



BORCH  
EDITIONS

PREVIEW FRIEZE LONDON 2022  
BOOTH G04

MAMMA ANDERSSON  
TACITA DEAN  
PER KIRKEBY  
WARDELL MILAN  
TAL R  
DANH VO



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.

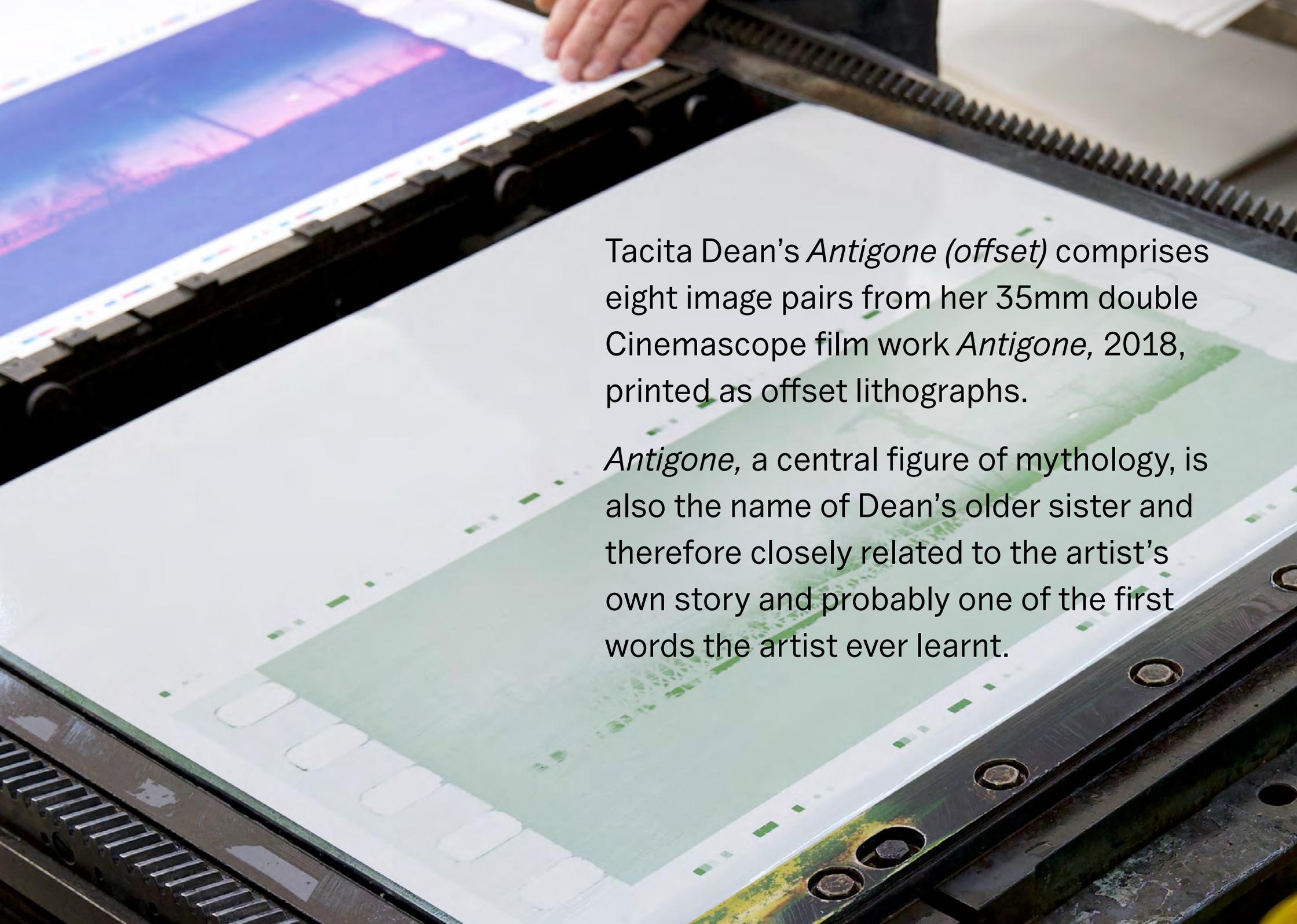




Mamma Andersson is preoccupied with the materiality of printmaking, which enables the viewer to encounter a rich combination of unexpected textures and colours and their physical peculiarities. In these two prints, the physicality is stressed through the many layers of platework: the final motifs are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

An abstract graphic design featuring a large, bright yellow circle on the left side, partially overlapping a dark brown, curved shape. To the right of the yellow circle, a smaller, crescent-shaped yellow shape is visible, also partially overlapping the dark brown shape. The background is a solid black color. The text 'TACITA DEAN' is positioned in the upper right quadrant of the image.

TACITA DEAN



Tacita Dean's *Antigone (offset)* comprises eight image pairs from her 35mm double Cinemascope film work *Antigone*, 2018, printed as offset lithographs.

*Antigone*, a central figure of mythology, is also the name of Dean's older sister and therefore closely related to the artist's own story and probably one of the first words the artist ever learnt.



Tacita Dean, *Antigone (offset)*, 2021  
Offset lithography, 34 × 77 cm (13 3/8 × 30 1/4 in) each single print, framed  
Series of eight diptychs, edition of 12  
7.000 EUR, each diptych  
TaD 21 002-009



Tacita Dean, *Antigone (offset)*, 2021, diptych 1 + 2



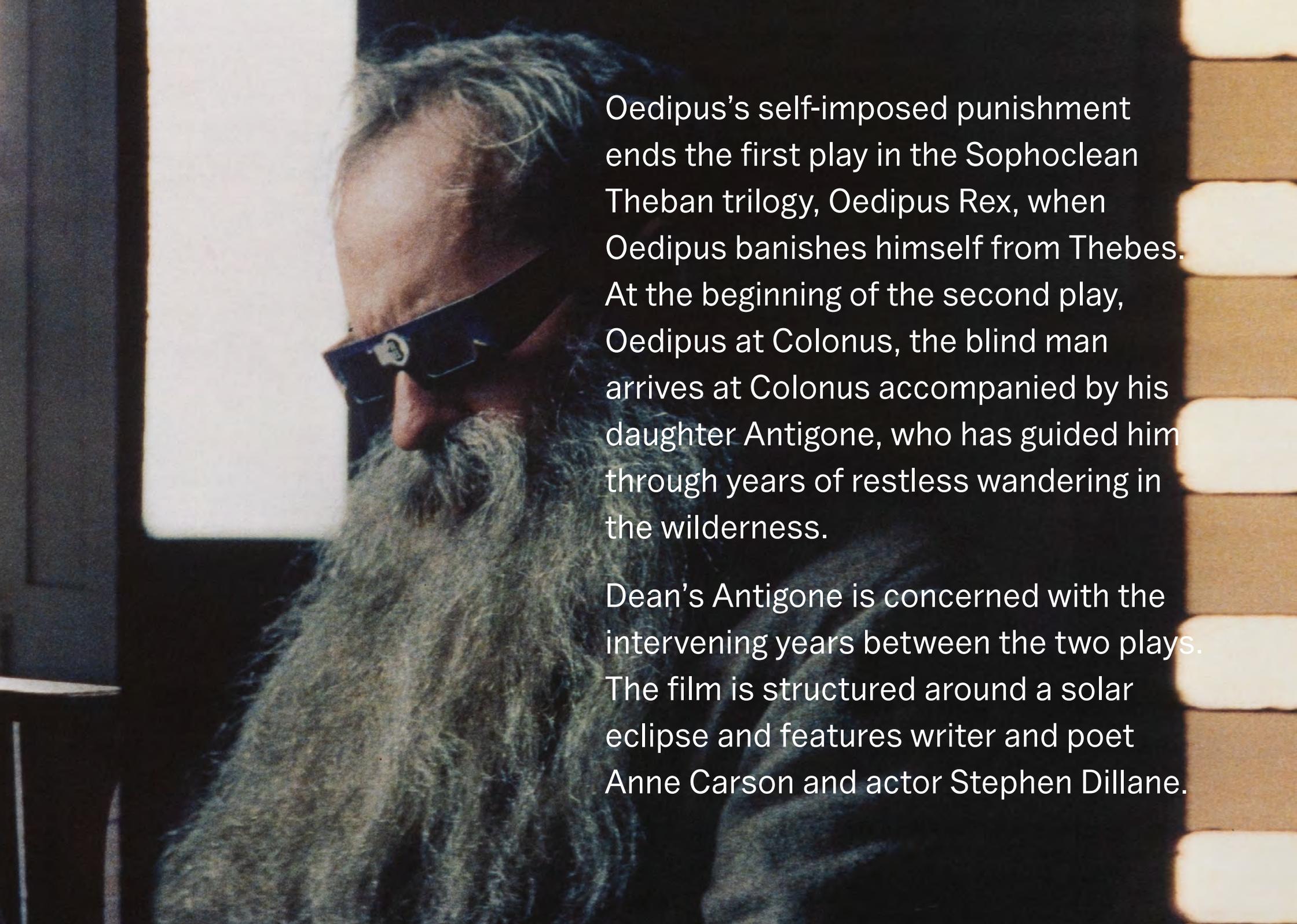
In the film *Antigone*, Dean creates a visual tale around the concept of blindness rooted in the destiny of Antigone's father/brother Oedipus, the king of Thebes, who blinds himself after unwittingly killing his father and marrying his own mother Jocasta.



Tacita Dean, *Antigone (offset)*, 2021, diptych 3 + 4



Tacita Dean, *Antigone (offset)*, 2021, diptych 5 + 6



Oedipus's self-imposed punishment ends the first play in the Sophoclean Theban trilogy, Oedipus Rex, when Oedipus banishes himself from Thebes. At the beginning of the second play, Oedipus at Colonus, the blind man arrives at Colonus accompanied by his daughter Antigone, who has guided him through years of restless wandering in the wilderness.

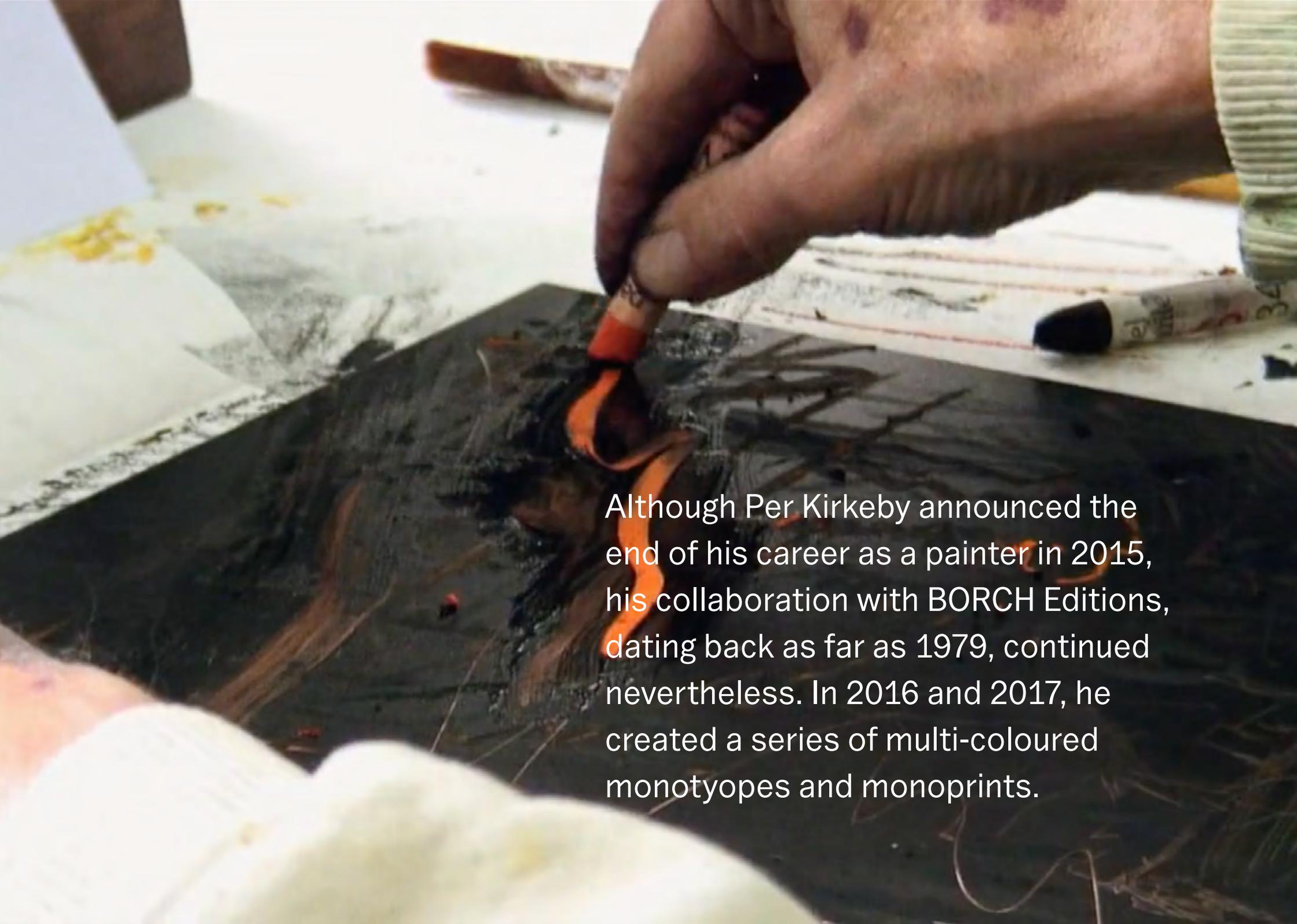
Dean's Antigone is concerned with the intervening years between the two plays. The film is structured around a solar eclipse and features writer and poet Anne Carson and actor Stephen Dillane.



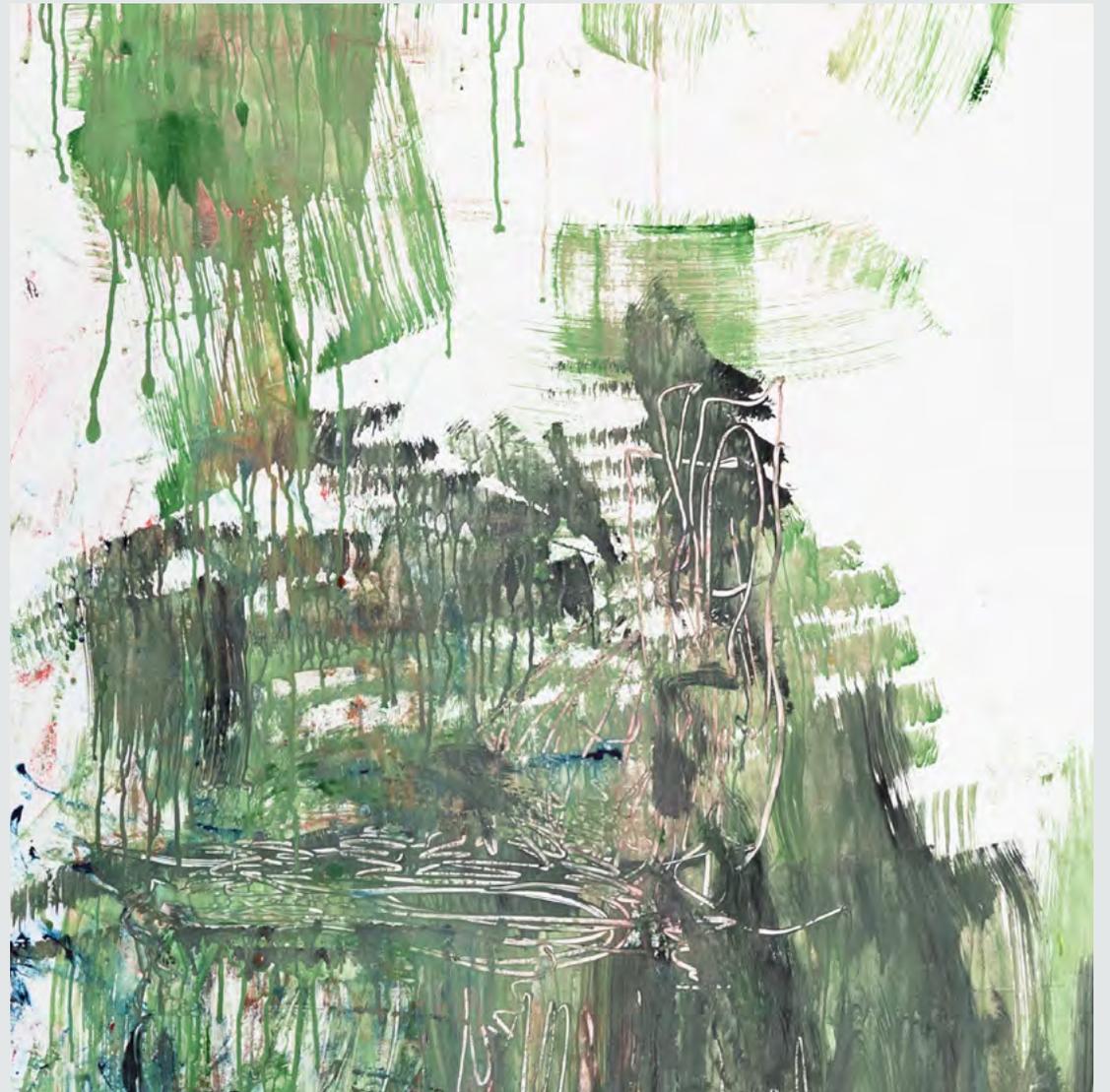
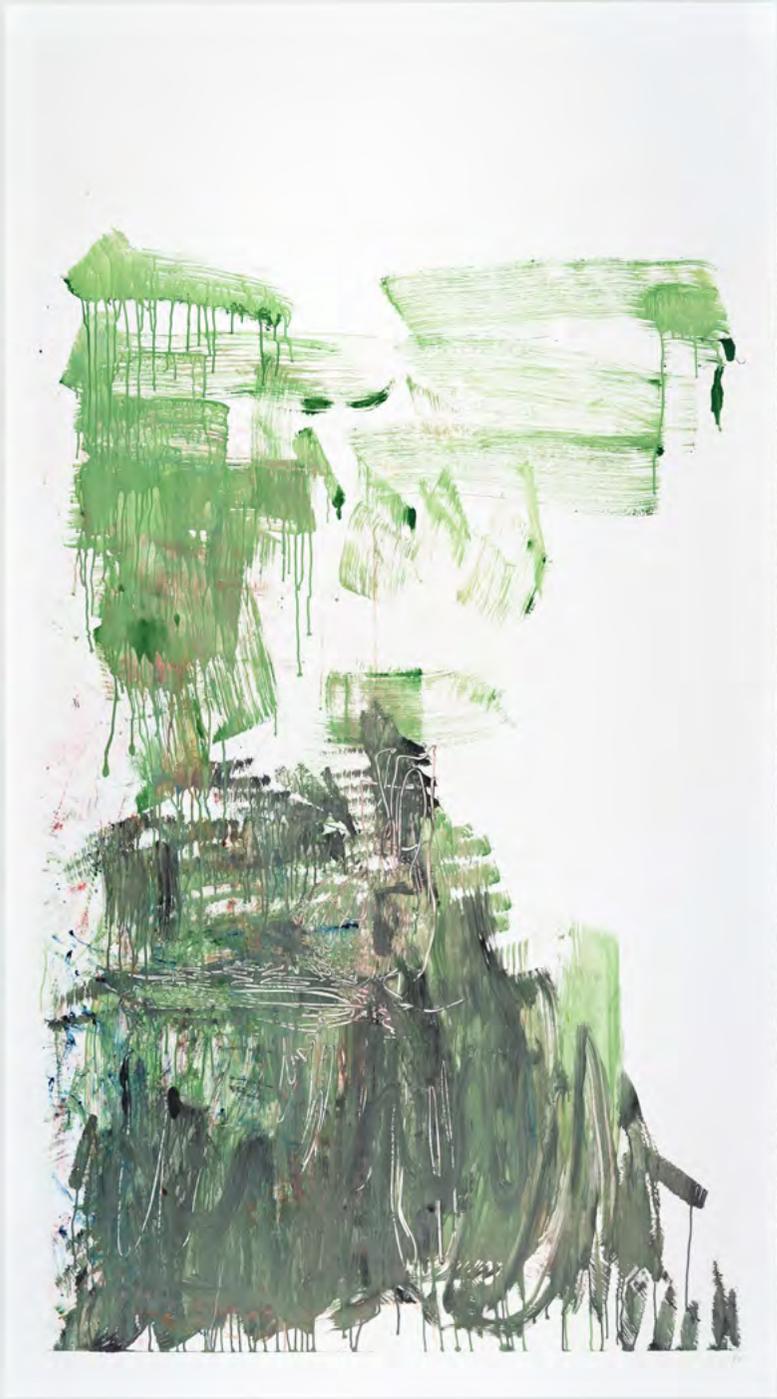
Tacita Dean, *Antigone (offset)*, 2021, diptych 7 + 8

The background is an abstract watercolor painting. On the left side, there are dark blue, swirling brushstrokes. The center and right side are dominated by soft, layered washes of pink and light red, with some green and yellowish-green accents. The overall effect is ethereal and textured.

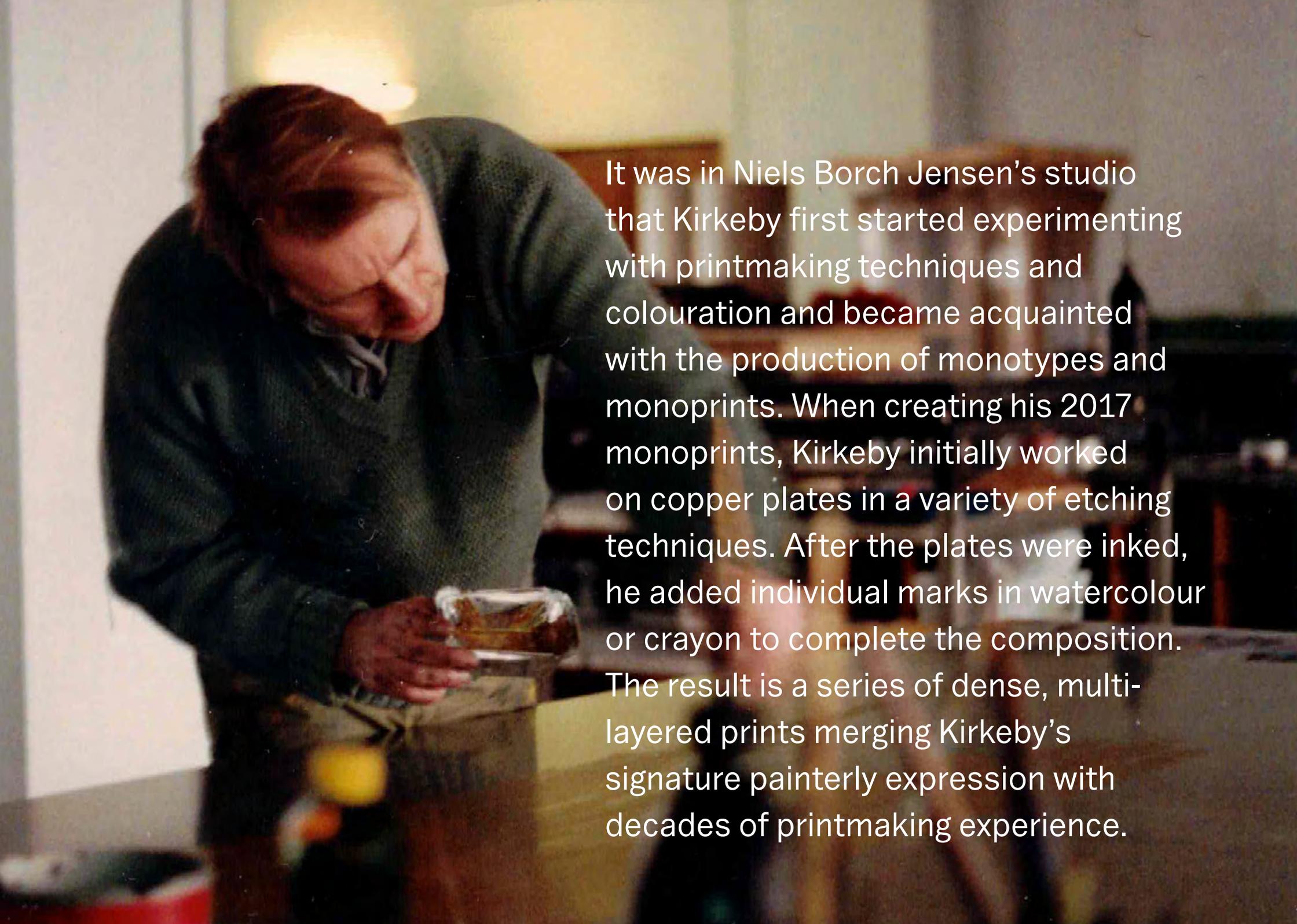
PER KIRKEBY



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 2016 and 2017, he created a series of multi-coloured monotypes and monoprints.



Per Kirkeby  
*Untitled*, 2016  
Monotype on Somerset 410g  
217 × 124 cm (85 <sup>3</sup>/<sub>8</sub> × 48 <sup>7</sup>/<sub>8</sub> in) framed  
Unique  
32.000 EUR  
PeK 16 030

A photograph of a man with reddish-brown hair, wearing a dark green sweater, leaning over a wooden table in a studio. He is looking down at a small, rectangular object he is holding in his hands. The background is a blurred studio space with various equipment and shelves. The text is overlaid on the right side of the image.

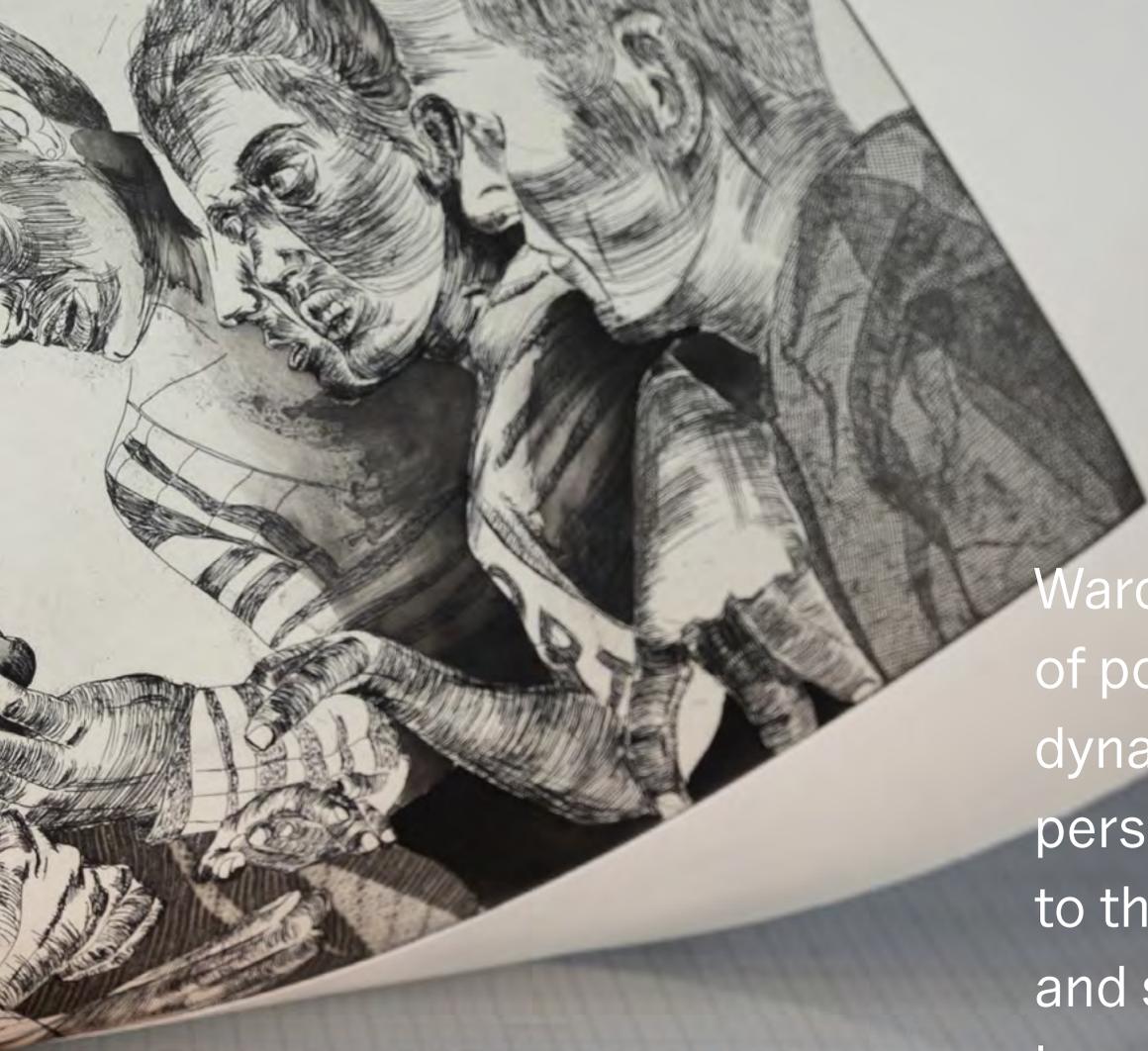
It was in Niels Borch Jensen's studio that Kirkeby first started experimenting with printmaking techniques and colouration and became acquainted with the production of monotypes and monoprints. When creating his 2017 monoprints, Kirkeby initially worked on copper plates in a variety of etching techniques. 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  
218 × 126 cm (85 <sup>7</sup>/<sub>8</sub> × 49 <sup>5</sup>/<sub>8</sub> in) framed  
Unique  
32.000 EUR  
PeK 16 026

# 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.





17/12

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



17/12

Wardell Milan 2022

Wardell Milan

*The most dangerous thing about being a Black woman in America. Is being a Black woman in America*, 2022

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

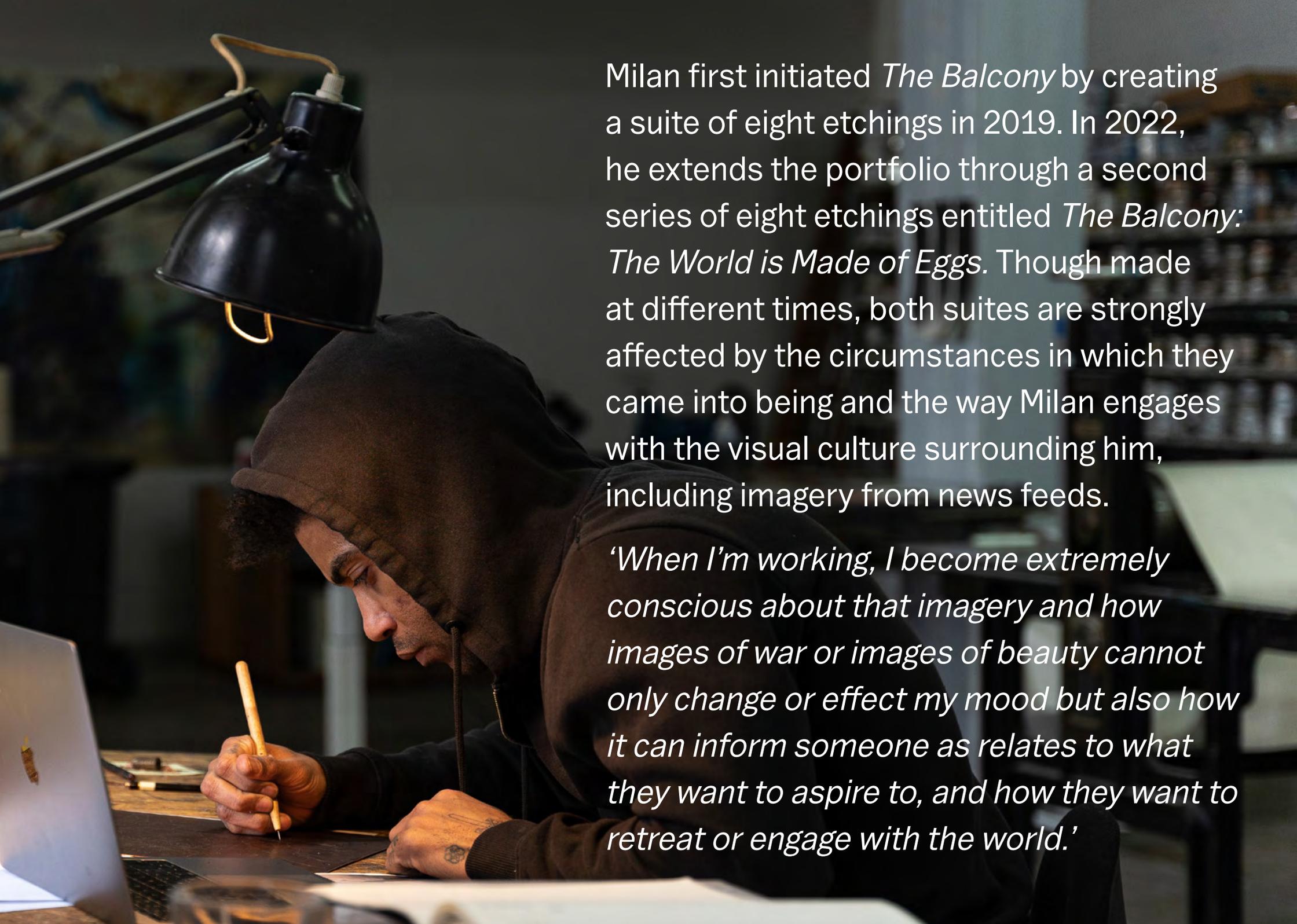
Hahnemühle Bütten 300g

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 22 006



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.'*



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



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



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.





TAL R



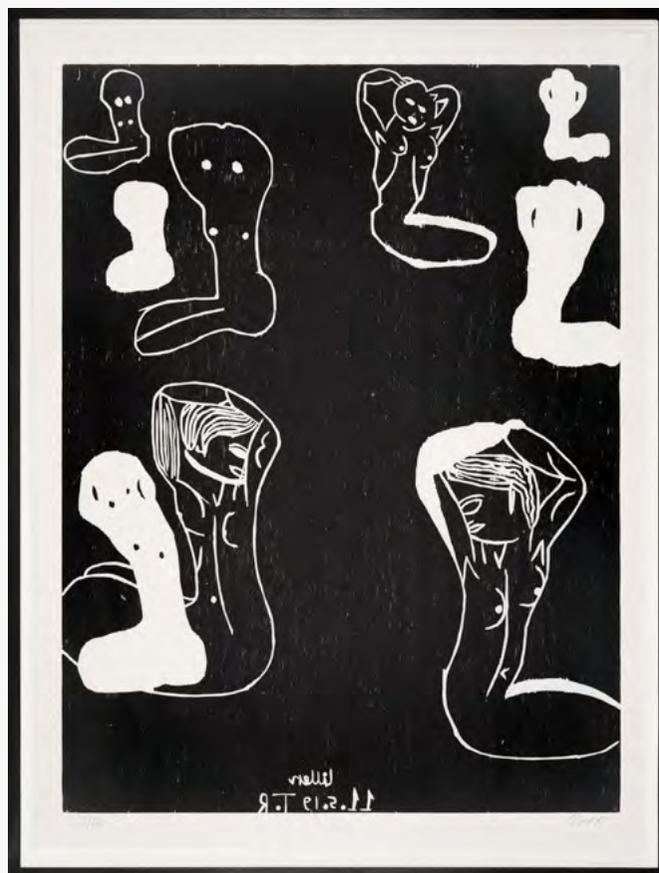
The imagery of Tal R's woodcut suite *Adidas Boy* is based on a group of sculptures he created in 2020. The concept of revisiting his own imagery for a printmaking project is a familiar working method for Tal R. For *Adidas Boy*, he depicts figures from his milieu, sketched in white lines against monochrome backgrounds. During the test printing process with master printer Julie Dam, he decided to add a small amount of colour pigment to the black colour of the individual prints resulting in subtle colour variations.

Adidas BOY

T.R.



Tal R  
*Filur*, 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 20 001



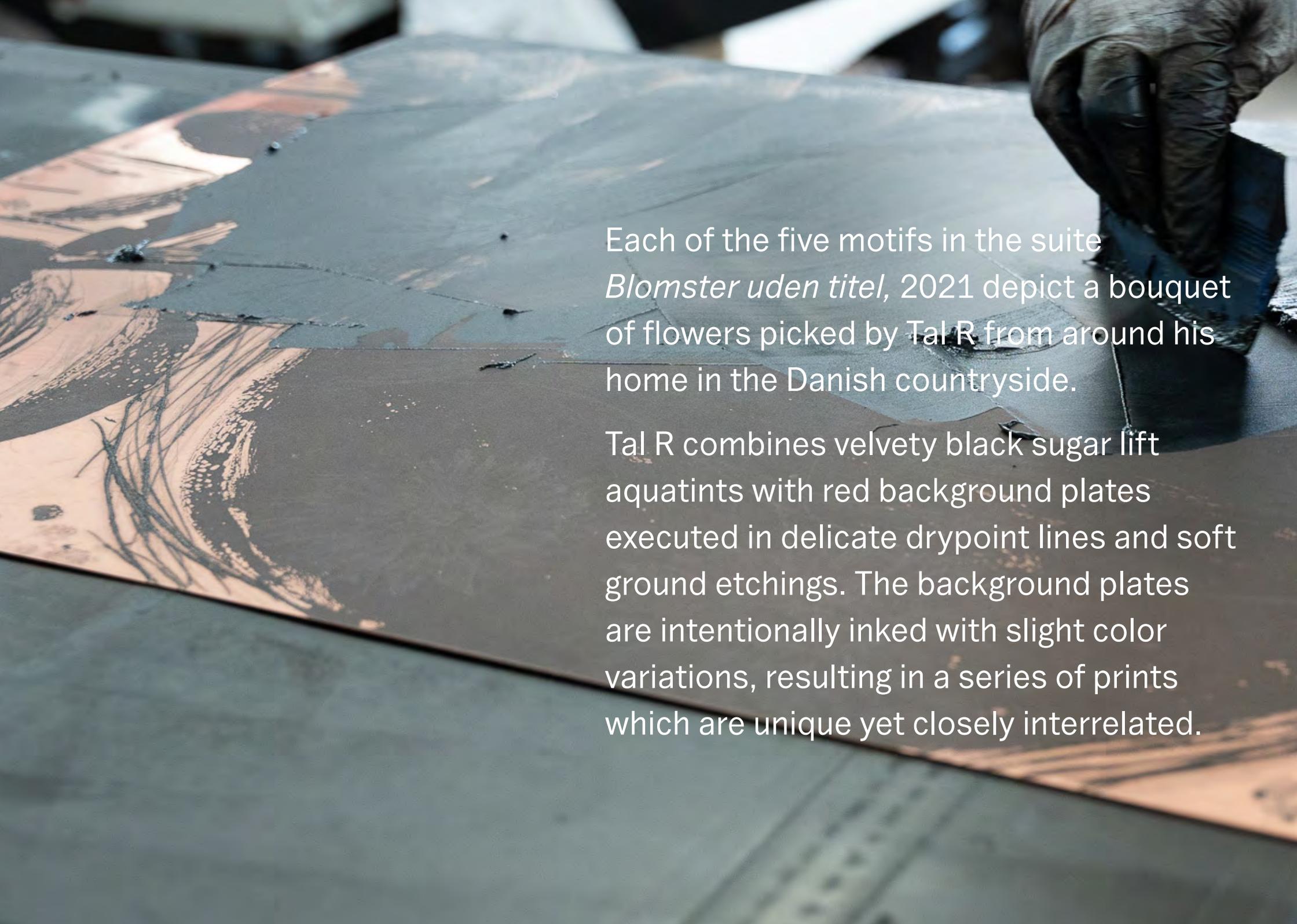
Tal R  
*Lille dig*, 2020  
Woodcut  
Japanese Kozo paper 50 g  
94,5 × 72 cm (37 1/4 × 28 3/8 in) framed  
Edition of 12  
2.050 EUR  
TaR 20 004



Tal R  
*Lille kanon*, 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 20 024

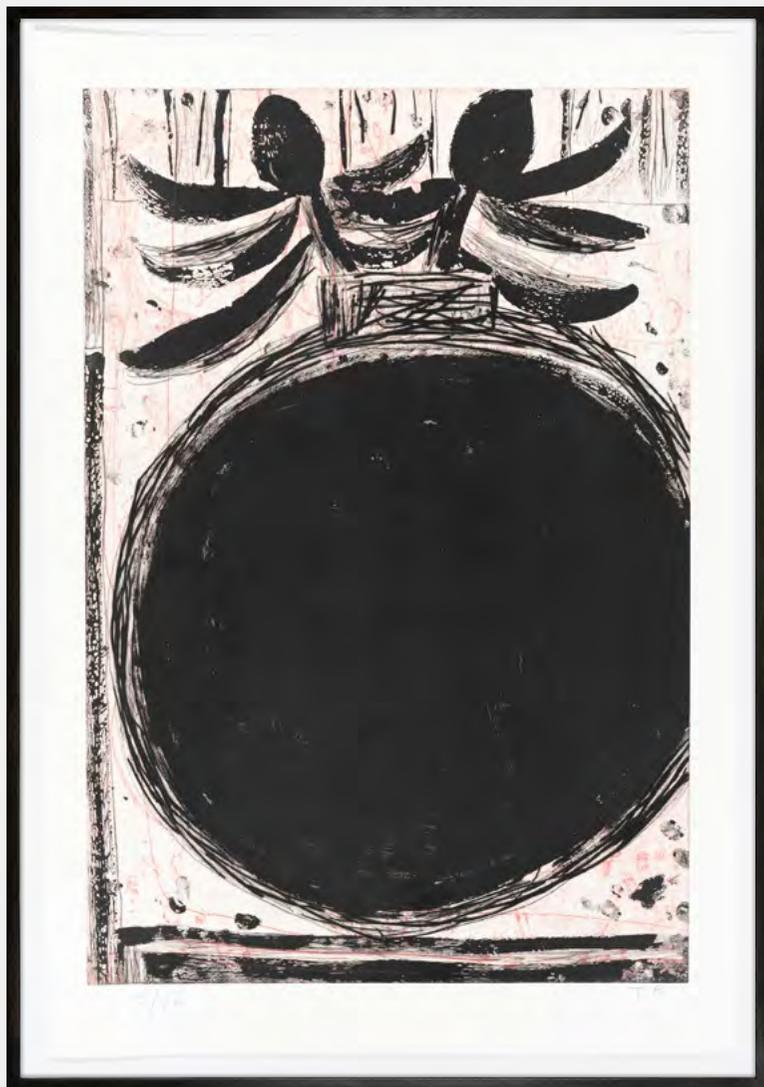


Tal R, *Adidas Boy*, 2020, series of 24 woodcuts

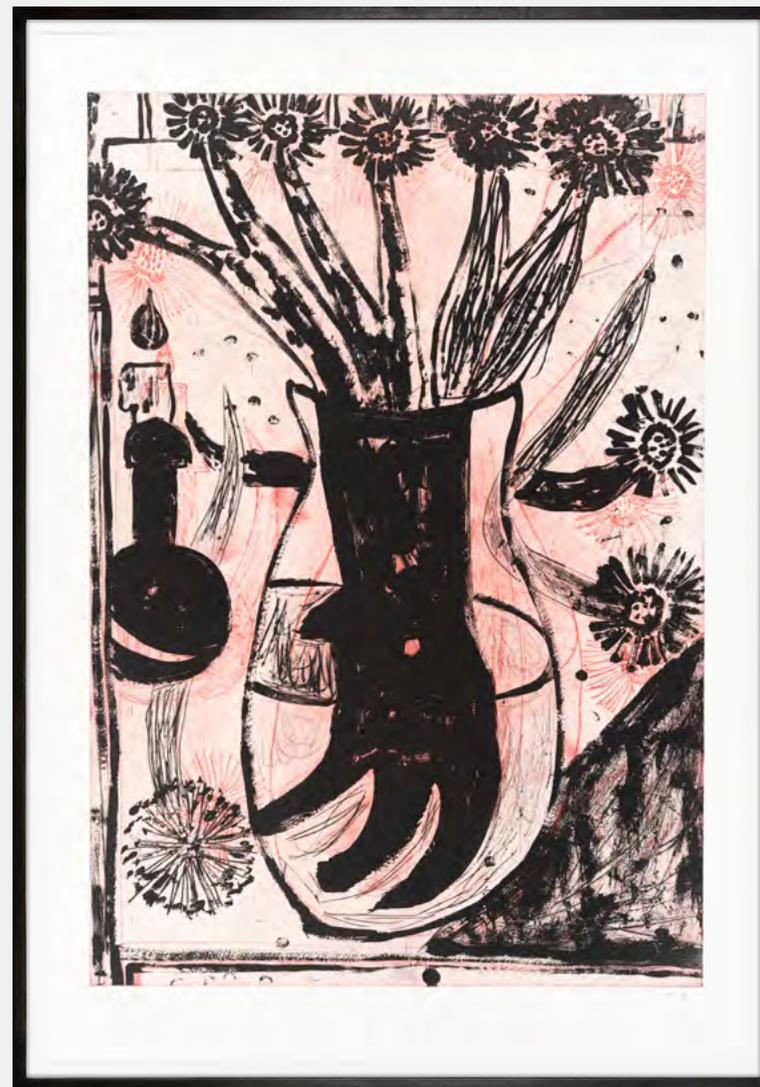


Each of the five motifs in the suite *Blomster uden titel*, 2021 depict a bouquet of flowers picked by Tal R from around his home in the Danish countryside.

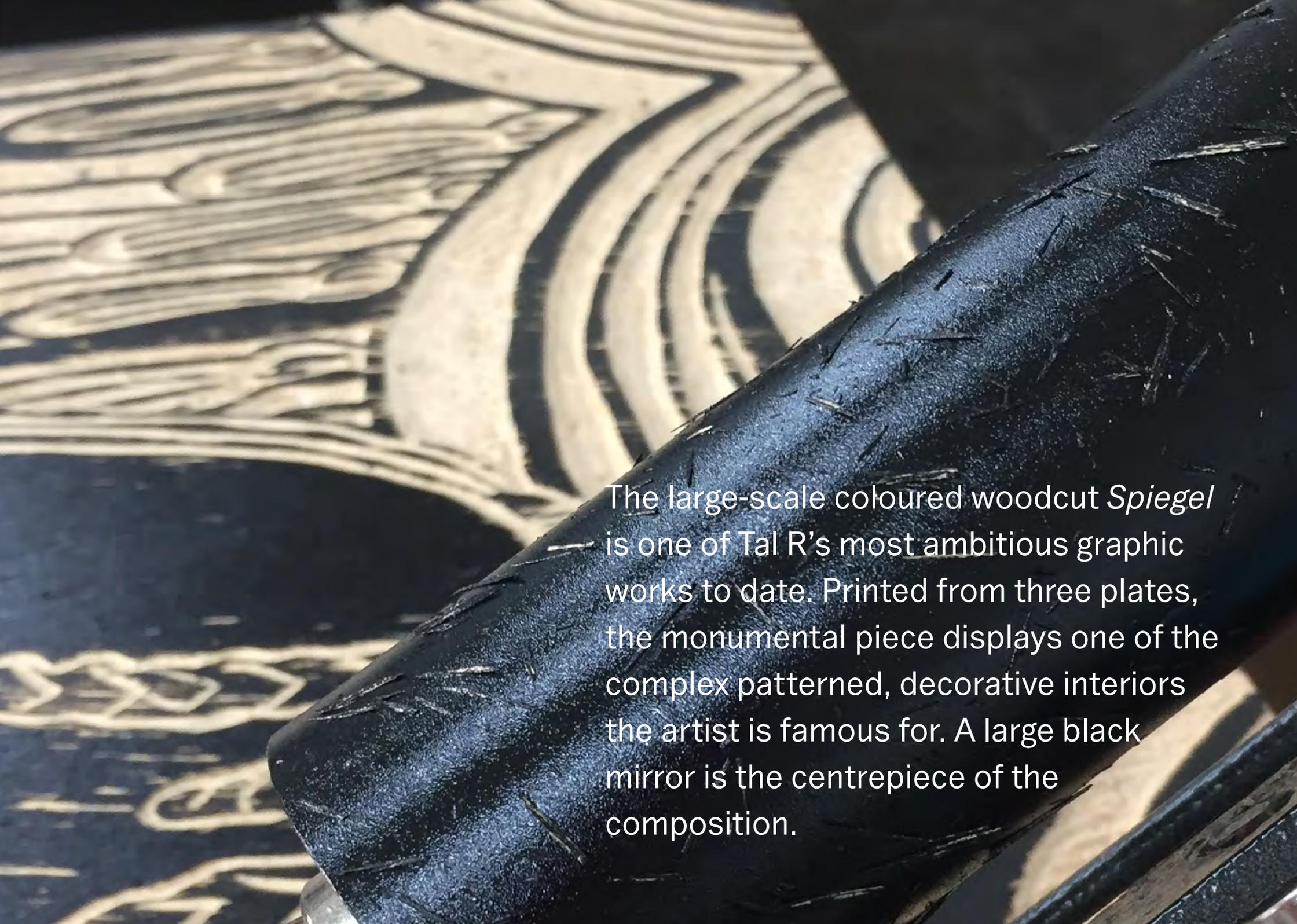
Tal R combines velvety black sugar lift aquatints with red background plates executed in delicate drypoint lines and soft ground etchings. The background plates are intentionally inked with slight color variations, resulting in a series of prints which are unique yet closely interrelated.



Tal R, *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 21 011-1.5



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 21 033-1.13



The large-scale coloured woodcut *Spiegel* is one of Tal R's most ambitious graphic works to date. Printed from three plates, the monumental piece displays one of the complex patterned, decorative interiors the artist is famous for. A large black mirror is the centrepiece of the composition.

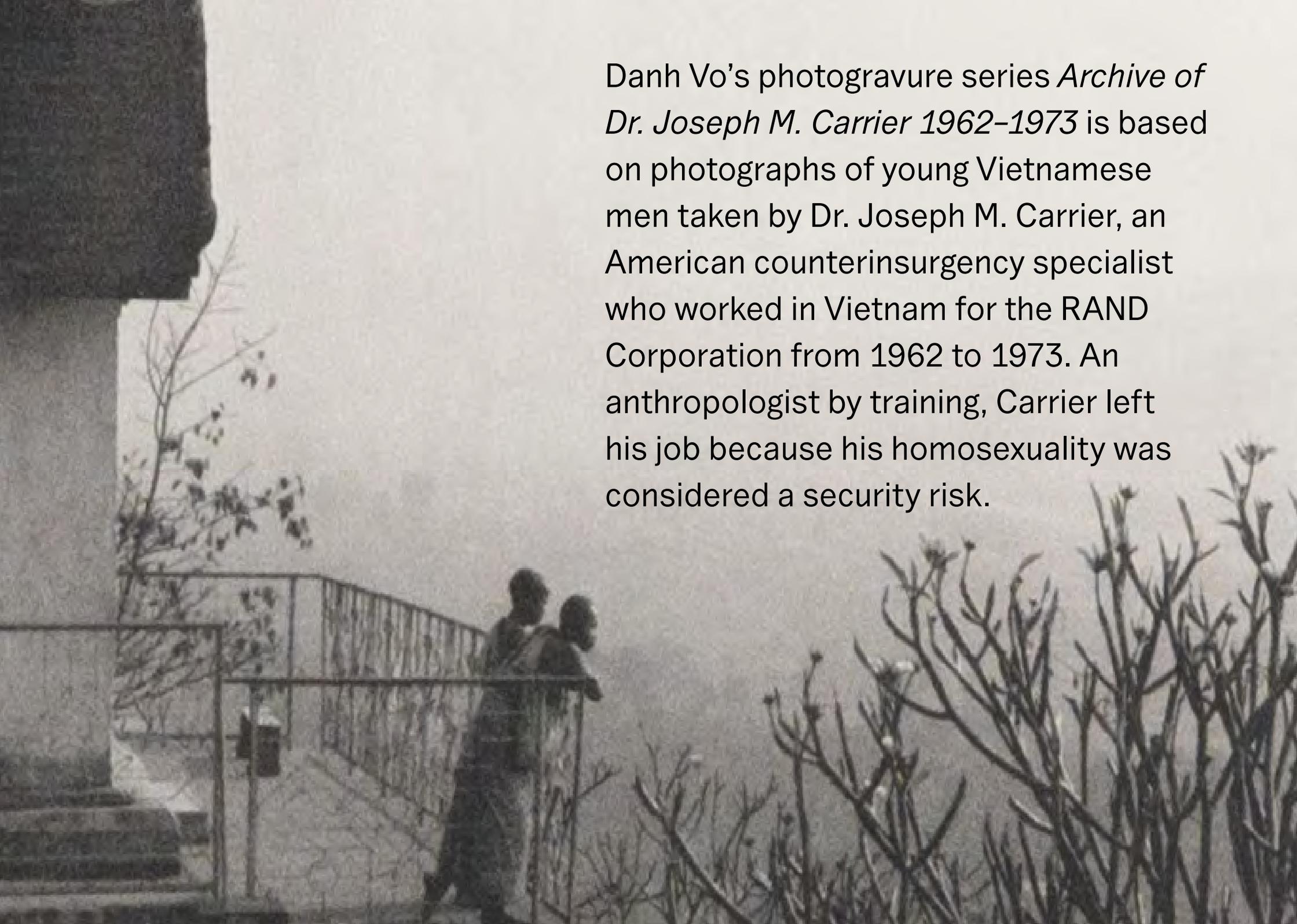


Tal R  
*Spiegel*, 2016  
Woodcut on Somerset 410g  
206 × 118 cm (81 1/8 × 46 1/2 in) framed  
Edition of 16  
5.600 EUR  
TaR 16 013



DANH VO

Danh Vo's photogravure series *Archive of Dr. Joseph M. Carrier 1962-1973* is based on photographs of young Vietnamese men taken by Dr. Joseph M. Carrier, an American counterinsurgency specialist who worked in Vietnam for the RAND Corporation from 1962 to 1973. An anthropologist by training, Carrier left his job because his homosexuality was considered a security risk.



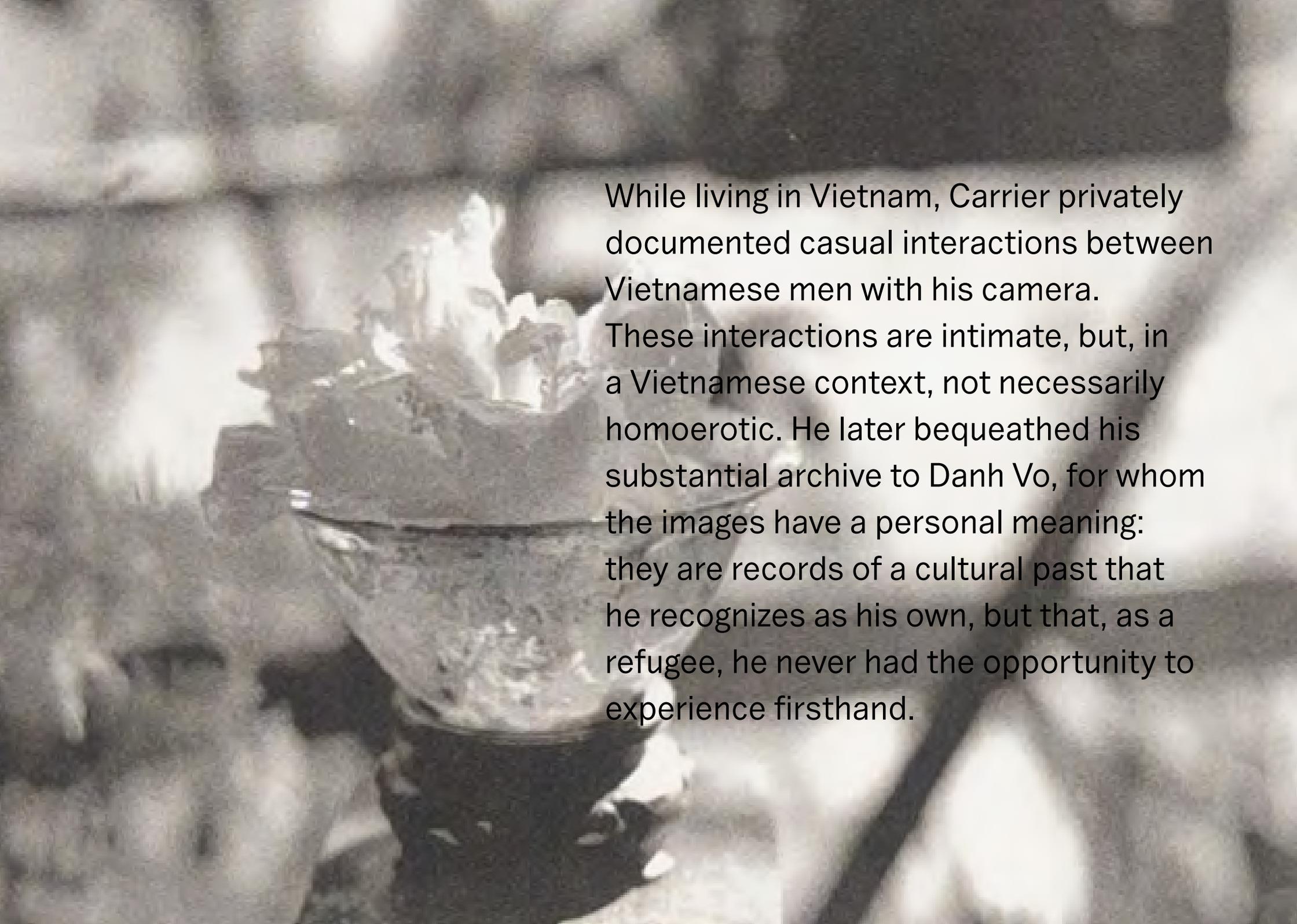


Danh Vo, *Archive of Dr. Joseph M. Carrier 1962-1973*, 2010

Set of 24 photogravure on Hahnemühle Bütten 300 g, various sizes 28,5 × 32 cm – 42 × 48 cm (11 1/4 × 12 5/8 in – 16 1/2 × 18 7/8 in) framed, Edition of 24

50.000 EUR

DaV 10 001



While living in Vietnam, Carrier privately documented casual interactions between Vietnamese men with his camera.

These interactions are intimate, but, in a Vietnamese context, not necessarily homoerotic. He later bequeathed his substantial archive to Danh Vo, for whom the images have a personal meaning: they are records of a cultural past that he recognizes as his own, but that, as a refugee, he never had the opportunity to experience firsthand.



Danh Vo  
*Archive of Dr. Joseph M. Carrier 1962-1973*, 2010, detail

# BORCH EDITIONS

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

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