

Documentation

Janine Schranz, 2025

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Ground Glass

2024

Glass, ground by hand

57 x 43 cm

Camera Austria Graz

Working with or in photography moves between the poles of technical perfection and the attempt to break away from the line of vision, the rectangle, the material. The destructive characteristics of photography are thus not only of a content-related or formal nature, but the prerequisites of photographic processes are based in many respects on extractive and exploitative practices.

The exhibition *Destroying Photography*, initiated by Maik Gräf, Jenny Schäfer and Daniela Zeilinger brings together artistic works examining the deconstruction of technical processes, the abstraction of photographic material, and new perspectives on object, picture, and position.

Her piece *Ground Glass* deals with the negative form of the proscribed clip frame in the exhibition *Destroying Photography*. Schranz processes the surface of the glass by hand using different grains of sand, which is a technique also used to produce ground glass in the field of photography. While the rough side of a pane of ground glass in a camera captures a real image, the glass panes processed by the artist show the physical ablation process and reference the materiality of the glass itself (quartz sand).







Porous walls / Pareti porose
since 2023 (in process)

The project *Porous walls / Pareti porose* is focused on the role of Venice's architectural landscape as a „framing device“ of society's gender relations.

Through a specific urban planning of open space divided in campi, campielli and corti the borders between private and public become porous. Home activities which would elsewhere be confined within domestic walls, extend to the cityscape. The project aims to investigate how Venice's architecture shapes our vision of bodies through conventions of visual representation.

Questioning existing politics of gaze and reflecting the interrelation between architecture, photography and body my research practice raises the following questions: How does this „urban stage of co-living“ influence gender constructions alongside the intersection of private and public? What kind of visual representation of these blurring boundaries between the interior and exterior activities exist and how do they interact with our visions of bodies? And finally, how are conventions of visual representation shaping the way how spaces are inhabited through bodies nowadays?

During her residency in Venice (Pro Helvetia, 2023)

Janine Schranz approached the questions above in different photo archives of the city such as Giorgio Cini Foundation and Archivio di Stato di Venezia. Actually she is working on a publication with accompanying interviews.



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*

ceramic pigments screen printed on glass, ø 48 cm

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.





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



Soft vanishing points

2022

melted glass objects, #1-5

a collaboration 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.





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

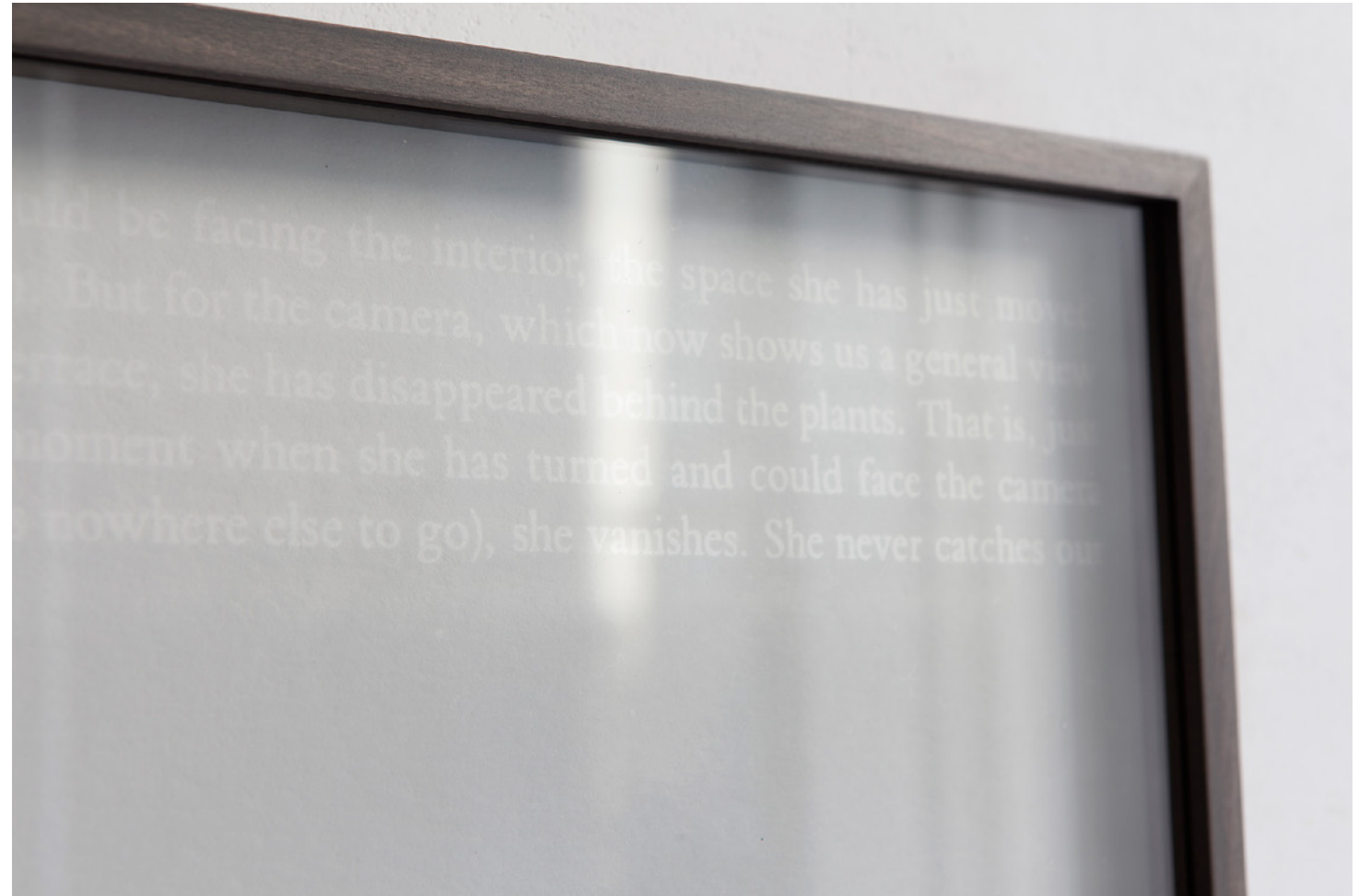
2021

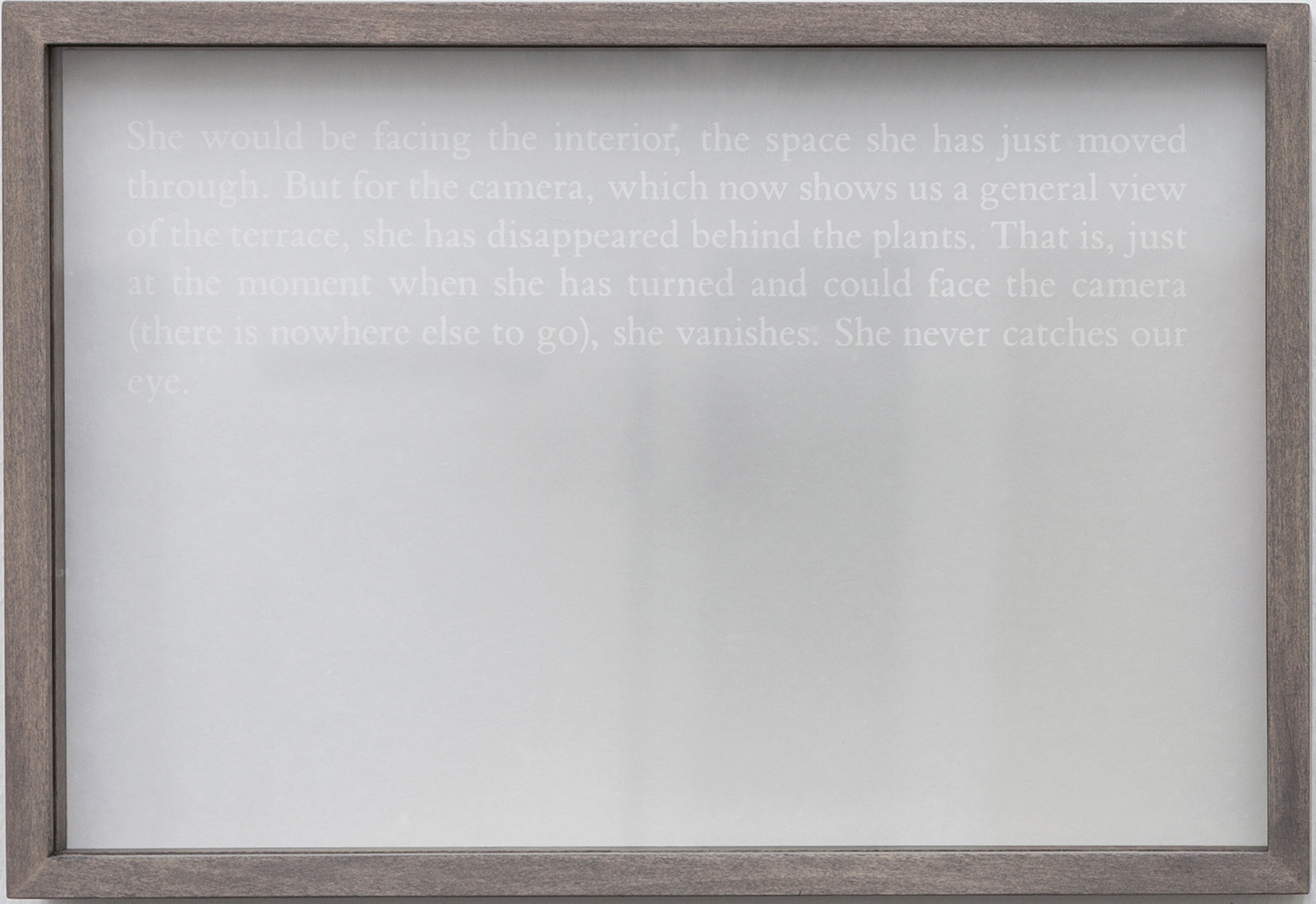
Photoemulsion coated on glass, framed,
28,5 x 19 cm

Kunstmuseum Lucerne

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“, 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. 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.







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.

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>





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 Rüegger, 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

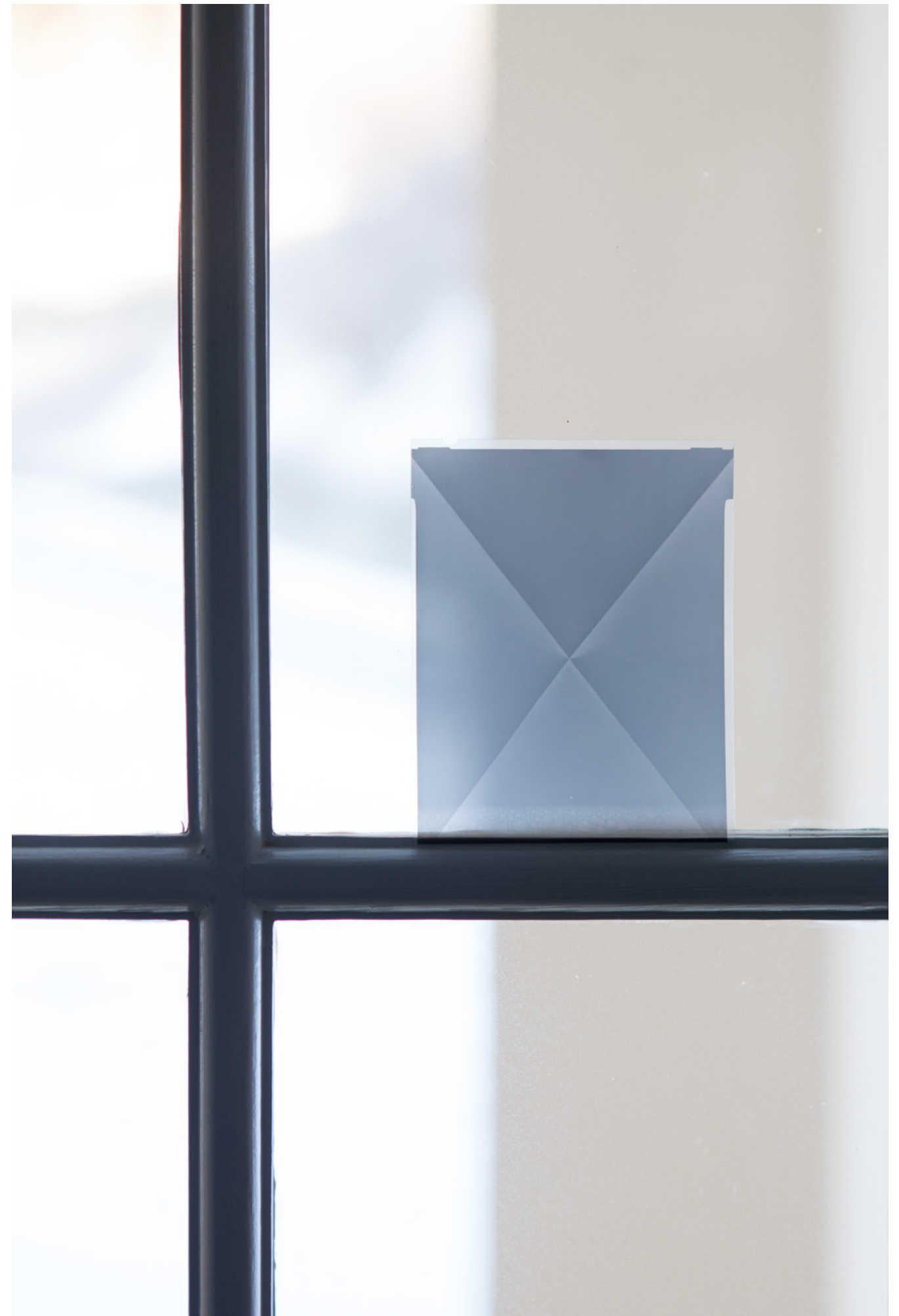
2017/ 2020

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 dark“ – 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.





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



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

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.



