

available work  
spring 2026

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# *Josiah Brown*

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Northern-Southern

# Josiah Brown

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Descent  
2025  
oil on canvas  
36 x 36 inches  
—1800



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Northern-Southern

# Josiah Brown

Judith, 2025  
oil on canvas  
36 x 24 inches



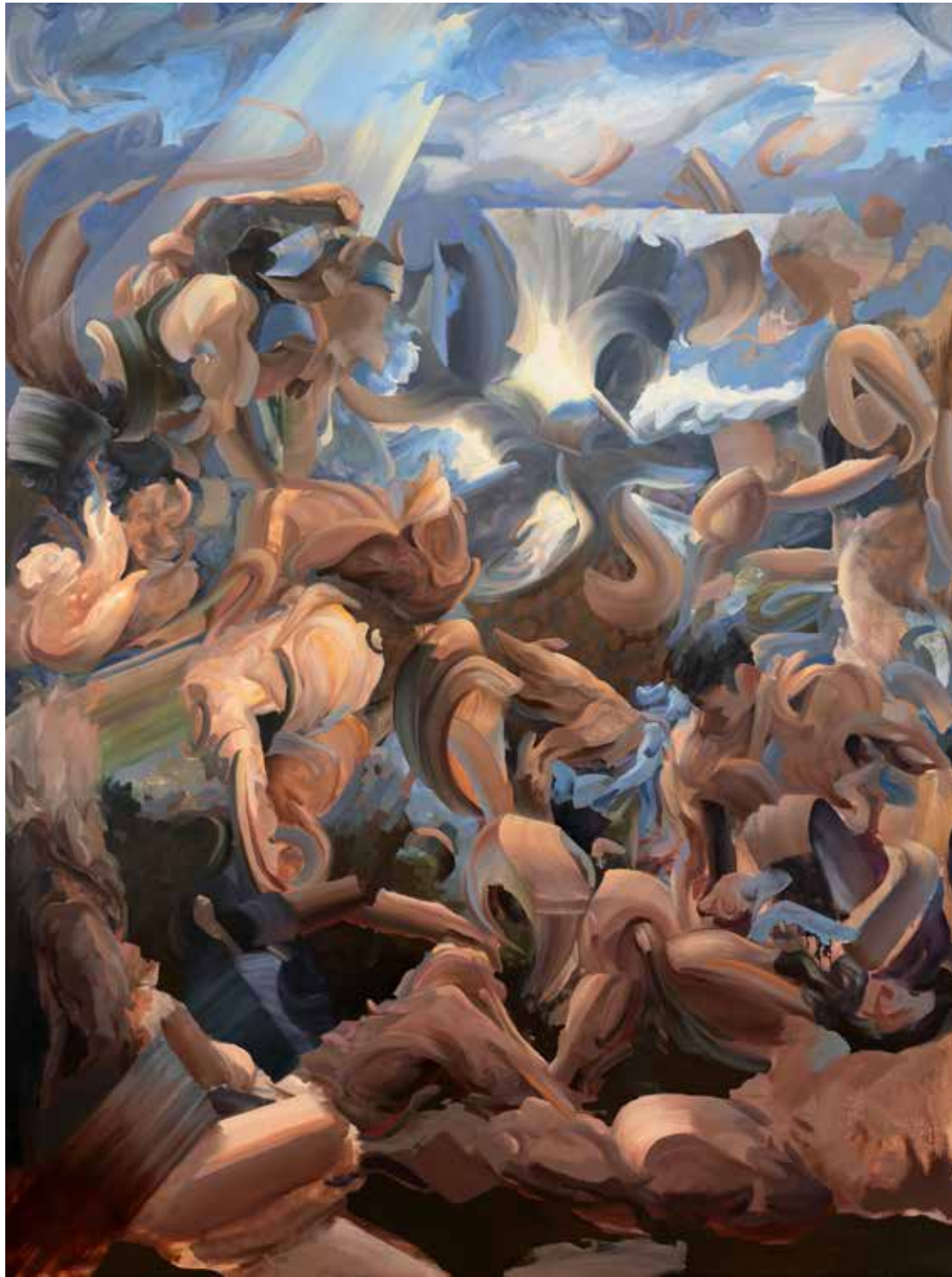
# N

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Northern-Southern

# Josiah Brown

Judgement  
2026  
oil on canvas  
96 x 72 inches  
●



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Northern-Southern

# Josiah Brown

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Entombment  
2026  
oil on canvas  
62 x 90 inches  
—8200



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Northern-Southern

Josiah Brown

interviewed by Allie Gahr

Could you talk a little bit about your artistic process? How do you go from inspiration/ideation to the physical rendering of a painting?

I enter painting knowing much of it must be an exercise in improvisation. I start with a prompt, rooted in studies of light in Baroque paintings, that I then apply my own figures to. I treat these posed figures with care initially, describing them in detailed preparatory drawings before painting. This way, I begin with an understanding of lighting and relationships between all of the figures, allowing me to focus on translating this information into loose and sweeping marks as I paint. In this translation, a game emerges - logic about light, surfaces, and gravity can shift. Negotiating these departures from reality with my original intention is where I find the final images.

Why are you drawn to painting as a medium?

Being able to pick up and contribute to conversation that's been spanning centuries.

Painting has such complicated and long-standing relationships with power, religion, and wealth - and creating images that address these links more directly is a way for me to attempt to dissect and reflect on the lasting influence of these relationships.

But I am, at heart, drawn to the illusory qualities of painting. Arranging and layering marks on a surface to allude to space that could never be real, but is nonetheless there... And finding ways to describe light with something so physical. I can't think of anything more magical.

What are some artists or periods that inspire and influence you?

I mentioned before, but my work is inspired by several Baroque artists (Peter Paul Rubens especially), partially because of the influence of the Catholic Reformation at that time. Constructing images that compel, convince, and sway public opinion was among the reasons for commissioning many of those paintings, which is such an immense task to place on art... I try to emulate the movement and rhythm in many of those compositions in my own work.

I also find myself looking at painters like Pierre Bonnard and Édouard Vuillard often; the way that color and patterns can take over/determine the structure of a painting is so enticing. Recently, I definitely have quite a few books of their work lying around my studio.