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**Peter Rogiers**

*Slagroom*

**September 8 - October 6, 2007**

*Slagroom*, the Dutch word for “whip cream,” is the title of Peter Rogiers’ first exhibition in Los Angeles at Roberts & Tilton. *Slagroom* is a source of inspiration for the way Rogiers conceptualizes and then models his sculptures. At first glance, the work looks soft and creamy; Rogiers is a modeler, not a carver. Taking a closer look, one notices his sculptures are well structured, composed in monochrome hue, often in jovial, artificial colors. For his Los Angeles exhibition, the work is intentionally tempered, in order to contrast with general notion of Los Angeles art. This physical setting is important for Peter Rogiers. He does not want to be predicted; he revels in contrast and contradictions that keep his work fresh.

Surprise is elemental in the artists’ work; however, he maintains his context in art history. “To break things up, they have to be traditional in the first place. Sometimes you win by fixing it back. Then you break it back up. In a way, it’s like collage.” Titles of the sculptures are loose, ironic and playful, yet never illustrative to the meaning of the sculpture. The sculptures are traditional, addressing basic themes of space, bases, angles, color and psyche. Simultaneously, Rogiers allows his work to escape from the fundamental expectancies associated with sculpture itself. Rogiers does not believe in objectivity; he believes that the essence of interesting work lies in the subjective. The final product is a clash of Old World tradition and present-day madness. This wild freedom extends itself into the artist’s everyday life, which includes racing motorcycles in the European championship circuit.