

225: I. Lorenz; Solar Eclipse; Berlin; 2005; Photography and painting



It has always been the moment when the moon's shadow falls on the earth or the earth's shadow falls on the moon that has fascinated the artist. The latter had just taken place. But he wanted the solar eclipse to be symbolic: he wanted the archetypal male symbol to be overshadowed and taken over by a real female symbol.

He had just taken a picture of an egg – and it almost looked like the sun with its roaring surface. The egg was quickly spherical and covered with a light corona. The male symbol was ready.

The shadow, which was to represent the female symbol, was derived from a nude – and therefore very intense in its effect. This shadow does not cover the lower part of the sun, but only takes away part of the masculinity in between. It replaces this part with a mysteriousness of its own granted by femininity – represented by the transparency to the exhibition wall in the projection. This secret may be a female fibre or dimension in the man.

If we consider all diversity in today's world and simply imagine a rainbow projected behind the shadow, such a secret no longer needs to be a secret.

228: M. Syarif-Lorenz, I. Lorenz; She; Cannes; 2006; Photography de-familiarised in a projection

For a long time, the basis for this picture was lost in the artist couple's archive – until chance would have it and the picture became public. The initial uproar was comparable to the publication of Edouard Manet's Breakfast at the Paris Salon – albeit on a somewhat smaller scale.

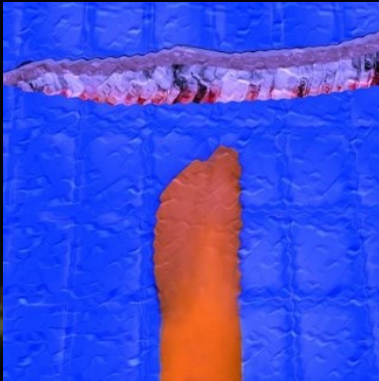
The exhibition uses a special effect to project the contours in colour onto the exhibition wall. This takes away a certain explosiveness from the picture without wanting to forego an actual statement. The picture was created purely on a whim by the artist couple during a holiday. The location is therefore a simple hotel room. There weren't many props to hand – and so the telephone came in handy.



It is ultimately interesting how this projection effect emphasised the telephone in comparison to the portrait (finer contours). One can justifiably speak of a duality of intuition (represented in the portrait) and reason (represented in the telephone as a thing), which decides in favour of reason on the fine scale, but intuition on the large scale. Such an intention was rather intuitive at the time of the recording and can no longer be proven today.

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

229: I. Lorenz; The foot in the water; Berlin; 2015; Photo collage and painting



Our next subject comes from the same session as the shots of the “Lying Man” and “Lap” (catalogue nos. 226 and 227) before. We see a person holding her or his foot in a pool of water. It remains unclear whether the foot belongs to a male or female. There is no doubt, however, that the foot shows feminine traits – and the comparison with the World Dancer from the Tarot, in which masculinity and femininity merge, is very obvious. While the water washes around the foot with tenderness, a fissure has opened up in the bottom of the pool, in which a passionate glow of lava can be sensed. We had already seen this lava glow in the painting “Budapest” (catalogue no. 142), from which it also originates.

The apparent heat does not boil the water, nor does the lava erupt - if one assumes a depth of a few centimetres in perspective. Tenderness and passion are compatible: harmoniously and touchingly caring for the foot (erotic symbol), on which the person in turn seeks and finds their footing. Eroticism, passion and tenderness thus become the basis of life for this person. How about the foot as an anchor, and you always have it with you? Let us also generalise eroticism beyond the sexual to what we are and radiate.

The exhibition repeats the foot once again as right and left in the background projection with a slight halo. It seems as if the whole scene now rests on these two feet and the gap forms a bridge between left and right.

Courtesy of the person depicted.

231: I. Lorenz; Becomes One; Berlin; 2015; Painting

When we see this picture, we recognise the shape of a pair of briefs. With a little good will, we can visualise the legs and belly in the dark. The briefs clothe a region of the body that distinguishes female and male in terms of appearance.

We recognise the shape of a “V”: a feminine symbolism. It points downwards in magenta. In contrast, an arrow: male symbolism, in blue, points upwards. However, this has long since dissolved in the swirling of the two colours.

Masculinity and femininity have merged. We immediately think of the World Dancer from the Tarot. Just as she has a more feminine body shape, the “V” remains in the shape of the briefs.

The motif originally came from a completely different context: it formed a background for the text of a highly socio-critical issue on a social platform. Where masculinity merges into femininity in the image, society today may still cling to a division that often subordinates femininity to masculinity.

Let's think back to “Eclipse”, which was about a mysteriousness: the feminine vein or dimension in the man, which goes one step further in the painting and no longer needs to be a secret despite some social attitudes.

The exhibition takes the rather simple painting and places it with a slight distortion so that it seems to detach itself from the exhibition wall, almost offering itself to the viewer. A slight backlight repeats the colours of the painting in reverse – a further indication of this fusion.

