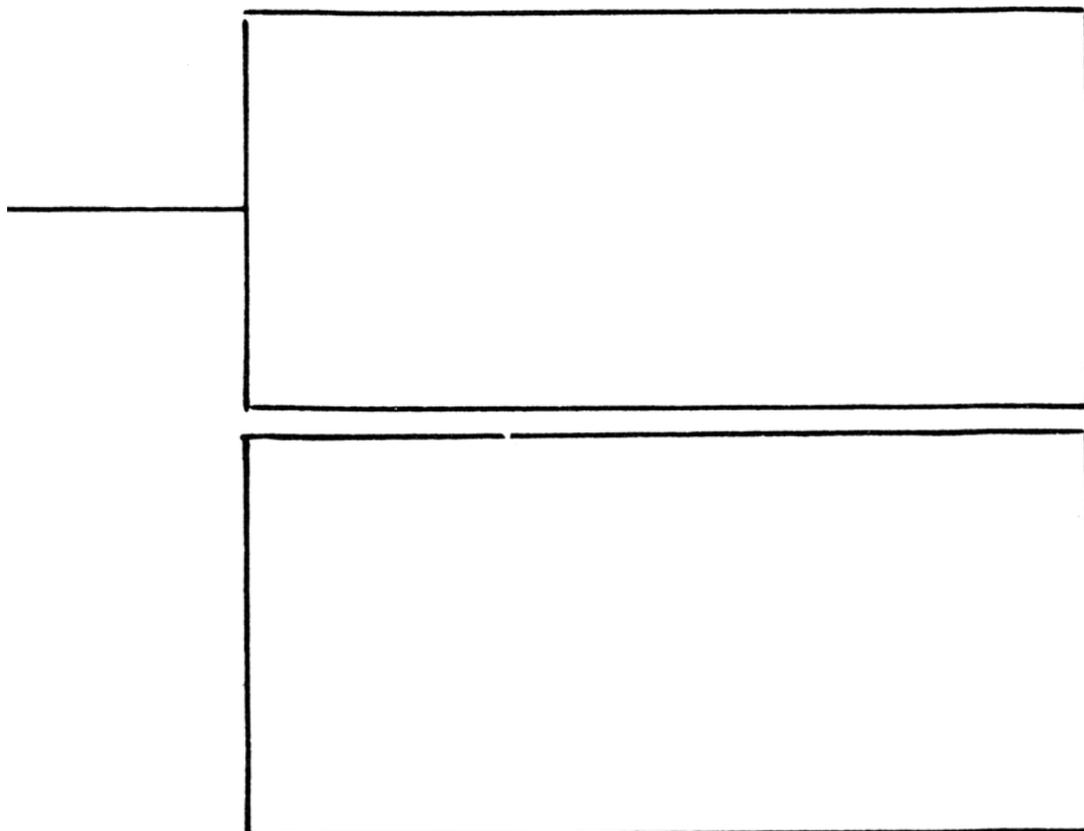


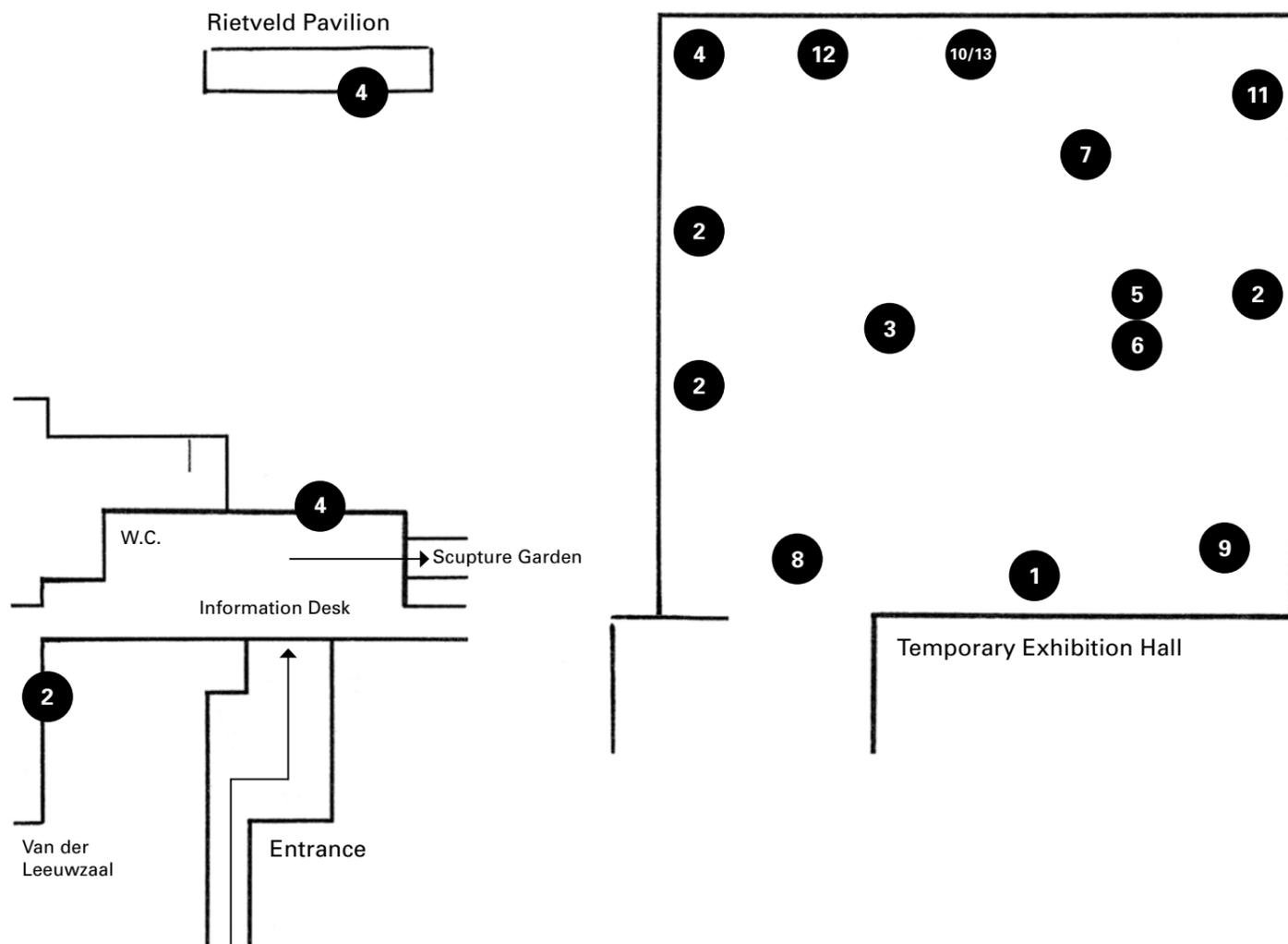
Charlotte Posenenske. Lexicon of Infinite Movement

With commissioned works by Ruth Buchanan
and Yeb Wiersma



Kröller-Müller Museum
18 May 2019 – 15 September 2019

Initiated and curated by Eloise Sweetman and Suzanne Wallinga



1
Diagonale Faltung
 (Diagonal Fold, 1966/2017)
 folded sheet aluminium,
 RAL spray paint

2
Serie B Reliefs (Series B
 Reliefs, 1967/2019)
 sheet aluminium, RAL
 spray paint

3
Serie DW Vierkantrohre
 (Series DW Square Tubes,
 1967/2019)
 corrugated cardboard,
 screws

4
Serie D Vierkantrohre
 (Series D Square Tubes,
 1967/2019)
 galvanised steel sheet,
 screws

5
Serie E Drehflügel
Edelstahlrahmen (Series
 E Revolving Vanes Steel
 Frames, 2013)
 stainless steel

6
Serie E Kleiner Drehflügel
 (Series E Small Revolving
 Vanes, 1967-68/2015)
 foam board, sheet
 aluminium, RAL spray paint

7
Serie E Großer Drehflügel
 (Series E Large Revolving
 Vanes, 1967-68/2016)
 foam board, sheet
 aluminium, RAL spray
 paint

8
Serie E Vier Lineare
Drehflügel (Series E Four
 Linear Partitions, 2010)
 foam board, coated with
 sheet aluminium, RAL
 spray paint

9
Serie E Großer Raumteiler
 (Series E Mobile Walls,
 2019)
 MDF, foam board, wooden
 frame, hinges

10
Monotonie ist Schön
 (Monotony is Nice, 1968)
 Super 8 film, digitised

11
Manifest (Manifesto, 1968)
 Published in *Art*
International, XII/5, May 5,
 1968

12
 art & project bulletin 1
 September 1968

13
 Gerry Schum
Happening-Abend
 (Happening evening, 1967)
 film, digitised

1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11:
 Courtesy of Burkhard Brunn,
 Estate of Charlotte Posenenske
 and Mehdi Chouakri Gallery
 4, 12: Collection Kröller-Müller
 Museum, donation Art & Project
 / Depot VBVR (2013)
 13: Hessischer Rundfunk &
 Galerie Dorothea Loehr

How Bodies Meet — an introduction to *Lexicon of Infinite Movement*

Eloise Sweetman and
 Suzanne Wallinga

Charlotte Posenenske (b. Wiesbaden, 1930 –d. Frankfurt am Main, 1985) is one of the most important German minimalists. Her factory-produced sculptural works consist of series in an unlimited edition, made of inexpensive and readily available materials like cardboard and sheet metal. According to several rules, a lexicon for communication, anyone can assemble and install Posenenske's modular systems and her works can be made over and over again by buyers, curators, and the public.

With her radical and democratic ideas toward material, production, and authorship, Charlotte Posenenske influences and shapes the conceptual and minimal art of the sixties. During these years, Posenenske exhibits alongside peers such as Hanne Darboven, Donald Judd, Carl Andre, and Sol Lewitt with whom she shares ideas about seriality and the non-hierarchical arrangement of objects. Her work, however, is distinguished by its open character, shared authorship and the changeable, temporary form, whereby it can continue to develop indefinitely.

Although Posenenske does not consider herself a political artist, she does have a clear artistic vision for society—one that she believes must be rational, concrete, accessible, and economical. She aims to set a standard for her work through the affordable materials, the fixed low prices, and the participation of the public. The artist also expresses her social engagement through the installations she creates in public spaces such as airports, train stations, conference rooms, and in the street.

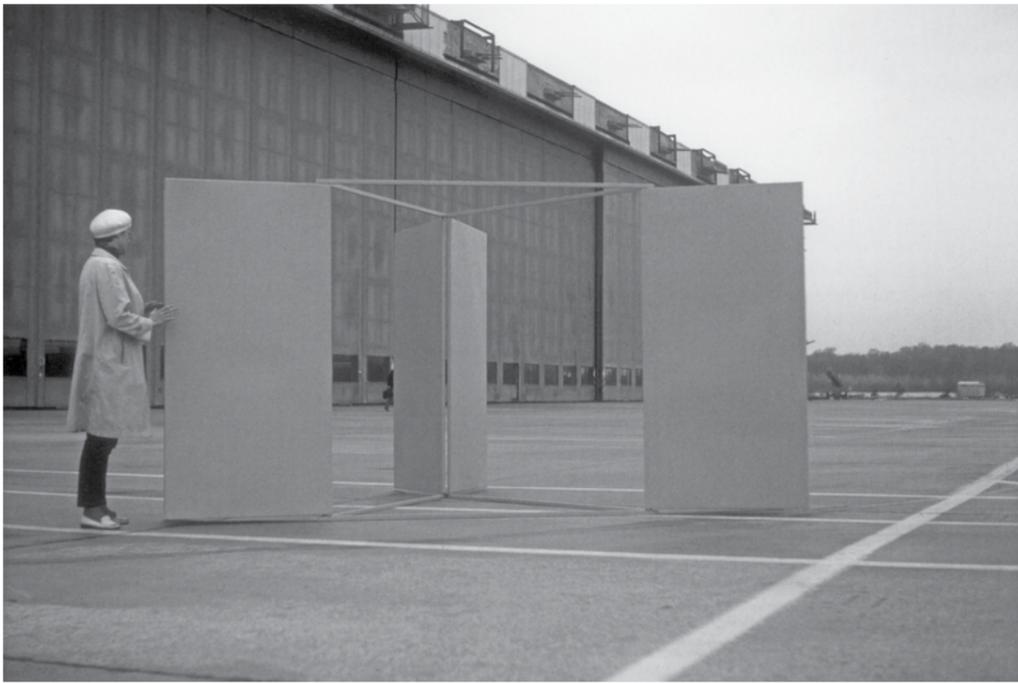
Disappointed in the social scope of art, Posenenske retires from the art world in 1968 to study industrial sociology. Despite her departure from art, her work and views continue to resonate with younger generations of artists. The exhibition explores her influence with commissioned artworks by artists Ruth Buchanan (New Plymouth, 1980) and Yeb Wiersma (Groningen, 1973), who both respond to Charlotte Posenenske's oeuvre and ideas (see pages 10 and 18 for the locations of their works). This exhibition guide also includes artistic contributions from Wiersma and Buchanan, on pages 10–17 and 19–31.

From the flat, painted surface to three-dimensional objects

Charlotte Posenenske studies at the Staatliche Akademie der Bildenden Künste Stuttgart, where she trains under the painter, typographer, and set designer Willi Baumeister (1889–1955). He introduces her to the ideas of De Stijl, Russian Constructivism, and the principles of the Bauhaus. After completing her studies, Posenenske finds work as a costume and set designer for regional theatres. In the late 1950s, she begins making paintings and drawings of expressive, abstracted landscapes. Soon, however, she decides to focus on serial, three-dimensional works. Between 1967 and 1968, in just over a year, the artist designs six series: *Series A*, *Series B*, *Series C*, *Series D*, *Series DW*, and *Series E*.

In 1966, Posenenske makes the transition from the flat, painted surface to three-dimensional objects with *Diagonale Faltung* (Diagonal Fold). *Diagonal Fold* is the beginning of a series of modular reliefs, including *Serie B Reliefs* (Series B Reliefs, 1967). These reliefs consist of concave and convex elements made of sheet aluminium and sprayed with car paint. The colours of the elements – red, yellow, blue, and black – were inspired by Mondriaan's use of colour. Both the *Diagonal Fold* and *Serie B* reach out and off the wall into the environment—making it possible to view the back of the works. By doing so, Posenenske emphasises the use of industrial materials and the 'behind the scenes' of factory production. Her *Serie B* takes a step further by moving from wall reliefs to objects placed on the ground and even outside on the façade of buildings.

With *Serie D Vierkantrohre* (Series D Square Tubes, 1967) and *Serie DW Vierkantrohre* (Series DW Square Tubes, 1967), Posenenske transitions from autonomous objects to works that assume a direct relationship to architecture and which sometimes occupy the entire spatial environment. The tubular elements, reminiscent of ventilation shafts, in terms of shape, are made of sheet steel (*Series D*) and corrugated cardboard (*Series DW*). These elements can be manufactured again and again, as often as the 'user' wishes. The user is free to choose the number of elements and the composition of the resulting



Charlotte Posenenske with *Large Revolving Vanes*, 1967/1968, Frankfurt am Main airport

artwork. The newly created works can be displayed as independent sculptures or as architectural elements arranged in direct relationship to an existing building. Through her 'made-on-demand' series, Posenenske expresses her opposition to the commercial art market and draws attention to the themes of standardisation and mass production.

It is interesting to note the kinship that exists between Posenenske's ideas and the rational, sober views of Dutch artists, designers, and architects. She feels a strong connection to the Netherlands and is impressed by its landscape: shaped and carefully controlled by urban planning, water management and the creation of polders. Her notes and her only film *Monotonie ist Schön* (Monotony is Nice, 1968)¹ show the connection she makes between the human-made landscape and minimalist sculpture. *Monotony is Nice* is Posenenske's single experiment with moving image, recorded on Super 8 through a car window, and the footage highlights the artist's fascination with the repetitive succession of industrial infrastructure—bridges, dykes, and roads. The short film captures the unexpected formal qualities of the Dutch, human-made landscape.

Posenenske makes the short film during one of her trips to the Netherlands, in the period when she is working with the renowned gallery Art & Project in Amsterdam. It is Art & Project that hosts the debut of her work in 1968. For this first solo presentation of her work in the Netherlands she places elements of *Series D* in the hallways, vestibule, and study of the residential home in which the gallery is housed. Influenced perhaps by her

first husband, an architect, she exhibits shapes and structures that could easily be mistaken for elements of buildings.² In *Lexicon of Infinite Movement*, several of these historical elements have been combined with recently produced components. These historical elements are from the Art & Project collection, which donated over 200 artworks to the Kröller-Müller Museum in 2013.

Series E (1967–1968), the final series drafted by Charlotte Posenenske, consists of various types of works, made of several materials: large and small variations of the *Drehflügel* (Revolving Vanes) objects with movable hinged doors, which can be opened or closed in various formations by the visitor. Here, Posenenske also explicitly shares her authorship with the public. The objects are a form of architectural and exhibition devices: they are able to move and thus constantly redefine the space. Several of the later designs for *Series E* were realised only after Posenenske's passing. The lightweight material required to execute them was not yet available during her lifetime. For this exhibition, a new edition of *Serie E Großer Raumteiler* (Series E Mobile Walls) has been produced and adapted to the space.

What does Posenenske's sculptural language mean to us today?

In many ways, Charlotte Posenenske was ahead of her time. After moving away from painting, she dedicates her artistic practice to the concepts of progress, standardisation, collective labour, and shared authorship. Posenenske decides to focus on the creation of

serial, three-dimensional artworks that lend themselves to non-hierarchical relationships. Her works symbolise nothing and represent nothing; they refer only to themselves and draw our attention to the methodology of mass production within a consumer society. Posenenske's use of geometric forms is inspired by the wish to create works that speak an objective and universal language that can be understood by everyone.³ By allowing others to alter her works, Posenenske centres the concepts of movement and variation at the forefront of her artistic practice. Her works are never 'finished'; they are mutable and open-ended.

"I make series because I do not want to make single pieces for individuals," the artist writes in her manifesto, which she publishes in *Art International* in 1968.⁴ Working in series is the result of Posenenske's refusal to abide by the rules of the art market, where scarcity determines an object's value. She also resists the individualism present in society and creates a system of rules – a lexicon of infinite movement – that can be collectively used by curators, audiences, and collectors. Each sculptural form is a fragment of a visual language that continues to develop, even today. One remarkable aspect of her modular works is that they require collective decision-making on the part of those who bring the discrete elements together. The execution of her concepts is only possible by cooperation of multiple parties, from the industrial manufacturer of the works, the institutions and persons making an exhibition, and to the audience that interacts directly with Posenenske's artworks. The audience continues to play an essential role in the *Lexicon of Infinite Movement* exhibition. By altering and entering the pieces, the visitor becomes part of Posenenske's work. As such the artist delegates a portion of the artistic decision-making process to the public.

Posenenske's oeuvre develops along a thematic sequence, evolving from multi-coloured paintings and monochrome-painted objects to sculptural and architectural forms made from untreated material will decay over time. As a result, her work will ultimately dissolve into the environment in which it is placed. Artist and media theorist Peter Weibel writes that Posenenske's departure from the art world can be seen as the final artistic decision that signals the culmination of this development, a final step in the reductive process by which subjects and materials are eliminated.⁵

In her work, Posenenske also investigates the line between inside and outside spaces this is why, in *Lexicon of Infinite Movement*, her works have also been placed outside the main

exhibition hall; set against the windows near the coat check, on the façade at the museum's entrance, and atop the Rietveld Pavilion in the sculpture garden. These sites also speak to Posenenske's work in the same way the transparent architecture of the Kröller-Müller Museum connects indoors and outdoors spaces, enabling the museum to be camouflaged and disappear into its environment. Perhaps that was one of the reasons why Posenenske was so fond of this museum. Together with her second husband Dr Burkhard Brunn (manager of the Estate of Charlotte Posenenske), she visited the Kröller-Müller Museum on multiple occasions.

By allowing the audience to step over the threshold and stand inside several of her artworks, does Posenenske provide a means of renegotiating territories, borders, and structures? Ruth Buchanan and Yeb Wiersma respond to this question. Along with Posenenske, both artists investigate the boundary between art and daily life in their work.

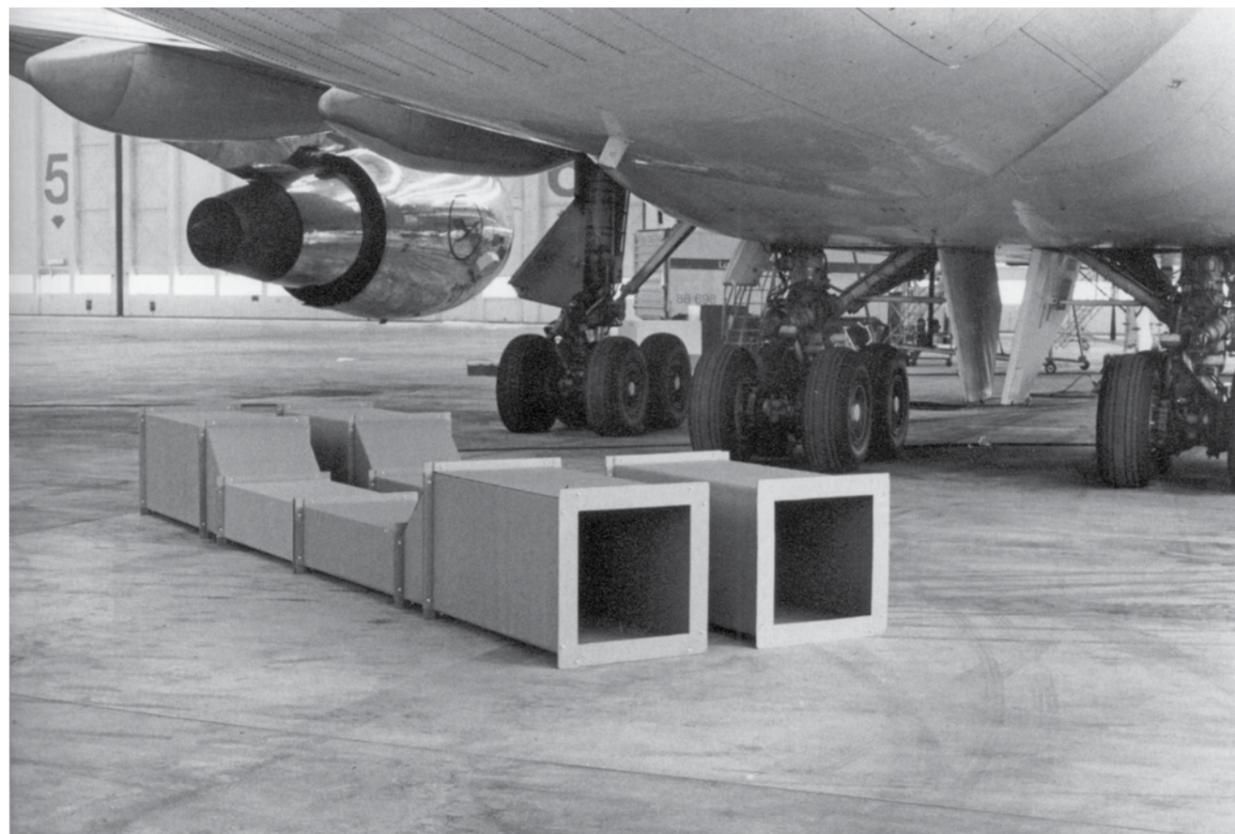
With the soundscape *Calling from the Periphery*, Wiersma responds to both Posenenske's sculptural work and personal writings. Presented in the foyer of the museum, Wiersma's work carefully examines Posenenske's desire to operate from the periphery rather than the centre. With *Calling from the Periphery*, Wiersma asks: what is a 'centre', and what is a 'border'? Moreover, what happens when that centre no longer has a fixed location? Transport networks are a vital part of modern life, according to Posenenske. For *Calling from the Periphery*, Wiersma travelled to public spaces and traffic hubs such as metro stations and airports – places where Posenenske once installed her works. What conversations and sounds might have circulated through her ventilation shafts? At the locations, Wiersma recorded ambient sounds and conversations with strangers. Taking Posenenske's *Series D* and *Series DW* as a starting point, Wiersma creates a 'score' of human experiences and emotions such as loss, frustration and hope as circumstances that exert a continuous influence on our lives.

Posenenske's 1968 decision to abandon the art world is an artistic choice, a shift in form but not in content. She concludes her manifesto in *Art International* with the words, "It is painful for me to face the fact that art cannot contribute to the solution of urgent social problems[6]". In *Split, Splits, Splitting* (2019), Ruth Buchanan responds to the same crisis by asking: what role did language and architecture, as means of artistic expression, play in Posenenske's decision? Buchanan's work is made up of three parts — five curtains, an essay, and guided tours — and as

with Posenenske's artworks, *Split, Splits, Splitting* modifies the architectural and institutional structures that it encounters. Buchanan views the relationship between language and architecture as sitting at the core of societal power structures that we encounter in every aspect of our lives. Structured around various elements of architecture: walls, doors, hallways, and windows, her essay (pg 19–31) unpacks this dynamic, its affect, and various strategies to build alternate value-relations. Buchanan works together with the museum's security guards to offer guided tours each weekend. The security guards recite a portion of the essay and then escort visitors to each of the curtains located throughout the museum including the temporary exhibition hall, corridors, and private meeting spaces of the museum staff. Made of pongee, a type of wild silk, the five curtains slowly fade in colour when exposed to light. In this work, the curtains, mark out thresholds and are both active in, and reactive to their environment. Tours are at 2 pm every Saturday and Sunday, and starts in the Temporary Exhibition Hall.

With the bodies of the audience meeting the artworks and the institutional framework of the museum, *Lexicon of Infinite Movement* asks what does

social and cultural authority mean for artists, viewers, and institutions today? In recent years, we have seen growing worldwide interest in Posenenske's work and her art has been displayed in numerous exhibitions. Why now? Posenenske's ideas continue to inspire younger generations of artists. Her work also prompts consideration of what it means to live in a democracy, and how art can offer us tools for building active engagement with the modern world. Can art contribute to societal change?



Series DW, 1986, Deutsche Lufthansa, Frankfurt am Main airport



Series B Reliefs, 1967, Offenbach

1
Brunn, B. Interviews with the curators in Frankfurt, 22–24 October 2018.

2
Meschede, F. 'A Strategy of Mimesis: Reflections on Charlotte Posenenske's Site-Related Installations.' In: *Charlotte Posenenske*. Frankfurt am Main: Museum für Moderne Kunst (1990).

3
Brunn, B. 'For an Introduction.' In: *Charlotte Posenenske*. Frankfurt am Main: Museum für Moderne Kunst (1990).

4
Posenenske, C. 'Manifesto'. In: *Art International* (Volume XII/5, 5 May 1968).

5
Brunn, B. *Charlotte Posenenske (1930–1985). Erinnerungen an die Künstlerin* (Memories of the artist). Frankfurt am Main: Revolver (2005), p. 120.

6
Posenenske, C. 'Manifesto'. In: *Art International* (Volume XII/5, 5 May 1968).

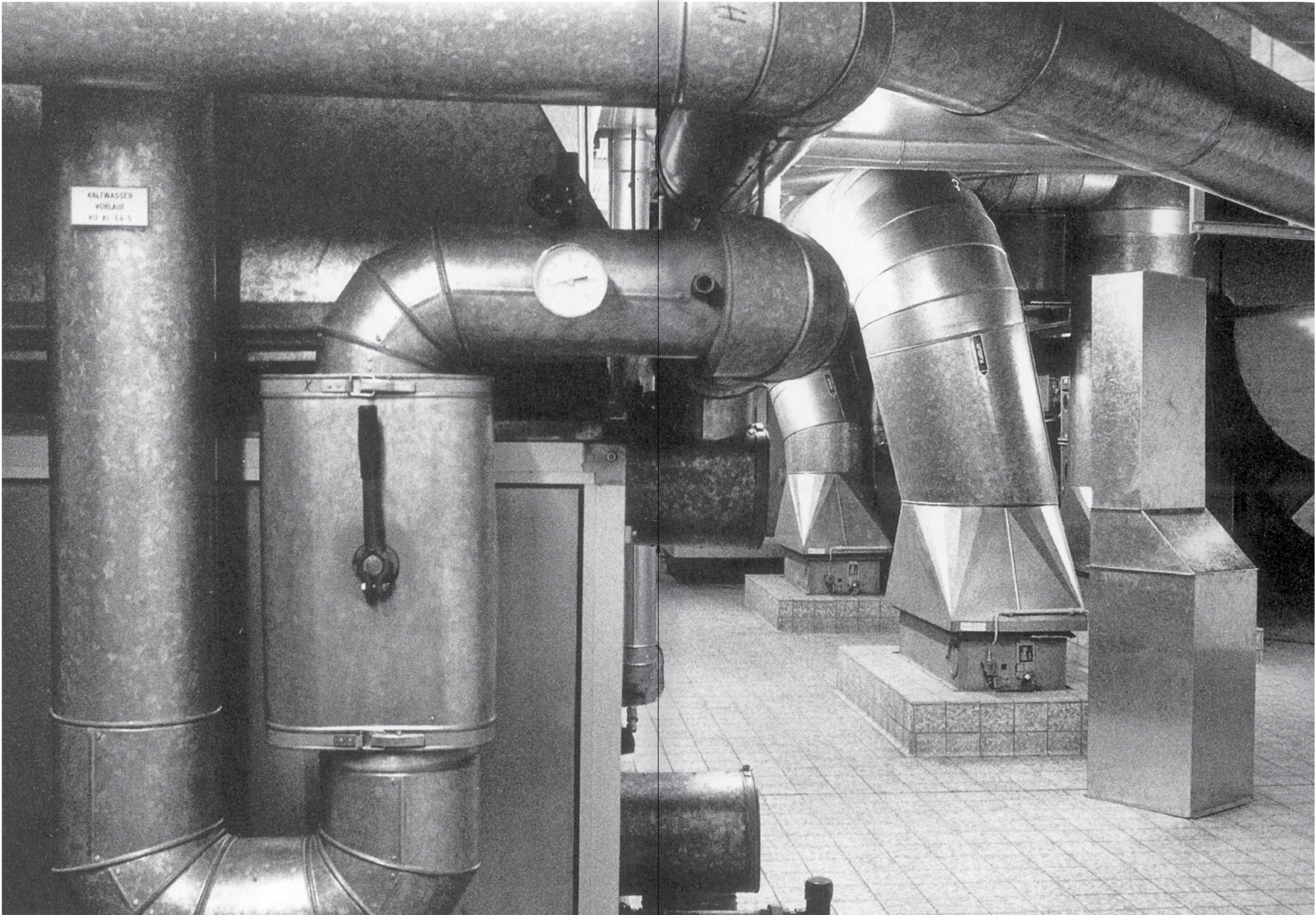
Biographies

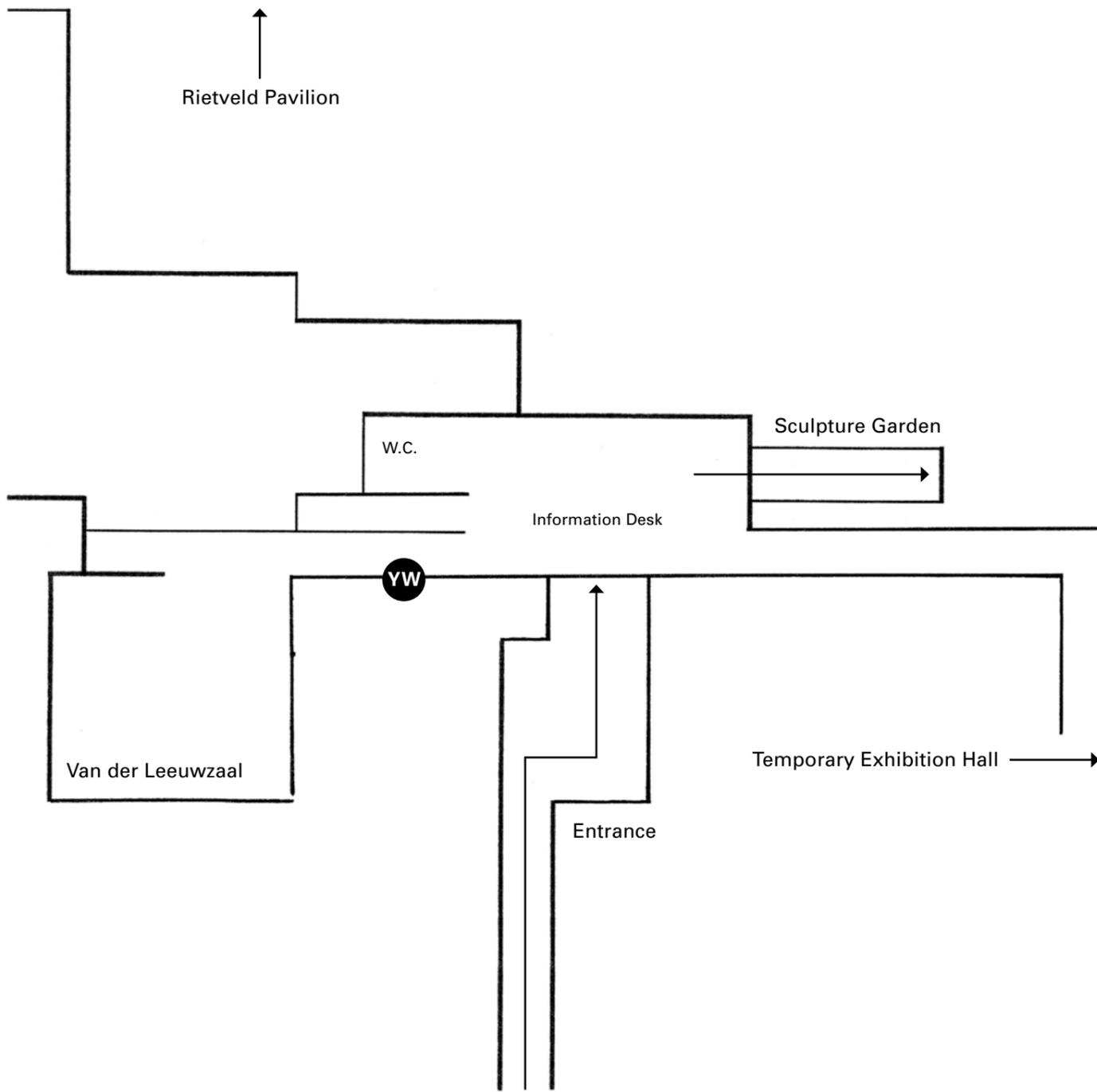
Charlotte Posenenske was born in Wiesbaden in 1930. She studied at the State Academy of Fine Arts Stuttgart (*Staatliche Akademie der Bildenden Künste Stuttgart*) under the painter and typographer Willi Baumeister. Prior to her career as an artist, which lasted until 1968, Posenenske was employed as a costume and set designer for the regional theatres in Lübeck and Darmstadt. In 1985, she died in Frankfurt at the age of 55. Posenenske is considered a key figure within the movements of conceptual art and minimalism. Solo exhibitions of her work were held at galleries such as Galerie Dorothea Loehr, Frankfurt; Galerie h, Hannover; Kleine Galerie, Schweningen and Art & Project, Amsterdam. She also took part in group exhibitions including 'Serielle Formationen', Johann-Wolfgang-Goethe-Universität Studio Galerie, Frankfurt; 'Dies alles, Herzchen, wird einmal Dir gehören', Galerie Dorothea Loehr, Frankfurt and ABC Art, Cool Art, Minimal Art, Minimal Art, Primary Structure, Neue Monumente, IMI Art, Galerie René Block, Berlin. Posenenske left the art world in 1968 to study industrial sociology. Her work began to attract renewed attention following her death, thanks in part to presentations including Museum MMK für Moderne Kunst, Frankfurt am Main; Documenta 12, Kassel; Museum of Modern Art, New York; Frans Hals Museum, Haarlem; Biennale van São Paulo; and the recent Dia:Beacon, New York.

Ruth Buchanan (1980) comes from New Zealand and currently lives in Berlin. Buchanan's work is primarily concerned with the different systems that play a role in the production and dissemination of culture, such as libraries, collections as well as artistic practices. Her process often begins in the archive, where case studies, artefacts, or works by other artists act as departure points for an interrogation of art as a discourse of organising, narrating, and problematising the world in which we live. The construction of the public moment is crucial and is viewed as strategically staging the parameters of

encounter and the manifold power-structures that subsequently emerge. Buchanan has collaborated with institutes and organisations including Hamburger Bahnhof, Berlin; Tate Modern, London; The Showroom, London; If I can't dance, I don't want to be part of your revolution, Amsterdam; Gwangju Biennale, Gwangju; Badischer Kunstverein, Karlsruhe; Adam Art Gallery, Wellington. She has participated in exhibitions at institutes which include Institute of Modern Art, Brisbane; Kunsthau Hamburg; Kunsthau Bregenz; Auckland Art Gallery; Arnolfini, Bristol and Stedelijk Museum, Amsterdam. In 2018 she won New Zealand's Walters Prize.

The work of **Yeb Wiersma** (Groningen, 1973) is often ephemeral in nature; its most common forms of physical expression are public interventions, scripts and choreography. Through her art, Wiersma regularly interrogates people's motivations and drives at times when they gather together. With her hybrid oeuvre, Wiersma creates sensual and imaginary settings that offer space for encounters with the unknown while, at the same time, challenging the relationship between the past and the now, fact and fiction, here and there and culture and nature. Wiersma attended the Gerrit Rietveld Academy in Amsterdam before continuing her studies at The Cooper Union in New York. In 2014, she was artist-in-residence at the Jan van Eyck Academy in Maastricht. Her work has been exhibited by FOAM Amsterdam; Museum De Paviljoens, Almere; Van Abbe Museum, Eindhoven; Jinji Lake Art Museum, Suzhou; A Tale of a Tub, Rotterdam; Oude Kerk, Amsterdam; WEST, The Hague and Design Museum Ghent.





Score for Multiple Voices (Dynamic Variations)

Part I

Calm, Clear
(Grand Piano, Various Field Recordings,
Human Voices)

Where We Are
(The Modern Art
Museum)

(sound of piano lid suddenly falls shut)

(sound of revolving doors, exit)

(echoes of galvanised steel)

Part II

Fast, Wild, Dynamic
(Percussion, Various Field Recordings,
Human Voices)

Public
Transportation
Systems

(sound of cashing machine counting dollar bills)

(sound of crowds passing in opposite directions)

(dripping, leaking underground)

Part III

Airy, With Feeling
(Wind Instruments, Various Field
Recordings, Human Voices)

Where I'm Calling
From (The
Periphery)

(dark, low)

Le Ra-gaz-ze de-i Pe-ri- fe-r-ia so-no il
Fu-tu-ro!

(polyphonic voices, looping)

(Silence, the undocumented)

This is how I listen.

(Whoosh, whoosh, documents falling)

(Trrrrrrrr, trrrrrr, cash machine counting dollar bills)

Gently rest your hand on the record player.

Listen to the electricity of the vibrations.

(Fffffffttttt, flow of cars driving past) _____ *(Silence, the undocumented)*

Sending waves through your body.

(Whoop, whoop, whoop, ambulance siren)

(Tatatatuh, Tatatatuh, gas-pedal ringtone) _____ *(Kloooooing, kloooooing, heavy drilling construction site)* _____ *(Tick, tick, tick, tic, tic, ti, ti, t, t, zebra crossing)*

(Tseeeeeut, taking image cellphone)

Notice the world trembling inside your palms.

(Aaaaaaaaaaahhh, screaming, baby crying)

Will there be singing?

(Gwuf, gwuf, gwuf, footsteps)

(Poeh-oe-h-puh, traffic officer whistling)

(Pling, elevator arriving)

(Nnnneeeooooowww, plane overhead at a distance)

(Schwump, schwump, schwump, windshield wipers, heavy rain)

What kind of vibrations (spheres, sounds, and human voices) echoed/resonated through Charlotte Posenenske's *Square Tubes* while lying, hanging, and standing in the most diverse and unusual public places?

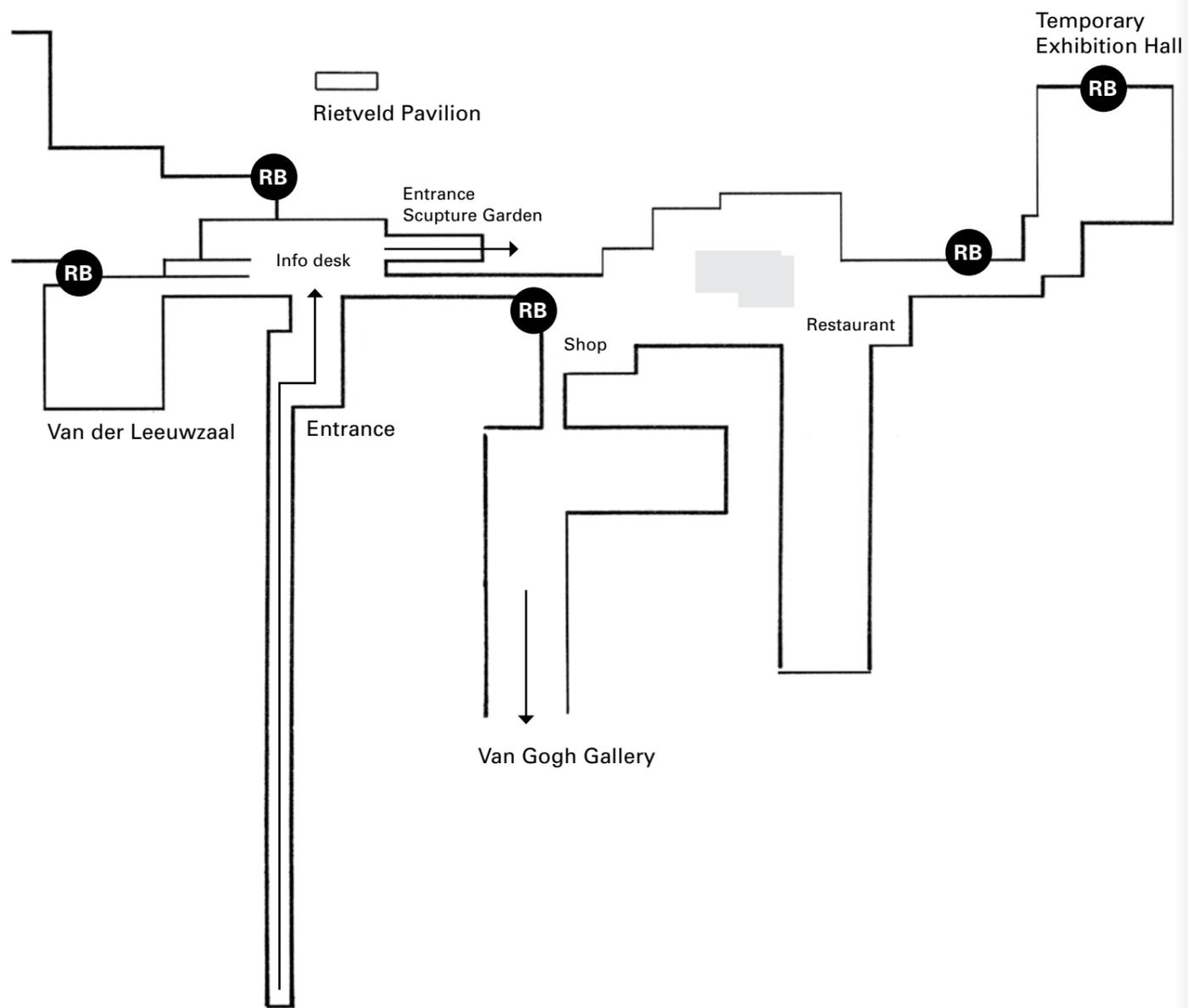
(Gkrrrr, Gkrrrr, rattling of a run down airconditioning)

(Bzzzzzzz, bzzzzzzz, neon lights flickering)

(Kkkkgggrrrr, kkkggrrr, crumpling aluminium foil)

(A-ti-shoo, human sneeze)

Will there be a cellphone choir?



Essay

RB
Ruth Buchanan, *Split, Splits, Splitting* (2019)
five pongee silk curtains,
essay and tour.

On Saturdays and Sundays
a tour with a security guard
starts at 2pm.

HALLWAYS

Though the figure of communication might be about invention it is equally about lighting conditions, proximity, and timing.

It is equally about history, power, and bodies.

It is equally about systems, spaces, and subjects.

It is equally about split, splits, splitting.

Communication rarely moves in straight lines. Rather it collects interference on the way, interference and desire.

This track binds desire and interference to one another, in the sense that they are both mouthing out the complex form of subjectivity, a subjectivity that is social but constituted by gaps.¹ As in:

Who moved me here

And

History is a knife, and it cuts / As this body of mine (work, hers) is shunted through, between, on this track of interference, desire (inside, outside: A trap). History is a knife, and it cuts. Cutting into lines of... just what is it that we expect? As it cuts, view split, doubled, tripled, dividing the inside from the outside. Division

Who moved me here

The scene in which I find myself / Or, where does my body belong

These are questions that have been asked again and again, through language and architecture, in language and architecture, of language and architecture but also against language and architecture. In an architecture (existence) that is of language, the limits of that language gouge at space. This is crisis. This is also potential. This is power. This is agency. These things often look/feel/sound/smell alike (?) These are hallways. Tight to the skin, cutting at perspective, jarring, these are hallways.

Who moved me here

The scene in which I find myself / Or, where does my body belong

The limits of language and architecture impact greatly on how all interactions are composed and constructed, and subsequently how society is able to develop (transform, mutate) over time. This we know.

The limits of language and architecture are that gouge, that gap.

Interference/Desire Opening/Closing

Division

These are also things that I've written about before. These are things (in the world). These things, slamming themselves against each other here, now, through the slip of fabric across windows and the gait of a body asked to watch.

Before. Split (existence)

And now I do it again. Now

Again, again, again, again.

This Division

Is because of the split, and the way in which this opens things up to me, you, us, it, the I, my I, I, I be broke.

Discard.

Me.

But she

(I left you behind, etc)

You/I

The scene in which one finds oneself

Where does my body belong

Who put me here

I will not be coy, but the slip of fabric

Who put us here

Who said it could be different

But she

(I left you behind, etc)

You/I

These are hallways. Tight to the skin, cutting at perspective, jarring, these are hallways.

DOORS

Inhabitation is construction, and it is also dis-embedding objects from the references that have engulfed them over time. That space, linguistic and phenomenal, would then again confront its transcendental premise: How is it possible to do, how is it possible to know?²

DOORS

My body has many, as you know. As does yours.

Doors.

This metaphor, we know this too, my mind is a room, my heart a galaxy. Uncoupling our most meaty of organs from their pragmatic function and binding them to a scape of questions, a crossing of all these indefinites that almost always emphasise that split, that cut from me to you (economy).

Interference and desire.

Crossing these spaces—together? Perhaps. With all of that brain and heart.

Other doors. Penetrations etc.

Of bodies.

And buildings.

Cutting into things, and filling them up.

Or transforming. Transformations such as metabolisation. Remarkable.

Swallow, digest, interior, exterior: Remarkable.

And then, energy!

Doorways.

If only there was an emoji that accurately depicted the desire to metabolise, to chew things up, spit them out changed. Producing an energy, interfered. In, in, in, in, in, out, out, out. The puking emoji just doesn't cut it. If only there was an emoji that told us: Things be different now. Or things, they gotta move.

Processssssssssssssssssss

Eating up the gap.

WINDOWS

The split and contradictory self is the one who can interrogate.³

Or

This Division

Is because of the split, and the way in which this opens things up to

me, you, us, it, the I, my I, I, I

be broke.

Discard.

Me.

But she

(I left you behind, etc)

You/I

Or I, the I that I am, am writing this, am being written.

A subject, a body, ooerrrr

Or it and I does not exist. But systems.

Systems.

Language, or loss of control.

Who moved me here

The scene in which I find myself / Or where does my body belong

DOORS

Charlotte Posenenske made art and then she didn't.

Language in crisis?

Architecture in crisis?

Or truly put to work.

Division, and a split.

This is a near perfect diagram of
subject/space/system
language/architecture
history/power/bodies

Or

Desire -----> to interference that eats up the gap.

When White exited that building he took the walls with him. Burning that building down, breaking it open, brokering something entirely other, a co-option of any recognisable form emerged. A hi-jacking took place, exactly through exaggerating the constraints of the building's infrastructural and institutional codes. And
history/power/bodies
systems/spaces/subjects

Literally shutting the place down, White disavowed standard modes of inhabitation and occupation, disavowed palatable alternatives. Instead, he shut that place down. An all new criteria of bodies and relation.
The split and contradictory self, gouging.

VANES

Vanes that rotate on one or more axis (Te Ao).

My mother (Te Ao).

Mothers in general. And abandonment.

Also: Who died? Who was born today?

I can only call on the language that I know, that formed me, or is formed by abandoning that that is me. I can, can I, only call on that language that...

Division, and a split.

This Division

Is because of the split, and the way in which this opens things up to me, you, us, it, the I, my I, I, I
be broke.

It has been noted that language can be seen as a medium of communication through which casualty, order, relationships and hierarchies are established. Language becomes inscribed into us as subjects and it constitutes us by providing a framework for our writing. We re-perform through and within the languages that we access, have learnt. At the same time this process often, and necessarily, creates precedents.

Precedent

Precedent:

From text to speech, line to curve.

Break, break, breaking, breaking off of, breaking into.

Who moved me here

The scene in which I find myself / Or where does my body belong

When my mother started to learn Te Reo Māori as a Pākehā woman in small-city-New Zealand in the mid 1980s she was studious, and unusual.

(It is only through this split, contradictory self (society/existence), inhabited through and in language and architecture that can interrogate).
Hierarchies. Divisions.

I recently found her notebooks from this period of early learning, she'd kept them, studiously. There is a drawing of a clock, with numbers written out in full, an exquisite little drawing, tahi, rua, toru, wha...
A circle, arrows. At the top she's written not the word for clock or time, but the word Te Ao. Te Ao, worlds. Te Ao, world, the rotating object, a vane on an axis. Te Ao is also paradigm, being. Te Ao.

Ka huri Te Ao, me te manu iti

Who moved me here? In this scene in which I find myself (rotating vanes, Te Ao). Where does my body belong.

In Katherine Mansfield's *The Aloe* she tells the story of a family moving house. A searing portrait of the physiological terrain upon which family and patriarchal dynamics play out emerges, touching on issues of power, freedom, and isolation. Here the contradictory self, the self who inhabits many systems and structures, many worlds which are hand in hand but also contra to one another is revealed to be the experience of self full stop. Of this split, and the gap that produce both the subject and the social Mansfield writes: What one set of eyes looks at is both private but indeed the world as it is.⁷

What one set of eyes looks at is both
private
but indeed
the world
as it is

My mother, who is sick with Alzheimer's now, often experiences a sense of isolation, a sense of this disjunct between her experience being private but also of, and in the/a world. That is to say, the disjunct between how we experience the world and each other, how we experience ourselves across that axis, that rotating vane. But also split. She discusses this often, her isolation, at the same time she cannot discuss this. She/I. In reality, those breaks of inside and outside extend for her across timelines too.

Who moved me here

The scene in which I find myself / Or where does my body belong

In her eyes, changed now, glazed over from a disease that routed itself into her brain (room), economies and desire are gone.

But language.

And architecture

Systems/Spaces/Subject

And very often:

Who moved me here

The scene in which I find myself / Or where does my body belong

Here, communication is burnt, set on fire. Its limits meet.

This is crisis. But also potential (?)

That is, if we would allow, welcome, the contradictory, multiplying, and splitting self to be the gap and the thing that fills it.

Desire -----> to interference

that eats up the gap

Fragility gouges

This Division

Is because of the split, and the way in which this opens things up to

me, you, us, it, the I, my I, I, I

be broke.

Discard.

Me.

But she

(I left you behind, etc)

You/I

Or I, the I that I am, am writing this, am being written.

A subject, a body, ooorrerr

Or it and I does not exist. But systems.

Systems.

Language, or loss of control.

Delete, delete, delete

Sometimes I listen inside her head, and the sound of Ian's
ZZZZzzzzzzZZZZz ZZZZZZZZZzzzzZZZZZZzZZzzzzz is all that makes
sense. Is all that can be heard. Intoning. Corroding meaning, words,
power. An asterisk would also do the trick. That part of your elbow,
there, underneath...Body...uuuhhhhhh, ahh, ahhhhhhh. Viscous,
or resistant.

A vane rotates, producing many, Te Ao.

Ka huri Te Ao, me te manu iti

The world would change, the small bird too.

HALLWAYS

And Charlotte Posenenske.
And Kathy Acker, and Katherine Mansfield, and mothers, sisters
And Ian White
And Jacquie Sturm
And Marina Vishmidt
And Donna Haraway
And Linda and Janey
And Hanne Darboven, and seasons, that repeat and repeat and repeat
in the fine markings made to describe a bare tree and slips and splits,
and subjects in systems.
Hallways and women
Women against architecture
Women against fire, cold, steel, idioms, aphorisms, norms
Women against numbers, buildings, inside, outside, colour, form
Women against language
And logical impossibilities

WINDOW

Women, and I's, the I, I, I and the it and us. And the she who
understands loneliness as a prerequisite for openness as not being the
same as being alone, or feeling lonely. In our lives, made from those
bodies and their relations, this form of loneliness is made from gouge
and gap, from fragility and slip. A form of loneliness as a prerequisite
for openness is not the same as being alone or feeling lonely. It is a
decisive gesture to meet the I,I,I, the broke, the external to our own
contradiction. And split. It is a decisive gesture that is a mutual,
mutating triple helix of inhabiting and dis-embedding, penetrating,
burning, and building vanes. Te Ao. I will not be coy, but a slip of fabric.
A body—who moved me here? In this scene, in which I find myself.
Where, I, the I that I am, is also, is, is, is yours. A shunting across that
field of interference and desire that is made from interference and
desire.

1

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and Disposing' in *Ruth
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and Theory and Jan Van Eyck
Academie

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Colophon

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Ministerie van Onderwijs, Cultuur en
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