

129: I. Lorenz; Climbing; St. Tropez; 2006; Foto-Collage



A picture like this could only be taken in St Tropez. Yes – in reality, Mona was leaning on a balustrade, from which I then cut her out and put her in the sparklint bottle of wine (it wasn't champagne). But she was desperate to get out again – which is understandable.

There is a certain lifestyle associated with the place and these drinks, which are certainly drunk a lot there. But we may also want to escape from that sometimes – or simply smile at other people and say: "come with me".

The exhibition simply projects the motif onto the exhibition wall and only subtly adds a little background colour.

Courtesy of the person depicted.

180: I. Lorenz; The Mermaid at the waterfall; Berlin; 2017; Photo collage and painting

How often has the mermaid modelled for so many things? She is wonderful and also full of secrets. Here we see her in a rainbow body painting in front of the roar of a waterfall – yes, it's the Trümmelbach Falls again. The rainbow continues in the waterfall and is virtually carried along by the water.

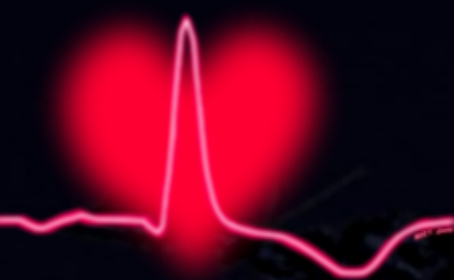
She shows us diversity again with her outfit. Whether it is calm or dynamic, she always presents herself in this diversity, just as she is.

Just as the mermaid deals with everything and is as she is, wonderful, mysterious, dynamic and calm, we too can deal with everything as we are and can be, wonderful, mysterious, dynamic and calm.



This is why the exhibition projects a backlight onto the exhibition wall in a rainbow below the rock. It may invite us all to be like the mermaid, to share this with the mermaid as she does with us and among us all.

187: I. Lorenz; A Beat of my Heart; Berlin; 2018; Graphics and painting



Our heart doesn't always beat at the same speed. Sometimes slower and sometimes faster. But it can beat far too slowly and far too quickly – and this is a health hazard.

Because of a certain "short circuit" in the heart's control system, the artist had to go to cardiology. Naturally, the focus was on the heart. The "short circuit" was "shot" – and since then there has been peace and quiet.

Here we see a real heartbeat of the artist from an ECG. It doesn't just technically come from the heart and is shared with us here. The artist allows us to participate in the beat of his life. And he also lets us share in his heart in what it always symbolises.

189: I. Lorenz; Two Hearts – One Soul; Berlin; 2019; Photography

Let's stay with the heart, because the artist couldn't ignore this small sculpture, which is as lovely as the mother or father and child here. Since then, it has always stood somewhere in the living room.

Once, for whatever reason, the two were separated. Tears welled up in the artist's eyes and he immediately reunited them.

The sculpture of the two of them is only painted magenta in this photograph and has the two hearts on it. The magenta symbolises love. We can be these two hearts, whether we hold someone dear, whether we allow ourselves to be held dear. Love unites us. So we always say "one heart and one soul", even if we are individuals.

We are also always reminded that with the love we give our children, we also show them what love means: that it does not serve its own purpose, but is there for everyone, including ourselves, in the same way.



The exhibition takes up the colour of love in a background light and carries love outwards to all of us.