A detailed still life painting featuring a variety of flowers and green grapes. The composition includes several tulip buds and one fully bloomed tulip, a large lily, a rose, and a carnation. Interspersed among the flowers are clusters of small, translucent green grapes. The background is dark and textured, with a branch and leaves visible in the upper left corner. The lighting creates soft highlights on the petals and grapes, emphasizing their textures.

Mia Brownell

*Delightful, Delicious, Disgusting*



Above: *Still Life with Roundup Ready*, 2014. Oil on canvas, 42x56 inches.  
Courtesy of the artist and J. Cacciola Gallery, New York.

Cover: *Detail, Still Life with Roundup Ready*, 2014. Oil on canvas, 42x56 inches.  
Courtesy of the artist and J. Cacciola Gallery, New York.

# Mia Brownell

## *Delightful, Delicious, Disgusting*

Exhibition Dates:

*New Work*

January 9 – February 8, 2014

**J. Cacciola Gallery**

537 W 23rd Street

New York, NY 10011

John Cacciola, Director

Curated by Jenny Montgomery

*Ten year survey 2003-2013*

January 12 – March 9, 2014

**Hunterdon Art Museum**

7 Lower Center Street

Clinton, NJ 08809

Marjorie Frankel Nathanson, Director

Curated by Rosemary Maravetz

*Ten year survey 2003-2013*

April 10 – September 13, 2014

**Juniata College Museum of Art**

1700 Moore Street

Huntingdon, PA 16652

Judy Maloney, Director

Curated by Jennifer L. Streb

*Ten year survey 2003-2013*

September 25 – November 17, 2014

**Housatonic Museum of Art**

900 Lafayette Boulevard

Bridgeport, CT 06604

Curated by Robbin Zella, Director





*Still Life with Lost Pollinators*, 2014, Oil on canvas, 24x30 inches.  
Courtesy of the artist and J. Cacciola Gallery, New York.



*Still Life with Macromolecule*, 2014. Oil on canvas, 48x48 inches.  
Courtesy of the artist and J. Cacciola Gallery, New York.





*Still Life with Lost Pollinators II*, 2014. Oil on canvas, 36x24 inches.  
Courtesy of the artist and J. Cacciola Gallery, New York.

## Precise Ambiguities

Mia Brownell's luminous paintings are often compared to seventeenth-century Dutch still lifes, and such works as *Still Life with Citrus* certainly echo the vanitas tradition, with its moral reminder of life's fleeting pleasures. But even as Brownell's paintings engage in a dialogue with the past, with established artistic tradition, they move into new territory, embodying a postmodern state of ambiguity through their exploration of natural and artificial forms.

Brownell has said that she finds "captivating" the ambiguity that "the synthesis of these natural and artificial states" creates. In portraying visible forms, she simultaneously hints at invisible, interior spaces (and sometimes boldly confronts us with an existential black cavity, like that of the dead rooster in *Still Life with Cock* (Curren)). Meditating on shapes seen and unseen, Brownell gives expressive form to the molecules comprising the foods that we eat, and in so doing straddles the boundaries between food and science, between naturalism and abstraction. Her ostensibly still lifes are in fact dynamic, their swirls and strands and helixes in never-ending motion across the canvas. As we follow the seductively looping strands into an infinite beyond, we experience a sensation of floating beyond the confines of the frame. Yet Brownell's essential forms—her beautifully drawn fruits—inexorably bring us back to earth, grounding us in the painting once again. The bursting ripeness of the fruits seems barely contained by the molecular forms surrounding them. Brownell's process of structuring and scientizing them creates a tension that suggests imminent entropy: at any moment order might erupt into disorder, sense and antisense strands of DNA colliding.

Brownell's paintings, especially her new series on plants and their pollinators, call to mind the practice of late seventeenth- and early eighteenth-century naturalists like Maria Sibylla Merian, whose meticulous scientific renderings blended the familiar with the foreign. This intersection of familiar and unfamiliar in turn brings to mind the aesthetic category of the grotesque, whose hybrid forms are largely defined by ambiguity. In Brownell's *Meat & Gaze* series, meat encircles an apple dripping with dew, or is itself entwined with grapes; carcasses are splayed, innards revealed. The aftermath of human intervention is visible in a cock's stray pinfeathers and goose-bumped flesh. With fascination and revulsion we contemplate the stomach as both digestive organ and consumable flesh, owing to Brownell's precise rendering of muscle, bony ribs, and honeycombed pockets of tripe. This flesh is simultaneously beautiful in its structural perfection and discomfiting in its suggestion of female genitalia. Brownell's meat appears at once concrete and abstract, just as her organic forms—the grapes and pears and other fruits that inhabit her paintings—remain material even as their shapes morph into geometry.

Like a latter-day naturalist, Brownell closely observes the world around her, but her works do not exist in cultural isolation. Her paintings engage with the contemporary debate about the American food system, its genetically modified foods and disregard for seasonality. Brownell's fruits, like those in supermarkets, are timeless, eternally ripe and indifferent to season; her series on dyspepsia, *Stomach Acid Dreams*, ruminates on digestion and health as it makes visible our (literal) discomfort with a food system gone awry. Yet even when these issues fade from public awareness, Brownell's paintings will have staying power due to their great emotional tonality. At the very least, they allow us to revel in the gorgeousness of the fruits of our earth—fruits that, on Brownell's canvases at least, still have the possibility to nourish and sustain.

**Darra Goldstein**





### The Paintings of Mia Brownell

Still-life painting is sometimes regarded as a decorative genre that renders domestic scenes with masterful illusion but lacks the profound messages conveyed by art that addresses themes from history or myth. To the attentive eye, however, still life pictures have always carried meanings far beyond their ornamental virtues.

This is especially notable with paintings from older traditions that employ so-called memento mori motifs – remember death – which often appear in works from the sixteenth and seventeenth centuries. If one looks closely at such paintings, a beautifully arranged table laid with luscious fruits, gleaming oysters, wine poured into thin crystal, may also be seen to display a melon split and rotting, scavenging mice, invading insects – all rendered with delicate precision. Spilled cups, broken lute strings, even the occasional grinning skull might be included in the scene to bring to mind the transience of human life in the midst of the sensory enjoyments of the table.



Mia Brownell's paintings offer a postmodern reversal of this kind of double message. Painted with exactitude and detail, her pears, grapes, and apricots are nestled in what at first appear to be abstract wreaths. Heirs to the legacy of still life, their swirling dynamism is anything but "still." But if symbols of death attend some older arrangements, Brownell's compositions bring into visual prominence what lies behind the life of the foods we eat – the genetic structures that carry the codes for all organic things, that bring them into being, program their ends, and determine their qualities. And that are now manipulated to produce foods without season, without blemish, and sometimes without taste.

There is something dreadful about the beauty of those chromosomal swirls. Their compositional harmony signals the power of what we are only beginning to decipher about the templates for life. The now famous double helix of DNA is usually merely notional: we know it is there, but it is so tiny that it falls beneath awareness. Brownell's pictures magnify it into huge nests that both sustain and trap, generate and control. The fusion of life and death in traditional memento mori painting here is transformed into a fusion of life and the genetic codes that bring it into being.

In some of these works, grapes are strung along chromosomal strands, as though the transition from gene to fruit were but an unfolding of nature. That nature has been manipulated by technology gradually dawns as one is drawn into the composition. Even more uneasy is her incorporation of animal forms into the swirls. In "Still Life with Chicken Villin Headpiece," for example, a plucked chicken arches voluptuously within the DNA that shaped it for the table. It has a seductive and almost obscene look, rather like the nakedly plucked fowls of Felice Boselli or Chaim Soutine.

Brownell returns us to something that much contemporary painting deliberately eschews: figural verisimilitude and beauty. Her pictures are visually captivating. As we examine them, the sheer machinery of nature comes to mind. But so do the manipulations of the genetic biologist and the drives of agricultural markets— revealing disturbing depths in the loveliest of pictures.

**Carolyn Korsmeyer**



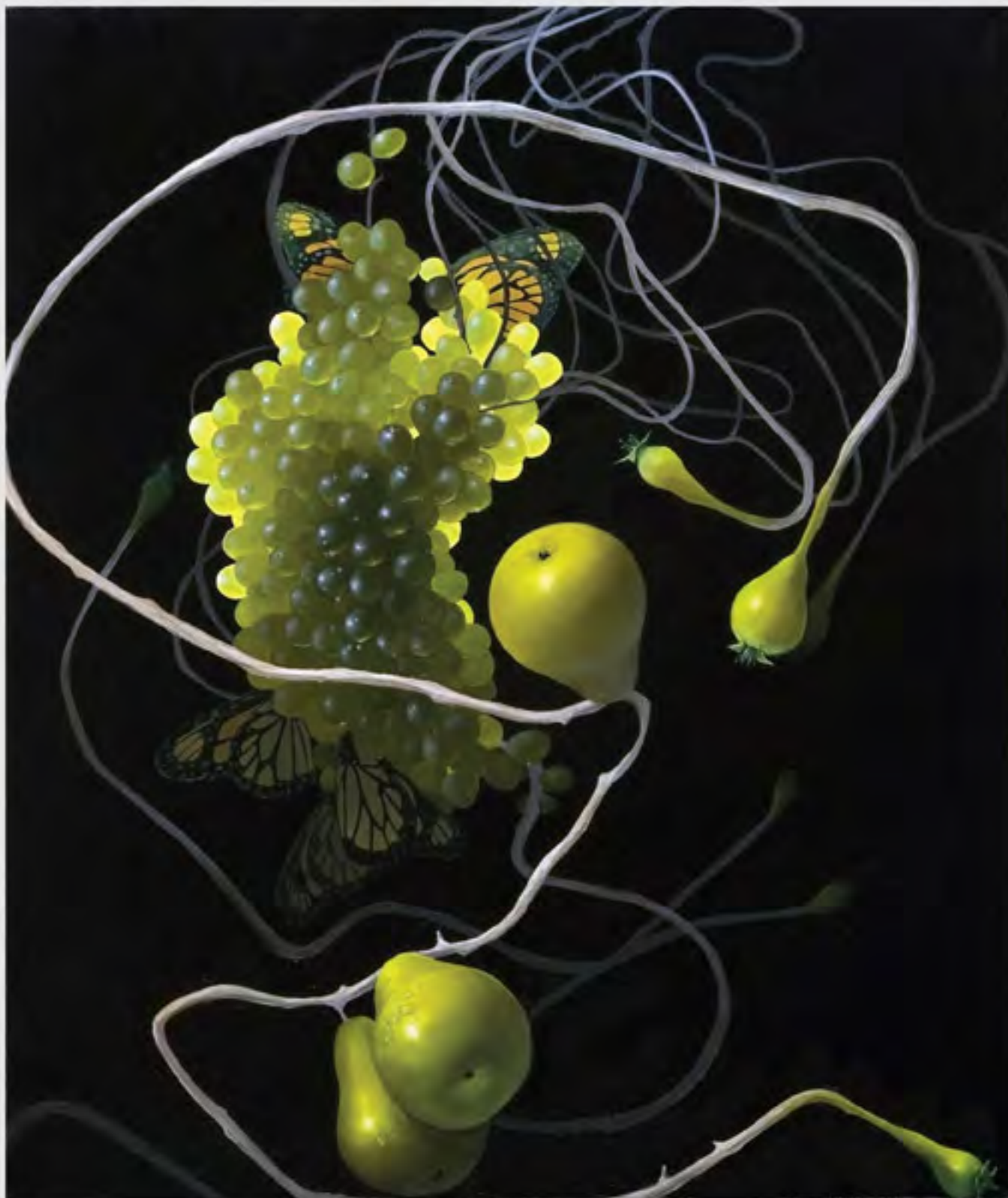
Previous page: *Still Life with Double Helix*, 2007.  
Oil on Canvas, 42x32 inches. Private collection, Boston, MA.

This page: *Still Life with Chicken Villin Headpiece*, 2006.  
Oil on canvas, 40x40 inches.  
Courtesy of the artist and J. Cacciola Gallery, New York.



*Still Life with Grape and Pear*, 2011. Oil on canvas. 36x36 inches.  
Public collection, Willimantic, CT.





*Still Life with Lost Migration*, 2012. Oil on canvas, 24x20 inches.  
Private collection, London, UK.



Above: *Still Life with Poppy*, 2011. Oil on canvas, 10x10 inches. Private collection, New York, NY.  
 Below: *Still Life with Bird and Bee*, 2011. Oil on canvas, 10x10 inches. Private collection, Boston, MA.





Above: *Still Life with Meat Flower*, 2010. Oil on canvas, 10x10 inches. Private collection, New York, NY.  
Below: *Still Life with Unwanted Passing*, 2010. Oil on canvas, 10x10 inches. Private collection, New York, NY.  
Next page: *Still Life with Dendrite Dreams*, 2012. Oil on canvas, 66x98 inches. Public collection, Farmington, CT











*Still Life with Break (Up) from Adam*, 2010. Oil on canvas, 42x30 inches.  
Courtesy of the artist and J. Cacciola Gallery, New York





*Still Life with Adam (when you snooze you loose)*, 2008. Oil on Canvas, 20x16 inches.  
Private collection, Los Angeles, CA.

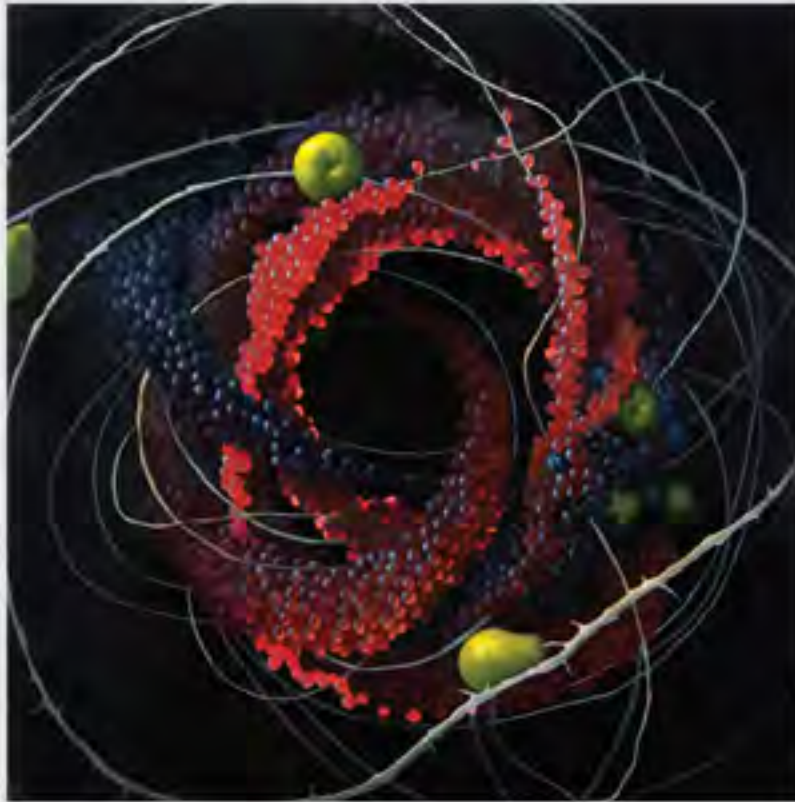


*Still Life with Gastric Peptide*, 2010. Oil on canvas, 30x36 inches.  
Private collection, Boston, MA



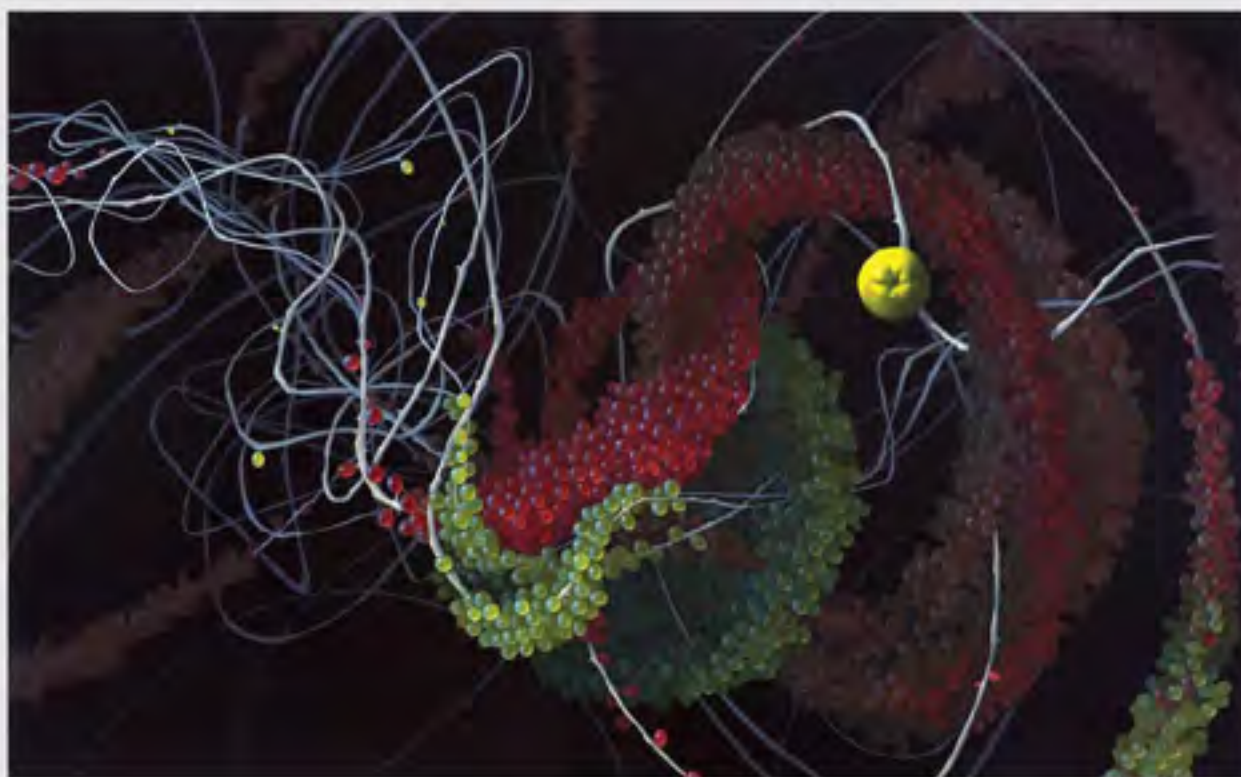


*Still Life with Sweet Dreams*, 2010. Oil on canvas, 48x60 inches.  
Courtesy of the artist and J. Cacciola Gallery, New York.



Top: *Still Life with Villin Headpiece III*, 2008. Oil on canvas, 40x40 inches. Private collection, New York, NY  
 Bottom: *Still Life with Hidden Helix*, 2007. Oil on canvas, 16x20 inches. Private collection, Andover, MA





Top: *Still Life with Drop*, 2013. Oil on canvas, 36x36 inches. Courtesy of the artist and J. Cacciola Gallery, New York  
 Bottom: *Still Life with Sympathy for Eve (Prelude)*, 2007. Oil on canvas, 30x48 inches. Private collection, Boston, MA



Top: *Still Life with Two Pears*, 2008. Oil on canvas, 36x48 inches. Courtesy of the artist and J. Cacciola Gallery, New York.  
 Bottom Left: *Still Life with Meat*, 2012. Oil on panel, 10x8 inches. Courtesy of the artist and J. Cacciola Gallery, New York.  
 Bottom Right: *Still Life with Citrus*, 2011. Oil on panel, 6x6 inches. Courtesy of the artist and J. Cacciola Gallery, New York.





*Still Life with Cell Signal*, 2010, Oil on canvas, 16x20 inches.  
Courtesy of the artist and J. Cacciola Gallery, New York.



*Still Life with Fire*, 2010, Oil on canvas, 56x48 inches.  
Courtesy of the artist and J. Cacciola Gallery, New York.



Delightful, Delicious, Disgusting: Ten Year Survey 2003-2013

I was first drawn to the sheer gorgeousness of Mia Brownell's paintings—lines twisting through space, those lines composed of fleshy, luminous grapes and other fruits, all of these configured in three-dimensional forms that are abstract and at the same time absolutely persuasive. Brownell's paintings command attention through their formal strength and virtuosity, but also carry in them the authority of her deeply held interests and preoccupations. Stated most simply, humanness has always been her essential concern. In her very early work, more purely abstract, she strived to capture "universal human sensation, universal human structure." Through forms that were biomorphic, bone-like, and titles that included such basic human acts as "yawn," and "itch," and "laughter," the paintings expressed Brownell's conviction "that identity was hovering between your spinal cord and the clothes you are wearing." Later, Brownell's focus moved from inside the human body, to what originates outside of the body—"the most fundamental means of nurturing life, which is food."

Becoming focused on food—this was in the mid-1990's—Brownell also became focused on genetic engineering of food, a practice just seeping into public awareness at that time. Her frustration at this "invasion of my civil liberties" sparked a series of works reacting against "the failures of the food industry," such as her painting of tomatoes that had been spliced with arctic fish genes to withstand deep refrigeration. Though ideas about food as commodity, and sustainability, persist in her paintings still, another shift in the tone of her work happened around 2000, as the Human Genome Project was unveiled to the public and then, in 2003, completed. Brownell participated, then, in the "collective awe" that entered the public consciousness; her work became, she says, "more meditative" upon "the wonders of science," whose ability to control nature could be simultaneously "fascinating and horrifying." It was then that the food in her paintings—those luminous grapes, pears, plums, as well as less ingratiatingly beautiful slabs of meat—began to arrange and twist themselves into configurations evoking the double helix—the double-stranded molecules of DNA.

That which most basically sustains us—food—is depicted in Mia Brownell's work as that which most basically is us—our unique genetic identity, DNA. Universal human identity is explored within a genre basic to Brownell's artistic identity—the painted food still life, a tradition, she points out, going all the way back to the 5th century BC Greeks. And Brownell's artistic roots, it turns out, are companion to her scientific roots—she is the daughter of a sculptor mother and a biophysicist father. Brownell loves the "fantastic visual and formal overlap between grapes and molecular structure." The strands in Brownell's own history, passions and body of work seem to spiral and intertwine as do the elements in her paintings, in a most compelling and delightful way.

Judy Maloney  
Director, Juniata College Museum of Art



*Still Life with the Appearance of Reality*, 2008, Oil on canvas, 78x98 inches.  
Courtesy of the artist and J. Cacciola Gallery, New York.





*Still Life with Double Double*, 2006. Oil on Canvas, 72x54 inches.  
Courtesy of the artist and J. Cacciola Gallery, New York.



Top: *Still Life with Cock (Currin)*, 2007. Oil on Canvas, 16x20 inches. Courtesy of the artist and J. Cacciola Gallery, New York.  
Bottom: *Still Life with Cock (Freud)*, 2007. Oil on Canvas, 16x20 inches. Courtesy of the artist and J. Cacciola Gallery, New York





*Still Life with I Like Bearys Boys*, 2010. Oil on canvas. 18x14 inches. Private collection, New York, NY

J. Cacciola Gallery is proud to present *Delightful, Delicious, Disgusting*, an exhibition featuring new paintings by Mia Brownell. This is the artist's first solo show with J. Cacciola Gallery.

Molecular models and the history of still life painting inspire Mia Brownell's compositions. Her paintings simultaneously draw on images retrieved from Protein Data Bank files (where the structures of proteins and nucleic acids are recorded) and the history of the painted food still life. She emulates the masters while introducing a crosscurrent of contemporary themes including the complexities of the industrialized food complex as well as the fundamental schemes of the natural universe.

In this new series, Brownell adds to her vocabulary the connection of pollination and the industrialized food complex. She brings attention to the recent astronomical loss of honeybees in the United States, Canada, and Europe. The work focuses on primal questions about food—from how it is grown to how it functions as a signifier in society with a particular focus on pollination. Brownell flips the idea of the classic still life on its head. Traditional subject matter is given new life through her modern compositions, and they are anything but still. While the subject of fruit, flowers and bees are not unexpected in the realm of still life painting, the action, movement and energy that you feel while looking at the paintings is unique to Brownell.

Jenny Montgomery, Assistant Director, J. Cacciola Gallery

## Hunterdon Art Museum &

On behalf of the Board of Trustees and staff of the Hunterdon Art Museum, I express our great pleasure in presenting the exhibition *Mia Brownell: Delightful, Delicious, Disgusting*. Visitors to the exhibition will be treated to Ms. Brownell's beautifully rendered paintings. With extraordinary technique the artist combines imagery that simultaneously reminds one of Dutch still life painting and contemporary scientific modeling, resulting in a style that is uniquely hers. The Museum's focus on new and innovative work that generates dialogue and creates ideas fits perfectly with Ms. Brownell's paintings, which deserve to be seen by a broad public.

Our thanks go to Mia Brownell. Additionally, we are indebted to Rosemary Maravetz, the Museum's Exhibition Coordinator, our installation crew, and all who have made the exhibition possible at the Hunterdon Art Museum, the show's first venue. As always, we are grateful to the New Jersey State Council on the Arts and the Geraldine R. Dodge Foundation for their support.

Marjorie Frankel Nathanson, Executive Director, Hunterdon Art Museum

## Housatonic Museum of Art

"Soon her eyes fell upon a little glass box lying underneath the table. She opened it and found in it a very small cake, on which the words 'Eat Me' were beautifully marked in currants." - *Alice's Adventures in Wonderland*

"Our existence has no foundation on which to rest except the transient present." - Arthur Schopenhauer, *On the Vanity of Existence*

Luscious and sensuous, Mia Brownell's paintings invite us to indulge in "earthly delights" and are themselves ripe with sexual innuendo. Jennifer Anne McMahon writes in her essay, *Beauty*, that "evolutionary psychologists explain beauty as the kinds of tones and contrasts and shapes which are a sign of fecundity in a person (usually a female). Beauty is conceived as simply a sublimation of desire whose original teleology is procreation. The surfaces of her canvases, laden with gorgeous fruit at the peak moment of perfection, allude to carnal appetites. Author Elspeth Probyn says that "...sexuality is often paired with food as a way of exploring different modes of sensuality." Brownell walks a fine line between the artistic and the interesting, whetting the viewer's appetite by stimulating the senses yet creating a space for detached contemplation.

And what Brownell asks us to contemplate is the brevity of life. "We begin in the madness of carnal desire and the transport of voluptuousness," wrote the philosopher Arthur Schopenhauer, "we end in the dissolution of all our parts and the musty stench of corpses." Seventeenth century Dutch still life paintings of tables laden with gastronomic delights served to remind viewers that all things perish but Brownell's fruits invite us to relish the sweetness of now.

Robbin Zella, Director, Housatonic Museum of Art





*Still Life with Uncertain Botany*, 2008. Oil on canvas, 60x48 inches. Private collection, Fairfield, CT



*Still Life with Grapes VI, 2003. Oil on canvas, 32x42 inches. Private collection, New York, NY*

### Essayists:

**Darra Goldstein** is the Willcox and Harriet Adsit Professor of Russian at Williams College and founding editor of *Gastronomica: The Journal of Food and Culture*. Since earning her Ph.D. in Slavic Languages & Literatures from Stanford University, she has published numerous books and articles on Russian literature, culture, art, and cuisine, and has organized several exhibitions, including *Graphic Design in the Mechanical Age* and *Feeding Desire: Design and the Tools of the Table, 1500-2005*, at the Cooper-Hewitt, National Design Museum.

**Carolyn Korsmeyer's** chief research areas are aesthetics and emotion theory. She recently completed a study of disgust as an aesthetic response entitled *Savoring Disgust: The Foul and the Fair in Aesthetics*. Her book *Making Sense of Taste: Food and Philosophy* (1999) explores the neglected gustatory sense of taste and its claims for aesthetic status. She also works in the area of feminist philosophy, and her latest book on this subject is *Gender in Aesthetics: An Introduction* (2004). Korsmeyer is a Professor of Philosophy at the State University of New York at Buffalo.





*Still Life with Apricots*, 2004. Oil on canvas. 20x16 inches. Private collection, Buffalo, NY

A special thank you to Martin Kruck for his extraordinary partnership  
and to family: Bill, Nancy, Isaac, Aaron and Elsbeth.

*Delightful, Delicious, Disgusting: Paintings by Mia Brownell* and its companion catalogue are made possible by institutional support from Southern Connecticut State University, Hunterdon Art Museum, Juniata College Museum of Art, Housatonic Museum of Art and the J. Cacciola Gallery. Additional support has come from several dynamic individuals participating in this project including: Darra Goldstein, Carolyn Korsmeyer, John Cacciola, Jenny Montgomery, Marjorie Frankel Nathanson, Rosemary Maravetz, Judy Maloney, Jennifer L. Streb, Monika Malewska, Robbin Zella and the Murmuration Collective.

This catalogue has been printed to accompany the traveling exhibition *Delightful, Delicious, Disgusting: Paintings by Mia Brownell*, on view in New York, New Jersey, Pennsylvania and Connecticut throughout the 2014 year. Title of the exhibition: From a chapter in *Savoring Disgust, The Foul and the Fair in Aesthetics* by Carolyn Korsmeyer. Photography and catalogue design: Martin Kruck. Essayists: Darra Goldstein and Carolyn Korsmeyer. Director statements by: Judy Maloney, Marjorie Frankel Nathanson, and Robbin Zella.



**JUNIATA**  
COLLEGE

J. CACCIOLA GALLERY

Hunterdon  
**Art** Museum  
conservation of art & culture



Southern Connecticut  
State University

## BIOGRAPHY

Mia Brownell was born in Chicago, Illinois to a sculptor and biophysicist. She has had solo exhibitions in major American cities including New York, Boston and Washington, DC. Mia's paintings are in several private, corporate, and public art collections including Addison Gallery of American Art, National Academy of Sciences, Fidelity Investments and Wellington Management. Her work has been reviewed and published in numerous publications including The Boston Globe, The Village Voice, New York Times, HiFructose and Artnet Magazine. Mia's paintings have been included in group exhibitions worldwide. She teaches painting and drawing in New Haven at Southern Connecticut State University. The J. Cacciola Gallery represents Mia in NYC.

## SELECT SOLO EXHIBITIONS

### 2014

J. Cacciola Gallery, New York, NY  
Hunterdon Art Museum, Clinton, NJ  
Juniata College Museum of Art, Huntingdon, PA  
Housatonic Museum of Art, Bridgeport, CT

### 2010

Sloan Fine Art, New York, NY  
Museum of Arts and Culture, New Rochelle, NY

### 2008

Metaphor Contemporary Art, Brooklyn, NY

### 2007

National Academy of Sciences, Washington, DC  
Judy Ann Goldman Fine Art, Boston, MA

### 2006

Big Orbit Gallery, Buffalo, NY

### 2005

Metaphor Contemporary Art, Brooklyn, NY

## SELECT RECENT GROUP EXHIBITIONS

### 2013

Food Physics, Center for Geometry and Physics, SUNY Stony Brook, NY  
Art of Science Policy, American Assn. for the Advancement of Science, D.C.  
Eye on the Storm, Housatonic Museum, Bridgeport, CT  
Eye on the Storm, Bob Rauschenberg Gallery, Fort Myers, FL

### 2012

Young Masters Art Prize, Gallery 27, London, UK  
It's Your Nature, Hans Weiss Newspace Gallery, Manchester, CT  
Peekskill Project V, Hudson Valley Center of Contemporary Art, Peekskill, NY  
Zooey, Lesley Heller Workspace, New York, NY  
Unnatural Variations, Akus Gallery, Williamantic, CT

### 2011

Kin, Sloan Fine Art, New York, NY  
Mia Brownell, Mira Hecht, Jason Rohlf, Judy a Saslow Gallery, Chicago, IL  
Food, Laverne Krause Gallery, Eugene, OR  
Ten years, Grimshaw-Gudewicz Gallery, Fall River, MA

### 2010

Where Lies Beauty, Mattatuck Museum, Waterbury, CT  
Aldrich Museum Radius Exhibition, Ridgefield Guild of Artists, CT  
Amuse Bouche, Sloan Fine Art, New York, NY  
CIGE, Beijing, China. Presented by Dvorak Sec Contemporary, Prague, CZ  
Black and White, Metaphor Contemporary Art, Brooklyn, NY  
Contemporary Still Life, Mikhail Zakin Gallery, Demarest, NJ  
Close to Nature, Bo Lee Gallery, Bath, UK

### 2009

Moments of Macabre, Bo Lee Gallery, Bath, UK  
Portluc Series, Dinter Fine Art, New York, NY  
Germ Welfare, The Shore Institute of Contemporary Arts, Long Branch, NJ

A Taste of Young New York, Dvorak Sec Contemporary, Prague, CZ

### 2008

How To Cook A Wolf, Dinter Fine Art, New York, NY  
Summer Salon, Sloan Fine Art, New York, NY  
Pretty Things: Confronting the Sensuous, Artspace, New Haven, CT  
The Westchester Biennial, Castle Gallery, The College of New Rochelle, NY

### 2007

US Department of State, Art in Embassies Program, Port Louis, Mauritius  
Punchbowl, Metaphor Contemporary Art, Brooklyn, NY

### 2006

YEA! (Young Emerging Artists), Westchester Arts Council, White Plains, NY  
Modern Edens: Permutations of Paradise, Spur Projects, Portola Valley, CA  
Survive/Thrive/Alive, Wave Hill Glyndor Gallery, Bronx, NY

### 2005

Caspar David Séance, Jack the Pelican Presents, Brooklyn, NY  
Synthesis and Distribution, Pace University Gallery, NY  
Shifting Affinities, Yale University School of Art, New Haven, CT

## COLLECTIONS

Addison Gallery of American Art, Andover, MA  
Eastern Connecticut State University, Williamantic, CT  
Fidelity Investments, Boston, MA  
Mattatuck Museum, Waterbury, CT  
National Academy of Sciences, Washington, DC  
State University of New York, Buffalo, NY  
University of Connecticut, Farmington, CT  
Wellington Management, Boston, MA  
Numerous Private Collections

## SELECT AWARDS AND HONORS

2012 University of Connecticut, Public Art Commission  
2010 New York Foundation for the Arts Strategic Opportunity Stipend  
2010 The Aldrich Contemporary Art Museum Radius Program  
2009 American Academy in Rome, Visiting Artist (January)  
2008 New York Foundation for the Arts Strategic Opportunity Stipend  
2007 US Department of State Art in Embassies Program  
2006 New York Foundation for the Arts Strategic Opportunity Stipend  
2005 New York Foundation for the Arts Strategic Opportunity Stipend  
2003 White Columns, Curated Artist Registry  
2000 Millay Colony for the Arts Fellowship  
Numerous awards from the Connecticut State University system

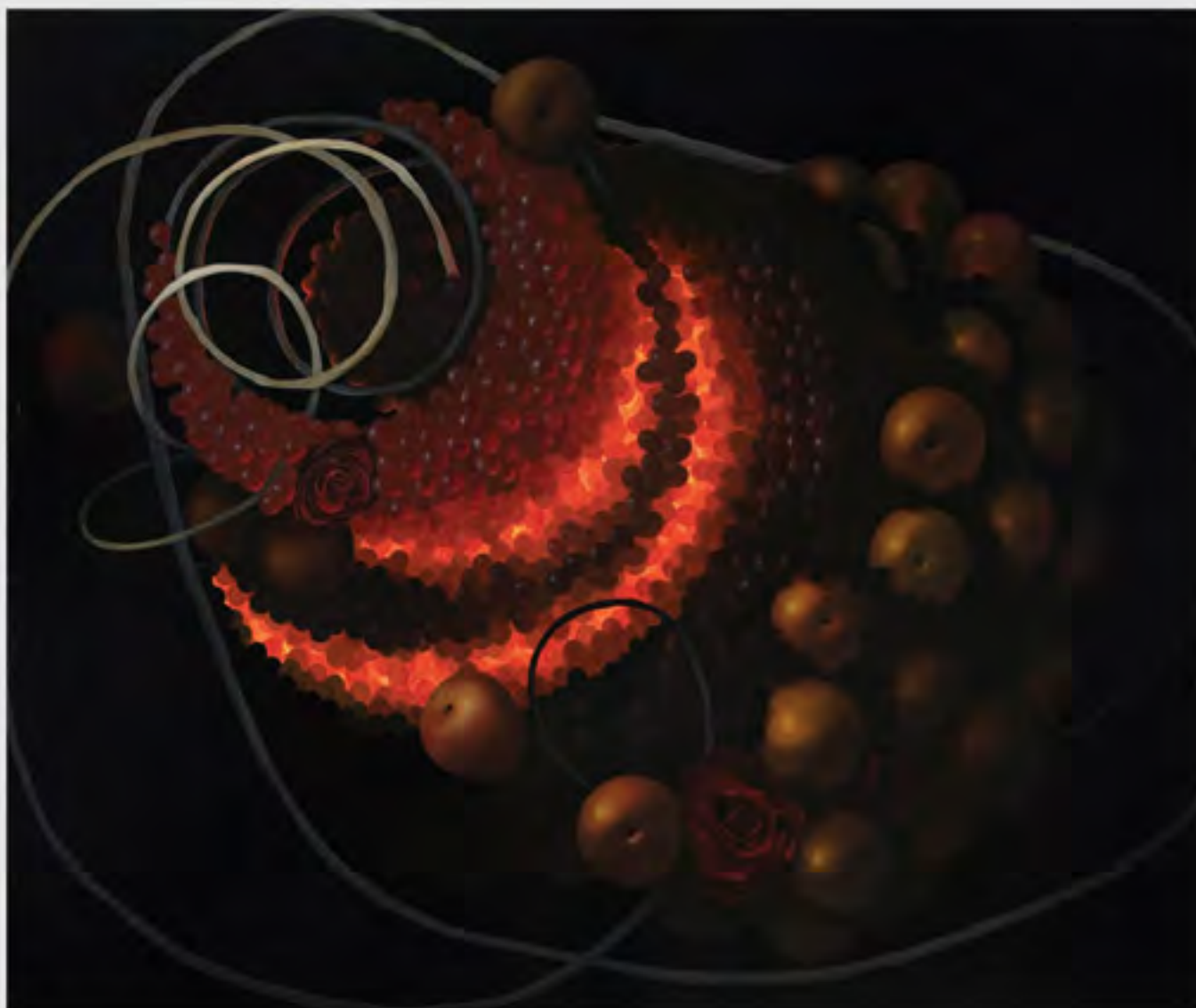
## SELECT BIBLIOGRAPHY

Brownell's work has been reviewed or published by Artnet Magazine, Village Voice, Bloomberg Press, The New York Times, Boston Globe, Washingtonian Magazine, New Haven Advocate, New Haven Register, Hartford Courant, Southern Life, Yale Daily News, The Buffalo News, Art Voice, The Spectrum, The Philadelphia Inquirer, The Journal News, Westchester Arts Council Journal, Antiques and The Arts Weekly, Garden Design, The Portland Phoenix, The Chautauquan Daily and the San Francisco Weekly. Her artwork has been featured in many publications including: Gastronomica: The Journal of Food and Culture, Chicago Art Journal, Issues in Science and Technology, Hi-Fructose Magazine and Convergence The Art Collection of the National Academy of Science. Notable reviews include The New Naturalism by Donald Kuspit published 2010 in Artnet Magazine.

## EDUCATION

1995 MFA Painting	State University of New York, Buffalo
1993 BFA Painting	Carnegie Mellon University
1993 Minor Ethics	Carnegie Mellon University





Inside cover: *Still Life with Villin Headpiece V*, 2014. Oil on canvas, 30x36 inches.  
Courtesy of the artist and J. Cacciola Gallery, New York.

Back cover: *Still Life with Helix*, 2014. Oil on canvas, 24x20 inches.  
Courtesy of the artist and J. Cacciola Gallery, New York.

