

M&I Art Museum Catalogue

Light Impressions

Ingo Lorenz



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Preface

Heartily welcome on our Art Museum.

Even if you are sitting in front of the computer or your portable device – please feel as comfortable as with a visit to a “real” museum of photographic art. Hang on; this museum is real, isn’t it? The art is not virtual; it is a real art, even not directly touchable. Honestly: even in a building-like museum nobody would be allowed to touch any artwork.

What is to be seen in a museum? In many cases a foyer and some exhibition rooms, which can be dedicated to distinct subjects or directions. Just something like this you find in the M&I Art Museum, too: the Foyer, where temporary special exhibitions are shown, three exhibition rooms with different subject matters.

Of course, there are exhibition walls in each of these rooms. They are made of a special material similar to black marble. A special technique – admittedly only possible in such a museum – puts each of the art works into a special back- and foreground light.

Why actually such a museum? The origin goes back into a time, when it became more and more usual to design personal web sites. The only thing making sense was to present something hobby-wise: for example, art photography. These web sites so often were hosted by a special service, offering some rudimentary services from a nowadays point of view free of charge often with placing ads into the content. Therefore, for me the first six pictures came online in the year 1998. The provider was Geocities – however, this era is all overtaken and it had survived itself soon. The pictures disappeared into the archives – and perhaps they can be dug out one day again. More or less, they were holiday pictures with some special ambience. Processing of pure photography was very difficult those days and very often hardly affordable for hobby use.

With the possibility to manage one’s own domain and have it hosted, this thought to a revival of such an exhibition came back again years later: www.MonaAndIngo.de was born, the photo gallery – as the title was called those days - so the first thing, which appeared there. In addition, the ways of processing images got better, better, and more affordable. More and more I got into collaging different pictures into each other. Therefore, the exhibition grew larger soon. Was only the pure picture to be seen at first now, the electronic presentation of the artwork at a “virtual” exhibition wall including light projections became prominent. Moreover, quite a time later, in 2015, I renamed those days’ gallery to the M&I Art Museum. The name is derived from the initials of the names of the artist couple and curators of the museum.

Technology made faster progress than somebody only having basic knowledge about web design could follow up. Soon the technology used those days was overtaken far lot. Now, the entire web site was arranged completely new and placed onto a modern platform. Some elements had to be dropped – but others were implemented with means of this platform quite well. The result you may see on your own.

Unfortunately, there is nearly no possibility to add descriptive text to a piece of art. Therefore, we only can see the artist, the title, place and year of origin. This catalogue is to complete any information, which cannot directly be shown. Even more, it serves something, which never succeeded so far: a detailed description of each picture from the viewpoint of the artist.

Please have a look at your own – and join me from room to room, from artwork to artwork.

Light Impressions

In this exhibition, we see a few pieces of artwork linking the modern with an art already 100 years old: impressionistic painting meets modern photography. This becomes possible with modern image processing, where art effects actually are provided out of the image processing system and “only” need to be applied.

In contrast to both the other exhibitions, the walls here are covered with carpet. This arrangement provides a warmer note. The exhibition does without any projection or background effects, which are so typical for the other two exhibition, and only would disturb here.

Let us begin with our little tour.

Hotel Kasserolle

Catalogue No. 301: I. Lorenz; Hotel Kasserolle, Siegburg, Worms, 2001; Photography de-familiarised as a painting



For a long time this little hotel in Siegburg has been a second home for me, as my profession took me there so often. Inspired by Vincent van Gogh and Auguste Renoir, who also had painted their favourite places, this hotel firstly had to go into bits and bytes and then onto canvas.

We can see the front view of the hotel after renovation and extension. The brush strokes are rather fine and allow recognising a lot of detail. The original picture was taken in the evening in order to bring out the light effects at the outside wall.

In the Hotel Kasserolle

Catalogue No. 302: I. Lorenz; In The Hotel Kasserolle, Siegburg, Worms, 2001; Photography de-familiarised as a painting

Let us stay in this small and fine hotel and watch a scene where the property owner and another frequent guest comfortably sit together.

A bit larger the brush strokes are here, even if one wants to perceive more detail as actually is shown. The relaxed atmosphere, in which all sorrow of the day had dissolved, perhaps by the late hour, too, are expressed in these fine tunes.

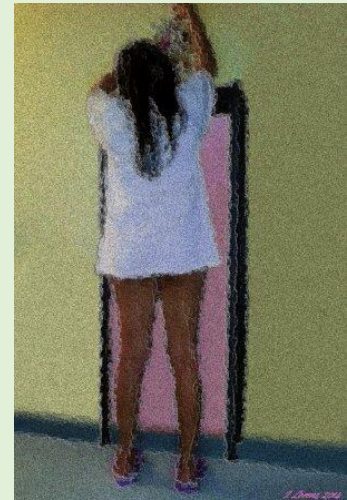


Girl hanging jewellery

Catalogue No. 319: I. Lorenz; Girl hanging jewellery, Berlin, 2014; Photography de-familiarised as a painting

Actually, this picture came out of a sudden mood and got lost in the archive like so many other pictures as well. Its recovery gave rise to make it as a painting and exhibit it in the museum.

The scene, where in the original image, the girl stands in front of a Hi-Fi rack hanging jewellery at a stand on the top shelf, was completely taken out of the environment. In addition, a simple background replaced all the devices. With the unsaturated blue, we have the symbol of a masculinity, above which the girl stands with ease. Against the walls appearing in rather neutral way, the inner of the rack symbolises this femininity, in which the girl completely becomes one, with its pink colouring nearly like a mirror. The femininity is a pure one, as the white of the dress shows. The moment of hanging the jewellery completes the scene with a gentle erotic momentum, which expresses in the dress slightly slipping up and integrates in the femininity with all naturalness.



Traummeerjungmädchen

Catalogue No. 321: I. Lorenz; Traummeerjungmädchen, Warnemünde, 2016; Photography de-familiarised as a painting



In Warnemünde there is a fish restaurant, where its localities have two entrances: one for Mermaids, one for Jack Tars. The “Mermaids” never have let me go since then. And so, the pet name for my Dream Mermaid Girl arose.

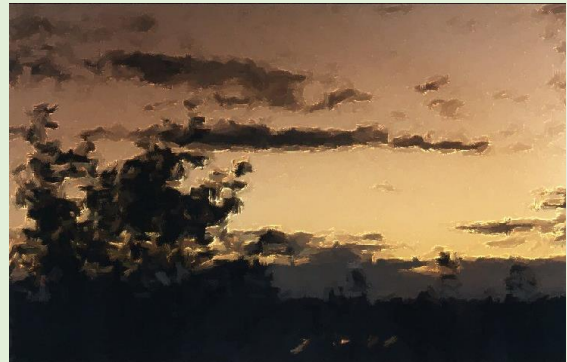
On a journey to this place – of course, we went eating at this restaurant – we were sitting at a beach bar later in the afternoon. There, this wonderful portrait came into being, where it became a painting just a short time later. The heart tattoo is an additional painting in the picture.

Sunset at Medway

Catalogue No. 303: I. Lorenz; Sunset At The Medway, Rochester, Worms, 1997, 2001; Photography de-familiarised as a painting

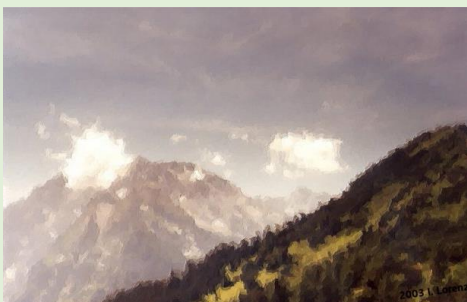
Once you are living beside the banks of the Medway, such that you can call yourself a “Man of Kent” with justification, the one or other picture full of atmosphere will not be missing.

Very coarse brush strokes are sufficient to catch this atmosphere even better than the original picture already provided. There is only sky, some clouds, some silhouette of a tree in the foreground. The picture more acts like an aquarelle rather than an oil painting.



View to the Jenner summit

Catalogue No. 304: I. Lorenz; View to the Jenner summit, Berchtesgaden, Worms, 2003; Photography de-familiarised as a painting



Actually pure holiday pictures do not find admission to an art exhibition – do they? This nature motive, which in the original really comes over holiday-wise, get a special note with some painting, reminding to old paintings from this area – such that we may find in restaurants or bars again and which want to express some moods of homeland.

Medium fine brush stroke and spots are dominant, which take a landscape scene to imagination very well, without

having to show too many details.

Consideration

Catalogue No. 322: Unnamed photographer, I. Lorenz (edit.); Consideration, a place in the green, 2016; Photography de-familiarised as a painting

We do not know much background of this picture. As I saw this picture as a curator, I wanted to have it in the exhibition under all circumstances. I asked the lady, who has published this picture in a social network, and who I know from this network, for a title.

Like unconsciously for the photographer, the picture shows a separation between three areas: The head of the lady lies in the grey of the slope, just a bit further above, there is some green. Therefore, with its immediate fine green environment the heart radiates something fresh, which appears in contradiction to the more roughly structured grey around the head. The separation is visible; however, not so clearly: there seems to be some interaction. The belly separates with the in a much clearer way in the roadside verge. As the lady sits on the street, she appears to be based on her subconscious and



intuition. Even if the street happens to be grey again; nevertheless, it is rather neutral by its structure. The subconscious may neither adopt the considerations nor the radiation of the heart.

Tannah Lot

Catalogue No. 305: I. Lorenz; Tanah Lot, Tanah Lot, Worms, 2000, 2001; Photography de-familiarised as a painting



Also in this exhibition, we do encounter Tanah Lot, whole firework we already saw. This picture directly is derived from the original, only showing one person.

With pointillism, a post-impressionistic time began with painters like Paul Signarc. According to the size of the 'dots' more or less noise comes into the picture (and technically the art work is made like this).

Sunset / Mount of Self-Esteem

Catalogue No. 310: I. Lorenz; Sunset, Sipplingen, 1992; Painting de-familiarised

Catalogue No. 311: I. Lorenz; Mount Of Self-Esteem, Sipplingen, 1992; Painting de-familiarised

Let us imagine, we had a very simple (and therefore very expensive) computer, some 100 k memory, hard disc, 16-colour graphics. In front of us lies a white canvas and a very simple paint program, too. We are in the early 90s. Scanners were unaffordable or not practical. Digital cameras either were not available yet, not affordable for humble people as well and unreachable. It tickled me, with a scene in my head, to take the electronic brush into my hand and start to paint.



I ever got fascinated by sunsets at the sea. Such a one, I wanted to paint. The blue of the sky still was easy. Well, already the fading of the sunlight brought the first disappointment: the 16 colours needed to be mixed pixel-wise in dithering. The painting appeared rather plastic and infantile. However, it was a painting with some expression: immediately I gave it the simple title 'Sunset'. The work never became famous. The sun had a rather large halo. In contrary, the reflections on the water were red, although the sunlight shone in white and only the edges had some red. From a today's point

of view, this shy red may be interpreted as a symbol of a vaguely admitted passion, which nevertheless was perceivable and mingled with the tenderness of the water even more intensively.

A second piece virtually came up in parallel: 'Mount of Self-Esteem'. The scene goes back to a kind of visual affirmation suggested by the tutor of a seminar for mental training: One climbs an own mountain of the own self-esteem. We can see the path, which firstly moves through the green towards the lonesome rock, which climbs it in turns behind the rock, until it finally reaches the a bit unclear summit cross. Again, we find some water in the image – and a sun is implicitly placed above the blue sky (in order to make a comparison with 'Sunset'). A possible interpretation would be that reason is sent ahead of a passion: means, the passion hides behind reason.



Both pieces were lost in the archives for a long time because of their quite simple and infantile way of making them. At a certain time, modern means with quasi-continuous colour palette were available: the dithering was smoothed out; a touch of an oil painting was added. Finally, both pictures got frames in their own colours. Again buried in the archive, they just turned up in recent time – and finally found the way into exhibition.

Carnation

Catalogue No. 306: I. Lorenz; Carnation, United Kingdom, Worms, 1996, 2001; Photography de-familiarised as a painting

A bit more classical in the way of painting this carnation introduces itself, simply taken in an English park and later made to this simple artwork.

Again, more coarse brush strokes come to work. The colour contrasts are more dominant than the forms and details are.



Flower Bush

Catalogue No. 307: I. Lorenz; Flower Bush, United Kingdom, Worms, 1996, 2001; Photography de-familiarised as a painting



Moreover, as it worked out with the carnation, it was with this bush full of blossoms. It is a second example, how simply flowers can be taken into effect. The green, yellow and grey actually invites to make this picture to a 500 or 1000 pieces jigsaw puzzle.

Maysha

Catalogue No. 312: W. Kunti Warastri, I. Lorenz; Maysha, Jakarta, Berlin, 2015; Photography de-familiarised as a painting



The dominant black and white composition against the pastel coloured background elements immediately had realise every single brush stroke necessary. And so it was just a few minutes which took this publication of the lady photographer on a social network and turned it into a painting – which again in a couple of minutes got into the exhibition.

Warmest congratulations, Maysha.

Strawberries

Catalogue No. 308: I. Lorenz: Strawberries, Uhdlingen, Berlin, 1999, 2015; Photo collage de-familiarised as a painting

Let us get back to Pointillism with this picture. Firstly, it was de-familiarised to a painting using a paintbrush procedure, then in was covered with noise in three layers. Now we see the strawberry bowl, which already was in connection to the picture "Strawberry" (Catalogue No. 213) from the exhibition "Dreaming". We recognise a woman, how she amalgamates with the strawberries by colour (dress) and form (body position). She becomes one with the symbolised erotic. The perspective has her legs to become prominent – a further classic symbol of sensuality and erotic – while the head as a classic symbol of ration has to submit itself. This amalgamation especially is supported by the simulated painting technique, which finally erases any personal detail and makes it negligible, only wanting to present this melting together.



Even if this picture was more at home in the mentioned exhibition and even near the Strawberry, it is projected to the exhibition wall in large here in "Light Impressions because of the homage to impressionism. This presentation is special for this exhibition, as all the other pictures are mounted in their bare rectangular format. The picture opens an epoch in which "Light Impressions" sticks to impressionism – but wants to set off to new ways.

At this place, our tour finishes again. I thank you very much for attending me through our art museum. Please feel free to come back again.

Gazello taking a rest

Catalogue No. 320: I. Zen, I. Lorenz; Gazello taking a rest, Cibubur, Berlin, 2015; Photography de-familiarised as a painting



One my imagine, a family find a small baby kitten left alone by his mother on whatever reason and takes him home. They care and foster him, he begins to grow and find himself into the family. Everybody loves him.

One day, the family needed to trust him into custody of an animal attendant for only a short moment. However, the attendant is careless and leaves the little one alone

in the car under tropical heat without a window open ...

We do not need to mention; Gazello did not survive this moment, and was sent across the rainbow bridge so early. The picture shows him softly resting on a blanket. The rather saturated colours of the few background together with the background light by the exhibition give a hint to the rainbow bridge. He can have a rest in our hearts here and now.

Manarola

Catalogue No. 313 to 318: I. Lorenz; Manarola, Manarola, 2012; Photography de-familiarised as paintings

The sequence of this work has its origin in the former special exhibition "Benvenuti a Manarola". It shows impressions of this small place in the Cinque Terre at the Ligurian Coast in Italy.

The photographs are defamiliarised with painting effects accordingly that they appear like paintings of different techniques. The pictures are made as oil paintings, coloured crayon as well as coal and wax crayon drawings under colour. The techniques together with the original colouring express the liveliness, quietness and romantic of this place.



The picture here shows a view to the place (catalogue no. 316) as a coloured coal crayon drawing.

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