

Building from Shimmer's first program of fading exhibitions in, through, and out of each other, we now shift rhythms by curating singular artworks over time. Higher! Higher! Lower, Lower! Louder! Louder! Softer, Softer embodies slow, deliberate processes with a changing register. By doing so, the exhibition moves like water, unfixed, in motion. We understand the exhibition as a choreographic score where through shifting rhythms, registers, and movements artworks overlap, where ideas and generations crossover. The format of our exhibition unfolds over time, opening up and crossing conceptual, spatial, and temporal borders. We are amidst times of profound environmental, global and mechanical change, where we need all the knowledge and crossovers we can get our hands on. On our horizon are radical shifts of what and how we mean to each other, how we come together and how we share. With this in mind, we curate to reconsider the past to shape the future, and to better accommodate us in the present. To not confine a history, a practice, a thought, an audience to particular categories, but to give us all as much room as possible to draw alliances with artworks and each other.

### September

Enter: Gwenneth Boelens & Shanta Rao  
Still present: Liu Chao-tze

Higher! Higher! Lower, Lower! Louder! Louder! Softer, Softer embodies slow, deliberate processes, a repetitive changing register, integrating the algorithmic, becoming more supple. As such, it is fitting that Waterfall#2: Look At The View by Liu Chao-tze opens Shimmer up to works by Gwenneth Boelens and Shanta Rao.

Boelen's and Rao's works are woven from, and cast out of, industrial material creating intimate works that call for a slowing of time to reveal themselves fully. Radiant Liar's Cloth (strip) (2017) by Gwenneth Boelens is a handwoven cloth of electro-conductive and reflective fibres. Whereas the semi-translucent glittering soft sculpture, Untitled (2018) by Shanta Rao was developed through the use of marine paint. A highly elastic paint originally intended for ship hulls, dries with a skin-like consistency. Installed by the window Waterfall #2: Look at the

### Higher! Higher! Lower, Lower. Louder! Louder! Softer, Softer

Artists: Zarouhie Abdalian, Gwenneth Boelens, Liu Chao-tze, Joseph Grigely, Gordon Hall, Ian Kiaer, Shanta Rao, Elena Narbutaitė, Shanta Rao, Ma Qiusha, Kate Newby, Katie West, and friends.

September 2019 - July 2020

View by Liu Chao-tze reflects the port and "soothes" the industrial zone with the sound of falling water, and birds twittering away. Far from the sublime and in constant flux we look at the view itself instead of something in particular. Together and apart, we are struck how the artworks appear at once digital yet tactile and amorphous, fixed and unfixed.

### About the artists and artworks

**GWENNETH BOELENS** (1980, NL) has exhibited at MIT List Visual Arts Center, Cambridge; Klemm, Berlin; Kunsthalle Exnergasse, Vienna among others.

Liar's Cloth (strip), 2017, electroconductive and reflective fibres—courtesy of the artist and galerie Klemm.

**LIU CHAO-TZE** (1991, TI) is a visual artist who mainly works with images, installation and publication. She completed a Master of Fine Arts degree at Goldsmiths College, University of London in 2017. In May 2018, she co-founded Fotobook DUMMIES Day.

Waterfall#2: Look At The View, 2017, Motion waterfall lightbox with mirror frame, UV printing on glass—courtesy of the artist.

**SHANTA RAO's** (1980, IN/FR) shows were at galerie Joseph Tang, Paris; Kunstverein am Rosa-Luxemburg-Platz, Berlin; Fondation Ricard, Paris among others.

Untitled, 2018, Polymer paint—courtesy of the artist & galerie Joseph Tang, Avin Jarijs & Tuukka Laurila

### October

Exit: Liu Chao-tze

Enter: Elena Narbutaite & Zarouhie Abdalian

Still present: Gwenneth Boelens & Shanta Rao

Entering into the exhibition in October 2019 is Fumy Frig Sour (2018) by Elena Narbutaite (1984, LI)—a long laser line will cut across the exhibition space. In Fumy Frig Sour we see a sharp “cut-off” light between the exhibition space and the artwork but also the sharpness of industrial light and tools. The kind of light is used to read, and write optical disks to transfer data. We are excited to curate Fumy Frig Sour with the soft tactility of Rao’s sculpture that allows light to pass through it and a reflective, conductive textile installation of Boelens.

Fumy Frig Sour is exhibited alongside Joints (2019) by Zarouhie Abdalian (b.1982, US/AR). In this work, Abdalian grinds back the surface of simple hand-held tools by reducing them to their surface before time has altered them. Abdalian hand mirrors these tools to create an ethereal quality of light that evokes the aura of self-worth that once ennobled workers who now often feel sidelined by widespread workplace changes. For Shimmer, Joints will be installed in different positions to adapt to Shimmer when other artworks enter the exhibition.

### About the artists and artworks

**ZAROUHIE ABDALIAN** (1982, US/AR) has had shows at Berkeley Art Museum, Secession, Vienna; Wattis Institute of Contemporary Art, San Francisco; Whitney Biennial, New York; and SFMOMA San Francisco and many more.

Joint (xi), 2019, Joint (xii), 2019, Joint (xiii), 2019, mirrored hand tools. Courtesy of the artist and Altman Siegal.

**ELENA NARBUTAITE** (1984, LI) exhibited in Liverpool Biennial; Lithuanian and Cyprus Pavilion at the Venice Biennale; Tai Kwun Contemporary, Hong Kong, and Contemporary Art Center, Vilnius and more.

Fumy Frig Sour, 2018, laser—courtesy of the artist and PM8 Gallery.

### December

Exit: Gwenneth Boelens & Shanta Rao

Enter: Ma Qiusha

Still present: Zarouhie Abdalian & Elena Narbutaite

Joining Fumy Frig Sour and Joints at the end of November is From No.4 Pingyuanli to No.4 Tianqiaobeili (2007) by Ma Qiusha (1982, CI). In this incredibly powerful video work, Ma Qiusha talks directly to the camera about her relationship with her mother, her background, her tortuous journey to maturity, and of freeing herself from the overbearing parental pressure of having to succeed at any cost. Qiusha’s moment of emancipation comes in the video’s closing moments when she pulls from her mouth a hitherto unseen and now bloodied razor blade. This is the radical position of what happens when the mechanical and fleshiest part of our bodies meet. Where the humanness and the razor blade cut. It is vital for the exhibition that there is a work that gives space to the fragility of the body and the harsh realities of the world today. The work also brings the exhibition to a turning point or “a cut” from process and labour to the body, language, and intimate confession. It, of course, changes the memory of the audience when turning back to look at the laser work, itself a razor-sharp light cutting across Shimmer.

### About the artist and artwork

**MA QIUSHA** (1982, CI) has exhibited at Pace Gallery, Beijing; Tai Kwun, Hong Kong; and Beijing Commune, Beijing, to name a few.

From No.4 Pingyuanli to No.4 Tianqiaobeili, 2007, video—courtesy of the artists and Beijing Commune.

### January

Enter: Gordon Hall

Still present: Zarouhie Abdalian, Elena Narbutaite, Ma Qiusha

Standards, how they crossover, how they compare other objects (coke cans, credit cards, coins) become ways in measuring “norms”. In early January, Gordon Hall (1983, US) arrived at Shimmer to make a site-specific floor work of Shimmer’s doorway. Gordon’s work shifts standards. For example, a standardised door-frame

finds its grounding on the floor, the width of shoulders, the height of the person are rethought, reconsidered with all the possibility to pass-through still intact. Utilising products from the hardware store, plaster, wall filler, concrete, and house paint, Gordon offers a renewed experience of the (gendered) body through the very materials that make up our homes.

Especially for Shimmer and PUBLICS in Helsinki, Hall made these three concrete sets in each location for the duration of the exhibition at Shimmer. Hall's entry into the exhibition here at Shimmer and at PUBLICS marks the beginning of PUBLICS para-hosting of Shimmer throughout 2020.

### About the artist and artwork

**GORDON HALL** (1983, US) has exhibited at SculptureCenter New York, The Renaissance Society Chicago, Brooklyn Museum New York, Museum of Contemporary Art Chicago and the Whitney Museum of American Art, New York.

Floor Door (for Jason and Eloise), 2020, colour pencil and graphite on paper, 98 cm x 232 cm

Set (VII), 2020, cast concrete, 10 cm x 28 cm

Set (VIII), 2020, cast concrete, 15 cm x 14 cm x 3 cm

Set (IX), 2020, cast concrete, 24 cm x 16 cm x 6 cm

Courtesy of the artist and Document.

### January

Enter: Ian Kiaer & Marcel Duchamp

Still present: Gordon Hall & Ma Qiusha

Exit: Zarouhie Abdalian & Elena Narbutaite

At the end of January, a **Nef**, gonfable (2013) by Ian Kiaer (1971, UK) enters into the exhibition to join **From No.4 Pingyuanli to No.4 Tianqiaobeili** by Ma Qiusha as well as **Floor Door (for Jason and Eloise)**, and **Set (VII)**, **(VIII)**, **(IX)** by Gordon Hall. Ian's work is a huge translucent inflatable sculpture that almost fills the entirety of Shimmer.

Like many of the artists in the exhibition, Kiaer uses everyday materials, but in his case perhaps once used by someone else. **a Nef**, gonfable can be modified by the exhibitor by inflating the work or allowing it to slump to different shapes. Modification is made patching the work with scotch tape—typical of all his work, **a Nef**

**Nef**, gonfable rests between chance and intentionality and pushes our perception to the periphery.

Different positions, different possibilities are inherent in the exhibition format of **Higher Higher Lower Lower Louder Louder Softer Softer**. Entering with **Ian is Coffee Mill (1911/1947)**, a work that Marcel Duchamp (1887-1968) created in several mediums including painting, printing and drawing. **The Coffee Mill** is a highlight of Duchamp's exploration of the mechanical object as a found art object. This work exemplifies the personal and mechanical, initially made for his brother Raymond Duchamp-Villon. The latter had requested artworks for his kitchen. Duchamp writes, "when I painted the Coffee Mill it was the first time I became interested in machine forms, the arrow indicates the direction in which the machine should turn. The handle is shown in different positions, for different possibilities." This work intersects the personal and the industrial, an intersection that becomes increasingly more present as the exhibition moves over time.

### About the artists and artworks

**IAN KIAER** received his MA in Painting from the Royal College of Art, London in 1998 and his BA in Fine Art from Slade School of Fine Art, University College London, in 1995. He has shown work internationally including the 50th Venice Biennale; 10th Istanbul Biennial; 4th Berlin Biennale; 10th Lyon Biennale; and Manifesta 3, Ljubljana; 2006 Berlin Biennale; Tanya Bonakdar Gallery in New York; Museum of Contemporary Art in Chicago and Mori Art Museum in Tokyo. He is represented by Alison Jacques Gallery in London, Barbara Wien in Berlin and Marcelle Alix in Paris. In 2018, Kiaer was awarded a Philip Leverhulme Prize for painting nominated by Jacob Proctor and Lisa le Feuvre.

**a Nef**, gonfable, 2013, plastic, silver foil, fan, scotch tape, 600 cm x 240 cm x 200 cm

**HENRI-ROBERT-MARCEL DUCHAMP** (1887-1968) was a French-American painter, sculptor, chess player, and writer whose work is associated with Cubism, Dada, and conceptual art. His work is in museum collections all over the world. The work in the exhibition at Shimmer is from a private

collection

Coffee Mill, 1911/1947, work-on-paper

### April

Exit: Ian Kiaer, Marcel Duchamp & Ma Qiusha

Enter: Theo van Doesburg & Reinier Vrancken  
Still present: Gordon Hal

In mid-March, the world had suddenly closed, and everyone went inside. We kept the show going, visiting the works now and again when we left the house to get "a fresh nose". The light changed a lot inside Shimmer as the days became more and more beautiful as we slid into spring. By April, we had taken down Ian Kaier's work. We were wondering whether we should go ahead and install Theo van Doesburg's Colour Harmony. We decided we would show Van Doesburg's work, although our only audience was ourselves.

Theo van Doesburg was a key member and founder of De Stijl. Van Doesburg is synonymous with using industrial materials in his works, from industrial paints to architectural elements such as concrete and solomite. However, his painting Colour Harmony is far more intimate, made by Van Doesburg to demonstrate how art can become visually "unfixed" on the walls, utilising "unfixed colours." We show this work as a new way to offer the exhibition space as an intimate place for unfixing. We see this nearly 100-year-old painting as a reminder from the past that there will be ways to re-invent, reconsider and re-define.

Around the same time, we were wondering how to come to terms with Shimmer's interiors and what the work of Van Doesburg's means in a time of uncertainty. We were approached by Rotterdam artist Reinier Vrancken, who proposed to annotate Shimmer's website with his work A word starting with an A translated to a word starting with a Z (2020). The piece is a translation between words starting at opposite ends of the alphabet. The word "accessible", located on the "About" page on Shimmer's website, translates to "zugänglich". Vrancken aims to separate and mirror the emotional values and connotations rooted in these words that are interpreted as similar. On this work, he writes: "I like to think about this work in

a way that the word and its meaning have come loose from one another."

### About the artworks and the artists

**THEO VAN DOESBURG** was born on August 30, 1883, and died on March 7, 1931. Van Doesburg is best known as the founder and editor of the journal De Stijl, which brought together painters and architects in support of Modern art. Among his supporters and collaborators were the artist Piet Mondrian, and the architects J. J. P. Oud and Jan Wils. Van Doesburg's paintings were comments on works: abstractions based on nature, dissolving the difference between foreground and background. In the early 1920s, Van Doesburg travelled to Germany, where he lectured at the Bauhaus and was involved in the Dada movement. In 1923, with Nelly van Doesburg, he moved to Paris and experimented with different concepts in architecture.

Colour Harmony IV, 1921, Collage and Gouache, 9 x 8,5cm, 100 with pencil: VI, Verso, signed with ink: Theo van Doesburg/Weimar 1921

**REINIER VRANCKEN** lives and works in Rotterdam, the Netherlands. Solo exhibitions include the intended at De Annex (Weert) in 2019, and An owl is an owl, and a swan is a swan, but a crow is only partially crow and partially the sound a rooster makes at KOMPLOT (Bruxelles) in 2018. He has been included in group exhibitions at Tique (Antwerp), Rib (Rotterdam), Garage (Rotterdam), Museum van Bommel van Dam (Venlo) and Marres, House for Contemporary Culture (Maastricht). He has recently been awarded the Stipendium Emerging Artists by the Mondriaan Fund. He will take part in Prospects & Concepts at Art Rotterdam in 2021.

## June

Exit: Theo van Doesburg  
Enter: Stanley Brouwn & Katie West  
Still present: Gordon Hall & Rainier  
Vrancken

In June, we re-opened the exhibition with works by Stanley Brouwn. The eight works in the exhibition are from his This Way Brouwn and No Way Brouwn series where he would invite people on the street to remember and draw directions to places in the city (notional or real). "More and more people make long flights once or twice a year. The validity of the concept of distance is constantly being eroded. Distances are reloaded in my work, they get meaning again"[1]. Through his work, we learn more about this exhibition and what it is, was and can be.

Later that same month, we premiered Climate Song by Katie West. Made in collaboration with composer Simon Charles, Climate Song is a sound work derived from data showing the increase of CO<sub>2</sub> in the Earth's atmosphere over the last 230 years, since the arrival of the first fleet of British invaders to the lands of the Eora Nation, and the continent now known as Australia. This work is a meditation on the pace of human existence, and our ability to breathe with the atmosphere.

### About the artworks and the artists

This Way Brouwn, felt-tip pen ink on paper, 24,5 x 32 cm

No Way Brouwn, 1964, inked stamp on paper, 24,5 x 32 cm

Blank pages, no date, 24,5 x 32 cm

[1] Bronwasser, Sacha (2017-05-22). "Stanley Brouwn (1935-2017), kunstenaar met 'afstand' en 'maat' als materiaal" de Volkskrant.

Climate Song, 3 channel sound work, 26 mins

**KATIE WEST** belongs to the Yindjibarndi people of the Pilbara tablelands in Western Australia. The process of naturally dyeing fabric underpins her practice—the rhythm of walking, gathering, bundling, boiling up water and infusing materials with plant matter. Katie creates objects, installations and happenings that invite calm reflection, and attention to the ecologies we live with and participate

in. Following the understanding that the health and wellbeing of the environment is a reflection of the health and wellbeing of people.

Katie's first significant commission Decolonist, for Next Wave Festival 2016, explored how meditation is a way to decolonise the self. In 2017 Katie completed a Master of Contemporary Art at the Victorian College of the Arts, University of Melbourne, graduating as the recipient of the Dominik Mersch Gallery Award and the Falls Creek Resort Indigenous Award. Other selected exhibitions include: Radical Ecologies, PICA, Perth WA; Roll on, Roll on, Phenomena (until you are no more), curated by Eloise Sweetman, Jan van Eyck Academy, The Netherlands; Warna (ground), Caves Gallery, Melbourne VIC; wilayi bangarrii, wanyaarri (go for a walk, listen), Dominik Mersch Gallery, Sydney NSW; Installation Contemporary, Sydney Contemporary 2019; Carriageworks, Sydney NSW; Clearing, TarraWarra Museum of Art, Healesville VIC.

Katie also shares a collaborative project with artist and writer Fayen d'Evie entitled Museum Incognita. Sparked by asking what forms a decolonised museum may take, Museum Incognita revisits neglected, concealed or obscured histories and activates embodied readings of place.

**SIMON CHARLES** is a composer and performer based in Noongar Wiilman Country (Western Australia). His practice reflects an interest in the instability of compositional structures; as friction between musical notation and perception and interactions with place. <https://www.sibercha.com/>

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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