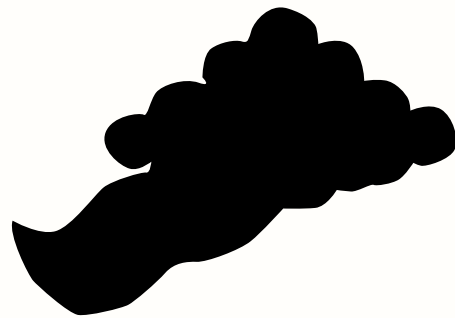
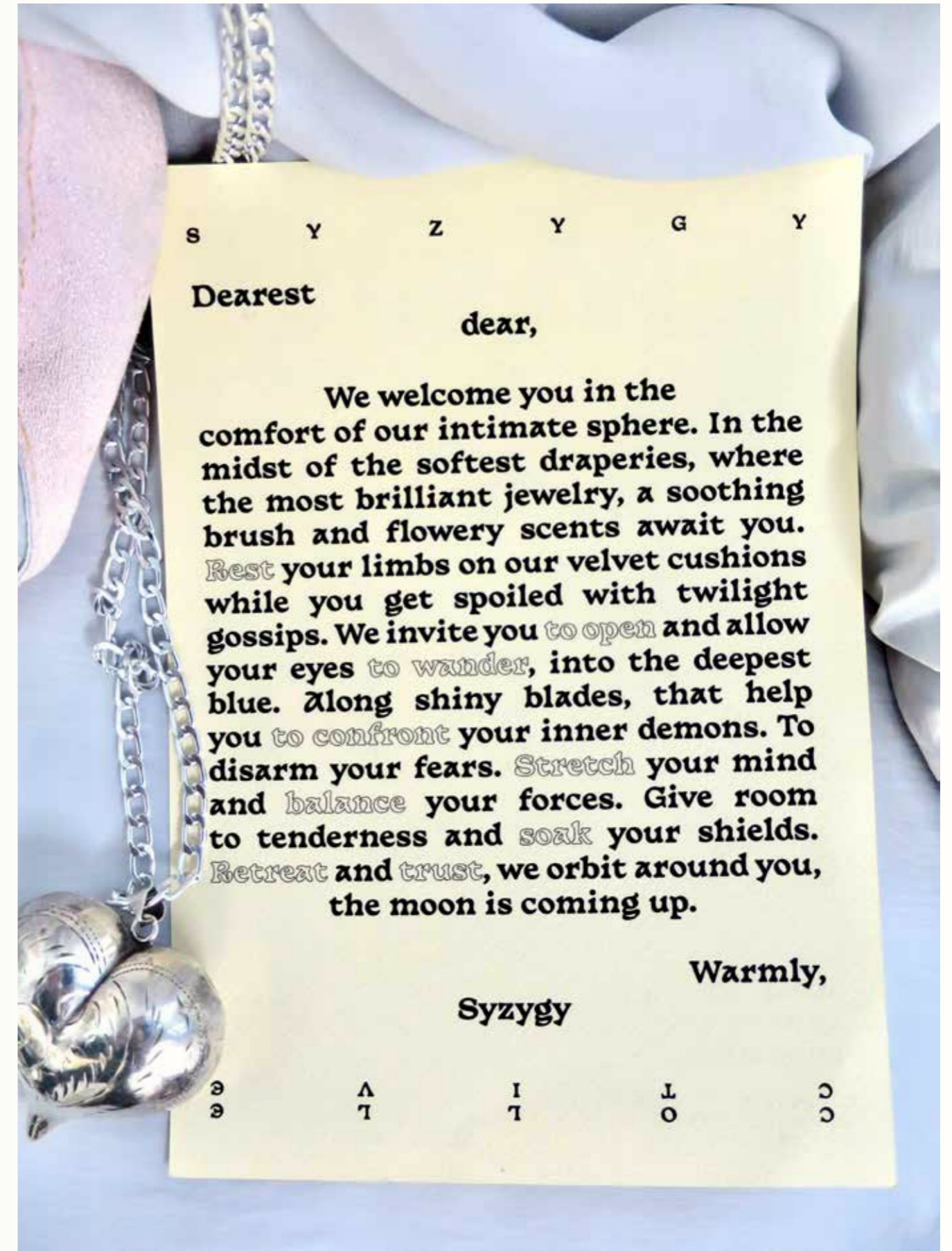
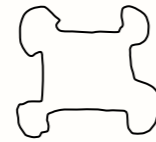
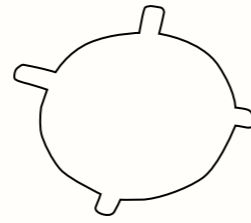


Syzygy
presents

State of Cling





- 6 — **Ana Navas**
- 8 — **Brieke Drost**
- 10 — **Hanna Mattes**
- 12 — **Janne Schimmel**
- 14 — **Mireille Tap &
Thomas Bürger**
- 16 — **Romy Day Winkel**
- 18 — **Mitchel Peters**
- 20 — **Niamh Porter**
- 22 — **Nora Aurrekoetxea**
- 24 — **Sibylle Eimermacher &
Iwan Boverhof**



1



4



2



3

- 1 Studio view, photo credit Diego Torres, 2019
- 2 Garden sculpture on palm tree, photo taken by the artist, 2020
- 3 Making of *Patterns*, photo credit Berke Gold, 2021
- 4 Making of *Franchise*, photo credit Berke Gold, 2021
- 5 Making of *Hipster Coffee*, photo credit Berke Gold, 2021



5



1



2



3



4



7



5



6

- 1 *Family jewelry couch* made by Michiel v.d. Werf
- 2 *Tweety* detail drawing with shelf
- 3 *'Fear not'* pose detail from a *White Tara*, unknown master painter, Nepal
- 4 *Pearl tassels* detail painting somewhere in the Rijksmuseum, Amsterdam
- 5 *Wolkje* exercise in making clouds, studio Sophie Hoorens van Heijningen
- 6 *Bling bling* my own treasure
- 7 *Sword* backside painting



1



2



4



3

- 1 View from my window, Residency La Wayaka, Current Atacama, 2017
- 2 Working on "Supernatural", 2014
- 3 "Window skyline", 2010
- 4 Sketch for "Mapping My Hollywood", Los Angeles, 2007
- 5 Working on "The Lunar System", Atacama, 2017
- 6 Working on "Searching for the Cold Spot", Meteor Crater, Arizona, 2016
- 7 Working on "Searching for the Cold Spot" at Ubehebe Crater, California, 2016
- 8 Working on "The Lunar System" with fellow resident Mira Andres, Residency La Wayaka Current, Atacama, 2017



5



6



7



8



1



2



3



4

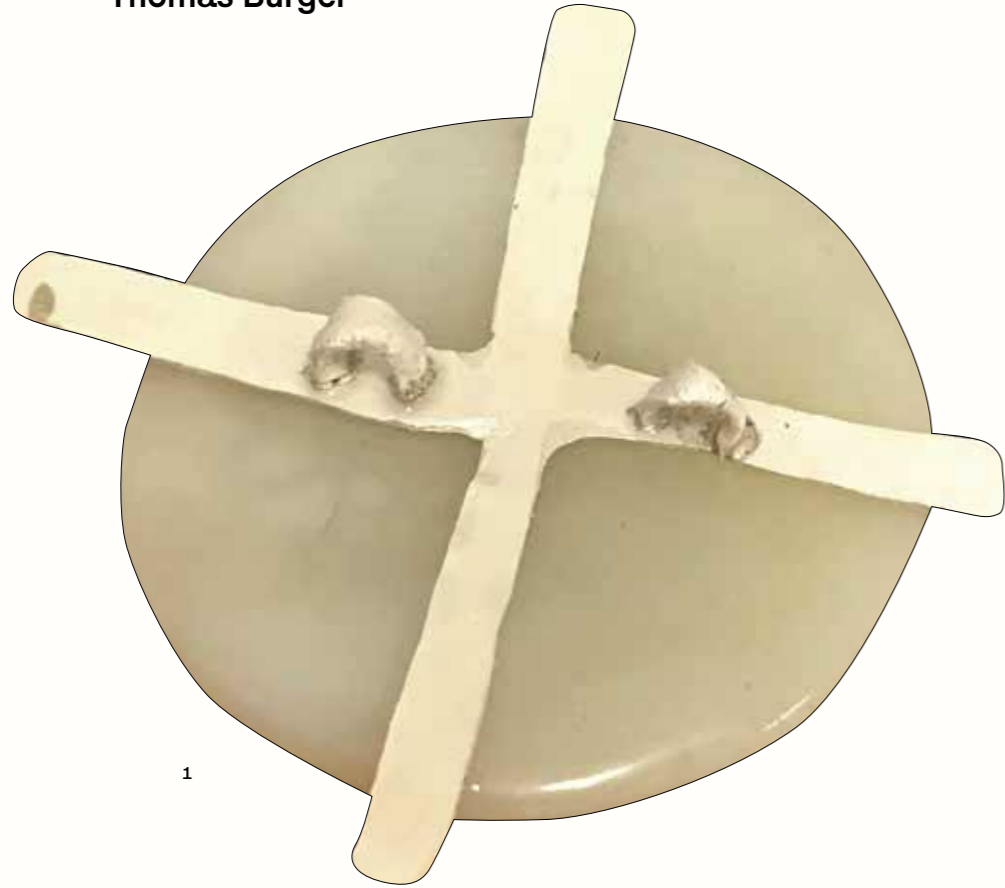


5



6

- 1 Phantasmic Gateways and their Housings, aluminum casting detail, 2021
- 2 Phantasmic Gateways and their Housings, sand drawing, 2021
- 3 Phantasmic Gateways and their Housings, aluminum stitching close up, 2021
- 4 Workshop process, 3D modeling detail
- 5 Phantasmic Crystal Interface, detail, 2021 (photo credit Seppe Elewout)
- 6 Demon Screamer, video game screenshot, 2021



1



2

- 1 Agate and silver - a moment in the process of silversmithing and setting stones, Nijmegen (NL) (2021)
- 2 Silver chips - collection of residual forms from silver sawing, Nijmegen (NL) (2021)
- 3 Agate and silver - an interim result in the process of silversmithing showing on my fingers, Nijmegen (NL) (2021)
- 4 Nellie and sculpture sketch sitting next to each other on a used, leather couch in vanilla color, Nijmegen (NL) (2021)
- 5 Stuffed animals bored in car, La Haye-du-Puits (FR) (2021)
- 6 Stuffed animals waiting for their people to come back to the car, La Haye-du-Puits (FR) (2021)



3



4



6



5

The main character of this story, or the "I", learns about *cling* via her father breaking his thumb by getting it stuck in a motorcycle chain, permanently reshaping its tip, which, much later, turned out to be convenient for holding. She learns about *cling* because her best friend mocks her high pitched voice by imitating it (especially when saying 'hi') as well as by touching used chewing gum. There are accidents that end up being stickier than previously thought, like my father's thumb that, in its bulging up top, turned out to be convenient for holding, or a piece of velcro that also clings onto dust and animal hair, the same way in which black velvet pants or black pants in general can become a space for gathering all sorts of small fibres, specs of a fluffy blanket, animal hair again. There's unplanned pregnancies that stay, there's heat produced by hot water bottles, heat that is stuck between the soil and the ozone. There are all these states of *cling* that are accidental and my impression is that they need to be. *Cling* as permanent insulation.

My father placed the object

here

but as soon

as I was born

it fell off

the cabinet

and took this
shape and location

It was a mirroring object: both in form (a mirror frame) and in content (my father looked a lot like his father).

I guess mirrors run in our family.

The last gift I received from my aunt is a music box playing Bach when wound up. It is shaped like a cylinder, covered in small pieces of mirror. As a child, it functioned as a soundtrack to dramatic gazes outside my room's window; performing for an invisible audience of emphatic onlookers; "what a profound gaze she has", I hoped they would say. It was raining outside, I just texted my crush, etc.

At the time, I had a friend, I will call her R, with who I always used to play out two scenarios: we either started our own gallery in the living room, marking the items reserved by an imaginary interested buyer with a red dot, or we would write and star in a play. My aunt's gift had a dramatic role in, what later turned out to be, our last performance.

We were figuring out the logistics of our play in the living room of R's parent's house. What made this room comfortable was the soundtrack of my aunt's music box playing in the background and the dramatic looking out of the window of the final scene. Other than that there were many new factors: there was an actual audience, namely our parents and R's aunt chatting in the garden, and there was a co-star. I held onto the symmetries: R and I both having dark brown hair, both having a name starting with the letter R, both with divorced parents.

It was time for our first rehearsal. R told me to wind up the music box. I kept holding onto it. This became part of my character in the play. The performance would end on me running outside, removing the music box from the stage as a final dramatic gesture of the separation of two sisters in a complex family relationship. I ran towards the glass door which I assumed to be open, but instead I ran through it. I ran through it and the glass broke into thousands of little pieces. For a moment I was laying there, looking at my hands. I heard R's aunt crying. The music box fell next to me and fit in so well with its small covering made of mirrors.

Later on I lied to my father and said the sun was obstructing my gaze as it reflected in the music box. I also told him there was a piece of glass in my eye but that I didn't want to say it at the time in order to not scare him. I said I had plucked it out of my eye with tweezers when I went to the bathroom later.

In that bathroom: the broken mirror frame with a picture of my father's father. I felt like he was judging me for lying. Both 'he', my grandpa represented by his picture, and 'he', my father looking so much like his, and 'me' represented in the broken mirror frame, knew there was no piece of glass in my eye. *Cling*, again, as permanent insulation.



1



3

So The Jester Killed The King, Yes With That Ugly Weapon He Created With The Mage.. Little Did He Know He Had To Take The Throne When He Stabbed Straight Through The King's Heart.. Sounds Great, But No Other Local Jester Now Dares To Perform For Him, Due To Being Afraid Of Facing The Same Death As The King 😞👹 That's A Boring Throne Life Son 🗡️👹..



2



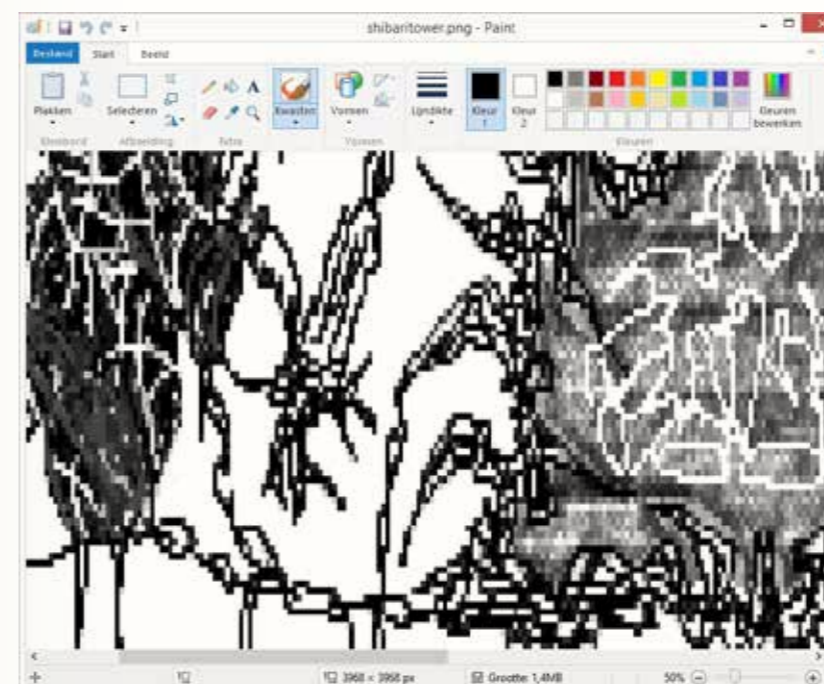
4



6



5



7

- 1 Return of the Centerfrog (2020). Sleeved Yu-Gi-Oh Centerfrog trading card pasted in the middle of a framed The Lord of the Rings: The Return of the King movie poster (59,4 × 84,1 cm).
- 2 Inspirational music #1: Gollum (Demo) by Grimdor (2021).
- 3 Pizza Delivery (2020). PVC Figma figure of Mikuru Asahina (Maid variant) from The Melancholy of Haruhi Suzumiya (Haruhi Suzumiya). Holding a Warhammer field + skull Base (blank), ready for delivery.
- 4 Inspirational music #2: The Lonely Mountain (EP) by Grimdor (2017). Favorite song: 3. The Lonely Mountain (Alternate Version).
- 5 My Character in Dark Souls: Remastered (2018, Nintendo Switch). Literally dying under the weight of its armor: Havel's Armor (19.5 KG), Symbol of Avarice (10.0 KG), Blood Stained Skirt (2.5 KG), Bonewheel Shield (12.0 KG), Demon's Great Hammer (22.0 KG).
- 6 Inspirational music #3: Ни царя, ни бога (Neither the king nor the god) by Koldovstvo (2021). Favorite song: 1. I.
- 7 My workplace and studio: Microsoft Paint Version 6.3 (Build 9600 – 2013), running on Windows Version 8.1.



1



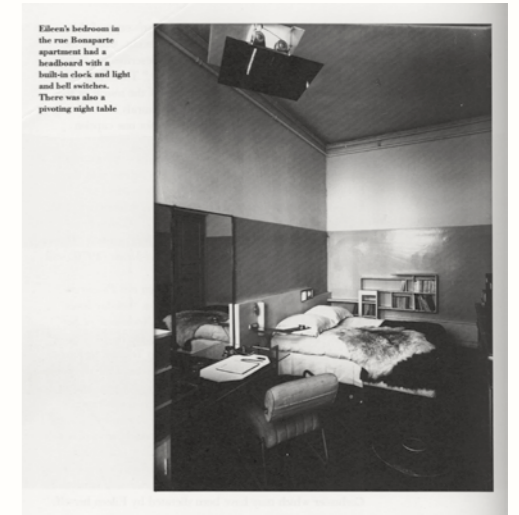
3



2



4



5

- 1 Villa Aalto (studio), Helsinki, Finland. Designed by Alvar and Aino Aalto, 1935–36. Image credit: Alvar Aalto Museum
- 2 Transat Chair in light blue. Designed by Eileen Gray, 1925–30. Image credit: 'Eileen Gray: Architect, Designer' (pg. 246), Peter Adam
- 3 Casa de Vidro (kitchen), São Paulo, Brazil. Designed by Lina Bo Bardi, 1951. Image credit: Adrian Gaut
- 4 Lady's Living Room and Bedroom, Cologne, Germany. Designed by Ruth Hildegard Geyer-Raack, 1931. Image credit: Innen-Dekoration: Die gesamte Wohnungskunst in Bild und Wort
- 5 Rue Bonaparte apartment (bedroom), Paris, France. Designed by Eileen Gray. Image credit: 'Eileen Gray: Architect, Designer' (pg. 336), Peter Adam
- 6 Case Study House No.8, Los Angeles, US. Designed by Charles and Ray Eames, 1945. Image credit: Julius Shulman
- 7 Asoka Amarasinghe House, Colombo, Sri Lanka. Designed by Minnette de Silva, 1954. Image credit: unknown photographer
- 8 *Suspended Vanity and 62 Ottoman*, Florence Knoll (2021), coloured pencil on tinted paper, 21 × 29.7. Image: courtesy of the artist



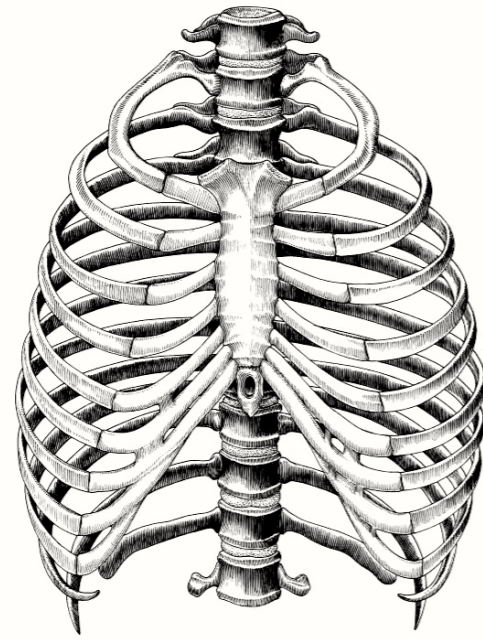
6



8



7



ANATOMY OF HUMAN RIBS

1



2



5



9



6



4



3



8



7

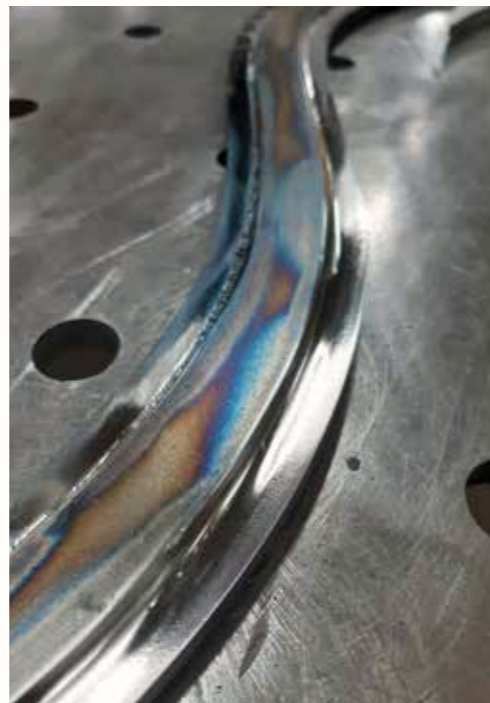
- 1 www.vectorstock.com/royalty-free-vector/anatomy-of-human-ribs-hand-draw-vintage-clip-art-vector-23244241
- 2 <https://es.aliexpress.com/item/1005003279974134.html>
- 3 Self portrait by the artist, 2021
- 4 Iron Neck Alpha Harness – Neck Harness Workout Accessory www.amazon.ca/Iron-Neck-Alpha-Harness-Carabiners/dp/B08NHWGCN9
- 5 Scott Eaton's Digital Figure Sculpture Course – Week 1; Male Torso Timelapse www.youtube.com/watch?v=MWSZPLgcTpo
- 6 Scott Eaton's Digital Figure Sculpture Course –Week 1; Female Torso Timelapse www.youtube.com/watch?v=BNS4X51A-KQ
- 7 LEPOA-NUCA-NECK (detail) clay + peweter, 2021 (photo taken by the artist)
- 8 Self potrait II KT, self portrait by the artist, 2021
- 9 www.daraz.lk/products/crystal-rhinestone-waist-belly-bikini-chain-women-underwear-y-body-harness-party-chic-body-chain-jewelry-galactic-i116558079.html



1



2



3



4



5



6

Work in progress from the project
*Poses (On Earth, gravity gives weight
to physical objects)*

- 1 Pose #9.3, steel, tin/antimony,
63 × 96 cm, 9 kg, 2022
- 2 Pose #9.1, steel, copper,
48 × 105 cm, 9 kg, 2022
- 3 Pose #9.3, steel, tin/antimony,
63 × 96 cm, 9 kg, 2022
- 4 Pose #9.2, steel, gold,
26 × 164 cm, 5,7 kg, 2022
- 5 Pose #9.3, steel, tin/antimony,
63 × 96 cm, 9 kg, 2022
- 6 Pose #9.1, steel, copper,
48 × 105 cm, 9 kg, 2022

COLOPHON: STATE OF CLING

Omstand, space for contemporary art, Arnhem (NL) organizes exhibitions. With each exhibition, comes a magazine. This edition appears in the context of the exhibition 'State Of Cling'. To be seen at Omstand, from January 15 to February 13, 2022

WITH PARTICIPATING ARTISTS

Ana Navas
Brieke Drost
Hanna Mattes
Janne Schimmel
Mireille Tap &
Thomas Bürger
Mitchel Peters
Niamh Porter
Nora Aurrekoetxea
Sibylle Eimermacher &
Iwan Boverhof

CURATOR

Syzygy on the invite of Omstand
CONCEPT DEVELOPMENT 'STATE OF CLING'
Brieke Drost, Mireille Tap, Ghislaine Schlechta
and Sibylle Eimermacher

TEXT CONTRIBUTIONS

Syzygy and Romy Day Winkel

EDITOR

Rob Groot Zevert (Omstand)

GRAPHIC DESIGN

studio Corine van der Wal

PRINTING

Printis, Arnhem

THANKS TO

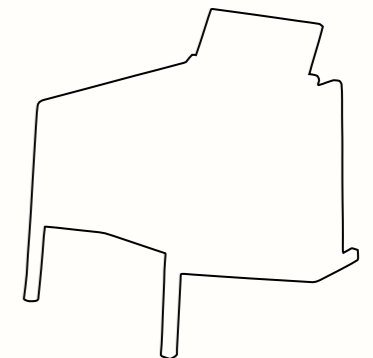
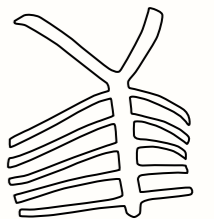
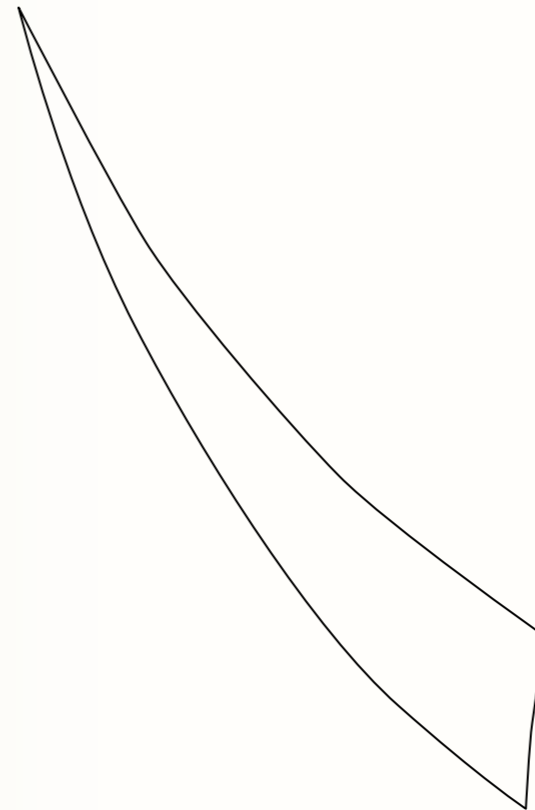
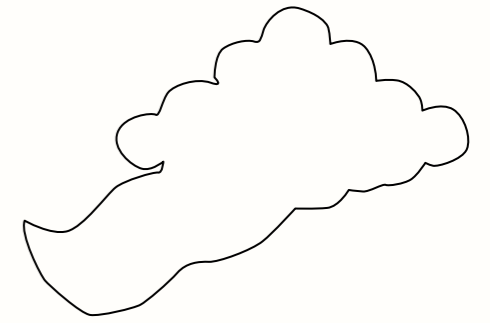
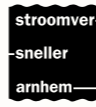
Mondriaan Fund
Province of Gelderland
Municipality of Arnhem
Stroomversneller Arnhem
Prins Bernhard Cultuurfonds — Palet Fund
Team Omstand — Fenne Saedt, Lieven Hendriks,
Ivo Rodrigues

WITH THE COURTESY OF

Gallery tegenboschvanvreden, Amsterdam for
making Ana Navas' work available
Everyday Gallery, Antwerp for making the work of
Janne Schimmel available

This is a publication by Omstand, space for
contemporary art, Arnhem. For any questions or
contact mail to: info@omstand.nl

© 2022 Omstand, Arnhem, NL

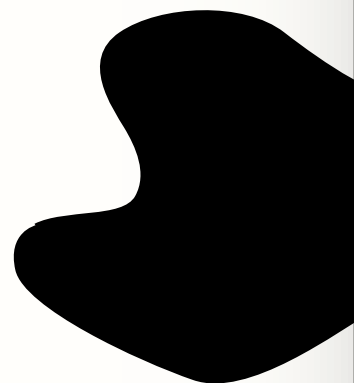
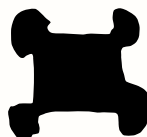


Syzygy presents
at Omstand:
State of Cling

Ana Navas
Brieke Drost
Hanna Mattes
Janne Schimmel
Mireille Tap &
Thomas Bürger
Mitchel Peters
Niamh Porter
Nora Aurrekoetxea
Sibylle Eimermacher &
Iwan Boverhof

For the *State of Cling* exhibition *Syzygy* invited artists that share their values through concepts, materiality, imagery or gesture in order to connect in what they call a *State of Cling*: a moment when things come together and fall into place, with a high pitch sound, sharp and fragile, to resonate in union.

Syzygy is a collective by artists Brieke Drost, Sibylle Eimermacher and Mireille Tap. The state of syzygy is the moment when several celestial bodies are lined up, influencing one another as in an eclipse. *Syzygy* represents three generations joining forces as feminine art professionals. The collective is committed to the intuitive, the intimate, the soft, the act of connecting and caring, and vulnerability as power within the art world and beyond.



omstand