

# GALERIE FONSWELTERS

**Maria Roosen**

**Tools**

**6 September – 19 October 2024**

I grew up in Bronnen en Vennen in Brabant, in a traditionally Catholic environment. At home, we had a biodynamic farm, inspired by anthroposophy. It was here that I learned everything about sowing and harvesting, which shaped my view of the world and my interest in growth and nature.

For me, creating art is a way to explore and better understand the world around me. I consider my work as 'tools for feelings,' transforming feelings and emotions into forms. I aim to achieve a certain depth, exploring various perspectives in scale, form, and interpretation. Imagination is essential in this process, as reality can't always be represented literally. By questioning reality and making it more bearable, I essentially create my own version of it.

My works can be seen as self-portraits of moments in life; they reflect where I stand and where I am moving towards. As in real life, you need different things at different times, but you always retain your roots and body, even as they evolve. The body plays a significant role in my work, as it is with my body that I relate to the world. Whether something is big, whether I am looking at it or on top of it, how my body interacts with the material and form – these are aspects that interest me. My concern with the body also manifest in my use of color. For example, I often work with pink, a soft, non-primary color associated with gentleness, femininity, and the body.

Although I am primarily known for my work in glass, I work with a wide range of materials. Glassblowing is a process of growth in which a shape slowly emerges from a blown bubble. In addition to glass, I use textiles, wood, and ceramics – materials that, like glass, require a gradual process. I choose the material that best fits what I want to express, trying to be as free as possible to convey my experience as precisely as possible. My work is influenced by Arte Povera, which used simple 'everyday' materials, and artists such as Giuseppe Penone, with his trees and mirror contact lenses, and Jannis Kounellis, who used wood, fire, and real horses in his art. When working with these materials, you must consider their inherent properties; they dictate how you handle and present them.

Collaboration is a key element throughout my spatial work. Since the 1990s, I have often worked with artisans. There is an ongoing dialogue in the making process, both with others and their craft as well as with the material itself. This dialogue also extends to the context and the space in which the work is situated.

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**Maria Roosen** (1957, lives and works in Arnhem, NL) has been awarded the 2020 Jeanne Oosting Prize (watercolours); 2009 Singer Prize (Oeuvre Award) and 2006 Wilhelminaring (Oeuvre Award). Roosen participated in 'Dumas, Roosen, Van Warmerdam' (curated by Chris Dercon), Dutch Pavillion, 46th Biennale di Venezia (1995) as well as: 'Sonsbeek 2001: Locus/Focus (Curator: Jan Hoet)' and the 'Yokohama Triennale' (2005).

She has had solo exhibitions at among others Grote Kerk Breda (2024); Kasteel Het Nijenhuis (2023); Kunsthal KAdE (2017); Park Tilburg (2015); Singer Museum (2009); Museum Dhondt Dhaenens (2005); Groninger Museum (2001) Vleeshal (1997). Her work has been featured in historical shows such as 'This is the show and the show is many things', Museum van Hedendaagse Kunst, Gent, BE (1994) as well as in group exhibitions at Rijksmuseum; Lustwarande (both 2024) among many others.

Roosen's work is held in the collections of Rijksmuseum; Stedelijk Museum Amsterdam; Museum Boijmans van Beuningen; Museum Voorlinden; Museum Arnhem; Stedelijk Museum Schiedam; MuZEE; Museum Dhondt Dhaenens amongst others.