

An abstract artwork by Connie Brown. The composition is a dense, layered collage of organic, leaf-like shapes. The color palette is vibrant and varied, including deep reds, blacks, greens, blues, and yellows. The shapes are layered, creating a sense of depth and movement. The overall style is expressive and gestural, with visible brushstrokes and a rich, textured appearance. The text 'CONNIE BROWN' is centered in the middle of the image in a bold, black, sans-serif font.

CONNIE BROWN

Connie Brown

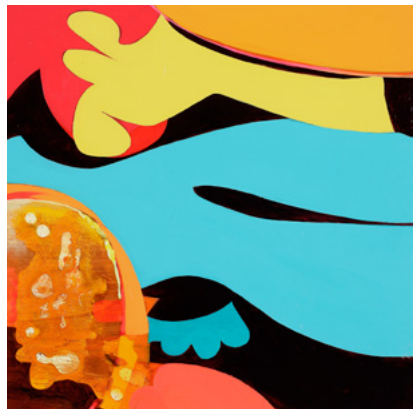
Chromatic Journeys

March 1 - 26, 2022

Essay by Patricia Miranda

THE PAINTING CENTER

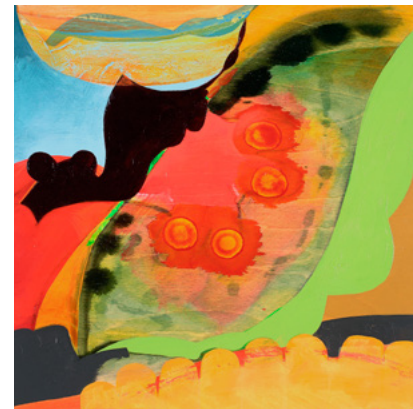
547 West 27th Street, Suite 500, NY, NY 10001, 212-343-1060
Tues 10-4 pm, Wed-Sat 11-6 pm, www.thepaintingcenter.org



Top Left:
Eavesdropping, 2022
Acrylic on panel
10 x 10 inches



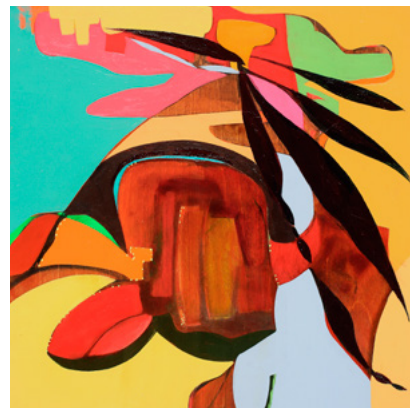
Top Center:
Canoodle, 2022
Acrylic on panel
10 x 10 inches



Top Right:
Vamoose, 2022
Acrylic on panel
10 x 10 inches



Bottom Left:
Flippant, 2022
Acrylic on panel
10 x 10 inches



Bottom Center:
Brouhaha, 2022
Acrylic on panel
10 x 10 inches



Bottom Right:
Celestial, 2022
Acrylic on panel
10 x 10 inches

Snap Crackle Pop: The Fantastical Gardens of Connie Brown

Cartoon characters, lava lamps, tropical organics, and psychedelic dreamscapes all come to mind when encountering Connie Brown's saturated paintings. Globular shapes roll around like intoxicated fruit, cartoon fingers poke into bulging stomachs, the full tilt chroma and dense pictorial space push against the surface in claustrophobic joyousness. There's elegance and also humor in these amorphic shapes; their curvy bodies bump against one another in a jovial dance. The organic shapes resemble seeds, leaves, fruit, fish, alongside more figural forms of fingers, lips, stomach and intestines. This is an organic jamboree, where plant, animal, and human form procreate in a landscape of heightened synthetic color.

In Flight and *Whirlybird*, the figural shapes sway like ripe fruit; *Lofty* seems to be underwater in a colorful sea, with magical flora and fauna swimming by. In *Swimmies* and *Gallivant*, the fruit has gone radioactive, *On Cloud Nine* is a rowdy peacock with a tease of feathers framing its implied head and body. Narrative seems ever close by in the work, a protected dream world moving in front of our eyes as we press against the glass.

Clearly Brown revels in color, her unearthly quinacridone reds, dairylike and hansa yellows vibrate with and against one another in the shallow space. Her palette is a puzzle of opaque neon turquoise and minty green vying for attention with transparent iron oxides. Chromatic flat cool colors hover in indeterminate gravity in the square format, simultaneously pushing out and floating behind the warm yellows and browns. And always there is a bright swath of cadmium orange or vivid red cutting the space, offset by chromatic blacks created with sap green and anthraquinone blue. This is a riot of color, a late afternoon tropic, a hallucinogenic solar system, where the teeming flora of Henri Rousseau meets the hard edge of poppy digital color.

Patricia Miranda, January 2022

Flight, 2020
Acrylic on panel
36 x 36 inches



Stacked, 2021
Acrylic on panel
36 x 36 inches



Whirlybird, 2021
Acrylic on panel
36 x 36 inches



Hoopla, 2020
Acrylic on panel
36 x 36 inches



Creeping, 2019
Acrylic on panel
36 x 36 inches



Swimmies, 2021
Acrylic on panel
36 x 36 inches



Gallivant, 2021
Acrylic on panel
48 x 36 inches



On Cloud Nine, 2021
Acrylic on panel
36 x 48 inches



Fabricate, 2021
Acrylic on panel
24 x 48 inches



Gotcha, 2021
Acrylic on panel
24 x 48 inches



Connie Brown

Connie Brown is an abstract painter who lives and works in Connecticut. She received her BFA in Studio Art from the University of Arizona. She has exhibited extensively in Connecticut and New York; her paintings are in the collection at the Stamford Hospital in Connecticut. Brown is a member of The Painting



Center in New York in addition to being an artist member at the Silvermine Guild in New Canaan, CT.

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Photography: Patrick Vingo

Special thanks to Patricia Miranda for her insightful essay.

