

RUTTKOWSKI;68

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FOR IMMEDIATE RELEASE

We the Structures

February James / Andrew Kass / Baseera Khan

April 11 – May 9, 2026

Ruttkowski;68 presents *We the Structures*, bringing together February James, Andrew Kass, and Baseera Khan—three distinct American artists who recast emotional, civic, and ceremonial architectures in image, form, and space.

Working across painting, installation, time-based media, and site-specific intervention, each artist approaches structure as both medium and subject. James renders the psychic blueprints of family, body, and interior life. Kass cuts into the city with site-specific interventions that reveal hidden frameworks of labor, time, and the built environment. Khan revisits ceremonial forms shaped by belief, ritual, and inherited patterns.

For February James, family operates as the first structure: the initial architecture within which identity takes shape. Her practice examines identity-forming behaviors—the subtle patterns and inherited narratives through which individuals come to understand themselves. It considers how these behaviors become embedded in objects, environments, and symbols, imbuing material with psychological weight and narrative presence.

Andrew Kass engages structure through direct intervention in the built environment. His site-responsive works—often temporary, precise, and materially spare—cut into the city's surface to reveal its underlying frameworks. Operating at the threshold between visibility and invisibility, they make perceptible conditions that typically recede from view. By subtly altering familiar environments, Kass reorients our relationship to the city's underlying order: its constraints, rhythms, and latent possibilities.

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Baseera Khan approaches structure at the level of institution—cultural, spiritual, and political systems that organize belief, authority, and belonging. Their works create intimate yet charged tensions the body must navigate, at once protective and restrictive, devotional and disciplinary. Their use of materials, often tactile and symbolically resonant, heightens the pull between comfort and constraint. Khan's work reclaims ceremonial structures as sites of transformation, where identity is shaped through ritual, repetition, and resistance.

Together, the exhibition centers on a shared investigation of thresholds: points of entry and refusal, sites of passage and constraint, and the often invisible boundaries that shape how bodies move through the world.

In the nation's 250th year, and alongside the 2026 Whitney Biennial, *We the Structures* stands as a reminder that art can still build what our structures struggle to hold. What emerges is a society that is fractured yet interdependent, vulnerable yet insistently alive, its surfaces layered with feeling and repair. It reads as an artist's preamble to a more perfect union, still under construction.

About Ruttkowski;68

Ruttkowski;68 is a global art gallery operating at the intersection of fine art and contemporary culture. Founded in 2010 by Nils Müller in honor of the late German underground music figure Sven Ruttkowski, the gallery's origin continues to inform an ever-present dialogue between fine art, music, fashion, and subculture. Today, the gallery represents contemporary artists working across a wide range of practices—including painting, sculpture, installation, and time-based media—advancing both emerging and established voices. With galleries in Cologne (2010), Paris (2018), Düsseldorf (2021), New York (2023), and Bochum (2025), Ruttkowski;68 presents an ambitious exhibition program shaped by international crosscurrents between Europe and the United States.

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Opening reception: Friday, April 10, 6–8 PM

Online Viewing Room:

<https://preview.arternal.com/22380/we-the-structures>

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Photo Credits

February James, *Love is the Only Solution??*, 2023. Acrylic and velvet on panel; charcoal, acrylic, oil, and ink on linen; acrylic and ink on cotton, 124 x 80 inches. Photo: Mikhail Mishin. Courtesy of Ruttkowski;68 and the artist.

Andrew Kass, *A Little About Lots, Arch Cut*, 2020. Displaced construction plywood barrier, 82.5 x 70 inches. Photo: Mikhail Mishin. Courtesy of Ruttkowski;68 and the artist.

Baseera Khan, *Painful Arc, Shoulder-High I*, 2022. CNC-milled high-density urethane foam, plywood interior scaffolding, and gel-filtered lights, 152.5 x 145.5 x 36 inches. Photo: Mikhail Mishin. Courtesy of Ruttkowski;68 and the artist.