

36

TERRA

1986

2022

36 Years
Terra Delft Gallery
Space for Ceramics

1986

25-05 opening Terra:
Oude Delft 87, Delft



- Ardje de Graaf, Hein Severijns, Manja Hazenberg, Otto Zeegers, Petra van Heesbeen, Petri Voet, Simone Haak, Tjerk vd Veen, Yvonne Kleinveld
- **Serviezen Mosa vorm 100:** Kees de Goede, Marien Schouten, Toon Verhoef, Carel Visser, Co Westerik
- Gerlach Baas
- **Afgestudeerd '86:** Nanna Altes, Onnita de Boer, Ronald Heijligers, Wil Isphording, Paula Kint, Ine vd Sluis
- Noor Camstra, Klaartje Kamermans, Corien Ridderikhoff

1987

- Beatrice van Rheeden, Gillian Smith, Irene Schimandl, Jan Müller, Henriëtte Syatauw
- **1 jaar Terra: Leven van Keramiek,** catalogus: Kees Hoogendam/Anne vd Waerden, Henk Wolvers, Ramona Dales
- **Delftse Galeriedag '87:** Otto Zeegers:
- **Demonstratie pottenbakken:** Wim Borst, Piet Kerkhof
- Aty Boonstra, Joop Cromvoets, Liesbeth Loomans, Heide van Veen-Kiehne

1988

- Saskia Koster
- Dorothe van Agthoven, Monique Middelhoek, Hanneke Venbrückx, May An Go, Susanne Silvertant, Marie Verdijk, Dirk Romijn
- **Delftse Galeriedag '88:** Jos Verwiel: installatie met 1000 kg. klei op de brug ▼



- **Kommen:** Nesrin During, Guldemond/de Rijk, Petra van Heesbeen, Meissenberg, Natascha Rieter, Jos Vulto, De Walvis, Kon. Porcelayne Fles: Lies Cosijn
- Eddy Varekamp, Anne Leclercq

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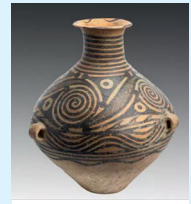
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Delft

CREATING HISTORY



**PRINS BERNHARD
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On display at Terra Delft gallery

Gallery Terra Delft, founded in 1986, is a gallery for contemporary ceramics in the historic centre of Delft. In addition to exhibitions featuring both Dutch and foreign artists, the gallery serves as a permanent sales point. The collection ranges from applied art to autonomous pieces. The work of the four ceramicists below is part of the permanent collection.

Guy van Leemput

Since childhood, Guy van Leemput has been fascinated by the solutions nature has found to complicated problems. His training as a mathematician made this fascination more intense. For example, he went looking for the minimum thickness of porcelain bowls that still stay upright and found (via Gaudi) chain lines.



Guy van Leemput, 'You are my Cathedral', H 18 x Ø 26 cm

Stephanie Roos

Stephanie Roos' realistic sculptures of human beings are based on people she has met. Their appearance or behaviour is the base of her work. The sculptures are no reproduction but an impression. Her work arose from collecting stories and images, which can be both current and historical. By combining this data, an image is created.



Stephanie Roos, 'Cherry blossom girl', H 47 x 44 x 25 cm

Michael Flynn

Dante's theatre of the absurd, is the context for his intuitive work. In the feast of visibility, he seeks that which is hidden. In the arranged genre pieces, several strong figures coalesce into a single being. The theatrical scenes have not been worked out in detail. By playing with the surface and shape, there is a strong suggestion of movement.



Michael Flynn, 'Woman on a Bull', H 40 cm

Katharine Morling

Katharine Morling's works begin as a sketch, which she translates into 3D. Domestic objects, tools and furniture, incorporated into still lifes, allude to our everyday lives. Original and with a nod to the surreal, it has earned the artist wide international recognition.



Katharine Morling, 'Submerged', H 23 x 25 x 25 cm

36 years of Terra

A few words in advance. Last year we couldn't celebrate '35 years of Terra' because of corona, so we now celebrate "36 years of Terra" and four years from now, "40 years of Terra". It seems that the older Terra becomes, the younger it looks and feels. The 'Terra girls' – that's why I wouldn't want to call them ladies or women – are the kind of persistent go-getters who are a rare breed. That alone is worth congratulations.

They continue to be surrounded by loyal volunteers who make all the difference; they are essential. That, too, is worth congratulations; you have to be able to make that work: recruiting and especially retaining enthusiastic volunteers. And what is true for volunteers is also true, perhaps to an even greater extent, for the artists whom Terra represents.

And year in, year out they maintain the same standards of quality for the exhibited work, and they are still bursting with creativity and energy, which can be seen various public activities. The KunstKamer, together with Ramon Dykgraaf and Marc Cals is a wonderful example.

Just like part one of Terra magazine, which appeared in 2016, this part two contains much worth examining and mentioning. The large Majiayao project, inspired by the 5000-year-old culture that spawned beautiful ceramics, will be exhibited. Speaking of China, the relationship between Terra and China continues to expand and deepen. There is now Terra Beijing, a ceramics gallery in Beijing.

And this year there is a thoroughly 'Delft' project. With various media and people from the city of Delft, the project 'Delft Treasures' will be realized this year – a project with a unifying quality and an example of broad participation. Favorite pieces of Delft residents – Delft Treasures – are photographed by Sara Verweij and are featured together with a story by Marieke Butter.

36 Vases, an international exhibition, promises to be an eyecatcher, very diverse and all stunning.

I said it already in the last magazine, and I'll repeat it again: Galerie Terra is a broad gallery, which in this case means that all aspects of ceramic art are portrayed: from ceramics as craftsmanship to autonomous art, from experiment to time-honored tradition, from sculpture to design.

Once more I wish you much reading and viewing pleasure, and I congratulate 'the girls' again with this milestone.

Representing the board of the SKPD (Stichting Keramiek Promotie Delft/ Delft Foundation for the Promotion of Ceramics), Bert van Meggelen, Chairman



1989

- Gerda Maas, Yvonne Meissner, Borek Sípek
- Verhuizing naar de Nieuwstraat 7, Delft
- **De Zoen van Vlaanderen:** Tjok Dessauvage, Frank Steyaert, Wies Dehert, Inge Verhelst, Anne Leclercq, Mieke Everaet, Anne Mortier, Frits Vanderbussche, Francis Behets



▲ Frank Steyaert

- **Kon. Porceleyne Fles:** Jan Snoeck
- **Peper en Zout:** Frieda Bakker, Margreet Hajee, Ron Huysman, Erik-Jan Kwakkel, Dick Lion, Inge van Mierlo, Coen Mulder, Dirk Romijn, Ine van der Sluis
- **Keramische Sieraden:** Anne Leclercq, Christiane Schwaderlapp, Wilma Selten, Natascha Zaludová Oostenrijk

1990

- Veronika Pöschl, Barbara Reisinger, Lisa Walzl, Kurt Spurey
- Henk Wolvers • Marie Verdijk
- **Goed Gedraaid:** Manja Hazenberg, Petra van Heesbeen, Yvonne Meissner, Eddy Verekamp/Norman Trapman, Gijb Zaalberg
- Jan Kamphuis • Camiela Warringa
- **Keramiek '90,** catalogus: Mieke de Groot, Klaartje Kamermans, Veronika Pöschl, Jos Verwiel/Dick Fluitsma, Christian Wisse
- **Tafelcultuur:** Francis Behets, Jan Kamphuis, Dick & Christiane Lion, Monique Middelhoek, Corien Ridderikhoff, Vincent de Rijk, Dirk Romijn, Ine vd Sluis, Gillian Smith

1991

- Petri Voet • Hans de Jong
- Tjerk van der Veen
- **5 jaar Terra 'Keramiek uit Italië',** Museum het Prinsenhof, catalogus: Alda Brebilla, Giovanni Cimatti, Mirco Denicilò, Ingrid Mair Zischg, Guiseppe Lampariello



▲ Giovanni Cimatti

- Jeanet Meppelink • Netty Janssens, Klaartje Kamermans en Gerhard Belgraver
- **Kandelaars**

1992

- Predrag Sidjanin • André Vaerewijck
- Urbain Crapé
- **Floriadelft, Kunstkas Doorzicht, samen met Trits en Inkt:** Jan Kamphuis, Ines de Boij, Klaartje Kamermans, Margreet Hajee, Marijke van Os
- Saskia Koster • Cor Dam
- Mieke de Groot

Terra Delft Gallery

36 years of Space

For 36 years Simone Haak and Joke Doedens have run Galerie Terra Delft. The gallery is also the operational base for numerous other activities. In 2021 the duo took a new step: Galerie Terra Beijing.

by Yna van der Meulen

It all began in 1986 in an atmospheric canal house on the Old Delft. Joke was a jeweler, Simone a ceramist, and the plan was to sell their own work in the gallery. But very soon that became a broader idea. The gallery became a platform – both for ceramists and for the public – for contemporary developments in ceramics, not an obvious direction at that time. While the art world leaned heavily towards innovation, the field of ceramics had an old-fashioned image. To make their vision more accessible, they chose for the combination of a gallery with a shop at the entrance. When the opportunity arose in 1989, they moved to the Nieuwstraat where there was more pedestrian traffic. And the space was larger. Eventually they decided to expand to three shop fronts, which allowed the new concept to be seen immediately from the street: exhibition space, exclusive stock, and shop. It featured

as wide a range of ceramics as possible – functional ware, abstract, and figurative – in which quality was emphasized right from the start. They have never wavered from their original principles.

A permanent place

They have seen many changes over the past thirty-six years. "Ceramics has become much freer, techniques have kept improving, and the content has become broader. It is much more diverse. The computer-controlled kiln permits the firing process to be better regulated, the colour palette has expanded, the glaze techniques are much better. Design has become more important: formerly, working in limited editions was not done; now it is fully accepted. The bar has been lowered for working in ceramics thanks to the EKWC (European Ceramics Work Center), but also because prominent artists started to work with the material", report Joke and Simone enthusiastically. "We

1986 the first
Terra, Oude
Delft 87, Delft



1989, Simone Haak and Joke Doedens

for Ceramics



see that as a very positive development. But we're not there yet. With our gallery, we lay the groundwork for growth and development by offering a perma-

nent place, a place where you can always go. If the current exhibition doesn't appeal to you, there are always enough other things to look at."

Base of operations

The activities have not been limited to the gallery space. To reach the wider public, Simone and Joke have organized many

*2002, Catwalk
Piet Stockmans
in Museum
Prinsenhof*



2020, left to right: Di Cao, Yinchao Wu, Joke and Simone

- Susanne Silvertant
- **Hartenstraat A'dam:** Klaartje Kamermans, Corien Ridderikhoff, Eddy Varekamp

1993

- Teja van Hoften • Evelyn van Baarda
- Annette Kuipers • Judith Rigter
- Simone Haak
- **Kommen:** Wouter Dam, Horst Göbbels, Anne Leclercq, Anne Mortier, Hein Severijns, Mieke Everaet, Manja Hazenberg, Gerda Maas, Wilma Selten
- Yvonne Kleinveld

1994

- **Koffietentoonstelling, Museum Lambert van Meerten**, catalogus: Evelyn van Baarda, Liesbeth Kamp, Frans Ottink, Judith Rigter, Eddy Varekamp, Corien Ridderikhoff, Norman Trapman, Ine van der Sluis, Jenny Beavan, Ivan Jelinek
- Tjok Dessauvage
- Dimitrios Xanthopoulos • Horst Göbbels
- **Kersttentoonstelling groen-zilver:** Liesbeth Kamp, Ines de Booij, Judith Rigter, Yves de Block, Netty Janssens, Jan Kamphuis, Klaartje Kamermans, Corien Ridderikhoff, Francis Behets



▲ Liesbeth Kamp

1995

- Mieke Everaet
- **KunstRAI:** Susanne Silvertant, Wouter Dam, Ines de Booij, Frans Ottink, Erik Jan Kwakkel, Liesbeth Kamp, Vincent de Rijk
- Mieke de Groot • Hein Severijns
- Frans Ottink
- **Kersttentoonstelling:** Erik Jan Kwakkel, Judith Rigter, Ines de Booij, Petra Kroese, Gert de Mulder, Else van der Waal, Simone Haak, Rob Luypen

1996

- Erica van Broeckhuijsen
- Erik Jan Kwakkel
- **10 jaar Terra 'Keramiek en Delft 1996', Oude Kerk Delft**, catalogus



▲ Teja van Hoften



2001,
expansion
Nieuwstraat

events, such as a catwalk in 2002 where models were 'dressed' in porcelain by Piet Stockmans. As a base for this kind of non-commercial activities, they took the initiative to set up the Delft Foundation for the Promotion of Ceramics (SKPD) in 1995. They also organized thematic exhibitions in Museum Prinsenhof and in the Old Church of Delft. Internationally, they built up their reputation by taking part in large art shows such as Collect in London. It was by coincidence

that China came into the picture.

One morning, Jackson Li (actually Jiansheng Li) came strolling into the gallery. He had been invited for an exchange program with the Porcelaine Fles pottery factory in Delft, part of the sister city program between Delft and the Chinese city of porcelain, Jingdezhen. Li is co-founder and owner of the Sanbao Ceramic Art Institute in Jingdezhen, an international ceramics work center, and he proposed a cooperation between his organiza-

Jackson Li





2013, exhibition 'Terra in China – China in Terra in the Old Church of Delft
The Terracotta Woman by Marian Heyerdahl; left to right Joke Doedens, Marian Heyerdahl and Simone Haak

tion and Terra. In 2012 Simone and five ceramists selected by Terra travelled to China for an artist-in-residency program in Sanbao and participation in art fairs in Jingdezhen, Shenzhen and Shanghai. Since then, she travels twice a year to China, sometimes for an artist-in-residency period with Terra-selected artists. In the meantime she has expanded her activities to other parts of China as well.

Cooperation

In Sanbao, each artist originally was given an assistant. For Simone that was Li Zhen, who had just graduated from the Jingdezhen Ceramics Institute. After a few years they decided to work together under the name of ZhenXi, a fusion of both their names (Ximeng is the Chinese translation of Simone's name) and with a special meaning: 'put your heart somewhere'. Together they produce functional ware, in which it is not possible to distinguish who

has done what. They alternate working a few months in China and in Delft. They learn much from each other, and not just the technical aspects. "You expand each other's thinking. You each think in certain patterns. I always think: New, new, new! He thinks: No, it must fit into the tradition. We in the West think: we shouldn't make what everyone else is making. In China the thinking is: what everyone is making reflects where the market is."

In 2013 in the Netherlands, Simone and Joke were introduced to a Chinese couple, Yingchao Wu and Di Cao, newly graduated from Delft University of Technology. They became friends and when the young couple decided to return to China after having lived in the Netherlands for twelve years, the idea was born of founding a second Terra on the other side of the world. It would have the same concept as Terra Delft and

be run by the Chinese couple. During the corona months there was intensive 'Zooming' between both parts of the globe. In the meantime, the renovation of the gallery space was finished, the crates of ceramic works arrived, and in September 2021 the gallery opened: Galerie Terra Beijing, five kilometers from the Forbidden City, near an important subway exchange. Simone: 'The Chinese market is much larger, but not easy. It's no slam dunk; in China I have invested a great deal of time in establishing contacts.'

Yna van der Meulen

Yna van der Meulen (born 1956) passed away on February 13, 2022. She was important for the magazine De Kleine K as an author and corrector. Writing was one of her passions and her texts were typical of her character: precise, empathetic, and profound.

• **KunstRAI:** Netty Janssens, Klaartje Kamermans, Wietske van Leeuwen, Gert de Mulder, Esther Stasse
• Jan Kamphuis • Susanne Silvertant
• Simone Haak

1997

• Mårta Nagy • Marion Askjaer Veld
• Wietske van Leeuwen
• **KunstRAI internationaal porselein:** Henk Wolvers, Mieke Everaet, Frans Ottink, Bodil Manz, Peter Lane, Horst Göbbels, Mårta Nagy
• Kensaku Uke • Renate Weidner
• Hans de Jong • Guiseppe Lampariello

1998

• Pauline Wiertz • Alev Siesbye
• Cathy Fleckstein
• **KunstRAI:** Alev Siesbye, Renate Weidner, Dirk Romijn, Frans Ottink



▲ Alev Siesbye

• Hein Severijns • Susanne Silvertant
• Klaartje Kamermans

Donkere dagen van Delft: Jas/MV, Gert de Mulder, Judith Rigter, Simone Haak, Ross Emerson, Meissenberg

1999

• Evelyn van Baarda • Frans Ottink
• **KunstRAI:** Evelyn van Baarda, Mieke de Groot, Hein Severijns, Vincent de Rijk
• **Ceramic Millenium Amsterdam**
• Tjok Dessauvage • Mårta Nagy
• **Art Twente 1:** Evelyn van Baarda, Tjok Dessauvage, Horst Göbbels, Hans de Jong, Wietske van Leeuwen, Mårta Nagy, Frans Ottink, Dirk Romijn, Vincent de Rijk, Hein Severijns, Renate Weidner



▲ Dirk Romijn

• Ross Emerson
• **Donkere Dagen van Delft:** Henk Wolvers, Horst Göbbels, Renate Weidner, Simone Haak, Evelyn van Baarda, Frans Ottink

2000

• Peter Lane • Corien Ridderikhoff
• Mieke Everaet
• **KunstRAI:** Susanne Silvertant, Ross Emerson, Henk Wolvers, Peter Lane
• Ines de Booij • Henk Wolvers
• **Keramiek door Delft 1:** met o.a. Netty Janssens demonstreert

Neolithic pottery as a source of inspiration

Echo van Majiayao

In the spring of 2019, a group of 14 artists, selected by Simone Haak, traveled to north-west China to do an artist-in-residence project, guided by Simone Haak herself and Jackson Li artist and owner of the Sanbao International Ceramic Institute in Jingdezhen, China.

by Joke Doedens

This project took place in Majiayao, where archeologists discovered a treasure trove of Neolithic earthenware pottery at the beginning of the last century.

The Majiayao culture existed from 3980 to 2050 B.C. in the area of the Yellow River, in East Gansu. It was a period noteworthy for the greatest production of painted pottery, with delicate designs and patterns executed in predominantly red and black lines. It is the first painted pottery in China.

In order publicize the Majiayao culture, a wealthy Chinese woman named Lei Jufang had a ceramic center built in Lintao, her homeland. At this center the international group went to work for five weeks and the contemporary artists embraced the Chinese Neolithic culture.

This project was also supported by the local Gansu province government and the worldwide IAC, the International Academy of Ceramics. The artists came from nine different countries: from the Netherlands, Liesbeth Kamp,

Saskia Pfaeltzer, and Mechtild Paauwe. Belgium was represented by Marc Janssens and Mieke Everaet. They were joined by Martin McWilliam of Germany and John Higgins from Great Britain. From Sweden came Paul-Robin Sjöström and from Denmark, Morten Løbner Espersen. Sangwoo Kim represented France; Jay Lu, New Zealand; Vilma Villaverde, Argentina; Hidemi Tokutake, Japan; and, of course, Jackson Li himself from China.

he inspiring surroundings, in which the participants worked with the original clay from the Majiayao culture, provided the artists with an exceptional experience. The ground in the area around Majiayao consists of clay, the same clay that was used in antiquity. Even today there are still replicas created with the same clay and using the same age-old methods.

They sought contact with the craftspeople who still today create the replicas and discussed the techniques, and began to work starting from all these impressions and possibilities.

Discovery site of the Majiayao pottery





*Majiayao pot,
circa 3000
B.C.*

*Majiayao Culture Festival,
May 2019, Lintao, China;
left to right Simone Haak, John
Higgins, Vilma Villaverde, Marc
Janssens, Martin McWilliam,
Liesbeth Kamp, Sangwoo Kim,
Saskia Pfaeltzer, Mechtild
Pauwe, Hidemi Tokutake,
Mieke Everaet, Paul-Robin
Sjöström, Jay Lu, Jackson Li*



- **Art Twente 2:** Mieke Everaet, Horst Göbbels, Victor Greenaway, Mieke de Groot, Jas M/V, Frans Ottink, Beatrijs van Rheeden, Hein Severijns, Henk Wolvers
- Netty Janssens
- **Donkere dagen van Delft:** Russel Fouts, Horst Göbbels, Meissenberg, Judith Rigter, Simone Haak

2001

- **Opening uitbreiding Terra**
- Judith Rigter • Carolein Smit
- **Introductie Terra Products:**



▲ Tulpenvaas Ottink

- Vincent de Rijk • Marijke Gémessy
- Dirk Romijn
- **KunstRAI:** Evelyn van Baarda, Beatrijs van Rheeden, Hans de Jong, Frans Ottink
- Beatrijs van Rheeden
- **Great Britain:** Felicity Aylieff, Tim Andrews, Peter Beard, Jenny Beaven, Peter Lane, Duncan Ross
- Renate Weidner
- **15 jaar Terra: Dozen van Klei,**
- **Lambert van Meerten Delft:** Karen Bennicke, Noor Camstra, Philippe Dubuc, Netty Janssens, Wietske van Leeuwen, Daniël Levi, Johan van Loon, Márta Nagy, Leen Quist, Susanne Silvertant, Henriëtte Sytauw, Eko Yoshiya
- **Keramiek door Delft 2:** o.a. Christine Jetten in de Van der Mandelezaal Museum Het Prinsenhof Delft
- **Art Twente 3:** Susanne Silvertant, Renate Weidner, Dirk Romijn, Corien Ridderikhoff
- Susanne Silvertant • Eddy Varekamp
- Márta Nagy
- **Donkere Dagen van Delft, kandelars:** Simone van Bakel, Ines de Booi, Frans Ottink, Erik Jan Kwakkel, Bob van Schie, Olav Slingerland, Esther Stasse, Tejo Philips

2002

- Herman Muys/Monique Muylaert
- Pauline Wiertz • Hans de Jong
- Duncan Ross • Evelyn van Baarda
- **Contemporary Dutch Ceramics bij Devon Guild of Craftsmen (UK):** Evelyn van Baarda, Wim Borst, Wouter Dam, Tjok Dessauvage, Mieke Everaet, Johan van Loon, Frans Ottink, Corien Ridderikhoff, Susanne Silvertant, Carolein Smit, Henk Wolvers
- Esther Stasse
- **KunstRAI:** Cathy Fleckstein, Peter Beard, Márta Nagy, Henk Wolvers
- Martin McWilliam • Jan Kamphuis
- JAS/MV • Fam. Scheid



The collection of contemporary art that was made in there by the international group was then exhibited together with the 5000-year-old Majiayao pots in the museum of Lintao, the city near the village of Majiayao. The artists were asked to complete a number of works in their own studios, incorporating the experiences of the project in Majiayao. Each artist will show three to five works. This collection of contemporary ceramics features references to the Neo-

lithic pots, the original source. The title of the exhibition is 'Echo of Majiayao'.

Archaeological Survey, Lintao

The following are the personal stories of some participants in the project.



In the village of Majiayao



Liesbeth Kamp, The Netherlands

With great pleasure I think back to the Majiayao project in Lintao. What a gift I was given. Getting to know the incredibly beautiful pots of the ancient Chinese Majiayao culture, working with the other artists in the studios, getting to know so many enthusiastic, sweet, involved Chinese people who all worked with the project, being able to admire a few sights of Gansu province during our trip, the invitation from Simone Haak and Jackson Li for this project.

As a ceramist, I have only admiration for the Majiayao pots. How beautiful they are and how special the decorations, unbelievably made so long ago. Decoration also plays a major role in my own ceramics; sometimes my decorations are inspired by the patterns and colors of tropical fish, sometimes just my own fantasy. It was therefore special to discover that a number of shapes that I use in my designs had already been mentioned centuries ago in the decorations



Liesbeth Kamp, Majiayao in my mind, H 19 x 36 x 31 cm

on the Majiayao pots. For the vase objects that I made during the Majiayao project The sound of Majiayao I took my inspiration for decoration from the patterns of the Majiayao pots and applied them to the vase objects in my own way.

For my works for the exhibition 'Echo of Majiayao', I choose again for decorations with circles and dots: motifs you can see often on the Majiayao pots and also in my ceramics. Some of my decorations refer to the ones I've made on my vase objects for the Majiayao project in China.

The colours I used are black, grey, orange and yellow, which refer to the colours of the Majiayao pots.

The object 'Majiayao Lintao 2021-I' is, for me, a reminder of the Museum in Lintao, where we had an exhibition with our woks. At the entrance of the Museum, there was a giant banner with the announcement of our project, showing an ancient Majiayao pot together with one of my objects.

I really feel lucky to have been able to immerse myself for five weeks in Majiayao culture, ceramics and Chinese culture. I feel privileged to have experienced this, together with many other nice, enthusiastic people. What mainly stayed with me is the friendliness and hospitality of the Chinese people. The effort that was made for us to introduce us to Majiayao and Chinese culture was heart-warming. I returned home with an awareness of how small the Netherlands is and how large China is, with its enormous wealth of art, culture and nature.

The project has made me think about myself as a person and about myself as a ceramicist. I experienced the most valuable contact with my fellow artists and all other people involved in the project.



Lintao Museum with the work of Liesbeth Kamp

Liesbeth Kamp in Lintao

- **Keramiek door Delft 3:** o.a. Piet Stockmans in de Van der Mandelezaal Museum Het Prinsenhof Delft, porseleinen vloot in de vijver van parkeergarage Phoenix Delft
- Victor Greenaway
- **Art Twente 4:** Johan van Loon, Vincent de Rijk, Esther Stasse en Martin McWilliam Ross Emerson
- **Donkere Dagen van Delft:** Daniël Levi, JAS/MV, Simone Haak, Pauline Wiertz
- Cathy Fleckstein

2003

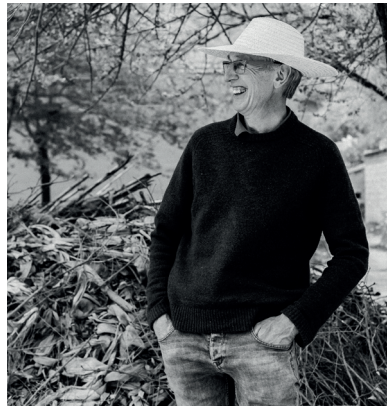
- Hein Severijns • Mieke de Groot
- Horst Göbbels • Henk Wolvers
- Mieke Everaet



- ▲ **Johanpeter (Jp) Hol (Human Figure)**
- Michael Flynn, Peter Hiemstra, Evelyn van Baarda
- JC Canonne&MTrevalinet
- Daphne Corregan
- **Keramiek door Delft 4:** o.a. grastegels in Bagijnhof Delft, Beatrijs van Rheeden in de vijver van de parkeergarage Phoenix in Delft
- Peter Lane • Michael Cleff
- **Donkere Dagen van Delft:** Simone Haak, Mieke Montagne, Frans Ottink, Bob van Schie
- Piet Stockmans

2004

- **COLLECT 1, V&A Museum Londen:** Carolein Smit, Susanne Silvertant, Evelyn van Baarda, Beatrijs van Rheeden, Wouter Dam
- Carolein Smit • Beatrijs van Rheeden
- Philippe Dubuc
- **Art Amsterdam:** Michael Cleff
- Wietske van Leeuwen
- Peter Beard • Nadine Warden
- Márta Nagy
- **Keramiek door Delft 5:** o.a. Jas/MV in Museum Lambert van Meerten, Guido Geelen in Museum Het Prinsenhof, Halim Al Karim in het IHE-UNESCO gebouw, Gert Germeraad in de Synagoge en hedendaagse souvenirs in Museum Paul Tetar van Elven
- Jas/MV • Susanne Silvertant
- **Donkere Dagen van Delft:** Ines de Booi, Amy Cooper, Ross Emerson, Simone Haak, Ellen Rijsdorp, Bob van Schie, Piet Stockmans
- Evelyn van Baarda



Martin McWilliam, Germany

There is a great spirit there!

My experience was intense - of course the Majiayao culture images are famous in the world of ceramics - at a first glance they have parallels with many other Neolithic pottery forms and decorations.

But looking closer, the graphics surprise by being almost contemporary! For me the most unique aspect of the Majiayao forms is the placement of the handles. I found it incredibly curious why a culture would place lug handles where they are just asking to be knocked off!

Only after coming here and being able to hold and carry the vessels did I come to understand that they must have only had a ceremonial function - and



*Martin McWilliam, pot,
H 68 x 85 x 14 cm*

- maybe - their positioning offers a wonderful chance to decorate (as an earring can) which would not have been possible in any other position.



Martin McWilliam in Lintao



Mieke Everaet, Belgium

The journey to Gansu Province in China took me to another world: to the 5000-year-old ceramic neolithic heritage of the Majiayao culture on the Yellow River, and to the silk route with the carved Mogao cave temples and the thousand Buddha caves.

I worked together with other international and local artists. I feasted on the archaeological site with Tibetans, Han Chinese, Uyghurs, Buddhists and Muslims and I saw the Yellow River, the artery of the area, revealing its secrets, which gave me a boost of creative energy.

New work emerged that reflects the orange-brown clay earth of Lintao. The earthenware of the Majiayao culture is simple in shape and painted with abstract figures in black, purple, brown and red tones. The silhouette of the pots and urns has a strong tension. This is where this neolithic ceramic crockery intersects with my work, because form, space and movement are also the key elements of my work. The barrel became the starting point. It was abstracted to the bowl, the ancient symbol of ceramic art. I found and recognized that intersection. The inspiration resulted in sculpted bowl sculptures with undulating,



Museum Lintao with the work of Mieke Everaet

wavy, winding movements, just like the Yellow River and the mountains in orange-brown clay. Everything is cyclical. Everything comes back. Here and there. The work was exhibited in the International Ceramic Museum of Lintao and afterwards in the ceramics museum of Sanbao in the southeast of China. But in the words of curator Adriaan Claerhout of the Museum of

Ethnographic Art in Antwerp, now the MAS, "Is there a purer, fairer meeting point between cultures and people conceivable than art?"



Mieke Everaet in Lintao

2005

- **COLLECT 2, V&A Museum Londen:** Frans Ottink, Carolein Smit, Michael Cleff, Beatrijs van Rheeden
- Tjok Dessauvage • Astrid Gerhartz
- **Art Amsterdam:** Daphné Corregan
- Julian Stair
- **Keramiek uit Zweden:** Mia Görensson, Helena Andersson, Jennifer Forsberg, Renata Francescon, Eva Zethraeus, Jussi Ojala, Karin Östberg
- Mieke Everaet • Martin McWilliam

2006

- **COLLECT 3, V&A Museum Londen:** Daphné Corregan, Pauline Wiertz, Carolein Smit
- Mieke de Groot • Pauline Wiertz
- Carolein Smit
- **20 jaar Terra, de rode draad:**



▲ **Bloemenbed, Simone Haak**

Nieuwstraat: kubusproject Hanneke Giezen en Pauline Wiertz; architectenbureau Dekkers: Henk Wolvers en Johanpeter (Jp) Hol en Multiples; vijver Phoenixgarage: Jas/MV; telefooncel OD: Manita Kieft

- Michael Cleff • Cathy Fleckstein
- Daphné Corregan
- **Foyer theater De Veste:** kubusproject Hanneke Giezen en Pauline Wiertz
- **Kerst Knollen:** Maaïke Roozenburg Gilles Suffren

2007

- Jennifer Forsberg
- **COLLECT 4, V&A Museum Londen:** Cathy Fleckstein, Pauline Wiertz, Márta Nagy, Henk Wolvers, Carolein Smit, Heather Park, Ross Emerson
- Yuk Kan Yeung • Jennifer Forsberg
- **Object 1 Rotterdam:** Hanneke Giezen, Carolein Smit, Henk Wolvers, Márta Nagy
- Márta Nagy
- **Bacinol:** Ines de Booi, JAS/MV, Jan Kamphuis, Olav Slingerland, Vincent de Rijk, Mieke Montagne, Frans Ottink, Gert de Mulder, Manita Kieft
- **Art London 1, Royal Hospital, Londen:** Mieke Everaet, Carolein Smit, Pauline Wiertz, Evelyn van Baarda, Hein Severijns
- Hanneke Giezen • Susanne Silvertant
- Philippe Dubuc

2008

- Henk Wolvers
- **COLLECT 5, V&A Museum, Londen:** Carolein Smit, Heather Park, Wim Borst, Yuk Kan Yeung, Henk Wolvers
- Maaïke Roozenburg
- Mia Göransson en Dirk Romijn
- Karin Östberg • Evelyn van Baarda
- Marijke Gémessy & Iván Jelínek
- Carolein Smit



Morten Løbner Espersen, Danmark

The ancient Majiayao ceramic culture moved me - as does most ancient pottery. Tears come to my eyes when I behold the simple strongly-shaped pieces, and I think of the amazing achievements mankind has made and expressed in clay. The Majiayao boldness reminds me of the Neolithic ceramics from my own corner of the world, before countries as we know them existed, and these archetypical pieces are closely related to each other - or all are the same pot born out of the same need and idea.

Being away from my habitat shakes me up and makes me re-visit my logical self in a different way, resulting in a fresh set of eyes. I love it. It can be difficult or even brutal, but when it is over, and the dust has settled, I feel invigorated and alive. The vessel is my object of choice: an archetypical form I've spent 20 years making variations on, from the functional



Morten Løbner Espersen, pot, H 25 x ø 29 cm



Morten Løbner Espersen in Lintao

and modest to the aesthetic and sumptuous. Clay is my material of choice, because it contains so many possibilities: a plastic, amorphous material of incomparable formability that can be fired into imperishable, precise forms."



"Holding an ancient ceramic piece, still makes me quiver and smile."

Yan Jianlin, China

Yan Jianlin has been a source of indispensable support to this project. He is the fifth generation of his family line; his father and his grandfather were both professional terracotta gardening pot makers. Naturally, from an early age, he had access to the material and education to acquire the skills to work with clay. And through a technical breakthrough, the older men of the house were able to start terracotta vessel production to boost the business.

"At that time, Lintao was already quite famous for its ancient artifacts of Majiayao culture. However, we did not have the opportunity to see those artifacts with our own eyes, only pictures. From the images, we tried to recreate the vessels and the art style, but the outcome was rather crude and out-of-tune," recalled Yan Jianlin. "In fact, the difficulty of recreating the Majiayao style should not be underestimated. For example, the recipe for the glaze was not documented, as the culture itself was prehistoric. So we had to carry out countless experiments to reverse engineer the recipe. Entire kilns of flawed works had to be destroyed because the coloration was not perfect. It was a painstaking process similar to Böttger's discovery of the recipe for porcelain in Europe."



Yan Jianlin



Studio and home of Yan Jianlin



Replica pot made by Yan Xiaohu, the son of Yan Jianlin, H 44 x 48 x 42 cm



Marc Janssen and Yan Jianlin

The 36 Vase

- **Art London 2, Royal Hospital, London:** Pauline Wiertz, Ross Emerson, Henk Wolvers, Catrin Howell, Hanneke Giezen, Susanne Silvertant
- Peter Beard en Hein Severijns
- Manita Kieft

2009

- **Figuratief in wit porselein:** Louise Hindsgavl en Mariëtte van der Ven
- **Object/Art Rotterdam 2, gebouw Las Palmas III:** Pauline Wiertz, Hanneke Giezen, Manita Kieft, Maaïke Roozenburg, Henk Wolvers, Louise Hindsgavl
- Martin McWilliam
- **Hoog in je Bol, Museum Lambert van Meerten Delft:** Márta Nagy, Hanneke Giezen, Guido Geelen, Marijke Gémessy, Judith Rigter
- Dirk Romijn
- **Hoog in je Bol, Tulpenvazen:** Frans Ottink, Jan Kamphuis, Hugo Kaagman, Lotte van Laatum, Judith de Vries, Marijke Gémessy, Olav Slingerland, Ineke Hans



- **Feestelijke Vazen, Museum Nairac Barneveld:** Evelyn van Baarda, Ines de Booi, Marianne van den Breeden, Marijke Gémessy, Hanneke Giezen, Jan Kamphuis, Manita Kieft, Frans Ottink, Renate Weidner
- Wim Borst
- **COLLECT 6, Saatchi Gallery, London:** Wim Borst, Duncan Ross, Pauline Wiertz, Henk Wolvers, Hanneke Giezen
- **Kunsttuin Alkmaar:** Mariëtte van der Ven, Yuk Kan Yeung, Frans Ottink, Jan Kamphuis, Manita Kieft, Evelyn van Baarda, Olav Slingerland, Corien Ridderikhoff, Susanne Silvertant, Karin Östberg, Daphné Corregan
- Duncan Ross
- **Porzellangärten, Keramikmuseum Westerwald (D):** Márta Nagy
- Jas/MV • Pauline Wiertz
- **Museumnacht Delft 1, 20.00-24.00 uur**
- **Art London 3, Royal Hospital, London:** Mariëtte van der Ven, Hanneke Giezen, Pauline Wiertz, Louise Hindsgavl, Susanne Silvertant, Daphné Corregan
- Catrin Howell • Daphné Corregan
- **Terracotta: Rijksmuseum van Oudheden Leiden**
- **Heather Park:** Márta Nagy, Catrin Howell

2010

- Gilles Suffren
- **Object/Art Rotterdam 3, gebouw Las Palmas III:** Mariëtte van der Ven, Henk Wolvers, Pauline Wiertz, Iván Jelinek, Marcel Wanders, Maaïke Roozenburg
- Tjok Dessauvage • Hanneke Giezen
- **Uit je Bol, Kunsthuis Secretarie Meppel:** Yuk Kan Yeung
- **COLLECT 7, Saatchi Gallery, London:** Louise Hindsgavl, Mariëtte van der Ven, Pauline Wiertz, Márta Nagy, Henk Wolvers

The subject of 'the vase' harks back to a commonly known object that has traditionally adorned people's living environments. The vase thus embodies the past, present, and future in ceramic art. Artists from many disciplines have embraced the vase as a form of expression of their artistic message. The vase has been depicted as a subject in painting, as seen in many a masterpiece, historical and contemporary. Famous and widely-appreciated ceramic vases have also been decorated by greats from other disciplines of the arts such as Picasso, Armando and Grayson Perry. Most of the vases in this international exhibition are non-functional and not tied to size or technique. This impressive vase parade, where diversity predominates, includes work by (world) famous artists. This group exhibition is unique in its composition and shows a surprising collection of 36 vases of considerable size.

Felicity Aylieff, United Kingdom



In December 2010, renowned British ceramicist Felicity Aylieff was an artist-in-residence at the Royal Delft factory where, working with skilled artisans, she produced amazingly diverse decorated pottery.

Felicity Aylieff is an artist of international standing, recognised for her research into large-scale ceramics. Having worked from her studio in the UK for over three decades, she began a collaborative relationship 15 years ago with factories in Jingdezhen, China, where she now makes monumental porcelain pots. Her work shows her passion for material and process through its use of colour, pattern, and decorative techniques. She has a teaching career that spans over 40 years and is currently teaching ceramics and glass at the Royal College of Art where she is a Professor. Her work is held in numerous international private and public collections including the Victoria and Albert Museum, London and the Museum of Fine Arts, Boston,

USA. She is currently planning an exhibition and installation at the Royal Botanic Gardens, at Kew, in London, which will open in 2024. She is represented by Adrian Sassoon Contemporary, London.



'Blue&White', H 45 x 38 cm

parade

Peter Beard, United Kingdom



"Landscape in all forms is my main source of inspiration, along with ancient artefacts from diverse cultures."

*'Ground Vessel',
H 33 x 14 x 14 cm*



Peter Beard has a contemplative approach to making and he spends a lot of time drawing lines and sketching out ideas for new pieces. This approach eventually produces beautiful, considered objects that are contemporary but which owe an allegiance to history, giving them a timeless quality. His strong simple shapes are decorated with complex surfaces to complement the form and excite the eye, drawing an emotional response from the viewer. His wax-resist pieces involve combinations of shiny, matt and semi-matt glazes built up

in layers to create their textural surfaces during firing. Wax is used to isolate areas during glaze application. He also makes ground pieces. The technique here involves the layering of coloured clays and glaze and then grinding back the glazed surface to reveal intricate patterns within a silky smooth marble-like finish which is beautifully tactile. These pieces can take up to six months to complete and are the culmination of hours of experimentation and development. His work has been exhibited around the world and is repre-

sented in numerous museums, public collections and private collections in the UK and overseas. He has also received numerous awards from various international bodies.

Daphne Corregan, France

Daphne Corregan was born in the USA, studied in France and still resides in the south of France.

There's always a sensitive intuition at the roots of Daphne Corregan's work that she sketches out either in drawings, photographs or even through a conversation, becoming possible cornerstones for her ceramic art.

Corregan works more on the representation of the object than on the object itself. She wants to demonstrate that a pot, for example, may become just as important as a sculpture or painting by removing it from its daily context. She will flatten it, exaggerate its size or even highlight only one of its details.

Daphne calls herself a butterfly, flitting from one territory to another but always true to her original interests: architecture, the body, and the ceramic lexicon.



'Red still life', H 39 x 17 x 21 cm



"Since the beginning of my career I have been strongly influenced by fabrics and folk clothing. I love the contrasts of a complicated pattern or surface structure in relation to a simple, ugly, or clumsy form. The two are matched together and help each other to exist and become something new."

Wouter Dam, The Netherlands



'Orange
Cornucopia',
H 45 cm



"Just a vague memory of the real thing, just a hint. I don't try to do conceptual art. I want people to create their own ideas when they look at my work. For me the main thing is that people are pleased when they truly look."

Dutch ceramic sculptor Wouter Dam combines traditional crafts with free sculptural ceramics. To create his elegant, undulating and abstract sculptures he begins at the wheel, throwing numerous stoneware cylinder, vase and bowl shapes. These he cuts and joins together to form ribbon-like shapes that twist and flow. Each piece is unique and evolves over time. Wouter approaches the work intuitively, working with the ribbons of clay, influenced by previous works

and natural forms such as aquatic shapes and creatures, plant seeds and floral buds. He adds subtle colour by way of matte pigments that are sprayed onto the surface to enhance shape and shadow.

Dam's architect father encouraged him to explore form and beauty from a young age. In 1975, he enrolled at The Gerrit Rietveld Academy in Amsterdam where he began his exploration of shape and volume which con-

tinues to fascinate him today. Dam's work is exhibited internationally and is included in numerous collections including the Stedelijk Museum in Amsterdam, the Musée des Arts Décoratifs in Paris, the Victoria & Albert Museum in London and the Detroit Institute of Art (USA).

Pippin Drysdale, Australia

An acclaimed International Artist and Master of Australian Craft, Pippin Drysdale's career as a ceramic artist spans 30 years. Her passion for the craft merges with a love of the landscape, which has travelled across continents and in most recent years has focused on the vivid desert landscapes of Australia. Her works evoke a timeless and breathtaking sense of space

and place within finely crafted porcelain vessels, narrating the mesmerising vastness of colour experienced in the unique Australian landscape.

The landscape is the ever-constant lure, the catalyst for work, the connecting point and anchor for each new development. Her work is ambitious. It negotiates interweaving journeys through

various landscapes describing her artistic practice and her engagement with the sites she documents. Through a continuing investigation of the flora and landforms of these unique areas of Australia and a commitment to engaging with the cultural, social and political agendas that are shaping them, she is open to embrace each new creative challenge.



'Pandanus
Pool',
H 27 x
Ø 17 cm



"I sometimes work 8 or 9 hours a day in the studio and I love to walk out of there knowing I have achieved something or I have got a firing on so that in 48 hours I can have a look and see where I am at, and there is great disappointment sometimes."

Ken Eastman, UK

Ken Eastman studied at Edinburgh College of Art and at the Royal College of Art, London. Eastman's work centres around the idea of the vessel. He uses the vessel as a subject - to give meaning and form to an expression. Working through the medium of ceramics, Eastman can be both builder and painter; handling shape and structure, as well as exploring tone and colour.

He exhibits widely and has won many awards, including the 'Premio Faenza', in Italy in 1995, the 'Gold Medal' at the 1st World Ceramic Exposition 2001 in Korea and the 'President De la Generalitat Valencia' at the 5th Biennale International De Ceramica, Manises, Spain. Eastman was elected as a member of the International Academy of Ceramics in 2003.

His work is held in numerous public collections including The Shigaraki Ceramic Cultural Park, Japan; The Museum of Fine Arts, Houston, USA; The Powerhouse Museum Sydney, Australia; Museum Boijmans van Beuningen, Rotterdam, The Netherlands; Landesmuseum,



Stuttgart; Musée des Arts Décoratifs de Montréal, Canada; The Fitzwilliam Museum, Cambridge;

Museo de Ceramica de Manises, Valencia and the Victoria & Albert Museum, London.

"Part of the reason for making (in fact a very large part) is to see things that I have never seen before - to build something that I cannot fully understand or explain."



*'I'm sure',
H 30 x 24 x 23 cm*

Babs Haenen, The Netherlands

Babs Haenen is an artist working with clay and specializing in porcelain. Born in the Netherlands, she graduated from the Gerrit Rietveld Academy in Amsterdam in 1979. Since then, her works have made it into the permanent collections of top-tier galleries and museums such as the Stedelijk Museum in Amsterdam, Cooper-Hewitt Museum and The MET Museum in New York, and many more around the globe. From 2010



"Because I was a dancer and didn't enter the profession until I was 27, movement is very important, but also touch. I work with white porcelain so I can make any colour I want. When I saw, for example, the paintings by Rothko, I developed a special technique to be able to fade one colour into another with no sharp lines, but shading them away."



'Firebird', H 28 x 22 cm

to 2018, she was partly living in Jingdezhen, China, where she had the opportunity to come into contact with this very faraway and fascinating culture. The ceramic work of artist Babs Haenen is typified by expressive and impressionistic qualities where colour, line and form all play an equal part. The painterly way in which she adorns her

vessels demonstrates the way in which abstract painting inspires her; landscape motifs, such as rippling water, are recurring themes as well.

Johanpeter (Jp) Hol, United Kingdom



"My work is not the book of Truth, neither the book of Light, it's a play room gone wrong, forgotten by its creator. A place ajar where all its confused inhabitants strive for survival in a silent way."

Johanpeter (Jp) Hol was born in the Netherlands in 1964. He graduated with degrees in Mass Media (Utrecht, The Netherlands, 1990) and in Decoration from the Accademia di Belle Arti di Brera under Vincenzo Ferrari (Milan, Italy, 1999). He has had numerous solo and group exhibitions all over Europe and in Japan, and residencies in The Netherlands, Italy, Denmark, Sweden and China. He works and lives in London.

As an artist, his first point of departure is an idea, not the material. His work is based on the human paradox: the individual in the group, the forlornness that you can feel even as part of that group, and the loneliness of human existence. Some related overlapping themes are the invisible things, the shadows, that which remains unsaid between members of the group and to outsiders, dystopia, and disneyfication.

In 2016 Jp was invited by Galerie Terra to work in porcelain in

Sanbao, China,. It was a challenge for him to concentrate on just one kind of material, but it turned out to be in his blood.



'Building Shrines for Shadows', H 43 x Ø 20 cm

Elke Sada, Germany

Elke Sada was born in Germany in 1965. At the age of 35, after a career as a research technician, she decided to retrain in ceramics. In 2003 she graduated with a BA in 3D-Design Ceramics from Batch Spa University before taking a MA in Ceramics & Glass at the prestigious Royal College of Art in London in 2005.

She incorporates her love of expressive painting in her striking ceramic objects. Her works exude a liveliness and vitality deriving from her joy in bringing together intuition and experimentation. Elke's work immediately won the attraction of the ceramic scene and has become internationally well recognized. Among numerous other awards, her work was short-listed for the prestigious Loewe Craft Prize 2019 (Madrid).

The fascination about the making process of an ancient copper vessel in the museum of Hallstatt in Austria led to a new series of work. Therefore the title of the series is Hallstattpieces. The strong and vital pots are hand built from fragments of grogged clay, which I shape with my hands. The seams are



visible and I allow a lot of movement.

The vigorous colourful painting is mostly generated by beautiful illustrations in a book about birds. Then the Latin name of the bird becomes the title of a Hallstattpiece.

"Inspiration is anything: from a painting to a song, to an emotion, to a bunch of flowers."



'Emberiza Hortulana' (Hallstattpiece), H 46 x 27 x 29 cm (photo Christoph Kremtz)

Bouke de Vries, United Kingdom

Bouke de Vries, born in 1960 in Utrecht, The Netherlands, studied at the Design Academy in Eindhoven, and Central St. Martin's in London. Later he switched careers and studied ceramics conservation and restoration at West Dean College. In his practice as a private conservator he was faced daily with issues and contradictions concerning perfection and value. Using his skills as a restorer, his 'exploded' artworks reclaim broken pots after their accidental trauma. He has called it 'the beauty of destruction'.

Instead of reconstructing them, he deconstructs them. Instead of hiding the evidence of this most dramatic episode in the life of a ceramic object, he emphasizes their new status, instilling new virtues, new values, and moving their stories forward. The more contemplative works echo the 17th and 18th-century still-life paintings of his Dutch heritage, especially the flower paintings of the Golden Age and their implied decay, a tradi-



"The 'Venus de Milo' is venerated despite losing her arms, but when a Meissen muse loses a finger she is rendered virtually worthless."

on in which his hometown of Utrecht was steeped. By incorporating contemporary items a new vocabulary of symbolism evolves. These 'dead nature' pieces, natures mortes, give everyday household objects - a plate, a milk jug, a teapot - a modern poignancy that refers back to the vanita and memento mori paintings of that period.



'Fragments vase 1', two Chinese Song dynasty vases and 19th century porcelain fragments and glass inserts, H 65 x 25 x 23 cm

Liya Wan, China

Liya Wan (in China: Wan Liya) is a contemporary Chinese ceramic artist who was born in 1963 and who hails from Qingdao. He received his education from Beijing's Central Academy of Fine Art after leaving his job as a merchant seaman. Once he graduated from the Academy of Fine Art, he established his own ceramic studio. Wan Liya is recognized as one of the earliest artists involved in Chinese contemporary ceramic art and he has been involved in many significant art activities that greatly influenced the progress of the modernization of Chinese ceramic art. Wan's art uses a combination of ceramic quality and sculptural language, respecting the time-honored tradition of Chinese ceramic art and reflecting the intense change in contemporary society.

In addition to his commanding artistic presence in China, he has variously exhibited, won awards, given lectures, and undertaken terms as artist-in-residence in places as far afield as The Netherlands, Finland, and Slovenia, and in addition to all this he has somehow managed to complete a number of



major commissions in China. This is a man of phenomenal artistic vision and extraordinary creative power.

Collections:
British Museum, London, UK
Bristol Museum & Art Gallery, UK
Zhejiang Art Museum, China
Arctic Ceramic Center, Posio, Finland

"Some years ago I visited the Zhucheng Museum in Shandong (China) and was drawn to the Longshan Mountain black earthenware with its futuristic forms, dating back to 2500 B.C. I experienced a feeling of the compression of time. When I returned, I made the series 'New Longshan', inspired by those works."



'New Longshan' series

2010 (vervolg)

- Michael Cleff
- **10 Holland keramikusművész Pecsett, Janus Pannonius Pécs:** Wim Borst, Yuk Kan Yeung, Mariëtte van der Ven, Mieke de Groot, Marijke Gémessy, Hanneke Giezen, Beatrijs van Rheeden, Susanne Silvertant, Pauline Wiertz, Henk Wolvers
- **Prof. Márta's Choice, 10 Hongaarse kunstenaars in Museum Nusantara Delft:** Mária Geszler, Éva Kádasi, Sándor Keckskeméti, Judit Burkus, József Zakar, Imre Schrammel, György Kungi, Sándor Molnár, György Fusz, Ferenc Koleszár
- Márta Nagy
- **Museumnacht Delft 2, 19.00-24.00 uur:** video's
- **A.J. Prins Cultuurprijs 2010** voor Galerie Terra Delft
- Jennifer Forsberg • Susanne Silvertant

2011

- **Object/Art Rotterdam 4, geb. gebouw Las Palmas III:** Catrin Howell, Mariëtte van der Ven, Hanneke Giezen, Wim Borst
- Tim Breukers • Henk Wolvers
- **25 jaar Terra, Brandpunt Terra 2011:** catalogus, Oude Kerk: Figuratieven;



▲ Jorgen Haugen Sørensen

- Museum Het Prinsenhof: Het Meesterstuk;
- Museum Paul Teta van Elven: Kristal-glazuur; Galerie Terra Delft: Felicity Aylieff
- **COLLECT 8, Saatchi Gallery, Londen:** Henk Wolvers, Mariëtte van der Ven, Michael Cleff, Louise Hindsgavl, Peter Keizer
- **Design 2011:** Jas/MV, Piet Stockmans, Frans Ottink, Olav Slingerland, Manita Kieft, Dirk Romijn
- Cathy Fleckstein • Martin McWilliam
- Mariëtte van der Ven
- **Kommen 2011:** Mieke Everaet, Duncan Ross, Philippe Dubuc, Evelyn van Baarda, Guy van Leemput, Ann van Hoey, Kris Campo, Jussi Ojala

2012

- Wim Borst
- **RAW Art Fair, Rotterdam:** Peter Keizer, Mariëtte vd Ven, Marc Janssens
- Hanneke Giezen
- **Figuratief '12:** Tim Breukers, Peter Keizer, Louise Hindsgavl
- Beatrijs van Rheeden
- **COLLECT 9, Saatchi Gallery, Londen:** Henk Wolvers, Mariëtte van der Ven, Iván Jelínek, Allesandro Galló
- **Swinging Ceramics:** Ross Emerson, Iván Jelínek
- **Terra in China - China in Terra:** Sanbao, Jingdezheng, China: artists in residence: Henk Wolvers, Mieke de Groot, Peter Keizer, Olav Slingerland, Mariëtte van der Ven, Simone Haak

DELFT TREASURES

Residents of Delft show which ceramic object in their possession is important to them. This can be an inherited item or something more recently acquired, or a functional piece. It can be an archeological 'treasure', possibly personally excavated, but a souvenir or a gem from a second-hand shop can also be seen as a treasure. Delft Treasures generates moving stories, expansive or simple. The essence is in the stories of the residents of Delft, how an object can carry an emotion or memory. These stories are featured weekly in the local newspaper *Delft op Zondag*.

text:
Marieke Butter

photo's:
Sara Verweij

Xiaochen Che The miniatures from Germany and Japan



What do these objects mean to you?

During my childhood in China I paid little attention to Asian ceramics. After all, it was always and everywhere present. Now I appreciate its beauty more and more. Every day when I come home I burn some incense and enjoy this harmonious miniworld.

How did you acquire these objects?

It began with the Japanese plateau which my friend gave me as a birthday present. In Japan they put bonsai trees on this kind of plateau. I use it as the base for miniatures which I have collected over the years. The two little vases are from Germany and the dried flowers are from my garden in Delft. I bought the handmade rabbits and the incense burner in Japan.

Herman Weyers 'The Town Crier' by Cor Siegers



What do this object mean to you?

The statue first of all has a historical tie with my mother; we were both equally fond of it. Furthermore, I call it 'The Town Crier' because I recognize something of myself in it: I sometimes feel like a town crier in Delft. That was first in my career in education, later as an event organizer and now as director of the Vermeer Center; I am always busy telling stories in the hope that they will move other people to action.

How did you get this Delft Treasure?

My great-aunt Rie, from Harlem, was the first owner of this statue in our family. Via my mother it was passed on to me; I got it because I thought it was very appealing. The statue was made in the 1920s by Cor Siegers, at the time a young artist from Eindhoven.

Ronald Snijders
An Indian pot and
a statue of a black
woman



What do these objects mean to you?

Together, the indigenous people and the Africans symbolize the origins of Surinam for me. Everything I am has to do with the indigenous Indians; after all, this culture was first and my ancestors were brought here. Both groups of people suffered for centuries under slavery. This background is a source of inspiration for me: in the 52 years that I have lived in Delft, I try to give a warning about the humankind's ostensibly insatiable desire to lord over others. Aside from that, I thankfully live in the present and I communicate with as many people as possible, especially through my music.

How did you acquire these objects?

I bought the pot in Surinam; this kind of pottery has been made for centuries by the indigenous Indians. I bought the statue of the black woman in the Netherlands in a second-hand shop. I think it is beautiful because it is a proud Surinamese woman with all of the cultural characteristics that I recognize from both Surinam and Africa.

Marja Slagmolen
Half a vase by Gert
de Mulder



What does this vase mean to you?

The vase was my very first beautiful piece of ceramics. I was very careful with it and when my children had friends over to play, I always tucked it away in a high place. Still, once everything went wrong and a ball knocked it off the top of the refrigerator. Luckily one side was still intact. My brother carefully sanded the rough edges smooth so that we could cement it into the bathroom wall. As it is now, it recalls many good memories: the friendship between my son Gijs and his friend Hidde, and also the friendship that has grown in the years since between me and his parents.

How did you acquire this vase?

Early in the 1990s I worked at the Freinet School, the primary school which my children attended. My son Gijs' friend was the son of the owners of Galerie Terra. I became acquainted with lovely ceramics and I was given this vase by Gert de Mulder for my birthday.

Karin Graumans
'De Loner' by
Marc Janssens



What does 'The Loner' mean to you?

It is so precious to us that for a long time we were hardly able to bear that it was broken, and for years it lay in bubble wrap in a closet. Recently we brought it out again to have it restored.

How did you get this statue?

My husband and I encountered work by Marc Janssens at an exhibition in the Old Church. You just want to adopt all his figures, dress them and cuddle them: with their red eyes and slumping shoulders they are simply irresistible. Later, when we saw 'our' statue in the window of Galerie Terra, we didn't hesitate for a minute and we gave it a prominent place in our house. Except our children thought it was awful; they really didn't understand why we had bought such a sorrowful statue. At some point The Loner became even more sorrowful when it fell and broke off its base at the ankles.

Terra opens a second

- **KunstRAI Amsterdam:** Peter Keizer, Louise Hindsgavl, Alessandro Gallo, Mieke de Groot, Hanneke Giezen
- Philippe Dubuc • Mieke de Groot
- **Ceramic Fair, Jingdezhen, China:** Henk Wolvers, Mieke de Groot, Peter Keizer, Olav Slingerland, Mariëtte van der Ven
- Marc Janssens
- **Shanghai Art Fair, Shanghai, China:** Henk Wolvers, Mieke de Groot, Peter Keizer, Olav Slingerland, Mariëtte van der Ven
- Catrin Howell

2013

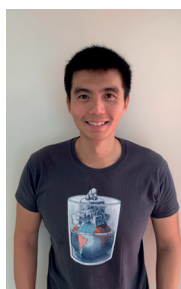
- Judith Bloedjes
- **RAW Art Fair, Rotterdam:** Peter Keizer, Hanneke Giezen, Mieke de Groot
- Ann van Hoey • Frans Ottink
- **Terra in China - China in Terra, Oude Kerk in Delft,** catalogus: Henk Wolvers, Mieke de Groot, Peter Keizer, Olav Slingerland, Mariëtte van der Ven



- Jackson Li
- **COLLECT 10, Saatchi Gallery, London:** Henk Wolvers, Mariëtte van der Ven, Iván Jelínek, Alessandro Gallo, Barbara Röling, Ann van Hoeij
- **KunstRAI Amsterdam:** Mariëtte van der Ven, Iván Jelínek, Barbara Röling
- Barbara Röling
- **Beijing Design Week 2013 China, Imperial Granary:** Peter Beard, Mieke de Groot, Ann van Hoey, JAS/MV, Guy van Leemput, Martin McWilliam, Frans Ottink, Dirk Romijn, Duncan Ross, Olav Slingerland, Susanne Silvertant
- Márta Nagy
- **Museumnacht Delft:** Jackson Li, portretschilderen
- **Shanghai Art Fair, China:** Mieke de Groot, Peter Keizer, Mariëtte van der Ven, Duncan Ross, Felicity Aylieff, Peter Beard, Guy van Leemput, Marc Janssens, Márta Nagy, Jackson Li
- Susanne Silvertant
- **Shenzhen International Art Fair, China:** Ann van Hoey, Cathy Fleckstein, Mieke de Groot, Peter Keizer, Peter Beard, Martin McWilliam, Mariëtte van der Ven, Duncan Ross, Felicity Aylieff, Heather Park, Guy van Leemput, Marc Janssens, Takeshi Yasuda, Márta Nagy, Olav Slingerland, Jackson Li
- **Shanghai Art Design Exhibition, Power Station of Art, China**

2014

- Mieke de Groot, Olav Slingerland, Peter Beard, Duncan Ross, Guy van Leemput, Frans Ottink, Dirk Romijn
- Caroline Andrin
- **RAW Art Fair, Rotterdam:** Susanne Silvertant, Mariëtte van der Ven, Marc Janssens, Peter Keizer, Caroline Andrin, Marijke Gemessy, Michael Cleff, Ann van Hoey, Michael Flynn

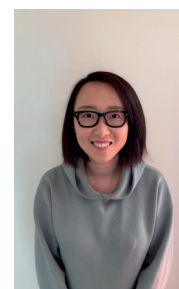


Di Cao

by Di Cao

Simone Haak and Joke Doedens met a Chinese couple in Delft in 2013: Yingchao Wu and Di Cao, who had just graduated from TU Delft at that time. They became friends and when the young couple decided to move back to China, the idea for a second Terra on the other side of the world was born. With the same concept as Terra Delft, driven by the Chinese couple.

Below is the story of the founding of Terra Beijing, written by one of the two owners of Terra Beijing, Di Cao. What went wrong and how was it solved.



Yingchao Wu

Thoughts of having a Terra Gallery in China came up during the Winter of 2019 when we lived in Delft. This idea has been consolidated into a plan of execution around the wooden table inside the home of Joke and Simone in Delft.

By the end of the Autumn 2020, when we have arrived in China, the location for Terra in China has been chosen after a series of explorations among different cities in China. Terra is located in the city centre of Beijing, five kilometer from the Forbidden City. The renovation of the venue started and that attracted all our attention and majority of our time. The design for the renovation is made by our interior designer and friend Xiaoting Chen, which aims to create a space with neat décor with a hint of Dutch elements. The overall effect is meant to refresh the sensations of the clients for the ceramic art works.

The construction team started with bringing down the existing settings in the venue: walls, false ceiling, tiles, lightings, floor, pipes, to the point that concrete

become the main voice of the space.

While we were busy with the renovation for Terra Beijing, Joke and Simone have busied themselves wrapping, stuffing, packing and arranging 110 art-works into 4 shipment crates. On the other end of the Eurasia continent, we were very much thrilled knowing that all the ceramic works are taking their first leg of trip from Rotterdam to Tianjin.

The winter of 2020 in Beijing



Li Zhen



Saturday morning 7 o'clock in Beijing: the four crates with ceramics from Delft have arrived

location: Terra Beijing



The renovation was completed in September 2021 and since then we have been receiving visitors

was very cold, with the coldest day reaching -20 Celsius degrees, but the masters nevertheless worked very hard to keep the progress steady.

But even the coldness could not bring the Corona virus to a stop,

there had been multiple minor outbreaks of Corona virus in Beijing, and it had indirectly negative impacts on the renovation project: extra delay of logistic services due to reinforced package scrutinizing, strengthened access control to the neighbour-

hood, and delayed production of critical assembly components to the project. We intended to mimic the style of the antique Delft tiles and drag the visitors right into the atmosphere of Europe. Unfortunately, customization is at odds with the rapid progress of industrialization, we come to realize that we have very little tile producers to choose from with reasonable price and assurance on the outcome.

Just when it seems that we have no other option but surrender the idea, Li Zhen, the co-founder with Simone of the ZhenXi brand came to the rescue. Li Zhen living in Jingdezhen, brought the idea back to life.

Through him, we are connected with a whole production chain of quality tiles and tile pattern customization Li Zhen has helped us finding a tile master in Jingdezhen to realize these patterns to 15 x 15 cm tiles. So we seem to have all the ingredients to bring the tile design into reality. And then Chinese new year came, the majority of people would drop their works, meaning all business comes to a halt. And it also means we have



Applying the Delft blue tiles to Terra's entrance

- Michael Cleff • Katharine Morling
- Mariëtte van der Ven
- **COLLECT 11, Saatchi Gallery, Londen:** Hanneke Giezen, Ann van Hoey, Marc Janssens, Guy van Leemput, Jackson Li
- Daphne Corregan en Gilles Suffren
- Hanneke Giezen
- **Belgisch porselein:** Mieke Everaet, Guy van Leemput

2015

- Marc Janssens
- **Terra in China 2014:** Martin McWilliam, Yuk Kan Yeung, Guy van Leemput, Susanne Silvertant, Beatrijs van Rheeden, Marc Janssens
- **wOrk:** Olav Slingerland@wOrk
- **Autonom met een twist:** Wim Borst
- **Terra's Figuratives 2015:** Saskia Pfaltzer, Mariëtte van der Ven, Young-Mi Lee, Michael Flynn
- **Snijden op de millimeter:** Beatrijs van Rheeden
- **Tijdloze illusie in perspectief:** Martin McWilliam
- **Structuren in tinten blauw:** Mieke de Groot
- **De dynamiek van porselein:** Takeshi Yasuda



▲ Takeshi Yasuda
• Wenna

2016

- **Terra 30! Kommen:** Anne-Soline Barbaux, Claire Verkoyen, Arne Ase, Ann van Hoey, Duncan Ross, Guy van Leemput
- **R-C Art Fair, Cruise Terminal, Rotterdam:** Peter Keizer, Katharine Morling, Mariëtte vd Ven, Marc Janssens, Wenna
- **Terra 30! Duo Expo:** Deirdre McLoughlin & Beatrijs van Rheeden, Tommi Toija & Marc Janssens
- **Terra 30! Multiple:** catalogus
- **Terra 30! Chambres de Delft:** routeboekje
- **KunstRAI Amsterdam:** Mieke de Groot, Saskia Pfaltzer, Peter Keizer, Beatrijs van Rheeden, Wim Borst, Barbara Röling
- **Terra 30! Duo Expo:** Monika Debus & Daphne Corregan, Malene Hartman Rasmussen & Mariëtte van der Ven, Karin Bablok & Michael Cleff, David Roberts & Susanne Silvertant

2017

- **Copy & Identity Timmerhuis, Rotterdam:** Johanpeter (Jp) Hol, Marc Janssens, Jackson Li, Frans Ottink, Saskia Pfaltzer, Qiu Xilong, ZhenXi
- Martin McWilliam
- Olav Slingerland
- **Terra's Chinese Pop up studio:** Wenna, Li Zhen, Xiao Tian, Simone Haak
- **Post Imperial Porcelain:** Jackson Li



Tile Design by
Xiaoting Che



With a blend of humor and freshness, the subjects illustrated in the centers are symbols of the Netherlands

to drop the topic of tile production for at least three weeks.

As soon as the holiday period of Chinese New Year wears off, we picked up the tile production again. We have heard from the tile master that he has already made a batch of tiles, but the outcome was not to his satisfactory and a new batch must be made.

The shipment boxes from Delft have finally arrived. We have received the news from the local partner of the Dutch transportation company GDB, and the final impediment between us and the works is the Chinese Customs. After resolving a thrilling situation brought up by customs, all four shipment boxes passed the scrutiny of the customs! We have learned the news on a Saturday morning at 7 a.m, we were woken up by a phone call

from a driver, without any other details or information, he mentioned the item in his hold weighs up to 250 kg. We waited until Simone and Joke woke up in the same day to break the news, a day cannot be happier! "The gallery can start!" Joke said.

What comes next? Exploration of the market in China, which includes but not limited to attending local events, receiving visitors, and growing a feeling of how to find the appreciators of contemporary ceramic art. May 2022 we will represent Terra at the prestigious JINGART art fair in Beijing.

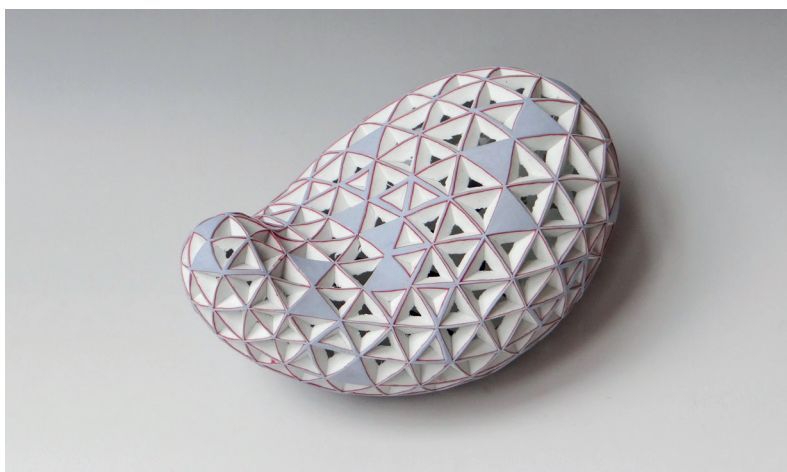


Terra Beijing Gallery

Terra Beijing Gallery, founded in 2021, is a gallery for contemporary ceramics in the centre of Beijing, serving as a permanent sales point. The collection ranges from applied art to autonomous pieces. The work of the three ceramicists below is part of the permanent collection.

Beatrijs van Rheeden

Her objects show great passion for structure, a regularity within which she searches for irregularity. The work invites the observer to walk around it and to follow the movement in the line and shape. Beatrijs van Rheeden's work is part of the Northern European geometric abstract tradition. The objects are built up by hand and then cut leather-hard.



*Beatrijs van Rheeden,
'Fruit', H 14 x
22 x 14 cm*

Ann van Hoey

Ann van Hoey, inspired by the Japanese art of paper folding, displays bowls in the natural shades of clay, and also a number of brightly colored bowls sprayed with automotive paint, a reference to the refinement of Japanese lacquerware.



*Ann van Hoey,
H 44 x 30 x
38 cm*

Susanne Silvertant

The visual strength of Susanne Silvertant's work lies in her eye for proportion and an unfussy approach to making. Her interest in architecture is incorporated into her ceramic objects. Her work is characterized by its sculptural style and its weathered appearance. Solid, rational forms reveal a fascination for the surface. All of her work is built by hand and raku-fired. Contrasts are important in her work: inlays of pieces of porcelain and glass create bright accents and a contrast to the coarse clay.



*Susanne Silvertant,
H 18 x 28 x
19 cm*

- **KunstKamer:** Peter Keizer, Hans van der Weijden, Jackson Li, Ivan Jelínek, Saskia Pfaeltzer
- Marc Janssens en Wenna



▲ Wenna en Marc Janssens

- Saskia Pfaeltzer
- **Origine:** Guy van Leemput
- **Eastern Eco:** Yuk-Kan Yeung
- Ivan Jelínek
- **KunstKamer:** Katharine Morling, Mariëtte van der Ven
- **Building Shrines for Shadows:** Johanpeter (Jp) Hol
- **Provincial Museum, Xishuangbanna, China:** Susanne Silvertant, Marc Janssens, Philippe Dubuc, Daphne Corrigan, Ann van Hoey, Amy Cooper, Peter Beard, Saskia Pfaeltzer, Martin McWilliam, Mieke de Groot, ZhenXi

2018

- Hanneke Giezen
- ZhenXi
- **In Memoriam:** Dirk Romijn
- **KunstKamer:** Mieke de Groot, Johanpeter (Jp) Hol
- John Higgins
- Katharine Morling
- Karin Östberg
- Claire Verkooyen
- **KunstKamer:** Mieke Everaet, Michael Cleff
- Hans van der Weijden, Heide Nonnenmacher

2019

- **China Blue:** Karin Janssen
- **Japanse Lente:** Toshihiko Ando, Gen Hoshino, Chikako Inaba, Satomi Noda, Takeko Sugimoto, Shingo Takeuchi, Hidemi Tokutake, Kazuko Uga, Hiroyuki Yamada
- **Kommen met Karakter:** Ann van Hoey, Rachel Wood
- **Museum Lintao, China,** Morten Løbner Espersen, Mieke Everaet, John Higgins, Marc Janssens, Liesbeth Kamp, Jackson Li, Jay Lu, Sangwoo Kim, Martin McWilliam, Paul-Robin Sjöström, Hidemi Tokutake, Mechtilde Paauwe, Saskia Pfaeltzer, Vilma Villaverde
- **Bols de France:** Anne-Soline Barbaux, Sylvie Enjalbert
- **KunstKamer:** Catrin Howell, Michael Flynn, Wim Borst
- Babs Haenen
- **Porselein:** Karin Bablok, Amy Cooper, Groh & Nishida, Babs Haenen, Guy van Leemput, Beatrijs van Rheeden, Yuk-Kan Yeung
- **Figuratieve Beelden:** Caroline Andrin, Evelyn van Baarda, Elisabeth Hangoor, Peter Hiemstra, Louise Hindsgavl, Marc Janssens, Saskia Pfaeltzer, Stephanie Roos

Gijs Assmann, winner of the c

KERAMIEKPRIJS



The ceramics prize De Kei 2021 was awarded on Sunday, October 10 in Museum Prinsenhof Delft to the visual artist Gijs Assmann. The jury had nominated Gijs Assmann, Koos Buster, and Carolein Smit.

From the jury report: 'Gijs Assmann makes narrative work which continually searches for the human dimension. Assmann expresses the classic motifs of figure – portrait – landscape – still life very personally. The questions that we as humans have stand centrally. How can we live and which compass do we need to do so? He has many talents, as a maker of objects and works in the public space, but also as a teacher. He educates new artists and inspires others, has followers and continuously re-invents himself.'

The 2021 jury consisted of the chairperson: Ingrid Fijen, art historian/advisor for art in the public space; Rosemarie Willems, ceramics collector, board member of the SKPD; Ranti Tjan, director of the European

Ceramics Work Center, Oisterwijk; Piet Augustijn, author, art critic, editor of the ceramics magazine KLEI; and Simone Haak, owner of Galerie Terra Delft.

The ceramics prize De Kei was initiated in 2020 by ceramics collectors Ankie Maessen and Bert van Meggelen and is awarded biennially to a person who is 'a rock' in the field of ceramics as an art form. The prize consists of a monetary prize of € 7,500 and an exhibition at Galerie Terra Delft. The organization is handled by the Delft Foundation for the Promotion of Ceramics (SKPD).



Winner of De Kei 2021 Gijs Assmann (right), with initiators Ankie Maessen and Bert van Meggelen

ceramics prize De Kei (The Rock) 2021

Gijs Assmann (winner)

Gijs Assmann creates unnatural situations by stacking incongruous elements which eventually have a natural appearance. This renders his work unpredictably intriguing.



Gijs Assmann, 'My dear (III)', 2018
H 57 x 24 x 16 cm (photo Friso Keuris)

Carolein Smit (nominated)

Reverence for death, lust for life and desire, beauty and fear, guilt and innocence: these contradictions make Carolein Smit's work endlessly interesting.



Carolein Smit
'Dead tiger', 2021
H 41 x 48 x 25 cm



Opening solo exhibition
at Terra Delft Gallery, april 2022



Koos Buster (nominated)

By reproducing ordinary, unremarkable objects in ceramics, Koos Buster celebrates the banal. In his own somewhat wobbly figurative handwriting he gives each object its own character.

Koos Buster,
Cleaning cart, 2018
Life-size

- **KunstKamer:** Marc Janssens, Guy van Leemput
- Susanne Silvertant

2020

- Peter Beard
- **Uitgedaagd in Porselein:** Wim Borst
- Liesbeth Kamp
- **Eigenzinnig over Rond:** John Higgins, Liesbeth Kamp
- Ellen Rijsdorp
- **Settings:** Olav Slingerland
- Mieke de Groot
- **3M:** Martin McWilliam, Mieke de Groot, Michael Cleff

2021

- **This is not a Teapot:** Wilma Bosland
- **Magic Reality:** Stephanie Roos
- **Reflectie:** Sangwoo Kim
- **Sharing promotes Growth:** ZhenXi
- **The Bold and the Delicate:** Yuk Kan Yeung
- **KunstKamer:** Carolein Smit, Peter Beard
- Petra Bittl
- **KunstKamer:** Peter Hiemstra, Ann van Hoey
- **Aan tafel bij Terra:** Kitahara Atsushi, Nathalie Audibert, Wilma Bosland, Petra Bittl, Groh & Nishida, Annet Leichel, Frans Ottink, Martina Sigmund-Servetti, Margot Thyssen, Nela Havlíčková

2022

- Peter Hiemstra
- **Winter '22 bij Terra:** Philippe Dubuc, Cathy Fleckstein, Peter Hiemstra, Ann van Hoey, Peter Keizer, Martin McWilliam, Marta Nagy, Judith de Vries, Hans van der Weijden
- **Kwast op Keramiek:** Susanne Silvertant, Marie-José Leenders, Yuk-Kan Yeung, Ines de Booi, Jan Kamphuis, Karin Bablok, John Higgins, ZhenXi, Li Zhen
- **Pink & Purple:** Gijs Assmann, De Kei
- **Echo van Majiayao, Oude Kerk, Delft:** Morten Løbner Espersen, Mieke Everaet, John Higgins, Marc Janssens, Liesbeth Kamp, Jackson Li, Jay Lu, Sangwoo Kim, Martin McWilliam, Paul-Robin Sjöström, Hidemi Tokutake, Mechtild Pauwe, Saskia Pfaeltzer, Vilma Villaverde
- **De 36 Vazenparade:** Felicity Aylieff, Peter Beard, Daphne Corregan, Wouter Dam, Pippin Drysdale, Ken Eastman, Babs Haenen, Johanpeter (Jp) Hol, Elke Sade, Bouke de Vries, Liya Wan



▲ Liya Wan

KunstKamer (Art Salon):

Galerie Terra Delft has been in existence for 35 years plus an extra year, and that can finally be celebrated!

A short reflection. The 25-year anniversary of Galerie Terra was a wide-ranging celebration with a tremendous retrospective exhibition of contemporary ceramics in the Old Church, also known as the 'Old Jan', and Museum Prinsenhof Delft. Magnificent pieces from across the globe were brought together by Joke Doedens and Simone Haak (the founders and owners of Galerie Terra Delft). A nice detail is that the exhibition was opened by the Dutch Minister for Welfare and Culture, then Marja van Bijsterveldt, who is currently our beloved Mayor of Delft. As a lasting tribute to this anniversary, blue and white glazed paving stones were placed among the cobblestones all over town; these stones lead you on a kind of scavenger hunt past various galleries and museums in Delft and to De Porceleynse Fles pottery factory. The paving stones were produced in collaboration with De Porceleynse Fles. How much more 'Delft' could it be?

by Ramon Dykgraaf

The 30-year anniversary was also a festive celebration, with a 'Chambre d'Amis'. Joke and Simone came up with the idea of celebrating this anniversary with an exhibition which took place in six houses in the historical center of Delft. Visitors received a flyer with a map so they could follow the route on foot from one house to the next. This concept was also right on target and the celebration was a great success.

One of the houses which was opened to the public on the occasion of the 30-year anniversary was the centuries-old canal house on the Oude Delft, number 210. This house has stunning historical details, hand-painted wallpaper, marble floors, mantelpiece ornaments, and an old-style kitchen completely covered with the famous Dutch 'old white' tiles. The



current residents, Marc Cals and Ramon Dykgraaf, true collectors and good friends of Joke and Simone, planned an evaluation dinner a few weeks after the anniversary. During this dinner the KunstKamer was born. All four of us were wildly enthusiastic about the 30-year anniversary; the public reactions were overwhelmingly positive. Just talking about it impassioned us so much that we began to think about a continuation: the organization of an art exhibition in an exceptional homelike setting. Numerous meetings followed to work out the idea and concept. We wanted to become a 'hot spot' for contemporary art in Delft and the surrounding area, a new podium for recognized artists whose work was also being shown at art fairs such as the KunstRai, PAN Amsterdam, ART Rotterdam, and who were represented in many private collections and



: An Ode to Art



in museums. We decided to aim for high-quality, first-rate art. This gave Joke and Simone, with their rich experience in the field of ceramics, the opportunity to show exhibit other artistic disciplines such as objects made of other materials, but also paintings, collages, outdoor sculpture, and photography. We wanted to create a wonderful meeting spot where art could be celebrated: an event that would be for everyone, thus accessible to all.

The KunstKamer was well-attended. The appeal of art exhibited in a homelike setting was great, as proven by the large number of visitors and the many enthusiastic reactions we received and read in the guest book.

The visitor is treated to a total experience: the visual encounter with art occurs in a residential house, and not in a stand at an art fair or in a gallery. The art gets an extra dimension and is brought to life, as it is much easier for many visitors to imagine how a work of art might fit into their own home.

While enjoying a drink and/or a snack, visitors can browse anonymously and without any pressure. Whether you visit the KunstKamer to view or purchase the artwork, or to settle your thoughts, stimulate your senses, or to enjoy the interior of the house, it doesn't matter. As long as we see visitors leave with a smile on their faces, our

mission has succeeded. Everyone is welcome to celebrate this ode to art with us. Every edition is different and surprising.

The KunstKamer is a biannual event which takes place during the last weekend of May and the first weekend of November.



The KunstKamer team, from left to right Joke, Simone, Ramon and Marc

Terra Delft Gallery: A treasure trove of ceramics



Babs Haenen



Gen Hoshino



Chikako Inaba



Wilma Bosland



Amy Cooper



Ross Emerson



Marja Hooft



Márta Nagy



Catrin Howell



Peter Hiemstra



Petra Bittl



Cathy Fleckstein



Claire Verkoyen



Judith de Vries



Karin Bablok



Shingo Takeuchi



Olav Slingerland



Ivan Jelínek



Anne-Soline Barbeaux



Gert de Mulder



Takeshi Yasuda



Hein Severijns



Rachel Wood



Frans Ottink



Ines de Booij



Marijke Gémessy



Astrid Huijsing



Judith Bloedjes



Li Zhen



Nelly van der Knaap



Philippe Dubuc



Groh&Nishida



Manita Kieft



Jan Kamphuis



Simone Haak



Karin Östberg