

**149: I. Lorenz; Ma(r)t(ins)(ter)horn; Zermatt; 2015; Photography and painting**



As a small child, you sometimes confuse very similar terms – and then you may or may not get a friendly smile. That's what happened to me with the siren. Even today, I still like to jokingly refer to the siren as the famous mountain in Switzerland. And many people either don't seem to mind - or they don't dare to say anything.

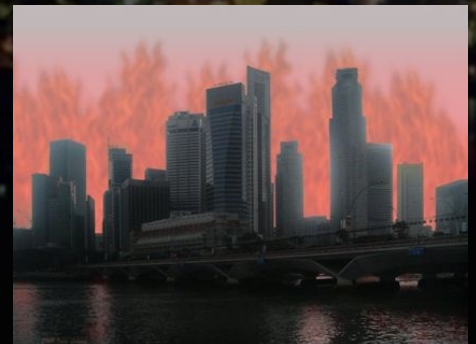
Whereas the Matterhorn tends to have an orange top – depending on the position of the sun – the Martinshorn naturally needs a blue one. The exhibition uses a blue glow as a background light.

**109: I. Lorenz; Skyline & Fire; Singapur; 2006; Photography and painting**

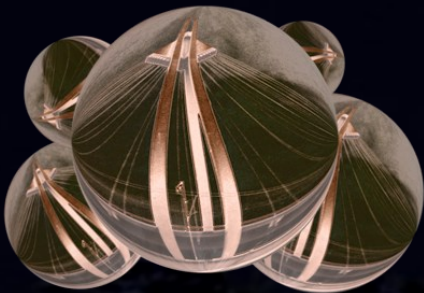
This spontaneous picture was taken with a telephone. The skyline of Singapore, behind which a fire seems to be raging, is only vaguely recognisable due to the poor quality of the image.

The composition is characterised by the coolness that such a skyline radiates, which is to be warmed up by the fire. Once again, the elements of fire and water can be recognised, with the fire reflected in the surface of the water. Once again, it is calmness that is demanded by passion.

The fire is undoubtedly dominant in the hanging in the exhibition. It continues across the picture. Only a small strip of water remains as background light.



**125: I. Lorenz; Bridge at Ludwigshafen Central; Ludwigshafen am Rhein; 1980; Photography and processing using light effects**



A classic from my early days of photography, when I took everything I could get (at least photographically). I had always been fascinated by the bridge architecture at this location (and unfortunately it has become somewhat outdated along with the railway station).

The effect projects the motif into a sphere, which is then duplicated and projected onto the exhibition wall. Beforehand, the motif was electronically solarised and further alienated in terms of colour.