

## Peter Roehr *Extra Mileage*

May 6 – June 18, 2013

Opening reception: Monday, May 6, from 7 to 9

### OSMOS Address

50 E 1<sup>st</sup> Street

New York, NY 10003

Tue – Fri 11 am – 5 pm or by appointment

**NEW YORK—OSMOS Address** presents German artist Peter Roehr in New York City with a show entitled *Extra Mileage*. Roehr (1944-1968) made collages, drawings, and films employing the guiding principle of strict, mechanical repetition. In the exhibition at OSMOS Address, rarely seen 16 mm film sequences composed of identical fragments from multiple advertisements entitled, *Film Montagen 1-3* (1965), will be shown alongside punch card and offset type editions, cut outs and collages (1963-1967).

The single driving force behind Roehr's productive creative unrest was his so-called, "work thought." Much like a scientific theory, the artist applied this principle to his creative output in a practical way on all possible levels. Only industrially manufactured material provided true sameness, which explains the natural transition from office supplies (Untitled, 1963, a chadded punch card) to graphic design (Untitled, 1966, composed of red stickers on cardboard). This evolved into the collages made of corporate brochures (Untitled, 1965 from a car company's print campaign) and ultimately into the advertising "spots" from which the film montages emerged. Unfortunately, Roehr's untimely death prevented him from realizing a larger body of work or reaching a wider audience.

Roehr's determined use of repetition without variation was well placed alongside Carl Andre, Dan Flavin, Donald Judd, Sol LeWitt and Charlotte Posenenske. Roehr was an eternally restless, impatient, and youthful practitioner who instigated real change, not only in the materials that could be used to make art but also in the way art could be presented. All this comes to its fruition with the seminal 1967 exhibition *Dies alles, Herzchen, wird einmal*

*dir gehören* (All this, sweetheart, will be yours) organized by Roehr's best friend, Charlotte Posenenske and Roehr's partner, Paul Maenz at an outpost of Galerie Loehr near Frankfurt. According to reports, for a few hours, from 19:45 to 21:55 (which also became the title of the catalogue), the evening exhibition achieved an unprecedented fusion of art and public, with participants, such as Jan Dibbets, Richard Long and Barry Flanagan among others, who were not known in Germany at the time, staging interventions with sawdust and actions with bread and salt. Roehr's film, *Ringer* (1965) of two men wrestling was shown on the building façade. Three of Roehr's radical film montages from the same period will be installed in *Extra Mileage* at OSMOS Address.

In 1968, in the midst of Vietnam and as part of a generation of determined, hedonistic, and controversial intellectuals Peter Roehr – only 24 years old and already in the last year of his life – decided to abandon institutional art, go underground, and open a head shop called *Pudding Explosion*.

It has been more than 20 years since Peter Roehr has been exhibited in New York, which makes this installation of works of art by Roehr at OSMOS Address a small but very significant event.

**OSMOS Address** is a project space for art gatherings, publications, and exhibitions in the East Village storefront that was once a saloon frequented by Emma Goldman and other radicals. With this new venue redesigned by the award winning architecture office Leong Leong, OSMOS welcomes its extensive international community of friends and colleagues to make OSMOS Address their own platform for the exchange of ideas and images.

**Peter Roehr *Extra Mileage* is in collaboration with Galerie Mehdi Chouakri, Berlin**

For more information, please contact  
Cay Sophie Rabinowitz  
[osmos.address@gmail.com](mailto:osmos.address@gmail.com)  
+1 917 859 7104