

**112: I. Lorenz; Christmas Tree; Singapur; 2006; Photo collage**



Wir We stick to quieter motifs that still want to stir things up - and find ourselves in Singapore, where one of the most expensive Christmas trees in a shopping centre was full of glittering diamonds.

If you look closely, you will recognise the motif of a girl looking up at the tree. If the tree symbolises a strict tradition, the girl is trying to make waves in this rigidity with her lightness and naturalness.

We will encounter the girl and a similar theme again later.

The projection on the exhibition wall, which can be seen dimly, takes this contradictory moment with it and actually makes it the subject of the picture, the subject of the picture, albeit hesitantly.

**190: M. Syarif-Lorenz; Bicycle Station at Salzburg Central; Salzburg; 2019; Photography and painting**

Once again, it was a holiday picture. But more soon emerged:

- a calm in the static of the parked bikes;
- a dynamism in the bicycles and the cycling itself;
- and in the perspective, which provides a vanishing point in the person holding the bicycle in the background, the path to dynamism again.

With motion blur in the foreground, the entry from the dynamic into the static and the stillness was quickly realised. At the same time, the dynamic had moved itself into the foreground.

The vanishing point should literally lead out of the picture and thus out of the static and calm. The person formerly dressed completely in black became transparent, and the exhibition wall can be seen behind it - again in black but with its marbling. The marbling creates a dynamic effect. It is reinforced by a few projected splashes of colour that give the black outfit a little more "life".

Once upon a time, the person came from the dynamic to this place of calm. Now she is about to get on her bike and return from the calm to the dynamic - perhaps with a small gain from the calm.

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



**194: R. Faulhaber; The Blowlamp; Eppelsheim; 2023; Photography**



Das That was some fun with this thing. We filled it with petrol, pressurised it and it wasn't long before the flame hissed out of the opening.

Then suddenly the whole appliance was ablaze: obviously some petrol residue had ignited on the outer surface. We were accordingly awestruck.

Many years later, the memories of this funny moment made us laugh out loud. All we had to do was say "blowlamp" and the laughter would start.

The appliance has long since found its way into the rubbish bin - and we are delighted that it can live on in a photograph that has

now found its way into this exhibition and, of course, in our memories.

A "hot machine" – and the exhibition has revived the flame and a sea of flames by projecting it in the background. Do they always say that orange and magenta don't match? Here, the two colours find their hot harmony with the blue background and the golden colour of the container.

Vielen Dank an den Fotografen für seine freundliche Leihgabe an das M&I Kunstmuseum.  
Mit freundlicher Genehmigung des Fotografen.  
Roman, auch vielen Dank, dass wir dieses „Kultgerät“ in dieser Ausstellung haben dürfen.