

Dear art book fans and art lovers,

it's done! The new website has been launched. We have reworked and expanded the Editions area. The virtual gallery, which Kunstmatrix.com has been turning into a field for experimentation since 2014, is now also integrated on the publishing house's presentation page to accompany the book projects. This is the first publishing house program with a complete presentation of the published books, digitally available, and containing a chronology of publication. The catalogs that can no longer be purchased from the publishing house are available either on the free market or from the authors, artists, or editors themselves. Frontlist or backlist – the catalogs have been in use for at least a decade.

In our books, we shape access to artists and other actors in the world of art. We examine ideas to take individual paths of media communication and mediation.

In this way, we have experimented with electronic books for five years now. E-books cannot replace the haptic and aesthetic enjoyment of a printed art book, of course, but they offer different worlds of experience and use. ePub is the open standard for almost all the electronic books in the public realm, especially for novels, stories, etc. The great advantage of this type of file is its variable text display – ideal for text, less so for visual images.

We love printed books and stick with print.

I would like to draw your attention especially to Constantin Schroeder's virtual exhibition. Please inform yourself about the new editions at artinfo.de.

Ulrike Oppelt and the team at ArtInFlow, the many freelance staff members



Authorship: Dr. Antje Korsmeier, Constantin Schroeder
22 x 26 cm
German/English
Hardcover, 72 Pages
July 2021
ISBN: 978-3-938457-53-5
24,90 EUR

CONSTANTIN SCHROEDER EDITION 1/10

„Goldene Schiffchen“,
Oil on canvas, 2021

In 2014, Constantin Schroeder produced 100 small-format oil paintings for a wall installation in Berlin's Postbahnhof at the Ostbahnhof - the „Golden Little Ships“. The installation played with the idea and meaning of originality and reproduction in art. Each painting shows exactly one and the same golden boat in repetition, yet each is an original, an independent oil painting.

Size 13 x 18 cm
Edition: 10, the unique pieces are from the installation, newly signed on the reverse side
Price: 440,00 EUR



Constantin Schroeder Painting

Constantin Schroeder's paintings encourage interpretation. The pictorial contents of his enigmatic, sometimes absurd, concise oil paintings imagine everyday life, visions or are reminiscent of film settings. The Hamburg-born artist has been painting since early childhood. Out of philosophical interest, he studied theology, literature and art history. While this might already provide an abundance of pictorial themes that could be processed in painting, Constantin Schroeder seeks his own formulations on the pulse of time. At the centre of his works is the human being, from the modern hero to the lonely rambler or the fallen angel, the figures are depicted in an idealised manner, trying to find their way to identity in phantasmagoric scenarios. The white element, the omitted shape of an object recognisable only in outline, is found in many paintings. Schroeder's „blank spaces“ are participatory elements that involve the audience in the interpretation of the painting. These points of indeterminacy create a cognitive irritation in the viewer, while at the same time offering the possibility of subjectively concretising the content of the painting. They lend the paintings an astonishing visual appeal and underline the narrative pictorial content. As psychograms, they poetically illustrate fears and doubts that we ourselves know in different facets.

The catalogue is published to accompany the exhibition of Constantin Schroeder at the Kunstverein Bad Nauheim, 16.07. - 29.08.2021. <https://kunstverein-bad-nauheim.de/>

In our virtual gallery you will find an exhibition with works from different creative phases of the artist Constantin Schroeder.



Authorship: Bettina Lüdicke, Dr. Birgit Möckel, Robert Reschkowski
 23 x 27 cm
 German/English
 Hardcover, 180 Pages
 April 2021
 ISBN: 978-3-938457-54-2
 28,00 EUR

Bettina Lüdicke SPACE | STRUCTURE | POETRY 2010-2020

Bettina Lüdicke creates fine copper wire spatial structures that develop out of lines and air. These filigree-organized structures with crossed lines stabilize the transparency of the objects in interior and exterior space. Light and shadow and the multiplicity of connecting points tie form and space together. An energetic balance reigns between the fragile-stable structures and their flexible parts. The artist developed a patina process, from black to colorful, that makes it possible for her to emphasize line segments or whole bodies, opening the viewer's gaze to shift between inside and outside. The space expands when the sculptor stages her pieces in concrete architecture or in dialog in and with nature.

Along with the sculptures, the catalog also presents new drawings by Bettina Lüdicke. By reflecting »Point and Line to Surface«, her drawings reach beyond the traditional pictorial space, like Japanese woodcuts or the American Color Field painting. Painterly color gradients in ink contrast with serial-symmetrical ballpoint lineaments on paper.

Catalog texts by Birgit Möckel and Robert Reschkowski explore in detail a decade of artistic production. The catalog appears on the occasion of the exhibition »Wandernder Fokus« (Wandering Focus), Galerie Root, Berlin.



Editor: Gallery Crystal Ball
 Authorship: Manfred Kirschner
 16 x 16 cm
 German
 Hardcover, Linen cover, 130 Pages
 March 2021
 ISBN: 978-3-938457-51-1
 30,00 EUR

Manfred Kirschner Verrückt werden in Ostdeutschland – Rügen mon Amour

The artist's book created by Manfred Kirschner is taken from the universe of his collage stories and photo albums. He uses 51 photo collages to tell the story of the Berlin artist Harald Baumeister, who, disappointed by his friends, travels to the Baltic Sea coast in search of meaning.

»Going crazy in East German – Rügen mon Amour« is a two-art book oriented toward handmade collage series. With his technique, Kirschner associates a phantasmagoric German pictorial story in which fiction, the past, and the present fuse. The genre of storytelling used here humorously illustrates a reflection of life. Thus, Harald Baumeister appears like an alter ego of artists in crisis. It is an internal as well as external journey that aimed to lead him to art but ends up in life. With hallucinations and lovesickness, he gets lost in an ironic puzzle of deception around a magic snow globe and finds friendship and love in the end.

Manfred Kirschner is a freelance artist. His pictorial and performative work is characterized by diversity, wealth of ideas, and crossover aspects. His work is often inscribed with the question of the responsibility and the conditions of the societal role of the artist as producer. Kirschner makes this the theme of performances, videos, and installations in combination with drawing, painting, and collage.



BETTINA LÜDICKE EDITION 1/8

WILLKOMMEN 1/8
 24 x 11 x 11 cm, 2019
 Copper, lacquered
 Price: 750,00 EUR



MANFRED KIRSCHNER 51 UNIQUE PIECES 2020/21



The collages are handmade, each worked with scissors, glued to canvas and sealed with UV protection. The collage à 15 x 15 cm are unique and can also be purchased individually. Price on request.



Authorship: Dr. Dorothee Bauerle-Willert, Dr. Christoph Otterbeck, Barbara Straka, Dr. Brigitte Hammer, Dr. Dietmar Kamper, Filip Machač, Dr. Birgit Möckel, Ulrike Oppelt, Christian Schneegass, Dr. Rosa von der Schulenburg, Dr. Stephan von Wiese, Silvia Klara Breitwieser
19 x 27,5 cm
German
Softcover with flaps, 248 Pages
February 2021
ISBN: 978-3-938457-52-8
38,00 EUR



Silvia Klara Breitwieser DAS ANDERE BUCH DER DINGE. RES PUBLICA (II) Works with object, sculpture, photography, concept and context

The message of the material has repeatedly stood at the center of sculptress Silvia Klara Breitwieser's oeuvre. In the 1970s, as a »thingologist«, she created little terracotta and stoneware monuments (TONTÜCHER, STEINTÜCHER, FOTOTÜCHER [clay cloths, stone cloths, photo cloths]) as a kind of modern archaeology and evidence securing of unnoticed everyday objects. In the 1980s, after clay, stone, and textiles, LANDKARTEN/ BRANDKARTEN (maps/burn charts) took the foreground and then, as a new kind of sculpture material, peat with her TORF-MÖBELN (peat furniture) and TORFMOBILIEN (peat movable assets) and the large TORF-BAUWERKEN (peat constructions) as VEGETATIVE SKULPTUREN (vegetative sculptures). Becoming and passing away, creation and transience have been the central message of the symbolic/pictorial reflection process in Breitwieser's multimedia works from the late 1980s to this day.

The sculptress created many socially critical exterior installations and extensive interventions in public space that stand in the field of tension between »history and hierarchy«, dialog and confrontation. She regards her art as contemporary testimonies and research; her work is tied to societal reference and memory.

The catalog covers five decades of her artistic production, from 1972 to 2020, including the two retrospective solo exhibitions with texts by Dorothee Bauerle-Willert, Christoph Otterbeck, Barbara Straka, and others.

For solo exhibitions in 2020, see Kunstmuseum der Philipps-Universität Marburg, ZU BODEN GEHEN (Oct. 1, 2020-Jan. 17, 2021) and Kunstverein KunstHaus Potsdam, ESSENZEN (March 1-May 24, 2020).

SILVIA KLARA BREITWIESER EDITION 1/100

Sans Souci - Cent Soucis, 1991
Fig tree motif of the vineyard terraces of Sanssouci Palace in Potsdam as a symbol of the opening of the border.

Silkscreen, black, on transparent foil
underlayable with gold, silver or white cardboard
Format: 100 x 70 cm
Edition: 100
Price: 800,00 EUR



Editorial: Kunststiftung K52, Berlin
Authorship: Helen Adkins, Kira Kosnick, Nicolaus Schmidt, Fatma Souad, İpek İpekçioğlu
24 x 29,5 cm, Mappe mit Multiple und Magazin
German/English
Hardcover and Softcover
Multiple 96 Pages, Magazin 72 Pages
January 2021
ISBN: 978-3-938457-50-4
99,00 EUR

NICOLAUS SCHMIDT EDITION 1/36

KOSMOS GAYHANE (Fatma Souad)
Preferred edition 2021
Format 30 x 20 cm
Edition: 36
Copies with signed print
on fine art paper
Price: 175,00 EUR

Nicolaus Schmidt KOSMOS GAYHANE

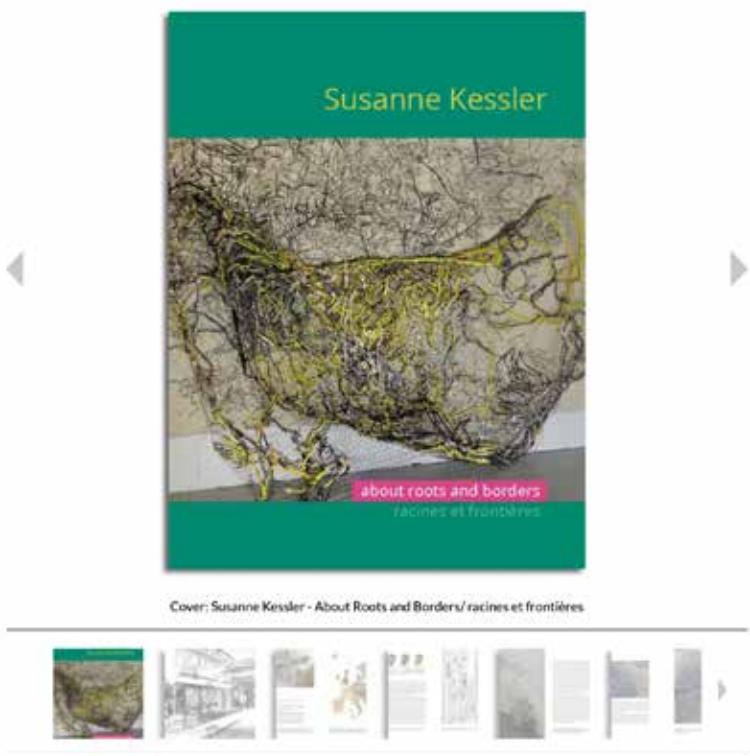
Gayhane in the Berlin club SO36 is a special feature of Berlin nightlife: oriental and queer. Gayhane is the »House of Halay«, the traditional round dance. Here lesbians, gays, straight men, men with beards and faggots meet on high heels. »Hane« stands for house in Arabic and in Turkish, so Gayhane means something similar to gay house. The music, which is mixed here from Turkish, Arabic, Indian and other songs, had a great influence on other metropolises. Gayhane is a protected space, it is actually not allowed to take pictures.

From 2002 to 2006, Nicolaus Schmidt took impressive portraits in cooperation with Fatma Souad and developed a script of body shapes for the Gayhane cosmos, also called »morphographic typeface«. The result is a book as a work of art. The Gayhane cosmos follows its own rules, and so the writing is not easy to decipher.

An accompanying booklet reflects a special story in texts (von Helen Adkins, İpek İpekçioğlu, Fatma Souad, Kira Kosnick und Nicolaus Schmidt) and photographs: Gayhane in Berlin SO36 - since 1999.

Nicolaus Schmidt studied at the HfBK Hamburg and focuses in his socially engaged photography on social groups within a society.





Authorship: Kathrin Merkle, Christoph Tannert, Dr. Sabine Urban, Susanne Kessler
 15 x 20 cm
 English/French
 Softcover, 56 Pages
 August 2020
 ISBN: 978-3-938457-55-9
 18,00 EUR

Susanne Kessler About Roots and Borders/ Racines et Frontières

The catalogue accompanies the exhibition »Susanne Kessler - About Roots and Borders« at the Conseil de l'Europe (Council of Europe) in Strasbourg. Due to Corona, the exhibition (originally planned from 31.8. to 25.9.2020) has been postponed to 2021. The catalogue is printed and will be presented during Artweek Berlin in September.

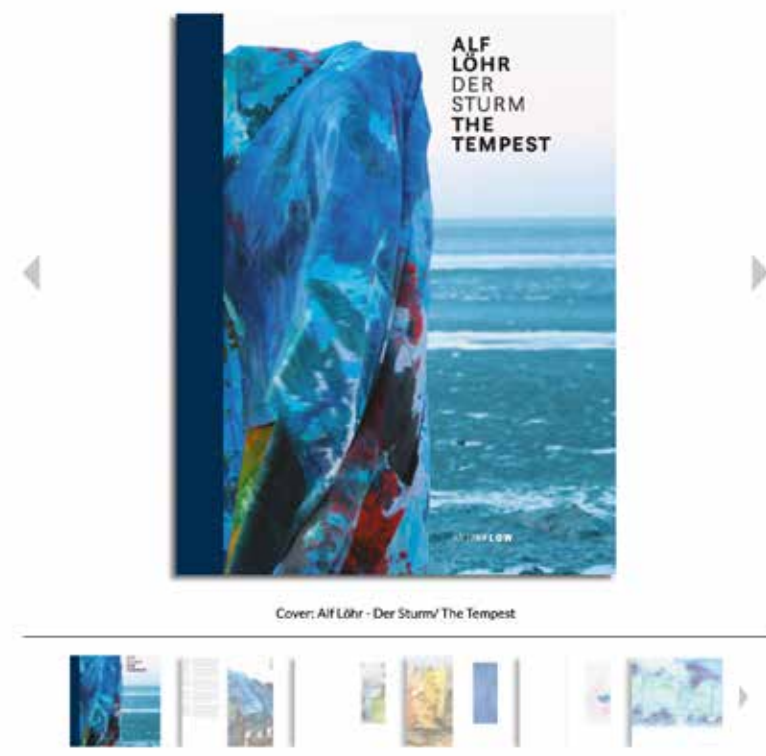
The German-Italian artist Susanne Kessler is not only socialized by having lived certain periods of her life in France, England and Italy, but also by exhibiting in many European countries. At the time of the Berlin Wall, Kessler studied in West-Berlin. These early experiences are still filtered in her installations and works especially on the subject of »Grenze« (border) or »common ground«, in such works as »Europa«, »Jerusalem« or »Mappa Mundi«. Border (delimit, exclude, connect), dialogue, interaction, distance, space and overcoming space are the central aesthetic-political questions. Critically and playfully, Kessler mixes reality and fiction by advocating an unbiased thinking space. Each of her cartographies has a counter-model to the conventions in science and politics.

The line as the basis of the drawing in space is the constant element in Susanne Kessler's work. Dense concentration and circumferential networks of threads, wire and other materials, partly tamed by metal frames, etc., expand into large spatial installations.

SUSANNE KESSLER EDITION 1/10

»Lines dancing«, 2021
 Series, drawing on paper

Small series works accompany Susanne Kessler's large constructions and installations since 1995. They are an important part of her work, in which she thinks through the theme with all its variations, and celebrates the change in time and the multiplicity of an idea. This series was started in 2010 and continues into the present.
 Format: 15 x 21 cm
 Edition: 10
 Price: 500,00 EUR



Editorial: Staatliches Museum Schwerin, G. Graulich, A. Löhr
 Authorship: Dr. Kristin Pirko, Dr. Gerhard Graulich, Alf Löhr
 22 x 28 cm
 German/English
 Hardcover, 104 Pages
 August 2020
 ISBN: 978-3-938457-57-3
 24,95 EUR

Alf Löhr Der Sturm. The Tempest

The catalog is published to accompany the exhibition »Alf Löhr DER STURM/THE TEMPEST«, which runs from 14 August to 8 November 2020 in the Schwerin State Museum of the Mecklenburg-Western Pomerania State Palaces, Gardens, and Art Collections. The exhibition shows new paintings by the German-British artist, who focuses on the relationship between art and nature without referring to concrete events and experiences.

Alf Löhr's oeuvre comprises painting, drawings, photography, video, performance, installation, and sculpture. His usually large-format, richly colorful works have diverse substrates like paper, textiles, or photos; they explore the conditions and materiality of painting. Some years ago, Alf Löhr moved his studio to the coast of Kent, where William Turner, the important painter of the English Romantic movement, already painted his light-flooded pictures. Löhr is intensely interested in the fascinating light and atmosphere of the sea and sky. His current artistic grappling with the storm is palpable in the exhibition. Transparent, opaque, or deep blue, the blustering sea and turbulent winds in Löhr's works seem like a discourse with analogies to cinematic and literary themes. The Storm that strands the actors hints at climate change. In his late work of 1611, Shakespeare already illustrates that there is no alternative to working together in solidarity.

Cécile Dupaquier weiß obskur (white obscure)

Cécile Dupaquier's catalog »weiß obskur« (white obscure) shows a selection of her objects, drawings, and installations from the last three years (2016-2019).

The objects are based on the transformation and manipulation of simple building materials. In the question of material – be it Styrofoam or fiberboard – the aim is plainness and sparseness. The drawings, too, are done on paper in the standard A4 format. When she puts something together, cuts it, or folds it, she explores surfaces and the formation of volumes. The works are given several coats of matte white paint, whereby the volumes become visible solely because of the shadows they cast. Dupaquier's »Tableaus«, a kind of wall sculptures, are created from finely shaped wooden boards in a long production process. The precision of the production makes them objects of contemplation.

Another of Dupaquier's specialties is large, freestanding sculptures and site-specific installations in dialog with the architecture of the exhibition space; their components are later destroyed or recycled.

Cécile Dupaquier's artistic gesture is always minimal (a cut, a fold, a cladding, or the addition of a hinge) and reveals structural limits and inner beauty. She conceives and realizes works of art in public space in France, Switzerland, and German.



Authorship: Cécile Dupaquier, Thibaut de Ruyter
 17 x 24 cm
 German/French/English
 Softcover, 64 Pages
 2019
 ISBN: 978-3-938457-49-8
 15,00 EUR



Cover: Abstractionistinnen

Editorial: Jeanne Fredac, Simone Kornfeld, Ulrike Oppelt
 Authorship: Louis Doucet, Simone Ewald und die Künstlerinnen Jeanne Fredac, Beate Köhne, Simone Kornfeld, Ina Lindemann, Wan Qiong
 17 x 24 cm
 German/French
 Softcover, 112 Pages
 August 2020
 ISBN: 978-3-938457-58-0
 20,00 EUR

Jeanne Fredac, Beate Köhne, Simone Kornfeld, Ina Lindemann, Wan Qiong Abstractionistinnen

ABSTRACTIONESSES is a new term and a statement from five internationally active female artists. The publication with texts by Simone Ewald and Louis Doucet regards itself as an answer to art history, much of which remains unwritten.

Art is always also abstraction, all over the world. From the abstraction of the last century's avant-garde through the various currents of Abstractionism in the 1950s, a broad arc can be drawn through archaic, Oriental, and African art as far as the universal, geometrical abstraction of our present. But one thing is certain: all the currents of abstract art offer expanded possibilities of perception and interpretation, and the events on canvas assert a reality of their own.

Now as ever, female artists are less frequently visible in public and private collections. This can be historically explained, but why does the shortcoming of deficient visibility continue in contemporary positions?

These female artists from China, France, and Germany have devoted themselves to nonrepresentational art and show such works during the ARTWEEK in Peter Lindenberg's Art Space F 200. The Abstractionesses envision themselves as a long-term project. They plan to develop further joint projects beyond 2020.

Witte Wartena Attending

Representing a scene of a past moment, is the principal thought in the works of the Dutch artist Witte Wartena in his series »Attending«. Exhibition is captured as a situation. The focus of the works are people and events, which can be identified by the work titles and the name register. Witte Wartena's works invites you to reflect on exhibitions. When was a room designed and for whom? Which people are in the space, who uses it? What distinguishes an exhibition venue and the staging of it?

The catalog shows a section of the Berlin gallery and art scene. 47 weeks of exhibitions in 47 drawings from the exhibition openings.

Wartena's work is narrative, based on himself and his surroundings. Executed in the form of drawings, comics and installations, it features friends, family and scenes from his daily life. The drawings are made as accurately as possible in the sense that they include every detail of our every day existence. Like the Genre works from the Dutch Masters, he too shares their passion of portraying people engaged in common activities. For the artist, creating work is a way of preserving his ever-changing reality. He sees beauty in the ever-day world. Further information can be found at Witte Wartena.

Catalog presentation at the opening LEAVING TRAILS, Hilbertraum, August 23.



Cover: Witte Wartena Attending

Authorship: Ulrike Oppelt, Witte Wartena
 21 x 14,8 cm
 German/English
 Softcover, 60 Pages
 August 2019
 ISBN: 978-3-938457-38-2
 10,00 EUR



Postkartenset: Mariel Gottwick: Die Zukunft ist Gratis

Authorship: Mariel Gottwick
 10,5 x 14,8 cm (DIN A6)
 German
 Eleven piece postcard set
 October 2019
 ISBN: 978-3-938457-39-9
 20,00 EUR

Mariel Gottwick Die Zukunft ist Gratis (Future is Free) Sammlung Deutscher Wertsätze

»Sammlung Deutscher Wertsätze« (Collection of German ,sentences of value'), compiled by Mariel Gottwick since 2002, consists of quotes from German advertising slogans. The artist gave all collected quotations serial numbers and labeled them with the advertising company's name and year of publication. Mariel Gottwick collects advertisements on the Internet, in magazines and from billboards, where they impose themselves on us every day.

Different categories of sentences emerged in the continuous collection process. Next to »Wertsätze« (,sentences of value') the artist categorises the quotes into additional types of sentences: guiding principles (Leitsätze), theorems (Lehrsätze), ,budget sentences' (Sparsätze), resolutions (Vorsätze), and take home messages (Merksätze). In doing so she is performing a first evaluation.

It is generally known that the values formulated in advertising messages are always linked to commercial intentions; sweet or cocky promises that stimulate consumption. Mariel Gottwick transports those value- and emotion-laden quotes from their original place in advertising into a new setting that is not rooted in the advertising world, and puts them on one level with epigrams, wisdoms, and socially relevant guiding principles. Circling back to the quotes' authorship, the advertising world's communication of values becomes questionable.

Lingua franca Erzählungen (Narratives) Morten Debalde (Editor)

Sometimes non-native speakers, when expressing themselves in a language other than their own, come up with the most striking phrases and linguistic curiosities. It is this idiosyncratic way with words - often groundlessly taken to be incorrect - that Morten Debalde is most interested in.

For his anthology he gathered the work of fifteen foreign-language authors and nine foreign photographers. The starting point for each story is the photograph. Photography can be seen as a lingua franca in itself, a neutral space in which nobody has the rule over the language. For language philosophers like Morten Debalde association is a mechanism underlying all poetic speech.

Lingua Franca (from the Italian for »Franconian language«) refers to a commercial language which was used up until the 19th century on the south and east coast of the Mediterranean. It originated from a variation of Italian which had been enriched by a great number of words taken from Arabic, French, Greek, Spanish and Turkish. In this way, the Lingua Franca enabled people with different native languages to communicate with each other.



Cover: Lingua Franca Erzählungen

Authorship: Douglas Pompeu, Trevis Annoni, Seda Güngör, Roland Vernet, María Lanusse, Mário Gomes, Samuele Maniscalco, Camila Gonzatto, Reinaldo P. Almeida, Borja López Alascio, Dorothee Fraleux, Tania Domingo Moreno, Carlos Gomes, Anastassia Akel, Martín Del Valle
 Photographers: Eva Carracedo, Yuri Kim, Tena Srdelić, Esther Bondi, Luis Pliego, Azzurra Pettorossi, Elisa Balmaceda, Marta Leite, Aleksia Halilaj
 12,5 x 18 cm
 German
 Softcover, 120 Pages
 2019
 ISBN: 978-3-938457-48-1
 9,95 EUR

Book launch with reading: 6.06.2019, Oblomov, Berlin



Cover: RAIDING project 2009 - 2019

Authorship: Terunobu Fujimori, Roland Hagenberg, Hiroshi Hara, Karl A. Meyer
 12 x 19 cm
 German/English
 Softcover, 108 Pages, 99 Illustrations
 2019
 ISBN: 978-3-938457-46-7
 14,95 EUR

RAIDING project. 2009–2019 Terunobu FUJIMORI - Roland HAGENBERG - Hiroshi HARA - Karl A. MEYER

Ten years ago, Roland Hagenberg initiated an art and architecture project in Raiding, the village in Austria where composer Franz Liszt was born near the former Iron Curtain that once divided Europe. The book chronicles 25 events, 15 exhibitions, 11 publications, 3 sculptures and 2 buildings that evolved between 2009 and 2019.

At the core of the Raiding Project is »Storkhouse« – an experimental guest house by Japanese architect Terunobu Fujimori (where storks actually live on top during summer). It received the Austrian Innovation Tourism Award in 2014. In the vicinity another Japanese star architect left his mark: Hiroshi Hara. His »Three Travelers« serves a sculptural shelter for bikers and hikers. Kengo Kuma, who just finished the stadium for the Tokyo Olympics 2020, contributed an amorphic concrete cube with layers of light-conducting fibers. Karl A. Meyer's outdoor sculpture »Birdman« draws a contextual arc to the neighboring »Storkhouse« whereas »The Touch«, a steel sculpture by Heinz Aeschlimann, celebrates the spirit of Franz Liszt. Conceived as another guesthouse and gallery space, Hagenberg designed »Silverhouse« in collaboration with Austrian architect Lisa Zentner.

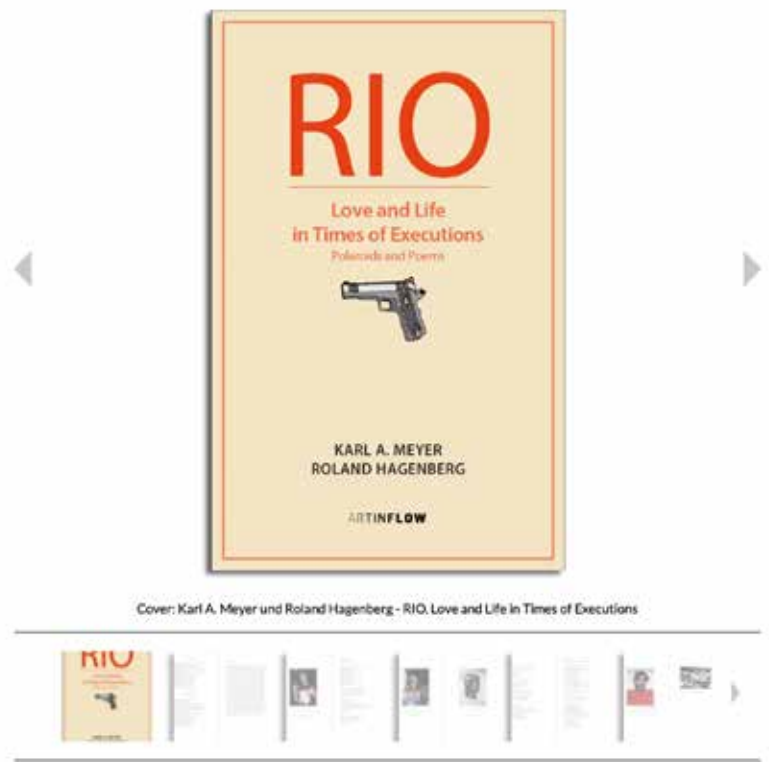
At the end of the book »Timeline« guides through dozens of events and exhibitions that took place not only in the Austrian countryside but also in Tokyo, Beijing, Fukuoka and Munich.

Karl A. Meyer and Roland Hagenberg RIO. Love and Life in Times of Executions. Polaroids and Poems

Poems by Roland Hagenberg and Polaroid portraits by Karl A. Meyer tell stories about love, life and survival in Rio de Janeiro. Armed gangs, police and military control the favelas where fatalism and violence determine life. A failed urban society becomes symbol of a brutalized global zeitgeist.

Swiss artist Karl A. Meyer began his artistic career in 1979 with drawings and large-format woodcuts in New York, where he lived and worked for 15 years. The past ten years he spent his winter months in a favela in Rio de Janeiro. It took time until the residents accepted and trusted Meyer and his Polaroid camera. The technical possibilities of this medium are limited compared to traditional photography with its aperture selection and exposure time. Polaroids are unique, not replicable and characterized by soft transitions. Their aesthetics rely on surprising coincidences and the imperfect.

Viennese author and multimedia artist Roland Hagenberg has been living in Japan for 25 years. He writes for magazines such as Vogue and Architectural Digest, documented New York's art world in the ,80s, and interviewed and photographed artists such as Andy Warhol, Robert Mapplethorpe, Keith Haring, Louise Bourgeois, and Jean-Michel Basquiat. His various projects encompass film, theater and architectural projects with Japanese architects. Hagenberg's poems are characterized by stylistic lightness and a playful language that celebrates life and its finiteness.



Cover: Karl A. Meyer und Roland Hagenberg - RIO. Love and Life in Times of Executions

Authorship: Roland Hagenberg, Karl A. Meyer
 12 x 19 cm
 German/English
 Softcover, 84 Pages
 2019
 ISBN: 978-3-938457-45-0
 12,95 EUR



Cover: Techne. Berlin - Porto Alegre 2019

Editorial: Sandra Becker und Elaine Tedesco (VBK)
 21 x 29,7 cm
 German/Portuguese
 Softcover, 60 Seiten
 2019
 ISBN: 978-3-938457-37-5

Locations

Paco Municipal de Porto Alegre
 28.05–12.07.2019
 Galerie Verein Berliner Künstler, Berlin
 21.06.–14.07. 2019

SOLD OUT



Cover: Nanaé Suzuki - Paare und ihre Schatten

Authorship: Dr. Dorothee Bauerle-Willert, Dr. Hanne Loreck
 21 x 28 cm
 German/English
 Hardcover, 80 Pages
 2018
 ISBN: 978-3-938457-42-9
 20,00 EUR

Techne Berlin–Porto Alegre 2019

»Techne« refers to both art and technology. Two exhibitions focus on the fusion of both disciplines and take place in an artistic exchange with Brazil. The exhibition catalog »Techne« with 26 artists from the Laboratorio de Imagem e Tecnologia Departamento de Artes Visuais/ UFRGS and the Association of Berlin Artists, curated and edited by Sandra Becker and Elaine Tedesco, the representatives of the institutions, accompanies the exhibitions in Porto Alegre and in Berlin.

From the beginnings of philosophical reflection to Plato, the Greek word techne is mostly synonymous with knowledge (episteme) and means to be familiar with one thing and to be able to handle it. Works of art can not be created without a certain technique. No matter which material artists use, it always has to be worked with a certain technique. The technique, in turn, has developed a variety of materials that the artists use to create for processing and image production. The interrelations between art and technology can be viewed in very different ways.

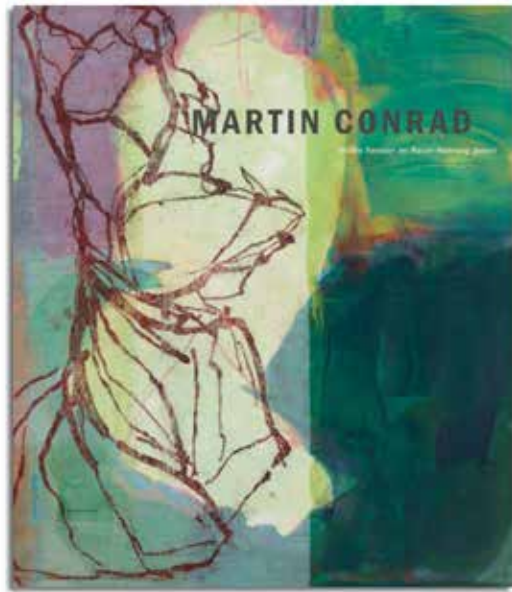
Artists:
 Tula Anagnostopoulos / Tetê Barachini / Sandra Becker / Catherine Bourdon / Luciane Bucksdricker / Marina Camargo / David Dibiah / Burghild Eichheim / Monika Funke Stern / Viviane Gueller / Margret Holz / Rosika Jankó-Glage / Susanne Kessler / Simone Kornfeld / Ana Michaelis / Franziska Rutishauser / Bernadette Schroeger / Samy Sfoggia / Andrea Sunder-Plassmann & Sigi Torinus / Daniela Távora / Elaine Tedesco / Amanda Teixeira / Marion Velasco / Gerard Waskievitz / Ila Wingen

Nanaé Suzuki Pairs and Their Shadows

Nanaé Suzuki's catalogue »Paare und ihre Schatten/ Couples and their Shadows« includes a series of picturesque works which she started in 2010, and was inspired by various media, particularly film and photography. Examples are the famous shot of the twins by Diana Arbus (Identical Twins, Roselle, New Jersey, 1967) or scenes of the screen adaption Sturmhöhe, a novel by Emily Brontë.

In reference to Suzuki's painted interpretations, she's illustrating different states of consciousness, gestures, and postures simultaneously, duplicating the encountered likeness, but they are also meant to irritate the audience. She addresses a persons various character in different moments. Through multiplication, the uniqueness of a person, the individual, and the idea of a persons singularity becomes obsolete. These paintings unfold the identity and differences, as well as the eerie aspects of the Doppelgänger.

After moving to Europe in the late 70s, Japanese artist Nanaé Suzuki worked on the crossroad of live performance and media. Those experiences led to geospatial works and objects, which dealt with the subject of place and time. Her new works range from paintings to photography in an experimentell manner. Ms. Suzuki constantly strives to enhance her mode of expression.



Cover: Martin Conrad - Weisse Fenster im Raum Nahrung geben



Authorship: Dieter Begemann, Martin Conrad
24 x 28 cm
German/English
Hardcover, 168 Pages
2018
ISBN: 978-3-938457-35-1
25,00 EUR

Martin Conrad Weisse Fenster im Raum Nahrung geben

The artist's publication by Martin Conrad with its individual chapters and handwritten extra pages functions as a comprehensive, continuous narrative of interlocking references from various work fields, archive collections and installation views. The book is understood as a corpus, in which an artistic conception based on the superimposition of abstract colour formations and figurative structures unfolds like petals with the page sequence. In the middle of the book – as the core of imagination – is the Lexikon der Zeichnungen (Lexicon of Drawings). The text by Dieter Begemann at the beginning of the book guides one's view via the archive collections to the artist's studio as the space for thought and reflection. Installation views towards the end of the book extend the correlations between image, imaginary space and viewer to involve architecture and the cultural environment.

»The works are defined by a common structure related to the dissolution of and the adherence to boundaries: a transposition of the expanding character of painterly areas of color and the circumscription of this openness by means of linear structures.« (Martin Conrad)

This publication appears on the occasion of the two exhibitions: »Umspannwerk« Galerie ROOT, Berlin, 31.08.-12.10.2018; »Metamorphosy« [Kunst] Projekte Monica Ruppert, Mannheim, 21.09.-19.10.2018



Cover: Monika Funke Stern: Das Loch im Mantel der Erscheinungen



Authorship: Dr. Dorothee Bauerle-Willert, Monika Funke Stern
21 x 21 cm
German
Softcover, 76 Pages
2018
ISBN: 978-3-938457-44-3
10,00 EUR

Monika Funke Stern Das Loch im Mantel der Erscheinungen (The Hole in a Coat of Apparitions) Photography, Film, Painting. Hermaphrodites and Hybrids

Monika Funke Stern Is a media artist, painter, photographer, director and author. The pictures of the catalogue have a narrative structure, they tell a story. The pictures play with reality. Thereby twitters emerge, which are neither paintings nor photographs. »Hybrides resulting from reality and algorithms, antagonism to the laziness of the eye, frozen pictures of analysed movements.« (MFS)

Paintings don't represent reality, they don't create a picture of the world. Describing the world by images is a task of reflection. The traps, illusions, lies and meta-lies are connected to this problem. What is important is to perceive the illusion as an illusion, knowing what is the reality of the lie and what is not a lie in the sense of deceiving.

The catalogue with the title »The Hole in a Coat of perception« shows a selection of photography, film and painting, twitter and hybrids mostly of the last two years (2016–2018).



Cover: Simone Kornfeld Kontraste



Authorship: Simone Kornfeld, Reinhold Hartmann
21 x 21 cm
German/English
Softcover, 32 Pages
2018
ISBN: 978-3-938457-40-5

SOLD OUT

Simone Kornfeld Kontraste (Contrasts)

The central subject in Simone Kornfeld's paintings is color. Through optical calculus, the artist develops visual illusions in which she examines seeing. Her compositions range from black and white abstractions, which can sometimes be read as room sketches, or as landscapes and about those that hover more in the colored ground as to find a strength stop - right up to dionysian color landscapes.

The process of abstraction is more of a mental one, whilst that of reduction is more concrete. Both factors play an important role in Kornfeld's work. She focuses intensely on the contrast-principle: bright against dark, opaque against transparent, firm against fleeting, translucent against gloomy, forward against backwards. There is always a contrasting quality that maintains the momentum of the image.

»CONTRASTS is about the dualism of colored-uncolored, the exploration of color weights, color layers, color combinations.« (S.K.)

This catalogue covers the »CONTRASTS« exhibition of new works by Simone Kornfeld being held during August - Septembre 2018 at the Hartmann Gallery – Berlin.



Cover: Ulli Diezmann & Friends



Authorship: Matthias Beckmann, Ulrich Diezmann, Roland Fuhrmann, Edite Grinberga, Jens Hunger, Andrea Imwiehe, Wilmar Koenig, Roger Libesch, Peter Lindenberg, Christian Pilz, Jens Schünemann, Claudia Shneider, William Wires, Markus Wirthmann
14,8 x 21 cm
German
Softcover, 54 Pages
2018
ISBN: 978-3-938457-36-8

SOLD OUT

Ulli Diezmann & Friends Part II.

The catalogue »Ulli Diezmann and Friends, Part II«, which accompanies the exhibition of the same name at the Kunsthaus Meiningen (July/August 2018), includes 13 of his artist friends. »There's no common denominator, no underlying idea or theme, except the friendly relationships I share with each of the exhibition participants« (U.D.). The first Ulli Diezmann and Friends exhibition took place in the Galerie auf Zeit/ Räume für Kunst in Braunschweig in 2013.

The painter and photographer Ulrich Diezmann presents a selection of his work from the last 30 years, which reflect artistic flexibility, openness and informality towards the world. Landscapes, animals and everyday objects are the motifs he paints or photographs. In the second part of the catalogue, 13 artistic positions presented in painting, photography, drawing, video and object art, harmonize and offer interesting insights into the art of fellow artists, that is, offer views beyond the horizon.

Artitsts

Matthias Beckmann, Berlin, Ulrich Diezmann, Berlin, Roland Fuhrmann, Berlin, Edite Grinberga, Berlin, Jens Hunger, Berlin, Andrea Imwiehe, Berlin, Wilmar Koenig, Straußberg/ Hohenstein, Roger Libesch, Erlangen, Peter Lindenberg, Berlin, Christian Pilz, Berlin, Jens Schünemann, Berlin, Claudia Shneider, Berlin/ Johannesburg SA, William Wires, Berlin, Markus Wirthmann, Berlin

The catalogue »Ulli Diezmann and Friends« (30.06.-12.08.2018) will be available at the exhibition opening at the Kunsthaus Meiningen.



Cover: Niehaus IndenBirken

Authorship: Dr. Jürgen Doppelstein, Dr. Bernd W. Lindemann, Uschi Niehaus
 23 x 27 cm
 German
 Softcover, 198 Pages
 2018
 ISBN: 978-3-938457-43-6
 20,00 EUR

Uschi Niehaus NIEHAUS INDENBIRKEN

The catalogue Niehaus IndenBirken is being published on the occasion of the Barlach Prize 2018 awarded to Uschi Niehaus on May 27th 2018 at the Barlach Museum Ratzeburg for her artistic oeuvre to date.

The work of Uschi Niehaus articulates itself through the media of painting, drawing and photography which the artist combines with found fragments such as nautical maps, photographs and elements of decoupage. Her drawing process involves paintbrush and pen but also blades, finger-nails and palette knives.

Art-historical references and music are an ongoing inspiration, echoing through her works, capturing sounds of music in still images. The pictorial perception and transformation of a spoken word, of an unspoken word, a whisper, a song as well as silence are qualities the artist continually engages with in her artwork.



Cover: Peter Goettler Aus dem Gepäck. 2007 - 2017

Authorship: Ulrike Oppelt, Dr. Martin Steffens
 21 x 29,7 cm
 German/English
 Softcover, 76 Pages
 2017
 ISBN: 978-3-938457-32-0
 10,00 EUR

Peter Goettler Aus dem Gepäck. 2007-2017 Malerei und Arbeiten auf Papier

Peter Goettler's pictures never exhibit a linear narrative. In his paintings and works on paper, the artist pulls different settings, persons, times, and spaces together, as is also the case in a Modernist film or novel. As hermetic as some pictures seem, others are very clear. The viewer's reception depends on the degree to which he is able to penetrate into the artist's world of experience.

Instead of illustrating events, Goettler constructs in his pictures color fields whose effect is based on impression and suggestion, transience and presence. One finds oneself facing works that testify to appearances and fleeting contexts. Goettler's painting oscillates between the poles of abstraction and figurativeness, which are often brought to unity in one and the same picture. (Author: Ulrike Oppelt, excerpt from the catalogue text)

The catalogue with the title »Aus dem Gepäck« shows a selection of paintings and works on paper from the period 2007 to 2017.



Umschlag: Ute Deutz »Snage« (Detail)

Editorial: Sandra Becker (VBK)
 Authorship: Sandra Becker, Ulrike Oppelt
 14,8 x 21 cm
 German
 Softcover, 70 Pages
 2018
 ISBN: 978-3-938457-30-6
 5,00 EUR

Verein Berliner Künstler (Berlin Artists Association) totalitär (»totalitarism«)

The exhibition TOTALITÄR (idea and concept by Sandra Becker) takes a critical look on digital transformation that fundamentally changes our way of life through automation processes and digital communication. Topics such as surveillance facilities, social networks, digital warfare, binary stereotypes, violent fantasies, hate speech, exclusion and anonymity are some examples.

The exhibition »Update« with this years concept on »totalitarism« takes place once a year by the Berlin Artists Association at the Gallery Weekend in Berlin. The catalog of the exhibition (21st of April until 20th of May 2018) shows work of Sandra Becker, Viola Bendzko, Gerda Berger, Birgit Borggrebe, Catherine Bourdon, Conrad Brockstedt, BUCCO, Barbara Czarnojohn, Christoph Damm, Ute Deutz, Christian Ebel, Burghild Eichheim, Ute Faber, Monika Funke Stern, Gerhard Gabel, Marianne Gielen, Lupe Godoy, Axel Gundrum, Margret Holz, Hella Horstmeier, Rosika Jankó-Glage, Jürgen Kellig, Karsten Kelsch, Susanne Kessler, Claudia Kochsmeier, Karoline Koeppel, Matthias Koeppel, Simone Kornfeld, Maria Korporal, Joan Lazeanu, Ina Lindemann, Peter Lindenberg, Dorothea Markner-Weiss, Nele Probst, Volker Nickel, Larissa Nod, Michael Otto, POGO, Renate Pfrommer, Ute Richter, Astrid Roeken, Regina Roskoden, Franziska Rutishauser, Peter Schlangenbader, Robert Schmidt-Matt, Sabine Schneider, Bernadette Schröger, Evelyn Sommerhoff, SOOKI, Ruza Spak, Richard Stimmel, Anita Straud, Andrea Sunder-Plassmann & Sigi Torinus, Helga Wagner, Gerard Waskievitz, Gundrun Wernet, Karla Woisnitza, Barbara Zirpins, Ayca Nina Zuch

Andreas Burger 2010-2017

The work of Andreas Burger, covers a wide range of different techniques with which he examines, again and again, the aspects of everyday life, cultural history and the art business that interest him. To uniformly and permanently repeat and vary his own works is something that goes against the grain for Burger. For him, art is far more an opportunity to carry out visual research, which he then uses to generate new »images.« (Author: Matthias Reichelt, excerpt from the catalogue text)

Andreas Burger was born in Merano, Italy, in 1967. He studied sculpture at the Academy of Fine Arts Vienna. Today he lives and works in Berlin.

This catalogue was published on occasion the of the exhibition »Horizontal and Vertical Emptiness« in September 2017 at Meinblau project space, Berlin. The catalogue presents a selection of his works from the period 2010 to 2017.



Cover: Andreas Burger 2010-2017

Authorship: Andreas Burger, Matthias Reichelt
 17 x 24 cm
 German/English
 Softcover, 48 Pages
 2017
 ISBN: 978-3-938457-34-4
 8,00 EUR



Authorship: Roland Hagenberg
12 x 18 cm
German/English
Hardcover, 132 Pages
2017
ISBN: 978-3-938457-33-7
14,95 EUR

Roland Hagenberg Poems Mit Fotografien und Zeichnungen

It features 58 poems in English and German with illustrations by Roland Hagenberg. Here you can see the short book trailer or hear Poem samples from the book on soundcloud. See and hear a special presentation of Hagenberg's poem »In Front of My Window« by tenor Gernot Heinrich.

Hagenberg grew up in Vienna and lives and works as a writer and artist in Tokyo. He is also the initiator of »Raiding Projects« in Raiding, birthplace of composer Franz Liszt in Austria. There, he develops experimental guest houses together with Japanese architects. Terunobu Fujimori's »Storkhouse« opened in 2013 and Hiroshi Hara's Shelter »Three Travelers« in 2015.

Freibord – a literary magazine in Vienna published his first poem in 1978. Hagenberg was co-founder of Die Klinge that featured writers such as Friederike Mayröcker, Robert Menace, Elfriede Czurda, Ernst Jandl, Gerhard Jaschke and Gerhard Wimmer. In the 1980s Hagenberg collaborated with painter Karel Appel in New York on a poetry anthology and translated works of Friederike Mayröcker. Hagenberg is member of the Austrian literary association Grazer Autorenversammlung.

POEMS is a co-production with Roland Hagenberg and the publishing house Shoshi Maimai, Tokyo.

Nicole Wendel Présence

Nicole Wendel's Oeuvre is a composition of drawings, objects and installations as well as photographs, films and performances. It deals with the big question of existence and transience, with process and ephemeral being at the center of her work. In a world where virtual space is of considerable significance, the relationship to our body seems to be out of balance. With her analogical haptic work, Wendel creates a tangible pool to this digitized reality. Basic thoughts are the pursuit for physical movement. Your body is an engine, as well as the tools and materials. The motion sensitivity by Wendel's induced change of images requires in its interpretation, not on destruction created, but on the subtle understanding of transformation. There are associative drawing rooms and room images between gestures and construction, the subject of glory and abstraction. The change of images sensitively induced by Wendel's on movement that requires a non-destructive, subtle understanding of transformation. There are associative drawing spaces and space images between gesture and construction, objectivity and abstraction.

The exhibition catalog, titled »Présence«, is based on the latest works by Wendels. Drawings, large-scale works on paper, photographs, videos and this new performance, has also exhibited at the Espace d'Art Contemporain, André Malraux, Colmar (Alsace).



Authorship: Volker Altrichter, Alexandra Korschefsky, Dr. Martin Mertens, Dagmar Reichel, Martha Reiter, Dirk Windsberg
19 x 25 cm
German
Hardcover, 196 Pages
2016
ISBN: 978-3-938457-25-2

SOLD OUT



Authorship: Werner Hilsing, Hannes Schwenger
21 x 29,7 cm
German
Softcover, 63 Pages
2015
ISBN: 978-3-938457-29-0
5,00 EUR

Martha Reiter Retrospective

The architect and painter Martha Reiter is a well-known character in Rommerskirchen (NRW). Part of her diverse creative and cultural life has been dedicated to this work catalogue.

Her artistic career has involved a constant exploration of new techniques. Painting, drawing, graphics and print graphics are represented as well as sculpture, objects and installations.

A special feature has been her »programs«, in which she has transformed geometric shapes, meticulously explored patterns in all their possible variations, and turned them into three-dimensional paper objects.

Martha Reiter, however, has devoted herself not only to art, but also to culture. Since 1997 her farm, known as »Reiters Scheune« every year became a small cultural centre for exhibitions, concerts, theater, dance and lectures. Artists from all over the world have presented a high-quality cultural program on her entire property and exhibited their art objects in her courtyard and garden.

Johann Manfred Kleber Imperative Skriptural

Johann Manfred Klebers calligraphy at the interface between traditional calligraphy, typography and experimental, concrete poetry, - is, in spite of ancient and modern traditions scriptural art from cave paintings to Paul Klee, his personal innovation.

Since the 60s he developed his characteristic manner of hollow characters and their graphic design. First, as a playful font use for invitations, flyers, posters, and designed for scrawled in print sentences, later as art objects sui generis on paper, fabric and cardboard. (H. Schwenger)

Catalog for the exhibition at Max Planck Institute for Human Development from 16.04. - 23.05.2015.

A comprehensive catalog of Johann Manfred Klebers Skriptural Art, his SCRIPT PICTURES we have given out in 2011.



Authorship: Hannah Becher, Andreas Rauth
28 x 21,5 cm
German/English
Softcover, 48 Pages
2015
ISBN: 978-3-938457-27-6
10,00 EUR

Hannah Becher I Repeat Myself When Under Stress

Becher's art brings together different temporalities and time scales and offers a poetic reflection about the pathology of modern life, about the acceleration of time as well as about the necessity to decelerate.

This (exhibition) catalog is based on works, shown in November 2014 in the gallery erstererster Berlin.

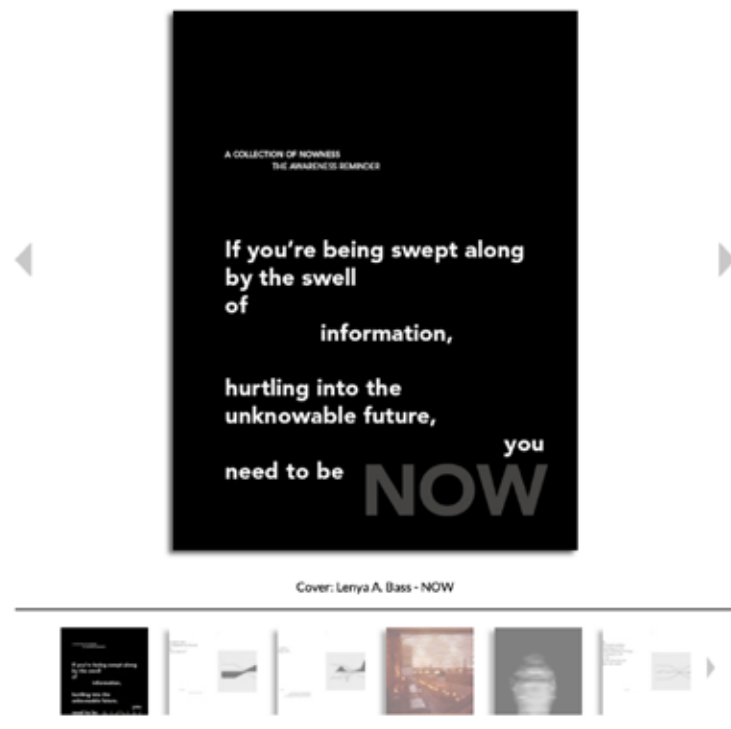
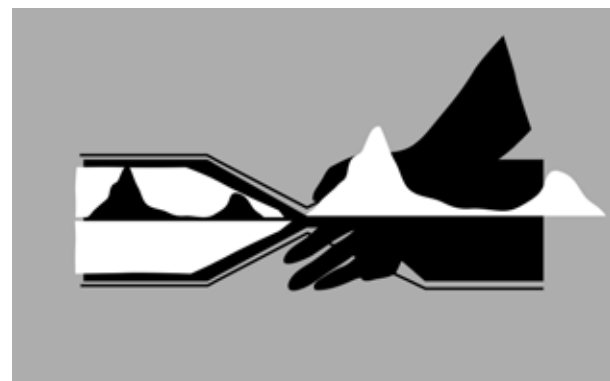
The catalog specifies the subject of Time with a selection of works, from series of large-scale tableaus on carbon paper and canvas. Dealing with this issue for many years, Hannah Becher has refined her methods of transformation, reduction and reproduction continuously.

Lenya Alec Bass Now – A Collection of Nowness The Awareness Reminder for Creatives

In writing about »Now« and seeking to visualize »Now«, one deals with an abstract concept. In »Now – A Collection of Nowness. The Awareness Reminder for Creatives«, Communication designer Lenya Bass addresses the issue of a fast moving digital information flow and its impact on the perception of »Now«.

With its special format between pocketbook and magazine the book offers a humorous but genuine discussion on the theme of information overflow and human/digital interaction, focussing on the deceleration of time flow in our conciousness of »Now«.

A collection of quotes and notated personal comments, abstract conceptual illustrations on time perception, interleaved full-page photographic images and the tactile embossing of front and back cover, convey the main idea. The publication encourages readers to remind themselves of their ability to pause in »creative non-intervention« and to use that awareness for their creative tasks.



Authorship: Lenya A. Bass
18 x 24 cm
German/English
Softcover, 68 Pages
with graphic edition, edition of 50, numbered and signed
120g Cardboard, 105 x 148 mm (DIN A6)
2014
ISBN: 978-3-938457-26-9

SOLD OUT



Authorship: Renate Wiedemann
DIN A4, Single issues in cassette 3,5 x 30,6 x 21,7 cm (HxBxT)
German
Hardcover/ Cassette, with 74 pages
Edition 50, numbered and signed
2014
ISBN: 978-3-938457-21-4
30,00 EUR

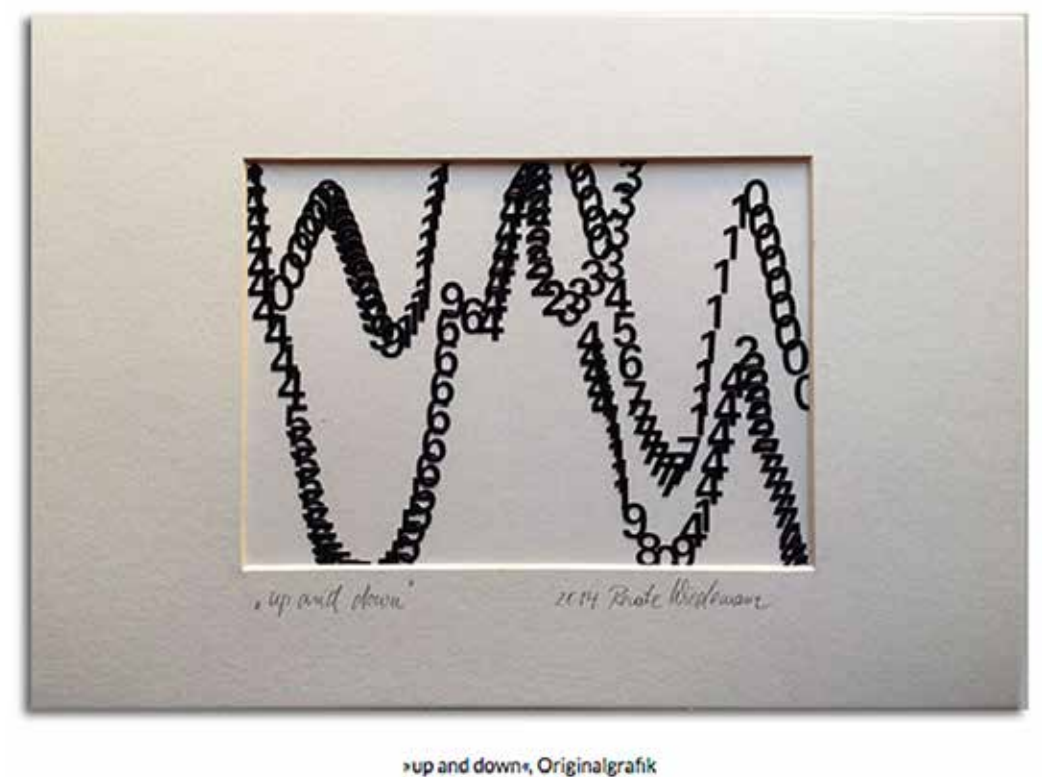
Renate Wiedemann 14 Betrachtungen (14 Views) Artist's Book

Sculpture is a broad field. »To view« means to look at something closely. The »14 Views« of sculptress Renate Wiedemann comprise her artistic spectrum (2001-13) of objects, sculptures, and installations in a box with fourteen individual booklets. Each handmade booklet presents one theme in an installation or group of works. Altogether, they show the connecting lines of the form language in the artist's oeuvre.

Title and language play an important role in Renate Wiedemann's work. Language, as an essential component, is a resonance space that gives the things that are shown a specific, open direction – a direction in which the viewer can move even though he was given no clear destination toward which he has to feel or think.

Themes:

- »Artikuliertes Gedrängel«, wall frieze
- »Meine Ladenhüter«, installation
- »Reinheitsgebote«, soap objects
- »bottles in contact«, variable installation
- »Sonderbare Gegenspieler«, installation
- »Portato«, installation in Venedig
- »Innige Beziehungen«, plaster sculptures
- »Wasser marsch«, installation
- »aufgetischt«, furniture objects
- »Natur Wunder«, cabinets of natural
- »Duftdolden«, installation in the park
- »Der Fixpunkt«, object
- »Ohne Worte«, graphics and objects
- »Bei Licht betrachtet«, writing bands and shadow





27,5 x 21 cm
German/English
Hardcover/Cardboard
23 Pages, handmade prints
50th edition (unsigned)
2015
ISBN: 978-3-938457-28-3

RUW! III. nach dem Danach (After the after) Artist Magazine

The third edition of R U W! is dedicated to the »inevitable« time, which forces us to look forward and not back in anger. The magazine traces the interweavements of time, existence and art.

RUW! was initiated by Hans Könings. For this issue, fourteen artists produced 50 handmade works for the theme called »nach dem Danach/ After the after«. The various interpretations reflect the artists' diversity in vision and technique and illustrates the slogan of the magazine:

R U W ! is an attitude, not a glossy!

The 14 Artists:

Hannah Becher, Gregor Cürten, Linn Fischer, April Gertler, Hannah Goldstein, Thomas Hillig, Jakob Kirchheim, Hans Könings, Paula Muhr, Kathrin Rank, Anja Schrey, Eva Schwab, Poul R. Weile, Marian Wijnvoord



27,5 x 21 cm
German/English
Hardcover/Cardboard
17 Pages, handmade prints
50th edition (unsigned)
2013/14
ISBN: 978-3-938457-22-1

RUW! Madness/ Tales of Ordinary Madness Artist Magazine

RUW! - organized, initiated, directed, structured, arranged by Hans Könings - a Dutchman in Berlin.

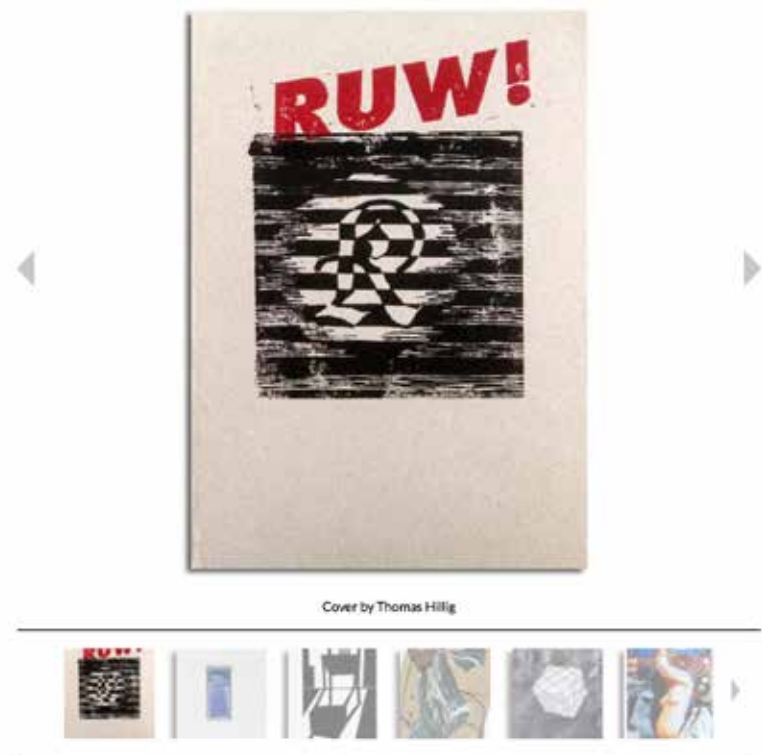
In 2013 Hans Könings asked and enthused nine appreciated artist friends, working in different media, about the participation in his concept and the production of an artist's magazine – RUW!

Limited graphzines, graphic artist's books and magazines are usually published in small and very small editions and produced as serigraphs or photocopied »do-it-yourself«-productions which are distributed via personal insider channels. This is also the case for RUW which is planned to be continued.

RUW! is the combination of the word »raw«, as in the American magazine »RAW«, founded in the 80's by Art Spiegelman and Françoise Mouly and the German word »rau«, pronounced as the Dutch word »ruw«. Hans Könings: »we're all living in berlin, the magazine is primitiv and times are rough but great and I want to emphasize madness as the madness in Tales of Ordinary Madness by Charles Bukowski. RUW! sounds great, looks good and tastes like gasoline!«

The 9 Artists:

Hans Könings, Gero Neumeister, Thomas Hillig, Katharina Arndt, Kathrin Rank, Paula Muhr, Linn Fischer, Eva Schwab, Jakob Kirchheim



27,5 x 21 cm
German/English
Hardcover/Cardboard
19 Pages, handmade prints
50th edition (unsigned)
2014
ISBN: 978-3-938457-24-5

RUW! II. von Kleist Artist Magazine

The second issue of R U W ! is dedicated to Heinrich von Kleist (1777–1811), who took his life and that of his lover, at the shore of the Wannsee.

The sudden starting and ending of art historical periods has led to subjective confusion in reference to the Jena Romantics in general but specifically Kleist. The same took place with regards to Surrealism. The assumed motive behind this being fear of death. The unforeseen discharges us from being time-bound and throws us into timelessness. Towards murder and suicide. This is where coincidences turn into most serious matter.

RUW! was initiated by Hans Könings. Twelve different artists produced 50 handmade works for this theme called »Kleist«. As if gesture and calculus, black and white as well as color, abundance and blankness, had always belonged together. And with them coincidence and plan, feeling and understanding and what else there is to antitheses and oppositions which pervade art and life.

The 12 Artists:

Hannah Becher, Linn Fischer, April Gertler, Thomas Hillig, Jakob Kirchheim, Hans Könings, Paula Muhr, Gero Neumeister, Kathrin Rank, Eva Schwab, Poul R. Weile, Marian Wijnvoord

WHY RUW!

RUW is a combination of the word "raw" and the German word "rau"; in Dutch, they are translated as "ruw". Inspired by the comic book RAW, a trailblazing and pioneering magazine in the genre of underground, independent, and alternative comics, the artist Hans Könings founded RUW 2013.

Berlin artist friends from a wide variety of artistic fields – painting, sculpture, drawing, photography, linoleum print, silk screen – devote themselves repeatedly in a "do it yourself" process to a wide variety of themes: curious, not prettified, raw, playful, lusty.

RUW! magazine appears once a year and comprises selected original works. It is published in an edition of 50 copies with one small work by each participant and is presented in pop-up exhibitions. The first three issues appeared with ArtInFlow. "Tales of ordinary madness", the title of the first issue of RUW!, refers to a book by Charles Bukowski, the volume of short stories titled "Erections, Ejaculations, Exhibitions and General Tales of Ordinary Madness", from 1972. The second issue of RUW!, "von Kleist" is devoted to Heinrich von Kleist (1777–1811) and the literary processing of anti-heroes and the shadow sides of life is reflected in their works and their persons. The cryptic title "nach dem Danach" (after afterwards), the third issue of RUW!, is devoted to failed individualism as a logical extension of the first two issues. In the meantime, further issues of RUW! have appeared in the JK Verlag of the artist Jakob Kirchheim and can be purchased from the artist himself.

R U W! is an attitude, not a glossy!



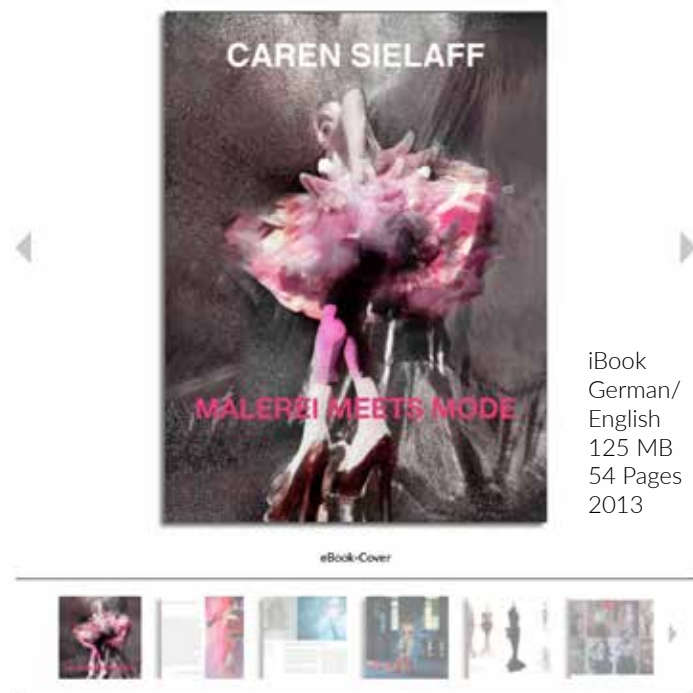
iBook
English
55 MB
21 Pages
2014

Schallenberg Dingfest (Pinning Things Down)

Mirko Schallenberg's constructions made of everyday objects could also look completely different, but only in the manner he has arranged them do they maintain their meticulously worked-out balance, like a jester walking on a tightrope stretched between two facades. Mirko Schallenberg, just like the jester, sometimes chooses his motifs and even more often the titles with a pun, but among these pictures we see essential and highly complex painting. Yet they present themselves with lightness and without grand gestures.

The depiction of nature's arbitrariness, the fatigue of the material, and the wear and tear caused by daily use, which the artist consciously depicts down to the smallest detail, produces an illusion of nature – though the viewer does not become aware of this. (Sophie Gerlach)
eBook on the occasion of the solo exhibition »Dingfest« from 18 November 2013 to 15 January 2014, Gallery Friedmann-Hahn, Berlin.

ISBN: 978-3-938457-20-7



iBook
German/
English
125 MB
54 Pages
2013

Witte Wartena and Sebastiaan Schlicher Adrian or: From the last days of my downstairs neighbour

»Adrian« is a graphic novel made in 2002, based on a story by Sebastiaan Schlicher.

Synopsis: After meeting with the repulsive but jovial landlord Adrian the nameless narrator and his girlfriend move into a dilapidated house in London's Clapham district and end up in a situation where absurd events follow each other so rapidly, that apparent triviality increasingly takes the form of a grotesquely dark comedy.

ISBN: 978-3-938457-23-8



iBook
German/
English
43,5 MB
44 Pages
2014

Caren Sielaff Art meets Fashion

Caren Sielaff's motif is fashion. Her fashion illustrations are free, artistically autonomous works, sometimes playfully poetic, sometimes expressively staged. The visual appeal lies in the broad range of techniques. Along with drawing and painting, she uses photography, which she transforms into something painterly using digital media. Caren Sielaff also processes clothing, fashion accessories, and fabrics to produce pictures, sculptures, videos, and performances. Here, fashion becomes a raw material for works of art. The production of clothing belongs to this category, which blurs the boundary to fashion design, since the products are definitely wearable in the conventional sense.

The Ebook is a form of artist's catalog and brings together Caren Sielaff's various media in the visionary pair, art and fashion. In a game of mutual attraction and repulsion, Caren Sielaff's series find a timeless interface between art and fashion.

ISBN: 978-3-938457-18-4



ePub3
(flowable ePub)
German/Englih
75 Mb
94 Pages
2013

DIE UNGARISCHE METHODE Ein Rückgriff, ein Spiel, ein Experiment

Wie lassen sich mathematische Beschreibungen, die zur Darstellung von einfach erlebbaren Praxisvorgängen bis zur Beschreibung von hochkomplexen Ereignissen im Universum dienen, heute vermitteln?
Wie ist ein wichtiges mathematisches Werkzeug, die Ungarische Methode, heute vielleicht über Mittel der Kunst einer interessierten Öffentlichkeit vermittelbar?

Das eBook eröffnet die Reihe »curated by«. Der eKatalog inszeniert das kuratorische Konzept mit 17 künstlerischen Positionen, 6 Soundfiles und 4 Filmen. Mathematik und Kunst in einer Liason. Das eBook dokumentiert ein work in progress. KURATOR Peter Lang (R.I.P. 2014)

The Artists:

Roland Boden (Berlin); David Button (New York/Berlin); Ines Brands, Tobias Jacob, Stefanie Leinhos (Halle); Barbara Breitenfellner (Berlin); János Fodor (Berlin/Budapest); Constantin Hartenstein (Berlin); Karsten Korn (Berlin); Alicja Kwade (Berlin); Serkan Özkaya (Istanbul); Anton Steenbock (Berlin/Rio de Janeiro); Moritz Stumm (Berlin); Philip Topolovac (Berlin); Viron Erol Vert (Berlin/Istanbul); Jorinde Voigt(Berlin); Markus Wirthmann (Berlin)

Die Ausstellungsorte

Grauer Hof, Aschersleber Kunst- und Kulturverein e.V. 2011, und REH Kunst, Berlin 2012. Projektraum Valeska Hageney. REH oder die Raumerweiterungshalle, ein architektonisches Relikt aus der DDR, ist ein mobiler transportabler Container.

ISBN: 978-3-938457-16-0

Die Kunst der Ordnung Zur Erfindung von Ordnungen

What can order be today? In what relation does art stand to order today? What artistic positions do artists use to explain order to us? How does order become art? How can art convey or produce order? What do contemporary artists mean by order and how do they deal with this concept as a theme?

The eBook describes the curatorial concept with 9 artistic positions. It is part of our series »curated by«.

In 2012, »Die Kunst der Ordnung« (the art of order) was the second major thematic group exhibition at the exhibition platform, the KunstFabrik (art factory) Berlin. This exhibition project, which was organized and implemented by Nadine Broszehl (KunstFabrik-Berlin) and the guest curator Thordis König, was based on ideas from the complex of works »Die Ordnung der Dinge« (the order of things) by the artist diekleinefraubraun.

The Artists:

Nora Adwan, diekleinefraubraun, Charlotte Hintzmann, Nils Hoff, Andreas A. Koch, Juliane Laitzsch, Willi Tomes, Renate Wiedemann

Exhibiton space: FORUM FACTORY, Besselstrasse 13-14, 10969 Berlin

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deutsch mit englischen Teilen
820 Mb
50 Pages
2013

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Authorship: Dorothee Bauerle-Willert, Tinka Bechert, Ingelore Hafemann, Björn Kuhligk, Anne Mueller von der Haegen, Eckhardt Momber, Ulrike Oppelt, Karlheinz Pichler
 21 x 25 cm
 German/English
 Hardcover, 136 Pages with 148 color plates
 March 2013
 ISBN: 978-3-938457-15-3
 15,00 EUR

Tinka Bechert OF PAINTING AND OTHER ADVENTURES 2003–2013

Tinka Bechert lives both in Ireland and in her hometown of Berlin. This corresponds with the characteristics of the younger, globalised generation of artists who continuously seeks out new challenges that allow her to realize diverse projects in many different countries. The focus of her artistic questioning is concerned with orientation and history as a »lived experience« that continually informs the present. Typical of her work is mix of different materials, which emerge from the surface through layering, collage and assemblage. She describes this collage-technique, even when it really is painting, as a balancing act of pictoral elements and styles. Bechert's works are always conceptual, repeatedly representational/figurative and on close inspection, they offer narratives, anecdotes and biographical content. She confronts her painterly perception with other frames of reference, especially the codifications of scientific systems.

The catalog shows a selection of her works from the last ten years and documented her systematic search for new forms of expression, from classical painting on collages to installations. Catalogue for the exhibition at the Kunsthalle Brennabor, Brandenburg a.d. Havel, from 15.03.-12.04.2013.

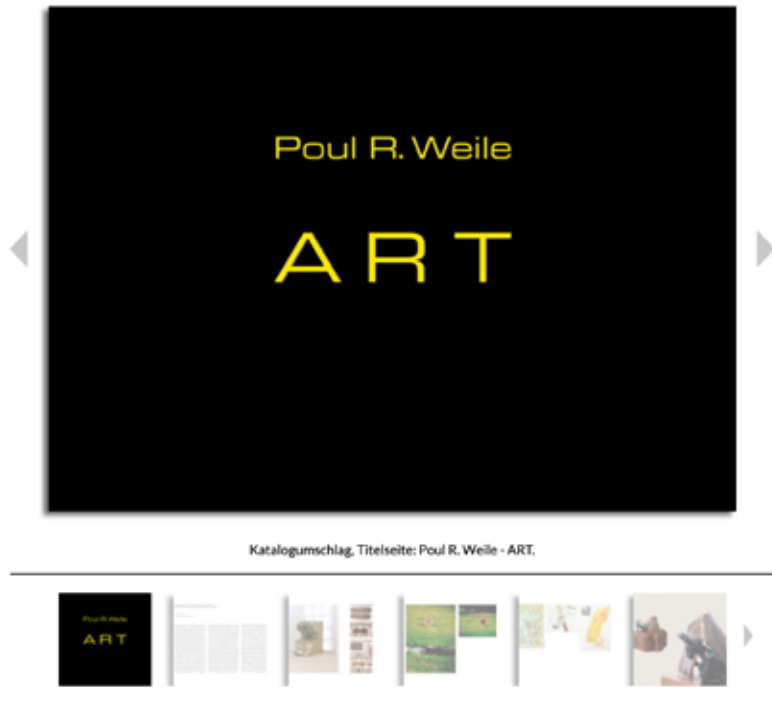
Nina Neumaier Hinterglaszeichnung

This catalog offers an insight into the most recent reverse glass drawings by the artist. Nina Neumaier has been working with reverse glass painting for 16 years. This old technique is lifted out of its traditional context by the use of plexiglass and unusual formats that accentuate the subjects of the work. The religious tradition of reverse glass painting was common in the 18th and 19th Century. Rediscovered by the group »Der Blaue Reiter« (Kandinsky, Münter, etc.) in 1911, it again flourished in the region of Oberbayern for a brief period. Since then it has been used by artists only sporadically.

The mark-making of the reverse glass drawings by Nina Neumaier correspond with the fragility of the material. Closed forms are in interplay with fine transparent formulations. Lines and bands connect both sharply defined and irregularly structured surfaces. Her drawings investigate concentration and reduction. The complex technical constraints of reverse glass painting requires constant thinking ahead in order to allow the necessary technical procedures. A reverse of thinking is also required as everything has to be designed in reverse. Nina Neumaier has worked with this method for many years and developed it accordingly. Every brushstroke has to be executed with precision, as the drying of one layer excludes the possibility of retouching previous layers.



Authorship: Dorothee Bauerle-Willert, Nina Neumaier
 Photograher: Sebastian Schobbert
 21 x 21 cm
 German/English
 Softcover, 48 Pages with 42 color plates
 2013
 ISBN: 978-3-938457-14-6
 8,00 EUR

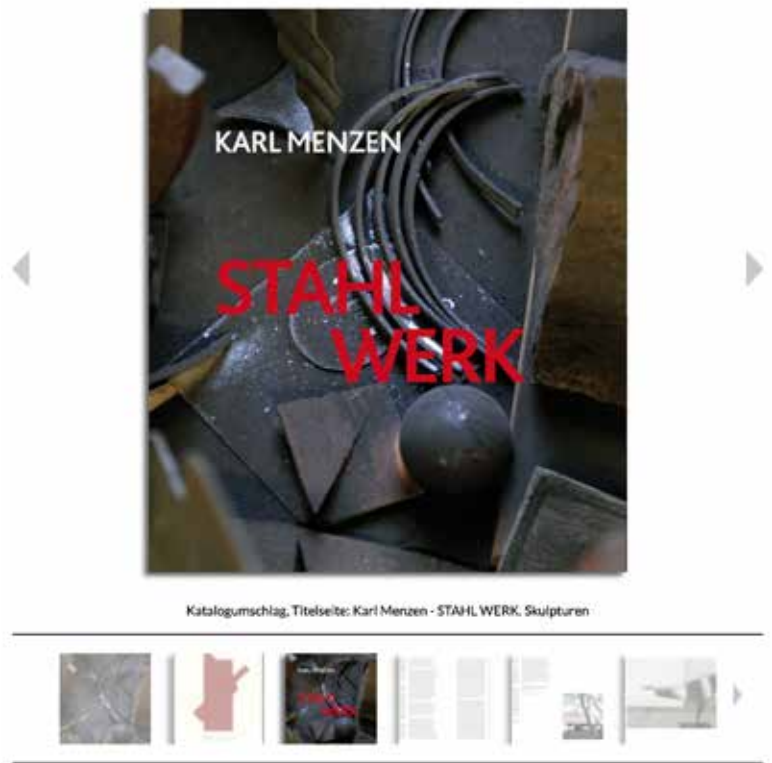


Authorship: Anne Christiansen, Trine Sondergard, Poul Weile
 Photographers: Leif Vitus Olander Hansen, Inger Birkestrom Juul, Liv Elinor Weile Klostergard, Kristjana Ros Oddsdottir Gudjohnsen, Funen Opera, Museum of Photoart, Louise Aagard Hansen, Kathrine B. Faerch
 30 x 22 cm
 German/English/Danish/Chinese
 Hardcover, 256 Pages
 2012
 ISBN: 978-3-938457-13-9
 20,00 EUR

Poul R. Weile ART

Poul R. Weile deals since the early 1980s in a variety of media. His rich oeuvre, which includes the sculpture, drawing, printmaking, photography, painting up to installation, happening, performance and video art. Completely at ease, he mixes these differents forms of expression within his work. Utensils for every day use, kitsch and elements of his private life he brings into his art. Basically, he is interested in the phenomenon of combined pictorial expression. Thus, opening up a wide range of opportunities to connect fragments of various kinds. The idea decides the choice of material.

The publication is the first comprehensive presentation of the extensive work in the Funen born and now in Berlin based artist. The catalog was published in a collaboration between Poul Weile and Funen Museum of Art, Denmark.



Authorship: Fritz Jacobi, Ulrike Oppelt
 Photographer: Ralph Hinterkeuser
 21 x 24 cm
 German/English
 Softcover, 88 Pages with 89 color plates
 2012
 ISBN: 978-3-938457-12-2

SOLD OUT

Karl Menzen STAHLWERK. Skulpturen

The steel sculptures by Karl Menzen present a pure simplicity, clarity and self-containment. In terms of content, this formal reduction is often opposed by a tongue-in-cheek playfulness and sense of ease. The artists' current works uses basic geometric shapes such as the square, rectangle or circle. The balance between the visible material and the invisible mathematical and philosophical order within shows a rich variety of additional facets. The works of Menzen are conceived to be viewed from all angles and, walking around them, they surprise and delight the viewer by presenting ever-new perspectives and constellations of form. Some of Menzen's sculptures are placed temporarily or permanently in public places and are also found in private collections. Other are displayed in parks and on designated hiking routes. Karl Menzen lived and worked in Berlin-Neukölln. In 2020 he died suddenly (R.I.P.)

Catalogue with edition:
 100 copies of this edition are numbered and signed by Karl Menzen. These include two carbon prints (each measuring 21 x 15 cm, monogrammed and dated): a folded paper artwork by Karl Menzen and a photograph by Ralph Hinterkeuser that captures the atmosphere in Menzen's studio.



Authorship: Doris Buhss, J. Manfred Kleber, Ulrike Oppelt
 21 x 27 cm
 German/English
 Hardcover, 108 Pages with 111 color plates
 2011
 ISBN: 978-3-938457-09-2
 10,00 EUR

Johann Manfred Kleber SCRIPT PICTURES. Skriptural Art

At the age of five, he wrote his first word from dictation in calligraphy: »eresimitemutsin«. After graduating from high school, the study of musicology at the Free University and violin at the Municipal Conservatory in Berlin, he opened his pub in Berlin-Wilmersdorf, which he called NATUBS GALLERY. There he hosted regular exhibitions, lectures, concerts, and film screenings. In 1971, he and his wife Andrea opened the KLEBER GALLERY in Berlin-Charlottenburg. While still studying in 1965, he co-produced »Festschrift KLSCHTAKOFTA«, hand written in outline characters, the so-called »martialis klangholdis« of the »Natubs-Offizin«. Using this script, he wrote announcements, posters and sayings for the events in the gallery Natubs. In the early Eighties he started to record the sense and nonsense of the (alcohol-induced) wisdom of his guests on the reverse side of beer mats. In 1989, after he gave up the pub and the gallery, he devoted himself solely to his scriptural passion. Johann Manfred Kleber lives and works in Berlin-Neukölln. From 1996 onwards, he regularly exhibits his work. He calls himself a »scriptopath« since August 2011.

Catalogue for the exhibition at the Kunsthalle Brennabor, Brandenburg a.d. Havel, from 02.12.2011–13.01.2012.

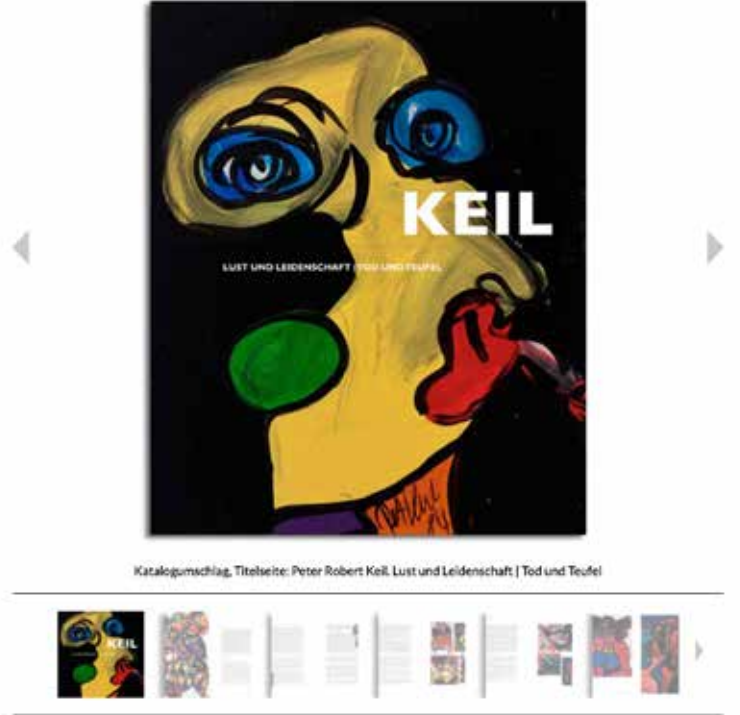


Authorship: Jörg Aufenanger, Lutz Brandt, Arno Fischer, Clemens Füsers, Günter Höhne, Ulrike Oppelt
 21 x 27 cm
 German
 Hardcover, 80 Pages with 70 color plates
 June 2011
 ISBN: 978-3-938457-08-5
 10,00 EUR

Lutz Brandt STADTLANDFLUSS (CITYLANDRIVE) Aussicht auf Bilder. Malerei (In prospect of pictures. Paining)

Even the sizeable Berlin-Brandenburg Kunsthalle Brennabor was barely big enough for the recent retrospective of the artists' work. Lutz Brandt is a master of grand scales. His large murals accentuate the urban landscapes surrounding us. For those arriving on the inner city highway in Berlin, a large work of his greets them near Funkturm, while other works grace the underground stations of Wittenbergplatz and Prinzenstraße. Sculptures and reliefs by Lutz Brandt adorn many public buildings. At 26 years of age Lutz Brandt set out to study architecture at the Art Academy Berlin-Weissensee in the Bauhaus school with Prof. Selman Selmanagic. After graduating, Lutz Brandt became a master student in painting with Prof. Walter Womacka. Lutz Brandt worked and works as an exhibition designer, graphic designer, photographer and painter as well as a set designer for film and theater productions.

Catalogue for the exhibition at the Kunsthalle Brennabor, Brandenburg a. d. Havel, from 08.07.-19.08.2011



Authorship: Wilhelm Kampik, Peter R. Keil, Ulrike Oppelt
 22,5 x 29,7 cm
 German/English
 Hardcover, 80 Pages with 74 color plates
 2011
 ISBN: 978-3-938457-11-5

SOLD OUT

Peter Robert Keil Desire and Passion | Death and the Devil

An Exhibition Concept with a Selection of Pictures from the Keil Collection Heidelberg.

Catalog of the exhibition in the rooms of the Keil Collection Heidelberg for the Long Night of Museums in Mannheim, Ludwigshafen and Heidelberg, 2011. For more information see: www.keil-collection-heidelberg.de

The grappling with the individual and his erotic energies – decisive for the 1970s – which were to be liberated from society's norms, is presented in the exemplary works of Peter Robert Keil. The artist's more recent works confront the utopian-visionary character of these works with the hope for change in society. Here we recognize a cipher language that plunges primarily into the erotic interior world of the individual and that no longer displays an example of an act of refusal and change. Play and dream are also sources of creativity. P. Keil has always been fascinated by the unconventional. His works, then and now, are characteristically drastic, dynamic, and garishly colorful; they testify to the early phase and the further course of West German Neo-Expressionism.



Authorship: Teresa Casanueva (Ber-Hav), Alexeir Diaz (Hav), Inés Garrido (Hav), Katrin Günther (Ber), Javier Martinez (Hav), Thomas Michel (Ber), Teresa Sánchez (Hav)
 21 x 21 cm
 German/Spanish
 Paperback, 64 Pages with color plates
 2010
 ISBN: 978-3-938457-07-8

SOLD OUT

Communication Berlin – Havanna 2010–2012 A Short Art Project

Communication Berlin - Havana is a communal art project, which brings together the works of Cuban and German artists since 2009. The results will be presented in exhibitions in 2011 in Havana and in Berlin in 2012.

Interdisciplinary methodologies create a platform for consideration of complex questions around current social, cultural, technological and artistic communication from scientific research to its artistic implementation. Research from varied professional fields is examined and utilized. Artists, architects and city planners, interpreters, linguists and businessmen engage in dialogues that facilitate an experimental process that links diverse types of knowledge.



Katalogumschlag, Titelseite: Janus Kadel



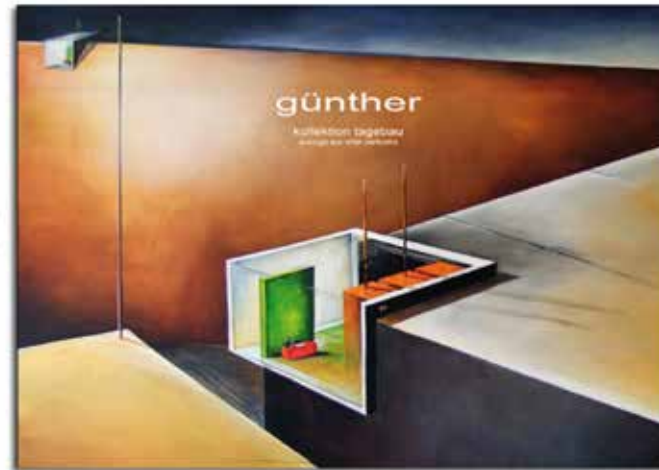
Authorship: Ulrike Oppelt, Gabriele Schmelz, Adolf Stock
21 x 27 cm
German
Hardcover, 104 Pages with 110 color plates
2010
ISBN: 978-3-938457-10-8
10,00 EUR

Janus Kadel Painter and Object Artist

The painter and sculptor Janus Kadel was born on 24/05/1936 in Berlin. On 05/02/2006 he died of cancer. He lived in Berlin his whole life. From 1953 to 1960 he studied at the Academy of Fine Arts. During the 50 years of his painting career, he stayed true to tachism or »informal painting« in a rejection of the ideologies of National Socialism.

Even though he repeatedly explored abstraction, a major focus of his paintings was the human figure, especially portraiture. Typical of Berlin Neo Expressionism, his figurative and expressive painting was that of a self-titled »sleepy Expressionist«. But he was wide awake: Kadel images and objects are provocative, critical, sarcastic, sometimes cynical - but never misanthropic or denunciatory. This confirms his sense of humor, even if his images show damaged lives and sometimes point to great sadness. (Gabriele Schmelz, private artist estate)

Catalogue for the exhibition at the Kunsthalle Brennabor, Brandenburg a.d. Havel, from 15.04.-20.05.2011



Katalogumschlag, Titelseite: Katrin Günther - kollektion tagebau. auszüge aus einer werkreihe.



Authorship: Katrin Günther, Ulrike Oppelt
29,7 x 21 cm
German
Paperback, 32 Pages with color plates
2008
ISBN: 3-938457-05-8

SOLD OUT

Katrin Günther kollektion tagebau. auszüge aus einer werkreihe

Since 1993, Katrin Günther is interested in mining processes, both literally and metaphorically. Geological extraction from the surface, the breaking through the earth layers, the drilling into yet deeper strata and the unearthing of what is underneath can be said to be her ongoing concerns. Her large-scale works on canvas as well as her sensitive drawings deal with the struggle and the tension between architecture and space. Urban and abstract spaces take on unfamiliar or uncanny atmospheres. Fragments of architecture and unusual perspectives create new visual spaces in which the everyday mingles with the unknown. Katrin Günthers landscapes are sliced and re-assembled snippets of architecture and a spatial reckoning of the real, which are only restrained by the artists' exact, even cartographic vision. A fascinating mixture of the imaginary and the real unfolds in order to reveal even the alleged realism as a deception.

Catalogue of the Exhibition: 25 Oct. to 15th Nov. 2008
(Gallery Frenhofer)

Galerie Frenhofer Produzentengalerie



2009

Katalogumschlag, Titelseite: Galerie Frenhofer, Produzentengalerie. Die Künstler der Galerie.



Authorship: Katrin Günther, Thomas Michel
21 x 21 cm
German/English
Paperback, 36 Pages with color plates
2009
ISBN: 978-3-938457-06-1

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Gallery Frenhofer Artist-run Space Gallery Artists

The gallery Frenhofer is an artist-run gallery that was founded in October 2007. The program focuses mainly on contemporary painting and drawing. The spectrum of the gallery includes figurative and abstract paintings, architectural representations related to spatial structures and informal work. Apart from members' works the gallery is also showing artists from Vienna.

Artists of the Gallery Frenhofer (as from 2009):
Christine Sophie Bloess, Tina Buchholtz, Teresa Casanueva, Skadi Engeln, Thorsten Frank, Katrin Günther, Manfred Heinze, Bruni Jürss, Christine Keruth, Miye Lee, Thomas Michel, Frank Neye, Rolf Ohst

The gallery was dissolved in 2015.



Katalogumschlag, Titelseite: Maximilian Verhas - Sculptures in Motion



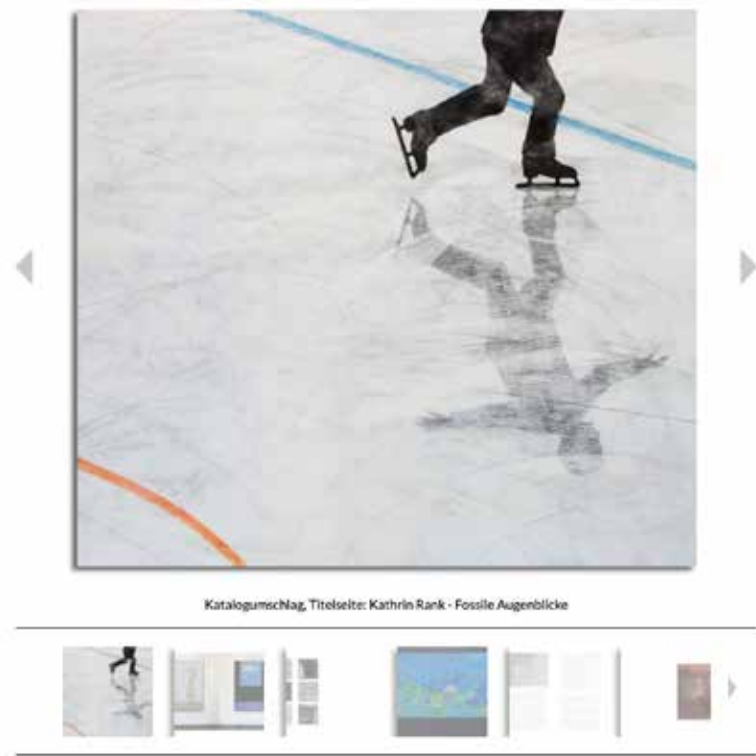
Authorship: Heinz Spielmann, Ursula Vossen, Maximilia Verhas,
Photographer: Dirk Michael Deckbar
21 x 28 cm
German/English
Paperback, 80 Pages, 129 color plates
2008
ISBN: 978-3-938457-04-7 (3-938457-04-X)

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Maximilian Verhas Sculptures in Motion

Maximilian Verhas has been working on the series »Rollkörper« since 1990. The series uses motion as a sculptural principle where the individual sculptures can actually be set in motion on a predetermined path. As a sculptural form can ideally be viewed from all angles, the artists' aim is that the individual pieces move as a whole also - the shapes and the mass distribution of the »Rollkörper« is then designed accordingly.

The catalog provides an overview of his works. For more information about the artist see Galerie Friedmann-Hahn.



Authorship: Timo Kaabi Linke, Kathrin Rank
 21 x 23 cm
 German
 Paperback, 48 Pages with 26 color plates
 2008
 ISBN: 3-938457-03-1
 5,00 EUR

Kathrin Rank

Fossile Augenblicke

In Kathrin Ranks' visual syntheses something old is transformed into something new. Situations, Fleeting moments, scenery, things and objects appear to be fleeting and trivial but as the picture plane opens up, a time component and depth reveals itself to be essential to her work. Flashes of memories held within the layering of paint emerge; at times quietly, at times in an unsettling manner. This process reveals the intersection of our vision and our interpretation of the world around us. Ranks paintings draw us in and beyond their surface and by doing so, communicate a rich dimension in which time and experience are linked together in an aesthetic and cognitive process that takes us beyond the apparent.



Authorship: Lis Blunier, Clemens Jöckle, Ulrike Oppelt, Hasan Özdemir
 Graphic: Harald-Alexander Klimek
 21,5 x 30 cm
 German
 Hardcover with silk-screen printing, fabric ribbon,
 82 Pages, 32 color plates
 750: 300 limited, numbered and autographed copies,
 50 copies in a cardboard box with original artwork
 2005/06
 ISBN: 3-938457-00-7
 8,00 EUR

Lis Blunier

Where the sky touches the earth

Catalog on the work of the Four Elements (1991-2004) by Lis Blunier with 32 color illustrations, texts and poems – published for the group exhibition »The elementals in art: EARTH - FIRE - WATER - AIR«, 26 February to 26 March 2006 Kulturhof Flachsgasse, Städtische Galerie Speyer (Municipal Gallery).

Experimentation, sensitivity and playfulness are of great importance in the work of Lis Blunier. Her range of media is diverse: performance, photography, painting, architecture, sculpture and installation. She tries to capture this experimental spirit by creating whole environments to be experienced in three dimensions, in which color and composition feature as means of conveying ideas. The ordinary as well as the extraordinary of everyday living insistently inform her practice.



Authorship: Hajo Eickhoff, Jürgen K. Hultenreich, Ulrike Oppelt, Doris Paschiller, Saskia Wenzel
 21 x 24 cm
 German/English
 Hardcover, 98 Pages with 52 color plates
 2008
 ISBN: 978-3-938457-02-3

Saskia Wenzel

Figur + Landschaft + Stilleben

Ausgewählte Arbeiten 1990–2007

Catalogue of works. Catalogue of the exhibition at Gallery 100, Berlin, the artists' first major retrospective in nearly two decades. The exhibition presents the Wenzels favored and repeatedly explored subjects of the urban environment of Berlin as well landscape works that typically portray the area of Barnimer Land, to where the artist frequently travels for inspiration. The fields and villages and their particular charm frequently feature in the simplified and stylized forms and elements of her painterly compositions.

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EDITION zum KATALOG
„Goldene Schiffchen“
Oil on canvas
13 x 18 cm, 2021

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