

An abstract painting featuring a complex interplay of colors and textures. The upper portion is dominated by light, airy tones of white and pale blue, with visible brushstrokes and some darker blue accents. The lower portion is more grounded, with dark, earthy tones of brown, black, and grey, interspersed with lighter, more textured areas. The overall effect is one of dynamic movement and depth.

JUDY BUXTON

Front Cover:

Predannack *Oil on canvas* 66" x 72" (168 x 183cm)

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JUDY BUXTON

Reflected Landscape

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“The wind in our face, the soft bogginess of the moor land turf under our feet, the sound of water tumbling over the mountainsides, the sheer exhilaration of wild places, these are the kind of sensations we intuitively feel in the face of these paintings, the sheer ‘wideness of the world.’”

Nicholas Usherwood
From: *Celtic Land and Sea*
May 2007

Right:
Light on the Horizon (Goonhilly Downs Spring)
Oil on board 9" x 12" (23 x 30.5cm)

Reflected Landscape

When I met Judy Buxton in the spring, she had just discovered a new location. For most landscape painters, discoveries of this sort tend to involve travel. But Buxton's new horizon – the walk from Predannack to Kynance – is right on her doorstep, a few miles from her regular painting spots near her home on Cornwall's Lizard Peninsula: Goonhilly Downs, the coves and inlets of Poltesco and the Helford River. The Roman philosopher Seneca once observed that travel changes nothing, since we take ourselves with us – Buxton's practice as a painter confirms this view.

True, Cornwall is a long way from Buxton's birthplace in Sydney, Australia. But it was the Cornish landscape that made her a painter, when she came over to the UK in her 20s, lost her passport and, finding herself at an emotional loose end, returned to her childhood passion – drawing. As her paint-spattered overalls testify, she remains impulsive. “It's a very fluid process,” she says, “always changing, always wet, very drippy, fast and noisy: very physical. I'm not painting topographically - it's more elemental.”

Because the elements are the real protagonists of her pictures, she eschews the traditional ‘landscape’ format in favour of an off-square box, in which the elemental clash of earth, air and water can be contained and dramatically focused on the horizon. Although her painting is ‘alla prima’, she is not an impressionist, being less concerned with surface illusion than depth. Her seas are heavy, and even her air is not light; like her water, it's a physical agent for change, carving out the landscape before our eyes. “The big landscapes are about space, weight: sky-sea, sky-land,” she says. “The river subjects are more Eastern, really – more internal. The reflections cause you to reflect yourself.”

The smaller landscapes are painted on boards outdoors; the bigger ones on canvas in the studio using the smaller ones, plus watercolour sketches, for reference. She doesn't use photographs, as the camera doesn't select. “Painting from photographs makes everything even. I'm all to do with light, and light isn't even.”

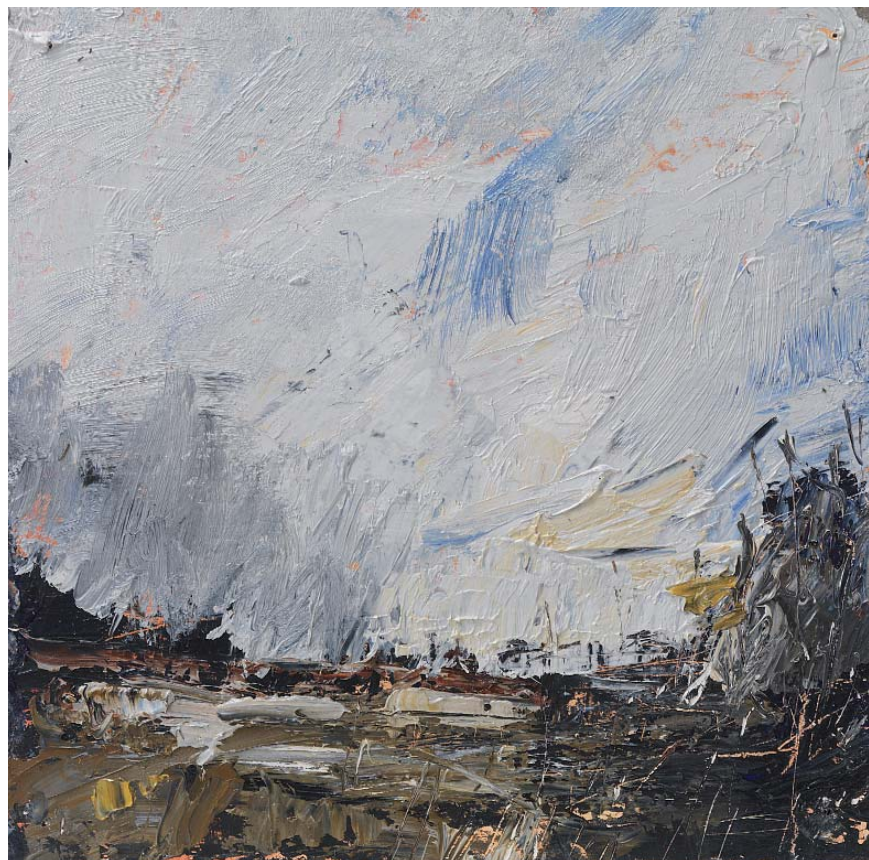
The light in Buxton's paintings is eloquent. It tells you the season, takes the temperature of the day and registers the wind speed, from light to gusting. Into the accumulated smears, slaps, scoops and drips of paint Buxton miraculously mixes the weather, in the same subliminal way as she spirits the swoop of a bird or the loom of a boat hull into a picture without you noticing. Hunkered down with her paints in the landscape, she distils the experience of all her senses: the crunch of shingle, the squelch of seaweed, the sting of sand on the wind, the slipperiness of wet rock, the tang of salt, the spring of moorland scrub, the buzz of insects. Marcel Duchamp bottled the Air of Paris in a glass phial, but Buxton traps the Cornish salt-laden breeze on canvas, and it remains as fresh as the day it was painted. Like her changing experience of the landscape - “every time you go it's different” – her images are never quite fixed, even when framed. Like Heraclitus's river, you can never step into the same Buxton painting twice.

Laura Gascoigne

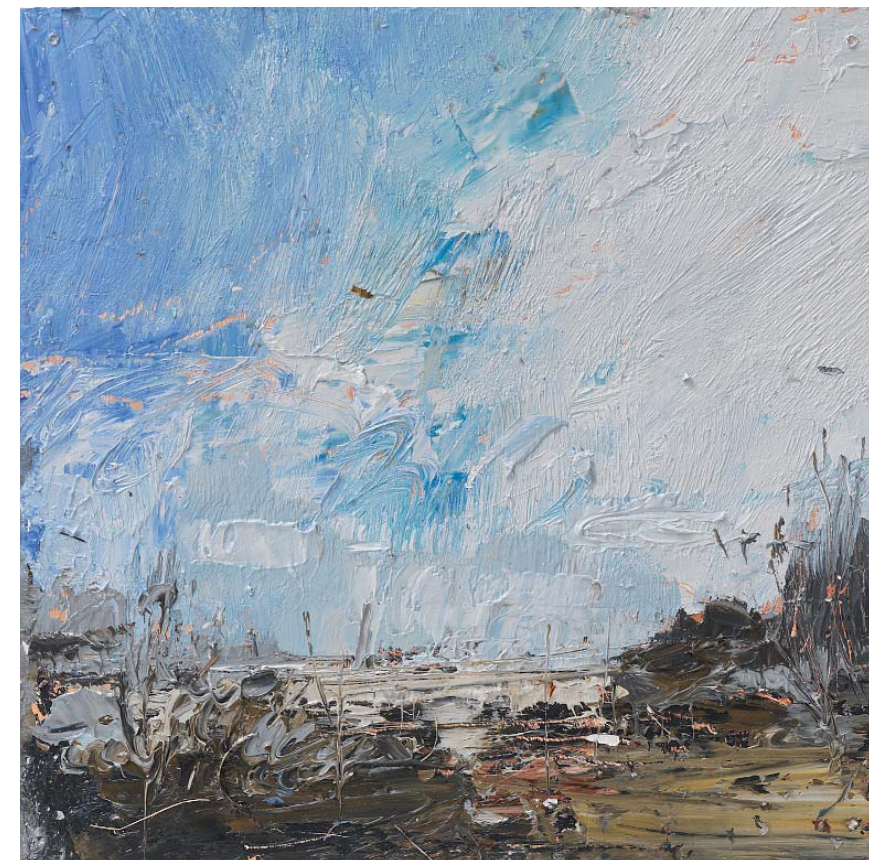


Goonhilly Downs (Spring) Oil on canvas 48" x 48" (122 x 122cm)





Goonhilly Heath (Spring Grasses II) Oil on board 12" x 12" (30.5 x 30.5cm)

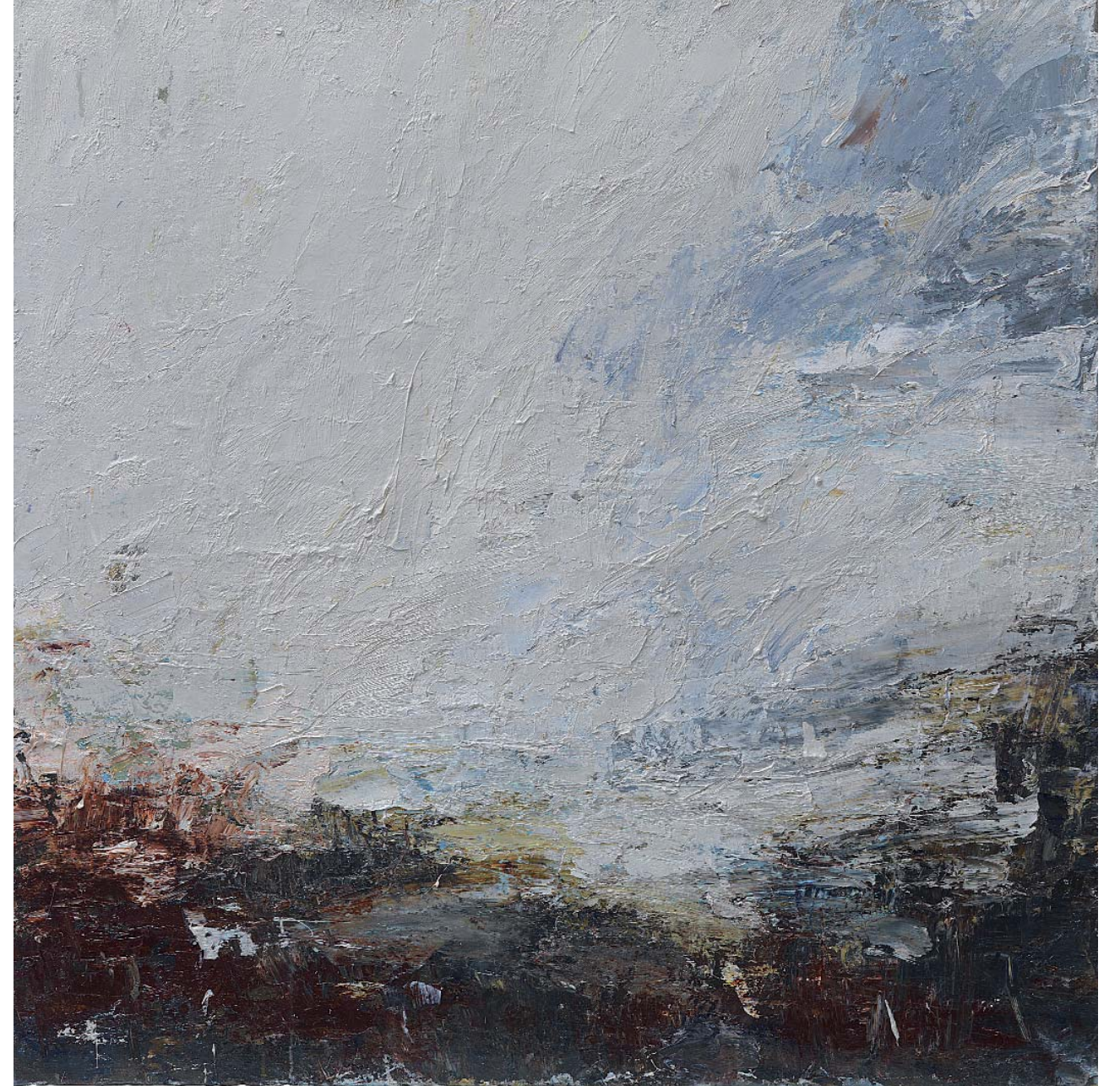


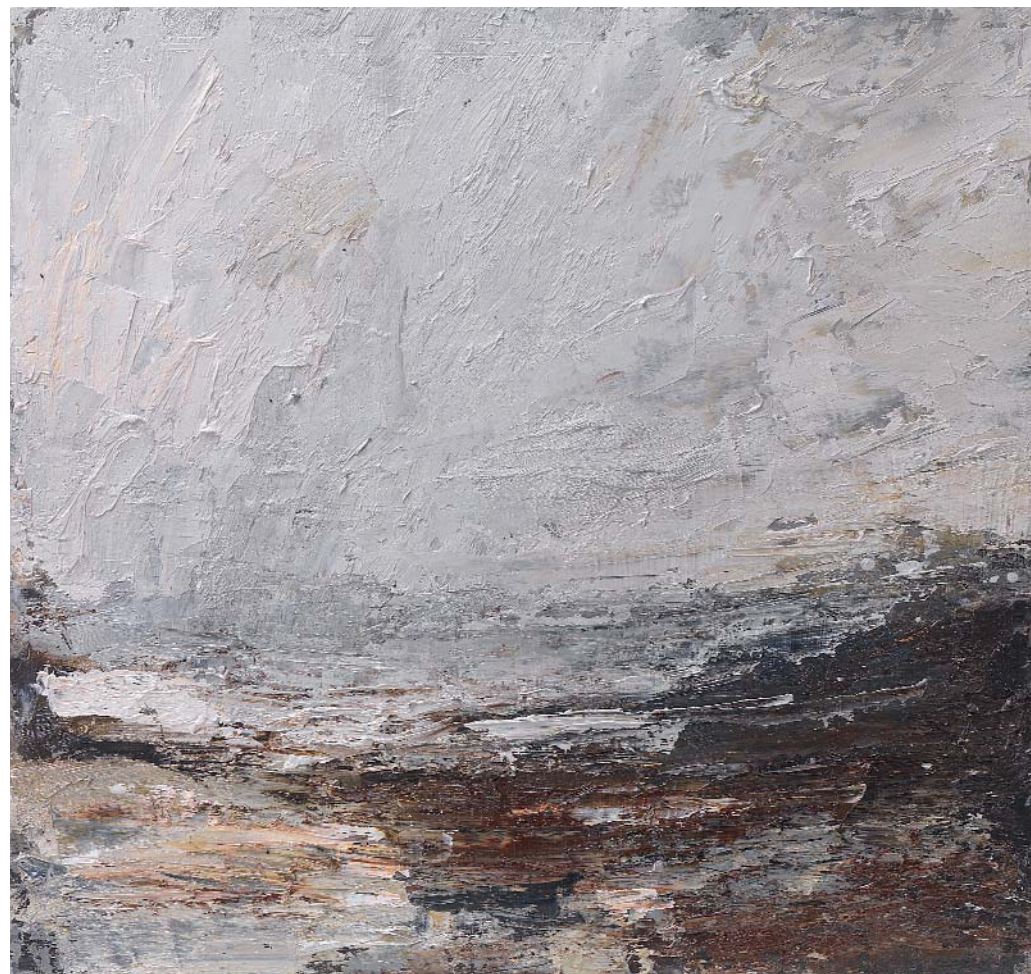
Goonhilly Heath (Spring Grasses I) Oil on board 12" x 12" (30.5 x 30.5cm)

Riverbank Reflections Oil on canvas 66" x 72" (168 x 183cm)



Cove (Incoming Tide) Oil on canvas 36" x 36" (91.5 x 91.5cm)





Cove (Grey/Pearl) Oil on board 19" x 20" (48 x 51cm)



Cove (Blue Pink Serpentine Shore) Oil on board 19" x 20" (48 x 51cm)

Above Kynance *Oil on canvas* 60" x 60" (152.5 x 152.5)



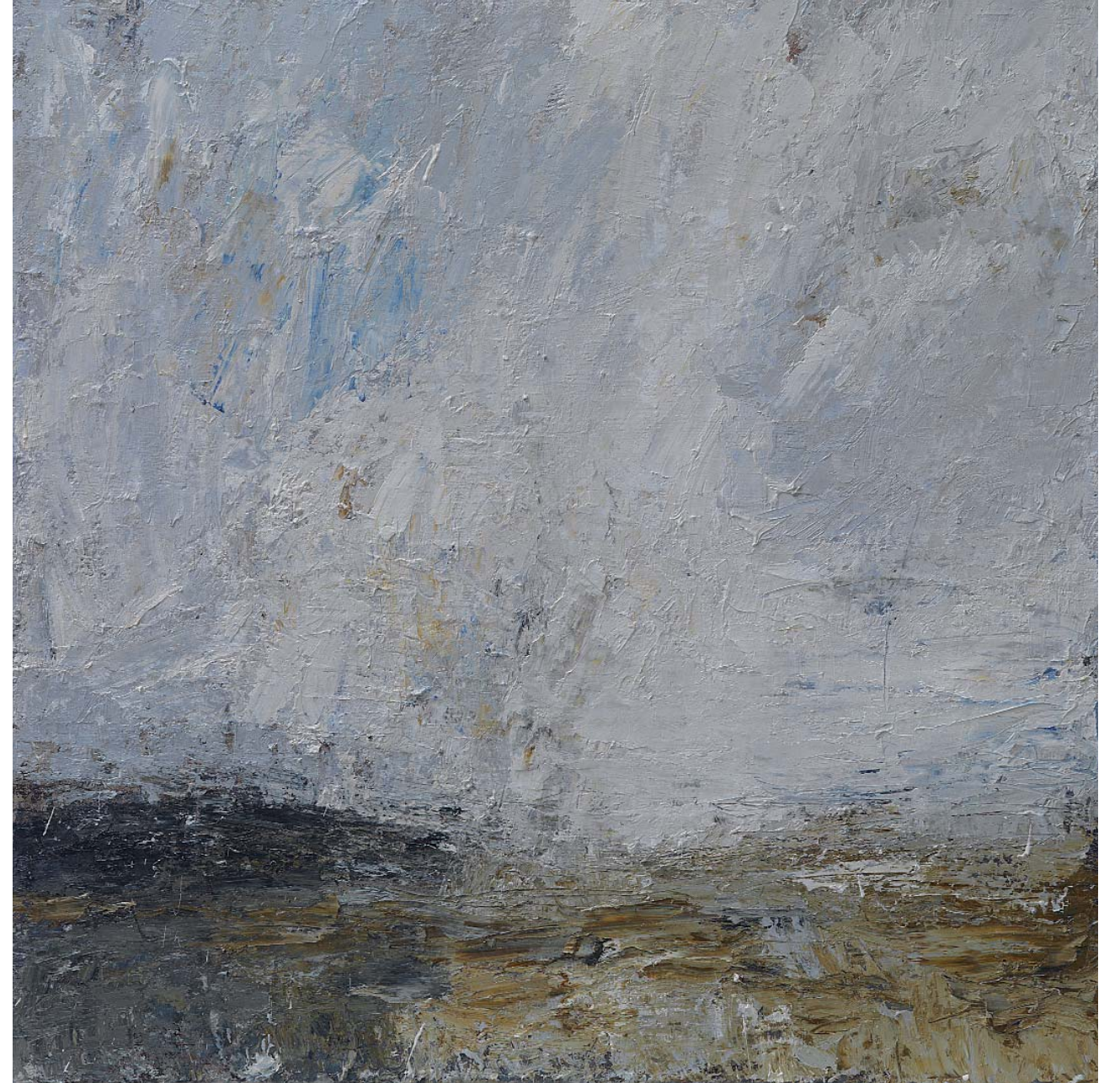


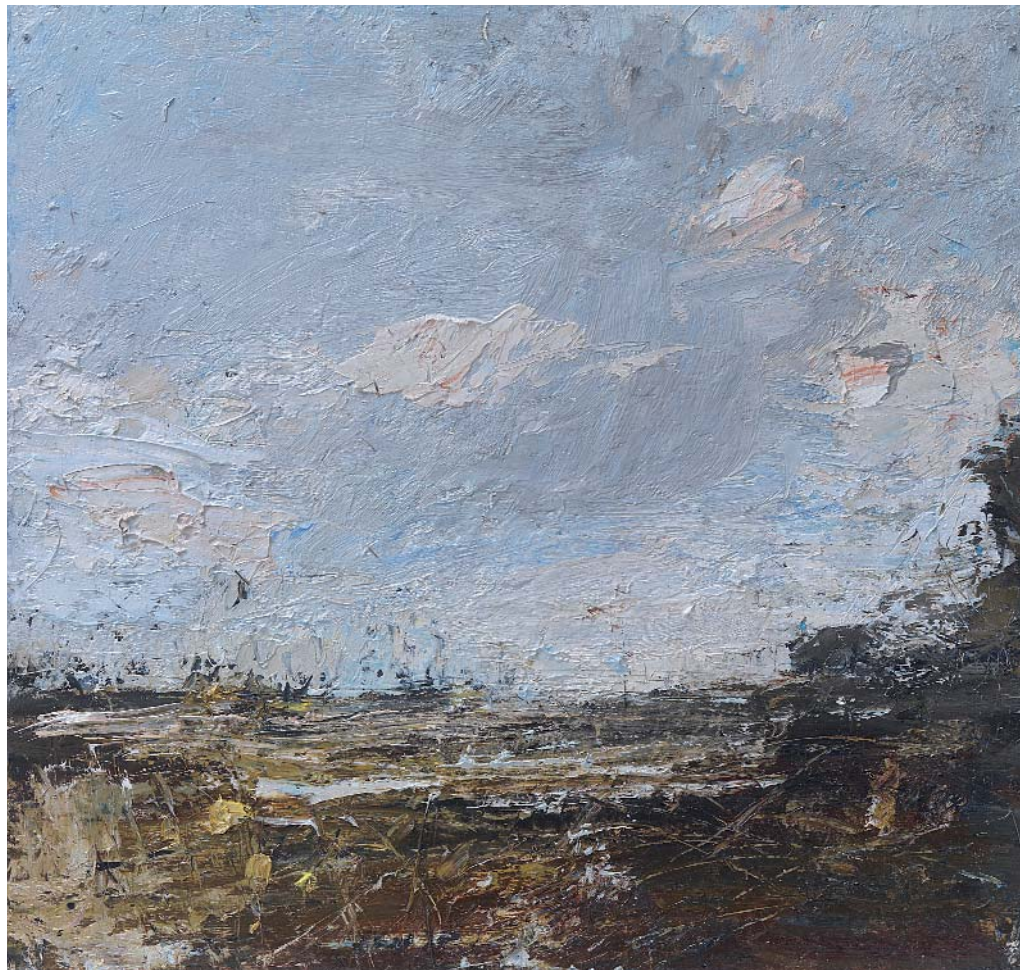
Inlet (Turquoise/Lemon Light) *Oil on board* 12" x 14.5" (30.5 x 37cm)



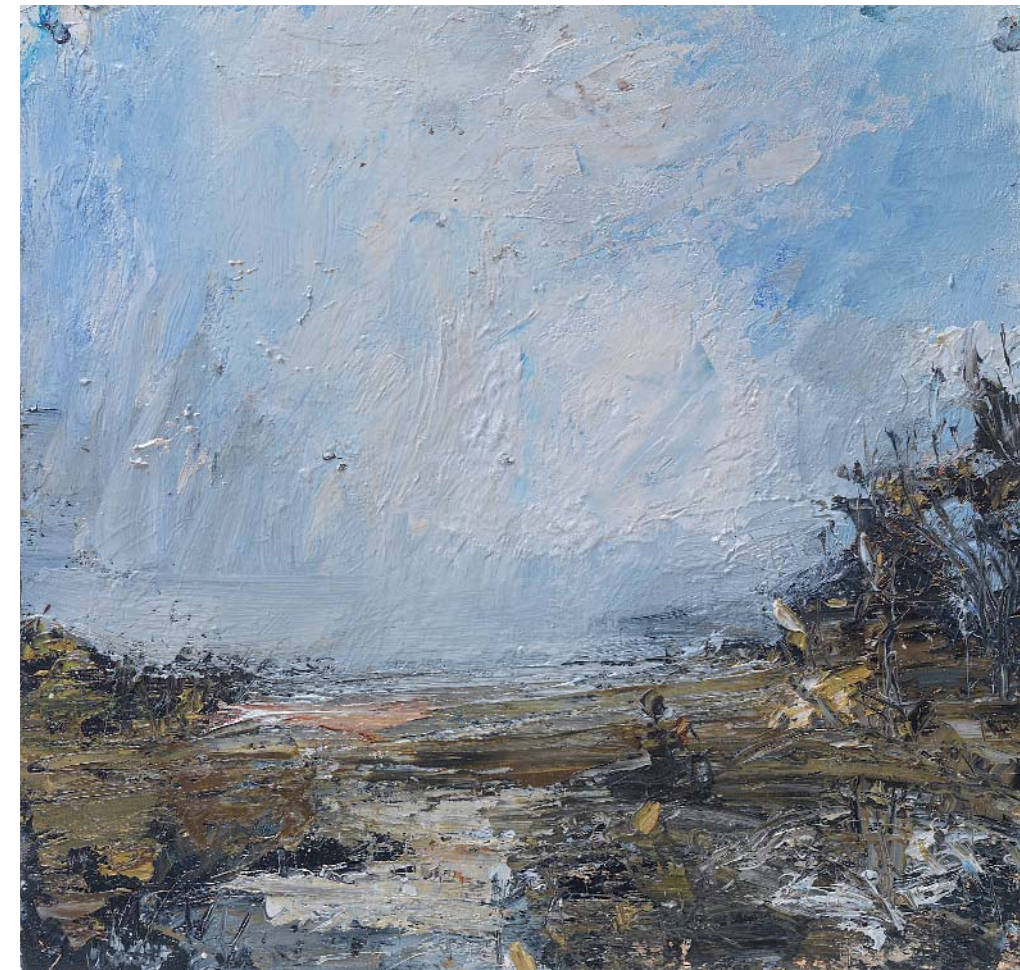
Sea Horizon (Deep Green/Blue) *Oil on board* 12" x 14" (30.5 x 35.5cm)

Above Kynance (The Moor) Oil on canvas 36" x 36" (91.5 x 91.5cm)





Goonhilly (Across the Downs – Light on the Horizon) *Oil on board* 19" x 20" (48 x 51cm)



Gorse Path Goonhilly (Spring) *Oil on board* 19" x 20" (48 x 51cm)

Carleon Cove (Autumn) Oil on canvas 48" x 48" (122 x 122cm)





Cove Cloud Sweep (Silver/Grey) Oil on board 22" x 24" (56 x 61cm)



Serpentine Sea Oil on board 24" x 26" (61 x 66cm)

Carleon Cove (Winter) Oil on canvas 60" x 60" (152.5 x 152.5cm)



Tresco (Winter Cove) Oil on canvas 36" x 38" (91.5 x 96.5cm)





Heath (Spring Gorse) II *Oil on board* 8" x 12" (20.5 x 30.5cm)



Heath (Spring Gorse) I *Oil on board* 9" x 12" (23 x 30.5cm)

Walk to Predannack *Oil on canvas* 40" x 50" (101.5 x 127cm)





Goonhilly Horizon (Spring) II *Oil on board* 8" x 9" (20.5 x 23cm)



Goonhilly Horizon (Spring) I *Oil on board* 8" x 9" (20.5 x 23cm)

Goonhilly (Moorland Vista) II *Oil on board* 7" x 24" (18 x 61cm)
Goonhilly (Moorland Vista) I *Oil on board* 7" x 24" (18 x 61cm)



Predannack (Winter Moor) Oil on canvas 48" x 48" (122 x 122cm)



"It is this ambiguous painterly no-mans land that Judy Buxton has long inhabited and explored, with her still-lives that hover on the very verge of description, and held in a space that even as it reads as a table or a room, moves out towards infinity."

William Packer *Art critic*

Still Life



Garden Camellias (Cream White) I *Oil on canvas* 40" x 42" (101.5 x 107cm)



Garden Camellias (Cream White) II *Oil on canvas* 40" x 42" (101.5 x 107cm)



Winter Narcissi Oil on canvas 28" x 30" (71 x 76cm)



Judy Buxton

1961 Born Sydney Australia
 1987-90 Falmouth College of Art Fine Art (BA Hons)
 1990-93 Royal Academy Schools MA

Solo Exhibitions

2009 Reflected Landscape' Campden Gallery
 2008 New Millennium Gallery, St Ives, Cornwall
 2007 'Celtic Land and Sea', Campden Gallery
 2006 New Millennium Gallery, St Ives
 2005 'Coves', Campden Gallery
 2004 New Millennium Gallery, St Ives, Cornwall
 2002 Lynne Stover Gallery (with Jeremy Annear)
 2002 The New Millennium Gallery, St Ives, Cornwall
 2001 Beaux Arts, Bath
 2000 Lynne Stover Gallery, Cambridge
 2000 Messum's Fine Art, London
 1999 The New Millennium Gallery, St Ives, Cornwall
 1998 The Oxford Gallery, Oxford
 1997 Thornton-Beven Arts, London
 1996 The Oxford Gallery, Oxford

Selected Group Exhibitions

2009-08 'Inside Out' and Group Exhibitions, Thackeray Gallery, London
 2009-03 Josie Eastwood Fine Art, Winchester
 2009 London Art Fair, Thackeray Gallery, London
 2008/7 Bohun Gallery, Henley-on-Thames, including '35 years of Bohun Gallery'
 2009-98 New Millennium Gallery, St Ives, Cornwall
 2008-04 Campden Gallery
 2009-04 Edgar Modern, Bath, London Art Fair, Art Ireland, Art Toronto, Canada and Paris Art Fair
 2008 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' and 'A Splash of Colour' New Grafton Gallery, London
 2007/96 Royal West of England Academy Open Exhibition, Bristol
 2007/02/01 Discerning Eye, Mall Galleries, London
 2005/04/03/02/01 Hunting Art Prizes, Royal College of Art, London
 2004-1998 Messum's Fine Art, London and Chelsea Arts Fair
 2004-98 New Millennium Gallery, London Art Fair
 2003-99 Lemon Street Gallery, Truro, Cornwall
 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 Critics Choice Exhibitions (99/97/96) & 'New Generation' (1990), Newlyn Art Gallery, Cornwall. Newlyn Now, The Royal West of England Academy, Bristol
 Royal Overseas League Annual Open, Royal Overseas House, London and Edinburgh College of Art
 1998/93/92/91 Royal Academy Summer Exhibition
 1996 Landscapes From the West Penwith, Hastings Museum and Art Gallery.
 1993 Sackler Galleries, Royal Academy of Arts, London

Awards and Prizes

2005 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
 1993 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.
 Royal Watercolour Society Award
 1992 David Murray Travel Scholarship
 Creswick Landscape Prize
 Henfield Drawing Award

Publications and Reviews

2009 Campden Gallery Catalogue Forward 'Reflected Landscape' by Laura Gascoigne Cornwall Today (February)
 2008 The Cornishman (Frank Ruhmund) 22.05.08
 Exhibition catalogue New Millennium Gallery St Ives Forward 'A Dynamic Orchestration of Space' by Carolyn 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' forward by Nicholas Usherwood. Galleries, 'Thumbnails' Nicholas Usherwood. St Ives 1975 – 2005 Art Colony in Transition by Peter Davies St. Ives Printing & Publishing Company. Exhibition Catalogue, Campden Gallery, Forward by Nicholas Usherwood
 2006 New Millennium Exhibition Catalogue, forward by David Falconer 'A Wild and Free Lizard' Peta-Jane Field, Inside Cornwall June Edition. 'Preview Cornish Art in 2006' Peta-Jane-Field, Inside Cornwall January Edition 'Art Today' Cornwall Today May Edition
 2005 Hunting Catalogue & Publications & Poster
 2004 New Millennium Gallery catalogue forward by William Packer (Financial Times Art Critic)
 2003 William Packer Review, Hunting Art Prizes (FT 0-02-03)
 Pip Palmer, Galleries (June). Cornwall Today, Editors Choice (June) 'Modern Turners' Living on the Edge, Simon Edge & Jessica Lack The Guardian (June). Catching the Wave, Art and Artists in Cornwall. Tom Cross, Halsgrove Press
 2000 Painters and Sculptors from the South West, Messums, London Catalogue essay by Jenny Pery. Exhibition Catalogue essay by William Packer, FT critic. Messums Publication
 1999 Cornish Setting for Interior Landscapes, Inside Cornwall (June 99 ed.) William Packer Review (FT 20-05-97)
 1997 NatWest Art Prize Catalogue essay 'The Indestructible Art' by Brian Robertson. Royal Overseas League Catalogue
 1994 Guardian Newspaper Exhibition, Selected by Ed Nite, RA Mag
 1993 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
Commissions include the Cruise Ship The Crystal Serenity





Goonhilly Path (Flaming Gorse) *Oil on board* 8" x 9" (20.5 x 23cm)


campden
gallery

High Street, Chipping Campden, Gloucestershire GL55 6AG

Tel: 01386 841555 Fax: 01386 848970

info@campdengallery.co.uk www.campdengallery.co.uk

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