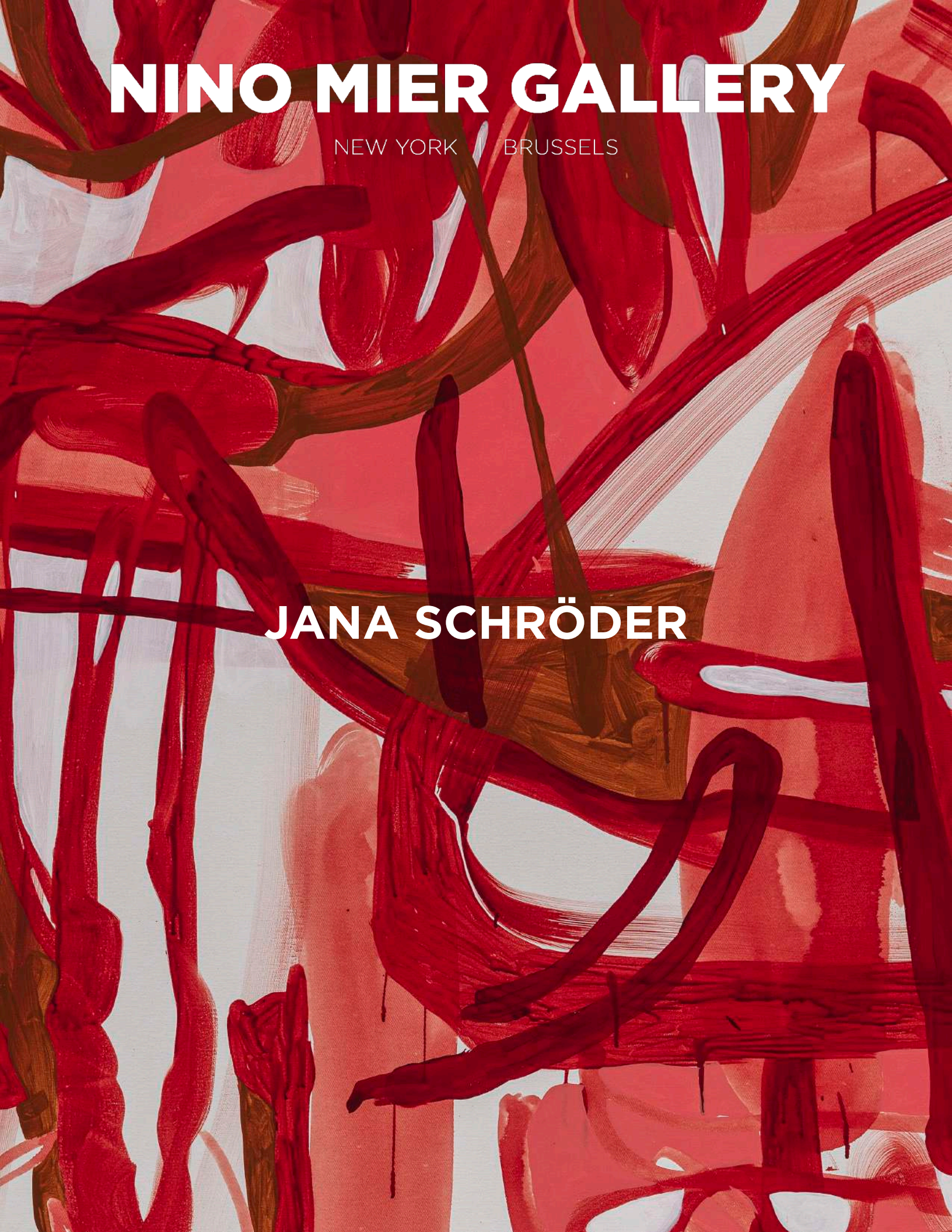

NINO MIER GALLERY
NEW YORK | BRUSSELS
JANA SCHRÖDER

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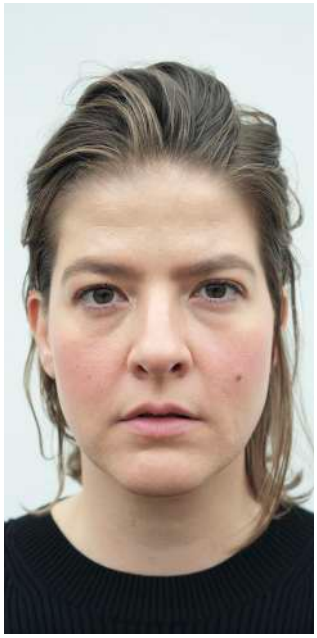
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BIOGRAPHY

JANA SCHRÖDER



b. 1983, Brilon, DE
Lives and works in Düsseldorf, DE

Jana Schröder is known for a practice grounded in irreducible and frenetic painting techniques. A devoted formalist, she produces paintings which are largely governed by the action of the paint itself, resulting in webs of languid, curling brushstrokes that guide viewers' roving eyes. Looping brushstrokes contain subtle variations in saturation, producing an effect of depth, like a many-layered web that advances towards and recedes from the viewer. Executed in large scales, with the eye of a meticulous colorist and a keen sense for composition, Schröder's works recall both the moving, intuitive body and the still, conceptual mind.

Schröder's practice is a meditation on process and repetition, slowness and speed. Her mazes of variously translucent and shaded coiling lines employ formal repetition to meditative effect. Furthermore, each series consists of a highly refined color palette, usually employing two or three shades. The slowness of her process characterized by experimental discovery also finds expression on her surfaces, which represent meticulously painted moments that might either be understood as negative space or positive shapes, depending on how one approaches the compositions. The deliberation of such moments is contrasted by sections of more frenzied, quickly-applied paint which register the trace of the artist's decisive hand at work.

Jana Schröder (b. 1983, Brilon, DE; lives and works in Düsseldorf, DE) studied at the Kunstakademie Düsseldorf in the class of Albert Oehlen. Since 2009, she has been the subject of numerous institutional solo and group exhibitions, including at: Aishti Foundation, Beirut; Bundeskunsthalle, Bonn; Gesellschaft für Gegenwartskunst, Augsburg; Kopfermann-Fuhrmann Stiftung, Düsseldorf; Deichtorhallen, Hamburg; Kunstmuseum Bonn; Kunstmuseum Wiesbaden; Kunstsammlungen Chemnitz; Kunstverein Heppenheim; Kunstverein Reutlingen; Pinakothek der Moderne, Munich; Sammlung Grässlin, St. Georgen; Sankt Peter, Cologne; and the Yves Klein Archives, Paris. Gallery presentations include: Skarstedt Gallery, Paris; Galerie Bärbel Grässlin, Frankfurt am Main; Nino Mier Gallery, Los Angeles, Brussels and New York; and T293, Rome. Her work is part of the public collections of the Aïshti Foundation, Beirut; Friedrichs Foundation, Bonn / Weidingen; and Miettinen Collection, Helsinki / Berlin.



SAMPLE WORKS

*sample selection does not reflect current availability



Kadlites RS 2, 2019
Acrylic and graphite on canvas
47 1/4 x 37 3/8 in
120 x 95 cm
(JSR19.028)

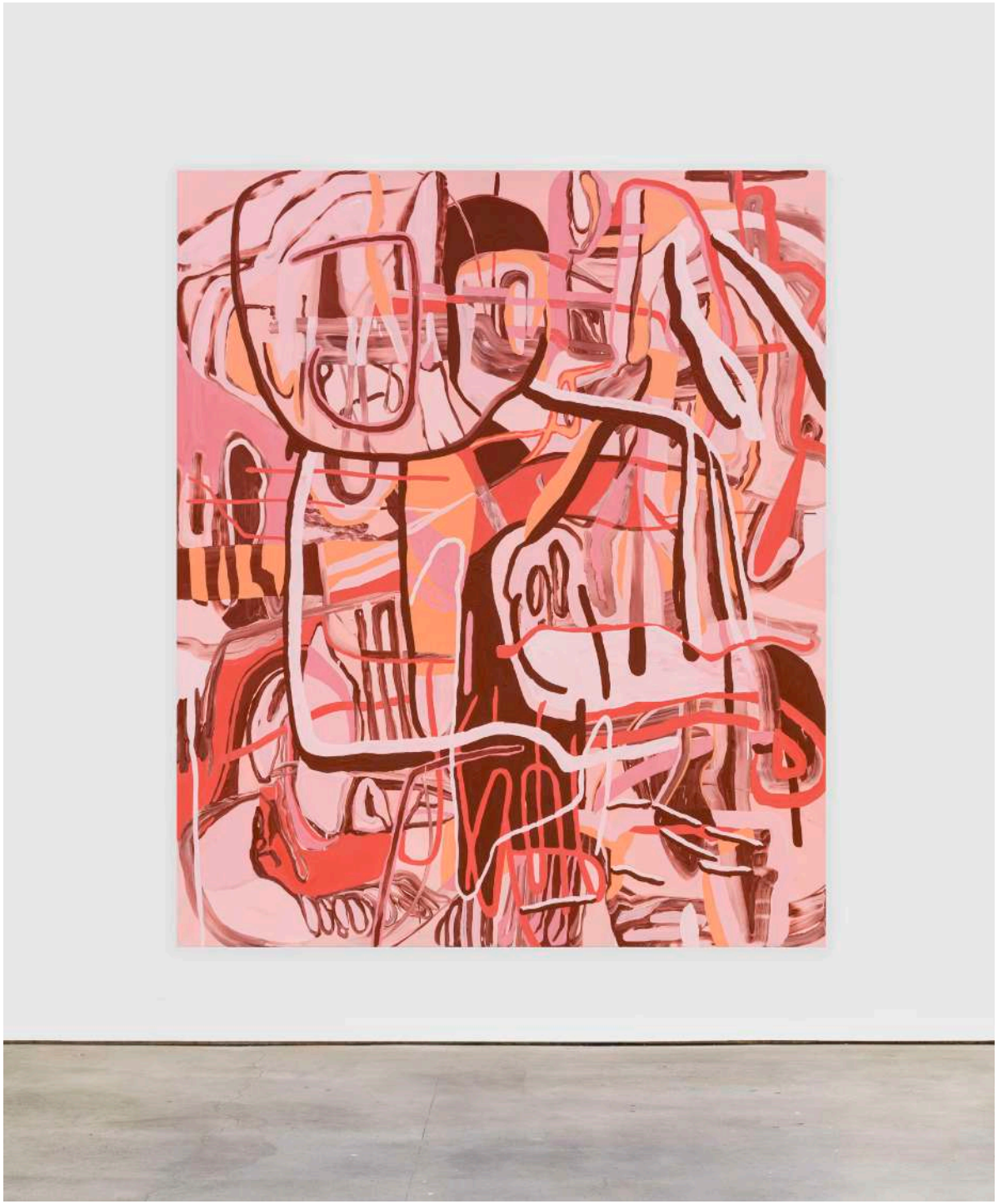




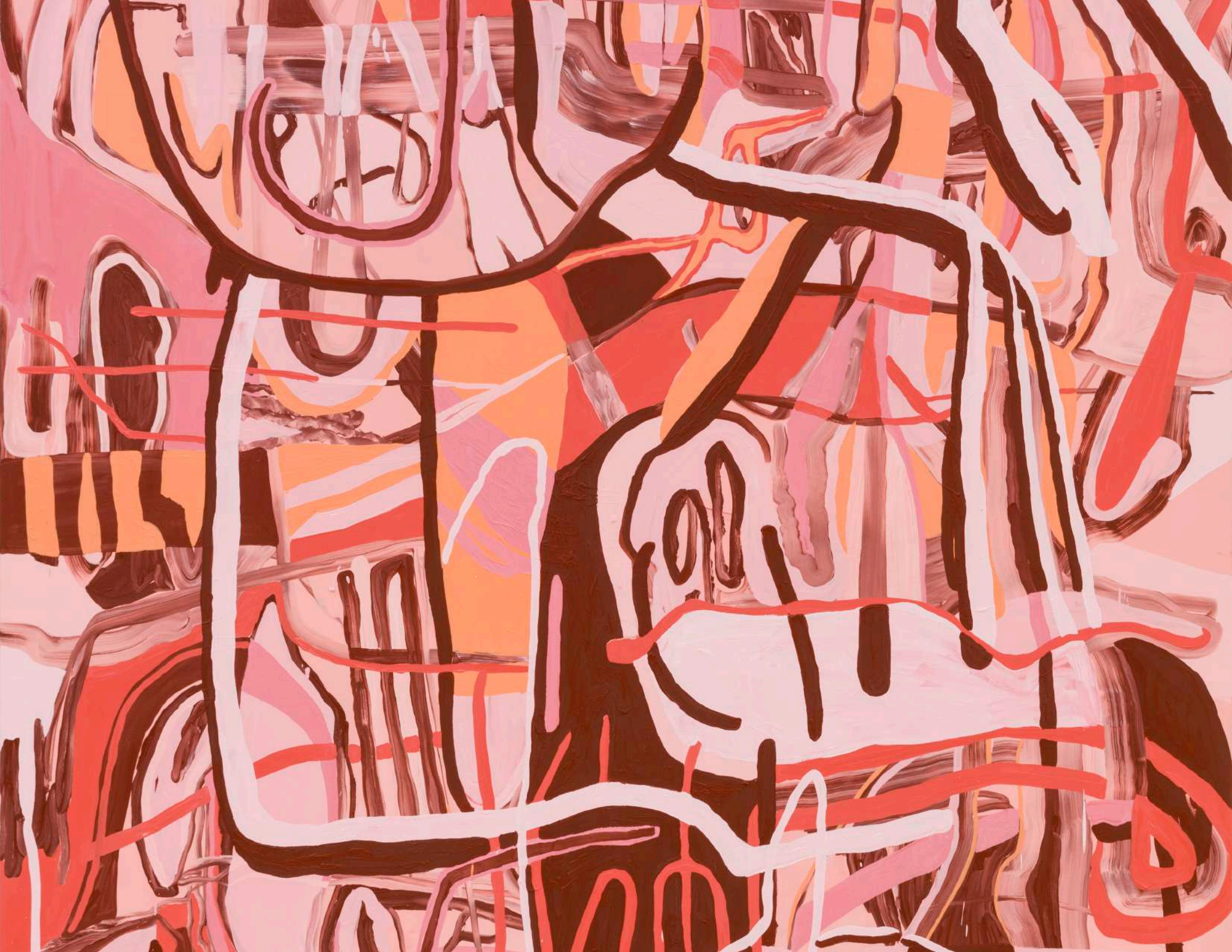
B&T r/g 3, 2021
Acrylic on paper
27 1/2 x 39 3/8 in
70 x 100 cm
(JSR21.009)



PAP ARM XS 3, 2021
Acrylic on paper
11 3/4 x 8 1/8 in
29.8 x 20.6 cm
(JSR21.040)



SPECSHIFT DL3, 2021
Oil on canvas
102 3/8 x 86 5/8 in
260 x 220 cm
(JSR21.055)

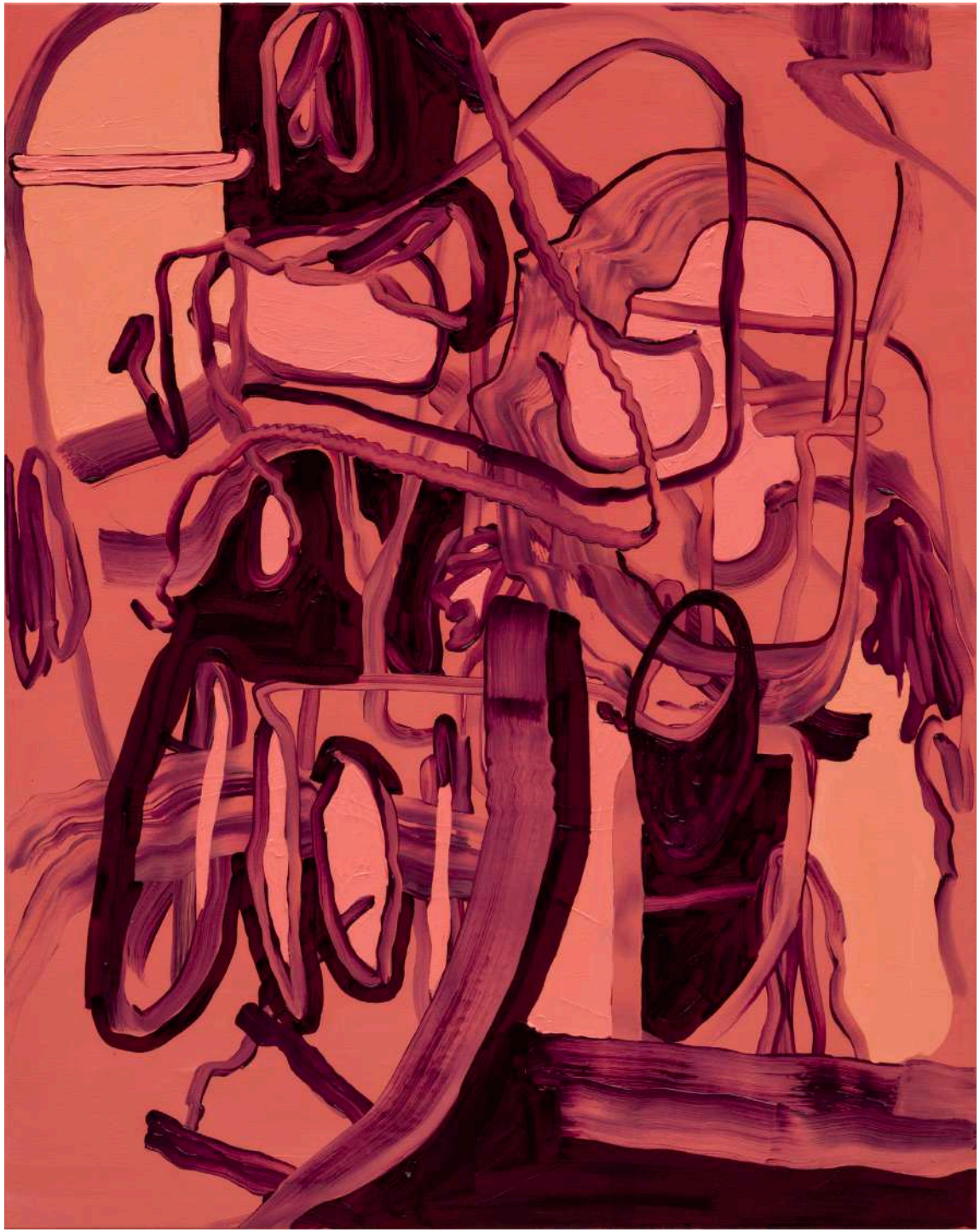




B&T r/g 3, 2021
Acrylic on paper
27 1/2 x 39 3/8 in
70 x 100 cm
(JSR21.009)



NEUROSOX ENG LIL AB1, 2021
Acrylic and oil on canvas
90 1/2 x 74 3/4 in
230 x 190 cm
(JSR22.008)



NEUROSOX BESUN S1, 2021
Acrylic and oil on canvas
47 1/4 x 37 3/8 in
120 x 95 cm
(JSR22.003)





NEUROSOX ENG LIL M3, 2021
Acrylic and oil on canvas
78 3/4 x 63 in
200 x 160 cm
(JSR22.015)



Untitled (45/70), 2021
Unique drawing on paper, framed; this work is accompanied by an artist book, edition of 70.
16 x 12 1/2 x 1 7/8 in (framed), 40.6 x 31.8 x 4.8 cm (framed)
13 x 9 1/4 x 1/4 in (special edition box), 33 x 23.5 x 0.75 cm (special edition box)
11 5/8 x 8 1/4 x 7/8 in (special edition book), 29.5 x 21 x 2.22 cm (special edition book)
(JSR22.019)



Untitled (46/70), 2021
Unique drawing on paper, framed; this work is accompanied by an artist book, edition of 70.
16 x 12 1/2 x 1 7/8 in (framed), 40.6 x 31.8 x 4.8 cm (framed)
13 x 9 1/4 x 1/4 in (special edition box), 33 x 23.5 x 0.75 cm (special edition box)
11 5/8 x 8 1/4 x 7/8 in (special edition book), 29.5 x 21 x 2.22 cm (special edition book)
(JSR22.020)



Untitled (57/70), 2021
Unique drawing on paper, framed; this work is accompanied by an artist book, edition of 70.
16 x 12 1/2 x 1 7/8 in (framed), 40.6 x 31.8 x 4.8 cm (framed)
13 x 9 1/4 x 1/4 in (special edition box), 33 x 23.5 x 0.75 cm (special edition box)
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(JSR22.031)



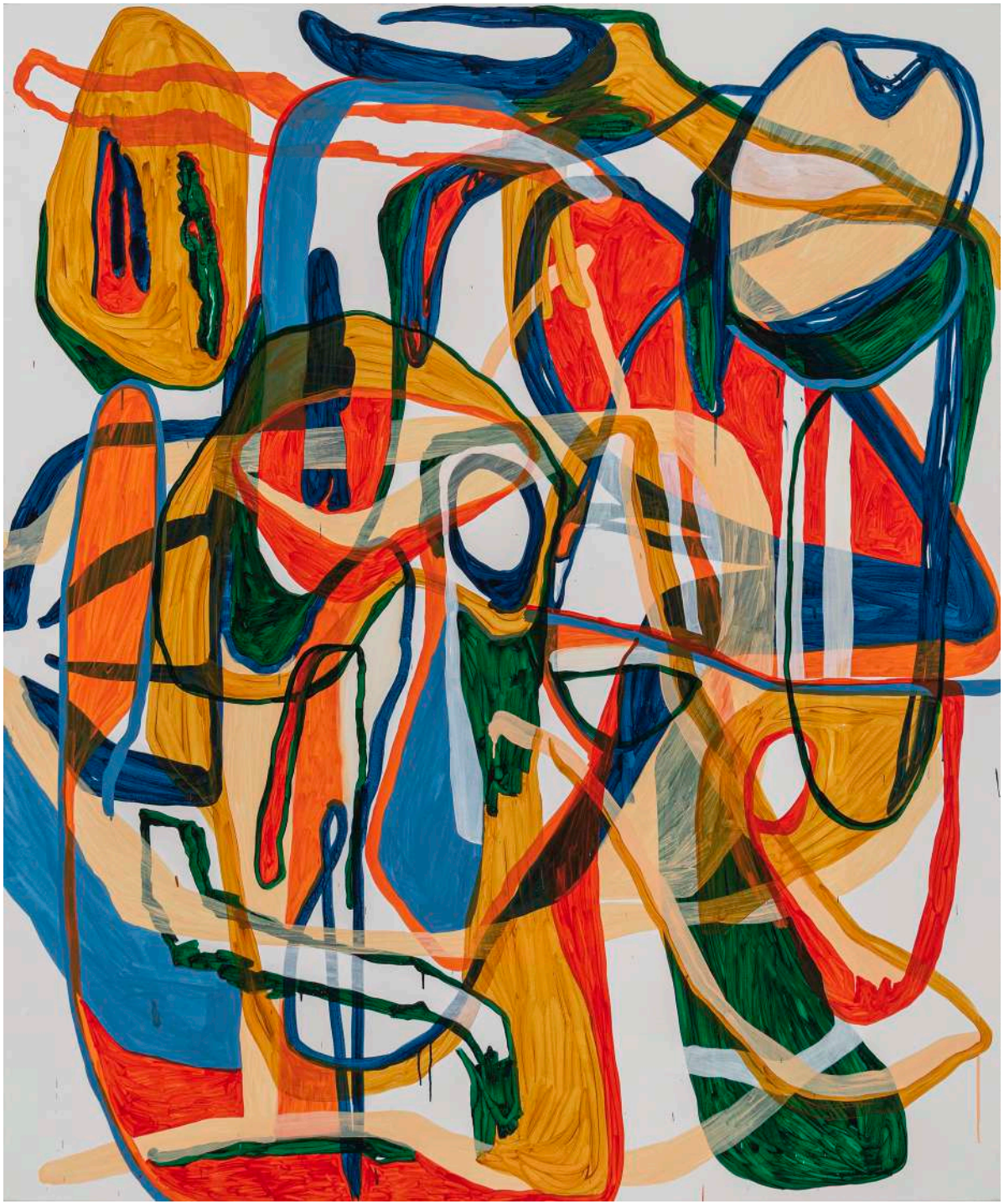
Untitled (62/70), 2021
Unique drawing on paper, framed; this work is accompanied by an artist book, edition of 70.
16 x 12 1/2 x 1 7/8 in (framed), 40.6 x 31.8 x 4.8 cm (framed)
13 x 9 1/4 x 1/4 in (special edition box), 33 x 23.5 x 0.75 cm (special edition box)
11 5/8 x 8 1/4 x 7/8 in (special edition book), 29.5 x 21 x 2.22 cm (special edition book)
(JSR22.036)



ACBETWEEN L6, 2022
Acrylic on canvas
94 1/2 x 78 3/4 in
240 x 200 cm
(JSR22.044)

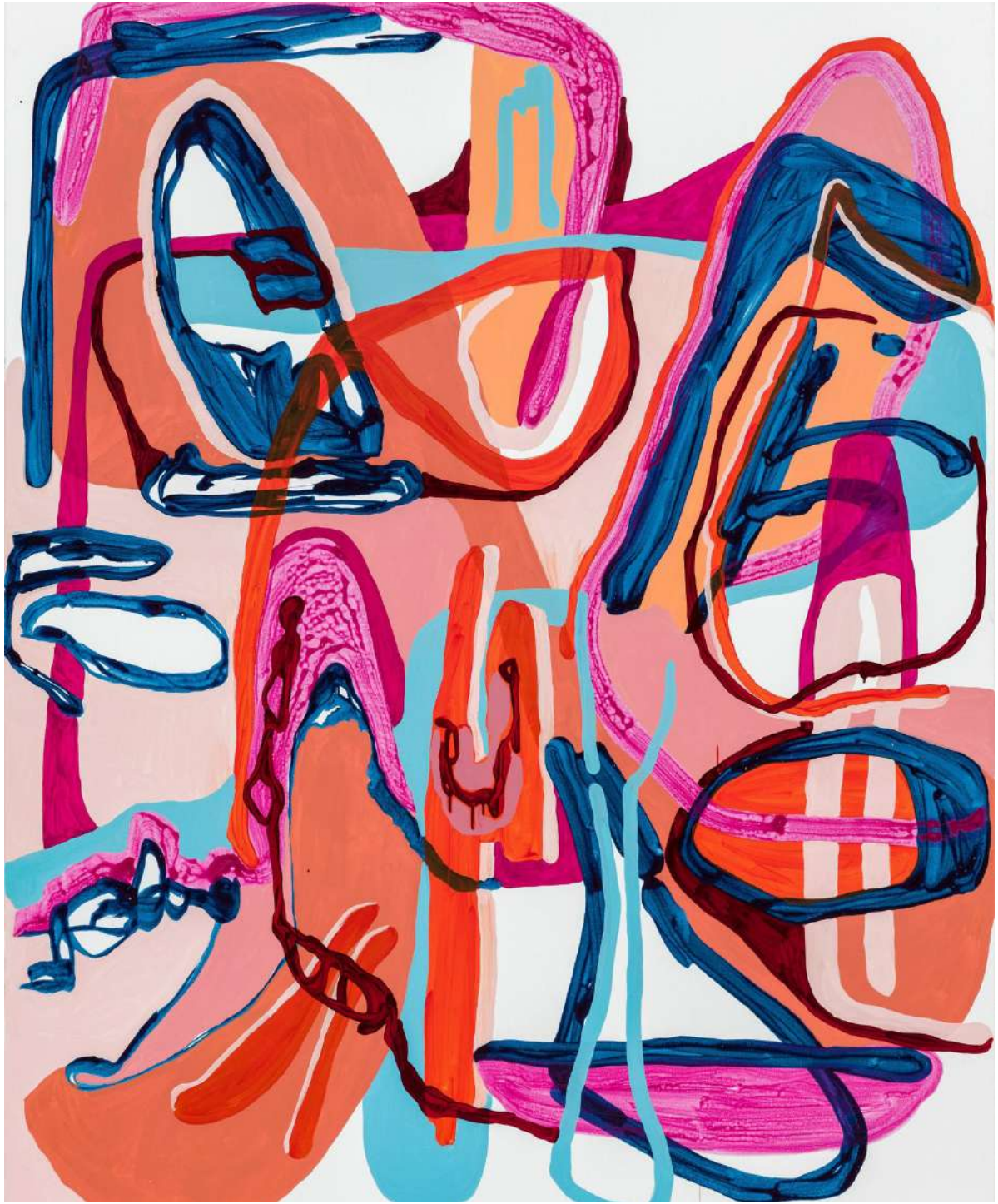


PERLASYNTHIC L5, 2022
Acrylic on canvas
94 1/2 x 78 3/4 in
240 x 200 cm
(JSR22.049)



PERLASYNTHIC L3, 2022
Acrylic on canvas
94 1/2 x 78 3/4 in
240 x 200 cm
(JSR22.050)





PERLASYNTHIC M6, 2023
Acrylic on canvas
78 3/4 x 63 in
200 x 160 cm
(JSR23.004)



ACBETWEEN VL2, 2022
Acrylic on canvas
102 3/8 x 86 5/8 in
260 x 220 cm
(JSR23.002)





SELECTED EXHIBITONS AND PROJECTS

SELECTED EXHIBITIONS AND PROJECTS

MINIMUM-INTENSITY PROJECTION
2026
JAHN UND JAHN
MUNICH, DE

M.I.G.H.T
2024
SKARSTEDT GALLERY
LONDON, UK

PERLASYNTHICS
2023
NINO MIER GALLERY
NEW YORK, NY

RUDDYSYNC ILILAC
2022
NINO MIER GALLERY
LOS ANGELES, CA

MOTHER
2021
NINO MIER GALLERY
BRUSSELS, BE

THE EARLY YEARS
2021
KOPFERMANN-FUHRMAN STIFTUNG
DÜSSELDORF, DE





MINIMUM-INTENSITY PROJECTION

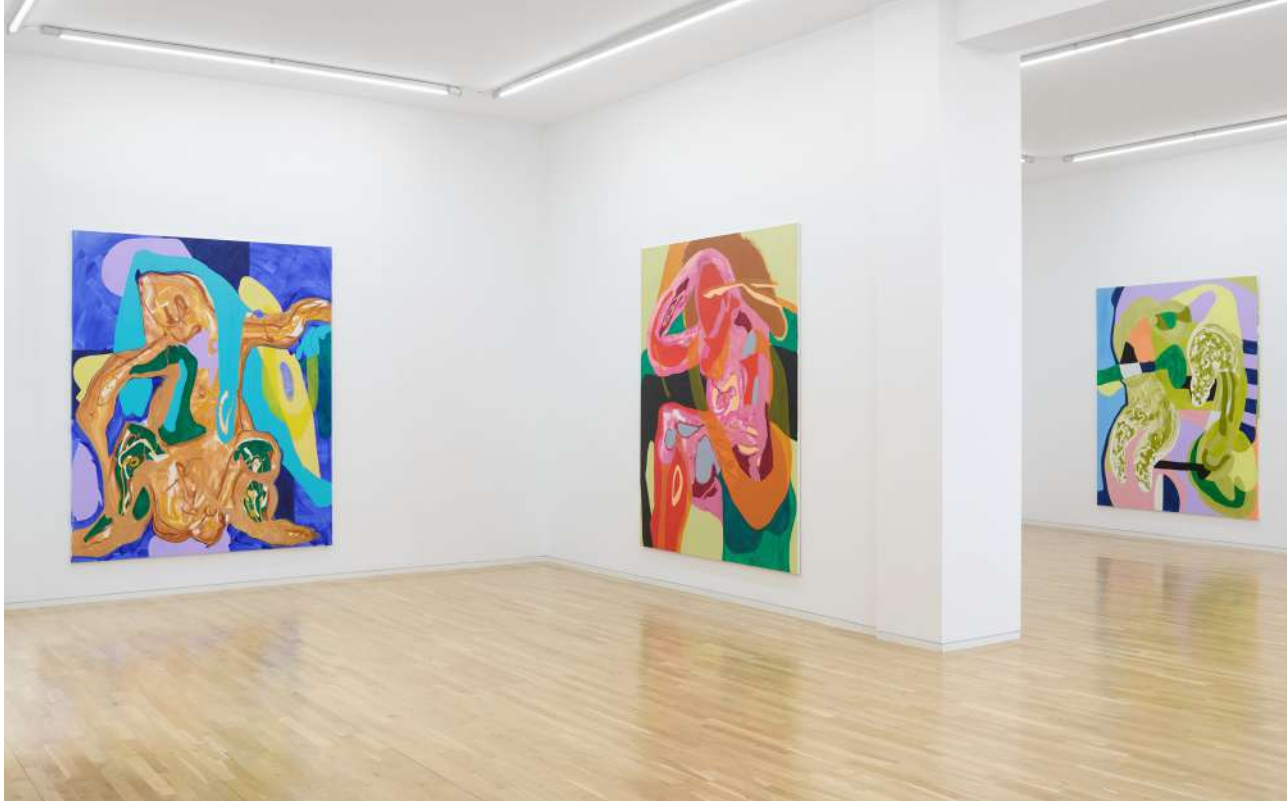
2026
JAHN UND JAHN
MUNICH, DE

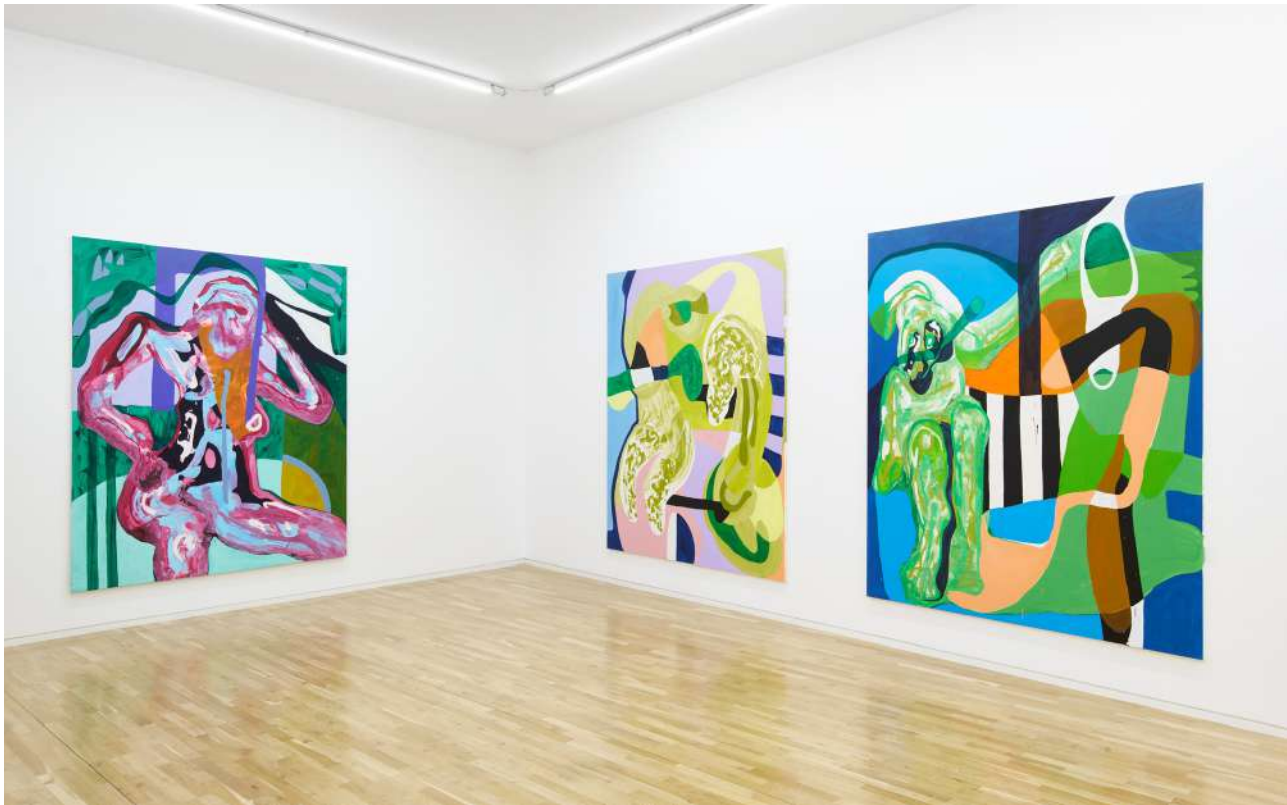
What does it mean to paint the body today, already a quarter of the way into the twenty-first century, beyond the human form as it presents itself to the eye, but as it has been remade by the contemporary technics of capital: scanned, datafied, collapsed into signal, rendered as frequency and light? Jana Schröder's VISCERAFFIC series refuses this to be posed as a mere theoretical question, rather as a predicament of painting in such conditions—of how thick pigment on a large surface can recover what the technician's image suppresses, and can restore the wet and the involuntary and the excessive to a body that medical and biometric imaging has selectively made coruscating or eerily clean. The title of the present exhibition, 'minimum-intensity projection', refers to a radiological technique in which a CT scan's three-dimensional volume is collapsed into a single two-dimensional image by retaining only the darkest, least luminous values—matter at its most tenuous, tissue at its most translucent—and discarding everything else. It is a process of extreme selection, of reduction to signal: the body transformed into a picture by the suppression of all that blazes at full intensity. What the technician seeks to eliminate, be that the bright, the opaque, or the irreducible density of the body, is precisely what these paintings restore.

Schröder is an inventor. She contrives new words as well as new pictures. She is attracted to—even, in her own words, 'trapped in'—neologisms as an affective mode of categorising, and often interpreting, her own work. It is striking that the portmanteau 'VISCERAFFIC' appears throughout the works' titles in this series. Derived from visceral—pertaining to the inner organs, the slick pressurised world of membranes and ducts, the bits of our tissue's internal bits that involuntarily pulse without our permission—and traffic, with its gridlock and flow of bodies, logistics vehicles, and goods along arterial routes, the word collapses two systems of circulation into one. But it reaches further still, folding in the graphic quality of the form itself. Once the two root words are held together, they become difficult to separate: the motorway reads as intestine, the rush-hour crush as peristalsis, the city's infrastructure revealed as something wet and muscular, itself a dispersed kind of life. Traffic, ordinarily understood as an external, social phenomenon—the managed movement of people and commodities through public space—is pulled inward, perhaps made biological, suggesting that the totalising logic of capitalist logistics might be, or might be seen to be, as involuntary as the ever-humming gears of anatomical function. Traffic has always implied a system with consequences. Shakespeare opens Romeo and Juliet with it: 'the two hours' traffic of our stage.' There, the city's traffic is already tragic, and already the mechanism by which two families, locked into the fatal logistics of their feud, deliver their children to destruction. To speak of traffic is always, at some level, to speak of what a system moves toward its end. Take further note: the designations 'BO'

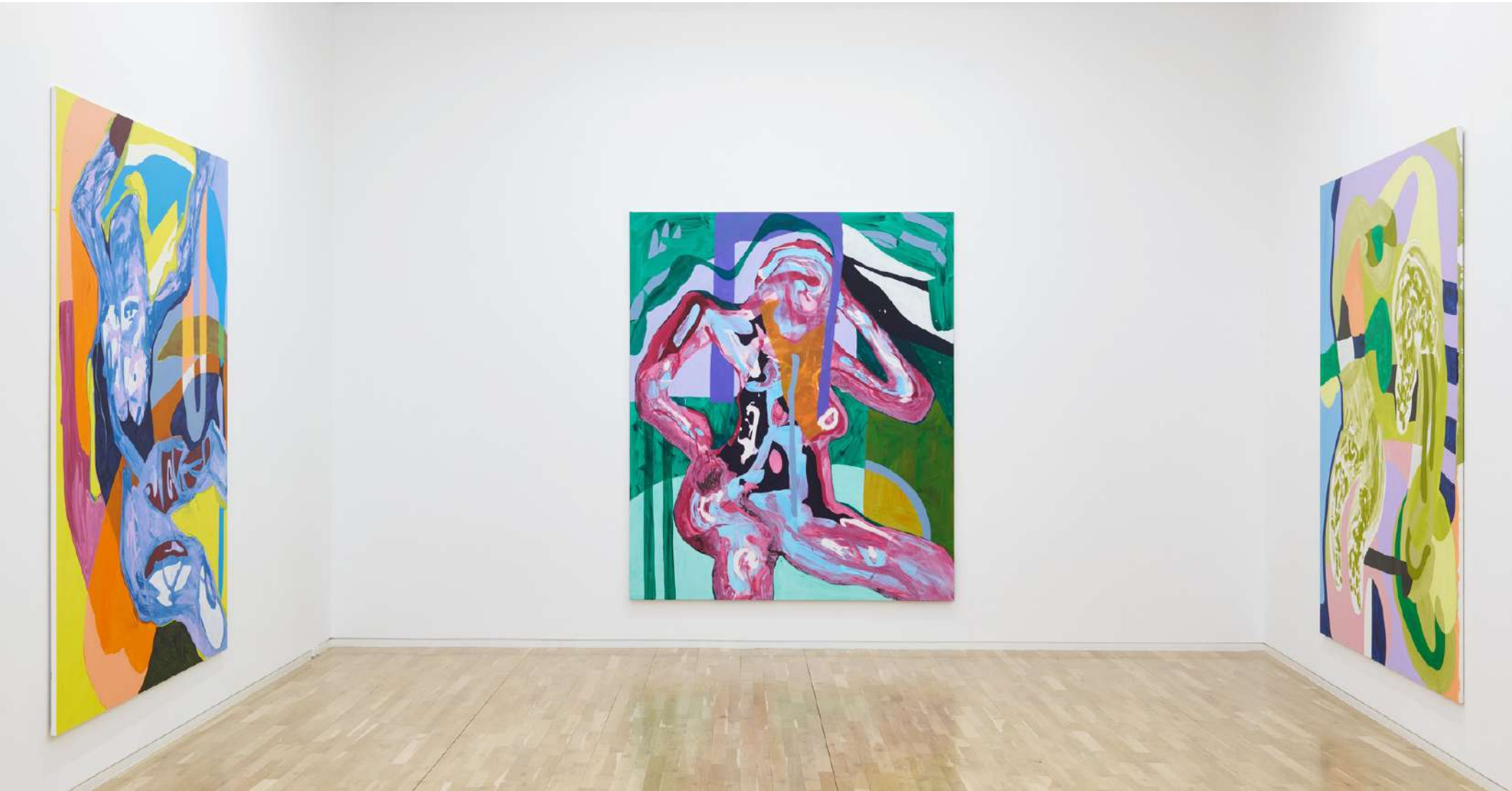
and ‘BEBO’ are studio abbreviations that signify ‘Body’ and ‘Before Body’, a categorical code for the two works that were, as Schröder explains, ‘created before I allowed the body to be present.’

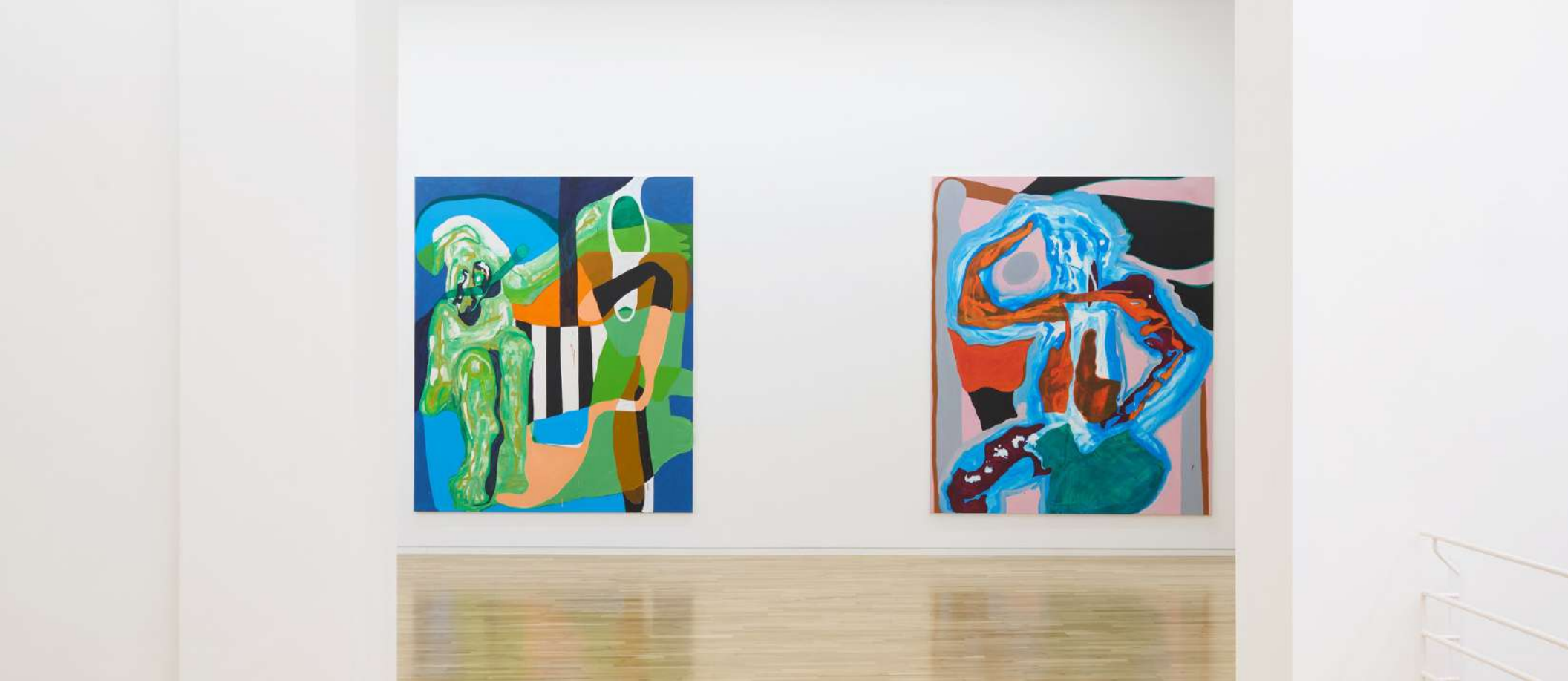
In the facture of these paintings, much of the material restoration of the image is realised at the level of colour. Each painting is conceived around a coherent chromatic identity: the hot orange-and-pink of the ‘BEBO’ works, the acid yellow-green of L2, the blue-violet of L3, the shrieking yellow of L5. For an artist who has stressed that she does ‘not see colours emotionally’ but, rather, ‘scientifically’, the chromatic intensity of these works belongs to the domain of frequency. Schröder’s use of colour is signified as a kind of wavelength or as a measurable phenomenon. Perhaps most of all it might be framed as the specific bandwidth of light that the scanner assigns to a given tissue density. Yet Schröder is equally insistent that colour remains, at every stage, a response to the world, not a retreat from it: ‘In all of my works, it is always a reaction to what is present’, material worked through a dialectical spirit of struggle, animating tough against fluid, fast against slow, spontaneous against deliberate. Whether a note of English red is needed, for instance, ‘can only be determined once the rest is in place.’ Indeed, drained globules of English red, like expunged blood, animate BEBO L1 (2025), building a formal resemblance to Fernand Léger in terms of the syntax of the tube: the way that both painters build a pictorial world from forms that are simultaneously mechanical and corporeal, conduits that could belong equally to a factory or a body. In Léger’s great machine-age paintings of the early 1920s, the body is industrialised: his figures’ bodies are muscular might more closely resembling a piston, or a limb as a chassis, with hard outlines and surfaces smoothed to an impersonal gleam. In BEBO L1, the forms are legible as both intestine and motorway interchange, both duct and pipeline—but where Léger’s arterial forms are sealed and self-certain, Schröder’s are permeable, the interior visible through the surface, all the while its colours refuse Léger’s cool chromatic rationalism entirely. If Léger was the painter of the industrialised body, then Schröder may be the painter of the body as it is constituted now: perpetually scanned and observed by the state and by big data, algorithmically mediated from the inside out.





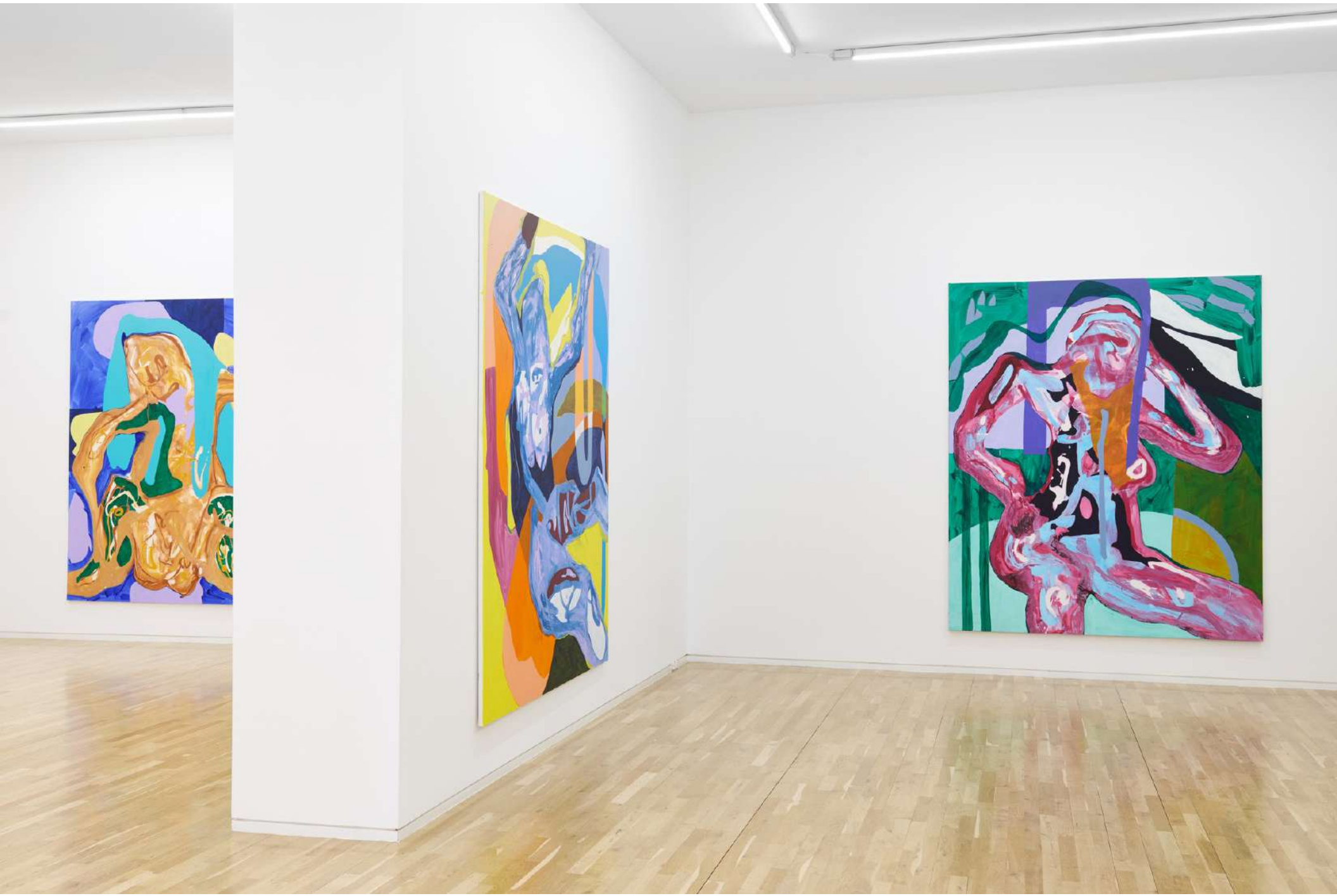
Much has been made of the fact that Schröder studied, alongside Peppi Bottrop and Andreas Breunig, at the Kunstakademie Düsseldorf under Albert Oehlen. Oehlen's instruction to his students, that they must 'change the material', was a deliberately open-ended rule, designed to introduce unpredictability and resistance into the working process. This atmosphere of productive freedom drew on a broader Düsseldorf inheritance—shaped, of course, by the legacy of Joseph Beuys and, more proximately, of Sigmar Polke, under whom Oehlen himself had studied in Hamburg—one that placed a high premium on the autonomy of the individual student. It was a frame within which Oehlen's rule-based yet anti-hierarchical approach to painting found natural purchase. Above all, though, it might be Oehlen's emphasis on imposing structural limitations—restricting his palette, for instance, or deliberately slowing his pace, productively manipulating the temporal limitations of his practice—which has remained with Schröder. As such, the works here appear to stage what she has described as 'the never-ending struggle between the need for information and the desire for deceleration; if you are bombarded with data, the present is only a fleeting quickie.' August philosophers of the contemporary world would struggle to find a better summation for the lives that we lead today. For Schröder, the task for an artist working now—not as was the case for Beuys, during the age of television and mass-media spectacle, to which he responded with a practice of durational performance and mythic self-presentation designed to reclaim presence and ritual from the flattening effects of broadcast culture, but in an era of algorithmic acceleration and chronic informational surplus—is to slow the act of looking: to be resistant, to adjudicate consequence. The invitation, for those who need it stated plainly: resist the reflex to scroll, submit to the painting's duration, beat down the cop in your head, and discover what becomes visible only to the eye that is willing to wait for the fountains to be turned on again.





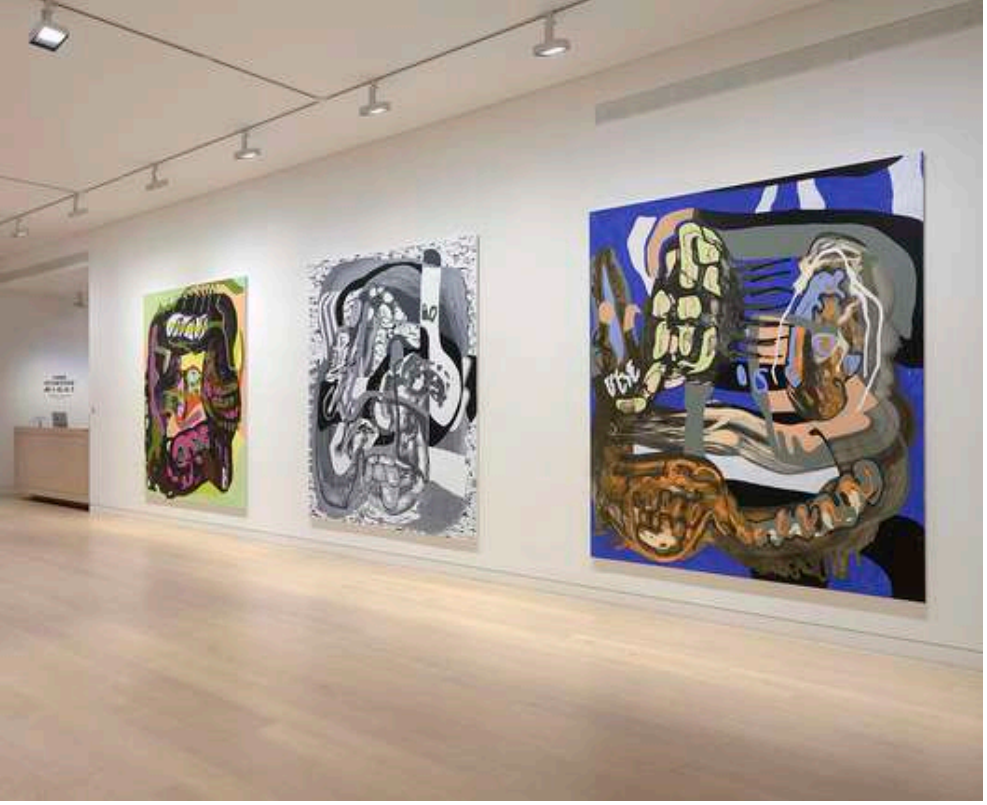
Let's look at another example. In BO L3 (2024), we see the unmistakable outline of a woman's body, but one defamiliarized and made strange, like an alien body, or a body excavated by neon light. The painting's palette—saturated teals, blazing yet acidic oranges, and lavender blues—carries a chromatic memory of the Space-Age imagination, recalling the other-worldly textures of films like Fantastic Voyage (1966) and Barbarella (1968), where colour functioned as a marker of the future's strangeness. Light blue drips cut vertically through this mass, introducing a note of watery dissolution against the carnal density of the flesh tones. In her most recent work, Schröder has also been looking back to earlier forms of media and popular cultural production to make sense of her own moment: specifically, the science fiction films of the 1960s and 1970s which, according to curator Leo Wedepohl, saw 'organic forms, new materials such as plastic and synthetic substances, and luminous colours enter … design alongside futuristic visions.' The figure here is at once more and less present. A face—or rather two faces, or a face doubled and displaced—surfaces from the blue mass with an almost hallucinatory insistence: eyes and mouth rendered in white and candy pink, the features skidding across the form as if the body cannot quite contain them. The torso twists and folds back on itself, arms raised or braced, the pose suggesting louche abandon and vulnerability in the same gesture. Yet where L3's figure was enclosed, coiled, turned inward, the body we encounter in L5 appears to be in motion—falling, tumbling, or perhaps ascending—with a more discernible facial structure, as though a child has drawn a rudimentary face on a print-out scan of a body, or on the marked outline of a cadaver in a crime scene.

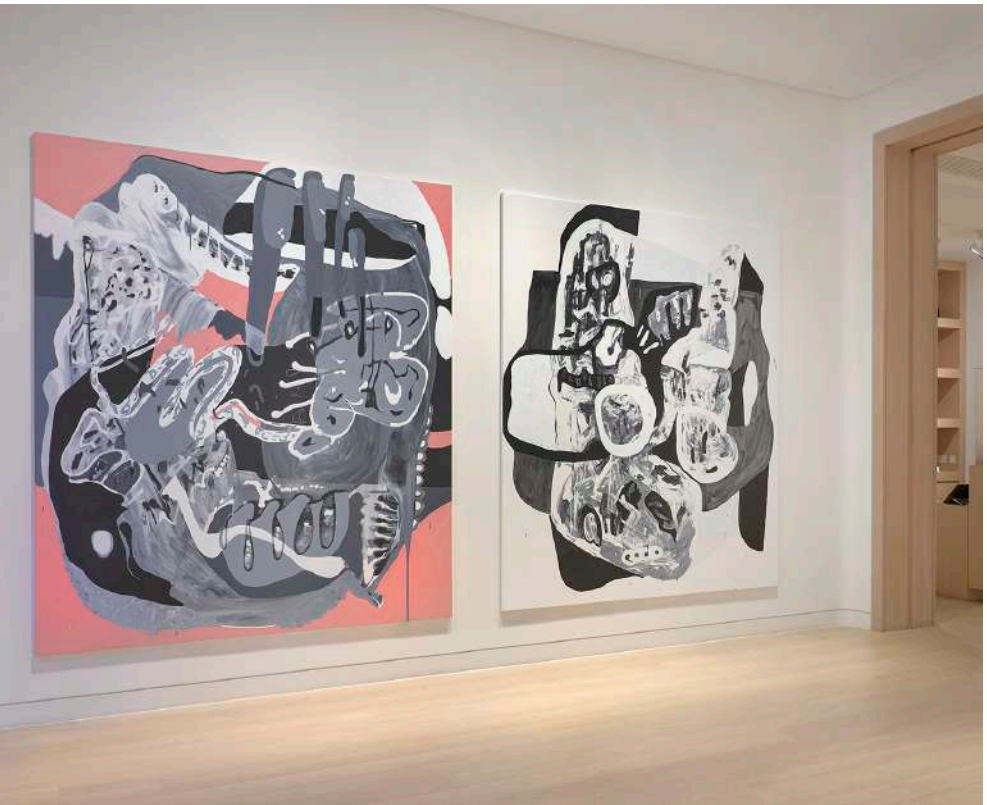
It is difficult to overstate the need for artists like Schröder today. If, as Isabelle Graw has argued, painting 'seems to be one of the last places where the desire for a concrete foundation of value seemingly gets fulfilled'—where brushstrokes alone can be read as tracing labour and life, generating the impression that it is possible to grasp a fibre of the living labour mobilised for it—then Schröder's paintings press on this claim with particular deftness and truth. For what VISCERAFFIC stages is precisely the contest between two kinds of value: the value that capital assigns to the body by rendering it as data or as signal, as a set of luminous or tenuous densities to be scanned and stored and traded, and the value that painting insists on recovering—the irreducible present of the body in all its gratuitous excess, its involuntary regulatory system, its wetness, its soaked ecstasy. The thick drag of pigment across these large surfaces exceeds a formal choice on the part of the artist yet stands as a small-scale but vehement dissent against the logic of minimum-intensity projection, against the idea that a body can be known by what it suppresses.











M.I.G.H.T

2024
SKARSTEDT GALLERY
LONDON, UK

Skarstedt is delighted to announce M.I.G.H.T., Jana Schröder's second solo exhibition with the gallery and her debut in London. The exhibition will feature a selection of new paintings across three different series: SYNACLIPS, FRONTRACKS SYNACLIPS SPE and CORTEXOPHIS.

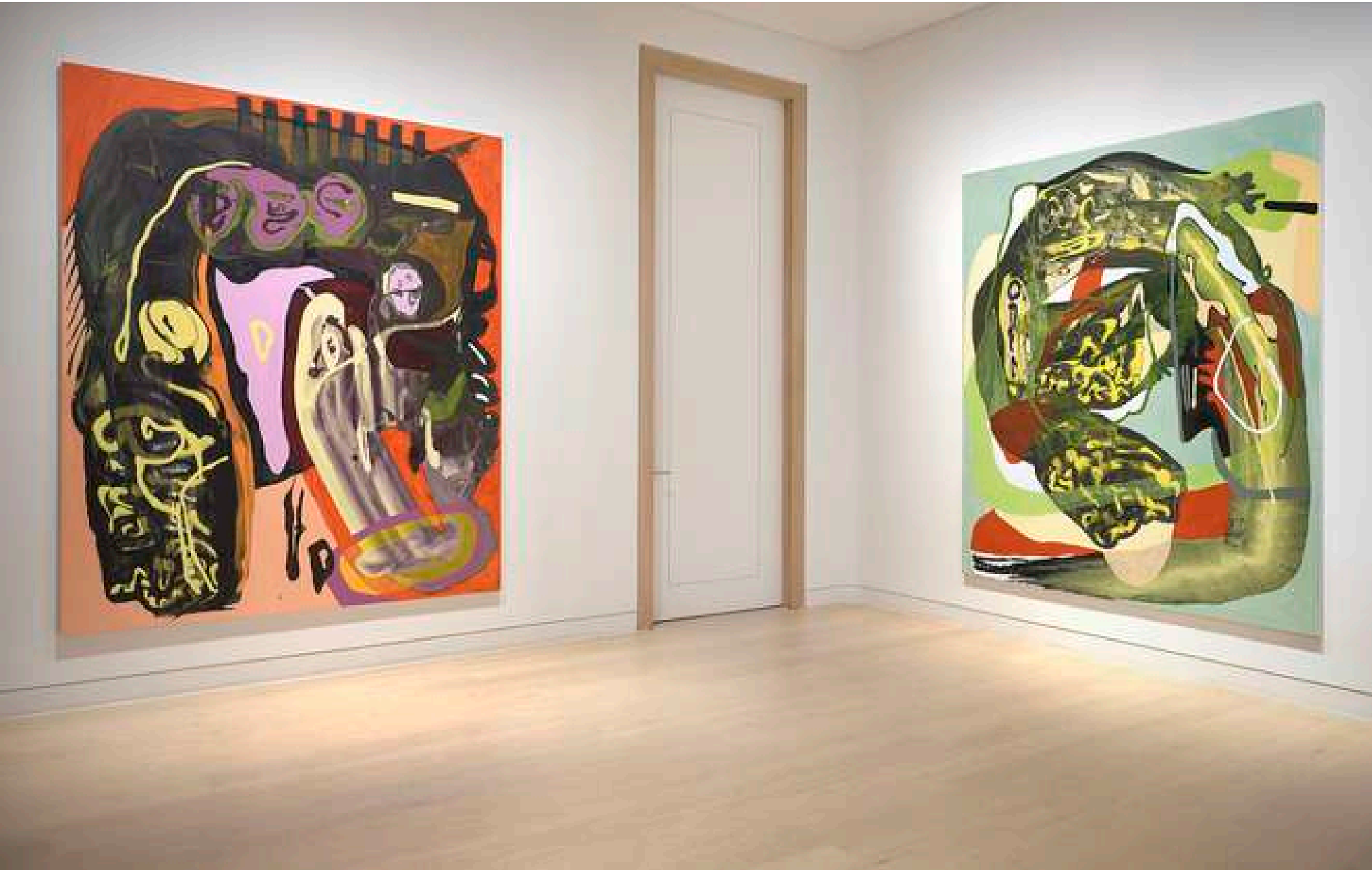
Schröder's latest paintings serve, first and foremost, to explore the Metamorphosis in Generative Human Thinking (M.I.G.H.T.), an acronym she devised that also evokes ambiguity and doubt. Reflecting on the ongoing technological revolution, Schröder draws parallels between neurological communication and the overwhelming flood of information that permeates our culture today. As technology advances, the analogue world struggles to keep pace, embodying the tension between the digital landscape and our cognitive processes. This exhibition examines the impact of digital media on our neural networks, revealing how constant engagement reshapes our perceptions, attention spans, and modes of understanding.

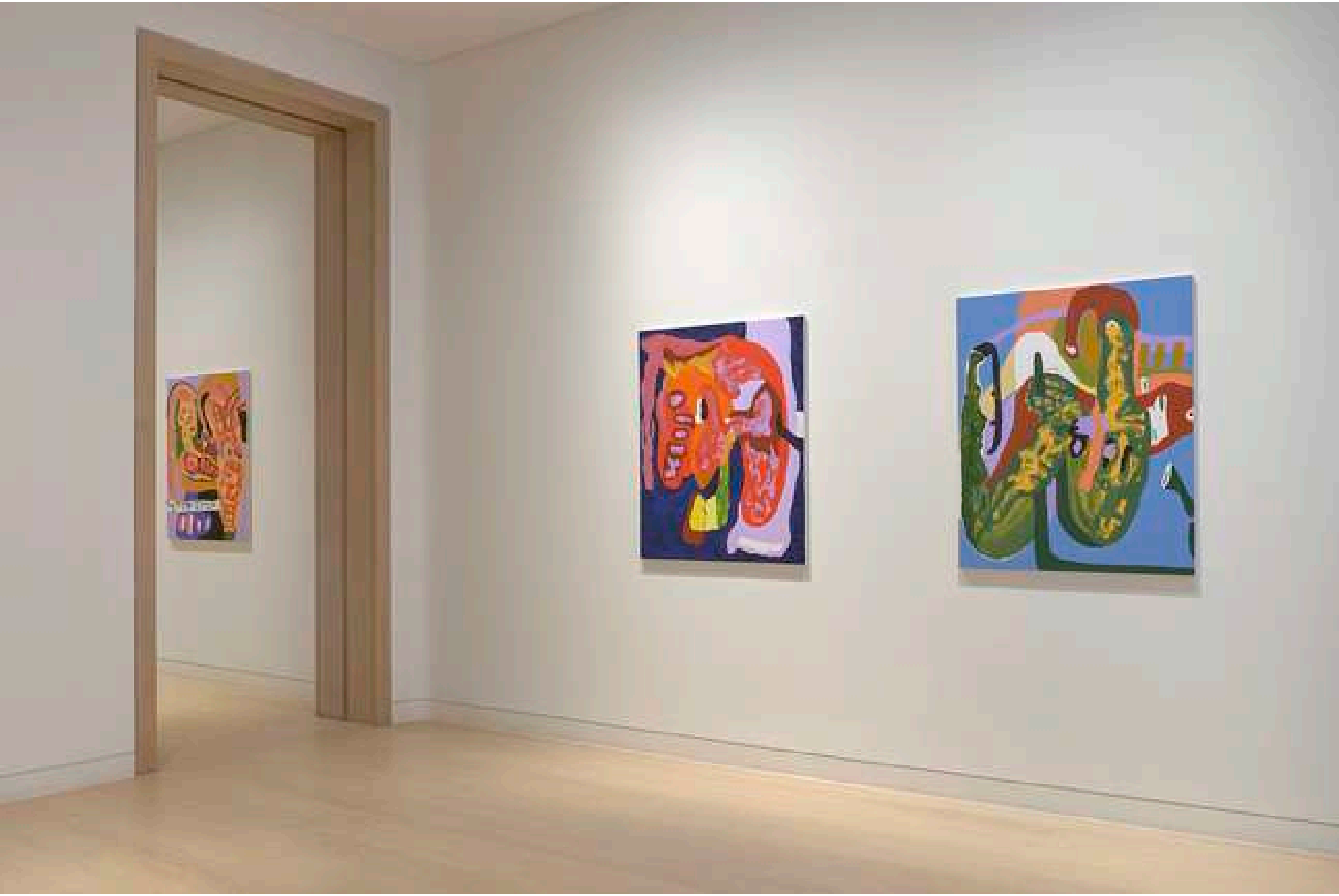
Each painting starts 'brutishly', and the following decisions 'narrow things down and become more and more intentional',1 Schröder explains. Working patiently and meditatively, she eschews objectivity in favour of rhythmic compositions, using music as an essential tool to link auditory reception to visual abstraction. Occasionally, she'll let a podcast play in the background, which functions as an artificial tinnitus for her to contend with. Many of her series titles are inspired by the nervous system, revealing her deep fascination with its workings. For instance, the SYNACLIPS series combines 'synapse'—the connection point between neurons that enables communication - with 'clips', hinting at snippets of information or digital content. Rendered in black and white, SYNACLIPS L1 conjures anatomical associations, inviting the viewer to reflect upon the complex challenges of modern perception.

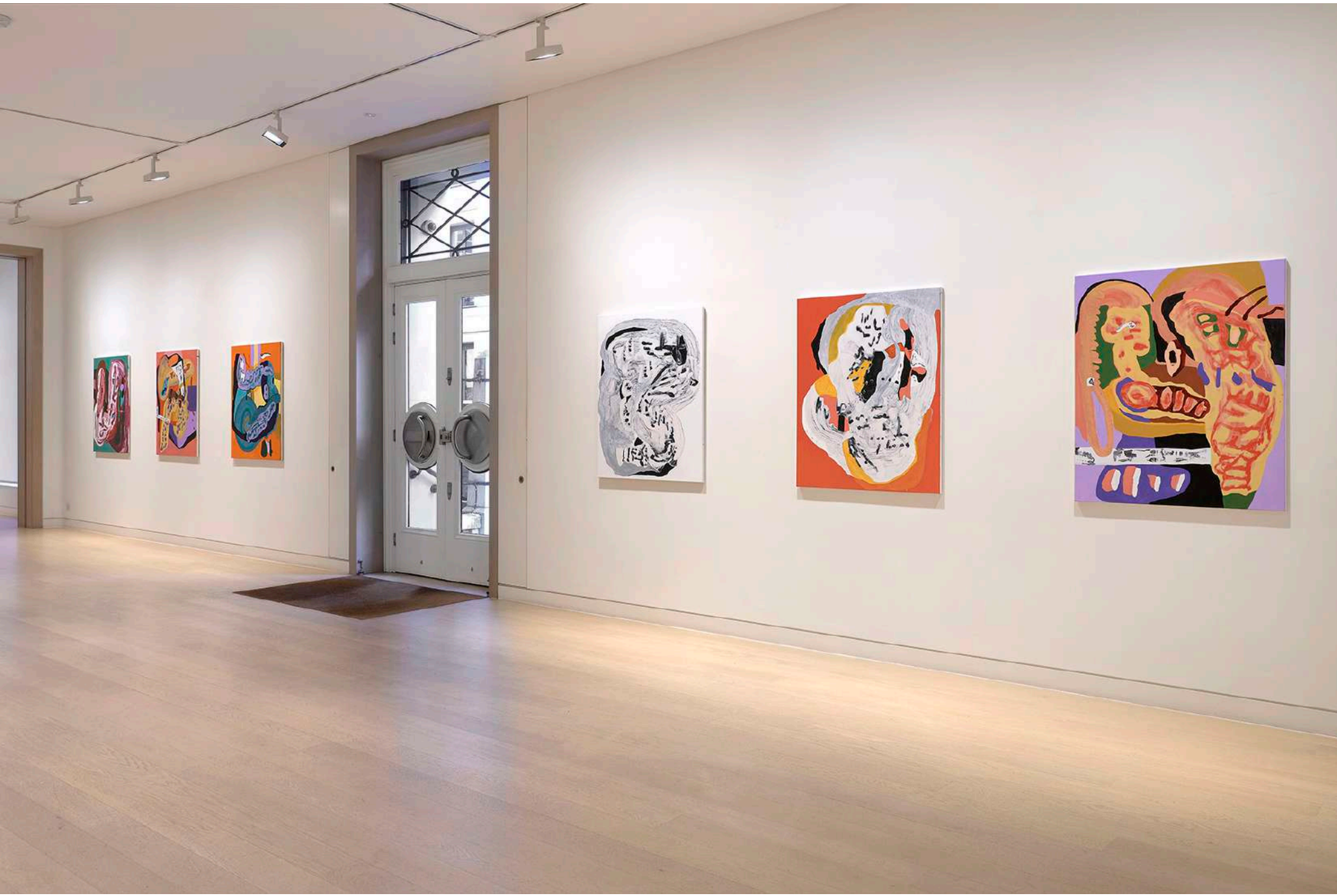
Using a palette of pinks, greens, yellows, and blues, Schröder creates intricate biomorphic shapes that drift and coalesce as if suspended in water. Her mesmerising abstractions capture the fragmentation and disarray that arise from constant sensory exposure, which disrupts the brain's ability to sustain a coherent sense of identity. Among the series in this exhibition is CORTEXOPHIS, a name merging 'cortex' - the brain's outermost layer of nerve cell tissue - with 'Ophidia', a reference to a group of snakes. Chosen for their uncomfortable associations with deceit and danger, reptilian imagery recalls the Genesis story of the Fall of Man, where human consciousness first 'metamorphosed'. The subtle, shimmering texture of snake scales is captured in CORTEXOPHIS L1, a monumental painting saturated with a light green hue, which is one of the few colours capable of translucent passages.

The third series on display is titled FRONTRACKS SYNACLIPS SPE. It merges the SYNACLIPS series with the German words ‘Frondienst’, meaning ‘forced labour’, and ‘Rakel’, which translates to ‘squeegee’ or ‘window cleaning blade’ in English. Schröder links these terms to highlight the risks of undeclared special effects in painting, intertwining notions of forced labour with dishonest practices. Instead, the artist advocates for ‘painting against the effect’.

Jana Schröder reflects on our perception and concentration in a rapidly changing world. She asks us to consider the extent of our consciousness, ruminating on the experiences that do not stick in our memories, and how these unconscious experiences shape our engagement. In essence, she suggests the artist’s mind is fractured, owing to the fragility of our cognitive processes.

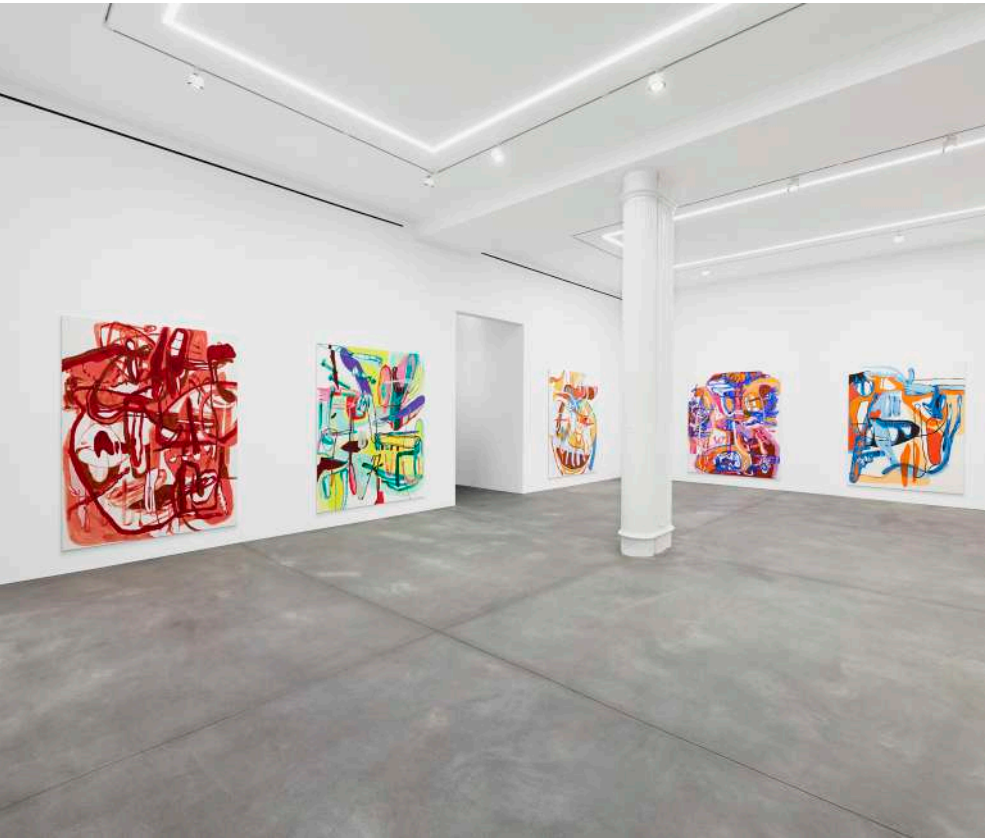












PERLASYNTHICS

2023
NINO MIER GALLERY
NEW YORK, NY, US

Nino Mier Gallery is thrilled to announce an exhibition of new acrylic paintings by Düsseldorf-based painter Jana Schröder. *PERLASYNTHICS* marks both Schröder's New York-debut as well as the grand opening of Nino Mier's first space in the city. The exhibition will be on view from January 28 to February 25, 2023, at 62 Crosby St in SoHo, with an opening reception from 6-8pm on Saturday, January 28.

Developed in 2022, *PERLASYNTHICS* is Schröder's most emotive and pictorially riotous body of work yet. Schröder agitates her surfaces with a variety of marks: long lines containing intervals of deep saturation; closed, translucent forms; and seemingly unconscious scribbles, a hallmark of her practice for years. Schröder fills in some sections of her coiling linework to create irregular shapes, leaving others as empty, white voids that evoke figure-ground dynamics.

The works were all conceived on a three-part rubric: first, an investigation of the tug-of-war between form and its lack; second, a durational constraint posed by fast-drying acrylic; and third, a uniquely expanded color palette. While Schröder's previous series have largely been restricted to dual-toned palettes, her most recent ones leave no major color unused, evoking a lively, almost musical dissonance. In the spirit of Josef Albers, color is both form and content, means and end.

In moving to acrylic for this series, the artist grappled with a new set of physical constraints posed by the quick-drying nature of the paint, executing the entire body of work on the floor for the first time.

Collapsing the categorical divide between action and object, *PERLASYNTHICS* follows a lineage of artists such as Helen Frankenthaler and Sonia Gechtoff to prioritize the gestural power of painting. For Schröder, painting is the medium best suited to register the motions and emotions of the artist and unmoor those of the beholder. *PERLASYNTHICS* is a meditation on painting's physicality, both in terms of the creative process, and of a painting's power to move through and affect a viewer.

Like footprints on a snowy path, each mark on the canvas registers the artist's body at work. Schröder's painting possesses a kind of performative corporeality, closing the distance between the act of painting and the act of seeing and creating a palpable intimacy between the viewer and the artist.

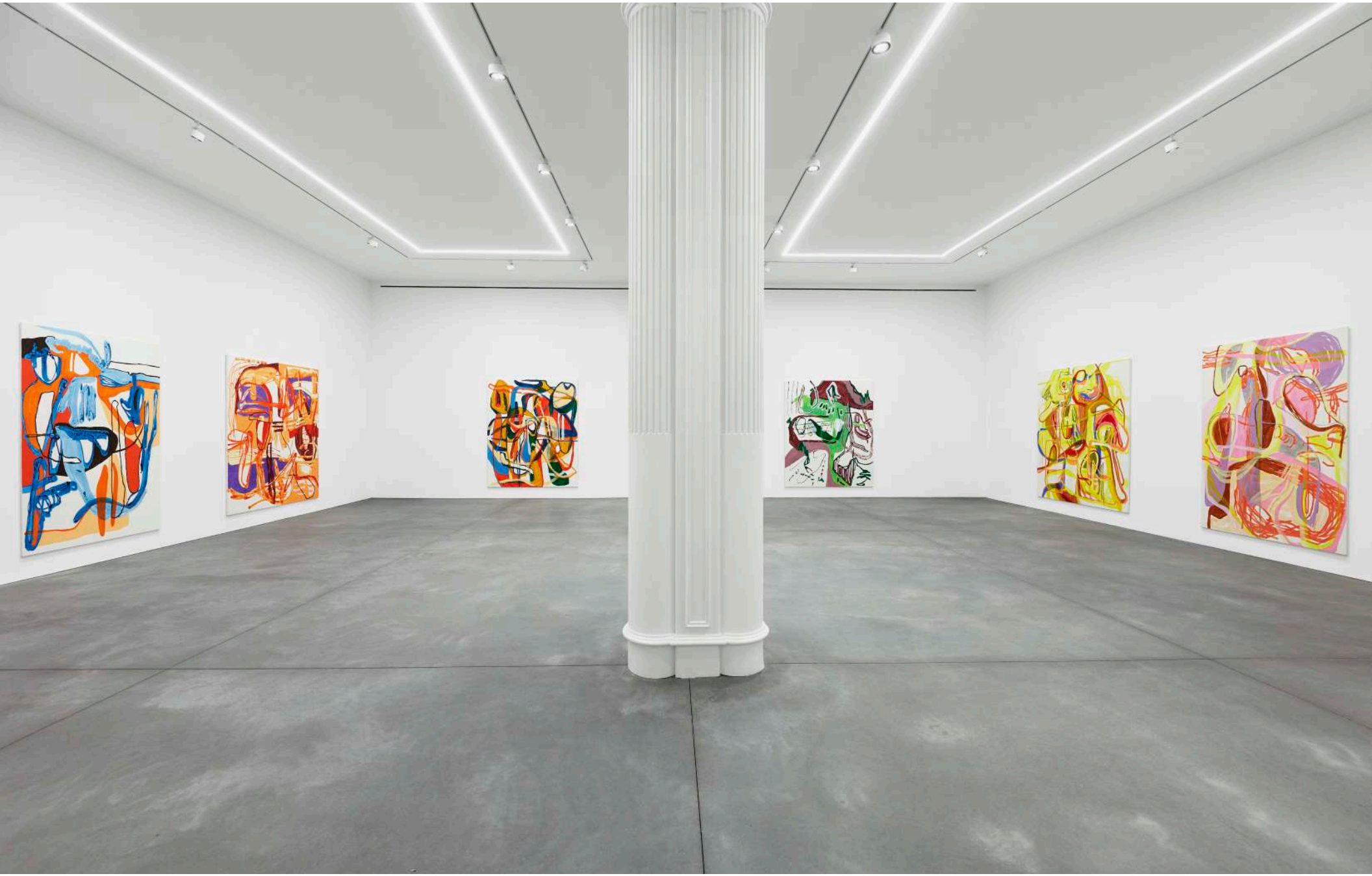




















RUDDYSYNC ILILAC

2022
NINO MIER GALLERY
LOS ANGELES, CA, US

Nino Mier Gallery is pleased to present *RUDDYSYNC ILILAC*, Schröder's fifth solo exhibition with the gallery. Eleven new paintings will be on view in Los Angeles from June 4 – July 9, 2022.

Ruddysync Ililac is a neologism comprised of "Ruddy lilac" and "Synchronisation". It refers to the two colors that dominate Schröder's new canvas works: English red and purple. When conceiving this new suite of works, the artist was compelled by the ideas of tonal discordance and un-photographability. She began by working with the color English red, exploring its extremity and aggression. According to Schröder, the color "destroys every painting because once it is on your paintbrush, English red heavily soils all other colors that touch it." As viewers, we can appreciate its deep richness, but for painters, it is an aggressive color that asserts itself on all others that come into contact with it. In *RUDDYSYNC ILILAC*, she marries it to "the nasty, lightened lavender," noting that both colors are almost impossible to photograph accurately. Through her understanding and use of English red as a color which resists all other colors, and her deployments of a color palette resistant to digital reproduction, Schröder has produced her most defiant body of work yet.

Schröder is known for a practice grounded in irreducible and frenetic painting techniques. A devoted formalist, she produces paintings which are largely governed by the action of the paint itself, resulting in webs of languid, curling brushstrokes that guide viewers' roving eyes. Looping brushstrokes contain subtle variations in saturation, producing an effect of depth, like a many-layered web that advances towards and recedes from the viewer. Executed in large scales, with the eye of a meticulous colorist and a keen sense for composition, Schröder's works recall both the moving, intuitive body and the still, conceptual mind.

Schröder's practice is a meditation on process and repetition, slowness and speed. Her jostling maze of variously translucent and shaded coiling lines employ formal repetition to meditative effect. Furthermore, she repeated experiments with English red and lilac while conceiving the series, testing out the colors in many different canvas sizes. The slowness of her process characterized by experimental discovery also finds expression on her surfaces, which represent meticulously painted moments that might either be understood as negative space or positive shapes, depending on how one approaches the compositions. The deliberation of such moments is contrasted by sections of more frenzied, quickly-applied paint which register the trace of the artist's decisive hand at work.

As much as *RUDDYSYNC ILILAC* is a formal meditation on color, depth, line, and speed, it also cultivates a potent carnality which impresses upon viewers. Perhaps some of the aggression Schröder attributes to the color English red might be due to its status as the color of raw meat, of blood, of flushed skin. Schröder's cool-toned lilac forms a stark contrast to the voracity and vivacity of English red as applied by the artist, as though it were a lifeless body waiting to be animated by a most exquisite force.















MOTHER

2021
NINO MIER GALLERY
BRUSSELS, BE

Mother dear, she already knows
Mother dear, she'll never let me go
Mother dear, kept me warm and safe
Mother dear, I'll never lose my faith in Mother dear
The Divine Comedy, Mother dear, 2006

Nino Mier Gallery is thrilled to announce its first solo exhibition of German artist Jana Schröder in the Brussels location. It will be on view from March 11 to April 10, 2021.

Contemplating her exhibition, Jana Schröder confessed: »If I was a singer, this would definitely be my most personal album«. No wonder, given alone the show's title—*MOTHER*. After a year of social distortion and emergency, she gave in to her desire for "proper" paintings and works on paper. Knowing full well of all clichés, stereotypes and attributions, undoubtedly evoked by any »motherly sentiment«. Obviously, something was amiss, she cravingly longed for.

Now, alternating on each floor, red and almost carnal paintings as well as clear blue drawings are intricately intertwined throughout the gallery. Schröder employs red and blue not only as complementary contrasts. She rather lets them act out the full range of associations and emotions. For their relation is far more than antithetical, like a one-dimensional distinction between warm and cold. Both colours, though opposites, share certain qualities.

The lush and swaying reds are just as caring as they are alluring. The sharp blues are simultaneously rigid and soothing. Their paradoxical bond reaches even further, as the red's warm embrace can be found in decisively resolute paintings and the cool and edgy drawings instantly blossom into an open tenderness.

But it doesn't end there. Schröder fundamentally challenges all painterly means and conventions. Everything at her disposal—colours, backgrounds and foregrounds, spontaneous gestures, lapses of memory, calculated marks, alleged rules, social roles, even her own motherhood—blends into each other and inseparably becomes one.

And in case, you are now wondering, what to make out of all this, as Neil Hannon said: »Mother dear, she already knows« …













THE EARLY YEARS

2020
NINO MIER GALLERY
BRUSSELS, BE

With the artist Jana Schröder, the Kopfermann-Fuhrmann Foundation is continuing its exhibition series, which presents painterly positions in solo exhibitions at random. What they all have in common is an outstanding idea of abstract painting in the 21st century.

Jana Schröder outlines the painterly position between drawing and painted image in large abstract compositions.

















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CULTURED
JANUARY 2023
BY JACOBA ULRIST

ARTNET
NOVEMBER 2021
BY ARTNET STAFF

GALERIE
SEPTEMBER 2021
BY JACOBA ULRIST

WHITEWALL
DECEMBER 2019
BY WHITEWALL STAFF

KVHP
SEPTEMBER 2018
BY MAYA OEHLEN

ARTVIEWER
JUNE 2018
BY SUZANNE MIERZWAK

COLLECTEURS
APRIL 2018
BY LARA KONRAD

ARTFORUM
OCTOBER 2016
BY MARTA SILVI

CULTURED

JANUARY 2023

Duly Noted: 5 New York Shows I Already Love This Year

By Jacoba Ulrist



As a contemporary art journalist, I'm always asked two questions: "what should I see this weekend?" and "what should I buy?" The good news first: the art world has never been bigger or more dynamic. According to the 2022 Art Basel and UBS Global Art Market Report, sales are already outperforming the year before the pandemic. New York's TriBeCa, gathering steam as a significant arts district since the fall of 2019, has experienced an explosion post-shutdown, giving Chelsea a bona fide run for its money. Speaking of competition, the specter of Los Angeles as the country's cultural epicenter certainly looms. While in the Hamptons, Hauser & Wirth has reverted to a seasonal schedule and Phillips has abandoned Southampton. At the same time, Palm Beach continues to blossom as an ecosystem with sustained programming from the likes of Lehmann Maupin, Pace, and Gavlak Gallery. The bad news? There's a deluge of emerging names and top-notch spaces—with no sign of slowing, especially from the smaller, sexier galleries. Yet we still have the same amount of time on our calendar, perhaps even less with a booming fair circuit that vies for attention.

Enter: Duly Noted. Join me the last Thursday of each month as I cut through the noise to tell you about the most important art shows and why you can't miss them. This week we begin in my home turf—no dethroning New York as the white-hot, nucleus just yet—but throughout the year, I'll be coming to you from Los Angeles, Mexico City, Paris, and beyond with concise reporting and reviews. My goal is to keep Duly Noted always about the artists by highlighting the painters and sculptors that will define the decade ahead and dominate buyer's wishlists. By pushing their medium to new heights, each artist reminds us of Covid's enduring truth: there's no substitute for experiencing art in real life.

JANA SCHRODER || NINO MIER GALLERY

Welcome to New York: I've Been Waiting for You

Jana Schröder's roaring, frenetic compositions have been lodged in my psyche since Nino Mier's spectacular group exhibition last summer, "Painters Paint Paintings: LA Version," curated by art advisor Alexander Warhus. Luckily, us New Yorkers will now have a Schröder all our own. I'm so looking forward to "PERLASYNTHICS," which showcases her large masterpieces in the artist's signature, saturated lexicon of scribbles and curling brushwork. The body of work will be rendered in fast-drying acrylic for the first time, and with a broader color range than ever before. Based in Düsseldorf, Schröder's moment has come, and once you know her work it's unmistakable. Meanwhile, Nino is an LA fixture, preceded by five spaces in his hometown, one in Marfa, Texas and two in Brussels. Take note: with a deep roster of European artists, he is unveiling his 4,500 square-foot ground floor SoHo space this weekend. I'll see you there.

artnet

NOVEMBER 2021

A Naples Exhibition Brings Together Works by Three Generations of Artists

By ArtNet Staff



What To Know:

Curated by art historian and writer Christian Malycha, “Accesso” at Naples Alfonso Artiaco gallery brings together works by three generations of German artists, namely André Butzer, Albert Oehlen, David Schutter, Jana Schröder, Raphaela Simon, and Ulrich Wulff. The exhibition is essentially broken into six solo exhibitions, and the artists have arranged their works within individual rooms in the gallery. Passing from the expressive freedom of Albert Oehlen’s works through to the contemporary visions of Jana Schröder and Raphaela Simon, the exhibition offers an open conversation about shifting artistic approaches across generations.

Why We Like It:

The exhibition is rooted in the belief that artworks allow us to better access ourselves (whether we like it or not) and that each artist in their own way presents a space questioning the ways in which we perceive the world. In Oehlen’s Ö”Norm, the artist presents a fragmented space whose pictorial elements hover together tenuously, as planes and gestures blur into one another. In the work of André Butzer, on the other hand, color, line, subject operate together, seemingly inseparably. Jana Schröder’s works are experiments in visual accumulation—coming from a scriptural and calligraphic tradition, the artist creates an excess of painterly gestures that stop any literal legibility—text becomes a kind of texture. What these varied approaches share in common is a desire to challenge the viewer to look deeper and more intentionally.

What the Gallery Says:

“Works of art—be it a painting, a watercolor or a drawing—are peculiar things. They offer, to quote the late Umberto Eco, ‘l’accesso al proprio cuore’— immediate access to one’s own heart. They allow for immediate access to the heart of an artist as well as to our own hearts. No matter the temperaments, they are there, if we agree with them or not. Sometimes, the artwork causing us the biggest headache might eventually even be the one to help us see the clearest and come to terms with our longings, experiences, and our lives.”



Galerie

SEPTEMBER 2021

Highlights from the 2021 Armory Show's VIP Preview

By Jacoba Ulrist



For many, The Armory Show's 2020 VIP preview marked the last moment of normal before the world paused: in a heartbeat, museums and galleries shuttered, art fairs postponed, then cancelled, and dealers rushed to sophisticated virtual platforms. But Thursday morning saw the official emergence from this long hibernation, as the first major American fair returned with VIP hours and fresh September dates at the sprawling Javits Center.

On the one hand, a subdued reality still hangs in the air. Careful pandemic protocols are in place; artists, collectors, and gallery staff are masked throughout the 54,000-square-foot venue. Yet despite lingering uncertainty, the day pulsed with the familiar vitality of the Armory Show, a singularly New York art fair that has a tradition of including younger, exciting galleries, many with lesser known, solo artist booths, alongside traditional blockbuster names and topical, curated presentations in the Focus section. This time, the Armory Show also embodies a singular resilience, launching a grand re-entry to art opening season in the country's enduring contemporary capital. As they say, never bet against New York City.

JANA SCHRÖDER I NINO MIER GALLERY:

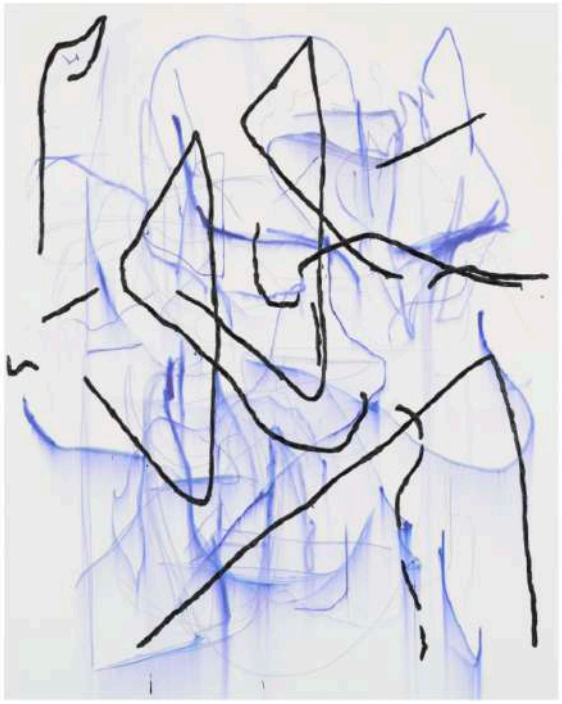
Fairgoers rightly flocked to Dusseldorf-based Jana Schroder's solo presentation of large- scale arresting paintings that spans two of the artist's series, Neurosox and Specshift— both of which investigate the familiar gestures of handwriting, part of a diagrammatic aesthetic she's perfected throughout her practice. Schroder's process focuses on repetition, and harkens her professor, the modern master Albert Oehlen. Of her technique, Schroder has said she enjoys setting rules as much as breaking them.

whitewall

DECEMBER 2019

Sharon Zoldan Shares her Six Artists to Watch from Miami

By WhiteWall Staff



Sharon Zoldan, the founder of international art consultancy firm , says she tends to source previews well in advance of the fairs to study up and tailor highlights for her clients.

For Zoldan last week in Miami, that meant focusing on three fairs: Art Basel in Miami Beach, UNTITLED, and . “As it becomes more competitive to buy at the emerging price-point, my advice is to go with your gut,” she told Whitewall recently. “It also helps to go with an advisor who has the relationships in place to get you the best and the brightest work by leading emerging artists.”

JANA SCHRÖDER I NINO MIER GALLERY:

Schröder was the only female student in respected abstract painter Albert Oehlen’s final MFA class. There’s definite lineage in the gesture, and yet her paintings somehow have a more feminine feel. Her brushwork is lyrical with notes of Twombly in the action and movement. “My favorite body of work is her Spontacts series, where she uses the last remnants of carbon-copy pencil in the world,” Zoldan said. The medium has a very violet hue, which naturally fades to gray over time through exposure to sunlight. Zoldan also recently commissioned the artist to do a large-scale mural in the home of a client in Los Angeles. Zoldan affirms that the artist has both the appropriate pedigree and a unique voice that distinguishes her from contemporaries.

KVHP

SEPTEMBER 2018

VOTE

By Maya Oehlen



VOTE bitch!

Die Ausstellung VOTE im Kunstverein Heppenheim zeigt die beiden Künstler*innen Andreas Breunig und Jana Schröder. Das von den beiden gewählte Konzept sieht einen Wettstreit vor, in dem die beiden gegeneinander antreten.

Warum sollte man die beiden eigentlich miteinander vergleichen? Da ist zunächst einmal der Fakt, dass die beiden verheiratet sind. Wer kennt nicht die Gedanken beim Anblick von Paaren: Wer sieht besser aus? Wer ist sympathischer? Was findet der/die an dem/der? Es ist nun mal so: der Mensch will vergleichen. Abgesehen davon sind die beiden aus derselben Generation, beide haben an der Kunstakademie in Düsseldorf studiert, machen abstrakte Malerei und haben seit Neuem auch einen Hund. Beppo ist ein Lagotto Romagnolo, eine der trendigsten Hunderassen momentan. Trotz all der Gemeinsamkeiten kann man ihre Kunst doch gut unterscheiden. Jana malt monochrome Abstraktionen in dünnem Blau, dickem Blau und auch Gelb, während Andreas' Umgang mit Farben uns vermuten lässt, dass er sie einfach von der Palette weg haben will. Da sie nicht in Kollaboration arbeiten, bietet es sich leicht an, ihre Kunst direkt zu vergleichen.

Durch so eine Gegenüberstellung folgt natürlich die Frage, welches das bessere Bild oder wer denn der/die bessere Künstler*in ist. Das kann eine relevante Frage sein.Im Sport zum Beispiel kann dies ja auch objektiv beantwortet werden. (Serena und Venus Williams, die Herren Klitschko oder natürlich David und Victoria Beckham.) In der Kunst lenkt diese Frage jedoch oft vom Wesentlichen ab. Schließlich ist das bei zwei so easygeilen Künstlern Geschmackssache. Mit der Ausstellung VOTE kommen Jana und Andi

genau diesem Aspekt zuvor. Wenn es eine*n eindeutige*n Gewinner*in gibt, kann man sich wieder voll auf die Arbeit konzentrieren. Life goes on, einfach mal Brokkoli roh essen.

Die Entscheidung ist den Ausstellungsbesuchern überlassen, die ihre Meinung auf dem Voting Slip hinterlassen können. Dieses Konzept wurde schon vor acht Jahren in der GSK - der Gesellschaft für streitorientierte Kulturforschung ausgeführt, wo je zwei Künstler ihre Werke ausstellten und jede Woche das Werk des Verlierers mit einem neuen ausgetauscht wurde, bis es am Ende des Jahres einen Sieger gab. Eine Stimme konnte man mit dem Kauf eines Bieres hinterlassen. Andi hat da gegen Dominik Halmer verloren, weil Simon die Wahl gefälscht hat. Bei dieser Ausstellung ist es wichtig, dass Parteilichkeit vermieden wird und auf die wesentlichen Eigenschaften der Werke geachtet werde, wie Technik, Botschaft und Größe.

Da es ja ein richtiger Wahlkampf ist, ist die Stadt mit Wahlpostern zugeballert. Dadurch ist diese Aktion nicht auf den Ausstellungsraum begrenzt, sondern findet in der ganzen Stadt und den Herzen und Köpfen der Menschen, die diese bewohnen, statt. Niemand ist mehr unbeteiligt. Besucher können nicht mehr bloß Kunstfreunde sein, sondern halten plötzlich die Zukunft der beiden Künstler in ihrer Hand. Ganz zu schweigen von der Freundschaft mit den Beiden.

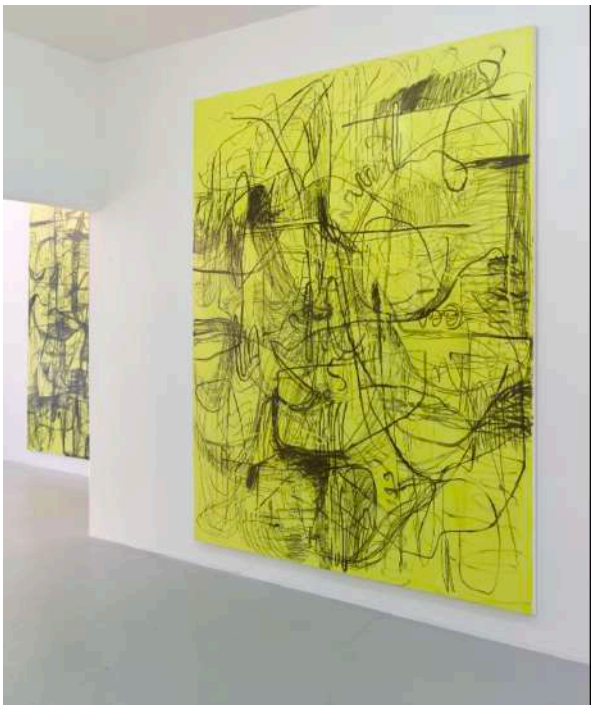
ANDREAS BREUNIG & JANA SCHRÖDER
VOTE
ERÖFFNUNG 21.09.2018 / 19 UHR
KUNSTVEREIN HEPPENHEIM e.V.
BAHNHOFSTRASSE 1
64646 HEPPENHEIM

Art Viewer

JUNE 2018

Jana Schröder at Natalia Hug

By Suzanne Mierzwak



Jana Schröder's large-format paintings are developed through a performative practice between conscious composition and deliberate coincidence. Abstract images are accumulations of signs that refer to the artist's personal gesture, unfolding into productive lives of their own.

A constant theme is the line. Whether being a trace of a movement, a hasty doodle, or a script-like tag, the line never depicts a world outside the image. It only expresses itself in a tautologi-cal manner. That ability is exactly the line's subversive potential: to capture the attention of the viewer in one moment, only to leave them longing for representation in the next.

In Schröder's series Kinkrustations, the lines transform into dense, living tissue where thick and thin veins follow the artist's hand gestures. They flow into one another and interweave, layer by layer, forming a textured, luscious surface. Looking closer, the scattered, light-blue areas reveal the original blue of the oil paint. The pastose way of painting coupled with the haptic structure place the materiality of the paint in the foreground. A dark substance that holds its own, breathes and ages like the viewer on the other side. Kinkrustations fulfils a process of continuously be-coming as the drying process never halts completely.

Kadlites form the second series of works. Glazed with lemon yellow acrylic paint, the images resemble oversized post-it notes that capture brief information and keep it from being forgotten. Schröder increases that information ad infinitum using graphite pencil and paint brush to make notes all over the surface. Mixing turpentine with lead powder, she creates dynamic lines which inscribe themselves into the canvas in the form of contemplative scribbling or frantic crossing out. In contrast, as if stroking the surface with a

rubber, she removes certain parts of the exist-ing lines and, by doing so simultaneously adds more lines. Thus, this then multi-layered surface reverses the very meaning of erasement: the method of subtraction turns into the method of ad-dition.

Schröder's painting process is not so much that of singular authorship as it is a collaborative development. Her performative approach reminds of Gilles Deleuze's concept of a Desiring-Ma-chine. Being the main actor, she triggers a production process and initiates a movement, whose course she ultimately can't completely control and define. While she constantly has to position herself to match the material's movement, the material, in turn, becomes Schröder's accomplice.

Following this concept of interconnectedness, the exhibition is organized in two parts: Kink-rustations and Kadlites, the first part (Kadlites and Kinkrustations 1/2) flowing with the next (Kadlites and Kinkrustations 1/2), collaborating, coexisting.

Col\ecteurs

APRIL 2018

The Subtle Language Of Process – Jana Schröder On Abstraction And Concept

By Lara Konrad



When Jana Schröder stands in front of a bare canvas and begins her gestural scribbles with copying pencils and oil paint, the formal rules of the act of painting are abandoned, yet not entirely forgotten. Monochromatic rivers of lines and curls leisurely percolate through, turning the aesthetic effects into an interactive space between artist and material. And, eventually, between artist and viewer. Unlike other traditional forms of painting where it often becomes about returning and staying within particular places of memory (our own, or those of others), the handwritten landscapes of Schröder emanate proximities of the present without wishing to retire elsewhere. Stark contrasts of overlapping colors — like yellow and shades of blue — cause an immediate recognition for whatever current reality. Our temporary alienation transforms into something warm and familiar, it's nice to have arrived somewhere that doesn't instantaneously encourage us to leave.

A former master student of Professor Albert Oehlen at Kunstakademie Düsseldorf, Schröder's artistic choices are about process, they don't ask to be intellectually-exaggerated into meaning just for the sake of being meaningful. The further analyzed, the more her work turns into a consciously-systematic reduction of interpretation where potential philosophical musings are eventually left to die. Somehow, though, this notion of absence doesn't conjure the concern of purposelessness. A new consciousness rises — empty and grand — it's about seeing what is, not what might be.

Collecteurs: You once said, "Art is contemporary, if it asks the right questions." What are some of the questions we should be asking ourselves today? Do you think these questions necessarily need answers or, for now, is it just important that they're being asked?

Jana Schröder: Throughout the process of Spontacts, I basically wanted to find out what scribbling is capable of. What happens with lines, what occurs in between two layers? What can be left behind? How can I accelerate, and how can I decelerate? When does the result come in, and what changes the outer circumstances? What does reproduction stand for? Is it good to lose control?

I'm finished with a series once I 'give my okay' and it leaves the studio. There are elements, of course, that influence the work after it leaves my side. From that moment on, it's a bit like having a Tamagotchi — it's up to the owner how, and if, they want to take care of it.



Collecteurs: The casual gestures on your canvases appear like automatic writing, a certain lack of control that directly asks the audience to see whatever they want to see. A little dangerous, since people are subconsciously more comfortable being told what to see and what to think. Is it your intention for your audience to get lost in their very own thoughts?

JS: I hope the viewer asks him or herself the same questions that I ask myself.

Collecteurs: If the audience doesn't ask the same questions, does it mean the work has failed? Or does it mean it has taken on a different meaning?

JS: I think someone who comes from a similar background to mine, is likely to think the same. If something goes totally wrong, then I guess it's the viewer's fault, not mine.

Collecteurs: The works are also done with copying pencil, which means they change in nature once they come into contact with UV light. Do you like the idea of your works altering over time, depending also on the shifts of mood that occur from one day to the next?

JS: I'm not such an emotional artist. The painting totally depends on its new owner.
Either the works are taken care of or age over time, turning into something different. Both outcomes are fine by me.

Collecteurs: Your paintings seem to reveal an absence of control. Yet, there's order too. I wonder if it's possible to intentionally devise a lack of control, since obviously the intent itself poses a paradox. Is it important for you to lose control when submerged within the process of creating? What does it actually mean to lose control?



JS: I need to have control when working, to a certain extent at least. It's pretty quick to make curls with a copying pencil, but the painting itself needs to wait until I'm ready for the next step. The oil paint, for example, takes time to apply and, as that's a conscious decision in itself, the loss of control has clear limits.

Collecteurs: I guess that's the general order of life... control within chaos.

JS: Yes – exactly!

Collecteurs: The series Spontacts has been an ongoing project for several years now. It first began in 2011 or 2012; Canvases were covered in a million layers of blue that essentially seemed black to the viewer. Later on, you transitioned into lighter shades of blue and avoided the repetition of layers of paint. Why did you decide to continue working on this particular series, and not move on to a completely new series of works?



JS: Spontacts and Kinkrustations originated almost simultaneously; I was constantly working on both. They're a good match, especially since they allowed me to create order and chaos at the same time. I began a new series last year called Kadlites. They're not blue anymore, they're yellow. More things are happening on the canvas, elements are erased and added again. It's been great fun!

Collecteurs: There's an interesting link between Spontacts and Kinkrustations, especially now that I'm aware of their simultaneous origin. Being so different in their physical impact — Spontacts feels rather soft in comparison to the black immediacy of Kinkrustations— they seem to have functioned as two separate outlets during their process. What made both of these works so similar, yet also so distinct?

JS: The matter of speed is an important factor here. Kinkrustations require many different layers of color. They have to dry – or at least begin to dry. It's then followed by more color and oil. They're dirty bastards, really. Spontacts, on the other hand, are done much quicker and half as messy. If the copying pencil touches anything though, even if just slightly, everything ends up blue. Spontacts are easier to grasp for people, whereas Kinkrustations are really something for an expert. Both will change over time.

Collecteurs: The color blue previously took an elemental part in your work, however there's now a shift into yellow with the new series Kadlites. The singularity of color, however, remains.

JS: My works used to be very colorful before Spontacts. At some point I wanted to see if that same colorful chaos could also originate with one singular color. Since I also reduced other things, like the surface, the attention towards the line became much more significant. Blue is such an absurdly beautiful color, it's almost impossible to think otherwise.

Spontacts also has a series with magenta, which works great. Once I also bought green copying pencils, but they were too 'stiff.' Blue and magenta are really the only colors that work. Kinkrustation is mostly 'Prussian blue,' which is also a difficult color since just a tiny spot can make it seem like it's everywhere. If you add layer upon layer though, it looks good.

After all this mess I really wanted a neat studio. Due to the fact that during the Kadlites series surfaces were reduced, a yellow glaze worked best. It leaves enough pencil traces, yet it's still able to visually consume the white surface.



Collecteurs: By documenting such 'unreadable notes,' there's also a suggestion for thoughts to be deciphered. A divergence between the external versus the internal. Is it about a personal desire — a preposition — for humans to focus more on the internal instead of the external?

JS: For me, handwriting is purely about the aesthetic value.

Collecteurs: Alluding to words that are there, yet not entirely, I think your work also becomes subject to frustration, even if it goes nowhere.

JS:I hope the viewer doesn't get frustrated when they can't decipher a word. It's definitely not about "Haha, you can't read it!"



Collecteurs: Why then choose to scribble and not write clearly? What do you want to provoke by scribbling?

JS: Either you choose a legible phrase — which will always convey a message — or you strip a word's meaning. Both things work equally well, but I'm generally just interested in the aesthetics of handwriting. I want the viewer to feel ecstatic, in some way. The handwriting was also much more present in the first works and gradually evolved into scribbling.

Collecteurs: What originally prompted the inclusion of handwriting?

JS: It was the most direct way to start a picture and many letters are just very beautiful. For instance, 'f,' which directly from its under-curl flows into another 'f.' Repeating that 12 times creates a very elegant curl. The same goes for 'h.' Starting with 'Z,' 'x,' or 'X' is for professionals. A mirrored 'F' is also nice, but both strokes departing from the longitudinal line must be a little crooked. 'C' is a classic. It's impossible to mess it up, regardless of how it's positioned. An exaggerated 'e' also works. 'B' should just be left alone!

Collecteurs: What's wrong with a capitalized 'B?'

JS: It always looks funny. For example, it would just get in the way and put the viewer down after having laughed about it.

Collecteurs: Is handwriting ever about returning to the past?



JS: Handwriting can't be entirely unemotional. When seeing someone's handwriting, immediate connections to that very person arise. But since I only use my own handwriting, it's the other person who has to deal with it.

Collecteurs: Do you ever see yourself moving away from works like Spontacts, explore drawing beyond the scribble, maybe even explore a medium that's totally different?

JS: My new series Kadlites moves towards the idea of surface, leisurely getting rid of handwriting. I can't promise though an 'h' isn't going to appear somewhere!

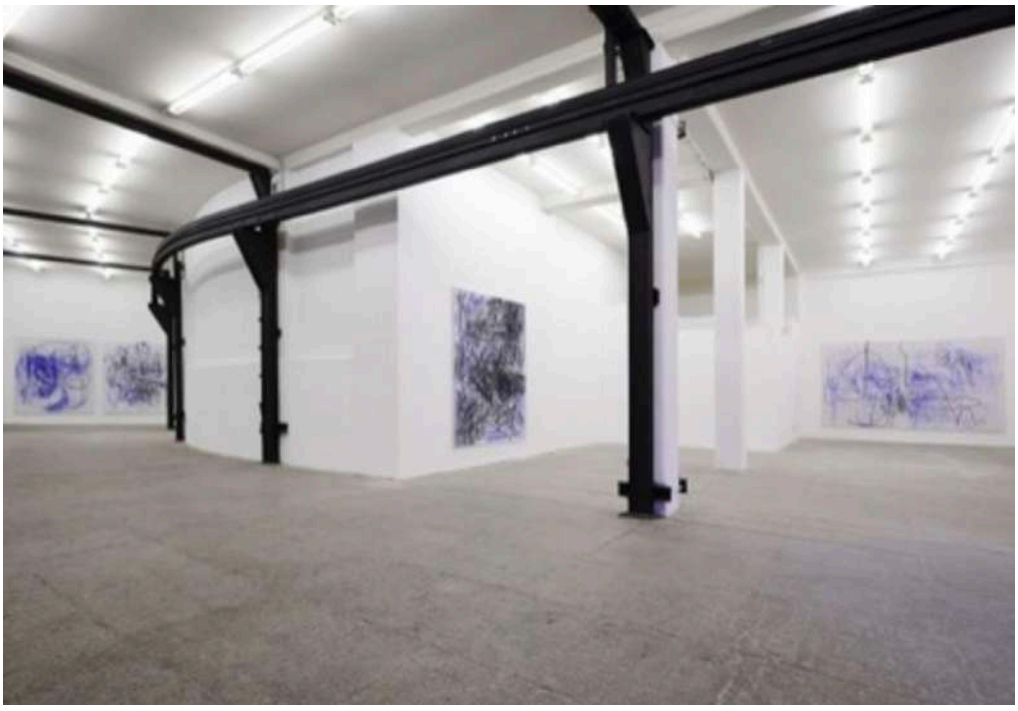
A new medium though? I think I'm too much of a classic painter. My attempts at sculpture were always way too influenced by the 80's. I think I could have been a great actress.

ARTFORUM

OCTOBER 2016

Jana Schröder

By Marta Silvi



In her first solo show at this gallery, Jana Schröder proceeds nonchalantly through a strongly performative pictorial practice. Her large canvases appear like monuments of automatic writing — in this case, notes and doodles type one might imagine psychoanalysts encouraging patients to make in order to ga — in access to repressed exp of the memories. Schröder's activity is a tribute of sorts to the paintings of Albert Oehlen, the artist's professor at the Kunstakademie Düsseldorf from 2005 to 2009, who combined abstract and figurative elements in response to the neo ressionist aesthetic that reigned in the 1980s. "Spontacts Paintings," 2016, a series of large canvases executed in indelible pencil and oil, bring to mind the spontaneity and impulsiveness implicit in the title's portmanteau, belying the true nature of th e operation. Schröder's camouflaged stratifications of paint that emerge upon close observation are more evident in works where grids and squares stabilize the background, creating a geometric platform and a circumscribed and pulsating space of action (Spo ntacts Ro and Spontacts UD 07). The artist applies various layers of indelible pencil, subsequently reworking the subtle lines, or even completely expunging them with a slow, more concrete pictorial stroke. Meanwhile, her process is linked to the alchemical qualities intrinsic to the ink, which tends to gradually dissolve and/or change color when exposed to sunlight. This is painting in a state of constant evolution, which offers the viewer a form that is never definitive. Spontaneity versus control, surface versus depth, and apparent speed versus slowness of gesture are the ingredients of an investigation that is more complex than it appears.


CURRICULUM VITAE

JANA SCHRÖDER

Born 1983 in Brilon, Germany
Lives and works in Düsseldorf, Germany

EDUCATION

2005–2009 State Art Academy, Düsseldorf, DE (class of Albert Oehlen)

SOLO EXHIBITIONS

2026 *Minimum Intensity Projection*, Jahn und Jahn, Munich, DE

2024 *M.I.G.H.T.*, Skarstedt Gallery, London, UK
FRONTACKS, Galerie Bärbel Grässlin, Frankfurt am Main, DE
Paper: PoMuSec 1-9, 11 Blacs 1-4 Nat.Fram BL 1,3,4, Jahn und Jahn, Lisbon, PT
D. A. M,. Alfonos Artiaco, Naples, IT

2023 Skarstedt Gallery, Paris, FR
Meyer Riegger, Berlin, DE
PERLASYNTHICS & PoMu, Galerie Bärbel Grässlin, Frankfurt am Main, DE
PERLASYNTHICS, Nino Mier Gallery, New York, NY, US

2022 *RUDDYSYNC ILILAC*, Nino Mier Gallery, Los Angeles, CA, US

2021 *NEUROSOX – Lapse of Memory*, Galerie Bärbel Grässlin, Frankfurt am Main, DE
Mother, Nino Mier Gallery, Brussels, BE
PPR, Replace Rubens, Kunst-Station Sankt Peter, Cologne, DE
LORY, T293, Rome, IT

2020 *Neurosox*, Nino Mier Gallery, Los Angeles, CA, US
The Early Years, Kopfermann-Fuhrmann Stiftung, Düsseldorf, DE
PHELTIE, Natalia Hug Galerie, Cologne, DE

2019 *Kadlites RS6-17*, T293, Rome, IT
Kadlites, Nino Mier Gallery, Los Angeles, CA, US

2018 *VOTE*, with Andreas Breunig, Kunstverein Heppenheim, Heppenheim, DE
Ecco Gelb, ANMO Art/Cha, Düsseldorf, DE
Kadlites and Kinkrustations 2/2, Natalia Hug Galerie, Cologne, DE
Kadlites and Kinkrustations 1/2, Natalia Hug Galerie, Cologne, DE

2017 *Spontacts and Kinkrustations*, Kunstverein Reutlingen, Reutlingen, DE

2016 *Spontacts FX*, T293, Rome, IT
Spontacts / The Ultra-Diagram Series, Natalia Hug Galerie, Cologne, DE

2015 *Spontacts*, Nino Mier Gallery, Los Angeles, CA, US

GROUP EXHIBITIONS

2025 *aligned*, Nino Mier Gallery, New York, NY, US
Colorland, Leo Koenig, Andes, New York, US
20:15, Gesellschaft für Gegenwartskunst, Augsburg, DE

2024 *Panorama Monferatto*, Italics art and Landscape, Monferatto, IT

2023 *die Welt ist noch auf einen Abend mein,* Galería Ehrhardt Florez, Madrid, ES
Inhaling Painting, Exhaling Imagination: The Munich Breath, Galerie Jahn and Jahn, Munich, DE
How Things Hold, T293, Rome, IT

2022 *Painters Paint Paintings (LA Version)*, Nino Mier Gallery, Los Angeles, CA, US
What Time Is It?, Skarstedt, London, UK
wir sagen uns Dunkles dark things we tell each other, Miettinen Collection, Berlin, DE
Die Nacktheit der Zeichnung, Gesellschaft für Gegenwartskunst, Augsburg, DE
Hitparade – Werke aus der Sammlung, Sammlung Grässlin, St. Georgen, DE

2021 *Echo Chambers*, Galerie Bärbel Grässlin, Frankfurt am Mein, DE
Surfaces, Nino Mier Gallery, Los Angeles, CA, US
Inaugural Exhibition, Nino Mier Gallery, Brussels, BE

2019 *Jetzt! Junge Malerei in Deutschland*, Museum Wiesbaden / Kunstmuseum Bonn / Kunstsammlungen Chemnitz / Deichtorhallen Hamburg, DE
Toti Scialoja, T293, Rome, IT

2018 *Trance: A Show by Albert Oehlen*, Aïshti Foundation, Beirut, LB
Vote, Kunstverein Heppenheim, Heppenheim, DE (with Andreas Breunig)

2017 *Quintessenz*, Guido W. Baudach, Berlin, DE
Marcel Breuer, Paul Czerlitzki, Jana Schröder, Thomas Wachholz, Natalia Hug, Cologne, DE

2016 Pinakothek der Moderne, Munich, DE

2015 Bundeskunsthalle, Bonn, DE
Oh, of course, you were berry picking, Drei, Cologne, DE
Present Conditional, Nino Mier Gallery, Los Angeles, CA, US
Yves Klein Archives, Paris, FR
Zombie Routines, New Galerie, Paris, FR

2014 *17 ABSTRACT PAINTINGS*, Wertheim, Cologne, DE
Hausreste, curated by Albert Oehlen, Haus der Kunst Sankt Josef, Solothurn, CH
L'aventura – Die mit der Liebe spielen, Palazzo Guaineri delle Cossere, Brescia, IT

2013 *Fahrt ins Blaue*, Galerie Martina Detterer, Frankfurt, DE

2012 *Maja*, Gagarin, Düsseldorf, DE
Painting Show, Galerie Chaplini, Cologne, DE

Abstrakt nach '89, Galerie Mahalesi, Gera, DE

2011 *Vor Gott ist alle Kunst Scheiße II*, Boutique, Cologne, DE
fine line?, KIT – Kunst im Tunnel, Düsseldorf, DE
Sunbeam in the glasshouse, 701, Düsseldorf, DE
Everything you ever liked about your mother, 15 Howie Street, London, UK

2010 *Addition and Subtraction*, 304 days, Vancouver, CA
GSK, Düsseldorf, DE

2009 *Panorama*, Temporary Gallery, Cologne, DE
Small Obsessions, Not Famous Yet, Galerie Gabriele Dangel, Oxford, UK
Painting on the Möve, curated by Albert Oehlen, Wiensowski und Harbord, Berlin, DE
Von B nach D mit Fs, KMA70d, Berlin, DE
Dolce Standards, Maverick, Cologne, DE

2008 *Staffellob*, Project Space Grasser One, Munich, DE

2007 *bye bye acapulco*, Kunstraum Acapulco, Düsseldorf, DE

PUBLIC COLLECTIONS

Aïshti Foundation, Beirut, LB
Friedrichs Foundation, Bonn / Weidingen, DE
Miettinen Collection, Helsinki, FI / Berlin, DE

PUBLICATIONS

2023 *Jana Schröder: PERLASYNTHICS & PoMu*, Galerie Bärbel Grässlin
Jana Schröder: PERLASYNTHICS, Nino Mier Gallery

2022 *Die Nacktheit der Zeichnung: Arbeiten in Schwarz auf Weiss von Beckmann bis Warhol*, Gesellschaft für Gegenwartskunst

2021 *Echo Chambers*, Galerie Bärbel Grässlin
Jana Schröder: NEUROSOX Lapse of Memory, Galerie Bärbel Grässlin
Jana Schröder: PPR, Kunst-Station Sankt Peter

2020 *Jana Schröder: The Early Years*, Kopfermann-Fuhrmann Stiftung
Jana Schröder: Pheltie, Artist's Book

2019 *Jetzt! Junge Malerei in Deutschland*, Museum Wiesbaden / Kunstmuseum Bonn / *Kunstsammlungen Chemnitz / Deichtorhallen*, Hamburg, DE
Trance: A Show by Albert Oehlen, Aïshti Foundation

2018 *Jana Schröder: Spontacts and Kinkrustations*, Kunstverein Reutlingen



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