

In our final cycle of *Sequins*, Shimmer invites artist duo Bik Van der Pol to transform Shimmer into a site of inquiry through the rhythms of remembering. Bik Van der Pol's artworks act as a conduit and connector to other practices, politics, and generations, moving the audience to revisit forgotten moments and memories from their works.

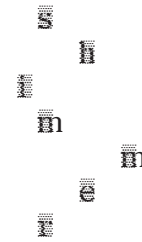
We have known the work of Bik Van der Pol since we were students in Perth, Western Australia in 2008 and their artistic outlook has inspired our practices as artists and curators. Their work blurs roles and responsibilities of audience, artist and artworkers and has taught us how artworks fold back into each other. Their works have often searched and highlighted the processes and pathways of how culture comes into being. Sometimes they ask what is missing and what role the artist can play in honoring what is unfilled or finding ways to bring the missing into the open. Bik Van der Pol continuously makes spaces for us to come together. We can find each other in kitchens, bathrooms, bookshops, modernist houses, parades, alleyway-turned-german gallery, temporary schools, and so on.

For this exhibition the artists' have revisited their 1996 work *The Bookshop Piece*, which they describe as “[a] machine for knowledge which was filled with 4,000-5,000 books (on art, culture, world) that were for sale, information was shared, events organized, and memory produced. The work called for social and intellectual change by creating an environment of access, in a city where, at that time, no such data were available to the public”. Originally presented in 1996 at Boijmans van Beuningen, in Rotterdam, The Netherlands, Bik Van der Pol also included a drawing of the museum's architect Ad van der Steur (the same architect that designed the building in which Shimmer is housed). The architect had envisioned that the curator /conservator would work permanently in the museum's exhibition halls. The image is partially visible on the main wall of Shimmer, what remains of it today, no one knows.

In the 90s *The Bookshop Piece* entered the museum as an installation when art was just coming to terms with the idea that sculpture can be a bodily experience that is not just about scale and proximity but

Sequins Cycle 4 with Bik Van der Pol

Exhibition dates: 17 December 2023 - 17 February 2024



that it can be occupied. It brings into mind an idea that Boris Groys talks about in *The Flow* where once upon a time long ago the museum was a place that preserved artworks from the flow of time, saving them from disappearance. Back then the museum gallery would remain the same for generations, the works the same, their placement the same, the furniture the same, and probably the people were the same. It was (so says Boris Groys) a place of contemplation. Now he says the new museum is a collection of events and performances, collections change, works change, furniture change and audience change. The museum has been released to the flow of time, no longer a place of conservation but of conversation. Was *The Bookshop Piece* the start of this change? Could *The Bookshop Piece* be its own form of preservation and conversation, as replication is a memory, and memory is not forgetting but remembering differently.

At the end “The Discursive Sculpture” (presented in this exhibition) Maria Lind writes “This also touches upon the question of the role of museums vis-a-vis contemporary art, what is being created right now, often produced on site and ephemeral. Should museums mainly reflect art that already exists, or should they stimulate new things? As regards *The Bookshop Piece*, the museum has co-produced a new work”.

And yet, in revisiting *The Bookshop Piece*, Bik Van der Pol has found that little of the installation remains in the museum archive. On this Bik Van der Pol writes “There is no trace left of this work, nor of any of the other time-based projects in the

archives of the museum. No documentation images, no information folders, nothing. No trace either in the digital archives (this would have given access to the possibility of return). Why are certain things privileged, why are others not cared about? Why are some things kept/saved/seen, and others not? What is the responsibility of a museum with regards to preserving their own exhibition history? And, for the future: where does the museum go, what does it consist of? What could a museum be? What is the value of a collection, the fabric of society, what they do with it? Is the museum and its workings out of focus, inaccessible? What and where are the blueprints? Who decides?"

ARTWORK LIST

Untitled (after Bruce Nauman), 2009
full color inkjet print (Dimensions: 10 cm w x 8 cm h), framed (dimensions 80 cm h x 60 cm w)
edition: 3, plus 1 Artist's Proof. This is the AP

Model of *The Bookshop Piece*, 1995

The Bookshop Piece, 1996
Installation shot@Museum Boijmans van Beuningen
Sizes: 290 h x 290 cm w
Technique: full color inkjetprint

"The Discursive Sculpture", 2023
Teleprompter with text by Maria Lind (1999)
Archive materials from archive Bik Van der Pol

Digital print of photograph of the exhibition hall of the Van der Steur building of Museum Boijmans Van Beuningen. At that time, the exhibition 'Drawings from Jan van Eyck to Rubens' was on display there (Christmas exhibition 1948-1949). There is someone sitting at the back of the room, but whether that is a curator is unknown. Ebbinge Wubben was curator of the print room at the time. Collection Museum Boijmans van Beuningen

Thank you to Stokroos Foundation, CBK Rotterdam, Mondriaan Fonds, and Gemeente Rotterdam for their support of this exhibition.

ABOUT THE EXHIBITION PROGRAM

Sequins is a collective rhythmic space of visual art in the context of performance and music. Pan-cultural rhythm, existing before articulations of difference, is the undercurrent of our year long program. The exhibition is a series of material and atmospheric experiences that unfold over time, where artwork clusters together in a burst of energy or slows down at times to a single work, giving space for the building anticipation of the next accumulation of artworks. The program builds, crests, and collapses.

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.

Cycle 4 follows cycles by Heman Chong, Felix Gonzalez-Torres and Sharmyn Cruz Rivera (cycle 3), Bea McMahon and Maaïke Schoorel (cycle 2) and Kirstin Arndt, Mo Laudi, and Becket MWN (cycle 1).

SAVE THE DATES

Sunday Morning with Bik Van der Pol,
drawing workshop
Sunday 7 January, 11:00-12:30

Sunday Morning with Mariana de Campos Francozo,
Sunday 28 January, 11-12:30

Waalhaven Oostzijde 1,
3087 BM Rotterdam
(on the second floor)
Open Sat & Sun 14:00 - 18:00

E: shimmerrotterdam@gmail.com
W: www.shimmershimmer.org
T: @shimmerrotterdam
IG: @shimmer_rotterdam

ABOUT THE ARTISTS

Since 1995, Liesbeth Bik and Jos van der Pol have worked as Bik Van der Pol. They work and live in Rotterdam (NL).

Through their practice Bik Van der Pol aim to articulate and understand how art can produce a public sphere and space for speculation and imagination. This includes forms of mediation through which publicness is not only defined but also created. Their work follows from research of how to activate situations to create a platform for exchange and experience of different knowledges. Bik Van der Pol's mode of working consists of setting up the conditions for encounter, where they develop a process of working that allows for continuous reconfigurations of places, histories, and publics. Their practice is site-specific and collaborative, with dialogue as a mode of transfer; a "passing through" understood in its etymological meaning of "a speech across or between two or more people, out of which may emerge new understandings". In fact, they consider the element of "passing through" as vital. It is temporal and implies action and the development of new forms of discourse. Their practice is both instigator and result of this method.

They have exhibited their work at numerous venues, as well as participated in biennials such as Gwangju, Istanbul, Jakarta, and Sao Paulo. Recent projects include What is this world? At Park, Tilburg (2022), a research residency project in collaboration with School of Casablanca, Kunstwerke and ThinkArt Casablanca (2021-23), a project in collaboration with Volt, Bergen (Norway), Take Part (2018-20), with SFMOMA and Public Libraries, San Francisco, and Far Too Many Stories To Fit Into So Small A Box, Ujazdowski Castle Centre for Contemporary Art, Warsaw (2019-20). Bik Van der Pol were co-initiators of artist-run space Duende existing from 1984-2013, where they organised many activities such as artist in residence programs, talks, screenings and exhibition projects, they were course directors of The School of Missing Studies - a Temporary Masters programme at Sandberg Institute, Amsterdam (2013-15), and they are advisors at the Jan van Eyck Academie in Maastricht. Liesbeth is a core-tutor at Piet Zwart Institute (Rotterdam), and a member, and currently chair, of the

Akademie van Kunsten/Academy of Arts, that is part of the Dutch Royal Academy of Science (KNAW).