

We might not have a planet left soon

Organized by Adrienne Rubenstein

Opening:

Thursday, 27 April, 6–9 pm

Duration:

27 April – 03 June 2017

Location:

68projects, Fasanenstraße 68, 10719 Berlin



Katherine Bradford, "Night Swim, Maine", Acryl auf Leinwand, 2017, 71 x 56 cm

Following an invitation by 68projects the american artist, curator and director of CANADA gallery Adrienne Rubenstein selected 9 ambiguous artists for the art exhibition *We might not have a planet left soon* that we are showing during Gallery Weekend.

Asked about her decision on the line up Rubenstein answered with the following:

„This is not a manifesto, I, Adrienne, wrote it the other night at 1 in the morning, alone. We were talking about something good to do, something to save, and we landed on this idea that we might not have a planet left soon. We were opening our can of dinner and thinking about the garbage pile in the ocean, about all the dinners and the take-out and the plastic containers in this city. We were thinking about pennies and keys, metal that can't be put back in the ground, can't be recycled. What if an architect designed a giant pyramid that sat atop the garbage pile in the ocean? Something beautiful and monumental, yet utilitarian in its design. (...)
We are a group of abstract storytellers and object makers from in and around New York. I think a lot of the paintings look German, but what do I know? I think we all believe in it. We hope to share and commemorate our experience and the experiences of others which we can only imagine. We are trying to be hopeful, even if it means taking refuge in a bit of ignorance. We keep on with our work. There is no question that the broader conversation, the commonality among us, as artists, is our wish to be better than ourselves as some collective whole. This show is made by a group of artists at what could be the end of the world. It isn't fun anymore to joke about ascendancy, sanctuary or privilege. But here we are, nine women in a room.

We might not have a planet left soon is a soliloquy about painting. The time it takes to make something. Color and form. Dedication. As the planet unravels, which it's always been doing at every stage, you plant a flower and it is beautiful. More beautiful the more in contrast it is with its background. A flower in outer space, a flower growing out of a broken brick wall.“

Yevgeniya Baras (born in 1982) received an MFA in Painting and Drawing from the School of the Art Institute of Chicago, and a BA in Fine Arts and Psychology as well as a MS in Education from the University of Pennsylvania. Her work has been included in solo and two-person exhibitions at Nicelle Beauchene, NY; Steven Harvey Fine Art Projects, NY; One River School, Englewood, NJ; FiveMyles Gallery, Brooklyn; and Club Cultural Matienzo, Buenos Aires, among others. Baras has shown in recent group exhibitions at Gavin Brown's Enterprise, NY; Murray Guy, NY; White Columns, NY; Mass Gallery, Austin; 68Projects, Berlin; Elaine L. Jacob Gallery at Wayne State University, Detroit; The Pit, Los Angeles; and Cuevas Tilleard, NY. In 2014, Baras was awarded a Rema Hort Mann Foundation Emerging Artist Grant. The artist recently completed residencies at the Sharpe-Walentas Studio Program, in New York, NY, and the MacDowell Colony Residency in Peterborough, NH. Baras is a cofounder of the artist-run gallery Regina Rex, and lives and works in New York City.

Gina Beavers (born in 1975) is a New York-based artist creating sculptural relief paintings made with acrylic on canvas. The buildup of paint in Beavers' work produces objects rather than images, pushing past the typical depth of a relief and into a nearly cartoon bulging of material. Beavers is represented by Michael Benevento, Los Angeles and has exhibited at GNYP Gallery, Berlin; Clifton Benevento Gallery, New York; Nudashank, Baltimore; The Lumber Room, Portland; Gavin Brown's Enterprise, New York; Greater New York, MoMA PS1, Long Island City, NY; and Pratt Manhattan Gallery, New York, NY. Beavers works from imagery sourced from Instagram, including photos appearing with the hashtag #foodporn and step-by-step makeup tutorials. These images are, as in all social media, examples of advertisements for personal style and claims to relevance and desirability.

Katherine Bradford (born in 1940) lives and works in New York City, attended Bryn Mawr College and holds an MFA from SUNY Purchase. Her work is held in the collections of the Metropolitan Museum of Art, the Brooklyn Museum of Art, the Portland Art Museum, Maine, and the Farnsworth Museum, Maine. She has had recent exhibitions at CANADA, LLC, New York and Adams and Ollman, Portland, Oregon. Broadly recognized for her achievements, she has received a Guggenheim Fellowship, Joan Mitchell Foundation Award, Pollock-Krasner grant, and two awards from the American Academy of Arts and Letters in New York. Bradford is a senior critic Yale University.

Kimia Ferdowsi Kline (born in 1985), a New York based painter, earned an M.F.A. in visual arts at the San Francisco Art Institute in 2011 and holds a B.F.A. in painting from Washington University in St. Louis, with minors in Persian Literature and Business. In 2011 she was honored to be an artist in residence at The Dune, in Pondicherry, India, where she lived and painted for 8 months.

In 2015 she was the recipient of the Basil Alkazzi Detroit Residency through the New York Foundation of the Arts. For 5 weeks she taught and painted at Wayne State University in Detroit as their fall semester visiting artist. The residency was followed by a solo show in the University's Elaine L. Jacob's Gallery in 2016, which was reviewed by the Detroit Art Review. Most recently, her work was included in Maake Magazine as well as Issue 128 in New American Paintings. She has been featured in Travel + Leisure Magazine, Architectural Digest, Cultured Magazine. As an extension of her studio practice, Kimia curates the permanent art collection of Wythe Hotel in Brooklyn, NY. She is represented by Turn Gallery in New York, NY and Marrow Gallery in San Francisco, CA.

Jackie Gendel (born in 1974) lives and works in Brooklyn, NY. Gendel has exhibited her work nationally and internationally with one-person shows at Thomas Erben Gallery, New York; Jeff Bailey Gallery, New York; LOYAL, Malmö; among others. Reviews of her work have appeared in Artforum, New York Times, Art in America, New Yorker, and Hyperallergic.

Pam Glick's (born in 1956) most recent paintings are made with water based flashe and acrylic paint. These abstract works can be understood as psychologically charged landscapes. In her work Glick often returns to or perhaps more accurately departs from, a schematic image of Niagara Falls- a recurring visual metaphor for both the inevitability of change and the potential for renewal-which she subsequently abstracts and deconstructs, creating in turn visceral, complex and labyrinthine paintings that suggest a form of psychological and emotional mapping. Glick's gestural mark making is often calligraphic; fragmentary language, from a wide range of sources, manifests in the work, establishing a kind of visual 'patois', a lyrical aesthetic-narrative form, at once legible and illegible.

Glick has been in numerous group shows in New York and nationally, she has had several solo shows most recently at White Columns in New York and BTand C Gallery in Buffalo where she lives and is working on a teaching fellowship and the University of Buffalo.

Joanne Greenbaum (born in 1953) lives and works in New York City. Over the past twenty years she has participated in numerous shows in the U.S. and Europe. Most recently Greenbaum has exhibited her work at the Nerman Museum of Contemporary Art, Crone Gallery, Berlin, Van Horn Gallery, Dusseldorf, Texas Gallery, Houston, and Rachel Uffner Gallery in New York. Other recent solo shows include greengrassi, London, Richard Telles Fine Art, Los Angeles, Shane Campbell Gallery, Chicago and D'Amelio Terras, New York. Greenbaum has also been exhibited at The Chinati Foundation, Marfa, Texas, PS1 MoMA, New York, Hammer Museum, Los Angeles, Museum of Contemporary Art, Chicago, Kunsthalle, Basel, Whitechapel Gallery, London. A career-spanning survey of her work was mounted by Haus Konstruktiv, Zurich and travelled to Museum Abteiberg, Monchengladbach, Germany in 2008/2009. She is included in the collection of the Museum of Fine Arts Boston. She earned a BA from Bard College, Annandale-on-Hudson, NY. She shows with greengrassi in London, UK, Nicolas Krupp in Basel, Switzerland, Crone Gallery in Berlin and Van Horn Gallery in Dusseldorf, Shane Campbell Gallery, Chicago, and Rachel Uffner Gallery in New York.

Maia Ruth Lee (born in 1983) was born in Busan, Korea and was raised in Kathmandu Nepal. Lee returned to Seoul for her Undergraduate studies in Fine Arts and after stints of studying in Canada and Italy she moved to the U.S. in 2011. Lee currently works and lives in New York.

Her Works are sort of related to my upbringing in Nepal. Nepal is heavily influenced by Hindu and Buddhist culture and 'shrines' are found everywhere in the streets, at people's homes, in buildings, out in nature even. I grew up seeing a lot of shrines that were meant for very specific nature- whether it was for a tooth ache you wanted to get rid of, or for fertility, or for good luck in exams. I hold this ritual very dear to my heart as it is a physical manifestation of hopes and dreams. Ideals and narratives come to life in a very customized fashion, and I've recently started to recreate my own. My own manifestations come from ideas of movement/self-improvement/attraction/ceremony and celebration.

Dona Nelson (born in 1947) has had twelve solo exhibitions of her paintings, primarily in New York City. Last spring she had a two person exhibition with Polly Apfelbaum in Los Angeles. In 2000, she had a large survey show of her work at the Weatherspoon Museum of Fine Art in Greensboro, North Carolina. She had solo exhibitions in 2001 and 2003 at the Cheim and Read Gallery in New York City. She currently exhibits her work at the Thomas Erben Gallery in New York City. She has also been featured in many group exhibitions throughout the country, including the 2013 Whitney Biennial. Her paintings have been written about in [The New York Times](#), [The New Yorker](#), [Art in America](#), and [ArtForum](#). Nelson's paintings are included in both public and private collections, including The Metropolitan Museum of Fine Art and The Boston Museum of Fine Art. Nelson was the recipient of a grant from the Foundation for the Community of Artists in 2011, a grant from the Artist Legacy Foundation in 2012 and a grant from Anonymous Was a Woman in 2015. Nelson is known for creating installations of large two sided paintings and free standing panel paintings that establish an immediate experience in time and space and resist photographic transcription.

Adrienne Rubenstein (born in 1983) is an artist and curator based in New York. She received her BFA from the Nova Scotia College of Art and design in 2006 and her MFA from the San Francisco Art Institute in 2011. Solo exhibitions include Fourteen30 Contemporary, Portland (2017); The Pit, Los Angeles (2016); White Columns, New York (2016); and David Petersen Gallery, Minneapolis (2016). Curatorial projects include Fort Greene at Venus, Los Angeles (2016); Maraschino at Fourteen30 Contemporary (2015); and Forget About the Sweetbreads co-curated with Joanne Greenbaum at James Fuentes, New York (2013). Rubenstein's exhibitions have been covered by Artforum, W Magazine, The New York Times and New York Observer. Rubenstein is also one of the gallery directors of CANADA, New York.