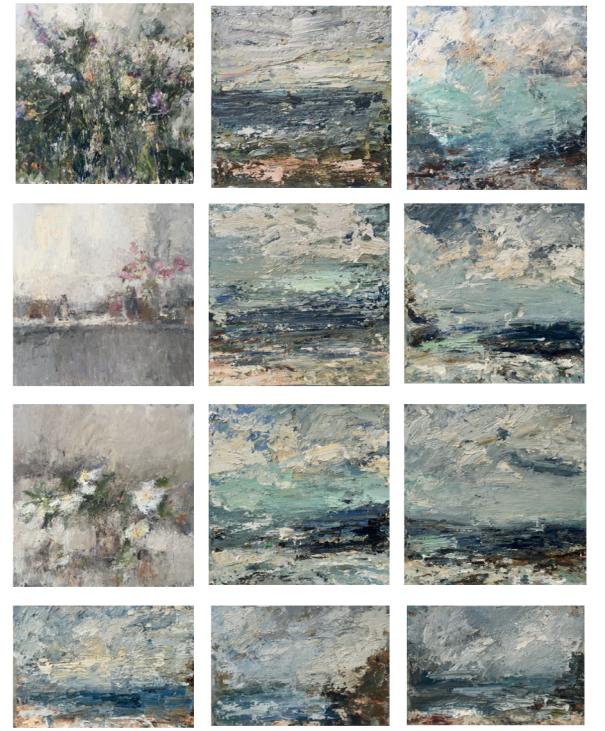


JUDY BUXTON

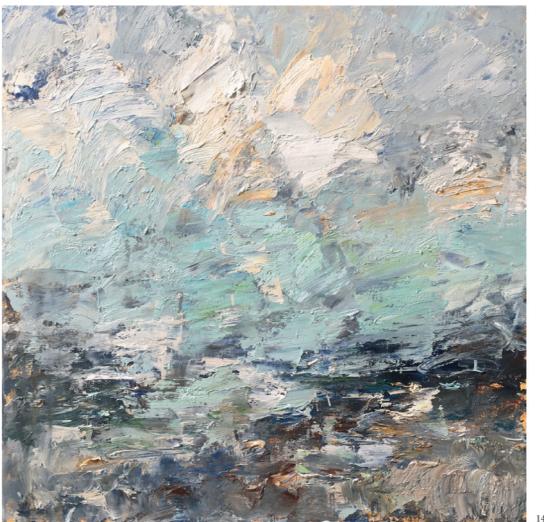
"MAKING MARKS. THAT IS MY POETRY."

Judy Buxton is a Fine Art graduate of both Falmouth College of Art and the Royal Academy Schools in London. She has been awarded The Hunting Art Prize, The Royal Watercolour Prize, the Gold Medal from the Worshipful Company of Painter-Stainers, and the Sir Cyril Sweet Prize, for which she received the honour of the Freedom of the City of London.

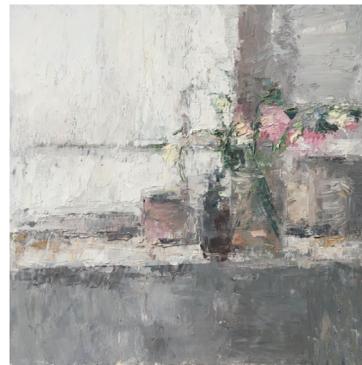
Deep texture, soft colour and the vigorous application of paint, laid down predominantly with a palette knife, are the defining characteristics of her work. As a landscape painter, she draws inspiration from the unique moorland, coast and rivers of the Lizard Peninsula where she has lived and worked for the past twenty-five years. En plein air, and in a studio thick with thrown colour and residual oil paint, she creates luxurious paintings of sea, sky and hedgerow, as well as still-life paintings of fading summer flowers. In addition, Judy's lifelong passion for horses is reflected in a series of beautiful equine paintings, which translate the spirit and energy of these dynamic creatures into rich marks and liquid colour and canvas.



1-12



14



15-16



13

"I enter my studio, and go into a different world, oily, sticky, paint filled. It is an intensely private place, there isn't much room for anyone but myself, and it is overcrowded with paintings and studio paraphernalia. Painting is a very intuitive process: when I don't know what I am doing, the best things happen.

In my landscape paintings, I am inspired by change and flux. Being in the landscape is like having all your senses heightened. I go with it. I like the attack of a palette knife, it is a very adept tool for picking up clean, unpolluted colour and applying it over wet paint. My still-lives are more intimate than the landscapes, which have more of a sense of place. I will paint a particular rose or camellia in my garden, having planted them years ago: they represent a time of year, and I see the year passing."



17-19



20

"My equine paintings are divided into a series of large archetypal horse heads, which are more like painted landscapes - monumental, rock-like and sculptural. Horses have played a big part in my life for many years, and I observe them at close hand on a daily basis. I am fascinated by their trainability, beauty and courage, their nobility of spirit. Neck 'n' Neck II, for example, is one of several paintings I have made on the theme of the race, as rivalry, as contest and as metaphor. An ongoing theme is one of the 'Amazones', which is the depiction of the 'equestrienne' in art. Our unique and extraordinary bond with equines, as portrayed in paintings and sculptures throughout the history of art, is a great source of inspiration."

Judy Buxton, August 2020



(c) = oil on canvas (b) = oil on board

1. Summer Hedgerow IV, £8500, 120x120cm (c)
2. Serpentine Cove I, £1200, 25x25cm (c)
3. Cove, Serpentine Light II, £5500, 80x80cm (c)
4. Windowsill Objects with Hellebores, £6800, 100x100cm (c)
5. Serpentine Cove II, £1200, 25x25cm (c)
6. Cove Passage I, £2200, 46x47cm (b)
7. White Camellias I, £5500, 80x80cm (c)
8. Cove, Passage III, £2200, 46x47cm (b)
9. Cove, Passage II, £2200, 46x47cm (b)
10. Cover, under a Big Sky, £1800, 30x46cm (b)
11. Headlight Light, £1800, 30x46cm (b)
12. Incoming Storm, Cove, £1800, 30x46cm (b)
13. Summer Hedgerow II, £8500, 120x120cm (c)
14. Cove, Serpentine Light, £5500, 80x80cm (c)
15. White Camellias II, £5500, 80x80cm (c)
16. Windowsill with Hellebores, £5500, 80x80cm (c)
17. Headland Glow, £1100, 19.5x26cm (b)
18. Incoming Tide (green glow), £1700, 30x40cm (c)
19. Windy Cove, £1600, 25x30cm (b)
20. Neck 'n' Neck II, £12,000, 153cmx153cm (c)

Photographer credit - Rhona McDade, Goodrest Studios