

“Correspondence,” says Lisa Tan in her video *Waves*, is a term she uses “for sisterly agreements between places, images, sounds, and moments.”

For us, in this moment, we are in correspondence with you here now at Goethe-Institut, or as you’re reading this on the train trip home, with Lisa in Stockholm, and with our exhibition space Shimmer nestled in the Port of Rotterdam. These correspondences move between the flashes of light and dark, between the computer screen and the ocean, between buffers and load times. Between the Städel Museum in Frankfurt with its bright blue walls and the cold wind that blows from the Arctic. We, you and us, are as Lisa says, “interact[ing] with something, somewhere, where you are not.” We are in-between, conduits, and flow-throughs. Our voices reliant on the unseen infrastructures of distant servers, or structured by language. And yet, we find a meeting points between land and sea, in places that ebb like waves or wavering flashes of distant lights.

Departing from Virginia Woolf’s experimental novel ‘*The Waves*,’ Lisa Tan’s video ‘*Waves*’ imagines how consciousness forms society and its technologies, and also the expressions of geological and hydrological processes. Filmed at the threshold of land and sea, a conversation forms between disparate hydro-relations, such as Woolf’s prose, Courbet’s paintings of waves, Google’s data centers cooled by the Baltic Sea, invisible jellyfish, and transoceanic cables. The concept of the liminal permeates ‘*Waves*’ and Tan’s other recent videos: drifting between day and night, above and below ground, land, and sea, they each follow literary, historical and personal references in the hope of fulfilling the promise held out by the liminal: transformation.

Moment II | waves
with
Lisa Tan

curated by
Shimmer

In collaboration with
Goethe-Institut Rotterdam

In the context of
Museumnacht010 2018

ARTWORK

HD Video Installation
19:21 mins (looped), English
Courtesy of the artist and Galleri Riis,
Oslo

'WAVES' VIDEO CREDITS AND REFERENCES

Locations

Lisa Tan's studio, Stockholm
Ellwood Beach, Santa Barbara, California
Städel Museum, Frankfurt
An overlook near the Cliffs of Moher,
County Clare
A flight from London to Los Angeles
A beach in Fårö, Gotland
Ferry from Svølvær to Bodø
El Matador State Beach, Malibu, California
A flight from Dallas to El Paso, Texas
Amado Beach, Algarve

Sources

Recorded Lisa Tan's mother's television on
standby
Skype conversation
Gustave Courbet, *The Wave*, 1869,
Städel Museum viewed on Google Cultural
Institute
Sound from vending machines at the Iceland
Academy of Art
"4 Waves, 1 Hour" on British Airways Flight
BA0269
Flight map on British Airways Flight BA0269
Tour guide at the Städel Museum

Source Texts

The Diary of Virginia Woolf, Vol. 3, 1925-
30, 1980
Gilles Deleuze, "Life and Literature,"
Essays Critical and Clinical, 1997
Clarice Lispector, *Água Viva*, 2012, first
published 1973
Casey Dunn, "A Marine Magician's Vanishing
Act," The New York Times, 2014
Rosi Braidotti, "The Ethics of Becoming
Imperceptible," Deleuze and Philosophy,
2008
Neal Stephenson, "Mother Earth Mother
Board," Wired, 1996
"Pink Noise," Wikipedia
Fredric Raichlen, *Waves*, 2013
Paul Virilio, "Landscape of Events Seen
at Speed: Interview with Pierre Sterckx,"
Virilio Live: Selected Interviews, 2001

Production

Video and editing by Lisa Tan
Final editing by Nils Fridén Pag

LISA TAN lives in Stockholm. She received
an MFA from the University of Southern
California, Los Angeles, and a Ph.D. from
the University of Gothenburg, Valand
Academy. Her video 'Waves' (2014-15) has
been presented in the recent exhibitions
'Notes From Underground' at Kunsthall
Trondheim (2017); 'An Inventory of
Shimmers' MIT List Center, Cambridge, MA
(2017); 'ever elusive' Transmediale Festival,
HKW, Berlin (2017); 'Why Not Ask Again'
the 11th Shanghai Biennale (2016); 'Surround
Audience' the Triennial exhibition at the
New Museum, New York (2015). Lisatan.net

Inspired by environmental activist and Buddhist philosopher Joanna Macy, **WORLD AS LOVER, WORLD AS SELF** turns to contemporary art to help us “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 ‘defamiliarisation’ as a means to “turn the familiar strange” to redefine the Self and our subsequent community. Defamiliarisation, or aesthetic distance, is a literary and artistic technique coined by Russian formalists during the 1918 flu pandemic. According to the formalists, the method 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. It is a process of transformation through language to change perception. It is urgent. How can bodies, technologies and modes be taken outside of predefined cultural presumptions to de-categorise? To shapeshift, to morph, to glimmer, to shimmer. In this program, we estrange not to create ‘other’ but to rethink the community radically, to engage with the *World as Lover and as Self*.

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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Currently open by appointment

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