

Archiv Charlotte Posenenske

Monotonie ist schön

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

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Press release

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“Charlotte made this strange statement in 1968 on her trip to Holland with Paul Posenenske, Peter Roehr, and Paul Maenz, her husband and two close friends, in reference to the monotonous landscape of polders (low-lying tracts of land enclosed by dikes) that they took turns filming from the moving car with a fixed-frame camera.”

— Burkhard Brunn

For **Berlin Art Week 2024**, **Archiv Charlotte Posenenske** is pleased to present the exhibition ***Monotonie ist schön***, centred on a single work: the artist's film of the same name.

From 1966 onward, Charlotte Posenenske's work was characterised by modularity and interaction. The film *Monotonie ist schön* captures the recognisable method of her artistic practice, mirroring the endless fields and telegraph poles that persistently appear throughout the footage. Posenenske once described the film to a gallery owner with the words, "Our film is terribly boring."

This embrace of "monotony" extends beyond uniformity, embodying the principles of seriality, which Posenenske so meticulously explored in her work. In her 1968 manifesto, published in *Art International*, Posenenske stated her intention to "do something that could be repeated and was objective."

By focusing solely on this film, the exhibition emphasises the core principles that guided Posenenske's work, inviting viewers to contemplate the beauty found within repetition, seriality, and the unyielding passage of time. This reflection resonates with the work of Peter Roehr, who also

operated the camera during the film's creation and is the subject of the retrospective *Field Pulsations* at Mehdi Chouakri Wilhelm Hallen at the same time.

Charlotte Posenenske (*1930 Wiesbaden †1985 Frankfurt am Main) is considered one of the most important figures of Minimalism in Germany and beyond. Posenenske's artistic development began with paintings, progressed through sculptural images that increasingly intervened in space, and culminated in her main sculptural work in the 1960s. The spatial sculptures and "revolving-vane" objects, which can be freely assembled from serially produced elements, blot out artistic subjectivity and replace the traditional, autonomous work of art with industrial artefacts. By detaching them from their everyday function, they become recognisable as aesthetic objects and at the same time undermine the commodity character of art. Posenenske's works pursue an explicitly democratic claim to art by resorting to low-cost production and creating opportunities for the "consumers" to participate. Her works have been shown in solo exhibitions at Fondazione Antonio Dalle Nogare, Bolzano (2021), MUDAM, Luxembourg (2020), Kunstsammlung NRW (2020), DIA Foundation, Beacon (2019), MACBA, Barcelona (2019), Kröller-Müller Museum, Otterlo (2019), MUHKA, Antwerp (2015), Palais de Tokyo, Paris (2010), MMK Museum für Moderne Kunst, Frankfurt/Main (1990), among others.



Charlotte Posenenske, *Monotonie ist schön* (Monotony is nice), 1968

Galerie Mehdi Chouakri

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