

ChristinesArtVentures

2018 Photo Exhibition



A Moment in Time

Exhibition Catalogue

Singapore, October 26 – November 8, 2018

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Foreword

This exhibition marks the inauguration exhibition of the photography work of the German amateur photographer Christine Nagel. It has been made possible with the support and input of her family, specifically her husband, and her friends.

The works exhibited span a period of 20 years, from 1998 to 2018 and represent a broad introductory overview over Christine's work. The exhibits have been specially selected to highlight Christine's focus on "abstract" photography.

The exhibition aims to be a general starting point for future exhibitions which will delve into more specific topics and will help further illuminate Christine's thought process.

Christine will donate 50% of the proceeds of this exhibition, including the sales of this catalogue, to the Singapore Cancer Society.

A moment in time

General introduction

First and foremost: I am not a professional photographer. Photography is a hobby for me, and I specifically love taking my camera to the outdoors.

Second: my pictures are really snapshots, taken in “a moment in time”.

I do not labour my photographs, taking the same shot again and again or waiting for hours to get the perfect shot. I am much too impatient for that. My pictures are not planned and retaken, I do not use tripod or flashlight.

My pictures are casually taken. They spring from the moment when I accidentally discover a unique motif, an unusual detail, a perspective, a reflection or simply a motif portraying a certain atmosphere or sentiment. This is also why some of the pictures were taken with the camera of my mobile phone: I chanced upon a motif and the only camera on me was my phone.

I value authenticity and I keep that in mind when editing the pictures. Wherever possible, I keep editing to minimum. While I do crop the pictures, I use light and colour effects sparingly.

Overview

For this exhibition I have selected a broad variety of the topics which most interest me:

- **Abstractions:** Paying attention to detail, small factors matter. With my abstract pictures I want to illustrate that not only the big picture matters. Often it is the attention to detail that makes a project or any other venture successful. I walk around in life with eyes wide open to discover not only how beautiful for example the entirety of a building or a flower is but how a little detail contains at least as much beauty. Often the result is rather like an abstract work of art or like a painting.

- **Perspectives:** Point of view. There is rarely an absolute truth – what you see depends on your vantage point. Try to look at everything from various perspectives, from your own and from someone else's. Depending on where you stand, the same item can look completely different. With my perspectives series I want to bring out that it matters from which perspective you look at a matter or an object.
- **Reflections:** Deception. Is what we see really what we see? With the reflection photographs I want to express that we should not take everything at first sight, a perfunctory look might not be enough. Often it warrants to look a second time, to take a closer look to be able to really see.

Selection and arrangement of the pictures

As this is my first exhibition, I give a broad overview over my work so far.

The pictures were taken over a time span of 20 years, from 1998 to 2018, some of the pictures selected are digitized versions of photographs taken in the age before digital cameras.

I went through a lengthy selection process – and to get a different view I have asked some of my family members and friends about their opinion.

The pictures I chose in the end are not necessarily the “most beautiful” or the “most perfect”. They are the ones which I think best show what I want to express through my photography.

While the pictures are broadly grouped into matching topics, I have positioned them in such a way that they emphasize a mood or a statement.

About Christine Nagel

Christine grew up in Metzingen, a small town, nestled at the foot of the Swabian Alb, near Stuttgart, South-Western Germany. While growing up in the countryside kindled Christine's love for nature and the outdoors, her father's business travels very early on started a keen interest for the world beyond the Swabian Alb, particularly China.

An economist by background, Christine also studied Chinese and spent a year at Fudan University, Shanghai, to attend Chinese language courses and lectures in Economics as part of a postgraduate scholarship. As the experiences made during the year in China were very captivating and fascinating, Christine decided to one day come back.

This happened in May 1997, when Christine was sent by her company – she meanwhile had started a career in the insurance industry – to Shanghai to help set up their life insurance company and later to head their Shanghai Representative Office. Christine and her husband, Boris, stayed four and a half years in Shanghai before being posted to Singapore in October 2001. Initially this was meant to be for a year or two.

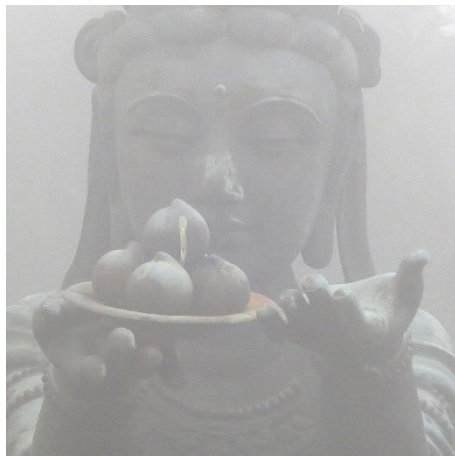
After nearly 17 years, Christine and Boris are still in Singapore. Both liked Singapore very much so they decided to stay. They have put down their roots in Singapore also to give their two children, Max, now 18 years old, and Ida, 15 years old, some stability during their schooling.

After 25 years in the financial industry, Christine decided to try out something else and spend more time pursuing her other passions: photography, sports, travelling, food, and gardening. This resulted in several projects, one of which is this exhibition.

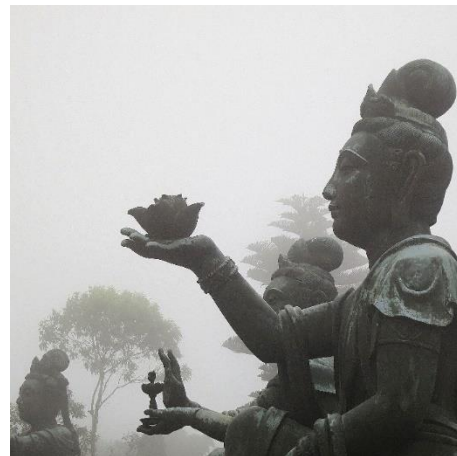
The exhibits



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Offerings to Tian Tan, Lantau Island, Hongkong, May 2, 2015



We had decided to do a day trip to Lantau island during a Labour Day weekend trip to Hong Kong. We started with a walk through Tai O and then made our way to the Po Lin Monastery. When arriving there, clouds had shrouded the Tian Tan Buddha. After the first disappointment – walking all these stairs and then no view at all – we started to appreciate the very special atmosphere the weather had created, the mystique, the views bleached of colour.

Technical details: Taken with Canon Power Shot S100; 1/80s; 18.9mm, ISO 125



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Cubism, Helix Bridge, Singapore, various dates

4: May 12, 2012, 10.30 pm; A school friend was visiting Singapore and while she admired the skyline of the Central Business District, I noticed how the structure of the roof of the helix bridge combined with the lights created a cubism-like impression.

5: Feb 13, 2018. Taken at 3.30 pm during daylight and nice weather, this time the sunlight creating reflections. A totally different effect than at night.

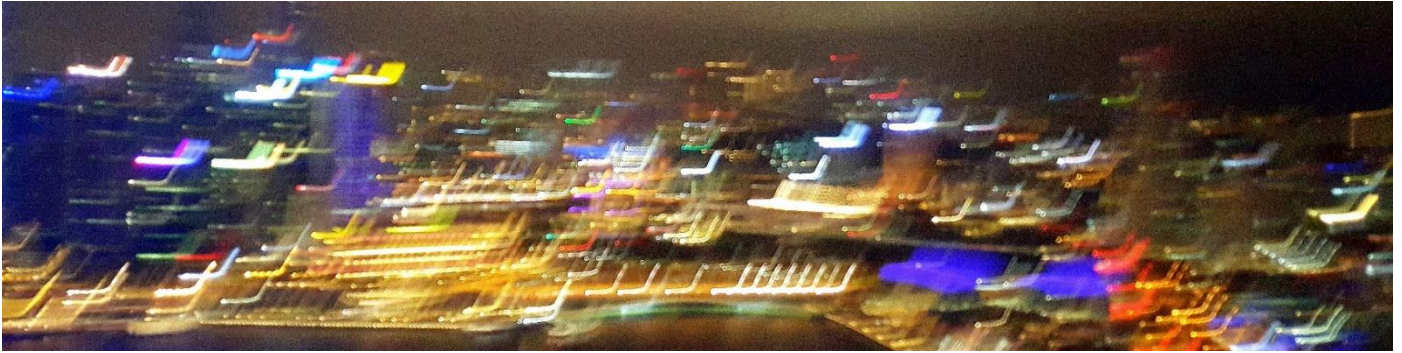
6: Mar 26, 2014, during the visit of my parents walking around Marina Bay admiring the different exhibits of the “i Light Marina Bay” 2014 exhibition. One of the “i Light Marina Bay” exhibits created colourful light effects and reflections.

Technical details:

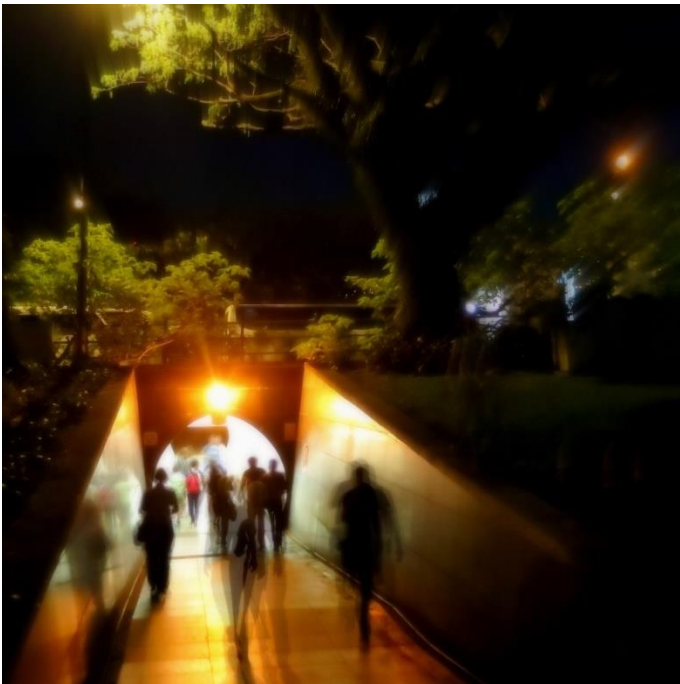
4: Canon EOS 500D, 1/8s, 33mm, ISO 1600

5: Samsung Note (my mobile phone) 1/810s, 4.3mm, ISO 40

6: Canon EOS 500D, 1/5s, 55mm, ISO 1600



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Night alive, Singapore, various dates

7: Nov 23, 2017, 10:15 pm. Showing friends from Germany around Singapore, this picture is an accident but a very beautiful accident, I thought. It turned the still night silhouette of the Central Business District into a very lively and colourful painting.

8: Mar 26, 2014, 8.30 pm. Walking from the restaurant, where we just had our dinner, to the “i Light Marina Bay” 2014 exhibition. A fast snapshot of the underpass from the Asian Civilizations Museum under Fullerton Road towards Queen Elisabeth Walk / Esplanade. I was mainly fascinated by the perspective the lighting was creating.

Technical details:

7: Samsung Note (my mobile phone), 1/10s, 4.3mm, ISO 800;

8: Canon EOS 500D, 1/60s, 5.2mm, ISO 3200



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11

Moonstones, various locations in Australia, various dates

9: Dec 28, 2013, 2.15 pm, Blanket Bay, Cape Otway, near Apollo Bay, VIC; exploring the coastline and beaches along the Great Ocean Road. Further down, tucked away at the South Eastern coast of Cape Otway, part of the Great Otway National Park, Blanket Bay stands out with some very interesting rock formations.

10: Dec 20, 2017, 4.30pm, Margaret River area, WA; this is a rock formation at Cape Freycinet / Conto Beach. I love this beach not only because of the rock formations but also because it is wild, huge waves crashing onto the coast, thus creating these rock formations.

11: Dec 18, 2013, 5 pm, Castle Cove Beach, again along the Great Ocean Road, around 30km West of Apollo Bay. The late afternoon sun very nicely brings out the unique structure of this rock formation.

Technical details:

9: Canon EOS 500D, 1/250s, 18mm, ISO 100

10 - Canon EOS 70D, 1/200s, 50mm, ISO 100

11 - Canon EOS 500D, 1/200s, 53mm, ISO 100

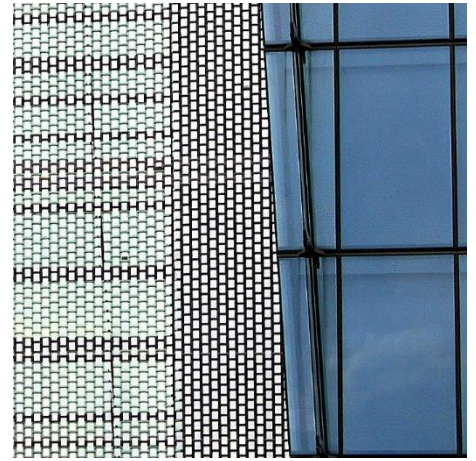
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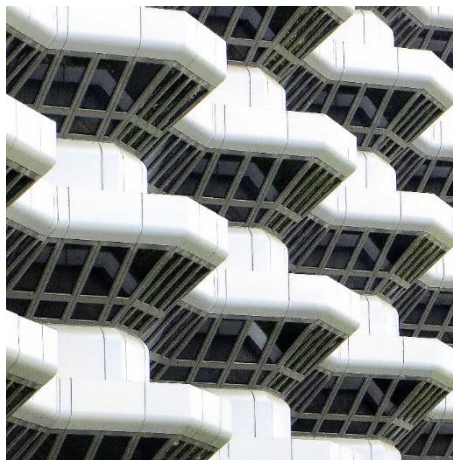
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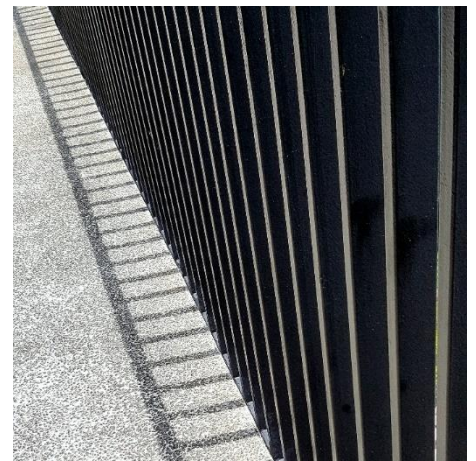
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City Abstractions, various locations in Singapore, various dates

When I am exploring a city – or when I am just on my way somewhere – I keep noticing details, unusual perspectives, reflections or light falling at an interesting angle. The pictures shown are a small selection of my “City Abstractions” photographs.

12: May 19, 2012, 12.45pm in the Marina Bay Sands Shoppes, the roof structure casts shadows on an escalator and a wall.

13: Mar 23. 2018, 3.45pm, light and reflections on the façade of Marina Bay Financial Centre.

14: Jul 7, 2012, 4.15pm, detail of the façade of the Marina Bay Sands Hotel.

15: Mar 23, 2018, 12.15pm ArtScience Museum through the wire mesh of the Helix Bridge.

16: Sep 10, 2016, 7.15am, detail of the façade of the Concourse building.

17: Apr 4, 2018, 1.45pm, detail of a railing casting a shadow on the floor, at Hort Park.

Technical details:

12: Canon EOS 500D, 1/200s, 49mm, ISO 100

13: Samsung Note, 1/570s, 4.3mm, ISO 40

14: Canon EOS 500D, 1/160s, 55mm, ISO 100

15: Samsung Note, 1/1576s, 4.3mm, ISO 40

16: Canon Power Shot SX260HS, 1/400s, 32.8mm, ISO 200

17: Samsung Note, 1/664s, 4.3mm, ISO 40

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Nature Abstractions I, Singapore, Australia, various dates

When I am out in nature, or in a greenhouse as in most of the above cases, I often see small fascinating details. An interesting play of colours, texture or light or simply an interesting shape.

18: Aug 9, 2012, 1.45pm, spending National Day in the Gardens by the Bay, here in the Flower Dome, detail of a succulent plant.

19: Mar 22, 2014, 4.15pm, again in the Flower Dome of the Gardens by the Bay; even though I did not bring my better camera, the soft petals of the rose come out quite nicely.

20: Mar 22, 2014, 4.45pm, same day, same place, half an hour later, detail of a prickly succulent.

21: Apr 4, 2018, 1.15pm, the sun playing on a new leaf, somewhere in Kent Ridge Park.

22: Dec 27, 2013, 3pm, a fern tree leaf against the light, along Erskine River, near Erskine Falls, Lornie, WA.

23: Aug 27, 2016, 4.30pm, Gardens by the Bay, Cloud Forest, detail of a plant: the hairy, prickly surface combined with the snail-like shape fascinated me.

Technical details:

18: Canon EOS 500D, 1/80s, 55mm, ISO 100

19: Canon Power Shot S100, 1/25s, 26mm, ISO 400

20: Canon Power Shot S100, 1/60s, 15.2mm, ISO 160

21: Samsung Note, 1/516s, 4.3mm, ISO 40

22: Canon EOS 500D, 1/1000s, 55mm, ISO 100

23: Samsung Note, 1/50s, 4.3mm, ISO 30

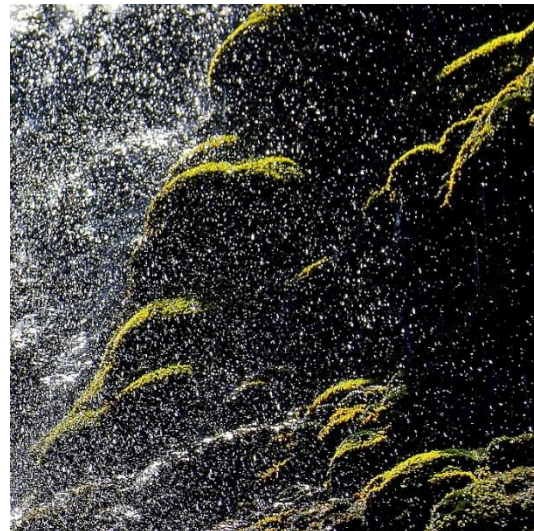
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Nature Abstractions II, various locations, various dates

Whereas the photographs of Nature Abstractions I are plants, Nature Abstractions II show a wider range of nature in general. The pictures are taken at various locations and times but make for a nice contrasting ensemble: spring green, new life vs. the grey brown of dead reed and branches in winter; dead tree, dry vs. the abundant water bringing even the rocks to life with moss.

24: Jul 2, 2013, 2.45 pm, Brühlbach valley, Bad Urach, Germany, detail of a barley field, the awns of the barley ears reflecting the sunlight and creating the illusion of a painting rather than a photograph.

25: May 4, 2014, 12.30pm, at the water's edge of the Easter lakes, Iffeldorf, Germany, tangle of last year's reeds and branches, no leaves yet, both also reflecting in the water. The monochrome picture makes it difficult to discern where the branches and reeds touch the water and the reflections begin.

26: Jul 25, 2016, 10.45am, near Melle, France, a dead parasitic plant and a dead chestnut tree forming an otherworldly symbiosis.

27: Dec 24, 2015, 10.00am, McGowan Falls, around 45km South West of Wynyard, TAS, the sun nicely reflecting on the moss at the edge of the waterfall.

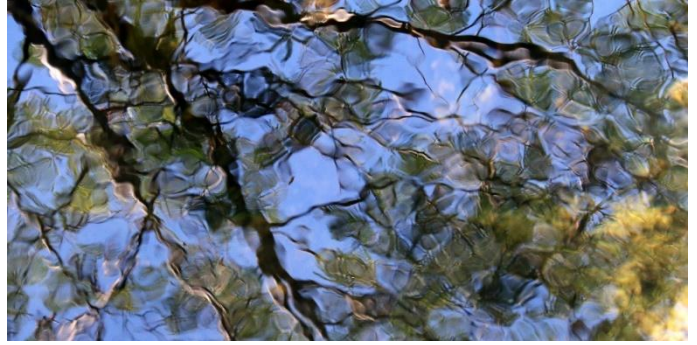
Technical details:

24: Canon EOS 70D, 1/160s, 24mm, ISO 100

25: Samsung Note, 1/441s, 4.1mm, ISO 50

26: Canon EOS 70D, 1/160s, 24mm, ISO 100

27: Canon EOS 70D, 1/640s, 145mm, ISO 100



Nature Abstractions III, various locations, various dates

Nature Abstractions III, all are photographs with trees. Different environments, light and reflections have a common effect: they all resemble (abstract) paintings.

28: Jul 29, 2015, 3.45pm, on a walk from the Urach waterfall to the Güterstein waterfalls near Bad Urach, Germany. The thick fog made it impossible for the camera to focus. I took the picture anyway which created a watercolour-like effect.

29: Apr 3, 2018, 11.00am, a tree reflected in the waters of Ellenbrook dam, Ellensbrook Homestead, Gracetown, WA.

30: Dec 26, 2013, 3.15pm, Lake Elizabeth, Forrest, VIC, dead trees reflected in the waters of Lake Elizabeth dam, a little bit of wind creating additional effects, cross-sectioning the reflections of the trees.

31: Dec 30, 2004, 1.15pm, this picture shows the Lindenbach pond, Metzingen-Neugreuth, Germany. Tall trees at one edge of the pond throw shadows across the partially frozen pond. Trees at the other edge of the pond are reflected in the water where the pond is not yet frozen. This picture is particularly dear to me as I have fond childhood memories of playing at pond in summer. In winter, when it was cold enough and the pond was frozen solid, we could even play on the pond.

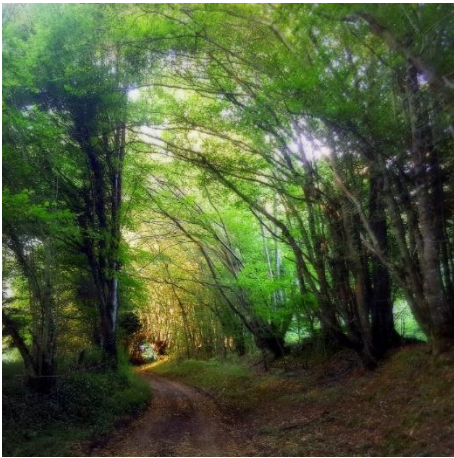
Technical details:

28: Canon Powershot S100, 1/13s, 26mm, ISO 1600

29: Canon EOS 70D, 1/160s, 110mm, ISO 1600

30: Canon EOS 500D, 1/320s, 250mm, ISO 250

31: Canon Powershot A70, 1/1000s, 5.4mm, ISO 100



Standing tall, various locations, various countries, various dates

32: Jul 16, 2014, 8.15pm, majestic pine tree in the garden of my in-laws who live near Melle, France. The bark seems to glow in the evening light.

33: May 4, 2014, 12.15pm, on a very rainy day on the “Herrenchiemsee” island, Germany. The dark and wet trunks of the trees bring out the bright, spring green colour of the leaves very nicely.

34: Jul 25, 2016, 8.45pm, “Light at the end of the tunnel”, wonderful evening sun effect on a rural track near Melle, France.

35: Dec 20, 2013, 11.15am, Californian Redwood trees, planted in Aire Valley, near Apollo Bay, VIC, in the 1930s now stand 60m high. Very little sunlight filters through the canopy, creating a very special, quiet and serene atmosphere.

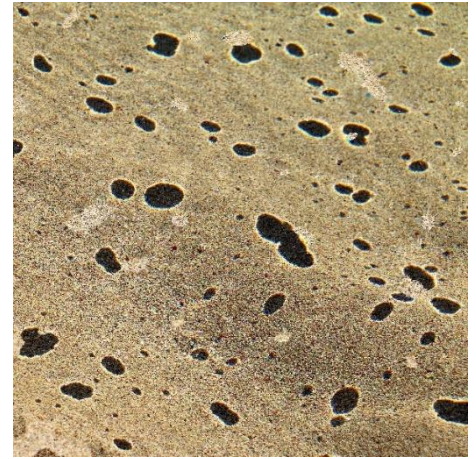
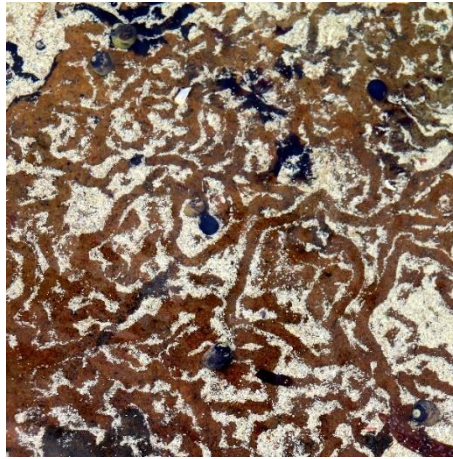
Technical details:

32: Canon Power Shot S100, 1/30s, 5.2mm, ISO 160

33: Samsung Note, 1/50s, 4.1mm, ISO 64

34: Samsung Note, 1/10s, 4.3mm, ISO 200

35: Canon EOS 500D, 1/50s, 18mm, ISO 100



Flowing, various locations in Australia, various dates

36: Dec 22, 2015, 1.45pm, Sisters Beach, TAS, Sisters Creek flowing into the Bass Strait, sediments and the flow of the stream creating a colourful pattern in the sand.

37: Apr 4, 2018, 6pm, Cape Freycinet, South Beach, near Conto, Boranup, WA. The strong wind has shaped a pattern in the sand that resembles a fluid in the late evening sun.

38: Apr 1, 2018, noon, Kilcarnup Beach, Burnside, WA, leaves floating in shallow water, ripples and sunlight. The motif reminds me of a picture in my in-law's house, a sand-coloured modern art painting with a few items scattered across the canvas.

39: Mar 31, 2018, 3.30pm, Gracetown Beach, Gracetown WA, water snails painting an abstract picture or "random scribbles".

40: Same date & location as 39, 4.15pm sand floating on top of the water casting shadows in a shallow rock pool.

Technical details:

36 - Canon EOS 70D, 1/320s, 40mm, ISO 100;
37 - Canon EOS 70D, 1/60s, 50mm, ISO 100;

39 - Canon EOS 70D, 1/200s, 50mm, ISO 100;
40 - Canon EOS 70D, 1/320s, 90mm, ISO 100;



Colours of the beach, various locations Western Australia, various dates

Taking long walks along the beach and coast is a form of meditation for me. While taking in the beautiful landscape with the constant sound of the waves crashing onto the beach, walking on sand or climbing on rocks, I relax and calm down. This is when I can be in the “now” and all the rest is distant. Of course, I take my camera on these excursions to capture what I find on the way.

41: Dec 27, 2014, 3.45pm, At the coast near Veryluca Brook, Gracetown, WA, crimson red-coloured rocks, water intensifying the colour.

42: Dec 30, 2012, 8.00pm, Gracetown (Left Handers) Beach, shortly after sunset, not a cloud in sight and a very intense orange-red colour.

43: Dec 23, 2016, 4.15pm, Conto Spring Beach, near Conto, Boranup, WA, brackish water in a rock pool. I am not sure where the minerals come from that create this intense colour.

44: Apr 4, 2018, 6.15pm, Cape Freycinet, South Beach, near Conto, Boranup, WA, sunset light and wind playing in the water at the edge of the beach.

Technical details:

41: Canon EOS 70D, 1/200s, 32mm, ISO 100

42: Canon EOS 500D, 1/60s, 250mm, ISO 320

43: Canon EOS 70D, 1/200s, 32mm, ISO 100

44: Canon EOS 70D, 1/400s, 200mm, ISO 100;



45

Fairy tale, Marais Poitevin, France, Jun 17, 2006, noon

The very still waters of the canal reflect the trees and bushes at its bank perfectly; it is as if you can grasp the stillness and serenity of this spot. At the same time, the picture has an uncanny touch: look at the reflection of the trees. Like crooked hands of a witch? Like a Grimm fairy tale, on the surface a nice story but with a quite scary deeper meaning. I took this picture while we were touring the canals of the Marais Poitevin by punt boat.

Technical details:

Canon Powershot S2 IS, 1/60s, 10.8mm, ISO 100;



47

Untouched, Australia, Sri Lanka, various dates

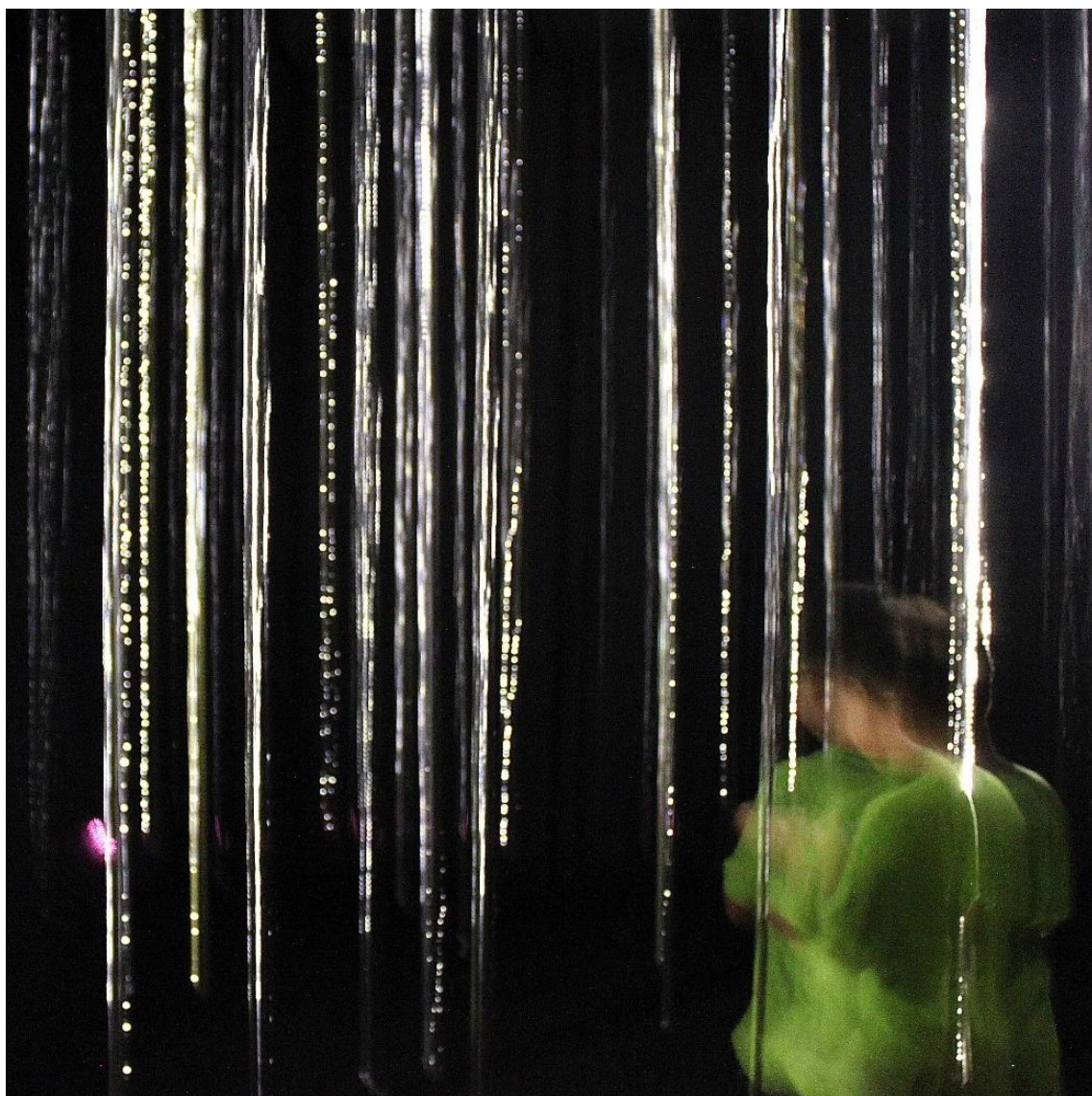
46: Mar 28, 2014, 9.30am, beach at Negombo, Sri Lanka, this is the beach outside the hotel we stayed overnight after arriving from Singapore on our way to Kandy. Even though the beach was quite busy the boats seemed to be in an empty space, no person around, and the feathery clouds above seemed to form an ensemble watching over the boats.

47: Dec 31, 2016, 4.45pm, at Injidup beach, Cape Clairault, South of Yallingup, WA, Strong wind and swells and not a soul on the beach allowing the wind to form untouched ripples of sand. Solitude.

Technical details:

46: Canon EOS 500D, 1/250s, 35mm, ISO 100

47: Canon EOS 70D, 1/400s, 18mm, ISO 100



48

Icicles, Singapore, i Light Marina Bay 2012, Mar 23, 2012, 8.30pm

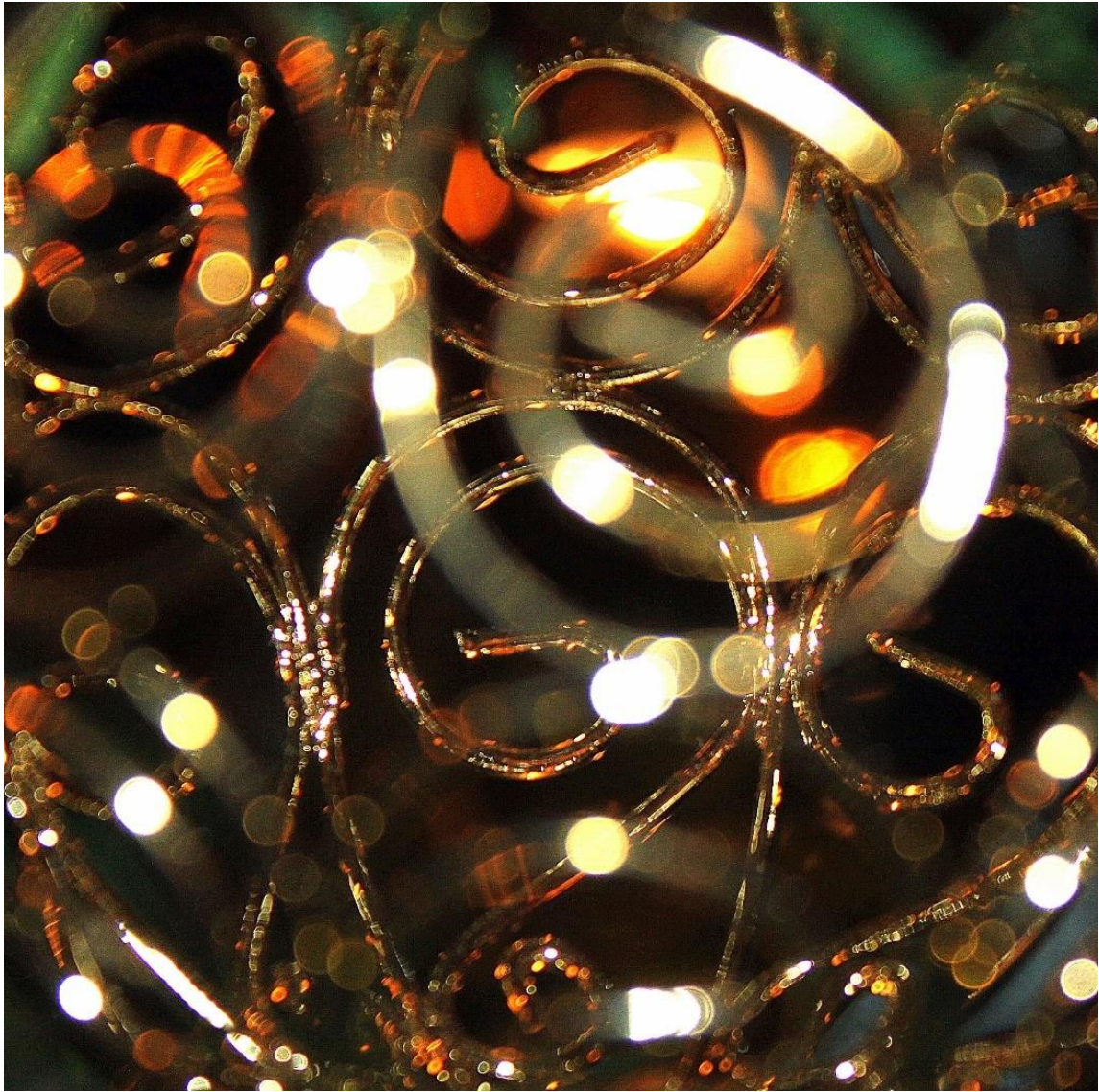
This photograph was taken at the i Light Marina Bay 2012 exhibition. The specific installation was called “White Rain” by Takahiro Matsuo, Japan*. While at the exhibition, when the installation is “alive”, activated by motion sensors, the white LED lights indeed seem to imitate rain. However, when distilled into a still photograph, the LED rods, through my eyes, now are icicles glittering in the winter sun.

Technical details:

46: Canon EOS 500D, 1/1.3s, 20mm, ISO 1600

* Excerpt from the media release (Fulford Public Relations for i Light): “White Rain is an installation of white light which focuses on the sense of infinity produced by the behaviour and the beauty of light. Participants experience the poetry and beauty of light which falls like rain around them. An irregular rain of light falls and changes as the visitor moves inside the space, creating a truly immersive experience.”

White Rain makes use of a specially-designed acrylic bar encasing LED, sensors and other motion-sensor equipment. The bar was developed for this installation in collaboration with Color Kinetics Japan.



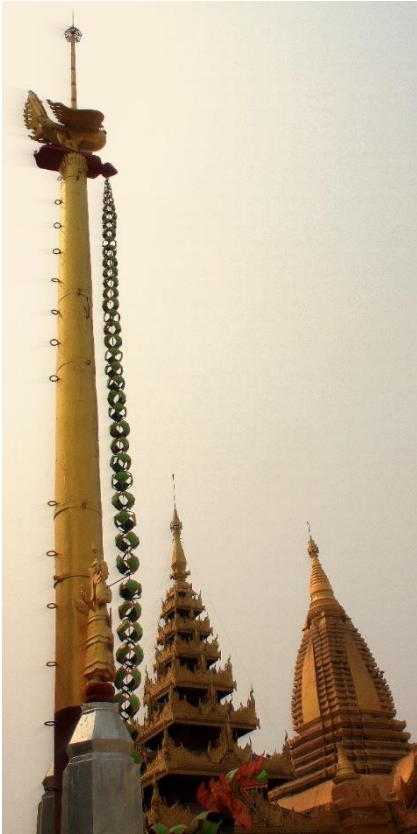
49

Christmas Spirit, Apollo Bay, VIC, Dec 29, 2013, 7.45pm

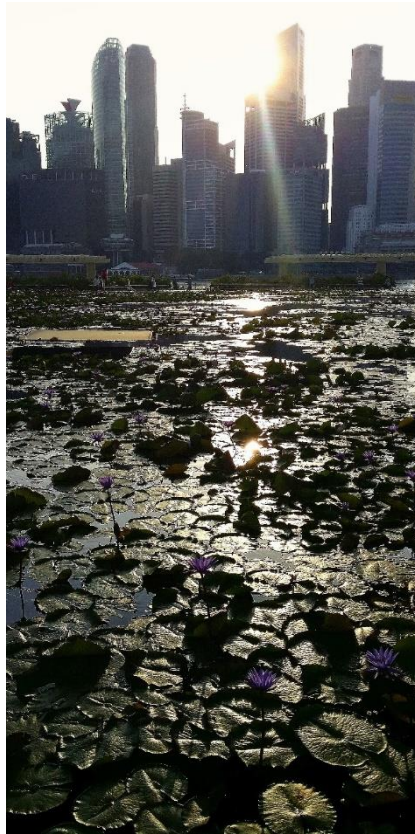
Even when we go away on holidays over Christmas we take a Christmas tree and decorations with us to celebrate the Festive Season. This is a close-up of a bauble (~4cm in diameter) made of gold-coloured wire reflecting the warm glow of candles I had lighted that evening.

Technical details:

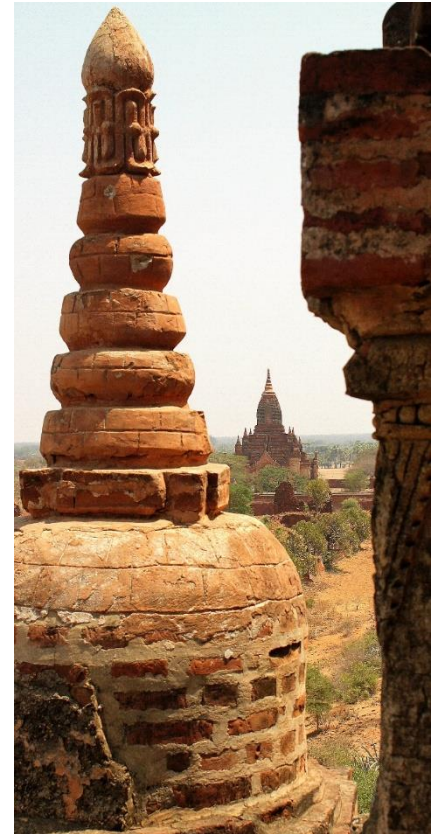
Canon EOS 500D, 1/60s, 55mm, ISO 400



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51



52

Juxtaposition, Bagan, Myanmar, Singapore, various dates

Temples of faith and of money. Both standing tall, the stupas and pagodas of the temples and the high-rises of the Central Business District.

50: Mar 22, 2010, 11.45am, at the Shwezigon Temple, Nyaung-U village, near Bagan.

51: Feb 21, 2015, 6.15pm, view from ArtScience Museum to Central Business District, Singapore.

52: Mar 23, 2010, 1.30pm, view from Nanda Pyin Nya Temple to the Iza Gaw Na Temple.

Technical details:

50: Canon EOS 500D, 1/200s, 20mm, ISO 100

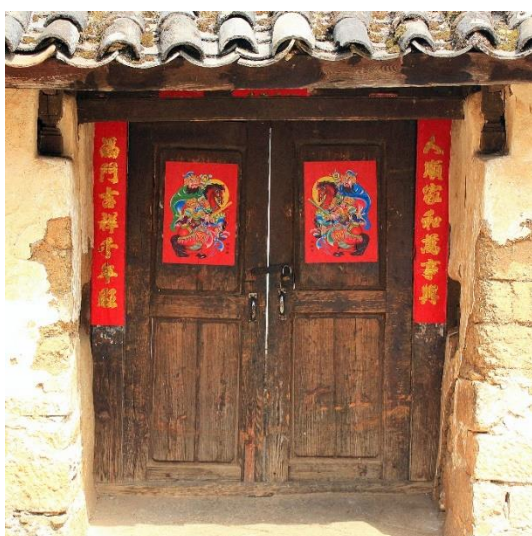
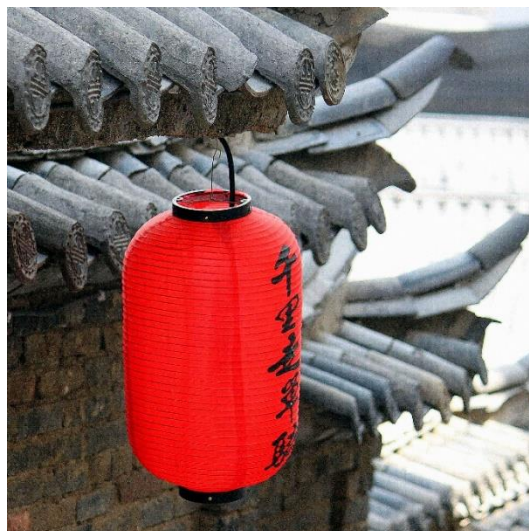
51: Samsung Note, 1/2288s, 4.1mm, ISO 50

52: Canon EOS 500D, 1/400s, 18mm, ISO 100

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56

Ochre, Yunnan, PRC, March 2012

Yunnan is one of my favourite provinces in China: spectacular landscapes and very friendly people. On this specific trip my parents, kids, and I toured the Lijiang and Shangri-La (Deqen) areas in the spring. It was still quite cold in the mountains and in the higher regions leaves had not yet broken out, crops and grass not yet grown, still exposing the yellow ochre-coloured earth.

53: Mar 29, 2012, 10.15am, Yuhu village near Lijiang, 27 years home of botanist Joseph Rock.

54: Mar 28, 2012, 3.15pm, detail of a tiled roof in Lijiang Old Town.

55: Mar 29, 2012 3.30pm, an entrance to a traditional courtyard house in Baisha village, near Lijiang.

56: Mar 30, 2012, 3.00pm, on a stop to enjoy the view to Haba Xue Mountain, I spotted a village tucked into the hill side, fields still barren, and the patterns of the fences between the fields, all in different yellow ochre and grey colours.

Technical details:

53: Canon EOS 500D, 1/160s, 28mm, ISO 100

54: Canon EOS 500D, 1/125s, 109mm, ISO 100

55: Canon EOS 500D, 1/60s, 39mm, ISO 100

56: Canon EOS 500D, 1/320s, 131mm, ISO 100



57

Trapped, May, 2001, Zhong Shan Park Shanghai

This picture is the digitized version of a photograph taken with my old – non-digital – Pentax SLR camera. I like this picture for several reasons, even though the photograph itself is a bit cliché: from an aesthetic point of view, how the foliage beautifully fades in the background; and from a symbolic point of view, being trapped inside a cage in the exact same environment where the bird should be free and sitting on the branch from which the cage is hanging. This often happens to us humans too. The owner, of course, was mainly proud of the singing skills of his starling.

Technical details:

Taken by Asahi Pentax ES2, ISO 100 film (Kodak), other technical details not recorded



58

Icarus, Aug 23, 2014, 4.15pm, Marina Bay towards Marina Bay Financial Centre

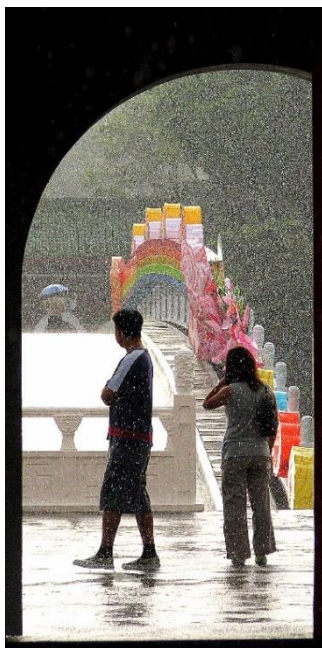
At the “NTUC Income Kite Festival Singapore “. From this perspective it seems as if the kite, or rather the kite handler, want to reach the sun. Hopefully they don’t get too close!

Technical details:

Samsung Note, 1/1587s, 4.1mm, ISO 50



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61

Downpour, Chinese Garden, Singapore, and Zhouzhuang, near Shanghai, PRC, various dates

The rain gives these photographs a special touch: You can almost hear the raindrops falling onto the ground. They create a quite loud sound, but at the same time there is a unique stillness surrounding you, which the photograph does not fully capture.

59: Sep 17, 2006, 5.46pm, we had made it a habit for some years, when the kids still were young, to go to the Chinese Garden for the Mid-autumn, Lantern festival. We would start with a picnic dinner and afterwards enjoy the lanterns displayed. However, this specific year, we were caught by a downpour and took shelter in the “Turtle and Tortoise Museum”. It turned out to be a standing picnic. But I liked how the shine of colours was amplified through the lack of light in the twilight of the downpour.

60: Sep 17, 2006, 5.47pm, same location. Taken through the entrance door of the “Turtle and Tortoise Museum”, the door frame acting as a nice frame for the colourful balustrade of the White Rainbow bridge. The picture appears even more lively because of the two persons walking by at that moment, seemingly oblivious to the rain.

61: Exact date unknown, 1998, digitized photo taken with my Asahi Pentax ES2. Daytrip from Shanghai to Zhouzhuang, an old village intersected by canals, like Suzhou on a smaller scale. No one seems to want to ride a boat in this weather.

Technical details:

59: Canon Powershot S2 IS, 1/60s, 9.1mm, ISO unknown

60: Canon Powershot S2 IS, 1/1000, 32.2mm, ISO unknown

61: Asahi Pentax ES2, ISO 100 film (Kodak), other technical details not recorded

62



63



64



65



66



67



Glow, various locations, various dates

Clouds. Ever shifting, every moment creating a unique picture. Maybe because I lived in big cities for almost 30 years, I am fascinated by clouds and wide horizons, where no building restricts the view of the everchanging landscape of the sky. The pictures are a selection where the sunsets / sunrises set the clouds afire with colour.

62: Jul 4, 2012, 10.15pm, taken near Melle, France.

63: Jul 31, 2016, 8.45pm, on an evening walk near Melle, France.

64: Dec 12, 2006, 7.45pm, Bonny Brae Farm, Clarence Point, TAS, we were wondering why the sky was so extremely orange. The next day we learned that bush fires have been raging in parts of Tasmania, the particles in the air rendering the sunsets a particularly vibrant orange hue.

65: Mar 28, 2008, 6.15am, Mt Kinabalu, MY. Just minutes before this picture was taken it still had been snowing. Then, just as we were starting to make our way down from the summit, the sun broke through.

66: Feb 19, 2018, 7pm, Nipah, Lombok, ID, view from Nipah beach towards Bali with Gunung Agung still emitting smoke after the Feb 13, 2018 eruption making the sunset beautifully colourful.

67: Apr 4, 2018, 6.15pm, Cape Freycinet, South Beach, near Conto, Boranup, WA. No words needed. Just a regular sunset at a Western Australian beach.

Technical details:

62: Canon Powershot S100, 1/13s, 26mm, ISO 1600

64: Canon IXUS 65, 1/100s, 5.8mm, ISO unknown

66: Canon EOS 70D, 1/60s, 50mm, ISO 100

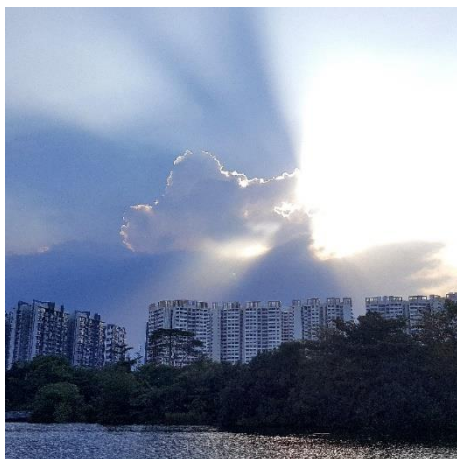
63: Samsung Note, 1/1488s, 4.3mm, ISO 40

65: Canon IXUS 65, 1/400s, 5.8mm, ISO unknown

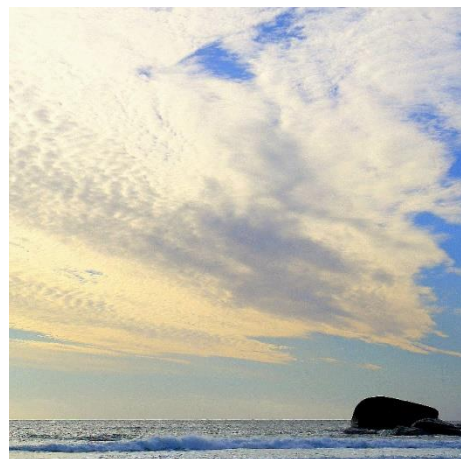
67: Canon EOS 70D, 1/400s, 135mm, ISO 100



68



69



70

In the sky, various locations, various dates

Again clouds. This time, however, not because of the colours but because of the shape of the clouds and the dramatic interplay of clouds and sun.

68: Mar 27, 2008, 8.00am, Mt Kinabalu, MY. View towards Mt Kinabalu during a trip from Kota Kinabalu to Timpohon Gate, the starting point of the climb to Mt Kinabalu. “Shades of grey” and one cloud rather looking like an UFO.

69: Mar 14, 2018, 6pm, Punggol Park Connector, near Sengkang Sport Centre, towards Fernvale. I was riding my bike, in a hurry to get back home before rain and dark when I noticed the build-up of the clouds of a thunderstorm. The clouds did not fully cover the sun, making for a rather dramatic effect.

70: Dec 23, 2017, 6pm, Redgate Beach, Redgate, WA. The rock in the water gives the impression of a “cloud magnet”.

Technical details:

68: Canon IXUS 65, 1/1000s, 14.4mm, ISO unknown

69: Samsung Note, 1/2028s, 4.3mm, ISO 40

70: Canon EOS 70D, 1/400s, 32mm, ISO 100

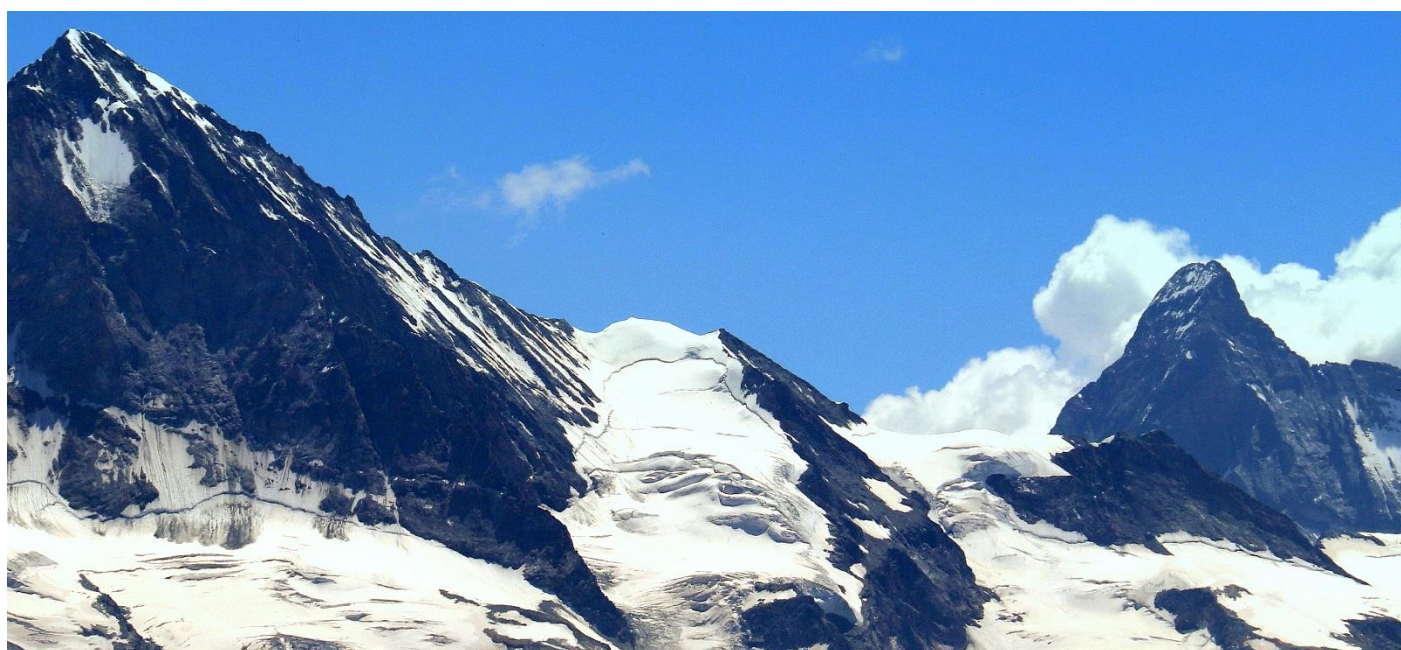


71

Danger, Jul 7, 2015, 7.30pm, near Hérémente, Switzerland

Picture taken from the balcony of a chalet near Hérémente, Switzerland, towards the mountain range of the opposite side of the valley. Dark clouds are looming just below the mountain peaks, yet the sun manages to break through creating a contrast to the darkness of the clouds. It certainly does not look like friendly weather and I would not want to be up there on one of the peaks at this specific moment. As a reference how friendly the mountain range can look during nicer weather see the picture below taken from the same spot, nearly at the same angle (not exhibited).

*Technical details:
Canon EOS 70D, 1/250s, 200mm, ISO 100*





72

Surreal, Jul 24, 2017, 7.00pm, Restaurant Rößle, Dettingen a.d.E, Germany

First – this picture is not manipulated so that only the flame of the candle is coloured. These are the original colours. Second – I did not specifically arrange this ensemble, everything was in place as pictured, the candle, the stag head, and the nail seemingly without function above the head, all forming part of the restaurant's decoration. Quite eclectic, I think. Or surreal.

Technical details:

Canon EOS 70D, 1/60s, 35mm, ISO 250



73

Spiderweb spoons, Jul 19, 2015, 12.45pm, Restoroute Motel de la Gruyère, Switzerland

When driving from my parents' home to a holiday chalet in Switzerland, we would stop at a highway restaurant (Restoroute Motel de la Gruyère) to eat lunch and drink a coffee. As it was very nice summer weather we decided to eat outside on the terrace with a view over the lake of Gruyère. What I found even more spectacular than the view over the lake into the Alps with its snow-capped peaks, was how the restaurant's parasols got reflected in the teaspoons!

Technical details:
Canon EOS 70D, 1/400s, 135mm, ISO 400



74



75

Inversion experiment, various locations, various dates

Here I experimented with colour inversion. I particularly like the result of picture 75 where the inversion brings out the contrast between the tree and the sky very well and the feathery cloud adds an artistic touch, resembling brush strokes of water colour.

74: Aug 9, 2014, 3.30pm, Green Corridor shortly after Old Bukit Timah Railway Station, Singapore, looking upward into a rain tree.

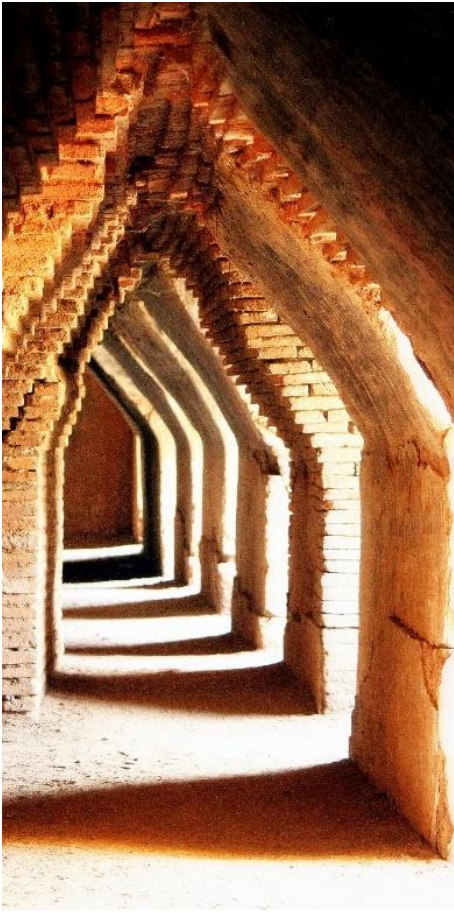
75: Dec 21, 2012, 6.45pm, in the garden of a house we had rented in Margaret River, WA, looking upward, branches of a dead tree and a cirrus cloud.

Technical details:

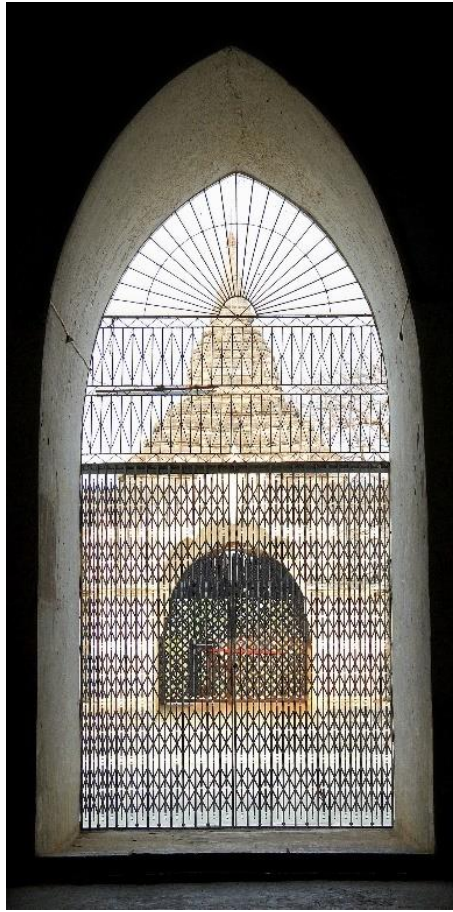
74: Canon EOS 500D, 1/160s, 33mm, ISO 100

75: Canon EOS 500D, 1/800s, 21mm, ISO 100

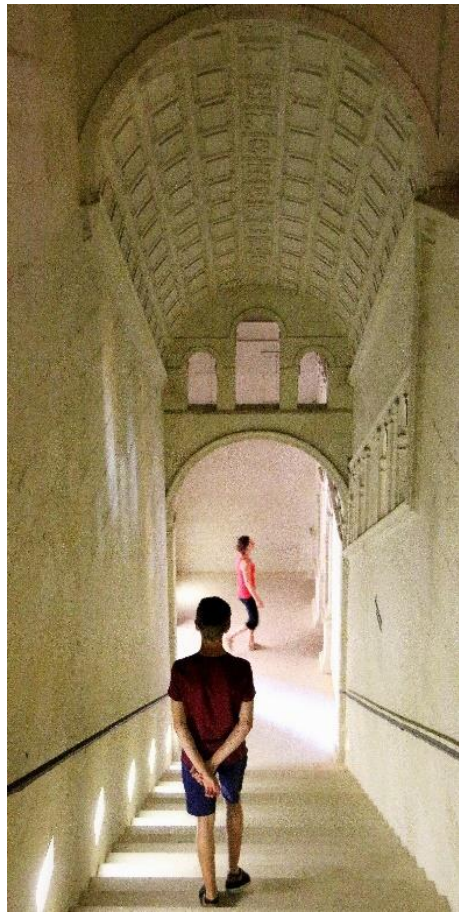
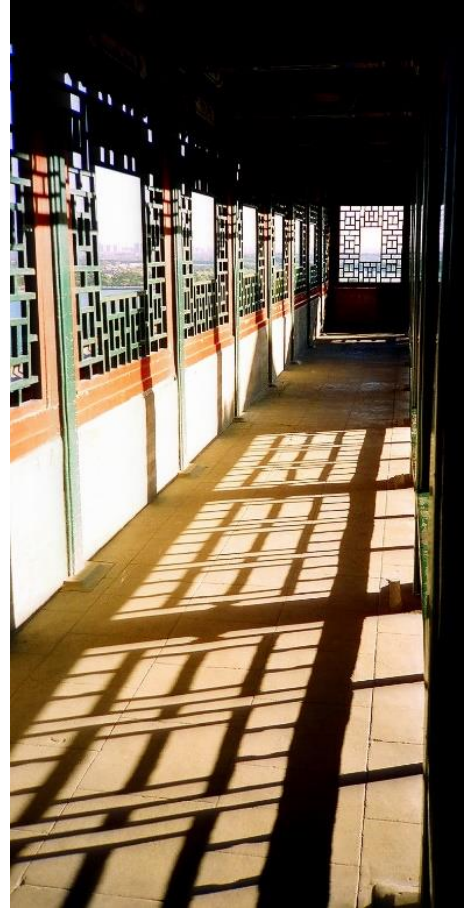
76



77



78



79



80



81

A matter of perspective (Perspectives I), various locations, various dates

Ancient and modern architects alike use their craft to create compelling perspectives inside their buildings and outside. The play of light creates reflections and beautiful effects. I have chosen a few photographs taken in ancient and modern buildings as an illustration of how the interplay of these effects combines into fresh perspectives.

76: Mar 25, 2010, 4.15pm, Mal Nu (aka Me Nu Ok Kyaung) Monastery, Inwa near Mandalay, Myanmar. Unlike other traditional monasteries which are built of wood, Mal Nu was built from bricks. The picture shows part of the foundation pillars, namely one of the outside rows. The sunlight that falls in emphasizes the depth of the picture.

77: Mar 22, 2010, 6.30pm, Ananda Temple. Inside out. This photograph is taken from inside the Ananda Temple towards the outside. The pattern of the gate perfectly aligns with the stupa opposite.

78: 1997 (exact date unknown), digitized photo, Sommer Palace, Beijing. The picture is taken at the base level (i.e. first level above the stone base) of the Tower of Buddhist Incense. The window openings and their wooden lattices act as a beautiful frame for the views to the landscape outside and cast a shadow pattern into the long corridor making it appear even longer.

79: Jul 28, 2016, 5.15pm, taken in the Abbaye Royale de Fontevraud, Fontevraud-l'Abbaye, France. At first, I was confused and did not understand where the light pattern on the left side of the staircase was coming from until I noticed the row of windows openings higher up on the right-hand side of the staircase. The person with the back to us, walking down the stairs, is my son.

80: Jul 2000, exact timing unknown, digitized photo, taken by my husband, Boris Bangemann, at Pudong airport, Shanghai, China, (returning from Germany); edited by me. Nicely illustrating how colour schemes, materials allowing reflections, together with lightening are used to create a stunning overall effect.

81: Jun 27, 2007, 4.00pm, Mercedes-Benz Museum, Stuttgart, Germany. Built by UNStudio (formerly Van Berkel en Bos Architectenbureau; Ben van Berkel, Caroline Bos, Tobias Wallisser, and team). An outstanding building where design and function work extremely well together. The picture shows the perspective from an upper exhibition gallery to the next level down.

Technical details:

76: Canon EOS 500D, 1/25s, 74mm, ISO 1600

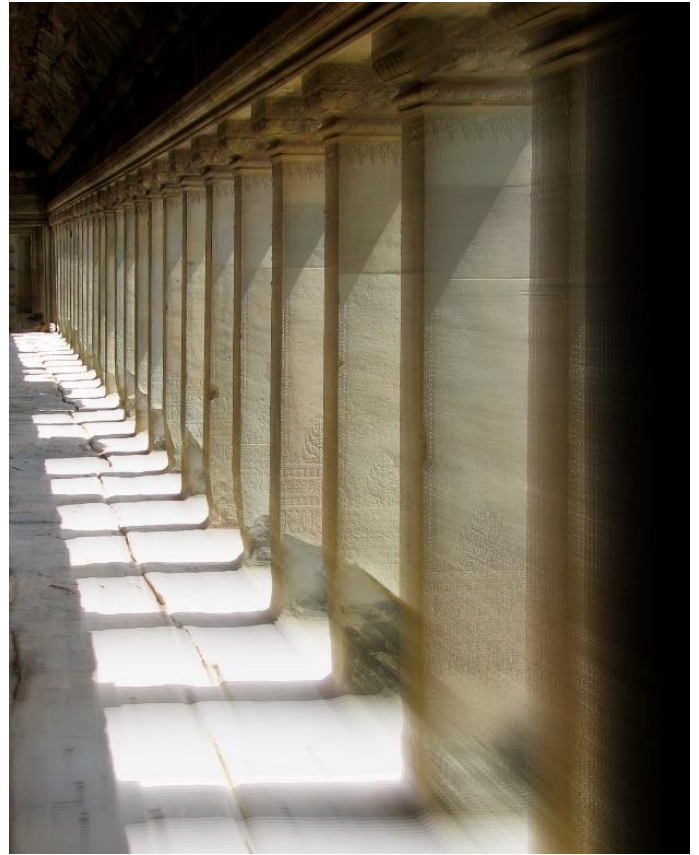
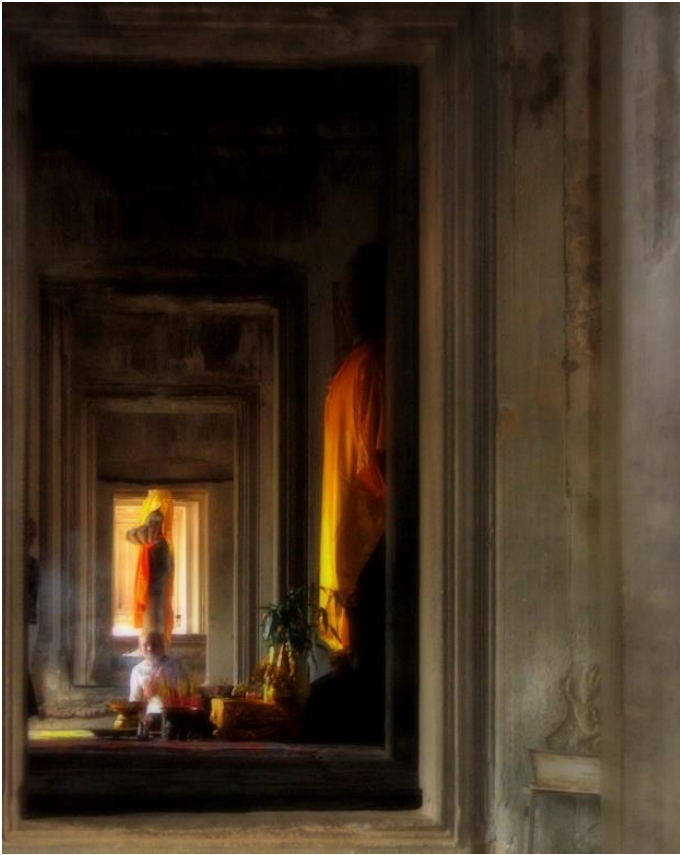
77: Canon EOS 500D, 1/160s, 61mm, ISO 160

78: Asahi Pentax ES2, ISO 100 film (Kodak), other technical details unknown

79: Canon EOS 70D, 1/40s, 28mm, ISO 6400

80: Camera and technical details unknown; digitalized photo

81: Canon IXUS 65, 1/1000s, 5.8mm, ISO unknown



Where is the end? (Perspectives II), Cambodia, China, various dates

The ancient Wats of Siem Reap, and, of course, one of the main attractions, Angkor Wat, offer an abundance of motifs for the topic “perspectives”. I have chosen two of my favourite ones as example.

82: Apr 29, 2007, 3.15pm, passageway in Angkor Wat, Siem Reap, Cambodia.

83: Apr 29, 2007, 3.10pm, also Angkor Wat, a different passageway.

Also, or maybe specifically so, garden architecture works a lot with perspectives to lead your view into a certain direction. Photograph 84 is a fine example for this.

84: May 1999, exact time unknown, Liu He Pagoda Garden, Hangzhou, PRC.

Technical details:

82: Canon Power Shot S2, 1/60s, 22.5mm, ISO unknown

83: Canon Power Shot S2, 1/200s, 11.3mm, ISO unknown

84: Asahi Pentax, digitized photo, ISO 100 film (Kodak), other technical details unknown



85

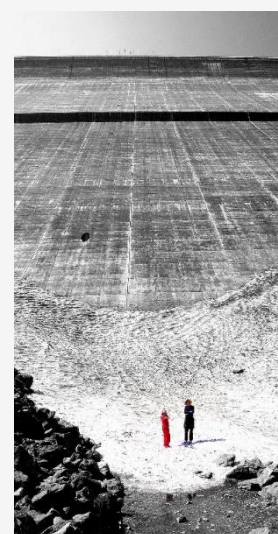
Deep inside, Jul 15, 2013, 11.30am, Barrage de la Grande Dixence (Dam Grande Dixence), Lake of Dix, Switzerland

You never know what is hiding deep inside. Never judge from what you see on the outside.

From the outside you see a massive dam, made of concrete. From the outside it looks like one solid slab. During a summer vacation we made a tour of the dam of the Grande Dixence. The tour included going into the wall (pictured on the right, not part of the exhibition) of the dam where we discovered that inside there is a labyrinth – or so it seemed to us – of passageways as pictured above and cables running through them. Above all, to me it was an eerie feeling to know to be inside the 15 million tonnes of concrete that hold back an entire, huge lake.

This dam was built to generate electricity.

Technical details:
Canon EOS 500D, 1/60s, 21mm, ISO 400





86

Swerving, Jun 1999, exact date unknown, Yangshuo, PRC

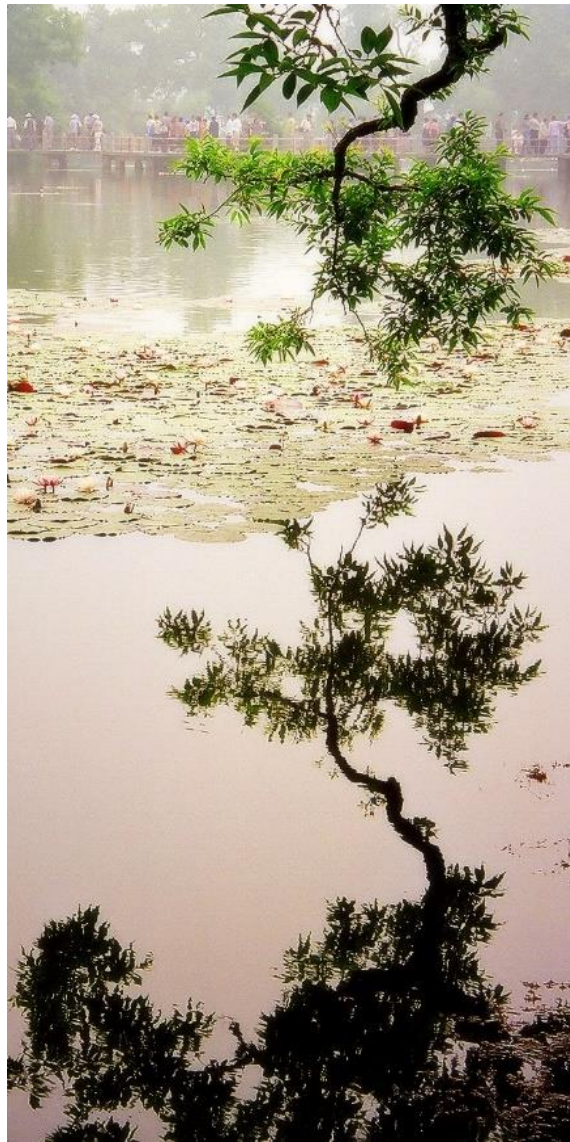
Life is not a straight line forward.

The effects of the picture, I think, quite nicely illustrate this, figuratively: the reflection of the light in the winding tracks the vehicles have left behind in the muddy road, the blur, and yet the moped driver reaches the light out of the dark tunnel.

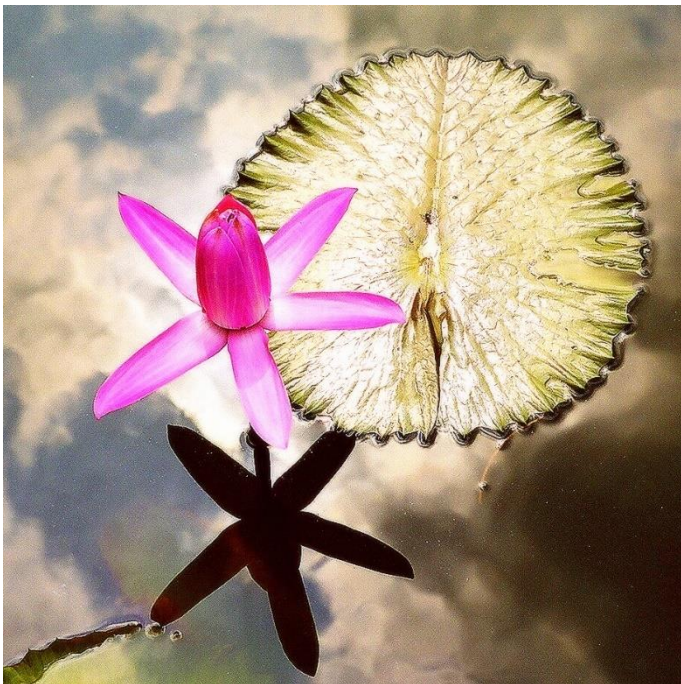
The picture is taken from the back of a motorized three-wheeler which we had hired to take us from Yangshuo to Dong An (?) on the other side of the river to visit the market there. As the street was not exactly in the best condition, i.e. muddy and quite bumpy, the picture turned out to be blurred. However, I think this has a very nice effect here.

Technical details:

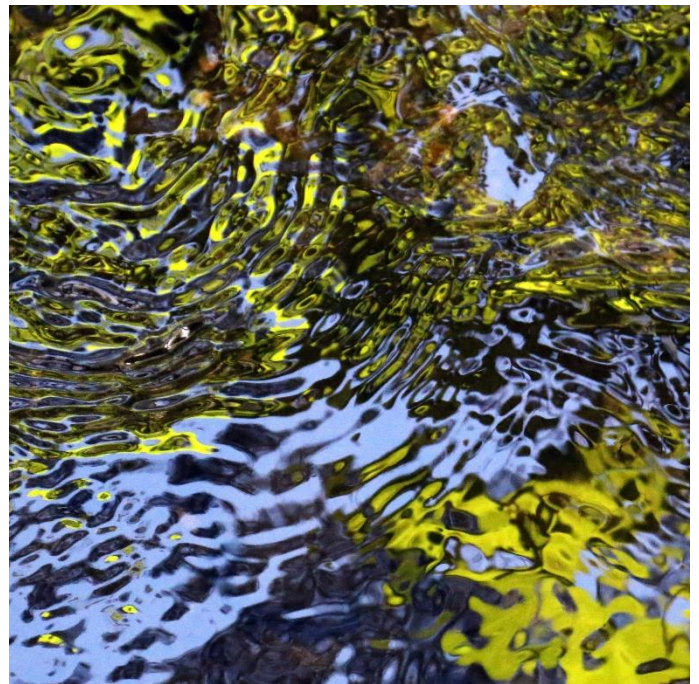
Asahi Pentax ES2, using a black and white film, digitized picture, other technical details unknown



87



88



89

Reflections I, various locations, various dates

Things are not always what they seem to be.

Water and shiny surfaces as an ideal medium for reflections. The effects can – sometimes – be surprising. A good example is picture number 89. Just a simple tree and a brook. But notice the effects a few ripples on the surface of the water can create.

87: May 1999, exact time unknown, Hangzhou, West Lake. We were about to rent a boat for an outing on the lake when I saw this motif. Somehow the overcast sky created a slightly rose-coloured reflection on the still surface of the lake, as if trying to match the colour of the waterlilies. Altogether oblivious to the crowds of tourists walking around the lake. I just hope the colour was not from dirt particles in the air.

(Not exhibited)

88: Nov 2001, exact time unknown, Botanic Garden (Sundial Garden), Singapore, beautiful reflection of a water lily and the summer sky above.

(Not exhibited)

89: Apr 3, 2018, 11.30 am, reflection of a tree in Ellensbrook, near Meekadarribee waterfall, Ellensbrook Homestead, Gracetown, WA. The ripples, the intense blue of the sky and the bright green of the foliage make the surface seem leaden or covered with plastic.

Technical details:

87: Asahi Pentax ES2, ISO 100 film (Kodak), other technical details unknown

88: Digitized photograph, camera and technical details unknown



90

91

Mirror (Reflections II), Hong Kong and Singapore, various dates

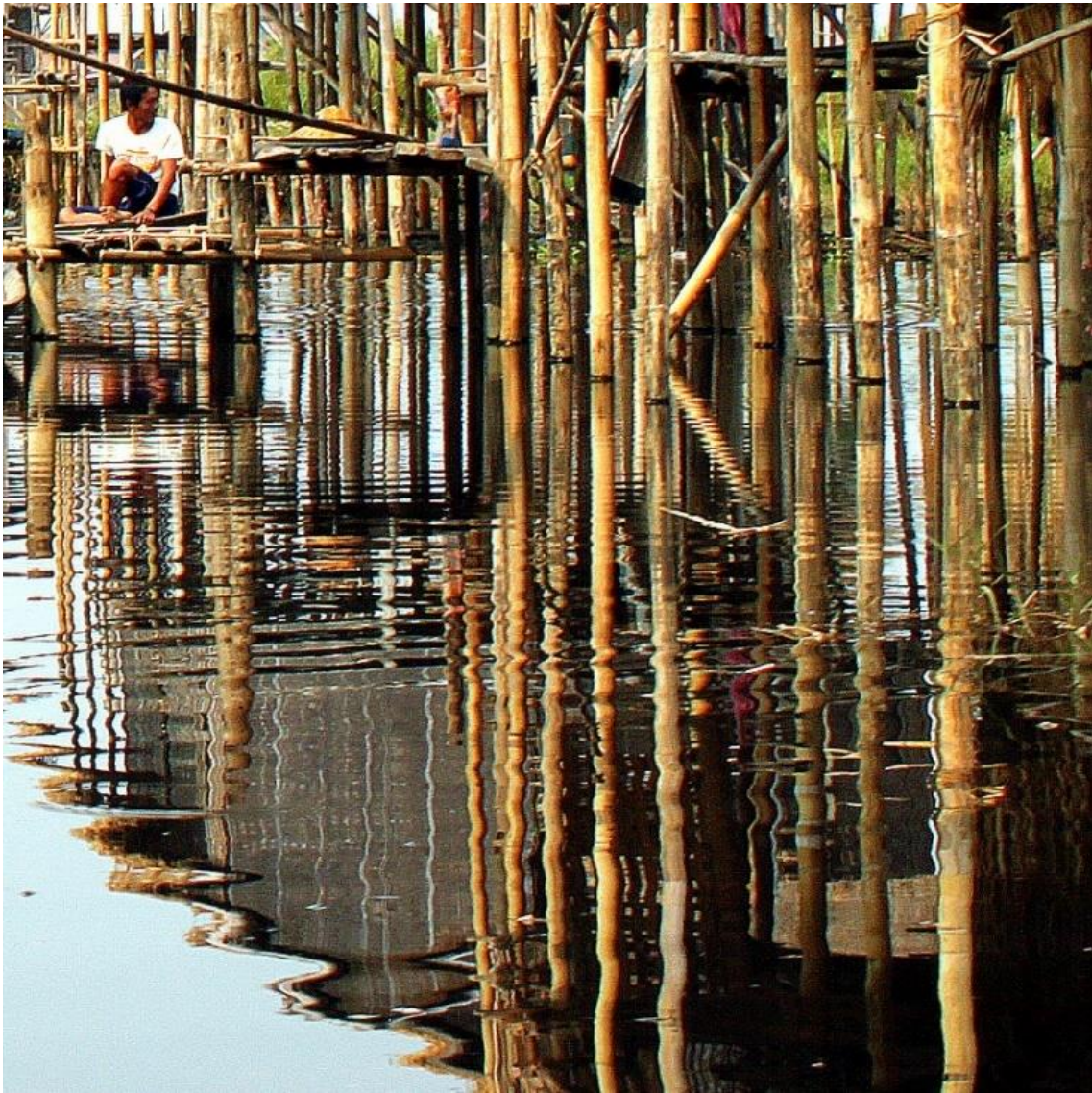
90: May 3, 2015, 2.30pm, International Commerce Centre, Hong Kong. On the observation deck on the 100th floor where one has stunning views of Hong Kong island, I noticed how parts of Kowloon are reflected in the windows of the International Commerce Centre: a view within a view.

91: Aug 7, 2015, 5.30pm, Gardens by the Bay, Singapore. We had just finished a visit of the Flower Dome and were strolling back to Marina Bay. It had rained, and the Flower Dome reflects in a puddle of rain.

Technical details:

90: Samsung Note, 1/233s, 4.1mm, ISO 50

91: Canon Power Shot 100, 1/250s, 9.6mm, ISO 160



92

At home on the water, Inle Lake, Myanmar, Mar 27, 2010, 3.30pm

A house built on stilts reflected in the calm waters of Inle Lake.

Technical details:
Canon EOS 500D, 1/160s, 32mm, ISO 100



93

Getting ready to swim? Jul 19, 2015, 7.15pm, Lake of Constance, Wangen, Germany

The shallow lakeshore water and the ripples caused by my daughter paint an abstract picture of her wading into the lake.

Technical details:
Canon EOS 500D, 1/60s, 55mm, ISO 400

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