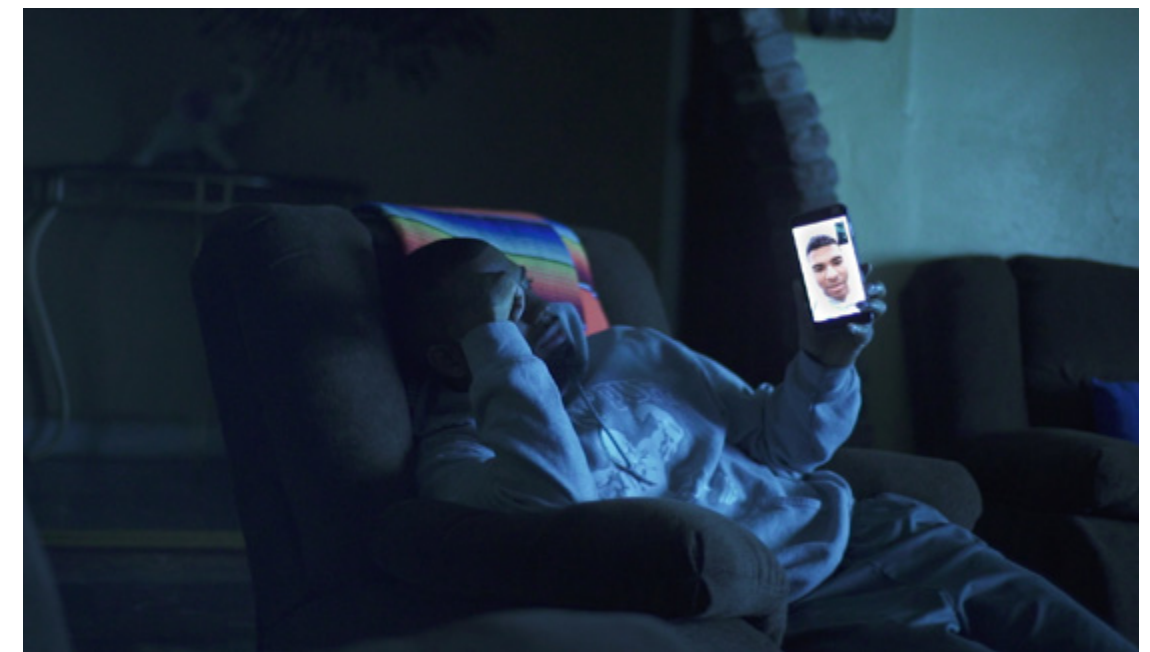


Selected video works



JANA SCHULZ



Home Series. Fidel Sievering

**single channel projection
HD video
colour
sound
8.00 min.**

2022







00:01:20:15



00:01:21:07



00:01:22:05



00:01:24:03



00:01:25:20



00:01:27:19



00:01:43:10



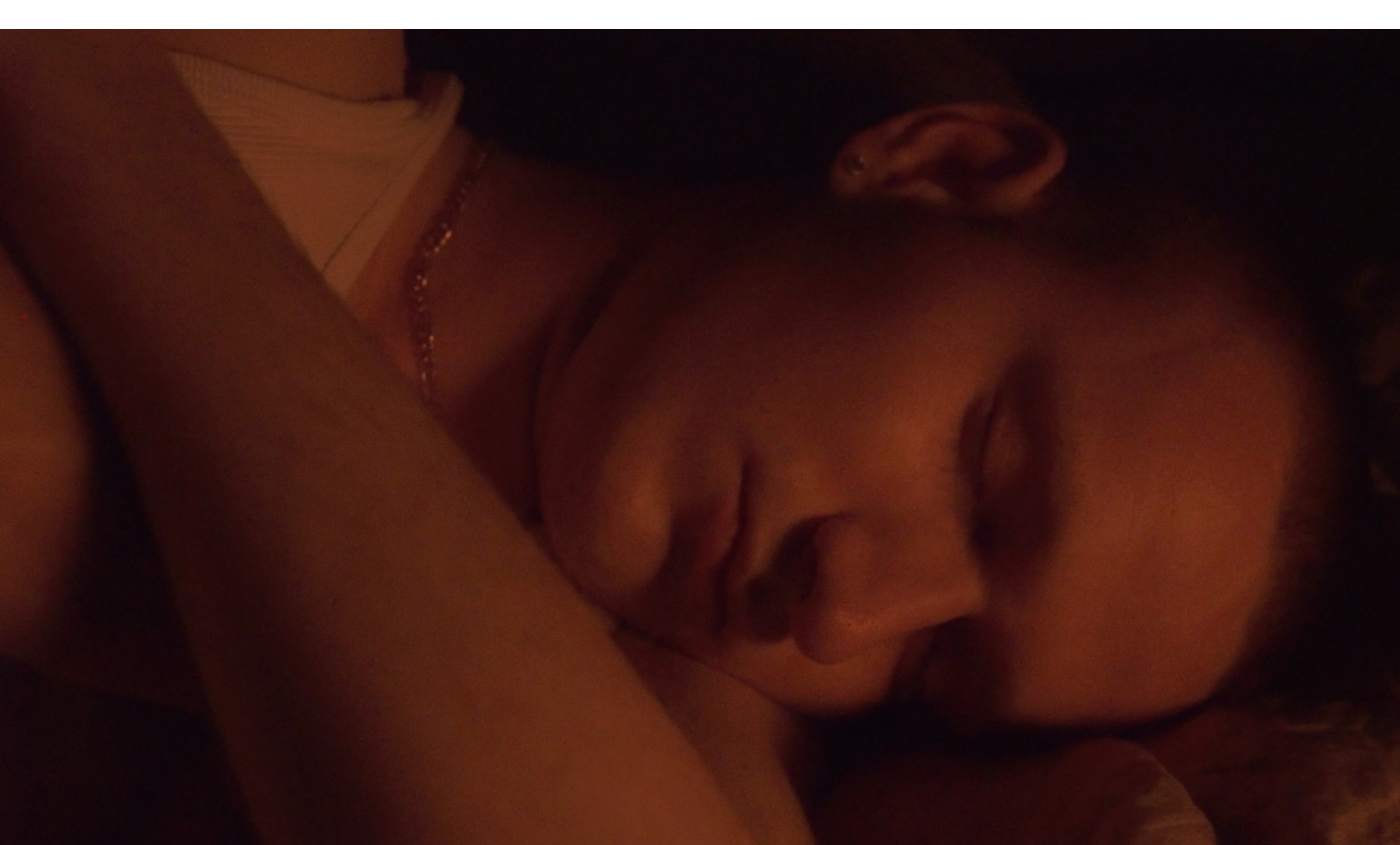
00:01:44:16



00:01:46:09

















Home Series. Ashley Temba

single channel projection

2021

HD video

colour

sound

6.04 min.

two chairs, permanent loan by Ashley Temba









00:00:52:05



00:00:55:11



00:00:57:03



00:01:17:23



00:01:20:18



00:01:22:07



00:01:26:23



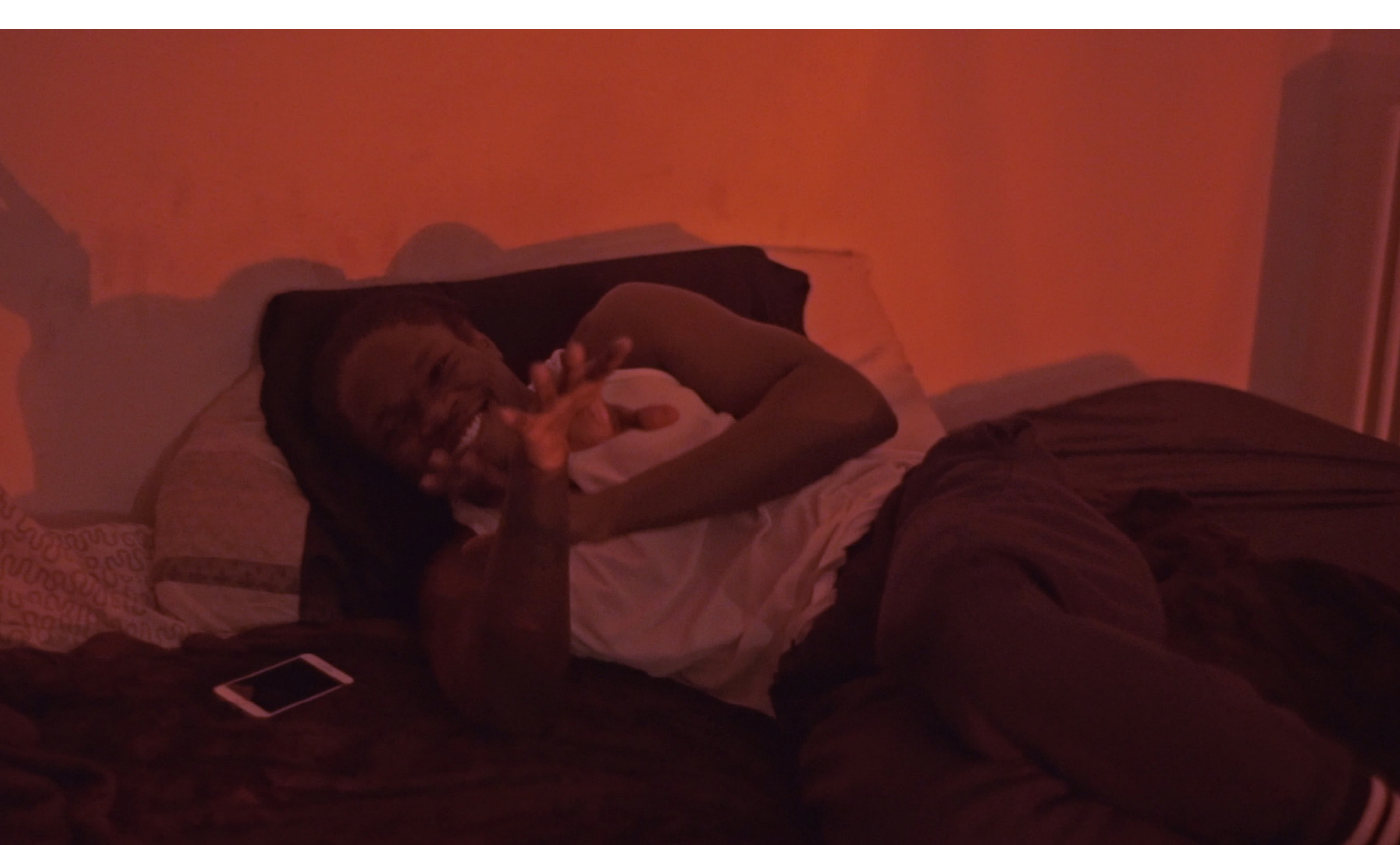
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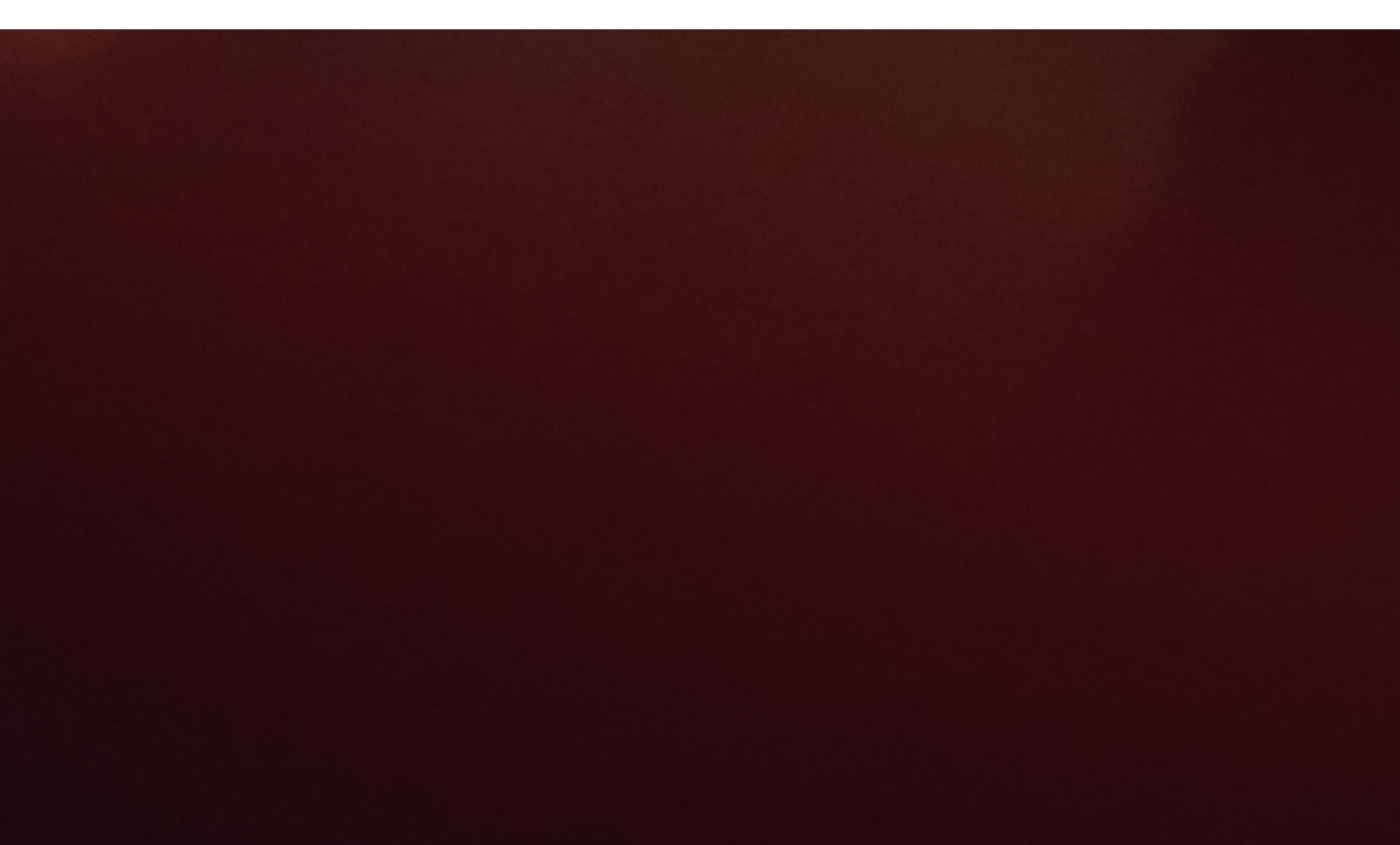
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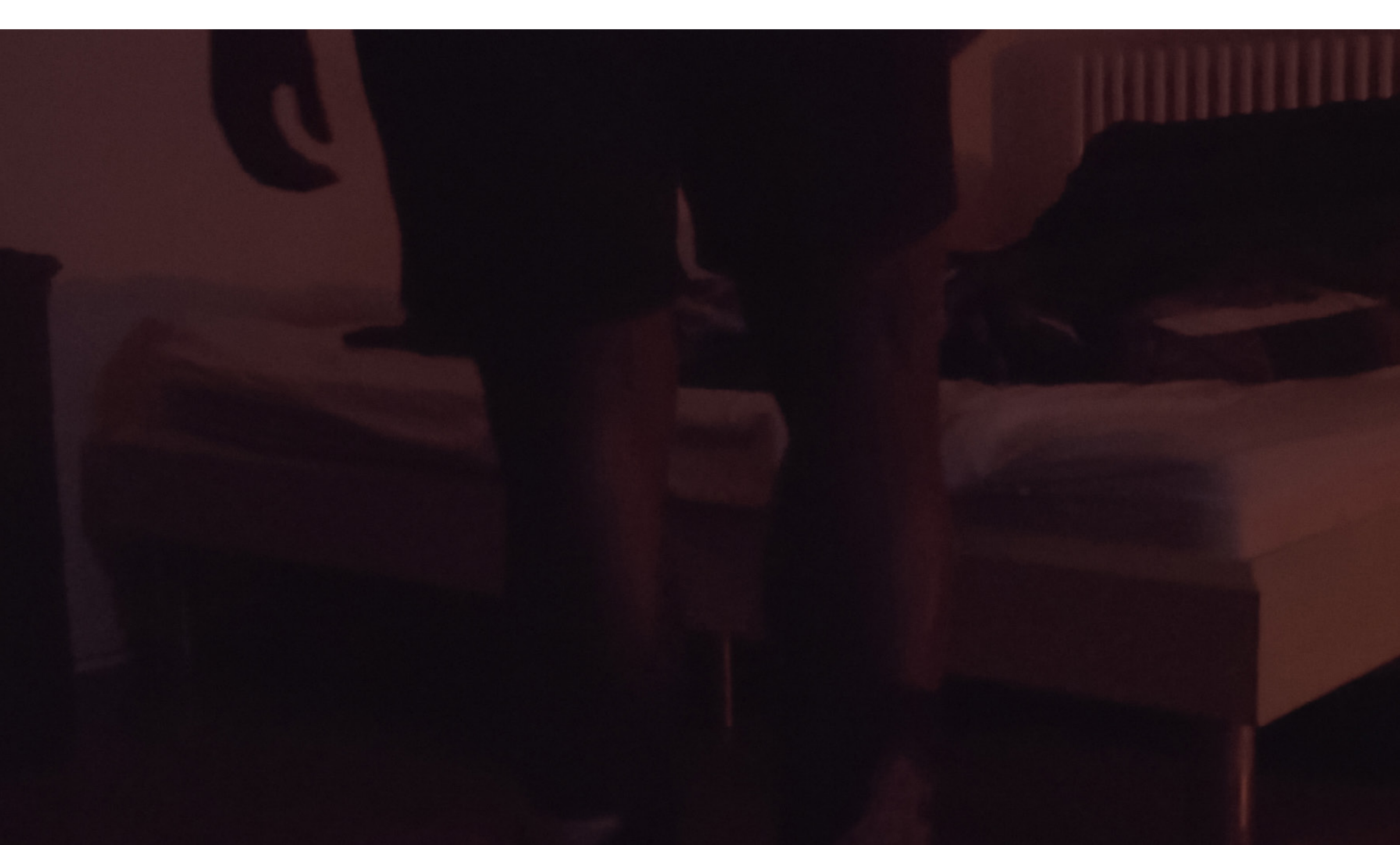


















00:03:37:24



00:03:38:12



00:03:39:21



00:03:40:20



00:03:41:17



00:03:42:20



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00:03:47:18



00:04:00:07



00:04:01:22



00:04:07:21



00:04:13:24



00:04:22:19



00:04:24:00



00:04:25:07



00:04:30:24



00:04:32:00



00:04:32:06















Golden Boys (İğdır, Maravilla, Monterey Park)

single channel projection
HD video
colour
sound
17.33 min.

2018







00:01:18:15



00:01:46:29



00:01:48:12



00:01:52:00



00:01:53:29



00:02:00:08



00:02:06:12



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00:02:12:05











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00:05:48:22



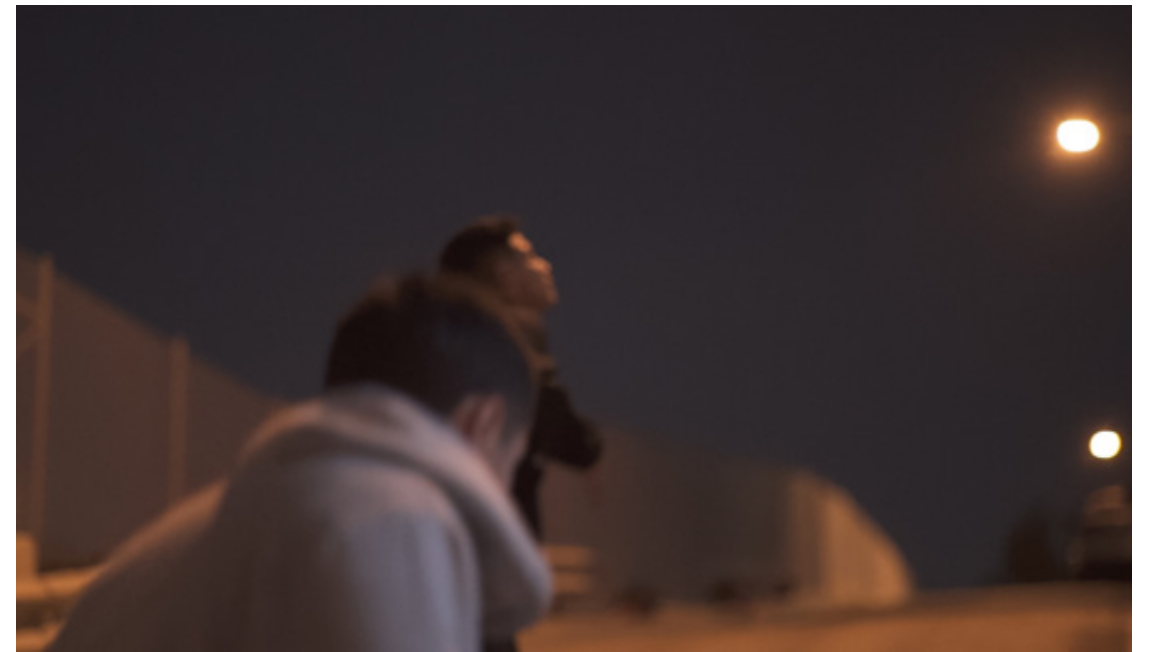
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00:10:25:17



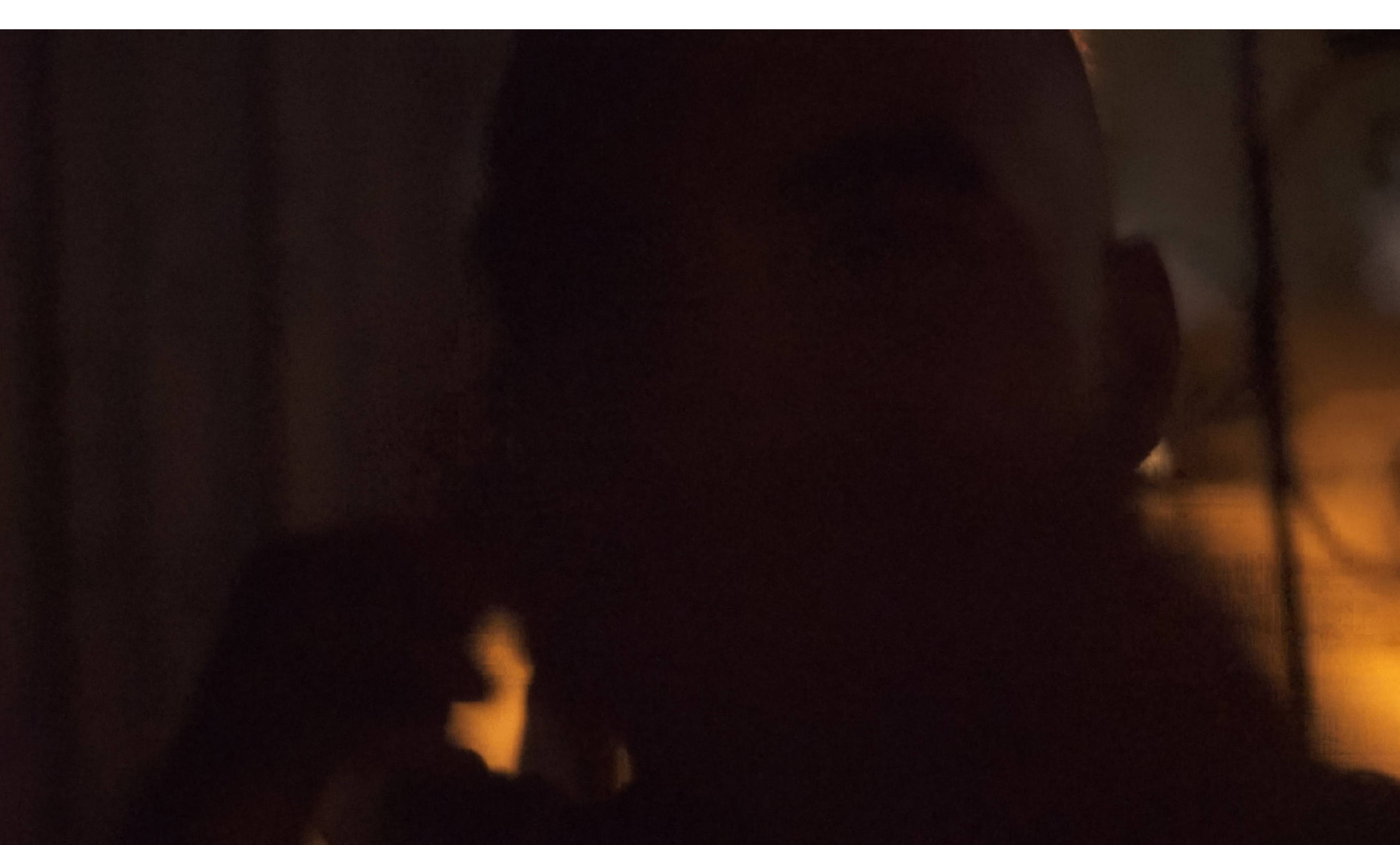
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00:13:58:05



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00:14:04:08



00:14:05:22















Blue Pearl

single channel projection

2014

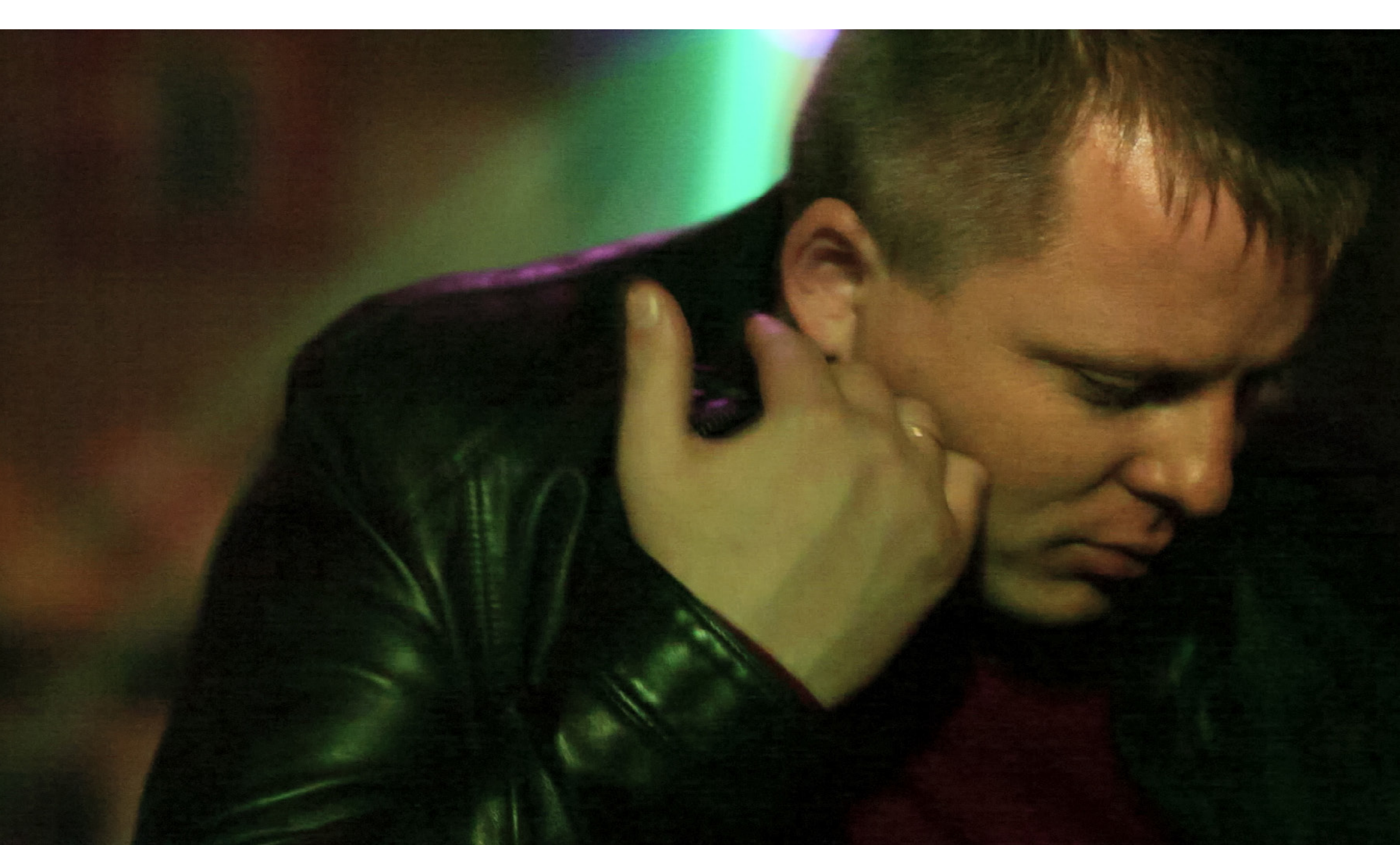
HD video

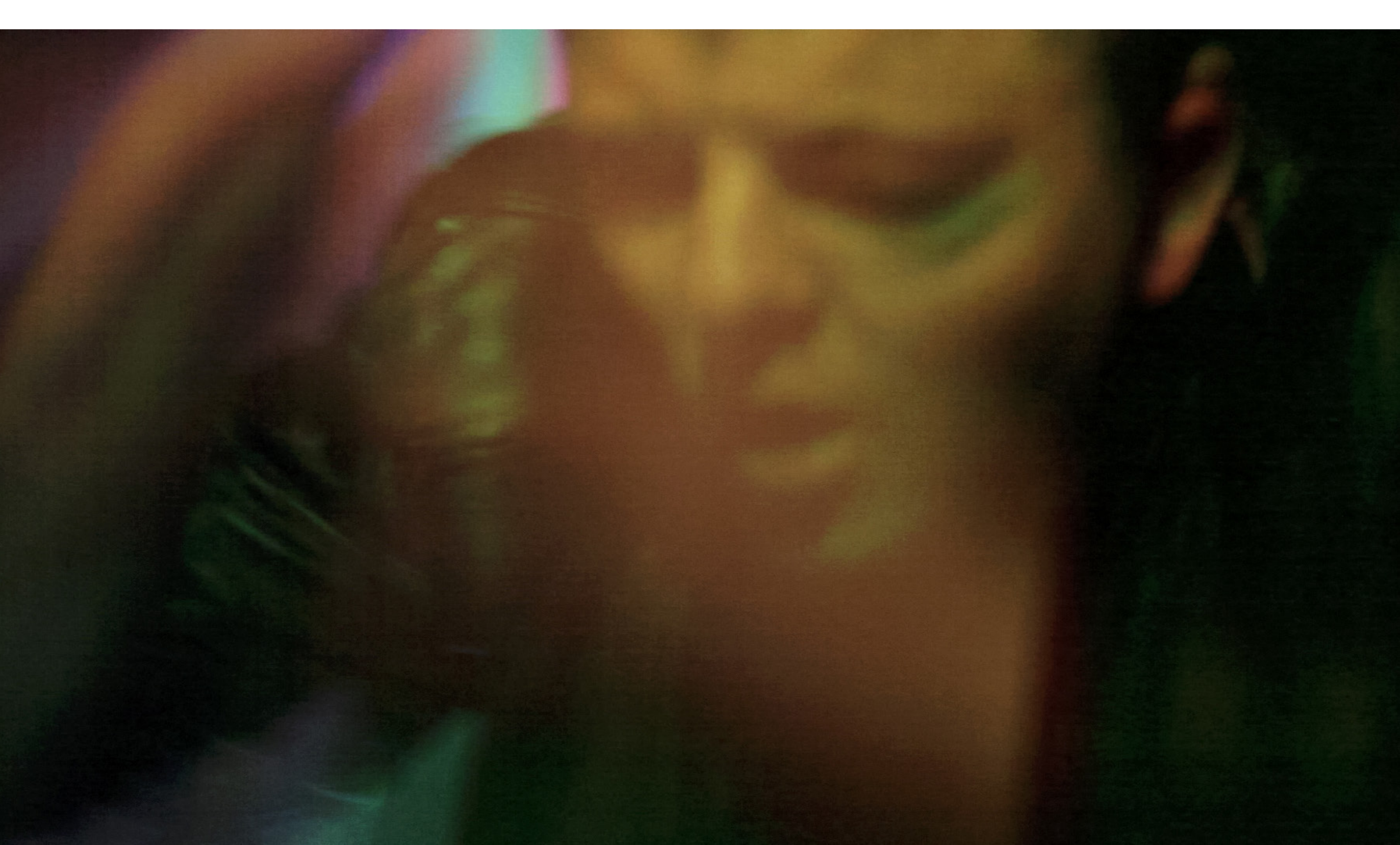
colour

sound: Fabian Saul, Jana Schulz

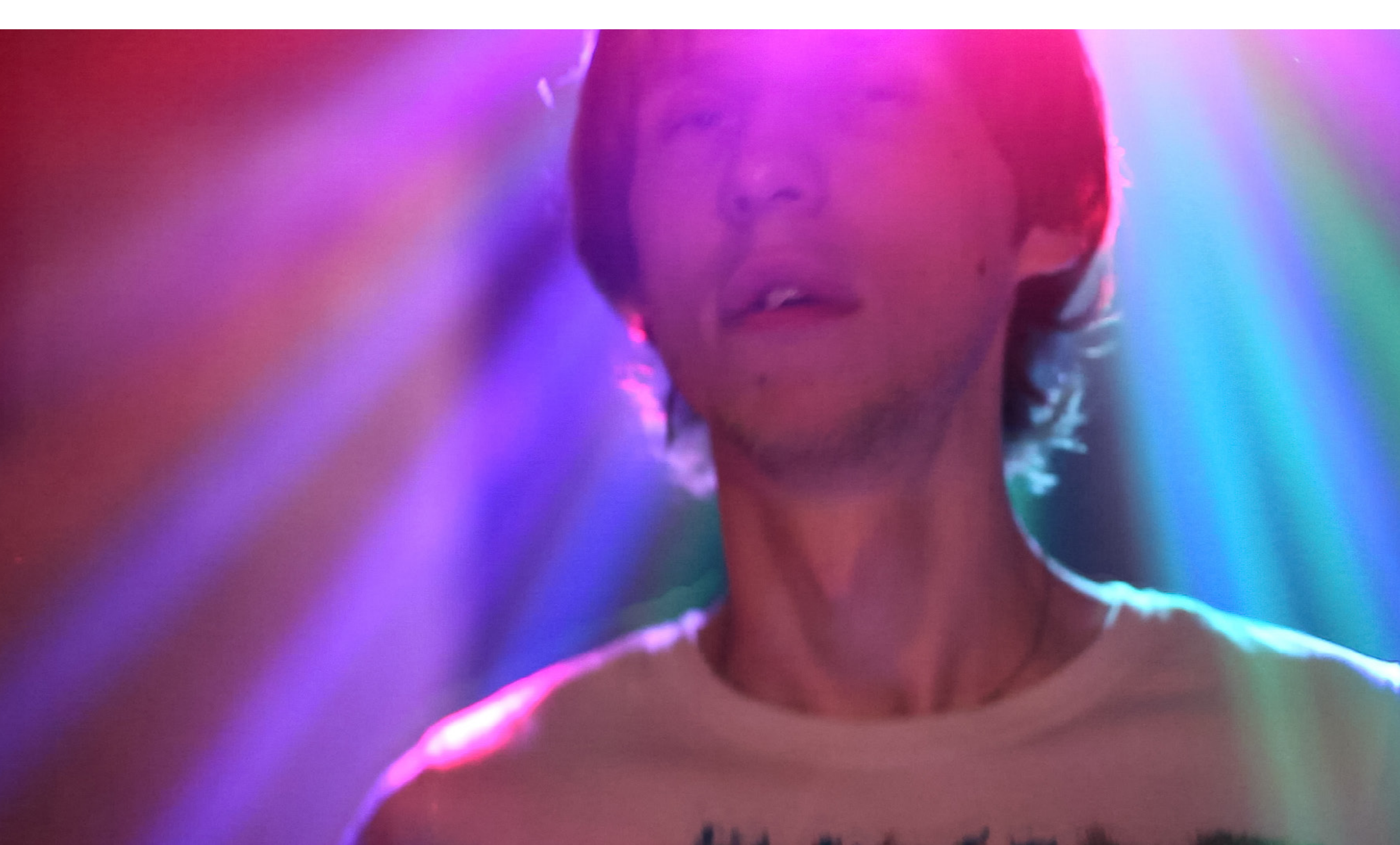
11.28 min.

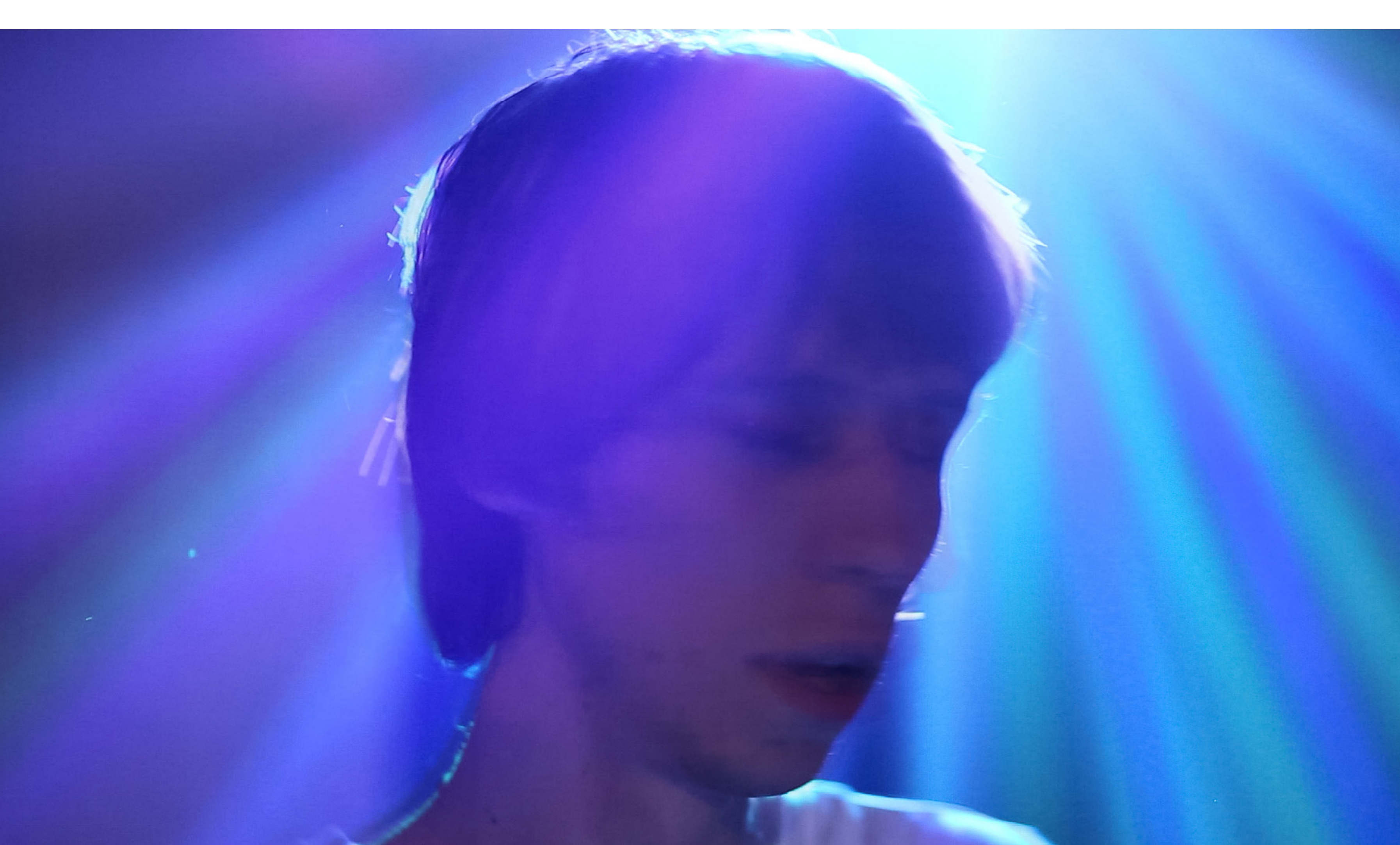






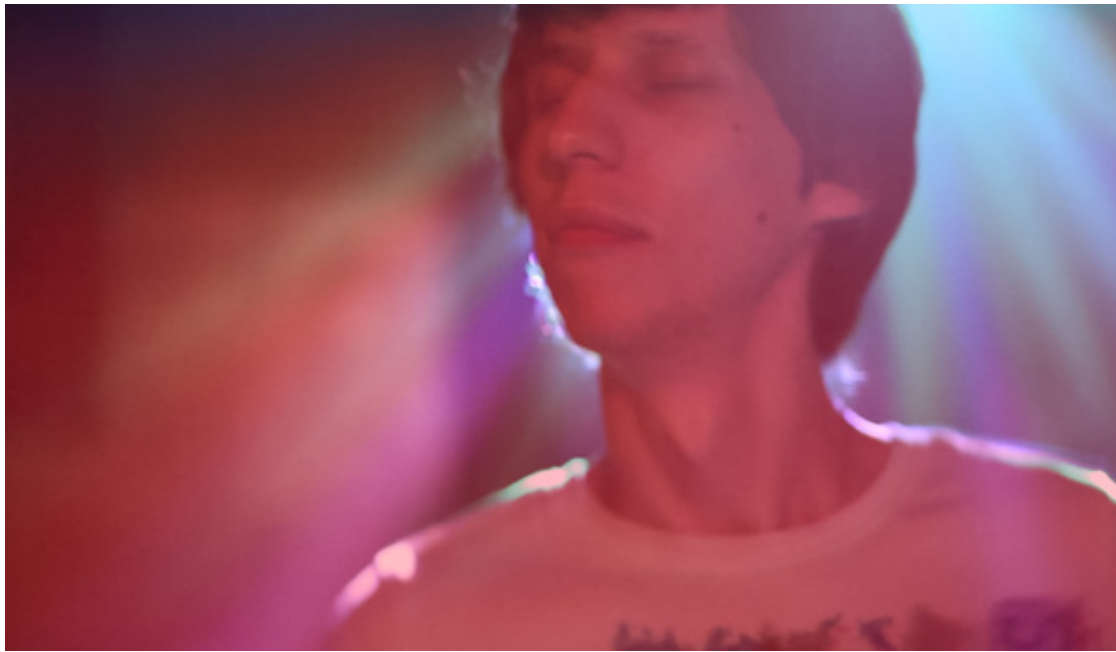








00:03:06:00



00:03:06:09



00:03:06:14



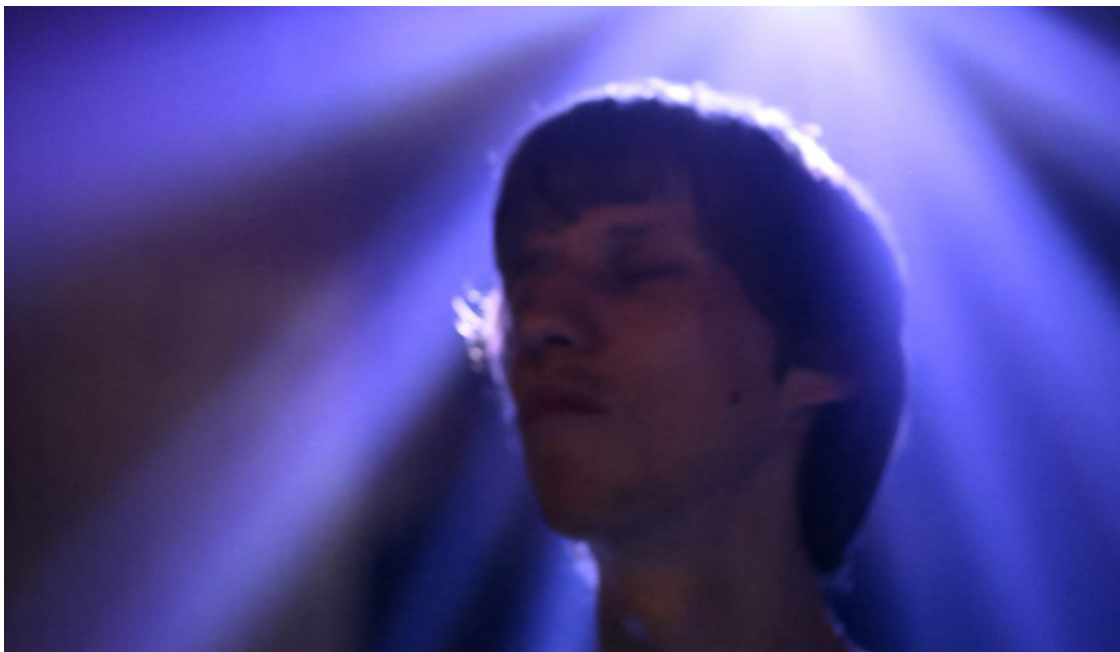
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00:03:08:13



00:03:09:19



00:03:12:07



00:03:14:00



00:03:14:08









SELECTED VIDEO WORKS

Text excerpt by David Ashley Kerr for *No True Self* at Centre for Contemporary Photography Melbourne, 2020

Jana Schulz uses photography, video and sound to explore interpersonal communication and relationships, preoccupied with making visible how we navigate everyday conditions. Working with groups of male protagonists, she eloquently toys with the documentary mode of representation from her female standpoint, often digressing between the staged and the non-staged, presenting fictive realities based on intimate observations and combining these with abstract imagery and sound. Ranging from moments of extreme concentration to indifferent casualness, Schulz’s works operate on the border between truth and fiction, the strange and familiar, the surreal and the all-too-real.

Remaining with her subjects for weeks, sometimes months, Schulz uncovers sensitivities within groups and individuals, and more specifically, of (and between) young men. These are tender, raw and revealing moments we find ourselves struggling in our digital age to uncover in any meaningful way, as we consistently view ourselves within the context of the stage, watched and witnessed by an omnipresent, digital gaze.

HOME SERIES. FIDEL SIEVERING

2022
single channel projection
HD video
colour
sound
8.00 min.



Text by David Ashley Kerr for *Schlafen und Arbeiten* at Ortloff Leipzig, 2024

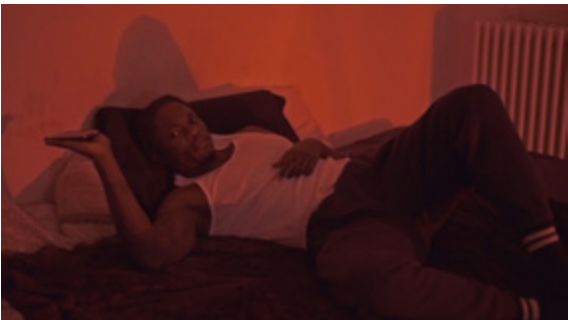
The camera softly and slowly focuses its gaze over a youthful male-presenting body. Through an amplified soundtrack of soft, steady breathing, a handheld camera and intermittent camera views hint at the artist’s quiet presence as the young figure lies in bed, at times unabashedly returning our gaze, at others in various modes of wake and sleep. Warm lamplight bathes the lone figure as we are drawn into an intimately private scene in the single channel video work HOME SERIES. FIDEL SIEVERING by Jana Schulz.

Schulz’s HOME SERIES is a project already ongoing for several years, with the artist well known both in Germany and further afield for an oeuvre consisting of intimately raw depictions of largely young men. Sensitively and irrevocably revealing of the inner world of masculine interaction, connection and bonding, Schulz’s video works possess a vulnerability rarely seen, even less recorded. Her assembled moments feel intensely private and voyeuristic; watching them can at times feel simultaneously cringe and like a secret gift - a window to an inner sanctum we are suddenly privy to. This cringe is likely the activation of my own uneasy sense of manhood, of being exposed and vulnerable before a viewer, and of making one’s way in a world still plagued by confusion and folly about what makes a man, a man, and if this even begs definition at all.

Schulz has documented both groups and individual men and boys around the world, and through a long creative process of kinship, comfort and trust, a female gaze is cast upon these willing and open subjects. Where still photographs so often speak to memory, nostalgia and of death, Schulz’s moving images, while also sentimental, are portraits well and truly of the living; engaged and rooted firmly in an essence of the present moment. In our hyper-visible world of seeing and being seen, Schulz reveals to us in her HOME SERIES that there are still some things left unseen.

HOME SERIES. ASHLEY TEMBA

2021
single channel projection
HD video
colour
sound
6.04 min.
two chairs, permanent loan by Ashley Temba



Text by Krist Gruijthuisen for *BPA// Exhibition 2021* at KW Institute for Contemporary Art Berlin, 2021

In her videos, Schulz provides a candid approach to her subjects through careful camerawork, ever oscillating between proximity and distance. These slow observations demand significant concentration towards its subject matter, for instance in her HOME SERIES, in which she portrays men in their apartments. Here Schulz asks strangers if they would be open to develop a relationship in which the camera functions as the main instrument of communication. By doing so, she breaks the tension of subject/object relations, race and gender. As time goes by, we see these men in their apartments pondering over their lives,

while further intimacy is being developed with the artist.

Text by Bob Kil for *BPA// Exhibition 2021* at KW Institute for Contemporary Art Berlin, 2021

Rose tinted semitransparent masking shielding visor
Deep illuminating electrifying eyes
Wiry armpit hair
Dripping maple syrup
Things in slo mo
Sound muted
Colours softly desaturated

A handsome ginger cat wrapped its tail around my shin serenading its love and expecting mine in return. Are we good, do you like that, how about this. The cat brushed its soft hairy cheek against my bare knee. Weeping willows hunched over, tickling my nose. Hummingbirds whirled around my mouth, their tiny beaks ajar spitting out honey on to the tip of my tongue. The kindness. A flamingo appeared from the trees. Its walk bouncy, its presence sunny, its posture grand. I straightened my back.

That's it, Bebe, feel that strength of your spine and lift the crown of your head. That's it, Bebe, hold it tight, bring those delicious ribs together, knees open and knees closed, let the hills of your feet meet, let the muscles of your thighs make a pearl, you are a pearl.

3 2 1

Your sugar free alcohol free body gives me a psychosomatic headache. Your happy shiny Yoga leggings make the queue in the supermarket even less bearable. Your smile around the outer corner of your eyes is dipped in mushroom relief eye gel. Your face is soaked in retinol. Your fondness for your country takes up much space in our shared house making the rest of us squeeze in a bunk bed. Shouldn't you enclose the flag of your country in a cardboard box. Gaffer tape it. There are two types of people in this world. People who celebrate their birthday every year. People who don't. People who are drenched in their own sorrow pitying themselves. People who get up and continue to walk. Shouldn't you stop asking me where I am really from. Like I said many times before I am a cocktail. I am an amateur

vegan alcoholic who loves you hard at all times at all costs.

Indeed it is another airless hot morning.
The climate is climbing. A global problem.
We are ageing. Another global problem.
We fill our pockets with coins.
We hand them out to those who ask for spare change.
Our sins wash away.
Even steven
Give and take
Are you happy now

Bob Kil and Ashley Temba performed together at Pogo Bar at KW Institute for Contemporary Art in Berlin in 2019. HOME SERIES. ASHLEY TEMBA had it's premiere at KW Institute for Contemporary Art.

GOLDEN BOYS
(IĞDIR, MARAVILLA, MONTEREY PARK)

2018
single channel projection
HD video
colour
sound
17.33 min.

Iğdir: Hussein Chehimi, Harun Colak, Zelimhan Dadaev,
Ahmed Omeirat, Valentino Radu, Alen Rahimic, Hamsat Shadalov,
Alexander von Bergen
Maravilla: Raymond Otones, Andre Perez, Martin Urias
Monterey Park: Rico Ramos



Text by Juliane Bischoff for *Antarctica. An Exhibition on Alienation* at Kunsthalle Wien, 2018

The long takes in Jana Schulz's GOLDEN BOYS provide glimpses into the everyday lives and largely unproductive routines of young men from different social spheres. The camera followes the youths during mundane activities such as personal hygiene, hanging about, playing with their smartphones, doing sport or watching television. The film's title is derived from the company name Golden Boy Production, an American agency for boxing fights which hires young boxers and organises tournaments. Jana Schulz is interested in this subcultural milieu with its strict body norms, construction of male honour and group-specific rituals. Beyond the centre of social attention, special rules and codes determine the inclusion in a social world of it's own.

Schulz's film focuses on the peripheral showplaces beyond the boxing ring, where the boys' identities continue to be defined by their connection with the group. The three filmic sequences evolved in different places such as Los Angeles, where Schulz made contacts through boxing clubs, or the turkish province Iğdir, where she accompanied the boxers to their fights. In these often remote, economically challenged areas the sports clubs represent an antipode to the surrounding social environment. As the sociologist Loic Wacquant pointed out in his exmination of the Chicago boxing milieu (2003), it is this opposition that defines the subculture: in the boxing club the anarchic violence of the streets is replaced by the regulated violence in the ring.

The artist approaches her protagonists with sensitivity and oscillates between closeness and distance as she provides an insight into a social milieu which is unknown to a large part of society. Soft focus takes, focus changes and the lack of distinct beginnings and endings to the excerpts place the film somewhere between documentary and fiction. Every now and then, individual glimpses come into focus, filmic tension builds up, but comes to nothing. The impression of expanded time and the specifically composed sound capture the atmosphere in the community of young men whose social identity has inscribed itself into their bodies. The discipline and work invested in these bodies at the gym is reflected in the banality of mundane routines. The interactions between the youths, their preoccupation with physical appearance and the ongoing optimisation of their own performance and capabilities, even after dark, point to a habitus that embodies the social sphere and is linked to the power of economic living conditions.

BLUE PEARL

2014

single channel projection

HD video

colour

sound: Fabian Saul, Jana Schulz

11.28 min.



Text by Thomas Weski, 2014

The title of Jana Schulz's video work BLUE PEARL (Blaue Perle) is taken from the name of a bar in Leipzig where the so-called lower echelons of society would meet to dance, drink and party. (...)

Schulz's video takes a novel approach to the Blue Pearl: the artist does not attempt an intelligible depiction of the actual place but rather devotes all her attention to the atmosphere of this social space and to the people using it. The video, which is just over eleven minutes long, begins with a shot of the dance floor through the legs of people looking on, before moving to a longer scene centred on a young man whom she keeps returning to throughout the work. This gives him a kind of leading role – also because he is clearly in the position of an observer. He eyes people on the dance floor – which is outside the tightly framed shot – with a searching look, sizing them up. Occasionally his expression seems to betray a little uncertainty, but for much of the time he remains a passive observer until he finally springs into action in a short scene in which he himself dances.

One of the other protagonists is a second young man whose artlessness sets him apart from the first man, who is thoroughly primed and seems to be aware of the effect he creates. An extended section in which the video's rhythmic montage of sound lapses into silence involves an intense exchange of looks with the camera. With her video camera perched on a shoulder

mount, Schulz has given herself an overt presence, while as a permanent fixture in the scene, she becomes invisible over time to the people frequenting the bar. As a result, the people we see do not react to her or the camera but rather behave with complete freedom. Yet this scene also examines the role of the observing artist looking on with her camera and the voyeurism and exhibitionism associated with the location and the relationship between the sexes.

Working with the available light – a colourful flicker of disco lights whose patterns repeat irregularly – Schulz uses minimal depth of focus and tight framing to disengage her models from their surroundings and the darkness. As they dance, they also move periodically into an area of blur before coming back into focus. These vertical movements give the video a certain dynamic that parallels what's happening on the dance floor. There we see actors engrossed with themselves as well as scenes of other protagonists getting close to one another, dancing together and making physical contact, among them a woman on whom life has evidently left its mark.

Viewed against sequences of introverted people focused on themselves and acting with restraint, these scenes have a lingering effect because the communication and exchange of energy between the people are coupled with signs of mutual respect, affection and tremendous vitality. The specially composed music, which makes use of the sound of slot machines as a reference to the bar – the simple locale and basis for the video – is deployed in much the same way as the picture cut. The artist deliberately slows down the images to stretch time, allowing viewers to precisely observe the protagonists in the small space she has chosen for her frame. The video, which ends with a blurred interior view, might now begin all over again with the opening scene – a loop that would clearly indicate that the subject here is a recurring human theme. This is indeed how the artist posits her work.

In BLUE PEARL Schulz is particularly concerned with elaborating the looks and gazes of the characters in the video, which emanate a sense of longing. Loneliness, isolation and communication are topical themes today and the artist deals with them in her study in a way that accentuates their everyday quality while giving this mundanity a paradigmatic character.

JANA SCHULZ

Jana Schulz lives and works in Berlin. She studied at the Academy of Fine Arts Leipzig. Recent exhibitions and film screenings include: Spaced Out Kerkow, Galerie im Saalbau Berlin, Ortloff Leipzig, The Ramp Cape Town, The Centre for the Less Good Idea Johannesburg, Galerie Eigen + Art Leipzig, KW Institute for Contemporary Art Berlin, Videoart at Midnight at Babylon Berlin, Centre for Contemporary Photography Melbourne, Kunsthalle Bremerhaven, Rencontres Internationales Paris/Berlin, Eigen + Art Lab Berlin, Anca Poterasu Gallery Bucharest, Museum of Fine Arts Leipzig, Kunsthalle Wien, ACUD Berlin, Kunstverein Leipzig and Kunstquartier Bethanien Berlin. Jana Schulz participated in BPA// Berlin Program for Artists from 2020 to 2021. She was a fellow at the International Studio & Curatorial Program in New York in 2019. In 2018 she received the Villa Aurora grant from the German Academic Scholarship Foundation and the Marion Ermer Preis. In 2024, Schulz was artist in residence at The Ramp in Cape Town.

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PHOTO CREDITS

Blue Pearl, After the City, Spaced Out, 2026: Jerzy Goliszewski

Home Series. Fidel Sievering, Ortloff, 2024: Sebastian Komnick

Home Series. Ashley Temba, Rencontres Internationales Paris/Berlin, 2022: Jana Schulz

Home Series, Galerie Eigen + Art Leipzig, 2022: Andreas Enrico Grunert

Home Series. Ashley Temba, BPA// Exhibition 2021, KW Institute for Contemporary Art, 2021: Frank Sperling

Golden Boys, Marion Ermer Preis, Museum of Fine Arts Leipzig Leipzig, 2018: Andreas Enrico Grunert

Golden Boys, Rencontres Internationales Paris/Berlin, 2020: Kristin Loschert

Golden Boys, Antarctica. An Exhibition on Alienation, Kunsthalle Wien, 2018: Jorit Aust

TRANSLATION

No True Self, text by David Ashley Kerr: Claudia Kotte
Home Series, text by Krist Gruijthuijsen: Claudia Kotte

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