

Press Release

Sarah van Sonsbeeck MISTAKES I'VE MADE

25.01 – 01.03. 2014



Sarah van Sonsbeeck, *Mistakes I've made*, 2013

Annet Gelink Gallery proudly presents *Mistakes I've Made*, the first solo exhibition of Sarah van Sonsbeeck at the gallery. The exhibition shows Van Sonsbeeck settling into her identity as an artist, displaying the themes central to her work: silence, the exploration and appropriation of space, the use of gold, and the seeking of a private environment.

Space, and in particular the private experience of space, is central to Van Sonsbeeck's work. Van Sonsbeeck, a former architect, plays with the meaning and notion of space. The concept of sound as a marker of territory is central to her practice, taking silence (which she has called 'anti-sound') as a building block of private space. Through her practice, she makes apparent how our private world is encroached upon

by the outside space, resulting in claustrophobic, negative experiences. Furthermore, Van Sonsbeeck underlines the importance of privacy and silence as a refuge from these disruptive outside stresses.

Mistakes I've made sees Van Sonsbeeck pairing found objects and basic materials with the ultimate sign of luxury, wealth and status, namely gold in the form of gold leaf. Visitors entering the show are confronted by the work *Kamyon Gelecek* (2011-2013). This ladder forms a re-appropriation of an object seen by the artist during her residency in Istanbul. A carpenter made it in an attempt to keep cars from parking in front of his carpentry shop, placing nonsensical signs on it and occupying the [visual] space of the artist's studio. For *Mistakes I've made* the artist decided to copy this street appropriation object and add the text 'Tren Gelecek' (Train Will Come) and 'Ucak Gelecek' (Plane will come) in an ongoing range of 'personal insanity'.

Van Sonsbeeck continues the theme of space in a broader way with *Mistakes I've Made* (2013), mimicking the "accidental creation" (a term borrowed from Bill Bryson) of the universe. Using an existing work she was unhappy with and gold leaf debris, which are strewn into faraday paint (blocking electromagnetic signals), Van Sonsbeeck takes the theme of space to its outer edge, re-creating the universe.

Also installed in the main space, *Dust* (2013) is made up out of tiny slivers of gold leaf blown into the air, creating a fine haze of gold that attaches itself to visitors and the architecture of the gallery. Ultimately, Van Sonsbeeck thus again creates a new universe, one in which art transcends the constrictions of the monetary system, of space and of the traditional notions of artistic expression.

Sarah van Sonsbeeck (1976, Utrecht, NL) studied architecture at TUDelft (MA) and art at the Gerrit Rietveld Academie (BA). In 2008-2009, she did her residency at the Rijksakademie van Beeldende Kunsten (Amsterdam). In 2012, she won the Theodora Niemeijer Prize and was nominated for the Volkskrant Fine Art Prize. Her work has been shown at Museum De Paviljoens (Almere), the Van Abbemuseum (Eindhoven), Den Hallen (Haarlem), Annet Gelink Gallery (Amsterdam), the Stedelijk Museum (Amsterdam) and Museum Abteiberg (Mönchengladbach), amongst others.

The Bakery

Ella Reitsma.Snoep

Tell my story, please, and I will live forever

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Ella Reitsma Snoep, *Invisible flightless rail in grey, vernoemd naar Alfred Russel Wallace*, 2013

displaying countless specimens found during expeditions to far-off, exotic places. However, the museum never fully functioned as a true museum and over time, due to budgetary and space constrictions, the museum lost ground bit by bit. Eventually, in 2011 the ZMA closed and its collection moved and was added to that of the Naturalis Biodiversity Center in Leiden.

It is here that Reitsma.Snoep becomes part of the narrative. Reitsma.Snoep made her career as the art editor for Dutch magazine 'Vrij Nederland', amongst other things, yet ultimately considers herself a storyteller. She turned to photography, to document and tell the story of the ZMA collection before it was shipped off to Leiden.

The intriguing images she created, ask questions about the nature of life, but also about the possibilities of the medium of photography. By making visible and committing to photographs that which no longer exists, *Tell my story, please, and I will live forever* forms a compelling testament to the duplicity of photography.

The stark yet sumptuous photographs leave their interpretation up to the viewer. Moreover, Ella Reitsma.Snoep's photographs give Weber's fragile dream the ability to live on, a sentiment doubled and reflected in the wish to capture the beauty of life and nature through the stillness of taxidermy.

Marijke van Warmerderdam will have a retrospective exhibition at the [Kunsthalle Düsseldorf](#). The show *Nahebei in der Ferne* will run from February 1 until March 16, 2014.

Yael Bartana's new work *Inferno* will be screened during the 2014 [International Film Festival Rotterdam](#). The festival takes place January 22 until February 2, 2014.

Also in Rotterdam, **Erik van Lieshout's** work will be on view until February 9, 2014. As a part of Sculpture International Rotterdam's 'Tribute to an Avenue', Van Lieshout's video work will be screened on de Coolsingel daily between 16.30 PM and 8.30 AM.

Alicia Framis's retrospective *Framis in Progress* is on view at [Galerie im Taxispalais](#), Innsbruck until February 23, 2014