

Shimmer's programs have always been rhythmic, our exhibitions are layered over time, and we 'fade' artworks in and out. Often, we see our activities as 'scores'. Sequins is the first time that we introduce artworks that have their own internal rhythms. What we imagine in the exhibition cycle is termed a 'polyrhythm', 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 'the rhythm' in the broadest sense, and in doing so, celebrate difference as means of community-making. The program consists of different cycles, building, cresting and collapsing over the year.

In our second cycle, we show *Boom* (2023) by Bea McMahon as well as *The Band* (2014), *vase* (2023) and *dancing diptych* (2023) by Maaïke Schoorel.

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.

When working on a painting, Maaïke Schoorel thinks beyond the edge of the painting, of how the artwork spills over and into space, into you, into us. Much like *vase* (2023) where the room becomes the flower. We can almost hear the music from *The Band* (2014) as we tread back and forth in dance, to and fro with the sculptures by Bea McMahon joining the dancers in *dancing diptych* (2023). Schoorel both gives and takes in her paintings, pares back, adds to, layers, mists and abstracts. There is always a pull and push – a rhythm in the viewing experience. One thing we thought in Schoorel's studio was, how does one feel the tangible layers of past moments? How do we remember those misted layerings where our thoughts might be blurry? We remember details, of color, of the texture of a voice, of a hand on your back when you dance with a lover. Pops of candy, of petals, of love and celebration, that make their way forward in the misted memory of recollection.

Sequins

Cycle 2 with Bea McMahon
and Maaïke Schoorel

Opening: 18 June 2023, 14:00-18:00
Exhibition: 18 June - 20 August 2023



This is a tender tempo of recollection, redoing, and undoing. The longer you look, a dancer, a singer, a drummer, a body of water, sweets, and the celebration of life surface and submerge back into the washes of paint. The sequin of life is in the layers of Schoorel paintings.

According to Bea McMahon, *Boom* (2023) is a slowed-down view of energy, as if made by an explosion. The power and light that usually happens in an instant, now lasts for a whole growing season. The outline of the inflatables form is taken from drawings of bombs just after detonation; but instead of making what is underground visible by explosives, the works' surfaces are colored by different plants that have grown in the earth - cabbage, beetroot, turmeric, oak and walnut, earth on surface.

The slow inflating and deflating sculptures set the rhythm and pace to Shimmer, while giving space to the gradual reveal that Schoorel's work offers to the viewer. At times the audience has to negotiate around the sculptures, lightly pushing passed to make their way around the space. Finding themselves in a clearing, the audience is surrounded and hidden by the sculptures, alone to sway and turn together.

In the first cycle, we presented sounds, text, and sculptural works by Kirstin Arndt, Mo Laudi, and Becket MWN. In future cycles, we will present works by Felix Gonzalez-Torres, Heman Chong, Andrius Arutiunian, 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.

We'd like to thank the artists for their work and time, the galleries for trusting us, the transporters, the audience, and our hosts who keep us open.

BEA MCMAHON works with video, installation and performance art. Her work often navigates through conceptions of reality and their corresponding appearances in the outside world. Trained in mathematics, Bea McMahon employs versions and associations of mathematics and physics that play with distinctions between objects, space and time, and symbols while resonating with a poetic form of agency between non-speaking beings and the world.

Upcoming projects include *Another Shot at Love*, a romantic comedy commissioned for the 40th EVA biennale in Limerick, Ireland and a performance with Dina from Egypt in *I'll be your Mirror* at the Hugh Lane Gallery in Dublin as part of a major Andy Warhol retrospective. Recent projects include solo exhibitions *Purple*, Torre Coccoro, Puglia, Italy 2022 *Floppy Forest* at Treignac Project, France 2021; and group shows *Under Bat Hill* at W139, Amsterdam 2021; *Ad Ampio Respiro*, Artopia, Milan 2021; and *Hmn17*, London 2019.

Boom, 2023

Standing worm explosion (stairwell)
plastic backed paper, thread, velcro, computer fans and electronic timer, pulleys, freezer bags, water
natural dye from cabbage, onion, acorn, beetroot, wine, vinegar, bicarbonate of soda, turmeric.

Elephant explosion (beginning of Shimmer)
plastic backed paper, thread, velcro, computer fans and electronic timer, pulleys, freezer bags, water
natural dye from cabbage, onion, acorn, beetroot, wine, vinegar, bicarbonate of soda, turmeric.

Unclassified explosion (middle of Shimmer)
plastic backed paper, thread, velcro, computer fans and electronic timer, pulleys, freezer bags, water
natural dye from cabbage, onion, acorn, beetroot, wine, vinegar, bicarbonate of soda, turmeric.

Rabbit explosion (end of Shimmer)
plastic backed paper, thread, velcro, computer fans and electronic timer, pulleys, freezer bags, water
natural dye from cabbage, onion, acorn, beetroot, wine, vinegar, bicarbonate of soda, turmeric.

Bea McMahon's work is courtesy of the artist.

MAAIKE SCHOOREL challenges the viewers' ability to interpret what they see. By looking carefully and spending time with her canvases, the seemingly monochrome surfaces reveal themselves to be made up of layers of colored paint that describe faint landscapes, figures and still lives. Sometimes based on snapshots, selfies or art historical references. The background can be white, grey, pastel. The viewer is challenged in patience. The longer you observe, the more you start to see.

Her solo exhibitions include *Rendez-vous*, Willet-Holthuysen House, Amsterdam (2022); *All About the Animal*, Mendes Wood DM, São Paulo (2021); *Maaïke Schoorel at Van Wassenhove House*, Museum Dhondt-Dhaenens, Deurle (2020); *London | New York | Rome | Amsterdam*, Gemeente Museum, The Hague (2017); *Conversation Piece Part 2*, Fondazione Memmo, Rome (2016); *Maaïke Schoorel*, Frans Hals Museum, Haarlem (2012); *Maaïke Schoorel - Zelfportretten & Stillevenen*, The Embassy of the Kingdom of the Netherlands, London (2011); and *Album*, Frans Hals Museum - Hal, Haarlem (2008).

The Band, 2014
oil on linen
140 x 175 cm

vase, 2023
oil on linen with appliqué
55 x 40 cm

dancing diptych, 2023
oil on linen with pigments, air brush and appliqué
in two parts
1: 212 x 140 cm
2: 212 x 110 cm

Maaïke Schoorel's work is courtesy of the artist, Maureen Paley, Mendes Wood DM, and Stigter Van Doesburg.