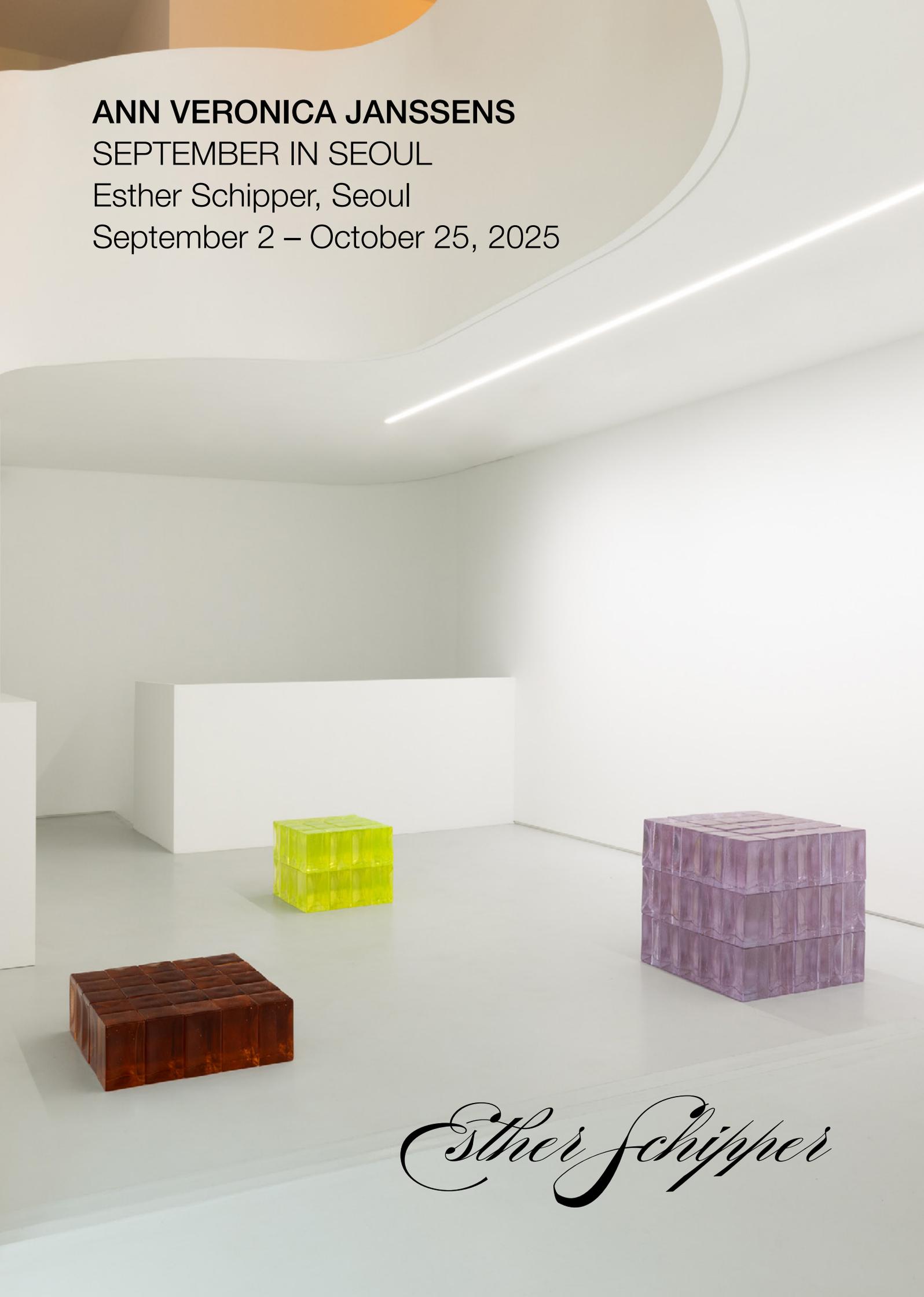


ANN VERONICA JANSSENS

SEPTEMBER IN SEOUL

Esther Schipper, Seoul

September 2 – October 25, 2025



Esther Schipper

Ann Veronica Janssens



Ann Veronica Janssens was born in 1956 in Folkestone, England. She studied at L'École de la Cambre in Brussels. The artist lives and works in Brussels.

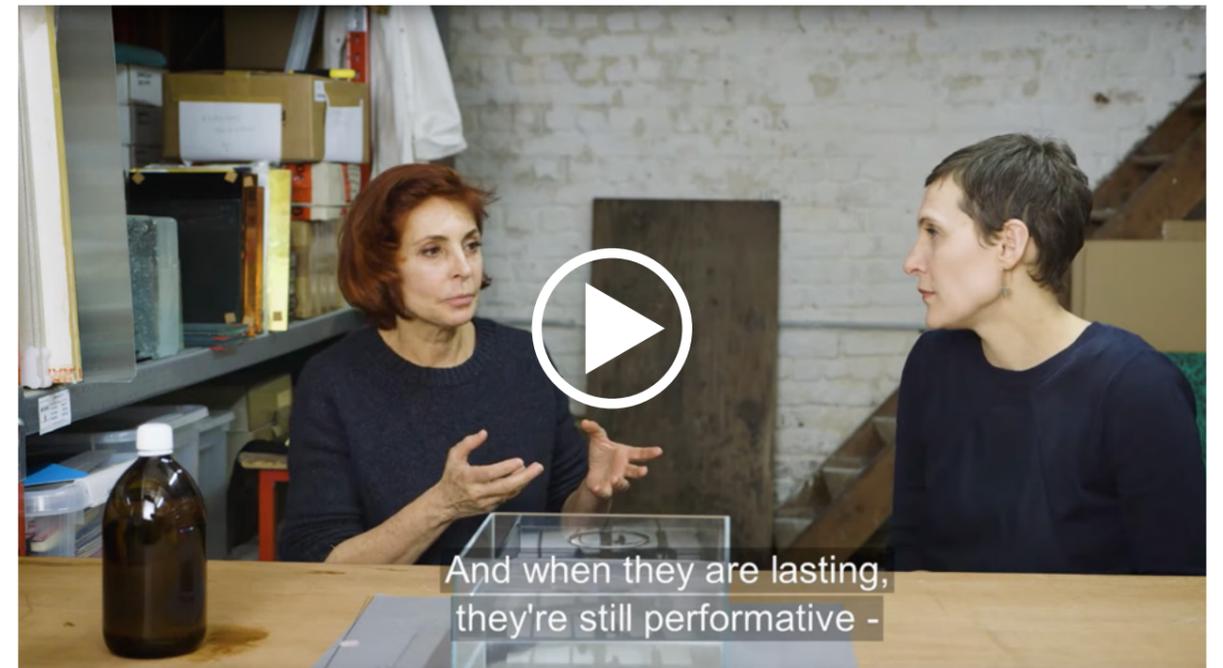
Janssens' work foregrounds the body's perception of the world and itself in it. She often uses light, natural optical phenomena or glass as a medium. Produced with great care, her works exude the impression of great simplicity yet create vivid experiences of the act of seeing, evoking a heightened awareness of the changeability and fleetingness of individual perception. Her contribution to the 48th Venice Biennale (1999), where she represented Belgium with Michel François filled the space with thick mist that served to disorient the viewers. In 2013, she added colorful glass monoliths to the windows of the Chapelle Saint-Vincent de Grignan in Provence, transforming the interior space into a constantly changing color environment.

Among her numerous solo exhibitions are: **pinkyellowblue**, M Woods Museum, Beijing (2023); **Grand Bal**, Pirelli HangarBicocca, Milan (2023); **Entre le crépuscule et le ciel**, Collection Lambert, Avignon (2022); **23:56:04**, Panthéon, Paris (2022); **5766 chemin des Trious**, Fondation CAB, Saint-Paul-de-Vence (2022); **gam gam gam**, Galleria d'Arte Moderna – GAM, Milan (2021); **Hot Pink Turquoise**, South London Gallery, London (2020–21) and Louisiana Museum of Modern Art, Humlebæk (2020); **Green, Yellow and Pink** (as part of **CONNECT, BTS**), Dongdaemun Design Plaza (DDP), Seoul (2020); **Contrepoint 2**, Musée de l'Orangerie, Paris (2019); **Ann Veronica Janssens**, De Pont Museum, Tilburg (2018–19); **Ann Veronica Janssens**, Kiasma Museum of Contemporary Art, Helsinki (2018–19); **Albedo (with Jean Gilbert)**, MAC's, Grand Hornu (2018); **Fog Star**, Baltimore Museum of Art, Baltimore (2018); **Naissances latentes**, SHED, Notre-Dame-de-Bondeville, L'Aître Saint-Maclou and Musée des Beaux-Arts, Rouen (2017); **mars**, IAC, Villeurbanne/Rhône-Alpes (2017); **Ann Veronica Janssens**, Nasher Sculpture Center, Dallas (2016); **Ann Veronica Janssens: yellowbluepink**, Wellcome Collection, London (2015); **Philaetchouri** (in collaboration with Michel François), La Verrière, Fondation d'entreprise Hermès, Brussels (2015); **Ann Veronica Janssens: Septembre**, FRAC Corse, Corte (2013); **Ulysses – Ellipse**, Église Sainte-Honorat des Alyscamps, Arles (2013); **Serendipity**, WIELS, Brussels (2009); **Ann Veronica Janssens – An den Frühling**, Museum Morsbroich, Leverkusen (2007); CCA Wattis Institute for Contemporary Arts (2003); **Rouge 106, Bleu 132**, Musée d'Orsay, Paris (2003); and **Light Games**, Neue Nationalgalerie, Berlin (2001).

Janssens's work is held in the collections of Caldic Collection – Museum Voorlinden, Wassenaar; De Pont Museum, Tilburg; Institut d'art contemporain Villeurbanne/Rhône-Alpes; FNAC, Paris; Les Abattoirs – FRAC Midi-Pyrénées, Toulouse; FRAC Nord-Pas-de-Calais, Dunkerque; 49 Nord 6 Est – FRAC Lorraine, Metz; FRAC Aquitaine, Bordeaux; FRAC Bourgogne, Dijon; FRAC Pays de la Loire, Carquefou; FRAC Languedoc-Roussillon, Montpellier; FRAC Corse, Corte; FRAC Franche-Comté, Besançon; Fundación Jumex, Mexico City; Louisiana Museum of Modern Art, Humlebæk; mac, Marseille; Mona – Museum of Old and New Art, Tasmania; MUHKA, Antwerp; Musée national d'art moderne – Centre Pompidou, Paris; Musées royaux des Beaux-Arts de Belgique, Brussels; Museu Coleção Berardo, Lisbon; Mu.ZEE, Oostende; Musée des Arts Contemporains – Grand Hornu; Nasher Sculpture Center, Dallas; S.M.A.K., Gent; Tel Aviv Museum of Art, Tel Aviv.

Cover: Ann Veronica Janssens, **32 Green Yellow Blocks (805/3)**, 2025, cast glass, 40 x 48 x 48 cm (15 3/4 x 18 7/8 x 18 7/8 in), edition of 3 (AVJ 298)

Photos: © Andrea Rossetti; © Vildana Memic



Video: Ann Veronica Janssens Interview: In Dialogue With Physics.
Produced by Louisiana Museum of Modern Art, Humlebæk

EXHIBITION TEXT

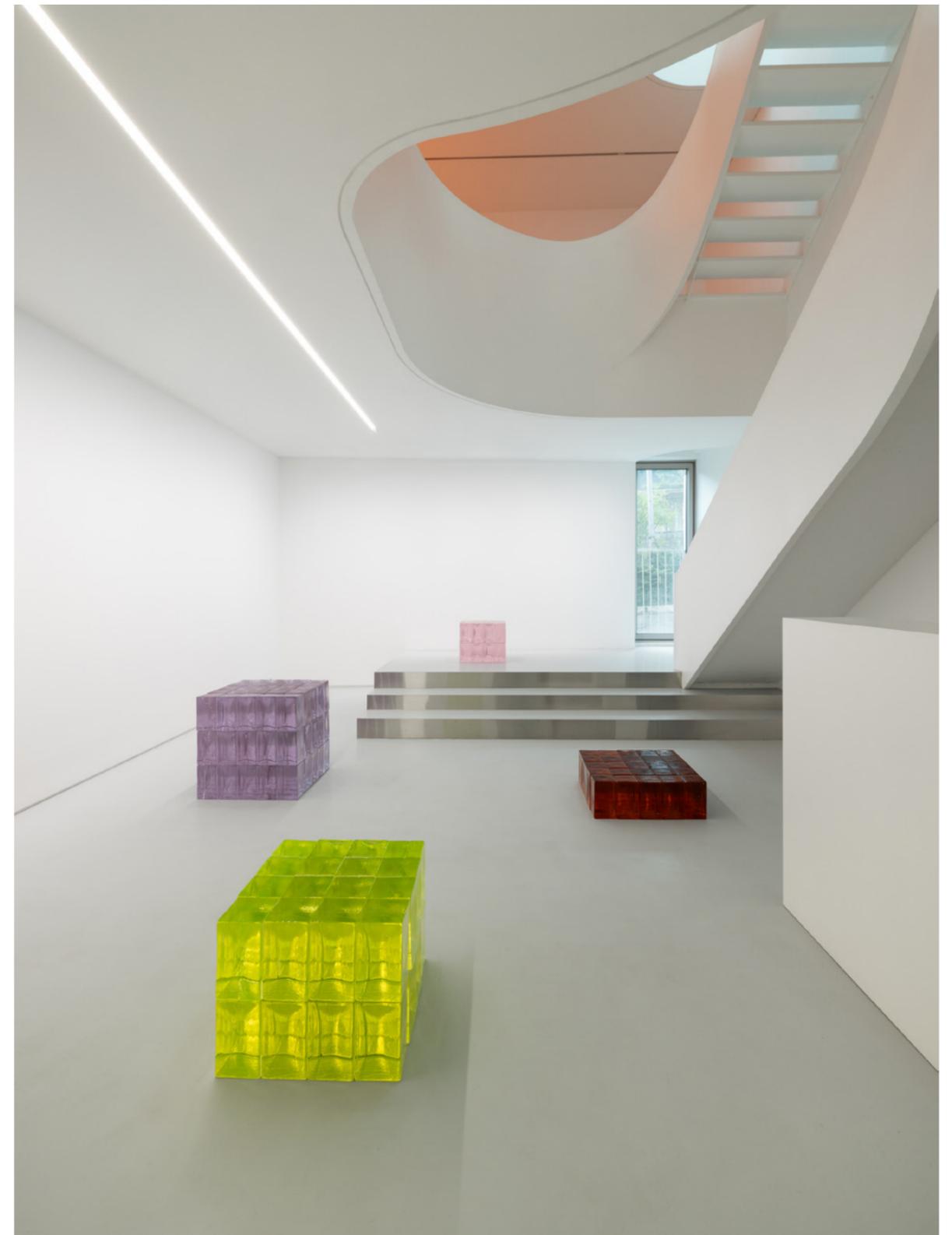
Esther Schipper is pleased to announce **September in Seoul**, Ann Veronica Janssens's seventh solo exhibition with the gallery, her first in Seoul. **September in Seoul** brings together sculptures made from glass and from light.

Since the late 1970s, Janssens has developed an artistic practice based on light, color, and natural optical phenomena. She continuously experiments with the characteristic attributes of carefully chosen materials (glass, mirrors, aluminum, artificial fog), shapes, and light, wielding our perception of reality as her medium. Her works give the impression of great simplicity yet create vivid experiences of the act of seeing. With their sense of constant transformation, the works heighten the viewers awareness of the mutability and transience of human cognition.

At the center of the **September in Seoul** is a body of work that highlights the Minimalist influence underlying the elegant simplicity characteristic of Janssens's work. The seriality of the repeating rectangular shapes that create the structures—here of 4, 32, and 75 elements, in dark green, green-yellow, pink or lilac—is undercut by the uniqueness of each of the glass bricks with its slight variations and tiny inclusions of bubbles. The strictness of the gridded arrangement dissolves as the light plays on the different surfaces. Nestled pattern and maze-like impressions of infinite spaces, create an intricate, ever-changing architecture of light and color held seemingly “within” the sculptural objects. The series of works evolves from Ann Veronica Janssens' previous experiments, such as her constructions of cement blocks. Here, the glass has replaced the cement and plays with the light and the characteristics of the material.

On the third floor, a work consisting of a block of optical glass similarly seems to respond to its surroundings. Clearer and more transparent than commonly produced glass, it retains the shape of the raw casting from its cooling process. As we move around the work, the outside world appears caught inside, existing in some shape inside the intensely luminous block of glass. Despite its stillness, the material has a dynamic quality, as if “drinking the light” of its environment. Janssens's “performative sculptures” require observers to move to fully experience them. We peer into the blocks of optical glass and tilt our head to see the light miraculously caught in their interior.

But a nearby work gives the lights and colors caught in the block a special quality. They are being produced by another work by Janssens. The new light sculpture—from a unique series the artist began in 2005—permeates the space, traveling through the staircase to reshape its architecture, letting visitors experience the space anew, modulated by light and color. A lamp with a dichroic filter is placed in such a way that its light creates a range of colors that suffuse the space in a glow. The observer's perception of color in space is the sculpture, which is another instance of the experiential quality integral to Janssens's work and her longstanding „dematerialization“ of art objects. The architecture becomes integral to the work and its experience. Traveling from one floor to another, Janssens sculpture gives form to the permeability of our environment, making visible a phenomenon—how air, sound and indeed light permeates different spaces—that is usually taken for granted.



Exhibition view: Ann Veronica Janssens, **September in Seoul**, Esther Schipper Seoul (2025)

GLASS BLOCKS

The seriality of the repeating rectangular shapes is undercut by the uniqueness of each of the glass bricks with its slight variations and tiny inclusions of bubbles. Thus the strictness of the grid-like arrangement dissolves as the light plays on the different surfaces. Nestled pattern and maze-like impressions of infinite spaces, create an intricate, ever-changing architecture of light and color held seemingly “within” the sculptural objects.

The series of works evolves from Ann Veronica Janssens' previous experiments, such as her constructions of cement blocks. Here, the glass has replaced the cement and plays with the light and the characteristics of the material.

The color of the cast glass blocks comes from metal oxides and other metal compounds added to the molten glass batch. Specific oxides are used to obtain certain colors. Since the works are produced artisanally and the process is a chemical one that cannot be strictly controlled, each batch can be slightly different depending on the amount of mineral or oxide added and the temperature used.



Exhibition view: Ann Veronica Janssens, **September in Seoul**, Esther Schipper Seoul (2025)

32 NEW PINK BLOCKS (600/3), 2025



Ann Veronica Janssens, **32 New Pink Blocks (600/3)**, 2025, cast glass, 40 x 48 x 48 cm (15 3/4 x 18 7/8 x 18 7/8 in), edition of 3 (AVJ 296)

EUR 70,000.00 (excl. taxes)

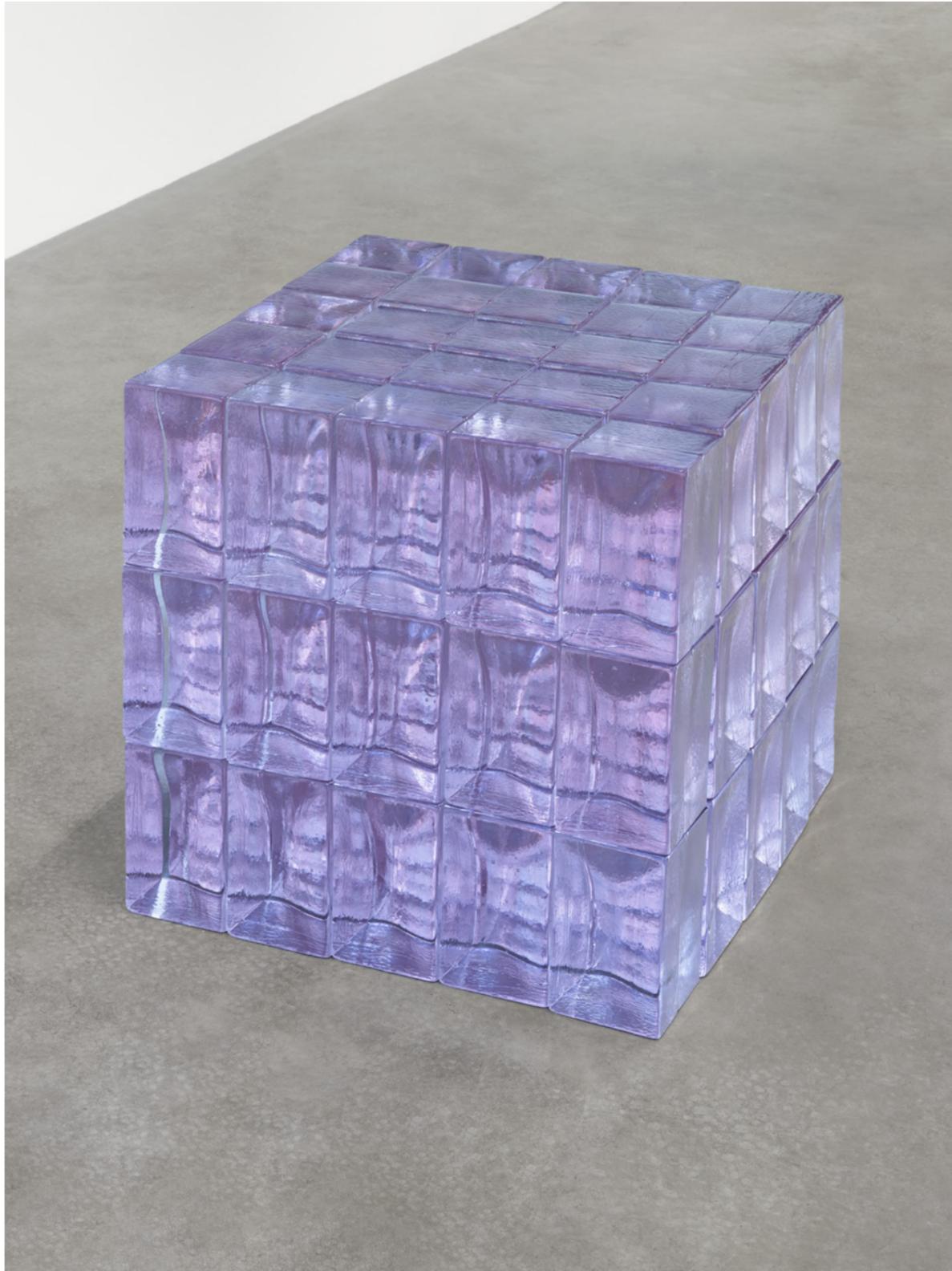


Detail: Ann Veronica Janssens, **32 New Pink Blocks (600/3)**, 2025, cast glass, 40 x 48 x 48 cm (15 3/4 x 18 7/8 x 18 7/8 in), edition of 3 (AVJ 296)



Exhibition view: Ann Veronica Janssens, **September in Seoul**, Esther Schipper Seoul (2025)

75 LILAS BLOCKS (608/3), 2025



Ann Veronica Janssens, **75 Lilas Blocks (608/3)**, 2025, cast glass, 60 x 60 x 60 cm (23 5/8 x 23 5/8 x 23 5/8 in), edition of 3 (AVJ 287)
EUR 130,000.00 (excl. taxes)

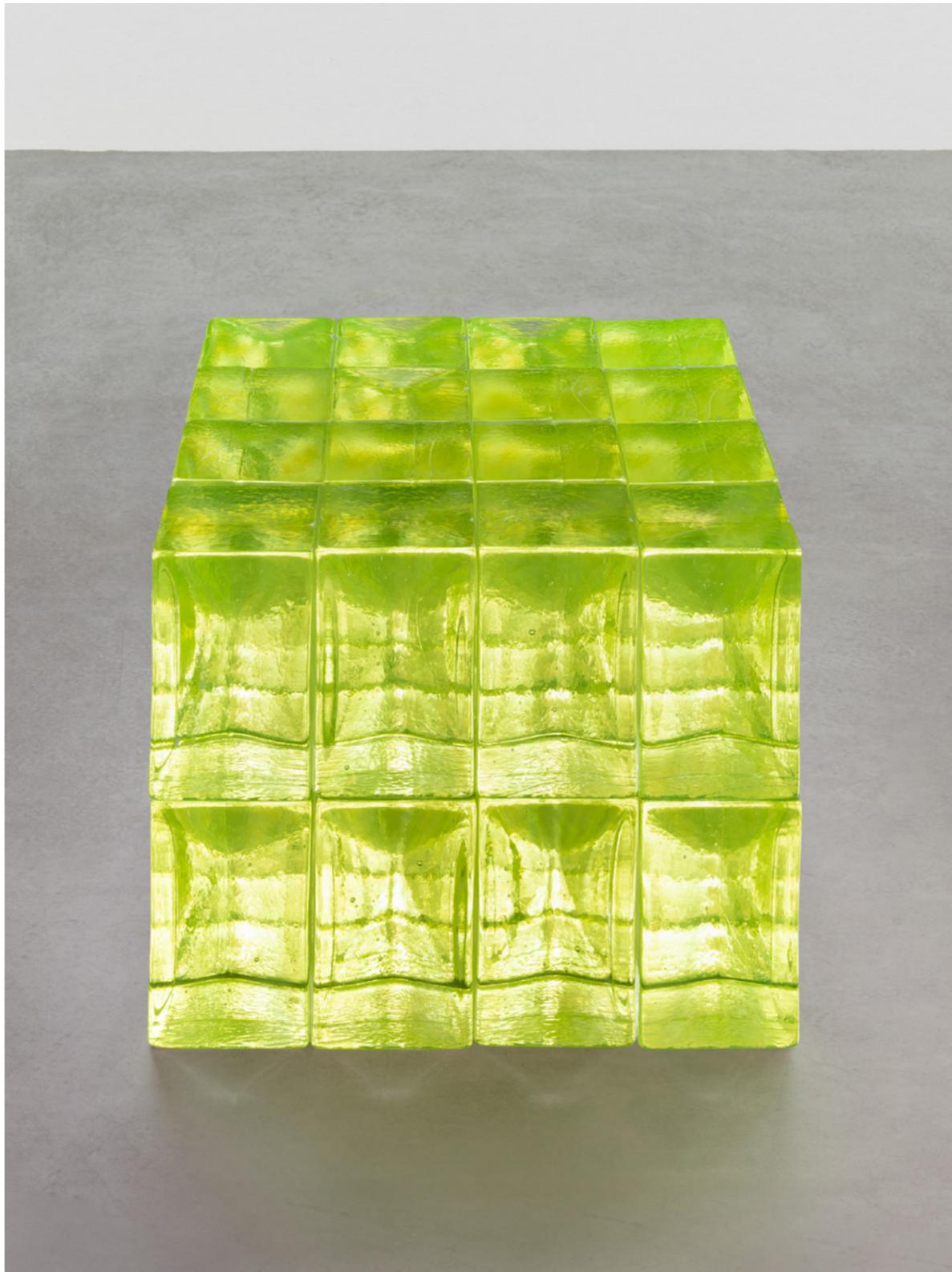


Detail: Ann Veronica Janssens, **75 Lilas Blocks (608/3)**, 2025, cast glass, 60 x 60 x 60 cm (23 5/8 x 23 5/8 x 23 5/8 in), edition of 3 (AVJ 287)



Exhibition view: Ann Veronica Janssens, **September in Seoul**, Esther Schipper Seoul (2025)

32 GREEN YELLOW BLOCKS (805/3), 2025



Ann Veronica Janssens, **32 Green Yellow Blocks (805/3)**, 2025, cast glass, 40 x 48 x 48 cm (15 3/4 x 18 7/8 x 18 7/8 in), edition of 3 (AVJ 298)

EUR 70,000.00 (excl. taxes)



Detail: Ann Veronica Janssens, **32 Green Yellow Blocks (805/3)**, 2025, cast glass, 40 x 48 x 48 cm (15 3/4 x 18 7/8 x 18 7/8 in), edition of 3 (AVJ 298)

25 EARL GREY, ROOIBOS, ABRICOT BLOCKS (607), 2025



Ann Veronica Janssens, **25 Earl Grey, Rooibos, Abricot Blocks (607)**, 2024, cast glass, 20 x 60 x 60 cm (7 7/8 x 23 5/8 x 23 5/8 in), edition of 3 (AVJ 304)

EUR 60,000.00 (excl. taxes)



Detail: Ann Veronica Janssens, **32 Earl Grey, Rooibos, Abricot Blocks (607)**, 2024, cast glass, 20 x 60 x 60 cm (7 7/8 x 23 5/8 x 23 5/8 in), edition of 3 (AVJ 304)

4 MINT BLOCKS (804), 2025

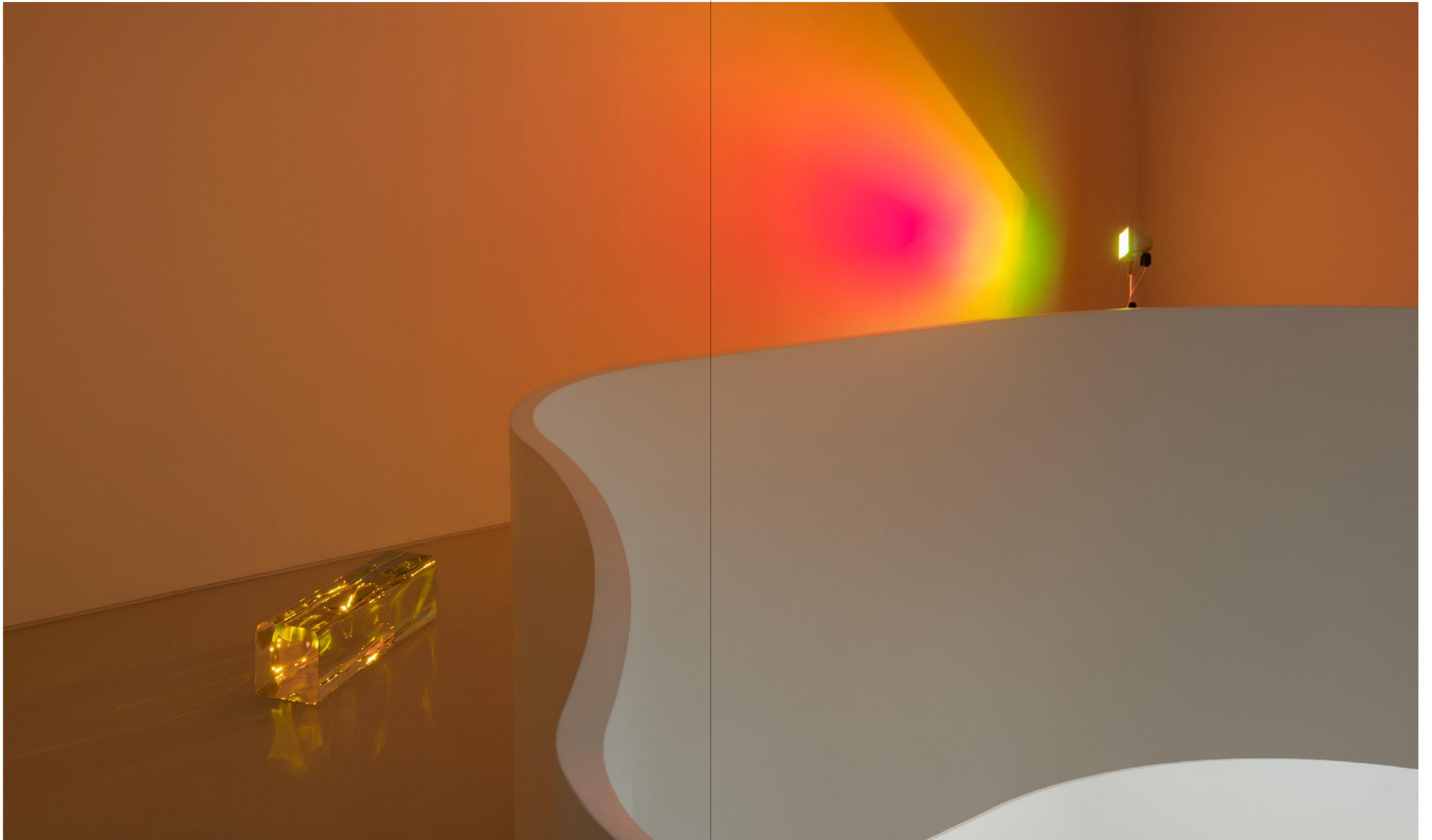


Ann Veronica Janssens, **4 Mint Blocks (804)**, 2024, cast glass, 20 x 24 x 24 cm (7 7/8 x 9 1/2 x 9 1/2 in), edition of 8 (AVJ 280)

EUR 20,000.00 (excl. taxes)



Detail: Ann Veronica Janssens, **4 Mint Blocks (804)**, 2024, cast glass, 20 x 24 x 24 cm (7 7/8 x 9 1/2 x 9 1/2 in), edition of 8 (AVJ 280)



Exhibition view: Ann Veronica Janssens, **September in Seoul**, Esther Schipper Seoul (2025)

UNTITLED, 2019

A block of optical glass that captures the space and colors of its surroundings, the work retains the shape of the raw casting from its cooling process. Clearer and more transparent than commonly produced glass, the material appears to collect light. The small block of glass, installed on the floor of an exhibition space, suggests an intensely luminous accumulation of light.

Ann Veronica Janssens' works foreground the body's perception of the world and itself in it. She often uses light, natural optical phenomena or glass as medium. Produced with great care, her works exude the impression of great simplicity yet create vivid experiences of the act of seeing, evoking a heightened awareness of the changeability and fleetingness of individual perceptions.



Ann Veronica Janssens, **Untitled**, 2019, optical glass, 21 x 21 x 65 cm (8 1/4 x 8 1/4 x 25 5/8 in), edition of 3 (AVJ 285)

EUR 75,000.00 (excl. taxes)



Detail: Ann Veronica Janssens, **Untitled**, 2019, optical glass, 21 x 21 x 65 cm (8 1/4 x 8 1/4 x 25 5/8 in), edition of 3 (AVJ 285)



Detail: Ann Veronica Janssens, **Untitled**, 2019, optical glass, 21 x 21 x 65 cm (8 1/4 x 8 1/4 x 25 5/8 in), edition of 3 (AVJ 285)



Exhibition view: Ann Veronica Janssens, **September in Seoul**, Esther Schipper Seoul (2025)

UNTITLED (MEDIUM PINK), 2025

A halogen lamp with a dichroic filter is placed in such a way that its light creates a color spectrum on a wall (or other projection surface). Because the lamp is covered with a filter limiting its color spectrum, the appearance of the spectrum seems counterintuitive. **Untitled (medium pink)** uses simple means to create a beautiful and surprising work that demonstrates optical properties of light of which one generally remains incognizant.

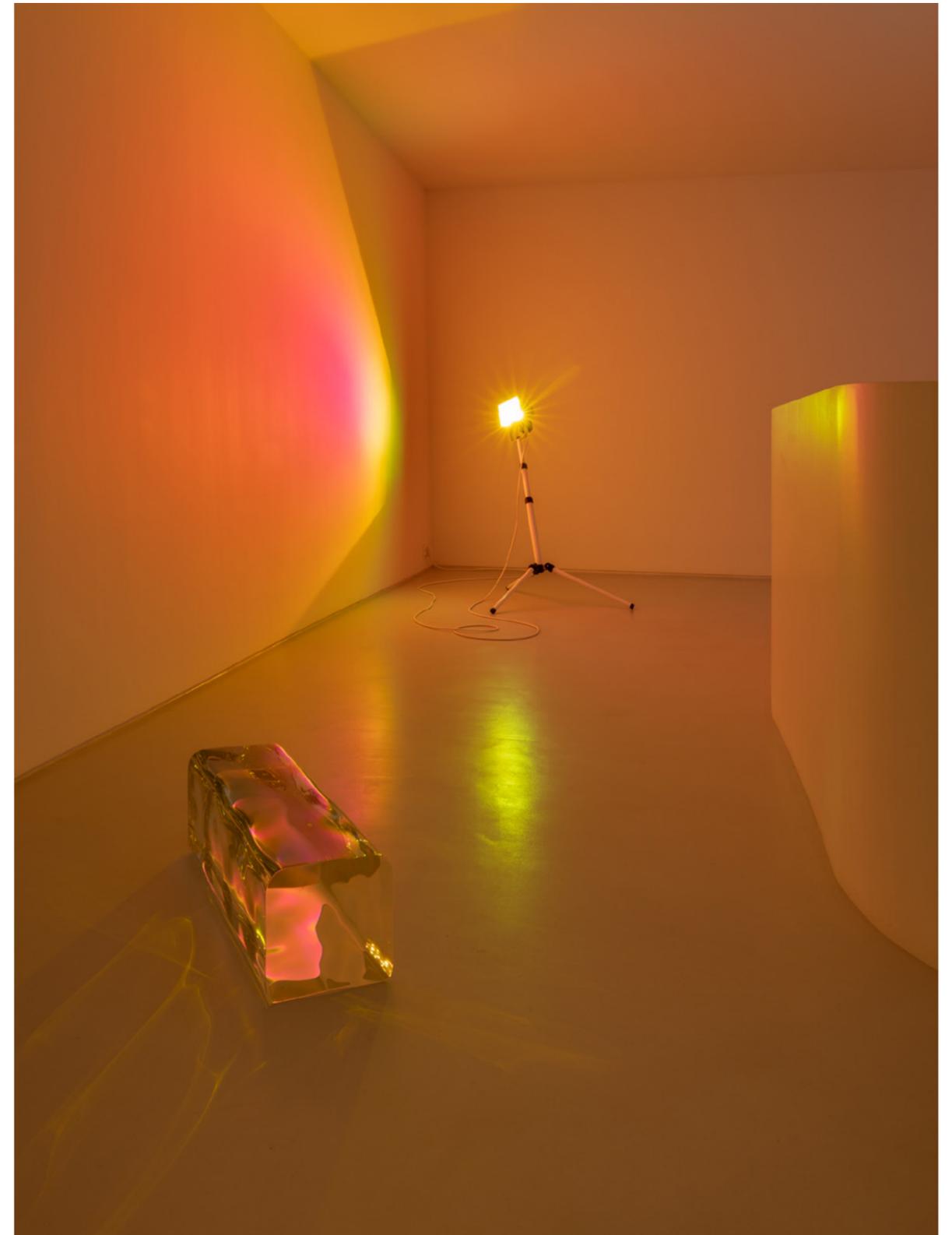


Ann Veronica Janssens, **Untitled (medium pink)**, 2025, 240-400 Watt halogen lamp (size M), dichroic color filters, tripod
Dimensions variable, (Min. wall size 3 m high and 4 m wide), edition of 3 (AVJ 299)

EUR 55,000.00 (excl. taxes)



Ann Veronica Janssens, **Untitled (medium pink)**, 2025, 240-400 Watt halogen lamp (size M), dichroic color filters, tripod
 Dimensions variable, (Min. wall size 3 m high and 4 m wide), edition of 3 (AVJ 299)



Foreground: Ann Veronica Janssens, **Untitled**, 2019, optical glass, 21 x 21 x 65 cm (8 1/4 x 8 1/4 x 25 5/8 in), edition of 3 (AVJ 285)
 Background: Ann Veronica Janssens, **Untitled (medium pink)**, 2025, 240-400 Watt halogen lamp (size M), dichroic color filters, tripod
 Dimensions variable, (Min. wall size 3 m high and 4 m wide), edition of 3 (AVJ 299)

ESTHER SCHIPPER KOREA LTD
24 HANNAM-DAERO 46-GIL
YONGSAN-GU, SEOUL, 04417
서울특별시 용산구 한남대로46길 24
WWW.ESTHERSCHIPPER.COM
SEOUL@ESTHERSCHIPPER.COM