

ARTINFLOW

PUBLISHING PROGRAMME 2021-2022

Liebe Kunstbuchliebhaber und Kunstinteressierte,

Dear art book lovers and art enthusiasts,

In 2021/22, we were able to realize 13 book productions. Anyone who has anything to do with books knows about the imponderables in such a project. So, it is all the nicer that in some cases this was also possible with the financial support of Neustart Kultur. Thanks!

How things will look in 2023 is questionable. Paper prices – graphic paper and cardboard – have risen by 36.5 per cent from the beginning of 2022 to the middle of the year (report from the Federal Statistical Office). The Corona pandemic and also the Russian war of aggression in Ukraine have had a massive impact on the supply of paper. In addition, international paper manufacturers have partly stopped their pulp and paper production in Russia and Ukraine. As a result, paper is becoming even scarcer and more expensive. Prices are rising not only due to raw material shortages, but above all due to the impending gas shortage, because paper production eats up energy. In addition, reading behaviour is shifting from analogue media to digital.

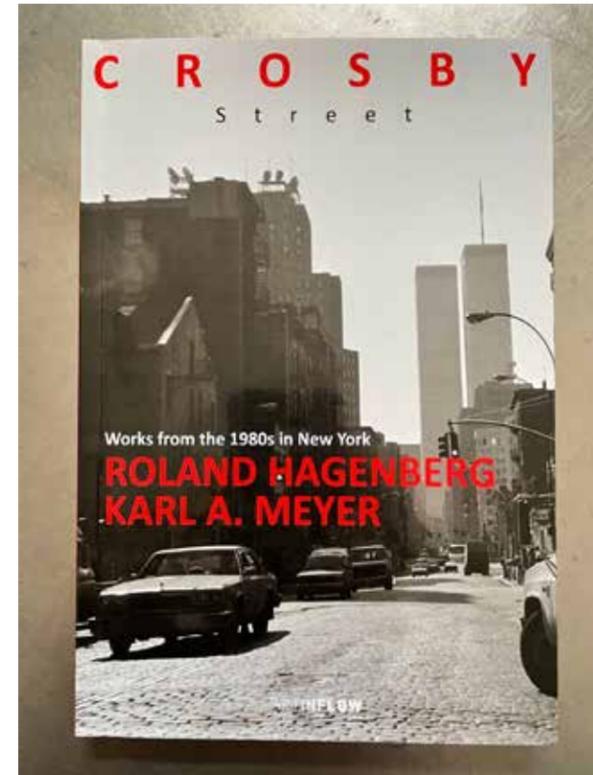
All the more, catalogues, in their function as archives and workshops, form a basis for artistic work. Artists and their work are present in them beyond the event of exhibiting. We look forward to courageous projects with new text and image productions in exhibition catalogues, monographs, and artists' books.

My great thanks go to all the artists, authors, graphic designers and the many contributors who help to shape and sustain our publishing house.

Ulrike Oppelt and the ArtInFlow Team

On what we love





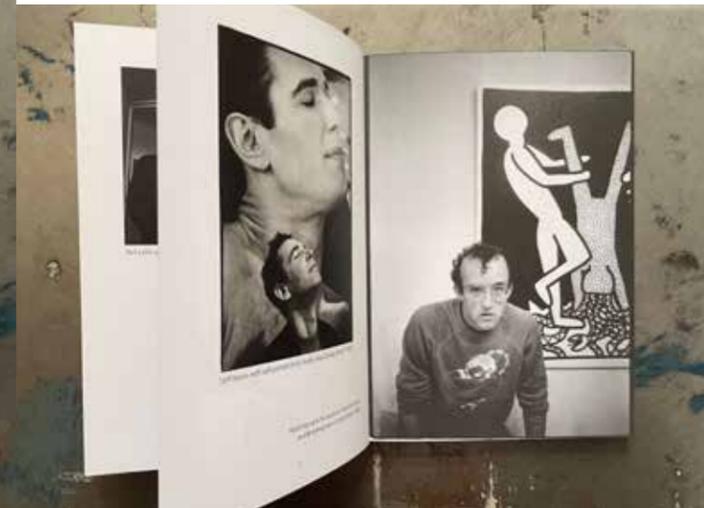
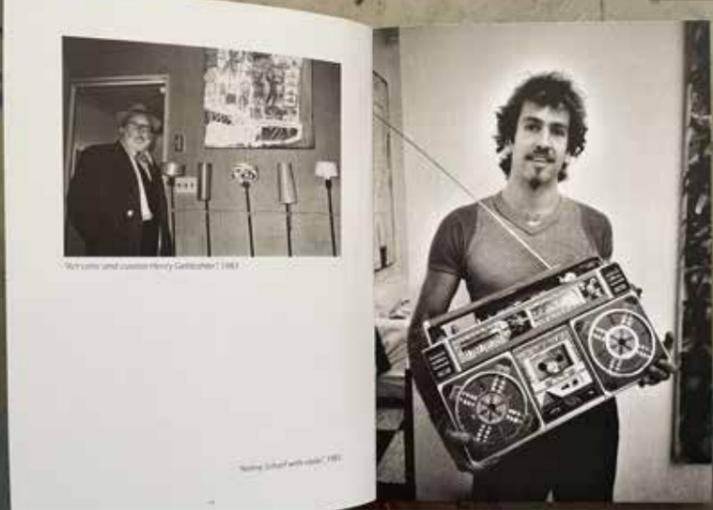
Roland Hagenberg - Karl A. Meyer Crosby Street. Works from the 1980s in New York

In the 1980s, writer and photographer Roland Hagenberg and artist Karl A. Meyer shared a loft on Crosby Street in downtown Manhattan. Studios packed the neighborhood with Jean-Michel Basquiat, Keith Haring, Robert Mapplethorpe and Jeff Koons among others on their way to international stardom.

It was the last time in history you had to be physically in the metropolis where ideas took off if you wanted a successful career in the arts. Think 1950s Paris, around Montmartre. Or London in the Sixties, where benchmarks for design, music and pop culture were set. And finally, the Eighties in New York, where an analog realm slowly dissolved and morphed into today's digital, decentralized lifestyle of instant connectivity and unlimited information.

This New York would never exist again – a single, global center for the arts. Instead, it gave way to fragmentation and insulated pockets dispersed around the world. "Crosby Street" documents the works of Roland Hagenberg and Karl A. Meyer during that time as well as their encounters with artist friends.

Authorship: Roland Hagenberg, Abigail R. Esman, Karl A. Meyer, Shiori Suga
Dimensions: 21 x 15 cm
English/Japanese
Softcover, 144 pages
ISBN: 978-3-938457-47-4
22,00 EUR



Rollbilder 2019/20

Rollbilder, Pergamentrollen, die wie ein Bild aufgehängt oder wie ein Buch gelesen werden können, sind Kunstwerke und Informationsmedium zugleich. Kalligraphien, Tuschemalereien oder Holzschnitte werden in China in aufwändiger Handarbeit zu Rollbildern heute noch genauso wie vor tausend Jahren aufgearbeitet.
Peter Lindenberg hat durch seine Reisen nach China viele klassische Rollbilder, vor allem mit Landschaften gesehen, die seine eigenen großformatigen Rollbilder beeinflusst haben. Bildreise in Überlebensgröße, kubistisch mit Chinesische zusammengesetzt, blicken seine „Giant Women“ auf uns herab.



Scroll paintings 2019/20

Scroll paintings, parchment rolls that can be hung like a picture or read like a book, are works of art and a medium of information at the same time. Calligraphies, ink paintings, or woodcuts are elaborately handcrafted into scroll paintings in China today, just as they were a thousand years ago.
On his travels to China, Peter Lindenberg has seen many classical scroll paintings, especially with landscapes, which have influenced his own large-scale scroll paintings. His „Giant Women“, large-than-life-sized portraits cubistically assembled with Chinese ink, look down on us.



Alle Rollbilder: Öl auf Baumwolle,
320 x 140 cm
All scroll pictures: oil on cotton,
320 x 140 cm



Peter Lindenberg
MALEREI 1990-2022

Peter Lindenberg's oeuvre is characterized by diversity, inventiveness, and collaboration. Nature and art enter into an irresistible synthesis. The catalog offers a glimpse of the ambivalent position of the painter and sculptor Peter Lindenberg, though it comprises solely his painterly work, but that from the beginnings to the present. In a selection of 225 pictures, more than 30 years of painting with the widest possible range of themes and work series are documented, ordered chronologically and thematically, and described in their artistic motivation and realization.

Nature as a central pictorial motif is consistently retained in Lindenberg's painting – geometric, architectonic, or in artistic questioning, the conceptual pair of opposites "Romantic Constructivism" offers the field of tension in which the painter can shift from one extreme to the other.

Since 2009, Peter Lindenberg concentrates not only on mediating his own artistic works, but also on curating contemporary art in Kunstraum F200 and in vacant venues in Berlin, so-called raw galleries, whose name derives from the raw condition of the temporary exhibition spaces.



Authorship: Thomas Hegemann, Simone Kornfeld, Peter Lindenberg, Ina Weiße
Dimensions: 21 x 28 cm
German/English
Softcover, 128 pages
ISBN: 978-3-938457-59-7
24,50 EUR

Power Flower 2020

Die 1960er Jahre und die Zeit des Flower Power war von einem starken Optimismus geprägt. Das Schlagwort der Hippies, die in der Kontrastion mit der bürgerlichen Gesellschaft Blumen als Symbol für ihr Ideal einer humanisierten Gesellschaft verwendeten, wird in ihr Gegenteil verkehrt.
Die prächtigen Pflanzen befinden sich meist nicht in der Mitte des Bildes, sondern verlagern sich an den Rändern. Diese (giftigen) Pflanzen sind gespritzt oder gemalt und haben einen dünnen oder pastösen Farbauftrag.

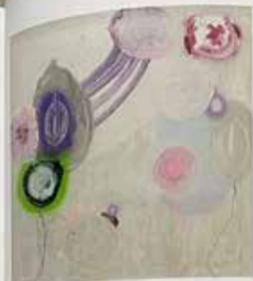


Power Flower 2020

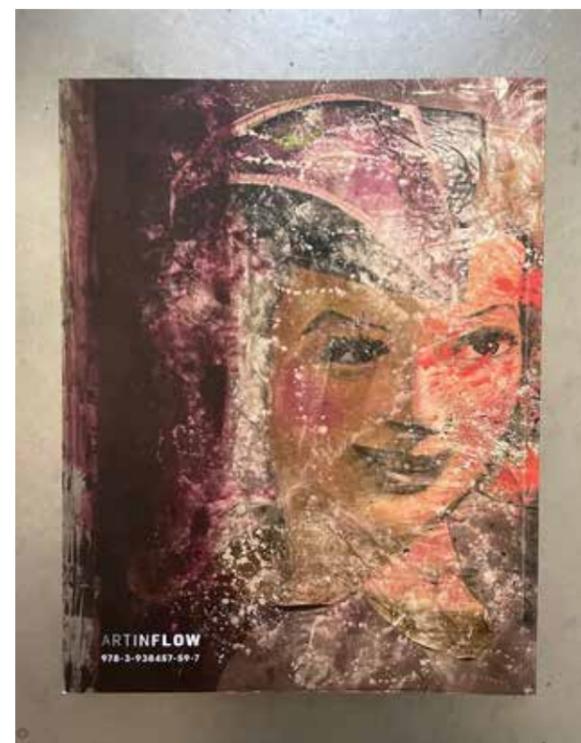
The 60s and the flower power era were characterized by intense optimism. The catchphrase of the hippies, who used flowers as a symbol of their ideal of a humanized society in their confrontation with bourgeois society, is turned into its opposite.
The magnificent plants are usually not in the center of the picture, but amuse themselves at the edges. These (poisonous) plants are sprayed or painted and have a thin or impasto application of paint.

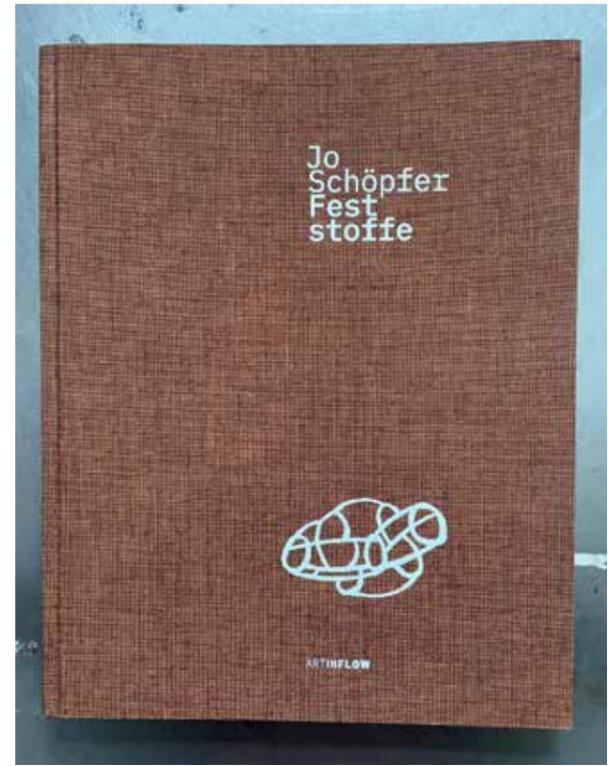
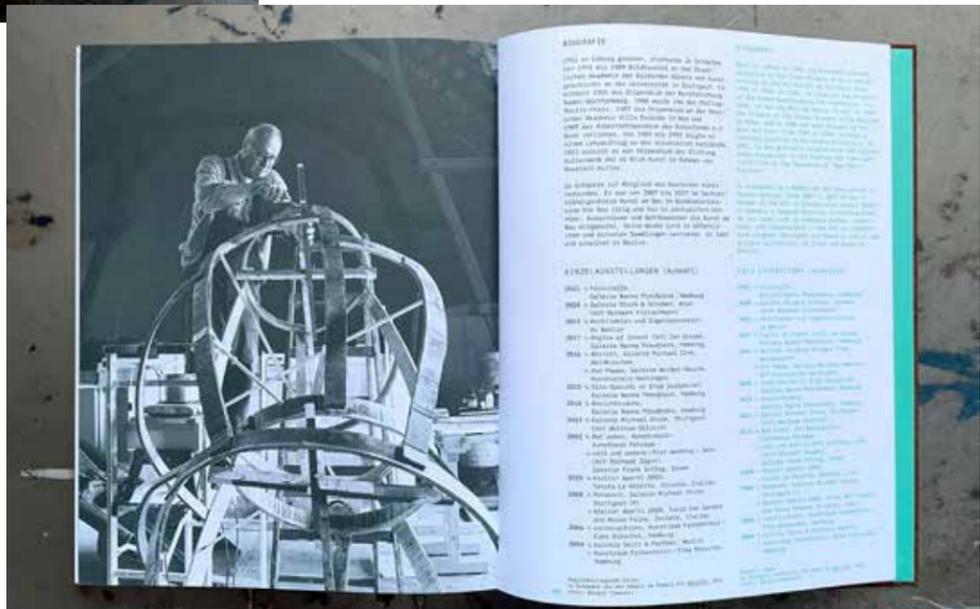
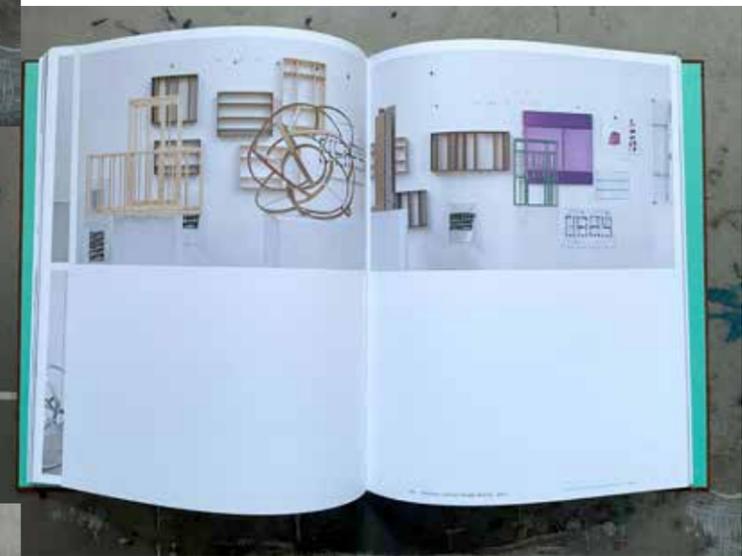
Alle Bilder: Öl/Öl auf Baumwolle
All pictures: oil/oil on cotton

Power Flower,
250 x 200 cm



19 Pflanzen/Plants
Summerblau, 90 x 60 cm
Ochse, 90 x 60 cm
Runde, 80 x 60 cm
Famby, Art 80 x 60 cm





Jo Schöpfer Feststoffe

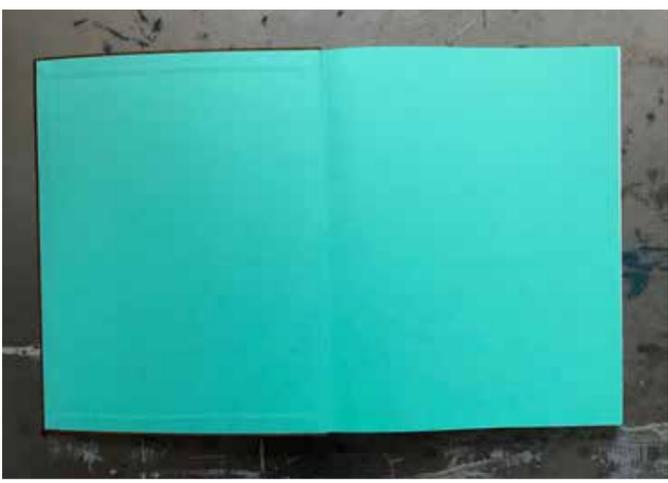
Jo Schoepfer's works are on the border between sculpture and architecture. His bronze pieces resemble the steel skeletons of modern buildings that structure and constitute a space. Through perspective quality and unusual surfaces, these structures have something emotional and organic about them. The bodies and compositions up to an open form are committed to the formal language of Minimal Art. The concept of sculpture, which is defined by mass and volume, is broken up.

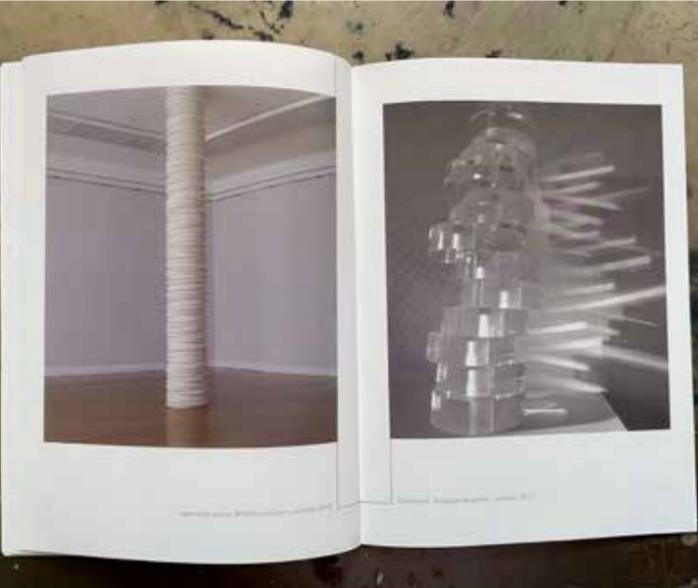
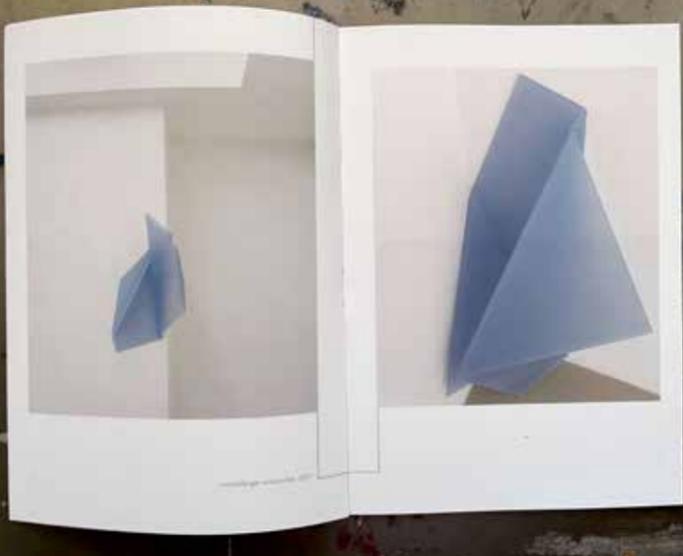
The artist creates filigree structures that take shape as the in-between, as form-giving empty spaces. They trigger questions about the reality and meaning of space and material, artwork and architecture, – they cause us to take a position, this concretely with regard to our immediate physical position towards sculpture, – then with regard to the reflection on the relationship between art and nature, individuality and community.

While Jo Schoepfer builds his models from malleable materials like corrugated cardboard, wood or wax, which burn completely when the bronze is cast, these forms are transposed into rigid bodies – solid materials. The surface structures of the original material remain visible thereby. Parallel to the plastic works, Schoepfer creates drawings in pencil, ink, and watercolor.

The catalog is published on the occasion of the exhibition Jo Schoepfer – Feststoffe from October 22 to November 10, 2021 in the Gallery Nanna Preussners, Hamburg.

Editor: Gallery Nanna Preußners
Authorship: Dr. Dorothee Bauerle-Willert, Dr. Nanna Preußners, Michael Semff, Jo Schöpfer
Dimensions: 22 x 28 cm
German/English
Hardcover, cover: Bamberger Kaliko Duo Scotch
128 pages
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29,95 EUR





Editor: K52 Art Foundation
Authorship: Harald Kunde, Frank Maibier
Dimensions: 24 x 17 cm
German
Softcover, 44 pages
ISBN: 978-3-938457-63-4
9,80 EUR

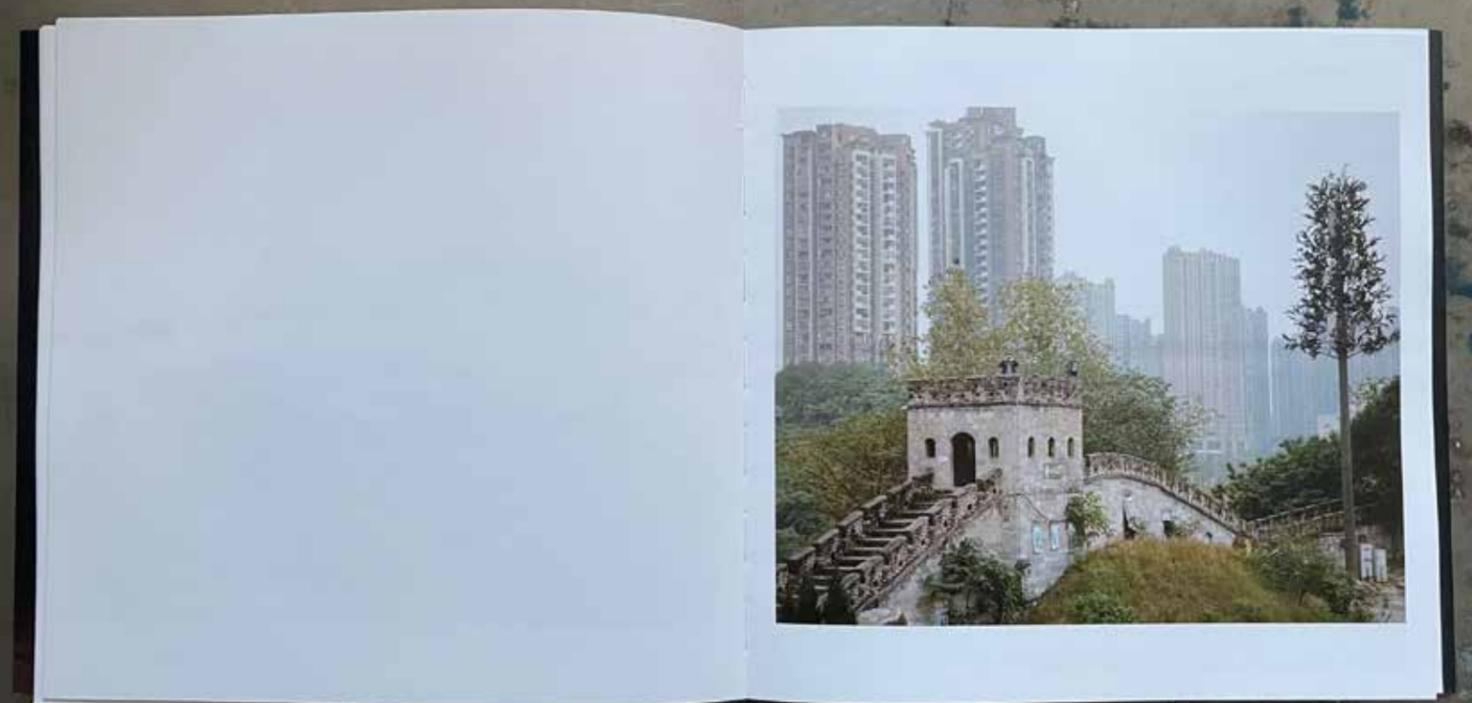
Frank Maibier schnittfall (cut case)

Since 2014, the K52 Art Foundation has awarded a grant for artists over 45. Frank Maibier received the 2021 grant in recognition of his mature as well as exceptional work. The artist creates temporary and long-lasting installations, sculptures and image carriers – often from simple, supposedly low-grade materials – in which formal and constructive moments of representation manifest themselves just as much as his subtle reflections on or about literature and music. As a self-taught artist, Maibier has consistently developed and continued an oeuvre that captivates through sensitive and intelligent questioning and examination of spaces and materials. Beyond art market-oriented aesthetics, the artist often works in a space- and history-specific manner, offering the viewer unusual perceptions of perspective and visualizations of history, literature, or sound.

Frank Maibier was born in Werneuchen in 1959. After training as a car mechanic, Maibier devoted himself as an autodidact to music and sound projects since the mid-1980s and created his first works using paper. In 1999 he received the scholarship of the Saxon State Ministry for Science and Art, Casa Baldi, Olevano Romano, likewise in 2021 that of the K52 Art Foundation.

The catalog is published on the occasion of the exhibition “Frank Maibier schnittfall” in the gallery of the K52 Art Foundation in Berlin (24.11.-18.12.2021).



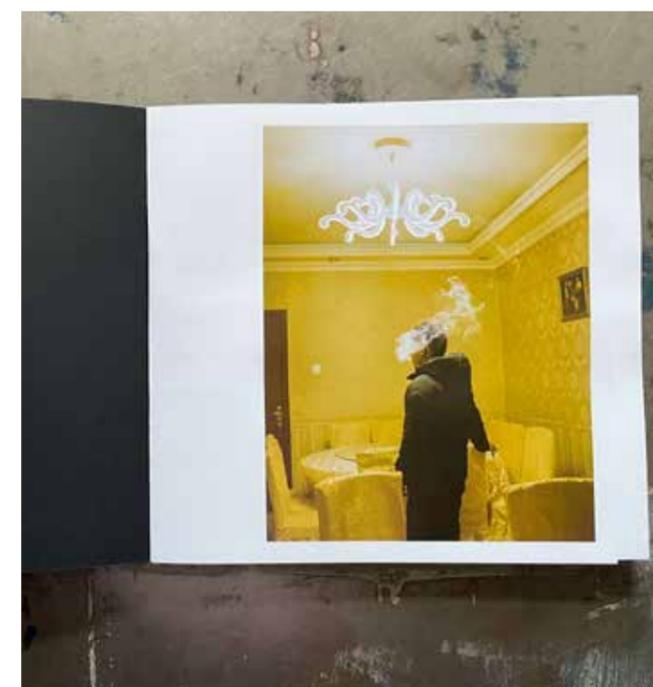


Editor: BlackRaven, China
 Authorship: Hoffer Hao
 Dimensions: 22 x 28 cm
 English
 Hardcover, Linen cover
 128 pages
 ISBN: 978-3-938457-62-7
 32,00 EUR

Hoffer Hao Why We Always Think We are Right

With his photographs, Hoffer Hao documents life in contemporary China. After each turn of the page, you could hear a pin drop. That is how extraordinarily still his pictures can be. At the same time, they reveal a depth in detail, a visual byline tapping into the rhythm of everyday life in modern China. As the images present themselves, there is profound silence that crescendos into a bold humanistic epic. Instead of elation, a feeling of silence remains superimposed onto the image, revealing his subjects in their most raw and authentic. The journey does not end at the edges of this narrative but continues upon wide horizons of the viewer's perception.

Hoffer Hao approaches his subjects with great respect. In his photographs, they sometimes seem to literally merge with the landscape, as if they are waiting a specific moment to arrive and want to communicate its critical meaning with their body language. Together with their surroundings, they often form their own realities like a sculpture. From the individual to collective action – Hoffer Hao approaches the essence of life in his photographs very sensitively, from several angles, and with a hefty pinch of humor.



Gisela Schattenburg Nest (hideout)

Compressed charcoal on a white sheet of paper is the foundation of Gisela Schattenburg's direct drawing technique. Her drawings are freely carried-out lines actively brought to paper that condense into transparent structures or concentrated surfaces. The artist works in series and in formats of up to 180 x 140 cm. She prefers short, temperamental strokes, with which she creates contrasts of direction and brightness, leads into turbulences, and unleashes a kind of vortex that corresponds to the fascinating quality of a swarm. Themes like change, processes of dissolution, and renewal are palpable. These states of being between dissolution and condensation are concretized also with work or exhibition titles like »Silent and Flowing«, »Play of Forces«, or »Linear Structures«. Some works point to various spatial levels in which white stripes penetrate the drawn areas and give the pictorial space order. In its complexity, Gisela Schattenburg's art shows a breadth of variation that is achieved with minimal means.

The catalogue is published to accompany the exhibition of „Gisela Schattenburg ... durch die Zeiten“ at the GALERIE IM STAMMELBACH-SPEICHER, Hildesheim, 12.09. – 10.10.2021.

Authorship: Gisela Schattenburg, Christoph Tannert
Dimensions: 21 x 26 cm
German/English
Softcover, 48 pages
ISBN: 978-3-938457-56-6
18,00 EUR



September
2021

artinflow.de



Editor: Gallery Crystal Ball
 Authorship: Manfred Kirschner
 Dimensions: 16 x 16 cm
 German
 Hardcover, Linen cover
 130 pages
 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.

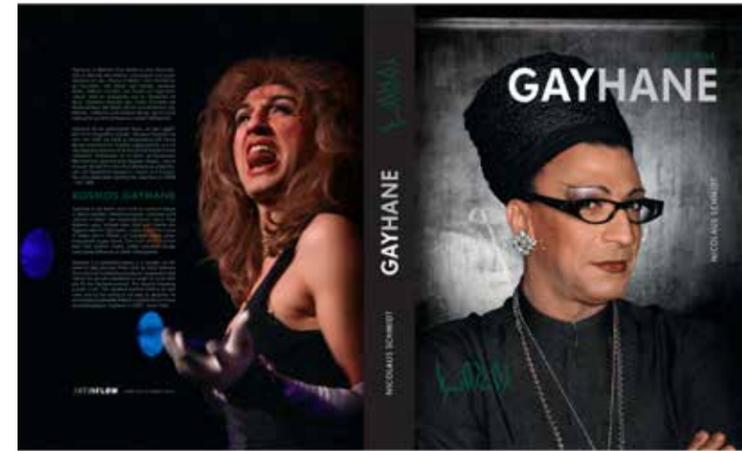
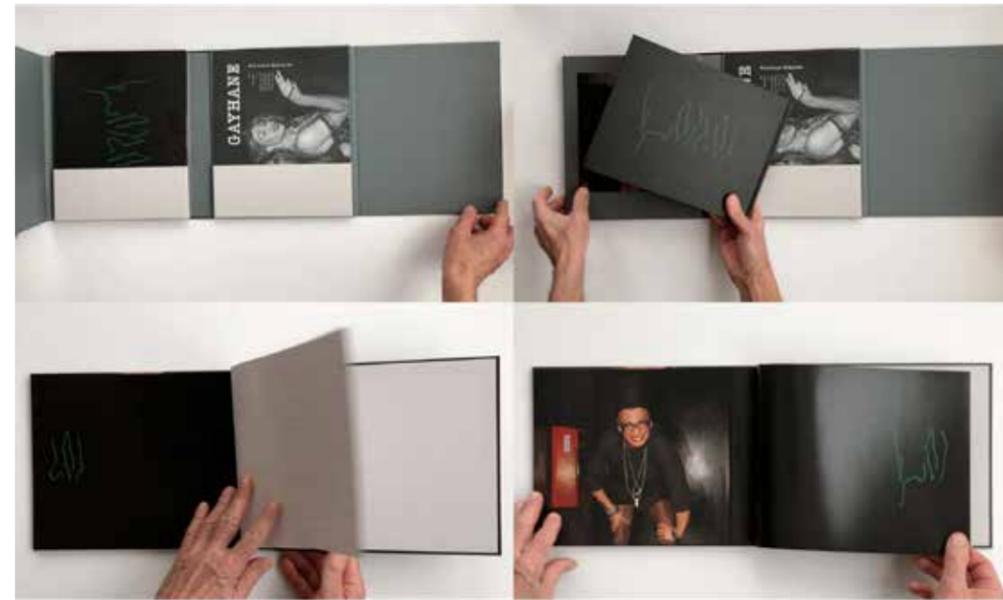
Manfred Kirschner is a freelance artist. His pictorial and performative work is characterized by diversity, wealth of ideas, and crossover aspects. His work is often inscribed with the question of the responsibility and the conditions of the societal role of the artist as producer. Kirschner makes this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

The collages to the book are handmade, each worked with scissors, glued to canvas and sealed with UV protection. The collage à 15 x 15 cm are unique.



MANFRED KIRSCHNER
 51 UNICATES to the narrative (2020/21)





Editor: K52 Art Foundation, Berlin
 Authorship: Helen Adkins, Kira Kosnick, Nicolaus Schmidt, Fatma Souad, İpek İpekçioğlu
 Dimensions: 24 x 29,5 cm, Multiple and Magazine
 Deutsch/Englisch
 Hardcover and Softcover
 Multiple 96 pages, Magazine 72 pages
 ISBN: 978-3-938457-50-4
 66,00 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 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.

