

127: I. Lorenz; Still Life; Worms; 1982; Photography



If you don't have or find anything else, you just take what's there, put it on a table – and there you have a still life. Is that actually spelt with three "l"s - still life?

I took this picture when I was just starting out in photography, when I was simply practising how to use the camera and getting used to the many different settings.

The picture is as simple and banal as you might expect it to be: no special effects, just a little background light.

126: I. Lorenz; Ulakan; Worms; 2013; Photo collage

As funny as the word sounds, this process, which Mona and the rest of the potato peelings put a lot of effort into, was just as funny. An ulakan is an Indonesian kitchen utensil that resembles a coarse mortar. It is used to crush spices of all kinds. The disadvantage is the mineral content of the resulting spice mixture – and therefore the incorporation of potato peelings.

Whenever I thought of the Ulakan, the potato peelings immediately came to mind and brought a huge smile to my face. The projection on the exhibition wall shows some of the potato peelings that had to fall victim to this procedure.



159: I. Lorenz; Macet-Macet; Tangerang; 2016; Photography



The artist likes to use his own Indonesian play on words: macem-macem and macet-macet. The former means a mishmash, while the latter means a traffic jam.

At an airport security checkpoint, these collected works are displayed (macem-macem), which do not belong in the cabin and may well have caused the odd traffic jam (macet-macet) at the checkpoint.

In this artwork, these things symbolise a society that is in its own way. The exhibition aims to clear this up - with a soft-looking element of light projection and merging with the exhibition wall.