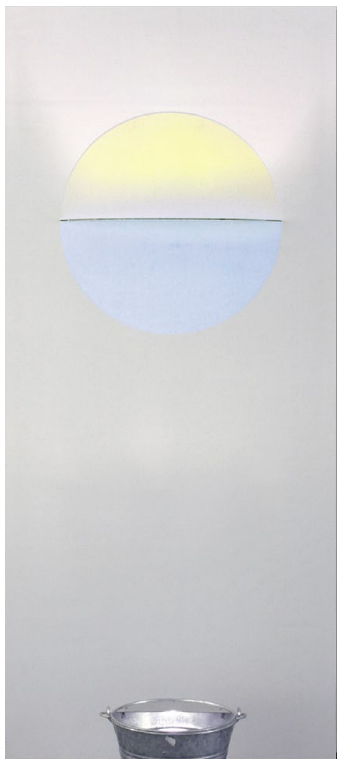




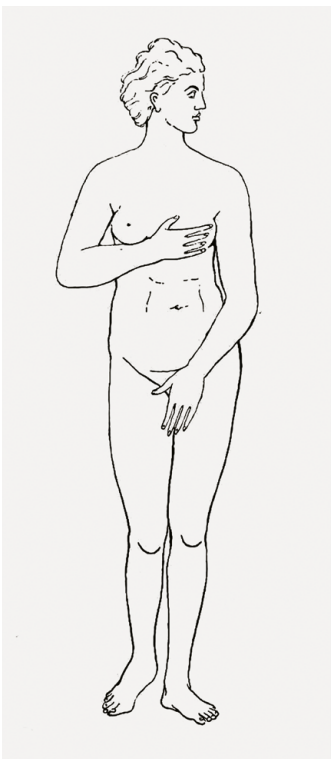
1



2



3



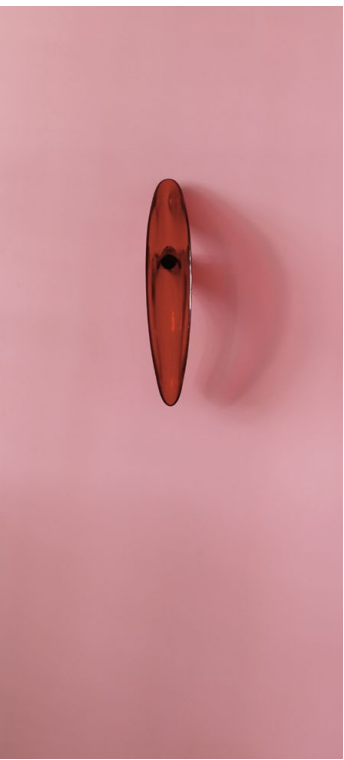
4



5



6



7



Marcel Duchamp,
Door of Etant donnés 1948–50



Joseph Beuys, Door 1954/56
Burnt wooden door, hardware,
hare's ears, heron's skull

DOOR CYCLE 2006

Between 1964 and 1966 Willem de Kooning painted a series of female figures on hollow-core wood doors, which were later exhibited at the Whitney Museum of American Art, March 14 thru May 26, 1996. The doors which de Kooning used as painting surfaces had previously been installed in his studio, however the artist was dissatisfied with them and had them replaced with sturdier doors. After the hollow-core doors had been stored in his studio for years, de Kooning decided to paint on them. The resulting works were called the Door Cycle.

Using a door - an object charged with metaphoric values - as a painting surface seems particularly appropriate as its measurements correspond with the human size; at the same time its appearance and

dimensions represent a painter's canvas. Thinking about these formal and poetic qualities of a door, Before the Law by Franz Kafka come to mind, also works by Marcel Duchamp (door of Etant donnés, 1948–50) and Joseph Beuys (Door, 1954/56). With its flat, empty surface, light weight and painting-size, the mass-produced door panel seemed to be an appropriate contemporary product to make works in editions with. After two years of consideration, Edition Schellmann invited a group of artists to create works of art on prefabricated hollow-core doors. The 16 works that resulted – painting, object, silkscreen, sculpture, relief, and other techniques, on wood, glass, steel and even paper – were produced in editions of 15.

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



Willem de Kooning,
Women 1964–66

1 BUREN
Untitled (Door), 2006
Glass door with translucent and opaline foil concealed between two sheets of glass, size according to installation on site. Fabricator: Recom, Stuttgart. Edition: 15 (+ 3 A.P.), each unique in color and/or size, sign. and num. on certificate.

2 ELIASSEN
Sunset Door, 2006
Wooden door panel with color effect filter and light, 210 x 90 x 12 cm, bucket, 28 x 30 cm diam. Fabricated at the artist's studio, Berlin. Edition: 15 (+ 2 A.P.), sign. and num. on separate label.

3 ELMGREEN & DRAGSET
Belly Door, 2006
Wooden board with acrylic painted fiber-glass resin on polyurethane foam, 200 x 100 x 40 cm. Fabricator: Mixedmedia, Berlin. Edition: 15 (+ 3 A.P.), sign. and num. on separate label.

4 FRITSCH
Lexikonzeichnung (2. Serie: Mensch), 2006
Screenprint on both sides of an Amphibolin primed wooden door panel, 200 x 90 x 4 cm. Printer: Siebdruckwerkstatt Ahrens, München. Edition: 15 (+ 3 A.P.), sign. and num. on a separate label.

5 GILICK
A short text on the possibility of creating an economy of equivalence, 2006
Stainless steel laminated wooden door panel with silkscreen in three color variations: white, black, and orange, 200 x 90 x 4.2 cm. Fabricator: Thomas Huesmann, Berlin. Edition: 15 altogether (+ 3 A.P.), sign. and num. on a separate label.

6 GROSSE
Untitled, 2006
Acrylic on wooden door, 198.5 x 86 cm. Hand painted by the artist. Edition: 15 (+ 3 A.P.), each painting unique, sign. and num. on verso.

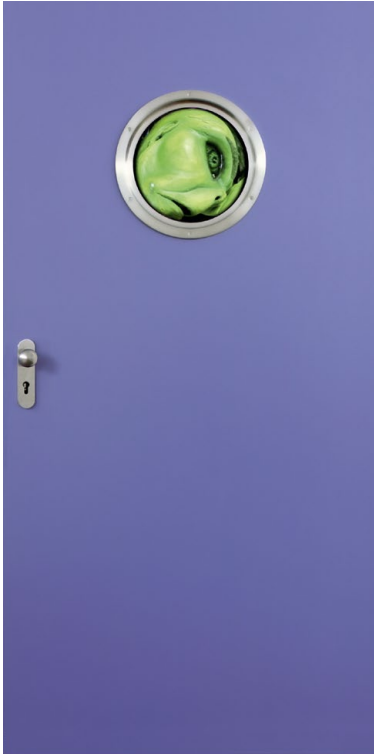
7 KAPOOR
Reverse Perverse, 2006
Acrylic glass sculpture in painted wooden door panel, overall 200 x 90 x 24 cm (sculpture, 62x24x11 cm). Fabricator: Frehner & Müller, Vierkirchen/Munich. Edition: 15 (+ 3 A.P.), sign. and num. on separate label.



8



9



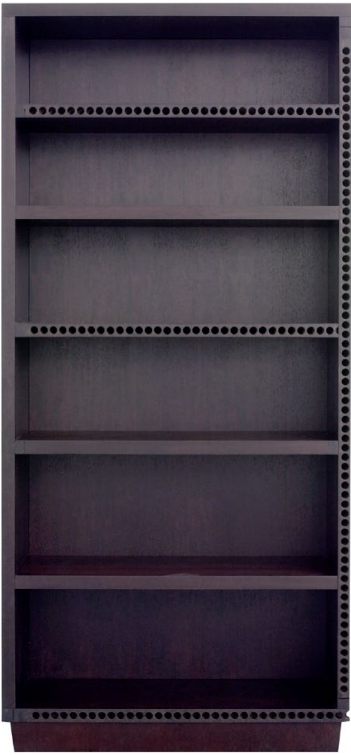
10



11



12



13



14



15

8 MORRIS
Endeavor (Los Angeles), 2006
Silkscreen on industrial steel door panel, 211 x 90 x 4.5 cm. Printer: Brand X, New York. Edition: 15 (+ 3 A.P.), sign. and num. on separate label.

9 MORRISON
Hilum, 2006
Polyurethane, CNC milled, lacquered white, on a wooden door panel, 96 x 88 x 5 cm. Fabricator: Frehner & Müller, Vierkirchen/ Munich. Edition: 15 (+ 3 A.P.), sign. and num. on separate label.

10 OURSLER
Fool, 2006
Metal door with window and hardware, DVD Player, screen, and loop DVD *Fool*, 198 x 98 x 22 cm. Assembled by Edition Schellmann. Edition: 15 (+ 3 A.P.), sign. and num. on separate label.

11 PARDO
Untitled, 2006
MDF and chipboard, custom paint, 203 x 107 x 9.5 cm. Fabricated a the artist's studio. Edition: 15 (+ 3 A.P.), each unique

in color, sign. and num. on separate label.

12 SASNAL
Untitled, 2006
Screenprint (glossy black) on white painted wooden door panel, 200 x 90 x 4 cm. Printer: Siebdruckwerkstatt Ahrens, Munich. Edition: 15 (+ 3 A.P.), sign. and num. on separate label.

13 SCHÜTTE
Regal (Shelf), 2006
Hollow-core wooden door panel construction, stained, 215 x 105 x 40 cm. Fabricator: Frank Terhardt, Düsseldorf. Edition: 15 (+ 3 A.P.), sign. and num. on separate label.

14 SIERRA
Aviso Público / Public Notice, 2006
Cast aluminum relief sign on metal door with hardware, 198.5 x 98 x 12 cm. Fabricator (sign): Specialty Signs, New York. Edition: 15 (+ 3 A.P.), sign. and num. on separate label.

15 TUYMANS
Slide, 2006
Thermo enameling on security glass plate, 200 x 90 x 0.9 cm, Printer: Recom, Stuttgart. Edition: 15 (+ 3 A.P.), sign. and num. on separate label.

16 WOOL
Three Women, 2006
Three silkscreens on Saunders Watercolor paper 410g, 207 x 127 cm, Printer: Brand X, New York. Edition: 9, each of three images (I–III) printed in three shades of rose: light, medium, and dark (+ 3 A.P.), each sign. and num.



16



SHELLMANN ART PRODUCTION

Ainmillerstrasse 25 80801 Munich

T +49-89-3866 6080 munich@schellmannart.com

SHELLMANN COCKEN ART PRODUCTION

210 11th Avenue #906 New York NY 10001

T 1-212-219 1821 newyork@schellmannart.com

www.schellmannart.com

*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.