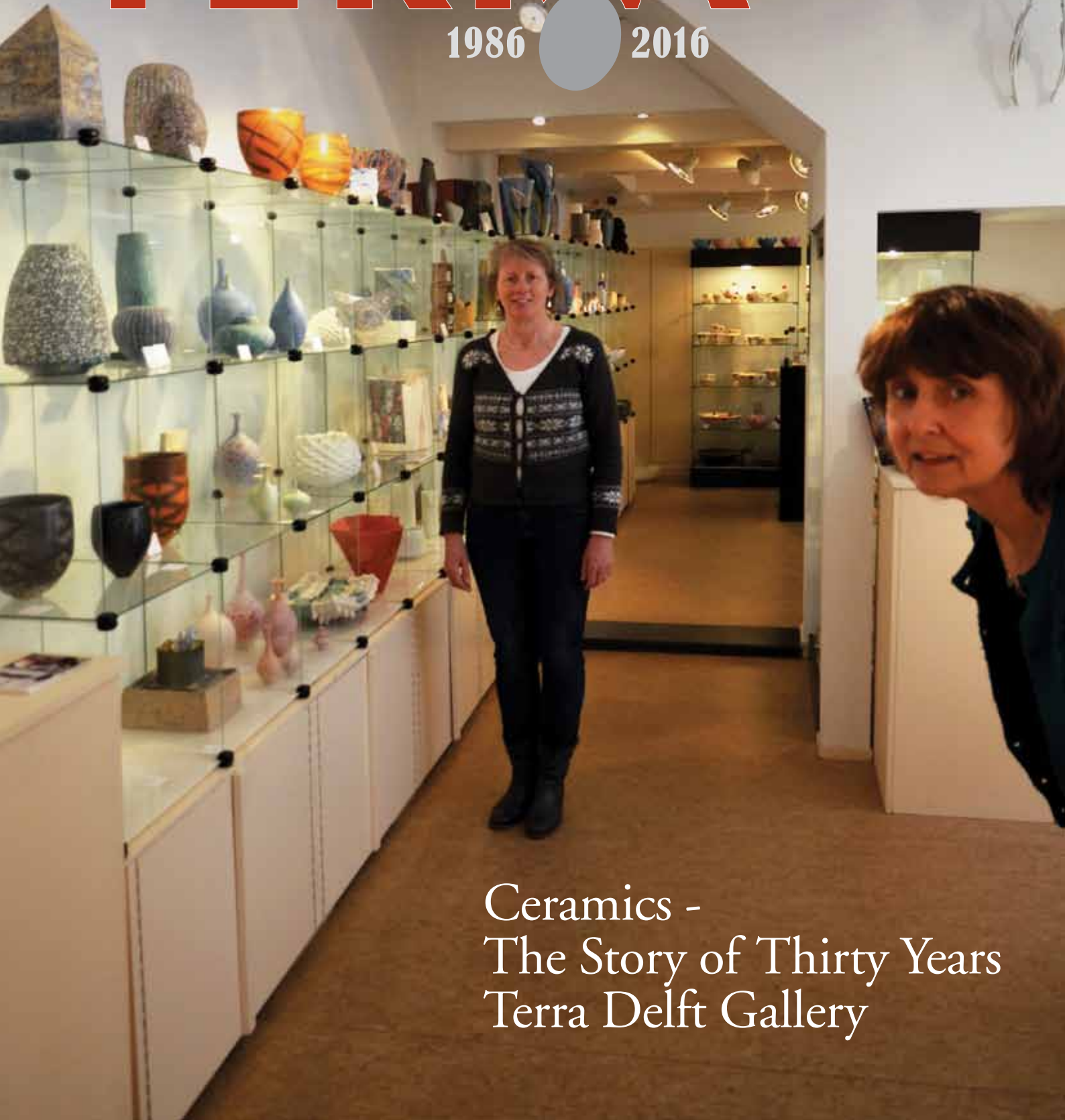


30

TERRA

1986 2016



Ceramics -
The Story of Thirty Years
Terra Delft Gallery

'Dear Simone and Joka,
Congratulations on all you have
achieved in the ceramic world during
the last 30 years.
I wish you both many more
successful years to come'.
Yuk Kan Yeung



'An art gallery that survives its first
year has done well for itself; if it's
still there five years later, this is a
reason to celebrate; ten years is
definitely worth a party; and while a
twenty year old gallery is rare enough
to warrant a full scale jubilee, one
celebrating its thirtieth year deserves
every possible praise and felicitations.
Well done Joka and Simone!'.
Guy van Leemput



All dues and respect to Joka and
Simone who, through their ceaseless
energy and passion, have managed
to establish ceramic art as an
independent art form both in far
beyond the Netherlands. A deep bow
and sincere felicitations with this
amazing feat!'.
Mariëtte van der Ven

'Thank you Terra Delft Gallery
for the long-lasting, passionate
and consistent collaboration.
Congratulations, your work is
important to the well-being of
ceramic art throughout Europe!'.
Jennifer Forsberg

'Congratulations Joka and Simone
XXX, for having your ceramic hearts
in the right place for 30 years now'.
Manita Kieft

'TERRA 30 YEARS OLD: passionate
about ceramics.
TWO LADIES; energetic and
enthusiastic'.
Wim Borst

'The thing about Joka and Simone I
so admire is the effort they put into
promoting the gallery and the artists
they represent. I hope you both have
enough energy to carry on for another
30 years!'.
Ines de Booij

Artists' Felicitations

'Dear Joka and Simone,
Hearty congratulations with this
jubilee. You continue to inspire me
and your gallery is a true example of
what an art-nurturing gallery can be'.
Beatrijs van Rheeden

Dear Joka and Simone,
congratulations!!
Terra is 30 years old, the same
number of years that I have been a
ceramicist. I certainly share with you
in celebrating this jubilee and hope for
many returns!'.
Judith de Vries.

'Milestone Terra 30 years
Congratulations Joka and Simone!'
Hanneke Giezen

'Hurray! Your gallery is 30 years old,
though it seems like a moment'.
Peter Keizer

'Dear Joka en Simone, The world is
better-off for having Terra!
Congratulations with the Terra Delft
Gallery's 30th jubilee'.
Liesbeth Kamp

'Simone and Joka, I have a huge
amount of respect and admiration for
the way you have run a gallery and
shop at such a high ceramic standard
for so long. And for the friendly and
decent way you always treat me as an
artist! Thanks!'.
Judith Bloedjes

'Zhùhè yǎnchū chénggōng'
祝贺演出成功!
Saskia Pfaeltzer

'Terra Delft has earned an international
reputation for presenting the best
of contemporary craft and design in
the Netherlands. This reputation is a
testament to the dedication of Joka
and Simone and is well deserved.
Here's to another thirty years!'
Katharine Morling

'Isn't it wonderful that we have
travelled together for 27 years now?
So many experiences – and what was
China a wonderful adventure!'.
Susanne Silvertant

'Joka and Simone, thank you for our
excellent association!
You run your gallery in a very special
way, nurturing and promoting your
artists with great conviction in and
beyond the Netherlands. You have
taken my work to London a few times
and to various places in China. I hope
to be worthy of your selection for a
long time to come!'.
Ann van Hoey

'A joyful celebration of insight, hard
work & perseverance. Your investment
of blood, sweat & tears has matured to
its full potential – and is growing still.
Respect & congratulations!'.
Johan Peter Hol

'For 30 years now Joka and Simone
have been working, with integrity and
fervour, for ceramicists and artists who
turn clay into something wonderful!
The passion is never-ending'.
Mieke Everaet '



Simone and Joka's recipe for success:
Showing an artwork with as much
passion as it was made with! With
this secret they'll make it to the next
jubilee. Hats off!'.
Marijke Gémessy

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Municipality of Delft

Stichting van Agterbergh - Domhof

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A Few Words of Introduction

Terra Gallery turns 30 this year, a happy fact to be dwelt on throughout 2016 in the form of extra activities, lectures, get-togethers and exhibitions as well as this publication celebrating Terra's jubilee. It has become a festive magazine through which you can browse, read and admire.

In it you will find the stories of artists and ceramicists: artists who create ceramics and ceramicists who are artists. They tell about their relationship with Terra and with the two women at its helm. Each and every story provides evidence of the warm regard in which both are held, recounting with passion the role Joka and Simone play for them.

In addition, a number of collectors have provided a contribution and once again their appreciation is obvious.

Other articles have their source in the art world, reflecting as they do on developments in skills, design and sculptural art in the field of ceramics, with the inclusion of the role of handwork and craftsmanship.

Terra could not exist without the help of volunteers. They are an essential part of it and the fact that they can be relied on year in, year out says a great deal about the importance they place on their involvement as well as the way in which their contribution is valued. More can be read about this in one of the articles.

Terra is a broad based gallery in the sense that all aspects of ceramics are represented in it: from ceramics as a craft to autonomous art and from established tradition to experimentation. Add to this the tirelessness with which its owners pursue municipal public events, promoting Delft's ceramic heritage at every opportunity and encouraging international interaction.

China has been much in the picture the last few years and is by now definitely part of the gallery. As always, Terra dares to take a plunge into the unknown, to experiment, to innovate – even now, thirty years on. The path following Terra's adventures has been included in this magazine as well.

We hope you will all enjoy reading and looking at this publication and I would like to conclude by congratulating Joka and Simone with this milestone.



On behalf of the SKPD (Stichting Keramiek Promotie Delft) board, Bert van Meggelen, chairman

Ceramics - the Story of Thirty Years Terra Delft



Joka Doedens (1961) had been working as a silversmith for several years when she met Simone Haak (1952) at a feminist choir in Delft. They decided to open a shop together selling ceramics and jewellery. However, when the doors of their venture in a patrician house on the Oude Delft canal opened in 1986, only the work of eight ceramicists was for sale. Larger premises in the Nieuwstraat were found three years later and after considerable renovation work they found themselves situated in an ideal shopping area. Even so it was only around the millennium that they were able to give up teaching and other part time employment activities and give Terra their fulltime attention.

1989 Simone Haak en Joka Doedens. Terra moves from Oude Delft to Nieuwstraat.

"We wanted to create a place that would be interesting to passers-by, clients and artists and so Terra became a shop and a gallery. The decision to include design products, standard collection and temporary exhibitions was taken after considerable thought. Of course we suffered the effects of the recession, but because smaller and more

affordable ceramic objects are included in our assortment we have been able to weather the storm. The fact that everything we sell has its own story helps as well: not only do we know who made the objects and how they were made, but also the inspiration, motivation and aims of the ceramicists and artists themselves. This concept has remained unchanged from the beginning"

The Story Counts

Today Terra Delft represents around 50 local and international ceramicists and artists.

"We carry autonomous work ranging from design objects, classical to avant-garde, austere container to baroque sculptural forms and from traditional to experimental" explains Joka. "The most important criteria is that the work must somehow 'speak'

to us. It needs to have its own style and be made well. While the 'story' counts, this can only be told through technical ability and one may say that 'quality' is attained through finding the right balance between content and implementation. We strive to be wide-ranging and accessible so that both lovers of large original works as well as those looking for a beautifully designed mug or vase are catered for. Anyone entering the gallery sees a great deal and this is important to us. We want to acquaint people with high-quality ceramic products but also to show them that a cup or a vase can also be exquisitely designed"

Fifty-fifty

While the emphasis in the shop is on Dutch designers, the balance is fairly evenly divided between national and international artists as far as the standard collection





changed in the gallery's thirty year existence. Sales expanded annually in the 90s particularly fuelled by eager and enthusiastic American tourists. This source pretty well dried up after the tragic terrorist events of 2001 and Joka and Simone are still thankful that their activities already included external events even then.

and temporary exhibitions are concerned. The same is true of the content and container forms and sculptural works seem to balance themselves somehow. As Joka says "A container shape can also be sculptural". Her description of typical Dutch

ceramics? "Ceramics that have freed themselves from tradition, with a scope ranging from rigid to elaborate, hand-made and with its own character".

Bolder
Consumer behaviour has

"We participated in the 'Delft Gallery Day' for the first time in 1988 and later began organizing our own events such as ceramics symposia, co-operation events with museums in Delft, participation in art fairs including COLLECT in London and



2001
Expansion
Terra first
exhibition
Carolein Smit.

important national fairs such as RCA in Rotterdam and KunstRAI in Amsterdam. We took the step to go to England because of the large number of people interested in ceramics to be found there – and the decision changed the way we looked at ceramics in the process. Particularly noticeable was the fact that people were prepared to pay more for quality products and this stimulated us to be bolder when selecting objects, inviting artists to our gallery and to include sculptural ceramics in our range.”

Developments

Simone and Joka continue: “The austere forms of the 90’s have given way to a huge diversity. Technical advances have aided the process and widened possibilities and of course developments in the art world filter down to artists working with clay. New, computer operated kilns offer huge advantages as well as the potential of things such as 3D printing. The ceramic world of 2016 is typified by freedom and liveliness but also by social development, personal conviction and daring. We chose objects that appeal to us or speak to us



2012 First trip to Sanbao, Jingdezhen, China.

emotionally: but even if it is a beautiful pot, a critical sculpture or an ornate vase, it still needs to be technically sound and well-made. The choice is fortunately ours”.

An open mind

Both Joka and Simone agree that more often than not innovative ideas in the field of ceramics come from artists working in other areas.

“Ceramicists are often bound by their own craftsmanship and knowledge while sculptural artists, unfamiliar with the material, are not so restricted. They dare to experiment and are able to see new possibilities because they are unaware of

what a ceramicist would regard to be a limitation or obstacle. We give artists the opportunity to discover how an idea they may have or an object they would like to create can be made. This openness towards the medium - clay – ensures the realization of new, innovative works one rarely sees from craftsmen potters. While an artist’s reputation is perhaps built on a consistent oeuvre, discovering new material can be most inspirational”.

China

Joka and Simone do not wait for things to come their way; they are always on the lookout for suitable events, festivals and other opportunities.

“All activities we participate in are an extension of Terra, including for example our trips to China with artists. The period spent working in China has been of great influence to those who have been there. This is hardly surprising as there are of the huge differences between working there and in a familiar studio at home. Some artists have even returned again and set-up ventures with Chinese craftsmen and ceramicists but most found it difficult to produce work of the same standard as at home. Our vision is to see the experience as a widening of horizons and a source of inspiration”.

Terra’s first visit to China was following the 25th jubilee, but many have taken place since. A solid co-operation has been

2013 Exhibition
Terra in China
- *China in Terra*,
The Old Church,
Delft, *The*
Terracotta
Woman by
Marian
Heyerdahl.





2011 Installation of the Ceramics Route: the glazed paving bricks in the historic center of Delft form a route leading past ceramic highlights. Each brick was decorated by hand by Christina Linaris Coridou and features the word 'earth' in different languages.

established with Jackson Li and his workplace in Sanbao near Jingdezhen, the 'porcelain capital of China'. Simone is now the curator of a museum he built in the idyllic surroundings of the complex where temporary exhibitions of Western ceramicists are held. While the interest in China for ceramics is large, this is in areas very different from those in The Netherlands for example. "It is difficult to incite Chinese people's interest in western ceramics because it is so different from what they are used to.

However they are becoming more inquisitive".

All in all it is clear that ceramics play an important part in the lives of Joka Doedens and Simone Haak. Hard work, but rewarding work because of the many challenges that have been overcome. Ceramics is their passion and they and we with them, look forward to the next phase.

Piet Augustijn
Chief Editor KLEI Magazine.

What's in a Name

While no one would dispute that Terra is an obvious choice for the name of a ceramic gallery, it is by no means a name without ambiguity. A business with this name could be about a number of things other than ceramics; it could have something to do with gardening, travel, development aid or even environmental issues for example. So, was the name aptly chosen back then in 1986?

The answer is yes. Now, 30 years later, the Terra Gallery Delft has done more than justice to its name, providing as it has, a sound platform to ceramic art. Stoically pragmatic, Simone Haak and Joka Doedens run a gallery that provides artists the opportunity to dream, experiment and articulate, irrespective of fads and fashions.

Today Terra Gallery Delft has a horizon that stretches far beyond the Netherlands into Europe and Asia, but it is perhaps in its hometown Delft that it has done most to honour its name through its staunch loyalty to the centuries old, Delft pottery heritage. While many in Delft may have a sense of connection with the past, Doedens and Haak are unique in their realisation that a tradition can only remain alive if it keeps reinventing itself. And this is exactly what Terra Gallery Delft has resolutely carried on doing for 30 years now. Delft is fortunate to have Simone Haak and Joka Doedens within its ranks and apart from the appreciation and recognition they are due, they also deserve enthusiastic support.

Patrick van Mil,
Director Erfgoed
Delft/ Museum
Prinsenhof



Team up for level up ZhenXi

ZhenXi is the brand name Li Zhen (China) and Simone Haak have given the ceramic tableware they have designed and are producing together. With their passion in common, Li Zhen and Simone decided to join forces and share knowledge, experience and inspiration to produce products of even higher standard. Share and succeed is the message behind ZhenXi. The Chinese word zhenxi means to do something with love, to put your heart into something or to cherish something worthwhile, and is an apt amalgamation of part of Li Zhen's name with Simone's Chinese name Xi Meng.

Simone Haak make tea sets, bowls and dishes in subtle shades of grey green and blue. Grey makes reference to stone and rock, green denoting plants and trees and blue signifying the sky and water. The recurring concentric circles incorporated in the design suggest both unity and eternity.



Li Zhen en Xi Meng

ZhenXi products
Inspired by nature, Li Zhen and

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 en Co Westerik
- Gerlach Baas
- **Afgestudeerd '86:** Nanna Altes, Onnita de Boer, Ronald Heijligers, Wil Ispording, 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
- Dorothé van Agthoven, Monique Middelhoek, Hanneke Venbrück, 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.Porceleyne Fles: Lies Cosijn
- Eddy Varekamp, Anne Leclercq



China - a Wonderful

It must be about 25 years ago now that rumours of an exhibition Joka and Simone were planning to hold reached my studio in Amsterdam. Feeling it would be good to have my work included, I gathered courage and rang the Terra Gallery. Simone answered the phone and said "Just the person I wanted to speak to, your name is on our list".

This was the start, not only of a long-term collaboration, but also of a special friendship. I never cease to admire these two ladies' enthusiasm and practicality:

they are always on the lookout for new possibilities and developments and busy making new plans. And, everything they do is done with passion and precision.

Simone en Joka have done a wonderful job putting my work in the spotlights. Not only through several expositions in their expanding gallery but also during special exhibitions and events at places such as De Rai in Amsterdam, the Zsolnay Museum in Pécs, Hungary, the Saatchi Gallery in London, the Museum of Modern Art in



While we are working in Sanbao and Simone briefly enjoys the coolness of the fan, our partners Joka and Henk hold down the fort in Amsterdam at the art fair.



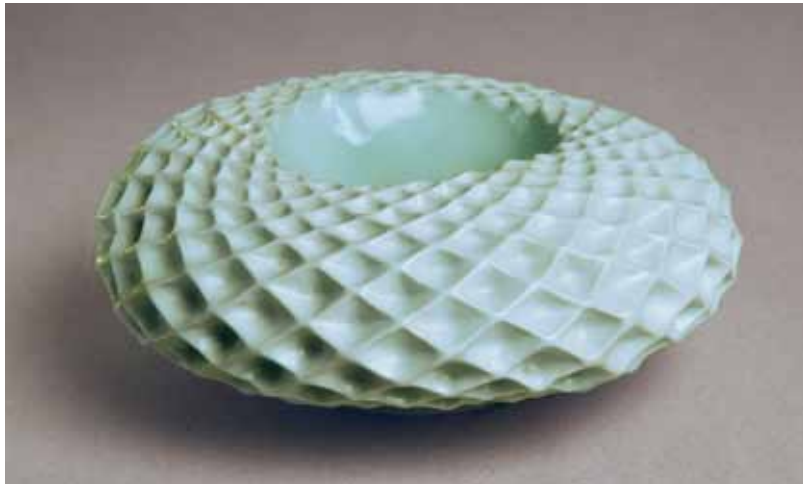


Experience!

Beijing and other museums in Shanghai.

I took up Simone and Joka's 2012 invitation to join a group of Dutch ceramic artists and go to China for six weeks to experience working there. It was a wonderful experience and I still think of the time spent working and living in Sanbao with nostalgia

Mieke de Groot



Milestone

What an achievement for Terra to be celebrating its 30th anniversary; a feat marking the time span of Joka en Simone's prominent role in the ceramic world.

My involvement with SKPD and Terra is something to look back on with pleasure. I was Delft's cultural councillor at the time and my ambition was to make Delft Blue pottery and ceramics more visible in the city landscape. Through collaboration with Terra my dream became reality and Delft has firmly positioned itself as a modern ceramic centre.

I thought Terra's female terracotta-warriors exhibition in The Old Church particularly special and another pleasing result of our collaboration is the decorated Ham tunnel people enjoy daily as part of the Delft Ceramic Tour. This route pinpoints various interesting ceramic highlights between the Prinsenhof Museum and the Porceleyne Fles (Royal Delft Pottery) and is – thanks to Terra – marked with glazed pavement tiles in typical Delfts Blue style.

We also share our affection for Jingdezhen, the Chinese city we have to thank for Delft Blue ware. Nearby is Jackson Li's artist colony Sanbao where Simone organises inspiring artist-in-residence programmes as well as managing the Museum he built there.

However, most inspiring of all is the enthusiasm and expertise with which Joka and Simone have made modern ceramics relevant to Delft both in their gallery and at exhibitions they have organised elsewhere. I certainly owe my appreciation of modern ceramics to them.

Now mayor of Hellevoetsluis, I look forward to creating a ceramic link there as well through the city's long maritime history. King William III of Orange sailed from Hellevoetsluis in 1698 to become King of England. His wife Mary became known as the the patron of Delfts Blue ware because of the large tulip vases she ordered for her palaces in England. I think this link offers a wonderful opportunity to establish a modern ceramic connection between Delft and Hellevoetsluis today.

Congratulations Joka, Simone and all involved with Terra and all the very best!

Milène Junius
 Alderman Culture, Economy,
 Transport & Railway zone
 (2010-2014)
 Mayor Hellevoetsluis (2015-heden)



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. Porceleynse 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 Waltl, Kurt Spurey
- Henk Wolvers • Marie Verdijk
- **Goed Gedraaid:** Manja Hazenberg, Petra van Heesbeen, Yvonne Meissner, Eddy Varekamp/Norman Trapman, Gijb Zaalberg
- Jan Kamphuis • Camiela Warringa
- **Keramiek '90,** catalogus Mieke de Groot, Klaartje Kamermans, Veronika Pöschl, Jos Verwief/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 Veer
- **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 & Gerhard Belgraver
- **Kandelaars**

1992

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



Floor Zegwaard and Carina de Walle.

Does Nothing Get Broken?

We started collecting ceramics early on, the display in the gallery window we often passed being indeed most enticing. Having crossed the threshold of Terra, one of our first purchases, Peter Beard's "Touchy Feely Object" is still my favourite with its beautiful contours, relief and blue and white shades. Lovely!

We became bolder and made use of the government's artwork purchasing scheme to buy larger works. Nearly all we buy comes from Terra and it is always wonderful to hear Joka and Simone talking passionately about the craftsmanship that has gone into the making of an object as well as the artist's vision in creating the work. This not only adds to our appreciation of the beauty of the result, but also helps us to 'see' the thoughts and ideas an object encompasses.

Our former home on one of Delft's canals was completely full of lighted shelves and alcoves made specially to do justice to the ceramics displayed. Where we now live offers less scope in this respect, but this is still no deterrent and neither are our two young children. Visitors often ask if nothing gets broken but fortunately the children understand the need to be careful and they are the ones who warn their friends to do likewise. The love of ceramics is something they have had fed to them since birth – spooned off the dishes Simone made! And who are the gallery owners who are friends enough to come and meet our newborn babies? Joka en Simone of course!

Floor Zegwaard and Carina de Walle

‘Balancing Artistic Worth and Commercial Interests’

As it feels to me that I have known Terra all my life, I have always assumed it to be at least as old as I am. The present jubilee however, reveals Terra to be no more than 30 years old and as such, this marks the real extent of my interest in contemporary ceramics.

With this knowledge in mind and thinking hard, it was in fact in the late 1980's I first crossed the threshold of the Terra Gallery on the Nieuwstraat into which Simone and Joka had recently moved. It was a pleasure to make their acquaintance and our initial meeting resulted in many more visits and a number of purchases that continue to give great enjoyment - enough for my son Jaap to become infected with the collecting bug as well.

Joka and Simone have taught me how to look at and appreciate contemporary ceramics but I have also discovered that running a gallery is no mean task. While, on the one hand, the objective is to present high end artistic works, enough needs to be sold to make ends meet on the other. In the end it is their bread and butter and I am full of admiration for the way Joka and Simone have been able to balance aesthetics and commerce and have always shown courage in finding new paths to explore. The present collaboration with China is a good example of this.

Added to this Joka and Simone have always maintained a warm relationship with their clients and this is something we always genuinely appreciate.

Here's to the next anniversary!

Harrie Dekkers



Harrie Dekkers with work by Corien Ridderikhoff.

Research into the Space and Time



▲ *Mieke de Groot*
• 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 Seltén
 - Yvonne Kleinveld

- 1994
- **Koffietoonstelling, Museum Lambert van Meerten**, catalogus: Evelyn van Baarda, Liesbeth Kamp, Frans Ottink, Judith Rigter, Eddy Varekamp, Corien Ridderikhoff, Norman Trapman, Ine van der Sluis
 - 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



▲ *Wouter Dam*

The work that Simone Haak and Joka Doedens put into promoting ceramics is remarkable. For me being represented by gallery Terra opened up another dimension of interest to my work. They paved the way to the solo exhibition at the Rijksmuseum in Leiden 2011 (it was a surprise to be offered the first solo exhibition at the Rijksmuseum for a ceramic artist but it was no surprise that it was the NL to first to give me

such a high profile exhibition) and the residency in Sanbao China - not to mention the regular solo's in their very special gallery.

I am not sure of the first time I met Simone and Joka - but it must have been around 2000 - I think that the contact came through gallery Albion Putti - Groningen. Already in the early 90s when my "research" into the "space and time" of a vessel began I was well received in some NL art galleries - while Germany and GB only appeared to be worried about what it is I am making - is it art or craft or is it just a Joka? - In contrast the NL seemed to say "we like it - we want to show it". That is great and it only worked because there was a public who also said "we like it" and sometimes even bought! Happily with the help of Simone and Joka - and their international profile - enough work began "to find new homes" to support my "exploration"! For the future I wish Joka and Simone all the best and that they long continue with their positive energy communicating ceramics!!

Martin McWilliam



*V Blue
Jar&Bowl-2,
2014.*



Bowl&Vase.



- 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*

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

1997

- Márta Nagy • Marion Askjaer Veld
- Wietske van Leeuwen
- **KunstRAI internationaal porselein** Henk Wolvers, Mieke Everaet, Frans Ottink, Bodil Manz, Peter Lane, Horst Göbbels, Márta 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 • Márta Nagy
- **Art Twente 1:** Evelyn van Baarda, Tjok Dessauvage, Horst Göbbels, Hans de Jong,



*Preston Fitzgerald
 with work by
 Wouter Dam.*

Friends Forever

I met Joka and Simone when Terra Delft Gallery exhibited at the very first COLLECT Fair, at The Victoria and Albert Museum, London in 2004. My partner Cedric and I purchased a Wouter Dam ceramic sculpture on the opening night. We were among their first clients at the fair and our friendship has lasted these last 12 years.

While we have made numerous purchases at COLLECT and from their gallery, our favourite piece is our first purchase - the Wouter Dam has pride of place in our living room atop an early 20th century Dutch cabinet on stand. The piece looks great from every angle in the room. The sculpted form is achieved from pieces of wheel thrown vessels cut into numerous sections. The sections are then applied to create a very abstract and contemporary work of art. From one position the piece wobbles and moves in a wave like motion. If I turn the piece upside down it is static and you want to touch the matte finish and feel the velvety surface. The day after our COLLECT purchase Dam's "Blue Form" was acquired by the V&A Museum's Ceramics Collection. This validates the quality of the artist & art exhibited by The Terra Delft Gallery.

During subsequent years, we invited "the girls" to stay at our

home while exhibiting in London. We have enjoyed hosting them, their friends, family, artists and clients. Their annual road trip to London starts with loading their old blue van jam-packed with boxes of ceramics, paint, plinths and two Oma bicycles onto the overnight ferry from Rotterdam to Felixstowe, UK. Every visit has involved them seeing ceramic artist across the UK and packing the van to its limits before arriving in London.

When COLLECT moved to the Saatchi Gallery in 2008, I convinced "the girls" to ditch their Omias and use London Transport. Let me tell you it was not easy to convince them, but after a personal tutorial and hand-holding they made the journey the norm. And the clinching advantage of no Omias, they could bring more and more ceramics to exhibit at COLLECT.

It has been a pleasure to go from being clients of Terra Delft Gallery to being friends with Joka and Simone. They truly are part of our family and we proudly celebrate their 30 years providing the best in ceramics!

Preston Fitzgerald (GB)

Cooperation and Friendship

My involvement with Terra Delft Gallery has been for twenty of its thirty years – or better said my involvement with them, Joka and Simone.

It was in 1996 that the phone in my room in Pécs, Hungary rang. I picked it up and a kind voice asked if I would like to send some of my work - big blue and white porcelain plates - for an exhibition in Delft to celebrate the 10th anniversary of a gallery she owned. It was Simone. What a lovely surprise: not only for such an invitation by someone I did not know, but also to hear that pictures of my work in an international ceramic magazine were responsible for drawing this attention. The three plates I sent were sold on the first day of the exhibition. More were asked for and dispatched. Wonderful, but in fact the first and important step to building the precious, honest, understanding, long and friendly relationship we have today is due to the way we shared the financial loss caused by a misunderstanding about the artist's price.



It is hard to believe that twenty years have passed since then despite having had numerous solo exhibitions at Terra, with my work included at COLLECT in London as well as at other Art Fairs. The support the Gallery gave in the commission, design and making of the ceramic cladding of the Hamtunnel in Delft was a great joy to me.

There has always been room

for me in Joka and Simone's house. I saw their fantastic children Sara, Erik and Hidde grow up and we have always been able to talk about our ups, downs and everything else. Their devotion, hard work, excellent taste and humour is something I have always admired – and will continue to do so in the future!

Márta Nagy (HU)

Márta Nagy at the opening of her artwork for the Hamtunnel in Delft, October 2013.



Simone Haak and Márta Nagy with her work on the KunstRAI, 2002



Serendipity 2, 2013.

Wietske van Leeuwen, Márta 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
- **Art Twente 2:** Mieke Everaet, Horst Göbbels, Victor Greenaway, Mieke de Groot, Jas M/V, Frans Ottink, Beatrijs van Rheeden, Hein Severijns en 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 TPD

A Quest for Quality

I came across Terra Gallery on Queen's Day in 1990 and was immediately struck by what I saw, particularly liking the way both functional and purely decorative objects were combined. I bought 'Metropolis', a coffee set by Dick Lion - that was included in Boijmans van Beuningen Museum's 'Derby Nederland - België' exhibition last year.

My interest in art stems back to childhood, inspired in no small way by a father who was extremely fond of applied art and who followed all new developments in that area. Art appreciation was further stimulated at the schools I was educated at and this, together with the encouragement received at home, resulted in a lifelong, wide-ranging interest in art.

However, having resolved

to start buying real art, the problem this young, just settled art lover faced back in 1978, was simply how far the finances stretched. The choice to invest in ceramics was made on seeing the beautiful modern ceramic pieces owned by an older colleague and realising this could be an affordable possibility. Having made the decision to focus on work by newcomer ceramic artists, an exhibition organised in Rotterdam that year provided most timely help in getting started. It is there my first purchase was made: Danae by Lies Cosijn (since donated to Princessehof Ceramic Museum in Leeuwarden). The floodgates opened, I subscribed to publications devoted to ceramics, visited museums



Carolein Smit, Violet and Daisy, 2009.

and galleries around Europe, my admiration for beautifully shaped and glazed objects often depleting my savings in the process. Since then I have accumulated in excess of a thousand objects with more than seventy five pieces being purchased at Terra in the 26 years following my chance discovery.

Depictive, expressive ceramic sculpture with something to say about a particular aspect of life and appealing to me both aesthetically and emotionally, is what I look for. A good example is Marc Janssens' sculpture that shows just how ill a sick child can be (now in the Grassi Museum in Leipzig) Years of experience have helped develop a critical and discerning eye, something that is proving invaluable now the years are mounting and the time has come to start thinking about what should become of the collection. Not wishing to burden anyone with a passion not necessarily shared, happily more than half of the accumulated works have found good homes in a number of museums: Boijmans van Beuningen in Rotterdam, Princessehof in Leeuwarden, Arnhem Museum in Arnhem and the Grassi Museum in Leipzig.

As already mentioned, many other purchases have been made from Terra since 1990. Simone Haak en Joka Doedens show exceptional taste in what



Rosemarie Willems with (from left to right) work by Michael Flynn, wOrk kommen, Martin McWilliam.

*Dick Lion, Coffee set Metro-
polis, 1986-1987.*

they offer in their gallery that, in my opinion, measures up to highest international standards. It is nice to know that, through my passion, many of the pieces they selected are now to be admired in renowned museums throughout Europe.

To conclude, Quality is to be found at Terra!

Rosemarie Willems



- 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 Syatauw, Eko Yoshiya

• **Keramiek door Delft 2** met o.a. Christine Jetten in de Vande Mandelezaal van 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: kandelaars**

Simone van Bakel, Ines de Booij, 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



▲ *Evelyn van Baarda*

- Esther Stasse
- **KunstRAI:** Cathy Fleckstein, Peter Beard, Márta Nagy, Henk Wolvers
- Martin McWilliam • Jan Kamphuis
- JAS/MV • Fam. Scheid
- **Keramiek door Delft 3** met o.a. Piet Stockmans in de Van der Mandelezaal van museum Het Prinsenhof Delft, porseleinen vloot in de vijver van parkeergarage Phoenix Delft



▲ *Piet Stockmans*

- 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

Smitten by Sugar Bowls

We found Terra and Joka and Simone in 2003 while orientating ourselves for a work related move westwards. We had already scouted out a number of towns in search of the right place to live before landing in Delft - and immediately falling for its charm. It was a lovely spring day and we wandered along the antique and bric-a-brac stalls lining the canals before stopping at 'Uit de Kunst' for a welcome break. Our already happy day was made complete when we laid eyes

on the gorgeous sugar bowls accompanying our delicious coffee. They came from TERRA GALLERY DELFT - which we promptly paid a visit. Simone was willing to take on the challenge and make the bowls in the difficult deep red colour we wanted. Many visits and purchases have followed since and a friendship grown we can no longer think of being without. Joka and Simone, thank you!

Mark Cals and Ramon Dykgraaf



Tijn Noordenbos/Simone Haak, 'Uit de Kunst' Sugar Bowl.



2003

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



▲ *Johan Peter Hol, EKWC 'Human Figure'*
 Michael Flynn, Peter Hiemstra en Evelyn van Baarda

- **JC Canonne & MTrevalinet:** Daphné Corregan
- **Keramiek door Delft 4:** met o.a. grastegels in Bagijnhof Delft, Beatrijs van Rheeden in de vijver van de parkeergarage Phoenix in Delft



▲ *Beatrijs van Rheeden*

- Peter Lane • Michael Cleff
- **Donkere Dagen van Delft:** Simone Haak, Mieke Montagne, Frans Ottink, Bob van Schie, TPD Renate Weidner
- Piet Stockmans

2004

- **COLLECT 1, V&A Museum Londen**
 Carolein Smit, Susanne Silvertant, Evelyn van Baarda, Beatrijs van Rheeden, Wouter Dam



▲ *Eerste keer Collect in Londen*

- Carolein Smit • Beatrijs van Rheeden
- Philippe Dubuc
- **Art Amsterdam;** Michael Cleff
- Wietske van Leeuwen
- Peter Beard • Nadine Warden • Márta Nagy
- **Keramiek door Delft 5:** met 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 Rijdsorp, Bob van Schie, Piet Stockmans
- Evelyn van Baarda

Artist *Daphné Corregan*



Simone Haak, Daphné Corregan, Joka Doedens and Wenying Li in lavenderfield in the South of France.

Respect for Each Other

Joka and Simone contacted me sometime around 2001 or 2 when we planned my first show at their gallery. Our relationship has since then grown into a sincere friendship and confidence. They've taken me to art fairs in Holland and London and have always included my work in their special 'events'; biennials, anniversaries and theme shows. They equally appreciate my husbands work, Gilles Suffren, and have showed his work separately and recently the two of us together, because they've appreciated and understood how much our work is impregnated with each other's concerns and approaches and although visually recognizable, a definite conversation takes place.

We've cooked for them and their families, they've camped on our ground, stayed in our home, run the lavender fields with us, shared friends and passions. When they come to the studio to talk about and to choose work before a show, their interests and critiques are always accurate, sharp and precise. Our conversations have that light but intense spirit revealing extremely respectful and I believe mutual feelings for each other as professionals, artists and people.

I remember their faces when they came home from the gallery one evening, tired and beat, to find their kitchen covered in

the makings of a French dinner and discreetly said, 'oh, you really sprawl out when you cook'. Woops. Our relationship is somewhat like cooking one of those improvised meals, if the ingredients are right, as we say in French, the 'mayonnaise takes' and we've certainly made a lot of mayonnaise!

Daphné Corregan



Painted face, Black face, 2015.



Inspiring Place For Volunteers

The walk that drew me over the threshold of Terra and resulted in an animated conversation with Joka, took place nearly eight years ago. The wall decorations I so admired, together with enthusiasm for the Terra collection generally, inspired me to pick up the phone on returning home and promptly offer my services as a volunteer. I returned to pick up my purchases and get to know each other better soon after, and have had the pleasure of working in and for the gallery since.

This has involved contact with clients and the sale of work as well as assisting in all the inspiring and exciting projects Joka and Simone organise – and sharing both the triumphs and setbacks of the gallery along the way. With their characteristic resilience and perseverance, Joka and Simone manage, time and time again, to find ways to keep Terra the centre for ceramic art it is. How often I have the pleasure of hearing people visiting Terra comment, their voices tinged with admiration, about how wonderful it must be to work in a place full of so many beautiful things.

With an interest in art and literature from a young age, I have always been a passionate reader. However, reading alone was not enough to satisfy my urge to learn more about art and I followed various art history courses over the years. The soft spot I always had for ceramics increased further following a visit to Athens and again after seeing Grayson Perry's exhibition 'Guerrilla Tactics'. The way he had decorated the traditionally shaped vases with shocking images made a big impression on me. Other highlights worthy of a mention are visiting the Porzellanmuseum in Meissen and reading Janet Gleeson's book 'The Arcanum', that tells the



Terra's volunteers from left to right Loes Visser, Pauline Versluis, Nathalie van der Hak, Saskia Brandt Corstius en Etty Walda.

story of the obsessive pursuit of the secret formula to 18th-century Europe's most precious commodity – fine porcelain. Still speaking of books, Terra has a small collection of art books about contemporary ceramics that offer good insight to developments in the field over the last fifty years, but most of all I look forward to seeing the work of foremost ceramic artists at major exhibitions.

The ranks of the volunteers have swollen over the years to include Loes Visser, Nathalie van der Hak, Pauline Versluis and Saskia Brandt Corstius and supplemented on occasion by a number of Joka and Simone's young Chinese friends.

Appreciation of each volunteer's contribution is not only for the help given during busy periods and holidays, but also by the attention paid to finding tasks suited to the person in question. For one this means arranging displays and the shop cabinets, for another it is the chance to develop a new line of goods and in my case to write newsletters and press releases. Our occasional 'work' meetings are always most pleasant – held over a delicious home cooked meal prepared by Joka and Simone themselves.

Etty Walda

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:** Nieuwstraat: kubusproject Hanneke Giezen en Pauline Wiertz, architectenbureau Dekkers; Henk Wolvers en JP Hol en Multiples, vijver Phoenixgarage Jas/MV, telefooncel OD Manita Kieft
- Michael Cleff • Cathy Fleckstein
- Daphné Corregan



▲ *Bloemenbed, Simone Haak*

- **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 en Ross Emerson
- Yuk Kan Yeung • Jennifer Forsberg
- **Object 1 Rotterdam:** Hanneke Giezen, Carolein Smit, Henk Wolvers, Márta Nagy
- Márta Nagy
- **Bacinol:** Ines de Booij, 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
- **Art London 2, Royal Hospital, Londen** Pauline Wiertz, Ross Emerson, Henk Wolvers, Catrin Howell, Hanneke Giezen, Susanne Silvertant

The Way the Gallery Constantly Evolves is Impressive



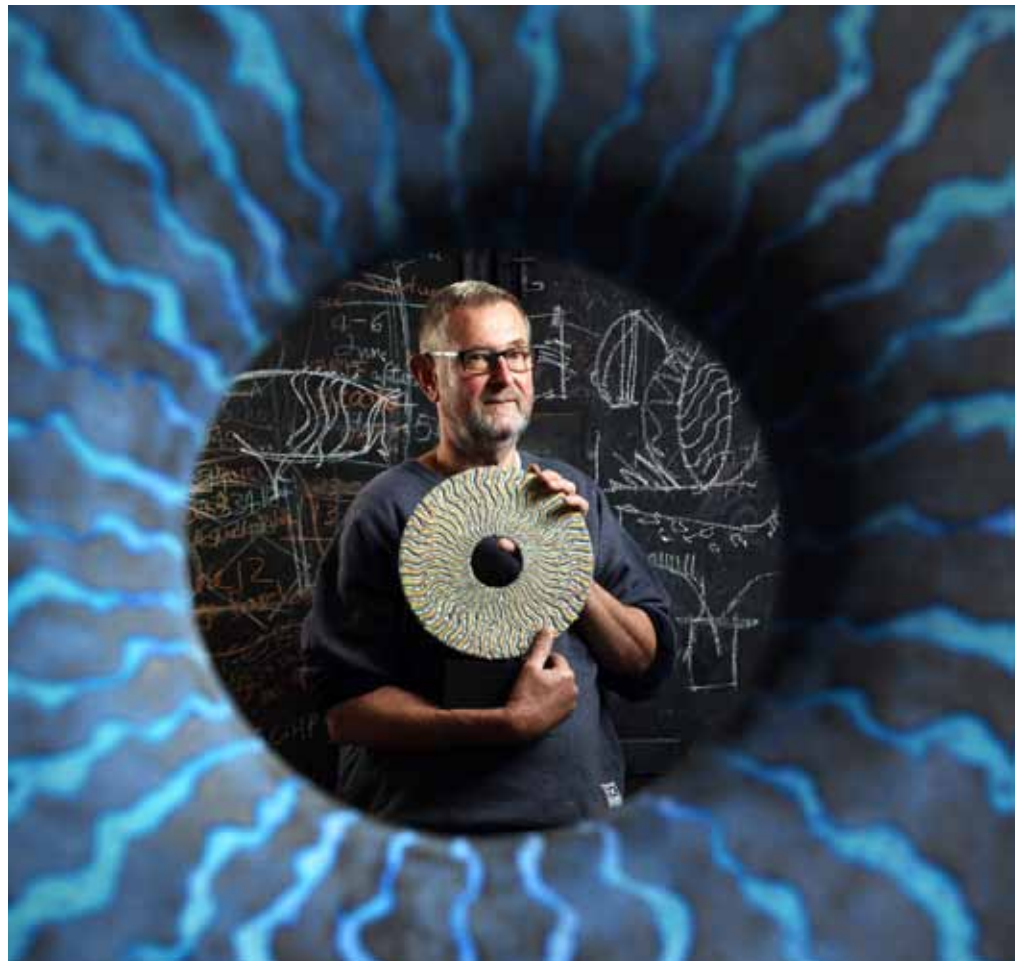
It was some 25 years ago I made the decision to look for more exposure of my work in Europe. With this in view I took part in two ceramic fairs in The Netherlands. At one of these events Joka and Simone approached me and asked if I would be interested in showing at their new gallery. Exactly what I'd hoped for, I was delighted to take them up on the offer.

So began a firm friendship and solid professional relationship that has grown over years with Joka and Simone's approach and enthusiasm for ceramics as its core. Their hard work on my behalf has certainly contributed to my expanding international reputation. Particularly memorable is the successful one-

man show they organized for me – and hopefully not the only one as Terra really is very special to me.

Joka and Simone's dynamism towards ceramics and in their continuing development of the gallery is particularly impressive. They are always coming up with new, interesting projects – of which their present linkup with China is a good example. I wish them many more successful years, ones I hope to continue being a part of.

Peter Beard (GB)





Simone and Joka Have Always Made Me Feel Free

It was possibly in Belgium that Simone en Joka first came across my work and wondered whether or not it was made of something other than clay. They got in touch and our cooperation got underway with examples of my objects included in their exposition of figurative work held a number of years ago in The Old Church, Delft.

Through them came the opportunity to go to China and experience working and experimenting with local techniques and materials - with good results.

Because Simone and Joka are always open to new ideas, they have always made me feel free in what I do!

Marc Janssens



VOC and Governesses

I first met Joka and Simone at London's COLLECT Fair, around 2005. The works they showed included Pauline Wiertz's ceramic sculptures, evocative of 17th century Dutch still-life paintings. When reviewing her 2006 exhibition in the scientific journal Nature in 2006, during an epidemic caused by the H5N1 strain of avian flu, I described how she cast 'coral' formations using chicken feet, in a rare encounter between ceramic art and virology.

Soon my family began hosting annual dinners at home during COLLECT, for Joka and Simone and their exhibiting artists. Through Terra I met Felicity Aylieff and included work produced during her residency at the Royal Delft factory in my Crafts review of the 2011 Delft Ceramics Festival.

When Simone and five other Dutch ceramic artists collaborated with Chinese artists in Jingdezhen for six weeks in 2012, I observed their second fortnight. Chinese mothers are renowned as fiercely protective 'tigresses', however Simone eclipsed them, by ensuring that her group succeeded under pressure. Stef Breukel and I overlapped there, which resulted in our collaboration in providing text and photographs for Terra in China, China in Terra (2013). Since then Simone and Joka have forged an impressive two-woman 21st century VOC in their Chinese enterprise.

Frans Hals' group portraits include his stern Regents, and kindlier Regentesses of the Old Men's Almshouse in Haarlem. We must applaud Simone and Joka as inspired contemporary ceramic 'regentesses', even if their 17th century predecessors might be surprised to have a Chinese speaker and a saxophonist join them.

Colin Martin is an Australian writer and collector, living in London, with a particular interest in ceramic art.



Ceramics - The Artistic All-rounder

- 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 Booij, Marianne van den Breeden, Marijke Gémessy, Hanneke Giezen, Jan Kamphuis, Manita Kieft, Frans Ottink, Renate Weidner
- Wim Borst
- **COLLECT 6, Saatchi Gallery, Londen:** Wim Borst, Duncan Ross, Pauline Wiertz, Henk Wolvers, Hanneke Giezen
- **Kunstuitleen Alkmaar:** Mariëtte vd 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, Londen** 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
- **'Úit je Bol': Kunsthuis Secretarie Meppel:** Yuk Kan Yeung
- **COLLECT 7, Saatchi Gallery, Londen:** Louise Hindsgavl, Mariëtte van der Ven, Pauline Wiertz, Márta Nagy, Henk Wolvers
- Michael Cleff
- **10 holland keramikművész Pecsett, Janus Pannonius Pécs:** Wim Borst, Yuk Kan Yeung, Mariëtte vd Ven, Mieke de

Gallery Terra, already known in the world of contemporary ceramics in Delft and far afield for thirty years. A fact indeed to be celebrated and this contribution to the jubilee magazine - highlighting the role of ceramics in the collection of Museum Boijmans Van Beuningen - is intended to do just that.

Ceramic art is booming, its importance growing steadily due to its versatility and adaptability.

Designers and Artists

A designer creates useable objects that can be produced either industrially or by craftsmen. The latter have helped ceramics become an autonomous field of work through continued emphasis on experimentation and skill, and now more and more sculptural artists are realizing the potential of clay. They want to use clay to express their ideas, criticism or emotions even though they sometimes need ceramicist craftsmen with the necessary technical knowledge and experience to actually make the work for them. However, artists are now becoming more and more interested in exploring the material for themselves. The European Ceramic Work Centre (EKWC) plays an important role in The Netherlands in making this possible. Here artists and designers live and work for a few months while familiarizing themselves with clay and glazes - and many of whom leave with the conviction that ceramics will



Carolein Smit, *Saint Hubert goblet*, 2006.



*Mieke de Groot,
Untitled, 2011.*

remain part of their creative oeuvre. Carolein Smit's work since her period at EKWC in 1995 is a good example of this.

Studio Ceramics

Even though the form of a ceramic object maybe that of something useful, it can still be an artwork. Vases, bowls and dishes – container forms – are basic shapes used by many ceramicists to create objects of artistic merit. While the shapes may be recognizable, the functionality is no longer relevant. The ceramicist explores the potential of clay beyond the craftsmanship needed to kneed, throw and shape it, and through experimentation and inclusion of other influences and mediums, aesthetic, new and surprising results achieved. This type of ceramic art – often termed studio ceramics – is well represented in the Museum Boijmans Van Beuningen collection. The museum has been adding to its ceramic collection since the 1950's with particular emphasis on Scandinavian, German, English and Dutch works.

Sculptural work

For some time now the museum has expanded its interest in studio art to include sculptural works, thanks largely to a number of donations from private collections. Works include examples donated by Petra Verberne (Gustavo Pérez, Yoshimi Futamura en Ken Eastman), Rosemarie Willems (Mieke de Groot, Wim Borst en Veronika Pöschl) and just recently the bequest of part of the Ronald Kuipers collection (Martin Smith, Setsuko Nagasawa en Saturo Hoshino). Many of the works Rosemarie Willems bought for her collection came from Terra Delft Gallery and the more recent examples illustrate the way container forms typical of studio ceramics are developing into more sculptural forms.

This development shows it is nowadays more relevant to speak of ceramic art than to differentiate between forms. The maker is not only intent on expressing an idea or emotion in clay, but also to experiment with the medium with a view to creating something entirely new. Works illustrating this by

Guido Geelen en Anne Wenzel are to be seen in the Modern Art section of the museum where currently a strong presence of Koen Taselaar's work is to be seen.

The difference between the ceramic objects found here with those in the Applied Art section is a subject of discussion at the moment as it is something often difficult to explain. What is clear however, is that the revival of interest in ceramics has brought a new and exciting dimension to the museum's collection in its wake – something we hope to expand upon in the future.

*Nora Leijen, with thanks to
Mienke Simon Thomas.
Museum Boijmans Van
Beuningen*

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, Jozsef Zakar, Imre Schrammel, György Kungí, Sandor 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. Las Palmas III

• Catrin Howell, Mariëtte vd Ven, Hanneke Giezen, Wim Borst

• Tim Breukers • Henk Wolvers

• **25 jaar Terra: Brandpunt Terra 2011:**

catalogus, Oude Kerk: Figuratieven, Museum Het Prinsenhof: Het Meesterstuk Museum Paul Tetar van Elven: Kristalglazuur: Galerie Terra Delft: Felicity Aylieff



▲ **Jorgen Haugen Sørensen**

• **COLLECT 8, Saatchi Gallery, Londen:**

Henk Wolvers, Mariëtte vd 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 vd 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 vd Ven, Iván

Jelínek, Allesandro Gallo

• **Swinging Ceramics:** Ross Emerson, Iván

Jelínek

• **Terra in China • China in Terra:**

Sanbao, Jingdezhen, Cn: artist in

residence: Henk Wolvers, Mieke de Groot,

Peter Keizer, Olav Slingerland, Mariëtte vd

Ven, Simone Haak

'Leading Gallery Swims Against the Current'

The colourful floral dish out of which I eat my breakfast each day is a reminder of the 80's - peaceful, carefree and plan-filled years.

I met Simone in 1983 during a study tour to Paris. The visit was a wonderful experience and becoming acquainted with ceramic artists and their work opened up a whole new world to us. Long-term friendships were formed and during one of many pleasant discussions, a plan was hatched to organise an exhibition of Dutch ceramics in Paris. Work by all members of the study group was included in the exhibition that - thanks to Pierre Lemaître and the help of the Institut Néerlandais - took place in the Union de Banques. Other events followed with Terre de France, a travelling exhibition held in 1986 helping French ceramicists to gain access to the Netherlands. The work of 22 French ceramicists was shown successfully in three places in the Netherlands before continuing on to several other European countries.

Terra Delft Gallery

This was also the year and the scene in which Joka and Simone opened the doors of their gallery. Quite a gamble in a time when even high quality industrial ceramics had seemingly lost all appeal and gone into serious decline. This process began in 1969 when



Royal Sphinx in Maastricht was forced to close-down. The same fate followed for factories in Gouda, Delft, Makkum and Tegelen as well. The trend was no different in other countries either and little remained of the fine ceramics industry of Germany, Belgium and France either. Apart from a number of factories producing building related articles such as roof tiles and bricks, only MOSA the tile factory managed to keep its head above water. This has had far reaching implications for the ceramic art world: not only were many designers and



Work by Hein Severijns, satin crystal glaze.

craftsmen out of a job, a great deal of knowledge and skill was lost as well. It is a great shame that a country with such a rich history of knowledge in the area of ceramics no longer offers specialized teacher training in that domain. While it is most regrettable that the scale of the loss was not realized sooner, the Netherlands is fortunate to have many people with aesthetic and artistic talent. Evenso, the need for training and knowledge is illustrated today by the huge demand for specialized courses in clay techniques and glazes for example – and with a chronic shortage of teachers, a demand hard to meet.

Under such circumstances, the fact that Terra was able to move to larger premises in 1989 was

nothing short of a miracle. Joka and Simone’s ambition, despite all odds, to make Terra a shop and a showcase for ceramics was admirable and they have worked together tirelessly to achieve it. They have proved themselves to be the perfect combination: Joka’s love of ceramics is combined with good business acumen with Simone, as a ceramicist, has added to this her aesthetic taste and insight. They have continued to follow their own path but always with both minds and eyes wide open. Their horizons have expanded steadily as well, participating as they have in many art fairs and exhibitions far from Delft.

Particularly noteworthy is the co-operation with the Mecca of

porcelain, Jingdezhen in China. The opportunity to collaborate with Chinese ceramicists came about through contact with Jackson Li, the talented and charismatic ceramic artist whose homebase in Sanbao has now become Simone’s second home. This valuable and successful exchange shows just how well culture can build bridges and breach gaps politics and diplomacy have difficulty closing.

*Hein Severijns
Ceramist.*

Their Enthu Their A Continuin of In

- **KunstRAI Amsterdam:** Peter Keizer, Louise Hindsgavl, Alessandro Gallo, Mieke de Groot, Hanneke Giezen
- Philippe Dubuc • Mieke de Groot
- **Ceramic Fair, Jingdezhen (CN):** Henk Wolvers, Mieke de Groot, Peter Keizer, Olav Slingerland, Mariëtte vd Ven
- Marc Janssens
- **Shanghai Art Fair, Shanghai (CN):** Henk Wolvers, Mieke de Groot, Peter Keizer, Olav Slingerland, Mariëtte vd 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 vd Ven



▲ *Terracotta Women in de Oude Kerk*

- Jackson Li
- **COLLECT 10, Saatchi Gallery, Londen:** Henk Wolvers, Mariëtte vd Ven, Iván Jelínek, Alessandro Gallo, Barbara Röling, Ann van Hoeij
- **KunstRAI Amsterdam:** Mariëtte vd Ven, Iván Jelínek, Barbara Röling
- Barbara Röling
- **Beijing Design Week 2013, 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, Shanghai (CN):** Mieke de Groot, Peter Keizer, Mariëtte vd Ven, Duncan Ross, Felicity Aylieff, Peter Beard, Guy van Leemput, Marc Janssens, Márta Nagy, Jackson Li
- Susanne Silvertant
- **Shenzhen International Art Fair:** Ann van Hoey, Cathy Fleckstein, Mieke de Groot, Peter Keizer, Peter Beard, Martin McWilliam, Mariëtte vd 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**

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 vd Ven, Marc Janssens, Peter Keizer, Caroline Andrin, Marijke Gemessy, Michael Cleff, Ann van Hoey, Michael Flynn
- Michael Cleff • Katharine Morling
- Mariëtte vd Ven

My first contact with Terra Delft was made at Collect 2004, the Crafts Council's newly-launched fair for 'contemporary objects'. As the Victoria and Albert Museum's curator of contemporary ceramics, it was a particular delight that the fair was, in its initial years, held

Carolein Smit, child, 2007.



in the museum itself, lending as it did an enormous buzz around the institution by placing a spotlight on contemporary art and craft. The dynamic relationship between Collect and the museum and its collections was immediately apparent: many artists whose work was represented in the museum were also being shown by galleries at the fair, while work by many more looked like very desirable acquisitions.

The most obvious benefit of Collect for the museum's curators was the opportunity to see new and exciting works from galleries from around Europe. From the outset, the Netherlands had a strong presence at the fair, both in jewellery as well as in ceramics, the latter in no small part thanks to Terra. My colleague Reino Liefkes and I were immediately excited by the works shown, and an acquisition of Wouter Dam's 'Blue Form' was made from Terra in the fair's first year. An elegant, powder-blue piece, 'Blue Form' later became the star of the advertising campaign for the V&A's new Ceramics Galleries.

The greatest surprise in those early years was however that of artist Carolein Smit, whose work delighted us at each

Enthusiasm for artists is a big Source of inspiration

successive fair. Extraordinary, poignant, beautiful and often dark, Smit's human and animal figures seemed entirely new, perhaps the consequence of a painter's sensibility being applied to ceramics in ways that seemed both unorthodox and ambitious. Smit's figure 'Child' captivated us in 2007, and we admired it without much hope of being able to acquire it, until minutes later Simone from Terra came excitedly running to tell us she had found a potential sponsor.

Other significant acquisitions have been made from Terra over the years, not least Henk Wolvers' elegant installation of slip-poured porcelain strips, a work of breath-taking beauty as well as technical finesse. And aside from the ceramics, our friendship with Joka and Simone has itself been a huge pleasure, and their enthusiasm for their artists a constant source of inspiration.

*Alun Graves,
Senior Curator V&A*



*Alun Graves, work by
Henk Wolvers.*



*Wouter Dam,
Blue Form,
2004.*

- **The Design Trial by Fire; Sanbao Int. Ceramic Art Museum, Jingdezhen (CN)**
- **COLLECT 11, Saatchi Gallery, Londen:** Hanneke Giezen, Ann van Hoey, Marc Janssens, Guy van Leemput, Jackson Li
- Daphné Corregan + Gilles Suffren
- Hanneke Giezen
- **Crossing Galleries, Sanbao Int. Ceramic Art Museum, Jingdezhen (CN)**
- **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 Pfaeltzer, Mariëtte vd 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 Pfaeltzer, Peter Keizer, Beatrijs van Rheeden, Wim Borst, Barbara Röling
- **Terra 30! Duo Expo:**
- Monika Debus & Daphné Corregan
- Malene Hartman Rasmussen & Mariëtte van der Ven
- Karin Bablok & Michael Cleff
- David Roberts & Susanne Silvertant



Artist Frans Ottink



Stimulating Vibes

While I'm not sure exactly when it was that I set off to Delft to show my work to the owners of the Terra Gallery, what I do remember is that the gallery had a good enough reputation to make it feel old and established even though it had barely started.

The work I brought along consisted of a series of mugs – the first objects I made on finishing art academy and feeling the need to do something new and liberating.

I was definitely not a ceramicist and felt uncomfortably insecure on seeing the work of skilled craftsmen who obviously understood every quirk of the clay they had used. My knowledge stretched no further than the bare essentials: plaster, models, moulds, pouring and porcelain. To me the function and use of the object was what counted; its appearance merely the result of its purpose. It was a step into the unknown. However, Simone en Joka's appreciation of my work and the way they have always been so supportive has made it easier to trust my judgement, feel what I do matters and to keep on pursuing the path taken. Terra exudes the stimulating energy no artist can do without.



Frans Ottink



Jiansheng (Jackson) Li, Old Church Delft, during the opening of 'Brandpunt Terra', 2011.

'I Consider Myself Fortunate to be Able to Unite Two Great Ceramic Cities'

Jiansheng (Jackson) Li, New Guan Ware, purchased by Victoria & Albert Museum, London.

It was in 2010 that I came across the Terra Gallery while taking a walk near the hotel I was staying at the time. The following day I went back, stepped in and introduced myself to the ladies. I enquired if they would be interested in collaborating with me but instead of agreeing or declining, they invited me to take part in their 25th anniversary exhibition in The Old Church the following year. I returned to see the show and it was after this that

Simone decided to come to China together with six Dutch artists and spend time in my studio in Sanbao, Jingdezhen. This was the start of a strong partnership with both sides going back and forth between Delft and Jingdezhen and participating in many exchange projects since. Terra Delft is associated with many wonderful artists and I am very proud to be part of their unique ceramic community.



It is some 400 years ago that potters in Delft first attempted to copy the blue and white ware similar to that made in faraway China. They were enchanted with the magical, blue decorated porcelain that Chinese potters were able to make. As a twenty first century artist from Jingdezhen I am very happy to have had the opportunity to unite these two great ceramic cities and that artists from both places now work together so well. We share a great deal in terms of tradition and history and our association and co-operation is helping transpose this into the contemporary world.

Jackson Li (Cn)

Terra 30 Multiple

May 14 - 25th of June 2016



Caroline Andrin



Peter Beard



Judith Bloedjes



Ines de Booij



Wim Borst



Michael Cleff



Amy Cooper



Philippe Dubuc



Mieke Everaet



Michael Flynn



Jennifer Forsberg



Marijke Gémessy



Hanneke Giezen



Mieke de Groot



Ann van Hoey



Johan Peter Hol



Marc Janssens



Liesbeth Kamp



Peter Keizer



Manita Kieft



Guy van Leemput



Daniël Levi



Jackson Li



Martin McWilliam



Katharine Morling



Márta Nagy



Frans Ottink



Saskia Pfaeltzer



Beatrijs van Rheeden



Barbara Röling



Susanne Silvertant



Olav Slingerland



Piet Stockmans



Judith de Vries



Wenna



Yuk Kan Yeung



ZhenXi