

Entrance One: *Temp Work* (2022) by  
Alexandra Phillips  
3 June - 8 August 2022

*Temp Work* (2022) by Alexandra Phillips is a modular participatory sculptural work in two parts.

Partly built around the doorway, *Temp Work* wedges our door open. This is an act of welcome as well as point of tension. As architecture is, after all, an extension of our bodies while also restricting it. Immediately at the threshold of the exhibition, the audience is persuaded to walk on the foam surface, and are pulled to the wall-based sculpture to leave one's impressions. Marked by the audience's contact, *Temp Work* allows for the pleasure of altering material, of adding to the marks, the moulds, and dimples of where fingers, feet, stroller wheels once were.

Originally made for Wave Hill, New York in 2016, and reconfigured here for Shimmer, Phillips created a work with temporary effects. She uses the exhibition environment as a chance to modify and reconfigure her work. In this way, *Temp Work* engages the exhibition space as a studio. Purpose-built, yes- but the studio is also the site for refreshing of the materials that disintegrate over time and use. Foam blocks are replaced when worn out beyond recognition, decisions evolve, and as Phillips says, works like these "get better over time".

Like city infrastructure, it is an artwork that is infinitely impacted by use. This is in step with Phillips' practice which draws from a wealth of recycled local material. The sculpture is made from the following: a modified ratchet strap from a transport driver (used to courier material to Shimmer), cardboard from a karaoke bar opening down the road from the artist's studio, an old theater set acquired from a secondhand material salvage business, cardboard profiles from the secondhand shop around the corner from Shimmer, and plastic gloves from a petrol station.

Extending beyond the threshold of the exhibition space itself, the foam bricks laid on the floor are made in the same pattern as the road outside of Shimmer, a locality stretched into the present, further weathered by the audience, on a surface that remembers as much as it forgets.

Born in Port Chester, New York, in 1988, ALEXANDRA PHILLIPS lives and works in Rotterdam, the Netherlands. Phillips' practice includes working with materials she forages or finds herself, oftentimes led by the material in her decision making process. She is fascinated by the things we don't really notice, and tends to celebrate the underappreciated in her practice. Phillips questions the material value systems, especially the human tendency to get rid of things as soon as we have acquired them. Her practice encompasses sculptures, drawings, and installations, among other things. Phillips' work has been included in exhibitions around the world, including New York, Athens, Antwerp, Hamburg, Brussels, and Rotterdam.

Artwork list:

*Temp Work* (2022), floral foam, theater set foam, cardboard, plastic, modified ratchet strap with dental floss, gloves, water.

Entrance Two: *A Bag with Red* (2022)

by Lee Kit

2 July - 8 August 2022

Lee Kit enters into *A Door Ajar*, *Singing* three times. Experienced as punctuations in an exhibition of entrances and exits, Lee's work will move across Shimmer as the seasons change. In this first punctuation, Lee offers us three gestures: a color laser printout of a painting, a plastic bag that flies like a kite from our window, and an audio work that settles onto his and Alexandra Phillips work.

The laser printout shows a painting that Lee made for *A Door Ajar*, *Singing*, which is stuck in transit at the time of the opening. This print out is not a placeholder, as Lee exhibits print outs of his work as ways of destabilizing the authority of painting. Installed and photographed in the location where the work was made, a layer of domestic interior is in the frame, operating much like the audio work where the sounds of living and working are recorded into the tracks. This is both background and foreground music, and offers us a layering that is richly present in Lee's installations.

His paintings and installations involve a material layering where projector light, text, found materials such as containers, plastic bags, t-shirts and print outs, build atmospheric experiences that move between the foreground and background. Similar to Phillips, Lee's work is site responsive with a willingness to offer quick and deft gestures when needed. He often makes his artworks with a location in mind, so they are both bound and free from a site, free to roam, yet still grounded. Much like a ubiquitous plastic carrier bag flying outside our window like a kite.

Subtly pushing against authority is typical in Lee's work, appearing at first romantic, gentle, and quiet, the work always expands into pragmatic, unheroic, and generous forms. With this attitude of making, Lee exudes a matter of factness, giving particular attention to the mundane and working with everyday objects.

He is fascinated by distinctions between the exterior and interior, the domestic and non-domestic, and specifically the way in which objects encounter personal experiences. His installations often remind one of living rooms, bathrooms, kitchens, and other domestic spaces.

LEE KIT's work has been shown at the Rockbund Art Museum, Shanghai, OCAT, Shenzhen, The Walker Art Centre, Minneapolis, the 55th Venice Biennale, S.M.A.K., Ghent, Para Site, Hong Kong, Tai Kwun, Hong Kong, New Museum, New York, MOMA, New York among others. Born in Hong Kong in 1978, Lee is based in Taipei, Taiwan.

Artwork list:

Print out of *A Bag with Red* (2022), plastic bag, fishing wire, audio

Entrance Three: *She asked me, 'why did you come if you'll leave again?'* (2019)  
by Ayo  
9 September - 12 November 2022

A *Door Ajar, Singing* is an exhibition of entrances and exits. In our first iteration we unpacked the threshold, the door jammed open, traces of past feet, forgotten work, of work existing both within and outside of Shimmer. Now we find ourselves in the weave. Entrances of micro scale, woven material that themselves become passthroughs. Porosity written as culture, sieves that wrap around, that are produced with the rhythm of layering one material above the other to create new wholes.

*She asked me, 'why did you come if you'll leave again?'* by Ayo has two objects: an heirloom winnowing fan made of Itele, Opobo, cow dung and its subsequent concrete replica cast. The winnowing fan is used to thresh grain by throwing it in the air and also during rites of passage ceremonies specific to the Lango people of Northern Uganda. Ayo travels with the winnowing fan, whatever country she is, so is the heirloom. So through the exhibition *She asked me, 'why did you come if you'll leave again?'* will be partially on view depending on whether Ayo is in the Netherlands or not.

Ayo's artistic practice encompasses film, sculpture and performance with comprehensive research projects at its core. Ayo's research interests are nourished by archival materials, oral histories, intangible forms of cultural heritage and informal knowledge practices, held within the contemporary African Diaspora. Currently Ayo is in a residency at Amant Foundation in New York. Ayo's work is shown in museums, galleries and film festivals across the Netherlands and abroad, including Stedelijk Museum, Singular Art Gallery, Rencontres Internationales Paris & Berlin, TENT Rotterdam and Museum Arnhem.

Artwork list:

*She asked me, 'why did you come if you'll leave again?'*, (2019) Heirloom: Itele, Opobo, ink, cow dung. Replica: concrete

Entrance Three: *Interwoven* (2020)  
by Melvin Moti  
9 September - 12 November 2022

If culture is pushed between the weave of Ayo's sculpture then we see culture woven through the work by Melvin Moti. Over two periods (September and November) in the exhibition, we present double ikat woven textile works made by Moti and master weavers on Iriomote Island and Taketomi Island in Japan. Using natural dyes from the region, the delicate textile pieces seem to at times ebb in and out of sight, to blur, which is created by the complicated weaving style where the threads woven from banana plants are wrapped before dyeing process which then the weaver must then skillfully weave. In the Ikat style, patterns are made before weaving, dyed onto the threads before realigning on the loom those slippages into new fabrications.

The works are part of a larger body of work by Moti, who has focused on Niran, a sacred rock that sits in the ocean off the coast of Japan. In Moti's own description of the work he writes:

The Yaeyama Islands, situated on the outermost Southern borders of Japan, are known to house matriarchal communities, which are often headed by female spiritual leaders, shamans, who act as mediums between nature and the human world. Sacred rocks, such as Niran, play a central role in their belief-system which is a hybrid of Shintoism, Buddhism and Chinese and Micronesian mythologies.

[ ]

A second important component of the shamanic spiritual practice on the Yaeyama Islands is the act of weaving fabrics. By the use of an elaborate process - obtaining thread from fibers of banana trees, extracting dyes from local plants and utilizing the complex technique of double-ikat weaving, each piece of woven fabric takes several years to complete. The fabrics are worn by shamans during their rituals, reflecting their close relationship and interaction with the natural world. Each piece of woven textile, assembled from small portions of nature, is in fact a long meditation on time. They could therefore be considered a time-based medium.

MELVIN MOTI's practice is driven by radical forms of reduction, inspired by relationship between the form and absence as seen in Buddhism. As a result his works are often materially condensed in order to expand a mental space in the mind of the viewer, much like a Zen garden. His artistic practice is based on extensive research, and entails films, books, textiles and more recently musical compositions.

tree, the more intense dye it produces. These trees are approximately ten years old. Harvested in the winter of 2016. Roots and fruit produce red and brown.

#### Artwork list:

*Interwoven* (2020) woven textile, 58 x 287 cm  
woven by Yayoi Shimanaka on Taketomi  
Island 2015-2018

#### Materials for yarn:

Latin: *Musa balbisiana* / Local: Ito bashô  
Handspun yarn from banana tree fibres,  
planted in 2015 and processed in 2017.

Latin: *Boehmeria nivea gaudich* / Local:  
Chyoma Handspun yarn from plants,  
planted in 2016 and processed in 2017.

#### Materials for dye:

Latin: *Strobilanthes cusia* / Local: Ryukyu  
Indigo. Planted in 2015, harvested in the  
summer of 2018. Leaves produce blue dye

Latin: *Garcinia subelliptica* / Local: Fukugi  
Planted around 1968, harvested in May 2018  
Tree bark produces yellow dye

Latin: *Musa balbisiana* / Local: Ito bashô  
Planted in 2015, harvested in the autumn of  
2017. Undyed fibre produces yellow-brown  
color

*Interwoven* (2020) woven textile, 78 x 60 cm  
Woven by Akiko Ishigaki on Iriomote Island  
2015-2018

#### Materials for yarn:

Latin: *Musa balbisiana* / Local: Ito bashô  
Handspun yarn from banana tree fibres,  
planted in 2015 and processed in 2017.

Latin: *Boehmeria nivea gaudich* / Local:  
Chyoma. Handspun yarn from plants,  
planted in 2016 and processed in 2017.

#### Materials for dye:

Latin: *Dioscorea Cirrhosa* / Local: Ku-ru  
Wild potato trees found in Iriomote. In  
winter season, wild pigs eat from this  
tree. By their bitemarks, weavers obtain  
the age of the potato-tree. The older the

Entrance Four: *Subscription Confirmed*  
(2022) by Lee Kit  
15 October - 12 November 2022

We have invited Lee Kit to present work in this exhibition in Summer (see entrance two), Autumn, and Winter, taking into consideration the changing light that we are able to enjoy in Shimmer. Lee makes “situations” rather than installations, and in these situations, he layers material and light on and over each other. Often he will project video or coloured light onto paintings that hang on boards that rest on walls, and sight lines through rooms offer a changing experience as you walk toward the work and through the rooms. *Subscription Confirmed* was made for Shimmer’s “office” wall. Lee’s well-known short lines of text possibly taken from existing lyrics, conversations, instructions or notifications that pass through his daily life find themselves on our dividing wall between our private and public work life. The two characters in Lee’s video work do not speak, they prepare coffee or presentations, they make noise. They exist as monochrome squares of projected light.

Subtly pushing against authority is typical in Lee’s work, appearing at first romantic, gentle, and quiet, the work always expands into pragmatic, unheroic, and generous forms. With this attitude of making, Lee exudes a matter of factness, giving particular attention to the mundane and working with everyday objects. He is fascinated by distinctions between the exterior and interior, the domestic and non-domestic, and specifically the way in which objects encounter personal experiences.

Lee’s work has been shown at the Rockbund Art Museum, Shanghai, OCAT, Shenzhen, The Walker Art Centre, Minneapolis, the 55th Venice Biennale, S M A K, Ghent, Para Site, Hong Kong, Tai Kwun, Hong Kong, New Museum, New York, MOMA, New York among others. Born in Hong Kong in 1978, Lee is based in Taipei, Taiwan.

Artwork list:  
*Subscription Confirmed* (2022)  
video, approx 2 mins

Entrance Four: *Si hot c’est toujours les water mêmes qui gagnent, cold y’a jamais de shoulder revanche* (2015-2022) by Jo-ey Tang  
15 October - 10 December 2022

In the fourth entrance of *A Door Ajar Singing*, we introduce artworks by two artists who inspire us through their practice of refolding and returning to works and materials. We’re proud to present the works *Si hot c’est toujours les water mêmes qui gagnent, cold y’a jamais de shoulder revanche* (2015-2022) by Jo-ey Tang and *Subscription confirmed* (2022) by Lee Kit. These works join artworks already present in the show by Melvin Moti and Ayo.

*Si hot c’est toujours les water mêmes qui gagnent, cold y’a jamais de shoulder revanche* (2015-2022) by Tang is a floor work of leaves gathered from different milieus in the years 2015, 2016, 2017 and now 2022. Each showing of this piece includes newly fallen leaves which are then mixed with the leaves from previous showings. It is a work that grows and disintegrates at the same time, it is a work in lag, a lingering smell of caramel and decay.

On this work Tang writes:

Fall leaves: 2015 Paris, 2016 Paris, 2017 Rochechouart, with new fall leaves from Rotterdam 2022. The first ones were at my doorsteps, with its original title of “Hot Water Cold Shoulder” (I was thinking of the similarity of posture stemming from different reactions - the hot water passing through in a Chinese restaurant that spurs and the psychological posturing) and later interpolated with “si toujours les memes qui gagnent y’a jamais revanche” roughly translated: “if it’s always the same people who win, then there is no getting even” from a 1959 film called *Rue des Prairies* by Denys de La Patellière. *Rue des Prairies* was where I lived and where the leaves came from - my doorstep. There is a lag in time in having that quote braid into the title.

JO-EY TANG is a Hong Kong-born American artist, curator, and writer, in non-hierarchical order. In thinking with and alongside artists, he often calibrates and reimagines the encounters of divergent and resonant artistic practices in multiple, overlapping temporalities. Currently, he lives in San Francisco, where he is Director of KADIST San Francisco. Previously, he was arts editor of n+1 (2009-2014), curator at Palais de Tokyo, Paris (2014-2015) and Director of Exhibitions at Beeler Gallery at Columbus College of Art & Design (2018-2020), where he first launched the exhibition project *arms ache avid aeon: Nancy Brooks Brody / Joy Episalla / Zoe Leonard / Carrie Yamaoka: fierce pussy amplified*, with “chapters” transiting to Institute of Contemporary Art, Philadelphia (2019), Palais de Tokyo, Paris (2023), and in book form. He has curated exhibitions internationally, including *DUST: The plates of the present* at Centre Pompidou, Paris (2020-2021); *More Than Lovers*, *More Than Friends* at FUTURA Centre for Contemporary Art, Prague (2016), and the online exhibition *VAGABOND \ A Place Hard to Place / for kim*. Contemporary Art Center, Riga (with Zane Onckule, 2022). Tang’s writing has appeared in publications such as *Artforum.com*, *The Brooklyn Rail*, *Flash Art*, *Kaleidoscope*, and *ArtAsiaPacific*. He is co-editor of *Curatorial Feelings* (with Eloise Sweetman, Shimmer Press, 2021) and shelf documents: *art as library practice* (with Heide Hinrichs and Elizabeth Haines, Track Report and b books, 2021).

Artwork list:

*Si hot c’est toujours les water mêmes qui gagnent, cold y’a jamais de shoulder revanche* (2015-present)  
dried leaves from 2015, 2016, 2017 collected in France, dried leaves from 2022 collected in Rotterdam

SAVE THE DATE:

Listening Session with JO-EY TANG on Saturday 26 November, 17:00-20:00

Entrance Five: *Series B Reliefs* (1967-2021) by  
Charlotte Posenenske  
12 November - 10 December 2022

*Series B Reliefs* (1967-2021) are modular wall works that can be exhibited in different configurations on the wall and on the floor. The style of works were Charlotte Posenenske's movement away from painting toward sculpture. By removing the hierarchy of form, that is there is no artistically determined top, bottom, or side, she allows for the curators, collectors, or install team to take the decision on how the work should be displayed. By implicating others into the authorship of her work was also the beginning of Posenenske's step back from single authorship and move toward the collective and the participatory.

We have taken note of Posenenske's choice to leave the art world in pursuit of what she thought would offer urgent practical solutions for society in her time. A show on entry and exits, the choice to leave is significant. But Posenenske's work from painting to wall relief (such as the ones on view at Shimmer) to her sculptures and participatory work has inspired us to contemplate and attempt to reframe leaving as an act of generosity but also as a necessity. Leaving makes room for someone else, for someone else to pick up from where you left off, or to change direction completely. It is a question of legacy as well as practical care.

How can we understand the door ajar when thinking about public intimacy, responsibility, and art? Stepping over the threshold brings me to the German artist Charlotte Posenenske whose work continues to teach me about the art institution and its relationship. Her *Revolving Vane* (1967-68) and *Series E Kleiner Drehflügel* (1967-68) are works that encourage passing through; the doors are always ajar, until someone deliberately closes them. You can say that is the same for the institution, where doors should always be ajar, but are so often not. For someone who thinks about the institutional and political behavior of the art institution and the capacity of art to make room for others, Posenenske's work is thrilling. A simple gesture to think about what it is to be public, how to make an individual decision collectively, and when to leave. Leaving is a really

important gesture in these works, as it gives space to someone else to enter, and then move on. A temporary place to gather and to share in the experience. (from *Not knowing Intimacy A Door Ajar* from "Curatorial Feelings" by Eloise Sweetman, co-edited with Jo-ey Tang, published 2021).

CHARLOTTE POSENENSKE is one of the most important German minimalists. With her radical and democratic ideas toward material, production, and authorship, Charlotte Posenenske influences and shapes the conceptual and minimal art of the sixties. During these years, Posenenske works with ideas of seriality and the non-hierarchical arrangement of objects. Her work is distinguished by its open character, shared authorship, and the changeable, temporary form enabling it to continue indefinitely. In 1968, she left the art world to study and work as a sociologist until her death in 1985.

Artwork list:

*Reliefs Serie B (Series B Reliefs)*, 1967-2021  
Authorised reconstruction certified by the estate  
Aluminum, convexly angled with a short and long side, spray painted RAL-black  
100 x 50 x 14 cm each

SAVE THE DATE:

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Entrance Five: *Interwoven* (2020)  
by Melvin Moti  
12 November - 10 December 2022

We have approached curating Melvin Moti's work similarly to weaving, installing the series as a repetitive rhythm, woven between and throughout the other works.

Repetition comes into this show and becomes particularly present in Moti and Poseneske's work. For Poseneske repetition through permeating her work into the many moments of daily life was an attempt to be physically free. An answer to her childhood years in hiding as a Jewish child in the Second World War. Whereas the meditative act of weaving in Moti's work connects a spiritual freedom of repetition to undo oneself and from the constraints of singular authorship.

In this second entry of Moti's work, we present double ikat woven textile works made by master weavers on Iriomote Island and Taketomi Island in Japan. Using natural dyes from the region, the delicate textile pieces seem to at times ebb in and out of sight, to blur, created by the weaving style where the threads woven from banana plants are wrapped before dyeing process which then the weaver must then skillfully weave. In the Ikat style, patterns are made before weaving, and dyed onto the threads before realigning on the loom, leaning into the inevitable slippages of undoing.

The works are part of a larger body of work by Moti, who has focused on Niran, a sacred rock that sits in the ocean off the coast of Japan. In Moti's own description of the work he writes:

The Yaeyama Islands, situated on the outermost Southern borders of Japan, are known to house matriarchal communities, which are often headed by female spiritual leaders, and shamans, who act as mediums between nature and the human world. Sacred rocks, such as Niran, play a central role in their belief-system which is a hybrid of Shintoism, Buddhism and Chinese and Micronesian mythologies.

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A second important component of the shamanic spiritual practice on the Yaeyama Islands is the act of weaving fabrics. By the use of an elaborate process - obtaining thread from fibers of banana trees, extracting dyes from local plants and utilizing the complex technique of double-ikat weaving, each piece of woven fabric takes several years to complete. The fabrics are worn by shamans during their rituals, reflecting their close relationship and interaction with the natural world. Each piece of woven textile, assembled from small portions of nature, is in fact a long meditation on time. They could therefore be considered a time-based medium.

MELVIN MOTI's practice is driven by radical forms of reduction, inspired by relationship between the form and absence as seen in Buddhism. As a result his works are often materially condensed in order to expand a mental space in the mind of the viewer, much like a Zen garden. His artistic practice is based on extensive research, and entails films, books, textiles and more recently musical compositions.

Artwork list:

*Interwoven*

Woven by Akiko Ishigaki on Iriomote Island

2015-2018

Materials for yarn:

Latin: *Musa balbisiana* / Local: Ito bashô  
Handspun yarn from banana tree fibres,  
planted in 2015 and processed in 2017.

Latin: *Boehmeria nivea gaudich* / Local:  
Chyoma

Handspun yarn from plants, planted in 2016  
and processed in 2017.

Materials for dye:

Latin: *Strobilanthes cusia* / Local: Ryukyu  
Indigo

Planted in 2015, harvested in the summer  
of 2018

Leaves produce blue dye

Latin: *Garcinia subelliptica* / Local: Fukugi  
Planted around 1968, harvested in May 2018

Tree bark produces yellow dye

Latin: *Musa balbisiana* / Local: Ito bashô

Planted in 2015, harvested in the autumn of  
2017

Undyed fibre produces yellow-brown color

EN

*A Door Ajar, Singing*  
3 June 2022 t/m 13 January 2023

*A Door Ajar, Singing* is an expanded group exhibition featuring 6 artists whose artworks connect to entrances and exits in the broadest sense. Joining us over the following months are (in order of appearance) Alexandra Phillips, Lee Kit, Ayo, Melvin Moti, Jo-ey Tang, and Charlotte Posenenske.

We are inspired by the power of artmaking and curating. How it enables us to enter into an encounter, make an individual decision collectively, and when to exit. Exits are just as crucial as entries, as it gives space for someone else to enter and then move on. *A Door Ajar, Singing* celebrates the deeply connected materiality that communicates over thresholds through different physicalities and temporalities. We hover at the door left ajar, be uplifted by the autumn leaf, replay the voice message, cast ourselves over and over again in material, attend to a memory of land and country, and meditate through repetitive action. We find ways to connect. We let go. Come back. Back and forth. To and fro. Exhale. Sing. Always singing.

About the artists:

AYO is an artist based in the Netherlands.

LEE KIT is an artist based in Taiwan.

MELVIN MOTI is an artist based in the Netherlands.

ALEXANDRA PHILLIPS is an artist based in the Netherlands.

CHARLOTTE POSENENSKE (1930-1985) was an artist based in Germany.

JO-EY TANG is an artist, curator, and art critic based in the United States of America.

This programme is supported by Gemeente Rotterdam and Mondriaan Fonds.

NL

*A Door Ajar, Singing*  
3 juni 2022 t/m 13 januari 2023

*A Door Ajar, Singing* is een omvangrijke groepstentoonstelling met 6 kunstenaars wier kunstwerken een verbinding aangaan met in- en uitgangen in de breedste zin van het woord. In de komende maanden zullen Alexandra Phillips, Lee Kit, Ayo, Melvin Moti, Jo-ey Tang, en Charlotte Posenenske deelnemen.

Wij halen inspiratie uit de kracht van kunst maken en cureren. Hoe het ons in staat stelt een ontmoeting aan te gaan, collectief een persoonlijke beslissing te nemen, en te weten wanneer te vertrekken. Uitgangen zijn net zo cruciaal als ingangen, omdat ze ruimte bieden aan een volgende om binnen te treden en vervolgens verder te gaan. *A Door Ajar, Singing* viert de diep onderling verbonden materialiteit die via verschillende lichamelikheden en tijdsduren over drempels communiceert. We zweven bij de op een kier staande deur, worden opgetild door het herfstblad, spelen de audioboodschap opnieuw af, gieten onszelf steeds opnieuw in materiaal, nemen deel aan een herinnering aan land en vaderland, en mediteren door repetitieve handelingen. We vinden manieren om ons te verbinden. We laten los. Komen terug. Heen en weer. Heen en weer. Adem uit. Zingen. Altijd maar zingen.

Over de kunstenaars:

AYO is een in Nederland gevestigde kunstenaar.

LEE KIT is een in Taiwan gevestigde kunstenaar.

MELVIN MOTI is een in Nederland gevestigde kunstenaar.

ALEXANDRA PHILLIPS is een in Nederland gevestigde kunstenaar.

CHARLOTTE POSENENSKE (1930-1985) is een in Duitsland gevestigde kunstenaar.

JO-EY TANG is een in de Verenigde Staten gevestigde kunstenaar, curator en kunstcriticus.

Dit programma wordt ondersteund door Gemeente Rotterdam en Mondriaan Fonds.

Shimmer is a curatorial studio that experiments with exhibition-making in time and space. Alongside our exhibitions is our event programme *Sunday Mornings With* and our online mixtape project *On the Waves With*. Shimmer Press is the publishing arm of the organisation.

As a curatorial studio, we aim to develop and maintain a space where cultural, geographic, bodily, and ageist borders are reconsidered and where art and community come together. We see this as the organisation's core. We do not take this purpose lightly or as a thematic for a temporary programme.

We take our name from 'Shimmer, when all you love is being trashed', a lecture by anthropologist and feminist theorist Deborah Bird Rose in 2014. Her talk champions love and sincerity in a world of greed and denigration. We seek to make experimental exhibitions and foster relations with artists, audiences, and worldly interconnections with this mindset. In this way, we hope our activities gather and stretch across and over time while providing breathing room for artists, audiences, and artworks that work with us.

We see art as inherently collective, public, and social. So too are the systems, research, and conversations that spark the beginnings and endings of artworks. Through Shimmer, we believe that we can ask questions, muddle in thought, and engage in an active audience towards reciprocity. We see our activities flowing back and forth through the artists and audiences we engage with. In other words, Shimmer's activities are on the cusp of our contemporary moment where politics, economics, and social relations are shifting.

Shimmer's team includes:  
Eloise Sweetman and Jason Hendrik Hansma, directors

Fay van Blitterswijk, exhibition assistant

Martina Farrugia, publishing assistant

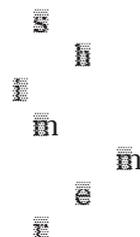
Christophe Clarijs, designer

Flora Valstra Woudstra, Hannah Kalveda, translators

Fay van Blitterswijk, Meghan Clark, Babette Kleijn, and Tran Tran, volunteer hosts

Kris Dittel, Jos van der Pol, Nils van Lingen and Suzanne Wallinga (chair) and Sophie Mak-Schram, board of supervisors

Thanks to Meyer Riegger, Mehdi Chouakri & Charlotte Posenenske Archive, David Wojnarowicz Papers, Fales Library and Special Collections, New York University, Gemeente Rotterdam, and Mondriaan Fonds.



Waalhaven Oostzijde 1, 3087 BM Rotterdam  
(on the second floor)  
Fridays and Saturdays 14:00-18:00

W: [www.shimmershimmer.org](http://www.shimmershimmer.org)  
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