

# GUILD GALLERY



## MIRJAM DE NIJS



ROMAN AND WILLIAMS GUILD GALLERY  
THREE TWO ONE CANAL ST, NEW YORK, NY 10013  
646•693•0279  
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## ABOUT THE ARTIST

MIRJAM DE NIJS  
B. 1964 AMSTERDAM

Mirjam de Nijs started sculpting as a young, single woman, and developed her work during her studies, marriage and life as a mother of three children. Her family of five – each growing in their own different way, are all sources of inspiration. They live in Amsterdam and she works in her studio on Zeeburgereiland, an island on the outskirts of Amsterdam. With the help of her partner, she built her studio so she can work outside. Her studio features a glass roof and a wood stove, with basic utilities and lots of freedom far from the regulated world, where she is surrounded by a large collection of natural stones.

### STATEMENT

Nature in its purity fascinates de Nijs. She loves the volume, movement, texture and natural quality of stone. In stone of all different kinds, she finds unlimited possibilities to express her meaning. She prefers abstract language. Her ultimate goal is a sculpture, which has an immense expression with a great sense of freedom.

With their strong and subtle presence, abstract sculptures are a surprising element in a realistic environment -- a sublimized accent in a concrete world of tables, chairs, vases and living creatures.

For more than 30 years, de Nijs has made sculptures of natural stone. She has studied Dutch language and literature, combined with art history and aesthetics. She loves the freedom of investigation. Her sculptures are the result of characterful research and endless experimentation. When she realizes her sculpture is an authentic form, loose from history, culture and background, she is satisfied, and happy and free for the next endeavor.

*DE NIJS in her studio in Zeeburgereiland, an island on the outskirts of Amsterdam.*



COVER: FLEXIBLE FORM, BELGIAN HARDSTONE, 24H X 18 X 10 CM, MDN0004

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FOUNDERS ROBIN STANDEFER AND STEPHEN ALESCH VISITED DE NIJS IN HER STUDIO SEPTEMBER 2021.



DE NIJS USES BOTH MANUAL AND MECHANICAL PROCESSES.



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## CURRICULUM VITAE

|                  |  |   |           |
|------------------|--|---|-----------|
| EDUCATION        | 1987                                   | START SCULPTING IN STONE, SELF-TAUGHT   | AMSTERDAM |
|                  | 1989-1993                              | UNIVERSAL STUDY DUTCH LANGUAGE AND LITERATURE WITH ART-HISTORY AND PHILISOPHY |           |
| SOLO EXHIBITIONS | 2020                                   | ARTCHAPEL   | AMSTERDAM |
|                  |  | GALLERY LIGHT ZONE  | GRONINGEN |
|                  | 2019                                   | POCKET EXHIBITION   | AMSTERDAM |
|                  |  | CULTURAL SALON  | AMSTERDAM |
|                  |  | ARTCHAPEL   | AMSTERDAM |
|                  |  | ART CENTER DE KOLK  | SPAARNDAM |
|                  |  | UNLOADING DOCK  | AMSTERDAM |
|                  | 2018                                   | ART 227   | AMSTERDAM |
|                  |  | SOUTH LOOP LOFT   | CHICAGO   |
|                  |  | DUURSTEDE CASTLE  | DUURSTEDE |
|                  |  | OLVG WEST   | AMSTERDAM |
|                  |  | ZMAK ZEEBURGEREILAND  | AMSTERDAM |
|                  | 2017                                   | MLB GALLERY   | AMSTERDAM |
|                  |  | CEMETERY OVERWEERSEPOLDERDIJK   | PURMEREND |
|                  |  | POCKET 2017   | AMSTERDAM |
|                  |  | GALLERY JOSILDA   | AMSTERDAM |
|                  | 2016                                   | GALLERY ZWIJSEN   | HORN      |
|                  | 2015                                   | THE WEAVING HOUSE   | ZAANDIJK  |
|                  |  | GALLERY JENNE RENES   | UTRECHT   |
|                  |  | BERGEN ART MARKET   | MOUNTAINS |
|                  | 2014                                   | SHED 6  | AMSTERDAM |
|                  | 2012                                   | GALLERY RUDOLFF   | AMSTERDAM |
|                  | 2011                                   | THOMAS CHURCH   | AMSTERDAM |
| 2010             | TEMPORARY ART SPACE                    | AMSTERDAM   |           |
|                  | EARTHLY INSPIRATION                    | AMSTERDAM   |           |
|                  | CHOCOLATE FACTORY                      | ZAANSTAD  |           |
| 2009             | SPRING IS IN THE AIR, WESTERGASFABRIEK | AMSTERDAM   |           |
| 2008             | BEHIND THE PILLARS                     | BLOEMENDAAL   |           |
|                  | HARFART                                | DUIVENDRECHT  |           |
| 2007             | GALLERY THE HAGUE BEEK                 | THE HAGUE   |           |
|                  | THE GLASS HOUSE WITH ART-ABSTRACT      | AMSTERDAM   |           |
|                  | IMAGES AT THE LINGE 2007               | ASPARAGUS   |           |
|                  | ORANGERIE WITH FREDERIEK NELISSEN      | AMSTERDAM   |           |



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## EXHIBITIONS

*Cont'd.*

|      |   |               |
|------|---|---------------|
| 2006 | ARTCUYP   | AMSTERDAM     |
|      | CHIELLERIE, ART-ABSTRACT  | AMSTERDAM     |
|      | PARK BERG EN BOS, 'PICTURE WOMEN'                               | APELDOORN     |
|      | ART FARM  | HEERHUGOWAARD |
|      | ORANGERIE AMSTELPARK  | AMSTERDAM     |
|      | THE GREAT CHURCH, THE INDEPENDENTS                              | MONNICKENDAM  |
| 2005 | BUITENPLAATS WESTER-AMSTEL, ART-ABSTRACT                        | AMSTELVEEN    |
|      | ART FOR NATURE IN THE OUDE HORTUS A<br>ND DE LEEUWENBERG CHURCH | UTRECHT       |
|      | IMAGES AT THE LINGE 2005  | ASPARAGUS     |
|      | GALLERY ARTICLE   | DUURSTED      |
|      | ORANGERIE AMSTELPARK, ART-ABSTRACT                              | AMSTERDAM     |
| 2004 | MICHAEL'S CHURCH  | OOSTERLAND-   |
|      | WIERINGEN   |               |
| 2003 | THE BLACK CHURCH  | SOUTH FENCER  |
|      | COUNTRY ESTATE WESTER-AMSTEL                                    | AMSTELVEEN    |
|      | ART ABSTRACT  | AMSTERDAM     |
|      | GALLERY WINDFORCE 13  | DEN HELDER    |
| 2002 | GALLERY RUDOLFF   | AMSTERDAM     |
|      | WESTER-AMSTEL ESTATE  | AMSTELVEEN    |
|      | FLORIADE  | AMSTERDAM     |
| 2001 | SCULPTURE GARDEN AND GALLERY AKERMARE                           | AKERSLOOT     |
| 2000 | ARTIADE   | ALKMAAR       |
|      | LABORATORY FOR THE BLOOD TRANSFUSION                            | AMSTERDAM     |
| 1999 | ARTIADE   | ALKMAAR       |
|      | ORANGERIE AMSTELPARK  | AMSTERDAM     |
|      | GALLERY LANGENBERG  | AMSTERDAM     |
|      | HERB GARDEN VSM   | ALKMAAR       |
| 1998 | WESTERGASFABRIEK  | AMSTERDAM     |
|      | ARTS PLACE  | AMSTERDAM     |
| 1996 | GALLERY LUGHEN  | AMSTERDAM     |
| 1995 | SCULPTORS DU MONDE  | QUEBEC        |
| 1994 | ART HALL THE HIGH HOARSE  | FIRST         |
| 1993 | GALLERY LUGHEN  | AMSTERDAM     |
| 1992 | ART VIEW HOUSE KOESTRAAT  | OIRSCHOT      |
| 1991 | GALLERY LUGHEN  | AMSTERDAM     |



# GUILD GALLERY



"PERSPECTIVE", ALABASTER, 36 X 23H X 9 CM, MDN0014

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"EVOLVING", DIABASE, 34 X 26H X 15 CM, MDN0004



DETAIL, "EVOLVING", DIABASE, 34 X 26H X 15 CM, MDN0004



DETAIL, "GROW", MARBLE, 35H X 15 X 14 CM,MDN0008



"GROW", MARBLE, 35H X 15 X 14 CM,MDN0008



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"FULL MOON", TRAVERTINE, 30 X 22H X 15 CM, MDN0003



DETAIL. "FULL MOON", TRAVERTINE, 30 X 22H X 15 CM, MDN0003



DETAIL. "STILLED", ONYX, 33H X 12 X 10 CM, MDN0012



"STILLED", ONYX, 33H X 12 X 10 CM, MDN0012



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# GUILD GALLERY



"BROKEN CHORD", MARBLE, 30H X 27 X 23 CM, MDN0001

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DE NIJS' PIECES OFFER A UNIQUE PROFILE FROM EVERY ANGLE.



DE NIJS IN HER STUDIO IN ZEEBURGEREILAND, AN ISLAND ON THE OUTSKIRTS OF AMSTERDAM.



WITH THE HELP OF HER PARTNER, SHE BUILT HER STUDIO SO SHE CAN WORK OUTSIDE WITH THE PROTECTION OF A GLASS ROOF AND A WOOD STOVE, WITH BASIC UTILITIES AND LOTS OF FREEDOM FAR FROM THE REGULATED WORLD.



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# GUILD GALLERY



"CHAISE MARBLE", MARBLE, 76 X 40 X 37CM, MDN0011

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## ABOUT GUILD GALLERY

We are proud to introduce Guild Gallery, a new space that celebrates the making of art objects by contemporary masters, drawing upon the millenia-long history of the decorative arts. Located on Canal Street—that vibrant, propulsive stretch of New York City’s rising art scene—Guild Gallery will open in November, with a series of exhibitions representing a dozen artists.

Guild Gallery is the natural extension of Roman and Williams Guild, on the corner of Howard and Mercer. When we opened the doors of the Guild nearly four years ago, this was the realization of a decades-long dream: to create a living organism of people, objects and furnishings—an eclectic world, a modern-day guild of the senses.

We designed the Guild as a place to showcase the furniture that we make alongside the work of artisans we most admire for their skill and dedication to technique. We wanted to emphasize the everyday functionality of remarkably formed items and to emphasize the significance of living with very beautiful things while valuing the utility of expert crafted pieces.

Guild Gallery is the next stage of evolution in this dialogue. Now, we intend to build on our commitment to help people appreciate the artistry in design as we celebrate individual makers. While the Guild celebrates a beauty that derives from function, the Gallery focuses purely on form. Whereas the Guild is all about an eclectic mix, the Gallery will spotlight the object, artist, and process.

Initially, we will represent a group of twelve remarkable artists, makers of extraordinary art objects and furniture—sculptors and other creators whose medium might be ceramic, glass or wood. Our selection process has been intense; we value all the makers and designers we represent at the Guild, and choosing just twelve required us to consider their works in ways we hadn’t before, looking harder and deepening our understanding of the pieces and the artists who made them.

We call them “artists” because that’s who they are. The Guild was founded on the principle that art and craft are not mutually exclusive entities. Think of classical Grecian urns, crafted as functional objects that nonetheless engage with movement, line, and color. So, too, the contemporary works that we show at the Gallery experiment with line, form, and material, fusing the ancient and the modern through traditional techniques and references to a millenia-old lineage. But these are living pieces, made by living artists. We want to introduce you to artists who are working today, so that you can follow their trajectories and understand their work as an ongoing, organic narrative, as collectors or even just as enthusiasts.

These works are living pieces, not just because you can—should—live with them, but also because they are made with materials that feel alive, like wood from trees or gloriously malleable clay. This is a guiding principle of everything we do in our own design practice and, by extension, at Guild Gallery. The wooden pedestals on which we will display the works are of our own invention. This is a venue designed to support the rigor and discipline of the artists as they fashion their materials, to honor the human scale of their works. Guild is a gallery that embraces warmth, purity and focus.





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## ABOUT GUILD GALLERY

*Cont'd.*

These are pieces that are meant to be communed with, in our homes. So while key pieces by an individual artist are displayed at the Canal Street Guild Gallery to be fully appreciated as works of art in their own right, others will be seen at the Guild on Howard and Mercer, just a stone's throw away, interacting with other objects and furnishings, as it might be in your home. Thus we hope to foster connoisseurship, eliciting meaning and nuance from the works, but also demonstrate how they might be lived with.

Guild Gallery opens in November with a show of works by Japanese-born, London-based ceramist Akiko Hirai. Hirai's forms investigate texture and participate in a passionate conversation about the science of traditional and modern pottery. We invite you to explore Hirai's work at Guild Gallery, to ponder the power of exchange across cultures and countries, the techniques traded, exchanged and appropriated. Objects like these contain profound stories about nature, culture, domesticity and craft.

We greatly look forward to introducing you to all the artists with whom we are fortunate enough to work.

– *ROBIN STANDEFER and STEPHEN ALESCH*

