

TF Editions29 February - 30 March 2024

With Irmel Kamp, Sebastian Stumpf, Marcel Frey, Margrét H. Blöndal, Seiichi Furuya, Brian O'Doherty, Joachim Bandau, Friedemann Heckel, Laetitia Gendre, HC, Cyrill Lachauer, Federico Maddalozzo, Dirk Braeckman and Noi Fuhrer

This exhibition presents editions, prints, photographs, and limited pieces, most of which were created as part of exhibitions at the gallery. The first from 2011 is by Seiichi Furuya, who fittingly selected a Berlin motif. The latest edition, a series of unique drawings, is by Noi Fuhrer.

The sixteen works shown in the exhibition thus reflect the gallery's exhibition history.

Joachim Bandau, Kabinen-Mobil, Stehen (Arbeitssituation), 1973/2014

Fine art gallery print, 40 x 30 cm, Edition of 25 +5AP

€ 600,00 (incl. Vat, excl. framing and shipping)

Joachim Bandau's "Kabinen-Mobile" have been exhibited in the *Utopian Design* section of documenta 6 (1977). These wheeled objects moved independently, driven by windshield-wiper motors; their forms derived from abstractions of bodily postures like sitting, standing, or reclining. Bandau had developed these sheet-steel sculptures during a 1973 BDI-residency at Mercedes-Benz in Sindelfingen.



Brian O'Doherty, Portrait of Marcel Duchamp: Mounted Cardiogram,

4/4/1966, 2012, Print, 44 x 35.5 cm, Edition of 25 +5AP

€ 8.500,00 (incl. Vat, excl. framing and shipping)

"I asked him [Marcel Duchamp] if I could do his portrait. He said 'Yes.' He came to dinner with his delightful wife, Teeny. I had hired an electrocardiographic machine and took his ECG in the bedroom before we ate. Duchamp had said that art diminishes by half-lives in the museum; I wanted to refute that. When he came to my exhibition in 1966, he saw Portrait of Marcel Duchamp: Lead 1, Slow Heartbeat (1966). Looking at Duchamp looking at his heartbeat I was reminded that Eugène Delacroix apparently said he hadn't understood Turner's paintings until he saw John Ruskin looking at them. Did Duchamp's captured heartbeat refute his idea that art died on the institutional wall?" Brian O'Doherty, *Strolling with the zeitgeist*, in: *Frieze*, March 2013



Irmel Kamp, Wiels, Brussels, 1997

Archival Pigment Print (2023), 30 x 40 cm, Edition of 20 +5AP

€ 950,00 (incl. Vat, excl. framing and shipping)

This edition by Irmel Kamp has been published in cooperation with the Leopold-Hoesch-Museum in Düren. In 2023, the museum showed an extensive retrospective of the work of the photographer in collaboration with Museum für Photographie Braunschweig.



The edition shows the Wielemans brewery, photographed in 1997, which was built in 1930 by architect Adrien Blomme, and today houses WIELS - centre for contemporary art in Brussels. The edition is produced as a high-quality pigment print on Hahnemühle paper.

Friedemann Heckel, *Konversationen*, 2020-21

Pen on paper, 29,7 x 42 cm, unique

€ 900,00 (incl. Vat, excl. framing and shipping)

In 2021 Friedemann Heckel published a new book entitled "Konversationen" (Conversations). It consists of 75 drawings created since the start of 2020. The conversations take place both between the bodies, gazes, and gestures of the figures that Heckel invents and from page to page. A selection of the original drawing is now available.



Dirk Braeckman, *F.T.-T.F.-13-2013*, 2013

Ultrachrome Inkjet Print on Japanese Rice Paper, 42 x 29,7 cm,

Edition of 30

€ 1.400,00 (incl. Vat, excl. framing and shipping)

With their matte surfaces, gray scales and unclear motifs, the black-and-white photographs of the Belgian artist Dirk Braeckman are utterly enigmatic. Working on the boundaries of the medium of photography, they combine fleetingness and substance, texture and distance. Dirk Braeckman created this edition for his first show with the gallery in 2013.



Seiichi Furuya, *East Berlin 1986*, 2011

C-Print, 17 x 25 cm, Edition of 20

€ 500,00 (incl. Vat, excl. framing and shipping)

"Mémoires" is the title of a visual labor of memory that the Japanese and Graz-based photographer Seiichi Furuya, has been carrying out since the late 1980s. In numerous exhibitions and artist's books Furuya combines portraits of his deceased wife with pictures from their travels together and places of residence. The pictures from East Berlin, where Furuya lived from 1985 to 1987, are an exceptional document, featuring a vivid interplay between the private and public, between personal vision and documentary detachment.



Irmel Kamp, *Tel Aviv (House Habkind)*, 1990/2017

Gelatin silver print, Baryta Paper, 24 x 30 cm, Edition of 25 +5AP

€ 650,00 (incl. Vat, excl. framing and shipping)

For over four decades Irmel Kamp has been photographing architecture, conducting long-term research projects focused on a single style or region. One of her most substantial bodies of work: *Modern Architecture in Tel-Aviv 1930-1939*, is the result of a five-year research encompassing more than 600 buildings, realized by Kamp between 1987-1993. It composes an archeology of sorts of a local "International Style". Rather than depicting "machines for living in" - Le Corbusier's seminal maxim - the buildings in Irmel Kamp's photographs are distinctly "lived-in" and not quite so mechanic, imbued with a sense of place and time and a poetics of presence. (Boaz Levin)



Margrét H. Blöndal, Fingrabjarg ~ A Bundle of Birthmarks, 2020
 Offset, printed on uncoated paper, 14 pages in various dimension
 30 x 24 x 3 cm, Edition of 75 +10AP
 € 475,00 (incl. Vat, excl. shipping)

The multiple consists of a box containing 21 offset printed photographs and texts on individual sheets of uncoated paper, some folded, some double sided, some on heavier stock of paper. The sheets can stand on the table, lean up to the wall or be rearranged as desired.

Each box is numbered and signed by the artist.



HC, Drinking Vessel, 2017

Ceramics, unique
 € 360,00 (incl. Vat, excl. shipping)

For an evening at Bob's Pogo Bar at KW Berlin, HC made 32 double drinking vessels from clay. That night, all the drinks were served from them, and so you had to find a partner in order to drink. New encounters, physical contact with supposedly strangers and new conversations arose from this performative framework.



Sebastian Stumpf, Fence, 2014

C-Print, 40 x 50 cm, Edition of 20 +2AP
 € 600,00 (incl. Vat, excl. framing and shipping)

Sebastian Stumpf's photographic series "Fences" has been realized during his residency at the Villa Aurora in Los Angeles. "A human being is located in urban surroundings. The city is huge and apocalyptic - rundown parking lots, modern residential architecture, palms, and many fences indicate extremes of escapism and solipsism in nature, culture, and politics. Los Angeles is the urban dialectic par excellence, as Quinn Latimer writes in California Dreaming..." (Lina Leonore Morawetz, Zen For Hand)



Federico Maddalozzo, Ruins 04 (RAL 6034), 2022

Powder coated steel, 90 x 56 x 2,4 cm, Edition of 10
 € 790,00 (incl. Vat, excl. framing and shipping)

The magnetic board is an edition piece and is part of a larger project Ruins. The starting point of the project is a series of recently installed platforms that mark a path within the archaeological site of Pompeii. These platforms fill in the gaps between the large stones of the ancient pedestrian paths. Their irregular contours resemble those of the remains of frescoes or ruins. The ramps are reproduced on a 1:1 scale.



Noi Fuhrer, Distant lights, 2024

Charcoal on paper, 41 x 28,7 cm, Series of 8 unique pieces
 € 800,00 (incl. Vat, excl. framing and shipping)

With her unique approach to the medium of charcoal on paper, Noi Fuhrer creates drawings that have a haunting presence, simultaneously sculptural and phantasmagoric. Unraveling a peculiarity within everyday moments, the scenes depicted spark a sense of narrative while drawing attention to their own glowing physicality.



Laetitia Gendre, Elysée Beach Hotel, 2024

Publication, Riso print, Digital print, 32 pages, 28,4 x 20,3 cm
€ 10,00 (incl. Vat and excl. shipping)

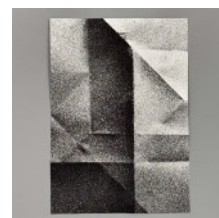
The Elysée Beach Hotel was named after Laetitia Gendre's eponymous solo exhibition at Artists Club Coffre Fort in Brussels in November 2023. For this exhibition, Gendre worked on a site-specific installation that plays with the characteristics offered by this peculiar space: a large safe occupies the centre of the room and while it allows people to move around it, it also provides an interior space. Gendre's ongoing interest in secret passages has found a new opportunity to unfold in this architectural space disrupted by fantasies of protection, intrusion and escape. The artist's book was conceived as a reconfiguration of elements from the exhibition associated with a series of drawings produced during the creative process.



Marcel Frey, Untitled, 2024

Spraypaint on paper, 29,7 x 21 cm, Series of 12 unique pieces
€ 600,00 (incl. Vat, excl. framing and shipping)

Marcel Frey deals with the question of what transforms the everyday into art. A paper is folded, sprayed with paint and again unfolded, so that it represents merely itself. Marcel Frey's works refer back to themselves; they are not renderings of the world, but make a process visible. For this exhibition he created a series of 12 unique works on paper.



Cyrill Lachauer, I-40, 2018

Silber Gelatine Print (Handabzug), 50,4 x 60 cm, Edition of 12 +1AP
€ 750,00 (incl. Vat, excl. framing and shipping)

Cyrill Lachauer's *America trilogy*, which deals with the idea of the *narrative landscape*, has been underway since 2012. The work on the trilogy, consisting of extensive photo series, films and installation elements, is accompanied by numerous satellites. These include, for example, the photo series "WASH Arizona, New Mexico 2015", which takes a critical look at the book "Serpent Ritual" by Aby Warburg in the south-west of the USA. When Lachauer travelled through the same area again a few years later, he took the photo "I-40". Interstate 40 is the most important east-west connection in the USA. It leads through a country in which many remain invisible and marginalised. Because of the colour of their skin, their origin or their material status. Some of these traces, from the worlds and realities of those pushed to the margins, can be discovered in images such as "I-40".



Galerie Thomas Fischer

Mulackstr. 14
10119 Berlin
+49 30 74 78 03 85
mail@galeriethomasfischer.de