

MEHDI CHOUAKRI BERLIN

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&

PETER ROEHR

(1944-1968)

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BOOTH 8B09 HALL 8

Peter Roehr (1944-1968)

Untitled (detail), 1964

Paper on cardboard

55,8 x 49 cm

Unique piece

Signed verso: Peter Roehr



SAÂDANE AFIF

Spring (Pale Green & Flesh Tone) (detail), 2008

Wood, varnish, glue, green and flesh

tone medical capsules, metal, base

(found in the Galería Elba Benitez, Madrid)

71,2 x 40,5 x 7 cm

Unique piece

Certificate signed by the artist

Inspired by modernist sculpture, this work seems to be perverted by a simple manipulation: the addition of pharmaceutical pills, mounted like parasitic termites. The color, form and symbolism of the capsules operate in contrast to the orthogonal structure of the wooden sticks and break the distinctively modern form. The object is evocative of Concrete Art of the 1950s in form and refers to the works of Josef Albers and Max Bill in particular. The bases used here are found objects and have been previously produced for other artists.

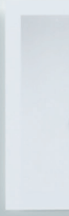
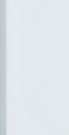


HANS-PETER FELDMANN

All the Clothes of a Woman (detail)

70 black and white photographs, framed
each c. 10 x 10 cm; overall 86 x 118 cm

All the Clothes of a Woman shows 70 pieces of clothing that Feldmann found of a woman he met in the Seventies. He individually photographed each piece and combined them to make a visual ensemble. The work reflects the artist's fascination with women in general, but also for the intimacy of objects used in everyday life.



SYLVIE FLEURY

Color Lab - Free study with Aura Soma, 2012

Light box, Aura Soma glass bottles

Light box 9,8 x 160 x 11,8 cm

Glass bottles 9,2 x 4,8 cm each

Overall 19 x 160 x 11,8 cm

Unique piece

Certificate signed by the artist





Presented like a display of different scents in a luxury boutique, Sylvie Fleury's rainbow-colored arrangement of bi-colored, perfume-like bottles in *Aura Soma* are presented as a material representation of the spiritual relationship between our subtle (aura) and physical (soma) bodies on the astral plane. Originally shown at her solo exhibition at the Museum für Neue Kunst in Karlsruhe, Germany, alongside murals announcing such meditations as "The Inner Consciousness that Shines Forth is the Very Non-Dual Bliss, and the Non-Dual Bliss is the Very Inner Consciousness," Fleury's work reveals the apparent contradiction in imagining esoteric spiritual concepts as seemingly superficial fragrance displays.

MATHIEU MERCIER

Untitled, 2001-2012

Wood, styrofoam, plastic, wire

75 x 68 x 60 cm

Unique piece

Certificate signed by the artist

Known for visiting the hardware store and making “Do It Yourself” sculptures on the spot, Mathieu Mercier is like an Ikea hacker who knows how to turn “Malm” into “Tatlin”. Made from materials such as wood, styrofoam, plastic and wire, this sculpture with avant garde and constructivist influences tangles between the primitive in form and the industrial in material.



GEROLD MILLER

set. 102, 2012

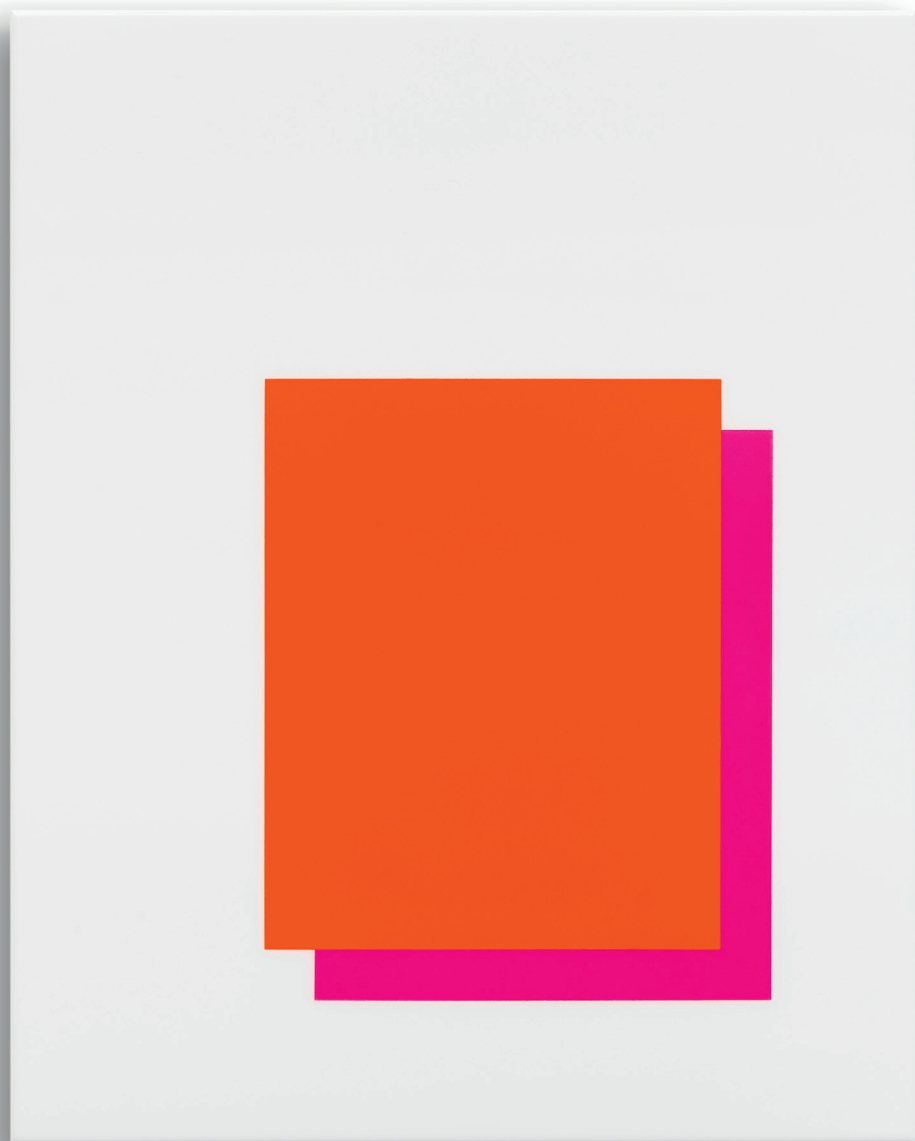
Aluminium, lacquered

39 x 31,2 x 2,5 cm

Unique piece

Signed verso: Gerold Miller 2012

Gerold Miller's 2012 series *set.* represents a shift in the work of an artist concerned with the most fundamental questions of sculpture, relief, painting, and installation. For the first time, he closes his sculpture completely to create a rectangular wall object that resembles a painting. Each piece presents an identical subject, elaborated in different combinations of high-gloss car lacquer. Where an empty space used to be in his previous series, a rectangular sheet seems to float over the surface, casting a shadow and creating a three dimensional effect. These visually concise, monochromatic fields show Miller's further development of a vibrant combination of painting and sculpture, using high-tech materials that originate in industrial production.



CHARLOTTE POSENENSKE

Series C Relief, 1967-2010

2 elements, aluminium, convexly canted, sprayed RAL

matt yellow

each 40 x 40 x 125 cm

Authorised reconstruction accompanied with a
certificate signed by the estate





Charlotte Posenenske's relief series consist of individual modular elements which can be combined in various configurations, giving the person handling them the liberty to build their own sculpture. Contrary to conventional sculpture where the shape is prescribed by the artist, the modular system of Posenenske's objects allows multiple opportunities of presentation. The elements differ in color and shape. The *Series C Relief* can be presented as floor pieces or wall objects, hung horizontally or vertically. They can be displayed indoors or outdoors.

GITTE SCHÄFER

Velu (Diskos) (detail), 2012

Fabric, plastic, wood, metal, enamel

98 x 68 x 15,5 cm

Unique piece

Certificate signed by the artist

Gitte Schäfer's accumulation sculptures are often drawn from flea markets, antique and second hand shops. Reusing found objects to create a new sculpture while keeping their primal form and function is one of Schäfer's main interest. Interactions with folk art, mythology and art history through her titles and the form she accomplishes are consistent themes in her work. In this piece an utilitarian object takes on olympic proportions, with a neologistic title and form evocative of an arm and discus. *Velu* is inspired by Lucienne Velu, the first woman to throw a discus over 30 meters in 1934.



LUCA TREVISANI

placet experiri flogisto (banana) (detail), 2012

UV ray print on aluminium and resin, framed

253,4 x 147,4 x 6,5 cm

Unique piece

Certificate signed by the artist

Trevisani, interested in the transformation of materials through natural and chemical processes, scanned high resolution images of real objects that were placed directly on the scanner. In *placet experiri flogisto (banana)*, he uses a high resistance printing process on rough aluminium plates. The objects he depicts are mostly of organic origin, such as bananas or parts of plants. The resulting image looks abstract and mysterious, reminiscent of rayogram images by Man Ray, which can be viewed as an influence on this series. “Placet experiri” (“it pleases to experiment”) and “flogisto” (an obsolete theory of the element causing combustion) implies that it may be fun to experiment with supposedly nonexistent incendiary elements in art.





PETER ROEHR (1944-1968)

Untitled, 1965

Cardboard on cardboard

10 x 10,5 cm

Unique piece

Peter Roehr, born 1944 in Lauenburg / Pomerania, worked between 1962 and 1967 in Frankfurt on Main, where he died just before reaching his 24th birthday in 1968. Since then his art has been featured in major public and private collections. In 1972 he was included in Harald Szeemann's documenta 5. In the following years solo exhibitions of Roehr's work have been held at a number of important European museums: Van Abbemuseum Eindhoven, Kunsthalle Tübingen, Museum of Modern Art Oxford, Museum für Moderne Kunst (MMK) Frankfurt, Städel Museum Frankfurt, Haus Konstruktiv Zurich etc. His work was also included in the exhibition "Photography in German Art" held at the San Francisco Museum of Modern Art and the Guggenheim Museum New York.

Using mostly industrially produced materials, Peter Roehr serially arranges multiples of single objects to create what he called "montages." These montages span a number of mediums, from objects and photographs to letters, texts, tones and sounds, film material, and more. "I believe that everything conceals within itself comprehensible qualities which we nevertheless seldom perceive," stated Roehr, "When we perceive a thing several times in a row, whether in time or space we notice these characteristics."



Peter Roehr (1944-1968)

Untitled, 1965

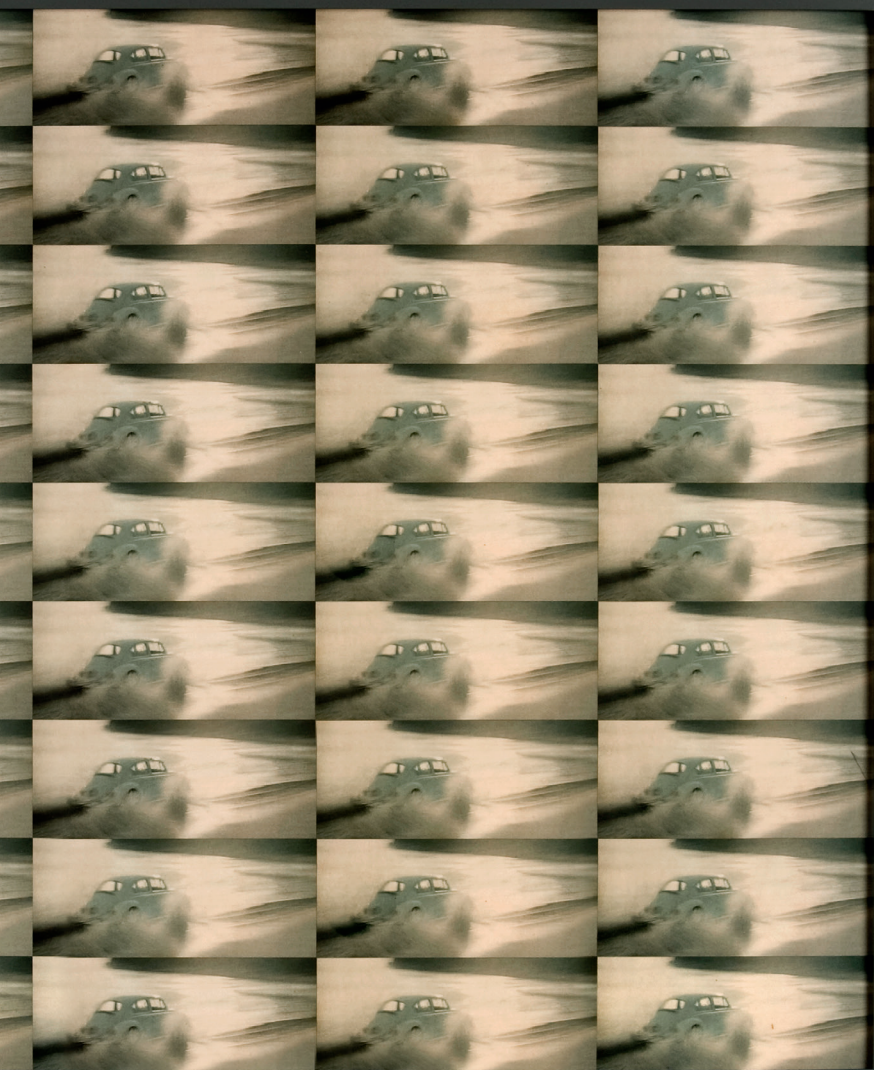
Paper in plastic, mounted on
styrofoam with adhesive tape

83,2 x 87,3 cm

Unique piece

Signed verso: 123-6-65





Peter Roehr (1944-1968)

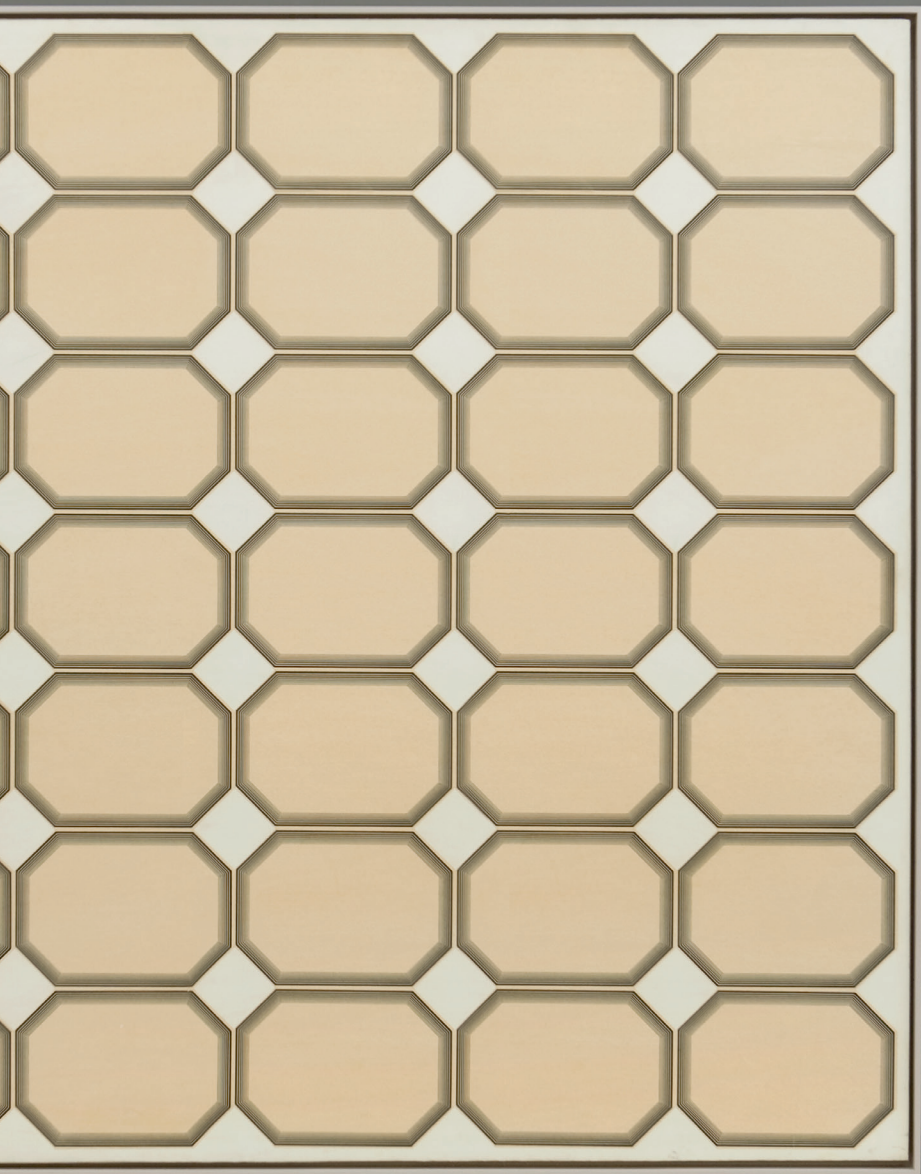
Untitled, 1966

Labels on paper laid on cardboard

88,7 x 87,5 cm

Unique piece







Opposite page

Peter Roehr (1944-1968)

Untitled (detail), 1964

Paper on cardboard

55 x 43,8 cm

Unique piece

Signed verso: Peter Roehr

Front cover

Peter Roehr (1944-1968)

Untitled (detail), 1962

Calculating machine on paper

c. 128 x 8,8 cm

Unique piece

Signed verso: Peter Roehr, 024-3-62, 1962

Back cover

Peter Roehr (1944-1968)

Untitled (detail), 1965

Paper in plastic, mounted on styrofoam
with adhesive tape

83,2 x 87,3 cm

Unique piece

Signed verso: 123-6-65

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