



Andrew Browne, *Smiley – Lost*, 2012, inkjet print on Canson Rag Photographique, 60 x 50 cm.

PREVIEW

Andrew Browne: Suddenly Slowly

by [Varia Karioff](#)

Images drawn from over two decades of production form the basis of Andrew Browne's latest exhibition, *Suddenly Slowly*. I met with him in his studio on the eve of the exhibition opening. The title alludes to contrasts, where "things butt up against one another, different types of photographs and different parts of the landscape," he says.

These are by no means traditional landscapes. From the painter and photographer's decades of observational snapshots, details are extracted and framed closely to isolate and abstract. The suddenly of the title could refer to the "glimpse you get when you are constantly moving through [the built environment]," says Browne. The slowly, refers to the moments or observations that offer a pause "in the real world" before we are "off in some digital textures," he continues.

Seeing through Browne's lens we find moments of "irreality" (as he calls it) or humour: a slice of discarded canned pineapple leaving a ring of moisture on the footpath in New York's Chelsea, a 'forlorn' cocktail umbrella similarly incongruous against a backdrop of cyclone fencing.

These colour photographs are in contrast to the large-scale and more formal works of tightly twisted tree roots, the gnarled phalanges ensnaring urban detritus. These formed the basis of *Barrier*, a charcoal and pencil drawing which won the Adelaide Perry prize for drawing earlier this year. "There is a strong link from photography into the drawing, into the painting," Browne says. We're witness to how a multi-disciplinary artist essentially draws from photographic notations, how the works work, if you will.

As Browne takes me through his studio, curatorial thoughts simmer to the surface. He notices two photographs printed on commercial poster ad paper reacting to a breeze, they've been left unpinned on a wall due to the recent humidity. "It's important to get the poetics of it together," he muses. Moved by photographer Wolfgang Tillman's treatment of exhibition space as part of a larger composition, Browne talks about wallpapering the space and "creating a landscape."

Among the works are three metre-long vertical strips of repetitive coloured light on black, *#1-3 NYC Endless*, 2016, which disrupt the horizontal tendency of both photographs and gallery space. Digitally manipulated, the lights, which were photographed in Times Square, are fragments, blurred and recreated, then suspended from the ceiling. They appear here as a reflection of how things in the real world are glimpsed; they're not always at a convenient eye-level. The observational photographs Browne has mined are not confined to a just a personal history, they also take stock of the gradual replacement of analogue technology by the digital. Early works feature Polaroid slide film where abstraction occurred in-camera.

Browne calls *Suddenly Slowly* "an elegant mess of the mind," a line the artist unearthed from a since-forgotten source.

Andrew Browne: Suddenly Slowly
Centre for Contemporary Photography
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Andrew Browne, *Smiley – Kite*, 2012, inkjet print on Canson Rag Photographique, 60 x 50 cm.



Andrew Browne, *Ment Creek*, 2011, photograph on Kodak Endura paper, 174 x 125.5 cm.