

113: I. Lorenz; Ampersand; Wien; 2005; Photography



You might think that the motif had been specially prepared for the picture. Far from it: the strap was lying on the floor like this, but upside down. Nobody knows whether it had fallen down like this or whether someone had put it down and left it like this.

The motif is effective in itself and in its simplicity – it no longer requires any special lighting effects when hung in the exhibition.

158: I. Lorenz; A potato is ripe; Berlin; 2016; Photography

In the old days, we used to say that a potato was ripe in a situation like this. A secret is revealed from the darkness, and ultimately it lights up the whole room. Perhaps a triviality in everyday life – but if you look at it more broadly: a kind of symbol: Something sought and found

its freedom from something we squeezed it into, because we thought it would be great that way or only practical or just so common.

In a light projection, the exhibition turns the “ripe potato” into a figure that resembles a galaxy. This light, which is only imaginary, symbolises this freedom that is often enough never found. The image is also only a projection onto the exhibition wall.

Courtesy of the person depicted.



175: I. Lorenz; Sedivacancy; Berlin; 2017; Photography



xxx It wasn't long after the photo was taken that I came across the term “sedivacancy” somewhere in relation to a bishop's see.

The diocese would certainly have needed the bishop. But nobody needed this chair any more and it was just waiting to be thrown away as bulky waste.

No, the wind had asked a few autumn leaves to sit on this chair one last time. No longer sedivacant – for the moment.

There may be a lot waiting for us to encounter. It may well ask us to deal with it. Let's compare it to a sedivacance, which we then fulfil and dissolve with what we make of it.