

BORCH  
EDITIONS

PREVIEW ART BASEL 2022  
HALL 2.0 BOOTH D7

MAMMA ANDERSSON

TACITA DEAN

ADAM JEPPESEN

PER KIRKEBY

RAGNAR KJARTANSSON

WARDELL MILAN



MAMMA ANDERSSON



Mamma Andersson plays with textures, highlighting the tactile qualities of intaglio prints in the two etchings *Mademoiselle* and *Madame*.



Mamma Andersson, *Mademoiselle*, 2022

Line etching, soft ground etching, drypoint, open bite, spit bite

etching on Hahnemühle Bütten 350g

83 x 59 cm (32 5/8 x 23 1/4 in) framed

Edition of 12 + 3 AP

3.900 EUR

MaAn 22 001



Mamma Andersson, *Madame*, 2022

Line etching, soft ground etching, drypoint, open bite, spit bite

etching on Hahnemühle Bütten 350g

83 x 59 cm (32 5/8 x 23 1/4 in) framed

Edition of 12 + 3 AP

3.900 EUR

MaAn 22 002



Mamma Andersson's studio contains a rich image archive collected over many years, which makes up the foundation for most of the artist's works. The figures in the etchings *Mademoiselle* and *Madame* stem from this archive: two women emerge from a former time in an assemblage of backgrounds and textures. They hold centre stage with their theatrical poses, and the landscape backdrops set the scene. *Mademoiselle* holds the generous folds of her skirt whilst peering into a black scrying mirror. *Madame* is poised and graceful, whilst standing in verdant green grass.



Mamma Andersson is preoccupied with the materiality of printmaking, which enables the viewer to encounter a rich combination of unexpected textures and colours and their physical peculiarities. In these two prints, the physicality is stressed through the many layers of platework: the final motifs are printed from five copper plates, each utilizing an extensive palette of etching techniques.



King

Julius

2

1

1

1

1

← not my hand to

↑

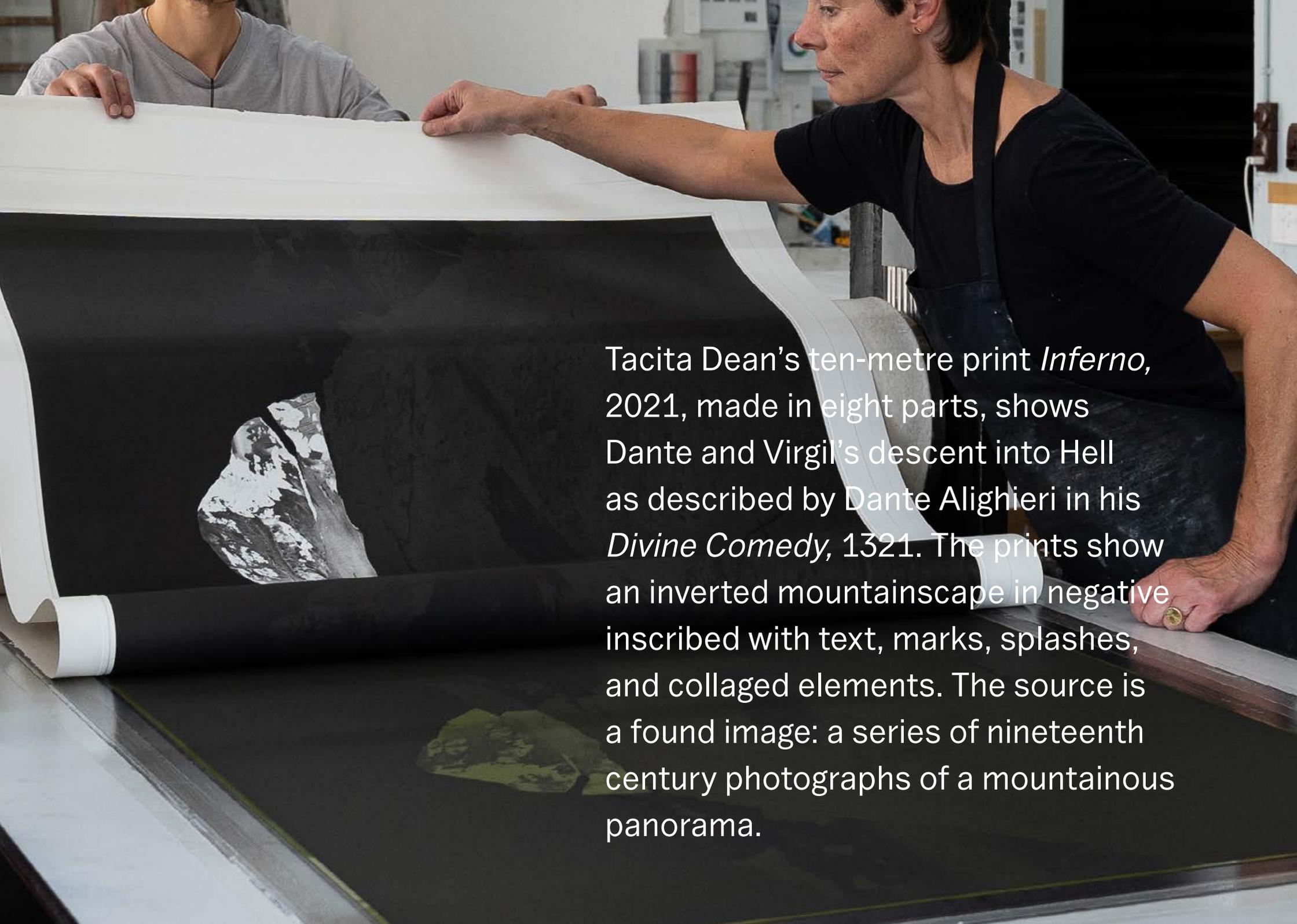
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right

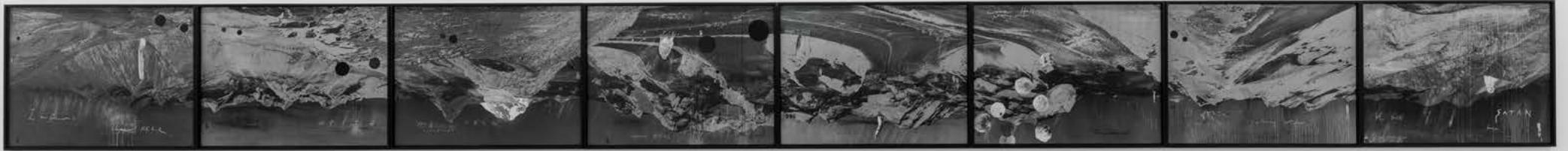
TACITA DEAN

Inferno

UPPER  
~~HELL~~ HELL



Tacita Dean's ten-metre print *Inferno*, 2021, made 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. The source is a found image: a series of nineteenth century photographs of a mountainous panorama.



Tacita Dean, *Inferno*, 2021

Photogravure with screenprint on Somerset paper in eight parts

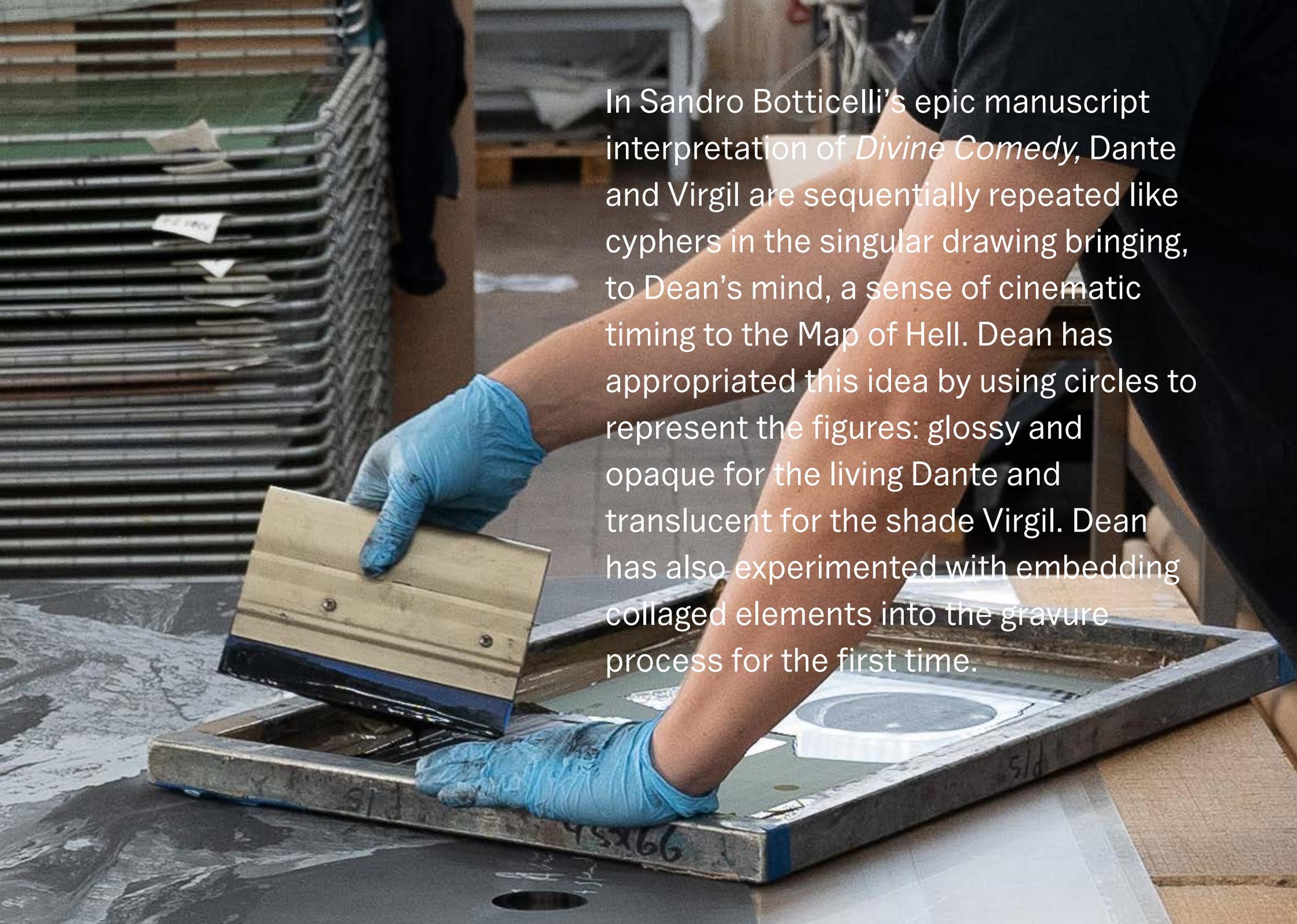
89,5 × 956 cm (35 ¼ × 376 ⅜ in) framed, edition of 18 + 4 AP

110.000 EUR

TaD 21 001

Installation view at Marian Goodman Gallery, New York

Photo Alex Yudzon



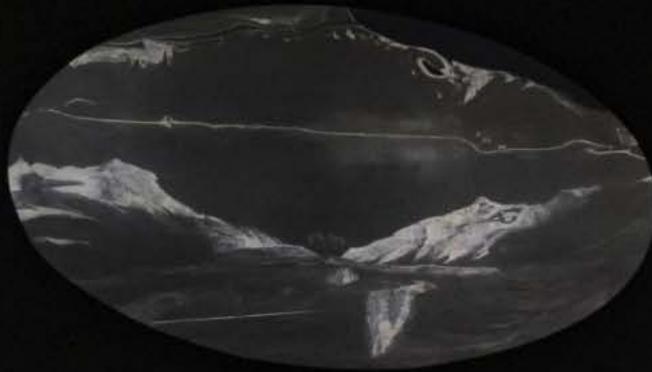
In Sandro Botticelli's epic manuscript interpretation of *Divine Comedy*, Dante and Virgil are sequentially repeated like cyphers in the singular drawing bringing, to Dean's mind, a sense of cinematic timing to the Map of Hell. Dean has appropriated this idea by using circles to represent the figures: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



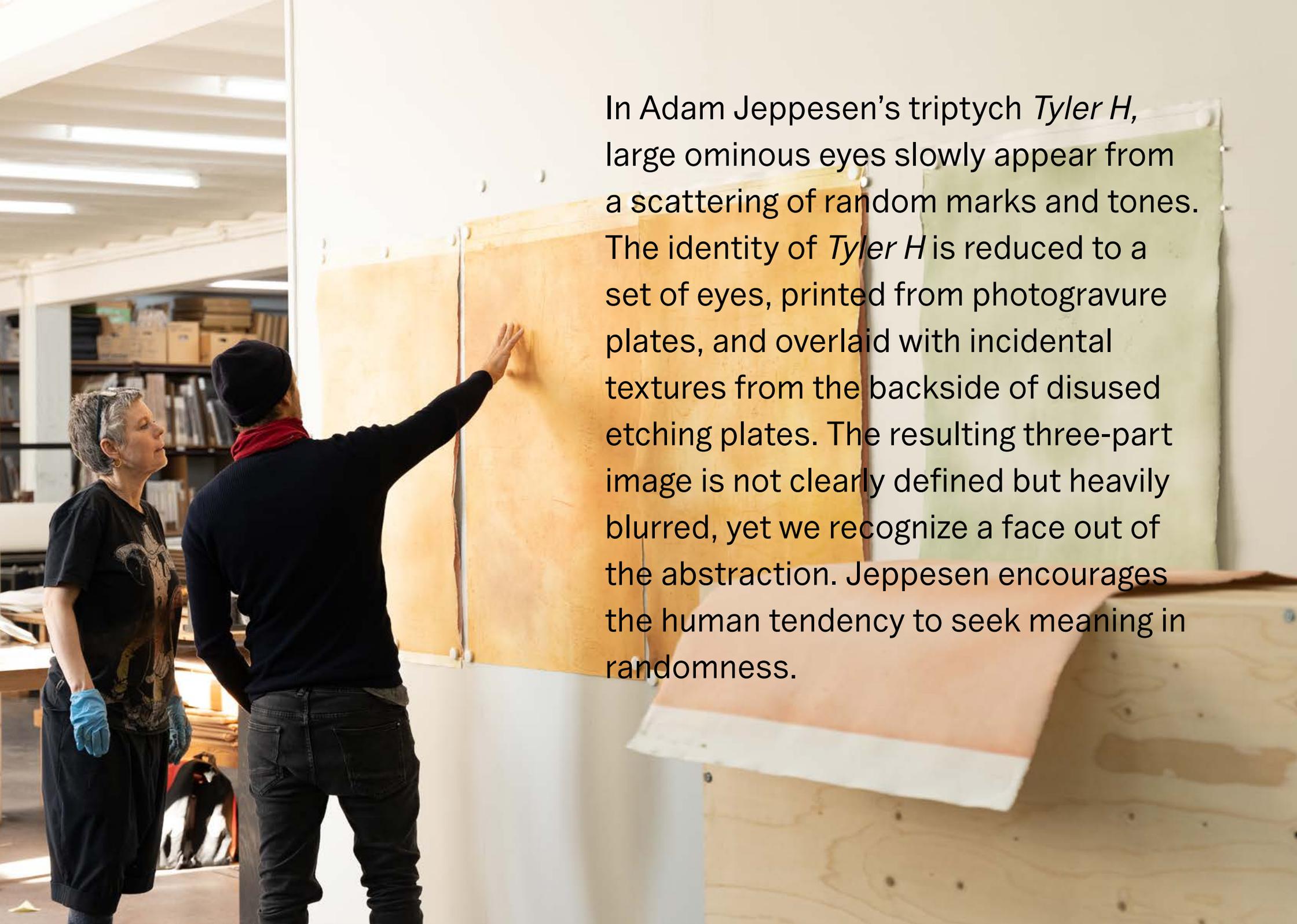
Tacita Dean, *Inferno*, 2021, detail (panel 7 + 8)

Scene from *The Dante Project*  
Royal Opera House, 2021  
Photo: Andrej Uspenski

The vast print project relates to Dean's stage and costume design for *The Dante Project*, a commissioned ballet based on the Divine Comedy with music by Thomas Adès and choreography by Wayne McGregor.



ADAM JEPPESEN



In Adam Jeppesen's triptych *Tyler H*, large ominous eyes slowly appear from a scattering of random marks and tones. The identity of *Tyler H* is reduced to a set of eyes, printed from photogravure plates, and overlaid with incidental textures from the backside of disused etching plates. The resulting three-part image is not clearly defined but heavily blurred, yet we recognize a face out of the abstraction. Jeppesen encourages the human tendency to seek meaning in randomness.



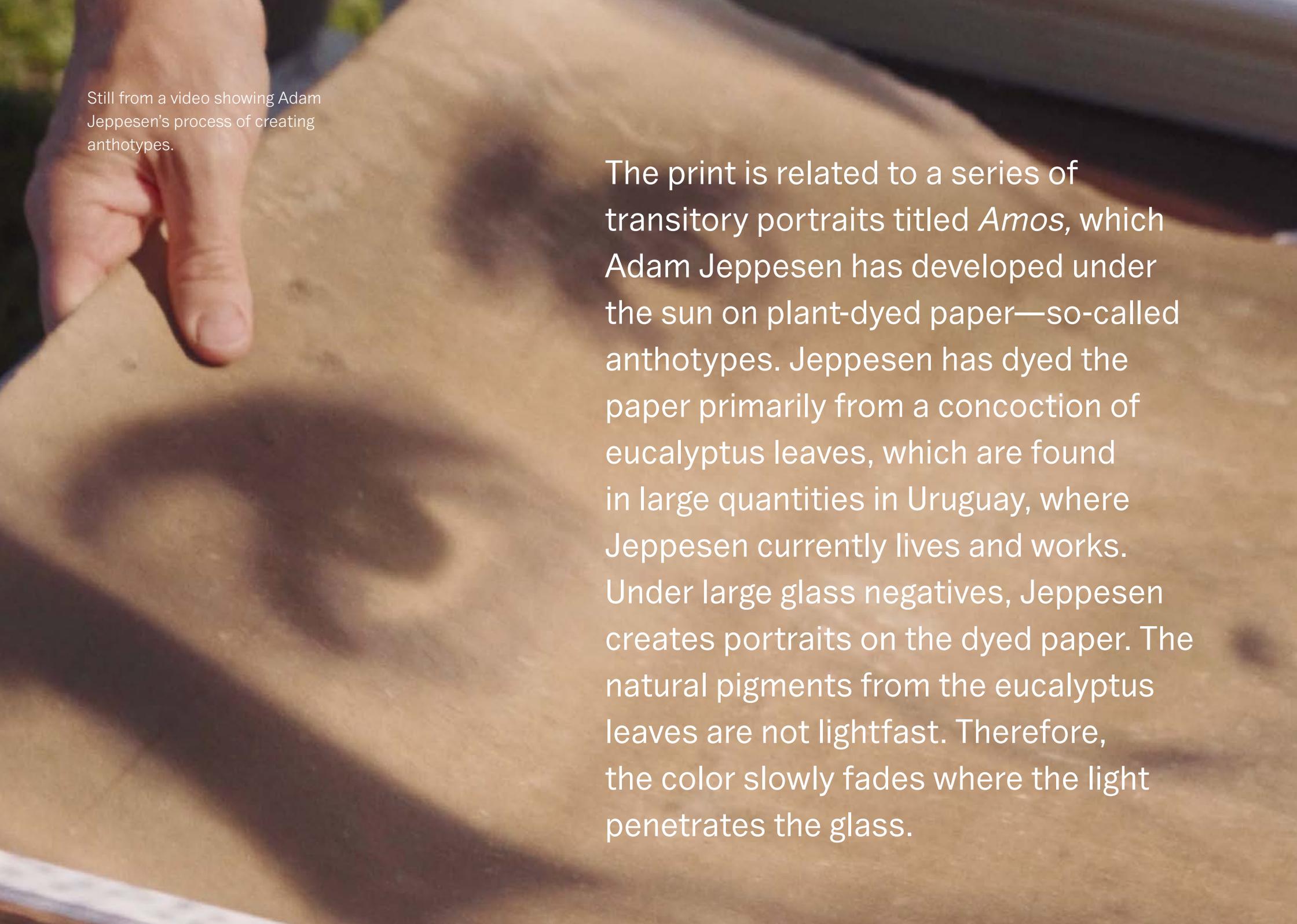
Adam Jeppesen, *Tyler H*, 2022

Photogravure, etching, triptych on Somerset White Satin 300g

109 × 82 cm (42 7/8 × 32 1/4 in), each framed, edition of 8 + 2 AP

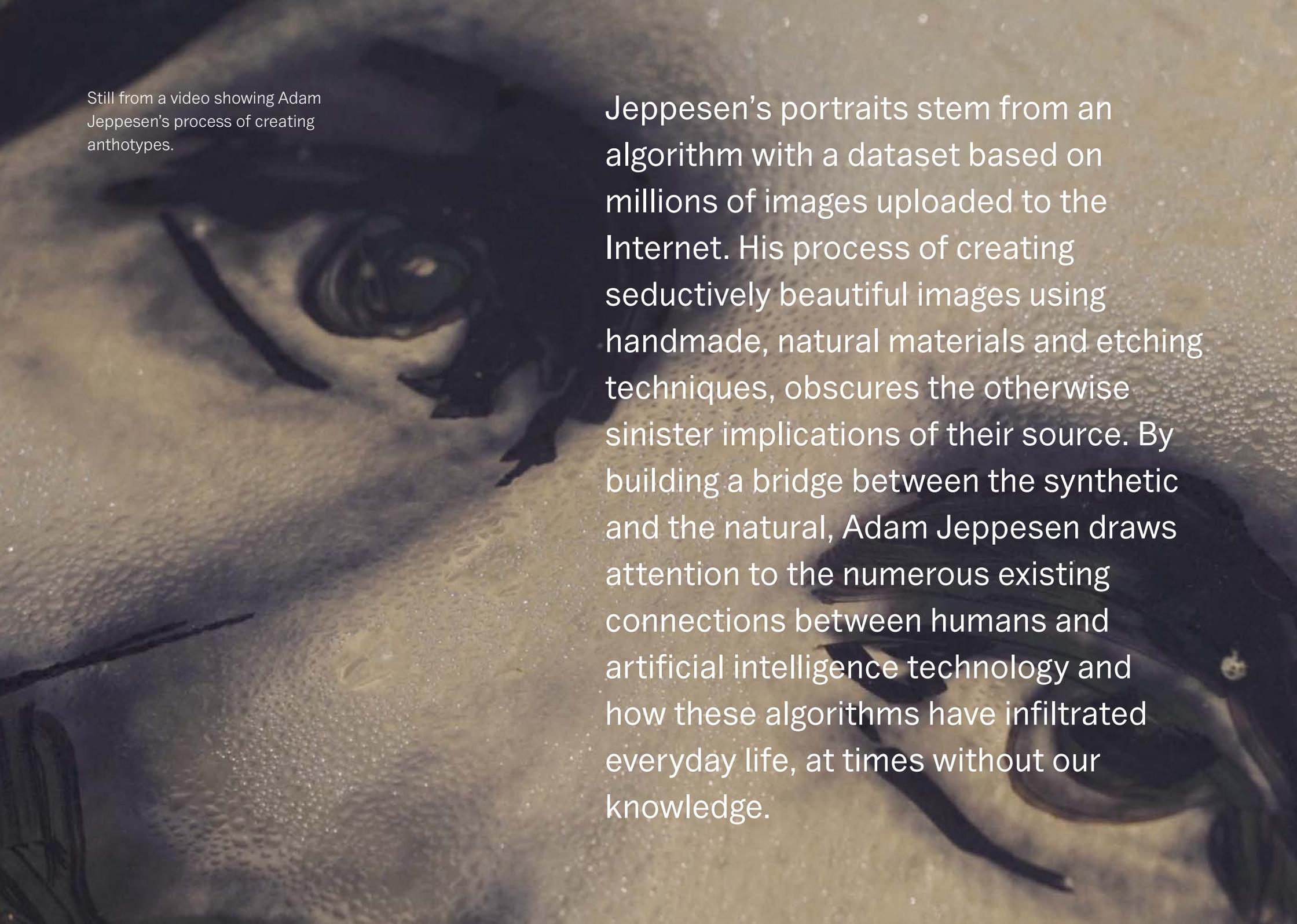
10.200 EUR

AdJ 22 001

A close-up photograph of a person's hand holding a piece of brown, textured paper. The paper has a faint, dark portrait of a person's face visible on it. The background is blurred, suggesting an outdoor setting with natural light.

Still from a video showing Adam Jeppesen's process of creating anthotypes.

The print is related to a series of transitory portraits titled *Amos*, which Adam Jeppesen has developed under the sun on plant-dyed paper—so-called anthotypes. Jeppesen has dyed the paper primarily from a concoction of eucalyptus leaves, which are found in large quantities in Uruguay, where Jeppesen currently lives and works. Under large glass negatives, Jeppesen creates portraits on the dyed paper. The natural pigments from the eucalyptus leaves are not lightfast. Therefore, the color slowly fades where the light penetrates the glass.

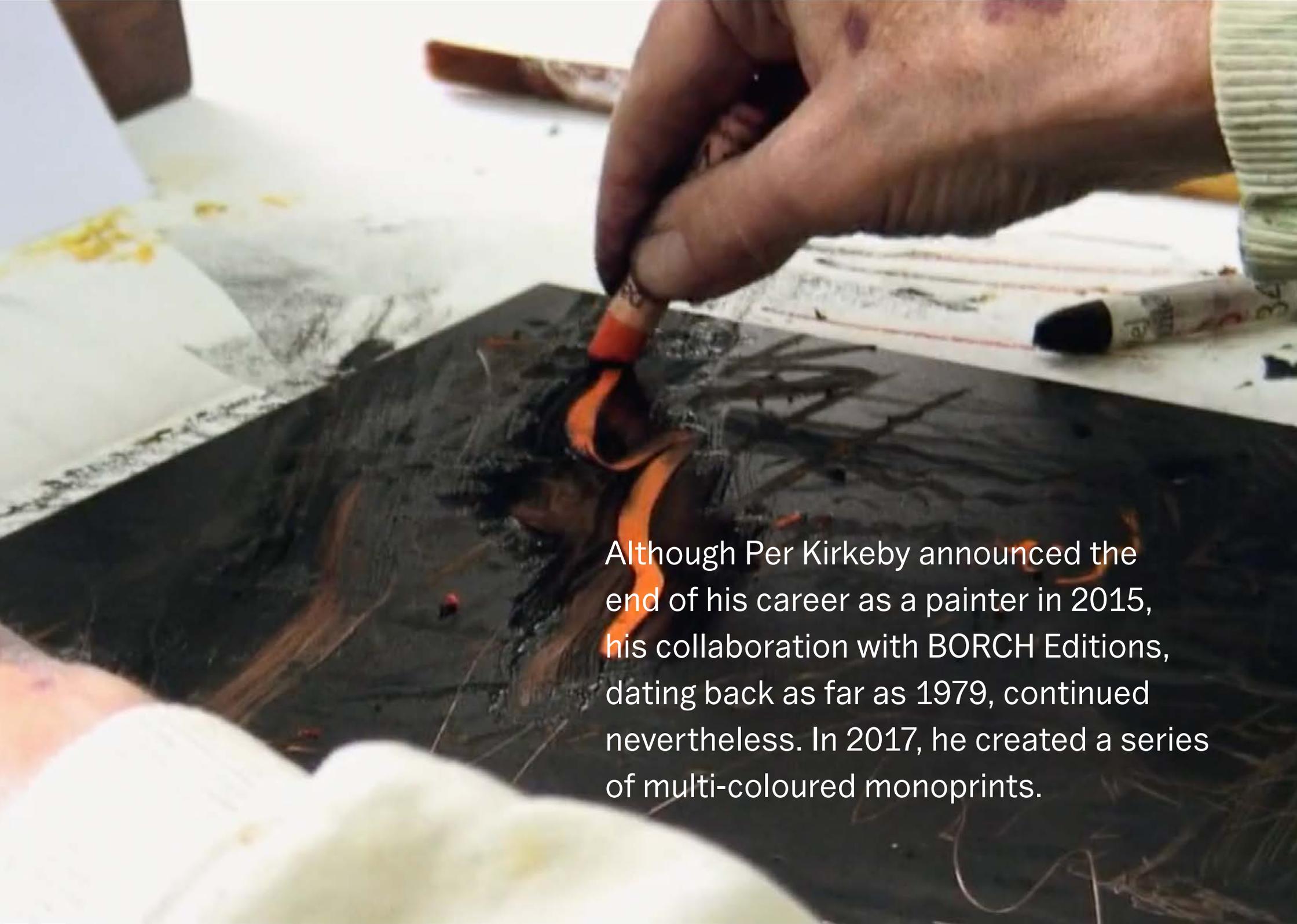


Still from a video showing Adam Jeppesen's process of creating anthotypes.

Jeppesen's portraits stem from an algorithm with a dataset based on millions of images uploaded to the Internet. His process of creating seductively beautiful images using handmade, natural materials and etching techniques, obscures the otherwise sinister implications of their source. By building a bridge between the synthetic and the natural, Adam Jeppesen draws attention to the numerous existing connections between humans and artificial intelligence technology and how these algorithms have infiltrated everyday life, at times without our knowledge.

An abstract painting featuring a complex composition of brushstrokes. The left side is dominated by vertical, textured strokes in various shades of green, from light lime to dark forest green, with some black and brown tones interspersed. The right side is mostly white, with some horizontal green strokes and a few dark, expressive marks. The overall effect is one of dynamic energy and layered texture.

PER KIRKEBY



Although Per Kirkeby announced the end of his career as a painter in 2015, his collaboration with BORCH Editions, dating back as far as 1979, continued nevertheless. In 2017, he created a series of multi-coloured monoprints.



Installation view at BORCH Gallery, Berlin



Per Kirkeby

*Untitled*, 2017, detail (three monoprints from the set of seven)

Monoprint (sugar lift and spit bite aquatint, drypoint, crayon, watercolour)

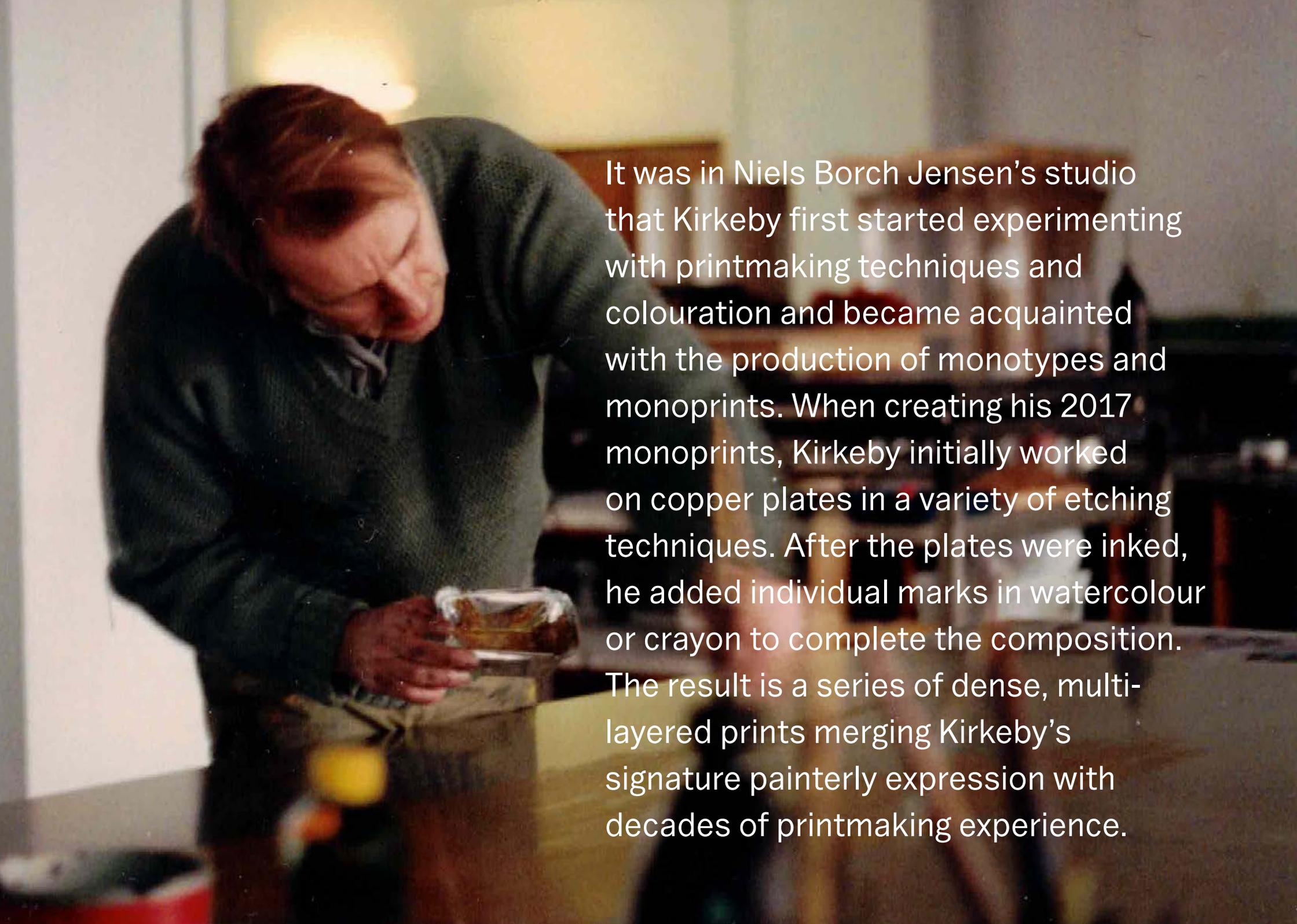
Hahnemühle Bütten 350 g

43,5 × 35,5 cm (17 ½ × 14 in) framed

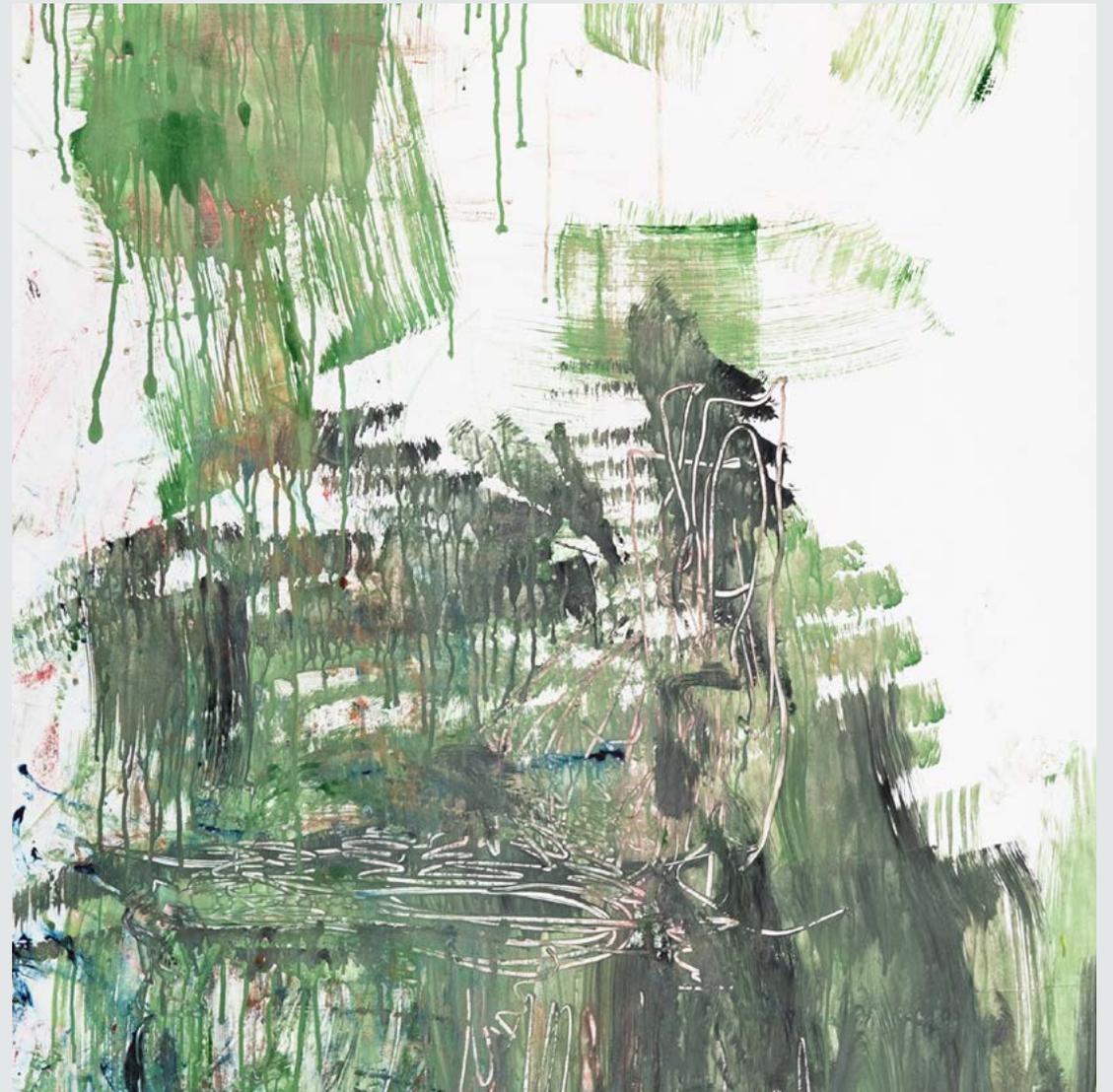
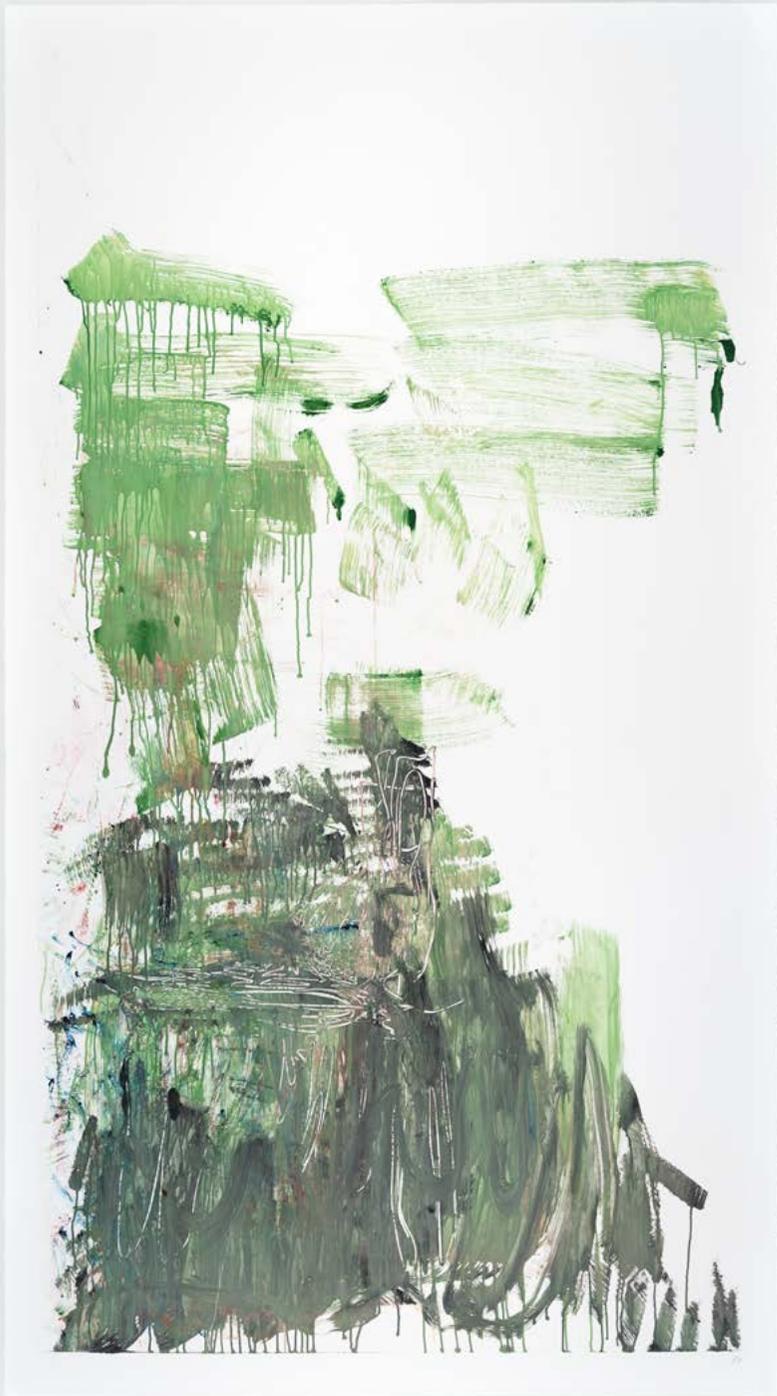
Edition of 1, set of seven unique monoprints

11.000 EUR

PeK 17 009-015



It was in Niels Borch Jensen's studio that Kirkeby first started experimenting with printmaking techniques and colouration and became acquainted with the production of monotypes and monoprints. When creating his 2017 monoprints, Kirkeby initially worked on copper plates in a variety of etching techniques. After the plates were inked, he added individual marks in watercolour or crayon to complete the composition. The result is a series of dense, multi-layered prints merging Kirkeby's signature painterly expression with decades of printmaking experience.



Per Kirkeby  
*Untitled*, 2016  
Monotype on Somerset 410g  
217 × 124 cm (45 <sup>3</sup>/<sub>8</sub> × 48 <sup>7</sup>/<sub>8</sub> in) framed  
Unique  
32.000 EUR  
PeK 16 030

REPENT

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, and the smell.'*

Ragnar Kjartansson



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



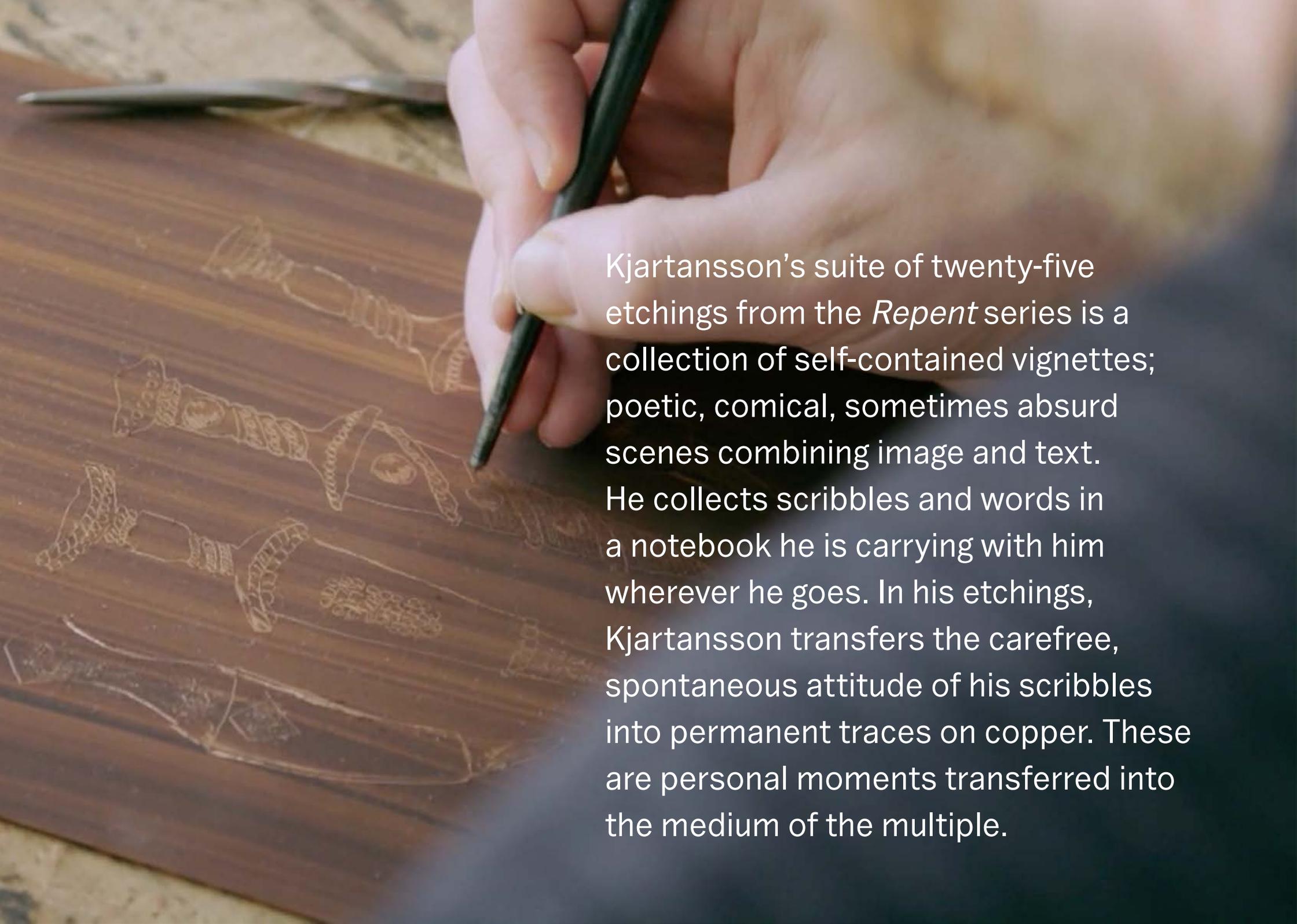
Ragnar Kjartansson  
*Hell is On*, 2020  
Line etching  
Hahnemühle Bütten 250g  
40,5 × 30,5 cm (16 × 12 in) framed  
Edition of 14 + 3 AP  
1.500 EUR  
RaK 20 005



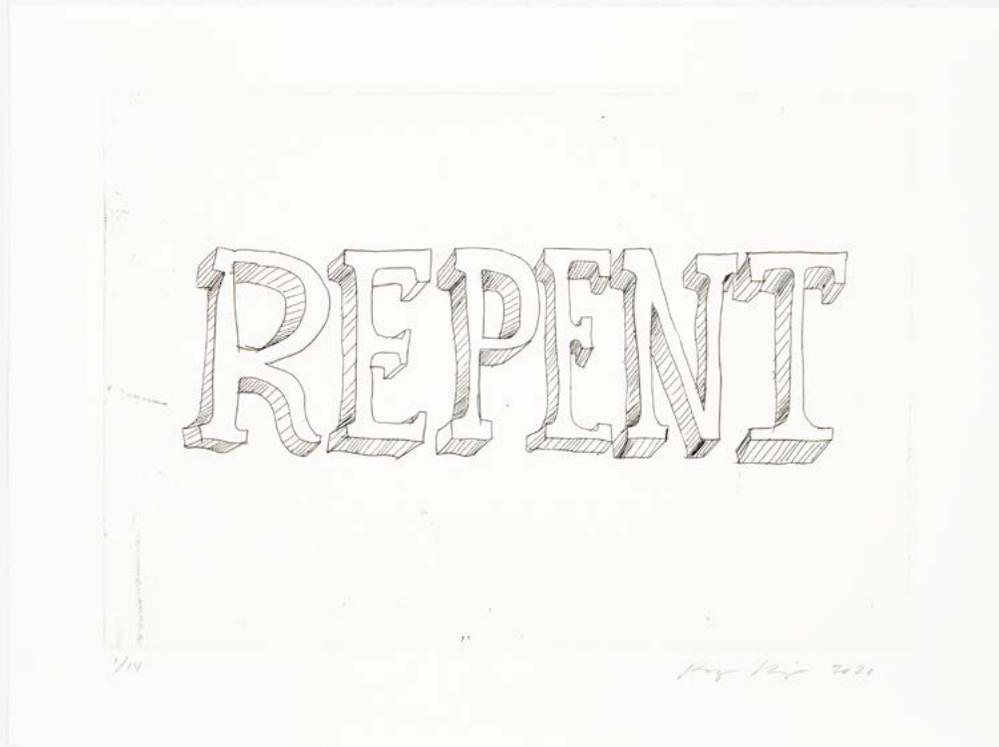
Ragnar Kjartansson  
*Ingibjörg and Zíta*, 2020  
Line etching  
Hahnemühle Bütten 250g  
40,5 × 30,5 cm (16 × 12 in) framed  
Edition of 14 + 3 AP  
1.500 EUR  
RaK 20 012



Ragnar Kjartansson  
*The Lake*, 2020  
Line etching, spit bite aquatint  
Hahnemühle Bütten 250g  
40,5 × 30,5 cm (16 × 12 in) framed  
Edition of 14 + 3 AP  
1.500 EUR  
RaK 20 015



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.



Ragnar Kjartansson  
*Repent*, 2020  
Line etching  
Hahnemühle Bütten 250g  
30,5 × 40,5 cm (12 × 16 in) framed  
Edition of 14 + 3 AP  
1.500 EUR  
RaK 20 025



Ragnar Kjartansson  
*My King*, 2020  
Line etching  
Hahnemühle Bütten 250g  
30,5 × 40,5 cm (12 × 16 in) framed  
Edition of 14 + 3 AP  
1.500 EUR  
RaK 20 019



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.



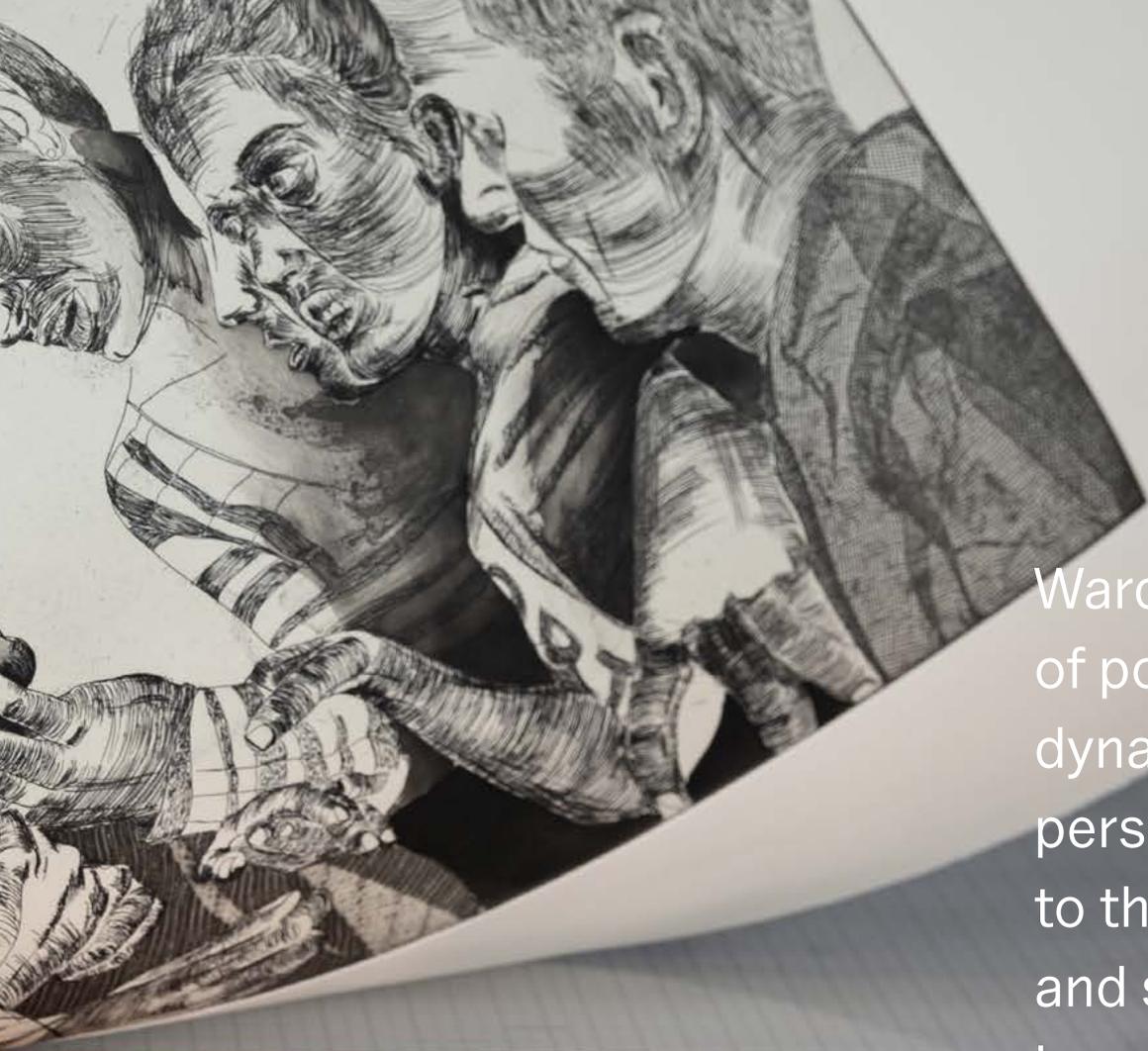
Ragnar Kjartansson, *Fire 3*, 2020  
Woodcut, Hahnemühle Bütten 300g  
141 × 98,5 cm (55 1/2 × 38 3/4 in) framed, edition of 14 + 3 AP  
4.200 EUR  
RaK 20 028



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

# WARDELL MILAN





Wardell Milan's work explores the absurdity of politics, sociopolitical structures, power dynamics and spectatorship on one's personal existence. *The Balcony* alludes 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, human bodies become stages on which questions of gender, race, sexuality and power are being negotiated.





12/12

Wardell Milan-2022

Wardell Milan

*Our Lives to Live*, 2022

Line etching, aquatint, spit bite aquatint, soap ground aquatint, sugar lift aquatint, burnishing, scraping

Hahnemühle Bütten 300g

44 × 54,5 cm (17 <sup>3</sup>/<sub>8</sub> × 21 <sup>1</sup>/<sub>2</sub> in) framed

Edition of 12 + 3 AP

1.500 EUR

WaM 22 007



12/12

Wardell Milan-2022

Wardell Milan

*— Migrants arrive to — in Record Numbers, on Foot Not by Boat*, 2022

Line etching, aquatint, water bite, spit bite aquatint, soap ground aquatint, sugar lift aquatint, burnishing, scraping

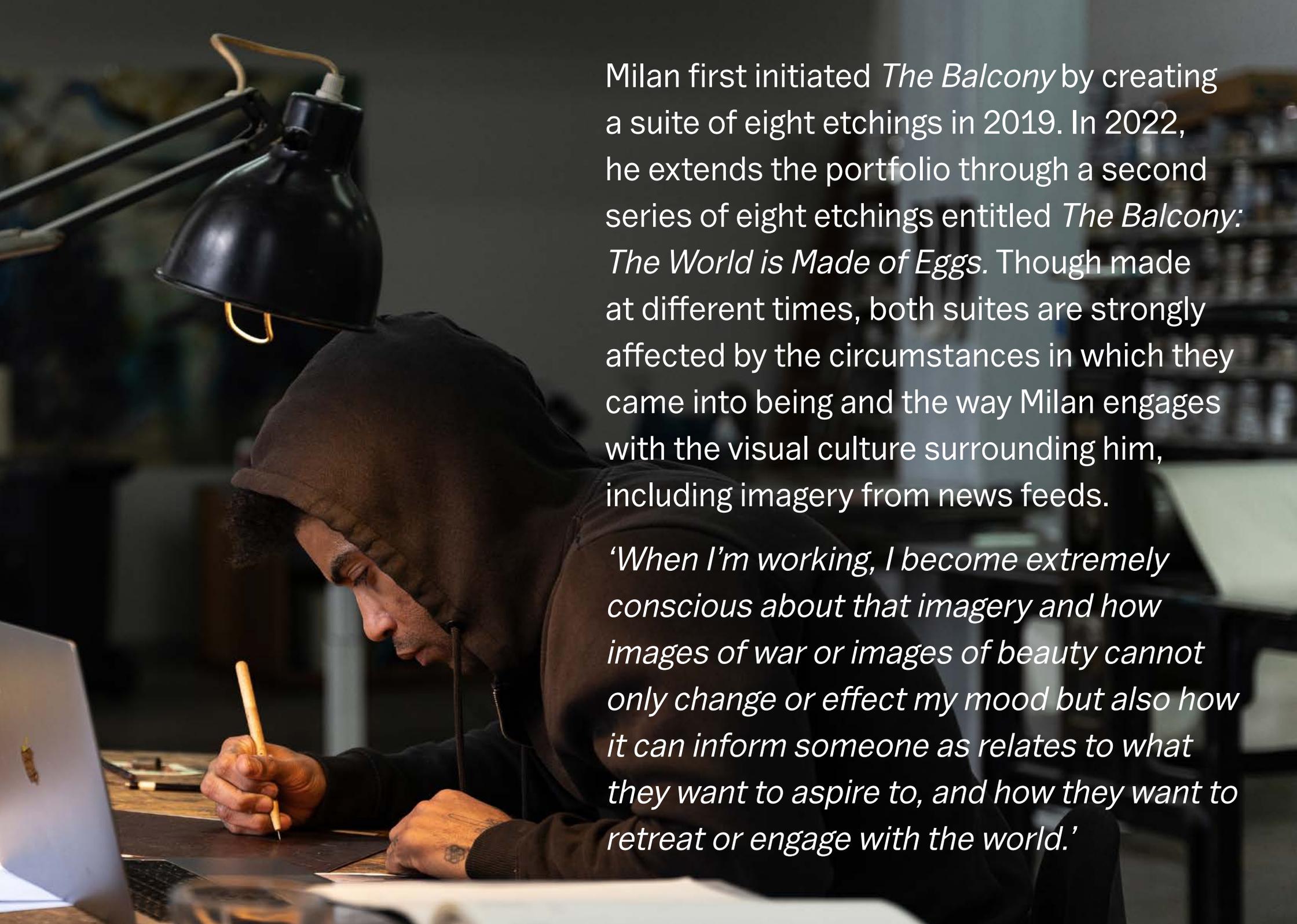
Hahnemühle Bütten 300g

44 × 54,5 cm (17 <sup>3</sup>/<sub>8</sub> × 21 <sup>1</sup>/<sub>2</sub> in) framed

Edition of 12 + 3 AP

1.500 EUR

WaM 22 001



Milan first initiated *The Balcony* by creating a suite of eight etchings in 2019. In 2022, he extends the portfolio through a second series of eight etchings entitled *The Balcony: The World is Made of Eggs*. Though made at different times, both suites are strongly affected by the circumstances in which they came into being and the way Milan engages with the visual culture surrounding him, including imagery from news feeds.

*'When I'm working, I become extremely conscious about that imagery and how images of war or images of beauty cannot only change or effect my mood but also how it can inform someone as relates to what they want to aspire to, and how they want to retreat or engage with the world.'*



17/12

Wardell Milan-2022

Wardell Milan

*Sisyphus Ascending a Staircase, 2022*

Line etching, aquatint, open bite, spit bite  
aquatint, soft ground etching, soap ground  
aquatint, sugar lift aquatint, burnishing, scraping

Hahnemühle Bütten 300g

54,5 × 44 cm (21 ½ × 17 ¾ in) framed

Edition of 12 + 3 AP

1.500 EUR

WaM 22 004



17/12

Wardell Milan-2022

Wardell Milan

*We don't want devils in the house. We only want the Lord, 2022*

Line etching, aquatint, water bite, spit bite  
aquatint, soft ground etching, soap ground  
aquatint, sugar lift aquatint, burnishing, scraping

Hahnemühle Bütten 300g

54,5 × 44 cm (21 ½ × 17 ¾ in) framed

Edition of 12 + 3 AP

1.500 EUR

WaM 22 002



17/12

Wardell Milan-2022

Wardell Milan

*Fire, Debris and Charred Mannequins: A Missile Strike Hits a Shopping Center, 2022*

Line etching, aquatint, open bite, spit bite  
aquatint, soft ground etching, soap ground  
aquatint, sugar lift aquatint, burnishing, scraping

Hahnemühle Bütten 300g

54,5 × 44 cm (21 ½ × 17 ¾ in) framed

Edition of 12 + 3 AP

1.500 EUR

WaM 22 001

Milan has used images from the news or magazines as reference points for the compositions, which are executed on copper plates. The result is a portfolio of prints that have evolved between 2019 and 2022, employing a range of time-honoured printmaking techniques which are executed in a range of grey tones, pattern and line work to create decidedly contemporary, politically charged visual narratives.



# BORCH EDITIONS

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[borcheditions.com](http://borcheditions.com)

All prices including frames, excluding VAT

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