NINO MIER GALLERY

NEW YORK | BRUSSELS



JAN-OLE SCHIEMANN

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BIOGRAPHY

JAN-OLE SCHIEMANN

b. 1983, Kiel, DE
Lives and works in Cologne, DE

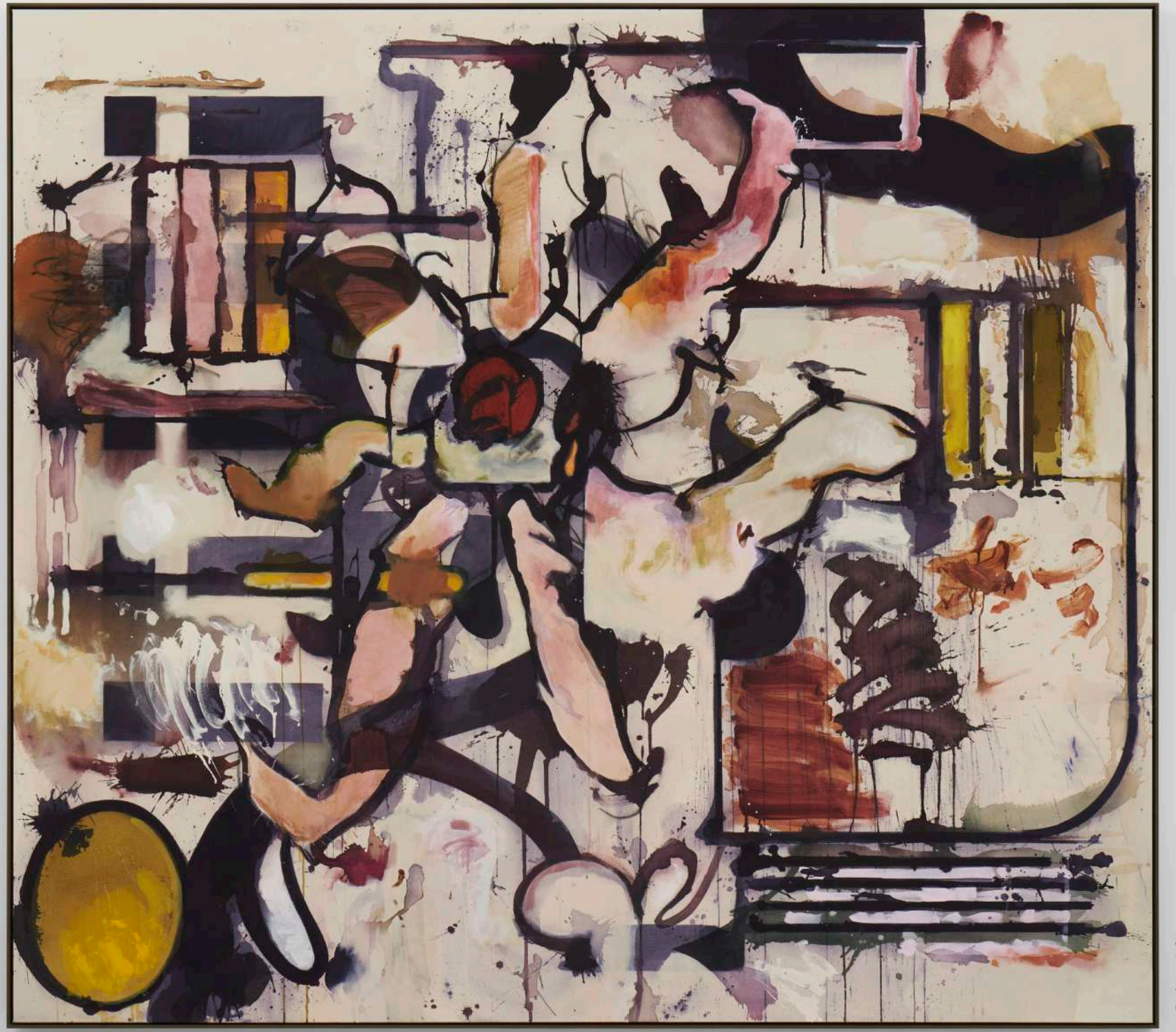


Jan-Ole Schiemann's paintings use a collage-like technique of black ink and acrylic paint applied to unprimed canvas to invent highly concentrated, surreal compositions. Echoing Arshile Gorky's transgressive post-Cubist formations and Carroll Dunham's fluid and witty figurations, Schiemann's paintings are playful yet complex structures of superimposed images. Figural forms and abstractions drawn from comics, cartoons and surrealism comprise contoured entities, intertwined by Schiemann's brush into painted hybrids. Schiemann employs various canvas formats as a visual playground, which enables him to analyze, dissect and reverse his black and white forms, colorful biomorphic fragments, and ink stains.

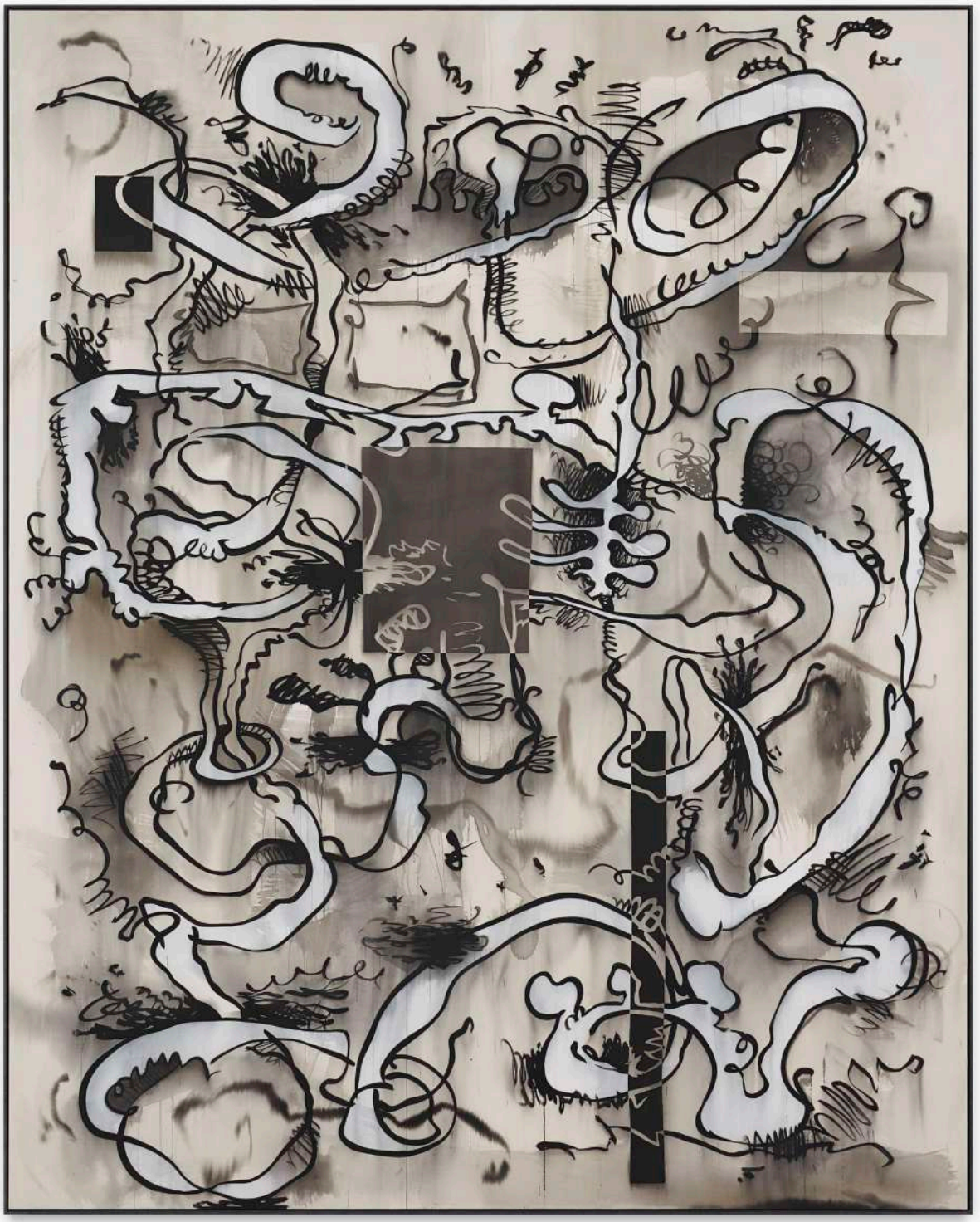
Jan-Ole Schiemann (b. 1983, Kiel, DE; lives and works in Cologne, DE) graduated from the Kunstakademie Düsseldorf where he studied under Albert Oehlen and Andreas Schulze. He has had numerous solo and group exhibitions at Nino Mier Gallery; Wentrup Gallery, Berlin; the Museum of Contemporary Art, Antwerp; Almine Rech Gallery, London; Almine Rech Gallery Brussels; Kasmin Gallery, New York; Half Gallery, New York; Warhus Rittershaus, Cologne, among others.



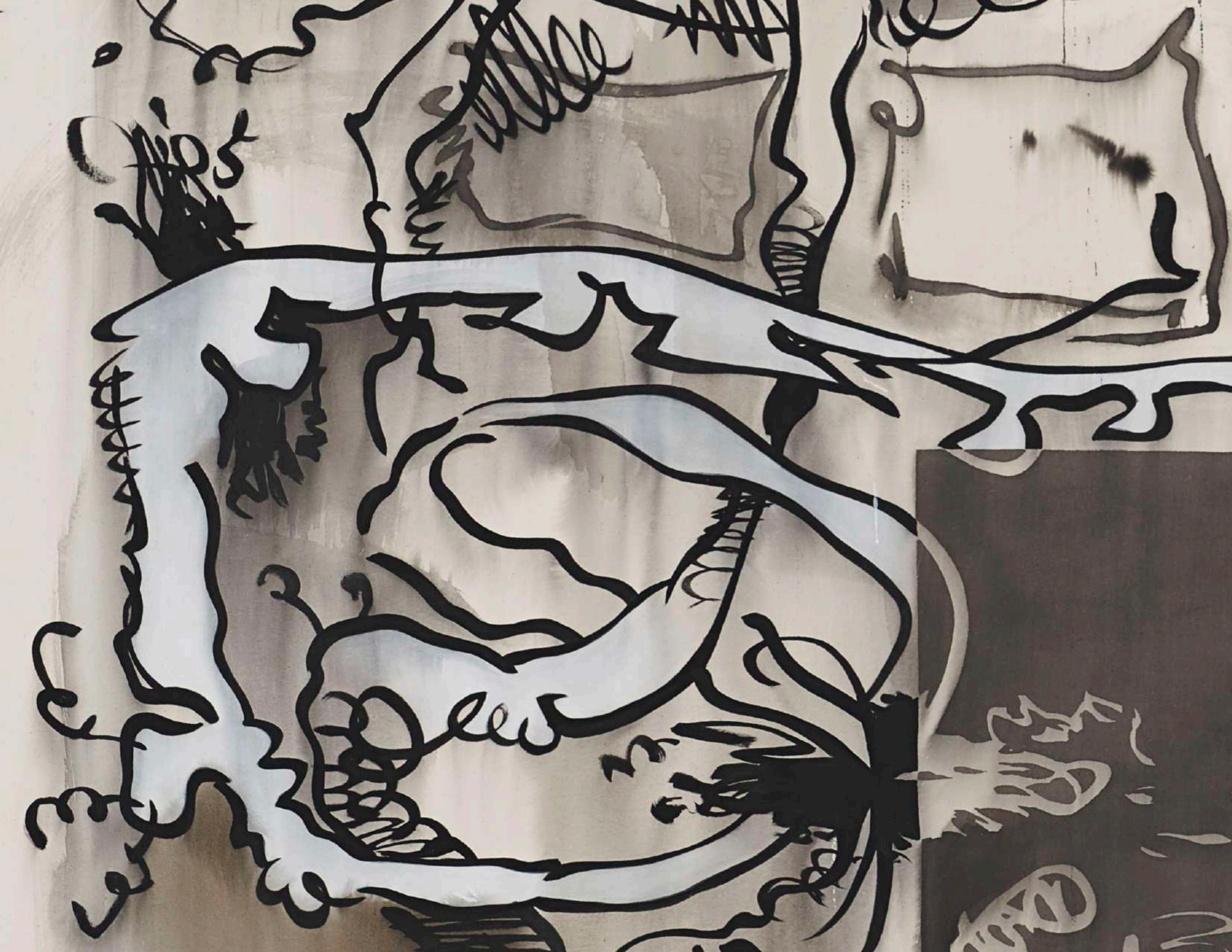
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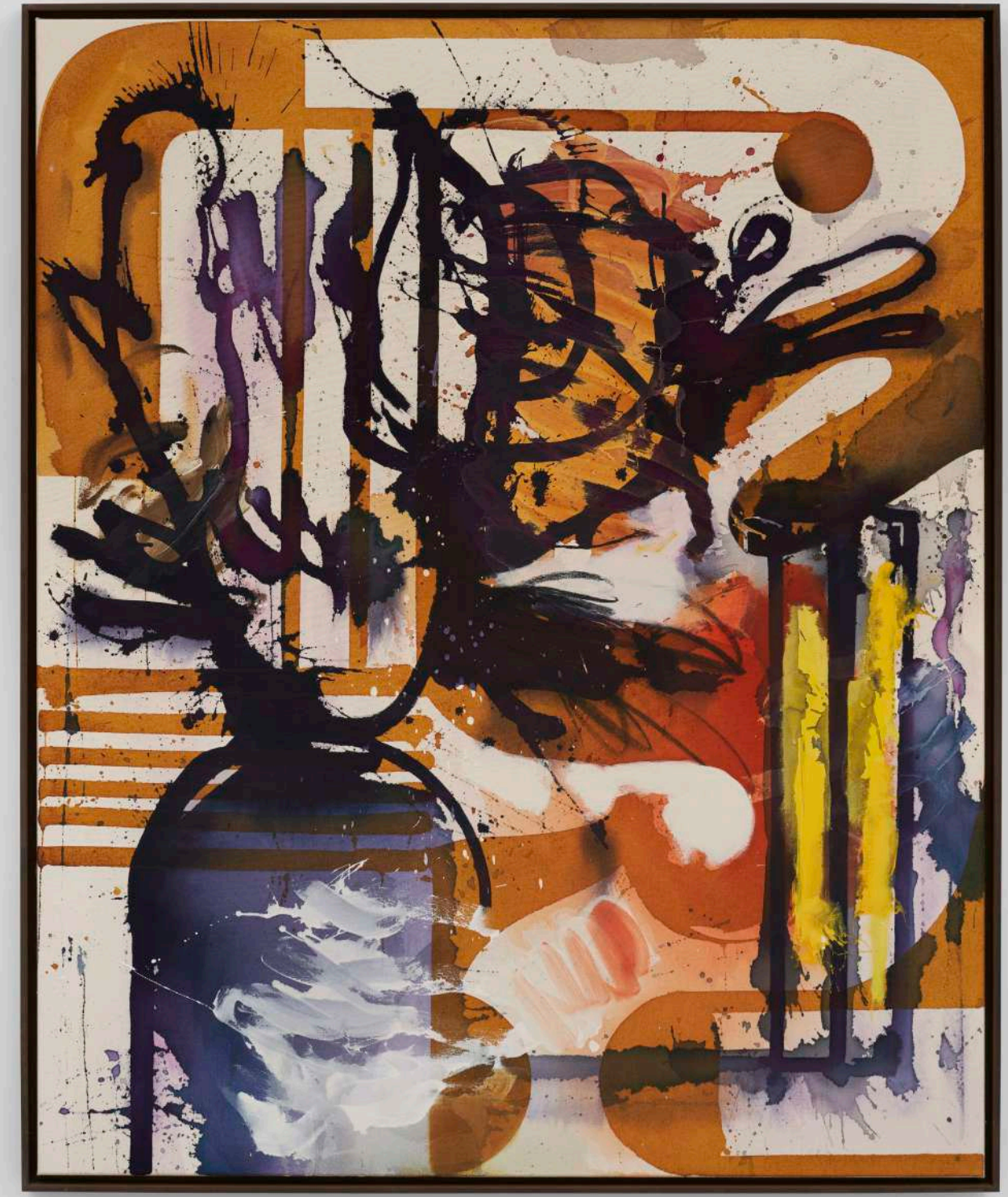


Stern (Sondermüll), 2023
acrylic, oil paint on canvas
78 3/4 x 88 5/8 in
200 x 225 cm
(JS23.004)



Vergaster Affe, 2018
Ink and acrylic on canvas
98 3/8 x 78 3/4 in
250 x 200 cm
(JS18.006)





Comparison of 2, 2023
Acrylic, oil paint on canvas
43 1/4 x 35 3/8 in (framed)
110 x 90 cm (framed)
(JS23.003)



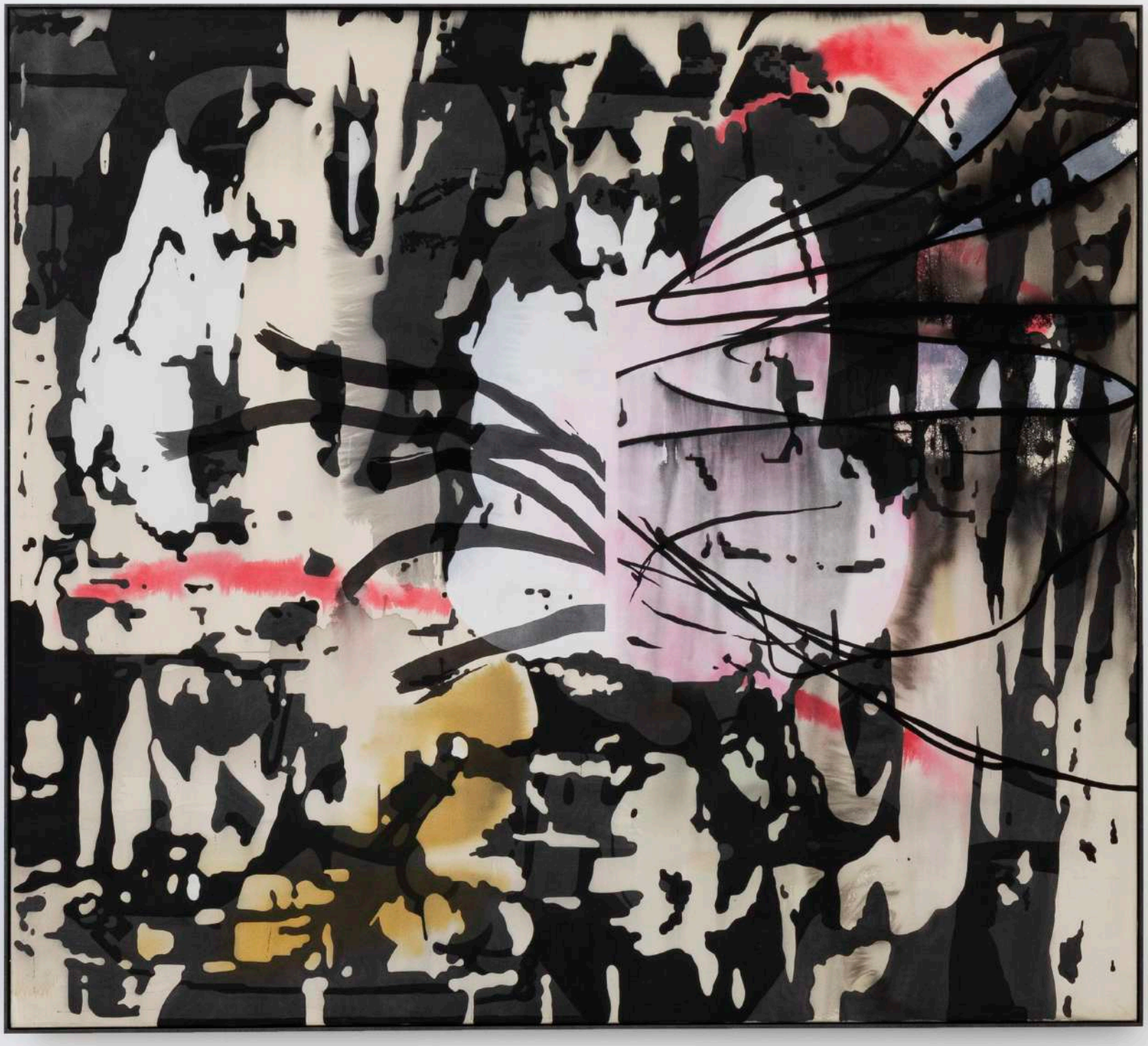


Was ist konservativ?, 2020
Ink, acrylic, oil pastel, and charcoal on canvas
55 1/8 x 49 1/4 in
140 x 125 cm
(JS20.014)





Symbiontin, 2020
Ink, acrylic, oil pastel, and charcoal on canvas
55 1/8 x 49 1/4 in
140 x 125 cm
(JS20.022)



Loosing It, 2014
Ink and acrylic on canvas
78 3/8 x 70 7/8 in
199.1 x 180.1 cm
(JS14.015)



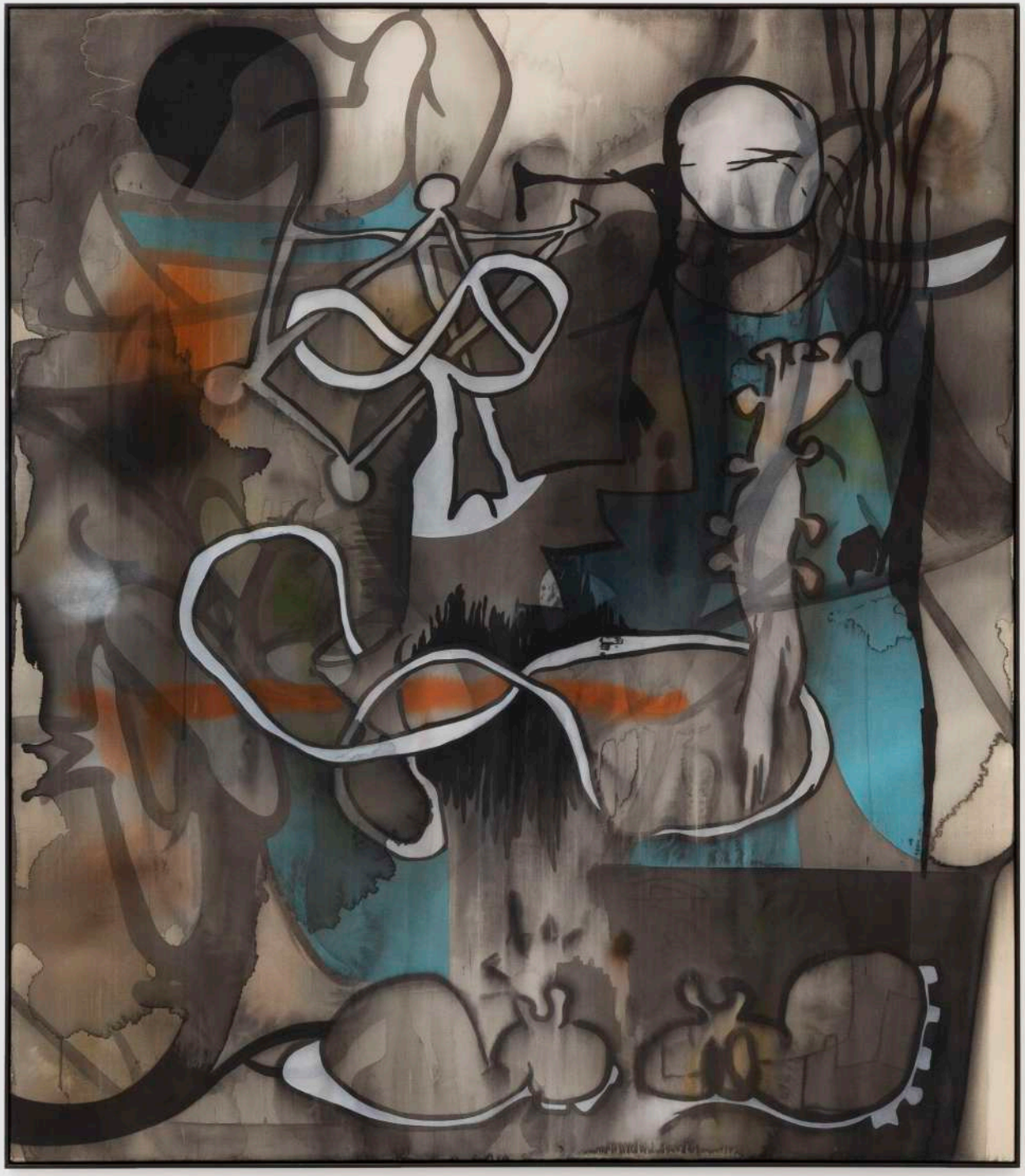
Untitled, 2022
Ink, watercolor on paper
20 7/8 x 19 1/4 x 2 in (framed)
53 x 49 x 5 cm (framed)
(JS22.031)





Untitled, 2020
Ink, watercolor on paper
15 x 12 in (framed)
38.1 x 30.5 cm (framed)
(JS21.002)





I Left My Shoes in Dusseldorf, 2013
Ink and acrylic on canvas
70 7/8 x 61 in
180.1 x 154.9 cm
(JS14.005)



SELECTED EXHIBITONS AND PROJECTS

SELECTED EXHIBITIONS AND PROJECTS

KNIRSCH
2024
WENTRUP GALLERY
BERLIN, DE

NEW PAINTINGS
2023
KASMIN GALLERY
NEW YORK, NY, US

ㄗㄩㄏㄗㄧㄥ
2022
NINO MIER GALLERY
MARFA, TX, US

STÖRSCHUB
2022
STÄDTISCHE GALERIE
KUNST-STATION, HAUPTBAHNHOF WOLFSBURG, DE

PAINTINGS HAVE FEELINGS TOO
2020
NINO MIER GALLERY
LOS ANGELES, CA, US

KNIRSCH

2024
WENTRUP GALLERY
BERLIN, DE

In his third solo exhibition at Wentrup, Jan-Ole Schiemann presents new paintings that are a continuation of his most recent cycle of works. The two large-format canvases BigDataCorrupter and ContourBoostWust (both 2023) here serve as the starting point and were most recently on display in his solo museum exhibition “WAH WAH” at the Neue Galerie Gladbeck. Now, they take on a central role in Berlin.

Stencils, acrylic paint, oil pencil, charcoal, or drawing ink - these are the tools Jan-Ole Schiemann uses to create his often large-format paintings, which move between gestural abstraction and organic figuration. A superimposition of different levels creates an intangible depth in the canvas. In recent years, the artist has succeeded in developing his very own formal vocabulary for his paintings, which art critic Estelle Hoy describes as “visual scatting” and art historian Philipp Fernandes do Brito compares to “musical sampling”. In music, “scatting” is the improvised singing of rhythmically and melodically strung together sequences of syllables without a word meaning or coherent sense. Onomatopoeic instrumental phrases are imitated improvisationally and layered on top of each other in different scores. A vocal rebellion that is unique and unrepeatable. Schiemann appropriates this form and translates it into the visual with his technical and artistic skills. Tonal nuances, layered acrylic paints, flowing areas of color, and sometimes a whirlwind of oil stick. A mental linking of sounds resonates in the pictures; an associative sound repertoire which Schiemann tries to make visible and thus gives it an analog structure. Often, the titles of the works refer to musical elements — such as BigDataCorrupter and ContourBoostWust, which are based on the names of effect pedals. Schiemann makes use of musical-acoustic thinking to ultimately be able to describe what happens in his paintings. This connection to music seems obvious, since he is a passionate electronic musician himself.

Whereas earlier works were more condensed, so that the canvas was no longer visible, the Gladbeck paintings open up and become uncluttered and more exposed. They allow the raw, light-colored canvas to emerge. Schiemann pursues a clear, structured approach. With the help of color stripes in delicate pinkpurple tones in the upper and lower third of the portrait-format canvas, a horizontal format arises in the center. Here is, where “everything” happens – wild, organic shapes in black extend across this bright window, reminiscent of his ink drawings. The new paintings created for the Berlin exhibition take up this color concept, as well as isolated forms and elements from Gladbeck. Here, too, the raw, light canvas is partially revealed, but overall the compositions appear denser and more vibrant in color.





The exhibition is accompanied by a completely new body of work that reveals Schiemann's interest in different materials: the Wabenpappen-Bilder (honeycomb cardboard paintings). These pictures seem to merge the characteristics of his canvases and works on paper, which are already manifested in his oeuvre. They take up the formal aspects of his surreal compositions and expressive-abstract shapes, as well as the size of the paintings; at the same time they are closer to the medium of paper due their materiality and surface, which gives the artist a different approach to the work and changes the process of painting.

The exhibition "KNIRSCH" provides an insight into the constantly evolving oeuvre of Jan-Ole Schiemann, who has become an important young painter of his generation with his unique vocabulary and has undoubtedly influenced the canon of contemporary abstract painting.









Images courtesy of the artist and Kasmin Gallery.
Photography by Christopher Stach

NEW PAINTINGS

2023
KASMIN GALLERY
NEW YORK, NY, US

Schiemann's energetic constructions are characterized by boldly abstract figures, vivid cumulous color clouds, and an assertive, instinctive use of shape and line. The artist's most recent compositions meld fragments and echoes from his former visual vocabulary with new devices that together push the language of gestural abstraction into new territories.

The artist's complex compositions begin as references drawn from archives of vintage animation and his own meticulous sketches. Using the edge of his rectangular picture plane as the first rule of play, Schiemann begins a game of decision-making, toying with the tension between process and image as he builds layers of charcoal, ink, gesso, and acrylic. In both his drawings and this new series of large-format horizontal paintings, Schiemann's ongoing interest in the automatist instinct has led to expansive open areas at these edges. In the paintings, these are articulated as unprimed canvas that intersperse sharp fields of color in which the artist's brushwork creates new dimensions of flux. Tools and materials from the studio, including cardboard sheets and wooden supports, contribute to the application of standardized marks of paint across canvases—an echo of Schiemann's earlier work with stencils.

These various compositional strategies, expressed uniquely in each work, are anchored by the repetition of a loosely-rendered pair of pawed hands. One green, one red, they refer to the manual process of making (both in painting and in more general terms), the existential dilemma of "either-or," and the effort to cohere thoughts pulling in contradictory directions.

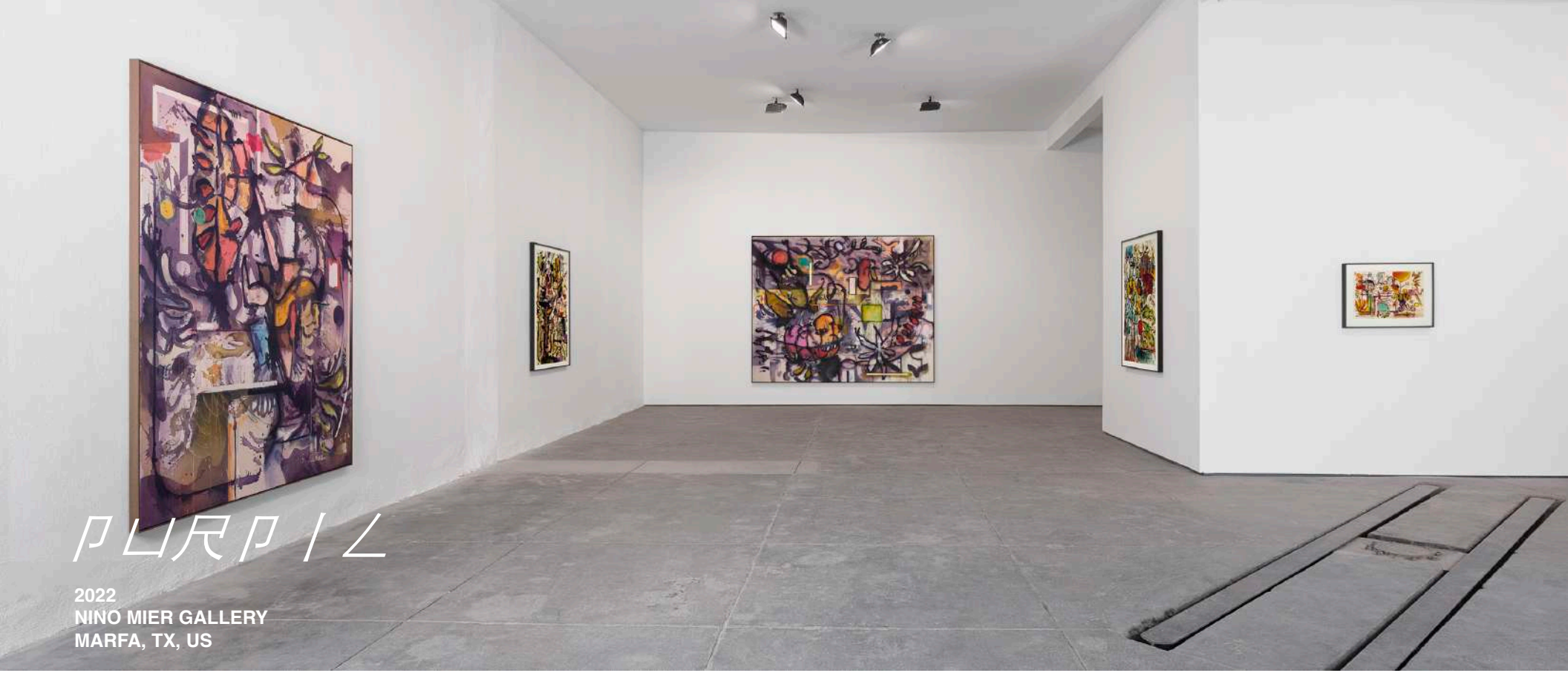
Throughout, Schiemann conjures semi-discernable forms: petals, coiled springs, hot air balloons, an eye, piano keys, and headlike graphical outlines. Culled from both contemporary visual culture and his vivid imagination, these are subjected to destabilization in deference to the painting's internal logic. Distinct in style from his older paintings, which collapsed the figure-ground relationship, Schiemann's new works propose clearer divisions of space, utilizing color as an engine of this process.











PURPLE

2022
NINO MIER GALLERY
MARFA, TX, US

We've been here for a long time. Forever. There are no doors. No one enters, no one leaves. Still, new creatures are being discovered every day. New forms emerge in the fog. And each time you think you have met everyone, seen everything, finally know your way around, you come across a shape you've never seen before. A new fellow, saying "Hi, how are you? What is this place?" We don't know. It's easy to get lost.

We recognize no center, no landmarks, no sights. There's no mayor or king or parliament. This place is full of stuff, but it does not contain anything. It has always been there, but it's not eternal. There are no walls, but there are pathways of sorts: possibilities, decisions to be made.

We move around a lot. Making observations. Sometimes it's all kind of hazy, but then, suddenly, you recognize a pair of eyes or maybe a face. We run into each other, and we impose what they call…structural continuity. We move around aimlessly, random fluctuations, Brownian motion, but then we collide and we form a constellation. A crystal emerges. The creation of a universe. Islands of order in the purple fog.

We run into each other. We talk, form a tribe, give each other names. Sometimes we stick together. We establish relationships. But it never lasts for long. Knots are untied. Networks break down. Things become unclear. Things we thought we knew for sure suddenly seem less than certain. Is this the leaf of a plant or the wing of an insect? A bull or a unicorn? A portal that promises escape or a black hole sucking up all meaning? Happiness or despair? Love or death? So much potential for change. So many possibilities. Transformations. Oscillations. Metamorphoses. When does a sphere turn into an eye? An inkblot into a pattern? Noise into a message?

We're always in the middle. We generally don't know what's happening. We might take a step back and try to see the bigger picture and hey, sometimes it works: Everything has its place. It's like watching a flower grow in real time. Nothing is happening, it's imperceptible. But then there it is. Suddenly, like lightning. A flower. A fleeting moment of stability.

Then we return to the details. A petal, a translucent shimmer of blue on the wing of a bug, a yellow circle, sand-colored dunes, so many shapes and colors, so much life. - Tobias Meyer


BINDER







STÖRSCHUB

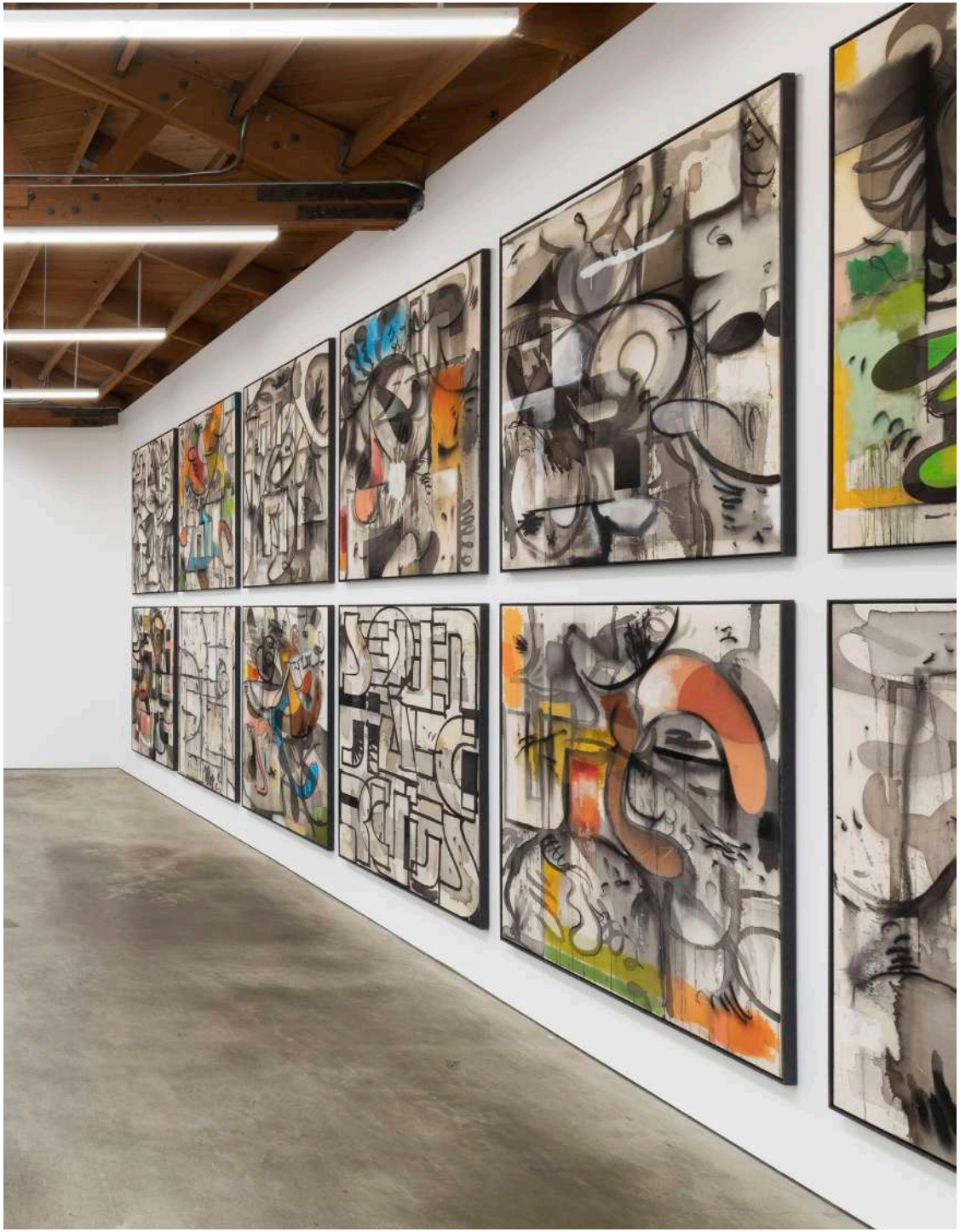
2022
STÄDTISCHE GALERIE
KUNST-STATION, HAUPTBAHNHOF WOLFSBURG, DE

At the Kunst-Station in Wolfsburg's Central Station, Jan-Ole Schiemann shows the new wall installation "Störschub."

In Schiemann's work, the boundaries between abstract and figurative painting blur in an interesting way. Rigorous painterly gestures combine cartoon elements with pictorial means from comics and drip painting. Structures, logos, topographies, graffiti, and everyday textures are layered into a complex fabric that emphasizes the surface and draws in-depth. For the installation in the Kunst-Station, Jan-Ole Schiemann has dealt with the situation in a train station. Here, one waits for the upcoming train ride or awaits people arriving. Schiemann's installation eludes quick contemplation and invites one to discover additional pictorial elements. His suggestion for the travelers is to see the positive in the negative.

Photos courtesy of Stadtische Galerie


INNSIDE
THE VIEW
SKY LOUNGE & BAR



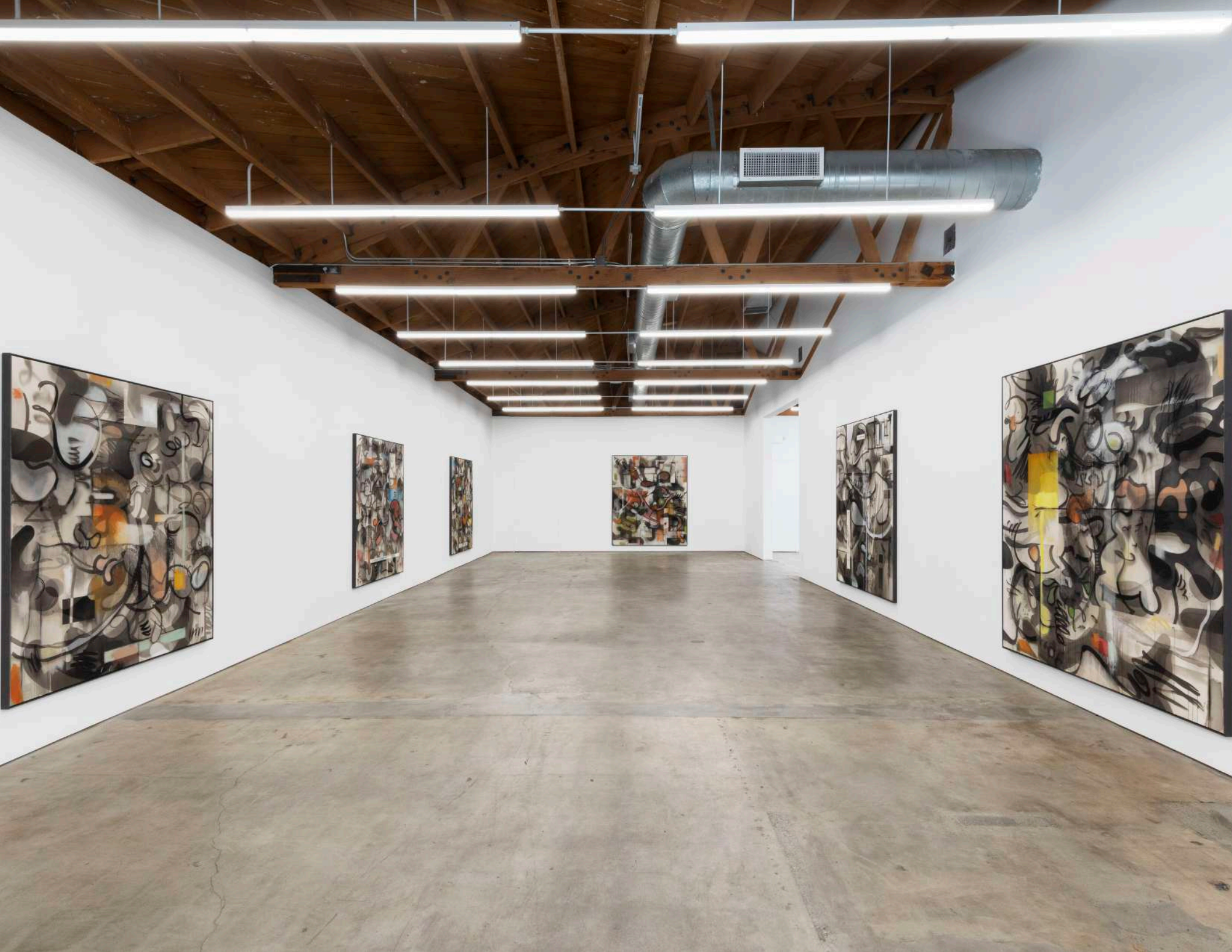
PAINTINGS HAVE FEELINGS TOO

2020
NINO MIER GALLERY
LOS ANGELES, CA, US

Based on a playful and yet complex structure of superimposed images, Jan-Ole Schiemann's paintings use a collage-like technique of black ink applied to unprimed canvas and acrylic paint to invent highly concentrated surreal compositions. Oscillating between figurative forms and abstract elements drawn from comics, cartoons and neo-surreal traditions in animation film, the contoured entities and shapes intertwine constantly into painted hybrids. The determination of a clear, spatial arrangement is blurred. Inside, in front of, and beneath the pictorial space, everything seems possible. Every world accessible. Every form able to transcend the spheres and panels it's assigned to, just to progress into an ever-changing density paired with crude brushstrokes and opaque, paste-like spots.

Referencing his approach of varying techniques and an own visual vocabulary established within several former series, Schiemann's new paintings break up with the conception of a homogenous, planned and preconstructed formality and transfer the invention of a visual language into the immediacy of the actual painting process itself. For this, Schiemann uses the different canvas formats as a visual playground, which enables him to analyze, dissect and reverse his own visual resources of employed black and white forms—colorful biomorphic fragments and ink stains softly merging into each other, or transparent panels and subtle zooms.

Formerly utilized to set-up his complex compositions within several drawings and sketches, the new works also relocate the process of drawing as a constitutive medium into the paintings. Taking up this visual quest of mixing and sampling his own media, a group of large-scale paintings mirror this multilayered process of finding new forms. Echoing simultaneously Arshile Gorky's transgressive post-Cubist formations or Carroll Dunham's fluid, yet witty and surreal figurations of soft shapes, the now hand-drawn lines with charcoal, ink or pencil add an almost physical and free dynamism.












SELECTED PRESS

SELECTED PRESS

THE BROOKLYN RAIL
MAY 2023
BY ANDREW PAUL WOOLBRIGHT

DEEDS.WORLD
OCTOBER 2020
BY STAFF

ART OBSERVED
MARCH 2019
BY C. REINHART

CULTURED
MARCH 2017
BY EVE FOWLER

VICE
MAY 2016
BY KATE MESSINGER

THE BROOKLYN RAIL

MAY 2023

Jan-Ole Schiemann: New Paintings

By Andrew Paul Woolbright



Installation view: Jan-Ole Schiemann: New Paintings, Kasmin Gallery, New York, 2023. Courtesy Kasmin Gallery.

In New Paintings at Kasmin Gallery, Jan-Ole Schiemann utilizes a segmented compositional structure to annotate different modes of mark marking. The artist makes extensive use of pastiche within the gaps of the picture plane, in a process that disconnects signs from the literalness of representation. Each canvas relies on a Cartesian x-y axis, often employing a striping motif that invites parallels with artists as various as Matisse and Robert Motherwell, while also contextualizing each painting as a series of positions. New Paintings marks a departure from Schiemann's past interest in Day-Glo synthetic color and connects his practice more directly with the Neo-Expressionist palette of the eighties, while suggesting that the painted canvas is a marker for the wall mural and graffiti of decades past.

Schiemann's paintings have previously engaged in a kind of Neo-Cubist abstraction of representation, one passed through a playful and non-hierarchical conflation of popular culture, street art, and modernism. This has been a practice of automatic painting that adopted the visual stances of Max Fleischer as much as those of the gestural abstract painters of the canon. Schiemann's past interest in the vaudeville motif of tumbling has turned into a kind of visual frieze. There is certainly more restraint—the gloved hand of a Disney character has been reduced to marks that imply vibration or movement. Here Schiemann is working with a shallow picture plane that runs lateral and reads from left to right, where the emergence and recession of painterly events are bracketed and limited within each earthy stripe. While his previous works felt like a more direct investigation of Cubism's cut-up affect, his new works feel like a scanner bed of suggestions and proposals for ways of experimenting through gestural expressionism—a kind of compressed haunting of impingements that the eye strafes across.

Schiemann has removed the drop shadow and overlay that characterized the works seen in 2019 in his last show with Kasmin, A Different Pose. He is now dealing with flatness and all of its relations to categorizing principles of gesture, as past interests in shadow and illusionistic depth have been replaced with staining and filling. Most of the paintings in the exhibition reveal a fragmented body: the hands, feet, and bones that the artist produces in ink simulate spread and gravity, while their inkiness situates them somewhere adjacent to the language of the Gutai group. This gestalt produces something spectral—a liberated phantomic body. It is a ka that has been reduced to a semiotic roadmap of touch and sensation, a trail of bronchial hands made of exposed nerves. In o.T. (2023), the artist implies a setting sun, and two arms stretching down the canvas, clenching and unclenching their shadowy fingers in spurling twists. Here we find ingredients for a history painting in dishabille, a nascent Elegy to the Spanish Republic, 108 (1965–67) with an inky body spreading over the surface.

The expansive spaces of ochre and drenched earth tones allow Schiemann to maintain the energy of his past work while exploring new proximities of reference. The vertes, siennas, and oxides are ores found in basins and reservoirs, revealing the landscape to ground the haptic experience. With their reduced color palette, the stakes of each painting are in its congress of marks, with each expressionistic event feeling separate and distinct from its neighbor. Throughout his striping we find recurring geometries: a curvilinear and pill-shaped form, a shape that in geometry is referred to as a stadium, that could stand in as a speaking bubble. Its presence often denotes a kind of passage within the picture. If we are to view them as scenes, Schiemann often includes a grouping of parallel lines, in combination standing for a vent or possibly a flag.

Schiemann's compositions structure zones of expression, a series of impulsive and planned forms, highways intended for trespassing. There's restraint to the number of moves he allows himself. Each mark is a one-shot, discreet from the others, that at times undermines what the other gestural events mean to imply. In Poseur (2023) a diagonal rectangle lies across the surface. It is an index of an object, possibly a 1×4 board, that Schiemann has traced out onto the surface. It is a different logic of mark—one that implies a physical presence and relates the painting back to the production of actions in the studio, while also suggesting that the painting might be performing as a kind of Ab Ex trompe l'oeil. This indexing complicates the haptic sensorial landscape and feels congruent with Schiemann's continued interest in tumbling: a Buster Keaton pratfall out of Neo-Expressionism and into its simulacrum.

DEEDS.
[di:dz]

OCTOBER 2020

Interview: Jan-Ole Schiemann

By Deeds.World Staff



Jan-Ole Schiemann, Foto: Carson Davis Brown

Jan-Ole, nehmen wir an, die aktuellen Einschränkungen wären nicht existent und wir könnten jetzt uns gegenübersitzen. Ich sitze in meinem Atelier in Köln Poll, einem alten Fabrikgebäude, das zu einem Künstlerhaus umgebaut wurde. Das Künstlerhaus heißt „Quartier am Hafen“. Im Atelier sind die Stahlträger im sogenannten „Adenauer Grün“ (Chromoxidgrün), in dem auch die Kölner Brücken gestrichen sind, noch zu sehen. Trotz dieser Fabrik Überbleibsel ist das Atelier recht aufgeräumt. Es gibt 2 Etagen: Unten wird gezeichnet, gelesen und Emails geschrieben, hier stehen einige Zeichentische und ein Schreibtisch sowie Bücherregal, eine Sitzecke und eine kleine Küche. Oben wird gemalt an den Wänden und auf dem Boden. Da sieht es etwas bunter aus. Vielleicht sitzen wir an Deinem Lieblingsplatz. Ich sitze am Schreibtisch um die Fragen zu beantworten.

Woher kommst Du, wo bist Du wann geboren? Ich bin geboren in Kiel im Jahre 1983. Wo lebst und arbeitest Du derzeit? In Köln und in der Eifel. Welche Stationen und Menschen haben Dich geprägt? In künstlerischer Hinsicht sicherlich meine 2 Professoren in Düsseldorf auf je eigene Art und Weise, aber viel wichtiger waren eigentlich die Kommilitonen und Freunde. Mein Galerist Nino Mier in Los Angeles war und ist sehr wichtig insofern er das Künstlersein für mich auf eine Basis gestellt hat, meine erste Galerieausstellung ermöglicht hat und ich durch ihn mit einer amerikanischen Kunstszene in Kontakt kam, die gefühlt sehr viel offener und vorurteilsfreier war. Das hat sehr geholfen sich in der Kunstwelt wohler zu fühlen. Des Weiteren aber sicher meine Frau mit der ich seit … 14 Jahren?! … zusammen bin. Was liest Du aktuell? Gerade lese ich „Das dritte Reich“ von Roberto Bolano und ein paar andere Sachen, immer zu viel auf einmal. Welche Musik hörst Du und wann? Beim Malen höre ich gern Jazz, Freejazz aus der irren Zeit 60er 70er. Gibt aber auch ein paar tolle Bands, die da seit einiger Zeit wieder anknüpfen. Die Musik macht mich immer sehr flexibel im Kopf und verbreitet so eine Aufbruchsstimmung.

Wenn ich etwas mehr Trance und Konzentration möchte, höre ich eher repetitive elektronische Musik. Da gibt's auf Dublab, einem Onlineradioableger in Köln, großartige Mixes. Gerade habe ich Levin Goes Lightly entdeckt, dessen 2019er Album ich fantastisch finde. Wenn Du etwas für uns kochen würdest, was wäre es? Ich koche nie für jemanden, bin aber ein willenloser Erfüllungsgehilfe. Salate kann ich ganz gut. Was isst Du am liebsten? Esse am liebsten was andere kochen und versuche dann ein guter Kritiker zu sein. Was hältst Du vom Frühstücken? — bitte diese Frage obligatorisch und ehrlich beantworten. Haha, nicht ausweichen bei der Frühstücksfrage … Ich liebe Frühstück!! Müsli, Brötchen, Croissants was auch immer, sogar englisches Frühstück. Ohne Frühstück inkl. 1 Liter Tee gibt's mich nicht. Welchen Sport oder Ausgleich betreibst Du? Ich bewege mich in der Stadt eigtl nur mit dem Fahrrad, geh ab und zu joggen und spazieren. Das sollte langen, tut´s oft nicht. Hast Du besondere Leidenschaften, für die Du brennst? Ich bin leicht entflammbar für alles Mögliche, habe mich sogar vor kurzem für kurze Zeit sehr für Wirtschaftstheorie interessiert, da kommt ja jetzt wieder ein bisschen Bewegung ins Spiel. Pikettys Buch wollt ich mir dann aber doch nicht antun und verfolge das deswegen über Interviews etc. Musik ist eine Leidenschaft, auch selber zu machen. Geschichte fasziniert mich sehr und Philosophie.

Zu Beginn erzähle uns bitte in ein paar Sätzen Deine künstlerische Vita.
Hmm, wo fängt die denn wohl an? Bei den obligatorischen, herausragenden Zeichnungen im Kindergartenalter. Bei den obsessiven Versuchen Superhelden zu gestalten die noch muskulöser waren als die amerikanischen Vorbilder? Bei den unzähligen Blackbooksessions im verschworenen Kreise pubertierender Schallschutzmauerveredler? Bei dem tollen Kunstunterricht im LK bei Frau Schumann? Naja, eigtl. ausschlaggebend Kunst zu studieren war die Überlegung, dass man sich als Künstler mit Allem und Nichts beschäftigen kann und das Gefühl für nichts Anderes wirklich zu taugen (Was natürlich überhaupt nicht stimmt).

Dann habe ich eher zufällig in Kassel angefangen Kunst zu studieren, bin dann nach Düsseldorf gewechselt und habe eigtl. während der Studienzeit schon immer mit Freunden und Bekannten Ausstellungen organisiert. Ich frage mich gerade wie ausführlich man so ein Frage beantworten soll ohne das es langweilig wird. Die Krux, je kürzer desto langweiliger: Ich studierte hier und dort und stellte hier und dort aus..



Jan-Ole Schiemann, Studio View Juni 2020

Zwei Sätze zu Deinem aktuellen Projekt bzw. der kommenden Ausstellung zum Gallery Weekend.
Die Ausstellung bei Wentrup heißt „Mantis Mannequins" und zeigt einige Malereien, die sich mit dem Abstraktionspotential bzw. der Schönheit und Skurrilität von evolutionären Prozessen anhand einer eher spontan in einer Zeichnung aufgetauchten Figur einer Gottesanbeterin beschäftigen. Und noch ein paar andere Dinge.

Worüber machst Du Dir zurzeit am meisten Gedanken; was beschäftigt Dich?
Das Kleine und das Große:Was mache ich, wenn ich morgen früh aufstehe und wird die Menschheit überleben?

Wie bist Du zur Kunst gekommen? Warum Kunst?
Ich habe anfangs vergessen zu erzählen, dass ich ja umgeben von vorzüglich gemalten Gaugin Kopien aufgewachsen bin. Hat ein bisschen gedauert bis ich gemerkt habe, dass es die schon Mal gab. Mit meinem Vater war ich dann auch ein paar Mal „en plein air" malen im Urlaub. Also irgendwie war da schon viel Kunst, aber vor Allem war es auch die einzige attraktive Alternative zu allem Anderen.

Was macht Dich aktuell glücklich? Was macht Dir aktuell Angst?
Im Wald spazieren. Im kaputten Wald spazieren.

Glaubst Du, dass Kunst eine gesellschaftliche Verantwortung trägt? Und was denkst Du, was sie bewirken kann?
Die Gesellschaft hat eine Verantwortung gegenüber der Kunst, wenn sie diese wahrnimmt haben auch Künstler eine gewisse Verantwortung. Wie diese aussieht kann man aber wiederum nur den Künstlern überlassen, das ist doch das Irre. Bewirken kann die Kunst dann alles Mögliche was so mit dem Bewusstsein zu tun hat.

Was macht Deine Kunst aus? Worum geht es in Deinen Werken – was sind die zentralen Themen?
Das möchte ich auch gern wissen.

Wie schützt Du Dich in der heutigen Zeit vor zu viel Inspiration?
Handy in die Ecke, Laptop aus und Stadtflucht.

Wie viel in Deinen Arbeiten ist vorher geplant – wie viel entsteht intuitiv?
50/50, Stand 27.08.2020

Was soll Deine Kunst beim Betrachter bewirken?
Wenn ich Ihnen das sage, wirkt´s nicht mehr.

Was sind Deine (nächsten) Ziele?
Reiseziel: Berlin zum Gallery Weekend um zu sehen wie Leben und Überleben mit Kunst in Zeiten von Corona funktionieren könnte. Künstlerisch geht's danach nach Heppenheim und Brüssel.



Jan-Ole Schiemann, Studio View Juni 2020

Wie stehst Du zum Thema Glauben? Hast Du Glaubensgrundsätze oder gibt es einen Leitspruch?
Ich glaube an das Gute, man kann es hier und dort, fast überall erspähen. Ich weiß aber auch um all das nicht so Gute, das man ertragen kann und um das Schlechte, dass man versuchen kann mit dem rechten Glauben zu verhindern.

Welches Projekt würdest Du gerne noch realisieren, wenn fehlende Zeit, mangelnder Mut oder finanzielle Ressourcen keine Rolle spielen würden?
Ein Musikalbum aufnehmen, dafür bräuchte ich bitte 1 Jahr bezahlten Urlaub.

Was sind aus Deiner Sicht Attribute für gute Kunst?
An Attributen lässt sich das nicht fest machen. Entweder es ist gut für sie oder eben nicht, dann kann man drüber reden und wird vielleicht doch gut (oder eben nicht).

Wird man als Künstler*in geboren? Oder ist ein Kunststudium aus Deiner Sicht Pflicht?
Nö und nö

Wem zeigst Du ein neues Werk zuerst?
Meist meiner Frau.

Wie sieht die erste Stunde Deines Tages aus?
Wie Sonnenstrahlen die durch eine Tasse schwarzen Tees gebrochen auf eine Zeitung fallen.

Sind im Zeitalter des Internets der Dinge Galerien aus Deiner Sicht noch notwendig? Wenn ja, warum und wofür?
Notwendig?? Also ich gehe gern in Galerien. Ich bin aber auch kein BWeller.

Social-Media – aus Deiner Sicht Segen oder Fluch?
Natürlich beides. Unheimliche Vorstellung das Facebook den Weltgeist berechnen könnte.. Wahrscheinlich wäre er 21 (statt 42) weil nur die Hälfte wahr ist. Und damit machen sie dann Politik. Aber um ab und zu zu gucken was die Anderen so treiben ists schon gut und natürlich ist es ein unschlagbares Werbemedium.

MARCH 2019

Jan-Ole Schiemann: “A Different Pose”

By C. Reinhart

Now on view at New York space Kasmin Gallery, artist Cologne-based artist Jan-Ole Schiemann is mounting a debut solo exhibition, bringing with him a collection of new paintings that see the artist continuing to revel in both gestural abstraction and the history of 20th-century animation, aspects that combine to imbue his work with a rare sense of kinetic energy. Half-formed, simultaneously disappearing and reappearing shapes suggest that somewhere amidst the lines, there are figures tumbling, colliding, or fighting obscured by clouds of smoke. As a result of Schiemann’s meticulous, layered application of charcoal, oilstick, ink and acrylic.

Schiemann’s work draws on a historically resonant approach towards the conceptual construction of the canvas, gradually layering gesture upon gesture over the surface of the work until the artist arrives at its final form, a swirling mass of elements and ideas that seems to explode with a vivid energy and iconography. Schiemann’s process begins with the collection of references—cut-outs from cartoon strips, elements from his own drawing process—which the artist then collages onto transparencies and projects against the canvas. Using primarily ink on the unprimed surface, Schiemann uses sweeping gestures to build the dynamic base of the picture plane before moving on to more precise, illustrative detailing. The works are then built up to fruition carefully, introducing exuberant color and spontaneity as Schiemann reimagines the projected configurations. Cartoonish figures and references to modern animation abound, slapstick assemblages that seem to point directly towards certain modes of creation, yet simultaneously avoid classification as the viewer nears their points of origin.

Drawing is always at the forefront of this mode of practice, allowing the free-roving hand to shape and reshape the landscape of the canvas, always allowing him to return to sections and elements of the composition to embellish and reinterpret the works until one arrives at the final form. These pieces in particular practically explode with this sense of vivid interpretation of both the canvas and the marks made, a map of both interior and exterior space that emphasizes the artist’s sense of how time divides and subdivides, leaving only the tracing moments that collide to create the days of our life.

CULTURED

MARCH 2017

Jan-Ole Schiemann's Art is Chasing Ghosts

By Eve Fowler



Portrait by Eve Fowler.

Walking into Mier Gallery in West Hollywood on a sunny day in late December, I couldn't help but notice that Cologne-based painter Jan-Ole Schiemann wearing a shirt that matched his work: lines and shapes flowing in every direction, like a shattered ice sheet in the Arctic Sea.

Schiemann's graphite drawings and ink-acrylic paintings look similarly fractured but once you spend time with them, shapes start to emerge. At first, it's an eye and then maybe a foot or a squiggly head. If you're a fan of early 20th century animation innovator Max Fleischer, you might recognize small elements of his Betty Boop character in Schiemann's work—he is actually mining Fleischer's old animation cells for shapes and fragments.

"I'm coming from gestural abstraction," says Schiemann. "But for now, I like the idea of abstract drawings and lines becoming forms, becoming almost figures, but still oscillating between both."

Where he once pulled readily from Fleischer—his first solo show and the show that inaugurated Mier Gallery was called "MYS/MOS" directly referencing a Fleischer short called Mysterious Mose (1930)—Schiemann is now working with the source material judiciously, while developing his own original comical creatures. It's something he's done since he was a child.

"Back in the day when I was into comics, I was always creating my own superhero characters, which I found was the most interesting part," he says. "I always imagine some sort of slapstick situation. Very often, they're tumbling."

This tumbling gives the paintings and drawings a kinetic feel but the biggest treat of seeing Schiemann's work in person is that through a meticulous process, the pieces take on a depth of field that adds another optical layer. Lately, the computer programs renders his work in have become another step in the process.

"I like to think of the works as digital screens almost, because they play with the idea of depth," says Schiemann, who will present a series of new paintings created in Los Angeles at Mier Gallery on March 18. The artist, who is just 34, studied under Andreas Schulze and Albert Oehlen at Kunstakademie Düsseldorf, which is where Mier came across his work during the student exhibition. The gallerist was struck by the mastery Schiemann displayed for his "ghost lines"

"You start getting lost in them, and your mind can start to wander in the paintings," says Mier. "I'm a big fan of Roberto Matta, Secundino Hernández and Carroll Dunham and when I was looking at Jan-Ole and I said, 'He's doing something that is in the 'esque' of some of those artists but really different.' It's a very unique voice in contemporary painting."

MAY 2016

13 Must-See Artists at NADA New York

By Kate Messinger

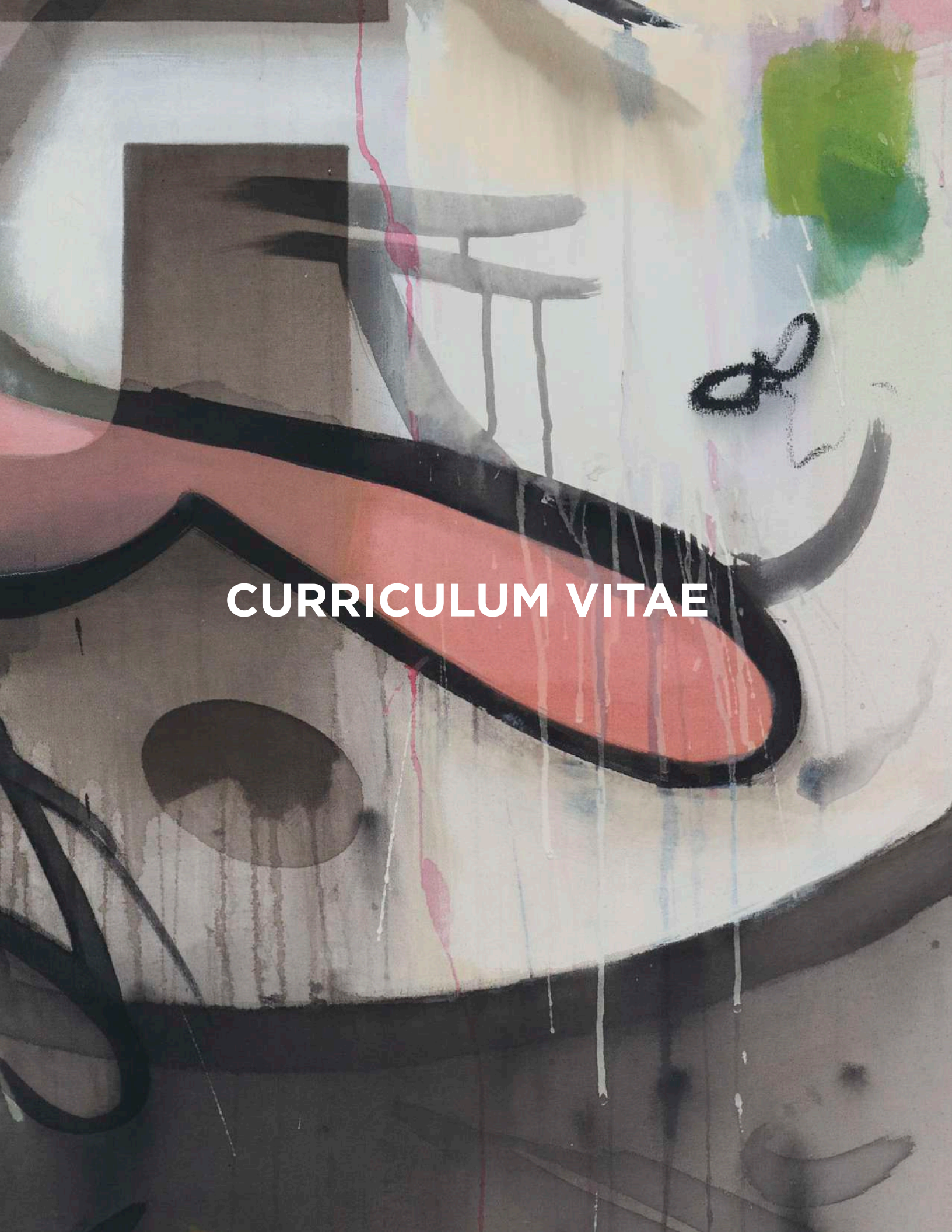


Ximus nectibu scillatur adi andiaestion consequid unduciam veria cuptas as as am, optat. Lias volupta temporro blabo.

During the micro-cyclone of art shows, apocalyptic ferry rides, and island-induced mental breakdowns of Frieze Week in New York, there is a small voice in our heads helping us along the way, whispering: Just hold on, you're coming home. Yes, that voice is Drake, and yes, he's speaking to you over the PA system at Basketball City, the actually-accessible East River pier that's home to the New Art Dealers Association art fair this weekend, where all your friends are waiting.

NADA's mission has always been to bring the young and independent art galleries, those who may not be able to afford Frieze or Armory booth prices, together under one roof, highlighting emerging artists before their big break. The booths are small but social, where gallerists and artists are in it together—taking shifts, spilling over into each other's spaces, connecting with neighbors. It's not uncommon to get in a conversation while looking at piece, and soon realize you're talking to the artist behind it. And then, minutes later, see them out on the patio, covered in tin foil and playing a steel drum, as was the case for artist Tyson Reeder who made a series of limited edition art basketballs in tribute to the venue.

Unlike most art fairs, NADA doesn't feel like an art fair at all. It's leisurely and inviting, more like an open house after a long summer at art camp. If you didn't have friends here before, you will once you leave. It's a welcome mecca after the long journey of art week, and NADA gives us the atmosphere, music, and art that's truly for us, by us.



CURRICULUM VITAE

JAN-OLE SCHIEMANN

b. 1983, Kiel, DE
Lives and works in Cologne, DE

EDUCATION

2013 Akademiebrief and Meisterschüller at the Kunstakademie Düsseldorf, DE
2007 Kunstakademie Düsseldorf with Albert Oehlen and Andreas Schulze, DE
2005 Kunsthochschule Kassel with Jürgen Meyer, DE

SELECTED SOLO EXHIBITIONS

2025 Zig Zag Wanderer, Provinz, Bochum, DE

2024 *If there was a letter for it*, KASMIN Gallery, New York, NY, US
KNIRSCH, Wentrup, Berlin, DE

2023 *WAH WAH*, *Neue Galerie Gladbeck,* Gladbeck, DE
New Paintings, KASMIN Gallery, New York, NY, US

2022 *By Golly!,* Wentrup, Berlin, DE
Störschub (Public installation), Kunststation at Mainstation Wolfsburg, DE
Purpil, Nino Mier Gallery, Marfa, TX, US

2021 *Les fleurs du mal à la tete,* Almine Rech, Brussels, BE
Are you relevant my friend?, Salon Nino Mier, Cologne, DE
Kuli, Mauer, Cologne, DE

2020 *Mantis Mannequins,* Wentrup, Berlin, DE
FIVE YEAR ANNIVERSARY SHOW, Nino Mier Gallery, Los Angeles, CA, US
Zeichnen, Kunstverein Heppenheim, Heppenheim, DE
Paintings Have Feelings Too, Nino Mier Gallery, Los Angeles, CA, US

2019 *A Different Pose,* Paul Kasmin Gallery, New York City, NY, US

2018 *Synthetic Horizons,* CHOI & LAGER Gallery, Seoul, KR

2017 *Can you show me the way to Paradise Road?,* Nino Mier Gallery, Los Angeles, CA, US

2015 *WHY DON'TCHA USE FRESH INK WHEN YOU DRAW ME? I'VE GOT NO MORE PEP THAN A SNAIL UNDER ETHER*, Half Gallery, New York, NY, US
MYS/MOS, Nino Mier Gallery, Los Angeles, CA, US

2013 *Abschlusspräseantation*, Rundgang, Kunstakademie Düsseldorf, DE
pilot projekt_15, (together with Johannes Tassilo Walter), pilot projekt für kunst e.v., Düsseldorf, DE

2010 *Jan-Ole Schiemann im NKD*, NKD, Berlin, DE

SELECTED GROUP EXHIBITIONS

2025 ~~*aligned,*~~ Nino Mier Gallery, New York, NY, US

2024 *20 Jahre / 20 Years – An Anniversary Show*, Wentrup, Berlin, DE

2023 *I Make my Own Pool*, Knust Kunz, Knokke-Heist, BE

New European and American Painters and Sculptors, The Margulies Collection at the Warehouse, Miami, FL
PAPIER.SALON III, Wentrup am Feenteich, Hamburg / Wentrup, Berlin, DE

2022 *Flower*, Choi & Choi Gallery, Seoul, SK
Mauer Hinter Conti, Hinterconti, Hamburg, DE
CØR Studio, Wentrup Satellite, CØR Studio, Paris, FR
Purple Rain, Salon Schmitz, Cologne, DE

2021 *Inaugural Exhibition*, Nino Mier Gallery, Brussels, BE
Wentrup am Feenteich, Wentrup, Hamburg, DE

2020 *Zoom in Zoom out*, Wentrup, Berlin, DE

2019 *Leikela,* Michael Horbach Stiftung, Cologne, DE
Loft, Studio 2.63, Cologne, DE

2018 *LOGERS #15 {Bau034},* Museum of Contemporary Art, Antwerp, BE
Cliché, Almine Rech Gallery, New York, NY, US
Early 21st Century Art, Almine Rech Gallery, London, UK

2017 *Chaque wind - Gen A to Z, Bild is sense de la vie = 6+3+2*, Body & Soul, Geneva, CH
Abstract/Not Abstract, Curated by Jeffrey Deitch and Larry Gagosian, Moore Building, Miami, FL, US
THE CURATORS' EGGS, Paul Kasmin Gallery, New York, NY, US
L.A. should die for Glueck, Just Married, Los Angeles, CA, US

2016 *PAPIER*, ak Raum, Cologne, DE
Hoefijzerschilderij @ real positive, Real Positive, Cologne, DE

2015 *Mixed Double with Mia Boysen,* Curated by Constanze Zawadzky and Florian Müller, Ausstellungsraum des Büro für Brauchbarkeit, Cologne, DE
Prinz: The Ghosts are outside, Kreuzberg Pavillon, Berlin, DE

2014 *17 Abstract Paintings,* Warhus Rittershaus, Cologne, DE

2013 *Daisy Chain*, No. 2, Cologne, DE
Quarterly Statement, Munich, DE

2012 *German Kleinformat*, Pilot Projekt, Düsseldorf, DE
Daisy Chain - No. 1, Cologne, DE

2011 *A1*, Kunst im Hafen, Düsseldorf, DE
this planet is my resting place, Hölzernes Tor, Cologne, DE
Gesellschaft für Streitorientierte Kulturforschung, Düsseldorf, DE
VANISH, Mousonturm, Frankfurt, DE

2010 *Frame,* HfBK, Hamburg, DE
Ich habe gar kein Auto, Golden Pudel Club, Hamburg, DE
The New Balance, Vanish, Frankfurt, DE

2009 *Gesichter,* Galerie Juni, Kiel, DE
1 Jahrhundert später fröhlich ,Vienna, AT
Galerie Valerie in den Uferhallen, Berlin, DE

SELECTED MUSICAL PERFORMANCES

2018 *Melonenstaub at LODGERS #15 {Bau034]*, Museum of Contemporary Art, Antwerpen, BE
Melonenstaub, Acephale, Cologne, DE

2017 Asiplastique - Neu, kaput, Acephale, Cologne, DE

2016 at Uppolsterei of Timothy Shearer, Tiefgarage, Cologne, DE

2015 Halfway House, Videonale15, Bonn, DE

2014 Abschlusskonzert, Boutique, Cologne, DE
Glitter, fluc, Vienna, AT
Die Bühne, Kunsthalle, Düsseldorf, DE
Theater, Heute, zur Quadrienale im Salon des Amateurs, Düsseldorf, DE Switched on DAF, Performance, Gallery Clages, Cologne, DE
Jugendstijl, Tape Release in der Temporary Gallery, Cologne, DE

2013 Klaus Nomi, Neuer Aachener Kunstverein, Aachen, DE
Alex Wissel "Come together", Ve.sh, Vienna, AT
Terms of Endearment, Badischer Kunstverein, Karlsruhe, DE

BIBLIOGRAPHY

2020 Fernandes do Brito *" Meet Jan-Ole Schiemann"* Art Berlin, September 2020
Mantis Mannequins "*The Interview IN/DEEDS: Jan-Ole Schiemann*", DEED, 5 September 2020

2018 Tiffany Bakker, *"House tour: the restored Californian home once owned by a US President",* Vogue Australia, 5 March 2018

2017 Maxwell Williams, *"Chasing Ghosts",* Portrait by Eve Fowler, Cultured Magazine, p.92, February / March 2017
Nate Freeman, *"Gagosian and Jeffrey Deitch Join Forces Again to Present' Abstract / Not Abstract' at Moore Building During Art Basel Miami Beach",* Art News, 9 November 2017

2016 *"New York – NADA New York at Basketball City on Pier 36, May 5th – 8th, 2016",* Art Observed, 7 May 2016
"Collectors Susan and Michael Hort's Favorite Works from Frieze, NADA and Beyond", Artspace, 7 May 2016

2016 Kate Messinger, *"13 Must-See Artists at NADA New York",* The Creators Project, 6 May 2016
Degen Pener*, "Go Inside Michelle Monaghan's Colorful L.A. Home",* Instyle, 30 March, 2016

2015 Scott Indrisek, *"5 Must-See Shows in New York: Graham Collins, Rachel Rossin and More",* Artinfo, 22 October 2015
Paul Laster*, "12 Things to Do in New York's Art World Before October 16th",* The Observer, 12 October 2015
Scott Indrisek, *"At Expo Chicago, New Discoveries and Unexpected Deals,"*Artinfo, 18 September 2015

PUBLIC COLLECTIONS

Rubell Family Collection, Miami, FL
The Hort Family Collection New York, NY
The Oetker Family Collection, Berlin, DE
The Marciano Collection, Los Angeles, CA
The Bronx Museum, Bronx, New York, NY
Craig Robins Collection, Miami, FL
Museum of Contemporary Art Detroit, Detroit, MI
Martin Z. Margulies Collection, Miami, FL
Mathias Arndt Collection, Melbourne, AU

PRIZES & NOMINATIONS

2016 Nominated for Karl Schmitt-Rottluff Prize



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