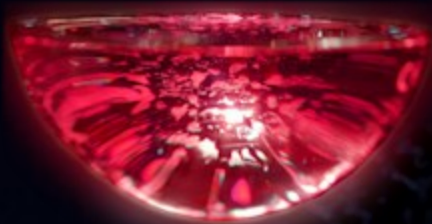


193: I. Lorenz; Santorini's Fire; Bretten; 2022; Photography



Here we only have the basin of a glass of Greek wine from Santorini in front of a candle on the table. So we see a kind of fire in the red colour of the wine with the candle through the glass.

We are immediately reminded of Santorini and its volcanic history. The island world captivates us with this phenomenon as well as with the beauty of its buildings and nature.

This is something we encounter there. But we also encounter something that lies deeply hidden and could erupt at any time: an unavoidable fire. It would be better if it didn't break out. This fire here is allowed to break out for us with this glass of wine in this setting and touch us.

Here, the fire in the background is dominant in the effect with the wine (and glass): an inside moves an outside and thus becomes an outside that touches us.

The exhibition therefore uses the red colour of the wine (and fire) as background light and thus focuses on the inside.

195: I. Lorenz; Sink of the Market Fountain; Salzburg; 2020; Photography and painting

Again, another hole, hadn't we already seen many such phenomena?

This is an artificially created and therefore quite natural outflow of water into a sewerage system in the centre of Salzburg. Nevertheless, this drain is fascinating in its own way.

In the artist's mind, the drain became so deep that it was supposed to reach into the centre of the earth. The reddish colouring in the water, which is painted, shows a volcanism of which we have just seen in "Santorini's Fire".

Here it is the other way round: with the water we see more of an exterior, and it seems to want to tame the fire within. The outside wants to influence the inside – not the other way round as in "Santorini's Fire". The water is dominant in the foreground here.



In this picture, the exhibition works only with the blue of the water as background light, thus focussing on the exterior.