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Charlotte Posenenske and Alice Channer
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Both Charlotte Posenenske (1930 – 1985) and Alice Channer (b. 1977) find forms and materials within industrial processes and present them as sculpture. Posenenske's sculptures, both playful and alienated, recalling Amazon boxes and HVAC ducts, were intended to be positioned at will by her audience, who she designated 'consumers'. Channer describes her work as a '21st Century Process Art'. Across her practice, Channer relentlessly combines the bodies of living beings with industrial forms, materials and processes.

Both artists' sculptural works are light on their feet; they travel rolled (Channer) or folded (Posenenske), unfurling and expanding during installation to dramatic sculptural effect. The exhibition is composed entirely from artworks constructed by flat surfaces that the artists then fold to create volume. Malleable, flat, dry materials –cardboard, fabric and paper – are folded to expand and contract across the gallery, taking walls, floors and bodies with them.

Channer and Posenenske are both known for using photography to document their sculptures entangled within specific industrial locations. Posenenske photographed her *Serie DW* cardboard pieces provocatively positioned underneath aeroplanes at Frankfurt airport. Channer photographs her works during specific stages or 'births' of their industrial production. Channer's images are then made visible through artists books like *Skinned and Detouched*, and her recent monograph *Heavy Metals / Silk Cut*.

Whilst Posenenske wished for her sculptural forms to be inhabited and activated by her audience, Channer's glamorous and fashionable surfaces host body parts extracted from the living world. Her new series of drawings *Sharks* and *Woodworm* are adorned with metallized and enamelled thorns and twigs harvested from the canal near her London studio. Channer asked herself what air conditioning vents connecting to ventilation ducts designed by Charlotte Posenenske might look and feel like, and the linear pleats of her drawings, as if air-conditioning vents that are growing mutant thorns, swimming with sharks, or infested by strange woodworms, are the result.

The pleated panels of Channer's *Soft Sediment Deformation (Metallized Bodies)* armor-plate the gallery wall as a hybrid, scaly animal and industrial pelt. Partially polished fossil limestone extracted from the Peak District mountains in the UK weighs the metallic panels to the floor, accessorizing Channer's sculptural garment. This part of the stone, where the fossilized bodies of the crinoids that constitute the biogenic material are visible, is usually discarded. The pleated metallic fabric has been printed with a violently distorted image of a molted, metalized spider crab shell, one of the many such shells Channer has made sculptures with over the last decade. Channer imagines the sculpture as armor for multiple vulnerable, glamorous bodies (the bodies of the crab, the wall, the fossils, and the artist herself).

Alice Channer is an artist based in the edges of London working with sculpture. Her forms and materials are found in the social and sensual worlds of industrial and natural processes. Over long periods of time, she immerses herself in organic and synthetic materials and production processes to find forms within them that she develops as sculpture. Her method is both experimental and precise, collaborating with people, machines, and materials to bring multiple bodies and voices into her polyphonic works.

In 2023 a double survey exhibition featuring new commissions and an overview of sculpture and drawing from the last decade titled *Heavy Metals / Silk Cut* opened across Kunstmuseum and Kunsthalle Appenzell, CH. Additional solo institutional exhibitions include *Rockfall* at Aspen Art Museum, Colorado, US, touring with Public Art Fund to City Hall Park, New York (both 2015); *Pool* at Kestner Gesellschaft, Hanover, DE (2014); *Invertebrates* at Hepworth Wakefield, Yorkshire, UK (2013); *Soft Shell* at Kunstverein Freiburg, DE (2013); and *Out of Body* at South London Gallery, UK (2012).

Public commissions include *Rockpool* for High Desert Test Sites in the Mojave Desert, CA, USA (2022); *Nanowires* for the Engineering Department of the University of the West of England, UK (2021); and *Lethality and Vulnerability* for Artangel at Orford Ness, Suffolk, UK (2021). Her work has been presented as part of the Liverpool Biennale, UK (2021), the 55th Venice Biennale, IT (2013) and Glasgow International, UK (2010). She has participated in numerous international institutional group exhibitions including; Milton Keynes Gallery, UK (2023); Kunsthalle Hamburg, DE (2022/23); the Royal Academy of Arts, London, UK (2022); at Marta Herford, DE (2021); Yorkshire Sculpture Park, UK (2021); Tate Britain, UK; Ca' Pesaro, Venice, IT; Towner Gallery, Eastbourne, UK and Nasher Sculpture Centre, Dallas, USA (all 2019);

Channer's work is held in public and private collections worldwide including Tate, London, UK; Guggenheim, New York, USA; Arts Council, UK; Aishti Foundation, Beirut, LB; Frac des Pays De La Loire, FR; Hamburger Kunsthalle, Hamburg, DE; Mercedes-Benz Art Collection, DE; KAI10 | Arthena Foundation, DE; Kunstmuseum Appenzell, CH; D. Daskalopoulos Collection, Athens, Greece; BY ART MATTERS, Hangzhou, China; Rachovsky Collection, Dallas, USA; UBS Art Collection, Zurich, CH; Government Art Collection, London, UK; Nottingham City Art Gallery, UK; Southampton City Art Gallery, UK.

Charlotte Posenenske (b. 1930, Wiesbaden, d. 1985, Frankfurt) was born in Wiesbaden, Germany, and spent the majority of her childhood in hiding during Nazi rule. The artist began studying painting in 1951 under Willi Baumeister in Stuttgart before working as a set and costume designer in Darmstadt until 1955. She later focused her attention towards art, participating in her first exhibition in 1959 at Galerie Weiss, Kassel. In 1967, she participated in the today legendary project „All This, Darling, Will One Day Be Yours“ at Dorothea Loehr in Frankfurt, introducing also works by Richard Long, Jan Dibbets, Peter Roehr and Konrad Lueg (who later changed his name to Konrad Fischer). Dorothee & Konrad Fischer showed Posenenske already in 1967 in their Düsseldorf gallery along with Hanne Darboven. Throughout the sixties her work gained wide recognition in Germany and abroad until, in 1968, she turned instead to sociology, the study and active work of which she pursued until the end of her life in 1985. In 2007, when she was featured in documenta 12, her work was rediscovered on a broader scale.

Since then, Posenenske's work has been the subject of many solo exhibitions including ones at Dia: Beacon, New York (2019), MUDAM Luxembourg (2020), Kunstsammlung NRW, K20, Düsseldorf (2020), MACBA Barcelona (2019), Kröller-Müller Museum, Otterlo, NL (2019) and Artists Space, New York (2010). Recent group exhibitions include *The Warehouse*, Dallas (2024), MMK Frankfurt (2023), MCA Chicago (2020), Museum Heilbronn, Germany (2018), National Gallery, Singapore (2018), the 2011 Istanbul Biennial, and the 2012 Bienal de São Paulo. Her work is in the permanent collections of many prestigious institutions, including the Museum of Modern Art (New York), Museum of Contemporary Art (Chicago), Centre Pompidou (Paris), Dallas Museum of Art, Busch-Reisinger Museum, (Cambridge, MA), Tate Modern (London), Museum Ludwig (Cologne), and MMK Museum für Moderne Kunst (Frankfurt am Main).