

It is a pleasure to share with you the fourth and final chapter of *Coalescence: Happenstance With All Due Intent* curated by Paul O'Neill and Shimmer. On 14 September, we open with *It's time man*. *It Feels Imminent* by Sarah Pierce and *Shrine of Our Times* by Vivienne Griffiths, which form a dialogue on temporality, ritual, and collective memory. Pierce's work draws on archival fragments and the rehearsal of social gestures, while Griffiths reimagines devotional space as a contemporary site of gathering and reflection. Their practices meet in their attention to how histories are performed, held, and transformed in the present. This is extended through sonic interventions organised with *Futura Resistenza*, bringing together compositions by Laura Kampman, Marja Ahti, and Natalia Beylis, whose works weave experimental soundscapes that amplify the porousness between visual, ritual, and auditory experience.

On 23 October, we extend this constellation with a conversation and screening with Noor Abed and Anu Penanen, joined by Shimmer's co-director Jason Hendrik Hansma. Abed's moving-image works examine folklore, memory, and ritual as collective choreographies of resistance, while Penanen's films and installations trace the architectures of power embedded in urban and social infrastructures. In dialogue with Hansma's explorations of temporality and porous states of being, their practices intersect around questions of how images and spaces construct belonging, how memories become embodied, and how the everyday can be reframed as a site of latent and urgent transformation.

We will close the exhibition on 9 November with the launch of Sarah Pierce's new book, extending her long engagement with archives, rehearsal, and the politics of display into print. The evening will conclude with a conversation and screening of Pilvi Takala's work, whose incisive videos probe the subtle codes of behaviour that govern social and professional life, exposing both their fragility and absurdity. Together, these events foreground how artistic practices can unsettle established structures of knowledge and propose new forms of collective reflection.

*Coalescence: Happenstance
With All Due Intent* (phase 4)

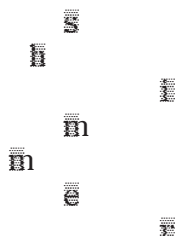
Curated by Paul O'Neill with
Shimmer

Marja Ahti, Natalia Beylis,
Vivienne Griffin, Laura Kampman
and Sarah Pierce, joning Noor
Abed, Nina Canell, Fergus Feehily,
Jaime Gili, Ilke Gers, Liam Gillick,
Moosje M Goosen, Tuukka Kaila,
Inga Meldere, William McKeown,
Ronan McCrea, Suzanne Mooney,
Eduardo Padilha, Bea MacMahon,
Anne Tallentire, Grace Weir,
Lawrence Weiner, and Walker &
Walker

For one year, we have invited Paul O'Neill to curate a new iteration of his *Coalescence*, a project that has been challenging the exhibition format since the early 2000s. In the third phase of *Coalescence: Happenstance With All Due Intent* the exhibition moves between the gaps of serendipity and pushes out to the edges of the exhibition.

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, Frame Finland, Kerlin
Gallery, Alice Weiner for making this
exhibition possible.



CO-PRODUCTIVE EXHIBITION-MAKING
AND THREE PRINCIPAL CATEGORIES OF
ORGANISATION: THE BACKGROUND, THE
MIDDLE-GROUND AND THE FOREGROUND BY
PAUL O'NEILL

Coalescence: Happenstance With All Due Intention is a continuum of sorts employing the foreground, middle-ground, and background as three principal categories of organisation for the viewer and for the works. The production of an exhibition is structured for the viewer around three separate, but interdependent, stages in which the group exhibition as a medium could be divided into three categories of organisation regardless of what was contained therein. My intention was not to inaugurate or consolidate the curating of group exhibitions as a discipline; instead, it was to define a curatorial strategy from the outset, across a period of time, as a means of demonstrating how such a methodology could be usefully applied to the production of group exhibitions. This strategy demonstrated how curating can bring about a certain order to the exhibition material through the configuration of the architectural setting, the exhibition design, form, style and artistic content. By focusing on an overarching organisational structure, it was my intention to show how each individual curatorial statement, made manifest in these exhibitions, was the result of divergent, complex, and dialectical relations between the curator and the artist as co-producers. By making these inter-relations apparent from the outset, 'the difference between collaborative and authorial structures'[12] converge during a process of co-production, leading to the construction of co-operative and co-authored group exhibition-formations.

With each moment of such convergence for every showing and across the series of exhibitions, something new is added or taken away, which is to say the show accumulates, and evolves as well as being distilled and reduced over time. Works come and go. Even within each phase at Shimmer, a different approach to installing is adhered to. For its third and most recent layer, the newly arrived artworks or interventions are being pushed to the edges of the walls, to the acceptable limits of the exhibition center, and placed at the liminal exhibition walls and surfaces.

Taking account of every surface, cavity and vector, from ceiling to floor, between windows, corners, thresholds, veering towards the wall edges, and where works are more seemingly casually installed, pinned, draped, dropped, or left leaning against one another; sitting upon, almost too closely over the other works as a gesture of mutual conversation, as intimate gestures as much as coalescent impositions. Works provide connections between and across the spaces within the relations between things, bodies and ideas whilst (re-)orienting the viewer away from the works and towards the spaces between, beyond, and exterior to the standardised exhibition space.

THE GROUP EXHIBITION-FORM AS A
CONTINUALLY EVOLVING STRUCTURE

Since the 1960s, the group exhibition has opened up a range of curatorial approaches to demystify the role of mediation, and as such, has also enabled divergent artistic practices to be exhibited together under a single rubric.[1] The term 'demystification' became a recurring trope within art and curatorial discourse for how the changing conditions of exhibition production were made manifest in the final exhibition-form. Curators, artists and critics were acknowledging the influential mediating component within an exhibition's formation, production and dissemination.[2]

Demystification was a necessary process in revealing and evaluating the more hidden curatorial components of an exhibition, making evident that the actions of curators had an impact on which artworks were exhibited and how they were produced, mediated and distributed for the viewer. The group exhibition has become the primary site for curatorial experimentation and, as such, represents a new discursive space around artistic practice. The following text describes how a cumulative, and expanding exhibition-form, can constitute an investigation into how the curatorial role is made manifest, through collaborative and collective exhibition-making structures applied through close involvement with artists during all stages of the exhibition production.

In order to focus on the spatial context of the exhibitions, any implementation of thematic displays of related works is resisted, whereby selected artworks would

have been forced to collectively adhere to a single theme. The artists were not there to illustrate any overarching subject, nor were the works arranged so as to demonstrate a coherent inter-textual relationship between one another. Instead, the gallery is a setting for the staging of spatial relations between works, and between viewers, with curating put forward as the activity that structures such experiences for the viewer and for the work.

‘COALESCE’: THREE PRINCIPAL CATEGORIES OF ORGANISATION

‘Coalesce’ is an evolving curatorial project established as a means of reflecting upon how the re-configuration of curatorial praxis in recent years can be made apparent within the final exhibition-form beyond the curatorial as master-planning scenario. Since 2003, it has marked a shift in my own curatorial practice towards a more collective curatorial methodology, achieved by working directly with artists on every aspect of the exhibitions’ production. ‘Coalesce’ is an accumulative exhibition that gathers its form across a series of eight distinct exhibition-moments since it began at London Print Studio Gallery, UK (2003), with the year-long evolving exhibition at Shimmer being its most recent iteration (2024-25). [3][4]

The project began with ‘Coalesce: Mingle Mangle’ physically ‘becoming’ the gallery space, with each work accessing all of the available space and melting with other works. There are some continuums with each ensemble of works, like an expanded, complex wallpaper, adapted and occupying the walls and ceiling of the gallery, or with the work of Eduardo Padilha, in the shape of sleeping bags made with beautifully printed or embroidered fabrics found on discarded mattresses around London, which were open for viewers to sit, lie, relax and enjoy the created environment of the exhibition as a whole.

In each instalment, each exhibition-moment has subsequently grown with the most recent incarnation involving seventy artists. Each ‘Coalesce’ has consistently taken the exhibition-form of a mutating environment of overlapping artworks whilst advancing it across a series of related exhibition platforms. Each new exhibition also gathers new artists and curators each time. Some invitees are called upon to

activate the exhibition site by considering it as a possible pedagogical tool within an ongoing collaborative process. This also results in a staging of discursive events that respond critically to the concept, structure and form of the exhibition. The multiple outcomes of ‘Coalesce’, across locations and times, form part of a continuum, with the project being considered as an unending exhibition with artists being added for each new outing. Each time the title has been retained, whereas a new subtitle is introduced to distinguish each outing from the other. For each exhibition, artists work collectively in a semi-autonomous way on an installation, with their work(s) literally merging into each other, resulting in an overall group exhibition form rather than an accumulation of discernible, autonomous, individual artworks. The overall exhibition grows over time, at different speeds and with varying modes of display and foregrounds mediating strategies by emphasising exhibition design, structure and layout, all of which are intended to be as dominant as the individual works of art.

Throughout the series of exhibitions, there is an intentional balance inherent to each curatorial methodology articulated – through the exhibition form and the space of production for art made specifically for the exhibition – in which each participant within the exhibition becomes part of a dialogical structure, mediated from the outset by the curator. These series of exhibitions have no grand narrative, no single or unified way of reading the exhibition as a work, or of clearly separating out the curatorial and artistic work therein. In each project, artists responded to a curatorial proposition, strategy or imposed structure which resulted in artworks that would not have emerged without such orchestration. At the same time, each curatorial structure was responsive to each artist’s practice, which always remained the starting point for the propositions. [5]

THE EXHIBITION AS LANDSCAPE

To focus on the spatial context of the exhibition-form, the gallery is a setting for the staging of spatial relations between works, and between viewers, with curating as the activity that structures such experiences for the viewer and for the work. ‘Coalesce’ provides three potential

planes of interaction, with the exhibition considered to be an organised built environment which:

1 surrounds the viewer who moves through it

2 the viewer interacts with only partly

3 contains the viewer in its space of display

By applying Susan Stewart's understanding of landscape (and the gigantic) as a 'container' of objects and mobile viewing subjects[6] to our experience of the exhibition, one can deduce a rejection of the notion of the autonomous objects of art as the primary medium through which the ritualised and ritualising experience of art takes place. This perception is then replaced by a desire for an understanding of these rituals at the level of the space of exhibition(s), where 'our most fundamental relation to the gigantic is articulated in our relation to landscape, our immediate and lived relation to nature as it "surrounds" us'[7] As a question of scale, landscape is that which encloses us visually and spatially, 'expressed most often through an abstract projection of the body' upon the world.[8] The metaphor of the exhibition-as-landscape also acknowledges the spatial world as a display space.

SUMMARY OF ORGANISATIONAL CATEGORIES

'Coalesce' applies the metaphor of the exhibition as a landscape as a means of establishing a formal structuring device, responsive to three planes of interaction available to the viewer. Structured around three spatial categories - the background, the middle-ground and the foreground - these terms of classification were used as three prescribed terms of reference for thinking about how exhibitions are constructed. These spatial co-ordinates are then utilised as organisational strategies, through which the exhibition can consider the proximity of the viewer to each of the artworks as well as to the exhibition display, with respect to exhibition production as a form of co-authorship. Each artist or artwork is then selected to respond to one of the three organisational parameters.

The background is considered to be the architecture of the exhibition space, the primary layer of the exhibition under discussion. The white walls of each gallery

are at least partly painted, covered, or pasted over and converted from a blank space into a dominant aesthetic experience.

The middle-ground becomes an area with which audiences are intended to interact. It could be described as the manner in which the exhibition design and the layout of the exhibition space is organised - prior to the placement of artists and their works - and the way in which such elements function within the overall organisational framework of a group exhibition. Display structures, gallery furniture, seating, and overall exhibition design are considered prior to the exhibition installation, which the middle-ground utilises as a means of conditioning and mobilising the exhibition viewer in prescribed ways.

The foreground represents a space of containment, in which the viewer is requested to take part in a subject-to-object relationship with those artefacts, images and works of art that could be categorised as autonomous objects for study in their own right. Such works arrive in their complete form and are left intact after the event of the exhibition. These works cannot be adapted or changed by curatorial intervention, each of which requires certain inherent conditions of display.

The three organisational categories described above are not only employed to facilitate the selection of works for each exhibition but also intermingle into the final exhibition form. The intention of 'Coalesce' is to accommodate a cross-fertilisation of different artistic and curatorial positions within a single unifying curatorial project over an extended period.

NOTES

1 The thematic group exhibition emerged as a formative model for defining ways of engaging with such disparate interests as exoticism, feminism, identity, multiculturalism, otherness, and queerness. As I argued in a previous paper, the ubiquity of the biennial model since the 1990s - and the consistency of such exhibitions in being centred on an overarching trans-cultural, cross-national and inclusive thematic structure - has helped to define the modes of art's engagement with a variety of socio-political

and global cultural topics. Through their diversity of outcomes, group exhibitions have also offered an alternative to more traditional Western museum exhibition paradigms, such as the monographic or genre exhibition, or the permanent collection.

2 Much of the discussion around curators from the '60's, such as Seth Siegelaub's curatorial projects, benefit from considerable hindsight for, even during the 1960s, the term 'curator' was never used by Siegelaub in relation to what he was doing at the time. It is only in the context of other people's subsequent texts about his practice of the 1960s and as part of curatorial debates in the 1980s and 1990s, that Siegelaub has been called a curator. In my interview with him, he stated: I probably wouldn't have used the word 'curator' at the time, although I have recently done so in retrospect because there is a whole body of curatorial practice that has quantitatively evolved since then... While I can look back now and say that curating is probably what I was doing, it is not a term that I would have used when I was active for one simple reason: the dominant idea of the curator at the time was basically someone who worked for a museum. Since then, the definition of the term curator has changed. This is just another facet which reflects how the art world has changed since the 1960s/early 1970s; the art world has become much bigger, richer, more omnipresent; there are many more museums, galleries, artists, art bars, art schools, art lovers, etc. It has also become more central and more attached to the dominant values of capitalist society... It is clear that, in the last thirty years or so, art has become a more acceptable profession, even a type of business, a more acceptable thing to do, both as a practitioner, as well as an art collector. One can think of becoming an artist as a possible 'career choice' now, which just didn't exist back then. One just didn't have this opportunity. The question of the curator, in this context, is also related to another modern phenomenon today: the need for freelance curatorial energy to invigorate museums that no longer have this kind of energy. Seth Siegelaub, Interview with the author. For a comprehensive examination of Siegelaub's practice between 1965 and 1972, see Alberro, Alexander. Conceptual Art

and the Politics of Publicity, (Cambridge, MA, MIT Press, 2003).

3 Documentation from all four manifestations to date are viewable on the website www.coalescent.org.uk which shows documentation of each exhibition and represents the development of the project since 2003.

4 The final exhibition at SMART involved the following artists: Dave Beech & Mark Hutchinson, David Blandy, Het Blauwe Huis with M2M radio, Kathrin Böhm, Nina Canell, Oriana Fox, Freee, General Idea, Jaime Gili, Clare Goodwin, Lothar Götz, Tod Hanson, Toby Huddleston, Tellervo Kalleinen & Oliver Kochta-Kalleinen, Cyril Lepetit, Ronan McCrea, Jonathan Mosley & Sophie Warren with Can Altay, Jem Noble, Isabel Nolan, Harold Offeh, Mark Orange, Eduardo Padilha, Garrett Phelan, Sarah Pierce, Manuel Saiz, Savage, temporarycontemporary, Richard Venlet, Robin Watkins, Lawrence Weiner, Matt White, Mick Wilson. Coalesce film programme involved: Ursula Biemann & Angela Sanders, Jakup Ferri, Esra Ersen, Adla Isanovic, Helmut & Johanna Kandl, Tadej Pogacar and the P.A.R.A.S.I.T.E. Museum of Contemporary Art, Marko Raat selected by B + B. Special opening event: musical performance by Irish music research group TradFutures@W20, organized by Mick Wilson. TradFutures@W20 consist of Nollaig Ó Fiongháile, Brian Ó hUiginn, Patrick Daly and Bill Wright.

5 See O'Neill, Paul interviewed by Fletcher, Annie. 'Introduction', Curating Subjects, Ed. Paul O'Neill (Amsterdam and London, De Appel and Open Editions, 2007), p. 18.

6 Stewart, Susan. 'The Gigantic' On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection (Durham and London, Duke University Press, 1993), p. 71.

7 Stewart, Susan. 'The Gigantic' On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection (Durham and London, Duke University Press, 1993), p. 71.

8 Ibid. p. 71.

9 Duncan, Carol. Civilising Rituals: Inside Public Art Museums, (London and New

York, Routledge, 1995), pp 12-13

10 Duncan, Carol Civilising Rituals: Inside Public Art Museums, (London and New York, Routledge, 1995), p 6

11 Ibid p 8

12 In his keynote address for the Banff 2000 International Curatorial Summit at the Banff Centre, 24 August, 2000, Bruce Ferguson highlighted three recurring issues in contemporary curating, the third of which was 'the difference between collaborative and authorial structures' See Townsend, Melanie 'The Troubles With Curating', Beyond the Box: Diverging Curatorial Practices, Ed Melanie Townsend (Banff, Canada, Banff Centre Press, 2003), p xv

ARTWORK LIST

NOOR ABED

Penelope (Noor Abed, PS 2014, 7')

Nina Canell

Score for Two Lungs, 2009

Electric heater, paper

Courtesy of the artist and Mendes Wood DM

FERGUS FEEHILY

Crescent Moon, 2024

Oil and glitter on canvas board, artist's frame

31 × 25 × 2 cm

Private Collection

A Commonplace, 2024

Found card, acrylic on card, found frame
27 × 21 × 1 cm

Courtesy of the artist and MISAOKO & ROSEN, Tokyo

MOOSJE M GOOSEN

1:1 (Prompt for an Artwork), 2025

A6 card

Courtesy of the artist

1:1 (Paper Score for Two Lungs), 2025

Two A4 paper sheets, one rehung at 122 cm height

Courtesy of the artist

ILKE GERS

Index, 2024-ongoing

Graphite pencil, index cards

Courtesy of the artist

JAIME GILI

A628 (Culebra 4), 2024

Acrylic and oil on linen

31 × 26 cm

A624 (Culebra), 2024

Acrylic and oil on hessian

31 × 23 cm

A595 (Industrial 4), 2023

Acrylic on canvas

36 × 25 cm

A596 (Industrial 5), 2023

Acrylic on canvas

36 × 25 cm

All courtesy of the artist

LIAM GILLICK

Happenstance, 2024

A1 (594 × 840 mm), Papyrus Rainbow Zalm
230 g/m²

Courtesy of the artist, Kerlin Gallery and Maureen Paley

VIVIENNE GRIFFIN
Shrine of Our Times, 2017
CNC-milled alabaster, plaster and alabaster
25.4 x 14.0 x 20.3 cm

TUUKKA KAILA
Untitled (red and blue), 2022
C-type on aluminium composite, resin,
artist's frame
47.8 x 59.5 cm
Untitled (blue and yellow), 2022
C-type on aluminium composite, resin,
artist's frame
47.8 x 59.5 cm

INGA MELDERE
Swallows Brood
Oil on canvas
50.5 x 50 cm
Waterways, 2024
Acrylic, oil on paper

RONAN MCCREA
Study for Decade-ism (early & late) 2003-
2023, (2023)
Hand printed gelatin silver prints
Each: 40.6 x 50.8 cm
Courtesy of the artist

WILLIAM MCKEOWN
Untitled, 2009-2011
Oil on linen
40.4 x 40.4 cm
Blue, 2009-2011
Oil on linen
48 x 48 cm
Courtesy of Kerlin Gallery, Dublin

SUZANNE MOONEY
Portal
Semi-circular clear hand-blown glass, with
brown ribbon
34 cm diameter
Portal
Circular clear hand-blown glass, with blue
and yellow ribbon
26 cm diameter
Portal
Circular clear hand-blown glass, with black
ribbon
26 cm diameter

EDUARDO PADILHA
Sleeping Beauty, 2000
Disassembled mattress fabrics
15 x 200 x 80 cm
Slumberland, 2000

Disassembled mattress fabrics
15 x 200 x 80 cm
Untitled (Monument 3), 2024
Glazed ceramic
20 x 6 x 10 cm

Untitled, 2024
Curtain of safety debris netting stitched
in various colours
Dimensions variable
All courtesy of the artist

SARAH PIERCE
A thing of beauty colour and love, 2002
screen prints on paper with Chine collé,
unframed
500 x 700mm

It's time man It feels imminent, 2002
screen prints on paper with Chine collé,
unframed
500 x 605mm

It's palpable in the air, unframed, 2002
500 x 705mm
screen prints on paper with Chine collé,
unframed

ANNE TALLENTIRE
Look Over 5, 2025
Various tapes
Courtesy of the artist and Hollybush
Gardens, London

LAWRENCE WEINER
Happenstance: All Due Intent, 2008
Text in silver with black outline
Approx. 20 cm letter height, total length
approx. 431 cm
Courtesy of a private collection

GRACE WEIR
In Parallel, 2017
HDV, 17'19"
Courtesy of the artist

WALKER & WALKER
'Between i and f'
'Between d and o'
'Between i and s'
'Between i and t'
'Between o and r'
'Between t and o'
10 mm powder-coated aluminium
All courtesy of the artists

BIOGRAPHIES

NOOR ABED works at the intersection of performance and film, exploring the boundaries between the staged and the documentary. Her work investigates social choreographies and collective formations, with an interest in synchrony and social action.

She was a fellow of the Whitney Independent Study Program (New York, 2015–16), the Home Workspace Program (Beirut, 2016–17), and Raw Material Company (Dakar, 2019). She co-founded the School of Intrusions in Ramallah (2020) and was assistant curator at documenta fifteen (Kassel, 2021–22).

Recent achievements include residencies at Rijksakademie, Amsterdam (2022–24); the Han Nefkens Foundation/Museu Tàpies Film Grant (2022); first prize in the e-flux Film Award (2024); and the Grand Prize of the 36th Ljubljana Biennale of Graphic Arts. Her book *Stars at Midday* was published by Occasional Papers (2024).

MARJA AHTI (b. 1981, Luleå) is a Swedish-Finnish sound artist working in composition, installation and cross-disciplinary performance. Working with field recordings, sounds of everyday objects and materials, analog synthesis, digital processing and acoustic instrumentation she creates precise musical narratives with organically unfolding sequences of details and textures. Her patiently evolving electro-acoustic constructions suggest a poetic realm between the acousmatic and the documentaristic, between abstraction and the deeply familiar.

Ahti is currently based in Turku, Finland. She is active in the duo Ahti & Ahti with her partner Niko-Matti Ahti, in the artist/organizer collective Himera and in collaborative projects with Judith Hamann, John McCowen, Manja Risti and Mikko Kuorinki.

NATALIA BEYLIS' music revolves somewhere between sonic story-teller and multi-instrumental explorer. Based in rural Ireland, her work parallels the lines of her surroundings: creaking trees, farm animals, vocal samples taken from conversations with her neighbours, the

northwesterly breeze, creatures rusting in the hedgerows, strange noises from the bog at dusk and rainfall. Lots and lots of rainfall. Her solo compositions and improvisations mix field recordings with garbled tape collages, manipulated sounds of seemingly mundane objects, eerie mandola mantras and dreamscape piano voyages. While she regularly records on a variety of traditional instruments, she is just as likely to use non-musical sound sources within her compositions.

NINA CANELL's sculptural practice is rooted in the transfer, distribution, and transformation of energy. Her works often involve materials and processes sensitive to spatial and temporal conditions, grounded equally in chance and deep research. Canell foregrounds material agency, crafting works that reveal the invisible and ephemeral forces animating the physical world.

Notably, she once created a sculpture that caused the electricity in ten homes to shut off simultaneously once a month for a year—highlighting her interest in imperceptible systems of infrastructure and connectivity.

FERGUS FEEHILY's recent solo exhibitions include Temple Bar Gallery + Studios, Dublin (2024); Lulu, Mexico City (2022); La Maison de Rendezvous, Brussels (2020); Galerie Christian Lethert, Cologne (2019); and MISAKO & ROSEN, Tokyo (2018). His work has also been presented at institutions such as the Walker Art Center, Minneapolis; Dallas Museum of Art; X Museum, Beijing; Tokyo Opera City; June, Berlin; Chris Sharp Gallery, Los Angeles; Capital, San Francisco; the Douglas Hyde and IMMA, Dublin; Sydney Non-Objective, and Two Rooms, Auckland. TBG+S, Dublin published *The Horse and The Rider*, a volume of writing by the artist (2024), and his practice is the subject of a major monograph by Zolo Press, Mexico City/Brussels (2023).

ILKE GERS creates site-specific installations, drawings, and publications that explore the relationship between body, movement, and language. Her installations often emerge through physical engagement and respond to space, time, and interaction.

Through ground-based drawings and subtle architectural interventions, Gers investigates normative communication systems, questioning the neutrality of space, language, and codes of conduct.

JAIME GILI's abstract painting practice merges the legacies of European and Venezuelan modernism with contemporary realities. Aware that abstraction resists literal narration, his work nonetheless addresses current socio-political conditions—protests, state collapse, and economic disintegration—through rhythm, gesture, and visual tempo.

His layered compositions express a sense of futurity, operating across temporal and spatial voids while remaining grounded in painting's potential for transformation.

LIAM GILLICK is an artist, writer, theorist, and educator. Working across installation, sound, video, and text, his work critically engages with systems of production, modernist legacies, and social organization.

Through essays, lectures, and collaborative curatorial projects, Gillick reflects on post-industrial aesthetics and the structural dynamics of exhibition-making. Since the 2000s, he has also created a number of films addressing the construction of the artist figure in contemporary culture.

Writing and reading are central to MOOSJE M. GOOSEN's daily practice. Influenced by her experience of chronic illness and bodily limitation, she approaches language as a vital life force beyond corporeality. Her work occupies spaces between art and literature, fiction and theory, and disciplines and genres—exploring language as an independent entity that shapes, destabilizes, and extends meaning. In 2017, she received a pair of donor lungs, an event that informs her profound engagement with time and presence.

VIVIENNE GRIFFIN (they/them) was born in Dublin, Ireland. Griffin studied fine art at Hunter City University New York supported by a Fulbright Scholarship. Moving between experimental sound and art, through the digital and the human voice, Griffin is an anti-disciplinary artist who uses video, sound, drawing and sculpture. Griffin aims to reclaim the emancipatory prompts

that technology can offer us through vocal processing, live performance and video. Recent shows include Bureau, NYC, 2024, Transmediale, Berlin, 2024, Current Plans, Hong Kong, 2024, Assembly, Somerset House, 2024. Upcoming events and shows at Fact, Liverpool, and Standalone, London.

TUUKKA KAILA is an artist, publisher, and educator working across photography, text, sound, and publishing. His work often takes the form of spatial photographic installations and publications, engaging with knowledge systems, representation, and contemporary political discourse. He co-founded Rooftop Press, dedicated to publishing as artistic practice, and has been active in initiatives such as Myymälä2 Gallery and Värinä darkroom cooperative. Kaila teaches postgraduate courses on self-initiated publishing at Aalto University and the Academy of Fine Arts, Helsinki.

Photographer and composer LAURA KAMPMAN hooks up four phones to a mixer and turns voice notes and location recordings into a beautiful weave of found sound, new age/concrète and impromptu songs that conjure a shimmering, cathartic soundworld.

WILLIAM MCKEOWN created paintings, prints, drawings, and installations that embodied the power and beauty of nature. Although his minimalist style evoked objective abstraction, his intent was deeply emotional and affective.

Often presented in immersive installations resembling domestic or clinical interiors, his off-square canvases radiated with subtle gradations of light and tone. His work offered the viewer a moment of release, intimacy, and transcendence, frequently titled with words like Hope and Freedom.

BEA MCMAHON works across sculpture, performance, song, dance, moving image, and installation, often in collaboration with others. Trained in mathematics and mathematical physics, she navigates conceptions of reality and their appearance in the world.

Recent collaborations include Another Shot at Love, EVA Biennale (2023); a performance with Dina from Egypt at Hugh Lane Gallery (2023); and a pop video launch

at Framer Framed, Amsterdam (2024)■ She is currently producing a collaborative TV series with artists and performers at Kunstverein Auhgrim, Ireland (2025)■ Recent exhibitions include Staying with the Trouble, IMMA; Animal Farm, Paper Biennale, Museum Rijswijk; Sequins, Shimmer, Rotterdam (2023); and Floppy Forest, Treignac Projet, France (2021)■

RONAN MCCREA is based in Dublin and works with photographic and filmic images■ In 2005 he was one of the seven artists to represent Ireland at the 51st Venice Biennale■ In 2018 he was shortlisted for MAC International, Belfast■ Other exhibitions and projects include: Sinopale 8, Turkey 2021, Periodical Review X, Pallas Projects, (2020), Efference Copy Mechanism, (solo) Temple Bar Gallery 2019, We Are Center, CSS Bard College, New York & P Gallery, New York, (2016); Green on Red Gallery (solo) Dublin (2016/13/11); Fragments, Irish Museum of Modern Art (2015); Enclave Gallery, London (solo) (2014); The LAB, Dublin (2013); screenings at Cologne Kunstverein and Cobra Museum, Netherlands (2011); We are Grammar, Pratt Manhattan Gallery, New York■

Ronan McCrea holds a Phd from Ulster University, Belfast, and is currently lecturer in Fine Art at Technological University Dublin■

INGA MELDERE's practice emphasizes painting as a performative and expanded field■ She adopts cross-disciplinary, speculative approaches that intersect conservation, pedagogy, and contemporary art■ Her work explores impermanence, authenticity, social history, and micro-histories■

SUZANNE MOONEY works with photography, moving images and found objects■ A graduate of the Royal College of Art, London, she has exhibited at ADN Platform (Barcelona), A■■■■R Gallery (New York), The Finnish Museum of Photography (Helsinki), PhotoIreland (Dublin), Vitrine Gallery (Basel), Weserburg Museum (Bremen), Contemporary Art Society (London), and Glucksman Gallery (Cork)■

Her work is in the collections of the OPW, the Irish State, and Kiasma■ She lectures at the Academy of Fine Arts, Helsinki, and is a PhD candidate at Aalto University■

EDUARDO PADILHA's work investigates identity and place through the appropriation and reconfiguration of found materials■ His sculptural assemblages reflect lived experience and the intersection of personal and public domains■

Working at the threshold between home and street, private and institutional, his practice creates new readings through repositioning the familiar■

Since 2003, SARAH PIERCE has used the term the Metropolitan Complex to describe her project, characterised by forms of gathering, both historical examples and those she initiates■ The processes of research and presentation that she undertakes demonstrate a broad understanding of cultural work and a continual renegotiation of the terms for making art, the potential for dissent, and self-determination■ Pierce works with installation, performance, archives, talks and papers, often opening these up to the personal and the incidental in ways that challenge received histories and accepted forms■ Her interests include radical pedagogies and student work, art historical legacies and figures such as El Lissitzky, August Rodin, and Eva Hesse, and theories of community and love founded in Maurice Blanchot and Georges Bataille■

ANNE TALLENTIRE works across moving image, sculpture, photography, installation, and spatial drawing■ Her practice scrutinizes the everyday materials and systems that shape urban environments and patterns of labor■

She has collaborated with John Seth as work-seth/tallentire since 1993 and co-organizes hmn, a peripatetic event series■ Her work foregrounds structures of dislocation, mobility, and the politics of space■ She is represented by Hollybush Gardens, London■

The collaborative duo WALKER & WALKER explores the instability of language through film, sculpture, drawing, and installation■ Using diverse materials—steel, neon, flowers, pearls—they create poetic interventions that reference Surrealism and 20th-century philosophy■

Influenced by figures like Marcel Duchamp, Stéphane Mallarmé, and René Daumal,

their work generates new forms of meaning by unmooring language from its original contexts

GRACE WEIR's interdisciplinary practice spans film, video, photography, installation, and lecture-performances. She engages deeply with specific objects, sites, and ideas through research-based encounters and collaborations with scientists, philosophers, and historians. Her work questions linear time, representation, and the nature of historical truth—often using the structure of the essay film to navigate between disciplines and perspectives.

A pioneering conceptual artist, LAWRENCE WEINER was best known for his radical use of language as sculpture. From the 1960s onward, he redefined the role of the artist and the artwork, proposing that a piece need not be physically constructed to exist.

His signature wall texts—often in block lettering—challenged the material and spatial constraints of art, making him one of the foundational figures of Conceptual Art.

SERVED is an ongoing collaboration between artists Katie Watchorn and Áine Mac Giolla Bhríde which takes shape through shared sensory experiences involving food and drinks.

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 *CURIOS* (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, 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 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.

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



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