

BORTOLAMI

Ann Veronica Janssens

Selected Documentation and Press

BORTOLAMI



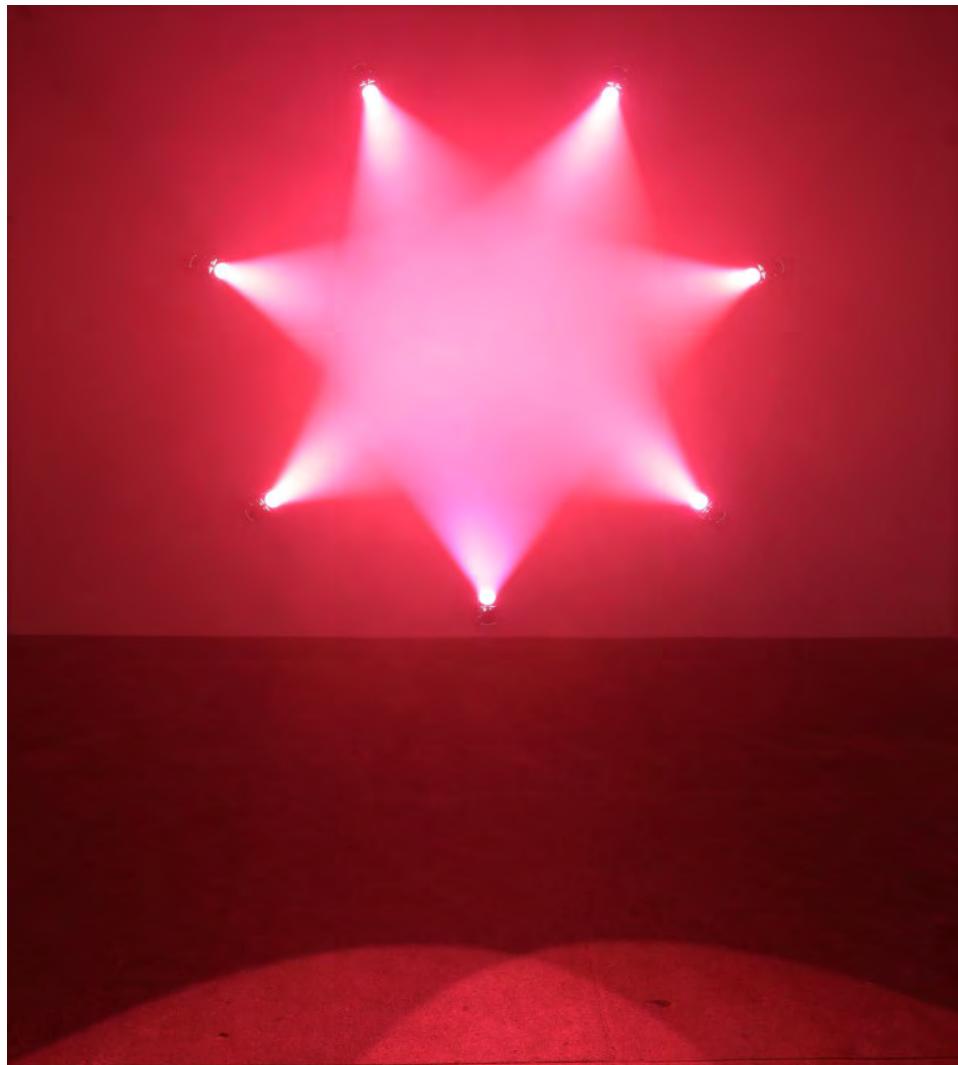
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ANN VERONICA JANSSENS

Untitled, 2015

7 spotlights, artificial haze

Diameter : 141.7 in / 360 cm

Edition 1 of 3

The stars have different configurations with 5, 6, 7, or 8 projectors. Her idea was to sculpt with in intangible material. She often refers to her work as a loss of control. The idea of star shaped sculptures came pretty naturally to her, further underlining her interest in cosmos and celestial bodies.

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ANN VERONICA JANSSENS

Untitled, 2015

(alternate view)

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ANN VERONICA JANSSENS
Untitled, 2015

(alternate view)

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ANN VERONICA JANSSENS

Moonlight, 2015

39.4 x 31.5 x .79 in / 100 x 80 x 2 cm

Aluminum with platinum leaf coating

Edition 1 of 3

This series is very important as it marks the beginning of Ann Veronica Janssens's engagement with an object-oriented practice. Before, she used to escape from the "tyranny of objects" and worked mainly on ephemeral or situated works.

The first series of the corrugated structures is *Tropical Paradise* which was produced in 2006 (26 x 43 in gilded with yellow gold leaf). In 2008, Ann Veronica worked on the night version, *Tropical Moonlight* (42 x 50 in gilded with palladium).

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ANN VERONICA JANSSENS

Moonlight, 2015

39.4 x 31.5 x .79 in / 100 x 80 x 2 cm

Aluminum with platinum leaf coating

Edition 2 of 3

She produced *Canicule* in 2011 (39 x 39 in gilded with gold leaf). We are showing a new work, the night version of *Canicule*, entitled *Moonlight* (39 x 32 in gilded with palladium).

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ANN VERONICA JANSSENS

Untitled (blue glitter), 2015

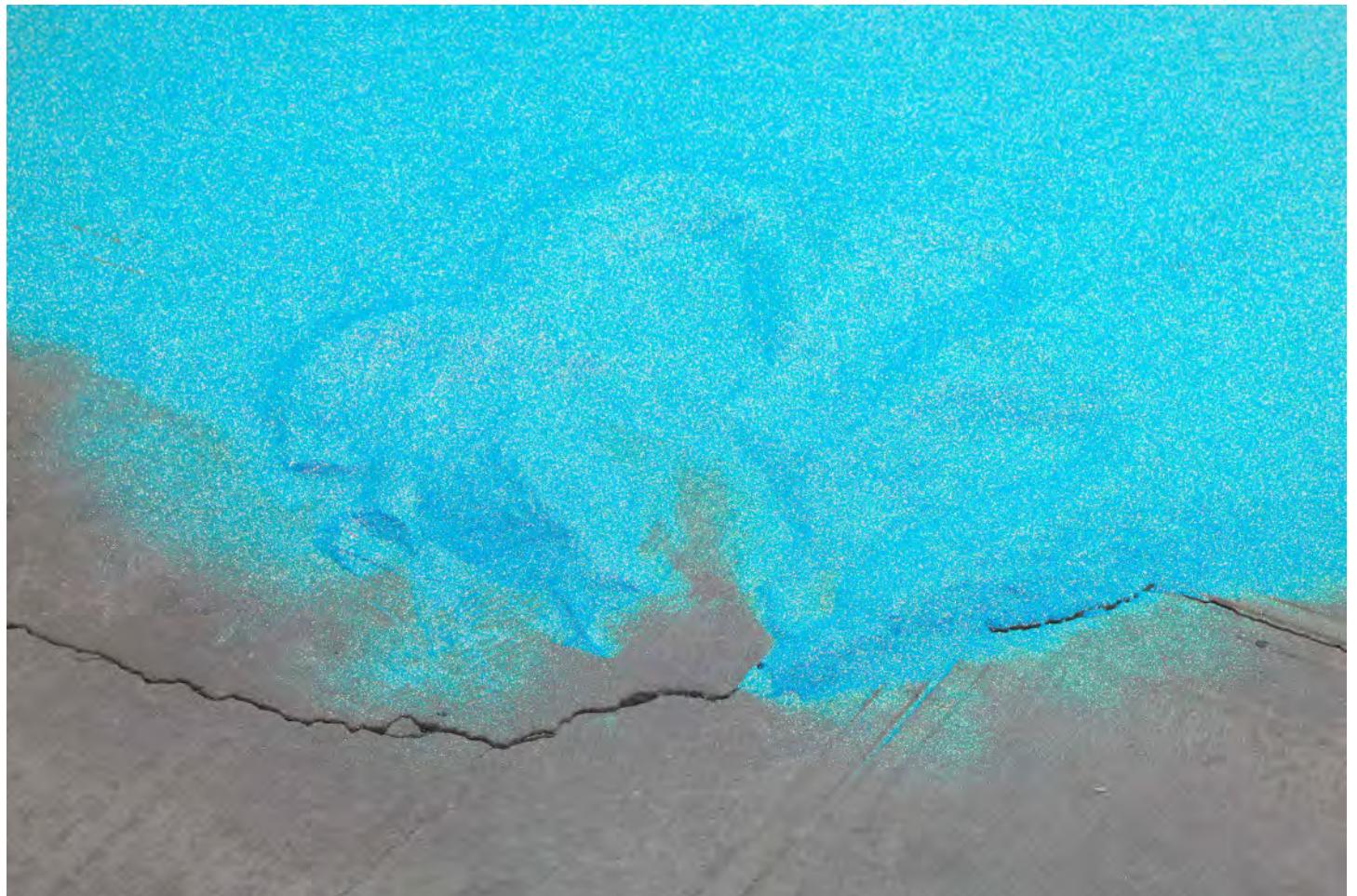
Dimensions variable

Glitter

Each composition is unique. The artist throws blue glitters on the floor of the gallery. The quantity is determined by the space. Then she kicks the mound once or twice. A similar work is currently on view at S.M.A.K while a smaller version was shown in March at Esther Schipper.

S.M.A.K in Ghent bought the version they had on view. In case of a sale, Ann Veronica provides 6 bags of glitter (25 kg / 55 lb each) and leaves the buyer with the liberty to choose how to present the installation.

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ANN VERONICA JANSSENS
Untitled (blue glitter), detail, 2015

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ANN VERONICA JANSSENS

Californian Blinds #2, 2015

94.5 x 43.3 x 2 in / 240 x 110 cm x 5 cm

Californian blinds, gold leaf

Edition 1 of 3

Californian Blinds was first created in 2009. The original version measured 110 cm x 240 cm (approx. 43 x 94 1/2 in). The version we are showing is a new one whose dimensions are 150 x 240 cm (approx. 59 x 94 1/2 in), its title is actually *Californian Blinds #2*.

Before *Californian Blinds*, Ann Veronica created *Chapeau* (2008) which was a hat gilded with gold leaf and *Store Doré* (2007) which was a set Venetian blinds gilded with gold leaf.

Gold is used here as a metaphor of light and evokes a relationship with vision. She didn't want to use an imitation of gold. The cheap, commercial blinds are gilded with gold leaf, referring to her craft as a sculptor. It's not about the value of the material but how such material ennobles the items it's covering. An object which can alter vision and perception is a powerful one.

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ANN VERONICA JANSSENS
Californian Blinds #2, 2015

(alternate view)

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ANN VERONICA JANSSENS
Californian Blinds #2, 2015

(alternate view)

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Ann Veronica Janssens

Orange 55, 2010

Glass, paraffin oil, silkscreen, wooden base

21.5 x 21.5 x 21.5 in, base 21.5 x 21.5 x 25.5 in / 55 x 55 x 55 cm

edition 1/1 + 1a.p

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Ann Veronica Janssens

Margarita, 2010

glass, paraffin oil, silkscreen, wooden base

21.5 x 21.5 x 21.5 in, base 21.5 x 21.5 x 25.5 in / 55 x 55 x 55 cm

edition 1/1 + 1a.p

BORTOLAMI



Ann Veronica Janssens

blue wind, 2010

glass, paraffin oil, distilled water

21.5 x 21.5 x 21.5 in, base 21.5 x 21.5 x 25.5 in / 55 x 55 x 55 cm

edition 1/1 + 1a.p

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Ann Veronica Janssens

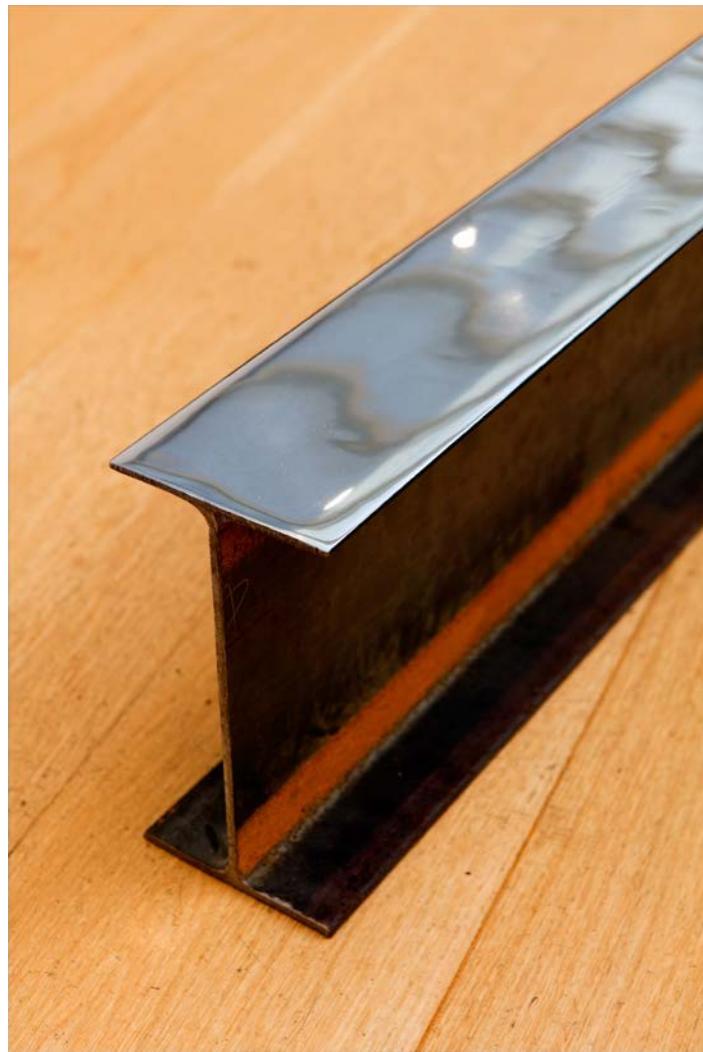
IPE 700, 2009 - 2016

Steel beam polished on one side, paraffin oil

275.5 x 3.5 x 8 in / 700 x 9 x 20 cm

Edition 1/1 +1a.p

BORTOLAMI



Ann Veronica Janssens

IPE 700, 2009 - 2016

Steel beam polished on one side, paraffin oil

275.5 x 3.5 x 8 in / 700 x 9 x 20 cm

Edition 1/1 +1a.p

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Ann Veronica Janssens

Blue, red and yellow, 2001

Pavilion: T-Frame Stainless steel structure, double layered polycarbonate walls, red, blue and yellow foil, fog machine, plywood floor

approximately 139 x 354 x 178 in / 350 x 900 x 450 cm

edition 1/3 +1 a.p

BORTOLAMI



Ann Veronica Janssens

Blue, red and yellow, 2001

Pavilion: T-Frame Stainless steel structure, double layered polycarbonate walls, red, blue and yellow foil, fog machine, plywood floor

approximately 139 x 354 x 178 in / 350 x 900 x 450 cm

edition 1/3 +1 a.p

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Ann Veronica Janssens

Untitled, 2016

Glass

78.74 x 4.72 x 4.72 in / 200 x 12 x 12cm

AJ7373

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Ann Veronica Janssens
Untitled, 2016
Detail view

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Ann Veronica Janssens

Chapeau (Stetson), 2013

Hat, gold leaf

15.35 x 13.78 x 4.72 in / 39 x 35 x 12cm

AJ7370

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Ann Veronica Janssens

Magic Mirror Pink, 2013

Dichroïc polyester film, security glass, float glass

78.74 x 39.37 inches

200 x 100 cm

Edition of 1 + 1 AP

AJ6271

BORTOLAMI



Ann Veronica Janssens

Disque vert, 2010-2013

Engraved and anodized aluminum

Diameter 21.65 x .67 inches

Diameter 55 x 1.7 cm

Edition 3 of 3 + 1 AP

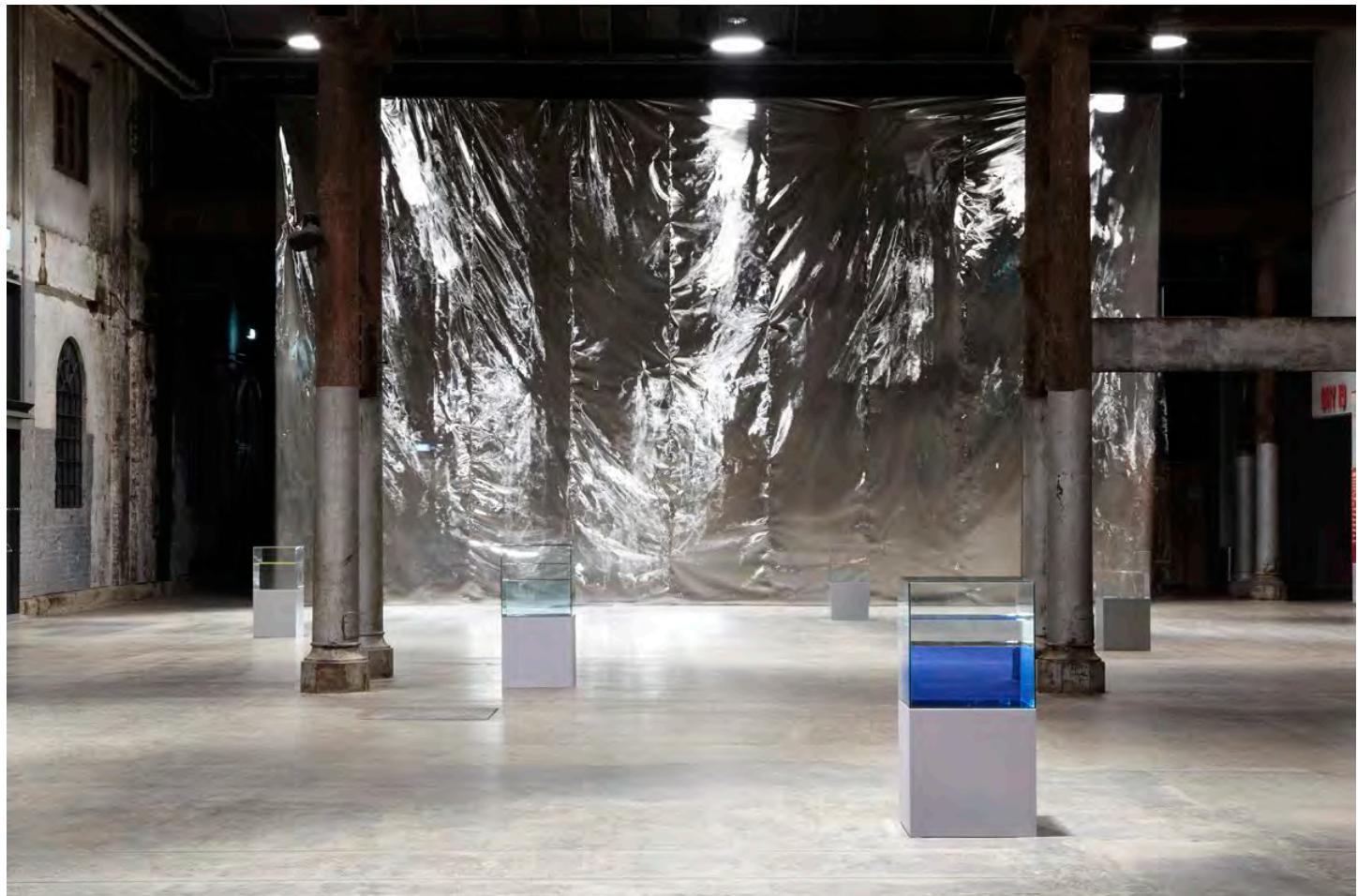
AJ6270

BORTOLAMI



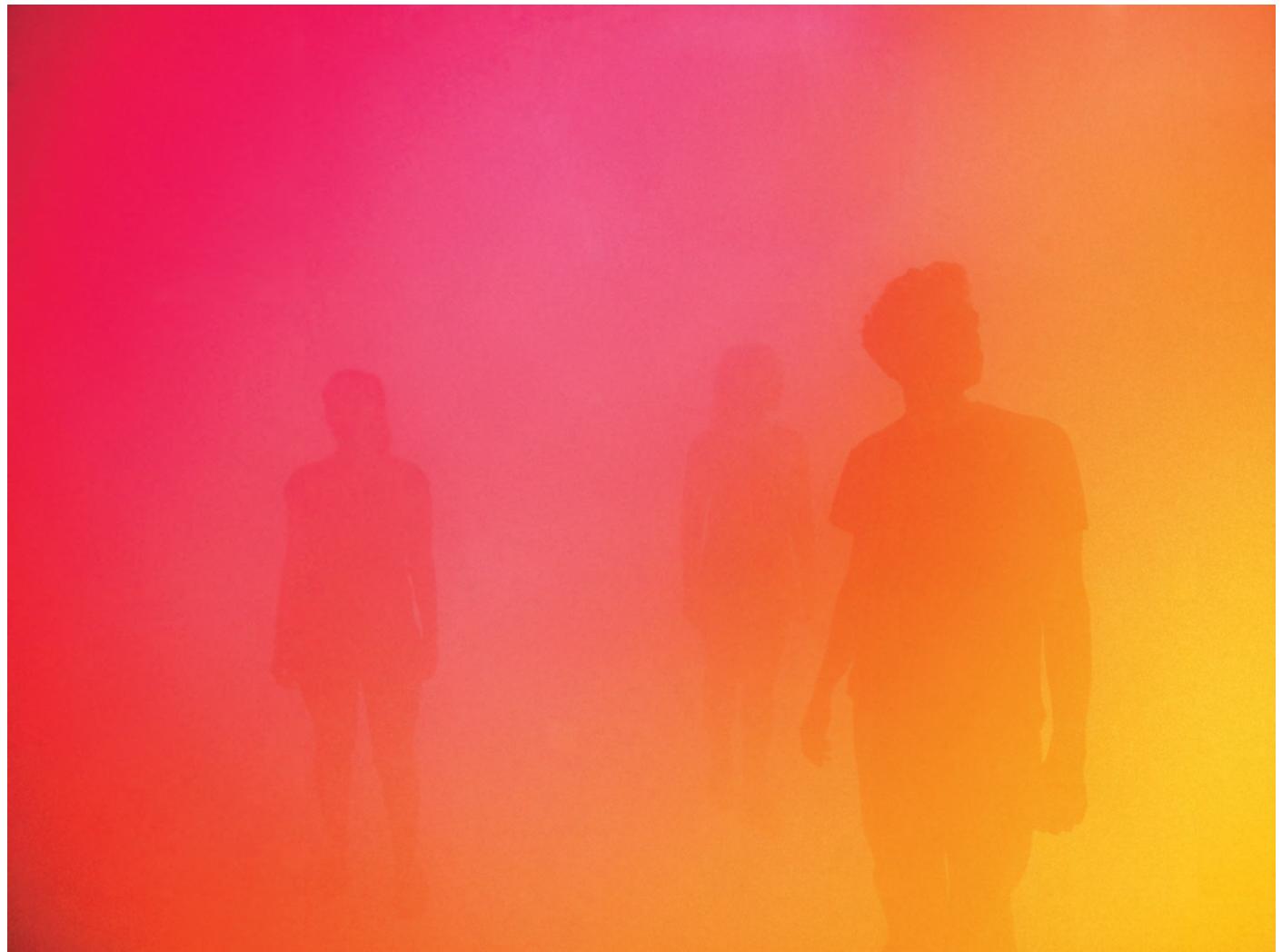
Ann Veronica Janssens 2003, installation view, Kunsthalle Bern

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Ann Veronica Janssens, 18th Biennale of Sydney, 2012, installation view, Carriageworks, Sydney

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Ann Veronica Janssens, *yellowpinkblue*, 2015, installation view, Wellcome Collection, London

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Ann Veronica Janssens, *.A | Ayşe Erkmen & Ann Veronica Janssens*, 2015, installation view, S.M.A.K., Ghent, Belgium © Dirk Pauwels

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Ann Veronica Janssens, .A | Ayşe Erkmen & Ann Veronica Janssens, 2015, installation view, S.M.A.K., Ghent,
Belgium © Dirk Pauwels

BORTOLAMI



Ann Veronica Janssens, *.A | Ayşe Erkmen & Ann Veronica Janssens*, 2015, installation view, S.M.A.K., Ghent, Belgium © Dirk Pauwels

The New York Times

Ann Veronica Janssens Casts Strong Beams at Bortolami

By ROBERTA SMITH



"Untitled" (2015), by Ann Veronica Janssens, who plays with Light and Space conventions.

The work of Ann Veronica Janssens, a British artist who lives in Brussels, precipitates the heightened optical and spatial awareness similar to that of Light and Space but without the often attendant fuss that seems antithetical to the movement's less-is-more, dematerialized aesthetic. At least as seen here, in her first solo show in the United States, Ms. Janssens's efforts avoid the more grandiose Light and Space hallmarks, including the immaculate built-out environments, computerized light shows and viewers removing their shoes. The results are less immersive, but more thought-provoking.

At Bortolami, Ms. Janssens, who has shown in Europe since the early 1980s, presents six eye-teasing works. The most immediately arresting is a thick layer of aqua-blue glitter, spread on the floor. About the size of a kiddie pool, it is lush and dazzling and flashes shades of green and yellow as you circumnavigate it, almost as if its surface were moving.

More understated are two modest sheets of corrugated aluminum that jut out from two walls, tilting upward, a little like awnings. They seem to levitate, delicately shaded on their undersides and glowing on top, as if harboring concealed lights. Actually, the aluminum is covered with platinum leaf, and each piece is fittingly titled "Moonlight," which is, of course, all reflected. A narrow portion of vertical blinds, titled "California," also seems lighted from within but is simply covered with gold leaf. The show culminates in a room where seven spotlights with pink gels form a circle on one wall while a haze machine lends heft to their crossing beams, which cast a lotuslike pattern on the opposite wall. These pieces might weaken if seen separately, but together their trick-free, low-tech magic is refreshing.

Ebony, David. "David Ebony's Top 10 New York Gallery Shows This Winter." *Artnet news*. [online] [ill.]



ART WORLD

David Ebony's Top 10 New York Gallery Shows This Winter

David Ebony, Friday, January 29, 2016



Installation view, Ann Veronica Janssens, 2016. Photo courtesy Bortolami.

4. Ann Veronica Janssens at Bortolami, through February 20.

Gorgeous in its seeming nothingness, this show of recent works by Ann Veronica Janssens is tightly composed and functions as a single ethereal yet transformative installation. The individual components of the exhibition don't sound like much—a pile of blue glitter strewn on the floor; a couple of rectangular pieces of corrugated metal roofing protruding from high up on two walls; gold-painted Venetian blinds; and a pink spot-lit room with attendant haze from a concealed fog machine.

On closer inspection, the British-born, Brussels-based artist offers an allegorical experience of nature in this show, which coincides with Janssens's solo exhibition at the Nasher Sculpture Center in Dallas. The abject-looking corrugated panels here, each titled *Moonlight*, prove to be precious objects—in fact, aluminum covered in platinum leaf. The blinds constitute a gold-leaf covered allusion to the sun, while the sparkling pile of blue glitter effortlessly evokes shimmering ocean waves. Completely enveloping the viewer, the foggy pink room appears to be related to works by the LA Light and Space artists, although Janssens seems to have claimed a territory all her own.

THE WALL STREET JOURNAL.



Ann Veronica Janssens's 'Untitled, 2015' PHOTO: BORTOLAMI

Ann Veronica Janssens

Bortolami
520 W. 20th St.
(212) 727-2050
Through Feb. 20

The sculpture (quite broadly defined) of Ann Veronica Janssens (b. 1956), a British artist who works in Brussels and is having a concurrent solo exhibition at the Nasher Sculpture Center in Dallas, positions itself just this materialist side of that Southern California phenomenon, "Light & Space" art. It might be described as Minimalism gone to heaven.

The six modestly produced pieces in this succinct, adroitly installed and cheery exhibition include a Wolfgang Laib-like dispersal of attractive granules (blue-green glitter that changes colors as you walk around it) on the floor, and two thin plates of corrugated aluminum, a meter by 4/5ths of a meter each, coated in platinum leaf and angled out from the wall, high above. Also in the show is a red room-environment created with seven spotlights and some artificial mist. (The room seems a pointed deconstruction of one of Robert Irwin's 1960s translucent discs—no mean feat.)

Perhaps the best combination of visual wit and, to invoke Maurice Merleau-Ponty, the phenomenology of perception is "Californian Blinds #2" (2015). Ms. Janssens has taken those disasters of modern design, vertical venetian blinds—commonplace in bad Southern California interior design—and gold-leaved them. The work ascends to the heavens even as it remains earthbound, stuck in an implied tacky savings-and-loan office.

Paunić, Natalija. "Ann Veronica Janssens Minimalistic Space manipulations on view at Bortolami New York." Widewalls. (January 15, 2016): web.

WIDEWALLS

ANN VERONICA JANSSENS MINIMALISTIC SPACE MANIPULATIONS ON VIEW AT BORTOLAMI NEW YORK

Natalija Paunić



If using the immaterial as a substance sounds unusual, then you must have not heard about Ann Veronica Janssens (which is highly unlikely). Even when involving objects, their role usually doesn't extend much further than to draw attention to apparently ephemeral, intangible aspects – light, color, ambience. Janssens' installations tend to affect our senses in a pure, direct way, using simple occurrences to challenge our perception, and they always contribute to a unique experience, one which cannot be estimated any other way than in person. Therefore, we suggest that you see her solo show, currently ongoing at Bortolami.

Inconsistent Nature of Light

The thing about immaterial phenomena is that their qualities drastically change, depending on their material environment. Light could be described as complex, because it usually has to have a system to refer to, a surrounding to work with. There is a line of artists that deal with this subject and explore what such basic instances, like light and color, can actually produce when used as protagonists, not parameters. In this exhibition particularly, the light creates gradient zones between opacity and transparency, light and shadow, and the interspace where different types of light meet. But beside that, Janssens uses light as an effective material, and stimulates perception that connects rays into actual shapes and forms.

Guide Through the Exhibition

The exhibition begins with a fluorescent neon light that pierces the wall at the entrance, and accompanies the visitors as they pass into the main gallery. Inside the gallery space, there is a pile of blue glitter, followed by two platinum structures hanging from the walls, flanking the space. The platinum structures let the light pass between them and the wall, thus giving an impression of floating. The glided California blinds are set facing one of the walls, silently suggesting a narrative. Finally, the third room contains an iconic light sculpture resembling a star, whose palpability is merely visual, but is definitely present, although not solid as a sculpture.

Bonding With the Surrounding

So, the whole setting seems a little bit like an obscure scenography, especially with the inviting red light coming from the third room. The blue glitter on the floor apparently echoes the gestures of action painting, and here the floor is adopted as another work surface. However, these silent narratives engage senses rather than the intellect. Thoughts usually come later, after the strong visuals have been implemented into the mind.

Ann Veronica Janssens's solo show is on view until February 20th, 2016, at Bortolami Gallery, New York. It also coincides with her show at the Nasher Sculpture Center in Dallas.

Featured Images: Ann Veronica Janssens – Solo Show, Bortolami, Exhibition Preview and Image of the Light at the Entrance, 2016. All images courtesy the artist and Bortolami, New York.

Spiegelman, Willard. "Ann Veronica Janssens' Review: Lights, Color, Action". *The Wall Street Journal*. February 22, 2016. [online] [ill.]

THE WALL STREET JOURNAL.

'Ann Veronica Janssens' Review: Lights, Color, Action

Ann Veronica Janssens proves to be a master of light in her first American solo show.



Dallas

Ann Veronica Janssens

Nasher Sculpture Center

Through April 17

The most civilized spot in this city of sprawl, tall buildings, shopping malls and a spider's web of highways is one of Renzo Piano's great buildings, the Nasher Sculpture Center in the downtown arts district. Until several years ago, at the end of its stately garden filled with masterpieces by Rodin, Picasso, Calder, De Kooning, Moore, Di Suvero, George Segal and Richard Serra, there also stood one of James Turrell's "sky spaces," an enclosed room in which a visitor could look up at the changing heavens. As a consequence of a continuing dispute with a neighboring condominium tower whose height eradicated the room's sky view, the piece has been closed permanently.

Mr. Turrell is a master of light. Now, another master of light's uses and effects, Ann Veronica Janssens (British born; Belgian based), is having her first solo American show here. Outside, to the right of the Nasher's main entrance, "Green Aurora" is a small, projected light piece, barely noticeable. Indoors, placed diagonally on the floor, lies "IPE 700," a single 23-foot-long steel I-beam, its top side polished and reflective. In its solid materiality, this is the most conventional of Ms. Janssen's works here. As you look around you, materiality gives way to light and lightness. Four pieces she calls "Aquariums," variations on a theme, of identical size (21 5/8 inches cubed) and made of glass, distilled water, paraffin oil, and ink or silkscreen, stand atop identical wooden bases. They refract the light, and they also reflect Mr. Piano's signature grids for the Nasher roof above. Each is titled and colored differently: "Cocktail Sculpture" is pure glass; the others are called "Orange," "Margarita," and "Blue Wind" for their main shades. They will remind viewers of Donald Judd's 100 milled aluminum boxes in Marfa, Texas. Each, a world unto itself, conducts a dialogue with its surroundings.

The exhibition's most memorable piece looks like a backyard shed, an intruder in the Nasher's elegant garden. A storage container seems to have been dropped in front of the substantial sculptures, figurative as well as abstract, behind it. "Blue, Red and Yellow" (2001) is a box (12 feet tall, 30 feet long, 15 feet wide) made of steel, wood and polycarbonate. On its north side there's a half-buried fog machine. This fills the interior space with fog so thick that you cannot see any solid thing that is more than two feet away. The installation is not for anyone who suffers from claustrophobia or who is humidity-averse. You are in a chamber that is part hothouse, part above-ground tomb, part steam room.

Traditional sculpture asks us to consider the ways artists use their materials—wood, bronze, marble, steel, or stone—to make something permanent in space. In her outdoor room, Ms. Janssens has exchanged solidity for nebulosity. One wall of the box is semi-transparent, the others blue, yellow and red. Above, on the ceiling, you see what might be shadows and clouds on an uncharacteristically foggy day in Texas. "All smoke and mirrors," a skeptic might say.

The museum admits only a small group of visitors at a time, to avoid indoor collisions. I stayed for four 10-minute sessions (an extended period, according to the knowledgeable guard). Other visitors stepped inside and made a speedy retreat.

Some remained longer. Their overheard comments testify to the physical, psychological and emotional effects the work provokes: "Where am I?," "Where's the wall?," "My eyes hurt."

Looking at Ms. Janssen's crystalline boxes inspires quiet meditation. They prove their maker's mastery of the lessons of classicism, modernism and minimalism. Being inside her fog chamber induces uncertainty, disequilibrium, even fear.

It's hard to imagine how such a small space can create a feeling of infinity, and with more than a touch of the vertigo we associate with baroque art. The room is like an ocean: A cautious soul will keep close to shore, move gingerly around the periphery, holding on to the plastic walls and the supporting steel beams. A more daring one will head for the depths, the center, where one easily loses one's bearings. The only substantial thing at hand is the body of the viewer himself, adrift in fog, light and shifting colors. You grope your way to the exit, open the door, and find relief in your return to terra firma.

Robinson, Gaile. "Review: Artist Ann Veronica Janssens takes us inside the rainbow." *Star-Telegram* (Jan 29, 2016) [online] [ill.]

Star-Telegram

Review: Artist Ann Veronica Janssens takes us inside the rainbow



Artist Ann Veronica Janssens disappearing into her piece, *Blue, Red and Yellow* at the Nasher Sculpture Center in Dallas on Friday, Jan. 22, 2016. **Laura Buckman** Laura Buckman/Special to the Sta

BY GAILE ROBINSON

grobinson@star-telegram.com

DALLAS

Ask your children if they would like to take a walk in a rainbow. The answer should be a unanimous yes.

You can deliver on this enticement at the Nasher Sculpture Center in a new exhibit by Belgian artist Ann Veronica Janssens.

Janssens is an artist who manipulates light, and in her piece titled *Blue, Red and Yellow*, a rainbow of light is encased in a large rectangular box in the Nasher's garden. She fills the box with fog from a fog-producing machine, and as the sunlight streams into the box made of colored plastic panels, it transforms the fog into clouds of color.

Unexpectedly, though, the fog is so saturated that as soon as people enter the cube, they disappear. You can hear them; in fact, audio perception is heightened, but you cannot see them. All that can be seen are the billowing colors that change through the prismatic palette and the tiny optical floaters that are always there on your eyes but are rarely noticed.

It's beyond weird in a wonderful way.

To be in a room with others who cannot be seen, only heard, while enveloped in clouds of colorful mist can be quite intoxicating. Although some people find it claustrophobic. It is the kind of transformative experience you expect from hallucinogenic drugs, but here it is, delivered drug-free with a wallop.

(While some of my group took a few steps into the box, then turned right around and bolted, I had to be herded out like a recalcitrant 4-year-old.)

"BY PUSHING BACK THE LIMITS OF PERCEPTION, BY RENDERING VISIBLE THE INVISIBLE, THESE EXPERIENCES ACT AS PASSAGES FROM ONE REALITY TO ANOTHER."

Ann Veronica Janssens, artist

Janssens has a more cerebral way of describing the intended phenomena: "By pushing back the limits of perception, by rendering visible the invisible, these experiences act as passages from one reality to another," she writes.

"Gazing at mist is an experience with contrasting effects. It appears to abolish all obstacles, materiality and resistances specific to a given context, and at the same time, it seems to impart a materiality and tactility to light."

A profound experience is obtained that heightens all the viewer's sensory preceptors to such a degree that it can be physically unsettling, just by walking into a box filled with mist.

HERE ARE FOUR LARGE GLASS BOXES, VITRINES, THAT ARE LAYERED WITH PARAFFIN OIL AND DISTILLED WATER. AGAIN, A SIMPLE RECIPE WITH DYNAMIC RESULTS.

There are more traditional sculptures by Janssens inside the Nasher's main gallery. Here are four large glass Boxes, vitrines, that are layered with Paraffin oil and distilled water.

Again, a simple recipe with dynamic results. Depending on the angle of view, the clear box can look empty or filled with glass blocks, as if it is topped with a solid slick of color, or fractured into many glass boxes.

The effects are the result of optical effects of the liquids in the box — two layers, one oil, one water, and a piece of colored paper between the vitrine and the stand.

The view changes with each step you take around the vitrine, and again, the response is one of incredulity. Knowing there is so little at play that can distort so readily is quite impressive.

This exhibit engages the viewer's perceptions in ways that are not usually experienced, and in doing so, imposes itself on the memory as something new and quite different.

How often does that happen to you?

BORTOLAMI

Ann Veronica Janssens (b. 1956 in Folkestone, United Kingdom)
Lives and works in Brussels, Belgium

Solo Exhibitions

2017

Institut d'art contemporain, Villeurbanne, Rhône-Alpes (upcoming)
Ann Veronica Janssens, White Cube, London, England (upcoming)

2016

Ann Veronica Janssens, kamel mennour, Paris, France (upcoming)
Ann Veronica Janssens, Galerie Micheline Szwajcer, Brussels, Belgium (upcoming)
Ann Veronica Janssens, Nasher Sculpture Center, Dallas, Texas
Ann Veronica Janssens, Bortolami Gallery, New York, NY
Ann Veronica Janssens, Alfonso Artiaco Gallery, Napoli, Italy

2015

A, S.M.A.K., Municipal Museum of Contemporary Art, Ghent, Belgium
States of Mind, Wellcome Collection, London, United Kingdom
Axel Vervoordt Gallery, Hong Kong, China
Esther Schipper Gallery, Berlin, Germany
Contemporary Arts Center, Cincinnati, Ohio

2014

Ann Veronica Janssens, Micheline Szwajcer, Brussels, Belgium
Sansevero di Ann Veronica Janssens, Museum Cappella Sansevero, Naples, Italy
#22 *Ann Veronica Janssens*, Edition Populaire, Antwerp, Belgium

2013

Ann Veronica Janssens, FRAC Corse, Bonifacio, France
Ann Veronica Janssens, Ronny Van de Velde, Knokke, Belgium
Ann Veronica Janssens, 1301PE, Los Angeles, CA
Ann Veronica Janssens, Eglise Sainte-Honorat des Alyscamps, Arles, France
Ann Veronica Janssens, Galerie Kamel Mennour, Paris, France

2012

Oscar, Ikon Gallery, Birmingham, UK
18th Biennale of Sydney, curated by Catherine de Zegher, Sydney, Australia
Ann Veronica Janssens, Galleria Alfonso Artiaco, Naples, Italy
Fase: Four Movements to the Music of Steve Reich (2012 version), collaboration with Anne Teresa de Keersmaeker, the Tanks, Tate Modern, London, UK
La Comète, Espace 251 Nord, Liège, Belgium

2011

Knock Knock, Sorry we're closed, Brussels, Belgium
2 éclats blancs toutes les 10 secondes (suite), with Aurélie Godard, CRAC Alsace, Altkirch, France
Dans la poussière du soleil, Château des Adhemar, Montélimar, France
Ausstellungshalle Zeitgenössische Kunst Münster, Münster, Germany

2010

Ann Veronica Janssens, Galerie Micheline Szwajcer, Antwerp, Belgium
2 éclats blancs toutes les 10 secondes, with Aurélie Godard, Le Quartier, Quimper, France
Une troublante rencontre, Cité scolaire Lacassagne, Lyon, France
Ann Veronica Janssens, Galleria Alfonso Artiaco, Naples, Italy
Ann Veronica Janssens, Air de Paris, France

2009

Berlin-Barcelona, Nivell Zero, Fundacio Sunol, Barcelona, Spain
Serendipity, Wiels Centre d'Art Contemporain, Brussels, Belgium

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- Are you experienced*, curated by J. Benzakin and M. Lachowsky, Espai D'Art Contemporani De Castelló, Spain
0034 93 487 64 02, Toni Tàpies, Barcelona, Spain
- 2008**
Experiences and sketches, Esther Schipper, Berlin, Germany
Ann Veronica Janssens, Galerie Micheline Szwajcer, Antwerp, Belgium
Silhouettes, Hotel Van de Velde, Bela Editions, Brussels, Belgium
- 2007**
Keeping Still, Part 1, with Anne Theresa De Keersmaeker, Rosas Performance Space, Brussels, Belgium
An den Frühling, curated by Markus Heinzelmann, Museum Mosbroich, Leverkussen, Germany
Experience of Color: Ann Veronica Janssens and Diana Thater, curated by Gregory Salzman, University Gallery, University of Massachusetts, Amherst, MA
Ann Veronica Janssens, Galleria Alfonso Artiaco, Naples, Italy
- 2006**
June, Chapelle du Genéteil, curated by Bertrand Godot, Château Gonthier, France
Avril, Air de Paris, Paris, France *Lithographies*, MUKA Studio and Gallery, Auckland, New Zealand
Ann Veronica Janssens, Artspace, curated by Brian Butler, Auckland, New Zealand
Ann Veronica Janssens, 1301PE, Los Angeles, CA
- 2005**
Ann Veronica Janssens, Galerie Esther Schipper, Berlin, Germany *Einstein Spaces*, The Institute of the Physikalisch-Technische Bundesanstalt, Berlin, Germany
Ann Veronica Janssens, Galerie Micheline Szwajcer, Antwerp, Belgium
Ann Veronica Janssens, The Institute of the Physikalisch-Technische Bundesanstalt, Berlin, Germany
- 2004**
In the absence of light, it is possible to create the brightest images within oneself, Part II, Pratt Manhattan Gallery, curator Loretta Yarlow, New York, NY
Recent work, Galerie Toni Tàpies, Barcelona, Spain *Curating the Library*, curator Moritz Kung, De Singel, Antwerp, Belgium
AVJ, CIAP, Hasselt, Belgium
- 2003**
Ann Veronica Janssens, MAC Galeries contemporaines des musées de Marseille, France
Travellings, curator Meeno Meeuws, Openluchtmuseum voor Beeldhouwkunst, Middelheim Antwerpen, Antwerp, Belgium (cat. *The Gliding Gaze*)
Licht und Farben, curator Bernard Fibicher, Kunsthalle Bern, Switzerland
Ann Veronica Janssens, 1301PE, Los Angeles, CA
Rouge 106, Bleu 132, curator Pascal Rousseau, Musée d'Orsay, Paris, France *8'26"*, curator Nathalie Erginot, Musée d'Art Contemporain de Marseille, France (cat. *8'26"*)
Sans Titre, Bruxelles, 1995, Le Consortium, Dijon, France
- 2002**
Scrub Colour II, Galerie Schipper-Krome, Berlin, Germany
Ann Veronica Janssens, curator Jonathan Watkins, IKON Gallery, Birmingham, UK
Ann Veronica Janssens, Galerie Micheline Szwajcer, Antwerp, Belgium
Blue, red and yellow, curators Madeleine Sant Andrea and Christophe Pourtois, CIVA, Fondation pour l'Architecture, Brussels, Belgium
- 2001**
Sculpture de Fumée, Centre d'Art Contemporain, La Synagogue de Delme, France
00 32 2, Éditions Camomille, Galerie Alexandra Von Scholz, Berlin, Germany
Light Games, curator Frederich Meshede, Neue Nationale Galerie, Berlin, Germany (cat. *Licht Spiel*)

BORTOLAMI

- Works for Space*, curator Dirk Snauwaert, Kunstverein München, Munich, Germany
Vision, City of Tomorrow, Malmö, Sweden
- 2000**
Presentation of the book 00 32 2, Editions Camomille, C. Von Scholz, Brussels, Belgium
In the absence of light it is possible to create the brightest images within oneself, curator Hildegund Amanshauser, Salzburger Kunstverein, Salzburg, Austria
MA-I, Austria Dance Festival, by invitation from the choreographer Pierre Droulers, Tours, France
- 1999**
Recent work, Galeria Toni Tàpies, Barcelona, Spain
Super Space, 13 installations in Utrecht, curator Moritz Küng, 14th Festival Werf, Utrecht, The Netherlands
Perte de Repères, Frac Lorraine, Metz, France
Horror Vacui, 48th Venezia Biennale, Belgian Pavilion, French Community of Belgium, Espace 251 Nord, Venice, Italy
- 1998**
Le bain de Lumière, HAUS of Prints, Multiples and Drawings, Antwerp, Belgium
- 1997**
Blanlin-Evrart Award, Katholieke Universiteit Leuven, Belgium
Ann Veronica Janssens, curator Lilianne Dewachter, MUHKA, Antwerp, Belgium
- 1996**
Voorstelling van een ronde vorm, De Vleeshal, Middelburg, The Netherlands
La Pichenette, HAUS of Prints, Multiples and Drawings, Antwerp, Belgium
- 1995**
Begin the Beguine / Inside the Visible, curator Cathy de Zegher, Fondation d'Art Kanaal, Kortrijk, Belgium
Ann Veronica Janssens, Galerie Micheline Szwajcer, Antwerp, Belgium
Terre!, curator Mireille Geslin, Ancien Entrepôt des Tabacs, Centre Universitaire de la Citadelle, Dunkerque, France
Ann Veronica Janssens, curators Alec De Busschère and Delphine Bedel, Etablissements d'en Face, Brussels, Belgium
Box, curators Dirk Snauwaert and Nationale Loterij, Vereniging van de Tentoonstellingen van het Paleis van Schone Kunsten, Brussels, Belgium
- 1994**
Espace d'Art Contemporain, Lausanne, Switzerland
- 1992**
Galerie Jennifer Flay, Paris, France
- 1989**
1990 Galerie Micheline Szwajcer, Antwerp, Belgium
Galerie Alice, Rome, Italy
Ann Veronica Janssens, curator Joël Benzakin, Villa Gillet, Frac Rhône-Alpes, Centre d'Unité de Recherches Contemporaines, Lyon, France
Vereniging voor het Museum van Hedendaagse Kunst, Ghent, Belgium
- 1988**
Galerie Inexistent, curator Chris Straatling, Antwerp, Belgium
- 1987**
Musée d'Art Moderne, Salle Altenloh, Brussels, Belgium
- 1982**
1981 Galerie Philharmonie, Liège, Belgium
Gallery Gallery, Kyoto, Japan

BORTOLAMI

Group Exhibitions

2016

- I Beam U Channel*, Bortolami, New York, NY
Energy Flash – The Rave Moment, M HKA, Antwerp Belgium
Light Show, CortArtes, Las Condes, Chile
Another Minimalism: Art After California Light and Spaces, Fruitmarket, Edinburgh, UK
“*The Importance of Being...*” MAC USP, Sao Paulo, Brazil
Bike to the Future, Design Museum Gent, Gent, Belgium
From Nature to Abstraction, Gallery Sofie Van de Velde, Antwerp, Belgium
Illumination, Louisiana MoMa, Copenhagen, Denmark
“*The Importance of Being...*”, Museu de Arte Moderna, Rio de Janeiro, Brazil
Daniel Buren: A Fresco, BOZAR, Brussels, Belgium
Winter Show, kamel mennour: 47, rue Saint-André des Arts

2015

- Archi-sculpture*, Villa Datri, L’Isle sur la Sorgue, France
Proportio, Palazzo Fortuni, Venezia, Italy
L;Abstraction géométrique belge, Espace d’Art Concret, Mouans-Sartoux, France
Eppur si Muove, Mudam, Luxembourg
“*The Importance of Being...*”, MACBA- Museo de Arte Contemporáneo, Buenos Aires, Argentina
Vision and Motion, Galerie Ronny Van de Velde, Knokke, Belgium
Sensory Systems, Grundy Art Gallery, Blackpool, UK
Zehn Räume Drei Loggien und Ein Saal, Sprengel Museum, Hannover, Germany
Light Show, Sharjah Art Foundation, Sharjah, UAE
Double Take, Nature Morte, New Delhi, India
Là où commence le jour, LaM, Lille, France
Nuit Blanche 2015, Halle Pajol, Paris, France
Arte et dialogue: dialogue entre les communautés, Senat de Belgique, Brussels, Belgium

2014

- Narcissus, The Image In The Wave*, Fondation Francois Schneider, Cernay, France
“*First Lines, like first dates, or the first bite of dessert, can be deceptive*”, Bortolami
Gallery, New York
Group Show, Micheline Szwajcer, Antwerp, Belgium

2013

- Light Show*, Hayward Gallery, London, UK
Futbal, Arte y Passion, MARCO, Monterey, Mexico
Lumineux! Dynamique! Espace et vision dans l’art de nos jours à 1913, Grand Palais, Paris, France
Inauguration, Chapelle de Grignan, France
S.F. Art science et fiction, Mac’s Grand Hornu, Mons, Belgium
009 Magiciens, Galerie Emmanuel Hervé, Paris, France
About Waves 1/Het ding, Cultuur Centrum Strombeek, Belgium
Des gestes de la pensée, cur. Guillaume Désanges, Verrière Hermès, Brussels, Belgium
By Cycles, Münzsalon, Berlin, Germany

2012

- Greetings from Los Angeles*, Starkwhite, Auckland, New Zealand
Four Belgian Artists @ MUKA, MUKA, Aukland, New Zealand
Expanded Field, Galerie Bob Van Orsouw, Zürich, Switzerland
Fruit de la passion, 10 ans du projet pour l’art contemporain, Centre Pompidou, Paris,

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France S.F. (*Art, science & fiction*), MAC's, Site du Grand Hornu, Belgium
Marcher Dans La Couleur, Musée régional d'art contemporain de Sérignan, France
Minimal Art, Galerie Ronny Van De Velde, Knokke-le-Zoute, Belgium
Sense of color, Galerie Keitelman, Bruxelles, Belgium
The Unseen, The Fourth
Guangzhou Triennial, Guangdong Museum of Art, Guangzhou, China
Mixed Bathing World, Beppu, Japan
Neon Parallax, Public Art Project, Geneva, Switzerland
Frecher!, LOODS12, Wetteren, Belgium
Flower Castle, Kasteel Keukenhof, The Netherlands
Sans désemparer, Galerie Espace pour l'Art, Arles, France
Lux Perpetua, Galerie Kamel Mennour, Paris, France
A Strangely Luminous Bubble, LiveInYourHead, Institut Curatorial de la Head, Geneva, Switzerland
Super Bodies, 3rd Triennial for Contemporary Art, Fashion and Design, Hasselt, Belgium
The Beppu Project, solo show in art festival, Beppu, Japan

2011

Over Your Cities Grass Will Grow, Hidde van Seggelen Gallery, London, UK
Ne Cherchez Pas, Trois Roi, Brussels, Belgium
Art et Bicyclette, Espace de l'Art Concret, Mouans-Sartoux, France
Found in Translation, Chapter L, Casino Luxembourg Forum d'art Contemporain, Luxembourg
Von Dort Aus: Nieuwe kunst uit België/Art Nouveau de la Belgique II, Galerie Christian Nagel, Cologne, Germany
Le moins du monde, Frac Lorraine, Metz, France
Heiros Glyphos, curator Jan Hoet, Galerie Mischeline Swzajcer, Antwerp, Belgium
In Perceptions, Centquatre, Paris, France
Apparitions, Lille 3000, Gare Saint Sauveur, Lille, France
Festival d'Art Contemporain et de Poésie, Watou, Belgium
Atmosphères, Espace François-Auguste Ducros, Grignan, France
En Piste!, Centre d'Art de Chamarande, France
Je suis seul avec vous, MAC's Site de Grand-Hornu, Hainaut, Belgium
Impression, soleil, Le 6b, Saint-Denis, Paris, France
Void if removed (Concrete Erudition 4), Le Plateau, Frac Ile de France, Paris, France
UnExhibit, Generali Foundation, Vienna, Austria
Propos d'Europe 10, Fondation Hippocrene, Paris, France
Lumens, Capella de Sant Roc, Museu de Valls, Spain

2010

Group Show, Paula Cooper Gallery, New York, NY
01-10, Esther Schipper Gallery, Berlin, Germany
Art Belge Contemporain, Le Fresnoy, Tourcoing, France
En attendant gogolf, curator François Curlet, Chapelle du Genêteil, Château-Gontier, France
Manifesta 8, Murcia, Spain
Documents 2010, Today Art Museum, Beijing, China
Brussels Body Speech, Minsheng Art Museum, Shanghai, China
Tegenlicht, SMAK., Ghent, Belgium
Le sourire du chat (opus 2), Frac des Pays de la Loire, France
Art vs Design, Untitled Space, Geneva, Switzerland
Sketches of Space, Mudam, Luxembourg
A l'ombre d'un doute, Frac Lorraine, Metz, France
Rose c'est la vie, une exposition de Bernard Villers, Brussels, Belgium
Galerie Marie-Puck Broodthaers, Brussels, Belgium
Over Spoken, Monsters, Flesgeeten, curator Hans Theys, Project Space 1646, Den

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- Haag, The Netherlands
Le décors à l'envers, Mulhouse, France
Les Elixirs du Palais, curator Ami Barak, Palais Bénédictine, Fécamp, France
En mai fais ce qu'il te plaît, Musée Bourdelle, Paris, France
Open Light in Private Spaces, Biennale for International Light Art, various locations in Bergkamen, Bönen, Fröndenberg, Hamm, Lünen, and Unna, Germany
Xanadu!, SMAK, Ghent, Belgium
- 2009**
- Fora de Joc*, Fundacio Sunol, Barcelona, Spain
Winter Light, 1301 PE, Los Angeles, CA
Sphères au Moulin (deuxième édition), Air de Paris, Boissy-le Chatel, France
La suite(2), Air de Paris, Paris, France
Mes Dalton, Chapelle du Genêteil, Centre d'Art Contemporain, Château-Gontier, France
Laboratoire Espace Cerveau, with Nathalie Ergino, IAC de Villeurbanne, France
Locus oculi, curator Bernhard Rüdiger, Château Bâtie d'Urfé, St Etienne-le-Molard, France
Universal Code, curator Gregory Burke, The Power Plant, Toronto, Canada
Le sang d'un poète, Hangar à bananes, Nantes, France
Dreamologie domestique, curator Alexandra Midal, Domaine départemental de la Garenne Lemot, Gétigne-Clisson, France
Stassart Moderne, Brussels, Belgium
Scuola Grande di San Rocco, Venice, Italy
In Finitum, Palazzo Fortuny, Venice, Italy
UN-SCR-1325, The Chelsea Art Museum, New York, NY
Bienal del Fin del Mondo, curated by Goethe Institut São Paulo, Ushuaia, Brazil
Down to Earth, curator Luk Lambrecht, Culturel centrum Strombeek, Belgium
Ismopolis, Etablissements d'en face, Brussels, Belgium
Books, Ephemeras, Manuscripts, Editions, Works on Paper, Galerie Marie-Puck Broodthaers, Brussels, Belgium
- 2008**
- Allias*, 29 rue de Stassart, Ixelles, Belgium
Go Golf (after Tron), Galerie Commune, Tourcoing, Belgium
Janssen meets Janssens, Tweebronnen bibliotheek stad, Leuven, Belgium
Power to the People, Galerie Aéroplastics, Brussels, Belgium
Faux-Jumeaux, SMAK, Ghent, Belgium
Honorons Honoré, Cultuurcentrum Mechelen, Belgium
Nao te posso ver nem pintado, Berardo Collection Museum, Lisbon, Portugal
Der Eigene Weg, Museum Küppersmühle für Moderne Kunst, Duisburg, Germany
Scape Christchurch Biennale, Christchurch, New Zealand
Media City, 5th Seoul Int. Media Art Biennale, Seoul, South Korea
Journées du Patrimoine, Centre national d'Etudes Spatiales, Paris, France
Permutations, Musée des Beaux Arts et d'Archéologie, Valence, France
André François, rue Joseph Bens, Brussels, Belgium
It's not fair- Le monde arbitraire, Huis van Winckel, Dendermonde, Belgium
Designed by artist, Z33, Hasselt, Belgium
Collection(s)08, Institut d'Art Contemporain, Villeurbanne, France
Losing control, De Garage, Mechelen, Belgium
Fragile Beauty, Kunst Palace, Düsseldorf, Germany
Le seigneur de gravité, MAC's Site du Grand-Hornu, Belgium
Doing it my way: Perspectives on Belgian art, Museum Küppersmühle für Moderne Kunst, Duisburg, Germany
- 2007**
- Slow*, Z33, Hasselt, Belgium
Orgasme No 6, curator Jean-Paul Jacquet, Maison Grégoire, Brussels, Belgium
Group Show, curator Etienne Ficheroule, Galerie Blancpain, Geneva,

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Switzerland

The Moss Gathering Tumbleweed Experience, NICC, Antwerp, Belgium; Galeria Klerkx, Milan, Italy; and Lokaal 01, Breda, The Netherlands

Pratiques du (non)visible:en avoir le cœur (corps) net, 49 Nord 6 Est, Frac Lorraine, Metz, France

Sometimes, Museo Colecçao Berardo, Lisbon, Portugal

Small stuff three/code red, Museum Ferlix De Boeck, Drogenbos, Belgium

Merveilleux!, Château de Malbrouck, Site du Conseil Général de la Moselle, Manderen, France

Sur la Route, SMAK, Ghent, Belgium

L'Emprise du lieu, Domaine Pommery, Reims, France

Dedica, Pan Palazzo della Arti, Napoli, Italy

GMTT-CK, Architecture et humanité, épisode 2, La Laverie, La Ferté-Bernard, France

Stay for ever and ever and ever, South London Gallery, London, UK

La Ricarda, Centre d'art le Lait, Albi, Castres, France. Traveled to De Garage, Cultuurcentrum, Mechelen, Belgium;; KunstenFestivaldesArts, La raffinerie, Belgium;; Chapelle du Genéteil, Château Gonthier, France

2006

On/Off, curator Nicolas Bourriard, Saarlandmuseum, Saarbrück, Germany. Traveled to Casino Luxembourg, Luxembourg;; Frac Lorraine, Metz, France

Nuit Blanche, curator Jérôme Sans- Nicolas Bourriaud, Halle Pajol, Paris, France

D'étonnantes détours, Ecole Supérieure d'Art et Design, Amiens, France

Discontinuous: Drawing lines from and to the work of Guy Mees, Galerie Micheline

Szwajcer, Antwerp, Belgium Winter Show, Esther Schipper, Berlin, Germany

EXTRA (sic) FACTOR, curator Harry Hermans, Factor 44, Antwerp, Belgium

Crème anglaise, Le Frac au LAAC, Dunkerque, France *Distorsions*, Institut d'art contemporain, Villeurbanne, France *Femmes d'Europe*, Saint-Tropez, France

I'm Yours Now, Sikkema Jenkins & Co., Chelsea, NY *Muhka*, Collection Frac Lorraine, The Israel Museum of Jerusalem, Isreal *Images Publiques*, Liège, Belgium

Molécules particulières, Collection Rhône-Alpes, Espace François-Auguste Ducros, Grignan, France

Circulez il n'y a rien à voir, Espace d'art contemporain, Rurart, France

De Maillol à Tony Cragg, Musée Van Buuren, Brussels, Belgium

My home is my castle, Galerie l'Indépendance, Parc Heintz, Luxembourg 5th Biennale of Photography and Visual Arts, Liège, Belgium

Billboard, Vienna, Austria *Backdrop*, Bloomberg Space, London, UK *Space Boomerang*, Swiss Institute, New York, NY

La collection - Acte IV: De la perception à l'expérience de l'œuvre, Collection du Mac, Marseille, France

2005

Ils sont là, Galerie d'art contemporain Stéphane Ackermann, Luxembourg

Expérience de la durée, curator Jérôme Sans-Nicolas Bourriaud, Biennale d'art contemporain de Lyon, France

Einstein Spaces, Physikalisch-Technische Reichsanstalt, Berlin, Germany *Bienal de video y artes mediales*, curator Claude Laurent, Santiago, Chile

Ecstasy: In and about altered states, curator Paul Schimmel, The Museum of Contemporary Art, Los Angeles, CA *Etablissements d'en face*, Brussels, Belgium

Rundlederwelten, curator Harold Szeeman, Martin - Gropius - Bau, Berlin, Germany

(Σ) d'une beauté sublime: C'est un mot qu'on emploie plus que pour les actrices et encore dans le langage des coulisses, curator JP Jaquet, Maison Grégoire, Brussels, Belgium

L'humanité mise à nu et l'art en Frac, même, Casino Luxembourg, Luxembourg

Le génie du lieu, curator Eva Gonzales, Musée des Beaux-Arts de Dijon, France

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- L'œil moteur, art optique et cinétique / 1950-1975*, Musée d'Art moderne et contemporain de Strasbourg, France
- La Belgique visionnaire*, curator Harold Szeeman, Palais des Beaux-arts de Brussels, Belgium
- Vollevox # 8*, curator Sonia Dermiance, Musée d'Art Moderne de Brussels, Belgium
- Ambiance*, K21, Düsseldorf, Germany
- Voisins officiels*, Musée des Beaux-arts de Lille, France
- 2004**
- Voir en Peinture*, curator Eric Corne, Centrum Sztuki, Varsovie, Poland
- D'un pas... L'autre...*, curator Laurent Gaudin, Jinan, China
- City that never was: Fantastic Architecture in Western Art.*, Museo de Bellas Artes de Bilbao, Spain
- Amicalement vôtre*, Musée des Beaux-arts de Tourcoing, Lille, France
- The perception of Space*, Museum Boijmans Van Beuningen, Rotterdam, The Netherlands
- Nico Dockx & Friends: Interventies 2*, Museum van Hedendaagse Kunst Mukha, Antwerp, Belgium
- Density ± 0*, Ecole Nationale Supérieure des Beaux-Arts de Paris, Paris, France
- Pauvre-nous*, curator Chris Straetling-Harry Hermans, Factor 44, Antwerp, Belgium
- One By One*, curator Hans Theys, Heirman Teirlinckhuis, Beersel, Belgium
- Eyes, Lies and Illusions*, curator Clare Carolin-Roger Malbert, Hayward Gallery, London, UK
- Gonflables!*, Tri Postal, Lille, France
- Peintures migrantes*, Ecole Supérieure des Beaux-Arts du Mans, Le Mans, France
- Schöner Wohnen*, Be-Part Platform voor Actuele Kunst, Waregem, Belgium
- Love is an the air*, curator Marie Puck Broodthaers, Matrix Art Project, Brussels, Belgium
- Champs de vision*, Musée des Beaux-Arts de Rouen, France
- 2003**
- Capp Street Project*, curator Ralf Rugoff, CCAC Wattis Institute for Contemporary Arts, San Francisco, CA
- Coconutour*, curator François Curlet, Centre Régional d'Art Contemporain Languedoc-Roussillon, Sète, France
- Magasin 3*, Stockholm Konsthall, Sweden
- Printemps extra-large*, curator Joël Benzakin-Michèle Lakowski, Le Blac, Brussels, Belgium
- Look and Feel*, De Verbeelding, Zeewolde, The Netherlands
- Voir en peinture*, curator Eric Corne, Le Plateau, Paris, France
- Group Exhibition*, Galerie Micheline Swajcer, Antwerp, Belgium
- Nuit Blanche*, curator Ami Barak, Mairie de Paris, Paris, France
- The city that never was: Fantastic Architecture in Western Art*, Centre de Cultura Contemporània de Barcelona, Spain
- Raison et Sentiments: Collection FNAC*, CRAC Alsace, Altkirch, France
- Without any Warning*, White-Out Studio, Knokke-Heist, Belgium
- 1 /1 x temps quantités, proportions et fuites*, curator Eva Gonzalez, Frac de Bourgogne, Dijon, France
- Nico Dockx & Friends: Interventies 2*, curator Nico Dockx, MUHKA, Antwerp, Belgium
- 2002**
- Paramount Basics (extended)*, curated Richard Venlet, MUHKA, Antwerp, Belgium
- Arcquitecturas de Interior*, Fucares Gallery, Madrid, Spain
- On Stage*, Kunstverein, Hannover, Germany
- Subréel*, curator Nathalie Erginot, Musée d'Art Contemporain, Marseille, France
- Mobile*, curator Denis Gielen, Parcours d'artistes, Saint Gilles, Brussels, Belgium
- Grimbergen 2002*, curator Luk Lambrecht, Brussels, Belgium

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- Nue*, Marijke Schreurs, Brussels, Belgium *L'herbier, la tête dans les nuages*, MAC's Site du Grand-Hornu, Belgium
- 2001**
- Mettre en scène*, Festival du Théâtre national de Bretagne, Rennes, France
CASINO 2001, SMAK, Ghent, Belgium *Touch me*, curator Luk Lambrecht, Cultural Center Strombeek, Sint-Niklaas & Roeselare, Rumbeke, Belgium
- 2000**
- Another Dimension*, with Wim Delvoye, Joëlle Tuerlinckx, James Lee Byars, curator Marie Puck Broodthaers, Hyperspace (b-space.be), Brussels, Belgium
Voici, curator Thierry De Duve, Palais des Beaux-Arts, Brussels, Belgium
The World on its Head, San Francisco Art Institute, CA
The Return of Small Stuff, curator Hans, Theys Museum Herman Teirlinck, Beersel, Belgium
Poesie, Love, Sneeuwwitje, Pfft..., Museum Moderne Kunst, Arnhem, The Netherlands
Danse - Arts Plastiques, with Pierre Droulers and Michel François, Ferme du Buisson, Marne La Vallée Cedex, France
La répétition: la tête dans les nuages, curator Laurence Gateau, Villa Arson, Nice, France
Audible Light, curator Astrid Bowron, MOMA Oxford, UK
Orbis Terrarum, curator Moritz Kung, Museum Plantijn Moretus and various locations in the city, Antwerp, Belgium
Lustwarande/Pleasure Garden, Lustwarande, Tilburg, The Netherlands
- 1999**
- Stimuli*, curator Karel Schampers, Witte de With, Rotterdam, The Netherlands;; Museum Boijmans Van Beuningen, Rotterdam, The Netherlands
Small Stuff, curator Hans Theys, Nicole Klagsbrun Gallery, New York, NY
Horror Vacui, with Michel François, cur. Laurent Jacob, 48th Biennale de Venezia, Archives Actives ©, Espace 251 Nord, Venice, Italy
Schetsen, Tekeningen, Maquettes, Probeersels, Gepruts & Gebroddel, curator Hans Theys Herman Teirlinckhuis, Beersel, Belgium *Panorama 2000*, Centraal Museum, Utrecht, The Netherlands
Perte de repères, Frac Lorraine, Metz, France *Vloeibaar harnas*, curator PH van den Bosch, Exedra Centrum voor Hedendaagse Kunst, Vormgeving en Architectuur, Hilversum, The Netherlands
Trouble Spot Painting, MUHKA, Antwerp, Belgium *Graaf de Ferraris: Hendrick Conscience*, Gemeenschapscommissie van het Brussels Hoofdstedelijk Gewest, Belgium
Démarches, curator, Lut Pil, Cultureel Centrum Leuven, Leuven, Belgium
On the Sublime..., Center for Contemporary Art, Roossem, Malmö, Sweden
Liberté, libertés chéries ou l'art comme résistance... à l'art: Un regard posé sur dix années d'acquisitions de la Communauté française (1989-1998), cur. Gita Brys-Schatan, Institut Supérieur pour l'Etude du Langage Plastique, Botanique, Brussels, Belgium
- 1998**
- Aspects de l'art Actuel en Belgique*, curator Veerle Van Durme, Frac Nord-Pas de Calais, Dunkerque, France
De droom van eenfontein, De Vleeshal, Middelburg, The Netherlands
Au milieu de nulle part, Angle Institut d'Art Contemporain, St-Paul-Trois-Châteaux, Drôme Provençale, France
Twee uur breed of twee uur lang: Over kunst en samenleving, Fascinerende Facetten van Vlaanderen, curator Barbara Vanderlinden, Koninklijk Museum voor Schone Kunsten, Antwerp, Belgium. Traveled to Centro Cultural de Bélem, Lisbon, Portugal
Bureau augmenté, curator Michel François, NICC, Antwerp, Belgium *Every day*, curator Jonathan Watkins, Biennale de Sydney, Australia
Serio ludere, Le Hall, Ecole nationale des Beaux Arts de Lyon, France
Wereld van verschil, Kunstenaresen in de Gemeentemusea Arnhem, The Netherlands

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- Tussenin, In-between*, Museum Dhondt-Dhaenens, Deurle, Belgium
(ID)entiteit, MUHKA, Antwerp, Belgium
- 1997**
- Inside the Visible: An Elliptical Traverse of 20th Century Art in, of and from the Feminine*, curator Catherine de Zegher, Art Gallery of Western Australia, Perth, Australia
Lost in Space, curator Moritz Küng, Kunstmuseum Luzern, Switzerland
Atelier Structure, curators Etienne Tilman and Tapta, Musée Communal d'Ixelles/Ancienne 1
Machine à Eau, Mons, Belgium; Musée d'Art Moderne et d'Art Contemporain, Liège, Belgium
Openstelling Openmuseum, curator Joëlle Tuerlinckx Provinciaal Centrum voor Beeldende Kunsten, Begijnhof, Hasselt, Belgium
La Rayure, l'intervalle, le jour..., Une proposition de René Denizot, Frac Nord-Pas de Calais, Dunkerque, France
Un bel été, curators Michel Assenmaker, Eric Brunier, and Enrico Lunghi, Casino Luxembourg, Luxembourg
Mona Hatoum, Ann Veronica Janssens, Gabriel Orozco, curator Catherine de Zegher, Galerie Micheline Szwajcer, Antwerp, Belgium *Trapped Reality*, curator Luk Lambrecht, Santa Monica, Barcelona, Spain
Who loves in Brussels? Live show! Encore... Bruxelles, Brussels, Belgium
5th International Biennale Istanbul, curator Rosa Martinez, Istanbul, Turkey
Reushering in Sacrality, Galerie Ferdinand Van Dieten-D'Eendt, Amsterdam, The Netherlands
- 1996**
- Group Show*, curator Frank Hetig, Lumen Travo, Amsterdam, The Netherlands
Inside the Visible, An Elliptical Traverse of 20th Century Art in, of, and from the Feminine, curator Catherine de Zegher, The Institute of Contemporary Art, Boston, MA;; Museum of Woman Art, Washington, D.C.; Whitechapel Art Gallery, London, UK
The Event Horizon: Part Two, curator Michael Tarantino, The Irish Museum of Art, Dublin, Ireland
Friche belle de Mai, Ateliers d'Artistes de la ville de Marseille, France and Espace 251 Nord, Liège, Belgium
Les Yeux d'un Monde, Espace 251 Nord, Liège, Belgium
Géometrie Sacrée, Galerie des Beaux-Arts, Brussels, Belgium
Pour un couteau, Le creux de l'Enfer, Thiers, France
Trente-deux espaces d'art contemporain, Espace d'Art Contemporain, Casino de Montbenon, Lausanne, Switzerland
- 1995**
- Architecture(s)*, Musée d'art contemporain, Bordeaux, France
Accrochage, curator Dirk Püttau, Richard Foncke Gallery, Ghent, Belgium *EV-A*, curator Jan Hoet, Limerick City Gallery of Art, Ireland
Glissements, Le Creux de l'Enfer, Thiers, France
Vista-Solitary, Visions, Dynamic Views, curator Catherine de Croës, Breda, The Netherlands The Netherland Biennale Internationale de São Paulo, Brazil
Conceptual Living, Rhizome, Amsterdam, The Netherlands
- 1993**
- Résidences Secondaires, Visions Contemporaines*, curator Catherine de Croës, Centre Borschette, Brussels, Belgium
La tentation de l'image, Fundação Calouste Gulbenkian, Lisbon, Portugal; Espace 251 Nord, Liège, Belgium
Maroc, l'architecture du paysage au XXI^e siècle, with Michel François, Fondation pour l'Architecture, Brussels, Belgium
Vertrekken vanuit een normale situatie en deze hervertalen uit elkaar overlappende en

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meervoudige lezingen van condities uit heden en verleden, MUHKA, Antwerp, Belgium
Le Jardin de la Vierge, Anc. Ets. Old England, Brussels, Belgium
Ann Veronica Janssens, Richard Venlet, curator Jonathan Watkins, Chisenhale Gallery, London, UK
Un accrochage ou des coins remplis de ce qui a été raflé dans les coins, Galerie Micheline Szwajcer, Antwerp, Belgium
Kontact '93, Sculpturen, Josephine-Koch-Park, Liège, Belgium
Zoersel '93, curators Flor Bex and Peter de Kort, Domein Kasteel van Halle, Antwerp, Belgium
Ann Veronica Janssens, Bernd Lohaus, Marthe Wéry, Galerie Micheline Szwajcer, Antwerp, Belgium
L'Art en Belgique depuis 1980, curator Alain Noirhomme, Musée d'Art Moderne, Brussels, Belgium

1992

Een verzameling verstilde momenten, Caldic Collectie, Rotterdam, The Netherlands
Entre cosmos et tiroir de cuisine, exhibition organized by Tapta
Antwerp invited in Den Haag, Galerie Nouvelles Images, The Hague, The Netherlands
Group Show, Museum Dhondt-Daenens, Deurle, Belgium
Daniel Dutrieux, Bernard et Monika Hubot, Ann Veronica Janssens, Martine Neddam, Galerie Etienne Ficheroule, Brussels, Belgium
3 Räume - 3 Künstler, Galerie M+R Fricke, Düsseldorf, Germany
Ann Veronica Janssens, Pierre Bismuth, Galerie One Five, Antwerp, Belgium
Basserode, François, Janssens, Vergara, Galerie des Beaux-Arts, Brussels, Belgium

1991

Proiezioni, curator Gregorio Magnani, Castello di Rivara, Rivara, Italy
Les Voies de la Culture Européenne, curator Andrzej Paruzel, Lodz, Poland;; Bratislava, Slovakia;; Brussels, Belgium;; Berlin, Germany
Gedachten Gängen, Museum Fridericianum, Kassel, Germany;; Provinciaal Museum, Hasselt, Belgium
Artemodani, 1991 punti di vista, ex-ospedale San Matteo degli Infermi, (cur. by Marcella Anselmetti, Catherine Arthus Bertrand, Aldo Lori, Dirk Snaeuwaert), Commune di Spoleto, Spoleto
Kunst Europa. Belgien Niederlande Luxemburg, Düsseldorfer Kunstverein, Düsseldorf, Germany

1990

Trans-Atlantique, Le Botanique, Brussels, Belgium
Confrontaciones, Museo Espanol de Arte Contemporaneo, Madrid, Spain;; Provinciaal Museum, Hasselt, Belgium;; Espace 251 Nord, Liège, Belgium
Le Choix des Femmes, curated by René Denizot, Le Consortium, Dijon, France
Belgique, une nouvelle génération, curated by Jean-François Taddei and Lieven Van den Abeele, FRAC des Pays de la Loire, Clisson, France
The Köln Show, Monika Sprüth Gallery, Cologne, Germany
Leuven Wellicht, Arenberg Instituut, Leuven, Belgium

1989

Ann Veronica Janssens, Ria Pacquée, Tanya Rumpff Gallery, Haarlem, The Netherlands
9 sculpteurs, curated by Carine Potvin, Parc Ten Bosch, Brussels, Belgium
Het Latijnse Noorden in Vier Scènes, curated by Laurent Jacob, Provinciaal Museum, Hasselt, Belgium
Incidents de parcours, curated by Fabienne Dumont, Palais des Beaux-Arts, Brussels, Belgium
De Integraal, Atelier Steel, Bruges, Belgium
Illusie als werkelijkheid, HCAK, The Hague, The Netherlands
Trans-Atlantique, La Chambre Blanche, Québec, Canada

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1988

Etats Limites, Archivers des Passsions, Espace 251 Nord, Liège, Belgium
Beelden buiten 1988, Tuin De Brabandere, Tielt, Belgium
Cinco artistas belgas, Sala Amadis, Madrid, Spain
Matériaux signifiés II, curated by Michel Baudson, Galerie Détour, Jambes, Belgium
Belgisime: Objet d'Art, Casa Frollo, Venice, Italy
De Lege Ruimte, Bruges, Belgium

1987

Portrait de scène à l'Ile aux Phoques, Casa Frollo, Venice, Italy
Mandelzoom, Canino, Italie, L'Esprit de l'Escalier 11, Brussels, Belgium
Belgica situazione dell'Arte, Villa Pino Casagrande, Rome, Italy
Dialogue d'Art/Kunstdialoog, Le Botanique, Hôtel Van De Velde, Brussels, Belgium
Intentie en rationele vorm, curated by Frederik Leen, Fabriekspand van Dooren, Mol, Belgium

1986

Portrait de scène Musée d'Assembourg, curated by Laurent Jacob, Hôtel Bocholtz, Espace 251 Nord, Liège, Belgium
Group Show, curated by Laurent Jacobm, organized by Espace 251 Nord, Galleria Sala Uno, Rome, Italy
Intuition et Mémoire, curated by Phil Mertens, Atelier Sainte-Anne, Brussels, Belgium
Initiatief d'Amis, Vooruit, Ghent, Belgium

1985

Investigations, Place Saint-Lambert, Espace 251 Nord, Liège, Belgium

1984

De eerste chauvinistische/La premiere chauviniste, Montevideo, Antwerp, Belgium

1983

Parcours, Centre d'Art Contemporain, Brussels, Belgium
Boursiers de la Fondation pour la Tapisserie, Maison de la Culture, Tournais, Belgium
La grande absente, Musée d'Ixelles, Brussels, Belgium

1982

La 10ieme Biennale Internationale de Tapisserie, Lausanne, Switzerland

1981

Aspects de la sculpture dans les écoles d'art francophones de Bruxelles, Atelier 340, Brussels, Belgium

1979

Lauréat de La jeune Peinture Belge, Palais des Beaux-Arts, Brussels, Belgium

In situ

2007

Sometimes, Museo Colecção Berardo, Belem, Portugal
Scrub 3, Dexia tower, Brussels, Belgium

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- 2007**
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1995

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1993

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1992

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1991

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Van den Abeele, Lieven. "Une nouvelle generation." *Belgique, une nouvelle generation*. Clisson: Frac Pays de la Loire, 1990.

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2009

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2007

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2005

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2001

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1989

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