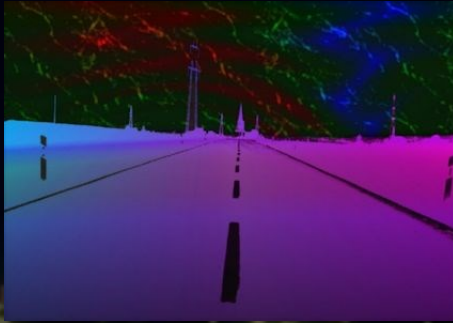


108: I. Lorenz; On The Road; Armsheim, Worms; 1980, 2001; Photography and painting



In the early days of my photography, I had already experimented a lot. Motifs that simply appeared in front of my lens were quickly de-familiarised using the purely photographic means available at the time: for example, this rather simple scene in solarisation.

It was only in the later electronic laboratory processing that this early motif fitted perfectly into the exhibition wall and was also given a contrasting colour gradient with contrasting depictions of the northern lights.

What are these opposites: on the left we have blue, more of a colour for reason, which is more associated with the right side (e.g. in the brain). On the right, on the other hand, we have magenta, more a colour for the heart and passion - more associated with the left side. These colours are linked to the ground - they form a base on which the two positions ultimately mix in the colour gradient. The air - as a symbol of reason - tries to bring these positions back into line with its two northern lights - into their "right" sides and back into their separation.

As the picture already has this effect in its own composition and presentation on the exhibition wall, no further lighting elements are required.

117: I. Lorenz; Thunderstorm; Worms; 1998; Photography with frame

Threatening and yet imposing, such a cumulus can quickly develop into a cumulonimbus (and did) – or as I like to say: a cumulo-severe-bus¹. This photo was taken spontaneously from the roof window of my flat at the time.

It is symbolic of the era in which it was created, symbolic of all the feelings after the abrupt end of my first marriage. There were still clouds like that often enough, even when the sun was still shining. But these clouds would soon be gone ... soon ... very soon ...

Originally, a lightning bolt was drawn into the picture. However, it looked very artificial, not really like a real thunderstorm. When hung on the exhibition wall, the cloud pushes itself out of the frame - directly towards the viewer.



118: I. Lorenz; Rainbow; Regensburg; 2004; Photography



What follows a thunderstorm? Gladly a rainbow. This rainbow was spontaneously visible from a hotel window in Regensburg. The surroundings were still bathed in a strange light from the low sun.

There is really no particular depth in this picture, just the beauty of such a rainbow, which even in the photo still showed a lot of contrast. On the exhibition wall, the rainbow is simply repeated as a projection.

¹ Literal translation of a German rhyming play of words – Cumulo-Schlimmbus – into English: to express that the possible thunderstorm may be severe