

# ALEXANDER LORENZ ||| DESIGN

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»Kunst heißt für mich, unter anderem, immer, ob ich das will oder nicht. Ich ist mir in dieser patriarchalen Gesellschaft dieser seltenen Momente war die Perfektion Eddi Bludow (OZM)

»For me, art means, among other things, that, whether I want to or not. I read and understood. In this patriarchal to say what I want to say and enjoy these rare moments



DER KNECHT IST NICHT GRÖßER



ALS SEIN HEKKE  
ALS SEIN HEKKE



UND DER APOSTEL NICHT GRÖßER ALS DER.

und der apostel nicht größer als der.  
DER IHN GESANDT HAT

RELOAD: FEMINISM  
OR: AM I A PERSON WHO DOESN'T MISS MUCH?

»I want to make rooms full of light, where people find and understand each other.«<sup>1</sup>

»The projector is a flamethrower, the space a vortex, and you are the pearl inside it.«<sup>2</sup>

Pipilotti Rist

For the Swiss artist Pipilotti Rist, there are no taboos and no fixed order in art: Using the medium of video, she combines the uncanny with the familiar, creating images that deal with the conditions and ambivalences of corporeality, intimacy and sensuality. This is also true of her video piece *I'm Not The Girl Who Misses Much* from 1988 that attracted the attention of the experimental film and art world in the 1980s. The video is a critical adaptation of a Beatles song that had been released close to 20 years earlier, in 1968, titled *Happiness Is A Warm Gun*, in which John Lennon sings about the beginnings of his relationship with Yoko Ono in symbolically charged images of his (male connoted) lust for drugs and sex. Rist was particularly interested in the line *She's not a girl who misses much*: She reverses Lennon's so-called male gaze at Ono and transports it to the 1980s, to the popular world of MTV music videos. Singing and dancing, she repeats the mantra: I AM NOT THE GIRL WHO MISSES MUCH.

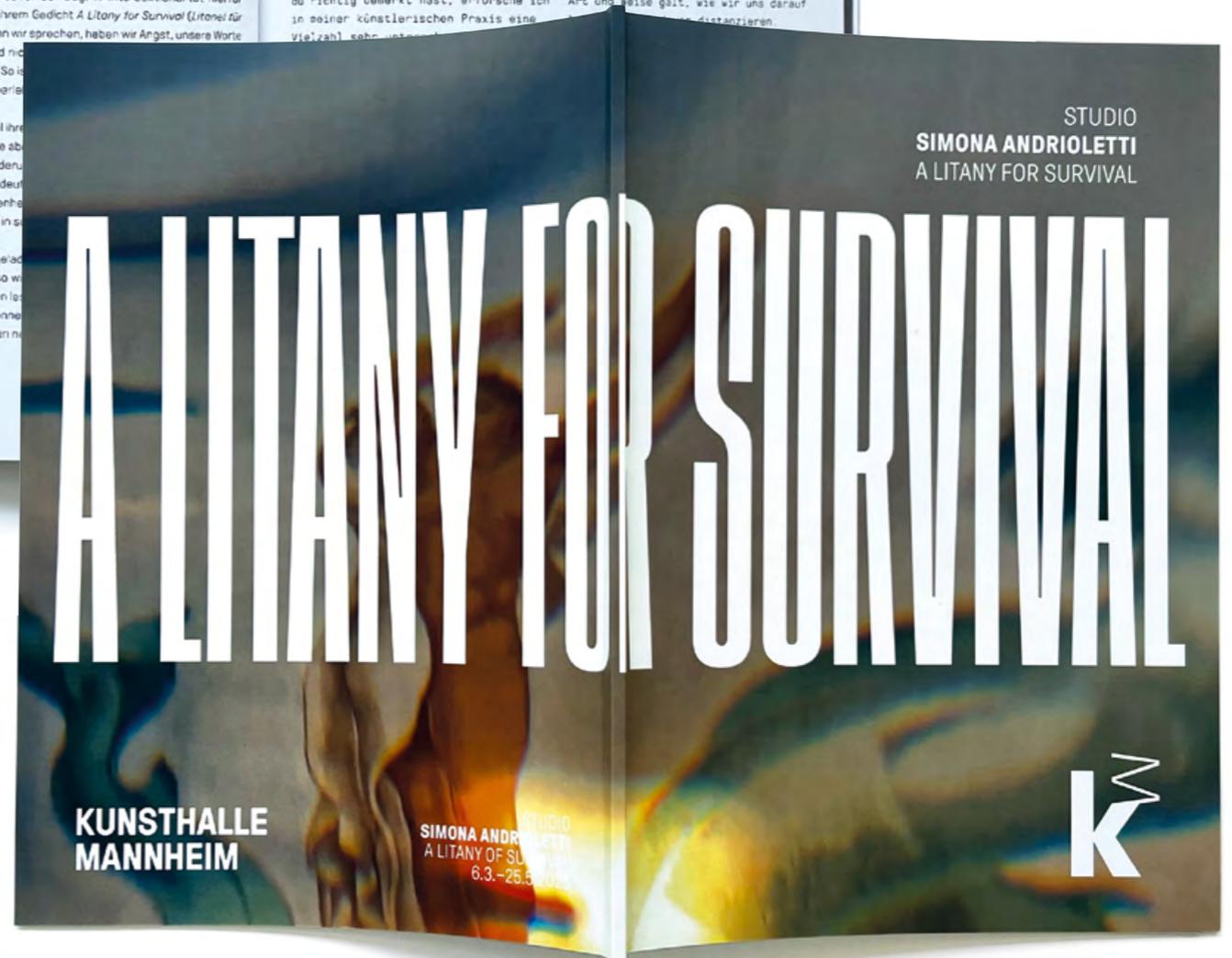
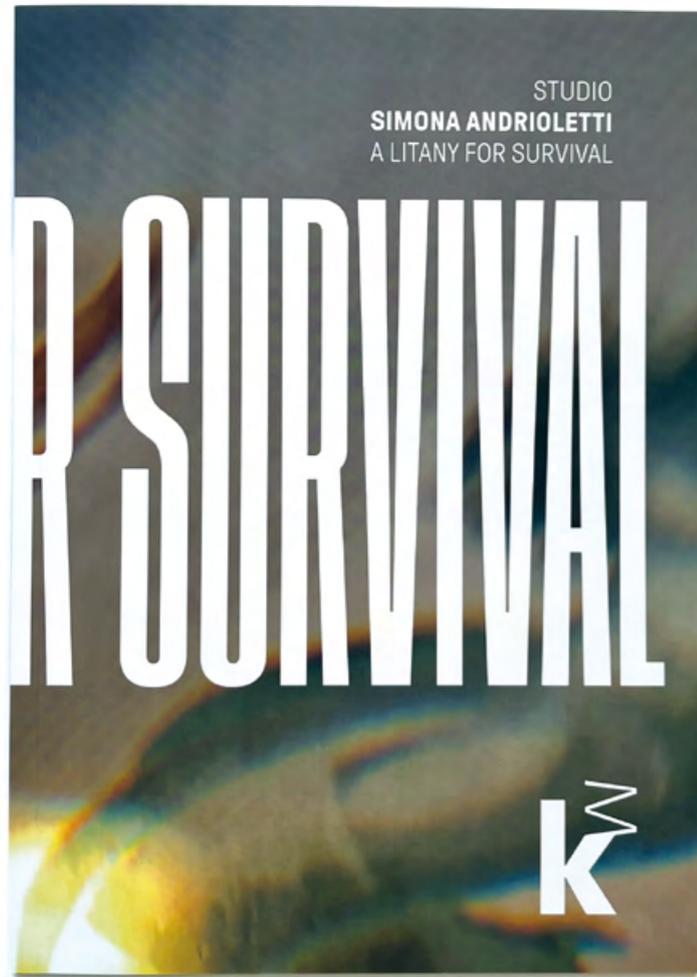
The critique of sexualized interpretations of femininity, the rebellion against patriarchal power relations and the liberation of the (female) body, or rather, female-read identity—in this work, as in many others, Rist addresses what the feminist movement of the 1960s and 1970s advocated for, while commenting on and expanding it with her own artistic means: In *I'm Not The Girl Who Misses Much*, she vehemently illustrates the feeling of being under external pressure, like a puppet on a string, asking oneself who shapes and determines one's own actions. She shows how much strength it takes to repeatedly pluck up one's courage in various situations in life and offer resistance. She expresses doubt and wonderment in the face of the way things are. – All of this is bundled in one existential question: *Am I a person who misses (or doesn't miss) much?*

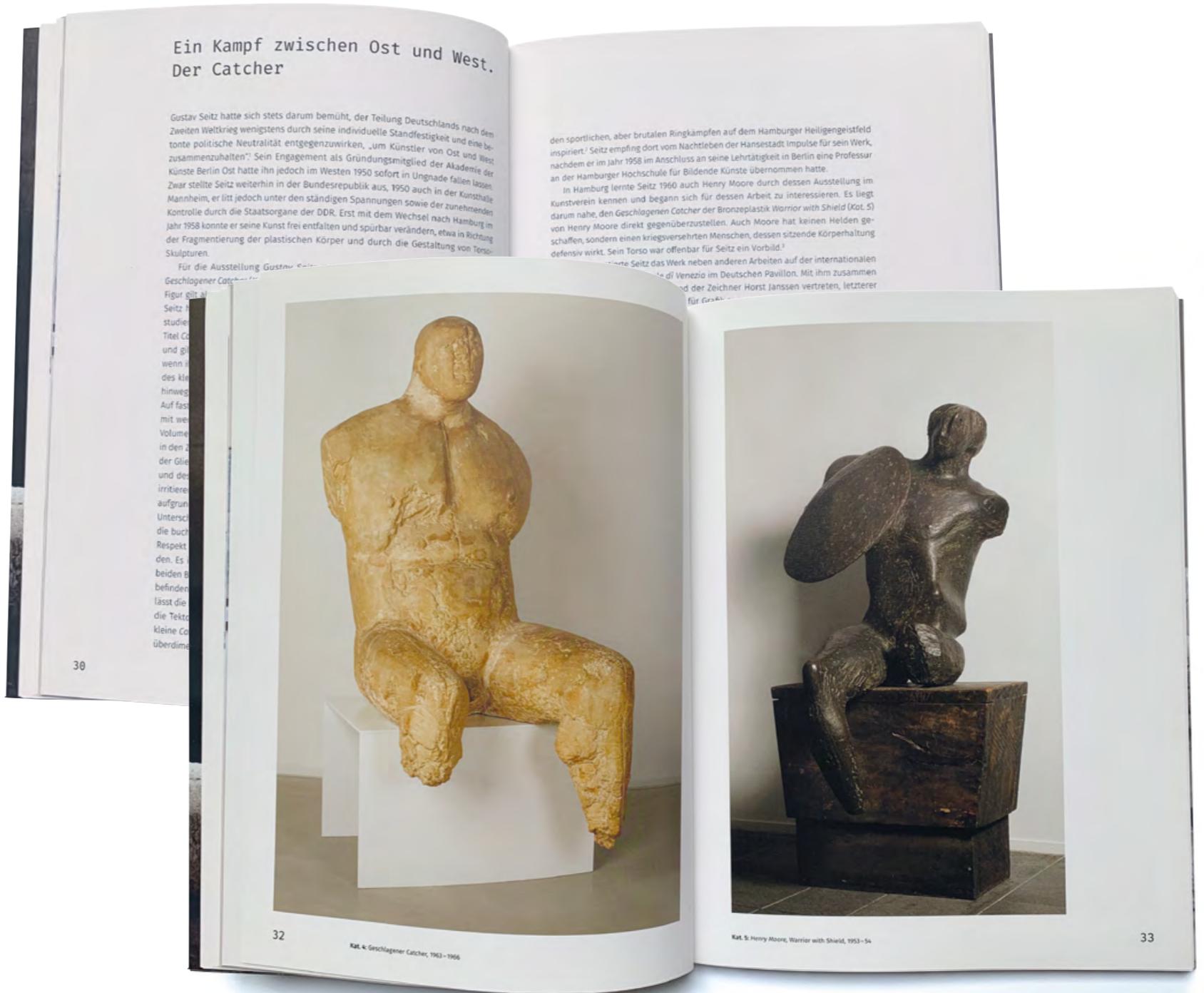
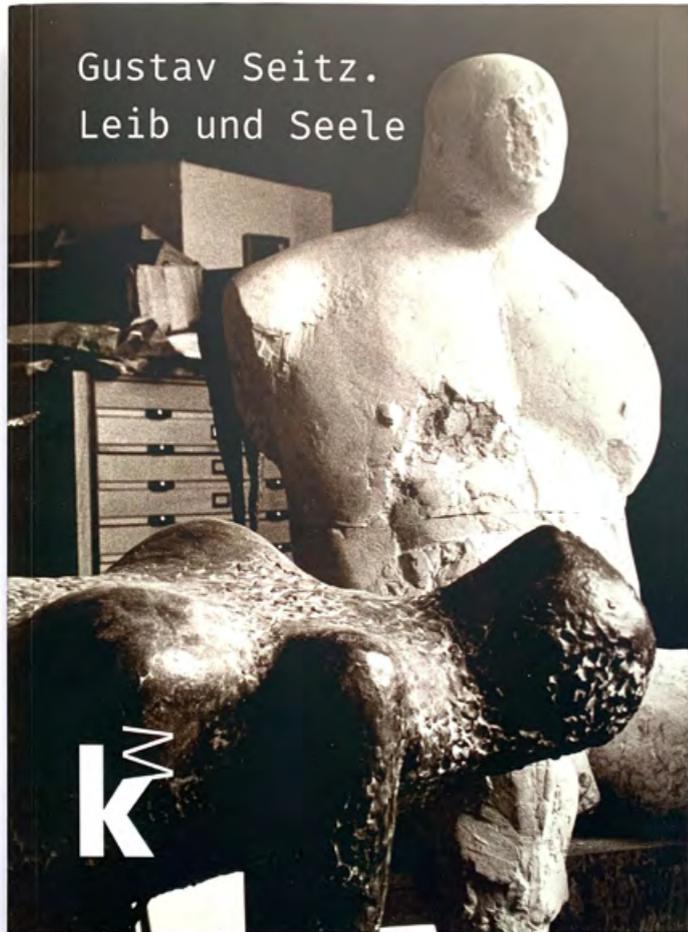
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Exhibition view Reload: Feminism with video works by Pipilotti Rist, Mannheim Stadtensemble (STME) and Queres Zentrum Mannheim e. V., Kunsthalle Mannheim

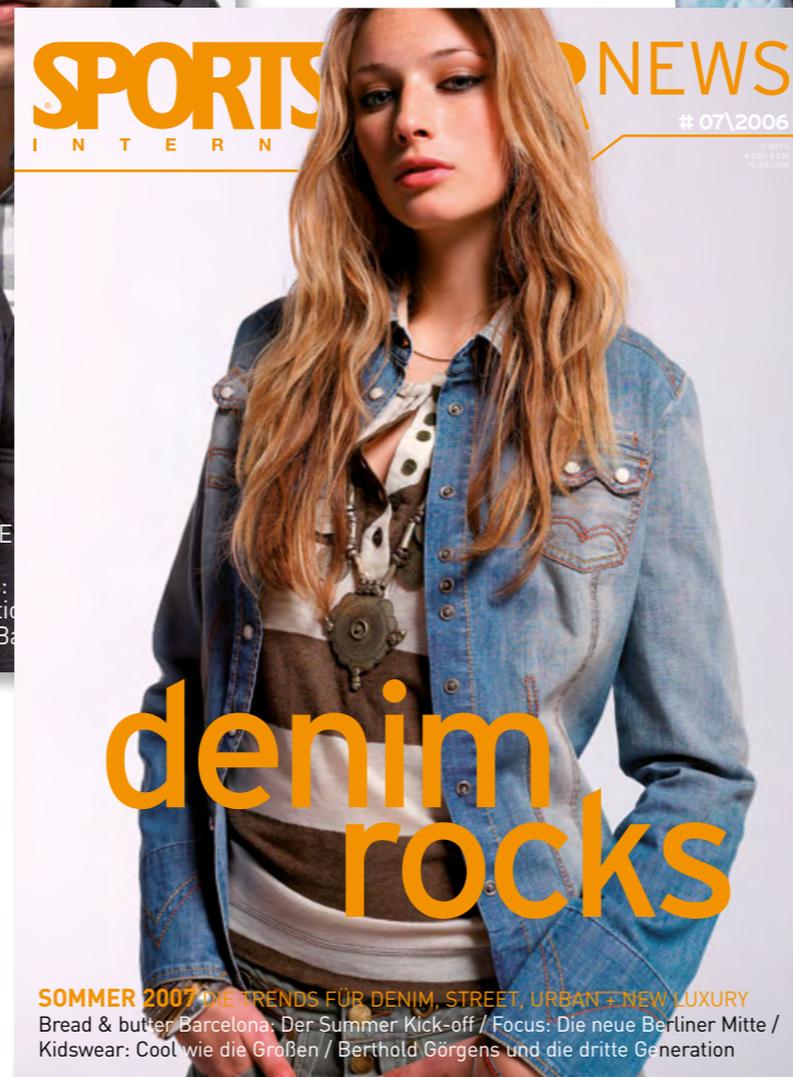
<sup>1</sup> Pipilotti Rist cited in Tomkins, Calvin: *The Colorful Worlds Of Pipilotti Rist*. The Swiss video artist wants her groundbreaking work to be like women's handbags, with "room in them for everything." In: *The New Yorker*, 05/07/2020. Link: <https://www.newyorker.com/magazine/2020/05/11/pipilotti-rist-hedonistic-expansion-of-video-art> (accessed 03/23/2023).

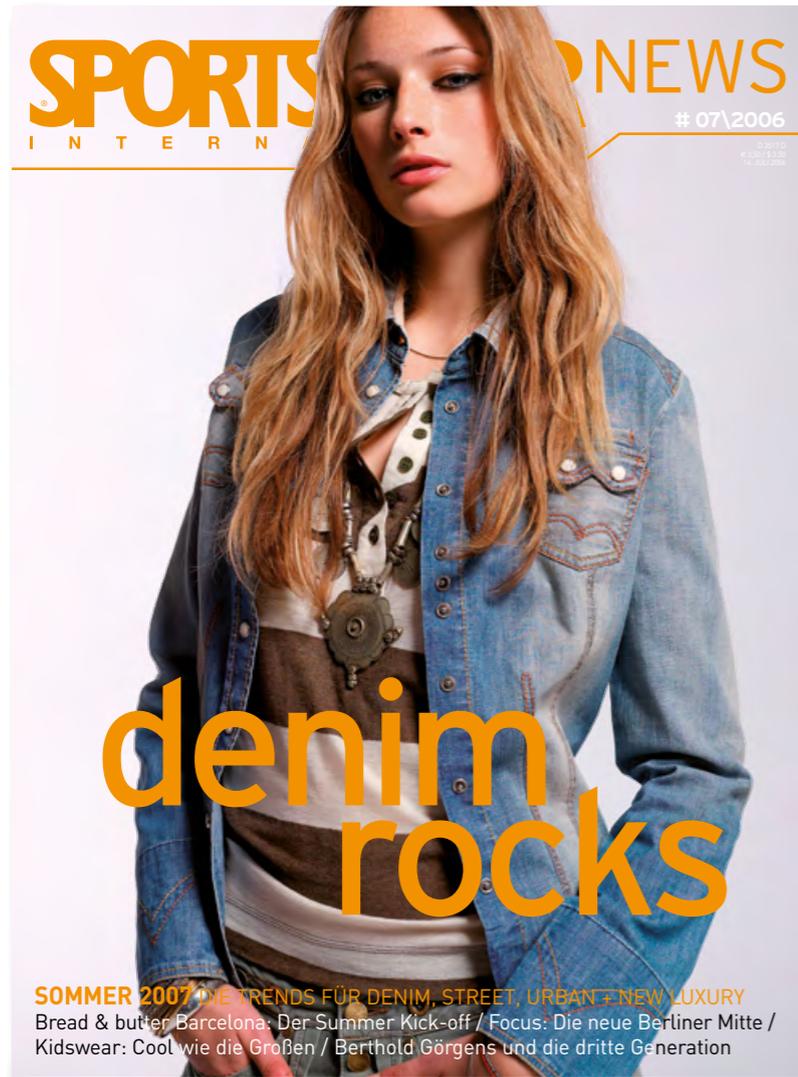
<sup>2</sup> Rist, Pipilotti: *I'm Not The Girl Who Misses Much*. Pipilotti Rist, 167 cm, Ed. col., Kunstmuseum St. Gallen / Neue Galerie IM Landhausmuseum Jährleuth, Graf Kunsthallen Hamburg, 1984, Stuttgart 1984, no page numbers.

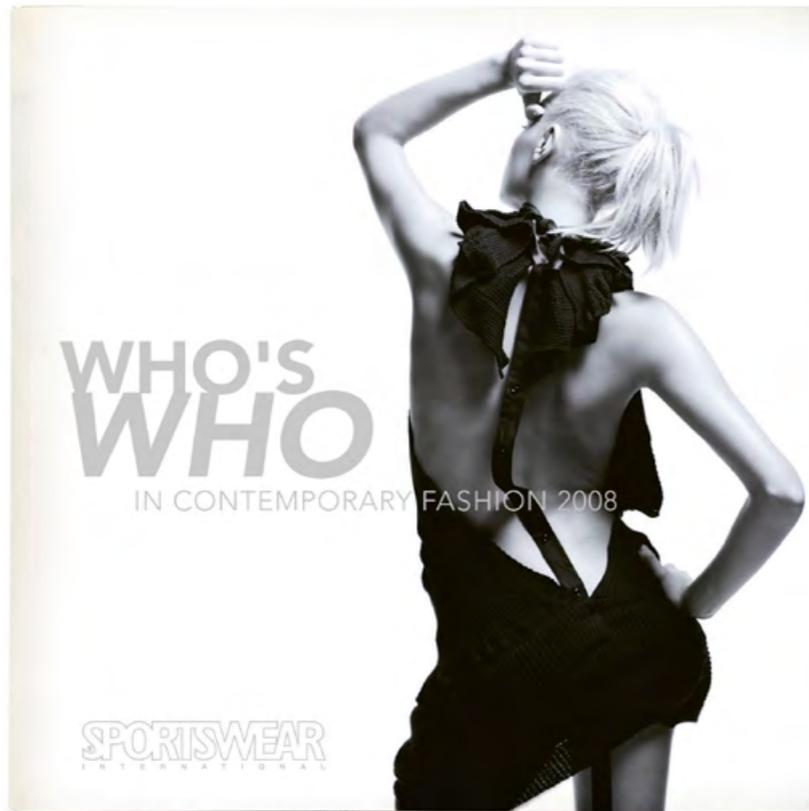












**NEWSMAKERS | TRENDS**  
**THE DESIGNERS**

**NEW BRITS**  
**GREATER LONDON**  
 Words: Emma Holmqvist

The debate whether London Fashion Week is a worthy part of the international show circuit is a topic that's starting to swirl. But something's happened: a crop of new, exciting designers has turned London Fashion Week around. These ten promising names have helped get the event back on its feet. Who's laughing now?

**BASSO & BROOKE**  
 Briton Bruno Basso and British born Christopher Brooke are the duo behind one of London's favorite labels, Basso & Brooke. Renowned for their original and sometimes chunky prints, the two are the hearts of the fashion issue, when they were crowned the winners at the first Fashion Fringe event in London in 2004. Since then their label has continued to produce strong collections. Its aw 2007-08 theme drew on the art of Turner and Ancient Greece, resulting in beautiful, feminine pieces with abstract mythology-inspired prints.

**GILES DEACON**  
 Giles Deacon caused a stir when he first showed at LFW, sending out an impressive collection worn by the supermodel elite including Linda and Natalia. Since that moment seven seasons ago, everyone knew that he was a designer to keep an eye on. But supermodel's aren't needed to highlight the glorious Deacon's style: it is as finely tuned as can be. It is owed in part to his industry experience, previous career highlights include positions at Bottega Veneta and Jean Charles de Castelbajac, since last season he leads the Dark design team. The designer's highly artistic and experimental approach has led to a worldwide following.

**CHRISTOPHER KANE**  
 Christopher Kane is the most fabled newcomer to emerge in London for years, after showing his designs to great acclaim on the Saint Martin's MA graduate catwalk in February 2006, all eyes were on this 24-year-old Scottish wunderkind as he presented his first LFW show the following September. Sending out a collection of hot, body-conscious mini-dresses in zebra flame colors and prominent zippers, Kane didn't disappoint. His second offering, for aw 2007-08, created an equal buzz. This time a moodier, darker aesthetic prevailed; the pivoted leather dresses bore evidence of a particularly potent design excellence, proving that the Kane can do much more than eye-catching color combos.

**TODD LYNN**  
 After quietly working as one of the world's most sought-after stage clothing designers, Todd Lynn stepped into the limelight for the first time in 2007 to show his eponymous men's line. With clients including rock gods such as Bono, Mick Jagger and PJ Harvey, the anticipation was high. As not to disappoint, he served up a collection not unlike the rock 'n' roll gear he's made his name with. Lynn defines his aw 2007-08 collection as follows: "Tight, sharp tailoring sitting on the remaining dark edge of masculine and feminine." Key pieces include an electric blue metallic leather biker jacket, double-breasted coats and cropped jackets. There are also wide-legged pleated trousers and skinny trousers.

**RICHARD NICOLL**  
 Richard Nicoll burst onto the London scene after he graduated from Saint Martin's in 2002 with an MA. His first year collection was spotted by Dolce & Gabbana who purchased the whole lot. Add to that prints at Loui Vuitton and an enviable client list with names like Björk, Sofia Coppola and Kylie and it's clear he's a talent to watch. His specialty is to mix menswear fabrics with corsetry and couture detailing to create strong, perfectly scripted garments. Nicoll leaves the flag for personal style over status and overt sexuality. But his celebration of sublimity hasn't resulted in a lack of commercial appeal; his collections are well-received and are stocked in stores worldwide.

**GARETH PUGH**  
 When Gareth Pugh first appeared at LFW, many critics deemed his aesthetic impossibly outlandish. A few seasons on, he's managed to convince those who doubted him that he is a skilled designer and craftsman as he is a showman. The uber-eccentric designer's presentations are now considered to be among the hottest tickets of LFW, drawing the elite of the press along with other respectable A-listers who all come to witness his heavy futuristic take on fashion. Pongies, inflatable PVC, shiny latex and chain mail are recurrently featured materials. Barking giant HSBC selected his illuminated dress from the 2006 collection to appear in its TV advertising campaign.

**MARIO SCHWAB**  
 Part of the body con league of London, 28-year-old Greek/Austrian designer Mario Schwab debuted on schedule at London Fashion Week last September, receiving praise both for his unique vision and his consistent level of quality. This Saint Martin's graduate's signature look incorporates short body-hugging dresses often featuring butter details. For aw 2007-08 Schwab injected some glamour into fabrics universally considered dowdy such as fleece and gave them a makeover using clever detailing, precise cuts and seductive draping techniques. In 2006 Schwab was awarded Best New Designer at the British Fashion Awards, and he launched a Topshop collection earlier this year.

**FRENCH '80S COMEBACKS**  
**REVIVAL AND RENAISSANCE**  
 Words: Barbara Markert

Thanks to rock chic, the return of '80s trends and well-timed style revivals, Parisian fashion houses that had been sidelined are finding their way back into the stylistic limelight.

The world of fashion is always being shaken up by one revival or other. Now the '80s have come back to haunt us – their rebirth is currently being heralded yet again, although immensely padded shoulders and neon leotards haven't conquered the masses this time either. But adopting the total '80s look isn't the point – it's all about the details and the style of the fashion icons of yesterday.

Hervé Léger, Azzedine Alaïa and the like are again the talk of the town. Why? Because they are credited with the invention of the "bandage dress," which is now being enthusiastically taken up by contemporary designers such as Proenza Schouler and Christopher Kane in their collections for summer 2007, and is being trumpeted as a hot trend by the fashion gossips. Lip-and-coming British contender Kane makes no secret of where he stole the inspiration for his neon mini bandage dresses, and salutes technical skill of Léger and Alaïa. "These dresses are a nightmare to make – the pins are always breaking," he says.

Although Léger sold his fashion house to California's BCBG Max Azria Group in 1997 and so no longer possesses the rights either to his name or to his old collections, he seems perfectly content with his legacy. "I created more than 1,000 different models from elastic bandages, and made great progress with the technique," he says. "I don't use that method anymore, although I often play with the idea of trying it again." The veteran French designer is delighted that a new generation is adopting his ideas and stars such as Beyoncé Knowles are draping themselves in vintage Léger on the red carpet. Meanwhile he has turned a whole new page in his professional life with a new name of Hervé L. Leroux and a freshly opened small boutique in Paris.

Low-key Tunisian designer Alaïa is more cagey about the revival of his figure-hugging back catalog. A whole pack of young designers in the USA and London have been inspired by Alaïa and his seductively aesthetic look, with Marius Schwab, Alice Roi, Rosa Chi and Sinha-Stanc resuscitating not only his bandage designs but also his tight-fitting dresses, zipped skirts and tops reduced to lingerie shapes. These days Alaïa is more occupied with voluminous silhouettes. The 67-year-old, who came into fashion through sculpture and whose company is now supported by the Prada Group, works shut away in his atelier in Paris' Marais, and showcases his latest designs to a loyal clientele (rumored to include Victoria Beckham) in private details well away from the hype of the major shows.

Three more Parisian fashion houses who made their name in the '80s are currently undergoing a revival of a different kind: Jean-Charles de Castelbajac and Barbara Bui are caught up in the current rock chic trend, while Sonia Rykiel is referenced in the New Burlesque wave sweeping from the USA to Europe on the back of stars such as pin-up Dita von Teese and pop group the Pussycat Dolls. But do these three owe their new-found popularity purely to current trends or have they made themselves relevant again? The answer lies somewhere in between.

A puller in 1962 made Sonia Rykiel into an overnight success. Originally created for herself as maternity wear, this one garment eventually gave birth to a company, which started in 1968 with a store in the Rue de Grenelle. Ever since, Rykiel's name has been a byword for knits, stripes, slogans and rhinestones – especially when implemented in black. Her looks, which she christened "demode" were revolutionary for their time, featuring visible seams with no hem and no lining, but have long since become fashion staples. As has her favorite, black. And the stripes which have been a fixture in Rykiel collections for decades have been big in recent seasons in both luxury and mass-market fashions. One could say that her unvarying style has simply come back into fashion but it isn't quite that simple: the 77-year-old innovator with her fiery, frizzy mane, who has proudly held on to full financial control of her company, has radically adapted her look to the younger generation. The last two highly acclaimed Rykiel collections represented a finely adjusted version of her own fashion history. Knits are finer and looser than previously, her typically narrow, close-fitting dresses are the perfect length, her voluminous fur coats with narrow satin belt loops in bright neon are an ideal fusion of '80s and contemporary styling.

Castelbajac has similarly managed to fruitfully combine vintage references and current trends. This aristocrat of fashion, once a creative enfant terrible whose teddy bear jackets and raincoats of laminated postcards created fashion history, dresses conservatively in private life but professionally embodies pure Pop Art and the spirit of rock 'n' roll. His style has always had an ironic and eccentric side. Now, as then, it is colorful, flamboyant and eye-catching. Recent collections by the 58-year-old have shown influences from rock bands and the London punk scene and combine his characteristic style elements to create highly contemporary looks, perfect for the rock chic popularized for the last few years by iconic figures such as Kate Moss.

Bui, who started up exactly 20 years ago, has always been something of a rocker and is currently riding on the same band. She has recently molded her previously androgynous look into more feminine shapes – a gentle and well-timed style evolution that has refreshed her collections. Her recent move into the accessories sector showed that this 51-year-old Frenchwoman with Vietnamese roots still has all her business savvy (she simultaneously partnered up with Balenciaga to produce a distinctive wedge-heeled boot) and is boosted her company's position on the stock market. After a turnaround in 2005, the label is now raking in the profits and planning for expansion.

Bui, Castelbajac and Rykiel have achieved the task of remaining relevant even without strong investor backing (none of them belong to the luxury groups LVMH, Richemont or PPR) and without bringing in new designers. And they have every chance of holding on until the next '80s/rock chic revival.

**LOOKS FROM TOP LEFT: BARBARA BUI, SONIA RYKIEL WITH HER DAUGHTER MARIE, JEAN CHARLES DE CASTELBAJAC, AZZEDINE ALAIA**

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# DIE ORTHOPTISTIN

FEBRUAR 2023 | 12. Jahrgang | Heft 1



**THEMA:**  
Gibt es zerebrale visuelle Informationsverarbeitungsstörungen auch bei Erwachsenen?

Neurofibromatose:  
Knötchen in der Iris, Gliome des Sehnerven, aber keine refraktiven Auffälligkeiten

European Diploma for Orthoptists

Swinging-Flashlight-Test bei therapieresistenter Amblyopie

**BERICHT**  
Balanceakt in der Betreuung von Kindern mit kongenitaler Katarakt: Amblyopie oder Aphakieglaukom?

Eine Publikation des Kaden Verlags 

# DIE ORTHOPTISTIN

FEBRUAR 2025 | 14. Jahrgang | Heft 1



**THEMA:**  
Handelt es sich hier um ...? – eine Krankengeschichte aus der Klinik

Stellenwert der kranialen Magnetresonanztomografie bei akut erworbener konvergenter Esotropie

Herausforderungen bei der ophthalmologischen Rehabilitation okulärer Traumata

**REFERATE:**  
Unreifstatus von Frühgeborenen ist mit Strabismus im Erwachsenenalter assoziiert

Stetiger Anstieg der Myopieprävalenz hat sich seit 2020 noch beschleunigt

Eine Publikation des Kaden Verlags 

NACHRICHTEN ■

## 20 Jahre Piratoplast: Wir sagen Danke!

20 Jahre Piratoplast stehen für 20 Jahre enge Zusammenarbeit mit Orthoptistinnen, ohne die viele Produktinnovationen und Services nicht möglich gewesen wären. Daher möchte Piratoplast DANKE sagen für eine Vielzahl wertvoller Rückmeldungen, Impulse und gemeinsames Gestalten. Nur so konnte ein auf die Bedürfnisse von Kindern zugeschnittenes Angebot entstehen, das dazu beiträgt, die Lebensqualität der Kinder zu verbessern. Wir freuen uns, dass Sie Teil dieses Teams sind und hoffen, dass Sie weiterhin wertvolle Beiträge leisten werden.



THEMA ■

## Swinging-Flashlight-Test bei therapieresistenter Amblyopie

Heike Link, Yven Kaltenbach

**M**it dem Swinging-Flashlight-Test steht ein probates Mittel zu Verfügung, um bei einseitigen Visusminderungen nach möglichen organischen Ursachen zu fahnden. Anhand einer kurzen Fallvorstellung soll gezeigt werden, welche Bedeutung der Swinging-Flashlight-Test in der orthoptischen Sprechstunde haben kann.

**Diagnose**  
Bei der Optikushypoplasie handelt es sich um die häufigste kongenitale Papillenomalie. Eine Erhebung in Schweden ergab eine Prävalenz von 17,3/100.000 bei Personen unter 18 Jahren. Eine einseitige Optikushypoplasie kommt etwa genauso häufig vor wie eine beidseitige [1], sie wird etwas häufiger bei Jungen als bei Mädchen beschrieben [1, 3]. Bei der Optikushypoplasie besteht ein Mangel an retinalen Ganglienzellen und ihrer Axone ab der 16. SSW. [1]. Die Ausprägung kann sehr unterschiedlich sein. So ist bei

**Patientenvorstellung**  
Es wurde ein 3-jähriger Junge mit Einwärtsstrabismus und vermeintlich therapieresistenter Amblyopie des linken Auges vorgestellt. Der Wunsch nach einer Augenmuskeloperation stand im Raum. Eine Abdeckbehandlung sei bereits ab dem 6. Lebensmonat erfolgt. Schon früh sei aufgefallen, dass das Sehen des linken Auges während des Pflastertragens deutlich eingeschränkt war. Zur Zeit der Vorstellung gaben die Eltern an, dass das rechte Auge immer noch 5–6 Stunden täglich abgedeckt werde. Es lag ein Einwärtsstrabismus des linken Auges von 26 Grad vor, eine Sehschärfe von rechts 0,8 und links 0,04 bei exzentrischer Fixation, eine Brille korrigierte die mittelgradige, nahezu seitengleiche Hyperopie gut, weitere Untersuchungen waren compliancebedingt nur eingeschränkt bzw. ohne aussagekräftiges Ergebnis möglich. Bei der Folgeuntersuchung gelang die Durchführung eines Swinging-Flashlight-Tests, welcher einen deutlichen relativen afferenten Pupillendefekt links ergab und so eine organisch bedingte Sehminderung des linken Auges vermuten ließ. Die Funduskopie bestätigte dies, der Sehnerv des linken Au-

ges stellte sich blass dar. Es wurde die Diagnose einer einseitigen kongenitalen Optikushypoplasie gestellt, welche die deutliche Sehschärfenminderung des schielenden Auges erklärt. Eine zusätzliche (relative) Amblyopie schien zu dem Zeitpunkt ausgeschlossen, da eine Abdeckbehandlung durchgeführt wurde.

der milden Form die Sehfunktion nahezu erhalten, hingegen kann eine schwere Form bis zur Erblindung führen [1]. Eine Optikushypoplasie kann mit weiteren Erkrankungen assoziiert sein. Bei zusätzlichen zerebralen Veränderungen wie einem strukturellen Mittelliniendefekt mit hypothalamischer/hypophysärer Dysfunktion spricht man von einer septo-optischen Dysplasie, weshalb eine Vorstellung beim Pädiater zur Veranlassung weiterer Diagnostik [1] mit besonderem Augenmerk auf Ausschluss intrazerebraler Anomalien, endokriner Auffälligkeiten und Entwicklungsretardierungen [2] angezeigt ist.

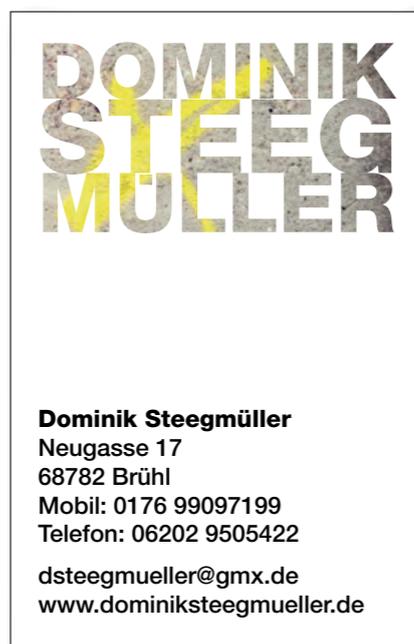
**Swinging-Flashlight-Test**  
Der Swinging-Flashlight-Test (Pupillenwechselbelichtungstest) kann eine einseitige oder asymmetrische Optikushypoplasie aufdecken, da das Ergebnis des Tests gut den Verlust der retinalen Ganglienzellen abbilden kann [4]. Idealerweise lässt man den Patienten bei der Prüfung im abgedunkelten Raum in die Ferne blicken und beleuchtet die Pupillen alle 2–3 Sekunden im Wechsel möglichst ohne Unterbrechung, tangential von unten, damit der Patient bequem über die Lichtquelle schauen kann [5]. Dieses Setting ist bei Prüfung im Kleinkindesalter kaum herzustellen und erfordert meist eine Modifikation. So kann es hilfreich sein, wenn eine weitere Person (z. B. Elternteil) ein interessantes Objekt, welches Geräusche macht, im abgedunkelten Raum so anbietet, dass das Kind möglichst in die Ferne schaut. Während das Kind abgelenkt ist, beobachtet der



Abbildung 1: Optikushypoplasie. Der zirkuläre Konus (Double-ring-Phänomen) kann bei flüchtiger Betrachtung (z. B. abwehrendes Kind) fälschlich als der tatsächliche Papillennrand angesehen werden.

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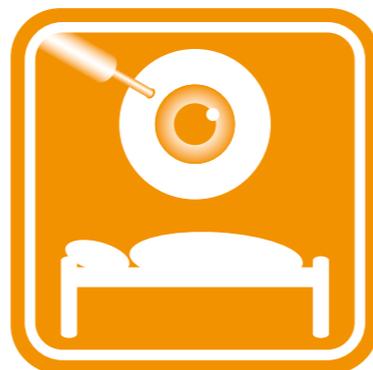
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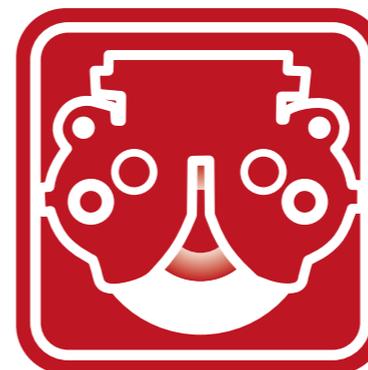
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Ambulante Standorte



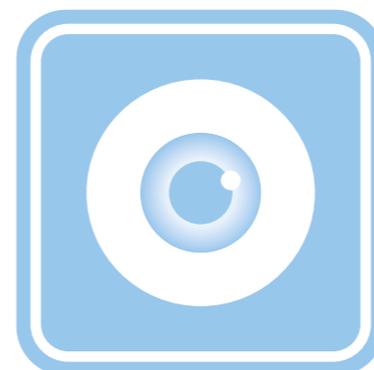
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Praxis/Polyklinik/  
Sprechstunde...



Refraktive Standorte



„neutral“  
(ADC, Gerätemanagment)

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