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.

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, have 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 de 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.
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.

• 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.

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

- 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

- 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

- 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

- 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 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 grassroots 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.
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.

**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 Sibunyi; Oscar Murillo; Buhlebezwe Siwani; Nader Mohamed Saadallah; Stanley Brouwn; Kudzanai-Violet Hwami; Belinda Zhawi; Louis Henderson; Joao Polido; Ndidi Dike; Ibrahim Mahama; Laure Prouvost; Ellen Gallagher; Jennifer Tee; The Black Archives en Yinka Ilori.

**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

Top: Hier in Open Kino Pavilion, 2021, Wendelien van Oldenborgh in collaboration with Erika Hock
Bottom: HISK Pavilion, 2021
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 Mehr, 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.
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
2 July 2021, Performance in public space, Park Zypendaal.

Participants: Arnhem primary schools Basisschool de Klaproos, 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.
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 Santores 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.

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 created a dance performance under the title Reframing HERstory, in which the story of Zwarte Anna or Anna van Vossenborg 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.

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 Vossenborg 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.

Sea As History, A Tribute to Keti 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 Keti 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. Lynnee Denise, in a sonic lecture, approached music as cartography and carrier of knowledge.

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
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 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.

Sexual labor 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 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.

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, Gwynne Goedhoop, Jan Hoek, Tirino Yspol & Jessica van Halteren, Saaber Bachir & Kenza Vandeput, Rory Pilgrim, Celine Caly, Simmikwe Buhlugu, 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.

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.

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, remixing 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.


![ACT 5](image)

**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
V. Force Times Distance

- 148,000 visits
- 1586 merchandise sold
- 1,150,000 press impressions
- 20 commissioned artworks
- 44 Artwork
- 40 Artists
- 14 exhibition venues
- 150 Volunteers
- 59 days open to the public
- 72 events hosted in 2 months
- 10 educational projects with over 400 participants
- 200 engagements for audiences
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 fieldwork; 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 Trinfinity Network Arnhem. The purpose of the app was to support the visitor during their experience 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 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.
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.

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.

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%.

**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.

**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. (N)

– 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. (F)

– 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 Arhem 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.
I. Organisational Team

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

Board
Frans Knüppe, chairman
Guus van Kleef, treasurer
Renate Litjens, secretary
Charles Esche
Marco Grob
Gabriëlle Schleijpen
José Teunissen

General director
Steven van Teeseling

Artistic director sonsbeek 20->24
Bonaventure Soh Bejeng Ndikung

Co-curators sonsbeek 20->24
Amal Alhaag
Zippora Elders
Aude Christel Mgba
Antonia Alampi
Krista Jantowski

Public programme
Krista Jantowski, program coordinator

Projectmanagement sonsbeek20→24
Mohammed Abdallah, head of programme
Petra Smits, assistant archive
Anouk Slewe, assistant exhibitions
Hannah Groot Zevert, assistant 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, coordinator
Rutger van der Steenhoven, assistent

Ticketing and information
Natasha Beijer, coordinator
Robin Atema, coordinator
Sem Bartels, assistant

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, director

Graphic design
Werkplaats Typografie
Armand Mevis & Anniek Brattinga, coordinator
Frédérique Gagnon, corporate identity
Michelle Lin, website
Egle Petraskaité & 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+ / Trinfinity 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, Maaike Schaafsma, Laurence Scherz, Noa van Boven, Nina van der Werf, Sabrina van Ekeris, Sandra van Leur, Margite 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 Shahrudi
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-
strroys Itself, 2021
Cement, sand, clay, moss, and hay.
Commissioned by sonsbeek 20>24

stanley brouwn
2 × 2 × 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, Ménage à deux, Dame d’Orion, Wash-Wash, Ngohbakasso.  
Acrylic and posca on canvas.  
Courtesy of the artist

Alida Ymele  
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 Gagosian.

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 Gagosian.

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 pistachio 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
International Press

**Artnews** 15.12.20
“Rising Curator Bonaventure Soh Bejeng Ndikung Casts an International Eye on Berlin and Beyond”

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“Don’t Miss These 10 Museum Shows Opening in Europe in 2021”

**Frieze** 16.04.21
“The Best Public Art Shows to See this Year”

**Artnews** 03.05.21
“ARTnews in Brief”

**HART** 30.6.21
“Amal Alhaag in gesprek met Pieter Vermeulen”

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“Die unbekannte Verwandte der Documanta”

**Haus der Kulturen der Welt** 05.07.2021
“Weniger Eurozentrismus durch Bonaventure Ndikung”

**Monopol** 06.07.2021
“Monopol Sommer Tipps”

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- [https://ondemand-mp3.dradio.de/file/dradio/2021/07/01/kunstbetrieb_mit_viel_zei](https://ondemand-mp3.dradio.de/file/dradio/2021/07/01/kunstbetrieb_mit_viel_zei)

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**Berita Utama** 07.07.2021
“Rekonsiliasi dan Penyembuhan?”

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“Installation View Sonsbeek 20-24: force times distance”

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**BBC Afrique (radio)** 10.07.2021

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“Der rote Faden ist eine Blutspur”

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“In den Eingeweidern der Vergangenheit: Das Kunstfestival Sonsbeek 20-24”

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“Bonaventure Soh Bejeng Ndikung on Sonsbeek 20-24”

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(radio interview with Bonaventure)

**Frankfurter Allgemeine Zeitung** 14.07.2021
“Bonaventure Ndikung kuratierte quadriennale der kunst sonsbeek”

**Art Agenda** 19.07.2021
“sonsbeek 20-24, force times distance: on labour and its sonic ecologies”

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“Sonsbeek biennale festival kicks-off after one year delay”

**Cameroon Magazine** 19.07.2021
“Pays-Bas: La Biennale d’art de Sonsbeek sur les traces du travail colonial”

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“Estación Eléctrica Dub”

**Aftonbladet** 28.07.2021
“Experimentellt om kolonialismen”

**SPIKE** 28.07.2021
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**Arts of the Working Class** 06.08.2021

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“Το sonsbeek 20-24 γιορτάζει τη ζωή και το τραύμα”

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“Invocations: der Gross - Ausstellung ‘sonsbeek 20-24’”

**Der Freitag** 06.10.2021
“Wir waren nie Peripherie”

**Artforum (in print)** November 2021
“Sonsbeek 20-24”

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