

Art is an inherently collective, public, and social endeavour, and so the systems, research, and conversations that spark the beginnings and endings of artworks and exhibitions should also be a public endeavour. Shimmer's purpose is to develop and maintain a space, conceptually and literally, where cultural, geographic, bodily, and ageist borders disappear and where art and community come together. As an exhibition space, event program, and online platform, we do this by creating an intimate space that operates with a studio-like attitude where knowledge arises through participation and experimentation.

In this exhibition, we ask how can one move through the world without permanently altering it? Can one go against desires to capture and fix meaning and image? Installed by the window Waterfall #2: Look at the View by Liu Chao-tze reflects the Rotterdam Port and 'soothes' the industrial zone with the sound of falling water and birds twittering away. Far from the sublime, we look at the view itself instead of something in particular. On two opposing walls of Shimmer, Kornkrit Jianpinidnan's photographic archive has temporarily become Shimmer's surface. A wallpaper, a collection, a collage of past and present. We think of this layering as a space in which communities and voices move over and through surface, over horizons and into distances. Also in the space is an echo from our previous exhibition with Louwrien Wijers, Direct Perception leaves its trace.

MOMENT VII: A breeze in spring, a river at a distance, to see the lights.
Sequinned with

Liu Chao-tze (Future)

Kornkrit Jianpinidnan (present)

Louwrien Wijers (past)

Work List

Liu Chaot-tze, Waterfall #2: Look At The View, Motion waterfall lightbox with mirror frame, UV printing on glass 2017

Kornkrit Jianpinidnan, To See The Lights, photographic prints, 2019

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

Thanks to Liu Chao-tze, Kornkrit Jianpinidnan, Louwrien Wijers, Mondriaan Fonds, City of Rotterdam, & Studio Oppa

LIU CHAO-TZE (b.1991, Taiwan) is an artist who mainly works with images, installation and publications. She completed a Master of Fine Art degree at Goldsmiths College, University of London in 2017. She takes pictures, not only in the sense of drawings, or photographs, but also as something that one produces in one's mind. Her work explores fantasy, memory, identities through the concept of the "exotic". In May 2018, she co-founded Fotobook DUMMIES Day, a publication project focusing on photographic publications as a means of self-publishing, and establish a platform for the makers and the readers wherever conversations might become possible. She lives and works in Rotterdam, The Netherlands.

KORNKRIT JIANPINIDNAN (b.1975, Thailand) is an artist who's practice includes photographic techniques whereby images are not only taken for aesthetic significance, but for the possibility of creating opposition between reality and its indefinable and unanalysable substrates. His recent solo shows include Ballad Of A Thin Man, 338 OIDA Gallery, Bangkok; Project Sensibility, Bangkok City City Gallery, Bangkok; and, The passenger, 2015, Cloud, Bangkok. He lives and works in Bangkok, Thailand.

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 initiated 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.

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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(on the second floor)
Currently open by appointment

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