



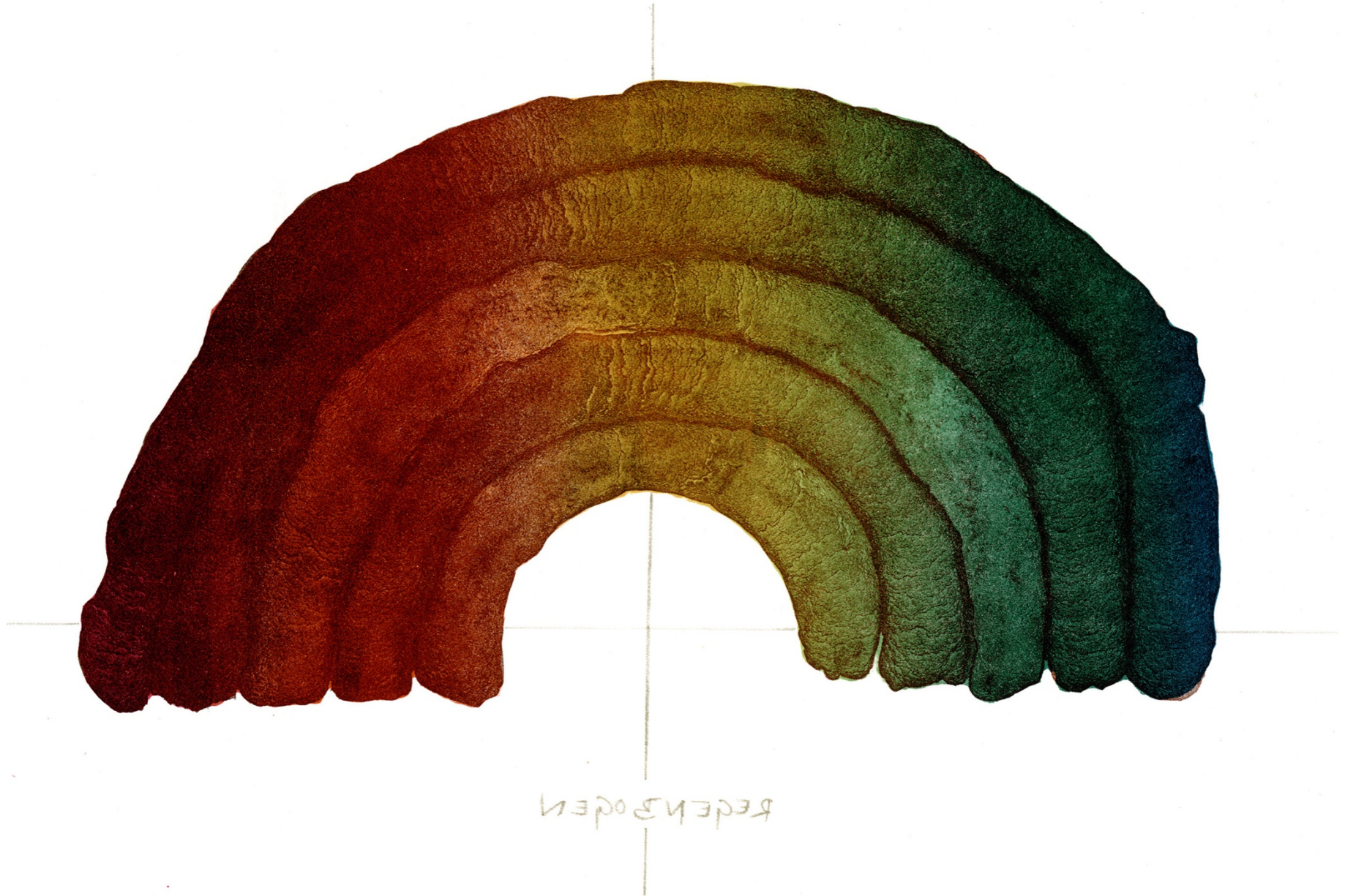
# Patrick Wagner | Personal Work

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# Stone Lithography

Since 2014 I've become extremely passionate about lithography printing on so-called "Schnellpresse" machines. A collaboration with the Lithographic Museum in Huddinge introduced me to printing on these historic beasts, and I have since taken over the Schnellpresse of Ernst Hanke. A definite student favourite was the annual Schnellpresse course held at the museum.

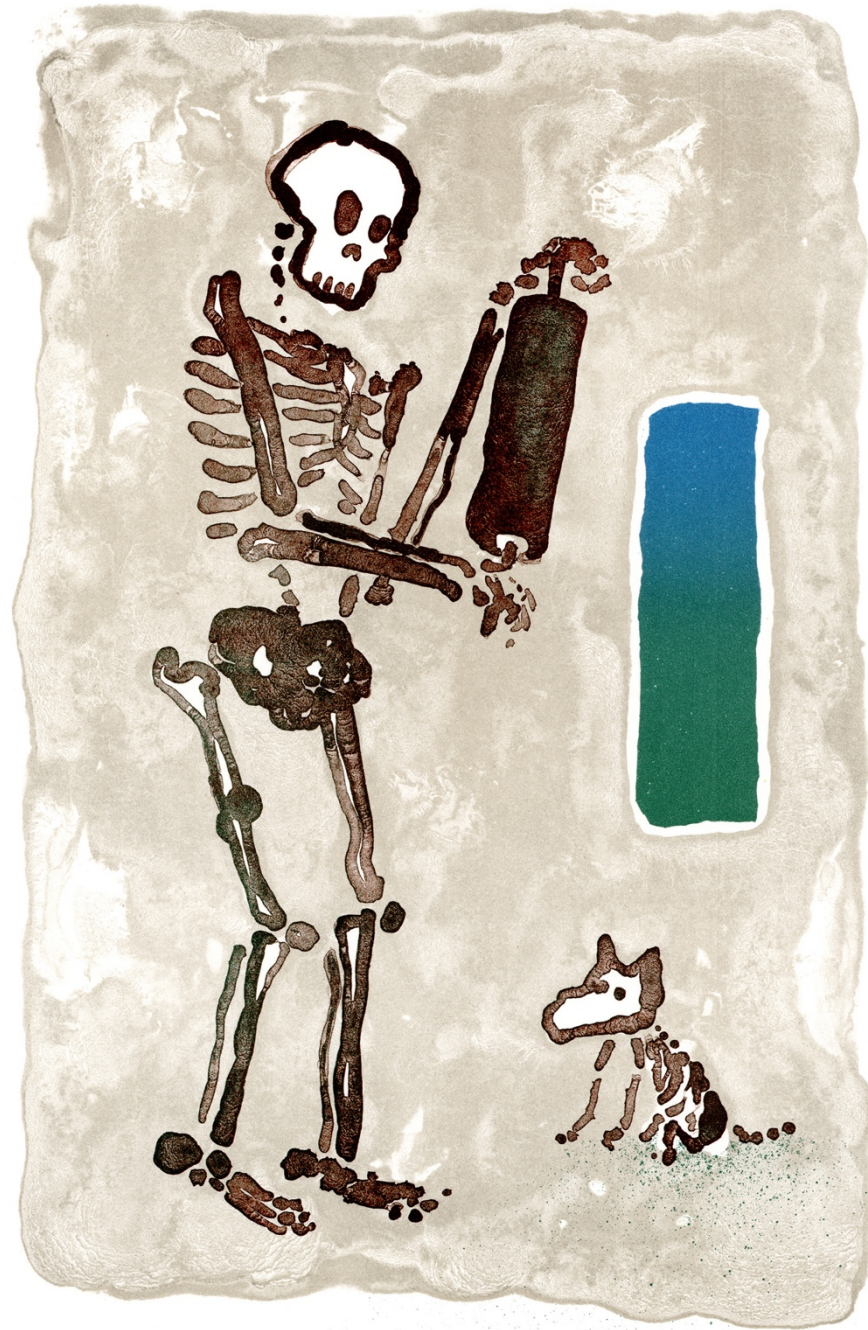


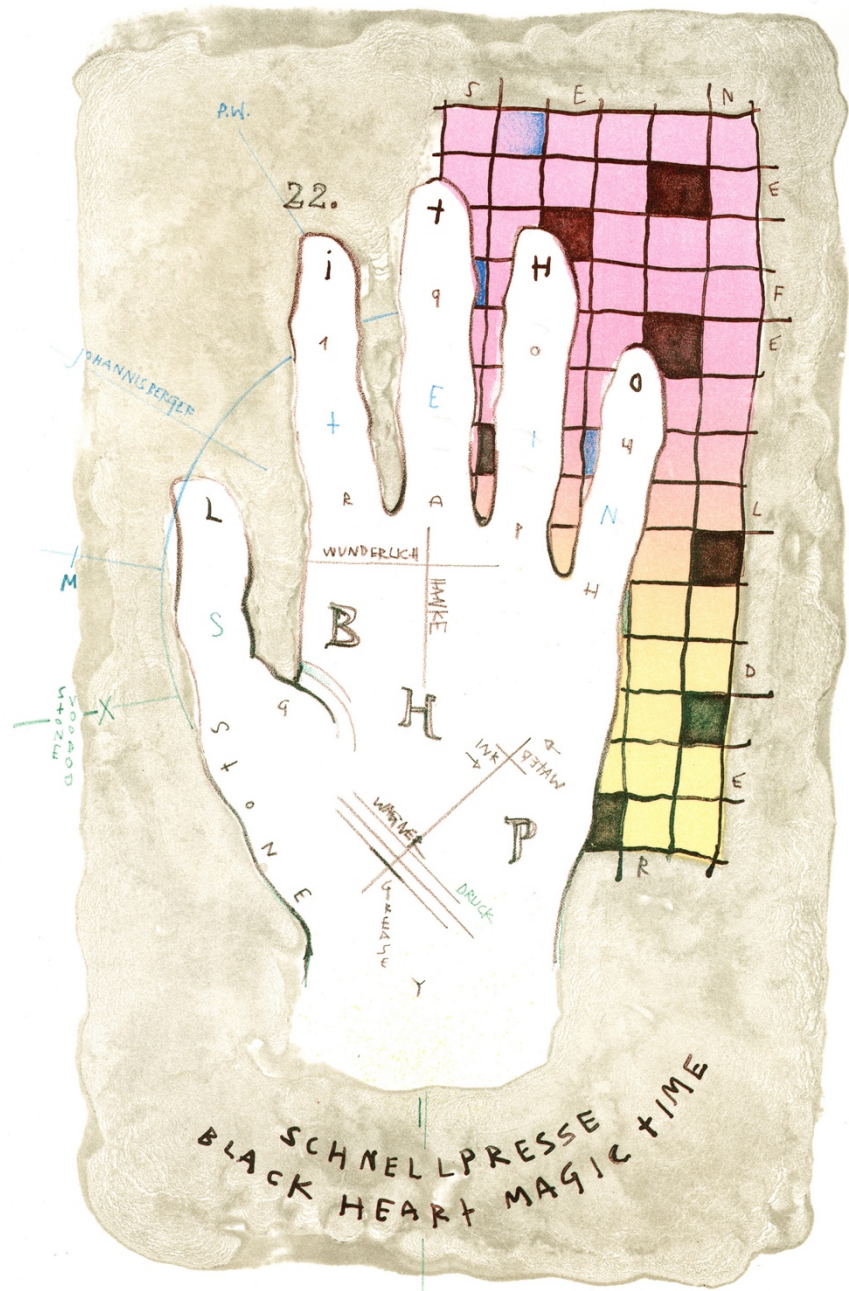
## Regenbogen

Stone Lithograph  
on Zerkall paper,  
27x41cm. Edition of 42.  
Ringgenberg, 2018

## Lithographer and Dog

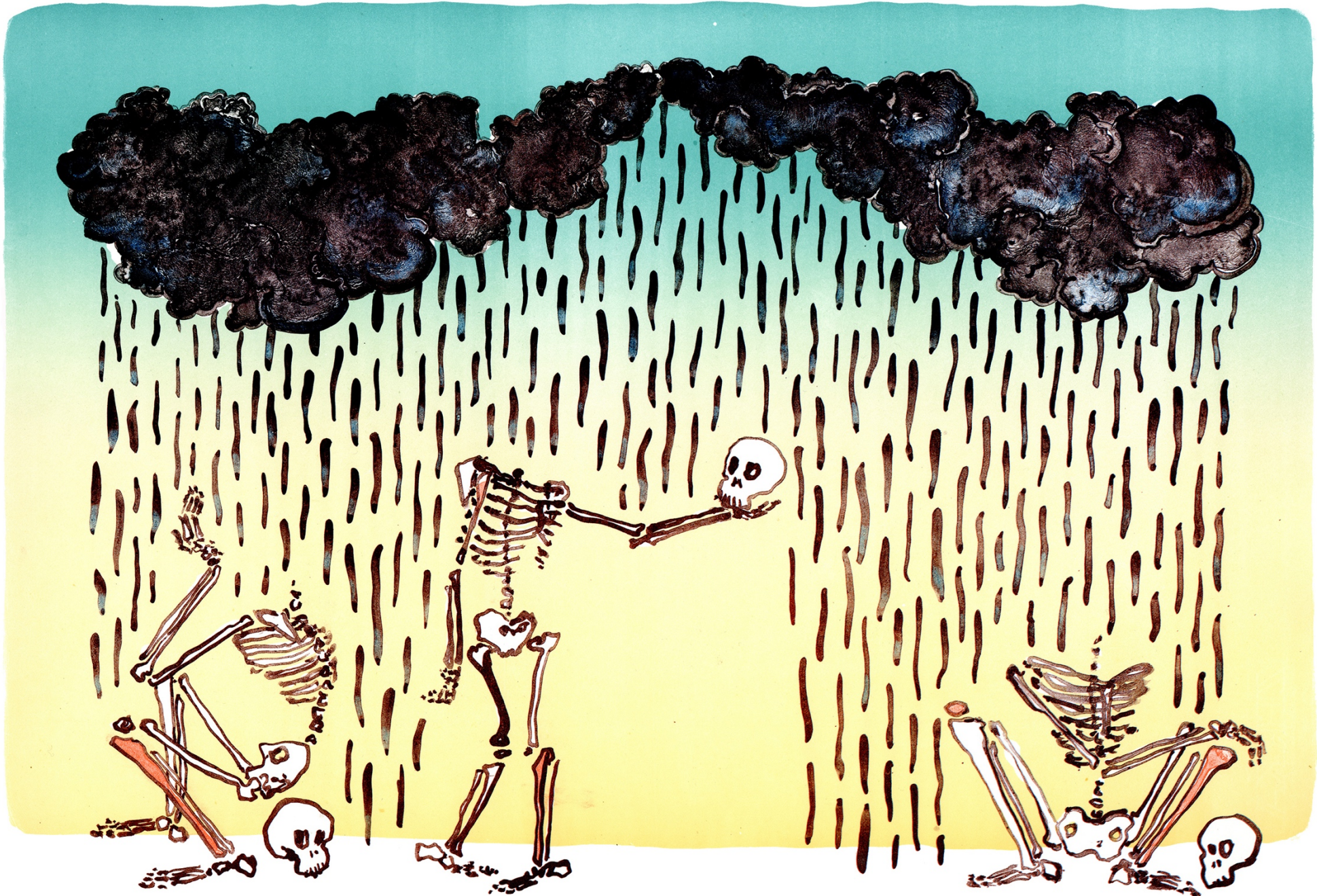
Stone Lithograph  
on Zerkall paper,  
41x27cm. Edition of 42.  
Ringgenberg, 2018





## Black Heart Magic (for Paul Wunderlich)

Stone Lithograph  
on Zerkall paper,  
41x27cm. Edition of 42.  
Ringgenberg, 2018



## Rain

Stone Lithograph  
on Zerkall paper,  
41x60cm. Edition of 42.  
Ringgenberg, 2018

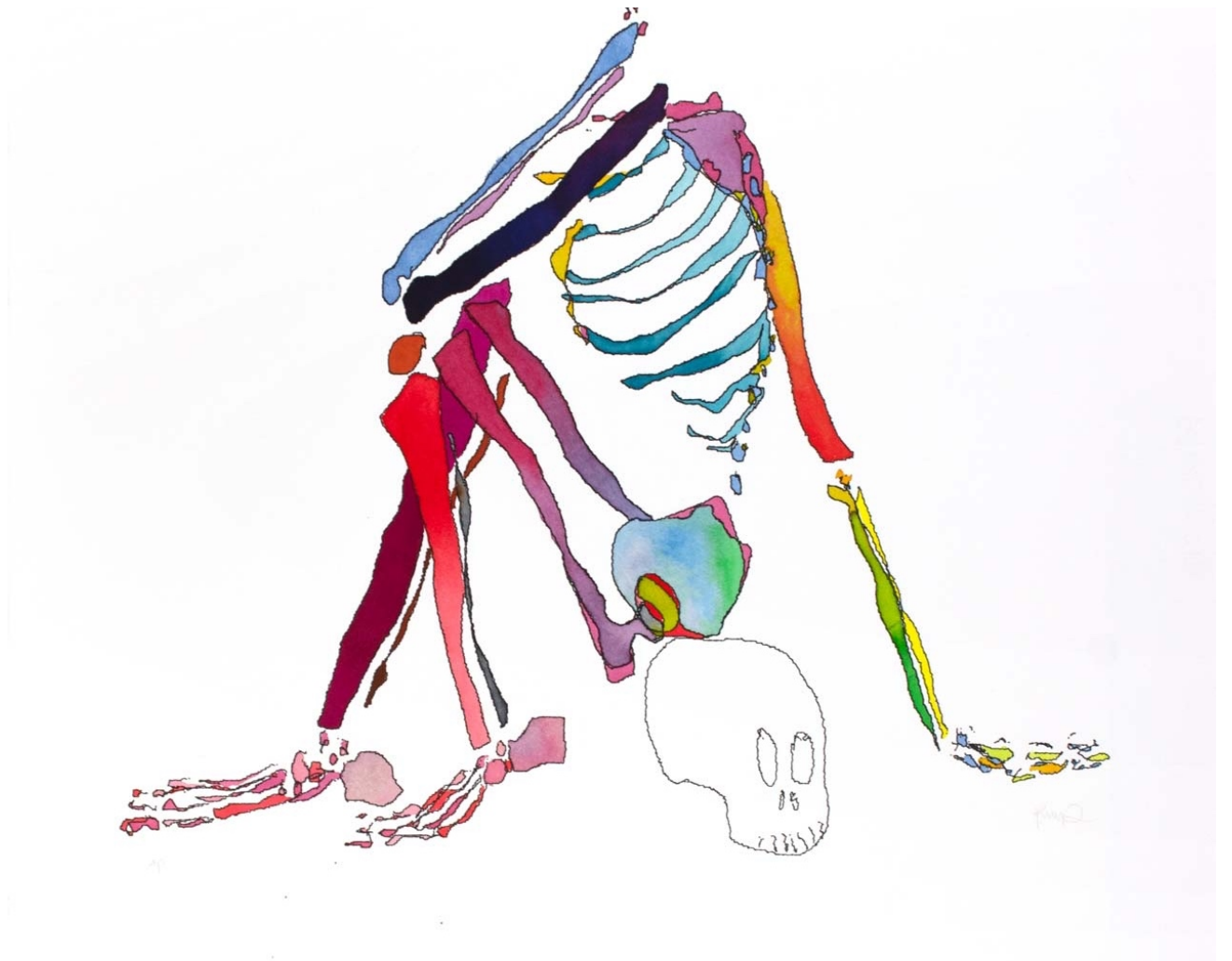


# RoboDanse Macabre

Large format (70x100cm) prints/drawings made with a Polargraph, a DIY drawing robot. The robot is supplied with a drawing of mine in SVG format. Using oil-based archival pigment pens it then draws my drawing to the best of its abilities. The drawings are then hand-coloured. The largest works I've made like this are 100x210cm. Part of my ongoing attempts to introduce post-digital strategies and tools such as laser cutters and drawing robots to the printmaking workshops.

# The Thinker

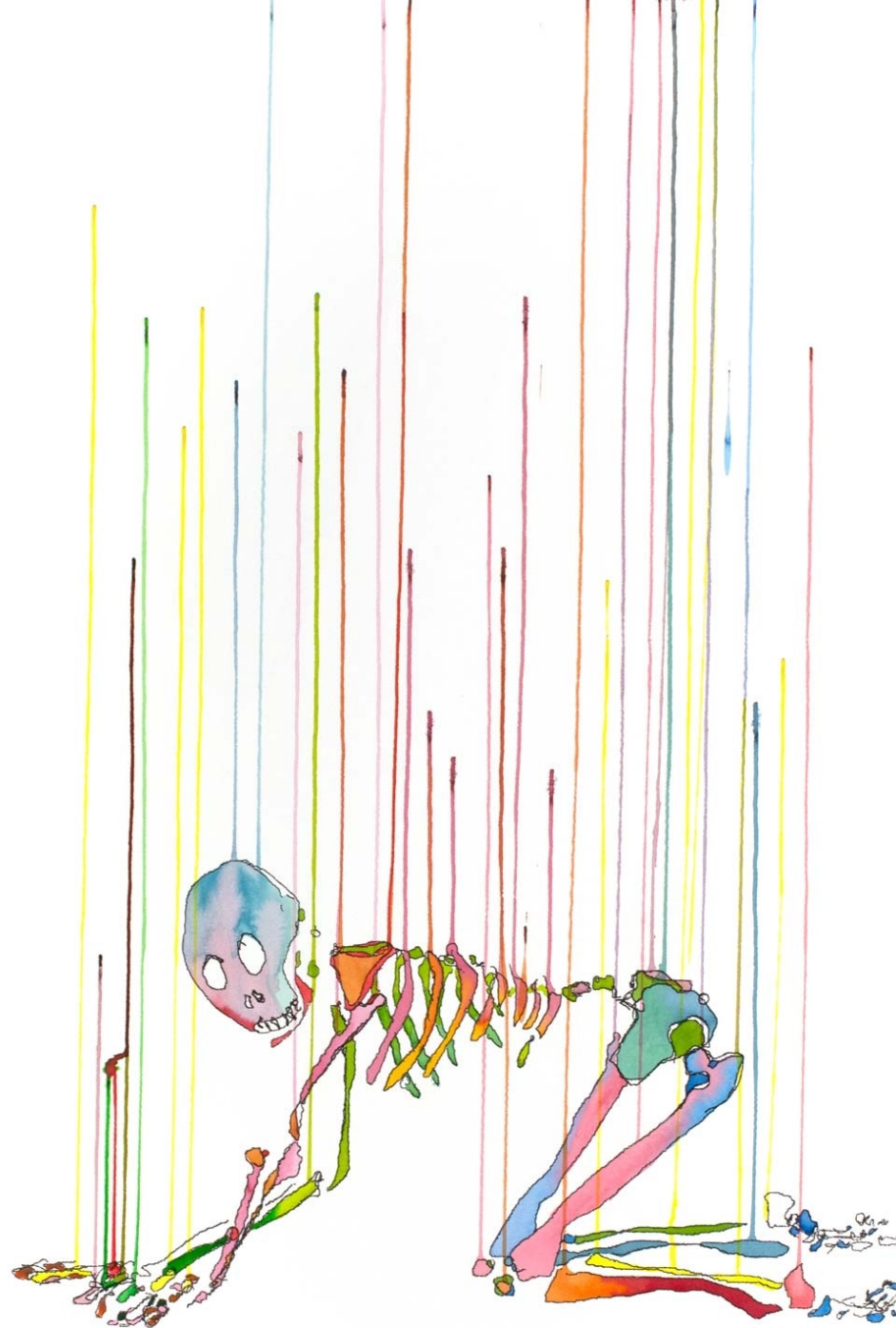
Polargraph machine drawing, uniquely hand-coloured, edition of 7  
On 100x70cm Fabriano paper  
Stockholm 2018





# I'm your favourite horse

Polargraph machine drawing, uniquely hand-coloured, edition of 7  
On 100x70cm Fabriano paper  
Stockholm 2018



## The Waiters (2)

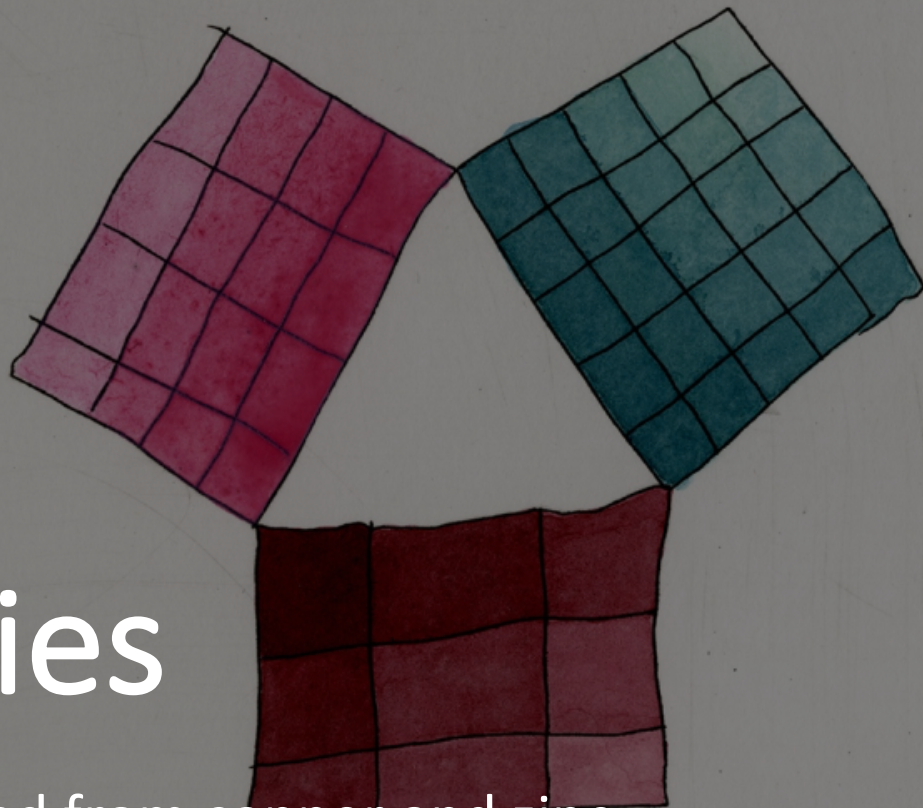
Polargraph machine drawing, uniquely hand-coloured, gold-leaf, edition of 7  
On 100x70cm Fabriano paper  
Stockholm 2018



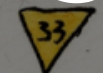
HAVE GOTTEN MY DREAM JOB.  
I COULD BE LESS SCARED, LESS EXPECTING  
THING TERRIBLE, SOME SICK 'HAHA' MOMENT  
E. THIS IS REAL LIFE AFTER ALL  
ADVENTURE TIME  
ALL NIGHT TO GET LUMPY))

THE 7 DOG FAFU	BOUND 2
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IGS WILL BE AWESOME  
WILL BE CATS. MEN WILL GIVE  
VODDOO CHILDREN WITH DEADLY  
MES DARK CURLS CONSPIRATIONS  
THE LITTLE STRAW, HOW TO BE END  
NFF-LAND. WILDER SHORES O  
I BELIEVE (LIKE, TRULY BELIEVE) IN UTOPIA 1



# 33 | Series

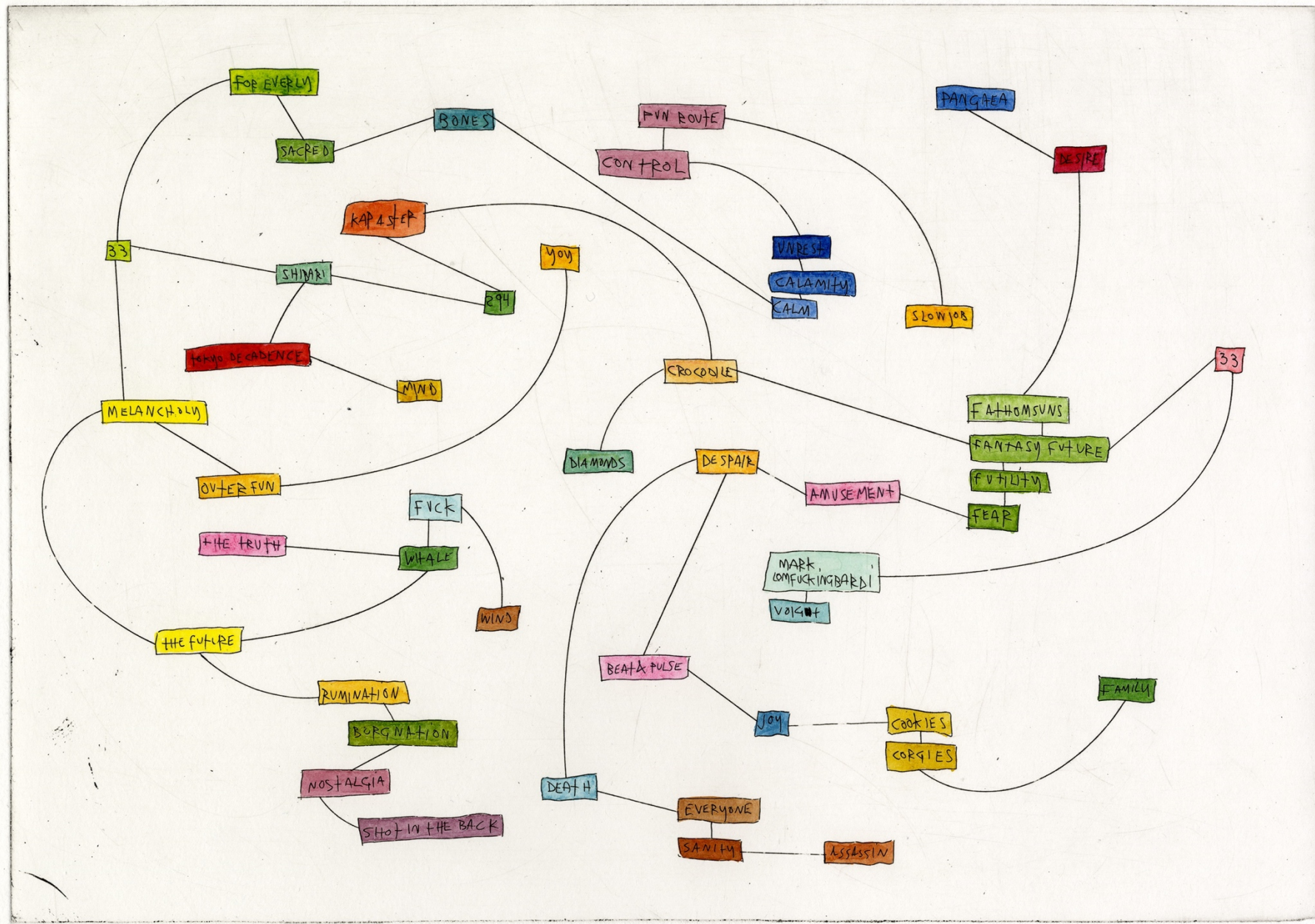


A series of 17 etchings made in 2013. Printed from copper and zinc plates on Zerkall mouldmade paper, hand-coloured and gold/silver-leaved. Introspective meditations and (un)intentional pop cultural references.

EITHER PAINFUL, FUNNY OR JUST  
PRETTY, DEPENDING ON HOW  
TIGHT YOU AND PYTHAGORAS ARE.

# 33 | Fantasy Future

Etching, hand-coloured,  
on Zerkall paper,  
39x44cm. Edition of 9.  
Helsinki 2013

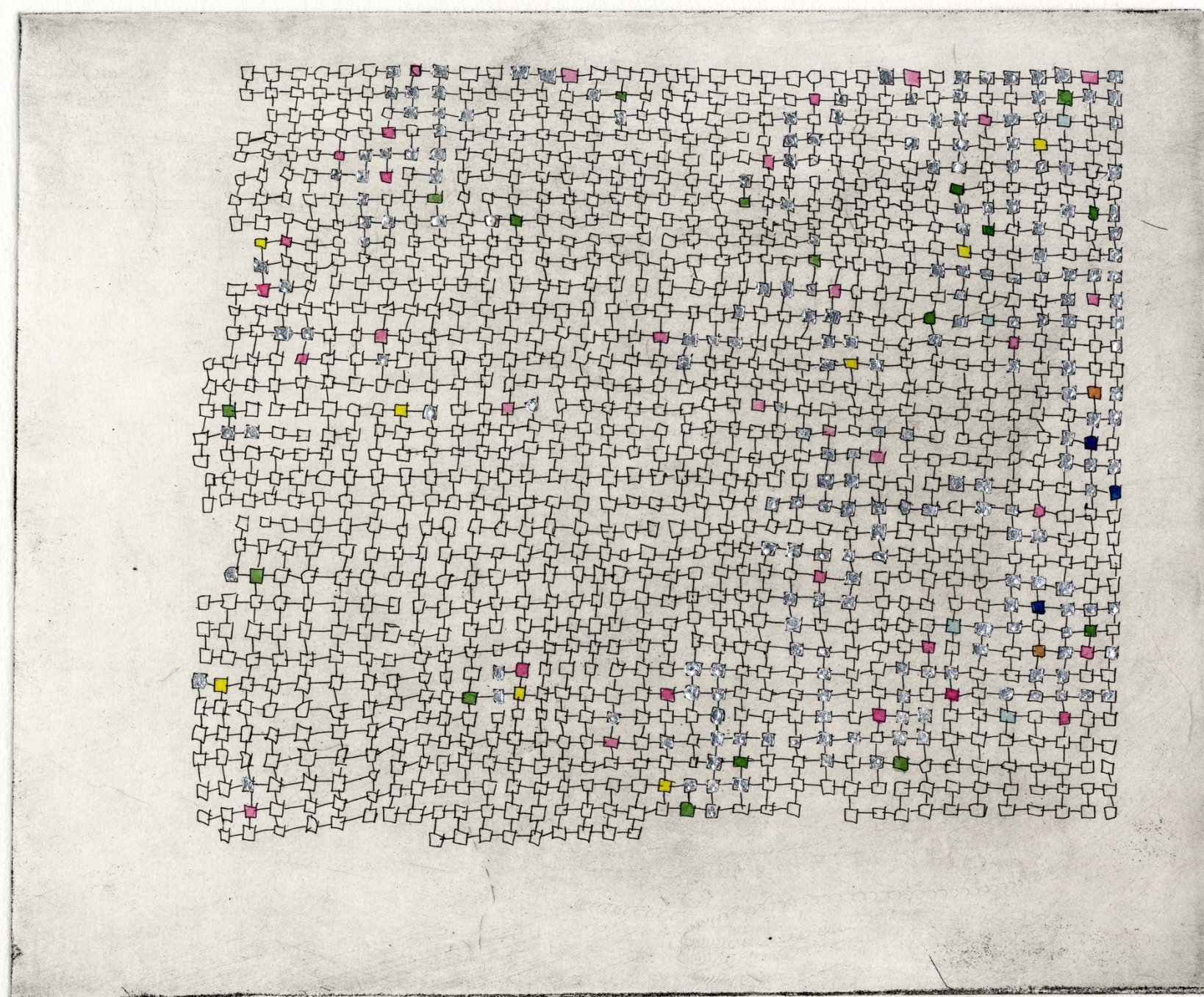


7/9

PMMLQ

33 | Three the hard way

Etching, hand-coloured,  
on Zerkall paper,  
29x39cm. Edition of 9.  
Helsinki 2013

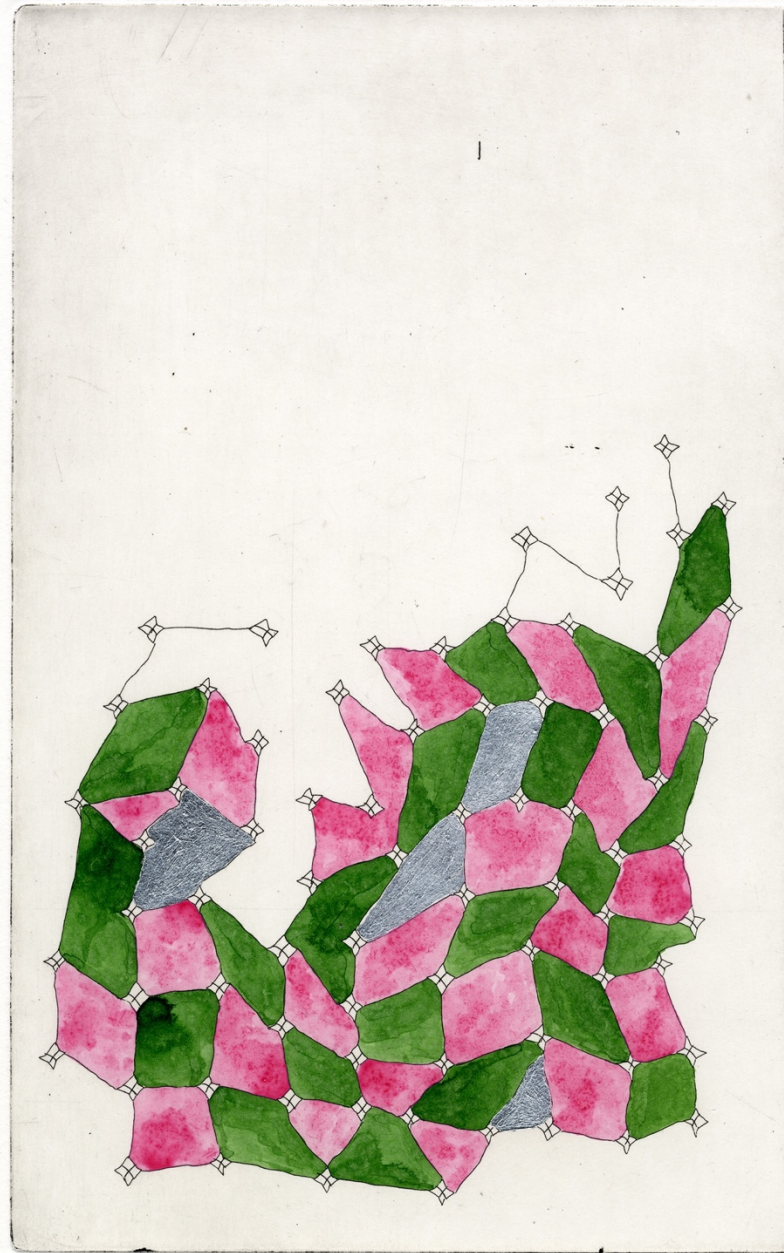


7/9

*Handwritten signature*

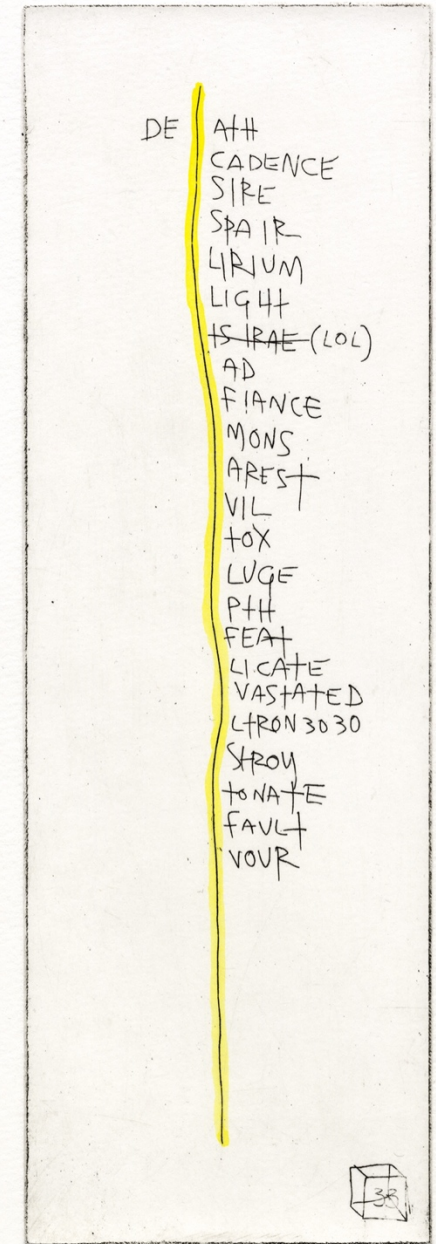
### 33 | Wilton Diptych

Etching, hand-coloured,  
silver leafing, varnish.  
On Zerkall paper,  
44x58cm. Edition of 9.  
Helsinki 2013



7/9

*Handwritten signature*



7/9

*Handwritten signature*

A close-up photograph of a person's hands using a galleypiece to transfer ink from a stone to a piece of paper. The person is wearing a dark blue long-sleeved shirt. The stone is light-colored and has a dark ink impression of a map or diagram. The paper is torn to fit the stone and has some faint lines drawn on it. In the foreground, there is a small black inkwell and a piece of paper with some text and a diagram. The background is dark and out of focus.

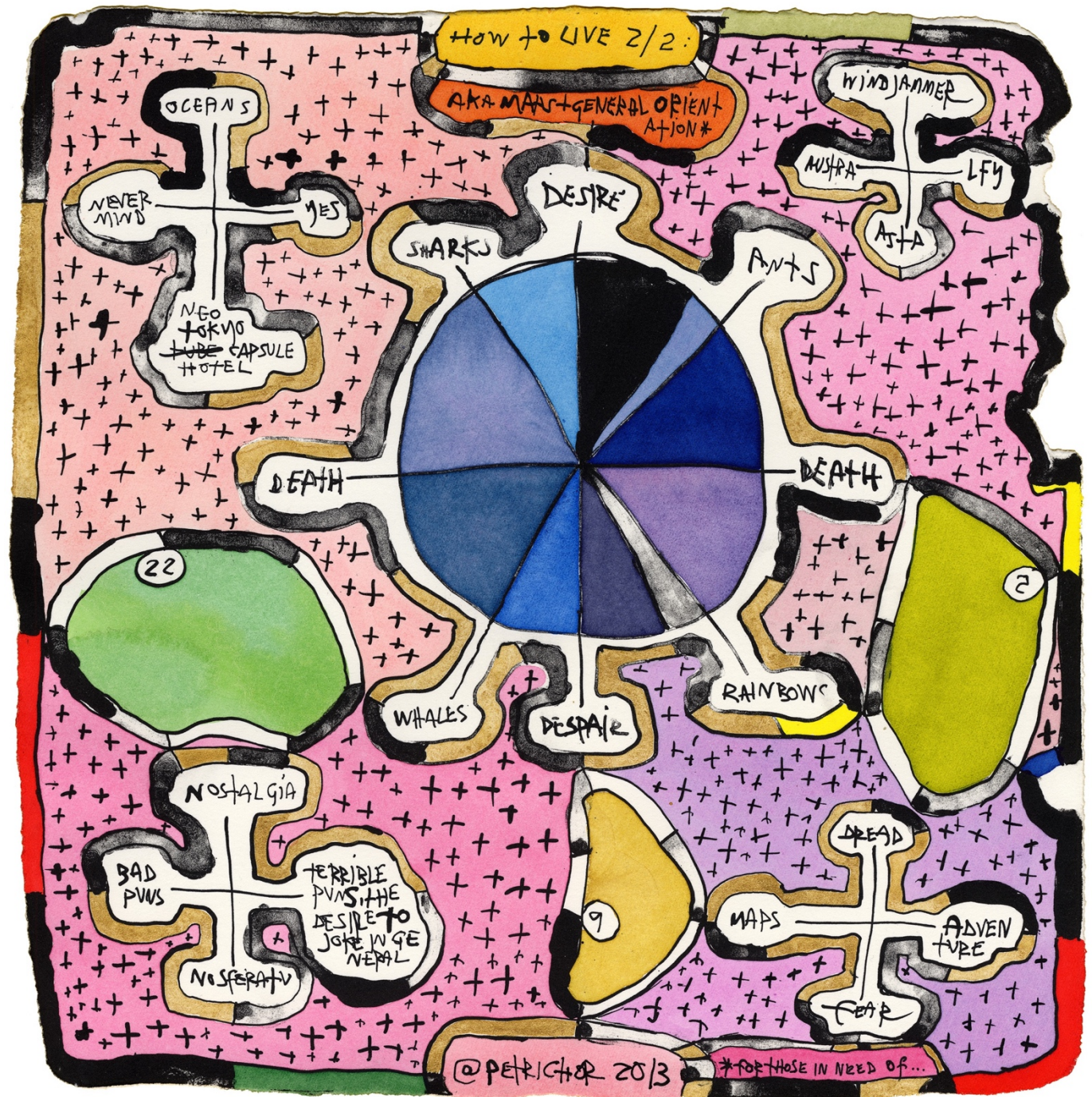
# How to Live

A series of stone lithographs, printed edge to edge, paper torn to size of the stone, hand-coloured, partially gold-leafed. Referencing medieval maps and Venn diagrams, both in layout and in style, relying heavily on hand-colouring. Stones drawn at Peter Haarz's Petrichor Press in Pennsylvania 2013, printed by Emily Ott / Dead Rise Editions. Hand-coloured in Stockholm in 2014.

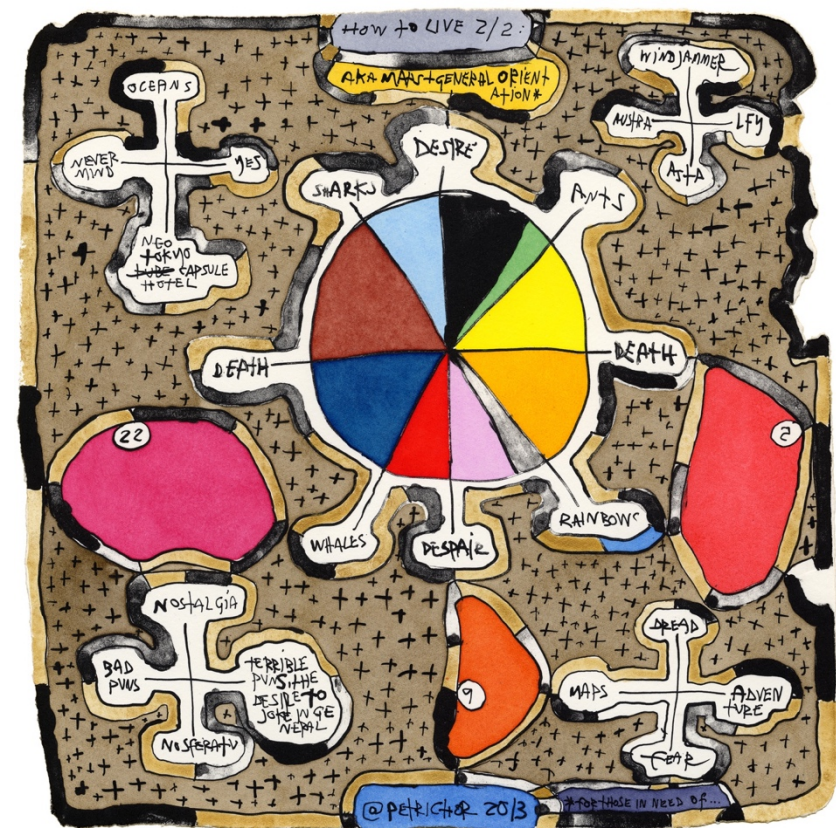
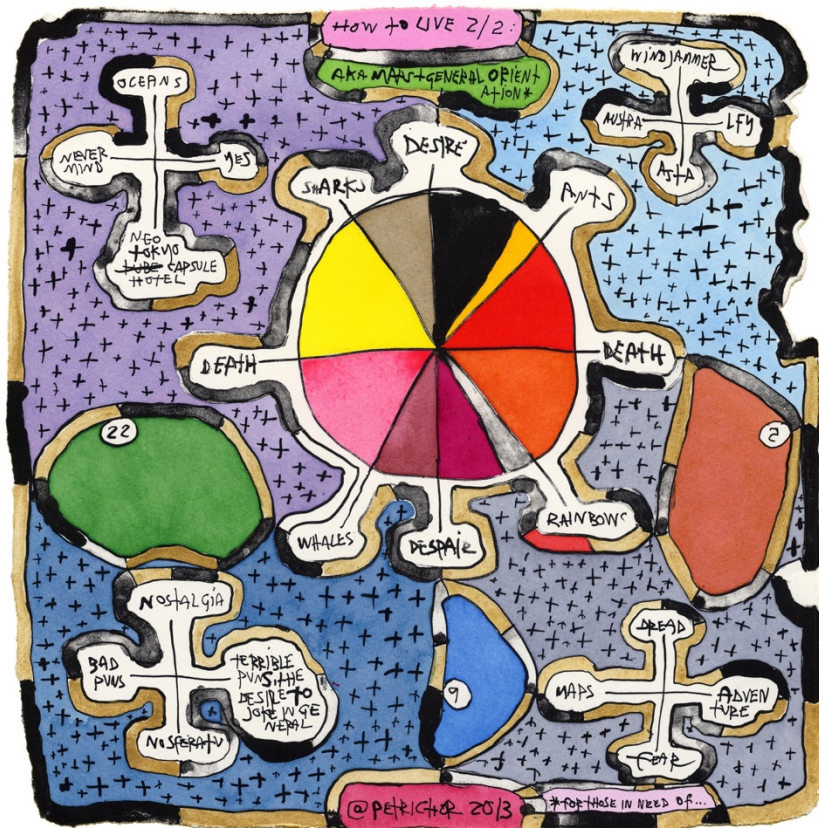
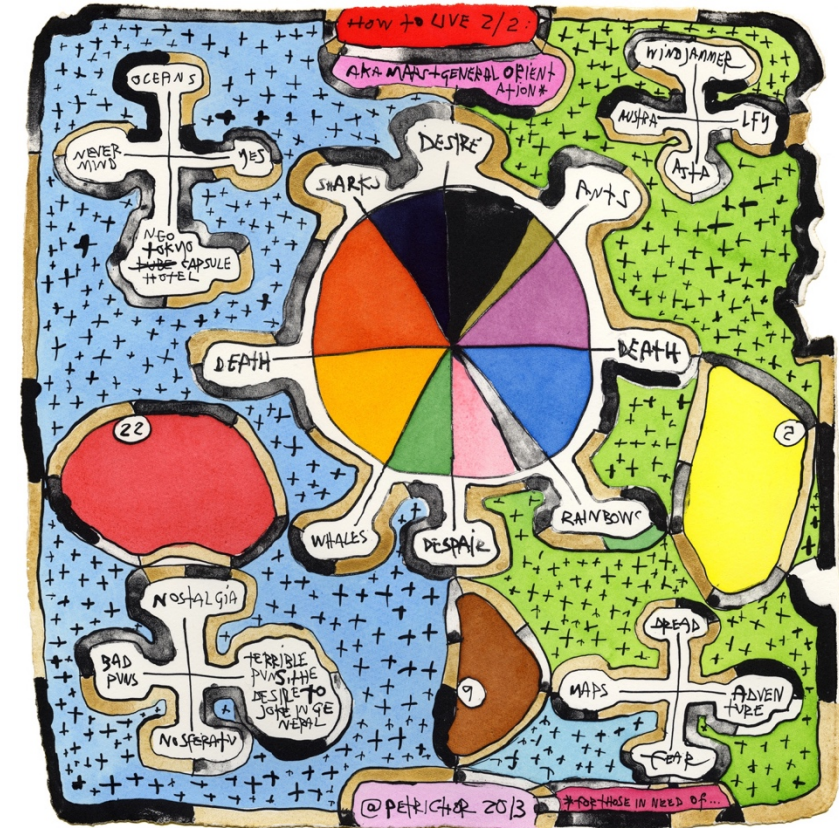
## How to Live 2 / 2

Stone Lithography, hand-coloured, printed edge to edge on BFK Rives, torn to stone size.

Collaborating printer:  
Emily Ott, Dead Rise Editions







## How to Live 2 / 2 (colour variations within the edition)

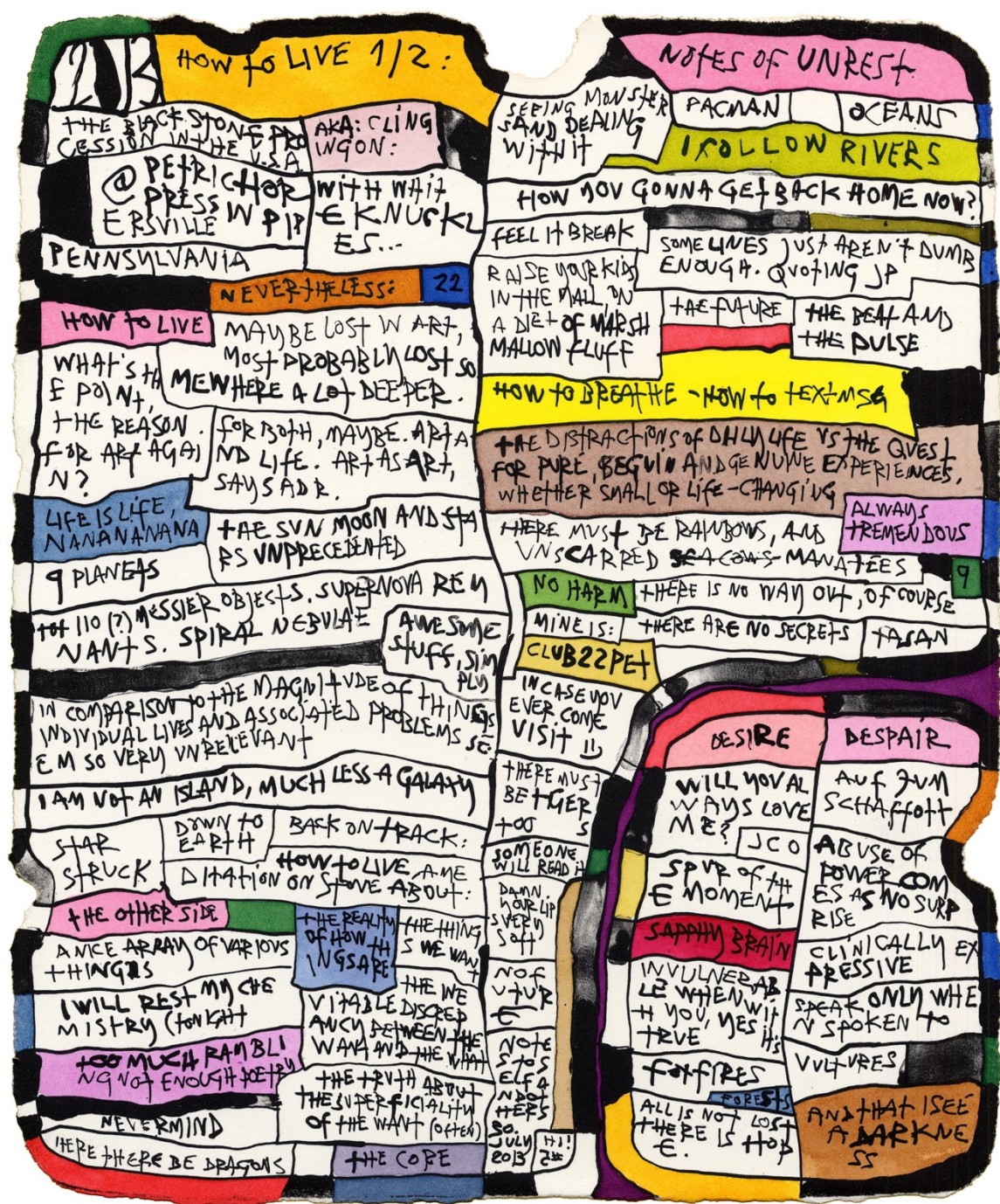
Stone Lithography, hand-  
coloured, printed edge to  
edge on BFK Rives, torn to  
stone size.

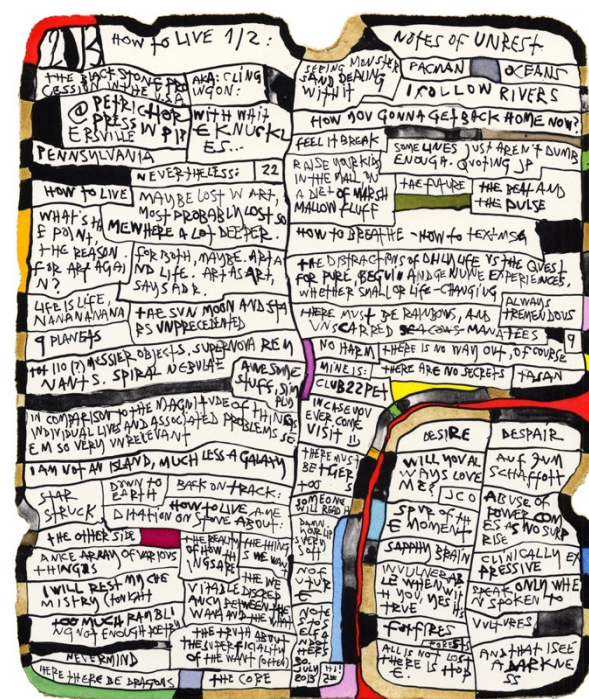
Collaborating printer:  
Emily Ott, Dead Rise Editions

# How to Live 1/2 Notes of Unrest

Stone Lithography, hand-coloured, printed edge to edge on BFK Rives, torn to stone size.

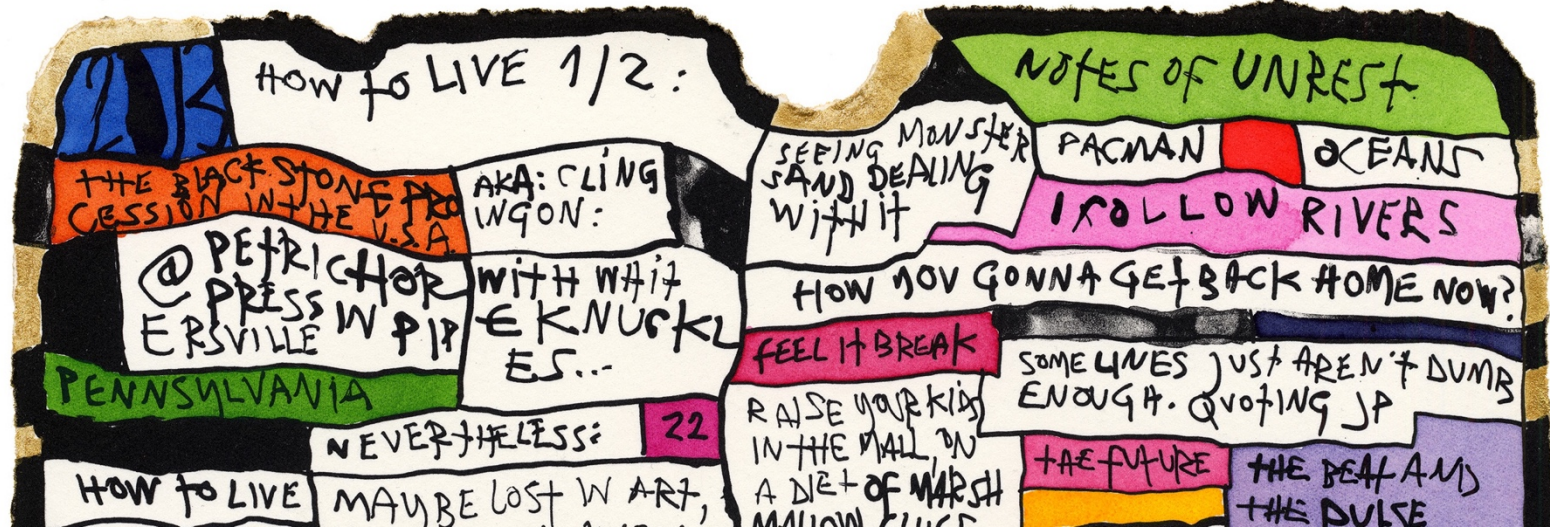
Collaborating printer:  
Emily Ott, Dead Rise Editions





# How to Live 1/2 Notes of Unrest (colour variations within the edition)

Stone Lithography, hand-  
coloured, printed edge to  
edge on BFK Rives, torn to  
stone size.  
Collaborating printer:  
Emily Ott, Dead Rise Editions





# PROGAMER

A series of 42 copperplate photogravures, portraits of professional StarCraft2 players. Shot on location at tournaments in 2011 and 2012, etched at Trykkeriet Center for Contemporary Prints in Bergen, Norway, printed at KUVA in Helsinki, Finland, on Hahnemuehle Intaglio paper, with Nao-Washi gampi chine-collé.

Collaboration with Valerie Schmidt, Germany.

PROGAMER  
sLivko

Copperplate  
photogravure, gampi  
chine-collé,  
Hahnemuehle paper.  
Edition of 9.  
Helsinki 2011-13

Collaboration with  
Valerie Schmidt



PROGAMER  
Taeja

Copperplate  
photogravure, gampi  
chine-collé,  
Hahnemuehle paper.  
Edition of 9.  
Helsinki 2011-13

Collaboration with  
Valerie Schmidt



PROGAMER  
BlinG

Copperplate  
photogravure, gampi  
chine-collé,  
Hahnemuehle paper.  
Edition of 9.  
Helsinki 2011-13

Collaboration with  
Valerie Schmidt



A close-up photograph of a person's hand holding several small, oval-shaped copper plates. The plates are arranged across the palm and fingers, each featuring a unique, etched design. The designs appear to be humorous skeletons or figures, some with text. The background is a light-colored, textured surface, possibly a workbench or a piece of paper. The lighting is soft, highlighting the metallic sheen of the copper and the intricate details of the etchings.

# Graveyards

Ongoing series of small format graves etched onto strips of leftover copper. Printed chine-collé in ever changing compositions, creating unique prints. Humorous skeletons referencing daily life and art history, to date I have a collection of about 150 plates.





## Graveyards

(Detail)  
Etching, chine-collé on  
paper, dimensions  
variable.

This plate: 3x4cm  
(Indecent exposure)  
Stockholm  
2014-ongoing

## Graveyards

(Detail)  
Etching, chine-collé on  
paper, dimensions  
variable.

This plate: 3x3cm  
(Beuys and the rabbit)  
Stockholm  
2014-ongoing



## Graveyards

(Detail)  
Etching, chine-collé on  
paper, dimensions  
variable.  
(Graves printed on  
black Ingres)  
Stockholm  
2014-ongoing





Thank you for your attention.

Please also watch the following Youtube videos of current Schnellpresse Lithography works of mine:  
<https://www.youtube.com/watch?v=UNBlnhFGxh8>

<https://www.youtube.com/watch?v=KR1DGjGNaN>  
<https://www.youtube.com/watch?v=hnMRV8MfFgk>

Patrick Wagner  
Stockholm 2019