

Painstakingly placed on the ground is *removed / 5 skins* (2000/2018/2024), a work by Joy Episalla, made of velvet stripped from a family couch. Meeting Episalla's tender and intimate work, which resists capture—this rippling of fabric—is *Viderkol (minor) 2 & 3* (2024) by Jason Hendrik Hansma. In addition to a digital pounced textile in Hansma's large-scale paintings, the viewer can see shadows of flowers gathered and dried by the artist over many years. Episalla and Hansma set the stage for Elif Satanaya Özbay's performance *à double trenchant* (2024). In the piece Özbay presents a collection of similarities: gathered, remembered, archived, to detail descriptions of visceral memories through popular culture and Circassian mythologies, in particular the tale of a *war goddess*, Nart Sane.

Approached materially and emotionally, all three artists connect with their material sensibilities to pierce the stories of the past.

#### ABOUT THE ARTISTS

ELIF SATANAYA ÖZBAY is an Amsterdam-based artist whose multidisciplinary practice spans performances, installations, and essays. With a background in film, she draws from her Turkish-Circassian heritage and horror cinema to investigate narrative construction through montage, collage, and scenographic interventions. Özbay's work reconfigures personal history, folklore, and pop culture, blending the familiar with the uncanny to explore the role of the unreliable narrator. Her layered, immersive works challenge conventional storytelling, creating speculative spaces that question cultural and historical narratives. Through this, she navigates the intersections of memory, myth, and materiality, crafting new meanings from recontextualized objects and stories.

JASON HENDRIK HANSMA'S work explores the in-between, the liminal, and the nearly articulate. Drawing from a wide range of references and materials, Hansma's work deals with standards, architectural, cultural, and physical, along with the ways in which works are made outside of standardized norms. For Hansma, a photograph might be created over months, an entire exhibition might happen in

SHIMMER at THE SALON  
Booth 0.11

which resists capture,  
this rippling

Elif Satanaya Özbay,  
Jason Hendrik Hansma,  
and Joy Episalla

Presented by Shimmer, Rotterdam  
Curated by Eloise Sweetman

'transitional spaces' such as hallways, doorways, or window sills. A hand-stitched curtain slows down an exhibition's motion, providing a soft cut moved by a slight breeze from outside air or a film focusing on the moment a wave crashes into architecture. In the work, language (and the loss of language) plays a key role in moving through the politics of aesthetics to reconsider the means we use to locate ourselves through and with each other.

JOY EPISALLA is an interdisciplinary artist who works within the interstices of photography, sculpture, installation and video to reposition the dynamics of these practices into the territory of sculpture. Episalla engages with the variability of transformation, multiplicity and hybridity, which comes out of the queer feminist position they occupy, and from which they activate their work.

#### ABOUT THE CURATOR

In many of Eloise Sweetman's exhibitions, she works with artists and artworks to gradually reveal the entire art experience over time and space. In her effort to find a way to linger with art, Sweetman has developed a curatorial style that pauses, hesitates, and sometimes returns to an artwork within the exhibition. Her curatorial work seeks to keep meaning open, which is crucial for both the artist's ability to create and the audience's ability to engage with the artworks.

## ABOUT SHIMMER

Located in the Port of Rotterdam, noted for its beautiful sunsets, caused by industrial pollution, Shimmer is a curatorial studio set within the contradiction of oil-riggers and wind-turbine installing ships. The contradiction of a changing industrial environment informs our adaptive and transformative outlook. Our curatorial style coalesces, collaborates and redefines the methods of making, showing, and disseminating contemporary art. From exhibitions to events, and playlists to publications, we create an intimate space that operates with a 'studio-like mentality' where knowledge surfaces from participation and experimentation. We see art as inherently shared, public, and social, and so too are structures like Shimmer, allowing for research and conversations to spark the beginnings (and endings) of artworks and exhibitions. The studio is influenced by anthropologist and feminist theorist Deborah Bird Rose's talk 'Shimmer, when all you love is being trashed' (2014). Shimmer is curated and directed by Eloise Sweetman and Jason Hendrik Hansma.

## ARTWORK LIST

Joy Episalla  
*removed / 5 skins* (2000/2018/2024)  
velvet, cotton, dimensions variable

Jason Hendrik Hansma  
*Viderkol (minor) 2 & 3* (2024)  
acrylic, alcohol-based paint on canvas,  
180 × 280cm

Elif Satanaya Özbay  
*à double trenchant* (2024)  
costume design by Leila El Alaoui  
performance, daily at 3 PM  
in Shimmer's Booth 0.11

## SAVE THE DATE:

**every flower seems to burn  
by itself**

an exhibition curated by  
Eloise Sweetman  
with works by Tanatchai Bandasak,  
Jason Hendrik Hansma, Marlie Mul,  
Elif Satanaya Özbay, Maaïke Schoorel,  
Damon Zucconi

Les Bains-Douches  
151 avenue de Courteille  
61000 Alençon, France

06.12.2024–09.02.2025

Shimmer

Shimmer is supported by the Embassy  
of the Kingdom of the Netherlands and  
Mondriaan Fonds



Waalhaven Oostzijde 1, 3087 BM Rotterdam  
(on the second floor)

W [www.shimmershimmer.org](http://www.shimmershimmer.org)  
IG @shimmer\_rottedam