

# Andrei Roiter

*Portfolio*



*Opening #3 (Eclipse), 2023, oil on canvas, 173 x 126 cm*

## About

Andrei Roiter's artistic practice for decades has concerned itself with finding ways to create visual statements about universal human experiences. Roiter spotlights these rather elemental forms and insists that they deserve our best attention.

In recent years, Roiter has moved towards a more personal and intuitive approach to image-making. Instead of deploying photography, as he did for many years, the artist allows for a more intuitive process in drawing and painting. Without reference to pre-existing images, these recent works are located somewhere between the familiar and the obscure. They transcend obvious definitions of abstraction and representation. Roiter wishes to translate complex and intangible experiences—solitude, melancholy, memory, hope and fear—into basic, fundamental forms, bringing to mind the work of Giorgio Morandi, whose simple shapes vibrate softly to touch us at our depths.

Architecture has long been a jumping off point for Andrei Roiter to address human conditions. Still following the rules of perspective, recent paintings show geometric shapes in line with minimalist sculpture and elements of modernist design, sometimes pointing to Russian Constructivism and Bauhaus. Roiter's works abide in ambivalence; images often contain a lighted glow amidst darkness, danger or void, and it is uncertain which is winning. It seems as if these paintings are asking if there can be optimism within an all-enveloping shroud of uncertainty and doubt.

*Andrei Roiter was born in Moscow in 1960. He attended the Moscow Institute of Architecture from 1978-1980, during which time he began to show his works in underground exhibition spaces. Since the mid-80's Roiter took part in several international exhibitions of Russian art in Europe and the U.S. Since 1990, Roiter settled down in Europe, exhibiting in Germany, Switzerland, Sweden, Japan and the USA. Among the more notable exhibitions were those at Kunsthalle Basel, Switzerland; SF Museum of Modern Art, USA; Ludwig Forum, Achen; Kunsthalle Recklinghausen, Germany; Schiedam State Museum, Netherlands; Kunstmuseum Solothurn, Switzerland; Moscow Museum of Modern Art, Moscow; Schunck Museum, Heerlen; Van Abbemuseum, Eindhoven, Netherlands; Centre Pompidou, Paris and in Bonnefantenmuseum Maasticht and Museum Helmond in the Netherlands. His work is in many private and public collections throughout the globe, mostly in the USA, Belgium and the Netherlands.*



*Shadow Conductor, 2020, acrylic on canvas, 127 x 92 cm*



*Passage, 2023, oil on canvas, 200 x 160 cm*



*Library, 2023, oil on canvas 50 x 40 cm*



*Spire, 2023, oil on canvas, 183 x 122 cm*



*Installation view NOW Part II, AKINCI, 2022, photo by Peter Tjihuis*



*Boarded Up, 2022, oil on canvas, 150 x 200 cm*





*Observatory, 2022, oil on canvas, 200 x 150 cm*



*Left: Beacon, 2022, oil on canvas, 200 x 150 cm*

*Right: Green Screen, 2022, oil on canvas, 153 x 192 cm*

*photo by Peter Tijhuis*



*Green Screen, 2022, oil on canvas, 153 x 192 cm*



*Spotlight, 2022, oil on canvas, 200 x 150 cm, photo by Peter Tjihuis*



*Installation view NOW Part II, AKINCI, 2022, photo by Peter Tjihuis*



*Hopes Die Last, 2016, brick, wood, cement, glue, 30 x 30 x 25 cm, photo by Peter Tjihuis*



*Left: Grey Illuminator, 2021, oil on canvas,  
Right: Bridge, 2022, Acrylic on canvas, 200x150cm  
photo by Peter Tjihuis*



*Bridge II, 2022, acrylic on canvas, 200 x 150cm*





Installation view NOW, Museum Helmond, 2022



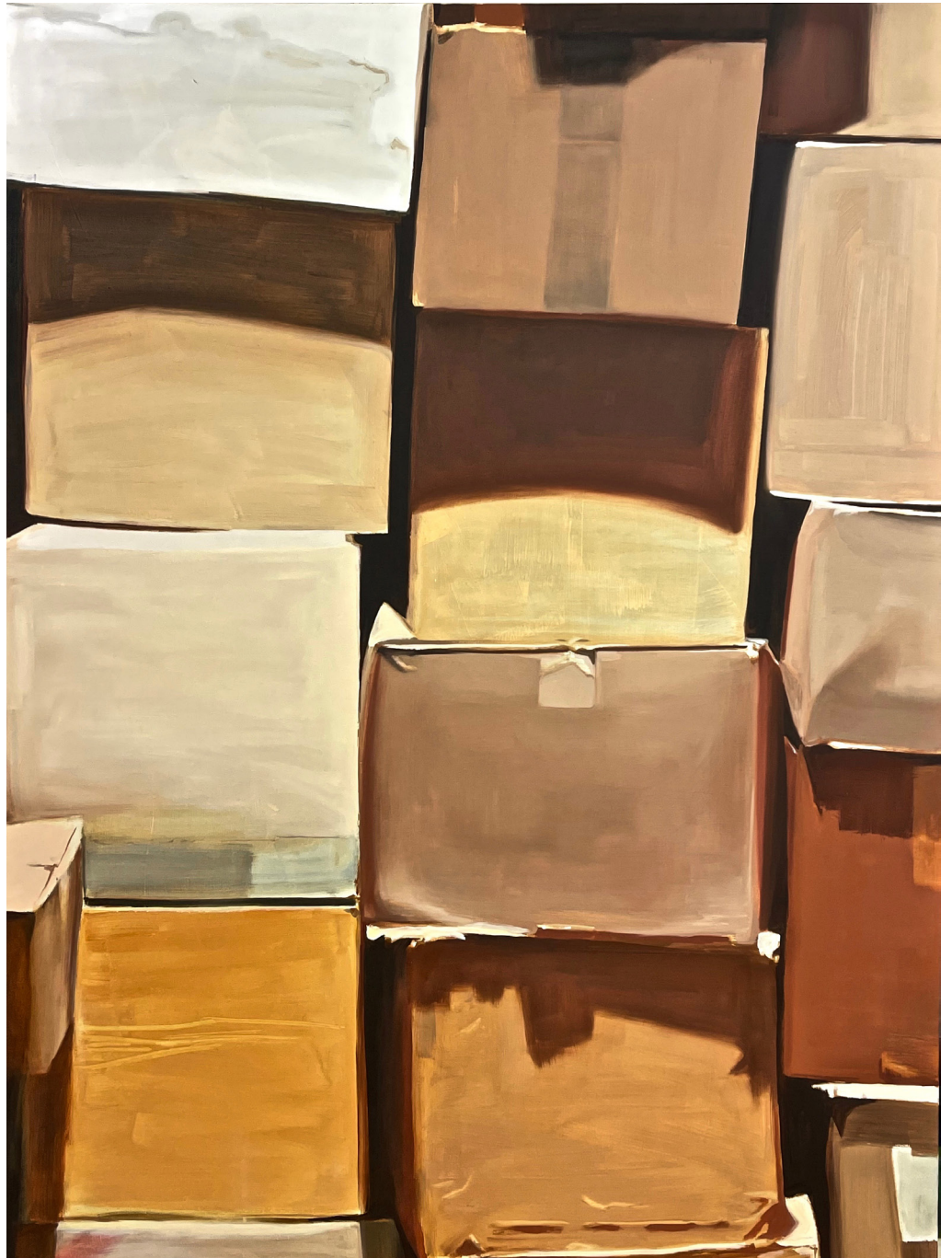
*Future, 2014, oil on canvas, 120 x 140 cm*



*Green Illuminator, 2022, acrylic on canvas, 40 x 30 cm (collection AkzoNobel)*



*Horn of Plenty, 2021, acrylic on canvas, 200 x 162 cm*



*Archive, 2021, oil on canvas, 200 x 150 cm*



*Given, 2021, oil on canvas, 150 x 200 cm*



*Light House, 2020, acrylic on canvas, 40 x 50 cm*



*Hope, 2020, oil on canvas, 23 x 30 cm*

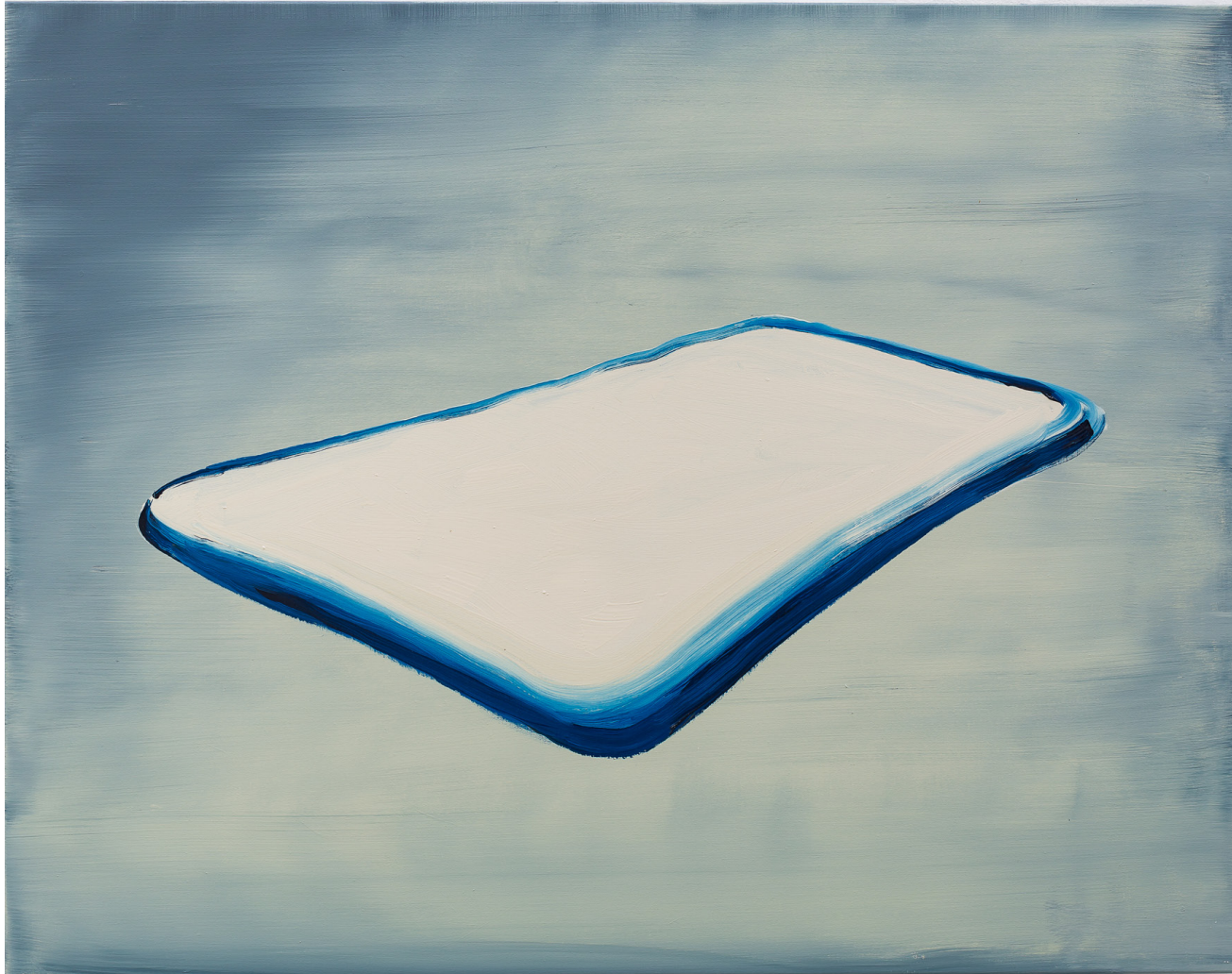




*Installation view Treasure Island, AKINCI, 2020, photo by Peter Tijhuis*



*Installation view Treasure Island, AKINCI, 2020, photo by Peter Tjihuis*



*Raft, 2019, oil on canvas, 100 x 130 cm*



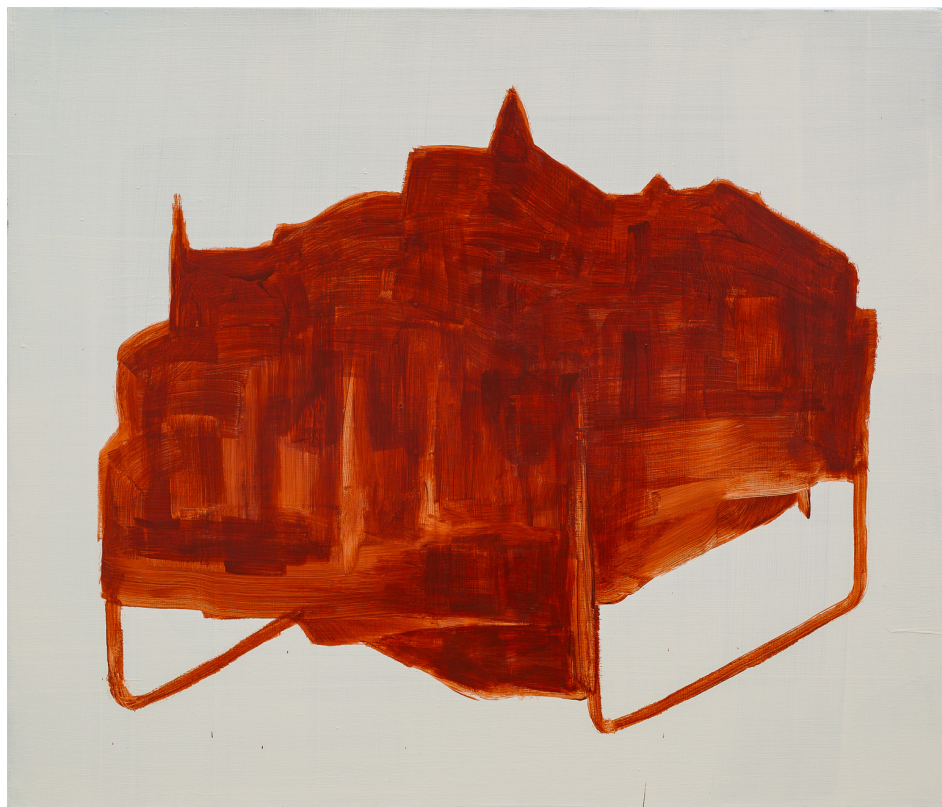
*Blue + Black, 2020, acrylic on canvas, 30 x 40 cm*



*Installation view Treasure Island, AKINCI, 2020, photo by Peter Tjihuis*



*Traffic, 2019, acrylic on canvas, 100 x 130 cm*



*Monument 2, 2020, acrylic on canvas, 150 x 180 cm*



*Left: Prank, 2020, acrylic on canvas, 200 x 150 cm (private collection)*

*Right: Iceberg, 2019, acrylic on canvas, 92 x 122 cm*

*Photo by Peter Tijhuis*





*Installation view Treasure Island, AKINCI, 2020, photo by Peter Tjihuis*



*Reflection, 2020, acrylic on canvas, 150 x 200 cm*



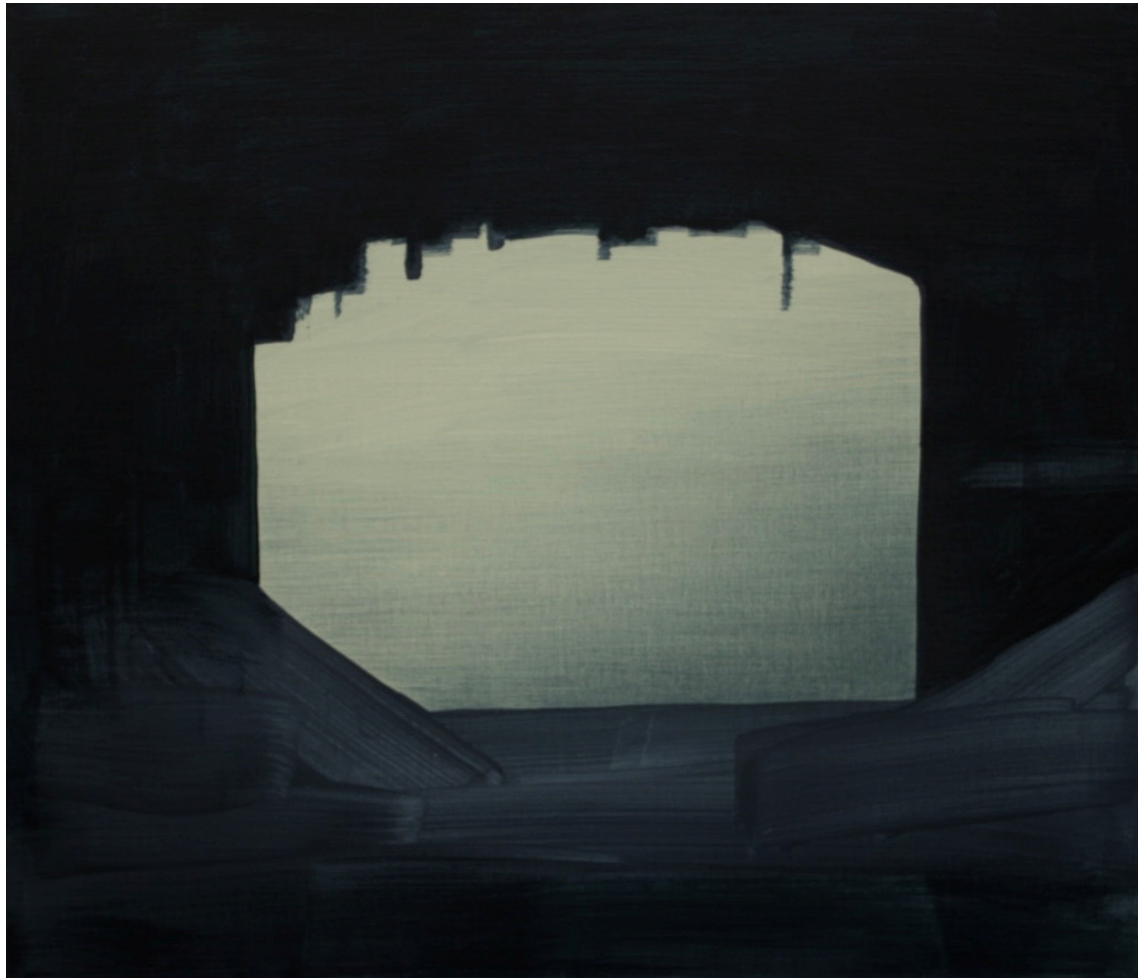
*Installation view Treasure Island, AKINCI, 2020, photo by Peter Tjihuis*



*Monument 2, 2020, acrylic on canvas, 150 x 180 cm*



*Summer Float, 2019, oil on canvas, 60 x 90 cm*



*Bastion, 2019, acrylic on canvas, 60 x 70 cm (private collection)*



*Broken Light, 2019, acrylic on canvas, 40 x 50 cm (private collection)*



*Model, 2018, acrylic on canvas, 200 x 120 cm*





*Antropocene, 2017, oil on canvas, 200 x 150 cm*



*Climate report, 2016, oil on linen, 200 x 160 cm (Collection Museum Schiedam)*



*Trap (Hotel Empire), 2015, oil on canvas, 243 x 153 cm*



*Unfinished Projects, 2015, acrylic on canvas, 97 x 102 cm*



*Dance School, 2014, oil on canvas, 150 x 150 cm (private collection)*



*God's Doodles, 2014, oil on canvas , 120 x 140 cm (The Ekard Collection)*



*Escape, 2014, oil on canvas, 200 x 150 cm*

*Open House, MMOMA, 2013*



*Installation view solo exhibition Open House, MMOMA, Russia, 2013*





*Dream Factory, 2013, oil on canvas, 200 x 150 cm*



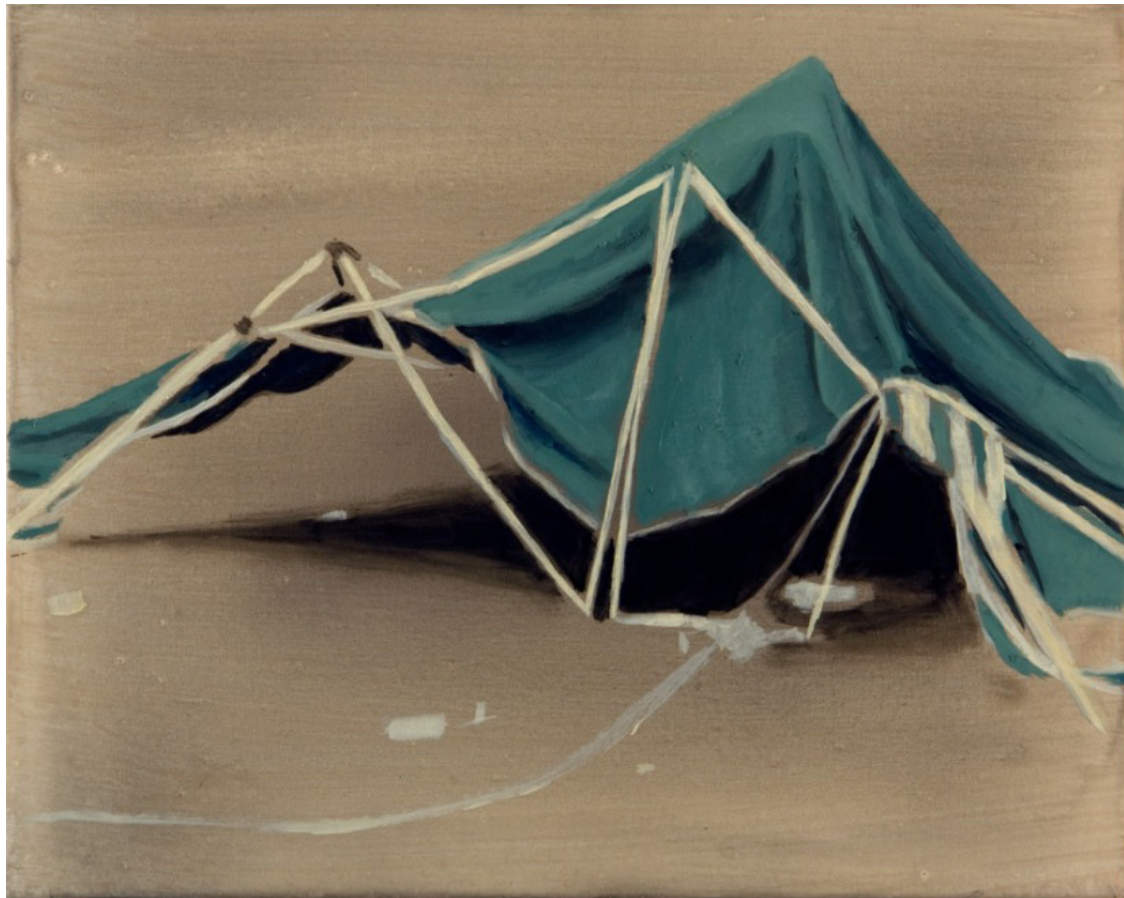
*A Place to Hide, 2007, acrylic and oil on canvas, 200 x 150 cm*



*Overview Bon Voyage, 2010, Stedelijk Museum Schiedam, The Netherlands*



*Portal, 2010, oil on canvas, 200 x 250 cm*



*Pogrom, 2010, acrylic, oil on canvas, 40 x 50 cm*



*Memory Cards, 2010, acrylic on canvas, 253 x 121 cm*

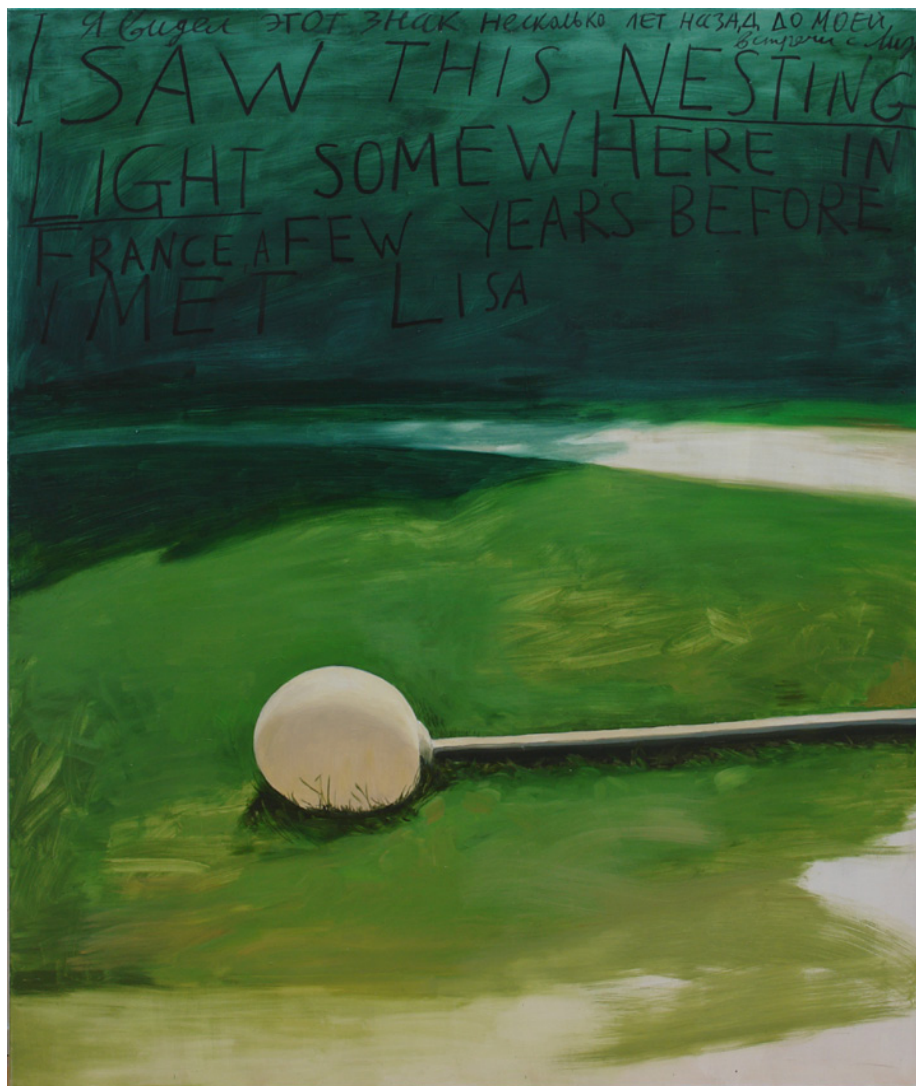


*New Order, 2009, acrylic on canvas, 200 x 180 cm (collection Raymond Learsy & Melva Bucksbaum, Connecticut)*



*Fragile Structure, 2008, acrylic on canvas, 112 x 112 cm (private collection)*





*The nesting light , 1998, acrylic on canvas, 200 x 170 cm*

## *Always Somewhere Else*

*About Andrei Roiter and the emigration from the heart*

By Wilma Sütö

He is the traveller who sends us on our way: Andrei Roiter, born in Moscow in 1960 and oscillating between Amsterdam and New York since 1990, often with detours via Russia to visit family. *Bon Voyage* is the name of his exhibition in Stedelijk Museum Schiedam, where drawings, paintings, photos and sculptures from previous years have been brought together in an installation that occupies the entire space. The title is a slogan referring to the work, but at the same time it is an encouragement and greeting to the visitor who comes to that work from the opposite direction. The artist and his public cross one another en route: the provisional terminus for the one is the point of departure for the other; the art is both a meeting place and an intermediate station.

*Bon Voyage*: articulate the words out loud and the world opens up. Landscapes change into vistas, sounds from foreign languages blow in through an open window. Joyful, to start with, since that is just the way French is; it sounds like a promise. Good Journey: it contains a plea for free imagination, a flight from closedness, an escape from rigidity. In other words: away from repression.

As Roiter elucidates:

“It was never my plan to travel as much, let alone emigrate. Neither my grandparents nor my parents had any mentionable freedom of movement within the Soviet Union, and none of them was able to leave the country. It seemed self-evident that I would fall into the same pattern. It is still a miracle that it turned out differently.”

“My journey began when perestroika made it possible to accept invitations from abroad. I departed for a two-week journey, carrying only a small suitcase. In retrospect, that was the start of a tourist trip that got a little out of hand. It has now lasted twenty years. The fact that I can live in various worlds – in America, with my wife from New York, and in old Europe, thanks to my studio and house in Amsterdam – is a blessing I greatly value and use as a source of inspiration. If I had not been able to leave my fatherland I would never have had all those experiences that have put my life into perspective and broadened my train of thought, so that my work can transcend the all-too-personal nature of a straightforward biography.”

The same suitcase with which Roiter left Moscow occupies a central position in his studio during the preparations for his retrospective. With its simply tiled interior, this corner building has retained the décor of the grocer’s shop that it once was. Now it serves as a combination of depot and workplace. The stocks of sugar, coffee, ice-lollies and beer that were still stored there when Roiter took over the premises have been swapped for rows of paintings and stacks of books and art magazines. Several user objects are also conspicuous, deviating only slightly from the normal version, being a kind of intermediary between sculptures and props. A wooden surveillance camera, painted silver grey, which is clearly blind but is nevertheless misleading, faces the glass shopdoor. And the suitcase also hangs on the wall: a dark-red example of hard-pressed cardboard with leather handles and metal reinforcements on the corners. Time has left its mark, but the suitcase, empty and light, carries no secrets. You can look straight through it. Roiter has made a large round hole in it. A circle in a rectangle: it is a balanced abstract construction. But it is also a sign with a personal touch, which expresses openness.

Roiter's work can never be captured in purely formal terms, not even when it is clear that it owes tribute to Russian Constructivism, which ironed out capricious reality with its mathematical play of forms. And although enough references to Malevich emanate via black and red squares, Roiter's work is less disengaged. He does not produce abstract icons. The subtle meditative character of his sculptures and paintings are closely connected to everyday life. Even if the suitcase is empty and light, it remains an item scarred by time, charged with an awareness of gravity. Or, to be more concrete, an awareness of political and social complexity. Roiter plays a poetic game with his own track record. He carries his past with him, just like the suitcase that contains his spiritual world, but through which he could suddenly disappear with a single athletic leap, as in a circus act.

In addition to his Russian predecessors, he also quotes the American artist and architect Gordon Matta-Clark, who used empty buildings as material by purposefully removing fragments: Matta-Clark created monumental round holes in the walls, floors and façades, so that the entire premises became transparent and the interior of the building was exposed: 'to convert a place in a state of mind'. In the case of Roiter, the punctured suitcase returns more than once in his paintings, floating as in a vision. It is a tried and trusted, and thus self-reinforcing, symbol of physical and mental freedom of movement. Now the hole suggests a tunnel with a perspectival vista of distant horizons, and then again the shadowy interior of the suitcase evokes a hole or cave, a dusky place of refuge. It is not without reason that the title of these paintings, which form a narrative and orienting part of the work, as is common with Roiter, is *Escape*.

"There is an autobiographical element to my work" the artist acknowledges, "but it harmonizes with experiences that are shared by people worldwide. In my case, I am a product of the totalitarian regime in which I lived for thirty years, with indelible anxieties and feelings of enchainment that are ingrained in the people from generation to generation. Escape was only possible via a route of internal emigration.

An intelligent person in the Soviet Union was doomed to lead a double life: with a job that satisfied the eyes of the authorities, but which also aimed at screening off the intellectual and emotional life that occurred in underground networks, living rooms or even in the forest if necessary, if we suspected that walls had ears. It is not a lifestyle that I would encourage, but it was certainly an exercise in autonomy. The production of art had a powerful function in this context: that of sublimated self-therapy."

Roiter quotes the French-American artist Louise Bourgeois: "Art is a guarantee of sanity". The therapeutic function of art apparently crosses borders as well – a discovery that can offer comfort to an artist adrift. This personal motto – "the most important thing I have said", according to Bourgeois herself – hangs above Roiter's working table, in black letters on pink paper reproduced upon a glossy picture postcard, in the elegant but scratchy handwriting of the grand old lady who died this year at the age of ninety eight.

Since Roiter assumed the role of traveller he has occupied this position, incorporating the whole gamut of prototypes: he is the willing exile, but also the marked stranger, he is the modern nomad and, also in the art world, not only a fellow player but also the eternal tourist who eagerly absorbs impressions. Restless is shown in large letters on one of his paintings that offers a view of an advertising text, in a mixture of Hollywood glamour and Soviet propaganda.

Roiter's work has a dreamy and playful side to it, but it is impossible not to notice the melancholy, dormant in the sunken colours and the patina of time. "Some people think that I lead the life of a celebrity" he says. "Whereas others abhor even the idea of such continuous dynamics. I love airports and aeroplanes, but you do get jetlag from that travelling." Being at home everywhere and nowhere does have its negative points, is what Roiter means, and he has summarized that side of the story in a seemingly simple sculpture. He furnished a brick with a handle, as if it were a small suitcase. The brick came from a dug-up street round the

corner from his house in Amsterdam. It is rudimentary building material: perhaps the start of a new road on which to travel, perhaps the first stone of a house that could be erected always somewhere else. “Only in my poems can I make home / I have found refuge in no other form / I have not pined to call one place my own / A tent could not stand ground against a storm” wrote Slauerhoff in his poem *Woningloze* (No Home). Roiter’s work, which is romantic and conceptual in equal degrees, is the visual equivalent of that thought.

“My experiences, certainly as soon as I apply them as an artist, touch upon those formed by others”, he thinks. “Merely due to the fact that we are all on an ongoing journey through our lives. As a tourist you enjoy more privileges than the unwilling stranger, but notions of expectancy, of miscommunication and loneliness are universal. Every migrant personifies displacement. In a different country with a different language, there lurks double wealth, but also double isolation.” Just as Roiter speaks American with a Russian accent, his mother tongue has reciprocally been enriched with a Western accent, so that he is occasionally even regarded as a tourist in his native country. The traveller remains an outsider, it is inevitable. But, similar to Slauerhoff, the poet who sailed the seas as a ship’s doctor, Roiter is a traveller in a dual sense. He weaves himself into the myth, painting sayings such as ‘Please don’t help me to be you’ and portrays his alter ego deliberating on a globe: *The Architect*. The world is his domain.

In his work, Roiter, who studied at the Architecture Institute in Moscow, erects the décor of his own life as a passer-by and lends it the power of metaphor. He has made countless little buildings: scale models of waiting rooms, watchtowers, restrooms, shelters and study rooms. These are fragile structures, manually built from waste materials that may have been found on the streets or may come from his studio or library. They fit together just as irregularly as a provisorily constructed tree hut.

Planks and pieces of cardboard may be supported by books, or by photos and jotters. In this way, small nestboxes for dreams of the future and

(youth) memories arise on meagre foundations such as a music stand. It is architecture blessed with a character and a soul, and therefore it is also the place of refuge for those driven to internal emigration – the emigration of the heart.

Although Roiter takes his public on a journey across continents, his work is above all a vehicle for the imagination. Take an image such as *Hand Luggage* (2010) literally instead of figuratively and it produces a wondrous performance: there goes a passer-by with a brick as hand luggage. Roiter: “Probably the person who does this is a little bit mad, to consider a brick valuable enough to carry around with him. On the other hand, perhaps this everyday variant of the philosopher’s stone is a symbol of knowledge to him.” Just like the punctured suitcase, the stone forms a prop in the visual story full of tragicomic twists and turns that the artist unfolds in his work.

Any visitor of his studio who has also seen the toilet library – stacks of art magazines – will discover on exiting that the toilet door is painted as a book cover, with a reinforced spine and corners and with the name of the artist as the title. You easily step through that door: welcome into the book that is called Roiter.

Catalogue text: Wilma Sütö,  
Andrei Roiter – *Bon Voyage*,  
Museum Schiedam (Rotterdam, 2010)

## Curriculum Vitae

Born 1960 in Moscow.

Lives and works in Amsterdam and New York.

### Education / residencies

1978-80      The Institute of Architecture, Moscow

*Roiter studied at the Institute of Architecture in Moscow. During this time he began to show his works in unofficial exhibition spaces in Moscow. Since the mid-80's Roiter took part in several international exhibitions of Russian art in Europe and the U.S. Then in the early 1990's, Roiter relocated to the West, exhibiting in Germany, Switzerland, the U.S., Sweden and Japan. Among the more notable exhibitions were at Basel Kunsthalle, San Francisco Museum of Modern Art, Ludwig Forum in Aachen and Kunsthalle Recklinghausen.*

### Recent solo shows

2023      Andrei Roiter: OPEN, Galería Álvaro Alcázar, Madrid, Spain

2022      NOW, Museum Helmond, Helmond, The Netherlands  
NOW part II, AKINCI, Amsterdam, The Netherlands

2020      Treasure Island, AKINCI, Amsterdam, The Netherlands

2017      Roiterdam, AKINCI, Amsterdam, The Netherlands

2015      Drawings & Objects, Galería Manuel Ojeda, Las Palmas, Spain

2014      Thank you, AKINCI, Amsterdam, The Netherlands

2013      Open House, MMOMA Moscow, Russia (catalogue)  
Installation attachment, AKINCI, Amsterdam, The Netherlands

2012      Studio Visit curated by Paul Kooiker, AKINCI, Amsterdam, The Netherlands

2011      Approved Baggage, Regina Gallery, Moscow, Russia  
Galeria Fúcares, Madrid, Spain  
Kunst Museum Solothurn, Switzerland (organized by the Kunstverein Solothurn)

2010      Bon Voyage, Stedelijk Museum Schiedam, The Netherlands  
One, Stedelijk Museum Den Bosch, The Netherlands (catalogue)  
Time Capsule, Impronte Contemporary Art, Milan, Italy (catalogue)  
Memory Cards, AKINCI, Amsterdam, The Netherlands

2008      Square of Life, Galerie Anhava, Helsinki, Finland  
Welcome Aboard, Stadsgalerij Heerlen, Heerlen, The Netherlands (edition)  
Dom, Laura Bartlett Gallery, London, UK (catalogue)

2007      Waiting Rooms, AKINCI, Amsterdam, The Netherlands

2005      No People, AKINCI, Amsterdam, The Netherlands

- 2004 Shacks and Flags, Galerie Anhava, Helsinki, Finland (catalogue)  
 In scapes, Kunsthalle Recklinghausen, Germany (catalogue)  
 Untitled, (BKVB) Foundation for Visual Arts, Amsterdam, The Netherlands
- 2002 Artist At Work I, Galerie Axel Thieme, Darmstadt, Germany
- 2001 Panorama, Galerie Anhava, Helsinki, Finland  
 Kaleidoscope, Galerie Doris Wulkopf, Lindau, Germany (artist's book)  
 New Optimism, Silverstein Gallery, New York, USA
- 2000 Normal Magic, Aschenbach & Hofland Galleries, Amsterdam, The Netherlands  
 New Works, Barbara von Stechow Gallery, Frankfurt, Germany
- 1999 Paintings, Drawings, Galerie Anhava, Helsinki, Finland (catalogue)  
 Paintings and Drawings, Galerie Tanya Rumpff, Haarlem, The Netherlands
- 1998 Models and Artifacts, ACP Galerie Peter Schuengel, Salzburg, Austria  
 Lights, Galerie Carla Stutzer, Cologne, Germany
- 1997 My American Diary, Aschenbach Galerie, Amsterdam, The Netherlands  
 Potato Eaters, Galeria Leyendecker, Santa Cruz de Tenerife.

#### Recent group exhibitions

- 2024 Hedendaagse Perspectieven | Contemporary Perspectives, Dordrecht Museum, Dordrecht, Netherlands  
 L'art de rien, CENTRALE for contemporary art, Brussel, Belgium  
 Inheritance (Heréncia), Valentín de Madariaga y Oya Foundation, Sevilla, Spain
- 2023 EARTH—A collective Landscape, AkzoNobel Art Space, Amsterdam, The Netherlands  
 Gifted Eye—International contemporary drawings, Teylers Museum, Haarlem, Netherlands
- 2021 The Cool and the Cold: Paintings from the USA and the USSR 1960-1990, Ludwig Foundation, Martin Gropius Bau, Berlin, Germany
- 2019 The Face of Our Time: Russian Avant-garde Art from the Bekkerman Collection, Lowe Art Museum, Coral Gables, Miami, USA  
 Van CoBrA tot Boorolie, Stedelijk Museum Schiedam, NL  
 Miroslav Tichy. Encounters, CICUS Cultural Initiatives Center, University of Seville, ES
- 2018 The Line-Up: the Power of Drawing, Centraal Museum, Utrecht, NL  
 The Fragrance of Images – Works of colección OLOR VISUAL, Barcelona, Kunst- und Kulturstiftung Opelvillen Rüsselsheim, DE  
 Hollandse nieuwe, Stedelijk Museum Schiedam, NL
- 2016 30th Anniversary Exhibition, Part Deux, Jack Hanley Gallery, NYC, USA  
 Kollektzia! Contemporary Art in the USSR and Russia - 1950-2000, Centre Pompidou, Paris, France  
 Reiskoorts/Wanderlust, De Hallen Haarlem, The Netherlands  
 Displacement, AKINCI, Amsterdam, The Netherlands
- 2013-15 Ik hou van Holland, Stedelijk Museum Schiedam, The Netherlands
- 2014 High Horizon-Brueghel Land, Stedelijk Museum Wuyts-Van Campen and Baron Caroly, Lier, Belgium
- 2013 Russisch Atelier aan de Amstel, Hermitage Amsterdam, The Netherlands  
 Sluize: Change of Poles, Special Project of 5th Moscow Biennale, Moscow Russia  
 Monument Mondrian, Mondrian House, Amersfoort, The Netherlands

- Freestyle, Fundación Cajamurcia, Murcia, Spain (catalogue)  
 Scope, Escape, Hide, Calería Fúcares, Madrid, Spain  
 12+12: Wine and Dreams of Art, Van Abbemuseum, Eindhoven, The Netherlands  
 IMAGES FOR IMAGES—Artists for Tichy—Tichy for Artists, GASK Gallery of the Central Bohemian Region, Kutna Hora, CR  
 Cauchy Horizons, SCHUNCK\* Heerlen, The Netherlands  
 ZigZag Dialogs, State Academy of Fine Arts & Design, Stuttgart, Germany
- 2012  
 Large Drawings, David Nolan Gallery, New York, United States of America  
 Hostages of Void, Tretyakov Gallery, Moscow, Russia  
 From a Painter's Perspective, Arti et Amicitiae, Amsterdam, The Netherlands  
 Cinema, Voorkamer, Lier, Belgium
- 2011  
 33 Years Later, One Hour Before, Galería Leyendecker, Tenerife, Spain  
 The Multiples Show #2, Vous etes ici, Amsterdam, The Netherlands  
 Barrié Foundation Collection of International Contemporary Paintings, La Fundación Barrié, A Coruna, Spain  
 Hostages of Voids: Aesthetics of Empty Space in Russian Art During 19-20th Centuries, Tretyakov Gallery, Moscow, Russia  
 In Depth, Krasnoyarsk Museum Biennale, Krasnoyarsk, Russia  
 The Wind from the North: A Proposal by Peer Veneman, Galleria Ex-Macelleria, Pontremoli, Italy  
 Temporary Stay, Kasteel D'Aspremont-Lynden, Oud-Rekem, Belgium  
 Field of Action, The Moscow Conceptualist School in Context 1970s-1980s, Calvert 22 Foundation, London, United Kingdom  
 VoTH State Museum 's-Hertogenbosch, the Netherlands (catalogue)  
 Things are Queer – Highlights from the UniCredit Collection, MARTa Herford, Herford, Germany (catalogue)  
 Special Edition, PrintRoom, Rotterdam, the Netherlands (catalogue)  
 Tentoonstelling aan de Westzeedijk 114, Art Consultancy Tanya Rumpff, Rotterdam, The Netherlands  
 Rules of Engagement, curated by David Coggins, Allan Nederpelt Gallery, Brooklyn, United States of America
- 2010  
 Field of Action, The Moscow Conceptualist School in Context 1970s-1980s, Ekaterina Cultural Foundation, Moscow, Russia (catalogue)  
 PastPresentFuture – Highlights from the UniCredit Collection, curated by Walter Guadagnini, Yapi Kredi Cultural Center, Istanbul, Turkey (catalogue)  
 Drawing Spaces, curated by Walter Guadagnini, Impronte Contemporary Art, Milan, Italy  
 Glasnost: Soviet Non-conformist Art from the 1980's, Haunch of Venison, London, United Kingdom  
 Van Daniëls tot Dumas, van Schlieffert tot Schoonhoven, Centaal Museum Utrecht, The Netherlands  
 The Cassini Cruise II, Ardi Poels Projects, Maastricht, The Netherlands  
 25 Jaar, Galerie Tanya Rumpff, Haarlem, The Netherlands
- 2009  
 VoTH (traveling museum show), KW14, 's-Hertogenbosch, The Netherlands  
 Russian art, 1989-2009, from the Museum collection, Moscow Museum of Modern Art, Russia  
 The Collection and Archive of Vadim Zakharov, National Center of Contemporary Art, Moscow, Russia  
 Being There (curatorial project), AKINCI, Amsterdam, The Netherlands  
 Andrew Solomon Collection, Lotos Club, New York, United States of America  
 It's Only a Paper Moon, Galleria Galica, Milan, Italy  
 Stressed Spaces, Stedelijk Museum Den Bosch, The Netherlands (catalogue)

- Voorbeeldig, Galerie Tanya Rumpff, Amsterdam, The Netherlands  
 Summer Show, Galerie AKINCI, Amsterdam, The Netherlands  
 Not Toys, State Tretyakov Gallery, Moscow, Russia  
 2008 Imágenes Latentes, Galería Fúcares, Madrid, Spain (catalogue)  
 Glasnost/Perestroika, Soz-Art From the 1980's to the 1990's,  
 Diehl+Gallery One, Moscow, Russia  
 2007 This Is Not Food, Moscow ERA Foundation, Moscow, Russia  
 OPEN e v + a: A Sense of Place, Limerick City Gallery of Art, Ireland (catalogue)  
 Through the Painting, Special Project of the 2nd Moscow Biennale, Russia (catalogue)  
 Heterotopias, 1st Contemporary Art Biennale of Thessaloniki, Greece (catalogue)  
 2006 Drawings from the Collection, Central Museum, Utrecht, The Netherlands  
 Artists Against the State: Perestroika Revisited, The Feldman Gallery, New York, United States of America  
 2005 Diabolique: Images of the Devil in Contemporary Art, Walker's Point Center for  
 the Arts, Minnesota, USA (catalogue)  
 In Deep Water, Dinter Fine Arts, New York, United States of America  
 Three Painters, Galerie AKINCI, Amsterdam, The Netherlands

### Selection collections

Dordrechts Museum, the Netherlands  
 Unicredit, Austria  
 Museum Schiedam, the Netherlands  
 EKARD Collection, the Netherlands  
 Chadha Art Collection, the Netherlands  
 ABN-AMRO, Amsterdam, the Netherlands  
 Akzo Nobel Art Foundation, the Netherlands  
 Gemeente Museum, Helmond, the Netherlands  
 Centraal Museum, Utrecht, the Netherlands  
 Teylers Museum, Haarlem, the Netherlands  
 Sal. Oppenheim Collection, Cologne, Germany  
 Deutsche Bank Collection, Germany  
 Ludwig Forum, Aachen, Germany  
 Arthema Foundation, the Netherlands  
 MB Investments, Chicago, USA  
 MMOMA—Museum of Modern Art, Moscow  
 Goetz Collection, Munich, Germany  
 MB Investments, Chicago, USA



MMOMA—Museum of Modern Art, Moscow  
Goetz Collection, Munich, Germany  
Lenbachhaus Museum, Munich, Germany  
Siemens Photo Collection, Munich, Germany  
The Gori Collection, Pistoia, Italy  
Tretyakov State Gallery, Moscow, Russia  
Fundación Barrié, Galicia, Spain  
Malmo Kunsthall, Malmo, Sweden  
Duke University Museum of Art, Durham, USA  
Zimmerli Art Museum, New Jersey, USA  
...and various private collections in Switzerland, Russia, The Netherlands, Germany, France and USA