

**120: M. Syarif-Lorenz; The Encounter; Worms; 1998, 2001; Photo collage and painting**



Three years have passed since they met. Mona liked to be an artistic whirlwind, an enfant terrible, had quickly conceived a nude, just as quickly it was in the box and alienated as a painting, just as quickly he had taken a meditative seat on the water – as you often see today in the cities with these street artists.

A special interpretation of the encounter was created – a calm and yet radiating passion: fire and water. The sky has disappeared. Perhaps cool reason of any kind is no longer needed.

Nothing more needed to be seen of the bank building either. It disappeared into the fog. And so the collage was immediately projected onto the wall without any further effect.

Many thanks to the photographer for her kind loan to the M&I Art Museum.  
Courtesy of the photographer and the person depicted.

**142: Budapest; Budapest; Budapest; 2012; Photo collage and painting**

Imagine the young lady in the foreground holding a microphone in her hand – and a news channel reporting breaking news about an impending natural disaster. In picturesque Budapest, the earth cracks open and reveals its fiery maw, which may devour the city and the river. Far from it: the scene is a completely normal holiday situation. Several street art pictures have become known in which a painting on the street allows a quasi-realistic view of the underground or turns the street into a water channel.

Somehow, this particular picture was best suited for a study that took up the theme of photographs. It offered enough space for a painting that should not have been very elaborate. The street behind the lady was quickly transformed into a black hole. A rock face took on colour and turned into lava embers. With some sporadic road covering, the glowing abyss was on the spot with parts of the road breaking away. Where the lady is standing, the glow took over the colour of her clothes, otherwise an orange hue. Such a contrasting colour combination is often found today in fashionable combinations. The lady combines with the embers and, from today's perspective, we can interpret a symbol of passion into this arrangement. We come across this symbol again later – and there the lava embers are borrowed from this very image.

The picture lay in the archive for a long time and received little attention. It was still too much of a holiday photo to find its way into the exhibition. But now we can look forward to seeing this natural and yet almost surreal-looking scene. The natural part, the city as it was at that moment, is framed in the exhibition by a background projection of the lava embers. She cannot escape the passion which it may absorb, which does not destroy it and which allows it to exist.

Courtesy of the person depicted.



**139: M. Syarif-Lorenz; Night Life; Berlin; 2015; Photography**



We look through the window of a very exclusive bar onto a street scene in Berlin. Lights on the building opposite and street lighting mix with the reflections on the window pane in the bar. The photographer can just about be recognised at the bottom right of the picture.

Like so many pictures, this one was created purely on a whim and only reveals a certain charm when viewed over a longer period of time: different structures and lights mix together, the outside comes inside,

the inside is projected outwards in reflection – everything becomes a unity.

As there are already many effects in the picture, the exhibition dispenses with any further effects on the picture and exhibition wall.

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Courtesy of the photographer.