

Entrance Five: *Series B Reliefs* (1967-2021) by Charlotte Posenenske  
12 November - 10 December 2022

*Series B Reliefs* (1967-2021) are modular wall works that can be exhibited in different configurations on the wall and on the floor. The style of works were Charlotte Posenenske's movement away from painting toward sculpture. By removing the hierarchy of form, that is there is no artistically determined top, bottom, or side, she allows for the curators, collectors, or install team to take the decision on how the work should be displayed. By implicating others into the authorship of her work was also the beginning of Posenenske's step back from single authorship and move toward the collective and the participatory.

We have taken note of Posenenske's choice to leave the art world in pursuit of what she thought would offer urgent practical solutions for society in her time. A show on entry and exits, the choice to leave is significant. But Posenenske's work from painting to wall relief (such as the ones on view at Shimmer) to her sculptures and participatory work has inspired us to contemplate and attempt to reframe leaving as an act of generosity but also as a necessity. Leaving makes room for someone else, for someone else to pick up from where you left off, or to change direction completely. It is a question of legacy as well as practical care.

How can we understand the door ajar when thinking about public intimacy, responsibility, and art? Stepping over the threshold brings me to the German artist Charlotte Posenenske whose work continues to teach me about the art institution and its relationship. Her *Revolving Vane* (1967-68) and *Series E Kleiner Drehflügel* (1967-68) are works that encourage passing through; the doors are always ajar, until someone deliberately closes them. You can say that is the same for the institution, where doors should always be ajar, but are so often not. For someone who thinks about the institutional and political behavior of the art institution and the capacity of art to make room for others, Posenenske's work is thrilling. A simple gesture to think about what it is to be public, how to make an individual decision collectively, and when to leave. Leaving is a really

important gesture in these works, as it gives space to someone else to enter, and then move on. A temporary place to gather and to share in the experience. (from *Not knowing Intimacy A Door Ajar* from "Curatorial Feelings" by Eloise Sweetman, co-edited with Jo-ey Tang, published 2021)

CHARLOTTE POSENENSKE is one of the most important German minimalists. 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 works with ideas of seriality and the non-hierarchical arrangement of objects. Her work is distinguished by its open character, shared authorship, and the changeable, temporary form enabling it to continue indefinitely. In 1968, she left the art world to study and work as a sociologist until her death in 1985.

Artwork list:

*Reliefs Serie B (Series B Reliefs)*, 1967-2021  
Authorised reconstruction certified by the estate  
Aluminum, convexly angled with a short and long side, spray painted RAL-black  
100 x 50 x 14 cm each

SAVE THE DATE:  
Listening Session with JO-EY TANG on  
Saturday 26 November, 17:00-20:00

Entrance Five: *Interwoven* (2020)  
by Melvin Moti  
12 November - 10 December 2022

We have approached curating Melvin Moti's work similarly to weaving, installing the series as a repetitive rhythm, woven between and throughout the other works.

Repetition comes into this show and becomes particularly present in Moti and Poseneske's work. For Poseneske repetition through permeating her work into the many moments of daily life was an attempt to be physically free. An answer to her childhood years in hiding as a Jewish child in the Second World War. Whereas the meditative act of weaving in Moti's work connects a spiritual freedom of repetition to undo oneself and from the constraints of singular authorship.

In this second entry of Moti's work, we present double ikat woven textile works made by master weavers on Iriomote Island and Taketomi Island in Japan. Using natural dyes from the region, the delicate textile pieces seem to at times ebb in and out of sight, to blur, created by the weaving style where the threads woven from banana plants are wrapped before dyeing process which then the weaver must then skillfully weave. In the Ikat style, patterns are made before weaving, and dyed onto the threads before realigning on the loom, leaning into the inevitable slippages of undoing.

The works are part of a larger body of work by Moti, who has focused on Niran, a sacred rock that sits in the ocean off the coast of Japan. In Moti's own description of the work he writes:

The Yaeyama Islands, situated on the outermost Southern borders of Japan, are known to house matriarchal communities, which are often headed by female spiritual leaders, and shamans, who act as mediums between nature and the human world. Sacred rocks, such as Niran, play a central role in their belief-system which is a hybrid of Shintoism, Buddhism and Chinese and Micronesian mythologies.

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A second important component of the shamanic spiritual practice on the Yaeyama Islands is the act of weaving fabrics. By the use of an elaborate process - obtaining thread from fibers of banana trees, extracting dyes from local plants and utilizing the complex technique of double-ikat weaving, each piece of woven fabric takes several years to complete. The fabrics are worn by shamans during their rituals, reflecting their close relationship and interaction with the natural world. Each piece of woven textile, assembled from small portions of nature, is in fact a long meditation on time. They could therefore be considered a time-based medium.

MELVIN MOTI's practice is driven by radical forms of reduction, inspired by relationship between the form and absence as seen in Buddhism. As a result his works are often materially condensed in order to expand a mental space in the mind of the viewer, much like a Zen garden. His artistic practice is based on extensive research, and entails films, books, textiles and more recently musical compositions.

Artwork list:

*Interwoven*

Woven by Akiko Ishigaki on Iriomote Island

2015-2018

Materials for yarn:

Latin: *Musa balbisiana* / Local: Ito bashô  
Handspun yarn from banana tree fibres,  
planted in 2015 and processed in 2017.

Latin: *Boehmeria nivea gaudich* / Local:  
Chyoma

Handspun yarn from plants, planted in 2016  
and processed in 2017.

Materials for dye:

Latin: *Strobilanthes cusia* / Local: Ryukyu  
Indigo

Planted in 2015, harvested in the summer  
of 2018

Leaves produce blue dye

Latin: *Garcinia subelliptica* / Local: Fukugi  
Planted around 1968, harvested in May 2018

Tree bark produces yellow dye

Latin: *Musa balbisiana* / Local: Ito bashô

Planted in 2015, harvested in the autumn of  
2017

Undyed fibre produces yellow-brown color

EN

*A Door Ajar, Singing*  
3 June 2022 t/m 13 January 2023

*A Door Ajar, Singing* is an expanded group exhibition featuring 6 artists whose artworks connect to entrances and exits in the broadest sense. Joining us over the following months are (in order of appearance) Alexandra Phillips, Lee Kit, Ayo, Melvin Moti, Jo-ey Tang, and Charlotte Posenenske.

We are inspired by the power of artmaking and curating. How it enables us to enter into an encounter, make an individual decision collectively, and when to exit. Exits are just as crucial as entries, as it gives space for someone else to enter and then move on. *A Door Ajar, Singing* celebrates the deeply connected materiality that communicates over thresholds through different physicalities and temporalities. We hover at the door left ajar, be uplifted by the autumn leaf, replay the voice message, cast ourselves over and over again in material, attend to a memory of land and country, and meditate through repetitive action. We find ways to connect. We let go. Come back. Back and forth. To and fro. Exhale. Sing. Always singing.

About the artists:

AYO is an artist based in the Netherlands.

LEE KIT is an artist based in Taiwan.

MELVIN MOTI is an artist based in the Netherlands.

ALEXANDRA PHILLIPS is an artist based in the Netherlands.

CHARLOTTE POSENENSKE (1930-1985) was an artist based in Germany.

JO-EY TANG is an artist, curator, and art critic based in the United States of America.

This programme is supported by Gemeente Rotterdam and Mondriaan Fonds.

NL

*A Door Ajar, Singing*  
3 juni 2022 t/m 13 januari 2023

*A Door Ajar, Singing* is een omvangrijke groepstentoonstelling met 6 kunstenaars wier kunstwerken een verbinding aangaan met in- en uitgangen in de breedste zin van het woord. In de komende maanden zullen Alexandra Phillips, Lee Kit, Ayo, Melvin Moti, Jo-ey Tang, en Charlotte Posenenske deelnemen.

Wij halen inspiratie uit de kracht van kunst maken en cureren. Hoe het ons in staat stelt een ontmoeting aan te gaan, collectief een persoonlijke beslissing te nemen, en te weten wanneer te vertrekken. Uitgangen zijn net zo cruciaal als ingangen, omdat ze ruimte bieden aan een volgende om binnen te treden en vervolgens verder te gaan. *A Door Ajar, Singing* viert de diep onderling verbonden materialiteit die via verschillende lichamelikheden en tijdsduren over drempels communiceert. We zweven bij de op een kier staande deur, worden opgetild door het herfstblad, spelen de audioboodschap opnieuw af, gieten onszelf steeds opnieuw in materiaal, nemen deel aan een herinnering aan land en vaderland, en mediteren door repetitieve handelingen. We vinden manieren om ons te verbinden. We laten los. Komen terug. Heen en weer. Heen en weer. Adem uit. Zingen. Altijd maar zingen.

Over de kunstenaars:

AYO is een in Nederland gevestigde kunstenaar.

LEE KIT is een in Taiwan gevestigde kunstenaar.

MELVIN MOTI is een in Nederland gevestigde kunstenaar.

ALEXANDRA PHILLIPS is een in Nederland gevestigde kunstenaar.

CHARLOTTE POSENENSKE (1930-1985) is een in Duitsland gevestigde kunstenaar.

JO-EY TANG is een in de Verenigde Staten gevestigde kunstenaar, curator en kunstcriticus.

Dit programma wordt ondersteund door Gemeente Rotterdam en Mondriaan Fonds.

Shimmer is a curatorial studio that experiments with exhibition-making in time and space. Alongside our exhibitions is our event programme *Sunday Mornings With* and our online mixtape project *On the Waves With*. Shimmer Press is the publishing arm of the organisation.

As a curatorial studio, we aim to develop and maintain a space where cultural, geographic, bodily, and ageist borders are reconsidered and where art and community come together. We see this as the organisation's core. We do not take this purpose lightly or as a thematic for a temporary programme.

We take our name from 'Shimmer, when all you love is being trashed', a lecture by anthropologist and feminist theorist Deborah Bird Rose in 2014. Her talk champions love and sincerity in a world of greed and denigration. We seek to make experimental exhibitions and foster relations with artists, audiences, and worldly interconnections with this mindset. In this way, we hope our activities gather and stretch across and over time while providing breathing room for artists, audiences, and artworks that work with us.

We see art as inherently collective, public, and social. So too are the systems, research, and conversations that spark the beginnings and endings of artworks. Through Shimmer, we believe that we can ask questions, muddle in thought, and engage in an active audience towards reciprocity. We see our activities flowing back and forth through the artists and audiences we engage with. In other words, Shimmer's activities are on the cusp of our contemporary moment where politics, economics, and social relations are shifting.

Shimmer's team includes:  
Eloise Sweetman and Jason Hendrik Hansma, directors

Fay van Blitterswijk, exhibition assistant

Martina Farrugia, publishing assistant

Christophe Clarijs, designer

Flora Valstra Woudstra, Hannah Kalveda, translators

Fay van Blitterswijk, Meghan Clark, Babette Kleijn, and Tran Tran, volunteer hosts

Kris Dittel, Jos van der Pol, Nils van Lingen and Suzanne Wallinga (chair) and Sophie Mak-Schram, board of supervisors

Thanks to Meyer Riegger, Mehdi Chouakri & Charlotte Posenenske Archive, David Wojnarowicz Papers, Fales Library and Special Collections, New York University, Gemeente Rotterdam, and Mondriaan Fonds.



Waalhaven Oostzijde 1, 3087 BM Rotterdam  
(on the second floor)  
Fridays and Saturdays 14:00-18:00

W: [www.shimmershimmer.org](http://www.shimmershimmer.org)  
BB: @shimmerrotterdam  
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