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The Andy Warhol Foundation for the Visual Arts; and with public funds from the New York State Council on the Arts, a State Agency; the New York City Department of Cultural Affairs; and the National Endowment for the Arts.

We thank all Members and Friends of Artists Space for supporting our program.

New Opening Hours  
Wednesday – Sunday: noon – 6pm  
Monday and Tuesday closed

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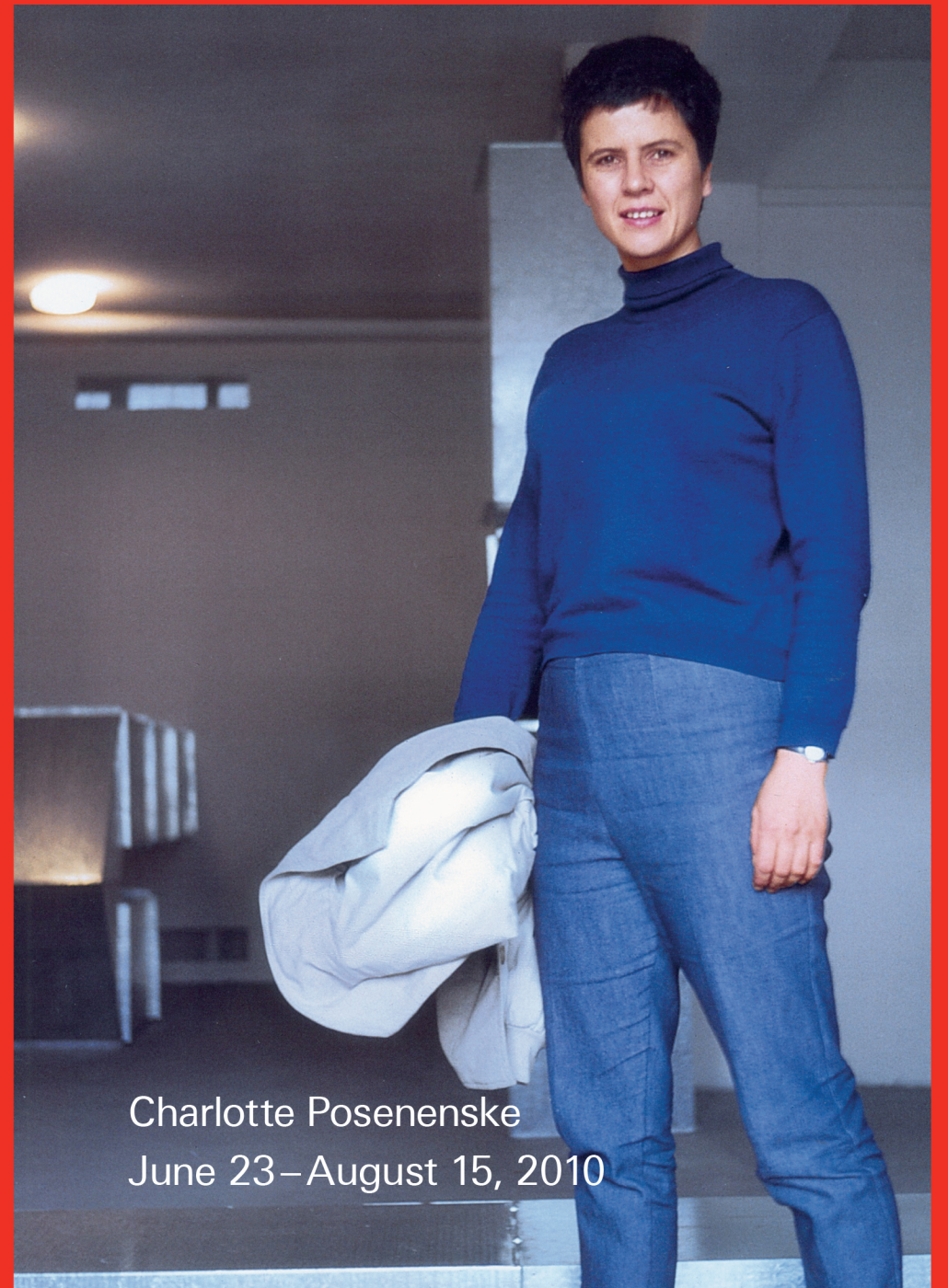
Artists  
Space



*Series D Vierkantrohre (Square Tubes)*, 1967, temporary installation on a traffic island, Offenbach, 1967  
Photo: Burkhard Brunn



Charlotte Posenenske at the Kleine Galerie in Schwenningen, 1967



Charlotte Posenenske  
June 23–August 15, 2010



The things I make are  
variable  
as simple as possible  
reproducible.

They are components of a space, since they are like building elements, they can always be rearranged into new combinations or positions, thus, they alter the space.

I leave this alteration to the consumer who thereby again and anew participates in the creation.

The simplicity of basic geometric forms is beautiful and suited to the demonstration of the principles of rationalized modifications.

I make series  
because I do not want to make single pieces for individuals, in order to have elements combinable within a system, in order to make something which is repeatable, objective, and because it is economical.

The series can be prototypes for mass production.

Series DW (at Fischer’s) is made of corrugated cardboard that is light and cheap: a material for consumption.

Often the elements of their combinations are very large in order to alter the spatial environment more thoroughly. They approximate architectural dimensions and for this reason also differ increasingly from the former gallery objects.

They are decreasingly recognizable as “artworks.”

The objects should have the objective character of industrial products. They are not intended to represent anything other than what they are. The former categorization of the arts no longer exists. The artist of the future would have to work with a team of specialists in a development laboratory.

Though art’s formal development has progressed at an increasing tempo, its social function has regressed.

Art is a commodity of transient contemporary significance, yet, the market is minute, and prestige and prices rise the less topical the supply is.

It is difficult for me to come to terms with the fact that art can contribute nothing to solving urgent social problems.

Offenbach, February 11, 1968

Manifesto, Charlotte Posenenske, *Art International* 12 (May 1968)

# Charlotte Posenenske

## June 23–August 15, 2010

### Opening Reception

#### Saturday, June 19, 6 - 8pm

Programs

We Dig Repetition: Peter Roehr  
Curated by Mark Webber  
Friday, July 9, 7pm

You might think that Andy Warhol took pleasure in endless repetition, but he’s got nothing on Peter Roehr (1944-68), a German artist whose brief career produced hundreds of works using type, photography, collage, film and audiotape. Not content with applying mechanical reproduction techniques to art-making, Roehr instead chose to appropriate industrially produced materials. His many 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, repeated without variation, for an irregular number of reiterations. The result is an insistent, hypnotic demonstration of stoic seriality that takes time and time again. — MW

Peter Roehr, *Filmmontagen I*, 1965,  
16mm film, 9 minutes

Peter Roehr, *Tonmontagen I*, 1965,  
audiotape, 34 minutes

Peter Roehr, *Filmmontagen II*, 1965,  
16mm film, 7 minutes

Peter Roehr, *Tonmontagen II*,  
1965, audiotape, 26 minutes

Peter Roehr, *Filmmontagen III*,  
1965, 16mm film, 5 minutes

Mark Webber 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 Ed Halter for Artists Space.

An evening of films surrounding  
the work of Charlotte Posenenske  
Friday, August 6, 7pm

Gerry Schum, *Kunstkonsum-Konsumkunst*,  
1969, DVD transfer, 29 mins. 26 secs.

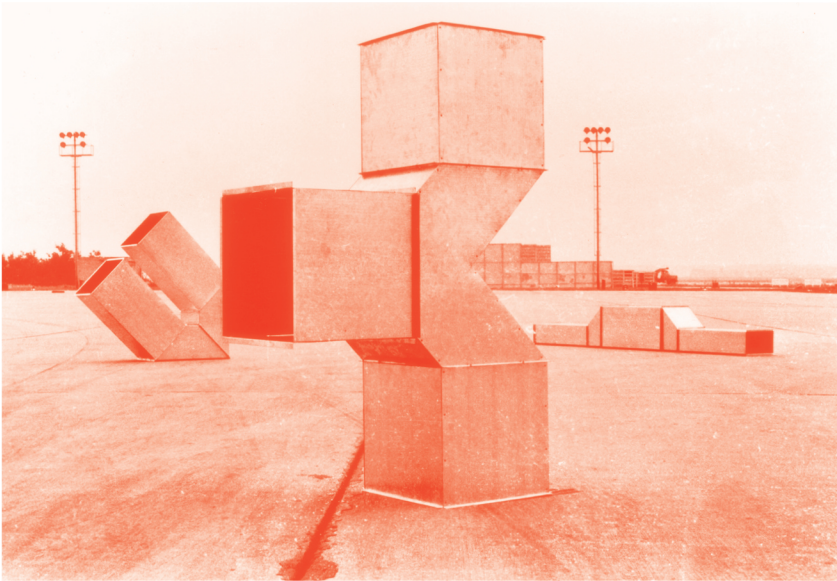
*Dies alles Herzchen wird einmal dir gehören*  
(*All This Darling Will Once Belong To You*),  
Performance organized by Paul Maenz & Peter  
Roehr, Galerie Dorothea Loehr, September 9,  
1967, DVD transfer, 6 mins. 55 secs.

Charlotte Posenenske, *Monotonie ist Schön*  
(*Monotony is Nice*), © 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 serial good, performance documentation from Posenenske’s 1967 show at Galerie Dorothea Loehr, 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 Tubes Series D*, 1967. A small reception marking each new installation by the invited artists will be held at the gallery from 6-8pm on the following dates:

Ei Arakawa, July 6  
Rirkrit Tiravanija, July 20  
August 3, to be announced



*Series D Vierkantrohre (Square Tubes)*, 1967, Frankfurt am Main airport, 1967  
Photo: Burkhard Brunn.

Charlotte Posenenske (1930 - 1985) was a German minimalist prior to leaving contem-porary art behind in 1968 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 Dorothea Loehr, Frankfurt am Main (1961, 1966, and 1968), and Galerie Paul Maenz, Cologne (1986). Her work was recently featured in documenta 12, Kassel (2007) and *In & Out of Amsterdam: Travels in Conceptual Art, 1960-1976*, at MoMA (2009). Posthumous solo shows include Galerie ak, Frankfurt am Main (1999/2000), Wolfgang Tillmans’ exhibition space Between Bridges, London (2007), Galerie Mehdi Chouakri, Berlin (2007 and 2008), and Peter Freeman Inc., New York (2008). Her monograph was published by Hatje Cantz in the Fall of 2009.

Special thanks to Dr. Burkhard Brunn, the Estate of Charlotte Posenenske, Galerie Mehdi Chouakri, Berlin, and Peter Freeman, Inc., New York.