

241: I. Lorenz; Running Red Wine; Berlin; 2016; Photo collage and painting



As in many works, we encounter the dualism between femininity and masculinity again here. The heart in a classically feminine colour stands above everything and in the symbol of the womb, which is represented by the V of the two halves of the glass. This is contrasted by a slip insert for men in a classically masculine colour. In its explicit depiction, it is a direct and immediate symbol of superficial eroticism – while the female heart represents pure love.

Love reaches the superficial eroticism in the form of a cascade of drops of red wine, filling it up in the truest sense of the word. This flow is inexhaustible - in the symbolism of the glass halves, which stand for the dualism of left and right and

are completely equal. The foreground becomes blurred. It dissolves into the drops that now form and becomes an expression of love. The overall picture gives the impression of a flower – and may thus once again form a positive unity.

This work is the beginning of some more surrealistic works in which, as here, the exhibition plays a major representational role. The actual picture consists only of the two halves of the glass and the flow of the drops. The heart and the slip insert are foreground and background projections of the exhibition. In contrast to the Madonna, the exhibition perceives the divine, which is ultimately the origin of all love and eroticism as its form of expression.

The basis for this work of art is a study that we already know from the exhibition “Encounter” among the still lifes (catalogue no. 153).

242: I. Lorenz; Tears and Hearts; Berlin; 2016; Photography and painting

What is a heart made of? Love, to which two people give themselves to each other and in which the two are one. Let’s let these two people travel to the Baltic Sea and ride the Mecklenburg Bäderbahn Molli. If we want to depict the two on the aforementioned heart, the two tickets they used are obvious. The tickets alone, superimposed, fused and moulded into one another, form the original image: purely the two of them.



Pain and heavy thoughts, however, are clearly visible in the background. They are not really part of the two lovers. In complementary colours to the tickets, they spread gloomily across the entire picture as a background projection of the exhibition and seem to want to dominate the scene. Here – as in other works – the exhibition represents society, but this time in an unfavourable way: society has imposed all the pain and thoughts on the couple. We can still see the – coincidentally – purple colour of the central stripe in the tickets; a sign that they have already begun to make this pain their own.

The Baltic Sea - or lake and sea in general – stands for lifestyle and exhilaration for a break from all that is depressing and perhaps painful. Love can unfold there. We only have to admire the couples on the beach and in the water. While the tears are still pointing downwards like stalactites, new little hearts are already escaping from the heart, wanting to develop and rise upwards and penetrate the background. The heart also begins to shine, and the bright glow overlays the purple colour of the central stripe. The tears become increasingly indistinct - and the outward radiance of the hearts becomes ever more present. Anyone and everyone can take one of these hearts with them as they pass by and share in the two people.

The couple took a seat in their favourite spot on a hill in the forest in front of the beach. Like Eve and Adam, the people held hands, lay down together, went into the water and let themselves be admired. Eve and Adam, that's what they want to be - and the places where they were, will invite them back again and again.

243: I. Lorenz; As if there was nothing; Ostseebad Kühlungsborn; 2015; Photography and painting



Holiday idyll, simply captured with a smartphone. Doesn’t the photographer see this, doesn’t the girl realise what’s going on behind her? A wormhole has opened up and is about to take everything with it. A yacht that was just off the coast is already distorted beyond recognition. What's more, all the water is going to flood the museum!

It is often the subconscious that tells an artist what the work should ultimately become. Countless theses can be put forward, confirmed and refuted - in the end, nothing is revealed. For example, the idyll that we once again encounter on the Baltic Sea should be brought to us – exactly where the viewer is standing. The

exhibition helps with this by tapping into the wormhole in the exhibition wall and allowing the seawater to flow out in a body of water. But why this horror scenario that we only know from films?

The original picture is in fact a holiday photo taken on the way from Ostseebad Kühlungsborn to Heiligendamm. For the waterfall, the Trümmelbach Falls in the Bernese Oberland were once again allowed to donate their waters.

Courtesy of the person depicted.

