

September 8 - October 27, 2018

Anne Wenzel

I can't believe I still have to protest this shit

Tour through the exhibition

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
(photo: Anders Sune Berg)



I can't believe I still have to protest this shit,
installation view at AKINCI, Amsterdam
(Photo: Wytske van Keulen)



I can't believe I still have to protest this shit,
installation view at AKINCI, Amsterdam
(Photo: Wytske van Keulen)



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



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installation view at AKINCI, Amsterdam
(Photo: Wytske van Keulen)



I can't believe I still have to protest this shit, (Make War)
installation view at AKINCI, Amsterdam
(Photo: Wytske van Keulen)



Under Construction (Pedestal, Dark blue),
2018, Ceramics, 45x43x43cm
(Photo: Anders Sune Berg)



Under Construction (Virgin),
2018, ceramics, metal plinth
(photo: Anders Sune Berg)



I can't believe I still have to protest this shit,
installation view at AKINCI, Amsterdam
(Photo: Wytske van Keulen)



Under Construction,
installation view at Museum Jorn, Silkeborg
(Photo: Anders Sune Berg)



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installation view at AKINCI, Amsterdam
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Under Construction (Mother of Pearl),
2018, ceramics, metal plinth, 94 x 44 x 43 cm
(photo: Wytske van Keulen)



Under Construction (Fuck You/ Mother of Pearl),
2018, ceramics, metal plinth, 89 x 41 x 35 cm
(photo: Wytske van Keulen)



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



Under Construction (My Pussy My Rules),
2018, ceramics, metal plinth, 96 x 45 x 38 cm
(photo: Wytske van Keulen)



I can't believe I still have to protest this shit,
installation view at AKINCI, Amsterdam
(Photo: Wytske van Keulen)



Chasing Silence (Bronze Eagle), 2017,
overview at AKINCI, 2018
ceramics, raku, 68 x 100 x 83 cm
(photo: John Stoel)



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



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

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 unmask 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. Previous solo exhibitions were held in, among others, Princessehof Leeuwarden (2017), Rijksmuseum Twenthe (2015); TENT Rotterdam (composed by Daria de Beauvais, 2014); Villa Roth, Germany (2010), Museum Boijmans van Beuningen, Rotterdam (2010); Stedelijk Museum Den Bosch (2008); Kunstvereniging Diepenheim (2007); Buro Leeuwarden (2006) and The Agency, London (2006).

Wenzel was part of group exhibitions at, among others, 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); Park de Oude Warande, 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 Beauvai); 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, Princessehof, Leeuwarden, Stedelijk Museum Schiedam, 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.