

“Progress is not a ladder, but a spiral”\*

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 pre-existing 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: siggilata (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.\*

\*Joanne Greenbaum in a recent interview with Erica B. Hess in the podcast, *I Like Your Work*.

Joanne Greenbaum has exhibited internationally. Her most recent solo exhibitions include survey of her work at Tufts University Art Galleries at SMFA, Boston which traveled to the Ben Maltz Gallery at the Otis College of Art and Design, Los Angeles in 2018; other solo exhibitions that year include Texas Gallery, Houston and 56 Henry, New York. Other recent solo exhibitions include Nicolas Krupp Contemporary, Basel, Switzerland and Van Horn Gallery, Düsseldorf, Germany in 2017. Recent group exhibitions featuring Greenbaum’s work have been held at Brennan and Griffin, New York; Venus Over Manhattan, New York; and Galleri Thomassen, Göteborg, Sweden, all in 2018. Greenbaum’s work resides in the collections of the Museum Fine Art, Boston; Museum Abteiberg, Monchengladbach, Germany; Haus Konstruktiv Museum, Zurich, Switzerland; and the Brandeis Rose Art Museum, Waltham, Massachusetts, among others. Greenbaum lives and works in New York.

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