

232: I. Lorenz; Looking to the heart; Berlin; 2015; Photo collage and painting



This picture was again created on a whim and fits in very well thematically with the previous series. We see a pair of torn jeans (fashionably made that way), with a drawing of a heart on the leg behind the hole and partially concealed by the threads.

We don't need to interpret much into the picture: We can often recognise a person's heart very much concealed (behind the jeans symbolically and in an unexpected place) and, in addition, marked or only partially (symbolically hidden behind the threads).

The exhibition does without much background light or projections. It uses only a slight shadow to make the picture stand out slightly from the exhibition wall.

Courtesy of the person depicted.

233: M. Syarif-Lorenz, I. Lorenz; The Secret; Worms, Berlin; 2003, 2015; Painting

"Guys, you don't have nearly the imagination you think you have to really fathom our secret," was a quote from the artist (shown in the image with the lettering in German language).

The lettering, if we follow its colour contours, leads us to conclude that it is an item of lingerie. However, the words suggest that it is about much more than just sexually erotic clothing. It is about inner secrets, which can be of any nature, which a person sometimes shares and sometimes does not share.

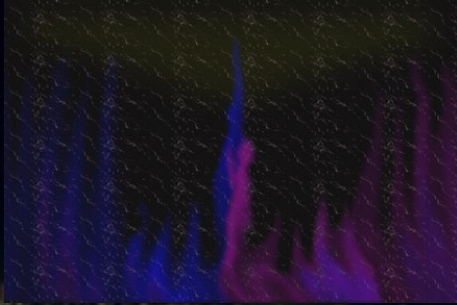
Many an inner secret can be intentionally revealed to the outside world – even if it is only a hint: here you can see through the skirt in the writing. Or there is a gust of wind purely by chance and the skirt flies – or is it not so accidental?

Or is it just a virtual secret that exists in other people and is only projected onto the person to make them more interesting? But isn't everyone interesting – whether full of secret or not?

The similarity with the contour from "View From The Balcony" (catalogue no. 204 above) is obvious: the picture is a detail from the original painting.



236: I. Lorenz; Getting up (What are you doing with my heart?); Berlin; 2016; Painting



"A passion that the world only laughs at or completely disdains. This passion has the flavour of self-interest, oppression, power, showing off and domination. But these are all stereotypes, because it turns out: it's about anything but that ..."

This text is taken from the short description of Anaïs LaFay's short story "What are you doing with my heart?" (published by www.fireloveswater.net), which is about this particular passion. This passion is often an inner secret, where it is laughed at or disdained and also regarded as a fetish.

The artist, who is also the publisher of this short story, painted the picture exclusively for the cover of the story. In the flames, which can represent water games in the same way, the form of two people appear in the centre, lifting each other up into the air. They are an expression of this aforementioned passion (in magenta), which leads someone in devotion (in blue) to outstanding greatness and height. Let us think of "Up You" (Catalogue No. 262), which was created much later.

This passion is not as spurned as the short description of the story says. We find this passion again and again in artistry and dance. We find it on the beach promenade in Warnemünde in the bronze sculpture "Lovers" by Wilfried Fitzenreiter, 1979.

We can allow them to exist without hiding them behind artistry and dance. That is why the exhibition complements the pure image with additional flames and fountains, which they project onto the exhibition wall as lights: Come along, join in. We are only doing this because we love each other, are one in our love – like the "Lovers" in Warnemünde, like "The Dancing Couple" (catalogue no. 124), we are allowed to be each other in our unity to a certain extent.

Ultimately, unity in love is a virtual inner secret – only because we often encounter anything but this unity, unity can be confused with what the short description of the story suggests.

248: I. Lorenz; Desire; Montreux, Berlin; 2011, 2016; Photo collage and painting

We look out over a lake bathed in a magical light by the setting sun. On the distant shore is a mountain range over which the sun seems to hover. Both the water and the clouds seem to nestle around this mountain range.

On closer look, the mountain range turns out to be the silhouette of a female nude. The reclining hair, the head and the chest and belly with the hands resting on top draw a medium-high hilly landscape. The bent leg juts out like a high conical mountain, which flows into a flatland towards the feet.

However, there is not much behind this composition of the supposed mountain ranges: it merely corresponds to the template of the reclining nude, which we also find in the picture "Boy meets Girl" (catalogue no. 162 in the exhibition "Encounter"). The nude symbolises the longing for love and all its attributes. The evening sun unites the archetypal opposing elements of air (sky), water, the mountain range (earth) and its fire. It is the goal, the centre of the picture, the sun symbolises love par excellence. We rightly see the sun in the belly of the nude. For love, we have to go deep inside ourselves: virtual mystery. Only virtually, because love extends its hand to us. The reflections of the sun in the water reach into the foreground and take us with them through the tenderness of the water.



The exhibition keeps the background lighting simple – and continues this light beyond the picture.