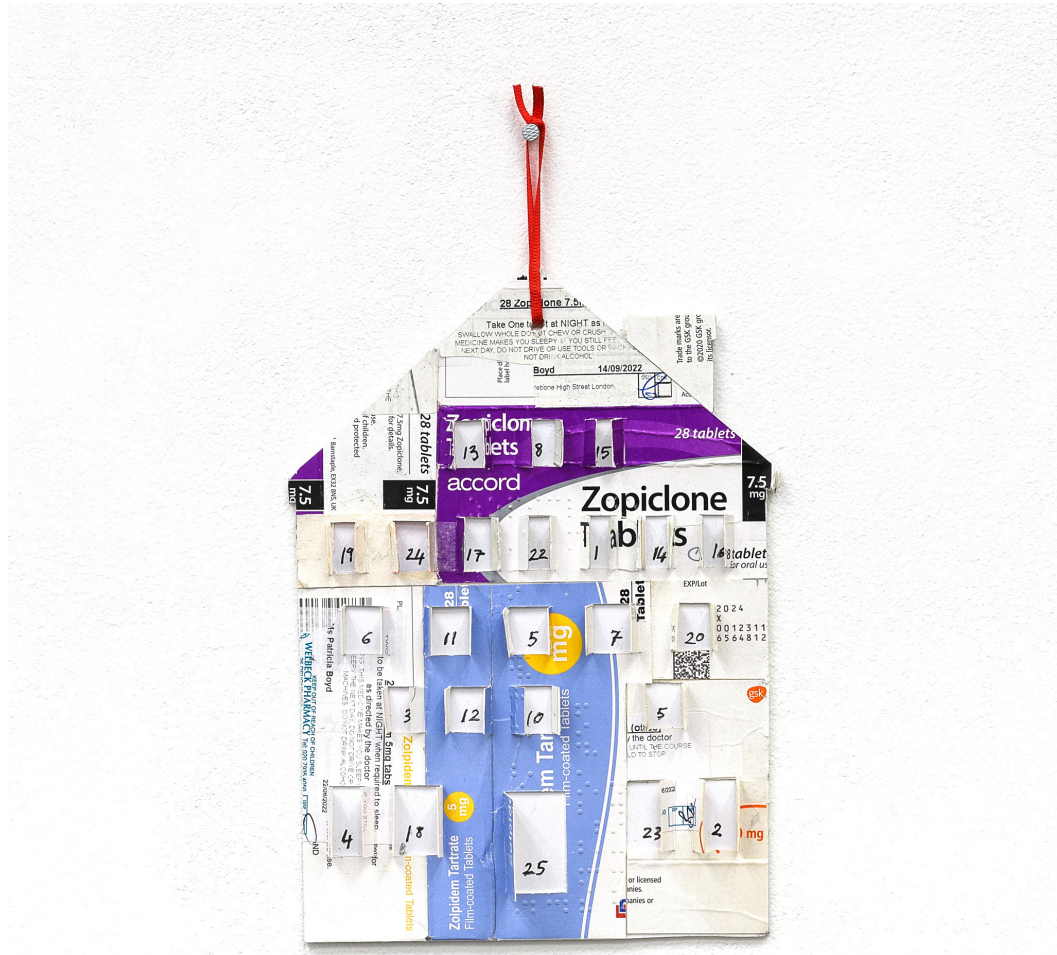




Jahresgaben 2022
The Wig

enquiries: hausderwig@gmail.com



Patricia L. Boyd
Advent Calendar, 2022

Medicine packaging, surgical tape, pen on card, aluminium foil, red ribbon

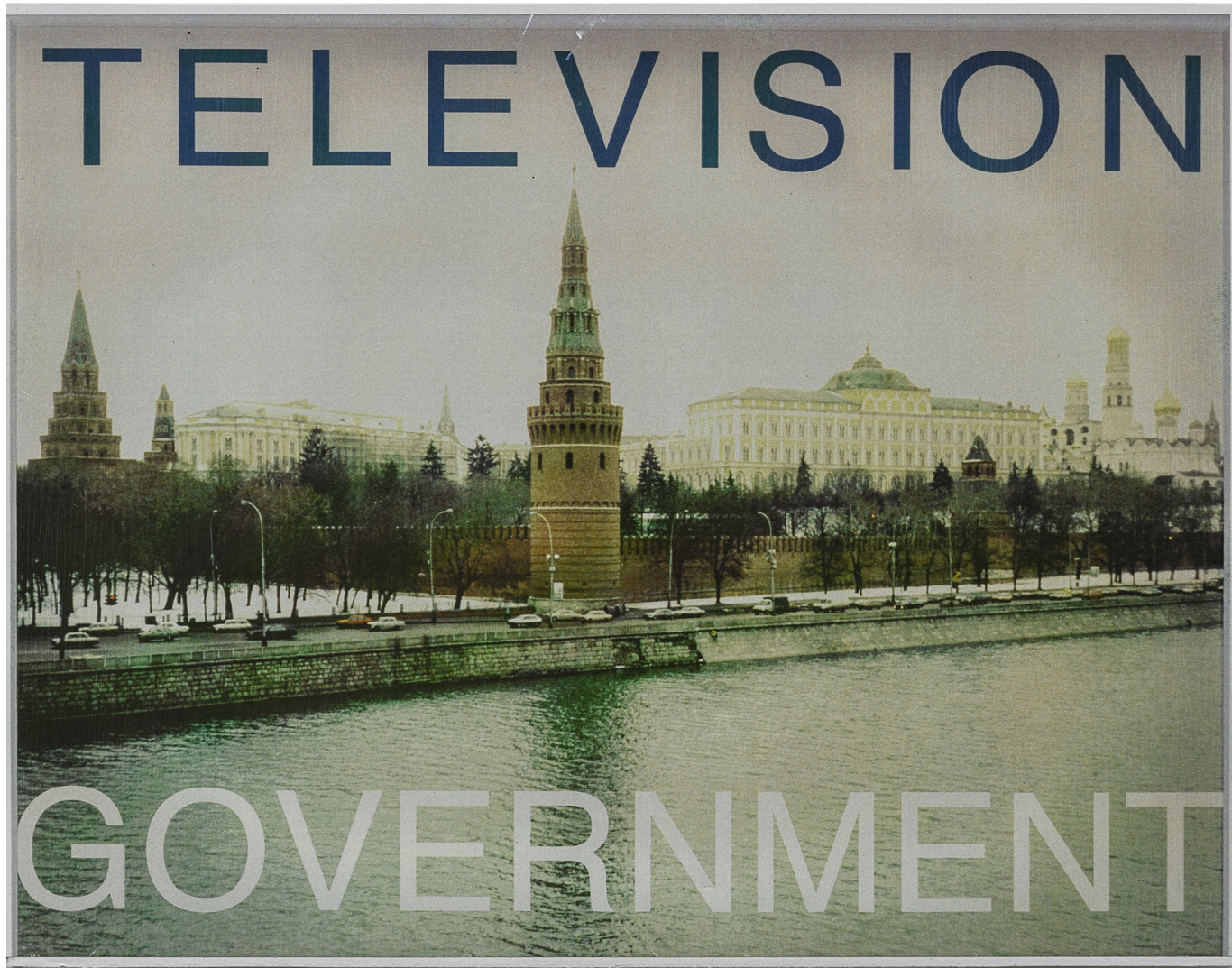
21 x 14 cm

Unique

€1500



Yvo Cho
Untitled, 2022
Archival pigment print
20 x 21 cm (image), 40 x 40 cm (frame)
Edition of 10 + 2 AP
€400



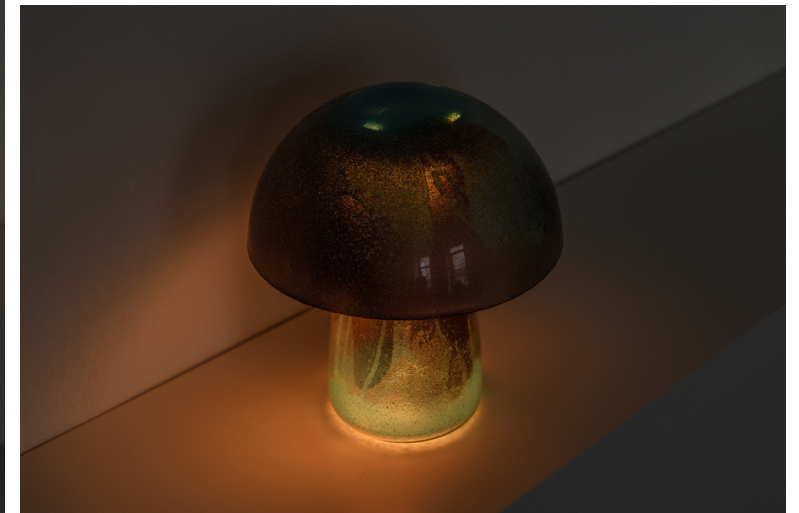
Peter Fend
Television Government, 2016
C-print mounted on acrylic
27.5 x 35.5 cm
Unique
€3000



Mitchell Kehe
Unforeseen consequences of removing a part, 2022
PVA, coloured pencil, collage on polyester and canvas
35 x 70 cm
Unique
€3800



Mitchell Kehe
The difference between building and growth, 2022
Enamel, flocking, colour pencil, collage on polyester canvas
50 x 40 cm
Unique
€3800



**Morag Keil
Urine, 2022
Urine, copper paint, stone spray, varnish, IKEA Karaff, IKEA Blanda, IKEA Kornsnö, 2 x AA batteries
22 x 20 x 20 cm
Edition of 3
€1760**



Yuki Kimura
Untitled, 2022
10 Liquor Bottles (Dirty Harry Lakritz-Likör 0.5L and 0.02L)
26.5 x 13.5 x 17 cm
Unique
€5000



Sam Marion Wilken
extremist painting #1, 2022
Oil on canvas
15 x 50.5 cm
Unique
€400



Sam Marion Wilken
extremist painting #2, 2022
Acrylic on canvas
15 x 50.5 cm
Unique
€400



Sam Marion Wilken
extremist painting #3, 2022
Acrylic on canvas
15 x 50.5 cm
Unique
€400



Sam Marion Wilken
extremist painting #4, 2022
Acrylic on canvas
15 x 50.5 cm
Unique
€400



the extremists

**Sam Marion Wilken
extremist painting #5, 2022
Acrylic on canvas
15 x 50.5 cm
Unique
€400**



Sam Marion Wilken
extremist painting #6, 2022
Acrylic on canvas
15 x 50.5 cm
Unique
€400



Win McCarthy
Alejandro's Code, 2021
Collage of photographs, tape and print on paper
46 x 33.5 x 2.5 cm
Unique
€3600



Becket MWN
Diagram (Dead Ringers), 2022
Pair of long sleeve t-shirts with printed material (front and back)
2 x S / 2 x M / 3 x L / 3 x XL
Edition of 10 pairs
€150

used to portray a set of identical twins on numerous occasions. The earliest examples are technically simple. A camera position is established, and then the actor films the same scene twice, once as each character, and the two shots are later “stitched” together. Between the two characters is an invisible seam, which the actor cannot easily cross. This makes touching or hugging a technically difficult task, better shot with a body double from behind. Crucially, the camera cannot move very much, as the framing of the two shots must be perfectly identical to make a believable scene out of them. If the camera movement is even minimally different from one shot to the next, the background on either side of the seam might become misaligned.

To compensate for the lack of camera movement, the camera might cut to various positions, filming the actor and a body double from behind. In a scene primarily with dialogue, you might see the actor’s face while speaking and the back of a body double’s head, listening. In a moving shot, perhaps the actor and the body double are filmed from behind, while walking down a hallway for example; or if they are running through the woods, the shot might be quite distant. It wasn’t until the 1980s that the use of software enabled cameras to make precisely the same path twice, allowing a moving camera shot that could be exactly reproduced. The artificiality of the shot was no longer as obvious – the camera could do more or less whatever it could do in a normal shot. The film that first demonstrated this newfound freedom of movement was David Cronenberg’s *Dead Ringers* (1988), which featured Jeremy Irons playing the roles of twin gynecologists. Irons could walk with himself down a hallway of his clinic, an archetypical example of the po-mo office building of the 1980s, while facing the camera, and the shot would move with them.

The Parent Trap provides another useful comparison, as the original version (1961) was made decades before computerized tracking, and the remake (1998) came out ten years after *Dead Ringers*. In the original, static shots predominate; in longer dialogue, the camera moves behind the head of one of the two sisters, so that the actress can speak to a body double. The overall effect is very rigid, and viewers are encouraged to overlook the technical awkwardness. In the remake, Lindsay

Lohan plays both twinning up the camera for makes many more me In the scene when the age, they put together parents, which each tv The photograph is “st the camera shot, a m possibility. Technicall ences to its own artifi veals” to the audience

At this point, there aring two characters on The viewer must search of the scene’s consti images of Lohan or I or there is some sma actor is in fact looking stand-in). The spark t other subjectivity – th no different from spee ent only via the telep other end, or to the camera, or at it?

While perhaps a small technical feat when considering what cameras and special effects are capable of, this “twinning” effect poses certain questions in a very precise way. It is in fact the logic of photography and film, the distribution and reproduction of the celebrity image that constitute’s film’s cultural dominance, that is here reflected inwards, within the frame of



Becket MWN
Diagram (Dead Ringers), 2022
Pair of long sleeve t-shirts with printed material (front and back)
2 x S / 2 x M / 3 x L / 3 x XL
Edition of 10 pairs
€150



Evelyn Plaschg
Untitled, 2022
Pigment on paper
130 x 75 cm
Unique
€6000



Megan Plunkett
Maglite 01 (Ed. 1), 2021-2022
Digital print on glossy paper, poster board, artist's frame
17.14 x 10.16 cm (image), 20.5 x 25.5 cm (frame)
Edition 1 of 2 + 1 AP
€1500



Megan Plunkett
Maglite 02 (Ed. 1), 2021-2022
Digital print on glossy paper, poster board, artist's frame
17.14 x 10.16 cm (image), 20.5 x 25.5 cm (frame)
Edition 1 of 2 + 1 AP
€1500



Megan Plunkett
Maglite 03 (Ed. 1), 2021-2022
Digital print on glossy paper, poster board, artist's frame
17.14 x 10.16 cm (image), 20.5 x 25.5 cm (frame)
Edition 1 of 2 + 1 AP
€1500



Megan Plunkett
Maglite 04 (Ed. 1), 2021-2022
Digital print on glossy paper, poster board, artist's frame
17.14 x 10.16 cm (image), 20.5 x 25.5 cm (frame)
Edition 1 of 2 + 1 AP
€1500



Lucien Samaha
Mondo 107 (3), 2001
Digital print on glossy paper
75 x 100 cm
Edition of 10
€150



Richard Sides
What sort of life are we trying to build?, 2022
Found IKEA print on aluminium, blow-up doll, print on paper
49 x 70 cm
Unique
€2500



Philipp Simon
 Mother Mary, 2022
 Found posters, cardboard, paint
 150 x 114 cm
 Unique
 €1700

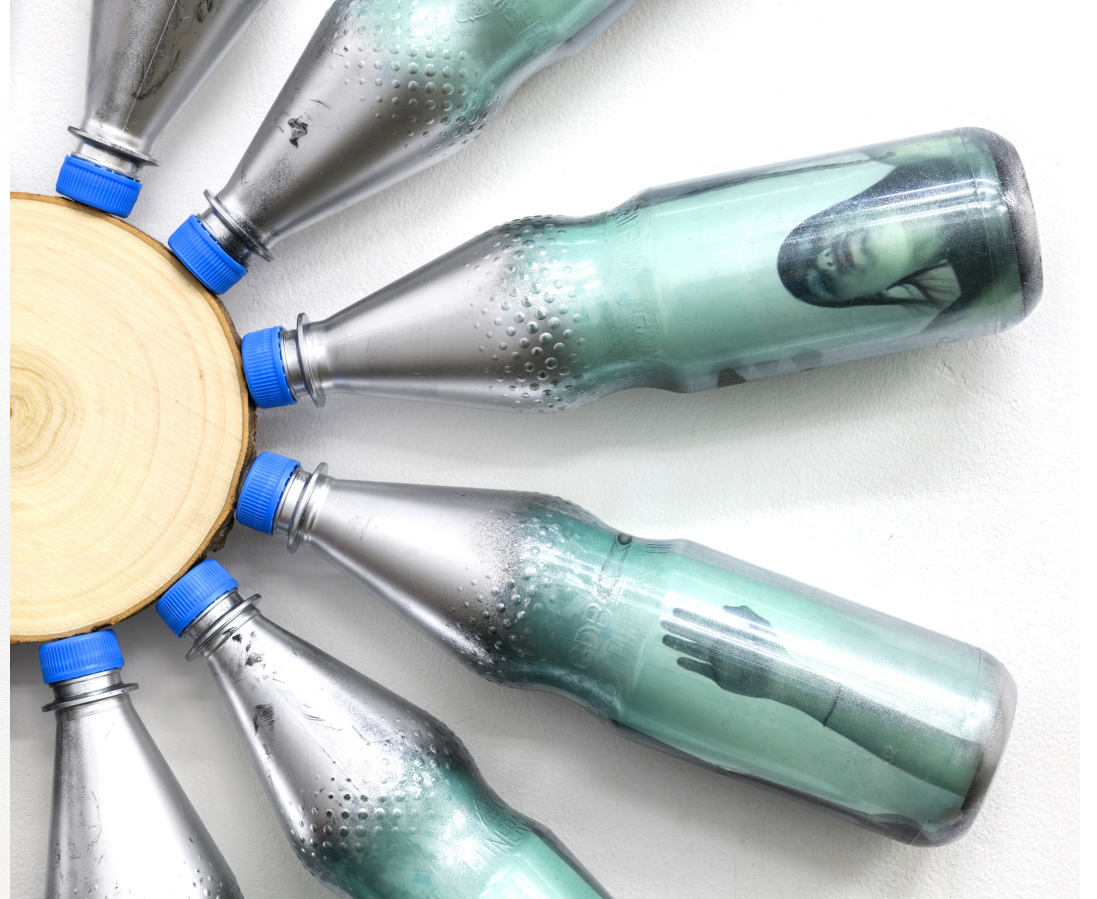


Things to See and Do

Gili Tal
Things to See and Do, 2022
Digital print on matt coated paper
119 x 81 cm
Edition of 5
€500



Niklas Taleb
i like you!, 2022
Archival pigment print, glass, tape
35.2 x 52.6 x 1.4 cm
Edition 1 of 3 + 1 AP
€2500



Lilli Thiessen
Container (in the pool), 2021
PET bottle, wood slice, c-print, spray paint
ø ca. 80 cm
Unique
€2000



**Lilli Thiessen
container (issues), 2021
PET bottle, wood slice, c-print, spray paint
ø ca. 80 cm
Unique
€2000**



Lilli Thiessen
container (sputiamo), 2021
PET bottle, wood slice, c-print, spray paint
ø ca. 80 cm
Unique
€2000



Angharad Williams
Peace piece, 2022
Oil on canvas
70 x 100 cm
Unique
€3800



Seyoung Yoon
Belly Sample (flower), 2013
Inkjet print on matte paper, typewritten letters, titanium jewellery, painted wooden frame
28.5 x 19.5 cm (image), 37 x 29.5 cm (frame)
Edition 1 of 2
€950



Seyoung Yoon

Belly Sample (cherry), 2013

Inkjet print on matte paper, typewritten letters, titanium jewellery, painted wooden frame

28.5 x 19.5 cm (image), 37 x 29.5 cm (frame)

Edition 2 of 2

€950



**Foundation Cindy de Perky
City (Stadt), 2022
Balenciaga bag, acrylic, print on canvas
38 x 30 x 15 cm
Unique
€1950**



Foundation Cindy de Perky
City (Stadt), 2022
Balenciaga bag, acrylic, print on canvas
38 x 30 x 15 cm
Unique
€1950

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