

Sequins is the layered beat, a shift in time, and vibrant potential energy. Sequins is the bond with each other achieved through the becoming of a shared rhythm.

Sequins is the top note of summer carried on a spring breeze.

Within the environmental, social, and political concerns, the sequin of life is a reachable shareable life.

Sequins is a collective rhythmic space of visual art in the context of performance and music. Pan-cultural rhythm, existing before articulations of difference, is the undercurrent of our year long program. The exhibition is a series of material and atmospheric experiences that unfold over time, where an artwork clusters together in a burst of energy. Or the exhibition slows down at times to a single work, giving space for the building anticipation of the next accumulation of artworks. The program builds, crests, and collapses.

Cycle 1 saw works by Kirstin Arndt, Mo Laudi, and Becket MWN enter the space, followed by Bea McMahon and Maaike Schoorel in Cycle 2.

Cycle 3 opens with *Fuga*, a moment of listening and celebration curated by experimental sound and performance curator Sharmyn Cruz Rivera including tracks by Eduardo F. Rosario, Geo Wyex, Hatis Noit, JJJJJerome Ellis, Lucky Dragons, Nite Bjuti, Rami George & J. Midden with Xina Xurner, and Toxe.

On the program Cruz Rivera writes:

*Fuga is a listening program underscoring experimental methods of repetition and synthesis along with referential methods of citation and appropriation within contemporary experimental music. The program considers how these musical techniques are inherently tied to strategies of liberation, resistance, interdependence, and world-building. The title Fuga, fugue in Spanish, in its layered definition inspires a track list that looks both at the use of repetitive motifs and the state of fleeing, a somatic condition that can be embodied through music. With sound at hand, the artists represented in the program conjure a spatialized phenomenological mixture in which to revel, escape, and articulate new emancipatory horizons. Figuratively,*

## Sequins

Cycle 3 with Heman Chong, Felix Gonzalez-Torres and Sharmyn Cruz Rivera

2 September – 3 December 2023

*Everything (Wikipedia)* is performed every Saturday and Sunday from 15:00-16:00 and 17:00-18:00.

*this can be perceived as a portal or threshold through which to outstep fixed states of being. Fuga seeks to encode this potentiality imbued with the legacies of genres such as jazz, house, pop, techno, and classical music. In concert, they present a singular journey. When we listen we are already gone; not here, instead, there. When this quality is at the service of freedom, then methods of repetition are often there. A clap, a shout, a stomp, or a bang, announces the next clap, shout, stomp, or bang – a call and response sequence. In this public gathering within the intimate space of Shimmer, the program allows for communal listening, fugitives of our milieux.*

## TRACK LIST

Fuga listening program artists and times on Saturday 2 September, 2023

1. Rami George & J. Midden (Xina Xurner Remix) – Impersonal generative power to bestow the gifts of Grace
2. Toxe – Portal
3. JJJJJerome Ellis – Loops of Retreat (single edit)\*
4. Eduardo F. Rosario – Como lo celeste sitiado (excerpt)
5. Nite Bjuti – Mood (Liberation Walk)
6. Hatis Noit – Himbrimi
7. Lucky Dragons – te amo laughing
8. Geo Wyex – The Response Made the Call

\*Mastered by David Rogers-Berry and released by Northern Spy Records / NNA Tapes / Poetry Project.

Cruz Rivera's listening program sets the tone and the pace of the Cycle 3 which includes "Untitled", 1991 a paper stack work by Felix Gonzalez-Torres that slowly shifts shape and mass. In its open variation, the work is changed by the audience as they are invited to take a sheet with them, while the curators can decide, if, how, and when

to replenish the sheets taken. As more pages are carried away, the diminishing presence of the piece becomes a trace of the audience's time with Gonzalez-Torres and Shimmer.

For us, the rhythm of Felix Gonzalez-Torres work has been present since we first encountered it as teenagers. It has ebbed and flowed into our lives. Sheets printed and refound in archives, clocks falling in and out of sync, candies refound in pockets. The dispersal, the ongoing trace, rhythms of memory. We have learned that a life is shared, undone and redone by each other, a constant dialogue with those past, present and future. "This art returns us to experience, to memory. What we feel and know with our senses determines what this absence means" (bell hooks, *Subversive Beauty: New Modes of Contestation* from "Art on My Mind", The New Press: New York, 1995)

Knowing that Gonzalez-Torres was interested in the dissemination of information by way of commercial and readily available production methods, and by extension the rhythm of the printing press of the newspaper we join, "Untitled" with Heman Chong's work *Everything (Wikipedia)* (2019). Ebbing and flowing in and out of Shimmer's building, Chong's performance piece involves a performer reading from Wikipedia pages following the links and references where they may go.

On the work, Selene Yap writes

In *Everything (Wikipedia)*, artist Heman Chong proposes a futile attempt to vocalise a representation of the entirety of human knowledge through a performance of Wikipedia entries. Recited by a single individual, the performance begins with the Wikipedia page of the day and follows the website's links as a means to navigate the encyclopaedic resource. Using an electronic mobile device to access the servers of Wikipedia in real time, the performer advances across a multitude of hyperlink entries, deciding on the choice of links to follow. This action is repeated until the pre-defined hours of the performance has ended. The performance of text is experienced spatially (while in the vicinity of the performer) and durationally (the amount of time spent experiencing the artwork, with content

received based on the juncture that one encounters the performer), resulting in new capacities for the reception of information. In making the visitor's experience of Wikipedia contingent on the performer's chance encounter with information presented on the online encyclopedia, the artist acknowledges the exploratory and propositional nature of such digital infrastructures. Moving between hyperlinks and descending into rabbit holes (in the manner of Lewis Carroll's *Alice*), information consumption quickly turns into excess. Recalling the conditions of an information age, *Everything (Wikipedia)* reckons with information presented and consumed in seeming infinitude. How does the boundlessness of virtual interfaces measure against the human limits of knowledge inquiry?

Both the works by Gonzalez-Torres and Chong disperse into the world, an intimate experience of the information flow that encircles the audience and then is carried out by them into the rhythm of daily life.

#### ABOUT THE ARTISTS AND CURATOR

Artist, curator, and writer HEMAN CHONG is focused on the future and what we imagine it to be. He describes his work as "conceptually charged investigations into how individuals and communities imagine the future," which take shape as "objects, images, installations, situations and texts." For Chong, conceptualism is an approach to art-making through which he aims to shift perception and encourage insight into where we are now, and where we, and generations before us, think we will be. In his ongoing "Stacks" series, for example, he creates visually compelling sculptural assemblages by stacking water glasses on top of carefully chosen piles of books—ranging from science fiction to art to astrophysics—which together suggest various visions of present and future societies.

*Everything (Wikipedia)*, 2019

live reading from Wikipedia, duration approximately 1 hour. Performed every Saturday and Sunday from 15:00-16:00 and 17:00-18:00 by Angelina Nonaj, Damiano Bodei, Eros Chien, Gloriya Avgust, & Minsun Lee Kim.

FELIX GONZALEZ-TORRES (November 26, 1957 – January 9, 1996) was a Cuban-born American visual artist. He lived and worked primarily in New York City between 1979 and 1995 after attending university in Puerto Rico. Gonzalez-Torres's practice incorporates a minimalist visual vocabulary and certain artworks that are composed of everyday materials such as strings of light bulbs, paired wall clocks, stacks of paper, and individually wrapped candies. Gonzalez-Torres is known for having made significant contributions to the field of conceptual art in the 1980s and 1990s. His practice continues to influence and be influenced by present-day cultural discourses.

Gonzalez-Torres studied at University of Puerto Rico before moving to New York City, where he attended the Whitney Independent Study Program (in 1981 and in 1983). He received his BFA from Pratt Institute, New York, in 1983 and his MFA from the International Center of Photography and New York University in 1987. Gonzalez-Torres died in Miami in 1996 from AIDS-related illness.

“Untitled”

1991

Print on paper, endless copies

Edition of 1, 1 AP

Private collection, courtesy Andrea Rosen Gallery

SHARMYN CRUZ RIVERA is a Puerto Rican curator and writer based in Rotterdam, the Netherlands. Her curatorial practice seeks to expand the boundaries of exhibition-making to make way for emerging formats of interdisciplinary collaboration, presentation, and dialogue. Her work explores the politics of identity under the conditions of modernity, colonialism, and capitalism and how subversion manifests in creative acts of refusal. She often tackles the legacy of colonization within the Caribbean context through the lens of contemporary artistic production and strategies of redress. Cruz Rivera was a participant of de Appel 2019/20 Curatorial Programme. She holds an MA in arts administration and policy from the School of the Art Institute of Chicago and a dual BA in art history and modern languages from the University of Puerto Rico. During her time in Chicago, she served as Project Manager at Volume Gallery and as Associate Curator at The Green Lantern Press based at Sector 2337 where she worked on Lou Mallozzi's site-specific sound installation, 1:1, and Angelika Markul's solo exhibition, If the hours were already counted. Recent projects include Fluister de wind waarop at de Appel, Corrosive Like Salt Water at the Glass Curtain Gallery at Columbia College Chicago and An Image for a Vessel at the Gaylord and Dorothy Donnelley Foundation. Cruz Rivera currently serves as Coordinator of Theory of Art, Design, and Culture at Willem de Kooning Academy in Rotterdam.

Thank you to Heman Chong and Sharmyn Cruz Rivera. Also thank you to Andrea Rosen Gallery as well as the team from Felix Gonzalez-Torres Foundation. Thank you to the *Fuga* artists Eduardo F. Rosario, Geo Wyex, Hatis Noit, JJJJJerome Ellis, Lucky Dragons, Nite Bjudi, Rami George & J. Midden with Xina Xurner, and Toxe; as well as our *Everything (Wikipedia)* performers Angelina Nonaj, Damiano Bodei, Eros Chien, Gloriya Avgust, and Minsun Lee Kim; our hosts Anne Simeone, Babette Kleijn, Bojana Rankovic, Meghan Clarke, Orla Kelly, Vlada Kavalchuk; our Shimmer Press Coordinator Martina Farrugia as well as our board of supervisors and our audience. Our program is made possible by Gemeente Rotterdam and Mondriaan Fonds.



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