

We proudly introduce you to *Moment VI: LW/LW with Louwrien Wijers, Lawrence Weiner, and friends*. As one of the most influential figures of her generation, Louwrien Wijers has brought together communities in her mental sculptures since 1968. She was a collaborator of Joseph Beuys, His Holiness the 14th Dalai Lama, and Andy Warhol to name a few. In 1990, her most intricate mental sculpture *Art Meets Science and Spirituality in a changing Economy* manifested as a 5-day conference, television program and exhibition at the Stedelijk Museum Amsterdam. The sculpture continues to resonate with artists, curators, and audiences today.

Louwrien Wijers artworks are conduits and connectors to other practices, politics, and generations, that transform Shimmer into a place of meeting. Enveloping the audience are two large wall works that face each other. The first is a new artwork *Island 1973-1974* by Wijers depicting her time living on PEN-island in the ship 'Silence' made from driftwood. The artwork looks fondly over to her brother-in-art Lawrence Weiner's wall work *A Wall Built to Face The Land & Face The Water (At Sea Level)*. Importantly LW/LW takes stock in the generosity of friendships spanning a lifetime, inviting unexpected connections and ways of remaining open, fluid, and available to identity, aesthetics, and materiality. Also in the show are two wall works *Saint Society* and *Direct Perception* executed by Louwrien Wijers for the exhibition.

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Opening 1 February 2019

Woven through the exhibition are a series of mental sculptures including a dinner on the 8th of February with Louwrien Wijers and her long-term collaborator Egon Hanfstingl. With Egon Hanfstingl, we invite you to join us in the dinner's preparation. In this mental sculpture, the 'meal' becomes a conduit to connect different social groups who are bound together by food in *Cooking Together/Eating Together/Talking Together*.

Work List

Louwrien Wijers, *Island 1973-1974*, reproduction of cyanotype print into giclée print, 2019

Louwrien Wijers, *Saint Society*, handwritten wall text, acrylic paint, 2019

Louwrien Wijers, *Direct Perception*, handwritten wall text, oil paint, 2019

Lawrence Weiner, *A Wall Built to Face The Land & Face The Water (At Sea Level)*, vinyl wall text, 2008

LOUWRIEN WIJERS (b. 1941, The Netherlands) was active in the international art movements like Fluxus, Conceptual Art, Performance Art and Social Sculpture and wrote for the *Algemeen Handelsblad* and *Museumjournaal* and *Het Financieele Dagblad*. In 1990 at the Stedelijk Museum she organised a five-day panel discussion titled 'Art meets Science and Spirituality in a changing Economy' which included artists, scientists, spiritual leaders and economists together such as the Dalai Lama, Robert Rauschenberg, John Cage, J.C.J. Vanderheyden, Mother Tessa Bielecki, Lawrence Weiner, and Marina Abramovic. She lives and works near Hallum, Friesland.

LAWRENCE WEINER (b. 1942) is known for his language-based sculptures and works pursuing inquiries into language and a radical redefinition of the artist/viewer relationship. In pieces like *A Square Removal From a Rug in Use (1969)* or *Encased By + Reduced to Rust (1986)*, the value exists in the idea itself, as expressed in words. Considering language to be a sculptural material and believing that a construction in language can function as sculpture as adequately as a fabricated object, Weiner's works operate beyond the specificity and constraints of a traditional presentation, inspiring artists like Barbara Kruger and Felix Gonzalez-Torres.

Thanks

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Inspired by environmental activist and Buddhist philosopher Joanna Macy, **WORLD AS LOVER, WORLD AS SELF** turns to contemporary art to help us “relinquish our separateness” and take account of the “residue” of the world that we think we know. Our program does this through the concept of ‘defamiliarisation’ as a means to “turn the familiar strange” to redefine the Self and our subsequent community. Defamiliarisation, or aesthetic distance, is a literary and artistic technique coined by Russian formalists during the 1918 flu pandemic. According to the formalists, the method uses language in a way that ordinary objects are made to be reconsidered, that what is in front of us might surpass our assumptive narratives. It is a process of transformation through language to change perception. It is urgent. How can bodies, technologies and modes be taken outside of predefined cultural presumptions to de-categorise? To shapeshift, to morph, to glimmer, to shimmer. In this program, we estrange not to create ‘other’ but to rethink the community radically, to engage with the *World as Lover and as Self*.

SHIMMER is a Rotterdam-based curatorial studio established by Eloise Sweetman and Jason Hendrik Hansma in 2017. Shimmer is influenced by ‘Shimmer, when all you love is being trashed’, the talk by anthropologist and feminist theorist Deborah Bird Rose. Her learning pushes us to be humbled to pay attention and listen. In this way, we hope the artworks, artists, audiences, and materials gather and stretch across and over time. Alongside our expanded exhibitions are our events program *Sunday Mornings with*, as well as an informal online reading aloud program *Across The Way with* and an online mixtape *On The Waves with*. In this way, Shimmer moves into both the personal and the public space.

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Currently open by appointment

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