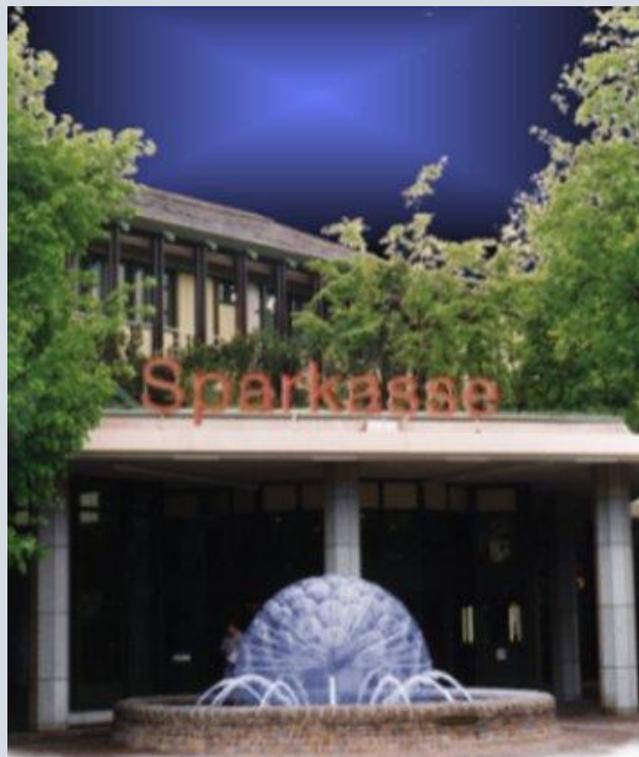


M&I Art Museum Catalogue

Encounter

Ingo Lorenz



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Preface

Welcome to our art museum.

Even, if you are sitting in front of your computer or your mobile device – please feel like with a visit in a “real” museum for photographic art. Hang on, the museum is yet real, isn’t it? Art is not virtual, it is real, even, if not directly for touching. And honestly, even in a museum as a building, nobody would generally be allowed to touch an art piece.

What do we find in a museum? Very often a foyer and some exhibition rooms, which may be dedicated to special subjects or directions. Exactly the same you find in the M&I Art Museum: the foyer with occasional temporary special exhibitions, three exhibition rooms with different subjects.

Of course, there are exhibition walls in each of the rooms. They are made from special material, which is like black marble and burgundy-coloured carpet. Some special technique – to admit, only possible in such a museum – put every piece into scene with a special background and foreground light as well as individual projections.

Why such a museum? The origin goes back into a time, when it became usual more and more to make up a personal web site. What was reasonable for such a personal web site? The presentation of an own hobby: e.g. art photography. Often, these web sites were hosted with a service, which was free of charge on one hand, on the other hand offered only a rudimentary design from a nowadays point of view under some automatic advertisement placement. So, my first six pictures came online in the year 1998 – with Geocities. Well, all that was overtaken quickly and had survived itself. The pictures disappeared into the archives and unfortunately got lost by the time. More or less, they were vacation photos, which showed a special ambient. Problematic was the finishing of the pictures, which generally needed to be scanned from paper copies. Most of the image processing programs were as rudimentary as the web sites were, should they be affordable for hobby use.

Years later, with the possibility to operate an own domain and have it hosted, the consideration of a revival of a photo gallery became present again: www.MonaAndIngo.de was born, the photo gallery – as the title sounded in a straight way – so the first, what appeared there. Finishing of images became more advanced with these affordable tools. I engaged myself more into photo collages: technically spoken photo composition; however, I used the term photo collage to point to the art approach. And such, the exhibition quickly grew. Some new layer technique allowed the fading of individual images or image elements into each other as well as the application of the above mentioned light effects and projections.

By the time, the term photo gallery appeared to me too less momentous. I got the idea of a museum. And then by 2015, the gallery transformed into the M&I Art Museum. The name derives from the initial letters of my wife’s and my first name, so to say both the curators of the museum. Also technique further advanced. The first-time manual formulation of the web site could no longer be kept under the increasing complexity of the browsers. Only the availability of a tool box on the base of a simple content management system with various templates took this complexity from me and had my attention be back on the pure content of the exhibitions – instead of getting lost in web technology. There was a trade-off, the system was no longer so flexible as any manual web design. Some elements needed to be dropped – however, others could be implemented very well with the possibilities of this system. You may see the result on your own.

It was just rather cumbersome and difficult in the design to provide a detailed description for every exhibit. As a rule, there was only space for the artist’s name, the title, place and year of publication.

Therefore, this catalogue here completes the exhibition with descriptions from the artist's viewpoint. It is geared around the set-up of the exhibitions and sticks to the sequence of the exhibits during a "tour".

Please have a look – and join me from room to room, from subject area to subject area, from piece to piece.

Encounter

In the former gallery, this exhibition was the first exhibition room at all. It is named after the title picture of the catalogue, "The Encounter". "Encounter" wants to be an exhibition, where we see daily matters, things, which meet us, which we either perceive or simply leave aside. The exhibition wants to guide our eyes to something, which makes us pause for a moment – and then take the camera or just a smart phone by hand.

"Encounter" show as things in a realistic or in a concise transformed or collaged way. Such a transformation or collage also points to process inside us, which joins and associates the perceived things with something else, which looks at them under a set of experience and emotion. Something new come up with perhaps new or continued meaning.

So, let us begin our little tour, which leads us through the subject areas of this exhibition.

Personality

Who do we encounter? People, animals, plants, any kind of things – and finally us ourselves. In the closest and broadest sense, all that has personality, to which we are going to set our wits in this first subject area of our tour.

Start of a journey together

Catalogue No. 101: I. Lorenz; Start of a Journey together, Worms 1998; Photography and painting with frame

The picture shows an evening scene at Worms Central Station in the year 1998: it is ICE 994, those days the only Intercity Express (together with 995) which called at this City. In this picture, we can see two butterflies getting on board at the final moment (rather flying on board) in order to start their journey together.

During those days' epoch, I wanted to give the pictures frames, likely in a colour dominant in the picture itself. Until today, this picture is presented with a simple golden frame in the exhibition. The background projection extends the entire scene beyond the fame and lets it fade out into the wall.



It had not been long ago that Mona and I had each other to know. It was possible that more than friendship could build up on the farthest distance. The picture was a bit ahead of its time – and got

its title in the year 1999 according to its meaning. We see the young couple in form of the butterflies (which we also can find on the title picture of the web site). Mona is represented in a very brave and wanting-to-know way. Already on the train she is. I am looking at her with admiration – and I am beside her with a flip of my wings.

The background projection already gives a hint that this scene cannot be static. The fade-out stands synonym for the love between us as a young couple, a love, which carries on and on – hence the journey does not find and end – not like ICE 994, which two stops later terminated in Wiesbaden.

Mona & Ingo

Catalogue No. 102: I. Lorenz; Mona & Ingo, Jakarta, 1999; Photography and painting (no longer shown in the exhibition)

Catalogue No. 160: K. Rojava, I. Lorenz, Mona & Ingo, Berlin, 2016, Photography and painting



We see the young couple together in a hotel room in Jakarta. Nothing of the room can be seen any longer. It made space to a background of a painted transition from gold to magenta – my favourite colours those days (and still nowadays). The quality of the image is according to the technology of that time: a simple digital camera (likely one of the first models), low resolution, bad contrast and minor focus.

It is simply about the atmosphere and a special expression of love: to always carry Mona on my hands.

This subject had its renaissance in the year 2016: a quite more detailed and richer in expression picture was taken during a water shooting in a small photo studio in Berlin using more sophisticated studio technology. The additional painting of raindrops at the sides of the picture and the colour background projection of the exhibition reminds to a heart, which puts the couple into a frame. The colours are adapted from the older picture.



The newer picture replaced the older one in the exhibition.

Du bist meine Sonne

Catalogue No. 103: I. Lorenz; Du Bist Meine Sonne, Tampa Bay, 1996, Berlin, 2005; Foto Collage



We see the portrait of Mona with a wonderful smile. In this collage, it amalgamates with the setting sun at the Gulf of Mexico.

The title (which is difficult to translate – literally: You are my sun) goes back to an old song by Roy Black, which belonged to my favourite songs of my childhood (an honestly, still is one of these until today). The first great water which I was able to see was Lake Constance as I was 10-years-old. Somehow, those days I already felt a strong desire – when from Bregenz Bay I saw the sun diving into the water.

Just long years later a partnership should come up, which unfortunately broke down at the time where the first pictures were made, too. Again, a partnership arose being here in deep love until now. So, I can say to my girl (how I still call Mona in a lovely way): “You are my sun, which glows away at far shores” (literally translated). Of course, we have seen the sun set at that place so often, a place, which today belongs to our favourite places.

The picture is mounted with an ambient light, whose fading away again symbolises the continuity and eternity of our love. The motive of 1996 purely is by chance without any meaning of itself: I had nothing else at hand those days.

Mona

Catalogue No. 104: I. Lorenz; Mona, Hannover, 2000; Photography

The catalogue needs to show this picture in its complete presentation at the exhibition wall: the original got lost somehow. The picture was taken at the Herrenhausen Gardens in Hannover at the time of the Expo. Mona took place at the base of one of these baroque sculptures there.

It was the time, when we really could say: we go together and have further plans, too. It was the time, when the “old” web site wanted to commence, when the idea came up to mount pictures using special projection effects (back- and foreground). It just came at hand to simply take this wonderful smile out of the picture towards the viewer.



The projection nearly is more dominant than the picture itself, beside which the wall simply is lighted up a bit to continue the sky out of the picture.

Mona

Catalogue No. 150: I. Lorenz; Mona, Nice, 2015; Photography and painting



The catalogue needs to show this picture in its complete presentation at the exhibition wall, too: Similar to the previous picture, it makes use of this multiple projection.

It is taken in Nice, France, at the Jardin Albert Ter. There, special sources are installed, which give a finely nebulised water – real right with hot temperatures. The fog stems from these sources and continues into the multiple projections in a slightly mystic way. The background light picks these projections up and uses them to complete the exhibition surface.

Infinity

Catalogue No. 105: I. Lorenz; Infinity, Geneva, 2006; Photography

With this image, which was created in a passageway in Geneva, where there is a mirror at both sides of the passage, the impression arises as if looking into infinity, so to say to open a space into both sides where everything repeats itself.

The picture, which was done spontaneously as usual for this exhibition, again bears the symbolic of a not-wanting-to end. With the repeating presentation of Mona from both sides, the admiration expresses the manifoldness, the changeableness – and something words cannot say at this place.

Black and white did fit best with this kind of ambience, better than the original in colour.



Iceland Pavilion

Catalogue No. 106: I. Lorenz; Iceland Pavilion, Hannover, 2000; Photography and painting



The pavilion of Iceland at the Expo 2000 in Hannover had the effect that water continuously few down at its walls. The pink light enhances this effect – where this pink is to create an opposite to the blue background of the building for definite.

The portrait – Mona – is imminent to vanish in the all over scene, by chance put itself into this ambience by the colour of the clothes.

The picture simply was made like this those days. Even very simple is the mounting with an ambient light of blue and pink. From a todays point of view an interpretation offers, which reminds to Fire Loves Water: passion paired with the quietness and serenity – fire expressed by the pink, water was there already. What is our association with Iceland: water and ice – in union with the fire slumbering down below the island.

The Fan

Catalogue No. 114: M. Syarif-Lorenz; The Fan, Worms, 2001; Photo collage

A pure mood created this collage, where the portrait of the artist repeats itself. Thereby the fan seems to be in a backlight with a warm light, which continues into the background projection onto the exhibition wall.

What we can take from this picture is fun loving, which simply multiplies and immediately infects us and wants to take us away together with it.



Lull before the storm

Catalogue No. 152: T. Schindele; Lull before the storm, Göppingen, 2015; Photography and painting, on friendly loan of the photographer



What may a boxer feel inside, when it is just a couple of minutes to an all-deciding fight? One may sit somewhere alone; concentrate on the round and the opponent. One must have the target in front of the eyes – and imagine the way to get there as small intermediate targets. However, it is not only such with boxing – it is such with everything we may do.

The picture was taken before a fight in Göppingen. The boxer in the background comes over rather small in comparison to his environment – an understatement, which is to cheat in the ring heavily. Addressing the intuition of the viewer, the red of the gloves and the fire extinguisher make up a highlight: it is going to be hot: the storm is breaking through.

Sign of the Time

Catalogue No. 147: R. Ramelan; Sign of the Time, Tangerang, 2015; Photography and painting

Actually, my duty as curator of this museum is to address photographers who simply and straight away publish a special piece on social networks. This take caught my eyes – reminding me to the album cover of “Watch” by Manfred Mann’s Earthband. Only that we find a woman in the centre of the exit drive of a parking deck instead of a man running along a runway like an aircraft.

However, this first analogy and slight approach of an interpretation was put ad acta as the photographer suggested the title. At once, I had the thought of Salvador Dalí with the Continuity of Memory (as I may use my own words) and the running of times. However, here the woman stands at 12 o’clock in



the sign of time while the cones on the street symbolise other time marks. So to say, she is the centre of all happening – although there is not a lot happening in the picture.

Within the exhibition, the lower part of the picture was cut into snippets slightly dropping out of the image. This is a symbol of running away of time – but in a more modernistic straight way in contrary to Salvador Dalí. It acts in contrary to the static of the whole picture. The other time marks are taken from one of the cones as a projection to the exhibition wall in approximate symmetry.

Associations

The people, animals, plants and other things, who we are meeting and who are meeting us, are immediately inducing associations in us. Something is relating to something else from our valuable sets of experience and emotions, is becoming something new or something carrying on.

The Antagonism

Catalogue No. 168: I. Lorenz; The Antagonism, Berlin, 2012, 2017; Photo collage and painting



Years ago, this picture started as a study, which cuts out the clothes of a female person to make the background of the picture to the clothes itself. Those days, the selection of the background was arbitrary. Well, the technology to model the curves of the person was missing. This technology was available by now – and immediately this picture fell into my hands again. It only took a short while to create the curves.

Not finding a title for this picture, I firstly showed it under this catalogue number. Something missed in this picture – yes, an antagonism to the cold and roughness of the background. The title of the picture was born. Immediately, antagonistic subjects were at hand. They ought to be one with the woman from the beginning: as body art – in contrast to an artificially imposed environment.

Often, we seem to be submitted to a cold and bleakness of our environment (background). Perhaps, we even irradiate such cold to protect ourselves and appear invulnerable (clothes as a firewall). Thereby, we carry warmth within us and can let our sun shine (body art at the belly, open clothes). The body art at the leg, a palm tree, acts like a little plant, which provides life and colour into this environment.

End of the journey

Catalogue No. 156 Unnamed Photographer, I. Lorenz; End of the journey, Berlin, Grenada, 2015; Photo collage and painting



At the end of the tunnel, when about leaving this underground station, we can see an evening beach scene. It is within our reach – however, there is the buffer stop, and the display succinctly tells that the line is out of service. Should the underground train continue its journey, if it could do so? The tracks suddenly end at the place, where the slightly twisted space portal want to open the way.

I had this picture taken at the Berlin underground station Brandenburg Gate with the intention to resolve this preliminary end of the line. Just recently, I got a suitable picture from a very good friend of mine. We perceive two worlds: the one, where we are, a rational world, there, where the photographer stands; the other one, where we would like to travel, full of fantasy and far away. It happens that a space portal – which only exists in fantasy or science fiction ways – connects both worlds; however, the buffer stop prevents any transition. In addition, the slightly twisted representation of the portal symbolises a certain instability. If we left the train of security and walked through the forbidden door or along the track, the destination would be reachable. We would have to drop many paradigms, challenge existing standards, consider some risk and finally submit ourselves to this journey into a new and desired land.

The exhibition uses the complementary colour of the yellow of the train as a background light. This also is the colour of this world full of fantasy. Does our ration like to hold our fantasy at bay, now, our fantasy may inspire our ratio.

Black Hole

Catalogue No. 111: I. Lorenz; Black Hole, Worms, 2007; Photo collage

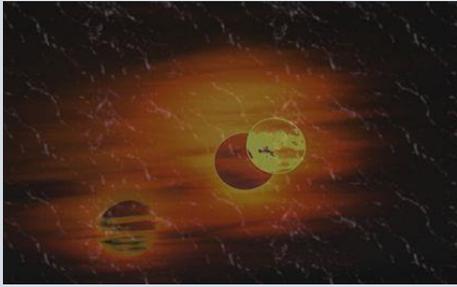
Honestly, black holes always have caught my fascination not only as an artist, from the moment I have known them. They always had something threatening. A very simple photograph was this of a meadow. After the picture was de-familiarised such, that the sky became black, a point reflection was at hand right away and the whole put together.



One could have thought of a vortex, in which the meadow dissolves, to fall into a black hole. However, why not this motive, where the reflection point rather represents the black hole. Rather unrealistic the decent background projection ought to be using the shade of the picture itself.

Multi Moon

Catalogue No. 110: I. Lorenz; Multi Moon, Berlin, 2009; Photography



What happens when one tries to take a nightly scene with three exposures for HDI in an optimal way? The earth simply turns away underneath the scene.

So out of a firstly thought failed picture still three interesting moons came out, which alone then project themselves with the light of the clouds to the exhibition wall.

Is the moon likely associated with the inner or the subconscious, too, we justly can say, that this has its diversity: its brighter and its darker sides – as the moon was taken with short, medium and long exposure time.

Multipod

Catalogue No. 151: I. Lorenz; Multipod, Berlin, 2015; Photography and painting

I saw this thing lying on the ground – really fuzzed. I had to make something out of it. Quickly, the tablet was at hand; and within the next hour, this wondrous water being came to live.

However, what do we look at? The fabulous being looks like an Octopus, just that it has many flat yellow-coloured arms. The corpus is rather flat, too, with a short cylindrical extension, which it may use for breathing. Interesting is the red colour of the corpus – with a defensive signal action for predators.



In real life, this being is nothing else than a swab. Prosaically spoken, the common matter with the fabulous being was, it lives in the water, too. Short time later, this spontaneous art piece gave rise to yet a similar study – the Magnidolon Perlucens L. under catalogue no. 234 in exhibition “Dreaming”.

Boy meets Girl

Catalogue No. 162: I. Lorenz; Boy meets Girl, Berlin, 2016; Photo collage and painting



Only a study, just to see, whether this picture is worth the museum. There was this rough brush, which immediately smiled at me as an artist. What may fit to this? Well, why not a reclining nude? Much too explicit, everything became, much too ordinary, the picture turned out. Black background, glowing colours, a halo - and the nude herself just disappears into a silhouette.

The picture looked empty. Well a few hearts. Yes, they had to glow, too. Hm, why not water drops? No, how about our two butterflies? Then even the hearts in addition again.

And, what is the meaning of this whole thing? First, the artwork had the name “The brush”. Was it really about this rough brush? Was it only an accessory? The butterfly girl took a rest at the most female place - while the butterfly boy was on the approach in front of the hearts. Finally, the nude appeared as pure natural femininity, which really glows, and which the boy first must apprehend before approaching the girl. Would the nude not always have been such?

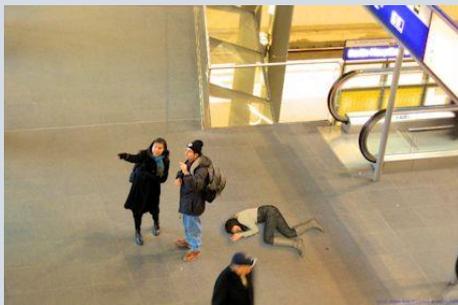
Well, how about this brush now? Her fresh green expresses daily routine. Femininity already has taken her place there. Does the boy think now: the old one is good enough for keeping the house? He is mistaken. Both need to integrate daily routine into their love. The girl is ahead of him with this. Will it succeed? On the other hand, is this whole picture not some kind of real nonsense?

Situations

All, what we are meeting in all situations and with all associations and what is meeting us, is carrying us into certain mood. On the other hand, we are meeting all that in or out of a certain mood. For such a moment, we are one with all that and the mood.

Berlin Central

Catalogue No. 136: M. Syarif-Lorenz, I. Lorenz; Berlin Central; Photo collage



Hey, nobody takes any notice? Apparently, unconsciously a person lies down on the floor at Berlin Central Station – and everybody walking by, have themselves explained their route.

We see a daily scene, not really appearing such daily. No worry, nobody did unconsciously lie on the floor – and somebody would have cared for this person of course. The person simply was collaged into the scene. It is the artist herself, who explains something to a traveller and at the

same time lies on the floor.

This motive may remind us, where something special suddenly becomes more important, where it is about a human – while we look at other unimportant things perhaps. The exhibition uses a decent background light in a dominant colour of the picture.

The inversion of urban mobility

Catalogue No. 145: I. Lorenz; The inversion of urban mobility, Berlin, 2015; Photography defamiliarised

The simpler a subject is, which we encounter, the more interesting it appears in its arrangement, the higher rising philosophical the title likes to be. However, what is this? Just a bicycle, which somebody put upside down in Berlin – simply because it was most convenient as such.

There we were with the inversion. As bicycles nowadays belong to our urban mobility, the title was born. The inversion also expresses in the shift in the colour circle by nearly 180°. It is a symbol for us rather taking railway or bus – and so the bicycle was inverted at an S-Bahn and bus stop of course.



Which direction to go?

Catalogue No. 157: I. Lorenz; Which direction to go?, Jakarta, 2016; Photography



Which direction now is which? Is it the direction of the people on their way, the direction straight ahead? On the other hand, is it the yet another direction leading us into new areas? Often, we do not know it. Often, we do not care.

Of course, this shopping mall does only have a few directions. The reflections on the panelling at the escalators transform this scene in to a small kaleidoscope. With a strong

background picture composed from the colours of the scene, the exhibition attaches the picture directly to the exhibition wall.

Taking the Scooter

Catalogue No. 107: I. Lorenz; Taking The Scooter, St. Tropez, 2006; Photography

Let us jump out of the coldness of Iceland into the warmth of the Côte d'Azur and go to St. Tropez. There in the old town I found a pink coloured scooter, of which we can see the rear-view mirror here. In the reflection of the metal, we can see myself as the photographer, who is a hobby fashion designer at the same time and showed a study of a roman suit at that time.

One can recognise the photographer with his flashlight, which by chance outshines his face completely. It is one of the pictures where both motive and photographer is seen: a duality, which amalgamates to a unity at the second of pressing the button.



The mounting in the exhibition room is accordingly simple: the projections just repeat the silver of the mirror. The scooter only remains as a small apparitional reflex at the lower side of the mirror.

Out of the day routine

Catalogue No. 115: I. Lorenz; Out of the day routine, Berlin, 2015; Photography

My first thought was the following: this poor bell pepper is captured in the shopping trolley, practically behind bars. If there was not this advert slogan of the THW in the background, which finally gave name to the picture.



Should the day routine of such a bell pepper consist of lying in the counter with all the others – until somebody picks it out and then leaves it in the trolley, tearing it out of the routine like this? Are we somehow perhaps left in the same way, lost, captured – out of routine – or is this our day routine.

The very decent background projection shows an arrow in the colours of the advert slogan – a direction that may show a way out (without wanting to express to join the THW for definite).

The non-saving branch

Catalogue No. 133: I. Lorenz; The non-saving branch, Berlin, 2015; Photography



A lonely working glove somehow clung tight hangs at a thin branch of a bush. However, where is the person who wore this glove gone? To the right there is a slope down. To the left railway leads into all world – behind a fence however.

Even if the picture's title immediately suggests and immediately is associated – surely the worker has fallen down the slope nor was everything too much for him, and he climbed over the fence, took the next train. Well, the glove kept the true story by itself.

Not Leave Me Alone

Catalogue No. 122: I. Lorenz; Not Leave Me Alone, Berlin, 2015; Photography

Very strangely, this package of multi-vitamin juice appeared to me standing in the autumn leaves – lost, left alone, simply put at the street near a bus stop.

I wanted to pick it up; quickly caught it with my tablet – and now it has its fixed place here in the exhibition.

The background projection repeats the motive of the fruit on the package – in the symbolic of spring and summer – in contrast to the autumnal environment with the leaves.



Autumn Leaf

Catalogue No. 134: I. Lorenz; Autumn Leaf, Worms, 2009; Photography and painting



Autumn Leaf really fits to this last picture, sitting in the archives for such a long time, never processed. Not much more than a simple autumn leaf it is: no longer needed, expelled – as the finished cigarette of a passer-by, which I found beside the leaf by chance, needs it.

However, the diffident projections of lights with saturated colours want to let sound a note of the happiness of a summer again, surrounding the leaf with love, even fading into the grey of the asphalt very slowly. The background

illumination is reserved, creates a small light room, which only wants to attach the picture to the wall.

Can you see the little hole in the leaf (here in the image very well to be seen as a white spot). In the same way, it is a hole in the asphalt – and wants to present an opening into a new dimension: life may be fading in this world – but continues in yet another world.

Ampersand

Catalogue No. 113: I. Lorenz; Ampersand, Wien, 2005; Photography



One could think the motive especially was arranged for the picture. Far away: this belt lay on the ground as such but reversed left to right. Whether it dropped like this - or somebody laid it down in such a shape, and left is back; nobody knows.

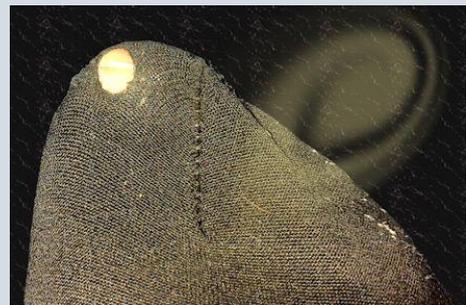
Even in its simplicity, this motive has an effect by its own – it does not need any special light effects anymore with its presentation in the exhibition.

A potato is ripe

Catalogue No. 158: I. Lorenz; A potato is ripe, Berlin, 2016; Photography

In the earlier days, we liked to say in such a situation that a potato is ripe. A secret reveals out of the dark; and finally, it puts the entire room into light. Perhaps, a banality in our daily routine – however, when looking a bit further a kind of symbol: Something looked for its freedom from something, into which we jammed it, as we meant, it would be great that way or simply practicable or even a usual way to do so.

Derived from the “ripe potato”, the exhibition creates a figure in a light projection, which looks like a galaxy. This light, even only imaginary, represents this freedom, which often enough does not find. Thereby, the image itself is a simple projection onto the exhibition wall as well.



Christmas tree

Catalogue No. 112: I. Lorenz; Christmas tree, Singapore, 2006; Photo collage

Let us stay with more quiet motives, which nevertheless want to stir up – and we are in Singapore where we could find the well most expensive Christmas tree in a shopping mall: full of glittering diamonds.

Who has a closer look, may recognise the motive of a girl within the tree, looking towards the tree. Does the tree represent a symbol of a strict tradition; the girl wants to stir up waves into this stiffness with her easy and natural way.

We are going to meet this girl and a similar subject again later.

The projection at the exhibition wall, which can be seen in an apparitional way, pick up this contrary moment and makes it to the subject of the picture, even a bit cowardly.



Moods

Where are we meeting these people, animals, plants and other things? Everywhere, where we are. We are together with them in a spontaneous context, which is making us be interested, fascinated, astonished, admiring – on the other hand looking away, ignoring, even scary or has us feeling disgust and aversion. Whatever it is – each of such situations is exerting its influence on us – and again in us.

Summer Feelings

Catalogue No. 144: I. Lorenz; Summer Feelings, Berlin, 2015; Photo collage



Summer feelings? We only can see clouds – the hallmark of nowadays at least astronomical summer in Central Europe, if we like to mock upon this. “We stay awake until the clouds are purple again” is a song quote (translated) from Marteria. This line slightly reworded became a symbol for the waiting for summer. Nevertheless, the clouds stayed grey, not even, they became purple – and not at all, they were they driven away.

If we closely look into the picture, we can see the silhouette of a woman. She stands as a symbol for summer and lifestyle with her happiness and lightness. However, she simply hides too well. Well, we need to wait and hope on – and shall be happy for every wonderful day and every sunray.

The exhibition takes the cloud field and projects it as a background for the picture.

In The Mirror

Catalogue No. 121: I. Lorenz; In the Mirror, Jakarta, 2007; Photography



If sitting and waiting in a car, which by chance parks in front of such a convex mirror column, strange thoughts come up: relativistic, contraction of length. Quickly the phone was at hand and the photo taken.

The projection at the exhibition wall continues the pattern of the blue metal wall in the background of the motive in a minimalistic way.

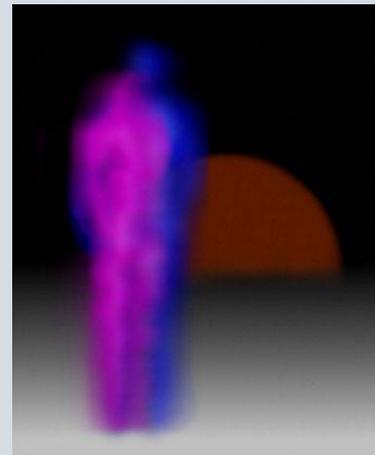
The dancing couple

Catalogue No. 124: I. Lorenz; The dancing couple, Worms, 2001; Painting

Yes, this is not a photography; this is a pure painting. Using the electronic airbrush, these silhouettes were quickly sprayed and intertwined.

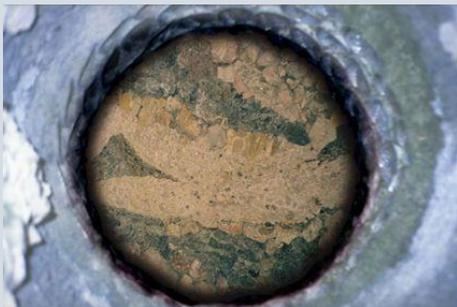
They are two loving people, which became one here. They are pure – expressed by the saturated colours – in front of a background of a rising or setting sun in unsaturated colour. The two do not need any sun, they radiate on their own in a high brightness (even this might not be too true when looking at the weather).

The exhibition continues the grey-coloured floor into the exhibition wall in a decent way. It is a base still unstructured, which these two now are to fill.



Grotto

Catalogue No. 135: I. Lorenz; Grotto, Maidstone, 1996; Photo collage



No longer do I exactly know where I took these photos. Likely it was on Leeds Castle in Kent. An old mosaic in a cave simply is placed onto the floor – and through this round opening, we can exactly spot the mosaic.

Different viewpoints and places come together into something completely new and yet appear as if belonging to each other since ages. The exhibition takes the mosaic and uses it as background light – very decent, as the art piece acts

in its strong way already. This illumination only wants to inject some magenta light.

The mosaic appears to show a lying person, without anything else to be associated with a female. Hence, an erotic relation is created (whether by the artist of the mosaic long time ago intended as such or not) with wishes and desires enhanced by the cave-like opening: We must have the courage to climb down into our inner in order to perceive these wishes and desires and to recognise them.

Loved to be dumped

Catalogue No. 173: I. Lorenz; Loved to be dumped, Berlin, 2018; Photography and painting

Days ago, he was brightly lit, adored by everybody, at the hub, photo model. Now he stands there – run down, devoid all glow and glamour. Hey, it's just a Christmas Tree. Soon, there is Knut – and then he flies out of the window as in the commercial...

Hey, it's just a human. Aren't we sometimes hotly loved and at the centre of all being - and then written off in the next moment and on the garbage dump? The memories of all the beautiful remain – expressed in magenta around the top of the tree. In our heart, we remain as we are and were – green, like the tree around the middle. Yet we feel deep in sadness and despair – black and white; and flow away into a sea of tears.

With the backlight, the exhibition highlights the colours and in this way the moments just mentioned.



Atmospheres

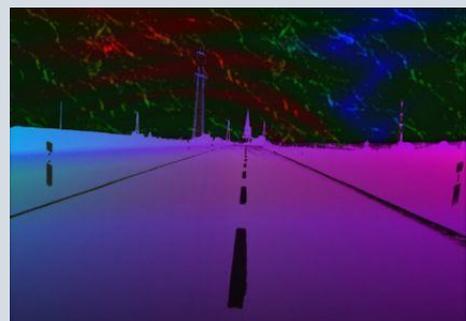
We are proceeding one more step, now taking a position above our encounter, association, situations and mood to dive into their and our atmosphere, to bathe and to amalgamate therein – or we simply are turning around and carrying on with our next step.

On the Road

Catalogue No. 108: I. Lorenz; On The Road, Armsheim, 1980, Worms, 2001; Photography and painting

In the beginning of my photography, I already had experimented a lot. Motives, which happened to come in front of my lens, quickly were de-familiarised using simple photographic means: e.g. this rather decent scene in a solarisation.

Firstly, in the later electronic lab processing this motive perfectly fitted to the exhibition wall and in addition got a contrary gradient in colour with again a contrary representation of a northern light.



What are these contrary positions: At left, we have a blue, rather a colour for ratio, which again more is associated to a right side (e.g. in the brain). At right, we have magenta, rather a colour for the heart and for passion – more associated to a left side. These colours are bound to the ground – building a basis, finally with their gradient amalgamating these two positions. The air, the symbol for reason, with its two northern lights attempts to put these positions back to “their” proper sides and into a proper separation.

As this picture already has its effect in the own composition and representation at the exhibition wall, no further light elements are necessary.

Thunderstorm

Catalogue No. 117: I. Lorenz; Thunderstorm, Worms, 1998; Photography with frame

Threatening but nonetheless imposing such a cumulus looks, which quickly could develop into a cumulonimbus (and really did) – or as I always like to say a “Cumulo-Schlimmbus”¹. Spontaneously I took this photo through the roof window of my former flat.



The cloud is allegorical for epoch of its creation, allegorical for all the emotions after the abrupt end of my first marriage. Such clouds have turned up often enough, even under the brightest shine. However, these clouds should have wiped away soon ... soon ... very soon ...

In the original picture, a lightning was drawn in. This turned out as a very artificial effect, not looking quite realistic like a real flash of lightning. With the mounting on the exhibition wall, the cloud drags out of the frame – directly heading for the viewer.

Rainbow

Catalogue No. 118: I. Lorenz; Rainbow, Regensburg, 2004; Photography



What comes after a thunderstorm? Likely a rainbow. For a glimpse of the eye, this rainbow could be seen from a hotel room window in Regensburg. The environment still was immersed in a strange kind of light, obviously coming from the sun deep on the horizon.

Not a lot of special depth lies in this picture, only the beauty of such a rainbow, which even showed so much contrast on the photo still. At the exhibition wall, the rainbow simply repeats itself as a projection.

¹ A play on German words: “schlimm” means severe – in terms of a severe cumulus here.

A new dawn

Catalogue No. 138: I. Lorenz; A new dawn, Berlin, 2015; Photography

Virtually, a banality: blue morning sky in front of the life wires of a railway line. The picture was made at one of the first real spring days in the morning, where blue sky and sunshine let hope, that winter is over and something new, a new start, is to come. With the association to railway and fast rail traffic, the life wire exactly symbolises this dynamic, which is to cater for this new and wonderful. The picture title not only relates to the time of day but also to the approach of this new start.



The exhibition puts a slight yellow background light under the picture, which hints to sunshine.

Earthrise

Catalogue No. 155: I. Lorenz; Earthrise, Berlin, 2015; Photography defamiliarised



One morning, I was waiting at the bus stop for going to the city. Behind a building and some trees, the sun rose and casted a dream-like play of colours of red orange until blue hues. Quickly, the tablet was at hand and the picture taken.

In the head, the play of colour mapped to a higher saturation as the picture was taken in real. Later in the lab, with a little back and forth, the impression of a burning sky emerged. A title for the image had to be found – simply calling it “sunrise” was too boring. Spontaneously, the title of an old music piece by Camel went through my mind – why should

the earth not rise such spectacular as the sun did. The exhibition uses some colour from the sky for a soft background illumination.

The Moon behind the Earth

Catalogue No. 183: I. Lorenz; The Moon behind the Earth, Lenting, 2018; Photography and painting

We see – the Moon – at the eastern sky of the 30th January 2018, one day before the total lunar eclipse. So simply no clouds by chance, and there she stood between the wires of a high voltage line. When she moved towards the earth wire – or shall we better say, the earth wire towards her – I had my mobile at hand and finally got a reasonable picture after the second attempt.



Lunar eclipse, moon behind the Earth in form of the earth wire – the idea was born immediately. Quickly, the Moon rose to nearly double the size by image processing means. Quickly, the rather

unnoticeable wires in the dark were repainted. And now, the earth wire went straight through the lunar disc like a well visible shade.

As with a total lunar eclipse only scattered sun light, which the Earth atmosphere diffracts and filters until only redly colours, touches the Moon, some red colour needed to be in the picture. Here, the exhibition gave a hand. The deep black parts of the picture, the power tree and the wires, could be faded through to a red-coloured background light. All parts leading energy – well, not the earth – were quickly shaded again. Finally, a gentle and fading out shimmering foreground light made the red-coloured scatter light on the Moon comprehensible.

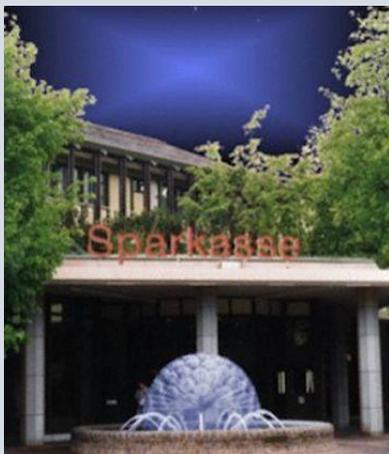
The power line stands as a symbol for the sun, which delivers light and energy. We do not see the sun, as it is right behind the earth: the dark energy-leading wires. Therefore, we see the Earth – in its scatter light projected onto the Moon.

Locations

Let us turn to the outside again and let us look, what we are finding directly around us. Still it is a together of people, animals, plants and other things including ourselves. In such a location, we are perceiving a certain background or purpose, which again is leading us into associations, situations, mood and atmosphere.

The Encounter

Catalogue No. 119: I. Lorenz; The Encounter, Worms 1998; Photography and painting



One should say that it is a kind of despair hanging at that time driving oneself to photography. Such despair may have taken some musicians to compositions, some poet to writing, and some painter to painting. Nothing else offered than architecture, from which I wanted to obtain some comforting feeling.

Well, sky was grey – not only in a symbolic way. It ought to become blue. Every single leaf of the trees I cut out, tracing all contours: and then the wrong effect within the image processing system. Out came, what became godparent for this exhibition and significant for its subject: the encounter (which should have reminded of such of the third kind – only because of this strange light effect in the sky.

By chance, it was – by surprise – that the fountain had the shape of an extra-terrestrial spacecraft (or as one would have thought such to have such a shape). The projections pick up this motive and create a whole armada in the sky at the exhibition wall. We remember the cover of this famous album by Boston.

The Encounter

Catalogue No. 120: M. Syarif-Lorenz; The Encounter, Worms, 1998, 2001; Photo collage and painting

Three years had been going on since the encounter. Mona liked to be an artistic whirlwind, an enfant terrible, quickly conceived a nude (in the artistic meaning), the same quickly it was taken to photo and the picture de-familiarised, and again such quickly it took its place on top of the water in a meditative way – as so often we can see with these street artists nowadays.



A special interpretation of the encounter was created – some quietness nevertheless radiating passion: fire and water. The sky had disappeared. Perhaps no cool reason is required any longer now, what kind of reason ever.

The bank building also did not need to be seen any longer. It disappeared behind fog. In such a way, the collage projected itself onto the wall without further effects.

Budapest

Catalogue No. 142: I. Lorenz; Budapest, Budapest, 2012: Photo collage and painting



One may imagine the young woman in the foreground holding a microphone in her hand – and a news network is reporting about a looming natural catastrophe in breaking news. In the picturesque Budapest the earth is tearing open and reveals her fiery abyss wanting to swallow up city and river. Far away: the scene is a quite normal vacation situation. Some street art pictures were known where a painting on the street permits a view into the underground in a quasi-realistic way or transforms the street into a water

canal.

Somehow, this picture just was suitable for such a study, which picked up this subject on photography. There was enough room for a painting, which should not have to be too elaborate. Quickly the street behind the woman was transformed into a black hole. A wall of rock got colour and converted to lava glow. Together with some sporadic asphalt layer, the glowing abyss was in place together with some braking away street parts. There where the woman is the glow picked up the colour of her clothes, everywhere else an orange-coloured hue. Such a contrary colour combination we likely may find in fashion combination nowadays. The woman unites with the glow, and out of nowadays point of view, we can interpret a symbol of passion into this. Later we are going to meet this symbol again – and exactly this glow is taken from this picture here.

For a long time, this picture had not found a lot of attention in the archive. Too much a vacation photo still it was to find its way into the exhibition. Now we can be happy to see this natural and nevertheless surreal scene. The natural part, the city, such as it was at that moment is framed by a background projection of lava in the exhibition. It cannot escape from the passion, which wants to take it in, does not want to destroy it and yet lets it remain as such.

Night life

Catalogue No. 139: M. Syarif-Lorenz; Night Life, Berlin, 2015; Photography

We are looking through the window of a very exclusive bar to a street scene in Berlin. Lamps at the opposite building and straight lights amalgamate with the reflection at the windowpane in the bar. Right below in the picture the photographer can just be seen.



As so many other pictures this one was born out of a pure moment and shows us a certain charm after longer looking at it: different structures and lights mingle with each other, the outside come in, the inside projects out in a reflection – everything becomes one set.

As the effects within the picture are many already, the exhibition does without any kind of effects on picture and exhibition wall.

Ma(r)t(ins)(ter)horn

Catalogue No. 149: I. Lorenz; Ma(r)t(ins)(ter)horn, Zermatt, 2015; Photography and painting

As a little child, I used to confuse quite some similar terms – and earned a friendly laugh or even not at all. Thus, it was with the Matterhorn. Even until today, still, I love to speak about the Martinshorn (the German term for a police or ambulance siren) as this famous mountain in Switzerland. Well, many people do not seem to care – on the other hand, they may not dare to comment anything.

Does the Matterhorn – according to the position of the sun – like to have an orange-coloured top; the Martinshorn needs to have a blue one. The exhibition only uses a blue light shine as a background light.



Skyline and Fire

Catalogue No. 109: I. Lorenz; Skyline & Fire, Singapore, 2006; Photography and painting



Only five years later, this spontaneous picture came out of a photograph with a telephone. The skyline of Singapore only can be cognised in an apparitional way, where behind the scene a fire seems to rage.

Decisive for the composition is the cool atmosphere, which such a skyline radiates – to be warmed up with this fire. Again, the elements fire and water can be noticed, while the fire reflects in the water surface. Again, it is the quietness, which is challenged by passion.

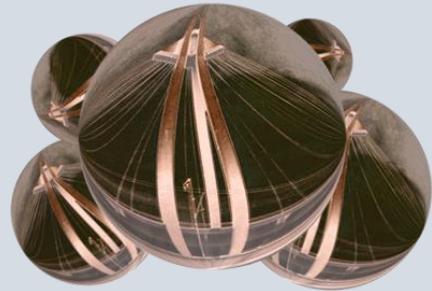
With mounting in the exhibition, the fire is dominant without any doubts. It continues out of the picture. From the water, only a small stripe remains as a background light.

Bridge at Ludwigshafen Central Station

Catalogue No. 125: I. Lorenz; Bridge at Ludwigshafen Central, Ludwigshafen, 1980; Photography and processing using light effects

A classic out of my beginning of photography, where I took everything what I could get (at least in a photographic sense). I always was fascinated by the bridge architecture at this place (an unfortunately this got into the years a bit together with the station).

The effect projects the motive in a sphere, which is multiplied again and projected onto the exhibition wall. In beforehand, the motive was electronically solarised and further de-familiarised in colour.



Strange building in Berlin

Catalogue No. 137: I. Lorenz; Strange building in Berlin, Berlin, 2010; Photography



What really is that? Suddenly an aged building gets a new roof, which somehow reminds to the TV-tower.

Not quite clear it is any longer, where exactly these buildings can be seen in such an alignment, making an interesting impression of a natural collage.

The exhibition creates some slight blue background light out of the blue sky in the picture – and more this picture does not need, as it represents a real special encounter.

The dome

Catalogue No. 141: I. Lorenz; The dome, Berlin, 2015; Photography

Let us look at more quiet motives. The dome of the Sony-Centre in Berlin always changes colours. The purple appears very impressive, irradiates a certain quietness.

The term dome inspired the German title “Der Dom”, but has nothing to do with a cathedral (the English meaning of “Dom”). May the architecture be quite plain in a modern way, it impressed like the dome within a house of God in the same way?



The picture was made spontaneously – immediately said: “please put me into exposition.” The background projection shows the pictures in a swirl in its inverse colours.

Into Nowhere

Catalogue No. 132: I. Lorenz; Into Nowhere, Berlin, 2015; Photography and painting



Very spontaneously, the darkness in this track exit surprised me, where there was nothing but the red signal. Quickly, I took the photo with the tablet – and came out in a reasonable way, too. The title was born in the same quick way: there is no way to anywhere – and this in two ways: there is nothing (darkness), and the signal shows KS 0 (halt).

The picture had the best effect in black and white with the single coloured spot of the signal’s light and some painted aura around. Somehow gloomy the atmosphere still is even despite of the brightness in the front, where the signal telling halt radiates a certain warmth. One wants and even must go into this darkness – but something comforting keeps us up and shall not at all.

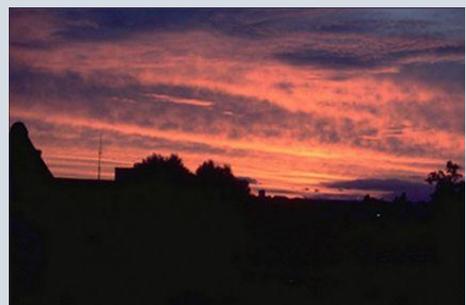
The mounting is very decent in a background projection derived from the same image and only smoothing the edges a bit, letting the motive appear endless beyond its borders.

Sunset in Worms

Catalogue No. 130: I. Lorenz; Sunset in Worms, Worms, 1998; Photography with frame

Not let us interpret too much into the picture, when we see the year number. I simply took it, as such a sunset and a camera was at hand the same time. The tripod was build up quickly – and one minute later, the motive would not have been the same any longer, no longer so beautiful.

The exhibition repeats the colour of the frame, which was usual during this epoch, into an ambient light. Not much more the picture needs.



Worms Central Station

Catalogue No. 131: I. Lorenz; Worms Central Station, Worms, 1999; Photography with frame



We are at the end of our tour and encounter yet another art work out of the year 1999 showing those days' fore court of Worms Central Station. Interesting was the night shot using one of the first digital cameras.

In the meantime, the city rearranged and modernised the place – such, that we can speak of a historic shot in the true sense. The exhibition only places two background spots in the colours of the actual environment in the motive.

Expression

How are we exerting influence on somebody or something? Now, let us be this somebody or something – and others are us. Is that, what we are expressing, something conscious, something, which we have prepared in all diligence and plan? Or, are we simply just the way, how we are? On the other hand – is an impression simply creating itself only in ourselves.

Man in the dark

Catalogue No. 140: M. Syarif-Lorenz; Man in the dark, Berlin, 2015; Photography



A humble street scene happens to capture a man in the backlight of the buildings opposite such, that the man is only seen in his silhouette. At the first glance, he appears as an elder man with the association of a detective (out of literature) secretly looking out for something.

The exhibition picks up two nearly complement colours, which just happen to be in the picture to become background light. The blue supports the associated mystery of whatever case – while the yellow represents the humble and happy street life.

Madonna on the moon crescent

Catalogue No. 143: I. Lorenz; Madonna on the moon crescent, Cannes, 2015; Photo collage and painting

The statue “Conchita Wurst auf der Mondsichel” of the contemporary artist Gerhard Göder shown in the Museum of European Cultures in Berlin draw my attention to the various presentations of the Madonna on the moon crescent

In my eyes, Mary was bereaved any sensuality and erotic and then traditionally proclaimed as the perfect normative femininity. However, sensuality and erotic are the symbols of most natural and most own femininity to me: in a passive and active way. Our modern society appears to give up this traditionally made up norm or tolerates the breaking of to the favour of another kind of profit. “Conchita Wurst” I saw as a beginning – and yet another interpretation had to be there with the objective to recreate the natural femininity alone giving up this norm.



The Madonna needed to embody sensuality (passively) and erotic (actively) out of herself in a natural way. On the picture, we see a woman in a white partly transparent dress looking towards the water. White is for sensual and pure – in contrary to the traditional “virginity” and “stainlessness”. The transparency conveys erotic without being offensive. Both symbols are combined and accentuated by the soft halo. The water comes along as a deeper archetypical female symbol. All symbols become a unity in this picture. We can meet this woman every day – and therefore find this art piece in the exhibition of “Encounter”.

The exhibition makes advances to this changing society and projects the moon crescent, yet another female symbol, as a base for the woman to stand on and to be able to rely on into the scene. Furthermore, the exhibition takes the water out of the scene and has it amalgamate with the crescent. Under all this, the natural femininity has formally obtained the support of society.

This is not sufficient yet. The exhibition only is the medium for the viewers, who now must decide of their own to step onto the crescent, to accomplish the change, therewith accept femininity as such, as it is, and to commit themselves to naturalness. They actively must approach the woman, to communicate with her, to look at her, and to take part in her without any lust. The water coming towards the crescent also comes towards the viewers and invites them to make this step.

Chatting girl

Catalogue No. 146: I. Lorenz; Chatting girl, Berlin, 2015; Photography and painting



Again, it was the special moment, when this picture was taken and when the theme of the chatting girl was born. The camera was not good – and out of the need, this presentation came up. We see a girl, inclined to herself, holding smart phone in her hand and chatting with somebody.

One moment, the white halo well reminds to the Madonna. Does the Madonna embody a mission, in which passion, tenderness and erotic plays a major role, the girl has incorporated all this. Does the Madonna look for communication in proximity; here she rather appears in a virtual way on far distance – without really knowing whether there is a real person or a fake.

The colour of the dress is passionately red. The pose of the girl is rather open, only turned to the viewer. The half-moon already gave her passion to the girl, she is aware of her charisma. However, where does all this passion go? The exhibition wall is empty – just a slight shimmer makes imagine what really wants to be shared and whether there is a receiver at all. How about the water of tenderness? Only a gentle blue on the bar stool gives witness.

Everything really seems to go right through the device, which virtually builds a unit with the girl including her dress and her pose. Whether the signals really are received the way they ought to – we keep asking still and again. The noise, which was present at the original picture already and now enhanced, leaves this uncertainty hanging in the air at the end.

Climbing

Catalogue No. 129: I. Lorenz; Climbing, St. Tropez, 2006; Photo collage

Such a picture can only be taken in St. Tropez. Yes – in deed, Mona rested on a railing, where I cut her out and placed her into this sparkling wine bottle (it was not a Champagne). However, she wanted to get out again – understandable.

The exhibition projects the motive onto the exhibition wall and simply provides a slight and decent background colour.



Still Lives

We have reached the end of our tour and having a pause for some moments, taking some deep breath – before we are heading to the journey into the true inside.

Still Live

Catalogue No. 127: I. Lorenz; Still Life, Worms, 1982; Photography



If there is nothing else at hand, simply take, what you find to be there, put it together onto a table – and finish is the still live.

The picture is out of my photographic first times, where it simply was about getting used to the handling of the camera and to these various possibilities of set-ups.

In the simple and banal way, as the motive may encounter oneself, the exhibition presents it without any special effects; simply using some background light.

Ulakan

Catalogue No. 126: I. Lorenz; Ulakan, Worms, 2003; Photo collage

As funny this word may sound, as funny was the process, in which Mona and remaining potato skin struggled in a candid way. An ulakan is an Indonesian kitchen gadget comparable to a coarse mortar. One grinds spices of all kind. The disadvantage is the content of minerals within the spicy mixture – hence the pre-processing with potato skin.

Whenever I had to think of this ulakan, the potato skin came into my mind and had a strong smile running over my face. The projection shows some of the potato skin, which fell victim of this procedure.



Macet-Macet

Catalogue No. 159: I. Lorenz; Macet-Macet, Tangerang, 2016; Photography



I like to use an own Indonesian play of words: macem-macem and macet-macet. The first one means a certain mixture of things, while the second one means congestion. A certain security checkpoint at the airport exhibits this collection (macem-macem), which do not belong into the cabin and may have caused the one or other congestion.

In this art piece, they are symbolic for a society, which is in its own way. The exhibition wants to sort this out - by placing a smooth element using a light projection and an amalgamation with the exhibition wall.

Lone electron pair

Catalogue No. 154: I. Lorenz; Lone electron pair , Berlin, 2015; Photography and painting

From physics, we still may know the electrons with their spin of plus or minus $\frac{1}{2}$. These two pieces of cheesecake, which remained in a super market in a loveless way, suddenly, lay beside each other like an electron pair as fermions in one different quantum number on a plate.



At the position and colouring, we recognise female (pink, pointing down the lap) and male (blue, pointing up the lance) symbols. However, what is going to happen, when these two get into a strong magnetic field, and perhaps, a corresponding electromagnetic field is injected? Will anybody be conscious of her or his attributes of the other gender and openly admit these attributes? Can the two feel into the actual other one?

The exhibition does not use any background effects any more, as both pieces of cake lie on a glass plate in an ideal way. The underground of the plate is similar in décor with the exhibition wall.

Infinity

Catalogue No. 123: I. Lorenz; Infinity, Worms, 1999; Photography with frame



It is not much more than a simple picture of a banality – nevertheless very impressive. We just can see the logo on the front panel of a centre speaker (the system is in operation until today).

The exhibition repeats the symbol of infinity in a simple projection – symbol of stability and again of the love of two young people who just found each other, not wanting to end.

Je ne regrette rien

Catalogue No. 161: I. Lorenz; Je ne regrette rien, Berlin, 2016; Photography

As sad and as stern the chanson by Edith Piaf sounds, this scene appears to us. Were these bottles full of orange juice yet, now, they lie together curled up in a ball and crunched, empty of any life on a table, which does not even appear to exist. Who regrets what here? Is it the person, who has drunk the juice and wants to dispose of the empty stuff now? On the other hand, has somebody disposed of some persons in a symbolic way, persons, who have disappointed this someone?



It is these persons, who never have regretted to disappoint this someone, where he or she now took distance. This hurts in the heart. Not much is left there: emptiness, only remains, yet supported by the exhibition with some background light – a spark of hope that everything can become new again.

Blue Margarita

Catalogue No. 128: M. Syarif-Lorenz; Blue Margarita, Worms, 2001; Photography

A still live of a finer kind came out of a certain kind of mood (in the same moment yet another piece of the artist, which we are going to see later). Only to say, a margarita using blue curacao does not really taste well. However, for a good photo motive it was good enough.

Certainly, the bar in the background was arranged – the mermaid a cocktail figure (which I always treat in a very lovely way).

The exhibition repeats the blue of the drink in a light projection.





Certainly, with some additional photographic effort, somebody completed isolated red wine in a glass and split the glass into some parts around the wine, which so to say hang right in the air in the middle.

This work here does not want to cover the mentioned idea in a narrow track version. As the study of a first stage, it serves as an inspiration for a still live with wine. Behind the approach of splitting the glass into three parts was the idea to tilt the individual parts such that the glass enlarges. Now, much more wine would fit into the glass; however, would also spill out from the open parts.

Still I do not know yet, what the next stage could be. Let me see. The exhibition repeats both side parts as a slight projection onto the exhibition wall.

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