

sonsbeek20→24: Force Times Distance. On Labour and its Sonic Ecologies

Impact report programme 2022: Activities overview



Photo: Maarten Nauw

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I. Preface

Sonsbeek20→24. Force Times Distance: On Labour and its Sonic Ecologies continues its journey in 2022 by strengthening existing collaborations while also establishing new ones. With the experience of the first iteration of sonsbeek20→24 in the summer of 2021, we deepen our commitment to a set of values that are central to the work on the theme of 'labour' that we and our collaborators do.

Invisibilized histories are present in daily realities, silent for some while glaringly present for others, and while we speculate about (im)possible and shared futures, we remember and we forget. In 2022, we move ahead with these unsettled movements of forgetting and remembering and approach them as powerful mechanisms, while we expand on who forgets and who remembers. We invest time to reflect on these mechanisms: on the makings of a canon, on the amnesia of the authoritative and on the power and celebration of recollecting. This also applies to ourselves as an organisational structure: which audiences are forgotten, not heard or seen, which conversations have not had the time to develop further during the past two years? This question resonates throughout different programs that we organize and different ways of working and engaging, as well as opening up new and exciting spaces of action and reflection where we keep the conversation going. We broaden our engagement with new audiences, participants and collaborators as well as deepen the commitment with our existing partners.

Continuing the planned trajectory of *Force Times Distance*, we moved to the second year with our sonsbeek20→24 collaboration with Stedelijk Museum Amsterdam, focused on the works of deceased artists Abdias Nascimento, Imran Mir and Sedje Hémon. This project, and our continued collaboration with Dutch Art Institute and Cultural Center Rozet enabled us to continue to shape all the five acts of the curatorial framework of sonsbeek20→24: exhibition, radio, invocations, publishing, and archive. The contents of this impact report is presented in accordance with these five acts.

Due to planning issues and the after effects of the pandemic, the envisioned Omstand Summer Residency Programme and ArtEZ BEAR residency were postponed to a later time. With regards to Omstand, we have rescheduled the residency to summer 2023. With regards to BEAR, we have been in an ongoing conversation regarding shaping the next residency with Werker Collective in January 2023.

Furthermore, in 2022, the team developed the 2023-2024 programme and partnerships in the run up to the second iteration of Sonsbeek20->24 in 2024.

The activities in 2022 are carried out satisfactorily according to plan and according to the conditions mentioned by stakeholders and funders. Later in this report, in chapter five, we will address the realisation of the objectives of the sonsbeek20→24 programme, as well as the objectives around public outreach as formulated in the original Activities plan. We are very happy that our activities reached such a wide and diverse audience, and had such a high appreciation rating, as shown in the public survey.

II. Force times distance in five acts, Act 1 = exhibition

Sedje Hémon, Imran Mir, Abdias Nascimento. *Abstracting Parables*

July 1 - October 16, 2022

Abstracting Parables was a manifestation of three distinct historical voices and artistic positions, each proposing unique understandings of how abstraction can be translated into multiple and complex languages. The exhibition brought together the works of Dutch-Jewish painter and composer Sedje Hémon (1923–2011), Afro-Brazilian painter, poet, essayist, dramatist, and political activist Abdias Nascimento (1914–2011), and Pakistani artist and designer Imran Mir (1950–2014).

Conceived as an exhibition with three in(ter)dependent chapters, *Abstracting Parables* was approached as a work of translation. In its meaning “to carry across,” the exhibition deliberated on translations of meaning to form, thoughts to symbols, symbols to language, and language to experiences.

Central to this exhibition was Hémon’s, Mir’s, and Nascimento’s relationships with abstraction, geometry, spiritualities, histories, and the way their works inherently challenge the confines of modernism—opening up a world of multiple modernisms. The exhibition highlighted the artists’ multifaceted oeuvres across geographies and histories, as tales that assembled and interlinked aesthetic, socio-political, spiritual, and scientific discourses.

By presenting these positions at the Stedelijk, the institution continued its critical engagement with the blind spots, historical gaps, and silences in its collection. Questioning, how does this exhibition shift current collection narratives at the Stedelijk?

Sedje Hémon. Imran Mir. Abdias Nascimento. Abstracting Parables was curated by Amal Alhaag and Aude Christel Mgba with the support of Zippora Elders, Krista Jantowski and Stedelijk curator Claire van Els, under the artistic direction of Bonaventure Soh Bejeng Ndikung for sonsbeek20→24 and Rein Wolfs for Stedelijk Museum Amsterdam. *Abstracting Parables* was a joint partnership between Stedelijk Museum Amsterdam and Stichting Sonsbeek. The exhibition was developed in partnership with the Sedje Hémon Foundation, Afro-Brazilian Studies and Research Institute (IPEAFRO), and the Imran Mir Art Foundation.

The press preview of *Abstracting Parables* took place on June 30, followed by the official opening with speeches by the curatorial team. The public opening programme took place on Friday, July 1 and Saturday, July 2 with a series of conversations and interventions on Abdias Nascimento, Imran Mir, and Sedje Hémon.



Collaborative Approach

The exhibition was managed, developed and produced closely with all departments at Stedelijk from the project management team, to the public programme and education department, to floor managers and the research and publications department. Across a period of over one year we researched and were in constant dialogue with the estates IPEAFRO (Afro-Brazilian Studies and Research Institute), the Imran Mir Art Foundation, the Sedje Hémon Stichting, and key members from the estates (Elisa Larking Nascimento, Nighat Mir, and Elmyra van Dooren) to share research, materials, archives for the unpacking of the ideas presented but also to bring together all three positions within the contextualisation room.

Further to our work with Stedelijk, the curatorial team and sonsbeek strives to include new voices and give opportunities to younger emerging practitioners. In light of this, we developed a spatial design brief and a graphic design brief for the exhibition and the readers.

Seterah Noorani, an architect and (visual) researcher at Het Nieuwe Instituut, was appointed as the spatial designer working closely with the teams to develop a visual language - where the exhibition design functioned as a connector between the three artistic positions and as a provocation to modernist design aesthetics and storytelling. The exhibition consisted of three exhibition chapters that each showcase the work, archives, anecdotes, notes and the expansive interdisciplinarity of each artist. It was important to be mindful that these three propositions together are the exhibition. A subtle design that held space for the archives, artworks, public events and the visitors, was thoughtfully produced in collaboration, creating a space for questioning, spatial poetry and play.

Sophie Doula was appointed as the graphic designer for the exhibition, the contextualisation room and with all three readers, she worked closely with the Head of Projects and Archive Books. Doula is a visual artist and creative director specialised in storytelling and creative campaigns. Through her practice and personal experiences, she seeks to explore the interplay between a formal visual language and its emotional cognitive affect.

The Contextualization Room was a central room within the exhibition. As this was not a group show, but rather three exhibitions that speak together, the Contextualization Room was where the three artistic practices come together in one space. It is in this specific room where we expanded on the three different practices via books, archival material such as letters, videos, notes, quotes and visuals. The room actively invited engagement: books could be touched, it is a space to linger and the stories behind the artists', their thinking, artistic choices, biographies and historical contexts unfold. Parasite Radio was situated within these three different worlds.

Photo: Peter Tijhuis



Opening programme June 30 - July 3

“For who are we making what we make? For whom are we here? I invite you to consider, when you walk into the space, for whom are you here?”. This excerpt is from the opening statement by Amal Alhaag in which she addressed the audience and her aim for *Abstracting Parables*. Similarly, curators Zippora Elders, Claire van Els, Krista Jantowski, Aude Christel Mgba, and directors Bonaventure Soh Bejeng Ndikung and Rein Wolfs made a short statement to introduce *Abstracting Parables* and the three artists; what the exhibition provokes or attempts to propose to the world.



Photo: Maarten Nauw

The opening speeches were followed by a sonic intervention by Thomas Gesthuizen (DJ Jumanne), a Dutch DJ, Producer, Multimedia editor and Music researcher based in Amsterdam, the Netherlands. Yessica Deira (DJ Soft Break) performed a one-hour sonic lecture. Deira is a graphic designer and DJ who experiments in re-constructing collective consciousness through design, film, sound, music and performance.



Photo: Maarten Nauw

The public opening programme of *Abstracting Parables* took place from 1 July until 3 July, and consisted of three opening talks on Sedje Hémon, Imran Mir, and Abdias Nascimento, respectively. The series of talks brought together artists, friends and companions, curators, and caretakers of the estates to deconstruct and complicate the understandings of modernism through the work of Sedje Hémon, Abdias Nascimento and Imran Mir. They collectively addressed politics of time and history, notions of symbolism and abstraction, fluidity and rationality, languages, cultures and identity not in duality but in transition, in relationship with, looking into how each of their positions alternatives and options of ways of thinking and being with art and through art in the world.

The opening weekend closed with a broadcast of Parasite Radio, which took place inside the contextualisation room in the exhibition.

Opening talk 'Wata go leave stone' on Abdias Nascimento

Auditorium, Stedelijk Museum Amsterdam

July 1, 17.00-18.30

Speakers: Bonaventure Soh Bejeng Ndikung, Aude Christel Mgba, and Elisa Larking Nascimento

The title of this conversation came from Bonaventure Soh Bejeng Ndikung's essay *Abdias do Nascimento: Being an Event of Love*. In the essay Bonaventure proposes to think of Abdias do Nascimento's oeuvre and life as a stone that on the one hand represents continuity and the other hand stability. The expression comes from a Cameroonian pidgin sentence which translates as "water flows past the stone and the stone is still there" and is a response to the question: How are you doing? "wata go leave stone" was about the powerful and undeniable historical importance of Abdias do Nascimento who contributed to passing ways of being in the world from Africa epistemologies to different generations through multiple artistic forms and to the political and to the liberation of afro descendants especially in Brazil withstanding all the violent currents.

You can listen back on the [sonsbeek Mixcloud page](#)

Opening talk 'Thinking in relationships' on Imran Mir

Auditorium, Stedelijk Museum Amsterdam

July 2, 14.00-15.15

Speakers: Nighat Mir, Zippora Elders, Hajra Haider Karrer, Javaira Shahid.

The title "Thinking in relationships" is a quote from Iásló Moholy-Nagy that was taken from one of the writing contributions for the reader around the work and oeuvre of Imran Mir. In her essay, Natasha Ginwala describes the necessity of thinking the relationship between geometry and perspective constant in the work of Imran, beyond the clasp of Euclidean geometry that defined limits of the Western imagination. Imran Mir's work is itself a navigation within, between, through different worlds that translates to a natural refusal to be limited to any specific medium. How can abstraction be a methodology in excavating new entryways into primary concepts?



Photo: Amal Alhaag

You can listen back on the [sonsbeek Mixcloud page](#)

Opening talk 'Every definition is a restriction on freedom' on Sedje Hémon

Auditorium, Stedelijk Museum Amsterdam

July 2, 15.15-16.30

Speakers: Krista Jantowski, Elmyra van Dooren, Romy Rüegger, Claire van Els.

"Every definition is a restriction on freedom" came from a quote by Sedje Hémon in the essay Music, Painting, Intuition and Calculation/ Sedje Hémon and the Stedelijk Museum by Maurice Rummens, with the assistance of Claire van Els. This sentence translates the complexity of Sedje's work navigating among representation using abstraction and representation using the sonic but also how the journey among two Languages that has been thought are separated give birth to a world itself. Every tentative to grasp Sedje's work transforms into a repetition of multiple passages between both languages creating a non linear space where translation becomes a mode and it's not anymore a literal deconstruction for the understanding of the reader but a constant creation of new meanings.

You can listen back on the [sonsbeek Mixcloud page](#).

Parasite Radio 'Abstracting Parables, a conversation amongst the sonsbeek20-24 curators'

Hosted by Raziyah Heath.

Speakers: Bonaventure Soh Bejeng Ndikung, Amal Alhaag, Aude Christel Mgba, and Krista Jantowski

During this conversation in the contextualisation room of Abstracting Parables, the curators unpacked the different layers of these three exhibitions by means of conversing, laughter, gossiping, and sonic contributions. Drawing from the works of Sedje Hémon, Imran Mir, and Abdias Nascimento they offered questions and invocations to complicate and add layers to the reading of their oeuvres. They discussed the process of making the project and how it resonates with the trajectory of sonsbeek.

You can find this broadcast on the [sonsbeek Mixcloud page](#)



Photo: Niels Staats

Friday night and weekend programme, October 7 - October 9.

Friday October 7, 18.00-22.00.

'Dwars door het Stedelijk / After six' was organised in collaboration with Stedelijk Museum and didn't include any programme by sonsbeek. However, it was a very rich programme with different talks, workshops, and performers who offered a more in-depth understanding of the exhibition *Abstracting Parables*. It was also a celebration for untold stories and a get-to-know the artists Abdias, Imran and Sedje a little better. The Friday evening was hosted by Jennifer Mustang, a performer who turned her passion for talking into her profession, making her a professional "kletskaus". She works for Pakhuis De Zwijger, Oerol, Kunstbende, vlogs of My Daily Shot of Culture and several Spoken Word events, as well as Paradiso, Melkweg and many clubs and festival in and outside The Netherlands. The music during the evening was provided by DJ Nathifa Efia.

The Friday Night programme included 'Blikopener Speed Tours' of 20 minutes long, offering visitors a quick dive into the exhibition (see photo).

Additionally, the MEET THE MASTERS: SEDJE HÉMON programme in the Auditorium was a more extensive 'get-to-know the artist' panel discussion with several guests reflecting on the life and work of Hémon. The programme was moderated by Mirthe Frese.

Finally, throughout the evening, visitors could create their own works inspired by the visual language of Imran Mir in the workshop 'De Kunst van het alledaagse'. This workshop was created and led by artist Euge Lousia.



Photo: Maarten Nauw

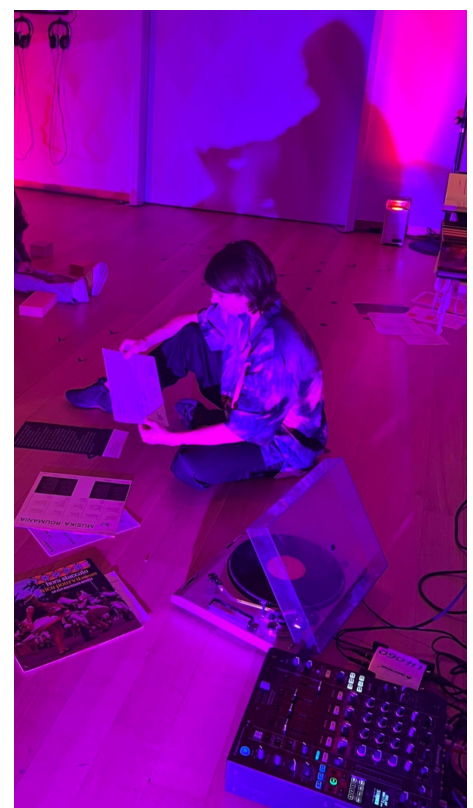
On Saturday 8 October, the Dwars door het Stedelijk / After six programme continued with two performances by Romy Rüegger, commissioned by sonsbeek, and on Sunday 9 October, the weekend ended with a parasite radio broadcast (with guests Ana Beatriz Almeida and Raíz), and a tour for the volunteers of sonsbeek '21.

Performance 'The music, they couldn't keep from sounding' by Romy Rüegger.

October 8, 12.00-14.00, and 15.00-17.00.

This performance was kindly supported by Pro Helvetia.

In her performance, Romy Rüegger related by artistic performative means, to the work and life of Dutch artist, member of the resistance, musician, composer, producer, editor, educator, survivor of the Holocaust and inventor of healing methods and music instruments Sedje Hémon.



Romy's ongoing research with and through archives and conversations set the tone of this performance, as we invited audiences into the Contextualisation Room of *Abstracting Parables* where she has created different cues to engage around thematic focuses that think alongside the life of Sedje Hémon. Surrounded by books and records published by Hémon and accompanied by rebuilt walking prosthesis that Hémon invented, a sounding costume and other body elongations sensitive to movement and touch as well as light and projections, the performance moved around and played with ideas how art history is written and undermined by the artist herself. The multi-layered performance followed, juxtaposed, overlapped and contrasted several questions that Romy Rüegger grapples with and through her ongoing research on Sedje Hémon's work and life: her unrecognized practice within the modernist frame by looking beyond the white male European genius and its circles, categories, appropriations and canons. As part of Romy Rüegger's ongoing research into traveler's histories music and performance practices, Rüegger weaved through these questions also sonically, from the records of Hémon utilizing the Romanian pan flute, the Nai, an instrument associated with traveler communities, speculating around Hémon's possible encounters with Romani

musicians, during her incarceration in WWII concentration camps are explored through Romy Rüegger's ongoing research with and through archives and conversations.

"This performance should be considered as a work in progress, the emphasis on my understanding of relating to other artists as part of my work, as an intersectional feminist way of a re-telling, speaking along, and a speaking with, that is always in becoming... putting the physical presence of bodies, materials, sounds, the spoken word and movements at the center: how to relate, how to imagine. How to speak about Sedje Hémon today? The length and duration of a lifetime. The length and duration of music, of a sound wave. Of embodied histories. Of a color, of a line. Of a chain of resistant movements"

- Romy Rüegger



Photos: Abraham Meeuwsen

Mixtape / Audio Tour

Accompanying the exhibition, we were creating a three-chapter sonic route for visitors to listen to, a mixtape that narrates the different practices of the three artists that are part of *Abstracting Parables*. It brought together and interweaved archival narratives, personal reflections on their work and life, as well as contemporary connections through the voices of artists, poets, researchers, collaborators, friends and family. This sonic guide served as a companion to the exhibition: a story that unfolds in three chapters to offer the visitors a tapestry of thoughts, entrypoints and insight that point to the richness of their work and

its reverberations into the present. It deviated from the idea of an audio guide by centralizing the idea of accompanying rather than guiding.

We invited Samora Bergtop for the Dutch tour and Kalaf Angelo for the English tour. Bergtop is a Dutch-Surinamese actress and theater director. For the musical Billy Holiday, she was nominated for a Johnny Kraaikamp musical award for best female actress in a leading role. Kalaf Angelo is a poet, writer, novelist, and musician who was born in Angola. He is known for collaborating with hip hop and dance music projects, such as Buraka Som Sistema, Cool Train Crew and 1-Uik Project. La Fam Producties from Arnhem took care of the production side of the Audio tour.

The tour was used by a total of 16881 visitors, 12997 times in English and 4117 times in Dutch. The tour received both positive and critical responses. For example, one of the visitors enthusiastically responded "You should always use music in the audio tour, it's great to walk through the exhibition like that!" An example of critical response: "I found the texts and the audio tour very simple, too long and not in-depth. I missed the connection between the artists or did not understand it properly. It was too fragmented in my experience."

II. Force Times Distance in five acts, Act 2 = radio

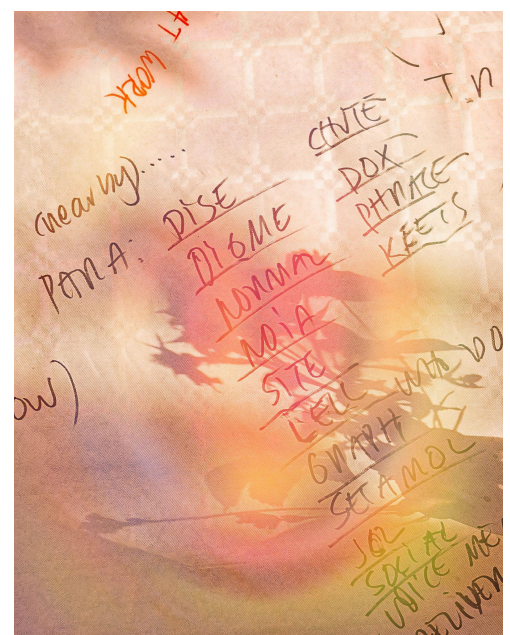
Parasite Radio activated the (digital) ether as a possible exhibition space, as well as a hang-out, situating sound and oral cultures across histories, languages, and geographies. Sonsbeek20→24 presented radio as a methodology that searches, listens, travels, hosts, and guests from different sites, both online, offline, and hybridly, from Arnhem, elsewhere in Europe, and the world. Parasite Radio attempted to open-up the sometimes classed and limiting boundaries around intergenerational, accessibility-driven dialogic and communal practices by bringing together exhibition visitors and other audiences, spanning all ages, from migrants, undocumented or otherwise, to the sedentary, both non-workers and workers of all métiers alike. Echoing scholar Robin D.G. Kelley, Parasite Radio aimed to "step into the complicated maze of experience that renders 'ordinary' folks so extraordinarily multifaceted, diverse, and complicated". Parasite Radio aired from www.mixcloud.com, where we have 39 followers.

Below you will find an overview of the parasite radio broadcasts, which were part of the collaboration with DAI (see Act 3: Invocation), and the exhibition *Abdias Nascimento, Imran Mir, and Sedje Hémon*.

Abstracting Parables

1800-Para-DAIs: an experimental hour of stories and voices

As it's name foretells, parasite radio was parasited several times, by students from DAI as part of the COOP programme. On 15 June the students broadcasted from Performing Arts Forum (PAF) in St. Erme, France, with their show *1800-Para-DAIs: an experimental hour of stories and voices*. Para means thinking beside, alongside, parallel to. Through this programme, the students worked with the para as a proximity and an entry point to various dubs in relation to the notion



of ‘speaking nearby’ as coined by filmmaker Trinh T. Minh-ha. Listeners were invited to paradoxically parachute voices to the student’s play of public sonic intimacy.

Abdias Nascimento, Imran Mir, Sedje Hémon: Abstracting Parables

Every other Sunday, or two Sundays, for the duration of *Sedje Hémon, Imran Mir, Abdias Nascimento. Abstracting Parables*, Parasite Radio broadcasted live from the contextualization room of the exhibition at the Stedelijk Museum. Various guests reflected on different aspects of *Abstracting Parables* and the three artists, to collectively create more in-depth understandings of the exhibition and the lives of Abdias, Imran and Sedje. Spatially, it was important that the radio setting was created as a set-decor, a site, which can be easily assembled and embedded within the exhibition space. Audiences could join and listen inside the contextualization room, or online via Mixcloud. Parasite Radio was hosted by Raziyah Heath and Aude Mgba.

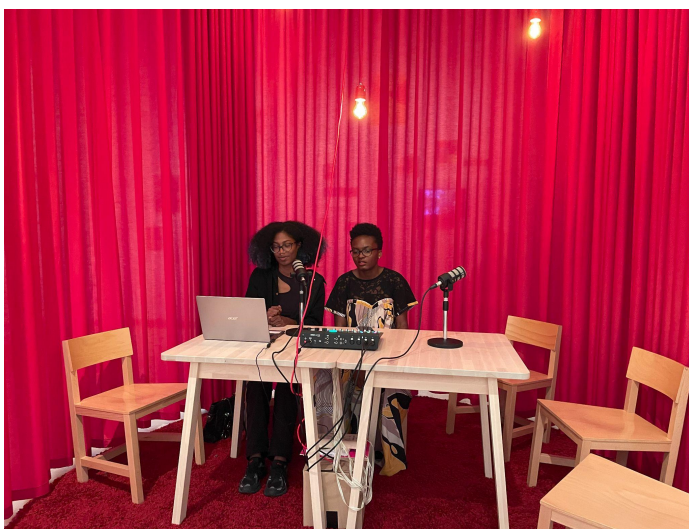


Photo: Petra Smits

‘Abstracting Parables, a conversation amongst the sonsbeek20-24 curators’, with Bonaventure Soh Bejeng Ndikung, Amal Alhaag, Aude Christel Mgba, and Krista Jantowski

3 July, 11.00-12.00, contextualisation room Abstracting Parables, Stedelijk Museum Amsterdam.

During this conversation in the contextualisation room of Abstracting Parables, the curators unpacked the different layers of these three exhibitions by means of conversing, laughter, gossiping, and sonic contributions. Drawing from the works of Sedje Hémon, Imran Mir, and Abdias Nascimento they offered questions and invocations to complicate and add layers to the reading of their oeuvres. They will talk about the process of making the project and how it resonates with the trajectory of sonsbeek.

‘Persuasions’, with Marianna Maruyama

17 July, 11.00-12.00, contextualisation room Abstracting Parables, Stedelijk Museum Amsterdam.

The world is an infinite space of connections. Sedje Hémon’s work is a real testimony to the multiplicity and complexity of being and of knowing. How we translate and share these multiple dimensions has been the constant query of her research through art, specifically through sound, music and painting. To answer this question and put it into practice she persuasively developed multiple democratic and pedagogical methods around this matter using mnemonic devices, for instance to use the panflute as a concept and pedagogical

model. Marianna Maruyama channeled into this aspect of her life and her oeuvre through the medium of a live radiophonic drawing session.

Marianna Maruyama describes her multi-modal practice as translational, transformative, personal, and indebted. Since 2016, she has worked in close collaboration with the Sedje Hémon Foundation in The Hague.

‘Wata go leave stone’, archival recording conversation, with Bonaventure Soh Bejeng Ndikung, Elisa Larking Nascimento and Aude Christel Mgba.

31 July, 11.00-12.00, contextualisation room Abstracting Parables, Stedelijk Museum Amsterdam.

This broadcast was a conversation from the opening of Abstracting Parables on July 1st 2022. The title came from Bonaventure Soh Bejeng Ndikung’s essay Abdias do Nascimento: Being an Event of Love. In the essay he proposes to think of Nascimento’s oeuvre and life as a stone that on the one hand represents continuity and the other hand stability. The expression comes from a Cameroonian pidgin sentence which translates as “water flows past the stone and the stone is still there” and is a response to the question: How are you doing? “wata go leave stone” talked about the powerful and undeniable historical importance of Abdias do Nascimento who contributed to passing ways of being in the world from Africa epistemologies to different generations through multiple artistic forms and to the political and to the liberation of afro descendants especially in Brazil.

Parasite radio, with Setareh Noorani and Sophie Douala

14 August, 11.00-12.00, contextualisation room Abstracting Parables, Stedelijk Museum Amsterdam.

For this radio broadcast, we invited Setareh Noorani, who designed the whole exhibition, as well as Sophie Douala who designed the readers and also intervened in the contextualisation room, the very space where we host parasite radio. We aimed to touch upon the questions of how the oeuvre of the Sedje Hemon, Abdias Nascimento and Imran Mir influenced and nourished their creative process. How have they been in conversation with those works and practices? Did it make them rethink the notions of abstraction, space, sonicity and design? And what does it mean to (create space) for such practices in institutions like Stedelijk Museum?

‘Discussing Black African legacy and memorial’, with Elisa Larkin Nascimento, and Aude Christel Mgba.

11 September, 11.00-12.00, contextualisation room Abstracting Parables, Stedelijk Museum Amsterdam.

Slavery and colonization might have certainly ended decades ago in some places but the struggle for liberation and freedom is still ongoing. Until this day, African and diasporan communities all over the world are making the journey towards a more free existence, dancing to the rhythm of the African proverb: “When you don't know where you are going -and where you are- look at where you come from.” For the this episode of Parasite Radio, we invited Elisa Larkin Nascimento, social scientist, writer and researcher to share more insights on the wonderful work of IPEAFRO (Institute for Afro-Brazilian Research and Studies); An institution that was founded by Abdias Nascimento in 1981 upon his return in Brazil after 13 years of

exile in the US. Together with co-curator Aude Christel Mgba and host Raziyah Heath, they discussed the necessity for bringing and sharing black African legacy and knowledge in the fight for memorial and dignity.

Parasite Radio, with Imran Channa

25 September, 11.00-12.00, contextualisation room Abstracting Parables, Stedelijk Museum Amsterdam.

For this broadcast of Parasite Radio, we invited contemporary visual artist Imran Channa, to engage with the exhibition Abstracting Parables and with the work of Imran Mir specifically. Channa discussed the existence of western modernism and how its vocabulary translates and is appropriated in artist's work in Pakistan. Channa's analysis expanded on the work of Mir, to address the role and the power of the artist in the process of knowledge production. Drawing from Homi Bhabha's notion of the 3rd space, he stretched the idea of hybridity by contextualizing Abstracting Parables exhibition within the debate of post-colonialism. This iteration, moderated by co-curator Aude Christel Mgba and host Raziyah Heath, engaged with the multiple narratives that the works of Imran Mir accommodate, as they navigate within, between and through different worlds that translate to a natural refusal to be limited to any specific medium.

Parasite Radio, with Ana Beatriz Almeida and Raíz

9 October, 11.00-12.00, contextualisation room Abstracting Parables, Stedelijk Museum Amsterdam.

Prior to the last week of the exhibition Abstracting Parables we invited artist and curator Ana Beatriz Almeida to invoke music to amplify the (un)heard sound of the exhibition. Ana Beatriz extended her invitation by bringing music artist and researcher Raíz to imagine a conversation around music as a revolution tool, building from a residency in which @0101artplatform_ is promoting Marujada with the aim to connect African Brazilian artistic production to African Caribbean in a fusion of art and music.

This is not the last song nor a farewell, with DJ LOVESUPREME, Amal Alhaag, Aude Mgba, Krista Jantowski.

16 October, 11.00-12.00, contextualisation room Abstracting Parables, Stedelijk Museum Amsterdam.

Tune into our last Parasite Radio broadcast on the final day of our homage, historical call and response and exhibition Abstracting Parables. The sonsbeek20→24 team invited everyone to Kongossa: a time and place where speech and sounds are expected to flow freely as we ask ourselves what narrative(s) can we build with gossip and rumors to expand the notion of labour in relation to the sonic? Kongossa is a West African term used to refer to rumors, gossip and gossiping. Kongossa remains one of the main sources of information and may also be understood as the modern urban equivalent of traditional African palaver, a mechanism which affirms social ties through exchange of neighborhood, friendship, community news. Kongossa flows in between streets, circulates at home with families, in the markets among bayam sellams, in work spaces etc. Hosted by Raziyah Heath, Amal Alhaag and Krista Jantowski.

II. Force Times Distance in five acts, Act 3 = Invocations

After the first iteration of sonsbeek20→24 in 2021, and throughout 2022, sonsbeek extended its collaboration and ongoing invocation with Dutch Art Institute (DAI). The COOP study groups are at the heart of the DAI's curriculum and ask for active participation in, and productive contributions to, collaborative artistic research trajectories. They bring makers and thinkers together around well-defined and relevant propositions and questions.

In the academic year 2021-2022 the DAI's student body (consisting of 60 first and second year students) will be able to join one out of six COOP study groups, activated by six partnering institutions:

- Bulegoa z/b (Bilbao),
- Casco Art Institute: Working for the Commons (Utrecht),
- If I Can't Dance I Don't Want To Be Part Of Your Revolution (Amsterdam),
- SAVVY Contemporary (Berlin),
- State of Concept (Athens),
- Sonsbeek 20→24 (Arnhem).

These six partners chosen from the field of culture were all (re-)invited because of their artistically headstrong and politically outspoken positioning within the field of art research and presentation. As an educational program with a mission, sonsbeek was invited once again to share our highly valued, precise knowledges, insights and networks with the DIA community.

It resulted in the year-long COOP study trajectory, 'Blues for Essential Workers', one of six COOP study groups that were at the heart of the DAI's curriculum, and sonsbeek Council #4; 'Blues For The Tired, Salty, Essential Worker', part of DAI Roaming Assembly #30, otherwise known as the COOP SUMMIT 2022, taking place in Bergamo and Milan from August 26 until August 28, 2022.

DAI COOP: Blues For Essential Workers

DAI COOP brought together makers, researchers, writers and curators, coordinated by and under the supervision of sonsbeek co-curators Amal Alhaag and Krista Jantowski. Together with students of the sonsbeek20→24 COOP, they worked to envision what it means to show up for workers of all kinds - recognised or not recognised work, visible or invisibilized labour, blue or white collar jobs, and to demonstrate for the essentiality of their work. With demonstration we intend to think from the root of the word, from its Latin etymological bearing *demonstratus*, and its past participle of *demonstrare* that signifies to point out or to indicate something. Maybe this brings us to the colloquial French notion for demonstration - manifestation - which implies the possibility of an action that discloses something that is secret, obscure or unseen. While we gathered with students each month to work around these notions, the COOP took steps towards public engagement, by voicing and listening through radio via sonsbeek20→24's Parasite Radio.

The COOP consisted of several work sessions, in which the group convened to unpack the theme of visible and invisibilized labour in different contexts. The work sessions took place on the following dates and locations:

DAI week 1: 5-8 October 2021, Mallorca.
 DAI week 2: 8-10 November 2021, Lithuania
 DAI week 3 & 4: 25-31 January 2022, Arnhem, The Netherlands
 DAI week 5: 28-31 March, Bergamo, Italy.
 DAI week 6: 2-5 May, St. Erme, France.
 DAI week 7: 13-16 June, St. Erme, France.
 DAI week 8: 6 July, Rome, Italy.
 DAI week 9: 22-28 August, Bergamo and Milan, Italy.



In January 2022, the COOP students, Amal Alhaag and Krista Jantowski gathered for a week at WALTER books, together with guest lecturers Risa Horn, Cengiz Mengüç, Petra Randemaker, Milone Reigman, Romy Rüegger. The group went on a field trip to the Parasiting Zinelibrary in Presikhaaf, working with a committed group of students on ideas about invisibilized labour, hosting, voicing and positionalities.

In May 2022, the group touched base at PAF (Performing

Arts Forum) in St. Erme, where they continued the work around voicing ideas on essential work from different positionalities through sound. They were joined by guest tutors Romy Rüegger and Sonia Kazovsky, who supported and expanded the process of working with the extractive complexity of research and how to build from references.

Photos: Krista Jantowski



Roaming Assembly #30 presented sonsbeek Council#4; *Blues For The Tired, Salty, Essential Worker*, Milan, 28 August 2022

'A Blues For The Tired, Salty, Essential Worker', an ongoing invocation, was convened by the sonsbeek20→24 curatorial team and Archive Sites, and conceived as a sovereign happening, interwoven in the constellation of DAI's COOP SUMMIT 2022.

With this daylong program, we envisioned together with artists, activists, neighbors, organizers and students what it means to show up for workers of all kinds - recognized or not recognized work, visible or invisibilized labor, blue or white collar jobs, and people of all walks of life - and to complicate the notion of essentiality in relation to marginalized, gendered and racialized laborers.

Contributors: Bonaventure Soh Bejeng Ndikung, Hazina Francia, Leila Bencharnia, Louis Henderson, Noura Tafeche, Omar Gabriel Delnevo, Rahel Sereke, SAYRI, Selam Tesfai, Zippora Elders, Wissal Houbabiand, the COOP study group ~ A Blues For Essential Workers; Derek Di Fabio, Jan Pieter 't Hart, Till Langschied, Vera Mühlebach, Ros del Olmo, Emmeli Person, Alexandra Martens Serrano, Ronja Sommer, Marika Vandekraats, tutored by Amal Alhaag and Krista Jantowski.



II. Force Times Distance in five acts, Act 4 = publishing

As part of the exhibition *Sedje Hémon, Imran Mir, Abdias Nascimento. Abstracting Parables*, sonsbeek and Stedelijk Museum published three readers on each of the artists and their positions. The readers were edited in collaboration with and published by Archive Books. We also offered our digital audiences an opportunity to access three essays, which were selected from each reader to be presented and published online, as part of the editorial room on the sonsbeek website, and stedelijkstudies.com.

The readers remain as important as a legacy to the artists, project and sonsbeek, it should also be noted this was a huge undertaking within a constrained period of time. The three readers were produced by sonsbeek as part of additional funds added to the exhibition, with 8,000 negotiated by sonsbeek from Stedelijk.



Photo: Maarten Nauw

Abdias Nascimento | Being An Event Of Love

Contributors: Bonaventure Soh Bejeng Ndikung, Shade Mary-Ann Olaoye, Keyna Eleison, Kabengele Munanga, Olayibi Yai (deceased), Lélia Gonzalez (deceased).

Imran Mir | A World That Is Not Entirely Reflective But Contemplative

Contributors: Quddus Mirza, Nighat Mir, Nafisa Rizvi, Natasha Ginwala, Hajra Haider Karrer.

Sedje Hémon | Emotion Of Spirits

Contributors: Krista Jantowski, Cannach Macbride, Marianna Maruyama, Romy Rüegger, Amal Alhaag, Elmyra van Dooren.

Editors: Amal Alhaag, Aude Christel Mgba, Bonaventure Soh Bejeng Ndikung, Gwen Parry, Ibrahim Cissé, Krista Jantowski, Zippora Elders.

With additional support from: Elisa do Nascimento, Elmyra van Dooren, Nighat Mir, Peter Wapperom.

Coordination and production: Chiara Figone, Raj Sandhu

Copy-editing: Ibrahim Cissé with additional support from Dieuwertje Hehewerth.

Proofreading: Dieuwertje Hehewerth.

Translation: Goia Mujalli, Jake Schneider, Siji Jabbar, Sita Dickson Littlewood.

Design: Sophie Douala.

Typesetting: Sara Marcon, Archive Books.

ABDIAS DO NASCIMENTO: BEING AN EVENT OF LOVE

PASSAGE

Passages in Nascimento's work come in varying containers and contents. The Middle Passage is a recurrent theme, as much as passages to exile, passages of return to the African continent, spiritual passages, passages to the greater beyond after life, passage into being through birth and much more passages of times and spaces.

Passages transform. One cannot effectively turn back the hand of the clock. Additionally, return never happens on a linear plane. However, in a cyclical plane, the boat eventually washes back upon the shores from which it departed. Looking at Nascimento's painting *The Lone Boat* (1970), one is caught between despair and hope.



ABDIAS DO NASCIMENTO
The Lone Boat. Acrylic on canvas, 60 x 75 cm. Middletown, 1970
© IPEAFRO

Despair can be felt as the boat might be stranded, but hope can also be experienced because the boat is ever guided by the spirits of the red sun and Yemanjá. At the same time, the earth seems to be pregnant with the destinies of the many solitary boats bearing people in solitude.

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A COSMIC ARCHAEOLOGY OF DOUBT

Janus-faced, it is a time of broken promises and continuities. Genealogy is another contested footpath. We walk backwards towards it, blindfolded. History as hangnail. History as Khalil Chishti recalls it in his "plastic bag art": a nightmare from which we are trying to awake. A hermeneutics of flight. "Life is but the rapture of flight," wrote the poet Muhammad Iqbal, exposing the illusions of comfort and stability. Imran Mir's world is supple enough to bear these tensions. Mir's *Papers on Modern Art* (1976–2014) balance unrestrained daring with committed structuralism. His world is reflective, yes, but contemplative too. It's also an effervescence of palettes, geometry, blank space, and static. Mir's pictorial vocabulary is sparsely rich, stretched as tight as the skin of a drum. The Greek bleeds into the Islamic into the abstractly American. Karachi. Toronto. New York. In both a mathematical and geographical sense, the city is a node.



IMRAN MIR
First Paper on Modern Art, 1976, acrylic on canvas and masking tape, triptych, 61 x 183 cm
Soho Center of Modern Concepts, New York © Imran Mir Foundation

First Paper On Modern Art (1976) is a lushness of fading browns and symmetry. Thereafter, Mir builds a cohesive vision of ambiguity. Loops, coils, oscillations, knots, fullerene-like structures, eclipses, and elliptical wanderings. Time, here, is not a flat circle. In several diptychs from the *Tenth Paper On Modern Art* series (2010), the membrane of a circle disintegrates like a blown dandelion suspended in a pool of red. Graphite moons shadow floating

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MAURICE RUMMENS, CLAIRE VAN ELS AND OWEN PARRY

painting is therefore only what arises from within, what wasn't yet visible and what you make visible.¹⁹



SEDJE HÉMON
Perséides/Reflections, 1967, oil on canvas, 54.5 x 84.5 cm
Stedelijk Museum Amsterdam
© Sedje Hémon Foundation
Photo: © Marjon Gemmeke

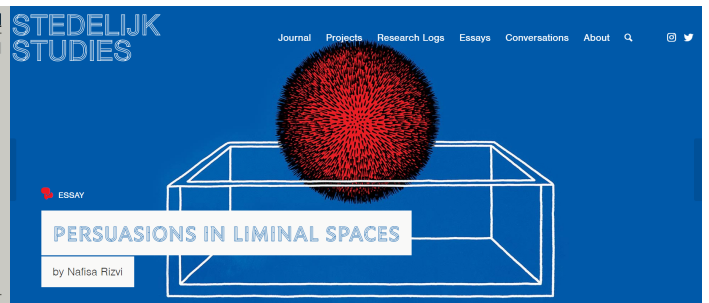
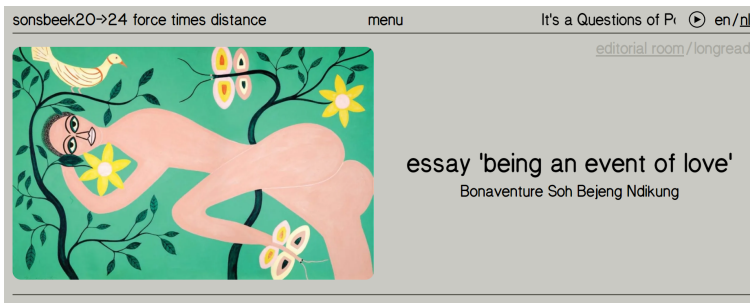
SHARED BELIEFS: HÉMON, JAFFÉ, SANDBERG

Sedje Hémon was among only a handful of Holocaust victims who managed to survive captivity in four separate concentration camps and had also fought in the resistance. According to a reliable source, she likely received help from Queen Juliana during her period of recovery through Stichting (1940–1945), a foundation set up to lend support to Second World War resistance members.²⁰ The question now is, once the war was over, what information did she have access to regarding developments in modern art? Did she go through magazines on contemporary art such as *Art d'aujourd'hui* (Art Today), the first magazine devoted entirely to

¹⁹ Transcript of a radio interview, Radio 4 Troon, September 23, 1997, Sedje Hémon Foundation archive.
²⁰ Courtesy of Peter Wapperom, vice president of the Sedje Hémon Foundation, at whose grandparents' house in Amsterdam Sedje Hémon was in hiding during the war. Juliana was Queen of the Netherlands from 1948 to 1980—which also included Suriname until 1975 and the Dutch Antilles until 2010. She lived in Palais Soestdijk in the province of Utrecht.

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The essays 'Abdias Nascimento: Being an Event of love' by Bonaventure Soh Bejeng Ndikung, 'Music, Painting, Intuition, and Calculation' by Maurice Rummens and Claire van Els, and 'Persuasions in Liminal Space' by Nafisa Rizvi were published for our online audiences on the www.sonsbeek20-24.org and www.stedelijkstudies.com, in this order, in September and October.



II. Force Times Distance in five acts, Act 5 = Archive

In 2022, we continued and expanded our collaboration with cultural center Rozet in Arnhem on the sonsbeek archive. Rozet offered us a permanent vitrine to exhibit different archival objects every three months, to strengthen the visibility of the archive and to invite our audiences to share their ideas, memories, experiences in relation to the displayed object(s). Via a QR-code, everyone was invited to fill in a google form with questions. For example, to help unravel the meaning and use of a rather mysterious archival object. To some extent, the vitrine extended our open call to the public to help us with the archive by sharing all kinds of information, materials, and memories.

Firstly, from April until May 2022, a mysterious object was exhibited, which we entitled 'de gele kubus' (the yellow cube). We asked the public what they thought the cube was, and if they thought it was part of a previous sonsbeek exhibition. We received three answers;

1. Een object wat uniek is door de geheimen, een kapstok voor al je onbeantwoorde vragen.
2. Mij staat er bij dat in de jaren '70 op de Korenmarkt door een kunstenaar een tijds capsule is begraven, waar een plaquette nog boven de grond zichtbaar van was, een klein vierkant metalen plaatje met tekst. Daar moet iets onder begraven zijn. Is dit het? Ik zat destijds op de ABKK. voorloper Artez. De kunstenaar had een Italiaanse naam, die ik echter vergeten ben.
3. Giant honey soap bar



After the yellow cube, from June until mid-September 2022, we showed plates that were part of the procession of Sonsbeek 2008: Grandeur. Each plate mentions a guild, each guild carried an artwork of Sonsbeek 2008 during the procession through the city center of Arnhem. Similarly to the cube, it is not entirely clear what the plates were used for as it seems quite unlikely they were used during the procession event itself - one of the plates bears blue pen markings, suggesting the plates were samples.



From mid-September until the end of 2022, *Ode aan de bomen* ('ode to the trees') was on view. This former apple basket was painted during Sonsbeek '16 together with several other baskets, by local Arnhem artists collective Lokaal 9. It depicts a tree being cut, a reference to protests to save several trees in an Arnhem neighborhood.

Photos: Petra Smits



Our collaboration with the Gelders Archief and ArteZ was further developed in funding applications. Both organisations expressed the will to continue the collaboration, but this did not yet result in concrete new programmes in 2022.

III. Visitors, outreach and visitors experience

We are working closely with our partners and audiences in Arnhem to facilitate visits from various groups we have engaged with during the course of sonsbeek20→24. They consist of: refugee actions groups, Artez university students, programme partners from Rozet, we are also engaging with our Amsterdam network to bring new audiences that would not normally visit the Stedelijk. The curators continue their work with cultural organisations in Amsterdam such as Framer Framed, Bellmer Park and Amsterdam community groups, opening up possibilities to work with the curators in partnership with Stedelijk to be part of the programme but also bring new audiences to the exhibition that would not normally attend. We are also offering free tickets to the Friday Night to support groups to visit the exhibition and the programme at no cost for the dedicated evening and weekend programme.

As part of our outreach, we approached several art practitioners more directly, amongst other things to stimulate more thinking through the notion of feminist archival practices. We invited the Institute on gender equality and women's history (ATRIA), Mama Cash, and through our collaboration with Setare Noorani and Tabea Nixdorff we also reached out to Feminist Assembly Month (Het Nieuwe Instituut). Additionally, we have been in touch with Amanda (an Amsterdam art magazine about labour and technology from a feminist perspective), Alina Lupu (writer, Metropolis M), Marjan Beijering from Geschiedenislab, and Marianna Maruyama and Peter Wapperom from Sedje Hémon Stichting.

Exhibition Abstracting Parables

Most of our visitors are people who visited the exhibition *Abdias Nascimento. Imran Mir. Sedje Hémon. Abstracting Parables* at Stedelijk Museum Amsterdam. The total number of 139.592 visitors experienced *Abstracting Parables*. Additionally, we also know the visitor numbers of the most important events in relation to the exhibition.

Our free opening programme of *Abstracting Parables*, with three panel discussions at the auditorium attracted around 25 visitors per event, with a total of approximately 75.

‘Dwars door het Stedelijk / After Six’ and performance Romy Rüegger

The total number of visitors was 297. The performance of Romy Rüegger took place twice inside the exhibition. Approximately 100 to 120 came to experience the performances.

Parasite Radio

With all the broadcasts of Parasite Radio from the contextualisation room at Stedelijk Museum, we reached a total number of 337 online listeners.

Readers

A total number 470 readers were sold in the bookshop of Stedelijk Museum Amsterdam within the running time of the exhibition.

DAI Roaming Assembly

We reached an audience of 120 people who were present during the event, and thanks to an Instagram live stream, we also reached out to many online audiences.

Rozet and archive

Rozet receives 12.000 visitors each week, which comes down to 624.000 visitors per year. It is not likely that all these visitors will have seen the archival objects, but the number does indicate that we have reached quite a lot of audiences at Rozet.

Abstracting Parables Introductions and workshops

On every Sunday, during the exhibition, Stedelijk Museum organised ‘Introductions’. A 15-minute introductory lecture on the exhibition. The total number of visitors of the 10 Introductions was 521. Other, different events that were organised as part of the public programme of the exhibition also attracted quite a number of visitors. Euge Louisa created a special summer workshop in August, entitled ‘Kunst van het Alledaagse’ (Art of the Everyday), which was inspired by the life and work of Imran Mir. The workshop took place on six days and an estimated total of 375 people participated.

Visitor Survey Abstracting Parables

Stedelijk Museum invited their visitors to fill in a survey about *Abstracting Parables*. The visitors who filled in the survey are categorized as follows, and these groups gave to following grades:

1. connoisseur (‘fijnproever’), grade 7,1
2. pioneers (‘pioniers’), grade 7,3
3. deepener (‘verdieper’), 7,7
4. pleasure visitors (‘plezierbelevers’), 5,6

Thus, the overall grade of visitors is 7,6. Additionally, we know that people who saw the exhibition for the first time graded it (on average) with a 7,6, whereas people who had visited before gave the grade (average) 7,7. Lastly, visitors with a Dutch background awarded the exhibition with a 7,5 whereas visitors with a migration background awarded it with a 7,7 - both averages.

IV. Marketing and communication

Our marketing and communications approach was multi-layered and developed mostly across digital 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. We therefore shared news and information via different channels and platforms, both in Dutch and English, such as social media, our newsletters and website, E-flux and more directed press releases to key partners.

Newsletters & press releases

We envisioned our newsletter as a great tool to reach our diverse audience and partners from and outside the Netherlands. Our newsletters are always bilingual. The latest newsletter, 'Abstracting Parables opening weekend programme', was sent on Wednesday June 29, to 6790 subscribers, on occasion of the opening of *Abstracting Parables*. It was opened by 5,082 of our subscribers. On Friday 18 March, we sent our press release in a newsletter to 1663 recipients, of which 999 opened the newsletter. The title of this newsletter was 'Persbericht: Sedje Hémon. Imran Mir. Abdias Nascimento. Abstracting Parables'.

Additionally, the DAI sent a newsletter to promote the COOP in Milan. By doing so, they reached an audience of 3.156.

E-flux

On June 17, we announced *Abdias Nascimento, Imran Mir, Sedje Hémon. Abstracting Parables* on the announcement section of E-flux.com. On August 18, we announced *A Blues For The Tired, Salty, Essential Worker / Coop Summit 2022* together with the Dutch Art Institute.

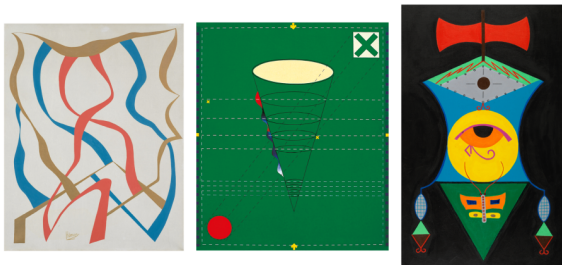
The online reach of E-flux is 382.400 visits each year. E-flux is read by 150,000+ visual arts professionals: 47% in Europe, 42% in North America, and 11% Other (South America, Australia, Japan, etc.) 18% writers/critics, 16% galleries, 16% curators, 15% museum affiliated, 12% artists, 10% consultants, 8% collectors, 5% general.

e-flux Announcements

e-flux Announcements

Sedje Hémon, Imran Mir, Abdias Nascimento: *Abstracting Parables*

Stedelijk Museum Amsterdam



Left: Sedje Hémon, *Fête*, 1957. Oil on canvas, 93 x 77 cm. Collection Sedje Hémon Foundation. Photo: Marjon Gemmeke. Center: Imran Mir, *Eighth Paper on Modern Art*, 1996. Acrylic on canvas, 183 x 154 cm. Collection Imran Mir Art Foundation. Right: Abdias Nascimento, *Afro Standard*, 1993. Acrylic on canvas, 84 x 54 cm, Rio de Janeiro. Collection Abdias Nascimento/Black Art Museum/IPEAFRO Collection. Photo: Miguel Pacheco e Chaves, RCS Arte Digital.

A Blues For The Tired, Salty, Essential Worker / Coop Summit 2022

sonsbeek / Dutch Art Institute (DAI)



[1] Consorzio Di Tutela Pomodorino Del Piennolo Del Vesuvio DOP. [2] Caporalato. Image: Radio Alpha. [3] Rosauro Revueltas in *Salt of the Earth*, 1954.

Websites

As part of our marketing approach of the DAI COOP in Milan, we purchased a GIF banner on the website of the magazine Metropolis M, Metropolism.com. With this banner, we reached a substantial number of art audiences from 20 until 28 August.

With regard to the sonsbeek website, most of the users viewed the exhibition page with information about the exhibition Abstracting Parables, followed by clicks on our 'about' and 'news' pages. The total number of web page clicks between 1 January and 1 November 2022 was 10.201. Below is an overview of this period and the number of web clicks for each page.



Social Media

Thanks to our collaboration with Stedelijk Museum and Dutch Art Institute, our social media audience grew steadily this year. Our audience outreach also increased significantly as a result of the collaboration with these partners who actively used social media channels, such as Instagram,

Facebook and LinkedIn. Stedelijk Museum has a staggering 215.000 followers on Instagram, for example, and DAI reached 2113 accounts with their Instagram posts on the Roaming Assembly / COOP event. It's also worth mentioning that one of their posts received 163 likes, and a top story reached 178 accounts and left 363 impressions.

On 1 November 2022, sonsbeek had 5966 followers on Instagram 'Sonsbeek20_24' and 379 followers on 'Parasite Radio', 4595 followers on Facebook, 236 followers on LinkedIn. The reach of our Sonsbeek20_24 posts varied mostly between 800 to 1700. On average our Sonsbeek20_24 posts received about 60-70 likes per post. The Parasite Radio posts receive about 25 likes on average. Probably due to less active users, posts on Facebook and LinkedIn received fewer likes: 3 on average.

Mixcloud

Similarly to our social media outreach, our radio outreach also increased due to the important collaborations with Stedelijk Museum and Dutch Art Institute. We now have 41 subscribers to our Parasite Radio page, a total of 3.290 plays and 33.134 of listening hours on the Mixcloud website. These listening hours include live hours and listening hours after the broadcasts; all the broadcasts remain available as an archive and valuable source of information for all our audiences, subscribers and others.

Pagina		Paginaweergaven	% Paginaweergaven
1. /en/		1.164	11,41%
2. /nl/		916	8,98%
3. /nl/tentoonstelling/		505	4,95%
4. /en/exhibition/		343	3,36%
5. /nl/over-ons/over-sonsbeek/		326	3,20%
6. /en/news/		311	3,05%
7. /en/about-us/about-sonsbeek/		288	2,82%
8. /nl/nieuws/		251	2,46%
9. /en/archive/sonsbeek-archive/		246	2,41%
10. /nl/over-ons/organisatie/		231	2,26%

V. Vision and results

Vision and results

The mission of Sonsbeek 20→24, as formulated in our 'Activiteitenplan 2021-2024', has always been to offer a different perspective, to bring people with different backgrounds closer together. By acknowledging the collective nature of our societal changes and challenges, Sonsbeek wants to open up dialogues informed by equality. We aim to bridge Western and Non-Western publics and art discourses. In accordance with this mission, we formulated 5 ambitions.

Our first ambition was to offer an international stage, to play a role on an international level with regards to topical issues and visionary approaches. This ambition was fulfilled on multiple levels. Together with Stedelijk Museum, we created an international stage for the artists Abdias Nascimento, Imran Mir and Sedje Hémon, whose artistic, social and political work has been largely overlooked in the Western (art)world. It was the first time the work of Nascimento and Mir was exhibited in a European exhibition. Our continued collaboration with Dutch Art Institute also resulted in Sonsbeek's visibility and contribution on an international stage, together with five other national and international institutions (as mentioned above). Together with DAI, we established an international network and programme, with students with different nationalities and backgrounds, which culminated in the Roaming Assembly in Milan.

Our second ambition was to strive for strengthening the position of Dutch artists. The Parasite radio programme as part of the exhibition *Abstracting Parables* offered a stage for Dutch artists, such as Marianna Maruyama, Setareh Noorani, and Sophie Douala. Additionally, our partnership with Rozet, offered a stage for Lokaal9, a local Arnhem artist collective who participated in the Sonsbeek '16 edition.

Our third ambition was to provide insight in how we can change the art system. This ambition was realised thanks to our collaboration with Stedelijk Museum. The exhibition *Abstracting Parables* showed the pluriformity of Modernism, by including Modernist artworks from other parts of the world (i.e. Imran Mir, Pakistan, and Abdias Nascimento, Brazil). The art system can become more inclusive if we allow Non-Western positions, voices, legacies to art institutions; in this case in dialogue with Dutch-Jewish artist Sedje Hémon.

Our fourth ambition was to stimulate innovation, by nurturing unexpected networks, ideas, and meetings across many different disciplines, communities, and counties. We achieved this on multiple occasions with our collaboration with Dutch Art Institute, where students, for example, visited the Zine Library in Presikhaaf (Arnhem), a diverse collective of archivists, writers, and thinkers. Students were encouraged to broaden their gaze: to look for unexpected and relatively unknown professionals, communities and organisations to research the topic of labour. Another example is the performance by Romy Rüegger at the Stedelijk Museum, which allowed her to experiment and deepen her research on Sedje Hémon which unites so many different people and networks across Europe that have researched the miraculous life and work of Hémon.

Our fifth and final ambition was to strengthen the reputation of Arnhem as a creative city and region. With most of our activities and programmes, of which many took place outside Arnhem, we managed to strengthen our reputation outside the city. The exhibition and programme at Stedelijk Museum in Amsterdam marked a new step in the long history and legacy of Sonsbeek, as it was the first time a Sonsbeek exhibition took place outside Arnhem.

Finally, as also described in our Activiteitenplan 2021-2024, it was our ambition to reach an audience of 20.000 visitors in the in-between years. In 2022, we amply achieved this target thanks to our collaboration with DAI, Stedelijk Museum, and Rozet. Furthermore, our online audiences grew, and we reached many people in other regions of the world, such as Brasil, France, Pakistan, as is apparent from the press coverage which can be found in the appendix.

VI. Statistics

See our main results of 2022 in a glimpse:

- *Abstracting Parables* received **139.592** visitors
- **16881** audio tour listeners
- Visitors rewarded *Abstracting Parables* with a **7,6**
- We organised **18** different public programme events
- A total of approximately **1500** visitors attended our public programme events
- **28** Dutch and International printed and online publications between March and December 2022, including press from Brazil and Pakistan.
- **470** readers were sold
- **337** people tuned in on Parasite radio, resulting in **33.134** listening hours.
- We collaborated with **9** partner institutions.

Appendix: Press coverage

Dutch Press

Museumtijdschrift 18.03.2022

Announcement “Sedje Hémon, Abdias Nascimento, Imran Mir: Abstracting Parables”

Amsterdam Art 17.06.2022

“Abstracting Parables – Sedje Hémon / Imran Mir / Abdias Nascimento”

If this is now 21.06.2022

“Sedje Hémon / Imran Mir / Abdias Nascimento | Stedelijk Museum Amsterdam”

De Gelderlander 30-06.2022

“Stedelijk Museum Amsterdam even in Arnhemse handen: ‘Sonsbeek heeft onze ogen geopend’”

HART magazine 01.07.2022

“Conversaties in de kosmos: Abstracting Parables in Stedelijk Amsterdam”

Cultureleagenda.nl 01.07.2022

Announcement “Abstracting Parables - Stedelijk”

Het Parool 25.07.2022

“Sedje Hémon, een beetje vergeten kunstenaar, nu dan toch in het Stedelijk”

NRC 28.07.2022

“Met alle kleuren van de regenboog het raadsel van de schepping doorgronden”

Het Parool 01.08.2022

Reader's letter “Agressieve acties krijg je alleen als je boeren boos maakt”

Groene Amsterdammer 03.08.2022

“Lotuswortel als ruimteschip”

De Volkskrant 07.08.2022

“Abstracting Parables in het Stedelijk Museum Amsterdam beantwoordt niet de belangrijkste vraag”

Nieuws030 27.08.2022

“Binnendijk - Sedje 2 “Neem jouw radioportret mee!””

NRC 29.09.2022

Opinion “Hoe het Stedelijk onze mooie taal om zeep helpt”

Dagblad van het Noorden 03.10.2022

“De abstracte schilderijen van Sedje Hémon dansen en springen | visualia 1410”

VPRO 04.10.2022

Podcast “Sedje Hémon. Nog nooit van gehoord?!”

Kunstbus 15.10.2022

Announcement “Sedje Hémon \ Imran Mir \ Abdias do Nascimento - Abstracting Parables”

The Titty Mag 17.10.2022

“Sedje Hémon in het Stedelijk Museum”

Trendbeheer 19.10.2022

Imran Mir, Sedje Hemon, Abdias Nascimento, Anne Imhof @ Stedelijk Museum Amsterdam

Eva Jinek & Titty Mag 07.12.2022

“Makers uit de marge: Sedje Hémon was zoveel meer dan beeldend kunstenaar”

Art Alert datum onbekend

Announcement “Sedje Hémon, Abdias Nascimento, Imran Mir: Abstracting Parables”

International press

Daily Art News 21.06.2022

“Stedelijk Museum Amsterdam and sonsbeek20→24 present Abstracting Parables”

Contemporary & 01.07.2022

Announcement “Sedje Hémon, Abdias Nascimento, Imran Mir: Abstracting Parables”

Youlin magazine 18.07.2022

“The Late Imran Mir at The Stedelijk Museum”

FAD magazine 26.07.2022

“Abstracting Parables presented by sonsbeek20-24 at Stedelijk Museum”

Pledge 28.07.2022

“Understanding the riddle of creation with all the color of the rainbow”

Art now Pakistan 02.08.2022

“Abstracting Parables: a work of translation at the Stedelijk Museum”

Arte por Excelencias 11.08.2022

“Abstracting Parables”

Art Africa 01.09.2022

“Abstracting Parables: Sedje Hémon, Abdias Nascimento, Imran Mir at Stedelijk Museum, Netherlands”