



CLAUDY[®] JONGSTRA



STUDIO CLAUDY JONGSTRA BIODYNAMIC FARM

De Kreake, Húns, NL

Photography by Iris Haverkamp

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Studio Claudy Jongstra cares for and cultivates the regenerative, natural materials for each artwork — Drenthe Heath heritage wool and heirloom natural dye plants — on a vibrant biodynamic farm in the rural northern province of Friesland, The Netherlands. Reciprocal rather than extractive, the life cycle of these materials is deeply rooted in ecological stewardship.



INDIGENOUS DRENTHÉ HEATH SHEEP

Mandefjild Nature Preserve, Bakkeveen, NL



Drenthe Heath Sheep are vital to the conservation of Dutch heathlands, a rare habitat containing a delicate balance of biotopes with particular value for wildlife biodiversity. Over the past 200 years, 75% of heathlands have been lost to intensive agriculture, development, and climate change. As these threats persist, Drenthe Heath Sheep maintain this protected landscape by grazing, fertilizing, and carrying seeds in their woolen fleeces.



AARDE

SFMoMA, San Francisco, CA, US
2016

In collaboration with Snøhetta / Photography by Matt Kursh

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FIELDS OF TRANSFORMATION

University of Pennsylvania, Van Pelt-Dietrich Library, Philadelphia, PA

In collaboration with Gensler / Photography by Feinknopf Photography

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A SPACE FOR BEING

Google Design Studio, Salone del Mobile 2018, Milan, IT

In collaboration with Reddymade Architecture and Design / Photography by Jeroen Musch

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CALENDULA HARVEST

Studio Claudy Jongstra biodynamic farm De Kreake, Húns, NL

Photography by Hee Seop Kim

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SUNFLOWER DRYING PROCESS

Studio Claudy Jongstra, Spannum, NL

Photography by Hee Seop Kim

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The colour palette for each artwork is entirely plant-based, distilled from seasonal harvests of biodynamic dye crops. Open-pollinated seeds enrich soil vitality, support bee populations, contribute to local biodiversity, and foster independence from agricultural seed monopolies by conserving heirloom varieties. The rich and harmonizing qualities of plant-based colour bring depth to each artwork and resonate naturally with diverse materials and environments.



DYE LAB

Studio Claudy Jongstra, Spannum, NL



METAMORPHOSIS OF THE BUTTERFLY

U.S. Embassy, The Hague, NL

In collaboration with Moore Ruble Yudell Architects / Photography by Jeroen Musch

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The colourful wool fibres reflect the conditions of the landscape—from the vitality of the soil that nurtured each pigment plant, to the quality of life of the sheep whose wool protected them through the year. Each artwork palette is further refined as diverse fibre types and colours are blended to create sophisticated hues and textures unique to each artwork. The wool palette is like a painter's palette for the composition of each artwork into delicate and complex layers.



VERTICAL GARDEN

Restaurant ONE, Roermond, NL
2018

Photography by Jeroen Musch



LIVING SOIL

Stone Barns Center for Food and Agriculture (Dan Barber, Blue Hill at Stone Barns)

Photography by Jeroen Musch



“The wish to educate a material literacy is not a new one. It has been present, at least, since the industrialization has fundamentally changed networks of production. Emerging and re-emerging over time, it has currently a greater urgency...**Claudy Jongstra’s work might help to develop material literacy, and with it, consciousness...**the re-establishment of a visible network of production that her work accomplishes...provides the maker an overview and ownership over the entire process. In doing so, this overview is also offered to the viewer...

Jongstra’s work is a full-body experience that insnares the entire sensorial apparatus...Its colors, shape, and my haptic memory...allow me to trace the index of its making. I can, based on what I know and have experienced, reconstruct, from this thing, precisely how it has been produced and how the materials it is made from were produced in their turn. By inference, it becomes possible to unravel any piece by Claudy Jongstra with a view to their making...”

The ancient process of felting, forms an unbreakable bond that unites the layers of fibre into a single cloth. The multitude of layers physically embedded within Claudy’s artworks echoes the multitude of layers within her holistic art practice. In 2020, Dr. Ann-Sophie Lehmann (University of Groningen) delivered a lecture titled *Wool’s Consciousness*, in which she discussed the broader contribution of Jongstra’s work, achieved through this physical and processual layering.



WOVEN SKIN

Manifesta 12, Palermo, Italy
2018

In collaboration with Past Forward and Villa Valguarnera / Photography by Jeroen Musch



GUERNICA DE LA ECOLOGÍA

Solo Exhibition, Museum Kranenburgh, Bergen, NL
2023

Collection Iona Stichting / Photography by Michel Claus

Les migrations de la llana



TANGIBLE TRANSFORMATIONS

*Pastoral futures. Wool Migrations Exhibition, Disseny Hub Barcelona, Spain
2023 - 2024*

Photography by Xavier Padrós

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In a collaborative exhibition at Disseny Hub Barcelona, entitled Pastorals futures. Wool Migrations (November 2023 - January 2024), Studio Claudy Jongstra collaborated with the Tornen les Esquelles (The Sheep Bells Are Back) project, who are working to save and revitalize the vestiges of pastoral culture in Barcelona's Sierra de Collserola Natural Park. The exhibition examined the potential for wool to shape alternative futures, from the pasture to the museum.



TANGIBLE TRANSFORMATIONS II

EENWERK Gallery, Amsterdam, NL

Photography Courtesy of Eenwerk Gallery



“Measuring over eight meters in width and four meters height, the tapestry has just been finished. And it is majestic. The swaying fields have been given the color of sunflowers grown this summer by a friend, a farmer in Navarra. Strands of glossy silk loosely arranged in the wool evoke, with their ripply textures, the image of seed heads, plumes and stalks...**When I look outside, I see vast areas of green turf extending to the horizon. In Friesland the lush meadows have given way to monoculture farming. But here, indoors, in this monumental image, the wealth of biodiversity is celebrated to the full...This is a harvest festival, a manifesto and utopia all in one.**”

- Julius Vermeulen, Eenwerk Galerie, Amsterdam



CYCLES OF GROWTH

EENWERK Gallery, Amsterdam, NL

Photography Courtesy of Eenwerk Gallery

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Studio Claudy Jongstra is constantly engaged in cutting-edge, collaborative research and education locally and internationally. Collaborating with farmers, shepherds, artisans, designers, architects, curators, scientists, researchers, historians, as well as a range of schools, universities, cultural institutions, and social initiatives, Studio Claudy Jongstra has a diverse network of allies that share a mission to cultivate material literacy and consciousness. Our work with these partners generates transformative action for the protection and regeneration of natural materials through circular processes that nurture healthy communities and ecosystems alike.



Countryside, The Future Sies Marjan A/W 2020
In collaboration with Claudy Jongstra and Maharam




John Galliano for Maison Margiela, Artisanal Collection, A/W 2018
In collaboration with Claudy Jongstra



Sheep to Wool, Seed to Colour by Claudy Jongstra for Hermès Palermo, Italy
In collaboration with Past Forward / Villa Valguarnera



bon de bray- bien doisy. Smale coates, & unpen
 du ber- dombw pour faire plus viffement fi-
 dre. On peult donner un troisieme
 coulo, mais deux font bien, & ne s'effaittent
 jamais, ny ne se fondent.
 Il ma dit qu'il a plusieurs fois imprimé sans
 colle, en mouillant promiscuement la toile puis
 luy donnant la premiere coulo, la laissant
 seiger, & polissant avec la pouce estant seiche,
 & en fin donnant la seconde coulo, & en fin
 un coulo comme de fous. La toile est fort
 souple & ne fond jamais. Mr Elie
 felly peintre de Constance dit L'auoir aussi
 essayé plusieurs fois, mais que cela mange
 beaucoup de couleur.
 M Lacre brulée qui se rougit au feu est
 aussi bonne à imprimer. Le rouge brun brus-
 lé se purifie au feu, devient plus obscur
 & est fort fixatif.
 La forme du cousseau à imprimer.



La lame
 Longue
 Deux poind.

Q. Quand une toile est ployée ou frois-
 sée pour l'estendre & la redresser, il la faut
 tremper dans de l'eau tiède, & puis la tirer avec
 les doigts, l'estendre, & la laisser seicher. Elle re-
 vient. Beaucoup mistres se contentent fort coller
 & mouiller l'onvres, & puis tout la toile, & den costé
 & puis la polir avec la pierre ponce, & puis luy donner

In 2018, Jongstra established a research partnership with European Research Council (ERC) project Artechne, Utrecht University, the University of Amsterdam, the University of Antwerp, the Rijksmuseum, the Belgian Museum Hof van Busleyden in Mechelen, and the research laboratories of the Cultural Heritage Agency of the Netherlands (Rijksdienst voor her Cultureel Erfgoed, RCE). This collaborative research project is titled *Burgundian Black*, after the pre-modern black colour-making technologies perfected by Flemish master dyers in the Burgundian-Habsburg Netherlands (c. 1430s-1580s).



CLAUDY JONGSTRA

Solo Exhibition, Museum De Lakenhal, Leiden, NL
2020 - 2021

Photography by Ronald Tilleman / Museum De Lakenhal



TRUTH AND BEAUTY IN BLACK

The Mingei International Museum, San Diego, CA

In collaboration with LUCE et studio / Photography by Paul Rivera for the New York Times



Spiritual Glamour Viktor&Rolf Haute Couture A/W 2019
In collaboration with Claudy Jongstra