

BEYOND THE MOMENT

The figurative fine art of Judith Lansink enchants the eye. Largely in silenced situations where time seems to hold its breath, people and spaces are depicted in serene theatrical imagery. Through the aesthetics a multifaceted content is whispered. The spaces then prove an infinite stage on which universal feelings and burdened instances of existence are drawn into the limelight.

Fine artist Judith Lansink was born and raised in the Dutch Twente but has been living and working in Amsterdam for several years. She became known as a designer of theatre scenography and in 1983 she won the proscenium prize for her work. Around 1997 she chose to fully commit herself to painting. Initially she limited herself to making commissioned portraits. It wasn't until 2006 that she made room for her internal longing to paint freely and became the ruler of her own stories.

Judith Lansink combines a classical oil painting technique with a contemporary, sober stage. Her large canvasses are labour intensive and layered in both content and form. With pre-sketching and under-painting as her basis, she works from light to dark, where opaque areas are alternated with more translucent paint treatments. In the iconic details attentive brushstrokes are seen dissolving into the background.

Lansink is a dedicated painter with the heart of a theatre designer striving for perfection. Matured in her imagination, her ideas are elaborated in sketches, preliminary studies, photography, and even in models, in order to illuminate the illusionary spaces on her canvasses in proportional and perspective accuracy. In addition, the preliminary studies function as a guide for painting the often dramatic light/dark contrasts, which characterize her paintings.

To develop characteristic paintings however, more is needed than a directed approach. Lansink is capable of yielding the restrained preliminary studies while painting, and to trust her intuition. This is how the soulful atmosphere with which she moves and seduces is born. The characters and spatial effects don't just bring air to the mood and vision of the artist; the fine canvasses appeal just as strongly to the aesthetic feelings of the viewers, launching their personal train of thoughts.

The realistic fine art of Judith Lansink leans towards the magical and is connected to old painting traditions. Her paintings show the influences of both old and recent masters. Such as Rembrandt's play with light and shade, and Vermeer's modesty. They carry the psychological weight of Edward Hopper, and the near surrealism of De Chirico. Distinctive is that by painting spatial dramatic beauty, a vast associative environment is created, on which viewers can project their own feelings and dilemma's.

For Judith Lansink life itself is the most important source from which she draws her ideas. She is also inspired by choreographers, theatre makers, and her own theatre scenography. This leads to dramatic but never pathetic paintings, on which hinged moments of existence throw forth their shadow. Silenced images that in them hold the future, and reach beyond the moment.

Lida Bonnema, art historian