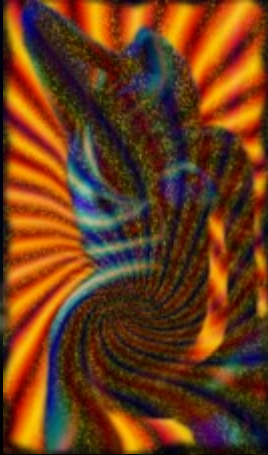


**256: I. Lorenz; LSD; Worms; 1999; Photography and painting**



It is no longer possible to trace the origin of the drawing on which the painting is based. All that is known is a study from the time of the painting.

There is no need to mention the damage that intoxicants can cause – and that is why they are rightly banned.

They distort perception, just as the image appears distorted and twisted. They may open up access to the subconscious – but this is also possible with other means that do not utilise intoxicants: for example in meditation or simply with autogenic training.

The latter particularly appealed to the artist at the time – and so the study may have been saved in this final version in what we find under the real.

Ultimately, it is a warning to make use of intoxicants – and an encouragement to engage with one's own subconscious and what everyone finds in it.

**257: I. Lorenz; Touch the sweetness; Berlin; 2017; Painting**

This image shows a detail from a photograph in the artist's private collection. We see the focus on a region of the body that is traditionally taboo in our society and is still largely sexualised today: a female breast (whereby female here refers to the genetic gender). Yet it belongs to us humans and, together with sexual eroticism, can be removed from any taboo.

The removal of taboos is a process of enlightenment – better known as “enlightenment” in Anglo-Saxon. This is also expressed in the light that lies above and behind the breast in the picture.

The surrealistic depiction in the form of a motif cake covered with ganache was an idea born out of intuition. From today's perspective, this seems symbolic of the fact that people with such breasts are often perceived as sweet – so that the breast is also something sweet in the scope of its sexual eroticism.

The ganache drips, which is generally considered unacceptable in classic patisserie. Here, the dripping is a stylistic element that tentatively yet effectively conveys the subject to the outside to this moralistic environment. The cake becomes modern: a drip cake.

Sexual eroticism is associated with tenderness. The tattoo of the words “Touch !” and the butterfly painted in the picture may symbolise that this region is also granted all tenderness and attention.

The butterfly itself comes to touch the most sensitive area – and allows itself to be touched.

There comes moralism, too, prohibits and veils everything – not even making halt in front of the butterfly ... a memorial of veiling.

This memorial points not only to veiled bodies, but also to the risk that, in the name of moralism, artists themselves may be exposed and deprived of their very means of living.



**261: I. Lorenz, Microsoft™ Designer; Qualified Personnel Only; Berlin; 2024; AI-generated and painting**



Eve had returned to paradise with Adam and had once again handed Adam an apple. This time the apple was not the realisation of a human naturalness, but that of all-encompassing love, which can majorise any naturalness. Here we see the two of them in front of the symbol of love - a heart.

Here we see the two of them in front of the symbol of love – a heart. They Adam were painted with the help of artificial intelligence. They are no longer artificial. They have come to life with love.

In human naturalness, society still restricts love. We see in the heart the writing that gave the painting its name: in order to be loved or to love someone, people have to qualify each other.

In addition, there is a subject that is still perceived as taboo: sexuality – symbolised in the shape of the heart in a pair of briefs. It is precisely here that discrimination between people can be observed, which seems to be socially established. This is where it is mostly about expectations and personal needs that people should fulfil for each other. Love and sexuality are often seen as synonymous: the word “love” is distorted “downwards”.

Eve and Adam have long since detached themselves from all this. They wear a body painting and clothes with the rainbow symbolism for all the freedoms that are open to them in love. They invite all people to unity. They share with each other and encourage everyone to do the same. They also do not limit love to relationships between people, they live it together with all people.

Why do we see this as real? In reality, human naturalness appears to be a matter of course – while comprehensive love appears to be buried beneath it.

The image was (partially) created using Microsoft™ Designer, an AI-based image generation software. The use of the image is subject to the terms of use of the platform in the sense of non-commercial use here in the museum.