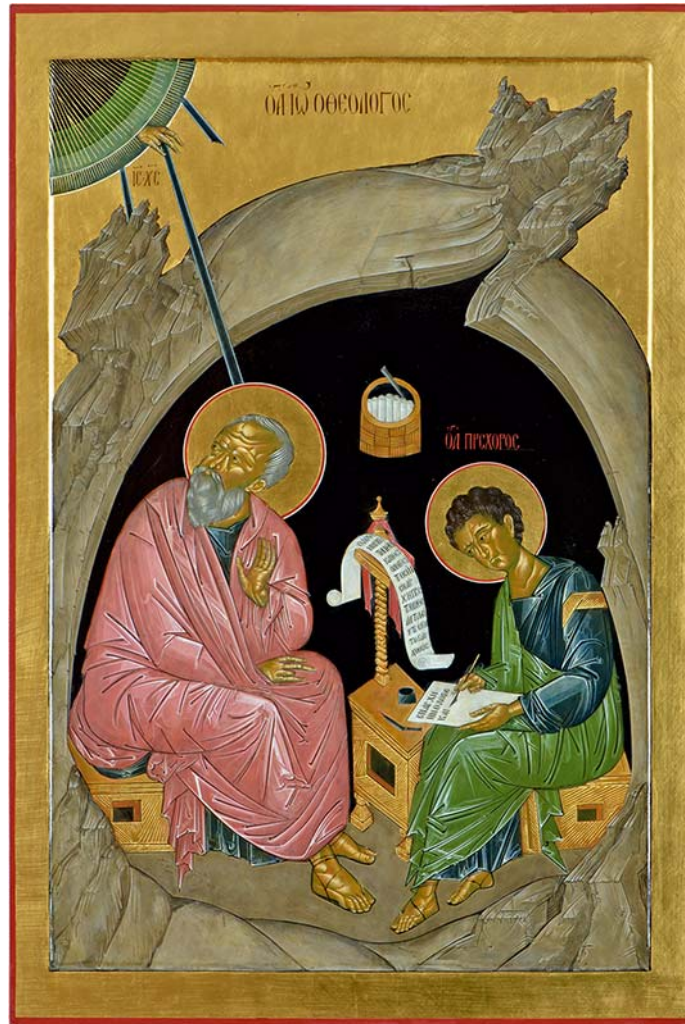




LEONARD BROWN

EXPERIENCE UNTAUGHT ME THE WORLD



SAINTS JOHN (THE EVANGELIST) AND PROCHORUS—IN EXILE ON THE ISLE OF PATMOS 2016

Egg tempera, 24 kt. gold leaf and gesso on beech wood panel

91 × 61 cm

\$13,200

SAINTS JOHN (THE EVANGELIST) AND PROCHORUS—IN EXILE ON THE ISLE OF PATMOS 2016

Egg tempera, 24 kt. gold leaf and gesso on beech wood panel
91 × 61 cm

HOLY APOSTLE AND EVANGELIST JOHN THEOLOGIAN

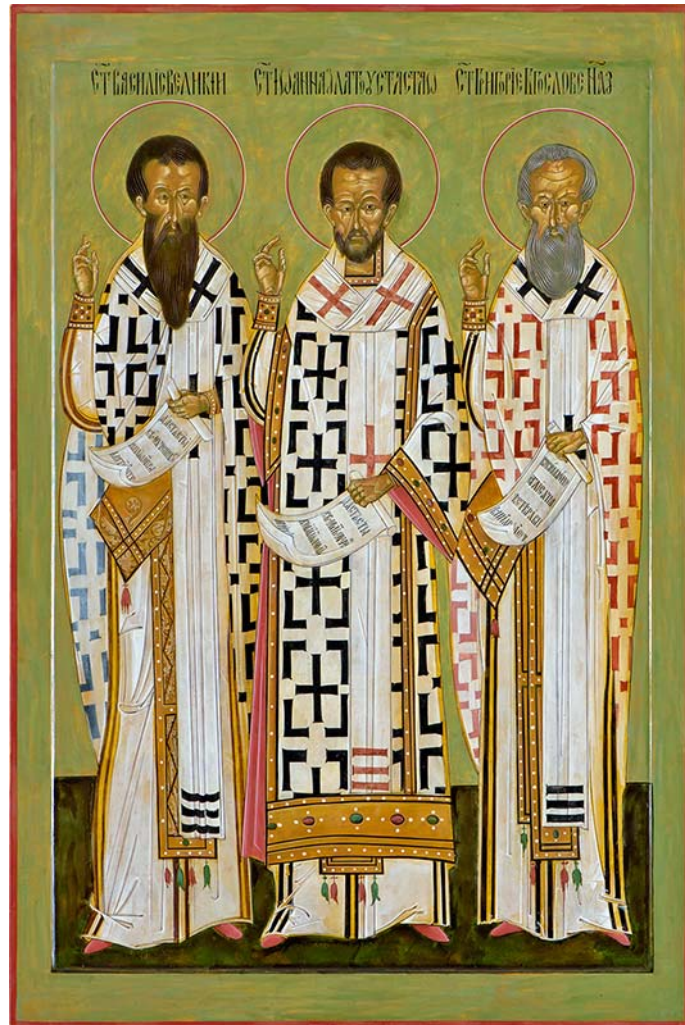
This Apostle was from Bethsaida of Galilee, and was the son of Zebedee and Salome, and the brother of James the elder. First a fisherman by trade, he became an Apostle and the beloved Disciple of Christ. Only he of all the Disciples followed Him even to the Cross, and was entrusted with the care of our Saviour's Mother, as it were another son to her, and a brother of Christ the Teacher. After this, he preached throughout Asia Minor, especially in Ephesus. When the second persecution against the Christians began in the year 96 during the reign of Domitian, he was taken in bonds to Rome, and there was cast into a vat filled to the brim with boiling oil. Coming forth therefrom unharmed, he was exiled to the island of Patmos, where he wrote the *Book of Revelation*. Returning again to Ephesus after the death of the tyrant, he wrote his Gospel (after the other Evangelists had already written theirs) and his three *Catholic Epistles*. In all, he lived ninety-five years and fell asleep in the Lord during the reign of Trajan in the year 100. He was called Theologian because he loftily expounded in his Gospel the theology of the inexpressible and eternal birth of the Son and Word of God the Father. It is for this cause that an eagle—a symbol of the Holy Spirit, as Saint Irenaeus says—is depicted in his icon, for this was one of the four symbolic living creatures that the Prophet Ezekiel saw (Ezek. 1:10).

APOSTLE PROCHORUS THE DEACON OF THE SEVENTY

Saints Prochorus, Nicanor, Timon and Parmenas, Apostles of the Seventy were among the first deacons in the Church of Christ. In the Acts of the Holy Apostles (6:1–6) it is said that the twelve Apostles chose seven men: Stephen, Philip, Prochorus, Nicanor, Timon, Parmenas and Nicholas, full of the Holy Spirit and wisdom, and appointed them to serve as deacons. They are commemorated together on July 28, although they died at various times and in various places. At first, Saint Prochorus accompanied the holy Apostle Peter, who made him bishop in the city of Nicomedia. After the Dormition of the Most Holy Theotokos, Prochorus was a companion and coworker of the holy Apostle John the Theologian and was banished with him to the island of Patmos. There he wrote down the *Book of Revelation* concerning the final fate of the world. Upon returning to Nicomedia, Saint Prochorus converted pagans to Christ in the city of Antioch, where he suffered martyrdom.

TEXTS ON THIS ICON

All texts on this icon are written in Byzantine Greek. The text on the scroll and that on the scribe's paper are from *The Prologue to Saint John's Gospel*, "In the beginning was the Word, and the Word was with God, and the Word was God. The same was in the beginning with God. All things were made by him; and without him was not any thing made that was made. In him was life; and the life was the light of men."



**THREE HOLY HIERARCHS: SAINTS BASIL THE GREAT, JOHN CHRYSOSTOM
AND GREGORY THE THEOLOGIAN 2016**

Egg tempera and gesso on beech wood panel

91 × 61 cm

\$13,200

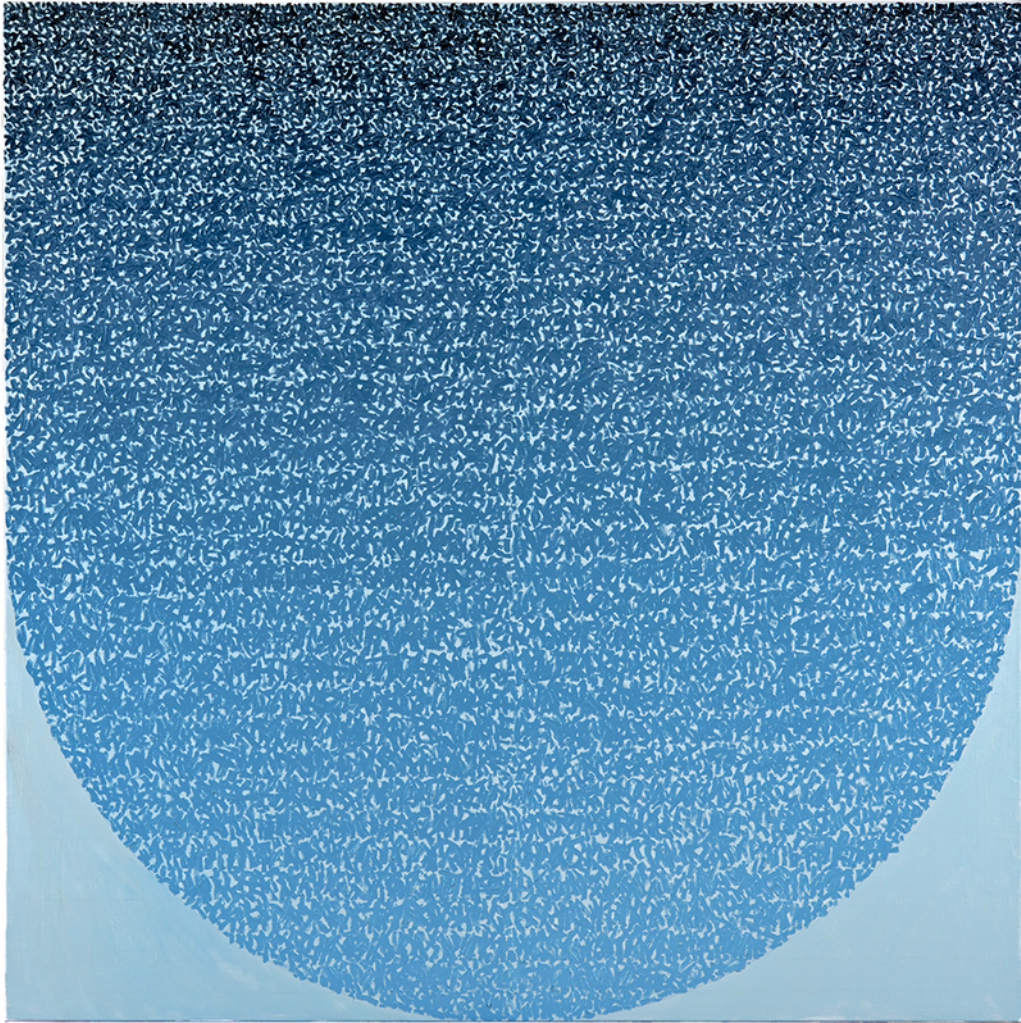
THREE HOLY HIERARCHS: SAINTS BASIL THE GREAT, JOHN CHRYSOSTOM AND GREGORY THE THEOLOGIAN 2016

Egg tempera and gesso on beech wood panel
91 × 61 cm

The common feast of these three teachers was instituted a little before the year 1100, during the reign of the Emperor Alexis I Comnenus, because of a dispute and strife that arose among the notable and virtuous men of that time. Some of them preferred Basil while others preferred Gregory, and yet others preferred John Chrysostom, quarrelling among themselves over which of the three was the greatest. Furthermore, each party, in order to distinguish itself from the others, assumed the name of its preferred Saint; hence, they called themselves Basilians, Gregorians, or Joannites. Desiring to bring an end to the contention, the three Saints appeared together to the saintly John Mauropus, a monk who had been ordained Bishop of Euchaïta, a city of Asia Minor; they revealed to him that the glory they have at the throne of God is equal, and told him to compose a common service for the three of them, which he did with great skill and beauty. Saint John of Euchaïta (celebrated Oct. 5) is also the composer of *Canon to the Guardian Angel, the Protector of a Man's Life*. In his old age, he retired from his episcopal see and again took up the monastic life in a monastery in Constantinople. He reposed during the reign of the aforementioned Emperor Alexis I Comnenus (1081–1118).

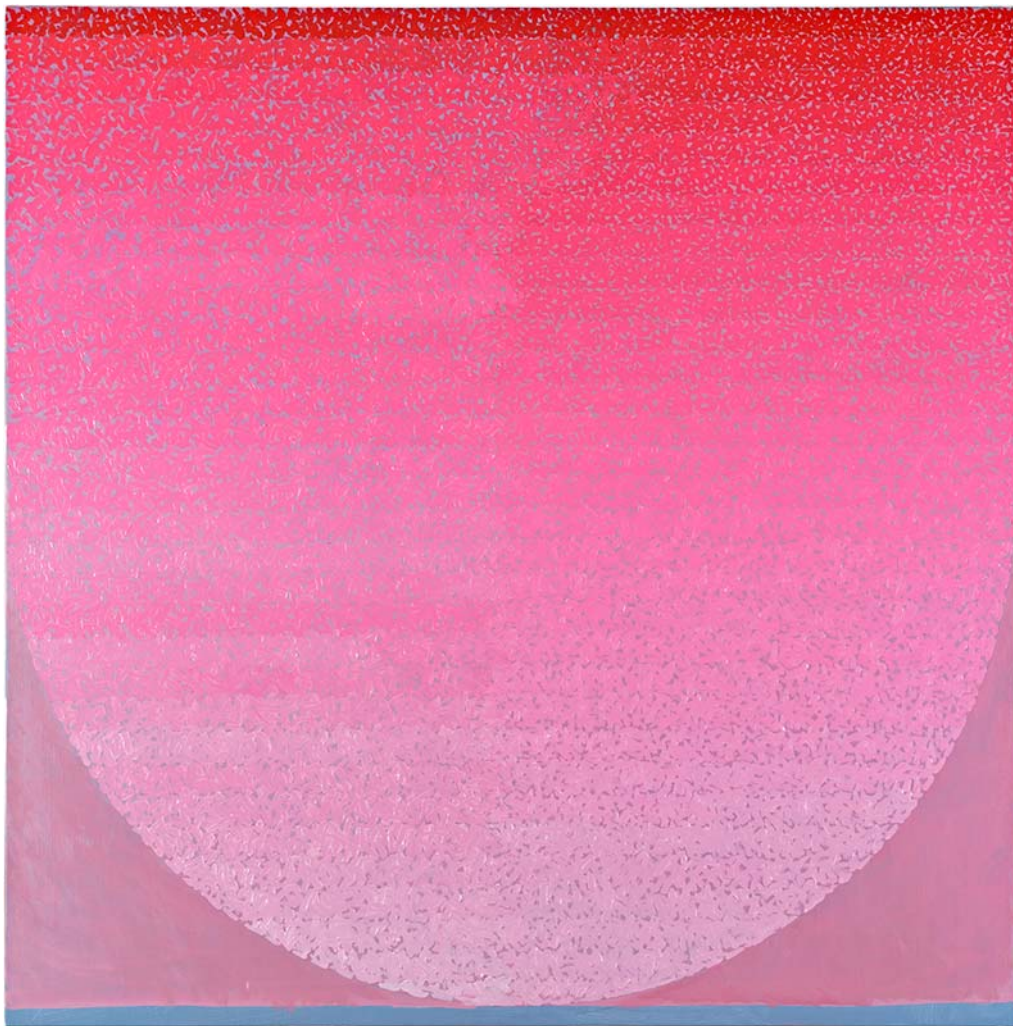
TEXTS ON THIS ICON

Each of the Holy Hierarchs holds a scroll written in Cyrillic script. The first two of these texts are the same, "Gave to his disciples Drink", while the third reads, "At one time, Jesus stood on the flat place and taught the people."



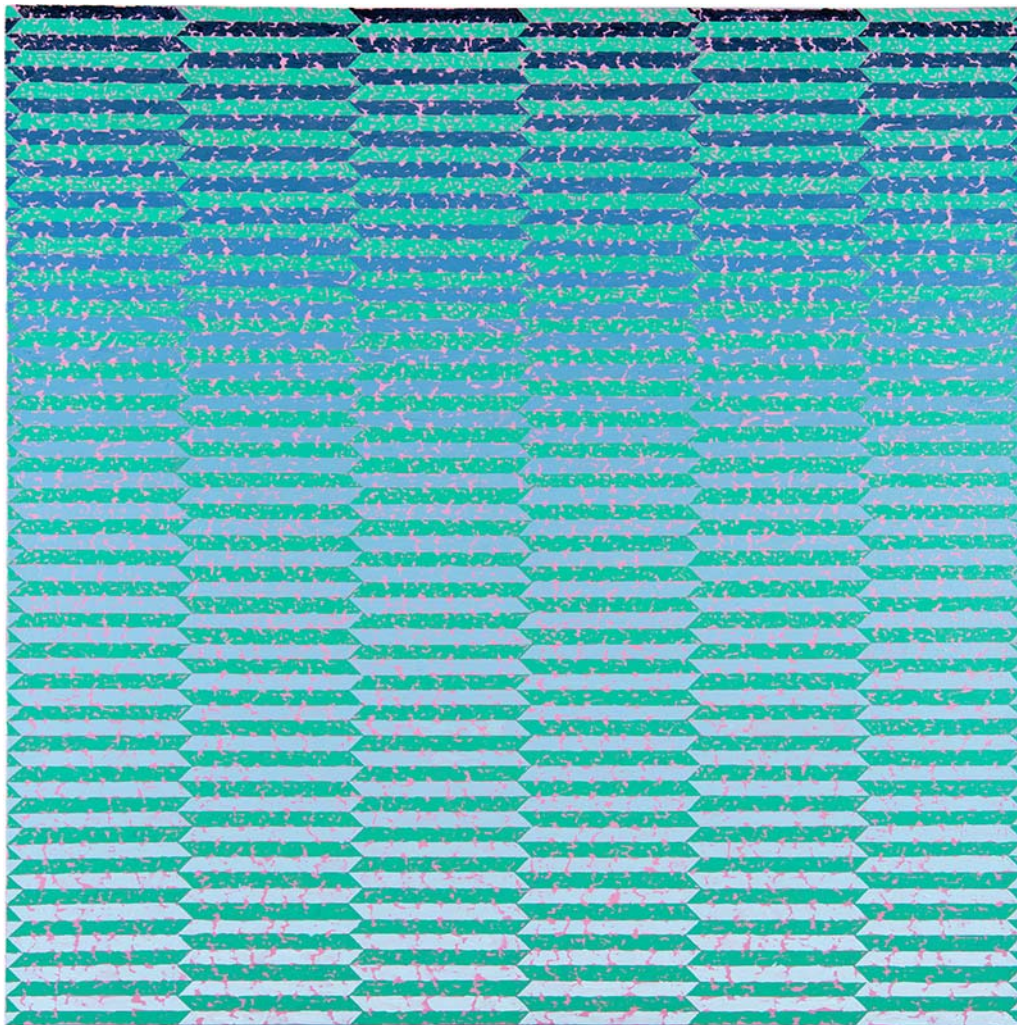
MIDNIGHT IN THE GRAND CANYON 2016

Oil on linen
120 × 120 cm
\$8,800



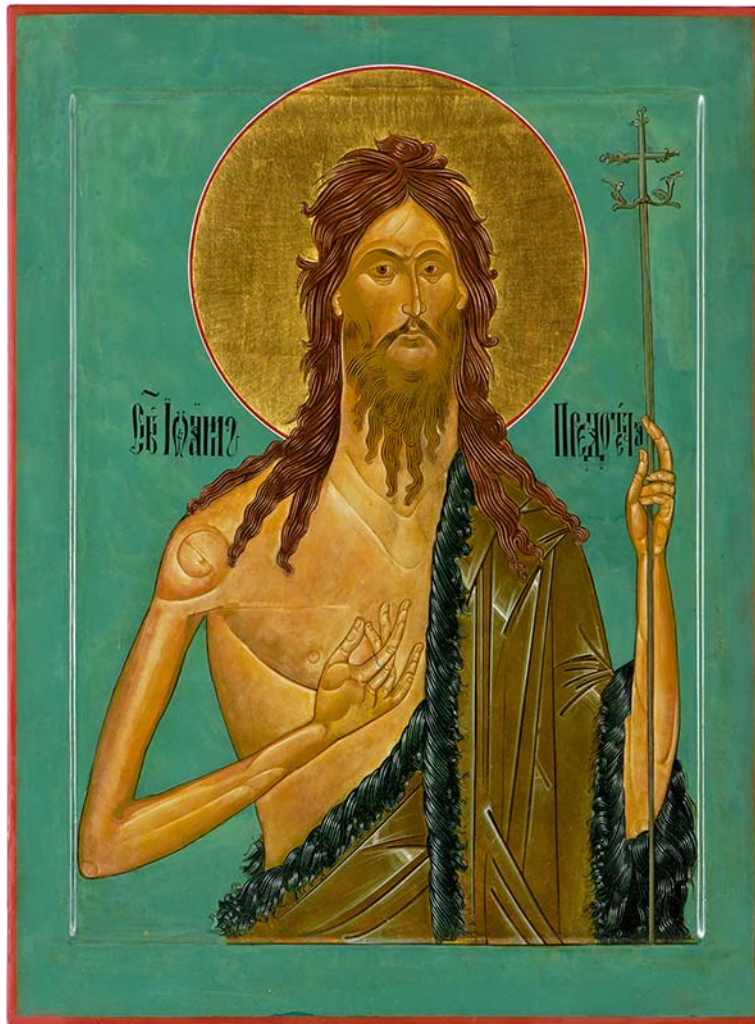
SUNSET IN THE GRAND CANYON 2015

Oil on linen
120 × 120 cm
\$8,800



WATERFALL, GREAT MINNEWASKA NATIONAL PARK, NY 2016

Oil on linen
120 × 120 cm
\$8,800



HOLY PROPHET AND FORERUNNER OF THE LORD, JOHN THE BAPTIST 2015

Egg tempera, 24 kt. gold leaf and gesso on beech wood panel

61 × 46 cm

\$7,700

HOLY PROPHET AND FORERUNNER OF THE LORD, JOHN THE BAPTIST 2015

Egg tempera, 24 kt. gold leaf and gesso on beech wood panel

61 × 46 cm

"He that was greater than all who are born of women, the Prophet who received God's testimony that he surpassed all the Prophets, was born of the aged and barren Elizabeth" (Luke 1:7) and filled all his kinsmen, and those that lived round about, with gladness and wonder. But even more wondrous was that which followed on the eighth day when he was circumcised, that is, the day on which a male child receives his name. Those present called him Zacharias, the name of his father. But the mother said, "Not so, but he shall be called John." Since the child's father was unable to speak, he was asked, by means of a sign, to indicate the child's name. He then asked for a tablet and wrote, "His name is John." And immediately Zacharias' mouth was opened, his tongue was loosed from its silence of nine months, and filled with the Holy Spirit, he blessed the God of Israel, Who had fulfilled the promises made to their fathers, and had visited them that were sitting in darkness and the shadow of death, and had sent to them the light of salvation. Zacharias prophesied concerning the child also, saying that he would be a Prophet of the Most High and Forerunner of Jesus Christ. "And the child John, who was filled with grace, grew and waxed strong in the Spirit; and he was in the wilderness until the day of his showing to Israel" (Luke 1:57–80). His name is a variation of the Hebrew "Johanan", which means "Yah is gracious."



MOTHER OF GOD (OF THE SIGN) 2016

Egg tempera, 24 kt. gold leaf and gesso on beech wood panel

61 × 46 cm

\$7,700

MOTHER OF GOD (OF THE SIGN) 2016

Egg tempera, 24 kt. gold leaf and gesso on beech wood panel
61 × 46 cm

It is sometimes thought—quite understandably, given the icon's composition—that this name refers to the prophecy of Isaiah, “Therefore, the Lord Himself will give you a sign. Behold, the virgin shall conceive and bear a Son, and shall call His name Emmanuel.” (Isaiah 7:14)

This depiction of the Mother of God is regarded as one of the very first of Her iconographic images. In the mausoleum of Saint Agnes at Rome is a depiction of the Mother of God with hands raised in prayer with the Infant Christ sitting on Her knee, which is ascribed to the fourth century. There is also an ancient Byzantine icon of the Mother of God (Nikopea) from the sixth century, where the Most Holy Theotokos is seated upon a throne and holding in Her hands an oval shield with the image of the Savior Emmanuel.

As for the use of this image, or variants of it, above altars in church, this is related to the New Covenant (Christian) Church being a renewed version of the Old Covenant (Jewish) Temple. In the Jewish Temple, as described in the Bible, there was the Mercy Seat. Flanked by cherubim, above the altar and inside the sanctuary, it is within the Mercy Seat that the presence of God was manifest every year to the priests. In the icon of the Sign, God is manifest to us all in the person of Jesus Christ, and so Mary—within whom the glory of God was manifest—becomes the “new” Mercy Seat.



MOTHER OF GOD (VLADIMIRSKAYA) 2013

Egg tempera, 24 kt. gold leaf and gesso on beech wood panel

61 × 46 cm

\$7,700

MOTHER OF GOD (VLADIMIRSKAYA) 2013

Egg tempera, 24 kt. gold leaf and gesso on beech wood panel
61 × 46 cm

The Vladimir Icon of the Mother of God was painted by the Evangelist Luke on a board from the table at which the Savior ate together with His All-Pure Mother and Righteous Joseph. The Mother of God, upon seeing this image, exclaimed, "Henceforth, all generations shall call Me blessed. The grace of both My Son and Me shall be with this icon." In the year 1131, the icon was sent from Constantinople to Russia to holy Prince Mstislav (April 15) and was installed in the Devichi monastery in Vyshgorod, the ancient appanage city of the holy Equal-to-the-Apostles Princess Olga. The son of George Dolgoruky, Saint Andrew Bogoliubsky, brought the icon to the city of Vladimir in 1155 and installed it in the renowned Dormition cathedral which he built. At this time the icon received its name of the Vladimir Icon. The icon was first brought to Moscow in the year 1395. Thus, the blessing of the Mother of God established the spiritual bonds of Byzantium and Russia via Kiev, Vladimir and Moscow. Very important events in Russian Church history have occurred before the Vladimir Icon of the Mother of God: the election and elevation of Saint Jonah, advocate of an Autocephalous Russian Church (1448), and of Saint Job, first Patriarch of Moscow and All Russia (1589), and of His Holiness Patriarch Saint Tikhon (1917) and of all subsequent Patriarchs. The icon is celebrated also on June 23 and May 21, the last feast being established to commemorate the deliverance of Moscow in 1521 from the onslaught of the Tartar Khan Makhmet Girei.



SAINT SERGIUS OF RADONEZH, THE WONDERWORKER 2016

Egg tempera, 24 kt. gold leaf and gesso on beech wood panel

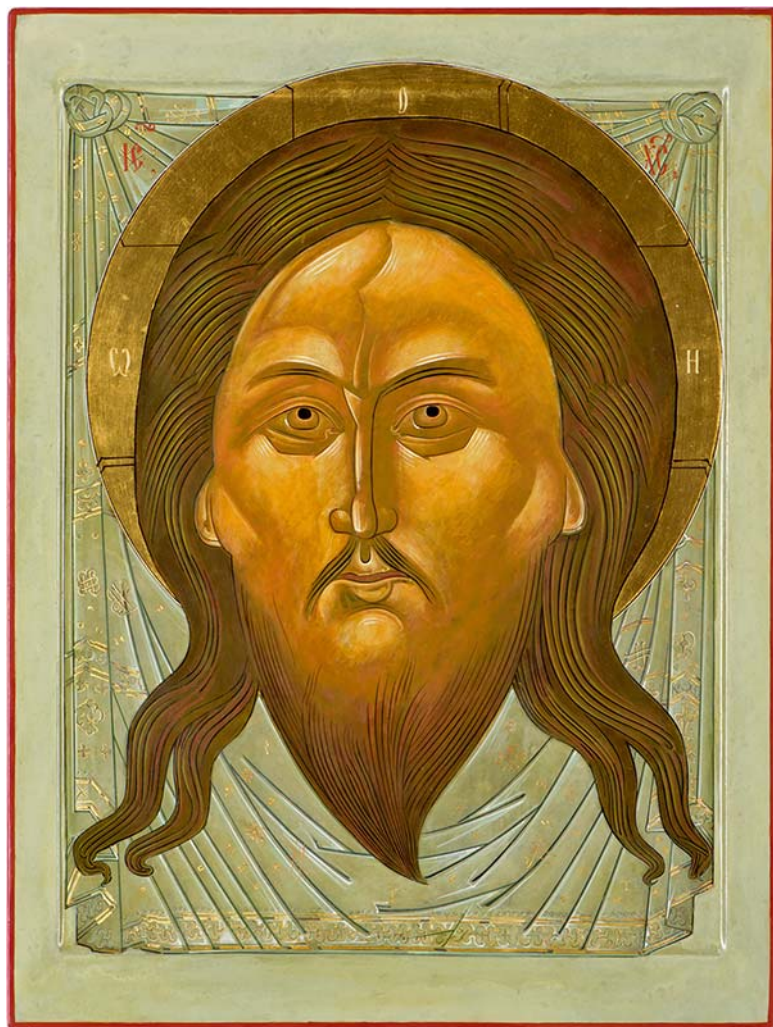
61 × 46 cm

\$7,700

SAINT SERGIUS OF RADONEZH, THE WONDERWORKER 2016

Egg tempera, 24 kt. gold leaf and gesso on beech wood panel
61 × 46 cm

Our righteous Father Sergius was born in Rostov, north of Moscow, about the year 1314. Named Bartholomew in Baptism, he was brought up in Radonezh, and at the death of his parents he withdrew to the wilderness to become a monk. It is notable that without having been trained in a monastery, he was of such a spiritual stature as to be able to take up the perilous eremitical life from the beginning, without falling into delusion or despondency. When he had endured with courage the deprivations of the solitary life, other monks began to come to him, for whom he was made abbot against his will. On the counsel of Philotheus, Patriarch of Constantinople, he organized his monks according to the cenobitic life, appointing duties to each. While Anthony and Theodosius of Kiev, and the other righteous Fathers before Sergius, had established their monasteries near to cities, Sergius was the leader and light of those who went far into the wilderness, and after his example the untrodden forests of northern Russia were settled with monks. When Grand Duke Demetrius Donskoy was about to go to battle against the invading Tartars, he first sought the blessing of Saint Sergius, through whose prayers he was triumphant. Saint Sergius was adorned with the highest virtues of Christ-like humility and burning love for God and neighbour, and received the gift of working wonders, of casting out demons, and of discretion for leading souls to salvation. When he served the Divine Liturgy, an Angel served with him visibly; he was also vouchsafed the visitation of the most holy Theotokos with the Apostles Peter and John. He was gathered to his Fathers on September 25, 1392. At the recovery of his holy relics on July 5, 1422, his body and garments were found fragrant and incorrupt. His life was written by the monk Epiphanius, who knew him.



THE SAVIOUR ACHEIROPOIETOS (NOT-MADE-BY-HUMAN-HANDS) 2015

Egg tempera, 24 kt. gold leaf and gesso on beech wood panel

61 × 46 cm

\$7,700

THE SAVIOUR ACHEIROPOIETOS (NOT-MADE-BY-HUMAN-HANDS) 2015

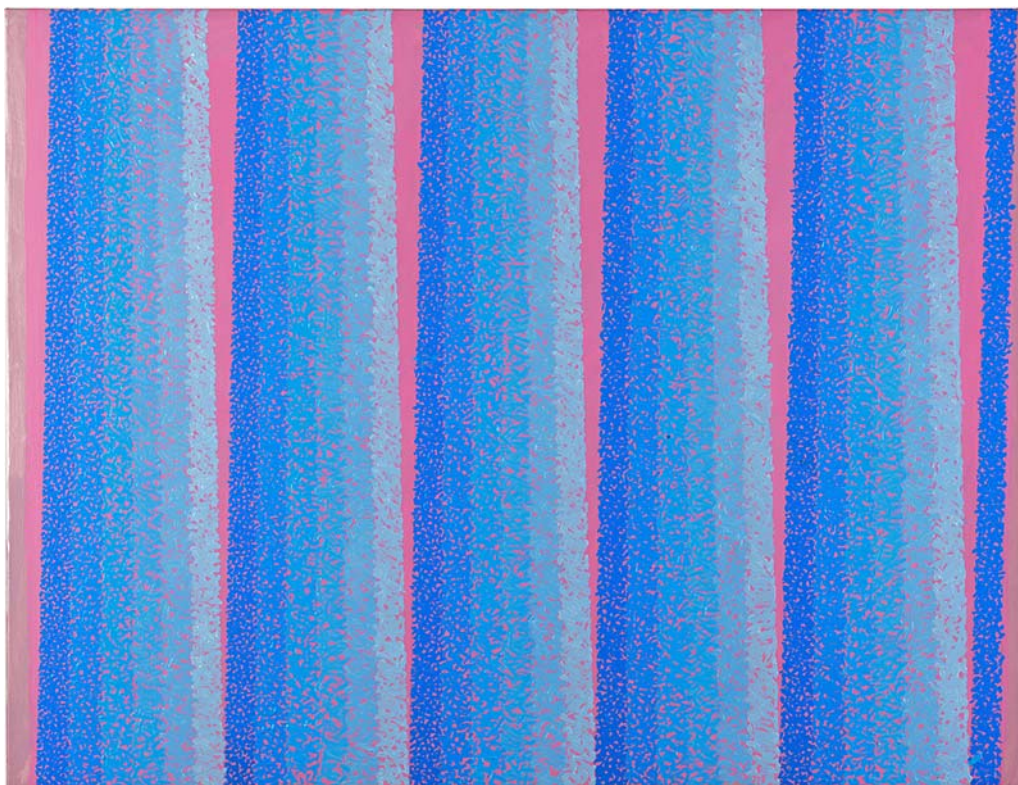
Egg tempera, 24 kt. gold leaf and gesso on beech wood panel
61 × 46 cm

In the Upper Room in Jerusalem after Christ's Death and Resurrection, there was no text of *The New Testament*. However, there was an icon—the Prototypical Icon of the Christ *The Saviour Acheiropoietos*—the Burial Shroud of the Lord; what tradition identifies as The Image (Not-Made-By-Human-Hands).

“Peter therefore went out, and the other disciple, and were going to the tomb. So, they both ran together, and the other disciple outran Peter and came to the tomb first. And he, stooping down and looking in, saw the linen cloths lying there; yet he did not go in. Then Simon Peter came, following him, and went into the tomb; and he saw the linen cloths lying there, and the handkerchief that had been around His head, not lying with the linen cloths, but folded together in a place by itself.” (John 20:3–8)

While this presence of an icon in the Upper Room is not directly supported by Scripture. Nonetheless, having found the linen cloths lying folded in the tomb, the Apostles didn't cast them aside—rather they returned with them to the Upper Room. Women present in that Upper Room re-stitched the narrow band of linen, the binding ribbon (the length of which corresponded to the full length of the Shroud), integrating it back into the linen shroud from which it had been removed. Such details remain studied physical features of the Lord's Burial Shroud, kept at Turin. These linen cloths presented dual problems for the nascent Christian community, not only had they been associated with a dead body and hence unclean, perhaps even more problematic—the Burial Shroud carried an Image, frontal as well as dorsal of the Lord. The Burial Shroud of the Lord (currently kept at Turin, Italy) preserves the memory of a series of folds, firstly in half and then folded in four. So disguised, the linen Shroud presented to the viewer solely the image of the face—mounted and held fast with a decorative metal strip work on a board to the scale of the folded fabric. It was in this form the Apostle Thaddaeus “spirited” the Shroud from Jerusalem to the safe haven of Edessa. Fame of our Lord Jesus Christ had come to Abgar, the ruler of Edessa, who suffering from leprosy sought healing. Thaddaeus baptized Abgar and all his men and, after venerating the Holy Napkin, Abgar's remaining leprosy was healed.

Abgar's grandson returned to the worship of the idols, during which time the image of the Lord was concealed. With the passage of time, the hidden icon was forgotten—until the time of the Emperor Justinian I (484–565) who sent architects to rebuild Edessa's Wall in the wake of a catastrophic earthquake. The Holy Napkin was enshrined in a niche above the City Gate. It remained in Edessa, even after the Arabs conquered it, until the year 944—when it was brought with honor and triumph to Constantinople in the reign of Romanus I, when Theophylact was Ecumenical Patriarch. The Holy Napkin was enshrined in the Church of the Most Holy Theotokos, called the Pharos. Here it remained until 1203, following the Sack of Constantinople by the Latin 4th Crusade. “Vanishing”, it re-surfaces in France.



STUNG BY A BEE IN KORINTHOS 2016

Oil on linen
90 × 120 cm
\$7,700



THE RIGHTEOUS CONSTANTINE BISHOP OF BRISBANE, BOSTON AND RICHMOND (UK) 2015

Egg tempera, 24 kt. gold leaf and gesso on beech wood panel with reliquary

61 × 46 cm

NFS

THE RIGHTEOUS CONSTANTINE BISHOP OF BRISBANE, BOSTON AND RICHMOND (UK) 2015

Egg tempera, 24 kt. gold leaf and gesso on beech wood panel with reliquary
61 × 46 cm

Bishop Constantine was born Emmanuel Essensky in 1907 in Saint Petersburg, Russia. His family moved to Riga, Latvia during the first year of the Bolshevik revolution. His father, who had worked in the Imperial Chancery, was arrested by the Bolsheviks and executed. His mother died of grief following her husband's death, leaving their son, Emmanuel, an orphan. Emmanuel finished school while also studying iconography under the Old Rite iconographer Pimen Sofronov and Tatyana Kassinskaya who later became a Nun with the name of Mother Seraphima. In 1928, Emmanuel entered the seminary in Riga with the blessing of Archbishop John of Riga. After graduating in 1930, Emmanuel moved to Paris, France where he continued his theological education at Saint Sergius Theological Institute, graduating with a doctorate degree. Entering the Holy Orders, Emmanuel was ordained to the priesthood by Metropolitan Eulogius of Paris and was assigned to the Church of Equal-to-the-Apostles Prince Vladimir in Berlin, Germany.

In 1938, Father Emmanuel moved to the jurisdiction of the Russian Orthodox Church Outside of Russia. During World War II, he studied medicine at Berlin University, finishing four semesters, before moving in 1945 to Bad-Hartzburg, in the American Sector. In 1949, Father Emmanuel moved to the United States, where after temporary assignments in Washington, D.C. and Trenton, New Jersey, he was assigned as rector of the Church of the Protection of the Mother of God in Glen Cove, New York, which he transformed with his talent for iconography.

In October 1967, Father Emmanuel on the repose of his Matushka (wife) was tonsured a monk with the name Constantine by Archbishop Averky at Holy Trinity Monastery in Jordanville, New York. Two months later Hiermonk Constantine was consecrated bishop and assigned as vicar Bishop of Brisbane within ROCOR's Diocese of Australia and New Zealand where he served from 1967 to 1976. He returned to the United States in 1978 where he served as vicar Bishop of Boston and Eastern America and New York from 1978 to 1981. He was then assigned as Bishop of Richmond and Great Britain from 1981 until his retirement due to poor health in 1985. In 1991, Bishop Constantine moved to the Christ of the Hills Monastery in Blanco, Texas, a place that proved a better climate for his health. Bishop Constantine reposed on May 31, 1996 after a brief struggle with pneumonia and was buried at Christ of the Hills Monastery. Given the dissolution of Christ of the Hills Monastery, after 18 years, Bishop Constantine's remains were removed and re-interred at the Jordanville Monastery Cemetery, on December 1, 2014 by Metropolitan Hilarion. During this process, Bishop Constantine's relics were found to be incorrupt. Glory to God for His saints!

This 'First' Icon of the Righteous Constantine, holds a relic, a folded fragment (postcard size) of the damask blue silk liturgical Aër used to cover the bishop's incorrupt face while in the grave for 18 years.



SAINT ANNA OF KASHIN, THE WONDERWORKER 2015

Egg tempera, 24 kt. gold leaf and gesso on beech wood panel

30 × 25 cm

\$4,400

SAINT ANNA OF KASHIN, THE WONDERWORKER 2015

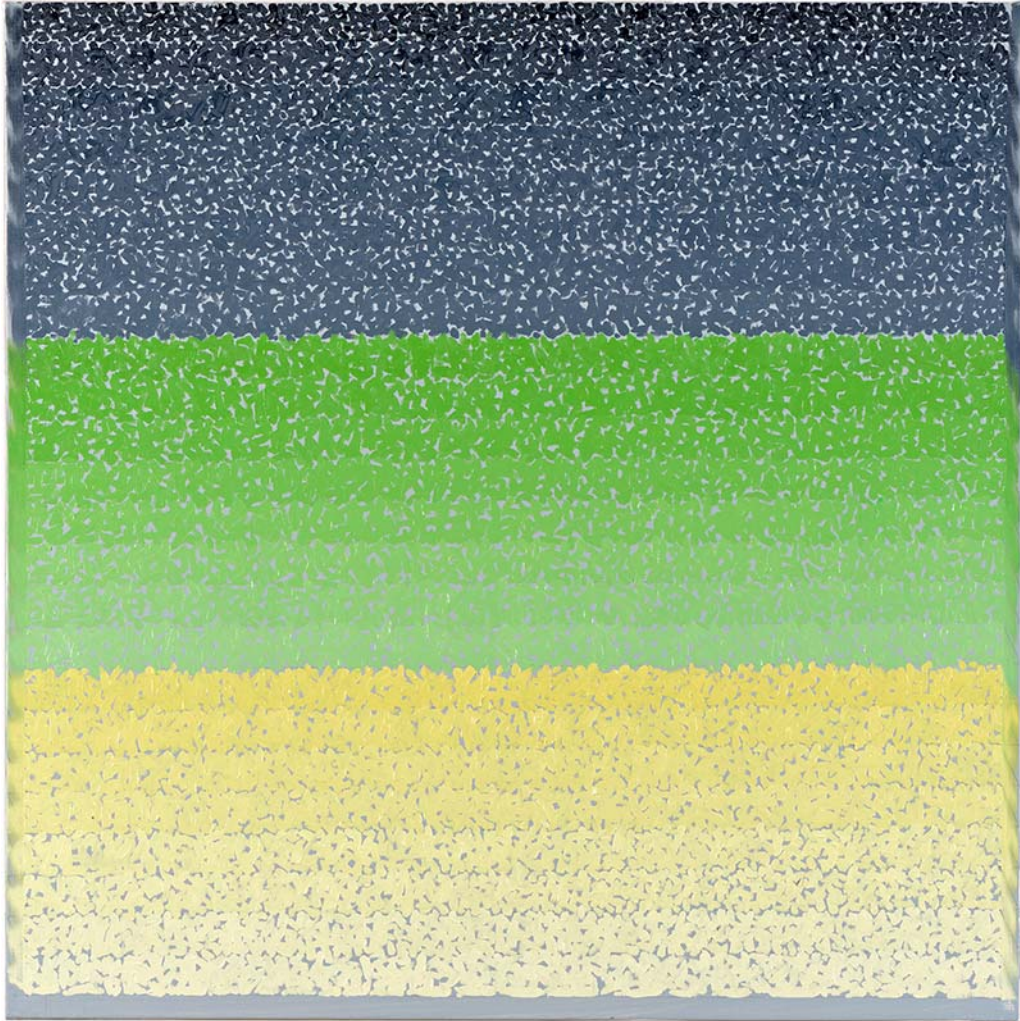
Egg tempera, 24 kt. gold leaf and gesso on beech wood panel
30 × 25 cm

The Holy Right-believing Princess Anna of Kashin, a daughter of Rostov's Prince Demetrius Borisovich, became the wife of the holy Great Prince Michael Yaroslavich of Tver in 1294. After the death of her husband by Mongol Tartars, Anna withdrew into Tver's Sophia monastery and accepted tonsure with the name Euphrosyne. She later transferred to the Kashin Dormition Monastery, and became a schema-nun with the name Anna. She fell asleep in the Lord on October 2, 1338.

Miracles at Saint Anna's grave began in 1611 during the siege of Kashin by Polish and Lithuanian forces. There was also a great fire in the city which died down without doing much damage. The saint, dressed in her monastic schema, appeared to Gerasimus, a gravely ill warden of the Dormition Cathedral. She promised that he would recover, but complained, "People show no respect for my tomb. They ignore it and my memory! Do you not know that I am supplicating the Lord and His Mother to deliver the city from the foe, and that you be spared many hardships and evils?" She ordered Gerasimus to tell the clergy to look after her tomb and to light a candle there before The Icon (Not-Made-By-Human-Hands) 2016.

At the Council of 1649, it was decided to uncover Saint Anna's relics (which were found to be incorrupt) for general veneration and to glorify her as a saint. But in 1677, Patriarch Joachim proposed to the Council that her veneration in Russia should be discontinued because of the Old Believers schism, which made use of the name of Saint Anna of Kashin for its own purposes. When Saint Anna was buried, her hand had been positioned to make the Sign of the Cross with two fingers, rather than three. However, the memory of Saint Anna, who had received a crown of glory from Christ, could not be erased by decree. People continued to love and venerate her, and many miracles continued to take place at her tomb.

On June 12, 1909, her second glorification took place, and her universally observed feast day was established. Her life describes her as a model of spiritual beauty and chastity, and an example to future generations.

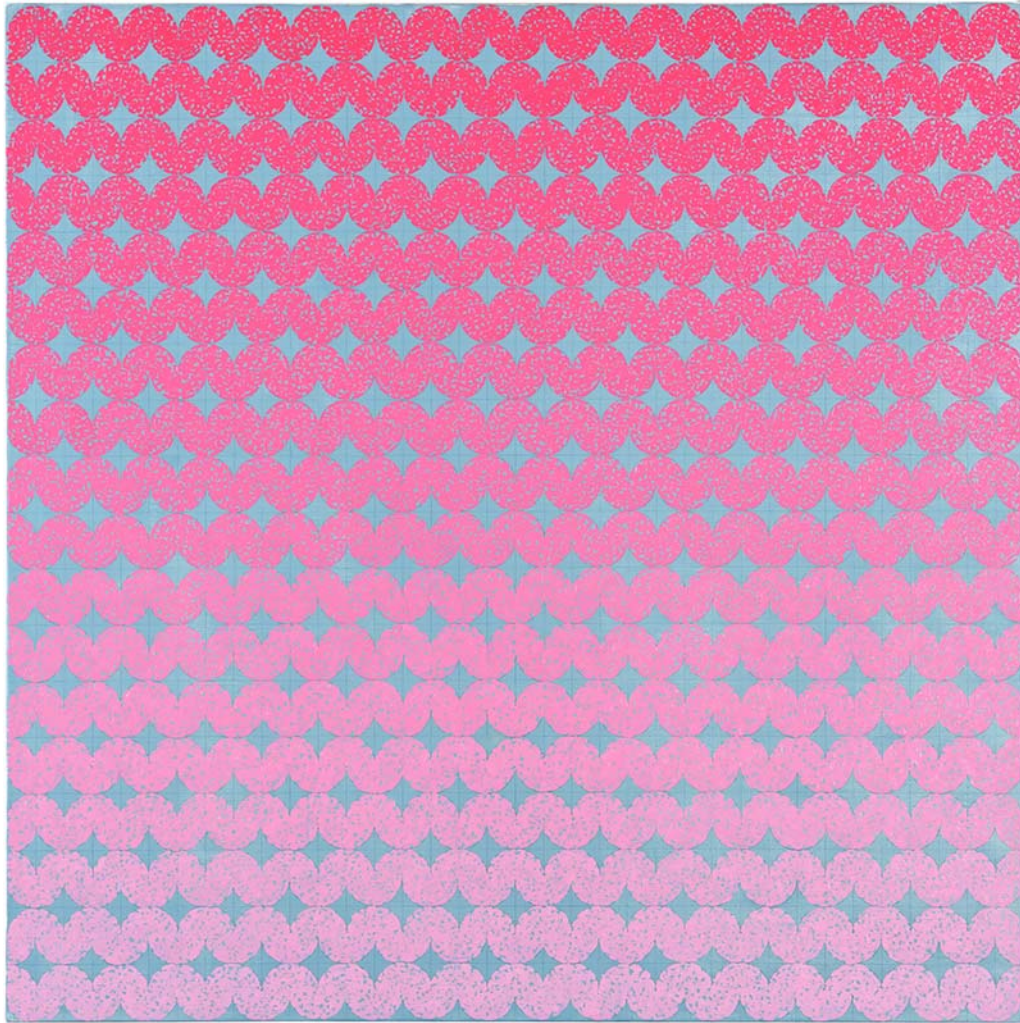


FINDING MYSELF INSIDE, I LOOKED OUT 2015

Oil on linen

90 × 90 cm

\$6,600

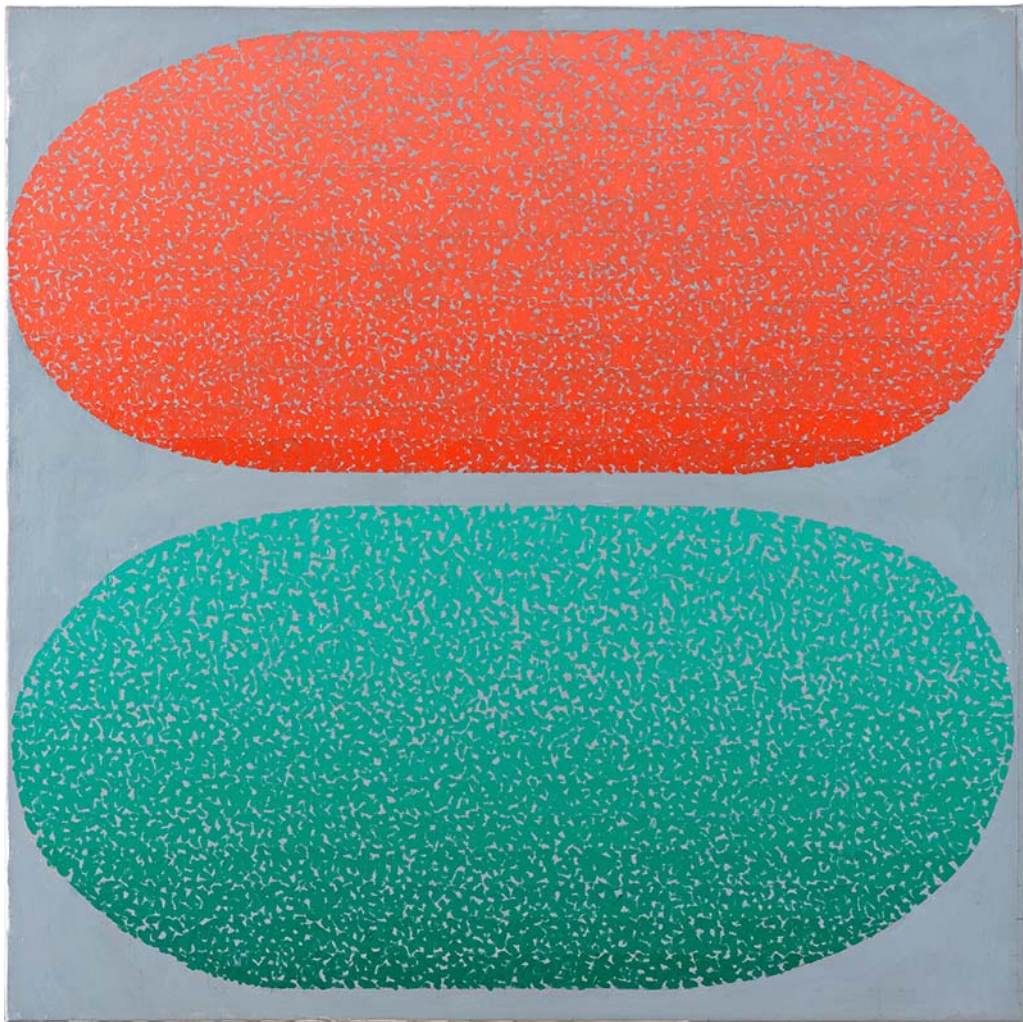


NIGHT SKY AT GLEN INNES (IN MEMORY OF MISS MORGAN OF NINDOOINBAH HOUSE) 2016

Oil on linen

90 × 90 cm

\$6,600

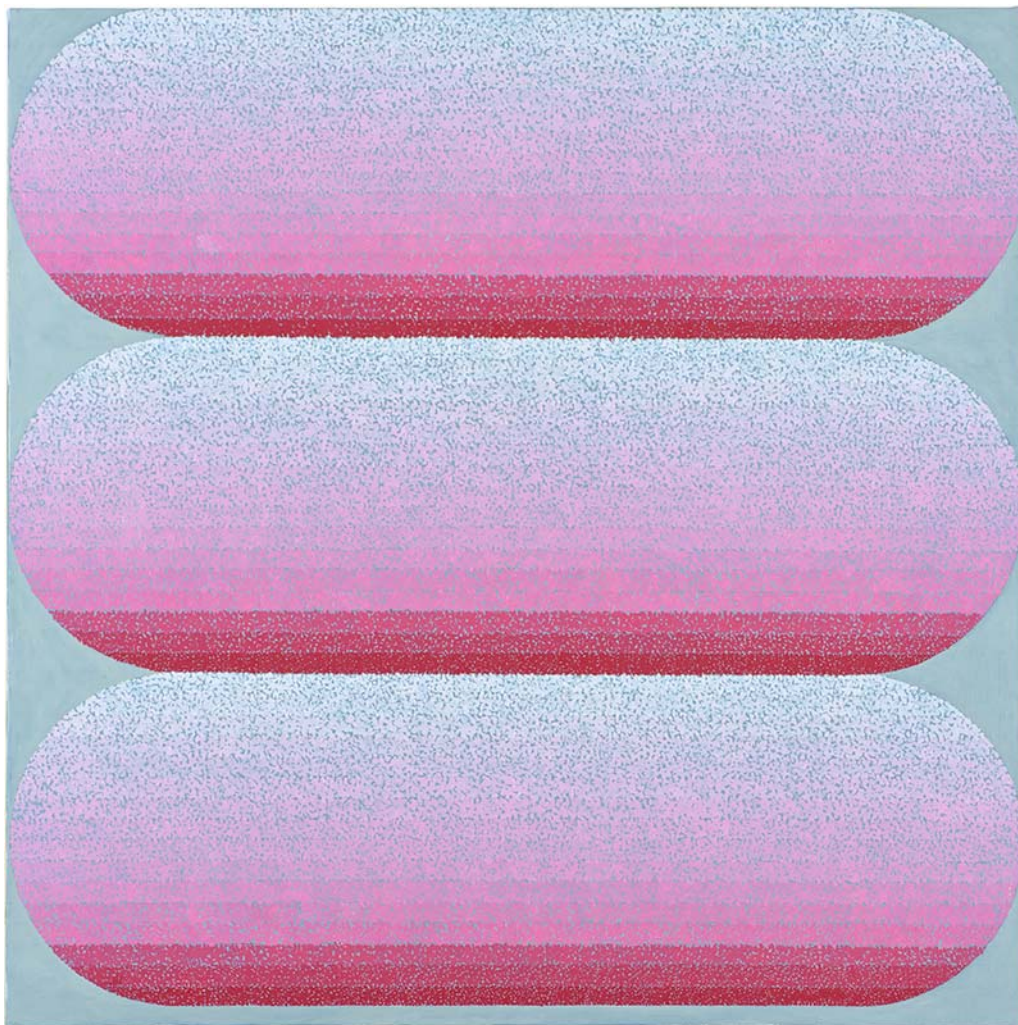


SHEKINAH 2015

Oil on linen

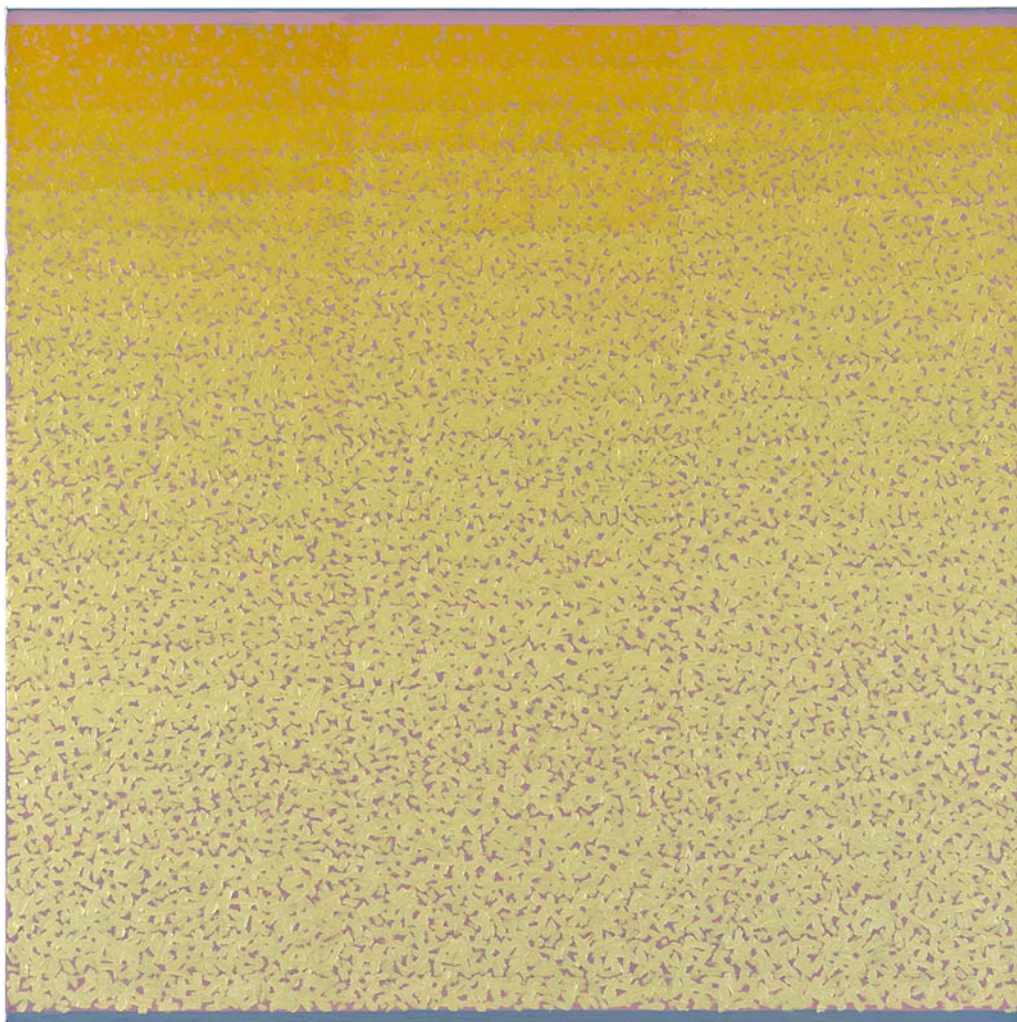
90 × 90 cm

\$6,600



THREE CLOUDS FOR JAMES FARDOULYS 2016

Oil on linen
90 × 90 cm
\$6,600

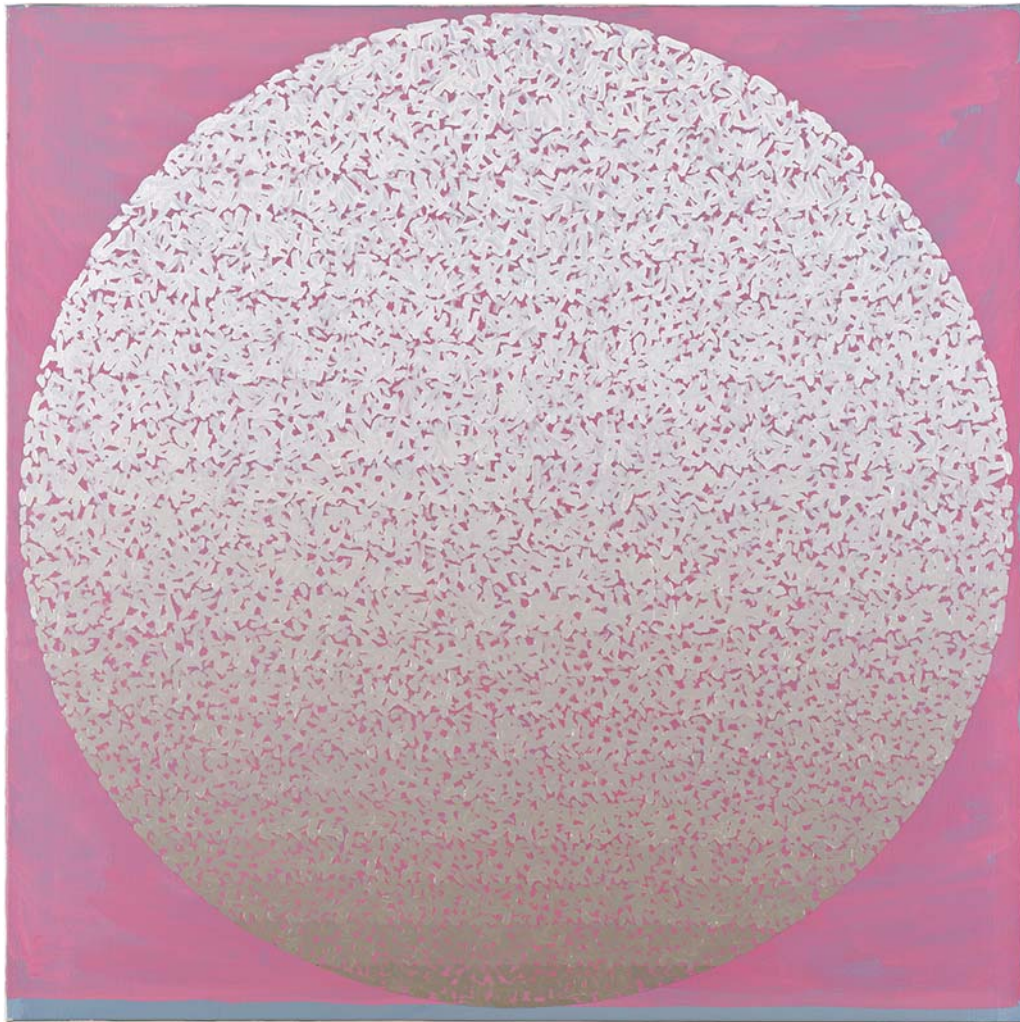


TRISAGION—THREE TIMES HOLY 2015

Oil on linen

90 × 90 cm

\$6,600



UNDER THE INFLUENCE 2015

Oil on linen
90 × 90 cm
\$6,600



SAINT XENIA OF PETERSBURG, THE WONDERWORKER 2017

Egg tempera, 24 kt. gold leaf and gesso on beech wood panel

35 × 28 cm

\$4,400

SAINT XENIA OF PETERSBURG, THE WONDERWORKER 2017

Egg tempera, 24 kt. gold leaf and gesso on beech wood panel
35 × 28 cm

Our Righteous Mother Xenia of Petersburg was born about the year 1730. She was married to a colonel named Andrew; when she was twenty-six years old, her husband died suddenly, having been drinking with his friends. Left a childless widow, Xenia gave away all that she had, and vanished from Saint Petersburg for eight years; it is believed that she spent this time in a hermitage, learning the spiritual life. When she returned to Saint Petersburg, she wore her husband's military clothing, and would answer only to the name Andrew, that is, the name of her late husband. She took up the life of a homeless wanderer, and was abused by many as insane; she bore this with great patience, crucifying the carnal mind through the mockery she endured, and praying for her husband's soul. She was given great gifts of prayer and prophecy, and often foretold things to come; in 1796 she foretold the death of Empress Catherine II. Having lived forty-five years after her husband's death, she reposed in peace at the age of seventy-one, about the year 1800. Her grave became such a source of miracles, and so many came to take soil from it as a blessing, that it was often necessary to replace the soil; when a stone slab was placed over her grave, this too disappeared over time, piece by piece. Saint Xenia is especially invoked for help in finding employment, lodging, or a spouse.



SAINTS ALEXIS (THE MAN OF GOD) AND MARY OF EGYPT BEFORE THE ICON (NOT-MADE-BY-HUMAN-HANDS) 2016

Egg tempera, 24 kt. gold leaf and gesso on beech wood panel

35 × 28 cm

\$4,400

SAINTS ALEXIS (THE MAN OF GOD) AND MARY OF EGYPT BEFORE THE ICON (NOT-MADE-BY-HUMAN-HANDS) 2016

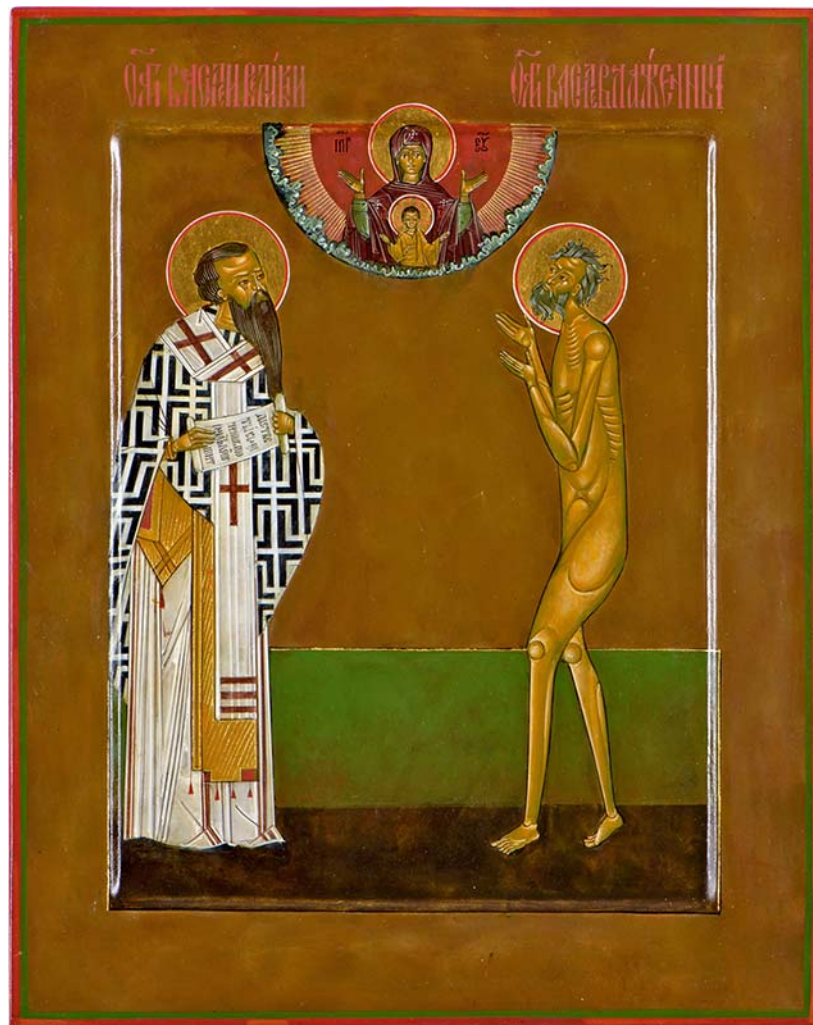
Egg tempera, 24 kt. gold leaf and gesso on beech wood panel
35 × 28 cm

OUR RIGHTEOUS FATHER ALEXIS, THE MAN OF GOD

Saint Alexis was born in old Rome in 380 (during the reign of Theodosios the Great) of illustrious parents named Euphemianus and Aglaïs, and at their request was joined to a young woman in marriage. However, he did not remain with her even for one day, but fled to Edessa, where he lived for eighteen years. He returned to Rome in the guise of a beggar and sat at the gates of his father's house, unknown to all and mocked by his own servants. His identity was revealed only after his death by a paper that he had on his person, which he himself had written a little before his repose. The pious Emperor Honorius honoured him with a solemn burial. The title "Man of God" was given to him from heaven in a vision to the Bishop of Rome on the day of the Saint's repose.

OUR RIGHTEOUS MOTHER MARY OF EGYPT

When Mary was only twelve years old, she left her parents and departed to Alexandria, where she lived a depraved life for seventeen years. Then, moved by curiosity, she went with many pilgrims to Jerusalem, that she might see the Exaltation of the venerable Cross. Even in the Holy City she gave herself over to every kind of licentiousness and drew many into the depth of perdition. Desiring to go into the church on the day of the Exaltation of the Cross, time and again she perceived a certain invisible power preventing her entrance, whereas the multitude of people about her entered unhindered. Therefore, wounded in heart by this, she decided to change her way of life and reconcile herself to God by means of repentance. Invoking our Lady the Theotokos as her protectress, she asked her to open the way for her to worship the Cross, and vowed that she would renounce the world. And thus, returning once again to the church, she entered easily. When she had worshipped the precious Wood, she departed that same day from Jerusalem and passed over the Jordan. She went into the inner wilderness and for forty-seven years lived a most harsh manner of life, surpassing human strength; alone, she prayed to God alone. Toward the end of her life, she met a certain hermit named Zosimas, and she related to him her life from the beginning. She requested of him to bring her the immaculate Mysteries that she might partake of them. According to her request, he did this the following year on Holy and Great Thursday. One year after this, Zosimas again went thither and found her dead, laid upon the ground, and letters written in the sand near her which said: "Abba Zosimas, bury here the body of wretched Mary. I died on the very day I partook of the immaculate Mysteries. Pray for me." Her death is reckoned by some to have taken place in 378, by some, in 437, and by others, in 522. She is commemorated also on the Fifth Sunday of Great Lent. Her life was recorded by Saint Sophronius of Jerusalem.



SAINTS BASIL THE GREAT AND BASIL THE BLESSED 'FOOL-FOR-CHRIST'
BEFORE THE ICON MOTHER OF GOD (OF THE SIGN) 2017
 Egg tempera, 24 kt. gold leaf and gesso on beech wood panel
 35 × 28 cm
 \$4,400

**SAINTS BASIL THE GREAT AND BASIL THE BLESSED 'FOOL-FOR-CHRIST' BEFORE THE ICON
MOTHER OF GOD (OF THE SIGN) 2017**

Egg tempera, 24 kt. gold leaf and gesso on beech wood panel
35 × 28 cm

BASIL THE GREAT, ARCHBISHOP OF CAESAREA OF CAPPADOCIA

Saint Basil the Great was born about the end of the year 329 in Caesarea of Cappadocia, to a family renowned for their learning and holiness. Basil studied in Constantinople under the sophist Libanius, then in Athens, where also he formed a friendship with the young Gregory, a fellow Cappadocian, later called "the Theologian." Through the good influence of his sister Macrina (celebrated July 19), he chose to embrace the ascetical life, abandoning his worldly career. He visited the monks in Egypt, in Palestine, in Syria, and in Mesopotamia, and upon returning to Caesarea, he departed to a hermitage on the Iris River in Pontus, not far from Annesi, where his mother and his sister Macrina were already treading the path of the ascetical life; here he also wrote his ascetical homilies.

About the year 370, when the bishop of his country reposed, he was elected to succeed to his throne and was entrusted with the Church of Christ, which he tended for eight years, living in voluntary poverty and strict asceticism, having no other care than to defend holy Orthodoxy as a worthy successor of the Apostles. The truly great Basil, spent with extreme ascetical practices and continual labours, at the helm of the church, departed to the Lord on the 1st of January, in 379, at the age of forty-nine.

His writings, set forth the doctrines concerning the mysteries both of the creation (see his *Hexaemeron*) and of the Holy Trinity (see *On the Holy Spirit*). Because of the majesty and keenness of his eloquence, he is honoured as "the revealer of heavenly things" and "the Great."

BASIL THE BLESSED 'FOOL-FOR-CHRIST'

Basil 'Fool-for-Christ' was born into a family of serfs in December 1468 in the village of Elokhovo, near Moscow, Russia. Elokhovo is now part of the city of Moscow. According to tradition, Basil was born on the portico of the Elokhovo church in honour of the Vladimir Icon of the Most Holy Theotokos.

When he was sixteen, Basil adopted an eccentric lifestyle, that of the difficult exploit of foolishness for Christ, he took on the burden of folly in order to incriminate those who ruled or abused their power. In the burning summer heat and the harsh winter's frost, Basil walked through the streets of Moscow barefoot. Made pure by the great deeds and by the prayer of his soul, Basil was given the gift of foreseeing the future. In 1547, he predicted the great fire of Moscow; Saint Basil was the "living conscience" of Ivan the Terrible who honoured him despite his grave accusations. Basil gave Tsar Ivan some meat during Great Lent, telling him it did not matter whether or not he fasted from eating meat, because of the murders he had committed.

Saint Basil reposed on August 2, 1557. Saint Macarius, Metropolitan of Moscow, served his funeral with many clergy. Tsar Ivan himself acted as pallbearer and carried his coffin to the cemetery. Basil is buried in the cemetery of Trinity church, where in 1554, the Protection of the Theotokos cathedral was built, on the Red Square of Moscow, in memory of the conquest of Kazan. The main chapel of the cathedral is dedicated to Saint Basil. His Holiness Patriarch Job glorified Saint Basil the Blessed at a Council on August 2, 1588.

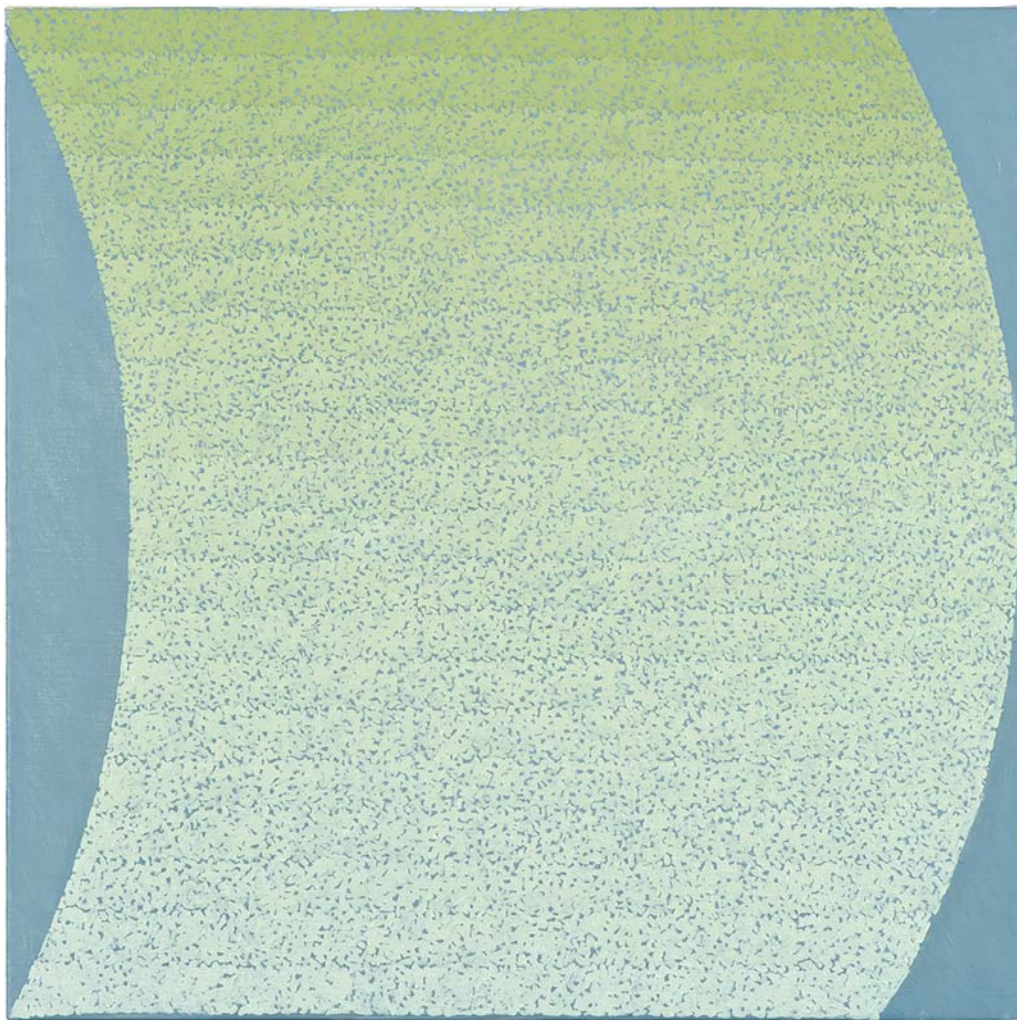


MADONNA STAUNTON'S CAT 2016

Oil on linen

60 × 60 cm

\$4,400

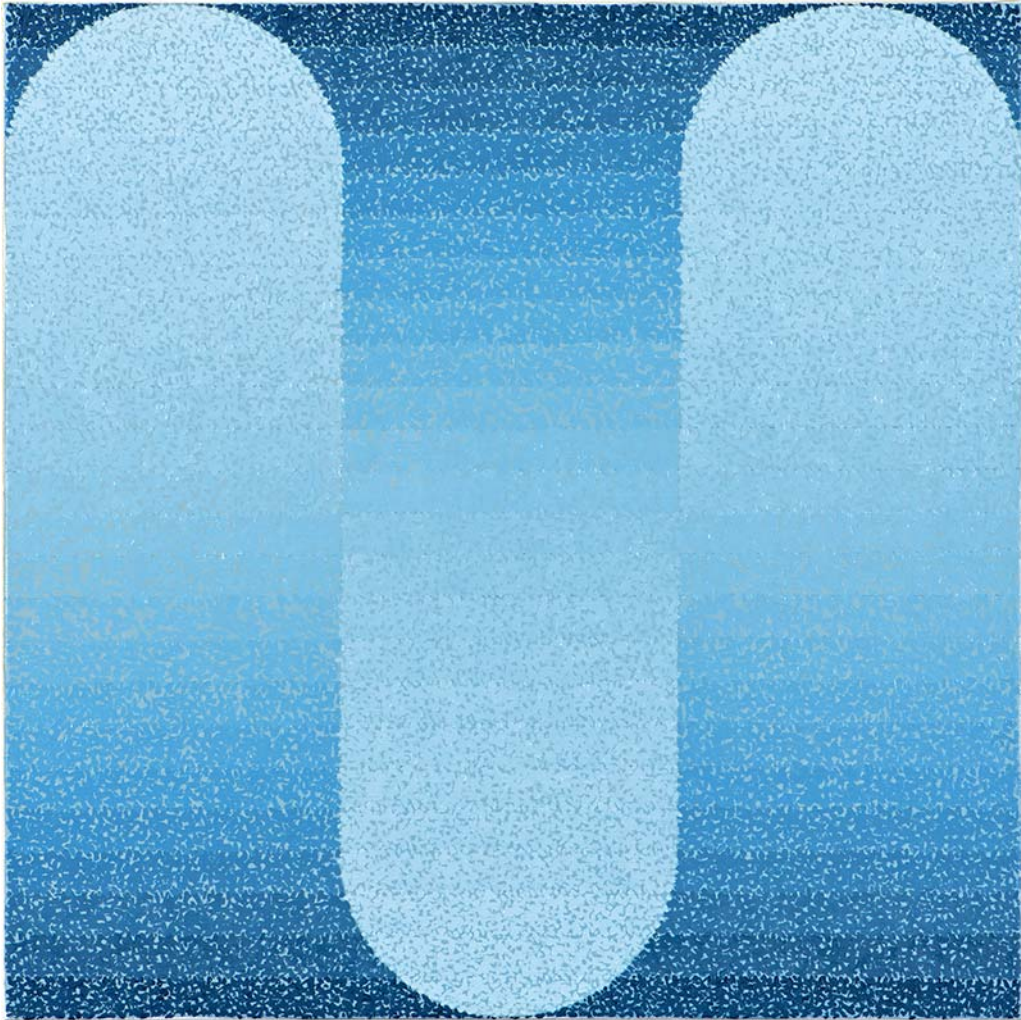


SAILING EAST 2016

Oil on linen

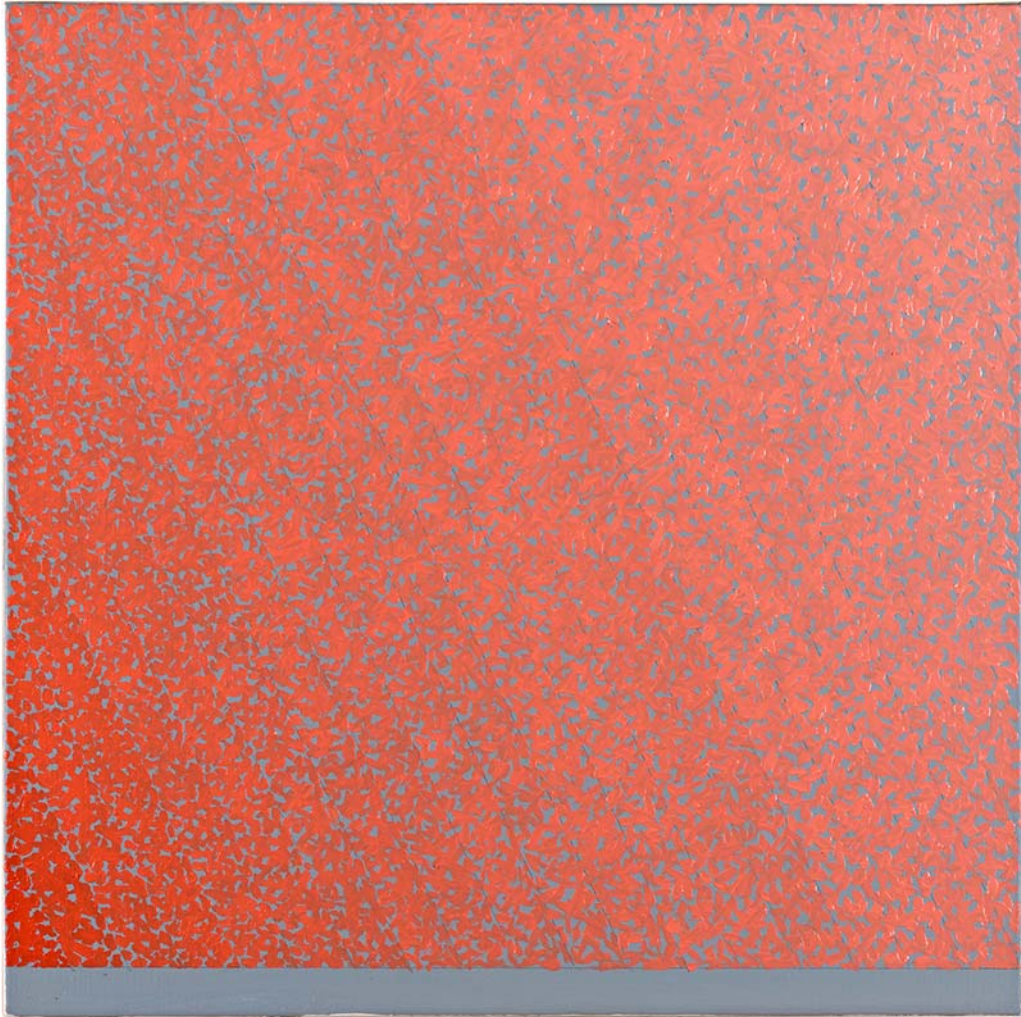
60 × 60 cm

\$4,400



SNOW ON THE PEAKS, SNOW IN THE VALLEY—METEORA 2016

Oil on linen
60 × 60 cm
\$4,400

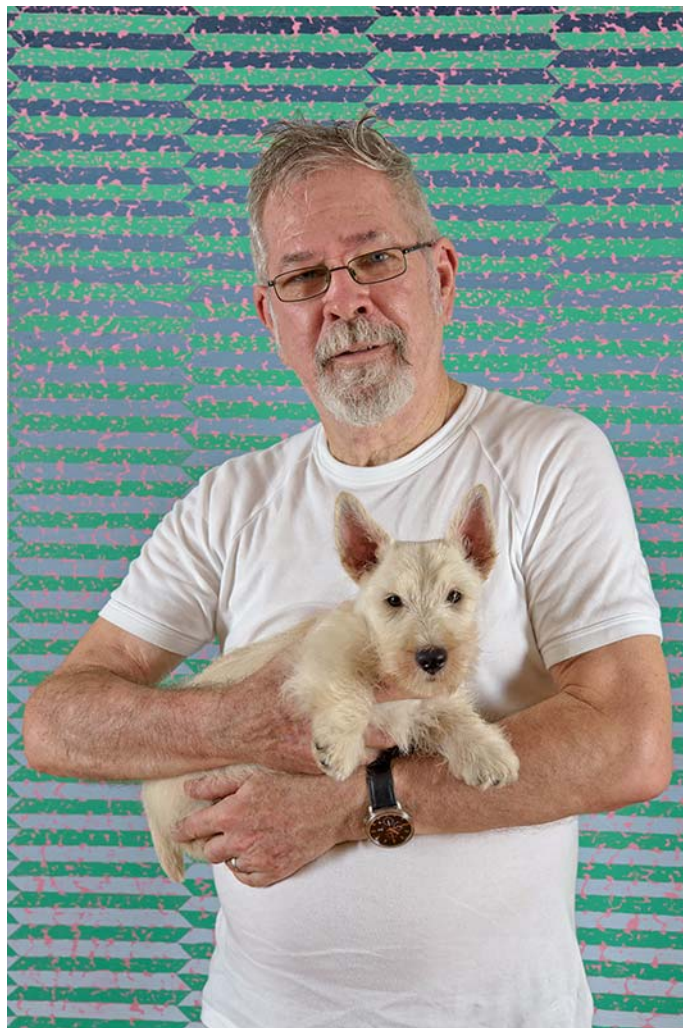


TOO LATE, YOU'VE JUST MISSED IT 2015

Oil on linen

60 × 60 cm

\$4,400



EXPERIENCE UNTAUGHT ME THE WORLD—MY 45TH SOLO EXHIBITION

In pursuing a spiritual path, one inevitably encounters a revaluation of the world. In response, personal transformation is inevitable and perception of the world is thus altered. As a matter of course, this 'way' of being has attached to it a dimension of asceticism and suffering which, through grace, becomes transformative; the 'struggle' becomes a thing of beauty.

In many of the world's religions there is commonality of shared perception. This is expressed in directives such as, "to renounce the world". For those who follow spiritual paths, the way is not smooth. Such endeavours are qualified by struggle because they often involve swimming against the tide and moving in directions contrary to those of the dominant culture and popular '-isms'. In the discipline of 'becoming', struggle has the potential to be transformative and transcendental—resulting in transfiguration.

Within the scale of my paintings, time is held. It is not fleeting but ongoing, and encompasses both poetics and memory. Using intervals, I poetically draw on a shared economy that exists in the Russian language between the word for 'beauty' and the word for 'red' (краса) —for they are the same. As an extension of this thought, blood is simultaneously the universal emblem of 'life' and 'suffering'. In this experience of which I speak, the struggle is elevated to a dimension of beauty.

In relation to my icon painting practice, I was recently asked the following question, "I find this side of your work fascinating... you are the man that time forgot. Do you see this in relation to your abstract art making, or is this something completely 'other'?" I responded thus, "When Picasso returned to Paris from Moscow in 1905, he famously remarked, 'It's not to Italy we need to go—but to Russia'." Such a statement is telling. The icon exists in a unique zone. In Eastern Christian thought, it shares an equal authority with scripture. In fact, no Orthodox service may be conducted without an icon being present. This authority was established by the Seventh Ecumenical Council which took place in Nicaea in 787 AD.

The Western Church didn't accept the ruling of this Council. Emperor Charlemagne responded with his famous statement, "The work of an artist's hands is the product of his imagination and, therefore, is susceptible to delusion"—thus disestablishing painting as a valid activity. In the West, while there continued to be 'religious art', it had no dogmatic authority. When the Reformation arrived, there was no hindrance for the reformers to simply 'chuck the stuff out'. Similarly, in the 20th century, devaluation of the image occurred again (post-Vatican II). This is completely understandable because the Western Church regarded this area of activity as serving only didactic and decorative functions.

For me, icon painting is a lofty activity—one that is completely of the 'other'. Regardless of its subject, every icon is centred within Christology. I embrace Orthodox Christian Philosophy—I'm not an Aristotelian (absolutist); rather, I'm a neo-Platonist (relativist). The distinctive feature of such a position is that I believe in the 'participation of realities'. It is for this very reason that I'm a minimalist painter and not a reductionist. On many levels, my icon painting practice relates strongly to my contemporary painting practice.

As a result of the Russian Revolution, Kazimir Malevich (1878–1935, a pioneer of geometric abstract art who had earlier trained as an icon painter), found himself in a difficult situation: both politically and artistically. In post-1918 Soviet Russia, icon painting had become a criminal offence—forcing major adaptations on Malevich’s part. Maintaining a continuity of thought, his Black Square of 1915 simply rehearses Byzantine theology of ‘The Darkness of God’. This is a doctrine of Eastern Christian theology that attempts to describe God ‘the Divine Good’ by means of negation. It accepts that experience of the Divine is ineffable—an experience of the Holy that can only be recognized or remembered abstractly. Hence follows the expression, “the only thing I know is that which I do not know”. Pure abstraction arrived in Western Europe, piggy-backing intellectuals fleeing the Bolshevik Revolution. Stateless and powerless, their intellectual property was pillaged by unscrupulous, well-healed Westerners. I shouldn’t fail to mention that Kazimir Malevich’s Suprematist Composition: White on White of 1918 is simply a reconfiguration of a gessoed icon panel.

Icon painting, a joy unto itself nevertheless, continually informs every other painterly activity I undertake. With the ease of Internet shopping in recent years, bringing new access to international suppliers of natural mineral pigments, I have rejuvenated my whole colour understanding. I should add that my contemporary painting isn’t ‘liturgical’; that is, invested with the illustrious authority attached to icons. Rather, it remains in the realm of personal poetry. The icons I paint go out into the world unsigned—to join the great sea of anonymous icons—whereas my contemporary works carry both my name and a date.

LEONARD BROWN, FEBRUARY 2017, 'NOVO-POUSTINYA', WEST IPSWICH

LEONARD BROWN

CHRONOLOGY

- 1949 Born Brisbane
- 1961 Performed with the Bee Gees, *Christmas Show*, Waltons, Fortitude Valley, Brisbane
- 1963–64 Studied with Betty Churcher, Central Technical College Art School, Brisbane
- 1965–69 Full-time studies, Central Technical College Art School, Brisbane
- 1966 Received into the Anglican Church
- 1969–73 Novice of the Society of St Francis Anglican Franciscan Community, Brookfield, Queensland
- 1971–72 Lived in the Northern Province of Papua New Guinea, outside Popondetta
- 1975 Part-time lecturer, Department of Cultural Activities, Regional Education Programme, Queensland
- 1975– Began the study and practice of Byzantine painting under the direction of Bishop Constantine, Russian Orthodox Bishop of Brisbane
- 1976 Baptised Russian Orthodox in Sydney
- 1978–91 Lecturer in Art History, Painting and Drawing, Brisbane Institute of Art
- 1981 Travelled to the USA as a guest of the Russian Orthodox Church in Exile, staying at the Synod Cathedral in New York City and the Holy Trinity Monastery in New York state
- 1987 Travelled to Italy, France and Great Britain
- 1987 Part-time lecturer in Painting, Kelvin Grove College (QUT), Brisbane
- 1988 Travelled to Italy
- 1989 Travelled to USA and Arnhem Land
- 1991 Travelled to study with the Australian Institute of Archeology, Athens—in Greece and Turkey
- 1992 Travelled to New Zealand, Greece and USA
- 1992–99 Lived an idiorhythmic monastic life
- 2003 Travelled to Italy, Greece and Turkey
- 2006 Moved from Brisbane to Ipswich, Queensland
- 2010 Icon study tour, Russia
- 2015 Travelled to Japan

SOLO EXHIBITIONS

- 2017 *Experience untaught me the world*, Andrew Baker Art Dealer, Brisbane
- 2016 *Likness*, Charles Nodrum Gallery, Melbourne
- 2015 *Old Fashioned Painting*, Andrew Baker Art Dealer, Brisbane
- 2014 *Extra Ordinary Painting*, Andrew Baker Art Dealer, Brisbane
- 2013 *Ikonodule*, Andrew Baker Art Dealer, Brisbane
- 2011 *The Familiar Perpendicular*, Andrew Baker Art Dealer, Brisbane

	<i>Union with Reality: The Art of Leonard Brown</i> , Queensland University of Technology Art Museum, Brisbane
2010	<i>I Promised a Rainbow</i> , Andrew Baker Art Dealer, Brisbane <i>Extraordinary Measures</i> , Charles Nodrum Gallery, Melbourne
2009	<i>In the eternal now</i> , Andrew Baker Art Dealer, Brisbane
2008	<i>Three four sixteen eighty and a hundred</i> , Andrew Baker Art Dealer, Brisbane <i>Time, Time, Time again, paintings</i> , Charles Nodrum Gallery, Melbourne
2007	<i>Petrified Time: paintings and monoprints</i> , Andrew Baker Art Dealer, Brisbane <i>Recent Works</i> , Michael Reid Art Merchant, Sydney
2006	<i>All a swan needs is another swan</i> , Michael Reid Art Merchant, Sydney
2005	<i>In the Steppes of Central Asia</i> , Andrew Baker Art Dealer, Brisbane <i>Sedimentary Painting</i> , Charles Nodrum Gallery, Melbourne <i>Painting by Numbers</i> , Andrew Baker Art Dealer, Brisbane
2004	<i>Brisbane or the Bush</i> , Andrew Baker Art Dealer, Brisbane <i>Sydney or the Bush</i> , Michael Reid Art Merchant, Sydney
2003	<i>Paintings: Old and New</i> , Andrew Baker Art Dealer, Brisbane <i>Up & Down, Backwards & Forwards Paintings</i> , Charles Nodrum Gallery, Melbourne <i>New Paintings</i> , Michael Reid Art Merchant, Sydney
2002	<i>Songs of Ascent and Descent: paintings and collages</i> , Andrew Baker Art Dealer, Brisbane
2001	<i>Love Life Paintings</i> , Andrew Baker Art Dealer, Brisbane
1998	<i>Mountains Old and New 1978–1998</i> , Bellas Gallery, Brisbane
1996	<i>Cave Painting</i> , Bellas Gallery, Brisbane
1995	<i>Brisbane Painting—Leonard Brown</i> , Brisbane City Gallery, Brisbane
1993	<i>Milky Way</i> , Mori Gallery, Sydney <i>Drawing in the '90s</i> , Cafe Tempo, Brisbane
1992	<i>Survey of Work 1983–92</i> , Mori Annex, Sydney
1991	<i>Paintings for the Evening</i> , Deutscher Gallery, Melbourne <i>Selected Drawings and Paintings</i> , 11 Enoggera Terrace, Brisbane
1990	Garry Anderson Gallery, Sydney Niagara Galleries, Melbourne
1989	Garry Anderson Gallery, Sydney
1988	Niagara Galleries, Melbourne Garry Anderson Gallery, Sydney
1987	Niagara Galleries, Melbourne Garry Anderson Gallery, Sydney

- 1986 Niagara Galleries, Melbourne
- 1985 Niagara Galleries, Melbourne
- The Painters Gallery, Sydney
- 1984 The Painters Gallery, Sydney
- 1968 Design Arts Centre, Brisbane

SELECTED GROUP EXHIBITIONS

- 2014 *30th Anniversary Group Show*, Charles Nodrum Gallery; Melbourne
The less there is to see the more important it is to look, The Ian Potter Museum of Art, Melbourne
Little pictures and sculptures, Charles Nodrum Gallery, Melbourne
- 2013 *The imperceptible something...*, Caboolture Regional Art Gallery, Queensland
Vista, Charles Nodrum Gallery, Melbourne
Drawing a line, Caboolture Regional Art Gallery, Queensland
- 2012 *Lightness & Gravity: Contemporary Works from the Collection*, GoMA, Brisbane
Abstraction 11, Charles Nodrum Gallery, Melbourne
- 2011 *Painted in Gold: An Exhibition of Ancient and Contemporary Icons*, Macquarie University Art Gallery, Sydney
Ten Degrees of Separation, Poimena Gallery, Launceston, Tasmania
Artist Artists, Benalla Art Gallery, Victoria
Modern Australian Painting, Charles Nodrum Gallery; Melbourne
Art for flood sake, Logan City Art Gallery, Queensland
- 2010 *59th Blake Prize*, National Art School, Sydney (touring)
New 2010: Selected Recent Acquisitions, The University of Queensland Art Museum, Brisbane
Our Choice: The Macquarie University Art Collection, Macquarie University Art Gallery, Sydney
The Unusual Suspects IV, Andrew Baker Art Dealer, Brisbane
Recent Acquisitions, Ian Potter Museum of Art, The University of Melbourne, Victoria
Patron's Choice Exhibition: Dr Irene Amos OAM shares a selection of works from her gift to the City Collection, Toowoomba Regional Art Gallery, Queensland
- 2009 *The Sulman Prize*, Art Gallery of New South Wales, Sydney
Spin, QUT Art Museum, Brisbane
Abstraction 8: Mostly Minimal and Monochrome, Charles Nodrum Gallery, Melbourne
Little Pictures, Charles Nodrum Gallery, Melbourne
- 2008 *New: Selected recent acquisitions 2007–2008*, The University of Queensland Art Museum, Brisbane
Repeat that again!—The serial impulse in art since the 'sixties, The University of Queensland Art Museum, Brisbane

	<i>The Tallis Foundation 2008 National Works on Paper</i> , Mornington Peninsula Regional Gallery, Mornington, Victoria
	<i>Sacred Art: Icons in Australia</i> , Riddoch Art Gallery, Mount Gambier, South Australia
	<i>Contemporaneous: Contemporary Australian Painting</i> , Wangaratta Exhibitions Gallery, Victoria
	<i>Rubik</i> , Charles Nodrum Gallery, Melbourne
	<i>Works on Paper</i> , Michael Reid Art Merchant, Sydney
	<i>From Minimal to Maximal</i> , Charles Nodrum Gallery, Melbourne
	<i>That '80s Show</i> , QUT Art Museum, Brisbane
	<i>Art of the Nude: Works from the Alex Mackay Collection</i> , Albury City Art Gallery, New South Wales
	<i>Point of View: Eugene Carchesio Explores The Collection</i> , QUT Art Museum, Brisbane
2007	<i>Earthly reflections of heavenly things: Emily Kngwarreye, Asher Bilu and Leonard Brown</i> , The Ian Potter Museum of Art, The University of Melbourne, Victoria
	<i>The Unusual Suspects III</i> , Andrew Baker Art Dealer, Brisbane
	<i>Paintings and Works on Paper</i> , Michael Reid at Murrurundi, New South Wales
2006	<i>The Tallis Foundation 2006 National Works on Paper</i> , Mornington Peninsula Regional Gallery, Victoria
	<i>Doubletake</i> , Museum of Brisbane, Queensland
	<i>Colonial to Contemporary</i> , Dell Gallery, Griffith University, Brisbane
	<i>Into the Mystic: black and white prints</i> , Andrew Baker Art Dealer, Brisbane
	<i>Abstraction V</i> , Charles Nodrum Gallery, Melbourne
	<i>Gallery Artists</i> , Charles Nodrum Gallery, Melbourne
2005	<i>The Recent Past: Contemporary Acquisitions, 1995–2004</i> , QUT Art Museum, Brisbane
	<i>A Celebration: Charles Nodrum Gallery's 21st Birthday</i> , Charles Nodrum Gallery, Melbourne
2004–05	<i>Avalon: Artists in Residence</i> , Museum of Brisbane, Queensland
2004	<i>The Sulman Prize</i> , Art Gallery of New South Wales, Sydney
	<i>Significant Tilt: Art and the Horizon of Meaning</i> , Macquarie University, Sydney
	<i>Modern Australian Paintings</i> , Charles Nodrum Gallery, Melbourne
	<i>The Unusual Suspects II</i> , Andrew Baker Art Dealer, Brisbane
2003–04	<i>Home Sweet Home: works from the Peter Fay collection</i> , National Gallery of Australia, Canberra
2003	<i>The Unusual Suspects</i> , Andrew Baker Art Dealer, Brisbane
	<i>Abstraction III</i> , Charles Nodrum Gallery, Melbourne
2002	<i>Far From Home</i> , Andrew Baker Art Dealer, Brisbane
	<i>Gallery Artists Exhibition</i> , Charles Nodrum Gallery, Melbourne
	<i>Sydney Exhibition: Selected Paintings from the 1960s to the Present</i> , Charles Nodrum Gallery @ Deutscher-Menzies Gallery, Sydney

- Abstraction*, Charles Nodrum Gallery, Melbourne
- Abstraction II*, Charles Nodrum Gallery, Melbourne
- 2001 *Paperworks: Australian artists exploring drawing and the printed image*, Queensland Art Gallery, Brisbane
- 2000 *Conrad Jupiters Art Prize*, Gold Coast Arts Centre, Queensland
- Flash: a lucky dip fundraiser*, Institute of Modern Art, Brisbane
- Journey of Light: art, creativity and the sacred*, Global Arts Link, Ipswich, Queensland
- 1999 *The Drawing Room: Contemporary Queensland Drawing*, Brisbane City Gallery, Queensland
- 1998 ex. cat., Smith and Stonely, Brisbane
- 1997 *Now: 10th Anniversary of the Gallery Exhibition*, Bellas Gallery, Brisbane
- New Works on Paper: Annaoutopoulos, Brown, Cattapan, Staunton*, Bellas Gallery, Brisbane
- 1996 *Recent Acquisitions*, Brisbane City Gallery, Brisbane
- 1995 *Contemporary Australian and International Art*, National Gallery of Victoria, Melbourne
- Salon x 3, Leonard Brown, Eugene Carchesio, Anne Wallace*, Institute of Modern Art, Brisbane
- 1994 *An Exotic Otherness, 'Crossing Brisbane Lines'*, Long Gallery, Hobart, Tasmania (touring)
- The Baillieu Myer Collection of the 1980s*, Museum of Modern Art, Heide, Melbourne
- Remain in Light: Queer Photography*, Blaxland Gallery, Sydney
- The John McCaughey Memorial Art Prize*, National Gallery of Victoria, Melbourne
- 1993 *Contemporary Australian Painting: Works from the Allen, Allen and Hemsley Collection*, Westpac Gallery, Victorian Arts Centre, Melbourne
- Art right: in the public eye*, School of Arts, Brisbane
- Remain in Light*, Grace Brothers Gallery, Sydney
- Sshh...*, Mori Gallery, Sydney
- Approaches to the Sublime: Aspects of the Esoteric in Contemporary Painting*, Ivan Dougherty Gallery, Sydney
- Homage (International Aids Day) Artists' Friends Remembered*, Rick's Bar, Brisbane
- Thought Painting: Leonard Brown, Elizabeth Coates, Clint Doyle, Susan Norrie, Stig Pearson, Scott Redford, Carole Roberts*, Michael Milburn Gallery, Brisbane
- Selected Works from the Margaret Stewart Endowment*, National Gallery of Victoria, Melbourne
- 1992 *Seven*, Ivan Dougherty Gallery, Sydney
- The Real Category (You Are Here)*, Institute of Modern Art, Brisbane
- 1991 *Microcosm*, Garry Anderson Gallery, Sydney
- 1990 *L'été australien à Montpellier: 100 chefs-d'oeuvre de la peinture australienne*, Musée Fabre, Galerie Saint Ravy, Montpellier, France
- 100 Artists Against Animal Experimentation*, Deutscher Gallery, Melbourne

Second Contemporary Art Fair, Melbourne

'4' Leonard Brown, Nicholas Nedekopoulos, Gwyn Hanssen Pigott, Patsy Healy, Garry Anderson Gallery, Sydney

Homage to Morandi, Garry Anderson Gallery, Sydney

Niagara Galleries Melbourne at Hill-Smith Fine Art Gallery, Adelaide Festival of Arts Exhibition, South Australia

1988 *A New Generation: Philip Morris Arts Grant*, Australian National Gallery, Canberra

Drawing in Australia: Drawings, Watercolours and Pastels from the 1770s to the 1980s (Bicentennial Exhibition), Australian National Gallery, Canberra

First Contemporary Art Fair, Melbourne

9 x 5 mail, Gold Coast City Art Gallery, Queensland

The Melbourne Savage Club Invitation Art Prize, RMIT Gallery, Melbourne

1987 *Cool, Quiet, Art: Recent Work by Leonard Brown, Helen Lillicrap-Fuller, Madonna Staunton and June Tupicoff*, City of Ipswich Gallery, Queensland

Aberdare Prize for Landscape, City of Ipswich Gallery, Queensland

Director's Choice, RMIT Gallery, Melbourne

1986 *Aberdare Prize for Still Life*, City of Ipswich Gallery, Queensland

A First Look, Philip Morris Arts Grant Purchases 1983–86, Australian National Gallery, Canberra
December Exhibition, Garry Anderson Gallery, Sydney

1979 *Trustees' Purchase Exhibition*, L. J. Harvey Memorial Prize for Drawing, Queensland Art Gallery, Brisbane

1973 *Blake Prize for Religious Art*, Art Gallery of New South Wales, Sydney

1968 *Winter Exhibition*, Contemporary Art Society, Brisbane

PRIZE/GRANTS

2010 Winner, *59th Blake Prize for Religious Art*, The Blake Society, Sydney

1996 Brisbane City Council, Randell Studio, artist-in-residence

1975 *Special Projects Grant* from the Visual Arts Board of the Australia Council

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7 [ex. cat.], Ivan Dougherty Gallery, Sydney, 1992

Airo-Farulla, Joe. 'Cool Quiet Art', *Eyeline*, August 1987

Allen, Christopher. 'A congruity of opposites', *The Sydney Morning Herald*, 10 November 1990

Anderson, Peter. 'Artworks with little in common', *Brisbane Review*, 19 November 1992

Approaches to the Sublime: Aspects of the esoteric in contemporary painting [ex. cat.], Ivan Dougherty Gallery, Sydney, 1993

Baillieu Myer Collection of the Art of the '80s [ex. cat.], Museum of Modern Art, Heide, Melbourne, 2000

Barnes, Karen. 'Exhibit shows art with a difference', *The Queensland Times*, 20 May 1987

Barou, Jean-Pierre and Crossman, Sylvie. *L'été australien à Montpellier: 100 chefs-d'oeuvre de la peinture australienne* [ex. cat.], Musée Fabre, Galerie Saint Ravy, Montpellier, France, 1990

Bosse, Joanna. *Leonard Brown: A Monograph 1965–1998*, University of Queensland BA Hons. thesis (unpublished)

Brown, Leonard. 'Antipodes', The libretto for an opera for the Australian Bicentenary (unpublished), 1987

Brown, Leonard. *Leonard Brown* [ex. cat.], Garry Anderson Gallery, 17 October 1989

Brown, Leonard. *Leonard Brown* [ex. cat.], The Painters Gallery, Sydney, 28 August 1986

Brown, Leonard. *Leonard Brown: In the Steppes of Central Asia* [ex. cat.], Andrew Baker Art Dealer, Brisbane, 2005

Brown, Leonard. *Leonard Brown: Three four sixteen eighty and a hundred* [ex. cat.], Andrew Baker Art Dealer, Brisbane, 2008

Brown, Leonard. *Leonard Brown: In the eternal now* [ex. cat.], Andrew Baker Art Dealer, Brisbane, 2009

Brown, Leonard. *Leonard Brown: Extraordinary Measures* [ex. cat.], Charles Nodrum Gallery, Melbourne, 2010

Brown, Leonard. *Leonard Brown: I Promised a Rainbow* [ex. cat.], Andrew Baker Art Dealer, Brisbane, 2010

Brown, Leonard; Conomos, Denis A; Cooke, Glenn R and Mallos, Melina. *James Fardoulys: A Queensland Naive Artist*, Queensland Art Gallery/Gallery of Modern Art, 2010

Brown, Leonard. 'Icons: Praying with your eyes open', in Cain, Emma and Van Ooyen, Vanessa, *Union with Reality: The Art of Leonard Brown*, QUT Art Museum, Brisbane, 2011

Brown, Leonard. *Leonard Brown: The Familiar Perpendicular* [ex. cat.], Andrew Baker Art Dealer, Brisbane, 2011

Brown, Phil. 'Mystical Approach: Leonard Brown's outwardly simple abstracts tell of a complex spiritual journey', *Brisbane News*, 5–11 February 2003

Brown, Phil. 'Beyond Belief: An exhibition based on spirituality is surprisingly secular', *Brisbane News*, Issue 862, 7–13 December 2011

Brown, Phil. 'Blind faith: Artists unveil unique points of view', *Brisbane News*, 30 September–6 October 2015

Cain, Emma and Van Ooyen, Vanessa, *Union with Reality: The Art of Leonard Brown*, QUT Art Museum, Brisbane, 2011

Catalano, Gary. 'Distance gives new perspective', *The Age*, 14 July 1988

Catalano, Gary. 'Selected paintings and sculpture: Leonard Brown and Stephen May', *The Age*, 5 August 1987

Clarke, Suzanne. 'Heavenly prize for deeply spiritual artwork', *The Courier-Mail*, 3 September 2010

Contemporary Australian Painting: Works from the Allen, Allen and Hemsley Collection [ex. cat.], Allen, Allen and Hemsley, Sydney, 1993

Cool, Quiet, Art: Recent Work by Leonard Brown, Helen Lillicrap-Fuller, Madonna Staunton and June Tupicoff [ex. cat.], Ipswich City Council Art Gallery, Ipswich, 1987

Cooper, Nathaneal. 'Language of art: This master of abstract knows how to convey his message', *Queensland Life—The Courier-Mail*, 15 October 2011

Cotes, Alison. 'Icons have a greater truth and beauty', *The Courier-Mail*, c. 1995

Crumlin, Rosemary. 'The Blake Prize, 2010, Leonard Brown (b.1949)', *The Blake Book: Art, Religion and Sprituality in Australia, Celebrating 60 years of The Blake Prize*, Macmillan Art Publishing, Melbourne

Cuthbertson, Ian. 'Blake work 'virtuoso, inspired'', *The Australian*, 3 September 2010

Director's Choice [ex. cat.], RMIT Gallery, May 1987

Dauber, Dr Christine. 'Leonard Brown & the gentle sound of angel's wings', *Art Monthly Australia*, Sultry Summer Issue 246, 2011

Drury, Neville. *New Art 3*, Craftsman House Press, Sydney, 1989

Eccles, Jeremy. 'Art and Soul: The Blake Prize for religious art', *Art Market Report*, Issue 37, Summer Edition 2010/2011

Felipe, Ricardo. *Avalon: Art & life of an apartment building*, Museum of Brisbane and Vanity Publishing, Brisbane, 2005

France, Christine. *Sydney Morning Herald*, c. 1992

Gallagher, Jane. 'Reviews: Leonard Brown songs of ascent and descent', *Eyeline*, Number 49, Spring 2002

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Parliament House Art Collection, Canberra
Artbank, Sydney
Art Gallery of New South Wales, Sydney
Art Gallery of South Australia, Adelaide
Art Gallery of Western Australia, Perth
National Gallery of Victoria, Melbourne
Queensland Art Gallery, Brisbane
Queen Victoria Museum and Art Gallery, Launceston
Chartwell Collection, Auckland Art Gallery, Toi o Tamaki, Auckland, New Zealand
Gold Coast City Art Gallery, Bundall, Queensland
Griffith University, Brisbane
Heide Museum of Modern Art, Melbourne
Holmesglen Institute of TAFE, Melbourne
Ipswich Art Gallery, Queensland
Lady Cilento Children's Hospital, Brisbane
LaTrobe University, Melbourne
Macquarie University, Sydney
Moreton Bay Regional Council Art Collection, Queensland
Museum of Brisbane, Queensland
Newcastle Region Art Gallery, New South Wales
Queensland University of Technology, Brisbane
The University of Melbourne, Melbourne
The University of Queensland, Brisbane
Toowoomba City Art Collection, Queensland
Allen, Allen and Hemsley Collection, Sydney
Allied Queensland Coalfields Limited Collection, Brisbane
CRA Western Mining, Melbourne
The Baillieu Myer Collection, Melbourne
The Philip Morris Art Grant Collection, National Gallery of Australia, Canberra

Andrew Baker Art Dealer

26 Brookes Street • Bowen Hills Qld 4006
07 3252 2292 • 0412 990 356
info@andrew-baker.com • www.andrew-baker.com



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