

322: Unnamed photographer, I. Lorenz (ed.); Consideration; a place in the countryside; 2016; Photography de-familiarised as a painting



Not much is known about the background to this painting. When I saw it as a curator, I really wanted to have it in the exhibition. I asked the woman who had published the picture on a social network and whom I know through this network for a title.

The picture shows - possibly unconsciously for the photographer - a separation between three areas: The woman's head is surrounded by the grey of the slope, only further up is there some green. The heart with its immediate fine green surroundings radiates something fresh, which contrasts with the more coarsely structured grey around the head. The separation is visible, but not so clear: there seems to be a reciprocal effect. The belly is much more clearly separated in the roadside. As the woman sits on the road, she appears to be based on her subconscious and her intuition. Even if the road appears grey, its structure is rather neutral. The subconscious may accept neither the thoughts nor the radiance of the heart.

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

324: K. Rojava, I. Lorenz; Ohne Titel; Berlin; 2016; Photography de-familiarised as a painting

-- The description of the picture is still in preparation. --

Many thanks to K. Rojava for his kind loan to the M&I Art Museum.
Courtesy of the artists and the persons depicted.



328: I. Lorenz; Girl in a Dirndl; Berlin; 2018; Foto-Collage de-familiarised as a painting



-- The description of the picture is still in preparation. --

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