

“Correspondence,” says Lisa Tan in her video *Waves*, is a term she uses “for sisterly agreements between places, images, sounds, and moments.”

For us, in this moment, we are in correspondence with you here now at Goethe-Institut, or as you’re reading this on the train trip home, with Lisa in Stockholm, and with our exhibition space Shimmer nestled in the Port of Rotterdam. These correspondences move between the flashes of light and dark, between the computer screen and the ocean, between buffers and load times. Between the Städel Museum in Frankfurt with its bright blue walls and the cold wind that blows from the Arctic. We, you and us, are as Lisa says, “interact[ing] with something, somewhere, where you are not.” We are in-between, conduits, and flow-throughs. Our voices reliant on the unseen infrastructures of distant servers, or structured by language. And yet, we find a meeting points between land and sea, in places that ebb like waves or wavering flashes of distant lights.

Departing from Virginia Woolf’s experimental novel ‘*The Waves*,’ Lisa Tan’s video ‘*Waves*’ imagines how consciousness forms society and its technologies, and also the expressions of geological and hydrological processes. Filmed at the threshold of land and sea, a conversation forms between disparate hydro-relations, such as Woolf’s prose, Courbet’s paintings of waves, Google’s data centers cooled by the Baltic Sea, invisible jellyfish, and transoceanic cables. The concept of the liminal permeates ‘*Waves*’ and Tan’s other recent videos: drifting between day and night, above and below ground, land, and sea, they each follow literary, historical and personal references in the hope of fulfilling the promise held out by the liminal: transformation.

HD Video Installation,
19:21 mins (looped), English
Courtesy of the artist and Galleri Riis, Oslo



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MOMENT II | WAVES
WITH
Lisa Tan

CURATED BY
Shimmer

IN COLLABORATION WITH
Goethe-Institut Rotterdam

IN THE CONTEXT OF
Museumnacht010 2018

ABOUT THE ARTIST:

LISA TAN lives in Stockholm. She received an MFA from the University of Southern California, Los Angeles, and a Ph.D. from the University of Gothenburg, Valand Academy. Her video ‘*Waves*’ (2014-15) has been presented in the recent exhibitions ‘*Notes From Underground*’ at Kunsthall Trondheim (2017); ‘*An Inventory of Shimmers*’ MIT List Center, Cambridge, MA (2017); ‘*ever elusive*’ Transmediale Festival, HKW, Berlin (2017); ‘*Why Not Ask Again*’ the 11th Shanghai Biennale (2016); ‘*Surround Audience*’ the Triennial exhibition at the New Museum, New York (2015). lisatan.net

ABOUT SHIMMER:

Nestled in the Port of Rotterdam, Shimmer is an exhibition space that operates with a studio-like mentality where knowledge arises through participation and experimentation. Our concern is to care for relationships with artists, audiences, institutions, and how those relationships expand beyond the exhibition walls into the City of Rotterdam. Shimmer’s first Northside collaboration is with Goethe Institut Rotterdam for Museumnacht, 2018. Shimmer finds its place between the work of Jason Hendrik Hansma and Eloise Sweetman. shimmershimmer.org

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‘WAVES’ VIDEO CREDITS AND REFERENCES

Locations

Lisa Tan’s studio, Stockholm
Ellwood Beach, Santa Barbara, California
Städel Museum, Frankfurt
An overlook near the Cliffs of Moher, County Clare
A flight from London to Los Angeles
A beach in Fårö, Gotland
Ferry from Svolvær to Bodø
El Matador State Beach, Malibu, California
A flight from Dallas to El Paso, Texas
Amado Beach, Algarve

Sources

Recorded Lisa Tan’s mother’s television on standby
Skype conversation
Gustave Courbet, *The Wave*, 1869,
Städel Museum viewed on Google Cultural Institute
Sound from vending machines at the Iceland Academy of Art
“4 Waves, 1 Hour” on British Airways Flight BA0269
Flight map on British Airways Flight BA0269
Tour guide at the Städel Museum

Source Texts

The Diary of Virginia Woolf, Vol. 3, 1925–30, 1980
Gilles Deleuze, “Life and Literature,” *Essays Critical and Clinical*, 1997
Clarice Lispector, *Água Viva*, 2012, first published 1973
Casey Dunn, “A Marine Magician’s Vanishing Act,” *The New York Times*, 2014
Rosi Braidotti, “The Ethics of Becoming Imperceptible,” *Deleuze and Philosophy*, 2008
Neal Stephenson, “Mother Earth Mother Board,” *Wired*, 1996
“Pink Noise,” Wikipedia
Fredric Raichlen, *Waves*, 2013
Paul Virilio, “Landscape of Events Seen at Speed: Interview with Pierre Sterckx,” *Virilio Live: Selected Interviews*, 2001

Production

Video and editing by Lisa Tan
Final editing by Nils Fridén Pag