



BORCH  
EDITIONS

PREVIEW FRIEZE LONDON 2021  
BOOTH G19

TACITA DEAN  
RAGNAR KJARTANSSON  
JULIE MEHRETU  
WARDELL MILAN  
FIONA TAN  
DANH VO

*The Anonymous*

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Inferno

TACITA DEAN

UPPER HELL



Tacita Dean, *Inferno*, 2021

Photogravure with screenprint, 956 × 89,5 cm (376 3/8 × 35 1/4 in) framed, in eight parts, edition of 18

Installation view at Marian Goodman Gallery, New York, photo Alex Yudzon

110.000 EUR

TaD 21 001



BORCH Editions presents *Inferno* by Tacita Dean at Frieze London 2021 coinciding with the premiere of *The Dante Project* at The Royal Opera House and a solo presentation of Dean's most recent work at Frith Street Gallery, London.

The ten-metre print in eight parts, shows Dante and Virgil's descent into Hell as described by Dante Alighieri in his *Divine Comedy*, 1321. The prints show an inverted mountainscape in negative inscribed with text, marks, splashes, and collaged elements. Like Dean's other photogravures with BORCH Editions, the source was a found image: a series of nineteenth century photographs of a mountainous panorama.

In Sandro Botticelli's epic manuscript interpretation of *Divine Comedy*, Dante and Virgil are sequentially repeated like cyphers in the singular drawing bringing, to Dean's mind, a sense of cinematic timing to the Map of Hell. Dean has appropriated this idea by using circles to represent the figures: glossy and opaque for the living Dante and translucent for the shade Virgil. She has also experimented with embedding collaged elements into the gravure process for the first time.

The vast print project relates to Dean's upcoming design for *Inferno*, part of *The Dante Project*, a newly commissioned ballet based on the *Divine Comedy* with music by Thomas Adès and choreography by Wayne McGregor. *The Dante Project* will have its world premiere on 14 October and run until 30 October 2021.



Tacita Dean, *Inferno*, 2021, detail (panel 1 + 2)

Photogravure with screenprint, 956 × 89,5 cm (376 3/8 × 35 1/4 in) framed, in eight parts, edition of 18

The background is a dark, textured black surface. Overlaid on this are several large, expressive brushstrokes in bright yellow and orange. The strokes are thick and have a visible, slightly grainy texture, suggesting they were made with a brush. The colors transition from a vibrant yellow at the top and sides to a deeper orange in the lower central area. The overall effect is one of dynamic energy and contrast.

RAGNAR KJARTANSSON



Ragnar Kjartansson, *Fire*, 2020, portfolio of 7 woodcuts  
Ragnar Kjartansson, *Repent*, 2020, portfolio of 25 individually titled etchings



*'Every act of artistic creation is a mood. The mood in BORCH's printmaking studio completely fascinated me.'*

— Ragnar Kjartansson

So, Kjartansson set out to do a series of prints immersed in this atmosphere. Kjartansson considers the artistic practice as some kind of performance and now he was performing the calm printmaker, cycling to the studio in Copenhagen with cigar in his mouth.

Kjartansson's suite of twenty-five etchings, *Repent* (2020), is a collection of self-contained vignettes; poetic, comical, sometimes absurd scenes combining image and text. He collects scribbles and words in a notebook he is carrying with him wherever he goes. In his etchings, Kjartansson transfers the carefree, spontaneous attitude of his scribbles into permanent traces on copper—personal moments transferred into the medium of the multiple.

The seven large-scale woodcuts from the *Fire* (2020) series depict graphic, bordering on cliché images of flames in red and yellow against a black background. The subject of fire—a universal symbol for the paradox of destruction and creation—runs like a red thread through Kjartansson's work. His fascination for flames stems from his childhood. *'As a child I loved to draw flames, I would draw houses and then put them on fire drawing flames in the windows. One could say that early on it was evident that I was either a psychopath or a romantic.'*



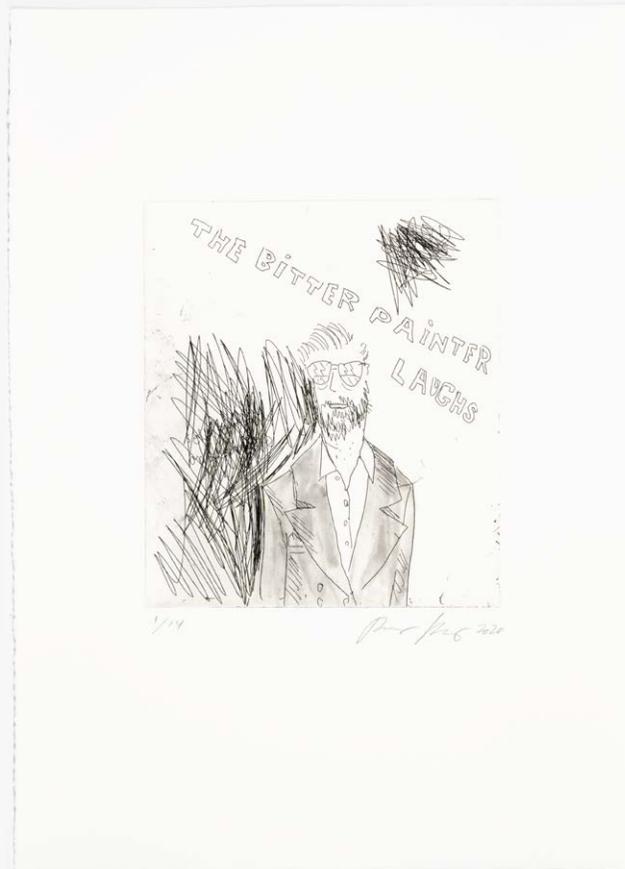
Ragnar Kjartansson, *Fire 3*, 2020  
Woodcut, Hahnemühle Bütten 300g  
141 × 98,5 cm (55 1/2 × 38 3/4 in) framed, edition of 14  
4.200 EUR  
RaK 20 028



Ragnar Kjartansson, *Fire 6*, 2020  
Woodcut, Hahnemühle Bütten 300g  
141 × 98,5 cm (55 1/2 × 38 3/4 in) framed, edition of 14  
4.200 EUR  
RaK 20 031



Ragnar Kjartansson  
*Sólveig Katrín*, 2020  
Line etching  
Hahnemühle Bütten 250g  
40,5 × 30,5 cm (16 × 12 in) framed  
Edition of 14  
1.500 EUR  
RaK 20 001



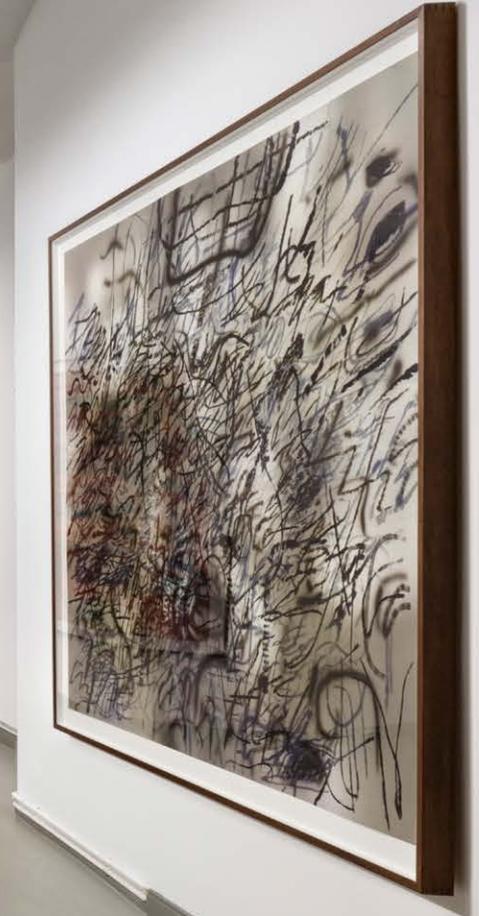
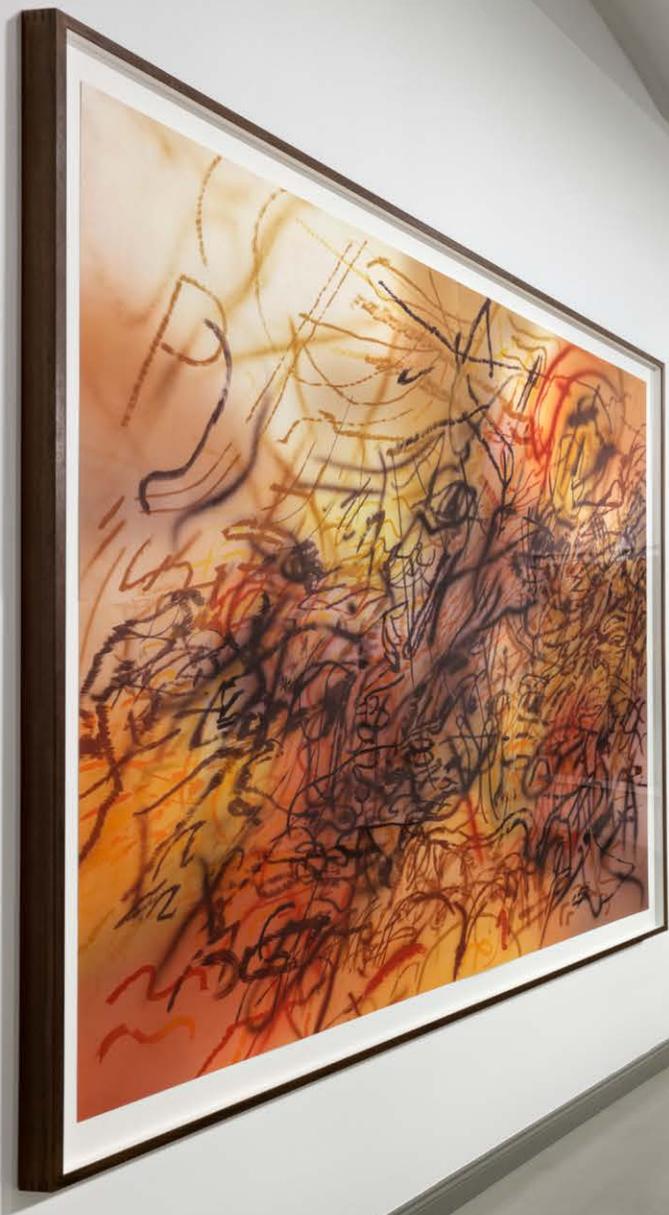
Ragnar Kjartansson  
*Sometimes I Don't Feel So Good*, 2020  
Line etching, spit bite aquatint  
Hahnemühle Bütten 250g  
40,5 × 30,5 cm (16 × 12 in) framed  
Edition of 14  
1.500 EUR  
RaK 20 013



Ragnar Kjartansson  
*The Board Meeting*, 2020  
Line etching, spit bite aquatint  
Hahnemühle Bütten 250g  
40,5 × 30,5 cm (16 × 12 in) framed  
Edition of 14  
1.500 EUR  
RaK 20 016

An abstract painting by Julie Mehretu, featuring a complex composition of overlapping, gestural brushstrokes in various colors including blue, red, orange, yellow, and purple. The background is a light, textured surface, possibly paper or canvas, with the colors layered and blended to create a sense of depth and movement. The overall effect is one of dynamic energy and layered meaning.

JULIE MEHRETU



Julie Mehretu, *Slouching Towards Bethlehem*, 2020, suite of 4 individually titled prints



In the chromatic large-scale prints of *Slouching Towards Bethlehem*, Julie Mehretu combines photogravure with classic intaglio printing techniques. The base layers are distorted news images from anti-immigration protests. The media images are blurred to allow the subliminal forms, color and light from the photos to merge with the complex compositions of agitated gestures and erasures which Mehretu executed in a variety of printing techniques.

The title of the series stems from Joan Didion's 1967 essay *Slouching Towards Bethlehem* which in turn references William B. Yeats' poem *The Second Coming* (1919). Both authors describe a moment of reigning chaos, a moment in time when everything seems to culminate and fall apart; right before everything is halted, awaiting what's to come. For Mehretu, this reflects the time during which she was working on the prints (2019/2020): A moment of severe uncertainty scarred by the rise of fascist authoritarianism, civil unrest, an upcoming US election with an uncertain result, and a global pandemic. Mehretu understands the prints as four states of the same event similar to the opening of the first four seals in *The Book of Revelations* and the moments of the arrival of the four horsemen in the single titles.

Julie Mehretu, *Second Seal (R 6:3)*, 2020  
Photogravure, aquatint, open bite, sugar lift aquatint  
185 × 224 cm (72 7/8 × 88 1/4 in) framed  
Edition of 18 + 3 AP; Series of 4  
Price on request  
JuM 20 002





WARDELL MILAN



Wardell Milan, *The Balcony*, 2019

Portfolio of 8 individually titled etchings, Hahnemühle Bütten 300 g, edition of 12

Aquatint, line etching, soft ground, burnishing, spit bite aquatint, sugar lift aquatint, dry point

44,5 × 55 cm (17 1/2 × 21 5/8 in) / 55 × 44,5 cm (21 5/8 × 17 1/2 in) framed, each

1.200 EUR each

WaM 19 001 - 008



In *The Balcony*, Milan explores the absurdity of politics, social and political structures, power dynamics and spectatorship and how these forces affect one's personal existence. Inspired by the eponymous play by Jean Genet, the portfolio's title is an allusion to the relationship between performer and spectator in a theatre setting. Milan imagines the viewers observing the action 'as if they are sitting above in a balcony watching the melodrama unfold before them.' In his work the human bodies themselves become stages on which questions of gender, race, sexuality and power are being negotiated.

Milan spent the first days in the studio working on preliminary drawings, using images from newspapers or magazines as references for the compositions he would later execute on copper plates. He then transferred these drawings into line etchings while simultaneously experimenting with other intaglio printing techniques which he then incorporated into his etchings. The result is a suite of prints executed in a range of grey tones, pattern and line work, employing time-honoured printmaking techniques to create decidedly contemporary, politically charged visual narratives.



*November 25, 2018, 2019*

Aquatint, line etching, soft ground, burnishing, spit bite aquatint, sugar lift aquatint, Hahnemühle Bütten 300g, 44,5 × 55 cm (17 1/2 × 21 5/8 in) framed

Edition of 12

1.200 EUR

WaM 19 001



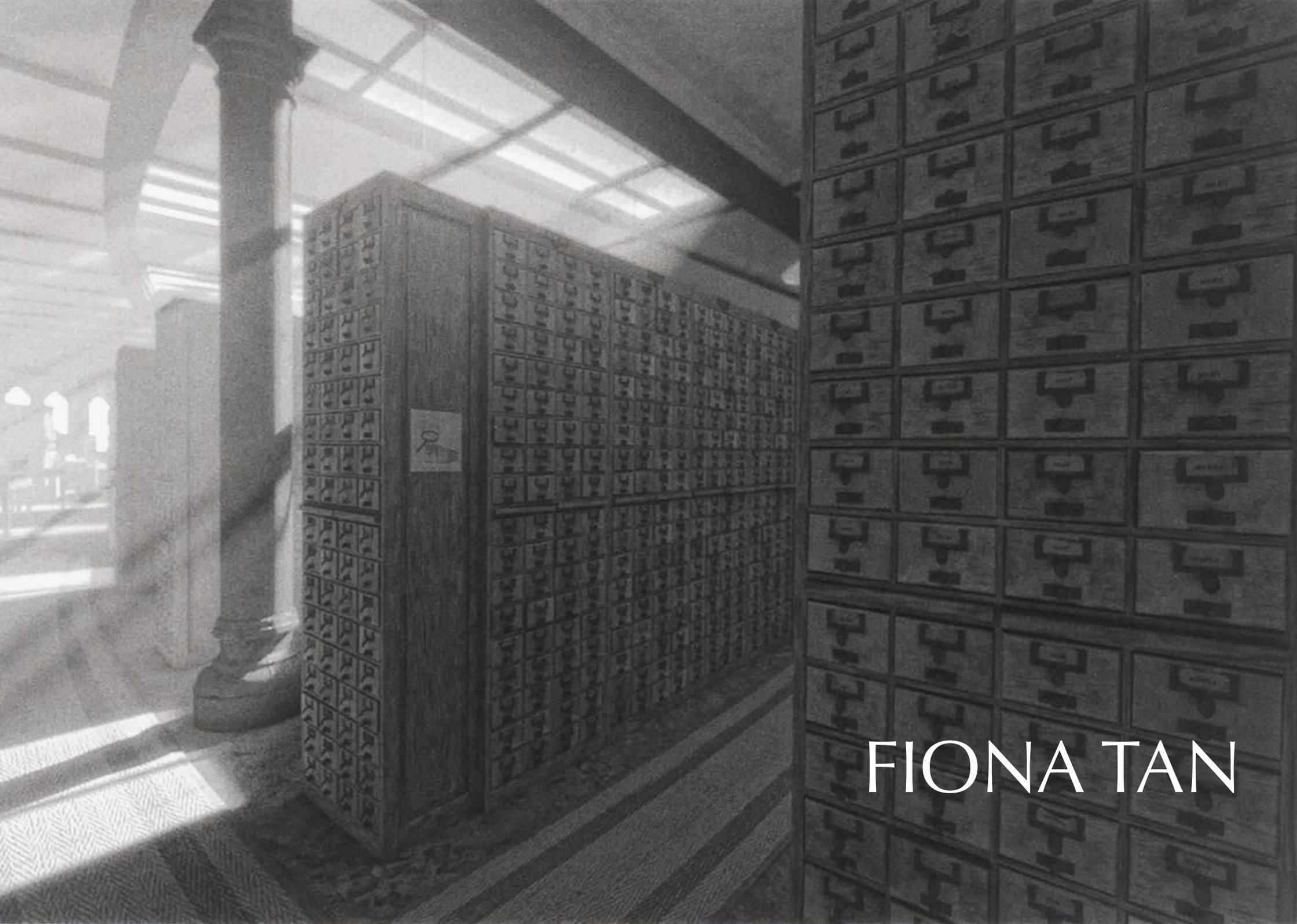
*The Priest. The Shooter. The Flag, 2019*

Aquatint, line etching, soft ground, burnishing, spit bite aquatint, sugar lift aquatint, Hahnemühle Bütten 300g, 55 × 44,5 cm (21 5/8 × 17 1/2 in) framed

Edition of 12

1.200 EUR

WaM 19 001



FIONA TAN



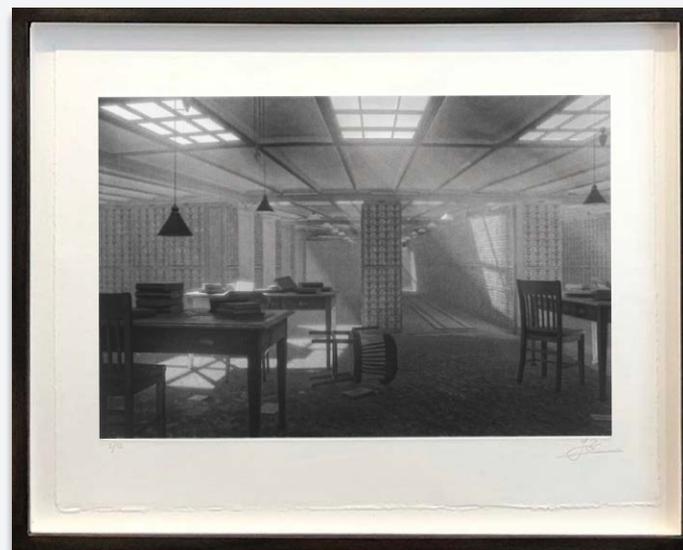
Fiona Tan, *Shadow Archive*, 2019



A strange glow pervades Fiona Tan's *Shadow Archive*, illuminating a well-organised collection of endless archival drawers—her imagined views of a never completed utopian archive. The six black-and-white photogravures originate in Tan's fascination for the Belgian visionary Paul Otlet (1868–1944) and his idea to catalogue all human knowledge.

As part of a greater utopian scheme, Otlet and Henri La Fontaine initiated the creation of a world archive in 1895. For almost forty years, Otlet catalogued all kinds of human knowledge on index cards stored in large wooden cabinets. Today, the Mundaneum, also known as the 'Paper Google', might be considered a milestone in data collection and management—the basic idea behind the Internet.

*'Fascinated but also puzzled by his grand and impossible visionary dream, I have designed and constructed a circular building to house his imaginary archive. But in keeping with the digital era we currently live in, this utopian architecture, which I have drawn up as realistically as possible and on a scale of one to one, has been built entirely digitally, using CGI computer software.'* – Fiona Tan



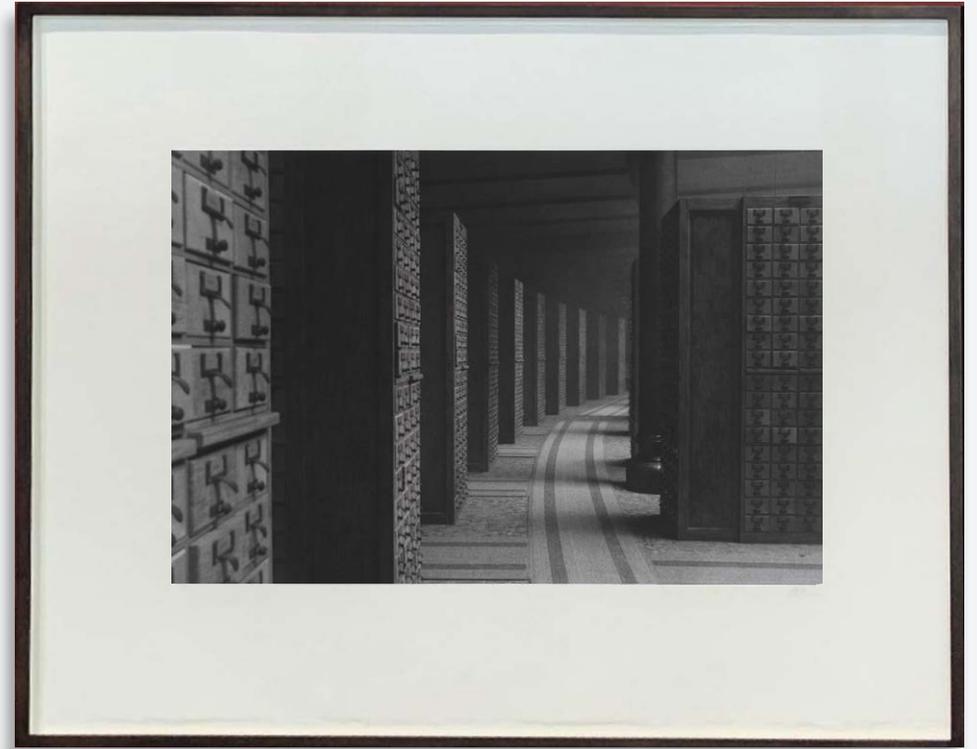
Fiona Tan, *Shadow Archive I-IV*, 2019

Photogravure, Somerset White Satin 300g., 33 × 42,5 cm (13 × 16 3/4 in) framed, each

Edition of 12; Set of 4, only available as a set

6.600 EUR

FIT 19 002



Fiona Tan, *Shadow Archive V-VI*, 2019

Photogravure, Somerset White Satin 300g, 82,5 x 105 cm (32 1/2 x 41 3/8 in) framed, each

Edition of 12; Set of 2, only available as a set

8.800 EUR (full set)

FiT 19 001



DANH VO



Danh Vo, *Kardinal*, 2010  
Photogravure, Somerset 300g  
47,5 x 62,5 cm (18 3/4 x 24 5/8 in) framed  
Edition of 24  
4.200 EUR  
DaV 10 004

Danh Vo often uses family photographs for his photogravure projects, embedding his own family's biography in a wider historical context. The photogravure *Kardinal* is created from a family photo from Vo's personal archive. It depicts an encounter between his grandmother, who plays a central role in Vo's work, and a Catholic cardinal. Western, especially Catholic, influence in Vietnam is a recurring theme in Vo's work, whose own family escaped Vietnam a self-built boat, which was intercepted by a Danish shipping freighter. The family was later granted refuge in Denmark.

# BORCH EDITIONS

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Cover image: Tacita Dean, *Inferno*, 2021, detail

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