

Entrance Three: *She asked me, 'why did you come if you'll leave again?'* (2019)  
by Ayo

A *Door Ajar, Singing* is an exhibition of entrances and exits. In our first iteration we unpacked the threshold, the door jammed open, traces of past feet, forgotten work, of work existing both within and outside of Shimmer. Now we find ourselves in the weave. Entrances of micro scale, woven material that themselves become passthroughs. Porosity written as culture, sieves that wrap around, that are produced with the rhythm of layering one material above the other to create new wholes.

*She asked me, 'why did you come if you'll leave again?'* by Ayo has two objects: an heirloom winnowing fan made of Itele, Opobo, cow dung and its subsequent concrete replica cast. The winnowing fan is used to thresh grain by throwing it in the air and also during rites of passage ceremonies specific to the Lango people of Northern Uganda. Ayo travels with the winnowing fan, whatever country she is, so is the heirloom. So through the exhibition *She asked me, 'why did you come if you'll leave again?'* will be partially on view depending on whether Ayo is in the Netherlands or not.

Ayo's artistic practice encompasses film, sculpture and performance with comprehensive research projects at its core. Ayo's research interests are nourished by archival materials, oral histories, intangible forms of cultural heritage and informal knowledge practices, held within the contemporary African Diaspora. Currently Ayo is in a residency at Amant Foundation in New York. Ayo's work is shown in museums, galleries and film festivals across the Netherlands and abroad, including Stedelijk Museum, Singular Art Gallery, Rencontres Internationales Paris & Berlin, TENT Rotterdam and Museum Arnhem.

Artwork list:

*She asked me, 'why did you come if you'll leave again?'* (2019) Heirloom: Itele, Opobo, ink, cow dung. Replica: concrete

Entrance Three: *Interwoven* (2020)  
by Melvin Moti

If culture is pushed between the weave of Ayo's sculpture then we see culture woven through the work by Melvin Moti. Over two periods (September and November) in the exhibition, we present double ikat woven textile works made by Moti and master weavers on Iriomote Island and Taketomi Island in Japan. Using natural dyes from the region, the delicate textile pieces seem to at times ebb in and out of sight, to blur, which is created by the complicated weaving style where the threads woven from banana plants are wrapped before dyeing process which then the weaver must then skillfully weave. In the Ikat style, patterns are made before weaving, dyed onto the threads before realigning on the loom those slippages into new fabrications.

The works are part of a larger body of work by Moti, who has focused on Niran, a sacred rock that sits in the ocean off the coast of Japan. In Moti's own description of the work he writes:

The Yaeyama Islands, situated on the outermost Southern borders of Japan, are known to house matriarchal communities, which are often headed by female spiritual leaders, shamans, who act as mediums between nature and the human world. Sacred rocks, such as Niran, play a central role in their belief-system which is a hybrid of Shintoism, Buddhism and Chinese and Micronesian mythologies.

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A second important component of the shamanic spiritual practice on the Yaeyama Islands is the act of weaving fabrics. By the use of an elaborate process - obtaining thread from fibers of banana trees, extracting dyes from local plants and utilizing the complex technique of double-ikat weaving, each piece of woven fabric takes several years to complete. The fabrics are worn by shamans during their rituals, reflecting their close relationship and interaction with the natural world. Each piece of woven textile, assembled from small portions of nature, is in fact a long meditation on time. They could therefore be considered a time-based medium.

MELVIN MOTI's practice is driven by radical forms of reduction, inspired by relationship between the form and absence as seen in Buddhism. As a result his works are often materially condensed in order to expand a mental space in the mind of the viewer, much like a Zen garden. His artistic practice is based on extensive research, and entails films, books, textiles and more recently musical compositions.

#### Artwork list:

*Interwoven* (2020) woven textile, 58 x 287 cm woven by Yayoi Shimanaka on Taketomi Island 2015-2018

#### Materials for yarn:

Latin: *Musa balbisiana* / Local: Ito bashô  
Handspun yarn from banana tree fibres, planted in 2015 and processed in 2017

Latin: *Boehmeria nivea gaudich* / Local: Chyoma  
Handspun yarn from plants, planted in 2016 and processed in 2017

#### Materials for dye:

Latin: *Strobilanthes cusia* / Local: Ryukyu Indigo  
Planted in 2015, harvested in the summer of 2018. Leaves produce blue dye

Latin: *Garcinia subelliptica* / Local: Fukugi  
Planted around 1968, harvested in May 2018  
Tree bark produces yellow dye

Latin: *Musa balbisiana* / Local: Ito bashô  
Planted in 2015, harvested in the autumn of 2017. Undyed fibre produces yellow-brown color

*Interwoven* (2020) woven textile, 78 x 60 cm Woven by Akiko Ishigaki on Iriomote Island 2015-2018

#### Materials for yarn:

Latin: *Musa balbisiana* / Local: Ito bashô  
Handspun yarn from banana tree fibres, planted in 2015 and processed in 2017

Latin: *Boehmeria nivea gaudich* / Local: Chyoma  
Handspun yarn from plants, planted in 2016 and processed in 2017

#### Materials for dye:

Latin: *Dioscorea Cirrhosa* / Local: Ku-ru  
Wild potato trees found in Iriomote. In winter season, wild pigs eat from this tree. By their bitemarks, weavers obtain the age of the potato-tree. The older the

tree, the more intense dye it produces. These trees are approximately ten years old. Harvested in the winter of 2016. Roots and fruit produce red and brown.

#### SAVE THE DATE:

Sunday Morning with Melvin Moti, a listening session, on Sunday 2 October, 10:30-12:30

EN

*A Door Ajar, Singing*  
3 June 2022 t/m 13 January 2023

*A Door Ajar, Singing* is an expanded group exhibition featuring 6 artists whose artworks connect to entrances and exits in the broadest sense. Joining us over the following months are (in order of appearance) Alexandra Phillips, Lee Kit, Ayo, Melvin Moti, Jo-ey Tang, and Charlotte Posenenske.

We are inspired by the power of artmaking and curating. How it enables us to enter into an encounter, make an individual decision collectively, and when to exit. Exits are just as crucial as entries, as it gives space for someone else to enter and then move on. *A Door Ajar, Singing* celebrates the deeply connected materiality that communicates over thresholds through different physicalities and temporalities. We hover at the door left ajar, be uplifted by the autumn leaf, replay the voice message, cast ourselves over and over again in material, attend to a memory of land and country, and meditate through repetitive action. We find ways to connect. We let go. Come back. Back and forth. To and fro. Exhale. Sing. Always singing.

About the artists:

AYO is an artist based in the Netherlands.

LEE KIT is an artist based in Taiwan.

MELVIN MOTI is an artist based in the Netherlands.

ALEXANDRA PHILLIPS is an artist based in the Netherlands.

CHARLOTTE POSENENSKE (1930-1985) was an artist based in Germany.

JO-EY TANG is an artist, curator, and art critic based in the United States of America.

This programme is supported by Gemeente Rotterdam and Mondriaan Fonds.

NL

*A Door Ajar, Singing*  
3 juni 2022 t/m 13 januari 2023

*A Door Ajar, Singing* is een omvangrijke groepstentoonstelling met 6 kunstenaars wier kunstwerken een verbinding aangaan met in- en uitgangen in de breedste zin van het woord. In de komende maanden zullen Alexandra Phillips, Lee Kit, Ayo, Melvin Moti, Jo-ey Tang, en Charlotte Posenenske deelnemen.

Wij halen inspiratie uit de kracht van kunst maken en cureren. Hoe het ons in staat stelt een ontmoeting aan te gaan, collectief een persoonlijke beslissing te nemen, en te weten wanneer te vertrekken. Uitgangen zijn net zo cruciaal als ingangen, omdat ze ruimte bieden aan een volgende om binnen te treden en vervolgens verder te gaan. *A Door Ajar, Singing* viert de diep onderling verbonden materialiteit die via verschillende lichamelikheden en tijdsduren over drempels communiceert. We zweven bij de op een kier staande deur, worden opgetild door het herfstblad, spelen de audioboodschap opnieuw af, gieten onszelf steeds opnieuw in materiaal, nemen deel aan een herinnering aan land en vaderland, en mediteren door repetitieve handelingen. We vinden manieren om ons te verbinden. We laten los. Komen terug. Heen en weer. Heen en weer. Adem uit. Zingen. Altijd maar zingen.

Over de kunstenaars:

AYO is een in Nederland gevestigde kunstenaar.

LEE KIT is een in Taiwan gevestigde kunstenaar.

MELVIN MOTI is een in Nederland gevestigde kunstenaar.

ALEXANDRA PHILLIPS is een in Nederland gevestigde kunstenaar.

CHARLOTTE POSENENSKE (1930-1985) is een in Duitsland gevestigde kunstenaar.

JO-EY TANG is een in de Verenigde Staten gevestigde kunstenaar, curator en kunstcriticus.

Dit programma wordt ondersteund door Gemeente Rotterdam en Mondriaan Fonds.

Shimmer is a curatorial studio that experiments with exhibition-making in time and space. Alongside our exhibitions is our event programme Sunday Mornings With...and our online mixtape project On the Waves with. Shimmer Press is the publishing arm of the organisation.

As a curatorial studio, we aim to develop and maintain a space where cultural, geographic, bodily, and ageist borders are reconsidered and where art and community come together. We see this as the organisation's core. We do not take this purpose lightly or as a thematic for a temporary programme.

We take our name from 'Shimmer, when all you love is being trashed', a lecture by anthropologist and feminist theorist Deborah Bird Rose in 2014. Her talk champions love and sincerity in a world of greed and denigration. We seek to make experimental exhibitions and foster relations with artists, audiences, and worldly interconnections with this mindset. In this way, we hope our activities gather and stretch across and over time while providing breathing room for artists, audiences, and artworks that work with us.

We see art as inherently collective, public, and social. So too are the systems, research, and conversations that spark the beginnings and endings of artworks. Through Shimmer, we believe that we can ask questions, muddle in thought, and engage in an active audience towards reciprocity. We see our activities flowing back and forth through the artists and audiences we engage with. In other words, Shimmer's activities are on the cusp of our contemporary moment where politics, economics, and social relations are shifting.

Shimmer's team includes:  
Eloise Sweetman and Jason Hendrik Hansma, directors

Fay van Blitterswijk, exhibition assistant

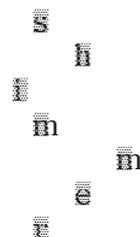
Martina Farrugia, publishing assistant

Christophe Clarijs, designer

Flora Valstra Woudstra, Hannah Kalveda, translators

Fay van Blitterswijk, Meghan Clark, Babette Kleijn, and Tran Tran, volunteer hosts

Kris Dittel, Jos van der Pol, Nils van Lingen and Suzanne Wallinga (chair) and Sophie Mak-Schram, board of supervisors



Waalhaven Oostzijde 1, 3087 BM Rotterdam  
(on the second floor)  
Fridays and Saturdays 14:00-18:00

W: [www.shimmershimmer.org](http://www.shimmershimmer.org)  
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