

Charlotte Posenenske
Work in Progress
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Charlotte Posenenske *Work in Progress*

In the span of just over a year, between late 1966 and early 1968, the German artist Charlotte Posenenske conceived and exhibited six new sculptural series for the first time. These are *Reliefs Serie A, B, and C* (*Reliefs Series A, B, and C*), *Vierkantrohre Serie D* and *DW* (*Square Tubes Series D and DW*), and *Drehflügel Serie E* (*Revolving Vanes Series E*). Each body of work consists of multiple, carefully designed, mass-produced elements that are fabricated according to the artist's schematic drawings.¹ Remarkable achievements of artistic and industrial productivity, the elements range in shape, size, and complexity but are unified by their geometric rigor and serial format. As the artist summarized: "The things I make are variable, as simple as possible, reproducible."² Posenenske made these objects available to "consumers" (her term for those who interact with her work) at a relatively affordable price indexed to the cost of production. The modular sculptures—components of which can be combined or moved in various ways by consumers to make volumetric configurations—invite an aesthetic experience that is both visual and spatial. Establishing elementary systems of form that are activated by numerous participants, she offered a collective model of artistic authorship that unfolds across sites of production and presentation.

Following her art school training, Posenenske worked as a costume and set designer for regional theaters in Lübeck and Darmstadt between 1952 and 1955. This early exposure to the collaborative enactment of creative projects, as well as the transformative capacity of objects and environments to transcend the conditions of everyday life, if only fleetingly, was formative. The experience of theater demonstrated how works of art can create spaces of play.³ Though she quickly moved away from the concerns of the stage, questions of play—its form and social function—run through her artistic practice, informing her early experimental approach to mark making, her interest in the optical effects of color, and her interactive sculptures. When she introduced *Series D* to an audience for the first time, she released gamelike instructions for how to manipulate the elements and encouraged people to "Have Fun!" in the process.⁴

Charlotte Posenenske: Work in Progress traces the evolution of Posenenske's practice from her first drawings and paintings to her final sculptural projects. In doing so, it highlights the artist's critical contributions to the development of serial, site-specific, and participatory practices. Posenenske exhibited widely during the years that she was active as an artist, alongside peers such as Carl Andre, Hanne Darboven, Donald Judd,

and Sol LeWitt, with whom she shared a concern for seriality as a formal and structural device. However, her work is distinguished by its radically open-ended nature. Embracing reductive geometry, repetition, and industrial fabrication, Posenenske developed a form of mass-produced Minimalism that pointedly addressed the pressing socioeconomic concerns of the decade by circumventing the art market and rejecting established formal and cultural hierarchies. She used permutation and contingency as playful conceptual devices to oppose compositional hierarchy and invite the collaborative engagement of the public in the continual reconfiguration of her variable sculptures. In keeping with this aspect of the artist's practice, the arrangement of *Series D* elements changes twice over the course of this exhibition.

Her commitment to exploring the conditions of the lived environment propelled her decision to leave the visual arts, which she announced in the politically and socially tumultuous month of May 1968. Repositioning the concerns of her object-based practice, she went on to pursue a degree in sociology with a focus on industrial labor in order to work as an advisor in support of unions. Nonetheless, at the end of her life, Posenenske authorized the continued fabrication of her serial art, thus ensuring the works' renewed availability.

The artist's subversive stance toward the art market—her decision not to limit an edition of each work and thus create rarefied objects—was equally reflected in her commitment to a decentralized notion of authorship. Rather than associating it with a singular, autonomous subject, she perceived authorship as something constituted by her own schematic work, the manufacturing process, and the consumer's assembly or manipulation. In excising industrial objects from the concerns of the market economy and transforming them into things that take shape according to the creative whims of others, Posenenske conceived of an emancipatory model of work as play.

1. The only exception to this rule is *Series A*, which Posenenske fabricated in an edition of nineteen.
2. Charlotte Posenenske, untitled statement [Offenbach, February 11, 1968], *Art International* 5 (May 1968), p. 50.
3. Renate Wiehager discusses the importance of theater to the artist's work in "Provoking Mind and Convention: On the Work of Charlotte Posenenske," in *Charlotte Posenenske, 1930–1985*, ed. Renate Wiehager (Ostfildern, Germany: Hatje Cantz Verlag, 2009), p. 14.
4. See the 1967 exhibition brochure for her show at Kleine Gallery in Schwenningen, Germany.

Early Works

In the early 1950s, Posenenske studied art in Stuttgart under the painter and stage designer Willi Baumeister. Through her studies with Baumeister—who explored the intersection of painting and sculpture in his own practice—she developed an interest in shaping space, which she initially explored in volumetric costumes and layered sets. These prefigure the geometry of her wall reliefs and anticipate the perceptual depth of her drawings and sculptures. As the sketches presented evince, her monochromatic costumes for a 1952 presentation of the Puccini opera *Turandot* (1926) give each character a cylindrical or polyhedral presence on the stage. Similarly, the overlaid screens that she made for the 1953 set of Paul Willems's *Peau d'Ours* (*Bearskin*, or *Bärenhäuter* in German, 1950) resemble the gridded fields of her *Rasterbilder* (*Grid Pictures*, 1956–57).¹

Between 1956 and 1965, Posenenske developed techniques for applying color and line to drawings and paintings on paper or fiberboard that increasingly articulated three-dimensional space while self-consciously recording the processes of their production. In doing so, she engaged with the spectrum of modernist techniques for pictorial illusionism, from Constructivism to Cubism to the informal gestures of postwar abstraction. In the *Spachtelarbeiten* (*Palette-Knife Works*, 1956–65), the titular instrument is used to spread and scrape paint on and off the pictorial support, building a textured field of layered marks. The picture is created from a process of addition and subtraction that privileges the mark-making action over compositional resolution.

For the *Streifenbilder* (*Stripe Pictures*, 1965), Posenenske reduced her palette to black and the primary colors, and simplified her gestures to crisp linear marks. These works were made by pressing felt-tip marker or strips of adhesive tape to paper. One 1965 example consists of collaged arcs of tape, which begin to suggest a three-dimensionality that soon preoccupied the artist. Posenenske also experimented with illusionistic projections of space, using color with a spray gun to create her *Spritzbilder* (*Sprayed Pictures*, 1964–65). Here gradations of mottled paint render bulbous forms and undulating waves. While Posenenske's playful conception of mark marking as a series of repetitive and combinable actions (undertaken without a predetermined outcome) initiated a mode of working that ultimately led her off the page and into the realm of interactive sculpture, these drawings also demonstrate a shifting sense of the aesthetic encounter as dynamic, requiring movement around the object.

Sculptural Pictures

Following a visit to New York City in spring 1965, Posenenske developed the *Plastische Bilder* (Sculptural Pictures, 1965–66), consisting of bent or creased paper or flexible metal, which lift from the wall in regular patterns. This body of work continues an international artistic debate of the period—connected to the development of Minimal art—over the position that so-called shaped paintings occupy between painting and object. Several Sculptural Pictures are painted in a manner that recalls the Sprayed Pictures, creating a playful tension between the optical effects of color and the physical folds of the underlying support. Looking at these works, Posenenske explained: “the color either heightens the three-dimensionality of the form or cancels it. Objects get volatilized in space, while space is solidified by the objects.”²

In 1967 the artist revisited the idea behind her Sculptural Pictures. She editioned a sheet embossed with four diagonal folds as a handout for the exhibition *Serielle Formationen*—one of the first major presentations of Minimal art in Germany.³ The editioned sheet, included in the show’s catalogue, accompanied a display of her serial wall reliefs.

Series A, B, and C

Posenenske viewed the smooth, lacquered surface of her Sculptural Pictures as evocative of technical elements that populate the modern landscape—from automotive parts to road signage—in terms of visual effect and material fabrication. This interest in industrially produced objects led to her *Series A* (initiated in 1966), *B*, and *C* (both begun in 1967). These monochromatic elements are variously hung on the wall or placed on the floor in groupings of two or more. Unlike the unique Sculptural Pictures, the reliefs break with prevailing expectations for a work of art. They are factory made, produced in unlimited quantities, and arranged according to consumers’ whims.

The artist conceived of the *Series A* elements as arched or folded units of sheet steel. She experimented with untreated and painted finishes but ultimately rejected the underlying material and discontinued *Series A* after producing only a few units. Expanding the forms of *Series A*, *Series B* is produced with more durable, weatherproof aluminum.⁴ *Series C* comes in only one color and shape. The current installation (based on the artist’s numerous sketches for *Series C*, also on view in this exhibition) showcases their particular adaptiveness to elaborate, almost architectural, interventions.

The internal welds that hold each relief together are deliberately visible, foregrounding both the artist's creative labor and the work associated with the production of the object. Many Minimal artists of the period shared Posenenske's interest in the terms of delegated fabrication. However, she was unparalleled in her resistance to the principle of rarity that continues to underline the art market. She used seriality—here conceived as an open structural system—to introduce indeterminacy into the presentation of her works and to radically delegate compositional agency to her consumers.

This exhibition brings together nearly all of the “prototypes for mass-production”—as Posenenske described the objects fabricated in the 1960s—juxtaposing them with more recently made examples.⁵ Seen as new fabrications rather than replicas, the elements are authenticated by certificate but like the originals are not numbered as limited editions, in an attempt to avoid financial speculation.

Series D and DW

Mass production and variability are also at the heart of Posenenske's subsequent works. *Series D* consists of six shapes in galvanized sheet steel. While these elements resemble standard ventilation ducts, the tubes are nonetheless custom-made according to the artist's instructions and sketches. Over the nearly fifty years since production began, the techniques for galvanizing have changed and resulted in increasingly uniform metal surfaces—a shift evident when comparing the *Series D* prototypes with newer fabrications.

Shortly after conceptualizing *Series D*, Posenenske created *Series DW*, a variant with only four shapes produced from lightweight corrugated cardboard. A ready-made material, cardboard nonetheless represents a departure from the aesthetics of the steel tubes, which are in effect almost indistinguishable, in form and provenance, from the functional elements that they refer to. Larger but more manageable than their sharp-edged steel counterparts, the *Series DW* components are also easier to manipulate. As a result, in 1967 Posenenske used *Series DW* for a happening-like staging of the assembly process as part of an infamous evening of events at the Galerie Dorothea Loehr known as *Dies alles, Herzchen, wird einmal dir gehören* (“All this, darling, will one day be yours”).

As with the reliefs, the *Series D* and *DW* modules can be combined at will. Posenenske's sketches and blueprints for various arrangements of the works (a selection of which is

on view in the exhibition) show the endless permutational possibilities and adaptability of this work to different exhibition contexts: although the individual elements of both *Series D* and *DW* are relatively small, they can reach gigantic proportions once assembled. Such large arrangements require cooperation to produce; those involved in the configuration have to carefully coordinate their movements to combine the elements. This synchronized activity suggests an alternative model to the hierarchies of traditional decision-making structures, which inflects her later involvement in the sociological study of organized labor.

Series E

Unlike *Series A, B, C, D,* and *DW*, *Series E* (begun in 1967) invites the public to continually and spontaneously manipulate the work. Consisting of sculptural forms that range from one to two meters in height, the *Revolving Vanes Series E* feature four to eight panels affixed to the vertical edges of a cubic or triangular frame, with hinges allowing the panels to rotate. The large *Series E* works are scaled to the body; a person can physically enter them to create spaces that are shuttered to the outside or porously open.

Posenenske's increasingly architectonic ambitions are further outlined in diagrams for a body of *Series E* works posthumously referred to as *Raumteiler*, or partitions in English, conceived in 1967–68. In several of these drawings, she envisions ceiling-high, movable room dividers that are mounted on pivots. Although Posenenske turned to sociology before realizing any of the partitions, many of the designs have been brought to life in recent years under the guidance of her estate. One such example is the low, barrier-like construction (presented here for the first time), which, when pushed around a 360-degree axis, traces the circumference of a circle with a diameter that corresponds to the width of the gallery.

1. Philipp Kaiser, "Takes on Space: On Charlotte Posenenske's Early Works," in *Charlotte Posenenske: Die frühen Arbeiten/The Early Works*, ed. Burkhard Brunn (Berlin: Distanz Verlag, 2012), pp. 12, 35.
2. Charlotte Posenenske, unpublished notes, November 29, 1966, Estate of Charlotte Posenenske, Frankfurt.
3. *Serielle Formationen*, Johann Wolfgang Goethe Universität Studiogalerie, Frankfurt, May 22–June 30, 1967.
4. Notably there are three *Series B* prototypes that are made from sheet steel rather than aluminum, a possible holdover from *Series A*.
5. Posenenske, untitled statement [Offenbach, February 11, 1968], *Art International* 5 (May 1968), p. 50.

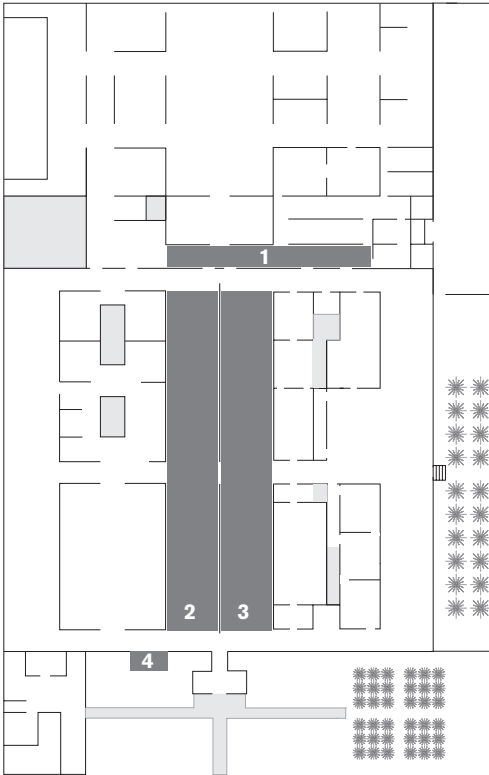
biography

Charlotte Posenenske was born in 1930 in Wiesbaden, Germany. In the early 1950s she studied art in Stuttgart and worked as a costume and set designer for regional theaters in Lübeck and Darmstadt. Following experimentation with mark-making techniques and mural commissions, Posenenske began to devise wall structures that occupy the threshold between painting and sculpture. In 1967 she started mass producing modular and reproducible sculptural units with a variety of preset characteristics and standard measurements. During this period, solo exhibitions of her work were presented at innovative German galleries, such as Galerie Dorothea Loehr in Frankfurt (1966 and 1968), Galerie h in Hannover (1967), and Kleine Galerie in Schwenningen (1967). She also participated in *Serielle Formationen* at Johann Wolfgang Goethe Universität Studiogalerie in Frankfurt (1967), *Dies alles, Herzchen, wird einmal dir gehören* at Galerie Dorothea Loehr (1967), and *ABC Art, Cool Art, Minimum Art, Minimal Art, Primary Structure, Neue Monumente, IMI Art* at Galerie René Block in Berlin (1968), among other group exhibitions. Posenenske stopped making art altogether in 1968 and dedicated herself to the study of the sociology of labor. Since her death in 1985, her work has gained renewed attention through presentations at Museum für Moderne Kunst, Frankfurt (1990), Documenta, Kassel (2007), Museum of Modern Art, New York (2009), Artists Space, New York (2010), and São Paulo Biennial (2012).

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- Eiblmayr, Silvia, Eva Schmidt, and Astrid Wege, eds. *Charlotte Posenenske*. Frankfurt: Revolver, Archiv für Aktuelle Kunst; Innsbruck, Austria: Galerie des Landes Tirol; Siegen, Germany: Museum für Gegenwartskunst Siegen, 2005.
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site map



- 1 Gallery One: Early Works, Sculptural Pictures, Facade Renderings, and Ephemeral Works
- 2 Gallery Two: Sculptural Pictures and *Series A, B, C, D, and E*
- 3 Gallery Three: *Series B, C, D, and DW*
- 4 Facade: *Series D*

Gallery One

1	2	3	4	5	6	7	8	9	10	11	12	13	14
										15	17	19	21
											16	18	20

Early Works

1. **Rasterbild (Grid Picture)**, c. 1956–57
Casein paint on paper
Courtesy the Estate of Charlotte Posenenske, Frankfurt, Galerie Mehdi Chouakri, Berlin, and Peter Freeman, Inc., New York/Paris
2. **Rasterbild (Grid Picture)**, c. 1956–57
Casein paint on paper
Private collection, Esslingen, Germany
3. **Rasterbild (Grid Picture)**, c. 1956–57
Casein paint on paper
Courtesy the Estate of Charlotte Posenenske, Frankfurt, Galerie Mehdi Chouakri, Berlin, and Peter Freeman, Inc., New York/Paris
4. **Rasterbild (Grid Picture)**, c. 1956–57
Casein paint and ink on paper
Courtesy the Estate of Charlotte Posenenske, Frankfurt, Galerie Mehdi Chouakri, Berlin, and Peter Freeman, Inc., New York/Paris
5. **Spachtelarbeit (Palette-Knife Work)**, 1957
Casein paint and ink on paper
Courtesy the Estate of Charlotte Posenenske, Frankfurt, Galerie Mehdi Chouakri, Berlin, and Peter Freeman, Inc., New York/Paris
6. **Rasterbild (Grid Picture)**, 1957
Casein paint and pencil on paper
Collection of Markus Michalke
7. **Rasterbild (Halbkreise) (Grid Picture [Semicircles])**, 1957
Pencil on paper
8. **Rasterbild (Grid Picture)**, 1957
Paper and cardboard
Private collection, Dallas
9. **Spachtelarbeit (Landschaft) (Palette-Knife Work [Landscape])**, n.d.
Acrylic on paper
Courtesy the Estate of Charlotte Posenenske, Frankfurt, Galerie Mehdi Chouakri, Berlin, Peter Freeman, Inc., New York/Paris, and Take Ninagawa, Tokyo
10. **Spachtelarbeit (Palette-Knife Work)**, c. 1959
Oil on paper
Courtesy the Estate of Charlotte Posenenske, Frankfurt, Galerie Mehdi Chouakri, Berlin, and Peter Freeman, Inc., New York/Paris
11. **Spachtelarbeit (Palette-Knife Work)**, c. 1959
Oil on fiberboard
Courtesy the Estate of Charlotte Posenenske, Frankfurt, Galerie Mehdi Chouakri, Berlin, Peter Freeman, Inc., New York/Paris, and Konrad Fischer Galerie, Düsseldorf
12. **Spachtelarbeit (Palette-Knife Work)**, 1961
Acrylic on fiberboard
Courtesy the Estate of Charlotte Posenenske, Frankfurt, Galerie Mehdi Chouakri, Berlin, Peter Freeman, Inc., New York/Paris, and Konrad Fischer Galerie, Düsseldorf
13. **Spachtelarbeit (Palette-Knife Work)**, 1961
Acrylic on fiberboard
Private collection, Dallas

Courtesy the Estate of Charlotte Posenenske, Frankfurt, Galerie Mehdi Chouakri, Berlin, Peter Freeman, Inc., New York/Paris, and Take Ninagawa, Tokyo

22 23 24 25 26 27 28 29

14. **Spachtelarbeit (Palette-Knife Work)**, 1964
Acrylic on paper
Courtesy the Estate of Charlotte Posenenske,
Frankfurt, Galerie Mehdi Chouakri, Berlin,
Peter Freeman, Inc., New York/Paris, and
Take Ninagawa, Tokyo
15. **Ohne Titel (Untitled)**, 1962
Collage on paper
Private collection, New York
16. **Streifenbild (Stripe Picture)**, 1965
Felt-tip marker on paper
Daimler Art Collection, Stuttgart/Berlin
17. **Streifenbild (Stripe Picture)**, 1965
Adhesive strips on paper
Daimler Art Collection, Stuttgart/Berlin
18. **Streifenbild (Stripe Picture)**, 1965
Felt-tip marker on paper
Collection of Michael Straus,
Birmingham, Alabama
19. **Streifenbild (Stripe Picture)**, 1965
Adhesive strips on paper
Deutsche Bank Collection
20. **Farbige Skizze (Colored Sketch)**, 1965
Felt-tip marker on paper
Courtesy the Estate of Charlotte Posenenske,
Frankfurt, Galerie Mehdi Chouakri, Berlin,
and Peter Freeman, Inc., New York/Paris
21. **Farbige Skizze (Colored Sketch)**, 1965
Felt-tip marker on paper
Collection of John and Liz Carroll
22. **Spritzbild (Sprayed Picture)**, 1965
Spray paint on fiberboard
Private collection
23. **Spritzbild (Sprayed Picture)**, 1964–65
Spray paint on paper
Collection of Markus Michalke
- Plastische Bilder (Sculptural Pictures), 1965–66**
24. **Faltung (Fold)**, 1964
Spray paint on paper
Daimler Art Collection, Stuttgart/Berlin
25. **Faltung (Fold)**, 1966
Spray paint on paper
Museum MMK für Moderne Kunst; On
permanent loan from Commerzbank AG,
Frankfurt
26. **Ohne Titel (Untitled)**, 1965–66
Spray paint on paper
Museum MMK für Moderne Kunst; On
permanent loan from Commerzbank AG,
Frankfurt
27. **Ohne Titel (Untitled)**, c. 1965–66
Spray paint on paper
Courtesy the Estate of Charlotte Posenenske,
Frankfurt, Galerie Mehdi Chouakri, Berlin,
Peter Freeman, Inc., New York/Paris, and
Take Ninagawa, Tokyo
- Facade Renderings**
28. Sketches for an eight-part mural for a primary
school in Hainstadt, Germany, 1957
Mixed media on cardboard; 8 parts
Rigo-Saitta Collection
29. Design for Sindlingen Community Center,
1968
Pencil and paint on paper
Courtesy the Estate of Charlotte Posenenske,
Frankfurt, Galerie Mehdi Chouakri, Berlin,
and Peter Freeman, Inc., New York/Paris

Ephemeral Works in Vitrines

1. Sketches of configurations for *Series C*, 1967
Ink and print on paper
Courtesy the Estate of Charlotte Posenenske, Frankfurt
2. Diagram of elements for *Series D*, 1967
Screenprint on paper
Courtesy the Estate of Charlotte Posenenske, Frankfurt
3. *Art and Project Bulletin 1* (September 1968)
Silkscreened ink on paper
Courtesy the Estate of Charlotte Posenenske, Frankfurt
4. Sketches of configurations for *Series DW*, 1967
Ink on paper
Courtesy the Estate of Charlotte Posenenske, Frankfurt
5. Unpublished text intended for *Dies alles, Herzchen, wird einmal dir gehören* ("All this, darling, will one day be yours"), 1967
Ink on paper
Courtesy the Estate of Charlotte Posenenske, Frankfurt
6. Sketches of configurations for *Series DW*, 1967
Felt-tip marker on paper
Courtesy the Estate of Charlotte Posenenske, Frankfurt
7. Sketches for *Series E*, 1967–68
Print and felt-tip marker on paper
Courtesy the Estate of Charlotte Posenenske, Frankfurt
8. Diagram of *Series E*, 1967–68
Screenprint on paper
Courtesy the Estate of Charlotte Posenenske, Frankfurt
9. Unrealized partition concepts for *Series E*, 1967
Screenprint on paper
Courtesy the Estate of Charlotte Posenenske, Frankfurt
10. Costume designs for Giacomo Puccini's *Turandot* (1926), 1952
Gouache and crayon on paper
Courtesy the Estate of Charlotte Posenenske, Frankfurt
11. Sketch for the set of Paul Willems's *Peau d'Ours* (*Bearskin, or Bärenhäuter* in German, 1950), 1953
Gouache on paper
Courtesy the Estate of Charlotte Posenenske, Frankfurt
12. Sketch for set of George Bizet's *Carmen* (1875), c. 1952
Graphite on paper
Courtesy the Estate of Charlotte Posenenske, Frankfurt
13. Catalogue for the exhibition *Serielle Formationen*, 1967
Ink on paper
Dia Art Foundation
14. *Blaue Plastikfolie* (*Blue Plastic Sheet*), editioned work included in the *Serielle Formationen* catalogue, 1967
Plastic
Dia Art Foundation

8	7	6	3	1	
9			5	4	2

15. Design for Sindlingen Community Center

1968

Color print on paper

Courtesy the Estate of Charlotte

Posenenske, Frankfurt

16. Mural for primary school exterior,

Hainstadt, Germany, c. 1958

Gelatin silver print

Courtesy the Estate of Charlotte

Posenenske, Frankfurt

Galleries Two, Three, and Facade

	28*		
	14	25	
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12	17		
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10	18		
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3		21		
2				20
1			24	24
	29*		24	22
		23		

Facade

24

**Visitors may interact with 28 and 29*

Plastische Bilder (Sculptural Pictures), 1965–66

- Wandobjekt (Wall Object)**, 1966
Spray paint on sheet aluminum
Private collection, Essen, Germany
- Weisse Faltung (White Fold)**, 1966
Spray paint on folded sheet aluminum
Collection of Peter Freeman
- Blaue Faltung (Blue Fold)**, 1965
Spray paint on sheet aluminum
Private collection
- Plastisches Bild (Sculptural Picture)**, 1966
Spray paint on corrugated tin plate
Private collection
- Faltung (Fold)**, 1966
Spray paint on sheet aluminum
Centre Pompidou, Musée national d'art moderne/Centre de création industrielle, Paris
- Faltung (Fold)**, 1966
Spray paint on sheet aluminum
Private collection, Dallas
- Diagonale Faltung (Diagonal Fold)**, 1966
Prototype; spray paint on aluminum
Collection of Gail and Tony Ganz

Reliefs Serie A (Reliefs Series A), 1966

RAL spray paint on untreated sheet steel (1 unpainted unit)

- Prototype (1966); 1 unit (unpainted)
Collection of Markus Michalke
- Prototype (1966); 2 units
Collezione La Gaia, Busca, Italy

Reliefs Serie B (Reliefs Series B), 1967–

RAL spray paint on sheet aluminum (with three exceptions in sheet steel)

- Prototypes (1967); 2 units
Museum MMK für Moderne Kunst; Acquired with 09+10+11 Fonds (Michael Baum, Ulrike Crespo, Dr. Christian Duve, Stiftung Giersch, Harald Quandt Holding, Dr. Thomas

Jetter, Adrian Koerfer, Lyson Architekten und Ingenieure, et al.)

11. Prototypes (1967); 3 units
Museum MMK für Moderne Kunst; On permanent loan from Commerzbank AG, Frankfurt
12. Prototypes (1967); 3 units
Evonik-Kunstsammlung
13. Prototypes (1967); 4 units (1 sheet steel)
Courtesy the Estate of Charlotte Posenenske, Frankfurt, Galerie Mehdi Chouakri, Berlin, and Peter Freeman, Inc., New York/Paris
14. Prototypes (1967); 3 units
Courtesy the Estate of Charlotte Posenenske, Frankfurt, Galerie Mehdi Chouakri, Berlin, and Peter Freeman, Inc., New York/Paris
15. Prototypes (1967); 2 units
Harvard Art Museums/Busch-Reisinger Museum; Purchase in memory of Eda K. Loeb
16. Prototypes (1967); 4 units
Fundación Helga de Alvear, Madrid/Cáceres, Spain
17. Prototypes (1967); 2 units
Private collection, Chicago
18. Prototypes (1967); 4 units
Daimler Art Collection, Stuttgart/Berlin
19. Prototypes (1967); 2 units (both sheet steel)
Fundação de Serralves—Museu de Arte Contemporânea, Porto, Portugal; Acquisition 2013
20. New fabrication (2018); 11 units
Dia Art Foundation

Reliefs Serie C (Reliefs Series C), 1967–
RAL spray paint on sheet aluminum

21. Prototypes (1967); 8 units
Daimler Art Collection, Stuttgart/Berlin
22. New fabrication (2018); 4 units
Dia Art Foundation

Vierkantrohre Serie D (Square Tubes Series D), 1967–

Galvanized sheet steel and screws

23. Prototypes (1967); 4 units
Staatliche Museen zu Berlin, Nationalgalerie, Marzona Collection
24. New fabrication (2015–18); 70 units (variable with installation)
Dia Art Foundation

Vierkantrohre Serie DW (Square Tubes Series DW), 1967–

Cardboard

25. New fabrication (2018); 63 units
Dia Art Foundation

Drehflügel Serie E (Revolving Vanes Series E), 1967–

Variable materials by type

26. Prototype (1967–68); 1 small unit
Spray paint on sheet aluminum
Museum of Contemporary Art Chicago, gift of Mary and Earle Ludgin by exchange, 2011.1.2
27. Prototype (1967–68); 1 large unit
Spray paint on sheet aluminum
Museum Ludwig, Cologne, Acquired 2001
28. New fabrication (2018); 1 large unit
Spray paint on sheet aluminum
Courtesy the Estate of Charlotte Posenenske, Frankfurt, Galerie Mehdi Chouakri, Berlin, and Peter Freeman, Inc., New York/Paris
29. New fabrication (2018); partition
Steel, aluminum, bronze, carbon fiber, and roller bearings
Courtesy the Estate of Charlotte Posenenske, Frankfurt, Galerie Mehdi Chouakri, Berlin, and Peter Freeman, Inc., New York/Paris

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Cover: Charlotte Posenenske, *Reliefs Serie A (Reliefs Series A)*, 1966. Prototypes; two units.
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