

Stephan Blumenschein, Janine Schranz
Moving across and through, evening gaze

extended with an artistic position by Maike Hemmers

07.02.2020 and 21.02.2020

new jörg

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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.

Basic conditions lead on our perception. They give or take possibility, and direct our body in everyday ways. If we look at our build environment it simple starts with the formal elements of architecture that guides the behavior of our body. The outer walls mark off a house to the street, a solid line to differentiate between private and public behavior. Inside, walls separate one room from the other, and co-determine the use of each room: a kitchen, a lobby, an exhibition space. Walls are a basic condition of building that tell a body where it is and what it is suppose to do there. Doors and windows open and close these build boundaries. Movement between is permissible or locked up because of them; the field of view becomes limited or expanded. How space is used and by whom is culturally determined through power relations, e.g. who is visible in which spaces? Basic conditions of building give certainty to our ways, but are certainly not innocent.

Stephan Blumenschein and Janine Schranz point to the architectural openings of the exhibition space as meaningful operators. Referring to Albrecht Dürer's Thürlein, an instrument Dürer used to determine the (central) perspective in his paintings, they indicate how the architecture of any space also functions as a framing device. The installation however remains in a perpetual state of coming into being. The space as an apparatus that determines perception fluctuates, because the doors and the lighting stay unfixed. 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 visiting body is subjected to shifting light conditions, a change in temperature, and air flow. 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.

Stephan Blumenschein (1983, Austria) is based in Amsterdam. In his work he investigates the architectural setting of exhibition making and its dovetailing practices such as the exhibition opening as an independent medium or documentation. His focus herein lies in the dramatization of the exhibition space - to understand "going and looking at art" as an act that is historical, practiced and corporeal. He works with architectural interventions, text, sound, musicians and graphic designers.

stephanblumenschein.com

Janine Schranz (1985, Switzerland) is based in Vienna. In her work she explores the (pre-)conditions of photography, its components and interrelations with architecture and sculpture. Labor conditions, recording processes and the exhibition context play equal roles as working materials. Creating spaces where photography and real scene overlap, she puts bodily-spatial experiences in relation to visual perception and questions forms of (un)documentation.

janineschranz.com

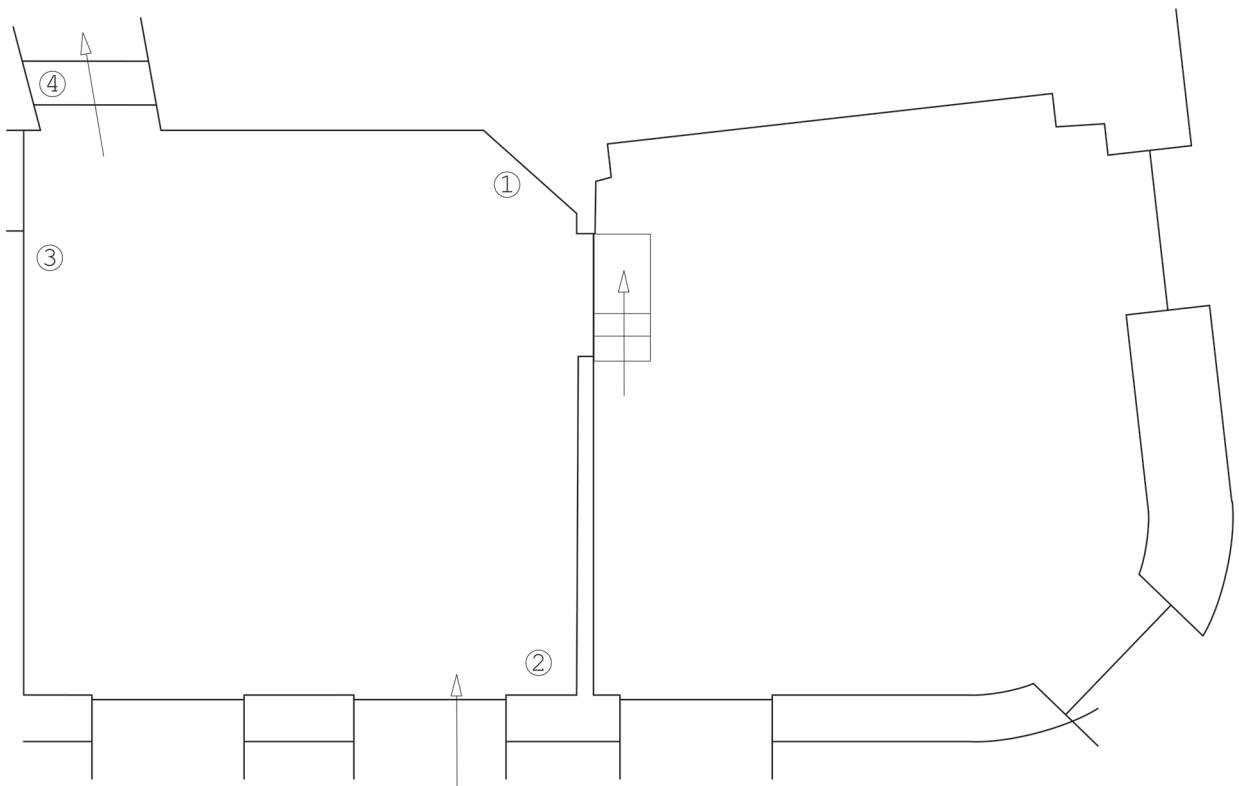
Maike Hemmers' (1987, Germany) research reflects on the relation of bodies and inner spaces through drawing, text, and everyday art objects. Hemmers is currently working on a publication on the historic and current influences of social architecture as represented in De Kiefhoek, a modernist social housing complex in the south of Rotterdam.

maikehemmers.com

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1.- 4.

Maike Hemmers

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