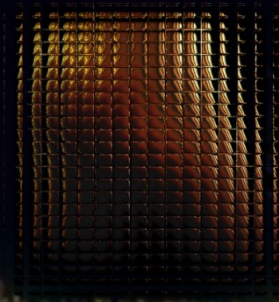


210: I. Lorenz; Tenderness; Worms; 1999; Photography de-familiarised



This picture was in the museum's archive for a very long time and never wanted to be in the exhibition. Why not? Admittedly, it is an excerpt from a nude, alienated and beyond any suggestion of obscenity in the sense of moralism.

What does a nude mean in art: to show a person as she or he is. However, with being as one is emanates a special and intense closeness without being associated with "lower desires".

The de-familiarisation takes place via an electronic mosaic filter, which allows the image "behind" to be recognised as if refracted through small glass blocks. In addition, the original image has a metallic effect that makes it more concise yet soft-focus.

Courtesy of the person depicted.

214: I. Lorenz; Lying Lady; Worms; 2000; Painting

Have you seen it with the Strawberry? It's the silhouette of this painting here, standing vertically in the Strawberry. The painting, which is modelled on a photograph, was immediately to be given this surface alienation reminiscent of strawberries. The pattern was available in the graphics programme.

The motif looks like a full-body tattoo or a jump suit that seamlessly merges into make-up on the face and arms. It thus represents a nude and yet again not a nude. What it ultimately is is again left to the viewer to decide.

A male counterpart was created years later and is exhibited right beside it in catalogue no. 226.

226: M. Syarif-Lorenz; Lying Man; Berlin; 2015; Photography



The reclining man was actually created from a snapshot that the photographer had amusingly taken. There was an immediate reference to the painting "Lying Lady" (catalogue no. 214) – only with the signs reversed: If the lying woman is shown completely but veiled as a painting, only the legs of the lying man can be seen unveiled and as a photograph. Now the viewer can imagine the whole person.

The explicitly photographed male person – in contrast to a painting – appears rather hard. Barely visible clothing gives it a soft focus and gentle feminine features. The effect is all the more striking because the portrait has been removed from the original background and is now allowed to present itself on black as if on velvet.

The alternative would have been the dark exhibition wall alone. However, this presentation did not have the same effect as on velvet. The softness is further emphasised by two projections that only repeat the pure portrait on the exhibition wall: one is the blurring and the other is the reversed climax in the arrangement (viewed from left to right).

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

227: I. Lorenz; Lap; Berlin; 2015; Photography

Yes, the similarity with the last picture is striking: to put it briefly, it is a variation on the lying man. The depiction is done in exactly the same way (soft focus in clothing, black as velvet, background projections).

Here, femininity is archetypal with the lap. The famous “V” of a lap (think of Leonardo Da Vinci’s Last Supper) can be recognised: here clearly between the tips of the knees.

But the lap is also a place where someone likes to leave a loved one – to hold them and be with them, to protect them. If the person holding them was traditionally a man, the circle closes to the male archetype.

And – the photographer in the art work is a man.

Didn’t we just see this “V” on our tour already? There, tenderness and passion wanted to be in focus as a unity and as frequently feminine moments. We are allowed to allow both, to take the moments into our womb, regardless of how we identify ourselves, regardless of all clichés and role expectations.

Courtesy of the person depicted.

