



RE MEM BERING OTHER WISE

BELİT SAĞ

CURATED BY KATIA KURPENNIKOVA

FRAMER EBAWED

EXHIBITION DATES

2 OCT –
12 NOV '25

OPENING EVENT

2 OCT '25

ARTIST

BELIT SAĞ

CURATED BY

KATIA KRUPENNIKOVA

REMEMBERING OTHERWISE



INTRODUCTION

BY JOSIEN PIETERSE

Since 2013, Framer Framed has run a long-term programme focusing on activist and self-organised archives: personal and (institutionally) suppressed collections, which are vital sources of knowledge and insight. Within this programme, we primarily support artists who take the role of researchers and critical citizens, unearthing archives that are hidden or contested. The work and research of belit sağ presented in *Remembering Otherwise* speaks directly to this intent, while also touching on my longstanding personal interest in the history of the Dutch women's movement.

During my studies in political science and women's studies at the University of Amsterdam, I interned and later worked at Emancipatiebureau Overijssel in Almelo (the Bureau of Emancipation, province of Overijssel, formerly known as 'Equivalent'). Established under the national emancipation policy of 1974, provincial bureaus such as this one combined research and policy development, connecting to local infrastructures of the *vrouwenbeweging* (women's movement), from the Vereniging van Huisvrouwen (Housewives' Association) to feminist collectives. Much of that infrastructure has since disappeared. It was at Equivalent that I first learnt about the 1978 strike by migrant women from Turkey at the Ten Dam poultry factory: the first strike led by women from Turkey in the Netherlands. In Almelo, a town seldom linked with social protest, this marked a milestone in its local history of resistance.

Later, I did oral history research and interviews for the video archive of the women's movement at Atria, Institute on Gender Equality and Women's History. Working closely with colleagues in the visual archive, I came across the photo collection of Bertien van Manen. Alongside a small circle of female photographers, she documented the unfolding Dutch women's movement – remnants, recorded by few, which today inspire sağ's practice. Van Manen's work culminated in the 1979 publication *Vrouwen te Gast*. In Atria's archive, I once again traced the history of women from Turkey who fought for better working conditions.

Years later, I am grateful that at Framer Framed we can, through sağ's work, once more give space to the women from Turkey who arrived in the Netherlands in the 1960s and 1970s and made their voices heard in factories and on the streets. The women, depicted in a seven-metre tapestry, such as Nazife Kaya and Kamile Kahraman, claimed their place in the factory and the trade union in Veghel. Framer Framed displays the tapestry at the district office of Amsterdam East in the hope that even more residents of the neighbourhood will encounter it. *Remembering Otherwise* was developed with curator Katia Krupennikova, with whom Framer Framed has previously collaborated on projects at the intersection of artistic practice, archival research, and social struggle.

The personal histories of migrants from Turkey, especially women, remain underrepresented. The women of Veghel are not so far removed from the women of Amsterdam East, who also fight for visibility, fair labour conditions and against racism. In 1975, the Hollanda Türkiye Kadınlar Birliği (HTKB) was founded, a women's association fighting not only for gender equality but also for class and racial justice. They exposed the blind spots of the mainstream women's movement and instead organised within the Zwarte, Migranten- en Vluchtelingen Vrouwenbeweging (ZMV-Vrouwenbeweging, Black, Migrant and Refugee Women's Movement). For Black women and women of colour, sexism was compounded by racism, with little room in the white women's movement to address such intersections. It is vital to take intersectionality as a starting point in order to understand the position of female migrants from Turkey. It is precisely this nexus that sağ explores histories of labour and activism in the Netherlands.

These women continue to inspire generations today. ■

REMEMBERING OTHERWISE

In 1978, around sixty-five migrant women workers from Turkey organised a labour dispute at an onion peeling factory in Veghel, a town in the province of North Brabant. They demanded better pay, regular hours, and holiday and sick leave after enduring exploitative conditions, including irregular hours, suffocating workspaces with no ventilation, and wages calculated on the weight of onions peeled rather than on an hourly rate. Supported by organiser Leyla İleri of Stichting Welzijn Buitenlandse Werknemers, the women unionised with FNV Voedingsbond, marking one of the first unionisations by migrant women in Dutch labour history.

In *Remembering Otherwise*, a solo exhibition by artist belit sağ, these stories are woven into a monumental tapestry, complemented by a multi-channel video installation and collages informed by the artist's archival research process. This singular exhibition is conceived in close collaboration with curator Katia Krupennikova.

Through weaving, moving images, and collaged stills, *Remembering Otherwise* transforms intangible memories, gestures, and sensory fragments into layered tactile and visual forms. sağ reimagines the women's stories beyond the fragmented and decontextualised traces left in institutional archives, bringing forward moments of collective struggle, solidarity, and resilience.

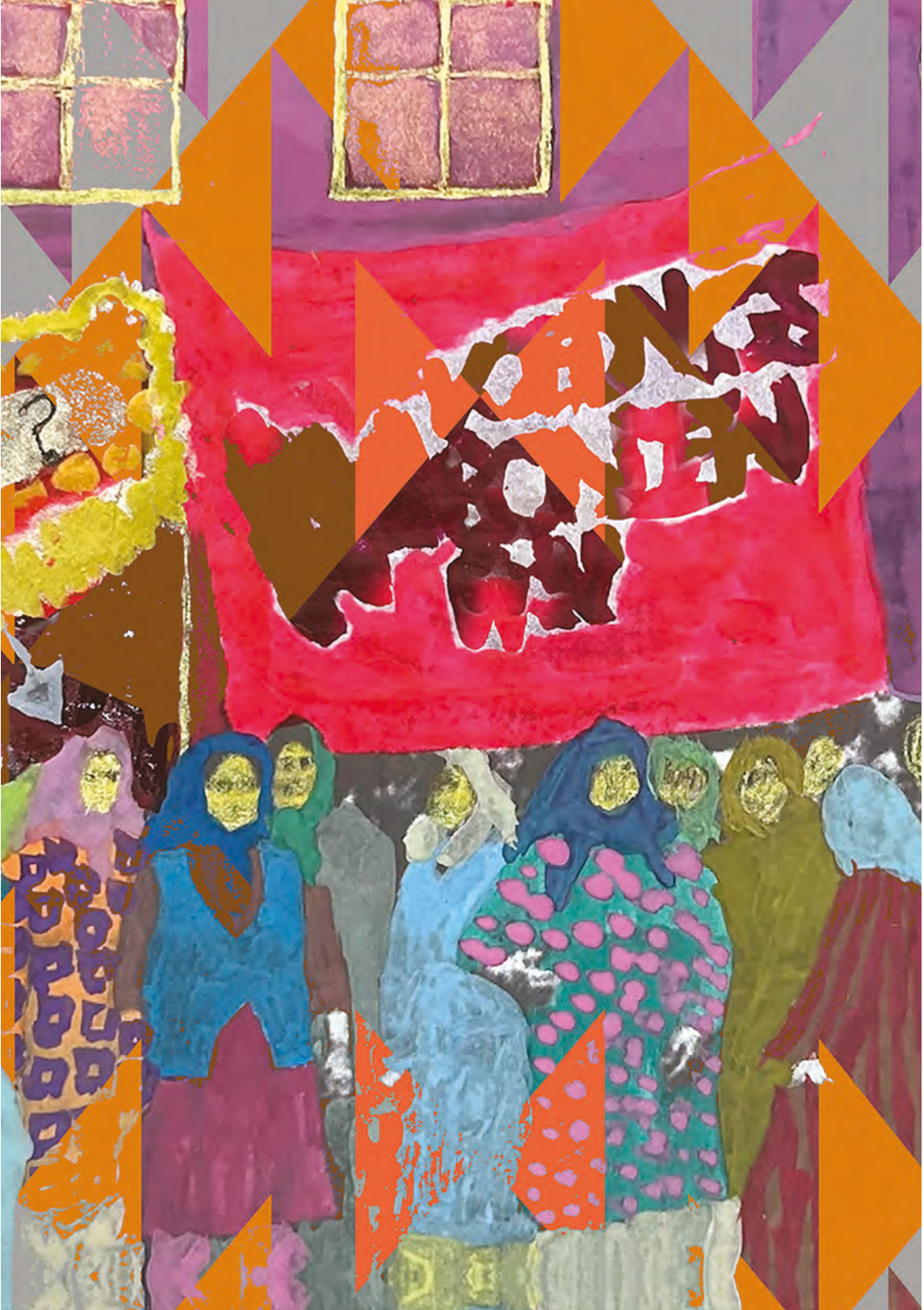
The impressive 7-metre by 3.5-metre tapestry, designed by sağ and based on archival materials, is displayed in the district office of Amsterdam East, connecting the location with the adjacent project space of Framer Framed and making this history accessible to both local communities and a wider Amsterdam audience.

Amsterdam – home to both sağ and İleri, a first-generation migrant from Turkey – is a city where migrant communities from Turkey have historically played an important role. The city anchors the exhibition, connecting the struggle in Veghel to both contemporary and historical struggles

faced by migrant women's communities in the city's East, which saĝ also encountered during her research.

Crucially, the project emphasises revisiting the archive in dialogue with those who lived these histories. Non-verbal cues, gestures, and sensory memories take precedence over linear narrative; relationships and lived experience remain central. By reclaiming archives from institutions into public and embodied forms, saĝ invites viewers into a conversation on labour, migration, resilience, and intergenerational dialogue.

Spanning two sites – the district office of Amsterdam East and Framer Framed – the exhibition expands the discourse on archives, labour, and migration histories in the Netherlands, while opening space for shared reflection and dialogue. ■





CURATORIAL STATEMENT

BY KATIA KRUPENNIKOVA

Remembering Otherwise is taking place at a crucial and fractured moment in the Netherlands, coinciding with the national elections of a new cabinet. It opens in a climate of right-wing sentiments and anti-migrant rhetoric. The recent political shifts have amplified social divisions, increasingly defining Dutch society by its borders – both physical and ideological. *Remembering Otherwise* rejects this mood and manifests solidarity not as an abstract concept, but as an urgent and active practice. The installation reflects on the politics of narration and historical truth: who is seen and who is rendered unimportant, whose stories are archived and how, who is remembered and who is forgotten.

Our collaboration evolved from a long-standing professional and personal relationship and shared artistic and political sensibilities. I have known belit sağ for a long time and have been planning this collaboration for a considerable period. However, the cascade of global crises – the COVID-19 pandemic, Russia's full-scale invasion of Ukraine, the earthquake in Turkey, and the ongoing genocide in Gaza – continuously transformed our plans and called for other urgencies. These events made some artistic concepts feel distant and unimportant.

Remembering Otherwise is a project that sağ has been developing for a few years. It is focused on migrant women from Turkey coming together, on their solidarity and historiography. It is different from the usual curated exhibition. It is not merely a representation of the artist's artworks, but involves close, intimate collaboration; a slow and careful process of mutual listening. It is a project built on the principle of holding – holding each other as collaborators, holding the stories we are handling, and holding the audience we invite in. We have intertwined our ideas so that the resulting installation is a singular, holistic vision.

When sağ first presented her collages, I was struck by their tangibility and we decided to transform them into tapestries. By taking the images apart and merging several collages into a single kaleidoscopic image, sağ

brought a series of collages together into a large-scale weaving. Tapestries are tactile and often associated with the domestic space. In Turkey, they are traditionally produced communally by women and often carry symbolic meaning. They represent the interweaving of threads into a stronger whole, a perfect metaphor for the solidarity we wished to embody.

This project felt uncomfortable within institutional walls: to challenge this framing, we consciously sought to break the neutrality of the white cube. We aimed to create an immersive environment, which one can find in every detail. *Remembering Otherwise* is not a space for passive observation but for sensory engagement, where every element is intentionally custom-made. The bright colours of the collages challenge their own borders; they pour out with juicy tones onto the white walls, actively taking over the space. The frames holding the collages were hand-painted with nail polish, which is also present in the collages themselves, adding a personal, bodily aesthetic. The videos do not simply play in isolation; they are in dialogue, looking at each other – communicating with the audience and responding to the collages.

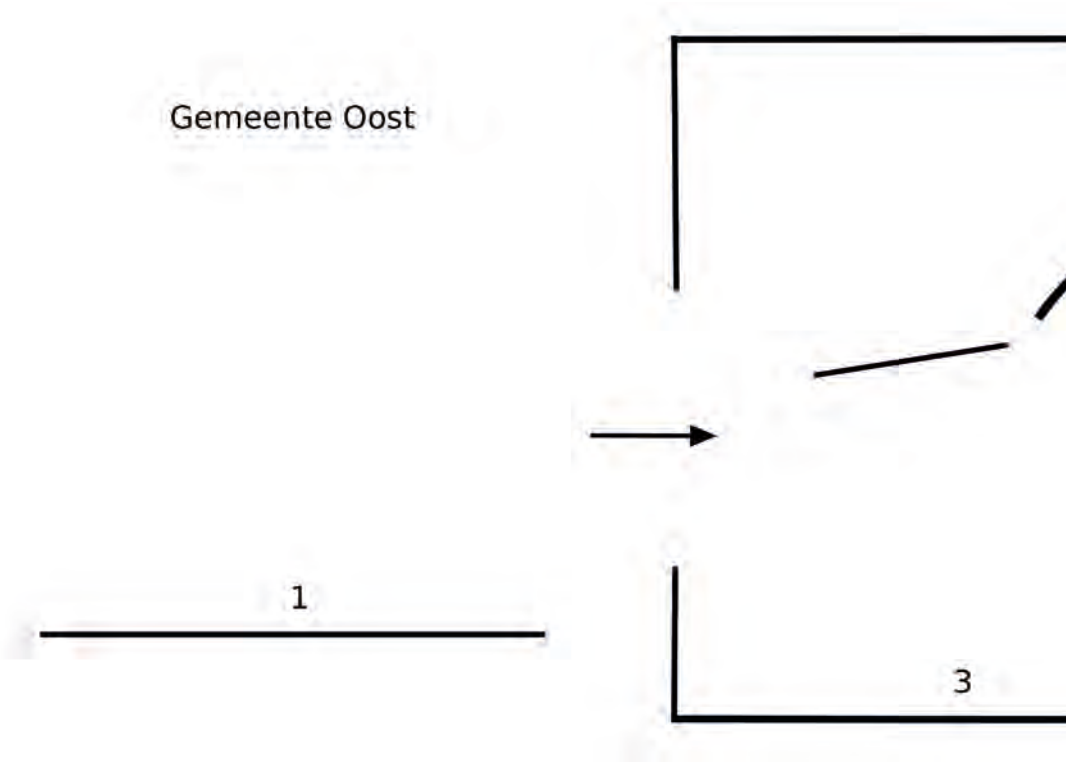
The textile walls behind the videos function as a backdrop. However, their texture and layeredness might subtly remind one of dried onion peels – a material central to the story of the women. It is part of the mundane that contains many layers, which provoke a strong physical reaction in the eye. The seating for the audience is also specially designed for this exhibition. Rejecting standard benches or chairs, we imagined seating that would root the viewer physically in the work's themes: the audience sits on sacks filled with onions. This is a deliberate, perhaps discomfiting choice. It grounds the experience in the tangible labour of the protagonists' hands. The visitors are sitting on the product of this immense and uncomfortable labour, making viewing a conscious act of bearing witness to the women's stories.

Questioning the archive and its function, creating and visualising knowledge, is very important to this project. belit's research began within the formal state archives. She was investigating the histories of migrant women who organised and led one of the first unions in the Netherlands in the 70s-80s, fighting for basic workers' rights. Yet, within those official records, she did not find what she was looking for: the women themselves. They were statistical presences, nameless contributors to a broader narrative of labour history. Their individualities, fears, happy moments, relations, and even their names were absent. This archival silence felt like an injustice, and through this project, sağ has created a counter-archive that centres the women.

Gloria Wekker and Nancy Jouwe, in their work on Dutch Black and postcolonial feminist thought, articulated the concept of kaleidoscopic visions. It rejects the single, authoritative, and often white male colonial perspective of history. It understands knowledge and memory as fragmented, multifaceted, and shifting. It seeks knowledge not in a single official record, but in the accumulation of peripheral glances, personal stories, and embodied memories. In this installation, the official archive is deliberately present only as a ghost, a faded reminder of a past moment in the research process. The materials found in the archive are represented by a linear timeline created by the artist – a sequence of past events presented as almost unreadable, reduced to the status of a footnote or a trace. They are just the starting points from which sağ began to build another history from a migrant perspective.

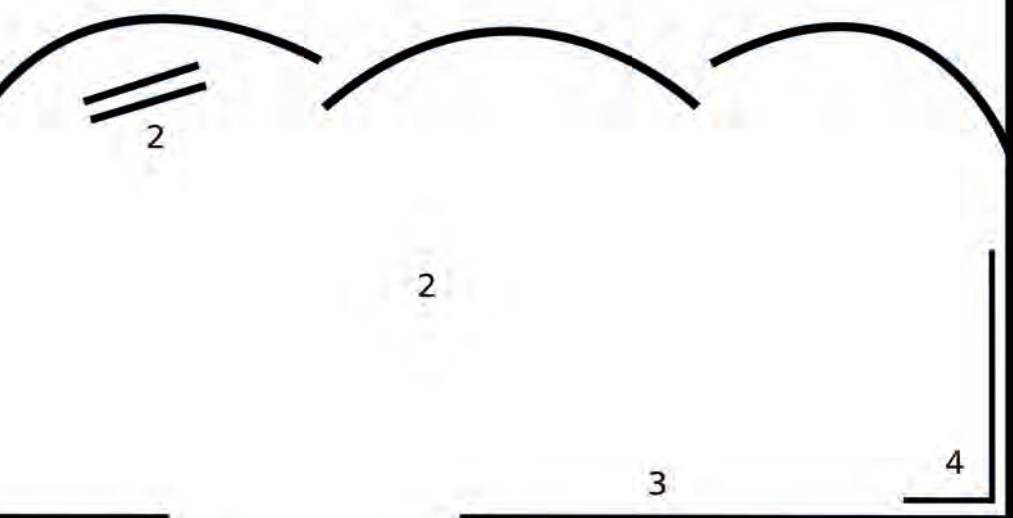
What we centralise in *Remembering Otherwise* are the stories of the women, reconstructed through the kaleidoscopic lens of artistic intention and solidarity. We ask: what did the archives fail to archive? What was left at the margins? The archives record the dry details – dates, court case numbers, names of officials. But the women, in their own oral histories and communal memories, didn't remember those. They remembered their own events, the elements that had meaning for them – their shared stories, potent emotions, and personal relations. These are the things that escape the archive's grasp yet constitute the very core of human experience and political resistance. *Remembering Otherwise* is thus a counter-archive – one made of thread, colour, moving images, and the scent of onions. It is an archive of emotion, of presence, and of solidarity that reaches from the past into our urgent present, connecting generations and offering an inspiring example of togetherness. ■

FLOORPLAN



1. *Weaving Solidarity / Dayanışmayı Dokumak* (2025)
2. *Layers of a Dispute / Bir İş Anlaşmazlığının Katmanları* (2025)
3. *Remembering in its Colors / Renkleriyle Hatırlamak* (2024-25)
4. *This is Where We Start, Not Where We Stay / Buradan Başlıyoruz, Burada Kalmıyoruz* (2025)

Framer Framed





belit sağ, *Weaving Solidarity / Dayanışmayı Dokumak* (2025), woven tapestry
courtesy of the artist



Voghel 1979
Uienpelsters vieren
feest. Zij hebben
dankzij de
Voedingsbonden ENV
een kort geding
gewonnen tegen haar
werkgever.



WORKS



belit sađ, *Layers of a Dispute / Bir İř Anlařmazlıđının Katmanları* (2025),
courtesy of the artist

Weaving Solidarity / Dayanışmayı Dokumak (2025)

DIGITALLY DESIGNED JACQUARD WOVEN TAPESTRY WITH METALLIC, ACRYLIC, COTTON
AND MERINO WOOL YARNS

700 CM X 350 CM

The monumental tapestry, created for this exhibition and located in the district office of Amsterdam East, collages photographs of women workers standing side by side, collectively: inside the courtroom, at demonstrations, in meetings, while celebrating their victories, and so on. The central image of the tapestry is a photograph by the late photographer Bertien van Manen, in which women are celebrating their court victory in 1978.

The tapestry, informed and inspired by the patterns on the textile worn by the women in the photographs of the dispute, celebrates and honours the collective resistance and the strength these women showed through their collective action. The patterns on the tapestry combine the archival findings on the labour dispute with artistic interpretations and speculations with overemphasised pattern structures, such as those found in the women's clothes. Weaving resonates deeply with themes of labour and collectivity, echoing the repetitive motions of factory work. These pieces symbolise the layering of history, materiality, and emotion.

Layers of a Dispute / Bir İş Anlaşmazlığının Katmanları (2025)

VIDEO AND SOUND INSTALLATION

The video and sound installation, newly made and shown here for the first time, includes conversations belit sađ had with the former women workers Kamile, Kahraman and her family, Nazife Kaya and former organiser Leyla İleri. In sađ's films, women watch archival interviews featuring their participation, reacting, remembering and recalling the times they worked in the factory. Here, the archival imagery is confronted with their memories. The embodied and the sensory take centre stage. Memories, silences and laughter, without verbal iterations, forge their own ways of relating, imagining and re-narrating.

What is remembered is embodied. It is unique to the spatial relationship with others in that moment, and to what the details of the images provoke in the viewers. By revisiting archived materials with participants of the archived events, sađ (re-)centres lived experiences as historical knowledge. The work unsettles and collectivises the archival findings and asks whose memories are preserved. It proposes sensory, nonlinear forms, re-narrating the imposed fragmentation into celebratory layered moving image collages.

Remembering in its Colors / Renkleriyle Hatırlamak (2024-25)

MIXED-MEDIA COLLAGES: PAPER, NAIL POLISH, ACRYLIC PAINT, PEN, PENCIL
11 PLATES, 21 CM X 29,70 CM

Each collage celebrates the collective moments of strength and joy among the women workers during the labour dispute in Veghel, as documented by belit sađ in their archival research. The photographs bear witness to the workers holding meetings, demonstrating in front of the courthouse, filling the courtroom seats in the city of Utrecht and celebrating their court victory. Some of the collages are part of a commission for Sound & Vision's multifaceted collaborative project Open Archief (2019-2022) and appear in their 2024 publication titled *Open Archief: Artistic Reuse of Archives*. New collages have been created specifically for the exhibition at Framer Framed.

This is Where We Start, Not Where We Stay / Buradan Başlıyoruz, Burada Kalmıyoruz (2025)

TRACES FROM THE ARCHIVE: CHRONOLOGICALLY ORDERED NEWSPAPER CLIPPINGS AND
INFORMATION PRINTED ON PAPER, TWO BROADCAST VIDEO INTERVIEWS
200 CM

A timeline belit sağı made of the Veghel labour dispute is distorted and scaled down, connecting two walls in the exhibition space. The timeline is reduced to an image, as a starting point for the research that unfolds in the rest of the space. The timeline includes sections with interviews with the women workers involved in the labour dispute from two television programmes: *VARA-Visie* (17 October 1978) and *De Ombudsman* programme (2 December 1978), courtesy of the Sound & Vision Archive.



vel een aantal verbeteringen aange-
 racht. De overmatig lange werktij-
 en zijn verleden tijd. De tarieven
 orden echter nog steeds eenzijdig
 or de werkgever bepaald. En het
 ekt de vrouwen enorm dat zij nu
 maar 3 dagen mogen werken. Zij
 den best een normale 5-daagse
 week willen hebben. Tegen een

op dat moment nog niet voldaan. Op
 de formulieren vulden Jan, Piet en
 Nico in dat de vrouwen 3 dagen
 werkten. De vrouwen tekenden. Voor
 een arbeidsvergunning, dachten zij.
 Niet wetende dat zij nu een uiteraard
 onbetaalde arbeidstijdverkortung
 voorgezet zouden krijgen.

Handwritten note: "Handwritten note: 'Hot word is van de achter'"

16-9-78

Türkiyeli göçmen işçi kadınların iş öçünün ilk yıllarında Hollanda'daki hayat-
ları üzerine arşiv araştırması yaparken, 1978 yılında Veghel'de bir süğen
fabrikasında ve Almelo'da bir tavuk

fabrikasında işverenlerle Türkiyeli
işçi kadınlar arasında geç-
çekleşen iş anlaşmaz-

lıklarıyla karşılaş-

tım. Bu fabri-

kalede çalışan

kadınlar ken-

dilerine dayalı

ları uzun ve

düzensiz çalışma

saatleri, düşük

ücretler, prestajik

ve tatil izinlerinin

denemesi gibi koşulları

kabul etmediler, direndiler.

Veghel ve Almelo'da direnen işçi kadınları gösteren, fotoğraf sanat-
çısı Beethen van Manen'in (1935-2024) değerli anısına ithafen.

Dedicated to the loving memory of photographer Beethen van Manen
(1935-2024) who photographed the struggles of women workers
both in Veghel and Almelo in 1978



belit sağ, This is Where We Start, Not Where We Stay / Buradan Başlıyoruz, Burada Kalmıyoruz (2025), courtesy of the artist

ARTIST

belit sađ (she/they) is a visual artist, researcher, and educator. She studied audiovisual arts and mathematics in Ankara, and visual arts and comparative literature in Amsterdam. They were artist in residence at Rijksakademie van Beeldende Kunsten (2014-2015) in Amsterdam and at the International Studio and Curatorial Program (2016 & 2019) in New York. Her research-based artistic moving image practice investigates the relationship between visibility and political violence and insists on artistic positionality. Their current project, *Remembering Otherwise* (2025), is an archival research project on the labour struggle of a group of first-generation migrant women from Turkey in the Netherlands in 1978. Her work has been exhibited at MOMA (New York, 2025), Stedelijk Museum (Amsterdam, 2024), documenta14 (Kassel, 2018), MOCA (Taipei, 2019), Flaherty NYC (2018), and Eye Filmmuseum (Amsterdam, 2016 & 2024), among others. LI-MA distributes her moving image works. They teach at Sandberg Institute and Gerrit Rietveld Academy in Amsterdam.

CURATOR

Katia Krupennikova is a curator and educator based in Amsterdam. She is the guest editor of the upcoming issue of *Errant Journal*, titled *Shifting Centres: Searching for Companions*, with a public program at De Appel Arts Centre (2025–2026). Her other curated exhibition, *Politics of Rotation*, a solo show by artist Polina Kanis, is open at PAKT Foundation till the 26th of October. She previously curated at institutions in the Netherlands, such as De Appel Arts Centre, A Tale of A Tub, Oude Kerk, Nest Ruimte, Framer Framed, and abroad at the Latvian Centre for Contemporary Art, Bergen Assembly 2017–2019, Ujazdowski Castle CCA, Württembergische Kunstverein Stuttgart, among others.

As of 2018, she is a lecturer in Curatorial Studies at the MA Fine Art programme at HKU University of the Arts Utrecht. In 2024, she joined Stichting Landfall and Kunstwerk Kolderveen as a fundraiser. Krupennikova is a regular contributor to Metropolis M and a founding member of the collectives Oo(y)ster Mums and Non-Aligned Feminist Friendships (both established in 2024). She serves on the editorial board of *Errant Journal* and was invited as lecturer and external expert to BEAR Arnhem and St. Joost School of Art & Design, as well as a jury member for national and international prizes such as Apexart (2024–2025) and Rietveld Review (2022).

ACKNOWLEDGEMENTS

This exhibition would not have been possible without the support and collaboration of many people.

During the past five years of research I conducted on the Veghel labour dispute, I was warmly welcomed to many houses and was guided with care and generosity. I would like to thank Kamile Kahraman, her daughter Şener Ülkü, Nazife Kaya and all the other women workers of Veghel's 'onion factory' as they name it. Some of them I have been too late to meet, some I am still trying to find, some moved back to Turkey, and some have left this world. Thank you for your fight, for your commitment to each other and for opening the path for many to come after you. I found Leyla Ileri around half a year into my research, as the organizer of the labour dispute and the first to connect the women with the union. She has been of vital importance in this project, as she tirelessly travelled with me and researched alongside me with her never-ending energy. Thank you, Leyla!

Bertien van Manen (1935–2024) followed and photographed the labour dispute in 1978. She generously shared her photographs for this project. Unfortunately, before we could meet in person, and before I could bring her and Leyla together after 48 years, she passed away. Thank you, Bertien, for your warm messages and support for this project. Thank you, Iris Bergman, for continuing to support the project then and now, as part of Stichting Bertien van Manen.

I want to thank Petra Heck and Ewa Scheifes from Stichting NDSM-Werf, whose 2020 commission paired me with the Sound & Vision archive and started my research into first-generation women's migration from Turkey to the Netherlands. Several archives have been of vital importance for the realisation of this exhibition. A special thank you to Sound & Vision and International Institute of Social History for hosting me in their space, guiding me with patience, and opening their collection for this project. Sound & Vision's 2024 Publication *Open Archive: Artistic Reuse of Archives* helped me to find the colours in this project through their commission of the first collages.

With love and solidarity,
belit

We would like to thank Framer Framed for generously hosting us. We are thankful to each member of the team for their dedication, openness and insightful advice.

Katia and belit

COLOPHON

SPATIAL DESIGN

Katia Krupennikova
belit sağ

ASSISTANT

Ece Sivrikaya

POSTER DESIGN

Sarp Sözdinler

RESEARCH AND PRODUCTION

RESEARCH ASSISTANTS (2021-2025)

Ece Sivrikaya
Nilsu Göçer
Rose A. Bessy
Romy Day Winkel
Levi van Gelder
İ. Burcu Özkan
Gizem Üstüner
Jiyan Düyü

TAPESTRY DEVELOPMENT AND GUIDANCE

Lotte van Dijk (TextielLab)

RESEARCH SUPPORT AND ADVICE

Cees Martens (Sound & Vision)
Erik Lucassen (Sound & Vision)
Kris Petrasova (Sound & Vision)
Rosa Kösters (researcher, IISG)
Zülfikar Özdoğan (researcher, IISG)
Aslan Zorlu (researcher, IISG)
Ece Öztan (independent researcher)

RESEARCH COLLABORATOR FOR THE INTERVIEWS

Leyla İleri

FORMER WORKERS IN THE INTERVIEWS

Kamile Kahraman
Şener Ülkü
Nazife Kaya

SOURCED VISUAL MATERIALS

Bertien van Manen (1935–2024)
Bondig, FNV Magazine (IISG archives)
Telegraaf Newspaper
VARA-Visie archive
De Ombudsman archive
International Institute Social
Geschiedenis (IISG)
Netherlands Institute for Sound & Vision
Delpher Online Newspaper Archive

THANK YOU

Bertien van Manen
Çiğdem Yüksel
Iris Bergman
Mercedes Azpilicueta
Nathanja van Dijk
Aaron Schuster
Mira Schuster
Petra Heck
Ewa Scheifcs
LI-MA

Framer Framed Team

Directors: Cas Bool, Josien Pieterse

Exhibitions & Public Programme:

Perna Bajaj, Jack Fresia, Jiyoung Kim, Dewi Laurente, Lydia Markaki, Ashley Maum, Jean Medina, Frederique Pisuise, Claudia Quaglia, Zsofi Ronai, Emily Shin-Jie Lee

Communication: Brennah Alfonso, Iris Eikelenboom, Evie Evans, Dieudonnee Twickler, Ebissé Wakjira, Stefan Wharton, Emily Yamaguchi

Education & Community: Savitri Bergraaf, Sterre Herstel, Nathalie Tappin

Office, Hosts & Volunteers: Celine Abu-Zahideh, Carel Bunting, Freya Chiappino, Sonya El Massari, Shaya Fahd, Meg, Nadine Hottenrott, Amo Kaur, Zaruhi Kevorkova, Anne Krul, Mahrouz, Jasmine Mirmohammadi, Ayman Nadaf, Linnemore Nefdt, Yoorim Park, Liam Rhatigan, Sam, Yujina Song, Awat Qadir

Editors: Katia Krupennikova, belit sağ, Ebissé Wakjira

Graphic Design: Emily Yamaguchi

Cover Illustration: Sarp Sözdinler

SUPPORTED BY

Ministry of Education, Culture, and Science, AFK (Amsterdam Fund for the Arts), Stadsdeel Oost, Mondriaan Fund, the public fund for visual art and cultural heritage, SAHA Foundation, PPO Werktuig, Amarte Fund and in collaboration with the TextielLab, the Textiel Museum's professional workshop.



Ministerie van
Onderwijs, Cultuur
en Wetenschap



amsterdam
fonds voor de
kunsten



TextielMuseum  TextielLab

FRAMER FRAMED

ADDRESS

Framer Framed
Oranje- Vrijstaatkade 71
1093 KS Amsterdam

OPENING TIMES

Tue - Sun, 12:00 - 18:00

EN

/framerframed
info@framerframed.nl
www.framerframed.nl