

ARTS TALK Colour Supplement

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We are in Rotterdam for the opening of the amazing new Fenix Museum of Migration and an exhibition at The Depot of Museum Boijmans van Beuningen. We were at Amare in The Hague to see NDT1's *Into the Hairy* and to report on the concert by Eric Whitacre. Opera Zuid is on tour with two short operas - *Le Villi* and *Silenzio* and in Amsterdam we visit STRAAT and Huis Marseille photography museum.

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Le Villi by Opera Zuid. Photo by Joost MILDE



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Memento - Photography, Interrupted at Huis Marseille in Amsterdam



Le Villi and Silenzio by Opera Zuid



Origins at STRAAT in Amsterdam

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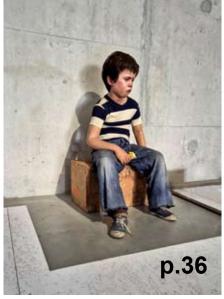




The Stories We Tell at The Depot in Rotterdam

in Rotterdam

The new **Fenix Museum** opens



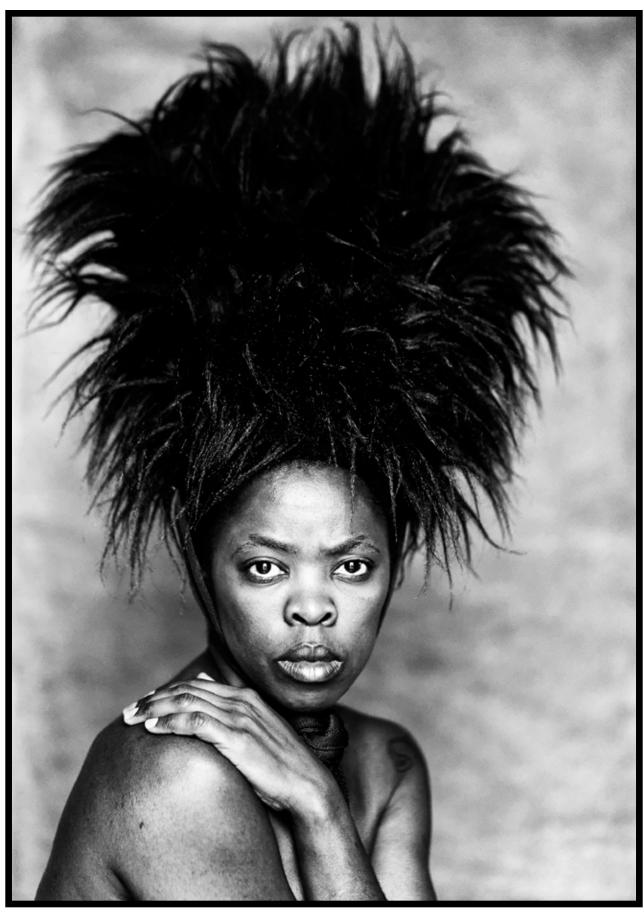


Into the Hairy by NDT1 at Amare in The Hague

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Zanele Muholi *Bester II, Paris,* 2014, from the series Somnyama Ngonyama, 2014, collection Huis Marseille. © Zanele Muholi

In 2025 Huis Marseille, Museum for Photography in Amsterdam will be 25-years-old. To celebrate this, from 28th June till 12th October 2025 the museumwillholdtheexhibition *Memento. Photography, interrupted*, in both of its 17th-century buildings on the Keizersgracht in Amsterdam. Displaying the works in both an unconventional and monumental way, Huis Marseille is presenting over a hundred contemporary photographic highlights from its rich collection, offering insight into a quarter-century of collection policy. The exhibition shows that the collection has not only closely reflected developments in photography and visual culture, but also developments in society itself, particularly over the last five years.

Over the last two and a half decades Huis Marseille, Amsterdam's first photography museum, has acquired over eight hundred works of contemporary photography. This rich collection includes work by numerous internationally prominent photographers, such as Thomas Struth, Andreas Gursky, Andres Serrano, Deana Lawson, and Jean-Luc Mylayne, but it also gives generous space to less familiar names. Recent acquisitions, for instance, include photographs by Jamie Hawkesworth, Widline Cadet, Nhu Xuan Hua, and Tyler Mitchell.

The Huis Marseille collection is of an exceptionally high quality; to see other works of this standard by Deana Lawson, Joanna Piotrowska, Luc Delahaye, or Zanele Muholi, for instance, you would have to travel abroad.

In what ways has the Huis Marseille collection developed over the course of its 25-year existence? Every photograph is itself a memento; that is to say, it is bound to a particular moment in time. But the works in the collection can also be seen as mementos

in the history of the museum itself. Each piece either formed part of an exhibition, or inspired one. Each was associated with a long-term working relationship with an artist or was acquired under a specific directorate. Above all the collection reflects the important changes that have taken place in society and art practice in particular, which have gathered momentum ever since the outbreak of the Covid pandemic in 2020.

All thirteen exhibition rooms, including the garden house, zoom in on clear examples of a story about the collection, with 'collection lines' being laid out, interrupted, and new courses set. These vary from South African photography (David Goldblatt, Zanele Muholi, and Lindokuhle Sobekwa); iconic female Dutch photographers (including Scarlett Hooft Graafland, Jacqueline Hassink, and Dana Lixenberg); photographers working at the intersection of fashion and art (including the British photographer Jamie Hawkesworth, the Dutch photographers Hellen van Meene and Viviane Sassen, and the American photographer Tyler Mitchell); and photography with a more documentary character, such as that by Eddo Hartmann and Ad van Denderen. Memento also shines a spotlight on a number of pieces by Deana Lawson, the American photographer who Huis Marseille introduced to Europe in 2019 and from whom five important works have since been acquired. The video installation by Hanne van der Woude is also on show. The selection in Memento runs from the collection's very first pieces to its most recent acquisition of work by Deana Lawson.

Memento is by no means a chronological exhibition explaining how the collection was formed. Instead the photographs are presented in a way that is as monumental as it is unconventional. A collection piece







Sarah Jones *The Dining Room Table (Mulberry Lodge) I,* 1998, collection Huis Marseille. © Sarah Jones

would normally only be found in one of two places: the depot or the exhibition gallery. For *Memento* these two locations were combined: the presentation in the galleries mimics the way paintings are stored on racks in a depot. The Depot of the Museum Boijmans Van Beuningen lent its Lina Bo Bardi 'glass easels' to Huis Marseille, and these display the works as objects in the space. The exhibition designer Philip Lüschen created a live/animation film based on the depot. A unique 'zine' — a sort of miniature catalogue — was created for seven of the galleries, and each one invited an author to contribute a text or a poem.

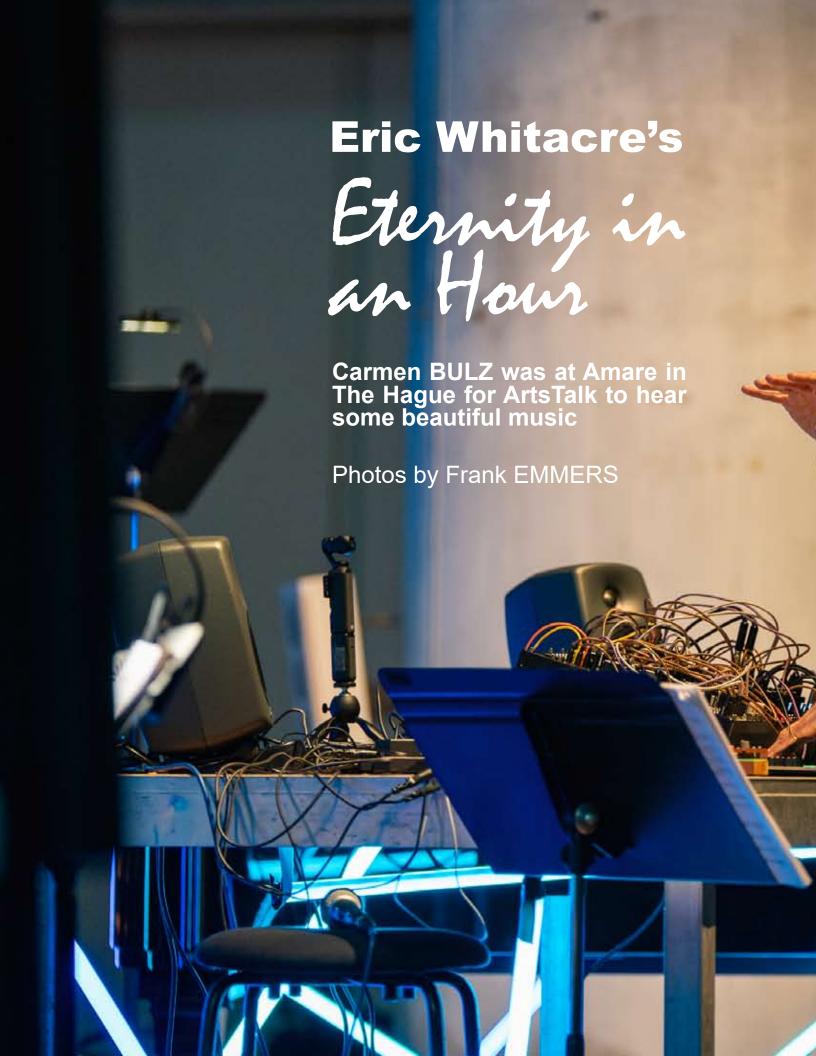
Huis Marseille opened its doors in September 1999, as Amsterdam's first ever photography museum. The museum was founded by Jos de Pont as an independent institute. Fifty works from Jos de Pont's own private collection, including a number of important pieces by artists of the so-called Düsseldorf School, formed the foundation of the museum's collection. To begin



David Goldblatt *Child minder, Joubert Park, Johannesburg.* 1975, from the series *Particulars*, 1975, collection Huis Marseille. © David Goldblatt

with the collection was built on art photography from the Netherlands and photography from South Africa and Japan. In the last ten years this emphasis has shifted towards photographers from the diaspora, and focus has been brought to the relationships between photography, art, and fashion, while both the museum's collection policy and its exhibition policy have come to reflect recent developments in society and artistic practice.

Foundation owns 804 pieces in its museum collection, while another 150 works are on long-term loan from the H+F Collection. The museum comprises two adjacent canalside houses, Keizersgracht 401 and Keizersgracht 399 (added to the museum in 2013), and possesses thirteen exhibition spaces. Both houses date from the second half of the 17th century and are listed buildings \Box





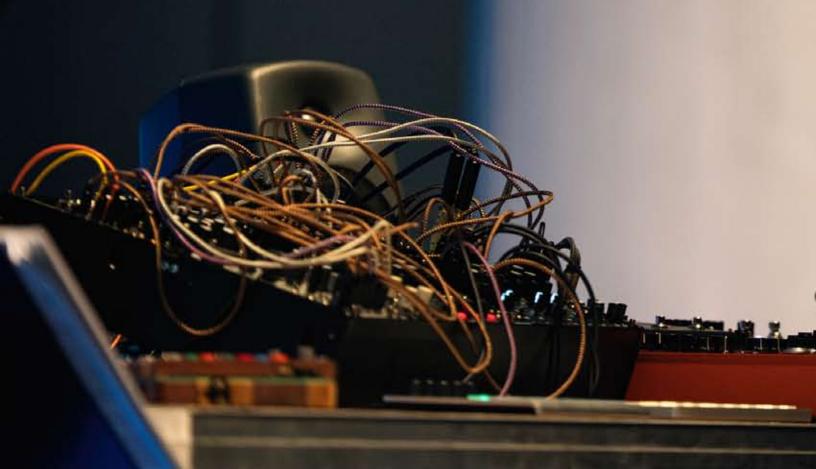
n a sun-drenched Sunday afternoon in The Hague, while others headed for the coast, a quiet crowd gathered at Amare. Composer and conductor Eric Whitacre opened the performance by reciting the first lines of William Blake's Auguries of Innocence — the same words that inspired his latest work, Eternity in an Hour:

"To see a World in a Grain of Sand And a Heaven in a Wild Flower, Hold Infinity in the palm of your hand And Eternity in an hour."

He thanked the audience, gently amused, for choosing a concert hall over the beach. And then, for one hour, time stopped.

I attend concerts often. I am always searching for something new — a spark, a shift, a moment of intensity. But it is rare to lose all sense of myself, to be transported so fully elsewhere. That is what happened during Eternity in an Hour. Whitacre's composition, performed by the Vlaams Radiokoor with cellist Amy Norrington, pianist Koenraad Sterckx, and live electronics conducted by Whitacre himself, created a space of deep stillness and connection.

Everything was prepared down to the last detail, yet the effort of the artists felt weightless. The choir's voices flowed like breath; the cello's phrases moved between fragility and force; the piano





pulsed gently beneath it all. The electronic layer was more than an effect — it breathed with the music, shimmering, expanding, vanishing.

At some point during the performance, I felt tears rising. It was a quiet, physical reaction — one I could not quite explain. Later, I thought of Leonard Bernstein's words — that some feelings are so deep, so special, that we have no words for them. That is where music becomes so marvelous: it expresses the inexpressible, not in words, but in sound and movement.

Listening, I watched the choir, imagined their discipline, the breath control, the focus. I felt the pianist's anticipation waiting for Whitacre's signal, and I followed the cellist's every bow stroke. These musicians did not perform at us — they invited us to feel with them. And I did. Intensely.

Eric Whitacre is one of today's most performed choral composers. He has received a Grammy Award and is known for his pioneering Virtual Choir project. In recent years, he also collaborated with Hans Zimmer on the film score for *Pirates of the Caribbean: On Stranger Tides. Eternity in an Hour* is his latest large-scale work — a meditation on presence, time, and awe.

I stepped out of Amare changed. The city itself had not shifted — but something in me had. I moved more quietly through the streets, as if gliding across a calm, wide inner sea, while the people around me drifted like distant ships, carried gently within it \Box











Rotterdam's amazing new Fenix Museum of Migration was opened by Queen Máxima on 15th May. Michael HASTED was there for ArtsTalk

et's be honest - on the face of it a museum dealing exclusively with migration sounds a bit boring, perhaps not something that will top everyone's must-see list. But the brand new Fenix which has, literally, risen out of an old warehouse on the Rotterdam waterfront is anything but that. Not only does it house an impressive collection of mainly contemporary art but its iconic central structure, the Tornedo, rivals the city's other triumph of contemporary, thinking-out-of-the-box architecture, the equally shiny Depot of Museum Boijmans van Beuningen. The amazing shell-like (officially a double-helix - just like DNA) Tornedo is in fact the museum's main staircase which leads the visitor to the museum's two, huge first-floor galleries and on to a viewing platform high above the rooftop.

The Fenix is located in a long, low former dock-side warehouse and has been transformed by Ma Yansong of Beijing-based MAD Architects who have created many spectacular structures around the world. Originally the San Francisco warehouse, the building dates from 1923 and, at the time, it was the largest warehouse in the world. Behind it is the Katenrecht, Rotterdam's former red-light district and home to, fittingly, Europe's oldest Chinatown.

Migration is about people and has always existed. FENIX is at home in the super-diverse city of Rotterdam, which is made up of more than 170 nationalities. Migration is a subject that affects everyone. The stories we tell about departure, arrival, hope, love and farewell make people curious about the world around them and how it has been shaped by migration. Fenix director Anne Kremers

The ground floor of Fenix is taken up with a large marbled-floored reception area dominated by the silver staircase, two smaller galleries, a café and, of course, a shop. There is a conference hall in another part of the ground floor. The two enormous, open-plan first-floor galleries either side of The Tordedo house a rich and varied collection of art, each in its own way exploring or revealing aspects of the touchy subject of migration. There are important paintings by the likes of Willem de Kooning, Max Beckmann, Marc Chagall *et all* but also actual mementoes like a rescued section of the old Berlin Wall. But maybe surprisingly, there is also a great deal of humour. I really liked the soft, (nearly) life-size *The Bus* by Red Grooms with its motley crew of colourful characters. In a similar vein is Kimssoja's 2007 *Bottari Truck – Migrateurs*, an old flat-bed truck piled high with luggage.







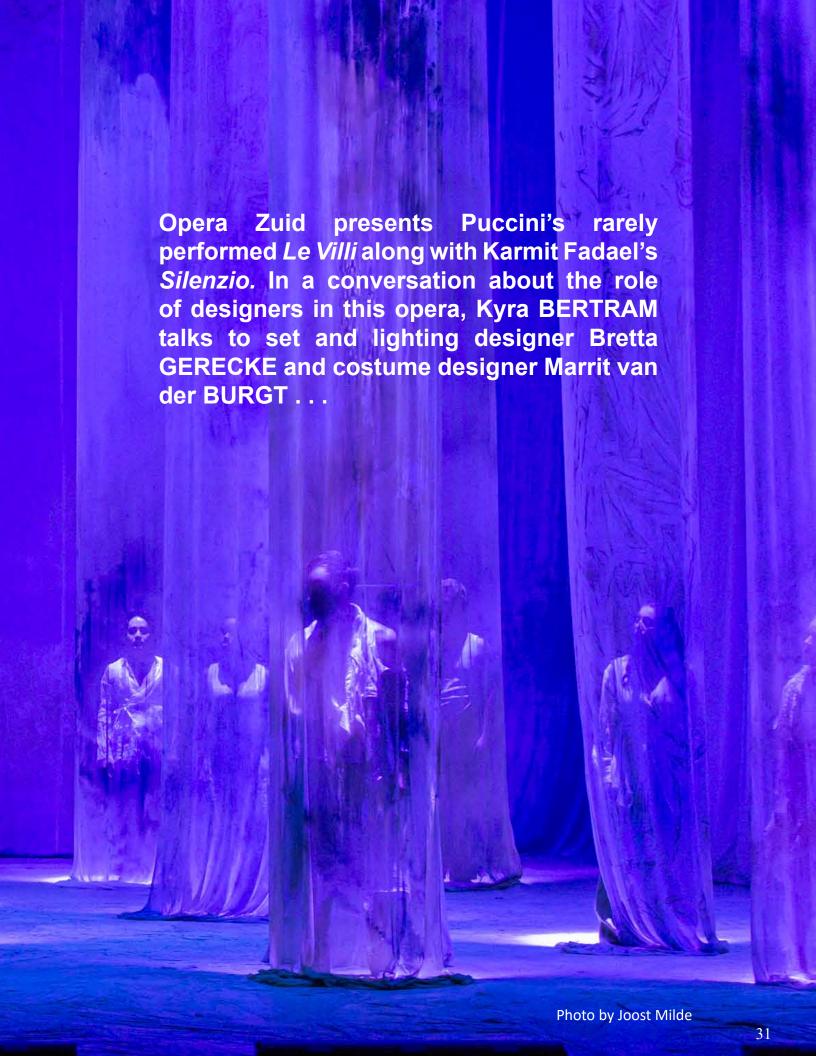














"Say yes to everything and make the impossible possible"-

or set and lighting designer Bretta Gerecke and costume designer Marrit van der Burgt, making theatre is a treasure search; you never know where you will end up and what you will find along the way. There are also a lot of routes that lead to that treasure. A condition is to say "yes" and thus keep all options open . . .

Kyra: Where do you get your inspiration for your designs?

Marrit: 'As soon as I read a libretto or script, images and colours immediately pop into my head. Then I reach for books, photos, films and think back to the many journeys I have made. With *Le Villi* I thought of old Japanese villages, where men and women dress almost the same in natural fabrics such as linen and cotton. That Japanese way of dressing, where fabrics are draped around the body, works well in this concept. The dancers and singers actually make my costumes: they provide the silhouettes with their movements, I only supply the material.'

Bretta: 'Because *Le Villi* is largely set in a forest, my starting point was nature. I started looking at trees and at installation art, sculptures and landscape art. Dreya's wishes regarding choreography and aerial art played an important role in this. Those elastic, transparent materials, which are necessary to be able to move well on the ground and in the air, were the basis. Ultimately, this transforming forest emerged from that.'

Kyra: How do you translate the themes of Silenzio and Le Villi into a visual world, Bretta?

Bretta: 'The stage is actually a closed circle of fabric, with trees in the middle. In addition, there are cloths that fly in and out of the stage and that give the decor a new shape each time. In Silenzio, for example, we use the same cloths to represent Anna's emotional world, in which she sometimes hides and sometimes shows herself. In this way, we can distinguish between *Silenzio* and *Le Villi* with a few flexible elements, but certainly also show the linear relationship between the two pieces.'

Kyra: Marrit, what is the basic idea behind your costume designs?

Marrit: 'The Villi are dead and buried, but live on in the trees; their clothing is therefore timeless, but decayed. The degree of decay is related to how long they have been part of the Villi. At the same time, we want to make it clear which family members (dead and alive) belong together; we do this with different color accents in the clothes. In addition, there is a distinction between the natural world of the Villi and the dark, hectic city, where Roberto has to collect his inheritance. For the city costumes, I have created very strong silhouettes - in contrast to the flowing fabrics of the nature costumes - that fit the image that Bretta creates in those scenes.'

Bretta: 'The city is indeed the opposite of nature, with almost geometric shapes. With the lowered curtains and with light and colour, we create a completely different world.'

Kyra: How does the collaboration with all those involved go?

Bretta: 'Making theatre is really a living process and every production is unique. Change one part, one singer or dancer, and everything is different. We are one organism that can only create this at this moment. It is a bit like looking for treasure. You can take all kinds of routes and you never know who will bring what, what you can continue with and what you end up with.'

Marrit: 'I like the fact that there is room for improvisation. We just thought that someone should go up in the air, upside down, even though that would be difficult. To which Dreya said: 'if something is difficult, it can be very interesting to watch.' I love that attitude, that's how you make the most beautiful things!'

Bretta: 'That's what we call Yes and: Yes, and... Not no or yes, but.'

Marrit: 'No is not an option, then you can't make theatre.'

Bretta: 'Exactly. You have to look at all the possibilities. You have to go on that journey to get where you end up. There's only one thing you know for sure: eventually the curtain goes up and no designer ever feels that it's finished.'

Marrit laughs: 'And yet it's finished at the premiere, just because it has to be' □



Bretta Gerecke Photo by Bjorn Frins



Marrit van der Burgt Photo by Bjorn Frins

Opera Zuid's *Le Villi* and *Silenzio* continues on tour until 19th June









after the Rijksmuseum, the most important art museum in The Netherlands and the fact that it is still closed is a calamity of no mean proportions. It locked its doors to the public in mid-2018 for a major refurbishment and was due to open again this year. However, the discovery of asbestos and other major problems meant that work was seriously derailed. The re-opening is now scheduled for 2030/31.

I don't think it would be overstating the situation to say that the closure is a catastrophe. For a major museum to be closed for what may well be thirteen years is unprecedented. However, it was not all doom and gloom, not an unmitigated disaster.

The good news was that a year before the museum closed work started, a stone's throw away, on The Depot. Ostensibly a storage facility for the museum's 135,000 artworks it was to be much, much more than that. The iconic silver bowl was opened in 2021 by the King and was hailed as a wonder of the modern age. Not only was it an instant and incredible architectural icon, it was also the first museum storage facility in the world that was open to the public. Over ninety per cent of the museum's collection, which was usually hidden away in numerous dusty warehouses and damp basements, was now accessible and was now all under one roof – a roof which is now covered by a mini forest of silver birch trees, grass and other foliage and offers magnificent views over the city. Walking on the top of The Depot is like a walk in the park.

The normally hidden treasures can be viewed by the public on their shelves and racks and, in rotation, certain pieces are highlighted in mini-exhibitions in the many small galleries that border the Escher-like stairs. The current show, in The Depot's biggest exhibition space on the fifth floor, is entitled *The Stories We Tell*. It brings together some new acquisitions and some old favourites to explore how contemporary artists use storytelling to navigate the past, reflect on the present and imagine the future.

The centre piece is a huge (of course) painting by Anselm Kiefer with an equally long name which space here does not allow. Kiefer is arguably the greatest living artist and it seems his work is everywhere at the moment. Equally long is *Grensposten*, a newish acquisition by Japanese/German artist Suchan Kinoshita which is a series of small black and white photos of abandoned border custom post. The sequence of photos stretches at least ten meters along the wall and a fascinating story it tells too. Another impressive piece is a stark black and white painting by Kara Walker called *The Last Memory of Birdie Africa* which is dedicated to the sole survivor of an event in Philadelphia in 1985 where police destroyed 65 homes and killed eleven people in an attempt to, literally, smoke out members of a black liberation movement.



In the "old favourites" category there are a couple of pieces by George Segal – *Girl Looking Through a Window (Homage to Rembrandt)* and the life-size plaster couple embracing at the foot of a wooden staircase cleverly entitled *Couple at the Stairs*. Nearby is another American life-size sculpture, Duane Hanson's 1974 *Seated Child*. Hanson's figures are so realistic and "ordinary" and so well positioned in museums, often in the entrance hall, that people frequently walk straight past thinking they are just a fellow visitor.

Of the new acquisitions the most impressive is *The City* by Susanna Inglada which draws attention to the dynamics of power by showing numerous figures intertwined in a chaotic scramble for equality.

A visit to The Depot is always worthwhile and *The Stories We Tell*, although a relatively small exhibition, shows some of the best pieces of contemporary art that Boijmans has in its collection \Box

The Stories We Tell continues at The Depot in Rotterdam until 26th October







Sharon EYAL'S disturbing masterpiece was performed by NDT1 as part of the CaDance Festival in The Hague. Eva LAKEMAN was there for ArtsTalk

Photos by Rahi REZVANI

haron Eyal's Into the Hairy does not take place in a world we recognise. It opens after the end, in dirt, dust, and in the dense humidity of something left behind. The stage is barren, the light ashen, and the bodies that emerge are not entirely human. Sheathed in black lace bodysuits that are funereal and opaque, they twitch and undulate like insects reacting to radioactive dust. The lace, once a symbol of delicacy and intimacy, becomes an exoskeleton that conceals rather than reveals, serving as a masquerade of identity, sexuality, and perhaps even humanity itself.

This expanded version of Eyal's 2023 creation brings together the formidable talents of Nederlands Dans Theatre and her own company, S-E-D. Originally created for seven dancers, it now unfolds across more than twenty, transforming the piece into something more unsettling. The swarm multiplies, growing hypnotic, sublime, and eerily inhuman in scale. The figures in motion resemble biological aftershocks – survivors, or their evolutionary deviations. The body is still present, but it is glitching. And hauntingly beautiful.











his exhibition explores the fusion of art, family and legacy through two generations of artists within one family. Through the story of South African artists Faith XLVII (Faith 47), Tyler B. Murphy and their son Keya Tama, *ORIGINS: Family & Legacy* shows how the creative spirit can form a constant thread that connects generations.

Faith, a renowned multidisciplinary artist and a prominent figure in the global street art community, is the great matriarchal force of this story. Her work extends beyond public space, and includes iconic murals, sculpture, video installations, tapestries and drawings. Tyler B. Murphy, a pioneer within the South African graffiti scene of the 1990s, is a respected tattoo artist, sign painter and muralist. Their contributions have paved the way for a new generation of artists, including their son Keya Tama, now a renowned artist in New York. Keya's extensive studio work and murals in various countries unite a surreal world with a personal visual language, resulting in abstract modern folk tales.

The exhibition explores their shared history, and how Keya's upbringing was shaped by the artistic communities and subcultures that Tyler and Faith have been a part of for more than three decades.

Not only will we be exhibiting an extensive collection of gallery work by all three artists in our Mezzanine Space, two new large murals will also be added to the STRAAT collection in our hall. In addition to a solo work by Faith XLVII, we will also add a father-son work, by Tyler and Keya, to the collection for the first time.

In addition, STRAAT will publish two riso books on the occasion of this exhibition. The joint book *Alpha Omega* with the art of Faith and Tyler adds an extra layer of generation through the writing of Faith and her mother Claire. The second book is an illustrative Book of animals by Keya Tama, designed with the stylized aesthetic of linocut markers, which invites viewers to ponder archetypal animal imagery. Both are printed by the award-winning Dutch Knust Press from Nijmegen.

Faith XLVII quickly gained international recognition for her evocative graffiti. Over the years, her work has expanded beyond public spaces, from iconic murals to sculpture, video installations, tapestries, and drawings. Her artistic language is an exploration of the spaces where spirit, nature, activism and the ritual intersect, often imbued with a sense of reverence for the mysteries that lie beneath the surface. Seven reflects on the relationship of life and chance. Faith points towards the impact of the unknown, and how our daily reality connects to synchronicities that affect our trajectory.

Tyler B. Murphy (1980) is a South African artist living in Cape Town. He has been tattooing since 2001, and painting walls since 1994. In more recent years he has been spending time making hand-painted signs. Much of his work is inspired by etchings and scraper board works from years gone by. Their son Keya Tama (1997) was also born in South Africa and is now based in New York City. His practice explores the contrast between On the occasion of the exhibition ORIGINS: Family & Legacy, the STRAAT Museum collection has been enriched with two new, large-scale works. They are the artwork Seven by multidisciplinary artist Faith XLVII and a joint father-son canvas titled Seldom Told by Tyler B. Murphy and Keya Tama. These canvases join more than 180 other large-format works, continuing to grow STRAAT's vibrant and diverse collection.

Faith XLVII (1979) started her artistic journey in the streets of South Africa in 1997 under the moniker ancient iconographies and modern folklore. Utilizing recurring motifs of people, animals, and nature, his murals tell stories of the past and the future. This is the very first father-son canvas in the STRAAT collection. Tyler and Keya wanted to represent their love for the craft of graffiti, street art, tattoos, and sign painting. For *Seldom Told*, they used sign painting-inspired techniques to create an ancient-looking aesthetic that simultaneously has a contemporary feel.

ORIGINS: Family & Legacy offers a unique insight into the artistic journey of South African Street Artist Faith XLVII and her family: her son, rising star Keya Tama, and Keya's father, the coveted artist and tattooist Tyler B. Murphy. It is their first joint exhibition, presenting an intimate collection of memorabilia, solo and collaborative sketches, paintings, drawings, and tapestries. Led by the matriarchal force of Faith XLVII, it offers a rare glimpse into the family's shared artistic journey. The exhibition will be on display at STRAAT until 8th June

