



BORCH
EDITIONS

PREVIEW ART DÜSSELDORF 2022
BOOTH G08

RAGNAR KJARTANSSON
TAL R
THOMAS SCHEIBITZ
TRINE SØNDERGAARD

FJALLKÓNGUR



RAGNAR KJARTANSSON

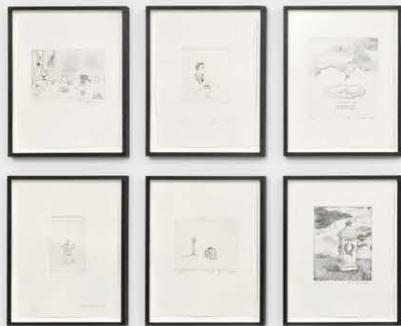


'Every act of artistic creation is a mood. The mood in BORCH's printmaking studio completely fascinated me. When asked to do a series I visited the premises and fell in love with the staff, the building, the methods, smell and last but not least I fell in love with the lunch.'

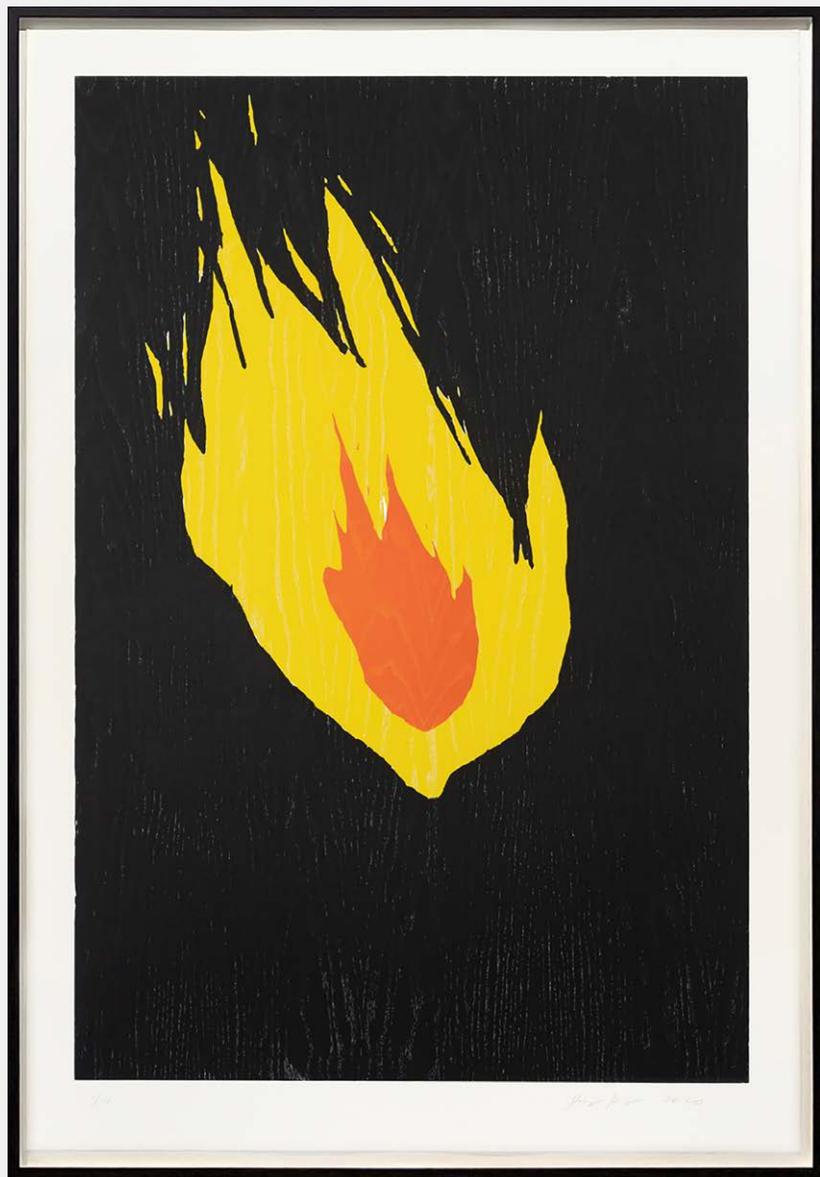
Ragnar Kjartansson considers the artistic practice as some kind of performance and now he was performing the calm printmaker, cycling to the studio in Copenhagen with cigar in his mouth.

Kjartansson's suite of twenty-five etchings from the **Repent** series 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. These are personal moments transferred into the medium of the multiple.

The seven large-scale woodcuts of **Fire** 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.'*



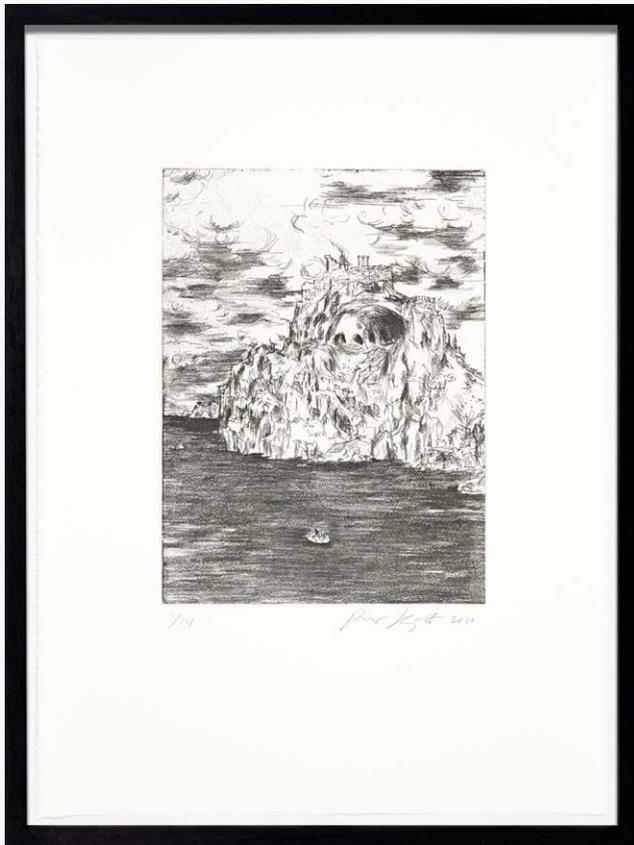
Ragnar Kjartansson, *Fire*, 2020, portfolio of 7 woodcuts
Ragnar Kjartansson, *Repent*, 2020, portfolio of 25 individually titled etchings



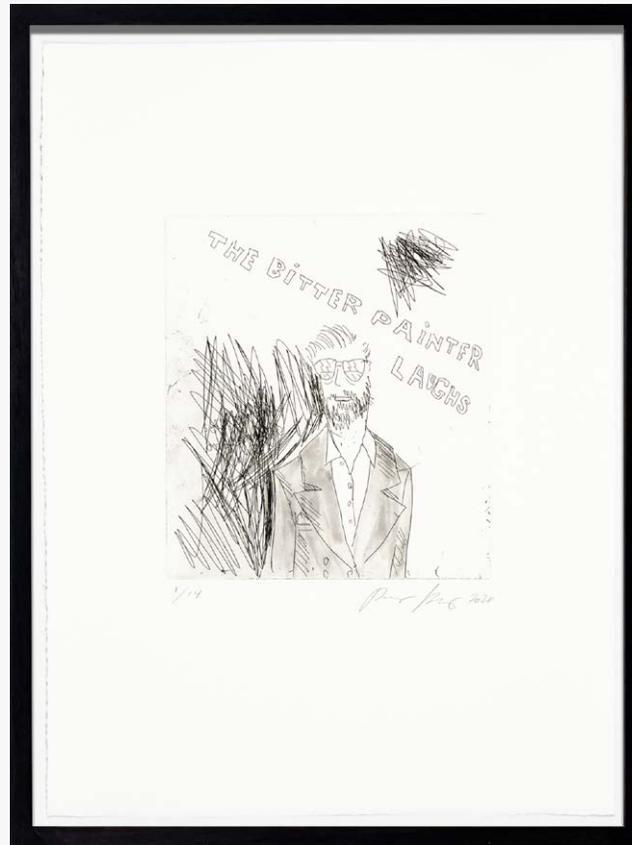
Ragnar Kjartansson, *Fire 3*, 2020
Woodcut, Hahnemühle Bütten 300g
141 × 98,5 cm (55 1/2 × 38 3/4 in) framed, edition of 14
4.200 EUR
RaK 20 028



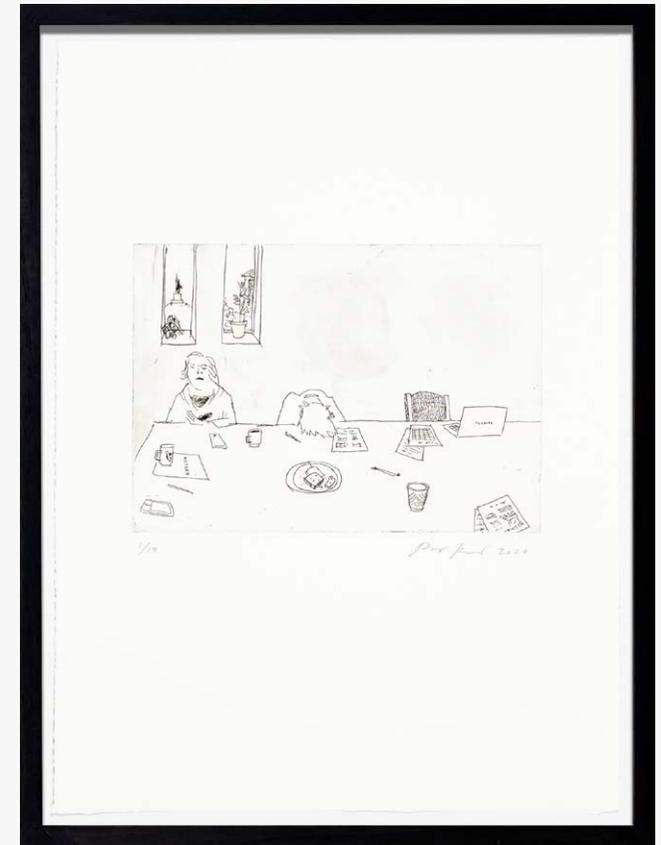
Ragnar Kjartansson, *Fire 5*, 2020
Woodcut, Hahnemühle Bütten 300g
141 × 98,5 cm (55 1/2 × 38 3/4 in) framed, edition of 14
4.200 EUR
RaK 20 030



Ragnar Kjartansson
The Melon Float, 2020
Line etching, soft ground etching, spit bite aquatint
Hahnemühle Bütten 250g
40,5 × 30,5 cm (16 × 12 in) framed
Edition of 14
1.450 EUR
RaK 20 023



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
1.450 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
1.450 EUR
RaK 20 016



TAL R



Tal R is known for his ever-expanding universe of images, many of which he finds in everyday life, pop culture, or on his various journeys around the globe.

The imagery of the woodcut suite *Adidas Boy* is based on a group of bronze and plaster sculptures Tal R created for his 2020 solo exhibition at Ny Carlsberg Glyptotek, Copenhagen. The concept of revisiting his own imagery for a printmaking project is a familiar working method for Tal R.

For *Adidas Boy*, he depicts figures from his milieu, sketched in white lines against monochrome backgrounds. During the test printing process with master printer Julie Dam, he decided not to use pure black ink, but to add a small amount of colour pigment to the individual prints resulting in subtle colour variations. This effect becomes most evident when the suite of prints is installed as a sequence.

Each of the five motifs in the suite *Blomster uden titel*, 2021 depict a bouquet of flowers picked by Tal R from around his home in the Danish countryside.

Tal R combines velvety black sugar lift aquatints with red background plates executed in delicate drypoint lines and soft ground etchings. The background plates are intentionally inked with slight color variations, resulting in a series of prints which are unique yet closely interrelated.



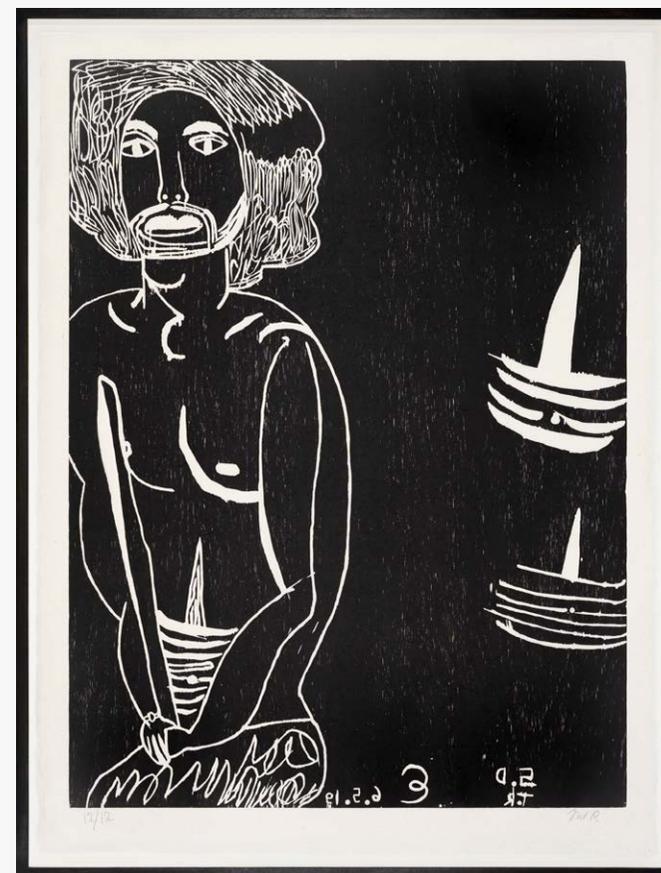
Tal R, *Adidas Boy*, 2020, series of 24 woodcuts



Tal R
Adidas boy, 2020
Woodcut
Japanese Kozo paper 50 g
94,5 × 72 cm (37 1/4 × 28 3/8 in) framed
Edition of 12
2.050 EUR
TaR 20 022



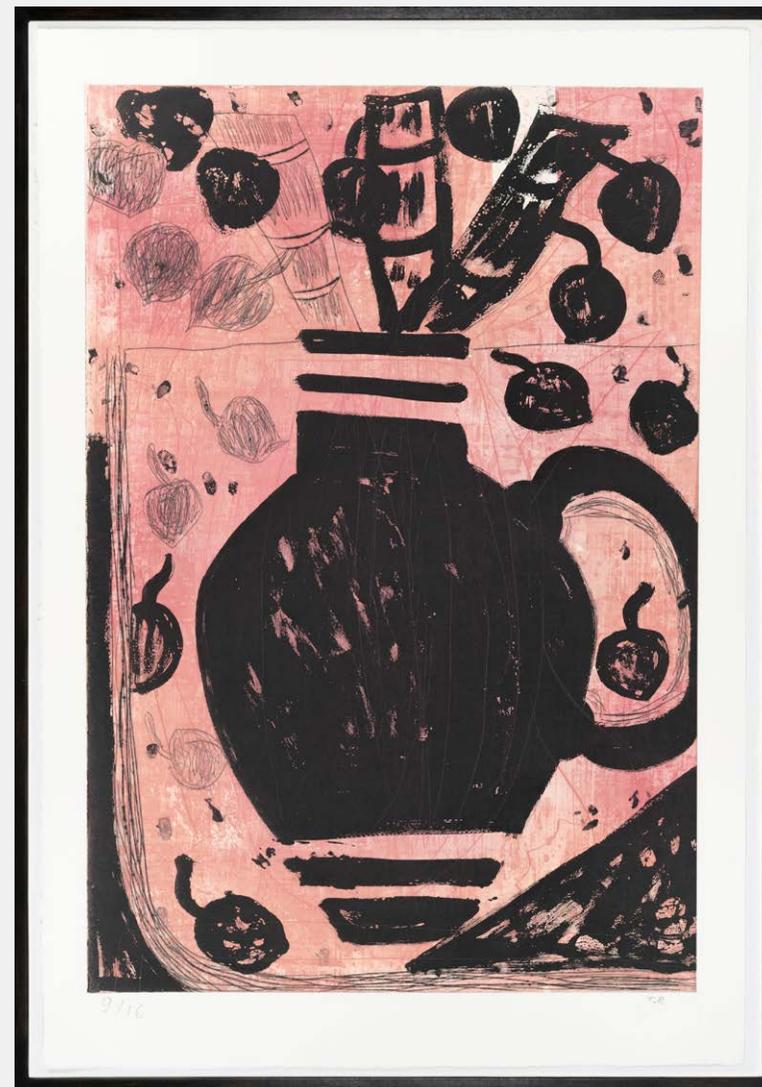
Tal R
Dora i bro, 2020
Woodcut
Japanese Kozo paper 50 g
94,5 × 72 cm (37 1/4 × 28 3/8 in) framed
Edition of 12
2.050 EUR
TaR 20 010



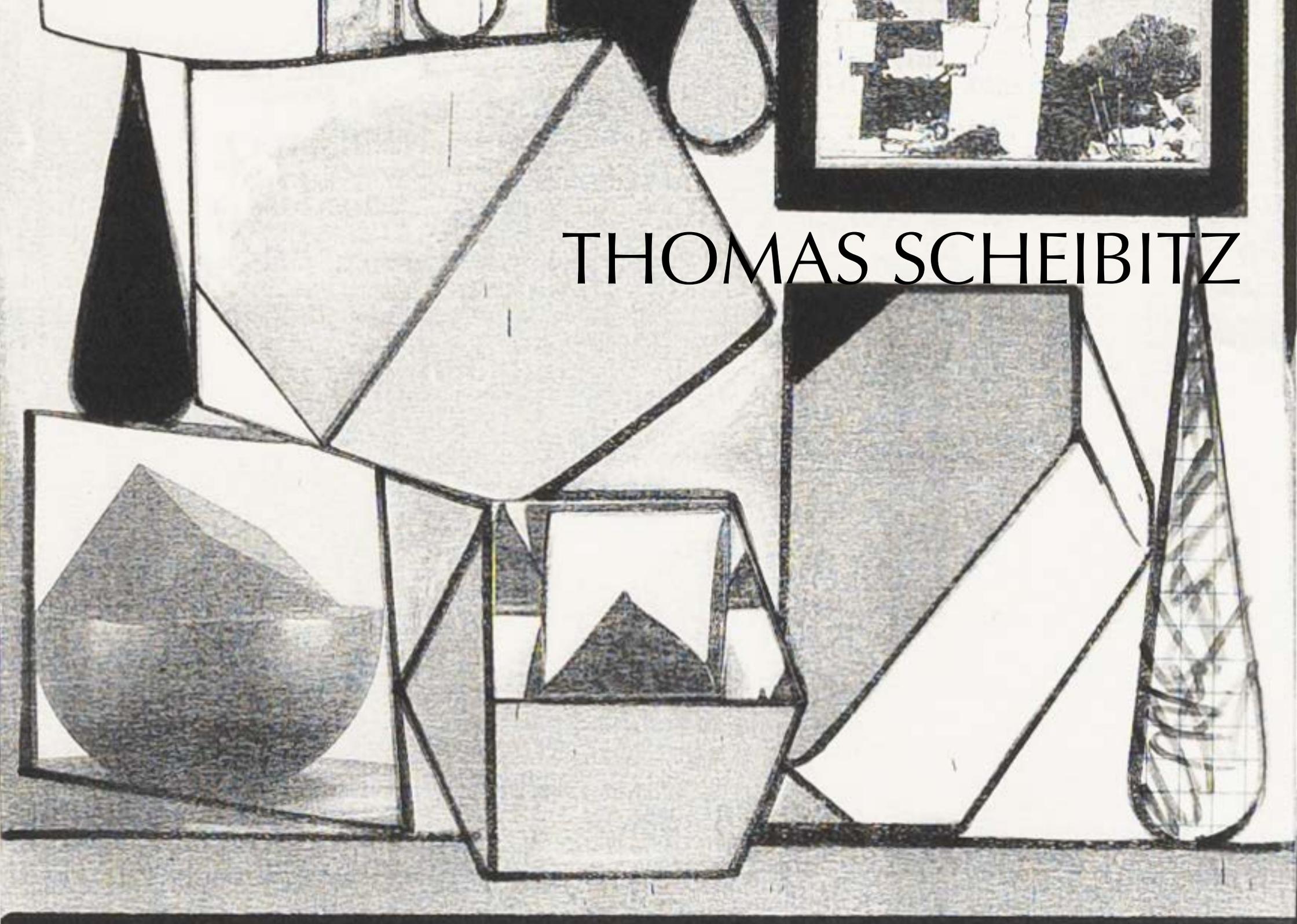
Tal R
Eli, 2020
Woodcut
Japanese Kozo paper 50 g
94,5 × 72 cm (37 1/4 × 28 3/8 in) framed
Edition of 12
2.050 EUR
TaR 20 023



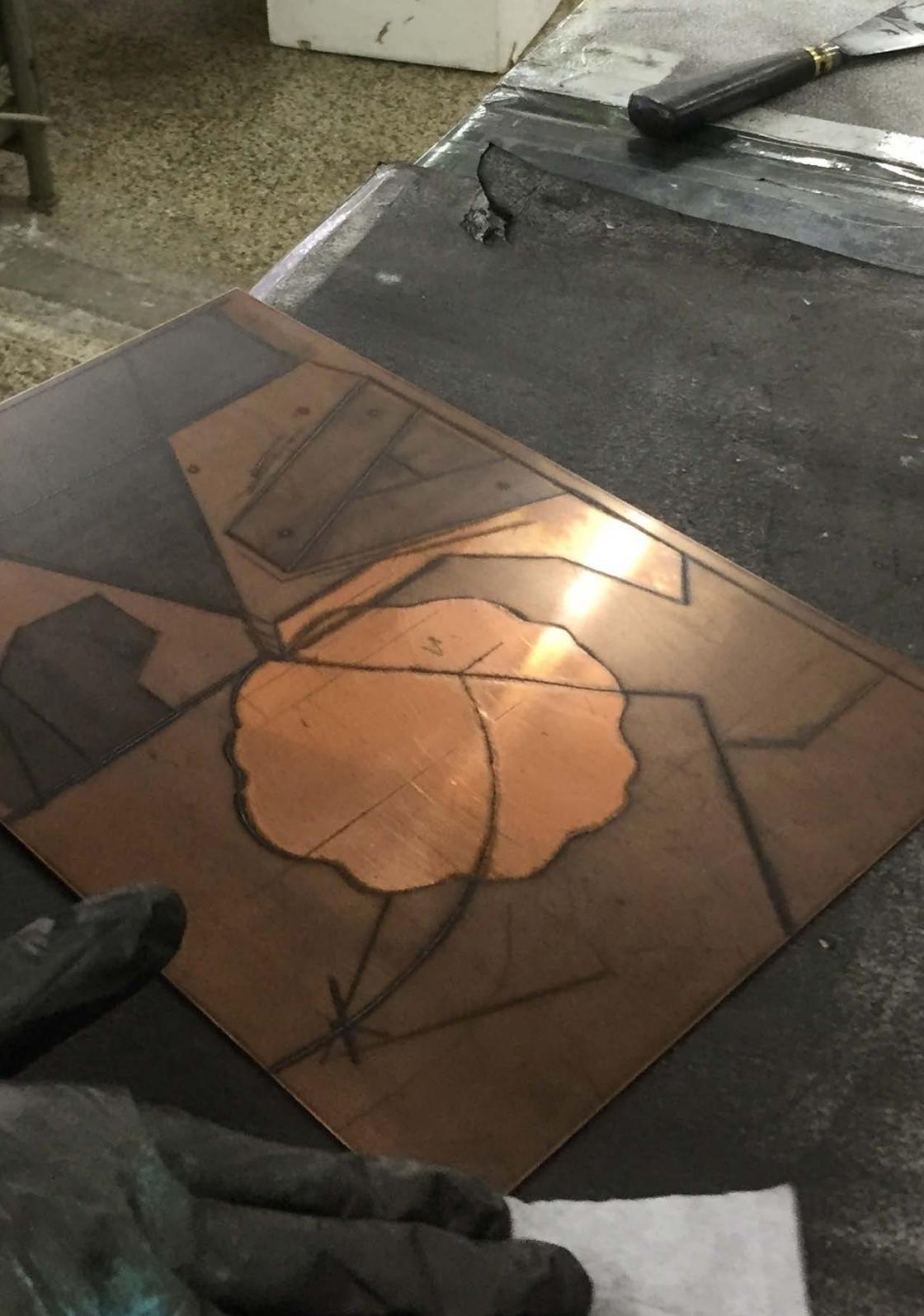
Tal R, *Blomster uden titel*, 2021
Drypoint, sugar lift aquatint, soft ground
Hahnemühle Bütten 300g
84 × 59 cm (33 × 23 1/4 in) framed
Edition of 16 unique prints, series of five different motifs
1.900 EUR
TaR 21 023-1.9



Tal R, *Blomster uden titel*, 2021
Drypoint, sugar lift aquatint, open bite
Hahnemühle Bütten 300g
84 × 59 cm (33 × 23 1/4 in) framed
Edition of 16 unique prints, series of five different motifs
1.900 EUR
TaR 21 024-1.9

An abstract collage artwork featuring various geometric shapes and textures. The composition includes a large central diamond shape, a smaller square with a triangle inside, a large square on the right, and a teardrop shape on the left. A small rectangular inset in the top right corner shows a photograph of a building. The background is a light, textured surface, and the shapes are defined by dark, hand-drawn outlines.

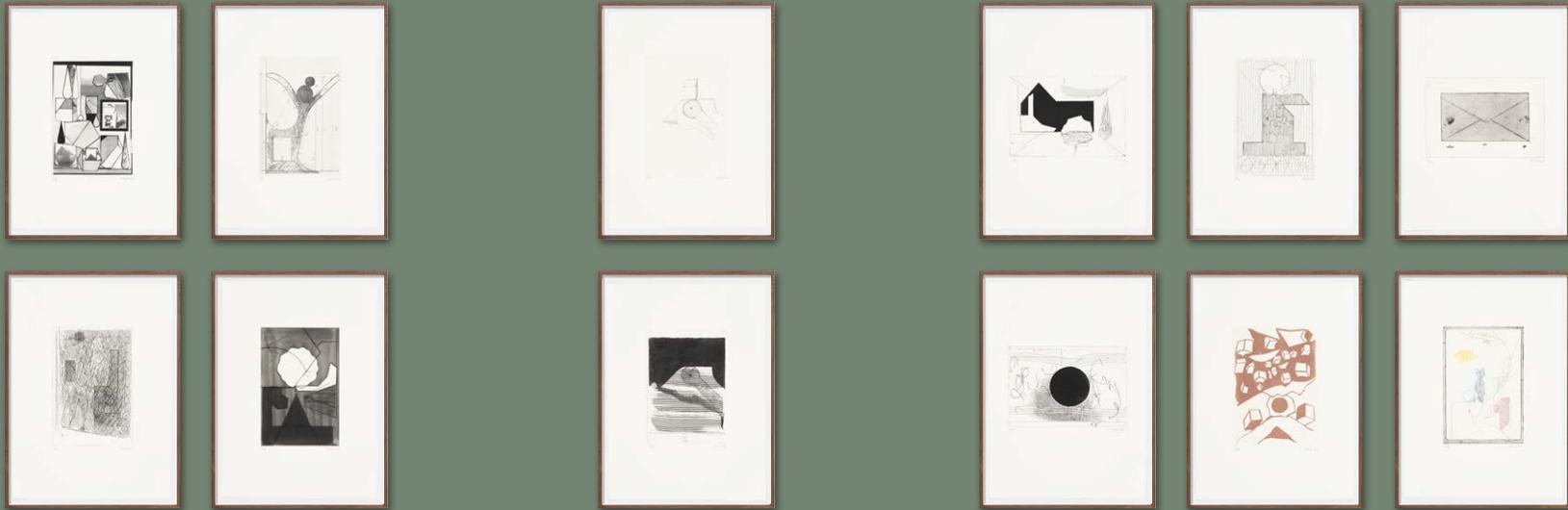
THOMAS SCHEIBITZ



Thomas Scheibitz' first collaboration with BORCH Editions resulted in the portfolio ***T.O.A.H.***, a suite of 21 works in a variety of printing techniques. The portfolio's title is the result of a swift mental leap, based on a pictorial rather than verbal grammar, deliberately defying any direct connection between language and image.

Scheibitz' interest in the print medium encompasses both the complex, time-consuming production process, and the artistic possibilities arising from it: He is fascinated by the physical resistance of engraving lines into a copper plate, and by the alchemy of the etching process. He embraces the specific conditions of printmaking, like the reversion of the image when transferring it from plate to paper; a phenomenon he refers to as 'mirrored thoughts'. Conceptionally, Scheibitz is intrigued by the tension between the fugitive, rushed nature of sketches or drawings and their permanent fixation on a plate.

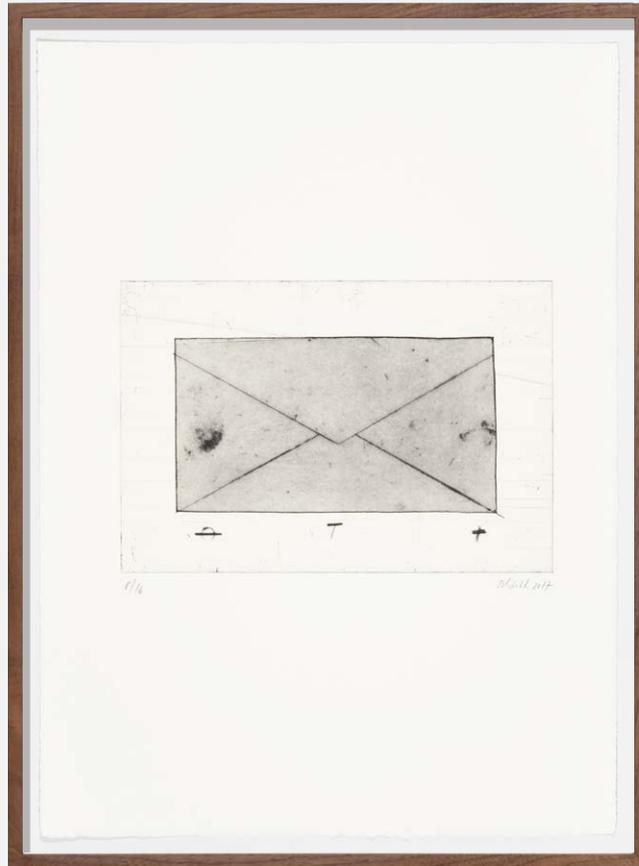
The work of Dutch painter and graphic artist Hercules Seghers is an important reference point for Scheibitz' graphic works: Seghers, the assumed inventor of coloured etchings, depicted vast, anonymous landscapes, the locations of which he never specified. Likewise, Scheibitz refers to his own images as 'open spaces' - landscapes between abstraction and figuration, beyond specific location or narrative.



Thomas Scheibitz, *T.O.A.H* 2017



Thomas Scheibitz
Untitled (from the portfolio T.O.A.H), 2017
Line etching
Hahnemühle Bütten 350g
59 × 44 cm (23 1/4 × 17 1/4 in), framed
Edition of 16
1.100 EUR
ThSc 17 005



Thomas Scheibitz
Untitled (from the portfolio T.O.A.H), 2017
Drypoint, open bite
Hahnemühle Bütten 350g
59 × 44 cm (23 1/4 × 17 1/4 in), framed
Edition of 16
1.100 EUR
ThSc 17 019



Thomas Scheibitz
Untitled (from the portfolio T.O.A.H), 2017
Line etching, sugar lift and spit bite aquatint
Hahnemühle Bütten 350g
59 × 44 cm (23 1/4 × 17 1/4 in), framed
Edition of 16
1.100 EUR
ThSc 17 021



TRINE SØNDERGAARD



Danish artist Trine Søndergaard creates works that connect stories across and beyond time. Søndergaard's work is marked by a precision and a sensibility that co-exist with an investigation of the medium of photography, its boundaries and what constitutes an image. Layered with meaning and quiet emotion, her works are highly acclaimed for their visual intensification of our perception of reality.

Based on her investigation of time, Søndergaard has created a series of six photogravures. The motifs – portraits of women whose faces are covered by their draped hair – invite us to dwell on details and gradual changes in the physical world that might otherwise escape us. Using the medium of photogravure Søndergaard registers the realm between visibility and invisibility, such as the slow process of hair turning grey as we age.



Trine Søndergaard, *Untitled 4, 3, 2*, 2021



Untitled 3, 2021

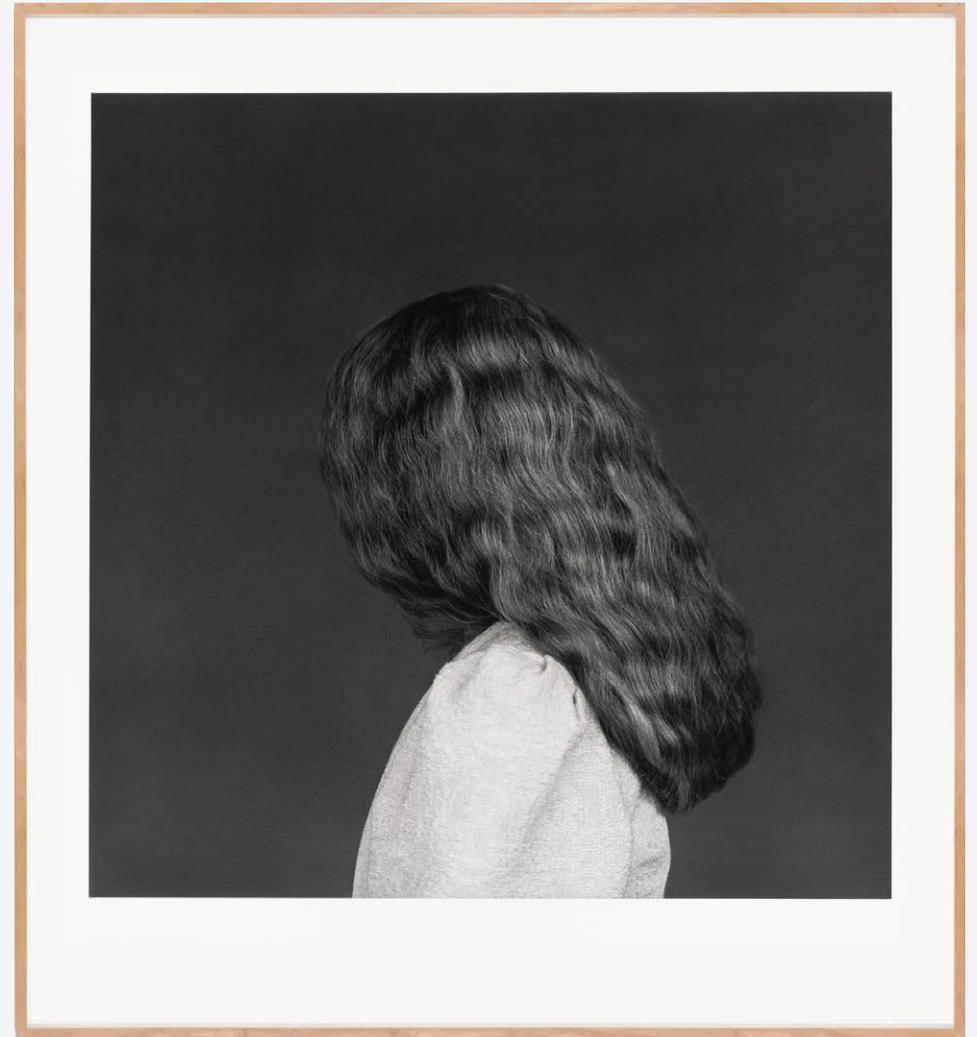
Photogravure, Hahnemühle Bütten 300 g

90,5 × 84 cm (35 3/4 × 33 in), framed

Edition of 18

2.000 EUR

TrS 21 003



Untitled 1, 2021

Photogravure, Hahnemühle Bütten 300 g

90,5 × 84 cm (35 3/4 × 33 in), framed

Edition of 18

2.000 EUR

TrS 21 001

BORCH EDITIONS

Print Studio & Showroom: Prags Boulevard 49, 2300 Copenhagen | (+45) 2758 4676 | info@borcheditions.com

BORCH Gallery: Goethestr. 79, 10623 Berlin | (+49) 30 6150 7448 | gallery@borcheditions.com

borcheditions.com

All prices including frames, excluding VAT

© BORCH Editions, 2022, all prints published by BORCH Editions