



Bodman, Virginia WE LOVE NEW YORK. [Show/Exhibition]

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WE LOVE NEW YORK, 2010: two works exhibited in this group exhibition, (14 exhibitors), first shown at Broadway Gallery, New York, then toured to Gallery North, University of Northumbria, Newcastle, 2010. "Broadway Gallery is an open space for experimentation founded on the collaboration between artists, curators and writers, providing an ever-evolving dialogue on the contemporary art world". <http://www.broadwaygallerynyc.com/> This collaborative exhibition included work by Fine Art researchers from the Universities of Northumbria, Sunderland and invited artists. The universities supported exhibition costs, (transport) and accompanying publication, which was organised and curated by Sharon Wilson, PhD researcher, UoS. Research and making costs were funded through [PaintingSunderland](#).

The work explores the notion of the American Dream from an English perspective referencing place, site, heritage and otherness. A 15-page catalogue accompanied the exhibition published in the NY Arts magazine (Vol 15, Fall 2010; international circulation of 6,000). Works from this exhibition can be seen

at: <http://www.virginiabodman.com/homeground%2022.html> <http://www.virginiabodman.com/homeground%2025.html>

The large painting and the print/painting on paper shown in *WE LOVE NEW YORK* explore the notion of Arcadiana as exemplified in the eighteenth century European craze for Chinese inspired blue and white china, (which led to the development of Spode's Italianware (launched 1816); and somewhat ironically, favoured by British settlers in America as a reminder of home. Each piece is decorated with a scene of Italian rural life complete with Roman ruins and populated by pastoral figures, all framed by an 18th century oriental Imari border; capturing the essence of a timeless, sunny Italian day. The paintings reflect on the confluence of a clean, ubiquitous certainty and an exotic otherness; a duality that is as unsettling as it is exciting - idealised, romantic idylls prove to be just that, plates are dropped and mended - not quite perfectly and dreams are exposed as everyday escapist fantasies.