

Rollbuch: Books in Motion

Vernissage

**Friday,
16. November 2018
7 pm**

Venue

einBuch.haus
Winsstraße 42, 10405 Berlin

Workshop

The carnival of the animals
17. November 2018
2 - 6 pm

The exhibition sheds light onto the peculiar personality of the Rollbuch; – its unique character between timelessness, sensuality and its supposed conceptual design confronting “digital” habits of perception.

The impact of the Rollbuch as a medium is as manifold as the book’s mechanism is simple; it is all about its inherent dynamics, the motion of the content itself, and the “pageless” continuity of its storyline. The dial empowers the viewer to control the pace of the narrative; with just a very slight movement of the hand they may accelerate, slow down, halt or even invert the flow of the story. This aspect of control contrasts with the inability to skip over, since the entire storyline is printed onto one single and seemingly endless page. That means, the viewer’s attention is forced onto the present sequence, whereas the past needs to be remembered, and the future foreseen.

Often, viewers/readers experience a certain meditative effect; the medium seems to softly force them into contemplation and towards themselves, rather than their attention being dispersed, as often happens when interacting with digital information channels. Beyond that, the Rollbuch keeps revealing surprising aspects of both storytelling and perception, a process that is nourished by each of the artists who contributes their particular understanding of it.

In conclusion, we may say that the Rollbuch (seemingly by its own choice) has turned out an artistic endeavour rather than “a product”, and keeps gaining momentum as a particle of current “analog culture”, – all of which we invite you to investigate in the current exhibition at einBuch.haus.



Designers

Rollbuch

For us, the Rollbuch irradiates sensuality and timelessness, it extends the world of classical books, – even more so during a time of ever-present touchscreen aesthetics. That is also why the look and feel of our books is subject to constant refinements; the interplay of wood and paper types we use, and the way in which the object is supposed to wear and age.

Where from?

The technical mechanism of our book was still found within millions of roll film cameras just two decades ago. We were working on a children’s book, as we had the idea of creating a “book with an endless page within a winding-box”. What we hoped for was a new and fluid reading experience. Our desire to build a convenient, book-sized object after a few weeks yielded our first “Rollbuch”.

Where to?

To share the Rollbuch with artists who are inspired by its format, so far has been the most rewarding part of our journey. To bring a small diversity of these beautiful objects into reality is what constantly motivates us, and we are always happy about requests for collaboration. – The list of planned editions is growing steadily.

rollbuch.com

1. Nicolas Manenti: The upper Hand

Since 2007, I have developed a personal universe influenced by corporate imagery, which I parody in chaotic and disquieting drawings, videos installations and objects. The precarity of existence, the pressures of social habits and the contained violence in authority are the background of many of my works which associate mind-numbing, repetitive tasks (stamping, copying) with immediate, improvised situations influenced as much by a comic author such as André Franquin as by conceptual artists such as Douglas Huebler and On Kawara.

The Upper Hand is Nicolas Manenti first rollbook project. On an unconventional vertical format, he assembled aggressive images and laconic idioms to create a striking and succinct storyline about various forms of domination.

2. Kensa Hung: Monster in the pocket

Kensa Hung is a Hong Kong artist born in 1993. Hung has been practising drawing since he was as a child. His field of approaches included graphic design, theatre props production, theatre performing, beekeeping and agriculture. Apart from practising seal carving and Gongbi, he has also been practising calligraphy for more than ten years.

For living, he is now working as a teacher assistant in HKICC Lee Shau Kee School of Creativity where he graduated from, as to experiment the possibility of art education. Although his working title is teacher assistant, Hung thinks he is just re-taking for those classes that he had skipped. If not, he would plant flowers and keep the turtles from students on the 3/F of HKSC, work hard silently, aiming to achieve knowledge from books and literature.

"When I was little I used to be a fan of Pokémon, I spent my childhood with them. I was proud of being able to mesmerize all their names and was always enjoy drawing them. Now drawing Pokémon has been one of my expertise. Hyakkiyakou is one of a common Japanese traditional ink drawing subjects. I have noticed that many of the Pokémons were inspired by Japanese myths and old folk tales, therefore I combine two of the elements into this book. I am glad that the collaboration with Rollbuch this time can build the book with action, make these Pokémon more alive."

Organisation

einBuch.haus

A book in the form of an exhibition

Art platform 'einBuch.haus' offers regular events with a specific artbook concept of selected book. Each exhibition refers a book, along with contents and related materials. There is only one book to read and buy in the space. 'einBuch.haus' functions as a meeting place to get to know the book and its artists.

<https://einBuch.haus>

3. Alice Ka Hei Yu: Artists electroencephalography

Alice Yu born in Hong Kong and living in Berlin.

In 2017, she founded the Prenzlauer Studio / Kunst-Kollektiv together with Dio Lau in Berlin, Germany, hoping to experiment and carve out a new form of artist-running studio merging with the community. Her area of interest are mental issues, anti-psychiatry and the artistic strategies of participatory culture. Most of her work draw focuses on mental health. She believes that the mental state of each individual is a collective reflection of our society, it should not be pulled away from this context, should not be taken as an isolated or exceptional case.

The linear presentation for this work made me think of "electroencephalography", a computer scan of our brain. I invite readers to pause my work at one of the scenery that describes their mental state of a moment.; as this work is much more like a landscape of my mental state. It becomes a painting that you can constantly change, depending on the readers mood.

4. Ann-Christin Müller: Octo

Ann is a multidisciplinary designer and illustrator based in Berlin. What started as a passion for drawing in her childhood, later led to a never ending exploration of graphic arts, especially wood carving, etching and other analogue printing techniques. Within the five books she has published so far, the reader is taken into a world of fables, animated with lyrical and mythical beings.

Octo is a fable about an octopus who falls in love with a sunken antique statue, that has been revealed by a storm. The story is a metaphor for the ambivalent search for security, the desire for freedom and the search for adventure. All etchings have been produced in the studio Alma Charta of the artist André Beuchat.