

SAY IT

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LOUD

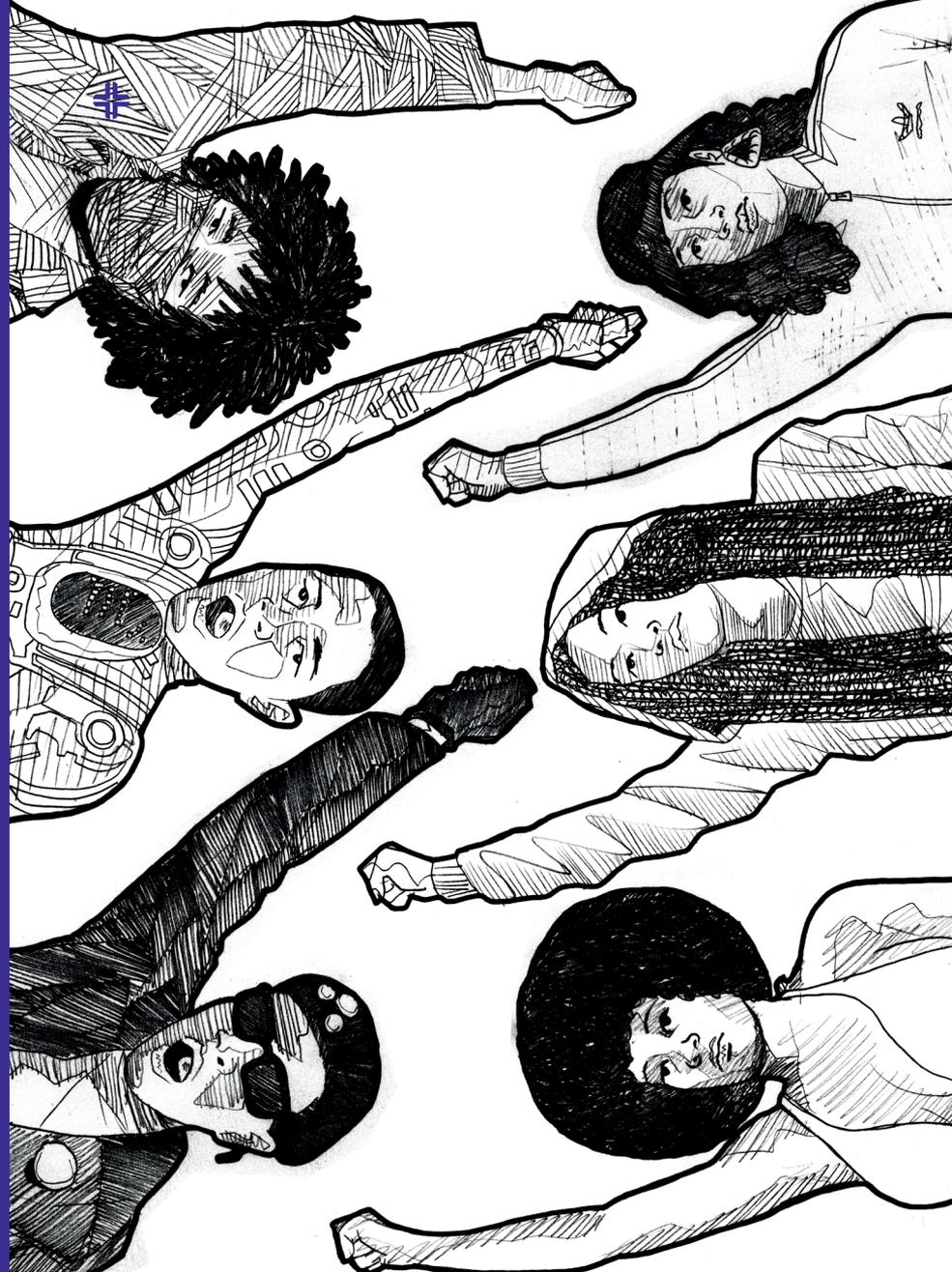
ENGLISH



BOHNEFAESTEN

Featuring:

Kent Chan
Brian Elstak
Quinsy Gario
Ni Haifeng
Raquel van Haver
Hans van Houwelingen
Alle Jong
Kahlil Joseph
Patricia Kaersenhout
Kerry James Marshall
Tuan Andrew Nguyen
Otobong Nkanga
Alison Saar
Betye Saar
Juul Sadee
Henry Taylor
Kim Zwarts





SAY IT LOUD is an international group exhibition by contemporary artists whose work explores subjects related to diversity and the colonial past, and their representation or interpretation.

The artists in the exhibition work in different ways and in a variety of media, ranging from painting to performance, and from sculpture to video art. They each have their own spearheads: their work touches on representation, migration, diaspora, slavery, women's liberation, structural economic and social exploitation, religion and war. They are united, however, by their shared wish to broaden and diversify the historical and art-historical canon.

The artists reflect, often from a personal perspective, on how colonial history has formed them and the world around them. They link their personal experiences to bigger events and processes, such as slavery, institutional racism and sexism, and representation. They explore how identity is formed and broaden the canon with a rich visual idiom and a wide range of often neglected stories.

SAY IT LOUD is part of the joint venture 'Musea Bekennen Kleur' (Acknowledging Colour), in which Dutch museums look at issues of diversity and inclusion within the museum world. 'Musea Bekennen Kleur' aims to unite museums in their

goal of firmly anchoring diversity and inclusion in the DNA of the various organisations. For some time already, the Bonnefanten's exhibition programme has focused on new perspectives and art practices that exceed the geographical and/or cultural boundaries of the dominant Western canon, or which take place outside them. The Bonnefanten's participation in the joint venture 'Musea Bekennen Kleur' should therefore not be seen as incidental, but rather as a logical next step in making the museum more diverse and more inclusive.

SAY IT LOUD is part of the joint venture 'Musea Bekennen Kleur' (Museums Explore Colour), in which Dutch museums look at issues of diversity and inclusion within the museum sector. The approach taken by this joint venture focuses not only on the visible activities, but also – and especially – on the collaborative process.

The participating museums are: the Amsterdam Museum, the Bonnefanten, the Centraal Museum, the Dordrechts Museum, the Frans Hals Museum, the Museum Arnhem, the Rembrandt House Museum, the National Museum of World Cultures, the Rijksmuseum, the Stedelijk Museum Amsterdam, the Van Abbemuseum, the Van Gogh Museum and the Zeeuws Museum.

The ambition is that other interested museums also join in the venture. 'Musea Bekennen Kleur' receives support from the Mondriaan Fund.

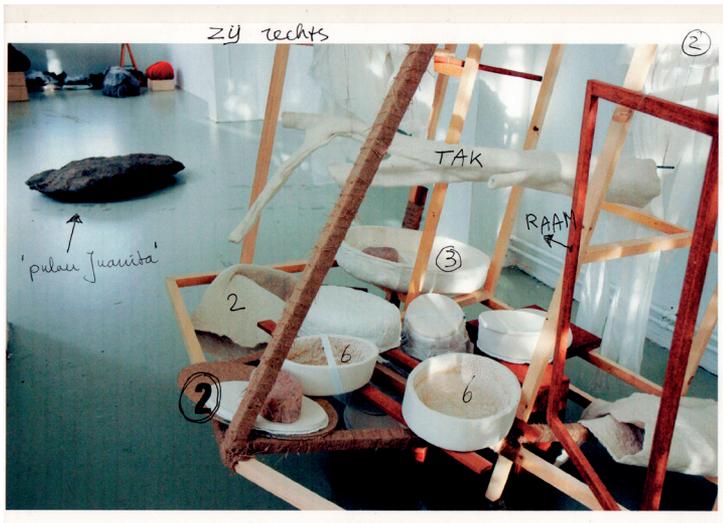
You can find more information on www.museabekennenkleur.nl



1. Juul Sadée

Juul Sadée (Treebeek, 1958) trained as a sculptor but soon developed an interest in multimedia and interdisciplinary art. Through her sculptures and installations, Sadée presents a kaleidoscopic view of reality, which gives visitors a multi-faceted experience. Based on personal experience, Sadée goes in search of bigger social structures. Her oeuvre addresses concepts like identity, integration and women's empowerment.

Much of her work originates from a long-term collaboration with members of the Moluccan community in the Netherlands and Indonesia. Along with Moluccan, Indonesian and Dutch women, Sadée explores the shared history of the Dutch East India Company and Dutch colonial occupation. Her work creates a different perspective of that history, and magnifies and restores the cultural-historical position of women.



Juul Sadée, *UNCONDITIONAL*, multimedia-installation, 2019. ©Juul Sadée



The work *Building The Bate* is displayed in the stairwell of the Bonnefanten. On various Indonesian islands, newly built houses and their inhabitants undergo a blessing ceremony. An important part of this ceremony for the Toraja is building a Bate, a fan-shaped construction covered in new and old fabrics that are filled with meaning. Sadée built this nine-metre-high Bate along with a group of Indonesian women. The various fabrics reflect the global trade in textiles, which has given rise to a cultural exchange of designs, uses of colour and techniques. The Bate was erected at the opening of the exhibition.

The wooden construction in the installation *UNCONDITIONAL* refers to the old, abandoned colonial houses in Indonesia, inhabited by the wandering spirits of Dutch and Indonesian women who died as a result of violence or in childbirth. Through the object 'Pulau Wanita' and the video 'Istanamini', Sadée tells of the women's stories concealed within colonialism. She shows that these previously invisible women played a pivotal role in the context of trade, education and colonisation.

2. Raquel van Haver

Raquel van Haver (Bogotá, 1989) creates overwhelming sculptural paintings. She works on burlap, combining oils, charcoal, resin, fake hair, paper, tar and ash into strong textures. Van Haver documents and researches communities and groups in society in relation to the concept of identity.



Raquel van Haver, *Amo a la Reina*, oil painting, charcoal, resin, fake hair, paper, tar, ash, 2020.
Photo: Justin Livesey.

For this project, Van Haver visited her home country of Colombia. According to the artist, the magical works refer to the natural beauty of the countryside and the inherent cheerfulness of the culture, which conceal deep social, political and economic problems and differences. Van Haver visited urban districts suffering from poverty and drugs problems, where gangs fight over territory and where a diverse population of migrant workers and refugees tries to forge an existence.

Van Haver learned how social organisations to make the neighbourhood safer, to look after children and to educate youngsters are founded by women. As an ode to these women, who put their lives at risk for the good of the community, Van Haver portrays them in large group portraits, some of which she presents in brick niches. Her paintings bring together several aspects of the Colombian culture, such as the dominant Catholicism and the turbulent socio-political situation, but mainly the close sense of community and the tenacity of the population.

Not only do the niches suggest Catholic chapels, but they also refer to Colombian architecture with its lively street art and the continual, hopeful new building projects. The songs originate from the Pacurita, a movement in the Afro-Colombian community. They are often sung in church services to commemorate the deceased and to honour life. Fabiola Torres is one of the leading female singers of this genre. *Amo a la Reina* tells lovingly of the close communities who, despite all the problems, keep finding the strength to continue building and looking to the future.



3. Brian Elstak

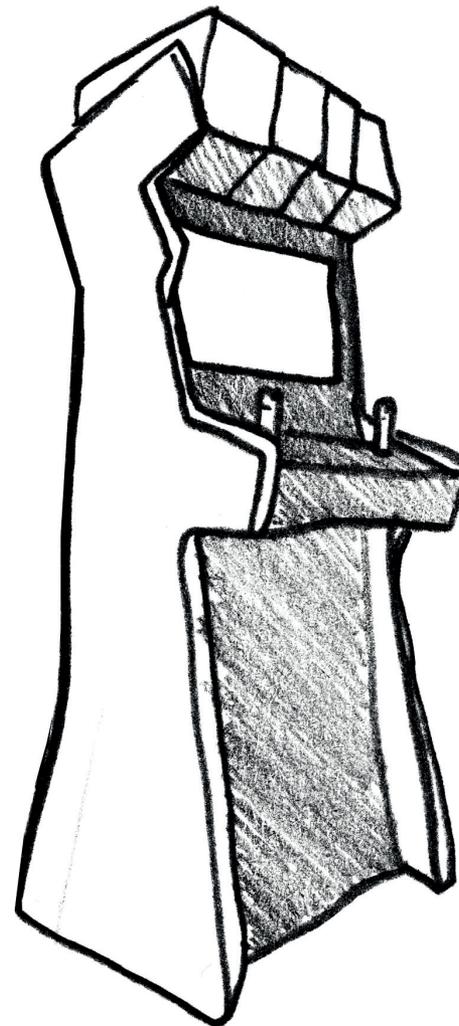
Brian Elstak (Zaandam, 1980) is a visual artist, illustrator and children's author. His work often refers to popular culture: Hip Hop, comic strips, video games and cartoon films are regularly cited. Elstak takes inspiration from his own youth and the frame of reference of young people. But he also uses these references to provide a broad platform for information and ideas. In Elstak's view, pop culture allows people to take in information in an unforced way.

In his work, Elstak gives a face to people and groups who have been neglected. Historical figures and superheroes of all ethnicities and genders who were previously marginalised in imagery thus gain their rightful place in our collective memory.

FUIST is an important example of Elstak's work. It is one of ten arcade games that Elstak will be presenting in 2021, for the exhibition *L.O.B.I. ARCADE* in OSCAM, in Amsterdam. The game machine is shaped like a raised fist. For Elstak, the 'black fist' has gained great significance through the fight for equal rights, the start of the black revolution and the emergence of heroes like The Black Panther Party, Malcolm X, Martin Luther King and Rosa Parks.

This imaginary game machine has a mirror instead of a screen. This way Elstak lets viewers reflect on themselves and their actions. He seems to be saying 'be proud of yourself and believe in yourself'. But he is also asking you what you are going to do for the fight. How are you fighting for emancipation and equality? Change, says Elstak, starts with yourself. Everyone has the power to bring about change.

For *SAY IT LOUD*, Elstak also created the illustration for the leading image. The black fist returns here. We see three people of colour raising their fist with pride and determination, ready to continue the fight for equality.



Brian Elstak, *Fuist*, acrylic on wood, mirror, 2020, ©Brian Elstak.

5. Patricia Kaersenhout

The works of Patricia Kaersenhout (Den Helder, 1966) are labour-intensive and narrative for the most part. In her work, Kaersenhout explores the African Diaspora: the dispersal of African people over the whole world, often as a result of human trafficking and slavery. She shows how age-old events are still influencing our society and culture today.

The work *The Soul of Salt* forms an important episode in Kaersenhout's research. The installation consists of a mound of salt that comes from Bonaire. Visitors can take home a handful of the salt, which is blessed in the museum by a spiritual leader from the Caribbean islands that were colonised by the Dutch, who are known in The Netherlands as the Antilles.



Patricia Kaersenhout, *The Soul of Salt*, salt, 2016. ©Wilfred Lentz Rotterdam. Photo: Francesco Bellini

Kaersenhout took inspiration for the work from a legend from Caribbean culture. It tells how enslaved Africans stopped eating salt, because they believed they would become lighter and be able to fly back to Africa. The installation expresses the grief of the enslaved people and their wish to return homewards, but it also symbolises the power of imagination and freedom of thought. When taken home, the salt can be dissolved in water, thus dissolving and washing away some of the pain of the past, according to Kaersenhout.

The Soul of Salt is not only based on stories. The installation also reflects on the harsh colonial rule imposed on Bonaire by the Netherlands. Salt mining on the salt plains of Bonaire was a big source of income for the Netherlands. The enslaved people they took for mining the salt were set to work under inhuman conditions. Although colonial rule is now officially ended, the Netherlands still has a problematic relationship with the Caribbean islands that were colonised by the Dutch, where the colonial power relations are often still in place. These relations were recently spotlighted when the Dutch government offered its overseas provinces a loan for the economic repercussions of the Covid crisis, on condition that the Netherlands could have more administrative power on the islands. In the film *with a rather beautiful*, Kaersenhout works together with Quinsy Gario to poetically draw attention to this neglected, though topical story.



Kent Chan, *Seni*, 3-channel video, wood, perspex, 2019. ©NUS Museum

7. Kent Chan

The work of Kent Chan (Singapore, 1984) revolves around the public's encounter with an artwork. Chan explores how the viewer can gain both knowledge and an aesthetic experience from art. He often focuses on the depiction and representation of the tropics in relation to colonialism, politics, art and identity.

This is the case in the film installation *Seni*. The film unfolds in the tropical rainforest and shows how the tropical imagery as a colonial legacy continues to shape the way knowledge production is seen from the global south. It tells the story of Ho Kok Hoe, the chair of the Singapore Art Society, who travelled to the United Kingdom, Europe and the United States in 1955, with over 200 works by Singaporean artists in his luggage. Single-handedly, he set up the first exhibition of Singaporean art ever in Europe.

On the one hand, it was a major moment in opening up the dominant Western history of art, but on the other it showed how non-Western cultures have had to assimilate in order to be seen. At the end of the colonial era, Europe presented itself as the cultural centre of the world. But an art centre also implies the inferiority of the periphery. Why, asks Chan, are artists of non-Western descent so afraid of their own origins and cultures?



8. Henry Taylor

Before Henry Taylor (Ventura, 1958) became an artist, he worked for ten years as a nurse in a psychiatric institution. His fascination for people and their character and psyche still forms a cornerstone of his oeuvre. Portraits are at the heart of Taylor's practice as an artist. He paints friends and family, well-known Afro-Americans and random passers-by.

Even in brief encounters, Taylor builds up an intuitive connection with the people he portrays. But his work does not only expose the character of his subjects. Through his figures, he also explores socio-economic problems and the institutional, systematic oppression of the black community. His paintings express the experience of black emancipation: the simultaneous revolutions and setbacks. Taylor unites the personal and the political in his work.

The group portrait *Untitled* (2019) shows a group of well-known and unfamiliar figures against the backdrop of the Crenshaw district in Los Angeles. On the far left is the athlete Usain Bolt. To the right of him, we see the deceased painter and activist Noah Davis, the brother of the artist Kahlil Joseph, whose work is also in this exhibition. Taylor also depicts himself, as the second figure from the right. The iconic pose with two hands on the sides of his face is borrowed from a portrait of Max Beckmann, the artist who had to flee Germany in World War II because of his style of painting. Both the pose and the association are suited to Taylor: he unites reflection with protest artistry.

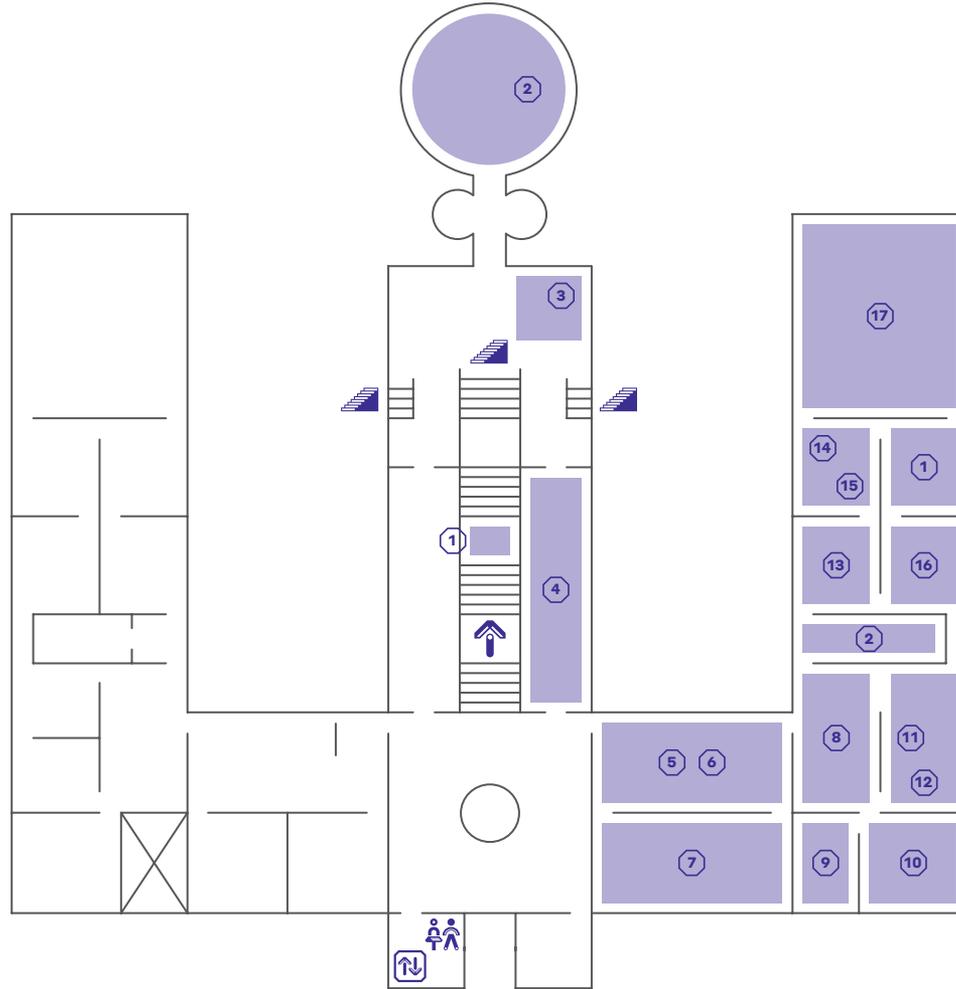


Henry Taylor, *Untitled*, acrylic on canvas, 2019. ©Henry Taylor and Blum & Poe, Los Angeles/ New York/Tokyo. Photo: Andrea Rossetti



 Exhibition starts here

-  1 Juul Sadee
-  2 Raquel van Haver
-  3 Brian Elstak
-  4 Kerry James Marshall
-  5 Patricia Kaersenhout
-  6 Patricia Kaersenhout Quincy Gario
-  7 Kent Chan
-  8 Henry Taylor
-  9 Alle Jong
-  10 Hans van Houwelingen



-  11 Kahlil Joseph
-  12 Betye Saar
-  13 Otobong Nkanga
-  14 Alison Saar
-  15 Kim Zwarts
-  16 Ni Haifeng
-  17 Tuan Andrew Nguyen

-  Lift to other floors
-  Stairs to other floors
-  Toilets





Alle Jong, *Slave Bill of Exchange*, charcoal drawing on paper with authentic Slave Bill of Exchange, 2016. ©Alle Jong

9. Alle Jong

The large charcoal drawing by Alle Jong (Hemrik, 1988) dispels the distance between past and present. Jong offers new perspectives on today's society by forging close links with the (colonial) past. He explores historical events and processes that have a big influence on the here and now. Jong creates a new reality, based on fantasy and existing images, in works ranging from gigantic drawings to video games and 3D animations.

A feature of Jong's work is his use of historical documents. By incorporating an age-old document in his drawing, he produces a 'historical sensation'. This concept, thought up by the famous cultural historian Johan Huizinga, is the sudden emotion someone may experience when coming into direct contact with the past. Face to face with a historical document, the intervening centuries seem to disappear. The viewer is in the past for a moment, and the past is briefly in the present.

Slaven-Wisselbrief (Slave Bill of Exchange) incorporates an original letter from the 19th century. The manuscript covered in signatures was used to purchase the freedom of slaves from a plantation in Suriname in 1863. To compensate the plantation owner, however, the Dutch government ordered that the slaves should keep working for a further ten years. The manuscript is a metaphor for the liberation and forced oppression in the 19th century, which was clouded over by the horrors of World War I and II.



10. Hans van Houwelingen

Hans van Houwelingen (Harlingen, 1957) draws critical attention to certain themes through his interventions, which are often performed on existing images and materials. His work is always on the interface of art, ideology and politics.

The work *Túbélá* (Lingala for 'confession') was made in 2017 for the Church of St Joseph in Ostend, the parish church of the Belgian king Leopold II, which was privately funded with the huge profits from Congo. Hans van Houwelingen has added an extra confessional to the existing interior of this church, to give the church itself the opportunity to confess. What are the stories of the church, trapped between the dreadful reality of colonial rule and the loyalty to the power in whose name these deeds were perpetrated? What does a confession of colonial aggression and rhetorical justification sound like?

Those hearing the confession listen to the story of Congo simultaneously from the mouths of the monkey and the Christ Child. They represent the two extremes of mankind's self-image: Darwinian evolution on the one hand and Christian transcendence on the other – an infra and a supra humanity. In its dismissal of the theory of evolution, the church participated by tradition in the brutality of racial 'primitivism', a programmatic denial of humanity. The voice of Christianity, as an ideology of charity, but also as an alibi for unspeakable brutality and suffering, becomes audible.

No attention is usually paid to the back of the confessional, which always stands against the wall. There is nothing to see, and yet it shows 'everything'. 300 million-year-old fossils of fish and ammonites give a perspective of God's creation where history happens on a different, geological time scale, in which Christianity appears for a mere fraction of a second.



Hans van Houwelingen, *Túbélá* (front), wood and several materials, 2017. ©Hans van Houwelingen

11. Kahlil Joseph

Kahlil Joseph (Seattle, 1981) works with the medium of film in the broadest sense. Besides autonomous visual art, he also creates compelling commercials and music videos. He is known, for example, for the visual album *Lemonade*, which he made with the singer Beyoncé. Joseph is a champion of black culture and of democratising the canon. Joseph seamlessly merges 'intellectual' art with what used to be regarded as 'popular' and 'Afro-American' culture, thus freeing both elements from their stereotypes.

In *BLKNWS*, Joseph aims to redefine the concept of news broadcasting. Two screens show film clips (partly in real time) that are in constant dialogue with one another. These 'news broadcasts' alternate existing historical and recent news images with scenes from news reports filmed by Joseph and found footage that he gets from all over the place. For example, we see Georgia County commissioner Mariah Parker taking her oath with her hand on the autobiography of Malcolm X, Snapchat videos celebrating the love of black grandparents, photos of the work of installation artist Kara Walker, excerpts from Christina Sharpe's *In the Wake: Over Blackness and Being*, and much more.

In a positive and hopeful way, *BLKNWS* generates a much-needed multivocality in the white news landscape, which often selects and tell stories about the black community from a racist, sensation-seeking angle.

To lend extra impact to the work, Joseph had the idea of giving the Bonnefanten permission, as the owner, to show *BLKNWS* at two satellite locations as well. To this end, the museum has found OSCAM in Amsterdam and the HipHopHuis in Rotterdam willing to act as guest locations for the compelling video work. During SAY IT LOUD, *BLKNWS* will therefore be shown at these cultural platforms as well. This will do justice to the artist's intentions and will give the work an even more relevant context.



Kahlil Joseph, *BLKNWS*® Original Variations (Unique Variant #6), film, 2019, ©Kahlil Joseph, Photo: Bonnefanten



12. Betye Saar

Betye Saar (Los Angeles, 1926) is an Afro-American artist known for her narrative assemblages. Due to her age and great record of service, Saar is a legend in the world of American contemporary art. Throughout her career, she has constantly refuted negative prejudices against Afro-Americans. Saar was one of the earliest champions of intersectional black feminism. Betye Saar is the mother of Alison Saar, whose work also appears in this exhibition.

In the work *Sunnyland*, Saar explores the character of Aunt Jemima, a caricature of a black woman whose name and figure represent a big American brand of pancakes. For many (white) Americans, this jolly homely woman symbolises a secure childhood. But Aunt Jemima is a direct representation of a “mammy”: an enslaved black woman, put to work to raise the children in a white family. As such, the Afro-American community associates Aunt Jemima not with happiness, but with misery and injustice. On 17 June 2020, the parent company Quaker Oats announced that they were going to give the brand a different name and logo, as Aunt Jemima was based on a “racial stereotype”.

The schizophrenic memories of the America of the past are seen clearly in the work by Saar. The sunny, proudly American character of the title alternates grimly with images of slave labour and lynching parties. Saar seems to want to tell us that America grew big on the backs of the many unpaid, unfree Afro-Americans.



Betye Saar, *Sunnyland (On the Dark Side)*, metal, wood, 1998. Photo: Gert Jan van Rooij



13. Otobong Nkanga

The oeuvre of Otobong Nkanga (Kano, 1974) is broad, varied and multi-layered. Besides using artisan techniques like weaving and drawing, Nkanga also creates performances and 'social sculptures': art projects that are closely linked to society and aim for a positive social development. Her work nearly always resembles a palimpsest: an accumulation of layers of knowledge and meaning that continually respond to one another.

Nkanga tries to penetrate the complex layers of traces left behind by nature and mankind. Her inspiration for the works *Steel to Rust – Meltdown* and *Steel to Rust – Arrested* comes from the transformation processes present in our society, seemingly built on cast-iron values, but in which (in)visible mechanisms of corrosion, the crystallisation of ideologies and the birth of new structures hide beneath the surface, all signs of life. She places her subjects in a broad historical line, as well as in several contemporary perspectives.

The *Carved to Flow* project is engaging with everyday reality, usages, economies, politics and ecologies. Looking at the world from a certain perspective, and understanding that it should not be a place of divisive terminology or framing in categories, its complexity becomes apparent. The *Carved to Flow* project is conceived as fluid and developing, replacing economies of extraction and displacement with a system of transference; there where something is removed it should be replaced or repaid in some form.



Otobong Nkanga, *Steel to Rust – Meltdown*, woven textile, aluminium frames, yarns, linen, polyester, merino wool, viscose, rubber, 2016. ©Otobong Nkanga

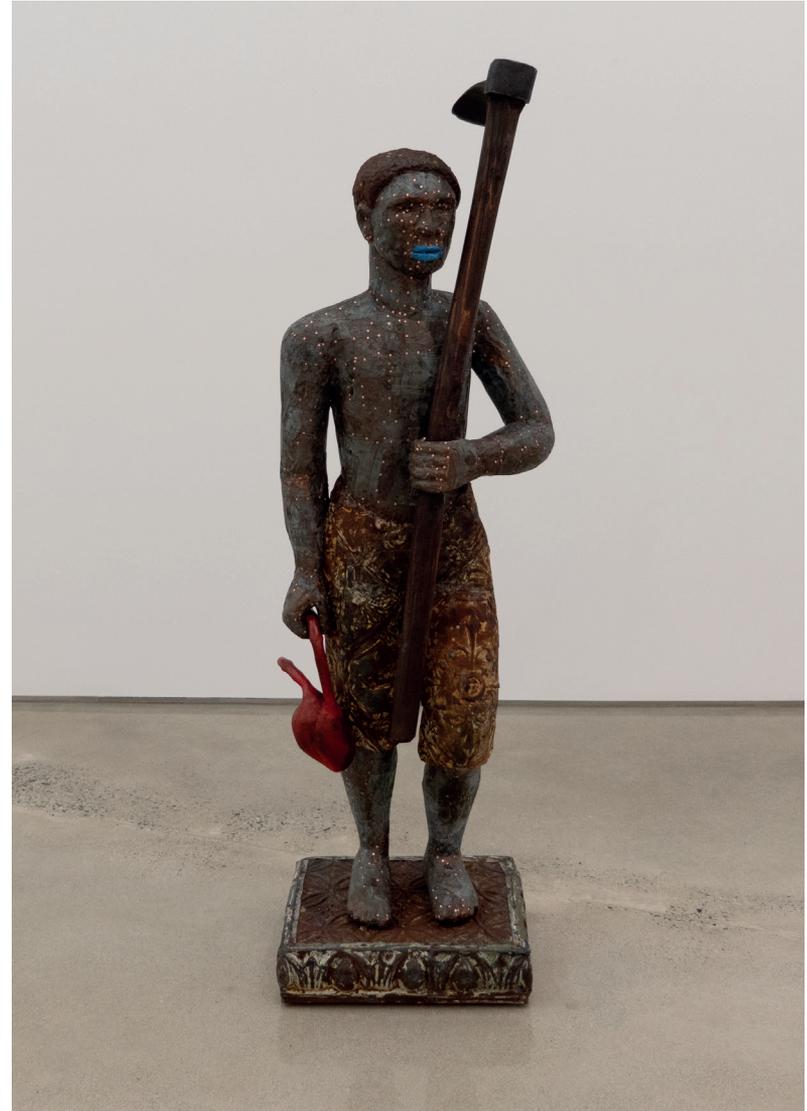
14. Alison Saar

Artistry would appear to be in the blood of Alison Saar (Los Angeles, 1956). She is the daughter of art restorer Richard Saar and renowned artist Betye Saar, whose work also appears in this exhibition. From an early age, she was part of an activist art community. Like her mother, Alison Saar works in a multivocal, narrative style. Her work exudes a fascination with myths and spirituality, while at the same time denouncing the marginalisation of women and Afro-Americans. Saar is known for her use of a great variety of media.

The work *Blue Boy* exemplifies Saar's oeuvre. We see a boy with a bloodied hoe in one hand and a heart in the other. The boy's skin is stained with indigo dye, whereby Saar draws attention to the ruthless indigo industry in relation to the slavery of the past. The popular dye, which gives denim its iconic colour, was grown for centuries on American slave plantations. The indigo industry was thus a big boost for the slave trade and the colonisation of America. In this work, Saar spotlights the relationship between the enslaved indigo workers and the rich Europeans by directly referring to the painting *Blue Boy* by Gainsborough (ca. 1770), which shows the beautifully dressed son of a rich English merchant.



Thomas Gainsborough,
The Blue Boy, oil on canvas, 1770.
Huntington Art Museum,
San Marino, California



Alison Saar, *Blue Boy*, wood, tin, copper, found iron hoe, 2020, ©Alison Saar. Courtesy of L.A. Louver, Venice, CA



Kim Zwarts, *Selma*, paper, inkjet print, 2011. ©Kim Zwarts

15. Kim Zwarts

The scenes Kim Zwarts (Maastricht, 1955) has been photographing with uncompromising precision for many years are all desolate. Whether urban situations, street scenes, landscapes or interiors, people are conspicuously absent in Zwarts' photo series. Implicitly, however, people are at the heart of his work, which ultimately also deals with the question of how people relate to their surroundings.

The long-running America project *US.0916* began as a road trip in the period 2009-2011, when Zwarts was impressed by the appearance of the public space in that vast continent. He also discovered that his personal interest in certain aspects of American culture, such as music or historical events, could direct him to places that each carry their own intrinsic urgency to be recorded.

The photo entitled *Shiloh* was taken on the battlefield of one of the bloodiest and most important battles of the American Civil War (The Battle of Shiloh). This war is etched on our collective memory mainly for the fate of nearly four million Afro-Americans who were enslaved.

Selma, from the same series, shows the town in Alabama where Martin Luther King Jr. organised big protest marches. The demonstrations were seen as a turning point in the history of the American civil rights movement and in the abolition of segregation in the United States. The deserted town draws the eye to small details of the street scene: the dips in the asphalt, the telephone wires and the advertisement posters. Zwarts shows us what the surroundings can tell us about their inhabitants.



16. Ni Haifeng

Ni Haifeng (Zhoushan, 1964) is an interdisciplinary artist who creates mainly photo, video and installation art. Since the mid-nineties, after moving to Europe, Ni has focused on the shifting and transient nature of meanings. His practice is based on an interest in the cultural systems of origin, exchange, language and production. In his work, he investigates how one meaning can be created at the same time as the other meaning is destroyed. He explores how the import and export of goods also brings about an exchange of culture and meaning.

In the work *Of the Departure and the Arrival*, Ni explores the age-old cultural relationship between the Netherlands and China, through the story of the development of Delft porcelain.

Delft porcelain originated in the 17th century as a copy of Chinese porcelain, but gained world fame in its own right. And nowadays, it is copied in China, in turn.

In 2005, Ni asked residents of Delft to hand in objects that said something about everyday life in the Netherlands, whether a pencil sharpener or gloves. The collection was sent to the Chinese city of Jingdezhen, where porcelain was also produced in the 17th century. There, the objects were reproduced in a porcelain that is an exact copy of Delft Blue. The work shows how the Dutch and Chinese cultures have been influencing one another for centuries.



Ni Haifeng, *Of The Departure and The Arrival*, ceramics, 2005. Photo: Jeroen Lavèn



17. Tuan Andrew Nguyen

Tuan Andrew Nguyen (Saigon, 1976) came to the United States as a refugee in 1979. His home country Vietnam, with its colonial history and violent relationship with the United States, formed an artistic starting point for the young Nguyen. His practice has now grown into a broad, socially engaged oeuvre. In his work, Nguyen juxtaposes new stories with classical, dominant Western history and art history, thus giving a voice to minorities. His work often concerns feelings of cultural alienation and displacement.

The Specter of Ancestors Becoming is about Senegalese soldiers who were deployed in Indochina to fight the Vietnamese insurrection against French rule. In the chaos of this war of independence, hundreds of Vietnamese women and children migrated to West Africa with their new Senegalese husbands. But sometimes soldiers also returned on their own to Senegal with their children and even children they had not fathered, in order to bring them up there in safety.

Originally, Nguyen wanted to make a film about the solidarity between the Vietnamese and the Senegalese, who fought side by side. But instead, he was confronted by the legacies of colonial prejudices, in which power over colour, class and beliefs complicated the relationships between native colonial subjects and their offspring. For this installation, Nguyen collaborated with Vietnamese-Senegalese descendants, resulting in several imaginary conversations with and between their parents or grandparents, which express different ways of remembering.



Tuan Andrew Nguyen, *The Specter of Ancestors Becoming*, 4-channel video installation, 2019.
©Tuan Andrew Nguyen 2020 & James Cohan, New York.



SAY IT LOUD

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Berlinde De Bruyckere

07.02 – 27.06.2021

Long-awaited major solo exhibition by artist Berlinde De Bruyckere (Ghent, 1964).

De Bruyckere has been at the forefront of international contemporary art for years. Her use of raw, penetrating images is characteristic. Her sculptures, installations and drawings find strength in vulnerability and tenderness in the ruthless. In this exhibition, the works of De Bruyckere create surprising connections with each other, allowing new meanings to unfold within the oeuvre of this important artist.

This exhibition was made possible by:

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