

144: I. Lorenz; Summer Feelings; Berlin; 2015; Photo collage



Summer feelings? We only see clouds - the hallmark of today's at least astronomical summers in Central Europe, if you like to blaspheme. "We'll stay awake until the clouds turn purple again" is a song quote from Marteria (title translated). The artist has given these lines a different meaning in the sense of waiting for summer. But the clouds remained grey, they didn't even turn purple - and they certainly weren't driven away by any omega highs.

If we look closely at the picture, we see the silhouette of a woman. With her cheerfulness and lightness, she symbolises summer and a summery lifestyle. But she is simply hiding too well. So we continue to wait and hope - and look forward to every great day and every ray of sunshine.

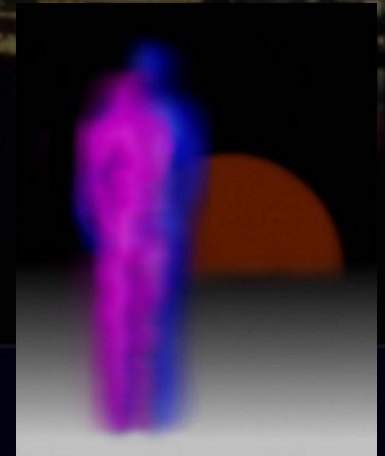
The exhibition takes the cloud image and projects it onto the exhibition wall as a purple veil of clouds in the background of the picture.

124: I. Lorenz; The dancing couple; Worms; 2001; Painting

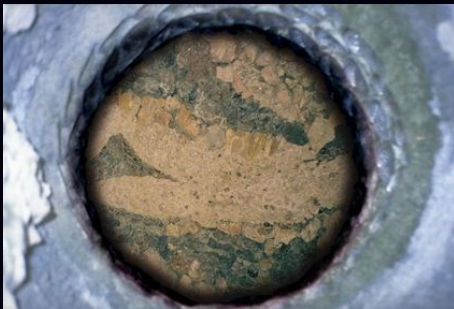
Yes, this is not a photograph, this is a pure painting. With the electronic spray can, the silhouettes were quickly sprayed on and intertwined even without a template.

They are two loving people who become one here. They are pure – represented by saturated colours – against the background of a rising or setting sun in unsaturated colour. The two do not need the sun, they are already shining brightly of their own accord (even if this is not quite true if we are referring to the weather).

The exhibition simply continues the neutral grey floor on the exhibition wall. It is still an unstructured base that the two of them have now had to fill with content.



135: I. Lorenz; Grotto; Maidstone; 1996; Photo collage



This photo was taken at Leeds Castle in Kent. In the centre of the maze there is a small cave with an old mosaic. The mosaic, which is worked on one of the walls in the cave, this collage simply lays it on the floor. You look through a circular opening above the cave onto its floor and right here onto this mosaic.

Different views and places come together here to form a completely new whole and yet appear as if they had always belonged together. The exhibition takes the mosaic and uses it as background light – very discreetly, as the artwork as such already has a corresponding effect. It also radiates some magenta light.

The mosaic probably depicts a reclining person who can easily be associated with a woman. This creates an intuitive erotic connection (whether intended by the artist of the mosaic a long time ago or not) with desires and longings, which is reinforced by the cave-shaped opening: We must have the courage to descend into our inner selves in order to perceive and recognise these desires and longings of ours.