

Telematic Art

Art Cafe f/2

CONTEMPORARY BREATH-TAKING ART Artist Profiles

Twenty Four Hours My Art Cafe. Connecting artists and visitors in contemporary art. The Path to Excellence. Art Cafe Rhizomatic Exhibitions with international contemporary artists. Art Cafe f/2 is a fine art gallery dedicated to the promotion of international artists.

Art Cafe f/2 Vision allows visitors to perceive and understand the world surrounding them.

Donald G. Jean

Originally I'm from Dallas, Texas, but I haven't even been in the US since 1988. I've been married to an Italian woman from Vicenza for the past 33 years and when I retired from the US Army 14 years ago we built a house in my wife's hometown, San Pietro in Gu (Pd). I love Italy, it's food & wine, its architecture, and its people, and I wouldn't want to live anywhere else.

Photography is a passion for me and I don't think I could ever really become a full-time professional because I don't want to devote a lot of time to operating a business.

I rarely print any of my photos and have never been exhibited in a gallery although I have had a few offers to do so.

I've been using Nikon camera bodies and Nikkor lenses for more than 30 years and until about 4 years ago only took family snapshot type of pictures. But all that changed when



king process became much easier and more immediate. By this I mean, I could in-



don't do a lot of post processing mainly because I don't know how to very well. I prefer to shoot hand held because it's more spontaneous but often use a tripod (Gitzo 1325 with a RRS BH-55 ballhead) when I want exacting detail and slow shutter speeds.

I shoot almost exclusively night scenes but I'm interested in any kind of scene that has interesting light and the potential for mood. As you can see from my photos, I almost always have people in my shots, especially people that are moving about. I think these are the most interesting shots.

My favorite photographers are all from the old school, people like Brassai and Doisneau, mainly because I love their scenes from Paris during the 1920s and 1930s. And I'm also attracted to the Pictorialist and Impressionist works of the early 20th century. But I also admire many photographers on flickr, Rui Palha being just one such example.

I have a love/hate relationship with flickr. It's great because it brings a lot of people with a common interest together, but it's also bad because it promotes stupid concepts like Explore, which is nothing but a joke and a waste of time. However, it would be impossible to create a photo sharing site that would fit everyone's wants and needs, so I guess flickr is the best alternative around.



Ernst Koller: What you should know about Art Cafe f/2 Exhibitions → | Environment | Artfield | Imagefield | Colorfield | Curator Field |

I started using digital cameras. The whole picture ta-

stantly see the results in the LCD screen. I



Art Cafe f/2 Exhibition with Donald G. Jean "Down These Mean Streets".

Michel Lentz

Can you tell us where you are from, where do you live?

Born in Luxembourg.

What is your profession?

I studied mathematics and physics, I am teaching mathematics.

In your art, do you prefer to express yourself in drawing?

I have no technique at all and never studied painting, it is clear that drawing is for me - the most secure way of expressing myself. Oil painting is quite fascinating, but I am not so sure about the result and how I did what I do.

How do you work? Do you draw after life models?

I work only by memory, not even by photos. I have no live models. In the environment I live in it is completely impossible and my studio is much too small for this sort of activities. On the other side models are in some way problematic - you have to find a model 100% congenial and that's not so easy. Like making a film, duties and merits are then divided and the two parties are participating. So if a model does not „act“, you can have a 50% drawing at its best. On the other hand, not having a big studio is in some way a pity actually - I discovered that external factors are often decisive when doing art: in a big studio you will paint big paintings.

And we all know that big paintings or drawings are not only an expression of megalomania (or the well known arrogance of contemporary art), but also a sort of dissolution of bourgeois frames and clichés, considering this, a big canvas will not any more be a big canvas, but another, a new sort of object, a new category of things, added to those already existing. For the rest, I am sometimes com-

the rest being rubbish and thrown away.

As quick as Delacroix said about drawing a riding horse?

Maybe - until now I never was on a horse's back. But I love Degas's paintings of jockeys.

No idea about the size of your drawings, are they as small as confidentiel?

The size is in general indica-

making a fool of myself. I have not chosen complete isolation for me and my drawings - except Flickr people, if nobody has seen them they would not even exist. I tried to exhibit in other countries.

Why are you in flickr, what do you expect from Web 2.0?

Flickr is my only window on the world, in some sense, the small steady light at the end of a black tunnel. I don't think there will be much change about this. All I have to do, is to learn to be as stoic as Cézanne and as selfconfident as Gauguin. I think that a modern artist is less present in his work than in the biography of a certain, interesting sort of selfconfidence. So paintings, drawings are only documents describing the history of this creative selfconfidence. Not on the contrary: like in Art Brut, a naive, unconscious creative selfconfidence is primary.



Art Cafe f/2 Exhibition with Michel Lentz "Artist and Muse - monotype noir sur papier CANSON A3".

emptuous about contemporary art - there is no doubt that it is nowadays very difficult to make differences between good and bad art.

All your drawing have a very nervous line, are they quickly executed?

Very quickly indeed, on the other hand, I only keep one of ten or twenty drawings,

ted below: most are A3, ca 30 x 43 cm, some A2 ca 60 x 43 cm, some 50 x 70 and the huge size monotypes are 100 x 70 cm.

Do you exhibit in real? What are your artistic projects?

No, in the restrictive environment I live in, this is not possible to exhibit without

References

- [1] Your Art Cafe Contact
Art historian Doris Stricher, dorisstricher [at] gmail.com
- [2] Donald G. Jean, http://www.flickr.com/photos/donald_jean/
- [3] Michel Lentz, <http://www.flickr.com/photos/26412319@N05/>