

By Popular Demand: The Critics' Table Presents Its First Los Angeles Edition

California art writers Carolina A. Miranda and Gracie Hadland contribute our first West Coast trio of reviews.



"CHARLOTTE POSENENSKE / ALICE CHANNER" (Installation View), 2025. Image courtesy of Okey Dokey Konrad Fischer.

Charlotte Posenenske and Alice Channer

Okey Dokey Konrad Fischer | 560 N Western

Avenue, Los Angeles

On view through May 10, 2025

The newest exhibition project of the German stalwart, Konrad Fischer Galerie, has taken up its post on a side street off Western Avenue in Los Angeles, just across from its blue-chip foil David Zwirner. The inaugural show of Okey Dokey Konrad Fischer, as the new space is called, pairs a historic sculpture by Charlotte Posenenske with new works by the British artist Alice Channer.

Posenenske, who is rather unknown in the U.S., had a brief career in the 1960s in Europe, making Minimalist sculptures and installations to far less fanfare than that of her male contemporaries. (She quit making art in 1968 to become a social worker until the end of her life in 1985.) *Vierkantrohre Serie DW*, 1967-68, installed here, is one of her signature sculptures—an HVAC structure rendered in cardboard. The work, in a way, turns the walls inside out. The kind of ducts in the ceiling that affect a room's literal atmospheric environment and air quality are plopped in the center of the gallery, on the floor, determining the viewer's movement through the space. It does that thing good art does: It pulls something ubiquitous and banal from its concealed place and presents it as something arresting.

Channer responds elegantly, with corrugated paper works adorned with natural motifs, rose thorns, and twigs made from metal, which she has added to the paper folds. The framed, wall-based pieces seem to offer themselves as filters for the cardboard units, their pleated pattern and shape matching that of an AC filter —like one that might cover the openings on either end of Posenenske's ductwork-like sculpture. Channer's pleating also echoes the corrugated core of cardboard itself. Thus, just as Posenenske can be seen to turn the gallery inside out to reveal its hidden guts, Channer offers an interior view of Posenenske's sculpture by pulling out the inner layers of its material, and moving it to the wall.

Though you might not think of Los Angeles as the place for German Minimalism, these two artists have seduced their Californian audience with something we know a lot about: air conditioning units and the glamorization of industrial objects.—*Gracie Hadland*