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Pottier, Marc. "Janaina Tschäpe's baroque turbulences compared to Monet's Water Lilies."
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singular
L'art de vivre festif et engagé



[Discover today's artists] Nothing seems further from the colorful exuberance of Janaina Tschäpe than the appeased water lilies by Claude Monet. However, the installation of his video 'Blood, sea' adapted to the walls of the Musée de l'Orangerie multiplies the expressive correspondences between these two immersive and organic spaces until February 15, 2021.

A Stakanovist from the art world



No doubt through her multiple roots, Janaina Tschäpe embraces the art world like few artists. Born in 1973 in Munich, she now lives and works in New York after having been raised in São Paulo (Brazil). The size of the walls on which she takes obvious pleasure in painting dazzling colored frescoes does not scare her, such as the architectures on which she hangs knitwear, the beaches or carnival balls that she invades with

balloons, the installations immersive videos that invade museum spaces... Photos, performances, sculptures complete this protruding work.

A story of pleasure and movement, body and soul

Creation is just a story of pleasure for this magnificent tall woman with a generous smile who never counts her time. Whether in her workshops in New York or on her farm in Minas Gerais (Brazil), even if it means making herself sick, her rage



Janaina Tschäpe Sleep Walkers, 2009 © David Giancattarina

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for work causes piles of magnificent drawings, collages and paintings to accumulate wherever she goes. past. She travels the world and the seas to film the images of her films... Only her dear daughter Mina Rosa can come and disturb this life in daily osmosis with art. She claims her immersive mode: "For me, painting means feeling something very close, being in the present physically, body and soul. I could never explain this intimate dialogue with the canvas to anyone. My painting does not derive from images. It arises from my observations, which can be observations of nature like those of my imagination, the two go hand in hand in my opinion."

Hybrid states of being



Juju in The Swamp, 2018 © David Giancatarina

His artistic universe masterfully integrates elements of aquatic, plant and human life. Subliminal forms, generally very colorful, ranging from soft tones to brighter variations, show a fictional figurative world. His paintings, which appear abstract, are odes to nature in its greatest majesty. In his performative photographic and video works appear hybrid creatures from another world.

The female form, (it is also sometimes staged), is mainly represented. Incredible long-shaped appendages where balloons are often included, sometimes complement by enlarging them, the bodies represented to form a very curious set of fluid space which is located between the human organism and the cellular world.

A transformation process

"Blood, sea", his immersive work thanks to four video projectors from 2004 was purchased by the Center Pompidou. Its title is borrowed from the Italian writer Italo Calvino (1923- 1985) whose neorealist, allegorical and symbolic philosophical tales oppose reality and illusion. The fabulist thought the absolute truth is a pipe dream. But Janaina Tschäpe offers a 'biogeochemical' work ; it is based on the discovery of physiologist René Quinton (1866- 1925) who revealed that blood plasma has a chemical substance almost identical to that of sea water, a finding that confirmed the theory on the origin and marine nature of living organisms. The artist amalgamates his own metaphors between the infinity of marine space and the hollow cavities of blood circulation, between interior and exterior life. It evokes the permanent recycling of the elements by which the Earth shapes life and life shapes the Earth, how it links human and animal liquids to planetary ecologies.

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From brush to film, creative gestures in motion

"The film is a composition reminiscent of my drawings," she confides to Singulars. The costume colors, strings and balloons work like pencil and watercolor strokes... the active swirl of the water reveals the movement of the models in their sprawling costumes to produce an unexpected result, both organic and choreographed. In a way, this situation in a natural space echoes with the gestures of the brushes, the two situations being in a certain way beyond my control, witnesses of the influence of the emotional state and the subconscious on my drawings. "



Janaina Tschäpe, *Raft of The Medusa*, 2019 © DR

Immemorial memories before the appearance of man

"Blood, sea" had integrated the Brazilian exhibition *Elles @ Pompidou* at the Centro Cultural Banco do Brasil (2013). It was on this occasion that she captivated Commissioner Cécile Debray. Once at the head of the Musée de l'Orangerie, the new director programmed it into her "Counterpoints", invitations

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brought face to face with the Walter Guillaume et al. Collection.

Deployed on three of the four original large screens (it was necessary to adapt the video installation to the spaces of the Orangerie museums), unusual and dreamlike shapes float in the space transforming it into an aquarium where the viewer is immersed. Are we at the creation of the world? Does it invite us to dig into our unconscious to rediscover immemorial memories before the appearance of man on earth?

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Tschäpe / Monet, elusiveness and metamorphosis of Nature

But the polysemic and sensual force of the work of Janaina Tschäpe is multiplied by its connection with the aquatic immersion imagined by Claude Monet (1840-1926). Didn't the painter of the Water Lilies write in 1909: “I have no other wish than to mingle more intimately with nature and I do not covet any other destiny than to have, according to Goethe's precept, worked and lived in harmony with its laws.”



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This sheds light on the scope of Monet's ambition, so poorly understood in his time: "I am intrigued by his drawings, because they represent the raw forms of these gestural marks, revealing the underlying composition and the emotional drive without be obscured by the overall makeup. Interestingly, Monet made an active effort to cover up the fact that he was working from sketches so as not to damage his reputation as a master of plein air painting ... It was this story that prompted me to realize drawings on canvas which attest to the drawing as the final work while referring to the raw gestures behind my paintings."

A luminous extension of Monet and the abstract expressionists



Around the multiple correspondences of the two immersive works, the hanging includes a series of his Stream of Thoughts drawings , created for the exhibition The Sea (2019) placed very close to Monet's comic notebooks.

It also continues the links initiated during the exhibition Monet and the Abstract Expressionists (2018). Cécile Debray compares Counterpoint N ° 5 offered to Janaina Tschäpe with The Good-bye Door , a canvas by Joan Mitchell (1925-1992) and the Chromatic Matrices , functional sculptures designed by the Franco-Swiss artist Agnès Thurnauer born 1962.

From this protected and calm cocoon, very "maieutic", Cécile Debray brilliantly rejuvenates the institution through a dynamic dialogue between aesthetics. So much so that artists are now asking to exhibit there, most recently David Hockney (1937). But this will be another great story!