

Judy Swaffin Vans Artist's statement

I paint in series which develop an idea or theme, so usually produce several or many related pictures. Aiming for a readable image with a strong focal line to lead the viewer through the work and with an intricate paint surface to reward closer attention, I use traditional oil-painting techniques such as glazing and scumbling, and also more contemporary mark-making with apparently free brush strokes.

Every year I spend some weeks in a mountain-ringed bay in northern Mallorca where the age-old hillside terraces and their thousands of olive trees have triggered a series of works moving from representation to near-abstraction through many intermediate phases.

In the most recent works in this vein I have made a very smooth gesso surface towards the right and left sides of the canvas, on which I have drawn in pencil. Towards the centre of the image I have introduced paint in grey and white, then gradually used colour to a greater or lesser degree. The title 'Drawing into painting' refers to the process and also to the path taken in working practice. This technique gives the impression of an image coming into focus, gradually emerging in greater clarity and intensified by the use of colour. The finished canvas is protected with archival varnish.

Judy Swaffin Vans BA Hons grew up in East Africa and southwest England. After studying art history and theory as part of her degree she worked as an arts journalist while freelancing as an illustrator and designer. In the mid 70's she became a full time artist for two years and moved from London to the Cotswolds. After further training in the 80's she embarked on a career as a painter.

Selected exhibitions:

- 2013,14 Alégria, Port de Sóller, Mallorca
Isle of Wight Arts Open Studios
- 2102 Standpoint Open, Quay Arts, IoW
Alégria, Port de Sóller, Mallorca
Isle of Arts,, IoW
- 2011 Alégria, Port de Sóller
Isle of Arts, Ventnor, IoW
- 2010–11 Open Contemporary, West Gallery, Quay Arts, IoW
- 2004–8 Thin Dog Gallery, Cirencester, Glos
- 2004 Arthur Koestler Trust, London W12
- 2003 Fisherton Mill, Salisbury, Wilts
Artists & Craftsmen Gallery, Cheltenham, Glos
- 2002 Arthur Koestler Trust, London W12
Brewery Arts, Cirencester
- 2000–3 Simpson & Jones Fine Art, Tetbury
- 2000 Sozo Gallery, Longhope, Glos
- 1996–8 Artbook Gallery (formerly Docklands Gallery), Chelsea Harbour, London SW10
- 1997 South Bank Banner Exhibition, Royal Festival Hall, London
- 1995–6 Anderson Gallery, Broadway, Worcs
- 1996 Ruskin Mill, Nailsworth
- 1995 Thompsons Gallery, Aldeburgh, Suffolk
- 1995 The Maltings, Snape, Suffolk
- 1993–4 Fiery Beacon Gallery, Painswick, Glos
- 1992 The Discerning Eye, Mall Galleries, London SW1
(Selected by Glynn Williams)
- 1991 The Discerning Eye, Mall Galleries, London SW1
(Selected by Gillian Ayres)
- 1991 Portland Gallery, Lyme Regis, Dorset



Collections and commissions include

Charterhouse Investments

J S Sainsbury plc

Browns Restaurants

Calder and Boyars

Buchanan Brown Partnership

John Goom Architects

In 2002 she completed a commissioned portrait of the newly appointed Professor of Physics at the University of Bristol.

In 1987 she designed The Ram, a sculpture commissioned by Stroud District Council and Gloucestershire County Council

