

For the 25th anniversary of *Coalescence* curated by Paul O'Neill, Shimmer proudly presents *Coalescence: Happenstance With All Due Intent* with work by Nina Canell, Jaime Gili, Liam Gillick, William McKeown, Isabel Nolan, Harold Offeh, Eduardo Padilha, Lawrence Weiner, Walker & Walker. Later in the exhibition, we will be joined by Noor Abed, Kathrin Bohm, Ronan McCrea, Suzanne Mooney, Sarah Pierce, Anne Tallentire, Grace Weir, Natalia Beylis and many more friends

For one year, we have invited O'Neill to curate a new version of his *Coalescence*, which has been challenging the exhibition format since the early 2000s. We are thrilled to host O'Neill at Shimmer, where we will explore the potential of exhibitions by involving the artist and audience in an evolving process.

Coalescence: Happenstance With All Due Intent is a durational, accumulative and evolving exhibition-form featuring artists from all over the world to experiment with the exhibition format through collaboration, intervention, constellation and juxtaposition. Throughout the year, artists will respond to each other's works, creating new pieces inspired by or adapting existing ones. Such actions turn the exhibition space into a dynamic environment where artists' works merge into a collective assemblage. This exhibition challenges the boundaries of individuality and authorship, promoting a sense of cooperative and coalescent gathering.

Thank you to Culture Ireland, Cultuurfonds, Gemeente Rotterdam, Mondriaan Fonds, Kerlin Gallery, Alice Weiner, and Christophe Clarijs for making this exhibition possible.

Coalescence: Happenstance With All Due Intent

Curated by Paul O'Neill

with Nina Canell, Jaime Gili, Liam Gillick, William McKeown, Isabel Nolan, Harold Offeh, Eduardo Padilha, Lawrence Weiner, Walker & Walker

1 December 2024 - 30 November 2025

ARTWORK LIST

NINA CANELL

Score for Two lungs (2009)
electric heater, paper
Courtesy of the artist

JAIME GILI

A628 (culebra 4) (2024)
acrylic and oil on linen
31 x 26cm

JAIME GILI

A621 (cuji) (2024)
acrylic on canvas
24 x 19 cm

JAIME GILI

a293 (ATINHAR) (2016)
Acrylic on synthetic canvas
40 x 30cm

JAIME GILI

A624 (culebra) (2024)
acrylic and oil on hessian
31 x 23cm

JAIME GILI

a595 (industrial 4) (2023)
acrylic on canvas
36 x 25cm

JAIME GILI

a596 (industrial 5) (2023)
acrylic on canvas
36 x 25cm
All courtesy of the artist

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LIAM GILLICK
Happenstance (2024)
A1 (594 x 840 mm)
Papyrus Rainbow zalm 230 gr2
Courtesy of the artist

WILLIAM MCKEOWN
Untitled (2009 - 2011)
oil on linen
40■4 x 40■4 cm

WILLIAM MCKEOWN
Blue (2009-2011)
oil on linen
48 x 48 cm
All courtesy of Kerlin Gallery, Dublin

ISABEL NOLAN
Sometimes I imagine my love has died
(2007-08)
cotton, linen, embroidery silk and thread
268 x 206 cm
Courtesy of the artist and Kerlin Gallery, Dublin

HAROLD OFFEH
Selfie Choreography, (2018)
Video, 25 mins, looped
Courtesy of the artist

EDUARDO PADILHA
Sleeping Beauty (2000)
mattresses fabrics (disassembled
mattresses fabrics)
15 cm x 200cm x 80 cm

EDUARDO PADILHA
Slumberland (2000)
mattresses fabrics (disassembled
mattresses fabrics)
15 cm x 200cm x 80 cm

EDUARDO PADILHA
Untitled (Footballers A5) (2024)
Six A5 found vintage pictures with gold
plated chain
(5 microns gold) and seashells with gold
thread
Dimensions variable

EDUARDO PADILHA
Untitled (Monument 3)
Glazed ceramic
20 cm x 6 cm x 10cm
All courtesy of the artist

LAWRENCE WEINER
Happenstance: All Due Intent
1 text in silver with black outline
Height letters appr■ 20 cm■
Total length appr■ 431 cm■
Courtesy of private collection■

WALKER & WALKER
Between d and o (2013)
Between i and s (2013)
Between t and o (2013)
10mm powder coated aluminium■
All courtesy of the artists■

ABOUT THE ARTISTS

NINA CANELL once made a sculpture for ten people that caused the electricity in their homes to go out simultaneously and unannounced once every month for a year■ The transfer and distribution of energy has been an integral preoccupation of her work since the beginning, often working with situations that are highly sensitive to spatio-temporal variables■ Grounded as much in the chance encounter as in close study, her sculptural process foregrounds material agency■

JAIME GILI has developed a unique style that represents a highly distinctive point of convergence between a specific inherited European modernism interlaced with Venezuela's past historical modernism, and the current affairs■ Aware that abstract painting cannot place current reality as such on to the canvas - for instance, the reality of protests and the disintegration of democracy - Gili takes on these issues through their tempo and the painting's own slow process of becoming■ Thus, gradually- and looking within its own limitations, Gili's abstract paintings attempt to bridge the voids of time and space, the final message being one of a positive future■

LIAM GILLICK is an artist based in New York working across diverse forms, including installation, video and sound■ A theorist, curator and educator as well as an artist, his wider body of work includes published essays and texts, lectures, curatorial and collaborative projects■ Gillick's work reflects upon conditions of production in a so-called post-industrial landscape including the aesthetics of economy, labour and social organisation■ His work exposes the dysfunctional aspects of a modernist legacy in terms of

abstraction and architecture when framed within a globalized, neo-liberal consensus, and extends into structural rethinking of the exhibition as a form. He has produced a number of short films since the late 2000s which address the construction of the creative persona in light of the enduring mutability of the contemporary artist as a cultural figure.

WILLIAM MCKEOWN (1962 - 2011) made paintings, drawings, prints and installations that captured the openness and life-enhancing power of nature. Guided by a belief in the primacy of feeling, his paintings took on the guise of objective minimalism and the monochrome, but presented us with so much more: nature as something real, tangible, all around us, to be touched and felt. Each painting is slightly off-square, undermining the perfection of geometry, and scaled roughly to the size of the human chest, as if mirroring the capacity of our lungs to breathe in air. Sometimes presented in 'room installations', wooden structures with wallpaper, windows and artificial light that mimic a clinical setting, his works act as windows out onto the world - an escape from the repression and mundanity of everyday life and into the lightness and expansiveness of the sky, using subtle gradations of tone to create moments of exquisite beauty and bliss. Frequently using titles such as 'Hope' and 'Freedom', McKeown steered our attention to the air around us, capturing the feeling of our emergence into light and reminding us of our proximity to the infinite.

ISABEL NOLAN has an expansive practice that incorporates sculptures, paintings, textile works, photographs, writing and works on paper. Her subject matter is similarly comprehensive, taking in cosmological phenomena, religious reliquaries, Greco-Roman sculptures and literary/historical figures, examining the behaviour of humans and animals alike. These diverse artistic investigations are driven by intensive research, but the end result is always deeply personal and subjective. Exploring the "intimacy of materiality", Nolan's work ranges from the architectural - steel sculptures that frame or obstruct our path - to small handmade objects in clay, hand-tufted wool rugs illuminated with striking cosmic imagery, to drawings and paintings using humble

gouache or colouring pencils.

HAROLD OFFEH is an artist working in a range of media including performance, video, photography, learning and social arts practice. Offeh is interested in the space created by the inhabiting or embodying of histories. He employs humour as a means to confront the viewer with historical narratives and contemporary culture.

EDUARDO PADILHA's practice evaluates and processes his relationship to his surrounding environment and how his identity can be perceived and framed by this predicament. Padilha works with found materials and reassembles them to reflect an experience where private and public domains intersect. The appropriation, deployment, and dislocation of the object are the points of departure that search for new modes of signification.

LAWRENCE WEINER (1942-2021) was an American conceptual artist best known for his text-based installations and radical definitions of art. He is considered a central figure in the foundation of the conceptual art movement of the 1960s.

WALKER AND WALKER work in a wide range of forms and media. Encompassing film, sculpture, drawing and installation, and featuring materials as diverse as steel, neon, a pearl and a flower that blooms once a year, Walker and Walker's work is primarily grounded in the elusiveness of language. Walker and Walker also take inspiration from a variety of 19th and 20th Century Surrealist artists, writers, and poets, from Marcel Duchamp, Stephane Mallarme and Rene Daumal. By re-evaluating their meaning and lyrical structure the words become independent from their original signifier and enforces new ideas through the variety of mediums and the selected locations of each work in the exhibition.



ABOUT THE CURATOR

DR PAUL O'NEILL is an Irish curator, artist, writer, and educator. Paul is the Artistic Director of PUBLICS, since September 2017. PUBLICS is a curatorial agency, contemporary art commissioner and event space with a dedicated library and reading room in Helsinki. Between 2013-17, he was Director of the Graduate Program at the Center for Curatorial Studies (CCS), Bard College, New York.

Paul is author of the critically acclaimed book *The Culture of Curating and the Curating of Culture(s)*, (MIT Press, 2012), which has been translated into many languages. Paul has co-curated over 70 shows across the world, and is widely regarded as one of the foremost research-oriented curators, educators and scholar of curatorial practice, public art, and exhibition histories, and most has authored and co-edited numerous agenda-setting anthologies on curating. Most recent co-edited books are: *Not Going it Alone: Collective Curatorial Curating* (Apexart, New York, 2024), and *CURIOUS* (Open Editions, London, 2024).

Paul is editor of the curatorial anthology, *Curating Subjects* (2007), and co-editor of *Curating and the Educational Turn* (2010), and *Curating Research* (2014) both with Mick Wilson, and published by de Appel and Open Editions (Amsterdam and London). Paul is author of *Locating the Producers: Durational Approaches to Public Art* (Amsterdam, Valiz, 2011), co-edited with Claire Doherty and author of the critically acclaimed book *The Culture of Curating and the Curating of Culture(s)*, (Cambridge, MASS, The MIT Press, 2012). Paul is responsible for the agenda-setting series of three curatorial anthologies, *The Curatorial Conundrum; How Institutions Think*, and *Curating After the Global: Roadmaps to the Present*, co-edited with Lucy Steeds, Mick Wilson et al, and published with the MIT Press, CCS Bard College and LUMA Foundation, in 2016, 2017 and 2019 respectively.

Since 2017 Paul has been a visiting professor in MA Curating at the Latvian Academy of Fine Arts. Between 2005 to 2017, O'Neill was a visiting international tutor at de Appel Amsterdam. He was an international research fellow with The

Graduate School of Creative Arts and Media, Dublin from 2010-2013. From 2007 until 2010, O'Neill led the major international research program, *Locating the Producers*, at Situations, University of the West of England, Bristol. He has previously held lecturing positions on the MFA in Curating, Goldsmiths University of London, and Visual Culture, Middlesex University, among others. Between 2001 and 2003 he was the Curator of London Print Studio Gallery. From 1997 to 2006 he was Artistic Director of Multiples X, an organization that commissioned and supported curated exhibitions of artist editions.

Paul has recently has published three artist' books as author, co-editor; Maryam Jafri: *Independence Days* (2022), Kathrin Bohm: *Art on the Scale of Life* (2023), and Dave McKenzie *Banners and Letters* (2023). Paul is currently working on two new publications of his curatorial texts called *Flip-Flopping Institutional Paradigms*, and *CURED* planned for publication next year.

ABOUT SHIMMER

Situated in the Rotterdam port, renowned for its striking sunsets due to industrial pollution, Shimmer embodies the paradox of art for social and communal change within the oil-riggers and wind-turbine installers. This changing industrial backdrop inspires our adaptive and transformative approach. Our curatorial style blends collaboration and innovation, redefining how contemporary art is created, exhibited, and shared. Through experimental exhibitions and events, we provide a platform ranging from emerging practices to established artists, focusing on those who challenge art reception conventions in today's cultural climate. Since 2018, Shimmer is directed and curated by Eloise Sweetman and Jason Hendrik Hansma.

SHIMMER

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