Charlotte Posenenske
June 23 – August 15, 2010
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Opening Reception
Saturday, June 19, 6 - 8pm

 Programs
WeDigRepetition: Peter Roehr
Curated by Mark Weibbel
Friday, July 5, 7pm

You might think that Andy Warhol took pleasure in endless repetition, but he got nothing out of Peter Roehr (1944–88), a German artist whose brief career produced hundreds of works using type, photography, collage, film, and sculpture. Not content with applying mechanical reproduction techniques to art-making, Roehr instead chose to appropriate industrially produced materials. Many of his photo collages present austere grids of identically cropped images from magazines. Similarly, his film and sound montages are constructed from brief passages, frequently drawn from commercial advertising soundtracks without variation, for an irregular number of repetitions. The result is an insistently hypnotic demonstration of class and gender that takes time and time again — WW.

Peter Roehr, Filmmontagen 4/7, 1965, 16mm film, 5 minutes
Peter Roehr, Filmmontagen 2/7, 1965, 16mm film, 4 minutes
Peter Roehr, Filmmontagen 1/7, 1965, 16mm film, 3 minutes
Peter Roehr, Filmmontagen 2, 1965, audio tape, 34 minutes
Peter Roehr, Filmmontagen 2/7, 1965, 8mm film, 7 minutes
Peter Roehr, filmmontagen 1, 1965, audiotape, 20 minutes

Mark Weibbel is an independent curator of avant-garde and artists’ film and video, and programme advisor to the BFI London Film Festival.
Part of an ongoing film series organized by Thomas Beard and Richard Saltmarsh.

An evening of films surrounding the work of Charlotte Posenenske
Friday, August 6, 6pm

Gerry Schum, Maschinenkommando, 1969. DVD transfer, 29 mins, 22 secs

Dies alles Menschen wird einmal dir gehören (All The Things Will One Day Belong To You), Performance organized by Paul Marazzi and Peter Roehr. Galerie Theodor Goltz. September 9, 1965. DVD transfer, 6 mins, 55 secs

Charlotte Posenenske, Monotone und Selten (Monotone or Rare), © Estate Charlotte Posenenske, DVD transfer, 14 mins, 22 secs

These three films offer a glimpse into the work of Charlotte Posenenske and her contemporaries with rare footage of discussions between artists, gallery owners, and craftsmen about the possibilities of producing art as a social good, performance documentation from Posenenske’s 1967 show at Gavone Richter Losiny, and a silent film shot by Posenenske herself.

As part of Posenenske’s first institutional one-person exhibition in the US, every second weekend a different New York based artist will be invited to change the structure of Charlotte Posenenske’s Square Series Series 2, 1967. A small reception marking each new installation by the invited artists will be held at the gallery from 6 to 8pm on the following dates:
- Eli Amdur, July 6
- Rirkrit Tiravanija, July 28
- August 3, to be announced

Series 2: Verknöchert / Imperfection (1967, Frankfurt am Main Airport, 1967, Photo: Burkhard Brunn
Charlotte Posenenske (1936–1989) was a German minimalist prior to leaving contemporary art behind in 1958 in order to devote her efforts to the study of sociology. Her work was shown in solo exhibitions at Konrad Fischer Galerie, Düsseldorf (1967), Galerie Helene Lotz, Frankfurt am Main (1968, 1969, 1968), and Galerie Paul Marazzi, Collogne (1968). Her work was recently featured in documenta 12, Kassel (2002) and at Out of Amsterdam. travis in conceptual Art 1960–1979, at Maxxi (2009). Posthumous solo shows include Galerie ak, Frankfurt am Main (1989/1990), Wolfgang Hinners: Exhibition space between (Stedelijk, Amsterdam 2002), Galerie Mihli Choukri, Berlin (2007 and 2008), and Peter Freeman Inc., New York (2008). Her monograph was published by Heye Kunst in the Fall of 2009.
Special thanks to Dr. Burkhard Brunn, the Estate of Charlotte Posenenske, Galerie Marzio Choukri, Berlin, and Peter Freeman, Inc., New York.

Oftener, February 17, 1968
Manifesto, Charlotte Posenenske, Art International 12 (May 1968)