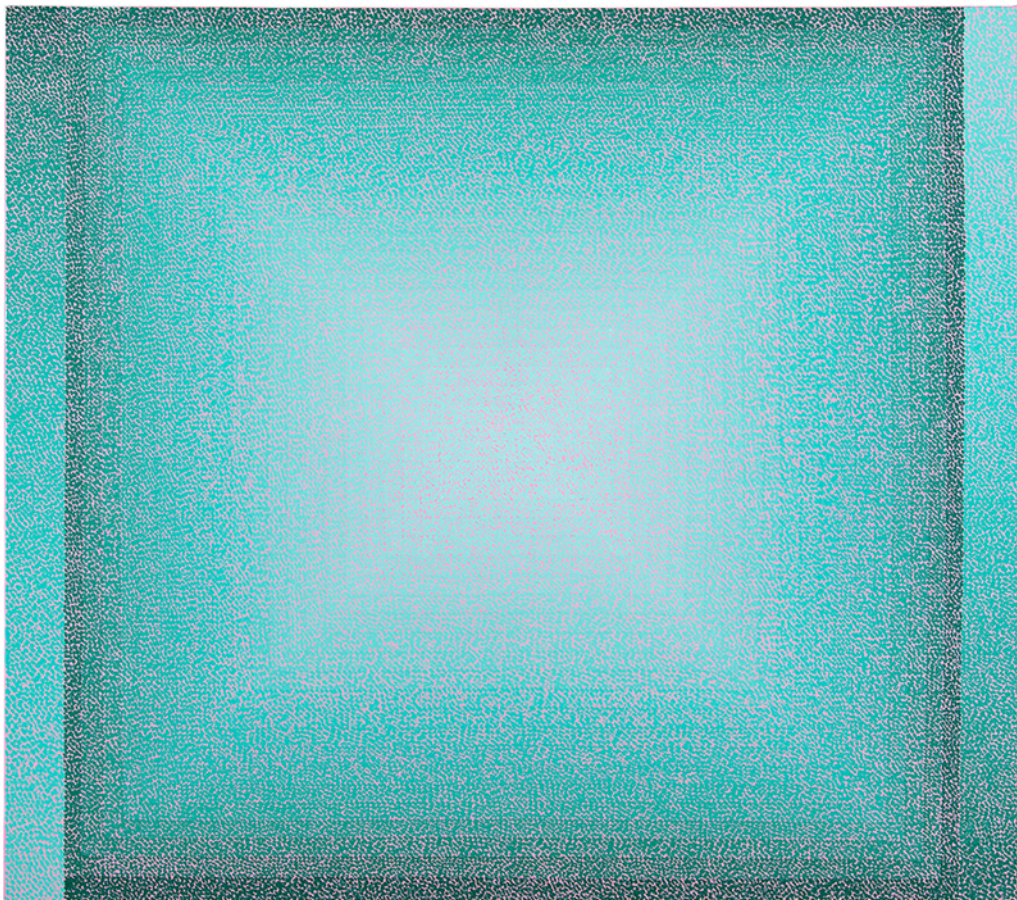


LEONARD BROWN

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RIDERS IN THE CHARIOT



“... WE PUT OUT TO SEA IN A SHIP WHICH HAD WINTERED IN THE ISLAND, AN ALEXANDRIAN WITH  
THE ENSIGN, THE TWIN BROTHERS” (ACTS 28:11) 2020

Oil on linen  
140 × 160 cm  
\$16,500

**“... WE PUT OUT TO SEA IN A SHIP WHICH HAD WINTERED IN THE ISLAND, AN ALEXANDRIAN WITH THE ENSIGN, THE TWIN BROTHERS” (ACTS 28:11) 2020**

Oil on linen

140 × 160 cm

This painting is an epilogue to a life of journeys. The much-travelled Saint Paul the Apostle — as a prisoner in chains, yet endowed with unwavering hope — embarks on a vessel whose destination is Rome. Having wintered for three months on the Island of Malta, the ship sets sail to Puteoli ... a port near Rome. He having reached such a state of resolution he was able to say in a letter to the Church at Galatia: “... not I, but Christ lives in me” (Galatians 2:20). In Rome, Saint Paul was martyred (along with the Apostle Peter) under Nero. The writer of *Acts of the Apostles* prophetically prefaces these events with a rare scriptural reference to the astrological “twin brothers” (Gemini), wherein Saints Peter and Paul are eternally coupled as twins.

*They that go down to the sea in ships, and occupy their business in great waters ...*

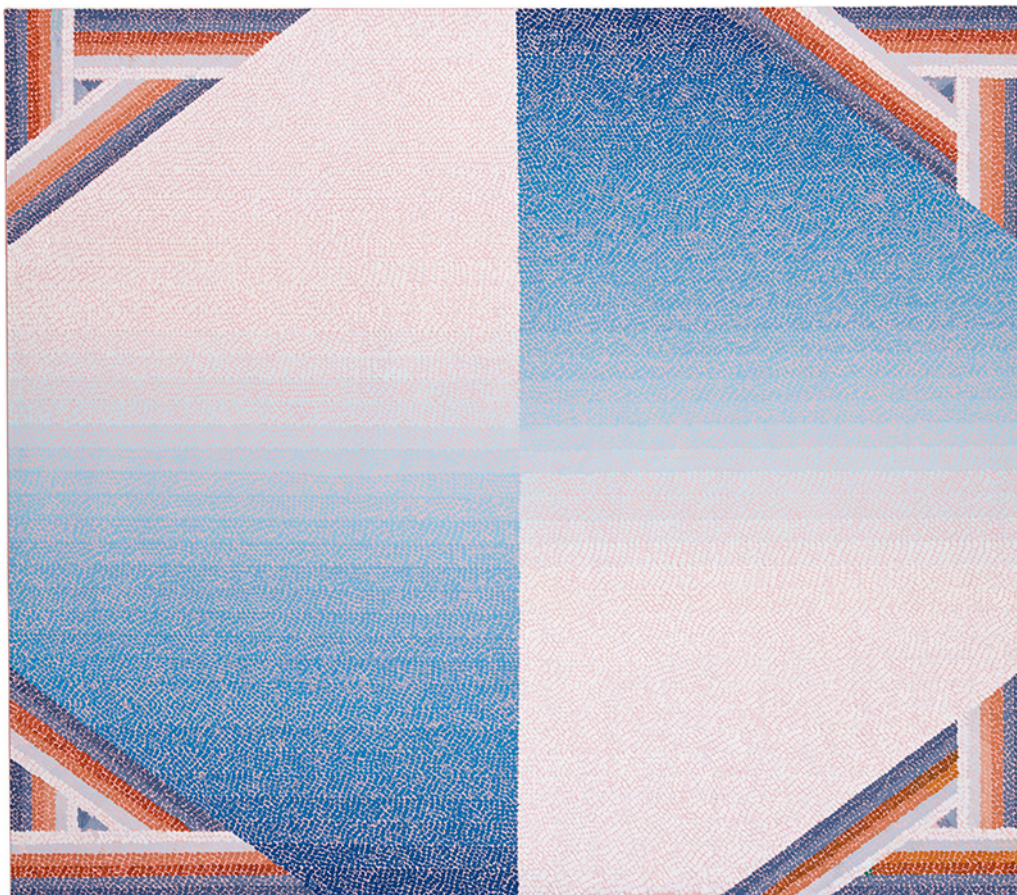
*These men see the works of the Lord, and his wonders in the deep.*

*For He maketh the storm to cease, so that the waves thereof are still.*

*Then are they glad because they are at rest; and so he bringeth them unto the haven where they would be.*

Psalm 107





**WHERE THE ATLANTIC OCEAN MEETS THE SKY ... FOUR GLIMPSES OF SKELLIG MICHAEL FROM  
COUNTY KERRY 2020**

Oil on linen  
140 × 160 cm  
\$16,500

**WHERE THE ATLANTIC OCEAN MEETS THE SKY ... FOUR GLIMPSES OF SKELLIG MICHAEL FROM  
COUNTY KERRY 2020**

Oil on linen  
140 × 160 cm

I never set foot on the wondrous Skellig Michael — turbulent seas prevented any possibility of a landing. Rather, my view came from several vantage points along the Kerry coast. The monastic site was founded during the “golden age” of Celtic monasticism in the 6th century.

A distinctive feature of Irish monasticism was the concept of peregrination / pilgrimage ... however this was a different kind of “pilgrimage”. The journey not directed towards visiting far away Holy Sites, but rather a quest to find the location of one's personal Resurrection.

*To go to Rome  
much trouble, little profit,  
the King of Glory whom ye seek there,  
unless ye bring Him with ye  
ye shan't find Him*

6th century anonymous monastic poem



VISION OF THE HOLY PROPHET EZEKIEL / CHRIST ENTHRONED 2021

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

91 × 60 cm

\$14,300

## VISION OF THE HOLY PROPHET EZEKIEL / CHRIST ENTHRONED 2020-21

Egg tempera, 24kt gold and gesso on beech wood panel  
91 × 60 cm

The Prophet Ezekiel ("God is strong") was the son of Buzi and a priest by rank. He was taken captive and brought to Babylon during the reign of Jechonias. In the fifth year of this captivity, about 594 or 593 B.C., he began to prophesy.

The Prophet Ezekiel lived in captivity by the River Chebar. When he was thirty years old, he had a vision of the future of the Hebrew nation and of all mankind. The prophet beheld a shining cloud, with fire flashing continually, and amid the fire, gleaming bronze. He also saw four living creatures in the shape of men, but with four faces (Ezekiel 1:6). Each had the face of a man in front, the face of a lion on the right, the face of an ox on the left, and the face of an eagle at the back (Ezekiel 1:10). There was a wheel on the earth beside each creature, and the rim of each wheel was full of eyes.

Over the heads of the creatures there seemed to be a firmament, shining like crystal. Above the firmament was the likeness of a throne, like glittering sapphire in appearance. Above this throne was the likeness of a human form, and around Him was a rainbow (Ezekiel 1:4-28).

According to the explanation of the Fathers of the Church, the human likeness upon the sapphire throne prefigures the Incarnation of the Son of God from the Most Holy Virgin Mary, who is the living Throne of God. The four creatures are symbols of the four Evangelists: a man (Saint Matthew), a lion (Saint Mark), an ox (Saint Luke), and an eagle (Saint John); the wheel with the many eyes is meant to suggest the sharing of light with all the nations of the earth. During this vision, the holy prophet fell upon the ground out of fear, but the voice of God commanded him to get up. He was told that the Lord was sending him to preach to the nation of Israel. This was the beginning of Ezekiel's prophetic service.

The Slavonic text on the open Gospel reads: "Judge not according to the appearance, but judge righteous judgment". John 7:24





**THE TRANSFIGURATION 2019**

Egg tempera, 24kt gold on beech panel

90 × 60 cm

\$14,300



## THE TRANSFIGURATION 2019

Egg tempera, 24kt gold on beech panel  
90 × 60 cm

This ikon shows the Transfiguration of the Christ on Mount Tabor in Galilee in front of three of the disciples: Saints Peter, James and John.

This *theophany* (revelation) is a showing of Christ's Divinity. His face shines like the sun, His clothes radiate white light and is surrounded by the Cloud of Glory. The Holy Prophets Elijah and Moses appear on either side. Elijah represents the Living and Moses, who holds the Pentateuch (the Law contained in the first five books of the *Old Testament*), represents those who have died. Together testifying that this is "the Lord of the Living and the Dead ... the fulfilment of the Law and the Prophets."

From the Radiant Cloud the disciples hear the voice previously heard at the River Jordan during the Baptism of Christ, proclaiming, "This is My beloved Son, in Whom I am well pleased; hear ye Him" (Mathew 17: 5).

The Transfiguration was not an ontological change of the Christ, but rather a disclosure to the eyes of the disciples of what had been all along. In the Transfiguration: the invisible one has a likeness, the formless one has a form, and the measureless one is encompassed within measure.

This ikon celebrates Christ's divine and human nature. It depicts the flesh that could be pictured in an ikon; not only in this ikon, but in any ikon of an event in the entire life of Christ as narrated in the *Gospels*.

The feast of the Transfiguration of the Lord is one of the twelve great feasts of the annual cycle, it occurs on the sixth of August.



THEOTOKOS BOGOLUBSKAYA — PRAYER FOR THE PEOPLE 2020

Egg tempera, 24kt gold on beech panel

91 × 60 cm

\$13,200

## THEOTOKOS BOGOLUBSKAYA — PRAYER FOR THE PEOPLE 2020

Egg tempera, 24kt gold on beech panel  
90 × 60 cm

The Bogolyubov Ikon of the Mother of God — one of the most ancient wonderworking icons of Russia — was painted in the twelfth century at the request of Prince Andrew Bogolyubsky to commemorate the appearance of the Mother of God to him. Painted on cypress wood, the Ikon is remarkable because of its large size.

In the year 1131, an ikon was sent from Constantinople to the Holy Prince Mstislav (Theodore in Baptism) in Russia. It was placed in the Devichii monastery in Vyshgorod, the ancient *appanage* (land given by kings and princes to their younger children for their support) city of Saint Olga.

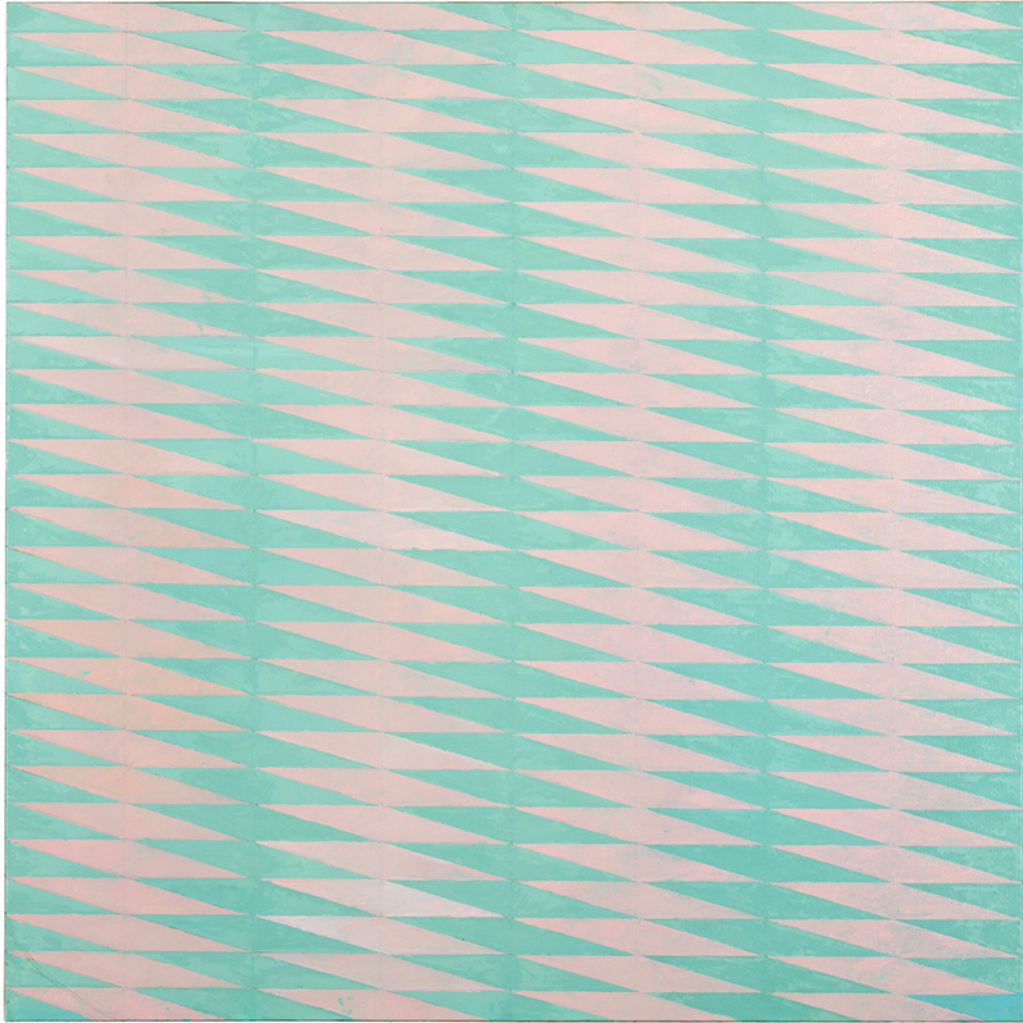
One night in the summer of 1155, Prince Andrew secretly removed the wonderworking Ikon of the Mother of God from the Vyshgorod church without the blessing of his father, Prince George Dolgoruky, and started northward toward Suzdal. Some sources say that his father bequeathed the icon to Prince Andrew. Later, this Ikon would be known as the “Vladimir Ikon”. Tradition says it was one of the ikons painted by the Holy Evangelist Luke, or a copy made from the original.

Seven versts from Vladimir, the cart carrying the wonderworking Ikon stopped and could not be moved from that spot. Prince Andrew asked the priest Nicholas, who accompanied him, to serve a *Moleben* (thanksgiving service) before the Ikon. For a long time, Andrew prayed before the holy image with tears. Later, he went into his tent and continued his fervent prayers. The Most Holy Theotokos appeared to him holding a small scroll in her right hand and said, “I do not wish you to take my Ikon to Rostov, but to the city of Vladimir. Here, in this place (the site of her miraculous appearance), you shall build a stone church and a monastery in honour of my Nativity.”

Then the All-Holy Virgin lifted one hand toward Heaven, and received a blessing from Christ the Saviour, and the vision ended.

In obedience to the will of the Mother of God, Prince Andrew built a stone church dedicated to her Nativity, as well as a monastery. After this, the Prince commissioned skilled ikonographers to depict the All-Holy Virgin just as he had seen her in his vision: in full stature, with a scroll in her right hand, and her face turned toward the Saviour in the upper right-hand corner. When the church was completed, the Ikon he had commissioned was placed inside, and June 18 was designated as the annual commemoration of the appearance of the Mother of God. The Ikon depicting the appearance of the Most Holy Theotokos remained at Bogolyubov and was called the “Bogolyubov Ikon”.

The prayer on the scroll of this ikon, is a slightly corrupted text of the Venerable Germanus, Patriarch of Constantinople. It reads, “O Most Blessed Lady Mother of God, pray unto Thy Son for us to be delivered from ever evil. For we have known through Thee the Son of God and have been vouchsafed to be communicants. In birth giving, you preserved virginity, and in dormition you did not abandon the world, O Theotokos.”



**“IT WAS DEEP ENOUGH TO SWIM IN, A RIVER THAT COULD NOT BE PASSED THROUGH” (EZEKIEL  
47:5) 2020**

Oil on linen  
100 × 100 cm  
\$7,700



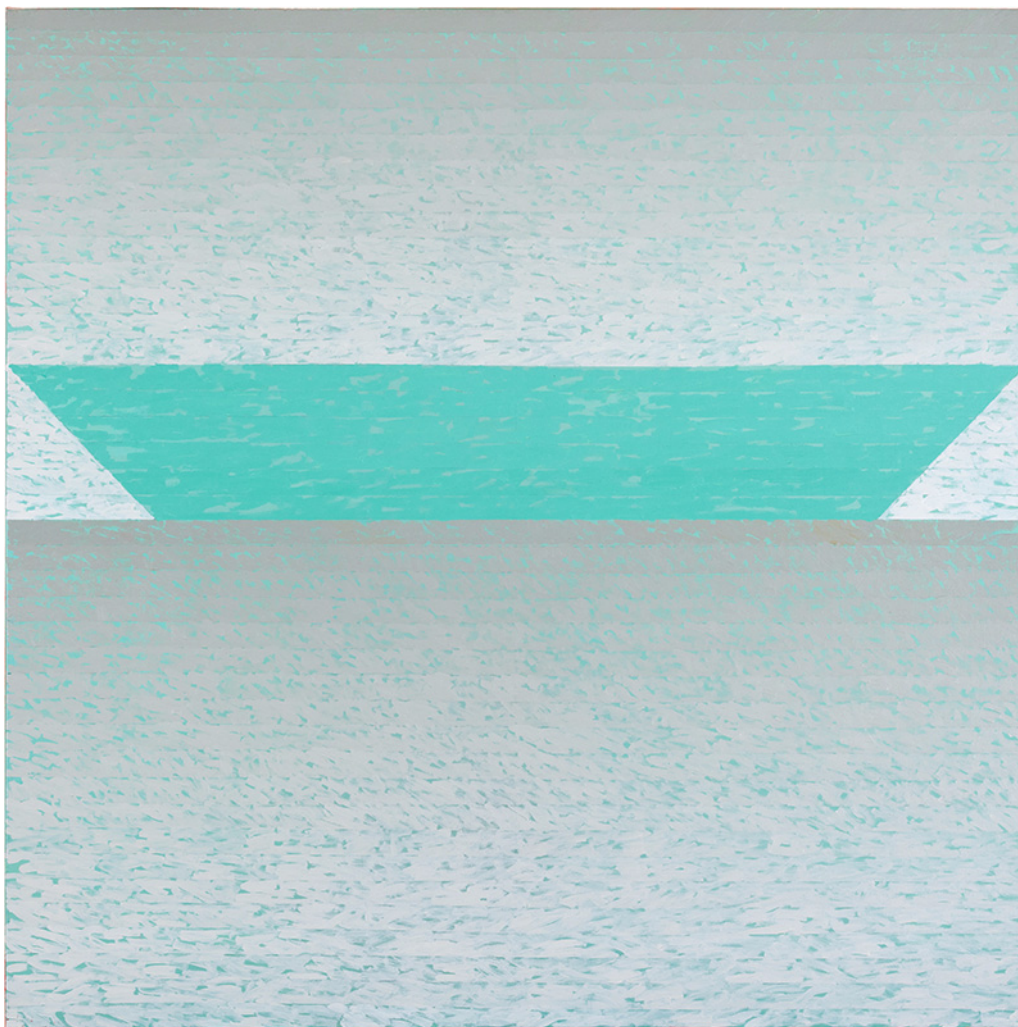
**“IT WAS DEEP ENOUGH TO SWIM IN, A RIVER THAT COULD NOT BE PASSED THROUGH” (EZEKIEL 47:5) 2020**

Oil on linen  
100 × 100 cm

Searching into the things of God, some approaches easy to comprehend, as with water up to the ankles; others more difficult, which require a deeper search, as with waters up to the knees or loins; others are beyond our reach, of which we can only adore the depth ... here negative theology is applicable, “the only thing I know, is that which I do not know”.

*O the depth of the riches both of the wisdom and knowledge of God! how unsearchable are his judgments, and his ways past finding out!*

Romans 11:33



**STILL LIFE 2020**

Oil on linen  
100 × 100 cm  
\$7,700

Ambiguity, pivotal in the work, moving between the idioms of conventional *nature morte* (still life) and the maritime. Scale becoming fluid in reading the imagery.

*Saint John Cassian wrote that things could be described in four different ways — historically, in other words as a literal narrative; allegorically — where something is understood to prefigure something else; tropologically — in the form of a moral explanation, and anagogically — a meaning which “rises from spiritual mysteries even to still more sublime and sacred secrets of heaven”. He continued, “And so these four previously mentioned figures coalesced, if we desire, in one subject, so that one and the same Jerusalem can be taken in four senses: historically, as the city of the Jews; allegorically as the Church of Christ, anagogically as the heavenly city of God which is the mother of us all, tropologically, as the soul of man ...” In an icon, virtually every symbolic element can be interpreted on these four levels, some are presented in the form of a visual parable which is known to the faithful through textural familiarity, other elements are revealed liturgically, where in the course of the liturgy symbolic are explained to the congregation, while other elements are revealed in the form of a revelation which is attained through prayer and meditation. It is this final and in a way highest level, the anagogical level, which is crucial for the interpretation of the paintings of Leonard Brown.*

Professor Sasha Grishin



**RIDERS IN THE CHARIOT 2021**

Oil on linen  
100 × 100 cm  
\$7,700

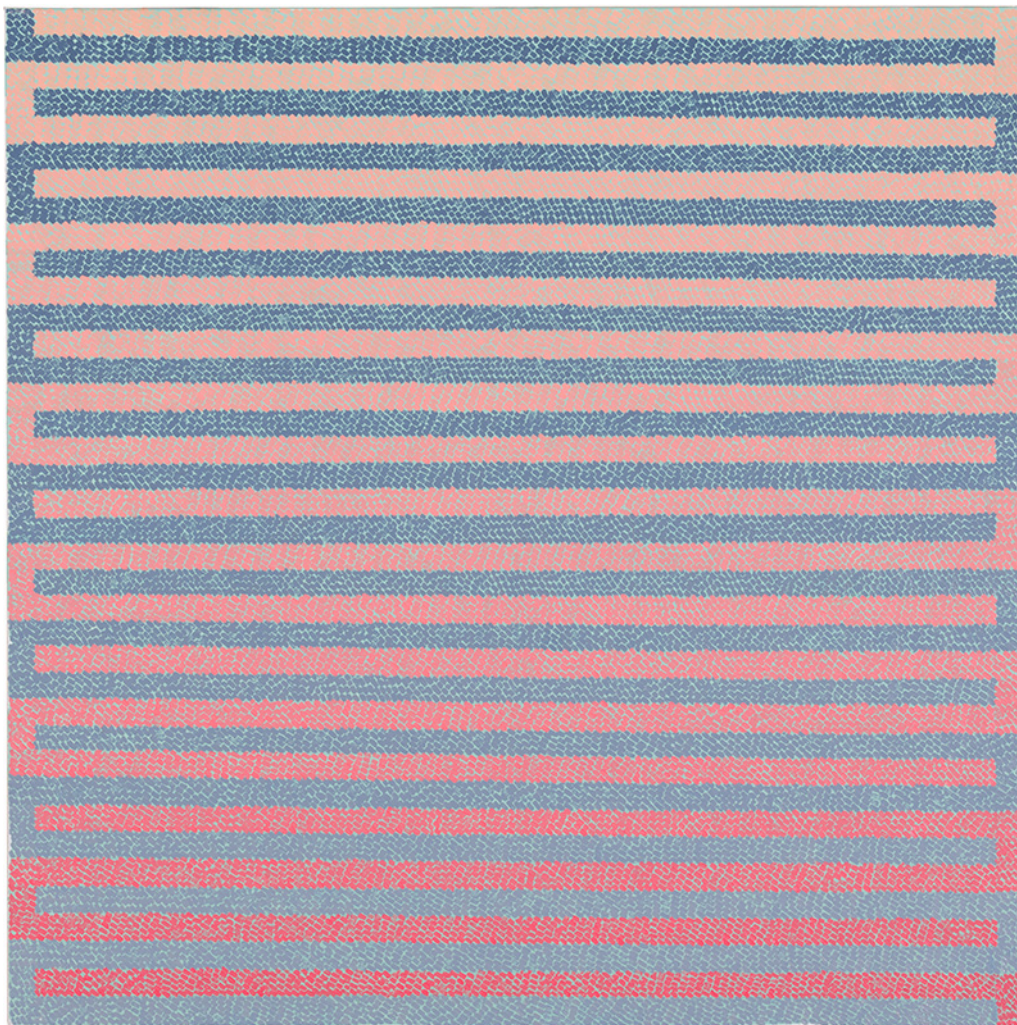


## RIDERS IN THE CHARIOT 2021

Oil on linen  
100 × 100 cm

In the mid 1990s, stepping outside around 11 pm in West End Brisbane in the company of my dear friend Australian composer Nigel Sabin, we were presented with a spectacular sight. Above a dome of gigantic circumference had formed by a layering of masonry shaped clouds all perfectly placed and, at the apex, a full moon illuminating the interior of the structure with unearthly brilliance. High within the dome a white bird of magnificent scale circled. To this day I remain unsure if what Nigel and I experienced that evening pertained to the natural world or whether we were participants in a vision. This painting is not a transcription of the event described, rather a poetic development of the experience.

All the works in this exhibition — ikons and contemporary paintings — have taken form in my studio under the auspices of a large 17th century Russian ikon of The Holy Prophet Elijah (accompanied by twelve biographical scenes) ... one of which shows Elijah famously ascending into the heavens in a chariot of fire.



NIGHT FISHING WITH FIRE NETS — KOKE BAY, PORT MORESBY 2021

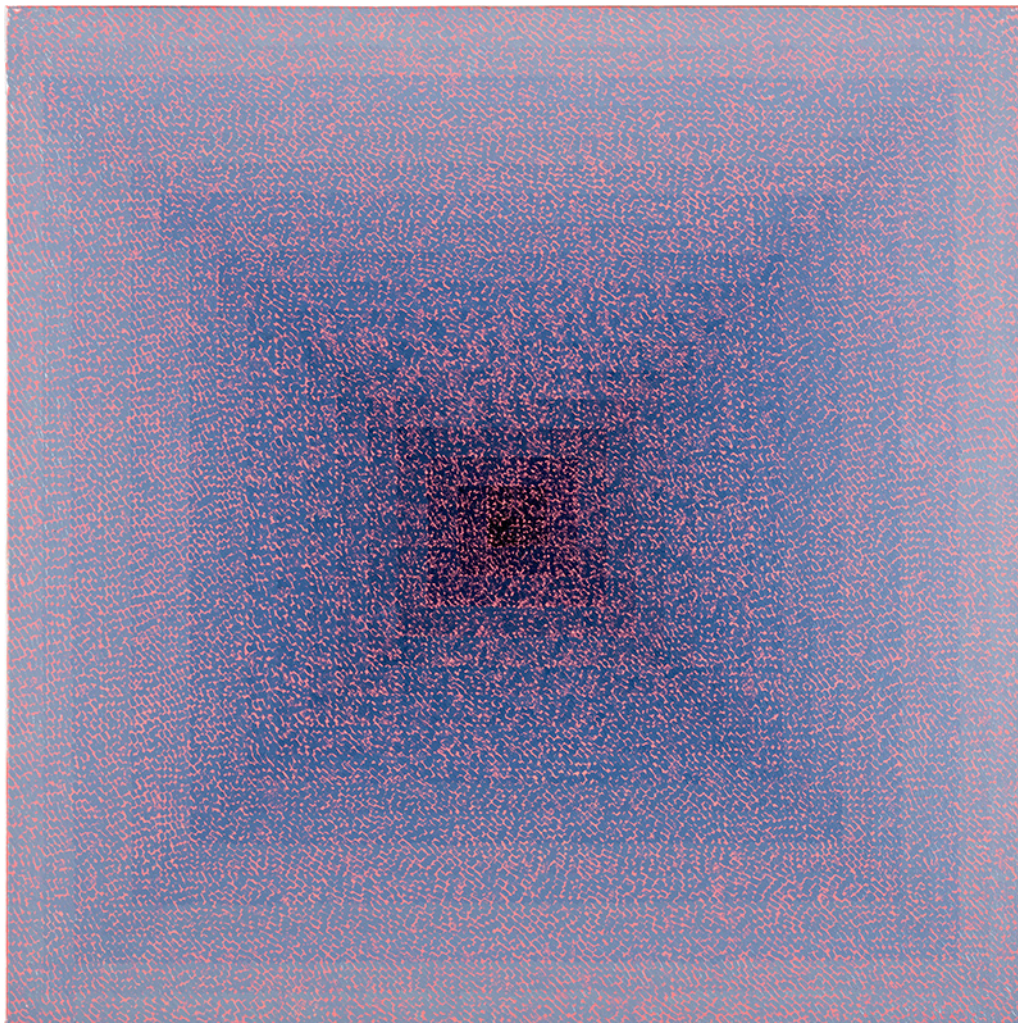
Oil on linen  
100 × 100 cm  
\$7,700

NIGHT FISHING WITH FIRE NETS — KOKE BAY, PORT MORESBY 2021

Oil on linen  
100 × 100 cm

In June 1971, I arrived in Papua New Guinea. It was my maiden voyage from Australia and I had come to spend a full year. Etchd indelibly into my memory is a view from the Friary of Saint Francis overlooking Koke Bay — an armada of small fishing boats plying the waters, each vessel sporting a basket of fire from their prow.





**LUMINOUS DARKNESS 2021**

Oil on linen  
100 × 100 cm  
\$7,700



## LUMINOUS DARKNESS 2021

Oil on linen  
100 × 100 cm

Apophatic theology, also known as “negative theology”, is a form of theological thinking and religious practice which attempts to approach God, the Divine, by negation — to speak only in terms of what may not be said about the perfect goodness that is God. It forms a pair together with cataphatic theology, which approaches God or the Divine by affirmations or positive statements about what God is.

*That there is a God is clear; but what He is by essence and nature, this is altogether beyond our comprehension and knowledge.*

Saint John of Damascus

The emotional response to darkness has generated metaphorical usages of the term in many cultures. In Apophatic theology, “Apophatic” means “to deny”.

*I said to my soul, be still, and let the dark come upon you  
Which shall be the darkness of God.*

T.S. Eliot, *Four Quartets*



**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 ikon'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 ikonographic 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 ikon 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 Saviour 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 ikon of the Sign, God is manifest to us all in the person of Jesus Christ, and so the Holy Virgin — within whom the glory of God was manifest — becomes the "new" Mercy Seat.



VENERABLE GREAT-MARTYR DEMETRIUS OF THESSALONIKI 2017

Egg tempera, 24kt gold on beech panel  
32 × 24 cm  
\$4,400

VENERABLE GREAT-MARTYR DEMETRIUS OF THESSALONIKI 2017



Egg tempera, 24kt gold on beech panel  
32 × 24 cm

The holy, glorious, and right-victorious Great-martyr Demetrius of Thessaloniki, the “Myrrh-Streamer”, is one of the most popular saints in the Orthodox world. He was martyred around the year 306 in Thessaloniki, and his cult rapidly grew during the Middle Ages, when he was regarded as the first recognized patron and protector of the city, militarily as well as spiritually. His feast day is celebrated on October 26.

Demetrius came from a noble family of the Roman province of Macedonia. Through this noble ancestry and through his own ability and virtue he rose to a high military position under Galerius Maximian, Caesar of the Eastern part of the Roman Empire (with Diocletian as the *Augustus*, or senior emperor). Despite this position in the still-pagan empire, he remained fervent in faith and worked for Christ, encouraging many Christians to endure persecution and even bringing many pagans to the faith.

When Maximian returned from one of his campaigns to Thessaloniki, which he had made his capital, he had pagan games and sacrifices celebrated for his triumph. Demetrios was denounced by pagans, who were envious of his success, and he was thrown into prison. While in prison he was visited by a young Christian named Nestor, who asked him for a blessing to engage in single combat with the giant Lyaïos (or Lyaeus), who was posing as the champion of paganism. Demetrios gave his blessing and Nestor, against all odds, slew his opponent in the arena — as David had once defeated Goliath.

The enraged emperor, learning that this had occurred with Demetrios’s aid, first had Nestor beheaded outside the city and then had Demetrios impaled in prison. Later Demetrios’s servant Lupus was beheaded after using his master’s blood-stained tunic and signet ring to work many miracles. The Christians buried Demetrius and Nestor together, in the bath where Demetrius had been imprisoned. During the seventh century, a miraculous flow of fragrant myrrh was found emanating from his tomb, giving rise to the appellation *Mirovlitis*, the “Myrrh-Gusher” to his name. His tomb, containing his relics, is now in the crypt of the Church of Saint Demetrius in Thessaloniki.

## 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
- 2017 Travelled to England and Ireland

### SOLO EXHIBITIONS

- 2021 *Riders in the Chariot*, Andrew Baker Art Dealer, Brisbane
- 2019 *The Divine Sophía: Ikons and personal poetry 1992–2019*, Andrew Baker Art Dealer, Brisbane  
*Sacred silence*, McGlade Gallery, Australian Catholic University, Sydney
- 2018 *Apophoria (The way of negation)*, Andrew Baker Art Dealer, Brisbane
- 2017 *Experience untaught me the world*, Andrew Baker Art Dealer, Brisbane

2016	<i>Likness</i> , Charles Nodrum Gallery, Melbourne
2015	<i>Old Fashioned Painting</i> , Andrew Baker Art Dealer, Brisbane
2014	<i>Extra Ordinary Painting</i> , Andrew Baker Art Dealer, Brisbane
2013	<i>Ikonodule</i> , Andrew Baker Art Dealer, Brisbane
2011	<i>The Familiar Perpendicular</i> , 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 &amp; Down, Backwards &amp; 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

2019 *Come Close*, University of Sunshine Coast Gallery, Queensland  
 2018 *Sunshine Coast Art Prize*, Caloundra Regional Gallery, Queensland  
 2017 *Less than: Art and reductionism*, QUT Art Museum, Brisbane  
 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  
*The Tallis Foundation 2008 National Works on Paper*, Mornington Peninsula Regional Gallery, Mornington, Victoria  
*Sacred Art: Icons in Australia*, Riddoch Art Gallery, Mount Gambier, South Australia  
*Contemporaneous: Contemporary Australian Painting*, Wangaratta Exhibitions Gallery, Victoria  
*Rubik*, Charles Nodrum Gallery, Melbourne  
*Works on Paper*, Michael Reid Art Merchant, Sydney  
*From Minimal to Maximal*, Charles Nodrum Gallery, Melbourne  
*That '80s Show*, QUT Art Museum, Brisbane  
*Art of the Nude: Works from the Alex Mackay Collection*, Albury City Art Gallery, New South Wales  
*Point of View: Eugene Carchesio Explores The Collection*, QUT Art Museum, Brisbane
- 2007 *Earthly reflections of heavenly things: Emily Kngwarreye, Asher Bilu and Leonard Brown*, The Ian Potter Museum of Art, The University of Melbourne, Victoria  
*The Unusual Suspects III*, Andrew Baker Art Dealer, Brisbane  
*Paintings and Works on Paper*, Michael Reid at Murrurundi, New South Wales
- 2006 *The Tallis Foundation 2006 National Works on Paper*, Mornington Peninsula Regional Gallery, Victoria  
*Doubletake*, Museum of Brisbane, Queensland  
*Colonial to Contemporary*, Dell Gallery, Griffith University, Brisbane  
*Into the Mystic: black and white prints*, Andrew Baker Art Dealer, Brisbane  
*Abstraction V*, Charles Nodrum Gallery, Melbourne  
*Gallery Artists*, Charles Nodrum Gallery, Melbourne
- 2005 *The Recent Past: Contemporary Acquisitions, 1995–2004*, QUT Art Museum, Brisbane  
*A Celebration: Charles Nodrum Gallery's 21st Birthday*, Charles Nodrum Gallery, Melbourne
- 2004–05 *Avalon: Artists in Residence*, Museum of Brisbane, Queensland
- 2004 *The Sulman Prize*, Art Gallery of New South Wales, Sydney  
*Significant Tilt: Art and the Horizon of Meaning*, Macquarie University, Sydney  
*Modern Australian Paintings*, Charles Nodrum Gallery, Melbourne

- The Unusual Suspects II*, Andrew Baker Art Dealer, Brisbane
- 2003–04 *Home Sweet Home: works from the Peter Fay collection*, National Gallery of Australia, Canberra
- 2003 *The Unusual Suspects*, Andrew Baker Art Dealer, Brisbane
- Abstraction III*, Charles Nodrum Gallery, Melbourne
- 2002 *Far From Home*, Andrew Baker Art Dealer, Brisbane
- Gallery Artists Exhibition*, Charles Nodrum Gallery, Melbourne
- Sydney Exhibition: Selected Paintings from the 1960s to the Present*, 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**
- 2018 Finalist, *Sunshine Coast Art Prize*, Caloundra Regional Gallery, Queensland
- 2010 Winner, *59th Blake Prize for Religious Art*, The Blake Society, Sydney

- 1996 Brisbane City Council, Randell Studio, artist-in-residence
- 1986 Winner, *Aberdare Prize for Landscape*, City of Ipswich Gallery, Queensland
- 1975 *Special Projects Grant* from the Visual Arts Board of the Australia Council

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#### **PUBLIC COLLECTIONS**

National Gallery of Australia, Canberra

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

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