

ARTS TALK

Colour Supplement

Number 39

January 2026



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First of all - Happy New Year! The first 2026 edition of the *Colour Supplement* is a mixed bag. In Rotterdam we review exhibitions at Kunsthall and Art Space Brutus and take a look at the new home of the Nederlands Fotomuseum. In The Hague we review the latest *Here We Live and Now* at Korzo and a wonderful puppet show we saw at Theater aan het Spui. And we have a feature on *Hope*, the new show by NITE/Club Guy & Roni which is currently on tour.

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Cover

August van Voorden's *Tourists on the Oosterkade* (detail), ca.1915 courtesy of Museum Rotterdam. Can be seen in the exhibition *Destination Rotterdam* at Kunsthall



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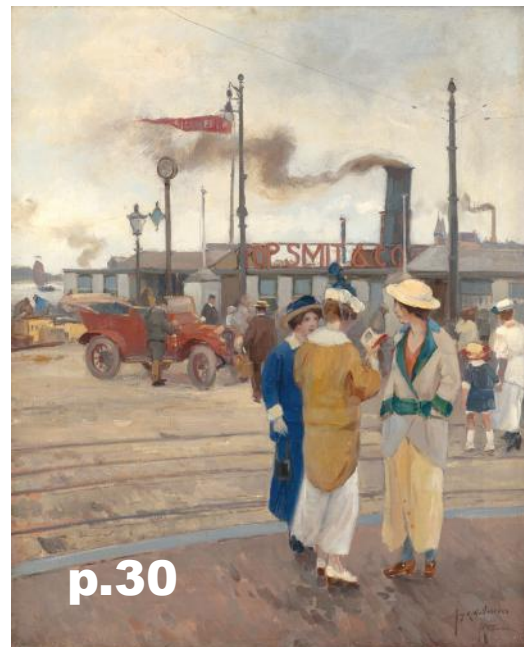
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THE GIRL WHO WROTE *The World*

Cézanne Tegelberg & Company presented this charming story at Theater aan het Spui in The Hague. Michael HASTED went along to see it and be enthralled

Photos by Joris van BENNEKOM



Puppets, in this part of the world at least, have usually been considered something for kids, toys. However, in the Far East puppets, and puppet theatres, are considered an art form and have been for centuries. Czechoslovakia had a strong tradition of puppet theatre in Europe and the permanent puppet Théâtre Toone in Brussels is one of my favourite places.

But in recent years in Western Europe puppets have come of age and are now taken seriously and, in one form or another, are included in drama and many other types of theatre, especially to represent animals, usually dogs. I think the tipping point was the amazing and life-like puppets in *War Horse* by Handspring Puppet Company of South Africa in 2007. Now, that's not to say that children are excluded from puppet shows, it means that adults can now feel *included* and that there is something there for them.

Cézanne Tegenberg & Company's *The Girl Who Wrote the World* adds another dimension. Ms Tegenberg, who graduated from the Contemporary Theatre Course at East15 Acting School in London in 2008, has created a totally immersive puppet theatre. The audience, in small groups and wearing headphones broadcasting the text/music in the language of their choice, is guided through an ever-changing ethereal labyrinth, rather like Alice's journey in Wonderland, encountering myriad scenes and meeting various colourful characters.

In the first *tableaux* we meet Imi, a solitary mute girl who, in the mirror, sees a grey-haired old lady who gives her a book with blank pages. The empty book unlocks the door and Imi, through writing, sets off on a voyage of discovery while never leaving her lonely attic room. She meets and befriends a wolf, encounters a witch-like old lady and has to cope with a roaring river with shadows cast by the ever-present moon. Eventually the pages of her book are full and she reaches the end of her journey on enlightenment. I guess it's about the liberating properties of the book, an environment with no boundaries or limitations.



A coming-of-age adventure about choosing your own path, about the silence between the words, about friendship and learning to let go - Cézanne Tegelberg



The production is quite lavish and ambitious with excellent lighting to create the mysterious though never threatening milieu. The décor is complex though often naive and sometimes crude, but always atmospheric and befitting the story. There are six zones or *tableaux* through which the audience is led and the show lasts about half an hour. Although very much a play for children (although there were hardly any in evidence when we were there) it will charm and captivate people of all ages. It is always quite dark and the pipe-smoking, real person, not-a-puppet witch is quite scary, as is the Fantomas-like face that appears momentarily though a poster on the wall, but nothing that a child with a gram of imagination or well-adjusted adult will not be able to cope with.

This is very much an ensemble piece, with the puppeteers always in full view, and the complex performance runs like clockwork. All members of Cézanne Tegelberg's company must take credit for this hugely satisfying show with many of them doubling-up and having more than one function. If you like puppets, if you like simple stories beautifully told and are prepared to let yourself be immersed in, and carried along with Imi's voyage of discovery, the *The Girl Who Wrote the World* is a show you will not want to miss □







The new home of Nederlands Fotomuseum in Rotterdam's Rijnhaven

The Santos Warehouse is a state-of-the-art home for the national collection of more than 6.5 million objects

Photos by Studio Hans Wilschut

On 7th February the Nederlands Fotomuseum will open its doors in the recently renovated national monument Santos Warehouse in Rotterdam's Rijnhaven. With more than 6.5 million objects, the museum has one of the largest collections of photography in the world. In the monumental building, cultural heritage, architecture and a contemporary museum presentation come together to create an international meeting place for photography.

The Nederlands Fotomuseum is the national photography museum of the Netherlands: it collects, preserves, studies and presents Dutch photographic heritage. It occupies a key position in Dutch photography. Photography was embraced early on in the Netherlands as an art form and as a means of capturing modern society. After the Second World War, a socially engaged style developed that became internationally influential, while contemporary photographers such as Rineke Dijkstra, Viviane Sassen and Erwin Olaf explored new artistic directions.

The monumental Santos Warehouse was built between 1901 and 1902 by the Rotterdam architects J.P. Stok Wzn and J.J. Kanters, and is one of the best preserved and most beautiful examples of early twentieth-century warehouse architecture. The building was originally designed as a storage place for coffee from the Brazilian port city of Santos and has been registered as a national monument since 2000. The renovation and expansion of the building was carried out by the German architectural firm Renner Hainke Wirth Zirn Architekten in collaboration with the Rotterdam Wdijarchitecten and realized by Burgj Bouwbedrijf.







The opening in Santos Warehouse heralds a new chapter for the most important centre for photography in the Netherlands. In the nine-storey state-of-the-art building, one of the best-preserved historic warehouses in the country, visitors not only get access to masterpieces from the national collection, but also a unique look behind the scenes in the open depot spaces and restoration studios. The new museum will house the Gallery of Honour of Dutch Photography, temporary exhibitions and educational spaces, among other things. In addition, it has a library with the largest photo book collection in Europe, a dark room, a café and a restaurant with panoramic views of the Rotterdam skyline. The move to Santos was made possible thanks to a generous donation from the Droom en Daad Foundation.

At the heart of the building, spread over two floors, are the collection and the studio spaces. Glass walls give visitors a look behind the scenes. In the open depots, a selection from the archive is displayed, together with special and remarkable objects from the collection. In the workshops, specialists work on restoration and conservation.

The Gallery of Honour of Dutch Photography shows the development of photography in the Netherlands – from the invention of photography in 1839 to the current digital age. The Gallery of Honour shows 99 exceptional photographs chosen for their social and artistic impact and includes masterpieces by Anton Corbijn, Dana Lixenberg, Violette Cornelius, Ed van der Elsken, Paul Huf, Rineke Dijkstra and Erwin Olaf. The 100th work of the exhibition will be chosen by visitors. The Gallery of Honour is undergoing a metamorphosis that is tailored to the new building. The opening exhibitions will be *Rotterdam in Focus. Photography of the City 1843 – Now* and *Awakening in Blue - An ode to cyanotype*.





Santos heralds a new chapter for the most important centre for photography in the Netherlands. The state-of-the-art building is one of the country's best-preserved historic warehouses

Rotterdam in Focus offers an impressive overview of photography of the city in the period from 1843 to the present day. In more than 300 photographs, the development of photography unfolds over a period of about 180 years. They are made by both professional and amateur photographers. Iconic photographers such as Hans Aarsman, Iwan Baan, Eva Besnyö, Henri Berssenbrugge, Johann Georg Hameter, Helena van der Kraan, Jannes Linders, Cas Oorthuys, Otto Snoek and others show how a changing Rotterdam constantly challenges a new way of looking, observing and photographing. The exhibition includes work from leading collections, including those of the Nederlands Fotomuseum, the Rotterdam City Archives, the Royal Collections and the Maria Austria Institute. The exhibition has been curated by guest curators Frits Gierstberg and Joop de Jong, and can be seen until 24th May. The book of the same name is published by nai010 publishers.

The exhibition *Awakening in Blue - An ode to Cyanotype* celebrates the timeless beauty of one of the oldest and most recognizable photographic techniques: cyanotype. The deep blue medium is known for its artisanal character and its slow, direct working method. In addition to rare, early blueprints, the exhibition includes work by fifteen contemporary makers. They breathe new life into nineteenth-century technology and combine it with new media and a variety of materials. Their work explores current themes such as ecology, colonialism and the body as a living archive. The exhibition is designed by Maison the Faux, a Dutch interdisciplinary collective known for their groundbreaking work at the intersection of fashion, performance and installation art. The exhibition runs until 7th June.

The ground floor of the building will be an inviting meeting place with the café, the library, the museum shop and the reception desk. Visitors are also welcome here without a ticket and can walk in freely. In this 'living room for photography' they can meet, have a drink, read, and watch the short film that *Photographer of the Netherlands* Marwan Magroun has made especially for the reopening of the Nederlands Fotomuseum □





HOPE

**NITE and Club Guy & Roni with
Thalia Theater in Hamburg present
interdisciplinary international theatre
about power, doubt and truth**

Photographs by Kerstin Schomburg



After the theatre hit *Night Watch*, NITE and Club Guy & Roni, together with the famous Thalia Theater Hamburg: *Hope*. A penetrating story about remaining hopeful in times of despair.

In *Hope*, an ensemble, a director and the staff of a bar get entangled in power games, resistance and panic. Outside, the rain swells to a high tide. Within this micro-society, the questions pile up: Do we need leaders or each other? Which is stronger: the promise of order or the power of resistance? What to do now that the water is up to our lips.

Hope is a performance that takes you into the tensions between doubt and conviction, repression and resistance. What is left when systems fail, when narratives and morals falter, when the 'choreography of consensus' falls apart.







Emily Dickinson described hope
as "*The thing with feathers*"



Hope is a performance that takes you into the tensions between doubt and conviction, repression and resistance

It is precisely in that mess that hope lies. Not as a sugary idea, but hope as a rebellious, imaginative force against despair, chaos and conflict. *Hope* as a verb. *Hope* as an act of resistance. *Hope* as a 'moving word'. *Hope* as "the thing with feathers" (Emily Dickinson).

Hope is international, interdisciplinary theatre that confronts and touches. Topical, visually powerful and full of energy. *Hope* is chaotic, physical, poetic, funny and imaginative.

Let yourself be overwhelmed, carried away and inspired by *Hope*. A dazzling mix of music, theatre and dance.

Written by German playwright Maria Milisavljević *Hope* interweaves myth and history into a story that feels painfully topical. With dance, play and live music, a sensory experience is created in which old structures falter and new forms of oppression emerge. At the same time, expect a typical NITE production; hyper musical, close and topical □

The tour of *Hope* continues until 29th March

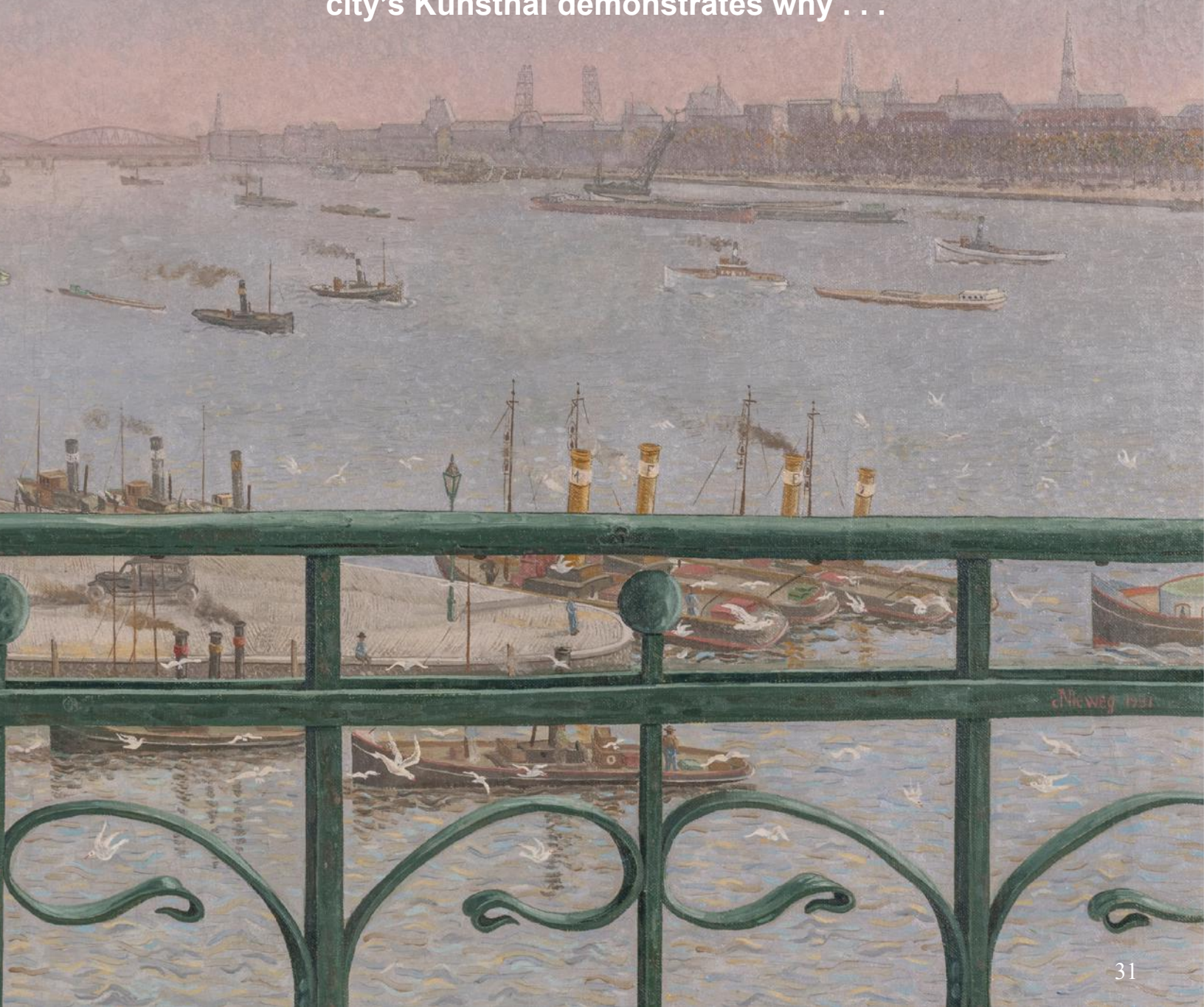






DESTINATION ROTTERDAM

In 2025, The New York Times declared Rotterdam one of the top ten must-visit cities in the world. Over 125 years ago, curious travellers were also drawn to Rotterdam armed with an iconic red Baedeker travel guide. A new exhibition at the city's Kunsthal demonstrates why . . .



***Destination Rotterdam* at Kunsthal highlights a period of rapid growth, innovation, and international flair. It shows how, around the beginning of the 20th century, a city like Rotterdam was able to become an increasingly attractive travel destination for tourists from all over the world.**

The red Baedeker travel guides created by German publisher Karl Baedeker appeared in various languages and offered travellers practical information, detailed maps, and listings of places of interest. In 1835, one of these guides first mentioned Rotterdam as an attractive stop during a journey along the Rhine. The exhibition uses the Baedeker as its point of departure: the places described and recommended in the Baedeker guide come to life in twenty paintings depicting these locations. The objects are part of the collection of Museum Rotterdam.

In *Destination Rotterdam*, visitors are following in the footsteps of tourists who were exploring an actively evolving city. In 1871, the Baedeker guide describes Rotterdam as 'one of the cleanest, least smoky, and most pleasant of all the merchant cities.' Not long after, the construction of the Nieuwe Waterweg (New Waterway) canal and the city's expansion towards the south led to an explosive rise in harbour and shipping activities, as well as in population. Artists like Jongkind and Richters captured these transformations in their paintings: from the lively Leuvehaven to the impressive railway viaduct across the Kolk waterway.

Tourists on the Oosterkade,
August Willem van Voorden, c.1915. Museum Rotterdam



August W. Voorden
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Town hall at the Kaasmarkt, Frans van Gulik, c.1880. Museum Rotterdam

Built in 1898, the high-rise building Het Witte Huis (The White House) further emphasised the transformation from a traditional, old Dutch inland harbour to a modern urban centre. Rotterdam not only became busier and more crowded, but also gained a livelier character. Van Voorden's painting *Tourists on the Oosterkade*, for instance, depicts the touristic adventure of three elegant ladies on the Oosterkade river bank, absorbed in their red Baedeker guide. He also captured the Oudehaven (Old Harbour) where large posters gracing the banks enticed tourists into visiting theatres and dance halls. □

Destination Rotterdam continues at Kunsthall until 8th March

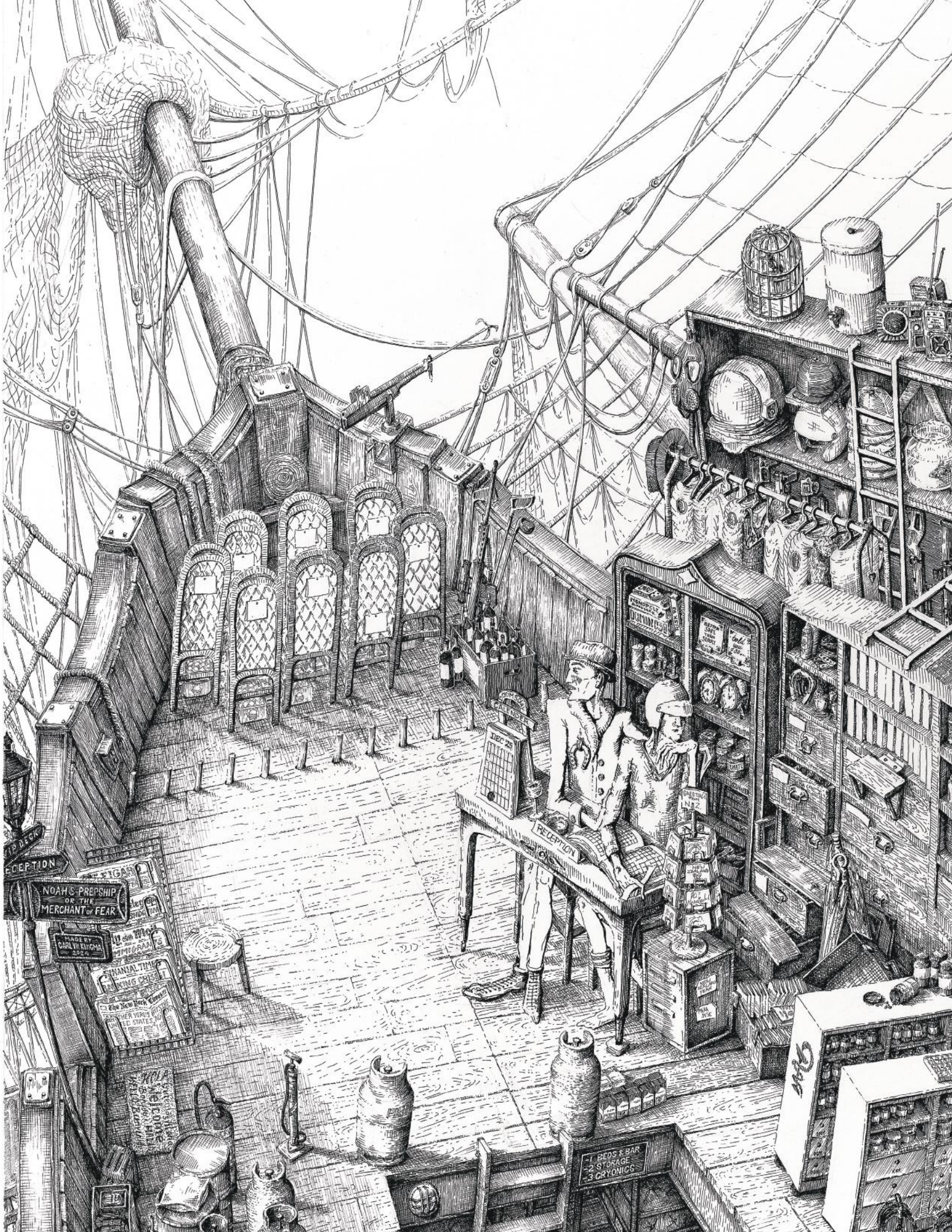


Elevated Railway over the 'Kolk', Marius Richters, c.1915. Museum Rotterdam

FEAR OF FALLI

Carlijn Kingma dissects the housing crisis in her exhibition at Brutus Art Space in Rotterdam:
Who is pulling the strings?

The housing crisis is widely seen as the defining social and political issue of our time. In a large, extremely detailed drawing titled *The Machinery of Public Housing*, Carlijn Kingma reveals who the key players are, which forces operate in the background and where the levers of power lie. This new work forms the core of the exhibition *Fear of Falling*, which will be on show from 4th January to 8th March.



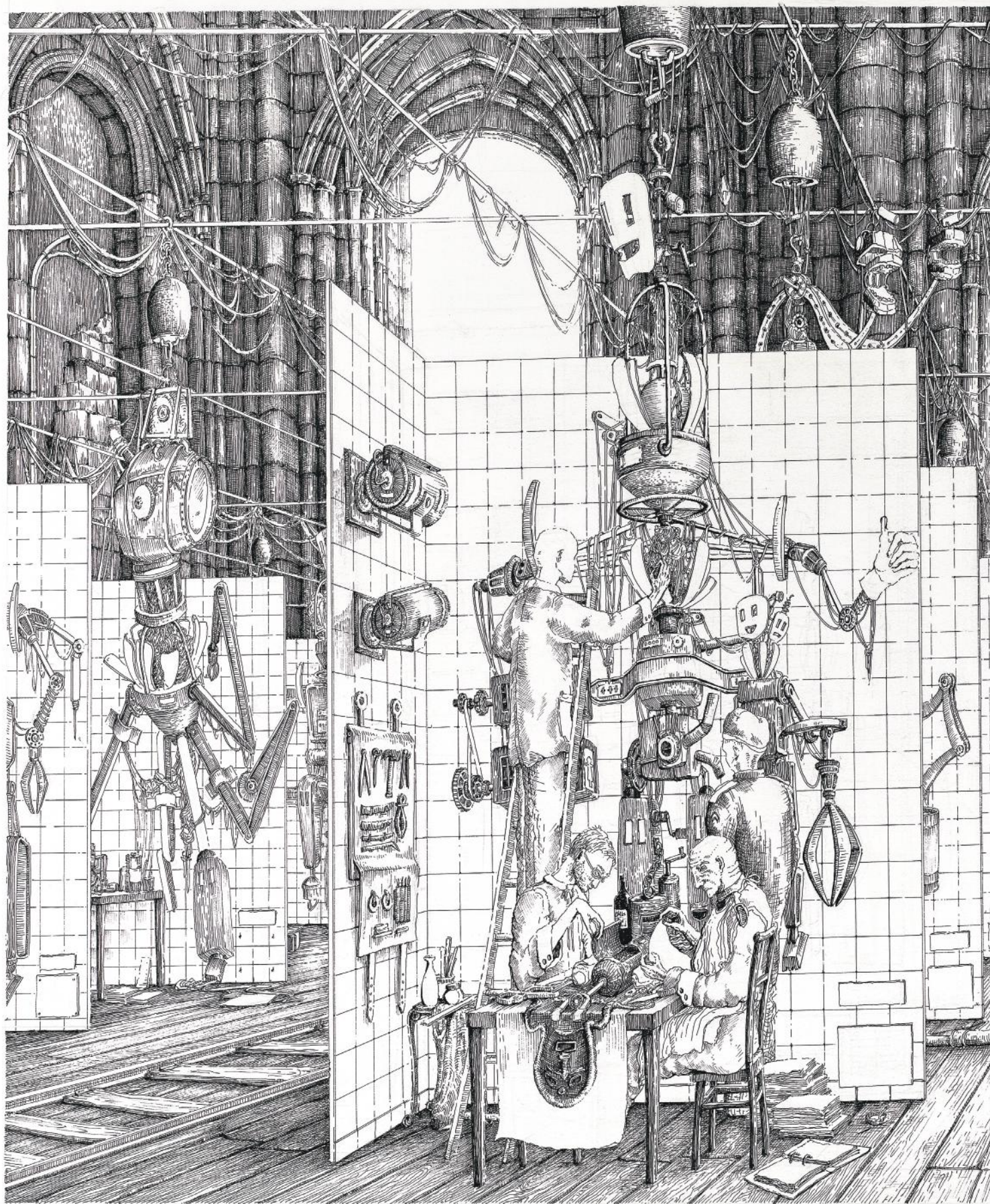


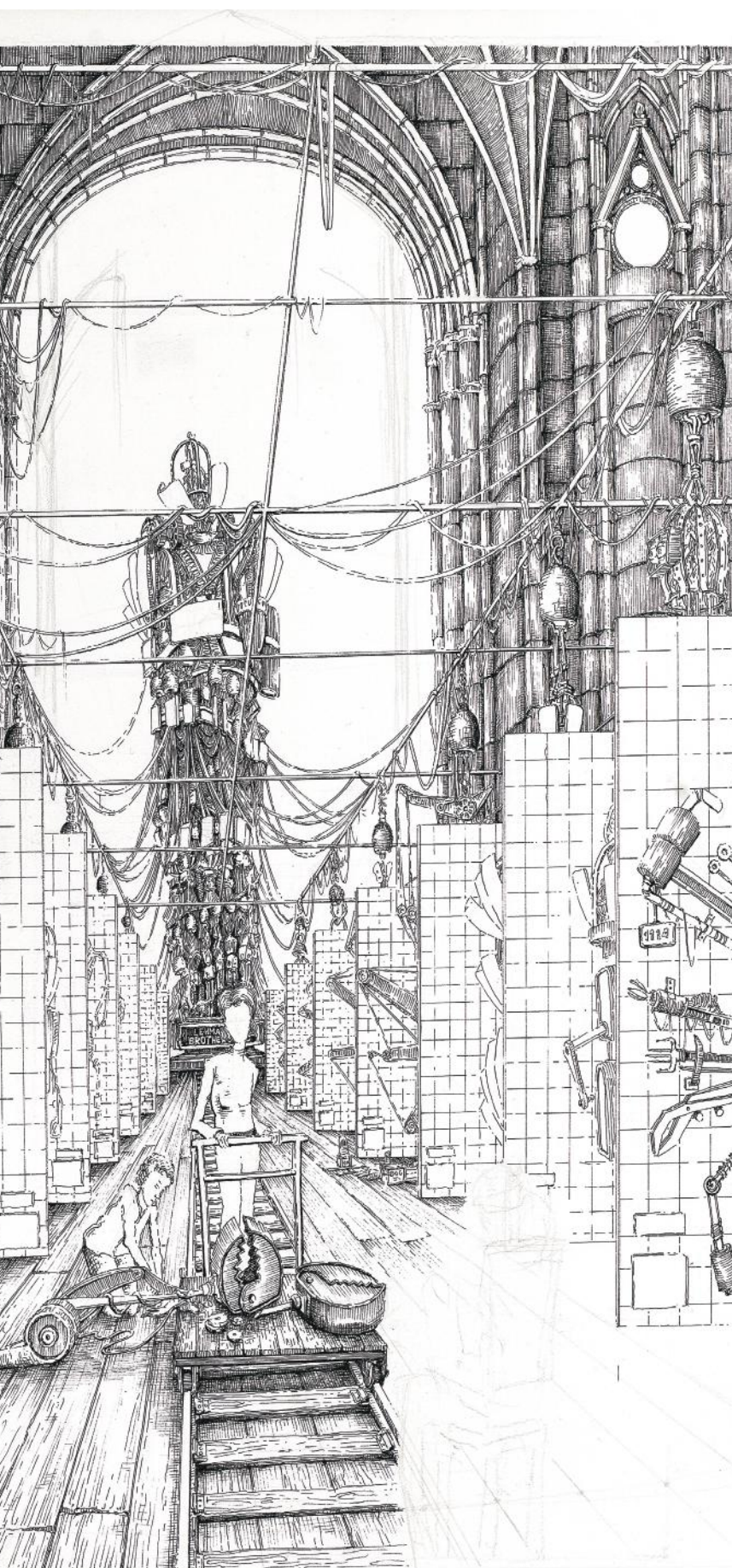
The fear of falling

"Housing is one of the main sources of social unrest," says Carlijn Kingma. "Too few homes are being built and when they are, they're too expensive, in the wrong place, not future-proof or not aligned with demand." This statement strikes at the heart of *Fear of Falling*, whose title is borrowed from the essay of the same name by American writer and political activist Barbara Ehrenreich (1941-2022). In that essay, Ehrenreich describes the fear of the middle classes: the growing awareness that their children may not end up better off than they are.

Brutus gives Kingma's visual language new impact

The raw industrial spaces of Brutus call for a different approach: large-scale projections and wall-filling prints draw visitors into the inner workings of the system. Details and animations reveal fragments of insight, exposing the many layers of public housing. Light, sound and typographic interventions amplify the urgency and highlight the political and moral force of the work. "Carlijn was an artist-in-residence here from 2017 to 2018. Having her return to the place where her artistic journey began and to show her work here again feels like closing the circle," says Sanne ten Brink, director of Brutus.





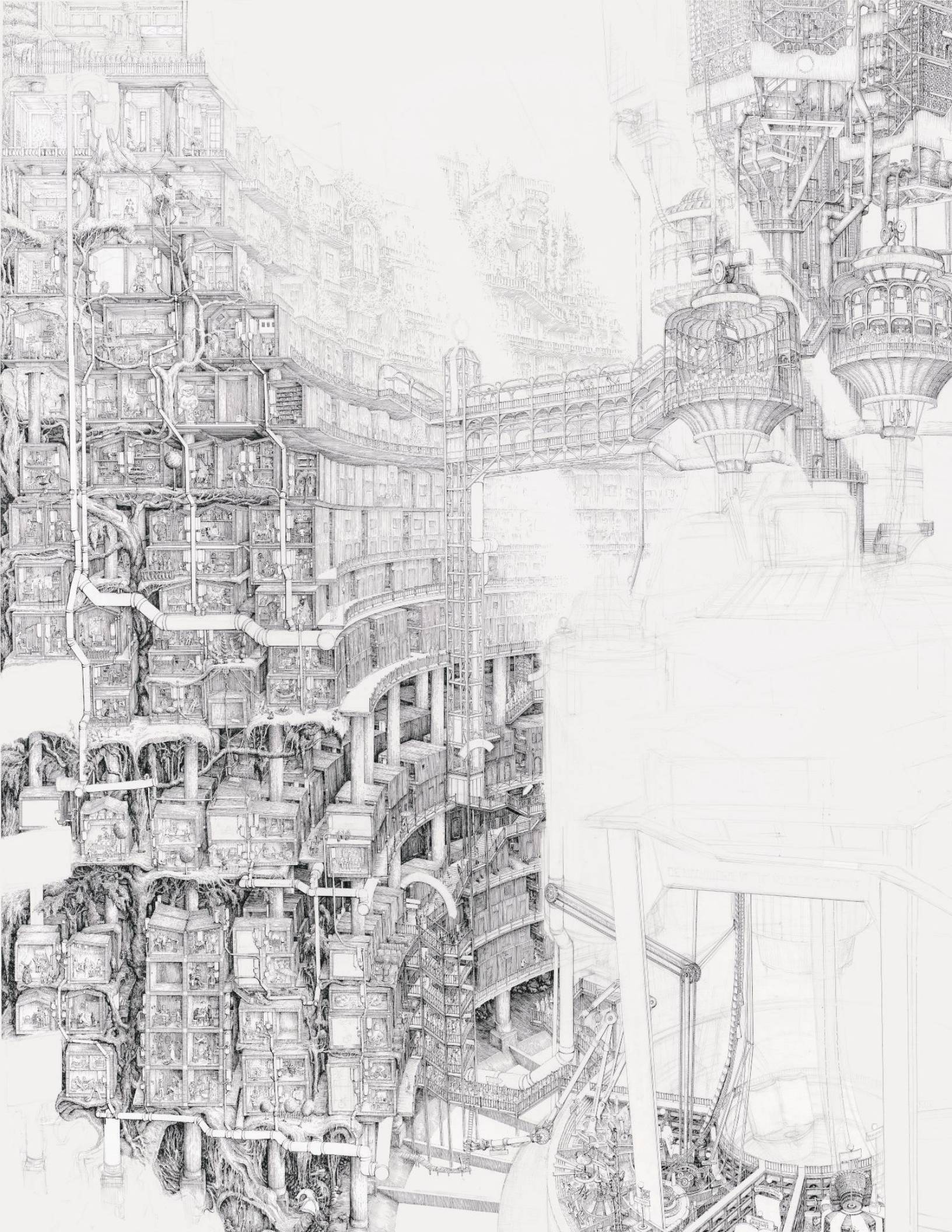
The causes of the housing crisis

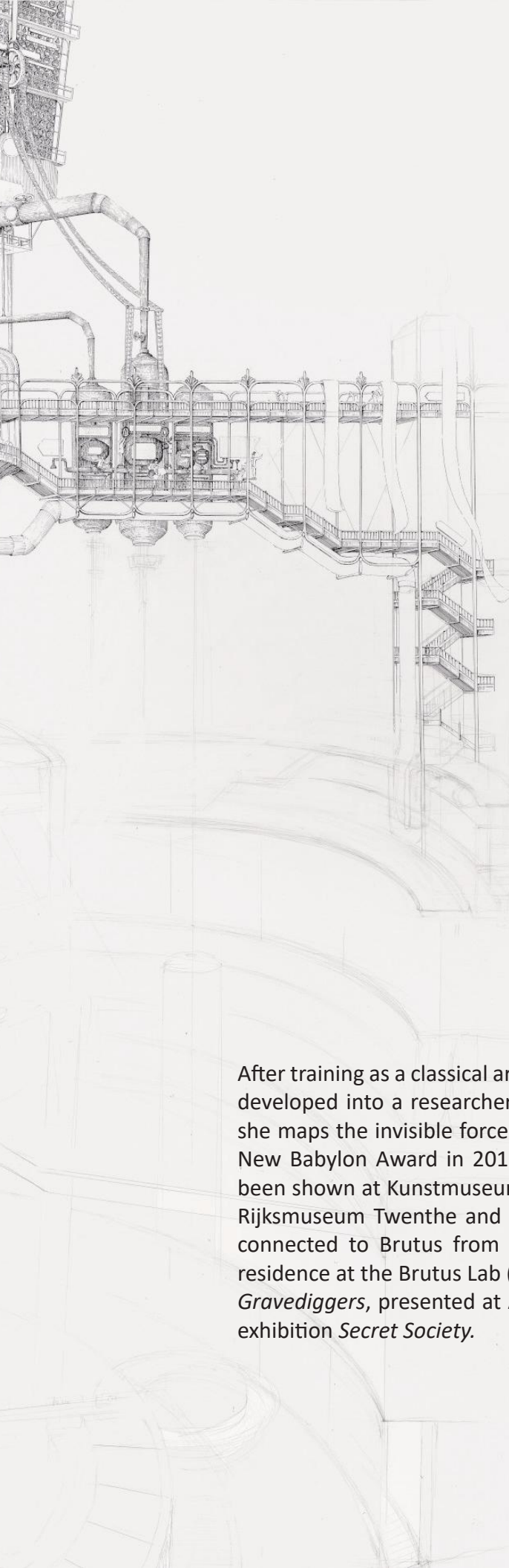
Several factors have caused or worsened the current housing crisis. Dutch banks structurally apply borrowing limits that are too high, driving up house prices, inflating total mortgage debt and placing excessive financial risk on individual buyers. Meanwhile, the hollowing out of housing associations has reduced the supply of social housing. Proposals such as abolishing mortgage interest tax relief or relaxing environmental criteria may offer partial relief but do not address the systemic problem.

From money flows to care homes

Fear of Falling brings together several works that expose the structural foundations of society, including *The Waterworks of Money* (2022). For Brutus, Kingma has also created a new series of smaller drawings focusing on themes from that project and highlighting current tensions, ranging from care homes to doomsday preppers.







The Machinery of Public Housing

Kingma presents a new map that visualises the system connecting policymakers, banks, investors and housing corporations. Brutus offers a first preview of this work in progress. The drawing was developed together with the Province of South Holland, the Ministry of Housing and Spatial Planning, Triodos Bank, BNG, the Amsterdam Metropolitan Area (MRA), Squarewise and DGBC, and is based on 120 interviews. The findings come together in a single large drawing that analyses the system in minute detail □

Alongside the drawings, Kingma and investigative journalist Thomas Bollen are developing animations and a publication for *Follow the Money*, to be released in 2026. The project will also travel as a pavilion to partner organisations and educational institutions.

After training as a classical architect at Delft University of Technology, Carlijn Kingma (1991) developed into a researcher, artist and unorthodox cartographer. In large-scale drawings she maps the invisible forces and structures that shape society. This work earned her the New Babylon Award in 2017 and the Architecture Drawing Prize in 2018. Her work has been shown at Kunstmuseum Den Haag, The Depot of Museum Boijmans Van Beuningen, Rijksmuseum Twenthe and the Dutch Pavilion at the Venice Biennale. Kingma has been connected to Brutus from the start of her career. After graduating, she was artist-in-residence at the Brutus Lab (then AVL Mundo) in 2018, where she developed *Stargazers & Gravediggers*, presented at Art Rotterdam. A year later she took part in the Brutus group exhibition *Secret Society*.



Tú Hoàng




HERE WE LIVE & NOW

Text by Eva LAKEMAN
Photos by Matevž ČEBAŠEK

Korzo and Nederlands Dans Theater's annual *Here We Live and Now* platform is designed to give emerging choreographers space to make a 20-minute statement. This year's edition delivers three clear, unfussy pieces, each with its own tone and focus. No grand themes, just solid choreographic thinking and performers who know how to hold a stage.

Ved opens the evening with a pared-back duet set around a few bits of furniture, a rug, a lamp, a table, a chair. The dancers navigate the space with small shifts, sudden angles and gentle interruptions, constantly adjusting their relationship to one another. There's a sense of watching how people reorganise their own interior worlds one movement at a time.

Nothing is overstated; Ved keeps the pacing measured and the drama low-key. The result is a work that's clean, precise and absorbing, carried by two performers who make the tiny details worth watching.



Hoang's piece is warmer in tone, drawing on Vietnamese folk gestures and the matriarchal symbols of Dao Mau. These influences surface lightly, a hand shape here, a shift of weight there, folded into contemporary phrases that move with soft, steady flow.

The work is a tribute to mothers and to the memories carried across distance, but Hoang avoids melodrama. Instead he lets the choreography do the talking, keeping things grounded and sincere. It's gentle, well-crafted and performed with an appealing openness.

Fay van Baar closes the night with the most energetic piece of the three. *Wolf* imagines a space where the "wild woman" archetype can roam, but rather than leaning into symbolism, van Baar keeps the focus on the dancers' physicality. They ripple, tumble and regroup with an easy instinctiveness, like a pack finding its rhythm.

There's a looseness to the structure that works in the piece's favour: moments of stillness break up the action, and the cast move with a relaxed power that feels unforced. It's playful, direct and refreshingly unpolished.

The strength of this year's *Here We Live and Now* is its simplicity. Three choreographers, three ideas, each handled with clarity and without fuss. It's an evening that does exactly what this platform is meant to do: point to artists worth keeping an eye on □



Fay van Baar

Regarde bien

Ensemble SeaSession
Hein van der Heijden



Muziek
Reza Namavar
Jacques Brel

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