

The New York Times

10 December 2018

Foundation Acquires Works by a Minimalist

The Dia Art Foundation announced on Tuesday that it had acquired 155 sculptural works by the Minimalist artist Charlotte Posenenske. The pieces are from four series she created toward the end of her artistic career, before she abandoned art for sociology in 1968. Her "Vierkantrohre (Square Tube), Series D," from 1967, is above right.

"It is rare to have an opportu-

nity to bring a single artist's work into our collection in such volume," Jessica Morgan, the director of Dia Art Foundation, said in a statement. "This major acquisition exemplifies Dia's unique commitment to sustained engagement with an artist's practice."

Dia:Beacon in Beacon, N.Y., one of the foundation's exhibition spaces, will also host the first North American retrospective of Posenenske's work, from March 8 through Sept. 9. The exhibition, "Charlotte Posenenske: Work in Progress," will include pieces from throughout her 12-year period of productivity. Posenenske died in 1985.

After its stint in the Hudson Valley, the exhibition will tour internationally, with stops scheduled in Barcelona, Spain, and Düsseldorf, Germany.

While Posenenske "exhibited widely during the years that she was active — alongside peers such as Hanne Darboven, Donald Judd and Sol LeWitt," Morgan said, "her contributions have been largely overlooked and

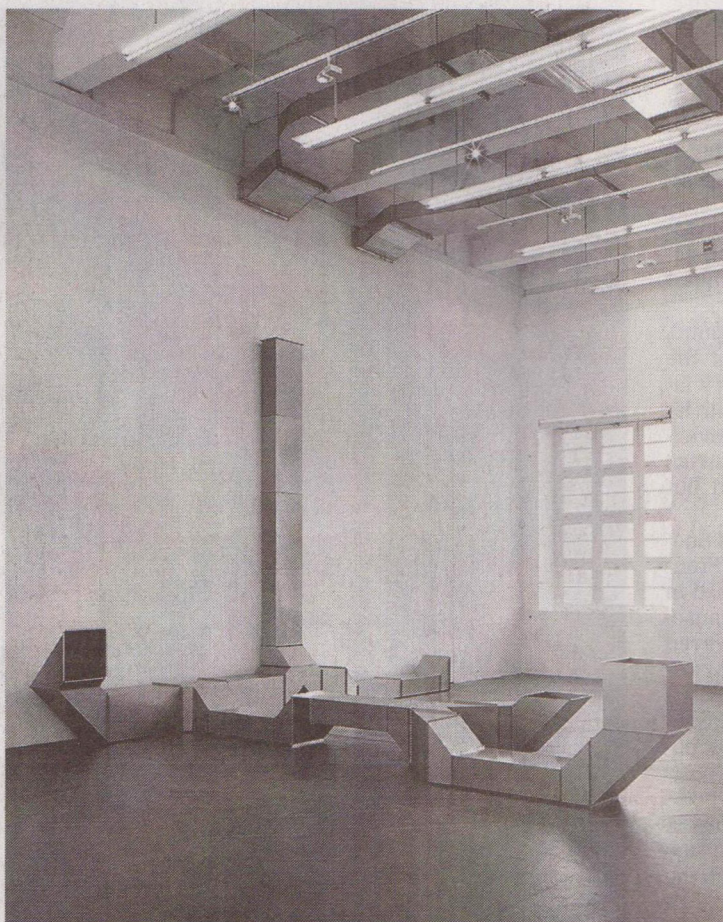
unexamined until now."

Dia's new acquisitions date from the final phase of Posenenske's career, when she created multiple open series intended for potentially unlimited fabrication. The pieces in each series are meant to be combined and recombined to create fields of monochromatic shapes.

During the exhibition, viewers will have the opportunity to observe the elements of the series being reconfigured by staff members. Morgan said the ways in which the series are arranged will be guided primarily by the forms Posenenske, a German artist, herself chose for them in the past.

But Morgan emphasized that the freedom Posenenske allows the recipients of her later work is part of what distinguishes her from her peers: "This generosity or license to the person who owns the work or who is installing the work is something quite unlike anything that we see within most of the European and American Minimalism."

PETER LIBBEY



VIA, THE ESTATE OF CHARLOTTE POSENENSKE, MEHDI CHOUAKRI AND PETER FREEMAN; DR. BURKHARD BRUNN