



PAST HOMES

ROSA PETERS
CECILIA REBERGEN

CURATED BY SOPHIE BARGMANN

13 JANUARY - 10 MARCH

NLFUS^{art}

EXHIBITION STATEMENT

NL=US Art presents PAST HOMES, a duo show by artists Rosa Peters and Cecilia Rebergen curated by Sophie Bargmann of SOBA Studio. Marking one year since the launch of the new gallery space in Rotterdam, this exhibition is curated to illustrate the breath of the gallery's creative collaborative approach in giving space to the artistic expression of three young women, using personal memories and cultural-historical research as a guiding principle.

The title PAST HOMES refers to the investigation of the broader cultural landscape and of ancient languages and traditions. Personal memories of different times and places and (self-imposed) dogmas are being reconsidered and reconstructed in the artworks, showcasing a balance of opposing perspectives and the beauty that can emerge from disorder and of letting go of expectations.

The exhibition boasts a diverse display of works, with elements of naturalism balanced against industrialization. The use of soft brush strokes in Peters' oil paintings generates a unique dialogue with the distorted sculptures of Rebergen. The architecture of NL=US Art Gallery invites contemplation and guides you on an exploration of your own personal memories of time and space.

PAST HOMES seeks to present a cultural dialogue, providing snapshots from the world through the purposeful placement of the artistic voices of Rosa Peters and Cecilia Rebergen and Sophie Bargmann's discerning lens.



ARTIST STATEMENT

Rosa Peters (1984) graduated in 2012 at Willem de Kooning Academy. Her studio is at Zwaanshals 263 in Rotterdam where she works as a visual artist on paintings, drawings and sculptures.

Her paintings are an ode to different places in time. In her mind she visits locations where she once was or where she may never be. Often Portugal (where she grew up) is her focus, but many other sites in the world are the center of her attention.

While painting, her thoughts are fed by impressions as if through a camera with a long shutter speed. Painting different layers on top of each other, each layer represents a thought of a carefully selected place. The drying time between the layers of oil paint makes it a long process, creating even more time and an intense focus on the specific spot. In the process of painting more and more thoughts on top of each other, the semi-transparent layers of oil paint makes the image become blurrier. The work is a result of her experience and concentration during the long period it takes to work on a painting. She approaches the place where she is not physically present at that moment from philosophical, geographical, historical and architectural viewpoints. Her memories and thoughts about the location, the climate and the history of a place also play a part in the realization of the painting.

The paintings are finished when the intensity of the place in mind has vanished, when all possible thoughts have been discussed and processed on the canvas.





ROSA PETERS
EEN GEDACHTE AAN IGREJA MATRIZ DE REVELES IV
2020

Oil on linen
90 x 103cm



ROSA PETERS
KAIROS XVI
2021

Oil paint on linen
280 x 200cm



ROSA PETERS
EEN GEDACHTE AAN IGREJA MATRIZ DE REVELES V
 2020

Oil paint on linen
 33 x 40cm



ROSA PETERS
KAIROS XXII
 2023

Oil paint on linen
 200 x 170cm

ROSA PETERS
EEN GEDACHTE AAN IGREJA MATRIZ DE REVELES VII
2020

Oil paint on linen
33 x 39cm



ROSA PETERS
VERDE I
2023

Oil paint on linen
230 x 130cm



ROSA PETERS
EIDOS I
2023

Oil paint on linen
120 x 110cm



ROSA PETERS
SALO II
2023

Oil paint on linen
170 x 190cm

ARTIST STATEMENT

Cecilia Rebergen (1991) graduated in 2013 at HKU, the Netherlands. Her studio is at Vliegbasis Soesterberg in shelter 613 where she works on sculptures, installations and paintings.

Playful Mischief

Abandoning traditions and (self-imposed) dogmas creates space for new paths, patterns, and insights. By breaking rules, I explore the boundaries of material, ideas, and myself as an artist. The only way to play freely with the artwork is by letting go of expectations and desires, accepting all the risks that come with my actions, along with their potentially distorting and even destructive consequences.

Wrestling Match

The physical act and relentless experimentation take center stage in this phase of the process. Crafting a sculpture as a fluid wrestling match requires not only physical strength but also determination, improvisation, and intuition. The right flow in this power struggle significantly influences the quality of the final outcome. The result is partly planned, yet much is left to the material's characteristics and how it reacts: flexibility, solidity, melting temperature. The material becomes one of the players, setting the conditions for the game.

Painting

Before physically shaping the sculpture, a completely different phase, characterized by depth, concentration, and meticulousness, takes place. The letters, symbols, and patterns I paint onto the sculptures are an exploration of the essence of recognizable abstract 'meaning carriers.' I am fascinated by the limitations of form variation, systematicity, rhythm, and repetition. By painting a script or pattern, I attempt to understand it. What is the difference between random scribbles and something readable? This raises questions. What is it? Who can read it? Is the message significant enough?

Script

Over the past five years, I immersed myself in the untranslated historical language 'Linear A,' and subsequently, from 2021 onwards, expanded this research to all scripts worldwide. Moments when I feel like Indiana Jones, "unraveling ancient mysteries in my studio," beautifully contrast with the mundane content of (for example) the Linear A tablets: lists of goods and trade agreements. Unreadability does not imply emptiness: a broader, underlying, universal story is contained in the script. Through unreadability, I can fully focus on form and systematics.

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Hand

I study each character until it becomes a uniformly repeatable manual gesture, a visual language that fits into my sculptural work. I paint according to fixed rules and in a very concentrated, calm state of mind. I smear, cut, and carve in continually repeating, rhythmic movements. The surface (steel, fabric, paper, leather, wood, plastics, etc.) is smooth and flat. The color scheme is often a simple black and white.

Collision

The convergence of refined cultural-historical research and primal physical performance in my work does not descend into chaos, nor does the result become a scholarly object. The tension caused by this collision of opposites touches, for me, the essence of being an artist and a human being. Is it possible to understand ourselves and our surroundings with systems and classifications? Are we above unpredictability, or will we never escape it? My sculptures represent that human being; a physical body: powerful, chaotic, tangible, and uncontrollable; and an intellect: studied, systematic, and calculating.



CECILIA REBERGEN
NUSHU WOMANS SCRIPT (SCRIPT OF THE CITY)
 2021

Acrylic, oil pastel on canvas, steel
 60 x 60 x 10cm



CECILIA REBERGEN
DYSFUNCTIONAL VARIATIONS (SCRIPT OF THE CITY)
 2021

Acrylic on canvas, steel
 120 x 70 x 15cm



CECILIA REBERGEN
SEGMENT (SCRIPT OF THE CITY)
 2021

Ink on leather, laquer, concrete, steel
 45 x 45 x 7cm



CECILIA REBERGEN
LINEAR A ETHIOPIAN GENESIS GRID
 2017

Acrylics on canvas, on steel
 50 x 60cm



CECILIA REBERGEN
LINEAR A ETHIOPIAN GENESIS GRID
 2017

Acrylics on canvas, on steel
 50 x 60cm

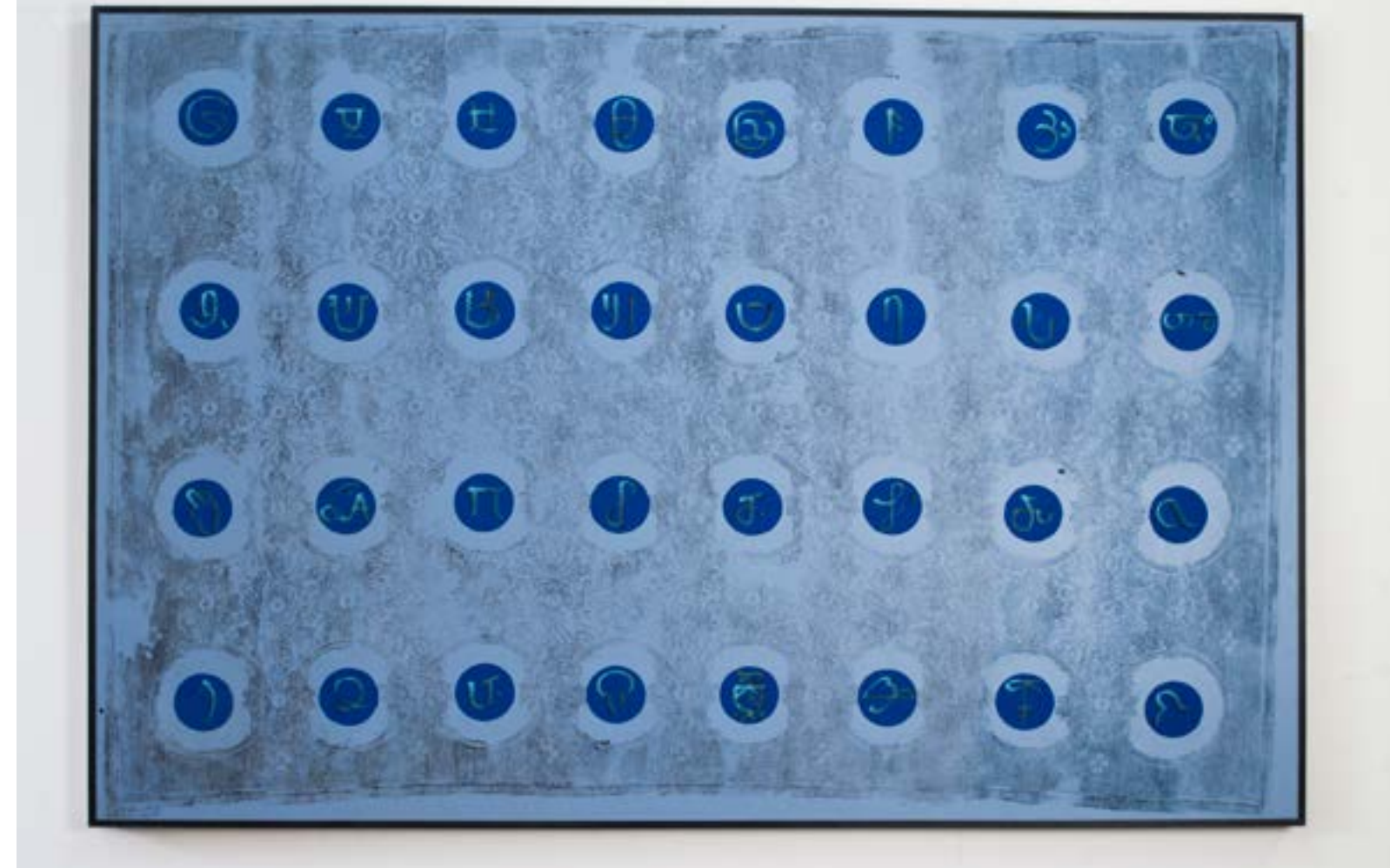


CECILIA REBERGEN
LINEAR A ETHIOPIAN GENESIS #2
 2017

Acrylics on linen, on steel
 50 x 35 x 20cm

CECILIA REBERGEN
LINEAR A SINGLE SYMBOL
2017

Acrylic on linen, on steel
33 x 30 x 14cm



CECILIA REBERGEN
PARADISE
2019 - 2022

Acrylic on linocut, canvas, wood
135 x 225 x 7cm



CECILIA REBERGEN
PROTO SCRIPT OF THE CITY
 2020

Laquer on brake strap, steel
 300 x 250 x 150cm



CECILIA REBERGEN
GRIDScape #1
 202

Acrylic on silkscreen, plastic, wooden frame
 17 x 12 x 3.5cm



CECILIA REBERGEN
GRIDSCAPE #2
 2023

Acrylic on silkscreen, plastic, wooden frame
 20 x 12 x 3.5cm



CECILIA REBERGEN
GRIDSCAPE #3
 2023

Acrylic on silkscreen, plastic, wooden frame
 20 x 12 x 3.5cm



CECILIA REBERGEN
GRIDSCAPE #4

2023

Acrylic on linocut, canvas, wood
 17 x 12 x 3.5cm



CECILIA REBERGEN
GRINDSCAPE #5

2019 -2022

Acrylic on linocut, canvas, wood
 17 x 12 x 3.5cm



NL=US^{art}

PAST HOMES

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Friday - Sunday

12 PM - 5 PM

Monday - Thursday

Appointment only