

Thomas Erben Gallery



Installation view from entrance. Photo: Ethan Barrett

Olivia Reavey + Hannah Beerman: New Works

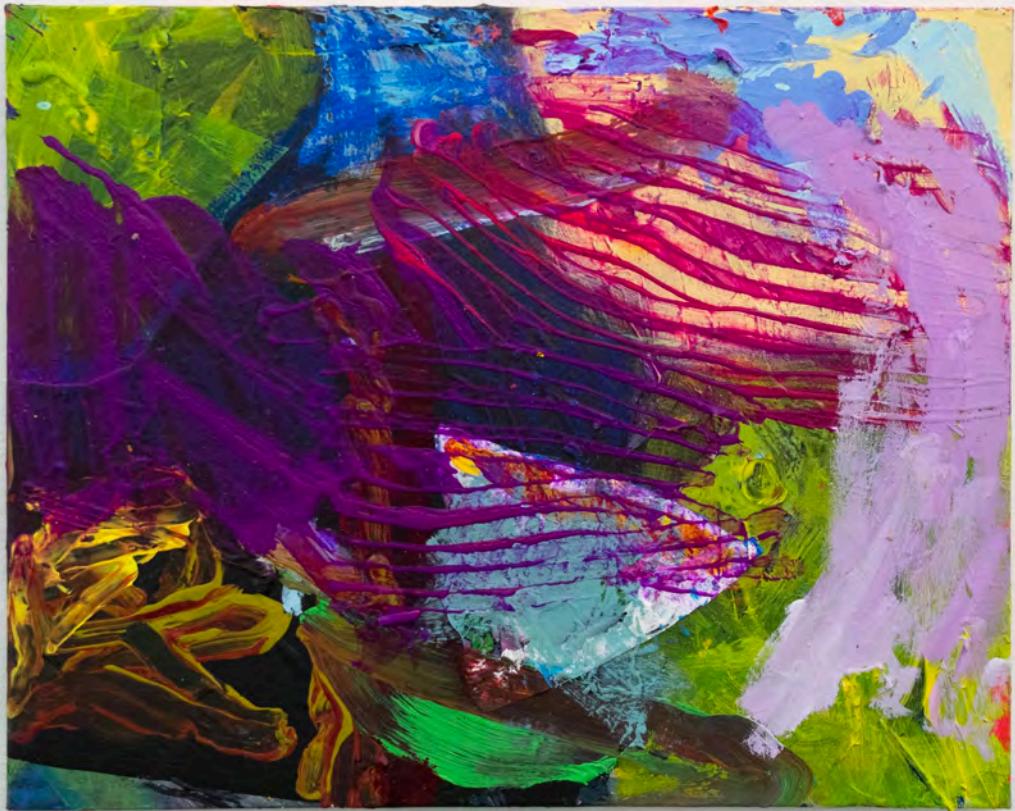
Olivia Reavey + Hannah Beerman

October 30 - December 20, 2025

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Opens Thursday, October 30, 6 - 8:30pm

Thomas Erben is thrilled to present an exhibition of photographs by **Olivia Reavey** in juxtaposition with paintings by **Hannah Beerman**. Both artists - Reavey in her mostly black and white and Beerman in her exuberantly colored works - display the formal hallmarks of their respective craft: an attention to composition, texture, line, light as well as volume, and to painting's additional qualities of mark making, surface, and the hand's expressive abilities. In both works however, the body is central though in divergent ways.



Hannah Beerman
Eat the Sky, 2025
Acrylic, mylar, spray paint
16 x 20 in.



Hannah Beerman
going went had had be, 2023
Bed sheet, house paint, dog bed, acrylic, umbrella, t-shirt, paper
60 x 48 in.



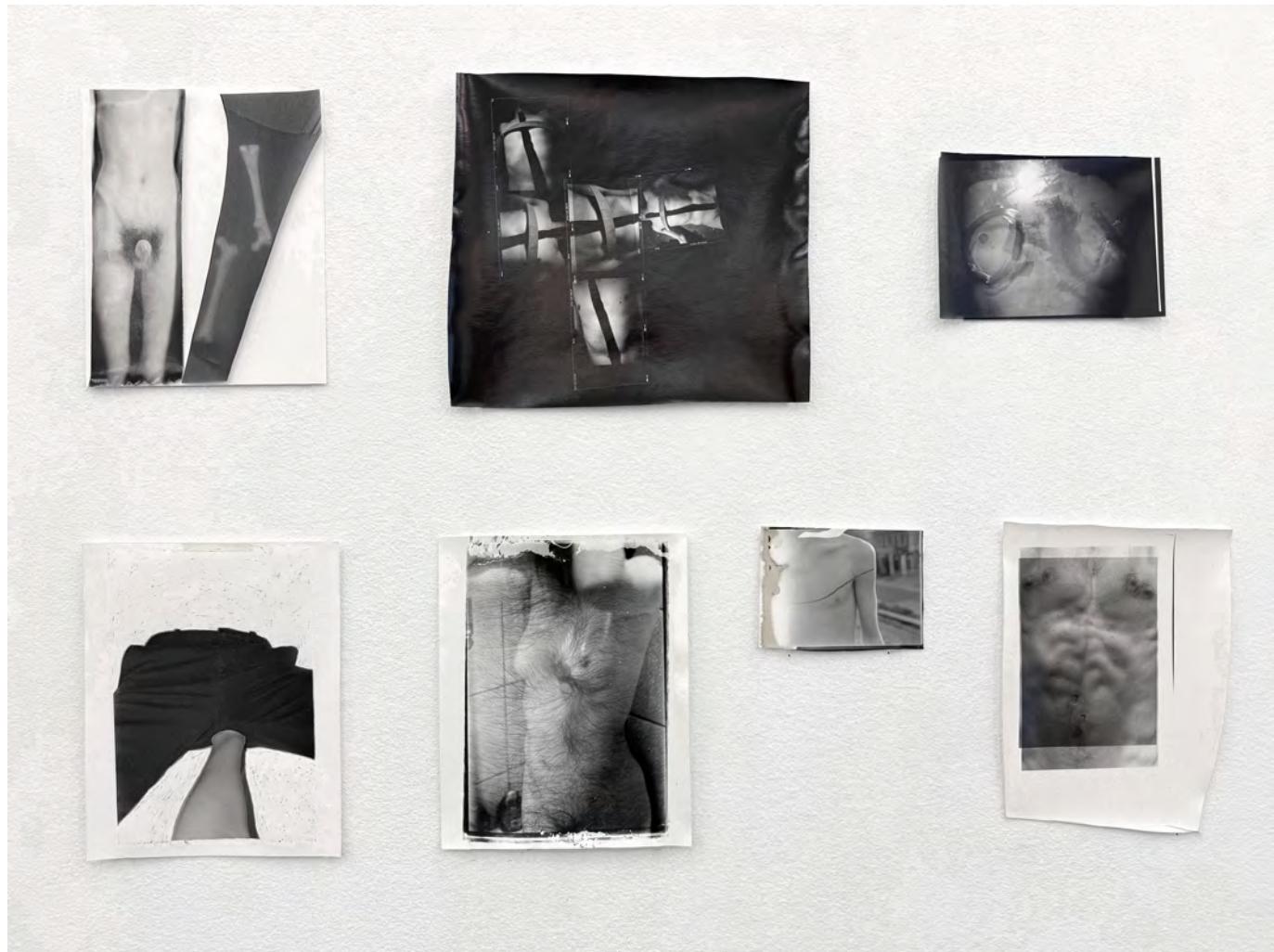
Olivia Reavey
Untitled, 2025
Silver Gelatin Print
5 Editions + 1 AP
10 5/8 x 15 1/4 in.

In her self portraits, **Olivia Reavey** often contrasts her body in an assertive juxtaposition with industrial artifacts whereas in other works, she appears in scenes or performances birthed from moments of spontaneity. In these, friends or models, mostly male and often in the nude, participate in an awkward dance in which neither photographer nor subject knows the choreography. They sway and stomp across a dance floor of intimacy, intimidation, and adoration – renegotiating the complex and murky histories of photographic representation and pre-established power dynamics. Looped into this is Reavey's photographic fixation with the phallus. Her images capture the nuances of this highly symbolic object – neutralizing any threat with abstraction, humor and her own presence. The results are images that literally and metaphorically pull at the body and relations of intimacies.



Installation view, west wall. Photo: Ethan Barrett

The body is also centrally present in **Hannah Beerman's** paintings, with her hands, fingers, arms and anything at hand used as tools of applying paint, seismographically translating the artist's lived experience. The studio is set up as a space of free experimentation, a sanctum teeming with all kinds of paints, materials and objects, which have found their way into the artist's life.



All: Olivia Reavey
Untitled, 2021-2025
Unique prints



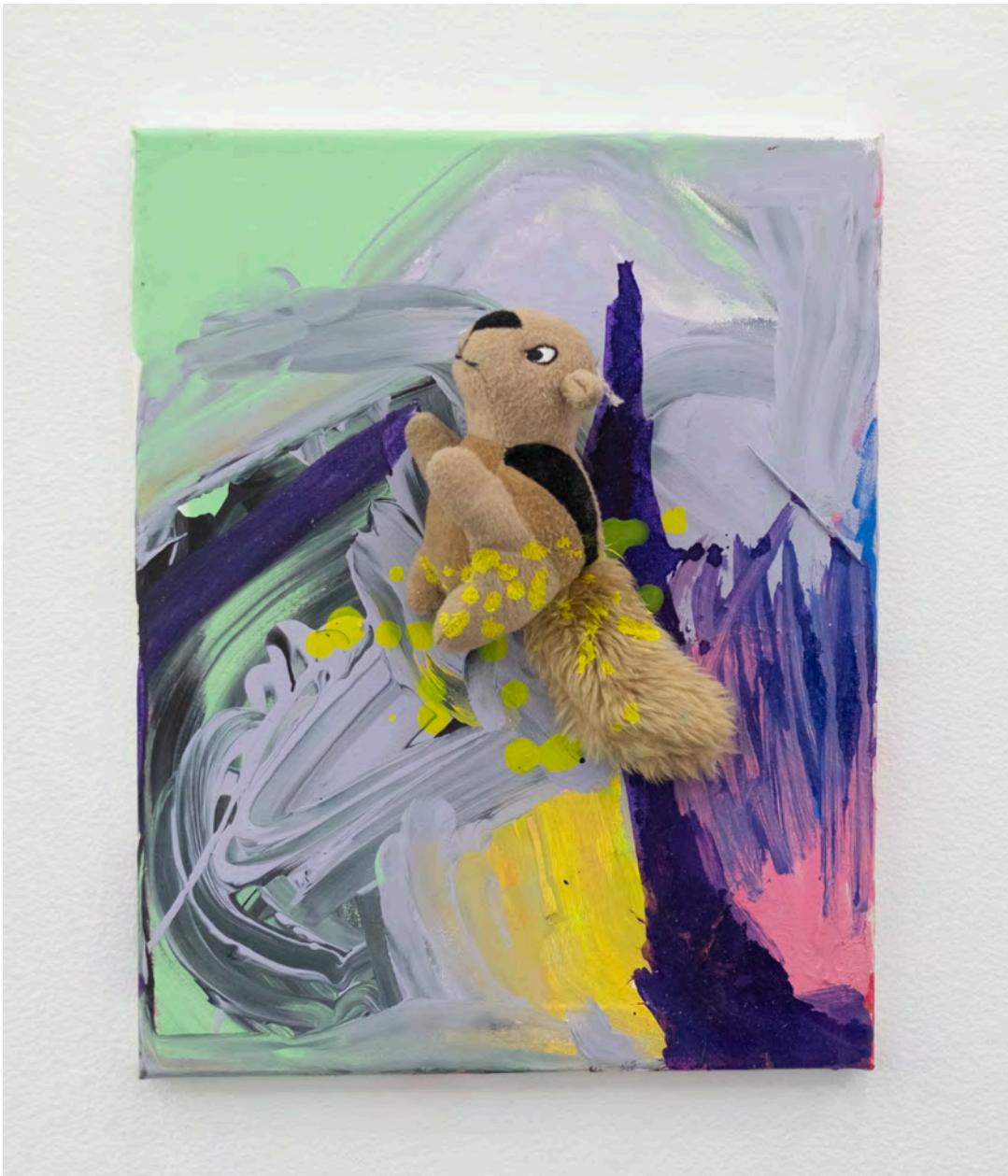
All: Olivia Reavey
Untitled, 2021-2025
Unique prints



All: Olivia Reavey
Untitled, 2021-2025
Unique prints



All: Olivia Reavey
Untitled, 2021-2025
Unique prints



Hannah Beerman
It Keeps Going, 2025
Acrylic, ink, house paint, stuffed dog chew toy, toothpick
11 x 14 in.



Untitled, 2025
Silver gelatin print
5 Editions + 1 AP 13
1/8 x 16 3/8 in.
\$1,500



Installation view, north wall. Photo: Ethan Barrett



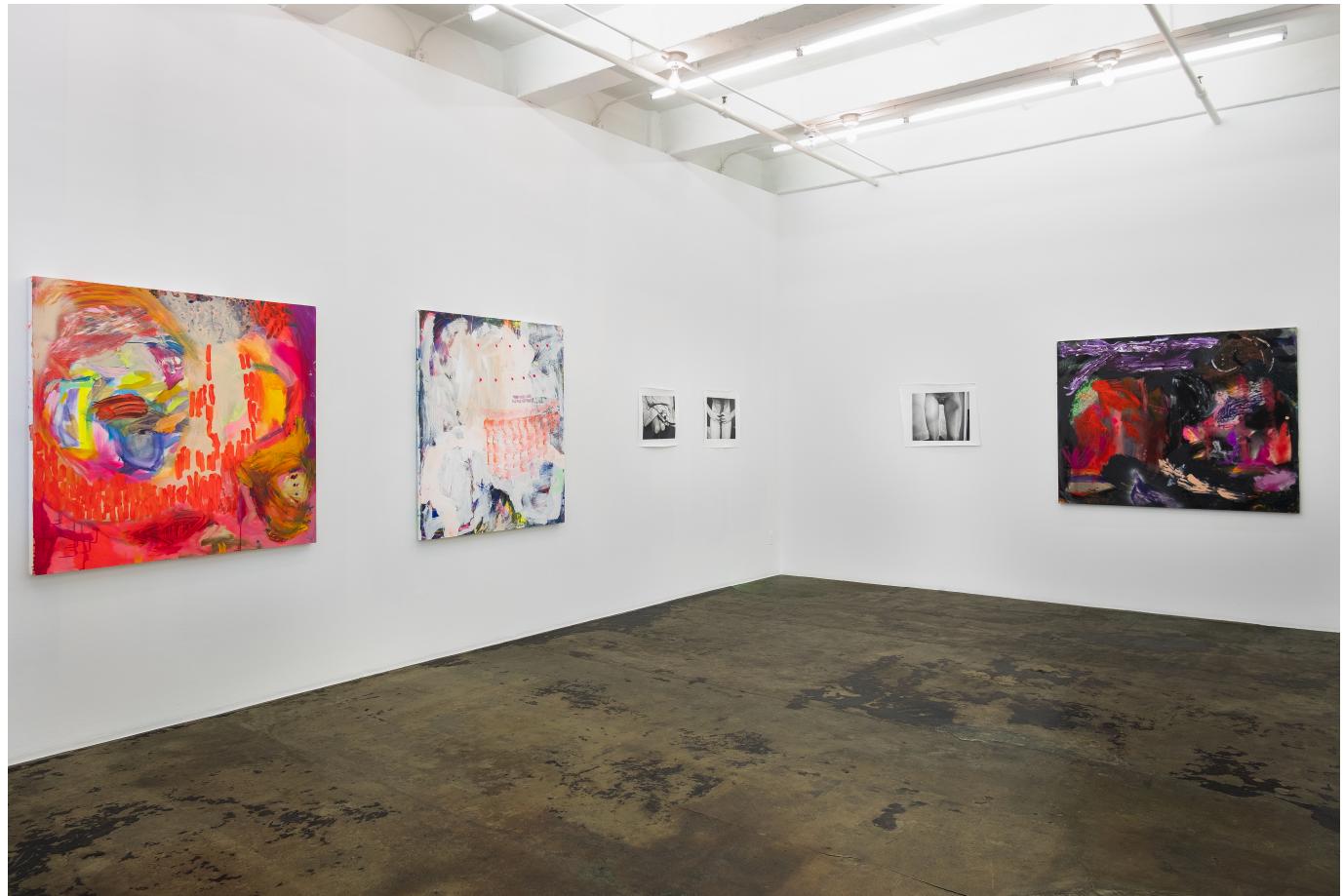
Untitled, 2025
Silver gelatin print
5 Editions + 1 AP
40 x 31 in.

Olivia Reavey (b. 1998) is a photographic artist who is currently pursuing an MFA in Photography at the Yale School of Art after receiving a BFA at RISD in 2020.

Her work is included in The Rose, curated by Justine Kurland, which originated at **The Lumber Room**, Portland, OR, and was most recently on view at the **Center for Photography Woodstock**, Kingston, NY. Olivia has shown at The **Independent Art Fair, Yancey Richardson** and **Helena Anrather**. Work of hers has been published in **The New York Times, Matte Magazine** and **Vogue**.



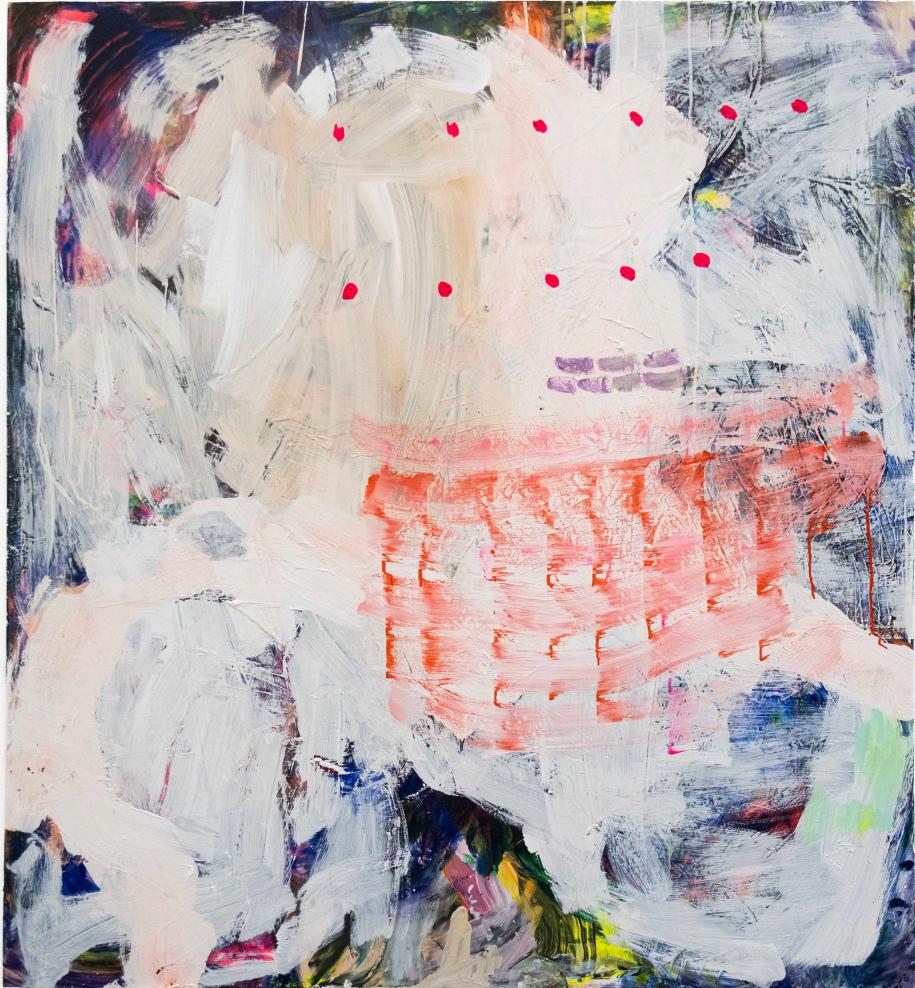
Hannah Beerman
Ask your body
Acrylic, Ink, Bathing Cap
48 x 52 in.



Installation view, southeast wall. Photo: Ethan Barrett



Hannah Beerman
Trust, 2025
Acrylic, spray paint, ink
48 x 52 in.



Hannah Beerman
Hard to Reach Unless I Want You to Reach Me, 2025
Acrylic, spray paint, house paint
48 x 52 in.



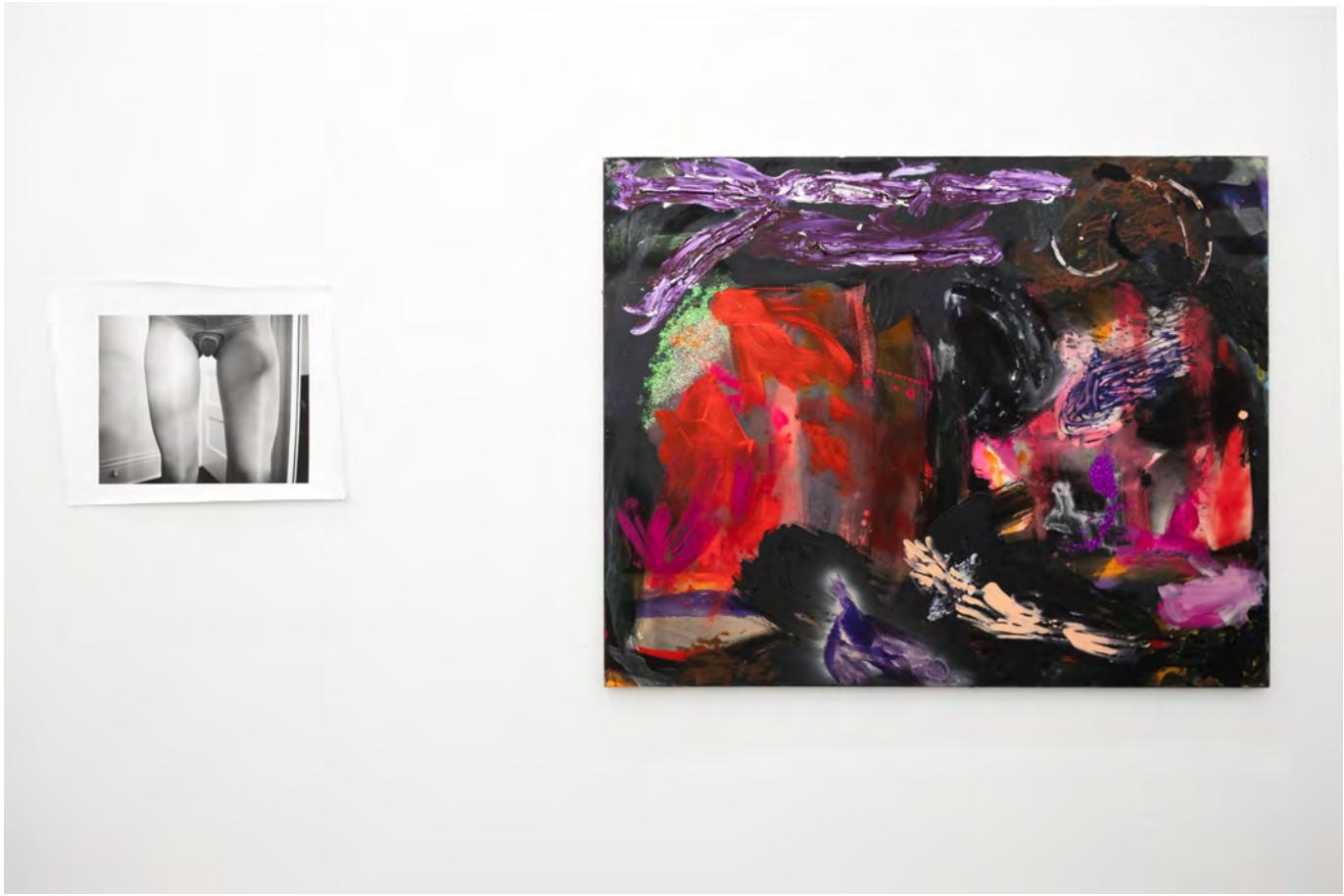
Installation view, east wall. Photo: Ethan Barrett



Untitled, 2025
Silver gelatin print
5 Editions + 1 AP
13 x 16 1/2 in.



Untitled, 2025
Silver gelatin print
5 Editions + 1 AP
13 1/2 x 17 1/2 in.



Installation view, south wall. Photo: Ethan Barrett



Untitled, 2025
Silver gelatin print
5 Editions + 1 AP
15 1/2 x 19 1/2 in.
\$1,500

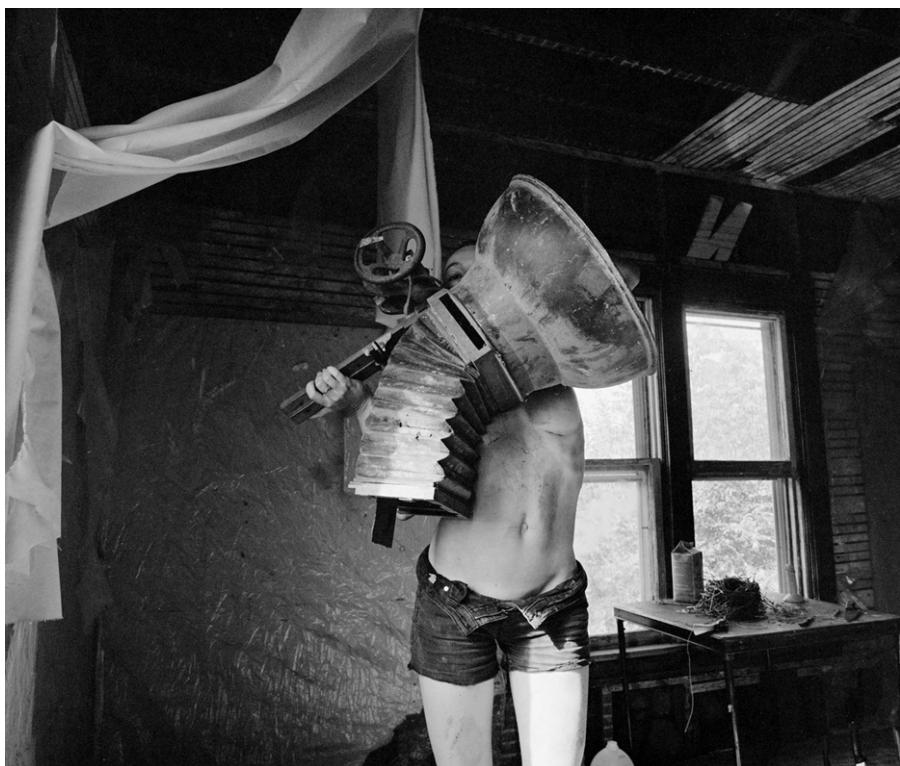


Hannah Beerman
Wouldn't It be Nice, 2025 Acrylic,
Spray paint, enamel, ink
60 x 48 in.

Hannah Beerman (b. 1992) is a painter based in Brooklyn, who holds an MFA in Painting from CUNY Hunter College of Art (2019). Since receiving her BA from Bard College in 2015, she had close to ten solo shows with, most recently, Dimin and Kapp Kapp (both New York), but also with galleries in Rome and London.

This spring, Chris Martin invited her to Love Poems at Anton Kern and other group shows at venues such as the **Brooklyn Museum**, **Ortega Y Gasset**, **M. David**, **Fredericks & Freiser**, as well as the **Arts Center** at Duck Creek (curated by Barry Schwabsky) included her work.

Interviews and reviews appeared in **Cultured Magazine**, **BOMB**, **The Brooklyn Rail**, **The Observer**, **Interview**, and **The New York Times**, to name a few, and a **MacDowell Fellowship** was awarded to her in 2023/24.



Untitled, 2025
Silver gelatin print
5 Editions + 1 AP
14 x 17 in.
\$1,500