

**Peter Roehr**

***Field Pulsations***

September 7 – October 26, 2024

Opening: September 7, 2024, 11 am – 8 pm

**During Berlin Art Week**

September 11 – September 15, 2024

Wednesday – Sunday open from 11 am to 8 pm

**Mehdi Chouakri Wilhelm Hallen**

Kopenhagener Strasse 60-72

13407 Berlin–Reinickendorf

Saturday from 11 am to 6 pm and by appointment

**Press contact**

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**Press release**

Berlin, August 27, 2024

“For decades, Peter Roehr's art has constantly updated itself in line with the latest artistic developments. From the perspective of the Sixties, it appeared to be a German variant of Pop Art, whereas the Seventies saw Roehr's structural aesthetic primarily in terms of its minimalist-conceptual aspect. The consumer-oriented Eighties in turn discovered in Roehr's commodity aesthetics the current appropriation effect, which celebrated international success under the name Appropriation Art, while the Nineties finally recognised the Frankfurt artist's concept of art extended into social areas. The fact that Roehr emphasises not least the contextuality of all art is another central theme of the following generation of artists.”

— Gerda Wendermann

**Mehdi Chouakri Berlin**, in collaboration with **Paul Maenz**, who oversees the artist's estate, is pleased to present ***Field Pulsations***, a comprehensive **retrospective of Roehr's** work, in **celebration of the artist's 80th anniversary**. The exhibition will be held during **Berlin Art Week 2024**, from September 11 to 15.

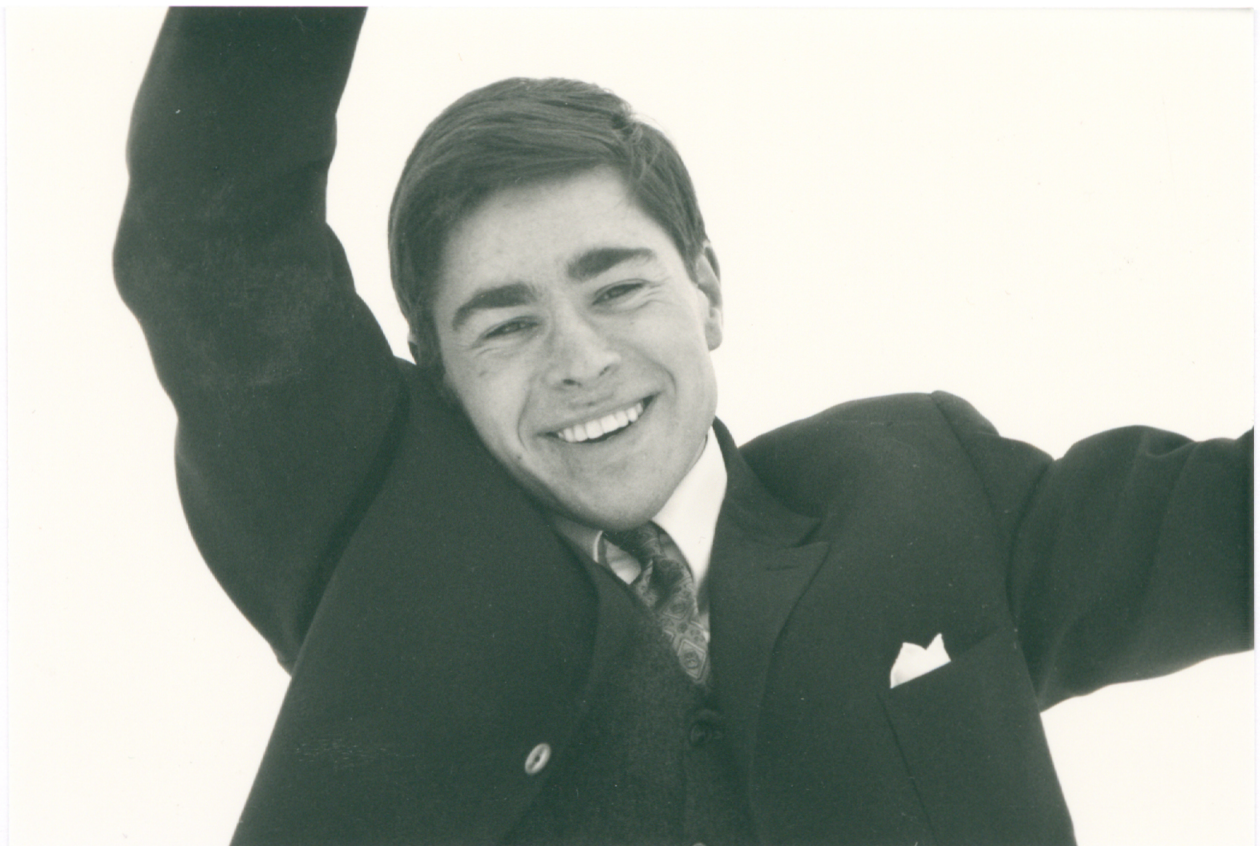
Peter Roehr, who passed away at the age of 24 in 1968, left behind a vibrant and influential body of work. *Field Pulsations* brings together over 40 of his artworks, some of which have rarely been exhibited, offering an overview of the artist's practice and approach to seriality and repetition.

Curated by Paul Maenz, who has an intimate understanding of Roehr's oeuvre, the exhibition presents Roehr "montages," where he meticulously arranged industrially produced elements or

printed images into serial sequences. By repeating the same motif, Roehr suspended subjectivity, drawing attention to the unique qualities of the repeated element, the ordering principle, and the emerging macro form of the artwork.

On display are Roehr's "typed montages", his largest body of work, created using a typewriter and notable for their dense arrangement of characters. Over time, these sequences of letters, numbers, and symbols evolved into smaller, more recognisable units. Similarly, his "object montages" showcase Roehr's ability to transform everyday materials into compelling visual statements. Another significant aspect of the exhibition is his "photo montages", which he began creating during his time at an advertising agency, where he experimented with repetition to enhance visual dynamics. Finally, the exhibition features Roehr's "film montages", which, like his "photo montages", incorporate cuts from advertising but are characterised by a lack of traditional narrative structure. Instead, Roehr invites viewers to focus on selective details, analysing movement, sound, and tonal values through repetition. These works are presented within the context of early 1960s experimental art films, drawing parallels with the cinematic explorations of Andy Warhol.

*Field Pulsations* at Mehdi Chouakri Berlin offers a rare opportunity to experience the full breadth of Peter Roehr's work, celebrating his exploration of repetition, seriality, and the nuances of daily life.



Peter Roehr, 1964 © Archiv Peter Roehr MMK – Museum Für Moderne Kunst, Frankfurt am Main