

Anne Wenzel

Portfolio 2023



The entrance of Stedelijk Museum Schiedam during the opening of Carte Blanche (Fuck The Dictator), 2023, photo by Peter Tijhuis

About

Since 2000, Anne Wenzel has been building an oeuvre of ceramics, fearlessly diverting its tradition into remarkable sculptures with a brutal sense of decay. Drawing her inspiration from art-history, Wenzel is intrigued by the symbolic language behind heroism and violence, and the extravagant spectacle that tends to accompany these subjects. Her sculptures are often described as modern-day Vanitas, subsequently undermining their own heroic aura. When looking at Wenzel's sculptures of people and animals, is it as if witnessing some horrific event taking place. In contrast, her apocalyptic landscapes show the dreadfully calm remains of an action, rather than the action itself. In her new series of work, Wenzel focuses more on the language that lurks behind the heroism of war memorials. Her monumental florals and wreaths, a universal symbol for celebration and the commemoration of war, are frozen in a state of decay. She unmasks the monument and, through the medium of clay — which she uses unconventionally and without regard to national borders — shows that all ideologies and even personifications of power display identical stylistic and linguistic characteristics.

Anne Wenzel (1972, Schüttorf, Germany) studied at the Academy for Visual Arts and Design in Enschede (NL). Her work is shown at leading art institutions in the world. Wenzel currently has a solo exhibition at Stedelijk Museum Schiedam where she got carte blanche (2023). Previous solo exhibitions were o.a. in Museum Het Valkhof, Nijmegen (2019), Princessehof Leeuwarden (2017); Rijksmuseum Twenthe (2015); TENT Rotterdam (curated by Daria de Beauvais, 2014); Villa Roth, Germany (2010); Museum Boijmans van Beuningen, Rotterdam (2010); Stedelijk Museum Den Bosch (2008) a.m. Wenzel was part of group exhibitions at a.o., Museum Jorn, Silkeborg (2018); Triennial for Contemporary Art, Duffel (2018); Rijksmuseum Twenthe (2018); 60th Faenza prize, Faenza (2018); Stedelijk Museum, Schiedam (2017); 9th Gyeonggi International Ceramic Biennale, Korea (2017); ARTER Istanbul (curated by Selen Ansen); Lustwarande, Tilburg (2016); Bonnefantenmuseum Maastricht (2015); Hetjens Museum Düsseldorf (2015); Kunstmuseum Bornholm (European ceramic context, 2014); Stedelijk Museum 's Hertogenbosch (Collection Presentation, 2013); Stedelijk Museum Schiedam (Collection presentation, 2013); Carré St-Anne, Montpellier ('Sign of the time' curated by Richard Leydier, 2013); La Galerie des Galeries ('Into the Woods' curated by Daria de Beauvais); Fondation Ricard, Paris (2011); Shepparton Art Gallery award (2010), Stedelijk Museum for contemporary art, Ghent (2008) and Museum Boijmans van Beuningen, Rotterdam (2007). Her works are included in many public and private collections, including Museum Boijmans van Beuningen, Rotterdam; Rijksmuseum Twenthe; Princessehof, Leeuwarden; Stedelijk Museum Schiedam; Vehbi Koç Foundation, Istanbul; Stedelijk Museum Den Bosch; S.M.A.K Ghent and Frac Auvergne. Wenzel is one of the artists filmed for the series 'Dutch Masters of the 21st Century'. She lives and works in Rotterdam.

*Carte Blanche (Fuck The Dictator)**

* Anne Wenzel at the Stedelijk Museum Schiedam and in De Jong boxing school

The words ‘Fuck the Dictator’ adorned the boxing robe that visual artist Anne Wenzel wore when she stepped into the ring at the Stedelijk Museum Schiedam on 14 September 2019. Her opponent was the museum’s director at the time, Deirdre Carasso. Wenzel defeated Carasso and won *carte blanche* at the museum. The current museum director, Anne de Haij, is now honouring that promise and has granted Anne Wenzel complete freedom on a floor of one of the wings of the museum, as well as the support of the museum’s team, to do whatever she likes with it.

Anne Wenzel: ‘When the former director Deirdre Carasso invited me to fight her in a boxing ring in 2019, I hesitated at first. Not only because, unlike Carasso, I had never boxed before, but also because, as an artist, I generally feel that a museum should invite me to an exhibition rather than to events that have absolutely nothing to do with what I do. But that boxing match against the director gave me the chance to finally fight my battle on an equal footing. In the run-up to the fight, I spent eight months training at Hans de Jong’s boxing school in Schiedam. It was quite intense; boxing isn’t only physically but also mentally demanding. It reflects your own strengths and weaknesses. Or, as boxing trainer Hans de Jong always likes to say: “You don’t play boxing”. For me, the boxing match became a metaphor for the artist who has to find their place in the art world.’

Anne Wenzel (1972, Schüttorf, Germany) creates large ceramic sculptures and installations. Her work is inspired by current political developments, which she places in the context of art history. The result is muted, dark sculptures that are both dramatic and profoundly beautiful. Located at the intersection between abstraction and realism, the sculptures go beyond the generic and become metaphors for inner struggles, personal ideals and human inadequacy. Anne Wenzel is also an active campaigner for a better position for visual artists. For the very first time, *Carte Blanche* combines her role as a cultural and political advocate with her visual work. Wenzel sees *Carte Blanche* as an opportunity to expose structural problems in the cultural-political system. She believes that art is increasingly being used to illustrate political agendas of administrators, politicians and funders. She asks: how can the autonomy and power of art be preserved in this system? Through *Carte Blanche*, she goes in search of the answer; the project therefore transcends a conventional museum exhibition.



Under Construction (Fuck the Dictator), 2018, ceramics, 154 x 74 x 55 cm, photo by Peter Tjihuis



Under Construction (Resist), 2018, ceramics, metal, 154 x 70 x 48 cm, photo by Peter Tijhuis

Anne Wenzel: '*Carte Blanche (Fuck the Dictator)* will permeate all levels of the museum, which requires a great deal of openness, honesty, patience and trust. I will have free rein on one floor of the museum and hopefully also occupy the museum's courtyard with a large installation. The De Jong boxing school in Schiedam will also be involved in the exhibition as a venue. I will be showing a lot of new work that explores the artistic impact of the boxing event and its aftermath. Recent events have inspired me; all over the world there have been demonstrations and protests in recent years – just think of storming of the Capitol and statues being radically pulled from their pedestals or mutilated. All the works on display raise questions about the role of art and power, and how that role changes over time. I juxtapose the power of the people with the statues that represent political power.'

Carte Blanche (Fuck the Dictator) features, among other things, the new spatial installation *House of Fools*, which was created especially for the project, with precarious sculptures of old 'heroes' such as Jan Pieterszoon Coen and Witte de With, as well as a series of ceramic reliefs. These new works are joined by existing ones, such as the huge sculpture *Splendid Surrender* (2010) from the museum's own collection. The sculpture is a response to the draconian cuts in the arts and culture sector when Halbe Zijlstra was State Secretary for Education, Culture and Science. Also on show are the fierce, feminist female busts from the *Under Construction* series. Anne Wenzel: 'I am working alongside curator Selen Ansen, who is also co-author of the publication that will accompany the exhibition.'

Anne Wenzel: 'Hans de Jong's boxing school played a key role in all this – the team there helped me win this *Carte Blanche*. A sculpture of a woman's bust will be placed above the boxing ring; I made it especially for this spot and am donating it to the boxing school as a token of my gratitude. It's a cross between a patroness and a female boxer, a kind of patron saint watching over the boxing school. Several public events will also be held in the boxing school's ring during the exhibition.'

(text from Stedelijk Museum Schiedam)



Installation view Carte Blanche (Fuck The Dictator), Stedelijk Museum Schiedam, 2023, photo by Peter Tijhuis



Installation view Carte Blanche (Fuck The Dictator), Stedelijk Museum Schiedam, 2023, photo by Peter Tjihuis



House of Fools (Jean Baptiste), 2023, ceramics, metal, 113 x 70 x 40 cm, photo by Peter Tjihuis



left: Installation view *Carte Blanche (Fuck The Dictator)*, Stedelijk Museum Schiedam, 2023, photo by Peter Tijhuis
right: *House of Fools (Jean Baptiste)*, 2023, ceramics, metal, 113 x 70 x 40 cm, photo by Peter Tijhuis (detail)





Installation view Carte Blanche (Fuck The Dictator), Stedelijk Museum Schiedam, 2023, photo by Peter Tijhuis



left: Reality Check (Malieveld), 2023, ceramics, metal, 96 x 131, 26 cm, photo by Peter Tjihuis

right: Reality Check (Banlieue, Paris), 2023, ceramics, metal, 110 x 140 x 22 cm, photo by Peter Tjihuis



Splendid Surrender, 2012, ceramics, 237 x 210 x 235 cm, collection Stedelijk Museum Schiedam, photo by Peter Tjihuis



Installation view *Carte Blanche (Fuck The Dictator)*, Stedelijk Museum Schiedam, 2023, photo by Peter Tjihuis



Sculpture for boxing school De Jong (Marie-Louise), photo by Peter Tijhuis

The Bacon Project 2021

Anne Wenzel has been fascinated by the work of Francis Bacon for a long time, but all started with an overview exhibition she saw in 2019 in Paris. Besides admiration, some technical aspects within the paintings triggered her interest as a sculptor. She wanted to understand them. The lack of deadlines during the corona pandemic made her decide to experiment with something new and not directly connected to her own ceramic work. Wenzel gave it a name: 'The Bacon Project'. Within the span of one year she worked on a series of twelve smaller sculptures that translate Bacon's two-dimensional tormented universe into a three-dimensional quest about what goes on in between the dimensions. The physical law that crossed her path was gravity. Wenzel discovered that Bacon was actually 'sculpting' his world without having to pay attention to gravity. She had to find ways to shape contents reduced to the painterly plane into sculptural volume. She was confronted with the question as how one can bring agony, screaming, blood and moving flesh into a sculpture. But then she realised that she did not have to invent anything, but just 'translate' Bacon. Bacon had the 'lead', Wenzel followed.

With 'The Bacon Project' Anne Wenzel not only reflects upon one of the most extraordinary painterly expression that exists in art history, she also applies techniques she would never use for her own ceramic works. For this purpose she taught herself to make enamel objects, experimented with silicone, plastic and welding of thin metal. She had to find ways to express a bending of a brushstroke; or to give shape to an almost translucent podium on which a scenery of sexual ecstasy or battle takes place.



*Three Figures in a Room (middle panel), 2021, ceramics, 24 x 20 x 30 cm, private collection
photo by John Stoel*



left: Study of a Nude, 2021, ceramics, metal, 52 x 46 x 22 cm, private collection, photo by John Stoel



right: Three Studies for a Crucifixion, right panel, 2021, ceramics, 51 x 30 x 54 cm, private collection, photo by John Stoel



Study after Velazquez's Portrait of Pope Innocent X, 2021, ceramics, 34 x 26 x 27 cm, private collection, photo by John Stoel

Under Construction, Museum Valkhof, 2021



Installation view of collection Museum Het Valkhof, 2021, Nijmegen, photo by GJ van Rooij



Installation view of collection Museum Het Valkhof, 2021, Nijmegen, photo by GJ van Rooij





Don't Fear Freedom, 2021, ceramics, metal pedestal, white powder coated, 160 x 70 x 57 cm / 100 x 40 x 40 cm, photo by GJ van Rooij (detail)

Under Construction (I can't believe I still have to protest this shit)

The title *I can't believe I still have to protest this shit* refers to the feminist aspect of Anne Wenzel's new body of work. It's Women are in the prime of their lives, they are not young, not old - but Under Construction. They are powerful and classic, eternally combative but damaged as their faces and chests are scarified revealing incised texts of fury and provocation. *Make War, I am my own prophet, Resistance, Fuck your morals* and *Virgin* stand not as victims, but as victors on their pedestals. Wenzel built these sculptures from nothing except clay and finally 'mutilated' them with a chisel. For the occasion of this exhibition, Wenzel will 'paint' the white walls of the gallery with super soakers and water balloons.

Previously Anne Wenzel produced a series of busts of men, under the overall title *Damaged Goods*. In these sculptures she combined the representative and heroic of war with its opposite side: mutilation and damage. The artist: "With busts, heroes are honoured, and in the course of history most busts have represented men, because history was written by men. Or at least, its points of reference. Women have often been important, but are associated with the less conspicuous things, soft skills, not things that you would erect a monument to. That is why I have now made a series of women. Still, the most artists in exhibitions are men. And even though there are many women working in museums, the highest functions are still mostly occupied by men."

Deconstruction in general is not an unfamiliar working method for Anne Wenzel: "It is a way to find the balance. I believe there are two sides to everything in life: there is nothing that is only 'good'. There is always a dark side, a less pleasant side."



Under Construction (Make War), 2018, ceramics, metal plinth, private collection, photo by Anders Sune Berg



I can't believe I still have to protest this shit, installation view at AKINCI, Amsterdam, photo by Wytse van Keulen



I can't believe I still have to protest this shit, installation view at AKINCI, Amsterdam, photo by Wytse van Keulen



Under Construction (I am my own prophet), 2018, ceramics, metal plinth, photo by Anders Sune Berg



I can't believe I still have to protest this shit, installation view at AKINCI, Amsterdam, photo by Wytse van Keulen



I can't believe I still have to protest this shit, installation view at AKINCI, Amsterdam, photo by Wytke van Keulen



Under Construction (Pedestal, Dark blue), 2018, Ceramics, 45 x 43 x 43 cm, photo by Anders Sune Berg



Under Construction (Virgin), 2018, ceramics, metal plinth, private collection, photo by Anders Sune Berg



I can't believe I still have to protest this shit, installation view at AKINCI, Amsterdam, photo by Wytse van Keulen



Under Construction, installation view at Museum Jorn, Silkeborg, photo by Anders Sune Berg



I can't believe I still have to protest this shit, installation view at AKINCI, Amsterdam, photo by Wytke van Keulen



I can't believe I still have to protest this shit, installation view at AKINCI, Amsterdam, photo by Wytke van Keulen



I can't believe I still have to protest this shit, installation view at AKINCI, Amsterdam, photo by Wytke van Keulen



Under Construction (Poor Because of You), 2018, ceramics, 85 x 46 x 48 cm, photo by John Stoel



Under Construction (Mother of Pearl), 2018, ceramics, metal plinth, 94 x 44 x 43 cm, private collection, photo by Wytske van Keulen



Under Construction (Fuck You/ Mother of Pearl), 2018, ceramics, metal plinth, 89 x 41 x 35 cm, private collection,



photo: *Under Construction (Freedom)*, 2018, ceramics, metal plinth, 83 x 44 x 56 cm, private collection, photo by Wytske van Keulen



photo: *Under Construction (My Pussy My Rules)*, 2018, ceramics, metal plinth, 96 x 45 x 38 cm, collection Stedelijk Museum Schiedam, photo by Wytske van Keulen



I can't believe I still have to protest this shit, installation view at AKINCI, Amsterdam, photo by Wytse van Keulen



Chasing Silence (Bronze Eagle), 2017, instalation view at AKINCI, 2018, ceramics, raku, 68 x 100 x 83 cm, collection Keramiekmuseum Princessehof Leeuwarden, photo by Wytske van Keulen



Chasing Silence (Bronze Eagle), 2017, instalation view at AKINCI, 2018, ceramics, raku, 68 x 100 x 83 cm, collection Keramiekmuseum Prinsessehof Leeuwarden, photo by Wytske van Keulen



Under Construction (Bust #2), 2018, ceramics, 64 x 46 x 48 cm



Under Construction (Bust #1), 2018, ceramics, 61 x 36 x 37 cm

Re-Defining Balance (as a matter of fact)

Documentary by Marieke van der Lippe
2016

During the past nine years, Anne Wenzel worked on a fountain for the courthouse in Zwolle. This monumental and unprecedented work, eight meters in height and with a weight of 38.000 kg, has required a tremendous commitment and expertise. Film maker Marieke van der Lippe followed the process for more than four years, in which she reveals the many conquests overcome during the making of *Re-Defining Balance*. Finally, as the fountain is placed at the courthouse, all the tension and problems seem obliterated.

With this documentary, Marieke van der Lippe gives an unique view on the struggles of working on monumental works, forcing everyone involved in the process to expand their borders tremendously.

View the documentary here:

<https://www.youtube.com/watch?v=uc-vRxtsx4g>

Re-Defining Balance (as a matter of fact), 2016



Chasing Silence

For the last two years, Anne Wenzel has been working on a new series, titled Chasing Silence. This series consists of a number of bird sculptures, and is inspired by a centuries-old theme in art history: the vanitas still-life. Dark and frozen the birds lie motionless on a huge table. They are glorious birds, full of strength and beauty. They spread their feathers almost more gorgeously than they could alive.

The sculptures for Chasing Silence were Raku fired. During this firing process the red blazing sculptures are smothered with wood shreds, giving them a unique, deep black colour. Simultaneously, the sculptures start to show a rich shading of lustre and colour thanks to their glazing. Both literally and figuratively, these birds rise from their kiln as a phoenix from the ashes.



Chasing Silence (Velvet Partridge), 2016, Collection Ceramic Museum Princessehof Leeuwarden, ceramics, 56 x 65 x 86 cm, private collection, photo by John Stoel



Chasing Silence (Bronze Eagle), 2017, ceramics, raku, 68 x 100 x 83 cm, collection Keramiekmuseum Prinsessehof Leeuwarden, photo by John Stoel



Chasing Silence (Little Firebird), 2017, ceramics, 50 x 81 x 49 cm, photo by John Stoel

Beyond Context

AKINCI, 2016

In *Beyond Context*—a duo show at AKINCI together with Charlotte Schleiffert—Anne Wenzel’s monumental florals are displayed. The wreaths, a universal symbol for celebration and the commemoration of war, are frozen in a state of decay. Their blossoms have withered, the colour is leaking down their stems. The ceremony is over (or doomed to begin with). Wenzel: “Everyone knows that the sites where memorial services are held and the rituals they involve are contrived and designed in order to stir people’s emotions. I am interested in the personal choice that the individual makes in regard to these mechanisms.” Drawing her inspiration from art-historical tradition, Wenzel is intrigued by the symbolic language behind heroism and violence, and the extravagant spectacle that tends to accompany these subjects. Her sculptures are often described as modern-day Vanitas, subsequently undermining their own heroic aura.

Attempted Decadence (Hilde), 2015, ceramics, metal pedestal, 120 x 90 x 84 cm,
collection of Koç Foundation, Istanbul





Anne Wenzel & Charlotte Schleiffert, Beyond Context at AKINCI, 2016, photo by Wytske van Keulen



Anne Wenzel & Charlotte Schleiffert, Beyond Context at AKINCI, 2016, photo by Wytske van Keulen



*Attempted Decadence (lying), 2016, ceramics, metal pedestal, 78 x 62 x 107 cm
private collection, photo by Wytske van Keulen*



Attempted Decadence (blossoms, blood), 2015, ceramics, 35 x 60 x 70 cm, private collection, photo by John Stoel



Attempted Decadence (red flamingo), 2015, ceramics, 35 x 60 x 70 cm, collection of Koç Foundation, Istanbul, photo by John Stoel



*Attempted Decadence (blossoms, light blue), 2014, ceramics, metal pedestal, 83 x 73 x 73 cm
private collection*



Installation view Aesthetic Revolt, 2014/2015, Rijksmuseum Twenthe



Installation view The Opaque Palace, 2014, TENT Rotterdam, photo by John Stoel



Installation view The Opaque Palace, 2014, TENT Rotterdam, collection Stedelijk Museum 's-Hertogenbosch, photo by John Stoel



Installation view The Opaque Palace, 2014, TENT Rotterdam, photo by John Stoel



Installation view Damaged Goods, 2013, AKINCI, Amsterdam, photo by John Stoel



*Damaged Goods (bust large, light blue), 2013, ceramics, 161 x 103 x 76 cm, private collection
photo by John Stoel*



*Damaged Goods, Bust #7, 2013, ceramics, 96 x 56 x 45 cm, private collection,
photo by John Stoel*



Damaged Goods, Bust #5, 2013, ceramics, 89 x 56 x 33 cm, private collection, photo by John Stoel



*Loss of Innocence (Johanna), 2013, ceramics, 136 x 106 x 90 cm, private collection,
photo by John Stoel*



Attempted Decadence (silver, ocher), 2013, ceramics, 102 x 60 x 59 cm, private collection, photo by John Stoel



Blood & Honour (German Shepherd #04), 2010, ceramics, 42 x 40 x 25 cm, private collection



Requiem of Heroism, 2010, installation view Museum Boijmans van Beuningen, Rotterdam, private collection (Paris)



Installation view Museum Boijmans van Beuningen Rotterdam, *Requiem of Heroism*, 2010, ceramics, metal, 75 x 34 x 114 cm & 160 x 96 x 35,5 cm, private collection



Installation view Museum Boijmans van Beuningen, Rotterdam, Requiem of Heroism, 2010, ceramics, metal, 117 x 80 x 123 cm, private collection



left: *Requiem of Heroism (Monument I)*, 2010, ceramics, 34 x 57 x 53 cm
right: *Requiem of Heroism (Monument II)*, 2010, ceramics, 45 x 63 x 58 cm



Installation view AKINCI, Bright Solitude, 2009, photo by John Stoel



Installation view AKINCI, Amsterdam, Bright Solitude #18, 2009, ceramics, 81 x 49 x 36 cm, photo by John Stoel



Installation view Buro Leeuwarden, Silent Landscape, 2006, ceramics, photo by John Stoel



Installation view Buro Leeuwarden, Silent Landscape, 2006, ceramics, photo by John Stoel (detail)



Anne Wenzel, Heaven #5, 2007, ceramics, charcoal, wooden pedestal, with pedestal 160 x 84 x 58 cm, photo John Stoel



Silent Landscape (truck), 2006, ceramics, 42 x 51 x 75 cm



Untitled (Black Girl) and wall painting, 2003, ceramics, 135 x 200 x 200 cm, collection Museum Boijmans van Beuningen, Rotterdam

Curriculum Vitae

Anne Wenzel
Born 1972, Schüttorf, Germany

Education / residencies /awards

1992-1997 AKI, Academy for visual art, Enschede, NL
 1995-1996 Escola Massana, Barcelona, ES

2014 Winner European Ceramic Context 2014 Bornholm, DK
 2010 Winner Sidney Myer Fund Australian Ceramic Award, Category International Artist
 2009 Artist in residence European Ceramic Workcentre , 's Hertogenbosch, NL
 2009 Nomination Dolf Henkes Award
 2007 Nomination Prix de Rome
 2007 Artist in residence FLACC, Workplace for Visual Artists, Genk, BE
 2003 Artist in residence European Ceramic Workcentre , 's Hertogenbosch, NL

Solo exhibitions (selection)

2023 The Future is Present - The Present is the Past, Galerie Suzanne Tarasieve, Paris, FR
 2022 Carte Blanche (Fuck the Dictator), Stedelijk Museum Schiedam, NL
 From the Bacon Project, Galerie Suzanne Tarasieve, Paris, FR
 2020 Under Construction, Museum Het Valkhof, Nijmegen, NL
 2019 Ars Longa, Vita Brevis, semi-permanent collection presentation until june 2021 Rijksmuseum Twenthe, NL
 2018 I can't believe I still have to protest this shit, solo exhibition AKINCI Amsterdam, NL
 History Repeating, Galerie Suzanne Tarasieve, Paris, FR
 Chasing Silence, Princessehof, Leeuwarden, NL
 2016 Beyond context (with Charlotte Schleiffert), AKINCI, Amsterdam, NL
 Night Falls, Days Breaks, Void Contemporary Art Gallery, Derry, IE
 2014 Aesthetic Revolt, Rijksmuseum Twenthe, Aesthetic Revolt, NL
 The Opaque Palace, curator Daria de Beauvais, TENT Rotterdam, NL
 Galerie Tatjana Pieters, Gent, BE

- 2013 Galerie Suzanne Tarasieve, Parijs, FR
 Damaged Goods, AKINCI, Amsterdam, NL
- 2012 Resist, Galerie Tatjana Pieters, Gent, BE
- 2011 Requiem of Heroism, AKINCI, Amsterdam, NL
 Bright solitude, Galerie Baer, Dresden, DE
 White Black Gold, De Nederlandsche Bank, Amsterdam (duo with Frederik van Simaey), NL
- 2010 Sydney Myer Fund Australian Ceramic Art Award, Shepperton Art Gallery, Australia, AU
 Requiem of Heroism, Museum Boijmans van Beuningen, Rotterdam, NL
 Protokoll; einer Ausstellung, Art Brussels with Tatjana Pieters Gallery, BE
- 2009 Bright Solitude, AKINCI, Amsterdam, NL
 Nocturne, double-bill with Maarten Janssen, Tatjana Pieters/Onetwenty Gallery, Gent, BE
- 2008 This is what you want – this is what you get, Municipal Museum SM's 's Hertogenbosch, NL
 Invalid Icon, Display NP3, Groningen, NL
 Poetry of Destruction, Tatjana Pieters/OneTwenty Gallery Gent, BE
- 2007 This is not a love song, Kunstvereniging Diepenheim, NL
 Unheimlich Bürgerlich, Goethe-Institut Rotterdam (duo with Dieter Mammel), NL
- 2006 Silent landscape; Buro Leeuwarden, NL
 Resort, Onetwenty Gallery, Gent, BE
 The Agency, London, UK
- 2005 Sweet Life, TENT, Rotterdam, NL
- 2004 Bochumer Kulturrat, Bochum, DE
- 2002 Woonconstellatie, Gil & Moti Homegallery, Rotterdam, NL

Group exhibitions (selection)

- 2024 Fuga's en Pimpelmezen, Museumhuis Lucien De Gheus, Poperinge, BE
 Wild Summer of Art, Brutus, Rotterdam, NL
- 2022 Faire corps, Fondation Villa Datris, L'isle-sur-la-Sorgue, FR
 Contre/Nature, MO.CO. Montpellier Contemporain, FR
 Dirty Work, curator: William Cobbing, The Art Station, Saxmundham, UK
 Toucher Terre, l'Art de la sculpture céramique, Fondation Villa Datris, L'Isle sur la Sorge, Vaucluse, FR
- 2021 The Roaring Twenties, curated by Colin Huizing, Museum Kranenburg, Bergen, NL
 Collectie Tanguy en Bieke Quickenborne—Blauw, Platform 64, Otegem, BE
 GOTH—Designing Darkness, Designmuseum Den Bosch, NL

- 2020 Amsterdam Sculpture Biennale Art Zuid, Curated by Ralph Keuning, Public space in Amsterdam, NL
- 2019 Room of Treasures (Chasing Silence), collection presentation in collaboration with Prinsessehof Leeuwarden, Rijksmuseum Twenthe, NL
- Street Trash, TANK Art Space, Marseille, FR
- Guerre, Galerie Caysson & Bénétière, Paris, FR
- Words Are Very Unnecessary, ARTER, Istanbul, TR
- Stadsfestival Damme, Ijsberg, Damme, BE
- Sculptures 2019, Landgoed Anningahof, Zwolle, NL
- From CoBrA to Drilling Oil, Stedelijk Museum Schiedam, NL
- Lijf en Beeld, In dialogue with Georg Grard, Kunstencentrum Ten Bogaerde, Koksijde, BE
- Out of Office, Singer Museum Laren, NL
- Art Cologne 2019, AKINCI, Cologne, DE
- Now/Forever, Art Rotterdam, 2019, Rotterdam, NL
- The Naked Truth, Rijksmuseum Twenthe, NL
- 2018 Vers de nouvelles aventures ! , Galerie Suzanne Tarasieve, Paris, FR
- Beelden, 2018 - Landgoed Anningahof, Zwolle, NL
- Clay! Museum Jorn, Silkeborg, DK
- Glorious (?) Failure, Triennale voor Hedendaagse Kunst, PZ Duffel, BE
- Ars Longa, Vita Brevis, Rijksmuseum Twenthe, Enschede, NL
- Chambres d'Amour, Biennale d'art contemporain d'Anglet, FR
- 60th Faenza prize, MIC, Faenza, IT
- 2017 Clay Matters, PXL MAD, Hasselt, BE
- C'est le bouquet, Foundation Bernardaud, Limoges, FR
- Oog in Oog - Topstukken, Stedelijk Museum Schiedam, NL
- Cities of Glass, Ford Asperen, Acquoy, NL
- 9th Gyeonggi International Ceramic Biennale Korea, KR
- 2016 Luster—Clay in sculpture today, Park de Oude Warande Tilburg, NL
- Not All That Falls Has Wings, curated by Selen Ansen, ARTER, Istanbul, TR
- The ABC of the Collection, Stedelijk Museum Schiedam, NL
- CERAMIX, Maison Rouge, Parijs, FR
- 2015 'Gevaar en Schoonheid—William Turner en de traditie van het sublieme,' Rijksmuseum Twenthe, Enschede, NL
- CERAMIX, Bonnefanten Museum Maastricht, NL
- 'Paradijs,' Museum Beeckestijn, Velsen-Zuid, NL
- De Burgemeester van Veurne, curators: Anne-Françoise Lesuisse & Nina Folkersma, Emergent, Veurne, NL
- Sevres Outdoor 2015, Cité de la ceramique, Sevres, FR
- 2014 Realms of Memory, Museum voor Moderne Kunst Arnhem, NL

- European Ceramic Context 2014, Bornholm Art Museum, DK
 Capita Selecta, Broelmuseum Kortrijk, BE
 Faceless. Mediamatic, Amsterdam, NL
 Art Brussels, met Gallerie Tatjana Pieters, BE
 Art Cologne, met AKINCI en Galerie Suzanne Tarasieve, DE
- 2013 '25 Jaar Stadscollectie – De stad, de kunstenaars en het museum,' Museum Boijmans van Beuningen, Rotterdam, NL
 Collection presentation, Stedelijk Museum 's Hertogenbosch, NL
 'Ik hou van Holland, Nederlandse kunst na 1945,' Stedelijk Museum Schiedam, NL
 ARCO Madrid, Solo Objects, met Galerie Tatjana Pieters, ES
 Art Brussels, met Galerie Tatjana Pieters, BE
 Glorious Rise and Fall, curator: Marjan Teeuwen, Kw14, 's Hertogenbosch, NL
 La joie de se perdre, curator: Els Wuyts, Villa de Olmen, Wieze, BE
 Sign of the times, curator: Richard Leydier, Montpellier, FR
- 2012 Het Gebouw, Museum Oud Amelisweerd MOA, Utrecht, NL
 Summer Show, AKINCI, Amsterdam, NL
 Volta Basel, met Galerie Baer, Dresden, DE
 Figuurlijk, Museum Hilversum, NL
 Sint Jan, Curatoren: Jan Hoet & Hans Martens, Sint-Baafkathedraal, Gent, BE
 Into The Woods, Galerie des Galeries Lafayette, FR
 Der Reiz des Bösen, Galerie Maurits van de Laar, Den Haag, NL
- 2011 Pearls of the North, Paris, FR
 WANI—Works of Art (that are) Not Identifeid, Fondation Ridcard, Paris, FR
 Art Rotterdam (double bill with Esther Thielemans) with AKINCI, Rotterdam, NL
 Apocalypse Now, Work from the Collection of Hugo & Carla Brown, curator Ken Pratt, Nieuw Dakota, Amsterdam, NL
 Presentation of Collection, Municipal Museum of Modern Art Schiedam, NL
- 2010 Bedenk dat ge op onbekend terrein zijt, Ciap, Hasselt, BE
 Buiten, Het nieuwe silent landscape en de opleving van de noordelijk romantische traditie, Bkcc, Tilburg, NL
 Collector's Items No.2: 'High Drama: Work from the Collection of Hugo & Carla brown', The Dutch Cultural Pop-Up Space, London, UK
 Beeld Hal Werk, about the position of Sculpture in The Netherlands Amsterdam, NL
 Art Amsterdam, with AKINCI, Rotterdam, NL
 Shepparton Art Gallery, AU
 Liefde in de kunst, Museum Le Secet (travelling exhibition)
 Moment of silence, Museum Le Secet (travelling exhibition)
- 2009 Ophelia, Sehnsucht, melancholie en doodsverlangen, Museum of Modern Art MMKA, Arnhem, NL
 Virtuoze zinsbegoochelingen, Municipal Museum Schiedam, NL

- The Cassini Cruise, Appr., Maastricht, NL
 The Last Session, Brakke Grond, Amsterdam, NL
 No Comment, Galerie Jacques Cerami, Couillet, BE
 Nieuwe Liefdes, collectiepresentatie Museum Het Princessehof, Leeuwarden, NL
 monologue intérieur, Travelling Exhibition #14, Rotterdam, NL
 ARCO Madrid met AKINCI, ES
 Art Rotterdam with Tatjana Pieters Gallery, Rotterdam, NL
 2008
 Poeziezomer Watou, BE
 Presentation Collection, S.M.A.K., Municipal Museum of Contemporary Art - Ghent, BE
 Open House, FLACC, Genk, BE
 Apocalyptic landscapes, Upstream gallery Amsterdam, NL
 ArtForum Berlin with Galerie Akinci and Tatjana Pieters/OneTwenty Gallery, DE
 Villa Zebra, Rotterdam, NL
 3 x 3, Artrepco Gallery, Zürich, CH
 3 x 3, Tatjana Pieters/OneTwenty Gallery, Ghent, BE
 Art Rotterdam, Tatjana Pieters/OneTwenty, Rotterdam, NL
 2007
 The Subjective Object; Galerie Conrads, Düsseldorf, D - ARCO Madrid, Galerie Conrads, Düsseldorf, DE
 Soakers, Museum Boijmans van Beuningen, Rotterdam, NL
 Art Rotterdam, Tatjana Pieters/OneTwenty Gallery, Rotterdam, NL
 Pretty Dutch, Princessehof Leeuwarden, NL
 Prix de Rome, Witte de With, Rotterdam, NL
 Art Brussels, Tatjana Pieters/OneTwenty Gallery, Brussels, BE
 Unheimlich Bürgerlich (double bill), Goethe-Instituut Rotterdam, NL
 Spring-bal-se-mien, Pictura, Dordrecht, NL
 Op zoek naar het Sublieme, P/////AKT, Amsterdam, NL
 Art Amsterdam, Galerie Conrads, Amsterdam, NL
 Breekbare Idëen, Centre Céramique, Maastricht, NL
 Salon #9, Loods 6, Amsterdam, NL
 2006
 toekenning 031, Fonds BKVB, Amsterdam, NL
 Scary Tales, Filiale, Berlin, DE
 Art Brussels, with Onetwenty Gallery, Gent and The Agency, London, UK
 Different Shades of Grey, with Dieuwke Spaans en Judit Kurtag, Galerie Diana Stigter, Amsterdam, NL
 de Salon, MVDRV architects, Rotterdam, NL
 2005
 Munch revisited – Edvard Munch und die heutige Kunst, Museum am Ostwall, Dortmund, DE
 Emerging artists: Hot Spots, Sammlung Essl, Wien, AT

- 2004 Business as Usual, Rotterdam, NL
 2000zoveel, CBK Nijmegen, NL
 Happy Go Lucky, Stg. V/H de Gemeente, Leeuwarden, NL
 HighSpot, Gil & Moti homegallery, Rotterdam, NL
 Oranje, Bahnhof Eller, Düsseldorf, DE
 ...prospecten van nooit vermoed schoon, TENT Rotterdam, NL
 Goethe-Instituut, Rotterdam, NL
- 2003 My home is my castle, Kunstpaviloen, Nieuw – Roden, NL
 Waterlife, Quarantaine eiland, Rotterdam, NL
 Boulevard d'Unica, Utrecht, NL
 Openbaar Document, Vlaardingen, NL

Commissions

- 2023 Razzia Monument, Rotterdam, NL
- 2020 Monument for Freedom, 's-Hertogenbosch, NL
 Installation Kingfishers in Almelo, NL
- 2018 De Vishoek, Groningen, NL
- 2017 Monument for d'Artagnan, commissioned by the municipal of Maastricht, NL
 Draft for monument for Willem van Oranje, Dordrecht, NL
 Public sculpture for the A-kwartier Groningen, commissioned by the municipal of Groningen, expected to be finished in 2018, NL
- 2016 Re-defining Balance (as a matter of fact), commissioned by Rijksvastgoed for the courthouse of Zwolle, NL
- 2014 Sculpture for Anne Frank square, commissioned by the municipal of 's Hertogenbosch, NL
- 2012 Draft for Park Vroonhoven, commissioned by the municipal of Son en Breugel, Eindhoven, NL
- 2010 Draft for Sculpture for the reconstructed Castel Yard Assumburg, Heemskerk, commissioned by the municipal of Heemskerk, NL
- 2008 Public sculpture for Court, Zwolle commissioned by Rijksgebouwendienst, implementation 2015, NL
 Public sculpture for Herten, Herte, Roermond, commissioned by SKOR, Foundation Art and Public Space, NL
- 2006 Draft for sculpture in public space, Vreewijk, Rotterdam, NL
- 2005 Draft for sculpture Waterrijk Woerden, NL
 Sculpture for Carnisselande (finished 2009) commissioned by the municipal of Barendrecht, NL

Publications (selection)

- Anna van Leeuwen, 'Kunstenaar Anne Wenzel won een tentoonstelling in een boksdueel met de museumdirecteur. 'Ik vond het flauwekul'', de Volkskrant, 06.07.2023
- Jantine Kremer, 'Anne Wenzel: fuck the dictator', Tableau Magazine, najaar 2023
- Thomas van Huut, 'Anne Wenzel maakt het werk van Francis Bacon na van klei', NRC, 01.04.2021
- 'Anne Wenzel (I can't believe I still have to protest this shit)', Parool, 09.2018
- 'Anne Wenzel – Prospects of Perception' (monograph, on the occasion of the solo exhibition The Opaque Palace), TENT Rotterdam / Lecturis 2014, ISBN 978-94-6226-057-3
- OpiumTV, 'Jasper Krabbé visits Anne Wenzel', 08.03.2014
- Lennard Dost, 'Vergane glorie en tanende macht', ART, 06.03.2014
- Henny de Lange, 'Zij die schoonheid 'argwaant'', **** Trouw, 24.02.2014
- Marina de Vries, 'Zwarte beelden, behaagziek en wellustig', **** De Volkskrant, 18.02.2014
- Sandra Heerma van Voss, 'Ik maak het galeriehouders en verzamelaars niet gemakkelijk', NRC, 13.02.2014
- 'Anne Wenzel bij TENT', interview with Domeniek Ruyters, MetropolisM, no. 1 feb/mrt 2014
- Nanda Janssen, 'Dansen op de vulkaan', Museumtijdschrift, no. 1, jan/feb 2014
- Sandra Smalenburg 'Morbide beelden in 'tuttig' keramiek', NRC, 02.04.2010
- Gerrit van den Hoven 'Anne Wenzel: thanks to EKWC', Brabant's Dagblad, 02.02.2010
- 'Requiem of Heroism', Ceramics, 04.2010
- AVRO's Kunstuur, 4Art, Anne Wenzel in conversation with Bart Rutten
- Boijmans TV, een productie van Boijmans van Beuningen, RO Theater en Popov Film
- Manon Braat 'Verzetten, vluchten of meedoen?' Monumentaal gedenkteken van Anne Wenzel in Boijmans van Beuningen', Kunstbeeld nr. 5/ 2010
- Henny de Lange 'Argwaan voor schoonheid', Trouw 01.09.2009
- Machteld Leij 'Niet bang voor het grote gebaar, Decadente universa in het Stedelijk Museum Schiedam'', HART 10.09.2009
- Selma Kneplé 'Een behangetje met over de kop geslagen auto's', Volkskrant 23.09.2009
- 'The Last Session' (cat.), curator Jan van Woensel, Flemish Arts Center De Brakke Grond, ISBN/ EAN: 978-90-9024608-6
- Kluger Hans, september 2009, beeldbijdrage
- Piet Augustijn, 'De universele rampenlandschappen van Anne Wenzel', Keramiek. Jaargang 35 nr. 4/ 08.2009
- Ophelia, Sehnsucht, 'Melancholie en doodsverlangen' (cat), uitgeverij De Buitenkant, ISBN 978 90 76452 500 0
- Richard Leydiers, 'Anne Wenzel, noirs desastres' artpress 354/ 03.2009
- Esther Darley 'Anne Wenzel', Kunstbeeld Nr. 3/ 2009
- Anna van Leeuwen 'NP3 De digitale beeldcultuur komt thuis', Kunstbeeld Nr. 3/ 2009

- Sandra Smalenburg 'Anne Wenzels universele rampenlandschappen', NRC Handelsblad 27.02.2009
- Gesine Borchardt, 'Anne Wenzel' Monopol Nr. 12/ 2008
- 'Sweet Life' (monografie); Veenman Publishers
- Rob Perrée, 'Anne Wenzel', boeken, Kunstbeeld Nr. 6/ 2008
- Christine Vuegen, 'Anne Wenzel'; Kunstbeeld Nr. 9/ 2008
- Inge Braeckman 'Geweld brengt schoonheid voort, Anne Wenzel in One Twenty en S.M.A.K. Gent', HART okt. 2008
- Paul Depondt, 'Over Watou hangt een sluier van weemoed', Volkskrant, 12.07.2008
- NRC Handelsblad, Beeldende kunst selectie, 04.04.2008
- Gerrit van den Hoven, 'Elke ramp heeft z'n eigen esthetiek'; Brabants Dagblad, 03.04.2008
- Aishlinn Bruinja, 'This is (not) a love song', Tubelight 54/ 27.01.2008
- Rino Feys, 'Dichter onderweg', Poëziezomer Watou, Tubelight nr. 58 september/oktober 2008
- Jaarboek 2007, FLACC, Genk (BE) (cat.)
- Anne Berk, 'Schoonheid en symboliek – Eigentijds 'Hollands Porselein', Kunstbeeld 10/2007
- 'Prix de Rome 2007' (catalogus), Adr.Heinen Uitgevers
- Janneke Wesseling, 'Nominaties Prix de Rome', NRC, 19.06.2007
- Daan Hakkenberg, 'Prix de Rome, werk van genomineerden in Rotterdam', AD, 20.06.2007
- 'Black Magic, White Noise' (catalogus), Die Gestalten Verlag, Berlin
- Karin de Mik, 'Soms wil je alleen maar alles bekijken', NRC, 4.05.2007
- 'Pretty Dutch' (catalogus), Museum Het Princessehof, 010 Publishers, Rotterdam
- Bert Mebius, 'Met klei kun je denken', De Groene Amsterdammer 02.03.2007
- Museum Van Nagsael (catalogus), Veenman Publishers
- 'SOAKERS' (catalogus), Museum Boijmans van Beuningen, uitgeverleenman Publishers
- Xandra de Jongh, 'Prix de Rome: de longlist', Kunstbeeld nr. 02/2007
- Machteld Leij, 'Verdronken dennenbossen van Anne Wenzel ontroeren', NRC, 12.10.2006
- Susan van den Berg, 'Anne Wenzel laat het verval op de wereld los', Leeuwarder Courant, 16.09.2006
- 'Anne Wenzel, Resort', HART, 11.05.2006
- Merel Bem, 'Melancholie, Verval en Onheil', Tubelight nr. 42 Februari/maart 2006
- 'Hotspots' (catalogus); Sammlung Essl, Wenen, Oosterrijk
- Canis Zijlmans 'De zwarte kant van Sweet Life in Tent' Rotterdams Dagblad, 27.05.2005
- Claudia Posca, 'Munch revisited – Edvard Munch und die heutige Kunst; Auf den Spuren einer Wirkungsgeschichte', Kunstforum, Bd. 175, April/Mai 2005

Collections

Frac Auvergne, Clermont-Ferrand
Collection Galerie Conrads Düsseldorf
S.M.A.K., Municipal Museum of Modern Art, Gent
Museum Boijmans van Beuningen, Rotterdam
Norway, Brazil, Germany, United Kingdom, France, and the USA
Museum Het Princessehof, Leeuwarden
Rijksmuseum Twenthe, Enschede
Stedelijk Museum Schiedam
Stedelijk Museum 's Hertogenbosch
Hetjens Museum Düsseldorf
Shepparton Art Gallery, Australie
DNB Art Collection
Achmea
Ahold
CBK Rotterdam
Heden, Den Haag
Jager Collection

Other

Ode to Anne Wenzel, Rotterdam Late Night #56, 7 March 2019, WORM
Re-Defining Balance (as a matter of fact), a documentary by Marieke van der Lippe about Anne Wenzel's monumental work for the courthouse of Zwolle.
To be viewed [here](#).
Screening *Wenzel vecht* with Q&A at Nederlands Film Festival (Centraal Museum Utrecht), Utrecht, September 2024