

Alexandra Engelfriet



“The essence of my work is that it emerges from my involvement with the material (...) The total involvement, body and soul, I seek with the clay, occurs before thinking, on the level of experiencing and is about presence, presence as opposed to, or maybe more coming before, representation. It takes place at a fundamental, existential level, where boundaries between subject and object fall away. It is, doesn't represent anything. “

- Alexandra Engelfriet

Alexandra is an award-winning artist and performer with boundless talent and skill. Her projects, solo exhibitions and performances are featured internationally in museums, galleries and private collections. Her earth art and earth works explore the essence and physical of being our place in the world.

Alexandra is a skilled lecturer, workshop and masterclass teacher. Her performances and sculptures have inspired authors and filmmakers. She is even more than a sculptor and performance artist. Alexandra inspires other artists like a symbiotic, powerful and ethereal muse.

The physical and intangible beauty of her dance with earth and clay is primal, rough yet delicate and fluid. Both she and the audience are entranced. It is intimate, transmuting; transforming of space and earth. Alexandra seems to be channeling art through her movement and a metaphor of existence emerges with rhythmic touch and manipulation. Alexandra's performances are Mesmerizing, freeing, at times overwhelming, immersive and like a voyeur, we watch, beguiled, as she creates with gentle forcefulness and intensity and she and we are consumed by the experience together.

Awards

Grants from the Mondriaan Fund in 1993, 1994, 1995, 1997, 2000, 2002, 2012 and 2017, 2020, 2021.

Grant from the Lighton International Artists Exchange Program, 2017.

Grant from the Tijlfonds – Prins Bernhard Cultuurfonds, 2017.

Grant from the Stokroos Foundation, 2016.

Bronze Prize at the Gyeonggi International Ceramic Biennale 2015, South Korea.

Grant from the Wim de Haan Foundation, The Netherlands, 2015

Artist-in-Residence Award, Guldagergaard, International Ceramic Research Center – Denmark, 2008.

Education

1997

Workperiod at the EKWC (European Ceramic Work Center) in Den Bosch, the Netherlands.

1989-1992

Gerrit Rietveld Academy, the art academy of Amsterdam.

1983-1985

Rotterdamse Snijschool (Tailoring/couture), Amsterdam.

1979-1983

BA in History, University of Amsterdam.



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In the Collection of:

Collectie VEDUTE, Rotterdam (2020).

Collection Frank Popper, CAC, Marcigny, France.

Victoria and Albert Museum, London, England.

Museum Boijmans-van Beuningen, Rotterdam, the Netherlands.

Keramiekmuseum Het Princessehof, Leeuwarden, the Netherlands.

Gemeente Museum Den Haag, the Netherlands.

The National Glass Centre, England.

The Dutch parliament, The Hague, the Netherlands.

The Dutch Central Bank, Amsterdam, the Netherlands.

Van Lanschot Bankers, the Netherlands.

Het Bouwfonds, the Netherlands.

World Ceramic Exposition Foundation, Icheon, Korea.

Museo Internazionale delle Ceramiche (M.I.C. Foundation), Faenza, Italy.

The Gallery of Modern Ceramics, Resen, Macedonia.

Guldagergaard, International Research Center, Skælskør, Denmark.

Various private collections.



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Visiting lecturer, lectures and masterclasses/workshops:

2019

Masterclass and lecture, University of Minnesota, Minneapolis, VS.

2018

iArts, Maastricht, the Netherlands.

Aarhus Art Academy, Aarhus, Denmark.

2017+2018

Masterclass in the Dollard, Finsterwolde, the Netherlands.

2016

Masterclass, Organisatie atelier, Utrecht, the Netherlands.

National Art School, Sydney, Australia.

2015

Stage Art+Matière, Amàco, les Grands Ateliers, Villefontaine, France.

Masterclass 2015 and lecture, European Craft Summit, Russeignies, Belgium.

Land-Shape festival, Hanstholm, Denmark.

2014

Masterclass and lecture, European Ceramic Context, The Royal Danish Academy, School of Design, Bornholm, Denmark.

Royal College of Art, London, England.

Punt WG, Amsterdam, the Netherlands.

2013

Tbilisi State Academy of Arts, Georgia.

International Ceramic Festival, Telavi, Georgia.

2012

The Oslo National Academy of the Arts, Norway.

2011

Sint-Lucas Beeldende Kunst, Gent, Belgium.

Tasmanian School of Arts, University of Tasmania, Hobart, Tasmania, Australia.

Punt WG, Amsterdam, the Netherlands.

ScanCeram, Vendsyssel Kunstmuseum, Hjørring, Denmark.

2008-2011

The faculty of Performing Arts in Word, Sound and Image, MA, Theatre Studies, at the University of Amsterdam, the Netherlands.

2008

International Ceramic Center, Skælskør, Denmark.



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Publications

2020

Mastering Kilns & Firing, Lindsay Oesterritter, Quarto Publishing Group USA Inc.

2019

Delirious Lustwarande, Excursions in Contemporary Sculpture III, edited by Lustwarade, Platform for Contemporary Sculpture.

2018

LER!/CLAY!, published by Museum Jorn, Denmark, for the exhibition with the same name.

On the cover of: Craft, edited by Tanya Harrod, published by Whitechapel Gallery, London, England.

Traces et empreintes, by Joël Riff, Revue de la céramique et du verre, issue 220, Mai-June 2018.

2017

Vitamin C – Clay and Ceramic in Contemporary Art, published by aa Phaidon Press.

Embodying The Landscape, article by Sebastian Blackie, in The Journal of Australian Ceramics, Vol 56 No 1.

Imaginations, Interiors, Surfaces, book edited by E.A. Hodson, published by the University of Aberdeen.

“Vivre le Lieu”, une expérience. Trois années d’art contemporain dans le bourg d’Ozenay. France, by Marc de Roover.

On the cover of: The Ceramics Reader, edited by Andrew Livingstone and Kevin Petrie, published by Bloomsbury, London, England.

2016

Moeder, fucking, aarde, review in Metropolis M (22.10.2016) by Domeniek Ruyters, about Luster – Clay in sculpture today, especially about my work Under Ground – 60 tons of clay, a digger, a body.

Wandelen langs de grenzen van keramiek, review in NRC Handelsblad (18.10.2016) by Lucette ter Borg, about the exhibition with large image of my work Under Ground – 60 tons of clay, a digger, a body.

Sculpting a Large Container of Clay using Only Your Body, Masterclass 2015 on Cfile, online magazine on contemporary ceramics.

2015

Alexandra Engelfriet, La acción del cuerpo en la metamorphosis del barro, article by Antonia Vivas in Revista Internacional CERÁMICA, n.º 139.

New Directions in Ceramics: From Spectacle to Trace, book by Jo Dahn, Bloomsbury Publishing Plc, England.

Vuur, Aarde, Lucht en Water – The Ceramic Turn, by Sanneke Huisman, Metropolis M, NO 5 – Okt/Nov 2015.

Article by Karen K. Harsbo, associate professor at the Royal Danish Academy of Fine Arts in Yarrobil Issue #1, Australia

Tranchée, Alexandra Engelfriet, article by anthropologist Marc Higgin in Ceramics Art and Perception, issue 99.

2014

Alexandra Engelfriet Sculpts 20 tons of Clay, the project Tranchée on Cfile, online magazine on contemporary ceramics.

2013

Dans la Meuse, les sculpteurs creusent leur sillon, review in the French quality newspaper Le Monde by Emmanuelle Lequeux about the project Tranchée, le Vent des Forêts, France.

Face à Face avec l’Argile, performance de Alexandra Engelfriet, article by Romain Barré in La Revue de la Céramique et du Verre, issue 192.

2012

From Raw to Fired, article by Nesrin During in Ceramic Review 256.



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Publications

- 2011
"Lerets Magi-Keramik i international samtidskunst", book about the exhibition in Museum Gammel Holtegaard, Copenhagen, Denmark. Preface by Edmund de Waal. Published by gl Holtegaard.
- "Bløde svurp, hårde knald: leret kan det hele", Mette Sandbye, Weekendavisen, review of the exhibition, Lerets Magi-Keramik i international samtidskunst".
- 'Psykologisk leireeksperiment: sporbart kun på film' in Kunsthåndverk, Nr 4, 2011, Noorwegen, article about the project "Raw Material".
- 2009
"Mud, mud, glorious mud", Grant Gibson, Crafts Magazine, England, review of the "Marl Hole" project.
- "Marl Hole, Airspace Gallery", Stacey Booth, Degrees Unedited, review of the "Marl Hole" project.
- 2006
"Room with a view", a book about the Bouwfonds Art collection.
- 2005
"Beeldende kracht van klei", Chris Reinewald, Financieel Dagblad, review of the exhibition at the Carla Koch Gallery.
- "A choreography in clay", Wouter Welling, Kunstbeeld, article.
- Catalogue of the 54th Premio Faenza-International Ceramic Art Competition, Italy.
- Catalogue of the International Competition of the 3rd World Biennale, Korea.
- Kerameiki techni, international ceramic art review.
- 2001
"Slik in Finsterwolde", Jan Abrahamse, Het Waddenbulletin, article.
- "Kruisen, klei en visgeesten", Edo Dijksterhuis, NRC Handelsblad, review of the exhibition "Ad Fontes!".
- Catalogue of the exhibition "Ad Fontes!" in the Afrika Museum, Berg en Dal, The Netherlands.
- 2000
Dollard-Slik", Nieuwsblad van het Noorden, review of "Silt in Finsterwolde".
- Catalogue: Albert Waalkens, Benno Premselaprijs 2000.
- "Onroerend goed", Karel Ankerman, Het Parool, review of the exhibition "Real Estate".
- 1999
"Gestolde Actie in het Siegerpark", Het Parool, review of the project "Solidified Action".
- "Kunstproject in het Siegerpark", Amsterdams Stadsblad, review of the project "Solidified Action".
- 1998
Catalogue of the "Month of the Arts Ameland 1998", The Netherlands.
- Henk Borst, Noord Hollands Dagblad, review of the project "Flowing Sand" in Zaandam, the Netherlands.
- 1995
Catalogue of the exhibition "Uitgelicht", by the Netherlands Foundation for Visual Arts, Design and Architecture, Kunstrai 1995, Amsterdam.
- Els Roes, Nieuws van de dag, review of the exhibition at the Loerakker Gallery, Amsterdam.
- Lucette ter Borg, NRC Handelsblad, review of the exhibition at the Loerakker Gallery, Amsterdam.
- 1992
Catalogue of the exhibition "Brain Internal Affairs" in the Beatrix Hospital in Gorinchem, The Netherlands.



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Projects and Solo exhibitions

2020

Immerse Impress Imprint, solo exhibition at Viervaat, Groede, the Netherlands. Photography: Iris Cornelis.

2019

Site-specific clay installation at the Regis Art Center, Minneapolis, US, in conjunction with the exhibition The Form Will Find Its Way: Contemporary Ceramic Sculptural Abstraction.

2018

Performance in Tbilisi, Contemporary Art Gallery of the Georgian National Museum, Tbilisi, Georgia, part of the exhibition "A Mad Tea Party" by Lia Bagrationi.

Skinned, raw clay project realized at Museum Jorn, Silkeborg, Denmark, part of the exhibition LER!/CLAY!

2017

Mixed Blood, project and permanent monumental ceramic work realized at STARworks, Star N.C., US.

Oorsprong, land-art project, part of the art-manifestation 'Rondom Waalkens', Finsterwolde, the Netherlands. Film: Marten van Holten.

2016

Under Ground – 60 tons of clay, a digger, a body, land-art project in Park De Oude Warande, part of Luster – Clay in Sculpture Today, Fundament Foundation,

Tilburg, the Netherlands. The film Fortiter et Suaviter (2018) by Jérémie Basset follows the realization of this project.

Gulgong Clay, land-art project at Morning View, Clay Gulgong 2016, Gulgong, NSW, Australia.

2015

Glassporen – Molten glass meets raw clay, a project realized at The National Glass Centre, Sunderland, England. The film Glassporen (Alexandra Engelfriet) follows this ephemeral meeting.

2014

Materiality - Body as a tool – Ceramic heritage as matter, raw clay project in collaboration with 10 artists, in the form of a Master Class, part of the European Ceramic

Context 2014, Hasle Brick factory Klinkerskoven, Bornholm, Denmark.

Realization of the film Mudflows at Lønstrup Klint (Alexandra Engelfriet), Hjørring, Denmark.

2013

Tranchée, project and permanent monumental ceramic work, realized for Le Vent des Forêts, Fresnes-au-Mont, France. The film Tranchée by Estelle Chrétien follows the realization of this art-work.

Sonorité d'argile/Sound of clay, artist in residency and Performance in collaboration with jazz-musician Ab Baars, La Briqueterie, Ciry-le-Noble, France.

2011

Raw clay project in les Halles de la Fonderie, Carouge, Switzerland, part of the exhibition Ceramics Now!

Dust to Dust, raw clay project in Punt WG, Amsterdam, the Netherlands. Film by Marlou van den Berge.

Raw Material, collaborative raw clay project, Ringebu, Norway, with Torbjørn Kvasbø, Neil Brownsword, Katrine Køster Holst. Film by Marlou van den Berge.

Reclaim, raw clay project at the University of Tasmania, Hobart, Australia. Film by Glen Dunn.

Carla Koch Gallery, Amsterdam, the Netherlands.



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Projects and Solo exhibitions

2009

Marl Hole, raw clay project initiated by Neil Brownsword as part of the British Ceramic Biennial, Stoke-on-Trent, England, in collaboration with Neil Brownsword, Torbjørn

Kvasbø, Pekka Paikkari. Film: Johnny Magee. (catalogue)

Performance in the Airspace Gallery, Stoke-on-Trent, England.

Carla Koch Gallery, Amsterdam, the Netherlands.

Het Oude Raadhuis, Aalsmeer, the Netherlands.

2006

RAM-foundation, Rotterdam, the Netherlands.

2005

Carla Koch Gallery, Amsterdam, the Netherlands.

Gallery of the Amsterdam Medical Centre, the Netherlands.

2003

Project during IR Festival Internacional d'Art in La Bisbal d'Empordà, Spain.

2001

Raw clay installation, part of the exhibition Real Estate, the Nederlandsche Bank, Amsterdam, the Netherlands.

2000

Silt in Finsterwolde, project and solo-exhibition, Gallery Waalkens, Finsterwolde, the Netherlands.

1999

Gestolde Actie/Solidified Action, raw clay project, Siegerpark, Amsterdam, the Netherlands, a commission of the Amsterdam Foundation for the Arts.

1998

Flowing Sand, project in Monumento Urbano, a building by Aldo Rossi, Zaandam, the Netherlands.

Via Cava, project in Warehouse Africa, Amsterdam, the Netherlands.

1996

The Skin of the Earth, project and solo exhibition, Technical University of Eindhoven, the Netherlands.

1995

Loerakker Gallery, Amsterdam, the Netherlands.



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