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VIRGINIA COVENTRY

6 October – 1 November 2012

Liverpool Street Gallery is pleased to announce Virginia Coventry’s second solo exhibition, on view from 6 October – 1 November 2012, opening Thursday 11 October, 6-8pm.

Virginia Coventry’s body of work over the last forty years has explored relationships between light, spatiality and colour. She uses the language of abstraction to translate our innermost responses to embodied experience. Coventry continues to explore the ‘acoustics’ of colour – a concept that highlights the way we use terms such as tones, keys, pitches in association with colour and sound.

For this exhibition, Coventry has created a new ensemble of medium scale paintings conceived specifically for the Gallery space. Coventry states, “My work over forty years has been slowly exploring the way our embodied, subjective/intuitive space interacts with land-space, architectural space and social space”. (Virginia Coventry, 2004) Coventry continues, “I am interested in colour’s invention-in-relationship rather than the representation of received colour”. (Virginia Coventry, 2009)

Coventry has created a rhythmic composition in each panel of Nerrim 1-5. Kinetic shifts are received with the placement of squares between two columns. Coventry states, “The squares are all the same size but are not quite centrally spaced. Slightly changed intervals allow a rhythm to develop within the sequence”. (Virginia Coventry, 2012) Utilising metallic and interference pigments, a characteristic of Coventry’s work since the late 1990’s, she combines these hues with earth tones. The earth tones meet reflective colours, creating ice whites to absorb secondary colours and causing primary colours to resonate.

Terence Maloon states, “Virginia Coventry emphasizes her preoccupation with ‘material colour’, yet this is a sublime paradox in her hand: taut membranes of solid colour become completely energized, aerial, voluminous and light-filled, seemingly to be saturated with “feeling” and predating something tantamount to an ecstatic experience”. (Terence Maloon, “Echolocation: Virginia Coventry at the Tin Sheds”, Sydney, 2007)

In her essay for Virginia Coventry’s 2010 exhibition, Dr. Susan Best writes, “In Coventry’s paintings, the literalism of minimalism, the need to attend carefully to what is there, is complemented by the absorbing power of colour and the exquisite feeling it generates”. (Dr. Susan Best, “Colour, Composition and Non-Composition: New work by Virginia Coventry”, Liverpool Street Gallery, 2010)

Born in 1942, Virginia Coventry studied painting in Melbourne (RMIT) and at the Slade School, University College, London. Her artistic practice has primarily involved painting and drawing, while she produced photo-based works and installations throughout the 1970’s. From 1981-2005, Coventry exhibited at Watters Gallery, and has exhibited widely in non-commercial galleries and museums in Australia and internationally since 1976. In 2004, The Drill Hall Gallery at the Australian National University held a survey exhibition of Coventry’s work titled The Light of Open Spaces: A Survey of Virginia Coventry’s Work, curated by Terence Maloon. In 2007, Coventry held a solo exhibition In Place at the Tin Sheds Gallery, University of Sydney. Coventry’s work is represented in many significant public and private collections nationwide including the National Gallery of Australia, Canberra; the National Gallery of Victoria, Melbourne; Monash University Museum of Art, Melbourne, and the New England Regional Art Museum. Coventry lives and works in Sydney

Image details: Nerrim I-5, 2011, vinyl, acrylic on marine plywood, 59.5 x 64.5 cm each. Photography: Jenni Carter

For further information about the artist, exhibition please contact Liverpool Street Gallery on info@liverpoolstgallery.com.au or 02 8353 7799.