

Andy Warhol *Thirty Are Better Than One* 1963
Painting and silkscreen on canvas 279 x 220 cm

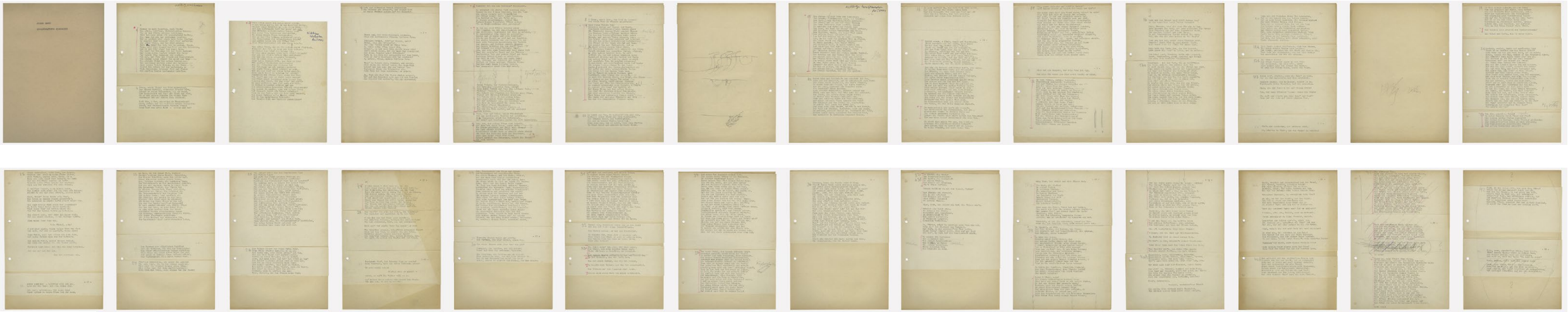
Very early in the development of this catalog, the idea emerged to borrow the apt title of Andy Warhol’s Thirty Are Better Than One. In Warhol’s work, Leonardo da Vinci’s Mona Lisa is reproduced thirty times in black-and-white rows. The painting is as succinct as the title. The auratic image, **the** icon of occidental painting par excellence, is reduced to its basics, or even to the stereotype of the Mona Lisa and then multiplied by thirty. Mona Lisa’s image in its millionfold reproduction is being celebrated here and not the unique ‘original’ painting in the Louvre. This was Pop art’s idea: art democratised and popularised through reproduction and repetition; art stripped of its superior status. Today these concepts appear to have been achieved in the digital distribution of images worldwide. The artwork turns into an image, unlimited and measured in dpi. For a long time the prosaic image’s

utopia - available to all or at least to many - was the central idea for the production of graphic prints and the, at the time so-called, multiples. Yet the demand for exclusivity and aura never quite disappeared. Essentially, it continues in the limiting of an edition and the artist’s signature. Thirty Are Better Than One seems a pertinent title. We enquired at the Foundation whether we might be allowed to use Andy Warhol’s ‘slogan’ and whether we could produce a Leporello (a zig-zag folded strip of paper) accompanying the catalogue with the Mona Lisa reproduced thirty times. The positive answer inspired us to suggest such a Leporello also to other artists with whom we have been working over the years. The result is a homage to the printed, the serial image, to the multitude and series of images that we absorb almost in a filmic way today.

FORTY ARE BETTER THAN ONE EDITION A

As a Special Edition of this catalog, Edition Schellmann produced a series of leporellos to accompany the catalog. These leporellos are long pieces of paper, folded in a zig-zag pattern down to the size of the catalog. Unfolded they are large size prints with extreme proportions. Special edition **A** of this book with reproductions of works by Edition Schellmann artists no longer living. Therefore these leporellos are numbered but unsigned. They bear copyright stamps and other authentication information on verso.

- 1 BEUYS**
Iphigenie/Titus Andronicus 1969, 2009
a Double sided 14-part leporello, digital pigment print on card stock, 32 x 350 cm. Printer: Recom, Stuttgart.
b DVD with fragments of a film of the performance (Hessischer Rundfunk 1969)
Edition: 150
Text montages (Claus Peymann und Wolfgang Wiens) made from fragments of Iphigenia by Goethe and Titus Andronicus by Shakespeare, recited by Beuys on a stage with a white horse, at the occasion of experimenta 3 in Frankfurt, May 29 and 30, 1969. See p. 44.
- 2 FLAVIN**
Fluorescent Light 1992, 1994, 1996; 2009
7-part leporello, digital pigment print on card stock, 32 x 175 cm. Printer: Recom, Stuttgart. Edition: 150
Certificate drawings of fluorescent light works the artist had made for Edition Schellmann, see pp. 100–107.
- 3 HARING**
Construction Fence 1983, 2008
11-part leporello, screenprint on Gmund Colors paper, 32 x 275 cm. Printer: Recom, Stuttgart. Edition: 150
Mural, oil on plywood, executed by the artist on the construction fence for the building of the new Haggerty Museum, Marquette University in Milwaukee, WI, 1983. Size of the fence: 29.3 x 2.40 m. Photo: Dan Johnson.



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4 JUDD

Untitled 1992–93, 2008
10-part leporello, digital pigment print on rag paper, 32 x 250 cm. Printer: Recom, Stuttgart. Edition: 150
Series of 10 woodblocks done in 1992–93 to be published by Creative Works, Kyoto, Japan. The planned edition of 30 was never executed.

5 LEWITT

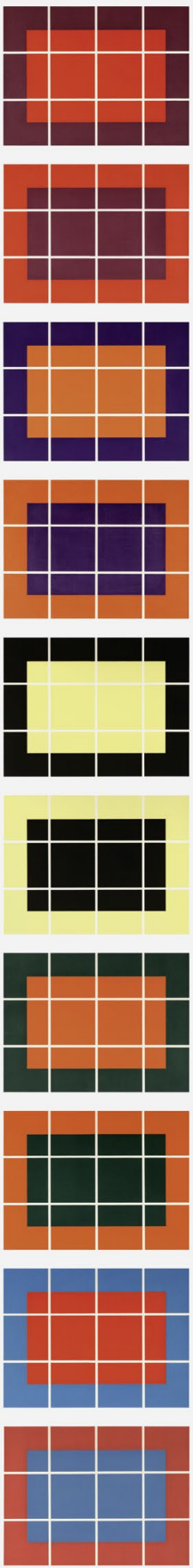
Wall Drawing 1993, 2009
6-part leporello, digital pigment print on card stock, 32 x 150 cm. A quarter of the edition ea. printed in gray, red, blue, and yellow. Printer: Recom, Stuttgart. Edition: 150
Proposal for a Sol Lewitt Wall Drawing (see p. 216, #15) by Hanne Darboven, a close friend of Sol LeWitt since the 1960s.

6 PAIK

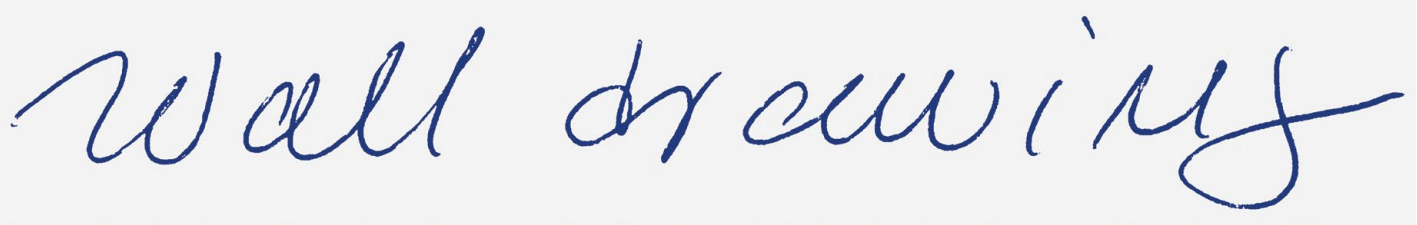
Color Bar Theme and Variations 1998, 2008
10-part leporello, digital pigment print on photo paper, 32 x 250 cm. Printer: Recom, Stuttgart. Edition: 150
Stills from the video Color Bar Theme and Variations, 1998 by the artist in collaboration with Daniel Hartnett, made for the Wall Work I Never Read Wittgenstein, 1998, see pp. 266, #11.

7 WARHOL

Thirty Are Better Than One 1963, 2008
Three 8-part leporellos, silkscreen on Bilderdruck paper, ea. 32 x 250 cm. Printer: Recom, Stuttgart. Edition: 150
Images from the painting Thirty Are Better than One, 1963 by Andy Warhol. This work and title were chosen as the basic idea for the concept and title of this catalogue raisonn  of the Edition Schellmann complete editions, published by Hatje Cantz and accompanied by two portfolios of leporellos as special editions published by Schellmann Art Production and featured here.



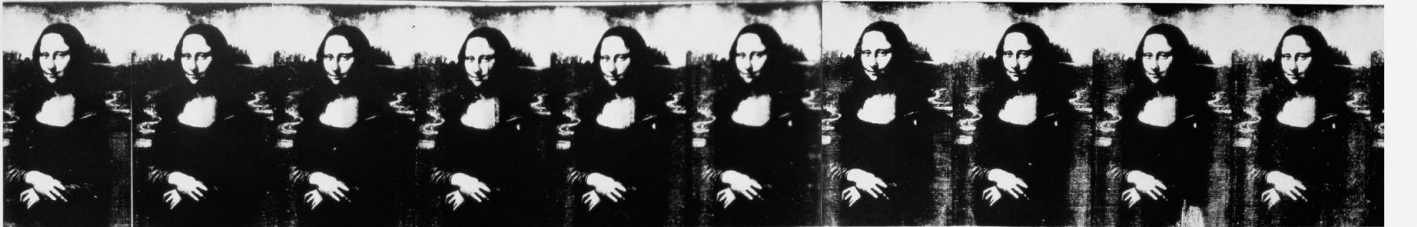
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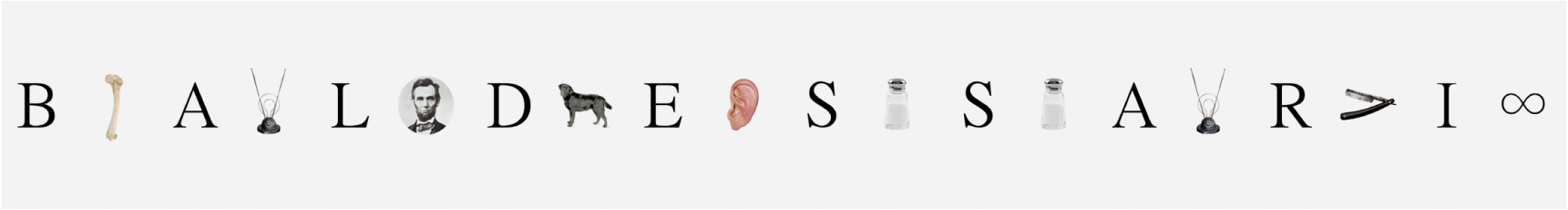
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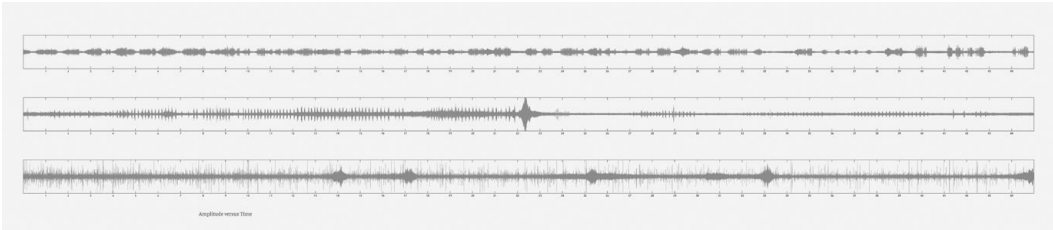
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FORTY ARE BETTER THAN ONE EDITION B

Special edition **B** of this catalog with works by artists Edition Schellmann has been working with. These leporellos are all signed and numbered on labels verso on the prints.

1 BALDESSARI
Give me a B, Give me an A ... & Etc., 2009
10-part leporello, digital pigment print on rag paper, 32 x 250 cm. Printer: Recom, Stuttgart. Edition: 75 (+25 A.P.), sign. and num. on label.

2 BAUMGARTEN
Amplitude Versus Time, 2009
6-part leporello, digital pigment print on Fiba-Print paper, 32 x 150 cm. Printer: Recom, Stuttgart. Edition: 75 (+25 A.P.), sign. and num. on label.

3 BECHER
Förderturm (Winding Tower) Zeche Waltrop, Waltrop, Germany, 1982, 2009
5-part leporello, digital pigment print on photo paper, 32 x 125 cm. Printer: Recom, Stuttgart. Edition: 75 (+25 A.P.), sign. and num. on label.

4 BUREN
Untitled, 2009
10-part leporello, digital pigment print on rag paper, 32 x 250 cm. Printer: Recom, Stuttgart. Edition: 75 (+25 A.P.), sign. and num. on certificate.

5 CHRISTO AND JEANNE-CLAUDE
Surrounded Islands 1980–83, 2009
7-part leporello, digital pigment print on photo paper, 32 x 175 cm. Printer: Recom, Stuttgart. Edition: 75 (+25 A.P.), sign. and num. on label.
Project see p. 74. Photographs by Wolfgang Volz and Jeanne-Claude.

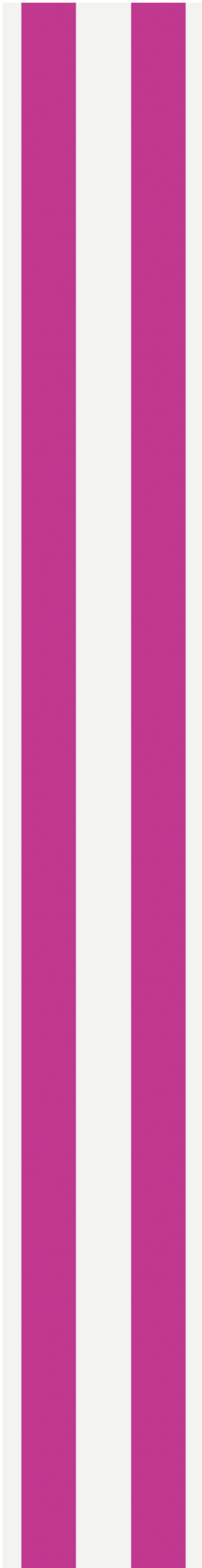
6 DARBOVEN
Tageszettel Arbeitszettel (Day Notes, Work Notes), 2008/09
Two 8-part leporellos, offset print on Bilderdruck paper, ea. 200 x 32 cm. Printer: Recom, Stuttgart. Edition: 75 (+25 A.P.), sign. and num. on label on leporello b.

7 GILLICK (see next page)
William H. Danforth (When purity was paramount) #2, 2009
6-part leporello, screenprint on rag paper, 32 x 150 cm. Printer: Recom, Stuttgart. Edition: 75 (+25 A.P.), sign. and num. on label.

8 HALLEY
Cartoon Explosion, 2009
5-part leporello, digital pigment print on handmade rice paper, 32 x 125 cm. Printer: Recom, Stuttgart. Edition: 75 (+25 A.P.), sign. and num. on label.

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

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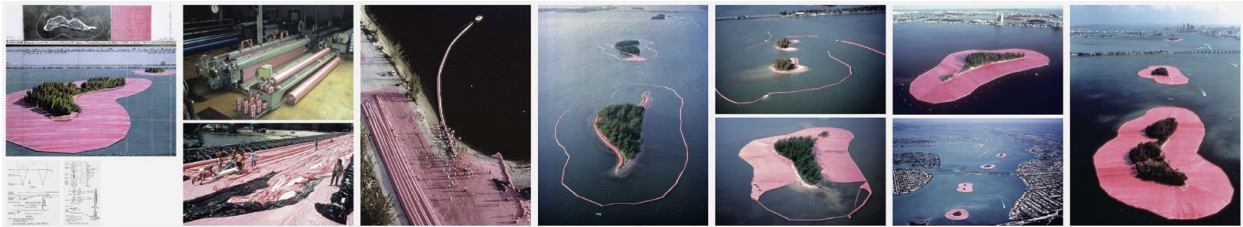
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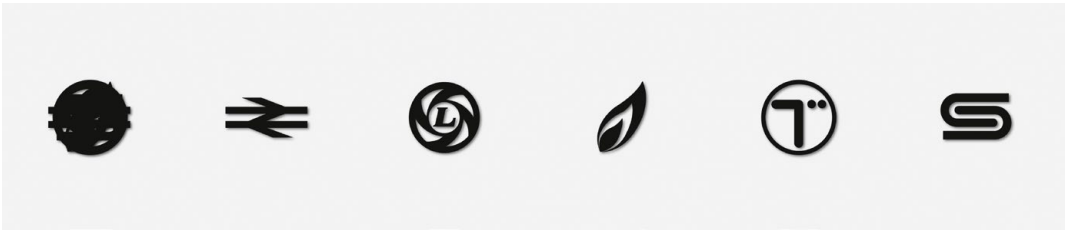
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9 HÖFER

Shelving, 2009
5-part leporello, digital pigment print on card stock, 25 x 160 cm. Printer: Recom, Stuttgart. Edition: 75 (+25 A.P.), sign. and num. on label.

10 KOH

Study for Skeleton of Myself, Birthday, 2009
8-part leporello, silkscreen on rag paper, 32 x 200 cm. Printer: Recom, Stuttgart. Edition: 75 (+25 A.P.), sign. and num. on label.

11 KOSUTH

The Criterion of the Real, 2009
Double sided 10-part leporello, embossing/debossing on Gmund Colors paper, 32 x 250 cm. Printer: Recom, Stuttgart. Edition: 75 (+25 A.P.), sign. and num. on label on archival cardboard sleeve.

12 LONGO (see previous page)
Essentials, 2009

7-part leporello, digital pigment print on 308g rag paper, 32 x 175 cm. Printer: Recom, Stuttgart. Edition: 75 (+25 A.P.), sign. and num. on label.

13 LUTTER

Venice, 2009
6-part leporello, digital pigment print on rag paper, 32 x 150 cm. Printer: Recom, Stuttgart. Edition: 75 (+25 A.P.), sign. and num. on label.

14 MERZ

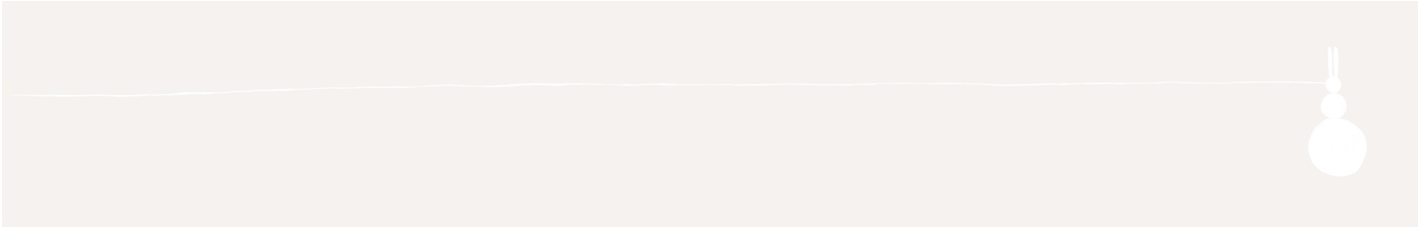
Kaltgrau / Lumilux 11, 2009
8-part leporello, digital pigment print on card stock, 32 x 200 cm. Printer: Recom, Stuttgart. Edition: 75 (+25 A.P.), sign. and num. on label.

15 MORRIS

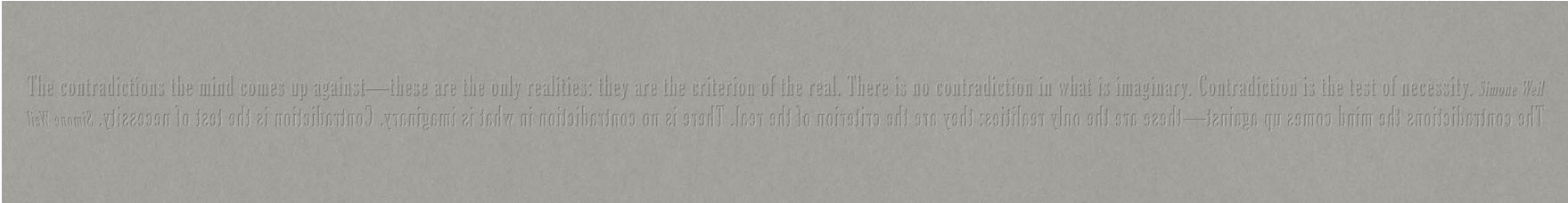
Taurus [Origami], 2009
9-part leporello, digital pigment print on rag paper, 32 x 225 cm. Printer: Recom, Stuttgart. Edition: 75 (+25 A.P.), sign. and num. on label.

16 MORRISON

Lonicera, 2009
10-part leporello, screenprint on Gmund Colors paper, 32 x 250 cm. Printer: Recom, Stuttgart. Edition: 75 (+25 A.P.), sign. and num. on label.



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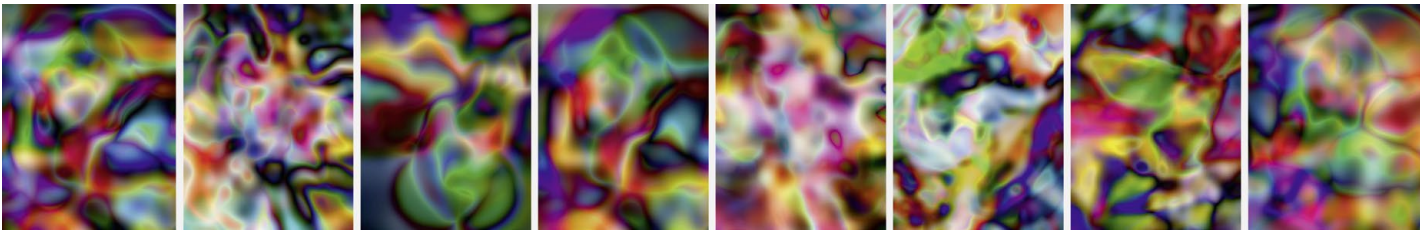
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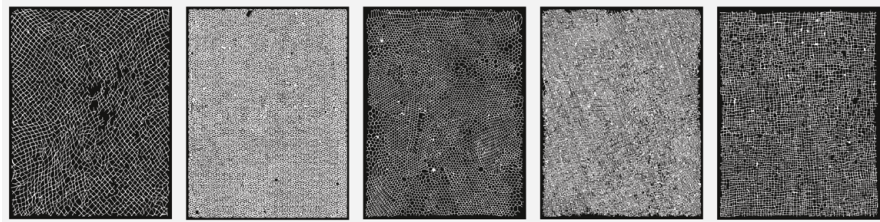
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17 OURSLER
Fool, 2009
10-part leporello, digital pigment print on photo paper, 32 x 250 cm. Printer: Recom, Stuttgart. Edition: 75 (+25 A.P.), sign. and num. on label.

18 RHODE
Spade For Spade, 2009
10-part leporello, digital pigment print on photo paper, 32 x 250 cm. Printer: Recom, Stuttgart. Edition: 75 (+25 A.P.), sign. and num. on label.

19 RUFF
Substrate, 2009
8-part leporello, digital pigment print on photo paper, 32 x 200 cm. Printer: Recom, Stuttgart. Edition: 75 (+25 A.P.), sign. and num. on label.

20 SCHEIBITZ
Lexikon, 2009
Double sided 6-part leporello, digital pigment print on rag paper, 32 x 150 cm. Printer: Recom, Stuttgart. Edition: 75 (+25 A.P.), sign. and num. on label on archival cardboard sleeve.

21 SIERRA
Economical Study on the Skin of Caracans, 2009
8-part leporello, digital pigment print on rag paper, 32 x 200 cm. Printer: Recom, Stuttgart. Edition: 75 (+25 A.P.), sign. and num. on label

22 TUYMANS
Harbor/Refribell, 2009
8-part leporello, digital pigment print on rag paper, 32 x 200 cm. Printer: Recom, Stuttgart. Edition: 75 (+25 A.P.), sign. and num. on label.

23 WHITEREAD
Untitled (Nets), 2009
5-part leporello, screenprint on Gmund Colors paper, 32 x 125 cm. Printer: Recom, Stuttgart. Edition: 75 (+25 A.P.), sign. and num. on label.



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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.