

Alexander Lichtveld

Amsterdam, 1953

www.alexanderlichtveld.nl

www.instagram.com/alexanderlichtveld

Studio address

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The Netherlands

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Education

Ceramics at Gerrit Rietveld Academie, Amsterdam, 1973 – 1978

Solo exhibitions

1984

Museum Fodor, Amsterdam

Kunstzaal, Hengelo

1985

Gemeentemuseum, Arnhem

Galerie Julius Wijffels, Leeuwarden

1986

Nishida Gallery, Nara, Japan

1988

Galerie Barbara Farber, Amsterdam

Nishin Gallery, Tokio, Japan

Bihou Gallery, Shikoku, Japan

1989

Nishida Gallery, Nara, Japan

1990

Stedelijk Museum, Amsterdam

Galerie Barbara Farber, Amsterdam

1992

BRS Premsela Vonk, Amsterdam

Galleria Uusikuva, Kotka, Finland

1993

Galerie Vormvast, Breda

1994

Garth Clark Gallery, New York, USA

Nishida Gallery, Nara, Japan

1995

Garth Clark Gallery,

Los Angeles, USA

1998

Galerie Maria Chailloux, Amsterdam

Garth Clark Gallery, New York, USA

1999

Kunstrai (Art Fair Amsterdam), Galerie Maria Chailloux, Amsterdam

2000

Clara Scremini Gallery, Paris, France

2001

Achter gesloten deuren (Private view) – Galerie Maria Chailloux, Amsterdam

2003

Galerie Maria Chailloux, Amsterdam

2010

Steendrukkerij, Amsterdam

2011
Bas van Pelt, SPOT, The Hague
2016
Het Kunstgemaal, Bronkhorst
2019
Post Erasmuslaan 5, Utrecht
Modern Shapes Gallery Antwerpen

Group exhibitions

1981
Gallery Kupfer, Nidau, Switzerland
1982
Aemstelle, Amstelveen
Gallery Cour St. Pierre, Genève
1983
Institut Néerlandais, Paris, France
Galerie de Witte Voet, Amsterdam
1984
Helen Drutt Gallery, Philadelphia, USA
1985
Rijksaankopen 1984, The Hague
Wat Amsterdam betreft – Stedelijk Museum, Amsterdam
1987
Everson Museum of Art, Syracuse, NY, USA
1988
Rijksaankopen 1987 – Stedelijk Museum, Schiedam
Gemeenteaankopen 1987 – Museum Fodor, Amsterdam
Contemporary Dutch Ceramics (vice versa) – Roanne, France
1991
Emotie Japan, de onbewuste factor – Oude Kerk, Amsterdam
Opening project – European Ceramic Work Center, Den Bosch
1992
Imitation / Inspiration – Suntory Museum of Art, Tokyo, Japan
Imitation / Inspiration – Rijksmuseum, Amsterdam
1994
Water op Bouvigne (theme: water in the gardens of Castle Bouvigne) – Breda
1995
Tom Gallery, Tokyo, Japan
1996
As far as Japan... – Breda
Keramikmuseet, Grimmerhus, Denmark
1997
Biennale de Chateauroux (9e) – France
1999
Ceramic Millenium – Stedelijk Museum, Amsterdam
Galerie Maria Chailloux, Amsterdam
2000
Gallerie Clara Scremini, Paris
AMC, Amsterdam
2002
Art Rotterdam – Galerie Maria Chailloux
Jan van Hoof Galerie, 's-Hertogenbosch
2012
Stedelijk Museum, Amsterdam
2014
Peppercannister Gallery, Dublin, Ireland
Arcam, Amsterdam

2015
CLAY! – Gemeentemuseum, The Hague
2017
New Dakota, Amsterdam
2018
Show yourself, Design Museum Den Bosch

Commissions

1984
Stage set design for Galgemaal, a production by Mickery Theatre, Amsterdam
(recorded for Dutch television by VPRO)
1989
Sculpture for school (MTS vakschool), Schoonhoven
1990
Outdoor sculpture for EXPO 90 (Hana Haku) Osaka, Japan
Outdoor sculpture for entrance of a golf course, Osaka, Japan
1997
Floor design for Cortile apartment building, Amstelveen
Outdoor sculpture for the garden of Cortile
Floor design for a shopping center, Alkmaar
2000
Tile design for the walls of 65 houses, Het Fort housing project, Schilderswijk, The Hague
2001
Design stained-glass windows for private house, Maastricht
2001
Design entrance and tunnel to the parking garage of the Olympic Stadion, Amsterdam
2007
Project for Liesbeth van der Pol (Dok Architects)
Interlocking tile design project
2008
Project for Liesbeth van der Pol (Dok Architects)
Project for Architectenbureau Marlies Rohmer
2012
Project for Liesbeth van der Pol (Dok Architects)
2013
Stone tomb sculpture at Zorgvliet, Amsterdam
2012 – 2015
Sculptures for several private collectors

Publications

2000
Revue Céramique (mars/avril): La quête éperdue de l'invariant, portrait d'Alexander Lichtveld
Author: Frédéric Bodet, published by Musée des Arts Décoratifs, Paris
Television interview about Het Fort for TV West, The Hague
2001
Postmodern Ceramics – Thames and Hudson, New York
Author: Mark Del Vecchio
Het Fort, Schilderswijk behoudt karakteristiek complex,
Interview by M.van Ark,
Published by De Principaal b.v., Citadel projecten and Staedion Vastgoed
2002
Kunst ondergronds, art in the Olympic Stadion Amsterdam, published by SFB
2003
The Legacy of Modern Ceramic Art – The Museum of modern Ceramic Art, Gifu, Japan

Work in collections of

Stedelijk Museum, Amsterdam
Museum Boymans Van Beuningen, Rotterdam
Gemeentemuseum, Arnhem
Frans Hals Museum, Haarlem
ICN (Rijksdienst Beeldende Kunst), The Hague
KPN, The Hague
Municipal acquisition, Amsterdam
Municipal acquisition, Helmond
Bouwfonds Kunstcollectie
Walker Hill Art Center, Seoul, Korea
Kita Modern Museum, Sakurai, Nara, Japan
Everson Museum of Modern Art, Syracuse, NY, USA
Dai Ichi Kango Bank, Amsterdam
JVC Netherlands, Leiden
Museum of Modern Ceramic Art, Gifu, Japan (2000)
Kunstcollectie Akzo Nobel Art Foundation (1999-2006)
Stichting Kunstcollectie KPMG
Private collections (2013)
ABN AMRO Kunststichting (2006)
AZU Art Museum-Nelson Fine Arts Center, Arizona, USA
Museum of Fine Arts, Houston, USA
Keramiekmuseum Prinsessehof, Leeuwarden
Design Museum, Den Bosch

Awards

Bronze Award, Third International Ceramic Competition, Mino, Japan (1992)

Documentary

Netherlands-Japan, four centuries of art,
Tineke Hulsbergen for Dutch television (1992)

Special projects

2012 – 2021

Domus Serica

Ceramics and architecture, an online project in instalments

domusserica.blogspot.nl

2017 – ongoing

Trias Serica

A special art series made for friends (or people who want to become friends),
creating a unique city that doesn't exist, but where we all seem to live

triasserica.blogspot.com

2018

Masterclass EKWC, Oisterwijk

Alexander Lichtveld
Sculptor

Born in Amsterdam in 1953, Alexander Lichtveld studied ceramics at the Gerrit Rietveld Academie under Jan van der Vaart from 1973 to 1978.

Since his graduation from Rietveld Academie, Alexander Lichtveld has been making ceramic sculptures; in the early years these took the form of architectonic, geometric sculptures that are not generally associated with the ceramics craft. At first sight, these sculptures made of clay slabs do not resemble the material of which they are made. The coating, the colour range, and the slick finish create the illusion that the material is very different from ceramics as we know it. Nevertheless, Lichtveld is devoted to clay, or as he himself once put it, 'I am a sculptor who fires his own stone'.

Until 1985 Lichtveld worked in series, each sculpture in the series using the same principle. After living, working and exhibiting in Japan for several extended periods, he stopped working in series. More autonomous sculptures began to appear. The architectonic element of the earlier sculptures was now complemented by a more narrative style. Round shapes, curves and new themes entered the scene. 'After so many years of working with straight lines, planes, volumes and the relationships between them,' says Lichtveld, 'I had the feeling that I more or less understood everything. That was the moment I started to make use of the irrational and unpredictable.' From then on, most of the sculptures were given titles.

Themes of earlier sculptures recur years later in a different form; new forms are created in an unremitting pursuit of new kinds of sculpture. 'Every single day I am amazed at the boundless opportunities for creating new sculptures,' Alexander Lichtveld explains. 'Each time I think I have exhausted all the possibilities, a new line of approach arises and another world of form emerges, with infinite potential. The challenge is to make the right choices.'

In the midst of this creative dynamic, each sculpture requires and gives its own space and peace. Tranquillity and contemplation are evident in virtually all the sculptures. 'You can look at my sculptures in the same way as you look at a Japanese Zen garden,' says Alexander Lichtveld. 'What I see is a man-made setting that represents nature: all the components, materials, sizes and colours in such a garden have been placed in a way that appears accidental and self-evident, as in nature. In fact, the opposite is true. I have always been fascinated by the knowledge that all of this has been created by man and everything has been thought out carefully even though it appears natural, in a way that you will never come across in nature. You are looking at something that is actually something else. That's when it really gets exciting.'