



JUDY BUXTON

TWO-FOLD
IN ART AND LIFE



Private View:
Friday 11th September - 6-8pm

Exhibition 12th September - 3rd October 2015



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Opposite: Carleon Cove, Poltesco II
oil on board
24.1cm x 43.2cm



Caervallack (Late Summer Roses) I
oil on canvas
102cm x 107cm

TWOFOLD In Art and Life

An Exhibition of Paintings by Judy Buxton and Jeremy Annear.
On the work of Judy Buxton by Jeremy Annear

Judy's collectors are numerous and her work followed and admired by a wide audience. In spite of this, there is in common with all good artists, a paradox at the heart of her practice, to do with the certainty and doubt in the process of making painting. Robert Hughes writes on Cezanne "The idea that doubt can be heroic, if it is locked into a structure as grand as that of the paintings of Cezanne's old age, is one of the keys to our century. A touchstone of modernity itself". Judy is no exception to this. I am in awe of what I observe as her assured personal certainty with which she investigates her subjects and the accuracy and honesty of her highly personal observation, but this is offset against her uncertainty and doubts. Of course over time Judy has developed a maturity and confidence in her personal language, but she has never found or accepted an easy answer and never sought short cuts or devices. The fads of fashions and acceptance, in an increasingly post-modern and curatorial driven art world, pass her by in her pursuit for truth in her work.

Since 1987, nearly thirty years, I have 'watched' Judy, as her husband and partner and can speak with some authority!

Throughout her painting life, Judy has been engaged and concerned with the themes of 'Landscape' 'Still-Life' and in recent years 'The Horse'. As an Australian by birth and upbringing, she was formatively and profoundly influenced by Australia's great history of landscape painters, from Arthur Streeton at the turn of the 19th century, to later painters such as Arthur Boyd, John Olson and Fred Williams. Judy also holds indigenous aboriginal art in high regard.

When Judy arrived in England in her early twenties she quickly realised that she wanted to paint seriously and it was the landscape that became her first primary subject. This led to her eyes being opened to the great artists in the landscape tradition. Notably Turner and Constable, especially his small oil studies and, such French painters as Monet, Cezanne, Courbet, Corot and Daubigny. Later as her early language developed and her own expressive and painterly language emerged, she found in American and European expressionism, painters such as De Kooning, Diebenkorn, Corinth, Auerbach and De Stael. All these and more were influential in her early years.

During this time together we spent many happy hours looking at and discussing the 'Great Art' and architecture and travelling to see it, bringing back catalogues and books and revelling in them, it was a true love affair! Judy's ability to engage with her subject is a truly impressive gift. Always painting in location, either in the elemental landscape, sometimes days at a time and in challenging conditions, on large canvas' or series of small paintings and in the studio, working on Still-life or flower paintings. Whatever the subject, it is always treated with the same intent, to investigation through observation, and in so doing hone out the essential 'energetic' elements. To make the



Poltesco, Headland I
oil on board
12.7cm x 34cm

painted two dimensional surface work with such formal painterly concerns as light and dark, tonality, picture plane and construction. The narrative and topographical have never been part of her concerns. Judy seeks for the 'iconic' or 'primal' elements and it has often been observed that you can 'smell the sea,' or feel the moment, the sensory 'other' when standing in front of one of her paintings.

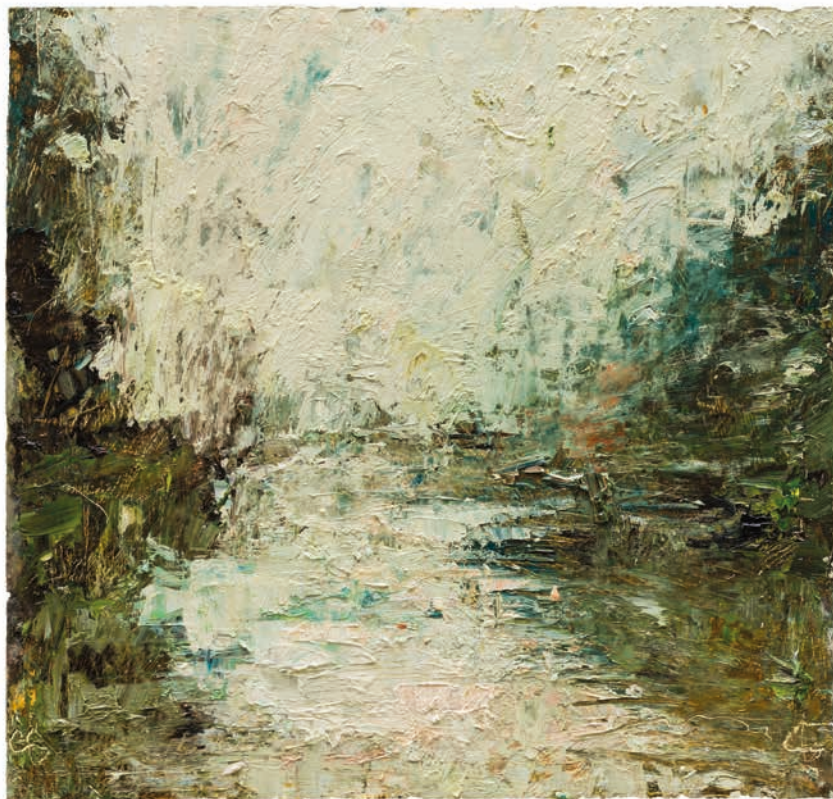
With the passing of the years there has inevitably been maturing in process and studio practice, Judy has incorporated other elements of visual research. In landscape for instance, Judy will now often record her subject with casual photographs, printed on low quality paper, and then either pinned on boards, or scattered on the studio floor. Whilst painting, these photographic remnants, act as an aide memoire and often become painted into the environment, out of which Judy makes paintings.

More recently Judy has become increasingly absorbed with Equus Caballus, and the iconic nature of the Horse. With a father who was a racing commentator on ABC radio between the wars and a brother with a 'leg' in two race horses in Australia, Judy has a very special familial and life connection with the subject.

Through her encyclopaedic knowledge of her horses and their noble and historic lines, she has bred several of her own and this has now, inevitably, become incorporated into Judy's oeuvre. Not the horse depicted in portrait, or as anecdotal friend, but as a fully present sentient being in art history. From cave painting to Delacroix, Stubbs and Degas to Marino, Frink and Le Brun, the horse is woven into our human history.

There is a purity and integrity in Judy's work which others often seek to emulate. It is however and always will be inimitable and unique. As an artist myself I have been privileged to be gifted with such a partner.

Jeremy Annear 2015.



Creek Series XI
oil on board
46cm x 48cm



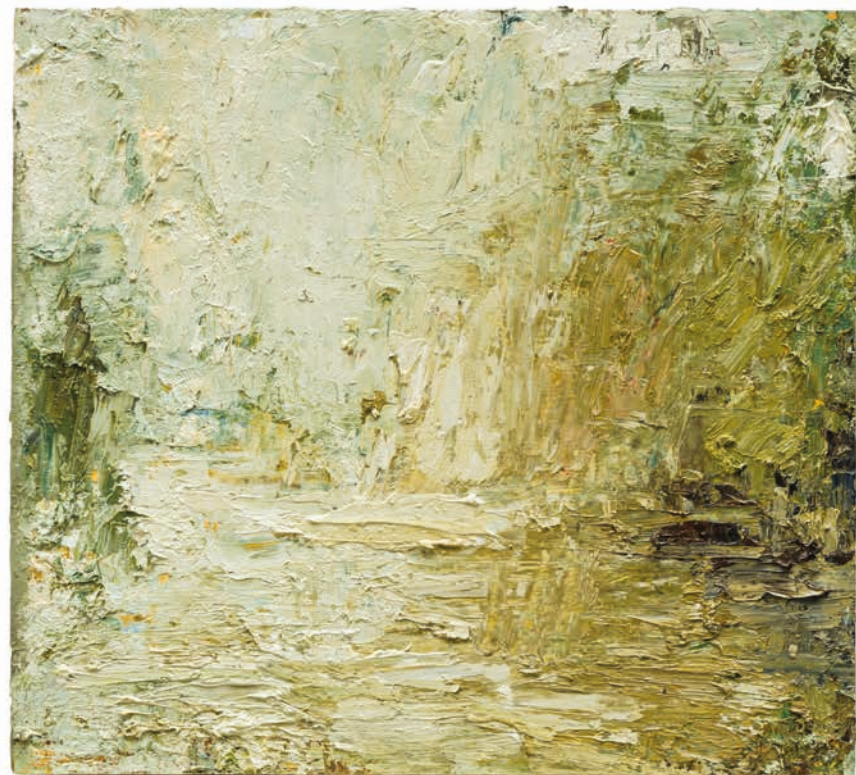
Noble Head VI
oil on canvas
135cm x 122cm



Before the Race
oil on canvas
152.4cm x 152.4cm



The Race
oil on canvas
152.4cm x 152.4cm



Mawgan Creek II
oil on board
30.5cm x 33cm

Luminescence I
oil on canvas
152.4cm x 152.4cm





Spring Camellias I
oil on canvas
91.5cm x 99cm



Colvennor Camellias
oil on canvas
101.6cm x 106.7cm



Above Kynance (The Moor)
oil on canvas
91.5cm x 91.5cm



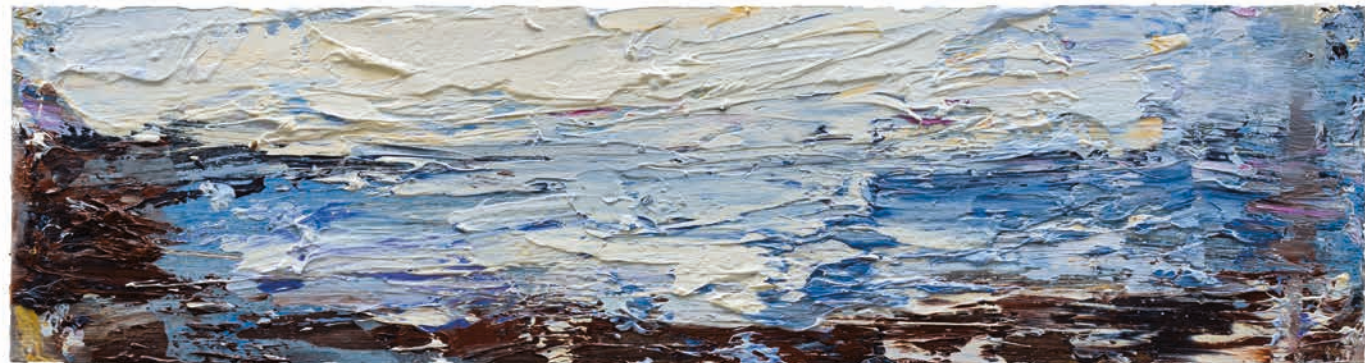
Carleon Cove (Steel Blue)
oil on canvas
91.5cm x 91.5cm



Winter Narcissi & objects
oil on canvas
101.6cm x 106.7cm



Luminescence III
oil on canvas
121.9cm x 152.4cm



Poltesco Vista I
oil on board
12.7cm x 45.7cm



Poltesco Vista II
oil on board
12.7cm x 45.7cm



Carleon Cove, Poltesco (Summer) I
oil on board
43.2cm x 45.7cm

Winter Still Life with Narcissi I
oil on canvas
99cm x 129,5cm





Trevassack Croft
watercolour
35.6cm x 35.6cm



Tremayne, Helford River (towards the boathouse)
watercolour
35.6cm x 35.6cm



Rocky Outcrops, St Agnes
watercolour
30.5cm x 30.5cm



Tremayne Riverbanks V
watercolour
25.4cm x 25.4cm



Tremayne Riverbanks I
watercolour
67.3cm x 71.1cm

Tremayne Riverbanks IV
watercolour
21.6cm x 29.2cm

Tremayne Riverbanks VI
watercolour
29.2cm x 30.5cm

Tremayne Riverbanks II
watercolour
67.3cm x 71.1cm



Tremayne River Banks VII
watercolour
15.3cm x 20.3cm

Helford Swans
watercolour
29.2cm x 29.2cm

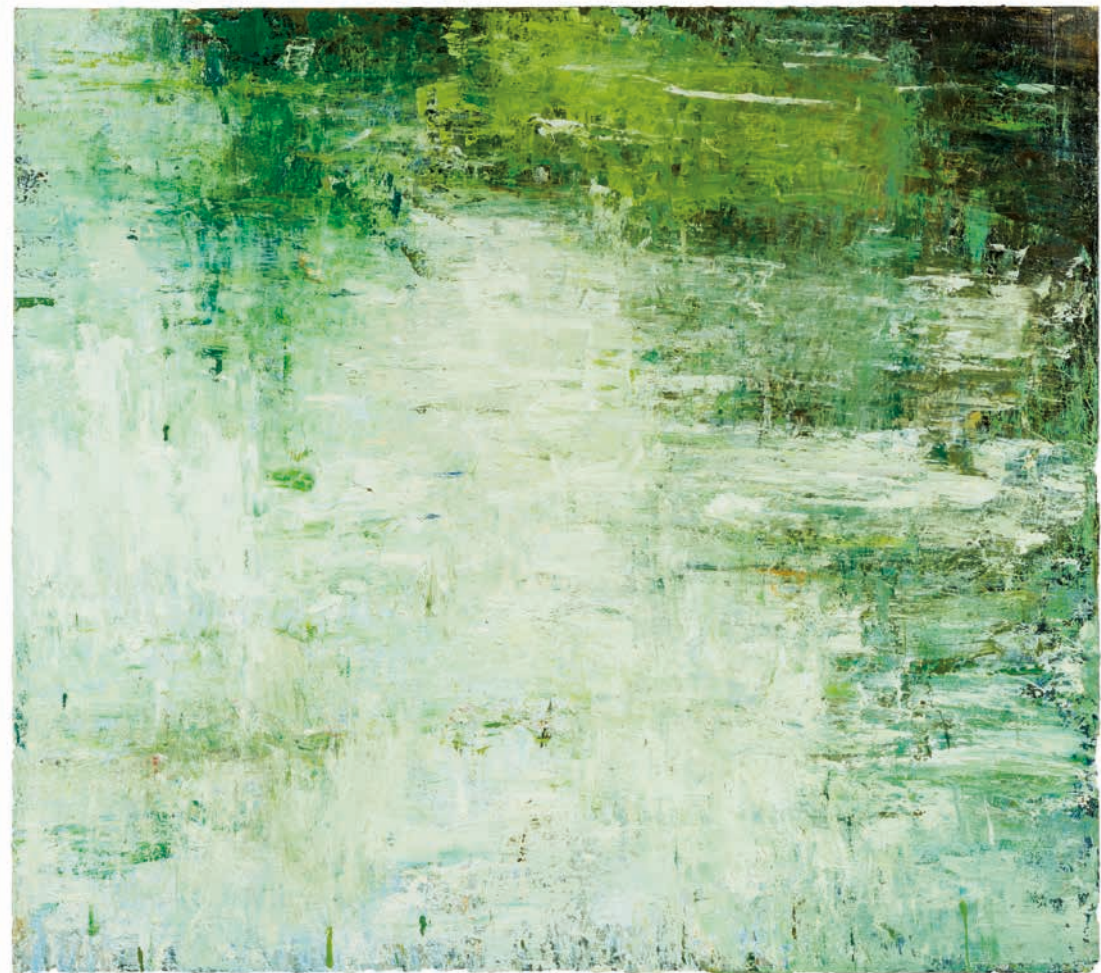


Tremayne Riverbanks III
watercolour
67.3cm x 71.1cm



Caervallack Tulips
oil on canvas
99cm x 130.8cm





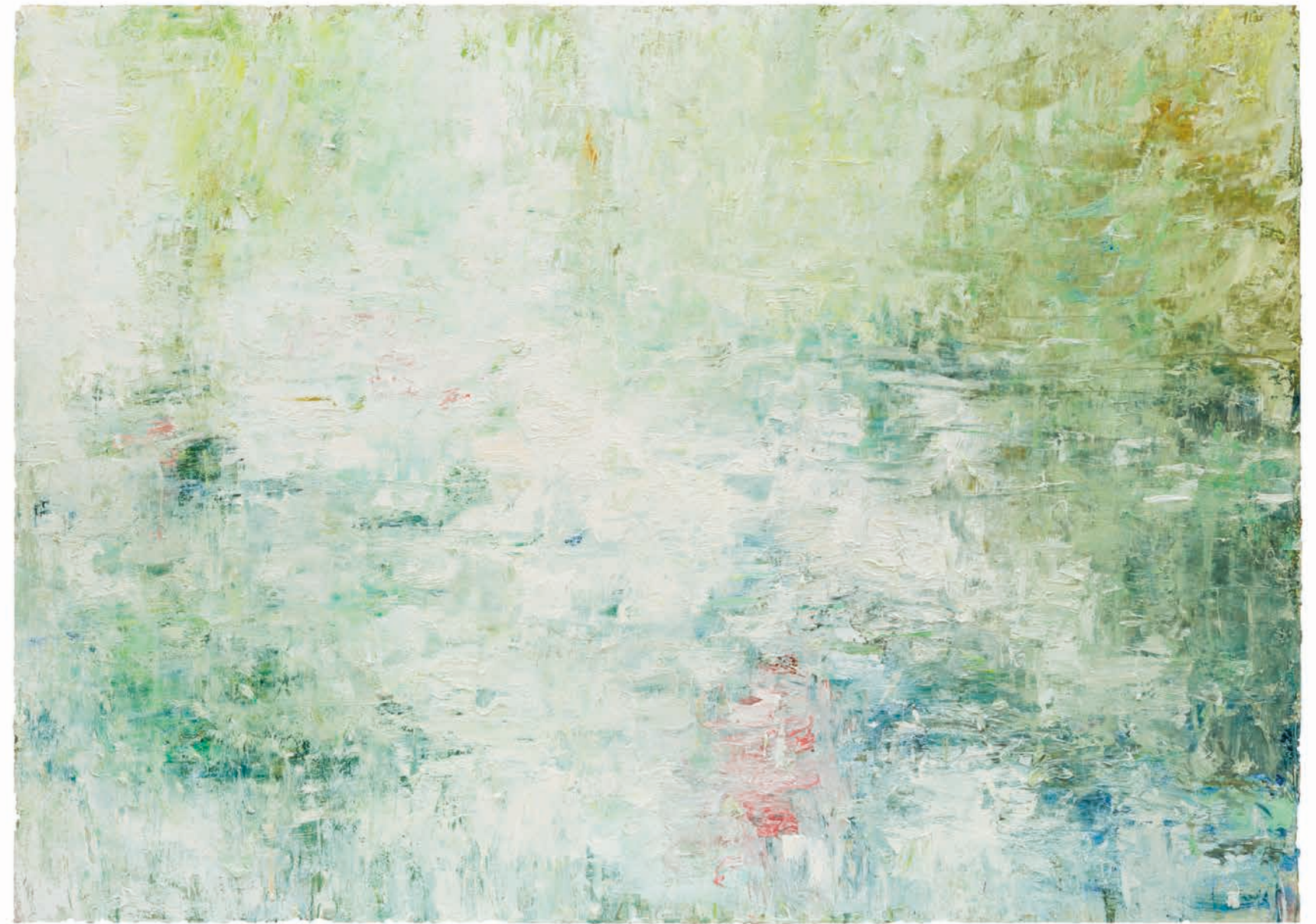
Still Water II
oil on canvas
12.7cm x 134.6cm



Still Water III
oil on canvas
12.7cm x 134.6cm



Sea Passage (Turquoise)
oil on board
25.4cm x 30.8cm



Rites of Spring I
oil on canvas
149.9cm x 210.8cm

JUDY BUXTON

1961 Born Sydney Australia
 1987-90 Falmouth College of Art Fine Art (BA Hons)
 1990-93 Royal Academy Schools (PG RA Dip)
 1993 Married the painter Jeremy Annear
 1994 Moved to Cornwall
 1995 Elected member of the Newlyn Society of Artists
 1996/97 Elected Newlyn Society of Artists Committee
 1995 Visiting lecturer, Falmouth College of Arts, Fine Art Degree
 1996-2000 Chapel House Studios Courses
 2014-15 Advisory Board member for MA in Landscape Architecture RCA, London

Solo exhibitions

2015 'Twofold' In Art and Life, Lemon St Gallery, (with Jeremy Annear) Truro, Cornwall
 2014 'Luminescence' Thackeray Gallery, London
 2013 'What is Revealed' Campden Gallery, Chipping Campden, Gloucestershire
 2013 Exhibition (Jeremy Annear & Terence Coventry) New Craftsman, St Ives, Cornwall
 2012 'Under the Surface' Thackeray Gallery, London
 2011 'Drawn from the Ancestral', Campden Gallery, Gloucestershire
 2010 'Light Pools', Thackeray Gallery, London
 2009 'Reflected Landscape', Campden Gallery, Chipping Campden, Gloucestershire
 2008 New Millennium Gallery, St Ives, Cornwall
 2007 'Celtic Land & Sea', Campden Gallery, Chipping Campden, Gloucestershire
 2006 New Millennium Gallery, St Ives
 2005 Campden Gallery, Chipping Campden, Gloucestershire
 2004 New Millennium Gallery, St Ives, Cornwall
 2002 Lynne Stover Gallery, Cambridge (with Jeremy Annear)
 2002 New Millennium Gallery, St Ives, Cornwall
 2001 Beaux Arts, Bath
 2000 Lynne Stover Gallery, Cambridge
 2000 Messums Fine Art, London
 1999 New Millennium Gallery, St Ives, Cornwall
 1998 The Oxford Gallery, Oxford
 1997 Thornton-Beven Arts, London
 1996 The Oxford Gallery, Oxford

Selected group exhibitions

2015 Serpentine, Painters from the Lizard Peninsula, Falmouth Museum and Art Gallery
 2015-8 'Inside Out' & group exhibitions Thackeray Gallery, London
 2014 15 Years of Lemon St Gallery, Truro, Cornwall
 2013 '45 Years' Thackeray Gallery, London
 2015-03 Josie Eastwood Fine Art Winchester
 2013-09 ART2009, Islington Design Centre (Thackeray Gallery) London
 2015-07 Denise Yapp Contemporary, (group exhibitions), Monmouth, Wales

2014-00 Lynne Stover Gallery, (group exhibitions), Cambridgeshire
 2012 'IMS' Charity Exhibition & Auction at Christies, London and Falmouth Museum and Art Gallery, Falmouth, Cornwall
 2011 'Life' (in aid of Helen & Douglas House), Delfina, London
 2008/7/10 Bohun Gallery, Henley-on-Thames including '35 years of Bohun Gallery'
 2010-98 New Millennium Gallery (group exhibitions), St Ives, Cornwall
 2015-04 Campden Gallery, (group exhibitions), Chipping Campden, Gloucestershire
 2015-04 Edgar Modern, Bath (group exhibitions)
 2010 'The Essence of Wales' Denise Yapp Contemporary Art, Monmouth & the Celtic Manor, Newport, Wales
 2008-04 ART2008-04, Islington Design Centre, London & Art Ireland & Art Toronto, Canada & Paris Art Fair
 2007 Modern Works on Paper and Watercolours & Drawings Fair, Royal Academy of Arts, London (Abbott & Holder Ltd, London)
 2007/04/99 Cornish Show, Thompsons Gallery, London
 2007 'Art from Cornwall' & 'A Splash of Colour', New Grafton Gallery, London
 2007/96 Royal West of England Academy Open Exhibition, Bristol
 2011/07/02/01 Discerning Eye, Mall Galleries, London
 2005/04/03/02/01 Hunting Art Prizes, Royal College of Art, London
 2011-1998 Messums Contemporary Mixed Exhibitions London
 2002-98 ART2002-98, Islington Design Centre & Chelsea Arts Fair
 2004-98 ART2004-98, (New Millennium Gallery) Islington Design Centre London
 2003-99 Lemon Street Gallery (group exhibitions), Truro, Cornwall
 1998/93/92/91 Royal Academy Summer Exhibition, London
 2002/01/00 Chichester Open Art Exhibition, Sotherby's House, West Sussex
 2001-90 Newlyn Society of Artists (group exhibitions) including 'From the Heart' (showcase exhibition) 2001; Critic's Choice exhibitions (99/97/96) & 'New Generation' (1990), Newlyn Art Gallery, Cornwall
 1999 'Newlyn Now', The Royal West of England Academy, Bristol
 Royal Overseas League Annual Open Exhibition, Royal Overseas House, London and Edinburgh College of Art
 1996 'Landscapes From the West Penwith', Hastings Museum and Art Gallery
 1993 Sackler Galleries, Royal Academy of Arts, London

Awards & prizes

2005 25th Anniversary Hunting Art Prize (2nd Prize) and Poster
 1997 NatWest Art Prize finalist & Prizewinner, Lothbury Gallery, London
 1996 First Prize, Gold Medal, The Worshipful Company of Painter-Stainers Annual Cyril Sweett Award, PG Painting Prize (selected from PG students at the RCA, Slade and the Royal Academy) awarded by the Worshipful Company of Painter-Stainers
 Freedom of the City of London
 1993 Royal Watercolour Society Award David Murray
 Travel Scholarship Creswick Landscape Prize
 1992 Henfield Drawing Award

Publications & reviews

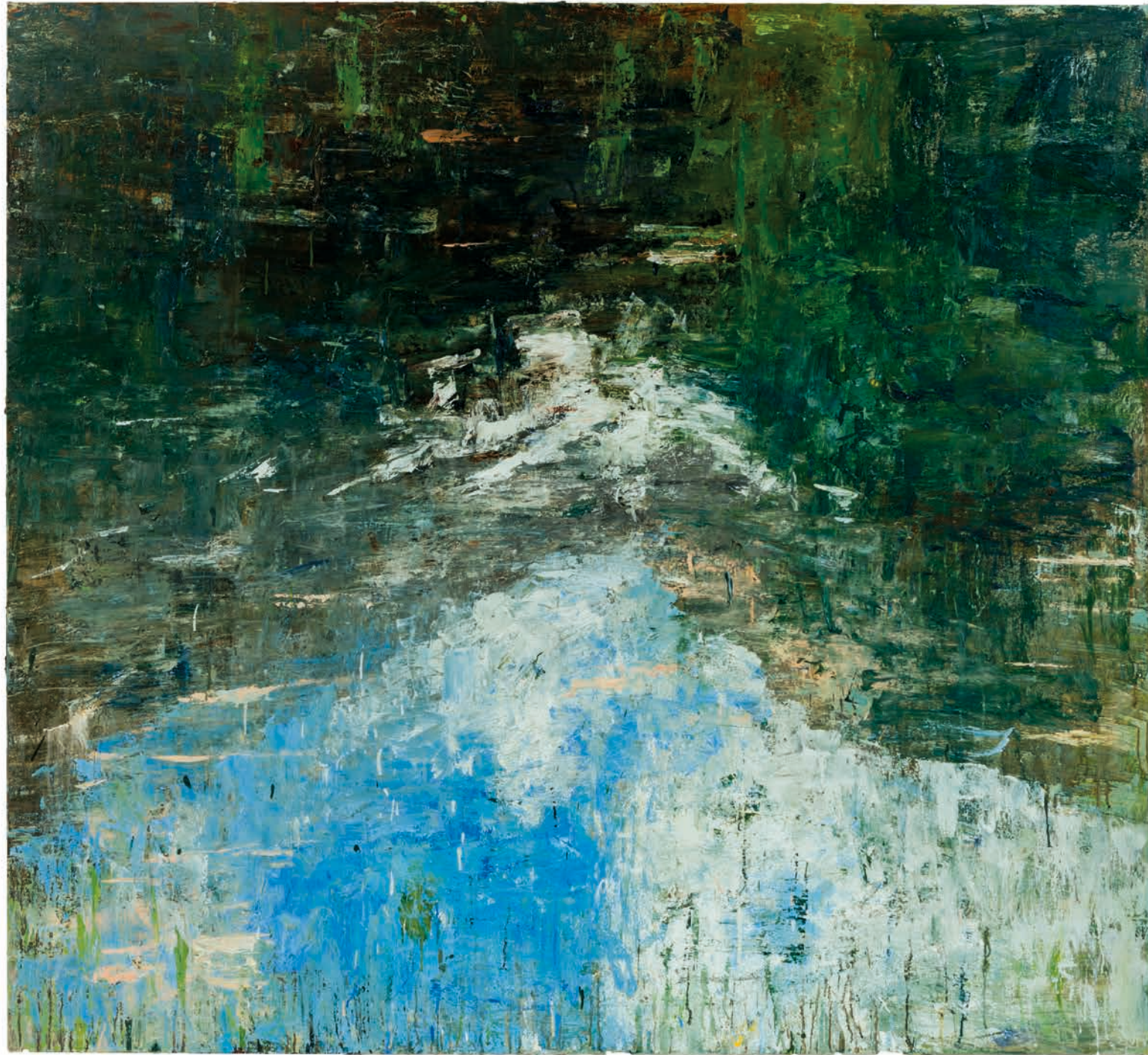
2015 'Twofold' In Art and Life (catalogue foreword by Jeremy Annear) Lemon St Gallery, Truro, Cornwall
 2014 'Luminescence' (catalogue forward by Graham Boyd) Thackeray Gallery
 2014 'The Sunday Times' (article on Josie Eastwood by Caroline Scott, 30/11/14)
 2013 'What is Revealed' (catalogue essay by Mercedes Smith) Campden Gallery
 2013 'Judy Buxton' (Catalogue foreword by Mercedes Smith) St Ives, Cornwall
 2012 'Under the Surface' (catalogue text by Sarah MacDonald-Brown) Thackeray Gallery
 2012 'Contemporary Cornish Paintings' in aid of IMS Prussia Cove, (catalogue essays by Martin Clark, Artistic Director Tate St Ives, Hilary Tungstall-Behrens (IMS) and Marina Vaizey.
 2012 Kit Kemp's 'A Living Space' Hardie Grant Books, Melbourne
 2012 'Art in Cornwall' by Michael Bird, Alison Hodge Publishers
 2011 'Drawn from the Ancestral' (catalogue essay by Michael Bird), Campden Gallery
 2011 'Life' (foreword by Will Gompertz, BBC Arts Editor) Delfina, London
 2010 Featured in Article on Josie Eastwood The Sunday Times Magazine (9.10.10) 'Light Pools' Thackeray Gallery, exhibition catalogue
 2009 'Thumbnails', Nicholas Usherwood, Galleries Magazine (July) Campden Gallery catalogue forward 'Reflected Landscape' by Laura Gascoigne
 2008 Cornwall Today (February)
 The Cornishman, Frank Ruhmund (May)
 Exhibition catalogue, New Millennium Gallery, St Ives
 Foreword, 'A Dynamic Orchestration of Space' by Caroly Shapiro Wyatt, lecturer in 20th Century Art & Design at University College Falmouth
 2007 The Times, 'The Knowledge' (Sept 8-14), 'New Face of Cornish Art' by Laura Gascoigne.
 Exhibition catalogue, 'Celtic Land and Sea', foreword by Nicholas Usherwood.
 Galleries, 'Thumbnails', Nicholas Usherwood
 St Ives 1975 – 2005 Art Colony in Transition, by Peter Davies, St Ives Printing & Publishing Company
 2006 Exhibition catalogue, Campden Gallery, foreword by Nicholas Usherwood
 New Millennium exhibition catalogue, foreword by David Falconer 'A Wild and Free Lizard', Peta-Jane Field, Inside Cornwall (June) 'Preview: Cornish Art in 2006' Peta-Jane-Field, Inside Cornwall (January)
 2005 'Art Today', Cornwall Today (May)
 2004 Hunting catalogue & publications & poster
 New Millennium Gallery catalogue foreword by William Packer (Financial Times art critic)



2003 William Packer, review, Hunting Art Prizes (FT 0-02-03)
 Pip Palmer, Galleries (June)
 Cornwall Today, Editor's Choice (June)
 'Modern Turners' Living on the Edge, Simon Edge & Jessica Lack The Guardian (June)
 2000 Catching the Wave, Art and Artists in Cornwall, Tom Cross, Halsgrove Press 'Painters and Sculptors from the South West', Messums, London. Catalogue essay by Jenny Pery
 1999 Exhibition catalogue essay by William Packer, FT critic, Messums Publication 'Cornish Setting for Interior Landscapes', Inside Cornwall (June)
 1997 William Packer Review (FT 20-05-97)
 NatWest Art Prize catalogue essay 'The Indestructable Art' by Brian Robertson
 1994 Royal Overseas League catalogue
 1993 Guardian Newspaper Exhibition, selected by Ed Nite, RA Magazine London Underground poster campaign for Royal Academy summer season (with David Hockney and Pissaro)

Major collections & commissions

Falmouth College of Art
 Tresco Estate
 Guinness Collection
 The Swiss Bank
 Connaught Hotel
 Firmdale Hotels
 Richard Hannon Racing
 Fenton Arts Trust
 Garden Court Chambers, London
 Commissions include the cruise ship The Crystal Serenity
 Represented by Thackeray Gallery, London www.thackeraygallery.com



Opposite: Alpine Reflection (Lac des Plagnes)
oil on canvas
165.1cm x 180.3cm

"Thanks to my dear friend Louise McClary for all our shared walks around her beautiful garden Caervallack and picking flowers for many of my Still-Life Paintings"

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