

On 4 June Chapter 3: In Need of Memory Bank by Geo Wyeth fully arrived at Shimmer. Wyeth goes into the walls and down into the pipes of the building, creating a dense and atmospheric environment for Muck Studies Dept by layering sculpture, sound, drawings and performance. Wyeth's works are a synthesis that thickens, expands, and queers the very space of sound itself.

The exhibition space is painted in muddiness with two watercolour floor plans installed handily to indicate where we have been and will go. Stars that stink, shine on the plan and on the ground. In Need of Memory Bank is connected to Wyeth's Muck Studies Dept, a city agent of low-lying water areas. He is "looking for stars out of what stinks" that is made of mud, water, metal, gas, ass, rocks, coins, extractive industry, deep coloniality, and sensual expression of belonging to these heavy and vast treatments of the world. As a department, Muck Studies is a constellational body employing inherited diasporic/American funk and folk poetics, and techniques of investigative journalism. With Wyeth, we will find, that the process of city-making is more complicated than writing parameters of "simple" codes. Coming in and out of the city and the port is a complex, messy mucky muddy form of creating identity.

Initially starting with Juice Helmet (2016) as both headgear and installation, the exhibition begun to drip, drop and dwell in the pipes of the building, seeping into the groundwater. An audio work can be heard from the walls, taking us back outside where a radio transmission meets us, intervening and diverting our attention to the water, to the muck. A transmission mingles with the port of authority airwaves, with the right frequency we can tune in. On certain days, weather permitting, Juice Helmet will be worn by Wyeth and we will gather and move through the port for a performance of poetry and music.

World as Lover, World as Self

Chapter 3: In Need Of A Memory Bank
by Geo Wyeth

7 May - 9 September 2021

In Need of Memory Bank by Geo Wyeth is the third chapter in World as Lover, World as Self which is inspired by environmental activist, and Buddhist philosopher Joanna Macy. World As Lover World As Self turns to contemporary art to help us to "relinquish our separateness" and take account of the "residue" of the world that we think we know. Our exhibition does this through the concept of 'defamiliarization' as a means to "turn the familiar strange" to redefine the self and our subsequent community. Defamiliarization is an influence in Wyeth's work, evident in the artist's growing array of avatars and characters to step with oneself, outwards, and into the world.

ARTWORK LIST

Us Field Feeling It, 2021
room painting, room paint in fog, jade and
sienna ■ Dimensions variable ■

No Star Butt Plug, 2019 ■
mixed media ■

No Star Fuck Butter, 2019 ■
mixed media ■

Juice Helmet, 2016
Baby ghost fabric, plastic figurines ■

Homies, ribbon, balloons, wire, light, head-
fitting ■ Dimensions variable ■

Many Muck Rest Less Passenger Signal, 2020
Tulip bag, speaker, smoke machine, oyster
shells ■ 15mins approx

Green Means Go, 2021
Personal item, green light, cavity ■
Dimensions variable ■

Relentless Shards of Stars of Muck Stud
Ease for ATM FM Please, 2021
FM radio 107.4

Performances on 3 July (7 pm & 9.30 pm)
and 21 August (7 pm & 9.30 pm)
Space is limited to 7 guests per
performance as such kindly send your name
and number of guests to shimmering@rsvp@
gmail.com

GEO WYETH has shown work at the New
Museum, Stedelijk Museum Amsterdam,
MoMA PS1 (Greater New York 2016),
Dutch National Opera, Triangle France,
Anthology Film Archives, The Kitchen, TENT
(Rotterdam), Arsenic (CH), Biquini Wax
(CDMX), LA MoCA, New York Live Arts,
The Studio Museum in Harlem, Boston ICA,
La MaMa Theatre, Human Resources, The
Pyramid Club, Joe's Pub, and many others ■
They are co-founder of the queer social
space Tender Center (Rotterdam, NL) ■ They
have composed music for the narrative
shorts Happy Birthday Marsha, Atlantic is
a Sea of Bones, Salacia, and The Personal
Things (all directed by Tourmaline), as well
as numerous videos of other contemporary
artists ■ Wyeth was in residence at the
Rijksakademie van beeldende kunsten
for the years 2015–2016 in Amsterdam,
and currently teach at the Dutch Art
Institute (DAI) and the Willem de Kooning
Akademie where they focus on embodied
tactics of performance, storytelling, and
remembering ■ Wyeth was funded by the
Amsterdam Fonds voor de Kunst in 2017,
and the Mondriaan Fonds for research on
jazz history, extractive industry, and
swamp studies in New Orleans in 2019
through the Deltaworkers Residency ■ They
are currently in residence at the Textiel
Museum (Tilburg, NL) ■ Wyeth won the Dolf
Henkes Art Prize (2021) ■ They live and work
in Rotterdam, NL next to the Maas River ■

Inspired by environmental activist and Buddhist scholar Joanna Macy, our exhibition *World As Lover, World As Self* turns to contemporary art to help us to “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 defamiliarization as a means to “turn the familiar strange,” to redefine the self and our subsequent community. Defamiliarization, or aesthetic distance, is a literary and artistic technique coined by Russian Formalists during the outbreak of the 1918 flu pandemic. According to the formalists, the technique 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. How can bodies, technologies and modes of being, be taken outside of predefined cultural presumptions in order to de-categorise, to shapeshift, to morph, to glimmer, to shimmer. In this program, we estrange, not to create a ‘foreign’ or ‘other’ but to radically rethink community, to engage with the World as Lover, and as Self.

Over more than a year, Shimmer has curated exhibition chapters by artist Magali Reus, Harm van den Dorpel, Geo Wyeth and now Ellen Gallagher and Dora Economou, which fade in and out of each other. We see the chapters crossing over as similar to the crossfade in film or music as a format. The artworks will intermingle, creating entangled relationships and networks of associations. Our approach is also the basis of our relationship with Akwa Ibom that approaches the exhibition as the chapters in a book to give space to experimental means of reception and consuming the afterlife of artworks.

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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(on the second floor)
Currently open by appointment

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