

Official website of artist Keith Coventry featuring Estate Paintings, Junk Paintings, Bronze Sculpture, White Abstracts. Shows include Tate Britain, Modern and St. Ives.

Career[edit] His first solo exhibition was at Karsten Schubert gallery in Work[edit] Of his work, Coventry said in , "I look at the history of art, and I look at a social issue and I combine them. In the art of Keith Coventry, the detritus, aggression and excess of postmodern society is expressed through the poised and elegant language of modernism There is a poetic detachment in his work, expressed through his favouring of workmanlike, un-aesthetic colours which can often appear random, coldly institutional or light industrial. His art conflates the mournful, quotidian sensibility of consumer culture, tribal aggression, prostitution, drugs and bored despair, with both high modernist strategies and geo-political models. The result is a stilled, mausoleum-like evocation of modern amorality and cultural absurdity. If you attach [it] to a piece of art history, it becomes alive again. Coventry paints in a number of very distinct styles, and seems to embody the stylistic plurality so typical of our age. The art writer Matthew Collings writes: However, on closer inspection images emerge from the whiteness through intricate impasto brushwork. Richard Dyer writes that the whiteness of these paintings " I like this idea that capitalism can consume anything, that McDonalds can consume suprematism. Coventry once resided at Albany London , [18] an apartment block in Piccadilly that has housed many distinguished artists, amongst them Lord Byron , Bruce Chatwin and the actor Terence Stamp [18] While the works, rendered in muted pinks, white and reds, appear to depict a bygone world through rose-tinted spectacles, Coventry subverts the image, adding voluptuous prostitutes and ruined drug-addicts while exploring the "crossover between society and the sordid". Coventry then considered how easy it would be to fake a painting himself, choosing the expressionist painter Emil Nolde because he thought his seemingly simple style would be easy to counterfeit. The Jesus heads example: As a child I was a Roman Catholic. The image of Jesus is like a container for all sorts of ideas. Maybe subconsciously I thought of the Turin Shroud as well, how the image is just barely visible " which itself is meant to be a fake. Asked why he moved away from his usual monochrome palette, he said he liked the literal idea of Christ as " am the light" and "the display of these paintings in a row is a way of showing that element". Full of ambiguity and contradictions, the painting of Jesus Christ follows some of the oldest traditions of icon painting, with the image being repeated throughout the series that the work is part of. The fact that the painting is difficult to see is intentional. The reflections on the glass slow the experience down and allow the work to be absorbed by the viewer. In one diptych, 5th century BC Roman aristocrat Coriolanus single-handedly storms an enemy fortress, while in the accompanying painting a single football hooligan, Harry "The Mad Dog" Trick, an avid Millwall Football Club supporter, attacks an opposing army of Chelsea fans. Another work shows the epic journey taken by Xenophon and his 10, Greek warriors in their campaign against the Persians in BC, and compares it to the progress of English football fans marauding through Spain during the World Cup.

Chapter 2 : Keith Coventry - 66 Artworks, Bio & Shows on Artsy

Keith Coventry is a British artist and curator. In September his Spectrum Jesus painting won the £25, John Moores Painting Prize.. Keith Coventry was born in Burnley in and lives and works in London.

Keith Coventry is a British artist and curator. Keith Coventry was born in Burnley in and lives and works in London. He was also a co-founder and curator of City Racing, an influential not-for-profit gallery in Kennington, South London from Career His first solo exhibition was at Karsten Schubert gallery in Since , he has exhibited in London, Zurich, Berlin, and Seoul. He was also a co-founder and curator of City Racing, an influential not-for-profit gallery in Kennington which gave artists like Sarah Lucas , Gillian Wearing and Fiona Banner early exposure and was later celebrated in the book, City Racing, The Life and Times of an Artist-run Gallery. Work Of his work, Coventry said in , "I look at the history of art, and I look at a social issue and I combine them. In the art of Keith Coventry, the detritus, aggression and excess of postmodern society is expressed through the poised and elegant language of modernism There is a poetic detachment in his work, expressed through his favouring of workmanlike, un-aesthetic colours which can often appear random, coldly institutional or light industrial. His art conflates the mournful, quotidian sensibility of consumer culture, tribal aggression, prostitution, drugs and bored despair, with both high modernist strategies and geo-political models. The result is a stilled, mausoleum-like evocation of modern amorality and cultural absurdity. Coventry has also said, "the social issue re-empowers modernism. If you attach [it] to a piece of art history, it becomes alive again. Coventry paints in a number of very distinct styles, and seems to embody the stylistic plurality so typical of our age. The art writer Matthew Collings writes: However, on closer inspection images emerge from the whiteness through intricate impasto brushwork. Others have included Sir Winston Churchill , cucumber sandwiches, Trooping the Colour, equine paintings after Alfred Munnings and other icons of old-world Englishness. Richard Dyer writes that the whiteness of these paintings " I like this idea that capitalism can consume anything, that McDonalds can consume suprematism. Coventry once resided at Albany London , an apartment block in Piccadilly that has housed many distinguished artists, amongst them Lord Byron , Bruce Chatwin and the actor Terence Stamp While the works, rendered in muted pinks, white and reds, appear to depict a bygone world through rose-tinted spectacles, Coventry subverts the image, adding voluptuous prostitutes and ruined drug-addicts while exploring the "crossover between society and the sordid". Coventry then considered how easy it would be to fake a painting himself, choosing the expressionist painter Emil Nolde because he thought his seemingly simple style would be easy to counterfeit. The Jesus heads example: Speaking to Simon Grant, editor of Tate Etc. As a child I was a Roman Catholic. The image of Jesus is like a container for all sorts of ideas. Maybe subconsciously I thought of the Turin Shroud as well, how the image is just barely visible " which itself is meant to be a fake. Asked why he moved away from his usual monochrome palette, he said he liked the literal idea of Christ as " am the light" and "the display of these paintings in a row is a way of showing that element". Full of ambiguity and contradictions, the painting of Jesus Christ follows some of the oldest traditions of icon painting, with the image being repeated throughout the series that the work is part of. The fact that the painting is difficult to see is intentional. The reflections on the glass slow the experience down and allow the work to be absorbed by the viewer. History Paintings The History Paintings are presented in a similar manner to the great historical paintings found in museums, with heavy black frames and hand painted narratives on gold-leafed plaques, and engage with the idea of how bravery can exist on both high and low moral levels. In one diptych, 5th century BC Roman aristocrat Coriolanus single-handedly storms an enemy fortress, while in the accompanying painting a single football hooligan, Harry "The Mad Dog" Trick, an avid Millwall Football Club supporter, attacks an opposing army of Chelsea fans. Another work shows the epic journey taken by Xenophon and his 10, Greek warriors in their campaign against the Persians in BC, and compares it to the progress of English football fans marauding through Spain during the World Cup.

Chapter 3 : Keith Coventry born | Tate

Keith Coventry's work 'Aylesbury Estate' will support the reopening of the Turps Art School in South London. The work is part of Coventry's Estate series, which recalls Kasimir Malevich's graphic suprematist paintings but actually represents the layouts of British public housing estates.

He was also a co-founder and curator of City Racing, an influential not-for-profit gallery in Kennington, South London from Career His first solo exhibition was at Karsten Schubert gallery in Work Of his work, Coventry said in , "I look at the history of art, and I look at a social issue and I combine them. In the art of Keith Coventry, the detritus, aggression and excess of postmodern society is expressed through the poised and elegant language of modernism There is a poetic detachment in his work, expressed through his favouring of workmanlike, un-aesthetic colours which can often appear random, coldly institutional or light industrial. His art conflates the mournful, quotidian sensibility of consumer culture, tribal aggression, prostitution, drugs and bored despair, with both high modernist strategies and geo-political models. The result is a stilled, mausoleum-like evocation of modern amorality and cultural absurdity. If you attach [it] to a piece of art history, it becomes alive again. Coventry paints in a number of very distinct styles, and seems to embody the stylistic plurality so typical of our age. The art writer Matthew Collings writes: However, on closer inspection images emerge from the whiteness through intricate impasto brushwork. Richard Dyer writes that the whiteness of these paintings " I like this idea that capitalism can consume anything, that McDonalds can consume suprematism. Coventry once resided at Albany London ,[18] an apartment block in Piccadilly that has housed many distinguished artists, amongst them Lord Byron , Bruce Chatwin and the actor Terence Stamp [18] While the works, rendered in muted pinks, white and reds, appear to depict a bygone world through rose-tinted spectacles, Coventry subverts the image, adding voluptuous prostitutes and ruined drug-addicts while exploring the "crossover between society and the sordid". Coventry then considered how easy it would be to fake a painting himself, choosing the expressionist painter Emil Nolde because he thought his seemingly simple style would be easy to counterfeit. The Jesus heads example: As a child I was a Roman Catholic. The image of Jesus is like a container for all sorts of ideas. Maybe subconsciously I thought of the Turin Shroud as well, how the image is just barely visible " which itself is meant to be a fake. Asked why he moved away from his usual monochrome palette, he said he liked the literal idea of Christ as " am the light" and "the display of these paintings in a row is a way of showing that element". Full of ambiguity and contradictions, the painting of Jesus Christ follows some of the oldest traditions of icon painting, with the image being repeated throughout the series that the work is part of. The fact that the painting is difficult to see is intentional. The reflections on the glass slow the experience down and allow the work to be absorbed by the viewer. In one diptych, 5th century BC Roman aristocrat Coriolanus single-handedly storms an enemy fortress, while in the accompanying painting a single football hooligan, Harry "The Mad Dog" Trick, an avid Millwall Football Club supporter, attacks an opposing army of Chelsea fans. Another work shows the epic journey taken by Xenophon and his 10, Greek warriors in their campaign against the Persians in BC, and compares it to the progress of English football fans marauding through Spain during the World Cup. Haunch of Venison , London, Haunch of Venison, London, Fine Art Society,

Chapter 4 : Keith Coventry on ArtStack - art online

Keith Coventry (b. , Burnley, United Kingdom) was born in Burnley in and lives and works in London. He attended Brighton Polytechnic 81 and Chelsea School of Art London

Yet, I was wondering, now that so many -isms are changing and moving forward, do you think that the ideas and the ideals of modernism will still be relevant, or do we have to look at, at least, postmodernism? Modernism is like a tree, and there are all these branches coming off it. The exploration of those different branches are the postmodernist directions. I simply have nostalgia for the journey that modernism went on to. Before postmodernism, no one did paintings of helicopters or airplanes, because they were seen as an unsightly things to have in a picture. There are no parameters there, and I think that sometimes it just leads to decorative or design. With modernism, you have got basic things " shape, line, form, colour. Building solid things, rather than a painting that has got a thousand helicopters and humming birds in it. It seems nonsense to me. Any work could be considered decorative and illustrative, though. Yes, but to be a good artist, you do not need to be able to draw something really well, in the way that the illustrator can. Something really similar could have a very powerful effect. It seems like a lot of art nowadays looks a bit like pages from these graphic annuals. The application of gold comes from a very ancient tradition " Antiquity, Egypt. Is it a critique or a compliment for the culture of consumerism and McDonalds? It is actually a bit of a critique about contemporary art. Awful lot of shiny art is being produced, and art audience has changed " from late 80s and early 90s, people who wrote for the art magazines formed the value of the piece of work. That is an important thing about art, that it should be able to transform material and ideas into something else. And if it does not do that, it kind of fails. It can be the most well-intentioned idea, but if you cannot transform it into something, than it is no good. Not many people are actually aware of the fact that you are an exceptional curator. The idea for that show was the love of looking. There was someone whose work had to be hung high, so that the children would not be able to see it. Do you think that being an artist helped you in your role as a curator? Yes, because I knew a lot of those people. Recently, I curated an exhibition in Cape Town, where I just took British Artists who work on paper, and just put all these works inside a suitcase and took them over there, and then got them framed. They asked me at the customs what these pieces were, and they were from about fifty artists. I said they were all mine, and that I worked in different styles. It seemed to work! They were all in the collection of Saatchi. Your work is, most definitely, very different from work by YBAs. Did you ever want to join them, though? Well, I was ten years older. But I was a friend of one of them " Michael Landy. I never wanted to join them, no; I had my own ideas and carried on with them. It was just the timing " I got my first exhibition at the same time when they just started. You interacted with the younger artists, but how about now? Do you still interact? Yeah, I do actually. I neither collaborate, nor mentor. Would you agree that now is a particularly difficult time for young artists? My studio was a squat, I had about ten rooms. Years back, all these big studio blocks were all empty, because people were out at work, trying to pay for their studio that they never used. It was still necessary for them because without the studio they did not feel that they were artists. But as they were not making anything" They were probably not artists. I think you have to make something, to be an artist. So, the audience of that conversation was not students, but people who were interested in visiting Frieze Art Fair, and could afford it. But the question is actually different " can artists still afford to be artists? Unless they are happy to work from their home, off their kitchen table. They can still have ideas, you can still produce drawings, collages. It must be very difficult. So there has been an exodus of artists now looking for cheaper areas, going to north Tottenham, beyond Archway. What would be your main advice for the art students who are graduating? Think about how you can present things. Be free " go to different places. Have notebooks, like a writer. Doing and thinking is more important than making great big finished pieces.

Chapter 5 : Pace Gallery - "Junk Paintings" - Keith Coventry

Find the latest shows, biography, and artworks for sale by Keith Coventry.

Career His first solo exhibition was at Karsten Schubert gallery in Work Of his work, Coventry said in , "I look at the history of art, and I look at a social issue and I combine them. In the art of Keith Coventry, the detritus, aggression and excess of postmodern society is expressed through the poised and elegant language of modernism There is a poetic detachment in his work, expressed through his favouring of workmanlike, un-aesthetic colours which can often appear random, coldly institutional or light industrial. His art conflates the mournful, quotidian sensibility of consumer culture, tribal aggression, prostitution, drugs and bored despair, with both high modernist strategies and geo-political models. The result is a stilled, mausoleum-like evocation of modern amorality and cultural absurdity. If you attach [it] to a piece of art history, it becomes alive again. Coventry paints in a number of very distinct styles, and seems to embody the stylistic plurality so typical of our age. The art writer Matthew Collings writes: However, on closer inspection images emerge from the whiteness through intricate impasto brushwork. Richard Dyer writes that the whiteness of these paintings " I like this idea that capitalism can consume anything, that McDonalds can consume suprematism. Coventry once resided at Albany London , [18] an apartment block in Piccadilly that has housed many distinguished artists, amongst them Lord Byron , Bruce Chatwin and the actor Terence Stamp [18] While the works, rendered in muted pinks, white and reds, appear to depict a bygone world through rose-tinted spectacles, Coventry subverts the image, adding voluptuous prostitutes and ruined drug-addicts while exploring the "crossover between society and the sordid". Coventry then considered how easy it would be to fake a painting himself, choosing the expressionist painter Emil Nolde because he thought his seemingly simple style would be easy to counterfeit. The Jesus heads example: As a child I was a Roman Catholic. The image of Jesus is like a container for all sorts of ideas. Maybe subconsciously I thought of the Turin Shroud as well, how the image is just barely visible " which itself is meant to be a fake. Asked why he moved away from his usual monochrome palette, he said he liked the literal idea of Christ as " am the light" and "the display of these paintings in a row is a way of showing that element". Full of ambiguity and contradictions, the painting of Jesus Christ follows some of the oldest traditions of icon painting, with the image being repeated throughout the series that the work is part of. The fact that the painting is difficult to see is intentional. The reflections on the glass slow the experience down and allow the work to be absorbed by the viewer. In one diptych, 5th century BC Roman aristocrat Coriolanus single-handedly storms an enemy fortress, while in the accompanying painting a single football hooligan, Harry "The Mad Dog" Trick, an avid Millwall Football Club supporter, attacks an opposing army of Chelsea fans. Another work shows the epic journey taken by Xenophon and his 10, Greek warriors in their campaign against the Persians in BC, and compares it to the progress of English football fans marauding through Spain during the World Cup.

Chapter 6 : Keith Coventry: Ontological Pictures - Artlyst

Keith Coventry Deontological Paintings including Deontological Picture B+I, Deontological Picture B+II, Dentological Picture B+III, Dentological Picture B+IV.

Chapter 7 : Keith Coventry: in the studio

View Keith Coventry's artworks on artnet. Find an in-depth biography, exhibitions, original artworks for sale, the latest news, and sold auction prices. See available paintings, prints and multiples, and sculpture for sale and learn about the artist.

Chapter 8 : Keith Coventry talks about Junk Paintings at Pace | | Phaidon

DOWNLOAD PDF KEITH COVENTRY PAINTINGS.

Artwork page for 'East Street Estate', Keith Coventry, At first sight Keith Coventry's series of Estate Paintings resemble the Suprematist abstract art of early twentieth century Russian painters such as Malevich and Rodchenko.

Chapter 9 : Keith Coventry - Painting & Sculpture - Exhibition at in

In the unlikely setting of a posh West End gallery, art's utopian project of the early to midth century seems to have been reborn. On the way in, a bronze sculpture draws a shape in space; a.