

Jack Hallberg

Curated by Dave Hickey

December 7 - January 27, 2007
(Opening Thursday, December 7, 6-8pm)

“They are full of art history, of course, and I can cite references. Seurat? Certainly. Pollock? Of course, but through Lichtenstein. West Coast abstraction? Absolutely. Ultralounge Vegas, Sci-Fi Surrealism and Kenny Scharf? Without a doubt. But none of these references address or explain the charm and equanimity of Hallberg’s paintings.”

– Dave Hickey

Jack Hallberg's recent series of acrylic-on-panel paintings on view, are composed of thousands of tactile, semi-opaque, raised dots painted in a spectrum of soft pastel colors. Individually affixed to each painting, they rise up from the canvas like tiny undulating mountains, and rest atop curving loops and spiral ribbons in patterns resembling cartoon-like strands of DNA.

Jack Hallberg, 2103..., 2006
Acrylic on panel, 36" x 72"

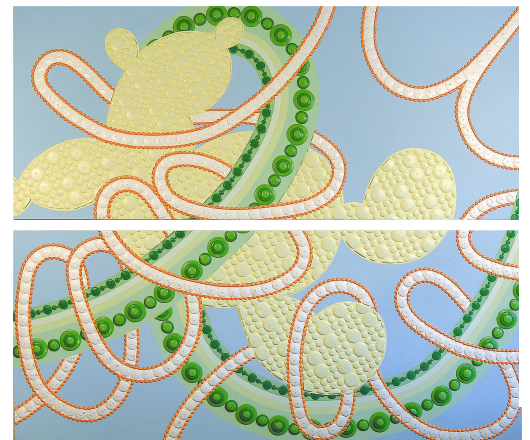


Referencing the building blocks of the molecular and digital age, these dot-like forms have the transformative ability to create illusions of space. By placing his dots high in the middle, and flush towards the corners of his paintings, his treatment of surface draws the viewer in. Yet, Hallberg wants the background to be just as intriguing, and varying the background with cooler colors increases the sense of dimensionality within his work. Though the precision and repetition of form featured in his finely-tuned compositions

may outwardly appear mechanized, his process is obsessively hand made. Raised dots are individually formed by squeezing standard acrylic paint directly onto wax paper in batches ranging from 50 to several hundred at a time. Once flattened into mounds by using the end of a paint tube, the height and diameter of each disc-like shape are carefully calibrated for consistency, before being affixed onto the canvas. This meticulous, time-consuming process is wryly celebrated through the titles of his paintings, which denote the amount of dots contained in each canvas.

While the overall sense of movement throughout these works is lyrical, Hallberg likes to inject a little tension into his peaceful, sedate environments. His dense, interlocking patterns, formed by strands cutting through each other, often require the slicing of some of these perfectly formed dollops of paint. In work such as *2103...*, where orange and white loops pass over each other over at least 100 times, many of these intersections are slightly awry.

These instants constitute for the artist “key moments” in his paintings when the hand made becomes visible, thus undermining the distance between artifice and reality. Representing his largest work to date, the diptych *2823...* also compositionally alludes to a false/authentic balance as background, shapes, and lines flow contiguously between both painted panels, blissfully indifferent to the space which separates them.



Jack Hallberg, 2823..., 2006. Acrylic on panel, 72" x 84"
(diptych)

Hallberg subscribes to the maxim that solid composition will hold water, and these playful, visually engaging, textural paintings emphatically express how positive emotions can be a pleasure to behold.

(Cont.)

Related Public Program:**Friday, December 8, 2006, 6:30pm****Dave Hickey**, Las Vegas based art critic and Jack Hallberg's Exhibition Curator in conversation with **William Corbett**.

NB: Public programs at CUE are **FREE** but reservations **ARE** required. Please call 212 206-3583 or email info@cueartfoundation.org to reserve a seat.

Catalogue available.

ARTIST'S BIO:

Jack Hallberg was born on May 17, 1963 in Rockford, Illinois. He received his BFA from Rockford College, IL and his MFA from University of Nevada, LV. Past group exhibitions include *Las Vegas(s)* (2001), James Kelley Contemporary, Santa Fe, NM; *Lowdown* (2000), Angstrom Gallery, Dallas, TX; *Hirota Suzuki, Wayne White, Jack Hallberg* (2001), Mark Moore Gallery, Los Angeles, CA; *Paintings from Another Planet* (1998), Deitch Projects, New York, NY; *Ultralounge: the Return of Social Space (with Cocktails)*(1998), DiverseWorks, Houston, TX, Nevada Institute of Contemporary Art, Las Vegas, NV, and the University of South Florida Museum of Contemporary Art, Tampa, FL. His work is represented in the New Museum of Contemporary Art's Curiously Strong Altoids Collection. Hallberg lives in Las Vegas, teaches part time and makes paintings.

Exhibition supported in part by Compass Diversified Trust.**ABOUT CUE:**

CUE Art Foundation, a 501 (c)(3) non-profit arts organization, is dedicated to providing a comprehensive creative forum for contemporary art by supporting under-recognized artists via a multi-faceted mission spanning the realms of gallery exhibitions, public programming, professional development programs and arts-in-education.

CUE Art Foundation was established in June of 2002 with the aim of providing educational programs for young artists and aspiring art professionals in New York and from around the country. These programs draw on the unique community of artists, critics, and educators brought together by the Foundation's season of exhibitions, public lectures, workshops, and its studio residency program: all are designed to be of lasting practical benefit to aspiring and under-recognized artists. The entire CUE identity is characterized by artistic quality, independent judgment and the discovery of genuine talent, and provides long-term benefits both for creative individuals associated with CUE and the larger art marketplace. Located in New York's Chelsea gallery district, CUE's 4,500 square feet of gallery, studio and office space serves as the nexus for educational programs and exhibitions conducted by CUE.

CUE Art Foundation's operations and programs are made possible with the generous support of foundations, corporations, government agencies, individuals and its membership. Support for exhibitions is provided by Accademia Charitable Foundation, Ltd., The Andy Warhol Foundation for the Visual Arts, The Greenwall Foundation, Holland & Knight Charitable Foundation, Inc., Viking Foundation, and with public funds from the New York City Department of Cultural Affairs and the New York State Council on the Arts, a State Agency.

For additional information, please contact Kara Smith, Programs Assistant, CUE Art Foundation, 212-206-3583, or email kara.smith@cueartfoundation.org. Gallery hours: Tues.-Sat., 10am-6pm.