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GALERIE MEHDI CHOUAKRI, VIA ORTUZAR PROJECTS

PETER ROEHR

Through June 16. Ortuzar Projects, 9 White Street, Manhattan; 212-257-0033; ortuzarprojects.com.

Before he died in 1968, at age 24, the German artist Peter Roehr was able to assemble found advertising photos — his partner, the gallerist Paul Maenz, had

brought them home from a day job — into more than a hundred mind-blowing grids.

At once mocking, lamenting, and paying homage to Modernist ideals of order and reason, the pieces also expose the hypnotic strangeness of the era's advertising culture.

Thirty-five repetitions of a cup of coffee, placed against a face tinted orange, become a yawning

Peter Roehr's "Untitled (FO-08)," at Ortuzar Projects;

little abyss of existential need, if not the multifaceted eye of an all-consuming new consumerism. With 35 iterations of a Maxwell House jar sliced in half, pasted together around the same time Andy Warhol was painting his famous soup cans, Mr. Roehr expressed a healthy ambivalence toward the blank power of branded logos. The same number of stills from a Volkswagen campaign, meanwhile, a nearly abstract view of a hilly yellow road-way, assert the artist's power to change a picture's effect on the viewer with simple sleight of hand.

In 22 short films made with snippets of car and shampoo commercials, Mr. Roehr took this power of repetition even further, revealing the inherent beauty of workaday black-and-white images even as he dissolved their meanings entirely.

WILL HEINRICH

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What to See in New York Art Galleries This Week

By Will Heinrich, Martha Schwendener and Jillian Steinhauer

Peter Roehr

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Thirty-five repetitions of a cup of coffee, placed dead against a woman's face tinted orange, become a yawning little abyss of existential need, if not the multifaceted eye of an all-consuming new consumerism. With 35 iterations of a Maxwell House jar sliced in half, pasted together around the same time Andy Warhol was painting his famous soup cans, Mr. Roehr expressed a healthy ambivalence toward the blank power of branded logos. The same number of stills from a Volkswagen campaign, meanwhile, a nearly abstract view of a hilly yellow roadway, assert the artist's power to change a picture's effect on the viewer with simple sleight of hand.

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Peter Roehr's "Untitled (FO-08)," from 1964, features 35 repetitions of a cup of coffee placed against a woman's face. Galerie Mehdi Chouakri, via Ortuzar Projects