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# Force Times Distance on Labour and its Sonic Ecologies

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Last summer the 12th edition of the international sonsbeek exhibition took place at more than 14 locations throughout Arnhem and a part of the province of Gelderland. Looking back, we can proudly state that, despite the great uncertainty and all the problems surrounding the COVID-19 pandemic, sonsbeek was successfully realised! With combined forces, and certainly thanks to the good cooperation with the municipality of Arnhem, the province of Gelderland and the many funders and sponsors, sonsbeek materialised after two postponements and became the first large-scale international art project in public space to safely welcome a large audience, in the Netherlands.

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In the eye of the storm, caught between two pandemic waves, the exhibition was slightly shorter than previous editions. Especially access to live events such as performances, lectures and debates was restricted. We did not, however, had to cut any part of the original programme, safeguarding its integrity. The majority of the education and public programmes also took place as planned.

Crowds came from far and wide, young and old: 60,000 people in the parks, 25,000 at the indoor venues and 57,000 at the Kröller-Müller Museum. We were pleased to receive a great deal of generally positive feedback from the national and international media; in the report you will read various words of praise from Indonesia to the United States, from Germany to Cameroon, and of course from the national and regional press.

I am incredibly proud of all the work we have done under unprecedented circumstances with our great team, and grateful to the many artists and partners involved, whom I want to thank for their drive and determination. I would especially like to thank our Artistic Director Bonaventure Soh Bejeng Ndikung and co-curators Antonia Alampi, Amal Alhaag, Zippora Elders, Aude Christel Mgba and Krista Jantowski, who have addressed some of the most

pressing issues of our time through their collective curatorial effort and brought together a multitude of voices as part of an unforgettable experience. I would also like to thank our partners for their enduring commitment and collaboration: Museum Arnhem, ArtEZ Academy of Fine Arts, DeGroen Collection, Kröller-Müller Museum, Rozet Cultural Centre, Eusebius Church, Waalse Church, Walterbooks, Stadsvilla, Machinerie of Me, Werkplaats Typografie and many others. In the catalogue accompanying this report you shall find the comprehensive list of all the institutions and people involved.

I would like to thank you once again for your generous contribution to sonsbeek tradition and ongoing sonsbeek20>24 programme. This report summarises the start of our journey, which will continue to take shape in the coming years, in consultation with our artists, partners and local, national and international audiences. The sonsbeek project has enormous potential and I will keep you posted on its developments. For 2022, we are planning various presentations and exhibitions in collaboration with Omstand Arnhem, Stedelijk Museum Amsterdam, the Dutch Art Institute and a yet-to-be-announced art venue in Paris, among others. Furthermore, we are working hard on the sonsbeek participatory archive.



In our efforts, sonsbeek will continue to be a job-creating platform, investing a large part of our budget locally and regionally on numerous businesses in and outside of the cultural sector. Both before and during the pandemic, sonsbeek partnered with many small entrepreneurs, to help promote and bring them business after a long lockdown. Our foundation will continue to do so in the run up to the 75th anniversary, with which more than ever before we aim to put Arnhem and the region of Gelderland on the international cultural map, giving the city and the province prestige and advancing the city and regional brands, in a way that is similar to the Documenta in Kassel, Skulpturprojekte in Münster and Art Basel in Basel.

Kind regards,  
Steven van Teeseling  
director, sonsbeek 20>24



□□ ***The sonsbeek exhibition is an elevating tradition from 1949, born to repair the severe damage our city and its residents had suffered during the Battle of Arnhem - by bringing dialogue, reconciliation and perspective. Because that's what this exhibition does - it makes one curious about the beauty of art, the beauty of the other, by being visible in the city with 40 artworks in 14 unique places, indoors and outdoors. Marvel and learn, so that we can get to know ourselves, the other and each other better and discover in which we are connected.*** □□

***– Ahmed Marcouch, Mayor of Arnhem.  
18 June, 2021***

## II. Building a festival during a pandemic

The coronavirus pandemic during 2020 upended every aspect of the art world's calendar, forcing delays and cancellations of major events including fairs, auctions, and gatherings of all kinds. Biennials, triennials and quadrennials were no exception. Of an estimated 43 exhibitions and large-scale projects due to take place in 2020, 30 were postponed globally.

During this period of uncertainty sonsbeek 20>24 took the decision to do the same, postponing the festival. Our approach reflected the rhythm of the pandemic. Over the course of the last two years, we took the time to reflect on how to work together and take care of one another whilst developing a cultural programme in the complex global scenario originating in the COVID-19 crisis.

Under these unprecedented circumstances, thanks to the drive and determination of our stakeholders and the Arnhem Municipality, we pushed forward and continued our work to highlight the importance of this project and culture at large for the region, both at a symbolic and political level. We were one of the first festivals to reopen to the public and physically engage audiences in the Netherlands precisely to indicate our liveliness, enduring commitment to our constituencies and stakeholders and determination to pursue our mission despite all adversities.

### **A decentralised, four-year programme — a “continued public process”**

It is important to acknowledge that, even prior to the pandemic, it had been collectively decided to pursue a decentralised, four-year programme — a “continued public process” — throughout the entire quadrennial period. This expanded quadrennial format offered us the opportunity to develop new strategies, working modalities, and approaches to the local, national, and international context. More specifically, we used this time to think of how to more effectively engage audiences by means of our artistic programmes and establish new networks and partnerships. From the outset, sonsbeek 20>24 was centred on deceleration and slow programming precisely to allow time for reflection.

### **Resilience & Approach**

Globally there has been much debate on the precariousness of the cultural sector, with central and local governments increasingly divesting from culture favouring instead private investment. The pandemic only highlighted these critical conditions. Along with many other cultural institutions, we were confronted with pressing issues, such as how to financially support artists, cultural workers and the entire sector during this crisis and beyond.

Sonsbeek's leadership group with the support of its trustees and funding partners, took some bold decisions in order to retain and support its cultural workforce. Whilst many organisations were closing their doors or ending employment for cultural workers, Sonsbeek committed financially and structurally to the continuation of the project by:

- Establishing new payment structures and committing new funds towards fees for the curatorial team for an extended period of 1 year.
- Retaining an active organisation team throughout the project, by securing our workforce base in Gelderland and the Netherlands
- Reimagining new possibilities within the digital strands of the exhibition.
- Continuing to work with the already invited artists, whilst paying our artists 50% of their fees as a sign of our commitment to our artists but also paramount to the themes of labour, explored within the artistic vision for the project.

### **Our Challenges**

Naturally, the pandemic was a major obstacle and one that caused multiple delays. However, at an organisational level, this edition of sonsbeek faced various challenges that are important to highlighted:

- Staff instability: the project had 4 different project managers so far. One of whom left, 3 months prior to the original opening date in June '20. We also lost the volunteers leader, communications manager, and business developer within a few months of one another.

- One of the co-curators also left the team months prior to the opening, leading to an overall overworking of the remaining co-curators.
- A major multi-year funding that was instrumental for the longevity of the project, was not granted, forcing us to work for 1.5 years with the same budget, therefore expanding without resources to do so.
- Our seasoned production manager had to be relieved from his duties due to severe health issues. This forced us to work with less experienced producers, a great deal of knowledge was not carried forward in the process.
- The Dutch government reluctance to take decisions in regards to opening the country, especially cultural activities, meant that for months local governments (the province and municipality) and their agencies were unable to grant us a permit, which resulted in us working without an opening date.

This impact report outlines the beginning of our journey with our partners and programme as we move to 2022, and also highlights the successes and challenges we face as an organisation. In an overarching sense, it is evident the modalities of our funding cycles, capacities and expertise needs to be strengthened in order to achieve our goals of truly consolidating our position regionally, nationally and internationally. Ongoing year round funding is required, for the scale and ambitions of our artistic directions going forward, to allow us to become a more resilient, capable organisation that can continue to deliver exceptional projects to all our audiences.

A Noisy Ballad For Freedom - commemoration and celebration of Keti Koti, 1st July, 2021



▮▮ All artworks are highlights. Every single one. They make such powerful statements about our past, present and future. It is a privilege to be able and allowed to make those statements. ▮▮

– Bonaventure Soh Bejeng Ndikung  
De Gelderlander, 29 August 2021

### III. Our objectives

Whilst moving through this report we reflect on our mission as an organisation and the key performance indicators that we measure our activities against. Each of the following sections will refer to our objectives outlined here.

**sonsbeek20>24 creates a platform for diverse, international and interdisciplinary voices, make visible the hidden stories within society and emphasising the importance of art and culture today**

- By
- Delivering a large-scale art exhibition with public programme, educational, publishing, and archive components in summer 2021.
  - Being a leading institution in the contemporary art sector with an international profile that thrives for excellence across all areas of the organisation and its programming.

**sonsbeek20>24 provides a space for exchange, collaboration and debate with attention to exploration, reflection and education**

- By
- Strengthening the cultural climate and cultural infrastructure of Arnhem and Gelderland through collaboration, crossovers and exchange of expertise.
  - Providing a stage for emerging artists and introducing their work to an international audience.
  - Encouraging artists to make connections locally, while simultaneously connecting to the larger narratives of the exhibition, labour and the sonic.
  - Providing an extensive discursive year round programme throughout the entire quadriennial period by means of institutional partnerships and collaborations with key educational and cultural partners.

**sonsbeek20>24 consolidates its position nationally and internationally**

- By
- Delivering an exceptional and valued exhibition directed to both art professionals and non-specialist audiences from Arnhem and further afield.
  - Producing at least one iconic work for each exhibition, that will remain in the city after the end of the show as a lasting memory and legacy of the event.
  - Stimulating the leisure economy and boosting (inter)national tourism, profiling Arnhem as a distinctive city with a strong image where people like to live, work and stay.

**sonsbeek20>24 further embeds art and culture on a local and regional level with each edition, leaving a lasting positive impact on the city**

- By
- Commissioning new work and incentivising the creation of a public collection, through the production of new works inspired by Park Sonsbeek and the city of Arnhem.
  - Developing the city's collection of public art by means of strategic acquisitions and additions to the permanent collection in the Park and/or city of Arnhem.
  - Stimulating the local and regional economy and generating a positive economic impact on the city.
  - Working together with different institutions in Arnhem and elsewhere so as to create strong bonds and a broad foundation for the exhibition.



Sound Waves of Resistance, 2021, The Black Archives in collaboration with Yinka Ilori

### In Five Acts

Force Times Distance was conceived through **five core trajectories: exhibition, radio, invocations (education & public programme), publications and archive**. Each strand manifested itself through an ensemble of mediums to articulate different ideas around labour.

The 12th edition of sonsbeek took place from July 5 to August 29, 2021 and continues onwards to 2024. It takes place under artistic direction of Bonaventure Soh Bejeng Ndikung and his team of co-curators Amal Alhaag, Zippora Elders and Aude Christel Mgba (2020 - 2024). Antonia Alampi, Vincent van Velsen (2020) and Krista Jantowski (2021).

The quality and rigour of this edition's programming was celebrated by visitors and artists alike. Many appreciated how it engaged with the critical issues of our time in an authentic way that was inspired by current debates within the cultural sector. Force Times Distance: On Labour and its Sonic Ecologies grappled with questions of care work, precarious labour conditions, informal and criminalised labour, universal basic income, labour and access to health care and education, labour and abuse of power and social protection, as well as the way race, class, gender, and religion frame training and career prospects.

This edition created a vibrant network of more than 20 partnerships, comprising creative, educational, promotional, and venue collaborations. The partnerships were proactive and engaging, from co-commissioning to forming collaborative programmes. For larger cultural institutions who partnered with sonsbeek, they became an opportunity for boosting visibility, developing programmes collaboratively and supporting new ideas

collectively. Alongside these institutional partnerships, we collaborated with new groups, from smaller grass-roots and community organisations, who do not typically contribute to arts-based initiatives.

Over the course of this edition, we produced over 200 engagement opportunities across all platforms and actively worked with over 100 artists/contributors. Their contributions were included in the exhibition, public and live events programme, radio, educational projects and publishing.

# FORCE TIMES DISTANCE = EXHIBITION

We invited 40 contemporary artists/collectives from all over the world to exhibit in Arnhem. 20 new commissions were developed and produced for the exhibition and presented alongside 24 existing artworks across the city. Many of the exhibiting artists and authorial voices included in the programme were presenting their work in the Netherlands for the first time.

The exhibited artworks were designed to offer multiple entry points, enabling audiences to differently engage with the ideas underpinning the exhibition. For instance, the work by Wendelien van Oldenborgh and Erika Hock extended into a Sunday Kino programme, open to different groups and communities. Werker Collective produced their work in collaboration with students based at Artez. Jennifer Tee created a participatory weekly performance where she collaborated with different choreographers and invited audiences to become active participants (this work was selected as the legacy piece of the festival and will be placed in a permanent location in the city).

The exhibition was modulated according to five frequencies, structured around five movements. Each movement related to an event, anecdote, historical occurrence or art practice relating to Arnhem, the Netherlands, and to labour and the sonic. The frequencies that tied the exhibition across sites and programmes could be visibly seen through the branding (colours) for the exhibition at each site, explored through the app as a route of engagement across works and unpacked as entry points into the ideas and concepts underlying the exhibition.

### **Programme Partnerships**

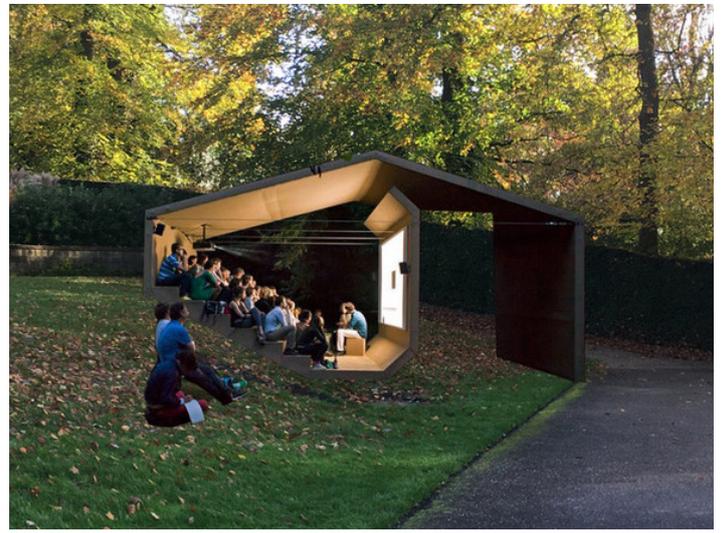
sonsbeek20>24 created partnerships with 14 institutions in and around Arnhem. Each partnership was established utilising different modalities.

**Museum Arnhem.** As a long-standing principal partner, Museum Arnhem co-commissioned new works, supported the presentation of existing artwork and contributed financially to the exhibition. Their partnership was integral to secure new exhibition spaces (with Museum Arnhem currently undertaking a capital development project) and

expand our network of audiences and participants in our projects. They directly supported artists Louis Henderson & João Polido, Ibrahim Mahama, Hira Nabi, Nader Mohamed Saadallah, Alida Ymele, Buhlebezwe Siwani.

**Kröller-Müller Museum.** As a co-commissioning partner Kröller-Müller supported the realisation of four new commissions across two locations, including WALTER books. The artists they directly supported are Cheick Diallo, Julieta Aranda, Leo Asemota.

The festival took place in multiple locations across the city. Alongside our commissioning partners, the other cultural partners that hosted elements of the exhibition were: **Collectie De Groen, Showroom Arnhem, Collectie De.Groen, Machinerie of Me, WALTER books, Waalse Kerk, Rozet and in Park Sonsbeek, Park Zypendaal, Nationaal Park De Hoge Veluwe, Buitenplaats Koningsweg, De Stadsvilla.**



Top: Hier in Open Kino Pavilion, 2021, Wendelien van Oldenborgh in collaboration with Erika Hock  
Bottom: HISK Pavilion, 2021

*Sonsbeek 20<24 addresses complicated, troubling histories with sincerity. Impressively, it does so without didactics, opting instead for a poetic and sensual approach resonating through sound, oral histories, and music..*

– Eva Scharrer, Spike art magazine,  
27 July 2021

Exhibition: 40 artists:

Justine Gaga; Farkhondeh Shahroudi Sam Auinger; raumlabor; Olu Oguibe; Werker Collective met Gleb Maiboroda en studio bonbon; Sunette L. Viljoen; Anne Duk Hee Jordan; Antonio Jose Guzman; Iva Jankovic; Wendelien van Oldenborgh; Erika Hock; Willem de Rooij; Hira Nabi; Alida Ymele; Omer Wasim; Mithu Sen; Cheick Diallo; Julieta Aranda; Leo Asemota; Gustavo Crembil en Mae-ling Lokko; Libita Sibungu; Oscar Murillo; Buhlebezwe Siwani; Nader Mohamed Saadallah; Stanley Brouwn; Kudzanai-Violet Hwami; Belinda Zhawi; Louis Henderson; João Polido; Ndidi Dike; Ibrahim Mahama; Laure Prouvost; Ellen Gallagher; Jennifer Tee; The Black Archives en Yinka Ilori.

## FORCE TIMES DISTANCE = PARASITE RADIO

Parasite Radio explores the (digital) ether as a possible exhibition space, situating sound and oral cultures, across histories, languages and geographies. sonsbeek presented its radio as a methodology that searches, listens, travels, guests, and hosts from different sites, both online and offline, in Arnhem, Europe, and the world. Connected to sonsbeek20>24's main topic, Parasite Radio looks into, narrates and documents the different layers and entangled relations between labour and the sonic, in the past, present and future. Parasite Radio is of the young and old, the migrant, the undocumented, the retired, the non-workers and the workers of all métiers alike.

The radio hosted 27 guests, including sonsbeek artists Laure Prouvost, Sam Auinger, Buhlebezwe Siwani and Leo Asemota. The radio was streaming every Thursday- and Friday-afternoon from 17 July till 28 August, during the exhibition. The radio is central to the work we continue to do between 2021 and 2024.

We established a network of engaged participants/hosts for our recurring programme which is now archived in our website. During the exhibition it was streamed live, resulting in audiences reaching 834 listeners across the course of two months.

An ongoing programme was presented by Nos Sonico Historico by Shari Maduro and Gyonne Goedhoop, inviting guests to discuss the complex layers of the colonial past of the Netherlands and beyond, as well as the legacies that are audible. At the invitation of sonsbeek20>24, Under The Table, a collective situated in K56 (an art space in Presikhaaf, Arnhem), reflected on and questioned not only the theme of sonsbeek, but also the modus operandi of an institution(?) -in-becoming. Maluku, Moluccan was developed for sonsbeek20>24 by Finn Ma'atita. The podcast was an experimental artwork in which the host talks with Moluccans young and old. Black Salty Summer School is a radio project plus installation by Quinsy Gario & Family Connection, which together practice a form of associative thinking around the keywords black, salty, summer and school.

#### Participants:

Rice 'n Peas, Antonio Jose Guzman, Musoke Nalwoga & Raziyah Heath, Richard Kofi & Erik Oexman, Gyonne Goedhoop & Shari Maduro, Quinsy Gario, Momtaza Mehri, Julius Thissen, Aisha Abdullahi, Verhalenhuis Belvedere, Laure Prouvost, Finn Ma'atita, Leo Asemota, Sam Auinger, Buhlebezwe Siwani, Under The Table and guests, Charissa Granger, Romy Ruegger, Amal Alhaag with Saas Fee, Weaver Collective, Siminikwe Buhlungu, Mavi Veloso, Chantal Edie, Leeron Tur-Kaspa.



# FORCE TIMES DISTANCE = INVOCATIONS

Our key objective is to provide a space for exchange, collaboration and debate with attention to exploration, reflection and education. To achieve this, we created integrated collaborative models through all our platforms and established 10 educational projects that targeted 400 participants from different age groups, backgrounds from both school groups, higher education, art professionals and general audiences and participants. The projects outlined below opened a space for dialogue and exploration. They are thematically tied to the exhibition and conceived in order to incorporate different perspectives.

The following programme was developed across the course of a year. We celebrated the work of the participants during the opening days and continued our programming throughout the two-month exhibition period, hosting 63 events during the course of the festival.



Everything is inspired, 2021, Arnhemse Montessori School, SBO de Klapproos and the Parkschool

### ***Everything Is Inspired***

**2 July 2021, Performance in public space, Park Zypendaal.**

Participants: Arnhem primary schools Basisschool de Klapproos, Arnhemse Montessori School (AMS) and De Parkschool, artist Krista Burger in collaboration with the art education team:

Bernadette ten Have and Doreen Hartman.

Under the title *Everything Is Inspired*, artist Krista Burger, Bernadette ten Have and Doreen Hartman worked for a year with pupils from various primary schools in Arnhem on different workshops that ultimately led on July 2nd to a musical performance, as well as an oral story, followed by a short procession. The different groups of pupils started working on the idea of sound in advance: the sound of all living beings, such as trees, plants and animals. The final story, in which narration was combined with elements of sound and self-made objects, such as flags and instruments, and installation was performed during the official public opening of Sonsbeek in Park Zypendaal.

## ***My Learning Is Affected By The Condition Of My Life***

January - February 2021. Online via Studium Generale ArtEZ.

The programme consisted of essays, an online roundtable and a film screening published online within the programme of Studium Generale ArtEZ entitled The Future of Art Schools. With guest contributions by Tally Mbok, Antje Majewski, Annette Schemmel and Narcisse Santos Tchandeu.

At the invitation of Studium Generale ArtEZ, Aude Christel Mgba created an online programme in which spaces of learning, education and the idea of knowledge were questioned, particularly within the Western context, by linking these to the colonial past and systems of oppression. The programme also looked at art education on the African continent and how education and labour is shaped and organised within this context.



Songs of Colonial Labour, Summer 2021 workshop and Sunday Service presentation

## ***A Noisy Ballad For Freedom — commemoration and celebration of Keti Koti***

Musical walk in public space along artworks through Park Sonsbeek July 1 2021, opening

Participants: Jennifer Tee, Farkhondeh Shahroudi, Ritmo Percussion, Bonaventure Soh Bejeng Ndikung  
Audience: 40 people including art professionals and press

During the opening of sonsbeek20-24, a guided walk for the press and art professionals took place in Park Sonsbeek to commemorate the annual Keti Koti

(“broken chains” in Sranang Tongo), which since 2021 has also been officially designated as a day of commemoration in Arnhem. Inspired by Zwarte Anna, or Anna van Vossen-burg, the Surinamese woman who was enslaved and came to Arnhem and lived in Huize Zypendaal for more than 50 years doing unpaid labour. A musically guided walk took place from the work of Jennifer Tee (NL), *Respire: The World Begins With Trees* in Park Sonsbeek, past Zypendaal House to the work of Farkhondeh Shahroudi (DU/IR) who poetically made an ode to Anna with her work *Tears of Anna*.

The musical accompaniment was provided by the ensemble Ritmo Percussion, a Caribbean brass band consisting of 10 musicians, including horns and percussion. This mobile performance took about 40 people through Sonsbeek Park and ended with an opening speech by Bonaventure Soh Bejeng Ndikung that explicitly highlighted Anna’s story: how little we know about her, and the importance of acknowledging and talking about slavery and colonialism and how the legacies of these systems are still visible in our society.

## ***Farida Nabibaks - Shining Shadow, Radiant Shadow & ANNA*** Showroom Arnhem and Theater aan de Rijn.

Artists: Farida Nabibaks, Lana Renfrum, Tiemo Wang, Yara van Fraeijenhove, Rohiet Tjon Poen Gie, David Mackor, Jits Agema, Saron Tesfahuney

Farida Nabibaks created a dance performance under the title *Reframing HERstory*, in which the story of Zwarte Anna or Anna van Vossen-burg serves as an occasion to shed light on the colonial history of Arnhem and Gelderland. After the performance, Nabibaks enters into conversation with the audience in smaller constellations, in which the personal position with regard to colonial history is explored.



**Marinella Senatore - The School of Narrative Dance**  
19-27 August 2021. Movement workshops, community project,  
Park Sonsbeek, ArtEZ, Rozet

Led by Marinella Senatore together with choreographer duo ESZPZ, an adapted version of Senatore's School of Narrative Dance took place within the context of sonsbeek24. Focusing on the idea of 'embodied learning' in relation to collectivity, several movement workshops took place with small groups of participants. In contrast to the initial plan whereby groups of participants worked towards creating a parade, given the pandemic, we adapted to smaller groups of participants engaging in one or more movement workshops. Intimacy was central to our experience of the pandemic and we looked at how small-scale conversations between participants could be facilitated within these workshops.

Prior to these workshops taking place in August, an online workshop was also organised in June within ArtEZ's Hidden Histories programme. Marinella Senatore was invited to give a lecture to 25 art education students about 'embodied learning' and how this relates to experiencing collectivity and how it can be seen as a tool for emancipation.



**Cafe Disorient: Beverages for Friends by Susanne Khalil Yusef**

4 July and 18 August 2021. Participatory installation plus film screening, conversation and music at the Focus Film Theatre.

Participants: Susanne Khalil Yusef and WONNE, Nawa Ensemble, Michael Singh, Manu featuring multibeat.

Café Disorient: Beverages for Friends is a performative installation by artist Susanne Khalil Yusef where she put together a public programme of talks, performances and musical performances. The installation, placed in the foyer of the Focus film theatre, presented seating blocks surrounded by ceramics and various prints of pop culture

icons who have publicly expressed their solidarity with Palestine, in which the artist handed out coffee and held conversations with the audience.



**Sea As History, A Tribute to Ketji Koti,**  
Discursive programme, Eusebius church

Participants: OTION (musician), Aude Christel Mgba and Amal Alhaag (curators sonsbeek20>24), Lynnée Denise (DJ, artist), Jessica de Abreu (academic, activist, initiator The Black Archives), Kwame Nimako (academic), and Alessandra Benedicty-Kokken (academic).

As an evening programme on 1 July 2021, the curatorial team tried to elaborate on Ketji Koti in a discursive way. The international audience of sonsbeek20>24, but also a large part of the Netherlands, is still unfamiliar with this commemoration and what it stands for. Through a discursive programme with contributions from academics, activists and artists, a mixed audience from both the international and national community were introduced to the histories and legacies of colonialism and racial capitalism and how these contributed to the formation of the nation-state. The event looked at the Dutch role in the Atlantic slave trade as well as current policies on borders, economy, and relations to former colonies. Musically, these ideas were explored by paying attention to the inherently diasporic nature of music, audible in OTION's contribution of Afro-Surinamese music, which looks at both the past and the future. Lynnée Denise, in a sonic lecture, approached music as cartography and carrier of knowledge.

## **Black Salty Summer School**

August 2021 -present.

4 episodes of 1 hour. The first episode was broadcast live on Parasite Radio and is archived, the next episodes are planned for October/November/December

Black Salty Summer School is a radio project plus installation by Quinsy Gario & Family Connection, which together practice a form of associative thinking around four words/notions: black, salty, summer and school. Rooted in Black studies, Gario critically illuminates colonial relations. After the broadcasting of the first radio programme during the closing week of sonsbeek, Gario will start a conversation through an installation at WALTER books that reflects on 'black', 'salty', 'summer' and 'school' from different angles. Central to this is the questioning of what is seen as knowledge and what has been made (in)visible.

### **sonsbeek Councils**

The sonsbeek Councils is a discursive programme of talks, performances, poetry, film, music and dance, created in collaboration with the Dutch Art Institute's recurring programme and symposium Roaming Assembly. The first council took place in Tunis in March 2020, the second council was at Radio Kootwijk, The Netherlands, in September 2020, and the final council took place in Arnhem in August 2021. For each council, artists, theorists, curators, activists, other practitioners and their audiences collectively discussed and explored different topics related to labour and sonicities.



### **Sexwork is Honest Work,**

Roaming Assembly#29 presents Sonsbeek Council#3, 28, 29 Aug 2021

Our final sonsbeek Council culminated with our collaboration with Dutch Art Institute (DAI) and Olu Oguibe, presenting the third sonsbeek Council#3: SEX WORK IS HONEST WORK, during the closing weekend in Arnhem. A two-day collective

study, speaking and broadcasting in order to trace the ways gender, spatial politics, intimate labour and race intersect at the "margins of societies."

The two-day program is an attempt to open up and contextualize the public discourse around gendered, intimate/erotic labour and sex work, on the conjuncture where care, intimacy and money meet. Especially during this global pandemic when vulnerable workers are pushed into fragile existence at the "low end" of the market.

With contributions by: Barby Asante, Dina de Riquet-Bons, Hella Dee, Ola Hassanain, Kamala Kempadoo, Simone Lagrand, Quirine Lengkeek, Pascale Obolo, Olu Oguibe, Milone Reigman, Thot Scholar & Mavi Veloso.

### **sonsbeek Conjunctions**

sonsbeek Conjunctions is a collaborative programme aimed at shaping alliances and complicity in our proximity, recognising the strength of sharing discourses and practices with other institutions. In our 2021 iteration, Conjunctions featured in a variety of events, including invocations, symposia, concerts, workshops, research groups, study programs, and other cultural and community activities. This year we worked together with ArtEZ, Casco, De Appel, DAI Roaming Assembly, Het Nieuwe Instituut, HISK, If I Can't Dance I don't Want to be Part of Your Revolution, Metropolis M, Rijksakademie, Framer Framed, TAAK, Saas-Fee Summer Institute of Art, ArtEZ studium generale with iMAE, TheResearch Center for Material Culture, a.o.



One of our sonsbeek conjunctions manifested through Sunday Service, a recurring programme, throughout the exhibition, in which various guests reflected on the central question of sonsbeek from the perspective of their own practice. The programme consisted of an interaction between national and international art practices. Each Sunday service took place within the installation

The Parliament of Ghosts by Ibrahim Mahama, an installation that was a setting for communal conversation and interaction (parliament), and at the same time embodies the specific histories and experiences embedded in such conversations (ghosts). For the sonsbeek Sunday Service it offered the intimacy needed for interaction, and a pathway to a more decentralised conversation.

Participants: Priya Swamy, Fazle Shairmahomed, Farida Nabibaks, S\*an D. Henry Smith, Richard Kofi, Ibrahim Mahama, Mitchell Esajas, Tracian Meikle, Antonio Jose Guzman, Quinsy Gario, Gyonne Goedhoop, Jan Hoek, Tirino Yspol & Jessica van Halteren, Saaber Bachir & Kenza Vandeput, Rory Pilgrim, Celine Caly, Simnikiwe Buhlungu, Musoke Nalwoga, Kalaf Angelo, Mahret Ifeoma Kupka, Sandrine Colard, Gery Mendes, Poernima Gobardhan, Simone Zeefuik, Djuwa Mroivili

## Editorial Room

Established as part of our digital strategy at the start of a pandemic, the Editorial Room provided space for the curators as well as guest contributors to reflect on the idea of work within the specific context of the pandemic. As a platform, the Editorial Room is a mix between new commission and existing work and can be seen as an online sustained project within which we keep the conversation going, across the entire 2020 – 2024 period. The online programme featured talks, screenings, presentations of our ongoing research into the sonsbeek archive, a space for digging deeper into the exhibition ideas. Additionally, it now functions as an online archive of some of sonsbeek's activities. The Editorial Room received 23 contributions in 2020/2021, which continues to grow.

Participants: Hira Nabi: online film screening plus interview, Lawrence Abu Hamdan: online film screening, Flavia Dzodan: podcast, Nástio Mosquito: sound performance, Shenece Oretha: sound performance, Kodwo Eshun: interview, Quinsy Gario: online film screening, Jumana Manna: online film screening, Jef Cornelis: online film screening, Miguel Peres Dos Santos: online film screening, OTION: sound performance, Antonio Jose Guzman: play list and sound performance, Immy Mali: podcast, ruangrupa: online talk, Gianmaria Colpani, Wigbertson Julian Isenia, and Naomie Pieter: online essay, Olave Nduwanje: podcast, Lynnee Denise: playlist, Mathieu Charles: sound performance, Hudda Kaireh: sound essay, Em'kal Eyongakpa: sound performance



# FORCE TIMES DISTANCE = PUBLISHING

Framed as a research and exhibition endeavour, Force Times Distance, brought together the first of many readers, assembling essays by researchers working around ideas of labour and sound. The reader was produced through the collaborative project with ArtEZ Werkplaats Typografie. The reader and catalogue continue to be available online.

The catalogue offered the public in-depth information about the artists, their backgrounds and practice, and work process for sonsbeek. Additionally, it included essays which reflect on the themes explored by sonsbeek during the pandemic. The accompanying reader delved deeper in themes of sonsbeek20>24.



Catalogus: Bonaventure Soh Bejeng Ndikung, Antonia Alampi, Amal Alhaag, Aude Christel Mgba, Zippora Elders, Krista Jantowski en Hasna El Maroudi. Reader: Panashe Chigumadzi, Maurizio Lazzarato, Danielle Child, Anne Moraa, Philomena Essed, Djuwa Mrovili, Anivia Beylard, Jana Keijdenere, Iheb Guer-mazi, Alia Mossallam, Ruth Wilson Gilmore, Chenjerai Kumanyika, Simone Atangana Bekono, Lionel Manga, Kodwo Eshun, Amal Alhaag, Precious Co-lette Kemigisha, Guy Ossito Midiohouan, Akila Richards, Mwazulu Diyabanza, Ibrahim Cissé, Léon-Gontran Damas, Bonaventure Soh Bejeng Ndikung.

# ACT 5

# FORCE TIMES DISTANCE = ARCHIVE

As part of sonsbeek20>24, we are building the sonsbeek archive together with audiences, creative makers and thinkers, and different partners, spanning from Gelders Archief to the cultural centre Rozet and ArtEZ University of the Arts. The sonsbeek archive focuses on the (oral) histories, presences and futures of sonsbeek, piecing, re-mixing and bringing together official records, frustrations, conversations, gossip, refusals, memories and sounds. Our aim is to create a slow archival process that embraces a transparent, chaotic and inquisitive communal practice.

**A living archive by the people, for the people.**

We started the project in 2019 with an open call: an invitation to the public to share material about sonsbeek exhibition for the archive. During the first iteration of sonsbeek this year, we created an archive exhibition at Rozet focused on the archival material sent by the public. We have received thus far about 40 generous contributions for the future archive in the form of printed material, recordings of memories and experiences, as well as objects from previous editions. The exhibition at Rozet also presented five podcasts, created in collaboration with 15 students of BEAR (Base for Experiment, Art and Research) from ArtEZ University of the Arts.

In the run up to the 75th anniversary of sonsbeek in 2024, we will continue to work collectively on building a digital foundation for the future archive by developing a website for the archive and by further developing our sonsbeek app. This will not only nurture future research on the long legacy of sonsbeek, but also infuse a sense of togetherness: sonsbeek belongs to us all.

▮▮ *The Force Times Distance exhibition acts as a choreography of sonic frequencies, thereby encouraging different modes of listening; it endeavours to recover, restitute and eventually repair the still segregative conditions under which we live.*

▮▮  
– Eva Maria Ocherbauer, Camera Austria International  
issue 155, September 2021



Textiles of Resistance: Growing, Weaving, Printing, Archiving, 2021, Werker Collective with Gleb Maiboroda and studio bonbon

## V. Force Times Distance

200 engagements  
for audiences

10 educational projects with over 400 participants

63 events hosted  
in 2 months

59 days open to the public

20 commissioned artworks

148,000  
visits

14 exhibition  
venues

150  
Volunteers

40 Artists

1586  
merchandise  
sold

1,150,000 press impressions

5 frequencies

44 Artwork

## VI. Visitors and visitor experience

Between 2 July - 29 August 2021, approximately **148,000 visits** to sonsbeek20>24. Of this group, **87.748 people visited partner locations** and **60.000 visited Sonsbeek and Zypendaal parks**. This estimation is based on clicker counting at all our locations, during a weekday in the summer, when we had **on average 457 visits**.

The profile of the visitors is derived from extensive field-work; personal visitor surveys and visitor responses via our digital channels. The collected data was sent to the Hogeschool van Arnhem en Nijmegen for analysis, to gather a better understanding of our audiences, their ages, backgrounds, and demographics. Due to the global travel restrictions, our international visitors targets are much lower than our projections. We did however welcome a significant number of national, regional and local visitors.

Alongside this, commissioned by the gemeente Arnhem, a public survey measured the economic impact of the first iteration of the many scheduled for sonsbeek20>24. The results of this survey are due by the end of December 2021.

### Visitor Experience

sonsbeek20>24 complemented the visitor experience by providing digital and printed toolkit for navigating the exhibition and relevant programme of events similarly to other festivals of this scale. We supported our visitors by investing resources in our website, developing an app, producing a guidebook, organising tours and talks (when possible), designing our citywide branding and an efficient wayfinding system. sonsbeek20>24's visual artworks were flanked by spoken word contributions (lectures, radio, tours) or written texts (online/offline publications).

### sonsbeek App, website and social channels

In 2020 we commissioned a new sonsbeek app which was developed with Trinifinity Network Arnhem. The purpose of the app was to support the visitor during their experi-

ence of the exhibition through self-guided tours, offered an AR experience of the works, sounds and narration delving further into the themes of the exhibition. The app also maps and highlights artworks from previous editions of the festival that are still visible in the city that were purchased by the municipality of Arnhem, the Kröller-Müller Museum and Museum Arnhem.

In addition, the app functioned as a booking system for time slots, and it enabled users to buy a voucher to receive discounts at many different restaurants, hotels and stores in Arnhem. The app generated a lot of enthusiasm amongst digital savvy visitors and users. It was available for Android and iOS as per July 2021 and was downloaded 860 times.

During 2020, at the height of pandemic, sonsbeek website was transformed into a new portal where an online programme in the form of essays, playlists and podcasts was created. This digital space is called the Editorial Room. This space is in on-going development and continuously updated with new material.

### sonsbeek Volunteers

The volunteers play a key role in the running of an exhibition period, acting as the interface between our visitors and the artworks. From March 2021 we recruited two Volunteer Coordinators to broaden our network in the city. One of our main objectives was to create a space that was inclusive for everyone. We gathered a much more diverse group of individuals (when compared to previous editions) that would act as the ambassadors for the

project. We targeted over 40 different organisations such as Central Agency for Asylum Seekers Reception, Vrijwilligerscentrale Arnhem, Omroep Gelderland, Empowering Nisa approaching new and old networks in in Arnhem, to welcome 150 volunteers this year, many of whom were new to sonsbeek.

### **Tours and Talks**

Due to COVID-19 and the 1,5 meter restriction, the decision was made not to offer guided tours to the general public.

The Sonsbeek app provided a good alternative to a physical guided tour. The app enabled visitors to follow different routes on a map - similarly to what a tour guide would do - leading to different artworks. It also allowed visitors to read, listen, and view more information about the artworks.





## VII. Marketing and communication

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Our ambition is to create a world class exhibition platform, internationally recognised for the excellence and innovation of its programmes, with a strong local and regional engagement component.

Our marketing and communications approach was multi-layered and developed across both the digital and physical spaces. We strive to be inclusive and open to our diverse audiences, who might or not have a specialistic interest in the arts but nevertheless wish to fully enjoy the exhibition in all of its manifestations. As such, our communication strategy cannot only target one category of people but take into consideration the variety of interests and viewpoints that our existing and prospective audiences embody.

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Whilst moving from the height of the pandemic to the opening our doors in the summer of 2021, we adapted to new ways of presenting our ideas and engaging the public and media. This chapter outlines the approach we developed over the course of 2020 until the realisation of Force Times Distance in 2021.

### **Press & Communications**

Overall, the media coverage for the Force Times Distance earned an impressive 350,000 national media impressions; 800,000 International impressions. Within the Netherlands, major news outlets such as NRC handelsblad, De Volkskrant, Trouw, Parool, Omroep Gelderland and NPO4 (radio) featured editorials on the exhibition. Internationally, outlets from over 13 countries covered Force Times Distance; these included United States, United Kingdom, Germany, Belgium, Austria, South-Africa, Cameroon, Panama, Greece, Sweden, Switzerland, Indonesia, Spain (documentary). International press highlights included: Artforum, Frieze, Monopol, BBC World News, Artnews, BBC Africa, La Estrella de Panamá, Cameroon Magazine and the Frankfurter Allgemeine Zeitung.

One of the reasons for the project's success in attracting the international artworld was its focus on diverse artistic voices and theoretical articulations in keeping with the rising international reputation of the curatorial team and the Artistic Director. In particular, it was appreciated the political reframing of the specificity of place and histories imbedded in the city. This was conveyed and understood through the significant number of short and long form international press coverage, across an entire year and not only during the festival period.

Throughout the course of the year, interviews with the curators and introductions to the work of the participating artists were published in advance and shared with local and regional press outlets. "Volkskrant" and "Gelderlander" published a prelude in advance of the opening and repeatedly showed interest in the programme both in their in-print and online versions. These stories were instrumental for sharing the ideas underpinning the exhibition with local audiences.

We additionally established a media partnership with Dit Is Arnhem. They were assigned various communication tasks and actively contributed to telling the stories related to the exhibitions. They were also an active contributor to our marketing activities resulting in a city-wide campaign, city dressing, visuals, banners and billboards, as well as cross-promotion through the social media channels.



### Campaign & Visual identity

The visual identity of the exhibition was created and produced through our partnership with Werkplaats Typografie (ArtEZ). The project also became an educational opportunity for students to work across all development areas for the conceptualisation and delivery of the visual identity and relevant campaign. We worked closely with 10 students to develop a decentralised identity in which not one design but several designs represented the many elements of the festival, from the website, corporate identity, wayfinding, campaign, reader, catalogue and visitor guide. The curatorial team worked closely with the students, unpacking the different themes and approaches to the festival. The campaign was activated both online and offline by animations and merchandising, from tote bags to artist announcements, unquestionably enhanced the recognisability of sonsbeek20>24.

Our Marketing strategy focused on achieving greater local and national visibility: banners, billboards and flags positioned throughout the city drew the attention of both Arnhemmers and visitors to the event. The horizontal banners were hung for two months, The 123 vertical flags

along key locations and access roads were displayed during the opening and the entire month of July. Both proved to be effective tools, thanks in part to the eye-catching colours. The estimated number of people reached by these components of the campaign is 200.000.

A large-scale poster campaign by Centercom (125 A0 posters in Amsterdam, Rotterdam, The Hague and Utrecht) and Hoffman (30 A0 posters in Arnhem and Nijmegen) **left more than 300K impressions.** In terms of graphic design, we worked in three directions, similar in style but different in the look respectively putting emphasis on sonsbeek20>24, the artists, and the title. Online we collaborated with DPG Media and placed a banner for a month, which has 443,000 impressions on DPG news sites. In addition to seeing, nearly 1,500 people clicked through on the banner for more information. This results in a click through rate of 0.33%.



### Target Groups & Reach

sonsbeek's target and physiological audiences encompass art savvy, art professionals, and actively engaged cultural audiences. The organisation, however, also strives to attract new diversified audiences and forge a stronger affiliation with people who are not generally engaging with the cultural sector and the visual arts in particular. We were able to attract our target groups, both regionally and internationally. During the opening weekend we received 600 (inter)national professionals from the art and culture world spread over 4 days.

We actively encouraged new networks through marketing and communication work. This did result in new audiences to some areas of the programme, such as the Sex Work Is Honest Work, a symposium hosted in collaboration with DAI. It should be recognised that our marketing channels were not as successful in reaching audiences with programme announcements or events.

## Digital Presence

During the pandemic, the **sonsbeek website** was transformed into a new portal where an online programme in the form of essays, playlists and podcasts was created. This digital space is called the Editorial Room. During sonsbeek20>24, some adjustments were made to ameliorate the site's navigability and use (e.g. implementing the bilingual users' interface). The usability of the site is a work-in-progress and continuously try to become more accessible to the widest possible audience. During the course of the two-month festival, we received **12.731 visitors** to our website.

**sonsbeek's Instagram audience** grew strongly and organically in the observed period of time (from January 2021 to August 2021). The growth is attributable to a clear visual message and focus on sharing stories specifically related to the exhibition. Between June 2021 and September 2021, our content reached 18,600 individual accounts and reached 8,522 content interactions. We were also very active during the summer months. The largest part of the followers is reached from Arnhem (14.3%), a target group we did not expect to reach via Instagram. On Instagram and Facebook, but also in our newsletter, typographical images were alternated with photo material.



☐☐ *Sonsbeek is infused with concerns, which becomes clear in many of the 250 contributions by various artists, poetically brought together.*☐☐

– Nicola Kuhn for Tagesspiegel (DE)  
7 July 2021

☐☐ *In today's increasingly reactionary cultural climate, where everything must be guaranteed in advance, Sonsbeek 20<24 shows that there is indeed hope for a different Europe.*☐☐

– Fredrik Svensk for Aftonbladet (SE)  
28 July 2021

## VIII. Our Supporters

An event of this scale requires a significant undertaking in administration, fundraising, development, communication, marketing, project management and venue preparation. Due to the changing cultural landscape in 2020, in agreement with our funding partners, we established new financial parameters to assess our extended work during the pandemic and postponement period. This more flexible financial approach is meant to respond to the unexpected criticalities originating in the pandemic.

sonsbeek 20>24 is a not-for-profit festival, free and open to all. To achieve the fundraising targets necessary to deliver an event of this scale, Sonsbeek raised funds through trusts and foundations, sales and revenue, in-kind support from our partners and direct sponsorship.

### **Principal Funders, Trusts and Foundations and Programme Partners**

Stichting Sonsbeek & State of Fashion Foundation organises sonsbeek and State of Fashion festivals, with the financial support of the gemeente Arnhem, the Province of Gelderland, the ministry of Onderwijs, Cultuur en Wetenschap and Mondriaan Fonds.

Incredibly important to our work are our collaborative programme partners, ArtEZ Hogeschool voor de Kunsten and Museum Arnhem, who invested both in-kind and through direct funds against the programme.

We received funding from local, regional, and national funds, both from the visual arts, performing arts, literature, and community arts funders. We applied and received funding from 27 additional sources totalling €665,000, directly linked to our programme objectives for 2020/2021.

### **Sales and Revenue**

Our sales and revenue strategy is directly linked to the support of our projects or safeguarding the legacy of permanent artworks in the city after the exhibition period. It is important to note that the revenue generated is not deemed as profit, but incorporated in the exhibition budget. For example, we created editions and merchandise directly related to the projects proposed by exhibiting

artists Sam Auguir and Anne DukHee Jordan. The revenue thus generated was fed back into their respective project budgets.

sonsbeek merchandise tools, including the reader and catalogue that accompanied the exhibition, were sold across 4 locations in Arnhem and online. A total of 1,586 items were sold during the exhibition period, with a net return of €11,442. The exhibition catalogue and reader continue to be sold online through our publishing partner Archive Books.

Due to Covid-19 government regulations, we did not meet our projected revenue targets for guided tours, which were paused for the wellbeing of the employees and the public. Self-directed tours were encouraged instead.

### **Sponsorship and Business Partnerships**

One of our key objectives is to have a positive impact on the local economy, whilst bolstering the cultural offer in Arnhem. We devised several methods to involve local businesses through discount vouchers, partnerships with local transport companies, and travel and accommodation packages for visitors and guests.

The “sonsbeek business voucher” was designed to encourage visitors to spend time and engage with the local offer in Arnhem. It included 29 local businesses, ranging from hotels, restaurants, coffeehouses and bars, shops and entertainment. The voucher was available for download through the sonsbeek app. We hope to expand on this offer in the coming years.

Due to the geographical nature of the festival, situated across multiple sites across Arnhem, we successfully established two new partnerships with independent transport organisations. Louwman supplied 4 Hydrogen cars (Toyota Mirai), which were available for our guests, press and curators for the opening days of the exhibition. Jasper Fietsen established a relationship with our visitor service partner, A Beautiful Mess, and made available 12 bikes in-kind. Visitors could hire these bikes and navigate the public realm artworks located in sonsbeek park.

Our hospitality partners ranged from Holiday Inn, Hotel Molendal and Dudok Studio's. We were able to secure discounts that ranged from 20% to 52% and reduced rates during the peak season in Arnhem. This was especially important for our international and European guests, who made dedicated visits, across multiple days to the city. Further to this, our drinks partner, brewery Durs and winery Robbers & Van den Hoogen, both Arnhem based, produced locally made, specially branded sonsbeek beer and wine. These drinks were available for sale and for hosting our guests at special events.

### **Collectors Circle & Acquisitions**

The artist Jennifer Tee's artwork *Respire, the World Begins with Trees*, was newly commissioned for the park. During the collaboration with the artist, we agreed that we would find support for her site-specific project through the creation of a sonsbeek Support Circle. The sonsbeek Support Circle, purchased 97 individually made bricks (an element of the artwork), and successfully raised €9.700, which was invested directly back into the production of the artwork.

One of our key objectives is to embed art and culture on a local and regional level, working deeper with each edition of the festival, and to have a lasting positive impact on our communities. At the end of each festival, the Municipality in close dialogue with the sonsbeek identifies artworks that could become permanent installations, as per the case of Jennifer Tee's artwork that, although decommissioned, will eventually find a new permanent home in the city of Arnhem by spring 2022.

Further to our activity, thinking about collection building and the legacy of the works that we presented in the exhibition, two pieces by Alida Ymele were purchased by the Centraal Museum in Utrecht. One other work by Ymele entered a private collection and also remains in the region. The purchase of these works facilitated by sonsbeek directly benefited the artist bypassing the market and intermediaries.



Performative Poetics of Matter, 2021, Farkhondeh Shahroudi

## IX. Organisational Team

### sonsbeek20>24 is organised by Stichting Sonsbeek & State of Fashion

#### Board

Frans Knüppe, voorzitter  
Guus van Kleef, penningmeester  
Renate Litjens, secretaris  
Charles Esche  
Marco Grob  
Gabriëlle Schleijsen  
José Teunissen

#### General director

Steven van Teeseling

#### Artistic director sonsbeek 20 24

Bonaventure Soh Bejeng Ndikung

#### Co-curators sonsbeek20 24

Amal Alhaag  
Zippora Elders  
Aude Christel Mgba  
Antonia Alampi  
Krista Jantowski

#### Public programme

Krista Jantowski, programmacoördinator

#### Projectmanagement sonsbeek20 24

Mohammed Abdallah, head of programme  
Petra Smits, assistent archive  
Anouk Slewe, assistent exhibitions  
Hannah Groot Zevert, assistent programme

#### Fundraising

Esther Vonk, national  
Tory Lynford, international

#### Production

Alexander Godschalk, head of production  
Marko Meijer, head of production  
Ewoud Groenendijk, executive producer  
Thielo Weber, head of technique  
Coen Wermers, production

#### Communication and marketing

Joke Hoeven, head of communication  
Ewa Piotrowska, online communication  
Raziyah Heath, online communication  
Henriette Gallus, international press  
Arash Shahali, international press

#### Archive

Petra Smits, coördinator  
Rutger van der Steenhoven, assistent

#### Ticketing and information

Natasha Beijer, coördinator  
Robin Atema, coördinator  
Sem Bartels, assistent

#### Volunteer coordination

Heleen Nusman  
Rosalie van Oorschot

#### Office

Astrid Ubbink, office manager  
Maarten Pelgrum, administration  
Edwin Wikkerink, administrator

#### Controller

Raymond de Haas

#### Publisher

Archive books  
Chiara Figone, directeur

#### Graphic design

Werkplaats Typografie  
Armand Mevis & Anniek Brattinga, coördinator  
Frédérique Gagnon, corporate identity  
Michelle Lin, website  
Egle Petraskaite & Zhihan Yan, routing  
Lydienne Albertoe & Mariavittoria Campodonico, campaign  
Leon Lukas Plum, reader  
Marcus Wachter, catalogue

#### Accents exhibition design

Amir Avraham & Daria Kiseleva

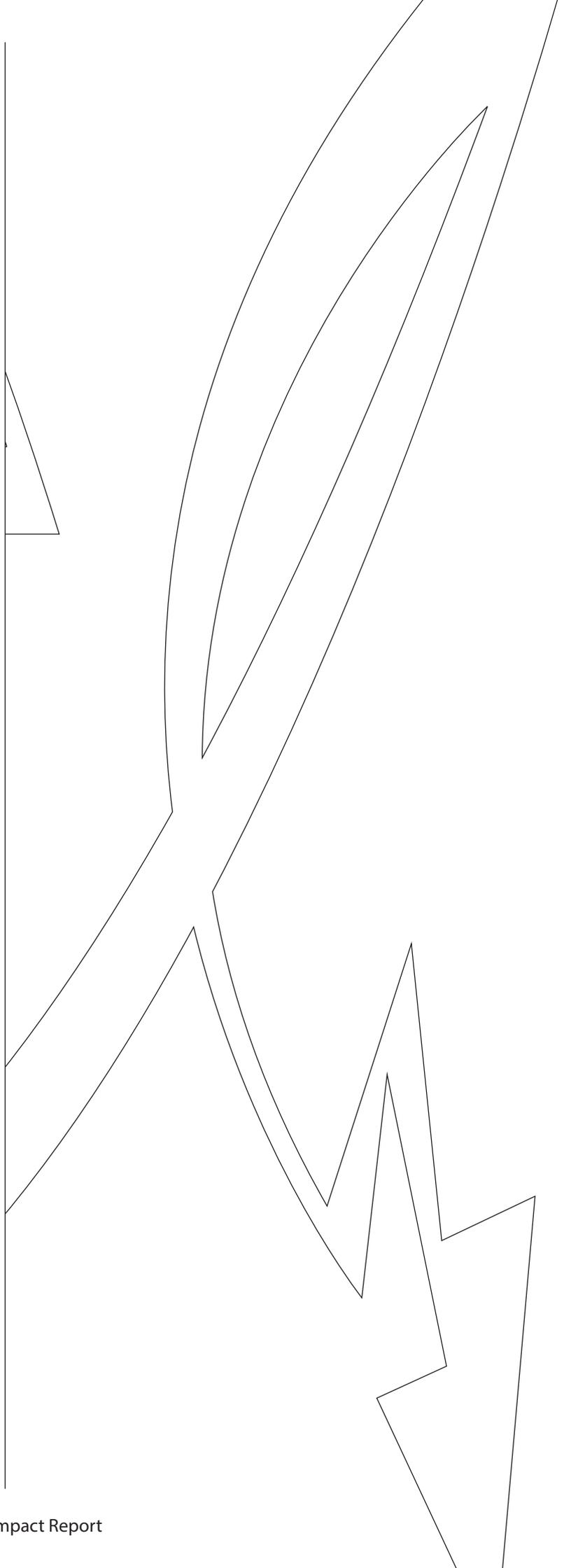
#### sonsbeek App

ART+ / Trinifinity network / Marcel Baauw, creative director

#### Former participants team:

Vincent van Velsen, Caro Delsing, Carlijn Diesfeldt, Ellen van Loenen, Sean Farran, Boris de Munnick, Melanie Hulsebosch, Manon van Daal, Milou de Graaf, Carolijn Wessels, Pien Oberdorf, Maaïke Schaafsma, Laurence Scherz, Noa van Boven, Nina van der Werf, Sabrina van Ekeris, Sandra van Leur, Margitte Verwoerd, Kelly-Ann van Steveninck

# Appendix — List of Artworks



**The Black Archives** in collaboration with **Yinka Ilori**  
*Sound Waves of Resistance, 2021, Archival material, various media.*

*Commissioned by sonsbeek 20>24*



**Olu Oguibe**

*Sex Work Is Honest Work, 2021,  
Text, glass tube neon lights, Sonsbeek Park & City Centre, site specific project.*

*Commissioned by sonsbeek 20>24*



**Wendelien van Oldenborgh** in collaboration with **Erika Hock**  
*Hier. in Open Kino Pavilion, 2021*

*Installation, wood, jute fabric, video-wall display, film 27', with sound.*

*Commissioned by sonsbeek 20>24*



**Werker Collective** with **Gleb Maiboroda**  
and **studio bonbon**

*Textiles of Resistance: Growing, Weaving, Printing, Archiving, 2021*

*Three locations, Sonsbeek Park and Zydendaal park,  
Site Specific Public Realm*

*Installation, metal frames, silkscreen prints on recycled textiles,  
handwoven textiles, archival material, series of workshops.*

*Commissioned by sonsbeek 20>24*



**Jennifer Tee**

*Respire, the World Begins with Trees, 2021  
Installation, brick, stamped brick with tree leaves from Sonsbeek  
park, printed textile collage of leaves*

*Commissioned by sonsbeek 20>24*



**Mae-ling Lokko and Gustavo Crembil**

*Groundmurmurs, 2021  
Mycelium, galvanised steel wire, iron poles, steel haring anchors,  
steel cables.*

*Commissioned by sonsbeek 20>24*



**raumlabor**

*Deep Encounter, 2021  
Floating pavilion, reused wood, custom steel elements, reused  
styrofoam, reused fabric, ancient stone from  
the Saale glaciation, multi utility net.*

*Commissioned by sonsbeek 20>24*



**Justine Gaga**

*Réclusion, 2021  
Installation, beer crates, steel, stelcon, wood, 4 LED screens, video  
13'9" with sound.*

*Commissioned by sonsbeek 20>24*



**Farkhondeh Shahroudi**

*Performative Poetics of Matter, 2021, consisting of Anna Mer-  
maid, needlework on fabric, 20 flags. Seedbomb, hand stitched  
carpet, wood construction, Oh, hand stitched leder, two Oh  
Sculptures.*

*Commissioned by sonsbeek 20>24*



**Cheick Diallo**

*Le Fouta Organic, 2021*  
Pavillion, steel.  
Commissioned by sonsbeek 20>24



**Leo Asemota**

*First permutation: "how-hard-and-how-far-and-how-long",*  
*The Sonsbeek Suite (As The Distance Travelled By The Force*  
*Acting Is To The Distance Travelled By The Resistance), 2021*  
Scrap steel.  
Commissioned by sonsbeek 20>24



**Leo Asemota**

*Second permutation: "how-hard-and-how-far-and-how-long",*  
*The Sonsbeek Suite (As The Distance Travelled By The Force*  
*Acting Is To The Distance Travelled By The Resistance), 2021*  
Archival Material.  
Commissioned by sonsbeek 20>24



**Leo Asemota**

*Third permutation: "how-long-and-how-hard-and-how-far",*  
*The Sonsbeek Suite (As The Distance Travelled By The Force*  
*Acting Is To The Distance Travelled By The Resistance), 2021*  
Two clocks.  
Commissioned by sonsbeek 20>24



**Julieta Aranda**

*Time will tell: an unreadable script takes shape and then de-*  
*stroys Itself, 2021*  
Cement, sand, clay, moss, and hay.  
Commissioned by sonsbeek 20>24



**stanley brouwn**

*2 x 2 x 10 feet, 2009*  
283 x 56,6 x 56,6 cm  
Okoumé wood  
Courtesy of Kröller - Müller Museum



**Anne Duk Hee Jordan**

*The Living Plant Archive: All My Hands Are Labour, 2021*  
Installation, various media.  
Commissioned by sonsbeek 20>24



**Sunette L. Viljoen**

*HOC OPUS HIC, 2021*  
Site-specific intervention with brick pathway, reopened door-  
way, historical municipal bricks, sand, billboard.  
Commissioned by sonsbeek 20>24



**Kudzanai-Violet Hwami in collaboration with Belinda Zhawi**

*Baktu, Anna, Nehanda, 2021*  
Mixed media, sound system, 17'41", oil on canvas,  
silkscreen, oil, acrylic.  
Commissioned by sonsbeek 20>24



**Antonio Jose Guzman in collaboration with Iva Jankovic**  
*Electric Dub Station (Orbital Ignition), 2018 - ongoing*  
*Indigo Ajrakh Block print Installation, performances and sonic soundscapes: Transillumination #1, '10.*  
*Commissioned by sonsbeek 20>24*



**Sam Auinger**

*xxxx terrain, 2021*  
*Multiple listening sites in and outside Arnhem*  
*Commissioned by sonsbeek 20>24*



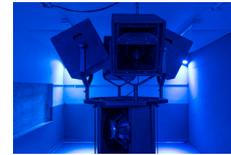
**Willem de Rooij**

*Pierre Verger in Suriname, 2020*  
*257 scanned photo negatives, '73, digital back-projection, spy mirror, bench.*  
*Courtesy of the artist, Portikus, Galerie Chantal Crousel and Foundation Pierre Verger.*



**Louis Henderson and João Polido**

*Composition, 2019*  
*5-channel audio, 42'15".*  
*Courtesy of the artist*



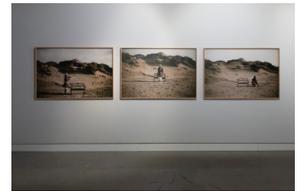
**Buhlebezwe Siwani**

*Ibutho, 2019*  
*Wool.*  
*Courtesy of the artist and Madragoa, Lisbon*



**Buhlebezwe Siwani**

*Mnguni, 2019*  
*Inkjet print on paper.*  
*Courtesy of the artist and Madragoa, Lisbon*



**Alida Ymele**

*Shadow Women series, 2020, consisting of the works Naffissatou le Soubrette, Femme sans voix, Ménagement á deux, Dame d'Orion, Wash-Wash, Ngohbakasso.*  
*Acrylic and posca on canvas.*  
*Courtesy of the artist*



**Alida Ymele**

*Grey Women I & II series, 2018-2019, consisting of the works Le Répit (2019), S1 (2018), S1 2 (2019).*  
*Acrylic and posca on canvas.*  
*Courtesy of the artist*



**Laure Prouvost**

*Melting into one another ho hot chaud it heating dip, 2020*  
*Video installation, curtains, blown glass, clay, squid ink, water, branches, stones, books.*  
*Courtesy of the artist and Maria and Armando Cabral Collection.*



**Libita Sibungu**

*Quantum Ghost, 2019*  
*Installation, 21' looped audio, dibond mounted photograms.*  
*Courtesy of the artist*



**Ndidi Dike**

*A Bend in the River II, 2017-2021*  
Plaster of Paris, cardboard boxes, glitter and latex gloves.  
Courtesy of the artist



**Ndidi Dike**

*Chandelier of the Dispossessed, 2021*  
Sticker on aluminum board, Madagascar vanilla products, mini green army plastic soldiers.  
Courtesy of the artist



**Omer Wasim**

*As the Light Turns, 2018-ongoing*  
Installation, various media.  
Courtesy of the artist



**Ellen Gallagher**

*Watery Ecstatic (RA 18h 35m 37.73s D37° 22' 31.12'), 2017, 2021*  
Cut paper.  
Watercolour, varnish and cut paper on paper.  
Courtesy the artist and Gagolian.



**Ellen Gallagher**

*Morphia, 2008-2012, three eponymous works were shown.*  
Ink, pencil, watercolor, varnish, cut paper on paper, 51.5x42.5 cm.  
Courtesy of the artist, Hauser & Wirth, and Gagolian.



**Mithu Sen**

*UnMYthU: Unquantize, 2018-2021*  
A large-scale installation on lightbox drawings. Mixed media on unique edition custom-made Kozo paper, lightboxes, wall drawing, wall texts, contracts.  
Courtesy of the artist



**Ibrahim Mahama**

*Parliament of Ghosts, 2019*  
2nd class train seats, train workshop lockers, school cabinets and archive material including 1st class carriage lining, blueprints, photographs, school exercise books, metal shavings from re-conditioning train wheels and other salvaged materials.  
Courtesy of the artist and White Cube



**Oscar Murillo**

*Human Resources, 2021*  
Installation, 6 'Shabaka' windows, steamed pistacho wood and iron, oil on linen, corn, clay, 2 single channel videos.  
Courtesy of the artist



**Ndidi Dike**

*Redressing Lady Justice, 2021*

*Installation, [dimensions in the sketch], gypsum, concrete, cement, mesh, chirurgical masks, intravenous drips and mixed media. Courtesy of the artist.*



**Mithu Sen**

*UnMYthU :Unquantize, 2018-2024*

*QR code lightbox with an experimental durational performance (through 2024) and instructional texts. Courtesy of the artist.*



**Hira Nabi**

*All That Perishes at the Edge of Land, 2019*

*Video, 30', Urdu with English subtitles. Courtesy of the artist*



**Nader Mohamed Saadallah**

*The Forgotten (metal casting), 2021*

*6'33", Arabic with English subtitles. Courtesy of the artist*



**Nader Mohamed Saadallah**

*The Forgotten (calligraphy), 2021*

*4'57", Arabic with English subtitles. Courtesy of the artist*



**Nader Mohamed Saadallah**

*A Journey of A Tea Leaf, 2021*

*2'42", English. Courtesy of the artist*



**Farkhondeh Shahroudi**

*Ambulance / Virtual Leg series, 2006-2010*

*Mixed media, variable dimensions. Courtesy of the artist*



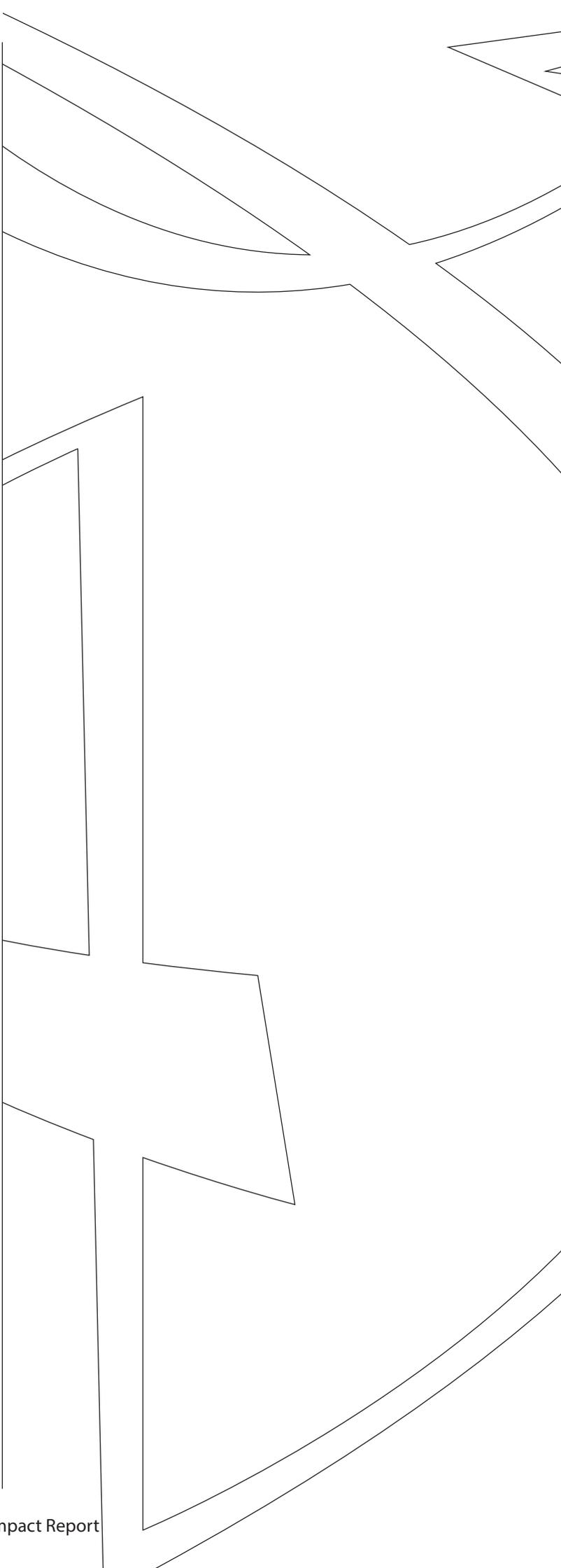
**Oscar Murillo**

*Disrupted frequencies (Germany, Ghana, Nepal, USA, China, Egypt, Malaysia, Nepal, Philippines), 2013-2021*

*Ballpoint pen, fountain pen, graphite, felt tip pen, highlighter pen, permanent marker, paint, crayon, staples, natural pigments, debris, oil, oil stick and other mixed media on canvas. Courtesy of the artist*



# Appendix — Press Coverage



## International Press

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**Artnews** 15.12.20 by Max Duron interviews Bonaventure

**Artnet News** 5.1.2, 1, Kate Brown & Naomi Rea

**Frieze** 16.4.21, Carina Bukuts

**Artnews** 3.5.21

**HART (interview with Amal)** 30.6.21, Pieter Vermeulen

**Monopol** 1.7.21, Elke Buhr

**Deutschlandfunk (radio)** 1.7.21, Ingo Arend

- [https://ondemand-mp3.dradio.de/file/dradio/2021/07/01/kunstbetrieb\\_mit\\_viel\\_zeit\\_die\\_sonsbeek\\_quadrennial\\_drk\\_20210701\\_2326\\_15d0bbc7.mp3](https://ondemand-mp3.dradio.de/file/dradio/2021/07/01/kunstbetrieb_mit_viel_zeit_die_sonsbeek_quadrennial_drk_20210701_2326_15d0bbc7.mp3)
- <https://player.fm/series/fazit-kultur-vom-tage-deutschlandfunk-kultur-2532921/kunstbetrieb-mit-viel-zeit-die-sonsbeek-quadrennial-unter-bonaventure-ndikung>

**Bayerische Rundfunk (radio)** 5.7.21, Werner Bloch

**Monopol** 6.7.21, Elke Buhr

**Tagesspiegel** 7.7.21, Nicola Kuhn

**Monopol (radio)** 7.7.21, Elke Buhr

**Berita Utama** 7.7.21

**C& (installation views)** 8.7.21

**WDR (radio)** 9.7.21, Werner Bloch

**BBC Afrique (radio)** 10.7.21, Sasha Gankin

**Süddeutsche Zeitung** 12.7.21, Ingo Arend

**Der Standard** 12.7.21, Katharina Rustler

**Art Africa Magazine** 13.7.21, Sasha Gankin (radio interview with Bonaventure)

**BBC World: Focus on Africa** 14.7.21, Sasha Gankin (radio interview with Bonaventure)

**Frankfurter Allgemeine Zeitung** 14.7.21, Georg Imdahl

**Art Agenda** 19.7.21, Rachael Rakes

**Africa News** 19.7.21, Sasha Gankin

**Cameroon Magazine** 19.7.21

**La Estrella de Panamá** 22.7.21, Feature on Antonio Jose Guzman by Astrid Chang

**Aftonbladet** 28.7.21, Fredrik Svensk

**SPIKE** 28.7.21, Eva Scharrer

**Arts of the Working Class** 6.8.21, Ben Livne Weitzmann

**Athinorama** 14.8.21, Anna Fardi

**Frieze** 17.8.21, Vanessa Peterson

**Camera Austria (print)** Fall Issue 155  
Eva Maria Ocherbauer

**Brand New Life** 30.9.21, Matthias Sohr

**Der Freitag** 6.10.21, Margarita Tsomou

**Artforum (in print)** November 2021

**RTVE** Spanish Documentary Broadcast 14 Dec 2021

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## Dutch Press

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**AD** 17.06.21

“Het gras van park Zypendaal heeft het veld moeten ruimen voor kunst: heel veel lege kratjes Grolsch”

**De Gelderlander** 27.06.21

“Kunstgoeroe Bonaventure Ndikung brengt een nieuw geluid over oude verhalen: ‘Ik moet optimistisch zijn, de dingen moeten beter worden”

**NRC** 30.06.21

“20 Festivaltips voor de zomer”

**De Gelderlander** 01.07.21

“De meest prestigieuze tentoonstelling in de openbare ruimte is nu in Arnhem te zien: een route vol kunst”

**Volkskrant** 01.07.21

“In Arnhem en verre omstreken vindt weer de prestigieuze beeldtentoonstelling Sonsbeek plaats”

**De Gelderlander** 02.07.21

"Sonsbeek-expo open, met kunst voor het volk: Communiseren in de hoop dat we verbonden raken"

**GLD** 02.07.21

"Lawaai maken onder applaus van Marcouch: Sonsbeek 20-24 officieel gestart"

**De ochtend van 4, NPO4** 02.07.2021

**Volkskrant** 05.07.21

"De mooiste werken in Sonsbeek gaan over hoe de natuur werkt, zwoegt en zorgt"

**Metropolis M** 05.07.21

"We zijn hier voor de lange termijn'- Sonsbeek 21>24 geopend"

**NRC** 07.07.21

"sonsbeek neemt afscheid van spierballenkunst en macho-cultuur"

**In de buurt Arnhem** 07.07.21

"Mysterie opgelost: dit betekent de tekst die je nu op het Gele Rijders Plein ziet"

**De Gelderlander** 10.07.21

**Omroep Gelderland (TV)** 21.07.21

**Parool** 26.07.21

"Beeldenmanifestatie Sonsbeek is prachtig, maar frustrereert door ontbrekende informatie"

**Mister Motley** 27.07.21

"Het werk begint, je kunt het van een afstand horen - Over Sonsbeek (Force Times Distance), over arbeid en zijn sonische ecologieën, in twee bezoeken - en misschien nog meer"

**De Gelderlander** 30.07.21

**Opium, NPO4 (radio)** 03.08.21

Opium was erbij! Openlucht tentoonstelling Sonsbeek 20>24

**De Stentor** 29.08.21

"Sonsbeektentoonstelling oogst lof en kritiek: 'Ik ben blij dat mensen kritisch zijn'"

**Ammodo**

Bonaventure Soh Bejeng Ndikung. Over arbeid, kunst en verzet"