

An abstract painting featuring a vibrant yellow background with bold, expressive brushstrokes in shades of purple, pink, and teal. The composition is dynamic, with swirling lines and patches of color that create a sense of movement and depth. The text is overlaid on the upper and central portions of the artwork.

NINO MIER GALLERY

NEW YORK | BRUSSELS

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 of swirling black lines. Overlaid on this are large, flowing shapes in vibrant colors: purple, yellow, green, and blue. Some of these shapes have internal details, such as a white area with a dark brown spot and a yellow area with a blue spot. Small, orange, leaf-like shapes are scattered throughout the composition.

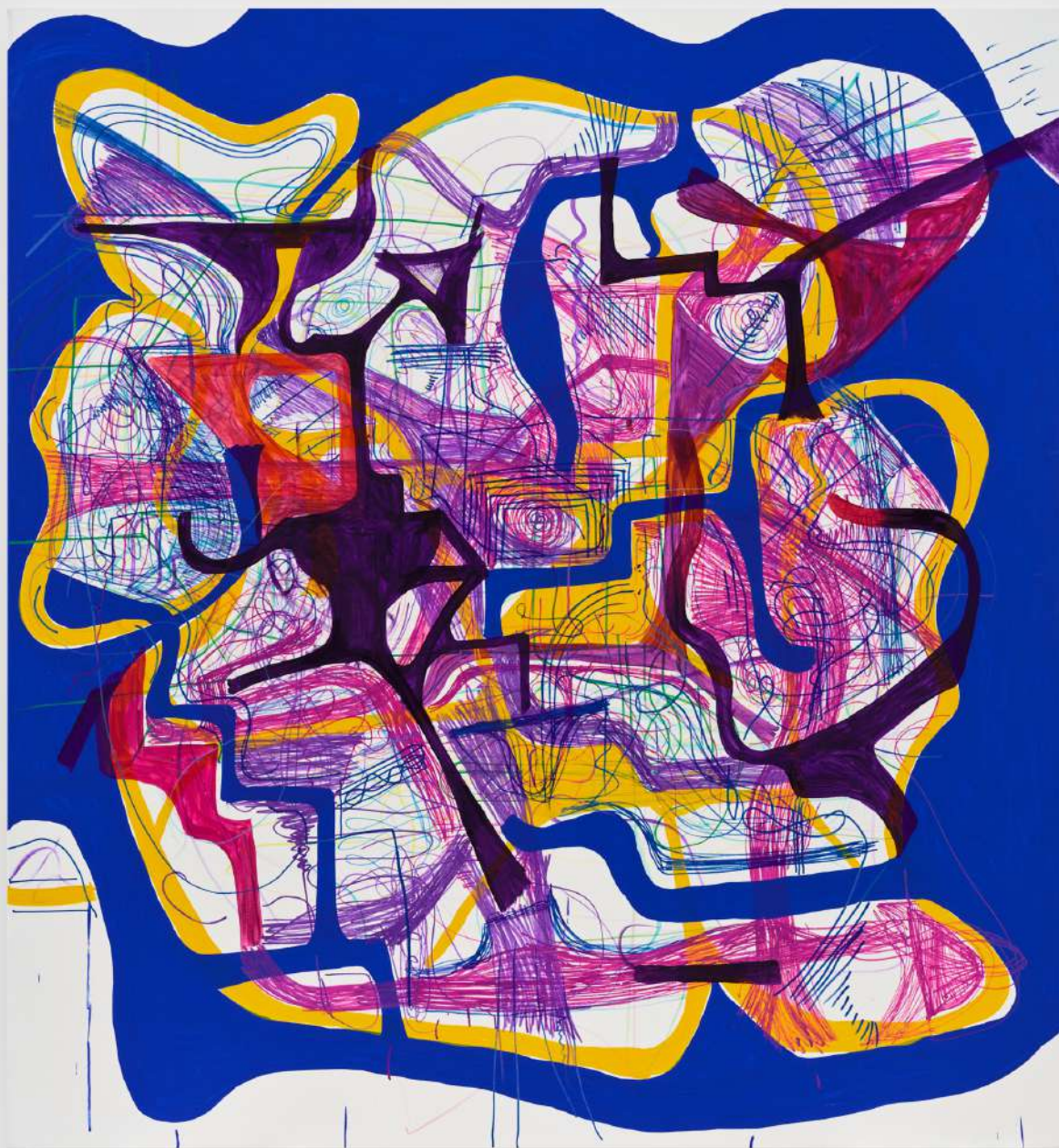
SELECTED WORKS



Untitled, 2024
Oil, flashe, acrylic, and marker on canvas
70 x 60 in
177.8 x 152.4 cm
(JGR24.005)



Untitled, 2022
Oil, acrylic, and crayon on canvas
60 x 48 in
152.4 x 121.9 cm
(JGR24.003)

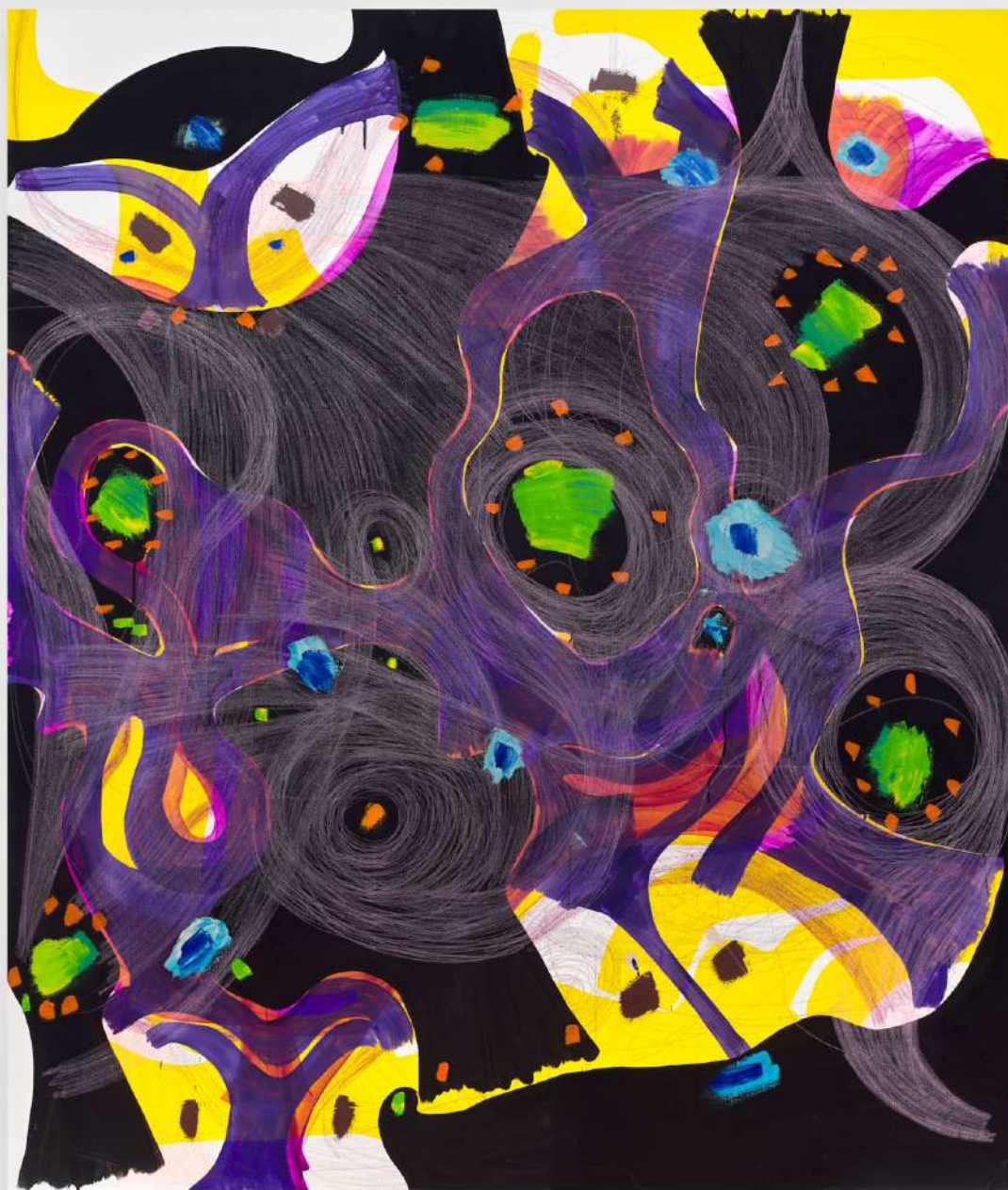


Untitled, 2022
Flashe and marker on canvas
75 x 65 in
190.5 x 165.1 cm
(JGR22.040)



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)

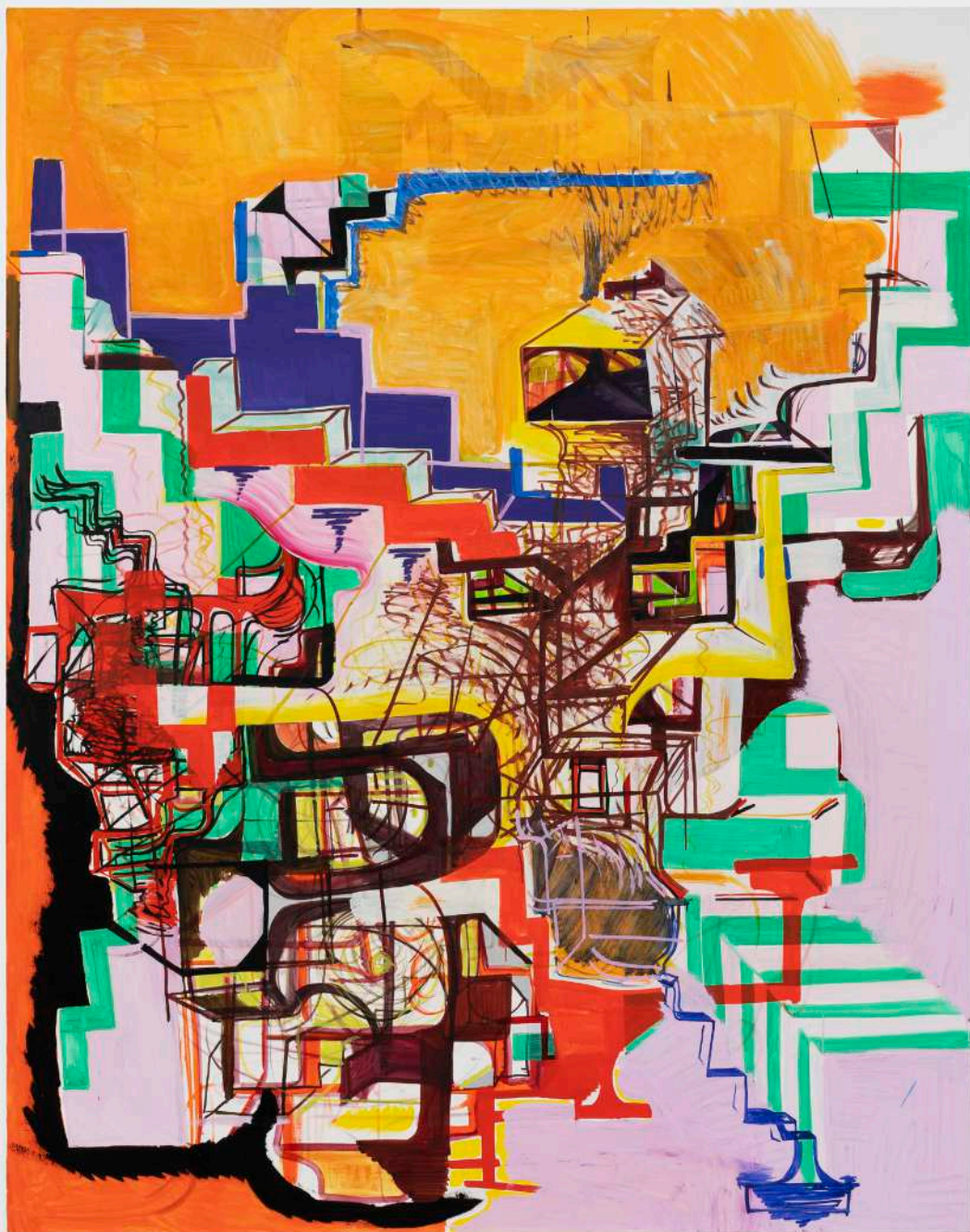


Untitled, 2022
Oil, ink, flashe, and marker on canvas
75 x 65 in
190.5 x 165.1 cm
(JGR22.035)



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)

An abstract painting featuring a vibrant red background. Overlaid on this are various shapes and lines in bright blue, black, and yellow. Thick, expressive black lines crisscross the composition, some forming loops and others straight paths. There are also smaller, more delicate lines in blue and yellow. The overall effect is one of dynamic energy and complex visual relationships.

SELECTED EXHIBITONS AND PROJECTS

SELECTED EXHIBITIONS AND PROJECTS

LUCKY 13

2025
HANS GOODRICH
CHICAGO, IL

SCAFFOLD

2024
MITCHELL INNES & NASH
NEW YORK, NY

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



LUCKY 13

2025
HANS GOODRICH
CHICAGO, IL

Hans Goodrich is elated to present *Lucky 13*, a solo exhibition of New York based artist Joanne Greenbaum.

Lucky 13 encompasses a suite of paintings, all belonging to the same series, dated 2005 - 2007.

The following interview is a conversation between friends.

Veronica Gonzalez Peña: I'd like to talk about the idea of play in your work. I know that people have referred to your work as child-like and you and I have spoken about the notion of play in the work, but I'd like to talk in a more formal way about the idea of play that stems from the psychoanalyst DW Winnicott's writing on the transitional space and of play as a creative act. For Winnicott, play always occurs in the magical place between things. This is what he terms the transitional space, a space first inhabited by the breast (or bottle), and later by transitional objects (a blanket, a toy) which aid the child in the maneuvering from the internal world of "I," to the external world of "you/we." These transitional spaces, and the objects which represent them, are

spaces of paradox as they are neither fully in nor out; they are, rather, related to both, but different from each and help us to move from the "in" to the "out," and back and forth. They are imaginative places of non-closure, places which allow for the paradox "it is me and not me," a paradox which in his book, *Playing and Reality*, Winnicott asks not be resolved but rather "accepted and tolerated and respected" in its state as paradox. These in-between spaces, these spaces of paradox, of play, are the places which an artwork, say a painting, inhabits, as the painting is a place which from the first is a part of you, but outside of you, and also allows the viewer to come to it and have their own experience with it.

But there is also the idea of the play you are involved in with the painting itself as you are making it. The painting is like another body with which you are involved in the play that is the creative act.

Joanne Greenbaum: I really like that description of the state of play as an in between space and a transitional one within one's own experience. I don't think of the word "play" as childlike and I used to bristle when my work was

described that way. But in your definition above it is a negotiation between states of experiences.

I do enjoy myself when working but also it's a constant battle between wanting to make something meaningful and something that makes no sense at the same time. That's the fun part. Also, the not knowing and feeling that I have no idea what is happening is the part of play that feels dangerous.

VGP: Your work seems to embody this idea of play in a very active manner, in that the painting itself seems to operate almost like a diagram of your own play in the making of it. We can see your motions there, your regard for the mark you have previously made, and what that initial mark calls upon you to do next.

JG: Yes, exactly because that is the subject matter of every painting—the thinking that went into it. The thought actually diagrammed on the canvas as I go along. It's like building something gradually and not hiding the flaws and how it came about. Playing with the mistakes and trying to disrupt the things that are making too much sense is a part of it. And at the same time trying to make it beautiful.

VGP: We can also see the regard for the different materials and the way they play on the painting almost like a mapping of your relationship with the painting. We can see the play of your understanding of your materials, your experience with them, what this or that material will do to the painting, and how that leads to the following motions. But we also understand that sometimes the material must surprise you, that it must present new “problems” for you to work through or at least consider. There is a real respect for the capabilities of the painting itself and what it has to offer, what you can ask of it. All of this interplay is there, for the viewer to take in.

JG: I love all the different materials I use and I find the mixing of different types of materials necessary for me in solving how to construct the work. I usually use a range of things and the mixing of them together does really challenge me to think differently about the outcomes. It's really an easy thing to work with materials that we were told not to use like markers on canvas. This is common now but I have always liked to mix high and low materials. Really good oil paint and some cheap acrylic. Ultimately the mixtures of high and low make the work have an element of surprise. I'm trying to shock myself with the discrepancies. One of the most enjoyable things used to be shopping for art materials in an actual store, looking at the different brands and deciding what to buy and getting ideas from the store displays, looking for colors I'd never used before. Then buying that color and getting back to the studio only to see I already had three of them.

VGP: I am interested in this body of paintings, these number paintings, and how they came to be.

JG: Originally someone (at a gallery I was showing at) made a comment to me about my work not having any “content” as it is abstract and non-representational. I was offended because of course my work has content this was also in the mid 2000's when “content” was supposedly being used as the only basis for understanding painting.

VGP: Can you speak about the content of your work? Is it to do with the motions of the painting itself being created, your relationship with it? This play we are talking about? Did this gallerist's reductionist idea of “content” spur you on to something new? Almost as if to say, Let me show you content?

JG: Because I was mad I absentmindedly began numbering areas of my work to stress and prove what the content was. I was numbering starting with 1 and decided to draw or paint as I went along with the sequential numbers. I was also calling attention to the fact that people don't tend to look at paintings for more than a few seconds and the numbers were drawing attention to the areas to look at. After a while I realized that something else was actually happening when using numbers in the paintings. I was documenting my process as I went along with the painting. In addition, I was calling attention to the structure and skeleton of the painting. I realized that as I started with the number 1 it became a game for me to see how far I could go in numbering a painting. Should I work on this painting until I got to 100? Or 300? I made some big ones that got to those numbers. In some way it brought a kind of performative aspect to the paintings.

VGP: Yes, for Winnicott, play is always a state of doing, a state of being. And this is the area which process-oriented art inhabits: It is always in this in-between space, in this space of creating and becoming. It seems that you heard these comments (“there is no content”), and you took that as a challenge for a new game – and that new game directly underlined the process- oriented aspect of your practice, which I believe had always been there. It's almost as if you felt you had to delineate it, but in the process created this new sense of structure to play with, which then foregrounded the process itself more directly.

JG: Also, it brought my own handwriting into the work as notation—kind of like taking notes on my process as I went along. I enjoyed using different colors and materials on the numbering as well. Markers and other materials as well as paint. Interestingly, when I exhibited these works I noticed that people actually did look at the works for longer periods of time because they were trying to figure out what the numbers meant or what they were doing there. They were trying to connect the dots. It brought them into the paintings in a more active way and gave them a way in, in which they could actually look at them.

VGP: So, in a way the paintings were inviting the viewer in, in a more legible way. This created a stronger position for the viewer to feel that they were in

communication with the work.

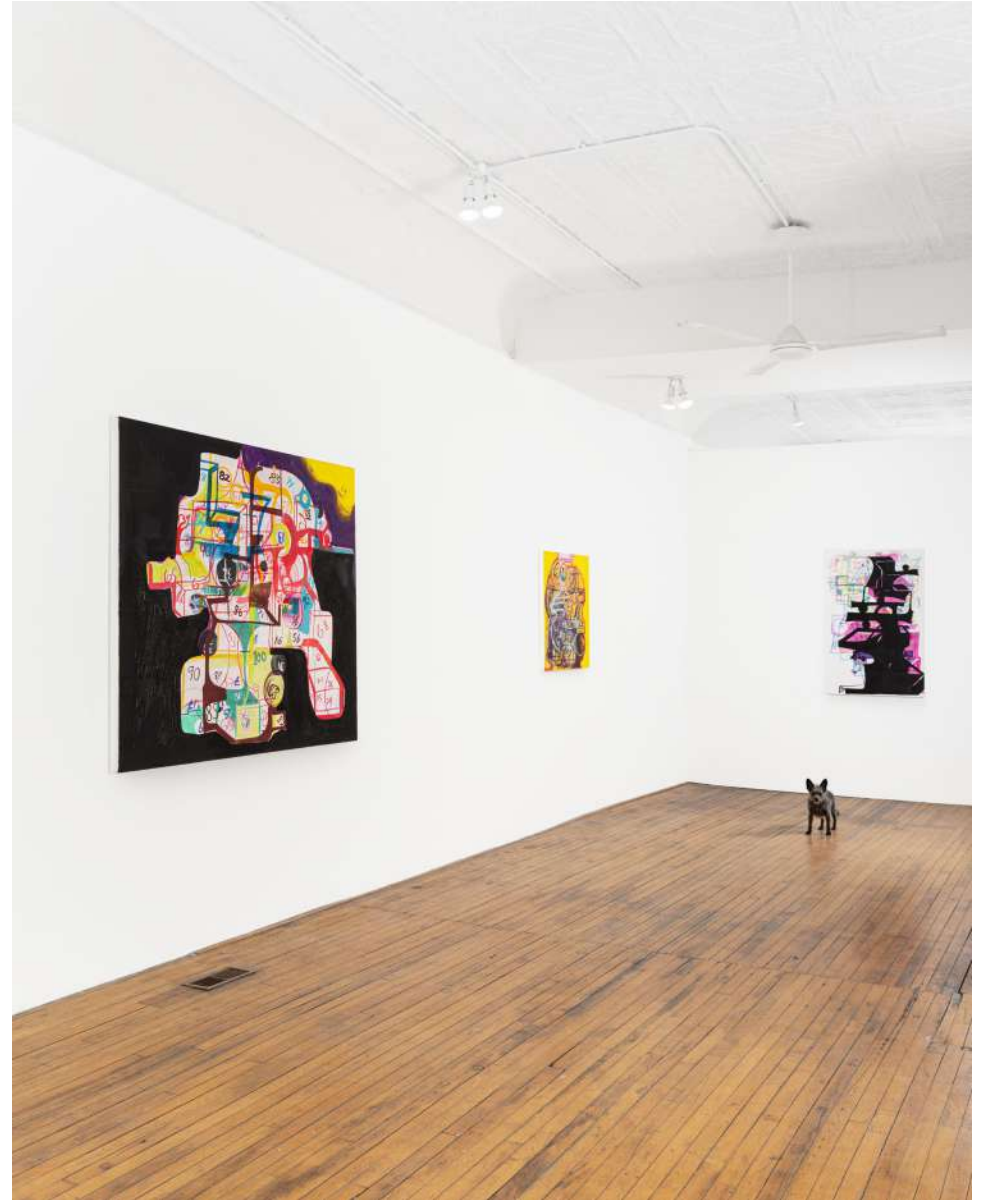
JG: I also feel that I was marking the time and duration of painting. I was putting a physical aspect to the thinking process.

VGP: This is one of my favorite aspects of your work, the way that we can see the mapping of a mind thinking, of regarding, as it builds the work.

JG: After a while I stopped using numbers in my painting but the act of doing so really changed the work. I understood that structure and scaffolding were aspects of their content and I didn't need the numbers anymore to show that.

VGP: Almost as if in trying to explicate something to that gallerist, and then the viewer, you in fact learned something yourself? It deepened your relationship to structure and scaffolding, almost as if you had to make it visible in order to understand the depth of its existence?

JG: The energy has really changed in the years since I made those number paintings. And I've really changed too. I think I have learned to slow down the pace a lot and get into structure a lot more to connect better with what I actually want visually. I've gotten less performative. Maybe I've slowed the action down to a crawl, and in so doing I am learning a lot more about myself in the process. That painting is really a waiting game. In building paintings, I've come to realize how much one small action can change the whole thing, and the waiting to do that action sometimes can take days. In these anxious times, I've learned to be less concerned about making a good painting, and instead have it clearly be more about looking and sitting with the anxiety instead of fixing it. I think I've also stopped worrying about what other people think too.







SCAFFOLD

2024

MITCHELL INNES & NASH

NEW YORK, NY, US

Mitchell-Innes & Nash is pleased to present our first solo exhibition with New York-based artist Joanne Greenbaum, *Scaffold*, on view from April 25 to June 15, 2024. The show will feature 8 new paintings including one of her largest works to date.

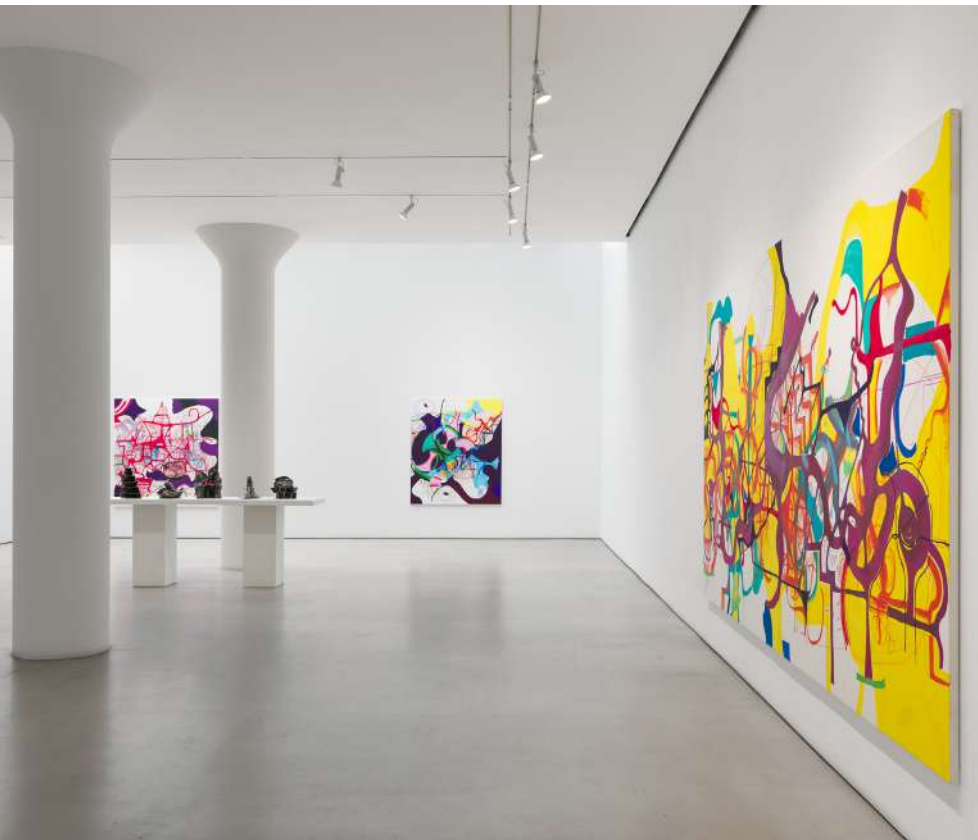
Joanne Greenbaum's paintings consistently feature the layering of forms, both painting and drawing, in a pictorial space, thus creating uniquely intuitive compositions distinctly her own.

As the artist recently stated:

My work always has an underlying structure, and the paintings in particular consist of a scaffold system. I've long been attracted to a fictional structure – one that doesn't necessarily correspond with architecture. It's a way to "hang" a painting onto something. But in addition to the scaffolding, there is also an idea that is more metaphysical and emotional. I think in this body of work I am relying less on pictorial devices and more on energy and movement. The scaffold is a kind of place to put all these ideas together in a way that allows me to indulge my love of form and color together with a physical presence.

About Joanne Greenbaum

Joanne Greenbaum's work is distinguished through her desire for continual reinvention which serves as the motivating force behind her distinctive and immediately recognizable paintings, works on paper and ceramics. Often using drawing as the springboard for her paintings, Greenbaum formulates a relationship between the two approaches which ultimately reflects her own unique vocabulary of line and volume.













IVE SEEN THAT FACE BEFORE

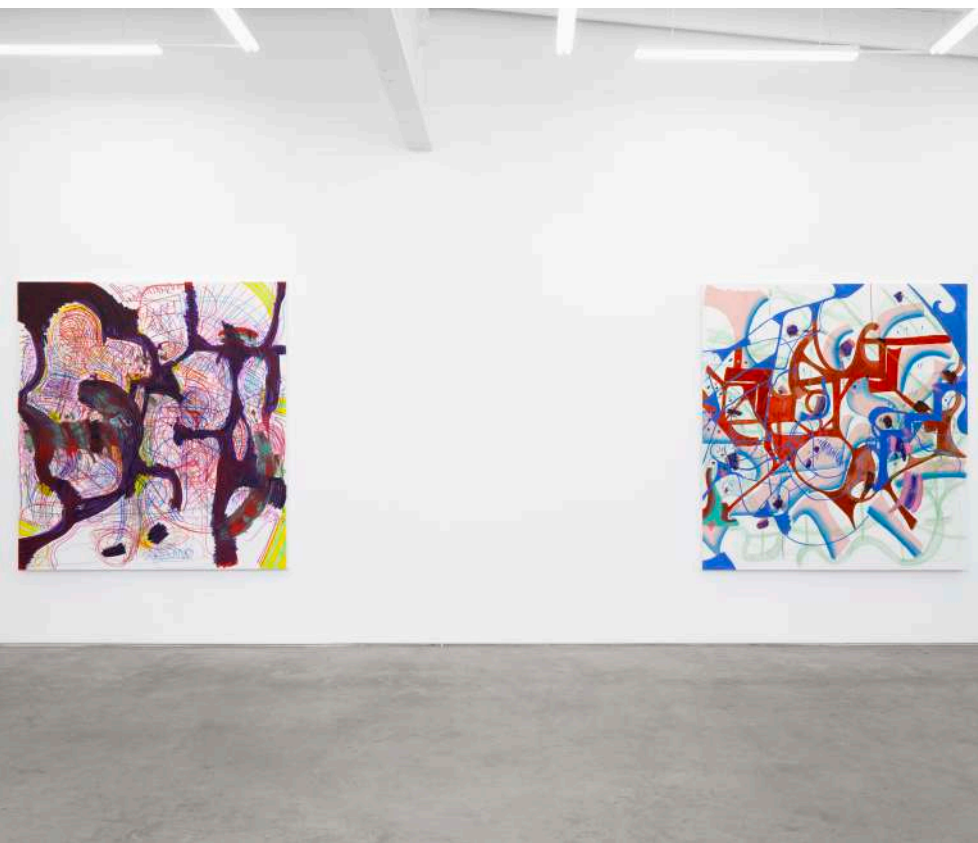
2023

**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**

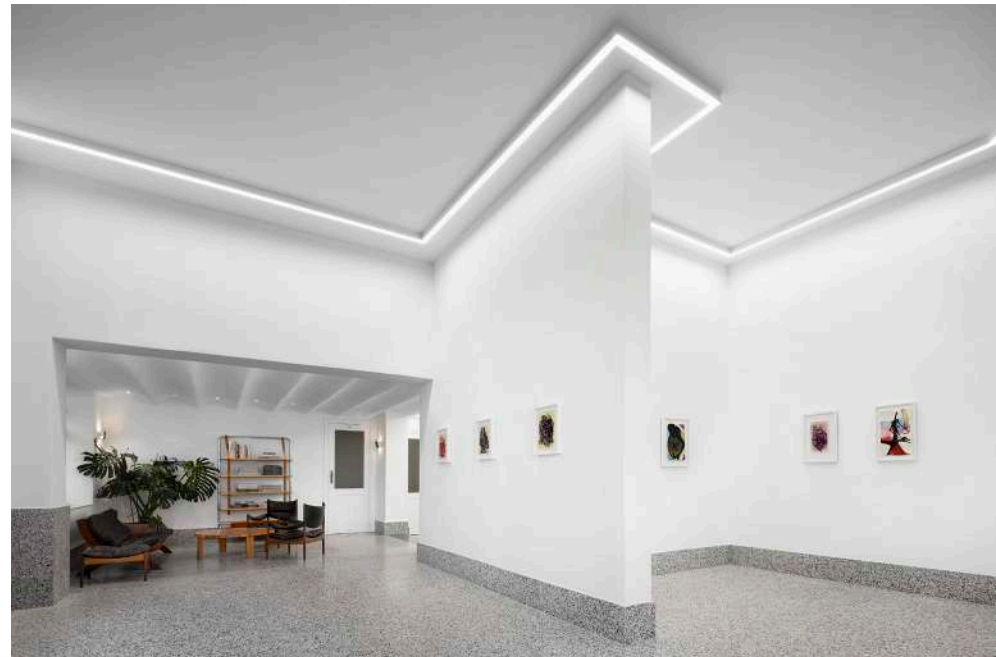
Nino Mier Gallery is pleased to present *Drawings: 2007 - 2017*, a survey show featuring lyrical works on paper produced in the decade between 2007 – 2017 by New York-based artist Joanne Greenbaum. The exhibition will be on view at Nino Mier Gallery, Brussels Annex from October 15 - November 12, 2022.

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."

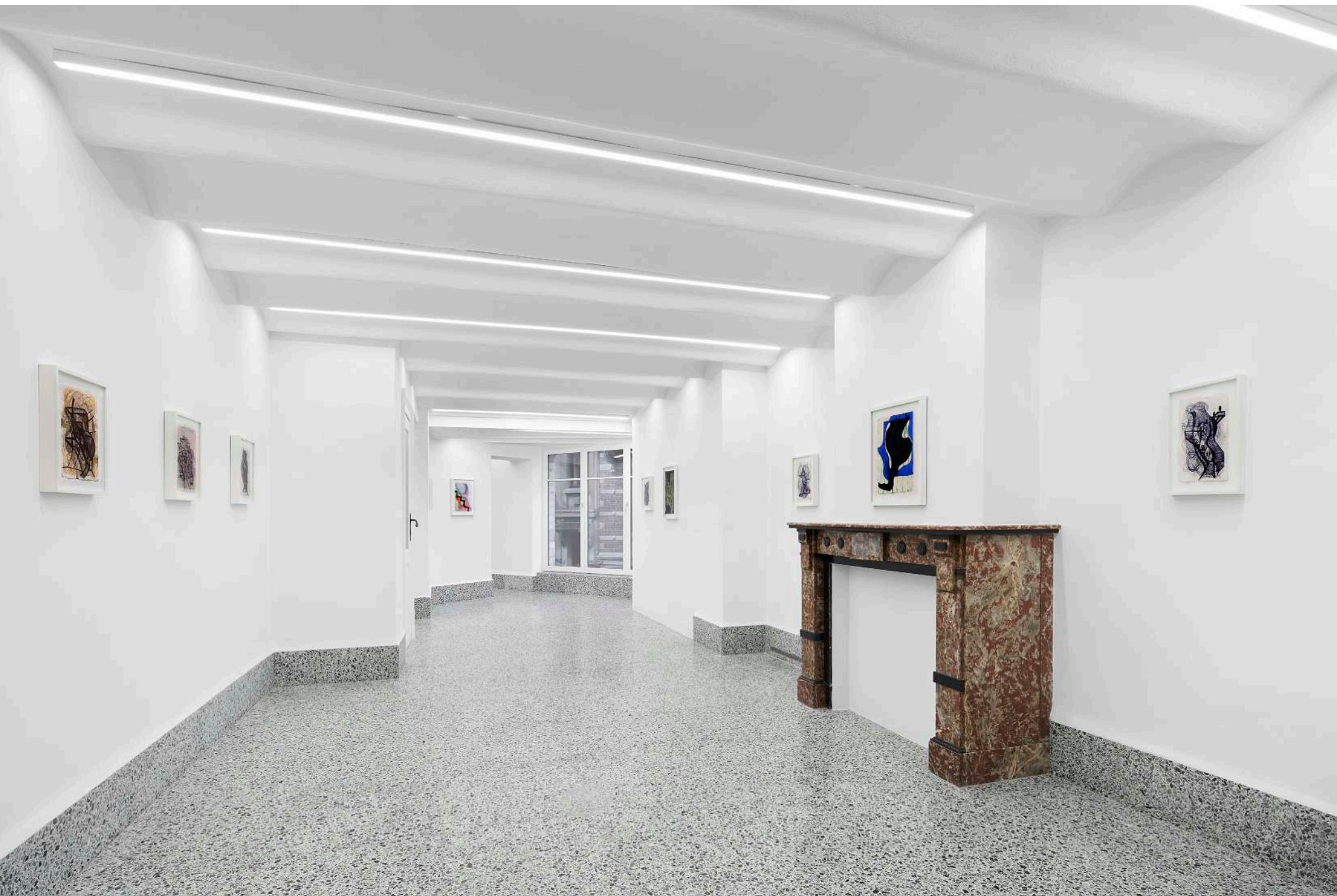
Reflecting on her drawings, Greenbaum writes: "I enjoyed thinking of [the drawings] as very living things that were recording my thoughts as the days went on [...] I am always working on a few at a time in different materials, such as the watercolor, which is meditative and slow, or the sumi ink, which 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."

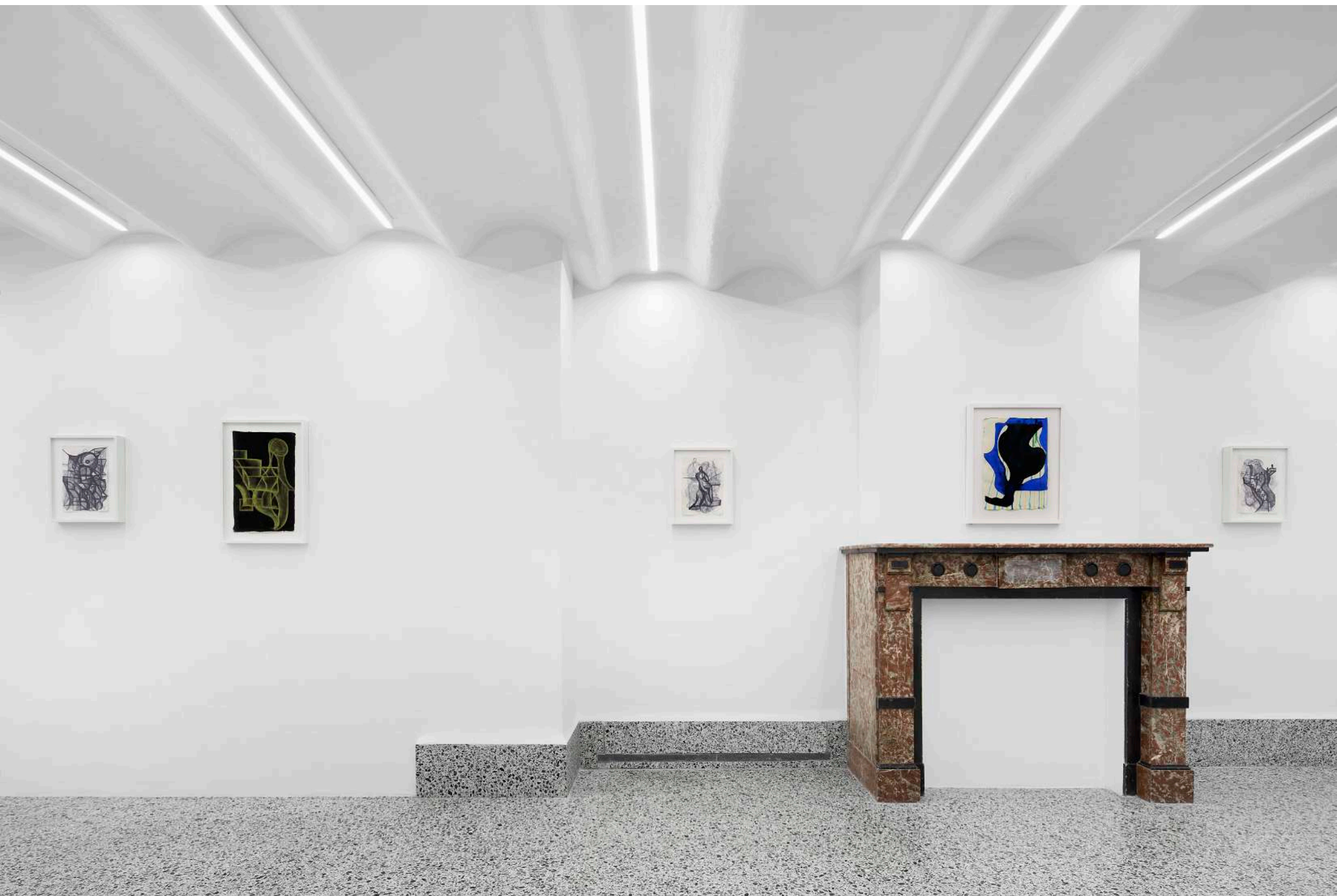




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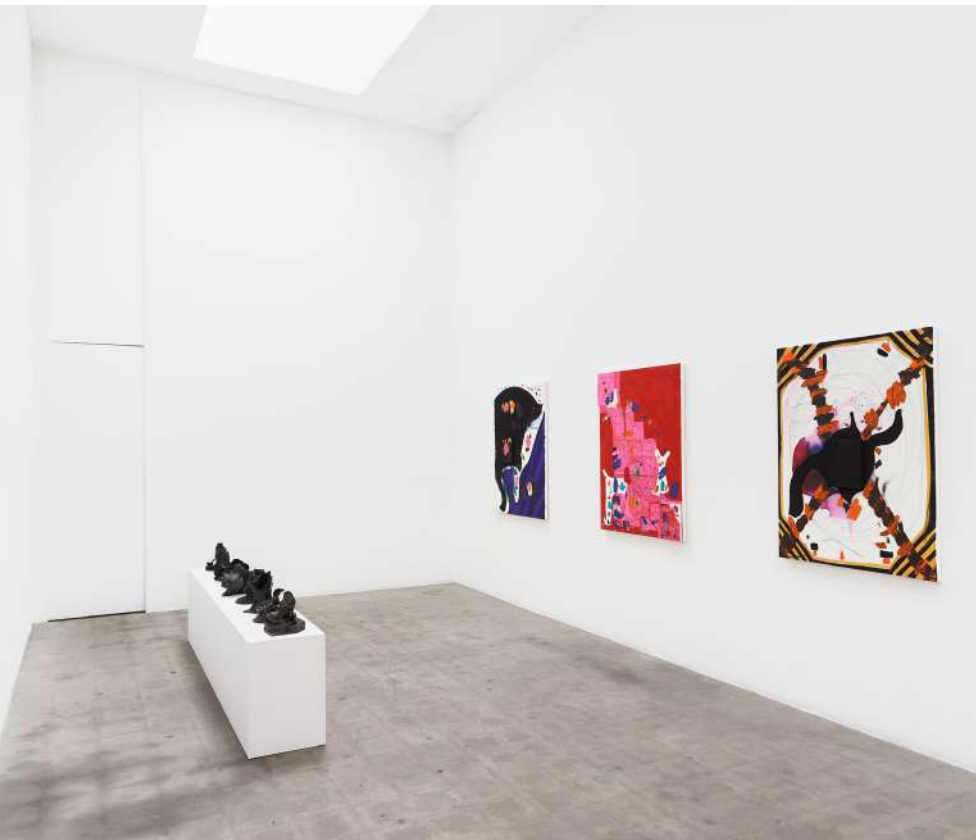
Joanne Greenbaum

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 matteness 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 collage of various colors and textures. It features large, overlapping blocks of color in shades of red, orange, yellow, green, blue, and purple. There are also thin, dark lines and strokes scattered throughout, creating a sense of movement and depth. The overall effect is a dynamic and visually stimulating composition.

PRESS

PRESS

CULTURED

APRIL 2025

BY STEPHANIE WONG

BROOKLYN RAIL

JUNE 2024

BY SAUL OSTROW

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

CULTURED

APRIL 2025

In Chicago for Expo? Don't Miss These 12 Must-See Exhibitions

From shimmering surrealism to guerrilla filmmaking, these shows prove the city's art scene extends far beyond the fair.

By Stephanie Wong



Joanne Greenbaum, *Lucky Thirteen*, 2005. Image courtesy of the artist and Hans Goodrich.

“Lucky 13” by Joanne Greenbaum

Where: Hans Goodrich

When: Through May 31

Why It's Worth a Look: “Lucky 13” revisits a formative series by Joanne Greenbaum, created between 2005 and 2007, where numbered marks trace the intuitive logic of painting. Fueled by a challenge to the idea that abstraction lacks “content,” these works unfold like process-maps—part diagram, part diary—built from high-low materials and visual mischief.

Know Before You Go: Drawing on psychoanalytic ideas of play as a transitional space, Greenbaum turns the canvas into a site of disruption and discovery. Born from play, frustration, and formal rigor, these works frame not-knowing as a generative force in itself.

JUNE 2024

Joanne Greenbaum: *Scaffold*

By Saul Ostrow



Installation view: Joanne Greenbaum: *Scaffold*, Mitchell-Innes & Nash, New York, 2024. Courtesy Mitchell-Innes & Nash.

Though the pictorial mash-up that constitutes Joanne Greenbaum's works appears to be spontaneous—as if the paintings were the result of an unpredictable series of acts and reactions—here and there are events, such as the correspondence between overlays, that indicate her premeditation and forethought. We see this throughout the works that make up her current show at Mitchell-Innes & Nash: as Greenbaum's various materials, forms, and mark-making techniques converge and diverge, they are not just randomly added on top of one another, but are integrated into the paintings' compositions throughout. With time it becomes apparent that she builds up her compositions incrementally; her choices are not just a sampling of what can be done with paint, color, and line but, rather, a purposeful exploration of their compensatory nature. As such, through the interplay of forms, cutout shapes, negative spaces, and varied applications of media like oil, acrylic, and colored pencil, Greenbaum strikes a balance between chaos and order, dissonance and harmony. Yet, despite her expressionist and often nearly-inelegant doodle-like handling of elements, Greenbaum's layered compositions share some collage-esque similarities with synthetic cubism. With this in mind one realizes that her works exceed their historical or subjective meanings, and that by linking her subject—the diversity of painting—she offers a multifaceted exploration of painting's mechanics and the possibilities of abstraction.



Joanne Greenbaum, *Untitled*, 2024. Flashe, acrylic, oil, and marker on canvas, 65 by 60 inches. Courtesy Mitchell-Innes & Nash.

Greenbaum's compositions decompose before the viewer's eyes as their disparate elements jostle and resist consolidating into a cohesive whole. These paintings are made up of layers of eccentric forms, scribbles, sketchy marks, sinuous curves, splotches of color, and linear patterns. These elements interact to create a sense of both mad and maddening organized chaos and fracture. The results are like a visual wrestling match in which Greco-Roman style, the WWE with all its showmanship, and the rituals of sumo all come together in the same ring, at the same time. Consequently, the visual "wrestling match" of her compositions, their layered forms, drawn and painted elements all occupying a complex pictorial space, reflects the conceptual wrestling match Greenbaum is engaged in with the contradictions, fragmentation, and unpredictability inherent in abstract painting itself.

Like most abstract painters—to one degree or another—Greenbaum is a formalist, yet her aesthetic model of formalism is not the essentialism of Clement Greenberg, the reductive standardization associated with Minimalism, or the emotive subjectivism of expressionism. Instead, it is an older one rooted in the nineteenth century Symbolists who viewed the abstract (the imagined) as a means to convey both subjective and psychological experiences—a way to stimulate those immaterial events which can only be intuited. In her effort to express such various states of being, Greenbaum uses her drawn and painted elements to create an all-over field of events that calls to mind Jackson Pollock's pre-drip paintings such as *The She-Wolf* (1943), *Mural* (1943) and *Guardians of the Secret* (1943).



Joanne Greenbaum, *Untitled*, 2024. Flashe, oil, acrylic and marker on canvas, Diptych; overall: 90 by 160 inches. Courtesy Mitchell-Innes & Nash.

That said, Pollock's paintings are entropic—they partake in the natural order's tendency towards stasis—while Greenbaum's fields are dynamic and full of individuated incidents. But one nonetheless gets a similar sense of spontaneity and lack of resolution from the paintings of both artists, even though Greenbaum's process is more deliberate and constructive compared to Pollock's, which is cumulative and ordered by chance. Jonathan Lasker is another artist Greenbaum's works call to my mind. Despite their styles being seemingly antithetical (his analytic and hers expressionistic), both approach abstract painting indexically and diagrammatically. They treat their imagery and physical processes as signifiers. But again, there are significant differences: Greenbaum's work privileges movement over stability and strives for a lack of logical resolution, where Lasker seeks the inverse. Yet for both this broader polarity stems from the dichotomy between the material and illusionistic (and allusionist) aspects of paintings per se. Subsequently, neither Greenbaum nor Lasker seek to render abstract painting's identity as a "pure form," instead approaching it as a heterogeneous region consisting of material and formal effects that evoke associative and analytic responses in the viewer. Where they differ most decisively is in the fact that Greenbaum is willing to engage the emotional as well as the conceptual.

Greenbaum began working with ceramics in 2004, expanding her artistic practice. Her ceramic sculptures in the past have followed a similar intuitive and experimental approach as her paintings, which results in highly inventive, irregular forms. Working with a variety of ceramic materials, in the past she tended to focus on hand-building porcelain forms, whose white color permitted her to paint and draw on them. Yet the ceramics included in this exhibition serve as a counterpoint to the paintings rather than complementing them. While the ceramics have eccentric forms and a high-gloss, gunmetal gray glaze, they contrast dramatically with the paintings. This suggests that the relationship between the ceramics and paintings has shifted, as the ceramics now act as a foil to the "wildness" of the paintings.

Greenbaum's works, then, are not merely another academic lesson in formalism and the nature of abstract painting. Instead, the situations her works conjure up can be seen as analogous to real-world dilemmas and human experiences. Accordingly, her paintings do not offer simple resolutions. Instead, they embrace the contradictory, heterogeneous nature of both art and life. Her compositions resist easy interpretation or the promise of resolution in some vague notion of being about this or that—they do not surrender easily to analogy. The contradictory and often messy elements within her compositions mirror the contradictions and the complex, multifaceted nature of the real.

By embracing in her paintings the heterogeneous complexity of her situation, Greenbaum provides a metaphorical representation of the creative potential that can emerge from engaging with, rather than avoiding the contradictions inherent in our everyday experiences. Her work suggests that by embracing complexity and resisting easy resolution, we can gain deeper insights into the nature of art, life, and our own place within it. Interpreting her paintings as pictorial analogies or allegories allows for a richer, more nuanced understanding of her work, the world we live in, and our place within it.

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.

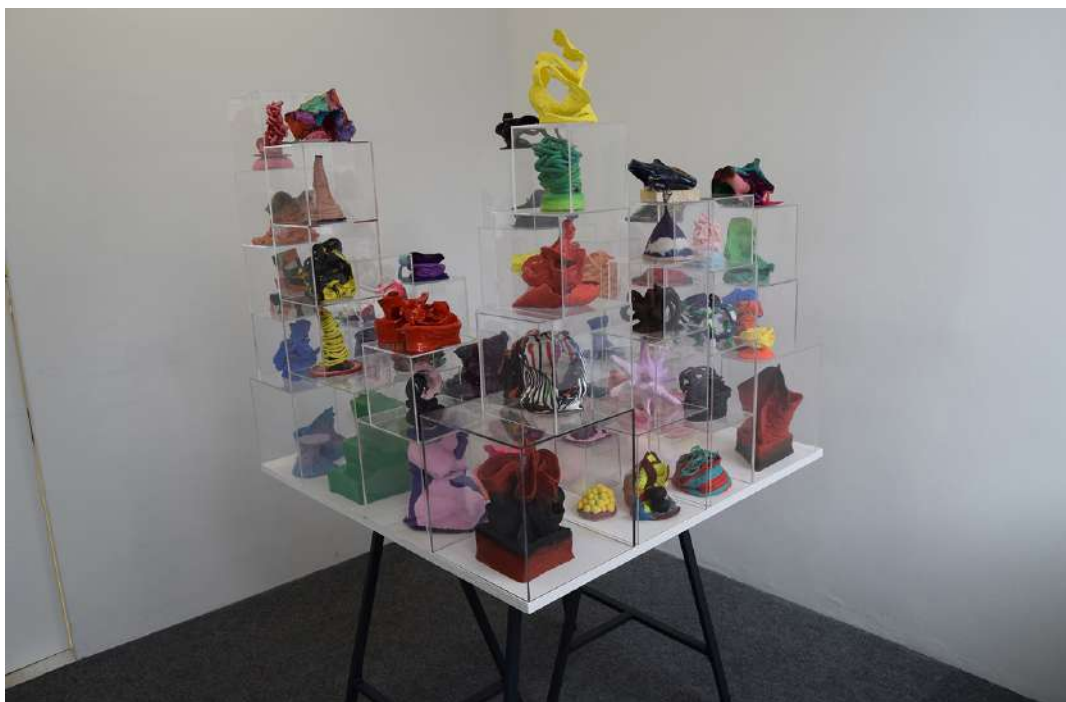
They are all lumpy and modest, warped and slumping, involuted like black fungus or comically priapic. They have personality; their imperfections make them sympathetic. Unified in black, they feel less random than the paintings, as if Greenbaum were trying to work something out in an iterative fashion. 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.

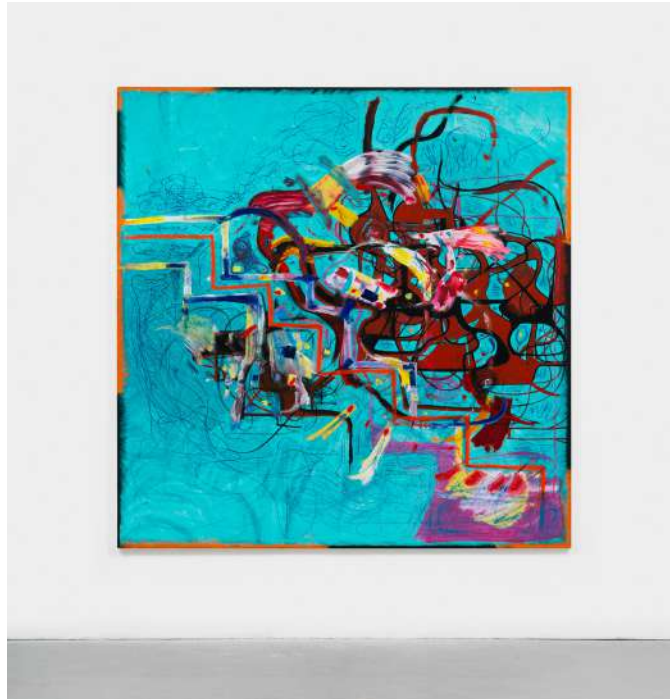
Making a painting involves building and leaving it, then building it again until I have no more information to put in it. It's important for me to not get anxious about finishing something, because then the pace gets messed up, and I rush to make decisions, I like to take my time and let each painting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

The background is a complex abstract composition. It features large, overlapping areas of bright yellow, red, pink, teal, and blue. These are interspersed with large, solid black shapes that vary in form, some appearing as thick strokes or blocks. Fine, light-colored lines, possibly from a pencil or fine pen, are scattered across the entire surface, creating a sense of movement and texture. The overall effect 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

- 2025 *Lucky 13*, Hans Goodrich, Chicago, IL, US
- 2024 *Scaffold*, Mitchell-Innes & Nash, New York, NY, US
- 2023 *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

- 2025 *Boundless*, Hollis Taggart, New York, NY, US
- 2024 *Light As Space: Marina Adams, Joanne Greenbaum, & Anne Truitt*, Maruani Mercier, Knokke Kustlaan, BE
- 2023 *Artists Choose Parrish*, Parrish Art Museum, Watermill, NY, US
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
ew 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 Correspon-dance, 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
Yau, John, *Hyperallergic*, April 6
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,
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BOMB, Interview with Jeremy Sigler, Issue 124/Summer
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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
DeJong, Caleb, *Thoughts That Cure Radically*, October 24
1612, Catalogue with interview by curator Marshall N. Price
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- 2009 Smith, Roberta, *The New York Times*, "Art in Review", September 18
Carlin, T.J. The Out New York, Studio Visit, September 9, page 46
The New Yorker, Goings on About Town, Joanne Greenbaum, 9/28/09
Nickas, Bob, *Painting Abstraction*, Phaidon Press, 2009
Maine, Stephen, *Art in America*, November
Abstract America, Saatchi Gallery, London
- 2008 Strauss, Dorteia and Suzanne Titz, *Joanne Greenbaum: Painting*, Hatje Cantz
Meister, Helga, *Kunstforum International*, 7-8/08
Wernebur, Brigitte, *Monopol*, "Museum Previews," No 3/08, pg. 97
- 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
 Smith, Roberta, *The New York Times*, "Critics Notebook," July 28, 2006
- 2005 *The New York Times*, Review of Mud, Dinter Fine Art, September 23
 Krupp, Nicolas, *Basler Zeitung*, Verschöbene Architektur, "Joanne Greenbaum," May 21
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
 Fyfe, Joe, *Art on Paper*, January/February
- 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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 Rexer, Lyle, *Art in America*, "Joanne Greenbaum at D'Amelio Terras," January
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- 2001 *Zoo Magazine*, Issue 10, Artists Interview, pg. 279
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Village Voice, "Joanne Greenbaum at D'Amelio Terras," April 17,
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Bomb Magazine, "Joanne Greenbaum," Spring 2000 pgs. 103-105
Vivre Libre ou Mourir, "Les Presses du Reel," pgs. 124-125
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- 1997 Schaffner, Ingrid, *Artforum*, Joanne Greenbaum at D'Amelio Terras,
 November, pgs. 116-117
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 March 14
 Nahas, Dominique, *Review*, "Joanne Greenbaum at D'Amelio Terras," March 1



NINO MIER GALLERY

NEW YORK

newyork@miergallery.com
SoHo | +1 212 343 4317
TriBeCA | +1 212 268 9055

BRUSSELS

brussels@miergallery.com
+32 2 414 86 00