



LIV METTE LARSEN
MILORI BLUE

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ANDERS WAHLSTEDT FINE ART
NEW YORK





Liv Mette Larsen: *Milori Blue*

RAINA MARIE VALENTINE

Liv Mette Larsen presents a multifaceted variety of paintings and watercolors in her new exhibition *Milori Blue*. The title takes its name from a pigment color that is used in the series *Milori Blue 57th Street*, one of the three that is featured in this show. The other two are *Raw Umber* and *Open Strokes*. With a body of work created entirely in 2023, this exhibition is a slight departure from Larsen's previous show *Nightview* (2022): an exhibition that featured industrial buildings and rooftops as seen from her Bushwick studio in Brooklyn, NY, where she has lived for over a decade. Larsen was born in Oslo, Norway and studied at the Arts and Crafts school, SHKS. After receiving a Master's degree in Fine Art in Berlin at the University of the Arts, UdK, she remained in the city for more than thirty years before moving to New York.

Larsen's paintings have a solid, monochromatic form in the foreground and a textured, gradient color palette in the background. The colors are graciously and deftly crafted with indescribable hues that conjure memories for the viewer, ranging from the mundane to the mystical. One might recall the eye color of a former lover, the radiant blue sky from a forgotten dream, a neon light from a late-night rave, the dirt under your fingernails, or a haunting darkness like the cosmic suction of a blackhole. Larsen's inimitable color palette is not of the rainbow nor of the reality we perceive; instead the works are beyond this world entirely. One enters into the canvas by way of the artist's observation, introspection, and imagination - which are then transmuted into the pigment she manufactures and paints onto linen. She employs egg tempera, a traditional painting technique, and produces the colors herself by mixing pigments, eggs, linseed oil, and damar.

The *Raw Umber* series is reminiscent of Larsen's earlier work in that it depicts silhouettes, outlines of buildings, and scrap metal. Like a contemporary flâneur, she observes and paints candid moments of everyday life: placing a keen eye onto the structures and objects that we - as passersby - could encounter each day. Perhaps we could notice this scrap trader or the facade of a building, but most times we pay no attention at all.

In the presentation of *Milori Blue*, viewers encounter Larsen's vision in an entirely different context than that of the artist - we view them in the gallery space amidst the bustling city of New York. The large windows in the back of the gallery reveal the architecture of Chelsea (New York) presenting a dialogue between the real world and Larsen's abstract artworks. We become voyeurs of the immobile abstract forms, akin to Robert Frank's candid snapshots capturing people and places frozen in time. Larsen's artworks implore the same quietude, yet invoke a phenomenological feeling that is a unique experience to each viewer.

The *Milori Blue 57th Street* series depict silhouettes of buildings as seen from Manhattan, instead of the typical view from her Brooklyn studio. The forms appear to have openings or gaps in the solid, foregrounded forms. They appear elongated, stretched, and vertically upright. In contrast to the seemingly more horizontal structures in *Nightview*, these paintings have an openness and lightness. What once felt solid and stagnant now elicits the illusion of motion. The gestures of line, bold colors, and structure of the composition invoke a sensation of a space without gravity, confinement, and time. As viewers, there is a feeling of movement: we can go through, forward and backwards—but can we also enter and also escape? The unknowable scale and shifting perspectives cause disorientation and uncertainty: are we looking up, down, or across? Akin to the work of Giorgio de Chirico, one wanders in an unrecognizable space without time, purpose, or awareness. With contorting forms and shifting viewpoints, Larsen's works allude to unforeseeable challenges and obstacles ahead. As simultaneously welcoming and foreboding, they conjure antithetical feelings of the unknowable.

The third series, *Open Strokes*, abandons the notion of reality altogether, as these forms are not grounded in the real world unlike the other artworks in the show. Although the first line drawn on canvas is derived from a single line of a piece of scrap metal, this is simply a departure point which is negated by the artist's free-form continuation of the form. The original line vanishes like footsteps in the sand that further disappear with each wave crashing on the shore. By the gesture of the hand, Larsen creates a new path by applying and reapplying painted lines and layering colors. Vibrant shapes dominate the foreground and appear to float like hovering shapes in a Joan Miro painting. There is no horizontal line, and therefore no sense of stability. The background has variegated textures of more subdued colors with voids where the bare linen is visible. Thus, this body of work is calligraphic: a hieroglyphic language we seek to decipher. Is it a conversation we hope to have with a friend, lover, or perceived competitor, or are we having an internal dialogue, going back and forth in our minds about what we see? Larsen's paintings question and redefine how we interpret abstract art.

Larsen's works emphasize the importance of the history of abstract art, updating the legacy of significant female abstract painters like Lee Krasner, Elaine de Kooning, Joan Mitchell, Grace Hartigan, and Helen Frankenthaler. There is also the perfection and determination like Agnes Martin, who methodically drew a rhythm of lines. Despite the systematic approach, Larsen's works suggest a passion, spontaneity, and perseverance that otherwise gets lost in the post-human age. The artworks suggest remnants of everyday moments, a poignant reminder to find beauty or even disgust in the strange twist of a vine, a discarded detritus left on the street, or a glimpse of the diffusion of light crossing trees in a park. In each artwork, we witness small beauties and brutalities, find entrances and escapes, and toil between memories and present perception. Each time we revisit the artworks, we observe a new perspective, the boldness of a curve of a line, or an enchanting color

that is receding or emboldened – visions that transform and challenge our previous understanding.

In *Milori Blue*, the body of work portrays forms that range from geometric, linear, and solid to organic, subtle, and fluid. There is a throughline in Larsen's oeuvre – forms are repurposed to create new contexts in each work. They vary in scale, color, and texture, and are constantly rearranged in the composition. What is happening inside the forms and what does it trigger in our minds? Are they devoid of humanity or are they an artifact of it? Do rigid lines signify order, structure, and obedience? Conversely, do organic shapes symbolize freedom and liberty? We find ourselves adrift in Larsen's works, intrepidly wandering in and out of the spaces of colors, lines, and shapes. As humans, we attempt to plan our lives and aim to progress down a certain path, but reality can be upended in an instant. This ambiguity coaxes us to rethink how we define order, simplicity, and chaos in our own lives, as well as our responses to it. The versatility and variability of Larsen's forms suggest the myriad ways humanity envisions and experiences the world: ever-evolving and changing day by day, minute to minute – for better or worse.

Through her arrangement of forms inside each painting and also through the juxtaposition of artworks installed all together, Larsen creates her own universe through the courageous act of painting. We perceive reality in parts: our mind pieces together these fragments to create a whole that is cinematically manifested into a narrative form – the basic definition of perception and recognition. It is the culmination of these parts and experiences that make up our life and who we are. It is in this state of the disentanglement and the discernment of forms that Larsen's work lingers, as her paintings convey a cascade of moments in time and trigger a multiplicity of interpretations. Each artwork tells a story – one that is unfolding, imperfect, and embodying the fullness of time. In a sense, these paintings portray the past, present, and the future. Despite art landing on the moon, these artworks are the contemporary handprints visible in the Cave of Lascaux. These brave, corporeal artworks divulge the nature of being and reveal our desire to confess and obsess on the meaning of life: a roaring mark of humanity's existence in 2024.



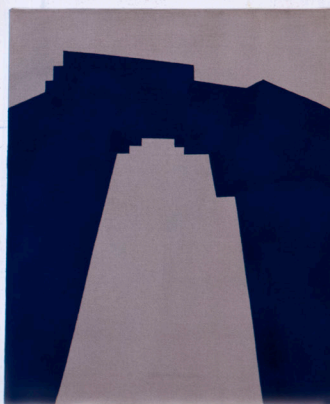
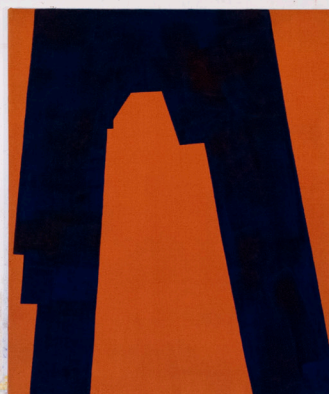
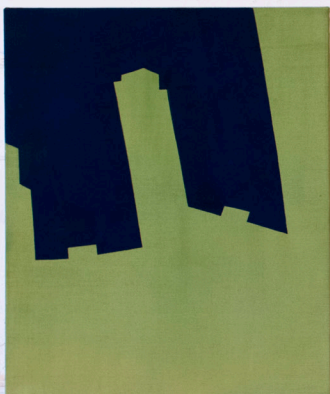
Milori Blue 57th Street XII, 2023
Egg tempera on linen, 24 x 18 in.



Milori Blue 57th Street XI, 2023
Egg tempera on linen, 24 x 18 in.



Milori Blue 57th Street IX, 2023
Egg tempera on linen, 24 x 18 in.





From left to right

Row 1:

Milori Blue 57th Street XI, 2023

Egg tempera on linen, 24 x 18 in.

Milori Blue 57th Street II, 2023

Egg tempera on linen, 24 x 18 in.

Milori Blue 57th Street V, 2023

Egg tempera on linen, 24 x 18 in.

Milori Blue 57th Street IV, 2023

Egg tempera on linen, 24 x 18 in.

Row 2:

Milori Blue 57th Street I, 2023

Egg tempera on linen, 24 x 18 in.

Milori Blue 57th Street VII, 2023

Egg tempera on linen, 24 x 18 in.

Milori Blue 57th Street III, 2023

Egg tempera on linen, 24 x 18 in.

Milori Blue 57th Street X, 2023

Egg tempera on linen, 24 x 18 in.

Row 3:

Milori Blue 57th Street VI, 2023

Egg tempera on linen, 24 x 18 in.

Milori Blue 57th Street VIII, 2023

Egg tempera on linen, 24 x 18 in.

Milori Blue 57th Street XII, 2023

Egg tempera on linen, 24 x 18 in.

Milori Blue 57th Street IX, 2023

Egg tempera on linen, 24 x 18 in.



Milori Blue 57th Street II, 2023
Egg tempera on linen, 24 x 18 in.



Milori Blue 57th Street VII, 2023
Egg tempera on linen, 24 x 18 in.

From left to right

Row 1:

Open Strokes I, 2023

Egg tempera on linen, 18 x 24 in.

Open Strokes II, 2023

Egg tempera on linen, 18 x 24 in.

Open Strokes V, 2023

Egg tempera on linen, 18 x 24 in.

Row 2:

Open Strokes X, 2023

Egg tempera on linen, 18 x 24 in.

Open Strokes IV, 2023

Egg tempera on linen, 18 x 24 in.

Open Strokes IX, 2023

Egg tempera on linen, 18 x 24 in.

Row 3:

Open Strokes VI, 2023

Egg tempera on linen, 18 x 24 in.

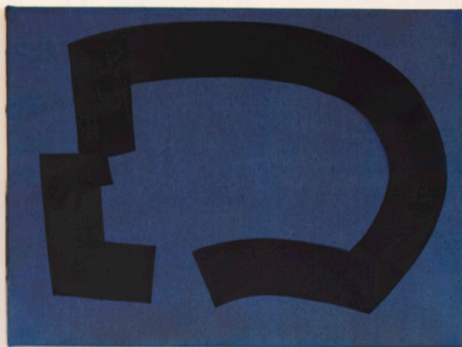
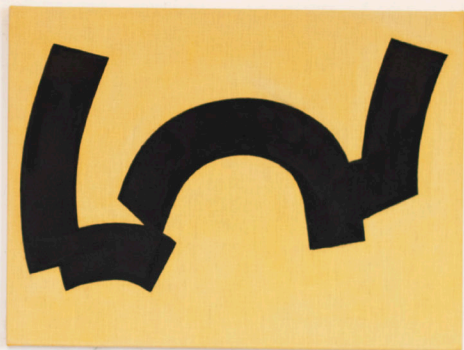
Open Strokes VII, 2023

Egg tempera on linen, 18 x 24 in.

Open Strokes VIII, 2023

Egg tempera on linen, 18 x 24 in.







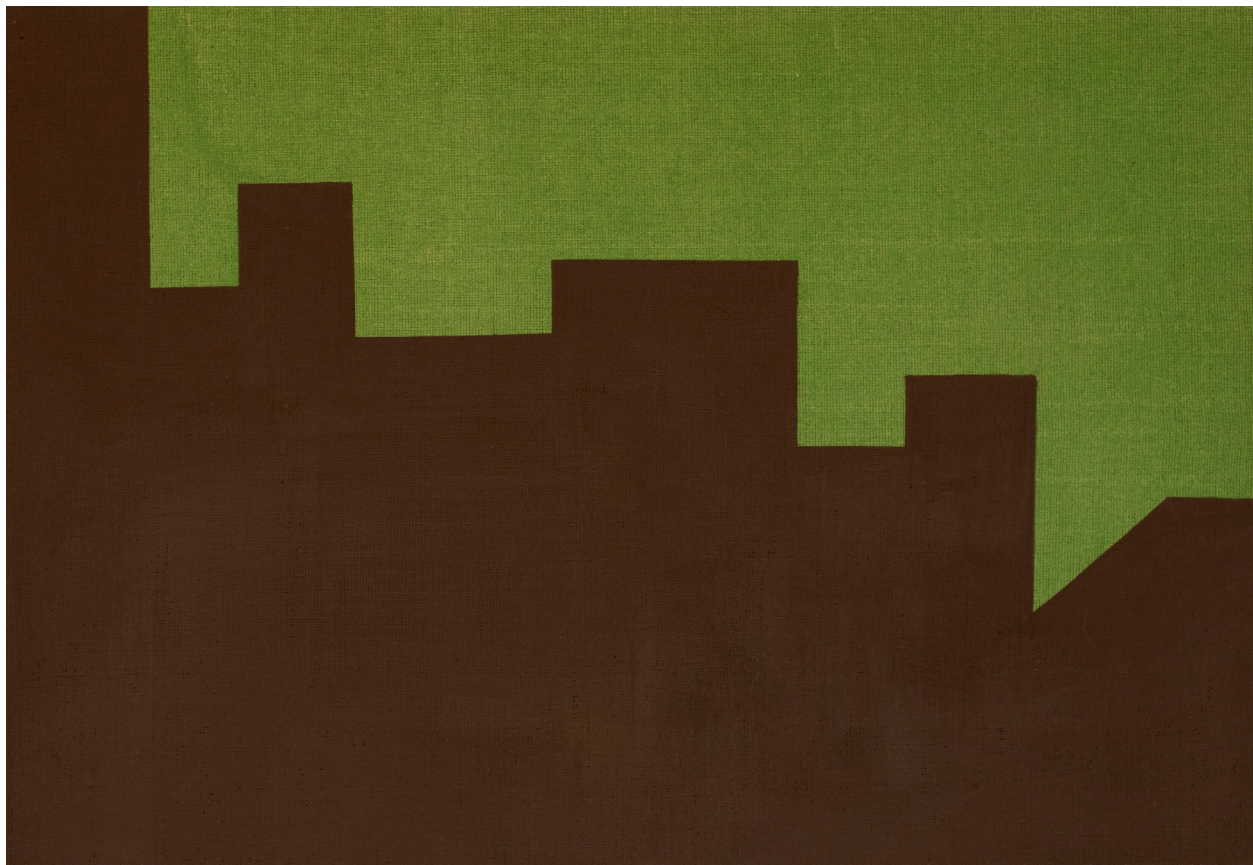
Open Strokes II, 2023
Egg tempera on linen, 18 x 24 in.



Open Strokes VII, 2023
Egg tempera on linen, 18 x 24 in.



Raw Umber X, 2023
Egg tempera on linen, 18 x 24 in.



Raw Umber XI, 2023
Egg tempera on linen, 18 x 24 in.





Raw Umber VII, 2023
Egg tempera on linen, 18 x 24 in.

LIV METTE LARSEN BIOGRAPHY

1952 Born in Oslo, Norway. **1971-73** Westerdals School of Design and Communication, Oslo, Norway. **1974** Università Internazionale dell' Arte, Venice, Italy. **1973-77** SHKS School for Arts and Crafts, Oslo, Norway. **1978-84** Hochschule der Künste (UdK), Berlin, Germany. **1984** Masterclass student with Professor Fussmann, UdK, Berlin, Germany. Co-Founder of the artist run Gallery Wissarth, Berlin, Germany.

GRANTS

1992 Grant from the Senate of Cultural Affairs, Berlin, Germany. **1994 / 1996 / 1997 / 2006** Vederlagsfondet, Norway. **2013** BKH-Grant, Norway. **2014** Pollock-Krasner Foundation Grant, New York. and on.. BKH Senior Artists Grant, Norway. **2016** BKH Exhibition Grant, Norway. **2018** Pollock-Krasner Foundation Grant, New York. **2018** BKH Grant, Norway. **2024** BKH Exhibition Grant, Norway.

SOLO AND TWO PERSON EXHIBITIONS

2024 *Botne - Brooklyn - Berlin*, Galleri Marienborg, Holmestrand, Norway. **2022** *Nightview*, Anders Wahlstedt Fine Art, New York (catalogue). **2020** *Brytningstid*, Enebakk Kirke, Enebakk, Norway with Bente Geving. **2017** *In Dialogue*, Fresh Window, Brooklyn, New York with David Goerk. *Concrete Factory*, Sekkefabrikken, Asker, Norway. *Concrete Factory/Slemmestad Fabrikker*, Trafo Kunsthall, Asker, Norway (catalogue). **2016** *Out of the Ordinary*, SPECTRE Art, Durham, North Carolina, USA with Paula De Luccia. *Insight/Outsight*, The Painting Center, New York with Marianne Gagnier. *Innblikk Utblikk NYC*, Bærum Kunstforening, Bærum, Norway with Eva Faye. **2015** *URBAN JUXTAPOSITIONS*, SLAG Contemporary, Brooklyn, New York with Carol Salmanson. **2014** *Urban Formalities*, William Holman Gallery, New York with Paula De Luccia (catalogue). **2013** *Slippery When Wet*, SUGAR, Brooklyn New York with Gwendolyn Skaggs. *Bushwick Skyline*, Bushwick Open Studios, Brooklyn, New York. **2012** Rose Burlingham Gallery, New York, USA with Matt Magee. **2011** *360° scrap metal pieces*, Galerie Kai Hilgemann, Berlin, Germany with Nadine Fecht. *Scrap Metal New York Paintings*, Helac Fine Art, New York. **2010** *Berliner Blau*, Galerie Kai Hilgemann, Berlin, Germany (catalogue). **2008** *Renaissance Walking*, Galeria Fruela, Madrid, Spain. *Plaza*, Galerie Kai Hilgemann, Berlin, Germany. **2007** *Berliner Vertikale*, Galerie Kai Hilgemann, Berlin, Germany (catalogue). *Kunst aus Norwegen*, Schwerin, Germany with Per Berntsen. **2006** *Schriftportraits*, Literaturhaus, Salzburg, Austria. **2005** *rød, gul, blå*, Asker Kunstforening, Asker, Norway with Bente Geving (catalogue). *Grosse Vertikale*, Galerie Kai Hilgemann, Berlin, Germany. **2003** *über eine zeit gestreckt*, Johann-Wolfgang-Goethe Universität Frankfurt/Main, Germany with Tone Avenstroup. **2002** *Fragmentierungen*, Kunstsammlung Neubrandenburg, Germany (catalogue). **2001** *In Residence*, Kunsternes Hus, Oslo, Norway with Tone Avenstroup (catalogue). *Asker*, Galerie Kai Hilgemann, Berlin, Germany with Bente Geving. **2000** Galerie U Kamene, Cheb, Czechia with H.E.Wiegand. *An auf über...*, Vestfold Kunstnersenter, Tønsberg, Norway with H.E. Wiegand (catalogue). *Schriftportraits*, Galerie Kai Hilgemann, Berlin, Norway (catalogue). **1999** *an auf über...*, Städtische Galerie Lüdenscheid, Germany with H.E. Wiegand (catalogue). Galerie Kai Hilgemann, Berlin, Germany with Susanne Windelen. *Schriftportraits*, Galerie Annmarie Taeger, Frankfurt/Main, Germany. *Portretter*, Galleri LNM, Oslo, Norway. **1998** Goethe-Institut, Oslo, Norway with Ann Reder. **1997** *Transparenz*, Galerie Westernhagen, Cologne, Germany with Jochen Stenschke. Royal Norwegian Embassy, Berlin, Germany. **1996** Galerie Westernhagen, Cologne, Germany. Galleri Heer, Oslo, Norway. Galleri Færgegaard, Møn, Denmark with H.E.Wiegand. **1995** Kunstverein Marburg, Germany (catalogue). Møre og Romsdal Kunstnersenter, Molde, Norway. **1994** *Innblikk-Einblick-Utblick-Ausblick*, Galleri Heer, Oslo, Norway (catalogue). **1990** Aalesund Kunstforening, Ålesund, Norway. **1989** *Vær og vind* Goethe-Institut, Oslo, Norway with H.E. Wiegand. **1986,87,89 and 1990** Galerie Westernhagen, Cologne, Germany. *Quere Wege II* Galerie Wissarth, Berlin, Germany with Yana Yo. Galerie Scanart, Berlin, Germany. **1985** *Standbild*, Galerie Wissarth, Berlin, Germany with H.E. Wiegand (edition). *Malerei*, Galerie Wissarth, Berlin, Germany (edition). **1982** AV-Geschoss, Berlin, Germany with Andrea Hillen.

GROUP EXHIBITIONS

2024 *Language of Form*, Gamle Munch, Oslo, Norway. **2023** *Instructor Salon*, Art Students League, New York, USA. *Hilgemann Art »30 Years«*, Hilgemann Art, Berlin, Germany. **2022** *Landscape/Cityscape*, Abattoir Gallery, Cleveland, Ohio, USA. **2021** *Marienburg Summershow*, Holmestrand, Norway. **2020** *Positions Art Fair*, Hilgemann Art, Berlin, Germany. **2019** *Mindful Waiting*, Green Door Gallery, Brooklyn, New York. *Così via*, Centotto Gallery, Brooklyn, New York. **2018** Summer Group show, Edward Thorp Gallery, New York. *Sideshow Nation V, Greatest Show on Earth*, Sideshow, Brooklyn, New York. **2017** *Summer Invitationals*, Edward Thorp Gallery, New York. *Striations*, Buggy Factory, Centotto, Brooklyn, New York. **2016** *Sideshow Nation IV, Thru the Rabbit Hole*, Sideshow, Brooklyn, New York. Hazan Projects, New York. **2015** *Sideshow Nation III Circle the Wagons!!!*, Sideshow, Brooklyn, New York. *Winter Drawing Show*, William Holman Gallery, New York. *Small Works*, Mishkin Gallery, Baruch College, New York. Art Cologne, Galerie Kai Hilgemann, Berlin, Germany. *Situation 74*, Bleibtreu Galerie, Berlin, Germany. *Resurface*, MX Gallery, New York. **2014** *Sideshow Nation II At the Alamo*, Sideshow, Brooklyn, New York. *Bushwick Open: Twenty-Three Artists from In and Around*, BOS 2014, Brooklyn, New York. *Stairmasters*, Holland Tunnel, Brooklyn, New York. **2013** *Sideshow Nation*, Sideshow, Brooklyn, New York. *Silhouettes*, Elizabeth Art Foundation, New York, USA. *Berlin Gallery Weekend*, Galerie Kai Hilgemann, Berlin, Germany. *Summer Show*, William Holman Gallery, New York. **2012** *MIC:CHECK (The:Human Mic) (OCCUPY)*, Sideshow, Brooklyn, New York. *New Address*, Galerie Kai Hilgemann, Berlin, Germany. *Lineup, Round 3*, SUGAR, Brooklyn, New York. *Lineup round 4*, SUGAR, Brooklyn, New York. **2011 and 2012** Arco Madrid, Galerie Kai Hilgemann, Spain. **2010** *Schaulager I*, Galerie Kai Hilgemann, Berlin, Germany. Pinta New York, Galerie Kai Hilgemann. **2009** *Artists Books*, Tegnerforbundet, Oslo, Norway. Arco Madrid, Galerie Kai Hilgemann, Spain. *Blue blues*, Galerie Kai Hilgemann, Berlin. **2008** *Schaulager II*, Galerie Kai Hilgemann, Berlin, Germany. Art Santander, Spain and Art Lisboa Portugal with Galeria Fruela, Madrid. **2007** *paper works*, Galerie Kai Hilgemann, Berlin, Germany. **2006 and 2007** Art Cologne, Galerie Kai Hilgemann, Berlin, Germany. **2005** *Fünf aus Norwegen*, Stiftung Landdrostei, Pinneberg, Germany. *animal farm*, Galerie Kai Hilgemann, Berlin, Germany. **2004** *.no.*, Galerie Kai Hilgemann, Berlin, Germany. 9. Kunstinstallation, Ernst&Young, Frankfurt/ Main, Germany. *Quaternio III*, Galerie am Turm, Berlin, Germany. *Printed matter*, Galerie Kai Hilgemann, Berlin, Germany. **2003** *Neue Räume*, Galerie Kai Hilgemann, Berlin, Germany with Per Berntsen and David Medalla. *Quaternio III*, Galleri Uffizi, Bærum, Norway. *Situation 12*, Galerie Bleibtreu, Berlin, Germany. **2002** *Situation 4*, Galerie Bleibtreu, Berlin, Germany. *Kein Strich zuviel*, Kunstmuseum Lüdenscheid, Germany (catalogue). *Quaternio III*, Centro Cultural de Sao Francisco, Joao Pessoa, Brazil. **2001** *Linien*, Galerie Kai Hilgemann, Berlin, Germany. **2000 and 2001** Art Frankfurt, Galerie Kai Hilgemann, Berlin, Germany. **1999** *Nordischer Klang*, Schloß Griebenow, Greifswald, Germany. *Wasser Wind Wale*, Galerie Kai Hilgemann, Berlin, Germany. *Art at the Turn of the Century*, Galerie Kai Hilgemann, Berlin, Germany. **1998** Gesellschaft für Gegenwartskunst, Augsburg, Germany (catalogue). **1996** Museum Lodz, Museum Krakow, Poland (catalogue). *10 Jahre*, Galerie Westernhagen, Köln, Germany. Henning Bilderschau, Berlin, Germany (catalogue). **1995** Museum Radom, Poland (catalogue). **1994** *Positionen figurativer Malerei der Gegenwart*, Galerie Schlehn, Hannover, Germany. Städtische Galerie Lüdenscheid, Germany. **1988** Abschlussausstellung Galerie Wissarth, Berlin, Germany. **1987** WISSARTH, Galerie Wissarth, Berlin, Germany (catalogue). *Berlin bleibt Nilreb*, Galerie Westernhagen, Cologne, Germany. *Circustante Aria*, Galerie Wissarth Berlin, Germany. **1986** *Luitpoldbad*, Bad Kissingen, Germany (catalogue). *Neue Bahnen- Altes Kreuz*, Galerie Wissarth, Berlin, Germany (edition). *Malerei*, Galerie Westernhagen, Cologne, Germany. **1985** *Der Rote Kanal*, Galerie Wissarth, Berlin, Germany (edition). *die, die heute von heute...*, FB1 HdK Kunstquartier Ackerstraße, Berlin, Germany (catalogue). **1984** *Malaktion*, with Eva Grøttum and Notorsche Reflexe, Oslo, Norway. *Martin Luther*, Galleri Hammerlund, Oslo, Norway. *Europäische Malerei der Gegenwart*, Trier, Germany (catalogue). Eröffnungsausstellung Galerie Wissarth, Berlin, Germany. **1983** *Osloer Straße*, 4 Norwegian Students, UdK (HdK), Berlin, Germany (edition). **1982** *Studenter fra HdK Berlin*, UKS, Oslo, Norway. Karl-Hofer-Symposium, Berlin, Germany (catalogue).

COLLECTIONS

- 2017** Asker Municipality, Norway
2016 Fidelity Collection, Boston, USA
2012 Caldic Collection, Wassenaar, Netherlands
2011 Colección Ana Botella, Madrid, Spain
2009 The Royal Norwegian Embassy, Berlin, Germany
Sørlandets Kunstmuseum, Kristiansand, Norway
2008 Colección Irene o Ignacio Munoz, Madrid, Spain
Colección Masaveu Herrero, Spain
2007 Asker Municipality, Norway
2005 Sammlung Ernst&Young, Frankfurt/Main, Germany
Sparebanken Møre Kunstsamling, Ålesund, Norway
2004 Sammlung Kreditanstalt für Wiederaufbau,
Frankfurt/Main, Germany
2003 The Royal Norwegian Embassy, Berlin, Germany
2002 Sørlandets Kunstmuseum, Kristiansand, Norway
Ostseesparkasse Rostock, Germany
Puzzle, Robert-Jungk-High-School, Berlin, Germany
2001 Nasjonal Museet, (Nasjonalgalleriet), Oslo, Norway
1998 Gesellschaft für Gegenwartskunst, Augsburg, Germany
1995 Marburger Kunstverein, Germany
Artothek Masserberg, Germany
Museum Lüdenscheid, Germany
1994 Norsk Kulturråd, Norway
1993 Neuer Berliner Kunstverein, Berlin, Germany
1990 Aalesund Kunstforening, Norway

**ANDERS
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FINE ART**

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LIV METTE LARSEN: *MILORI BLUE*

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page 2/3: *Raw Umber I*, 2023

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