

140: M. Syarif-Lorenz; Man in the dark; Berlin; 2015; Photography



A completely normal street scene captures a gentleman against the light of the buildings opposite in such a way that the gentleman can only be seen in silhouette. At first glance, he appears to be an elderly gentleman with the association of a detective (from literature) who is secretly on the lookout for something.

The exhibition takes up the two almost complementary colours as background light, which happen to be found in the picture. The blue supports the mystery of a case of some kind – while the yellow merely reflects the normal and joyful street life.

Many thanks to the photographer for her kind loan to the M&I Art Museum.
Courtesy of the photographer.

143: I. Lorenz; Madonna on the Moon Crescent; Cannes; 2015; Photo collage and painting

The statue “Conchita Wurst on the Crescent Moon” by contemporary artist Gerhard Göder exhibited at the Museum of European Cultures in Berlin had drawn my attention to the various depictions of the Madonna on the crescent moon.

In my eyes, Mary was robbed of all sensuality and eroticism and then traditionally depicted as the perfectly normative feminine. But sensuality and eroticism are for me the symbols of the most natural and intrinsic femininity: in a passive and active way. Our modern society seems to be abandoning the traditional norm or tolerating its violation in favour of other profits. I saw “Conchita Wurst” as a beginning – and a further interpretation had to be created with the aim of restoring natural femininity by abandoning this norm alone.



The Madonna had to embody sensuality (passive) and eroticism (active) in a natural way. In the picture, we see a woman in a white, partially transparent dress looking towards the water. White symbolises sensuality and purity – in contrast to traditional “virginity and immaculacy”. The translucency conveys eroticism without being obtrusive. Both symbols are summarised and accentuated by the soft halo. Added to this is the water as a deeper archetypal feminine symbol. All symbols become one in the picture. We can encounter this woman every day – and therefore find the artwork in the encounter.

The exhibition comes to the aid of a changing society by projecting the crescent moon, another female symbol, into the scene as the basis on which the woman stands and to which she can refer. The exhibition also takes the water out of the scene and merges it with the crescent. In this way, natural femininity has formally gained the support of society.

But that is not enough. The exhibition is only the medium for the viewers, who must decide for themselves to enter the crescent, to make the change individually, and thus to accept femininity as it is and to engage with naturalness. They must actively approach the woman, communicate with her, look at her, want to participate in her without desire. The water that approaches the sickle also approaches the viewer and invites them to take this step.

Courtesy of the person depicted.

146: I. Lorenz; Chatting girl; Berlin; 2015; Photography and painting



It was another special moment when this shot was taken, when the theme of the chatting girl was born. The camera wasn't particularly good – and so the image was created out of necessity. We see a girl, who is engrossed in herself, holding a smart phone in her hand and chatting with someone.

Wait, the white halo is very reminiscent of the Madonna, isn't it? If the Madonna embodies a mission in which passion, tenderness and eroticism play a very important role, all of this is inherent in the girl. If the Madonna seeks true communication in close proximity, she appears here rather virtually at a great distance – and without knowing whether she is a real person or a fake.

The colour of the dress is a passionate red. The girl's posture is rather open, facing only the viewer. The crescent moon has given its passion to the girl, she is aware of her charisma. But where does this passion and charisma go? The exhibition wall is empty – only a faint glimmer hints at what may really be shared and whether there is a recipient at all. What about the water of tenderness? Only a soft blue glow from the bar stool bears witness to it.

Everything really seems to go through the device, which almost forms a unit with the girl, including her dress and her posture. Whether the signals really come through as they should – that's something we still ask ourselves time and time again. The smoking in the picture, already present in the original shot and ultimately intensified, ultimately leaves this uncertainty in the air.

Courtesy of the person depicted.