

A photograph showing a blue folder or book cover on the left, partially overlapping a stack of papers. The papers have a light beige or cream color with some faint, reddish-brown markings. The text is overlaid on the right side of the image, positioned over the papers.

clay Ann  
color Van  
form Hoey



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Art makes us think, wonder, and smile. Art gives hope and comfort. Art sparks curiosity and draws attention. Art simply is. It is this diversity of expression, wonder, and connection that also highlights the strength of what ceramic artist Ann Van Hoey has achieved in Alden Biesen with her solo exhibition *Clay, Color, Form*.

Writer Godfried Bomans once said, “Simplicity is not the hallmark of the beginner, but the hard-won distinction of the master.” These words aptly capture the admiration evoked when viewing Ann’s work: objects where the outward simplicity of design conceals an extraordinary complexity of patience and mastery. It is this mastery that, in the grandeur of the Landcommanderij, comes into its own in all its simplicity. This exhibition reveals a fascinating symbiosis between the art objects and the Landcommanderij itself.

Like ceramics, Alden Biesen is largely shaped from clay — clay that was fired in local field kilns and literally formed the fundamental building blocks we still admire centuries later. And just like the pieces in *Clay, Color, Form*, the castle and its annexes are composed of different shades and tones. This layering lends a unique character, visibly present in Ann’s work.

The elegant curves and distinctive cut that Ann incorporates into her ceramics naturally evoke references to the many intriguing wall anchors, masonry marks, and arch shapes that visitors can observe throughout the estate. These are silent witnesses to the craftsmanship that has shaped Alden Biesen over the centuries.

As one of the finest cultural venues of the Flemish government, we are delighted to present this summer exhibition in the historic setting of the Landcommanderij. With great appreciation and gratitude to Ann Van Hoey, I warmly invite you to discover the exhibition, admire the mastery behind the sculptures, and enjoy all that the estate has to offer.

— Patrick Cornelissen  
General director  
Landcommanderij Alden Biesen



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From the collection *De vasis et coloribus*  
2024 — stoneware, sinter-engobe  
30x19x27H cm



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From the collection *De vasis et coloribus*  
2024 — stoneware, sinter-engobe  
18x13x16H cm





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*Etude Géométrique*  
2007 — earthenware, 5x  
± 30x30x15H cm





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## A Geometric Study

This series of pieces, completed by Ann Van Hoey during a stay in Juan-les-Pins, is a variation on geometric themes, created by using a simple and efficient process. With a system of cuts and incisions, and a series of folds not unlike the Japanese art of origami, Ann Van Hoey astonishingly manages to create new, well-defined shapes with rigorous restraint with each subsequent cut allowing for new folds in the stages that follow. A new object begins to emerge, its altered contours resembling an encounter between a circle and other geometric shapes.

Ann Van Hoey refrains from unnecessary detail. The canvas is left clear of any decoration or embellishment.

The result, steeped in geometrical and mathematical exactness, is surprising in its self-evidence and simplicity: a minimalist work representing the conjunction of a circle, a square, a triangle, a line and a point.

— Yves Peltier  
Catalogue Biennale Vallauris

“When I made my Etude Géométrique, I thought two-dimensional, although I was working in three dimensions. I focused on the changes of the hemisphere’s rim, from circle to square, from circle to triangle... Thereto I cut small triangles out of the hemisphere, up to a maximal depth of 4cm.”

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From the collection *The earthenware Ferrari*  
2023 — earthenware, automotive paint



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From the collection *The earthenware Ferrari*  
2023 — earthenware, automotive paint  
22 x 22 x 27 H cm

About 'The Earthenware Ferrari'  
Ann Van Hoey tells us herself:

"I am a late starter in ceramics, until I got 50, I was active in business. In the ceramic world I immediately got good responses on my work, but in the world I used to live in nobody took notice, they even didn't look at my work. I decided to combine my earthenware vessels with something that they knew and that fascinates them: sports cars. I decided to go for Ferrari red and yellow, the colors they use onto their Formula 1 cars. It was merely a cry for attention and I must say that it helped."

**Jury Loewe Craft Prize 2018:**

Inspired by the geometry and precision of Japanese origami, Hoey achieves impressive visual strength and clarity in this piece of meticulously folded ceramic. The ancient process of producing earthenware vessels is fused with a strikingly unexpected surface of Ferrari car paint, combining traditional materiality with industrial innovation, ultimately inviting reflection on the balance between craftsmanship and capitalistic consumerism.



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Left From the collection *De vasis et coloribus*  
2021 — stoneware, sinter-engobe  
28x28x28H cm

Right From the collection *De vasis et coloribus*  
2021 — stoneware, sinter-engobe  
30x34x34H cm





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From the collection *De vasis et coloribus*

2024 — stoneware, sinter-engobe

39x23x34H cm





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From the collection *De vasis et coloribus*  
2021 — stoneware, sinter-engobe  
15x23x27H cm





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Left **From the collection *Bowls***  
collaboration with *LOEWE*  
2024 — nappa leather  
14x14x10H cm

Right **From the collection *Bowls***  
collaboration with *LOEWE*  
2024 — nappa leather  
17x17x12H cm



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Design for *whenobjectswork*  
limited edition  
2023 — bronze  
30x30x27H cm





Tableware collection NIDO  
design for Serax  
2023 — fine bone china



This publication was created for the exhibition *Clay, Color, Form*, held at Alden Biesen from July 5 to September 1, 2024.

SCENOGRAPHIE Studio Linde Hermans  
FOTOGRAFIE Renaat Nijs, ART DIRECTION Studio Linde Hermans  
GRAFISCH ONTWERP Noortje De la haye

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# Ann Van Hoey

biography

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Ann Van Hoey is a Belgian ceramic artist known for her clean, almost architectural forms. Her work draws inspiration from geometry, origami, and Japanese aesthetics. Through precise folds and minimal shapes, she creates objects that exude calm, balance, and refined beauty.

Although she never formally studied industrial design, her deep experience in both ceramics and design clearly shapes her artistic voice. Her work has been exhibited around the world and is part of major collections, including the Royal Museum of Art and History in Brussels, the Musée Ariana in Geneva, and the Museum of Arts and Design in New York. In 2022, she was awarded the rank of Commander in the Order of the Crown by King Philippe of Belgium for her achievements in the ceramic field.

Van Hoey began her artistic career at the age of fifty and quickly gained international recognition through numerous selections in prestigious ceramic competitions. At her debut in 2009, she was awarded the Bronze Medal at the 5th World Ceramic Biennale in Korea. Her series Étude Géométrique—five folded bowls in dark earthenware, left unglazed and untreated—made a lasting impression.

With her Earthenware Ferrari series, Van Hoey took a bold new direction, introducing vibrant color to her practice. The works were coated in bright red Ferrari car paint, blending traditional clay craftsmanship with industrial materials. This approach won her the Silver Prize at the 8th Cheongju International Craft Competition in South Korea. The jury of the 2018 Loewe Craft Prize commented:

“The ancient process of producing earthenware vessels is fused with a strikingly unexpected surface of red Ferrari car paint, combining traditional materiality with industrial innovation. It ultimately invites reflection on the balance between craftsmanship and capitalistic consumerism.”

These pieces were exhibited at the Design Museum in London alongside works by the other Loewe Craft Prize finalists.

More recently, Van Hoey has been working with stoneware and sinter-engobes to achieve bright ceramic colors. Often, the interior of her sculptures is left untouched, revealing the natural tone of the clay—her first love—while the exterior features bold, vivid hues. This contrast highlights her continued exploration of form, material, and color.

In addition to her sculptural practice, Van Hoey is a freelance designer for the renowned Belgian design house Serax. Her latest fine dining tableware collection, Nido, was selected for the 13th Mino Triennale in Japan and can be found in high-end restaurants and hotels all over the globe.

In 2024, she collaborated with LOEWE to reinterpret her iconic vessels in leather. For the exhibition LOEWE Lamps, held during Milan Design Week 2024, she impressed with an eye-catching, one-of-a-kind chandelier, Tulips, in leather and parchment.

Ann Van Hoey’s work continues to bridge design, sculpture, and tradition—always with a distinctive and contemporary voice.

Ann Van Hoey

curriculum vitae

- 1956 • Born in Mechelen, Belgium
- 1974-1979 • Graduated at the University of Antwerp: master in Applied Economic Sciences
- 2001-2006 • Graduated in Ceramics at the IKA (Institute for Arts and Craft) in Mechelen (BE)
- 2011 • Member of the International Academy of Ceramics
- 2022 • Awarded with the rank ‘Commander in the Order of the Crown’ by King Philippe of Belgium

Awards and selections

- 2024
  - International Ceramics Festival Mino ’24, Japan: honourable mention
- 2022
  - Awarded with the rank of Commander in the Order of the Crown by King Philippe of Belgium
- 2021
  - First Prize at the ‘International Coffee Cup Competition’, Yingge Ceramics Museum, Taiwan
- 2018
  - Shortlisted for the ‘LOEWE Foundation Craft Prize’, Madrid, Spain
  - Selected for the ‘Martisons Award’, Daugavpils, Latvia
- 2017
  - Selected for ‘Ceramic Event VIII’, Brussels, Belgium
- 2016
  - Selected for the 8th Talent Award ‘Focus Vessel’, Keramikmuseum Westerwald, Höhr-Grenzhausen, Germany
  - Selected for the ‘Taiwan International Ceramics Biennale’, Yingge Museum, Taiwan
  - Selected for the 8th Triennial for Design, ‘Hands on Design’, Design Museum Gent, Belgium
- 2015
  - Prize of the Presidency of the Emilia Romagna Region at the ‘Premio Faenza’, Faenza, Italy
- 2014
  - Prizewinner at the ‘Open to Art Competition’, Officine Saffi, Milan, Italy
  - Selected for ‘Ceramics of Europe - Westerwaldpreis 2014’, Keramik-museum Westerwald, Höhr-Grenzhausen, Germany
- 2013
  - Silver Prize at the ‘8th Cheongju International Craft Competition’ (KOR)
  - 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 2013 Seoul, South Korea
- 2012
  - Selected for ‘Taiwan Ceramics Biennale’, Taipei County Yingge Ceramics Museum, Taiwan
- 2011
  - The ‘9th International Ceramics Competition’, Mino, Japan: honourable mention

- The First Prize at the Parcours Carougeois, Geneva, Switzerland
- Best Modelling Award-winner at the ‘1st China Kaolin Grand Prix for International Ceramic Art’, Jingdezhen, China
- 2010
  - Prizewinner at the ‘International Design Competition’, Interieur 2010 Kortrijk, Belgium
  - Selected for the ‘Triennale européenne de la céramique et du verre 2010’ Mons, Belgium
  - Selected for the ‘Biennale de la Céramique d’Andenne’
  - Selected for ‘Design Liège’, Belgium
- 2009
  - First prize at the international biennial ‘At the moment...’ Kapfenberg, Austria
  - Bronze Medal at ‘The 5th World Ceramic Biennale 2009’, Korea
  - Bronze Medal at the international biennial ‘Ceramica Multiplex’ Varazdin Croatia
  - Finalist for the ‘WCC-Europe Award for Contemporary Crafts 2009’
  - Selection for ‘World Best Design Exchange’, Incheon, South-Korea
  - Selection for the ‘Concours International 2009 Tasse et sous-tasse’, Carouge, Switzerland
  - Selection for the ‘6th Cheongju International Craft Competition 2009’, South-Korea
  - Selection for the ‘IX Biennial International De Ceramica De Manises’, Spain
  - Selection for Lineart, Showcase Design: ‘Ceramics. Figure it out!?’ , Gent, Belgium
- 2008
  - International Biennial of Contemporary Ceramics, Vallauris, France: selection
  - Rewarded with the Henri Van de Velde-label, the most prestigious quality label in Belgium
- 2007
  - Selection by ‘Design Vlaanderen’ (Design Flanders) as New Revelation

Solo and Two Person Exhibitions

- 2024
  - Landcommanderij Alden Biesen, Bilzen, Belgium, solo exhibition
  - Marc Heiremans Gallery, Antwerpen, Belgium, solo exhibition
  - Galerie de l’Ancienne Poste, Toucy, France, duo exhibition
- 2022
  - Lucy Lacoste Gallery, Concorde, Maine, USA, solo exhibition
  - Maud&Mabel, London, United Kingdom, solo exhibition
- 2021
  - Lucy Lacoste Gallery, Concorde, Maine, USA, solo exhibition
  - Galerie de l’Ancienne Poste, Toucy, France, solo exhibition
- 2020
  - A-quadraat Galerie, Vorden, The Netherlands, Ann Van Hoey – Rik Lina
- 2019
  - Museum Torhouts Aardewerk, Torhout, Belgium, solo exhibition
  - Gallery Marc Heiremans, Antwerpen, Belgium, solo exhibition

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- Ursula Morley Price - Ann Van Hoey, Galerie de l’Ancienne Poste, Toucy, France
  - Rachel Wood - Ann Van Hoey, Galerie Terra, Delft, The Netherlands

2018  
— Gallery Life Seeding, Tapei, Taiwan, solo exhibition

- 2017  
— Galerie de l’Ancienne Poste, Toucy, France, solo exhibition  
— Galerie A-Quadrat, Doet Boersma en Ann Van Hoey, Vorden, The Netherlands  
— Kunstgalerij De Mijlpaal, Peter Vanbekbergen en Ann Van hoey, Heusden-Zolder, Belgium

2016  
— Het Atelier Roland Rens, Aarschot, Belgium, solo exhibition

- 2015  
— Puls Contemporary Ceramics, Jean-Francois Fouilhoux - Ann Van Hoey, Brussels  
— Tortus, Copenhagen, Denmark, solo exhibition

2013  
— Galerie Terra, Delft, The Netherlands, solo exhibition

2012  
— Museum MUDAL, Deinze, Belgium: solo exhibition

- 2011  
— Puls Contemporary Ceramics, Gustavo Pérez - Ann Van Hoey, Brussel  
— Galerie Marianne Brand, Carouge, Geneva, Switzerland, solo exhibition

- 2010  
— Made in Mechelen, Ann Van Hoey - Carine Neutjens, Cultural Centre Mechelen, Belgium  
— Ashraf Hanna - Ann Van Hoey, Galerie du Don, Le Fel, France

2009  
— Galerie Hélène Porée, Paris, France, solo exhibition

- 2008  
— Gustavo Pérez - Ann Van Hoey, Puls Contemporary Ceramics, Brussels, Belgium  
— AWARD/T, Mechelen, Belgium, solo exhibition

**Public acquisitions**

- KMKG Royal Museum of Art and History Brussels, Belgium
- Museum of Arts and Design, New York, USA
- Alfred Ceramic Art Museum, Alfred University, New York, USA
- Museo Internazionale delle Ceramiche, Faenza, Italy
- New Taipei City Yingge Ceramics Museum, Taiwan
- Musée Ariana, Geneva, Switzerland
- Qingdao Shinan District People’s Government, Qingdao, China
- Cheongju International Craft Museum, Cheongju, South-Korea
- WOCEF World Ceramic Exposition Foundation, Seoul, South- Korea
- City Ceramic Industrial Technical Laboratory, Mizunami City, Gifu Prefecture, Japan
- Museum MUDAL, Deinze, Belgium
- The Clay Studio, Philadelphia, USA
- Jingdezhen Ceramics Museum, Jingdezhen City, China

- City of Carouge, Switzerland
- City Museum of Varazdin, Croatia
- Design Museum Gent, permanent loan Dirk Schrijvers, Belgium
- Stedelijke Musea Mechelen, Belgium
- Cultural Center ‘Het Gasthuis’, Aarschot, Belgium
- Frank Steyaert Private Collection, Ghent, Belgium
- The Hetjens Museum, Düsseldorf, Germany
- State Art Collection, Ireland
- Lotte Reimers - Stiftung, Diedesheim, Germany
- Kecskemét Collection, Kecskemét, Hungary
- Grassi Museum, Leipzig, Austria
- Openluchtmuseum Bokrijk, Genk, Belgium
- Keramiekmuseum Princessehof, Leeuwarden, The Netherlands
- Everson Museum of Art, Syracuse, New York, USA
- Musée des Beaux-Arts, Lyon France
- AMOCA, American of Ceramic of Ceramic Art, Pomona, California, USA
- Aberdeen Art Gallery Museum, Aberdeen, UK
- Wangou - Taoxichuan Art Centre, Longquan, China

**Group Exhibitions (selection)**

- 2024  
— Liberté Conditionnelle, Ariana Museum, Geneva, Switzerland  
— Reveal, American Museum of Ceramic Art, Pomona, California, USA  
— LOEWE Lamps, Palazzo Citerio, Milan, Italy  
— BRAFA Art Fair, with Marc Heiremans Gallery, Brussels, Belgium  
— TEFAF Maastricht, with Marc Heiremans Gallery, Maastricht, The Netherlands  
— 50 Years in the Making, The Clay Studio, Philadelphia, USA  
— Van Achterberg Prize Gallery Terra, Museum Princessehof, Leeuwarden, The Netherlands  
— Celadon Virtuous, Wangou Taocixuan, Longquan, China  
— International Ceramics Festival Mino '24, Tajimi City, Japan

- 2023  
— Common Ground, Everson Museum of Art, Syracuse, New York, USA  
— Argilos, Carwan Gallery, Pireas, Athens, Greece  
— BRAFA Art Fair, with Marc Heiremans Gallery, Brussels, Belgium  
— TEFAF Maastricht, with Marc Heiremans Gallery, Maastricht, The Netherlands  
— KOCEF Special Collection, Gyeonggi Museum of Ceramic Design, Gwangju-si, South-Korea  
— POT, National Galleries of Thailand, Bangkok, Thailand

- 2022  
— TEFAF Maastricht, with Marc Heiremans Gallery, Maastricht, The Netherlands  
— Magisch Zwart, De Mijlpaal, Heusden-Zolder, Belgium  
— Sara Flynn-Ursula Morley Price-Ann Van Hoey, Galerie de l’Ancienne Poste, Toucy, France

- 2021  
— Ceramists Traces, Archaeological Museum of Olympia, Athens, Greece  
— Puls 21/21 anniversary show, Puls Contemporary Ceramics, Brussels, Belgium  
— The Substation Singapore, Ceramic Expressions curated by Mulan Gallery, Singapore

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- BRAFA in the Galleries, Galerie Marc Heiremans, Antwerpen, Belgium
  - 2020
  - Carte Blanche à la Galerie de l'Ancienne Poste, Musée de la Piscine, Roubaix, France
  - Sculptural meets Functional, Maud and Mabel, London, UK
  - Historical Grand Courtyard, Taipei, Taiwan
  - Klei met een grote K, Tiendschuur, Tegelen, The Netherlands
  - 2019
  - Ceramic Conference Victoria, Yarra Valley Estate, Dixons Creek, Australia
  - Maison des Arts de Châtillon, Châtillon-sous-Bagneux (Paris), France
  - 2018
  - Loewe Foundation Craft Prize, the Design Museum, London, UK
  - The Salon Art + Design, Park Avenue Armory, New York, USA
  - About Clay, Exhibition of Ceramic Art made in Europe, Fiskars, Finland
  - Henry Van de Velde Awards, BOZAR, Brussels, Belgium
  - Collective Design Fair, New York City, USA
  - Ceramist portrait, Lecture, demonstration and exhibition, Oldenburg, Germany
  - Art Shinan, Qingdao, China
  - 2017
  - Collective Design Fair, New York City, USA
  - Ceramic Event, Brussels, Belgium
  - The Contemporary Collection of the Int. Ceramics Studio, Vigadó Gallery, Budapest, Hungary
  - 2016
  - Taiwan International Ceramics Biennale, Yingge Ceramics Museum, Taiwan
  - The Salon Art + Design, New York City, USA
  - Collective Design Fair, New York City, USA
  - 8th Ceramics Talent Award, Keramikmuseum Westerwald, Germany
  - 8th Design Triennial 'Hands On Design', Design Museum, Ghent, Belgium
  - Rotterdam Contemporary Art Fair, Rotterdam, The Netherlands
  - Multiple, Galerie Terra, Delft, The Netherlands
  - 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
  - Light Objects, Museion No. 1, Budapest, Hungary
  - 2014
  - Ceramics of Europe - Westerwaldpreis 2014, Keramik-museum Westerwald, Höhr-Grenzhausen, Germany
  - Biennale Interieur, booth Puls Contemporary Ceramics, Kortrijk, Belgium
  - International Ceramic Conclave 2014, Delhi Blue Pottery Trust, New-Delhi
  - The Salon: Art + Design: booth J.Lohmann Galery, New York, USA
  - Création contemporaine et mécénat, une alliance durable, Musée Ariana, Genève, Swiss
  - Ohngi, Culture Station Seoul 284, South-Korea
  - Milano Design Week, 'Reflections', Belgium is Design, Triennale di Milano, Italy

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- COLLECT London, Saatchi Gallery, London, UK
  - Made at The Clay Studio, Philadelphia, USA
  - 2013
  - Cheongju International Craft Biennale, Cheongju, Korea
  - Beijing Design Week 2013
  - Conflict & Design, 7th Design Triennial in Flanders, C-Mine Genk, Belgium
  - Shangai Art Fair, ShanghaiMART, Shanghai, China
  - Art Design at the The Power Station of Arts, Shanghai, China
  - Collective.1 Design Fair, New York, USA
  - COLLECT London, UK
  - 58° Premio Faenza, Faenza, Italy
  - 2012
  - SOFA New York, with J.Lohmann Gallery, New York
  - L'Empire des Signes, Kunstgalerij De Mijlpaal, Heusden-Zolder, Belgium
  - Taiwan Ceramics Biennale, Taipei County Yingge Ceramics Museum
  - Cheongju International Craft Competition's winners, Cheongju, Korea
  - AIC Members exhibition, New Mexico Museum of Art, Santa Fe, United States
  - JustCeramics, Keramikmuseum Westerwald, Höhr-Grenzhausen, Germany
  - Awarded Works of the International Competition, GICBiennale 2001-2011, Icheon, Korea
  - Antiques, Art & Design at the Armory, New York, USA
  - 2011
  - The 9th International Ceramics Competition, Mino, Japan
  - Kommen 2011, Galerie Terra, Delft, The Netherlands
  - 1st China Kaolin Grand Prix for International Ceramic Art, Jingdezhen, China
  - Prijsbeesten, Design Vlaanderen Galerie, Brussels
  - The KOCEF Collection, Icheon World Ceramic Center, South-Korea
  - 2010
  - Modern Masters, Munich, Germany
  - Folded, Galerie Handwerkskammer, Munchen, Germany
  - ... at the moment ..., Keramikmuseum Westerwald, Höhr-Grenzhausen, Germany
  - International Design Competition, Interieur 2010 Kortrijk, Belgium
  - Biennale de la Céramique d'Andenne, Belgium
  - Biennale International du Design de Liège, Belgium
  - Contemporary Belgian Art Scene, Pierre Bergé & associés, Brussels, Belgium
  - 2009
  - Henry van de Velde-labels, Flemish Parliament, Brussels, Belgium
  - World Best Design Exchange, Incheon, South Korea
  - Lineart, Showcase Design: 'Ceramics. Figure it out!?', Gent, Belgium
  - International biennial 'At the moment...' Kapfenberg, Austria
  - The 5th World Ceramic Biennassle 2009 Korea
  - International biennial 'Ceramica Multiplex' Varazdin Croatia
  - Concours International 2009 Tasse et sous-tasse, Carouge, Switzerland
  - 6th Cheongju International Craft Competition 2009, South-Korea
  - 2008
  - International Biennial of Contemporary Ceramics in Vallauris, France
  - New Revelations, Design Vlaanderen Gallery, Brussels, Belgium
  - Henry Van De Velde Labels 2006-2008, Interieur 08, Kortrijk, Belgium

