

Clay
Twitter
& Ferrari

Ann Van Hoey



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Fast Pots

One occupational hazard of being a curator is the tendency to put artists in categories. Most of us are constantly placing artists in little mental boxes that are shuffled and juxtaposed until some sort of pleasing harmony is reached. Rather than not quite fitting in any box, Ann Van Hoey belongs in a whole lot of boxes - designer, master potter, geometer, storyteller, late bloomer, closet anarchist.

Her pieces are mysterious to the viewer - impossibly thin slabs of clay that appear to be effortlessly nipped, tucked and darted into place. No fingerprints or marks of the human hand mar the surface. Every curve, every edge relates to every other. Despite all of their inward-looking charm and mystery, Van Hoey delights in pulling back the curtain by giving the public a glance into her process through video, public demonstrations and the use of social media.

With nothing but a rolling pin and a few simple hand tools, impossibly thin clay slabs are rolled out and cut into carefully designed puzzle pieces. These pieces are reassembled on a hemispherical plaster mold, where all seams are carefully erased. It is only after the gossamer hemispheres of clay have been assembled that Van Hoey's true wizardry occurs. After a bit of chin stroking and head scratching, she makes a few deft slices in the side of the bowl, applies a thin bead of glue-like slip and with a few quick folds, secures them into their final shape.

On its own, all of this iterative, sober, logical exploration would be the basis for a solid career. Thank God that Ann Van Hoey's work is riven with a streak of anarchy. The impossibly thin, hard-won triumphs of her signature origami bowl forms are a surprisingly good platform for her witty conceptual projects. The bowls are so resolved that they become perfect canvases for increasingly bold flights of fancy.

Van Hoey makes methodical, geometric work that betrays the touch of a human hand, yet it showcases the natural qualities of the clay - except when it doesn't. Coating her soulful pots in countless layers of Ferrari automotive paint creates another dichotomy, that of a truth in materials cloaked in a layer of electric sex.

Ferrari is consistently rated among the most powerful brands in the world. Their brand is so powerful that their signature paints alone evoke the legendary curves and power of their automobiles. The simplicity and integrity of Van Hoey's forms are equal to the task of taking on the baggage that comes with such specific paint. In an age of slow food, these are fast pots.



Yet, it is hard to imagine "slower" pottery than Ann Van Hoey's. She is among the most methodical artists I have ever encountered. Her devotion to her work is so intense that she has spent the better part of a decade exploring every possible minute permutation of her process. Working in series, every move is analyzed and refined with the next iteration. Seeing a group of her bowls is a bit like watching a modern dance choreographer who isolates parts of the dancer's bodies, recalibrating our attention span and inviting us to meditate on the tiniest movements.

Whether in her designs for mass-produced porcelain dinnerware or her own individual creations, there is always enough humor, paradox and high-concept mischief to ensure that her audience is rewarded by a sense of wonder and discover that mirrors her own. These are works that are meant to be lived with and enjoyed over a long period of time. Despite this, they still remain fast pots.

Garth Johnson

Curator of Ceramics Arizona State University Art Museum

March 2015

The Earthenware Ferrari

This work combines the old metier of making earthenware vessels with the most luxurious status symbol of modern society, that of a red Ferrari. On a Ferrari car, the glossy red coating is merely meant to seduce the consumer. Here, however, the unexpected combination of pure craftsmanship with the pinnacle of capitalist consumerism, challenges the spectator to reflect upon the balance between tradition and progress.





2014 | Earthenware and automotive paint | H 29 x 31 x 38cm



2014 | Earthenware and automotive paint | H 23 x 40 x 30cm





2012 | Earthenware and automotive paint | H 19 x 31 x 28cm





2013 | Earthenware and automotive paint | H 17 x 30 x 22cm | H 20 x 327 x 35cm





2012 | Earthenware and automotive paint | H 21 x 33 x 30cm





2013 | Earthenware and automotive paint | H 17 x 24 x 24cm



Clay

Clay is the essence of Ann Van Hoey's passion. It is this material that entices her to create. Clay appeals to her in its purest form. As all ceramists she starts from nature itself, from the solid paste that we find abundantly in the soil on which we walk. Out of this raw matter Ann Van Hoey creates geometrical forms, as though she were to create order out of chaos. Inspired by the Japanese art of origami, she developed a technique of folding thin sheets of clay. She uses the hemisphere as a starting point, in which she makes incisions in order to recompose the spatial form.

This series manifests the love of all things pure. Here you will not find the slightest trace of glazes or decorations. Clay is colour. Ann Van Hoey once said she likes the complexion of clay most when it is leather hard or bone dry, right before the firing. Hence, she works with varieties of clay that keep these natural hues as finished pieces. In this way she accentuates the interplay between her work's paper-thin geometry and the crude aesthetics of the raw earth.





2015 | Earthenware | H 26 x 30 x 25cm



Installation | 2011 | Earthenware | 13 pieces ± H 11 x 15 x 15cm





2010 | Earthenware | H 16 x 24 x 24cm

Clay



2010 | Earthenware | H 18 x 27 x 22cm | H 15 x 30 x 30cm



2013 | Earthenware | H 12 x 17 x 17cm | H 17 x 21 x 20cm | H 19 x 28 x 25cm





2013 | Earthenware | H 21 x 36 x 28cm

Clay



2011 | Earthenware | H 15 x 27 x 27cm

Twitter

Ceramists practice one of the oldest professions in the world, yet they too live in a fast changing society in which technology controls daily life. Nowadays the existence of smart phones and tablets allows the digital world and its social media to intrude upon the inventive live of the artisan. It is a challenge to integrate the modern, very fast, technological lifestyle into the slow, meticulous craft of ceramics. This series of work is once again an attempt to reconcile two divergent or even seemingly incompatible worlds.





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2013 | Earthenware | H 19 x 23 x 20cm



2013 | Earthenware | H 15 x 31 x 24cm



2013 | Earthenware | H 19 x 23 x 20cm

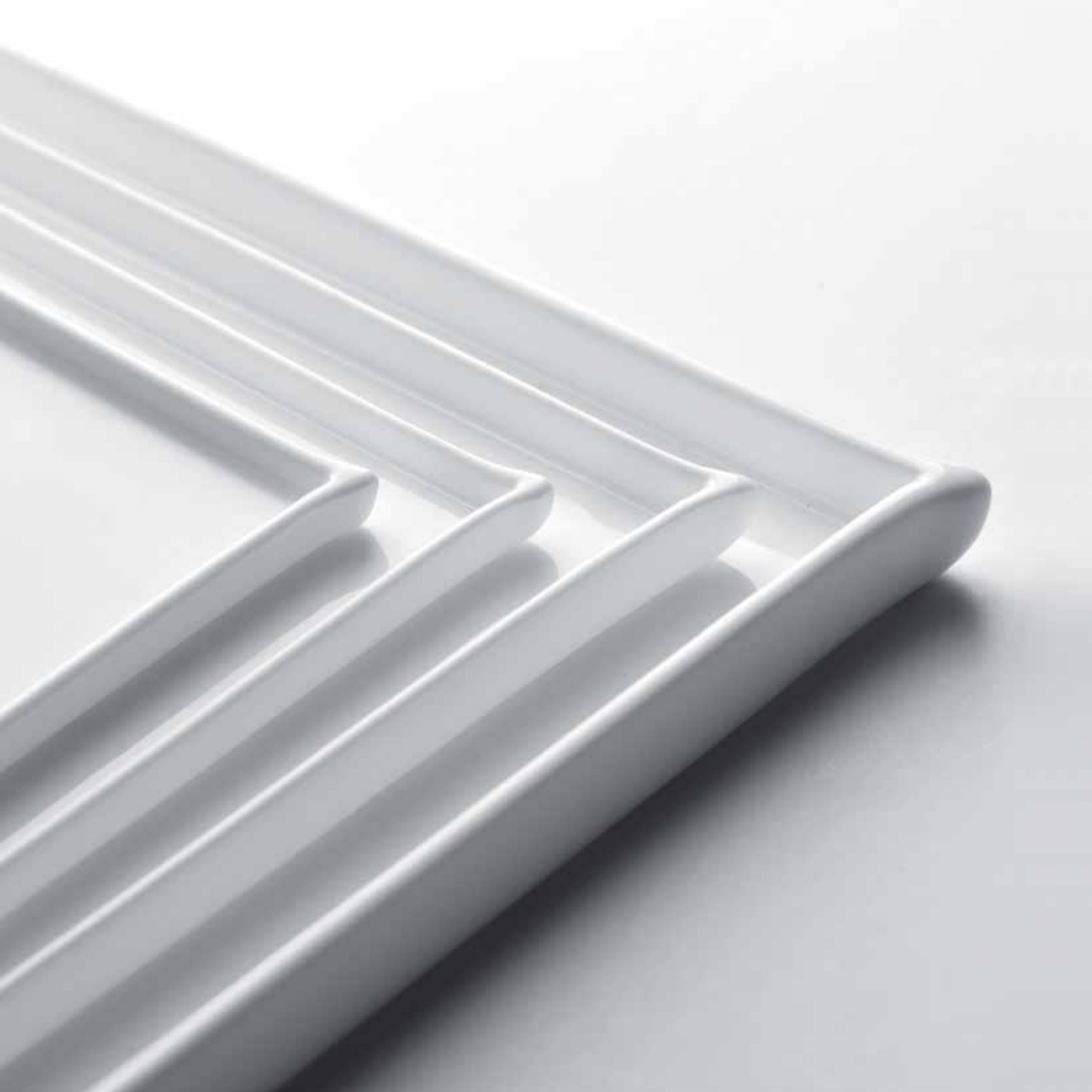


Industrial design

Since 2009 Ann Van Hoey develops prototypes for Serax. Serax is a Belgian company for interior design that works with leading Belgian and international designers. Recently the company has been awarded with the Henry van de Velde Company Award for the quality of their portfolio. Through Serax Ann Van Hoey started a cooperation with Belgian star chef Peter Goossens, for whose Three Michelin Star Restaurant Hof van Cleve she designed a collection of tableware.

Ann's love for geometry also transpires in her work as a designer for Serax. Basic spatial forms such as the square, the triangle and the circle are the ingredients for her collections of tableware.







Plates for Serax | Bone China | 27 x 27cm | 21 x 21cm | 15 x 15cm | 10 x 10cm









Bowls for Peter Goossens, Serax | Bone China | Ø 18cm | Ø 15.5cm | Ø 13.5cm | Ø 10.5cm | Ø 6.7cm



Awards & selections

2015

- Selected for 'Premio Faenza', Faenza, Italy

2014

- Prizewinner at the 'Open to Art Competition', Officine Saffi, Milan, Italy
- Selected for 'Ceramics of Europe - Westerwaldpreis 2014', Keramikmuseum Westerwald, Höhr-Grenzhausen, Germany

2013

- Silver Prize at the '8th Cheongju International Craft Competition', Cheongju, South Korea
- Selected for 'Premio Faenza', Faenza, Italy
- Winner of the 'Emerging Artist People's Choice Contest', Ceramics Monthly
- Selected for 'Talks by Artists' at the GICBiennale, Seoul, South Korea

2012

- Honourable Mention at the 'Taiwan Ceramics Biennale', Taipei County Yingge Ceramics Museum, New Taipei City, Taiwan

2011

- Member of the 'International Academy of Ceramics'
- Honourable Mention at the '9th International Ceramics Competition', Mino, Japan
- First Prize at the 'Parcours Carougeois', Geneva, Switzerland
- Best Modeling Award Winner at the '1st China Kaolin Grand Prix for International Ceramic Art', Jingdezhen, China

2010

- Prizewinner at the 'International Design Competition', Interieur Kortrijk, Kortrijk, Belgium
- Selected for the 'ICMEA Emerging Artists Competition', Fuping, China
- Selected for the 'Triennale européenne de la céramique et du verre', Mons, Belgium
- Selected for the 'Biennale de la Céramique d'Andenne', Andenne, Belgium
- Selected for 'Design Liège', Liège, Belgium
- Selected for the '7e Festival International du film sur l'argile et le verre', Montpellier, France





2009

- First Prize at the international biennale 'At the moment...' Kapfenberg, Austria
- Bronze Medal at the '5th World Ceramic Biennale', Icheon, South Korea
- Bronze Medal at the international biennale 'Ceramica Multiplex', Varazdin, Croatia
- Finalist for the 'WCC-Europe Award for Contemporary Crafts'
- Selected for the 'World Best Design Exchange', Incheon, South Korea
- Selected for the 'Concours International Tasse et sous-tasse', Carouge, Switzerland
- Selected for the '6th Cheongju International Craft Competition', Cheongju, South Korea
- Selected for the 'IX Biennial International De Ceramica De Manises', Manises, Spain
- Selected for 'Lineart, Showcase Design: "Ceramics. Figure it out!?"', Gent, Belgium

2008

- Selected for the 'International Biennale of Contemporary Ceramics', Vallauris, France
- Rewarded with the Henry Van de Velde Label, Belgium

2007

- Selected by 'Design Vlaanderen' ('Design Flanders') as New Revelation, Belgium





Personal exhibitions

2015

- Tortus, Copenhagen, Denmark: solo exhibition
- Puls Contemporary Ceramics, Brussels, Belgium: Jean-Francois Fouilhoux - Ann Van Hoey

2013

- Galerie Terra, Delft, The Netherlands: solo exhibition

2012

- Museum van Deinze en de Leiestreek, Deinze, Belgium: solo exhibition

2011

- Puls Contemporary Ceramics, Brussels, Belgium: Gustavo Pérez - Ann Van Hoey
- Galerie Marianne Brand, Carouge, Geneva, Switzerland: solo exhibition

2010

- Made in Mechelen, Cultural Center Mechelen, Mechelen, Belgium: Carine Neutjens - Ann Van Hoey
- Galerie du Don, Le Fel, France: Ashraf Hanna - Agnès His - Ann Van Hoey
- Cultural Center Het Gasthuis: Tjok Dessauvage - Ann Van hoey - Danny Tulkens, Aarschot, Belgium

2009

- Galerie Hélène Porée, Paris, France: solo exhibition

2008

- Puls Contemporary Ceramics, Brussels, Belgium: Gustavo Pérez - Ann Van Hoey
- Qartz, Mechelen, Belgium: Anne Marie Laureys - Hugo Meert - Ann Van Hoey
- AWARD/T, Mechelen, Belgium





Group exhibitions

2015

- Built and formed, Galerie Handwerk, Munich, Germany
- COLLECT London, Saatchi Gallery, London, UK
- Collective 3 Design Fair, New York City, USA
- La dictée des procédés, Galerie du Don, Le Fel, France

2014

- Member's Exhibition at the IAC 2014, Dublin Castle, Ireland
- COLLECT London, Saatchi Gallery, London, UK
- Collective 2 Design Fair, New York City, USA
- Made at The Clay Studio, Philadelphia, USA
- International Ceramic Conclave 2014, Delhi Blue Pottery Trust, New Delhi, India
- The Salon: Art + Design: booth J. Lohmann Gallery, New York, USA
- Tentoonstelling (ge)tijden(loos), curated by Lut Maris Kunstgalerie De Mijlpaal, Heusden-Zolder, Belgium
- Création contemporaine et mécénat, une alliance durable, Musée Ariana, Geneva, Switzerland
- 'Ohngi', Culture Station Seoul 284, Seoul, South Korea
- Milano Design Week, 'Reflections', Belgium is Design, Triennale di Milano, Milan, Italy

2013

- Conflict & Design, 7th Design Triennial in Flanders, C-Mine, Genk, Belgium
- COLLECT London, Saatchi Gallery, London, UK
- Collective 1 Design Fair, New York, USA
- Beijing Design Week 2013, Beijing, China
- 'Aimer, penser, créer', Ampersand House, Brussels, Belgium
- 'Art Design' at the The Power Station of Arts, Shanghai, China
- Goed gebakken, Kasteel Le Paige, Herentals, Belgium
- Tendre porcelaine, Centre Céramique de Giroussens, Giroussens, France
- Ventura Lambrate, Milan, Italy
- meNart, Rotselaar, Belgium

2012

- SOFA New York, with J. Lohmann Gallery, New York, USA
- L'Empire des Signes, Kunstgalerie De Mijlpaal, Heusden-Zolder, Belgium
- JustCeramics, Eunique arts and crafts, Karlsruhe, Germany
- Belgian Ceramics, Kultur-Kasino, Höhr-Grenzhausen, Germany



- Cheongju International Craft Competition's Winners, Cheongju, South Korea
- The International Academy of Ceramics Members Exhibition, New Mexico Museum of Art, Santa Fe, USA
- JustCeramics, Keramikmuseum Westerwald, Höhr- Grenzhäuser, Germany
- Art Hamptons, Bridgehampton, New York, USA
- Kaohsiung Fine Arts Museum, Kaohsiung, Taiwan
- Awarded Works of the International Competition, GICBiennale 2001-2011, Icheon, South Korea
- Art Gent, met Kunstgalerij De Mijlpaal, Gent, Belgium
- Antiques, Art & Design at the Armory, New York, USA

2011

- Kommen 2011, Galerie Terra, Delft, The Netherlands
- Prijzbeesten, Design Vlaanderen Galerie, Brussels, Belgium
- Schalen - nicht nur aus Glas, Glasmuseum Immenhausen, Immenhausen, Germany
- The KOCEF Collection, Icheon World Ceramic Center, Icheon, South Korea
- Crafts of Europe, Eunique, Karlsruhe, Germany

2010

- Modern Masters, Munich, Germany
- The Modern Show, J. Lohmann Gallery, New York City, USA
- Paperficial, Galerie craft2eu, Hamburg, Germany
- Belgian Ceramics, AD Gallery Antwerpen, Antwerp, Belgium
- Folded, Galerie Handwerkskammer, Munich, Germany
- Tasses, Galerie Michelle Dethurens, Geneva, Switzerland
- Ceramics. Figure It Out!?, Galerie De Mijlpaal, Heusden-Zolder, Belgium
- Keramikos 2010, Artidec Gallery, Bracciano, Rome, Italy
- Kom, Cypres Galerie, Leuven, Belgium
- Contemporary Belgian Art Scene, Pierre Bergé & Associés, Brussels, Belgium

2009

- The World Cup, Galerie Frank Steyaert, Gent, Belgium
- Henry van de Velde Labels, Flemish Parliament, Brussels, Belgium
- World Best Design Exchange, Incheon, South Korea
- 'Eunique' Internationale Messe für Angewandte Kunst & Design, Karlsruhe, Germany
- Lineart, Showcase Design: "Ceramics. Figure it out!?", Gent, Belgium
- Créations Contemporaines Céramiques, Camard et Associés, Paris, France

2008

- New Revelations, Design Vlaanderen Gallery, Brussels, Belgium
- Flowerpower, Design Vlaanderen Galerie, Brussels, Belgium
- Spring, Koningin Fabiolazaal, Antwerp, Belgium
- Overture, Gent, Belgium
- Food Design, Flemish Parliament, Brussels, Belgium
- Better Food, Flanders Expo, Gent, Belgium
- Henry Van de Velde Labels 2006-2008, Interieur 08, Kortrijk, Belgium

Public acquisitions

- KMKG Royal Museum of Art and History, Brussels, Belgium
- Museum of Arts and Design, New York, USA
- Schein-Joseph International Museum of Ceramic Art, Alfred University, New York, USA
- New Taipei City Yingge Ceramics Museum, New Taipei City, Taiwan
- Musée Ariana, Geneva, Switzerland
- Cheongju International Craft Museum, Cheongju, South Korea
- Design Museum Gent, permanent loan Dirk Schrijvers, Gent, Belgium
- WOCEF World Ceramic Exposition Foundation, Seoul, South Korea
- The Hetjens Museum, Düsseldorf, Germany
- City Ceramic Industrial Technical Laboratory, Mizunami City, Japan
- Museum MDL, Deinze, Belgium
- State Art Collection, Dublin, Ireland
- Jingdezhen Ceramics Museum, Jingdezhen City, China
- City of Carouge, Switzerland
- The Clay Studio, Philadelphia, USA
- City Museum of Varazdin, Croatia
- Stedelijke Musea Mechelen, Belgium
- Cultural Center 'Het Gasthuis', Aarschot, Belgium
- Frank Steyaert, Private Collection, Gent, Belgium
- Lotte Reimers - Stiftung, Diedesheim, Germany



Photography

Dries Van den Brande (ceramic art)
Serax (industrial design)





Member of the International Academy of Ceramics

www.annvanhoey-ceramics.be