

Thomas Erben Gallery



Installation view: west wall

Hanneline Røgeberg

Hard Sauce

September 14 – November 4, 2017

Thomas Erben Gallery

Thomas Erben is pleased to present his first solo exhibition with Oslo-born, Brooklyn-based painter Hanneline Røgeberg. In the exhibited paintings, the artist works with traces of local, factual and personal narrative, exceeding these details in works that push against their own structural limits as records, as paintings, and as codes. The exhibition includes a selection of earlier works that serve to highlight Røgeberg's engagement with figuration.

Hanneline Røgeberg (b. 1963, Oslo, Norway) received her BFA from San Francisco Art Institute and an MFA from Yale. She has had solo shows at the **Contemporary Art Center**, Cincinnati; **Vancouver Art Gallery** and the Norwegian venues **Henie-Onstad Art Center** and **Dortmund Bodega**. Institutional group exhibitions include **Inside-Out Art Museum**, Beijing; **Aldrich Museum**, Ridgefield, CT; **Whitney Museum of American Art**, New York; **American Academy of Arts and Letters**, New York; **National Museum for Women in the Arts**, Washington, DC; **Katonah Art Museum**, NY; **MIT List Center**, Cambridge, MA; **Vestfossen KunstLab**, Norway, and a four person show at the **Richmond Museum**, VA.

Røgeberg has received the following grants: OCA (2009); Anonymous Was A Woman (2003); American Academy Purchase Award (2000); Guggenheim Fellowship (1999); NEA Westaf Grant (1996); Ingram-Merrill Scholarship (1995). She is a professor of art at Mason Gross, Rutgers, and has previously taught at University of Washington, Cooper Union, and Yale, and was a visiting artist at Skowhegan in 2009.

The artist lives and works in Brooklyn, NY, and Oslo, Norway.

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*Bigger Half, Raised (General
Assembly Pelt)*, 2013.

Oil on canvas
107 x 81 in.

\$21,000

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*Bigger Half, Flat (General
Assembly Pelt)*, 2012.

Oil on canvas
107 x 81 in.

\$21,000

On top of one of these cityscapes, the artist has applied an additional massed form, which she then presses unto the other, transferring a hazy echo of pigment between the works and charging one with the imperative of the other. The obfuscation by these slippery forms enacts distance from the images beneath, partially concealing and filtering them into a possible new interpretation. Røgeberg pulls away from factual specificity, with the opposing images resonating with and against one another.

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Installation view: west and north wall

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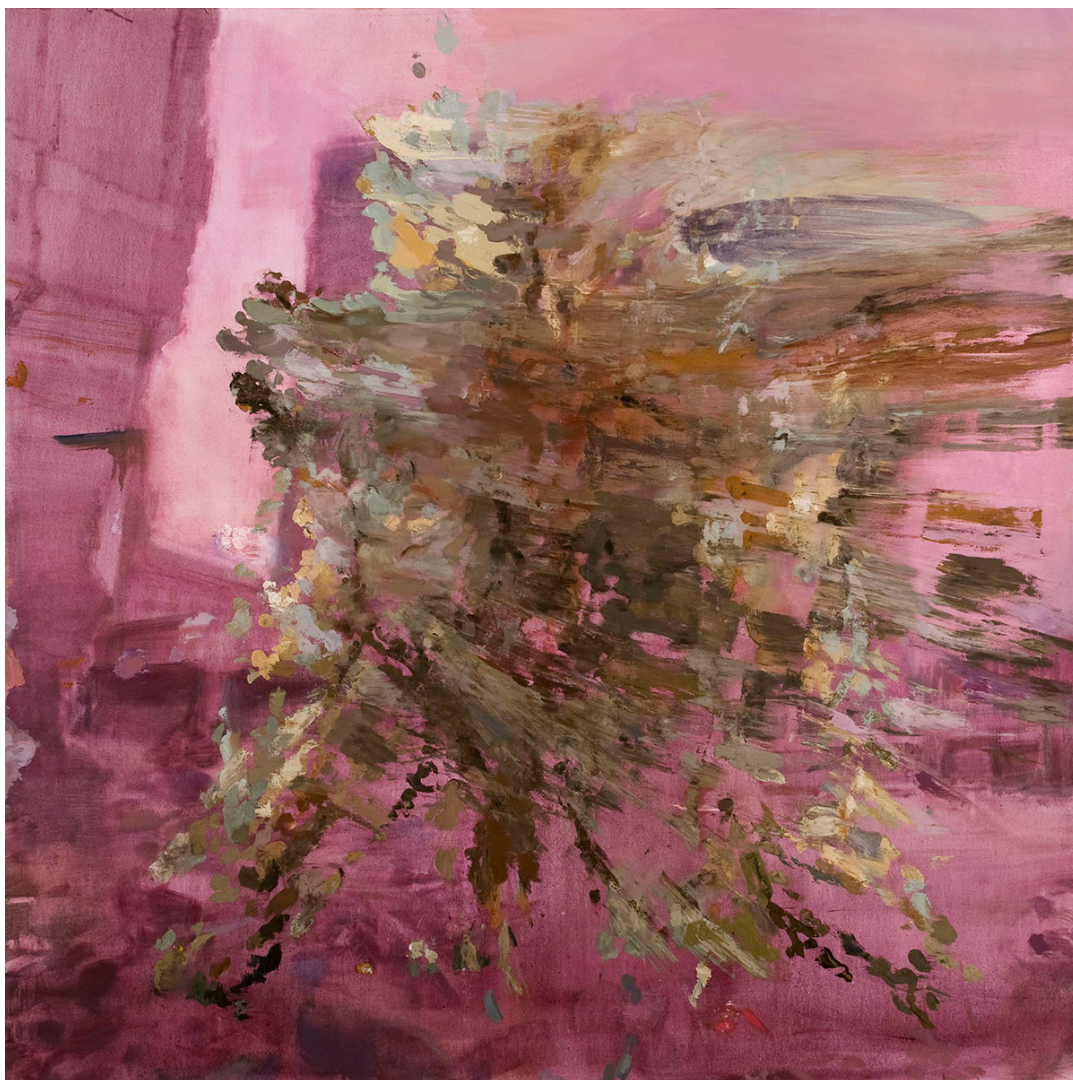
Baldwin, 2010.

Oil on canvas
20 x 24 in.

\$7,500

The artist paints a figure from the chest up, standing with arms behind its head. The warm tones of the subject's flesh are scraped back and forth across the surface of the painting, with a haze of non-descriptive brushmarks pushing forward towards the upper center.

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Rebound, Extrovert, 2013

Oil on canvas

79 x 79 in.

Sold

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Installation view: east and south wall

Thomas Erben Gallery

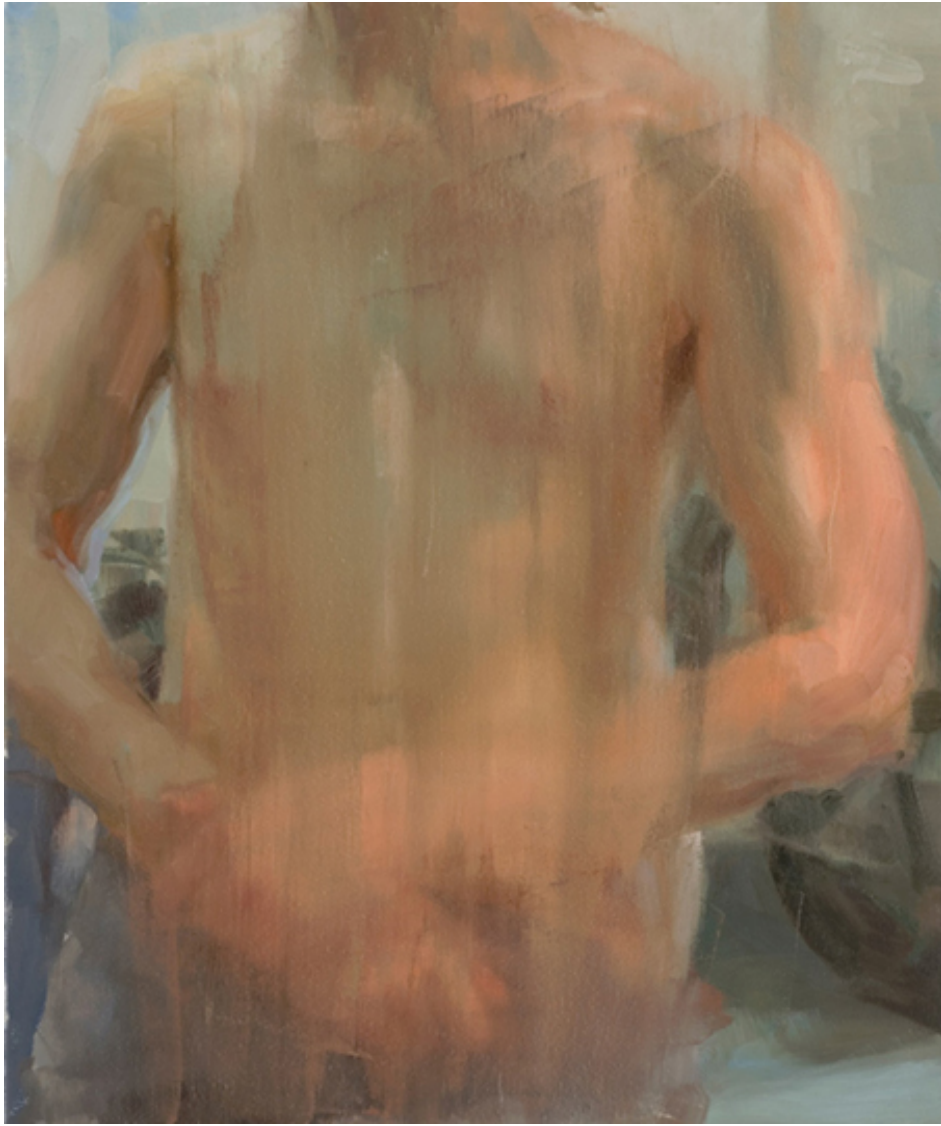


Thaw, 2008
Oil on canvas
72 x 80 in.

\$18,000

Here, thin washes and scratchy planes of gray paint establish a barren backdrop, against which a grouping of figures stands huddled. They are squeezed together, both in depiction and material, their bodies appearing as a single plume. The contour of their shape evokes the pressed and transferred masses of paint in Røgeberg's paired works.

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Balzac VI, 2008

Oil on canvas

24 x 20 in.

\$7,500

Balzac VI (2008) exhibits a similar treatment, where the cropped form of a softly modeled torso is squeegeed and loosened in broad swatches. In scraping down these images, Røgeberg brings both material and felt presence to the surface, losing control and gaining intimacy in the same gesture.

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Installation view: east and south wall

Thomas Erben Gallery



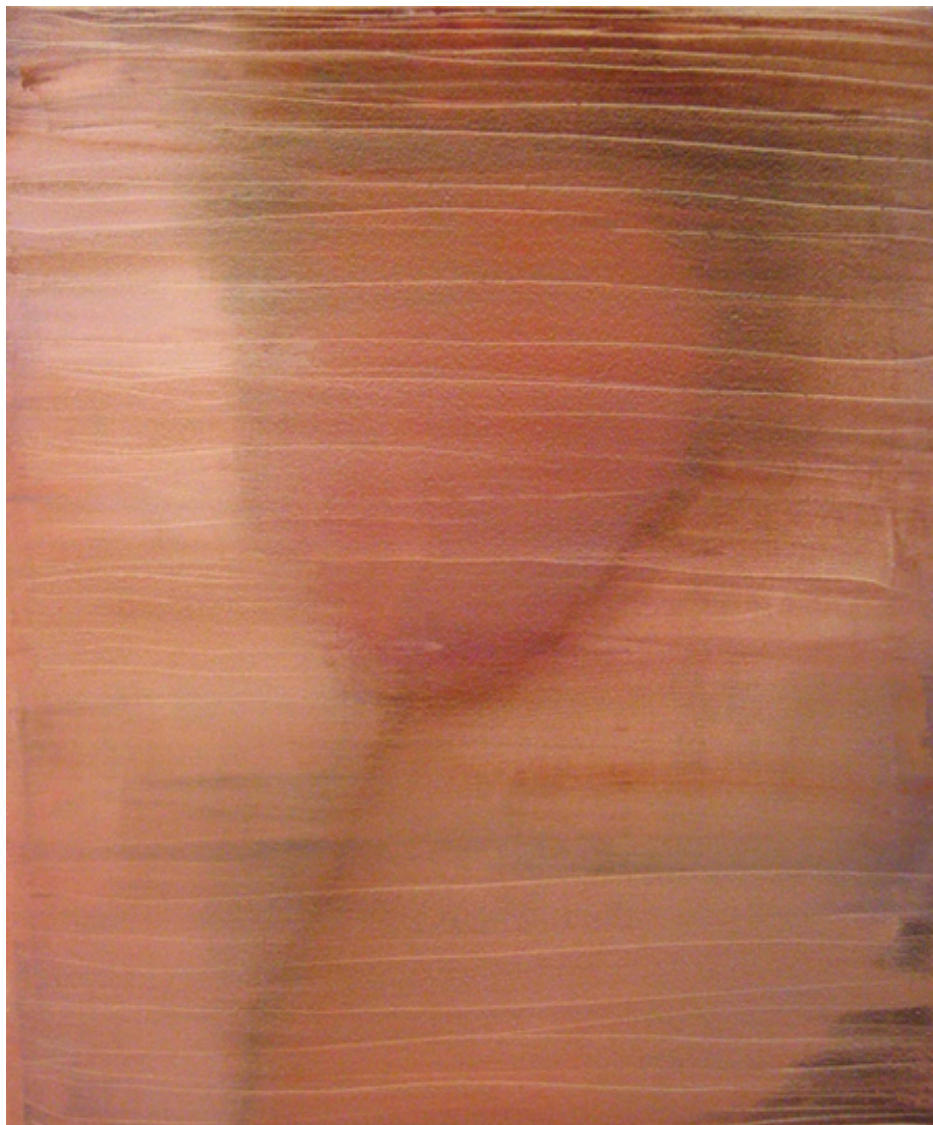
Balzac VIII, 2011

Oil on canvas

24 x 20 in.

\$7,500

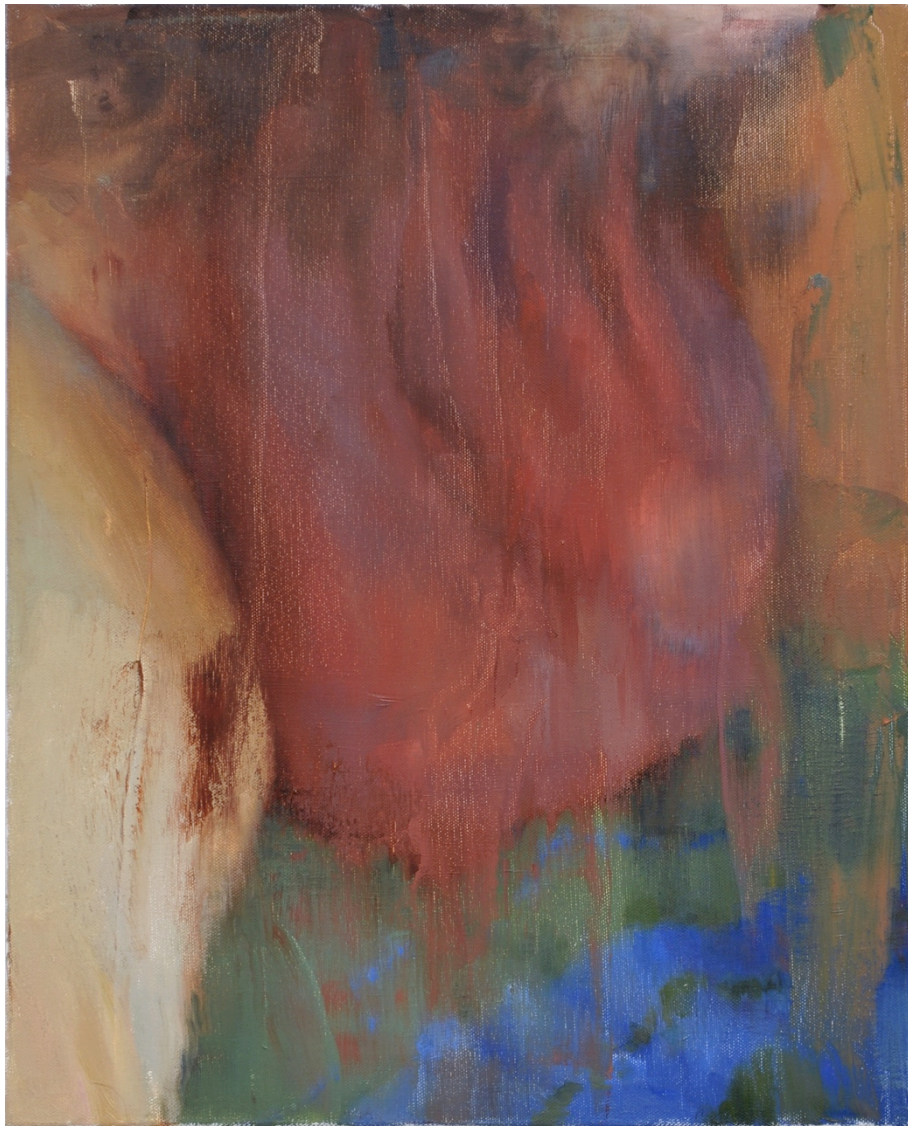
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Balzac V, 2008
Oil on canvas
24 x 20 in.

\$7,500

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Balzac V, 2008
Oil on canvas
20 x 16 in.

\$6,000

In *Balzac V* (2008), the title becomes a pun in a close-up rendering of testicles – a symbol conjured everywhere, but which cannot itself be a metaphor for anything else. The disturbed paint surface resists a distant reading of the image, making this maximally vulnerable object swing back in your face.

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24th of October to 9th of February, 2014

Oil on canvas

84 x 72 in.

\$18,000

Against a field that fades from cool gray to warm beige, a mass of flesh tones is scraped across itself, pulling the eye to the painting's surface. Echoing the inkblots of a Rorschach test, its instability undermines a fixed reading.

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In the Field (for Glenn), 2016

Oil on canvas

18 x 22 in.

Sold

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Also available:



Hanneline Røgeberg

Lede, 2016

Oil on canvas

96 x 84 in.

Sold

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Hanneline Røgeberg
In the Field and *In the Field II*, 2017
Oil on canvas
48 x 36 in. each
\$13,500

In the Field (2017), a diptych by **Hanneline Røgeberg** presents two canvases linked by their content as well as by her process. Each work depicts a single site at different points in time, and overlaid on top, the artist paints an additional outline that is impressed from one onto the other. This slippage between images is central to the artist's work, as there is often political significance to the historical sites she depicts. In enacting a transfer between the two surfaces, Røgeberg treats the images as a form of language or memory code that can be re-used, translated, or taken up by ideology. The partial cover-up of the image reflects this distrust, and the fact that its meanings can be inverted. In another large-scale work, *Lede* (2015), this haziness is given a more autonomous form, with layers of paint overlapping one another in a washy, though material fog of blues and lavenders.