

An abstract painting by Joanne Greenbaum, featuring a vibrant and complex composition. The background is a rich, textured yellow, overlaid with bold, expressive brushstrokes in shades of purple, blue, and pink. The painting includes various organic shapes, some resembling faces or masks, and a dense network of dark, swirling lines that create a sense of movement and depth. The overall effect is one of dynamic energy and emotional intensity.

# NINO MIER GALLERY

LOS ANGELES | BRUSSELS | NEW YORK | MARFA

## JOANNE GREENBAUM

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**BIOGRAPHY**

# Joanne Greenbaum

**b. New York, NY**

**Lives and works in New York, NY**



New York-based artist Joanne Greenbaum has explored congestion and space, order and chaos, and color and blankness as central tensions animating her frenetic, lively works for three decades. The irreverence of graffiti, the meandering quality of doodles, the psychological charge of handwriting, and the spatial awareness of blueprinting are all invoked across Greenbaum's vibrant, and challenging drawings and paintings.

Drawing is a central pillar of the artist's work, occupying a position as important as – and foundational to – her painting. Greenbaum draws constantly, and through that physical, meditative, and hermetic work, develops visual idioms centered on form and color that evolve over the course of many iterations. For instance, a series of ball-point pen drawings – a mainstay of her career – represent layered, heavy geometric forms budding amid tangles of looping, lighter-toned scribbles. Despite their similarities, the impressions left by the formal structure of each work change significantly. At times, the painted and drawn forms resemble abstracted architectural plans or urban topographies, and at others, they resemble the hazy shapeliness of paintings by Orphists such as Robert Delaunay and Francis Picabia. Greenbaum employs a panoply of materials to create her drawings, from ballpoint pen and archival marker to colored pencil, gouache, and watercolor. As John Yau put it in *Hyperallergic*: “In contrast to many of her contemporaries who have established a set of constraints within which to work – and this can be a grid, choice of colors, size of the canvas, or even subject matter – Greenbaum seems intent on leaving no avenue unexplored.”

*Joanne Greenbaum (b. New York, NY, US; lives and works in New York, NY, US) earned a BA from Bard College in 1975. Greenbaum is the recipient of numerous awards and fellowships, including The Gwendolyn Knight Lawrence Award from the Academy of Arts and Letters, New York, NY; The Joan Mitchell Foundation Grant; Artist in Residence at The Chinati Foundation, Marfa, TX; The Pollock-Krasner Foundation Grant; and the John Simon Guggenheim Memorial Foundation Grant. Greenbaum has exhibited internationally including at the Nerman Museum of Contemporary Art, Overland Park, KS; Kusthalle Düsseldorf, Dusseldorf, DE; and MoMA PS1, New York, NY; among many others. She has also been the subject of two major retrospectives of her work, one presented at the Haus Konstruktiv in Zurich, Switzerland, and at the Museum Abteiberg in Monchengladbach, Germany; and the other at The Tufts University Art Galleries at the School of the Museum of Fine Arts in Boston, MA, and the Otis College of Art and Design in Los Angeles, CA. Her work is included in the collections of the Brandeis Rose Art Museum, Waltham, MA; CCA Andratx, Majorca, ES; Hammer Museum, Los Angeles, CA; Haus Konstruktiv Museum, Zurich, CH; Herbert F. Johnson Museum of Art at Cornell University, Ithaca, NY; Museum Abteiberg, Monchengladbach, Germany; Museum of Fine Arts, Boston, MA; The Nerman Museum of Contemporary Art, Overland Park, KS; and the Ross Art Collection at the University of Michigan, Ann Arbor, MI.*

An abstract artwork featuring a dark, textured background. Large, wavy, purple and yellow shapes dominate the composition, resembling stylized waves or organic forms. Interspersed are patches of bright green and blue, along with small orange and brown specks. The overall effect is vibrant and dynamic.

**SELECTED WORKS**



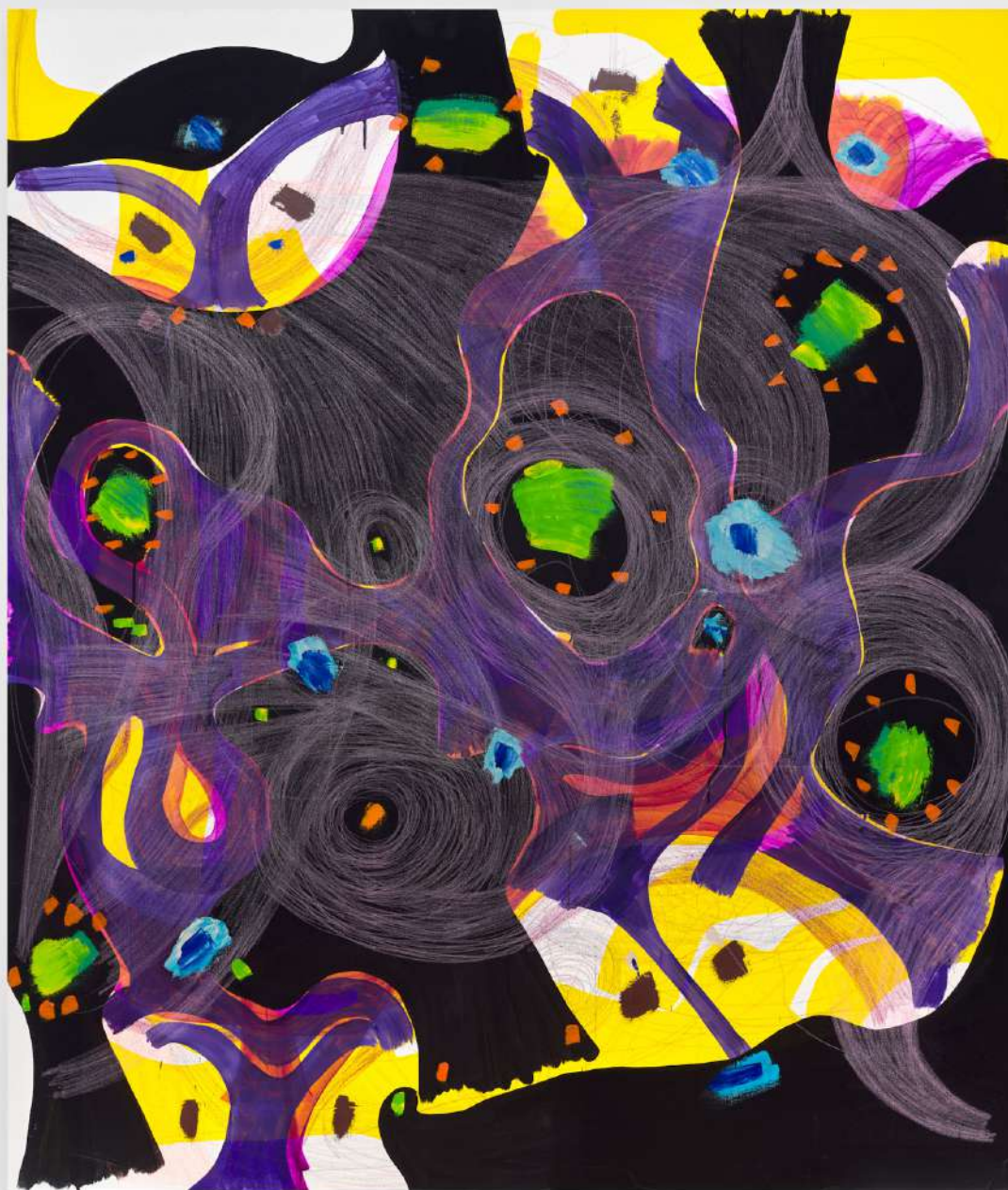
*Untitled, 2022*  
Flashe and marker on canvas  
75 x 65 in  
190.5 x 165.1 cm  
(JGR22.040)



*Untitled, 2021*  
Oil, flashe, and acrylic on canvas  
64 x 57 in  
162.6 x 144.8 cm  
(JGR21.004)







*Untitled, 2022*  
Oil, flashe, and acrylic on canvas  
70 x 60 in  
177.8 x 152.4 cm  
(JGR22.002)



*Untitled, 2022*  
Oil, flashe, and acrylic on canvas  
75 x 65 in  
190.5 x 165.1 cm  
(JGR22.039)

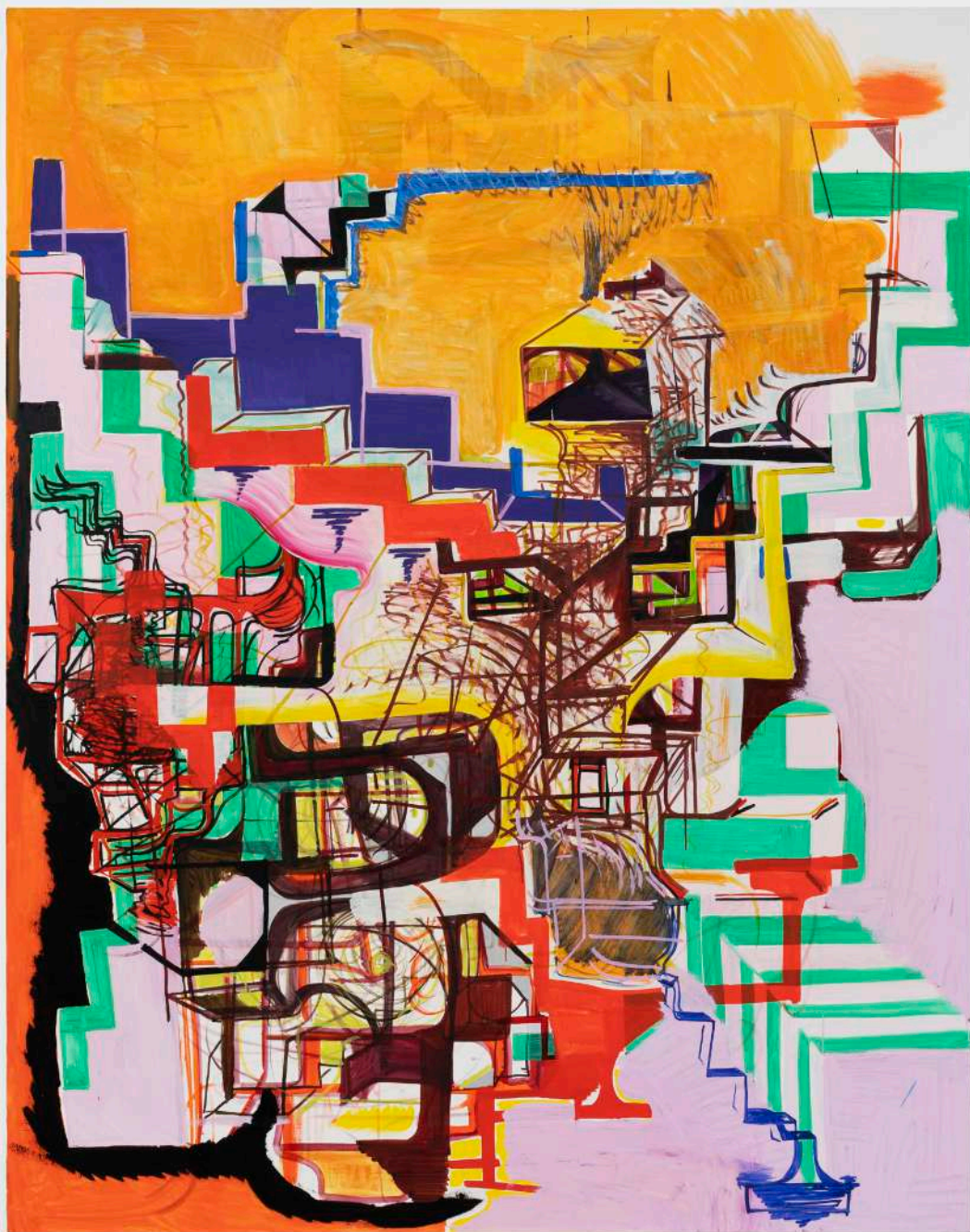


*Untitled, 2022*  
Oil, ink, flashe, and marker on canvas  
75 x 65 in  
190.5 x 165.1 cm  
(JGR22.035)



*Untitled, 2020*  
Oil, marker, neo-color, and acrylic on canvas  
100 x 80 in  
254 x 203.2 cm  
(JGR21.003)





*Monster*, 2006  
Oil and flashe on canvas  
90 x 80 in  
228.6 x 203.2 cm  
(JGR21.001)



*Untitled*, 2014  
Oil, acrylic, flashe and graphite on canvas  
90 x 80 in  
228.6 x 203.2 cm  
(JGR21.012)



*Monster*, 2012  
Oil and ink on canvas  
90 x 70 in  
228.6 x 177.8 cm  
(JGR21.021)





*Untitled*, 2014  
Oil, ink, and acrylic on canvas  
78 7/8 x 73 1/8 in  
200.3 x 185.7 cm  
(JGR21.008)

An abstract painting featuring a vibrant palette of red, blue, black, and yellow. The composition is dominated by thick, expressive black lines that create a complex, web-like structure. The background is a rich, textured red, with various shapes and forms in blue, yellow, and pink. The overall style is gestural and energetic, with a focus on bold colors and dynamic line work.

**SELECTED EXHIBITONS  
AND PROJECTS**

# SELECTED EXHIBITIONS AND PROJECTS

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***THE HOLOGRAPHIC PRINCIPLE***

2023

PHILIP MARTIN GALLERY  
LOS ANGELES, CA

***IVE SEEN THAT FACE BEFORE***

2023

NINO MIER GALLERY  
LOS ANGELES, CA

***DRAWINGS: 2007 - 2017***

2022

NINO MIER GALLERY  
BRUSSELS, BE

***JOANNE GREENBAUM***

2019

RICHARD TELLES GALLERY  
LOS ANGELES, CA

# ***THE HOLOGRAPHIC PRINCIPLE***

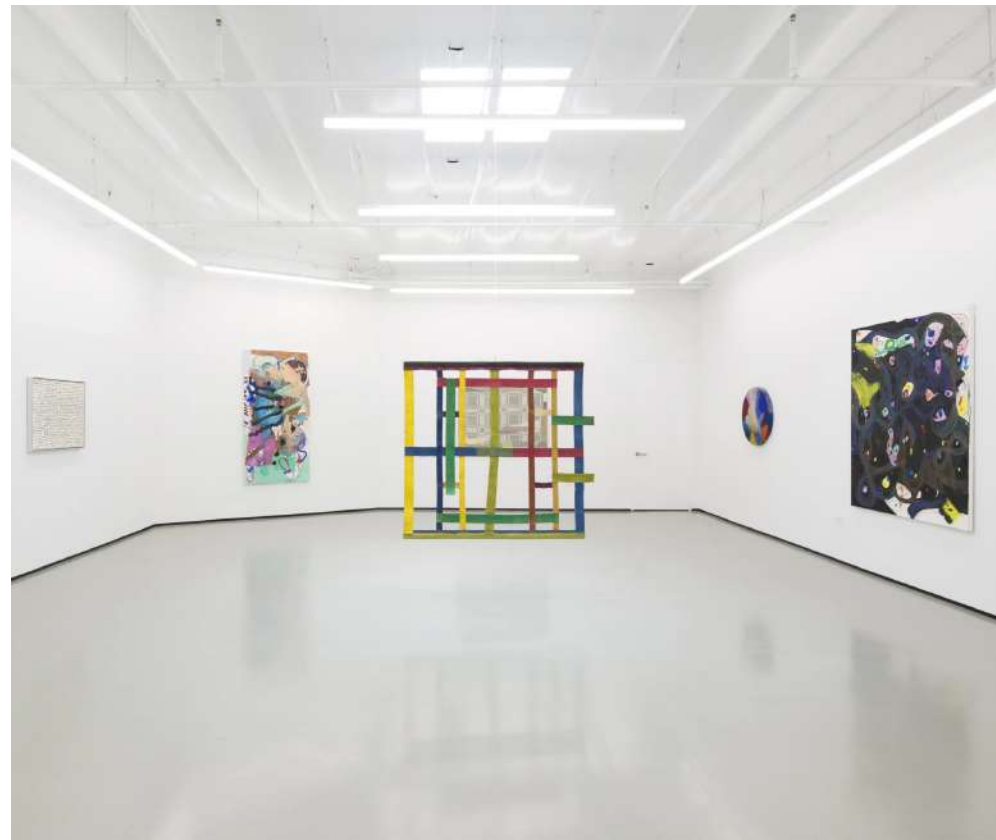
2023

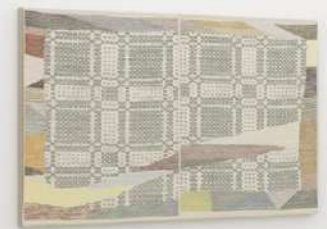
**PHILIP MARTIN GALLERY  
LOS ANGELES, CA, US**

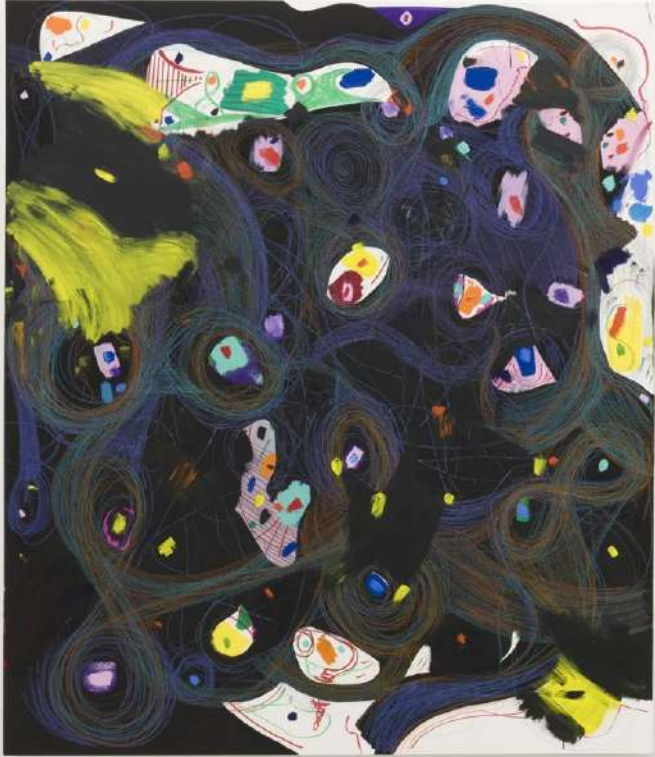
Philip Martin Gallery is proud to present, "The Holographic Principle," an exhibition of two-dimensional works by 19 artists of different generations and backgrounds. Each of these artists in their respective practices consider what picture-making is, how it works, and what it means. "The Holographic Principle" draws its title from the intersection of string theory and quantum gravity; specifically, the idea that, as Sean Carroll writes in describing the work of Raphael Bousso, "information describing a black hole can be thought of as living on the event horizon (the two-dimensional boundary of the hole), rather than distributed throughout its volume, as normal physics would lead us to expect."

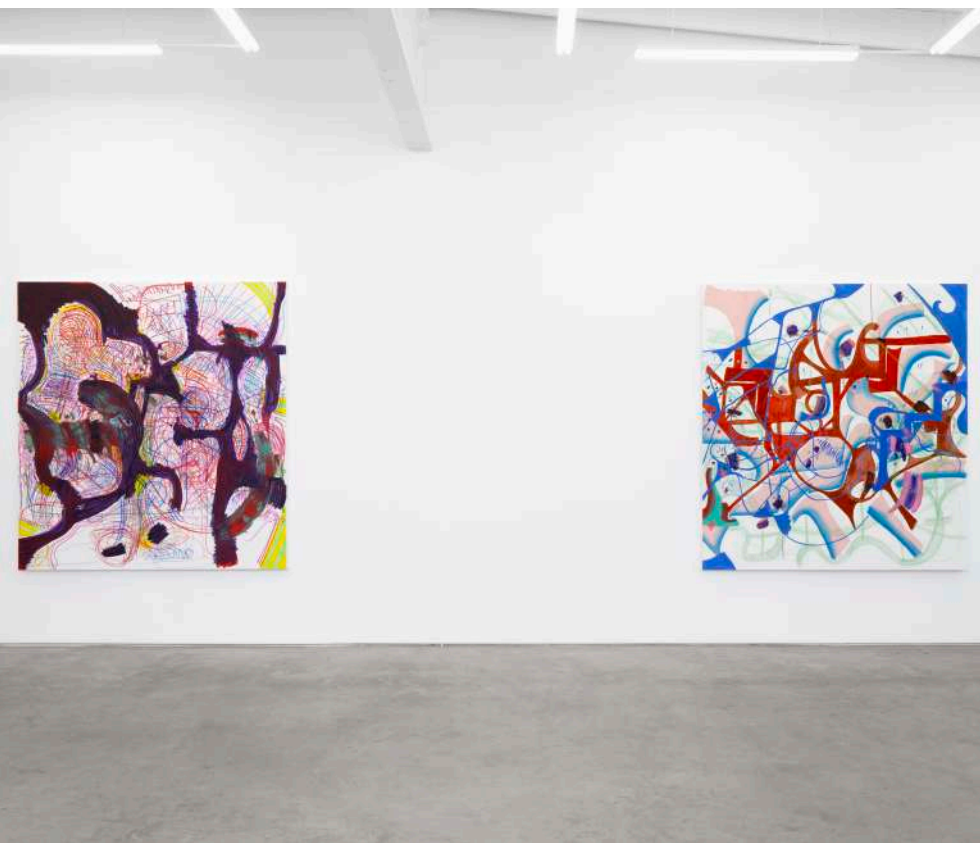
The idea that reality in some sense is a three-dimensional projection coded onto two dimensions sparks interesting ideas about painting, a medium that, as Maurice Denis noted in 1890, "before being a horse in battle, a nude woman, or some other anecdotal thing - is essentially a flat surface covered in colors assembled in a certain order." Denis writes in the context of Les Nabis at the close of the 19th-century. New awareness of Hilma af Klint's 1906 work further opens up our perspective with regard to "abstraction" at the beginning of the 20th-century. "The Holographic Principle" brings together seven decades of picture-making, touching on specific moments in American and Canadian painting, with an emphasis on multiplicity, open methods and possibility for maker and viewer alike:

Joanne Greenbaum - "One thing I can say about myself is that I don't ever stay still. It doesn't mean I'm always moving forward, I could be moving back. Sometimes I want to go back to something I did earlier and then bring it forward. But the paintings are a sort of exploration. I don't really like that word because I don't think about it like that at all, but somehow I think it's more about being true to whatever your energy is at that moment and tapping into it as a source, which essentially makes the painting."









## ***IVE SEEN THAT FACE BEFORE***

**2023**

**NINO MIER GALLERY  
LOS ANGELES, CA, US**

Nino Mier Gallery is pleased to present *IVE SEEN THAT FACE BEFORE*, an exhibition of new paintings by New York-based artist Joanne Greenbaum. On view from March 24 – April 29, 2023, this marks the artist's second solo exhibition with the gallery. The exhibition will be accompanied by a catalogue featuring an interview with artist Amy Sillman.

In *IVE SEEN THAT FACE BEFORE*, Joanne Greenbaum presents a series of large-scale paintings on canvas. Greenbaum's colorful abstractions brim with energy: curvilinear patterns intertwine with sharp, repeated marks and large swaths of pigment, guiding the eye across their intricate surfaces. Each painting presents a fight between structure and dislocation, as though architectural blueprints had been blended and psychedelically re-configured.

For this exhibition, Greenbaum's guiding principle was the tension between failure and recuperation. Greenbaum explains: "These latest paintings are all about flirting with failure. Creating chaos and then seeing if I can get out of the situation. Mucking it up and then trying to clean it up. Complicating things and then resting with the complications, not forcing the resolution. Sitting with a bad painting and seeing how it frustrates me, then acting. How long can I go with a bad painting in the studio? Sometimes I make it worse. Then it becomes a good painting." Intrinsic to this process is a sense of freedom and experimentation, rather than constraint. Greenbaum does not shy away from dislocating compositional motifs or jarring color combinations, using all means necessary to construct her vibrant paintings.











# ***DRAWINGS: 2007 - 2017***

**2022**

**NINO MIER GALLERY  
BRUSSELS, BE**

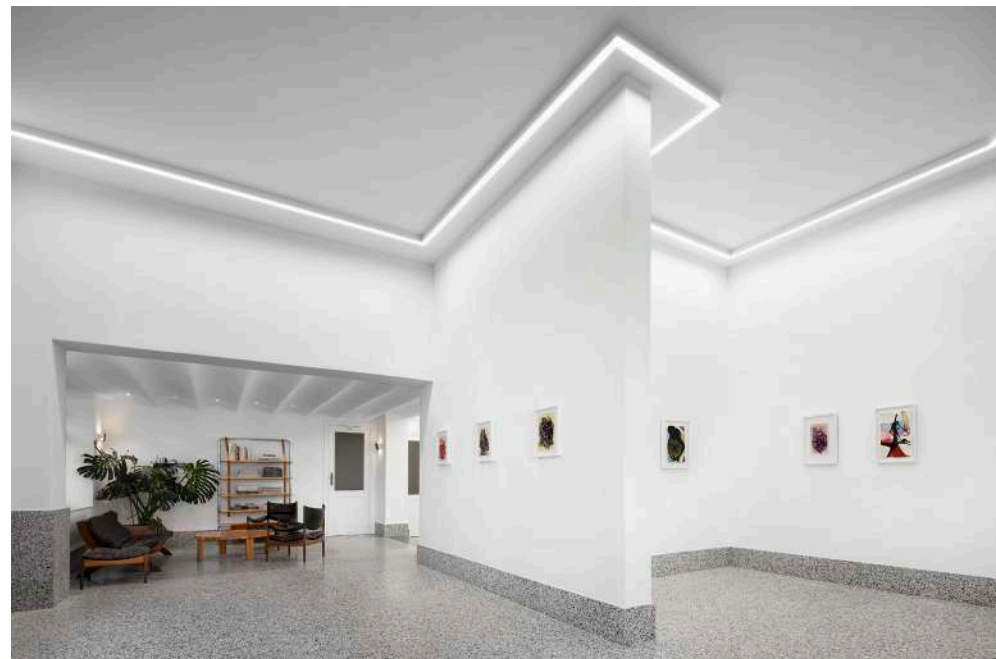
Nino Mier Gallery is pleased to present *Drawings: 2007 - 2017*, a survey show featuring lyrical works on paper produced in the decade between 2007 – 2017 by New York-based artist Joanne Greenbaum. The exhibition will be on view at Nino Mier Gallery, Brussels Annex from October 15 - November 12, 2022.

Drawing is a central pillar of the artist's work, occupying a position as important as – and foundational to – her painting. Greenbaum draws constantly, and through that physical, meditative, and hermetic work, develops visual idioms centered on form and color that evolve over the course of many iterations. For instance, a series of ball-point pen drawings – a mainstay of her career – represent layered, heavy geometric forms budding amid tangles of looping, lighter-toned scribbles. Despite their similarities, the impressions left by the formal structure of each work change significantly. At times, the forms resemble abstracted architectural plans or urban topographies, and at others, they resemble the hazy shapeliness of paintings by Orphists such as Robert Delaunay and Francis Picabia.

Congestion and space, order and chaos, color and blankness have been central tensions animating Greenbaum's frenetic, lively works for three decades. The irreverence of graffiti, the meandering quality of doodles, the psychological charge of handwriting, and the spatial awareness of blueprinting are all invoked across Greenbaum's vibrant, and challenging works.

Greenbaum employs a panoply of materials to create her drawings, from ball-point pen and archival marker to colored pencil, gouache, and watercolor. As John Yau put it in *Hyperallergic*: "In contrast to many of her contemporaries who have established a set of constraints within which to work – and this can be a grid, choice of colors, size of the canvas, or even subject matter – Greenbaum seems intent on leaving no avenue unexplored."

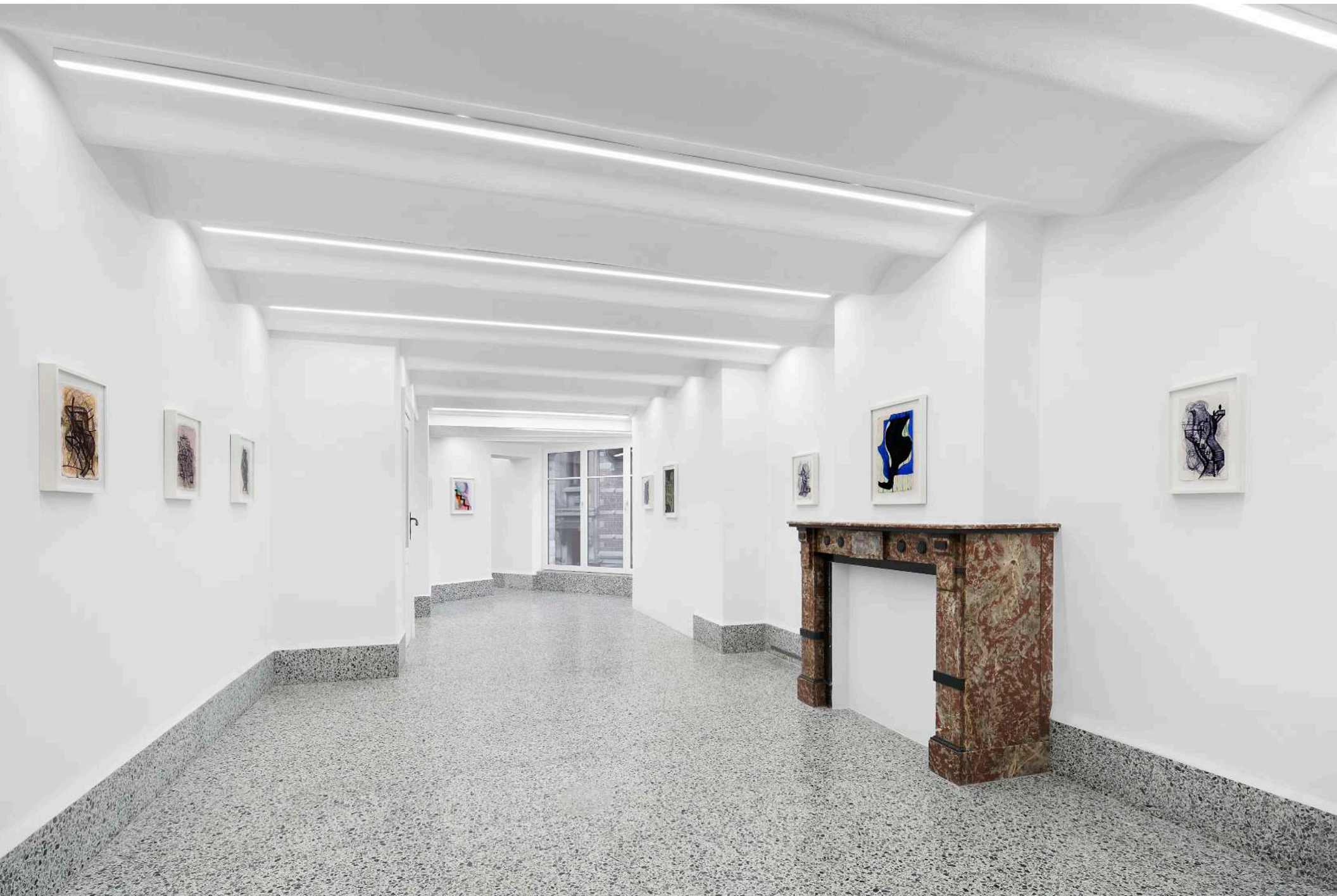
Reflecting on her drawings, Greenbaum writes: "I enjoyed thinking of [the drawings] as very living things that were recording my thoughts as the days went on [...] I am always working on a few at a time in different materials, such as the watercolor, which is meditative and slow, or the sumi ink, which is fast and watery. Sometimes no thought goes into the drawings – they are just energy being recorded. For me, drawing is thinking, and thinking is drawing."

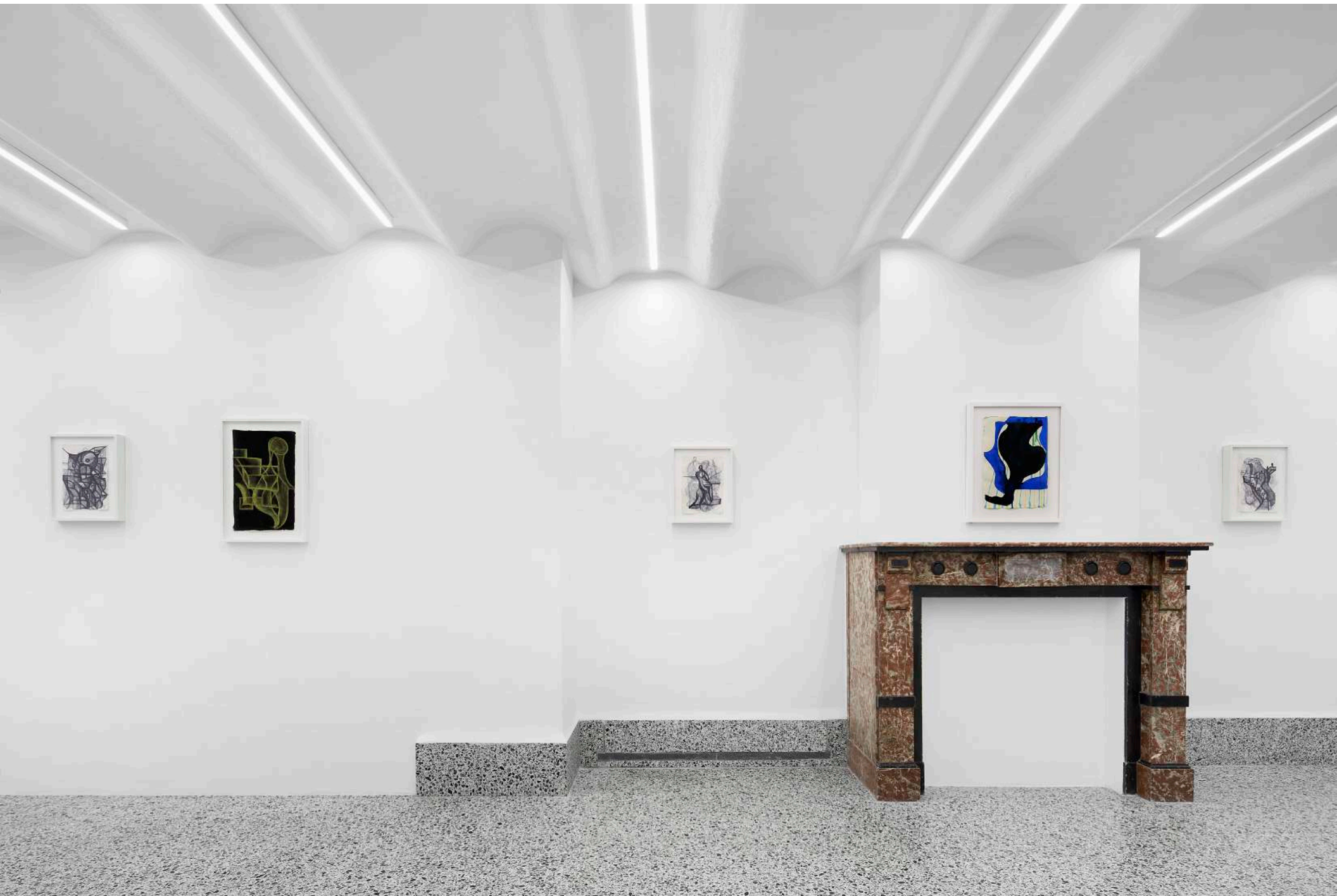




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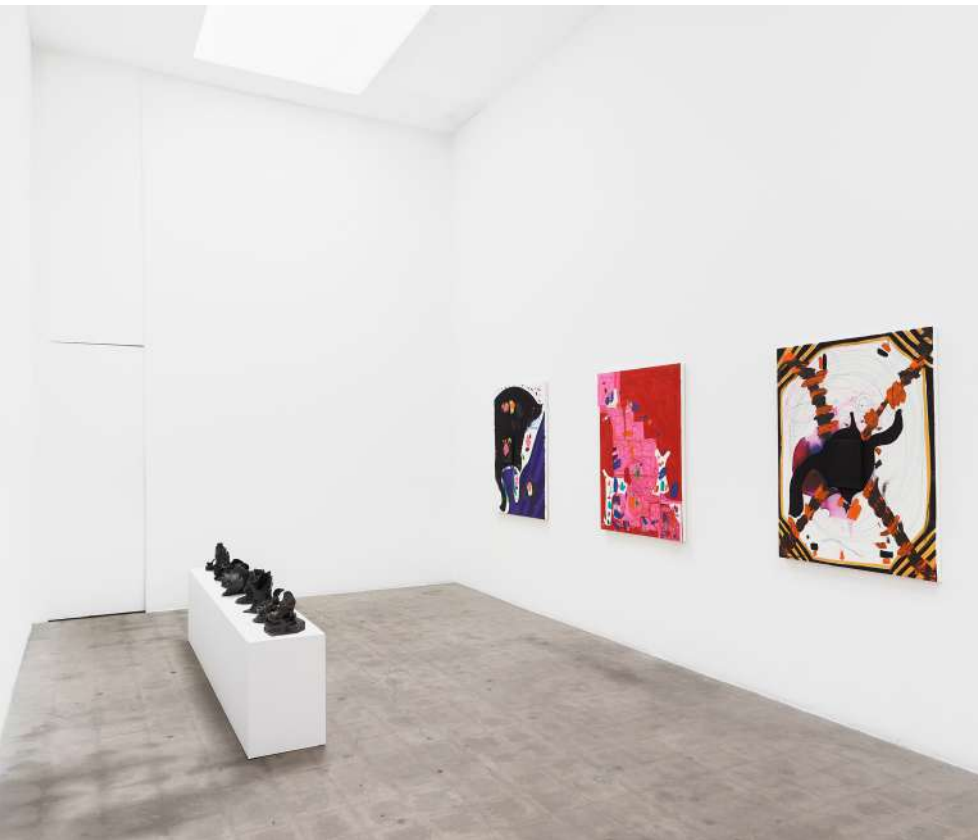


## *Joanne Greenbaum*

**2019**  
**RICHARD TELLES GALLERY**  
**LOS ANGELES, CA, US**

For her second solo exhibition with the gallery, Joanne Greenbaum pairs her sculptures and paintings. For her, almost any surface is for riotous mark marking and color, unguided by preexisting ideas, which if anything would hinder Greenbaum's need to push her works to maximal complexity and surprise.

In contrast to her new paintings, Greenbaum has made a suite of new porcelain sculptures, whose forms deviate from and towards the spiral, alternatively glazed or coated in various black media: sigillata (an underglaze), black glazes, enamel paints, and even sharpie markers. The diversity of these black surfaces is a counterpoint to the polychromy of the paintings. Yet, blacks punctuate their way into some of them amid Greenbaum's sweeping gestures of electric color. And within these fields of color, varied forms of mark making and sheen can be found: the flat mattness of acrylic comingles with the transparency and precision of marker, while both underlie thicker, glossier skeins of oil paint. Greenbaum deploys them all into an ostensibly haphazard array that coalesce into an unexpected harmony, a process owed to her automatic style of drawing and painting honed over a lifetime. She continuously discovers new byways in her process that inevitably inform and influence her painterly instincts, yielding results that always differ and expand outward like a spiral.



*All images courtesy of Richard Telles, Los Angeles. Photography by Marten Elder.*









The background is a vibrant, abstract composition of overlapping, semi-transparent shapes and lines. The colors are diverse, including shades of red, orange, yellow, green, blue, purple, and pink. The shapes are irregular and layered, creating a sense of depth and movement. Some areas feature fine, parallel lines, while others are solid or have a textured appearance. The overall effect is a dynamic and energetic visual field.

**PRESS**

# PRESS

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**THE NEW YORK TIMES**

SEPTEMBER 2022

BY SIDDHARTHA MITTER & WILL HEINRICH

**ARTSY**

NOVEMBER 2020

BY JULIANA LOPEZ

**HYPERALLERGIC**

DECEMBER 2019

BY JOHN YAU

**FORBES**

NOVEMBER 2019

BY NADJA SAYEJ

**ELYSIAN**

JUNE 2019

BY C.S. BURKE

**LOS ANGELES TIMES**

MAY 2019

BY SHARON MIZOTA

**HYPERALLERGIC**

MAY 2018

BY SAMUEL JABLON

**THE BROOKLYN RAIL**

MARCH 2014

BY JOAN WALTEMATH

# The New York Times

SEPTEMBER 2022

## Two Critics, 13 Favorite Booths at the Armory Show

By Siddhartha Mitter & Will Heinrich

The fall art season has arrived, with its manic harvest of exhibitions, and also The Armory Show, the major art fair in New York City that shifted its schedule and venue last year, moving to this early-September date and the Javits Center. With some 240+ galleries showing, and solid delegations from every continent, the fair is abundant and properly international again after a slimmed-down 2021 edition constrained by Covid-19 travel restrictions and hesitancy. Those are gone now — though the pandemic continues — and the scene is buzzing.

For collectors and gallerists, fairs like The Armory Show are a chance to transact, of course and to get together. But for the public at large, it's a great chance to take in a gargantuan amount of contemporary art in a single place. The fair is sprawling but spacious and navigable; the booths have color-coded signs for various special sections. Among these are "Focus," the curated section, organized this year by Carla Acevedo-Yates, a curator at the Museum of Contemporary Art Chicago, emphasizing work with social and environmental themes, much of it from Latin America and the Caribbean; and "Presents," for emerging galleries, including many first-timers, which is once again especially rewarding.

So how's the show? Pretty good. There's still a whole lot of painting, much of it figurative; some abstract masterpieces of earlier decades, like one from William T. Williams spotted at the Michael Rosenfeld Gallery booth, might make one wonder where today's counterparts reside. Largely missing too is digital art — a disappointment, given our increasingly tech-shaped lives. But hybrid sculpture, assemblage, drawing all have their day. "Platform," in the middle of the show gathers large pieces by 12 artists, organized by Tobias Ostrander, a curator at Tate in London; the theme is monuments and their alternatives.

As my colleague Will Heinrich and I wandered the floor to pick these 13 favorites, we were drawn to work that seemed to move against the currents.

*Mitchell-Innes & Nash (Booth 122):*

Joanne Greenbaum's abstract paintings — colorful and obsessive but with plenty of white space — are the eye-grabbers of this unusually coherent three-artist presentation. But Jessica Stockholder's wonky mixed-media sculptures, sitting in the corners like mysterious forgotten projects, reward more thoughtful attention, as does the unrelenting contrast of red and blue in Brent Wadden's loom-woven textile "paintings." Large Rorschach blots painted directly on the booth walls by Stockholder tie it all together.



NOVEMBER 2020

## Artists to Follow if You Like Cy Twombly

By Juliana Lopez



Joanne Greenbaum begins each new work with the intention of setting it apart from the last. She uses a variety of artistic materials, conventional and not, refusing to confine her practice to one medium. While Greenbaum does not subscribe to a singular or traditional practice, there is a distinctive spirit that unifies her oeuvre. In her most recent solo exhibition, "I'm Doing My Face in Magic Marker," presented at Rachel Uffner Gallery in New York, Greenbaum exhibited a new series of kiln-formed glass works and abstract paintings full of neon colors and dynamic forms that convey her playful and restless energy.

# HYPERALLERGIC

DECEMBER 2019

## A Truly Rebellious Artist

By John Yau



I will begin with this statement from Wikipedia:

*Benjamin Buchloh defines deskilling as “a concept of considerable importance in describing numerous artistic endeavors throughout the twentieth century with relative precision. All of these are linked in their persistent effort to eliminate artisanal competence and other forms of manual virtuosity from the horizon of both artist competence and aesthetic valuation.”*

Buchloh’s definition divides artists into those possessing “manual virtuosity” (painters, mostly) and those who have ideas (conceptual artists, mostly). The reason I mention Buchloh on deskilling is because it struck me, when I went to the exhibition, Joanne Greenbaum: I’m Doing My Face In Magic Marker at Rachel Uffner (December 10 – January 12, 2020), how brittle his hierarchical thinking is.

By bringing together oil paint, acrylic, water-soluble pastel, and magic marker to make her images, Greenbaum collapses the distinctions between painting and drawing; “artisanal competence” and casual mark-making; and fine art materials and cheap hobbyist supplies.

For some time, Greenbaum has been using magic marker on large-scale canvases, challenging unspoken conventions regarding proper painting and drawing tools. But her individualistic approach doesn’t stop there, as I believe her project is more extensive and deeper in its implications than merely challenging art world conformity.

In 2004, Greenbaum enrolled in a ceramics class at Greenwich House, a non-profit community arts school in Manhattan's West Village, which gave her access to a kiln and pottery materials. Uninterested in learning the right way to make vessels, she began making non-functional abstract pieces which she often painted and drew on, rather than glazed.

In her current exhibition, Greenbaum shows 15 irregularly shaped abstract works made of brightly colored, kiln-formed glass. Typically, kiln-formed glass is used to manufacture ashtrays, bowls, jewelry, and other functional objects. As a point of comparison, the best-known glass artist is Dale Chihuly, who uses blown glass, as does the installation artist Josiah McElheny. Neither work with kiln-formed glass.

As with her use of clay, Greenbaum has no interest in making something functional or predictably beautiful. Rather, the artist further extends the possibilities of her drawing practice by innovating with glass in a way that can be seen as the exact opposite of working with markers on canvas. In these works, she arranges pieces of colored glass on a sheet of transparent glass before firing it in the kiln, causing the pieces to melt and bond together. This method is related to her work with ceramics, but it is also completely different because nothing is shaped by hand.

With kiln-firing, the results are not immediate, making it as indirect as markers are direct. In addition, the use of kiln-formed glass collapses the distinction between Buchloh's "artisanal competence" and the paradigm of mechanical reproduction that Andy Warhol introduced into painting when he began using silkscreen. While Greenbaum's glass pieces are unique, they could have come off a production line like some kind of oversized tchotchkes, but they have not.

By breaking down the distinction between art and kitsch, Greenbaum extends the borders of a domain first explored by Marcel Duchamp, which is the relationship between art and non-art. Is Greenbaum being satirical, making fun of collectors' tastes, or is she being serious and enlarging the definition of art and what constitutes a painting? The fact that you cannot tell is what is so great about her work.

By making each glass piece in the exhibition distinct from one another – in both composition and color – we sense the breadth of Greenbaum's freedom, playfulness, and joy. This is what sets her apart from her contemporaries, many of whom look positively puritan in their sense of duty toward perpetuating their style, brand, or meaningful content or commentary.

Along with adding kiln-formed glass to her repertoire, Greenbaum extends her painting practice by attaching small canvases to the surface of larger ones. In one painting dated 2019 – they are all "Untitled" – she adds two smaller canvases, arranged kitty-corner in the middle of the vertical rectangle, so that the bottom right corner of one touches the upper left of the other. Both are covered with sinuous black shapes perforated by vacuoles of red. These colors become abstract, appendage-like shapes that continue off the smaller canvases onto the larger support, whose center is unpainted white gesso, but whose outer edges are coated in yellow.

In between, there is a semi-transparent green arch (or simulated brushstroke) serving as a border between the yellow outer edges and the white gesso, with its conflagration of black and red shapes. Across the unpainted gesso, flanked by the green arch and the black and red shapes, there is a cluster of short, thick marks in blue, orange, and plum pastel. As a final gesture, Greenbaum has graffitied the rest of the surface with wandering lines in orange marker.

We can view the painting as an index of one artist's materials and varieties of marks, from wide and slow to thin and fast. Greenbaum underscores the porousness of boundaries by pushing the black and red shapes beyond the edges of the smaller canvases and onto the larger one. There is a high degree of tension between the constraint of the rectangle and the restless and relentless orange line as it circles, turns, and doubles back within the limits of the painting's physical surface.

None of the nine paintings in the exhibition repeat their compositions or palettes. One painting is largely done in deep blue and black, while another is largely red and blue. In both of these paintings, Greenbaum incorporates other colors and materials to accent the dominant colors and use of paint. She can make blunt shapes, delicate lines, and orchestrate the dripping paint. The work can come across as frisky, bold, dogged, and grim simultaneously.

In contrast to many of her contemporaries who have established a set of constraints within which to work – and this can be a grid, choice of colors, size of the canvas, or even subject matter – Greenbaum seems intent on

leaving no avenue unexplored.

Are certain celebrated artists really doing something new, or are they simply tweaking conventions enough to establish a signature style? This is the aesthetic that Greenbaum challenges. She has discovered the limitless



possibilities of drawing in paint, accentuated by a freewheeling, comedic sense of freedom. Like Elizabeth Murray, with whom she studied, Greenbaum has raised the possibilities of abstraction to another level, and she should be honored for that. She does something unexpected, welcome, and necessary; she defines and occupies a singular place.

# Forbes

NOVEMBER 2019

## Joanne Greenbaum On The Future Of Painting With Glass

By Nadja Sayej



Joanne Greenbaum is a New York artist who has been painting abstract compositions for over 30 years. Her work, which ranges from playful to chaotic, cartoonish and sometimes architectural compositions, which are always a conundrum to decode. Recently, the artist has turned to making works on glass for her latest solo exhibition at Rachel Uffner Gallery in New York City, *I'm Doing My Face In Magic Marker*.

For her latest work, Greenbaum has created a series of 'glass paintings,' flat, wall-works made entirely of glass. It signals a shift – glass is becoming a central medium in contemporary art, not as sculpture, but as wall works. As Greenbaum explains: "I was interested in making glass paintings, and I've used cutouts to work with the beauty of glass, not against it."

Women have been working with glass for ages, but it was so often considered craft. Now, glass is considered high art. The artist spoke from her Tribeca studio about glass, painting and the art of controlled chaos.

*Nadja Sayej: How did you start working with glass, and how did it lead to glass paintings?*

Joanne Greenbaum: I had heard of an artist residency to work with glass and I applied, as I was intrigued about the process and wanted to see what I could do in glass. When I got there, I had to learn the basics such as how to cut glass and program the kiln. Shortly after, I arrived at Bullseye Projects, I realized that I wanted to work with the colored glass in a very basic way, I didn't want to destroy the glass, burn or even transform it, I wanted to work with it in a way that would highlight its beauty. and transparency. I was so taken with all the color varieties and forms of glass that they had and wanted to work with it in a way that would feel natural to me. So I created glass paintings.

*How has glass changed in terms of ceramics and contemporary art? Being accepted as serious?*

I think the idea of crafts used in contemporary art is fairly old at this point. Many many artists use traditional crafts like ceramics, glass and weaving in their work. I don't think these things are looked down upon anymore as lesser. I think the opposite has happened in the art world; its almost expected for artists to use these materials in some circles. That said, I don't think that I am following any trends or hitching on a bandwagon. I find that my instinct on what I want to do with materials is usually correct and that making these glass pieces were an extension of what I already do, albeit more simply.

*You've taken a 'flat' approach to glass, why?*

I learned pretty quickly that casting or hot work (glass blowing) wasn't really available to me, and I also saw that I didn't want to do that. I wanted to work more immediately and quickly and fused glass allows for that process. I already make three dimensional sculpture in ceramic. So I started to make two dimensional paintings and went with that. I wanted to use what was available there in terms of the huge range of colored glass and glass bits and powders. I liked the limitations of using cut glass to make these panels that in a way mimicked some of the themes in my paintings. I felt it was very conducive to what I wanted graphically and also the simplicity of the process suited me. I loved working with the colors and cutting shapes to create glass paintings. I also liked the speed of the process, that I was able to make a piece or a few in a day, put them right in the kiln and come back the next day to see how it came out.

*Where did the title of this exhibition, I'm Doing My Face In Magic Marker, come from?*

When I start to think about a show, the gallery asks what would be the title. Since I don't usually title my individual paintings, I have to come up with a title. I constantly make lists of things I think would make good titles, such as lyrics or titles of a song, something I saw online, or just a group of words that I think sounds good and relevant to the work. So I had heard this line somewhere I think on television or heard a song with the lyric "I'm painting my face with magic marker." I use markers a lot in my painting, so I wrote it down on the list. When I had to give the title to the gallery I sent in a few titles of which this was one of them, and I kept thinking of it and realizing it was a good title and not the usual thing like "new paintings." I found out later on, however that it is a lyric from a song by the group Christine and the Queens, which I didn't know about.

*What fueled this new series of paintings on view?*

Nothing in particular fuels a body of work. I am always making paintings and a group of paintings in a similar time period that talk to each other. So about six months ago, when I knew I had a date for this show, I started to gather works that I had made that could start to form a coherent group. I also like to throw a note of discord into the mix. At a certain point in the preparing for a show, one gets a sense of what the show will look like and how different is it from the last group, I always want to make work that is a departure from the last. When I work, I try not to have any expectations, or even a specific direction in mind. If it feels familiar, I usually stop and try to go another way to create a new thing.

*Is there such a thing as controlled chaos?*

Yes, of course. I think that is how I work, I create some sort of chaos and then try to rein it in, but also I like to see how far I can go with chaos, before it starts not to make sense. Knowing when to stop is very important.

*Is the art world changing to be more inclusive in terms of gender parity?*

Not really, and I am always asked this question. I don't like answering it because I sound like a broken record. It is changing but very slowly and at the top levels of the art world, it is not changing near fast enough. The thing about all of this is that women are constantly being erased. This fact of erasure and invisibility impels me to continue fighting for myself and my female friends. By the way, male artists are never asked this question.

# ELYSIAN

JUNE 2019

## Joanne Greenbaum: NYC Artist

By C.S. Burke



Where are 49 worn wooden stairs that lead up from the gray metal door on Leonard Street in Lower Manhattan to Joanne Greenbaum's third story loft, and she has climbed them multiple times a day, nearly every day, for the past 27 years. "Especially with the dog," she says, nodding at Tino, her grizzled black-and-white Chihuahua, held fondly in the crook of her arm. The staircase runs diagonally the length and height of the building, with a landing at each of the four floors. A path of slow, steady, direct ascension, it ends at a rear window, high in the upper back corner, that provides the only light.

Joanne Greenbaum is no stranger to slow, steady ascents. She graduated from Bard College in 1975 and worked a nine-to-five career for decades in order to support herself as an artist. Even after she earned representation with the Rachel Uffner Gallery in New York and other galleries elsewhere, it was years before she finally decided to devote herself to painting, sculpting and drawing full-time. And it was still a move that carried some risk. The risk paid off, and Greenbaum can now set the terms of her work.

The years she spent developing her style outside the pressures of the limelight means she feels no pressure to change now that the limelight has come to her. She maintains a distance from the mainstream that enables her interactions with various mediums to remain intimate and her work to grow organically...

"I always wanted to do better earlier but that just never happened," she says. "You want all these things to happen right away in your career, but it doesn't always go that way. I'm one of these artists that was more of a slow burn. I never had a lot of attention, or money, at an early age. And maybe now I'm glad I didn't." Inside, her studio is a dream of old New York: high, tin ceilings; nooked, hand-built bookshelves; a long communal table where she draws, sculpts, eats and hosts; three massive floor-to-ceiling windows, facing south. Paint-flecked ladders lean against a wall. Finished work is stored wherever it can fit, and fresh work—some complete,

some unfinished—hangs on the walls. As we sit down to talk, she fiddles with a new sculpture before putting it aside. It's made through a new process she's experimenting with: molded wax, which is then cast in glass; the wax melts out during casting, leaving the glass form.

At the far end of the table are finished ceramic sculptures. Some are jagged and angular, almost architectural; others are flowing and feminine, suggesting a floral element. She pushes a book of drawings, done in pencil, across the table to me and demonstrates her technique: arm and wrist rigid, vibrating at the elbow, she lays down a series of forceful shadings on an imaginary piece of paper.

"I paint, I do sculpture, I draw constantly, so my activity is switching gears, all the time," Joanne Greenbaum says. "I've maneuvered my life so that I don't really have anything else to do. That's the reward for years and years of having jobs and worrying.

"Now," she says, gesturing to a large painting behind her, "each element of a painting, each color, is weeks apart. I like the fluidity of that type of working, figuring out what best suits my energy at any given moment. Each artwork is a world unto its own."

Greenbaum is not a production-line type of artist. She uses no fabricationists. She loves to be in her studio, trying new materials, new paints and new approaches. She could be described as a loner but not an outsider. She maintains her relationship with the art world as she sees fit.

For instance, though her work was featured at Art Basel Miami 2018, she chose not to attend. "It's not selfish," she is quick to point out. "People who don't understand think, 'So everything is just about you.' But that's my dream. There is that thing of 'fear of missing out,' but there is also that new thing of 'joy of missing out'—that's more where I am. I don't want to go the Miami art fair. I didn't need to do that."

I ask Joanne Greenbaum if she believes that artists—setting aside the commercial art world—are in it together, working toward a common goal of creating cultural expression. She quickly replies to the contrary. Her philosophy is that artists are independent, responsible for their individual choices alone.

In the largest sense, whether practical or philosophical, it seems many of the patterns of her life were set already when she was a child. "I was a quiet loner kid, and I liked to draw and paint. It was a place to retreat to. My mother never let me put artwork or school drawings on the walls—it didn't occur to me until much later that that was kind of weird and mean, and I'm being kind. I think sometime in that room I decided to become an artist."

Every decision she has made since has affirmed her commitment to making art. Over the years of what she refers to as her "doublelife," there were several crossroads, including temptations to stick with the sure paycheck, the steady job or a personal relationship. In 2001, she earned a Guggenheim Fellowship, setting up her "now-or-never" moment. It led to what she calls "a juggling act"—years of making artwork, selling at a slow-but-steady rate and taking visiting artist or teaching jobs to supplement her income.

Her first gallery in New York was D'Amelio Terras, where she met Rachel Uffner. Uffner now shows Greenbaum's work exclusively and will present a solo show in November 2019. Over time, Greenbaum's pieces have risen in price, though there's room for growth in terms of sales volume. "The art world seems to like old ladies," she whispers, smiling coyly. "They like you when you're really young or when you're really old. That middle point is the hardest. There's sexism there. There's ageism there. When you're [a woman] in your 40s, you're anonymous; you're invisible."

But, she is quick to add, invisibility has its benefits for an artist. If no one is watching, an artist can develop her work independently, away from trends and expectations. In Greenbaum's case, the artwork reflects all of that: nothing looks like it was created with social media in mind, or evokes any specific engagement with specific trends, contemporary or passé. Nor does it project the naivety of the (often faux) outsider art aesthetic. It is not cynical, and it is not metaphorical. It is colorful and experimental but also, to some degree, almost classic. It could fit into a retrospective of twentieth century art as easily as it could twenty-first, which makes sense, because Joanne Greenbaum has bridged both worlds.

When I ask her if she thought the neglect of middle-aged artists who are women was the result of entrenched power structures (read: the maledominated art world) that fear the loss of economic control, or instead the result of bald misogyny, she is quick to respond: "Bald misogyny."



Joanne Greenbaum believes that much of the contemporary artwork created by women is as good or better than what is being produced by their male counterparts. Of the work she sees in galleries, she said the pieces that speak to her most forcefully almost inevitably turn out to have been made by women. They remain undervalued not because of economics but exclusivity. “The men want to keep you out,” she says. “Men sell better because most collectors are male, and they are going to buy men. It’s changing a little bit, but it’s very slow. I’m at the point where people are buying my work but not that fast.”

She gestures again at the two huge finished paintings behind her, both Untitled, 2018. (Joanne Greenbaum does not title individual paintings. She says people read too much into titles, which, in any case, usually feel phony and forced.) “So I’ll just tell you,” she said. “This painting is \$50,000, okay? A male friend of mine, a work of his the same size, is \$250,000 dollars, you know? The market undervalues women. Women get paid less to the dollar across the board.”

Despite any frustrations she may feel with the art world, and the reception of her work, Greenbaum is positive, cognizant and thankful. “A lot of people don’t understand this—to be grateful for anything you get. I realize how rare it is in this world to be able to get up in the morning and do what I want to do. I’m angry all the time about the state of the world, but I don’t let it interfere with my work.”

# Los Angeles Times

MAY 2019

## Review: Joanne Greenbaum's sculptures find poignancy in imperfection

By Sharon Mizota



Joanne Greenbaum, "Untitled," 2019. (Martin Elder / Richard Telles Fine Art)

Joanne Greenbaum looks like she's having a lot of fun at Richard Telles, where her paintings and sculptures possess an energetic whimsy that reflects their improvised creation. The paintings in particular record the wanderings of the mind and the confidence to engage in this intuitive process, but you're left wondering what it all means. Maybe nothing.

The paintings (all untitled) have a freewheeling, scribble-scrabble quality, enhanced by Greenbaum's use of markers in addition to paint. One features a center filled with abstract doodles edged in black and overlaid with an off-kilter teal grid that segments the canvas like an aerial view of an Old World city. Another depicts a dark purple, centrifugal mass on a neon yellow ground, adorned with multicolored stripes, dashes and more doodles. It reminded me of a flag, if your mascot were a crazed amoeba.

Because they are so unmoored, the paintings invite free association. This is fun, but ultimately, I wish there were something more to hang on to. More intriguing is a low plinth bearing nine, small, somewhat scatological sculptures. Hand-built from various types of clay and colored matte or shiny black, some look like failed vessels, evoking for me many a disappointment at the pottery wheel. Others are more architectural and rectilinear, like tiny, jagged towers.

They are all lumpy and modest, warped and slumping, involuted like black fungus or comically priapic. They have personality; their imperfections make them sympathetic. Unified in black, they feel less random than the paintings, as if Greenbaum were trying to work something out in an iterative fashion. The vessel-like ones are especially sad, like failed little loving cups. They are all the more poignant for aspiring to, but not achieving, that familiar, heroic form.

# HYPERALLERGIC

MAY 2018

## Joanne Greenbaum on Translating Painting Into Sculpture

By Samuel Jablon



The New York-based artist Joanne Greenbaum, is well known for her abstract painting. We have the pleasure now of learning about her small sculptures and commitment to making artist books. For her latest show *Caput Mortuum*, on view at 56 Henry, 10 year's worth of paintings are re-imagined as sculpture. The work runs the gamut of shapes painted in hues of saturated color, gradients, scribbles, to drips. The sculptures are stacked in an installation on a table, either encased in, or on top of, clear plexiglass boxes. Greenbaum and I spoke about how she developed her sculptural practice and how it influences her other work.

*Samuel Jablon: How long have you been making sculpture, and have they always been ceramic?*

Joanne Greenbaum: I started making sculpture in 2003 and 2004 but not in clay. I made some very small things in sculpey and some other air-dry materials. I wanted at first to understand some of the things in my paintings that resembled sculptures or fictional structures. Initially it was the bright colors of the sculpey that I responded to and then the ability to make something fast and bake it in the oven. I didn't think it would be something I would pursue, and made these things as notes and three-dimensional drawings for the studio, to have on my table to look at, not for reference at all.

Eventually I came to like working in three dimensions and felt as though it was a form of drawing. I then enrolled in a clay class because the other materials were actually very limiting in what you could do with them. I didn't fall in love with clay. It was hard, but something kept me going back to classes and eventually I figured out that I liked making sculpture out of it. I still use a variety of materials to make sculptures from sculpey, cellulose air-dry material, clay, and lately cast aluminum. Hand building porcelain is my favorite medium, mostly for the white color because I end up painting or drawing on them myself. It is like a piece of good paper.

*SJ: Do you approach making a painting differently from a sculpture?*

JG: It's a very different process. I am able to work on paintings a few or more at a time, going from one to the other moving them around, over a long period of time. At the end of the period of time, after maybe a month, I start to have a body of work.

Also, when I paint, I think about different things in a formal way. With sculpture, I mostly think about how to get it so it doesn't collapse or how it can stand up. How, if I am working with clay slabs, will the slabs stay together and how high can I go before it collapses and I have to put it down for the day. Also, when I work on a sculpture in clay, I usually do it in one time block, maybe two. I am more impatient with sculpture and want to see results right away, while with painting, I seem to have acquired great patience and resolve not to mess it up by going too far.

I think because I have been painting my whole life there is a history there that I am very aware of, and with sculpture because it is fairly new, I'm still figuring it out.

*SJ: How did you decide on the miniature scale in plexiglass cubes, and are the sculptures always this size?*

JG: The sculptures for this show were made very small on purpose. I had some of them in the studio, displayed in plexiglass boxes, and when Ellie Rines, the owner of 56 Henry, saw them she suggested we do something like that for her space. I continued the project of small sculptures in plexiglass boxes as a structure to fit on a table in her space. Most of the sculptures I make are much larger, although they are all table-top size. I don't have the intention to make large monumental sculpture and I have to force myself to make things that are at most 20/25 inches tall. I am just comfortable with that size.

I think of the sculptures as very intimate, and want to keep them that scale. As to the plexiglass boxes, I once saw a beautiful Franz West installation where he had some smaller sculptural models in plexiglass and it just struck me as something I would eventually want to do. I think the boxes are used as a kind of framing device for the pieces, some of which are fragile materials, so its protection, but also a way to show them together in a larger structure creating a sort of environment that can be different each time.

*SJ: I know that you also make artist books. How do your different practices inform each other?*

JG: I do make a lot of artist books, and I started this some years ago as a way to carry drawings back and forth with me as I went about my life. After doing this for a while, it really caught on as a method of drawing, keeping each book to a theme, such as watercolor, pencil, gouaches, ink etc. I got excited about having this structure in the books, and it was a way to show drawings to people in a different way than the pile of drawings on my studio table. I also felt that they were laboratories of a sort for my painting and sculpture, although I almost never refer to the specific books when I am working on something else. I think it's another activity and all the activities are related and come from the same place of wanting to make things. I love books and I like how in these handmade books I can make one over the course of a weekend in watercolor and at the end of the day actually have something I can look at and enjoy. I've always drawn and would spend hours working in notebooks, but now basically make those notebooks myself. I think of them as art objects and in fact at my upcoming show at Otis in Los Angeles we will have three vitrines with the notebooks on display.

I like to think about beauty and ugliness and all of that, but what is most important to me is that the work is interesting and that it takes me to a new place. Not that I don't use some things over and over again, as we do with language, but, as with language, it changes over time.

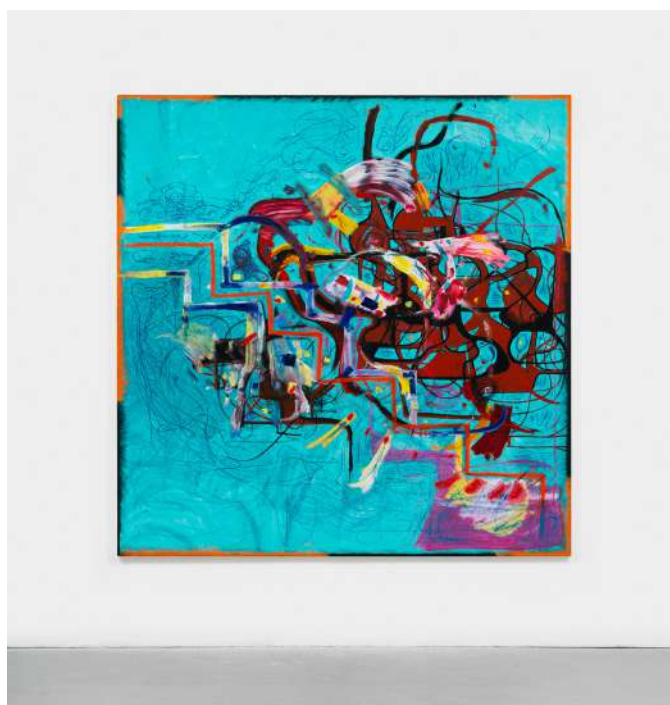
Making a painting involves building and leaving it, then building it again until I have no more information to put in it. It's important for me to not get anxious about finishing something, because then the pace gets messed up, and I rush to make decisions, I like to take my time and let each painting progress.

Lately I've been working on smaller paintings, which is totally different than large works. I can work on many at the same time and they are faster and rougher, crude almost. I don't know what my subject is or what the content is. I just go and then think about what the painting is later on, after I stop working on it. I do like color and most of my paintings use many many colors. I don't think I could make a black and white painting. I used to think of painting as very performative, albeit a private performance. This has changed. I am more in my head now, and comfortable with that. I no longer have to act out all the painterly impulses in one go. And I do not have to act on every single thought either.

MARCH 2014

## JOANNE GREENBAUM: Hallowed Laughter in a Hall of Mirrors

By Joan Waltemath



Joanne Greenbaum, "Untitled," 2014.  
Oil, ink, and crayon on canvas, 90 x 80".  
Photo credit: courtesy of the artist and Rachel Uffner Gallery.

Joanne Greenbaum's new paintings are full of stuff; very few areas are left open or unattended. In many of these new pieces, colored pencil, marker, or crayon lines run over the surface, giving the feeling of a child let loose. On first impression this creates a powerful energetic field.

Once your mind has had a chance to sort out the various levels, dissonances, and cadences that form their inner structure, however, that first impression begins to recede and the order in what first appeared as a chaotic field starts to get its say.

In the first painting, "Untitled"(2014), visible from the entrance down the long hall of Uffner's new space, there is a deep black ground on top of which Greenbaum has painted thin pink and blue parallel stripes to build a series of stairs, triangles, and hourglass forms. After a moment, the densely scribbled on black ground starts to eye you as if to say "and so, what?" Dabs of color take on an anima, as if the frenetic energy of the whole has coalesced into points of life with a will all their own. The painting deepens as an effect of your engagement with it, and the scribbles take on a series of forms that order and layer their complex interaction. The surface becomes a place to inhabit, a place to set down the baggage and reconvene, lighter though not light.

If this first piece takes on the condition of a main event, with all its attendant outliers, "Untitled"(2014), on the side

wall, visible only after entering into the main gallery space, seems to reveal something about the densely woven and interconnected nature of the passage of time. We are witness to a sectional view. The way Greenbaum handles her materials has a punkiness that allows me to imagine the surface as what becomes visible when a razor blade slices. Many different kinds of markings and colors are in motion, weaving in and around one another; an orange-red painted line moves from the lower right to the upper left describing the profile of a staircase, yet exuding the feeling of a calm constant—the voice of Mother or a life-long friend. Here, an expanse of brilliant turquoise exhilarates a breath of cool on a warm day that somehow remained intact by lingering in the shade. The depth of impression and reference in Greenbaum's works is a powerhouse that slowly opens up as time renders depth on her plane. The compact network that serves as a central form here is masterful in showing the mind's eye its own inner landscape.

Some pieces feel faster and more fun, as if every work were not charged with the task of rendering the complexity we navigate on a daily basis: there are other moments when a free form of spontaneity rolls out the laughter. In "Untitled" (2014), hanging next to her turquoise tour de force, the scribbles are more uniform and quickly echo each other, while the pink and blue color scheme supports the reading that we are celebrating a birthday party.

Letting my mind run free like the markings in Greenbaum's paintings, I reflected upon the distinction between the spontaneous, as noted above, and the unexpected. Unexpected is how the blue and red water-thin paint grows on its own over the surface in "Untitled" (2014); the two colors here interact and even blend while remaining autonomous. The enigma they create didn't deflate once I approached some terms of understanding. Greenbaum has embedded these particular forms in all manner of very differently constructed and painted shapes and drawn lines, which give a solid ground for whimsy, and focus the painting's structure around the mystery. A blue and orange staircase or frame within a frame reappears nearby, intersected and overlaid with aggressive—and what appear in this context to be—out of control elements. Turquoise blue markings trump the frame, reordering the power structure of the field; it's not as pretty looking as it feels real, as if grounded in something that happened and has remained in the memory as an awareness of one of life's actual conditions. Her masterful attention to all these specific details holds this piece in tension and lets it sing. Greenbaum's paintings speak to many things: the nitty gritty, the dark, as well as the light and resonant poetic moments we can experience with them.

Allowing a painting to envelop you is a matter of trust; the 15 minutes you spend with it can have the power to change the tenor of your day, taking up permanent residence in your memory bank—so better to be careful. There is a deep undercurrent of strength in these works, a sense of the artist as a master of sustaining prolonged periods of uncertainty. Artists are usually aware of how growth happens in such periods, and in her current show, Greenbaum shows up its exponential factor.

An abstract, vibrant background featuring a complex arrangement of overlapping shapes and colors. The palette includes bright yellow, red, pink, teal, blue, and purple, all set against a dominant black field. The shapes are irregular and organic, with some areas showing fine, scribbled textures. The overall composition is dynamic and visually rich.

**CURRICULUM VITAE**



## JOANNE GREENBAUM

Born in New York, NY, US  
Lives and works in New York, NY, US

### EDUCATION

1975 Bard College, Annandale-on-Hudson, NY, US

### SELECTED SOLO EXHIBITIONS

- 2023 Mitchell-Innes & Nash, New York, NY, US (*forthcoming*)  
*IVE SEEN THAT FACE BEFORE*, Nino Mier Gallery, Los Angeles, CA, US
- 2022 *Drawings: 2007 – 2017*, Nino Mier Gallery, Brussels, BE  
*Joanne Greenbaum*, Van Horn Gallery, Düsseldorf, DE
- 2021 *Joanne Greenbaum: Index of First Lines*, KDR 305, Miami, FL, US
- 2019 *I'm Doing My Face in Magic Marker*, Rachel Uffner Gallery, New York, NY, US  
*Joanne Greenbaum*, Richard Telles Fine Art, Los Angeles, CA, US
- 2018 *Joanne Greenbaum: New Work*, Texas Gallery, Houston, TX, US  
*Things We Said Today*, Otis College of Art + Design, Ben Maltz Gallery, Los Angeles, CA, US  
*Caput Mortuum*, 56 Henry, New York, NY, US  
*Things We Said Today*, The School of the Museum of Fine Arts at Tufts, Grossman Gallery Boston, MA, US
- 2017 Nicolas Krupp Contemporary Art, Basel, CH  
Frieze Focus, Rachel Uffner Gallery, NY, US  
Van Horn Gallery, Düsseldorf, DE
- 2016 Rachel Uffner Gallery, New York, NY, US  
greengrassi, London, UK  
Richard Telles Gallery, Los Angeles, CA, US
- 2015 *Magic Mushrooms: Joanne Greenbaum / Polly Apfelbaum*, Halsey McKay Gallery, East Hampton, NY, US  
*Joanne Greenbaum / Jean-Baptiste Bernadet*, Michael Jon Gallery, Miami, FL, US
- 2014 Texas Gallery, Houston, TX, US  
*Dysmorphia*, Galerie Crone, Berlin, DE  
Rachel Uffner Gallery, New York, NY, US
- 2013 greengrassi, London, UK  
*Joanne Greenbaum/Steven Parrino*, Kerry Schuss, NY, US  
*Polychrome Fiction*, Nerman Museum of Contemporary Art, Overland Park, KS, US  
*Sidewalk Prison*, Van Horn, Dusseldorf, DE

- Crone Gallery, Berlin, DE
- 2012 Nicolas Krupp, Basel, CH  
Shane Campbell Gallery, Chicago, IL, US
- 2011 D'Amelio Terras, New York, NY, US  
CCA Andratx, Andratx, Mallorca, ES
- 2010 Schuermann Collection, Berlin, DE  
Rupert Goldsworthy Gallery, Berlin, DE
- 2009 D'Amelio Terras, New York, NY, US  
Baloise Art Forum, Basel, CH
- 2008 Museum Abteiberg, Monchengladbach, DE (catalogue)  
Haus Konstruktiv, Zurich, CH (catalogue)  
Galerie Nicolas Krupp, Basel, CH  
greengrassi, London, UK
- 2007 *The Locker Plant*, The Chinati Foundation, Marfa, TX, US  
Shane Campbell, Chicago, IL, US
- 2006 D'Amelio Terras Gallery, New York, NY, US  
Patrick de Brock, Knokke, BE
- 2005 greengrassi, London, UK  
Galerie Nicolas Krupp, Basel, CH  
Aurobora Press, San Francisco, CA, US
- 2004 Boom/Shane Campbell, Chicago, IL, US
- 2003 D'Amelio Terras, New York, NY, US  
K.S. Art, New York, NY, US
- 2002 Numark Gallery, Washington, DC, US
- 2001 Galerie Nicolas Krupp, Basel, CH  
*Joanne Greenbaum / Mary Heilmann*, greengrassi, London, UK  
D'Amelio Terras, New York, NY, US
- 1999 greengrassi, London, UK
- 1998 D'Amelio Terras, New York, NY, US
- 1997 D'Amelio Terras, New York, NY, US
- 1996 Arena Gallery, New York, NY, US

## SELECTED GROUP EXHIBITIONS

- 2023 *Artists Choose Parrish*, Parrish Art Museum, Watermill, NY, US (*forthcoming*)  
Nino Mier Gallery, Los Angeles, CA, US (*forthcoming*)  
*The Holographic Principle*, Philip Martin Gallery, Los Angeles, CA, US  
*Schema: World as Diagram*, Marlborough Gallery, New York, NY, US  
*The Feminine in Abstract Painting*, Milton Resnick and Pat Passlof Foundation, New York, NY, US  
*JUBGWGGS #1*, JUBG, Cologne, DE
- 2022 *Regarding Kimber*, Cheim & Read, New York, NY, US  
*PS 2: Joanne Greenbaum x Matthias Schaufler*, FRIZZ23, Berlin, DE  
*Singing in Unison Part 7*, Miguel Abreu Gallery, New York, NY, US  
*Singing in Unison Part 6*, Miguel Abreu Gallery, New York, NY, US  
*Unmade Beds, Clearsky*, Neiman Gallery, Columbia University, New York, NY, US  
*Small Paintings, Venus Over Manhattan*, New York, NY, US  
*Informal Get Together*, Mitchell-Innes & Nash, New York, NY, US  
*Painters Paint Paintings: LA Version*, Nino Mier Gallery, Los Angeles, CA, US  
*Consequences: A Parlor Game*, National Academy of Design, New York, NY, US  
*2022 Invitational Exhibition of Visual Arts*, American Academy of Arts and Letters, New York, NY, US
- 2021 *Four Rooms Four*, VSOP Projects, Greenport, NY, US  
*Presented by Rachel Uffner Gallery and Mrs. Foreland Catskill*, NY, US  
*Show me Your Pony*, One Trick Pony, Los Angeles, CA, US  
*Coloring*, University of Kentucky Art Museum, Lexington, KY, US  
*Ten Year Anniversary*, Halsey McKay Gallery, East Hampton, NY, US  
*Groups and Spots*, Museum Franz Gertsch, Burgdorf, CH
- 2020 *How to be a Human Being*, Reyes Finn, Detroit, MI, US  
*Take Five*, Philip Slein Gallery, St. Louis, MO, US  
*Please and Thank You*, VSOP Projects, Greenport, NY, US  
*Artists for New York*, Hauser & Wirth, New York, NY, US  
*Turpentine*, Soco Gallery, Charlotte, NC, US
- 2019 *Cart, Horse, Cart*, Lehmann Maupin, New York, NY, US  
*Drawn Together Again*, The Flag Art Foundation, New York, NY, US  
*Pulled in Brooklyn*, International Print Center New York, NY, US  
*Bushwick Rodeo*, Horton Gallery, Dallas, TX, US
- 2018 *Carry the Bend*, Brennan & Griffin, New York, NY, US  
*Highlights from the Collection*, Johnson Museum, Cornell University, Ithaca, NY, US  
*Molding / Mark-Making*, Dorsky Gallery, Long Island City, NY, US
- 2017 *We Might not have a Planet Left Soon*, Galerie Kornfeld, Berlin, DE  
Martin and Pat Fine Center for the Arts, Miami Dade College, Miami, FL, US  
*Intelligent Touch*, Whatspace, Tilburg, NL  
*The State of New York Painting*, Kingsborough College, Brooklyn, NY, US  
*Bound by Paper - Books*, LMAK Gallery, New York, NY, US

*Man Alive!*, Jablonka Maruani Mercier Gallery, Brussels, BE  
*Painting is Dead- Long Live Painting*, CCA Andratx, Illes Balears, ES

- 2016 *Fort Greene*, Venus, Los Angeles, CA, US  
*Representing Rainbows*, GP Presents, New York, NY, US  
*Going Public*, Graves Gallery, Museum Sheffield, UK  
Haus Konstruktiv, Zürich, CH  
*Redling Fine Art*, Los Angeles, CA, US  
Bravin Lee Programs, New York, NY, US  
*Drawing*, Kerry Schuss, New York, NY, US  
*Gallery Artist Group Show*, Rachel Uffner Gallery, NY, US  
*Strange Abstraction*, Fredericks & Freiser, New York, NY, US
- 2015 *Unreasonable Sized Paintings*, SVA Chelsea Gallery, New York, NY, US  
*Rock hound swap meet*, Junior Projects, New York, NY, US  
*One Foot on the Ground*, James Harris Gallery, Seattle, WA, US  
*Z-ING*, Richard Telles, Los Angeles, CA, US  
*Be abstract*, L'oiseau présente, Berlin, DE  
*Vessels*, Blackston Gallery, New York, NY, US  
*The Painter of the Modern Life*, Anton Kern, New York, NY, US  
*Group Show*, Greenwich House Pottery, New York, NY, US  
*A Drawing Show*, Nicolas Krupp, Basel, CH  
*Pure Paint for Now People*, Shaw Gallery, Weber State University,  
Ogden, UT, US
- 2014 *Person Place or Thing 68 Projects*, Berlin, DE  
*Terra Firma*, Reynolds Gallery, Richmond, VA, US  
*A Woman's Hand*, Saatchi, London, UK  
*Big Picture Show*, International Print Center New York, New York, NY, US  
*If A Spider Falls From A Window, Does It Break?* Curated By Adrienne Rubenstein, Brennan  
and Griffin, New York, NY, US  
*This One's Optimistic: Pincushion*, New Britain Museum of American Art, New  
Britain, CT, US  
*East Side to the West Side*, Flag Art Foundation, New York, NY, US  
*Shakti*, Brand New Gallery, Milan, IT
- 2013 *Snail Salon*, curated by Adrienne Rubenstein, Regina Rex, Brooklyn, NY, US  
*A Pinch of Saffron, a Dash of Vermouth*, Dodge Gallery, New York, NY, US  
*Lines and Spaces*, University of Hartford Joseloff Gallery, Hartford, CT, US  
*Solid Pull*, TSA, Brooklyn, NY, US  
*New York*, Zach Feuer/Untitled Gallery, New York, NY, US  
*WORK*, Klaus Von Nichtssagend Gallery, New York, NY, US  
*Extreme Drawing*, Aldrich Museum of Contemporary Art, Ridgefield, CT, US  
*Human Drama*, Halsey McKay Gallery, East Hampton, NY, US  
*Swing State*, Curated by Jane Kim, New York, NY, US  
*Untitled (Hybrid)*, Lee Krasner, Robert Miller Gallery, New York, NY, US
- 2012 *Mythografia*, Bull and Ram Gallery, New York, NY, US  
*Broken/Window/Plane*, Curated by John Yau Tracey Williams, New York, NY,  
US  
*Tops*, President Clinton Projects, Curated by Sun You, Brooklyn, NY, US

- Special Blend*, Journal Gallery, Williamsburg, Brooklyn, NY, US
- 2011 *A Supposedly Fun Thing I Will Never Do Again*, Horton, Berlin, DE  
*Art Institute of Chicago*, New Contemporaries Exhibition, Chicago, IL, US  
*Magic Hand*, ArtBlogArtBlog, curated by Josh Abelow, New York, NY, US  
*Affinities: Painting in Abstraction*, Damelio Terras, New York, NY, US  
*Cries and Whispers*, Sam Lee Gallery, Los Angeles, CA, US  
*Vollendet das ewige Werk*, Sammlung Rheingold, DE  
*A Painting Show*, Harris Lieberman Gallery, New York, NY, US
- 2010 *The Jewel Thief*, Tang Museum, Saratoga Springs, NY, US  
*DAS GESINST*, Die Sammlung Schürmann, Museum Abteiberg,  
Mönchengladbach DE  
*Lush Life-Whistle*, Sue Scott Gallery and others, New York, NY, US  
*40*, Texas Gallery, Houston, TX, US  
*Spacial Dimensions*, Patrick de Brock Gallery, Knokke, BE
- 2009 *Parcours Interdit*, MAP Markus Ambach Projecte, Dusseldorf, DE  
*Abstract America*, Saatchi Gallery, London, UK  
*Kluguersuch mit Spurenkamm*, Kienzle & Gmeiner, Berlin, DE  
*Inaugural Exhibition*, Rupert Goldsworthy Gallery, Berlin, DE  
*Women in Print*, Susan Sheehan, New York, NY, US  
*New Prints*, IFPDA Gallery, New York, NY, US  
*Under The Influence*, Girls' Club, Hollywood, FL, US
- 2008 *Scala Paradisi*, Schurmann, Berlin, DE  
*Project for a New American Century*, Rose Art Museum, Waltham, MA, US  
*Gray*, Dinter Fine Art, New York, NY, US
- 2007 *Automatons*, Black Dragon Society, Los Angeles, CA, US  
*Stuff: International Contemporary Art from the Collection of Burt Aaron*, Museum of  
Contemporary Art, Detroit, MI, US  
*Painting as Fact – Fact as Fiction*, de Pury & Luxembourg, Zurich, CH  
*Abstract 2.0*, Filiale, Berlin, DE  
*Poets on Painters*, Ulrich Museum of Art, Wichita, KS, US  
*We are Near*, Allston Skirt Gallery, Boston, MA, US
- 2006 *Two Friends and So On*, Andrew Kreps Gallery, New York, NY, US  
*Drawing from the Wrong Side of the Brain*, Haim Chanin Fin Arts, New York, NY, US
- 2005 *Space Between the Spokes*, K.S. Art, New York, NY, US  
*The Painted World* curated by Bob Nickas, PS1/MOMA, New York, NY, US  
*Mud*, Dinter Fine Art, New York, NY, US  
*Glimpse*, Mixed Greens, New York, NY, US  
*In Deep Water*, Dinter Fine Art, New York, NY, US  
*The Generals Jamboree*, Guild and Greyshkul, New York, NY, US  
*One Armed Bandit*, D'Amelio Terras, New York, NY, US
- 2004 *Architecture Untethered*, Numark Gallery, Washington, DC, US  
*Curious Crystals of Unusual Purity*, PS1/MOMA, New York, NY, US  
*Abstraction with a Twist*, Elga Wimmer, New York, NY, US

*Dessins et des Autres*, Galerie Catherine Bastide, Brussels, BE  
*Colored Pencil*, K.S. Art, New York, NY, US  
*Dessins et des Autres*, Galerie Anne de Villepoix, Paris, FR

- 2003 *Stay Positive*, Marella Arte Contemporanea, Milano, IT
- 1997 *Current Undercurrent*, Brooklyn Museum, Brooklyn, NY, US  
*Painting Now and Forever, Part 1*, Matthew Marks Gallery, New York, NY, US  
*Exploiting the Abstract, Feigen Contemporary*, New York, NY, US
- 1996 *Explosion in a Tool Factory*, Hovel, New York, NY, US  
*Un Oeil Americain*, Galerie le Carre, Lilles, FR
- 1995 *Wacko*, The Workspace Gallery, New York, NY, US  
*Other Rooms*, Ronald Feldman Gallery, New York, NY, US  
*Natural*, Arena Gallery, Brooklyn, NY, US  
*Jane Fine*, Joanne Greenbaum, John Paul Philippe; Arena Gallery, Brooklyn, NY, US  
*Pleasant Pebble*, The Workspace Gallery, New York, NY, US
- 1994 *New York Abstract Painting*, Salvatore Ala Gallery, New York, NY, US

## **COLLECTIONS**

Brandeis Rose Art Museum, Waltham, MA  
CCA Andratx, Majorca, ES  
Hammer Museum, Los Angeles, CA  
Haus Konstruktiv Museum, Zurich, CH  
Herbert F. Johnson Museum of Art, Cornell University, Ithaca, NY  
Museum of Fine Arts, Boston, MA  
The Nerman Museum of Contemporary Art, Overland Park, KS  
Ross Art Collection, University of Michigan, Ann Arbor, MI  
Museum Abteiberg, Mochengladbach, DE

## **AWARDS, FELLOWSHIPS AND RESIDENCIES**

- 2021 National Academician, National Academy of Design, NY, US
- 2019 Bullseye Projects Artist in Residence, Mamaroneck, NY, US
- 2018 The Pollock-Krasner Foundation, Inc. Grant
- 2017 Aurobora Press Artist in Residence, Ketchum, ID, US
- 2014 Gwendolyn Knight Lawrence Award in Art, Academy of Arts and Letters
- 2013 The Norbert Prangenberg Artist in Residence, Rutgers University, NJ
- 2012 Master Artist in Residence, Atlantic Center for the Arts, Smyrna Beach, FL, US
- 2010 Joan Mitchell Foundation Fellowship  
Artist in Residence, CCA Andratx, Mallorca, SP

- 2007 Artist in Residence, The Chinati Foundation, Marfa, TX, US
- 2005 Artist in Residence, Greenwich House Pottery, New York, NY, US
- 2004 The Pollock-Krasner Foundation, Inc. Grant
- 2003 Michael and Nina Sundell Residency for a Visual Artist, Yaddo, Saratoga Springs, NY, US  
Skowhegan School of Painting and Sculpture, Faculty/Resident Artist, New York, NY, US  
Rockefeller Foundation, Bellagio Study and Conference Center, IT
- 2001 Special Editions Fellow, Lower East Side Printshop, New York Artists Residency, Yaddo, Saratoga Springs, NY, US  
John Simon Guggenheim Memorial Foundation Grant
- 1996 New York State Foundation for the Arts (NYFA) Fellowship in Painting

## SELECTED BIBLIOGRAPHY

- 2022 *The New York Times*, Two Critics, 13 Favorite Booths at the Armory Show, Siddhartha Miller & Will Heinrich, September
- 2020 *Artsy*, 5 Artists to Follow if You Like Cy Twombly, Juliana Lopez, November  
Drury, John, *Glass, I'm Doing My Face in Magic Marker*, Spring
- 2019 Sutphin, Eric, *MutualArt*, "The Pendulum Swings: Is Abstract Art Experiencing a Renaissance?" December  
Nadja Sayej, *Forbes*, "Joanne Greenbaum on the Future of Painting With Glass", November  
Mizota, Sharon, *LA Times*, Joanne Greenbaum's Paintings find Poignancy in Imperfection, May  
Goldman, Robert, *ArtForum*, May
- 2018 Bingham, Liza, "Structure & Flow, Joanne Greenbaum at SMFA", *Big Red and Shiny*, February  
*The Boston Globe*, "Joanne Greenbaum presents her work with flying colors", February  
McNamara, Kate, "Joanne Greenbaum: Things We Said Today", January  
*Molding / Mark-Making. Ceramic Artists and Their Drawings*, Exhibition Catalog, January
- 2017 *Women Painting*, Girls Club, Miami, FL  
*Nut Publication*, Liza Lacroix & Alli Melanson,  
*Format Magazine*, The Best Work at Frieze New York 2017, May  
*Arcade Project Zine*, Frieze New York Review, May  
Mary Simpson & Joanne Greenbaum: A Correspondance, Turps Banana, #17, February  
*Man Alive*, Maruani Mercier Gallery, January  
*Elle Decor*, Joanne Greenbaum, January/February
- 2016 *Painting Regarding the Present, Naives and Visionaries*  
Butler, Sharon, "Two Coats of Paint", July

- Yau, Joh, *Hyperallergic*, June 19  
*Brooklyn Rail*, In Conversation with Phong Bui, June 3  
 Smith, Roberta, *New York Times*, June 2  
 Curator, Interview with Donna Freed, March  
 Joanne Greenbaum Technicolour Artist: Interview with Donna Freed, *Radio Gorgeous*, March
- 2015 Sokol, Brett, "Throwing Caution", *Ocean Drive Magazine*,  
*Berliner Morgenpost*, Review, January 15  
*Contemporary Art Daily*, January 10
- 2014 Waltemath, Joan, *The Brooklyn Rail*, "Hallowed Laughter in a House of Mirrors", May  
 Interview, *The Morning News*, April 2014  
 Plagens, Peter, *Wall Street Journal*, April  
*New York Times*, A Critic's Guide to the Best of the Lower East Side, April 2014  
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*The New Yorker*, Goings on About Town, April 7th  
*Artforum*, Critic's Pick, March 30
- 2013 Welch, Adam, *Ceramics Art & Perception*, Review by Adam Welch, No.94, *Whitehot Magazine of Contemporary Art*, Critics Pick, Best of 2013  
*Nothing Major*, Interview, September 17,  
*Contemporary Art Daily*, 26 February  
*BOMB*, Interview with Jeremy Sigler, Issue 124/Summer
- 2012 Yau, John, *Hyperallergic*, July 1,  
 Fitzgerald, Ali, Art 21 Blog, September 6,  
 David Rhodes, *Artforum* Critic's Pick, 1 October
- 2011 Yau, John, *The Brooklyn Rail*, "1612" November  
 Fee, Brian, *New American Paintings Blog*, "Celebrating With Joanne Greenbaum",  
 November 10  
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- 2009 Smith, Roberta, *The New York Times*, "Art in Review", September 18  
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*The New Yorker*, Goings on About Town, Joanne Greenbaum, 9/28/09  
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 Maine, Stephen, *Art in America*, November  
*Abstract America*, Saatchi Gallery, London
- 2008 Strauss, Dorteia and Suzanne Titz, *Joanne Greenbaum: Painting*, Hatje Cantz  
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- 2007 Rexer, Lyle, *Parkett No. 80*, "Infant Paradise," pgs. 6-14
- 2006 *Artforum.com*, "Critics Picks, Joanne Greenbaum at Shane Campbell, Chicago," June  
*The New Yorker*, "Goings on About Town," Dec. 11  
*Art on Paper*, Exhibition Reviews, "Drawing on the Wrong Side of the Brain," pgs. 91, 92



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- 2005 *The New York Times*, Review of Mud, Dinter Fine Art, September 23  
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*The New York Times*, "Review of One Armed Bandit," D'Amelio Terras Gallery, January 21
- 2004 *Art on Paper*, "New Prints Review," November/December  
 Grabner, Michelle, *Flash Art*, "Joanne Greenbaum at Boom," July/September pgs. 116-17  
 Church, Amanda, *Art on Paper*, "Colored Pencil," July/August, pg. 52  
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- 2003 Dannatt, Adrian, *The Art Newspaper*, No. 140 October  
*Artforum.com*, "Critics Picks," October  
*Art on Paper*, "Working Proof: Print Reviews," March, pg. 61
- 2002 *Vitamin P*, Phaidon Press, Fall 2002  
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 pgs. 106-107
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- 1999 Nickas, Bob, *Tema Celeste*, "Le Persone Fanno Quadri per Provare Che Esistono,"  
 April, pgs. 66-73  
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 December 4
- 1997 Schaffner, Ingrid, *Artforum*, Joanne Greenbaum at D'Amelio Terras,  
 November, pgs. 116-117  
 Smith, Roberta, *The New York Times*, "Art in Review, Joanne Greenbaum at D'Amelio Terras,"  
 March 14  
 Nahas, Dominique, *Review*, "Joanne Greenbaum at D'Amelio Terras," March 1





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