

**Janaina  
Tschäpe**

# **Janaina Tschäpe**

Unterirdisch Auch Du

## UNTERIRDISCH AUCH DU

*For saa vidt man altid er ene om en Erindring,  
er enhver Erindring en Hemmelighed*

Søren Kierkegaard, Stadier paa Livets Vei, Forerindring

I kunsten er selv det, der synes umuligt, muligt. I værket *I catch the moon from the sky for you* løfter fremspringende klippeformationer sig op af havet i et natsort landskab. På himlen lyser stiliserede stjerner i form af hvide kryds. I forgrunden slynger amorfe blåturkise formationer sig i en dans henover billedfladen. En af disse strækker sig ud og fanger et hvidligt punkt på himlen. Baggrunden er let transparent, opbygget af store, brede strøg, klippeformationerne er fortættede, dybe i deres sorte og brune toner, og fremstår som brudte, geometriske former. Den ro og tyngde, der udgår fra maleriets bag- og mellemgrund, forstærker bevægeligheden i forgrundens bugtende figurer. Som punkter på et kort er himmellegemerne ubevægelige; det er den forvitrede og uorganiserede bevægelse, der fanger dem og gør det umulige muligt: bringer månen fra himlen til jorden.

Janaina Tschäpes værker åbner en verden for os, der er fuld af foranderlighed og bevægelse, og hvor grænserne for, hvad der er muligt, hele tiden forrykkes – uanset om der er tale om motivernes opbygning og balance, eller om hendes tilgang til egen praksis, hvor hun frit, med stor virtuositet, bevæger sig mellem medier som maleri, fotografi, skulptur, performance og video.

Selvom maleriet bestemt kan siges at være udgangspunktet for Tschäpe, så er det allerede i de formative år, i Hamborg på Hochschule für bildende Künste, at performance, fotografi og video bliver en integreret del af hendes praksis. Ganske som hendes visuelle udtryk udfolder et organisk univers, hvor farver og former sameksisterer i et dynamisk skift mellem zoner og roller, således er hendes tilgang til de kunstneriske udtryksformer og medier også i en konstant bevægelse. Hun udfolder dem, binder dem sammen, og lader performancens intimitet påvirke sin tilgang til fotografiet og malerierne, og lader den maleriske sensualitet strømme over i skulpturer. Bevægelse og overgange er væsentlige elementer i hendes værker, præcis som de er det i hendes overordnede tilgang til sin praksis, og de medier hun arbejder med.

### Farver i mørket

Tschäpes malerier og grafiske værker er sædvanligvis kendetegnet ved klare og skarpe farver, foruden de førnævnte organiske og amorfe former, der ændrer form over billedets flade, fra streg til felt, fra en ukurant geometrisk figur til et blot antydet punkt. I opbygningen af billederne benytter hun sig af



Unterirdisch Auch Du, 2017

[JTM-17-006]

Klassiske dybdeskabende kompositionsteknikker, hvor de klare farver ligger fremme i maleriets plan, og står i kontrast til baggrunden, hvor farverne toner ud og lader andre lag anes under de lette strøg. Herved etableres et optisk bedrag, en illusion om udstrækning, rum og dybde, der løfter motivet ind i et anelsesfuldt landskab.

Unterdirdisch Auch Du, Leise, I catch the moon

Med de nye malerier som *Unterdirdisch Auch Du, Leise, I catch the moon from the sky for you, Versteck Spielen, Schatten, Penumbra, Drachen Flug* og *Golden Hour* tager hun disse anelsesfulde landskaber et skridt videre. De amorfe former og deres foranderlighed er fortsat til stede, og selve formkompositionen bibeholder hun, men værkerne er i modsætning til tidligere, mørke. Det er dog et mørke, der indeholder et væld af nuancer – brune, grønne og røde – og enkelte steder er det pludselig brudt af hvidlige og blålige felter og strøg, der fremhæver mørkets kompleksitet yderligere. Det er et mørke, der har farver. Som en efterklang, en erindring om farverne i et landskab efter mørkets frembrud.

Unterdirdisch Auch Du, Leise, I catch the moon

I filosofien såvel som i psykologien skelnes der mellem erindring og hukommelse, hvor sidstnævnte knyttes til faktuelle elementer ved en begivenhed såsom geografisk placering eller tidsrækker, og hvor førstnævnte knyttes til oplevelsen af en situation. Hukommelse gælder dermed objektive forhold og erindring de subjektive. Men de to er langt fra adskilte felter. Uden erindring ville vi ikke besidde evnen til at binde begivenheder sammen, eller at forstå os selv som den samme person over tid. Det er erindringen, der skaber sammenhæng. Det efterlader en kompleks problemstilling, for erindringen er således både det, der knytter os sammen i en forståelse af begivenheder, det, der giver historisk dybde og identitet til vores fællesskab, samtidig med, den er dybt personlig og hemmelig, med Kierkegaards ord -, og dermed det, der adskiller os, i vores forståelse af verden og hinanden.

### Erindringens paradoks

Erindringen både samler og adskiller, og det er dette element, Tschäpes værker kredser om. Det sætter sig ligeledes igennem i formkompositionerne, hvor kontraster mødes og brydes. Som i landskabernes mørke der kontrasteres af blå og hvidlige lysende åbninger, eller som i værket *Unterdirdisch Auch Du*, hvor en strøm af lette blyantsstreger i gule, lilla og røde toner bryder det blåsorte hvælv i en bane, der strømmer frem og tilbage fra siderne af maleriets midterakse. I værkerne opstilles en dynamisk vekselvirkning, der bryder de ellers hårde kontraster. De hvidligt rosa, slyngede linjer i *Unterdirdisch Auch Du*, der afgrænser de grønne farvefelter i maleriets øverste halvdel og vokser i kadence til større farvefelter, anes som rodnet i maleriets mørke nederste halvdel, for til slut at møde blåsorte transparente flader. I både komposition og teknik er det kontrasternes møde og deres gensidige

påvirkning, der accentueres og bæres videre over i motivet: for os står et maleri med natsort hvælv, en lysende åbning, grønne gevækster, jord, rødder, vand: det er et tværsnit af himmel og jord, lys og mørke, en grotte på grænsen mellem hav og land.

Unterdirdisch Auch Du, Leise, I catch the moon

Både i den store fortælling om menneskets udvikling, såvel som i fortællingen om kunstens historie, er grotter knyttet til idéen om oprindelse. De betragtes som reservoirs, som hemmelighedsfulde rum, der opbevarer og gemmer elementer fra fortiden. Enhver klassisk gennemgang af kunstens historie starter med hulemalerierne, de genfundne skildringer af dyr og mennesker. I vores genopdagelse af dem står de som vidneudsagn fra en uendeligt fjern fortid. Som tegn der uomtvisteligt i udgangspunktet har været investeret med mening, men hvor denne nu er tabt. I vores forsøg på at åbne den tid, de blev skabt i, og forstå vores eget diffuse udgangspunkt, investerer vi ny mening i dem. Deres konkrete fremtræden er intakt og åbenbaret, men deres oprindelige betydning er stadig gemt for os. De fremstår som paradokser, der i samme moment skaber og skjuler mening.

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Set i denne kontekst er grotten et sted, hvor et indre rum åbnes for os, uden at dets hemmeligheder dermed blotlægges. Og det er netop en sådan åbning, Tschäpes værker cirkler omkring. De tager udgangspunkt i erindrede situationer såsom landskaber, genstande, drømme. I transformationen fra erindring til værk undersøger Tschäpe det erindrede; forstørrer specifikke elementer, skaber visuelle ekstrakter, der sætter sig igennem i en farveholdning og en orkestrering af former og linjer. Værket *Mina Sleeping* er en abstraktion over en situation fyldt med ro og tillid, dybt personlig og følelsesladet: Tschäpes sovende datter på sofaen i atelieret. Abstraktionen i *Mina Sleeping* er skabt på baggrund af et figurativt værk, hvorfra farver og former er destilleret, udskilt og raffineret.

### Konkrete spor

Det konkrete spor er væsentligt i hendes tilgang til maleriet. I hendes semi-abstrakte landskaber er det således ikke romantikkens besjælede natur vi møder, men et subjekts fortættede erindringer. Hendes værker er ikke stort anlagt metaforer, hvor en egenskab eller et element ved en genstand overføres til et andet, det er derimod metonymien, der er hendes strategiske redskab, idet hun lader en konkret del fra den oplevede situation stå for en helhed. Derfor er der en præcision og en eksakthed i værkerne, et aflæseligt spor der løber i en lige linje fra erindring til maleri. For at udfolde dette spor bliver andre udeladt. I *Mina Sleeping* er datterens ansigtstræk forsvundet i abstraktionen, hvorimod farven på hendes hår danner en definerende form. I værket formår Tschäpe at bevare situationens intimitet intakt og skjult for vores blikke, samtidig med at hun videregiver sin erindring til os.

For så vidt som Tschäpe beskæftiger sig med forholdet mellem perception og erindring, og med muligheden for at lade konkrete spor forplante sig fra erindringer til synlige former, løber der en konceptuel strøm i hendes værker. Det giver sig også til udtryk i de to skulpturer *Imaginary mountain I* og *Imaginary mountain II*. Skulpturenes form mimer fordrejede kegler – de vokser op af en amorf base, hvorfra bugtende runde bånd bryder fri og skaber tomrum i skulpturenes indre. De er en slags imaginære eller umulige bjerge og håndens arbejde i deres formdannelse træder tydeligt frem. I 1700-tallet brugte den tyske naturvidenskabsmand, opdagelsesrejsende og grundlægger af den empiriske geografi, Alexander von Humboldt kort og grafiske visualiseringer, ikke blot som illustration af sine ideer – som praksis sædvanligvis var og er – men som elementer, der kunne støtte ham i at formulere og tænke disse. Et af de mest berømte kort er fra hans legendariske rejse til Latinamerika fra 1799 – 1804: et tværsnit af et bjerg, hvor højdeforhold og forskellige plantevæksters fremkomst sammenkædes. Hans videnskabelige landvindinger blev skabt i en vekselvirkning mellem tanke og form, hvor formen udvidede tankens mulighedsfelt. *Imaginary Mountains* forfølger dette spor – forholdet mellem tanke og form, de er ikke modeller af bjerge, men derimod undefinerbare former, der giver rum for tanken igennem håndens skabende kraft.

Det er komplekse problemstillinger, der er på spil i Tschäpes værker: forholdet mellem tanke og form, mellem perception og erindring. De udfoldes på et motivisk såvel som et formelt niveau, i kontrasterne leg og opløsning, hvad end det gælder figurers transformation, farvekomposition, lethed og tyngde i form og flade. Hvad der bæres videre fra den indre erindring til det ydre værk, eller fra form til tanke, er langt fra i forholdet 1:1, men forbindelsen er der, overgangen etableret, og hemmeligheden brudt, så værket åbner verden.

*Skrevet af Dina Vester Feilberg (f. 1976) uddannet mag.art. i Kunsthistorie fra Københavns universitet. Hun er forfatter til flere artikler om samtidskunst og leder af kunsthallen Rønnebæksholm*



*Mina Sleeping*, 2016  
[JTM-16-009]







*Drachen Flug, 2017*

[JTM-17-002]





*Imaginary Mountain I, 2017*  
[JTS-17-002]



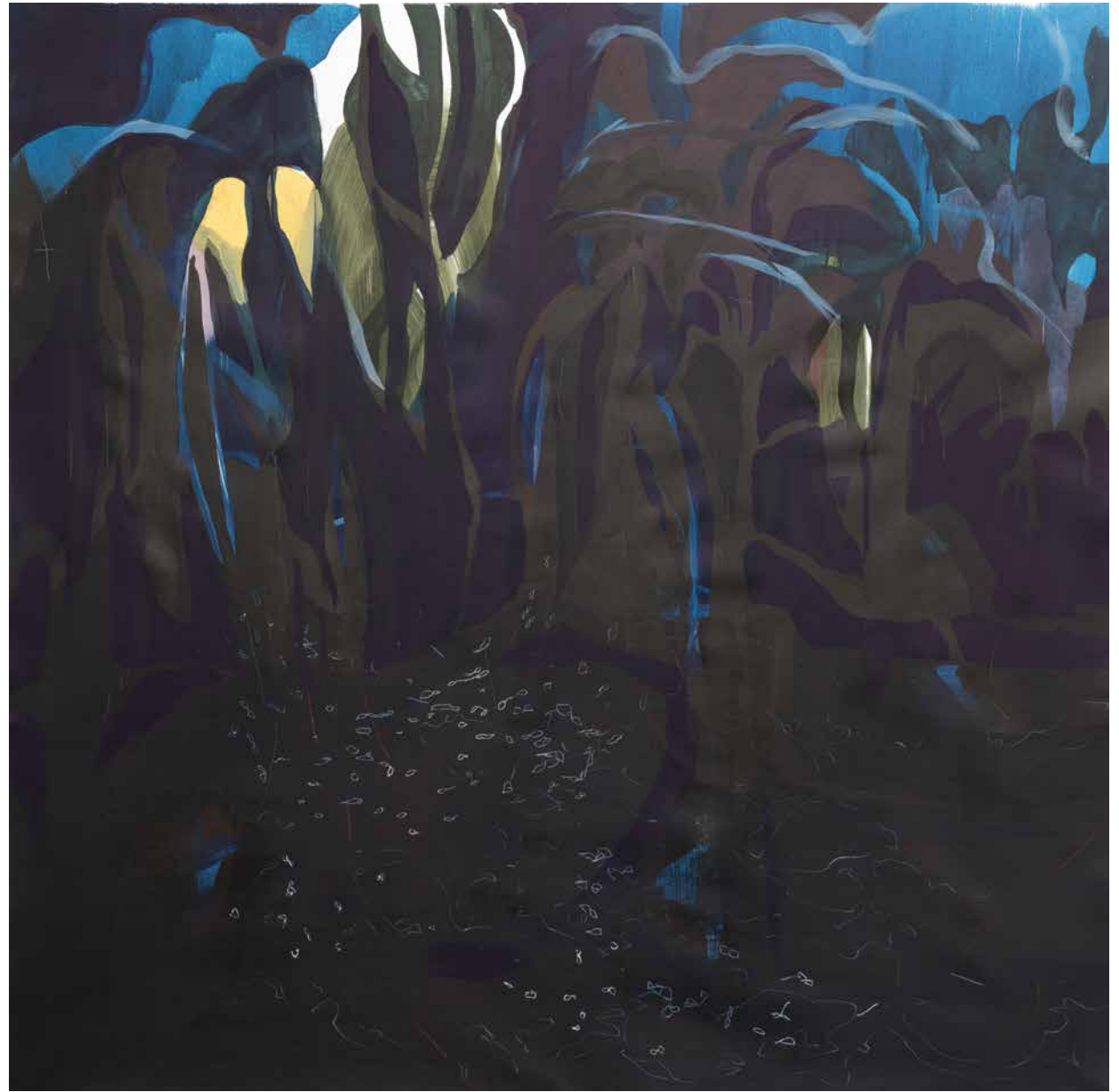
*Imaginary Mountain II, 2017*  
[JTS-17-001]



*Leise*, 2017  
[JTM-17-003]



*Schatten*, 2017  
[JTM-17-004]



Penumbra, 2017  
[JTM-17-007]







*I catch the moon from the sky for you, 2016*

[JTM-16-008]

## UNTERIRDISCH AUCH DU

*Inasmuch as one is always alone with recollection,  
every recollection is a secret*

Soren Kierkegaard, Stages on Life's Way, Preface

In art, even that which seems impossible, is possible. In the work *I catch the moon from the sky for you*, protruding rock formations rise up out of the sea in a night-dark landscape. In the sky, stylised stars shine in the form of white crosses. In the foreground, amorphous blue-turquoise formations wind in a dance across the picture surface. One of these reaches out and catches a whitish point in the sky. The background is lightly transparent, built up of large, broad strokes, the rock formations are compact, deep in their black and brown shades, and appear like broken geometric shapes. The tranquillity and gravity that emanates from the painting's background and middle ground amplifies the movement in the meandering shapes of the foreground. Like points on a map, the heavenly bodies are motionless; it is the crumbling and unorganised movement that catches them and makes the impossible possible: bringing the moon from the sky down to earth.

Janaina Tschäpe's works open up a world for us that is full of mutability and movement, and where the boundaries of what is possible are constantly shifting – whether in relation to the structure and balance of the motifs, or in her approach to her own practice, where she freely, and with great virtuosity, switches between such media as painting, photography, sculpture and video.

Although painting can certainly be said to be the starting-point for Tschäpe, performance, photography and video have been an integral part of her practice ever since her formative years at the Hochschule für Bildende Künste in Hamburg. Just as her visual expression reveals an organic universe in which colour and form co-exist in a dynamic shifting between zones and roles, so her approach to artistic forms of expression and media is also in constant flux. She unfolds them, binds them together and allows the intimacy of performance to influence her approach to photography and painting, and picturesque sensuality to flow over into sculptures. Movement and transitions are essential elements of her works, just as they are in her overall approach to her practice and the media she works with.

### Colours in the dark

Tschäpe's paintings and graphic works are usually characterised by bright, sharp colours, in addition to the aforementioned organic and amorphous

forms, which alter shape across the picture surface, from line to field, and from obsolete geometric figure to barely suggested point. In the structuring of her pictures she uses classic depth-creating composition techniques, in which the bright colours lie foremost in the image plane and stand in contrast to the background, where the colours fade out and other layers can be sensed beneath the light brushstrokes. This establishes an optical illusion – the illusion of an extent, space and depth, which lifts the motif into an evocative landscape.

With the new paintings, such as *Unterirdisch Auch Du, Leise, I catch the moon from the sky for you, Versteck Spielen, Schatten, Penumbra, Drachen Flug* and *Golden Hour* she takes these evocative landscapes one step further. The amorphous shapes and their variability are still present, and she retains the actual form of the composition, but the works, in contrast to previously, are dark in tone. However, it is a darkness that contains a multitude of nuances – brown, green and red – and in some places it is suddenly broken by whitish and bluish fields and strokes that further accentuate the dark complexity. It is a darkness that has colours within it. Like a reverberation, a recollection of the colours in a landscape after dark.

In philosophy as well as in psychology, a distinction is drawn between recollection and memory, in that the latter is associated with the objective elements of an event, such as geographical location or chronological sequence, while the former is associated with the experience of a situation. Memory is thus about objective factors, and recollection about subjective ones. However these two are far from distinct areas. Without recollection we would not possess the ability to bind events together, or understand ourselves as being the same person over time. It is recollection that creates context. This leaves us with a complex issue, because recollection both unites us in our understanding of events, and gives historical depth and identity to our social relations, and is also deeply personal and 'secret' – in Kierkegaard's words – and thus what separates us in our understanding of the world and each other.

### The paradox of recollection

Recollection both unites and separates us, and it is around this element that Tschäpe's works orbit. It also leaves its mark on the form compositions, where contrasts meet and are broken, as in the darkness of the landscapes that are contrasted with blue and whitish luminous openings, or as in the work *Unterirdisch Auch Du*, where a stream of light pencil strokes in yellow, purple and red tones break through the blue-black vault in a trajectory that flows back and forth from the sides of the painting's central axis. In the works, a dynamic interplay is established that breaks up the otherwise harsh contrasts. The whitish pink, meandering lines in *Unterirdisch Auch Du*, which define the



green colour fields in the painting's upper half and grow in cadence into large colour fields, can be sensed as rooted in the painting's dark bottom half, before finally meeting blue-black transparent surfaces. In both composition and technique, it is the encounter between contrasts and their mutual interaction that is accentuated and carried over into the motif: for us, it is a painting with a night-black vault, a luminous opening, green growths, soil, roots, water: it is a cross-section of heaven and earth, light and darkness, a cave on the border between sea and shore.

Caves are linked to the idea of origin, both in the overall story of human development and in the overarching narrative of art history. They are regarded as reservoirs – mysterious spaces that hold and store elements of the past. Any classic review of the history of art begins with cave paintings – the rediscovered depictions of animals and humans. In our rediscovery of them, they appear as testimony from an infinitely distant past – as signs that once were undoubtedly invested with meaning, but have now been lost. In our attempts to open up the time in which they were created, and understand our own diffuse starting-point, we invest them with new meaning. Their concrete appearance is intact and revealed, but their original meaning is still hidden from us. They appear as paradoxes, at the same time creating and hiding meaning.

Seen in this context, the cave is a place in which an internal space is opened up for us, without thereby exposing its secrets. And it is just such an opening around which Tschäpe's works revolve. They take their point of departure in recalled situations, such as landscapes, objects or dreams. In the transformation from recollection to work, Tschäpe explores the recollected, magnifying specific elements and creating visual extracts that manifest themselves in a colour scheme and an orchestration of forms and lines. The work *Mina Sleeping* is an abstraction of a situation that is filled with calm and confidence, deeply personal and emotional: Tschäpe's daughter, asleep on the couch in the studio. The abstraction in *Mina Sleeping* has been created on the basis of a figurative work, from which colours and shapes are distilled, separated and refined.

### **Tangible traces**

The tangible trace is important in Tschäpe's approach to painting. In her semi-abstract landscapes, it is not the animate nature of Romanticism that we encounter, but the condensed recollections of a subject. Her works are not grandiose metaphors, in which a property or an element of an object is transferred to another; it is rather metonymy that is her strategic tool, as she allows a specific part of the experienced situation to stand for the whole. There is thus a precision and exactness in the works, a readable trace running in a straight line from recollection to painting. In order to expand this

trace, others have been omitted. In *Mina Sleeping*, the daughter's facial features have vanished into abstraction, whereas the colour of her hair creates a defining form. Tschäpe manages to preserve the intimacy of the situation intact and hidden from our gaze, while she passes on her recollection to us.

To the extent that Tschäpe deals with the relationship between perception and recollection, and with the possibility of allowing tangible traces to be transferred from recollections to visible forms, a conceptual flow runs through her works. This also comes to expression in the two sculptures *Imaginary mountain I* and *Imaginary mountain II*. The forms of the sculptures imitate distorted cones – they grow up from an amorphous base, from which meandering round bands break free and create a void in the sculptures interior. They form something like imaginary or impossible mountains, and the handwork involved in their shaping is clearly visible. In the 1700s, Alexander von Humboldt, the German scientist, explorer and founder of empirical geography, used mapping and graphic visualisations, not only to illustrate his ideas – as was normal practice both then and now – but as elements that could support him in formulating and thinking about these. One of the most famous maps from his legendary journey to Latin America in 1799-1804 is a cross-section of a mountain, where the altitude and the presence of various kinds of plant growths are linked. His scientific achievements were created in an interaction between thought and form, in which the form expanded the field of possibilities of thought. *Imaginary mountain I* and *II* follows this path – the relationship between thought and form – they are not models of mountains, but indefinable shapes, which create room for thought through the creative power of the hand.

There are complex issues at work in Tschäpe's works: the relationship between thought and form, and between perception and recollection, and they are expressed at both a motivic and a formal level, in the play and dissolution of contrasts, whether in the transformation of figures, the colour composition, or the varying weights of form and surface. What is carried over from inner recollection to external work, or from form to thought, is far from a one-to-one relationship, but the link is there, the transition established, and the secrecy broken, so that the work opens up the world to us.

*Written by Dina Vester Feilberg (b. 1976), MA in art history from the University of Copenhagen. She is the author of several articles on contemporary art, and director of the Rønnebæksholm Exhibition Hall*

## Janaina Tschäpe

- 1973** Born in Munich, Germany
- 1992-98** Fine Arts studies, Hochschule fur Bilende Kuenste, Hamburg, Germany
- 1997-98** Master in Fine Arts, School of Visual Arts, New York, USA

Janaina Tschäpe currently lives and works in Brooklyn, New York, US

### WORKS IN PUBLIC COLLECTIONS

- 21st Century Museum of Contemporary of Art, Kanazawa, Japan
- Banco Espirito Santo, Lisbon, Portugal
- Bank Societe Generale, New York, New York
- Centre Pompidou, Paris, France
- Coleção Gilberto Chateaubriand, MAM Museu de Arte Moderna do Rio de Janeiro, Brasil
- Collection Museo Nacional Centro de Arte Reina Sophia, Madrid, Spain
- Caisse des Dépôts et Consignations, Paris, France
- Clifford Chance, US LLP, New York, USA
- Frac Champagne Ardennes, Reims, France
- Foundation Belgacom: Proximus Art Collection, Brussels, Belgium
- Fonds National d'Art Contemporain, Paris, France
- Harvard Art Museum, Cambridge, Massachusetts
- Inhotim Centro de Arte Contemporanea, Minas Gerais, Brazil
- Instituto Itaú Cultural, São Paulo, Brasil
- MAM Museu de Arte Moderna da Bahia, Salvador, Brasil
- Moderna Museet, Stockholm, Sweden
- Mudam Musée d'Art Moderne Grand Duc Jean, Luxembourg
- Musee de la Photographie, Brussels, Belgium
- National Gallery of Art, Washington, D.C.
- National Museum of Women in the Arts, Washington, D.C.
- Pinacoteca do Estado, Sao Paulo, Brazil
- Progressive Corporation, Ohio, USA
- SMAK - Stedelijk Museum voor actuele kunst, Gent, Belgium
- Solomon R. Guggenheim Museum, New York, New York
- Taguchi Fine Art Collection, Tokyo, Japan
- The Mint Museum of Art, Charlotte, North Carolina
- The Museum of Contemporary Art Oslo, Oslo, Norway
- Thyssen-Bornemisza Art Contemporary, Vienna, Austria

- Tokyo Roki Co. Ltd, Japan
- University of South Florida Contemporary Art Museum, Tampa, Florida

### SELECTED SOLO EXHIBITIONS

- 2017** Unterirdisch Auch Du, Galleri Bo Bjerggaard, Copenhagen, Denmark
- O Amor no Éter, Xippas Punta del Leste, Uruguay
- 2016** Holbaek Art 2016, Holbaek, Denmark
- Pássao Que Me Engoliu, Fortes Vilaça, Sao Paulo, Brazil
- Mountain Blanket, Nichido Contemporary Art, Tokyo, Japan
- 2015** Carlier Gebauer, Berlin, Germany
- 2014** Contemplating Landscape, Edouard Malingue Gallery, Hong Kong, China
- Floating Worlds, Museum of Contemporary Art Tucson, Tucson, Arizona, US
- The Ghost in Between, Galeria Fortes Vilaça, Sao Paulo, Brazil
- 2013** The Forest, The Cloud and The Sea, Galerie Catherine Bastide, Brussels, Belgium
- The Ocean Within, Louis Vuitton Miami Aventura Mall, Miami, Florida
- Tierney Gardarin, New York, New York
- 2012** Endless, Nichido Contemporary Art, Tokyo, Japan
- Entschlupft, Xippas Art Contemporain, Geneve, Switzerland
- Flatland, Galeria Fortes Vilaça, Sao Paulo, Brazil
- Shaping Fluid, Galleri Bo Bjerggard, Copenhagen, Denmark
- 2011** Galeria Fortes Vilaça, Sao Paulo, Brazil
- Entschlupft, Galerie Xippas, Paris, France
- Dream Particles, Carlier Gebauer, Berlin, Germany
- Sikkema Jenkins & Co., New York, NY, US
- 2010** Galerie Catherine Bastide, Brussels, Belgium
- 2009** Galeria Fortes Vilaça, Sao Paulo, Brazil
- Roger Ballen Foundation for Photography, Johannesburg, South Africa
- Galeria de Cultura Laura Alvim, Impanema, Brazil
- Kasama Nichido Museum of Art, Kasama, Japan

- 2008** Chimera, Irish Museum of Modern Art, Dublin, Ireland
- Dragoons, Galerie Xippas, Paris, France
- Moon Blossom, Nichido Contemporary Art, Tokyo, Japan

- 2007** Janaina Tschäpe & Vik Muniz, Galerie Xippas, Athens, Greece
- Sikkema Jenkins & Co., New York, NY, US

- 2006** Tokyo Wonder Site, Tokyo, Japan
- Artium, Fukuoka, Japan
- Camaleoas, Z Platz Museum, Fukuoka, Japan
- Melantropics, Contemporary Museum of Art, St Louis, Missouri
- Galeria Fortes Vilaça, São Paulo, Brazil
- Paço das Artes, São Paulo, Brazil
- Galleri Bo Bjerggaard, Copenhagen, Denmark

- 2005** Lacrimacorporus, Nichido Contemporary Art, Tokyo, Japan
- Blood Sea, Galerie Catherine Bastide, Brussels, Belgium
- Carlier Gebauer, Berlin, Germany
- University of Buffalo Art Gallery, Buffalo, NY, US
- Blood Sea, Espaço Maria Bonita, São Paulo, Brazil

- 2004** Lacrimacorporus, ACC Galerie, Weimar, Germany
- Prospectif Cinéma, Centre Pompidou, Paris, France
- Blood Sea, University of South Florida Contemporary Art Museum, Tampa, Florida, US
- The Sea and the Mountain, Sikkema Jenkins & Co., New York, NY, US

- 2003** After the Rain, Galerie Catherine Bastide, Brussels, Belgium
- Centre d'Art a Albi, Toulouse, France; Galeria Fortes Vilaça, São Paulo, Brazil
- Strange and Beautiful, Janaina Tschape and Mariele Neudecker, Sketch Gallery, London, UK
- After the Rain, Galeria Fortes Vilaça, São Paulo, Brazil
- The Moat and the Moon, Images Au Centre, Le Chateau d'Azay-le-Rideau, France
- Agua Viva, Nichido Contemporary Art, Tokyo, Japan

- 2002** Exercises, Carlier Gebauer, Berlin, Germany
- Dream Sequences, Art Concept, Paris, France
- Sala de Espera, Paço das Artes, Sao Paulo, Brazil
- Janaina Tschape, Frac Champagne-Ardennes, Reims, France

- 2001** Sala de Espera, Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain

- Anatomy, Galeria Camargo Vilaça, Sao Paulo, Brazil
- He Drowned in Her Eyes as She Called Him to Follow, Galerie Catherine Bastide, Brussels, Belgium

- 2000** He Drowned in Her Eyes as She Called Him to Follow, Artforum Berlin;
- Clinica Aesthetica, Berlin, Germany

- 1999** Entering The Space That Produces Liquid, Jensen Galerie, Hamburg, Germany

- 1998** Entering The Space That Produces Liquid, Clinica Aesthetica, New York, NY, US

- 1997** A Viagem, Centro Cultural Ricoleta, Buenos Aires, Argentina

- 1996** Untitled, Galeria Espaço Cultural Sergio Porto, Rio de Janeiro, Brazil

## Janaina Tschäpe

Unterirdisch Auch Du

21 April – 17 June 2017

### Værker / Works

I catch the moon from  
the sky for you, 2016  
Casein on canvas  
227 cm x 277 cm  
JTM-16-008

Mina Sleeping, 2016  
Mixed media on canvas  
198 cm x 237 cm  
JTM-16-009

Drachen Flug, 2017  
Mixed media on canvas  
200 cm x 237,5 cm  
JTM-17-002

Leise, 2017  
Casein on canvas  
152 cm x 101,5 cm  
JTM-17-003

Schatten, 2017  
Casein on canvas  
152 cm x 101,5 cm  
JTM-17-004

Versteck Spielen, 2017  
Casein on canvas  
152 cm x 127 cm  
JTM-17-005

Unterirdisch Auch Du, 2017  
Mixed media on canvas  
152 cm x 151,5 cm  
JTM-17-006

Penumbra, 2017  
Mixed media on canvas  
150,5 cm x 150 cm  
JTM-17-007

Golden Hour, 2017  
Mixed media on canvas  
200 cm x 237,5 cm  
JTM-17-008

Island II, 2014  
Bronze  
23 cm x 30 cm x 23 cm  
JTS-14-001

Imaginary Mountain II, 2017  
Fiberglass and resin  
30 cm x 30 cm x 30 cm  
JTS-17-001

Imaginary Mountain I, 2017  
Bronze  
38 cm x 33,0 cm x 35,5 cm  
JTS-17-002



*Island II, 2014*

[JTS-14-001]

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