

Sequins is the layered beat, a shift in time, and vibrant potential energy

Sequins is the bond with each other achieved through the becoming of a shared rhythm

Sequins is the top note of summer carried on a spring breeze

Within the environmental, social, and political concerns, the sequin of life is a reachable shareable life

Shimmer's programs have always been rhythmic, our exhibitions layer over time, and we 'fade' artworks in and out. Often we see our activities as 'scores'. In the exhibition, we introduce artworks that have their own internal rhythms. We imagine exhibition cycles as 'polyrhythms': a movement in which multiple rhythms after time begin to syncopate together as a new fused rhythm. In *Sequins*, we have curated artworks and practices that work with rhythm. By doing so, we celebrate difference as means of community-making. The program consists of different cycles, building, cresting, and collapsing over the year. In the first cycle, we present sounds, text, and sculptural works by Kirstin Arndt, Mo Laudi, and Becket MWN.

On the main wall is *Untitled (net)* (2015) by KIRSTIN ARNDT which takes the form of a textile work made of nylon skipping rope. The piece is tied together using a decorative half-diamond knot used in tapestry weaving. Arndt's sculptures have a modular quality, adapting to the space in which they are presented. In its making and its display, it takes on rhythm, its repetitive knots, its weaving, its doing and undoing. On the work by Arndt, Dr. Maria Müller-Schareck writes: "Many of the artist's creations have no stable form - they rather exist as elements added to each other: depots of materials with specific characteristics which are linked with cord, rings, loops, and hooks. They thus allow for many different ways in which they might be classified or arranged in a particular sequence; this leaves room for them to respond to a variety of spatial situations"²

Sequins Cycle 1 with Kirstin Arndt, Mo Laudi and Becket MWN

18 March - 4 June 2023

Centered in the space is the sonic composition *Motho ke motho ka batho* (A Tribute To Mancoba) (2019) by MO LAUDI. The piece highlights chosen extracts of the South African artist Ernest Mancoba's recorded voice recounting specific memories of his son Wonga Mancoba. These were generously made available by the Archives of Ernest Mancoba/ Galerie Mikael Andersen, Copenhagen. These are mixed with Mo Laudi's original compositions and samples including field recordings and music, Xhosa throat singing, and drum playing, Solomon Linda's world-famous song *Mbube* (released in 1939), surviving Marikana miners chanting one year after the massacre, Winnie Mandela's funeral at her home in Soweto in 2018. *Motho ke motho ka batho* is a Sotho expression meaning "A Person is a Person Because of Other People" pointing to the power of communication between beings, a notion known as 'ubuntu' which Mancoba often referred to.

The work is part of a series of dialogues with South African masters that are still overlooked, forgotten, and erased in the global history of art research, including tributes to Gerard Sekoto and George Hallett. The work critiques the invisibility of Ernest Mancoba in the canon of art despite his contribution as one of the founders of the Cobra movement. He arrived in France in 1938 and lived there or in Denmark until he died in 2002. In France, he only has 4 works of art in French public collections (one painting and 3 drawings). He and his wife, the Danish artist Sonja Ferlov, notoriously were living and working in a studio rented to them by Alberto Giacometti.

In Shimmer's office space is *Seven-Oh-Six* (2015) by BECKET MWN. The rhythm of work is marked by the beginning and end of the working day. MWN would take moments between his "day job" to write what was on his mind, often finding inspiration from the radio. In the piece, the artist unpacks the tense relationship between music and mass violence, silence and instruction, as well

as the personification of algorithm-driven radio stations. MWN painted and then manipulated the painting that backgrounds the text, inspired by stylistic choices often made by post-punk bands in the mid-2010s. The work can be read closely like one might do when reading the liners notes of a CD, but the words can also be misread and misunderstood, letting the text's meaning be distorted and misremembered. Made of sixteen posters that can be rearranged depending on the exhibition location, Seven-Oh-Six is always exhibited in the office or workspace, thus returning it to the place of work.

¹ Introduction to the exhibition at Kunstverein Mönchengladbach, 12.03.-31.05.2020, by Dr. Maria Müller-Schareck, Curator, 'Kunstsammlung Nordrhein-Westfalen', Düsseldorf

² In future cycles, we will present works by Bea McMahon, Andrius Arutiunian, Felix Gonzalez-Torres, Heman Chong, and Bik van der Pol (in order of appearance). We have also invited Sharmyn Cruz Rivera, a curator of sound in contemporary art to curate a special listening program. All are to be announced throughout the year.

ABOUT THE ARTISTS

KIRSTIN ARNDT brings to her mixture of sharp and flowing industrial materials a predilection for clean and colorful forms, at times inviting the viewer to interact with or even to recompose her work. Her sculptures, made from a wide variety of readily available industrial materials, fold, bend, fall, or crease in space depending on the support or the effects of gravity on her limp or resistant forms.

NTSHEPE TSEKERE BOPAPE, also known as Mo Laudi, is a multi-disciplinary artist, composer, DJ, and curator. His artistic practice includes experiments with sound as material, sonic landscapes, and experimentation with mediums and form as a socio-political critique of society. His Globalist philosophy is inspired by the research of African systems knowledge, post-apartheid transitionalism, and international and underground subcultures. Mo Laudi's process delves into archives and seeks to evoke healing, the notion of rest, communal connections, deep listening,

care, and repair. He is currently a research fellow at Stellenbosch University.

BECKET MWN is an Amsterdam-based writer and artist from the United States. He received his MFA from the University of Southern California in 2014 and was a resident artist at the Rijksakademie in Amsterdam from 2015 to 2017. Recent projects have focused on the relationship between language and subjectivity; and mimesis, media, and the inorganic gothic. Taking form as text, audio, and sculpture, his work often comments on and is structured by its architectural context.

ARTWORK LIST

Kirstin Arndt
Untitled (net), 2015
PVC-rope, silver (diameter 10mm),
330 x 440 x 80 cm height 290 cm
Courtesy of the artist

Ntshepe Tsekere Bopape (Mo Laudi)
Motho ke motho ka batho (A tribute to Mancoba), 2019
sonic composition, 10min 10 seconds
Courtesy of the artist

Commissioned for the exhibition Ernest Mancoba. I Shall Dance in a Different Society, Centre Pompidou, Paris, 26 June - 23 September 2019.
Presented in □ Ndaffa#/Forger/Out of Fire, DAK'ART, Dakar Biennale, Senegal, May-June 2022

Becket MWN
Seven-Oh-Six, 2015
16 posters
Courtesy of the artist

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