

A scrim (mesh fabric) is a lightweight, open-weave material used primarily in theatrical performances and veils. Depending on the lighting, the scrim can be visible or invisible, and it often serves as reinforcement for repairing damaged fabrics. Etel Adnan and Lynn Marie Kirby wrote “Always Thinking Like A Scrim.”¹ Just as a scrim’s visibility changes with lighting, our experience of the world is shaped by multiple, often overlapping facets, like palimpsestic support and folds that hold.

From the pollution caused by mass consumption of textiles to the canvas stretched as an image, from the swaddling cloth in which we are wrapped at birth to the clothes we choose for burial, textiles serve as barometers of our lives. For this unfolding show, Shimmer explores the life cycle of textiles, delving deeply through the act of making. Textiles speak a language that crosses cultures and also goes beneath them, providing opportunities to discuss things that cannot be expressed in any other medium.

The exhibition draws inspiration from the rhythm of layering found in the many works you will see over two exhibitions: the first in March 2024 and the second in June 2024. These two parts are interfaced by early works by HANA MILETIC, much like a scrim that provides a baseline for repairs, giving structure to fabric while remaining flexible to movement.

These early works by Hana Miletic recreate real-world encounters of daily and quick repairs, such as a side-view car mirror wrapped back together with green duct tape. Positioned 90 cm from the ground, the height of a car side mirror or window, these works reflect the social and cultural realities in which the artist herself operates.

Our interest in textiles originated from an interest in fashion and how dressing tracks the different moments of our lives. We are also intrigued by how clothing and adorning ourselves signifies our hopes, dreams, and intentions to ourselves and others. Dressing can serve to hide, make private, conceal from view, or transform us into someone else. The concept of costuming (etymologically related to ‘customs’) is deeply layered in the work of PAULINE BOUDRY / RENATE LORENZ, who

Always Thinking Like A Scrim:
Part 2 with Pauline Boudry / Renate Lorenz, Cihad Caner, Daniel Giles, Hana Miletic, Lotus L. Kang, and Tenant of Culture

3 March 2024 - 26 May 2024

have extensively used jewelry, sweaters, coveralls, period costumes, wigs, prosthetic makeup, leather, sequins, and chains. Costuming creates a character, fits or questions norms and standards.

Their work, *Wall Necklace (Otherworldly II)*, exhibited at Shimmer, is a sculpture of architectural jewelry dressing Shimmer up. For the artists, chains are like wigs that, balancing between the technical and the decorative, have the ability to help us step in and out of worlds. They enable us to prop a foot over the edge of a custom and embody a new potential way of relating to one another.

The technical and the decorative are also present in the practice of TENANT OF CULTURE, whose artworks are fashioned from the offcuts of fashion, draped in the in-between space of archaeology and commodities. Drawing from studies in fashion, Tenant of Culture recycles and reworks masses of fast fashion into intricately stitched artworks often embellished with elastic toggles, zippers, and brand labels. In *Dry Fit (Series) (2022)*, the artwork blurs the boundary of the space through polyester hoods and collars, and water-repellent materials that repel rather than absorb. These works fold together the many lives and intentions of previous wearers into an architectural cut, a soft compilation of the many layers of how we signal to one another. The indexical history of the material is hard to define. These materials, made to look more or less the same, find a new resonance with our bodies through their reassemblage.

The artwork of LOTUS L. KANG builds intimate material environments that are vibrant and fleshy. Known for her large-scale bolts of photographic film works that she “tans” in the sun, Kang’s installations

can appear ruddy and burnished in high contrast with the cool steel fixtures and aluminum cast objects. Kang's artworks often take on opposing positions to find balance between the inside and outside, intimate and expansive. All can be found in *Receiver Transmitter (Root)* (2023) at Shimmer. Poking from under a fragrant tatami mat is a red piece of construction bag, immediately recognizable as protective material found on construction sites and industrial zones such as the Rotterdam Port. The industrial material in Kang's work is a recurring element in her sculpture installations. Pairing it with galvanized steel or aluminum cast fruits, vegetables, or roots (or are they intestines), the works hold a cultural memory woven in burlap sacks, woven tatami mat (for a single person)—a fabric for protection, memory in deep memory held in the gut.

A digital red piece of fabric floats into the frame of *What happens to the geographical borders when the land itself moves* by CIHAD CANER. A red flag, a warning signal. Historically, the red flag on a ship means "no mercy," but it is also a symbol of left-wing ideologies. For Caner, the flag is an empty representative of no nation as the narrator whispers the most common keywords gathered and scraped from 485 online news articles on the refugee and climate crises, both of which are inextricably linked.

Made between 2016 and 2017, the video connects the Syrian drought and how it became one of the major factors behind the country's civil war. *What happens to the geographical borders when the land itself moves* is as relevant today as it was then. Where basic human needs turn into commodities, into capital, into speculation, and into war. Systems of no mercy.

DANIEL GILES has been working with the patterns of behavior enforced by racial, economic, social, and cultural supremacy that are still present today, often found on textile patterns and architectural sites. To make *Untitled (White Pictures)*, Giles has been exploring the repetitive and exhaustive work of making and its explicit and long-term effect on the body. Through the repetitive actions of building layers of floral textile motifs—think of the folding, refolding, and folding again of the

arabesque—it appears as though the artwork has begun to emerge from the surface. Sifted, ever softer in graphite powder, the surfaces take on a velvet quality of flocking, of thin layers that require the audience to move backwards and forwards past the work. As such, the efforts of the viewer are destabilized, with the motifs appearing and disappearing based on where your body finds itself and, to that extent, where in the folds of the motif we locate each other.

ARTWORK LIST

Pauline Boudry / Renate Lorenz
Wall Necklace Piece (otherworldly I), 2022
Chains and snap hooks
280 x 170 x 220 cm
Courtesy of the artists and Marcelle Alix

Cihad Caner
What happens to the geographical borders when the land itself moves (2016–2017)
video, approx 4 mins 23 secs
Courtesy of the artist

Daniel Giles
Untitled (white pictures), 2024
modeling paste, acrylic paint, India ink, graphite powder on primed cotton duck canvas
75cm x 114.5cm
Courtesy of the artist

Lotus L Kang
Receiver Transmitter (Root), 2023
Tatami mat, pigmented silicone, cast aluminum lotus tubers, cast bronze lotus tubers, construction sac
Courtesy of the artist and Commonwealth and Council

Hana Miletic
Materials, 2020
Hand-woven textile
apple green organic wet-spun linen and apple green organic cotton
2600 x 2600 x 100 cm
Courtesy of the artist and The Approach

Tenant of Culture
Dry Fit (Series), 2022
Recycled outerwear and sportswear, elastic, toggles, thread, fabric
400 x 330 cm dimensions variable
Courtesy of the artist and Fons Welters

ABOUT THE ARTISTS

PAULINE BOUDRY / RENATE LORENZ have been working together in Berlin since 2007. They produce installations that choreograph the tension between visibility and opacity. Their films capture performances in front of the camera, often starting with a song, a picture, a film, or a score from the near past. They disrupt normative historical narratives and conventions of spectatorship, as figures and actions across time are staged, layered, and re-imagined. Their performers are choreographers, artists, and musicians, with whom they have long-term conversations about the conditions of performance, the violent history of visibility, the pathologization of bodies, as well as companionship, glamour, and resistance.

CIHAD CANER questions mainstream image-making methods and the dialogues they generate for and around socio-political subjects. His practice explores the politics of the image through video, photography, music, motion capture, and CGI. In every work, Caner intends to create alternative forms of expression through intensive research-based practice, directly challenging the linear, one-sided narratives propagated by popular media. He combines historical and contemporary references to confront issues related to representation, language, marginalization, alterity, and the process of image production and circulation. Cihad's fictional characters are often multilingual protagonists in nonlinear, metaphorical narratives that employ humor, absurdity, and poetry to critique the status quo.

DANIEL GILES is an American artist, educator, and writer based in Rotterdam, the Netherlands. His artistic practice explores modes of representation, particularly how identity becomes embedded within visual cultures. His works often create connections with historical figures, events, and ideas through methods of appropriation, abstraction, and research. In his practice, creative interventions into cultural archives create critical space to reveal hidden narratives and gain new knowledge and modes of relation. Giles' work takes shape through studio practice as well as collaborative, research-based, and performative

approaches resulting in artworks, publications, and forms of pedagogy.

LOTUS LI KANG's interests lie in unstable, continuously sensitive materials which are functionally and metaphorically in flux. Rooted in an enduring concern with the body and the forces that shape it—political, affective, and otherwise—recent works have utilized processes rooted in photographic innovation.

With a background in documentary photography and inspired by her family's long tradition of handwork, HANA MILETIĆ has developed an artistic practice based primarily on the creation of hand-woven textile works. She uses the weaving process to reflect on the social and cultural realities in which she lives and works. Weaving, which requires practice, time, care, and attention, allows her to formulate new relationships between work, thought, and the emotional sphere, as well as to counteract certain economic and social conditions such as acceleration, standardization, and transparency. Through her use of weaving, Hana reproduces the public gestures of maintenance and repair, showing buildings, infrastructures, and objects in mutation or in various states of transition. Miletić was born in Zagreb in 1982 and today lives and works in Brussels.

TENANT OF CULTURE is the practice of Hendrickje Schimmel. By disassembling and rebuilding manufactured garments, Tenant of Culture examines the ways in which ideological frameworks and power structures materialize in the methods of production, circulation, and marketing of apparel. The materials used in her textile assemblages are sourced from various stages of the garment production cycle, as well as secondary-use platforms and refuse. She recognizes commodities not only as the result of a standardized production process but also as the social relations that arise in the process of their usage and wastage. Working across mediums such as garment, sculpture, workshop, and installation, her work suggests implicit potential for both destruction and transformation.

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1 Etel Adnan and Lynn Marie Kirby
“Oracular Transmissions” 2020 X Artists’