



ONSBEEK 20

24

# Force Times Distance

on labour and its sonic ecologies



Dear visitor,

We are delighted to be able to welcome you to sonsbeek this summer, from Friday 2 July to Sunday 29 August 2021. This will be a very special edition, the 12th since 1949! Despite the restrictions due to the pandemic, sonsbeek is committed to a physical programme more than 13 locations in and around the city of Arnhem, in the beautiful parks of Sonsbeek and Zypendaal, and via Buitenplaats Koningsweg to the Kröller-Müller Museum.

With sonsbeek20→24, we hope to surprise, amaze and enthrall you. The aim is to initiate dialogue and debate, to stimulate listening and reflection. At sonsbeek, we believe it is important for art to activate the public, not only through presentation but also and especially through involvement in the programme. With this exhibition, we want to engage you in more than one way. We invite you to explore, to open up to new insights, to look critically at our archives, to give the invisible a chance. But most of all, we wish for you to engage with us in a conversation about the many topics that make up this edition of sonsbeek.

Artistic director Bonaventure Soh Bejeng Ndikung and the extraordinary team of co-curators Antonia Alampi, Amal Alhaag, Zippora Elders, Aude Christel Mgba and Krista Jantowski, have carefully orchestrated a programme of different frequencies\* that address the subjects of 'labour' and 'sonicity' – sound, storytelling and music. sonsbeek20→24 is about histories and (collective) memories and questions how both influence society at its core, sonsbeek20→24 seeks to investigate who made the Netherlands what it is today and reflects on the production of value: What is seen? Who is heard? But also, in the sonsbeek spirit of reconstruction; how do we restore and reform society after a pandemic? How can we forge a new way of living together where there is room for everyone's story and everyone's history?

The curators have put together an exhibition in the form of a jam session, extending strategies from the visual arts to those of music, storytelling and performance. In that sense, the word 'exhibition' is misleading: sonsbeek is a manifestation in which the exhibition goes hand in hand with a public programme and numerous activities in different

places in the city and with the city. Some of the most exceptional contemporary artists, from all over the world, a multitude of voices, will connect stories of history and geography with the present, here and now. As our guest, you will have free access to numerous artworks, many of them new and specially commissioned by sonsbeek.

This guide tells you more about the different routes, each in a different colour, about the locations, our partners and artists, and the special benefits such as the merchandising, the limited edition sonsbeer available on the route, and the unique sonsbeek voucher system that gives you discounts at many shops and restaurants – all designed to make your stay more enjoyable.

We hope you'll visit us more than once this summer. There is plenty to see and do! If possible, plan your visit in advance. It goes without saying that we have taken measures to ensure everyone's health and safety, in accordance with national regulations. On the following pages you will find more information on how to register. Please note that some events may have a very limited capacity and that registration is required for indoor venues. Our website and specially developed sonsbeek app will show you the way and keep you informed of everything there is to do and see, as will this visitor's guide and the accompanying routing and signage along all sonsbeek locations. If in doubt, our friendly and colourfully belted volunteers will help you out.

It has been a great honour for me personally to work with the curators, the artists, the many partners, researchers, activists and the wonderful sonsbeek team and to prepare what promises to be a groundbreaking art event that reflects our times – past and present.

On behalf of all of us: we welcome you to Arnhem!

Steven van Teeseling  
Director Sonsbeek Foundation & State of Fashion

\*We have created an overview at the back of this visitor's guide unfolding the different frequencies, page 34.

	<b>5</b>
<b>Introduction sonsbeek20→24</b>	
	<b>6</b>
<b>Introduction to Routes</b>	
	<b>7</b>
<b>Sonic Walk White Route</b>	
	<b>8</b>
<b>City Center Green Route</b>	
	<b>16</b>
<b>Sonsbeek Park, Zypendaal Park Pink Route</b>	
	<b>24</b>
<b>Buitenplaats Koningsweg Blue Route</b>	
	<b>30</b>
<b>Kröller-Müller Museum Silver Route</b>	
	<b>34</b>
<b>Frequencies</b>	
	<b>43</b>
<b>Visitors Information</b>	
	<b>44</b>
<b>Getting around</b>	
	<b>46</b>
<b>Exhibition Locations &amp; Accessibility</b>	
	<b>53</b>
<b>Colophon</b>	

Amidst everything that has and is still going on, what is silenced and what reverberates? What is revealed and what is ignored? Is solidarity resonating? Do we perceive its echoes while some people keep being denied breath?

The curatorial framework of sonsbeek20→24, centered around labour and its sonicities, connects a millenary history crossing times and geographies to the present moment, through a multitude of voices, sounds, and ripples. It invites us to listen to the sounds relegated to the 'edges' of the 'main' motive, to the whispered stories, to those passed through singing and through story-telling, and embodied narratives. An edition that inhabits the absence from the dominant image. An edition that draws particular attention to that which has been written otherwise – in singing, playing, performing, dancing, caring, in polyphonic rhythms and multiple motherless-tongues thanks to which memories, traditions, spiritualities, entire cosmologies crossed oceans and deserts. This edition aims to reveal the complex labour relations and inequalities that show who is (un)seen, who is (in)dispensable, who is seemingly worth our applause, and who is fawningly silent.

This 12th edition of sonsbeek—the pathbreaking quadrennial for art in public space, is co-curated by **Antonia Alampi, Amal Alhaag, Zippora Elders** and **Aude Christel Mgba**, curatorial support by **Krista Jantowski**, under the artistic direction of **Dr. Bonaventure Soh Bejeng Ndikung**.

*“Force Times Distance – On Labour and its Sonic Ecologies* is a journey, to say the least, into the unknown. A journey marked by a plethora of uncertainties, which we have chosen to embrace rather than fend off or deflect. From a global pandemic, to financial precarity, to arduous labour conditions, we consider the becoming of sonsbeek a wandering in wondering, trusting not only in our interlocutors—artists, curators, managers, audiences, producers etc—but more especially trusting on the agency of the project and what it wants to reveal through us.”

Dr. Bonaventure Soh Bejeng Ndikung  
artistic director sonsbeek20→24

# Routes

There are five planned routes for sonsbeek20→24, that takes place across the city of Arnhem through the Hoge Veluwe Park.

## Green Route: City Center

Eusebius\*, Collectie DE.GROEN, Showroom Arnhem, Rozet\*, Waalse Kerk, WALTER books, Gele Rijders Plein

Antonio Jose Guzman in collaboration with Iva Jankovic, Ibrahim Mahama, Oscar Murillo, Mithu Sen, Olu Oguibe, Leo Asemota, Ndidi Dike, Anne Duk Hee Jordan, Laure Prouvost, Libita Sibungu, Omer Wasim, Ellen Gallagher, Willem de Rooij, Kudzanai-Violet Hwami in collaboration with Belinda Zhawi, Buhlebezwe Siwani, Alida Ymele

## Pink Route: Sonsbeek Park / Zypendaal Park

Stadsvilla, Basketball Field, Steile Tuin, Fountain, Waterfall, Grote Vijver, Molenplaats Sonsbeek\*

The Black Archives, Yinka Ilori, Agora, HISK, Mae-ling Lokko in collaboration with Gustavo Crembil, Olu Oguibe Wendelien van Oldenborgh in collaboration with Erika Hock, Children's Artwork, Jennifer Tee, raumlabor, Justine Gaga, Farkhondeh Shahroudi

## Blue Route: Buitenplaats Koningsweg

Portiershuisje\*, The Yarn, Machinery of Me, Hangar

Ndidi Dike, Mithu Sen, Louis Henderson & João Polido, Oscar Murillo, Nader Mohamed Saadallah, Farkhondeh Shahroudi, Hira Nabi, Sunette L. Viljoen

## Silver Route: Kröller-Müller Museum

Leo Asemota, Julieta Aranda, stanley brouwn, Cheick Diallo

\*designates an Information point

# Sonic Walk

## F.5

Sam Auinger

### *xxxx\_terrain*, 2021

*xxxx\_terrain* is a sonic participatory work and composition for the open space of four landscapes along the south-north route taken during sonsbeek20→24 that connects Park Sonsbeek in Arnhem with the Kröller-Müller Museum at De Hoge Veluwe National Park.

For *xxxx\_terrain*, Sam Auinger created a small booklet with instructions for all listening sites, two sticks to produce sound with, and a small tote bag to fit both. All is available at our information point in Molenplaats, Park Sonsbeek.



## To Sonsbeek Park / Pink Route

**7/7 Gele Rijders Plein** ●  
20 F.4 Olu Oguibe

8 F.2 Ndiri Dike  
15 F.3 Anne Duk Hee Jordan  
21 F.5 Laure Prouvost  
26 F.3 Libita Sibungu  
31 F.5 Omer Wasim

**2/7 Collectie DE.GROEN** ●

● **4/7 Rozet  
INFO**  
sonsbeek  
Archive

**3/7 Showroom Arnhem** ●

6 F.3 Willem de Rooij  
13 F.4 Kudzanai-Violet Hwami  
in collaboration with  
Belinda Zhawi  
27 F.1 Buhlebezwe Siwani  
33 F.1 Alida Ymele

● **6/7 WALTER books**  
2 F.2 Leo Asemota

**5/7 Waalse Kerk** ●  
10 F.3 Ellen Gallagher



● **1/7 Eusebius  
INFO**

11 F.5 Antonio Jose Guzman  
in collaboration with  
Iva Jankovic  
17 F.1 Ibrahim Mahama  
18 F.3 Oscar Murillo  
24 F.4 Mithu Sen

# Eusebius

## 11 F.5

Antonio Jose Guzman in collaboration with  
Iva Jankovic

***Electric Dub Station (Orbital Ignition),  
2018 – ongoing***

Indigo Ajrakh Blockprint Installation, performances and sonic  
soundscapes: Transillumination #1, 10'

Courtesy of the artists (Atelier GF Workstation)

With the generous support from: Mondriaan Fonds and Stichting  
Stokroos

## 17 F.1

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.

Dimensions variable

Courtesy of the artist and White Cube.

This work is presented in collaboration with Museum Arnhem.  
Originally commissioned by Manchester International Festival  
and the Whitworth, The University of Manchester and premiered  
at the Whitworth for MIF19

## 18 F.3

Oscar Murillo

***Human Resources, 2021***

Installation, 6 'Shabaka' windows, steamed pistacho wood and  
iron, oil on linen, corn, clay, 2 single channel videos, dimensions  
variable

Courtesy of the artist

## 24 F.4

Mithu Sen

***UnMYthU: Unquantize, 2018 – 2024***

A large-scale installation on lightbox drawings, mixed media  
on unique edition custom-made Kozo paper, lightboxes, wall  
drawing, wall texts, contracts

# Collectie DE.GROEN

## 8 F.2

Ndidi Dike

***A Bend in the River II, 2017 – 2021***

Plaster of Paris, cardboard boxes, glitter and latex gloves

***Extraction Scarification Residues, 2017 – 2021***

Acrylic, plastic, glitter

***Chandelier of the Dispossessed, 2021***

Sticker on aluminum board, vanilla products, mini green army  
plastic soldiers

Courtesy of the artist

## 15 F.3

Anne Duk Hee Jordan

***The Living Plant Archive: All My Hands Are  
Labour, 2021***

Installation, various media

Commissioned for sonsbeek20→24

21 F.5

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

26 F.3

Libita Sibungu

***Quantum Ghost, 2019***

Installation, 21' looped audio, dibond mounted photograms, 180×123 cm. Audio composed by Jol Toms  
 First commissioned by Gasworks in association with Freelands Foundation and Arts Council England. Courtesy of the artist

31 F.5

Omer Wasim

***As the Light Turns, 2018 – ongoing***

Installation, various media  
 Courtesy of the artist

Showroom  
 Arnhem

6 F.3

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

13 F.4

Kudzanai-Violet Hwami in collaboration with Belinda Zhawi

***Baktu, Anna, Nehanda, 2021***

Mixed media, sound system, silkscreen, oil, acrylic on canvas, painting dimensions: 178×149 cm, installation dimensions variable  
 Commissioned for sonsbeek20→24

27 F.1

Buhlebezwe Siwani

***Ibutho, 2019***

Wool, 220×100×60 cm, Unique

***Mnguni, 2019***

Inkjet print on paper, 101.9×151.9 cm (framed), edition of 5  
 Courtesy of the artist and Madragoa, Lisbon  
 This work is presented in collaboration with Museum Arnhem

33 F.1

Alida Ymele

***Shadow Women series, 2020******Ngohbakasso***

Acrylic and posca on canvas, 100×90 cm

***Wash-Wash***

Acrylic and posca on canvas, 100×20×75×58.7×75×20 cm

***Ménage à deux***

Acrylic and posca on canvas, 100×100×75×83×20 cm

***Naffissatou le Soubrette***

Acrylic and posca on canvas, 90×53×75×20×77 cm

***Femme sans voix***

Acrylic and posca on canvas, 90×53×75×20×77 cm

***Dame d'Orion***

Acrylic and posca on canvas, star pentagram

***S<sub>1</sub> (Grey Women I series), 2018***

Acrylic and posca on canvas, 108.5×100 cm

***S<sub>1</sub><sup>2</sup> (Grey Women I series), 2019***

Acrylic and posca on canvas, 80×70 cm

***Le Répit (Grey Women II series), 2019***

Acrylic and posca on canvas, 120×120 cm

Courtesy of the artist



# Rozet

## F.3

sonsbeekarchief / sonsbeek archive: an archive for the people, by the people (1949 – 2021)

Kevin van Braak  
Júlia Carvalho de Aguiar

# Waalse Kerk

## 10 F.3

Ellen Gallagher

*Watery Ecstatic (RA 18h 35m 37.73s D37° 22' 31.12' ), 2017*

Cut paper, 140×148 cm (unframed)

Private collection. Courtesy of the artist and Gagosian

*Watery Ecstatic, 2021*

Watercolour, varnish and cut paper on paper 204×140 cm (unframed)

Courtesy of the artist and Gagosian

*Morphia, 2008 – 2012*

Ink, pencil, watercolor, varnish, oil, gesso, egg tempera, polymer medium and cut paper on paper, and steel and glass 73×25 3/8×15 5/8 in 185.5×64.5×39.7 cm

Collection of the artist

Courtesy of the artist and Gagosian

*Morphia, 2008 – 2012*

Ink, pencil, watercolor, varnish, cut paper on paper, 51.5×42.5 cm

Private collection

Courtesy of the artist and Hauser & Wirth

*Morphia, 2008 – 2012*

Ink, pencil, watercolor, egg tempera, varnish, cut paper on paper, 51.5×42.5 cm

Private collection

Courtesy of the artist and Hauser & Wirth

*Morphia, 2008 – 2012*

Ink, pencil, watercolor, varnish, cut paper on paper 189.2×99 cm

Courtesy of the artist and Hauser & Wirth

# WALTER books

## 2 F.2

Leo Asemota

*First permutation:*

*“how-hard-and-how-far-and-how-long”, 2021*

*The Sonsbeek Suite (As The Distance Travelled By The Force Acting Is To The Distance Travelled By The Resistance)*

Archival Material

Commissioned for sonsbeek20→24

This work is presented in collaboration with Kröller-Müller Museum

# Gele Rijders Plein

## 20 F.4

Olu Oguibe

*Sex Work Is Honest Work, 2021*

Text, glass tube neon lights, 1200×90 cm

Commissioned for sonsbeek20→24

To Zypendaal Park / Stop 9, 10

● 8/10 **Grote Vijver**  
22 F.5 raumlabor

● 7/10 **Waterval**  
28 F.2 Jennifer Tee

● 6/10 **Children's Artwork**

● 5/10 **Fontein**  
32 F.3 Werker Collective

20 F.4 Olu Oguibe  
29 F.3 Wendelien van Oldenborgh  
in collaboration with  
Erika Hock

● 4/10 **Steile Tuin**

● 2/10 **Basketbalveld**  
Agora, HISK

● 3/10  
16 F.2 Mae-ling Lokko in  
collaboration with  
Gustavo Crembil

● 1/10 **Stadsvilla**  
4 F.3 The Black Archives  
14 F.3 Yinka Ilori

● **INFO**

● **10/10**  
 25 F.3 Farkhondeh Shahroudi

● **9/10**  
 9 F.5 Justine Gaga

To Sonsbeek Park / Stop 1, 2, 3, 4, 5, 6



# Stadsvilla

## 4 14 F.3

Black Archives in collaboration with Yinka Ilori

### *Sound Waves of Resistance, 2021*

Archival material, various media

Commissioned for sonsbeek20→24

# Basketball field

Collective work by Dries Boutsen, Štefan Papčo, Nokukhanya Langa, Luca Vanello, Gaëlle Leenhardt, Nelleke Cloosterman, Katya Ev, Helen Anna Flanagan, Aziz Hazara, Che-Yu Hsu, Karel Koplímets, Diego Lama, Sandrine Morgante, Paulius Šliaupa, Hanane El Farissi, Dani Ghercă, Olivia Hernaiz, Nikolay Karabinovych, Hadassa Ngamba, Elisa Pinto, Shirley Villavicencio Pizango  
curated by Daniella Géó

### *Agora, 2020 – 2021*

Contributed by HISK, as part of sonsbeek's conjunctions

# Stop 3

## 16 F.2

Mae-ling Lokko in collaboration with Gustavo Crembil

### *Groundmurmurs, 2021*

Mycelium, galvanised steel wire, iron poles, steel haring anchors, steel cables, 770 cm diameter, 500 cm height

Commissioned for sonsbeek20→24

# Steile Tuin

## 20 F.4

Olu Oguibe

### *Sex Work Is Honest Work, 2021*

Text, glass tube neon lights, 1200x90 cm

Commissioned for sonsbeek20→24

## 29 F.3

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

Film commissioned for sonsbeek20→24, Open Kino Pavilion courtesy of Erika Hock

# Fountain

## 32 F.3

Werker Collective with Gleb Maiboroda and studio bonbon

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

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

Commissioned for sonsbeek20→24

# Stop 6

Pupils of the Arnhemse Montessori School,  
SBO de Klapproos and the Parkschool

**CHILDREN'S ARTWORK, *Everything is inspired*,  
2021**

Wood, textile, metal

Guided by: Krista Burger, Doreen Hartman and Bernadette ten Havev

# Waterfall

## 28 F.2

Jennifer Tee

***Respire, the World Begins with Trees, 2021***

Installation, brick, stamped brick with tree leaves from Sonsbeek park, 2600×2900 cm

Commissioned for sonsbeek20→24

Courtesy of the artist and galerie Fons Welters

***Respire, the World Begins with Trees, 2021***

Printed textile collage of leaves from Sonsbeek park, 300×450 cm

Commissioned for sonsbeek20→24

Courtesy of the artist and galerie Fons Welters

# Grote Vijver

## 22 F.5

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 for sonsbeek20→24

# Zypendaal Park

## 9 F.5

Justine Gaga

***Réclusion, 2021***

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

Commissioned for sonsbeek20→24

## 25 F.3

Farkhondeh Shahroudi

***Performative Poetics of Matter, 2021***

***Anna Mermaid***

Needlework on fabric, 20 flags, every flag is 120×250cm

***Seedbomb***

Hand stitched carpet, wood construction, ca. 250×250 cm

***Oh***

Hand stitched leather, two Oh sculptures every ca.

300×40×270 cm, 2019 – 2021

Commissioned for sonsbeek20→24

● **4/4 Hangar**  
30 F.5 Sunette L. Viljoen

● **3/4 Machinery of Me**  
19 F.1 Hira Nabi

● **2/4 The Yarn**  
12 F.1 Louis Henderson &  
João Polido Gomes  
18 F.3 Oscar Murillo  
23 F.1 Nader Mohamed Saadallah  
25 F.4 Farkhondeh Shahroudi

● **1/4 Het Portiershuisje**  
**INFO**  
8 F.4 Ndiri Dike  
24 F.4 Mithu Sen

# Het Portiershuisje

## 8 F.4

Ndidi Dike

### *Redressing Lady Justice, 2021*

Installation, gypsum, mesh, chirurgical masks, intravenous drips and mixed media

Courtesy of the artist

## 24 F.4

Mithu Sen

### *UnMYthU: Unquantize, 2018 – 2021*

QR code lightbox with an experimental durational performance (through 2024) and instructional texts

Courtesy of the artist

# The Yarn

## 12 F.1

Louis Henderson & João Polido Gomes

### *Composition, 2019*

5-channel audio, 42'15"

First commissioned by Britta Peters for the exhibition Ruhr Ding: Territorien by Urbane Kunste Ruhr

Courtesy of the artists

This work is presented in collaboration with Museum Arnhem

## 18 F.3

Oscar Murillo

### *disrupted frequencies (Nepal, Senegal, Egypt, Ghana, Malaysia), 2013 – 2021*

155×219 cm

### *disrupted frequencies (China, Egypt, Malaysia, Nepal, Philippines), 2013 – 2021*

232×278 cm

### *disrupted frequencies (Germany, Ghana, Nepal, USA), 2013 – 2021*

200×254 cm

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

## 23 F.1

Nader Mohamed Saadallah

### *The Forgotten (metal casting), 2021*

Video, 6'33", Arabic with English subtitles

### *The Forgotten (calligraphy), 2021*

Video, 4'57", Arabic with English subtitles

### *A Journey of A Tea Leaf, 2021*

Video, 2'42", English

This work is presented in collaboration with Museum Arnhem

## 25 F.4

Farkhondeh Shahroudi

### *Ambulance / Virtual Leg series, 2006 – 2010*

Mixed media, variable dimensions

Courtesy of the artist

# Machinery of Me

19 F.1

Hira Nabi

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

Video, 30', Urdu with English subtitles

Courtesy of the artist

This work is presented in collaboration with Museum Arnhem  
and Machinery of Me

# De Hangar

30 F.5

Sunette L. Viljoen

***HOC OPUS HIC, 2021***

Site-specific intervention with brick pathway, reopened doorway,  
historical municipal bricks, sand, billboard, 300×500 cm

Commissioned for sonsbeek20→24





● **2/2**  
 2 F.2 Leo Asemota  
 5 F.4 stanley brouwn

● **1/2**  
 7 F.5 Cheick Diallo

● **1/2**  
 1 F.2 Julieta Aranda

● **1/2**  
 2 F.2 Leo Asemota

# Sculpture Garden

## 1 F.2

Julieta Aranda

*Time will tell: an unreadable script takes shape and then destroys itself, 2021*

Cement, sand, clay, moss, and hay, 180×448×190 cm

Commissioned for sonsbeek20→24

This work is presented in collaboration with Kröller-Müller Museum

## 2 F.2

Leo Asemota

*Third permutation:*

*“how-hard-and-how-far-and-how-long”, 2021*

*The Sonsbeek Suite (As The Distance Travelled By The Force Acting Is To The Distance Travelled By The Resistance)*

Scrap steel

Commissioned for sonsbeek20→24

This work is presented in collaboration with Kröller-Müller Museum

## 7 F.5

Cheick Diallo

*Le Fouta Organic, 2021*

Pavillion, steel, 300×500×400 cm

Commissioned for sonsbeek20→24

This work is presented in collaboration with Kröller-Müller Museum

# Kröller-Müller Museum

## 2 F.2

Leo Asemota

*Second permutation:*

*“how-long-and-how-hard-and-how-far”, 2021*

*The Sonsbeek Suite (As The Distance Travelled By The Force Acting Is To The Distance Travelled By The Resistance)*

Two clocks, 30 cm diameter (each)

Commissioned for sonsbeek20→24

This work is presented in collaboration with Kröller-Müller Museum

## 5 F.4

stanley brouwn

*2×2×10 feet, 2009*

Wood (okoume)

283×56.6×56.6 cm

## F.1

### Those the Night Surprised in Their Noons Of Rituals and Precarities

**Louis Henderson & João Polido Gomes, Ibrahim Mahama, Hira Nabi, Nader Mohamed Saadallah, Alida Ymele, Buhlebezwe Siwani**

To placate those the night surprised in their  
noons;  
those we loaded with lead;  
pushed to dungeons and makeshift graves;  
to absolve our irretrievable selves  
from the badger of willow-whips lurking in time.

We need no mourners in our stride,  
no remorse, no tears.  
Only this: Resolve  
that the locust shall never again visit our  
farmsteads

Odia Ofeimun, *Resolve...*

#### **Bonaventure Soh Bejeng Ndikung (BSBN):**

For many, work is very much associated with routine, specific circuits, mundane procedures; with rituals. The rituals of waking up at a certain hour, preparing for the day, the journey to the workplace, the dynamics of relations with colleagues and managers/chiefs, patterns of rest, the songs one sings to kill time or soothe the spirits while repetitive or mechanical actions occur.

This frequency summons reflections—directly and tangentially—about the rituals of seen and unseen labour. Here work includes family chores, care and domestic work as much as other forms of labour f.e. begging or activism, usually not considered under this umbrella because the form of economic remuneration is not direct or is completely absent. Too many works that have care and conviviality and hospitality at their core are practiced under very precarious conditions. Despite the precariousness, many of the workers performing them—most of whom are working class, women and/or migrants within our societies—show the most resilience and resolve. It isn't rare to encounter mothers raising children and jobbing, migrants juggling multiple odd

or precarious jobs to make ends meet, or those from the working class doing what is often considered as 'mean' jobs, which include essential jobs like care work and cleaning. The artists clustered in this frequency invoke the routines and rituals of spiritual healers, factory workers, politicians and ghosts, domestic workers, dockers and ship-dismantlers, craftsmen and -women losing their trades upon automation, mechanical work and more. These rituals are often facilitated, greased, catalysed or just accompanied by multiple sediments of sonority that echo within and across the exhibition.

This frequency is developed in collaboration with Museum Arnhem.

## F.2

### O Dawn, What Language Do You Use? On Labour of Other Beings

**Leo Asemota, Mae-ling Lokko & Gustavo Crembil, Jennifer Tee, Ndidi Dike, Julieta Aranda**

O dawn  
Where do you hide your paints at night  
That cool breath, that scent,  
With which you sweeten the early air?  
O dawn  
What language do you use  
To instruct the birds to sing  
Their early songs  
And insects to sound  
The rhythm of an African heartbeat?  
(...)

Excerpt from Susan Lwanga, *Daybreak*

**BSBN:** Even the break of dawn is not saved from work. In many cultures around the world it is understood that work is not only done by humans but by other living and not living beings and entities. It is work for dawn to sweeten the air, as much as it is work for it to instruct the birds to sing. It is work for birds to sing and thereby inform other animals including humans of the break of dawn.

Once upon a time, as legend goes, some Western

researchers traveled to Zimbabwe to understand how the Mbira musicians and their music could make people fall into a state of trance. After wiring the brains of people falling into trance as well as the musicians for an MRI scan, the scientists were not satisfied with their result, and when they confronted the musician as to why they couldn't see much in the MRI scans, s/he replied that the Western scientists had ignored the agency of the Mbira instrument itself. While the researchers focused on the activity of the musician and the dancers, they failed to acknowledge the labour of the instruments themselves. The work that ants, insects of all kinds, mycelia, whales and other sea animals, soil, plants—living and dead, as trees or spices or otherwise—are at the crux of the works of the artists in this frequency.

Regarding humankind as the most important element of existence is a limiting factor in the conceptualisation and comprehension of the world in which we live in. This is why this project does not restrict the notion of labour to humans alone. As the Cameroonian saying goes “you no fit tie koki wit wan hand”. Which is to say that humans are only a part of the equation and for the equation to be complete, one must consider the labour of all other non human beings and non beings.

**F3**

### Places Between Us Deeper Than the Ocean Rummaging in the Deeper Archive

**The Black Archives & Yinka Ilori, Willem de Rooij, Anne Duk Hee Jordan, Farkhondeh Shahroudi, Wendelien van Oldenborgh & Erika Hock, Libita Sibungu, Oscar Murillo, Ellen Gallagher, Werker Collective**

The Elegance of Memory  
Distances separate bodies not people. Ask  
Those who have known sadness or joy  
The bone of feeling is pried open  
By a song, the elegance  
Of colour a familiar smell, this  
Flower or the approach of an evening...  
(...)

The elegance of memory,  
Deeper than the grave  
Where she went before I could  
Know her sadness, is larger  
Than the distance between  
My county and I. Things more solid  
Than the rocks with which those sinister  
Thieves tried to break our back  
(...)

There are memories between us  
Deeper than grief. There are  
Feelings between us much stronger  
Than the cold enemy machine that breaks  
The back. Sister, there are places between us  
Deeper than the ocean, no distances.  
Pry your heart open, brother, mine too,  
Learn to love the clear voice  
The music in the memory pried  
Open to the bone of feeling, no distances  
(...)

Keorapetse Kgositsile,  
*Point of departure: fire dance fire song*

**BSBN:** There is a yawning gap between histories and memories. A gap that seems to ever widen between knowledges, or at least what one is supposed to know, and memories, or at least what one is supposed to remember. There is information sedimented in the crevices of the past, and the nooks and crannies of the present that are asking to be dug out through a process, or from a space, that one might call memory.

The artists in this frequency are rummaging in those spaces. Spaces that are deeper than grief and grave: Real or constructed memories whose existence oscillates between where one is and where one was, or was meant to be. They comb through invisible and visible, sonic and somatic archives. They explore memories of African peoples abducted and dispersed in the world, memories of the historically disenfranchised and colonised, memories of oceanic ecosystems, memories embedded in and those left out of colonial archives. Memories anchored in non-Western epistemologies and aesthetics that manifest themselves as geometrical patterns and colour palettes, in textiles, in craftsmanship (of f.e. Azerbaijani Shabaka), in foods and spices taken/extracted from far away places—alongside those humans and other wealths

grabbed—that have become normalised in the quotidian menus of Western cuisine. Memories in textiles, or memories in craftsmanship This frequency is a deliberation on what is inherited, as well as the heritage of collective memory, the embodiment of memories and their spatialization.

## F.4

### Yet Fear Shall Fail to Conquer our Warmth Tenacity in / of Labour

**stanley brouwn, Sedje Hémon, Kudzanai-Violet  
Hwami & Belinda Zhawi, Imran Mir, Ndid Dike,  
Abdias do Nascimento, Mithu Sen, Olu Oguibe,  
Farkhondeh Shahroudi**

Yet fear shall fail to conquer our warmth  
Since each has  
A sunny side of a cause to serve,  
Though distant cries come breaking  
On our threshold  
And homes tremble  
With the terror of the earth,  
Though glories are uprooted  
And many more shall be.  
Though heroes lament  
Birds wail  
Fowls feast  
And waterfalls sucked dry  
Yet fear shall fail to conquer our warmth.

Excerpt from Tsegaye Gabre-Medhin,  
*fear shall fail*

**BSBN:** It demands, sometimes, an incredible amount of tenacity, of stamina, of stubbornness, just to do the kind of work one is called upon to do, or fulfil the vision, the vocation bestowed on someone. Being an artist is considered in many societies as not adequate enough of a profession, as society might not be convinced of one's ability to win one's bread, or society, sometimes, bluntly considers this a craft for those left behind. As if that were not enough, when the artists pursue their vision, it is not a given that their art, the form and language of expression they have chosen sits well with what the world expects of them. All the artists

in this frequency have gone more than the extra mile of what their societies and others expected of them—with chutzpah and perseverance, overcoming many sociopolitical, economic and artistic hurdles to follow their vocations. In form and content, their works defy norms set for what is to be understood as modernity, conceptual art, notation systems, language, femininity, justice, blackness, health and wealth, able and disabled bodies, or even what kind of work is normal or not. But it is not only the steadfastness of the artist with which this frequency concerns itself, but the strength, the stamina, the grit of most of their subjects. Take for example what it means to practice as a sex worker in the world today. In a time when sex work is increasingly stigmatised, in which legal spaces where sex labour can be practiced are shut down, allowing for the flourishing of illegal, violent and more precarious conditions for sex workers. It demands extreme tenacity to practice under such conditions. Take another example, the resilience of the maroons that fought themselves out of the plantations of Brazil to create quilombos in the outskirts in which they tried to set up societies reminiscent of their African ones. It demands extreme tenacity to have survived such conditions then, and it still does now. It demands to overcome fear. This is why this frequency is also about defying that emotion, for “yet fear shall fail to conquer our warmth.”

## F.5

### Those Roots That Have Sipped the Waters of Another Continent Navigating Commonalities and Spatial Memories

**Sam Auinger, Cheick Diallo, Antonio Jose  
Guzman & Iva Jankovic, Laure Prouvost, Omer  
Wasim, raumlabor, Justine Gaga, Sunette L.  
Viljoen**

(...)

Origins trouble the voyager much, those roots that have sipped the waters of another continent.

Africa is gigantic, one cannot begin to know even the strange behaviour furthest

south in my xenophobic department.  
 Come back, come back mayibuye  
 cried the breakers of stone and cried the  
 crowds  
 cried Mr Kumalo before the withering fire  
 mayibuye Afrika  
 (...)

Excerpt from Arthur Nortje's, *Waiting*

**BSBN:** Besides the histories written about certain spaces, the memories of these spaces actually lie both in the collective bodies that inhabit them and in their materialities, in their spatial conditions. The Beninese artist, George Adeagbo, in a conversation, once said that whenever he has to do an exhibition in a space, the first thing he does is to talk to the spirits that live there. This could be understood as meaning that he tries to listen deep into the memory of the space. To rummage in their profound archives. Every space has a memory. A memory of those who have come in and out of the space, and a memory of things that have happened in that space. There is a popular adage that "walls have ears". At no point should one have the need to doubt the veracity of this adage, as spaces—material and immaterial—receive and emanate energies. Therefore they can listen to as much as they can send out information.

In this frequency, artists create spaces, create universes in which we can immerse ourselves. Space of and for commonality. These spaces are epistemic spaces, in which knowledge is dissipated once one is within, as much as they are phenomenological spaces that need to be experienced with all the senses of one's being and that shape one's experience. Visitors are invited upon a peripatetic experience along an axis of over 18km that connects Arnhem centre to the Kröller-Müller Museum via the Sonsbeek park and Zijpendaal park a.o. Visitors are invited to dwell in an architectural structure reminiscent of Dogon architecture and a tweaked basket, navigate indigo framed spaces crafted with data from human genome, and we are invited to delve into surrealistic ecologies of the subconscious to experience undercurrents.

In this frequency we are also taken on a journey through gardens and other queer spaces, in Karachi and beyond, in which gender, desire, longing and

sexuality are uncategorisable, and we are invited on a raft on a lake, calling to memory a floating university, a floating market and archipelagic spaces that though separated they seem are always in relation. In this frequency we are also lured into a labyrinth constructed of thousands of beer crates just as we are lured into addiction, and we are tasked to find our way out, as no matter how dark the night may be, there will always be the break of dawn, as much as we are invited into a former aeroplane hangar unravels varying sediments of history, as the Second World War military hangar cached as a farmhouse, and now declared a pavilion in relation with the history of sonsbeek dating back to 1949, and as a pavilion now hosting a sculpture made of historical bricks, such that the distances of time collapse under the weight of history and labour. This frequency is an invitation to listen deeper to the connections between our various worlds, to perceive that which is brought by the roots that have sipped the waters of another continent, and to imagine commonalities that exist not despite our differences but because of them.

### Public & Educational Programme

sonsbeek20→24 stages a continuous public choreographed at different scales that includes a series of demonstrations, events, educational programme, radio, lectures, workshops, performances, and listening sessions. sonsbeek20→24 is committed to establishing long-term relations between artists and their practices, local communities and institutions, as well as different public sites and their everyday visitors.

Contributors to the public and performance programmes, radio and education formats in the course of sonsbeek20→24 summer manifestation include a.o.: Lawrence Abu Hamdan, Krista Burger, DAI, Mitchell Esajas, Quinsy Gario, Antonio Jose Guzman and Iva Jankovic, HISK, Hans van Houwelingen, Anneke Ingwersen, Anne Duk Hee Jordan, Susanne Khalil Yusef, Richard Kofi with Simone Zeefuik, Sanne Landvreugd, Anwar Manlasadoon with Sahra Mohamed, Wayne Modest, Farida Nabibaks, Natuurcentrum Arnhem, Olu Oguiibe, Wendelien van Oldenborgh and Erika Hock and Kleopatra Voria, raumlaborberlin Radio, Ritmo Percussion, Romy Rüeegger, Saas-Fee Summer Institute for Art presents Curating Noise: Reverberations and the Polyvocal with Christopher Cox and Cécile Malaspina and Warren Neidich, Mithu Sen, Marinella Senatore with Nandhan Molinaro and Elisa Zucchetti (ESPZ) and Tamar Harosh, Jennifer Tee, Under The Table, Marjolein Vogels, and Werker Collective.

For more information on artists, events and public programme, visit [www.sonsbeek20-24.org](http://www.sonsbeek20-24.org)

### Voucher

Make your visit even more enjoyable with the sonsbeek voucher and find a range of great exclusive discounts for coffee, food, accommodation, gadgets and much more at our partners across Arnhem. The voucher is available for € 5.00 and valid for 7 days, from Tuesday to Monday.

Visit [www.sonsbeek20-24.org](http://www.sonsbeek20-24.org) for more information

### Download the sonsbeek app

Developed at a time when virtual environments were the only obvious alternative to the embodied experience of encountering art, this app combines state-of-the-art augmented reality technology with old-fashioned walks. Using geolocation, the existing legacy of the previous eleven editions of sonsbeek is combined with extra information on the works participating in sonsbeek 20→24, featuring rare archival images and voice-over introductions to the artwork that lives on in Arnhem, its parks and beyond. Explore the routes through this amazing app.

Please note, this app works best when you grant permission to access your location and camera. Additionally, the app will only work optimally when you are in Arnhem close to the artworks.



**CITY CENTER****Rozet**

From Arnhem central station, it is best to move to Rozet as a pedestrian.

Go straight out of the station, then turn right at the Spar on your left hand side, continue to go straight ahead for a bit and turn left to the "Nieuwe Oeverstraat"; the Rozet will be on your left hand side, across from the Holiday Inn.

**Showroom Arnhem**

Taking the same directions as going to Rozet, pass by Rozet, then turn right, and turn left again past the Albert Heijn: Showroom Arnhem will be next to the Albert Heijn on the left hand side.

**Collectie DE.GROEN**

After having visited Rozet, take a left into the "kortestraat", take a right at the next T intersection, and take another right when standing next to "HEMA", then walk for another few metres and collectie DE.GROEN will be on your right hand side.

**Eusebius**

After having visited Collectie DE.GROEN, turn right when you walk out of the entrance, go straight for a bit and continue to walk left following the curved road. When arriving at the Audrey Hepburnplein, you will see the iconic land beacon which is the Eusebius church on your right.

**WALTER Books**

When walking from Arnhem central station, walk straight, crossing the intersection while continuing to walk straight, walking past the ING bank and past Sushi KOI. Then when in front of restaurant Dadawan, go left around, and Walter Books will be right behind Dadawan on your right.

**Waalse kerk**

After having visited the Eusebius church, it's time to visit the next church which is only a 4 minute walk away. After exiting Eusebius, go right and walk on the "boerenstraat". Walk past the municipal building, which will be on your right, then turn left on the T-section, and go right again, which will be next to the police station. The Waalse kerk will be on your left.

**SONSBEEK PARK****Bezoekerscentrum Molenplaats Sonsbeek**

Exit the backside of Arnhem central station (Amsterdamseweg), then follow Bouriciusstraat towards the Sonsbeek park. Once having entered the park, follow the path swerving to the left, and you will see Molenplaats to be the first building on your right.

**Stadsvilla**

Exiting de Palatijn, you will see de Stadsvilla on the right, next to de Palatijn.

**BUITENPLAATS KONINGSWEG**

Going to Buitenplaats Koningsweg is advised to go by public transport, by car or by bike.

With public transport, bus 9 towards "Schaarsbergen IPC" will go from Burgermeestersplein every 30 minutes to the stop Schaarsbergen, Kaderschool Luchtvaart. This stop is directly in front of Buitenplaats Koningsweg. This will take about 15 minutes.

**De Hoge Veluwe (Schaarsbergen)**

You can take the bus straight to Schaarsbergen. Take bus 9 towards "Schaarsbergen IPC" and get out at the stop "Schaarsbergen, Koningsweg". This will take about 16 minutes.

**KRÖLLER-MÜLLER MUSEUM**

Kröller-Müller Museum is accessible by public transport, car, or bike. Although the bike ride from Arnhem central station will be around an hour long.

From Arnhem central station, you can take bus 105 to Barneveld, and get out at the stop "Otterlo, Rotonde". Then transfer to bus 106 Nat Park De Hoge Veluwe, for two stops and get out at the stop "De Hoge Veluwe, ingang Otterlo", which is right in front of the museum.

You can also take bus 105 from Arnhem central station to the stop "Otterlo centrum", and then walk for 15 minutes (take the Dorpstraat), which will take you right to KMM!

When going by bike or by car, please check Google Maps.



**CITY CENTER****Rozet**

Kortestraat 16,  
6811 EP Arnhem  
[www.rozet.nl](http://www.rozet.nl)

**Collectie DE.GROEN**

Weverstraat 40,  
6811 EM Arnhem  
[www.collectiedegroen.nl](http://www.collectiedegroen.nl)

**Showroom Arnhem**

Langstraat 20,  
6811 JL Arnhem

**Eusebiuskerk**

Kerkplein 1,  
6811 EB Arnhem  
[www.eusebius.nl](http://www.eusebius.nl)

**WALTER books**

Looierstraat 43,  
6811 AV Arnhem  
[www.walterinarnhem.nl](http://www.walterinarnhem.nl)

**Waalse Kerk**

Gasthuisstraat 1,  
6811 DZ Arnhem  
[www.waalsekerkarnhem.wordpress.com](http://www.waalsekerkarnhem.wordpress.com)

**SONSBEEK PARK**

**Bezoekerscentrum Molenplaats Sonsbeek**  
(information point)  
Zijpendaalseweg 24A,  
6814 CL Arnhem  
[www.natuurcentrumarnhem.nl](http://www.natuurcentrumarnhem.nl)  
[www.abeautifulmess.nl](http://www.abeautifulmess.nl)

**Stadsvilla**

Park Sonsbeek, Tellegenlaan 3,  
6814 BT Arnhem  
[www.stadsvillasonsbeek.nl](http://www.stadsvillasonsbeek.nl)

**BUITENPLAATS KONINGSWEG****Machinery of Me**

Radarpad 44,  
6816 TP Arnhem  
[www.machineryofme.nl](http://www.machineryofme.nl)

**The Yarn****Het Portiershuisje****DeHangar.art**

Radarpad 48,  
6816 TP Arnhem  
[www.dehangar.art](http://www.dehangar.art)

**Nationaal park Hoge Veluwe**

(entrance Schaarsbergen)  
Koningsweg 17,  
6816 TC Arnhem  
[www.hogeveluwe.nl](http://www.hogeveluwe.nl)

**KRÖLLER-MÜLLER MUSEUM**

Houtkampweg 6,  
6731 AW Otterlo  
[www.kröllermuller.nl](http://www.kröllermuller.nl)

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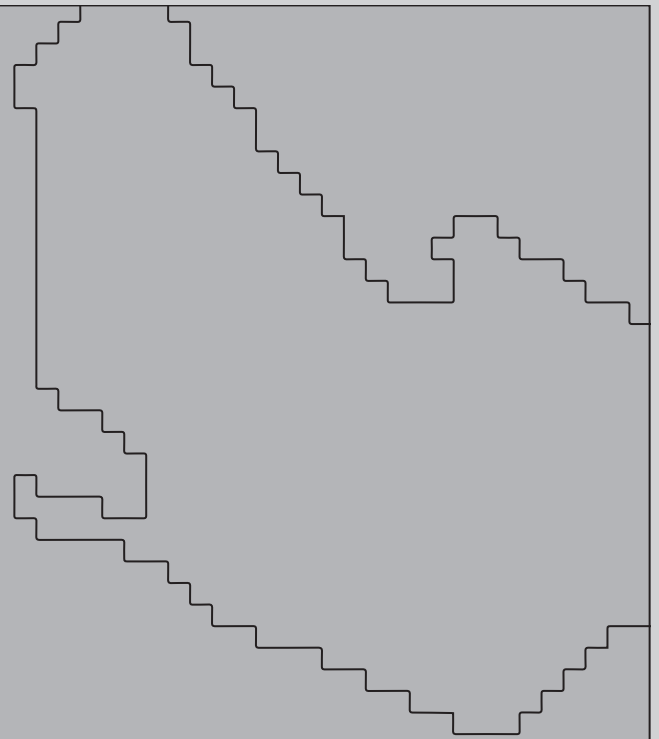
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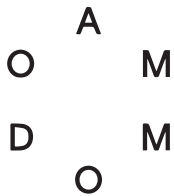
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