

LIVING IN COLOR

JOCHEM ROTTEVEEL



LIVING IN COLOR: JOCHEM ROTTEVEEL
VIRTUAL SOLO EXHIBITION
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Contents

| | |
|------------------------|---|
| Biography..... | 3 |
| Artist Statement..... | 4 |
| Exhibition Review..... | 5 |
| Selected Artworks..... | 6 |

BIOGRAPHY

Jochem Rotteveel was born in 1976, Netherlands. He studied at Communication studies University of Groningen (NL). Then, he extended his education in Film and TV production at Concordia University, Montreal (CA). Later on, he studied Fine arts at Royal Academy of Fine Arts, The Hague (NL).

"Tape and adhesive foil of all sorts and sizes – shiny, matt, transparent and in a wide variety of colors. Jochem explores all artistic possibilities within the limitations that he sets for himself by his choice of materials. 'There is room in restriction. Once you realize that, you can explore it to the full. There is a starting point, and after that everything is allowed.' Jochem's artwork has become increasingly minimalistic in recent years. Rough experiments have given way to smaller interventions, with compositions that are quieter, sometimes even contemplative.

'My work is now purely about formal research into material and color.' This is where it touches upon painting. Jochem says he takes a painter's approach in his way of thinking and working and applies it to tape and foil. Naturally he cannot mix plastic foil like paints, but by pasting related shades next to each other or by adding transparent layers, he finds painterly solutions with the material".

ARTIST STATEMENT

JOCHEM ROTTEVEEL

Jochem Rotteveel has been investigating the picturesque and sculptural qualities of foil and tape since 2009. He feels connected with hard-edge and colourfield painters Frank Stella, Barnett Newman, Mark Rothko, Piet Mondriaan, Peter Halley and Ellsworth Kelly.

In the tradition of Robert Rauschenberg and Isa Genzken, Rotteveel approaches his material in the conviction that every type of material could be appropriate for art, as long as it is able to surprise the artist.

With foil and tape, Rotteveel investigates several boundaries. By folding the foil, he adds volume onto flat surfaces, stretching the boundary between two-dimensional and three-dimensional. The material becomes pasty but does not reveal its origins. The spectator does not know whether it is metal, plastic or ceramic.

As Rotteveel is not able to physically blend colours, he aims to blend the colours optically. By following the creases, the viewer blends the colours optically. Whether the colours lie in line of each other or they clash, they always teach the viewer something new about themselves and each other.

On his works on dibond panel, Rotteveel folds the foil around the edges of the panel. This raises the question: where does the work stop and where does the carrier start? Is there even a front and a back?

Rotteveel works on dibond panels but also creates large murals. The murals address all the questions raised above yet add another question around eternity value, since all murals are temporary. After each exhibition, Rotteveel takes them down and the only image that remains is the image inside your head. These murals make a statement, to prove that art should not necessarily hold eternity value, for the real value of art lies in the moment that you experience it.

EXHIBITION REVIEW

EXPLORING THE TEMPORALITY OF SPATIAL ART

DR. NADIA M. ALHASANI

Professor & Dean, College of Fine Arts and Design
University of Sharjah

When artists embark on a personal ideation process and conduct research for a new project, they frequently explore a concept through various techniques including annotated scribbles, developmental sketching, or sequential prototypes. Rarely do artists share their process or expose it to viewers. They tend to work in isolation. Their research is influenced and informed by the medium the artist is working with, watercolor or oil paint, wood or stone carving, bronze or wax casting. Mixing mediums introduces another layer of complexity, as materials inform the process and guide the outcome.

Jochem Rotteveel's mixed media collages explore the potential of foil and tape, atypical materials rarely considered for artwork. Foil and tape have their restrictive physical characteristics and permanent colors that cannot be blended or altered. These materials challenge the artist to approach his work differently; how to conceptualize, compose and install. There is no precedence to study and analyze.

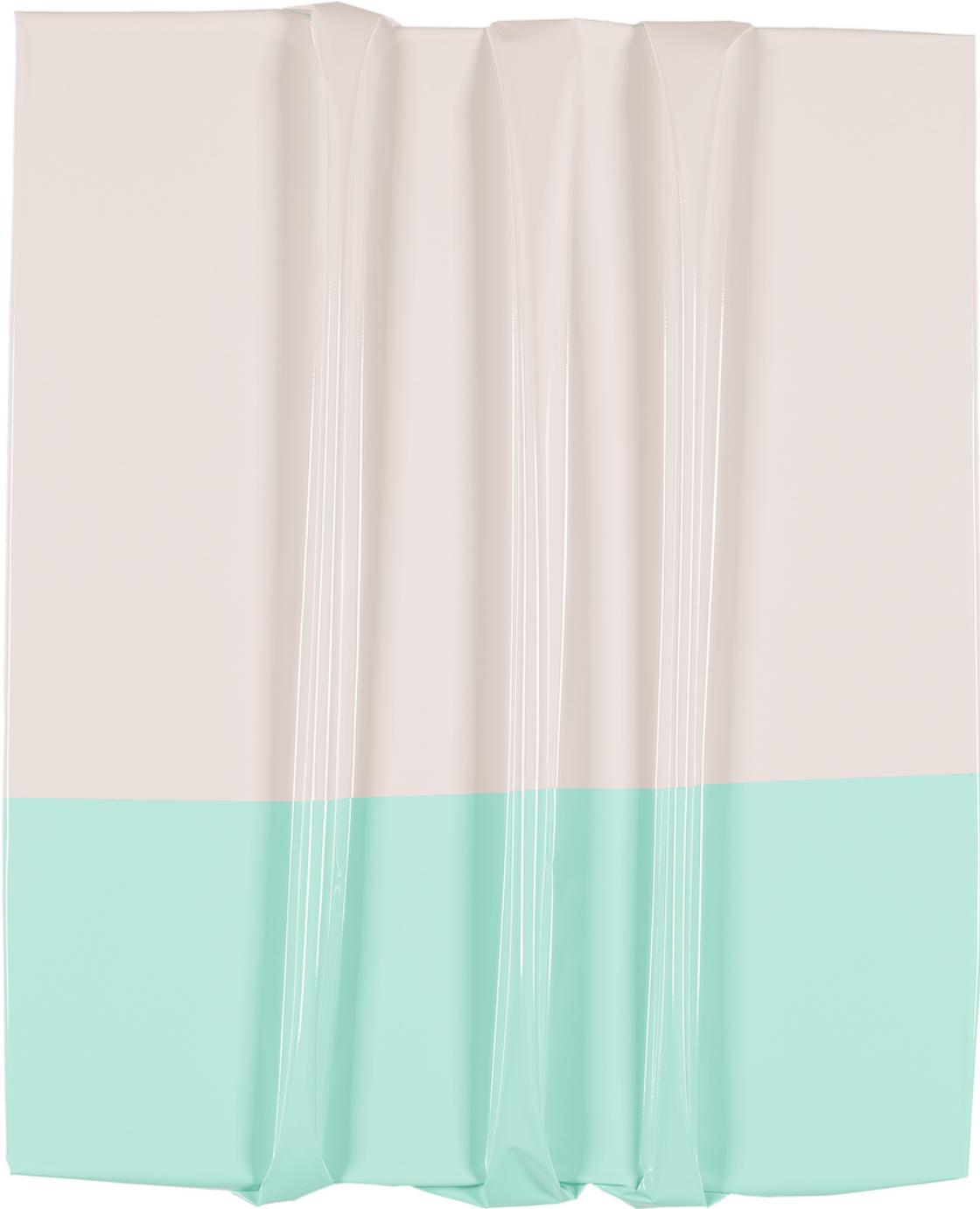
The restrictive nature of the material guides the artist to explore alternative applications. The result is panels showcasing folds and planes exaggerated by monochromatic colors dictated by what is available. The folds are deliberate as reflected in the precision of the overlap of tape and transition of colors. Yet it simultaneously appears arbitrary as it spreads organically across the work. The final projects are contemporary glossy surfaces that are reminiscent of Mondrian's compositions but relying on bold pastel colors manipulating the orthogonal grid. However, the resulting visually powerful images conceal its ephemeral nature.

Rotteveel is conscious of the limitations of his process and its outcome. He oscillates his scale between small panels to be exhibited and owned by art enthusiasts and large murals that allow him to experiment and make personal. Like a painter who paints over an existing painting, he erases the work to reconsider a new idea with a new “canvas” for a new location. No physical remnant of the work is left in the space. The erasure is permanent.

While spatial art is work that is viewed, understood, and experienced in totality, temporal art is experienced in phases within a prescribed time in a linear manner. Spatial art includes classical forms such as painting and sculpture where the artist is no longer needed once the work is complete. While temporal art is mostly performing arts where the artist performs in front of an audience, on stage or on screen, for them to experience the artwork.

Observing Jochem Rotteveel publicly “perform” is very much part of understanding his process. His performance requires the viewer to watch him progress or frequently return to view the latest “station” in the work underway. His work is simultaneously spatial and temporal. Like music, these planes are tied to a specific time, whether it is while the artist is working or when he finishes the work. However, it is a fleeting view that disappears once the work is erased. What remains, for both artist and viewer, is the memory of the image of an object that cannot be revisited. But then again, the exploration begins.

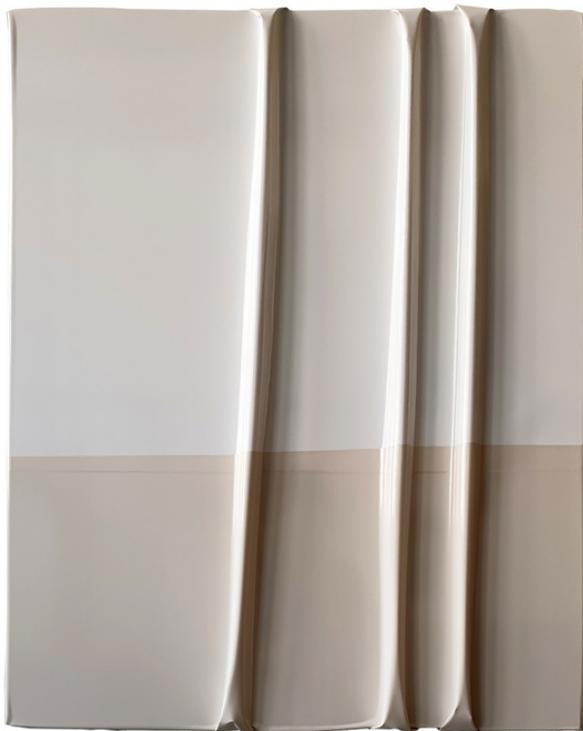
SELECTED ARTWORKS



The wonders of yellow, 2021, Foil on dibond, 60x50 cm



Tepid, 2021, Foil on dibond, 80x60 cm



White, cream or beige, 2021, Foil on dibond, 100x80cm



Branch, bud and background, 2021, Foil on wood, 240x600 cm



When green turns white, again, 2021, Foil on dibond, 100x80 cm



Transparency carry me, 2021, Foil on dibond, 60x50 cm Sweltering blue, 2021, Foil on dibond, 80x60 cm



The difference is blue, 2021, Foil on dibond, 80x60 cm



It's like that, 2019, Foil on dibond, 60x40 cm



Still, 2019, Foil on dibond, 80x60 cm



Green sagger, 2019, Foil on dibond, 60x40 cm



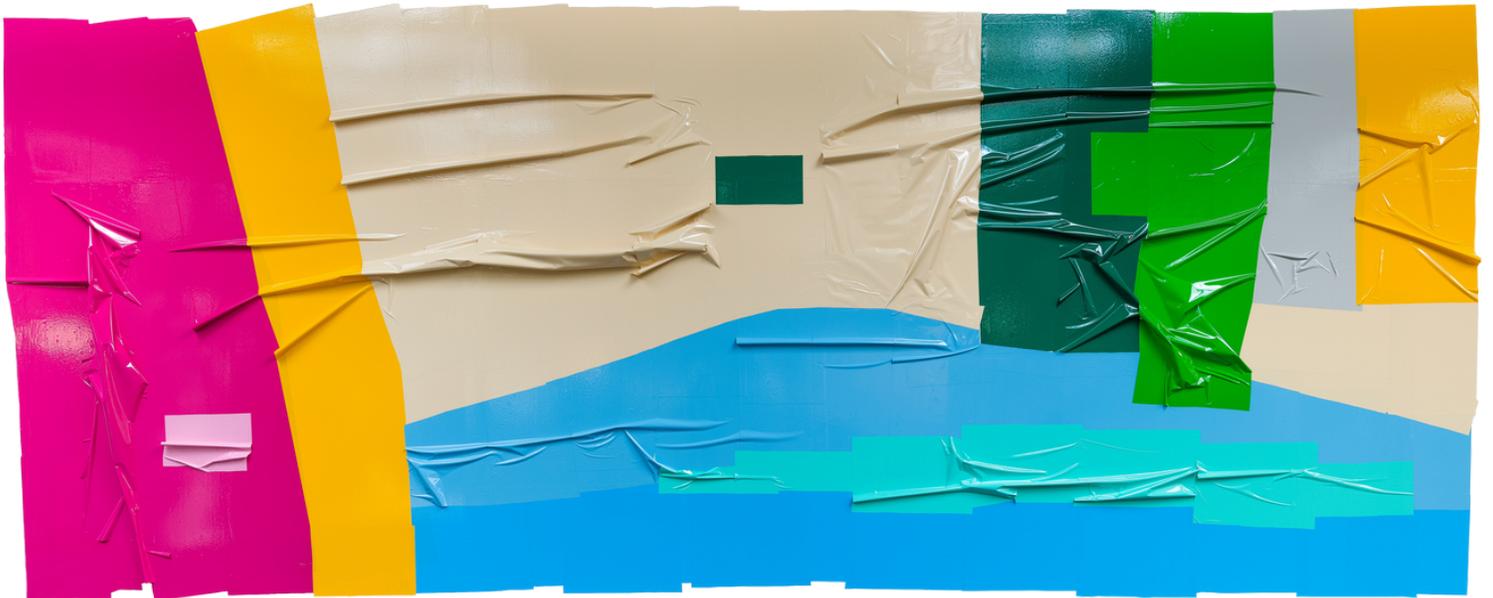
Bold yellow, 2019, Foil on dibond, 40x30 cm



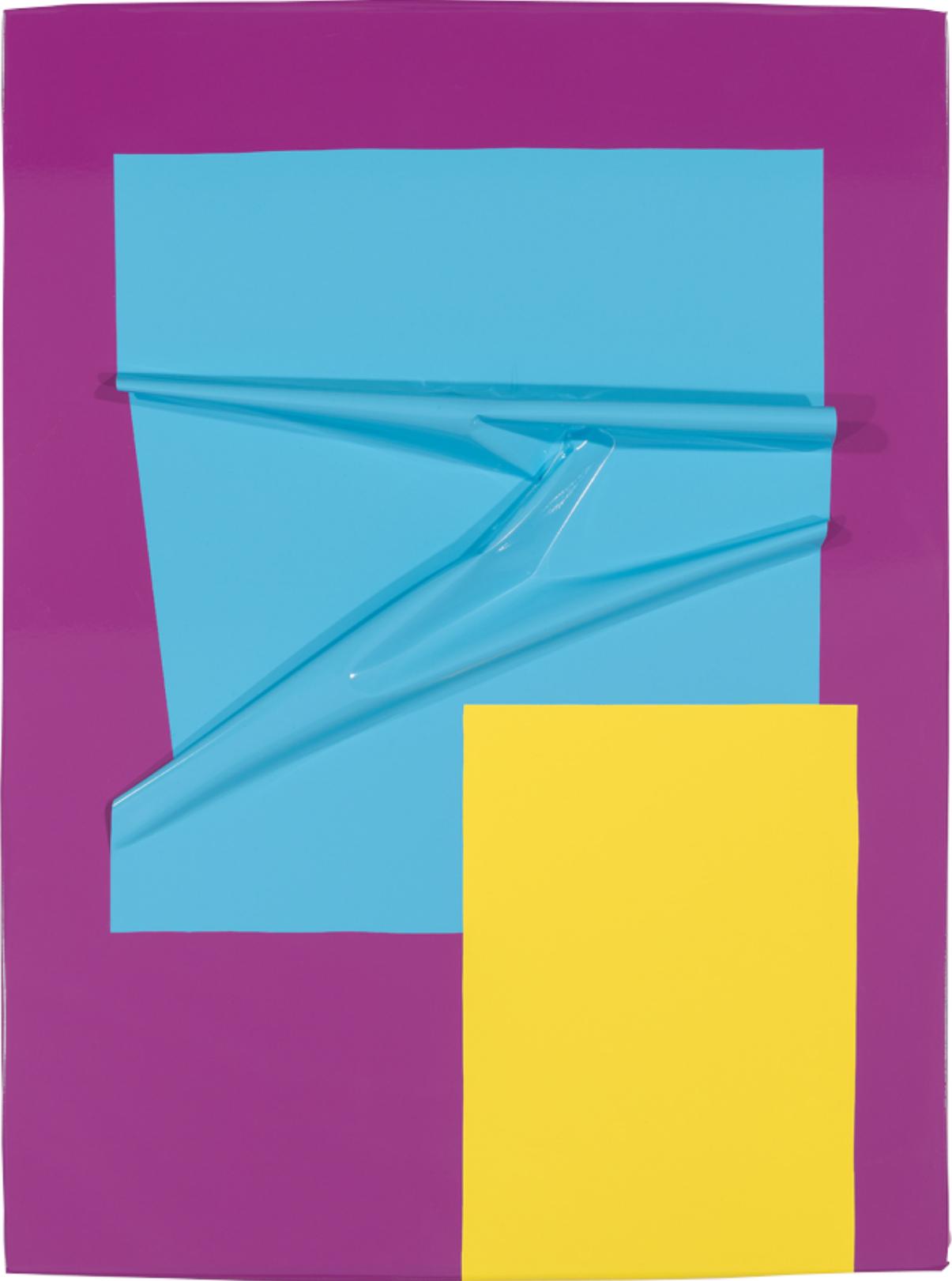
Pink ripples, 2019, Foil on dibond, 40x30 cm



Turquoise, pink and yellow, 2019, Foil on dibond, 60x40 cm



A landscape, 2019, Foil on the wall, 300x750 cm



Yellow don't mind blue and purple, 2019, Foil on dibond, 80x60 cm



Purple dip, 2019, Foil on dibond, 50x50 cm



Grave pink, 2021, Foil on dibond, 30x30 cm



Black pink, 2021, Foil on dibond, 30x30 cm



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