

# **For 20 years : Editions Schellmann : the Museum of Modern Art, New York, November 16, 1989-March 13, 1990**

Date

1989

Publisher

The Museum of Modern Art

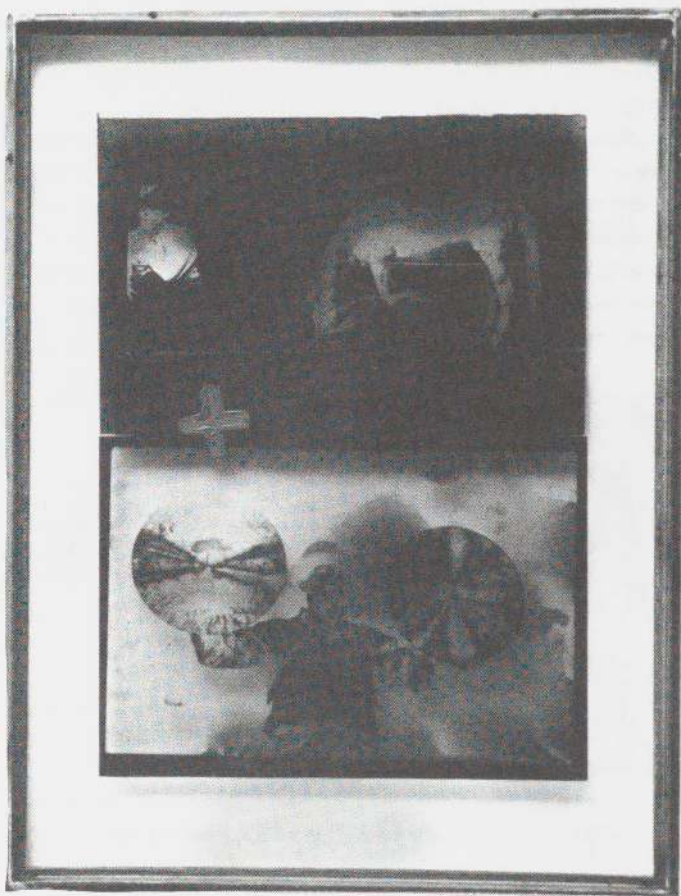
Exhibition URL

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from our founding in 1929 to the present—is  
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primary documents, installation views, and an  
index of participating artists.

FOR 20 YEARS

# EDITIONS SCHELLMANN



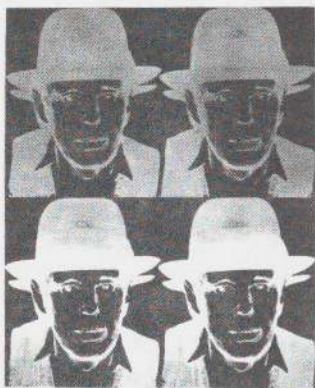
THE MUSEUM OF MODERN ART  
NEW YORK

November 16, 1989–March 13, 1990

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In celebration of their twentieth anniversary, the Munich-based Editions Schellmann has donated a selection of over thirty of their publications to the Department of Prints and Illustrated Books. In the field of contemporary printmaking, Jörg Schellmann stands out as a publisher who has challenged tradition in both his choice of artists and in the technical freedom he has offered them. Since the beginning of the print boom, in the 1960s, most publishers have been inclined to select talented draftsmen to undertake print projects. Schellmann, however, came of age professionally in the 1970s with the advent of Conceptual art, and has consistently published works by artists who focus primarily on the idea behind the work of art rather than the finished art object itself. Less interested in precise and complex printing techniques, choice of paper, and marketable imagery, Schellmann's main goal as a publisher is and has been the democratization of art through the wide distribution of editioned works.

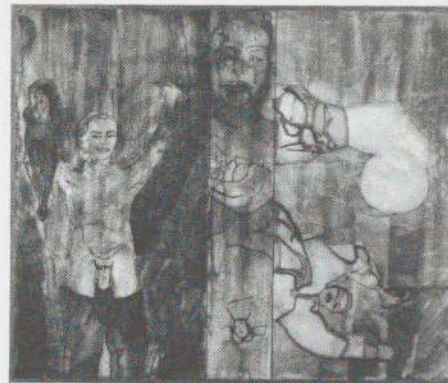
Schellmann's publishing career began on his first trip to New York in 1968, when he was still a law student. Fascinated by Pop art and the phenomenon of Andy Warhol, he spontaneously, and rather naively, set out to publish a print. Since Warhol was not available due to his filmmaking activities, Schellmann approached Larry Rivers, and the result was Schellmann's first edition, the offset print *Dutch Masters*.



Andy Warhol. *Joseph Beuys, State II*. 1980-83

Returning to Germany, he set up a "small courtyard artshop"\* in Munich, and began planning an exhibition of Joseph Beuys's multiple objects. In December 1970, he arranged an interview with the artist—an encounter that marked a turning point in his career. In 1971, Schellmann published the first of twenty-three projects with Beuys, with whom he worked more extensively than any other artist. He also published the catalogue raisonné of Beuys's editions.

The notion of the original graphic work with its refined techniques and materials was antithetical to Beuys's aesthetic approach. In his prints, Beuys often used old postcards, menus, or even paper bags—objects imbued with personal symbolism—as his printing surfaces, instead of the more traditional sheets of paper. One of the few cases in which Beuys drew directly on the printing plates occurred in 1974, when, during a lecture at the Minneapolis College of Art and Design, he created a blackboard drawing. According to Schellmann, "the students dared to substitute six etching plates for the blackboard," in the hopes of printing an edition. Beuys refused to print the plates, however; he



Francesco Clemente.  
*Conversion to Her*.  
1986

disliked the jigsaw puzzle format. Three years later, the plates surfaced at an art fair, and Schellmann immediately bought them and took them to the artist. Beuys then decided that it would be interesting to print the plates as six individual images—not as one large-scale wall-piece—and titled them *Minneapolis Fragments*.

Beuys's disdain for the unique art object greatly strengthened Schellmann's own belief that the distribution of art to a wider audience is the most crucial aspect of printmaking. Beuys's profound influence on the publisher extended even further, fostering Schellmann's keen interest in the leading Conceptual artists of the period, many of whom became the mainstay of his publications for the better part of the 1970s.

In 1980, after having been preempted in his proposal for a catalogue raisonné of Andy Warhol's graphic work, Schellmann finally persuaded the artist to publish a print with him. To add to Warhol's extensive roster of celebrity portraits, Schellmann appropriately suggested Beuys as a subject, and Warhol responded with a compelling series of silkscreens entitled *Joseph Beuys*. "We felt like this was our star. It was a more personal thing to suggest," said the publisher. Thus began Schellmann's relationship with Warhol, resulting in more than twenty editions before the artist's death in 1987.

Schellmann's attraction to Beuys and Warhol, the seminal figures of postwar European and American Conceptual art, is evidence of his own bias toward an art that responds to contemporary life. "The influence that art has into our way of thinking and seeing was always very interesting to me, and both Beuys and Warhol, although quite opposite, had a direct contact with people."

But, in the early 1980s, Schellmann made a significant shift away from his Conceptual-based projects and toward a more



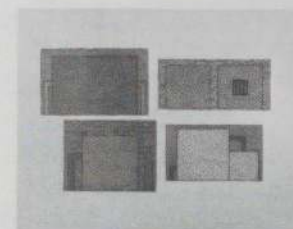
Hanne Darboven.  
*Harburg Sand*. 1988

painterly and romantic group of artists; he began collaborating with young Italian painters, including Sandro Chia, Francesco Clemente, and Enzo Cucchi. Many of these prints were ambitious—for example, Clemente's monumental aquatint *Conversion to Her*—but their lyrical, figurative style was not Schellmann's own aesthetic orientation, and so in his most recent publications he has returned to artists in the Beuys/Warhol tradition. These artists, working within a highly socio-political and conceptual framework, include Hanne Darboven, Peter Halley, Gerhard Merz, and Tim Rollins & K.O.S.

Darboven, one of Germany's leading Conceptual artists since the early 1970s, compresses her serial compositions of handwritten text, dates, and numbers into one image in the recent print *Harburg Sand*. Over a view of this Hamburg suburb, the dates of the work's conception are silkscreened in red, as a metaphor for the passage of time. Darboven further abstracts the image with a pseudo-mathematical system, transforming this graphlike calendar into a musical score and uniting the vocabularies of words, numbers, and musical notes.

Peter Halley has arisen as one of the spokespersons for a group of young, New York artists working with a strong theoretical foundation. In his first series of editions on paper, *A Tour of the Monuments of Passaic, New Jersey*, he composes a

Peter Halley. *Untitled from the portfolio A Tour of the Monuments of Passaic, New Jersey*. 1989



narrative of industrial icons out of his formal vocabulary of cellular structures. Taking the title from a text by the late artist Robert Smithson, these line engravings adapted from drawings are a postmodern statement on late twentieth-century society told in bold, abstract form.

Working on two continents, Schellmann has given artists the opportunity to circulate their ideas throughout the world. In his open-minded approach to printmaking and his consistency of vision, he has taken an original and stimulating role in the development of contemporary art.

Wendy Weitman  
Assistant Curator  
Department of Prints and Illustrated Books

\*All quoted material appearing in this text is taken from an interview with Jörg Schellmann, conducted by the author on September 30, 1989.

This brochure has been made possible through the generosity of The Contemporary Arts Council of The Museum of Modern Art.

Cover: Joseph Beuys. *Iphigenia/Titus Andronicus*. 1985

## CHECKLIST

Unless otherwise noted, all works are from the collection of The Museum of Modern Art and have been donated by Editions Schellmann, Munich and New York. Works dated 1967 through 1974 and 1985 to the present are published by Editions Schellmann. Works dated from 1975 through 1984 are published by Editions Schellmann & Klüser. Dates enclosed in parentheses do not appear on the works. Dimensions given are composition or plate size, in inches and centimeters, height preceding width.

**Joseph Beuys** German, 1921–1986

*Painting Version I–90*. 1961–75, published 1976. Oil paint and fat with torn hole, 29<sup>1</sup>/<sub>16</sub> × 22<sup>1</sup>/<sub>16</sub>" (76 × 57.7 cm).

Untitled from the portfolio *Minneapolis Fragments*. (1977). Lithograph and rubber stamp, 25<sup>1</sup>/<sub>4</sub> × 35<sup>1</sup>/<sub>4</sub>" (64.2 × 89.5 cm).

Untitled from the portfolio *Minneapolis Fragments*. (1977). Lithograph, printed in white, with rubber stamp and pencil additions, 25<sup>5</sup>/<sub>16</sub> × 35<sup>1</sup>/<sub>4</sub>" (64.3 × 89.5 cm).

*Iphigenia/Titus Andronicus*. (1985). Photographic negatives stamped with brown paint between glass plates in iron frame, 28<sup>7</sup>/<sub>8</sub> × 21<sup>1</sup>/<sub>16</sub>" (71.5 × 54.8 cm).

**Sandro Chia** Italian, born 1946

*Figure Looking Out*. 1982. Etching with chine collé, 13<sup>7</sup>/<sub>8</sub> × 10<sup>1</sup>/<sub>16</sub>" (35.2 × 27.5 cm).

**Christo**(Christo Javacheff) American, born Bulgaria 1935

*Wrapped Floors*. 1983. Lithograph, printed in color, with collage, 22<sup>1</sup>/<sub>4</sub> × 28<sup>3</sup>/<sub>16</sub>" (56.6 × 71.6 cm).

*Curtains for La Rotunda, Project for Milan* from the portfolio *Five Urban Projects*. (1985). Photograph, serigraph, and colotype, printed in color, with collage and pencil additions, 13<sup>5</sup>/<sub>16</sub> × 10<sup>5</sup>/<sub>16</sub>" (35.4 × 27.9 cm).

*Lower Manhattan Wrapped Building, Project for New York* from the portfolio *Five Urban Projects*. (1985). Photograph, serigraph, and colotype, printed in color, with collage and pencil additions, 13<sup>5</sup>/<sub>16</sub> × 10<sup>5</sup>/<sub>16</sub>" (35.4 × 27.9 cm).

**Francesco Clemente** Italian, born 1952

*Conversion to Her*. 1986. Etching and aquatint, printed in color, 37<sup>7</sup>/<sub>16</sub> × 43<sup>3</sup>/<sub>16</sub>" (95.1 × 110.6 cm).

**Enzo Cucchi** Italian, born 1950

*Giotto's Elephant*. Copublished with Galerie Bernd Klüser, Munich, 1986. Lithograph, printed in color, with collage in brass frame box, 11 × 50<sup>5</sup>/<sub>16</sub>" (28 × 128.1 cm).

**Hanne Darboven** German, born 1941

*Harburg Sand*. (1988). Colotype and serigraph, printed in color, 22<sup>3</sup>/<sub>8</sub> × 23<sup>3</sup>/<sub>16</sub>" (56.8 × 59.3 cm).

**Peter Halley** American, born 1953

Untitled from the portfolio *A Tour of the Monuments of Passaic, New Jersey*. Copublished with The Spring Street Workshop, New York, 1989. Line engraving, printed in color, 9<sup>3</sup>/<sub>4</sub> × 17<sup>1</sup>/<sub>4</sub>" (24.8 × 43.8 cm).

Untitled from the portfolio *A Tour of the Monuments of Passaic, New Jersey*. Copublished with The Spring Street Workshop, New York, 1989. Line engraving, printed in color, 9<sup>1</sup>/<sub>16</sub> × 15<sup>5</sup>/<sub>16</sub>" (24.6 × 39.7 cm).

**Keith Haring** American, born 1958

*Totem*. 1989. Woodcut, printed in color, on three sheets, 73<sup>1</sup>/<sub>2</sub> × 21<sup>1</sup>/<sub>16</sub>" (186.7 × 55.4 cm).

**Donald Judd** American, born 1928

Untitled from the portfolio *For Joseph Beuys*. Copublished with Galerie Bernd Klüser, Munich, 1986. Woodcut, printed in color, 15<sup>3</sup>/<sub>4</sub> × 23<sup>3</sup>/<sub>16</sub>" (40 × 59.7 cm).

**Jannis Kounellis** Greek, born 1936

Untitled from the series *Dance Fragments*. (1982). Photogravure, 29<sup>1</sup>/<sub>4</sub> × 23<sup>3</sup>/<sub>16</sub>" (74.3 × 58.9 cm).

Untitled from the series *Dance Fragments*. (1982). Photogravure, 26<sup>3</sup>/<sub>16</sub> × 21<sup>1</sup>/<sub>16</sub>" (67.5 × 55.1 cm).

**Sol LeWitt** American, born 1928

Untitled from the portfolio *A Circle Divided into Eight Equal Parts, with Colors Superimposed in Each Part*. Copublished with Achenbach Graphics, Düsseldorf, 1989. Serigraph, printed in color, 29<sup>1</sup>/<sub>16</sub> × 29<sup>1</sup>/<sub>16</sub>" (76.1 × 76.1 cm).

**Richard Long** British, born 1945

Untitled from the portfolio *River Avon Mud Drawings*. 1989. Lithograph, printed in color, 25½ × 37½" (65 × 96 cm).

**Robert Longo** American, born 1953

*Men in the Cities (Eric)*. 1985. Lithograph, 71⅞ × 31½" (182.5 × 80 cm).

*Men in the Cities (Gretchen)*. 1985. Lithograph, 67 × 30¾" (170.2 × 77.1 cm).

**Robert Mapplethorpe** American, 1946–1989

Untitled from the portfolio *America*. (1988). Lithograph, printed in color, 26¼ × 21⅜" (66.7 × 55.4 cm).

Untitled from the portfolio *America*. (1988). Lithograph, printed in color, 26¼ × 21¾" (66.7 × 55.3 cm).

**Gerhard Merz** German, born 1947

Untitled from the portfolio *And I Am Also an Architect*. 1989. Aquatint, printed in color, 42½ × 32" (108 × 81 cm).

Untitled from the portfolio *And I Am Also an Architect*. 1989. Aquatint, printed in color, 42½ × 32" (108 × 81 cm).

**Mimmo Paladino** Italian, born 1948

*Mute*. 1985. Etching and aquatint, printed in color with collage, 58⅞ × 29¼" (148.8 × 74.3 cm).

**Larry Rivers** American, born 1923

*Dutch Masters*. 1964–68. Offset, printed in color, 18⅞ × 17¾" (48 × 45.1 cm).

**Tim Rollins & K.O.S.** Rollins, American, born 1955

*White Alice*. 1989. Offset and serigraph with gesso additions, 28⅞ × 47⅜" (71.5 × 121.5 cm).

**David Salle** American, born 1952

Untitled from the series *Theme for an Aztec Moralist*. (1983). Lithograph, printed in color, 45⅜ × 33⅜" (116.4 × 86.2 cm).

Untitled from the series *Theme for an Aztec Moralist*. (1983). Lithograph, printed in color, 46 × 34⅜" (116.9 × 86.5 cm).

**Andy Warhol** American, 1930–1987

*Joseph Beuys, State II*. (1980–83). Serigraph with flocking, 39⅜ × 32" (101.2 × 81.3 cm).

Gift of Mr. and Mrs. Arnold Smoller in memory of Esta Josephs, 1985.

*Leonardo da Vinci "The Annunciation"* from the series *Details of Renaissance Paintings*.

(1984). Serigraph, printed in color, 25⅞ × 37⅜" (65.9 × 96.3 cm).

*Paolo Uccello "St. George and the Dragon"* from the series *Details of Renaissance Paintings*.

(1984). Serigraph, printed in color, 25⅞ × 37¼" (65.7 × 94.7 cm).

*Sandro Botticelli "Birth of Venus"* from the series *Details of Renaissance Paintings*. (1984).

Serigraph, printed in color, 27⅜ × 40" (69.1 × 101.7 cm).