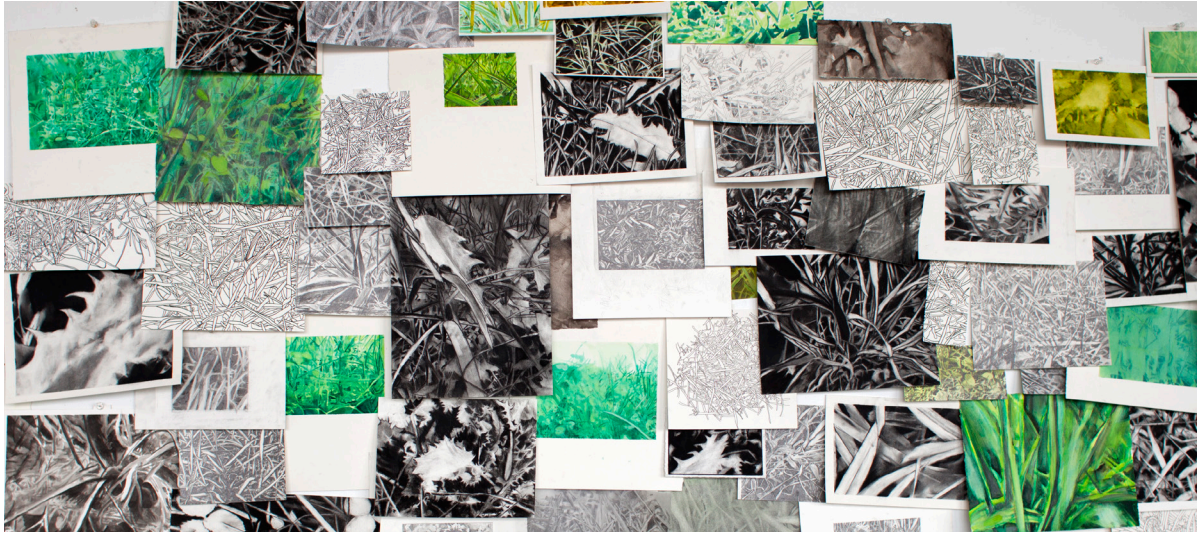


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April 24, 2014 – May 23, 2014
Opening: Thursday, April 24, 6-8pm

In the front gallery, Beck presents a series of draped chain-link fences made of hand-cut, primed linen. Subtle graphite lines appear along cut edges, imperfections reveal themselves, and a glow emanates from painted undersides. Working from images of security fences and construction barriers, Beck's life-sized fragments of fencing become collapsed, ineffective grids, failing to secure or protect. As remnants of what were once blockades, these pieces are meditations on fences, territory, turf, and even painting itself.

Also in the back space, one sees clusters of works on paper drawn from territory considered to be brownfields, greyfields, or greenfields—land that is either contaminated, abandoned, or undeveloped. Shifts in scale and material suggest a fragmented landscape, sometimes overwhelming and threatening. The drawings are small but the grass and weeds loom large. Seen in groups, the drawings are a reflection on soil, place, and lawn and on the invisible elements and ideas beneath the surface.

Kim Beck grew up in Colorado and now lives in Pittsburgh where she teaches at Carnegie Mellon. Her work has been shown on the High Line, at the Walker Art Center, the Warhol Museum, Carnegie Museum of Art, the Philbrook Museum, Smack Mellon, Socrates Sculpture Park, Hallwalls Contemporary Art Center, and the Indianapolis Museum of Art. She has been a fellow at the MacDowell Colony, Yaddo, Marie Walsh Sharpe Space Program, International Studio & Curatorial Program, Cité Internationale des Arts, Vermont Studio Center, VCCA, and the Helsinki Internationale Artist Programme. She has received awards from ARS Electronica, Pollock-Krasner, Heinz Foundation, Thomas J. Watson Foundation, and Printed Matter. Her work has been reviewed in Public Art Dialogue, The New York Times, The Huffington Post, and Art in America. Beck has an MFA from the Rhode Island School of Design and BA from Brandeis University.