

PHOTOGRAPH DETAILS



I Want More, 2018 18 x 36 inches, C Type Photograph

A woman brushes her teeth, toothpaste dripping down her chest. She is reflecting on what has just happened or what is yet to happen. Raw meat incongruously hangs on a hook near her. Why? As she stares brazenly back at us, this ambiguous image raises questions as to what is the nature of her desire and are the possible answers attractive or repulsive? Does she even care?



I Never Wanted to go to that Damn Ball Anyway, 2018 20 x 36 inches C type Photograph

This two part photo references the moment in the fairy tale Cinderella where the step sisters tear the pearls from Cinderella as she gets ready for the ball. Here, our Cinderella is seen lying on her back, grasping the chain of pearls around her neck and then doing the unthinkable herself, pulling it apart, pearls scattering. Alongside the bold sexual connotation of a pearl necklace, there is also the reference of breaking free from the bonds of beauty and presentation.



Road Kill, 2018 30 x 36 inches C Type Photograph

A doll-like woman with mannequin arms, positioned as though she has been thrown against a wall. Used, discarded, and left...until possibly her possessor decides to pick her up again. Her arms, an ode to Hans Bellmer, represent her struggle with wholeness and strength.



What Happens to Me Now, 2018 36 x 20 inches C Type Photograph

A cocooning woman is in a giant clam shell as the pearl within. She is something of great value as she rests peacefully... for the moment. The title suggests this stillness is about to end as demands will be made of her and her value determined. She is the ultimate object, one to be admired, transferred, and even sold.



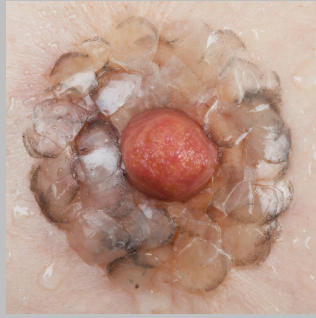
Leave Me Alone, 2018 18 x 36 inches C Type Photograph

A woman is in a bubble bath with multiple hands arising from the depths. In this otherwise peaceful place, there will be no tranquillity now with all of these needy, demanding hands. Are the hands representing the demands of life; partners, children, family, friends, lovers, strangers? Or, could these hands invite pleasure and surrender?



Midas Touched , 2015 60 x 60/ 30 x 30 inches C Type Photograph

A tender nipple has been physically gold leafed suggesting Midas has left his mark. Alternatively it could suggest this breast is no longer functional as a life-giving vessel. With its materialistic veneer is it attractive or repulsive? Now of greater monetary value, does it have less appeal?



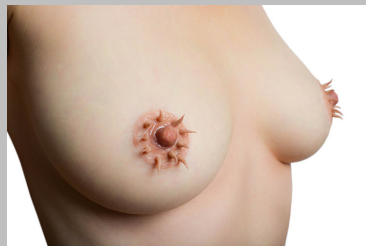
Something's Fishy, 2015 43 x 43 inches C Type Photograph

A comical but serious indictment of presentation. Here a nipple is layered in fish scales. The once eternally attractive nipple now doesn't appeal in quite the same way. A recurring theme in Brown's work, there is an interest in blurring the line of life forms as the human adapts fish features in an off putting yet oddly alluring way.



Still Interested, 2014 26 x 26 inches C Type Photograph

Fur growing from this areola suggests evolutionary forces were hard at work to conceal or protect the vulnerable breast. But this adaptation to the modern landscape may not be welcome. What happens when expectations are met with the unexpected? Can a round, full breast with this incongruous addition remain attractive? It boldly asks, "now you know the truth, do you still like me?"



Not too Close, 2014 35 x 23 inches C Type Photograph

Nipples have spontaneously grown small thorns. These thorns say, "get back". Why did they grow? Like in *Something's Fishy* and *Still Interested*, have the breasts evolved to repulse or in this case additionally protect from predators? Or, like in *I Just Want to be Held*, does the woman desire closeness but her body won't let her have it? Brown's process is to use real alterations. In this image the thorns were crafted and applied. This lends a life like quality that blurs the line of what is real.



I Just Want to be Held, 2015 36 x 20.5 inches C Type Photograph

This photo sees a seductive female form sprouting cactus thorns. The photo examines the subject's desire for intimacy and her physical inability to receive it. Did these spikes grow involuntarily or as a form of invited self-protection? As the discord and confusion between these two poles plays out, we are lured into a dilemma about whether it is ever possible to achieve what we desire or does desire exist as an end in itself incapable of being fulfilled or satiated?



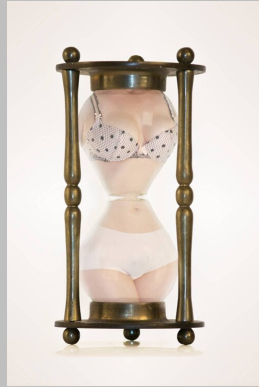
I Give Up, 2014 36 x 24.5 inches C Type Photograph

A foxtail, strategically placed, suggests the figure has assumed the characteristics of the cunning and hunted vixen: as a trophy, a fashion accessory, while concealing what this typically submissive pose might otherwise reveal. By thwarting the expected, it examines what our underlying desires are. As the title states, she is giving up. But what is she giving up?



You Might Get Stung, 1998/2009 20 x 30 inches C Type Photograph

A bee colony has clustered in an unlikely place. This image speaks of the need to tread carefully, if you dare.



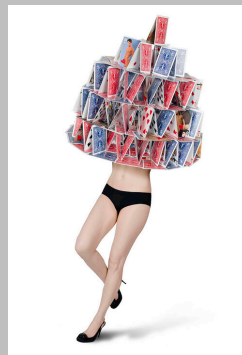
Get Me Out of Here, 2015 21.7 x 32 inches C Type Photograph

A woman is trapped in an hourglass. The hourglass references both the desirable shape of a woman's body and the passage of time. She is captive within the hourglass wanting to shed both its restrictive shape and the relentless march of the clock. She longs to break free from both what is expected and what will be lost.



Do You Really See Me?, 2014 40 x 60 inches C Type Photograph

Finds a woman camouflaged as a verdant meadow. Her body covered with moss and insects, fuses with nature. Perhaps she is taking refuge in her camouflage. She is not presenting herself as a stereotypical beauty and therefore is she even recognizable, much less, desirable? The title questions whether if in this state she can still be seen or more powerfully, if she has ever been seen when she's not submitting to expectations.



House of Cards, 2015 46 x 36 inches C Type Photograph

This house of cards is references how tentative balancing our lives can be and how easy it can all topple.



Day and Night, 2018 46 x 36 inches C Type Photograph

Initially conceived for a toothpaste ad, these leggy toothpaste tubes represent day and night.



Its Too Much, 2015 24 x 36 inches C Type Photograph

Female legs are precariously balancing the weight of a heavy pressure cooker. It portrays feeling overwhelmed with life's pressures, from both within herself and the world around, as she teeters on her pointy heels, still having to look appealing, even when she's about to explode.



Tears of Desire, 2015 24 x 20 inches C Type Photograph

A woman is crying, her tears the shape of phalluses. Is she so full of desire that it spills from her eyes? Her calm expression gives nothing away, masking the emotion that such tears would require. By reinventing Man Ray's iconic photograph, this Tears of Desire tells a very different tale.



Platter, 2012 40 x 20 inches C Type Photograph

Here Brown presents her Platter of body parts as if she were hosting a party, offering canapés.



You Can Have it All, 2012 24 x 36 inches C Type Photograph

Here Brown has sacrificed herself for her work. She has given everything and lies defeated as though cast aside by that which she laboured to create.



My Kind of Pearl, 2012 40 x 20 inches C Type Photograph

Brown with My Kind of Pearl



Guess I Didn't Fulfill Your Expectations, 2012 36 x 42 inches C Type Photograph



I Only Wanted a Little, 2012 42 x 36 inches C Type Photograph



Where Do We Go From Here? 2012 42 x 36 inches C Type Photograph



My Man, 2012 30 x 40 inches C Type Photograph



Pick Me, 2012 42 x 36 inches C Type Photograph

Here Brown uses her body to reference the roulette table's pedestal suggesting her implication in the game.



Caught, 2001 42 x 36 inches C Type Photograph

Here the female figure is caught in a net. Just like the goose, they share a similar fate. The image also explores primal sources of sexuality and interconnection.



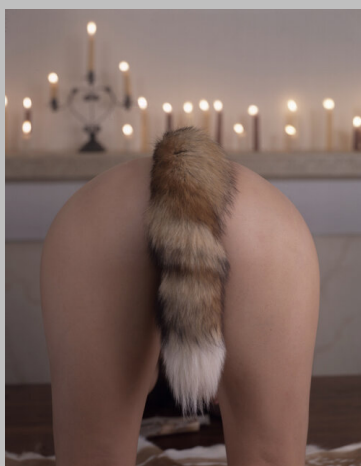
Sleeping Vixen, 2012 42 x 36 inches C Type Photograph

Play on stereotypes



I'm Horney, 2001 42 x 36 inches C Type Photograph

Explores primal, animalistic urges and merges while playing with stereotypes



Foxy, 2001 30 x 40 inches C Type Photograph

The precursor to I Give Up, directly confronts stereotypes of female attractiveness and submission



Meadow , 2001 36 x 42 inches C Type Photograph

The precursor to Do You See Me?



Wish I Could Fly Away, 2001 36 x 42 inches C Type Photograph

