

The background is a dense, textured abstract composition. It features a palette of various shades of teal, turquoise, and seafoam green, with a prominent circular shape in shades of purple and magenta on the left side. The texture is reminiscent of thick, layered paint or a rough, weathered surface, with visible brushstrokes and ridges. The overall effect is organic and somewhat chaotic, with the colors blending and separating in a way that suggests movement and depth.

High Tide

PETEY BROWN

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PAINTINGS

Bowery Gallery Invitational
June 20–July 8, 2017
New York, NY

cover: *Alone in the Sea*, detail

design: **Paula Heisen** design•imaging



Under, oil on canvas, 30 x 24 inches, 2015-16

Petey Brown's Water Signs

At its inception, Impressionism extended what was known at the time as Realism – Courbet's (and others') jettisoning of Romanticism and Classicism alike in favor of making paintings truer to the appearance of real life. The nature of the Impressionist project was optical. As Cézanne admitted in exasperation to Vollard, "Monet is only an eye, but my God what an eye!"

But it's in the nature of art for its mechanisms to make themselves felt with ever increasing force. Late Monet was only realist in a manner of speaking. The lily pond did shimmer in the morning mist, no doubt. But the paint told the story, not in the form of documentary, but parable.

Fast-forward a hundred-plus years. The Impressionist method – figuration executed as an array of lively daubs – is now an long-absorbed item of technical vocabulary. Like any vocabulary, it can be used in contemporary ways. That's where Petey Brown picks up.

Her innovation isn't just to introduce swimmers into Monet's nacreous depictions of water, horizon line hiked over the top of the picture, although that in itself is a delightful notion. It's also to use the daub in a notational or graphic way, not so much to show what the swimmers looked like paddling around in the surf, but to mark their very presence: let it be known, a human was here. The figure in *Alone in the Sea* (2016) is recognizable as such through her raspberry bathing cap and fragmented silhouette. It doesn't look like someone observed, but someone abstracted, a sign for an awed recollection of the ocean.



Red Splash, oil on paper on panel, 12 x 12 inches, 2016

Realizing that fragments would reconstitute the whole in the viewer's imagination, Brown pushed that aspect of her work until the waters began sprouting feet. In *Floating* (2016), ten toes (and a nose to boot) arise from waters painted cobalt and lichen green. The orange in the sky indicates dusk, but the twin suns setting into the ocean are the feet themselves, glowing hot with radiance. *Feet, Yellow* (2016) advances still further. All that the viewer can see of the bather are the upturned

feet and forelegs of his diving form, drawn with a dark magenta line. Brown has raised the color temperature past what we encounter in real life – ambers and golds that apply the memory of hot summer sands to the ocean itself.

Given larger scales to work with, such as the diptychs in this series, Brown extends her vocabulary into pictures that are decorative in the profound sense, bathing caps punctuating an endless, pearlescent sea as a sparse pattern of colored dots. They are as evocative and charming as a Rinpa folding screen. Conscientiously pursuing a handful of cherished affections for method and subject, Brown has unearthed something significant.

–Franklin Einspruch, 2017



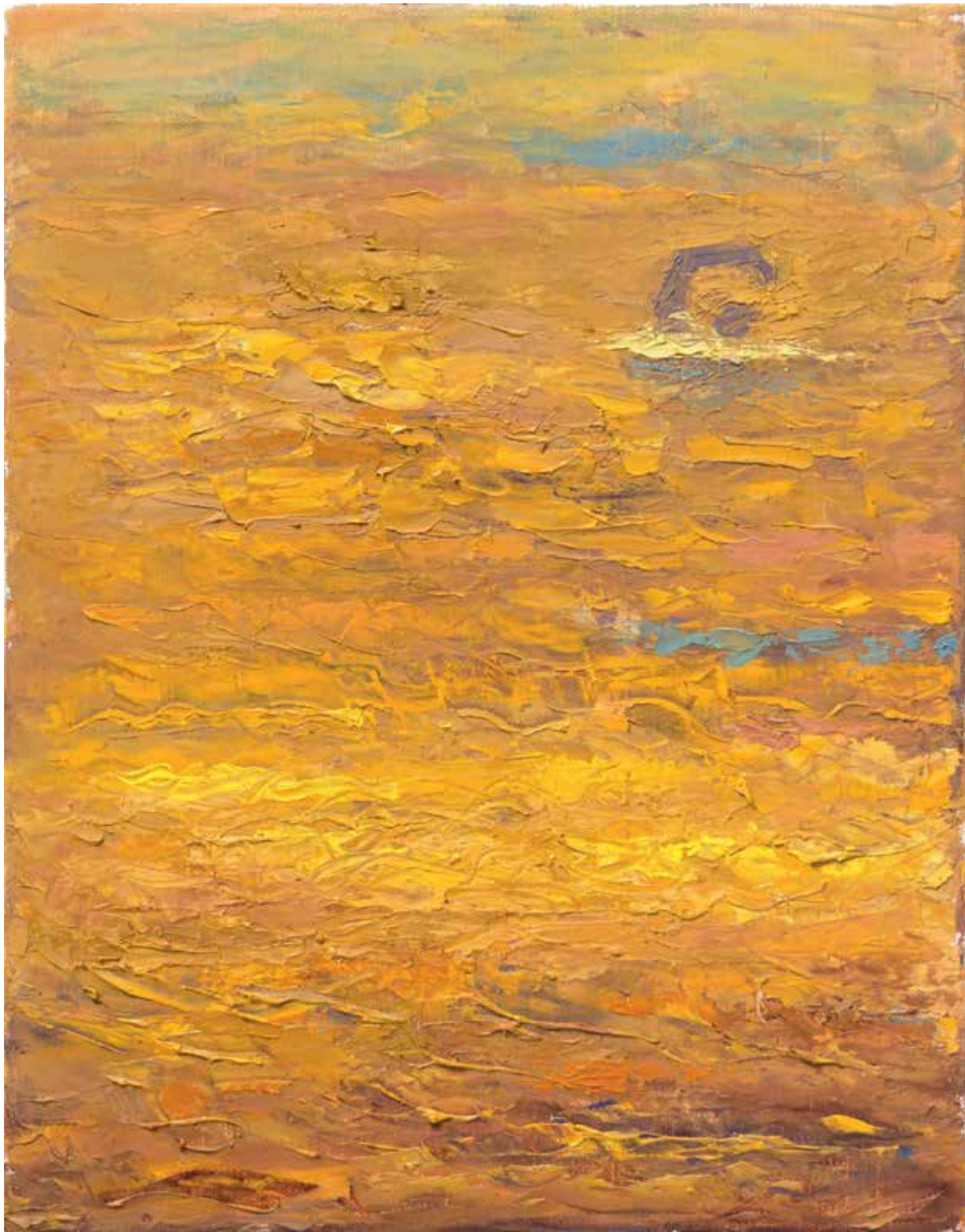
Shadow Splash, oil on linen, 12 x 16 inches, 2017



Two, oil on linen, 20 x 16 inches, 2016



Sand, oil on panel, 10 x 8 inches, 2015-17



Bronze, oil on linen, 14 x 11 inches, 2017

“...let it
be known:
a human
was here.”

– *Franklin Einspruch*



Floating, oil on linen, 16 x 12 inches, 2016



diptych: *High Tide*, oil on canvas, 40 x 60 inches, 2016



“...ambers and
golds that apply
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—Franklin Einspruch

Feet, Yellow, oil on paper on panel, 12 x 9 inches, 2016



Alone in the Sea, oil on canvas, 14 x 11 inches, 2017



Pink Purple, oil on canvas, 12 x 16 inches, 2017



Wave, oil on paper on panel, 12 x 9 inches, 2017



Under 3, oil on linen, 14 x 11 inches, 2017

“...someone abstracted, a sign for an awed recollection of the ocean.”

– *Franklin Einspruch*



diptych: *Dive*, oil on linen, 20 x 8 inches, 2016

Petey Brown

140 Park Place, Brooklyn, New York, 11217

Studio: 450 Broome Street, New York, NY, 10013 | 917.747.6048

www.peteybrown.com | petey@peteybrown.com



Pushup, oil on paper on canvas, 12 x 16 inches, 2016

SOLO EXHIBITIONS

2017 Bowery Gallery, Invitational, New York, NY

2014 AIR Gallery, Brooklyn, NY

2009 SUNY, Morrisville, New York, NY

1989 Hunsaker/Schlesinger Gallery, Los Angeles, CA

1987 David Brown Gallery, Provincetown, MA

1986 Patricia Heesy Gallery, New York, NY

David Brown Gallery, Provincetown, MA

1985 Patricia Heesy Gallery, New York, NY

1984 Newton Arts Center, Newton, MA

1983 Helen Shlein Gallery, Boston, MA

1981 Newton Arts Center, Newton, MA

SELECTED GROUP EXHIBITIONS

2017 Gallery North, *Portraits and Figures*, Setauket, NY

Drawing Rooms, *Big Small Show*, Jersey City, NJ

David&Schweitzer Contemporary, *Selections from the Flatfile*, Brooklyn, NY

Mishkin Gallery, *Small Works Show*, Richard Timperio curator, New York, NY

Westbeth, *On the Shoulders of Giants*, Thaddeus Raddell curator, New York, NY

2016 First Street Gallery, Juried Show, Lori Bookstein curator, New York, NY

Denise Bibro Fine Art, *Art From The Boros IV*, New York, NY

Prince Street Gallery, Juried Show, Graham Nickson curator, New York, NY

Baruch College, Juried Show, Richard Timperio curator, New York, NY

2014 Boston University, *Alumnae Show*, Boston, MA

2008 Prince Street Gallery, New York, NY

2006 National Academy of Design, *Invitational*, New York, NY

2003 I-20 Gallery, New York, NY

2001 A.I.R. Gallery, New York, NY

1996 Gallery 148, New York, NY

1992 Artists Space, New York, NY

1990 OIA Gallery, New York, NY

1989 City University, New York, NY

Hunsaker/Schlesinger Gallery, Los Angeles, CA

1988 Van Straaten Gallery, Chicago, IL

1987 Patricia Heesy Gallery, New York, NY

Hunsaker/Schlesinger Gallery, Los Angeles, CA

1986 Patricia Heesy Gallery, New York, NY

Helander Gallery, Palm Beach, FL

Edison Community College, Fort Meyers, FL

Appalachian State University, Boone, NC

Baltimore Museum of Art, Baltimore, MD

1985 Patricia Heesy Gallery, New York, NY

SELECTED GROUP EXHIBITIONS con.

- 1984 John Christian Gallery, New York, NY
Berkshire Art Museum, Pittsfield, MA
Provincetown Group Gallery Invitational, Provincetown, MA
Fitchburg Art Museum, Fitchburg, MA
- 1983 Boston Visual Artists Union, Boston, MA
deCordova Museum, Lincoln, MA
West End Gallery, Provincetown, MA
Provincetown Art Association, Provincetown, MA
- 1982 Helen Shlien Gallery, Boston, MA
- 1981 Danforth Museum, Framingham, MA
Northeastern University, Boston, MA
- 1979 Federal Reserve Bank, Boston, MA
- 1978 Keene State College, Keene, NH
Cambridge Art Association, Cambridge, MA
- 1977 Salem State College, Salem, NH

COMMISSIONS

- Marriot Hotel, Tampa, FL
Embassy Suites Hotel, Parsippany, NJ
Phyllis Miriam Residence, New York, NY
Loews Hotel, Santa Monica, CA
Four Walls Eight Windows Publishing Co., New York, NY
The Floridian Hotel, Vero Beach, FL
Conrad Hotel, Uruguay

PUBLIC COLLECTIONS

- Library of Congress, Washington, D.C.
Coca-Cola USA, Atlanta, GA
DeCordova Museum, Lincoln, MA
Principal Financial Group, Des Moines, IA
Robinson's Department Stores, Los Angeles, CA
Checkers Hotel, Santa Monica, CA
Southeast Banking Corporation, Miami, FL
Westin Hotel, Kawaii, HA
Four Seasons Resort Club, Carlsbad, CA

REVIEWS

- New York Times, April 19, 1985, Grace Glueck
Boston Globe, December 13, 1984, Christine Temin
Boston Globe, *Critic's Tip*, December 6, 1984, Robert Taylor
Art New England, March, 1983, Eugene Narrett
Boston Globe, *Critic's Tip*, June, 1983, Christine Temin
Art New England, May, 1981, Katherine Nahum
Newton Times, January, 1977, Katherine Nahum

EDUCATION

- Boston University School of Fine and Applied Arts; BFA, 1976



Red Cap, gouache, 8 x 8 inches, 2017

