

Galleri Riis

Hanneline Røgeberg

In Formation

August 15 – September 14, 2024

We are pleased to announce an exhibition of new paintings by Hanneline Røgeberg. Entitled *In Formation*, it comprises seven larger paintings and six medium sized paintings, all executed over the last year, in her studio in Brooklyn and in various studios in Oslo. This is Røgeberg's fourth exhibition with Galleri Riis since the first in 2019.

"It is possible, in deep space, to sail on solar wind. Light, be it particle or wave, has force: you can rig a giant sail and go. The secret of seeing is to sail on solar wind. Hone and spread till you yourself are a sail, whetted, broadside to the merest puff"

– Annie Dillard, from *Pilgrim at Tinker's Creek*

In Formation

The suggestion of total access and control found in drone footage is unnervingly irresistible as long as the implications back here on the ground are kept at bay. Before I can name and identify what I am looking at, and while the view is still a sandbox inviting hands-on meddling at no risk, I have one second before realizing that agendas other than mine have chosen the view. This is a short and blissful beat. As someone who often prefers their human closeness from afar, the moment is familiar.

In Formation looks at stills of contested geographies as source material, and the paintings start on the ground as drop cloths. Walking the landscape in bird's eye perspective and transcribing features and landmarks in watery shorthand, I leave behind stains, dog hairs and other inadvertent DNA on the absorbent grounds, bits of non-diagrammatic evidence of my uneven focus and bodily limitations. In encounters with terrains that have seen several iterations of a conflict, I sometimes double the cloth and start the second painting from the stains of the first.

I trust speakers who for specificity's sake choose made-up words and clunky syntax over eloquence. Relatedly, I know the registers in my painting will feel dulled and inadequate over time and need continuity breaks and composite solutions to avoid it. Should my eyes get cocky about their judgment, then my nose, though less fluent, might make a sharper distinction, and later on my fingers, ear, tongue or foot keep me on my toes. As senses scan and thicken the source material into something embodied, I know my limits, and for a beat I am undefended. The moment is brief, and therefore tolerable.

Hanneline Røgeberg, July 2024

Hanneline Røgeberg (b. 1963 Oslo) is a painter who works in embodied ways with the limits of representation and history. She holds an MFA from Yale University, CT, and has since 2013 been a Professor at Rutgers University in New Brunswick, NJ. She has had solo shows at the Contemporary Art Center in Cincinnati, the Vancouver Art Gallery, the Henie Onstad Art Center, as well as groups shows at the MIT List Center, the Whitney Museum of American Art, the Aldrich Museum of Contemporary Art, and the American Academy of Arts and Letters. Earlier this year her work was featured in the exhibition *Composition for the Left Hand*, curated by Marta Kuzma with works from the Kagge collection and the Rasmus Meyer Collection at Kode in Bergen, Norway. Her awards include a Guggenheim Fellowship, an American Academy of Arts and Letters Award, the Anonymous Was A Woman Award, and publication grants from OCA and Kulturrådet. This summer she is the inaugural recipient of the Edvard Munch's Studio Ekely residency in Oslo, Norway.