



**University of  
Sunderland**

Bodman, Virginia (2012) REVISIT,REVIEW,REPRISE. [Show/Exhibition]

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**REVISIT/REPRISE/REVIEW, 2011-12**, (works on paper), 220 over-drawings on posters, in oil bar, dry pigment and acrylic paint, (made on posters remaining from Virginia Bodman exhibition *Strong Meat*, Morley Gallery, London, 1995). These poster over-drawings form 3 large drawing installations shown on the *REPRISE* webpage, see below. Additionally *REVISIT/REPRISE/REVIEW* includes a group of 15 drawings on white paper (installed as one work), an installation of 48 small watercolour, gouache and acrylic paintings on paper and a group of 12 large watercolour, gouache and acrylic paintings on paper also shown as one work: <http://www.virginiabodman.com/reprise.html>

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These over-drawings and other works on paper explore a mix of ideas from concurrent paintings, (*COSTUME DRAMA*, escapes from contemporary patriarchy: <http://www.virginiabodman.com/costume%20drama.html>) and, with the benefit of hindsight, playfully reconsider the formal and narrative possibilities of the work illustrated on the poster, (*Monument*, 1994 from the series *PAINTING OUT PATRIARCHY*, 1993-97).

<http://www.virginiabodman.com/Painting%20out%20Patriarchy.html>

The notion of reprise emerged as the over-drawings, begun experimentally and somewhat randomly, began to accrete into large groups/installations. The physical presence of the work and the excitement of the increasing size, (eventually 2.5m x 6m) informed the formal and narrative content of the drawings as they developed. *Review*, the third work in the series (shown in several configurations: <http://www.virginiabodman.com/reprise%2011.html>) has the potential, as do the others, to be reconfigured for particular spaces/places, (to date realized in a studio context only). Increasingly sculptural in subject and form, *REVIEW* references modernist experimental architecture and imagery including Victor Passmore's *Apollo Pavillion*, Peterlee.

The reconsideration/reprise of previous ideas in tandem with ongoing and perhaps ephemeral concerns is of continuing interest (see *48 Watercolours*). These studio-based works have been seen by invited peers and others, but as yet, have not been exhibited in publically accessible venues.