

sequences

A COLLECTION OF PRINTS · EDITION SCHELLMANN · MÜNCHEN · NEW YORK

Since the beginning of the 60s, the concept of the series has dominated contemporary art. No longer is the single work, painting, drawing or print in the focus of interest, but sequences of works, mostly of the same format, which make the actual work of art only as an entity. In Pop art the sequential arrangement of works derives from the multiplicity or even endless repetition of images in the media. Jasper Johns’ and Robert Indiana’s Numbers, Andy Warhol’s serial color or print variations of second hand images are typical examples for that general art practice of the Pop-art era. Even more so in Minimal and Conceptual art has the serial order of works become the predominant principle of making art. The series functions to develop an idea in steps (A, B, C, D etc.) or to examine variations (A1, A2, A3 etc., B1, B2, B3 etc.), or to emphasize differences in shape, color or proportion, in which case the crucial idea lies in the steps, in the space between A, B, C, and D etc. Artists like Stella, Judd, Flavin, LeWitt, Darboven, Buren and many others have celebrated the sequence, the series, and thus created a fundamental new esthetic in contemporary art, with great influence on design, graphic design, and architecture. The concept of the sequence also reflects our more filmic use and consumption of images in our time.

SEQUENCES
A COLLECTION
OF PRINTS
1998

Portfolio of diptychs and triptychs, altogether 78 prints, 50 x 40 or 40 x 50 cm in different media by 29 artists. Edition: 60 + X (+ different number of proofs), all prints sign. and num. 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.

1 BECHER
Hochofen, Ilsede / Hannover (Blast-furnace, Ilsede/Hannover), 1998
Two duotone offset lithographs on white board, 50 x 40 cm. Printer: NovaConcept, Berlin. Edition: 60 + X (+ 12 A.P. + 3 H.C.), ea. sign. and num.

2 BUREN
1 + 2 = 3 (Triptych), 1998
Triptych of three woodcuts on Somerset satin rag paper, 50 x 40 cm. Printer: Till Verclas, Hamburg. The triptychs are printed in four different colors within the edition: blue, green, red and yellow. Edition: 60 + X (+ 12 A.P. + 6 H.C.), sign. and num. on certificate.

3 CHRISTO
Running Fence, California 1972–76, 1998
Set of one grano-lithograph on Fabriano rag paper, with collage of map, 40 x 50 cm, printed in eight colors by Lichtdruck AG, Zurich, and two heliogravures on Rives BFK rag paper, 40 x 50 cm, printed in four colors by Till Verclas, Hamburg. Photographs by Jeanne-Claude. Edition: 60 + X (+ 22 A.P. + 8 H.C.), each print sign. and num.

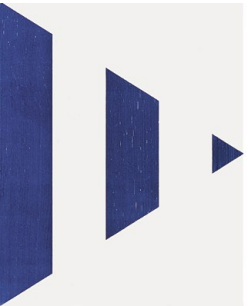
4 DARBOVEN
Künstlicher Marmor, Kirche Neuenfelde, Harburg Elbe Nord, 1998
Three grano-lithographs on Rives rag paper, 50 x 40 cm. Printer: Lichtdruck AG, Zurich. Edition: 60 + X (+ 10 A.P. + 6 H.C.), ea. sign. and num.

5 FLAVIN
Untitled (Triptych), 1996–98
Three aquatints on Twinrocker handmade rag paper, 50 x 40 cm. Printer: Catherine Mosley, New York. Edition: 60 + X (+ 10 A.P. + 3 H.C.), each estate sign. and num. verso by the artist’s son, Stephen Flavin.

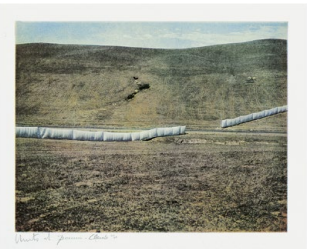
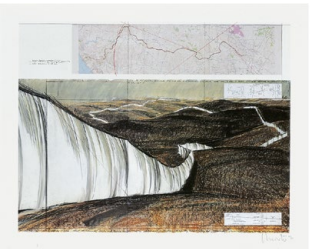
6 FLEURY
Happy Clinique, 1996–98
Three mixed media prints (silkscreen and offset lithography) on glossy coated board, 50 x 40 cm. Printer: Domberger, Stuttgart. Edition: 60 + X (+ 10 A.P. + 7 H.C.), ea. sign. and num.



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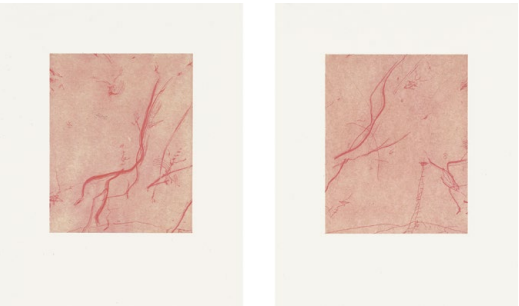
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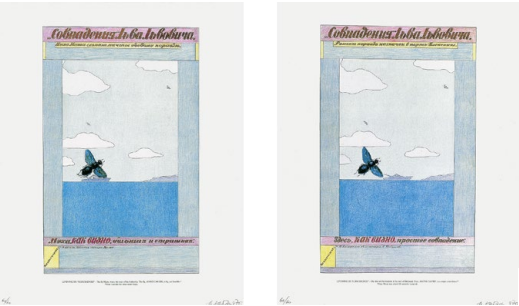
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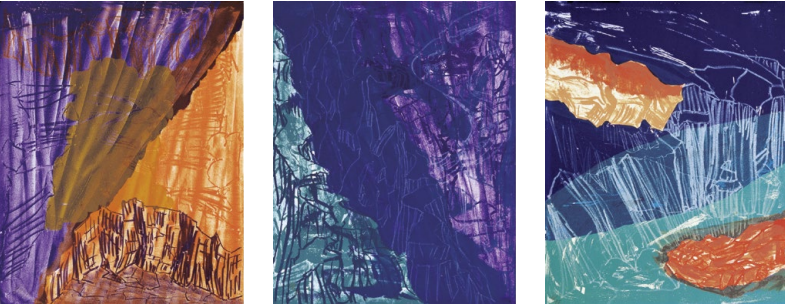
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7 FÖRG

Coda, 1996–98
Three etchings on Rives BFK rag paper, 50 x 40 cm. Printer: Till Verclas, Hamburg. Edition: 60 + X (+ 5 A.P. + 5 H.C.), ea. sign. and num.

8 GOLDIN

Alf and Fritz / Volcano, 1998
a Alf Bold Dead, August 18, 1993
b Fritz Five Days Old, August 18, 1993
c Stromboli at Dawn. Three Ilfochrome prints, 40 x 50 cm. Printer: Studio Reger, Munich. Edition: 60 + X (+ 12 A.P.), nos. 1–49 signed, titled and numbered on each print verso; nos. 50–60, I–X and proofs numbered on each print, signed on print b.

9 HALLEY

Somebody, Nobody, 1998
Two silkscreens in 23 and 14 colors (Day-glo, metallic and pearlescent) with embossing, on Arches rag paper, 50 x 40 cm. Printer: Studio Heinrich Ltd., New York. Edition: 60 + X (+ 10 A.P.), ea. sign. and num.

10 HORN

Dancing Giraffe Tree, 1998
Two soft ground etchings on dyed transparent Japanese paper, collaged on Hahnemühle etching paper, 50 x 40 cm. Printer: Jacob Samuel, Santa Monica, California. Edition: 60 + X (+ 12 A.P. + 3 H.C.), ea. sign. and num.

11 KABAKOV

Levlvovich's "Coincidences", 1998
Two silkscreen and offset lithographs on Somerset rag paper, 50 x 40 cm. Printer: Domberger, Stuttgart. Edition: 60 + X (+ 10 A.P. + 5 H.C.), ea. sign. and num.

12 KIRKEBY

Untergang, 1998
Three lithographs, printed from three to five stones on Velin Arches rag paper, 40 x 50 cm. Printer: Hostrup Pedersen & Johansen, Valby/Kopenhagen. Co-published with Maximilian Verlag, Sabine Knust, München. Edition: 60 + X (+ 10 A.P. + 6 H.C.), ea. sign. and num.

13 KNOEBEL

Tür und Tor, 1998
Triptych. **a,b** Two silkscreens printed with phosphorous pigment on Rives BFK rag paper, 40 x 50 cm. Printer: Ekkeland Götze, Munich. **c** Mezzotint on Rives BFK rag paper, 40 x 50 cm. Printer: Karl Böcker, Düsseldorf. Edition: 60 + X (+ 10 A.P. + 6 H.C.), sign. and num. on mezzotint.

14 KOONS

FUN, 1998
Three grano-lithographs on coated board (Biber GS), 50 x 40 cm. Printer: Lichtdruck AG, Zurich. Edition: 60 + X (+ 15 A.P.), ea. sign. and num.

15 KOSUTH

L'essence de la rhétorique est dans l'allégorie IV, 1998
Triptych of three aquatint and heliogravures on Rivers BFK rag paper, 40 x 50 cm. Printer: Till Verclas, Hamburg. Edition: 60 + X (+ 15 A.P.), sign. and num. on print b.

16 KOUNELLIS

Senza titolo (Trittico), 1998
Three lithographs, printed from one stone on sicars rag paper with collaged newspaper, 50 x 40 cm. Printer: Studio Bulla, Roma, Hamburg. Edition: 60 + X (+ 15 A.P.), each sign. and num.

17 LEWITT

Wavy Lines on Gray, 1996–98
Triptych of three woodcuts, printed with oil paint on Awa-Kozo Japanese paper, 50 x 40 cm. Printer: Jo Watanabe, New York. Edition: 60 + X (+ 10 A.P. + 4 H.C.), sign. and num. on print c.

18 LONG

River Avon Mud Drawings, 1998
Three grano-lithographs on Rives rag paper, 50 x 40 cm. Printer: Lichtdruck AG, Zurich. Edition: 60 + X (+ 10 A.P. + 4 H.C.), ea. sign. and num.



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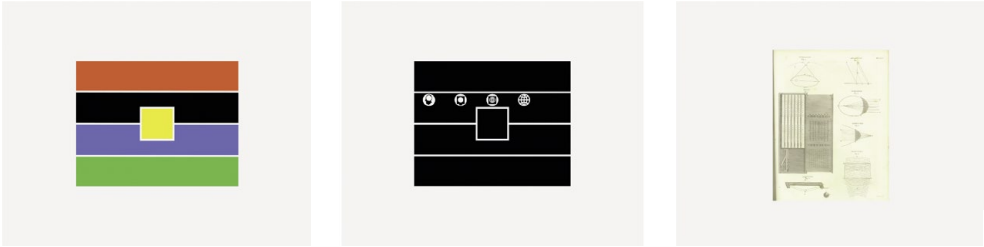
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19 MERZ

Vendig (Venice) 1997, 1998.
Two silkscreens and one grano-lithograph on Magnani rag paper, 50 x 40 cm. Printer: Matthieu, Dielsdorf/Zurich. Edition: 60 + X (+ 10 A.P.), each sign. and num. on verso.

20 MULLICAN

Untitled, 1998
Two silkscreens and one offset lithograph on Fabriano rag paper, 40 x 50 cm. Printer: Domberger, Stuttgart. Print **a** shows the same image throughout the edition, print **b** has five color/sign variations, print **c** comes in 15 different images within the edition. Edition: 60 + X, sign. and num. on print a. There are 2 A.P. ea. containing all 45 image of this edition.

21 PAIK

Triangle, Trinity, 1998
Three mixed media prints (silkscreen and offset lithography) on Rives rag paper, 40 x 50 cm, **a** and **c** with collage. Printer: Domb-erger, Stuttgart. Edition: 60 + X (+ 12 A.P.), ea. sign. and num.

22 PAOLINI

Chiaroscuro, 1998
Two silkscreen/offset lithographs on Gohrs-mühle rag paper, folded as passepartouts, printed inside and outside, 50 x 40 cm. Printer: Domberger, Stuttgart. Edition: 60 + X (+ 15 A.P.), ea. sign. and num.

23 PISTOLETTO

Gemelle (Mirror Triptych), 1998
Three acrylic glass mirrors with silkscreen, 50 x 40 cm. Printer: Arte 3, Alberto Serighel-li, Milano. Edition: 60 + X (+ 12 A.P. + 2 H.C.), ea. sign. and num.

24 RUFF

3-D New York (Bronx), 1998
Two grano lithographs on Fabriano rag paper, 50 x 40 cm. Printer: Lichtdruck AG, Zurich. Edition: 60 + X (+ 10 A.P. + some H.C.), ea. sign. and num.

25 SCHNABEL

Malfi, 1998
Three silkscreens on primed Rising museum board, each hand worked with monotype and poured resin, 50 x 40 cm. Printer: Stu-dio Heinrici Ltd., New York. Edition: 60 + X (+ 10 A.P. + 1 H.C.), ea. sign. and num.

26 STURTEVANT

Duchamp Triptych, 1998
Two grano-lithographs and one silkscreen on Rives rag paper, 50 x 40 cm. Printer: Li-chtdruck AG, Zurich. Edition: 60 + X (+ 12 A.P. + 11 H.C.), ea. sign. and num.

27 TROCKEL

Falling Blue, Rising Red, 1998
Two heliogravures on Rives rag paper, 50 x 40 cm. Printer: Till Verclas, Hamburg. Edi-tion: 60 + X (+ 10 A.P.), ea. sign. and num.

28 TUTTLE

Homesick as a Nail, 1998
One drypoint etching on Somerset white rag paper and one silkscreen on both sides of acetate with hand colored additions, 40 x 50 cm. Printer: Lothar Osterburg and Noblet Serigraphs, New York. The two panels can be viewed separately, together, or overlapping. Edition: 60 + X (+ 10 A.P.), sign. and num. on acetate.

29 WELLING

Two Works by Sherrie Levine, 1998
Two grano-lithographs on Fabriano rag paper, 50 x 40 cm. Printer: Lichtdruck AG, Zurich. Edition: 60 + X (+ 12 A.P.), ea. sign. and num.



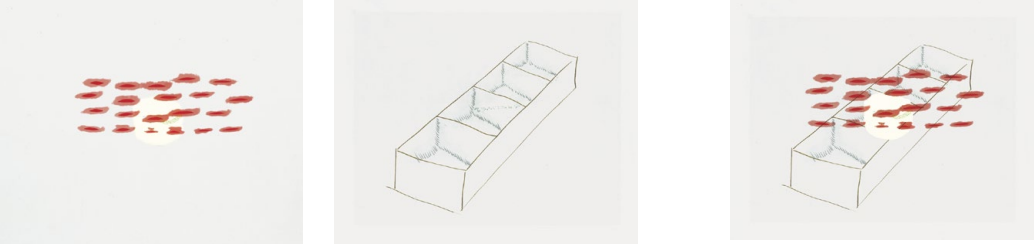
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*Please ask for current price list of the
works available from this catalog*

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.