

101: I. Lorenz; Begin of a journey together; Worms; 1998; Photography and painting with frame



The picture shows an evening scene at Worms main station in 1998: it is ICE 994, which was the only ICE (together with 995) to stop in the city at the time. In this picture we see two butterflies boarding (rather flying towards) at the last moment to begin their journey together.

At that time, I wanted to give the pictures frames, preferably in a colour that was also dominant in the motif itself. So to this day, this picture still hangs in the exhibition with a simple golden frame. The background projection continues the whole scene beyond the frame and lets it fade out on the wall.

It had not been long since Mona and I had met. It was possible that it would become more than a long-distance friendship for the two of them. The picture was somewhat ahead of its time - and was only given its title in 1999 in accordance with its meaning. We see the young couple in the form of the two butterflies (which we also find in the cover picture on the new website). Mona is portrayed as very courageous and inquisitive. She has long been on the train. I look after her in admiration - and with a flap of my wings I am safely at her side.

The background projection already indicates that this scene cannot be static. The fading out beyond the frame is synonymous with the love between us as a young couple that goes on and on - and therefore this journey will never end - not like ICE 994, which ended two stops later in Wiesbaden.

102: I. Lorenz; Mona & Ingo, Jakarta, 1999; Photography and painting

160: K. Rojava, I. Lorenz; Mona & Ingo; Berlin; 2016; Photography and painting



We see us together as a young couple in a hotel room in Jakarta in 1999. There is nothing to see of the room now. It has given way to a background of a painted transition from gold to magenta - my favourite colours at the time (and still today). The quality of the photo is in keeping with the technology of the time: the simplest camera (possibly one of the first digital cameras), low resolution with poor contrast and low sharpness.

It's simply about the atmosphere and a special expression of love: always wanting to carry Mona in your arms.

This theme had its renaissance in 2016: in a water shoot in a small photo studio in Berlin, a much more detailed and expressive shot was created using elaborate studio technology. The additional raindrops painted into the sides of the picture, together with the exhibition's colourful background projection, are reminiscent of a heart framing the couple. The colours are based on the older picture.

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



103: I. Lorenz; Du Bist Meine Sonne; Tampa Bay, Berlin; 1996, 2005; Photo collage



We see the portrait of Mona with an enchanting smile. In the collage, it blends with the setting sun on the Gulf of Mexico.

The title of the picture goes back to an old song by Roy Black, which was one of my favourite songs when I was a child (and to be honest, still is today). The first big body of water I was allowed to see was Lake Constance when I was 10 years old. And somehow I was already longing for it back then - when I saw the sun dipping into the water from the Bregenz Bay.

Many years later, a long partnership was to follow, which unfortunately had to break up during the time in which the first pictures were taken. Then came another partnership that still exists today with great love. And so I can say to my girl (as I still affectionately call Mona): "You are my sun, burning up on distant

shores". Of course, we had seen the sun set so many times in this place, which was then and is now one of our favourite places.

The picture is hung with an ambient light, which again symbolises the permanence and infinity of love with its fade-out. The motif from 1996 is a selection of pure chance, without meaning itself: I had nothing else to hand at the time.

Courtesy of the person depicted.