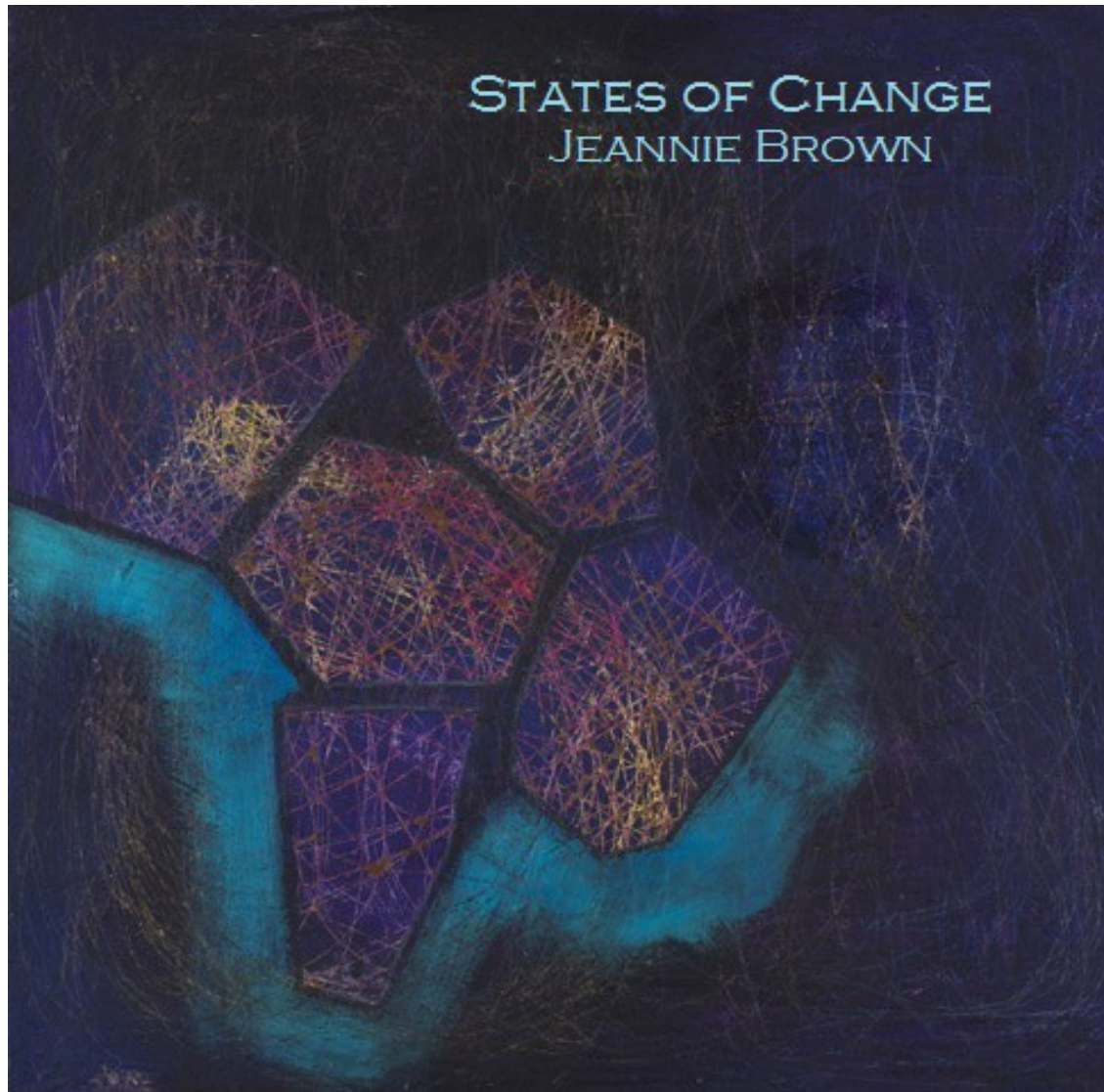


STATES OF CHANGE  
JEANNIE BROWN



'An exhibition of works, looking at surface, structures & society from Jeannie Brown.'

## Introduction

Jeannie Browns' subjects are based on her interest in the environment of the city and its cultural dynamics and integration. Her work both abstract and figurative question the make up of the city and its inhabitants.

The paintings are constructed using a variety of paints and wax including oils and acrylics. The mediums are carefully layered, taken back and then re layered to form the abstract patterns, shapes and figures in the work.

This layering and re-layering is a parallel to the regeneration that is constant and on-going within a city.

Brown is also interested in the elements of decay in structure and architecture and how change often dictates how areas are maintained or left to nature to reclaim.

The cultural make up or dynamic of an area may dictate the standard of decay and regeneration going on which brings into question social options, funding and poverty. And whether local individual initiatives are supported.

J D Francis

‘States of Change’ – exploring surface, structures & society.

My work is an expression of how I view the modern world, or more specifically the contemporary urban society that exists in Britain's urban inner city areas. Working from the environment in and around the old Birds Custard Manufactory in Birmingham's Digbeth area, it became a metaphor for contemporary urban society generally. My observations and subsequent interpretation of the place led me to become particularly interested in the dynamics of how the old and the new aspects of such an environment interact and co-exist. I pay particular attention to the dark, uncomfortable places that exist in such an environment and the social implications of architecture, old and new, as either places of refuge or Dystopian isolation. My early works evolved naturally from the gradual processes of layering and accrual. The internal structure of each composition unfolded as shapes and forms were buried by painting over, or rediscovered by the act of sanding into the surface. This act of making replicated the breaking down of surfaces created by years of neglect and decay, surfaces that were changed with the modern interventions of graffiti and pollution. These earlier pieces appeared as if looking through the panes of a broken window, the pattern of shapes floating as if in isolation as in the ‘Quiet Decay’ series of works. These shapes then take on a spatial awareness as they are developed with the addition of an extra plane to add a visual depth, the shapes now become linked but still appear largely in a state of suspension as in ‘Cluster Green’, ‘Cluster Blue’ and

‘Dark Matter’. My interest in surface and structures has subsequently developed to encompass the 3 dimensional qualities of architecture, particularly Birmingham's Brutalist buildings. Futuristic and Utopian spaces of social interaction, these concrete slab buildings of the sixties are now being torn down to make way for new development. The dynamic form as in ‘Solar’, now appears anchored. The faceted surface adds an illusion of light and shade to the impossibly balancing, anthropomorphic structure, the line of discs that horizontally intersect the painting give a feeling of the object being set within a landscape. Image ‘Lunar’ explores the refuge that is impossible to access.

#### Interview with Curator/Artist Zarina Keyani

*When did you first become interested in painting as a medium?*

My interest in painting started in the final year of my degree 5 years ago – I hadn't intended to paint, but found it to be a medium that draws you in, once I had started I found it difficult to turn away from. I still feel that I am exploring painting, learning from it, using it in different ways to express the way I feel about the subject matter. I am always working toward using paint in a freer, expressive and intuitive way.

*Your work is visually contemporary. What era of artist do you find most inspirational?*

I have always been hugely inspired by the Modernist artists, Prunella Clough in particular, the obscurity and complexity of her abstraction have always been a strong influence. I have to also add that many of the Black British and American Expressionists painters have had a strong influence on my figurative work.

*Your work is both figurative and abstract. Would you say that your work is subject or process led?*

I think that the subject is the most important thing – the process I employ is dictated by that. But I still would say that I enjoy the process, the act of making is challenging.

*There is an ongoing thread of pattern within both your figurative and abstract work. Is pattern or motif an important aspect of the work ?*

I am interested in patterns but I do always seek something more random, even obscure. I am less interested in motif these days as I move away from the illustrative path. Earlier works that the random patterns of mutability still interest me.

*Would you agree that, aesthetically, the Digbeth series of works are about the relationship between the past and the future of the urban spaces you explore?*

Yes I am interested in the dynamics of how old and new co-exist. I suppose that I tend toward the Dystopian view in many ways – a society in flux, life is changing so rapidly with the contemporary technologies, and globalisation, the old places of industry have now gone leaving vacuous spaces that largely seem to have become dark, uncomfortable places, I certainly feel this of an area such as Digbeth.

*Does photography play a role in the way you work or paint?*

Yes I think it does, rendering the 3 dimensional into a flat plane. Interesting things can start to happen with the imperfect image. It is also largely an aide – memoir of a place that I took a certain feeling from. I try not to let it play a role in how I actually paint, if it does its usually the work I like least these days.

*Would you say your work incorporates conceptual or traditional ideas about painting?*

I think my work is more conceptual – I am less bothered by the traditional ideas of painting these days. I have my own path that I follow, dependant on the subject matter.

*(May 2016)*



*Quiet Decay'*

2013

Mixed Media on Wood

22cm x 23cm

*"Quiet Decay" 2013*  
Mixed Media on Wood  
22x23cmcm



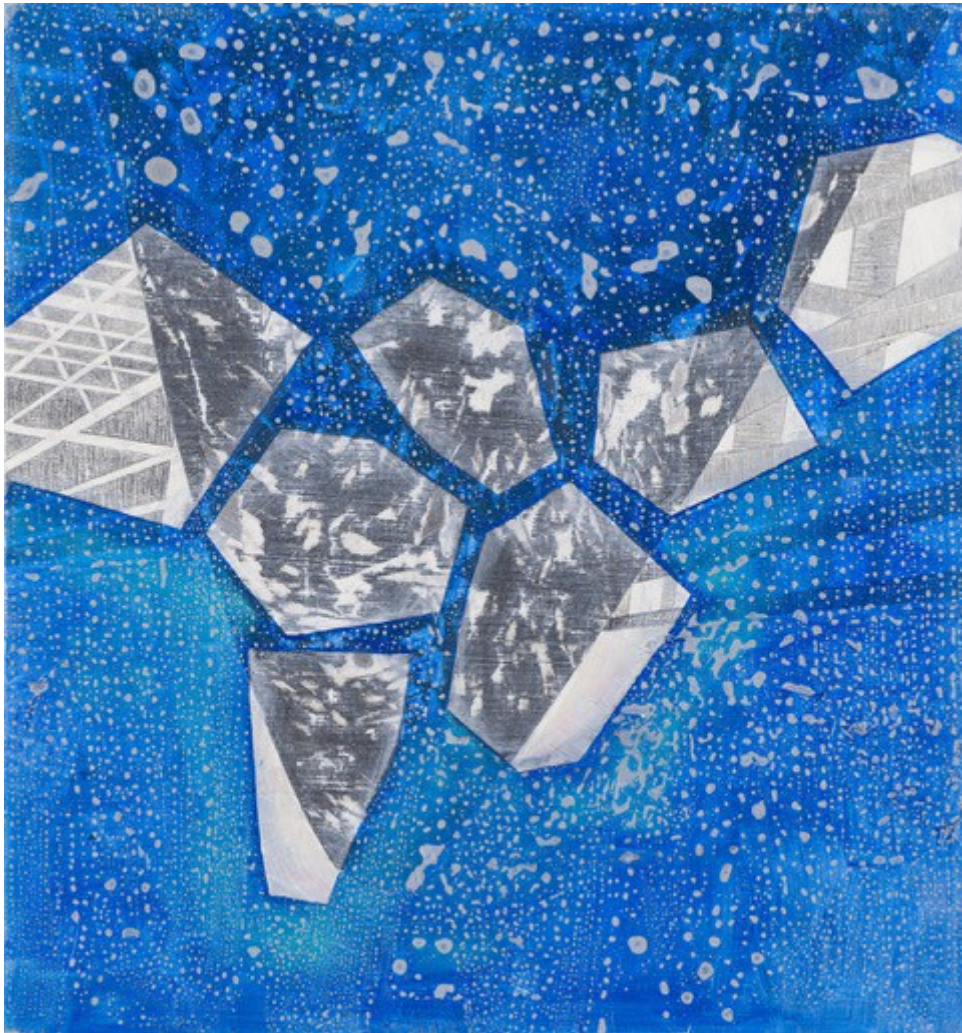


*"Quiet Decay"*  
2013  
Oil Collage on Wood  
22x23cm'

*'Quiet Decay'*  
2013  
Mixed Media on Wood  
22x23cm approx







*"Vantage Point"*

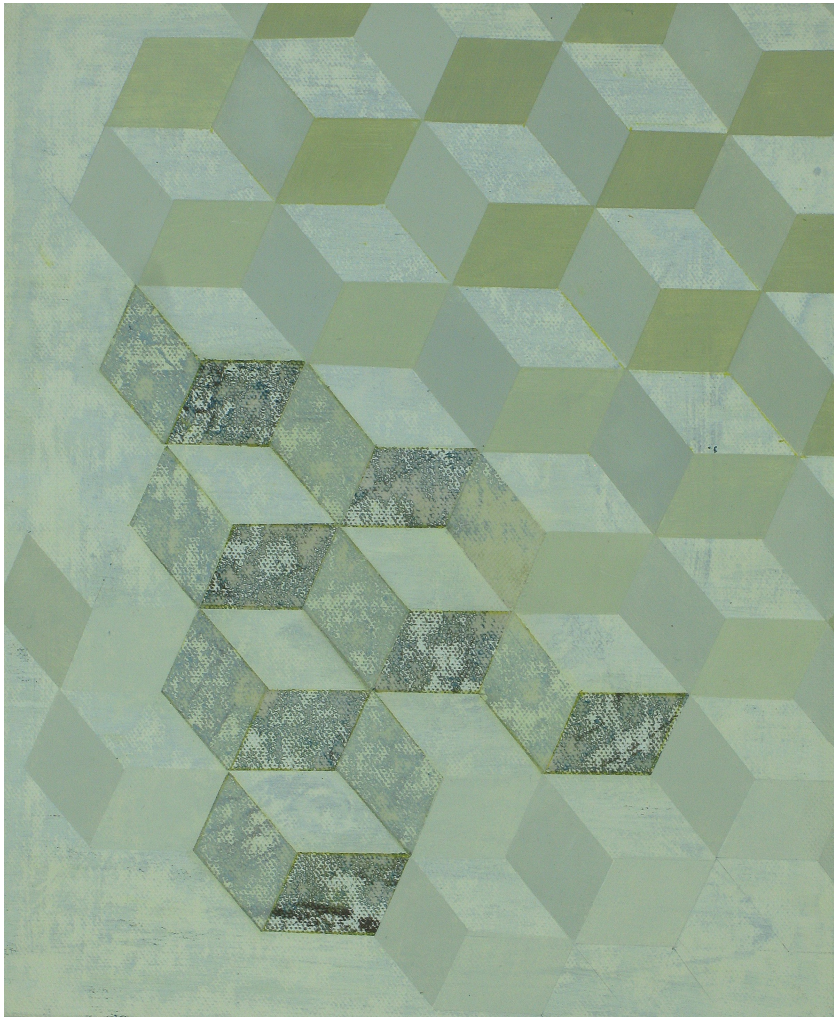
2013

Mixed Media on Wood

22x23cm approx

*"City 2"*  
2013  
Mixed Media on Wood





*'Homage To Six'*  
2015  
Oil and Acrylic on Wood  
21x29cm approx

*'Dark Matter 11.15 '*  
Oil and Acrylic on Linen on Board  
61x61cm approx





*'Solar 3.3.16'*  
2015  
Oil on Canvas  
31x31cm approx

## Profile and Exhibitions

BA Hons Fine Art AWARDS 2014

Overall Winner of the Coventry Open 2014, The Herbert Gallery, Coventry

### Exhibitions

2016 Cobalt Blue Group Show - The Bond, Digbeth, Birmingham.

April - July 2016 Call For Peace Print Exhibition - Monterrey, Mexico.

2016 IMPRESS Print - Gloucestershire Print Makers, Stroud

March 2015 Solo Exhibition at Alma Tavern Arts Centre - Bristol

November 2015 Transtopia - A Direct Art Action Exhibition - Birmingham

October 2015 Selected - East Midlands Open - Tarpey Gallery, Castle Donnington

August 2015 Selected - Junction Arts Festival - Wolverhampton Art Gallery

July Exhibition 2015 Rational Grid Exhibition - Arts Space, Digbeth, Birmingham

2015 EPISODE ONE - A joint exhibition with Kay Bainbridge, No.4A Gallery

Malvern 2014 Selected - Sidney Nolan Trust Herefordshire - Exhibition of Print.

2014 Selected - Ragley Open, 'The Spirit of Place' Exhibition, Ragley Gallery & Studios,

2014 Overall Winner - The Coventry Open 2014, The Herbert Gallery, Coventry

2014 Cobalt Blue Group - group exhibition - Brooke Smith Architects, Edgbaston

Birmingham 2014 Selected - The Broadway Open 2014 - Little Buckland Gallery,

Broadway 2014 Divergence Exhibition, a Joint exhibition with Wayne Attwood

ARBSA, at The Bond, Digbeth, Birmingham

2014 Custard tArt Exhibition, group show, Digbeth 1st Friday 2014 Selected -

Thirleston Long Gallery Cheltenham, group exhibition 'Images of War'

2013 Cobalt Blue Exhibition - Group exhibition, 'A Conversation with Birmingham'  
Brindley Place, Birmingham.

2013 Selected - Tarpey Gallery Open, Castle Donnington

2013 Pre-selected - RWA Open, Bristol.

2013 Selected - The Bath Print Open 2013.

2013 Cobalt Blue Group - group exhibition - Brooke Smith Architects, Edgbaston  
Birmingham.

2013 Gallery 8 Exhibition, group exhibition with 3 other artists.

2013 Selected - PINK@Cultivate Gallery, group exhibition, Hackney, London.

2012 Open Studio Exhibition at Studio No.4A.

2012 Pre-selected - RWA Open, Bristol.

2012 Selected - The Sidney Nolan Trust Print Open group exhibition, Hereford  
Arts.

2012 Selected - Graduate Exhibition to mark the official opening by Her Majesty  
the Queen at The HIVE, Worcester 2012 Final Degree Show - University of  
Worcester

2012 Obtained - BA Hons Degree in Contemporary Fine Art - Uni. of Worcester,  
2009 - 2012 COURSES

2013 Photogravure Techniques, tutor Martyn Grimmer - Spike Island Print, Bristol.

2013 Advanced Etching Techniques, tutor Martyn Grimmer - Spike Island Print,  
Bristol.

2013 Intermediate Etching - tutor Jo Hounsome - Spike Island Print, Bristol.

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Jeannie Brown

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