

## Charlotte Posenenske: Work in Progress

- ▶ The exhibition is the **first major monographic exhibition** devoted to the German artist in Spain. After being presented at Dia:Beacon in New York, the MACBA will be the **first stop on its European tour** (from 18 October 2019 to 8 March 2020).
- ▶ Using construction materials, serial repetition and industrial manufacturing, Posenenske developed a **form of mass-produced minimalism that responded to the social concerns contained in her MANIFESTO** published in 1968.
- ▶ The exhibition brings together her **first drawings and paintings**, her **aluminium reliefs** and her **last and best-known modular sculptures**. The MACBA show includes a new production, *Drehflügel Series E*, a work based on drawings by the artist never produced over her lifetime.
- ▶ This retrospective is **the most comprehensive exploration of Posenenske's work** since her death and **recovers the artist's legacy as a critical and prescient voice within contemporary art**.

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**Title:** *Charlotte Posenenske. Work in Progress* **Opening:** Thursday, 17 October 2019 at 7.30 p.m.

**Dates:** from 18 October 2019 to 8 March 2020. **Organized by:** Dia Art Foundation. The European tour of the exhibition is organized in collaboration with: MACBA Museu d'Art Contemporani de Barcelona, Kunstsammlung Nordrhein-Westfalen (Düsseldorf) and Mudam – Musée d'Art Moderne Grand-Duc Jean (Luxembourg). **Curators:** Jessica Morgan (director, Dia Art Foundation) and Alexis Lowry (curator, Dia Art Foundation). MACBA exhibition curated by Hiuwai Chu.

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**FOTOS POSENENSKE** <https://www.macba.cat/en/about-macba/press/images-2019#charlotte-posenenske>

## ► Charlotte Posenenske: Work in Progress

**Press Conference:** 17 October

**Opening:** 17 October, 19:30 h

**Dates:** 18 October 2019 – 8 March 2020

**Curated by:** Jessica Morgan, Nathalie de Gunzburg (Director, Dia Art Foundation) and Alexis Lowry (Associate Curator, Dia Art Foundation)

*Charlotte Posenenske: Work in Progress* presents an in-depth look at the practice of the German artist between 1956 and 1968, a short but intense period, when she was active in making art. Posenenske (Wiesbaden, 1930 – Frankfurt 1985) was born Liselotte Henriette to a Jewish family. She studied at the State Academy of Fine Arts in Stuttgart with Willi Baumeister, who introduced her to modernism and Soviet Constructivism.



Charlotte Posenenske, *Vierantöhre (Square Tube)*, Series D, 1967–2018. Installation view, Haus Konstruktiv, Zurich, 2010. © Estate of Charlotte Posenenske. Photo: Dr Burkhard Brunn, Frankfurt am Main. Courtesy: Estate of Charlotte Posenenske and Mehdi Chouakri, Berlin

Posenenske's works can be described as oscillating between Minimalism and Conceptualism, participatory art and performance, social practice and institutional criticism. The exhibition brings together her first drawings and paintings (her earliest experiments with mark making), aluminium wall-reliefs, and her last and best-known modular sculptures. The MACBA show includes a new production, *Drehflügel Series E*, based on drawings by the artist never produced in her lifetime

Using construction materials, serial repetition and industrial manufacturing, Posenenske developed a form of mass-produced Minimalism that addressed the social and economic concerns of her time, circumventing the art market and rejecting established formal and cultural hierarchies. Her modular sculptures enabled the 'consumer' – the curator, viewer or owner – to decide and change the configuration of the installation according to their preference, thus surrendering some of the artist's authorship and opening up the work to others. In a statement published in *Art International* in 1968, Posenenske asserts: '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.'



*Square Tubes: Series D* (1967/2010) in the exhibition 'Sota la superfície', Museu d'Art Contemporani de Barcelona, 2017. Photo: La Fotogràfica

This openness was also reflected in the fact that Posenenske intended her works to be replicated and did not limit them to a finite edition. Moreover, she offered them at their material cost, thus undermining the economic imperative of the art market. In her view, 'art is a commodity of transient contemporary significance... It is difficult for me to come to terms with the fact that art can contribute nothing to solving urgent social problems.' In 1968, owing to her disillusionment with the limits of art, Posenenske abandoned her artistic

work to devote herself to sociology, specialising in the study of labour and industrial production.

While Posenenske exhibited widely during the years that she worked as an artist – alongside figures such as Hanne Darboven, Donald Judd and Sol LeWitt –, her contributions to the discourse of Minimal and Conceptual art remain largely ignored. This retrospective is the most comprehensive exploration of Posenenske's work since her death and recovers the artist's legacy as a critical and prescient voice within contemporary art.

The exhibition will be the first major presentation dedicated to the German artist to be held in Spain. It is on view at Dia:Beacon (USA) from 8 March to 9 September 2019, before embarking on a European tour to MACBA, then Kunstsammlung Nordrhein-Westfalen Düsseldorf (4 April – 2 August 2020) and Mudam Luxembourg – Musée d'Art Moderne Grand-Duc Jean (2 October 2020 – 10 January 2021).

MACBA will publish the book in Spanish. This book vindicates Posenenske's important legacy for future generations of artists, historians, and audiences. The propositions and provocations contained in this book recontextualize the artist's contributions to the discourse of Minimal, Conceptual, and participatory practices.

# Charlotte Posenenske

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## MANIFESTO

The things | 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.

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

The simplicity of the basic geometric forms is beautiful and suited to demonstrate the principles of rationalized alteration.

| make series because | 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 could be prototypes for mass production. Series DW (at Fischer's) is made of corrugated pasteboard which is light and cheap: a material for consumption.

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

They are less and less 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 should 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 product of temporary topicality, yet,

the market is minute while prestige and prices rise the less topical the supply is.

It is painful for me to face the fact that art cannot contribute to the solution of urgent social problems.

Offenbach, February 11, 1968

# Charlotte Posenenske

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## WORK LIST

### SALA 1

In the early 1950s Charlotte Posenenske studied art in Stuttgart under the painter and stage designer Willi Baumeister, who introduced her to Modernism and Soviet Constructivism. She developed an interest in shaping space and collective production, which she initially explored in volumetric costumes and layered sets working as a stage and costume designer from 1952 to 1956.

Posenenske's first works on paper *Rasterbilder* (Grid Pictures, 1956–57) present an important connection with her later sculptural works through the usage of repetition, seriality and variation on a precise grid. In the *Spachtelarbeiten* (Palette-Knife Works, 1956–65), paint is spread and scraped on and off the pictorial support, building a textured field of layered marks. The picture is created from a process of addition and subtraction that privileges the mark-making action over compositional resolution.

Architecture was a strong reference for Posenenske, not only did it inform her artwork, but it also engaged her in specific projects in the beginning and towards the end of her artistic career. On display are documentation of some of the artist's interventions and proposals for architectural projects.

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*Pintura reticular*  
*Grid Picture*  
*Rasterbild*  
c. 1956-1957

Pintura de caseína sobre paper  
43,8 x 31,1 cm



Cortesia the Estate of Charlotte Posenenske, Frankfurt, Galerie Mehdi Chouakri, Berlin,  
and Peter Freeman, Inc., New York/Paris

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*Pintura reticular*  
*Grid Picture*  
*Rasterbild*  
c. 1956-1957



Pintura de caseïna sobre paper  
43,5 x 31 cm

Col·lecció particular, Esslingen, Alemanya

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*Pintura reticular*  
*Grid Picture*  
*Rasterbild*  
c. 1956-1957

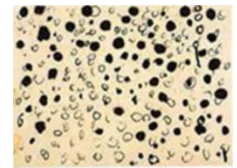


Pintura de caseïna sobre paper  
43,8 x 31,1 cm

Cortesia the Estate of Charlotte Posenenske, Frankfurt, Galerie Mehdi Chouakri, Berlin,  
and Peter Freeman, Inc., New York/Paris

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*Pintura reticular*  
*Grid Picture*  
*Rasterbild*  
c. 1956-1957



Pintura de caseïna sobre paper  
29,5 x 40 cm

Cortesia the Estate of Charlotte Posenenske, Frankfurt, Galerie Mehdi Chouakri, Berlin,  
and Peter Freeman, Inc., New York/Paris

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*Pintura reticular (semicircles)*  
*Pintura reticular (semi círculos)*  
*Grid Picture [Semicircles]*  
*Rasterbild (Halbkreise)*  
1957



Llapis sobre paper  
48 x 50,2 cm

Cortesia the Estate of Charlotte Posenenske, Frankfurt am Main, Mehdi Chouakri, Berlin  
and Peter Freeman, New York/Paris, and Take Ninagawa, Tokyo

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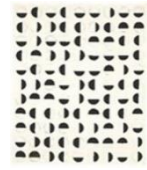
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*Pintura reticular*  
*Grid Picture*  
*Rasterbild*  
1957

Pintura de caseïna i llapis sobre paper  
58,5 x 48 cm

Col·lecció Markus Michalke

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*Pintura reticular*  
*Grid Picture*  
*Rasterbild*  
1957

Paper i cartró  
38 x 62 cm

Col·lecció particular, Dallas

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Although her *Spachtelarbeiten* (Palette-Knife Works) bear aesthetic affinity to Art Informel and Abstract Expressionism, Posenenske seemed to have privileged the series of mechanized gestures that spread and scraped paint on and off the pictorial support over the composition.

*Obra amb espàtula*  
*Obra con espátula*  
*Palette-Knife Work*  
*Spachtelarbeit*  
1957

Pintura de caseïna i tinta sobre paper  
39,7 x 49,8 cm

Cortesia the Estate of Charlotte Posenenske, Frankfurt, Galerie Mehdi Chouakri, Berlin,  
and Peter Freeman, Inc., New York/Paris

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*Obra amb espàtula*  
*Obra con espátula*  
*Palette-knife work*  
1959

Oli sobre paper  
42 x 65 cm

Cortesia the Estate of Charlotte Posenenske, Mehdi Chouakri, Berlin, Peter Freeman, New York  
and Take Ninagawa, Tokyo

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*Obra amb espàtula*  
*Obra con espátula*  
*Palette-Knife Work*  
*Spachtelarbeit*  
c. 1959



Oli sobre tauler de fibra  
39 x 44,7 cm

Cortesia the Estate of Charlotte Posenenske, Frankfurt, Galerie Mehdi Chouakri, Berlin,  
Peter Freeman Inc., New York/Paris, and Konrad Fischer Galerie, Düsseldorf

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*Obra amb espàtula*  
*Obra con espátula*  
*Palette-knife work*  
1959



Oli sobre paper  
36 x 48 cm

Cortesia the Estate of Charlotte Posenenske, Mehdi Chouakri, Berlin, Peter Freeman, New York  
and Take Ninagawa, Tokyo

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*Obra amb espàtula*  
*Obra con espátula*  
*Palette-knife work*  
1959



Oli sobre paper  
41,5 x 32 cm

Cortesia the Estate of Charlotte Posenenske, Mehdi Chouakri, Berlin, Peter Freeman, New York  
and Take Ninagawa, Tokyo

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*Obra amb espàtula*  
*Obra con espátula*  
*Palette-knife work*  
1962



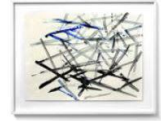
Acrílic sobre paper  
62 x 90 cm

Cortesia the Estate of Charlotte Posenenske, Mehdi Chouakri, Berlin, Peter Freeman, New York  
and Take Ninagawa, Tokyo

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*Obra amb espàtula*  
*Obra con espátula*  
*Work with a spatula*  
1962



Acrílic sobre paper  
36 x 48 cm

Cortesia the Estate of Charlotte Posenenske, Mehdi Chouakri, Berlin, Konrad Fischer,  
Düsseldorf, Peter Freeman, New York and Take Ninagawa, Tokyo

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*Obra amb espàtula*  
*Obra con espátula*  
*Palette-knife work*  
s.d.



Acrílic sobre paper  
50 x 75 cm

Cortesia the Estate of Charlotte Posenenske, Mehdi Chouakri, Berlin, Konrad Fischer,  
Düsseldorf, Peter Freeman, New York and Take Ninagawa, Tokyo

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*Obra amb espàtula*  
*Obra con espátula*  
*Palette-Knife Work*  
*Spachtelarbeit*  
1964



Acrílic sobre paper  
50 x 64,8 cm

Cortesia the Estate of Charlotte Posenenske, Frankfurt, Galerie Mehdi Chouakri, Berlin,  
Peter Freeman, Inc., New York/Paris, and Take Ninagawa, Tokyo

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*Obra amb espàtula*  
*Obra con espátula*  
*Palette-Knife Work*  
*Spachterlarbeit*  
1961



Acrílic sobre tauler de fibra  
53,1 x 64,8 cm

Cortesia the Estate of Charlotte Posenenske, Frankfurt, Galerie Mehdi Chouakri, Berlin,  
Peter Freeman Inc., New York/Paris, and Konrad Fischer Galerie, Düsseldorf

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*Obra amb espàtula*  
*Obra con espátula*  
*Palette-Knife Work*  
*Spachtelarbeit*  
1961



Acrílic sobre tauler de fibra  
86,4 x 64 cm

Col·lecció particular, Dallas

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*Obra amb espàtula (paisatge)*  
*Obra con espátula (paisaje)*  
*Palette-Knife Work [Landscape]*  
*Spachtelarbeit (Landschaft)*  
Sd

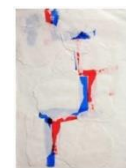


Acrílic sobre paper  
24 x 32,1 cm

Cortesia the Estate of Charlotte Posenenske, Frankfurt, Galerie Mehdi Chouakri, Berlin,  
Peter Freeman Inc., and Take Ninagawa, Tokyo

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*Sense títol*  
*Sin título*  
*Untitled*  
*Ohne Titel*  
1962



Collage sobre paper  
61 x 44 cm

Col·lecció particular, New York

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## Stage Design and Architecture

In the early 1950s, Posenenske studied art in Stuttgart under the painter and stage designer Willi Baumeister (1889–1955). Through her studies with Baumeister, she developed an interest in shaping space, which she initially explored in volumetric costumes and layered sets. These works anticipate the perceptual depth of her drawings and sculptures. As the sketches presented show, her monochromatic costumes for a 1952 presentation of the Puccini opera *Turandot* give each character a cylindrical or polyhedral presence on the stage. Similarly, the overlaid screens that she made for the 1953 set of Paul Willems's *Peau d'ours* (Bearskin, 1950) resemble the gridded fields of her *Rasterbilder*.

Posenenske's interest in architecture not only informed her artwork, but also engaged her in specific projects in the beginning and towards the end of her career as an artist. Displayed here are sketches and photographs of a mural she created for a primary school designed by her husband, the architect Paul Posenenske, in Hainstadt, Germany, alongside sketches of unrealised design proposals for the Sindlingen Community Centre.

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*Disseny de vestuari per Turandot de Giacomo Puccini (1926)*  
*Diseño de vestuario para Turandot de Giacomo Puccini (1926)*  
*Costume design for Giacomo Puccini's Turandot (1926)*  
1952

Guaix i llapis sobre paper  
35,4 x 24,9 cm



Cortesia the Estate of Charlotte Posenenske, Frankfurt

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*Disseny de vestuari per Turandot de Giacomo Puccini (1926)*  
*Diseño de vestuario para Turandot de Giacomo Puccini (1926)*  
*Costume design for Giacomo Puccini's Turandot (1926)*  
1952

Guaix i llapis sobre paper  
33,4 x 25 cm



Cortesia the Estate of Charlotte Posenenske, Frankfurt

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*Disseny de vestuari per Turandot de Giacomo Puccini (1926)*  
*Diseño de vestuario para Turandot de Giacomo Puccini (1926)*  
*Costume design for Giacomo Puccini's Turandot (1926)*  
1952

Guaix i llapis sobre paper  
35,1 x 24,7 cm



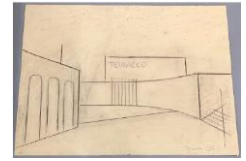
Cortesia the Estate of Charlotte Posenenske, Frankfurt

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*Esbós per al conjunt de Carmen de George Bizet (1875)*  
*Sketch for set of George Bizet's Carmen (1875)*  
*Sketch for set of George Bizet's Carmen (1875)*  
1952

Grafit sobre paper  
37,7 x 50 cm



Cortesia the Estate of Charlotte Posenenske, Frankfurt

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*Esbós per al conjunt del Peau d'Ours de Paul Willems (Bearskin, o Bärenhäuter a Alemanya, 1950)*  
*Sketch for the set of Paul Willems's Peau d'Ours (Bearskin, or Bärenhäuter in German, 1950)*  
*Sketch for the set of Paul Willems's Peau d'Ours (Bearskin, or Bärenhäuter in German, 1950)*  
1953

Guaix sobre paper  
25,4 x 40,8 cm



Cortesia the Estate of Charlotte Posenenske, Frankfurt

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## Architecture

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*Esbossos per a una pintura mural de vuit parts per a l'escola primària de Hainstadt, Alemanya*  
*Bocetos para una pintura mural de ocho partes para la escuela primaria en Hainstadt, Alemania*  
*Sketches for an eight-part wall painting for the primary school in Hainstadt, Germany*  
1957

Tècnica mixta sobre cartró  
19 x 37 cm 8 pieces



Col·lecció Rigo-Saitta

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*Mural per a exterior de l'escola primària, Hainstadt, Alemanya*  
*Mural para exterior de la escuela primaria, Hainstadt, Alemania*  
*Mural for primary school exterior, Hainstadt, Germany*  
1958

Fotografia a les sals de plata  
21 x 27 cm



Cortesia the Estate of Charlotte Posenenske, Frankfurt

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*Mural per a exterior de l'escola primària, Hainstadt, Alemanya*  
*Mural para exterior de la escuela primaria, Hainstadt, Alemania*  
*Mural for primary school exterior, Hainstadt, Germany*  
1958

Fotografia a les sals de plata  
21 x 27 cm



Cortesia the Estate of Charlotte Posenenske, Frankfurt

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*Mural per a exterior de l'escola primària, Hainstadt, Alemanya*  
*Mural para exterior de la escuela primaria, Hainstadt, Alemania*  
*Mural for primary school exterior, Hainstadt, Germany*  
1958

Fotografia a les sals de plata  
17 x 22,8 cm



Cortesia the Estate of Charlotte Posenenske, Frankfurt

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*Dibuix del Sindlingen Community Center*  
*Dibujo del Sindlingen Community Center*  
*Design for Sindlingen Community Center*  
1968

Llapis i pintura sobre paper  
44,5 x 87,5 cm



Cortesia the Estate of Charlotte Posenenske, Frankfurt, Galerie Mehdi Chouakri, Berlin,  
and Peter Freeman, Inc., New York/Paris

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## ROOM 2

The works in this room signal a transition in Posenenske's concerns in her artmaking. In her *Stripe Pictures* the artist reduces her color palate to primary colors and black, using felt-tip markers and adhesive tape to create very controlled lines and geometric forms. These are followed by *Sprayed Pictures*, in which she applies paint on paper with a spray gun, eliminating the artist's direct contact with the work and creating a sensation of volume through differing densities of paint. These works explore the artist's spatial concerns and interest in three-dimensionality. Begun in 1965 *Sculptural Pictures* are Posenenske's first three-dimensional works. They are unique pieces first made of paper, followed by tin sheets finished with enamel.

Posenenske's rejection of the rarified art object coupled with her interest in industrially produced objects led her to create Series A, B and C. Unlike the unique *Sculptural Pictures*, they are factory made according to her schematic drawings, produced in unlimited quantities, and can be variously hung on the wall or placed on the floor in groupings of two or more.

In the center of the room is a new fabrication of *Series E Revolving Vanes*, a work that invites audience participation to reshape the work and its surrounding space

The artist's interest in the technical and industrial elements that populate the landscape is reflected in *Monotony is Nice*, a Super-8 film that Posenenske made during a road trip in Holland with the Paul Maenz and Peter Roehr.

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## Striped Pictures and Sprayed Pictures

For the *Streifenbilder* (Stripe Pictures, 1965), Posenenske reduced her palette to black and primary colours and simplified her gestures to crisp linear marks. These works were made by pressing felt-tip marker or strips of adhesive tape to paper. She also experimented with illusionistic projections of space, using colour with a spray gun to create her *Spritzbilder* (Sprayed Pictures, 1964–65). Here gradations of mottled paint render bulbous forms and undulating waves.

*Quadre de ratlles*  
*Cuadro a rayas*  
*Striped Picture*  
*Streifenbild*  
1965



Tires adhesives sobre paper  
16,3 x 23,8 cm

Daimler Art Collection, Stuttgart/Berlin

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*Quadre de ratlles*  
*Cuadro a rayas*  
*Striped picture*  
*Streifenbild*  
1965



Retolador sobre paper  
13 x 18 cm

Daimler Art Collection, Stuttgart/Berlin

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*Esbós en color*  
*Boceto en color*  
*Colored Sketch*  
*Farbige Skizze*  
1965



Retolador sobre paper  
34 x 24,1 cm

Col·lecció John i Liz Carroll

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*Esbós en color*  
*Boceto en color*  
*Colored Sketch*  
*Farbige Skizze*  
1965

Retolador sobre paper  
34 x 24,1 cm

Cortesia the Estate of Charlotte Posenenske, Frankfurt, Galerie Mehdi Chouakri, Berlin,  
and Peter Freeman, Inc., New York/Paris

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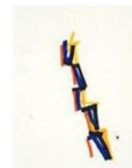


*Quadre de ratlles*  
*Cuadro a rayas*  
*Striped Picture*  
*Streifenbild*  
1965

Retolador sobre paper  
26,7 x 21 cm

Col·lecció de Michael Straus, Birmingham, Alabama

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*Quadre de ratlles*  
*Cuadro a rayas*  
*Striped Picture*  
*Streifenbild*  
1965

Tires adhesives sobre paper  
33,4 x 23,5 cm

Col·lecció Deutsche Bank

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*Pintura polvoritzada*  
*Pintura pulverizada*  
*Sprayed Picture*  
*Spritzbild*  
1964-1965

Pintura en esprai sobre paper  
34 x 24 cm

Col·lecció Markus Michalke

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*Pintura polvoritzada*  
*Pintura pulverizada*  
*Sprayed Picture*  
*Spritzbild*  
1965

Pintura en esprai sobre tauler de fibra  
65 x 49 cm

Col·lecció particular

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*Sense títol*  
*Sin título*  
*Untitled*  
*Ohne Titel*  
c. 1965-1966



Pintura en esprai sobre paper  
65 x 99,5 cm

Cortesia the Estate of Charlotte Posenenske, Frankfurt, Galerie Mehdi Chouakri, Berlin,  
Peter Freeman Inc., New York/Paris, and Take Ninagawa, Tokyo

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*Plec*  
*Plieque*  
*Fold*  
*Faltung*  
1966



Pintura en esprai sobre paper  
64 x 90 cm

MUSEUM MMK FÜR MODERNE KUNST  
Préstec de Commerzbank AG, Frankfurt

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*Plec*  
*Plieque*  
*Fold*  
*Faltung*  
1964



Pintura en esprai sobre paper  
30 x 37 cm

Daimler Art Collection, Stuttgart/Berlin

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*Sense títol*  
*Sin título*  
*Untitled*  
*Ohne Titel*  
1965-1966



Pintura en esprai sobre paper  
59 x 39 cm

MUSEUM MMK FÜR MODERNE KUNST  
Préstec de Commerzbank AG, Frankfurt

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## Sculptural Pictures

Following a visit to New York City in spring 1965, Posenenske developed the *Plastische Bilder* (Sculptural Pictures, 1965–66), consisting of bent or creased paper or flexible metal, which lift from the wall in regular patterns. Several Sculptural Pictures are painted in a manner that recalls the Sprayed Pictures, creating a playful tension between the optical effects of colour and the physical folds of the underlying support.

*Quadre escultòric*  
*Cuadro escultórico*  
*Sculptural Picture*  
*Plastisches Bild*  
1966

Pintura en esprai sobre planxa de llauna  
53,5 x 61,5 x 8,5 cm

Col·lecció particular

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*Plec diagonal*  
*Plieue diagonal*  
*Diagonal Fold*  
*Diagonale Faltung*  
1966

Pintura en esprai sobre alumini  
51,5 x 75 x 25 cm

Col·lecció de Gail i Tony Ganz

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*Plec blanc*  
*Plieue blanco*  
*White Fold*  
*Weisse Faltung*  
1966

Pintura en esprai sobre planxa d'alumini  
51 x 72 x 14 cm

Col·lecció Peter Freeman

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*Plec blau*  
*Plieue azul*  
*Blue Fold*  
*Blaue Faltung*  
1965

Pintura en esprai sobre planxa d'alumini  
86 x 100,5 x 14,5 cm

Col·lecció particular

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*Objecte mural*  
*Objeto mural*  
*Wall Object*  
*Wandobjekt*  
1966

Pintura en esprai sobre planxa d'alumini  
80 x 75 x 15 cm

Col·lecció particular, Essen, Alemanya

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*Plec*  
*Plieue*  
*Fold*  
*Faltung*  
1966

Pintura en esprai sobre alumini  
71,5 x 67 x 16 cm

Col·lecció particular, Dallas

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*Plec*  
*Plieue*  
*Fold*  
*Faltung*  
1966

Pintura en esprai sobre planxa d'alumini  
74,9 x 74,9 x 14 cm

Col·lecció Centre Pompidou, Paris Musée national d'art moderne-Centre de création industrielle

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## Series A, B and C

Posenenske's interest in industrially produced objects led to her *Series A* (initiated in 1966), *B* and *C* (both begun in 1967). These monochromatic elements are variously hung on the wall or placed on the floor in groupings of two or more. Unlike the unique *Sculptural Pictures*, the reliefs break with prevailing expectations for a work of art. They are factory made, produced in unlimited quantities and arranged according to the whim of the consumer.

The internal welds that hold each relief together are deliberately visible, foregrounding both the artist's creative labour and the work associated with the production of the object. Many Minimal artists of the period shared Posenenske's interest in the terms of delegated fabrication. However, she was unparalleled in her resistance to the principle of rarity that is central to the art market. She used seriality – here conceived as an open structural system – to introduce indeterminacy into the presentation of her works and to radically delegate compositional agency to her consumers.

*Relleus Sèrie A*  
*Relieves Serie A*  
*Reliefs Serie A*  
1966

Planxa d'acer  
100 x 50 x 14 cm



Col·lecció de Markus Michalke

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*Relleus Sèrie A*  
*Relieves Serie A*  
*Reliefs Serie A*  
1966

Pintura en esprai sobre planxa d'acer  
100 x 50 x 14 cm c/u



Col·lecció La Gaia, Busca, Itàlia

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*Relleus Sèrie B*  
*Relieves Serie B*  
*Reliefs Serie B*  
1967

Pintura en esprai sobre planxa d'alumini  
100 x 50 x 15 cm c/u



Col·lecció Harvard Art Museums/Busch-Reisinger Museum; Purchase in memory of Eda K. Loeb

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*Relleus Sèrie B*  
*Relieves Serie B*  
*Reliefs Serie B*  
1967

Pintura en esprai sobre planxa d'alumini  
100 x 50 x 14 cm c/u

Cortesia the Estate of Charlotte Posenenske, Frankfurt, Galerie Mehdi Chouakri, Berlin,  
and Peter Freeman, Inc., New York/Paris

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*Relleus Sèrie B*  
*Relieves Serie B*  
*Reliefs Series B*  
1967

Pintura en esprai sobre planxa d'alumini  
100 x 52 x 14 cm c/u

Col·lecció MUSEUM MMK FÜR MODERNE KUNST  
Préstec de Commerzbank AG, Frankfurt

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*Relleus Sèrie B*  
*Relieves Serie B*  
*Reliefs Serie B*  
1967

Pintura polvoritzada sobre planxa d'alumini  
100 x 50 x 14 cm c/u

Col·lecció Fundació Helga de Alvear, Madrid/Cáceres

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*Relleus Sèrie B*  
*Relieves Serie B*  
*Reliefs Series B*  
1967

Pintura en esprai sobre planxa d'alumini  
100 x 50 x 14 cm c/u

MUSEUM MMK FÜR MODERNE KUNST

Adquisició amb fons de 09+10+11 Fonds (Michael Baum, Ulrike Crespo, Dr.  
Christian Duve, Stiftung Giersch, Harald Quandt Holding, Dr. Thomas Jetter, Adrian  
Koerfer, Lyson Architekten und Ingenieure, et al.)

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*Relleus Sèrie B*  
*Relieves Serie B*  
*Reliefs Serie B*  
1967

Pintura polvoritzada sobre planxa d'alumini  
100 x 50 x 14 cm c/u

Col·lecció Fundação de Serralves–Museu de Arte Contemporânea, Porto, Portugal. Adquisició  
2013

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*Relleus Sèrie B*  
*Relieves Serie B*  
*Reliefs Serie B*  
1967

Pintura polvoritzada sobre planxa d'alumini  
4 units 100 x 50 x 14 cm c/u

Daimler Art Collection, Stuttgart/Berlin

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*Relleus Sèries B*  
*Relieves Series B*  
*Reliefs Serie B*  
1967

Pintura polvoritzada sobre planxa d'alumini  
100 x 50 x 14 cm each of 4

Cortesia the Estate of Charlotte Posenenske, Frankfurt, Galerie Mehdi Chouakri, Berlin,  
and Peter Freeman, Inc., New York/Paris

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*Relleus Sèrie B*  
*Relieves Serie B*  
*Reliefs Serie B*  
1967

Pintura polvoritzada sobre planxa d'alumini  
100 x 50 x 14 cm c/u

Col·lecció Evonik-Kunstsammlung

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*Relleus Sèrie C*  
*Relieves Serie C*  
*Reliefs Serie C*  
1967

Pintura polvoritzada sobre planxa d'alumini  
8 units 40 x 125 x 40 cm c/u

Daimler Art Collection, Stuttgart/Berlin

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## Series E

Consisting of sculptural forms that range from one to two metres in height, the works from *Drehflügel Serie E* (Revolving Vanes Series E, 1968) feature four to eight panels affixed to the vertical edges of a cubic or triangular frame, with hinges allowing the panels to rotate. Displayed in this room is a new production of a triangular *Revolving Vanes Series E*. The public is invited to continually and spontaneously manipulate this work to create spaces that are shuttered to the outside or porously open.

*Fulles batents Sèrie E*  
*Hojas batientes Serie E*  
*Revolving Vanes Series E*  
*Drehflügel Serie E*  
1967-1968/2018

Pintura en esprai sobre planxa d'alumini  
190 x 200 x 200 cm with 6 closed doors

Cortesia the Estate of Charlotte Posenenske, Frankfurt am Main, Mehdi Chouakri, Berlin  
and Peter Freeman, New York

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## Monotony is Nice

Posenenske shot the super-8 film *Monotonie ist schön* (Monotony is Nice) in 1968 from the car window on a road trip in Holland with Paul Maenz and Peter Roehr. The film captures the constructed landscape of dams, bridges, lampposts and highway against the Dutch countryside, reflecting the artist's interest in industrial production and repetition.

*La monotonía es bella*  
*La monotonía es bella*  
*Monotony is Nice*  
*Monotonie ist Schön*  
1968

Pel·lícula de 8 mm transferida a DVD  
14 min 22 s

Cortesia the Estate of Charlotte Posenenske, Frankfurt

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## ROOM III

### Series D and DW

Mass production and variability are at the heart of Posenenske's works. *Series D* (1967) consists of six shapes in galvanised sheet steel. While these elements resemble standard ventilation ducts, the tubes are nonetheless custom-made according to the artist's instructions and sketches. Over the nearly fifty years since production began, the techniques for galvanising have changed, resulting in the increasingly uniform metal surfaces evident when comparing the *Series D* prototypes with newer fabrications. Shortly after conceiving *Series D*, Posenenske created *Series DW* (1967), a variant with only four shapes produced from lightweight corrugated cardboard.

As with the reliefs, the *Series D* and *DW* modules can be combined at will by the consumer, thereby relinquishing part of the artist's authorship of the works. Although the individual elements of both *Series D* and *DW* are relatively small, they can reach gigantic proportions once assembled. The production of such large arrangements requires cooperation, and those involved in the configuration need to carefully coordinate their movements when combining the elements. This synchronised activity suggests an alternative model to the hierarchical structures of traditional decision-making, and reflect her later involvement in the sociological study of organised labour.

In keeping with the spirit of the artist's practice, the arrangement of *Series D* will be changed twice over the course of the exhibition.

*Tubs quadrats Série D*  
*Tubos cuadrados Serie D*  
*Square Tubes Series D*  
*Vierkantrohre Serie D*  
1967  
Xapa d'acer galvanitzat (Prototipo original)  
230 x 46 x 46 cm



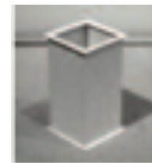
Staatliche Museen zu Berlin, Nationalgalerie, Marzona Collection

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*Tubs quadrats Série D*  
*Tubos cuadrados Serie D*  
*Square Tubes Series D*  
*Vierkantrohre Serie D*  
1967/2018

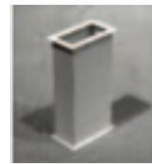


Acer  
91,4 x 45,7 x 45,7 cm each of 22

Dia Art Foundation

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*Tubs quadrats Série D*  
*Tubos cuadrados Serie D*  
*Square Tubes Series D*  
*Vierkantrohre Serie D*  
1967/2018

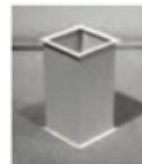


Acer  
91,4 x 45,7 x 22,9 cm c/u

Dia Art Foundation

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*Tubs quadrats Série DW*  
*Tubos cuadrados Serie DW*  
*Square Tubes Series DW*  
*Vierkantrohre Serie DW*  
1967/2018

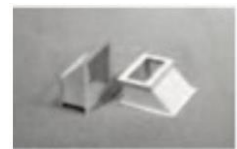


Cartró  
140 x 70 x 70 cm c/u

Dia Art Foundation

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*Tubs quadrats Série DW*  
*Tubos cuadrados Serie DW*  
*Square Tubes Series DW*  
*Vierkantrohre Serie DW*  
1967/2018



Cartró  
68,6 x 68,6 cm c/u

Dia Art Foundation

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*Tubs quadrats Série D*  
*Tubos cuadrados Serie D*  
*Square Tubes Series D*  
*Vierkantrohre Serie D*  
1967/2018



Acer  
53 x 50 x 23 cm c/u

Dia Art Foundation

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*Tubs quadrats Sèrie D*  
*Tubos cuadrados Serie D*  
*Square Tubes Series D*  
*Vierkantrohre Serie D*  
1967/2018

Acer  
53 x 23 x 50 cm c/u

Dia Art Foundation

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*Tubs quadrats Sèrie DW*  
*Tubos cuadrados Serie DW*  
*Square Tubes Series DW*  
*Vierkantrohre Serie DW*  
1967/2018

Cartró  
53 x 23 x 50 cm c/u

Dia Art Foundation

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*Tubs quadrats Sèrie D*  
*Tubos cuadrados Serie D*  
*Square Tubes Series D*  
*Vierkantrohre Serie D*  
1967/2018

Acer  
45,7 x 45,7 x 45,7 cm c/u

Dia Art Foundation

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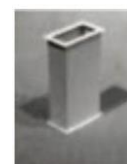


*Tubs quadrats Sèrie DW*  
*Tubos cuadrados Serie DW*  
*Square Tubes Series DW*  
*Vierkantrohre Serie DW*  
1967/2018

Cartró  
140 x 70 x 70 cm c/u

Dia Art Foundation

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*Tubs quadrats. Sèrie D*  
*Tubos cuadrados. Serie D*  
*Square Tubes. Series D*  
1967 (2010)

Reconstrucció. Acer  
2 elements 50 x 92 x 50 cm c/u  
1 element connector 50 x 83 x 35 cm

Col·lecció MACBA. Fundació MACBA

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*Tubs quadrats. Sèrie D*  
*Tubos cuadrados. Serie D*  
*Square Tubes. Series D*  
1967 (2010)

Reconstrucció. Acer  
260 x 50 x 100 cm

Col·lecció MACBA. Fundació MACBA

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*Tubs quadrats Sèrie D*  
*Tubos cuadrados Serie D*  
*Square Tubes Series D*  
*Vierkantrohre Serie D*  
1967/2018

Acer  
53 x 23 x 50 cm c/u

Dia Art Foundation

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*Relleus Sèrie B*  
*Relieves Serie B*  
*Reliefs Serie B*  
1967/2018

Pintura polvoritzada sobre planxa d'alumini  
100 x 50 x 14 cm c/u

Dia Art Foundation

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*Relleus Sèrie B*  
*Relieves Serie B*  
*Reliefs Serie B*  
1967/2008-2011

Pintura polvoritzada sobre planxa d'alumini  
100 x 50 x 14 cm c/u

Dia Art Foundation

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*Relleus Sèrie B*  
*Relieves Serie B*  
*Reliefs Serie B*  
1967/2008-2011

Pintura polvoritzada sobre planxa d'alumini  
100 x 50 x 14 cm c/u

Dia Art Foundation

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*Relleus Sèrie C*  
*Relieves Serie C*  
*Reliefs Serie C*  
1967/2018

Pintura polvoritzada sobre planxa d'alumini

100 x 50 x 14 cm c/u  
Dia Art Foundation

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## ROOM IV

### Series E

Posenenske's increasingly architectonic interests and ambitions are further outlined in diagrams for a body of *Series E* works that were conceived in 1967–68 but were never realised during her lifetime and are posthumously referred to as *Raumteiler*, or partitions in English. *Serie E Grosser Raumteiler* (Series E Mobile Walls) has been produced especially for this exhibition, consisting of two partitions hinged to walls at right angles to each other that can close to form a cube. Audiences are invited to interact with the partitions to reshape the room

*Fulles batents Sèrie E*  
*Hojas batientes Serie E*  
*Revolving Vane Series E*  
*Drehflügel Serie E*  
1968/2019

Fusta  
200 x 200 cm



Cortesia the Estate of Charlotte Posenenske, Frankfurt

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*Diagrama de Sèries E*  
*Diagrama de Series E*  
*Diagram of Series E*  
1967-1968

Serigrafia sobre paper  
21,2 x 41,7 cm



Cortesia the Estate of Charlotte Posenenske, Frankfurt

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*Conceptes de partició no realitzats per Sèries E*  
*Conceptos de partición no realizados para Series E*  
*Unrealized partition concepts for Series E*  
1967

Serigrafia sobre paper  
29,2 x 58,7 cm

Cortesia the Estate of Charlotte Posenenske, Frankfurt

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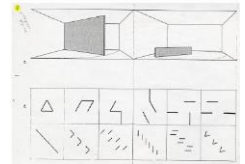
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*Conceptes de partició no realitzats per Sèries E*  
*Conceptos de partición no realizados para Series E*  
*Unrealized partition concepts for Series E*  
1967

Serigrafia i retolador sobre paper  
21 x 29,7 cm

Cortesia the Estate of Charlotte Posenenske, Frankfurt

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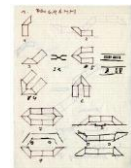
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*Esbossos per a configuracions Sèries DW*  
*Bocetos para configuraciones Series DW*  
*Sketches of configurations for Series DW*  
1967

Retolador sobre paper  
29,5 x 21 cm

Cortesia the Estate of Charlotte Posenenske, Frankfurt

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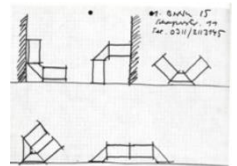
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*Esbossos per a vàries configuracions de Tubs Quadrats Sèrie DW, ABC art, cool art, minimum art, minimal art, primary structure, neue Monumente, IMI art, Rene Block Gallery, June-July 1968*  
*Bocetos para varias configuraciones de Tubos Cuadrados Sèrie DW, ABC art, cool art, minimum art, minimal art, primary structure, neue Monumente, IMI art, Rene Block Gallery, June-July 1968*  
*Sketches for various configurations of the Square Tubes Series DW, ABC art, cool art, minimum art, minimal art, primary structure, neue Monumente, IMI art, Rene Block Gallery, June-July 1968*  
1968

Retolador sobre paper  
21 x 29,5 cm

Cortesia the Estate of Charlotte Posenenske, Frankfurt

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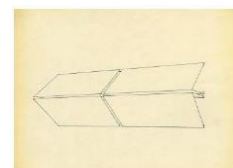
## Documentation

Posenenske's sketches and blueprints for various arrangements of the works show the endless permutational possibilities and adaptability of her sculptural works. Typewritten notes categorising her works, as well as price lists, evidence the rigour and integrity behind her practice.

Back-and-white photographs show the posthumous installations organised by Burkhard Brunn between 1986 and 1989: Hangar of Lufthansa at the Frankfurt Airport (1986 restaging of the 1967 installation) Grossmarkthalle Frankfurt (1988), Hauptbahnhof Frankfurt (1989), Deutsche Bank (1989).

*Esbossos per a configuracions per Sèrie C*  
*Bocetos para configuraciones para Serie C*  
*Sketches of configurations for Series C*  
1967

Impressió sobre paper  
21,2 x 29,8 cm

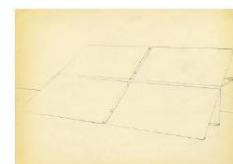


Cortesia the Estate of Charlotte Posenenske, Frankfurt

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*Esbossos per a configuracions per Sèrie C*  
*Bocetos para configuraciones para Serie C*  
*Sketches of configurations for Series C*  
1967

Impressió sobre paper  
21 x 29,7 cm



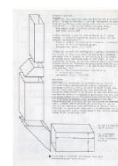
Cortesia the Estate of Charlotte Posenenske, Frankfurt

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*Art and Project Bulletin 4 (January 1969)*

1969

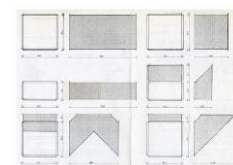
Dimensions: 29,5 x 21 cm  
Cortesia the Estate of Charlotte Posenenske, Frankfurt



*Art and Project Bulletin 1 (September 1968)*

1968

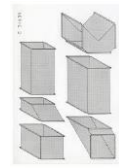
Serigrafia sobre paper  
Dimensions: 15,4 x 21 cm front cover  
Dimensions: 29,8 x 42 cm open  
Cortesia the Estate of Charlotte Posenenske, Frankfurt



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*Diagrama dels elements per Sèrie D*  
*Diagrama de los elementos para Serie D*  
*Diagram of Elements for Series D*  
1967

Serigrafia sobre paper  
29,8 x 20,7 cm

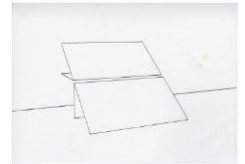


Cortesia the Estate of Charlotte Posenenske, Frankfurt

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*Ebossos per a configuracions per Sèrie C*  
*Bocetos para configuraciones para Serie C*  
*Sketches of configurations for Series C*  
1967

Tinta sobre paper  
21 x 29,5 cm



Cortesia the Estate of Charlotte Posenenske, Frankfurt

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*Ebossos per a configuracions per Sèrie C*  
*Bocetos para configuraciones para Serie C*  
*Sketches of configurations for Series C*  
1967

Tinta sobre paper  
21 x 29,5 cm

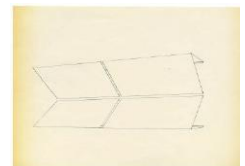


Cortesia the Estate of Charlotte Posenenske, Frankfurt

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*Ebossos per a configuracions per a Sèrie C*  
*Bocetos para configuraciones para Serie C*  
*Sketches of configurations for Series C*  
1967

Impressió sobre paper  
21 x 29,7 cm

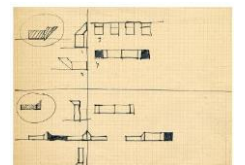


Cortesia the Estate of Charlotte Posenenske, Frankfurt

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*Ebossos per a configuracions Sèries D o DW*  
*Bocetos para configuraciones Series D o DW*  
*Sketches of configurations for Series D or DW*  
s.d.

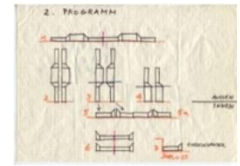
Retolador sobre paper  
21,1 x 28,4 cm



Cortesia the Estate of Charlotte Posenenske, Frankfurt

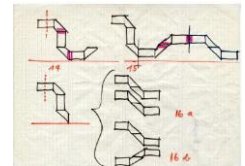
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*Esbossos per a v ries configuracions de Tubs quadrats S rie DW, "Dies alles, Herzchen, wird einmal dir geh ren", Galerie Loehr, Frankfurt am Main, 9 de setembre, 1967*  
*Bocetos para varias configuraciones de Tubos cuadrados Serie DW, "Dies alles, Herzchen, wird einmal dir geh ren", Galerie Loehr, Frankfurt am Main, 9 de septiembre, 1967*  
*Sketches for various configurations of the Square Tubes Series DW, "Dies alles, Herzchen, wird einmal dir geh ren", Galerie Loehr, Frankfurt am Main, September 9, 1967*  
 1967



Retolador sobre paper  
 21 x 29,5 cm  
 Cortesia the Estate of Charlotte Posenenske, Frankfurt

*Esbossos per a configuracions S ries DW*  
*Bocetos para configuraciones Series DW*  
*Sketches of configurations for Series DW*  
 1967



Retolador sobre paper  
 21 x 29,5 cm

Cortesia the Estate of Charlotte Posenenske, Frankfurt

*Text in dit per Dies alles, Herzchen, wird einmal dir gerh ren*  
*Texto in dito para Dies alles, Herzchen, wird einmal dir gerh ren*  
*Unpublished text intended for Dies alles, Herzchen, wird einmal dir gerh ren*  
 1967



Tinta sobre paper  
 29,7 x 21 cm

Cortesia the Estate of Charlotte Posenenske, Frankfurt

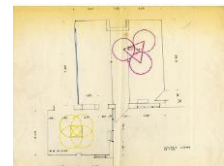
*Esbossos per a configuracions de les S ries DW*  
*Bocetos para configuraciones de Series DW*  
*Sketches of configurations for Series DW*  
 1967



Tinta sobre paper  
 29,7 x 21 cm

Cortesia the Estate of Charlotte Posenenske, Frankfurt

*Esb s per a configuraci  S ries E*  
*Boceto para configuraci n Series E*  
*Sketch of configuration for Series E*  
 1967-1968



Serigrafia i retolador sobre paper  
 29,7 x 38,9 cm

Cortesia the Estate of Charlotte Posenenske, Frankfurt



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*Esbós per a configuració Series E*  
*Boceto para configuración Series E*  
*Sketch of configuration for Series E*  
1967-1968

Retolador sobre paper  
21 x 29,7 cm

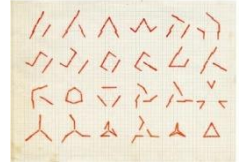


Cortesia the Estate of Charlotte Posenenske, Frankfurt

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*Esbós per a configuració Sèries E*  
*Boceto para configuración Series E*  
*Sketch of configuration for Series E*  
1967-1968

Retolador sobre paper  
21,2 x 29,6 cm

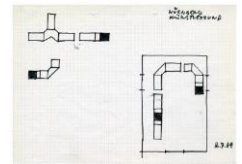


Cortesia the Estate of Charlotte Posenenske, Frankfurt

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*Esbossos per a configuraciones Sèries D o DW, Deutscher Künstlerbund, Kunsthalle*  
*Bocetos para configuraciones Series D o DW, Deutscher Künstlerbund, Kunsthalle*  
*Sketches of configurations for Series D or DW, Deutscher Künstlerbund, Kunsthalle*  
Nuremburg, July 20 – September 1, 1968  
1968

Retolador sobre paper  
21 x 29,5 cm

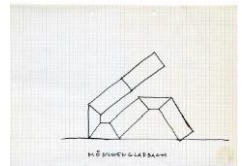


Cortesia the Estate of Charlotte Posenenske, Frankfurt

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*Esbós per a Sèries D o DW, Mönchengladbach, Alemanya*  
*Boceto para Series D o DW, Mönchengladbach, Alemania*  
*Sketch for Series D or DW, Mönchengladbach, Germany*  
1967

Retolador sobre paper  
21 x 29,6 cm



Cortesia the Estate of Charlotte Posenenske, Frankfurt

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*"Statement" publicat a Art International 5, pàg. 50, maig 1968*  
*"Statement" publicado en Art International 5, 50 pag, Mayo 1968*  
*"Statement" Published in Art International 5, p. 50, May 1968*  
1968

Impressió sobre paper  
29,5 x 21 cm



Cortesia the Estate of Charlotte Posenenske, Frankfurt

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*Làmina de plàstic blau*  
*Lámina de plástico azul*  
*Blue plastic sheet*  
1967

Plàstic. Edició de 30  
29,7 x 21 cm

Cortesia the Estate of Charlotte Posenenske, Frankfurt



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*Foto de Fulles batents Sèrie E*  
*Foto Hojas batientes Serie E*  
*Photo of Revolving Vanes Series E in taller*  
1967

Fotografia a les sals de plata  
Cortesia the Estate of Charlotte Posenenske, Frankfurt



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*Fotos de Charlotte Posenenske i Sèrie E*  
*Fotos de Charlotte Posenenske i Serie E*  
*Photos of Charlotte Posenenske and Series E*

1968

Fotografia color

Cortesia the Estate of Charlotte Posenenske, Frankfurt



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*Llista de preus de Sèrie D i DW*  
*Lista de precios de Serie D y DW*  
*Price list Series D and DW*

Fotografia color

Cortesia the Estate of Charlotte Posenenske, Frankfurt



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*Foto de la instal·lació de Sèrie DW a Konrad Fischer*  
*Foto de la instalación de Serie DW en Konrad Fischer*  
*Photo of installation of Series DW at Konrad Fischer*

1967

Fotografia a les sals de plata  
Cortesia the Estate of Charlotte Posenenske, Frankfurt



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*Foto de la instal·lació de Sèrie DW a Konrad Fischer*  
*Foto de la instalación de Serie DW en Konrad Fischer*  
*Photo of installation of Series DW at Konrad Fischer*



1967

Fotografia a les sals de plata  
Cortesia the Estate of Charlotte Posenenske, Frankfurt

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*Foto de la instal·lació a l'aeroport de Frankfurt*  
*Foto de la instalación en el aeropuerto de Frankfurt*  
*Photo of installation at Frankfurt Airport*



1967

Fotografia a les sals de plata  
Cortesia the Estate of Charlotte Posenenske, Frankfurt

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*Foto de la instal·lació a l'aeroport de Frankfurt*  
*Foto de la instalación en el aeropuerto de Frankfurt*  
*Photo of installation at Frankfurt Airport*



1967

Fotografia a les sals de plata  
Cortesia the Estate of Charlotte Posenenske, Frankfurt

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*Fotos de l'exposició a Schweningen, Oct./Nov. 1967*  
*Fotos de la exposición en Schweningen, Oct./Nov. 1967*  
*Photos of exhibition at Schweningen, Oct./Nov. 1967*

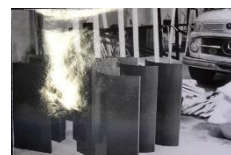


1967

Fotografia a les sals de plata  
Cortesia the Estate of Charlotte Posenenske, Frankfurt

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*Foto Sèrie B*  
*Fotos Serie B*  
*Photo of Series B*



Fotografia a les sals de plata  
Cortesia the Estate of Charlotte Posenenske, Frankfurt

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*Foto Sèrie B*  
*Fotos Serie B*  
*Photo of Series B*

Fotografia color



Cortesia the Estate of Charlotte Posenenske, Frankfurt

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*Foto Sèrie B*  
*Fotos Serie B*  
*Photo of Series B*

Fotografia color



Cortesia the Estate of Charlotte Posenenske, Frankfurt

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*Foto de la Sèrie B*  
*Foto de la Serie B*  
*Photo of Series B*

Fotografia color

Cortesia the Estate of Charlotte Posenenske, Frankfurt

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*Foto de l'exposició al Wiesbaden Landesmuseum*  
*Foto de l'exposició al Wiesbaden Landesmuseum*  
*Photo of exhibition at Wiesbaden Landesmuseum*

1967

Fotografia a les sals de plata

Cortesia the Estate of Charlotte Posenenske, Frankfurt

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*Full de contactes*  
*Hoja de contactos*  
*Contact prints*

1967

Full de contactes

Cortesia the Estate of Charlotte Posenenske, Frankfurt

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*Fulles batents Sèrie E*  
*Hojas batientes Serie E*  
*Revolving Vanes Series E*  
*Drehflügel Serie E*  
1967-1968



Pintura en esprai sobre planxa d'alumini  
100 x 100 x 100 cm with 4

Col·lecció Museum of Contemporary Art Chicago, donació de Mary and Earle Ludgin

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Two videos by Gerry Schum document the assembly of Posenenske's *Serie D* and *DW*. In the first clip from *Konsumkunst-Kunstkosum* (Consumption-Art, Art-Consumption, 1968), the artist is shown installing *Series D* on a traffic island in Offenbach, Germany. The second video shows a happening-like staging of the assembly process as part of an infamous event at the Galerie Dorothea Loehr known as *Dies alles Herzchen wird einmal Dir gehören* (All this, darling, will one day be yours, 1967) where Posenenske directed the assembly and reassembly of *Serie DW* throughout the evening.

*Gerry Schum*

*Algun día, amor, tot això serà teu*  
*Algún día, cariño, todo esto será tuyo*  
*All This Darling Will Once Belong To You*  
*Dies alles Herzchen wird einmal dir gehören*  
1967

Pel·lícula transferida a DVD  
6 min 55 s  
Hessischer Rundfunk, Frankfurt

*Gerry Schum*

*Art de consum-consum d'art*  
*Arte de consumo-consumo de arte*  
*Consumption Art-Art Consumption*  
*Kunstkonsum-Konsumkunst*  
1968

Pel·lícula de 16 mm transferida a DVD  
29 min 26 s

WDR Westdeutscher Rundfunk, Cologne

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# Charlotte Posenenske

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## ACTIVITIES

### Visits

With Carolina Jiménez, independent curator and researcher, and Anna Penalva, independent researcher.

Sundays at 12 noon

### Accessible visits

Visits with hearing accessibility available with prior notice at [educacio@macba.cat](mailto:educacio@macba.cat)

### Educational programmes

*Les coses que faig són variables*

Visit-workshop with artists for students of secondary and sixth-form level, adult education and groups with functional diversity.

From 21 October 2019 to 5 March 2020. More information at [macba.cat](http://macba.cat)

### Let's talk about...

**Let's talk about *Charlotte Posenenske: Work in Progress***, with Hiuwai Chu, co-curator of the exhibition. Thursday 24 October, 6.30 pm

**Let's talk about alterity in *Charlotte Posenenske: Work in Progress***, with Azahara Ubera, choreographer. Thursday 21 November, 6.30 pm

### MACBA Amics

Exclusive visits

Visit to *Charlotte Posenenske: Work in Progress* with Hiuwai Chu, co-curator of the exhibition.

Wednesday 6 October, 6 pm, and Friday 15 November, 11 am (in English).

# Charlotte Posenenske

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## PUBLICATION



*Charlotte Posenenske: Work in Progress*, the first major presentation dedicated to the German artist in Spain, traces the evolution of Posenenske's practice from early experiments with mark making, to transitional aluminum wall reliefs, to industrially fabricated modular sculptures, which are produced in unlimited series and assembled or arranged by consumers at will. The exhibition and this book aim to recover Posenenske's important legacy for future generations of artists, historians, and audiences. The propositions and provocations contained in this book recontextualize the artist's contributions to the discourse of Minimal, Conceptual, and participatory practices.

This exhibition has been organised by Dia Art Foundation and will tour to MACBA Museu d'Art Contemporani de Barcelona, to Kunstammlung Nordrhein-Westfalen Düsseldorf, and to Mudam Luxembourg - Musée d'Art Moderne Grand-Duc Jean.

# Charlotte Posenenske

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## PUBLICATION

Title	<i>Charlotte Posenenske: Work in Progress</i>
ISBN	978-84-17593-05-6 (Spanish)
Publishing date	October 2019
Subject	Art, sculpture, Minimalism
Authors	Matilde Guidelli-Guidi and Liz Hirsch, Alexis Lowry, Isabelle Malz, Rita McBride, Jessica Morgan, Charlotte Posenenske, Daniel Spaulding, and Catherine Wood
Graphic Design	Laura Fields. Adaptation and layout of the Spanish edition: Mariona García
Editor	MACBA Museu d'Art Contemporani de Barcelona
Languages	Spanish
Number of images	185
Number of pages	248
Retail Price	38 €
Cover	Hardcover
Measurements	25.4 x 19.1 cm



# Charlotte Posenenske

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## CHRONOLOGY

1930

Born on October 28<sup>th</sup> in Wiesbaden, Germany as Liselotte Henriette Mayer.

1940

Charlotte's father commits suicide in fear of being taken to a concentration camp for being Jewish.

1942

Charlotte is expelled from school for being a "Jewish half-caste".

1942-45

Lives in hiding with her mother until the end of the war.

1951

Studies at the Staatliche Akademie der Bildenden Künste in Stuttgart with the artist and stage designer Willi Baumeister (1899–1955).

1952

Gives up her studies to work as a stage and costume designer at the Theater der Stadt Lübeck, under the stage name Carola.

1954

Accepts a job as an assistant set decorator at the Landestheater, a place that was instrumental in theorizing the social role of theater in post-war Germany.

1955

Charlotte marries Paul Posenenske (1919–2004), an architect with a functionalist approach to architecture.

1956

Leaves theater work and returns to painting, signing her works CMP (Charlotte Mayer-Posenenske).

Makes her first *Spachtelarbeiten* (*Palette-Knife Works*) and *Rasterbilder* (*Grid Pictures*), using a variety of techniques that range from manual to mechanical.

1958

Designs and executes an outdoor mural for a primary school designed by Paul Posenenske in the Odenwald region of Hainstadt.

1959

Exhibits three Palette-Knife Works publicly for the first time in the group exhibition *Vibration* at Galerie Weiss, Kassel (July 10 – August 14).

1961

Participates in group exhibitions at the Städtische Kunsthalle Recklinghausen (April 15 – May 22) and Galerie Dorothea Loehr (June).

Posenenske does not exhibit again until 1966, and continues to paint using different techniques, gradually simplifying her compositions.

Through Dorothea Loehr, Posenenske strikes up a long-lasting friendship with gallerist Paul Maenz (b. 1939) and artist Peter Roehr (1944–1968).

1964

Applies paint to both paper and fiberboard using a spray gun, resulting in her *Spritzbilder* (*Sprayed Pictures*), which gives the illusion of volume on a flat surface.

1965

The Posenenskens travel to New York in the spring. The trip catalyzes Posenenske's interest in conceptual modes of production and distribution of artworks.

Posenenske makes her first *Plastische Bilder* (*Sculptural Pictures*) in lacquer spray-painted on both fiberboard and sheet metal.

1966

Posenenske has her first solo exhibition at Galerie Dorothea Loehr (June 15 – July 20), featuring 17 Sculptural Pictures.

With the idea of serial production in mind, Posenenske further simplifies the design of her wall reliefs by fabricating a prototype measuring 100 x 50 x 14 cm, signed "CP" and catalogued as *Serie A* (*Series A*).

1967

Completes her reliefs *Series B* (*Reliefs Series B*). Each sheet-aluminum relief is manufactured from a prototype in unlimited edition, with standard measurements and finished in an even coat of matte paint (red, blue, yellow or black) corresponding to the RAL color-matching system.

Posenenske creates her *Vierkantrohre Serie D* (*Square Tube Series D*) composed of 6 different manufactured modules made of galvanized steel, that can be assembled and reassembled in any number of combinations. Similarly, Posenenske creates *Vierkantrohre Serie DW* (*Square Tube Series DW*), which is composed of 4 different modular elements made of cardboard. Posenenske abandons the practice of signing her works.

Participates in various group exhibitions, including *Freie Gruppe Hofheim-Frankfurt und ihre Gäste* (*Free Group Hofheim-Frankfurt and Guests*) organized by the Nassauischer Kunstverein at the Landesmuseum (March 3 – April 16), *Serielle Formationen* (*Serial Formations*) at the Studiogalerie (May 22 – June 30) and at *Austellungen bei Konrad Fischer* (December 5, 1967 – January 2, 1968); and solo exhibitions at Galerie h in Hannover (April 16 – May 6), Kleine Galerie in Schwenningen (October 6 – November 2) and Galerie Hauptstrasse 1 (December).

Posenenske stages two significant installations of *Series D*: the first, on a traffic island in Offenbach; the second, in the Lufthansa airplane hangar and a runway of Frankfurt airport.

On September 9<sup>th</sup> Posenenske debuts *Series DW* in a Fluxus-like one-evening event at Galerie Dorothea Loehr, popularly known as *Dies alles Herzchen wird einmal Dir gehören* (*All This Darling Will One Day Be Yours*). The units are continuously put together and taken apart according to the artist's instructions during the evening.

1968

Posenenske exhibits *Drehflügel Series E (Revolving Vanes Series)* in a solo exhibition at Galerie Dorothea Loehr (March 13 - April 15). *Series E* would be the last of Posenenske's works to be realized by her.

In April Posenenske initially accepts, then rejects an invitation to propose a design for the interior courtyard of a housing block with a shopping mall, citing wasteful expenditures dedicated to "embellish" rather than to address the more pressing needs of the inhabitants.

In May, *Art International* publishes a statement by Posenenske in its section Artists on Their Art, dated February 11.

Posenenske decides to stop creating artworks, though does not renounce her prior work as an artist. A letter dated December 7 to gallerist René Block regarding pricing indicates that her withdrawal from the art world will be gradual.

The Kunsthalle Nürnberg exhibits *Series D* alongside the work of Gerhard Richter and other members of the Deutscher Künstlerbund (July 20 – September 15).

Posenenske ends her marriage with Paul and begins a relationship with Burkhard Brunn, with whom she will soon begin to study sociology.

Art & Project, Amsterdam, inaugurates its exhibition space and publishing program with Posenenske's *Series D* (September 20 – October 16). It is both her first exhibition outside Germany and her last solo show as a career artist.

Documenta 4 coincides with the Vietnam War. Posenenske actively joins protest against Documenta as an instrument of the capitalist state expanding its control over cultural production.

1969

Posenenske exhibits at Galerie Plus-Kern, Ghent, Belgium (September 16 – October 26).

Does not reply to invitations from publisher Klaus Staeck to participate in *Intermedia 69* in Heidelberg nor to the Deutsche Künstlerbund to contribute to a group exhibition in Hannover.

1979

Posenenske and Brunn file their coauthored thesis on the sociology of factory labor at the Goethe Universität Frankfurt, "Time Allocation and the Value of Labor, A Critique of

Method Construction: Performance Estimates, Time Allocation Systems, Analytical Labor Valuation”.

1985

Posenenske turns her attention back to her artworks of decades prior. She accepts the invitation of Maenz, who became an art dealer in 1970, to exhibit at his Cologne gallery.

Posenenske marries Brunn, her long-term partner.

On October 3 Posenenske dies of cancer in Frankfurt at the age of fifty-four.

According to the artist's wishes, Brunn, director of her estate, authorizes reproduction of her sculptures in unlimited, unsigned series. Those the artist constructed during her lifetime are to be considered prototypes.

1986

In November Brunn installs a newly fabricated *Series DW* at the Lufthansa hangar of Frankfurt airport, restaging Posenenske's own installation of twenty years prior.

The first posthumous exhibition of Posenenske's work is organized by Paul Maenz and Burkhard Brunn, consisting of *Series D* and *Series DW* along with *Series B* and *Series C* reliefs, goes on view at Galerie Paul Maenz, Cologne (December 11, 1986 – January 13, 1987).

1988

Brunn further embarks on a sequence of presentations of the refabricated *Series D* and *Series DW* elements across Frankfurt that continues for several years.

1990

Museum für Moderne Kunst Frankfurt publishes the first institutional monograph on Posenenske as part of its series of writings on its collection.

1993

An installation of *Series D* goes on view at the Skulpturenmuseum Glaskasten, Marl, Germany.

2001

A solo exhibition at Galerie ak, Frankfurt (November 19, 1999 – February 26, 2000), brings *Series D* and *Series DW* together alongside *Series B* and *Series C* reliefs, as well as Posenenske's early works on paper shown for the first time since 1961.

2003

Posenenske's works are included in group exhibitions at Daimler Contemporary, Berlin (February 14 – May 18) and at the Detroit Institute of Arts (October 29 – January 18, 2004).

2004

The exhibition *Kurze Karrieren (Short Careers)*, at the Museum Moderner Kunst Stiftung Ludwig Wien, Vienna (May 29 – August 1), includes Posenenske among eleven other artists. *Series DW* is included in the exhibition *Dependent Objects* about participatory

practices in art at Busch-Reisinger Museum, Harvard University (September 2004 – January 2, 2005).

2005

A survey of Posenenske's work is presented at Galerie im Taxispalais, Innsbruck, Austria (March 19 – May 15) and at the Museum für Gegenwartkunst, Siegen, Germany (June 2 – August 28).

2007

Curators Roger Buergel and Ruth Noack reintroduce Posenenske's work to international audiences at Documenta 12, Kassel (June 16 – September 23).

2008

*Series D* is installed outdoors in Potsdamer Platz, Berlin, for the solo presentation *Works under Clear Sky* (October 29 – November 17), organized by Galerie Mehdi Chouakri and the Daimler Collection.

*Prototypes for Mass Production (1965–1967)*, the first solo gallery exhibition of Posenenske's work in the United States, goes on view at Peter Freeman, Inc., New York (November 6, 2008 – January 10, 2009).

2009

*In & Out of Amsterdam: Travels in Conceptual Art, 1960–1976* at the Museum of Modern Art, New York (July 19 – October 5), features Posenenske's *Series D*, as well as her Super 8 short film from her 1968 visit to the Netherlands.

2010

The first institutional solo exhibition of Posenenske in the United States takes place at Artists Space, New York (June 23 – August 15).

2011

Numerous presentations of Posenenske's work appear across Europe.

2012

*Series D* is suspended from the ceiling of a train terminal just above a pedestrian bridge in São Paulo, the first of Posenenske's works to be displayed in South America, during the São Paulo Biennial (September 7– December 9).

2015

The Chinati Foundation, Marfa, Texas, mounts the first US museum exhibition devoted to the work of both Posenenske and Roehr (October 10, 2015 – August 1, 2016).

2016

In June the new Switch House (now Blavatnik Building) at Tate Modern, London, showcases *Series D* within its display *Between Object and Architecture*, while the cubic *Series E* is presented in Tate Modern's live art and performance galleries, the Tanks.

2017

Konrad Fischer Galerie, Berlin, mounts a tribute exhibition to Posenenske and Hanne Darboven

in celebration of the gallery's fiftieth anniversary (January 13 – February 25). Daimler Contemporary restages Roehr and Maenz's 1967 Frankfurt exhibition *Serielle Formationen* (June 2 – November 19). Galerie Mehdi Chouakri presents *Series B* reliefs and early works (April 29 – June 17).

2018

The Centre Pompidou, Paris, displays a diagonal blue and red *Fold* during the debut of Kanal, Brussels, the museum's contemporary art outpost housed inside a vacant and virtually untouched 1930s Citroën garage, once the site of Europe's largest automobile plant.

2019

Dia Art Foundation in Beacon, New York, presents *Charlotte Posenenske: Work in Progress* (March 8 – September 9). The exhibition tours to Museu d'Art Contemporani de Barcelona (October 18, 2019 – March 8, 2020); Kunstsammlung Nordrhein-Westfalen Düsseldorf (April 4 – August 2, 2020); and Mudam Luxembourg—Musée d'Art Moderne Grand-Duc Jean (October 2, 2020 – January 10, 2021).



**FOTOS POSENENSKE** <https://www.macba.cat/en/about-macba/press/images-2019#charlotte-posenenske>

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■ **MORE INFORMATION AT** [macba.cat](https://www.macba.cat) and @MACBA\_Barcelona

■ **MACBA:** Plaça dels Àngels, 1, 08001 Barcelona, [macba.cat](https://www.macba.cat) ■ **TIMES:** Monday, Wednesday, Thursday and Friday, 11 am – 7.30 pm. Tuesdays except public holidays, closed.

Saturdays, 10 am – 8 pm. Sundays and public holidays, 10 am – 3 pm. ■ **Ticket valid for one month**

Segueix-nos a:   

#CharlottePosenenske

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