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
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’s study 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 Mondrian’s use of colour. Both the Diagonal Fold and Series 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 Series 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
artwork. The newly created works can be displayed as independent sculptures or as architectural elements arranged in direct relationships with existing buildings. 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 mass production.

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 of drawings by Charlotte Posenenske, consists of various types of works, made of several materials: large and small variations of the Dreiflägel (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 Series E Gruber Rainsteiler (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. 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. 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 and her decision that signals the culmination of this development, a final step in the reductive process by which subjects and materials are eliminated.

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 why Posenenske was so fond of this museum. Together with her second husband Dr Burkhard Brunn (manager of the Estate of Charlotte Posenenske) and 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 writing. Infrastructures 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 fixed location? Transport networks are a vital part of modern life, according to Posenenske. For Calling from the Periphery, Wiersma travelled to public transportation hubs such as metro stations and airports—places where Posenenske once installed her works. What kind of sounds might have circulated through her ventilation shafts? At the locations, Wiersma recorded ambient sounds and conversations with strangers. 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 problem[es]”. In Split, Splits, Splitting (2013), Buchanan responds to the same crisis by asking: what role did language and architecture, as means of artistic expression, play in Posenenske’s decision? Posenenske’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?

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, Schwenningen 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; Kunsthuis Hamburg; Kunsthuis 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 Abbemuseum, Eindhoven; Jinji Lake Art Museum, Suzhou; A Tale of a Tub, Rotterdam; Oude Kerk, Amsterdam; WEST, The Hague and Design Museum Ghent.

1 Brunn, B. Interviews with the curators in Frankfurt, 22 – 24 October 2018.
5 Brunn, B. Charlotte Posenenske (1920–1990). 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).
Calling from the Periphery, Yeb Wiersma

YW

Part I

Where We Are
(The Modern Art Museum)

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

(sound of piano lid suddenly falls shut)

(part of revolving doors, exit)

Part II

Public Transportation Systems

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

(sound of cashing machine counting dollar bills)

(sound of crowds passing in opposite directions)

(dripping, leaking underground)

Part III

Where I'm Calling From (The Periphery)

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

(dark, low)

Le Ra-gaz-ze de-i Pe-ri- fe-ri-a so-no il Fu-tu-rol
(polyphonic voices, looping)

(Silence, the undocumented)
Listen to the electricity of the vibrations.

Sending waves through your body.

Notice the world trembling inside your palms.

Gently rest your hand on the record player.
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?

Will there be singing?

Will there be a cellphone choir?

(Gwuf, gwuf, gwuf, footsteps)

(Poeh-oeh-puh, traffic officer whistling)

(Pling, elevator arriving)

(Nnnneeaoowwwww, plane overhead at a distance)

(Kkkkggrrrr, kkkgggrr, crumpling aluminum foil)

(Gkrrrr, Gkrrrr, rattling of a run down air conditioner)

(Nnnneeaoowwwww, plane overhead at a distance)

(Schum, Schum, windshields wiper, heavy rain)

(Wzzzzzzz, Wzzzzzzz, neon lights flickering)

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

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
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.

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
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?  

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).


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, out, 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.

Processssssssssssssessssssssssssssssssssssssss
Eating up the gap.

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

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, ooorrerrr
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.
Walls
The logical impossibility of being both inside and outside:
Life imposes itself.
Holding on to
Or living out, that tension from inside
Building that, willing that
Friction, and a
Split.
Willing that, language and loss of control.

Walls
... Come Monday
Linda stormed the cloakroom
Like a trooper
Swearing destruction of all bulldozers
And bureaucrats —

The bastards
The bloody obscene bastards
Make me want to puke —

She told us
As we moved toward nine o’clock
Adjusting faces in the mirror
To look like nothing
Had happened
Shoving things into lockers
And images behind our eyes
Out of the way
Of duty —
...

... 3

An audience—alone—in the hermetically sealed box, darkness, splitting sound pounding.
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 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

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 Maori as a Pakeha 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. 

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, ooorr

Or it and I does not exist. But systems.

Language, or loss of control.

Delete, delete, delete

Sometimes I listen inside her head, and the sound of Ian’s ZZZZzzzzzzZZZZZzzzzzzzzzzzzzzzzzzzzzzzzzzz 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...uuuuhhhhhhh, ahh, ahhhhhhhh. 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 lan White
And Jacque 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,
mutilating 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. Vishmidt, M (2010) 'Proposing
and Disposing' in Ruth
Buchanan: Lying Freely. Utrecht/
Maastricht, The Netherlands:
Casco Office for Art, Design
and Theory and Jan Van Eyck
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Knowledges: The Science
Question in Feminism and the
Privilege of Partial Perspective'
in Ruth Buchanan: Bad Visual
Systems (2016/2018) [exhibition]
Adam Art Gallery, Wellington
and Auckland Art Gallery Tītī o
Tāmaki, Auckland: Aotearoa New
Zealand

building site of a new library
in Dedications. Wellington,
Aotearoa New Zealand: Steele
Roberts Publishers

Poems' in Blood and Guts in
High School. London, United
Kingdom: Pan Books Ltd

[performance]. Kunsthaus
Bregenz, Austria

This edition Wellington, Aotearoa
New Zealand: Port Nicholson
Press Limited
Colophon

This exhibition guide is published to accompany the solo exhibition Charlotte Posenenske. Lexicon of Infinite Movement, curated by Eloise Sweetman and Suzanne Wallinga, which includes newly commissioned artworks by Ruth Buchanan and Yeb Wiersma. 18 May – 15 September 2019, Kröller-Müller Museum, Otterlo, The Netherlands.

Editing
Kröller-Müller Museum

With contributions by
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Graphic design
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Printer
Raddraaier, Amsterdam

Photo credits
All images courtesy of Burkhard Brunn, Estate of Charlotte Posenenske and Mehdi Chouakri Gallery.

Publisher
© 2019 Kröller-Müller Museum, Otterlo
www.krollermuller.nl

Coordination
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We warmly thank Dr. Burkhard Brunn, Estate of Charlotte Posenenske (Frankfurt) and Mehdi Chouakri Gallery (Berlin) for their collaboration. Eloise Sweetman and Suzanne Wallinga wish to thank the Mondriaan Fund for supporting the larger research on Charlotte Posenenske’s influence on contemporary art practices, of which Charlotte Posenenske. Lexicon of Infinite Movement is part.

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Calling from the Periphery (2019),
Yeb Wiersma

Script and field recordings
Yeb Wiersma

Soundscape
Yeb Wiersma with Lotte Geeven & Fenna Fiction

Sound support and production
Job Worms

Essay translation
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Thanks to
Jelena Petrovic, Yocarima Uribe, Maria Mayer Feng, Noël Mollinado, Joanie Griffin, Lily Lightbourn, Michael Downing, #Brooklyn Forever, Jeremiah Wright, Larry Wright, Michael Martinez, Julia Garcia, Jelena Popovic, Monica María Moreno, Elisa Grasso, Clover Jean, Clarice Lispector, Michiel Ferier, Lotte Geeven and Charlotte Posenenske.

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Split, Splits, Splitting (2019),
Ruth Buchanan

Tour Guides
Kröller-Müller Museum security team

Curtain co-production
Mona Kuschel, Couturereal

Additional Support
Creative New Zealand Toi Aotearoa

Thanks to
David Bennnewith & Sandra Kassenaar, Lina Grumm, Andreas Müller, Marina Vishmidt

Split, Splits, Splitting (2019) is courtesy the artist and Hopkinson Mossman, Wellington, Aotearoa New Zealand