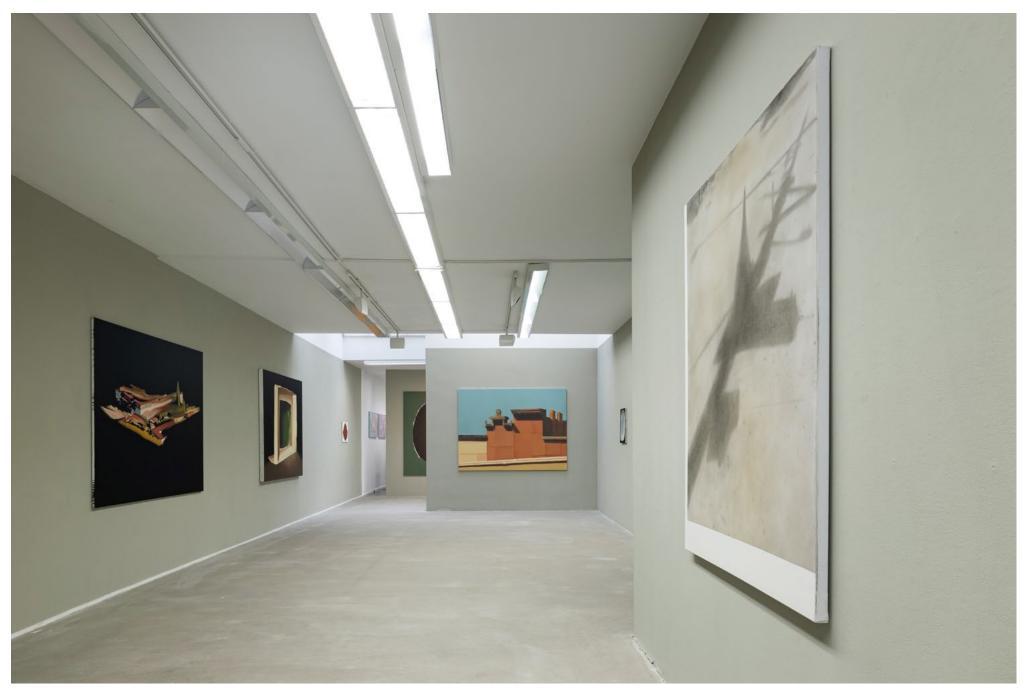
NOW Part II

15 October - 19 November, 2022

Andrei Roiter

All photos are made by Peter Tijhuis.



Overview at AKINCI

AKINCI

The title NOW hints at a paradox that mutually form the basis of both exhibitions. There is the 'now' of current events that occupy our minds, but there is also a more universal and timeless now as it exists in art and in enduring ideas.

In his new body of paintings Roiter reflects on a fragile world. The artist meditates on the general mood and atmosphere, as well as on his own vision of our current time through visual metaphors that resonate with ambivalence. Throughout his oeuvre Roiter has established a personal 'iconography' in order to elicit deep layers of meaning.

Roiter's painting 'Beacon', which shows a floating reproduction of a green forest, is about our problematic relationship to nature in general and 'artificial' cultivated nature in particular. Green reappears in a number of paintings in this show, which upon first thought is in keeping with Roiter's long relationship to this colour. His initial relationship to green started more than three decades ago back in Moscow where a cheap olive green was very present in every institutional building, hospital, construction site and school.

Another work titled 'Castle' points to fragility and entropy. Dichotomies between interior and exterior as well as natural geology and human construction are brought together in this work. It also points to the human struggle between the forces of nature and humanity's attempt to control it. The 'Castle' is possibly crumbling which hints at the collapse of questionable concepts and empires that we once considered as stable.

A reflection upon the act of observation itself is addressed in a few works. The 'Observatory' painting and the 'Illuminator' series allude to the endless human desire to look in or to look out, as voyeurs, as seekers, and as explorers.

Boarded-up windows and punctured walls, common sights in our world today, remind us of a pervasive sense of isolation and abandonment created by dramatic current events. Such cataclysms have a way of affecting our perceptions, changing our relationship to our environments and to each other.

For Roiter these affects manifest in a renewed and increased appreciation for the familiar. The unusual luminosity and bright colors in some of his new paintings reflect this. Nevertheless, deep shadows of drama and doubt are still present throughout his pieces, which is consistent with Roiter's tendency to present a delicate balance between the opposing forces of hope and fear.



Castle, 2022, oil op canvas, 140x 120 cm



Left: Green Screen, 2022, oil on canvas, 153 x 192cm Right: Boarded Up, 2022, oil on canvas, 150x 200cm



Left: Observatory, 2022, oil on canvas, 200x 150cm Right: Hopes Die Last, 2016, brick, wood, cement, glue, 30x30x 25cm



Roadscape, 2016, oil on canvas, 152x 152cm



Spotlight, 2022, oil on canvas, 200x 150cm



Left: Inscape, 2022, oil on canvas, 150x 200cm Right: Green Screen, 2022, oil on canvas, 153x 192cm



Hopes Die Last, 2016, brick, wood, cement, glue, 30x30x 25cm

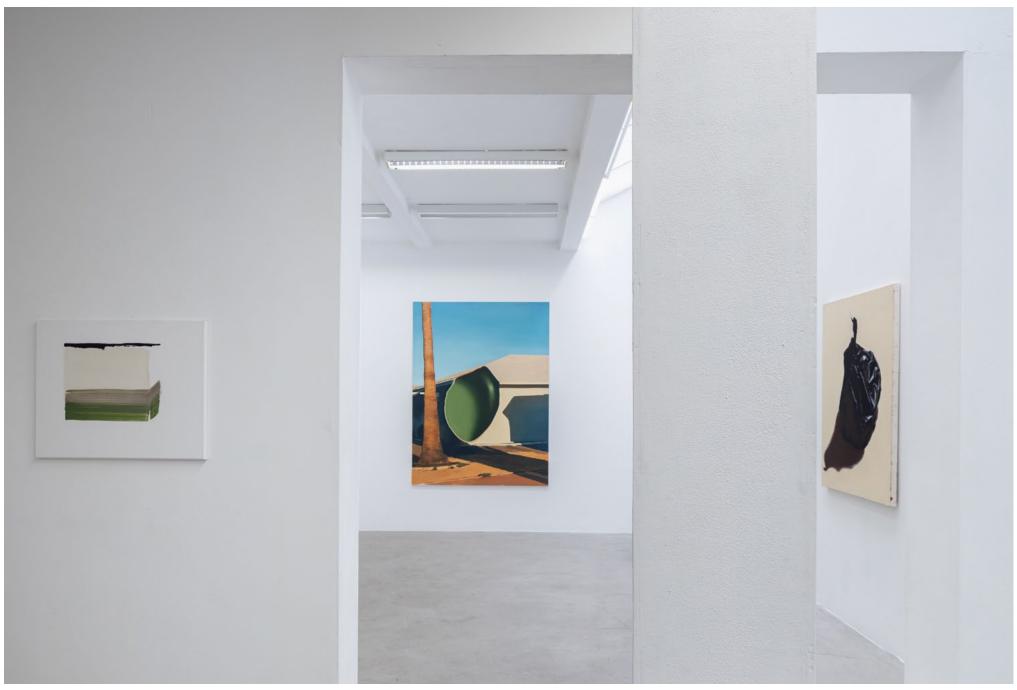




Left: Grey Illuminator, 2021, oil on canvas, 50x40cm Right: Bridge, 2022, Acryl on canvas, 200x 150cm



Shadow Conductor, 2020, Acrylic on canvas, 127x 92cm



Overview at AKINCI



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Beacon, 2022, oil on canvas, 200x 150cm



Left: Castle, 2022, oil on canvas, 153x192cm Right: Inscape, 2022, oil on canvas, 150x200cm



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



Boarded Up, 2022, oil on canvas, 150x200cm