

*Liv Tandrevold Eriksen*

## PORTFOLIO

Liv Tandrevold Eriksen (f. 1976, Oslo) er utdannet fra Kunsthøyskolen i Oslo, institutt for farge.

Tidlig i karrieren jobbet Tandrevold Eriksen primært med tegning, før hun gikk over til maleri på midten av 2010-tallet. Hennes flytting fra et medium til et annet var en videreføring av hennes lekne tilnærming til form og farger, og de grafiske egenskapene til Eriksens tidlige malerier pekte ofte på hennes kunstneriske bakgrunn innen tegning. Rommene som trylles frem i hennes nye malerier fremstår stadig mer tvetydige; hennes bruk av flerfargede sydde lerretsbitar hører perfekt hjemme på malerienes overflater, og understreker hennes evne til utvikling og nye måter å nærme seg maleriet som medium.

Tandrevold Eriksens verk er inkludert i en rekke private og offentlige samlinger, som Statens Kunstråd, Sverige, Equinor, UD og Norsk Kulturråd.

*Pomme Therapie*

Bomberommet,  
Ski elektriske  
2022

Foto:  
Tor Simen Ulstein/KUNSTDOK























***Painting Today***

Groupshow at QB Gallery  
Oslo  
2022



*Warm Moon*

96 x 89 cm



*Grown from Earth*

80 x 80 cm



*Soft Relief*

2021

Enter Artfair  
Copenhagen



*Four hands Piano*



*Four Hands Piano, detail*





































She Will Artspace 2021

Kenneth Alme, Bente Bøyesen, Liv Tandrevold Eriksen, Ane Graff, Anders Holen, Maren Dagny Juell, Matias Kiil, Nasim Mashak, Michael Rahbek Rasmussen, Tone Berg Størseth, Jon Benjamin Tallerås, Apichaya Wanthiang, Erlend Grytbakk Wold. Text by Heidi Furre.

Since 2018, She Will Artspace has existed in a partially closed petrol station in the centre of the suburban town Ski, just outside Oslo. The place has functioned as both a gallery and studio space, run by Maren Dagny Juell and Liv Tandrevold Eriksen, with Tone Berg Størseth as a new addition in 2021. We have exhibited both Norwegian and international artists in group and solo shows, and been an arena for events and launches, in a classic suburban context. The building is now to be demolished, and it is in this setting we are opening our last exhibition in these premises.

Petrol station as a gathering place and a neutral and anonymous meeting place for young people is a well-known phenomenon in the suburbs. They function as a place where you can meet without a fixed arrangement, especially in towns where little else happens. A meeting place to feel a sense of belonging, a place to chat and to exchange news and experiences. Our gallery has in many ways fulfilled many of these functions. Among hot dog menus, DeLux car washes and petrol pumps, the gallery has challenged current perceptions of what art, aesthetics and architectural function can be in the district.

The last year has been characterised by minimal social contact, lack of meeting points and cancellations. To She Will's last party, we have invited artists that can respond to the building or the theme, that we know or do not know; Just as planned and random as the party you drop by via an acquaintance. Due to the situation, current restrictions and rapid changes, it is the ART and not the artists who will be able to meet and connect.

We invite you to one last hang out at the petrol station, before the future changes everything once again, and we may be allowed to meet properly.



*Never Ever  
2021*

Diluted acrylic on cotton canvas, cotton string, pine, deserted shopping trolley.



Overview at She Will Artspace: Anders Holen, Jon Benjamin Tallerås, Erlend Grytbakk Wold, Bente Bøyesen





Painting by Bente Bøyesen





*Out of Office*  
*2021*

Studio exhibition with Maren Dagny Juell  
And Tone Berg størseth.

Project in a vacated office space next to our  
Studio.  
Installed before new residents moved in.





In front: *Soft Hermes*

Back: *Soft Keeper I*

Sculpture cut and sewn out of paintings.









*Lately*

Diluted acrylic on raw cotton canvas



*Soft Keeper II*



*30 grader i februar*

Groupshow at QB Gallery med:

Bjørn Båsen  
Hanne Friis  
Linda Lerseth  
Lars Morell  
Andrea Scholze  
Liv Tandrevold Eriksen

Foto:  
Tor Simen Ulstein/KUNSTDOK



*Sushi Tears*



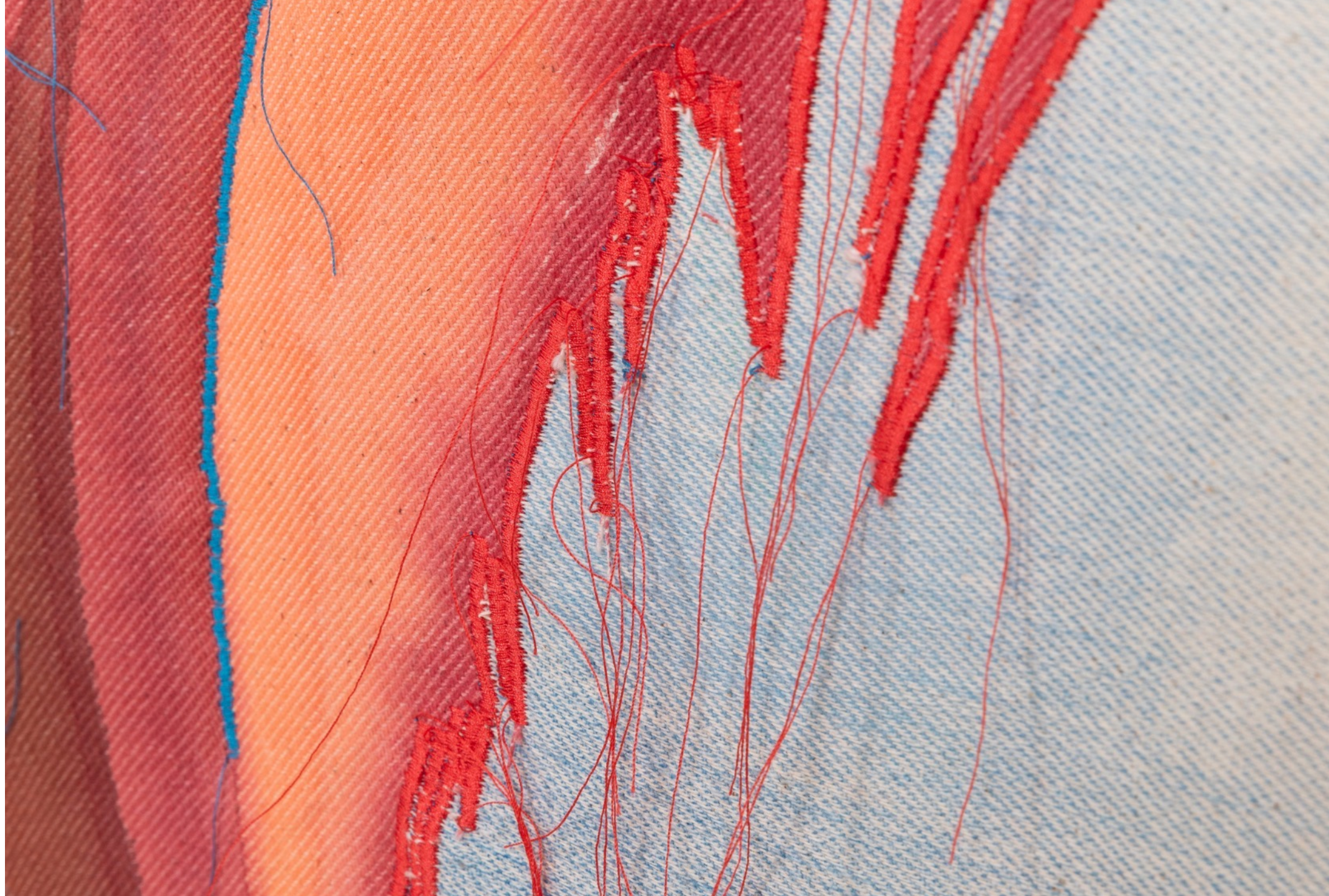






*Queens Rooster*









*WaveWaveWAve*

2020

QB Gallery



Perhaps the greatest asset in Liv Tandrevold Eriksen's arsenal of resources is her exquisite lightness of touch. Her earlier paintings were delicate networks of thinly laid brushstrokes, evoking oily smudge patterns left on well used touchscreens. Since then, the quality of lightness has taken many forms in Eriksen's images, in strangely atmospheric compositions where visual equilibrium is countered and attained by superimposition and layering. Eriksen's first solo presentation for QB Gallery introduces more physical elements to her layering process. The images on display are fairly large canvases occupied by amorphous blobs of diluted acrylics—reds, blues and the occasional yellows and greens—onto which fan-like constellations of similarly treated cutouts are attached to the support, either distributed as singularly applied patches or laid out in curvilinear sequences. These hybrid images notably depart from Eriksen's previous works, inasmuch as the ground's whiteness is less prominent and the sewn-on patches make for surfaces more textural and cluttered—however, curiously, without shedding the impression of lightness.

Where the graphic qualities of Eriksen's earlier paintings tended to reveal her artistic background in drawing, the spaces conjured by her new images appear increasingly ambiguous. The multicoloured attachments look perfectly at home on the paintings' surfaces, yet seem to hover weightlessly over the pictorial ground, like fluttering confetti. This effect of spatial oscillation—resulting from the appliquéd elements being, quite literally, cut from the same cloth as the rest of the composition whilst remaining materially distinct from it—is an eccentric take on the postmodern pictorial idiom which tilts the horizontal planes of illusionistic recession vertically. In place of a delineated scene receding predictably into the horizon, is an hallucinatory configuration of superimposed transparencies. Its miragelike suggestion of volume recalls the classroom experiment of stacking a pile of image foils on the glass surface of an overhead projector.

The notion of lightness—by way of agility—also appears metaphorically in Eriksen's recurring references to the apparel and accessories of sports. A few years ago, she was reintroduced to athletics' bright world of cheap jersey fabrics and stark contrasts via the parental duties of taking her daughters to soccer practice. This weekly exposure to sports has since bled into her work, in various appropriations of athletic gear and garments, such as gym bags, t-shirts and college sweats. Distractedly watching screaming children running around on ball courts led her to think about the possible points of contact between sports and painting, and their shared commonalities in the exertion and regulation of bodily control. The development culminated in an exhibition of works in the gymnasium of a suburban primary school, a presentation seemingly as indebted to Jutta Koether's so-called "transitive" paintings from the first decade of the 2000s (painting as "project" rather than "object", as Barry Schwabsky would have it) as to the fashion world's recently renewed interest in leisurewear.

Pursuing the sports/painting analogy, I think Eriksen's current brand of painting finds its most appropriate equivalents in activities which grant primacy to the improvisational art of securing and maintaining balance, such as figure skating, surfing or skateboarding. Admittedly, the latter is not a sport and has already suffered its share of awkward glamorisation in the contemporary art world for its "transgressive" implications (whatever that means anymore). Even so, skateboarding upholds a flexible paradigm of style which could provide a fruitful comparison with the permissive practices of contemporary painting. In common skater's parlance, the widely used adjective "sketchy"—which, when used as a stylistic designator, has a positive connotation and signifies a kind of decorum of wrongness—perfectly sums up skateboarding's liberal attitude when it comes to ascertaining skill. With impeccable casualness, the balancing act of sketchy style skateboarding sometimes outshines the precision of its clean style counterpart, as it reveals the quick-thinking spontaneity it takes to roll away upright in the face of gravitational disaster.

Eriksen's painting is precisely such an art of graceful recoveries. She regularly sets out with a fairly well-defined plan of what she wants to achieve, but her relaxed paint-handling rarely permits the materials to be pushed around how she had envisioned. Diluting acrylics with the amount of water she is accustomed to impedes dexterous brushwork and makes the paint spread into luminous puddles, which almost instantly settle on the unprimed surface. This loose-handed approach obviously entails that she has to allow for a great deal of leeway when planning out her images and requires an astute sense of visual discernment whenever spillage and absorption produce unforeseen effects. The piles and piles of paint-soaked canvas in her studio—replete with compositional hiccups and wrong turns—are a testament to this and speak to the fact of how much effort the realisation of effortlessness practically demands. Regardless of their investment, Eriksen's paintings somehow keep us from suspecting that her considerate management of all that went elegantly wrong could be fully calculated measures. In their unwrought appearance, the images resulting from this negotiation of mishaps and corrections give rise to a fantasy that she's breezing right through it, just steadily moving forward, humming a love song.













*Heartbeat*

Diluted acrylic on sewn cotton canvas  
140 cm x 200 cm



*Wingbeat I*





*Wingbeat II*



*Dragon*



*Sailor*









## ***Sola Beach 1992***

2020

Outdoor exhibition by Liv Tandrevold Eriksen and Ingrid Toogood.  
The art objects represent vague memories of identity crises, lost feelings,  
jelly fish sting and sandy sneakers.

We first met at Sola High School in 1992. This summer we went back  
and made an exhibition to connect the present with the past.































*Hvordan lage en hage?*

Gruppeutstilling med Maren Dagny Juell og Ingrid Toogood  
i forbindelse med retrospektiv utstilling  
med Frida Hansen i  
Stavanger Kunstmuseum  
2015





*Gymbag*

LNM  
2019

















**Gym**  
Lambertseter Gymsal  
2017





















Skulpturer laget i gjennomfarget bomullspapir













Tag Team  
Bergen  
2015







