

Virginia Evans



Virginia's paintings arise from a trust in the subconscious and the intuitive side of her nature, and from her love of ancient history and archaeology.

She graduated from Liverpool University and taught History in Kingston, Surrey before going to live in the Sultanate of Oman. Her early childhood was spent in Argentina, and over both these places as well as rural Dorset, where she now lives and paints, have had a profound influence on her sense of form and colour.

Virginia's work is essentially about time, and her textured, layered images are intended to represent the 'feel' of long ago, while her colours, both muted and strong, are employed to emphasize this connection.

The shapes in her abstract paintings are drawn from archetypal geometric images from the past, from archaeological sources and from her own subconscious. They are symbols, often mysterious, and can be associated with cultural or religious beliefs, myth and reflections of the landscape.

She has been fascinated by Carl Jung's writing and his theory of the collective unconscious. Accordingly she relies on spontaneity while working, often layering image over image in constantly changing forms until resolution, and meanwhile willing some magic to happen.

The work for the South Dorset Ridgeway Project was derived first and foremost from the 'feel' of the landscape itself and then, importantly from the archaeological features which punctuate it, specifically the Bronze Age (2000 - 600BC) round barrows. These in turn were abstracted in her work to form, simply, circles.

Throughout she tried to maintain her link with the Ridgeway and the Bronze Age by researching the locale and related connections, and with a distinct archaeological bias. All this she recorded in journal form to aid her work.

Her representational images are based on actual Ridgeway features but they are exaggerated, mutated, distorted and displaced in an attempt to warp the reality of 'now' into a perceived Bronze Age time and through thus in a move towards abstraction.

As part of the project, Virginia has also produced some Bronze Age - inspired necklaces. These incorporate raw amber, stone, wood, clay, bone, leather and faience - all products which would have been in use at the time. Faience is an ancient form of manufactured, opaque glass, often turquoise - blue in colour, and which was widely used in Ancient Egypt and in Parts of the Mediterranean. Faience beads were found in Bronze Age burial sites in the UK, including Wessex. As they walked along the ceremonial landscape of the Ridgeway, did our Bronze Age ancestors wear similar adornments?

Virginia has exhibited successfully since 1992, mainly in the South West, but also at the yearly affordable Art Fairs in Bristol and London. In 2006 she won the Bridport Open Art Prize.