

Charlotte Posenenske Offenbach, February 1968.

"The things I make are
changeable,
as simple as possible,
reproducible.

They are components of a space, because they are similar to building elements,
they can always be rearranged into new combinations or positions,
thereby altering space.

I leave this alteration to the consumer, who thereby again and again participates
in the assembly process.

The simplicity of the basic geometric forms is beautiful and suited to demonstrate
the principles of rationalized alteration.

I make series

because I do not want to make individual pieces for individuals,
in order to have elements combinable within a system,
in order to make something that is repeatable, objective,
and because it is economical.

The series can be prototypes for mass-production.

Series DW (at Fisher's) is made of corrugated cardboard, which is lightweight and
inexpensive: a material for consumption.

Often, the elements or their combinations are very large in order to alter the
spatial surroundings all the more thoroughly. They approximate architectural
dimensions and for this reason also increasingly differ from the former gallery
objects.

They are less and less recognizable as "works of art."

The objects are intended to have the objective character of industrial products.

They are not intended to represent anything other than what they are.

The previous categorization of the arts no longer exists. Future artists will have
to work with a team of experts in a development laboratory.

Although art's formal development has progressed at an increasing tempo, its
social function has withered.

Art is a commodity that is only temporarily contemporary, yet the market is
minute, and prestige and prices rise the less current the supply is.

I find it difficult to come to terms with the fact that art can contribute to nothing to
the solution of pressing social problems."

Offenbach, February 11, 1968

Manifesto, Charlotte Posenenske, Art International no. 5 (May 1968)