

PORTFOLIO

JANA EHLS

Jana Ehls (*1996) works primarily with photography and sculpture, studies fine arts in Linz, Jerusalem and Leipzig and graduated in dentistry.

PORTFOLIO

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epiphragm (0-1-1), 2024

200 cm x 85 cm, 7 cm x 2,5 cm x 4

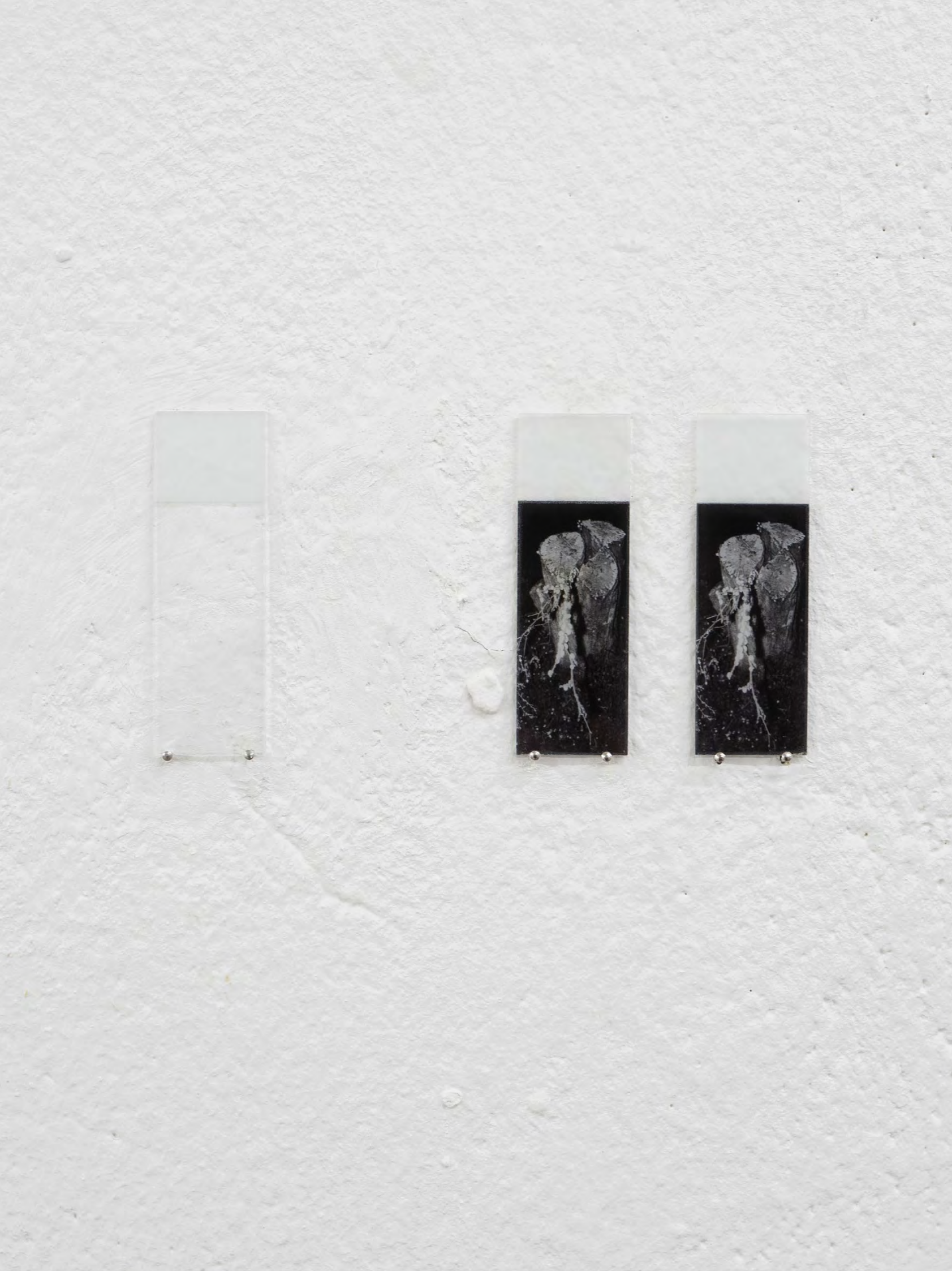
mirror foil, pigment prints, microscopic slides

group exhibition *Kammerspiel*, Heit, Berlin

Keywords: opening / closing mechanisms / space / snails

epiphragm (0-1-1) deals with defined habitats, their demarcation, protection and expansion strategies and refers to the calcareous membrane formed by snails, which temporarily closes the shell during hibernation.

Based on this, the photographs fixed behind slides reflect the potentially closable passages of the exhibition venue. The direct juxtaposition is interrupted by the hanging, spiral-shaped mirror foil: it describes the opposing concept of opening up and expanding places. In a constant dialog, it doubles and imitates the external surroundings and simultaneously creates an additive, inward-looking, semi-permeable space.







TAPE, 2023

500 cm x 40 cm x 2, pigment prints, tape

Radical Collective, Lentos Museum of Modern Arts

Bezalel, Jerusalem

Keywords: tape / traces / transfer / borders / institutional criticism

Tape has been torn from the wall, scanned, enlarged, printed and attached to the walls of the exhibition space by using the same tape. Additional pieces of tape are positioned in the room and serve as the basis for subsequent exhibitions. These sequences of action create an ongoing process that allows traces of previous locations to be transferred into the current space.

Furthermore the resulting two-part installation maps the space, grids it, and creates new spatial structures and guiding frameworks. In this way, the work addresses themes of boundary-making, demarcation, construction and reconstruction, as well as the shifting of locality and temporality within the context of institutional critique and white-cube discourse.

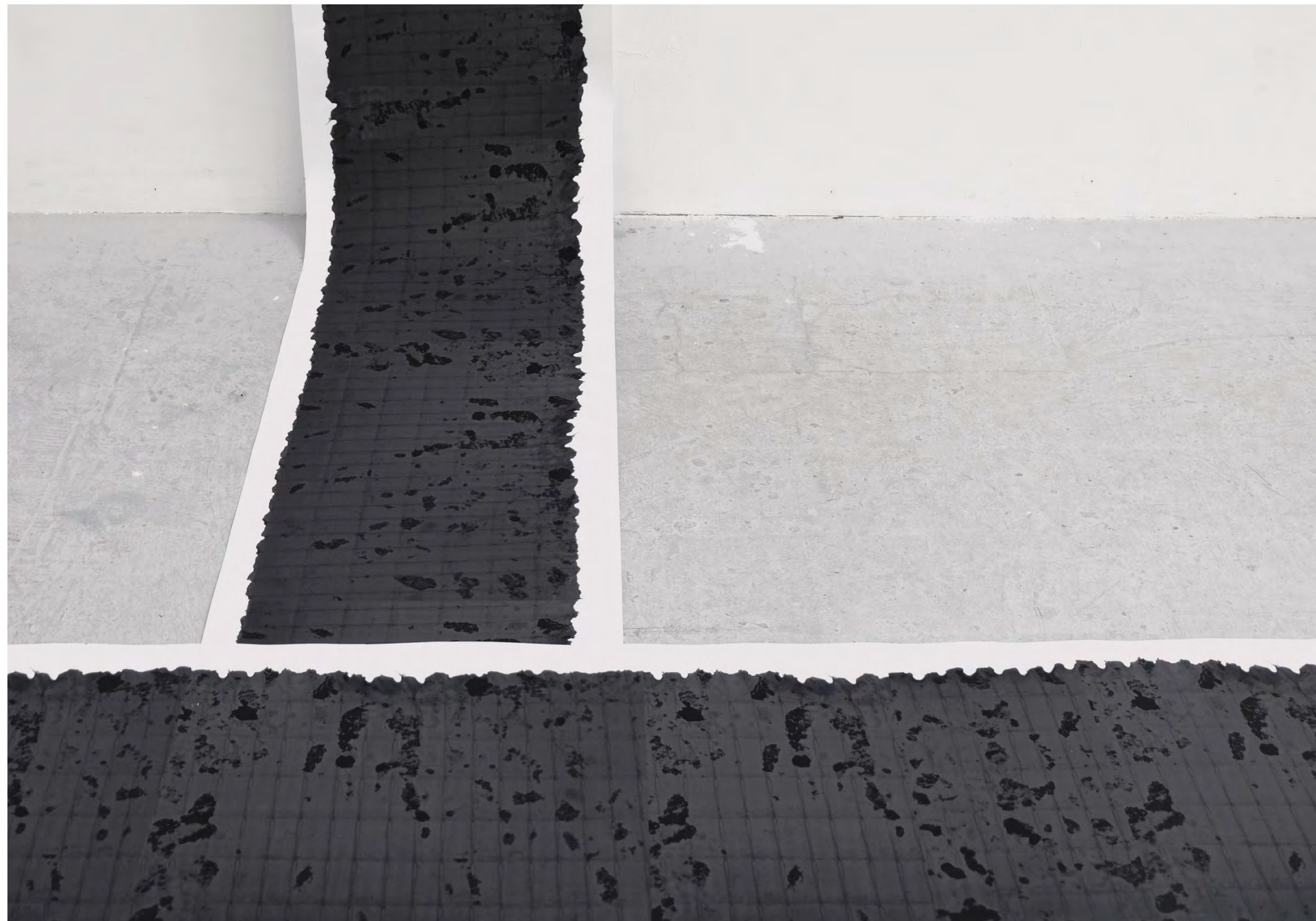
Tape was created during a stay in Israel and the West Bank shortly before the war in Gaza started. The work has already been exhibited in several gallery spaces in Jerusalem, Gmunden, Leipzig, and most recently at the Lentos Museum of Modern Arts in Linz.





TAPE, 2023

500 cm x 40 cm x 2, pigment prints, tape
 exhibition shot ‚Radical Collective‘
 Lentos Museum of Modern Arts, Linz



TAPE, 2023

500 cm x 40 cm x 2, pigment prints, tape
 exhibition shot, Bezalel Academy of Arts and Design
 Jerusalem, Israel

I never touched a pigeon, 2023

video projection, mixed media on aluminum board, steel ladders

ca. 200 x 500 cm, 23 cm x 37 cm (book)

„Capturing the Un-scene“, International Summer Academy, Salzburg

„Propeller IV“, Fotogalerie Wien, 2025

about: absence / blind spots / unseen / wandering

I never touched a pigeon is a multimedial work, that deals with absence and blind spots in expanded photography.

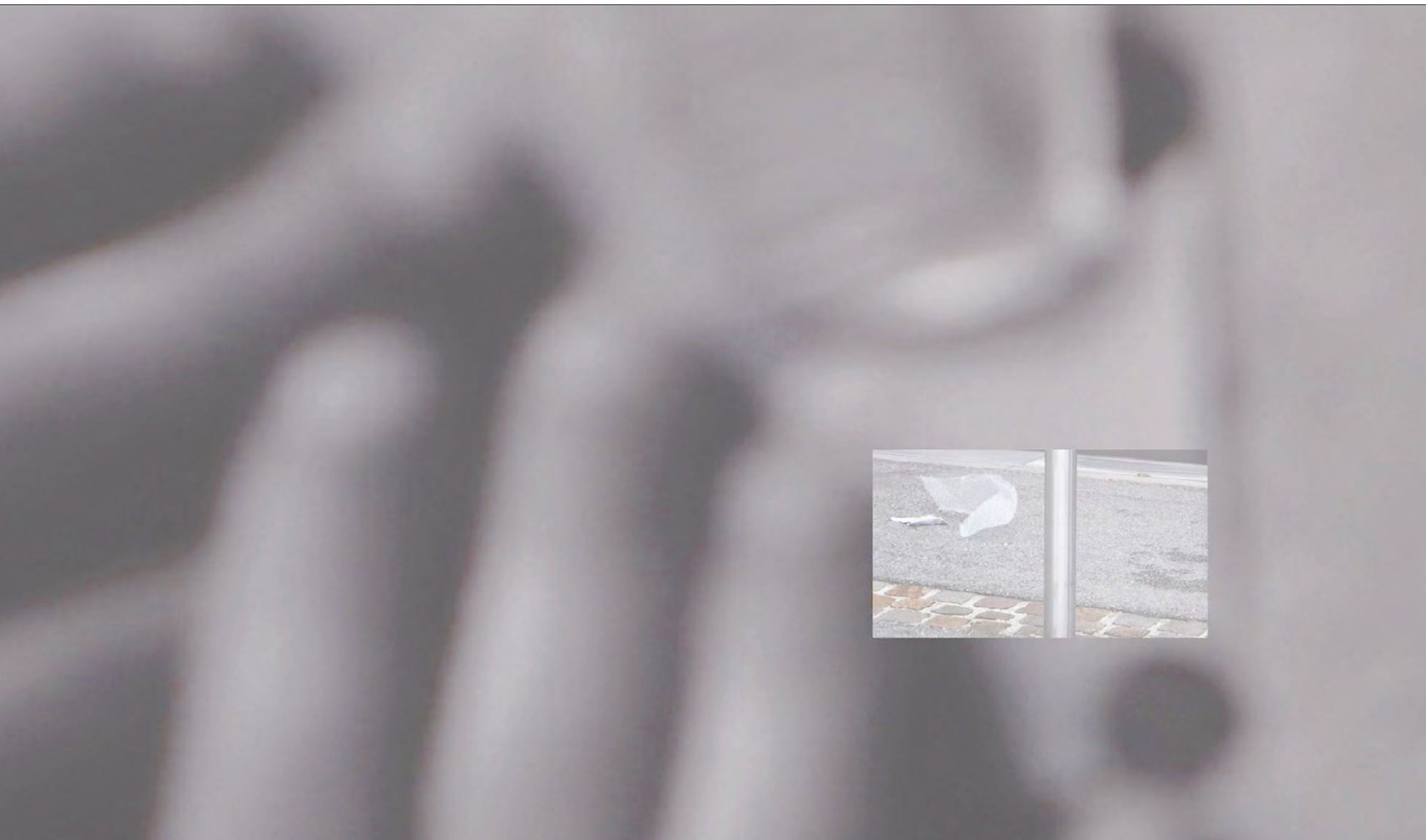
The title ‘I never touched a pigeon’ refers to Johann van der Keuken’s film ‘blind kind’ (1964) and results from the discovery that seeing people are blind to recognize the world in exclusively tactile terms. A blind child learns to call a pigeon by its name through touching the animal as such, a seeing child by sight. In recognition of this lack of knowledge Jana Ehls started to explore the borders of perception and the opportunity of relearning to see. The projected videos refer to this process: Through zooming-in the sight becomes limited, the object’s movement faster and unpredictable. The projection is framed by two ladders. The ladders are leading nowhere, they are proofs of absent functionality and visualize the metaphorical gap between sense and perception.

The projection is accompanied by an artist book. The artist book offers a fragmented but thickly layered insight into the abstract and complex topic of absence. It can be considered as an interim collection of uncontextualized pieces as placeholders for decisive steps in the process of examining absence. It contains traces of absence, blind spots and parts of the series ‘index of things that are not mine’.

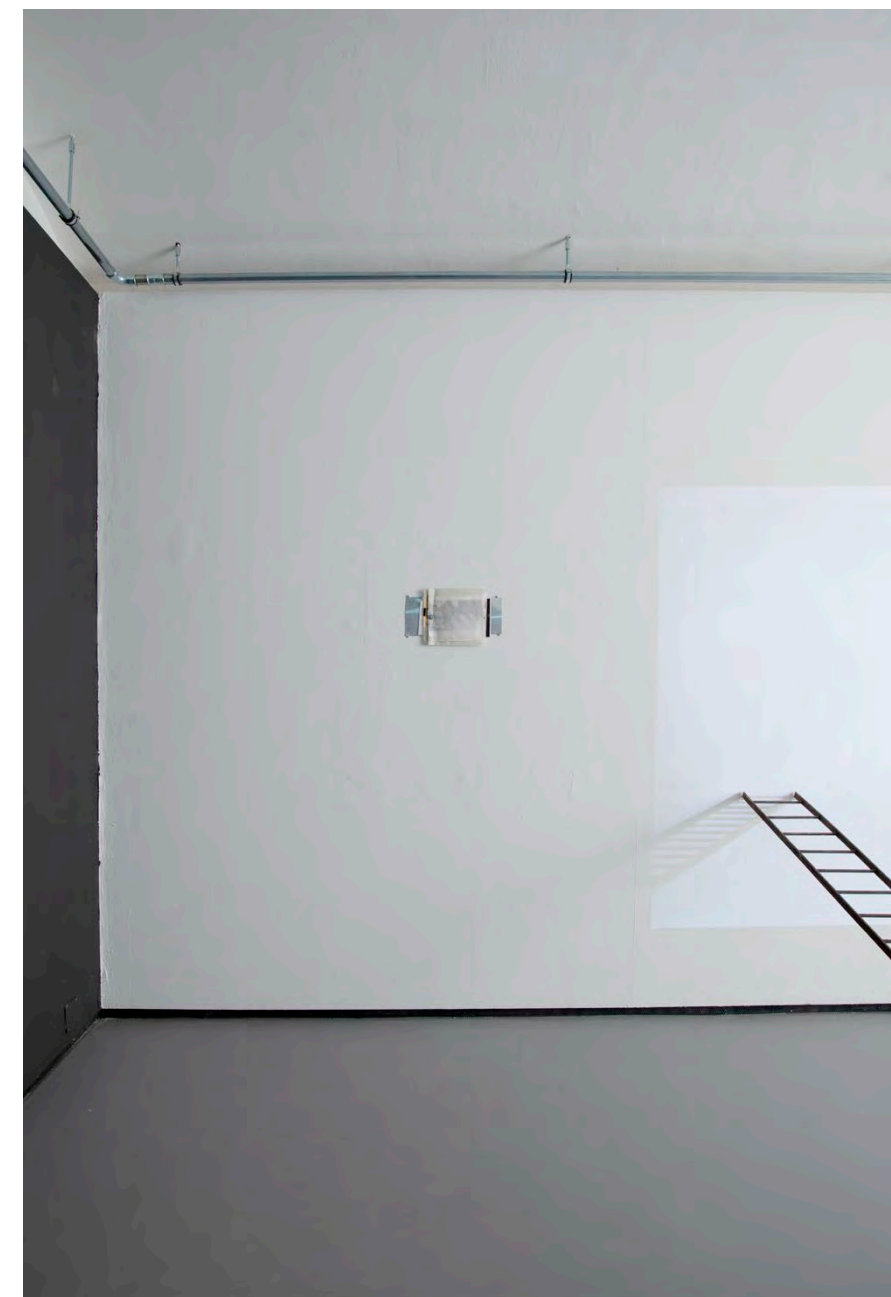
The works are the result of a two weeklong residency in Salzburg, accompanied by Ángela Bonadies und Brígida Maestres. The installation has been exhibited in *Fotogalerie Wien* in 2025 and was honoured with the *Leistungsstipendium* der Kunstuniversität Linz in 2024.

<http://janaehls.com/i-never-touched-a-pigeon-2023/>

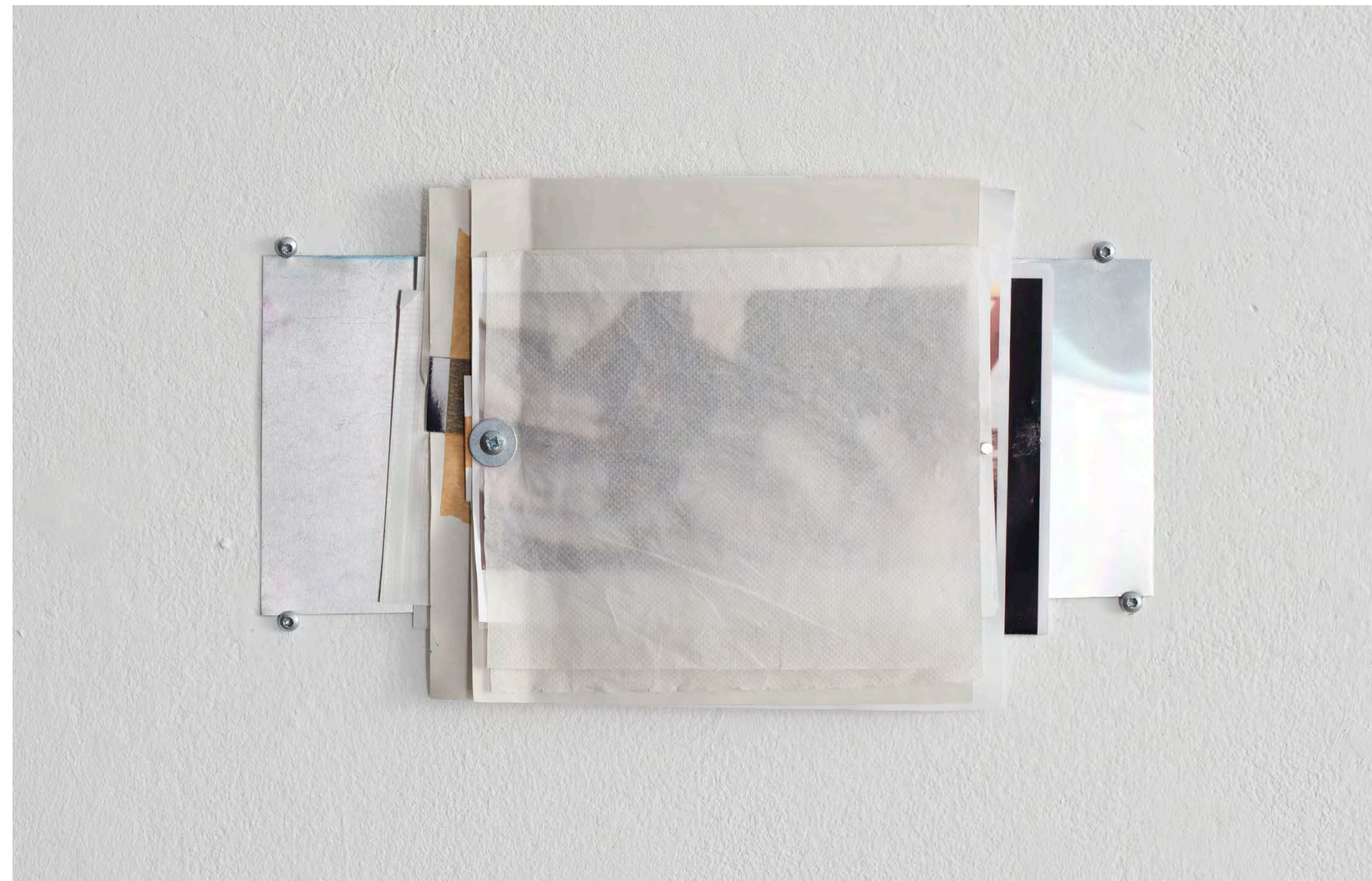
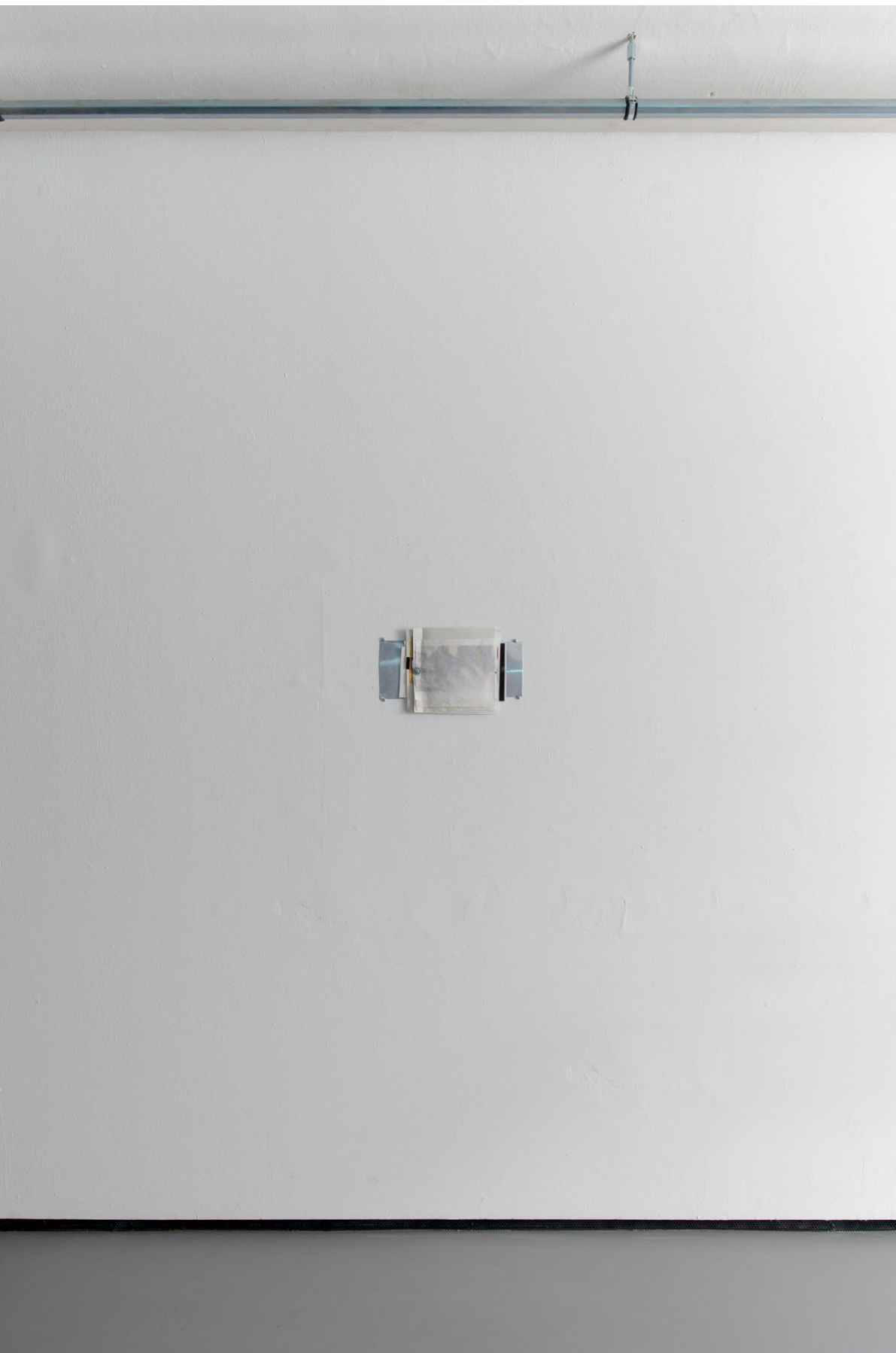
<https://www.fotogaleriewien.at/ausstellung/propeller-iv-kunststudierende-in-oes-terreich/>







I never touched a pigeon, 2023
 video projection, mixed media on aluminum board
 exhibition shot 'Capturing the Un-scene'
 Fortress Hohensalzburg, Salzburg



I never touched a pigeon, 2023
 23 cm x 37 cm, mixed media on aluminum board
 exhibitionshot and detail shot of the artist's book
Propeller IV, Fotogalerie Wien

The installation is accompanied by an artist book which offers a fragmented but thickly layered insight into the abstract and complex topic of absence. It can be considered as an interim collection of uncontextualized pieces as placeholders for decisive steps in the process of examining absence. It contains traces of absence, blind spots and parts of the series 'index of things that are not mine'. It aims not to answer but raise questions and opens spaces for thoughts and associations about the unseen in photography.



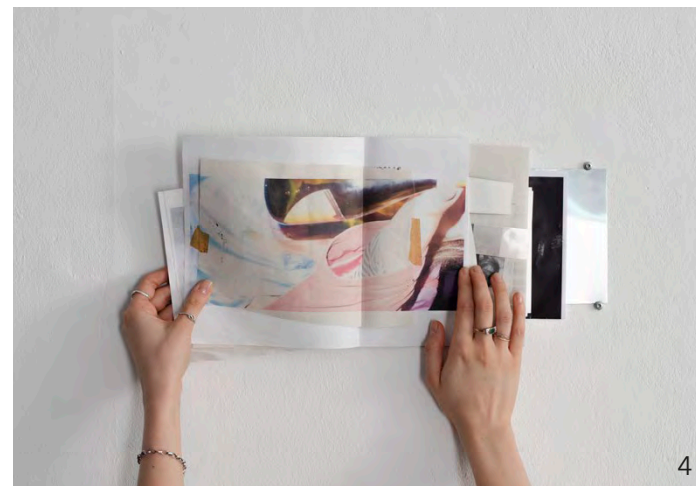
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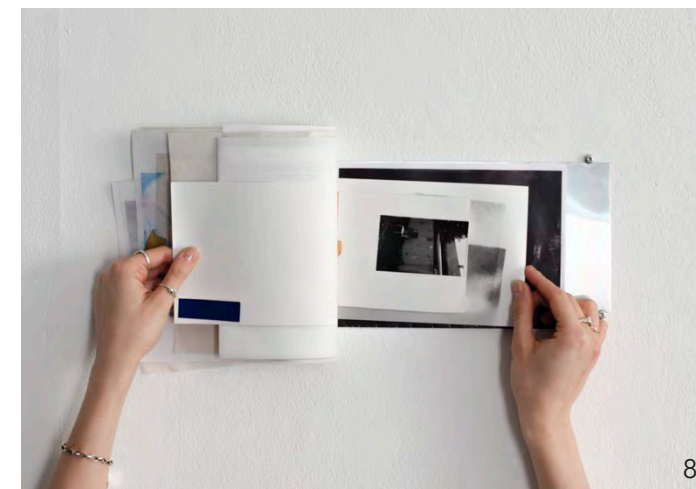
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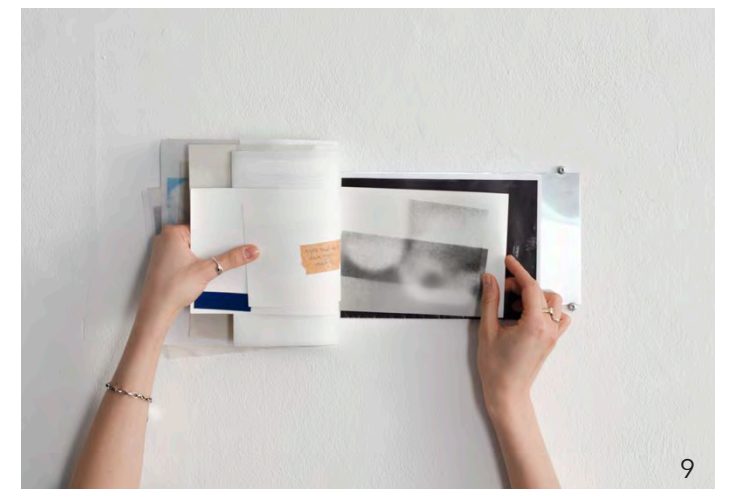
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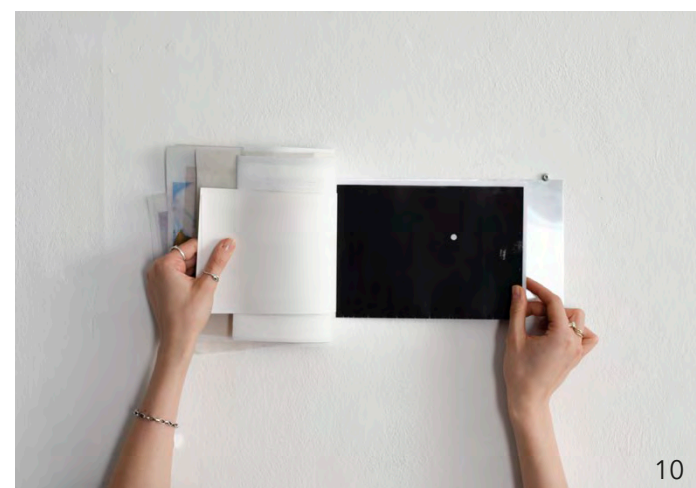
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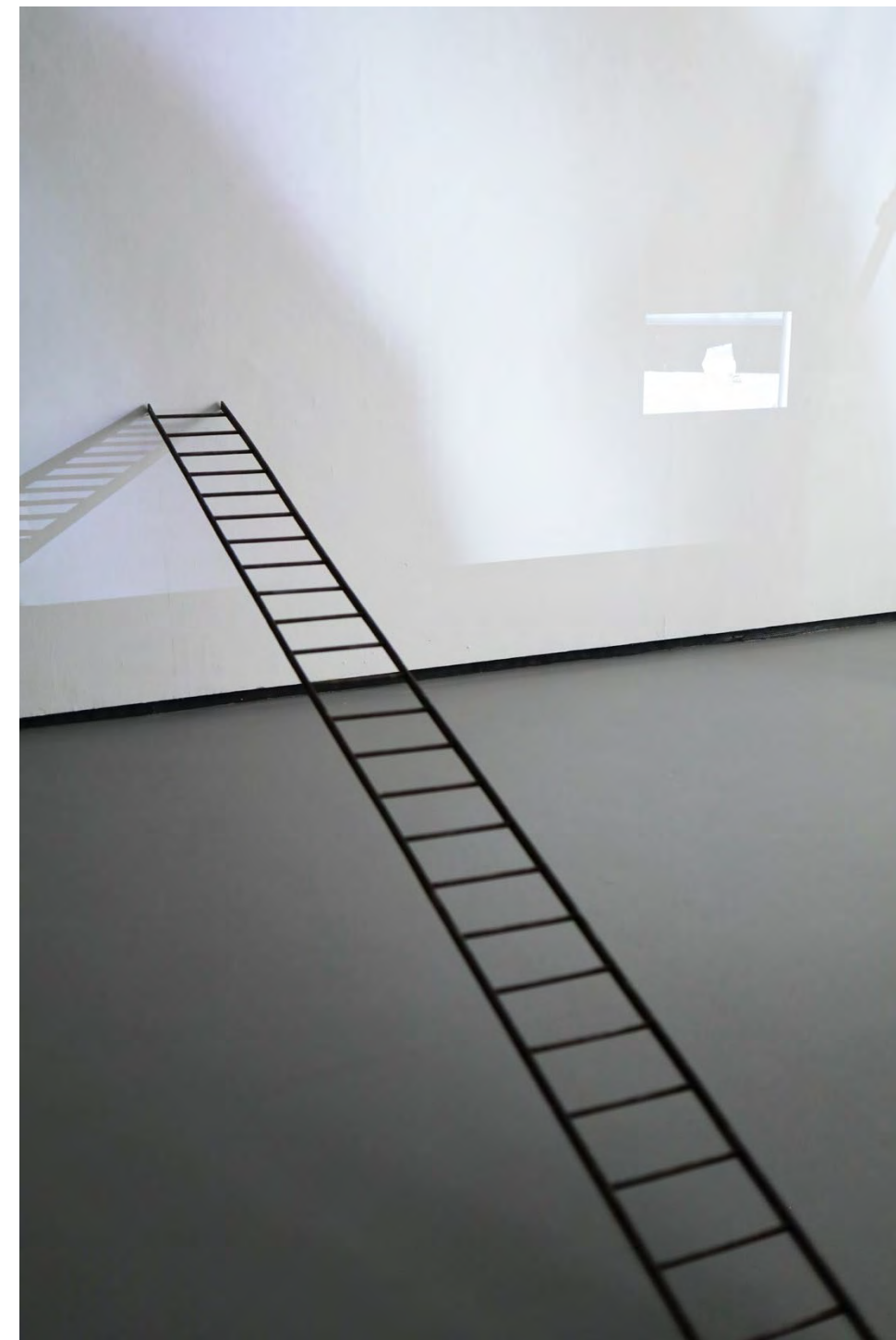


10



11

- 1 *I never touched a pigeon* scratched on 35mm film
- 2 analogue print, paper developement without film
- 3 photogram of a Romanian crossword puzzle
- 4 moment of mentalen absence, pigment print
- 5 analogue print - relicts, quarry, Salzburg
found testing stripes - absence of ownership
- 6 found objects in books, *things that are not mine*
- 7 cracks in concrete as negative space
- 8 blue as colour of distance - physical absence
- 9 *eyes and ears are not ready* - absent understanding
- 10 blind spot, digital scan, pigment print
- 11 what the book is about and Braille meaning *'blind'*



I never touched a pigeon, 2023 / 2025

left: detail shot of the last page of the artists' book, Braille ,blind'
embossed in aluminum sheet

right: detail shot, projection and ladder



a habit a day (165), 2024

400 cm x 150 cm, laminating foils (A4), chewing gum
exhibition shot, ‚BestOff‘, cooperation with Parallel Vienna
Kirchengasse, Gmunden

about: repetition / behavioral patterns / habit / mastication / archive

Defined as a routine of behavior that is repeated regularly and tends to occur subconsciously Jana Ehls puts the *habit* into focus.

The large-scale installation *a habit a day (165)* consists of more than 100 laminating foils that preserve the number of gums chewed on the corresponding day. Arranged in archival order, they form a calendar that is added to daily. The bracketed numbers in the title reveal the current amount of gums and thus grow with every day and every exhibition. In this way, the ongoing work opens up between Jana Ehls' past as a dentist and a psychological analysis of mundane patterns of behavior.

The work was firstly shown during a residency at the Bauhaus University Weimar as part of the exhibition *opening the archive - hidden narratives*, later on exhibited in cooperation with *Parallel* Skulpturenpark in Gmunden, at *Splace* in Linz, in *C-21 Atelierhaus* in Vienna and HGB in Leipzig. Currently the work consists of more than 150 foils and 230 gums.





a habit a day (214), 2025
 580 cm x 150 cm, laminating foil, chewing gum
 exhibition shot C21 Atelierhaus, Vienna



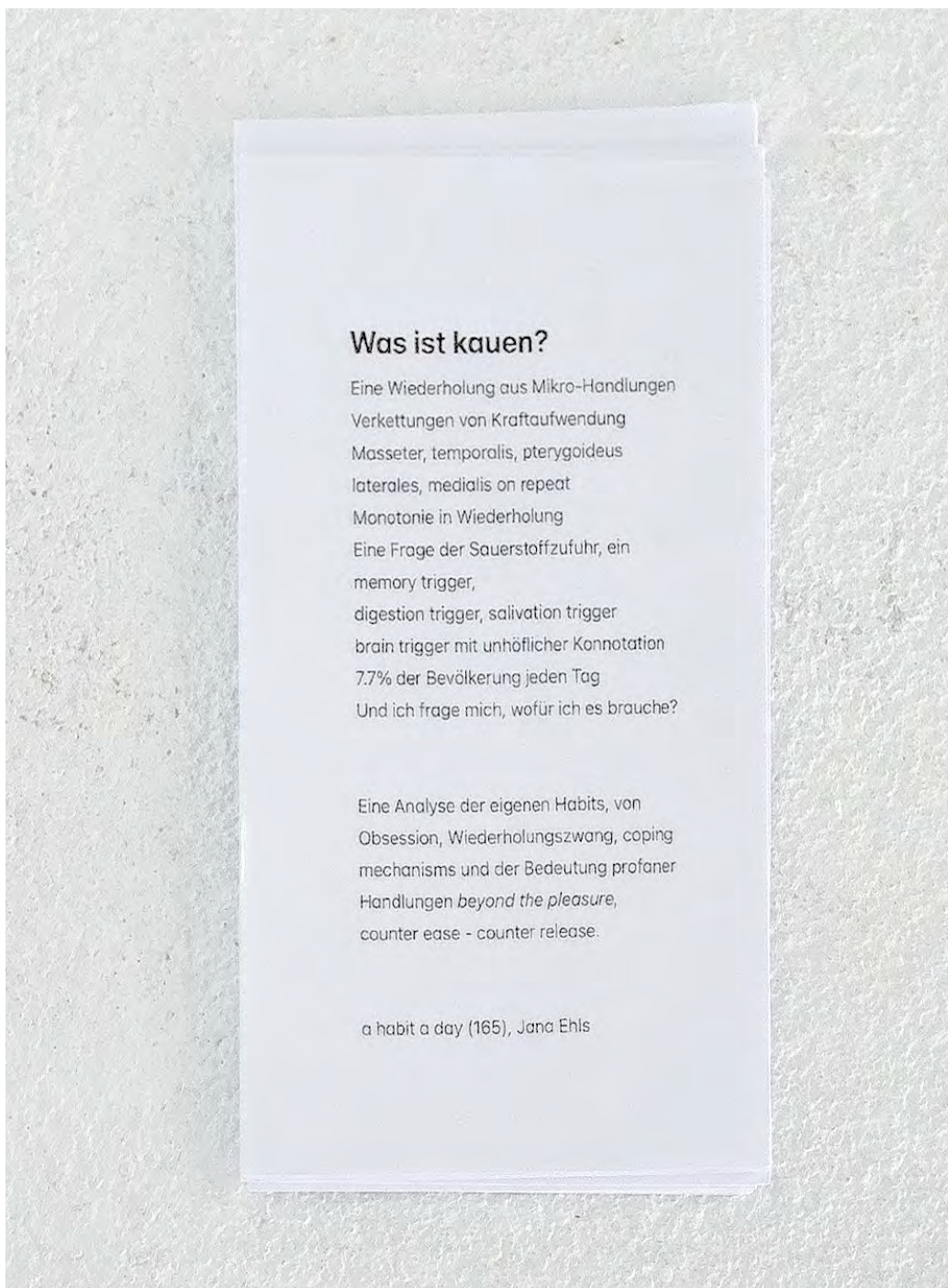


a habit a day (165), 2024
 400 cm x 150 cm, laminating foil, chewing gum, text
 exhibition shot „BestOff“ with *Parallel* Vienna, Gmunden



a habit a day (165), 2024

400 cm x 150 cm, laminating foil, chewing gum, text
exhibition shot „BestOff“ with *Parallel* Vienna, Gmunden



a habit a day (165), 2024
400 cm x 150 cm, laminating foil, chewing gum, text
exhibition shot „BestOff“ with *Parallel* Vienna, Gmunden





Kofferdam (engl. Cofferdam), 2024

HDPE-foil (400 cm x 1200 cm), inkjet prints on steel bars (120 x 80 x 5 cm)

documentation of an installation / performance, CLI (Carl-Ludwig-Institute), Leipzig

the photographs have been exhibited as part of the shows ‚faire de la perruque‘, Linz and ‚crying from onions‘, C-21 Atelierhaus, Vienna, photos: Martin Bilinovac

about: isolation / hierarchy / dentistry / society / labour

Kofferdam is part of a multimedia work series that explores working conditions and socio-economic impacts of labour based on Jana Ehls' past as a dentist. The series consists of performance, installation, video- and photographic works that are based on dental treatment procedures, which are alienated, enlarged and transferred to public space.

In this case the performance refers to the application of a *Cofferdam* as part of a dental treatment. The Cofferdam, a square rubber sheet, is used to separate and isolate spaces in the oral cavity. This strictly regulated procedure has been enlarged and transferred to the Institute CLI. The semi-transparent foil has been stretched between the floors of this former dental clinic which therefore becomes the physical body of the installation. This separation between floors, as well as the performative act of stretching and unstretching, criticizes the hierarchical system of dentistry, questions the significance of architectural and social reconstruction processes and deals with the question of class (dis)affiliation in reference to Bourdieu's ‚Distinction‘ (1979).



Kofferdam, 2024

documentation of a performance, HDPE-foil, 300 x 1200 cm
in CLI, Leipzig, access video: <https://youtu.be/NogV6Nyr1cA>



GNE, 2025

installation, performance*

apparatus made out of aluminum tubes, expansion screw, clamps on chiseled wall, 20 cm x 30 cm (apparatus), approx. 4 m (gap)

concept for *ok*, but *what does the apparatus want?*



Based on orthodontic palatal expansion (GNE), the wall is chiseled open and an appliance is inserted. The appliance is activated daily by three turns*, which widens the gap. In dentistry, the GNE appliance is used to widen the upper jaw in cases of dysgnathia. The palatal plates are surgically separated in the middle. Turning the Hyrax screw expands the GNE appliance and with it the gap between the palatal plates. The concept points at the imbalance between demand and supply of housing and the urgency of action in today's society to bridge the gap.



(81,71,51), 2024

3-channel video projection, wax object, 40 cm x 25 cm

about: labour / repetition / craft / dentistry

The 3-channel video projection (81,71,51) is part of a multimedia work series that explores working conditions and socio-economic impacts of labour. The installation's title refers to tooth development, in which 81, 71, 51 denote the first teeth to erupt in the oral cavity. Equally, the three videos mark the first published works that obviously relate to Ehls' past as a dentist.

Each of the projections can be seen as a step towards understanding the mechanisms of time, repetition and craft within a field of labour. Specifically the material wax is used in dentistry to create models that depict different moments in the treatment process. Accordingly, the painted wax is used in the performance as a symbol of temporality and overwriting of time. The bonding of stones refers to the *ligature*, a technique used in dentistry to secure the position, which usually goes hand in hand with draining. As in other works in the series, components of medicine are detached and transferred to other spaces and contexts in order to make time, process, labour and craft visible.

access: <https://youtu.be/EtqrNmmAsLg>

(81,71,51), 2024

videostill, 3-channel Video, loop, Wachsobjekt

Ausstellungsansicht Domgasse, Linz

access: <https://youtu.be/EtqrNmmAsLg>



(81,71,51), 2024

video still, 3-channel Video, loop

part of a work series, work in progress

access: <https://youtu.be/EtqrNmmAsLg>



Trockenlegung (draining), 2024
documentation of an installation
HDPE-foil, floss, 500 cm x 400 cm,
stones bound with floss (ligature) in foil
part of a work series, Leipzig



19.2° Ost is a conceptual work consisting of two satellite dishes, highly polished and positioned in the public space in convex and concave positions. *19.2° Ost* refers to the orbit of the Astra satellite, to which all satellite dishes in Europe are aligned. The work refers to the effects of globalization in terms of the restriction and standardization of information transmission in Europe. The installation aims to break with the global norms of function and the ideals of architectural (in)aesthetics.

The work has been conceptualized and exhibited as part of the group show 'globalization - deglobalization' curated by SAMA collective in Bad Schwanberg, Austria.

19.2° Ost, 2022

polished satellite dishes, 50 x 45 cm x 2
group show 'Globalisierung - Deglobalisierung', Bad Schwanberg



access video: <http://janaehls.com/tell-me-a-question-reiner-als-kreide/>

tell me a question is a performative installation that was created in South Tyrol in the region Venosta, where the cracks in the concrete floor of the former barracks are filled with marble powder as part of a 44-minute performance. The marble powder comes from the town of Lasa, known for its marble quarrying, where it is obtained as a by-product of local marble processing. Marble powder, which is purer and coarser than chalk and is usually used as a filling material, is used in this context to seal the cracks in the floor. The lengthy process takes place squatting, kneeling and in a bent position. It enables an intensive examination of the perception of the site as a place of contradiction: alongside a picturesque mountain panorama, the barracks site dominates with its unlawful demolition.

„Tell me a question“ is an attempt to deal with the dissonance of the site and to process the posed and unposed questions about demolition and conversion, about nature and concrete, about national disunity and conflicts of interest.

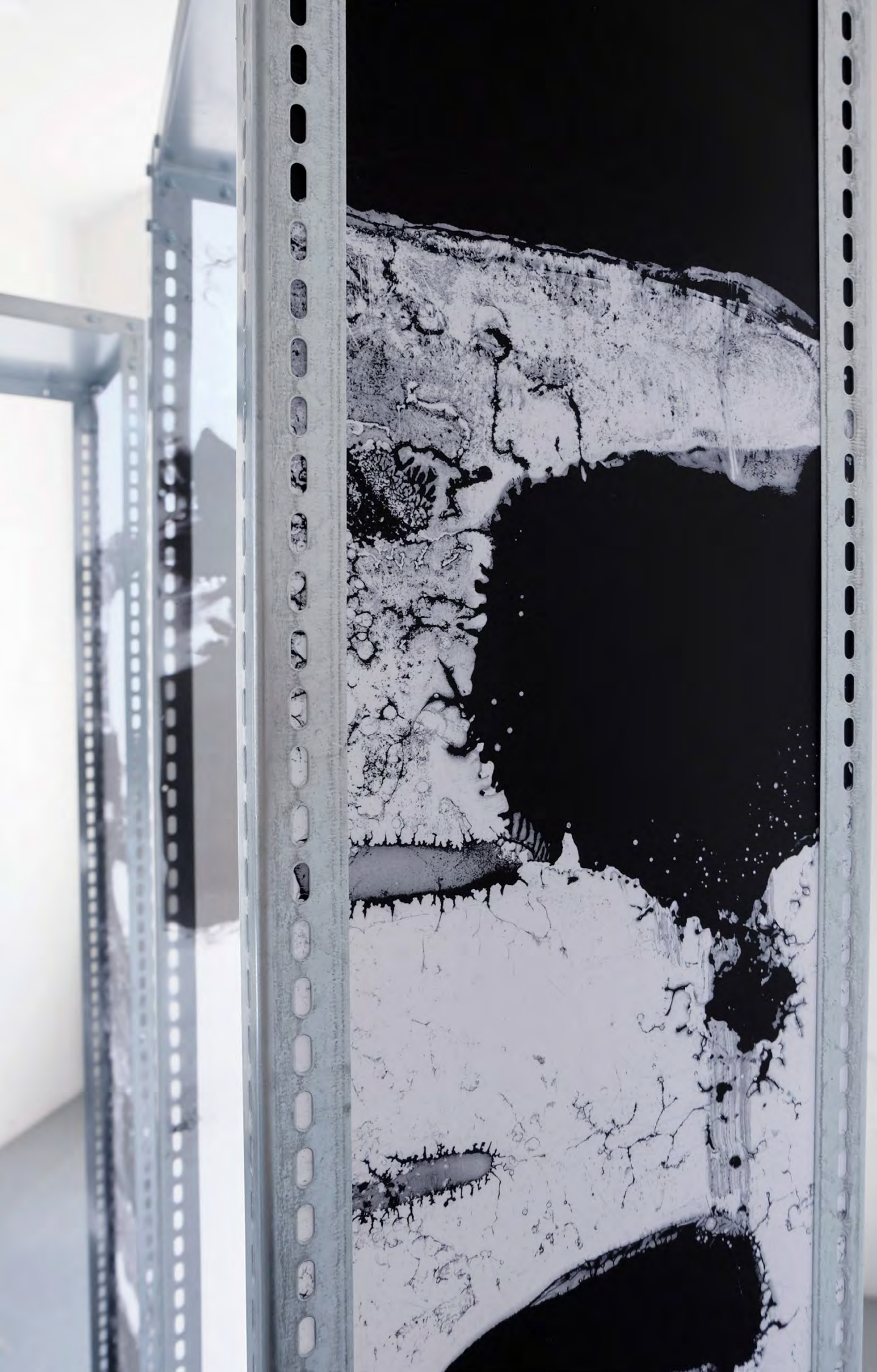
video: <http://janaehls.com/tell-me-a-question-reiner-als-kreide/>

tell me a question (reiner als Kreide), 2023
 marble powder, documentation of a installation /performance
 video (44 min), group show and publication *Concrete paradise*
 Basis Vinschgau Venosta, Italien



What is a doily? 2022

120 cm x 90 cm x 2, cyanotype on glas, metal coil
part of work series of cyanotype on metal, glas, foil



Exposed, 2022

200 cm x 35 cm x 50 cm x 2
 35mm film, washed in a dish washer, enlarged, printed
 on transparent paper and backlight foil, steel construction
 BestOFF 2022, Splace, Linz



unperceived, 2022

60 x 185 cm, 40 x 60 cm, 30 x 40 cm, 40 x 120 cm 45 x 70 x 40 cm

pigment print on transparent paper, steel shelves, silicon cast, window frame

about: perception / dimension / light

The four corners of my bedroom surround me every day and every night. My bedside lamp casts a cone of light and the corner changes its shape, becomes three-dimensional, appears like a sculpture that changes its silhouette depending on the angle of view. The change that is needed to recognize these unseen moments is not only in the fall of light, it is in the change of perception. When the eye begins not only to see, but to perceive and recognize, the artistic process begins. My work is based on an examination of this process.

Analog photographs reduce the perceived structures from the three-dimensional to the two-dimensional and from the colorful to the monochrome. Printed on transparent paper, it allows light to pass through, changing and blending with the surroundings. The fragile paper contrasts with the hard steel strips on which the prints are mounted. In addition to the photographic approach, the window of the stairwell is also reconstructed in terms of haptics and form. The frame and window are detached from each other, the glass loses its transparency and rigidity, becoming soft and flexible. The frame leaves the wall and stands freely in the room. Object, space and perception change and shift the daily unnoticed to the focus.



unperceived, 2022

60 x 185 cm, 40 x 60 cm, 30 x 40 cm, 40 x 120 cm 45 x 70 x 40 cm
 inkjet prints on transparent paper, steel shelves, silicon cast, window frame
 semester presentation of the 1st year's sculpture class, basement Domgasse, Linz



spaced spaces, 2022
 Bezalel Academy of Arts, Jerusalem, Israel
 400 x 500 cm, inkjet print
 work in process



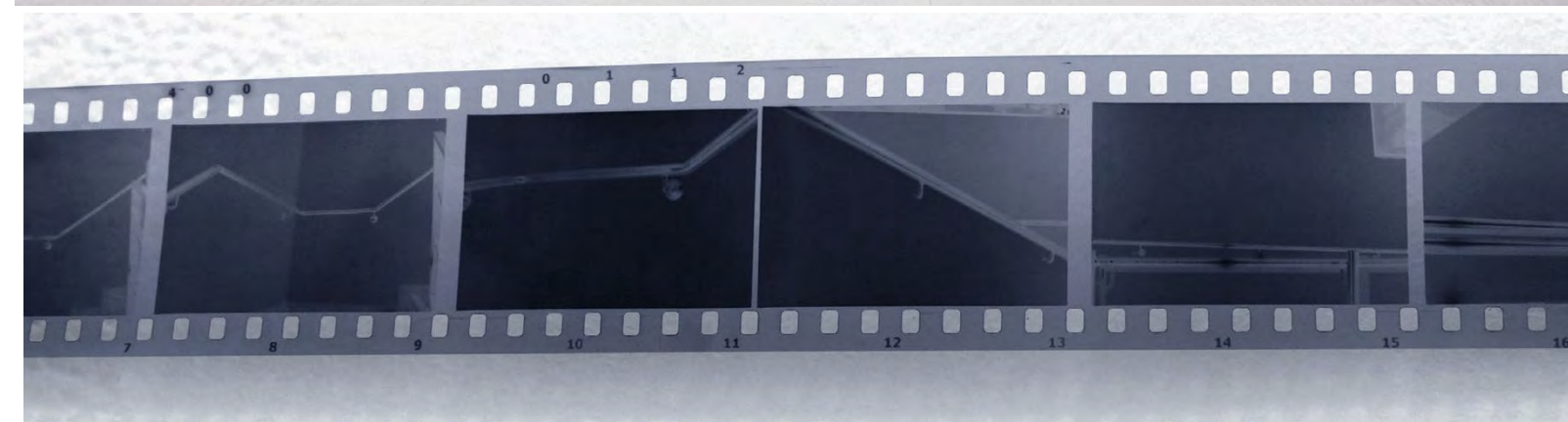
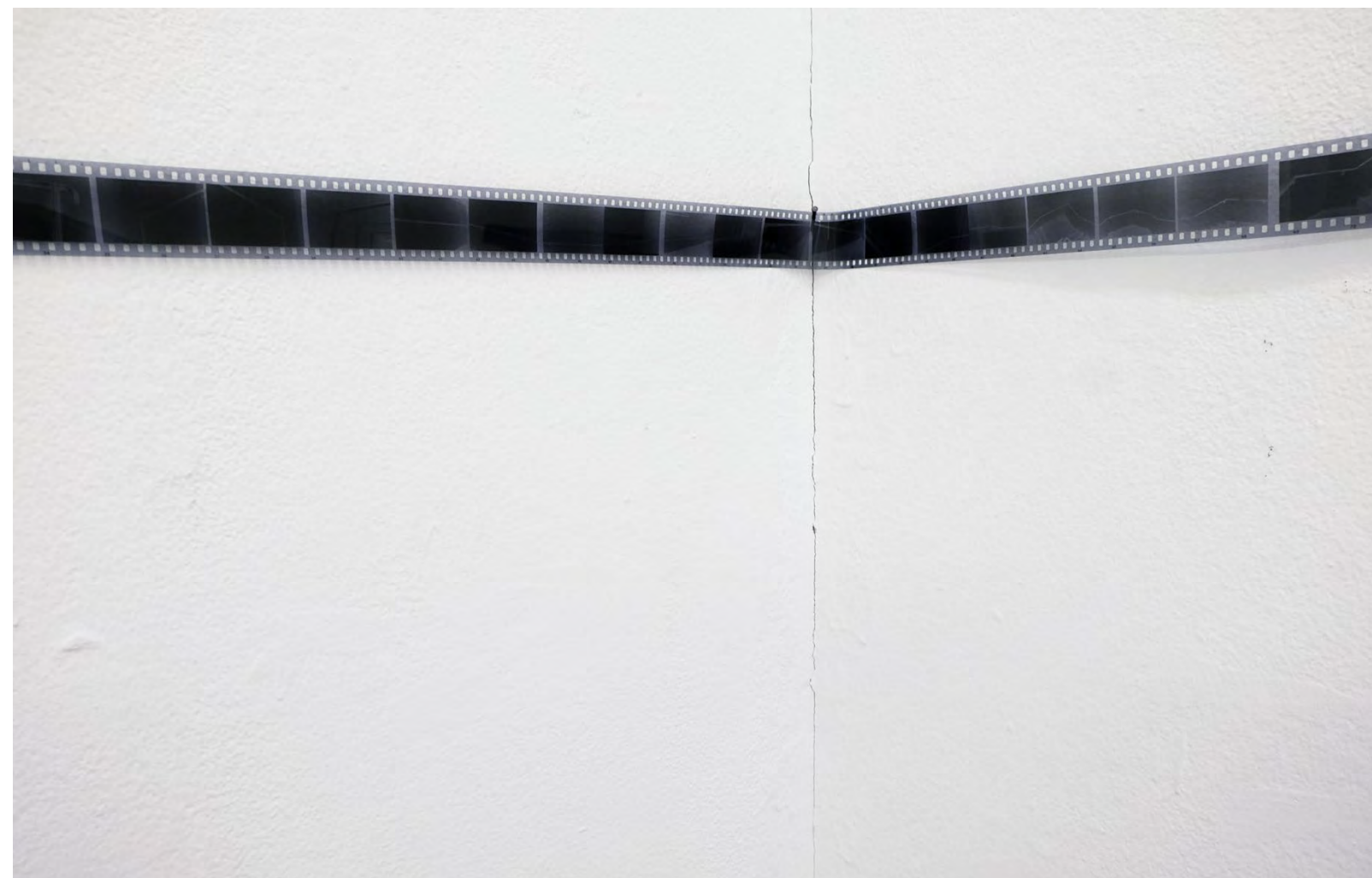


collections of [handrails, noise], 2023

Inkjet print, 35mm film, booklet, found photograph
 80 cm x 160 cm, 3,5 x 160 cm, A4, 10 cm x 15 cm
 exhibition views, Bezalel Academy of Arts and Design, Jerusalem, Israel

about: Modern sculptures / institutions / public space / noise

The presentation combines two collections (*modern sculptures*, *noise*) which developed during a semester abroad in Israel and Palestine. *Modern Sculptures* contains numerous photographs of railings within educational institutions (Bezalel Academy of Art and Design and Hebrew University) in Jerusalem. In an socio-architectural examination the railing serves as a connecting structure between (public) spaces, groups and individuals that are moving within certain rooms. Focusing on the rail as a single object it can be considered as a sculpture which is shaped by the concept of 'form follows function', (DIN) normation and the definition of what an average individual in society needs. In a broader context, in their entirety handrails represent a network of movement options within a defined framework. On one hand they offer safety and guidance and in the same moment symbolize the regulation and intervention of institutions in the creation of public spaces. Therefore rails can likewise be considered as a disturbance, eyesore or a representation of power and regulation. Based on these theoretical considerations, a large-format print of a handrail which was taken on-site was positioned on the steps of a staircase at Hebrew University. The documentation of this performatic intervention and the print as an object are shown in the exhibition space. They are accompanied by a film strip containing continuous railing photographs and installed on the wall as a railing-like object. The booklet *noise* complements the works on the one hand with photographs from the railing collection, on the other hand it expands the exhibition with additional levels of confrontation with the surroundings in the context of the Middle East conflict.



collections of [handrails], 2023
 exhibition view and detail shots of a presentation, Bezalel Academy of Arts, Jerusalem
 35mm film stripe (Fomapan 400), 3,5 cm x 160 cm
 photographs of continuous handrails in the Hebrew University, Jerusalem

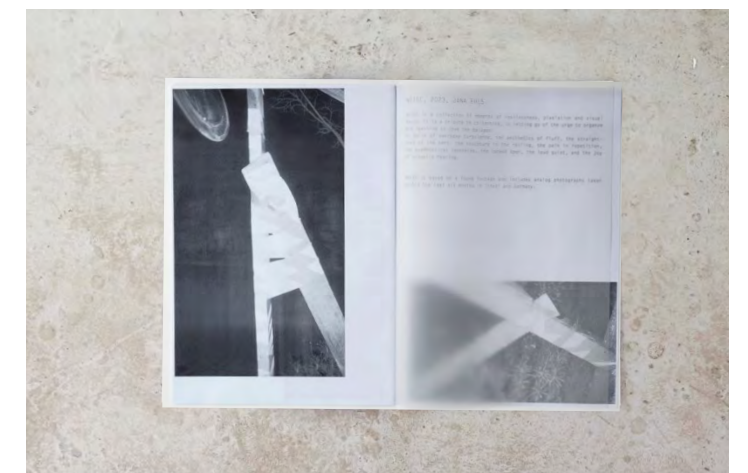
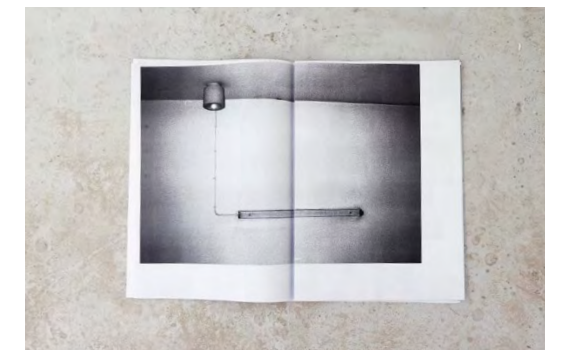


collections of [handrails, noise], 2023

left: documentation inkjet print of a handrail positioned in the Hebrew University, Jerusalem

right: exhibition shot, Bezalel Academy of Arts and Design, Jerusalem, Israel,

inkjet print, booklet, found photograph, 80 x160 cm, 29 x 21 cm, 10x15 cm



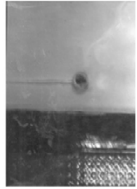
NOISE, 2023

booklet (excerpt), 20 cm x 27 cm, Edition: 15

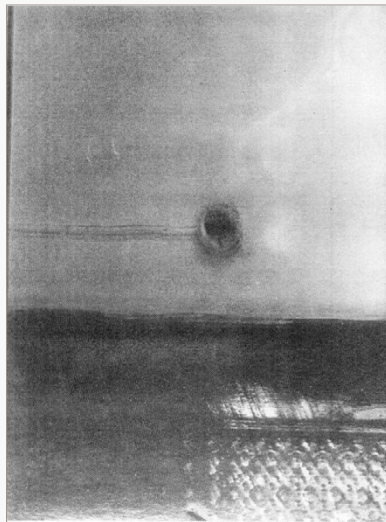
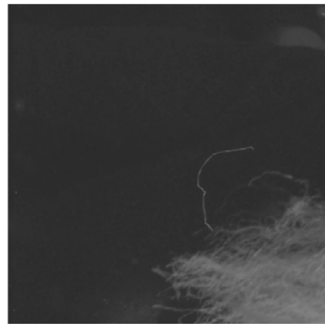
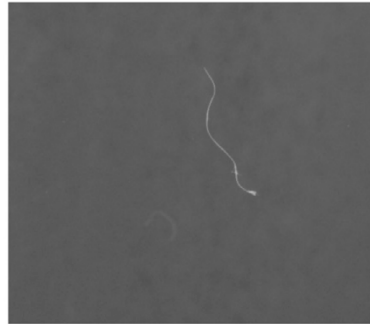
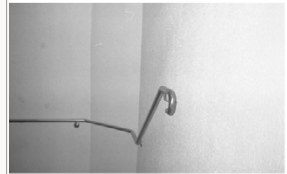
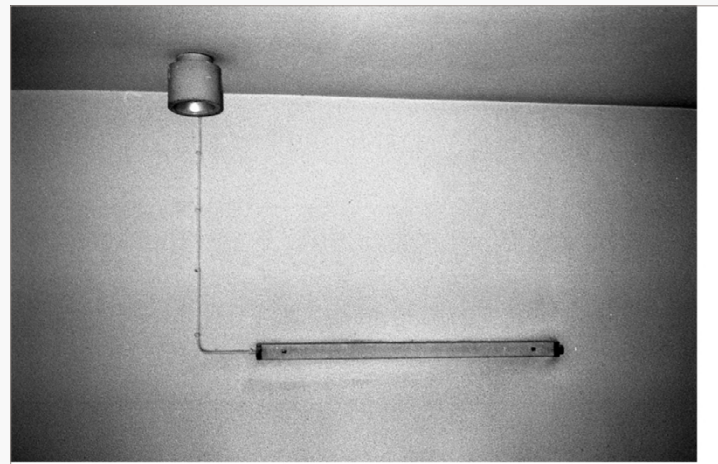
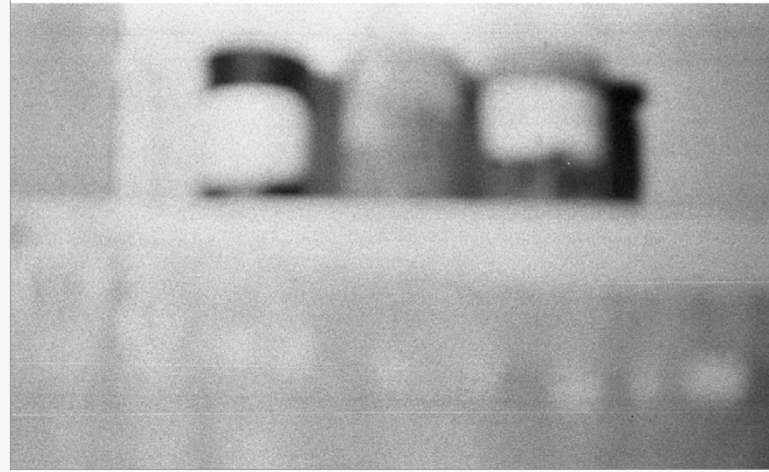
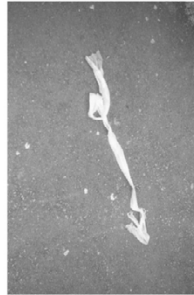
part of the presentation *collections of*, Jerusalem, Israel

Noise is a collection of moments of unrest, disruption and visual sound. It deals with the letting go of the urge to order and translates this auditory concept into images. It tells of everyday turbulence, of scratches, straitened bends, painful repetition, asymmetry, muted signals and listening in pictures.

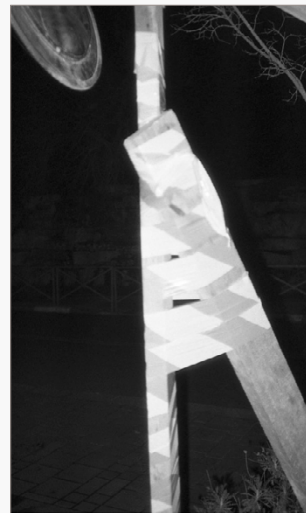
Noise is based on a found photograph and contains analog photographs taken in Israel and Germany. The booklet was presented as part of the exhibition *collections of*, and self-published in an edition of 15.



NOISE
JANA EHLS
2022 2023



NOISE, 2023
booklet, overview of the spreads
part of collections of
Jerusalem, Israel



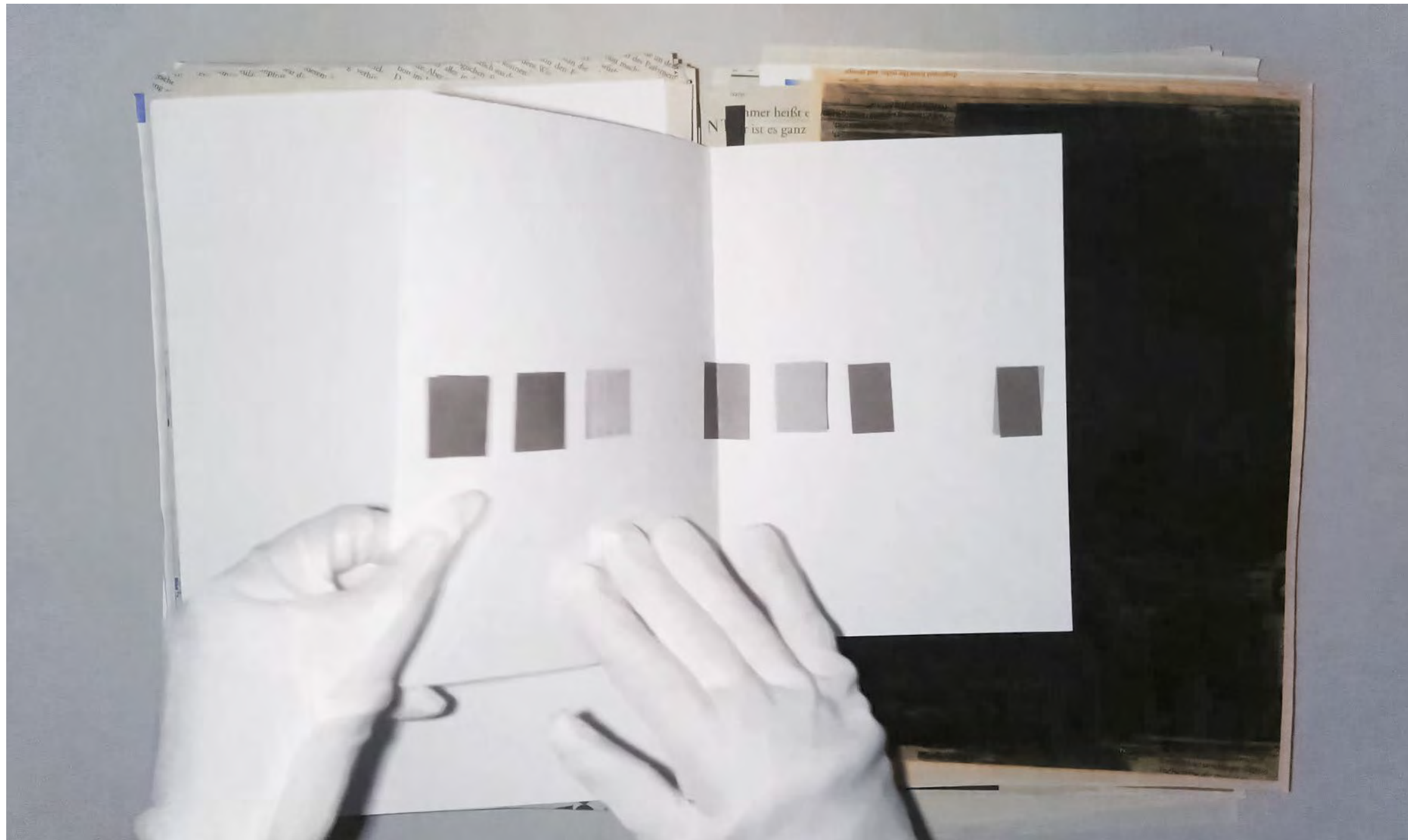


20.000 / d (or heads or tails), 2023

collection of made decisions, installation view (simulation), black and white transparent paper, 3,5 x 4 cm (per tile)

collected decisions based on coin tosses, yes / no coding by black and white semi-transparent paper panels

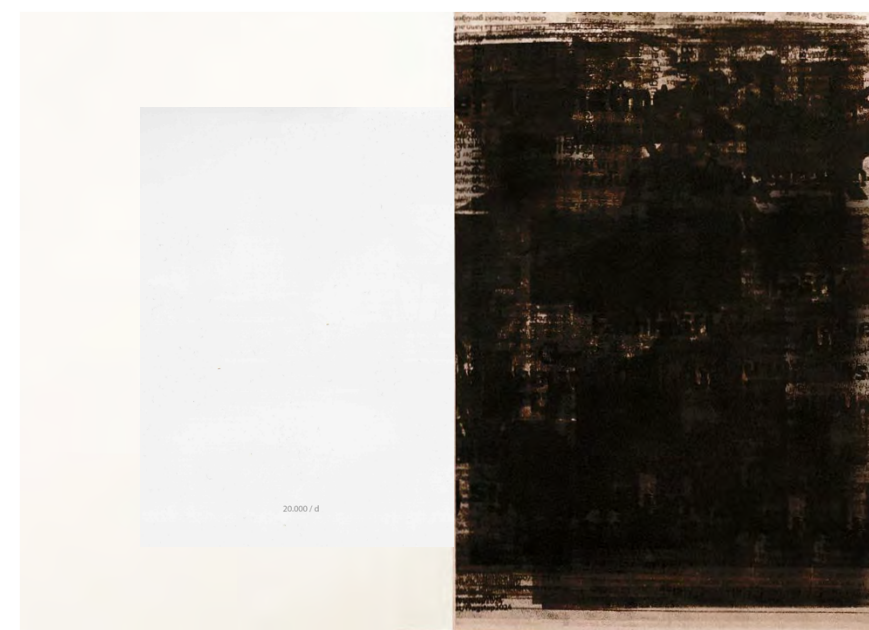
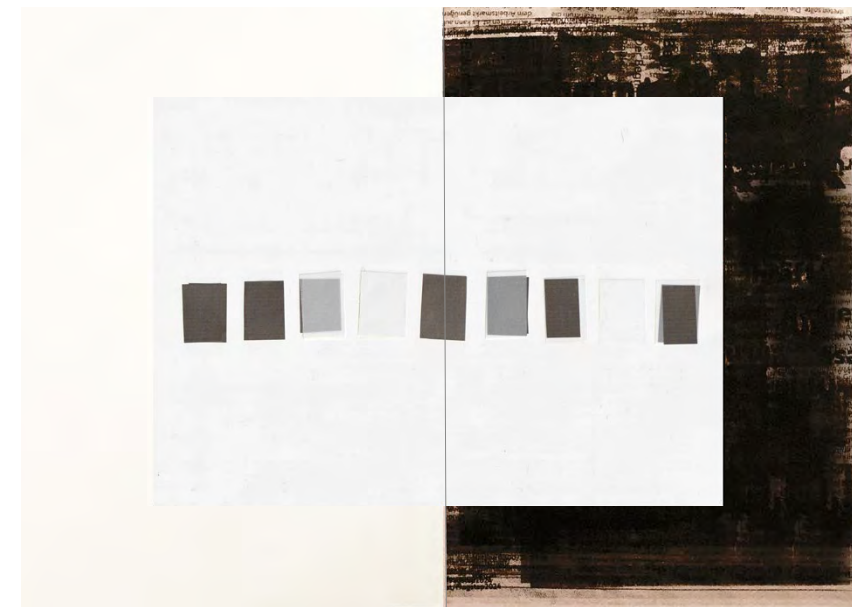
installation is accompanied by a contribution to the publication *Old News*



20.000 / d, 2024

in der Publikation 'Old News', Linz, Kolaboration mit Gianmaria Andreeta
 videostill der Präsentation durch Klasse Franz, HGB, Leipzig
 access video: <https://youtu.be/yYrIfscAJss>

The publication aims to juxtapose personal news with global news - in my case, both deal with the central theme of escapism. By repeatedly printing the news on the same newspaper page until it becomes almost illegible black, the behavior of escapism is illustrated in the context of being inundated with global news. On a personal level, it is about escapism before decision making, the theory of *flippism* and the enormous amount of 20,000 decisions we all have to make every day.



20.000 / d, 2024

in the publication ,Old News', Linz
collaboration with Gianmaria Andreeta
self-published, presented by Klasse Franz, Leipzig

The publication aims to juxtapose personal news with global news - in my case, both deal with the central theme of escapism. By repeatedly printing the news on the same newspaper page until it becomes almost illegible black, the behavior of escapism is illustrated in the context of being inundated with global news. On a personal level, it is about escapism before decision making, the theory of *flippism* and the enormous amount of 20,000 decisions we all have to make every day.



balagan, 2023-2025 (cover)
photo book consisting of two book blocks
(opening to left and right)

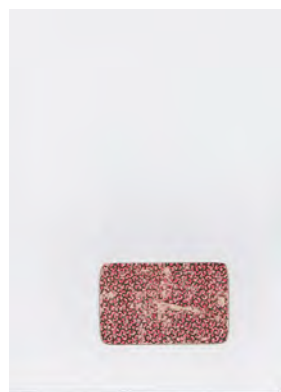
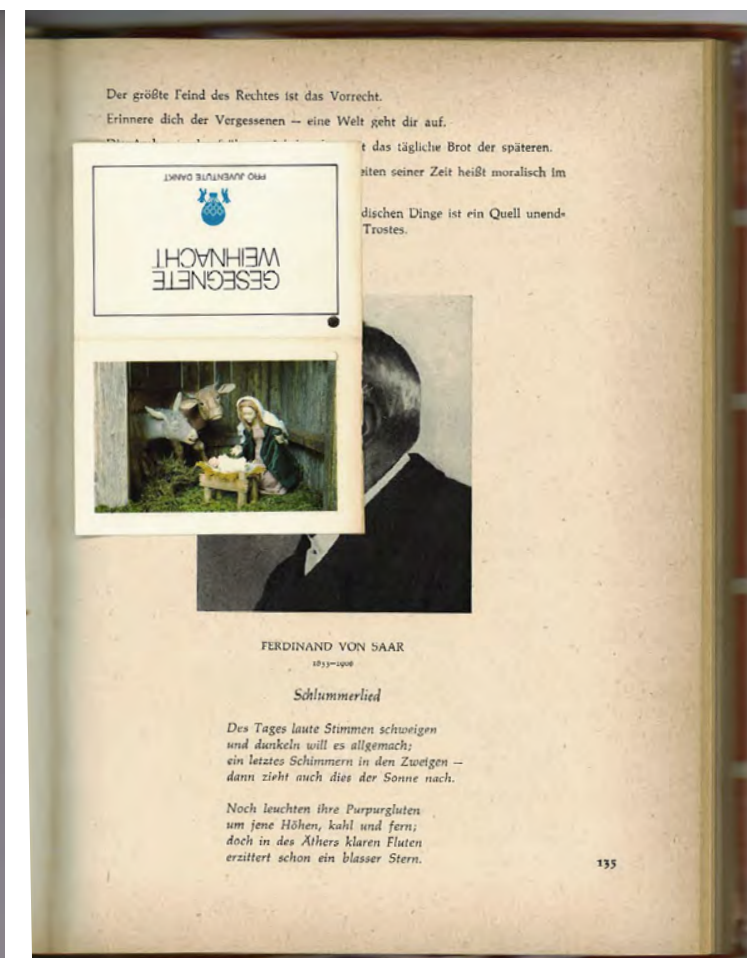
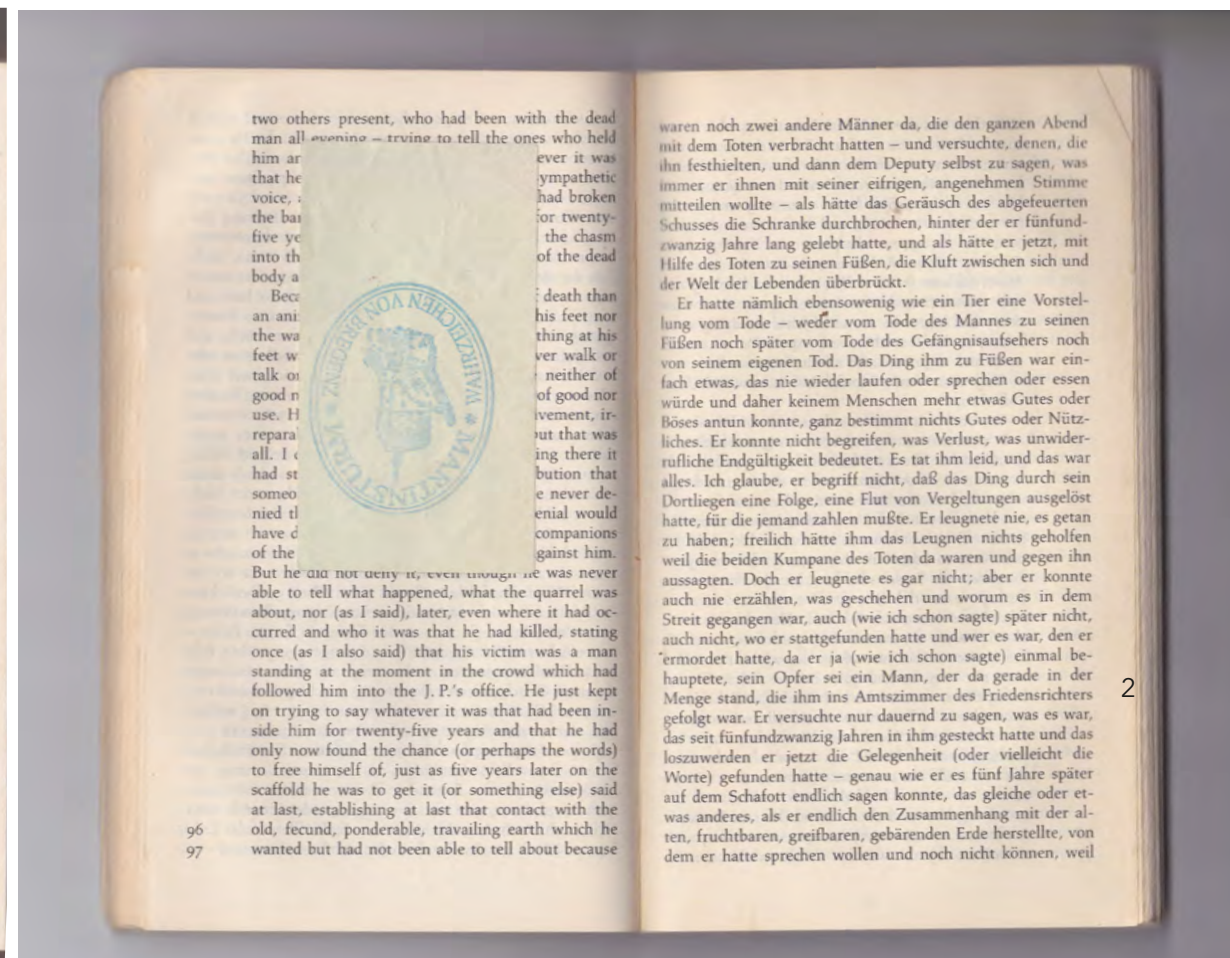
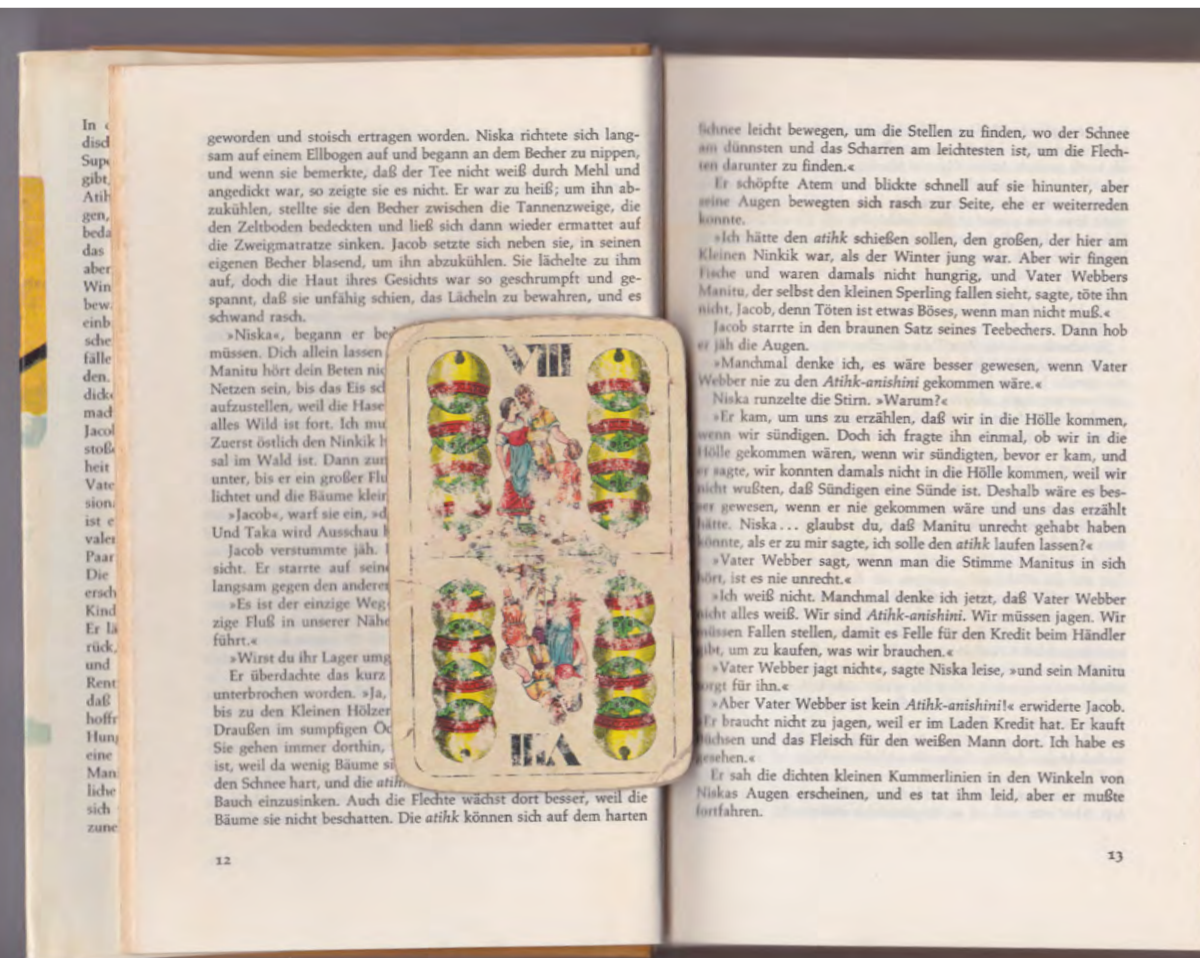
The publication aims to create a dialog between photographs from my semester abroad in Israel and Palestine (2021/2022) and photographs (2022-2025) that were taken after my return in Vienna, Leipzig, Linz, Paris, among other places. The publication is an attempt to juxtapose the realities of life and bring them closer together. Analog photographs are juxtaposed with quick cell phone snapshots, showing everyday moments, insights into culture, environment, disruptive factors and unrest - *balagan*.



balagan, 2023-2025 (cover)

photo book consisting of two book blocks
(opening to left and right)

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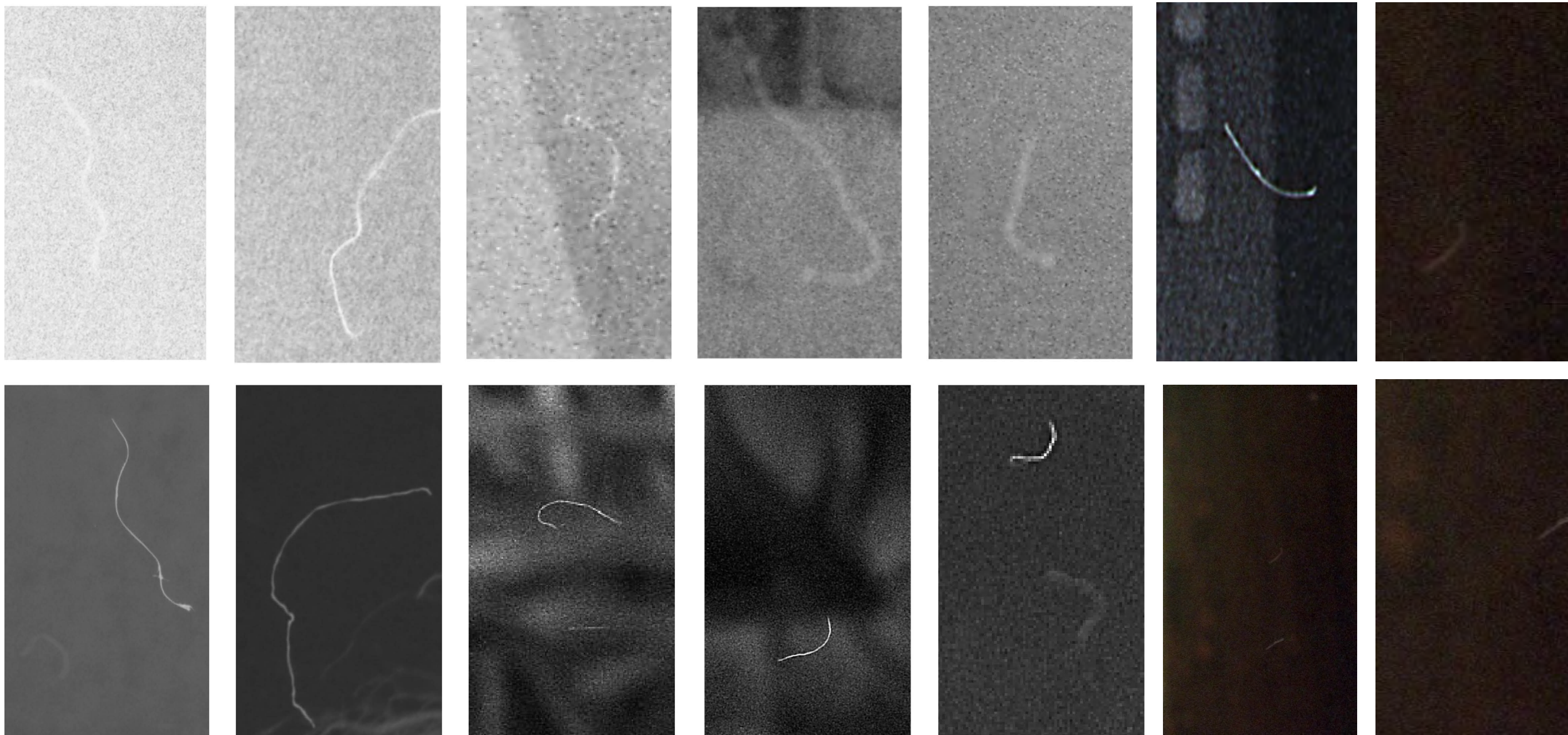
index of things that are not mine, 2023-2025 (excerpt)

collection of objects found in books in public book shelves, more than 50 objects scanned - publication planned

public book
shelves in :
1 Salzburg (5020)
2 Salzburg (5026)
3 Leipzig (04317)
4 Wien (1020)



capsules of obsessions, 2024 (possible form of presentation)
Recombining collections - creating a new collection from collections, creating new contexts, capsules containing fragments, an approach to deal with all collections simultaneously



not one, but several, 2023

scans of lint on 35 mm film

excerpt of a collection of more than 50 scans, publication planned



Not One, But Several, 2023
18 cm x 24 cm x 5, laser print, framed
exhibition view, Glashaus, Ottensheim

about: collection / digitization / photographs

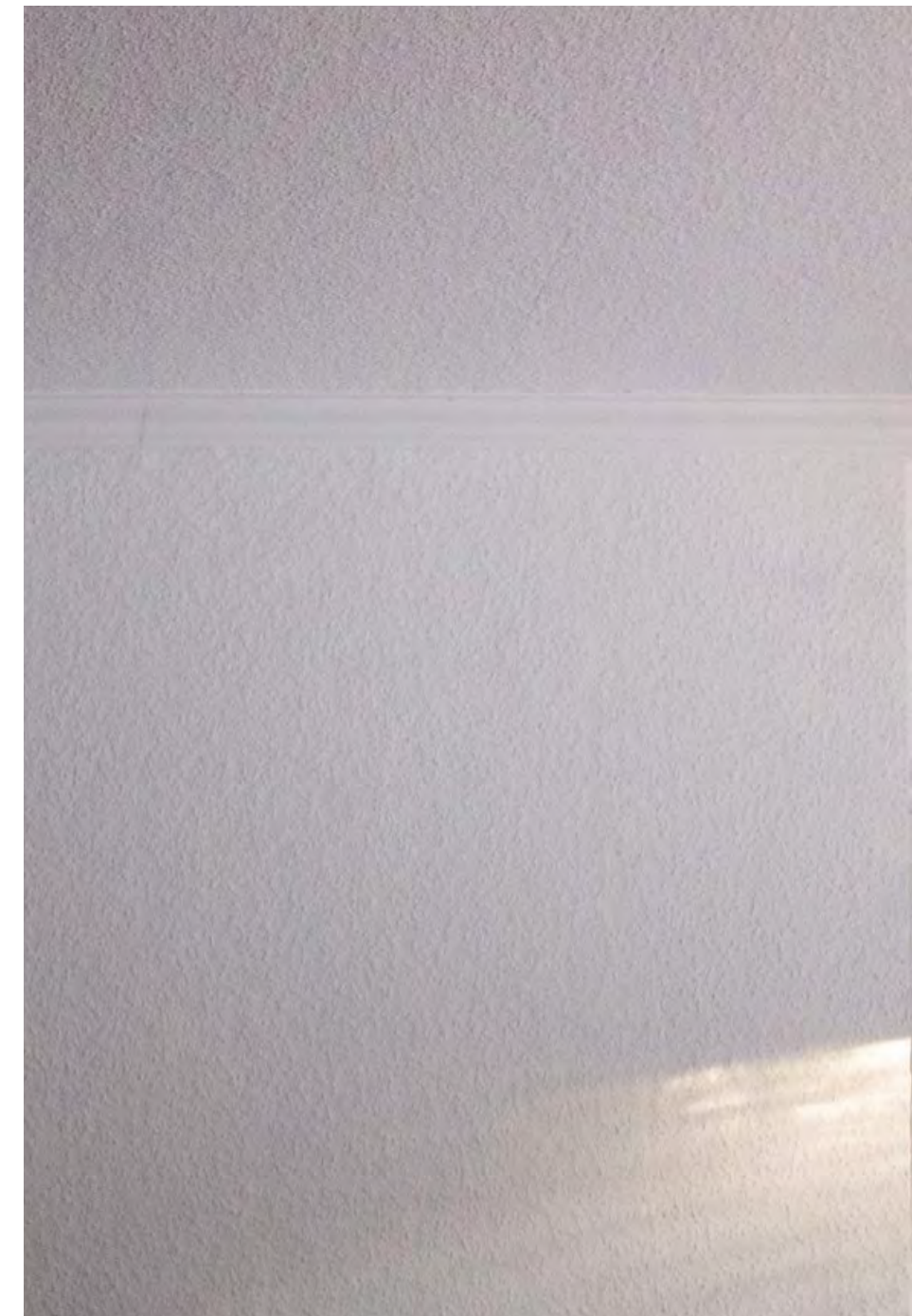
Not One, But Several is a multi-part collection of lint on analog negatives. The lint, which only - and exclusively - becomes visible during the digitization process, is usually retou-ched and thus rendered unrecognizable. The work breaks with this practice: the scanned dust particles are collected, organized and archived. The result is a work that focuses not on the original image, but on the aesthetics and meaning of the image disturbance.

The lint as such is fleeting and disembodied. At the moment of scanning, however, it takes on a concrete form. It becomes an object of the present and corporeality, which is placed on the photo as an additive layer. The photo as an image of the past is thus brought into the immediate present. In this way, the work addresses the temporal dimension of photo-graphy, visualizes the multi-layered nature of an image, questions retouching processes and forms an intersection between the analogue and the digital.

The title *Not One, But Several* refers to a text by the artist in which she explores the ques-tion of origin and belonging. In her personal context, she comes to the conclusion that she cannot give one but many answers and transfers this insight to the lint, whose origin and appearance is just as diverse and ambiguous.

In line with this idea, only excerpts are shown instead of the original complete images, and the lint is thus viewed as an independent photograph. The concept of the fragment is reinforced by the choice of a large-format passe-partout, covering up the supposed surroundings. The traditional form of presentation as serial passe-partout framing also alludes to outdated concepts of photography, reflects the viewer's expectations and cri-ticizes the artificial charge of a photograph.

The exhibited works are part of an extensive collection of more than 50 scans from va-rious temporal and local contexts of the past year, that are about to be published in an artist's book in the next year.



home sick (Raufaser I-IV), 2025
C-prints, 80 x 120 cm x 2, 100 x 120 cm x 2

Examination of woodchip wallpaper as a material of identification that evokes strongly ambivalent emotional reactions and memories of childhood and home. Developed in 1864 by Hugo Erfurt, woodchip wallpaper was produced in Wuppertal and experienced a boom in interior design in the 1920s. Woodchip wallpaper is still the most widely used wall covering in Germany today. Socially and historically, wallpaper is therefore strongly associated with the region in which I grew up. In this way, the dokumAr photo series makes use of collective memories and thematizes domesticity and generational cult in the context of social devaluation and depreciation.



concrete paradise, 2023

photographic series, Pentax 6x7, II Ford Delta 400
documentation of the base Vinschgau Venosta in South Tyrol



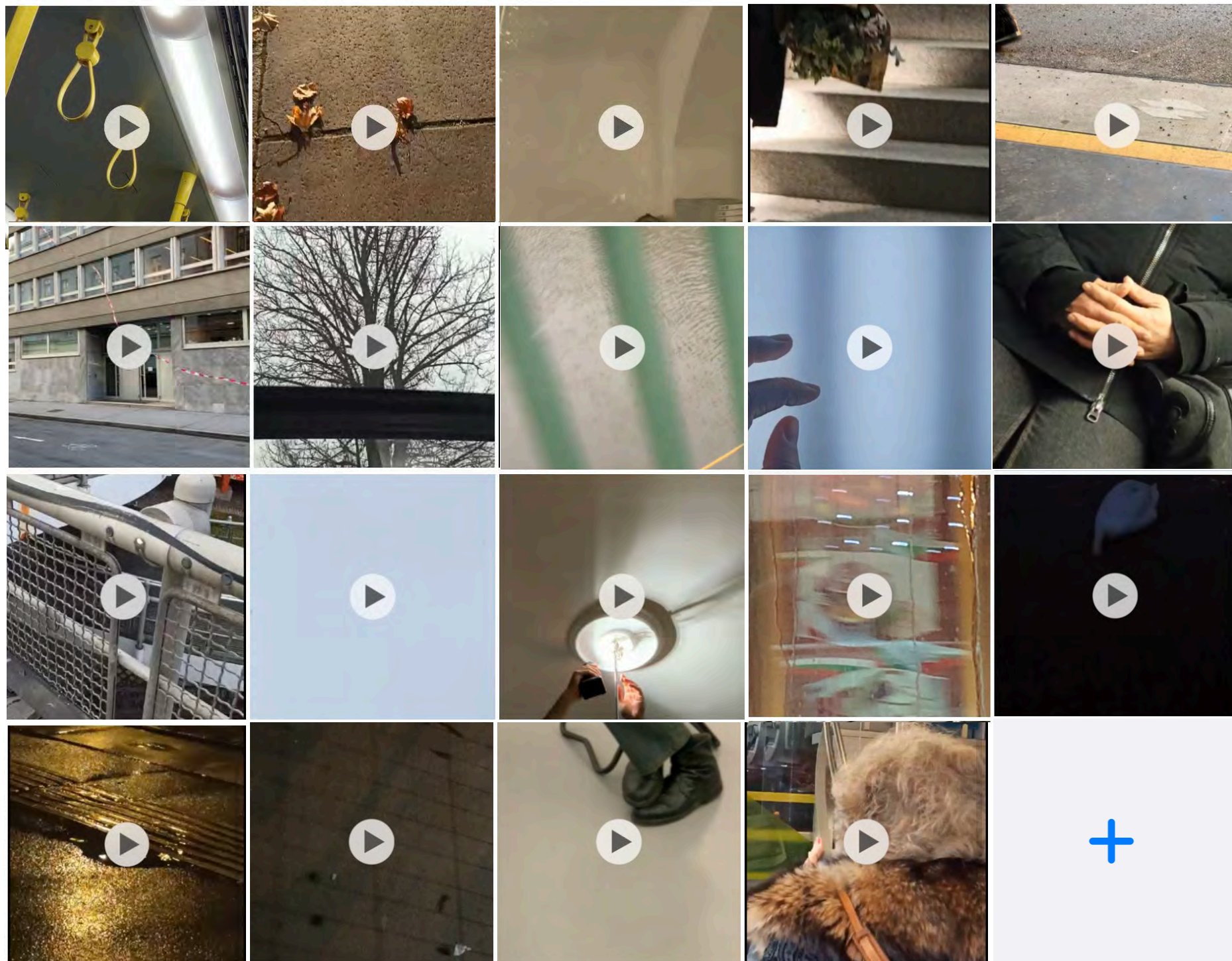
Slogans on the walls are a relict of the previous history of the former barracks, which is now used by artists as a living and studio space. The photo series documents how conversion and demolition can intertwine, blurring the boundaries between building rubble and artistic installation and rethinking the use of space.

The photographs are part of a series that was created as part of a residency at the base Vinschgau Venosta in South Tyrol. In addition to the series of photographs, the large-scale installation *tell me a question (reiner als Kreide)* was created, in which the cracks in the concrete floor were filled with regional marble powder. Both works are an attempt to deal with the dissonance of the location, to overcome conflicts of interest and national disunity and to understand artistic action as a tool for social change.



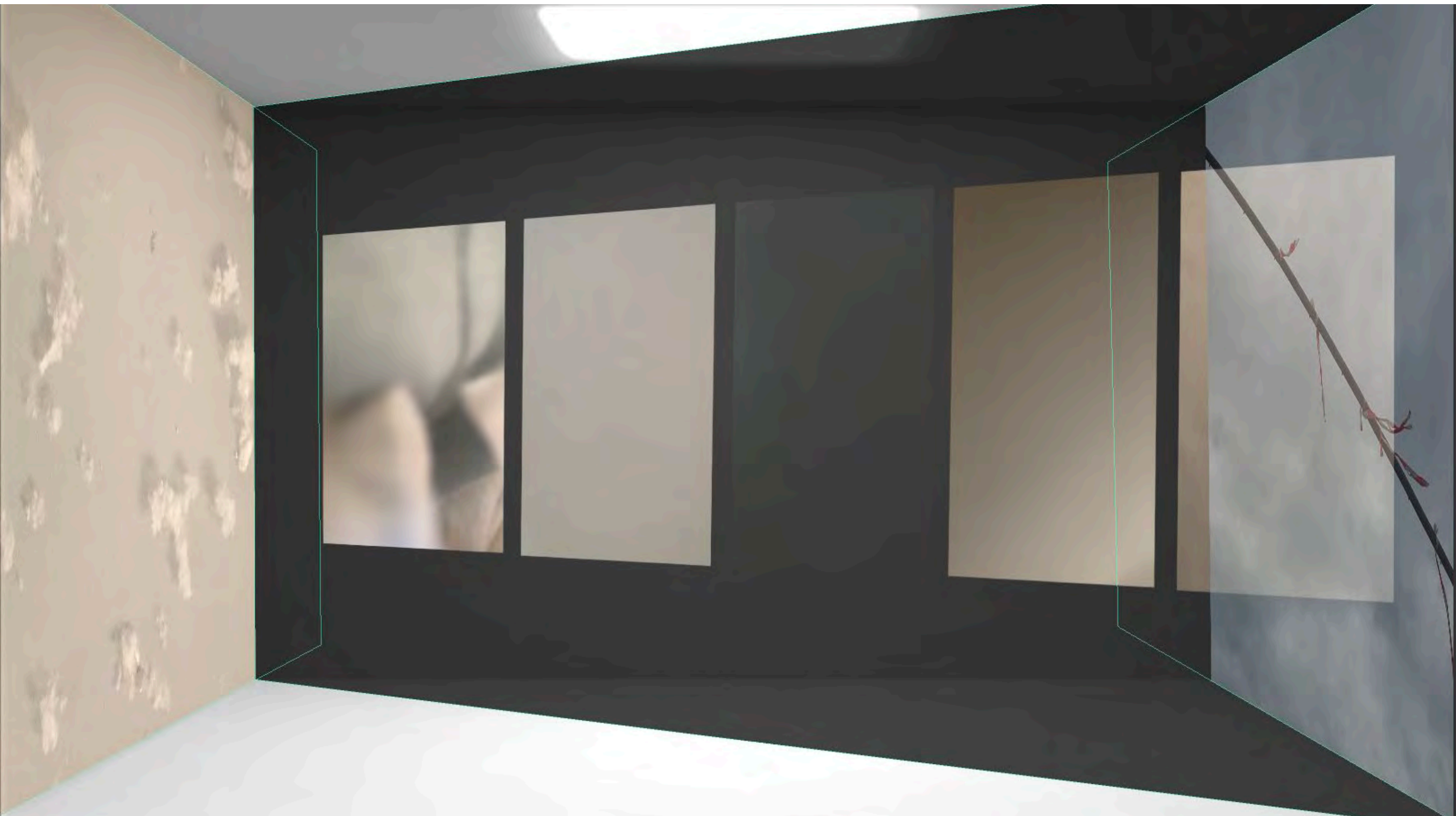
Liebigstraße, 2024

analogue photographs on 35 mm film, scanned and digitally edited
documentation of *Liebigstraße* in Leipzig as part of a series of works
dealing with education and labour as dentist, work in process



a dialogue, no word 2023/24

a dialogue in videos, no text, lasts four months, on whatsapp
between Mara Printz and Jana Ehls, work in progress



condition of doze (ICD-10 G93.3), 2024

5-channel video projection (iPhone videos), duration variable
an analysis of doze (‚Halbschlaf‘) and exhaustion in context of fatigue
exhibition simulation, access video: <https://youtu.be/fFLjvs0GeK0>

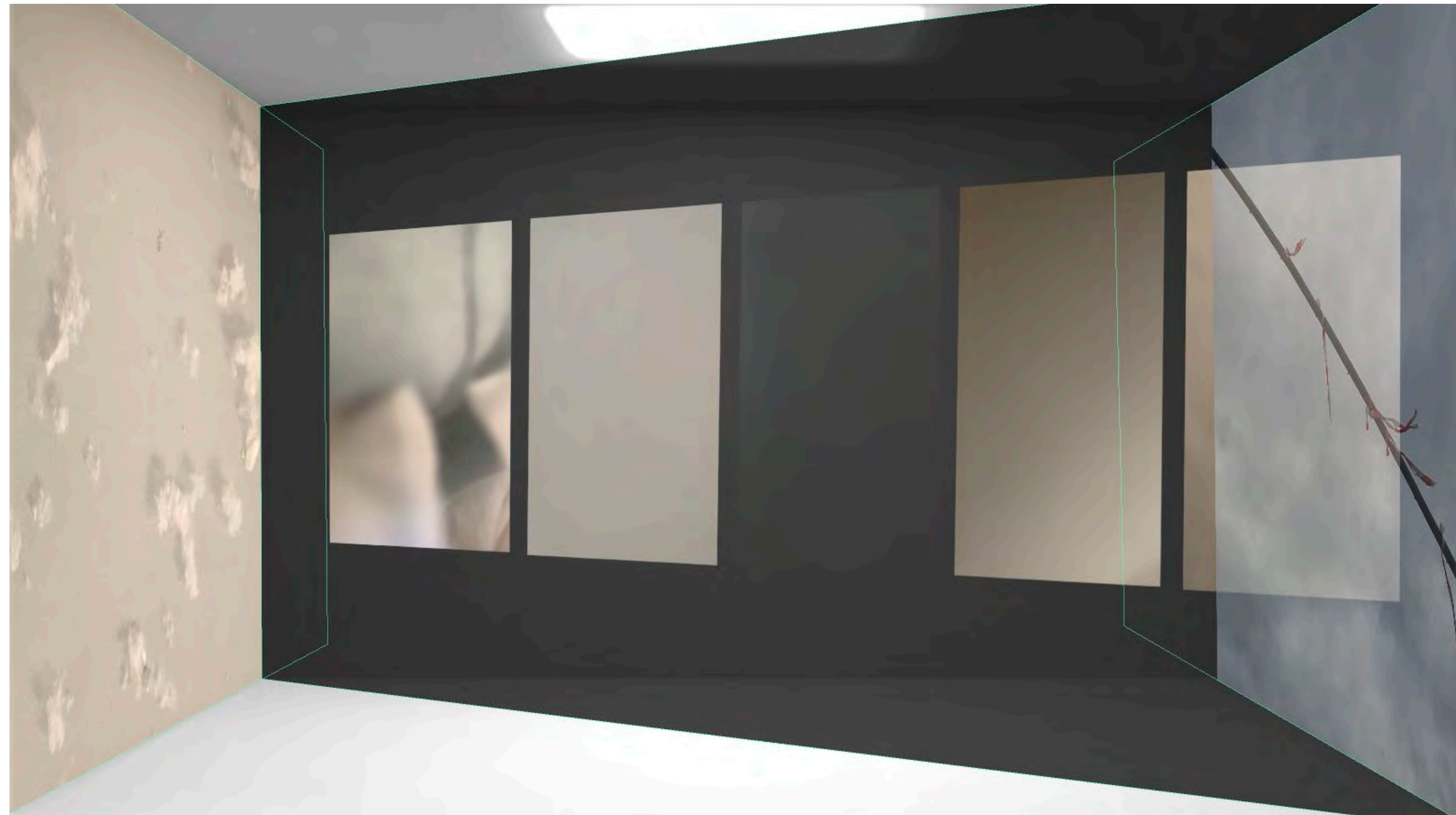


22.57 Uhr, 100 m Umkreis, 2024

video research, 6:24 min, Vienna, 2nd district

<https://vimeo.com/917482491?share=copy>

analysis of lights during night in my surrounding, research on light pollution, focussing on this specific aspect of the public space, part of a wider examination of Halbschlaf / doze in the context of continuous change as necessary for preservation

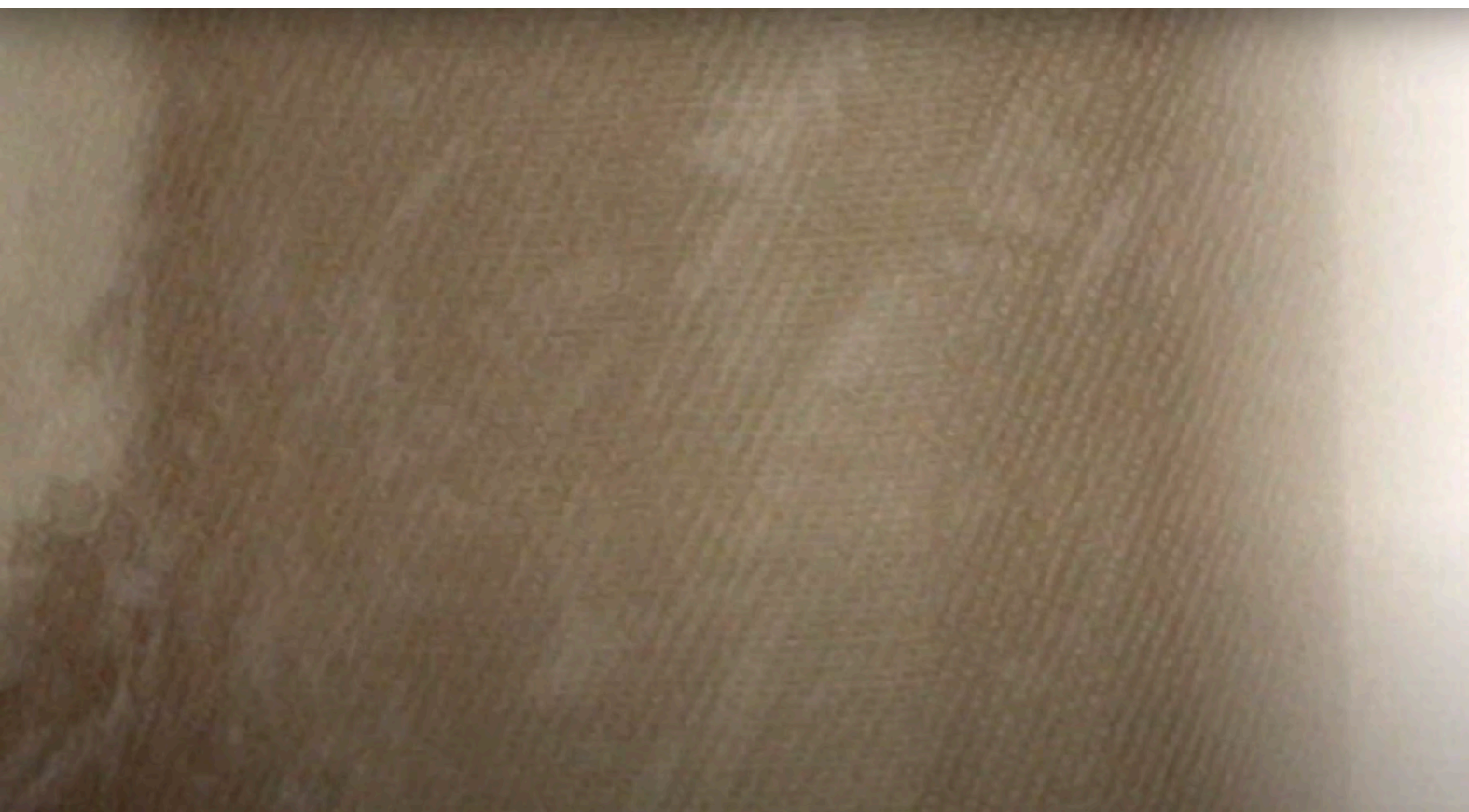


condition of doze (ICD-10 G93.3), 2024

7-channel video projection, exhibition simulation

access video: <https://youtu.be/fFLjvs0GeK0>

analysis of ‚Halbschlaf‘ (semi sleep / doze) recorded during times of rest, duration of each video as long as it took to recover (12-43 min), framed by moments of exhaustion in context of fatigue



first snow in 44 qm flat, 2024

digital video, filmed in Vienna, 4 min
confrontation with specific dwellings, dissolution
of spaces, relationships to places
access: <https://youtu.be/WxafC68HCEk>

Wie kann ich dir helfen?

What if a day had 24.5 h?



Suche



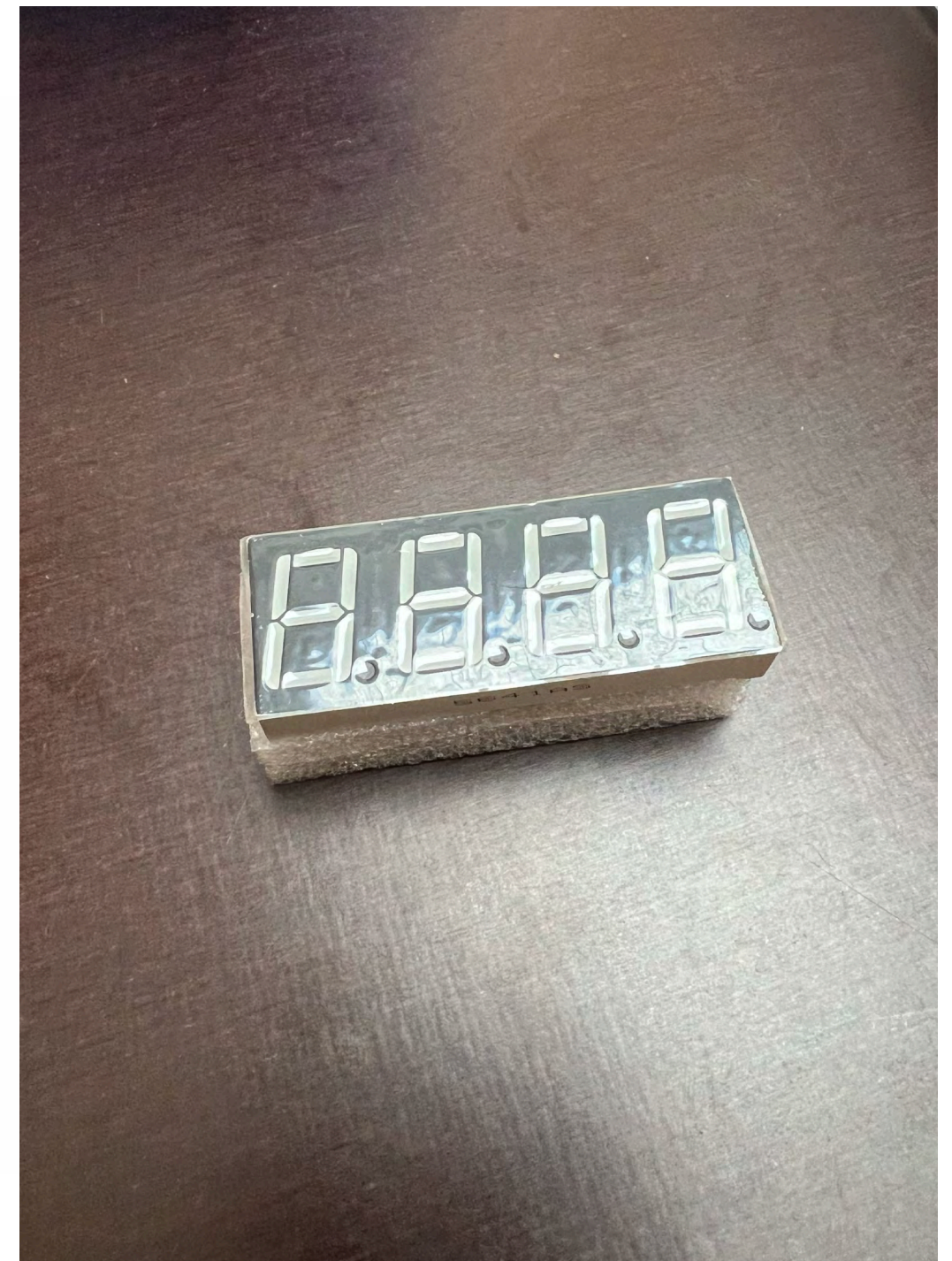
Starte Reasoning für

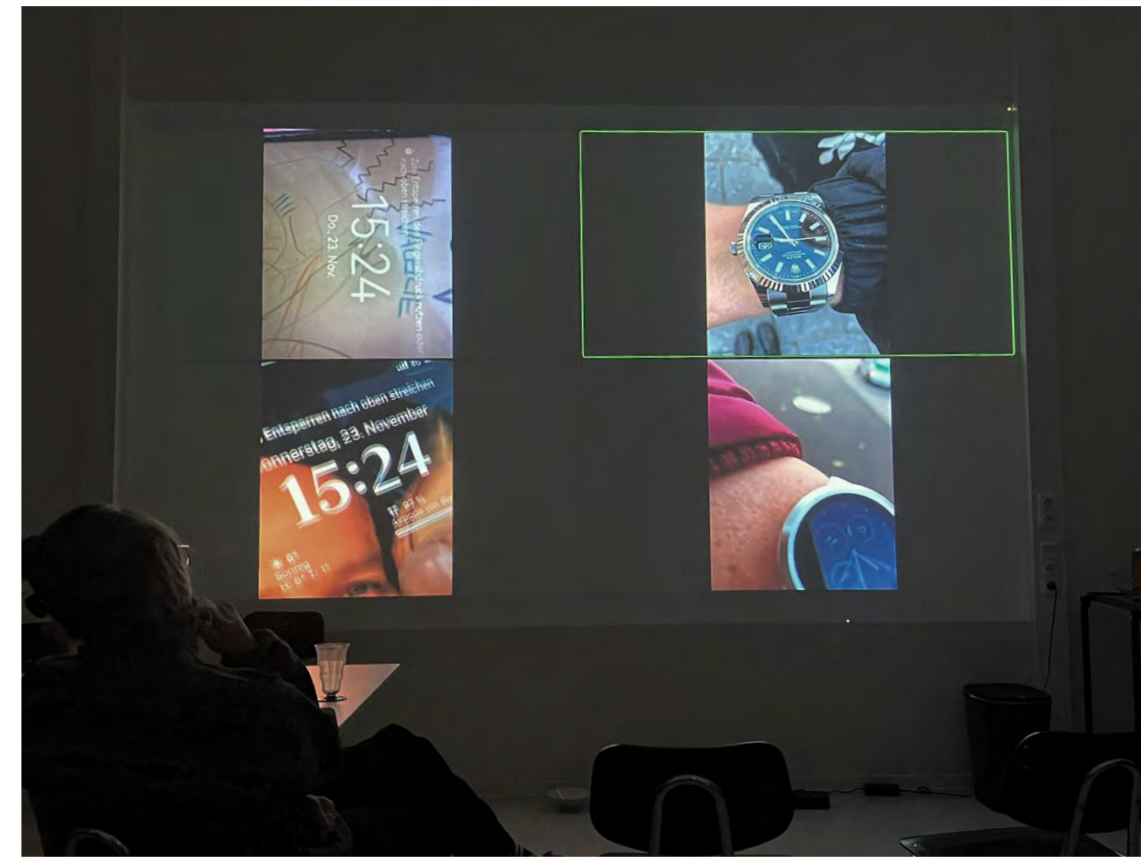
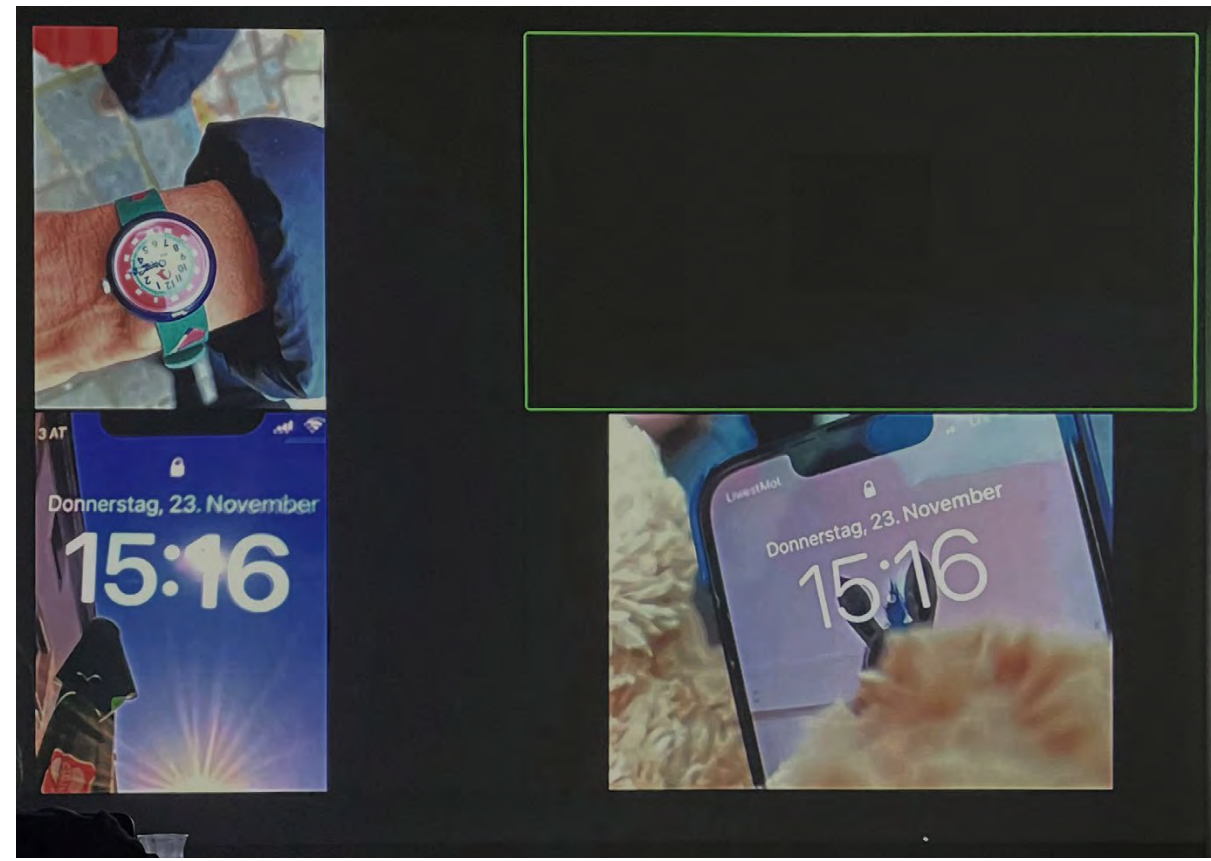


What if a day had 24.5 h?, 2025

screenshot / videostill, part of a reflexion (video, text) on time measurement in context of robotic, AI, machinery: a dialogue with chatGPT about the scenario of changing time measurement to a 24,5 h day originating from the reasearch based discovery of a natural human circadian rhythm of 24.5 h without outer influence (under light deprivation)

Workshop I am not human, Leipzig

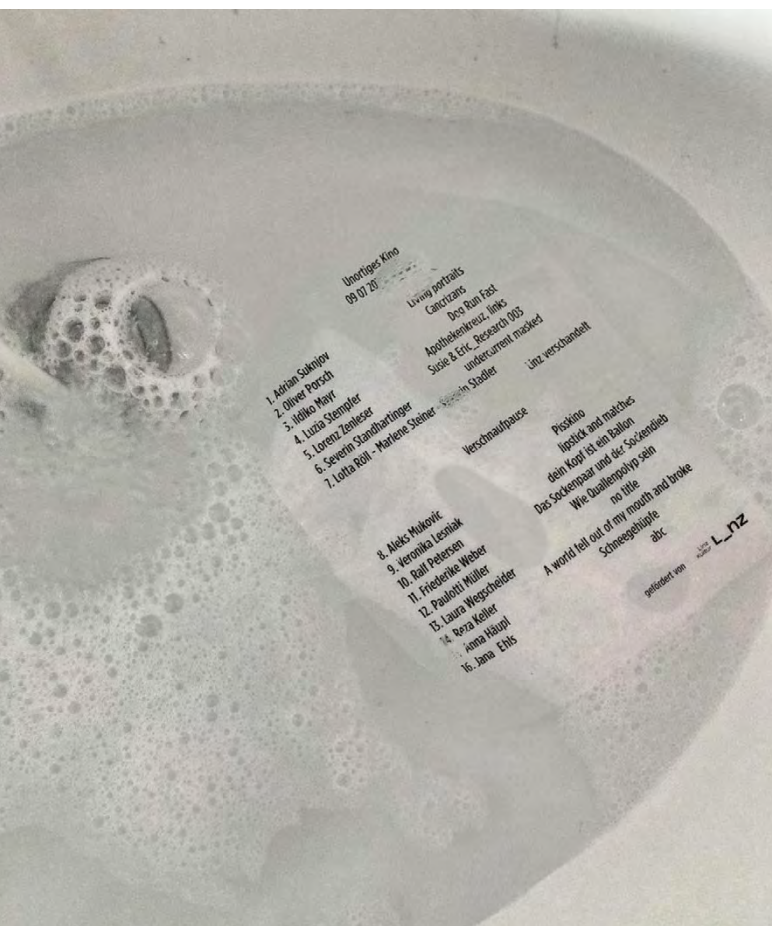




20 min, 2024

documentation of a livestream, live performance, Linz
with Katharina Wimmer, Mara Prinz, Luka Vadik

20 min live performance (without sound): Four performers in different locations let time pass with strangers while the audience watches. In between there are black screens, resulting in a random choreography of clocks appearing and disappearing in different durations (strangers decide how much time they want to give away). A work in process that explores the meaning of time passing and the possibilities of interaction live and in digital form, questioning the value of time, the idea of giving away, stealing and owning time and what it can say about society - result of a workshop with Nina Könnemann (Berlin)



abc, 2023

Palestine, screening Unortiges Kino, Linz

Super-8 film (kodak tri-x), 3:20 min, <https://vimeo.com/799822661>

ABC.palestine is a non-profit organization in Ramallah run by seven young Palestinians which aims to spread bicycle culture in Palestine in order to mobilize between the (occupied) territories (areas A, B, C). It focuses on *Al Am'ari* refugee camp, which is one of the smallest camps in the West Bank. There, they offer weekly bicycle training sessions that give children not only mobility but also a sense of community. The project, which was documented on film (super 8, 35 mm film), juxtaposes the contrasting experiences of occupation and the joy of cycling children. The work raises questions about (im)mobility, spatiality and temporality in the context of the Middle East conflict. It is an attempt to document and process my experiences of six months living and volunteering in the holy land.

The video was filmed in 2023, before the war in Gaza started. It has been screened in Unortiges Kino, Linz and in Bergamo, Italy as part of a charity event collecting funds to build an ambulance in Gaza.access video: <https://vimeo.com/799822661>

CV

Dr. med. dent. Jana Ehls
*1996, Hagen (DE)

2024 - 2025	photography (Heidi Specker), HGB, Leipzig (DE)
2023 - 2025	artistic photography (Lucie Stahl), University of Arts, Linz (AT)
2022 - 2023	fine arts, Bezalel Academy of Arts and Design, Jerusalem (ISR)
2021 - 2023	sculpture – transmedial space (Gelitin), Linz
2019 - 2022	PhD student, medical faculty, University Leipzig
2016 - 2017	tutor in histology and anatomy, University Leipzig
2015 - 2020	dentistry, University Leipzig
2012 - 2014	assistant in architectural office, Hagen
2002 - 2014	school in Hagen (DE)

SCHOLARSHIPS

2025	nominated for Ö1 talent scholarship 2025 (ahead)
2024	scholarship for a curatorial residency at Plast Space, Leipzig
2024	scholarship of merit, <i>Leistungsstipendium</i> , University of Arts, Linz
2024	scholarship spring school: opening the archive, Bauhaus University Weimar, Germany
2023	scholarship for the International Summer Academy (photography), Fortress Hohensalzburg, Salzburg
2019	ZAD-scholarship: dental project with Dentists for Africa e.V., Kenya
2017	exchange program ‚art and medicine‘, University of Otago (NZ)

PUBLICATIONS

2025	Propeller IV, Wien (AT)
2024	Old News, Linz (AT)
2023	Radical Collective, Linz (AT)
2023	Concrete paradise, Vinschgau Venosta (I)
2023	Noise, Jerusalem (ISR)
2022	BestOff 2022, Linz (AT)

EXHIBITIONS

2025	Propeller IV, Fotogalerie, Wien (AT) Ok, but what does the apparatus want?, HGB Leipzig (DE) Atelierhaus C-21, Wien (AT)
2024	Kammerspiel, Heit, Berlin (DE) A letter from a friend, Bacio Kollektiv, Bern (CH) film screening, Circolino malpensata, Bergamo, (I) faire de la perruque, underpass, Linz (AT) Rundgang HGB, Leipzig (DE) Old News, publication, Linz (AT) BestOff, Splace, Linz (AT) BestOff x Parallel, Kirchengasse, Gmunden (AT) hidden naratives - opening the archive, Bauhaus university, Weimar (DE)
2023	Radical Collective, Lentos Museum of Modern Arts, Linz (AT) Capturing the Unsceen, Fortress Hohensalzburg residency, International Summer Academy, Salzburg (AT) Best Off Sommerfrische, Gmunden (AT) Screening Unortiges Kino, Linz (AT) Concrete paradise, Vinschgau Venosta, South Tyrol, (I) Publication: Concrete Paradise, Vienna (AT) Collections of, Jerusalem (ISR) Tape, Jerusalem (ISR)
2022	BestOFF 2022, Splace, Linz (AT) Globalisierung – Deglobalisierung, Bad Schwanberg (AT) BestOFF Sommerfrische, Die Galerie, Gmunden (AT) en passant, Galerie im Arkadengang, Linz (AT) fake truths, Postkeller, Linz (AT) We have a SITuation here – art in public (inter-)space STWST, Winterlande / Donaulände, Linz (AT)

CONTACT

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Dr. med. dent. Jana Ehls
*1996, Hagen (DE)

BIOGRAPHY

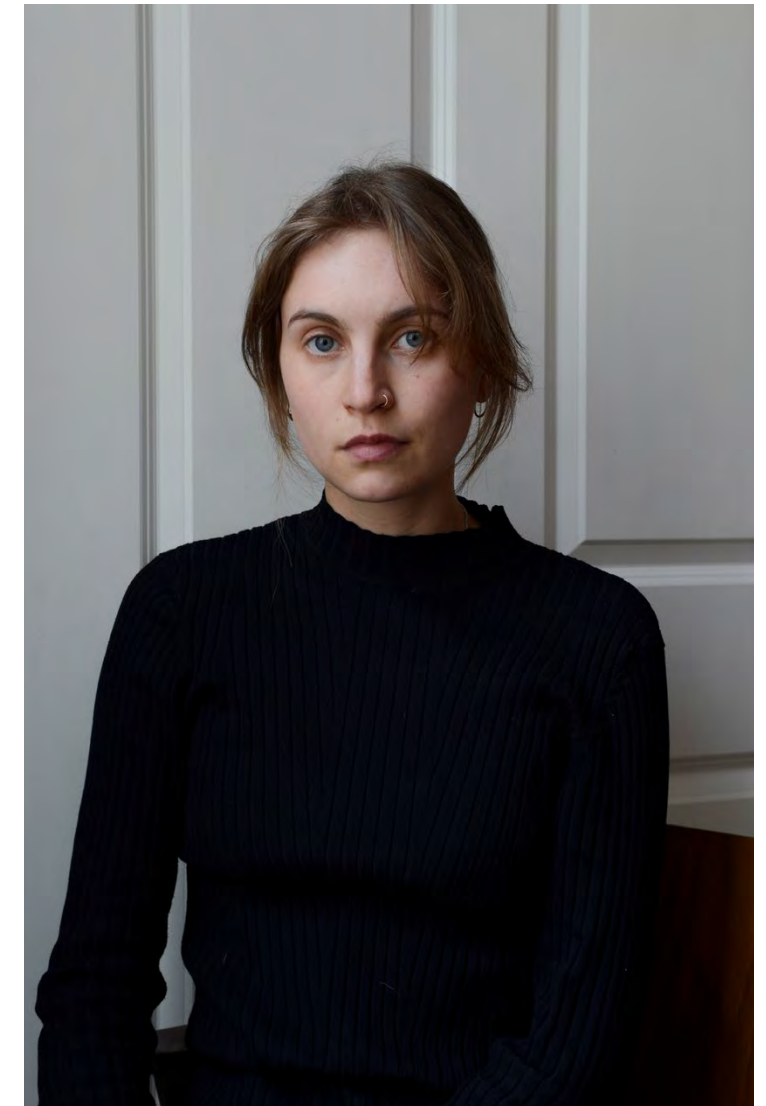
Dr. Jana Ehls (*1996, Hagen) studied dentistry at the University of Leipzig and graduated in 2020. Since 2021 she has been studying *sculpture - transmedial space* (Gelitin) and *artistic photography* (Lucie Stahl) in Linz, fine arts at the Academy of Art and Design in Jerusalem and photography (Heidi Specker) in Leipzig.

In her youth Jana Ehls was actively involved in volunteer work for equality and education of teenagers in the *KJG* in Hagen. As a dentist, she treated children in Kenya with *Dentists for Africa e.V.* and supported the mobilization project *ABC Bikecamp* in the Middle East. From 2022 to 2023, she was an active member of the collective *QujochÖ* in Linz.

Ehls' works have been exhibited in Austria, Italy, Germany, Israel and Switzerland (including Lentos Museum of Modern Arts, Fotogalerie Wien, Heit Berlin) and honored through several scholarships (Bauhaus Archiv Weimar, International Summer Academy Salzburg and scholarship of merit Kunstuniversität Linz).

ARTIST STATEMENT

In my artistic work I move between photography and sculpture. Characteristic are minimalist installations in in- and outdoor spaces that question architectural and social conditions. Based on found objects, everyday observations, archives or theoretical scenarios, I develop conceptual works that draw on philosophy and dentistry in terms of formal language, technique and conception.



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