

240: I. Lorenz; Out of the water; Berlin, Cannes; 2016; Photo collage and painting



A woman in a white dress emerges from a waterfall. While the dress is almost one with the flowing water, her upper body and face are already clearly visible. She is wearing a hat, as a woman walking somewhere would wear. Although she initially appears very fairy-like in this composition, she is someone we could meet every day.

We can recognise the origin of life, a kind of birth, in the lower body with the belly and the harmony with the water. The upper body with the heart and head is already completely there. The heart can already love, the head can make decisions. Let us reach out to the woman and help her out of the waters – which she will never lose with her dress as an intrinsic feminine symbol of devotion and tenderness.

As the picture itself was too small for the large exhibition wall, the reproduction of the scene in the background projection was the obvious choice. What happens in the scene is not a one-off event. We all come from this source and only have to become aware of it.

Courtesy of the person depicted.

252: I. Lorenz; Mitsou, Mitsou, Mitsou; Berlin; 2016; Photography

This is after all a classic jukebox from a well-known American and German manufacturer. Their jukeboxes have been around since the 1960s. The model dates back to 1986 and has a simple light animation. It has survived until recent years and has been upgraded accordingly.

One such original jukebox is still operational in a hotel bar in Berlin. There we also find oldies and goldies.

One of these songs from the 1960s - and possibly not in the repertoire of the jukebox in this bar – is the song after which the title of the picture is named. This song (Jacqueline Boyer, 1963) was of particular importance to the artist. Even as a small child, his emotional world and very high sensitivity had more than surprised him, so that he ran away from the song – and subsequently from all jukeboxes.

Today, the song may seem anachronistic, just as these jukeboxes may seem today. However, we owe many a work of art here in the exhibition as well as many a poems, aphorisms and short stories to this sensitivity and emotional world.



219: I. Lorenz; Wavy Lady; Worms; 1998; Photography with frame



This sculpture immediately appealed to the artist in an art shop in the historic centre of Rochester in Kent. It is no longer known who created it.

In an earlier version of today's museum, it stood virtually in the centre of this exhibition on a pedestal. Of course, it is still safe and sound in the artist's private possession.

It was worth simply photographing it and placing it in a magenta frame, which was characteristic of the artistic era at the time. This colour is once again allowed to stand as a feminine symbol of passion, while the water waves together with the blue again suggest tenderness.

The museum did not want to project the blue onto the waves that belong to the sculpture.

The projection repeats the sculpture four times so that this elegance and grace can fill the entire exhibition wall. The museum has allowed itself the gag of dressing the lady in the projection in a bikini. No, there is no moralism behind this - and we already know the bikini from our visit to the Art Lounge: "Effections" (catalogue no. 405).