

DOUBLE EXPOSURE 2002

A group of photographic diptychs by 14 artists. Sizes vary. Edition: 45, all prints signed and numbered by the artists.

The individual prints of this portfolio are illustrated larger and described (partially in more detail) in the main part of this catalog, pp. 10–367.

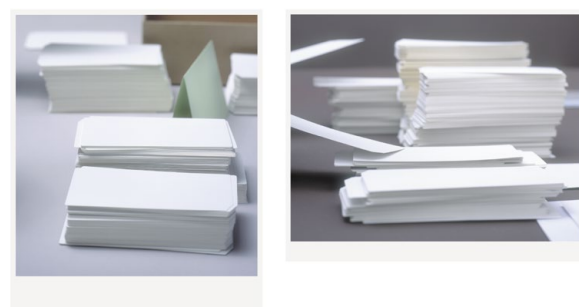
The editorial idea of Sequences (p. 376.) was turned into a photo print project, using a photographic term as a title. The prints in the project are not double exposures in the literal sense, but the term seemed appropriate to represent the concept of two photographs.



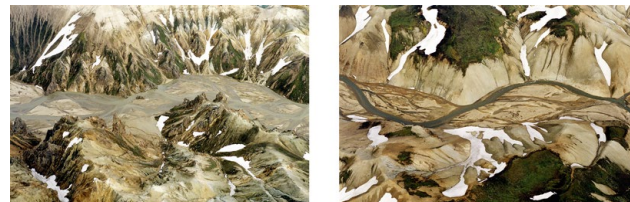
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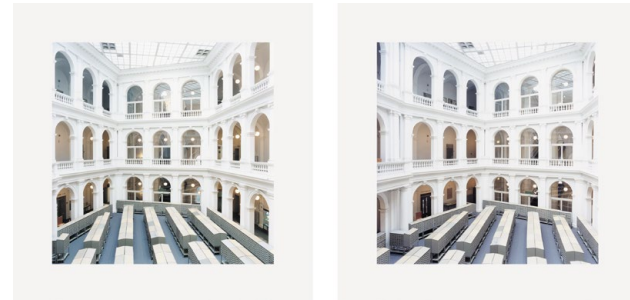
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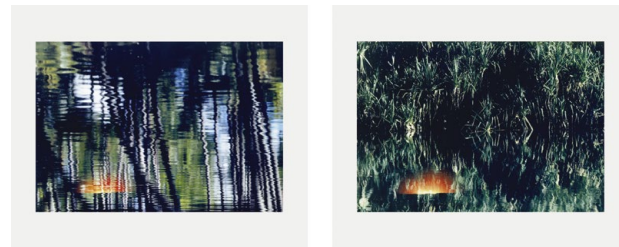
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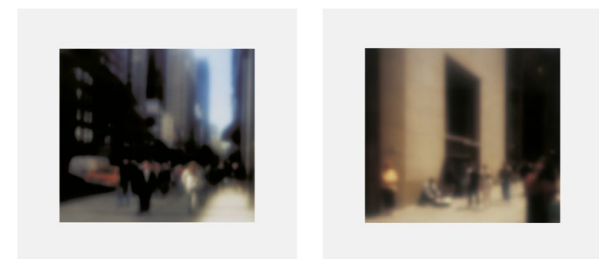
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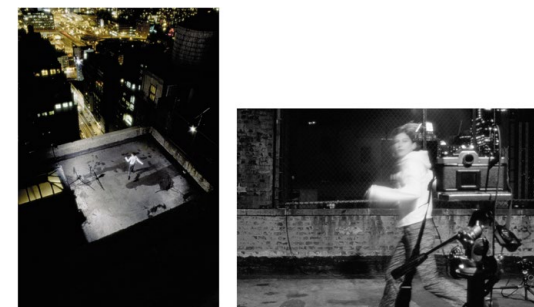
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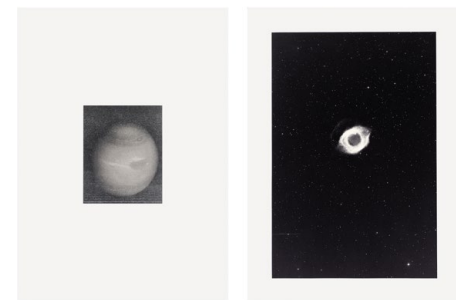
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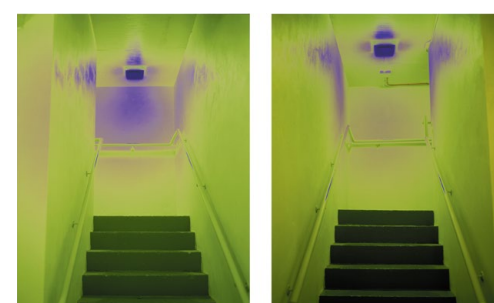
11



12



13



14

1 BARTH
Untitled (02.1), 2002
Two color photographs, mounted on Sintra, 48 x 61 cm. Printer: Alexander & Ishihara, Los Angeles, CA. Edition: 45 (+ 10 A.P.), sign. on left image and num. on right image.

2 BEECROFT
Vogue Hommes, 2001/2002
Two pigment prints on Hahnemühle photo rag paper, 61 x 49 cm. Printer: Laumont Editions, New York. Edition: 45 (+ 10 A.P.), sign. and num. on certificate.

3 DEMAND
Pile (Stapel), 2001/2002
Two Lambda prints, 60 x 50 cm. Printer: Labor Pixel Grain, Berlin. Edition: 45 (+ 8 A.P.), ea. sign. and num.

4 ELIASSON
Jökulsgilskvisl, 2002
Two C-prints mounted on Forex, 40 x 60 cm. Printer: Grieger, Düsseldorf. Edition: 45 (+ 10 A.P.), ea. sign. and num.

5 GOLDIN
Joey in my mirror, Berlin 1992; Joey in my mirror, NYC 1999; 2002
Two Cibachromes, 51 x 61 cm. Printer: Studio Reger, Munich. Edition: 45 (+ 10 A.P.), sign. verso on 1992 image, both num. verso.

6 HÖFER
Universitätsbibliothek Hamburg, 2000–02
Two C-Prints, mounted on Forex, 61 x 61 cm. Printer: Lillig & Schirwon, Cologne. Edition: 45 (+ X A.P.), ea. sign. and num.

7 HÜTTE
Sunset 1, Sunset 2, 2002
Two Cibachromes, mounted on plexiglas, 50 x 60 x 0.4 cm. Printer: Grieger, Düsseldorf. Edition: 45 (+ 10 A.P.), ea. sign. and num.

8 JAAR
Walking, 2002
Two Fujiflex prints, mounted behind plexiglas, 61 x 40.5 cm. Printer: Duggal Corporate, New York. Edition: 45 (+ 10 A.P.), ea. sign. and num.

9 JACOBSON
#3839/#3561, 2000–2002
Two chromogenic prints, 26.5 x 30.5 cm ea., mounted on Museum board, 48.5 x 54.5 x 0.2 cm. Printer: Laumont, NY. Edition: 45 (+ 8 A.P.), ea. sign. and num.

10 MARDER
Untitled, 2001–2002
Two light jet prints mounted on plexiglas, 50 x 60 cm. Printer: Final Film, L.A. Edition: 45 (+ 8 A.P.), sign. and num. on left image.

11 PROBST
Exposure #1, 2000/2002
Two photographs, mounted on Dibond, 61 x 40.5 cm. Printer: Studio Reger, Munich. Edition: 45 (+ 10 A.P.), ea. sign. and num.

12 RUFF
Zeitungsphoto, Sterne, 1992, 2002
Two C-prints mounted on Forex, 59 x 42 cm. Printer: Grieger, Düsseldorf. Edition: 45 (+ 10 A.P.), ea. sign. and num.

13 WELLING
Apple, Red Hook, NY, 2001, 2002
Two chromogenic prints mounted behind plexiglas, 51 x 61 cm. Printer: Studio P, L.A. Edition: 45 (+ 8 A.P.), sign. on left image and num. on right image.

14 YASS
Stairs 1998, 2002
Two Ilfochrome prints, mounted behind plexiglas (Diasec), 60 x 50 cm ea. Printer: Genix, London and Sander, Düsseldorf. Edition: 45 (+ 10 A.P.), ea. sign. and num.

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*Please ask for current price list of the
works available from this catalog*

Since 1969 Edition Schellmann has been publishing contemporary artworks in limited editions. Inspired by the visual culture revolution of the 1960s, Schellmann started producing prints and multiples with European and American artists, focusing on Joseph Beuys and his seminal idea of multiples. After ten years of publishing in partnership with Bernd Klüser (1975–1985), in the second half of the 1980s Schellmann increasingly focussed on exploring and expanding the potential of producing editions. Recognizing that in our time art is no longer necessarily created by the artist's hand but predominantly by conceptual design and production, it became evident that an edition could be any work of art produced in a certain number of copies.

As a result of this approach, projects came into being that previously would not have been thought of as editions, i.e. objects composed of metal, wood, plastic, stone, concrete, light, paper, photography, video, etc. and combinations of these media, in dimensions no longer limited to those of traditional multiples.

In the early 1990s, Edition Schellmann began a large series, still in progress, of

site-specific Wall Works, installations on a wall for which the artists have created a design and parameters for how the work can be executed on a given wall at a given site.

In reference to the serial concept of editions and Schellmann's 40th anniversary, this catalog is entitled, *Forty are better than one*, alluding to the Andy Warhol painting, *Thirty Are Better Than One*, 1963, which depicts a series of thirty Mona Lisa reproductions – a tongue-in-cheek comment on the worshipped aura of unique works of art versus the mass-production and global distribution of images in our time.

Two special editions of this catalog, including two series of leporellos – strips of paper folded down to the catalog size – are now available. Beginning with the thirty Mona Lisa images by Warhol, authorized for this use by the Andy Warhol Foundation, the project includes leporellos by six other artists no longer living in editions of 150, and signed and numbered Leporello editions of 75 by altogether 23 artists Edition Schellmann has collaborated with over the past forty years or is currently working with.