

JEANNIE DRIVER

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Jeannie Driver Artist Statement

Driver's post minimalist works utilise materials imbued with processes and metaphorical references to present works as drawing, installation, sculpture, and film.

Driver's pallet is dominated by paper, specifically waste-paper documents. Both out of a sense of responsibility to materials and with an interest in their symbolic value and embedded histories. Process is a core element in her practice and involves acts of destruction, repetition, re-processing and re-enactment as a mode of encounter that gives new form whilst referencing the cyclical nature of materiality.

Fascinated by how paper is able to transverse both the 2D and 3D 'Lifting The Drawing off the Page' body of works develop from geometric drawings on the page and utilise systems, materials and measurements to create transient, 'un-fixed', installations that shift in time and space. This interest in sequence and repetition flows throughout her work, in both the utilitarian material and processes she employs. Traditional drawing materials of charcoal, graphite and paper are abstracted to present an anonymous but dominant presence; as line becomes object, dust becomes surface, and space as form. Created in scale relationship to her own body, the wall installations are suggestive of metaphorical space and encourage the viewer to shift around the work to gain new perspectives.

Inspired by the drawings and approach of Sol Le Witt and Legia Clark, Driver's expanded drawings are 'unfixed' and present in phases to create works that shift over time. The works are an invitation. Contained in crates, lines await with instructions, a template and a phased drawing plan.

Driver's urge towards accessibility and engagement has influenced her approach throughout her practice, in both the public realm and in the gallery.

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Jeannie Driver Curriculum Vitae

I have been a freelance artist for over 20 years, maintaining a studio practice whilst also gaining many relevant experiences in a wide variety of contexts. Through these projects and residences I have developed many project management skills. These include budget setting, partnership development, evaluation, strategic planning, creative consultation, commissioning, artist mentoring and public engagement. I have collaborated in teams on many creative projects and worked with curators and peers to deliver high quality outcomes. I am passionate about the accessibility and relevance of contemporary art for all.

Digital skills: Photoshop, Illustrator, imovie, Microsoft Office, Blogging software, website management, social media.

Commissioners inc: Local Authorities, Third Sector, Arts Organisations and galleries, Education Sector.

Work Experience: A selection of Projects undertaken as Creative Consultant, Freelance and artist.

Selected Solo Exhibitions:

March 2019 - *UNFIXED*, Art Space Portsmouth

August - Sept 2013 - *When Contents Become Form*, Arbyte Gallery, London,

April 2010 - *Rising Tides of Bureaucracy*, Aspex Gallery. ARC.

March 2009 - *Work Play*, SPACE gallery, University of Portsmouth.

November 2007 - *SPIKE*, Millais Gallery. Exhibition including live web feed from Solent Southampton University administrative Offices.

Selected Joint and Group Exhibitions

Date TBA, Postponed due to coronavirus - *Dazzle and Disrupt*, Quay Arts, IOW. Joint show with Lisa Traxler.

October 2019 - *Iterations*, Art House 1, London, Curated by Ben Gooding

May 2016 - *Preparing The Site*, The Bank Space Gallery, Whitechapel, London

May 2015 - *PAPER*, Site specific Installation "Lines of Passage", Salisbury Arts Centre

October 2014 - *Ffound*, Woolff Gallery, London, W1T P4U

May 2013 - *VOID OPEN 2013*, Sculpture Exhibition, Hoxton Arches, London E2 8HD

March 2013 - *SUPER SCALE*, Arbeit Gallery, Hackney Wick. Curated by Nimrod Vardi & Caroline-Jane Harris.

November 2012 - *SPOTLIGHT 2012*, Oxford, Curated by OVADA. Site specific installation.

September 2012 - *PLAN.OPEN Hidden/Exposed*. Curators Nimrod Vardi and Caroline Jane Harris.

Feb - April 2012 - *Ubiquitous Materials*; Jeannie Driver & Christopher Lundie. Bracknell Gallery, South Hill Park. Curated by Dr Outi Remes.

October 2011 - *Like Shadows: A Celebration of Shyness*, Phoenix Gallery, Brighton

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Selected Projects, Residencies:

March 2020 - *Cyclical Flow*, COS, London. Site specific installation.

April 2019 - *Blackbox* - FCA

November 2018 - *Interrupting a Line*, Stroud Valley Arts. Residency, exhibition, salon.

July 2017 - ASPEX residency

Oct - Nov 2013 - Filament Residency, MRS, Oxford. Culminating in exhibition.

2008- 2011 *Extra Mural*, in collaboration with Mike Blackman. Gallery based participatory digital project and projection. ASPACE arts, Bargate, Southampton.

November 2008 - *City as a Canvas*. Big Draw event in collaboration with Mike Blackman. Socially engaged digital cycling event utilising GPS and live data download. Highly commended.

Jan - December 2007 - *SPIKE IT*, 7 residencies in offices. G4A funded.

September 2006 - *Walk in my footsteps*, Public Art Commission

2009 - 2010 ART DATE Project Manager. Funded by 'Find Your Talent' community education groups.

Oct 2003 - April 2004 - "*the colour happened on the inside*", Public Art Commission Hoarding project relating to the contested demolition of the Tricorn building, with public engagement.

Other

2010 - 2014 Voluntary Trustee and Director of Art Space Portsmouth

Conferences & public speaking including contributor at funding seminar, 'a space arts, Southampton.

Visiting lecturer on BA and MA, University of Portsmouth.

Various Artist talks at universities, galleries and community venues.

FLASH: initiator of peer to peer, critique and support group.

2007 - Artist, Arc evaluation Tasks: devising questionnaires, interviewing artists and arts administrators across the southern region. Data analysis, evaluation summary, creative reports.

FLASH: initiator of peer to peer, critique and support group.

Oct 2012 - TRASH conference contributor, University of Sussex

Paper: "*Brute Ugly: marmite and memory*" by Valerie Swales and Jeannie Kerswell. Tricorn Hoarding Project.

2000 - Lead Artist- employed, Dot to Dot, Participatory Arts Company.

Co-organiser of Ether Gallery. This artist run space provided a platform for artists to exhibit and engage in critical debate. My role included selection of artworks, publicity and management of exhibitions.

1999 - Research Assistant to Peter Dunn, Art of Change.1999

Education

MA Fine Art, Distinction - University of Portsmouth

BA Visual Art, 1st class Hons - University of Portsmouth

Awards

Arts Council England, DYCP, August 2018- February 2019, Arts Council England, G4A, 2007