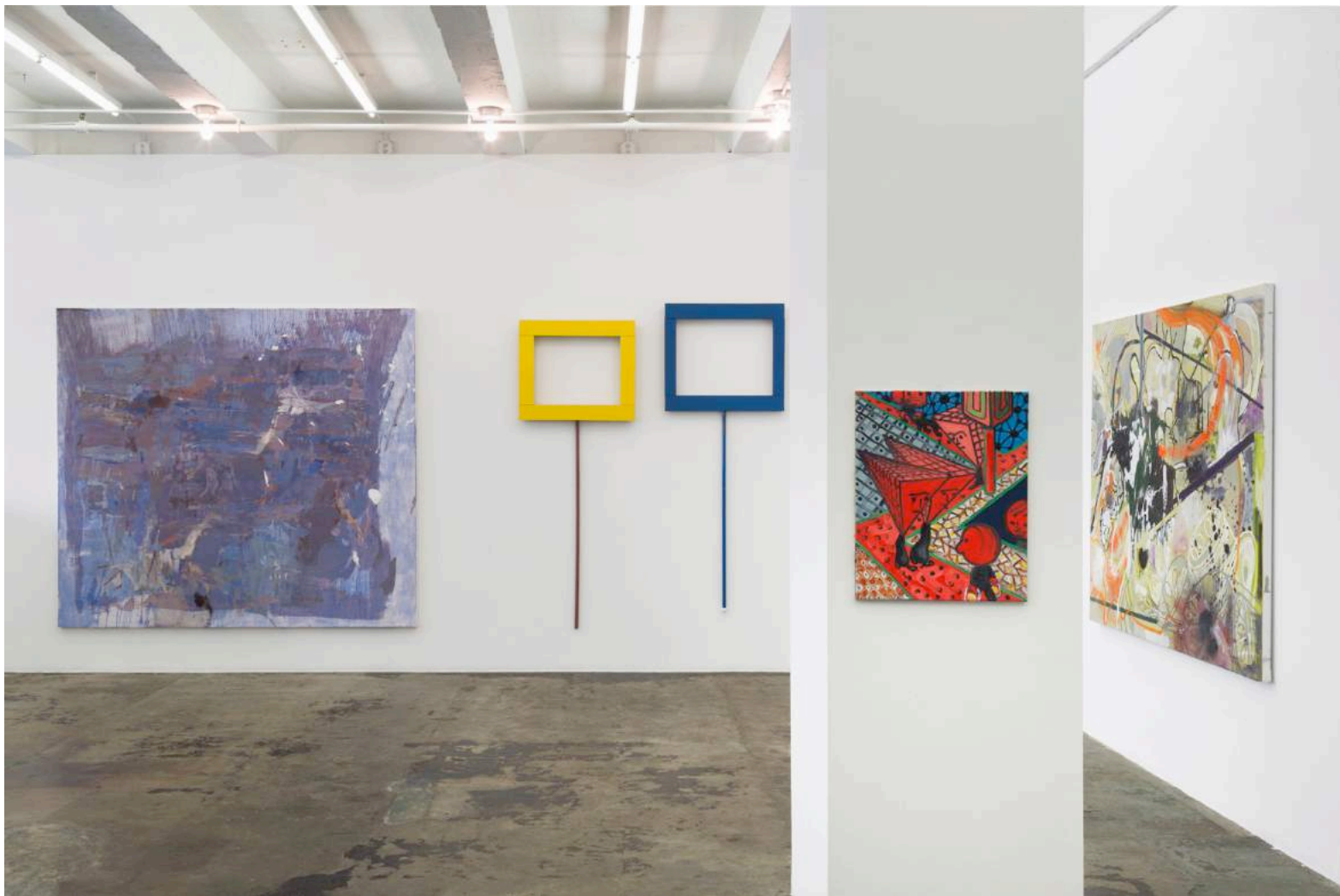


Thomas Erben Gallery

Painting in due time

Scott Anderson, Lydia Dona, Denzil Hurley, Harriet Korman,
Hanneline Røgeberg, Marcus Weber



Installation view: east and south walls

Painting in due time is a multistylistic and intergenerational group exhibition. In the works of Scott Anderson, Lydia Dona, Denzil Hurley, Harriet Korman, Hanneline Røgeberg, and Marcus Weber, the materials, techniques, and conventions of painting give way to new experimentation, where extended viewing is rewarded with vibrant and surprising effects.



Installation view: south and west walls



Hanneline Røgeberg
In the Field and In the Field II, 2017
 Oil on canvas
 48 x 36 in. each

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.



Harriett Korman
Figure sleeping, 1979
Oil on canvas
106.7 x 152.4 cm

In **Harriet Korman's** works an impression of pure geometry gives way to complex, painterly constructions. *Untitled* (1979) depicts a plane of color fields, their rolling outlines suggesting a lying figure. Upon closer inspection, the seemingly flat colors are understood as lightly feathered and beautifully textured, with subtle layers of pigment built up in a delicate evolution. This understated technique is similarly present in *Untitled* (2014), a canvas dominated by a geometric form integrated within a white ground. Rectangular shapes with heavily saturated colors recall the aesthetics of hard edge painting, but the soft brush handling complicates this reference, with loosely drawn crosses scarring the even surfaces. Over time the areas appear to conflict, as Korman's penchant for surface and attention to edges dramatize the play of colors.



Marcus Webber
N-Platz (Nolli), 2011
Oil on canvas
19.5 x 24 in.



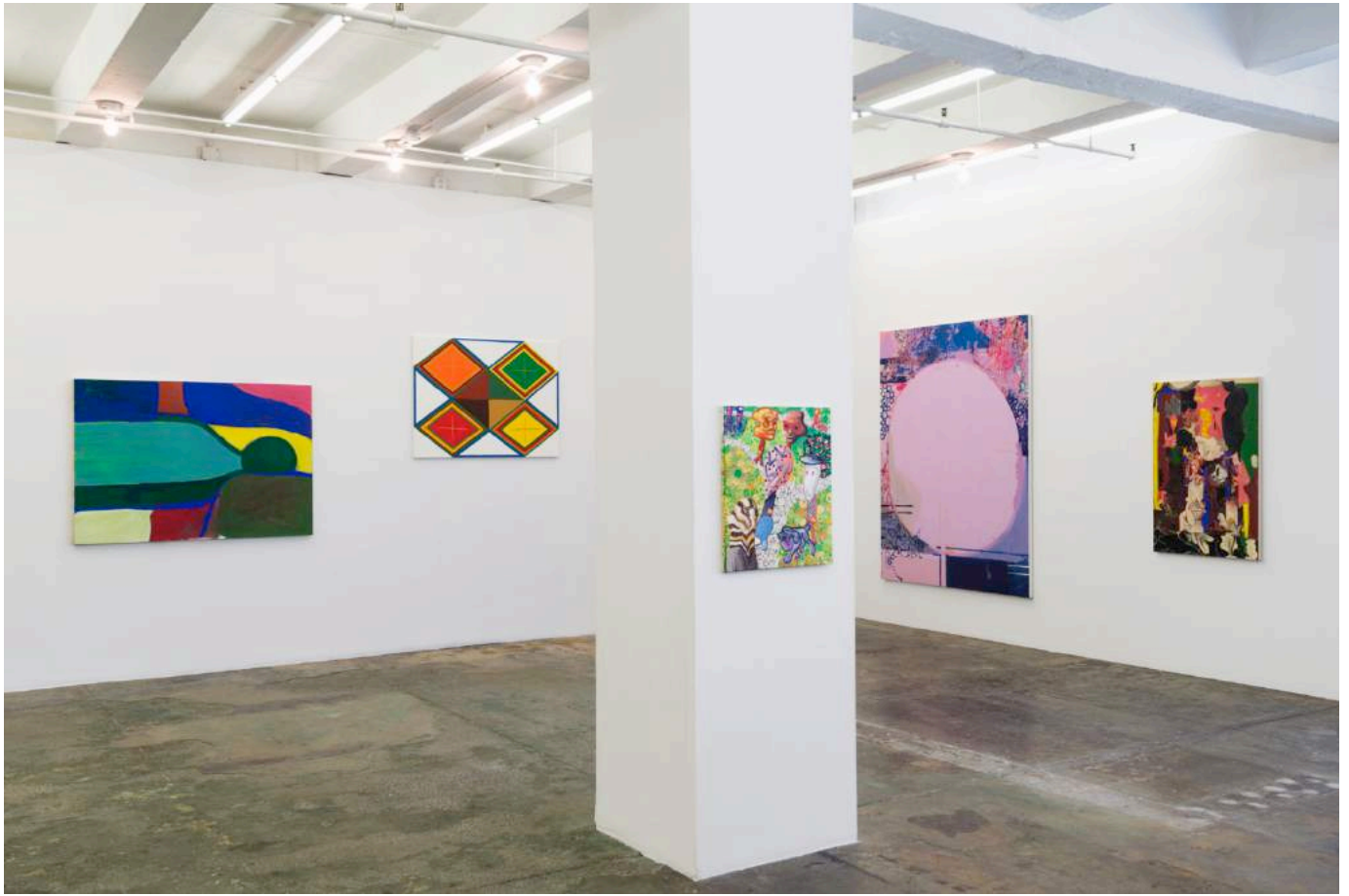
Marcus Webber
F-Hain, 2010
 Oil on canvas
 19.5 x 24 in.

Marcus Weber's paintings portray urban spaces, focusing on their function as complex, social sites. With their bright color and cartoonish forms, the works show iconic elements of city planning – squares, parks, streets – overtaken by masses of blocky figures. In his heavily applied paints, Weber caricatures various personas, pulling cyclists, women with strollers, birds and dogs as well as joggers into layered, geometric surfaces. The angular compositions emphasize these elaborately patterned forms, drawing attention to the beautifully textured brushwork. The grace of this handling is often in contrast to the subjects themselves, who are often reduced into flat marks, or grotesque lumps. In *F-Hain* (2010), for example, two walking figures have grotesquely shaped, sculpturally modeled heads that appear impossibly heavy. In the foreground, a ghostly type, wearing the signature cap of an ETA terrorist, is depicted with a pure white face and bright red eyes.

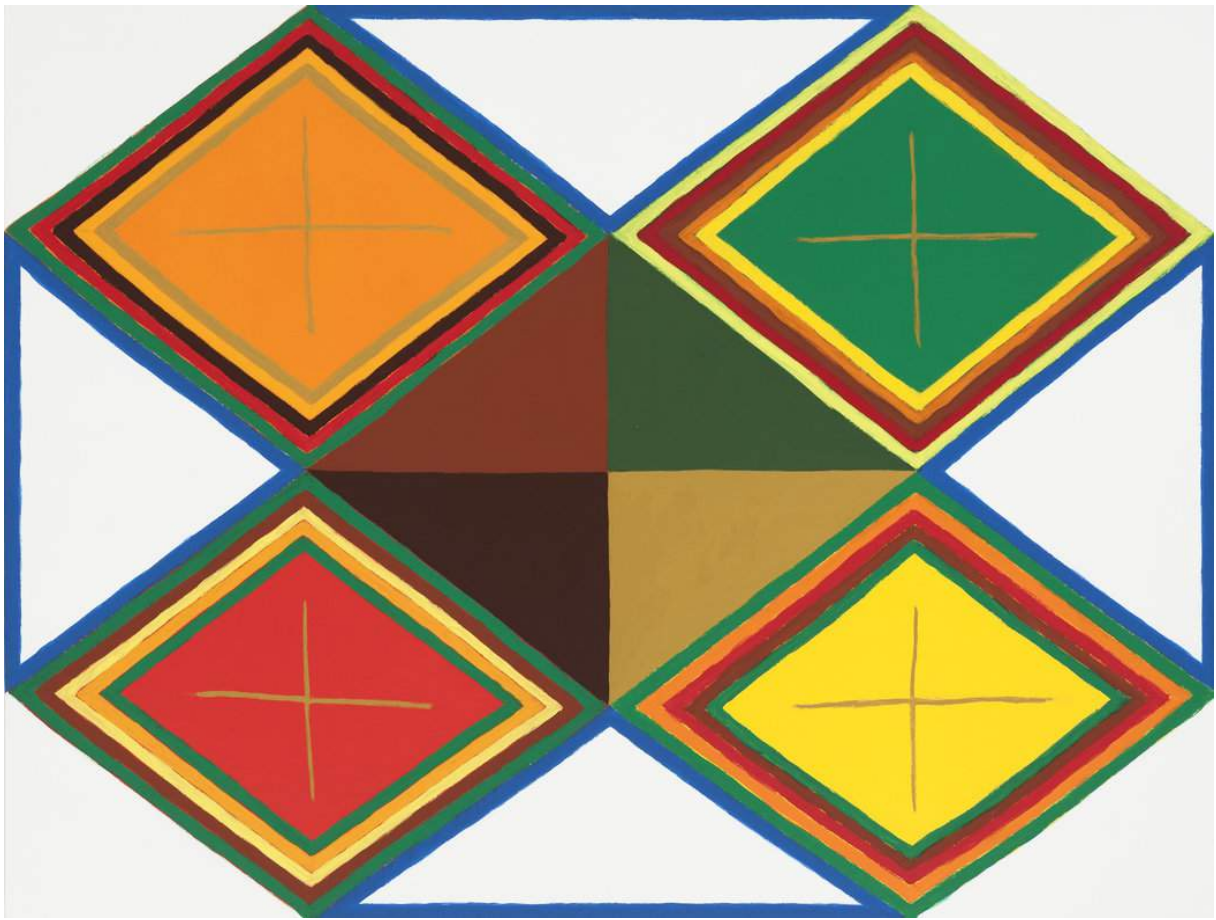


Lydia Dona
Golden Blasting into the Urban Tissue, 2017
Oil, acrylic, enamel, metallic paint & laminated
iron-oxide on canvas
60 x 72 in.

Using gesture to upturn expectation is a technique similarly present in the work of **Lydia Dona**. In a work like *Movement-Image and Molecular Memories* (1995), Dona's canvas centers on a large pink orb, painted in an even, flat tone. This form is, however, constructed from the background; it is given shape through the superimposed ornamentation that arcs around the picture. In these scratchy, looping, coral-like forms, Dona employs the flattened aesthetics and unmodulated colors of printmaking to animate the painted surface. In the lower left corner seep in mechanical parts that recall Marcel Duchamp's *Large Glass*, suggesting Dona's interest in using the conflict between schematic and gestural elements as a productive engine for her work. *Golden Blasting into the Urban Tissue* (2017) incorporates these strategies as well, where a pale yellow field is subsumed in interlocking linear elements and wild, flowing masses of pigment.



Installation view: west and north walls



Harriet Korman
Untitled, 2014
 Oil on canvas
 48 x 36 in.

Harriet Korman (b. 1947, Bridgeport, CT) has painted abstractly for the past four decades, continually fascinated by what can be expressed without recognizable imagery or associations. Her work engages geometry, order, and connections. Early exhibitions include Galerie Ricke, Cologne; Lo Guidice, New York; and Daniel Weinberg, San Francisco and Los Angeles. Her work was featured in *Ten Young Artists -Theodoron Awards*, **Guggenheim Museum** (1971), the **Whitney Annual** (1972) and **Whitney Biennial** (1973, 1995), **MoMA PS1**, and *High Times, Hard Times: New York Painting 1967-75*, traveling to museums in the United States, Germany and Mexico (2006-2008). Gallery exhibitions include Willard Gallery, New York; Texas Gallery, Houston; Haeusler Contemporary, Munich; and Lennon Weinberg, New York. Korman has received grants and awards from the Guggenheim, the National Endowment for the Arts, Yaddo Residency, Edward Albee Foundation, American Academy of Arts & Letters, National Academy Museum (member), Pollock Krasner Foundation, and the Guggenheim Memorial Foundation Fellowship. Korman is an Adjunct Assistant Professor of Fine Arts at the Fashion Institute of Technology.



Lydia Dona
Movement-Image and Molecular Memories, 1995
Oil, Acrylic & Sign Paint on Canvas
84 x 64 in.



Scott Anderson
Roadshow, 2016
 Oil and oil crayon on canvas
 45 x 30 in.

Using fragmented pictorial spaces, **Scott Anderson's** work unifies disparate representational references. A canvas like *Adult Contemporary* (2016) conveys the breadth of Anderson's references, as he pulls from various images, styles, and periods. Multiple images appear to overlap in a refracted, gemlike space, out of which moments become legible. Cartoon-like faces and profiles populate the work, their features rendered in soft color and light strokes. At the center of the work floats an ambiguous symbol: a bisected cube, pierced with a circle. The distinction between line and volume, surface and flatness, and description and nondescription is alternatively negotiated and collapsed. These visual ambivalences run through *Webber vs. Sous - Vide* (2017) too, where blocks of red and green clash and vibrate, echoing the gestural turmoil of the work's content.

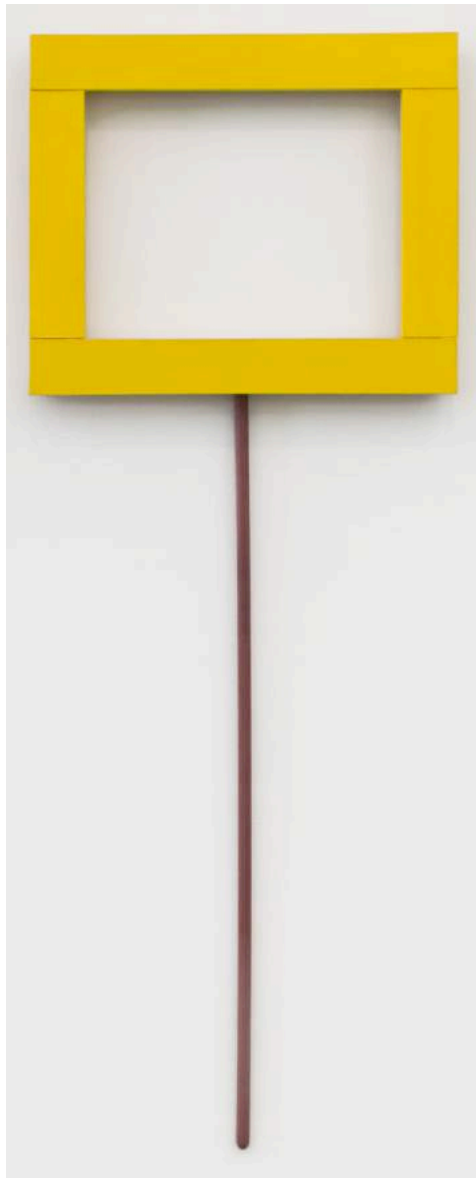


Installation view: east wall



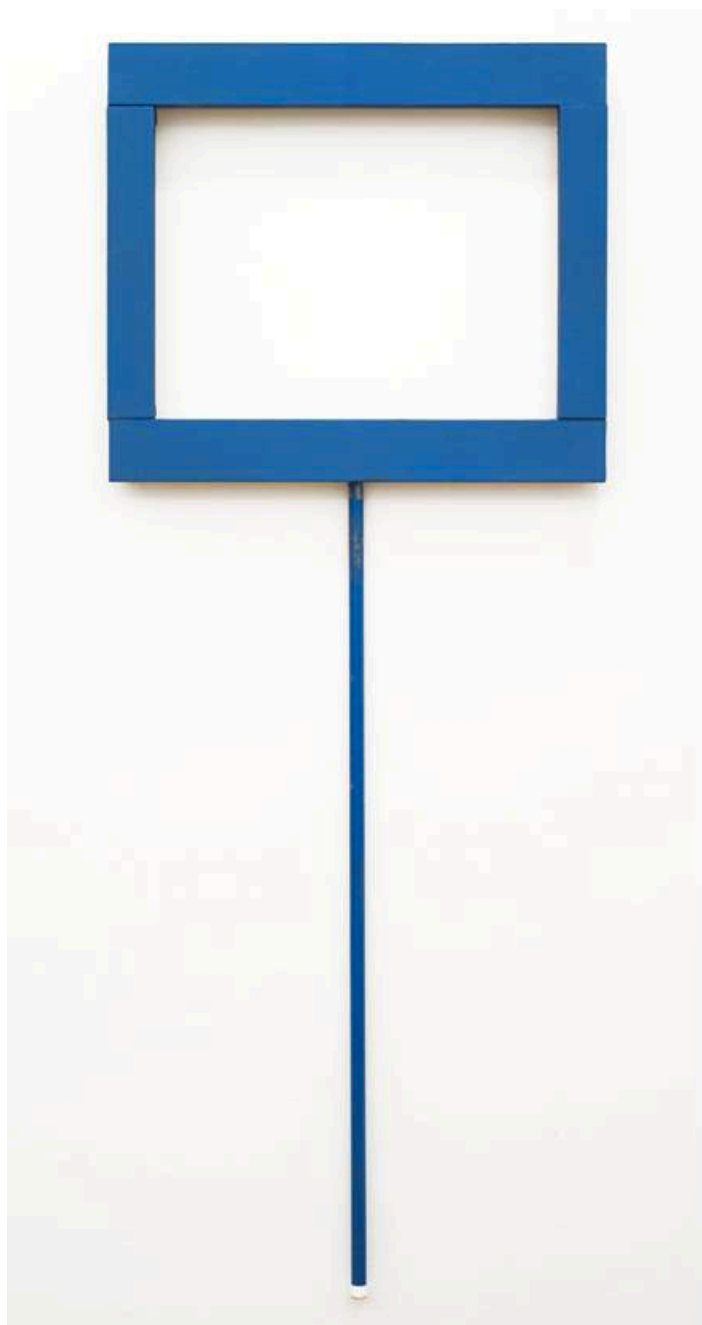
Hanneline Røgeberg
Lede, 2016
Oil on canvas
96 x 84 in.

Hanneline Røgeberg (b. 1963, Oslo) works with the paradoxes of representation and language. She had solo shows at the **Contemporary Art Center Cincinnati**; **Vancouver Art Gallery**; **Henie-Onstad Kunst Center** and **Dortmund Bodega**, both in Oslo. Institutional group exhibitions include Inside-Out Art Museum, Beijing; Aldrich Museum of Contemporary Art; Whitney Museum of American Art; American Academy of Arts and Letters; National Museum for Women in the Arts, Washington, DC; Katonah Art Museum; MIT List Center; Vestfossen KunstLab, Norway; and the Richmond Museum, VA. Røgeberg received the following grants: OCA (2009); Anonymous Was A Woman (2003), Guggenheim Fellowship (1999), and National Endowment for the Arts (1996). She is a professor of art at Rutgers University, has previously taught at University of Washington, Cooper Union, and Yale, and was a visiting artist at Skowhegan in 2009. Røgeberg lives and works in Brooklyn, NY, and Oslo, Norway.



Denzil Hurley
Yellow Glyph #2, 2016-17
Oil on linen
26 ¼ x 31 ¼ in., pole: 60 in.

Denzil Hurley, in two oil on linen constructions to which poles have been attached, produces paintings that are reduced bare until they point beyond themselves. In *Blue Glyph #1* (2011-12), four narrow painted elements are fastened into a rectangular window, each painted a monochromatic blue. An inserted pole hangs downwards, echoing the form of a street sign. The work *Yellow Glyph #2* (2016-17) uses a similar format, colored instead with a richly saturated yellow. Despite hinting at the conventions of the monochrome and assembled canvases, the works unite themselves to form frames that privilege the wall behind, and the space underneath. In addition to this frame, their pose suggests signals designed for common usage, treating these glyphs as open messages that can be taken up and carried outwards



Denzil Hurley
Blue Glyph #1, 2011–2012
Oil on linen with blue pole attachment
20 x 32 in.



Denzil Hurley
B'Clus 1, 2001-02
Oil on canvas
24 x 18 in.

Denzil Hurley (b. 1949, Barbados) is a Seattle-based artist who currently has a solo show at the **Seattle Art Museum**. Previous one-person exhibitions were held at the **Kemper Museum**, Kansas City, MO, and the **Weatherspoon Art Museum**, Greensboro, NC. Group shows include Seattle Art Museum; Tacoma Art Museum; Henry Art Gallery and Center for Contemporary Art, both Seattle; Brooklyn Museum; Pollock Gallery at SMU, Dallas; and the Old Jail Art Center, Albany, TX. Hurley has been the recipient of the following: fellowships in painting by the National Endowment for the Arts (twice), Guggenheim and Pollock-Krasner Foundation; a residency at the Center for Contemporary Printmaking, Norwalk, CT; a UW Royalty Research Fund Grant; two School of Art + Art History + Design Milliman Endowment awards; a Juror's Award in the Tacoma Art Museum's 9th Northwest Biennial; and he was an Old Dominion Fellow in the Visual Arts, Princeton University. He is a professor of Painting and Drawing at the University of Washington and has previously been on the faculty at Yale School of Art, Yale Norfolk Program, Scripps College, Claremont Graduate School, and Hampshire College.



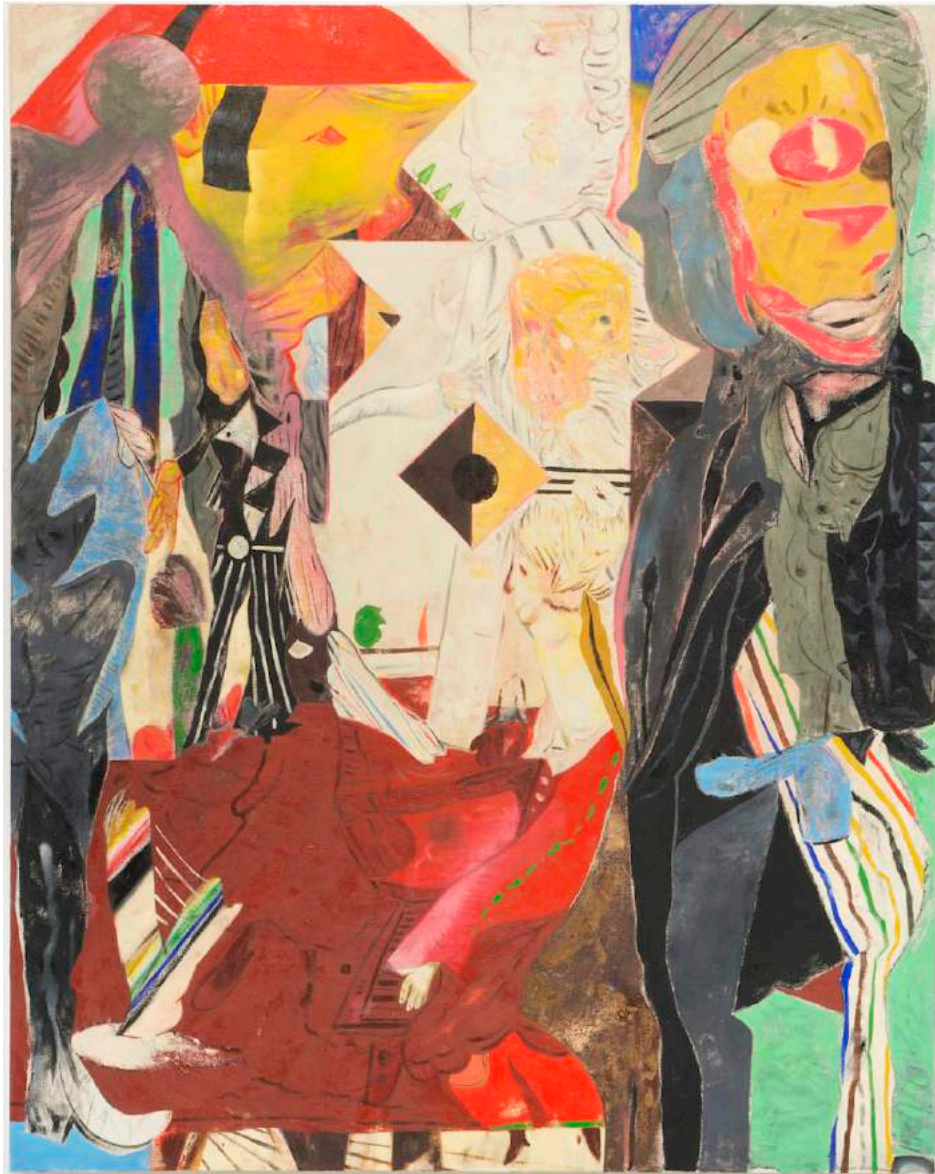
Marcus Webber
K-Platz and N-Platz (Nolli), 2011
Oil on canvas
19.5 x 24 in.

Additional works available:



Scott Anderson
Webber Vs. Sous-Vide, 2017
Oil and oil crayon on canvas
40 x 34 in.

Scott Anderson's (b. 1973, Urbana, IL) process-based paintings search for balances between romanticism and skepticism, history and the contemporary. He received his BFA from Kansas State University, his MFA from the University of Illinois at Urbana-Champaign, and recently attended Skowhegan. Anderson has participated in exhibitions at **MCA Chicago**; **Parrish Art Museum**, Waterhill; The **Warhol Museum**, Pittsburgh; **Cranbrook Art Museum**, Michigan; and is in the permanent collection of the Nerman Museum of Contemporary Art, Kansas. His work has been featured in numerous publications including: The Washington Post, The Los Angeles Times, Art Pulse, New American Paintings, Beautiful Decay, Daily Serving, and on artforum.com. Anderson was the recipient of a Pollock-Krasner Foundation Grant and The William and Dorothy Yeck Award. Anderson currently lives and works in La Cienaga, NM, and is an Assistant Professor of Painting and Drawing at the University of New Mexico College of Fine Arts.

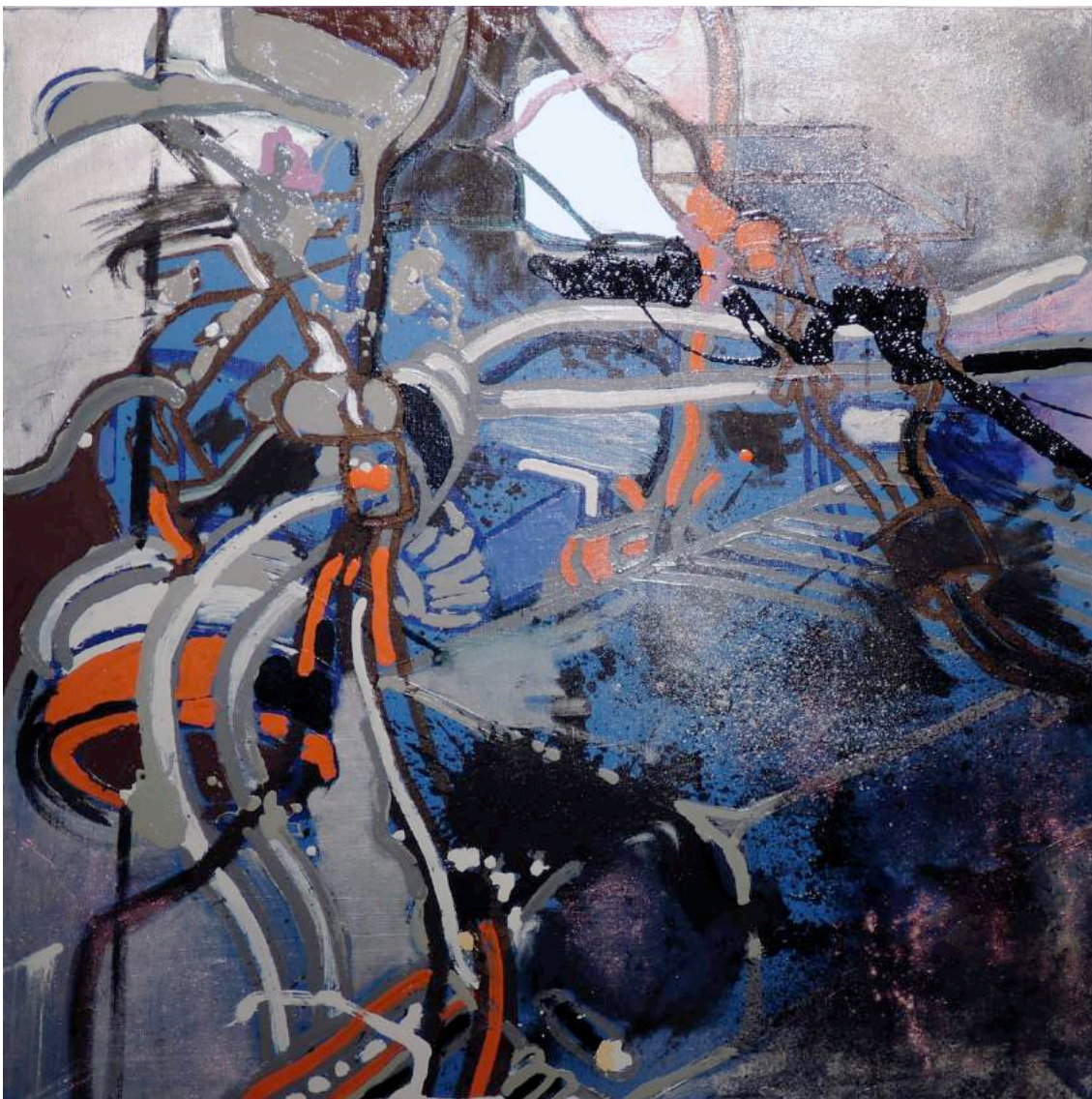


Scott Anderson
Adult Contemporary, 2016
Oil and oil crayon on canvas
60 x 47 in



Marcus Weber
Sch-D-Platz, 2011
 Oil on canvas
 19.5 x 24 in. each

Most recently, Marcus Weber's (b. 1965, Stuttgart) work was included in *Sputterances*, Metro Pictures, New York. He paints reality into illusion and vice-versa, and takes the concept of "just being" a step closer to the abyss. Weber studied at the Kunstakademie Düsseldorf (1984-92) and has been widely exhibited at such venues as **Kunstbunker** - Forum für Zeitgenössische Kunst, Nürnberg; Laura Mars Gallery, Berlin; **Villa Merkel**, Esslingen; *Painting Forever!*, **Kunst Werke**, Berlin; **Deichtorhallen**, Hamburg; **Von der Heydt-Museum**, Wuppertal; Meyer Riegger Galerie, Karlsruhe; and **Kunsthalle Baden-Baden**, to name a few. Critical writing has appeared in books such as *The Happy Fainting of Painting*, Verlag der Buchhandlung Walther König; *Captain Pamphile*, Philo Fine Arts; *5000 Jahre Moderne Kunst*, Verlag für moderne Kunst, Nürnberg; and has been discussed in artforum.com; Dazed & Confused; spiegel.com; Die Welt; Frieze; Kunstforum International and Monopol.



Lydia Dona
Evidence for No One, 2016
 Oil, Acrylic, Sign Paint, & Laminated Iron Oxide on Canvas
 30 x 30 in.

Lydia Dona (b. 1955, Bucharest) is an American abstract painter living and working in New York. Influenced by the conceptual movement and by Marcel Duchamp, Dona explores the impingement of technology and machinery on the body in contemporary culture. By combining broad expressive brush strokes with detailed line drawings, Dona has developed a language of painting that is both representation and abstraction. Her work has been exhibited extensively internationally in galleries such as Joan Prats, Barcelona; Marella Arte Contemporanea, Milan; Galerie Nächst St. Stephan, Vienna; L.A. Louver, Los Angeles; Marc Jancou, London; and Luhring, Augustine & Hodes, New York, to name a few. Institutions exhibiting her work include **Villa Arson**, Nice; **Tang Museum** at Skidmore College, NY; **Stedelijk Museum**, Gent; **Corcoran Gallery of Art**, Washington, D.C; and **Bard College**, Annandale-on-Hudson, NY.