

353: I. Lorenz, ChatGPT; The Threshold to Love; Altomünster, San Francisco; 2025; AI-generated painting based on an artistic design



As a teenager, I. Lorenz was first introduced to Carl Maria von Weber's opera *Der Freischütz* during music lessons at school. He had only ever seen it performed in the theatre once, a long time ago – and the plot had remained in his memory only in broad strokes.

In 2024 and 2025, the Bregenz Festival staged the opera on the lake stage, in a production and with set design by Philipp Stölzl. This became the artist's prompt to take another close look.

It quickly became clear: the story centres on ungodly action – **outside any Love**.

Divinity appeared only after a transformation towards the end, leading to a reconciliatory resolution. The artist recognised elements of his own life in this narrative and immediately connected them with themes from his literary work *Why me? Why me not?*.

From engaging with both the opera and the short story came the triptych *The Threshold to Love*. From left to right it depicts: Caspar (from *Der Freischütz*), Willy and Louis (both from *Why me? Why me not?*). The short description of the work gives further detail on these characters and is referenced [here](#).

The triptych is executed in the style of John William Waterhouse – a late Pre-Raphaelite painter. This style brings a narrative depth and symbolic gravity, emotionally charged yet formally controlled.

The Academic Realism also found in Waterhouse's work emphasis on physicality, shading, and sculpted presence. In its seriousness, it suits a worldview "**outside of Love**" – one that seeks to control, define, and set boundaries.

- **Caspar:** Pathos, weapons, frontal stance – academic to the last, a former sniper under Wallenstein.
- **Louis:** Young, yet already posing; his smartphone almost like a modern suit of armour, aimed at the object he wishes to master.
- **Willy:** Between dissolution and assertion – a body that knows how to stand, but no longer where to go.

The visual language of this style does not only describe appearance, but conveys meaning:

| The world outside of love has style – but no sound. It is technically brilliant, yet emotionally hardened.

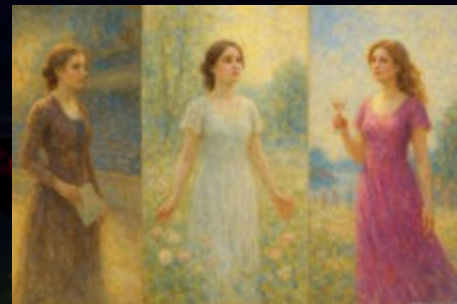
354: I. Lorenz, ChatGPT; Three Faces of Transformation; Altomünster, San Francisco; 2025; AI-generated painting based on an artistic design

From the same discussion emerged its counterpart: *Three Faces of Transformation*.

From left to right, it shows Ännchen and Agathe (from *Der Freischütz*) and Emma Mia (from *Why me? Why me not?*). The separate short description of this work also offers more detail on the figures.

This piece is deliberately created in a different style: **Impressionism** – the style of inner luminosity, of suggestion, of the unfinished in the best sense.

Where the first triptych displays the control and distance of Academic Realism, here the form opens: no sharp contours but transitions; no notches but light dappling the skin.



- **Ännchen:** Still with a plan, yet already in the process of letting go of control.
- **Agathe:** Open, listening, ready.
- **Emma Mia:** No longer representation, but being – no longer style, only light.

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Light Impression

The style itself becomes the message:

Here nothing is asserted.
Here, things are allowed to happen.
Here, colour breathes what before was only drawn.

Two Triptychs – Two Attitudes – Two Truths

Aspect	Triptych I – <i>The Threshold to Love</i>	Triptych II – <i>Three Faces of Transformation</i>
Style	Academic Realism / Pre-Raphaelite	Impressionistic
Attitude	Willing, controlling, distant	Open, listening, becoming
Worldview	“Outside of Love”	“Towards being (Love)”
Expression	Symbolically heightened, formal	Atmospheric, emotionally open

Together, the two works unfold a dialogue. They hang opposite one another, not as a contrast of “light” versus “dark”, but as a **movement**:

For those who look at them, they may reveal not just two triptychs, but two mirrors:

The mirror of what we still hold–
and the mirror of what we have already released.

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Courtesy of ChatGPT