

**152: T. Schindle; Lull before the storm; Göppingen; 2015; Photography and painting**



What might be going on in a boxer's mind when there are only a few minutes left to an all-important fight? You might be sitting alone somewhere, concentrating on the rounds and your opponent. You have to have the goal in mind - and visualise the way there as small intermediate goals. But it's not just like that in boxing - it's like that in everything we do.

The picture was taken before a boxing match in Göppingen. The boxer in the background looks rather small in comparison to his surroundings - an understatement that will be hugely deceptive in the ring. Appealing to the viewer's intuition, the red of the gloves and the fire extinguisher stand out: it's going to get hot: the storm is about to break.

Many thanks to the photographer for his kind loan to the M&I Art Museum.

Courtesy of the photographer and the person depicted.

Many thanks also to all the fighters in Überlingen on Lake Constance

**147: R. Ramelan; Sign of the Time; Tangerang; 2015; Photography and painting**

It is my duty as curator of this museum to address photographers who publish a special work so easily on social networks. This photo caught my eye, which reminded me of the cover of the album "Watch" by Manfred Mann's Earthband. Only a woman is standing in the middle of a descent from a car park deck - and not a man running along a runway like an aeroplane.



But this first analogy and tentative interpretation was immediately shelved when the photographer suggested the title. The thought of Salvador Dalí and the constancy of memory and the passage of time immediately came to mind. But here the lady stands at 12 o'clock in the sign of time, with the pylons on the street marking other times. She is, so to speak, the centre of the action - even though very little is happening in the picture.

In the exhibition, the lower edge of the picture was cut into snippets and allowed to fall slightly out of the picture. Here, in contrast to Salvador Dalí, a running away of time is symbolised in a rather modernist, straightforward manner, which in turn contrasts with the static nature of the entire picture. The remaining hour markings are complemented by a pylon as a multiple projection onto the exhibition wall in approximate symmetry.

Many thanks to the photographer for her kind loan to the M&I Art Museum.

Courtesy of the photographer and the person depicted.

**177: I. Lorenz; Selbstportrait des Künstlers 1979; Kaiserslautern; 1979; Fotocollage verfremdet**



Simply a portrait that was created at the time, showing me as an artist as I looked at the time when I was a student.

Certainly wild and latently free-spirited even then.

From today's perspective - and the way it is projected onto the exhibition wall - the picture looks like a map of a fictitious continent with several larger and smaller islands. It is all the more symbolic of today's free spirit.

It is the main island that focuses on moments that no one would moralise. It is the islands that belong to it, but which represent moments that other people would perhaps moralise and not concede.

Courtesy of the person depicted.