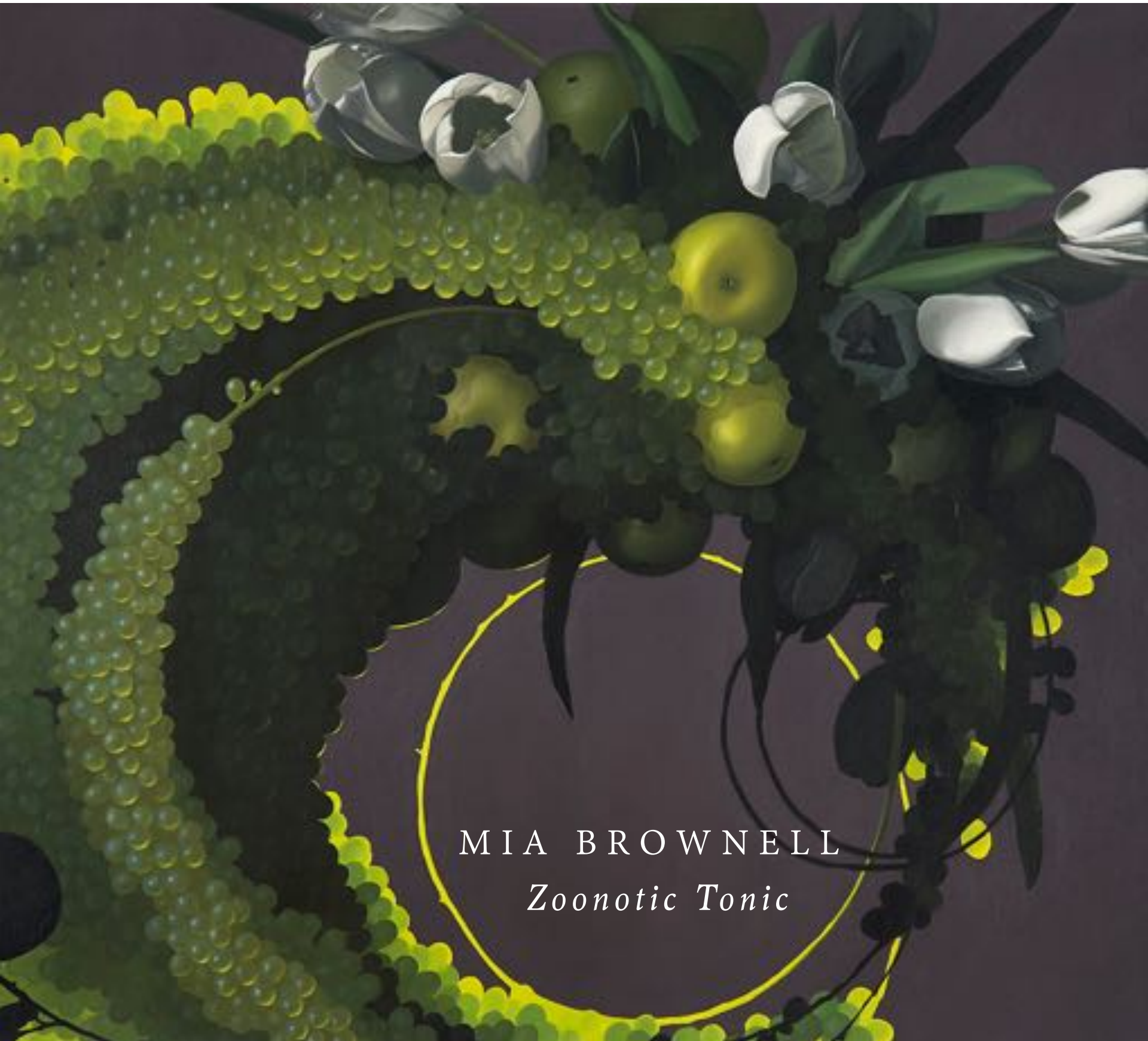


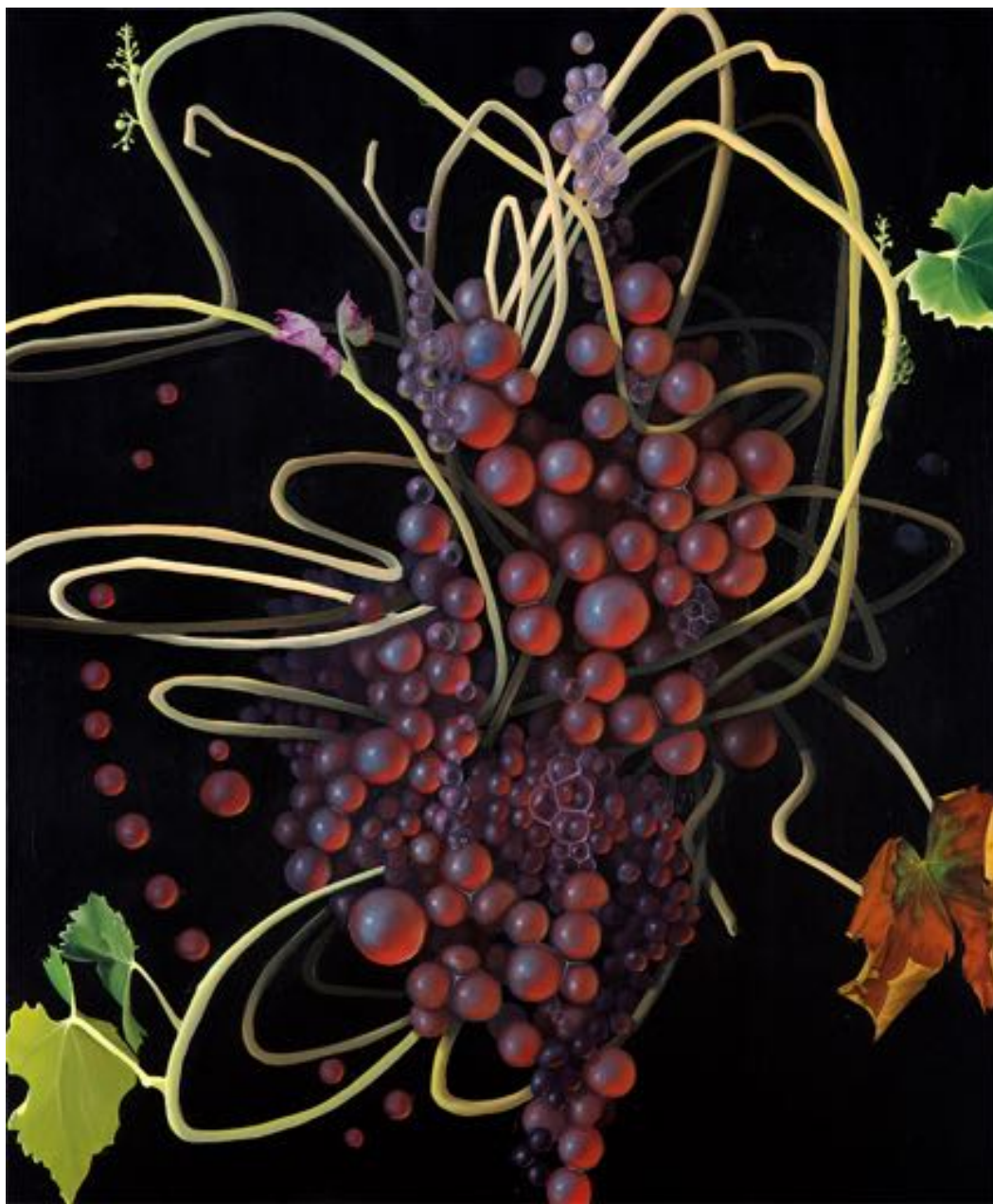
FRIESEN + LANTZ

FINE
ART



MIA BROWNELL
Zoonotic Tonic

MIA BROWNELL

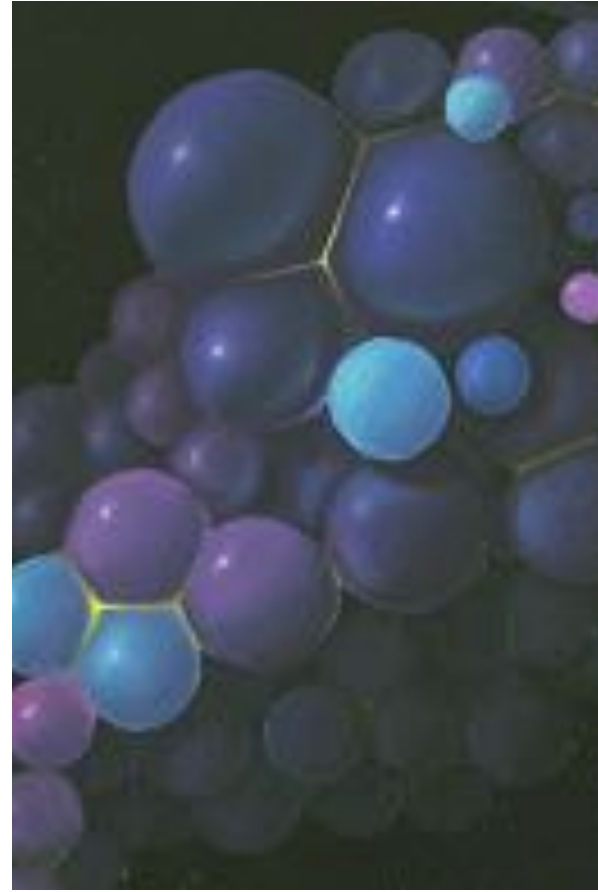


RECEPTION FOR THE ARTIST

11 March 2022 | 5:00-7:30pm

ARTIST TALK

12 March 2022 | 3:00-3:30pm



Z o o n o t i c T o n i c

Zoonotic: A zoonosis (zoonotic disease or zoonoses) is an infectious disease that is transmitted between species from animals to humans (or from humans to animals). Covid-19 is believed to be a zoonotic disease.

Tonic: an agent (such as a drug) that increases body tone; one that invigorates or refreshes; a carbonated flavored beverage.

Brownell's work focuses on primal questions about food – how it is grown to how it functions as a signifier in society – with a particular focus on scientific invention. If we are what we eat, then we can look to our food, how it is processed, shared, and consumed, for clues about ourselves, and what we may become. Suspect food markets that may start zoonotic pandemics, drug and vaccine development, and new research into bio-hacking photosynthesis in leaves, to name a few, are recent considerations in Brownell's investigation to reexamine and re-envision the traditions of the painted food still life as a faithful representation of nature.

In this new series, Brownell adds leaves to her vocabulary of spiraling, clusters of organic food matter to inspire a new color palate and point symbolically to the notion of transition. As our society moves from one form to another, and not only the shape that contends with a global pandemic, this series celebrates our collective mutation.



Still Life with Thoughts of Autumn, oil on canvas, 20 x 24 in, \$ 3,600.



Still Life with Autumn Sun, oil on canvas, 46 x 36 in, \$ 10,000.





TOXIC AND TONIC

MIA BROWNELL'S MEGAREALISM

By Peter Frank, February 2022

PETER FRANK is an art critic, curator, and editor based in Los Angeles, where he serves as Associate Editor of Fabrik Magazine. He began his career in his native New York, where he wrote for The Village Voice and The SoHo Weekly News and organized exhibitions for the Solomon R. Guggenheim Museum and the Alternative Museum. He is former Senior Curator at the Riverside (CA) Art Museum and former editor of Visions Art Quarterly and THE magazine Los Angeles, and was art critic for LA Weekly and Angeleno Magazine. He has worked curatorially for Documenta, the Venice Biennale, and many other national and international venues.





The world is too much with us, Wordsworth complained; but nowadays we worry that it will soon not be with us at all. However dismal affairs of state and society may seem, they pale in the face of nature's collapse – or, more precisely, nature's increasing hostility to humanity. Mia Brownell's exquisite celebrations of (mostly edible) flora seemingly vaunt the earth's bounty – notably in formal terms artists have used for centuries to represent our productive dominion over the earth. But Brownell's anachronism is knowing and pointed: positing veristic (and decorous) depictions of fruits and vines and glorious flowers in a contemporary context, she suggests that pictures and memories will be all we have left of these once-common, once-perennial plants.

This dire reading responds to the dark spirit that hovers behind and suffuses throughout Brownell's painting. The more immediate source for her pictorial extravagance is the enduring appetite of homo sapiens, eco-disaster or no, particularly as impacted by two recent, seemingly antithetical developments: the emergence of biotechnology and the rise of the "foodie" movement. The gourmet aspirations manifested in the latter stand, if anything, in ideological opposition to the cellular manipulation of edible plants (and animals). But both focus on "improving" humankind's interaction with its sources of nourishment – a goal whose implicit folly implicates itself in Brownell's eyes even as it fascinates her.





These canvases, then, are vanitas still (or not-so-still) lifes. They reflect the arrogance of man even while pleasing the eye and tantalizing the palate. The vanitas arrangement runs throughout the history of still life painting. The opulent concoctions of Dutch Baroque painting, in particular, are thinly veiled admonitions to muse upon the transitory nature of life – the plum wizens, the fowl expires of its wounds, and the centerpiece of the entire arrangement is a human skull and/or guttering candle. Brownell's oblique post-modern approach gives short shrift to these last, inedible symbols, but they haunt her work nonetheless, conjured by her recapitulation of traditional still-life stylization.

Caravaggio, too, prefigures Brownell's dramatic imagery, enmeshed as she has it in chiaroscuro. But her fanciful compositions, suspending her fruits, blooms, and tendrils in an indefinite space, draw on everything from Chinese-Japanese screen painting to 19th century American trompe-l'oeil. Her still life art is as much a hybrid as any genetically modified variety, mirroring our visual as well as gustatory gluttony. But Brownell posits these art-historical references with the same critical distance with which she investigates contemporary food-focused phenomena. She does not judge. Rather, she points at cognitive dissonances, and sets them against an almost invisible but still burgeoning doomsday scenario.

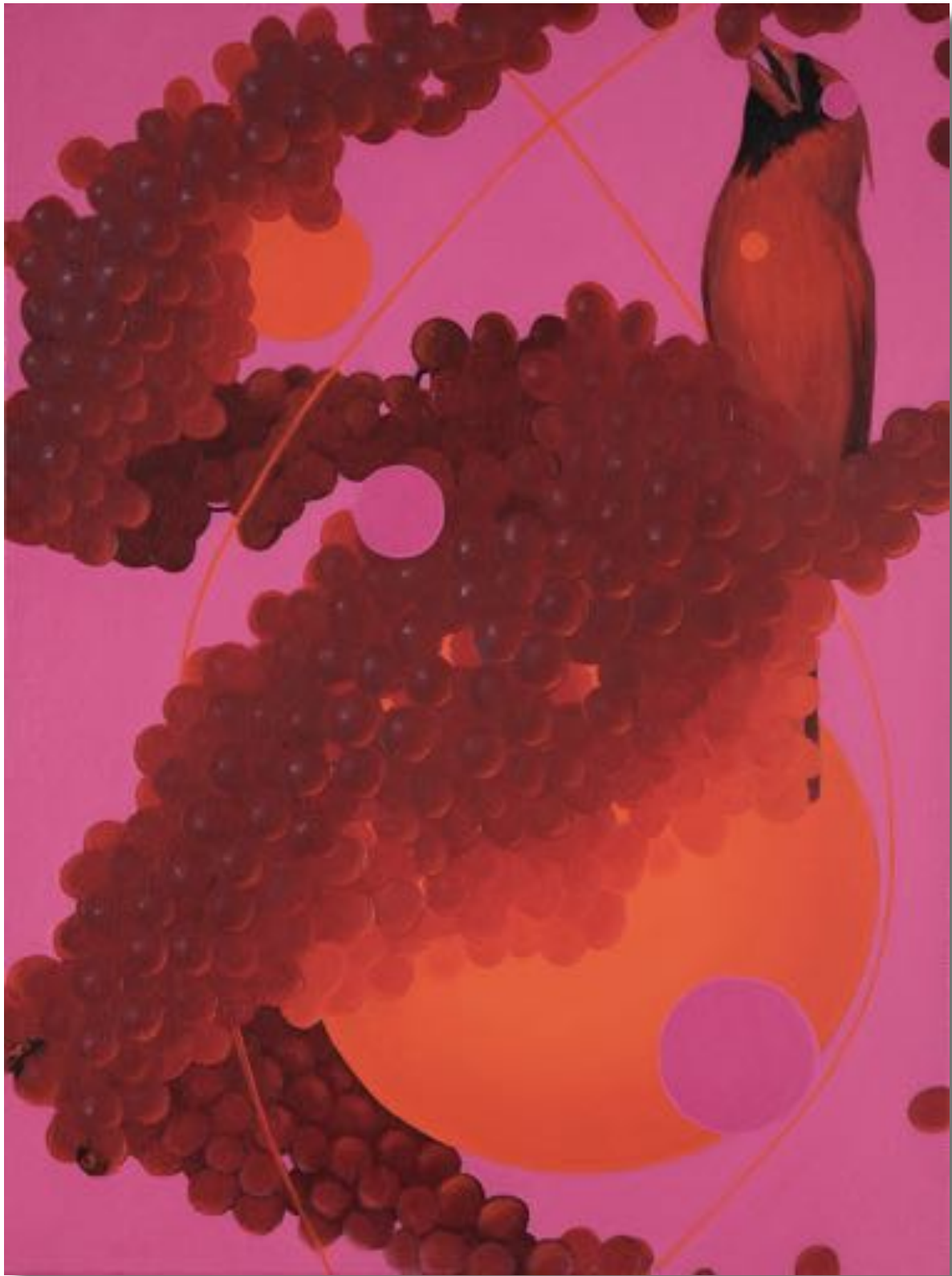
Mia Brownell lives among us, not among museum pieces. She looks back at bygone modes and mannerisms not simply to display her own adept proficiency, but to awaken in us our native sense of cosmic proportion. Her art speaks of the intertwinement, even interdependency, between our species and those of the growths we cultivate and forage. With the clock ticking louder and louder, Brownell feels an ever-greater responsibility to her message.

She is not prescribing a solution for global warming, or even for issues with biotechnology and world food inequities (which is what the gourmet movement problematizes symbolically). But she is setting such issues before us. Our cup runneth over, she cautions, with tonic and toxin equally.





Garden-Variety II, oil on canvas, 16 x 16 in, \$ 2,000.



Still Life with Cardinal Eating Grapes, oil on canvas, 16 x 12 in, \$ 1,500.

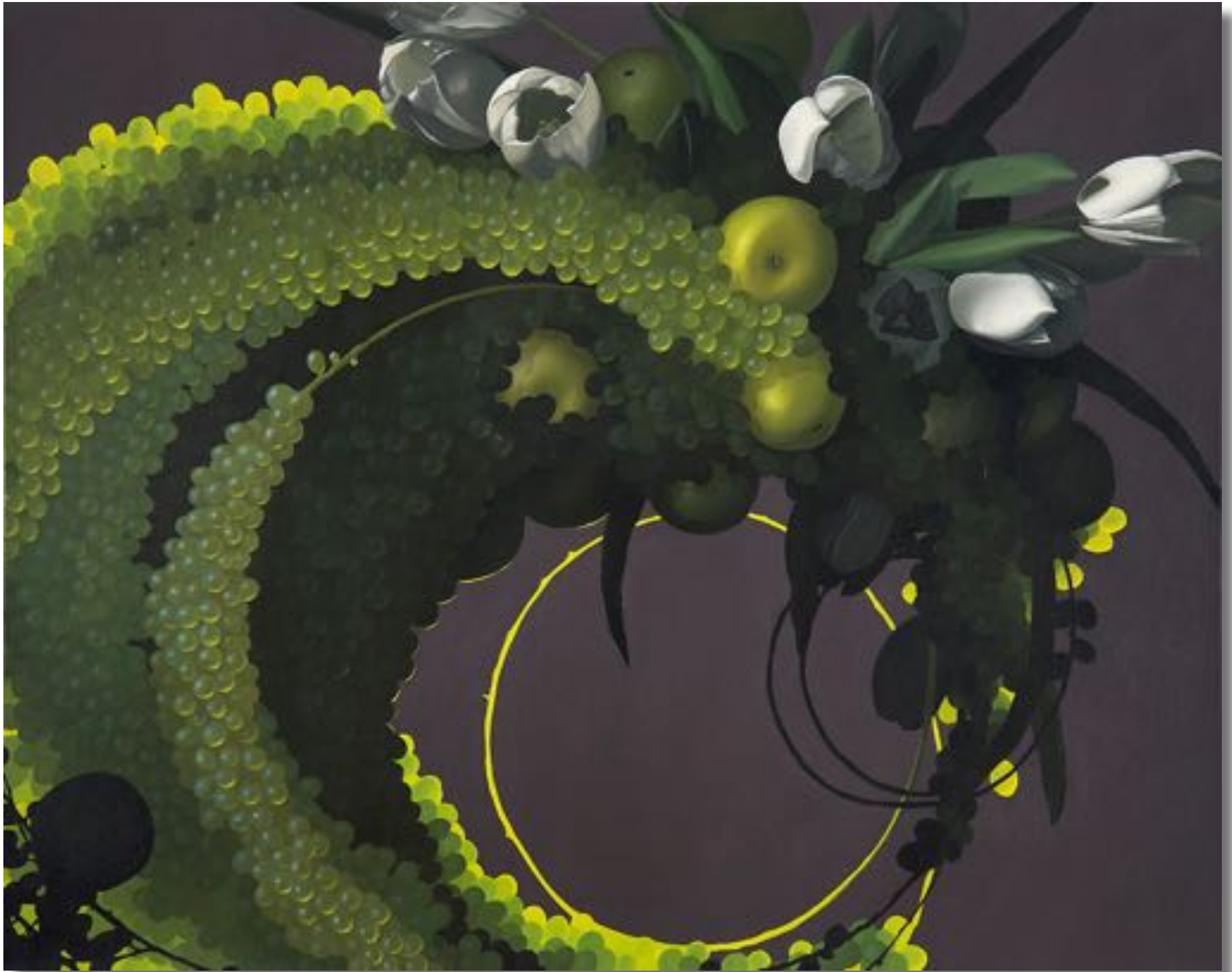




Tulips II, oil on canvas, 24 x 20 in, \$ 3,600.



Still Life with Indigo, oil on canvas, 12 x 16 in, \$ 1,500.



Pocket Posy, oil on canvas, 24 x 30 in, \$ 5,500.

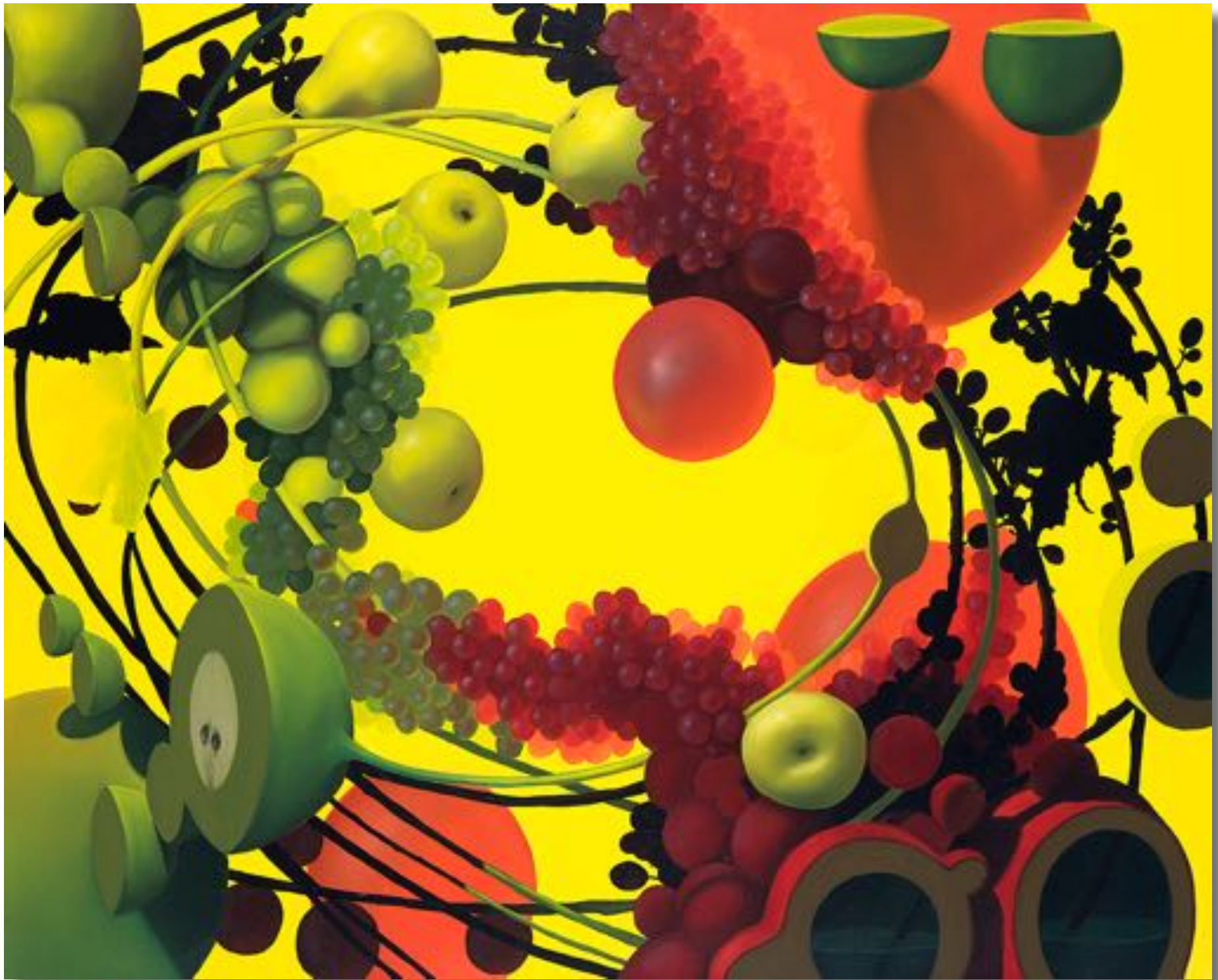


Rubisco Transport, oil on canvas, 46 x 36 in, \$ 10,000.

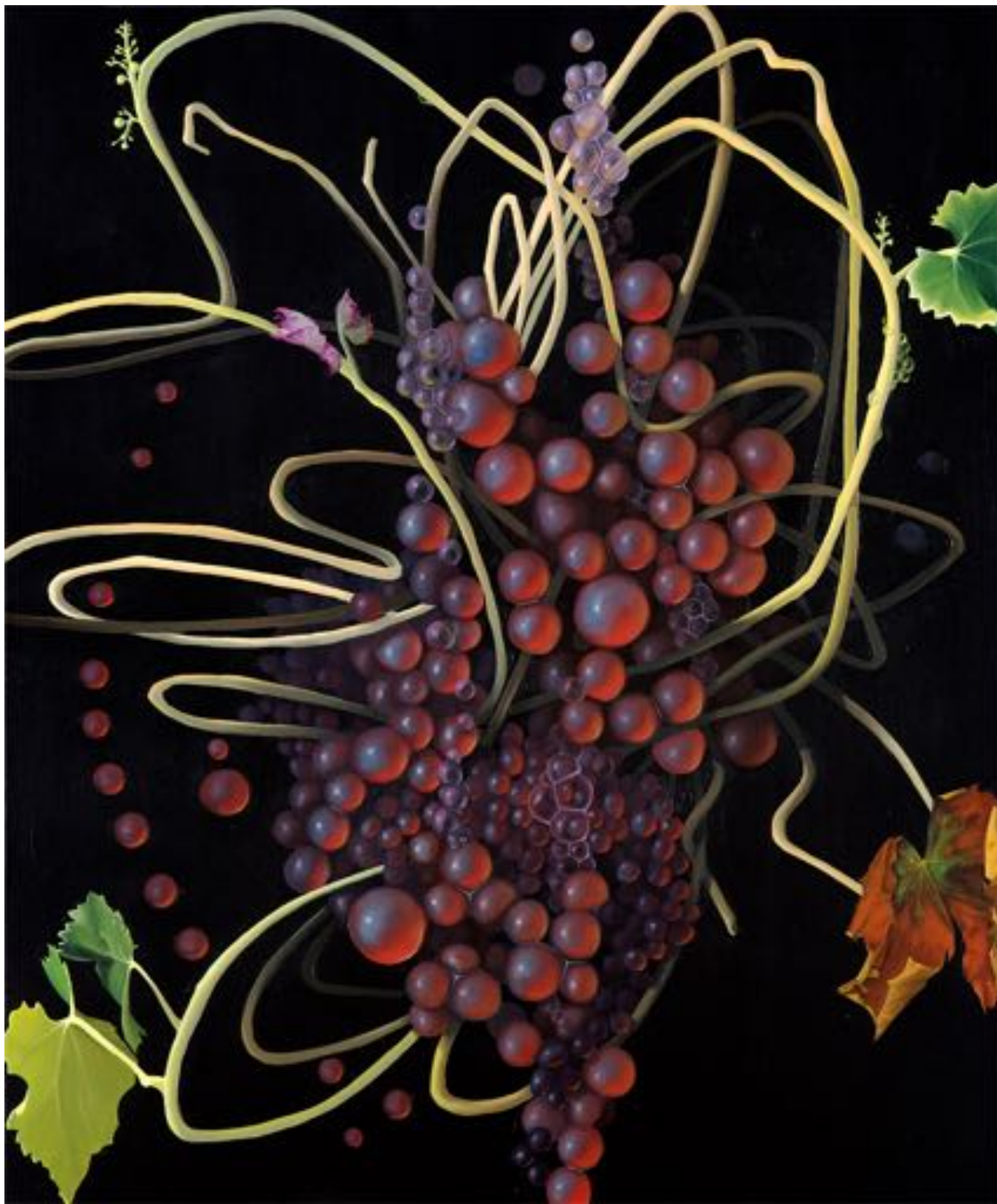




Garden-Variety I, oil on canvas, 24 x 20 in, \$ 3,600.



Still Life with Autumn Sun II, oil on canvas, 24 x 30 in, \$ 5,500.



Zoonotic Tonic, oil on canvas, 30 x 36 in, \$ 6,200.



MIA BROWNELL

CURRICULUM VITAE

EDUCATION

Professor of Art, Southern Connecticut State University, New Haven

MFA Painting State University of New York, Buffalo

BFA Painting Carnegie Mellon University

Minor Ethics Carnegie Mellon University

SELECTED SOLO EXHIBITIONS

2022 Zoonotic Tonic, Friesen+Lantz Fine Art, Sun Valley, ID

2018 Real Art Ways, Hartford, CT

2018 Fulginiti Pavilion for Bioethics and Humanities, Denver, CO

2015 Lemmerman Gallery, Jersey City, NJ

2014 J. Cacciola Gallery, New York, NY

2014 Housatonic Museum of Art, Bridgeport, CT

2014 Hunterdon Art Museum, Clinton, NJ

2014 Juniata College Museum of Art, Huntingdon, PA

2013 Food Physics, James Beard Foundation, New York, NY

2010 Stomach Acid Dreams, Sloan Fine Art, New York, NY

2010 Mia Brownell: Paintings, Museum of Arts and Culture, New Rochelle, NY

2008 Adventures of a Reluctant Omnivore, Metaphor, Brooklyn, NY

2008 Adventures of a Reluctant Omnivore, ArtGate, New York, NY

2007 Proteomics, National Academy of Sciences, Washington, DC

2007 Pears & Polypeptides, Judy Ann Goldman Fine Art, Boston, MA

SELECTED GROUP EXHIBITIONS

2022 Skeptical Realism, Artspace, Richmond, VA (two-person exhibition)

2021 Luscious. Tasty. Delicious, Barrett Art Center, Poughkeepsie, NY

2020 Pollinators, Riverside Park and Art Student League, NY, NY

2019 Skeptical Realism, Hunterdon Art Museum, Clinton, NJ (two-person)

2019 Collection at Rose Hill, Mattatuck Museum, Waterbury, CT

2018 Lost Pollinators, Goodwin Fine Art, Denver, CO

2016 Sloan Fine Art Salon, Bert Green Fine Art, Chicago, IL

2015 The Omnivore's Dilemma: Visualized, University of Connecticut, Storrs

2015 Conventional Biopolymers, Goodwin Fine Art, Denver, CO

2015 Hallwalls Contemporary Art Center, Buffalo, NY

2015 Murmuration Collective, Miranda Arts Project Space, Port Chester, NY

2014 Friesen Gallery, Sun Valley, ID

2014 Peristalsis, Air Circulation, Brooklyn, NY

SELECTED GROUP EXHIBITIONS CONT.

- 2013 Food Physics, Center for Geometry and Physics, SUNY Stony Brook, NY
- 2013 Art of Science Policy, American Association for the Advancement of Science, D.C.
- 2013 Eye on the Storm, Bob Rauschenberg Gallery, Fort Myers, Curated by D. Lombardi
- 2013 Undertow, Sloan Fine Art, New York, NY
- 2012 Young Masters Art Prize, Sphinx Fine Art, London, UK
- 2012 It's Your Nature, Hans Weiss Newspace Gallery, Manchester, CT
- 2012 Peekskill Project V, Hudson Valley Center of Contemporary Art, Peekskill, NY
- 2012 Zooey, Lesley Heller Workspace, New York, NY
- 2012 Unnatural Variations, Akus Gallery, Willimantic, CT
- 2011 Kin, Sloan Fine Art, New York, NY
- 2011 Mia Brownell, Mira Hecht, Jason Rohlf, Judy a Saslow Gallery, Chicago, IL
- 2011 Food, Laverne Krause Gallery, Eugene, OR, Curated by Allison Carruth
- 2011 Ten years, Grimshaw-Gudewicz Gallery, Fall River, MA. Curated by K. Hancock
- 2010 Where Lies Beauty, Mattatuck Museum, Waterbury, CT. Curated by C. Roznoy
- 2010 Aldrich Museum Radius Exhibition, Ridgefield Guild of Artists, CT
- 2010 Amuse Bouche, Sloan Fine Art, New York, NY
- 2009 A Taste of Young New York, Dvorak Sec Contemporary, Prague, CZ
- 2009 Moments of Macabre, Bo Lee Gallery, Bath, UK

SELECTED PUBLIC EXHIBITIONS

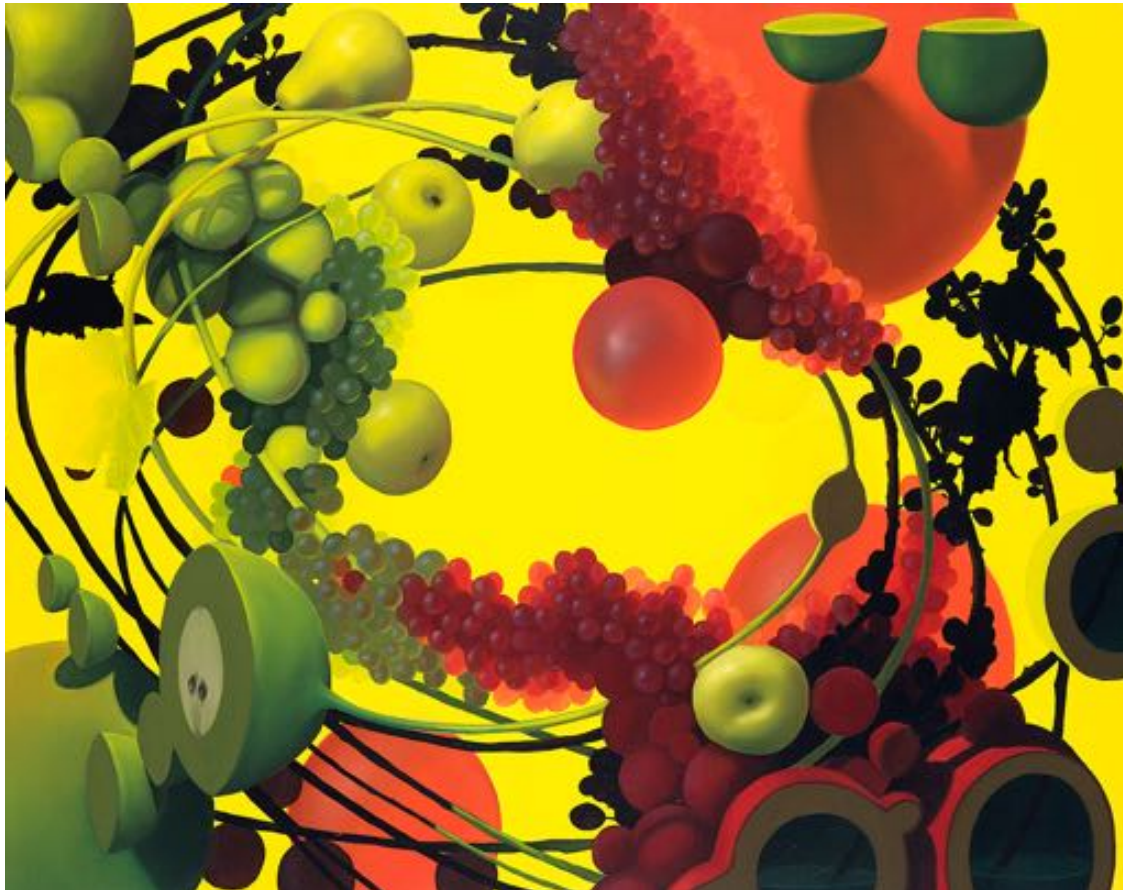
- Addison Gallery of American Art, Andover, MA
- Eastern Connecticut State University, Willimantic, CT
- Fidelity Investments, Boston, MA
- Housatonic Museum of Art, Bridgeport, CT
- Hunterdon Art Museum, Clinton, NJ
- Mattatuck Museum, Waterbury, CT
- National Academy of Sciences, Washington, DC
- State University of New York, Buffalo, NY
- University of Connecticut, Farmington, CT
- Wellington Management, Boston, MA

SELECTED HONORS & AWARDS

- 2020 City of Geneva, New York, Public Art Commission
- 2018 American Academy in Rome, Visiting Artist (October)
- 2014 -16 US Department of State Art In Embassies Program (Hong Kong)
- 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

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CONTACT:

YANNA LANTZ

yanna@friesenlantz.com