Nature is the fringe of the city: the subject of this recent work. Creepers overwhelming their hosts, trees in various states of decrepitude or marked for removal, culverts and river banks strangely illuminated – each giving rise to a weird and uncanny beauty. Revisiting various familiar sites and objects that have continued to engage me over a number of years (my purlieus), I seek to evoke both a psychologically charged and surreal dimension, and a specific (albeit manipulated) response to the formal qualities of the subjects.

An ongoing dialogue with art history posits interesting and surprising resonances and recognitions for me - for instance: Northern Renaissance painters’ concerns with humanity and nature via a fraught and gothic sensibility...the realists and impressionists’ radical and direct engagement with subject matter...and the troubled (neurotic?) and critical modernist and contemporary take on the landscape through quasi-documentary photography and activism.

In a past piece of writing about my work Jonathon Nichols identified beauty and its recognition as a melancholy of sorts. Returning to beauty through the melancholy of the silent observer, these paintings are evidence of that witnessing.

Andrew Browne, August 2011.