Liverpool Street Gallery is pleased to announce a new solo exhibition by Virginia Coventry continuing her investigations into non-objective abstraction. This is Coventry’s third solo exhibition at Liverpool Street Gallery.

Virginia Coventry has been making art for over four decades, working primarily in painting, drawing and collage. An ongoing preoccupation for Coventry is the dialogue between the traditions of non-objective abstraction and its relationship to the body.

In this new exhibition colours and shapes oscillate, tumble and thread through one another and across the picture plane. Tones range from high-key citrus to more sombre brown and grey; the addition of metallic pigments mixed into the paint gives the surfaces a luminous quality. The form of a square is a constant and its repetition takes various guises – sliced, spliced and nested in striped grounds. Squares are also spun on their axis in large paintings such as Vertere (to turn), (2007-14).

Many of Coventry’s works display a painted border mimicking the painting’s support. These frames contain, yet accentuate, the painting’s fields of luminous contrasting colours and forms. They function both to tether the painting to the wall as well as giving the composition a sense of energy and movement away from it.

In the catalogue to her 2004 survey exhibition at The Drill Hall Gallery, ANU Coventry states: “The more I’ve worked, the clearer I am about painting’s ability to suggest contingency and potential rather than being something closed or essential. Paintings tip us off balance while offering a space for contemplation”.

QUOTES

“Coventry’s paintings play with light and colour and their interaction with the viewer’s eye.” Andrew Frost, The Art Life, 2012

“Coventry’s interest in the acoustics of colour is more than just an analogy between the aural and the visual, it’s a full embrace of the tantalising possibilities of the synaesthetic experience.” Andrew Frost, The Art Life, 2012

“Abstraction is antithetical to the operations of both illustration and spectacle.” Virginia Coventry, Abstraction (catalogue), The Drill Hall Gallery, Australian National University, 2011
“Virginia Coventry emphasises her preoccupation with “material colour”, yet this is a sublime paradox in her hands: taut membranes of solid colour become completely energised, aerial, voluminous and light-filled, seeming to be saturated with “feeling” and predicating something tantamount to an ecstatic experience.”
Terence Maloon, *Abstraction* (catalogue), The Drill Hall Gallery, Australian National University, 2011

“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 feelings it generates.” Susan Best, *Virginia Coventry*, (exhibition catalogue), Liverpool Street Gallery, 2010

“The surfaces of her paintings, the contrast of figure and ground, the relationships of planes to each other all change perpetually, responding to changes of light.” Terence Maloon, “Echolocation: Virginia Coventry at the Tin Sheds”, *In Place*, Tin Sheds Gallery, University of Sydney, 2007

**BIOGRAPHY**

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, however during the 1970s and early 1980s she produced photo-based works and installations. Coventry exhibited at Watters Gallery from 1981-2005, and has exhibited widely in non-commercial galleries and museums in Australia and internationally since 1976. Coventry won the City of Kogarah Art Prize in 2013.

Recent institutional exhibitions include the survey of Coventry’s work curated by Terence Maloon at The Drill Hall Gallery, ANU (2004), *In Place* at the Tin Sheds Gallery, University of Sydney (2007) and the curated exhibition *Abstraction*, at The Drill Hall Gallery, ANU (2011).

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 New South Wales.

Image: *Vertere (to turn)*, 2007-2014, acrylic on Belgian linen, 180 x 220 cm

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