



LEONARD BROWN

THE DIVINE *SOPHÍA*: IKONS AND
PERSONAL POETRY 1992–2019

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Christian theology acquired the concept of Divine Wisdom from *The Old Testament*. It is known variously as: *Chokhmah* in Hebrew, *Sophía* in Greek, and *Sapientia* in Latin.

In Eastern Orthodox theology, Divine Wisdom is also known as *Logos* (the Word)—which became incarnate as Jesus Christ. This belief is expressed in many Eastern Orthodox ikons. In *The Divine Liturgy* of the Orthodox Church, the exclamation “*Sophía*” (in English, “Wisdom”) is annunciated by the deacon or priest at certain moments—especially before the reading of scripture—to draw the congregation’s attention to sacred teaching.

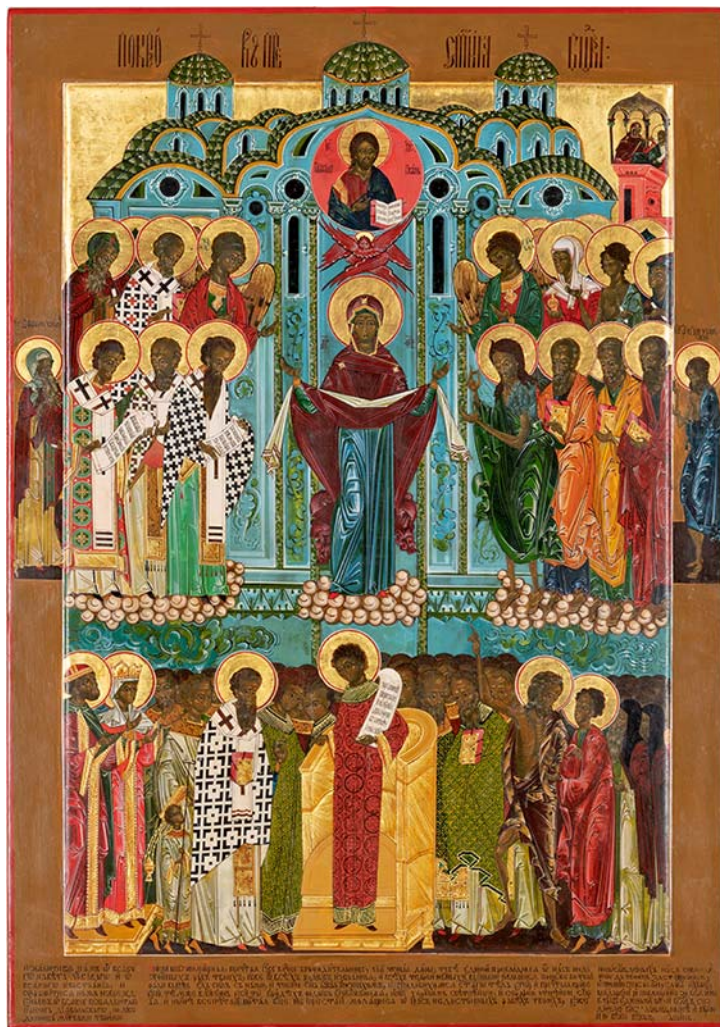
The clearest association of Divine Wisdom with Christ comes in *1 Corinthians* 1:17-2:13. Yet, even there, Paul’s impulse is to explain “God’s hidden wisdom”—not so much as the person of Christ himself, but rather as God’s “wise and hidden purpose from the very beginning to bring us to our destined glory” (*1 Cor.* 2:7). In other words, when Paul calls Christ “the wisdom of God”, God’s eternal plan of salvation overshadows everything.

At times, the Church Fathers referred to Christ using the name *Sophía* (Wisdom). When rebutting claims about Christ’s ignorance, Gregory of Nazianzus insisted that, inasmuch as he was divine, Christ knew everything, “How can he be ignorant of anything that is, when he is Wisdom, the maker of the worlds, who brings all things to fulfilment and recreates all things, who is the end of all that has come into being?” (*Oraciones*, 30.15).

In the Eastern world *Sophía* (Wisdom)—portrayed ikonographically as an angel of fire on an imperial throne, as in the ikon “The Divine *Sophía* 2015” on page 25—personifies the ‘motherly’ principle of all that exists. Such personification indicates that truth is always a living being, a being that ‘breathes’, in whom are brought together the attributes of the good, the true and the beautiful. *Sophía* designates Christ, the Holy Spirit, the Mother of God and the Church as go-betweens in the world of God and the world of humans. According to the teaching of the Greek Fathers the Christian discovers in all beings traces of the Divine Wisdom that created the world.

Rebuilt at the direction of Emperor Justinian and consecrated in 538, *Hagia Sophía* (Holy Wisdom) in Constantinople was the most important basilica in Eastern Christendom. Emperor Constantine set a pattern by dedicating the church to Christ as the personification of Divine Wisdom. It subsequently became the archetype, both architecturally and symbolically, for Byzantine churches worldwide. It is referenced in the ikon “Pokrov—Protection of the Mother of God 2001” on page 4.

According to tradition, the envoys to Constantinople of the Russian prince Holy Vladimir became convinced of the truth of the Christian faith. In fact they reported to Vladimir, persuading him and the whole nation of the Rus to receive baptism, that: “On earth there is no such sight or such beauty; we do not know how to describe in words what we have seen. We know only that here men and women are in the presence of God”.



POKROV—PROTECTION OF THE MOTHER OF GOD 2001

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

68 × 48 cm

\$9,900



POKROV—PROTECTION OF THE MOTHER OF GOD 2001

Egg tempera, 24 kt. gold leaf and gesso on beech wood panel
68 × 48 cm

The church surmounted by many domes at the top of this ikon simultaneously represents the church of Saint Mary of Blachernae and the Orthodox Patriarchal Cathedral of the *Hagia Sophía* (Holy Wisdom), both in Constantinople.

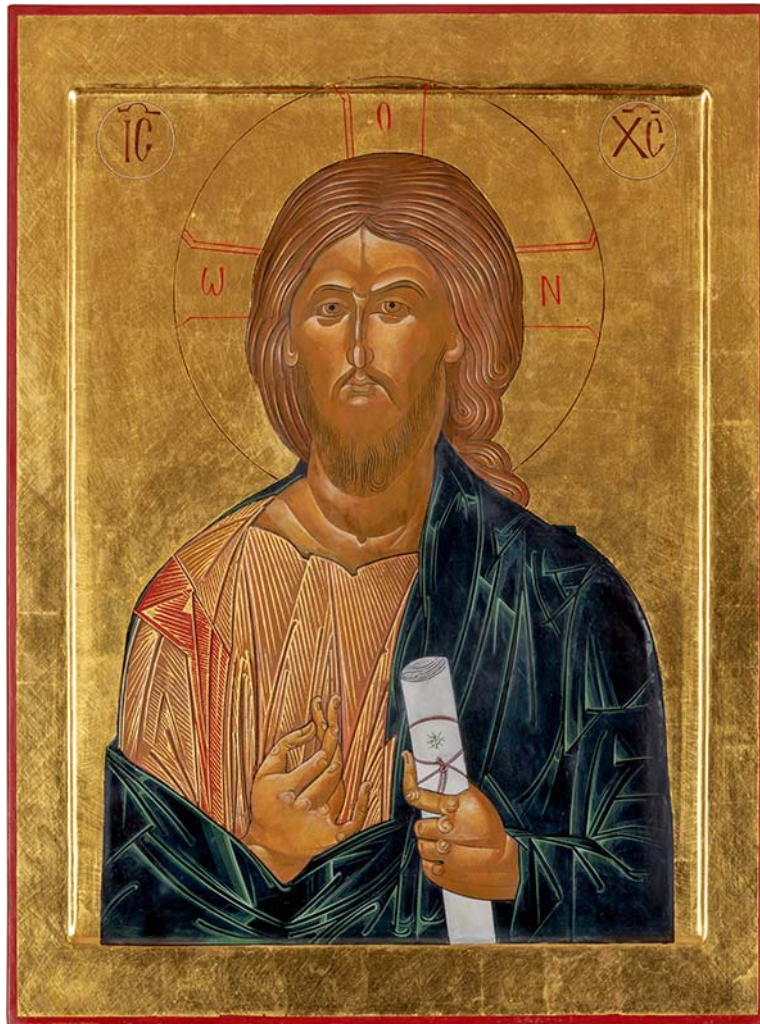
The event occurring in the upper register is sited in the church of Saint Mary of Blachernae. The Virgin is accompanied by a host of saints. To Her left are the three Church Fathers: Saints John Chrysostom, Gregory Nazianzus and Basil the Great—all celebrated Theologians. To the right of the Virgin are Saint John the Forerunner (Baptist) and the Apostles: Saints Peter and Paul. In the bottom-right corner of the ikon, the faithful are gathered in the churches. Amongst these, at the extreme right, Saint Andrew the Holy Fool of Constantinople shares a vision with his friend Saint Epiphanius. The vision is of the Holy Virgin Mary with her hands raised in the gesture of *orans* (prayer) whilst simultaneously holding aloft her *maphorion* (veil of Protection), signifying Her unceasing intercession and protection of the City.

The event occurring in the bottom-left of the ikon is situated in the *Hagia Sophía* approximately four hundred years earlier than the other events on the ikon. Here Saint Romanos the Melodist, a deacon from Emeasa in Syria, stands in an *ambon* (a platform in front of the *ikonostasis*) chanting the *kontakion* (hymn) for Christmas. He was the first composer of Kontakia, the foremost of which celebrates *The Feast of Christ's Nativity*. In composing many of his kontakia Saint Romanos was inspired by the hymns of Saint Ephraim of Syria. He holds a scroll of the kontakion which reads, "On this day the Virgin beareth the Transcendent in essence; to the Unapproachable, the

earth doth offer a small cave; Angels join in choir with shepherds in giving glory; with a star the *magi* travel upon their journey; for our sakes is born a young Child, he that existed before the ages as God". To the left of Romanos are the Patriarch, Emperor and Empress.

The Feast of Pokrov (protection) is of Russian origin and is celebrated yearly on the first of October. It was most likely inaugurated by pilgrims who had visited the church of Blachernae in Constantinople where they had viewed the public showing of the relic of the *maphorion* (veil). The feast of Saint Romanos the Melodist is also celebrated on this day.

The dual stories told by this ikon illustrate the Christian eschatological idea—that the past, present and the future co-exist.

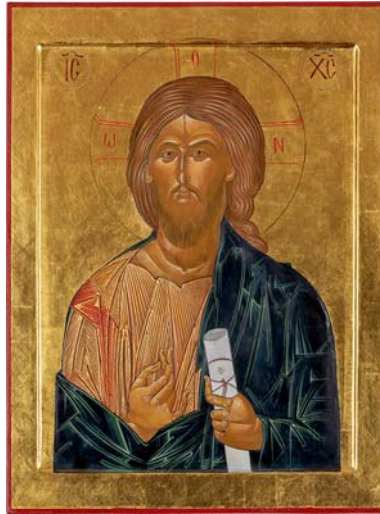


CHRIST 'THE MERCIFUL' 2016

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

61 × 46 cm

\$8,800



CHRIST 'THE MERCIFUL' 2016

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

This ikon is of the type 'Christ Pantocrator (Almighty / Ruler of all)'. Such ikons usually focus on the formidable aspect of the Lord; for example, He who will come to judge the 'quick and the dead'. When exposed for intimate veneration, while retaining majesty, they lack all fearfulness. The ikonography illustrates the sweetness and compassion of the Lord, hence the designation 'the Merciful'.

The Jesus Prayer—also called *The Prayer of the Heart*, *The Prayer of a Single Thought*, or simply *The Prayer*—is a short, simple prayer that has been widely used, taught and discussed throughout the history of Eastern Christianity. The exact words of the prayer vary, from a simple form such as "Lord, have mercy" to the extended form "Lord Jesus Christ, Son of God, have mercy on me, a sinner".

The form most in use on Mount Athos is "Lord Jesus Christ, Son of God, have mercy on me". It is particularly used in the practice of the spiritual life known as Hesychasm.



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.



HOLY ARCHANGEL MICHAEL—DEFENDER OF THE WAY 2017

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

60 × 45 cm

\$8,800



HOLY ARCHANGEL MICHAEL—DEFENDER OF THE WAY 2017

Egg tempera, 24 kt. gold leaf and gesso on beech wood panel
60 × 45 cm

Holy Archangel Michael is the most celebrated of all Angels and Bodiless Powers; he is called *Archistrategos*, or Chief Commander of Angels and Bodiless Powers. According to Holy Scripture and Tradition, he has interceded on behalf of humanity multiple times and continues to serve as Defender of the Faith. Saint Michael is most often invoked for protection from invasion and civil war; and for the defeat of adversaries on fields of battle. He is celebrated primarily on the eighth of November, the Synaxis of Michael and all Bodiless Powers of Heaven. The sixth of September marks the miracle of The Archangel at Colossae.

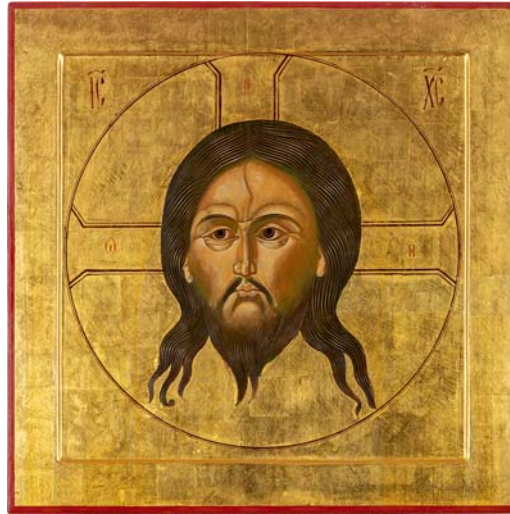


THE SAVIOUR, 'ACHEIROPOIETOS' (NOT-MADE-BY-HUMAN-HANDS) 2018

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

50 × 50 cm

\$8,800



THE SAVIOUR, 'ACHEIROPOIETOS' (NOT-MADE-BY-HUMAN-HANDS) 2018

Egg tempera, 24 kt. gold leaf and gesso on beech wood panel
50 × 50 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 were 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 ikon 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 discovered 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 honour 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.



THE CHRIST EMMANUEL ENTHRONED—MID-PENTECOST (FEAST OF THE HAGIA SOPHÍA) 2010

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

54 × 43 cm

\$6,600



CHRIST EMMANUEL ENTHRONED—MID-PENTECOST (FEAST OF THE *Hagia Sophia*) 2010

Egg tempera, 24 kt. gold leaf and gesso on beech wood panel
54 × 43 cm

The *Gospel* reading for the feast of Mid-Pentecost (John 7:14-36) starting with the Words: “Now about the midst of the feast Jesus went up into the temple and taught.”

The ikon of the feast depicts the young Jesus in the Temple in Jerusalem speaking with the Elders (Luke 2:46-47), however in this ikon an economy is practiced, the elders have been excluded from the composition... essentializing this the first biblical example of Jesus as *rabbi* (teacher). In ikons where traditionally the Elders are represented, the figure of Jesus is depicted larger than those of the Elders, showing his superior spiritual status.

Christ has clearly the air of teaching (the gesture of the right hand and a ‘rotulus’ in the left) he is represented with the features of a beardless adolescent, such as he must have been at the age of twelve when, seated in the temple among the doctors, he astonished them for the first time by his wisdom (Luke 2:41-50).



CHRIST THE PRE-ETERNAL LOGOS—THE ANGEL OF THE GREAT COUNCIL 2016

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

53 × 42 cm

\$6,600



CHRIST THE PRE-ETERNAL LOGOS—THE ANGEL OF THE GREAT COUNCIL 2016

Egg tempera, 24 kt. gold leaf and gesso on beech wood panel
53 × 42 cm

"And came to the Ancient of days." By the Ancient of days he means none other than the Lord and God and Ruler of all, and even of Christ Himself, who maketh the days old, and yet becometh not old Himself by times and days. "His dominion is an everlasting dominion." The Father, having put all things in subjection to His own Son, both things in heaven and things on earth, showed Him forth by all as the first-begotten of God, in order that, along with the Father, He might be approved the Son of God before angels, and be manifested as the Lord also of angels."

Saint Hippolytus, Fragments of Commentaries, ANF vol. 5, p. 189

In this ikon, Christ is depicted as an angel with an eight-pointed 'glory' imposed on the halo, the eighth point being hidden by the head. The Octave is a symbol of completion. The seven visible points symbolize the six days of creation plus the day on which God rested. The obscured eight point represents The Day of Eternity—everything that has a beginning has an end.

This ikon represents Christ as *Logos* (the Word) in Eternity and ikonographically. In this form, the face of Christ in this angelic form is painted red, the colour of blood, which suggests light, life, vitality and beauty. As such, Christ is usually associated with The Creation and the plan of salvation ordained from Eternity.

Christ is clothed as a Russian bishop, with a distinctive fur-trimmed mitre. He is shown as described in the text of *The Epistle to the Hebrews*, "...we have a great high priest that has passed into the heavens, Jesus Christ, Son of

God" (Hebrews 4:14). Six-winged, bodiless seraphim adorn the upper part of His chest and arms. According to Saint Dionysius the Areopagite, seraphim are the highest order of angels and stand at the entrance to Paradise. Christ is shown holding a traditional Slavic eight-pointed cross (a second reference to the eighth day, the day of completion). The inscribed scroll reads, "Come unto me all ye that labour and are heavy laden, and I will give you rest" (Matthew 11:28).

Christ is shown with arms crossed and His hands at rest. This gesture of interior calm and silence refers to Isaiah's prophetic insights into Christ's Messianic makeup, "He was oppressed, and afflicted, yet he opened not his mouth, he is brought as a lamb to slaughter, and as a sheep before her shearers is dumb, so he opens not his mouth" (Isaiah 53:7).

This subject was introduced into the Russian ikonographical canon during the sixteenth century. Having recently declared itself 'The Third Rome', Moscow was a milieu of intense theological and ikonographical activity. Esoteric subjects similar to that of The Angel of the Great Council, Christ portrayed as an Angel, were highly favoured.



HOLY PROPHET AND FORERUNNER OF THE LORD, JOHN THE BAPTIST 2003

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

54 × 40 cm

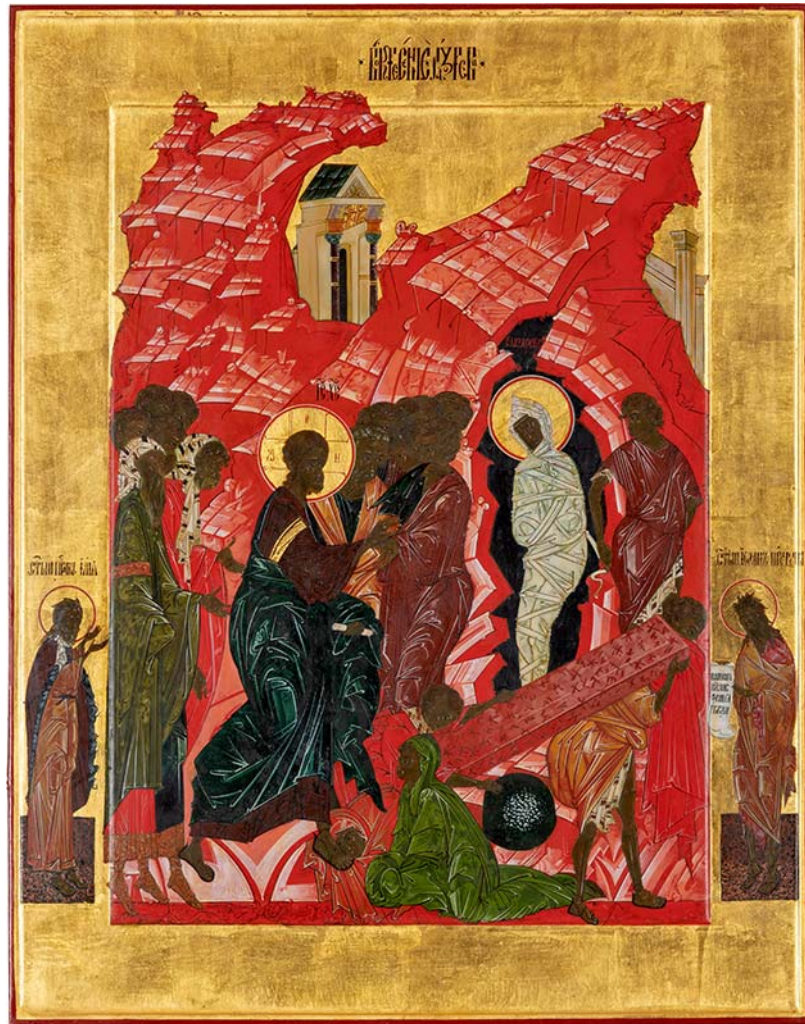
\$6,600



HOLY PROPHET AND FORERUNNER OF THE LORD, JOHN THE BAPTIST 2003

Egg tempera, 24 kt. gold leaf and gesso on beech wood panel
54 × 40 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’.



THE RISING OF LAZARUS (LAZARUS OF THE FOUR DAYS IN THE TOMB) 2013

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

51 × 41 cm

\$7,700



THE RISING OF LAZARUS (LAZARUS OF THE FOUR DAYS IN THE TOMB) 2013

Egg tempera, 24 kt. gold leaf and gesso on beech wood panel
51 × 41 cm

This ikon represents Christ and his disciples as a single group to his right. Beyond them, Lazarus adorned in funereal bonds rises after four days in the tomb. Being present, the Apostles are intrinsically connected to the miracle. The sisters of Lazarus, Mary and Martha, bow at the feet of Christ. He raises his hand in blessing to the Apostles and Lazarus, who had been four days in the tomb, a swaddled white figure rising from the black cavity of the tomb. Three youths remove his bandages and the lid of the coffin. The Bethany home of Lazarus, Mary and Martha as the distant walls of Jerusalem are seen in the background. At left, witnesses view the miracle. Among them, two 'old men', Joseph of Arimathea and Nicodemus, extend their open palms in wonder. In the ikon's *polya* (border) are, at left, the Holy Prophet Elijah and, at right, John the Forerunner (Baptist).



THE DIVINE SOPHÍA 2015

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

51 × 38 cm

\$6,600



THE DIVINE SOPHÍA 2015

Egg tempera, 24 kt. gold leaf and gesso on beech wood panel
51 × 38 cm

In the upper part of this ikon, the *Scroll of Heaven* is unrolled by eight angels who are also adoring the *Hetoimasia* 'the prepared throne'—the throne of The Second Coming.

At the ikon's centre, sitting within the *Cosmos* (Divine Realm), is an alegorical personification of *Sophía* (the Wisdom of God). She is depicted as a crowned Angel with wings and a face of fire, sitting on a throne supported by seven pillars. Under her feet is a stone, which symbolizes all Creation being subdued to the Word of God. While holding a sceptre, her right hand expresses the 'gesture of blessing' and her left hand holds the scroll of *Logos* (the Word).

Sophía is dressed in imperial robes of the Byzantine dynasty. Above her, within a *mandorla* (representing Christ's majesty, glory and divinity), is Christ blessing with both hands. *Sophía* is flanked on the left by the full-length figure of the Theotokos (Mother of God), holding at her breast a medallion of Christ Emmanuel. On her right, John the Baptist holds a scroll whose inscription in Church Slavonic reads, "Behold the Lamb of God, who takes away the sins of the world".



HOLY TRINITY—HOSPITALITY OF ABRAHAM 2009

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

48 × 37 cm

\$6,600



HOLY TRINITY—HOSPITALITY OF ABRAHAM 2009

Egg tempera, 24 kt. gold leaf and gesso on beech wood panel
48 × 37 cm

The traditional iconography used to symbolize the Trinity is based on Genesis 18:1-16, in which three angels appeared as strangers to Abraham and his wife Sarah, near their home by the oaks of Mamre, and foretold the birth of their son Isaac. While the strangers were three in number, Abraham refers to them in the singular of 'Lord'.

Following the archetype of Saint Andrei Rublev's ikon of the Trinity, where the ikon corresponds most fully to the teaching of the Church... here the scene has been essentialized. Abraham and Sarah are absent, without abolishing the historical aspect of the event Saint Andrew reduces it to the minimum, so the main significance lies not in the Biblical event, but in the dogmatic meaning.

It is in this sense that the event is interpreted in the liturgical texts which definitively call it the appearance of the Holy Trinity: "The blessed Abraham saw the Trinity, as far as man can, and regaled It as a good friend." (Canon of the Patriarchs' Sunday Canticle 5) and "Blessed Abraham welcomes of old the Godhead, Who is one in three Persons" (Canon of the Service of the Holy Fathers)



'SHE, SUPPOSING HIM TO BE THE GARDENER' 2004

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

46 × 31 cm

\$6,600



'SHE, SUPPOSING HIM TO BE THE GARDENER' 2004

Egg tempera, 24 kt. gold leaf and gesso on beech wood panel
46 × 31 cm

The great and holy myrrh-bearer Mary Magdalene, equal of the apostles, was a disciple of Jesus named Mary from Magdala, a town in Galilee. Her feast is celebrated on the twenty-second of July, and she is also remembered on the Sunday of Myrrh-bearing Women.

"Now on the first day of the week Mary Magdalene went to the tomb early, while it was still dark, and saw that the stone had been taken away from the tomb. Then she ran and came to Simon Peter, and to the other disciple, whom Jesus loved, and said to them, 'They have taken away the Lord out of the tomb, and we do not know where they have laid Him.' 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. Then the other disciple, who came to the tomb first, went in also; and he saw and believed. For as yet they did not know the Scripture, that He must rise again from the dead. Then the disciples went away again to their own homes. But Mary stood outside by the tomb weeping, and as she wept she stooped down and looked into the tomb. And she saw two angels in white sitting, one at the head and the other at the feet, where the body of Jesus had lain. Then they said to her, 'Woman, why are you weeping?' She said to them, 'Because they have taken away my Lord, and I do not know where they have laid Him.' Now when she had

said this, she turned around and saw Jesus standing there, and did not know that it was Jesus. Jesus said to her, 'Woman, why are you weeping? Whom are you seeking?' She, supposing Him to be the gardener, said to Him, 'Sir, if You have carried Him away, tell me where You have laid Him, and I will take Him away.' Jesus said to her, 'Mary!' She turned and said to Him, 'Rabboni!' (which is to say, Teacher). Jesus said to her, 'Do not cling to Me, for I have not yet ascended to My Father; but go to My brethren and say to them, "I am ascending to My Father and your Father, and to My God and your God."'

(John 20:1-18)



VENERABLE FATHER SIMEON STYLITES—WONDERWORKER OF SYRIA 2003

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

43 × 32 cm

\$5,500



VENERABLE FATHER SIMEON STYLITIES THE WONDERWORKER OF SYRIA 2003

Egg tempera, 24 kt. gold leaf and gesso on beech wood panel
43 × 32 cm

Saint Simeon was born about the year 390, in a village named Sis, in the mountain regions of Syria. Having first been a shepherd, he entered the monastic discipline at a young age. After trying various kinds of ascetical practices, at first in the monastery and then in the wilderness, he began standing on pillars of progressively greater height, and heroically persevered in this for more than forty years; the greater part of this time he spent standing upright even when parts of his body gave way under strain. He did not adopt this strange way of life out of vain glory, a charge his contemporaries made against him at first: because he was already famous for his asceticism and holiness before ascending his pillar (in Greek, style, whence he is called 'Stylite'), many came to him wishing to touch his garments, either for healing or for blessing. To escape the continual vexation they caused, he made a pillar about ten feet high, and then higher and higher, until the fourth and last was about fifty feet high. The Church historian Theodoret of Cyrrhus, an eyewitness of his exploits who wrote of him while Simeon was still alive, called him "the great wonder of the world".

Multitudes came to see him from Persia, Armenia, South Arabia, Georgia, Thrace, Spain, Italy, Gaul, and the British Isles. Theodoret says that he became so famous in Rome that the entrances of workshops were adorned with small icons of him for blessing and protection. Nomadic Arabs by the thousands believed in Christ and were baptized because of him; the King of Persia, sent envoys to inquire into his way of life, and the Queen asked to be

sent oil that he had blessed. He also was a sound defender of sound doctrine. After a life of unheard achievements and struggles, he reposed in peace at the age of sixty-nine, in the year 459.

After his repose a great Byzantine cruciform basilica was erected over the actual pillar of Saint Simeon—today it stands as a monumental ruin, overlooking the plains of Syria.

This form of sedentary meditation remains a distinctive characteristic of Syrian spiritual prayer practice. Since the time of Saint Simeon many other saints have assumed this meditative form in various manifestations.

In the yearly liturgical cycle, he is commemorated on the first of September.



HOLY GREAT MARTYR PARASKEVI (PYATNICKAYA) OF ROME 2019

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

35 × 27 cm

\$5,500



HOLY GREAT MARTYR PARASKEVI (PYATNICKAYA) OF ROME 2019

Egg tempera, 24 kt. gold leaf and gesso on beech wood panel
35 × 27 cm

Raised by pious parents, Agatho and Politica, Saint Paraskevi lived at the beginning of the second century in a village near Rome. Being born on a Friday (in Greek *Paraskevi*) she was given that name, which also means 'preparation' or 'preparedness' in Greek.

From childhood she was instructed in sacred letters and devoted herself to the study of Holy Scripture. While pursuing a monastic life she guided many to illumination. During the reign of Emperor Antonius Pius, Paraskevi was apprehended because of her faith. To test her allegiance to the Roman *status quo* she was urged to worship pagan idols. As an act of confession and declaration she answered with the Words of the Holy Prophet Jeremiah: "Let the gods that have not made heaven and earth perish from off the earth" (Jeremiah 10:11). Because of this confession of the depth of her faith, Paraskevi endured numerous harsh torments and was finally beheaded in the year 140.

This ikon shows Paraskevi with the symbols particular to female martyrs. The cross in her right hand is a symbol of fidelity; she becomes Christ-like in the heroism of her death. The scroll in her left hand is her testimony—rendered with the sacrifice of her life. The scroll contains the opening of *The Nicene Creed*, which reads, "I believe in One God, the Father Almighty...". Her red *omophorion* (outer garment) represents the blood she has shed as a witness of Christian hope. The martyr's head is covered with The Mandylion and crowned with the victorious martyr's crown.

Veneration of Saint Paraskevi is widespread throughout the Slavic countries and Greece. In Russia, Saint Paraskevi enjoys veneration as a protector of: women, household life, field-workers, fresh-water-wells and market places (Friday being market-day in Russian cities).

Saint Paraskevi is venerated each Friday as well as her feast day, the eighth of August.



VENERABLE MOTHER BRIGID OF KILDARE OR BRIGID OF IRELAND 2014

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

35 × 27 cm

\$4,400



VENERABLE MOTHER BRIGID OF KILDARE OR BRIGID OF IRELAND 2014

Egg tempera, 24 kt. gold leaf and gesso on beech wood panel
35 × 27 cm

(Brigit, Bridget, Bridgit, Bríd, or Bride; Irish: Naomh Bhríde—c. 451-525) was an Irish nun, abbess and founder of several convents. Saint Brigid's feast day is the first of February, and with Saint Patrick of Ireland (seventeenth of March) and Saint Columba of Iona (ninth of June), is one of the three patron saints of Ireland. The three are buried together in Downpatrick in County Down, deep within the famous Hill of Down.

The earliest extensive life of Brigid is *Vita Brigitae of Cogitosus* and is thought to have been written no later than AD 650.

According to tradition, Brigid was born at Faughart near Dundalk, County Louth, Ireland. According to her biographers her parents were Dubhthach, a pagan chieftain of Leinster, and Brocca, a Christian Pictish slave who had been baptized by Saint Patrick. Some accounts of her life suggested that Brigid's mother was in fact Portuguese, kidnapped by Irish pirates and brought to Ireland to work as a slave in much the same way as Patrick. Brigid was given the same name as one of the most powerful goddesses of the pagan religion which her father Dubhthach practiced; Brigid was the goddess of fire, whose manifestations were song, craftsmanship, and poetry, which the Irish considered the flame of knowledge.

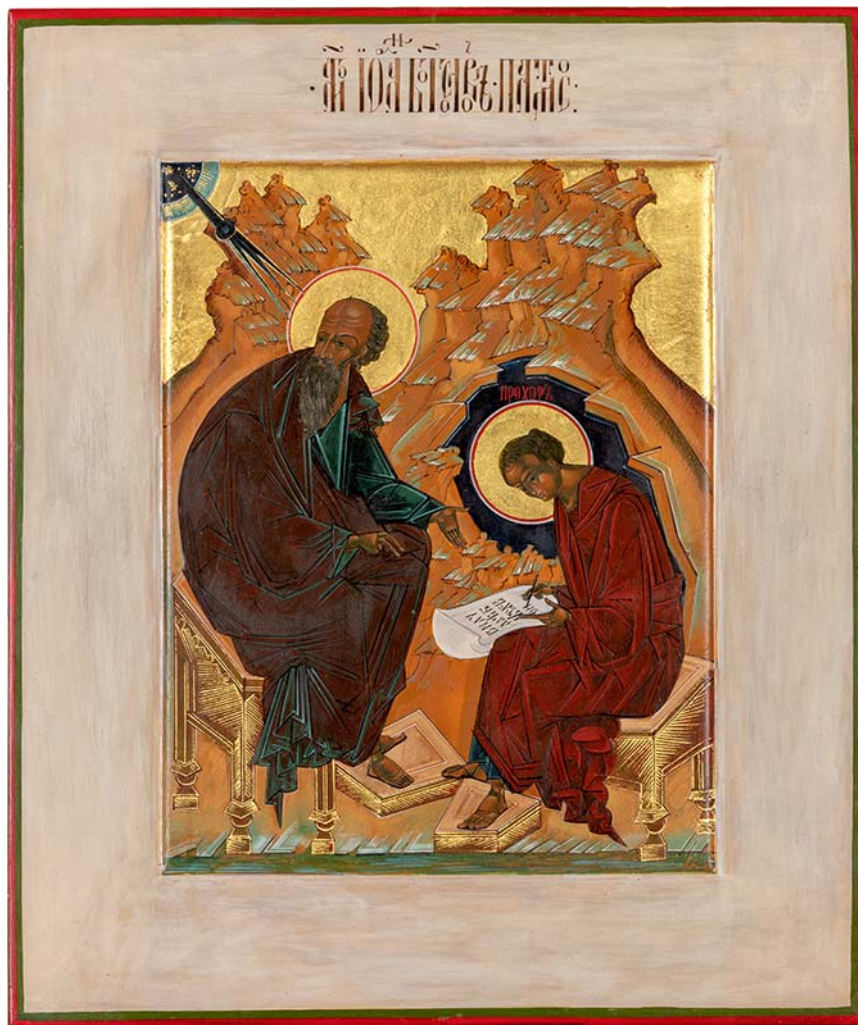
Whether she was raised a Christian or converted in 468, as some accounts say, is unknown, but she was inspired by the preaching of Saint Patrick from an early age. Despite her father's opposition she was determined to enter

religious life. Numerous stories testify to her piety. She had a generous heart and could never refuse the poor who came to her father's door. Her charity angered her father: he thought she was being overly generous to the poor and needy when she dispensed his milk, butter, and flour to all and sundry. When she finally gave away his jewel-encrusted sword to a leper, Dubhthach realized that perhaps her disposition was best suited to the life of a nun. Brigid finally got her wish and she was sent to a convent.

Brigid received the veil from Saint Mael of Ardagh and professed vows dedicating her life to Christ. She is believed to have founded a convent in Clara, her first: other foundations followed. But it was to be in Kildare that her major foundation would emerge. Around 470 she founded a double monastery, for nuns and monks, on the plains of Kildare or Cill-Dara, 'the church of the oak', her cell being made under a large oak tree. As abbess of this foundation she wielded considerable power but proved to be a wise and prudent superior.

Brigid was famous for her common-sense and most of all for her holiness: in her lifetime, she was regarded as a saint. The Abbey of Kildare became one of the most prestigious monasteries in Ireland, famed throughout Christian Europe. In the scriptorium of the monastery, for example, the lost illuminated manuscript *Book of Kildare* may have been created—if it was not the existing *Book of Kells*, as many suppose.

She died at Kildare around 525 and was buried in a tomb before the high altar of her abbey church. After some time, her remains were exhumed and translated to Downpatrick to rest with the two other patron saints of Ireland, Saint Patrick of Ireland and Saint Columba of Iona. There is widespread devotion to her in Ireland where she is known as the 'Mary of the Gael'.

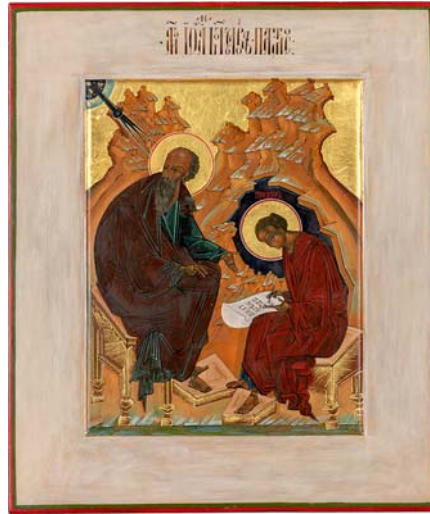


SAINTS JOHN (THEOLOGIAN) AND PROCHORUS—IN EXILE ON THE ISLE OF PATMOS 2008

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

33 × 27 cm

\$4,400



SAINTS JOHN (THEOLOGIAN) AND PROCHORUS—IN EXILE ON THE ISLE OF PATMOS 2008

Egg tempera, 24 kt. gold leaf and gesso on beech wood panel
33 × 27 cm

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, 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 the twenty-eighth of July, 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 co-worker 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.

All texts on this ikon are written in Church Slavonic. 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..."



HOLY ARCHANGEL MICHAEL—ARKHISTRATEGOS 2009

Egg tempera, 24 kt. gold leaf and gesso on beech wood panel
21 × 21 cm

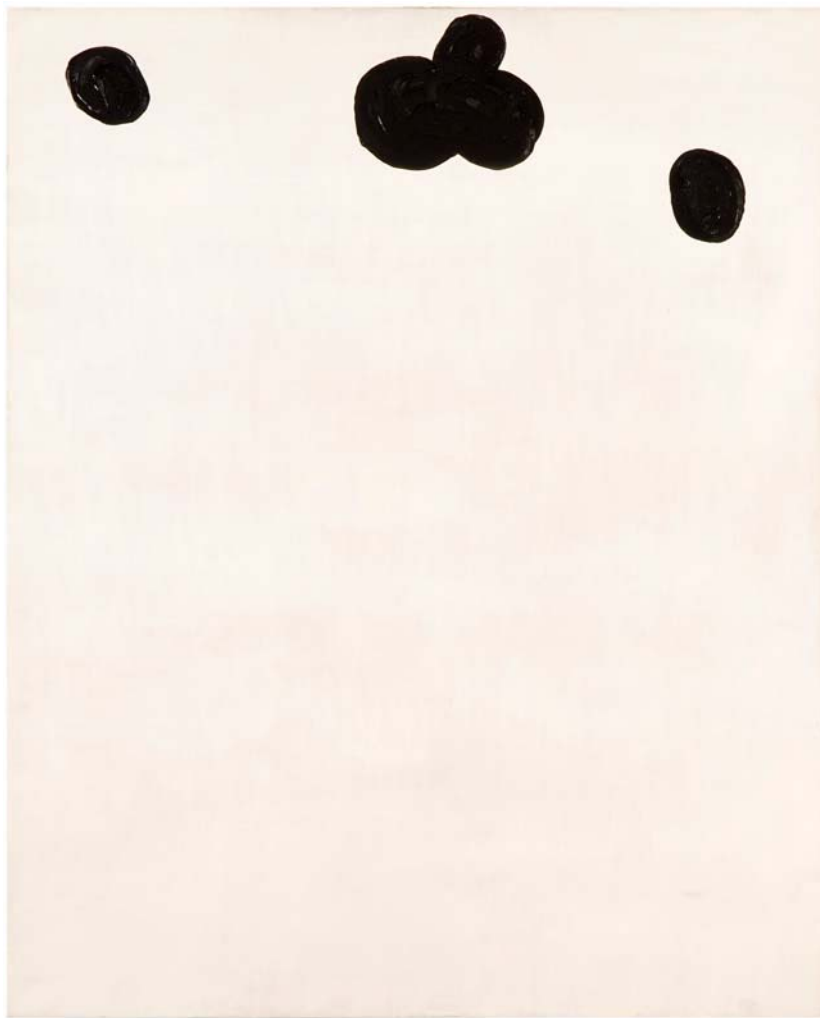
Arkhistrategos is the Greek word—borrowed into Slavic—for “Chief Commander”. It is given to Michael because he is Commander of the heavenly armies of Angels. This popular ikon type is based on *The Book of Revelation*. Saint Michael is crowned and riding a winged, white horse while a rainbow extends over his head. He has a censer and lance in one hand and a *Gospel* book in the other. A long-horn (trumpet) extends from his mouth. He has defeated the demon, who is fallen along with the ‘Kingdoms of the World’ (the metaphoric Babylon). Upper-left is Christ Emmanuel before the *Hetoimasia* ‘the prepared throne’—the throne of The Second Coming.

This ikon carries the following inscriptions in Church Slavonic: beside the *Gospel* book: “Goes forth the Word of God to all the world”; beside the censer: “Goes forth a sweet fragrance to all the world”; beside the long-horn: “Goes forth a great voice to all the world”; and beside the *Hetoimasia*: “Thy throne, O God, is forever and ever”.



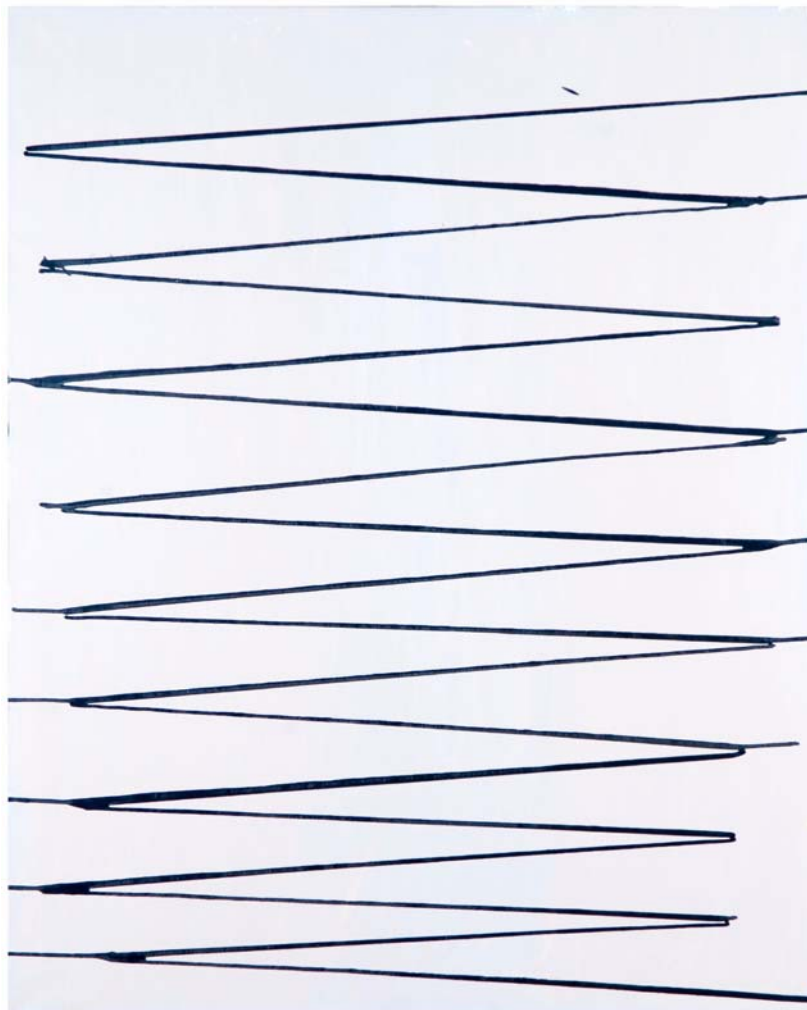
THE PRIEST'S HAT 1992

Oil on linen
152 × 122 cm
\$22,000



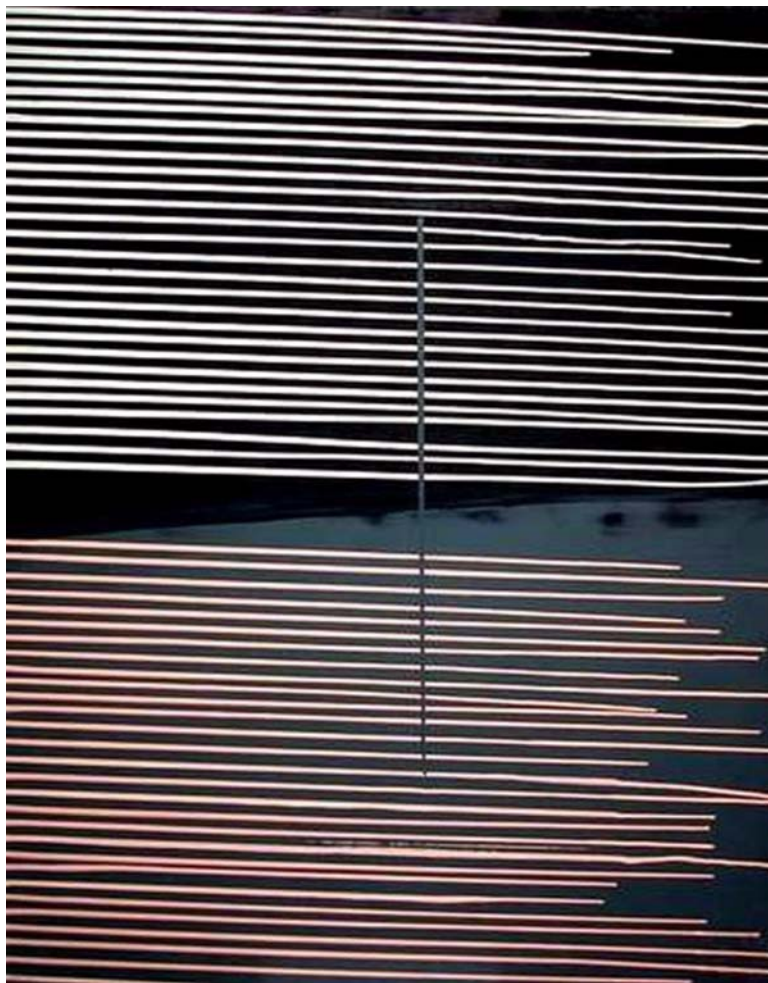
FOR THE END OF TIME [IN REGARD TO CEZANNE'S APPLES [1892–1992]] 1992

Oil on linen
152 × 122 cm
\$22,000



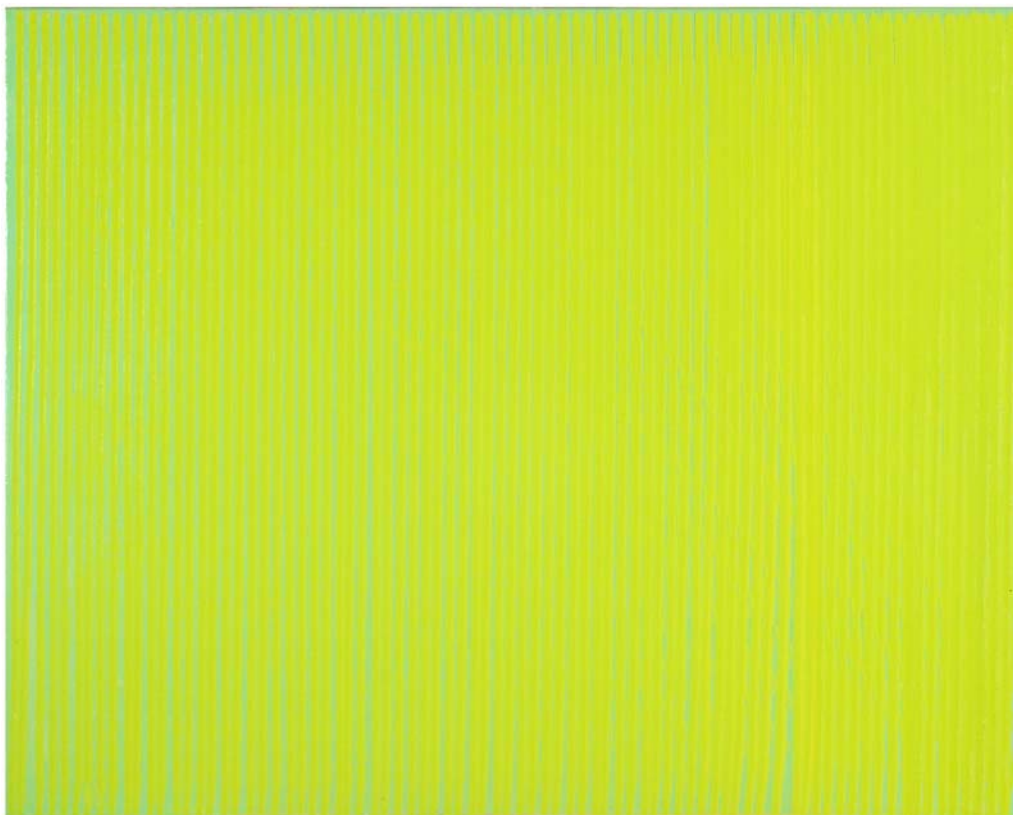
ASCENT TO DELPHI 2004

Oil on linen
152 × 122 cm
\$11,000



EARLY RISER 2003

Oil on linen
152 × 122 cm
\$11,000



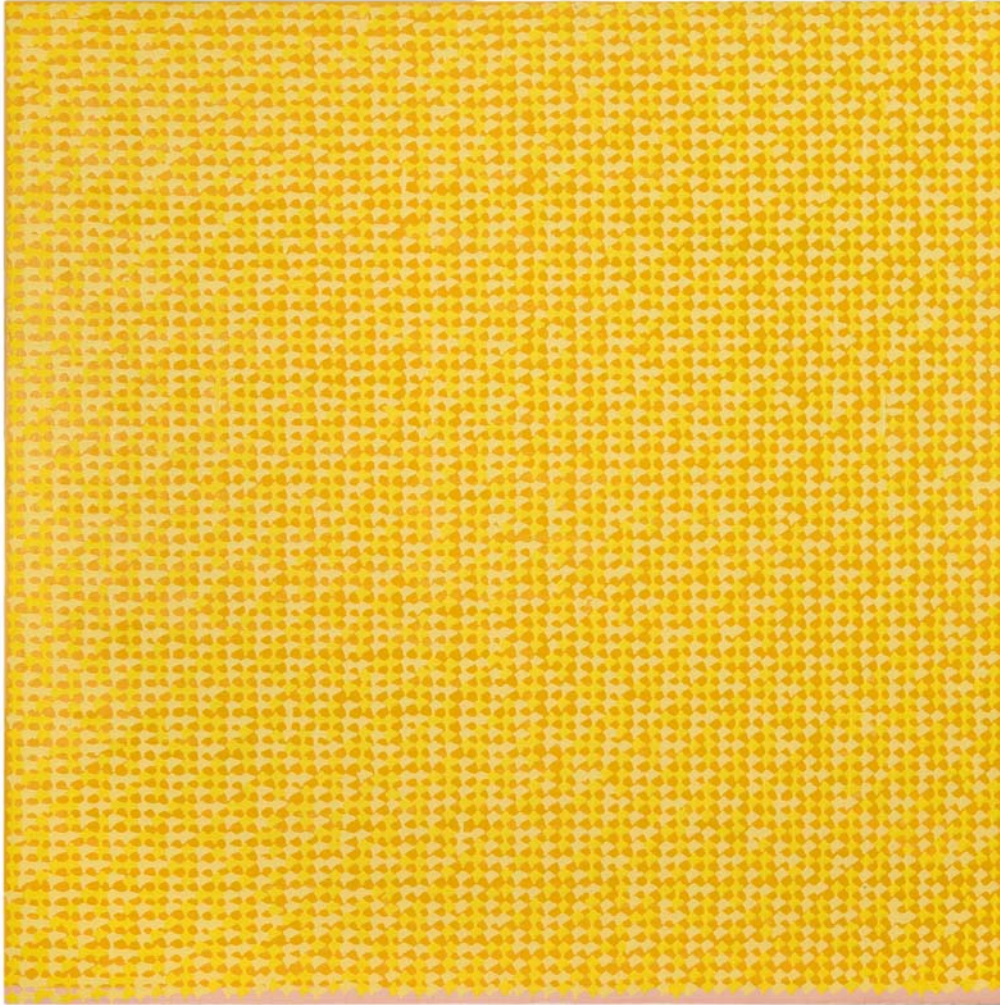
PRESENT BY IMPLICATION BUT NOT SHOWN 2009

Oil on linen
122 × 152 cm
\$11,000



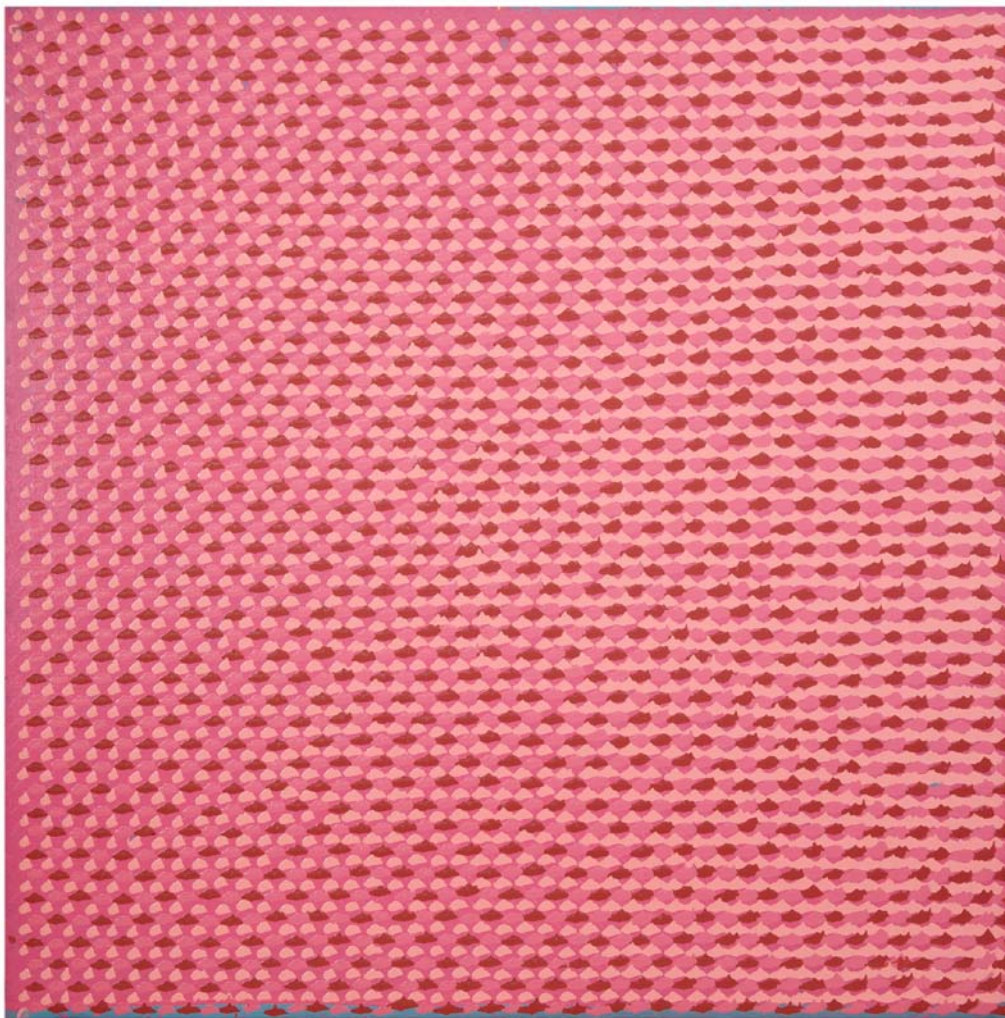
TRYING TO REMEMBER DATES AND HEROIC DEEDS 2005

Oil on linen
122 × 152 cm
\$11,000



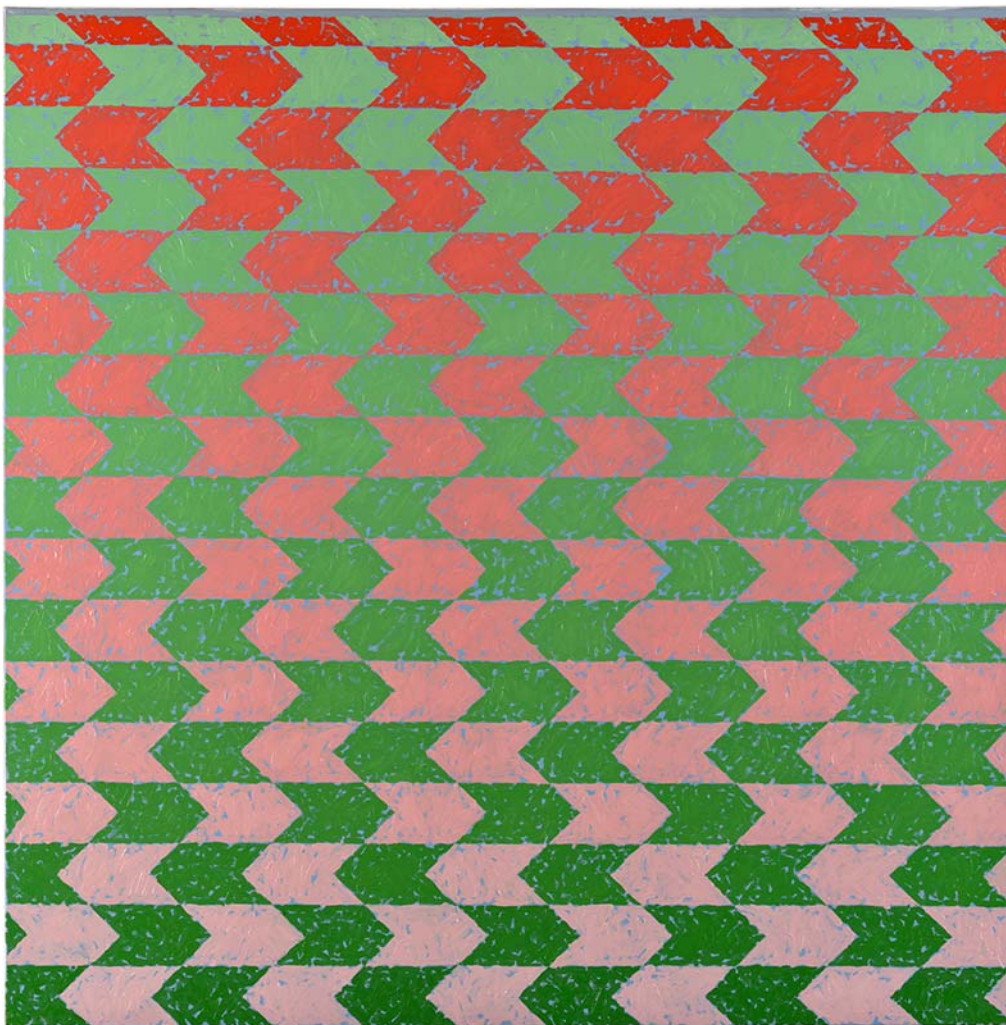
EVERY WORD IS A WAY OUT 2011

Oil on linen
122 × 122 cm
\$8,800



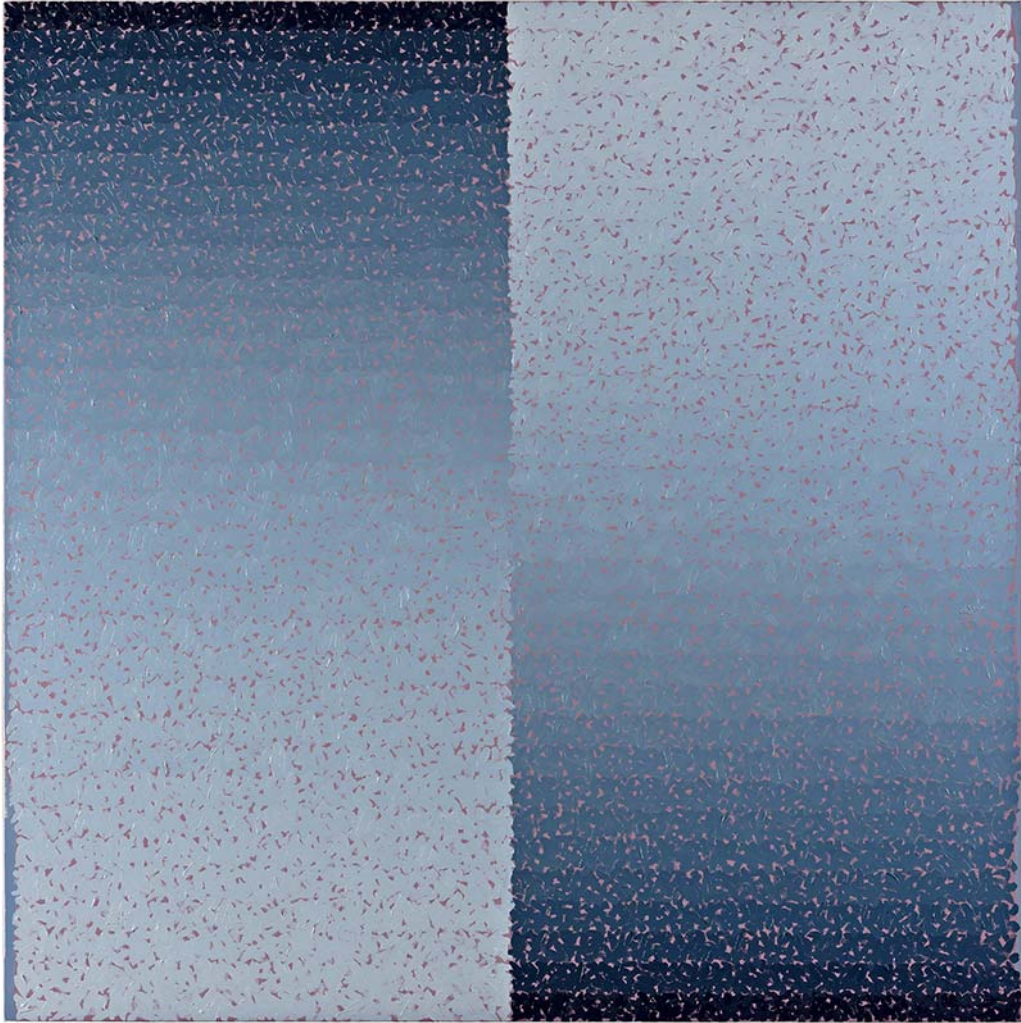
HERE THE DAY ENDS 2011

Oil on linen
122 × 122 cm
\$8,800



POOL OF SILOAM 2015

Oil on linen
120 × 120 cm
\$8,800



THE DARKNESS HIDETH NOT FROM THEE; BUT THE NIGHT SHINETH AS THE DAY THE DARKNESS
AND THE LIGHT ARE BOTH ALIKE TO THEE 2015

Oil on linen
120 × 120 cm
\$8,800

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 idiorrhythmic 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

- 2019 *The Divine Sophía: Ikons and personal poetry 1992–2019*, Andrew Baker Art Dealer, Brisbane
- 2018 *Apophoria (The way of negation)*, Andrew Baker Art Dealer, Brisbane
- 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	<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 & 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

1987 Garry Anderson Gallery, Sydney
 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

- 2008 *Abstraction 8: Mostly Minimal and Monochrome*, Charles Nodrum Gallery, Melbourne
Little Pictures, Charles Nodrum Gallery, Melbourne
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
Sssh..., 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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- 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)
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- 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 Fardoulis: A Queensland Naïve 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

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Parliament House Art Collection, Canberra

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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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