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## SONSBEEK 93

5th June until 26th September 1993

The exhibition is open daily from 10 am until 5 pm, with the exception of Bronbeek: open daily 12 am - 5 pm, and Sonsbeek Villa: open daily 10 am - 7 pm.

### STARTING-POINT

Sonsbeek Villa: entrance tickets, information, activities and lectures, departure point for guided tours, bookshop, exhibition of preliminary sketches and edition of prints, restaurant. Information: 085 - 429044

### ENTRANCE FEES

/ 17.50 (including guidebook); holders Museumjaarkaart / 15.00 (including guidebook); CJP / 12.50 (including guidebook); children aged 4 - 15 / 5.00.

Admission tickets are available at Sonsbeek Villa in Sonsbeek Park and at the Arnhem Gemeentemuseum, Utrechtseweg 87.

### CATALOGUE

The extensive and richly illustrated 320-page catalogue (/ 55.00) includes photographs, letters, dialogues with the artists and diary notes documenting the genesis of the exhibition, and is available in both an English and a Dutch edition.

### GUIDED TOURS/ARRANGEMENTS FOR GROUPS

Bus tours for individual visitors daily at 1 pm (subject to sufficient numbers). Information about guided tours for groups and special arrangements: 085 - 429044. Groups of 15 or more persons are entitled to a reduced entrance fee.

### ACTIVITIES

Under the auspices of Sonsbeek 93, a programme of special activities is being organized on Sundays.

Information: 085 - 429044.

There will also be a number of Thursday evening screenings of films under the heading 'the artist's choice' in Filmhuis Arnhem. For information about the programming: Filmhuis Arnhem, Korenmarkt 42, 085 - 424283.

### 1 MARIO AIRO

Sonsbeek Park  
permanent  
detail map C  
bus 3, 4, 6, 124, 126\*

### 2 PAWEŁ ALTHAMER

Sonsbeek Park  
10 am - 5 pm  
detail map C  
bus 3, 4, 6, 124, 126\*

### 3 ART ORIENTE OBJET

Karel van Gelderstraat 18  
permanent  
detail map G  
bus 1, 9, 26, 28, 119

### 4 MICHAEL ASHER

Sonsbeek Park  
permanent  
detail map C  
bus 3, 4, 6, 124, 126\*

### 5 CHRISTINA BISMANN

Apeidoornseweg,  
vlietters vriedict  
Catterpoelsteeweg  
permanent  
detail map C  
bus 4, 124, 126\*  
Bronbeek,  
Volperweg 147  
12 am - 5 pm  
detail map F  
bus 1, 6, 27\*\*, 28, 119

### 6 WISŁOŁAW BALKA

Scheffersseweg near  
Moscow Cemetery  
10 am - 5 pm  
detail map C  
bus 3 direction Allee van  
Noordwijk  
Parallelweg 4b  
10 am - 5 pm  
detail map D  
bus 11  
John Frost Bridge  
permanent  
detail map D  
bus 6, 43\*, 64\*, 76\*\*, 79

### 7 BLUE FUNK

Postheater  
Drickoningestraat 10  
10 am - 5 pm  
detail map G  
bus 1, 9, 26, 28, 119

### 8 ALIGHIERO E. BOETTI

Zigpendaal Park  
10 am - 5 pm  
detail map B  
bus 3 direction 't Graafswell

### 9 JEAN-BAPTISTE BRUANT

Nijkade oppen 40 90  
permanent  
detail map D  
bus 6, 43\*, 64\*, 76\*\*, 79  
Folter Memorialweg  
permanent  
detail map A  
bus 9, 26  
Utrechtseweg 64  
10 am - 5 pm  
detail map B  
bus 1, 8

### 10 TOM BURR

Sonsbeek Park  
permanent  
detail map C  
bus 3, 4, 6, 124, 126\*

### 11 PATRICK CORILLON

Grass strip Janbinnenringel  
oppen. no. 28  
permanent  
detail map D  
all buses with stops Willemijn  
and Volperplein

### 12 STEPHAN DILLEMUTH

Sonsbeek Park  
10 am - 5 pm  
detail map C  
bus 3, 4, 6, 124, 126\*

### 13 MARK DION

Bronbeek, Volperweg 147  
12 am - 5 pm  
detail map F  
bus 1, 6, 27\*\*, 28, 119

- 14 KATE ERICSON/  
MEL ZIEGLER**  
Restaurant Trilanon,  
Zijpendaalseweg 95  
kitchen open: 11 am - 8:30 pm  
Su: 3 - 8:30 pm  
detail map B  
bus 2, 109\*
- 15 PEPE ESPALIO**  
Gemeentemuseum Arnhem,  
Utrechtseweg 67  
10 am - 5 pm  
detail map B  
bus 1, 6  
Gal. van den Crommenacker,  
Utrechtsestraat 67  
10 am - 5 pm  
detail map B  
bus 1, 6
- 16 ANNA GUDJONSDOTTIR/  
TILL KRAUSE**  
Sonsbeek Park/Zijpendaal Park  
10 am - 5 pm  
detail map C/B  
bus 3, 4, 6, 124, 126\*  
bus 3 direction 't Craneveldt
- 17 ANN HAMILTON**  
Rijnkade near Naderij Heymen  
10 am - 5 pm  
detail map D  
bus 6, 43\*, 64\*, 76\*\*, 79
- 18 KEN HARDY**  
Rijnkade 76/77  
permanent  
detail map B  
bus 8, 43\*, 64\*, 76\*\*, 79
- 19 IRENE & CHRISTINE  
HIDENBUCHLER**  
Wilhelminastraat near pruisen  
De Koepel  
permanent  
detail map A  
bus 1, 6  
Sonsbeek Park  
permanent  
detail map C  
bus 3, 4, 6, 124, 126\*
- 20 ZUZANNA JANIN**  
Amsterdamsseweg between  
34a and 36b  
permanent  
detail map B  
bus 2, 3, 4, 6, 109\*, 124, 126\*
- 21 KRAGURKA**  
City buses  
Corner Westerswaartvedijk/  
Rietgrachtstraat  
permanent  
detail map D  
bus 6, 8, 76\*\*, 79
- 22 MIKE KELLEY**  
Gemeentemuseum Arnhem,  
Utrechtseweg 67  
10 am - 5 pm  
detail map B  
bus 1, 6
- 23 JOHN KORMELING**  
Nijmegenplein,  
Rijnhal side  
permanent  
detail map E  
bus 4, 7, 8, 11, 31, 35
- 24 LIZ LARNER/  
SUSAN MARGULI**  
Sonsbeek Park  
permanent  
detail map C  
bus 3, 4, 6, 124, 126\*
- 25 YURI LEIDERMAN**  
Sonsbeek Villa  
10 am - 7 pm  
detail map C  
bus 3, 4, 6, 124, 126\*
- 26 MARK WANDERS**  
Railway station,  
platform 4b  
permanent  
detail map B  
direct all buses  
Rouendaalsestraat 171  
10 am - 5 pm  
detail map G  
bus 1, 8, 10\*\*, 27\*\*, 29, 119
- 27 ANNETTE MESSEGER**  
Gemeentemuseum Arnhem,  
Utrechtseweg 67  
10 am - 5 pm  
detail map B  
bus 1, 6
- 28 JUAN MUÑOZ**  
6 June, 5 pm, Radio 4 (VPRO)  
Sonsbeek Villa  
daily at 5 pm  
detail map C  
bus 3, 4, 6, 124, 126\*
- 29 JAN VAN DE PAVERT**  
Roermondplein  
permanent  
detail map B  
bus 3, 4, 7, 8, 9, 10\*, 11, 31, 35,  
33, 36, 43\*
- 30 VONG PHAOPHANT**  
Sonsbeek, Velperweg 147  
12 am - 5 pm  
detail map F  
bus 1, 6, 27\*\*, 29, 119
- 31 KEITH PIPER**  
Gal. Theresalon, Spijkerstraat 267  
10 am - 5 pm  
detail map G  
bus 1, 9, 26, 29, 119
- 32 MARC QUINN**  
Jansplein  
permanent  
detail map D  
all buses with stop  
Willemplein
- 33 ALLEN RUPPERSBERG**  
MosCova Cemetery,  
entrance Waterbergseweg  
10 am - 5 pm  
detail map C  
bus 2 direction Alleeven
- 34 ERAN SCHAERF**  
Scheunberg, Koningsplein  
10 am - 5 pm  
detail map D  
bus 5, 60, 66, 67\*\*, 63\*\*
- 35 ANDREAS SIEKMANN**  
Gala Rydersplein  
permanent  
detail map D  
all buses with stop  
Willemplein
- 36 R.W. VAN DE WIDE**  
Polder Meisenrijwijk  
10 am - 5 pm  
detail map A  
bus 3, 35
- 37 REMY ZAUSO**  
Nelson Mandela Bridge  
permanent  
detail map B  
bus 3, 4, 5, 7, 8, 9, 10\*\*, 11, 31, 35,  
33, 35, 43\*
- 38 POSTER: LAWRENCE WEINER**  
Utrechtseweg, junction  
Hoogstedelaan  
bus 1, 6, 50, 60, 81  
also at various other locations  
(see general map)  
all permanent

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## Foreword

Begun in 1949 as Europe's first open-air exhibition, 'Sonsbeek' quickly became well-known in the field of contemporary art. Initially it was conceived as a Triennial of European sculpture (1949, 1952, 1955, 1958), but since 1966 the Sonsbeek exhibitions were only organized when the need for it came from the urging of art itself. The last two versions in particular - Wim Beeren's *Sonsbeek buiten de perken* in 1971 and Saskia Bos's *Sonsbeek 86* - strengthened the international reputation that had been built up in the preceding decades.

In 1993 it is again time for Sonsbeek. So many developments have arisen since 1986 that the moment has come to show the work of a younger generation to a broad public. Society is becoming increasingly multicultural. Borders are disappearing and appearing. Art and artist have lost the security of a well-defined status, function and meaning. After the individualism and 'art for art's sake' of the 1980s, a new generation of artists is searching for the challenge of everyday reality.

With this background in mind, the Stichting Sonsbeek board has taken on the task of organizing a new Sonsbeek exhibition. The first thing was to find an artistic director who is well-informed about what is going on in contemporary art. The American Valerie Smith was chosen on the basis of her concept of an imaginary target with three

circles. Projected onto the map of Arnhem this results in three zones, each with its own character: Sonsbeek Park, the Arnhem city centre and the surrounding area. This context, with its various social, historical, urban and landscape aspects, functioned as a framework in which each artist entered into a confrontation between their own vision and public life.

Two years of stress and excitement have preceded the realization of Sonsbeek 93. Discussions with central, provincial and municipal governments, with businesses and private foundations to secure the necessary funds and materials have yielded their results. For a few months Sonsbeek Park and the city of Arnhem will be the focus of an exhibition in which some forty artists from 15 countries have made special projects and installations so as to conduct a dialogue with public space. In many cases the results will be challenging. The board of Stichting Sonsbeek hopes that Sonsbeek will above all stimulate the current discussion about the area of tension between art and society.

#### THE BOARD OF STICHTING SONSBEEK

J. W. BERGHUIS, *Chairman*

## Introduction

Two years ago the newly formed Board of the Sonsbeek Foundation asked me to make a proposal for an exhibition to take place in 1993. For the proposal I examined the tradition of Sonsbeek and the history of large outdoor exhibitions. I particularly focused on the last two Sonsbeeks, those of 1971 and 1986. Sonsbeek 71 clearly represented a break in the pattern of bronze monuments arranged on park lawns. The emphasis went beyond the confines of the park and throughout Holland. The exhibition identified with space, with systemic formulas, repetition, and conceptual strategies employing photography, film and video for the first time in a big exhibition. Fifteen years passed by and the exhibition went back into the park. Sonsbeek 86, true to its time, invested in the object once again and the theme of the skin became its central issue. Artifice, simula-cra, beauty, surface, illusion and the re-presentation of the 19th-century romantic view of the English garden concept in a contemporary guise was the order of the day. If Sonsbeek 71 was essentially about space and Sonsbeek 86 about surface, then it was clear that Sonsbeek 93 had to be about social issues in context.

The concept of art in context found a natural and flexible model in the idea of three imaginary circles: the park, the city, and the outskirts of the city. This model covered the major possibilities for artistic intervention. Later, the circles shifted and the center became anywhere and every-

where a given project was located. Often, I thought of the park as a black hole sucking energy toward it, down and out the other side. It also became a bull's eye and a target, a forever expanding and contracting form. Filling out this form are the issues I felt important to this moment. For example, in the park, one could explore the notion of a constructed landscape, the function of monuments, or the idea of recreation. In the city: urban success and failure, its institutions: the prison, museum, theater, government, tourism and entertainment – these are all areas for social intervention. Finally, the landscape surrounding Arnhem, the Polder, is another kind of nature control which provides a good contrast to that of the park.

This is the foundation of *Sunbeek 93*. It provides a structure for artists to investigate an inexhaustible range of initiatives, to deviate from the norm, to cross over lines of intention. In the same mood, the approach to the exhibition is a research project, a kind of laboratory for experimentation. I knew I could not simply show the work of admired and established artists. This kind of clean and perfect exhibition is exhausted. The choice not to repeat it was as personal as it was political. Although there have been many outdoor exhibitions, few transgress the additional relationship between sculpture and site. Here, you have to eat a meal, take a cruise, go to jail, listen to the radio to experience and produce a work. In this way, art comes that much closer to its origins, i.e. integrated in society, not separate from it. What we are witnessing is a move toward a mutual and creative dependency between artists and workers in other fields. Trying to create this atmosphere of collaboration, I made a point about working with artists groups. I have always found that the pooled interests and resources of collective dynamics effectively blast the authorial concept of the individual genius.

In the beginning, adopting the concept of site-specificity and a situationalist aesthetic seemed the important and topical move to make. However, these ideas need reformulating and as labels they were quickly subsumed by what I saw developing in the exhibition as a clear division between

a new conceptual practice, almost analytic and academic, attached to a sense of responsibility, and that of more intuitive, metaphysical work, highly visual and often theatrical. This understanding of the exhibition came in the Fall of 1992 when I had to begin to publicly define what the exhibition was about. In the effort to find a definition, I realized I was less interested in specific answers than in the problems and situations issuing from building up the exhibition. Somehow answers, like solutions, are forced and obvious. They simply fail to be convincing. This attitude started the process of revealing the armature of the exhibition and the process became everything. Process has a functional and formal history. It was about getting from point a to point b. Now, with a self-consciousness of this past, a more personal approach to process emerges. No longer solipsistic, but social; not explicative, but explorative. Research, problems, arguments, discussions, unresolvable contexts are the subjects of this exhibition.

VALERIE SMITH



exhibition. Sonsbeek is much ado about nothing, Sonsbeek is a fart packed in a plastic bag placed in a showcase, and then everyone declares in the newspaper that it smells so nice. Conviviality, magic, chaos, fantasy and people – all that is lacking. Sonsbeek is dry as dust and deathly.

The municipal memorandum 'The Sonsbeek exhibition – a lasting tradition?' concluded, 'Art had actually come down from its pedestal and many people threw themselves fiercely into the discussions. Communication was one of the aims, but it led many a time to denunciation and to incidents blown up out of all proportion.' Within its own objectives Sonsbeek 71 was thus a great success. When it became evident that the public was connected to the media and that, despite the enormous publicity, there were hardly any signs of visitors, Sonsbeek became synonymous with a traumatic battlefield. Three years later, Sonsbeek buiten de Perken had become trend-setting in the international art world.

It took Arnhem fifteen years to recover from the blow. The next Sonsbeek exhibition was organized in 1986, this time as a 'walled Garden of Eden in which one can dream of what has been and gone.' Not only were all the sculptural works standing in the park again, but glass pavilions and greenhouses were also set up in order to protect the works from influences 'beyond the limits'. It was of no avail. 'Almost 200,000 guilders was apparently necessary for guarding and security and despite this, during the first weeks of the exhibition there was severe damage through vandalism. One work of art was already irreparably damaged before the opening and another was damaged three times and finally had to be removed from the exhibition.'

Sonsbeek 93 is taking place because, after the 86 exhibition, the series of Sonsbeek exhibitions has become officially a tradition. But Sonsbeek 93 refers to Sonsbeek 71 as the founding myth of the new tradition of conceptual art. Whereas Sonsbeek 71 made it clear that there was no fixed place for conceptual art, and certainly not in just one park or city, Sonsbeek 93 invited the artists to discover a special place within Arnhem's city boundaries which evokes a process. Seen from the viewpoint of a satellite the site is

a bull's eye. Now that Arnhem is being connected to the global data traffic, a selection of artists is challenged to extract meaning from Arnhem's real estate. *BLUE FOUR ?* And the locations are stoically bearing it. Locations are very tolerant. They couldn't care less.

Wim Stakebrand likes art and, after a good glass or two of beer, makes no secret about his opinion. 'For artists, Sonsbeek 93 is an alibi to make something. That's my view about art involving site-specific identities. Where site-specific critics have to talk about site-specific problems. Art is trans-national, uprooted in the good sense, and is sure to turn up where it is needed. Art is nowadays rhizomatic and doesn't have to be forced to make an appearance



*7*  
*BLUE FOUR*  
Posttheater  
Draakvoornstraat 10  
10 am - 5 pm  
detail map 13

*During our visit to Arnhem we visit several sites and eventually chose the disused post office at Draakvoornstraat 10 as we felt it offered the greatest potential for interesting and provocative work. A high point of our stay was a visit to Sint Walburgisbasiliek which houses the reliquary of Saint Eusebius, this gift object contains a relic of the saint, believed to be his tongue. This object acted as a starting point for the work. After researching St. Eusebius, it was discovered that there were seventy other saints of the same name. This forms a body of narratives and information tied together by the confusion of identity. A hagiography of these namesake saints is called Eusebiana. Both Eusebius and the defunct post office represent a state of arrested communication.*

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Allard Pierson Museum, Amsterdam; Almelovee Glas, Bovenveld;  
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Colofon; Marian de Rijk; Rijkswaterstaat; Rosamond Felsen  
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artist	year/place of birth	works in
MARIO AIRÓ	1963 Paris	Wien
PAWEŁ ALTHAMER	1997 Warsaw	Warsaw
ART ORIENTE OBJET	1991 Paris	Paris
MICHAEL ASHEN	1942 Los Angeles	Los Angeles
CHRISTINA ASSMANN	1991 Lohr-lehrbach	Düsseldorf
MIROSLAV BAKA	1958 Warsaw	Warsaw
BLUE FUNK	1980 Dublin	Dublin
ALIGHIERO BOETTI	1940 Turin	Roma
JEAN-BAPTISTE BRUGAT	1997 Paris	Paris
TOM BURR	1985 New Haven	New York
PATRICK CORYLLON	1959 Avignon	Liege
STEPHAN DILLEMUTH	1951 Balingen	Cologne
MARK DINI	1961 New Bedford	New York
KATE ERIKSON	1980 New York	New York
MEL ZIEGLER	1958 Campbelltown	New York
PERE ESPALIO	1931 Cordoba	Madrid
ANNA GUDZINSKOTTER	1955 Rostock	Hamburg
TILL KRAUSE	1955 Hamburg	Hamburg
JANE HAMILTON	1998 Lima/USA	Columbus
KEN HARDY	1964 Dublin	Dublin
EVA & CHRISTINE	1994 Vienna	Eichgraben
HOHENBUCHER		
ZUZANNA JANIN	1967 Warsaw	Warsaw
KAMAGURKA	1989 Neuwied	Frankfurt
MIKE KELLEY	1954 Detroit	Los Angeles
JOHN KORMELING	1957 Amsterdam	Eindhoven
LIZ LARNER	1966 Sacramento	Los Angeles
SUSAN NARDOLI	1912 Freeport	Los Angeles
TURI LEIDERMAN	1962 Odessa	Moscow
MARK MANDERS	1969 Vireat	Amsterdam
ANNETTE MESSAGER	1943 Bois-le-Duc/Wal	Moskoff
JUAN MURÓJ	1953 Madrid	Madrid
JAN VAN DE PAVERT	1960 Zeist	Warsaw
SONG PHOOPHANT	1981 Sarawak/Mal	Bangkok
KEITH PIPER	1960 Malta	London
MARC QUINN	1964 London	London
ALLEN RUPPENBERG	1944 Cleveland	New York
EMIL SCHWERT	1960 Tai Koo	Wien
ANDREAS DIEKMANN	1961 Hamm	Düsseldorf
LAWRENCE WEINER	1940 New York	Amsterdam
P. W. VAN DE WIRT	1940 Den Helder	Den Helder
REMY ZANG	1943 Courgenay	Basel