

Catharina F.M. van de Ven mrss

1954 Udenhout, Netherlands

2005 – 2011 Sculpting Degree (cum laude), Academy for Fine Arts, Belgium. Classical figurative sculpting and contemporary techniques. Coached by master sculptor Anton Cotteleer (1974 BE)

2009 – 2012 Master-Apprentice of Eja Siepman van den Berg (1943 NL)
(Prix de Rome 1967 / Wilhelminaring 2017)

2010 – FAA Florence Academy of Art, Italy – Classical figurative sculpting.

Memberships

Member of the Royal Society of Sculptors- UK (mrss)

Member of the Dutch Society of Sculptors

Member of ARTI et AMICITIAE Amsterdam

Selection of Exhibitions

- Arti & Amicitiae - Amsterdam – December 2022
- Art Miami – December 2022
- North Sea Jazz – Rotterdam - July 2022 – art section
- PAD Paris – April 2022
- Arti et Amicitiae – Amsterdam - Wintersalon – December 2021
- Design BASEL/Miami – September 2021
- Dutch Portrait Prize – shortlist exposition – Zeist- June 2021
- Arti et Amicitiae- Amsterdam – July 2021
- ILLUMINATE – Priveekollektie Contemporary Art | Design – January 2021
- Virtual Contemporary Istanbul – December 2020
- SOFA Intersect Chicago – online art fair – November
- Willem-Twee Kunstruimte 's-Hertogenbosch – Homerun#2 – November 2020
- Design Miami/Basel – virtual artfair – October 2020
- Priveekollektie Contemporary Art | Design – group exhibition September 2020
- Pulchri Studio – The Hague – NKvB Today– July 2020
- Priveekollektie Contemporary Art | Design – group exhibition February 2020
- ART Miami, December 2019
- Contemporary Art Rotterdam / North Sea Jazz – July 13 2019
- Priveekollektie Contemporary Art | Design - Remix of Contemporary Times – May 2019 –
- Museum de Fundatie Zwolle – Summer Expo – May 2019
- PAD Monaco/ART Monte Carlo – April 2019
- PAD Geneva/ARTgeneva – January 2019
- Art Miami, December 2018

- Spectrum of Time – Gallery Priveekollektie- September 2018
- Beeldreflecties- Pulchri Studio - The Hague – 100yrs NKvB- May 2018
- Gallery Priveekollektie – Spring Opening – April 2018
- NOMAD –St.Moritz, February 2018
- ART Geneva- PAD Geneva, February 2018
- Art Miami, December 2017
- PAD London, October 2017
- Gallery Priveekollektie, Heritage Days, September 2017
- PAD Paris, Jardin Tuileries Paris, March 2017
- Priveekollektie Gallery Space, Mayfair-London January 2017
- Art Miami, December 2016
- The SALON, Park Avenue Armory New York 2016
- PAD London, October 2016
- Museum Hildo Krop, groupexposition 2016
- Museumpark Drechtoevers, installation AVA1840, September 2016
- Jheronimus Bosch Open Expo, 's-Hertogenbosch, 2016
- Museum Gouverneurshuis Heusden, 2015
- Art Arnhem, 2014
- Pulchri Studio, The Hague Sculpture 2014
- Priveekollektie Heusden, groupexposition 2014
- Loods 6, Aanwas, Amsterdam 2012
- voorBEELDEN, Amsterdam 2012
- Dutch Design Week DDW Eindhoven 2011

www.catharinavandeven.com

About Artist

Catharina van de Ven (1954, Udenhout) is a Dutch artist and designer.

Catharina received her sculpting degree with high honors from the Academy for Fine Arts in Belgium. She continued her education with a Master- apprenticeship of Eja Siepman van den Berg. Catharina's classical sculpture background is evident. Though today her works carry more abstract forms, the classical elements and studies frequently inspire her new works. Trained as a sculptor, her work focuses on physicality. In the color, shape, technique, process, the material informs her work.

Working with a feminist approach, much of her work speaks to her personal experiences as a woman. Having grown up on a farm in a small hamlet, the artist learned from her creative and inventive father. As many girls during her time, she worked as a nurse. It wasn't until many years later that she was able to do what she truly wanted: study at the fashion academy and later pursue becoming a sculptor. Today, Catharina fearlessly projects her female identity, using tactile shapes, bright colors, and commonly masculine forms. As both a mother and grandmother, the artist feels open to address topics like sex, drugs, power, or wealth.

Catharina confronts each viewer. She aims to present a mirror within her work, so each viewer looks back at their own reflection and desires.

Several important themes are present in her series of work: power – strength – lust – tranquility. As her oeuvre started, she initially associated power within the male and strength within female, being internal. As her work progressed, she confronted this misconception and found both power and strength as female, both internal and external. Her Golden Project, illustrates this re-association of power to the female by transforming a ‘forbidden’ male form into a jewel on the wall.

Her projects often choose her by subjects that appear in her daily life. The idea for her series of works on lust was found in her trip to Miami, noticing a confrontation with lust with each day of her visit. She then aimed to explore how lust confronts each person, what lust means to individuals – thus creating her series Luxuria of ecstasy pills, domes, and vibrant tapestries. By using the recurring image of the dome the female is always at the center of her work in both material, concept and form.

Georgia Mowry

Art Historian