

Brimming with energy the show heatedly observes a new carbon offset scheme whereby consumers neutralise their meat intake by purchasing a tree. According to the green energy plan, the trees are planted in foreign countries on behalf of the diner. Bernd intends to reverse the procedure by installing plants grown by himself on the edge of the former petroleum harbour in South Rotterdam based on his meat consumption. If a forest can grow from the eating of a burger, cannot a social space be created from other phenomena?

Bernd's artworks give a sidelong glance at the actions of feel-good carbon offset schemes by side-stepping global industry and green marketing. Transplanted in Shimmer are his new Solar Panel paintings and sculptures as well as hand-made textiles hung on a pre-WW2 handrail from a Rotterdam apartment made from 'exotic' wood. **MOMENT IV: POST-SOLAR** with Bernd Krauß shows our self-congratulatory position of personal and corporate social responsibility by cultivating Shimmer and its surrounds with materials that speak of more than single moments. Remaining in Shimmer is Ruth Buchanan's *Staunch*, *IN and break*, *break*, *break* (2018) in a new form.

**Moment IV: Post-Solar** with Bernd Krauß

Time: Friday 1 June, 17-21:00

**BERND KRAUß** has participated in numerous solo and group shows including 'Gaudiopolis - Attempts at a Joyful Society' currently on view at the Leipzig Museum of Contemporary Art as well as the 11th Gwangju Biennale, South Korea in 2016. His solo retrospective exhibition 'Das is heute Möglich' opened at the Kunstverein, Cologne in 2012, and his solo exhibition 'We Continue BBDG' opened at the Tensta Konsthall in Sweden in 2013. Krauß has been the recipient of grants and residencies, including at Bard College, NY; IASPIS, Stockholm; and Künstlerhäuser Worpswede. He earned his Diploma (MA) from the University of Hildesheim in 1996 in Applied Cultural Science and Practical Aesthetics. Krauß is editor-in-chief of his daily publication *Der Riecher*.

## Artworks list

### NORTH WALL

Solar-Panel 2, spray paint on glass frame, 2018, 70cm x 90cm

Mudeungsan, perforated colour paper, upholstery pins, 2016, dimensions variable

Shells, mixed media on self-drying clay shelves, 2015, dimensions variable

Boney Ass, soapstone, 2016, 24cm x 18cm x 9cm

### WEST WALL

TUN, Watercolour on paper block, 2015, 24cm x 32cm

### SOUTH WALL

Parcours d'Hiver, whittled juniper wood, 2016

Dyson, whittled apple wood, stone, hair tie, 2017

Stål Sigge, welded aluminium & steel, 2017

Solar-Panel 1, spray paint on foam core, 2018, 80cm x 120cm

### SOUTH-EAST WALL

Solar-Panel A, Spray paint on aluminium flip frame, 2018, 40cm x 50cm

Solar-Panel B, Spray paint on aluminium flip frame, 2018, 40cm x 50cm

Shells, mixed media on self-drying clay shelves, 2015, dimensions variable

### EAST WALL

Wurst-Zipfel, whittled willow branches, preserved sausage ends, 2018, dimensions variable

### CENTRAL WALL

Soft gallery, chrome plated tubing, 2018, 252cm x 260cm x 260cm

Solar-Panel 3, spray paint on black canvas, 2018, 100cm x 80cm

Bjorn Borg, wooden sculpture, 2013, 97cm x 19cm x 25cm

Drawing Centre, selection of drawings, 2014-2018, dimensions variable

MAXhamburger, printed media on plastic tray, 2018

### OUTSIDE BURGERBOS

Burgerbos, selection of homegrown and store-bought plants, 2018, dimensions variable

Great Egret Charmer, Gasbeton, 2013, 102cm x 15cm

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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