







With title on the painting:  
„Goldfish eye“

ART I E  
G I D V A

means, these works are at the edge of art and sometimes beside that what art is looked upon.

So it is your opinion of art what I want to stress. Sometimes People need an ART-I-shock to expand their minds.

### IMPRESSUM

INARTUM: **GUCKBOOK** ARTMAGAZINE IS MADE AND PUBLISHED BY STEFAN KINDERMANN. **IT'S** ME WHO IS RESPONSIBLE FOR ALL INSIDE THIS GUCKBOOK, THERE IS NOT MUCH TO SAY BUT PLEASE DO NOT COPY MY WORKS WITHOUT PERMISSION. **FOR** ALL RIGHTS TO PUBLISH OR TO COPY THIS GUCKBOOK OR OUT OF IT PLEASE CONTACT ME AT: STEFANKINDERMAN.DE / INFO@STEFANKINDERMAN.DE LINKS TO MY WEBSITE AND GUCKBOOKS ARE ALWAYS WELCOME. **THANKS** FOR YOUR RESPECT AND HAVE FUN WITH MY **ART**.





# WORKING WILD.

THAT MEANS EXPRESSING IS ALL. EXPERIMENTS WITH THE MATERIAL IS A MUST. FANTASY IS THE KING.

WORKING FIGURATIVE OR WORKING INFORMAL OR WORKING WITH FUNDAMENTAL FORMS AND ELEMENTS THERE IS NO LIMIT BUT BEING WILD AND DIRECT.

IT'S NOT THE HOW IS THE WHAT. IT'S NOT THINKING ABOUT, IT IS FAST. THE COLOUR COMES OUT OF THE TUBE SOMETIMES DIRECT TO THE PAINTING. COLOURS ARE LOUD AND THE FORMS ARE BOLD. FREE THE WORK OF THE IDEA OF PERFECTION AND SEE WHAT WILL HAPPEN WITHOUT CONTROL. IT'S A SHOCK TO THE HABITS OF TASTE AND THE IDEA OF **ART**.

DON'T BE AFRAID TO DO A MISTAKE FOR THERE IS NO ONE TO DO. DOING THINGS WRONG IS A MUST TO DO IT RIGHT AND LEAVE CONVENTIONS BEHIND YOU. SO THE UNIVERSE OF **ART** IS EXPANDING ALL TIME AS THERE IS **ART** AT ALL. EVERYTHING IS ART. BREAKING THE RULES, MEANS KNOWING THEM. FIND OUT WHAT IS BEHIND THE BORDERLINE FOR THERE IS NO ONE IN ART.

FREEDOM OF ART IS LIKE THE FREEDOM OF WORD, THAT IS THE MINIMAL FOR A FREE SOCIETY. **ART** IS REAL AT THE FRONTLINE OF **FREEDOM**. THERE SHOULD BE NO CAGE FOR ART. YOU CAN'T PUT ART INTO JAIL.

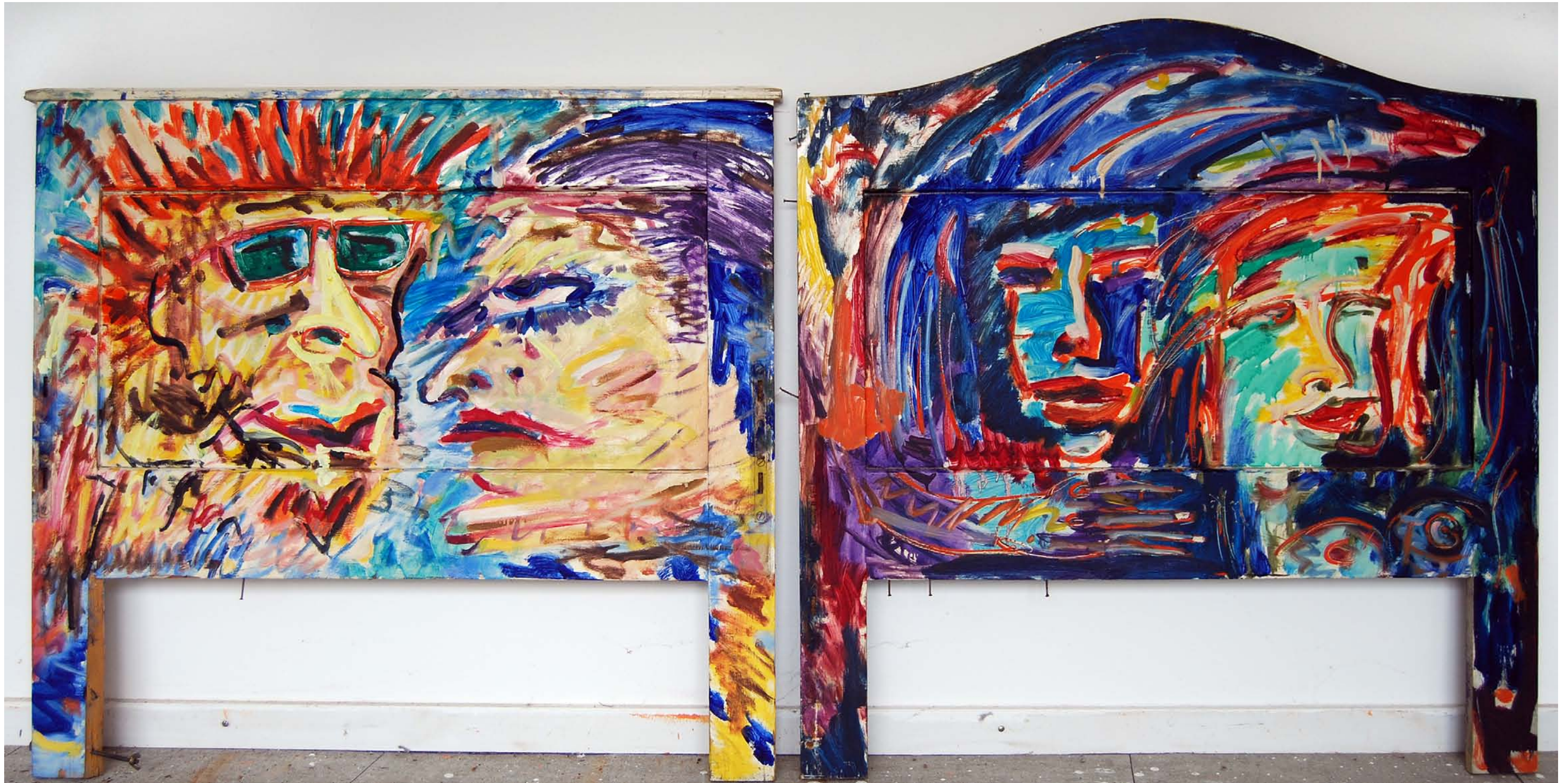


**WILD THINGS OUT OF THE MIDDLE OF THE EIGHTIES.** It started in my atelier in the „Steinstr. 29“, some works I made with simple materials from the „Sperrmüll“ like cupboard backsides or other kind of trash like the bodies of the bedbild, the window-paintings and the bathroompainting. „Wellpappe“ also was something good for creative outbreaks. Mostly I used oil colour, that was a bit different to style of the „jungen Wilden“, but the way to paint followed the idea of those guys in that time. So I have to say my art was a bit trendy. Surrealism got more into the background but it never stopped. For all my ART is surreal, also if it turns wild.



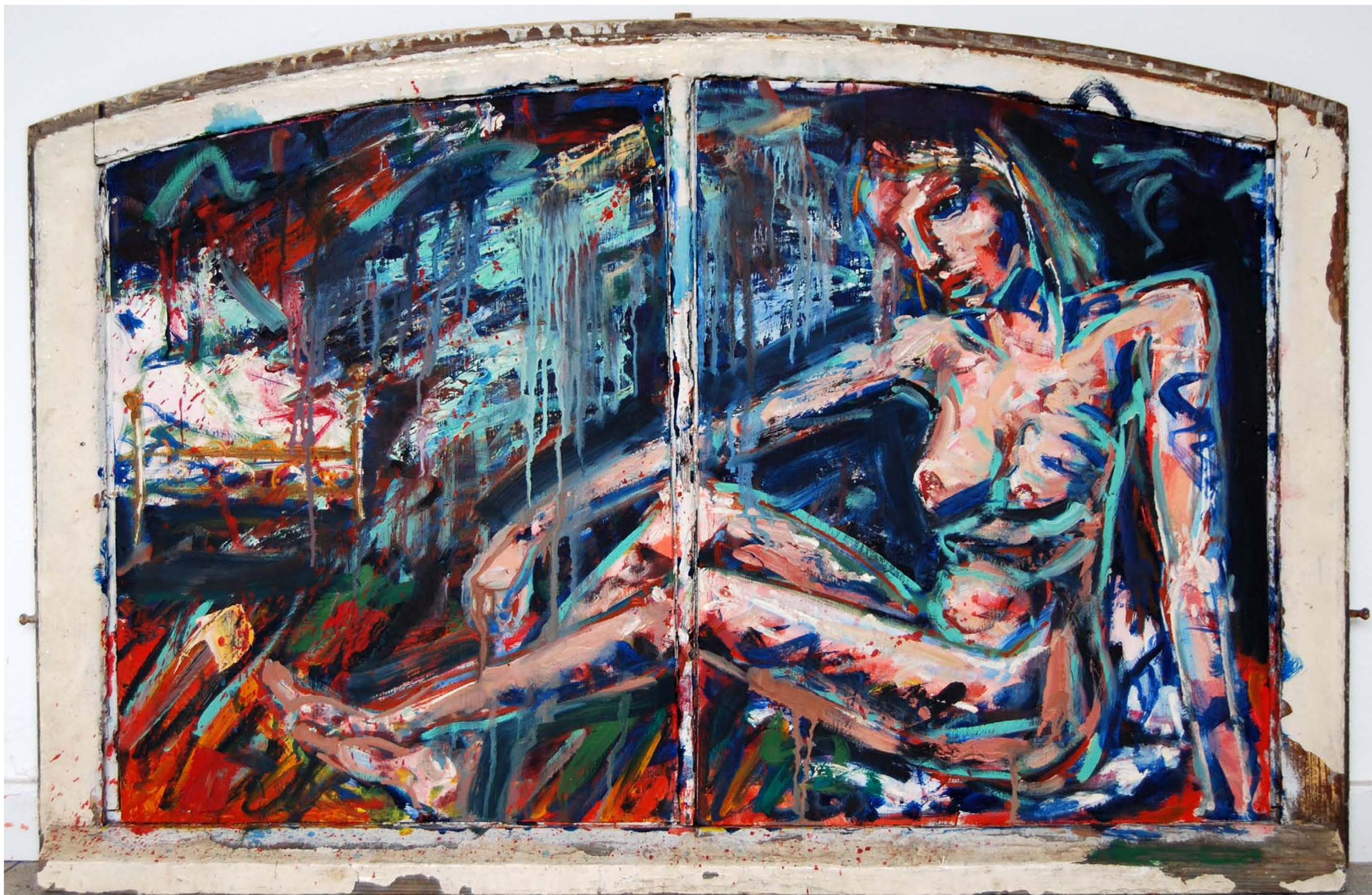
Bedpainting one side,  
day and night





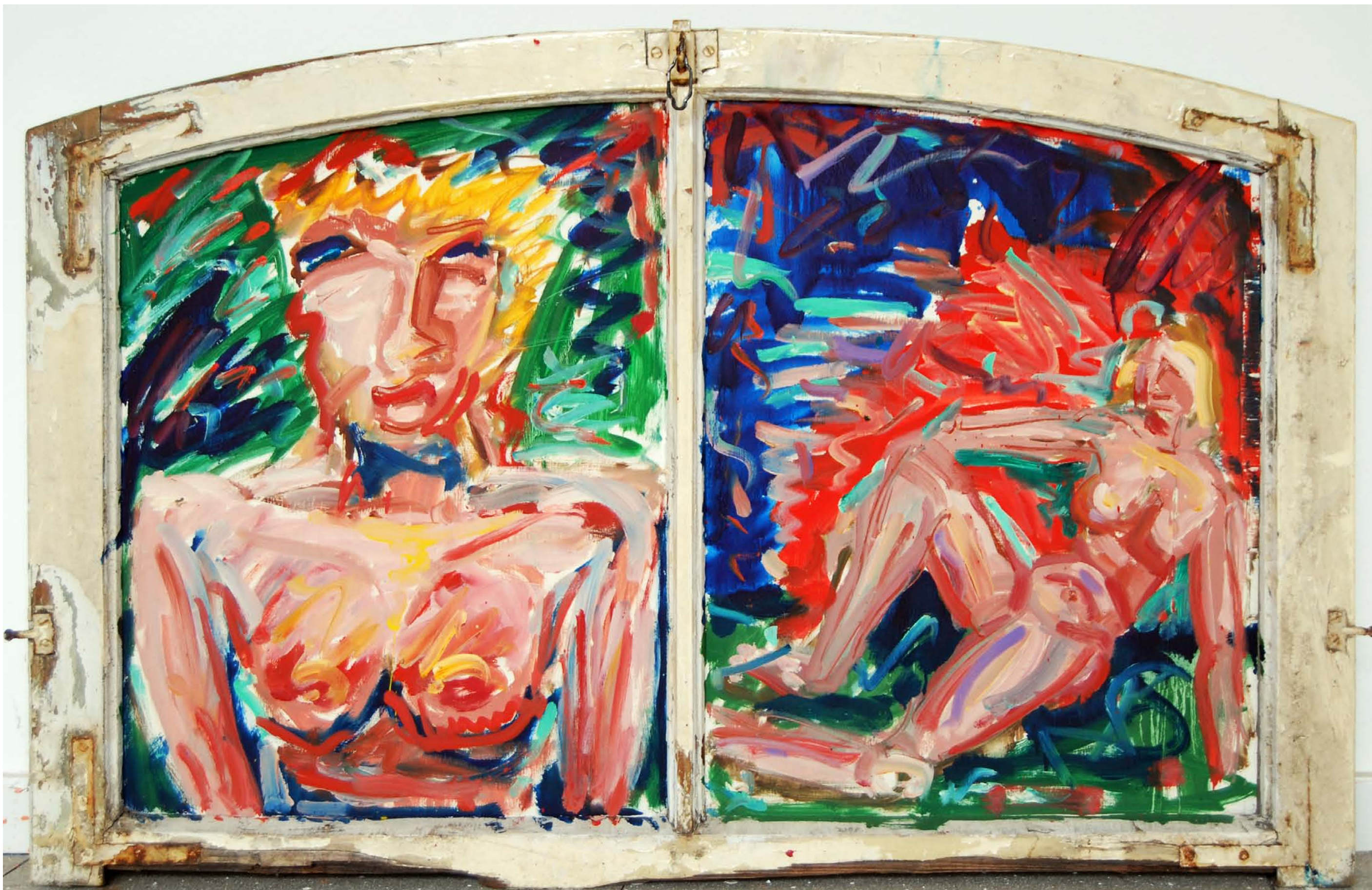
Other side, next day and night





Windowpainting, outside





Windowpainting, inside





Some sides of a Pappkarton



Bathroompainting





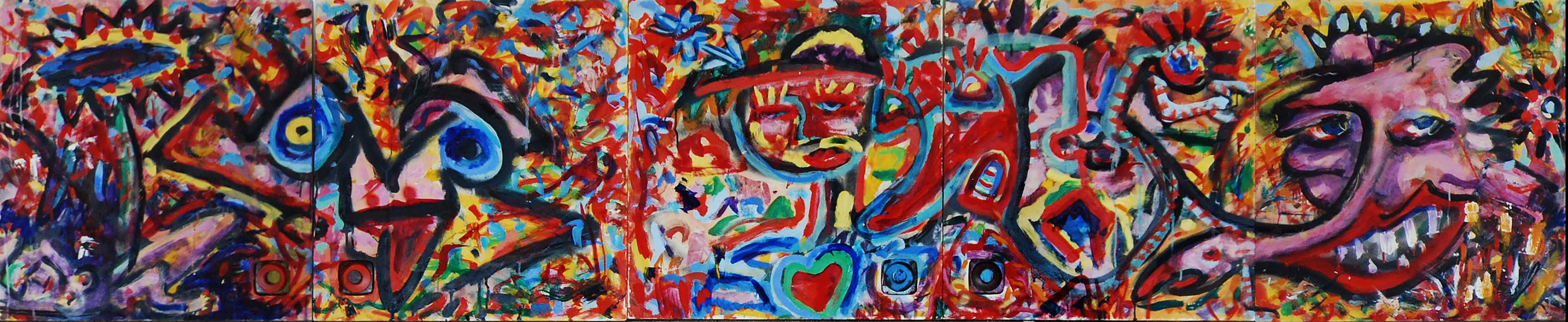


Inside, outside

Akt mit Nägeln







# DER FERTIGMACHER STEINSTR. 36

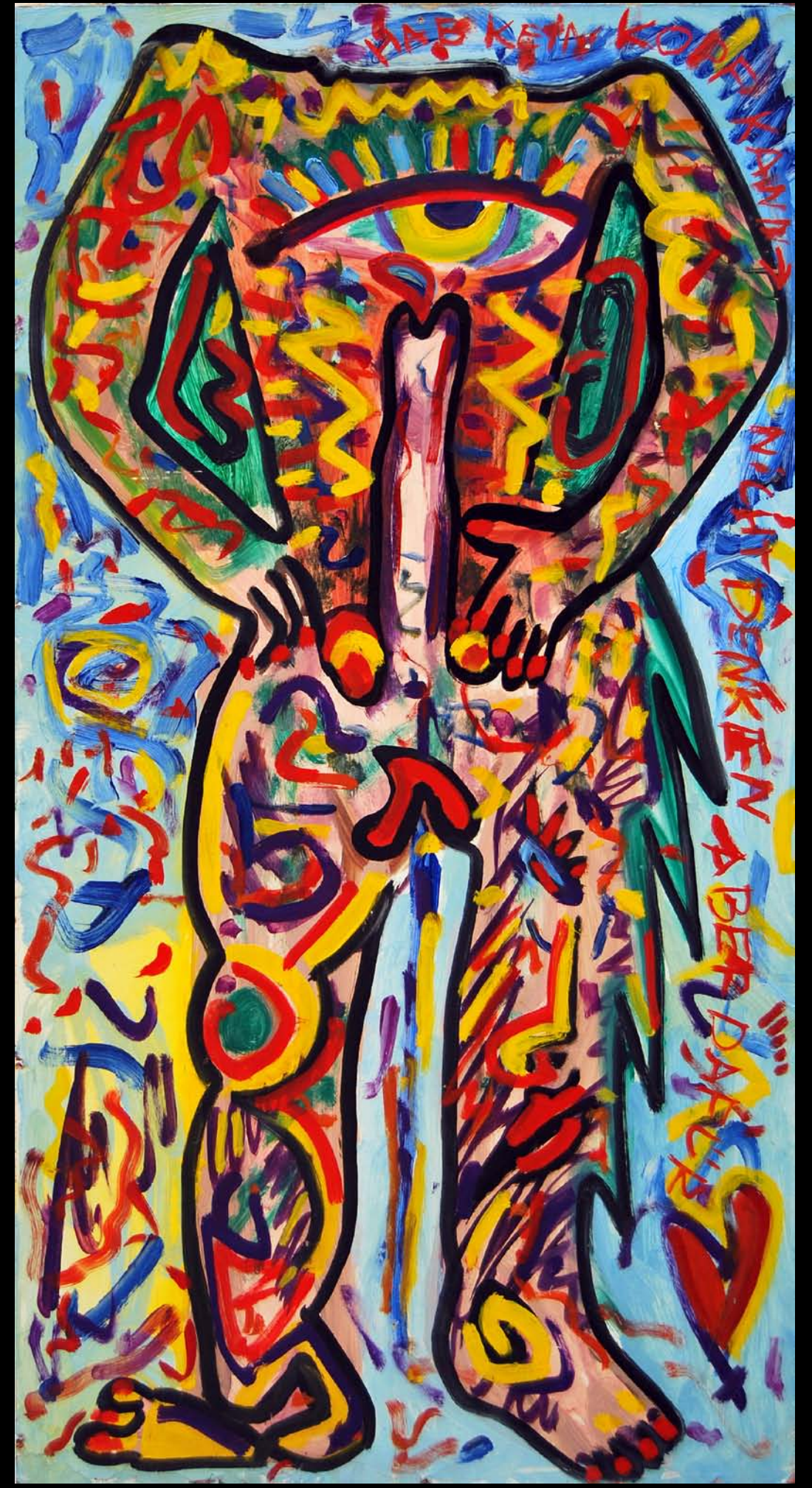
IT WAS MY SIDEBORD IN THE LIVING ROOM OF MY ATELIER AT STEINSTRASSE 36 IN THE 80TH. AT THE END OF PAINTING SESSIONS I USED TO PUT THE REST OF THE COLOURS FROM THE PALETTE ONTO THE DOORS OF THIS CUPBOARD. SO I RECYCLED RESTS OF COLOURS AND USED THEM FOR A SLOWPAINTING THAT GOT FORWARD FROM TIME TO TIME. THERE IS EMPTY SPACE, FOR NOT ALL SEGMENTS HAD DOORS. THERE WAS NO REASON TO FINISH THAT PAINTING, SO IT WAS STEPPING FORWARD FOR A LONG TIME. IT STARTED WITH SPRAYING TO FINISH A CAN AND LATER I USED OIL COLOURS TO FINISH THE PALETTE. THE DOORS WERE IN A SATIN WHITE RESOPAL SO I DIDN'T NEED ANY GESSO. MOVING TO AN OTHER PLACE STOPPED THE PAINTING PROCESS THE DOORS OF THE CUPBOARD I SAVED.







Kom met 1 and 2



Sorry I don't have a head, cant think but...



# TOTEMS, MARTERPFÄHLE, GEISTERBILDER.

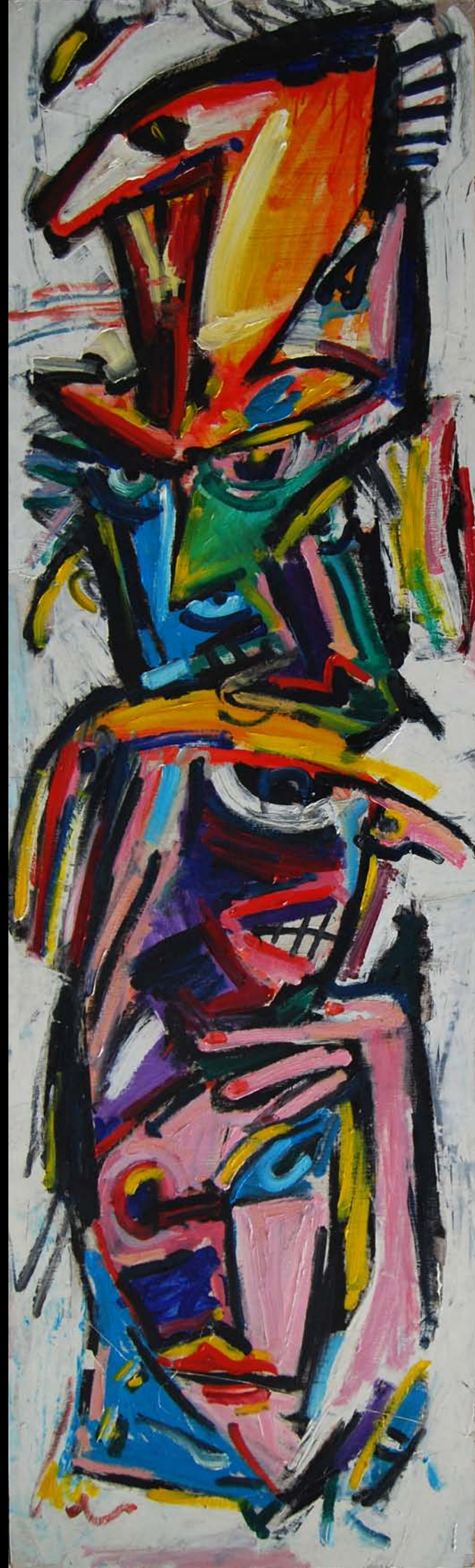
A series out of the eighties, between 1986 and 88. It started in my Atelier in Emmerich Steinstrasse 29, some I made in Freiburg, Nägeleseestr. 6 and the latest in Düsseldorf. Backsides of cupboards or other furniture, were easily

to find in those days in the „Sperrmüll“. They are made of woodproducts like „Sperrholz, Presspahn- or Hartfaserplatten“. Oil colour was the medium for those fast works, some old tubes I finished on them directly, otherwise I started to work with pigments, not like on my surrealistic works with Tempera and egg in small doses, no I started to buy them in pounds that was helpful to keep the prices low for large paintings. It wasn't new to me to prepare my own colours. But it's different to make a few or a lot. So I started to learn more and more to modify them different to industrial made oil colours that mostly have a con-

sistence to pass easily the small whole in the tube. Some funny results were astonishing me and showed that not everything works as it was intended. Making colours is a knowledge, that you have to learn. Especial if you make not pure oil colours and use other substances like raisins or emulate it with water solvent medias. It slows the work, but enlarge the range of use. The material you work with is important how to use and has influence to what you can do with it. Developing skills wasn't my preferences that time. Exploring and developing the colours to work with, got more into my focus. Using and trying unusual things was enlarging my view to art.











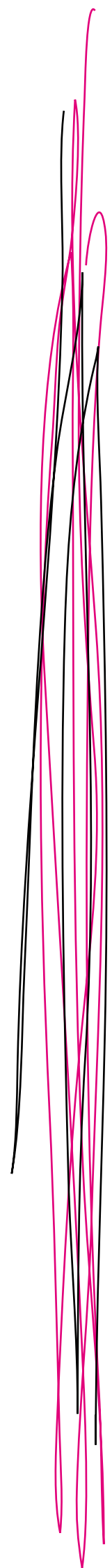
# TOTEMS AND FLIPPFLAPPS

TURNING THE FORMAT 90 DEGREES AROUND FROM LONG TO WIDE WAS CHANGING THE IDEA FROM "TOTEMS QUEER" TO FLIPP FLAPPS. ON FLIPP FLAPPS THERE IS NO UPSIDE AND NO DOWNSIDE. YOU DECIDE WHAT'S UP AND DOWN. THE FLIPP-FLAPP OUT OF TWO PARTS OFFERS A LOT OF POSSIBILITIES TO CONFIGURATE OR ARRANGE THE WORK. I LEAVE MORE AND MORE INFLUENCE TO THE COLLECTOR TO CHANGE THE ARRANGEMENT OR COMPOSITION OF THE PARTS. THE PAINTING GOT FEXIBLE. THIS IDEA WAS LEADING TO THE PARTSPROJECT THAT PROVIDES THE COLLECTOR TO ARRANGE HIS OWN IDEAS WITH THE PARTS I MADE. INTEGATION TO THE CONSTRUCTION OF A RESULT. THE IDEA OF MAKING THE ART IS NOT ONLY BY THE ARTIST. THE COLLECTOR OR ARTBUYER IS TAKING PART AT THE PROCESS. SOMETHING THAT IS CONNECTED TO THE ART A SOCIETY DEVELOPES TO REPRESENT ITSELF BY THE IDEA WHAT'S ART OF THE TIME WE LIVING IN. AND WHAT'S OUT OF FOCUS.



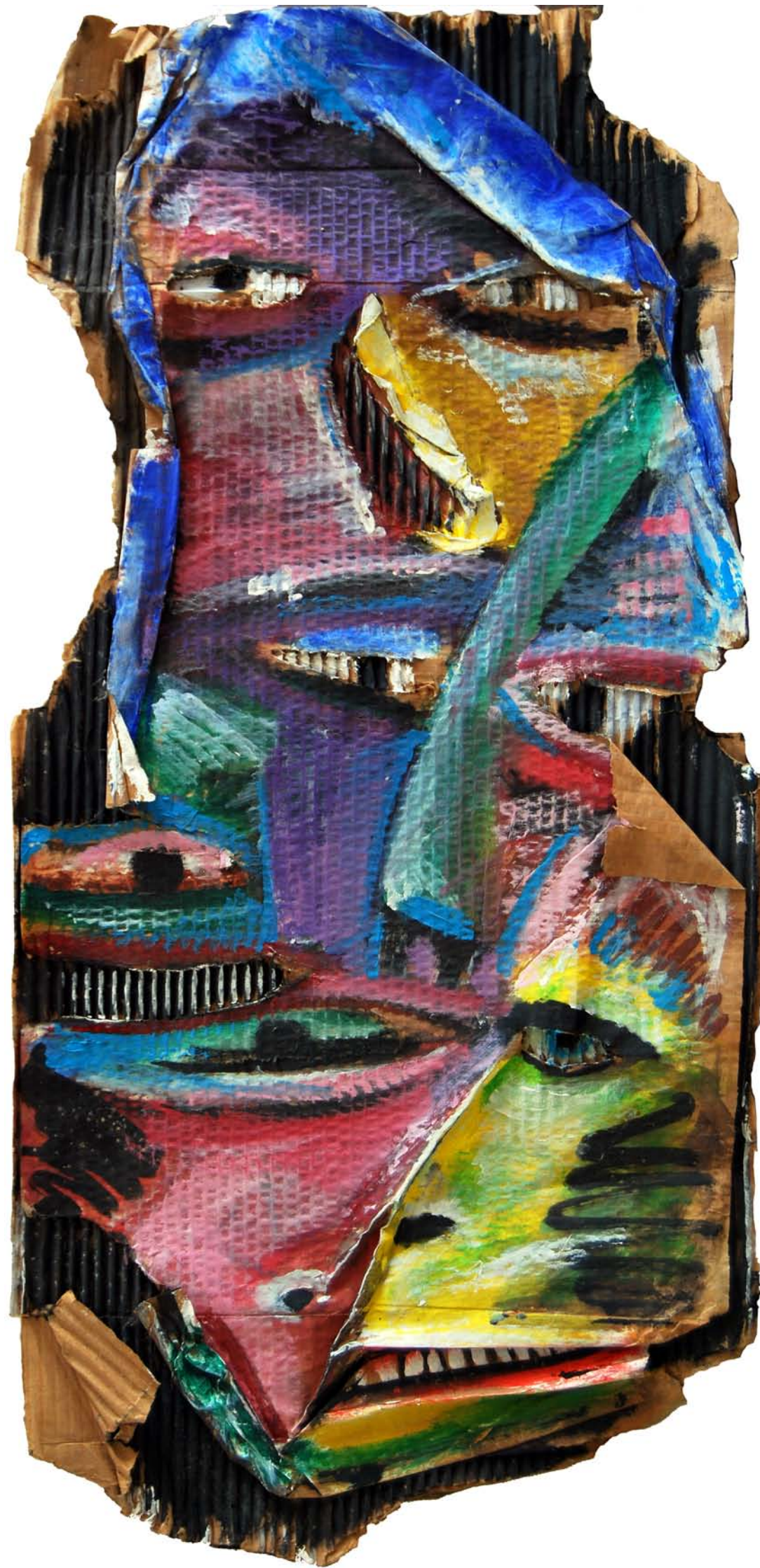






Big ones and small ones













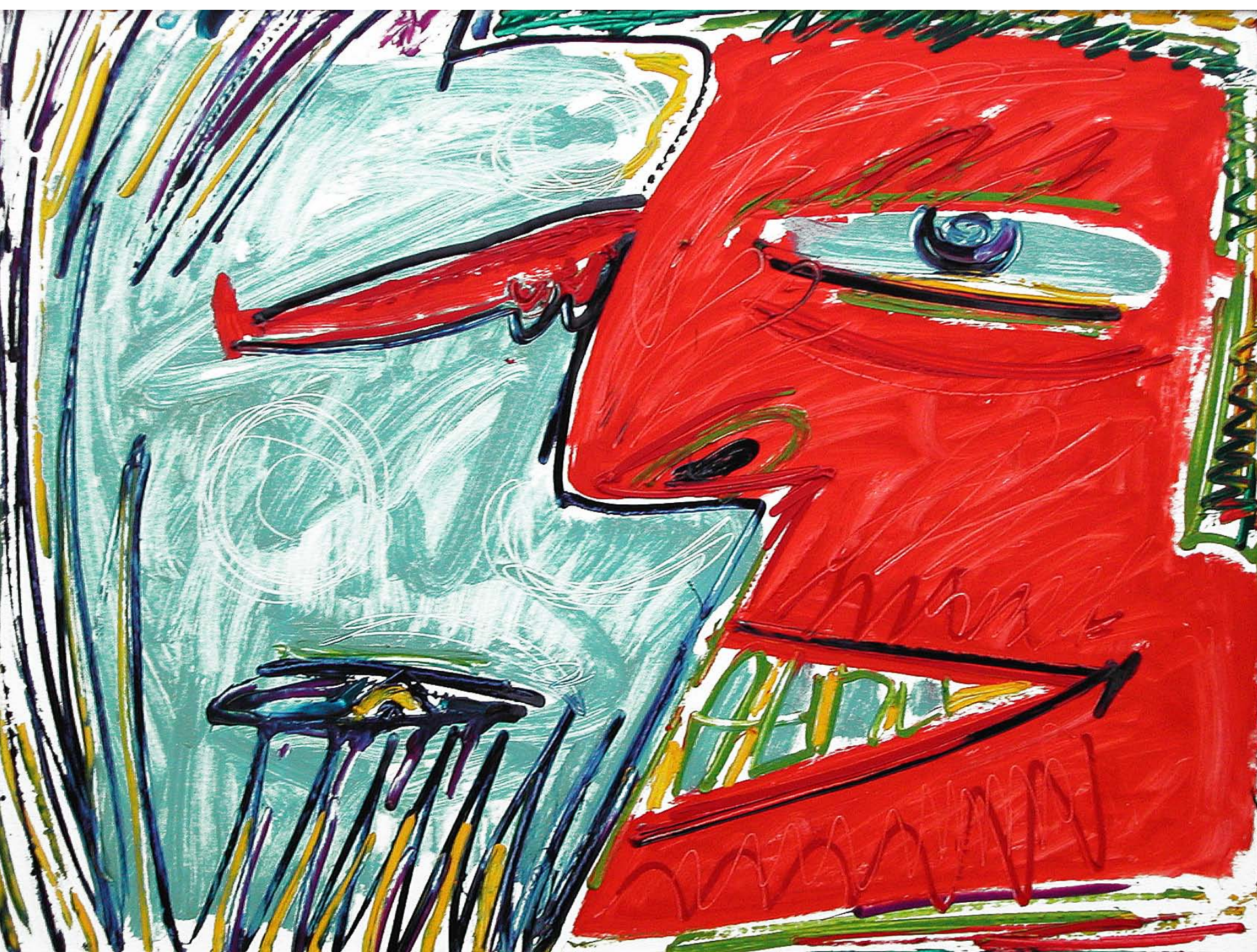








**FLIPP-FLAPP-TOTEM AND FLIPP-FLAPP**







GELBGESICHTER KLEE

















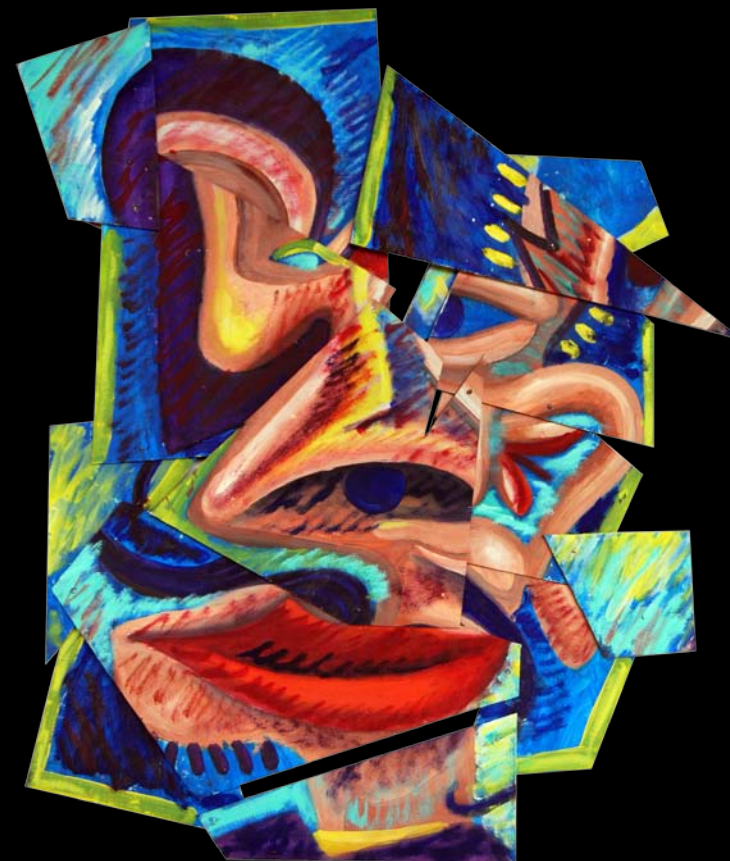










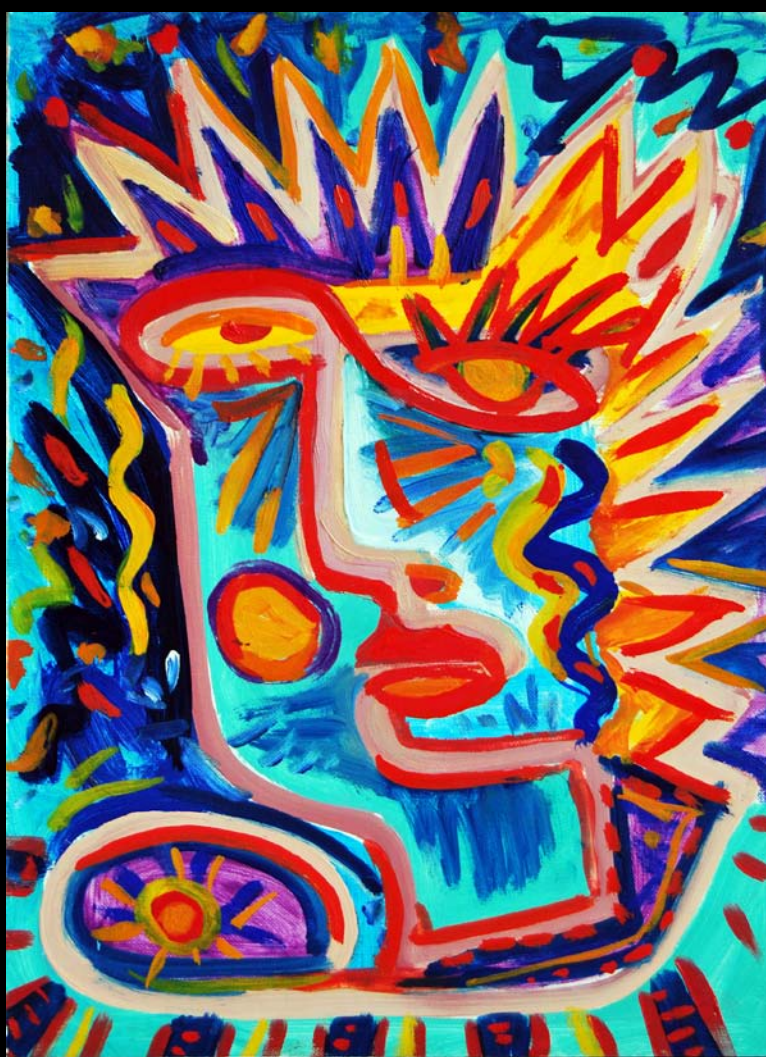






Inbetween, from time to time I make  
a blueline









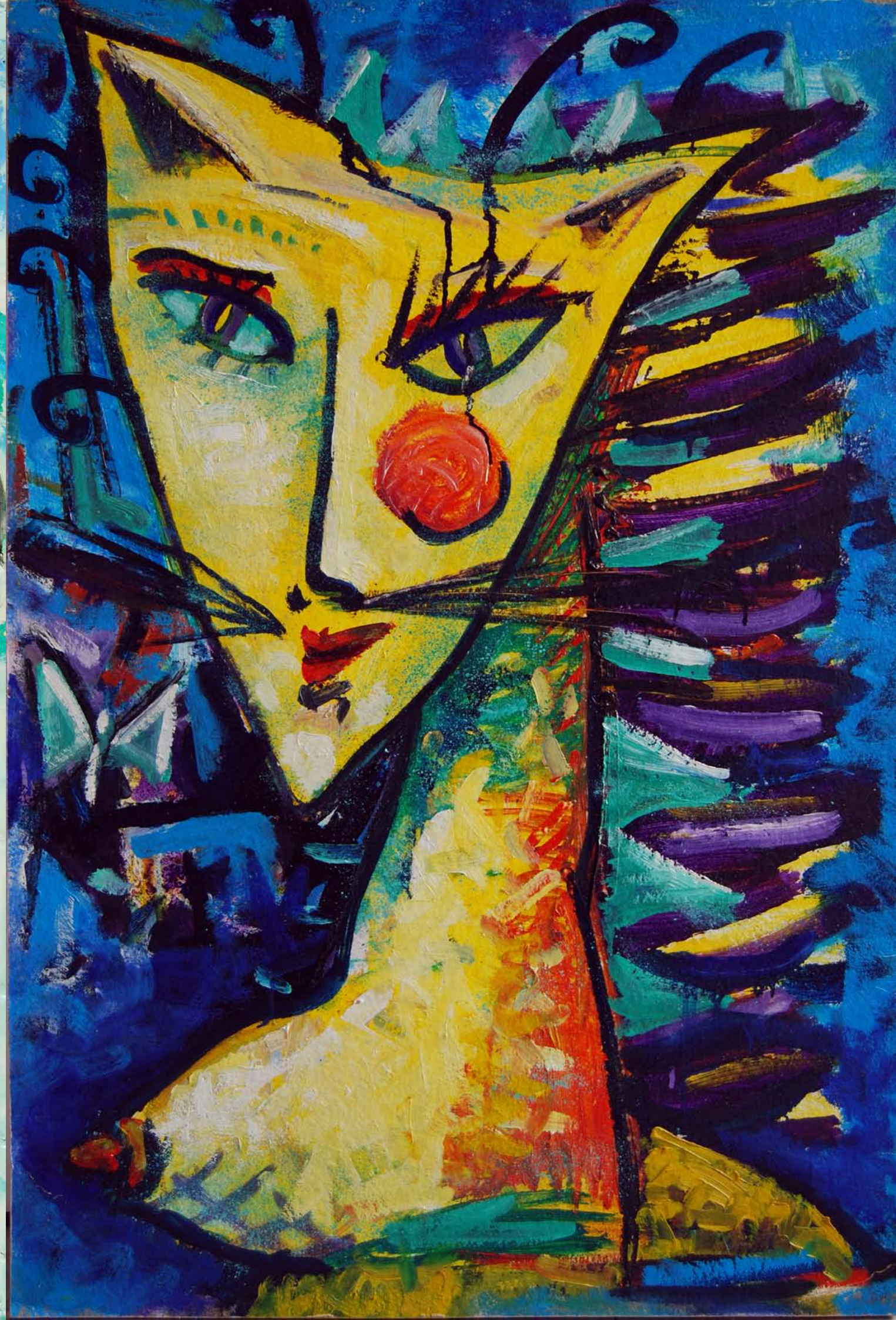
David, Goliath und der fliegende Fisch



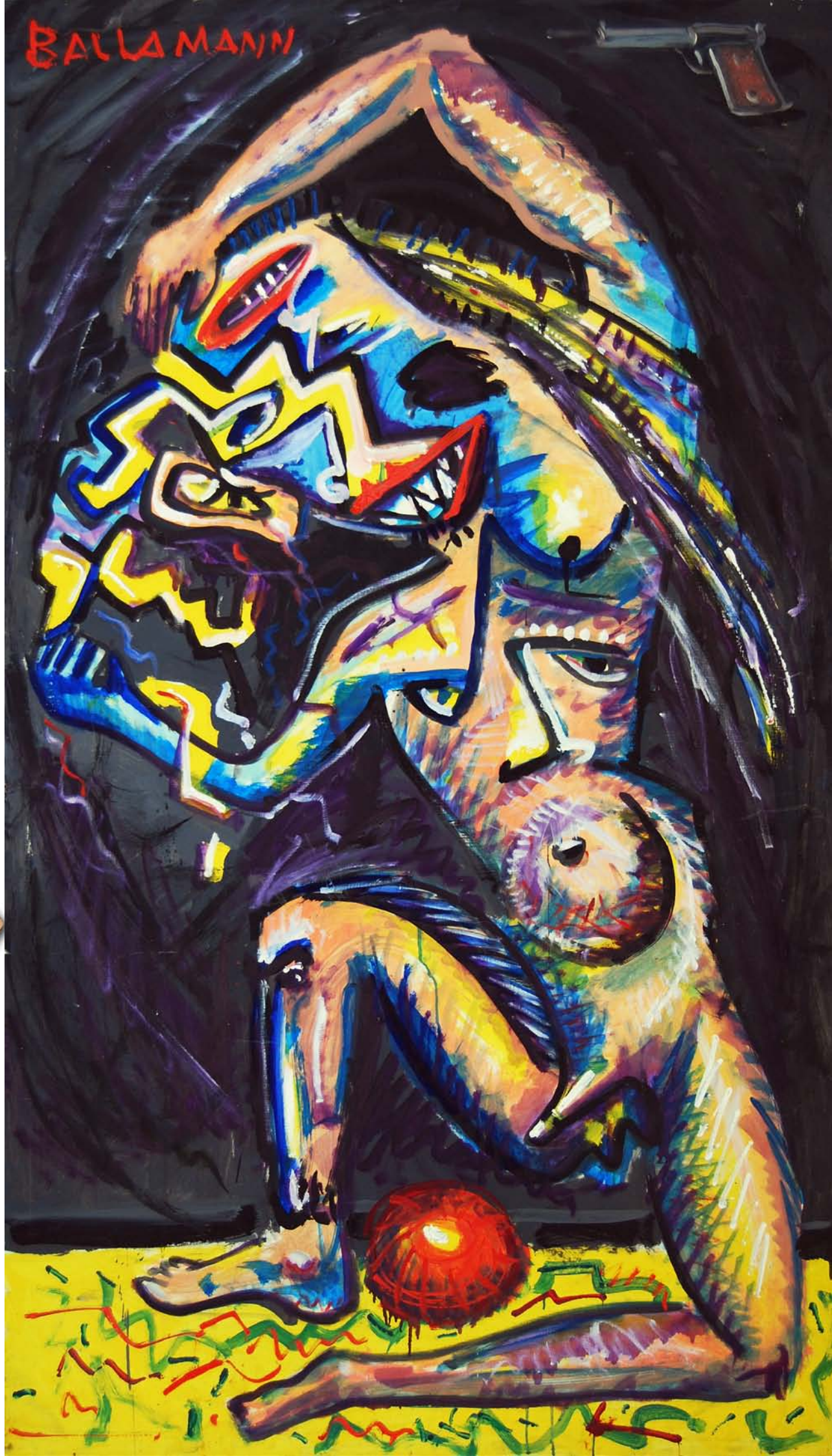
Wild Act on nacked wood







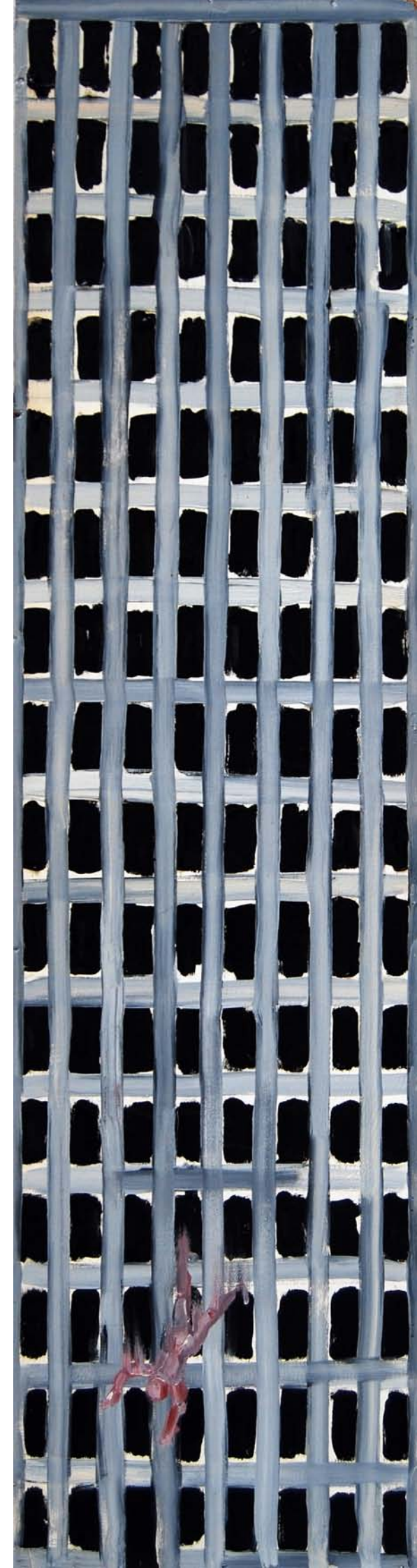












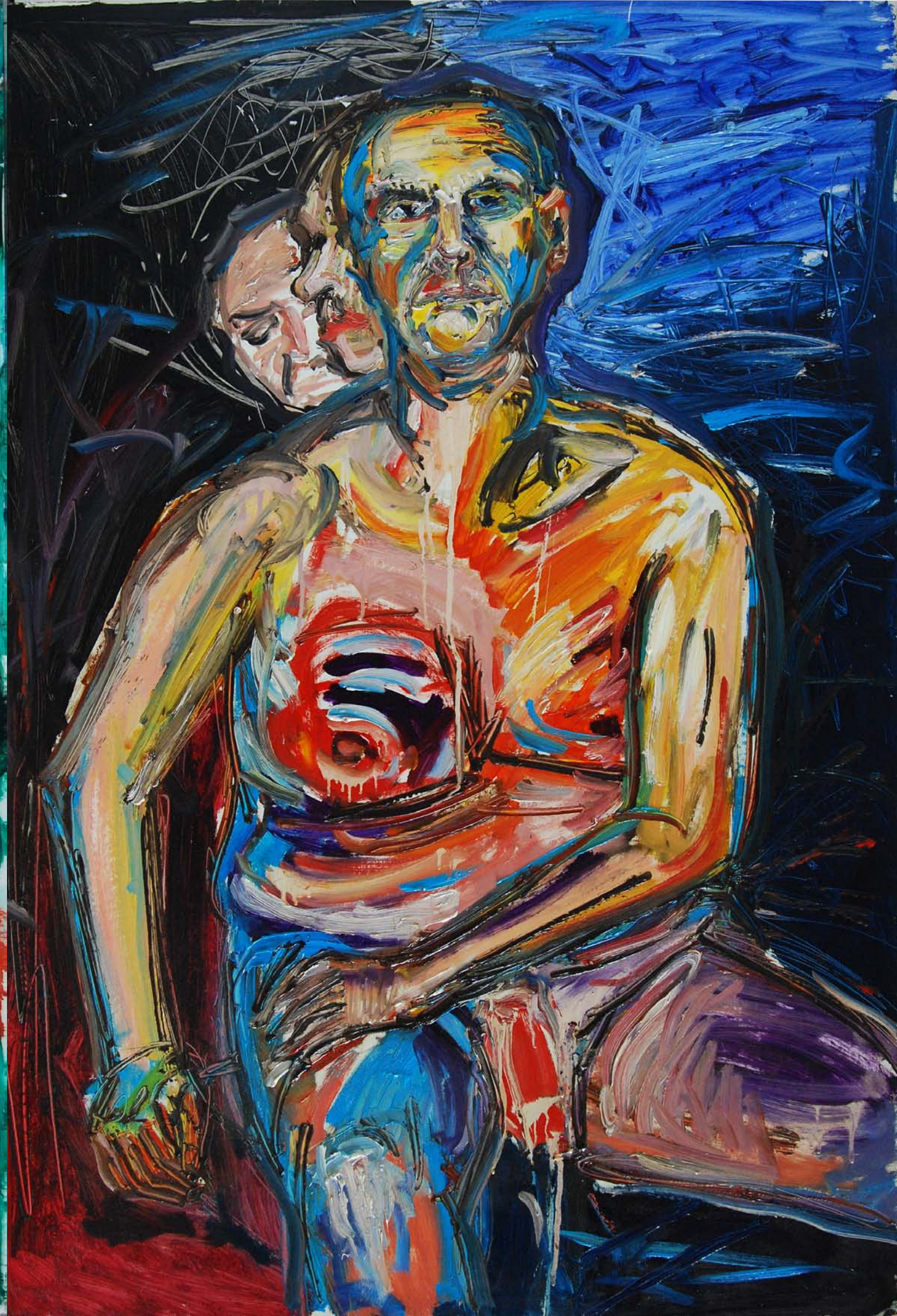








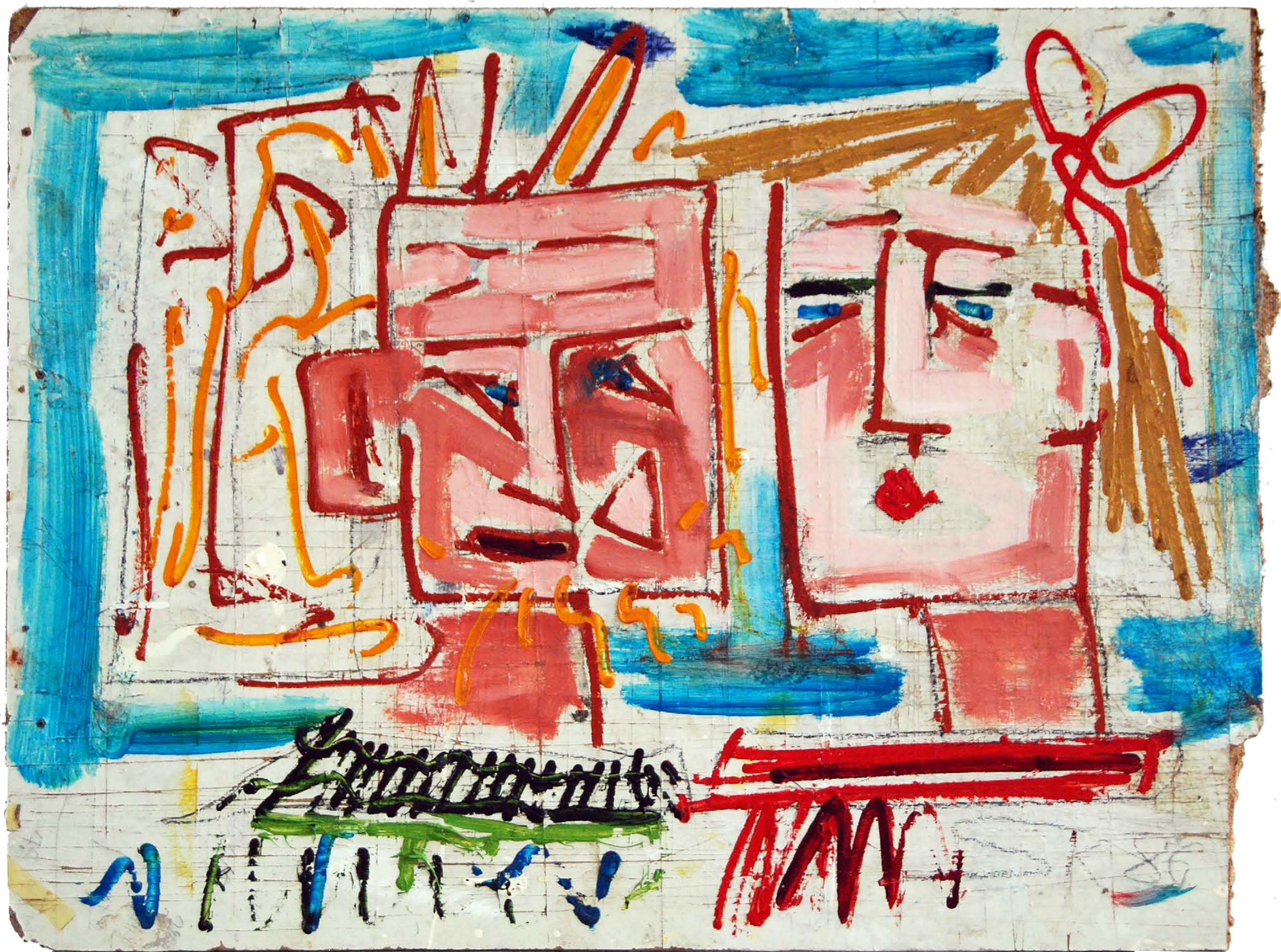




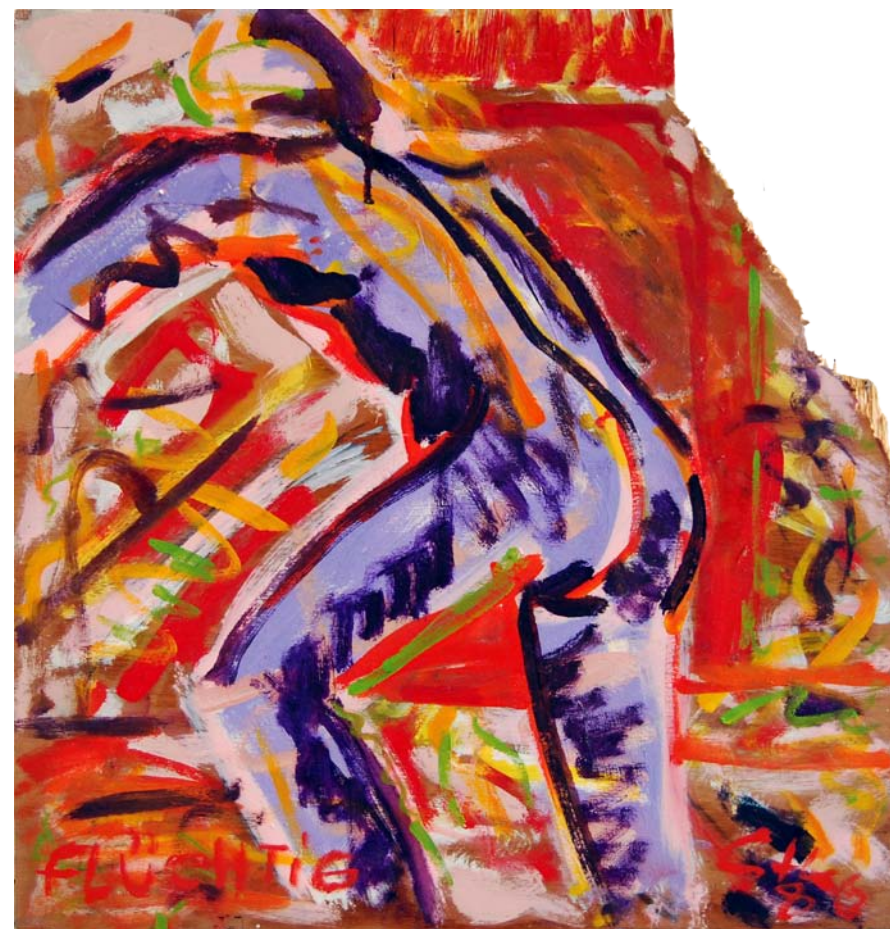
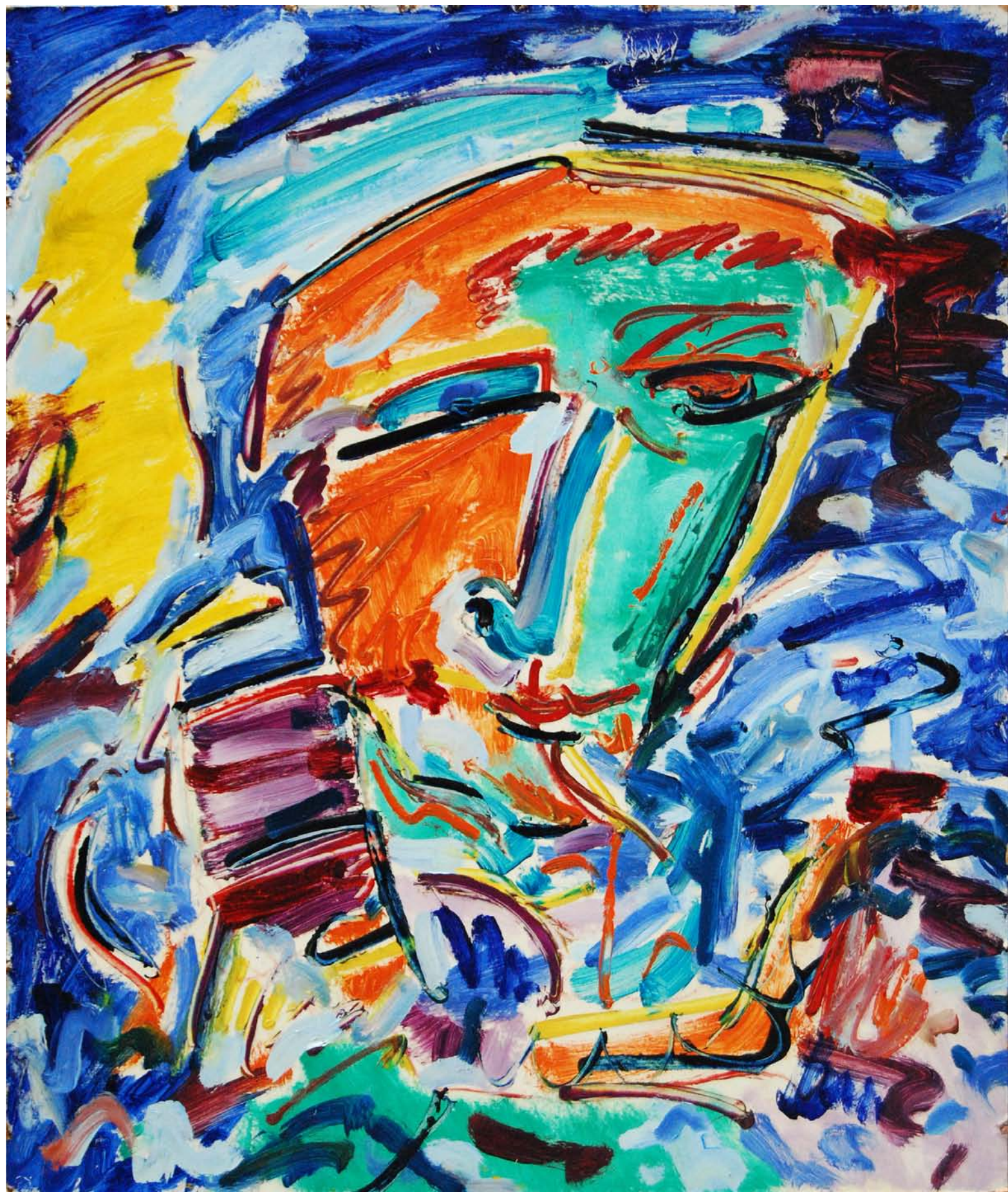








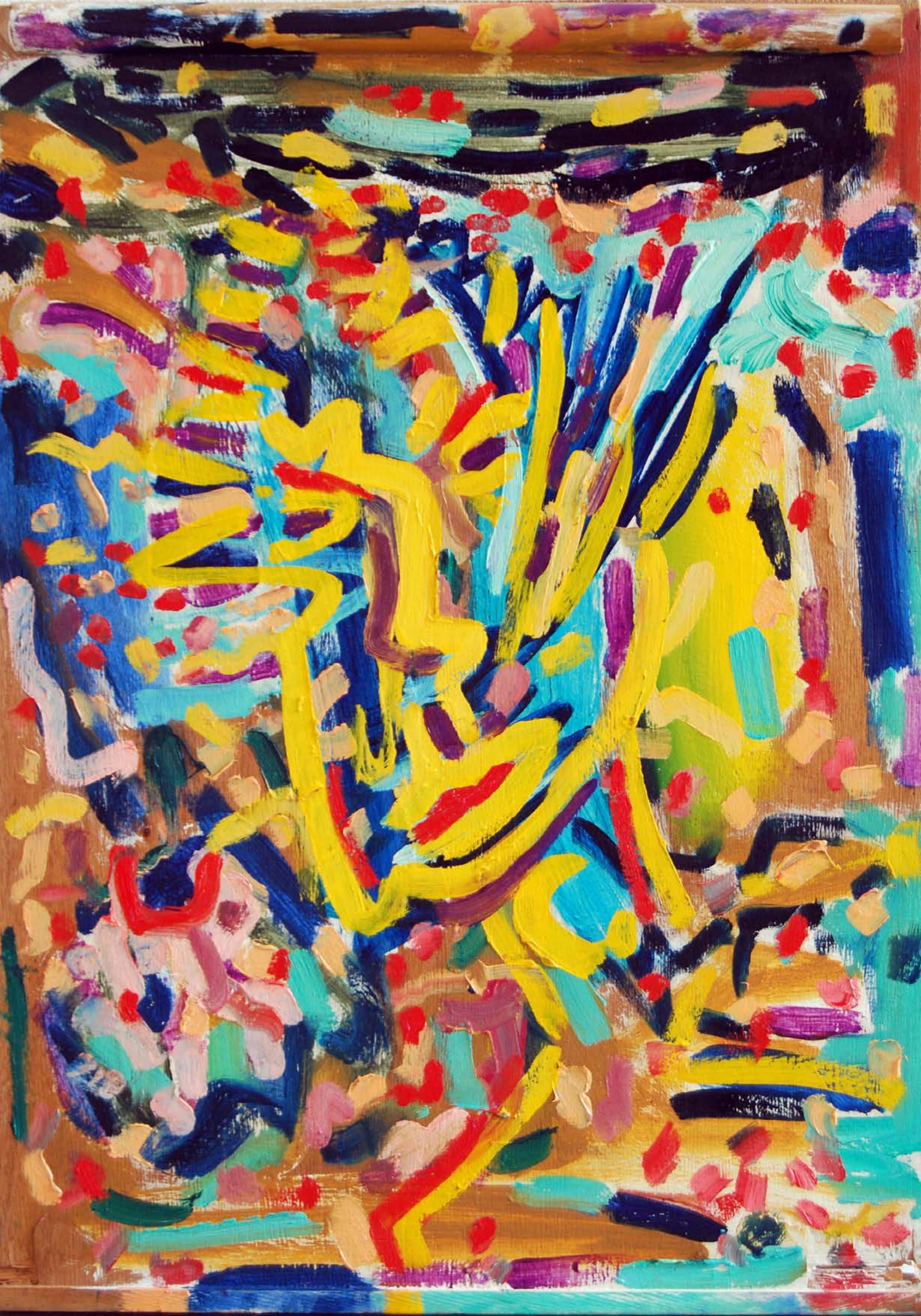
















Apple tree

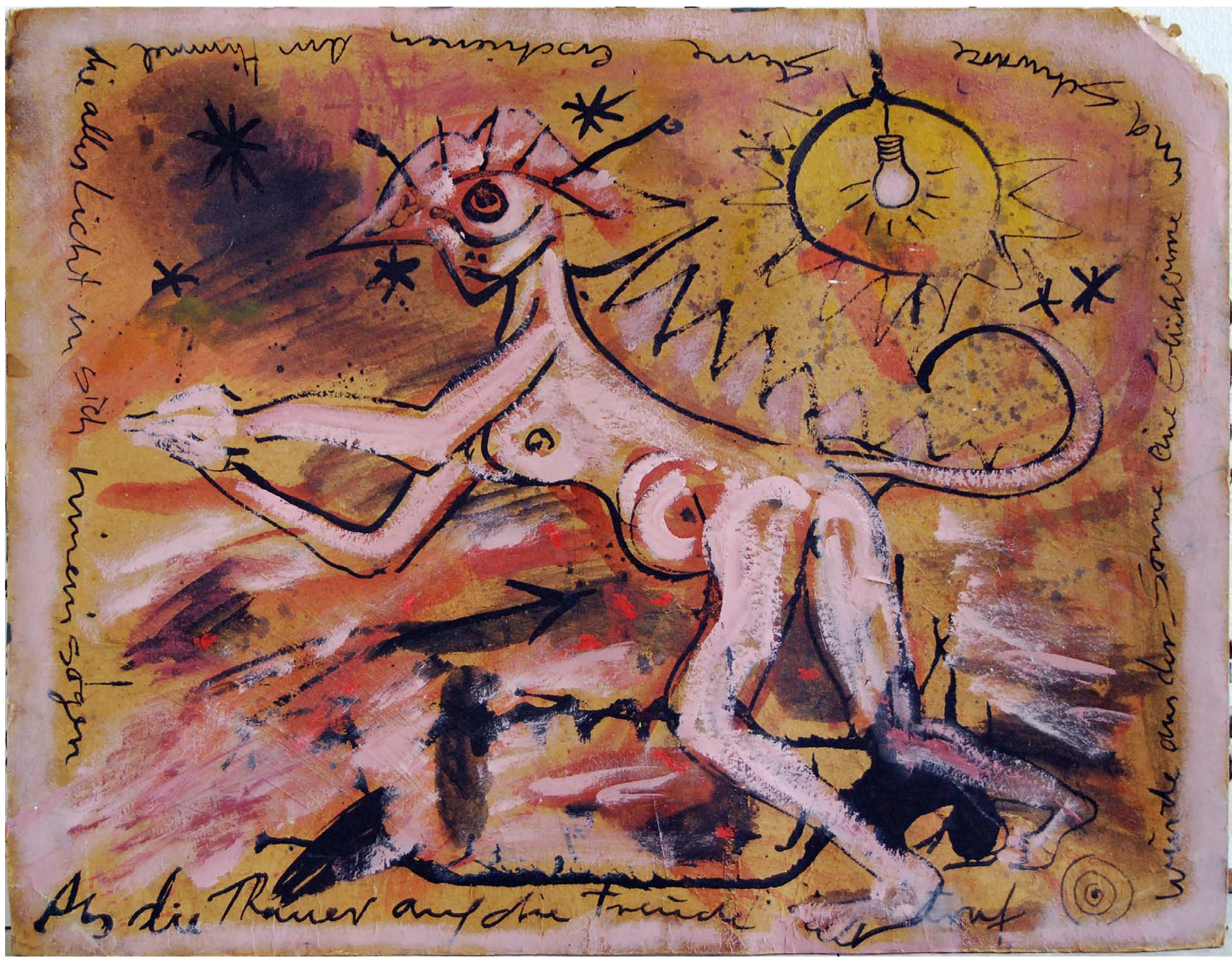


Bannanablue



Eve











Rhinemaid, Loreley,  
pieces from the river





Rhineman





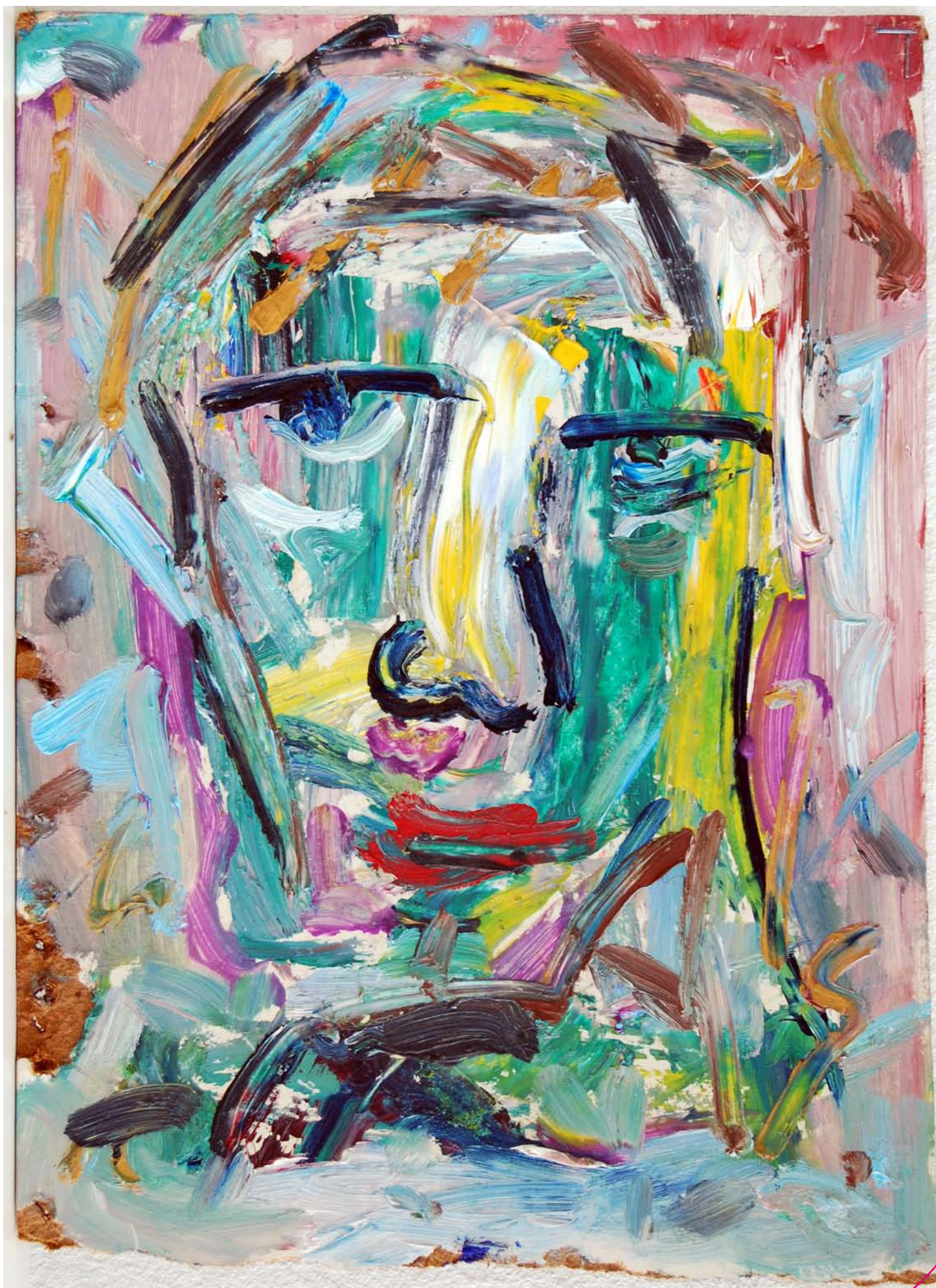
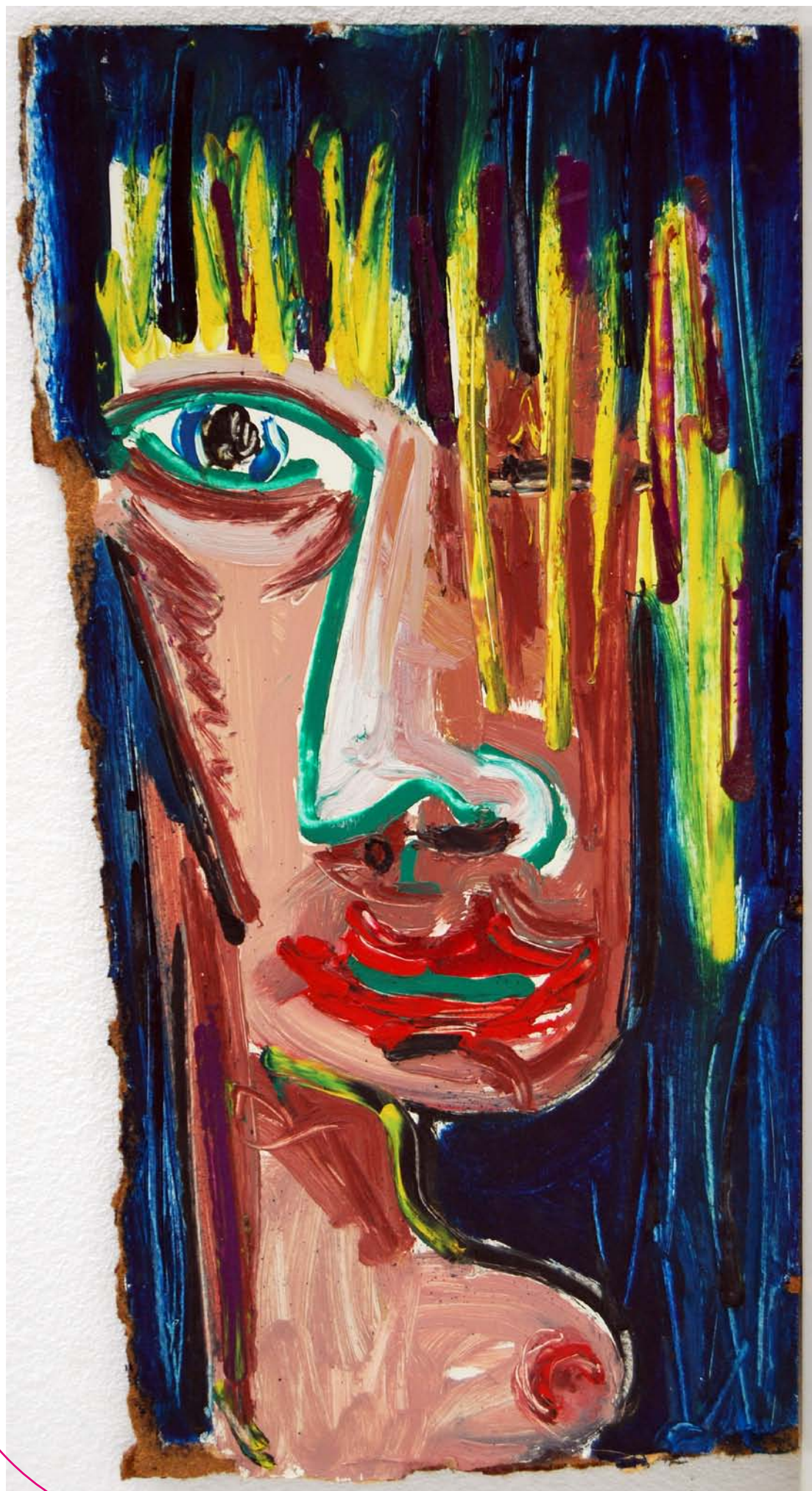


WE ARE **PIECES**  
OF THE **WHOLE** AND  
THAT'S WHAT WE  
ALL HAVE TO BE. **THE**  
**WHOLE** IS MADE BY  
**PIECES**. SO BE  
A PIECE THAT MAKES  
THE **WHOLE** TO THAT  
WHAT IT HAS TO BE.





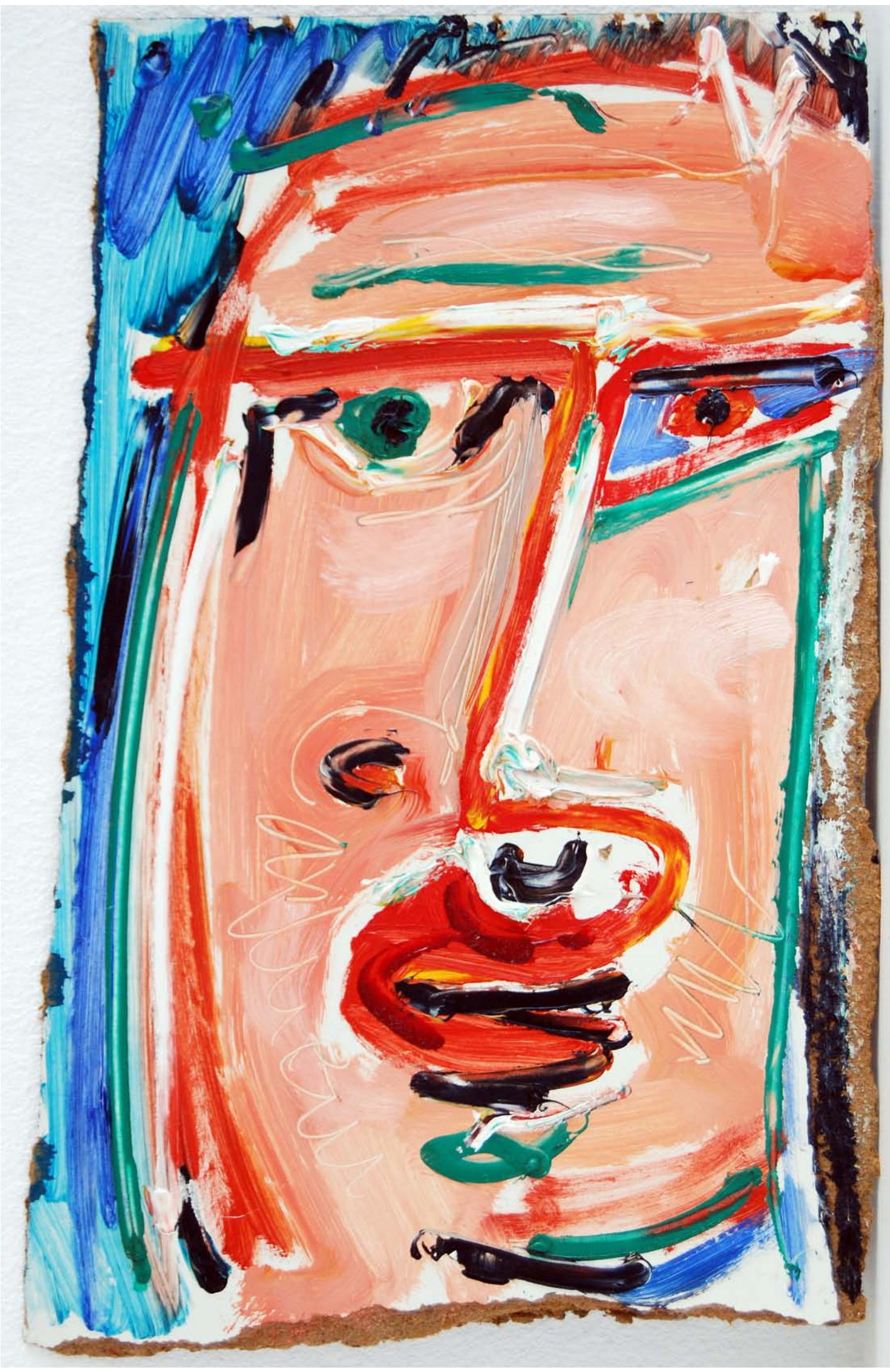




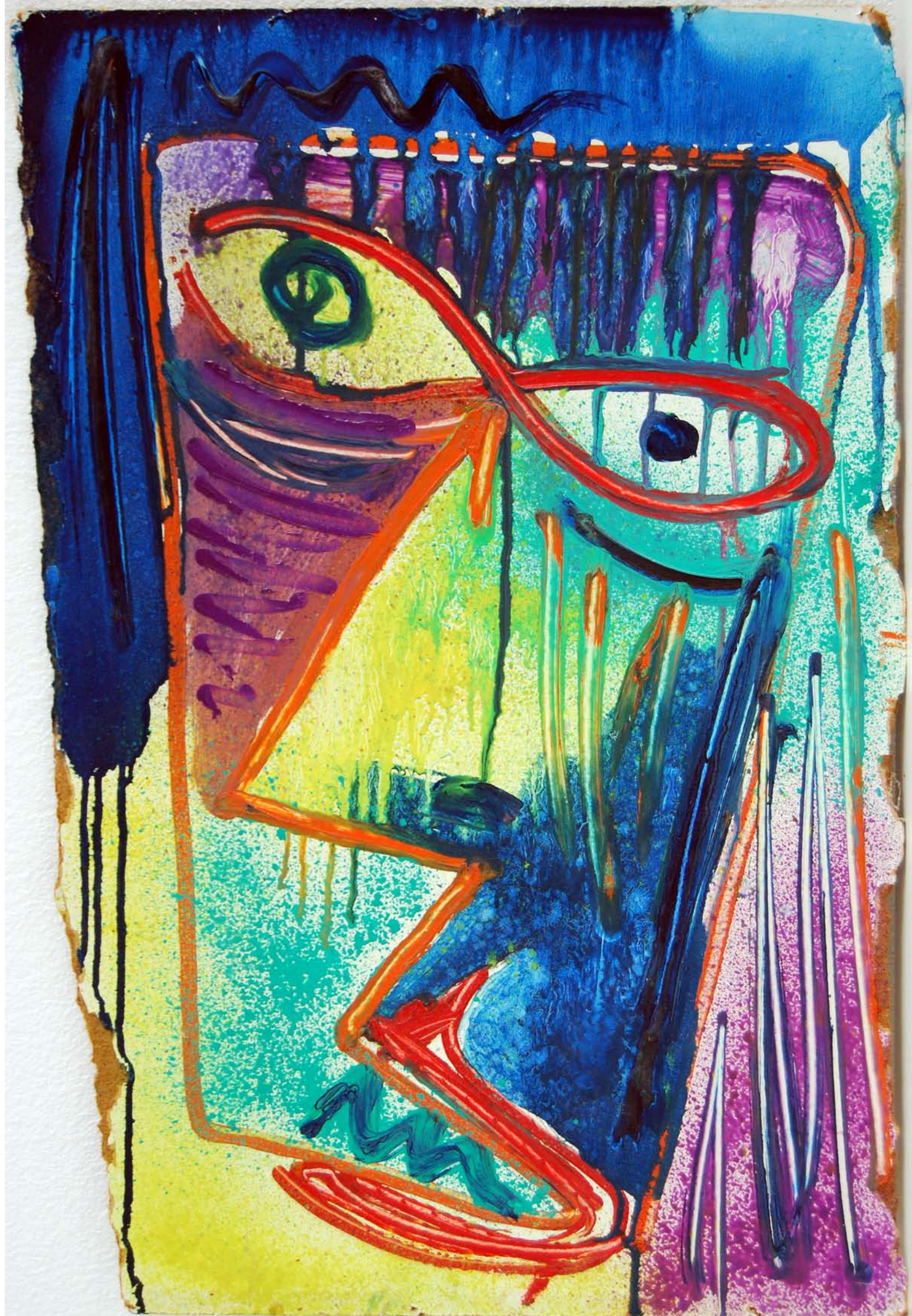










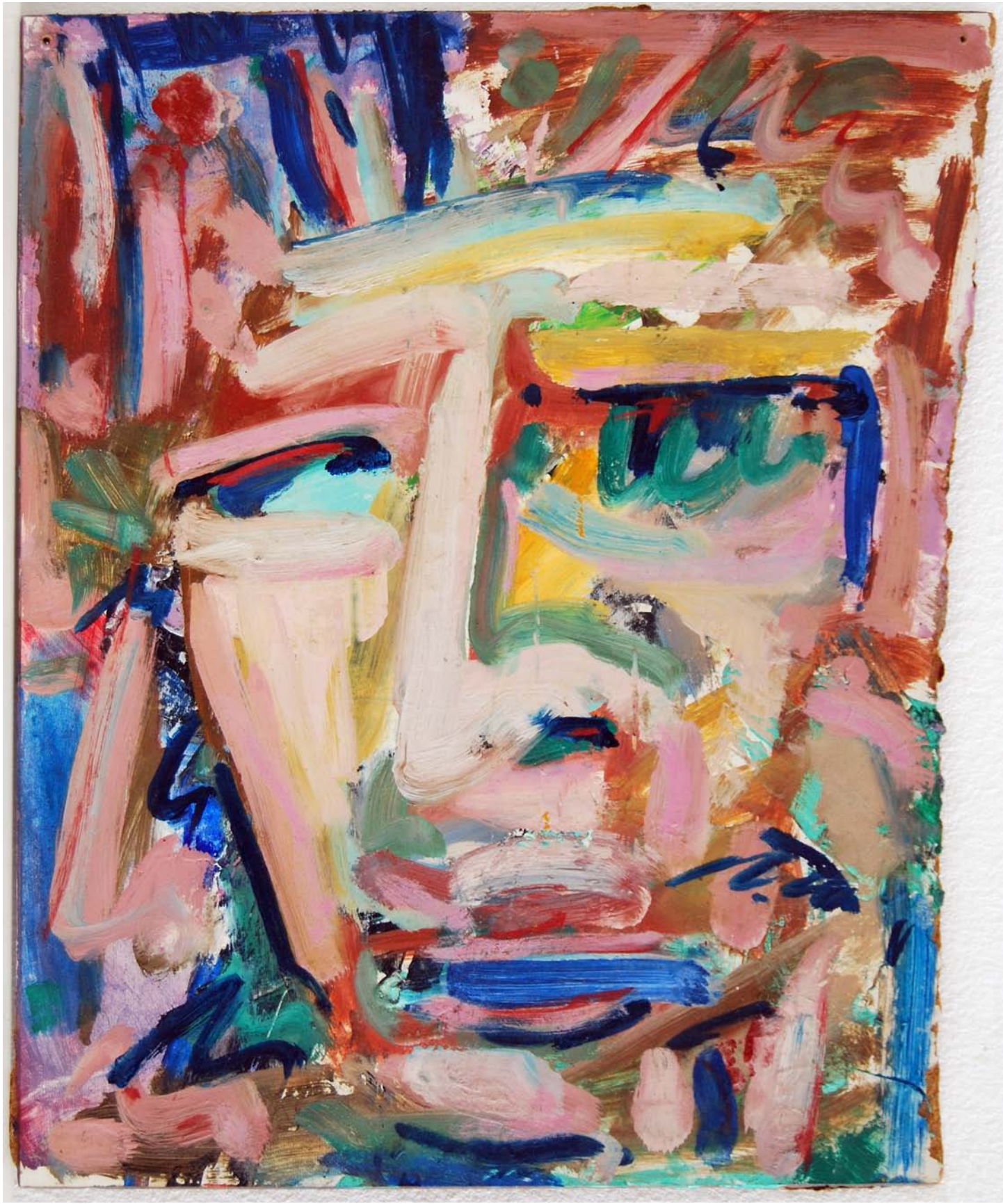




Fischkopp











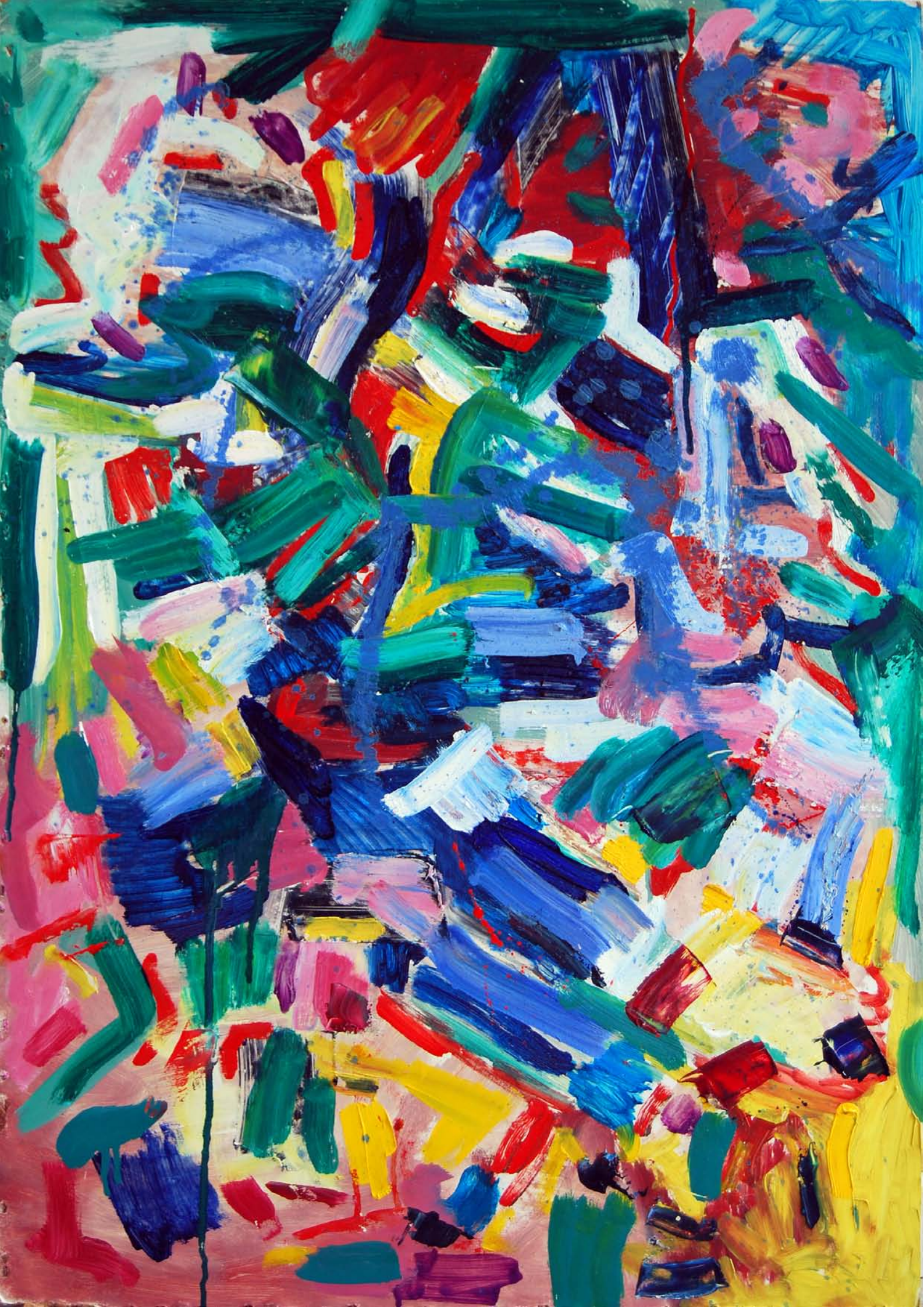




Backsidepainting

The frontsidepainting is on the right of ballamann





**Abstraction is different to informal but the difference is „konkret.“**

If you see the colours it is informal.

Seeing the forms it gets konkret.

Recognizing figures and things out of the form is making the painting abstract.

**That is the difference**

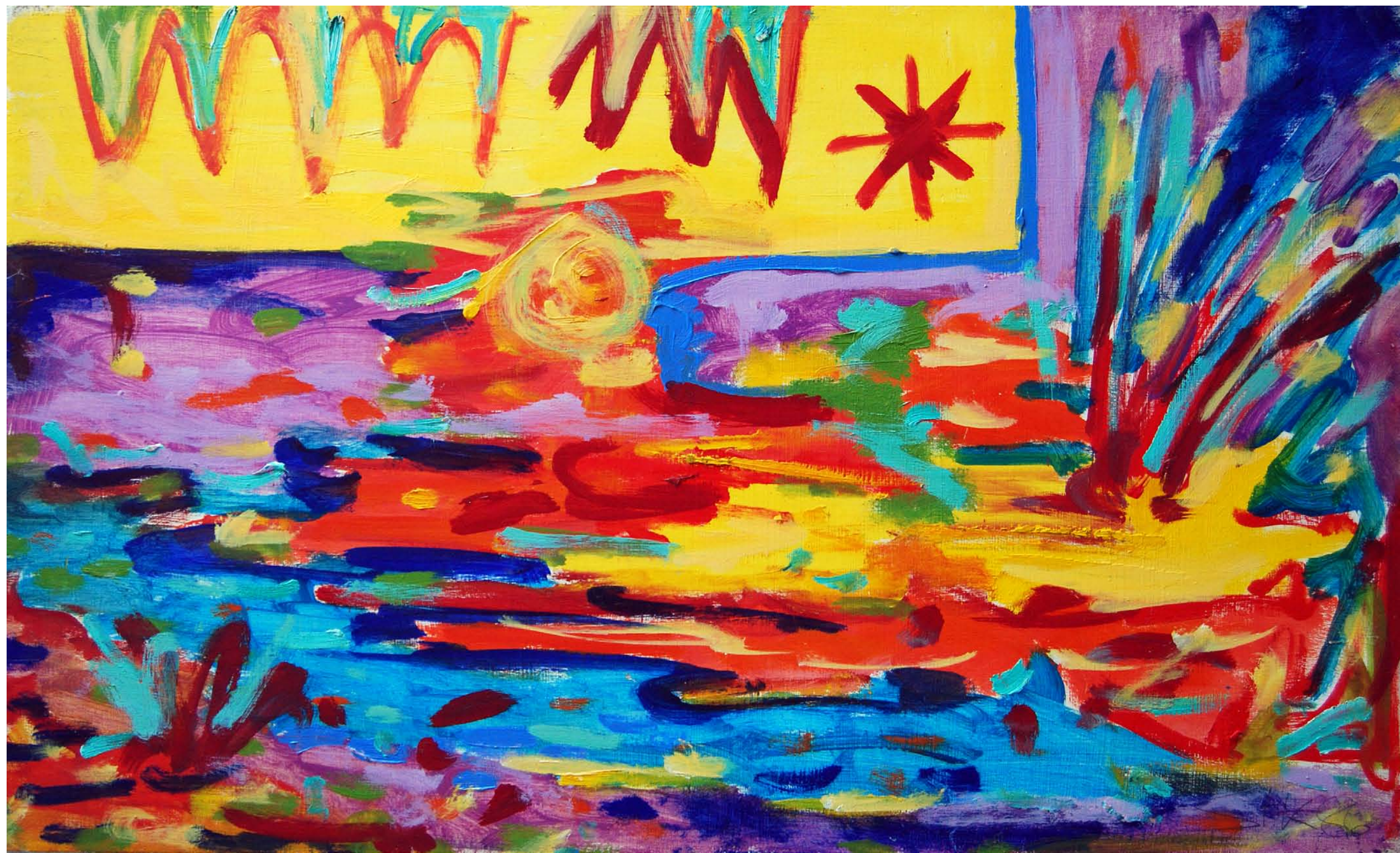
Working to use forms for figures you are painting abstract.

Using only colour to create that is informal painting.

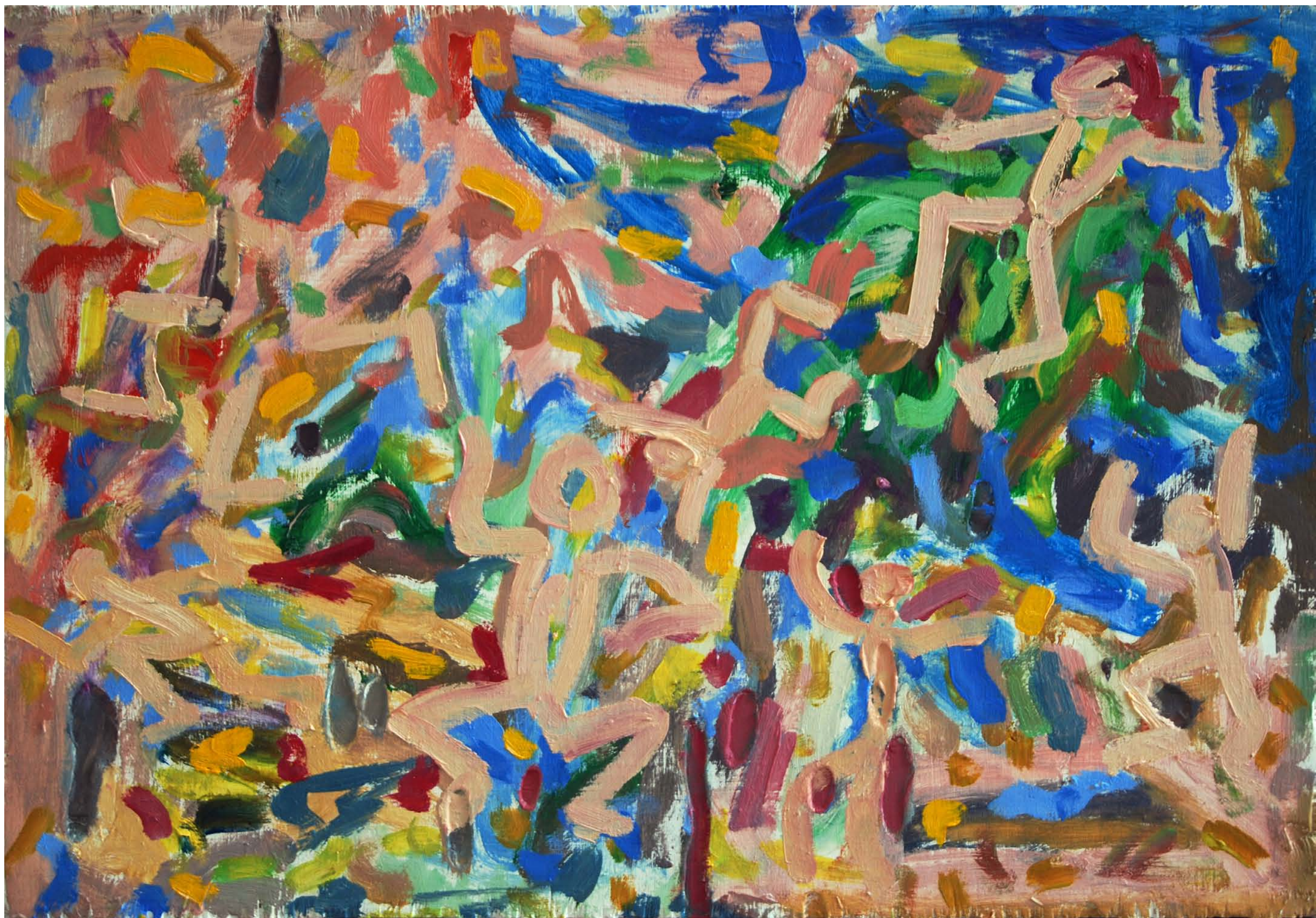
Working with forms to create a colour-composition the work gets konkret.

Painting abstract is different to naturalism, but it is an abstraction. Informal painting and „Konkrete Malerei“ have no connection to naturalism. They need no idea, they are nothing but paint.

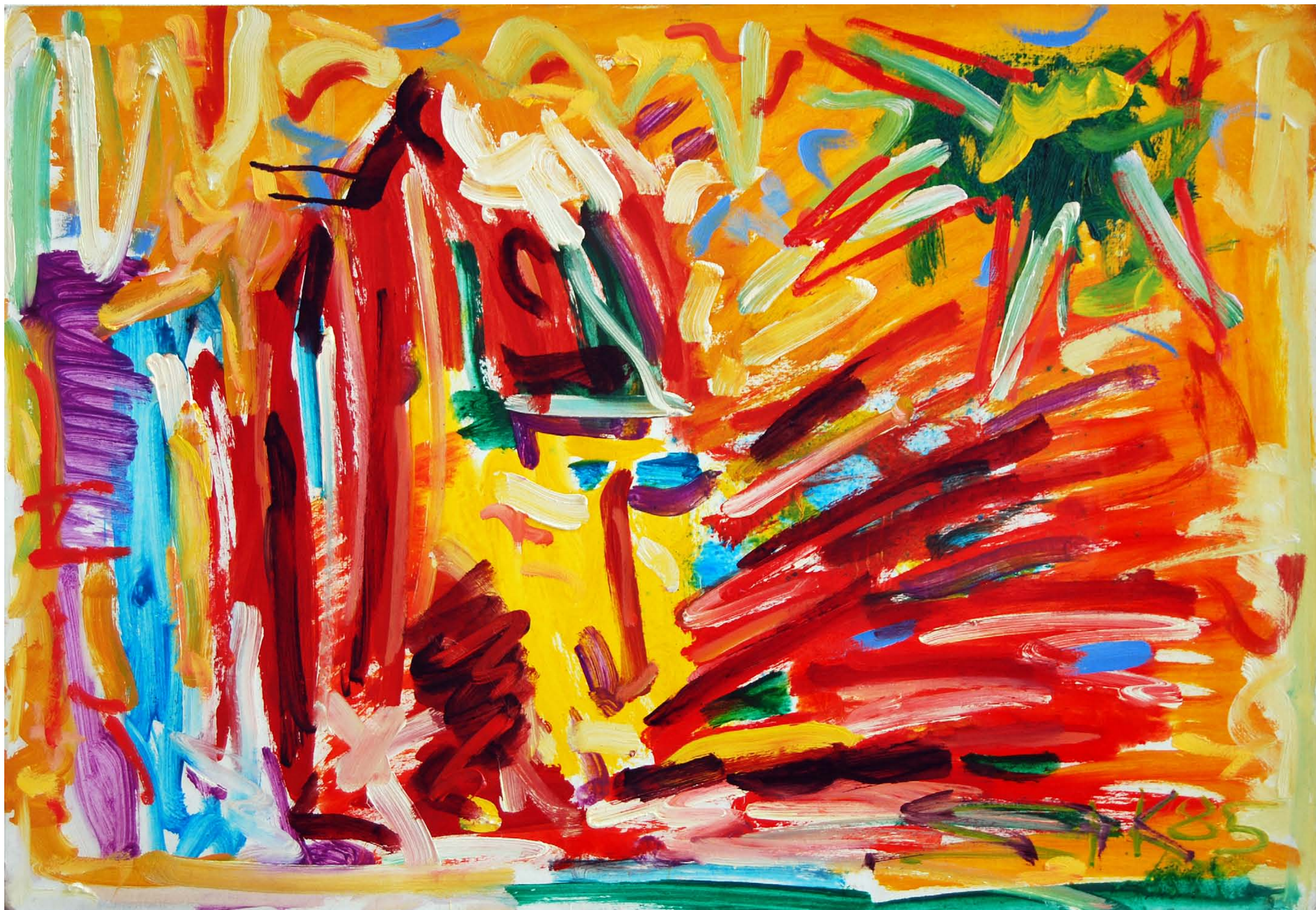




















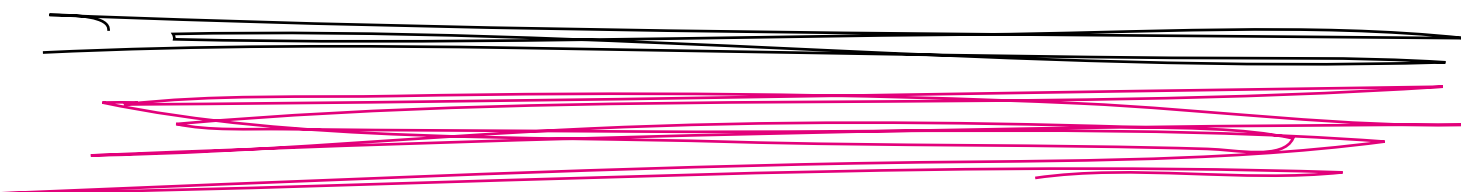
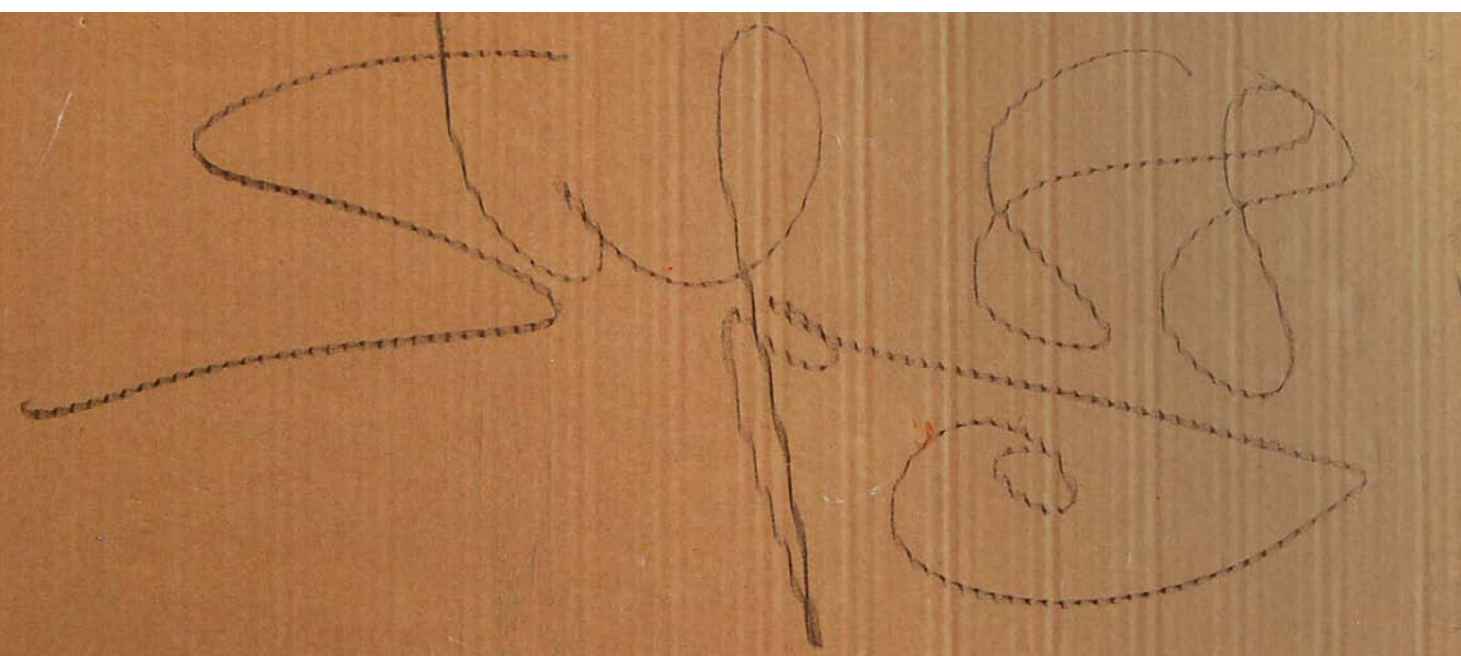






# WELLPAPPKÖPPE

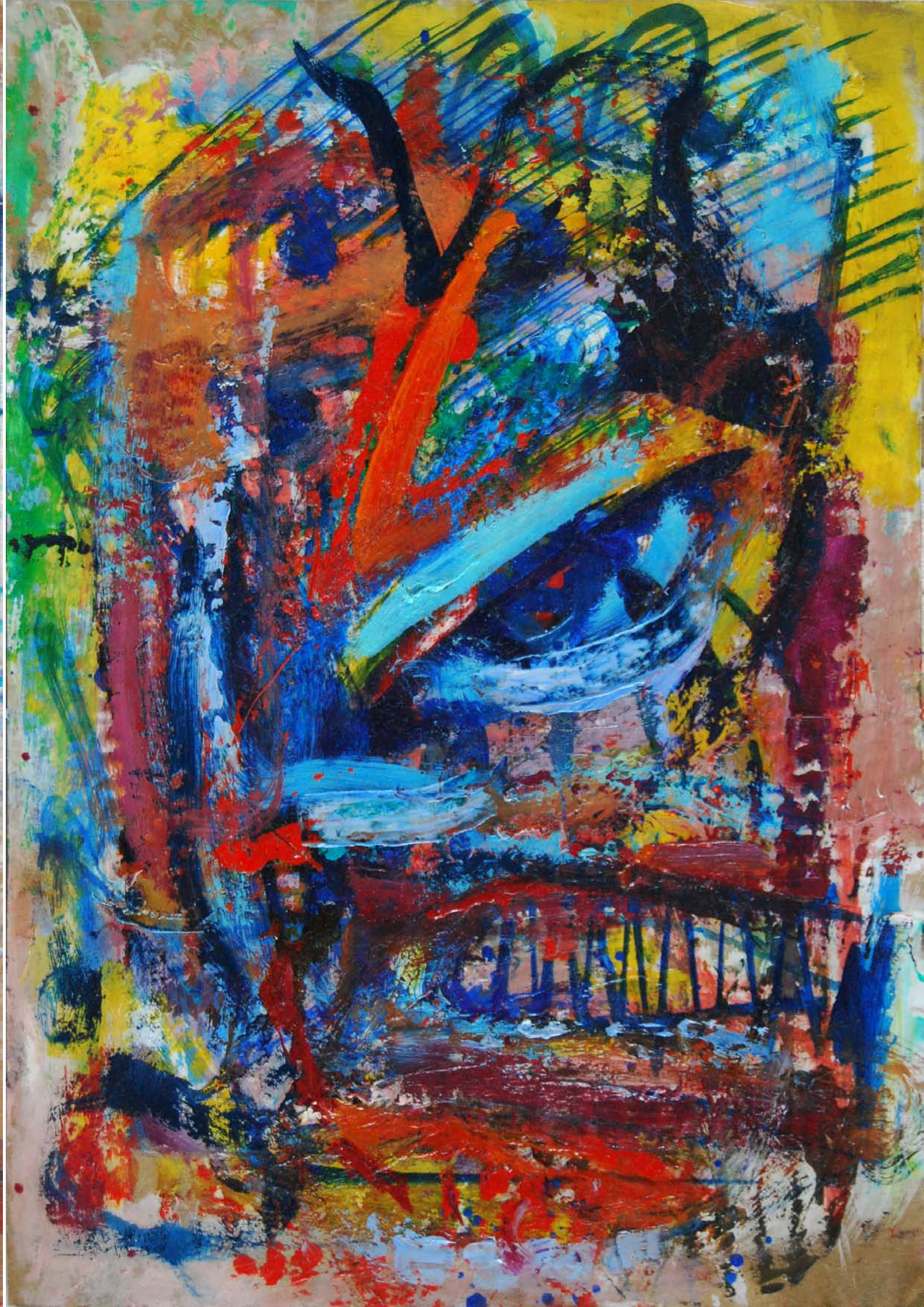
FIVE SMALL PIECES OF "WELLPAPPE", CLEANING THE BRUSHES





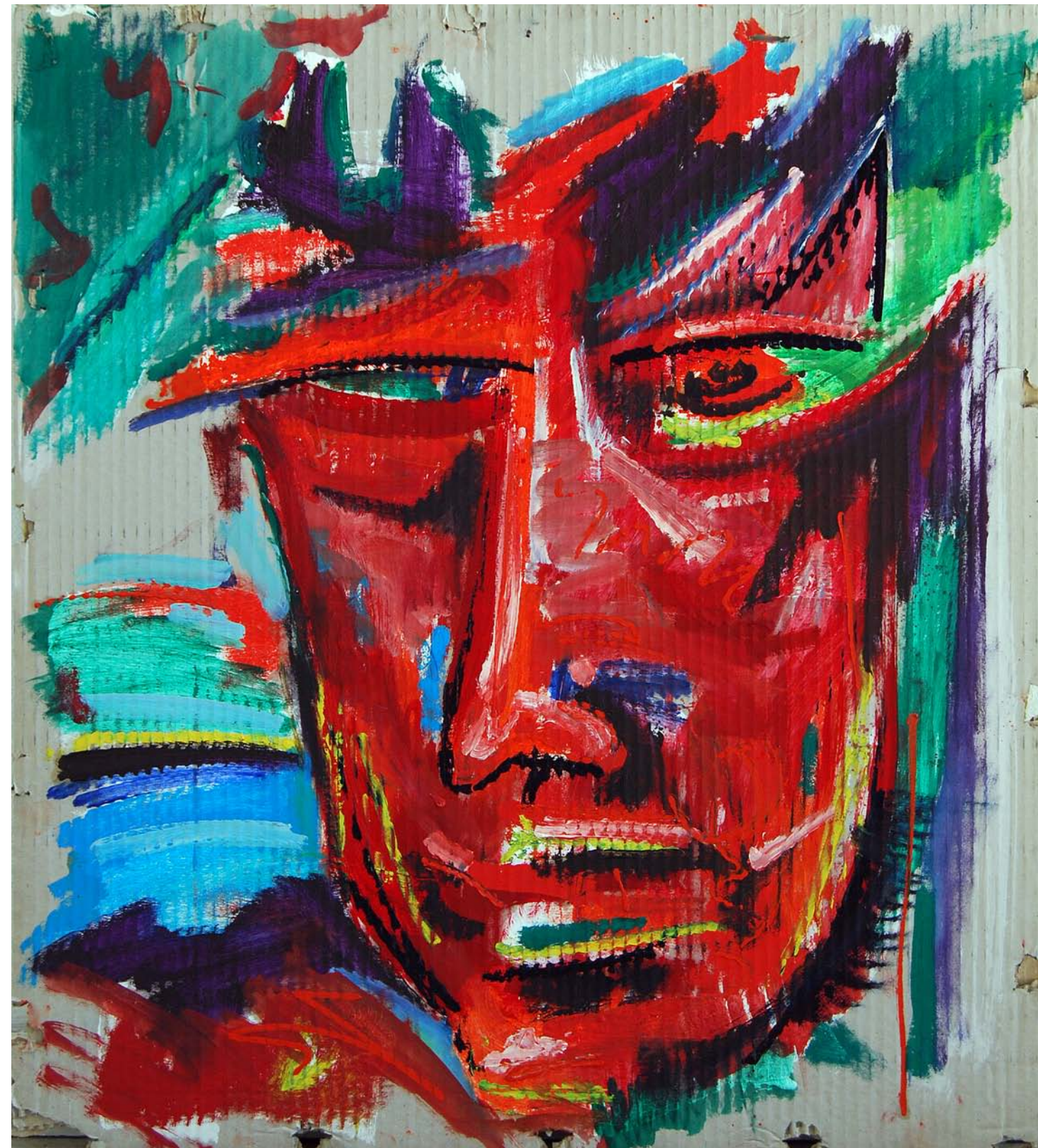
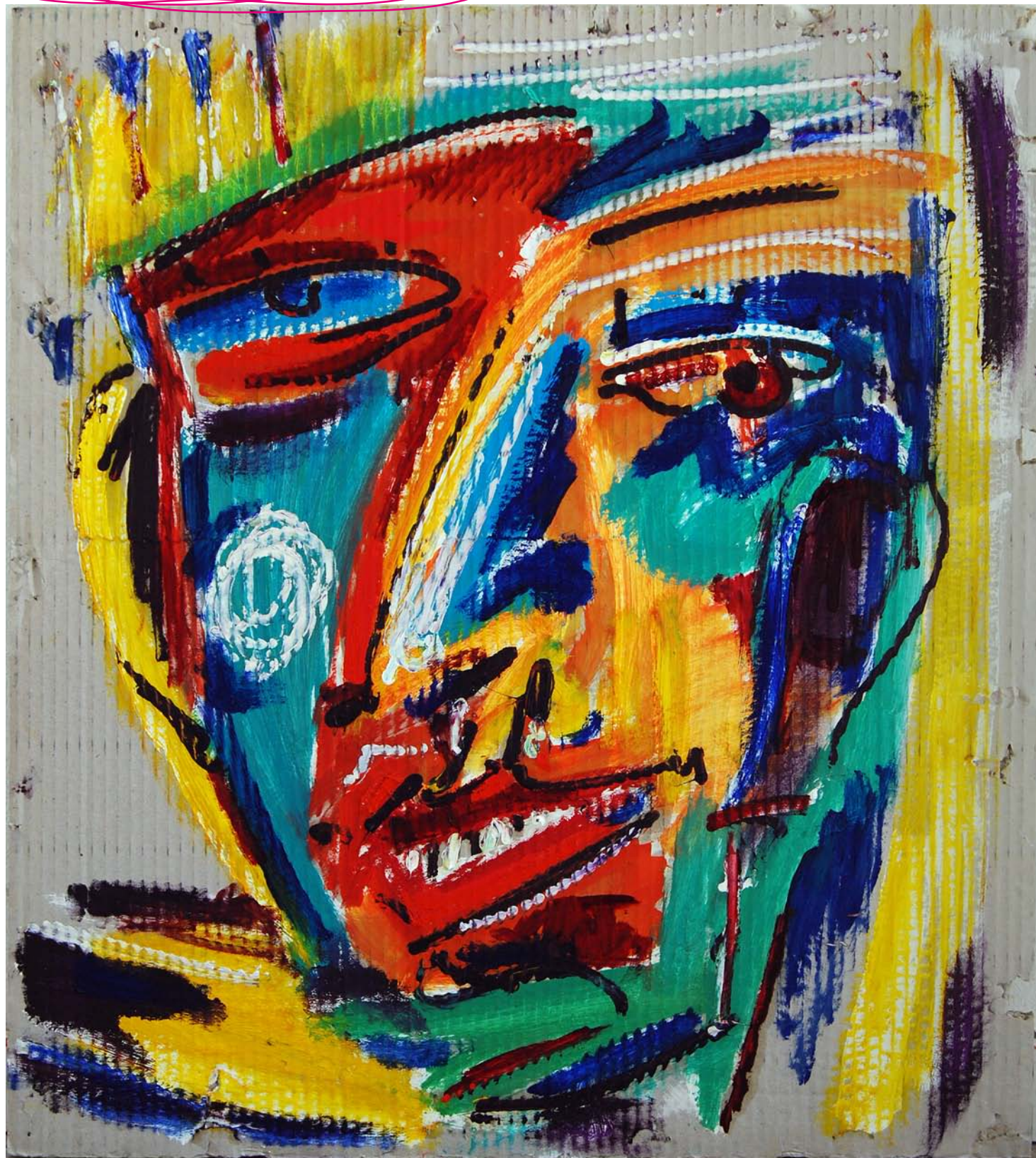




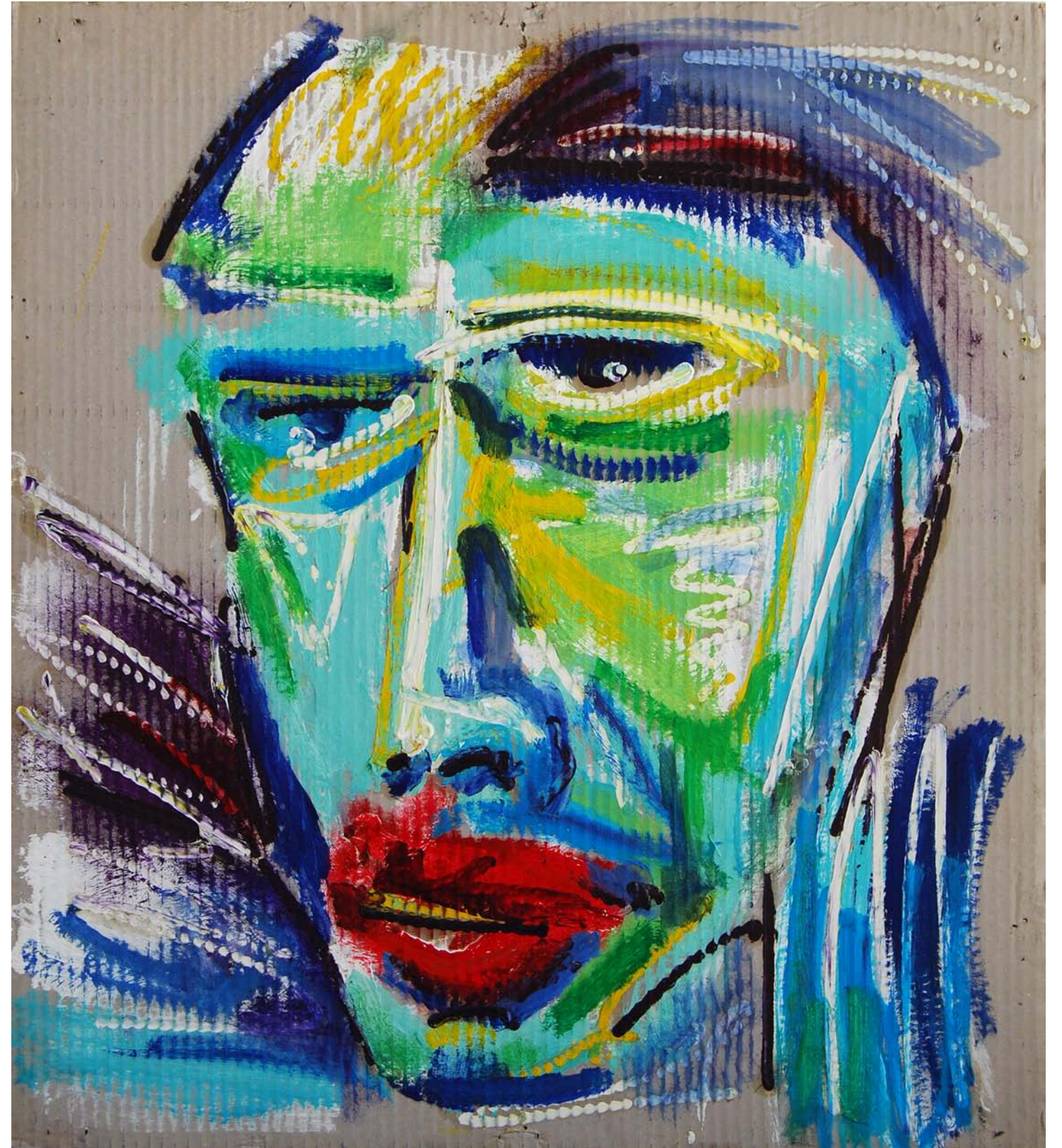




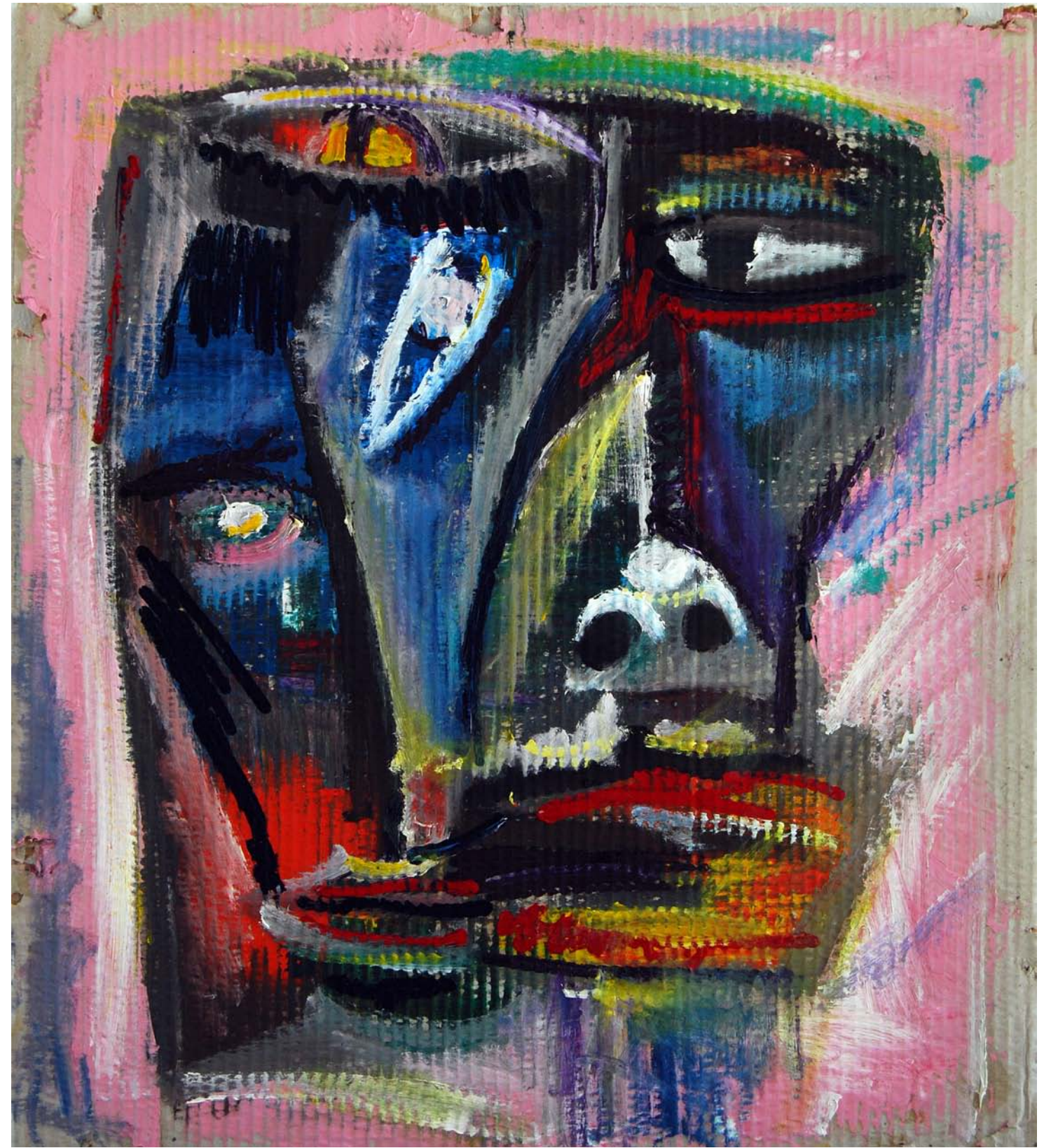
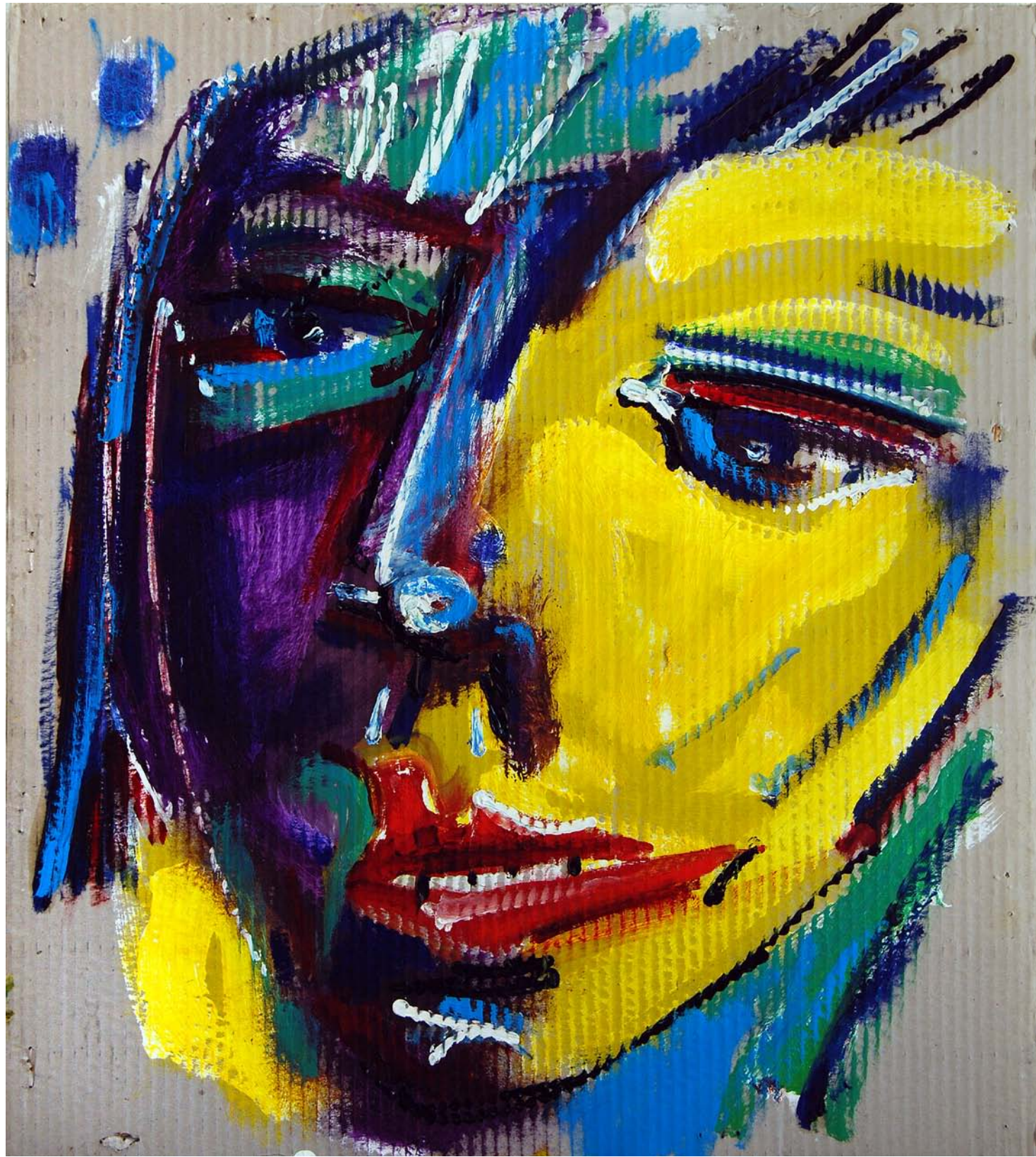
Wild heads on Wellpappe,  
the big ones



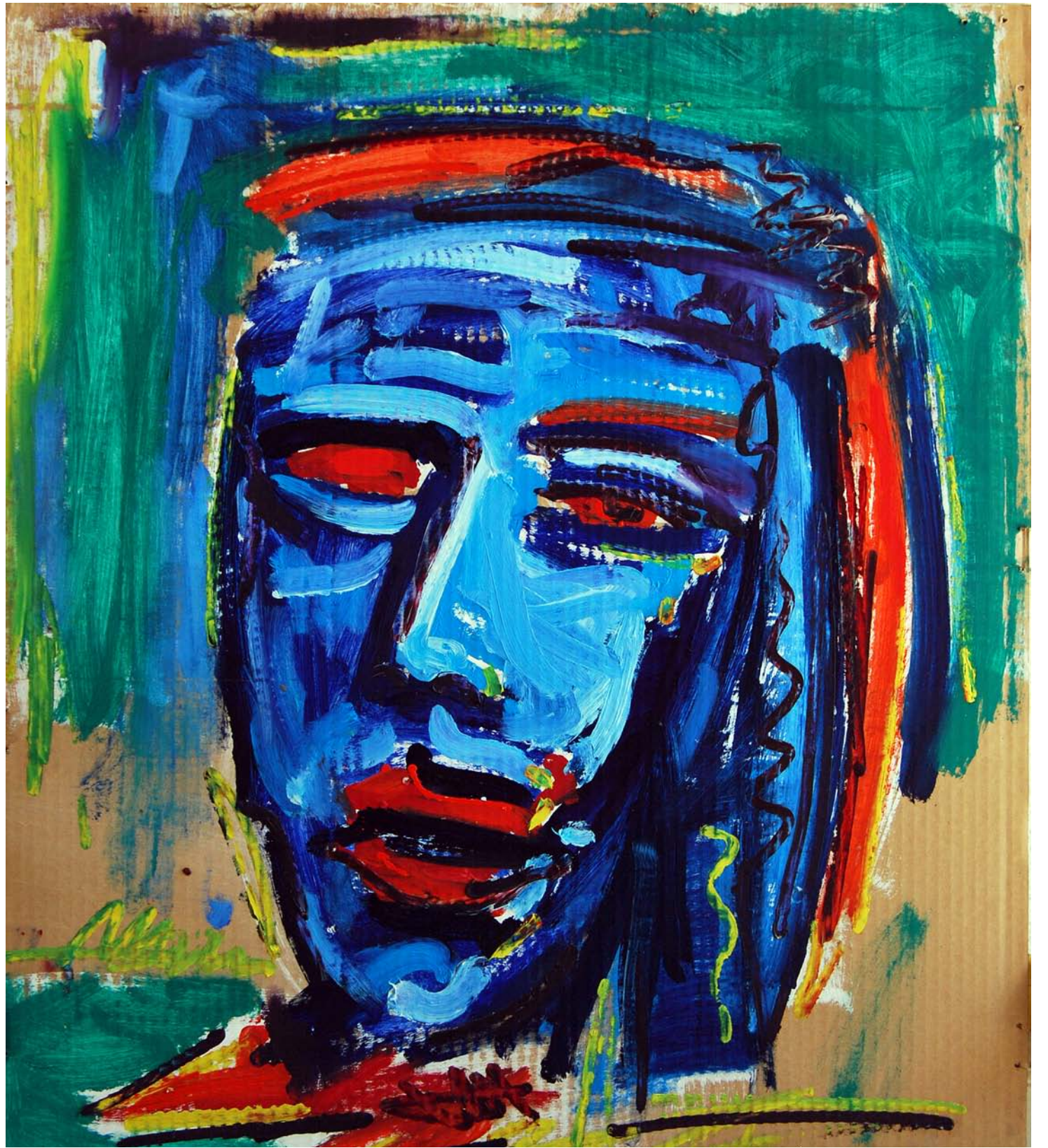
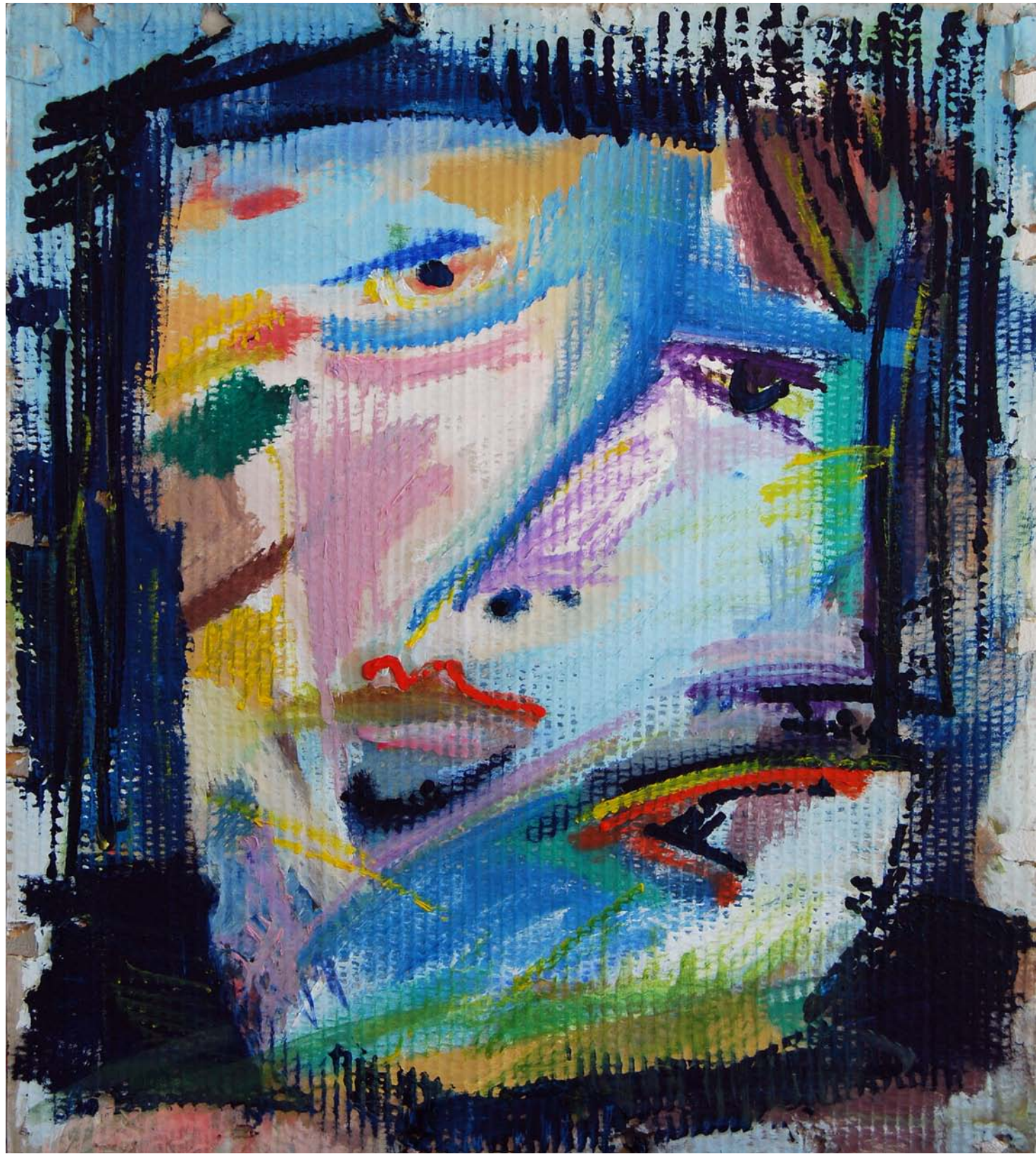




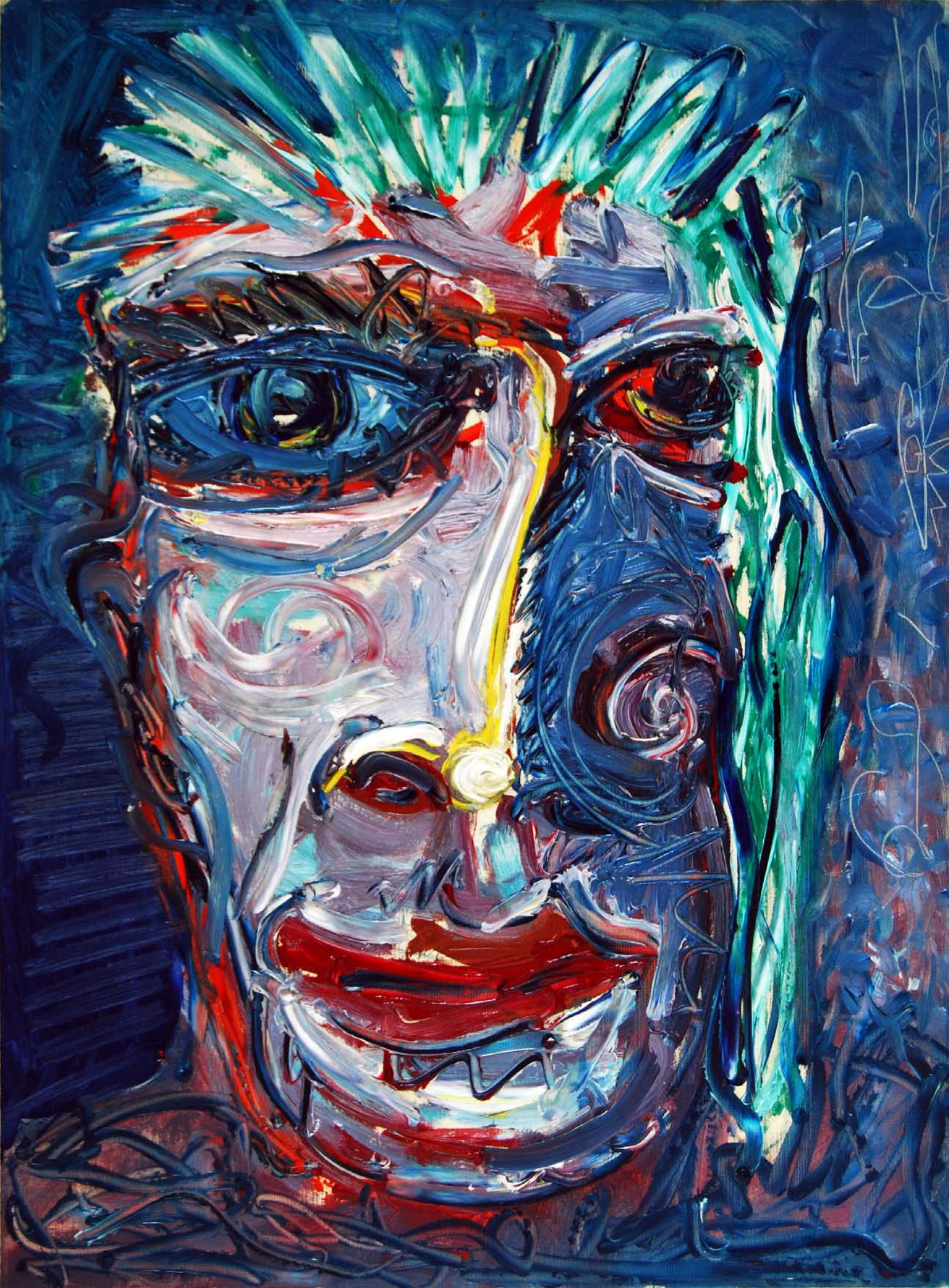








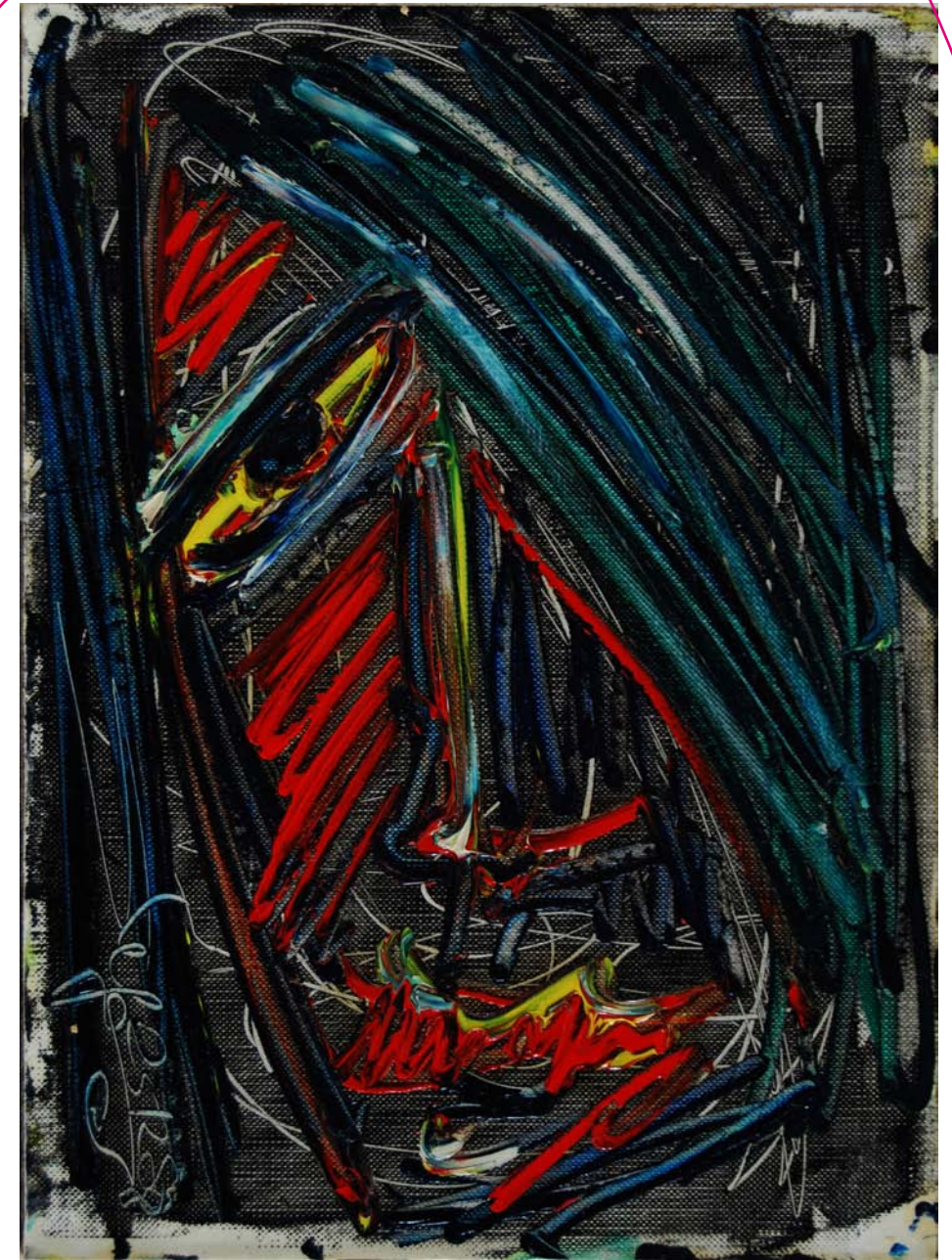




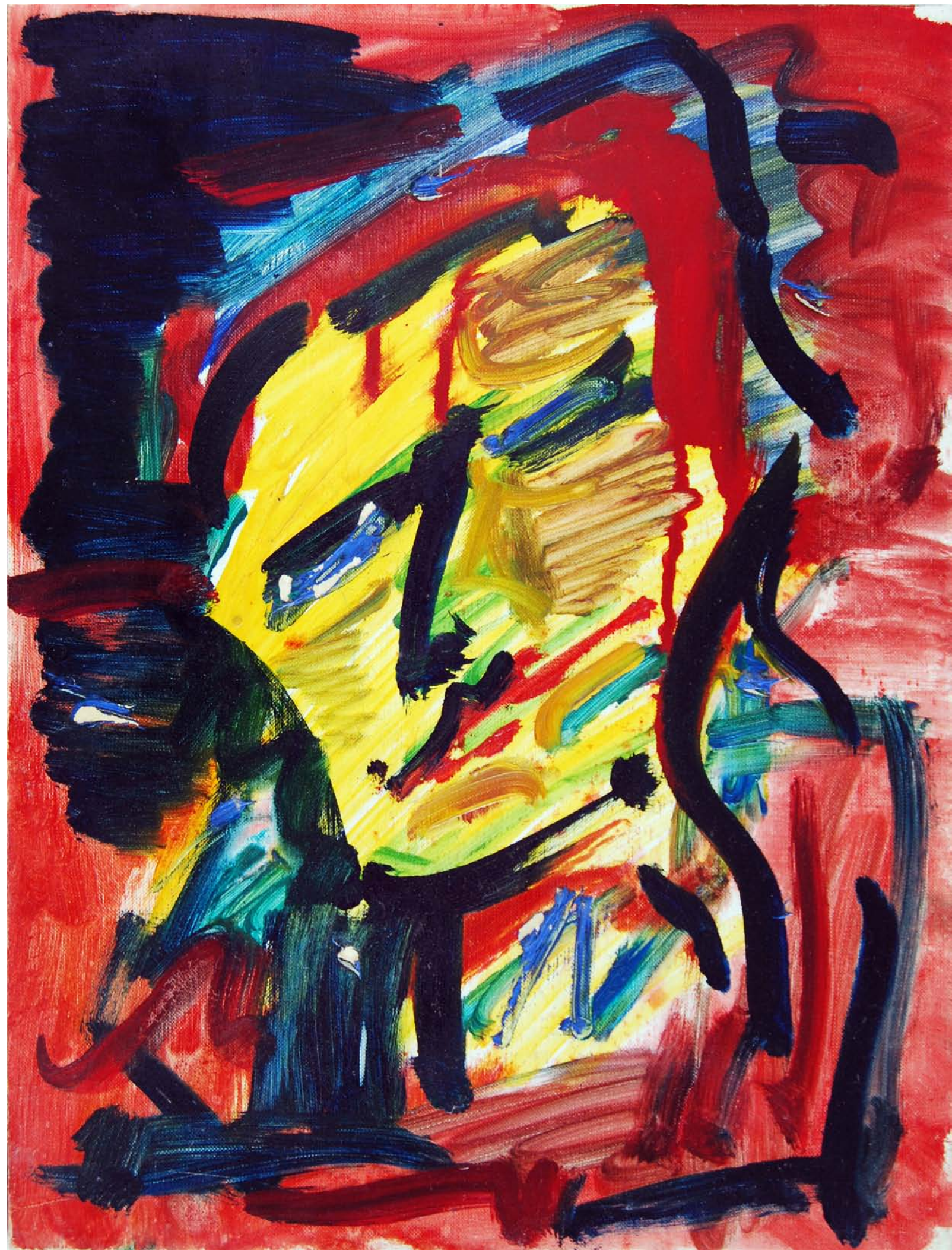
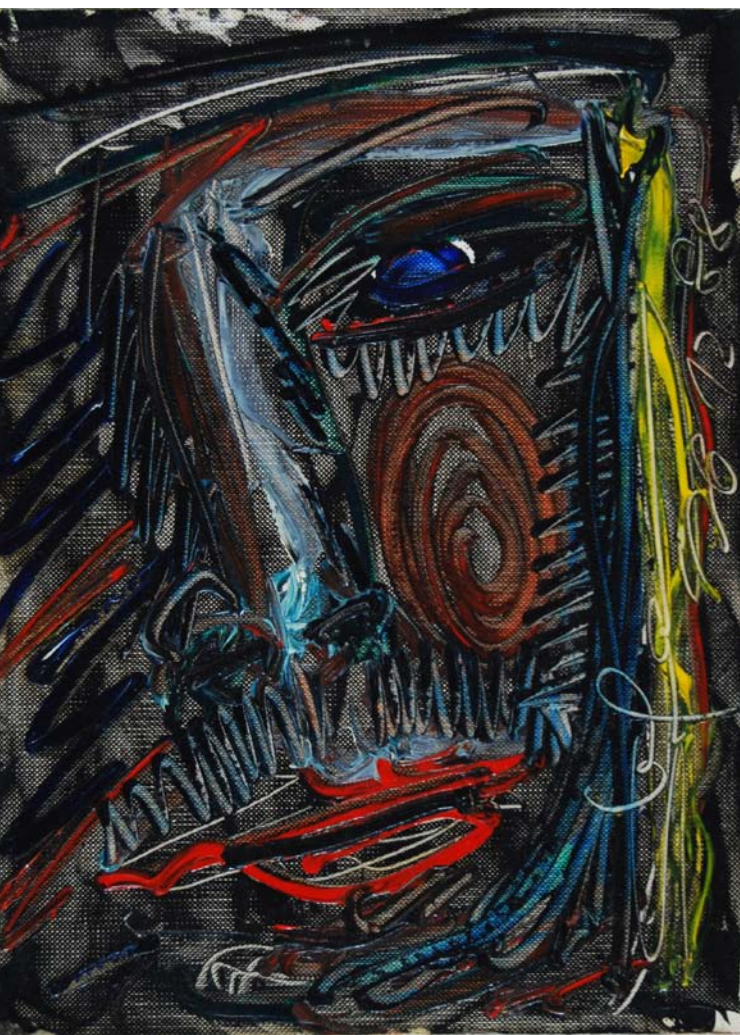
Small wild heads direct from the tube onto „Ölpappe“. That is a carton or a heavy paper to paint on with oil colour. A kind of material from the „bastelshop“. I started my early tryouts with oil colour on that paper structured like canvas and a surface that is prepared against sucking the oil into the ground to keep the carton white and the colours bright. Sheets left over from the seventies with sizes from Din A 5 (postcards) to Din A 2, 42 cm x 60 cm I used them for these wild heads and a few different works not all are documented.

Me on Ölpappe  
1989 / in A2



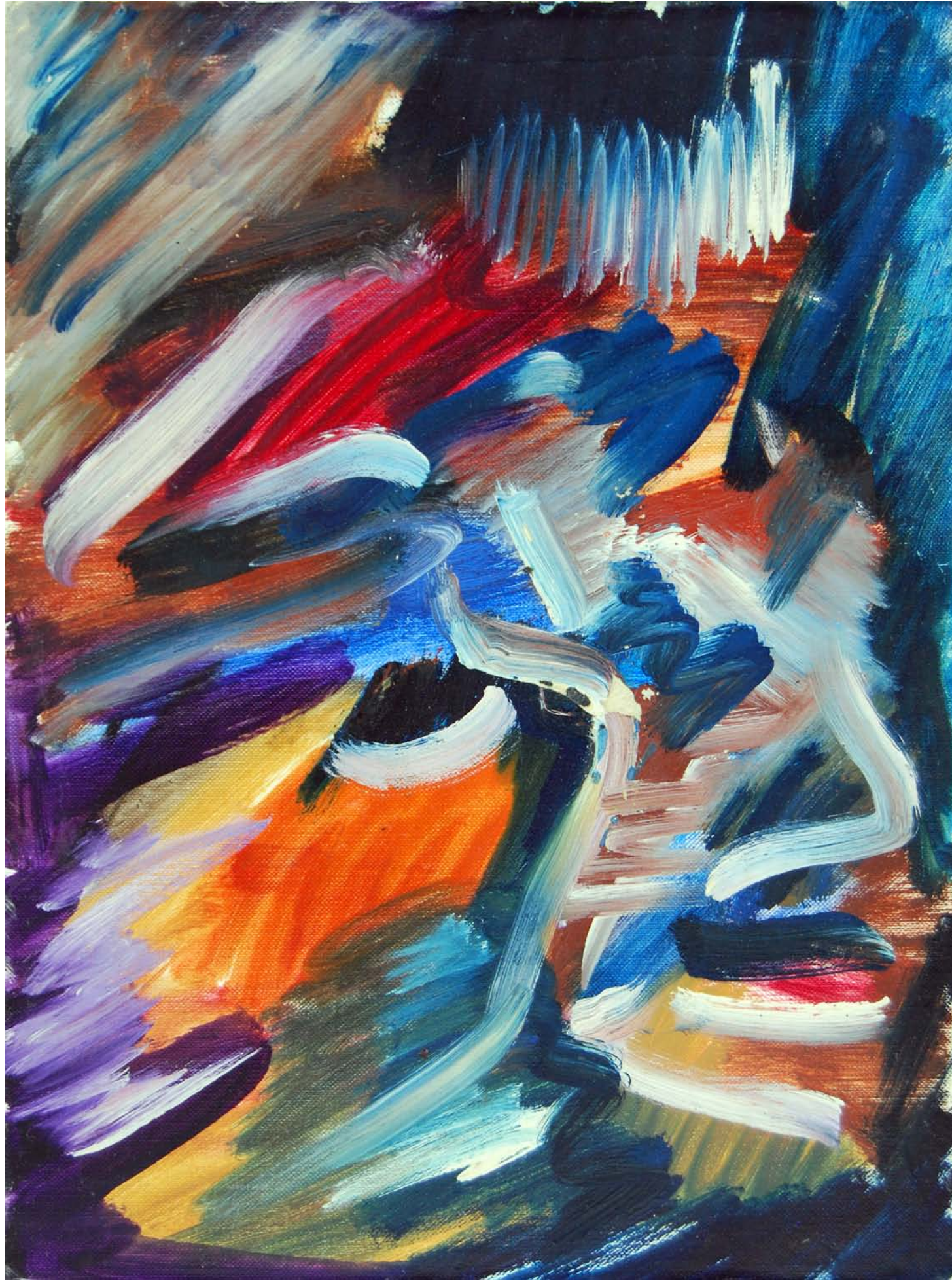




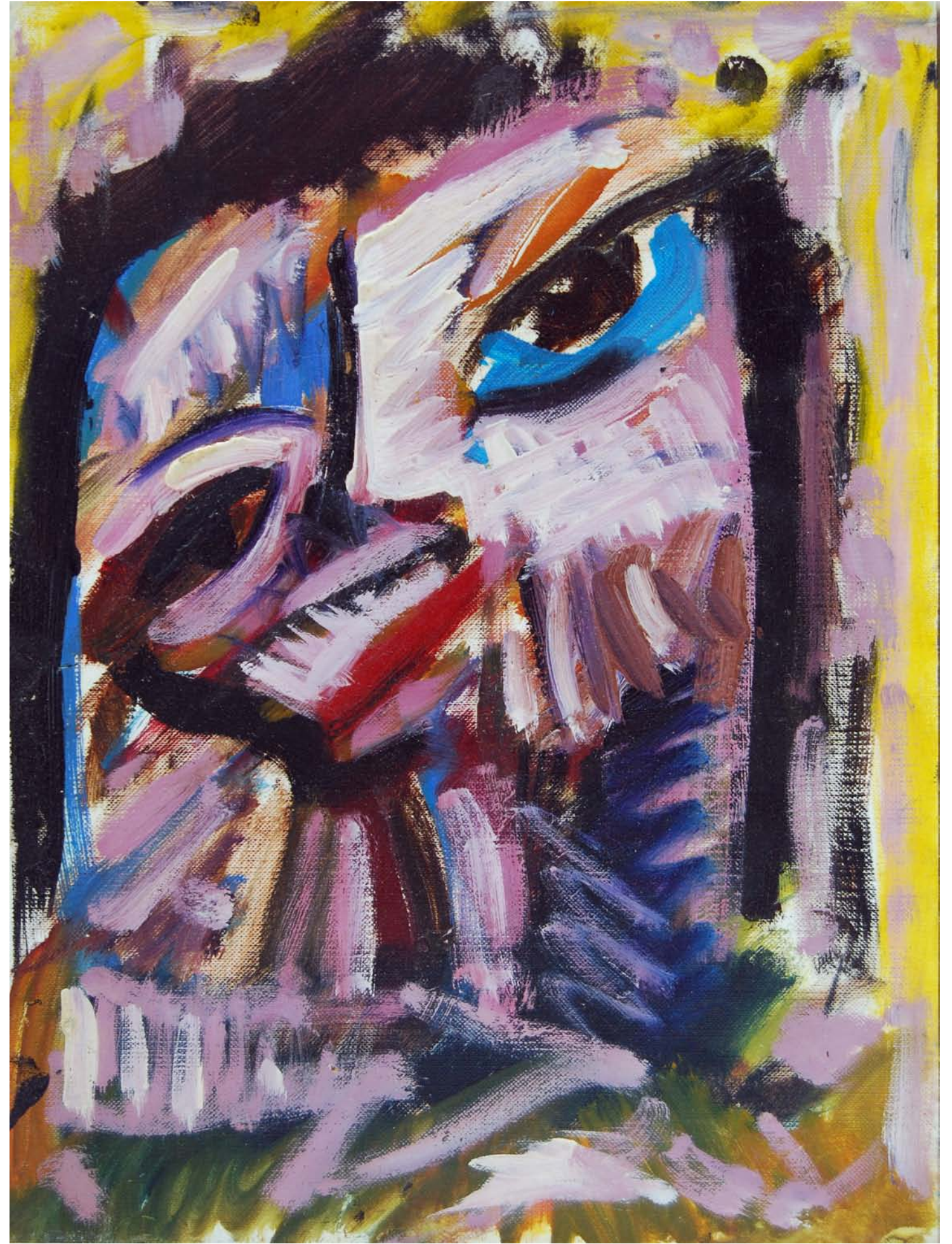
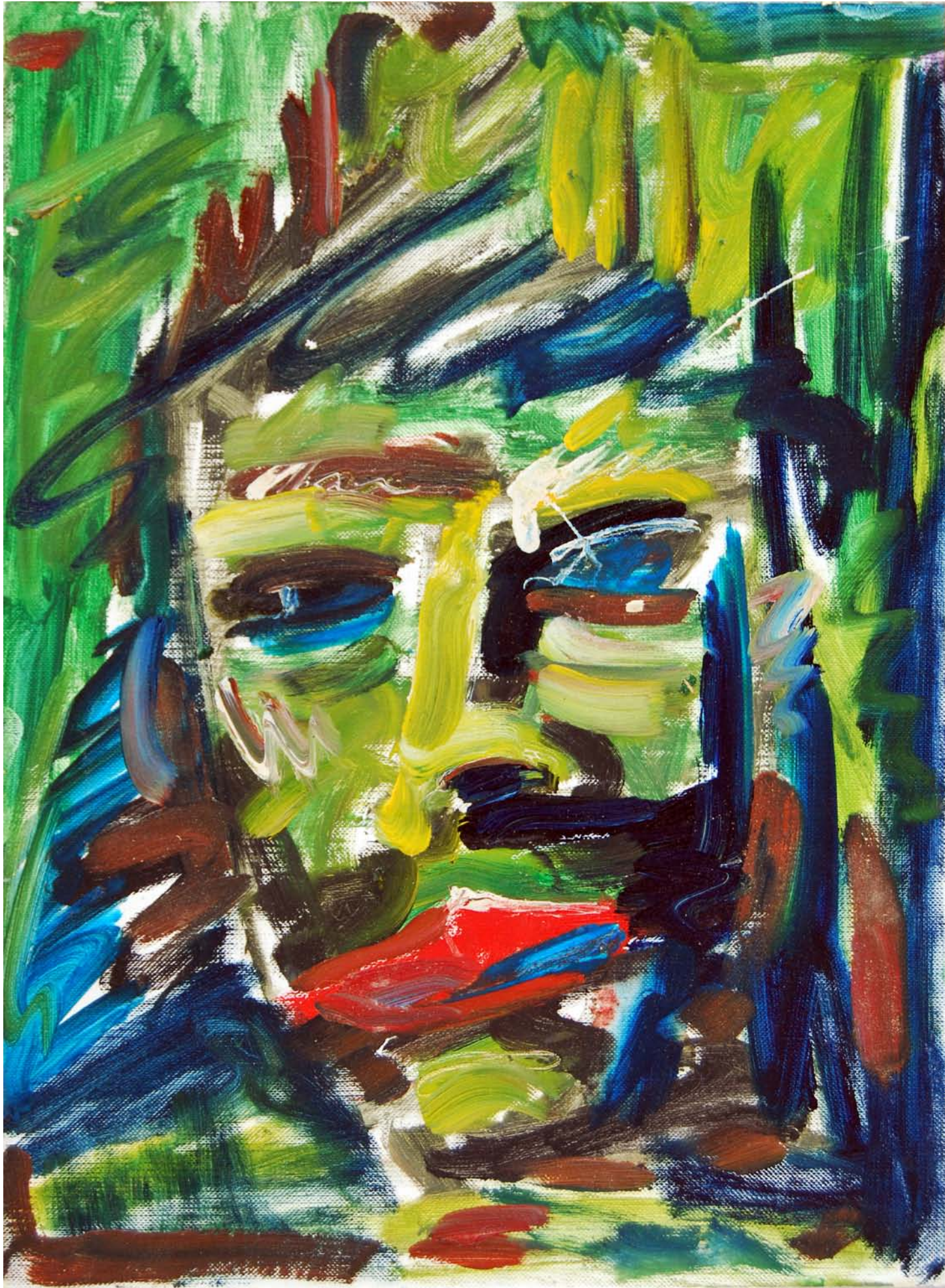




Bigger ones



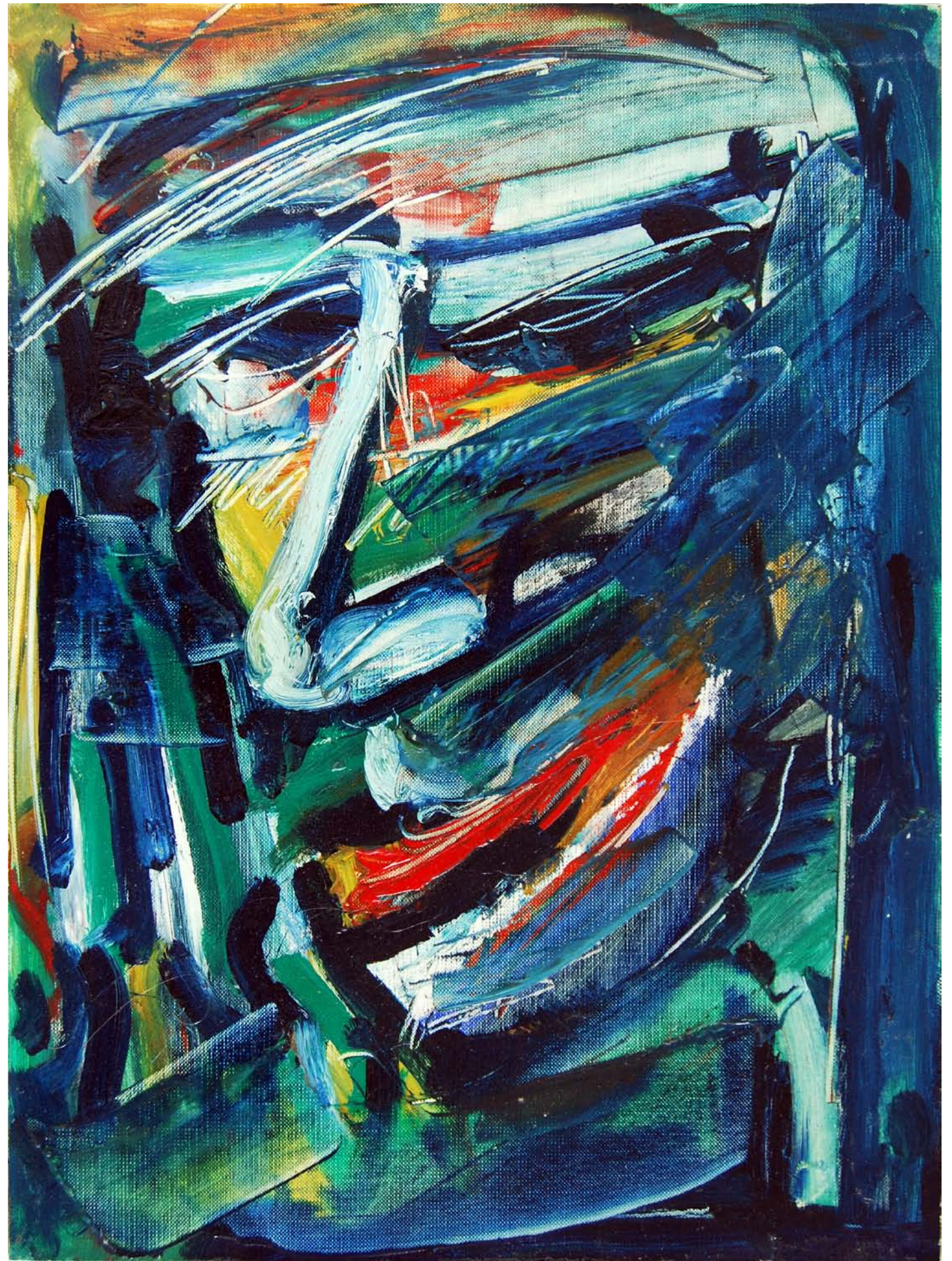


















Seemanns Körper

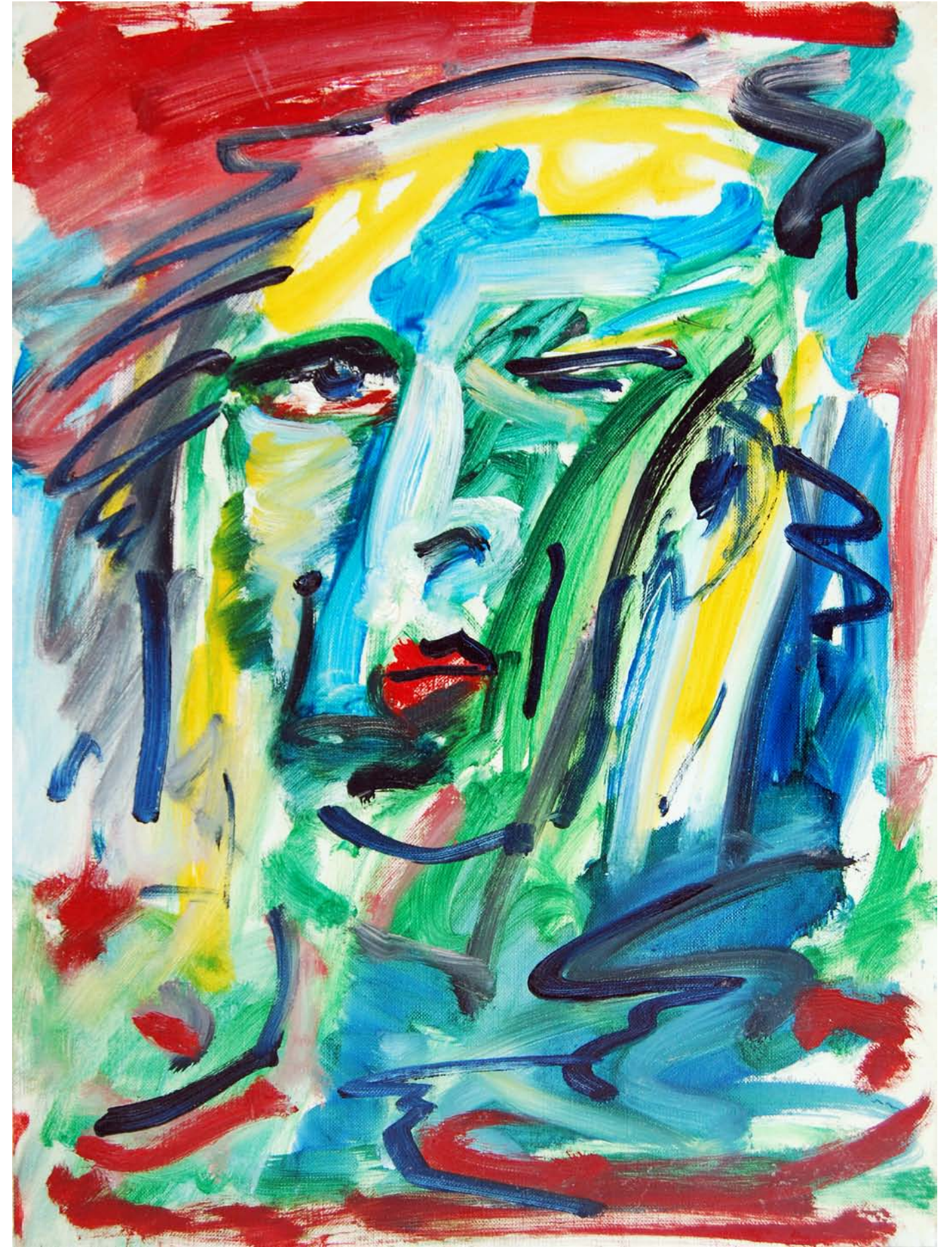
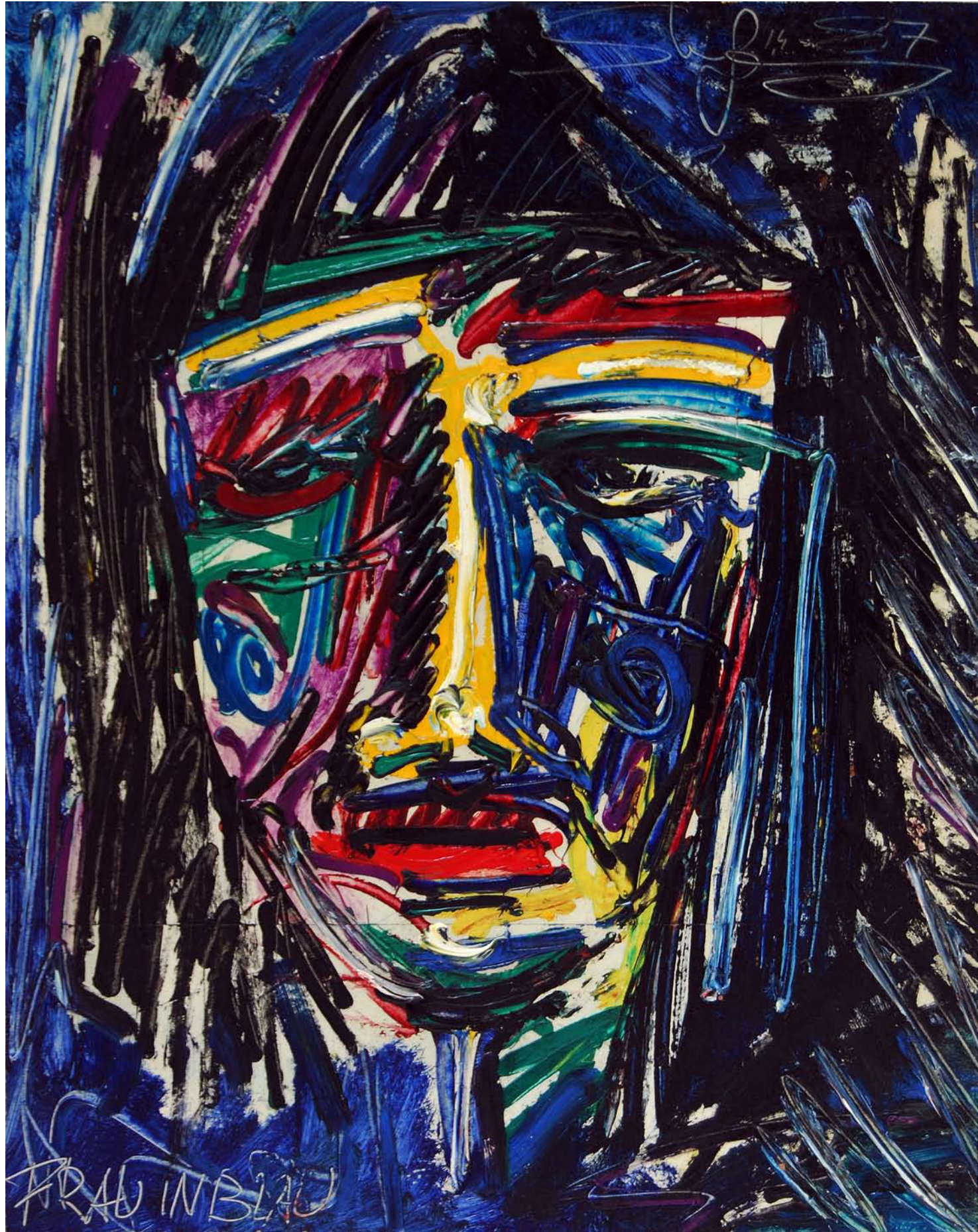






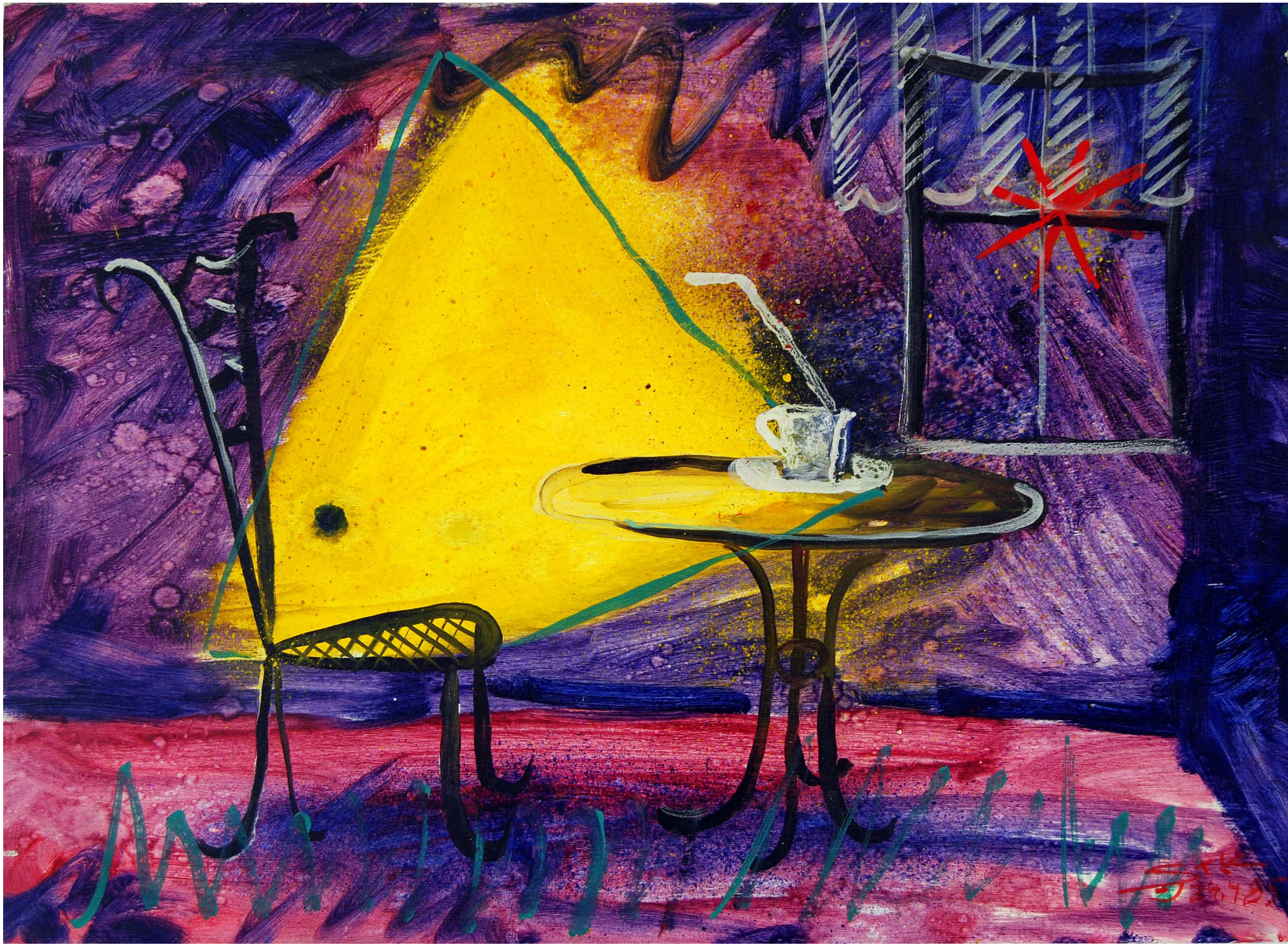


Frau im Blau





Das gelbe Dreieck beim Kaffee trinken





Das gelbe Dreieck im Grünen











Die Schlange schleicht in den Kopf des Künstlers



Linehead, headline





## Frau am Fenster

### IMPRESSUM

INARTUM: **GUCK-**  
BOOK ART MAGA-  
ZINE IS MADE AND  
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**THANKS** FOR YOUR  
RESPECT AND HAVE  
FUN WITH MY **ART.**



