

Indipendenza, STANDARD (Oslo) and Mehdi Chouakri are pleased to announce *Reciprocal Score*, a two person exhibition of work by Tauba Auerbach and Charlotte Posenenske.

Taking the notion of true co-authorship advanced by Posenenske's *D* and *DW* square tubes series (each time these works are exhibited the components are assembled in configurations determined by the curator, collector, the public or as in this case, a fellow artist) Auerbach endeavored to make an exhibition in the form of dialog with no initiator. Each artist's work is both call and response—a score for the other to play.

Making several trips to Rome in preparation, Auerbach incorporated architectural structure and ornament from around the city into the exhibition. Twisting, looping and helical gestures emerge from the right-angle geometry of Auerbach's woven paintings and Posenenske's square profile industrial components.

The show will be accompanied by a corresponding rubber-stamped, plotter-cut book by the same title, published by Auerbach's imprint, Diagonal Press.

Tauba Auerbach (b1981) is an artist living and working in New York. In recent work, she has inquired into matters of topology, higher spatial dimensions, and chirality. Auerbach's work is included in the collections of MoMA, the Whitney Museum of American Art, the Walker Art Center and the Centre Pompidou among others. Her most recent solo exhibition, *The New Ambidextrous Universe* took place at the ICA London. She is represented by STANDARD (Oslo), and Paula Cooper Gallery, New York.

Charlotte Posenenske (1930 Wiesbaden –1985 Frankfurt) is considered as a key figure position between Minimal Art and Conceptual Art, she was active in Germany in the 1950's and 60's. In 1967 she developed the *Vierkantrohre* series, which consist in modular sculptures made of galvanized steel or corrugated cardboard, based on industrial manufacturing and mass- production. She allows an open interaction with her works: the elements may be combined freely, without any given instructions. She stopped her artistic career one year later, in the midst of the 1968 political and social climate, claiming that art could not have a sufficient political impact. Posenenske passed away 30 years ago.

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