

The background is an abstract watercolor painting. It features large, flowing washes of color. A prominent dark red shape dominates the upper left and center. Below it, a lighter pinkish-red wash spreads across the middle. At the bottom, there are horizontal bands of pale pink and a small, dark blue shape in the lower right corner. The overall effect is soft and painterly.

# Nadine Schemmann

Sound of the Pale Tree

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October 8 - November 12, 2022



HEADBONES GALLERY

Artist Catalog: Nadine Schemmann - *Sound of the Pale Tree*  
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Vernon, BC, October 8 - November 12, 2022

Schemmann, Nadine, 1977-

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Nadine Schemmann commentary © 2022 Julie Oakes

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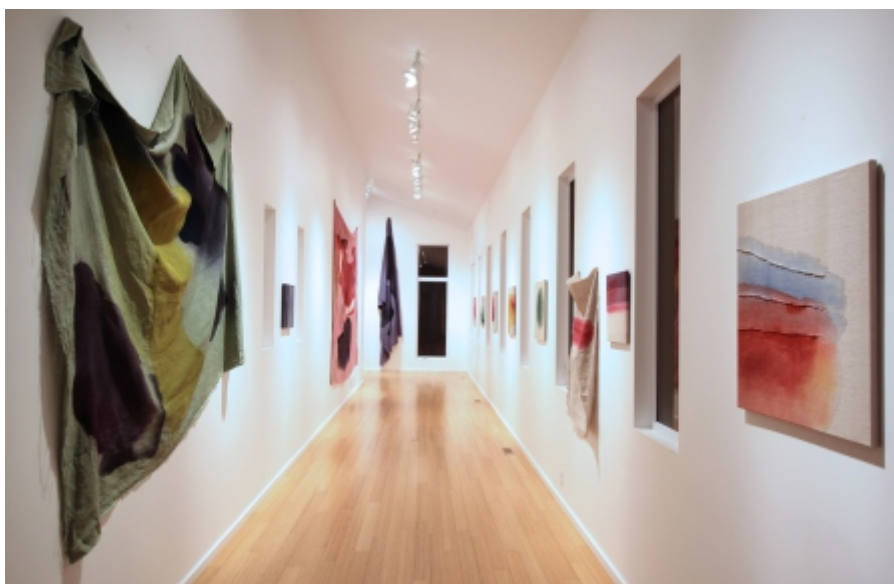
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Micro Publishing

# Nadine Schemmann

## Sound of the Pale Tree



Headbones Gallery, Vernon, BC - 2022

Commentary by Julie Oakes



Headbones Gallery, 2022



*Mother Bird flying at Headbones Gallery, 2022*

## Nadine Schemmann

### Sound of the Pale Tree

The process of dyeing or staining a fabric, where the color seeps into the pores of the cloth, coloring the strands of weave, coating the threads so that from the other side there is evidence of the permutation is a balancing relationship between ground and pour. Each manipulation upon the quiddity of that color, for Schemmann, relates to a social encounter. Nadine Schemmann reads auric colors that emanate from and between people. Imagine Pastel, the blue dye extracted from the European woad plant, conversing with Perse, a darker blue almost purple, and the knowledge acquired could range as far as any human or spiritual intersection.

Recently she has been adjusting the sag, flow and crumpled elegance of the unbleached linen with nips and tucks. The difference in scale between the tiny stitches defines the character of the stretched surface so that, only when close and like a well-done facelift, a secret is divulged at a whisper. The whisps and straggles of threads on the larger hanging pieces have a similar sense of intimacy.





Staining is a process where the changes that result from the color soaking are unpredictable and often unexplainable. But once there, they cannot be ignored. Schemmann may allow the encounter between cloth and color to rest at this point. A stain has spread, leaving behind evidence of movement like waves retreating back into the ocean on a beach. On the unbleached linen that swish of liquid dye creates an indelible mark that has to be addressed, a moment of receding remembered like an aura pulsing from infinite space to reveal a shape and then, faultlessly frail, retreating again to the safety of infinite oblivion.

The mystery inherent in Schemmann's process is held within the parameter of an art piece that is inclusive of both the parapsychological and the powerful.

Julie Oakes- 2022



Headbones Gallery, Vernon, BC- 2022



*If This Is It* - green reverse - Berlin, 2020/2022  
Ink, oil paint on linen, 163 x 135 cm



*Palest Blue* - Berlin, 2022  
Ink, chlorine bleach on linen, sewed, 56 x 46 cm



*Fragment of Rehab* - Berlin, 2022

Ink, oil paint, watercolour pastels and chlorine bleach on linen, 190 x 145 cm





..It Did - Berlin, 2022  
Ink, oil paint and chlorine bleach on linen, approx. 400 x 300 cm



*Lost Sound of the Pale Tree* - Berlin, 2022  
Ink, chlorine bleach on linen, sewed, 61 x 46 cm



*I Thought It Was You* - Berlin, 2022  
Ink, chlorine bleach on linen, sewed, 56 x 46 cm





*Palest Wish* - Berlin, 2022  
Ink, chlorine bleach on linen, sewed, 61 x 46 cm



*Sound of the Pale Tree II* - Berlin, 2022  
Ink, chlorine bleach on linen, sewed, 61 x 46 cm



*Negotiation in Green* - Berlin, 2022  
Ink, chlorine bleach on linen, sewed, 56 x 46 cm







Headbones Gallery, Vernon, BC- 2022

Opposite page: *Symphony of Shadow* - Berlin, 2022  
Ink, chlorine bleach on linen, sewed, 40 x 36 cm



*Shadow* - Berlin, 2022  
Ink, chlorine bleach on linen, 107 x 61 cm



*Unconditional Habits* - Berlin, 2022  
Ink, oil paint, chlorine bleach on linen, 228 x 200 cm





*Blue Skin* - Berlin, 2022  
Ink, chlorine bleach on linen, sewed, 40 x 35 cm



*Changed Frequency in Leftover Amplitudes* - Berlin, 2022  
Ink, oil paint, watercolour pastels and chlorine bleach on linen, 340 x 370 cm





Headbones Gallery, Vernon, BC- 2022



Nadine Schemmann at Headbones Gallery - 2022

**Nadine Schemmann** is a contemporary German visual artist. She studied design and fashion at the Cologne International School of Design from 1997- 2000 and at the Berlin University of the Arts from 2004 - 2006. In 2001 she moved to Berlin and worked as a freelance designer and internationally recognized fashion illustrator under her stage name Lulu until 2018.

Working with encounters in the broadest sense, her work arises from the need to translate encounters, conversations and moments to give them a lasting expression. In doing so, Schemmann recalls these moments and feelings as colors that then meet again on the canvas. Her own artistic practice is constantly evolving and presented in solo and group exhibitions. Most recently at Schlossgut Schwante, Kunsthaus Lempertz, Studio Berlin at Berghain, and TEXT-ile at Galerie Haverkampf-Leistenschneider, recently at Galerie BittelvonJenisch Hamburg, Germany, among others.

Predominantly working with large-format linen and various techniques, Nadine Schemmann's work translates encounters, conversations, and moments in diverse shades on the canvas to engage in emotional interactions. The process involves dying or bleaching the material to then be covered with ink, oil paint or chlorine bleach, resulting in striking, but unexpected color paths forming organic, endlessly changeable edges on the linen canvas. With a desire to expand her color palette, Schemmann materializes feelings as different shades to create an expressive and sensory visual language translating encounters as the deepest and most honest form of dialogue.

Reflecting the fragility of interpersonal relationships, Schemmann's paintings find their origin in the interstice that results when two people meet – crafting the space which remains free of color and that which is delimited by cut edges and seams. Only sometimes she stretches the linen fabrics on frames, never banishing them behind glass. Often, they hang freely in a space, or in nature, where they are exposed to wind and weather, where the color and fabric change with time. Just as interpersonal relationships cannot be preserved and made durable, Schemmann does not place this expectation on her paintings.





Unveiling the flag, *Mother Bird*, by Nadine Schemmann at Headbones Gallery, 2022

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