

TheOranges

**PHOTOGRAPHS BY
GER C. BOUT**

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“People want to make things neat all the time but life isn’t like that”

From *Hockney on Photography*, Conversations with Paul Joyce,
Harmony Books, New York, 1988.

Orange up

Describe the color that you see if you look at the sun with your eyes closed. Some will say 'red', but most people describe this color as orange. Likewise, it is the color of a setting sun, although there always will be people who claim that a sunset can be yellow or even white. Luckily there is a fruit that excludes everything: the orange. Color and example of the color in one.

One could ask which came first: the name of the fruit or that of its color? Can one love an orange? Not its taste but its appearance? Sure: Prokofiev composed 'Love for three oranges'. In this opera a prince falls in love with three oranges that appear to be the shelters of three princesses. The libretto is meant to be comical, nevertheless, an orange is still a beautiful fruit. Especially if you hold a slice against the sunlight: a radiant warm color shines, a playful pattern and fire. You don't cut a loved one every day...

In The Netherlands the name of the fruit and its color are not the same. We call the fruit 'sinaasappel' and the color 'oranje'. Oranje is, to make things more complicated, also the name of our king and of our national soccer team. Love for orange can thus mean three things: you like the royal family, soccer or the color.

During soccer championships the color can cause blind fanaticism. Then only orange counts, the other colors are the disloyalists. The 'supporters' orange is harsh, plain, and flat. The royal orange is softer, more cheerful, at best presented in a silk tie or a pennant being raised together with the Dutch flag. It's not glaring but imposing and snobbish, that is, in my personal perception.

I asked various people about their first association with orange and none of them asked me which orange I meant. The brightness of the nasturtium or the softer hue of the peach? In fact, my question was too general. Nevertheless, everyone had an answer: autumn, fire, tea. To me the color has an immediate connection with twilight. Moreover with vanishing light, musing, and melancholia. Not very cheerful, but luckily, first thoughts are never deep.

The oranges that Ger has collected in this booklet evoke a more detailed spectrum. Images you normally would pass without noticing or in this case: swallow without noticing. It's nature revealing itself in a carrot, a pumpkin or a cantaloupe. Impressive, small worlds in themselves.

On an afternoon in February he and I, like radiologists, were sitting behind a screen watching them. Not to look for deviations but to be caught in a microcosm with its own laws, structures, patterns, depths, and above all: beauty. Needless to write about: see for yourself!

Jozef van Rossum, March 12, 2015

Orange 31187 x 15564 pixels



Orange 21632 x 28475 pixels



Orange 42430 x 18966 pixels



Orange 21825 x 25013 pixels



Orange 33167 x 18132 pixels



Orange 28978 x 27956 pixels



Orange 34333 x 16155 pixels



Orange 42678 x 27338 pixels



Orange 29474 x 23625 pixels



Orange 40070 x 26378 pixels



Orange 36287 x 17566 pixels



Orange 45568 x 22122 pixels



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“Nothing is more difficult for a true painter than to paint a rose, since before he can do so, he has first to forget all the roses that were ever painted”

Henri Matisse*

The Oranges belong to the same series of pictures as the Reds and Greens: all are pictures of daily food. The Reds and Greens consist of pictures of paprikas (Reds) and cucumbers (Greens). The Oranges offer more variety: carrots, melons, potatoes, and pumpkins.

Imagine viewing ultra-large photographic prints mounted on the walls of an enormous space. Think modern art. Think big. Think of monochromatic paintings by well known painters. Imagine people wondering what they might be, what their meaning could be, and how to look and understand what the artist had in mind. With the Reds, Greens, and Oranges, it's your guess.

Green, Orange and Red. Think traffic lights. With green you can go, with orange you have to use caution, with red you have to stop. For me though, what matters most is the color and the texture of the picture.

Ger C. Bout, Rotterdam, April 2015

*From Henri Matisse, *A Second Life*, Alastair Sooke, Penguin Books 2014

About Ger C. Bout

Ger C. Bout works with combinations of old-fashioned large format cameras and digital cameras, exploring today's digital techniques.

“The Trees We Can See From Our Window Every Day”, the “Flowers XS”, the “RedsandGreens”, and “theOranges” are his most recent publications.

He is known for his challenging projects, creative and daring ideas and ability to reach large audiences. Bout has worked with many young and old people in different countries on all kinds of projects.

He realized the House Project in Pori, Finland, the Magic Restaurant in Oulu, Finland, the Transparent Dream in Turku, Finland and the Fisherman and the Tulips, both in Rotterdam, the Netherlands.

His furniture pieces have been presented at the Tokyo Furniture Fair and in galleries and at furniture fairs in Belgium and the Netherlands. His works are also in private and institutional collections in Belgium, Finland, Iceland, Japan, and the Netherlands.

Colophon

TheOranges are presented by the artist in collaboration with *Betsy M. Blan* and a text by *Jozef van Rossum*.

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