

Documentation

Janine Schranz, 2022

Recent works (selection):

- 1 *Blend together*
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- 3 *Passepartout*
- 4 *Moving across and through, evening gaze*
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- 6 *A Poem Should Be Read In Sequence*
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Blend together

2022

Mz* Baltazar's Laboratory, Vienna

*migrating waves from different centers (as on the surface of a pond)
can pass through one another without conflict, adding themselves to
one another as they pass*

2022, ceramic pigments screen printed on glass, ø 48 cm, Janine Schranz

Blu, 2021, Analogue C-Print from slide, 190 x 150 cm, Daniela Zeilinger

Siam, 2022, Analogue C-Print from slide, 20x26 cm, Daniela Zeilinger

Ray, 2022, Analogue C-Print from slide, 20x26 cm, Daniela Zeilinger

The exhibition Blend Together by Janine Schranz and Daniela Zeilinger, presented at Mz* Baltazar's Laboratory as part of this year's Foto Wien, follows on thematically from the joint exhibition Passepartout, on view at hoast in Vienna in 2021. Whereas last year's attention was focused on processes of selecting, cropping and fading out, this time the focus is on situations of transparency and blending. While at hoast the focus was on techniques of inclusion and exclusion within a given architecture or within the image field, the exhibition at Mz* Baltazar's examines possibilities of communication between inside and outside, from artwork to artwork, and between real space and image space.

In recent exhibitions, Janine Schranz has been transferring some of the basic conditions of photography into concrete exhibition architectures in experimental installation arrangements. In her contribution Blend Together for Foto Wien 2022, conceived together with Daniela Zeilinger, the exhibition space Mz* Baltazar's Laboratory also serves her to "contemplate the space following photographic parameters," as the artist herself says.



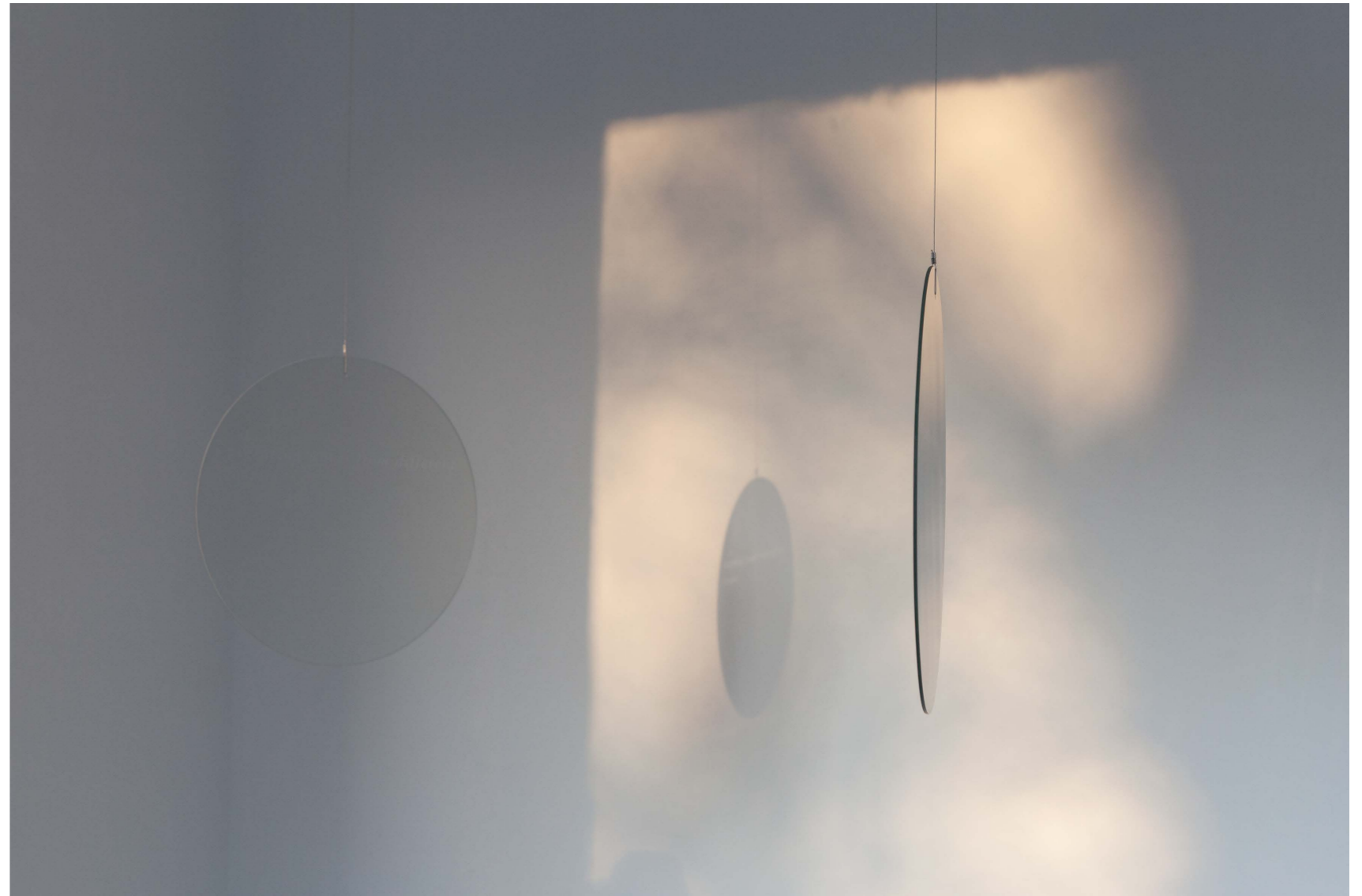
(as on the surface of a



Circular glass panes are hanging in the exhibition space. On them, fragments of a text can be read: “Migrating waves from different centers (as on the surface of a pond) can pass through one another without conflict, adding themselves to one another as they pass.” The quote is taken from the book *Language of Vision* (1944) by György Kepes, a member of the New Bauhaus and a student of László Moholy-Nagy. The catastrophic historical background (1944!) behind the utopian vision of conflict-free political coexistence expressed in the metaphor of permeable waves has been given a terrible and worrying actualization in the events of recent days and weeks. Nevertheless, it would be wrong to understand Janine Schranz’s use of the quote as an unquestioned adoption of a modernist ideal.

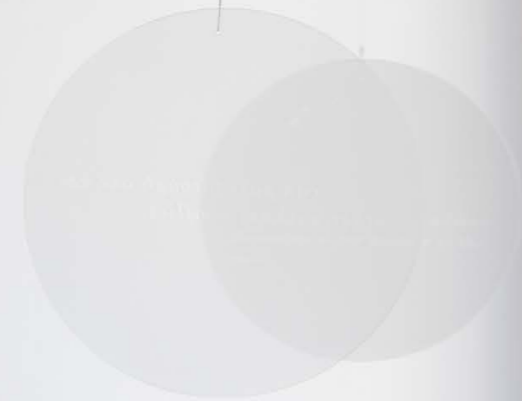
At first, however, the glass objects, through their placement in the space, actually do invite one to look through them at the exhibition space, the other visitors, and further through the display window at the urban outdoor space, as well as at the works by Daniela Zeilinger hanging on the wall. These views through the round glass objects, together with their form and materiality, suggest an intentional analogy with the camera lens. Yet the objects resist their integration into a traditional definition of photography as a “transparent presentation of a real scene.” They confront the viewer as objects that can be experienced haptically, with specific material properties. Glass pigments applied by screen printing were baked into the glass at high temperatures. Different degrees of dilution result in subtly varying shades of gray. Depending on the exposure to light, which is constantly changing due to quiet movements of the panes, their opacity changes and with it the perception of the information shining through them. Approaching the works, one perceives the grainy texture of the printed surfaces. Thus, the status of the objects fluctuates between that of the lens and that of the screen. What at first glance appears to be an affirmation of modern enthusiasm for transparency reveals, upon closer inspection, a critical treatment of a modernist utopian myth.

Michael Wonnerth - Magnusson





on the surface of a





(as on the surface of a

pond)



*... can pass through
other without conflict,*

1875

can pass through one an-

other without conflict,







Soft vanishing points

2022

melted glass objects, #1-5
with Daniela Zeilinger

Tombola V at school, Vienna

Tombola is a travelling exhibition format based in Vienna, initiated by Terese Kasalicky and Heti Prack. We invite teams of artists to throw their themes and their media into the tombola. After the draw the cards are reshuffled, the conditions for the new works are set. The results will be exhibited.





Passepartout

2021

hoast, Vienna

Daylight


And it is there, halfway through the interior, that the woman appears in the screen

2021, Photoemulsion coated on glass, framed, 28,5 x 19 cm, Janine Schranz

Violet, 2021, Analogue C-Print from slide, 190 x 150 cm, Daniela Zeilinger

Cropping and framing – the selection of visual information by means of a framed cutout – are among the most important tools of photography and film. In the works of Janine Schranz and Daniela Zeilinger, these techniques of framing, so inherent to the dispositifs of film and photography, are transposed to different media, turned onto and against themselves, inverted and deconstructed. As an emblem for the multifaceted framing effects they develop in their joint exhibition at hoast, the two artists have chosen a concept closely linked to the history of presentation of (photographic) images: the passe-partout.



A rectangular photograph is mounted on a white wall. The photo shows a person standing in a doorway, their body partially obscured by shadows and architectural elements. The image is somewhat blurry and has a soft, ethereal quality. Overlaid on the photograph are two paragraphs of text in a light, sans-serif font. The first paragraph is on the left side, and the second is on the right side, both appearing to be part of the scene's narrative.

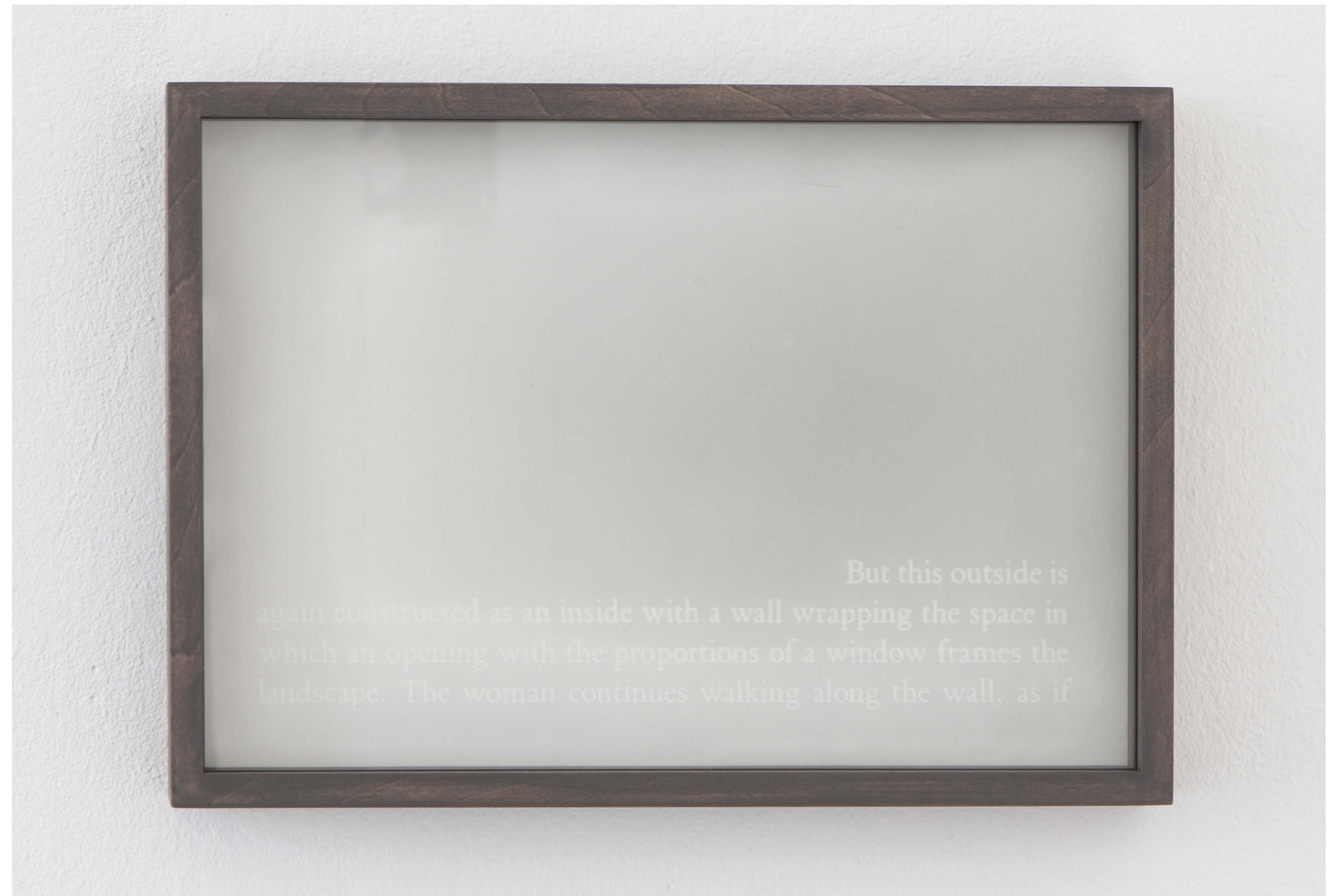
She opens the door that
leads to the terrace and goes up the ramp toward the roof garden,
her back to the camera.

Her body is frag-
mented, framed not only by the camera but by the house itself,
behind bars



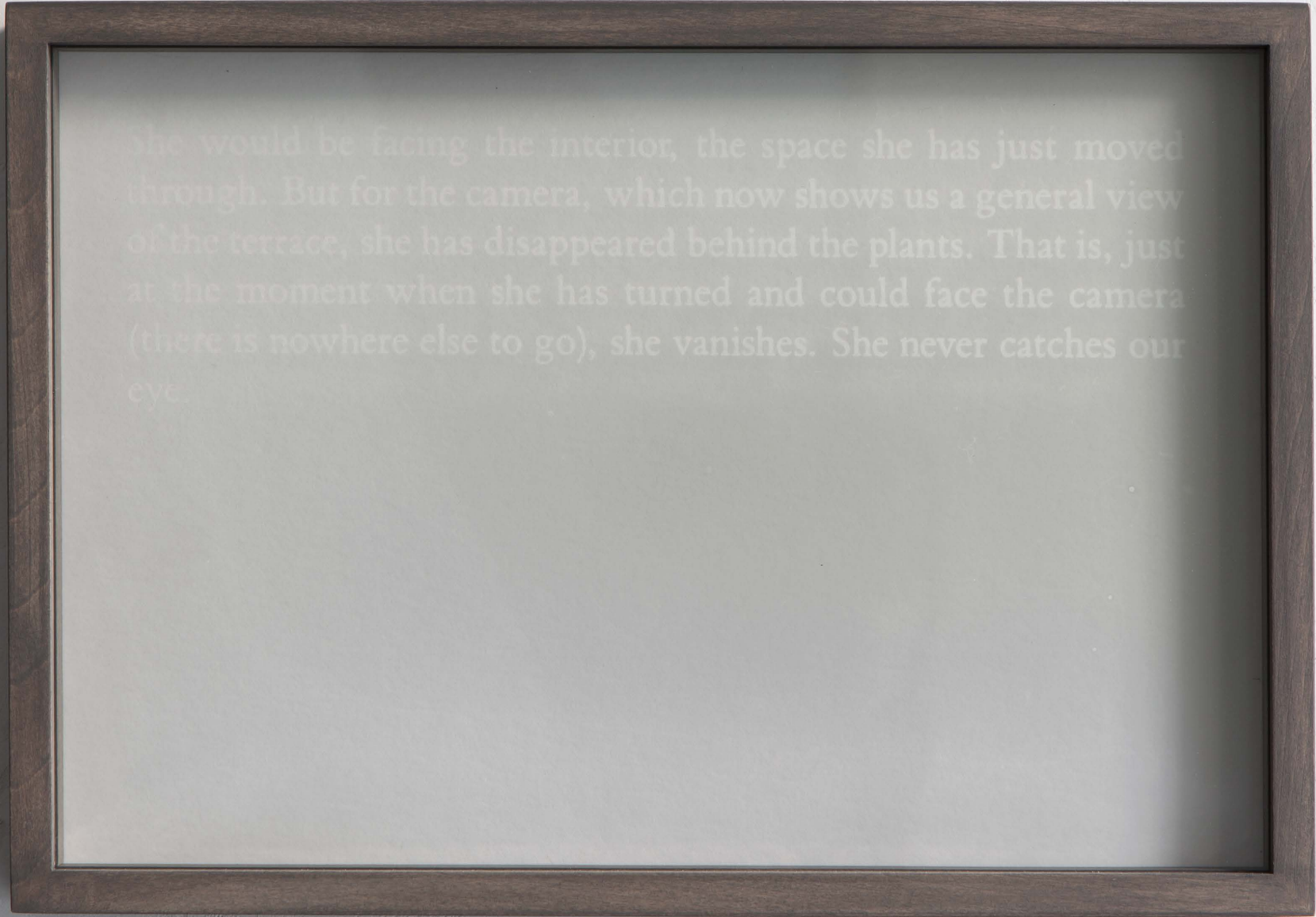
The sentences that can be read in Janine Schranz's *And it is there, halfway through the interior, that the woman appears in the screen*, 2021, are taken from a text by architectural theorist Beatriz Colomina on the politics of the gaze in Adolf Loos and Le Corbusier. The passage Schranz selected is about the film *L'Architecture d'aujourd'hui* (1929, directed by Pierre Chenal with Le Corbusier). In it, Colomina describes how the camera follows a woman moving through Le Corbusier's Villa Savoye. Her body is always seen fragmented, from behind – framed not only by the frame of the camera, but also by the architecture of the house itself. Her line of vision is turned toward the interior of the house, while the gaze of the male subject dominates her, in a similar fashion to the way the cinematic-photographic gaze of the modern architect controls and domesticates the surrounding landscape through the horizontal windows of his house.

Schranz does not simply extract a continuous passage from the textual fabric. She cuts out individual parts, isolates them from one another, and photographs them individually on specially coated glass plates. By framing the works, an additional boundary is drawn in, which has an effect both outwardly and inwardly. Toward the outside, the frames emphasize their object character as exhibits and display elements in the exhibition space. The viewers move between these objects, experiencing the space of the exhibition in the time of viewing, from „frame“ to „frame“ – in a kind of inverted quotation of the cinematic event that the text describes. Inwardly, however, the frames also emphasize the quality of the works as photographic images that not only give something to read, but open up a virtual space of contemplation of their own, in which the ambiguous, ghostly materiality of this writing emerges. Here, the gray veil of the exposed photo emulsion oscillates between foreground and background, between the motif and the framing of the texts. A frame within a frame: Passepartout.





She would be facing the interior, the space she has just moved through. But for the camera, which now shows us a general view of the terrace, she has disappeared behind the plants. That is at the moment when she has turned and could face the camera (there is nowhere else to go), she vanishes. She never catches our eye.

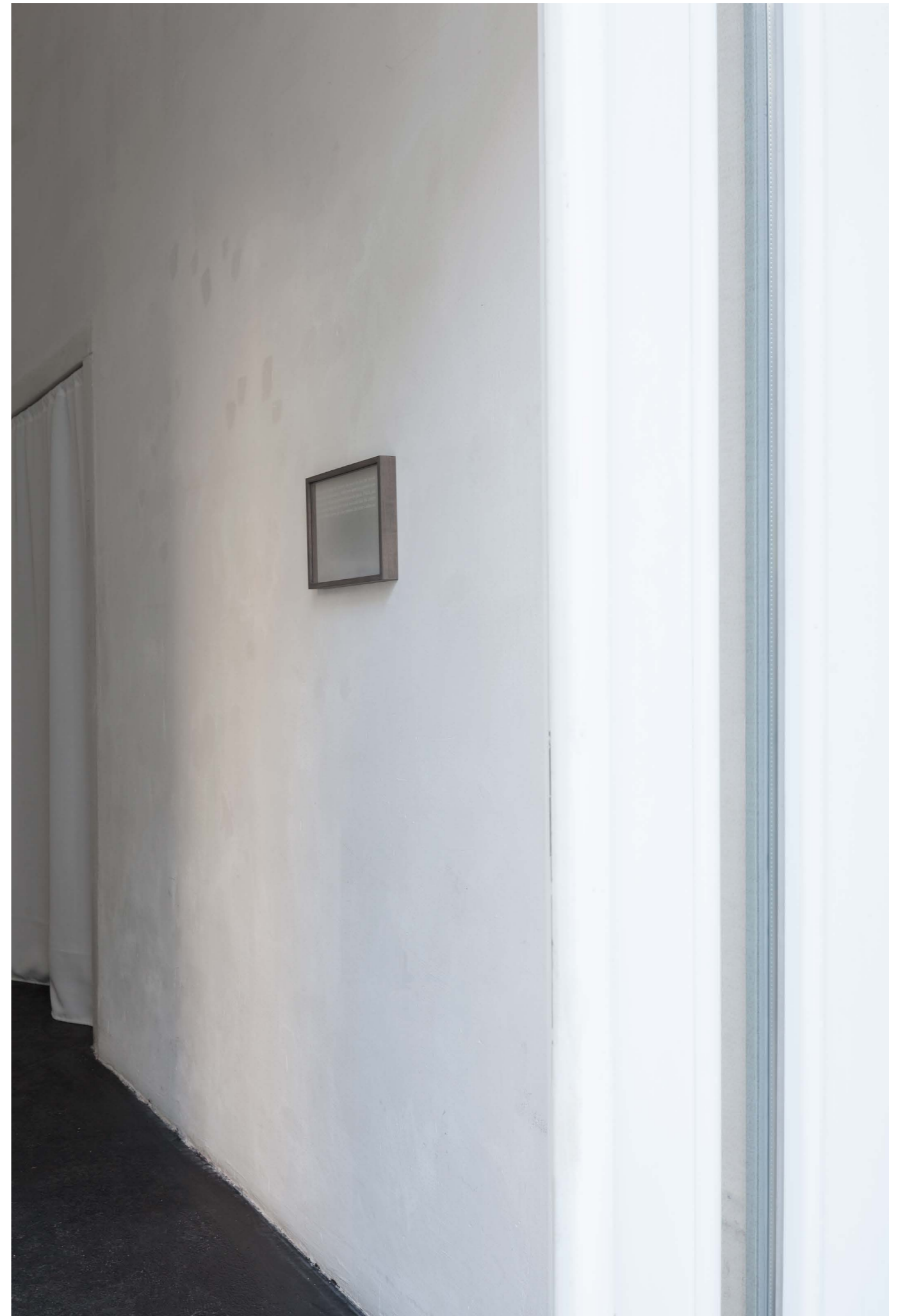
A rectangular panel with a dark wood frame is mounted on a light-colored, textured wall. The panel contains a paragraph of text in a light, monospace-style font. The text is centered and reads: "She would be facing the interior, the space she has just moved through. But for the camera, which now shows us a general view of the terrace, she has disappeared behind the plants. That is, just at the moment when she has turned and could face the camera (there is nowhere else to go), she vanishes. She never catches our eye."

She would be facing the interior, the space she has just moved through. But for the camera, which now shows us a general view of the terrace, she has disappeared behind the plants. That is, just at the moment when she has turned and could face the camera (there is nowhere else to go), she vanishes. She never catches our eye.

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But for the camera, which now shows us a general view
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moment when she has turned and could face the camera
(nowhere else to go), she vanishes. She never catches our

Just as Janine Schranz and Daniela Zeilinger each take up and process different phenomena of framing in their joint exhibition under the emblem of the passe-partout, one can also recognize different modes of critical-emancipatory visual production in their works. For Jacques Rancière, emancipation means „the dismantling of the old distribution of what could be seen, thought and done.“ Crucial to the continuation of the critical project, he argues, is „an organization of the sensible where there is neither a reality concealed behind appearances nor a single regime of presentation and interpretation of the given imposing its obviousness on all.“ By translating, shifting, and inverting the conventional logic of framing, Schranz’s and Zeilinger’s works make visible its definitional power. At the same time, they strip our habitual arrangements of perception and meaning of their supposed security and, in the zones between the phenomena and their framings, open our eyes to new topographies of the possible.

Michael Wonnerth-Magnusson



Moving across and through, evening gaze

2020

New Jörg, Vienna

An exhibition by Stephan Blumenschein and Janine Schranz:
Exhibition space, platform, preprogrammed motors, darkening foil,
C-Print with passepartout, framed

extended with an artistic position by Maike Hemmers

Janine Schranz and Stephan Blumenschein alter the basic conditions of the exhibition space of New Jörg by deflecting the attention from the immediately perceived inside, beyond its specific framework, and towards the outside. By shifting the set-up of its architectural details - the doors, the lighting, the steps to enter - the parameters this room is composed of are disorientated. The artists stage a moment that repeatedly comes into being.

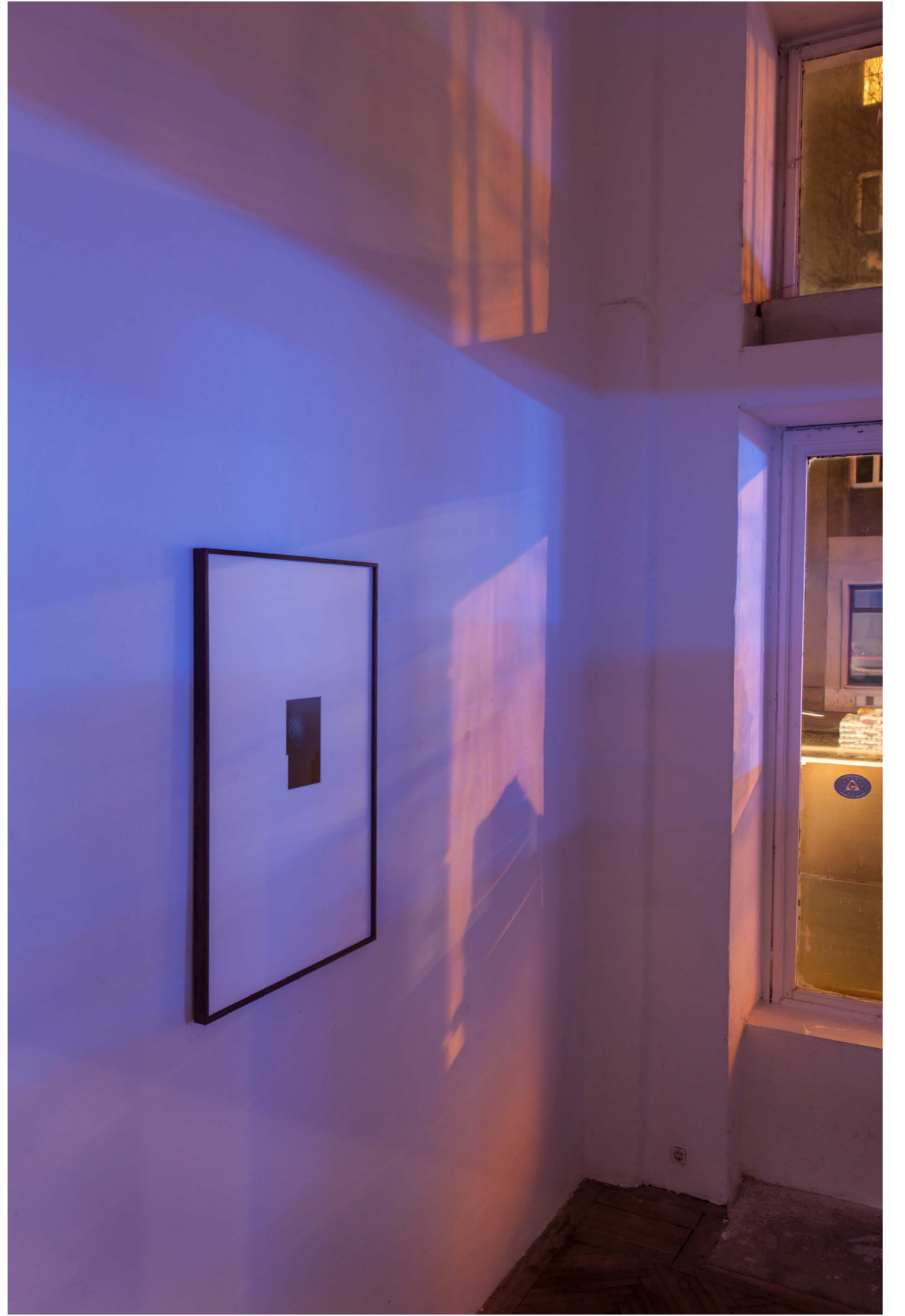
The visiting body is subjected to shifting light conditions, a change in temperature, and air flow. What is outside the set boundaries of the exhibition (the bar, the urban street level) is reaching in by taking out the electric lights inside, through the windows and by regulating the opening of the doors to the street and adjunct room with pre-programmed motors. The alterations then (de-) construct the perception of the exhibition space to an unfixed sequence of images. The photograph hanging on the wall anchors into the space. It emphasizes the gesture of dimming in the depiction of the mechanism of gearing used in stage lights. Conjointly to opening up the exhibition space it reflects on the moment that forces come closer and blend together.

We move because we love by Maike Hemmers is commissioned to be a responsive comment to the installation of Schranz and Blumenschein. The poems on four plastic boards refer to name tags but direct towards (imaginative) rooms beyond the entrance and bar space. The work reflects on the affective movement of bodies and the multi-layered direction of touch.



Video documentation: <https://vimeo.com/510142299>











Maike Hemmers, *We move because we love*, 2020

etic partners,
t illumination
one another.
is framing it.
o continually
d shine light,
ening doors,
r out of love.

We move because we love.

Solid as a rock, stone is thought to be inanimate. We build walls to set a line that prevents movement, a fundamental boundary. But movement isn't just the certain leap of a body, it's the invisible vibration of all matter. Even stones and crystals grow, and every wall has holes.

Something that moves gets closer to something else; bodies expand and gravitate. We are drawn to what we are attracted to, it's an unexplainable pull. One could say that we move towards something only because of a desire to be close to it, or to take distance from something else.

If all matter vibrates,
then all matter moves with love too.

It's rather touching, than capturing

2019

Pferd, Vienna

An exhibition by Stephan Blumenschein and Janine Schranz:

Exhibition space, wall, door, soundpiece, video

Essay by Maike Hemmers

Inspired by the concept of haptic comprehension (comprehension as a movement), we question the reappearing motive of the “void” and empty exhibition” and our own fascination with it. We try to complexify this motive, which often relies on and assumes a sovereign, privileged and vertical position and perspective, by creating a situation which connects to aspects of domesticity, labor conditions, and accessibility. And further, allows and equally seduces the audience into different forms of bodily-spatial experiences of the exhibition space (walking around and across, passing through, waiting, dwelling, sitting laying down, listening, wandering off, watching staring outside).

Stephan Blumenschein developed a series of protocols for an alternative practice of documentation. These protocols, presented in a sound-installation, bring together the concept of haptic comprehension, the idea of the body as a director and the relation of forms and conditions of production, organization of labor and perception. Janine Schranz presents a new video work which she produced in dialogue with these protocols. The video was recorded in the temporary closed exhibition and archive space of the VBKÖ (Vereinigung bildender Künstlerinnen Österreichs) in Vienna. Focusing on the documentation rather than the documented, the (pre)conditions of the recording process - the orientation of her body in relation to the apparatus and the interior of the empty exhibition space - are put into question.





Protocols: http://so-bel.klingt.org/sblumen/dwnlds/Itsrathertouching_stereo02.mp3



A Poem Should Be Read In Sequence
since 2018

An ongoing project by Yen Noh and Janine Schranz
with Ilse Lafer, Clara Amaral, Joanie Baumgärtner,
Marie Raffn, Romy Rügger, Journal, Stephan Blumenschein

The collaborative research and aesthetic practice *A Poem Should Be Read in Sequence* (2018-ongoing) begins with the question of potentiality. It takes exhibition-making as research action and rehearsal site to break away from exhibition as a clear and transparent presentation. Instead, it is a collective proposal to experiment and exercise temporalities of exhibition, challenging economy of exhibition in terms of infrastructure, labor, and reproduction.

The project takes up and further the hypothesis that simulates the future exhibition *A Poem Should Be Read in Sequence* that is destined to be unrealized. It took its first iteration in the form of 3-week performance in 2018 in BRUX/Freies Theatre Innsbruck without audience. By transposing Roland Barthes's "The Preparation of the Novel," the unfinished manuscript of the trial of novel writing, we employed the term "preparation" as a departure and conceptual plot of exhibition-making practice.



Photo documentation of the 3-week Performance in Brux, freies Theater Innsbruck, 11. June 2018

Reading Touch

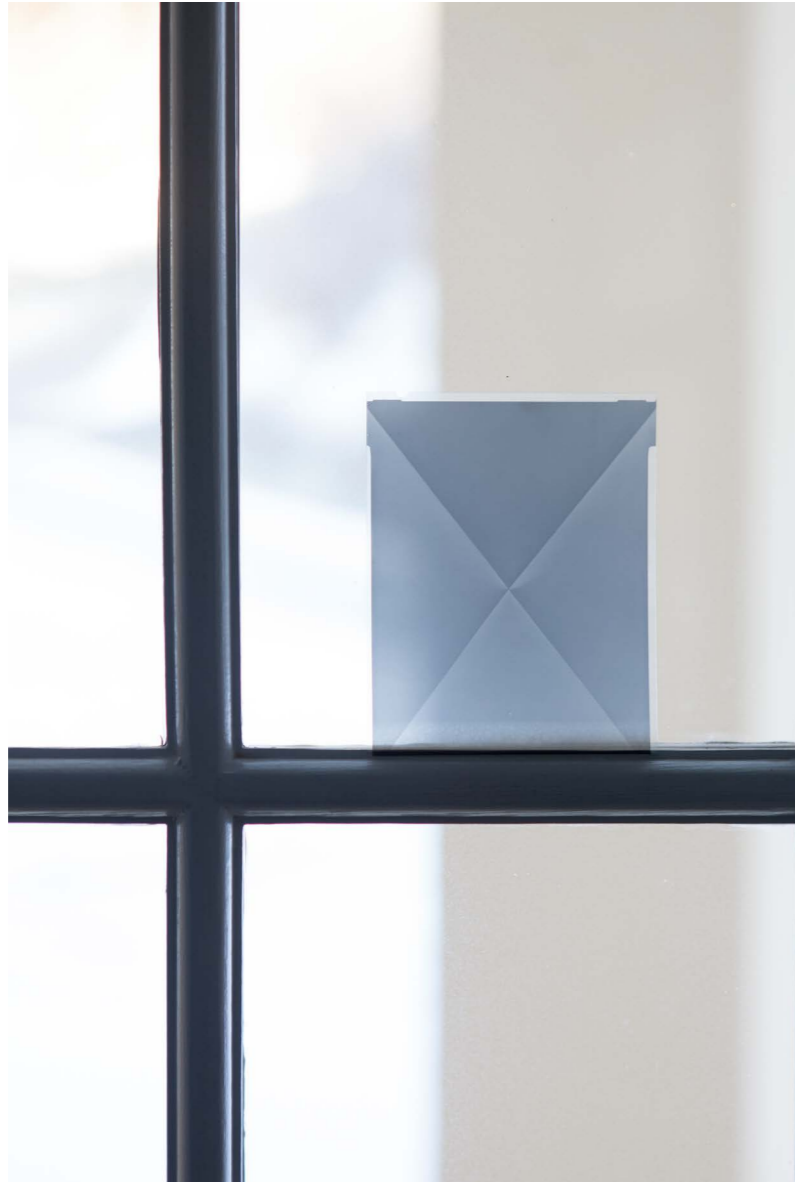
2017/ 2020

4 x 5 inch negatives, black and white
text sheets in braille

During my artist residency at the Contemporary Art Center Nairs (Lower Engadina, Switzerland), I investigated the architecture and geographical location of the art centre as former bathhouse building. The translation of the name „Nairs“ from Romansh literally means „the blacks“– this is because the sun does not make its way down to the valley between October and February. Considering the history of the art centre as a health resort with its mineral springs and location on the river Inn, the element of water and the special light conditions were an essential starting point for the project. During my research I focused on the architectural structures of the building: the neo-classical architecture with its art nouveau elements has largely been preserved, but traces of the missing infrastructural elements of the building’s earlier history are visible even through its new functionality and structural changes.

By using a large format camera I have photographed the interior of the building on 4x5 inch negative sheets. In order to develop the negatives on site, I have converted my studio into a „daylight laboratory“ by setting up a developing tank as well as a photographic changing bag for light-proof work. After the negatives had been removed from the film cassettes and placed into the daylight developing tank, they were treated with a variety of experimental developing techniques, for example using water from various mineral springs, different development rhythms and temperature settings. The windows of my studio served as light boxes and allowed me to look at the negatives after the development process, whereby the daylight cycle defined the amount of light for viewing the negatives.







The second part of my on-site research was a dialogue with a bathhouse attendant, who worked in Nairs in the 1950s. Since there is little photographic documentation of the historic bathhouse and neither the receipts nor the bathhouse procedures have been recorded in detail, I was interested in her work experience and visual memory of the building. We have tried to uncover her memories while walking through the bathhouse space. Fragments of this dialogue were transcribed in Braille.

My interest in learning Braille and transcribing the dialog into this script is related to the previously described working process with the changing bag. A determining factor while working with a large format camera is that the negative film itself is inserted in a flat film cassette, which has a slider with nubs. This tactile system is used to distinguish between unexposed (nubs pointing outward) and exposed (nubs pointing inward) films in the dark. This haptic experience brought up an association with dot patterns of Braille. In order to learn the language, I have been working with two blind people who introduced me to the reading technique.





Reading Touch, #7 (2020)
silver gelatin print, framed
87,5 x 70 cm



Reading Touch, #5 (2019)
silver gelatin print, framed
120 x 96 cm

Through the Looking glass

2015

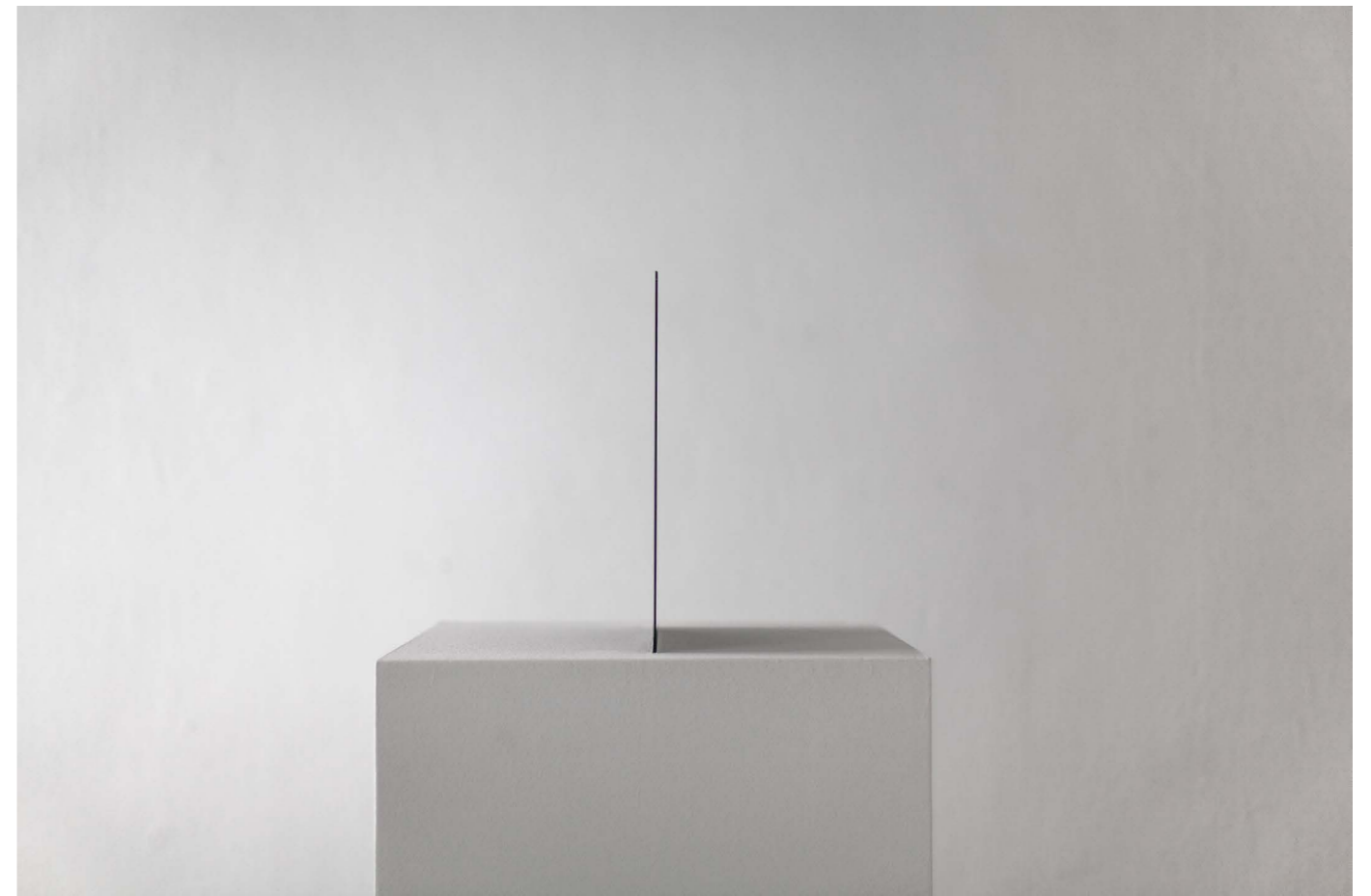
exhibition space, photo emulsion
coated on glass (30 x 30 cm), base,
photo emulsion coated on wall
(400 x 400 cm)

Glockengasse No 9, Vienna

Exhibition space Glockengasse No 9 is located in a former shop with a window display. The installation *Through the Looking Glass* creates a space, where photography and real scene overlap. When thinking in photographic parameters, the exhibition space becomes a box, an empty image carrier to be filled with visual information. The window display represents a photographic lens, through which the outside is transmitted to the inside and the inside to the outside.

For *Through the Looking Glass*, I have produced a glass object as a result of my experimentation with the photo emulsion *Black Magic*. The glass plate with a grey gradient going from black to transparent (see test strip) and achieved through varied exposure times is displayed inside in relation to the shop window and represents the place of transition, the „in-between“. Variable ways of looking through the glass are made possible by the simultaneous transparency and non-transparency of the object. The layers of time and tone created through previous exposures are overlaid with continuous unfixed image sequences perpetually moving into the „now“.

A third part of installation is a wall coated with *Black Magic* emulsion. Here, architecture itself becomes a carrier of the photosensitive, but yet undeveloped layers of emulsion, creating a potentiality of an image.





„The camera obscura laterally reverses, upends, and projects an image of the environment it faces. But this is no moment: the image we see materializes slowly. We perceive it gradually, and then it is there. It is like a film without a storage medium, a film without reproducibility, a film that runs only one time. [...] It is not a picture; nor is it a film. It does not, in fact, stop being reality. The reality captured in the camera obscura remains reality.“¹ It is only through exposure of the light-sensitive matter to light that the photographic image starts to materialize. This process produces something that goes beyond the logic of ‚realism‘. Something new is being created, unconcerned with reproduction and representation of a real scene, but rather its transformation into a photographic construct.

The lens itself becomes a subject in Dziga Vertov’s „The Man with the Movie Camera“, a film in which a human eye approaches the camera lens and sees itself reflected in it. Colomina thinks of the camera as an architectonic device and describes the lens as follows: „[...] that which is transparent, like the glass in our window, reflects (particularly at night) the interior and superimposes it onto our vision of the exterior. The glass functions as a mirror when the camera obscura is lit.“² The window as a photographic lens thus forms the membrane between inside and outside, between transparency and reflection and makes the unfixed and directionless image sequences visible.

¹ Cf. Diederichsen, Diederich (2014): The Third Photography. In: Kelly, Karren/Schröder, Barbara (Ed.): Zoe Leonard – Available Light, Brooklyn/London: Dancing Foxes Press/Ridinghouse, p. 12.

² Colomina, Beatriz (1987): Le Corbusier and Photography. In: Assemblage 2 (4), S.7f.

Raumansichten

2012/2016

black and white photographs, inkjet prints

exhibition catalogue *die fabrik ruft*

Galerie am Leewasser, Brunnen

Raumansichten is a series of black and white photographs taken in a disused cement factory in my hometown Brunnen (Switzerland). The project began in 2012 in the framework of the planned structural changes to the site and the exhibition „die fabrik ruft“. The photographs were printed in the exhibition catalogue and displayed in the nearby Galerie am Leewasser simultaneously to the exhibition on site of the factory.

The images show the architectural framework of the building without its mills, kilns and conveyor belts. The respective positioning of myself as a photographer in relation to found architecture makes photographic parameters such as light, structure and body visible and gives the impression of being inside of a camera. Consequently, this approach constructs relationships and correlations between architecture and the photographic apparatus.





