

Jane Brown

Born: Kuwait. Lives and works in Melbourne, Australia

Jane Brown's exquisitely composed landscapes and interiors are characterised by atmospheres of seduction and melancholy. Carefully observed scenes from around the world hold a distinct anthropological charge, exploring absence, chance and the materiality of time. Every photograph has been meticulously hand printed and deliberately composed. The era is indeterminable, as Brown's contemporary scenes are filtered through an analogue lens. – Stills Gallery, Sydney, Australia, 2017

Solo Exhibitions

- 2018 *Sporting Country*, Arts West, University of Melbourne
- 2017 *Black Ships*, Riddoch Gallery, Mt Gambier, South Australia
- 2017 *Sporting Country*, Stills Gallery, Sydney
- 2017 *Black Ships*, Horsham Regional Art Gallery, Victoria
- 2016 *Black Ships*, Centre for Contemporary Photography, Melbourne
- 2016 *The Paper Mill*, Neospace, Melbourne
- 2015 *Black Ships*, Stills Gallery, Sydney
- 2013 *Island of the Colourblind*, Breenspace, Sydney
- 2012 *Australian Gothic*, Edmund Pearce Gallery, Melbourne
- 2011 *Afterlife*, Ballarat International Foto Biennale, Victoria
- 2009 *A Hopeless Taste of Eternity*, Pigment Gallery, Melbourne

Selected Group Exhibitions

- 2019 *Now You See Me: Visualising the Surveillance State*, PhotoAccess Gallery, Canberra
- 2018 *Unconscious Places: Photography and History*, Grace Cossington Smith Gallery, New South Wales
- 2018 *National Works on Paper Prize*, Mornington Peninsula Regional Gallery, Victoria
- 2018 *The Art of Collecting*, Centre for Contemporary Photography, Melbourne
- 2018 *Nostalgia: it's not what it used to be*, Hawksbury Regional Gallery, New South Wales
- 2017 *Melbourne Festival - An Unorthodox Flow of Images*, Centre for Contemporary Photography, Melbourne
- 2017 *Icons of Yarra*, City of Yarra Council, Melbourne
- 2017 *Festival of Photography*, National Gallery of Victoria, Melbourne
- 2017 *Curtain Call*, Stills Gallery, Sydney
- 2016 *The Art and Industry Festival and Billboard*, The Substation, Newport
- 2016 Basil Sellers Art Prize, Ian Potter Museum of Art, Melbourne
- 2016 *CCP's 30th Anniversary Fundraiser*, Centre for Contemporary Photography, Melbourne
- 2015 *Toyota Altona 2015, A Photographic Essay*, Toyota Headquarters and Factory
- 2015 *Feast*, Stills Gallery, Sydney
- 2014 *The Sievers Project*, Melbourne Art Fair
- 2014 *The Sievers Project*, Centre for Contemporary Photography, Melbourne
- 2014 *Khem*, Strange Neighbour Gallery, Melbourne
- 2013 *Melbourne Now*, National Gallery of Victoria
- 2013 *Not Before Time*, BREENSPACE, Sydney
- 2013 *Obscura International Photography Festival*, Georgetown, Penang, Malaysia
- 2012 *CCP Declares: On the Nature of Things*, Centre for Contemporary Photography, Melbourne
- 2011 *The Rest is Silence*, Death Be Kind Gallery, Melbourne
- 2011 *The Small Art Show*, Carbon Black, Melbourne
- 2011 *New Photo*, Subject Matter Art Space, Melbourne
- 2010 *Monumental Effect*, Death Be Kind Gallery, Melbourne

Bibliography

- 2019 Abebe, Miryam. "Das Treibhaus", *Sichtbar Art*, 10 November ([link](#))
- 2019 Rope, Brian. "Now You See Me: Visualising the Surveillance State at PhotoAccess", *The Canberra Times*, 28 November ([link](#))
- 2019 Pateman, Daniel. "Now You See Me: Visualising the Surveillance State". *This is tomorrow* contemporary art magazine, 7 November ([link](#))
- 2018 Inglis, Alison; Mendelssohn, Joanna; De Lorenzo, Catherine; Speck, Catherine. *Australian Art Exhibitions: Opening Our Eyes*, Thames & Hudson, Melbourne, Victoria
- 2018 Isbel, Paul. "Review: 2018 National Works on Paper, Mornington Peninsula Regional Gallery", Arts Hub ([link](#))
- 2018 West Brett, Donna. *Unconscious Places: Photography and History*, Exhibition Catalogue, GCS Gallery, Sydney ([link](#))
- 2017 Coslovich, Gabriella. *A Celebration in Photography*, The Sydney Morning Herald, 26 March ([link](#))
- 2017 Zwartz, Henry. *Australia's love of sport on display*, The Canberra Times, 10 March
- 2016 La Terra, Monique. *Up and coming photographers from Australia – The Culture Trip*, 30 December ([link](#))
- 2016 Haslem, Wendy. *Black Ships* catalogue essay, Tokyo Photographic Art Museum Research Library

- 2016 Doughty, Jacqueline, *Basil Sellers Art Prize 5*, Ian Potter Museum of Art
- 2016 Harmon, Steph. 'Bob Dylan, high fashion and "human folly": 30 years of Melbourne Photography,' *The Guardian*, 21 July ([link](#))
- 2015 Wong, Ken. *Toyota: A Photographic Essay, exhibition catalogue*
- 2015 Murray, Phip. 'Jane Brown: Light and Darkness,' *Art Collector*, Issue 72, April–June ([link](#))
- 2015 Frost, Andrew. 'Black Ships/Small Worlds', *The Art Life*, 30 March ([link](#))
- 2014 Rainforth, Dylan. 'Lens on Sievers', *The Age*, 15 July
- 2014 Coote, Gavin. 'Open-air museum: images capture industrial decline of Broken Hill,' ABC, 19 June
- 2014 Stieven-Taylor, Alison. 'Australia: The Sievers Project,' *L'Oeil de la Photographie*, June
- 2014 Stephens, Andrew. 'Witness to a lost time', *The Age*, 7 June ([link](#))
- 2014 Cass, Naoimi and McFarlane, Kyla. 'The Sievers Project / exhibition catalogue', *Centre for Contemporary Photography* ([link](#))
- 2014 Edgar, Ray. 'Past Master: The Sievers Project.' *Art Guide*, May /June
- 2014 Wolfson, Chloe. *Art and Australia* Vol 50 No 3 Summer ([link](#))
- 2014 Allen, Christopher. 'National Gallery of Victoria becomes a crowded house with Melbourne Now,' *The Australian Newspaper*, 18 January
- 2013 Duke, Hannah. 'Melbourne Now Brings Contemporary Art to the City's Streets' *Untapped Cities* ([link](#))
- 2013 Champaloup, Julia. "Keeping it local Melbourne' *A Magazine*, November
- 2013 National Gallery Victoria. *Melbourne Now*, Exhibition Catalogue, NGV
- 2013 Fitzgerald, Michael. 'From light, forms', *Sydney Morning Herald*, 12-13 October
- 2013 Britton, Kate. 'Jane Brown and Sarah Smuts-Kennedy From Light Forms' *Raven*, 26 September ([link](#))
- 2013 Preston, Sam. 'Stillness and Calm at Breenspace', *Broadsheet*, 22 September ([link](#))
- 2013 Susan van Wyk. 'Melbourne Now countdown - Day 33', *National Gallery of Victoria blog*, 20 October
- 2013 Fitzgerald, Michael. 'Editor's Choice: Through the looking glass: From the 1970s to now' *Photofile*: vol. 93
- 2013 Nichols, Hugh. 'Much that is different from other lands', *Timemachine Magazine*, No. 8, Sydney
- 2012 Wark, Scott. 'Thing-ness and Photography', *REALTIME*, vol. 111, Oct-Nov
- 2012 Rule, Dan. CCP Declares on the Nature of Things, *The Age*, 18 August
- 2012 Nowak, Jolanta. 'Documents, Encounters and Histories,' catalogue essay, *CCP Declares: On the Nature of Things*, *Centre for Contemporary Photography* ([link](#))
- 2012 Helen McDonald. Christine Schmidt, Elvis Richardson, et al. *The Rest is Silence*, Arts Victoria
- 2012 McFarlane, Robert. 'Redefining the Australian Landscape', *Ozphoto Review Blog*, April
- 2011 Caterson, Simon. 'Paint it Black', *The Weekend Australian Review*, August 6-7 ([link](#))
- 2009 Gaston, Sean. *Derrida, Literature and War: Absence and the chance of meeting*, Continuum

Awards and Commissions

- 2018 National Works on Paper. Finalist, Mornington Peninsula Regional Gallery
- 2016 Basil Sellers Art Prize, Finalist. Ian Potter Museum of Art, Melbourne
- 2016 City of Yarra Small Projects
- 2015 Toyota Factory Commission
- 2015 Finalist, Josephine Ulrick and Win Schubert Photography Award
- 2014 The Sievers Project, Centre for Contemporary Photography, Melbourne
- 2014 Art and Australia / Credit Suisse Contemporary Art Award,
- 2013 Finalist, Bowness Photography Prize, Monash Gallery of Art
- 2012 Finalist, Bowness Photography Prize, Monash Gallery of Art

Lectures/talks and Interviews

- 2017 Artist interview: *Art Thursday* 30th March 2017 – 89.7 Eastside FM, Sydney ([link](#))
- 2016 *Novum* composed by Kitty Xiao, music inspired by *Bushfire Landscape*, Move Records. ([link](#) to MP3)
- 2016 *Interview, Jane Brown: Basil Sellers Art Prize finalist 5, Ian Potter Museum of Art* ([link](#) to YouTube)
- 2016 Guest Lecturer – Royal Melbourne Institute of Technology and Photography Studies College (also 2015 and 2014)
- 2016 Art and Industry Festival, panel discussion – ([link](#))
- 2015 Alchemists Masterclass for artists, School of Art, Australian National University and the National Gallery of Art, Canberra ([link](#))
- 2015 Public lecture, *Inspiration by Design: Word and Image from the Victoria and Albert Museum - Focus on Photography*, State Library of Victoria.
- 2015 *Slow Canoe Live Journal* – Performance, Fitzroy, Victoria
- 2014 Centre for Contemporary Photography, *Talking Sievers - Professor Helen Ennis, Jane Brown and Therese Keogh*, 16 July
- 2014 *Jane Brown – The Sievers Project Artists Interviews from the CCP*, September ([link](#) to VIMEO)
- 2013 Interview on *Canvas*, FBi Radio, 22 September ([link](#) to MP3)
- 2013 *Melbourne Now Floor Talk*, National Gallery of Victoria
- 2013 *Bowness Prize Exhibition Floor Talk*, Monash Gallery of Art, Victoria

Collections

National Gallery of Victoria
Art Gallery of New South Wales
Ian Potter Museum of Art, University of Melbourne
Horsham Regional Art Gallery

Education

Bachelor of Arts, University of Melbourne

Quotes

'Brown was one of eight artists I curated into the group exhibition *CCP Declares: On the Nature of Things*, held at the Centre for Contemporary Photography. This was a declarative exhibition highlighting bodies of work by artists I considered to be key practitioners in contemporary photography and video practice in Australia today. Hand printed with exceptional skill in her own darkroom, her generally small-scaled, gelatin silver photographs include diverse subjects taken in Australia and abroad. Whilst Brown is technically adept, she is also conceptually rigorous and brings an eccentric and elegiac eye to her subjects. Her work engages with the history of photography, the melancholy of experience, the emotional resonance of place, photographic narrative as well as literary influences, particularly the work of W.G. Sebald. Brown has been consistently building these interests over the past few years and will, I believe, go from strength to strength. She is also adventurous – *The Sievers Project* saw her accessing sensitive mining sites at Broken Hill and a former paper mill in Melbourne, experimenting with scale and toning.' (**Dr Kyla McFarlane – Curator, Australian Art, Queensland Art Gallery and Gallery of Modern Art, Brisbane – *Art Collector Magazine*, 2015**)

'Small and gloriously hand-printed, Jane Brown's work champions the craft values of analogue photography coupled with her incisive and enquiring eye. She finds the poetic within contemporary, retro and historic sites rendering light, architecture and time with beauty and miraculous attention to the qualities of black and white photography'. (**Naomi Cass, Director, Centre for Contemporary Photography, Melbourne - *The Guardian Newspaper*, July 2016**)

Selected links

http://www.stillsgallery.com.au/artists/brown/index.php?obj_id=series&nav=2
<https://www.neospace.com.au/papermill>
<http://documentor.com.au/portfolio/jane-brown-black-ships/>
<http://www.photography-now.com/artist/jane-brown>
<http://www.janebrownphotography.com>