



IN YOUR

TOUCH,

I REMAIN

IN YOUR TOUCH, I REMAIN

In Your Touch, I Remain is the exhibition following the 6-week residency of Narges Mohammadi at Omstand x sonsbeek20→24 in Arnhem showing a new site-specific work as well as revisiting an existing performance for the first time in four years. For the initiated group show, Mohammadi invited artists Riun Jo, Suyoung Yang, Solenne Tadros and Emmeline de Mooij to each interpret explorations of the notion of residue in relation to cultural heritages, intergenerational agency and resilient absence.

Inspired by the 'layers upon layers' of white paint on the walls of the exhibition space of Omstand when she first visited the space, Mohammadi became intrigued by the inconspicuous traces of the history of the space. Seemingly hidden in plain sight, especially within the sterile setting of the white cube-esque gallery walls, these traces of the past are a testament to those that came before us. And even though their presence is no longer occupying the rooms, it is through these marks that in their absence they still impose themselves in the now.

In *In Your Touch, I Remain*, these remnants of the past seeping into the present are explored through the concept of 'residue', examining its particularities and becoming aware of its impact and agency within the world we stand in. Residual traces can be understood or sensed as something that lingers

on, has been damaged, patched up, painted over. It can be found in the emptiness something or someone has left behind, in the wear and tear, or in the cover-up.

For Mohammadi the concept of 'residue' also translates into the extremely personal. Whether material or virtual, an object or a (past) experience, these residues symbolize how the past still holds sway over us in our current day—how it has shaped, scarred, and influenced us and continues to do so. Through the designation of residue as the traces of our parents and ancestors within ourselves, *In Your Touch, I Remain* aims to explore how the bodily, touch and intimacy, memory, skin and scars, nostalgia and polyphony are present both inside and around us, and how the past can be found affecting and shaping the present in the tiniest of details or the grandest of monuments. How it persists through the smallest gestures, the darkest secrets, or the largest philosophies of life.

Program

Table of Contents

29/08 ~ 26/09/2021
12:00-17:00 every FRI + SAT + SUN
Exhibition

28/08/2021
16:00-21:00
Opening

18/09/2021
Round table conversation with participating
artists × parents moderated by Nazmiye Oral
and documented in writing by Melisa Can

19/09/2021
Performance
Narges Mohammadi

23/09/2021
Artist talk with Fenne Saedt
Collectie DE.GROEN

Introduction by Stein van der Ziel	4
Narges Mohammadi	6
<i>In Gratitude</i>	7
Suyoung Yang	12
<i>A Porous Room</i>	13
Solenne Tadros	16
<i>(x)odus</i>	17
Emmeline de Mooij	20
<i>Poging tot een Dutje</i>	21
Riun Jo	24
<i>집/Jib</i>	25
Reflection by Amal Alhaag	28
About Amal Alhaag	29
About Stein van der Ziel	30
About Rob Groot Zevert	31
On Omstand	32
On sonsbeek20→24	33
Word of thanks by Narges Mohammadi	34

Introduction

Stein van der Ziel

writer/editor/exhibition manager of *In Your Touch, I Remain*

What happens to this space after this moment in time? Does this program live on after its duration? What traces will it leave behind, on the walls of the rooms, on the hands of the artists, in the minds of the audience?

As I have spent the past weeks working on this booklet and contemplating 'the touches that might remain' of this project, it dawned on me that inside here, more than anywhere else, my voice and reflections would impact you, the audience of this show and reader of this booklet. And I know... documentation and publications are an almost fundamental aspect of any art exhibition and this booklet is also nothing out of the ordinary. Yet, writing, compiling, and editing the texts that fill these pages, I can't help but see these publications in a new light. Right now, this booklet complements the artworks within the space, but in the near future, this object might become yet another residual trace of something that has become a piece of the past. Will it be a document historicizing this show, all the labor that we have put into it, the experiences it invoked? Or will it allow the exhibition and the artworks within continue impacting and provoking beyond the program itself? And how will my touches, however minor, impact what traces we will leave behind? Wasn't it the plan to not be too involved in the conceptual and artistic expressions and just focus on assisting

in the production? Perhaps it is exactly because of the themes of this project that I feel compelled to acknowledge myself as an actor within this exhibition. It feels like yet another example of how even the smallest additions, the most overlooked details or the simplest of suggestions are all capable of touching us, remaining for longer than expected, maybe even forever.

This booklet is a collection of texts contextualizing *In Your Touch, I Remain*, reflecting on the concept, introducing the artists and describing the artworks. Some texts are more conventional, others more personal, artistic and intuitive—for in providing every artist the space for their own approach toward short bios and artwork description, the tone often shifts as one moves through the pages. Yet in the collection of all these elements, the sum of these parts can become something bigger. They contrast and complement each other. I warmly advise whoever picked up these pages to find their own pace to read and reflect. And maybe, just maybe—some residual traces might form as these words live on somehow long after I have lost them.



The Making of Passing Traces, video installation, 2020. Video Julia Sterre Schmitz

 Narges Mohammadi (The Hague) is an artist, curator and DJ. After studying Art History, Modern and Contemporary Art at the University of Utrecht, she studied Fine Arts at the KABK in The Hague. Her artistic practice stems from a position of in-betweenness—a so-called in-between space embedded in cultural histories, which she translates into installations and sculptures. Her works are characterized by a play with scents, colors, symbols and customs of different cultural heritages. By using simple and widely accessible materials in an environment they have seemingly outgrown, she allows different experiences of “home” to converge. In addition to her artistic practice, she has worked as a freelance curator for (A)WAKE, New Radicalism and Queering the Church, among others, and is part of the international queer art collective beuys bois. Her work is included in the collection of Museum Voorlinden and the Art Collection of the Amsterdam UMC. She has participated in exhibitions in Framer Framed, Galerie Ron Mandos, Het HEM, Kunstverein Wagenhalle (DE), Villa Mondriaan and Academiegalerie Utrecht.

In Gratitude, two wooden wall constructions and modelplaster, 2.4m x 2.90m x 3.30m, 2021

Due to the making of a new, site-specific work during her residency and for exhibition, images of previous works are shown.

Walking up and down the steps of Omstand, there are three in the front of the entrance and three in the back, reminds me of the three steps leading to the door of our temporary home when I was little. Later, when we could finally set foot in a real home, far away from the caravan houses in the asylum centre—we got a real staircase. Twelve whole stairs. Before those steps, I had had no idea of what I was missing. How could I have known the joy of running up and down those steps before actually being able to run on them?

In Gratitude shows the potential monument to these moments of transition. In the work, both metaphorical and physical passages are intertwined. Firstly, the audience passes through the space; while standing still halfway through the work, attention then becomes focused upon following the staircase steps leading up to a door on both sides of the walls. What defines both doors and staircases is not only their attendant material qualities, but their ability to separate different spaces as well as to connect them. Both objects, or symbols represent separation as well as opening between spaces.



Passing Traces, 700kg halva on wooden frame, 2020. Photography Io Sivertsen


The origin of the work comes from a transitory period in life where I suddenly found something that I never knew was missing. I now ask myself: what is a silent object that enables movement? Standing inside *In Gratitude*, the silent object becomes present through its very absence; the negative spaces of a mould. Perhaps some passages or histories are never to be captured in monuments? More than our minds let us, our bodies remember—the comforting warmth of our mothers, the feeling of being light as a feather in the arms of our fathers, the wrinkled soft skin of our grandparents' hands, the smell of our beloved ones and all those little gestures and movements we will never forget. How are we to visualise that which is not seen but felt?

In Gratitude is an unfulfilling attempt at making whole moments of passing by retracing the steps that no longer physically exist. Rather than representing a solid form, it is a plaster mould monument of imprints in our being. The creamy



Schoon Verlangen, approx. 70kg of dove soap, 2020. Photography Julia Sterre Schmitz

squishy textures of the plaster evoke a sense of warmth and loftiness. The swirly circling movements of the hand while applying the plaster were intended to invoke a sense of caring, like the act of rubbing someone on the back to comfort them. However, upon touching the surface, the plaster reveals itself to be sterile and hard as stone. As plaster becomes solid within a few minutes, the limited time doesn't allow for care and comfort. Perhaps tangibility does demand a level of imperfection? The physical reality of this monument has become the opposite of the bodily memories it was meant to reprise. In its negative imprint the door can never be opened or closed. The mould can never be cast. The twelve steps can never be run up and down upon.

Still the sense of passage persists, in walking through the negative space—in traces of the caring motion, and in the memory of those three and twelve steps. 



Passing Traces, 700kg halva on wooden frame, 2020. Photography by Sivertsen

Suyoung Yang (KR, 1993)

Website: suyoung-yang.com

Instagram: [sukiyokimaster](https://www.instagram.com/sukiyokimaster)

Currently based in Seoul, Suyoung Yang previously graduated from KABK The Hague with a BA in Fine Arts and is studying MFA Fine Arts at the Oslo National Academy of the Arts. In her artistic practice, she mainly takes a site-specific approach, focusing on recreating certain atmospheres in a pre-existing space based on memories and personal histories. In the spaces she creates, there is often a suggestion of alternative ways of sensing and being. It is a transition from the representational to the things that are more phenomenological and close to our senses. The elements of the installations stem from everyday life and are transformed in a way that they become distant from their original contexts. They are pushed out of their daily lives and no longer follow everyday logic, becoming metaphors in a particular story. However, instead of providing clear-cut linear narratives, they provide intuitive frameworks of undefined imagery inviting audiences to reimagine those stories or atmospheres from their own perspectives. Like in the galaxies that are composed of stars and planets orbiting each other, elements of the installation occupy parts of the space in different rhythms, and the gaps between those elements act as room for individual imagination to intervene.

A Porous Room, 2021



Standing on the Surface of the Air, installation (wood, bonsai tree, soil, soap), 2019

A Porous Room, carved lindenwood, 2021

Due to making of a new work for the exhibition, images of previous works are shown.

A dim glimpse of light venting through the pores of a wall. Seamlessly blending into the soft beams of the sun. The wall breathes, inhaling the debris of what is left behind in the room. After a little while, curtains billow with the exhalation. A tender breeze foreshadows an inscribing of new transient memories.

Memories are fleeting by nature. Being inevitably fragile, they become tangible only in a reconstructed fictional form. The real narratives, then, are constantly superseded, relegated to a position in which one is to be replaced by another. When residing in a domestic environment, they untangle themselves in the peripheral spaces of a house, hoping to be desired and reached. The tiniest corrosion on the walls turns into clues. So does the floor, an armchair, the window and an envelope.

The recreation of domestic settings—a scene that is replaced with fictionalized objects—re-renders the narratives that secretly dwell at home. The fragments are recollected, unfolded and presented like a verse that does not rhyme.





Asleep Long Away, installation (wood), 2019. Photography by Sungjae Joo



(x)odus, VR-installation on Oculus Go, 2018


Based between Toronto (Canada) and Amman (Jordan). Solenne Tadros is a Levantine creative technologist and social activist. Her interest in the fields of design, interactivity, and innovation led her to study at Parsons School of Design at The New School in New York; graduating with a BFA in Design and Technology.

As a millennial social commentary artist, she uses her skills in the digital arena to express her opinions and shed light on people's stories. In her artistic practice she reflects on current political and environmental matters, alongside her own experiences with her mental and physical wellbeing in the modern world. Her virtual reality work spans from heritage preservation to fashion marketing and 360 documentary. Such projects have been showcased in film festivals and exhibitions in North America, Europe and the Middle East and were featured in Vogue US, Vogue España, Womena, Mille World and more.

(x)odus is a project that supports and encourages the rebuilding of lives that have been affected by human-caused displacement. Using VR as an archival tool, (x)odus digitally rebuilds the memories of displaced people and brings them to life in an immersive experience, showing others what these individuals left behind when fleeing their homes to seek asylum in other countries around the world.

The memory you are about to experience takes place in a space that has not been physically visited by its original owner since 1948. The space before you is an unrefined composition, collected by memory, of objects from Leila Khoury Nimry's childhood bedroom—where she was forcibly displaced from her home in Palestine by illegal Zionist settlers during the Nakba. In today's world, Leila is a statistic: "Palestinians in Diaspora," but in her world, she was robbed of the home she grew up in and torn away from the family that she was surrounded by.

The future that Leila had once imagined for herself was then destroyed, and the simple, basic routine of waking up in her own bed, in her own home, in her own country, in peace, was robbed from her. She only had a few hours to pack her belongings before getting onto the last boat leaving the Port of Haifa. As she and her family left with two suitcases in hand, their minds were imprinted with their final memories in Palestine.

This is a digital representation of what Leila left behind. 



(x)odus, VR-installation on Oculus Go, 2018

Emmeline de Mooij (NL, 1978)

Website: emmelledemooij.com

Instagram: [emmelledemooij](https://www.instagram.com/emmelledemooij)

Poging tot een Dutje, 2018



Poging tot een Dutje (Attempting a Nap), video installation (25 min.), 2018. Photography by Peter Cox

Amsterdam based artist Emmeline de Mooij creates immersive and therapeutic installations through which she explores themes around loneliness, care, emotional labour, eliminating the body from social processes. More recently De Mooij has delved into explorations of motherhood and family relations and gender roles. De Mooij previously gained attention with (inter)national exhibitions such as: *The Guest Mattress*, Andriessse Eyck Gallery (2020), *Mother Art Prize* exhibition, Cromwell Place London (2020), *CosmoFeminism*, Fortuna Wetten Berlin (2019), *#Satisfying Slime*, Andriessse Eyck Gallery (2018), *Cure Park*, Amsterdamse Bos (2017), *Art in Therapy*, Centraal Museum Utrecht (2016), *Manifesten*, Museum Kranenburgh, Bergen (2015), *Facing And Touching Treatment Method*, De Centrale, Brussel (2014), *Legion TV*, London (2013) and *Daegu Photo Biennale*, Korea (2012). She holds a BA from the Gerrit Rietveld Academie in Amsterdam (2006) and an MFA from Bard College in New York (2014).

In the installation *Poging tot een Dutje (Attempting a Nap)* the visitor also becomes performer: (s)he activates the work by receiving a massage from an electrically-powered massage chair. On the screen opposite to the chair 'slime videos' are being played. Slime videos are clips posted to Instagram that show a slimy substance being kneaded by a woman's hands; some depict plastic objects disappearing into the gunk. The videos fall under the popular YouTube genre ASMR (Automated Sensory Meridian Repose), videos in which women address the viewer, whispering softly, and give them 'personal attention' by mimicking acts such as hair-washing, or taking an optician's eye test. In the accompanying voice-over of the video, we hear the artist's soothing voice addressing the less soothing issues of the performance of 'emotional labour' by women, persistent myths surrounding motherhood, the association of touch with irrationality, loneliness and the elimination of the body from social processes.



Poging tot een Dutje (Attempting a Nap), video installation (25 min.), 2018. Photography by Peter Cox



집/Jib, Hanji (Korean paper), 2020. Photography Sanne Peper

Currently based in Amsterdam, artist Riun Jo recently graduated with a BA in Fashion at the Gerrit Rietveld Academy. After entering the fashion department, she became witness to the various problems plaguing the fashion industry, such as sexism, racism, cultural appropriation, rude designers who treat models as mannequins, factory workers in developing countries working in harsh conditions, the environmental pollution from such factors, amongst others. Her disillusionment and frustration with the coldness within the fashion industry made her search for warmth through texture and the form of objects. Her practice explores human psychology, anxiety, and loneliness. Visualizing invisible notions and touching intangible scars, through self-discipline and labour she silently shows the instability and temporality of life.

In 2020, like everyone, artist Riun Jo spent more time at home than ever before while she experienced the pandemic in both the Netherlands and South Korea. During those lockdowns she observed anxiety, uncertainty, loneliness and feelings of isolation in different forms. Through these experiences, her home, which had been a safe haven before, felt gone in an instant. Home became something to have or to lose depending on your state of mind. 집/Jib, which means home in Korean, shows not only the fragility of but also the longing for home. The installation made by copying objects in her room using Hanji (Korean paper) exudes silence and timelessness. The objects may seem solid at first, but they can be easily damaged at any time because they are hollow.

*This isn't just about homesickness. This is about anxiety,
fear, all kinds of emotions that make us feel weak.
They have been damaged since birth.*

*Getting a scar on the skin was unavoidable.
However, they are still standing there, trying to keep what they have.*



집/Jib, Hanji (Korean paper), 2020

With *In Your Touch, I Remain*, Narges Mohammadi proposes a plurivocal work that allows a multiplicity of voices, works, materialities, histories and bodies to interact with the concept of ancestral/relational/intergenerational residue. Residue as something that encapsulates bits and pieces of embodied memory that makes us move, turn, create, side-step and counter what Sara Ahmed calls livable or inhabitable space. I am interested in this complex and often fictive layer of kinship as a space that shapes our every-day-reality, something that Narges alludes to in her work and performance. I wonder, where's delight casted within memories that are migratory, fleeting, like the residue of some of our refugee childhood memories of the asylum seekers center? I use the word our, because it is here, where Narges' past and my historiography meet at the three steps of our temporary refugee housing in completely different parts of the Netherlands. These (shared/collective) memories are often messy, playful and minoritized, but evoke a precarious, self-determined, geopolitical past.

In many ways, Narges Mohammadi's work resonates deeply with the sonsbeek20→24 framework around labour and its sonicities by the poetic usage of casting that she proposes within the exhibition. Plaster casting as a material played a potent role in physical anthropology and the making of race in the early twentieth century. Its history is laborious, appropriated and violent and fully intertwined with the formation of the capitalist market, the museum as a site of truth-making. To say farewell to this history is to move away from historical spectacularism. It is to move away from the dominant story by shifting focus, by troubling our senses and memories.

Amal Alhaag
curatorial team sonsbeek20→24
Arnhem, 22/08/2021

This project is convened in close conversation
with the sonsbeek20→24 curatorial team.

Amal Alhaag is an Amsterdam-based independent curator, dj, and researcher who develops ongoing experimental and collaborative research practice, public programs, and projects on global spatial politics, archives, colonialism, counter-culture, oral histories, and popular culture. Her projects and collaborations with people, initiatives, and institutions invite, stage, question, and play with "uncomfortable" issues that riddle, rewrite, remix, share, and compose narratives in impermanent settings.

Stein van der Ziel is a freelance curator based in Utrecht. Previously, he has studied Art History at Utrecht University and has recently graduated from the MFA Curating at Goldsmiths University London. In his curatorial practice, his focus lies in digital art theory, new materiality, gender- and identity politics, and in exploring unconventional domestic and urban artistic spaces. In the past years, he developed exhibitions such as 'Look what the Cat Dragged in' (London, 2019), an experimental and site-specific art project and performance program with artists such as Georgia Lucas-Going, Daria Blum, and Helen Cammock. He has previously worked for Impakt Festival Utrecht as assistant Public Program with speakers such as Franco "Bifo" Berardi, David Joselit and Chus Martínez.

Rob Groot Zevert studied at the Arnhem University of the Arts (dipl. 1991). In addition to being a visual artist, he has been involved in the cultural fields of Arnhem for over 20 years, organizing cultural projects both in the Netherlands and abroad, producing visual art projects. First, as part of the artist collective G.A.N.G., where among many things, he was responsible for the development of the cultural hotspot 'Buitenplaats Koningsweg' (Arnhem) with a monthly recurring dynamic art program. Currently, Groot Zevert is active as the artistic and managing director of Omstand. His working method is simple and direct, aimed at a good physical exhibition—pleasant, flexible, improvising, practical, philosophical, and emotional, with an inspiring exchange of ideas and solutions.

Omstand is an art gallery for contemporary visual art and has been active since 2015. Omstand has more than 150m² of exhibition spaces on the Van Oldenbarneveldtstraat in Arnhem (the Netherlands), in and around the former electricity factory, and close to the city center. Divided over the various spaces and buildings, Omstand organizes exhibitions, an artist-in-residency program, and a side program with artist talks.

Omstand's core activity is curating and presenting exhibitions. In that respect, Omstand is of great importance for the developing talent of artists and curators and is showing current developments in the field of visual art, from fully autonomous artworks to works that relate to topics currently alive in our culture and society. The autonomy and intuition of both artists and curators are central to this. Omstand is structurally supported by The Mondriaan Fund, The Province of Gelderland, and The Municipality of Arnhem.

Originally conceived in 1949 as an effort to help Arnhem recover from the severe damages of the Second World War, the exhibition has significantly contributed to and helped redefine contemporary art exhibiting ever since. For this edition, sonsbeek will abandon the usual rhythm of contemporary art production and exhibition, and instead stretch out in a continued public process until 2024, acting as a platform in which various activities like exhibitions, discursive programs, residencies, publishing, radio and more can emerge throughout its time-frame.

Curators Bonaventure Soh Bejeng Ndikung, Antonia Alampi, Amal Alhaag, Zippora Elders, Krista Jantowski and Aude Christel Mgba have built this expanded edition on a curatorial framework titled *Force Times Distance: On Labour and Its Sonic Ecologies*, which revolves around the issue of labour, its conditions, and rights in relation to varying times and geo-cultural spaces. The project will look into the ways the history of labour and the working class reflects and is framed by issues such as race, gender, class structure, geographical distance, and politics. These issues are explored through their sonicity, as a choreography of sonic frequencies. It invites and encourages different modes of listening, which want to make audible that which has always been present, but never heard/listened to—and render visible that which has somehow remained unseen. Asking questions that uncover and recover, and reconstitute and repair the ever-segregating conditions under which we live, between visible and invisible bodies, labour and lands.

Word of thanks

A word of thanks does not even begin to capture the gratitude and honour I feel to be working closely with such inspiring individuals, to have been able to make this exhibition happen and more importantly to create moments of gathering—with like minded creatives, with far away friends and with our parents. Nevertheless, I would like to attempt to express my gratitude in words.

I am grateful to Stein van der Ziel, for your tremendous effort, wholesome caring attitude, your sharp eye, your inspiring mind that weaves theory and praxis effortlessly, your pragmatism and moderateness. Thank you dear Stein.

I am grateful to Riun Jo, Suyoung Yang, Solenne Tadros and Emmeline de Mooij for participating in the exhibition, for enlightening us with your impressive work. Thank you for being open to the personal approach during the process and for granting space to be vulnerable. Be it in talking about your work in your mother tongue in the video interviews, or in conversation on art and your practice together with your parents.

While writing this word of thanks, the public program has not taken place yet. Nevertheless I would like to share my gratitude with the parents of the artists for wanting to participate in the conversation with their children. A round table conversation where not only a variety of languages but also different realities can meet.

I am grateful for Nazmiye Oral's contribution to the conversation as a moderator. Thank you for your support—it's an honour that the round table conversation can be nurtured by your overall empathic approach and caring character that function as the guiding pillars in your practice as actor, writer, theatermaker and founder of the theater initiative Zinaplatform.

I am grateful to Melisa Can for documenting the round table conversation in writing. Thank you for sharing your ways of seeing, reflecting and writing. It is a blessing to be so

close to your engaged approach as a writer, journalist and photographer.

I am grateful for Kexin Hao's wondrous graphic designs—for designing the poster, the postcard and the booklet. Thank you for your precision, care and vision.

I am grateful to Omstand, and Rob Groot Zevert in particular, for calling the summer residencies to life and for making this program happen in collaboration with sonsbeek20→24. Thank you for helping where possible, thanks to your effort, thorough approach and cooperativeness the residency as well as the exhibition program could flourish to its current form. For the little 6 weeks that I was here, it was a pleasure to have the possibility to call it my temporary home and studio.

I am grateful for the support and trust of sonsbeek20→24. Thank you for making this program possible in your collaboration with Omstand. I would like to thank the curator team of sonsbeek20→24, and especially Amal Alhaag for her insightful input.

A special word of thanks I would like to dedicate to Ivo Rodrigues (head of Production at Omstand) for your tremendous help in the process of my site-specific artwork.

Thank you Sean, Celine and Hannah for lending your hand to help with the production of hundreds of kg worth of model plaster.

Thank you dearest madar-jaan (Farsi for mother) and dearest Nagim-jaan for your trust, support and unconditional love.

And thank you dearest Yannik for being supportive throughout the whole process and for listening whenever. Thank you for your care, your patience and your kindness.

With love,
Narges Mohammadi
Arnhem, 19/08/2021

Colofon

This publication appears with the exhibition
IN YOUR TOUCH, I REMAIN

Omstand, space for contemporary art, Arnhem
28th of August till the 26th of September 2021

Author

The collections of writings are edited by Stein van der Ziel

Copy editing

Sophie Beerens

Participating artists

Riun Jo
Suyoung Yang
Solenne Tadros
Emmeline de Mooij
Narges Mohammadi

Concept by artist-in-residence Narges Mohammadi

Production

Rob Groot Zevert

Exhibition manager

Stein van der Ziel

Design

Kexin Hao

Cover image

Annastína Eyjólfsdóttir

August 2021 – Printis, Arnhem

In Your Touch, I Remain is a collaboration between Omstand
× *sonsbeek20→24 manifestation force times distance, on labour
and its sonic ecologies*. This project is convened in close
conversation with the sonsbeek20→24 curatorial team.

The yearly recurring artist residency at Omstand
is a structural collaboration between Omstand and
sonsbeek20→24.

With thanks to

The Mondriaan Fund
The Province of Gelderland
The Municipal of Arnhem
Prins Bernhard Cultuurfonds
Stroom Den Haag
TotalSeat Amersfoort

© 2021 Omstand

sonsbeek20→24 force times distance – on labour and its sonic ecologies omstand

Stroom Den Haag ARNHEM M provincie Gelderland

