

Rona Ransch

selected works

2010 - 2022

www.ransch.de

transient_storm

video projection onto hydro shield, surround sound
Kulturpfadfest, Essen, Germany 2010

In a coalescence of content and medium, video sequences of natural and industrial water vapour phenomena – fog, clouds and steam from various industrial structures – are projected onto a screen of minuscule droplets.

photo: Carola Engels

images below: stills from the video documentation



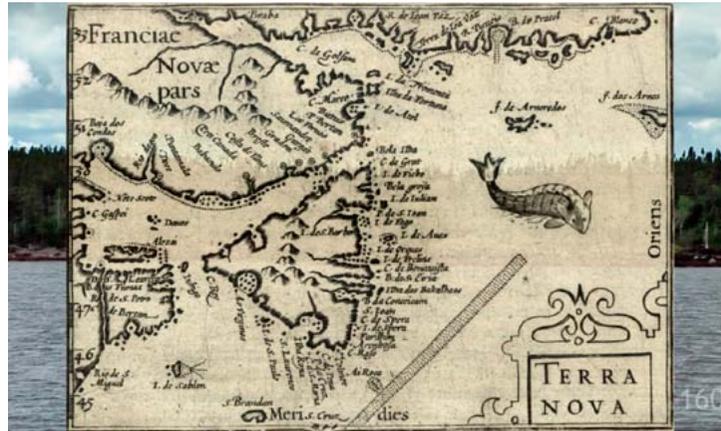
terra nova

video, 15:24 min, Newfoundland, 2011, sound by Anja Lautermann

<https://vimeo.com/313000205>

The video interweaves the colonization of Newfoundland from Europe with the present. Views of approaching allegedly unspoiled shores are combined with personal stories of five settler descendants.

The work aims to convey the feeling of coming across the sea to foreign lands and suggests that the spirit of *Terra Nova*, the “Newfound Land,” is palpable in settler Newfoundland to the present day.



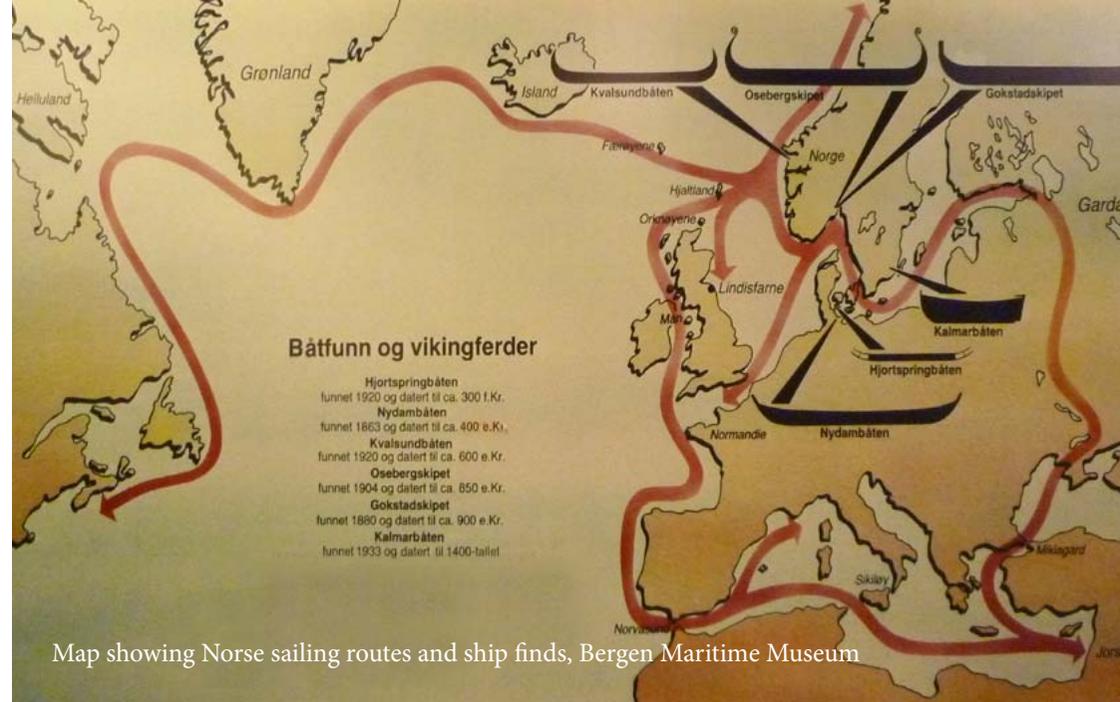
fyrir hafvillu fram

3-channel video, 5:38 min, Norway/Newfoundland 2012
sound by Anja Lautermann (flute) and Anne Krickeberg (cello)

The work addresses the Norse trans-atlantic voyages from around 1000 AD that marked the completion of the encircling of the globe by humankind. The three channels reflect the departure, the voyage on the open ocean, and the arrival respectively. The title is old Norse and means *onwards, despite the risk of getting lost at sea*.

Channels one and three were shot at the original historic sites in Norway and Newfoundland. The project was supported by Kulturhuset USF Bergen, Norway and ISER, Memorial University of Newfoundland and Labrador.

demo: <https://vimeo.com/56087698>

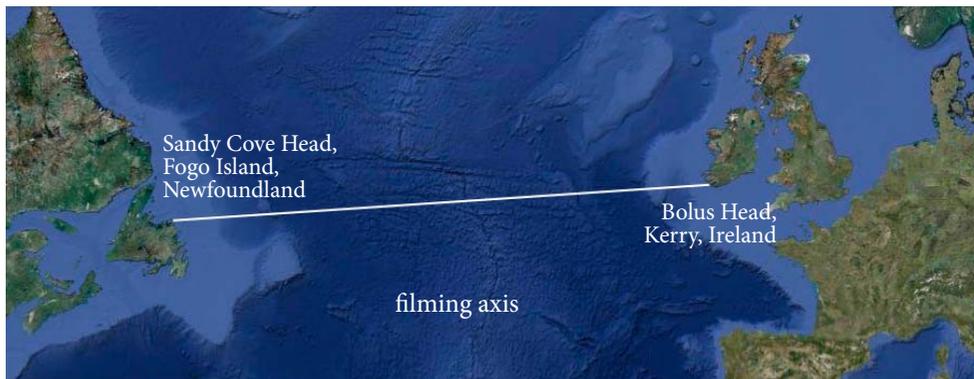


Map showing Norse sailing routes and ship finds, Bergen Maritime Museum



face to face (across the sea)

video installation with two monitors, Ireland/Newfoundland, 2012



The work highlights the connections of the so-called “Old” and “New World” by filming across the Atlantic in both directions from closest points on opposite shores: Bolus Head in Kerry, Ireland and Sandy Cove Head on Fogo Island, Newfoundland. Respecting the 3.5 hour time difference, short video sequences of the sea horizon shot from 9 am – 9 pm in Ireland are paired with those shot from 5:30 am – 5:30 pm in Newfoundland.



filmed from Newfoundland



filmed from Ireland

The spatial arrangement with two monitors standing back to back to each other in an axis that reflects the original filming axis virtually shrinks the Atlantic: the viewer can look across the ocean from one shore, cross it by a few steps to the other monitor and look back across again.



The work was realized during artist residencies in Cill Rialaig, Kerry, Ireland and in Tilting, Fogo Island, Newfoundland. It was supported by an ISER research grant of Memorial University of Newfoundland.

concept & excerpts: <http://vimeo.com/56485360>

face to face (across the sea) – outdoor version

video installation with two projections, Burgplatz, Kulturpfadfest, Essen, Germany, 2013



A large scale outdoor version of *face to face (across the sea)* with two screens oriented along the original filming axes enables the audience to look from both sides across the Atlantic in the middle of the highly industrial and landlocked Ruhr region in Germany.

jellyfire:rotunde

installation with 3D animation, Rotunde Bochum, Germany, 2013

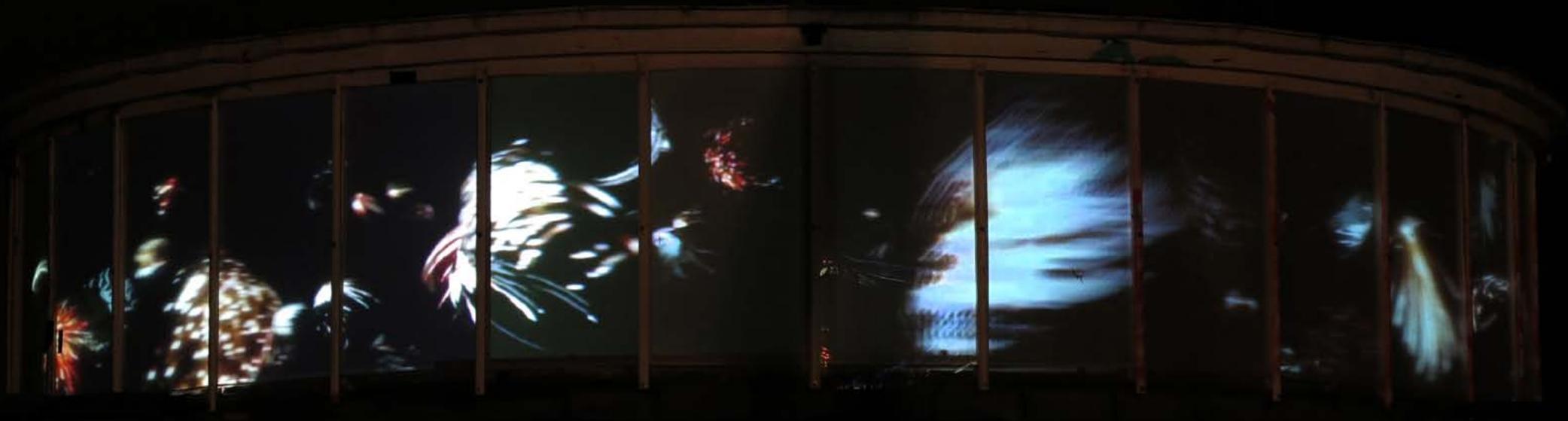
documentation: <http://vimeo.com/83022949>



The 3D animation carries us off into a strange world inhabited by luminous structures floating in space – bioluminescent lifeforms or cosmic phenomena? The textures are based on photographs of fireworks.



The projection into the rotunda of the former Bochum main station creates the illusion of an immense space within which the luminous objects are rotating. The project was curated and supported by Kunstvereinehochdrei, Bochum.



neunzehnhundertneunzig

video, 5:04 min, Germany, 2013, sound by Anja Lautermann

<https://vimeo.com/55976348>

In 1990, Germany was reunited after having been divided for 41 years. The video was shot in the Harz region at the former German-German border. It stages the *Kolonnenweg*, the concrete track on which the Eastern German state police used to patrol and which, after the removal of walls and fences, remains as a sort of unintentional memorial. To the east and west of the *Kolonnenweg*, young pioneer woods have reclaimed the once mined, paved, or simply cleared grounds. Today, the former German border stretches like a green ribbon of unspoiled nature across Germany, from the Baltic Sea to the Czech border. The actors in the video are young people from the Harz region, all born in

1990. Their physical presence visualizes the time that has passed since the reunification. They are standing on one side of the former border, looking across this once material and now virtual barrier. Then they start walking towards and across this once impenetrable line. The scenes with two persons represent the delicate phase of the convergence of the once divided people. While the reunification was a happy ending, it also reminds us of the harm that preceded it.

The video was realized as an invited contribution for the project *1900s: 100 video artists to tell a century* by Magmart, Naples, Italy.



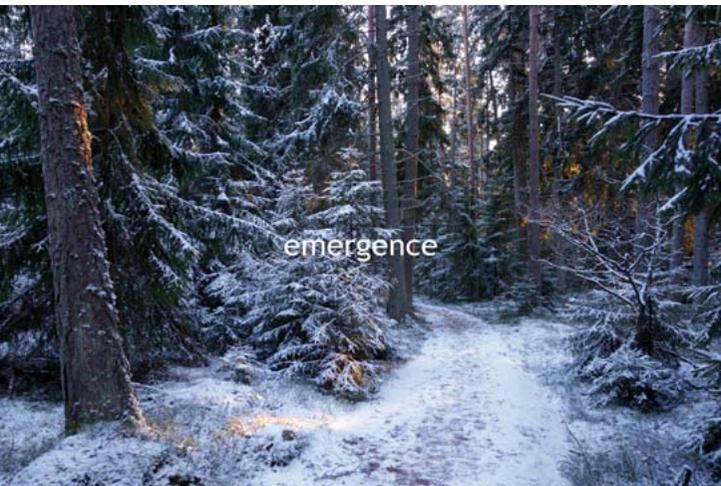
Nature's Nature

from the project *Nature happens*. series of 8 slides, installation with slide projectors, 2014/2015

The project *Nature happens*. is based on my fascination of both the diversity and complexity of living nature and the boldness of scientists who methodologically address the complex interplay of mechanisms, intrinsic system properties, and preconditions underlying the development and sustainment of life on all scales. From my point of view, the gained scientific insights do not lessen the magic inherent to nature; rather, they reveal deeper layers on which we can see a different, not less stunning face of life.

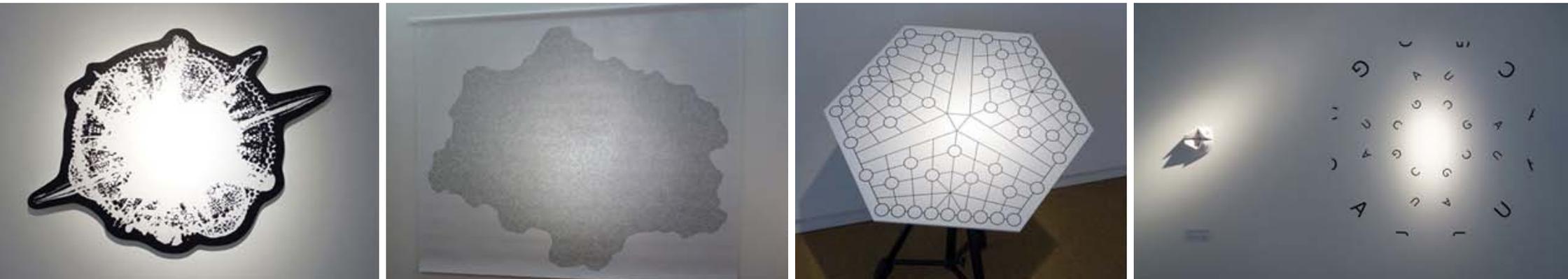
Nature's Nature addresses the theory of overarching principles underlying biotic systems and processes, including self-organization, emergence, non-linearity, pattern formation, and criticality. The terms are combined with photographs that either underline, caricature, or contradict them to provoke various associations in the viewer's eye and mind. The slide projectors magnify the tiny slide motifs, just like science reveals those fundamental natural phenomena to us.

view all 8 tableaus at: rangsch.de/natures_nature.html



ZELLULAR

from the project *Nature happens*. series of graphical objects, various media, 2014/2015



above f.l.t.r.: *Horizontal Gene Transfer, 2,000,000 Ribosomes, The Three Kingdoms, The Genetic Code*



Exhibition view, German Maritime Museum
in the context of the 9th European Diatom Meeting, March 2015

The series *ZELLULAR* reflects on selected sub- and supra-cellular mechanisms and structures governing the development and functioning of biological systems and aims to convey aspects of their amazing complexity.

The complex subject is met by a reduction in colour and formal language. The individual objects are accompanied by labels with brief texts relating to the biological background that has inspired them. Both objects and texts leave space for association and aim to incite the viewer's curiosity.

project website:

www.rangsch.de/nature_happens.html

The Vinland Phenomenon

Tracing a transatlantic medieval myth in modern Newfoundland

4 work series, Newfoundland, 2015/2016

Right: From the series *Vinland Quotes*, inkjet prints/slides

Below: From the series *Vinland Visions*, photo montages and Gephi-generated network structures, inkjet prints on Hahnemühle Photo Rag

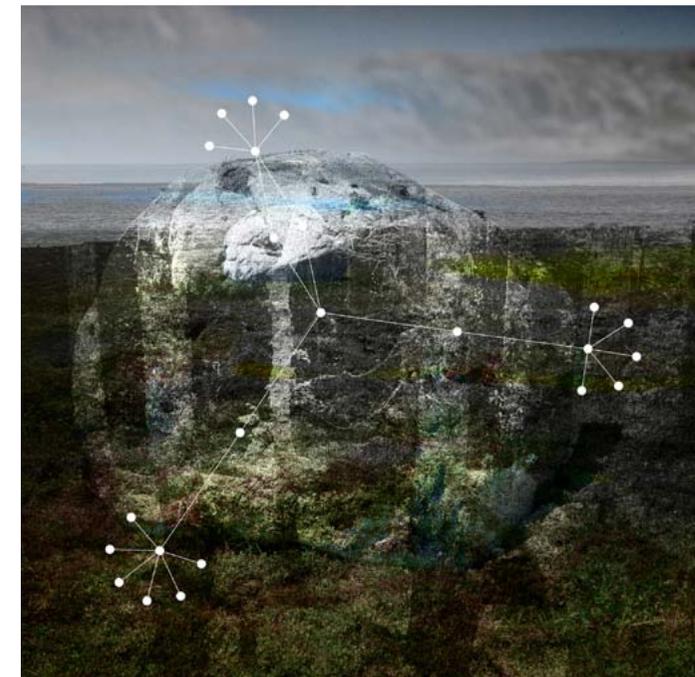
Not displayed:

Vinland Spots & Stories, series of illustrated short stories

The Vinland Questionnaire, series of pairs of photographs

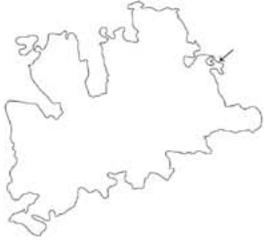
The project was supported by the Foundation for Canadian Studies in German-speaking Countries, Trier, Germany and Kulturhuset USF, Bergen, Norway.

For more information and all works see: www.rangsch.de/vinland.html



Four Good Eyes: A body-based geological sign language for Fogo Island, with geologist Jack Botsford, Newfoundland, 2016/2017

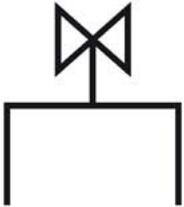
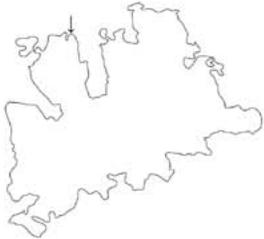
GRANITE/MAFIC CONTACT


On the Oliviers Cove trail, southeast of Tilting, light coloured granite or possibly diorite is in irregular, steeply-inclined contact with the dark rocks of the ultramafic complex. It appears that the felsic rock is younger, and intruding into the darker rock.



SEDIMENTARY MUDCRACKS

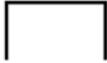




The Fogo Harbour Formation is interpreted to have generally been deposited in a shallow marine setting and locally displays very shallow water or intertidal features such as ripple marks, or polygonal mud cracks.



images to the left:
two sample print sheets out
of 16 from the publication

See full pdf at:
[rangschi.de/downloads/
four_good_eyes.pdf](https://rangschi.de/downloads/four_good_eyes.pdf)

	granite
	shale/mud
	mafic
	contact
	cracks
	dyke

above: excerpt from the
vocabulary

The project was kindly
supported by Shorefast
Foundation's *Geology at
the Edge* program and
the Canadian Geological
Foundation.

ohne Titel (ohne Kohle)

video, 5:38 min, 16:9, HD, Germany, 2018



Black coal mining has shaped the Ruhr area, its people and their culture for more than three centuries. The ultimate end of black coal production in Germany in 2018 represents a distinct break for the region and raises questions on energy supply, employment, the utilization of the mining remains, and on cultural identity.

The video is based on footage of drifting clouds over the Ruhr area that are cross-faded with photographs of coal mining structures. Colour reduction and digital multiplication create a multi-layered fabric in black and white that evokes associations with darkness and light; pollution and purity; threat and promise; and an era “gone with the wind.”

<https://vimeo.com/298488773>

images: video stills

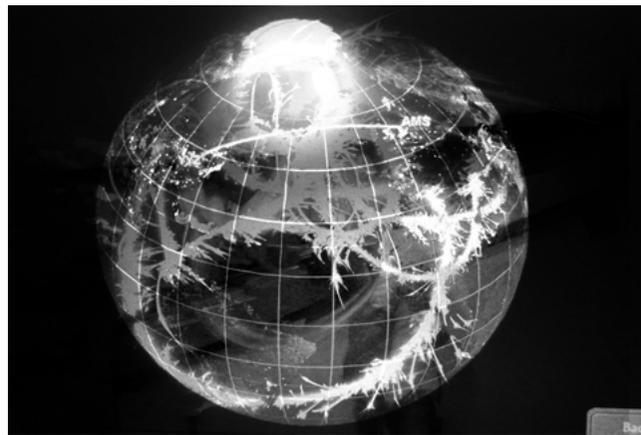
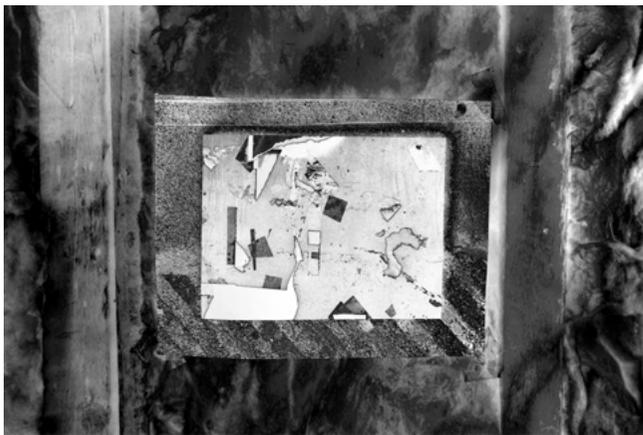


Creative Ambivalence

series of digital montages

2019

The tableaux were created during my studies on the creative potential of ambivalence. They upon different processes and phenomena identified such as the enablement experienced as a result of the thorough pondering of an ambivalent scenario, the discharging of a tension-fraught mindset in the form of sparking new ideas, or the emergence of unexpected dimensions, fissures or pathways from an apparently closed and paralyzing situation. The chromaticity has been reduced to greyscale as shades of grey represent the overcoming of the entrapment between the seemingly irreconcilable poles of black and white ambivalence is often conceived as.

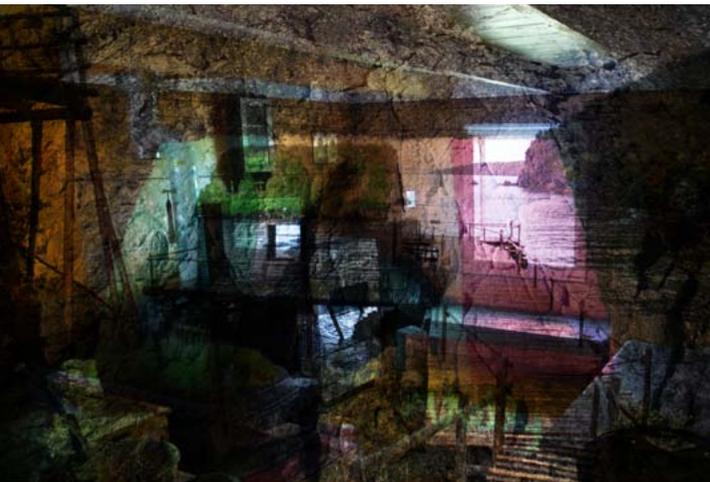




[Newfound] Land

series of digital montages
2020/2021

The individual tableaux are representations of different conceptions of the notion of land – as landscape, resource, property, soil, terrain, wilderness, home, and creature – seen through a Newfoundland lens. They are informed by relations to the different modes of land as observed in a cross-disciplinary and cross-genre study of the written discourse on the place. Among the many types of relations detected, illusion, desire, attachment, abuse, and ambivalence figure prominently. All photo footage was collected in Newfoundland.



colonize_r/d

projection, photography, 2022

In writing, the opposed positions of the colonizer/colonized binary are distinguished merely by their end letters, r and d. Merging them visualizes the observation that the affairs of colonizers and colonized are necessarily intertwined, overlapping, and interdependent (Edward Said, *Culture and Imperialism*, 1994). Other active/passive-tense binaries for which both the minimal written distinction and Said's argument hold are exploiter/exploited, offender/offended, and lover/loved.

The work aims to raise awareness for contexts conceived through opposing active/passive-tense pairs and questions the possibility of clear categorizing in general and binaries in particular. In doing so, it strikes a blow for concepts

such as ambivalence, hybridity, and undecidables that stand for the evasion of clear demarcations and divides. The figures created by blending the letters r and d in different fonts are meant to puzzle the viewer and encourage leaving familiar paths of classification to arrive at alternative readings of what I call "r/d affairs."

Projecting the r/d figures onto a globe and onto a quilt are metaphors for the pervasiveness of r/d affairs in global and local contexts, public and domestic spheres. The distortion and texturing of the figures visualizes the dependence of the actualizations of a universalized r/d concept on the time and site-specific circumstances.

