AKINCI

Maria Roosen

EXPRESS

2026

Photos by Peter Tijhuis

Exhibition view *EXPRESS*, 2026, AKINCI

Maria Roosen
EXPRESS

In her first exhibition at AKINCI, Maria Roosen shows new work in which two movements clash. The title *EXPRESS* hints at a wordplay: the Dutch word for the conscious, purposeful and intentional ‘expres’ interacts with the English word ‘express’: what must come out, which can no longer be held back and expresses itself by any means.

Anyone familiar with Roosen’s work will recognize her visual language of the everyday, which she uses as tools for feelings. However, *EXPRESS* speaks differently, here, gentleness is not a comfort, but an attitude and an intention. These times demand that we be outspoken. Roosen responds not with greater volume, but with greater precision. The work reveals what words can no longer convey. That is what *EXPRESS* expresses.

A Chesterfield armchair (*Mother and Daughter*, 2026) bears two glass breasts, partly burnt into the leather. Glass that was soft and became hard, leather that was soft and burned. In the *Harksels* (2025–2026), Roosen dragged a rake through molten glass. What remained is a frozen movement, reminiscent of a spine or a ribcage, like a body in motion. Watercolors depict a boiling pot (*Pan* (*Boiling)*, 1990-2026), the brink of a domestic outburst. An egg blown from glass (*Wortel (ei)*, 2026) dangles from a stick, hung out like bait, takes the shape of a cloud, or that of an eye. Three pairs of glass breasts (*Tranen / Larmes*, 2026) hang like tears against the wall, their marble coloring flows like water.

At the heart of Roosen’s practice lies the act of creation. Roosen often takes her cues from real life, but reimagines that reality in a different material, scale, or setting, so that it acquires a new meaning. She draws inspiration from painting watercolors in which she investigates what is alive in this world. What asks to be explored? What holds meaning or urgency? Through this crucial act of making, which derives from an intention or a feeling, she allows the work to grow and emerge.

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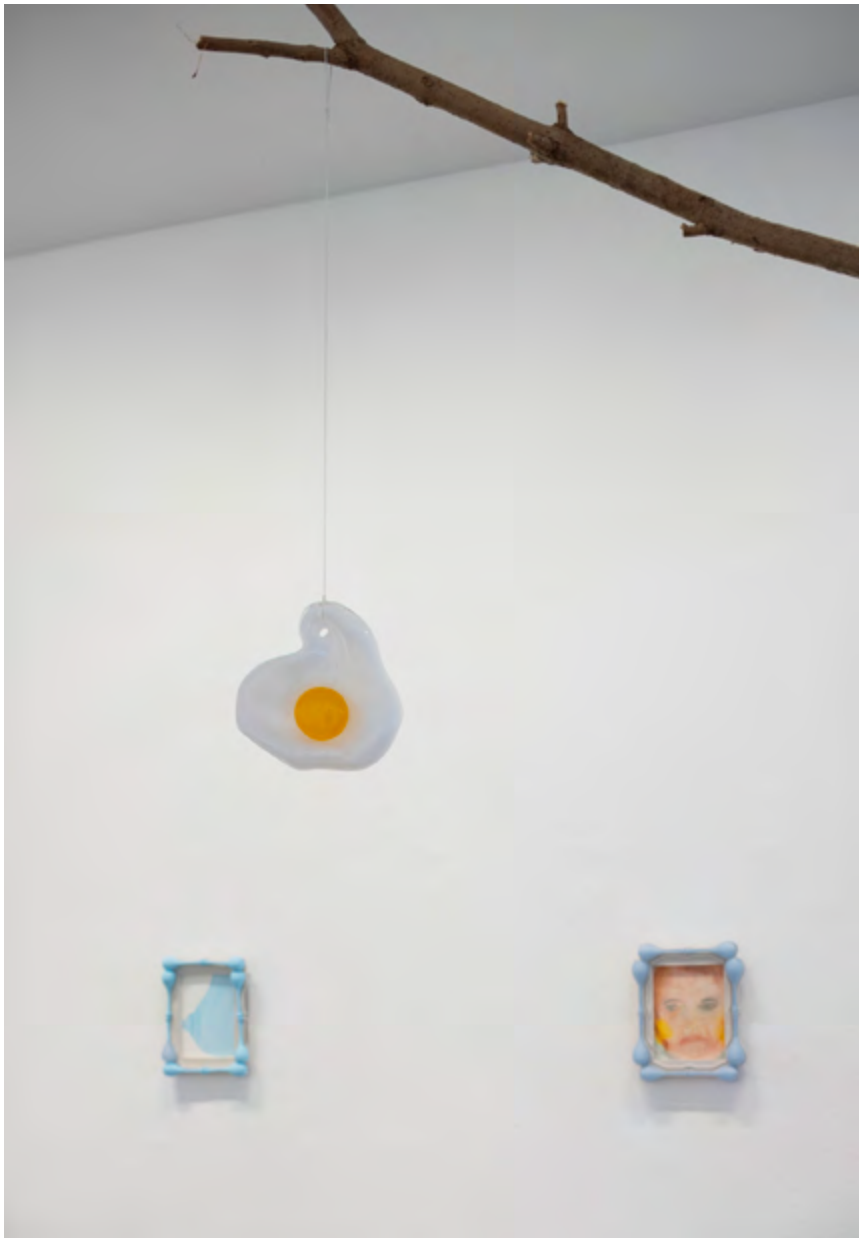
Wortel (ei), 2026, glass and wood, 210 x 80 x 230 cm

Boob, 2026, watercolor on paper, 3D printed frame,
21 x 16 x 5 cm

Selfportrait, 2026, watercolor on paper, 3D printed frame,
22 x 18 x 5 cm

Ontwerp schets, 2026, watercolor on paper, 3D printed frame, 22 x 17 x 5 cm



Wortel (ei), detail, 2026, glass and wood, 210 x 80 x 230 cm

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Not titled yet, 2024, burnt frame and glass, 90 x 25 x 90 cm

Pan (Boiling), 1991-2026, watercolor on paper and wood frame, 95 x 10 x 77 cm

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Ikabana, 2026, watercolor on paper, glass, nylon, wood frame,
65 x 11 x 85 cm

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Beteuterde man, 1993-2026, watercolor on paper, nylon, oak wood frame, 97 x 12 x 190 cm

Goedendag Morgenster, 1995-2025, watercolor on paper, glass, wood frame, 88 x 17 x 110 cm

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Kan, 1990-2025, watercolor on paper, polyraton with pigment frame,
75 x 8 x 97 cm

Goedendag Morgenster / Mace, 1995, silver plated glass, 76 x 38 x 38 cm
Goedendag Morgenster / Mace at the Venice Biennale, 1995

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Tranen / Larmes #1, 2026, blown glass and rope , 38 x 18 x 80 cm

Tranen / Larmes #3, 2026, blown glass and rope , 38 x 20 x 68 cm

Tranen / Larmes #2, 2026, blown glass and rope, 37 x 22 x 60 cm

Moeder en dochter, 2026, glass blown in Chesterfield, 90 x 85 x 70 cm

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Making love, 2025, glass and wood, 29 x 6 x 64 cm

Making love, 2026, glass and wood, 30 x 6 x 55 cm

Lovestory 1, 2026, glass and wood, 35 x 7 x 54 cm

Lovestory 2, 2026, glass and wood, l28 x 6 x 52 cm

Borstelwerk, 2026, glass and steel brush, 36 x 7 x 55 cm

untitled, 2026, glass and wood, 22 x 8 x 56 cm

Samen (green), 2017-2026, watercolor on paper, glass, nylon, wood frame, 80 x 11 x 100 cm

Samen (yellow), 2017-2026, 80 x 11 x 100 cm, watercolor on paper, glass, nylon, wooden frame
Photo by Jonathan de Waart

Ruby aan koord, Balancing act, 2025-2026, glass and rope, 20 x 30 x 40 cm

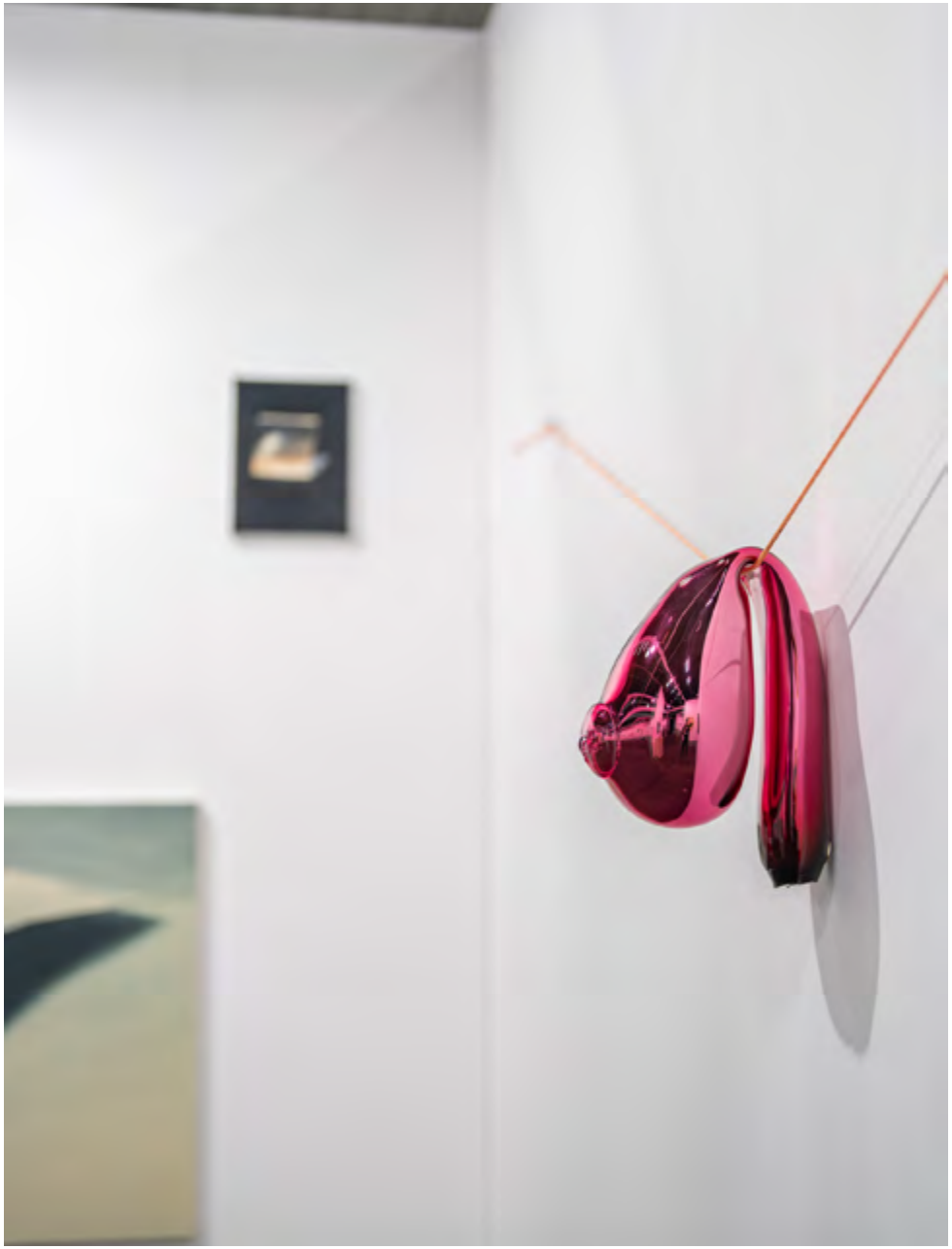

Photo by Jonathan de Waart

Souvenir, 2022, roof tile and glass, 37 x 36 x 36 cm

Goedendag Morgenster / Mace, 1995, silver plated glass, 76 x 38 x 38 cm

Biography

Maria Roosen (1957, Oisterwijk) studied at the Moller Instituut in Tilburg from 1976 to 1981. A selection of Roosen's solo exhibitions include 'EXPRESS', AKINCI, NL (2026); 'Scrub Rake Pour Sweep,' Stedelijk Museum Schiedam, NL (2025-2026); 'RE-BELLE,' Grote Kerk Breda, NL (2024); and 'Maria's Maria's!,' Stedelijk Museum Schiedam, NL (2006). She has participated in many group exhibitions, such as 'Craving for Boijmans,' Museum Boijmans van Beuningen, Rotterdam, NL (2024); 'Roosen & Guests,' Nijenhuis Castle, Heino, NL (2023); 'Earth/Body/Mind,' Second Kathmandu International Art Festival (KIAF), Kathmandu, NP (2012); 'Art Circus [Jumping from the Ordinary],' Yokohama Triennale of Contemporary Art, JP (2005); 'Dumas, Roosen, Van Warmerdam' curated by Chris Dercon, 46th Biennale di Venezia, Dutch Pavilion, Venice, IT (1995); and 'This is the show and the show is many things,' S.M.A.K., Gent, BE (1994).

Her work is also part of a number of private and public collections in the Netherlands as well as beyond: Rijksmuseum, Amsterdam, NL; The Stedelijk Museum, Amsterdam, NL; Teylers Museum, Haarlem, NL; Museum D'hondt D'haenens, Deurle, BE; Museum Moderne Kunst, Oostende, BE; Noordbrabants Museum, 's Hertogenbosch, NL; Nederlands Textiel Museum, Tilburg, NL; Het Stedelijk Museum Schiedam, NL; Museum Boijmans van Beuningen, Rotterdam, NL; Museum Voorlinden, Wassenaar, NL; Ruhrtalmuseum, Schwerte, DE; Colección Roberto Polo, Toledo / Cuenca, ES; AkzoNobel Art Foundation, NL; De Nederlandsche Bank, Amsterdam, NL; Museum Kunstpalast, Düsseldorf, DE

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