

ARTINFLOW

PUBLISHING PROGRAMME 2021–2023

Dear art book lovers and art enthusiasts,

2023 is going slowly, it will be a year of uncertainties, although paper prices are stabilizing.

The reverberations of the pandemic and the Russian war in Ukraine are having their effect. The unclear picture of the publishing industry makes it difficult to plan. Many print offerings will not continue this year, such as KUNSTZEITUNG, which enriched the art world, after 27 years. At the same time, people are becoming increasingly weary of news due to the negative flood of recent years.

All the more, catalogs, 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 further projects with new text and image productions in exhibition catalogs, monographs or artist books and soon again in e-book formats.

My thanks to all artists, authors, graphic designers and the many contributors who are named and maintain the publishing house.

Ulrike Oppelt
and ArtInFlow





SKIN Membrane, Organ, Archive

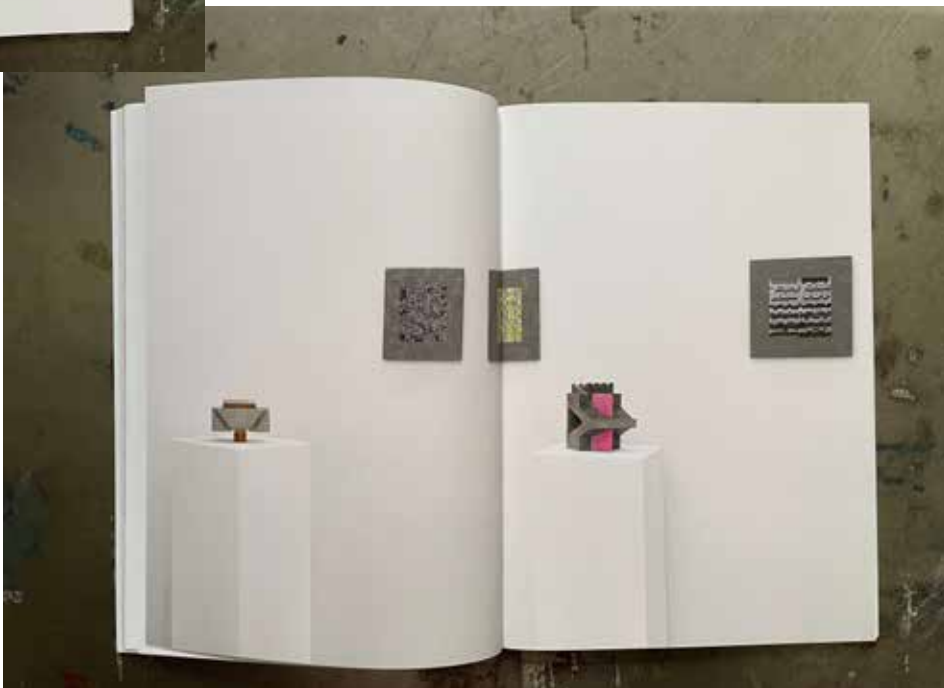
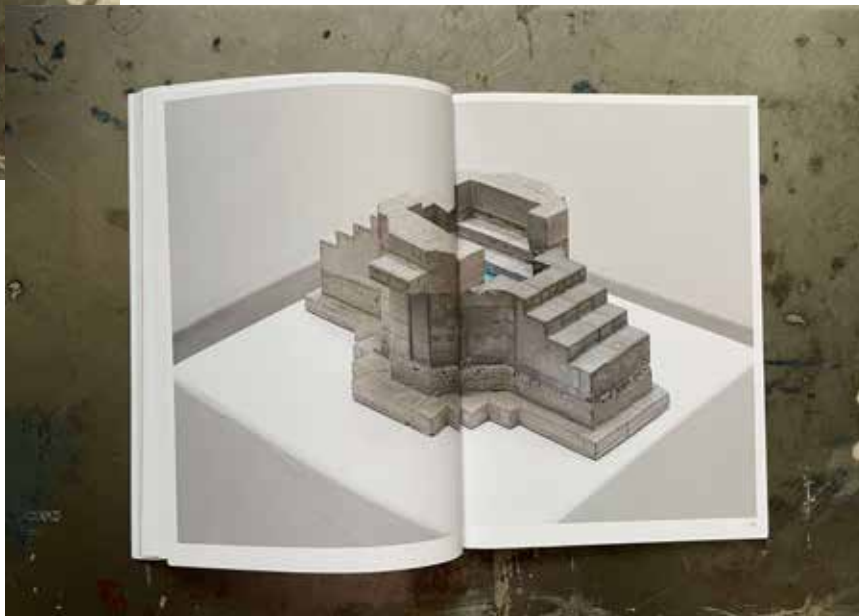
The catalog „HAUT/SKIN“ accompanies the exhibition of the same name by Frauenmuseum Berlin e.V. in cooperation with alpha nova & galerie futura, curated by Julie August and Katharina Koch at ZAK – Center for Contemporary Art. The artists engage with the topic of skin via video, audio, photography, sculpture, painting, drawing, collage, installation, and performances. Juxtaposed with the theme is the historically patriarchal exhibition venue – the Spandau Citadel. The exhibition confronts the male-dominated site with feminist counter-narratives through the thematic complexity of skin, which makes visible the interconnectedness of sexism, racism, classism, ageism, and ableism; bears witness to individual and collective archival practices; and as a simultaneously sensual, resistant, and vulnerable organ becomes the starting point of artistic analysis.

The works are grouped according to three main topics, which are bundled under the terms MEMBRANE, ORGAN, and ARCHIVE. However, these are not to be understood as static attributes, but rather as associative thematic fields that lightly structure the exhibition, which are porous and entangled with one another. MEMBRANE: These works deal with skin as protection and a projection surface, as well as its social implications. ORGAN: Works in this section deal with skin as an organ of perception in the sense of touch, erotics, disgust, vulnerability, and stigmatization, as well as their materialities. ARCHIVE: Works that take into consideration the skin as a repository of knowledge and a space where experiences are inscribed. An emblematic work in the exhibition, which unites all of the three terms, is the installation Becoming by Yishay Garbasz.

Editors: Julie August, Dr. Katharina Koch
Authorship: Julie August, Tina Bara, Mehtap Baydu, Anguezomo Mba Bikoro, Edna Bonhomme, Anna Bromley, Yvon Chabrowski, Juan Domínguez, Alba D'Urbano, Manja Ebert, Yishay Garbasz, Ina Geißler, Andrea Golla, Harriet Groß, Christina Irrgang, Isabel Kerkermeier, Marie Hanna Klemm, Katharina Koch, Rachel Kohn, Verena Kyselka, Verónica Lehner, Julia Lübbecke, Arantxa Martínez, Loredana Nemes, Dorothea Nold, Barbara Oettl, Margherita Pevere, Regine Rapp, Sylvia Sadzinski, Moran Sanderovich, Franziska Schaum, Juli Schmidt, Zuzanna Schmukalla, Moran Shavit, Zuzanna Skiba, Anja Sonnenburg, Marianne Stoll, Ivonne Thein, Sophie Utikal, Gisela Weimann, Maria Wollny, Hyejeong Yoo und femBlack Performance Collective

Dimensions: 16,5 x 21 cm
German/English
Hardcover, 168 pages
ISBN: 978-3-938457-64-1
Print version out of print, but available as PDF download





Authorship: Rahel Schrohe, Susanne Piotter
 Dimensions: 24 x 17 cm
 German/English
 Softcover, 64 pages
 ISBN: 978-3-938457-65-8
 18,00 EUR

Susanne Piotter Selected artworks 2016–2022

Susanne Piotter's catalog "Selected artworks 2016–2022" shows a selection of her concrete sculptures from recent years. Her fascination with Brutalist architecture and with fragments is hard to overlook in the combination of massive parts and filigree transitions.

The objects from the series "Artefakte" (Artifacts) consist of individual pieces of poured concrete, their appearance reminiscent of buildings abandoned unfinished, and yet the works display a multidimensionality supported by the partial color design and various possible setups. The object itself releases differentiated views of it.

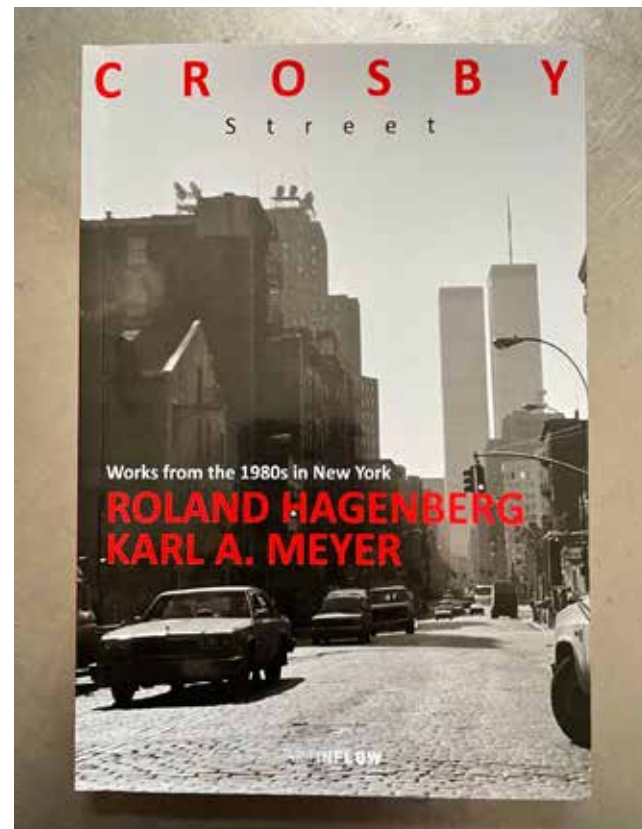
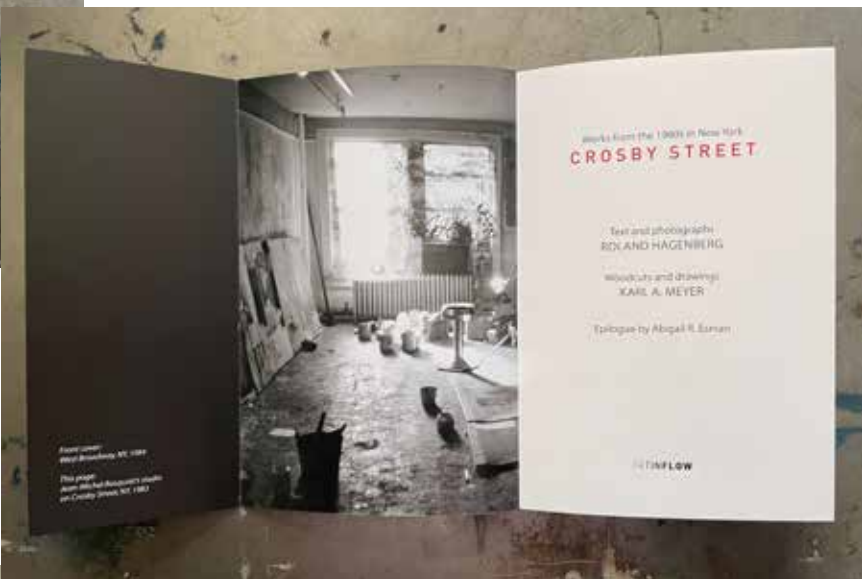
The three-dimensional wall pieces from the series "Repetitive Structures" are also made of concrete, a raw material on which Susanne Piotter has focused since 2016. In her designs, the artist combines ideas and influences from Islamic ornamentation, Bauhaus textile design, and urban architectural systems such as highway intersections. Piotter's analog and digital approach complements the precise planning of her works.

The interdisciplinary artist based in Berlin constructs (living) spaces and two- or three-dimensional environments and installations; she plays with the visible and the invisible. Her objects and sculptural works can be associated with Concrete Art, Concept Art, Geometric Abstraction, and Minimalism.



September
 2022

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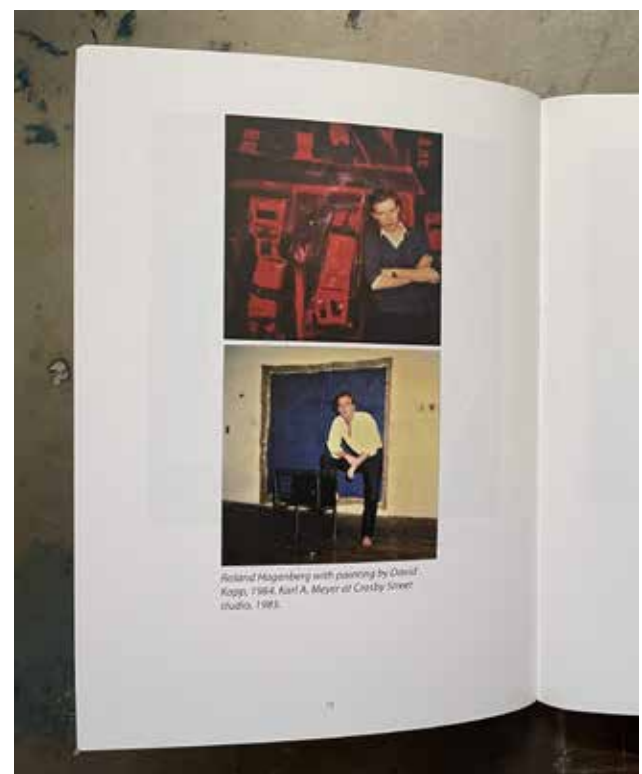
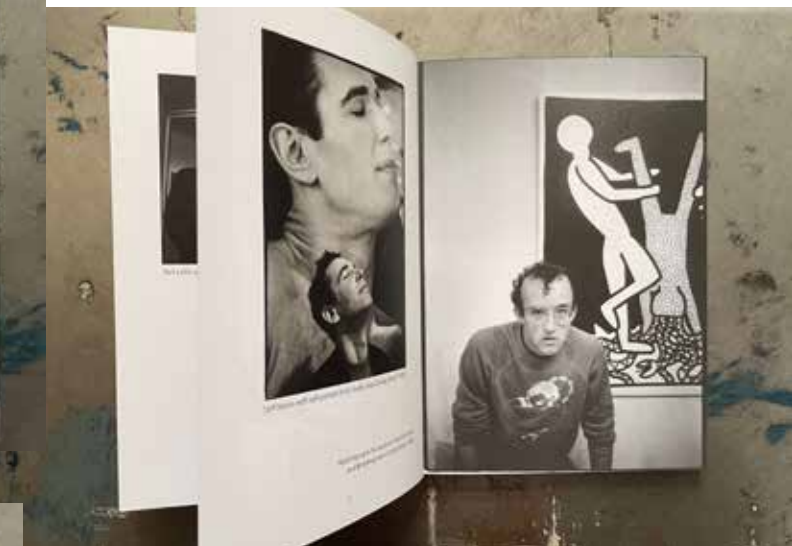
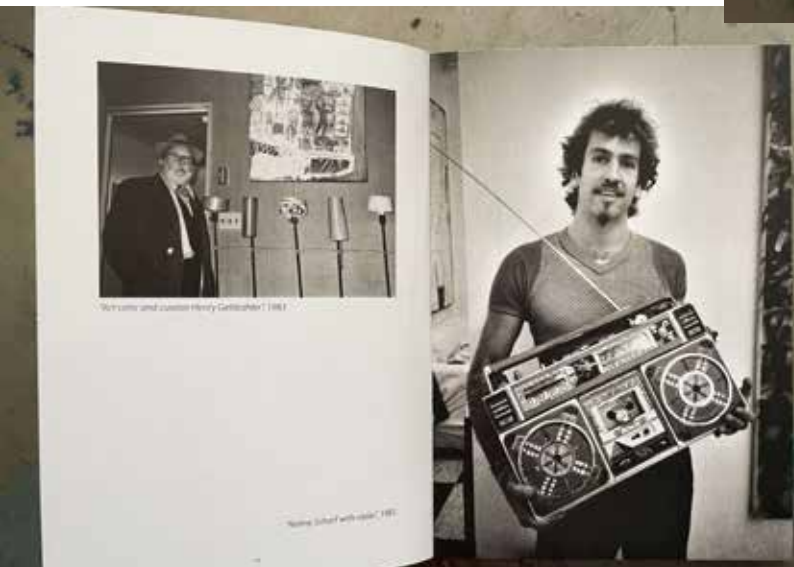
Roland Hagenberg - Karl A. Meyer Crosby Street. Works from the 1980s in New York

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
20,00 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. Bildnisse 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.



„Giant Women“ Öl auf Baumwolle
320 x 140 cm
All scroll pictures of oil cotton
320 x 140 cm



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 Konfrontation mit der bürgerlichen Gesellschaft Blumen als Symbol für ihr Ideal einer humanisierten Gesellschaft verwendeten, wird in ihr Gegenteil verkehrt.

Die prächtigen Pflanzen befinden sich nicht in der Mitte des Bildes, sondern verbergen sich an den Rändern. Diese (giftigen) Pflanzen sind gespritzt oder gemalt und haben einen dünnen oder pastösen Farbauftrag.



Alle Bilder Ölfarbe auf
Baumwolle
All pictures oil/ acrylic on
cotton

Power Flower,
250 x 200 cm

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.



„Power Flower“ Ölfarbe
Summertime, 200 x 100 cm
Ovale, 90 x 90 cm
Runde, 80 x 100 cm
Fünfeckig, 80 x 90 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

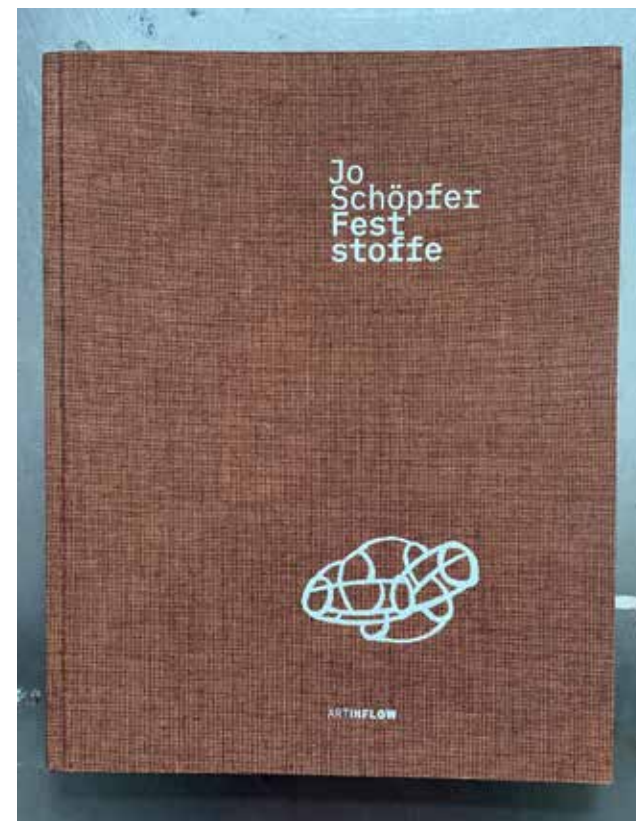
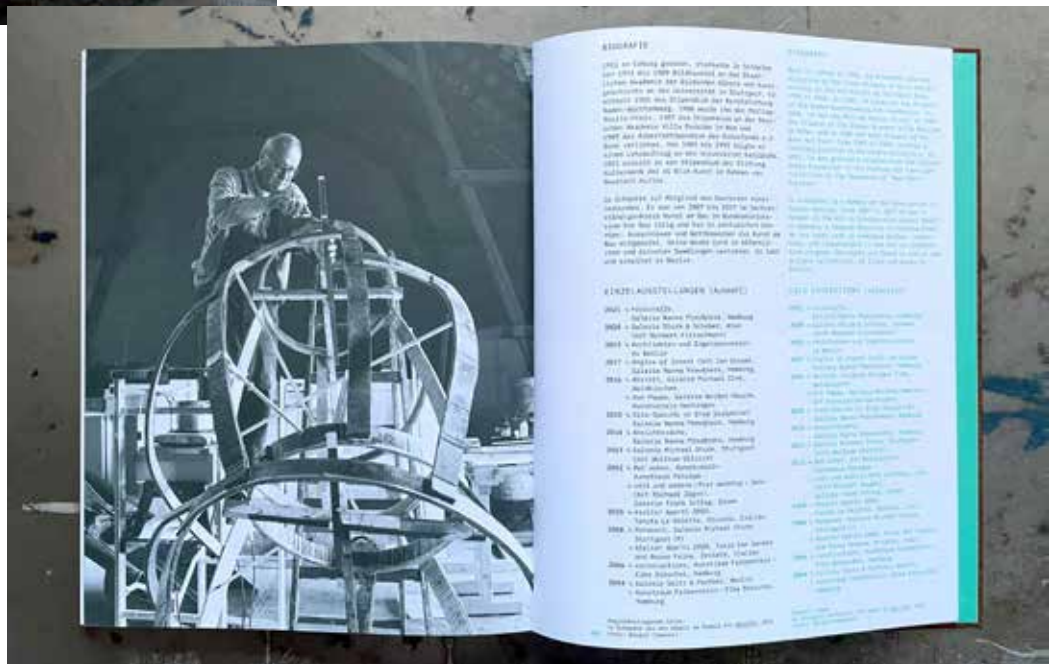
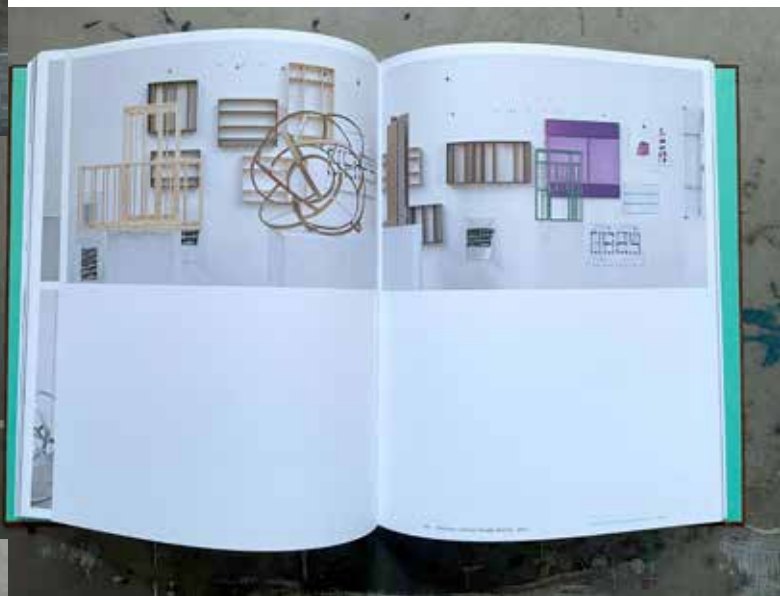
ISBN: 978-3-938457-59-7

24,50 EUR



March
2022

artinflow.de



Jo Schöpfer Feststoffe

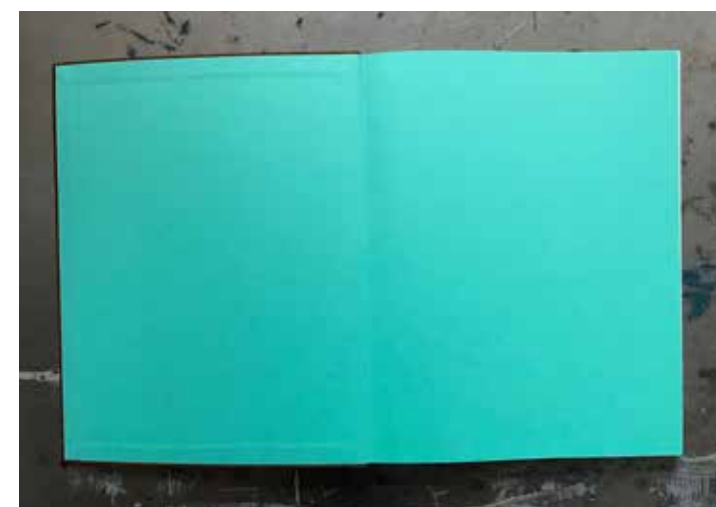
Jo Schoepfer's works are on the border between sculpture and architecture. His bronze pieces resemble the steel skeletons of modern buildings that structure and constitute a space. Through perspective quality and unusual surfaces, these structures have something emotional and organic about them. The 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.

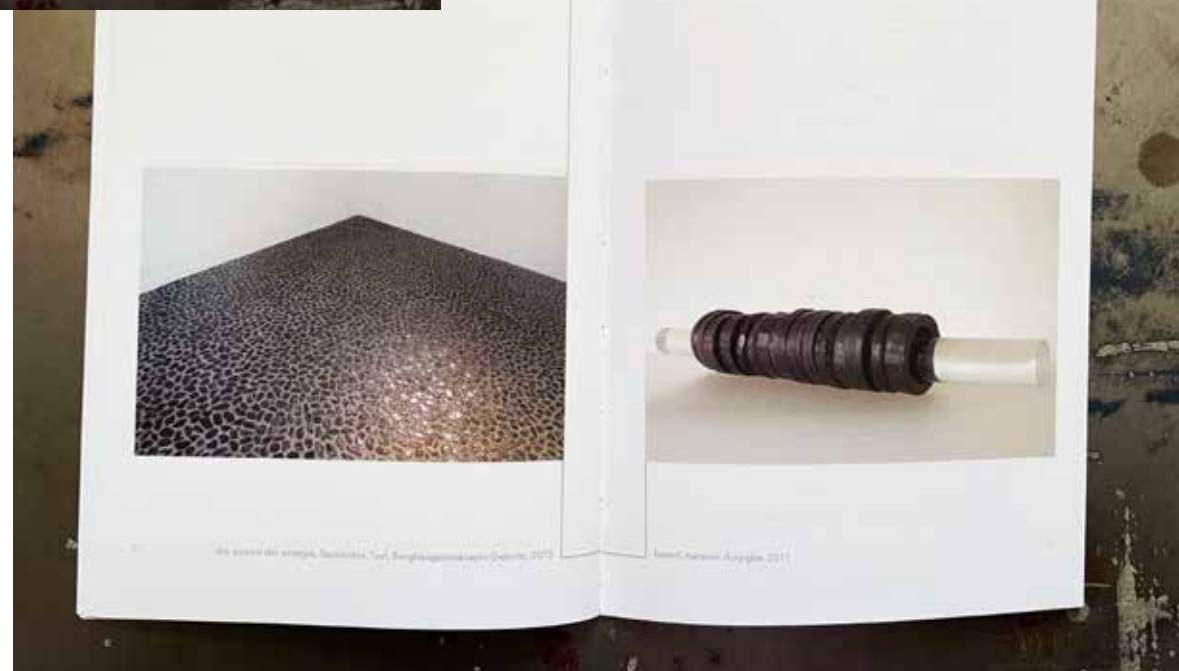
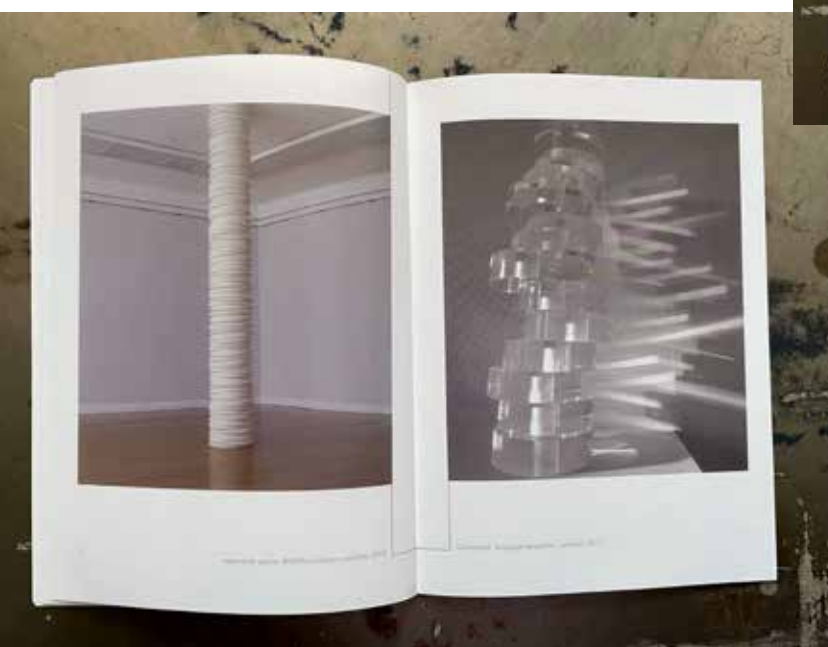
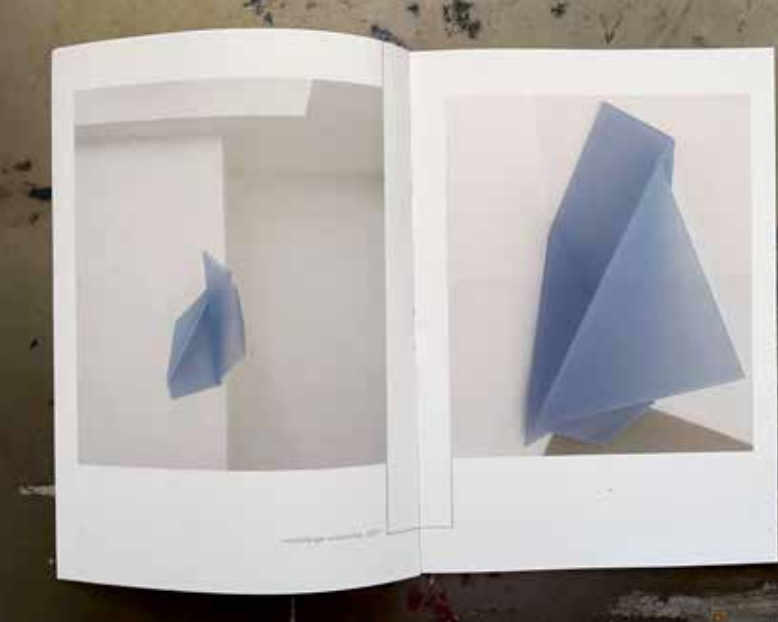
The catalog is published on the occasion of the exhibition Jo Schoepfer – Feststoffe from October 22 to November 10, 2021 in the Gallery Nanna Preussners, Hamburg.

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
ISBN: 978-3-938457-61-0
29,95 EUR



January
2022

artinflow.de



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.

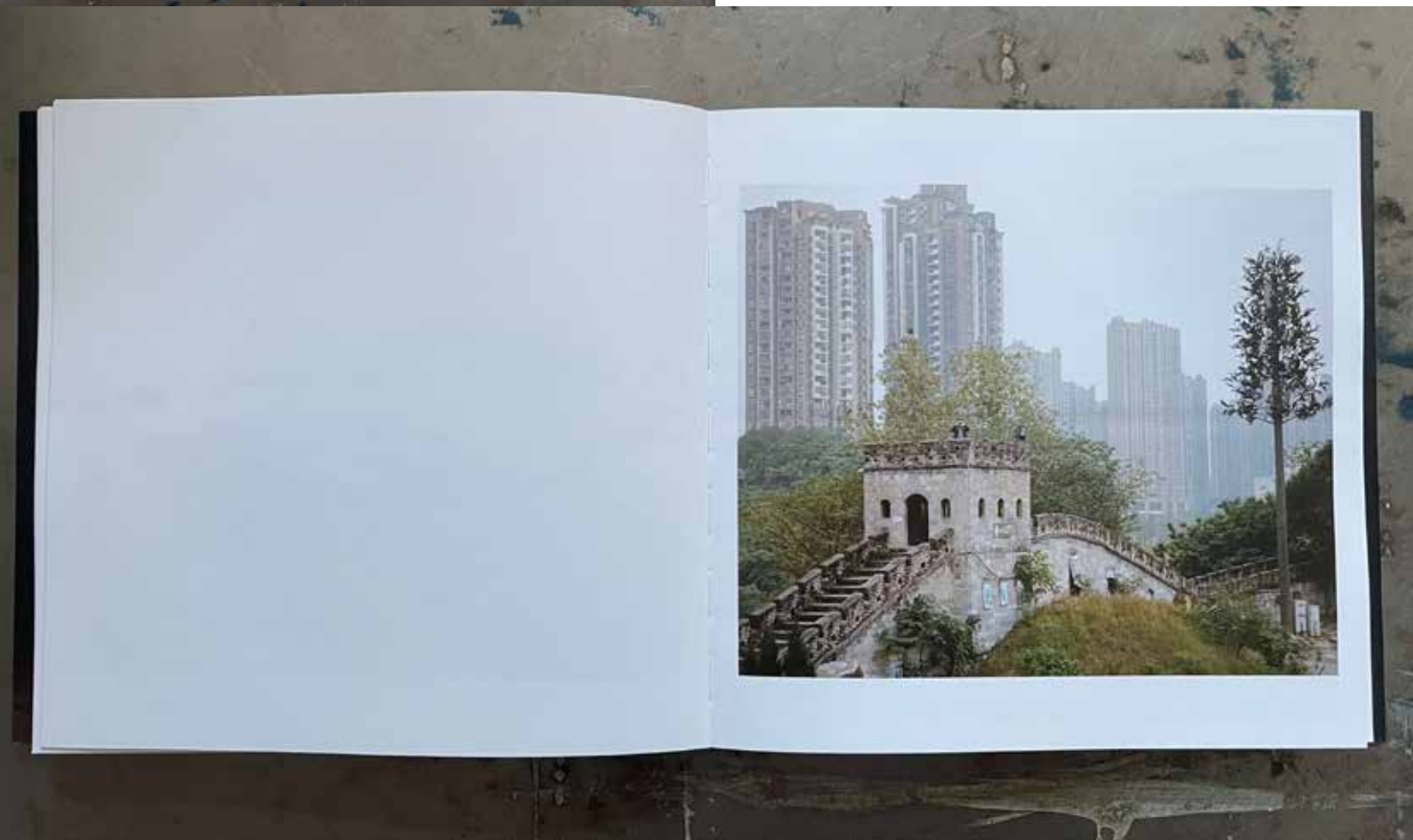
Frank Maibier was born in Werneuchen in 1959. After training as a car mechanic, Maibier devoted himself as an autodidact to music and sound projects since the mid-1980s and created his first works using paper. In 1999 he received the scholarship of the Saxon State Ministry for Science and Art, Casa Baldi,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



December
2021

artinflow.de



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 hefty pinch of humor.



November
 2021

artinflow.de



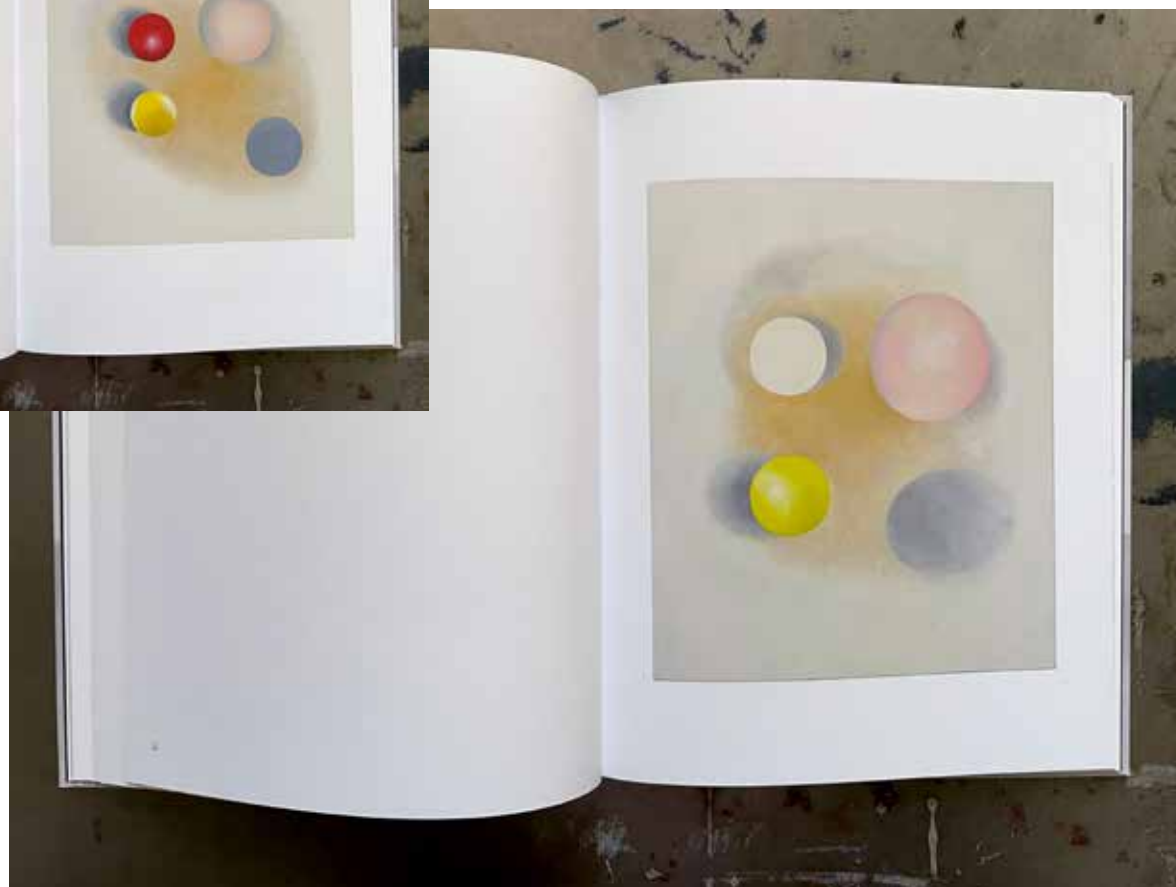
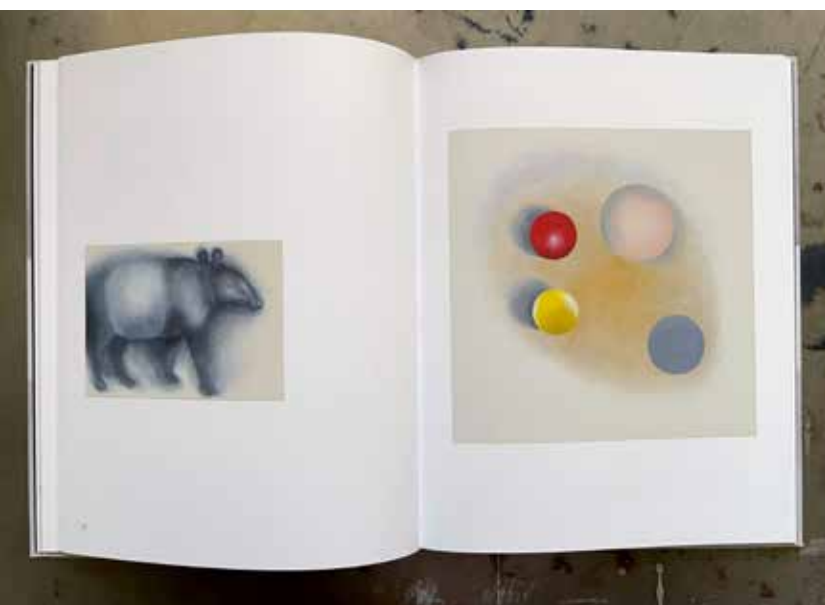
Authorship: Dr. Dorothee Bauerle-Willert,
Dr. Ferenc Jádi, Maren Krusche
Dimensions: 21 x 27 cm
German/English
Hardcover, 68 pages
ISBN: 978-3-938457-60-3
25,00 EUR

Maren Krusche Vor Augen (Before Our Eyes)

Maren Krusche's catalog covers the 2012–2021 phase of her painting. The paintings are “snapshots” of remarkable clarity. Her painting animates imaginary pictures that we previously knew nothing about; it brings to life the latent inner images in our heads. They thereby occur in and with an interstice, between feeling and thought, between image and material, between the I and the world. They treat interruptions and empty spaces, the ungraspable or the unoccupied. The artist herself understands her works as “thought pictures” in Walter Benjamin's sense, as producing and delivering vivid knowledge. As flowing figures of perception, poesy and reflection combine in always different ways in her pictures and arrangements.

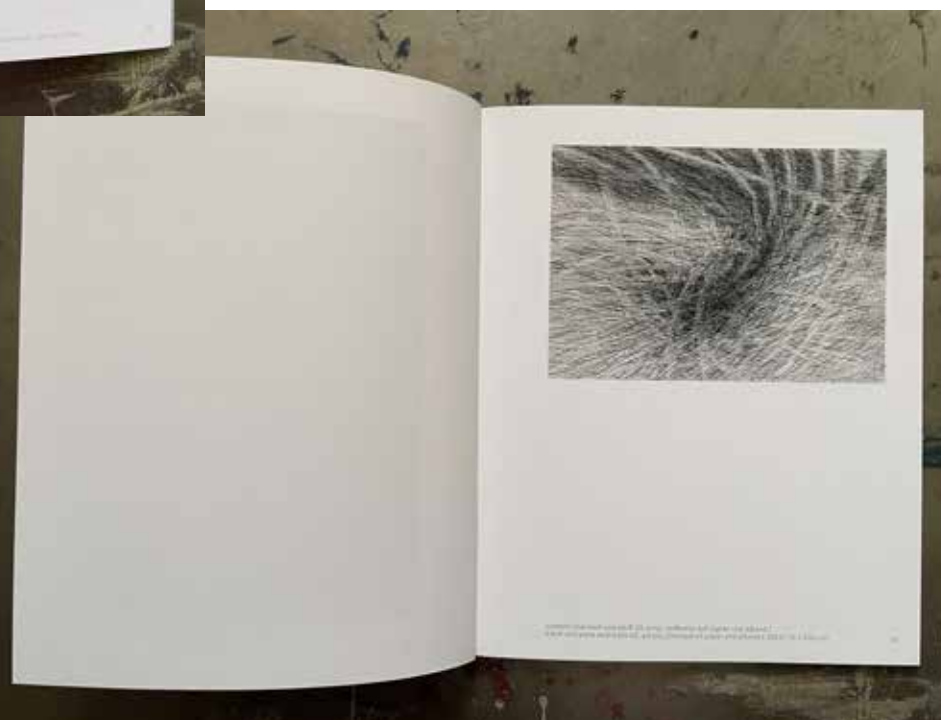
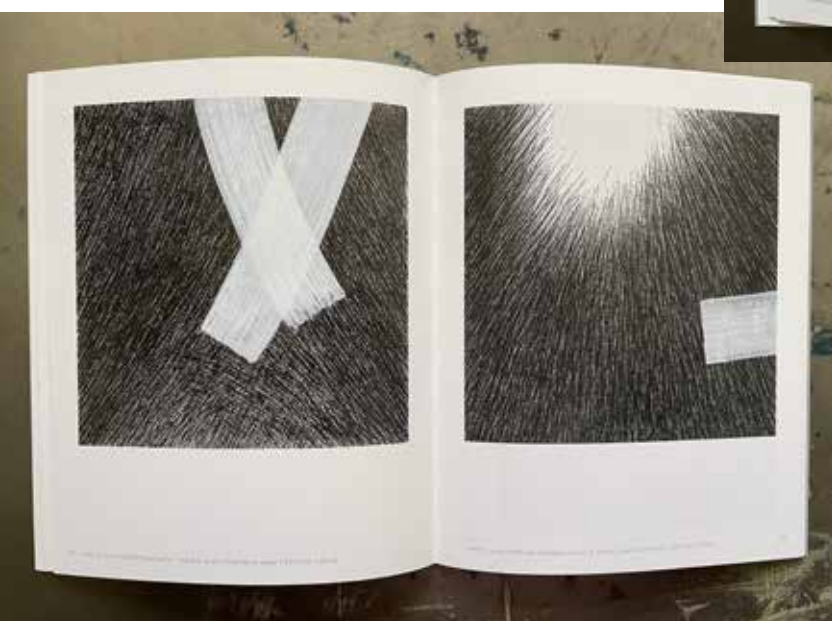
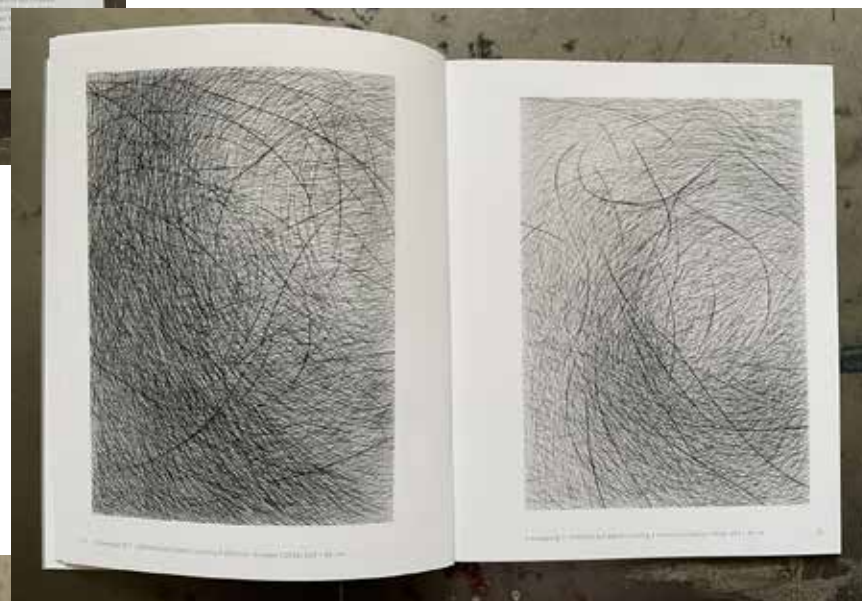
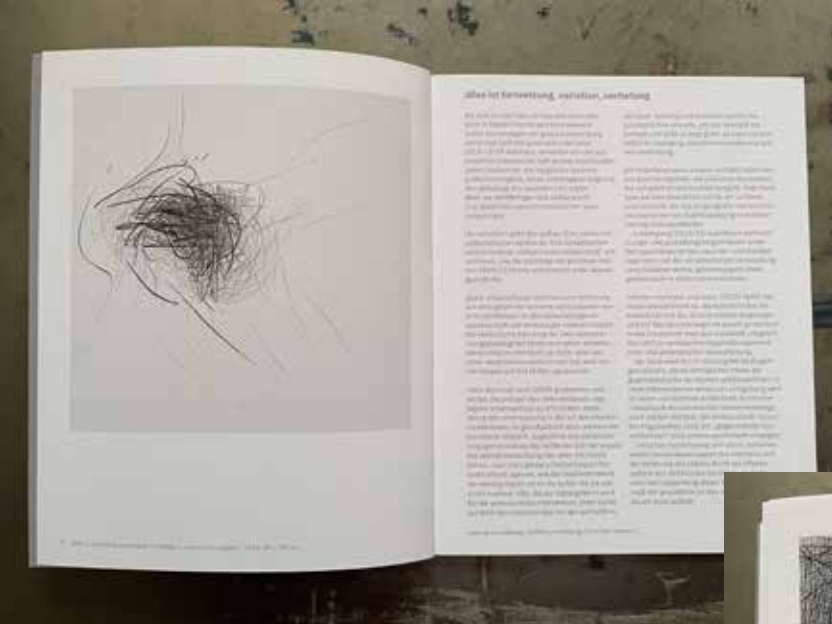
Maren Krusche's Sehfelder (fields of sight), which implement spheres, rings, circles, and shadows in a painterly way, launch a differentiated way of seeing that resists being tamed by any preconceived logic. Intense portraits of animals and plants can confront these works. It seems as if the way of color is played through and tested once again, as if in flight or in a leap from the fields of sight to the pictures of things. The rhythm of fleeting, unstable appearances always first becomes a seeing of something in the process of seeing, and yet color always contains what is imperceptible in perception.

Contradiction, unity, and fragment in art, as a “depiction of knowledge”, remain a magnetic field in Maren Krusche's artistic stance, too. For this artist, there is no standstill in painting, only a lingering in the conscious moment, a felt being.



November
2021

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



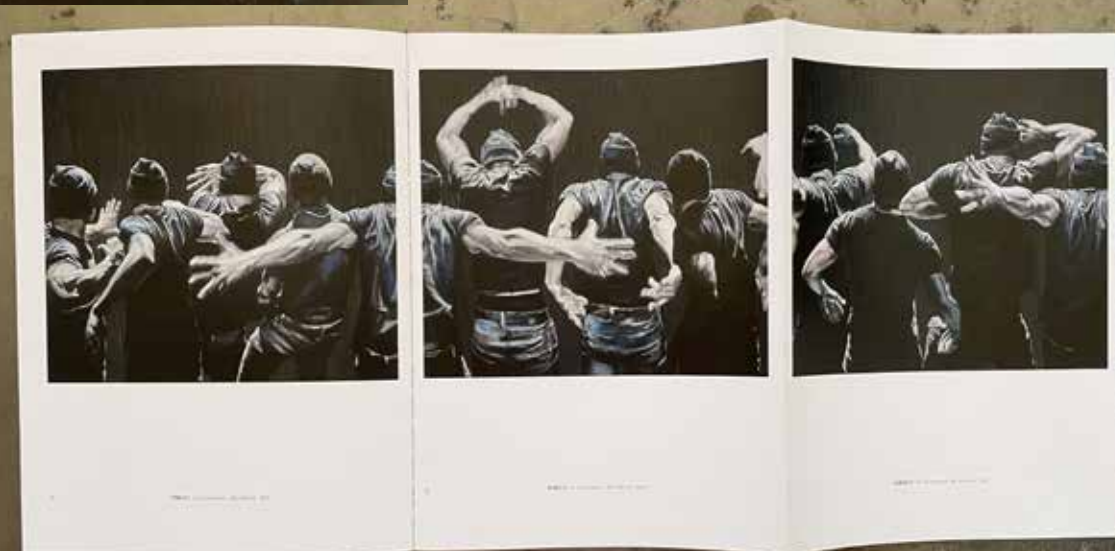
Gisela Schattenburg Nest (hideout)

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.

September
 2021

artinflow.de



Authorship: Dr. Antje Korsmeier, Constantin Schroeder
 Dimensions: 22 x 26 cm
 German/English
 Hardcover, 72 pages
 ISBN: 978-3-938457-53-5
 22,00 EUR



Constantin Schroeder PAINTING

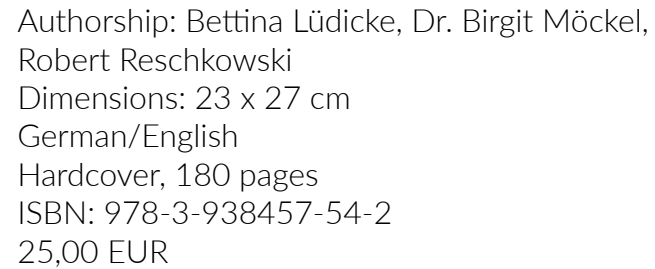
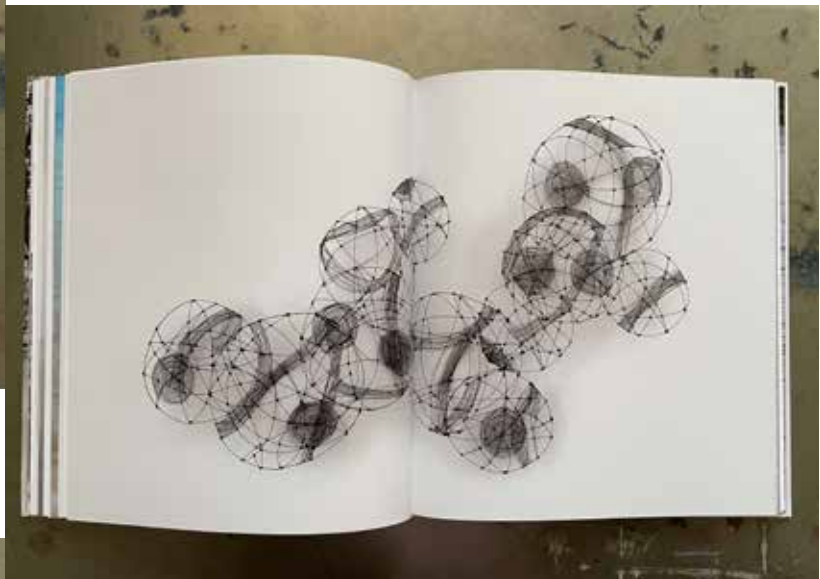
Constantin Schroeder's paintings encourage interpretation. The pictorial contents of his enigmatic, sometimes absurd, concise oil paintings imagine everyday life, visions or are reminiscent of film settings.

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.

July
2021

artinflow.de



Authorship: Bettina Lüdicke, Dr. Birgit Möckel,
Robert Reschkowski
Dimensions: 23 x 27 cm
German/English
Hardcover, 180 pages
ISBN: 978-3-938457-54-2
25,00 EUR



Bettina Lüdcke 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
 Dimensions: 16 x 16 cm
 German
 Hardcover, Linen cover
 130 pages
 ISBN: 978-3-938457-51-1
 25,00 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)



March
 2021

artinflow.de



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
 Dimensions: 19 x 27,5 cm
 German
 Softcover/gatefolded brochure, 248 pages
 ISBN: 978-3-938457-52-8
 30,00 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).

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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.

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2021

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Hao Hoffer – Why we always think we
are right (with printed catalog)
Aleksandra Koneva – Long Live Still Life
Torsten Schumann – Vermillion Confusion



Past virtual exhibitions with printed catalog

Hannah Becher
Tinka Bechert
Lutz Brandt
Silvia K. Breitwieser
Manfred Kirchner
Ana Michaelis
Kathrin Rank
Constantin Schroeder
Witte Wartena
Poul R. Weile



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