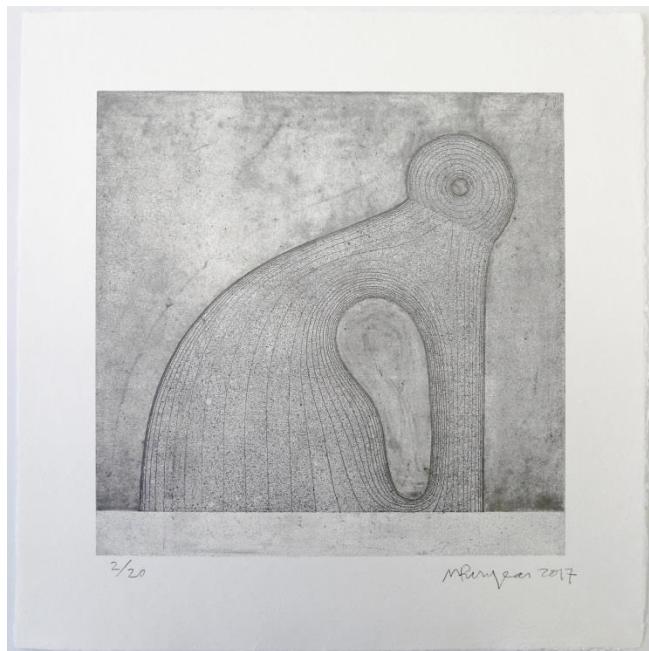


NEW !

MARTIN PURYEAR: *Untitled*, 2017



Lithograph printed on handmade paper

41 x 40 cm (16 x 15¾ in)

Edition of 20

Signed, numbered and dated on the front

£1,200 incl. VAT

Darbyshire offers special framing price of £260 + VAT

Parasol unit is proud to present this limited edition print produced by American artist Martin Puryear on the occasion of his exhibition at Parasol unit, 19 October – 6 December 2017.

Though well-known for his large-scale sculptural works, Martin Puryear began his artistic career in printmaking. As a young artist, Puryear was inspired to further study and refine his woodwork and printmaking techniques at the Royal Swedish Academy of Fine Arts in Stockholm between 1966 and 1968. The artist's early experimentation with printmaking ultimately informed and influenced the sculptural works for which he is renowned.

The form depicted on this limited edition lithograph is regularly explored by Puryear, in various media and scales. It recalls both the shape of his sculpture entitled *Shackled* (2014), and that of his recent and major public art work, *Big Bling* (2016), recently exhibited in New York and Philadelphia.

This print was produced by Universal Limited Art Editions (ULAE). Recognised for sparking a revival of printmaking in America in the late 50s, ULAE made original lithographs with artists such as Sam Francis, Jasper Johns, Robert Rauschenberg, Cy Twombly, James Rosenquist and Barnett Newman. The studio was established in 1957 by Tatyana Grosman, and is now under the leadership of Bill Goldston.

MONIQUE FRYDMAN: *Smoke of Darkness*, 2017



Etching ink on Japanese paper,
mounted on Rives paper

80 x 53 cm (31½ x 20¾ in)

Unique

Edition of 8 individual unique
monotypes

Initialled on the front (bottom
right)

£1,500 incl. VAT

The technique of monotype printing allows the creation of a repetitive series of similar prints in which each is nevertheless slightly different and individually made. The artist consciously decides of the singularity of each proof, making each of them a unique piece of work.

The requirements for a classical monotype are quite simple: a support (such as a copperplate or glass), ink, printer roller, rags, brush, etching press and paper. Frydman's choice of paper in this case is very precise: it is a Japanese paper, which has an absorbent, smooth and translucent quality. She also chose to keep similar colours of engraving ink throughout all eight prints: grey, red, brown and blue. For this limited edition, Frydman decided to substitute the press machine with the pressure of her own hand and fingers, to stay close to the concept of painting and of the "intelligence of the hand" and its sensitivity. In this way, for her, the act of printing is transformed into an act of painting. Although monotype printing is originally a reproduction technique, these prints on paper have the same painterly qualities as Frydman's paintings seen in her Parasol unit exhibition.

The artist collaborated with a conservator to carefully mount the Japanese paper on a Rives paper for display.

"It is very important for me to claim the hand and the sensibility of a painter in front of the mechanical image."
Monique Frydman, 2017

TSCHABALALA SELF: *Choker*, 2017



Silkscreen and inkjet print on
Somerset Satin Enhanced paper,
330 gsm

42 x 30 cm (16½ x 11¾ in)

Edition of 25 + 2 APs

Signed, numbered and dated

£600 Incl. VAT

This stunning new limited edition artwork celebrates her upcoming solo exhibition at Parasol unit, *Tschabalala Self*

"*Choker* is an image of a young woman. Her elegance and beauty resemble that of the tufted coquette, and like the hummingbird, one can expect her long neck to expel charming notes and graces. However, there is a disorganisation to her fashioning which speaks to the construction of her affect. *Choker* is contained, yet unhinged." (Tschabalala Self, 2017)

This elegant composition, featuring a detail of Tschabalala Self's painting, *Pussyfoot*, 2016, is a hybrid print produced using both screen and digital printing processes, using three different types of ink. This process produces a layering effect, preserving the feeling of a collage, an element which is important to Self's work. The bronze background has a subtle shimmer to it, enhancing the foreground colours and baring the signature characteristics of a Tschabalala Self originals.

CARLA AROCHA & STEPHANE SCHRAENEN:
Untitled Leather (Chris), 2006-2015



Digital print on leather on Alu-Dibond

20 x 60 cm (7¾ x 23½ in)

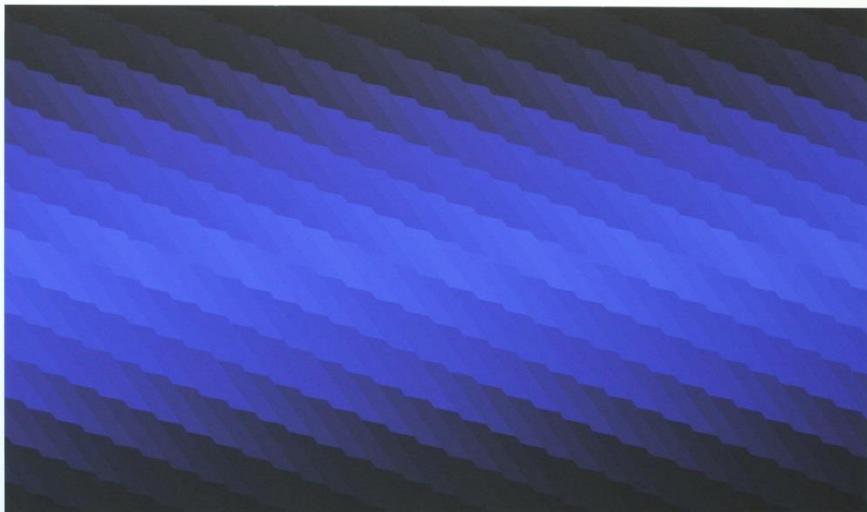
Edition of 15 + 3 APs unique variants

Signed, numbered and dated

£325 Incl. VAT

Parasol unit is proud to present this edition produced on the occasion of the group exhibition *The Gap, Selected Abstract Art from Belgium*, curated by Luc Tuymans for Parasol unit from 9 September to 6 December 2015.

BOY & ERIK STAPPAERTS: *Polarisation painting*, 2015



Archival pigment print on
Hahnemühle paper, 310 gsm on Alu
Dibond

85 x 50 cm (33½ x 19¾ in)

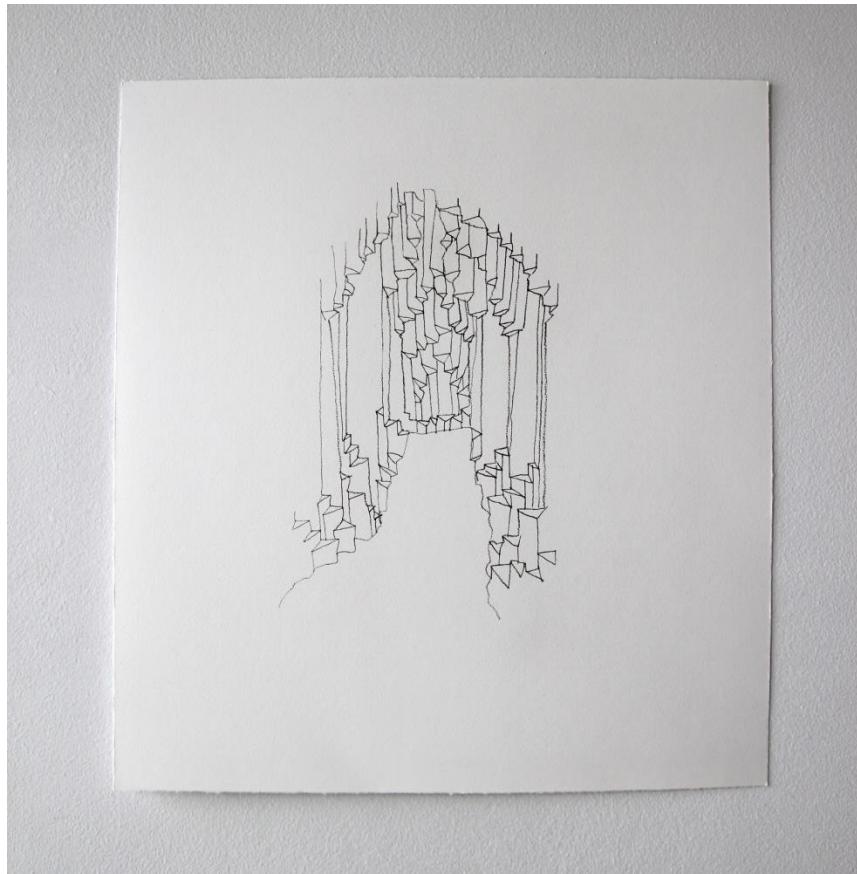
Edition of 12

Signed, numbered and dated

£550 Incl. VAT

Parasol unit is proud to present this edition produced on the occasion of the group exhibition *The Gap, Selected Abstract Art from Belgium*, curated by Luc Tuymans for Parasol unit from 9 September to 6 December 2015.

KATRIN SIGURDARDOTTIR: *Fingal's Cave*, 2015



Polymer gravure on Somerset Velvet paper, 300 gsm

38 x 35 cm (15 x 13¾ in)

Edition of 30

Signed, numbered and dated

£130 Incl. VAT

Fingal's Cave, 2015 is a representation of the natural cave of the same name situated on an uninhabited island, Staffa, in the Outer Hebrides. The cave is famous for its natural acoustics and unique structure of basalt columns, which surround it with myth and legend.

The cave itself has been an inspiration to artists, writers and musicians for many years. The cave's size and arched roof produce eerie sounds with the echoes of waves giving it the atmosphere of a cathedral. Its Gaelic name, *An Uaimh Bhinn*, means 'the melodious cave'.

LOS CARPINTEROS: *Galletas de Sal*, 2015



Bronze, plastic, paper

12 x 20 x 3 cm
(4¾ x 7¾ x 1¼ in)

Edition of 10

Signed, numbered and dated

***Prices available on request**

The fascinating Cuban duo have generously donated this completely unique and tempting edition, 10 small bags containing what appear to be the special salted Cuban cracker - *Galletas de Sal*. These crackers are only sold in Cuba and have been made in one unique factory for decades. The artists have cast 12 crackers in bronze for each bag and every edition comes with a signed, numbered and dated label detailing the contents.

KATY MORAN: *primal cat (variation)*, 2015



Framed inkjet print with
fabric collage on Hahnemühle
Photo Rag paper

31 x 39 cm (12½ x 15½ in)

Edition of 20 + 4 APs unique
variants

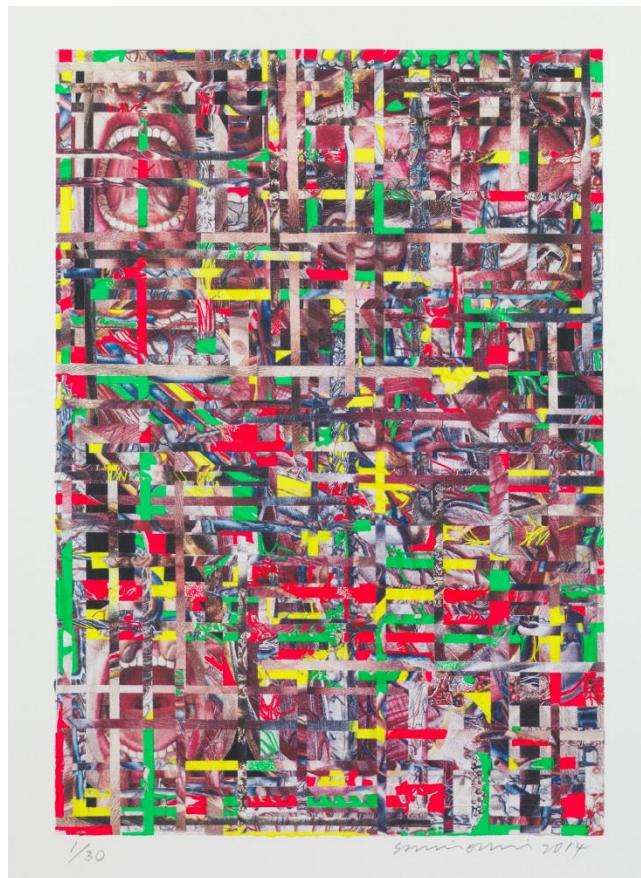
Signed, numbered and dated

£1,200
incl. VAT & frame

Parasol unit is proud to present Katy Moran's edition, to coincide with the current exhibition *Katy Moran*, 15 January – 8 March 2015.

This is the first ever limited edition print by the London based painter and is based on the painting *primal cat*, 2011, which is included in the exhibition at Parasol unit. The painting image has been made into a beautiful inkjet print on high quality photo rag paper and each has been individually collaged by the artist. The 20 unique pieces are already framed to the artist's specification in dark wood, by Derbyshire Framers, London. The price of £1,200 includes the frame and VAT.

SHINRO OHTAKE: *Time Memory / Body 1*, 2014



Silkscreen print on paper

53 x 39 cm
(20¾ x 15¼ in)

Edition of 30 + 5 APs

Signed, numbered and dated

£1,200

Incl. VAT, unframed

Parasol unit is proud to present this edition produced on the occasion of the exhibition *Shinro Otake*, 12 October – 12 December 2014.

JIMMIE DURHAM: *Poison Evidence*, 2014



Acrylic colour & gel, acrylic
glass, glue

28 cm (11 in), diameter

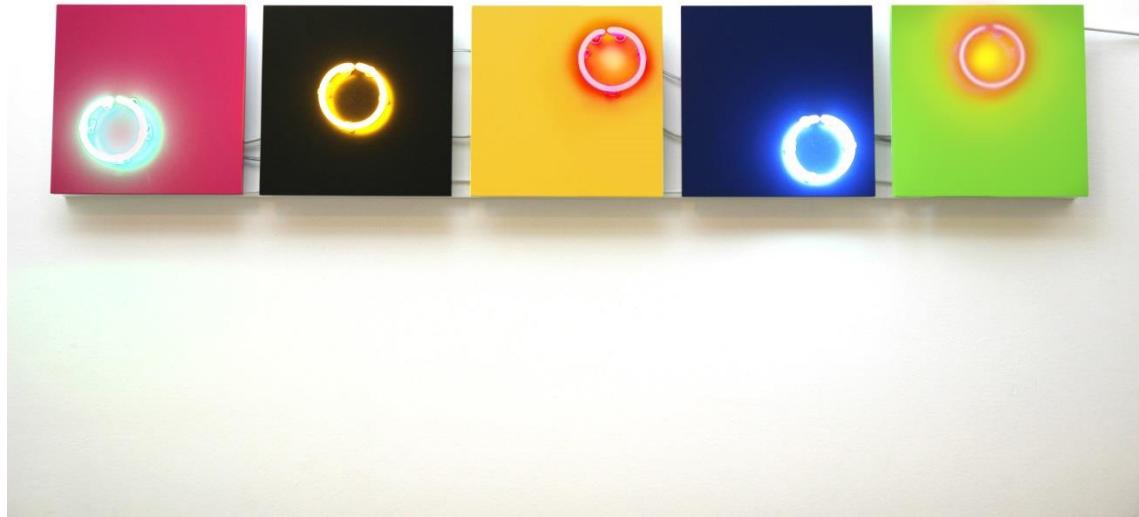
Edition of 21 unique variants

Accompanied by a certificate
of authenticity

£950 Incl. VAT

Parasol unit is proud to present this edition of 21 unique variants of the artist Jimmie Durham produced on the occasion of *Jimmie Durham: Traces and Shiny Evidence* exhibition at Parasol unit, 12 June – 09 August 2014.

SHEZAD DAWOOD: *Colour Theory*, 2014



Neon and powder coated
MDF in five parts

32 x 170 x 8 cm
(12½ x 66¾ x 3 in)

Edition of 5

Accompanied by a certificate
of authenticity

£7,000 Incl. VAT

Parasol unit is proud to present *Colour Theory*, 2014, produced on the occasion of *Shezad Dawood: Towards the possible film* exhibition at Parasol unit, 4 April – 25 May 2014.

Colour Theory explores Dawood's fascination with different colour combinations and how these can trigger a perceptual affect in the viewer. The playful use of neon in this edition also continues themes from Dawood's exhibition at Parasol unit including the chromatic scale, music and circular shapes associated with the idea of the self and the soul.

CANAN TOLON: *Waiting to Happen*, 2014



Polymer gravure on Magnani
Litho paper, 310 gsm

58 x 48 cm (22¾ x 19 in)

Edition of 40

Signed, numbered and dated

£600

Incl. VAT, unframed

Parasol unit is proud to present this edition of the artist
Canan Tolon.

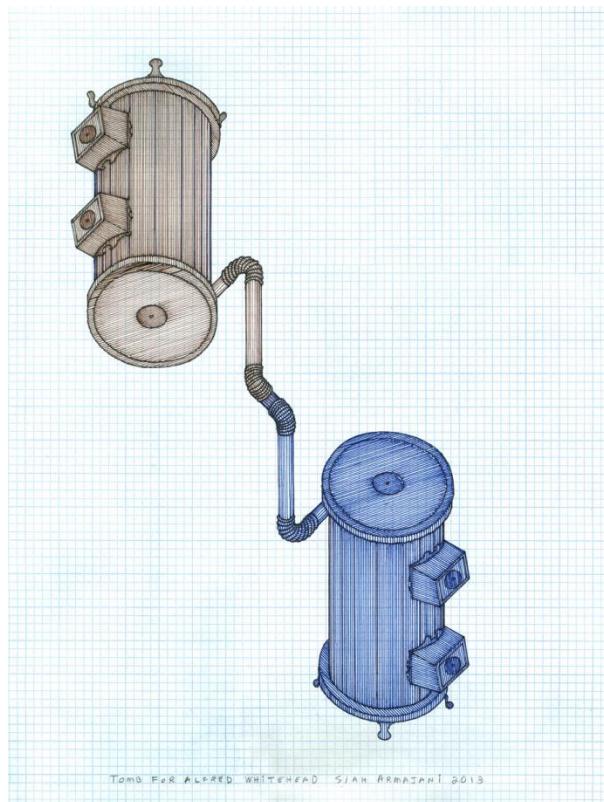
'The certain stillness in what seems to be a sequence of
vistas in motion, abruptly frozen in time, prompts the eye to
wonder in anticipation of finding evidence of a story.'

Waiting for something to happen is a state of being today.
This constant expectation of something good or bad to happen
has become our main preoccupation in life, making us forget
the fleeting moment.

This print was created with these thoughts in mind.'

Produced on the occasion of *Canan Tolon: Sidesteps* exhibition
at Parasol unit, 15 January – 16 March 2014.

SIAH ARMAJANI: *Tomb for Alfred Whitehead*, 2013



Polymer gravure on Magnani
Litho paper, 310 gsm

74 x 57 cm (29 x 22½ in)

Edition of 40

Accompanied by a certificate
of authenticity

£600

Incl. VAT, unframed

Parasol unit is proud to present this edition of the artist
Shia Armajani, produced on the occasion of *Siah
Armajani: An Ingenious World* exhibition at Parasol unit,
18 September – 15 December 2013

MERLIN JAMES: *Signal Box*, 2007



Soft ground etching on
Somerset paper, 300 gsm

38 x 45 cm (15 x 17½ in)

Edition of 40

Signed, numbered and
accompanied by a certificate
of authenticity

£120

Incl. VAT, unframed

Entitled *Signal Box*, this etching depicts a raised observation post seen through undergrowth and across what might be a railway embankment. The print relates closely to a painting of the same title dating from 2004-7 (included in the present exhibition and on p. 42 of the Parasol unit publication). Such utilitarian structures, including toll booths, quarry huts, lock gates etc., frequently find metaphorical and associative resonance in James's art.

Limited to 40 copies, the print is on Somerset 300gsm acid free paper, a 100% cotton mould-made paper that complements the delicate soft-ground etching technique.

Produced on the occasion of the *MERLIN JAMES* exhibition at Parasol unit, 6 June – 10 August 2013.

NAVID NUUR: *From the cutting collection*, 2013



Metal additive titanium cast ring

19 x 20 x 21 mm
($\frac{3}{4}$ x $\frac{3}{4}$ x $\frac{3}{4}$ in)

Edition of 25

Accompanied by a certificate of authenticity

£225 Incl. VAT

A bandage is often abandoned at the end of the healing process, once the wound is healed or the bandage itself has become worn and redundant.

Having experienced several cuts and injuries through his artistic process, Navid Nuur elevates the usually transient bandage to a position of status and value with his unique edition '*From the cutting collection*'. Rather than discard the bandage, immortalising the object in this way allows it to survive as a memory of an incident which was overcome and highlights the contradiction between its previous use to heal and its subsequent loss of function.



Cast elegantly in Titanium this pendant and chain serves as a reference to the restorative process which Nuur believes should be celebrated and preserved.

Produced on the occasion of the exhibition *NAVID NUUR: Phantom Fuel* at Parasol unit, 13 March – 19 May 2013.

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DAVID CLAERBOUT: *Berlin bike*, 2012



Archival pigment print on
Canson HighGloss RC paper,
315 gsm

33 x 45 cm (13 x 17½ in)

Edition of 50

Signed and numbered

£275

Incl. VAT, unframed

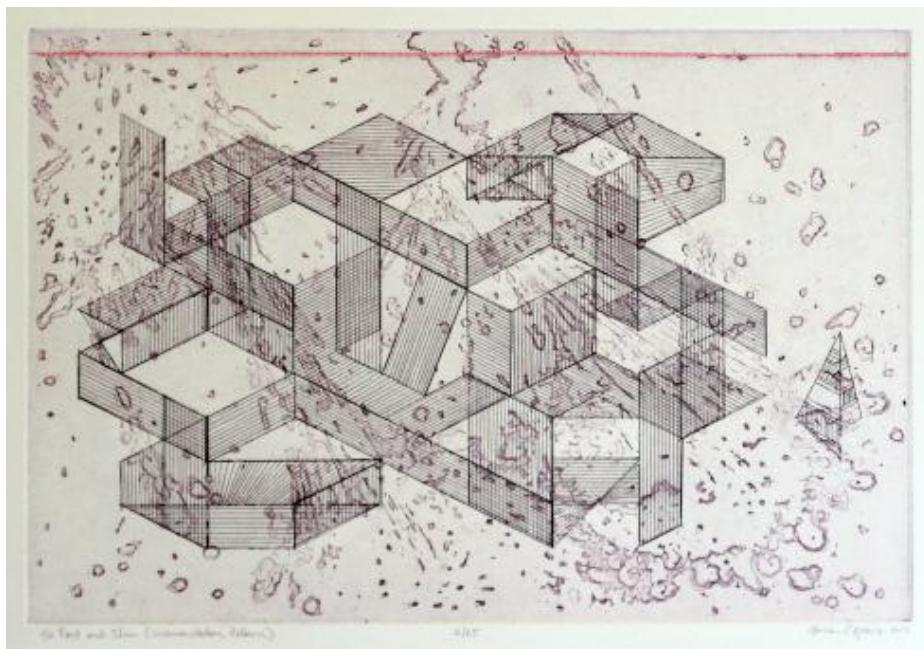
As one of the most innovative and acclaimed artists of his generation working with moving image, Claerbout has created a striking body of works within which the media of film and photography appear to co-exist.

Claerbout's works often depict some everyday activity or event that seems to be the subject of the work, but as time passes we as viewers face a dilemma in how to decipher the artist's intention. The works not only alter our established understanding of time and the narrative process but also our notions of reality, illusion, and the relationship between them.

David Claerbout currently lives and works in Antwerp and Berlin. Recent years have seen his work honoured with prizes and numerous solo exhibitions in Europe and North America.

Produced on the occasion of the exhibition *David Claerbout: The time that remains'* at Parasol unit, 31 May – 10 August 2012.

ADRIAN ESPARZA: *So Fast and Slow (Widmanstatten Pattern)*, 2012



Aquatint etching with hand-sewn sarape yarn on paper

38 x 55 cm (15 x 21¾ in)

Edition of 25

Signed and numbered

£200

Incl. VAT, unframed

American artist Adrian Esparza, born and raised in El Paso, Texas, comments on political divides, garnering much of his source material and inspiration from his borderland experiences.

For his participation in the group exhibition 'Lines of Thought' curated by Ziba Ardalan for Parasol unit, Esparza mounted a Mexican serape [blanket] on the wall, then partially unravelled it. Inspired by historic landscape paintings he guides the cotton thread through a grid of nails to create a primarily geometric design. The artist's process of deconstructing the source results in a vibrant optical experience which simultaneously unveils the history it represents.

'Lines of Thought' explored the work of 15 contemporary artists, whose practice has focused in particular on using *line* in creatively challenging ways.

Produced on the occasion of the group exhibition '*Lines of Thought*' at Parasol unit, 29 February – 13 May 2012.

HEMALI BHUTA: *Documentation of 'Stepping Down'*, 2012



Giclée print on Hahnemühle paper

46 x 68 cm (18 x 26½ in)

Edition of 25

Signed and numbered

£160

Incl. VAT, unframed

Indian artist Hemali Bhuta's often site-specific installations function both as ephemeral objects and documentation in ways that can seem contradictory. Her dramatic and impressive installation *Stepping down*, 2010, includes several thousand stalactites that simulate candles and engender a cave-like experience. In Bhuta's hands, simple lines multiply exponentially and almost overwhelmingly, which in reality suits well her use of perishable and impermanent materials.

'Lines of Thought' explored the work of 15 contemporary artists, whose practice has focused in particular on using *line* in creatively challenging ways.

Produced on the occasion of the group exhibition '*Lines of Thought*' at Parasol unit, 29 February – 13 May 2012.

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CECILIA EDEFALK: *Portrait*, 2011



UNTITLED 2002/2011 1/20 CECILIA EDEFALK

Silver gelatin print on paper

26 x 21 cm (10½ x 8¼ in)

Edition of 22

Signed and numbered.

£235

Incl. VAT, unframed

Since the late 1980s, Cecilia Edefalk has been one of Sweden's leading and most sought-after artists both at home in Sweden and abroad.

Her practice spans photography, painting and sculpture, and she stages her exhibitions in space like installations or performances. Her works emerge as a network of repetitions, reproductions and historical memory. Often reflecting her own process-oriented practice, Edefalk's scenarios carve out haunting exchanges between past and present.

Produced on the occasion of the exhibition '*Time and Memory*: Cecilia Edefalk & Gunnel Wählstrand' at Parasol unit, 23 November 2011 – 12 February 2012

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KATE GILMORE: *Walk the Line*, 2011



C-print on paper

25 x 30 cm (10 x 11¾ in)

Edition of 25

Accompanied by a certificate
of authenticity

£120

Incl. VAT, unframed

Walk The Line was a dynamic, site-specific sculptural artwork by American artist Kate Gilmore. An installation, video, and performance-based artist, Kate Gilmore lives and works in New York City.

During the live performance, teams of eight women in two shifts walked continuously on top of the red structure for nine hours a day; from 8:30 am to 5:30 pm. Members of the public were able to walk both around the structure in order to experience the work visually and through the passageway beneath the platform to get a sensory experience of the women walking above. By creating such a visually striking and powerful work, Gilmore highlights and gives prominence to the daily life of professional women in the City of London.

Produced on the occasion of the public art project *Parasol Public: Walk The Line*, on Exchange Square, London, 6-10 June 2011

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YANG FUDONG: *Yejiang / The nightman cometh*, 2011



Giclée print on Hahnemühle
Photo Rag paper

63 x 93 cm (24¾ x 36½ in)

Edition of 50 + 5 APs

Accompanied by a certificate
of authenticity

£2,000

Incl. VAT, unframed

This photograph is a film still from Yang Fudong's *Ye Jiang (The nightman cometh)*, a black and white HD video installation on one screen. In this work, a wounded and forlorn warrior is seen after a battle, apparently now questioning his path in life. In this dramatic and hyper-realist film, three ghost-like characters appear to personify the chaos of feelings and thoughts that surface and clash within the warrior's heart and mind as he swings from enthusiasm and happiness to disappointment, grief and despair, thus revealing what takes place in a man who is required to demonstrate strength and courage in times of war and crisis.

Born in 1971 in Beijing, the renowned artist and filmmaker Yang Fudong now lives and works in Shanghai. He is one of the most important artists yet to emerge in contemporary China.

Produced on the occasion of Yang Fudong's second solo exhibition at Parasol unit, '*One Half of August*', 13 September – 6 November 2011.

NATHAN CASH DAVIDSON

Bury the wick, it's gonna explode at any minute, 2010



Giclée print on Somerset
Satin Enhanced paper, 330
gsm

59 x 42 cm (23½ x 16½ in)

Edition of 25

Signed and numbered

An artist and lyricist with a uniquely compelling visual language, Cash Davidson's paintings feature such diverse figures as King Henry VIII, Mr Punch, George Bush and Ali G. Historical and popular cultural characters and the artist's own family members meet animated gargoyles and mournful mythological creatures in otherworldly forests, cathedrals, desert islands and council estates.

£140

Incl. VAT, unframed

These accomplished and confident works evoke a rich interior landscape whilst also offering an often bleak and discomfiting perspective of the contemporary metropolis.

Produced on the occasion of the exhibition *Nathan Cash Davidson: 'Burlesque in which we've thrown it on its head'*, 8 December 2010 - 13 February 2011.

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foundation for contemporary art

Limited Editions – Sold Out



2017 ELMER ESSER, *AKKO I*

2015 RANA BEGUM, *NO. 643*

JULIAN CHARRIÈRE, *TROPISME*

2012 BHARTI KHER: *THE TENTH HOUR*

ADEL ABDESSEMED: *NO SMOKING*

2011 GUNNEL WHÅLSTRAND: *WALK*

JAKUB JULIAN ZIOLKOWSKI: *YODOK*

YINKA SHONIBARE, MBE: *LOVE HURTS*

2010 EIJA-LIISA AHTILA: *'COMPOSITION FOR TWO LANDSCAPES'*

TABAIMO: *HAND KNIT*

2009 RACHEL HOVNANIAN: *BEAUTY QUEEN PROCESSION*

Y.Z. KAMI: *'ENDLESS PRAYERS'*

2008 CHARLES AVERY: *'UNTITLED'*

2007 DARREN ALMOND: *'SUNSET @ ST. PETERSBURGH'*

YUKATA SONE, LONDON SNOW

KEITH TYSON, *FLIGHTPATH*

ARMEN ELOYAN: *'MOUSTACHUS MYSTERIOUS'*

2006 JOHANNES KAHRS: *'STUDY (THERAPY IN THE KITCHEN)'*

DAVID SCHNELL: *SPIELPLATZ (PLAYGROUND)*

MATTHEW RONAY: *'TOMMIE SMITH (CENTRE), JOHN CARLOS (RIGHT), PETER NORMAN (LEFT)'*