

**151: I. Lorenz; Multipod; Berlin; 2015; Photography and painting**



I saw the thing lying on the floor – really dishevelled. I had to make something out of it. The tablet was the quickest thing to hand; and within the next hour this miraculous mythical creature living in the water was created.

But what do we actually see? The mythical creature resembles an octopus, except that it has many flat yellowish arms. The body is rather flat with a short cylindrical extension that may be used for breathing. The red colour of the body is interesting – with a defensive signal effect for predators.

In reality, this creature is nothing more than a mop. What it has in common with the mythical creature is that it also lives in water, so to speak. This spontaneous

work of art gave rise to a similar study a short time later – the Magnidolon Perlucens L. under catalogue no. 234 in the exhibition “Into-Vision”

**162: I. Lorenz; Boy meets Girl; Berlin; 2016; Photo collage and painting**

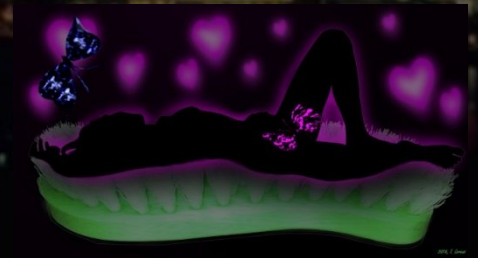
Honestly, it was just a study to see whether it would be a picture for the museum. There was this root brush that immediately appealed to me as an artist. What would go with it? Well, why not a reclining nude? Everything was far too explicit, the picture looked far too vulgar. Black background, bright colours, a halo – and the nude itself just disappears into a silhouette.

The picture looked empty. First a few hearts. Yes, they had to glow too. Oh, why not water droplets? No, how about our two butterflies? Then the hearts again.

And what does it all mean now? Initially, the artwork was entitled “the brush”. Was it really about this root brush? Was it just an accessory? The butterfly girl took her place on the portrait in the most feminine position – while the butterfly boy was flying in front of the hearts. After all, the nude appeared as a symbol of natural femininity, which really shines and which the boy first has to realise when he approaches the girl. Isn’t that what the nude has always been?

What’s wrong with the brush now? Its fresh green colour expresses everyday life. Femininity has already taken its place there. Does the boy now think: the old woman is good enough for the household? He is wrong. Both have to integrate everyday things into their love. The girl is ahead of him. Will they succeed?

Or is the whole picture really just a load of rubbish?



**169: I. Lorenz; Into The Stars; Berlin; 2017; Photography and painting**



-- The description of the picture is still in preparation. --