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JANAINA TSCHÄPE

DORIS VON DRATHEN

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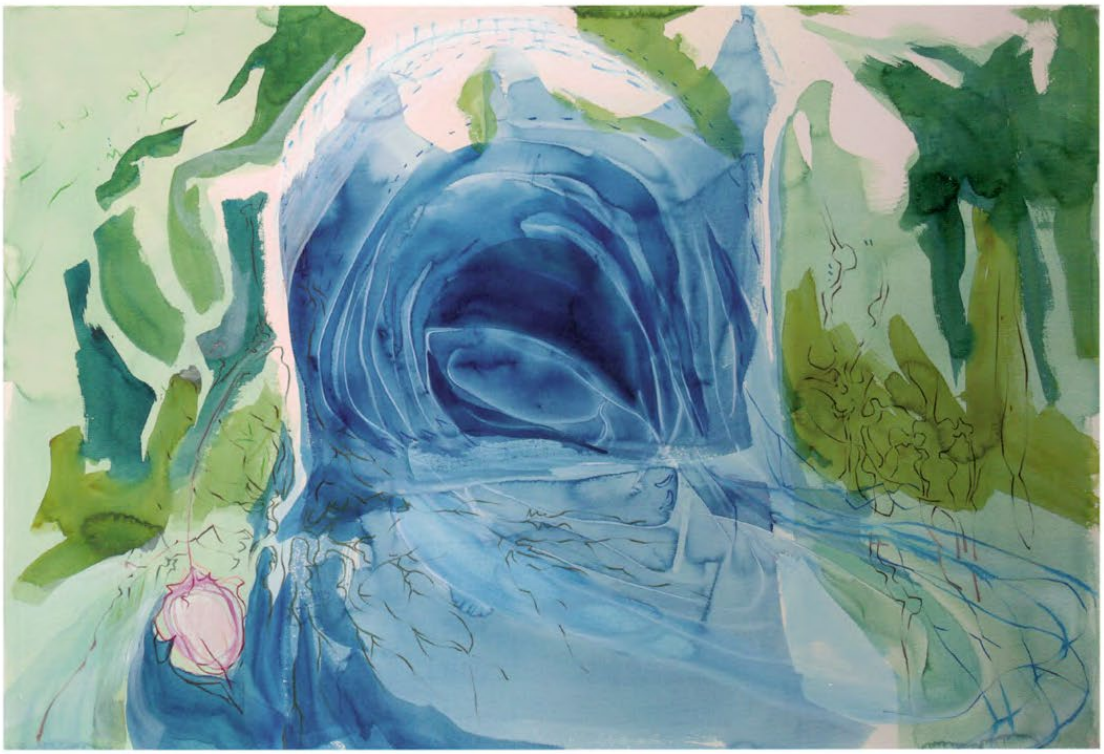
PALEMOON AND OLIVEGREEN, 2018
casein and watercolor pencil on canvas
80.25 x 126.75 inches

2

Cover
KLEINE NACHT MUSIK, 2018
mixed media on canvas
140.25 x 113 inches

2
TICKLEMEPINK AND PINEGREEN, 2018
mixed media on canvas
109.25 x 134.75 inches



3
A DAY'S COLOR AND OTHER THOUGHTS VII, 2018
watercolor and watercolor pencil on paper
40 x 60 inches

4
NIGHT SPARKLE, 2015
watercolor and watercolor pencil on paper
40 x 60 inches

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A DAY'S COLOR AND OTHER THOUGHTS VIII, 2018
watercolor and watercolor pencil on paper
40 x 60 inches

6
A DAY'S COLOR AND OTHER THOUGHTS XI, 2018
watercolor and watercolor pencil on paper
40 x 60 inches

JANAINA TSCHÄPE

„To me painting means feeling something right up close, being physically in the present with body and soul. I could never explain to anyone this intimate dialogue with the canvas.
My painting doesn't come from pictures. It arises out of my observations, which can be observations of nature but just as well observations from fantasy; the two always go together for me. I consider everything to have colors. Vowels, tones, numbers, words: I see colors everywhere – that's always been the case. I endeavor to transfer that into conscious, creative thought, from which I seek to derive my pictures. The difficulty lies in avoiding the intention of wanting too much. That would destroy the free flow."

Vocabulary of the Possible

DORIS VON DRATHEN

Resisting the eddying abyss that emanates from the center of the canvas. True painters know the danger of contemplating the nothingness lurking within the unpainted. Courbet's fool (Le Fou) gazes with eyes full of fear, as if he were condemned to stare, as if he could do nothing other than be the victim of his own visual compulsion, this fixed gaze whose sensorium is wide-open at every second and seeks to understand the world down to its very depths. Many artists paint deliberately from the edges of a picture to its center as if extreme caution were required, as if direct exposure to the middle were to be avoided no matter what. Janaina Tschäpe is well-acquainted with this fear. Each time as if it were the first, she paints her way from one picture to the next into the unknown space of the new canvas; even as she is applying the final brushstrokes to the meanwhile almost familiar space of a painted landscape, she dares to proceed from the familiar into the unknown, but only with a few initial brushstrokes. In this way, she avoids exposing herself unprotectedly to the white canvas, the unpainted depths of nothingness.

Because her painterly intention, built upon thousands of flying signs, repeatedly seeks one thing: the possibility of painting itself. What she develops is nothing other than a vocabulary of the possible, composed of fluttering lines, luminous colored surfaces penetrating into darkness, or heavy rocklike forms which hint at a light hidden somewhere within, because flickering here and there at the edges is a yellow brightness. This is a pictorial world of suggestion, of intimation. Nothing is decided, there is no final statement; everything is tossed, sketched, in the process of becoming.

For Janaina Tschäpe, painting is above all an intimate conversation between her and the canvas. Vigorous applications of casein paint, when colored surfaces are juxtaposed in strong mutual contrast, alternate with delicate, "caressing" applications of watercolors which give way in turn to cautious lines done in pencil and forming a delicate meshwork of lines and signs that feel their way across the painted space. Janaina Tschäpe considers this dialogue with the canvas to be an adventure comparable to proceeding in the early morning into the Brazilian mountains, where she lives in a house that she calls her actual home. She recounts: "Here I often go out at night, sometimes with my young daughter; we explore the mountain and its dome of stars in the darkness. Or we get going long before sunrise and listen to the mountain's skin which is covered with dewdrops; the entire mountain drips as in a symphony. When with the new day the first warmth and soon the heat has risen, we have walked along shadowed, secret paths to grottos nestled in cliffs, where we let waterfalls patter onto our shoulders.

"To me painting means feeling something right up close, being physically in the present with body and soul. I could never explain to anyone this intimate dialogue with the canvas."[1] She knows only that it is with this dialogue that her painting develops. And she also knows that this painting is a mirror for her. When the painting soars, dances, invents free harmonic rhythms, then she knows that her inner space is balanced. Tschäpe has never sought out the terminology of modernism or contemporary art. Phrases such as "landscape of the soul" or "cycles of the sea" belong to her relaxed, quiet mode of expression. She has never signed on to an epoch or an identity of affiliation. With her personality and her painting, she points more towards a sort of topology, sites of deterritorialization, free spaces with no national or cultural lines of demarcation. Tschäpe's mother is Brazilian; she grew up mainly in the mountains of Rio de Janeiro; but she has a strong connection to Munich, where she was born, and above all to Hamburg, where she studied in the 1980s. Today, however, she has lived for more than twenty years in New York. When she is not in the Brazilian mountains, her home is in Brooklyn, in that almost rural part of the city, an alternative world to Manhattan, where she set up her studio. When she moved there twenty years ago, it was often an eerie feeling when she left her studio in the evenings.

This world of openness defines the essence of her pictures, in which everything is in flux, one movement encounters another and seems to trigger new impulses of movement. The flowing, underwater world of dancing signs – evocative of algae, seaweed, tentacles of fish and plants, rain and other cascades – encounters the physical flow of painting itself which, depending on the composition of its substances, follows the energy of gravitation in an accelerated or slowed-down falling. This is a painting which always oscillates and vibrates further, which never comes to rest: brushstrokes which, searching and groping the space, never find their object, never make a specific statement but, in the movement of a seeking gesture, grab hold of nothing but the vigorous sweep of searching itself. A painting which is in a permanent state of just having happened, which constantly gives rise to an instant of the present.

Janaina Tschäpe, who studied in Hamburg with KP Bremer, Henning Christiansen and Ursula Beutler-Christiansen, worked on films, photographs and performances in parallel to her painting. From today's perspective, it may seem as if she thereby radicalized and intensified her search in painting even further, as if she thereby descended even deeper into what is so strange a world for her, where a clearly physical sense of space goes hand in hand with a mythical, downright grotesque fantasy of forms which could be

7 (Image on the right page)
A DAY'S COLOR AND OTHER THOUGHTS III, 2018
watercolor and watercolor pencil on paper
60 x 40 inches

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A DAY'S COLOR AND OTHER THOUGHTS I, 2018
watercolor and watercolor pencil on paper
40 x 60 inches

reminiscent of monster-like bodily extensions or shapes of dragons if it were not the case, today even more so, that an organic abstraction maintains an upper hand. In the years around 2015, Tschäpe was still experimenting, for example, with a soft, flowing, blood-red, tentacular formation which, at some of its joints, was furnished with long, white claws. This figure colored the water red, left behind an uncanny, dark trace and possessed everything necessary for filling anyone who encountered it with deep fear.

But as if these observations instead had a different painterly impact, her paintings during the following years show landscapes which, utterly free of monsters, are more reminiscent of windblown vegetation, hills, grottos or lakes, and which cause the underwater world to recede for a while. What remains from the performances is a formal concentration, a dense assembly of colors and landscape-movements. What continues to vibrate from the underwater world is the impression of a flowing abundance. These paintings are created in 2018 in such diversity that one is justified in considering them to be the largest and most important group of works in Janaina Tschäpe's oeuvre up to now; this text will focus exclusively on them. A selection of these paintings was exhibited at the end of 2018 in New York.[2] All these canvases – and this was confirmed by the artist in a studio conversation which we conducted in Brooklyn – proceed from an intensive experience of color. Most of them have titles that convey this profound encounter with color. For example, the title *Tickleme Pink and Pine Green* (fig. 2). Curved, hill-like, bright pink surfaces define the painting in contrast with dark-blue, spatially stacked surfaces and with white border areas which could summon up associations with something like piers or paths between these colored surfaces. The pine green is shaped into forms resembling flowing, climbing, proliferating tropical plants; but what seems essential to me is that these forms are always further ramified into delicate, nerve-like tracery, as if free signs had detached themselves from the organicity, as if letters from ancient alphabets were the actual, the secret theme. Signs such as these wander through all these paintings like a sort of a concealed subtext, like a melody that has sounded through the ages. In *Rose Madder* (fig. 9), these signs crisscross the colored surfaces, as if they were warning the viewer not to lose himself too quickly in associations with landscapes, while in fact we see only an abstract composition with intensively colored surfaces. Comparisons arise with Kirkeby, Nolde or Helen Frankenthaler. Janaina Tschäpe reacts to such resonances with some reserve. If others pursue such associations, that doesn't necessarily have anything to do with her painting; but it is also not the case that she is not interested in these sorts of

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ROSEMADDER, 2018
casein and watercolor on pencil on canvas
81.75 x 128 inches

connections made by the viewers. Perhaps she can learn something about her own manner of proceeding, perhaps something can become more clear. While painting, she gave thought neither to the one nor to the other. She always thought about colors. Because her memories, her dreams, sometimes the yearning for distant places that sometimes arises in her are intense experiences of color, are almost visions. All sensations and notions in her inner world are marked in their wealth of color. She endeavors to bring these colors as faithfully as possible to the light of day: "My painting doesn't come from pictures. It arises out of my observations, which can be observations of nature but just as well observations from fantasy; the two always go together for me. I consider everything to have colors. Vowels, tones, numbers, words: I see colors everywhere—that's always been the case. I endeavor to transfer that into conscious, creative thought, from which I seek to derive my pictures. The difficulty lies in avoiding the intention of wanting too much. That would destroy the free flow. The images from my inner world are beginnings, that is certain; from there I work further, reach backwards, reach forwards to my world of forms."[3]

And the scribbled signs: where do they come from? Did she once study ancient writings? "That comes more from my need to stay a bit longer with my canvas when the major work has been done. I often have an urge to still fondle my canvas for a while, for example with the pencil, to flit over the colored skin like a caress: not only the big, quick gestures with the brush but also the little, musing signs, the hesitation, the proximity to the canvas with hand and even nose. It's only later that I see what kind of signs they are, much to my surprise. Some persons have mentioned associations with ancient languages – Hebrew, for example – but unfortunately I never learned Hebrew. What is more important to me is being physically close to my canvas before I let go of it, even if that can take some more time."[4]

These dream worlds resonate in the vertical-format canvas, measuring 3.5 by 3 meters, whose elements seem to have been made out of the very substance of night. Two boulders of shimmering anthracite lean upright against each other as if they had something of the essence of menhirs; a narrow band of vacillating light just barely surrounds them before disappearing. In the dark-blue gray, a shimmering mussel-blue, there is a heap of rubble around which a stream perhaps flows – nothing is certain. Alongside and between other dark rocks, dark-green, algae-like grass sprouts, only to be sucked into gloomy shadow. A peculiar bright spot in this picture, which is called *Shadow Lake* (fig. 20), is the luminous yellow which, like a will-o-the-wisp, is enclosed by a large boulder lying on the ground. The massive,

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A DAY'S COLOR AND OTHER THOUGHTS II, 2018
watercolor and watercolor pencil on paper
40 x 60 inches

moist, tropical darkness emanating from this painting loses its heaviness in the face of the dancing flare of this little will-o-the-wisp, which has spread out some strange jugglery before the background of the two rocks leaning against each other, behind which there seems to be descending a rain of feverishly applied signs. Sometimes, however, the large colored surfaces – for example, in *Forest Red* (fig. 19) – seem to be deceptive when, glowing outwardly from the center, a dark red stands starkly against a moving black, as if it were floating in a sea of thunderclouds. Regardless of how vividly this contrast between the large, smoldering color-surfaces and the swelling, dark fumes captures the eye, it nonetheless seems as if the painting had invented a set of brakes in order to keep what is all too apparent from being easily consumed, to maintain a firm refusal. Thrust into the foreground like a distraction is another conspicuous element, namely a brusquely emerging, slender white form, as if a colored tear had unexpectedly begun to move and had grown independent. It is uninteresting whether or not this is a mistake, a painterly oversight, because the form is there and has long asserted its position. Such imponderable aspects as these colored tears, the rain of nervously scribbled signs, the erratic, unexpected flickers of light from within a form, the letters of an old and strange alphabet, or the flowing currents of the colored surfaces themselves imbue these pictorial spaces with a dancing energy, as if the painterly statements had run wild, as if everything were leaping, cutting capers, flying. But the fascination of the paintings by Janaina Tschäpe, who cares little for aesthetic rules and knows nothing of labels, lies in grasping hold of this free, unaffiliated world of signs with a certain painterly heaviness such as characterizes artists such as Nolde or Kirkeby and is typical of the painting of the Hamburg School. Each of her canvasses has the format of the landscape that is to be painted; each landscape arises out of the composition of colors that is the point of departure. Repeatedly and freshly, space itself is the adventure: not an imagined or observed space, but the space which, more or less inevitably, seems to arise out of the colors themselves, the space which is to be touched, listened to, rendered in paint. Errors and contradictions are important engines, functioning as unsettling elements, little sources of disquiet, in order to keep the balancing act of inquiry open and in motion. Tschäpe proceeds like a child through her own exhibition, as if she were inspecting familiar things that had meanwhile distanced themselves from her; she is happy that what was difficult, what often seemed unattainable, may now be seen on the wall here. No, this is not really a feeling

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A DAY'S COLOR AND OTHER THOUGHTS IV, 2018
watercolor and watercolor pencil on paper
40 x 60 inches

of triumph, but simply a warm-hearted delight mixed with a discovery of new openings, new questions which she had not seen previously.

Time and again, the New Yorker can smile in wonder at how different were the worlds in which she grew up. "The father who in the summer celebrated nearly every clear night in the Brazilian mountains, who extinguished every lamp in the house, even the tiniest light, and then retreated alone to the farthest corner of the garden where, deep in silence, he observed the star-filled sky; and the mother who, beneath that selfsame sky, turned on all the lights in the house and, amid uproarious laughter, played cards with her friends. It was my father who introduced me to Kant and Hegel and their sensual grasp of the world of perception. That sounds like a cliché—but that's how it was," she adds.

But her painting does not really spring from a classical observation of nature. Instead the point of departure for her painting is "how you can perceive yourself in a particular situation, an emotional state which just might have to do again with the colors and movements of vegetation or the underwater world."

If she is interested in nature, then more on a universal level, with observations about how line-tracing movements are similar when the ocean rises and falls, or how sand dunes shift, an icy surface bursts or a snail leaves its trail upon a rock. Listening to her, one could think of Novalis and his elucidations in The Novices of Sais: "People travel on many different paths. Whoever follows and compares them will see wondrous figures arising: figures which seem to belong to the grand sequence of ciphers that may be seen everywhere: on wings, eggshells; in clouds, snow, crystals and rock formations; on freezing water; inside and outside mountains, plants, animals, people; in the lights of the heavens; on touched panes of tar pitch and glass; in iron shavings around a magnet; and espies strange cycles. These give an intimation of the key to this magical writing, to its grammar; but the vibrant surmise refuses to fit into any fixed forms and seems not to desire to become a more sublime key. An alkahest, a universal solvent seems to have been poured over the senses of humankind. Only for an instant do their wishes, their thoughts seem to solidify. This gives rise to flashes of intuition, but soon everything is blurred as before in front of their gazes."[5]

Tschäpe was not familiar with this natural philosophy of Novalis and was eager to learn and read more about it. Indeed, there seems to be an intense resonance with her oeuvre, in whose movements a distant echo of the cosmic

flux can repeatedly be found by anyone willing to be drawn into the enchantment of this visual world. But perhaps one could also think of those ancient Inca women who still knew the traditions of their ancestors. As far as I know, there is nothing comparable in the Brazilian heritage; nevertheless, let us – in the free, border-transcending procedure of an Aby Warburg – pursue the cosmic lines of the Inca tradition as a primal mode of thought alongside that of Novalis and hence of Tschäpe as well. Mention should be made of the knowledge handed down by the Shipibo-Conibo culture, which connects a spiritual vision with everyday life. It was above all women who worked on the transmission. Stimulated by the extract from a plant, often the sap of the Ayahuasca plant, the women entered into a sort of trance and felt themselves to be animated by an inner connection to the interwoven lines of the cosmos. Most of the time, this session for exposing supernatural lines began with the designation of a center from which could develop the abstract dynamic of a linear labyrinth. In many of these drawings, it seems as if the aged and wise Schipibo women possessed a knowledge of spiritual geographies and the cyclical movements of the cosmos. These lines were then used to decorate clothing fabrics, rugs or pottery; sometimes it could even be the case that a secret resonance arose between these lines and the person for whom they were drawn. But the starting point in the middle was always the sign for a vital center into which spiritual and telluric energies of the life cycles flow together, and from which these energies emanate.[6]

It would be a fatal error to take this perspective of an ancient Indian tradition of cosmic lines and cycles – which have only been referred to here in order to open up another level of understanding in connection with Novalis – as an indication of some sort of shamanism with regard to Janaina Tschäpe. The opposite seems to be the case: the artist approaches nature with a spontaneous pragmatism arising out of each moment and with an elevated awareness – perhaps one could say with an extreme presence of mind. Her visual world has no oneiric opulence, even if she sometimes includes elements from myths and dreams – a fact which doubtlessly has to do with her non-biased freedom in handling observed and invented reality or real, emotional abstraction.

At the same time – especially in many pictures from around 2015, when Tschäpe also created a large complex of works with great abundance – the body and its pulsation are often included in the inner landscapes. For example, in a painting entitled *Fernweh* (figs. 15-17) from 2015, one could imagine that the beating heart itself, here in competition with the flickering light, was sending its bright blue, seismographic waves upon a watery surface into the dark space of the painting. Here as well, several pictorial levels create a vibrating depth; the paint flows and trickles everywhere and opens a shadowy glance onto an underlying shimmer. *Night Sparkle* (fig. 4) from this group of works emanates a strange, dark energy of attraction, as if each night a hidden lake in fact were to flicker and come to life from thousands of reflections that transform even the reeds into a further, fleeting luminosity. Nonetheless, whoever observes these paintings in a factual analysis will discover nothing other than tangles of white and yellow lines along with a few freely applied, bright brushstrokes and color marks upon a sparkling, dark surface. Only someone who approaches this pictorial world with a sensorial perception will see more and penetrate further into this painting and its freedom.

This pictorial world of Janaina Tschäpe, which delivers its vibrant vitality so unreservedly to the viewer and simultaneously seals itself in the instant it is depicted, possesses a certain irreverence, a certain disrespect, but also proceeds with a certain pleasure and delight in her painterly freedom. This joy in painting can only be experienced with a joy in seeing.

Eine kleine Nachtmusik (fig. on the cover) is a title from the 2018 group of works; it is different from all the other paintings discussed here. One could almost say that this picture possesses a naive gaiety. With crisp brightness, two tiny stars define the entire pictorial space, which is divided on the one hand into a vividly blue dome of the sky traversed by wafting, moving clouds; and on the other, a lower, grotto-like area which invites the viewer to imagine associations with moss-covered hills and the inner reaches of a forest. Jungle-like concentrations of grass and climbing plants seem be circling around the dark opening of a cave which could seem like a vegetative uterus, as if the tangle of plants had arisen out of this cave. And this plant-filled grotto is covered with circling, extending, dancing, hooklike, intertwined markings and signs done in pencil and inscribing their secrets into this world. Signs without context, as if they were daring to raise once again the age-old question as to whether there are lines between the stars, as if they were inquiring whether there is a principle of meaning in the growth of nature. Darwin raised this question, even if he did not receive a hearing during his lifetime. While his followers and successors assumed that his graphical mental model showed the diagram of a symmetrical, predictable tree-like growth, it took only somewhat more scrutiny to ascertain that his diagrams were based not on trees, but on the unforeseeable, anarchic growth of corals. It was only recently that an art historian happened upon this puzzle, which had long remained hidden.[7] His discovery caused an entire world to collapse, namely the world which Darwin discovered—to his great shock, which he communicated in great detail—to no longer be valid. Because from a present perspective, Darwin's actual revolutionary insight was that there is no creative principle in nature that is comprehensible to us: what is dominant is an anarchic principle of chance occurrence. The growth-fostering energies at work in the proliferation of nature exceed by far the limits of our imaginative capacity. Darwin realized that, after his discovery of an unfettered, utterly unpredictable power of natural creation, it was not possible to believe in a divine, creative principle such as continued to be posited by the academic world of his own era. Darwin came to understand that the human being is not the crown of creation but a tiny element thereof, incapable of understanding either the creation or himself. If a creative principle were to be posited, then it had to be imagined as limitless, unforeseeable, overflowing, anarchic, excessive in its abundance; it was independent of human beings, whose mental capabilities it transcended. The conviction of seeing a diagram of the evolutionary tree had attempted to resist this revoluti-

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A DAY'S COLOR AND OTHER THOUGHTS XIII, 2018
watercolor and watercolor pencil on paper
40 x 60 inches

onary insight; indeed, it was able for more than one-and-a-half centuries to veil the intellectual upheaval that was latent in the actual coral diagram and to hold it back until the beginning of the present century.

Janaina Tschäpe is not familiar with the seminal investigations of this specific research into art history and the natural sciences; but in her painting, she seems long ago to have penetrated this secret of a proliferating, anarchic nature which exceeds all human imagination. As if it were obvious to her that there are no lines between the stars, that there are no correspondences of meaning, that every moment brings new, renewed decisions about the course of nature, her paintings open to this unpredictable abundance, this actual craziness of a wild, uncontrollable growth which knows neither rules nor principles that humans could recognize. This is evident in the painting entitled MorningGreen, which holds it to be self-evident that times of day have their colors, even if most people have forgotten this truth.

But also resonating in the title MorningGreen is the ancient refrain of the new beginning which is intrinsic to every moment. Like a cascade, the landscape formations pour across the canvas, sometimes resembling the energy of rearing-up horses, only to subside in the next moment into a gentle flowing-around. Hills and rivers change into plants and swathes of fog; all movements are held together as always by an almost-nothingness—by this breath of scribbled, sketched, tossed-off writing which, like fine meshwork, pursues a singing, spinning, ensnaring life of its own in this proliferating, irrepressible world. Janaina Tschäpe knows that her painting reaches all the way to a secret which, borderless and constantly new, raises the ancient, unfathomable questions.

Photo: C. Lillian Birnbaum

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lives in Paris as an independent art historian. Guest professorships at the École des Beaux-Arts, Paris; Rijksakadamie in Amsterdam; AA London; Cornell University, NY-State; Columbia University, NY. She currently teaches at the Ecole Spéciale d'Architecture in Paris. As an author, she specializes in artist monographs with which she has developed an art theory of ethical iconology. Publications: *Vortex of Silence – Proposition for an art criticism beyond aesthetic categories* (*Charta* 2004); *Rebecca Horn: Skulpturen* (2005), *Malerei* (2006); *Pat Steir: Installations* (2007), *Paintings* (2008), *Rui Chafes* (2008); *Rebecca Horn, Cosmic Maps* (2008); *Manuela Filiaci* (2009); *Paul Wallach* (2010); *Nalini Malani* (2010); *Emmanuel Saulnier* (2012); *Fabienne Verdier* (2012); *Felice Varini* (2013); *Dominik Lejman* (2014); *Kimsooja* (2016); *Jannis Kounellis* (publication in progress); *Rui Chafes* (2017)

ANMERKUNGEN

1 Janaina Tschäpe, in a studio conversation 27 November 2018.
2 From 26 October to 8 Dezember 2018 at the gallery of Sean Kelly.
3 Janaina Tschäpe, in a studio conversation with the author, loc. cit.
4 Janaina Tschäpe, ibid.
5 Novalis, *Die Lehrlinge zu Sais in Novalis Werke*, Munich, 1969, p. 95. English rendition by translator of this essay.
6 I was told about this tradition by the Peruvian artist Antonio Paucar, who encountered the Shipibo women in the tropical Andes; cf my monograph about Antonio Paucar, Moontower-Foundation, Frankfurt, Hans-Werner Holzwarth, Berlin, 2011.
7 Bredekamp, Horst, *Darwins Korallen*, Berlin, 2005.

PHOTO CREDITS

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JANAINA TSCHÄPE

BIOGRAPHY

1973 born in Munich
1992-1997 Fine Arts studies, Hochschule für Bildende Künste, Hamburg
1997-1998 Master in Fine Arts, School of Visual Arts, New York, USA
lives and works in New York, USA

EXHIBITIONS

Solo Exhibitions (selection)

2018 *HumidGray and ShadowLake at Sean Kelly*, New York, USA
Halbschatten, Bastide Projects, Marseille, F
2017 *O Amor no Éter*, Xippas Punta del Leste, URY
Unterirdisch Auch Du, Bo Bjerggaard, Kopenhagen, DK
2016 *Iceberg*, Nichido Contemporary Art, Tokyo, JPN
Pássaro Que Me Engoliu, Fortes Vilaça, São Paulo, BRA
2015 *Fernweh*, Carlier Gebauer, Berlin, D
Until I Come, Galerie Xippas, Paris, F
2014 *Contemplating Landscape*, Edouard Malingue Gallery, Hong Kong, CHN
Floating Worlds, Museum of Contemporary Art Tucson, Tucson, Arizona, USA
The Ghost in Between, Galeria Fortes Vilaca, Sao Paulo, BRA
Fern Weh, Xippas Montevideo, Montevideo, URY
2013 *The Forest, The Cloud and The Sea*, Galerie Catherine Bastide, Brussels, B
The Ocean Within, Louis Vuitton Miami Aventura Mall, Miami, Florida, USA
The Ghost in Between, Tierney Gardarin, New York, New York, USA
2012 *Endless*, Nichido Contemporary Art, Tokyo, JPN
Entschlupft, Xippas Art Contemporain, Genf, CH
Flatland, Galeria Fortes Vilaca, Sao Paulo, BRA
Shaping Fluid, Galleri Bo Bjerggard, Kopenhagen, DK
2011 *Entschlupft*, Galerie Xippas, Paris, F
Dream Particles, Carlier Gebauer, Berlin, D
2010 Sikkema Jenkins & Co., New York, NY, USA
2009 Galerie Catherine Bastide, Brussels, B
Galeria Fortes Vilaca, Sao Paulo, BRA
Roger Ballen Foundation for Photography, Johannesburg, ZAF
Galeria de Cultura Laura Alvim, Impanema, BRA
Kasama Nichido Museum of Art, Kasama, JPN
2008 *Chimera*, Irish Museum of Modern Art, Dublin, IRL
Dragoons, Galerie Xippas, Paris, F
Moon Blossom, Nichido Contemporary Art, Tokyo, JPN
2007 *Janaina Tschäpe & Vik Muniz*, Galerie Xippas, Athen, GRE
Sikkema Jenkins & Co., New York, NY, USA
2006 Tokyo Wonder Site, Tokyo, JPN
Artium, Fukuoka, JPN
Camaleoas, Z Platz Museum, Fukuoka, JPN
Melantropics, Contemporary Museum of Art, St Louis, Missouri, USA
Galeria Fortes Vilaça, São Paulo, BRA
Paço das Artes, São Paulo, BRA
Galerie Bo Bjerggard, Copenhagen, DK
2005 *Lacrimacorpus*, Nichido Contemporary Art, Tokyo, JPN
Blood Sea, Galerie Catherine Bastide, Brüssel, B
Carlier Gebauer, Berlin, D
University of Buffalo Art Gallery, Buffalo, NY
Blood Sea, Espaço Maria Bonita, São Paulo, BRA
2004 *Lacrimacorpus*, ACC Galerie, Weimar, D
Prospectif Cinéma, Centre Pompidou, Paris, F
Blood Sea, University of South Florida Contemporary Art Museum, Tampa, Florida, USA
The Sea and the Mountain, Sikkema Jenkins & Co., New York, NY, USA
2003 *After the Rain*, Galerie Catherine Bastide, Brussels, B
Centre d'Art a Albi, Toulouse, F
Galeria Fortes Vilaça, São Paulo, BRA
Strange and Beautiful, Janaina Tschape and Mariele Neudecker, Sketch Gallery, London, GB
After the Rain, Galeria Fortes Vilaça, São Paulo, BRA
The Moat and the Moon, Images Au Centre, Le Chateau d''Azay-le-Rideau, F
Agua Viva, Nichido Contemporary Art, Tokyo, JPN
2002 *Exercises*, Carlier Gebauer, Berlin
Dream Sequences, Art Concept, Paris, F
Sala de Espera, Paço das Artes, Sao Paulo, BRA
Janaina Tschäpe, Frac Champagne-Ardennes, Reims, F
2001 *Sala de Espera*, Museo Nacional Centro de Arte Reina Sofia, Madrid, E
Anatomy, Galeria Camargo Vilaça, Sao Paulo, BRA
He Drowned in Her Eyes as She Called Him to Follow, Galerie Catherine Bastide, Brüssel, B
2000 *He Drowned in Her Eyes as She Called Him to Follow*, Artforum Berlin
Clinica Aesthetica, Berlin
1999 *Entering The Space That Produces Liquid*, Jensen Galerie, Hamburg, D
1998 *Entering The Space That Produces Liquid*, Clinica Aesthetica, New York, NY, USA
1997 *A Viagem*, Centro Cultural Ricoleta, Buenos Aires, ARG
1996 *Untitled*, Galeria Espaço Cultural Sergio Porto, Rio de Janeiro, BRA

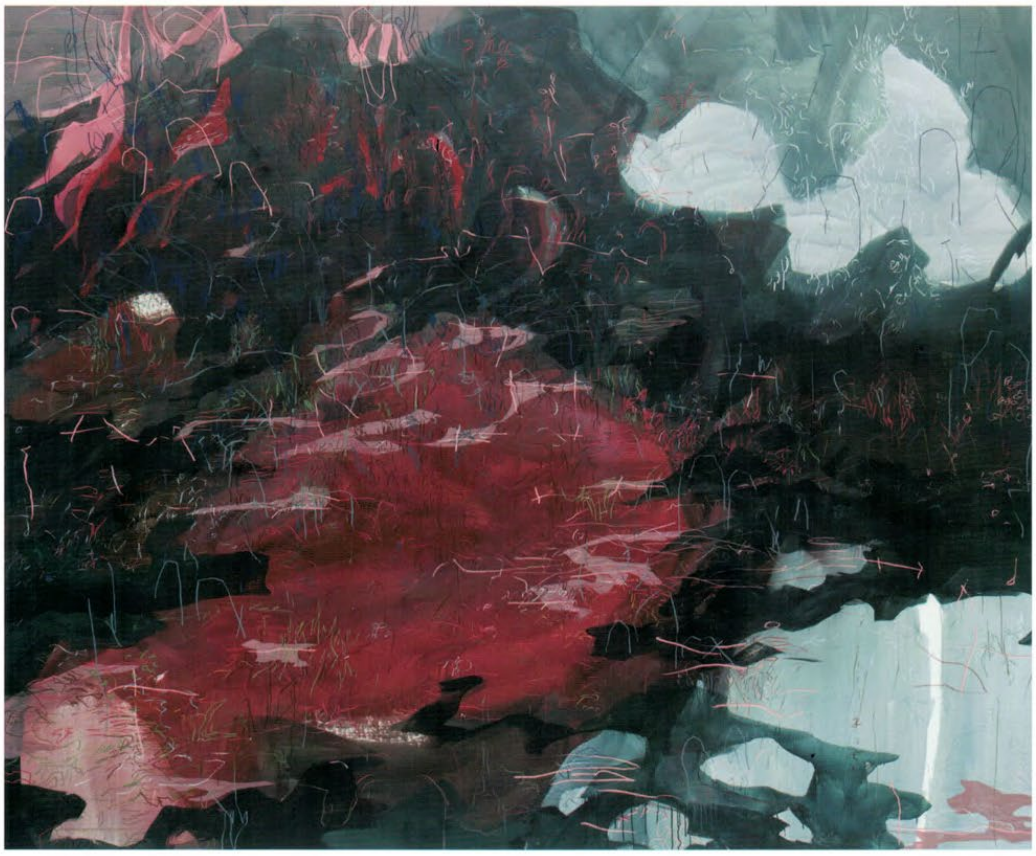
Group Exhibitions (selection)

2018 *Elogios da Cor*, Galeria Carbono, São Paulo, BRA
Oceans, a Tidalectic Worldview, Museum of Modern Art Dubrovnik, HRV
Océans – Une vision du monde au rythme des vagues, TBA21 and Le Fresnoy, Tourcoing, F
Singularidade e Convergência: Exposição da Aliança de Museus e Galerias de Arte dos BRICS, Museu Nacional de Arte da China, Beijing, CHN
2017 *Terrains of the Body*, Whitechapel Gallery, London, UK
Take a Line for a Walk, nca Taipei, TWN
Retratos, Galeria Millan, São Paulo, BRA
Yes, Nós temos bikini, CCBB Rio de Janeiro, BRA
Tidalectics, TBA21-Augarten, Wien, A
Celibatarian Divas, De Mijlpaal, B
2016 *Os Muitos e o Um...*, Instituto Tomie Ohtake, São Paulo, BRA
Auroras: Pequenas Pinturas, São Paulo, BRA
Indelével, Vila Aymores, Rio de Janeiro, BRA
Non Figuratif – un regain d'interêt?, Centre D'art Contemporain, Meymac, F
Holbaek Murals, DK
Nous, 21st Century Museum of Contemporary Art, Nanazawa, JPN
Day For Night, SHED – Centre D'Art Contemporain de Normandie, Normandia, F
Tertúlia, Galeria Fortes Vilaça, São Paulo, BRA
Random X, Xippas Punta del Este, URY
2015 *The Water Knows All My Secrets*, Pratt Manhattan Gallery, New York, New York, USA
Super Natural, National Museum of Women in the Arts, Washington D.C., USA
Flowers for Paul, Galleri Bo Bjerggaard, Kopenhagen, DK
Blue Print, Storefront for Art and Architecture, New York, NY, USA
Roos Arts, Rosendale, NY, USA
Teoria del Duende, La Huerta de San Vicente, GRD
Xippas Punta del Este, Punta del Este, Uruguay
2014 *Blue Print 2.0*, Museum of Contemporary Art Tucson, Tucson, Arizona, USA
Le Mur: Oeuvres de la collection Antoine de Galbert, La Maison Rouge, Paris, F
Made By... Feito Por Brasileiros, Cidade Matarazzo, Sao Paulo, BRA
New Media Series, Saint Louis Art Museum, Saint Louis, Missouri, USA
A Bola do Artista, OCA Museu da Cidade, Sao Paulo, BRA
Blue Print 2.0, Kunsthal Kade, Amersfoort, NL
Minimal Baroque, Ronnebaeksholm, Naestved, DK
Graphic Studio: Uncommon Practice at USF, Tampa Museum of Art, Tampa, Florida, USA
CAM@25: Social Engagement, USF Contemporary Art Museum/CAM, Tampa Florida, USA
The Invention of the Beach, Palace of the Arts, Sao Paulo, BRA
Fruits de la Passion: la Collection du Centre Pompidou, Hyogo Prefectural Museum of Art, Centre Pompidou, Kobe, JPN
La femme d'a cote, Galerie les Filles du Calvaire, Paris, F
nothing but good live, Park: Platform for Visual Arts, Tilburg, NL
Total Art: Contemporary Video, National Museum of Women in the Arts, Washington, D.C, USA
2013 *Art Rio*, Rio de Janeiro, BRA
Elles: Women Artists from the Centre Pompidou Collection, Cultural Centro Banco do Brasil in Belo Horizonte, Belo Horizonte, BRA
Expo Chicago, Chicago, Illinois, USA
Fluid Motion, Museum of Fine Arts Boston, Boston, Massachusetts, USA
Ikono On Air Festival, Web based, http://ikono.org/festival/
See Yourself Sensing, Natalie and James Thompson Art Gallery at San Jose State University, San Jose, California, USA

PUBLIC COLLECTIONS

21st Century Museum of Contemporary of Art, Kanazawa, JPN
Banco Espirito Santo, Lissabon, PRT
Bank Societe Generale, New York, New York, USA
Centre Pompidou, Paris, F
Coleção Gilberto Chateaubriand, MAM Museu de Arte Moderna do Rio de Janeiro, BRA
Collection Museu Nacional Centro de Arte Reina Sophia, Madrid, E
Caisse des Dépots et Consignations, Paris, F
Clifford Chance, US LLP, New York, USA
Frac Champagne Ardennes, Reims, F
Foundation Belgacom: Proximus Art Collection, Brussels, B
Fonds National d'Art Contemporain, Paris, F
Harvard Art Museum, Cambridge, Massachusetts, USA
Inhotim Centro de Arte Contemporanea, Minas Gerais, BRA
Instituto Itaú Cultural, São Paulo, BRA
MAM Museu de Arte Moderna da Bahia, Salvador, BRA
Moderna Museet, Stokholm, SWE
Mudam Musée d'Art Moderne Grand Duc Jean, LUX
Musee de la Photographie, Bruzelles, B
National Gallery of Art, Washington, D.C., USA
National Museum of Women in the Arts, Washington, D.C., USA
Pinacoteca do Estado, Sao Paulo, BRA
Progressive Corporation, Ohio, USA
SMAK - Stedelijk Museum voor actuele kunst, Gent, B
Solomon R. Guggenheim Museum, New York, New York, USA
Taguchi Fine Art Collection, Tokyo, JPN
The Mint Museum of Art, Charlotte, North Carolina, USA
The Museum of Contemporary Art Oslo, Oslo, NOR
Thyssen-Bornemisza Art Contemporary, Wien, A
Tokyo Roki Co. Ltd, JPN
University of South Florida Contemporary Art Museum, Tampa, Florida, USA

18
A DAY'S COLOR AND OTHER THOUGHTS IX, 2018
watercolor and watercolor pencil on paper
40 x 60 inches

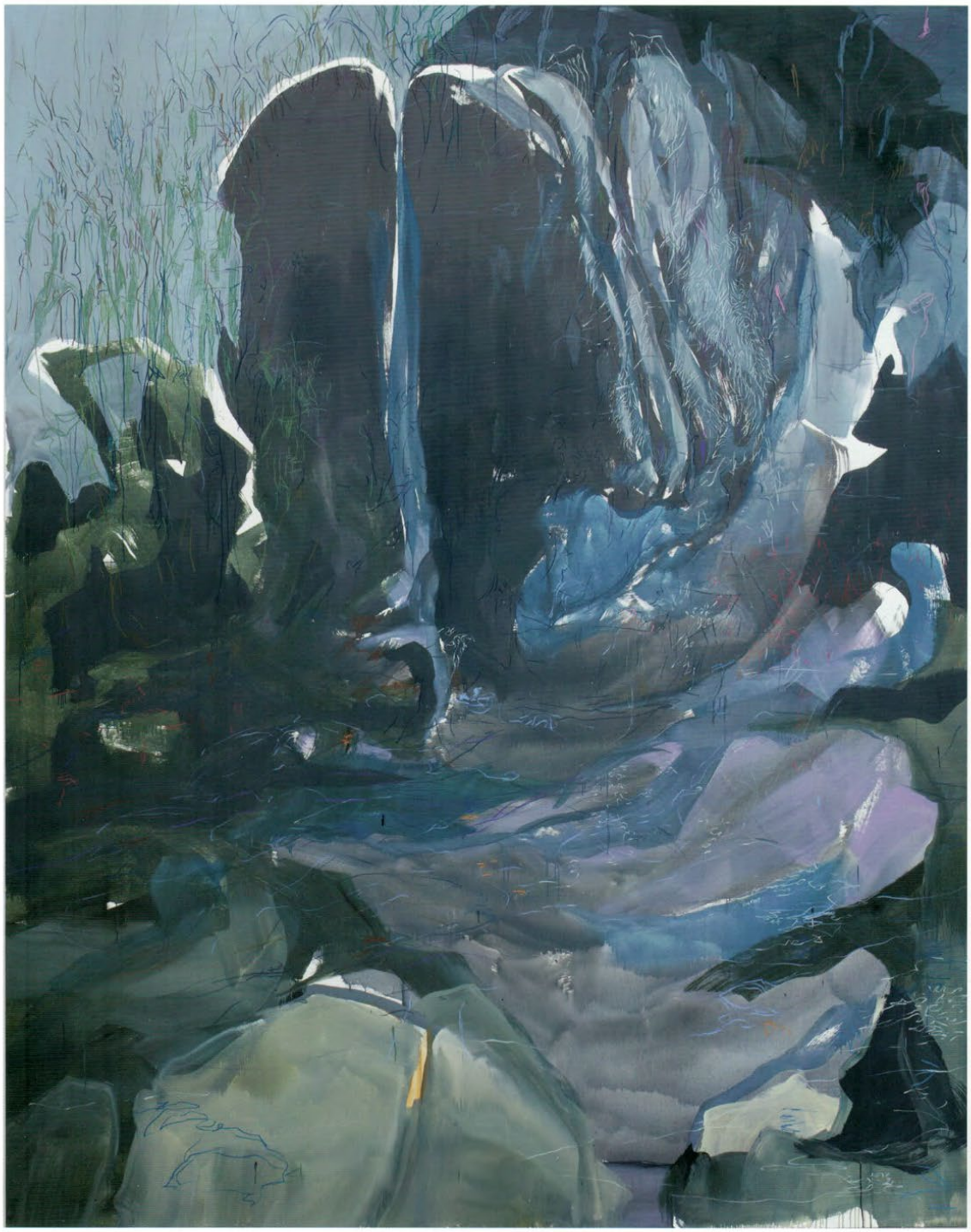


19
FOREST RED, 2018
casein and watercolor pencil on canvas
109 x 134.25 inches

JANAINA TSCHÄPE

16

17



20
SHADOWLAKE, 2018
casein and watercolor pencil on canvas
138 x 112.5 inches