

206: I. Lorenz; Little Mermaid; Worms; 2001; Photo collage



Friends had the idea for such a composition: a girl (the friend) should sit like a mermaid as a nude on a stone in the centre of the water.

The artist extracted the water with many effects from a marble plate and painted the sky. The stone, a small pebble, soon mutated into a rock. The portrait on the original painting was also quickly at hand – and everything fitted together perfectly.

The original is in a private collection.

Somehow a pity – but no sooner said than done: the artist quickly replaced the original portrait with his wife. The clothes give the whole scene a completely

different effect. Here we can imagine that a completely normal woman, as we can meet her anywhere, can become a mermaid without any major transformation.

Courtesy of the person depicted.

209: I. Lorenz; The little mermaid in the seashell; Worms; 2000, 2001; Photo collage

We had just seen another version of the Little Mermaid. Nevertheless, the motif from the first version in combination with a shell had made itself suitable again. The portrait is only preserved as a silhouette and reveals the view through the motif onto the exhibition wall.

Only the side projections in the exhibition give a hint of the original portrait – as if the mermaid had stepped out of the shell, freed from all protection and restraint.

Courtesy of the person depicted.



216: I. Lorenz; The Girl On The Stone; Uhldingen, Worms; 1999; Photography and painting

This picture is in a private collection, too. Again, it is about the aforementioned mermaid.

If we could see her, she would be smiling at us in a seated pose as indicated in the picture above. This is how we imagine the picture: We recognise the stone, the sea and the sky. Then we use an art effect to illuminate only the contours and project everything onto the exhibition wall.

What a pity – hopefully the picture can be exhibited here at some point. The free space on the wall is waiting and is a tribute to the places in the museums that are dedicated to works from private collections and cannot currently be exhibited.