

OKEY DOKEY KONRAD FISCHER  
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Rita McBride & Alan Charlton  
May 29 - July 3, 2025

OKEY DOKEY KONRAD FISCHER is pleased to present its second exhibition in Los Angeles, Rita McBride and Alan Charlton. This exhibition continues the model of pairing foundational artists of Konrad Fischer Galerie's history, alongside contemporary artists of the program.

A display of monochromatic free newspaper distribution boxes, *Generative Knowledge*, *Citizen (Free)*, *Daily (Green)*, *Insider 2 (Purple)*, *Observer (Beige)*, *Sun (Orange)*, 2025, sits on a series of pedestals made of four worktables of varied heights from Rita McBride's studio. The sculptures, which were removed from the street and painted to closely match their original color, stand as monoliths empty of information. Like much of McBride's work, their meaning is responsive and mutable to the conditions in which it is displayed. They are a site of potential, nodding not only to shifting modes of design, but to a given form's relationship to the public through both intended and actual use.

Alan Charlton had his first exhibition with Konrad Fischer in 1972, when he was twenty-four years old. He has been working ever since in steadfast dedication to the painting of grey monochromes on standardized, shaped, and multi-paneled canvases. Grounded in the register of the real, his work engages with and absorbs its surroundings. They, too, are emptied out of information, simultaneously containers of the infinite, and flat executions of slapstick semiotics gesturing towards the urban and the industrial. For example, five gray panels, *Untitled (May 1977)*, fold interior and exterior, like the poured concrete sidewalk from which McBride's works were pulled and which is visible through the gallery door.

Each working with self-imposed restrictions, Charlton and McBride's works act on the edge of formation and dissolution of their own meaning. For Charlton, a painting is only completed in the site of the exhibition when it is first put on display. McBride's sculptures walk back function to allow contemplation of the politics of form, flirting with the possibility of their own return into the world from which they sprung.

**Rita McBride** was born in Des Moines in 1960 and lives in Düsseldorf and Los Alamos, California. She received a BA in 1982 from Bard College, Annandale-on-Hudson, New York, and an MFA in 1987 from the California Institute of the Arts, Valencia. In 1988, she began exploring architectural and sculptural form in works ranging from small-scale objects to public commissions. Her major public commissions include Mae West, Munich (2011); Bells and Whistles, the New School, New York (2014); and Obelisk of Tutankhamun, Cologne (2017). Major presentations include Arena Momentum, Dia Art Foundation, New York (2023–2025); Particulates, Hammer Museum, Los Angeles (2023–2024); National Chain 2020/Social Practices (in collaboration with Alexandra Waierstall and Fontys Dance Academy), Museum De Pont, Tilburg (2021); Arena, Bauhaus Museum Dessau, Dessau-Roßlau, Germany (2019); Rita McBride: Explorer, Wiels, Brussels (2017–18); Particulates, Dia Chelsea, New York (2017–18); Rita McBride: Gesellschaft, Kestner Gesellschaft, Hannover, Germany, and Kunsthalle Düsseldorf (2015–16); Rita McBride: Public Tilt, Museum of Contemporary Art San Diego (2014–15); Rita McBride: Public Works, Museum Abteiberg, Mönchengladbach (2008–09). In 2001, she initiated a series of genre-bending publications that often use anonymous, collective writing structures.

Since 2003, Rita McBride has been a Professor at the Kunstakademie Düsseldorf (Art Academy in Dusseldorf), where she served as its director from 2013–2017.

**Alan Charlton** was born in Sheffield in 1948 and studied at Sheffield School of Art, Camberwell School of Art and the Royal Academy Schools in London. He lives and works in England. It was during his studies that Alan Charlton affirmed his minimalist artistic practice and decided to devote himself exclusively to gray paint. He exhibited his gray monochromes for the first time in 1972 at the Konrad Fischer Galerie in Düsseldorf. Since the 1970s, Alan Charlton's work has been recognized and exhibited at the Centre Pompidou, Paris, France; the Stedelijk Museum, Amsterdam, Netherlands; the Castello di Rivoli, Turin, Italy; the Tate, London, UK; and the MuHKA Museum voor Hedendaagse Kunst, Antwerp, Belgium. His work is present in numerous public and private collections such as the Musée National d'Art Moderne, Centre Georges Pompidou, Paris, France; Musée d'Art Contemporain de Lyon, Lyon, France; Tate Britain, London, United Kingdom; Museum of Modern Art of the city of Paris - MAM/ARC, Paris, France; Arts Council Collection, London, UK; the Coleccion de Arte Contemporaneo "Caixa", Barcelona, Spain; Museo d'Arte Contemporanea Castello di Rivoli, Turin, amongst others.