

ARTSTALK

Colour Supplement

Number 28

February 2025



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An emphasis on Paris this month with two major exhibitions. Huis Marseille, Museum for Photography in Amsterdam is showing 72 original prints by the Séeberger brothers while Kunstmuseum in The Hague puts Impressionism in a context of time and place.

Reisopera has a new production of *Ariadne auf Naxos* and early rounds of the 2026 *Listz Utrecht* Piano Competition have started. In Amsterdam, STRAAT Museum is showing some typographically-based graffiti and ICK is seeking international inspiration. Another dance company, Wat We Doen, is on tour with *The City She Loves Me*.

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Nederlandse Reisopera's
ARIADNE AUF NAXOS

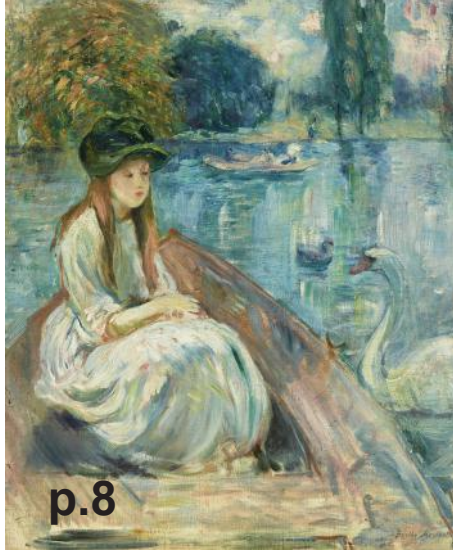


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Inspiration
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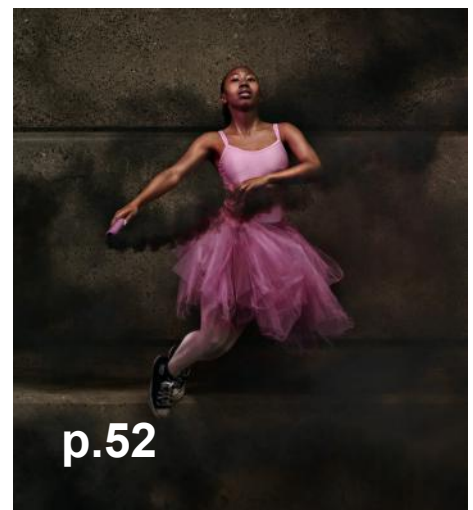
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LISZT Utrecht

This prestigious international piano competition takes place every three years. The preliminary heats for the 2026 event took place in mid-January and Cicek Isiksel Sonmez was there for ArtsTalk . . .

Since 1986 this prestigious celebration of Franz Liszt's music has earned a reputation as one of the world's premier piano competitions. Each edition highlights Liszt's compositions and his connections to other composers. The 2026 edition focuses on Weber, presenting both original works and Liszt's transcriptions of Weber's operatic pieces.

Franz Liszt revolutionized music with his ground breaking piano works, redefining the instrument's technical and expressive possibilities. His compositions blend dazzling virtuosity with profound emotional depth, employing techniques such as rapid octaves, intricate fingerings, and the expanded use of the piano's dynamic range. His influence extends far beyond his era, shaping the works of composers like Wagner, Mahler, Ravel, and Bartók.

The competition venue's intimate setting allowed the focus to remain entirely on the pianists and their music, fostering a sense of closeness and immersion that elevated the experience. I particularly appreciated the audience's enthusiasm and attentiveness which amplified the performances' emotional impact. Certain pieces, like Weber's *Rondo Brillante*, drew especially strong reactions, with spontaneous applause and visible emotion reflecting the audience's deep connection to the music.





Amid this captivating atmosphere, I watched two pianists, Chia-Yang Hsu and Xingyu Lu, perform on the second day of the first round. Their interpretations were remarkable, seamlessly blending passion with precision. Both dazzled with their ability to convey the emotional essence of the pieces, resonating deeply with the audience and leaving a lasting impression. Chia-Yang Hsu brought lyrical phrasing and subtle dynamics to *Années de pèlerinage*, vividly evoking Liszt's wanderlust, while Xingyu Lu impressed with fiery passion and precision in their interpretation of *Reminiscences de Don Juan S.418*, a virtuoso work, weaving themes from Mozart's *Don Giovanni* with Liszt's characteristic flair.

Attending the *Liszt Utrecht* competition is more than just witnessing a contest; it is an opportunity to experience young talents bringing classical masterpieces to life in a concert setting. For me, it was also a chance to discover new music, deepening my appreciation for the beauty and depth of classical repertoire. This competition not only nurtures emerging talent but also serves as a testament to Liszt's enduring legacy and his ability to inspire cultural and artistic exchange within the global classical music community □





FAZIOLI

Yukine



THE MYTH OF PARIS

City Marketing *Avant La Lettre*

An international survey of Impressionism in
NEW PARIS - FROM MONET TO MORISOT
at Kunstmuseum Den Haag



Claude Monet, *Quay du Louvre*, 1867,
Kunstmuseum Den Haag



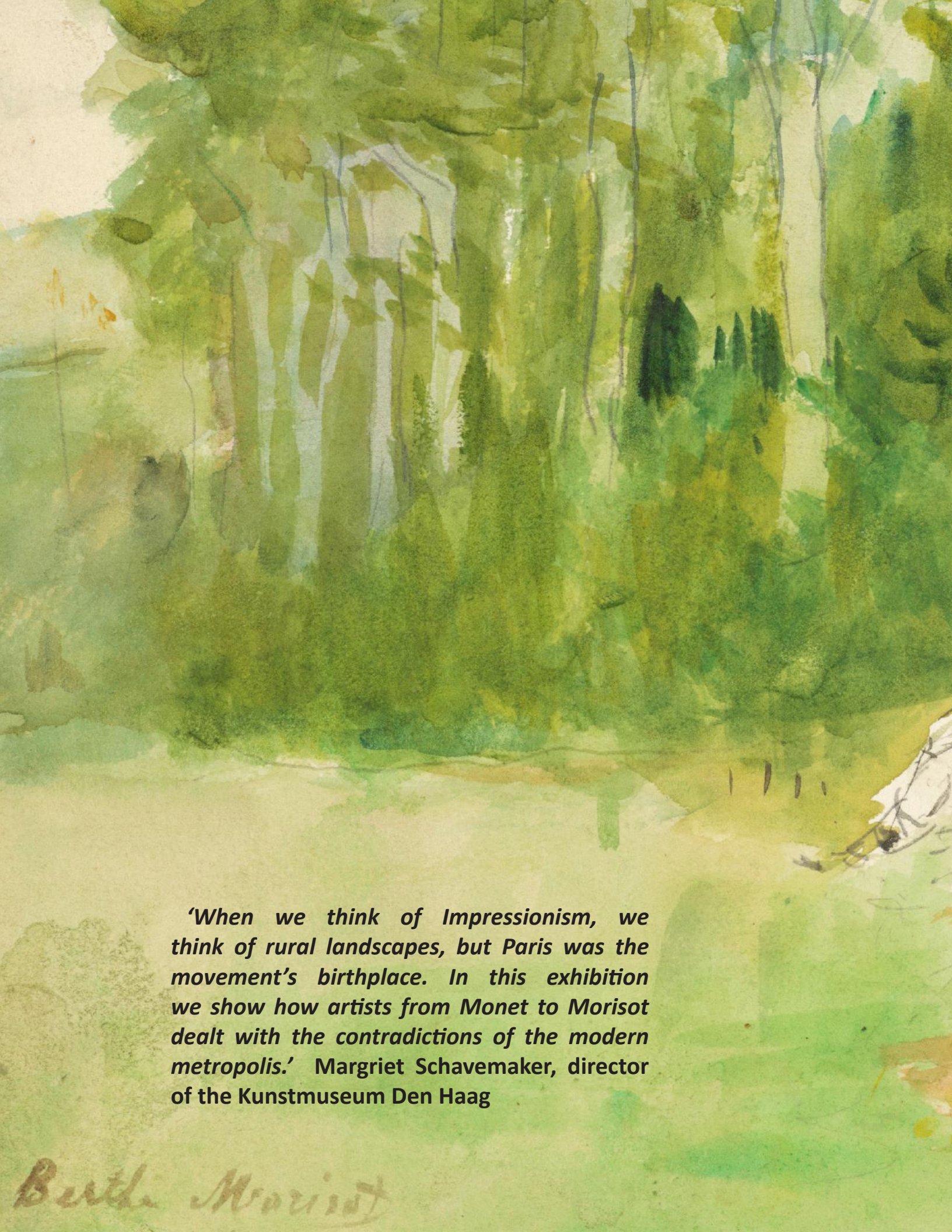
Charles Marville, *Haute de la rue Champlain (vue prise á droit)*, ca.1877, Musée Carnavalet



The Kunstmuseum Den Haag presents a major exhibition about the social upheavals in Paris in the second half of the nineteenth century. When Impressionism was in its infancy, the French capital underwent a radical process of gentrification, with unprecedented consequences for rich and poor alike, a transformation that has echoes in contemporary urban redevelopment. From 14th February *New Paris: From Monet to Morisot* shows the two faces of the City of Light: the one we cherish and the one we would rather forget.

In 1867, Claude Monet painted three views of Paris from the balcony of the Louvre, literally turning his back on the famous classical artworks in the museum to record the here and now of life on the street. In this radical break with tradition at a time when Paris was in flux, Monet chose to paint the life he saw at his feet. This was a 'liveable' city with growing pains that drove those with the least to the fringes of society. The three paintings are reunited this spring at the Kunstmuseum Den Haag in a major Impressionist exhibition, *New Paris: From Monet to Morisot*, focusing on images of Paris in transition. In addition to works by Monet, the exhibition, organised in partnership with the Alte Nationalgalerie in Berlin and the Allen Memorial Art Museum in Oberlin, Ohio, features 65 works by Frédéric Bazille, Gustave Caillebotte, Mary Cassatt, Paul Cézanne, Edgar Degas, Armand Guillaumin, Édouard Manet, Berthe Morisot and Pierre-Auguste Renoir from collections all over the world. These Impressionist works are complemented by prints by Honoré Daumier and photographs by the inventor, journalist and balloonist Félix Nadar.

Margriet Schavemaker, director of the Kunstmuseum Den Haag said, 'When we think of Impressionism, we think of rural landscapes, but Paris was the movement's birthplace. In this exhibition we show how artists from Monet to Morisot dealt with the contradictions of the modern metropolis. Are their paintings of Paris a form of city marketing *avant la lettre* or can we detect deeper layers



'When we think of Impressionism, we think of rural landscapes, but Paris was the movement's birthplace. In this exhibition we show how artists from Monet to Morisot dealt with the contradictions of the modern metropolis.' Margriet Schavemaker, director of the Kunstmuseum Den Haag

Berthe Morisot



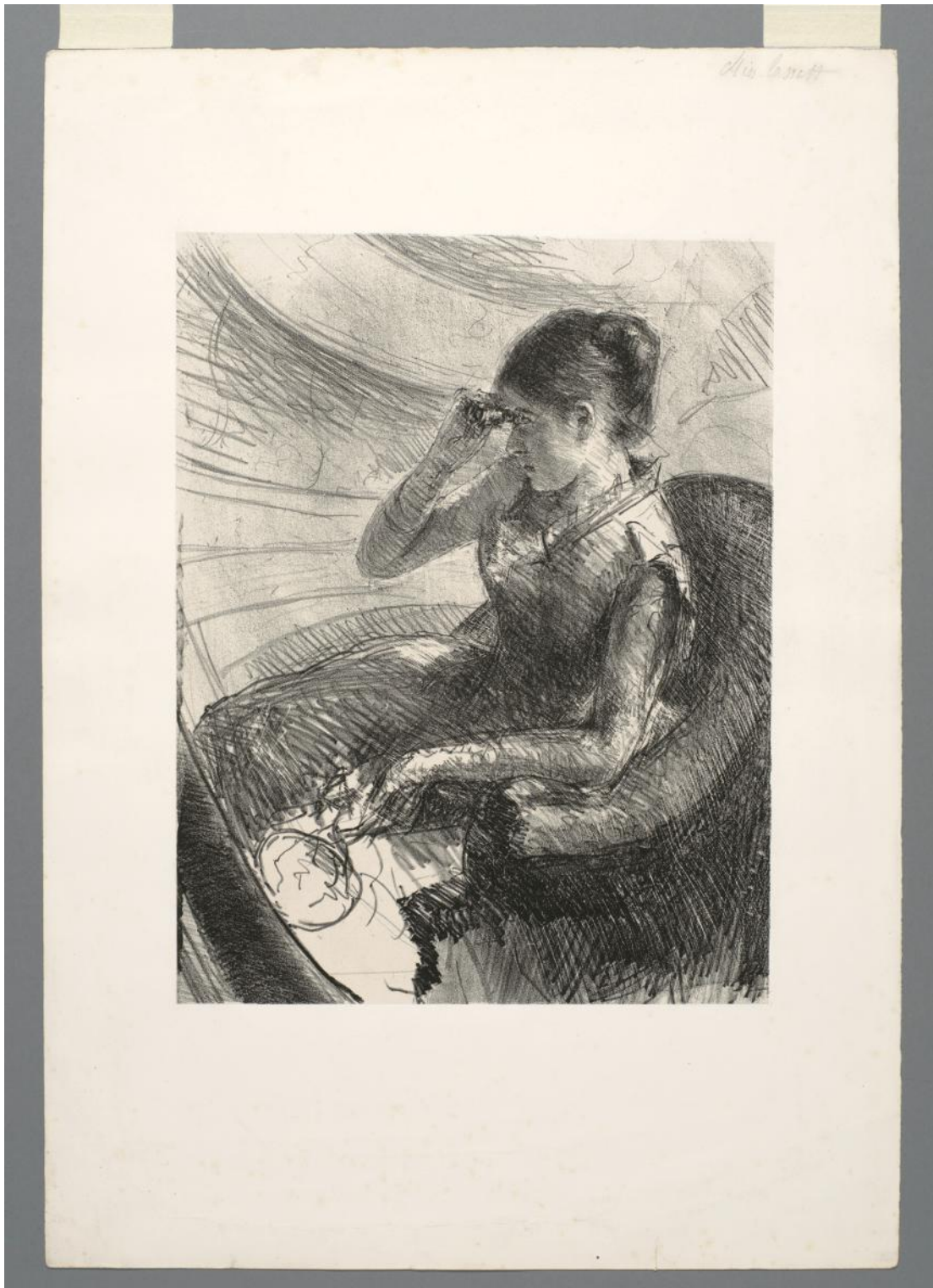
Berthe Morisot, *Au bois* 1867, Pencil and watercolour on paper. Van Gogh Museum, Amsterdam

in these rose-tinted images? I am proud of the years of research behind this exhibition and the many unique loans that will take our visitors back to the beginnings of Impressionism, offering new perspectives on the history of a city we all love.'

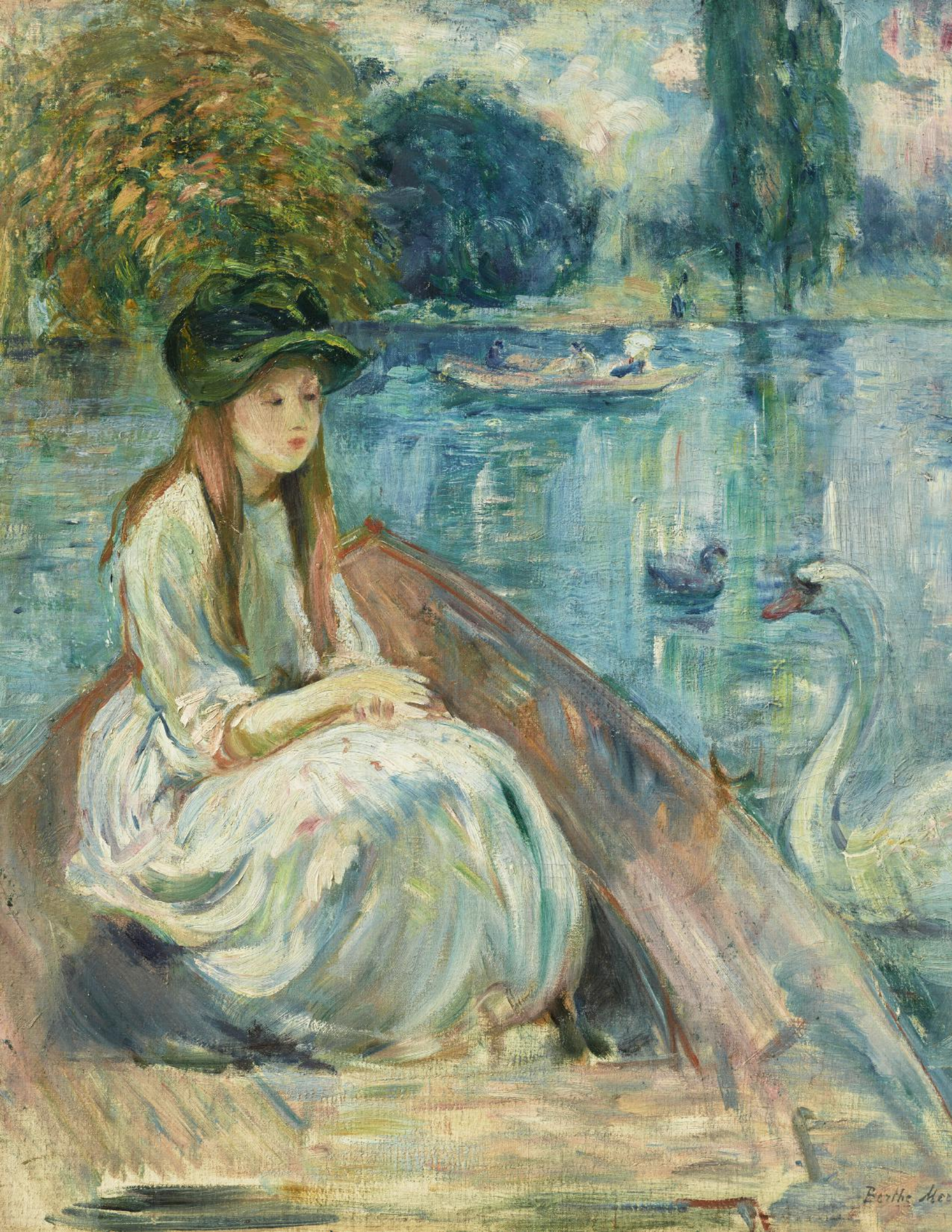
Frouke van Dijke, curator of 19th-century art at the Kunstmuseum Den Haag explained, 'The Impressionists met each other during the heyday of Haussmann's urban renewal. Tens of thousands of workers were enlisted to build new houses and streets but also the myth of Paris: the city of light, beauty and romance. Paris was given a new face. People looked to the future with a mix of optimism and fear at a time when both art and the city of Paris underwent a complete transformation. How wonderful to bring together so many works from all over the world, to bring the richness of Paris to The Hague.'

The renowned art historian Linda Nochlin described Monet's three cityscapes from 1867 as 'the most significant gesture' by an artist towards a museum. *New Paris: From Monet to Morisot* shows the birth of Impressionism and the ten years that followed - the Siege of Paris in 1870 and the subsequent famine, struggle for equality, civil war and reconstruction. By mapping images of Paris from Monet to Morisot, the exhibition paints a portrait of the modern city in general.


Under the leadership of urban planner Georges-Eugène Haussmann, from 1853 onwards the old medieval city was demolished in record time and rebuilt just as quickly as a modern metropolis. This megalomaniac project emerged from new ideas of how to improve urban living, with a focus on public hygiene, safety, transport infrastructure, social cohesion, green spaces and leisure time. The transformation of Paris reflected this vision of an ideal city and thus also of an ideal society. But in reality, it became above all a city for a new elite. The poor were pushed to the



Mary Cassatt, *Au Théâtre*, ca 1880, lithograph on paper, Van Gogh Museum, Amsterdam



Berthe Morisot



margins and speculation on the housing market resulted in profits for the few. Labour migration led to exploitation and friction between the social classes. The impact of these social developments was illustrated with humour and sharp sarcasm in satirical prints by Honoré Daumier.

The fashionable Parisienne became the symbol of the new Paris. There were suddenly new public spaces such as department stores and theatres that offered middle-class women much more freedom. These were places for seeing and being seen. Fashion in the streetscape showed that the times were changing. In Paris, the new woman was everywhere: from those who wore couture and those who made it to those who depicted it and those who looked at it – the Parisienne as a muse and icon. However, women Impressionist such as Morisot and Cassatt had fewer privileges and less access to Paris than their male counterparts. For example, it was not socially acceptable for them to go to a café with their male colleagues. Whereas artists such as Manet and Renoir depicted the Parisienne as a type, Cassatt and Morisot portrayed women as individuals: the female gaze as a voice against the prevailing lack of equality.

New Paris: From Monet to Morisot is accompanied by a richly illustrated catalogue and a children's art book by Charlotte Dematons in the successful series that the museum publishes with Uitgeverij Leopold.

The exhibition is a partnership with the Alte Nationalgalerie in Berlin and the Allen Memorial Art Museum in Oberlin, Ohio. It is supported with loans from the National Gallery of Art in Washington, D.C., the Metropolitan Museum of Art in New York, the Museum Barberini in Potsdam, the Musée d'Orsay, the Musée Marmottan Monet and the Musée Carnavalet in Paris and many other museums and private collections. It has been made possible thanks to the generous support of the Cultural Heritage Agency of the Netherlands, Stichting Zabawas, the Gravin van Bylandtstichting and the Turing Foundation □

New Paris: From Monet to Morisot is at Kunstmuseum Den Haag from 14th February – 9th June 2025





ARIADNE

auf NAXOS

Swedish director Sofia Jupither makes her debut in
The Netherlands with a new Reisopera production
of Richard Strauss's *Ariadne auf Naxos*

Photos by Marco Borggreve



Strauss's *Ariadne auf Naxos* is a tragicomic opera that contains a 'performance within a performance'. The story takes place in the house of a very rich man, where a party evening is feverishly being prepared - with a serious opera based on the myth of Ariadne, a farce in a burlesque entourage, and a fireworks display as a finale. When opera and farce have to be put together by order of the host due to time constraints - so as not to jeopardize the fireworks show - the turnips are cooked! We are witnessing a clash between 'high' and 'low' arts. And a textbook example of who pays, decides . . . ?

Director Sofia Adrian Jupither was born in 1974 in Gothenburg, Sweden. In addition to opera productions, she also directs plays and drama series for television. Since 2001, she has achieved great success in Sweden and Norway, especially with her adaptations of classic and contemporary Scandinavian writers. In 2013, she made her debut as an opera director with Richard Strauss's *Salome* at the Royal Swedish Opera with Nina Stemme in the title role. For that production, she received the Thalia Prize from the *Svenska Dagbladet* in 2014. She recently made a successful *Turandot* in Malmö and this year her acclaimed *Tristan und Isolde* was performed at the Royal Danish Opera in Copenhagen. Sofia is co-owner and founder of Jupither Josephsson Theatre Company.

Sofia Jupither is making her first opera production in The Netherlands at the Reisopera. With a background as a stage director, she prefers to dive deep into the inner workings of her characters. Entirely in the tradition of Scandinavian theatre, with its preference for psychological realism. She has been in love with opera since she was sixteen years old and has many successful opera productions to her name. In *Ariadne auf Naxos*, she literally blends together two different art forms, 'If you're good at what you do, it doesn't matter whether you make 'high' or 'low' art.'

She started her career as a stage director and, as she says herself, 'In the Scandinavian tradition this means that I am interested in the psychology of the characters.

For me, theatre is the psychologically realistic tradition of director Ingmar Bergman, playwrights Henrik Ibsen and August Strindberg. The latter once said that it is our task as artists to want to bring out the truth in every moment. Ingmar Bergman taught his actors to 'be true in the feelings and thoughts of your character. I want to know what's going on inside, why people do what they do? In Scandinavia, we don't look away from heavy subjects. In fact, we revel in them.'

Sofia comes from a family of academics, not exactly an artistic family. Her love for opera began on a Tuesday evening, when she was 16 years old. Through a friend of her mother's, she got tickets for a performance of

Tosca, in Stockholm. She was amazed and overwhelmed and instantly fell in love with the art form of opera. 'I didn't know exactly why, but it was an absolutely overwhelming experience. Both visually and the music were bigger than life and it blew me away. I bought a *Tosca* CD the next day and played it endlessly.'

In the end, she married an opera singer – and divorced him again. She started working as a theatre director and it was not until 2013 that Sofia made her first opera production, an acclaimed *Salome* in Stockholm. 'I have so much respect for singers, for their combination of craft and artistry. It's amazing what they

can technically do with their bodies. At the same time, they have to be able to convey that in combination with musicality and feeling.

'I am interested in the interaction between people and what happens when different worlds meet. That's how I dive into every new piece I'm going to make. In this opera - *Ariadne auf Naxos* - this certainly also results in humorous scenes. In the *Vorspiel* we get to know all those very different characters from separate worlds, the vain Prima Donna, the ambitious Komponist and the exuberant Zerbinetta. This piece was written by Hofmannsthal and Strauss as an ode to all those performing artists. With a lot of humour, but also a lot of empathy for the opera profession in which we work.'



"We are all both Ariadne and Zerbinetta. We are people, not caricatures. I want to show that in this opera." Sofia Jupither



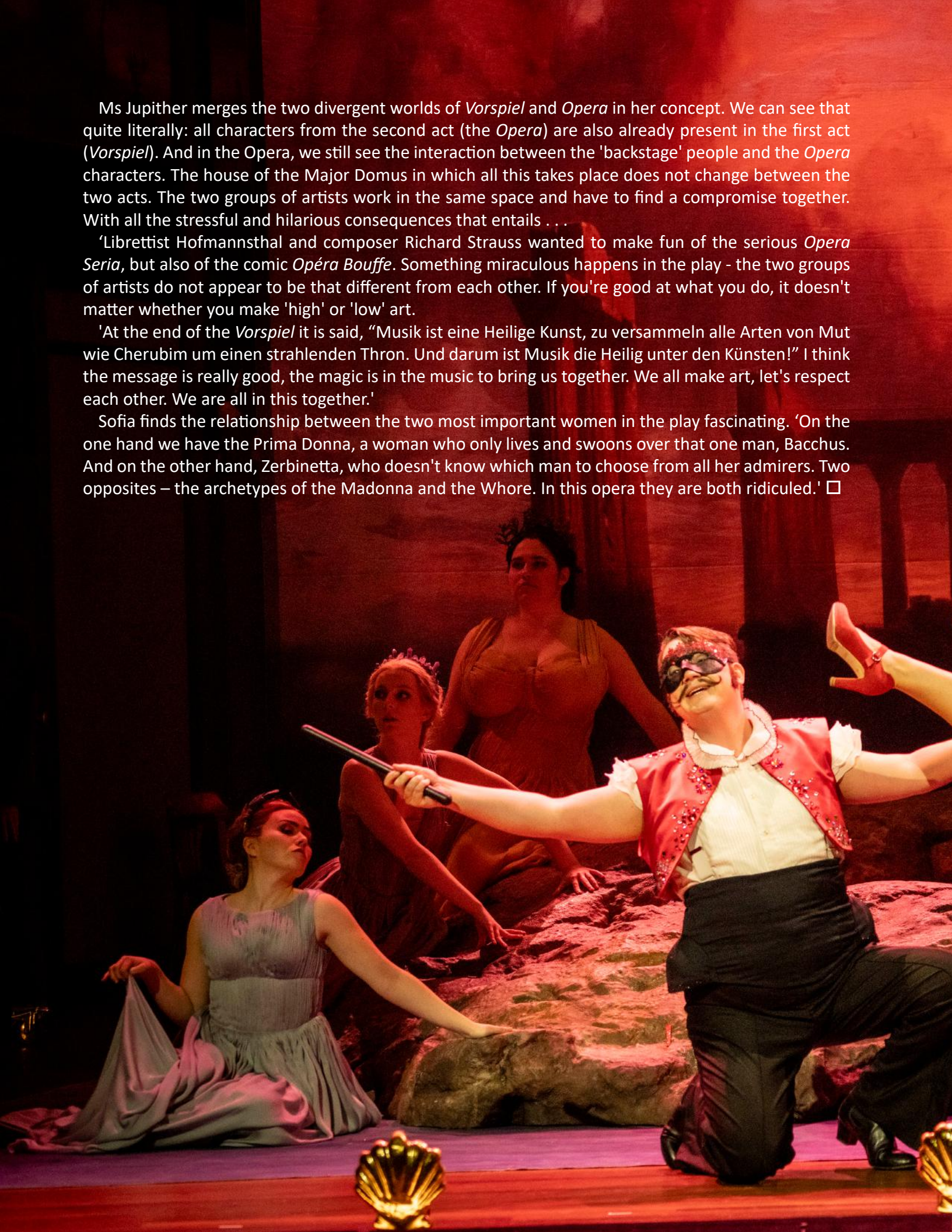


Ms Jupiter merges the two divergent worlds of *Vorspiel* and *Opera* in her concept. We can see that quite literally: all characters from the second act (the *Opera*) are also already present in the first act (*Vorspiel*). And in the *Opera*, we still see the interaction between the 'backstage' people and the *Opera* characters. The house of the Major Domus in which all this takes place does not change between the two acts. The two groups of artists work in the same space and have to find a compromise together. With all the stressful and hilarious consequences that entails . . .

'Librettist Hofmannsthal and composer Richard Strauss wanted to make fun of the serious *Opera Seria*, but also of the comic *Opéra Bouffe*. Something miraculous happens in the play - the two groups of artists do not appear to be that different from each other. If you're good at what you do, it doesn't matter whether you make 'high' or 'low' art.

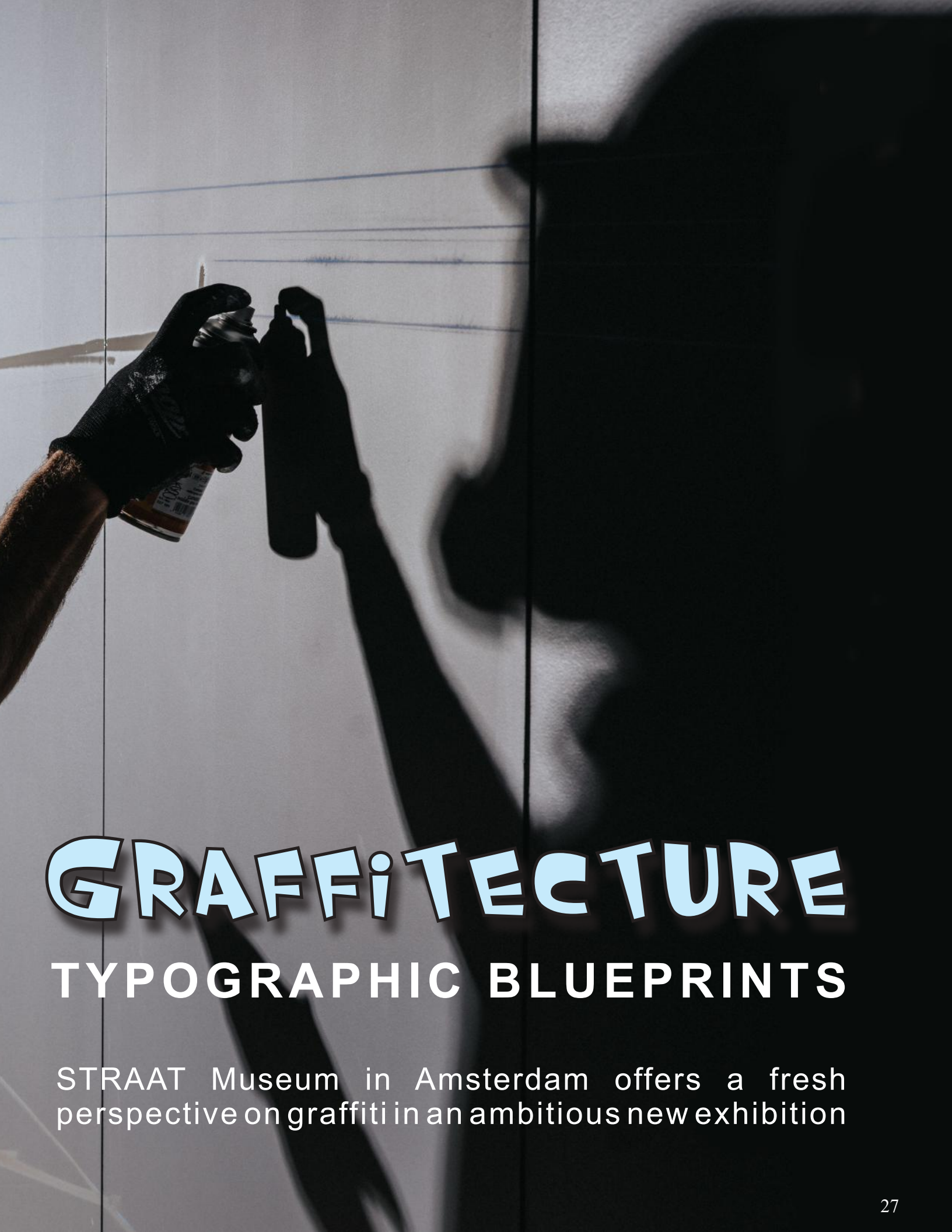
'At the end of the *Vorspiel* it is said, "Musik ist eine Heilige Kunst, zu versammeln alle Arten von Mut wie Cherubim um einen strahlenden Thron. Und darum ist Musik die Heilig unter den Künsten!" I think the message is really good, the magic is in the music to bring us together. We all make art, let's respect each other. We are all in this together.'

Sofia finds the relationship between the two most important women in the play fascinating. 'On the one hand we have the Prima Donna, a woman who only lives and swoons over that one man, Bacchus. And on the other hand, Zerbinetta, who doesn't know which man to choose from all her admirers. Two opposites – the archetypes of the Madonna and the Whore. In this opera they are both ridiculed.' □





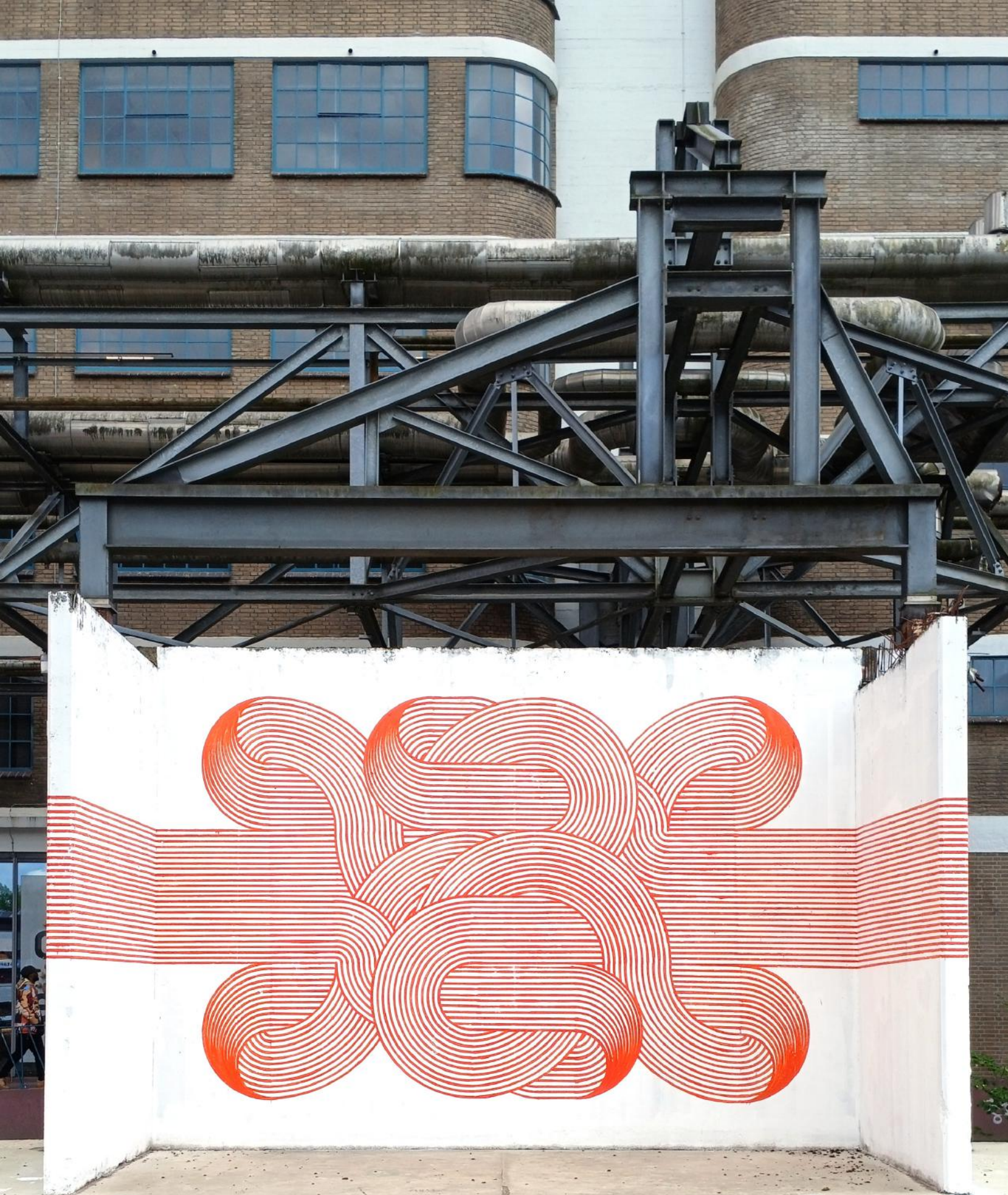




GRAFFiTECTURE

TYPOGRAPHIC BLUEPRINTS

STRAAT Museum in Amsterdam offers a fresh perspective on graffiti in an ambitious new exhibition



Antigon

This February STRAAT Museum presents *Graffitecture: Typographic Blueprints* which explores the intersection of graffiti and architecture through the work of four innovative artists - SODA, Gary Stranger, Antigoon, and Georgia Hill. These artists combine the raw energy of graffiti with the structured elegance of architecture and design. The exhibition features around fifty works, including several installations.

Graffiti is often still associated with illegality, despite the medium having far surpassed this stage. *Graffitecture* highlights the creative possibilities of typographic art, introducing visitors to the growth, refinement, and relevance of graffiti in today's artistic and cultural landscape. Through SODA's optical illusions, Gary Stranger's architectural letterforms, Antigoon's experimental machine-assisted creations, and Georgia Hill's poetic monochromatic designs, a dynamic interplay emerges between chaos and control, spontaneity and precision. By applying typography in public art, these artists redefine our relationship with urban environments and design. As part of the exhibition, STRAAT will also showcase a collection of process films by the featured artists.



SODA



*SODA manipulates flat surfaces
with limited colour palettes to
create phenomenal illusions of
three-dimensional depth . . .*



Graffitecture highlights the creative possibilities of typographic art, introducing visitors to the growth, refinement, and relevance of graffiti in today's artistic and cultural landscape

SODA (1977, Italy) manipulates flat surfaces with limited color palettes to create phenomenal illusions of three-dimensional depth. Gary Stranger (1970, United Kingdom), a member of the legendary MSK (Mad Society Kings), blends the language of graffiti with the meticulous craft of design to create unique architectural typographic forms. Antigoon (1983, Netherlands) pushes the boundaries of materials and process—using exceptional tools like ink machines and paint blowers, he creates geometric hints of letterforms with futuristic precision. Georgia Hill (1988, Australia) adds a personal and poetic touch by combining reflective phrases with typographic designs featured worldwide in galleries, on city walls, and on buildings.

The STRAAT Museum collection already includes large-scale works by Gary Stranger, SODA, and Antigoon. To mark the occasion of the exhibition, Georgia Hill will also create new work for the museum's permanent collection. This piece will join over 180 other large-scale works, further enriching STRAAT's vibrant and diverse collection □

Graffitecture: Typographic Blueprints runs from 14th February to 18th May at STRAAT Museum in Amsterdam



Gary Stranger



Nous, le Radeau at
Philharmonie de Paris
Photo by and © Alwin POLANA



INTERNATIONAL *Inspiration*

Amsterdam's ICK dance platform reflects on the past year promoting dance that connects while looking forward to events early in 2025

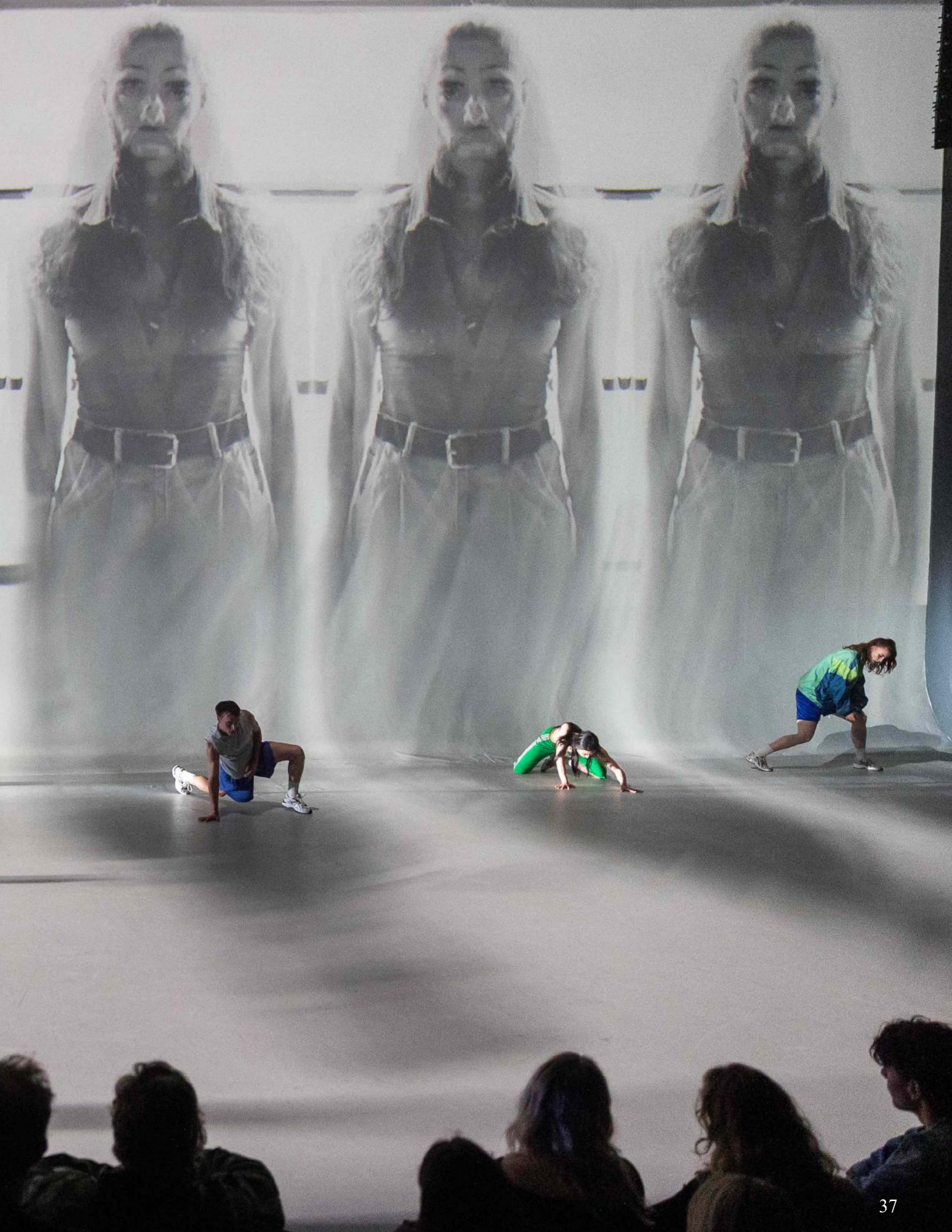
Last year we took our productions to diverse theatres (inter)nationally, we once again felt the power of contemporary dance: the ability to touch people and make complex themes tangible. *With We, The Eyes*, we challenged audiences to reconsider the balance between personal freedom and collective responsibility. *Rocco/Rocca* brought an intense confrontation between strength and vulnerability, while with *Nous, Le Radeau (We, The Lust)* in Paris the essence of desire and hope was exposed in a ground-breaking combination of dance and opera.

In 2024, we explored the fusion of art and technology. From performances at the Nxt Museum in Amsterdam, where dancers moved through the audience and AI-controlled installations, to the European Premiere project that worked on an advanced digital ecosystem with AI, XR and 3D technology. These innovations found their way into our production *Nous, Le Radeau* and mark the future of dance in digital context.



The Nxt Museum in Amsterdam, where dancers moved through the audience and AI-controlled installations.

Photo by and © Maarten NAUW





AI Installation at Philharmonie de Paris
Photo by and © Alwin Poiana

New talent also dominated 2024. We are proud of the recognition of *Hunter* by Courtney May Robertson with the VSCD Mime/Performance Award and NRC's rave review of *11 3 8 9* (Trevoga) as best dance of the season. *Don't Look Me in the Eyes* by Ainhoa Hernandez Escudero successfully toured western Europe and Collective Mamm had an impressive premiere at Moving Futures with *No Strings Attached*.

The New Adventures residency gave makers such as Constantin Trommlitz, Thais Di Marco & Diego Oliveira, Niek Wagenaar and David Feenstra a chance to experiment and grow. At the same time, Roshanak Morrowatian worked on *Alphabets of Flesh*, and Robin Nimanong prepared the double performance *Project Fools / Xx 63* together with Trevoga, which was in the Utrecht Theatre in January.





New Adventures #2
Photo by and © Alwin Poiana



ICK is about more than watching; it's about participating. We started the year with the workshop WAKA by artist-associate Eric Minh, internationally known for his social artistic projects. During *Pride Amsterdam*, The Kiki Kiki Ball brought an explosion of expression, while the *Night of the Intuitive Body* and Museumnacht Amsterdam focused on intuition and passion. At 24-uur Nieuw West, dancers Clive Rudd and Hiroki Nunogaki shared their talents in energetic workshops.

The ICK Dans Parade combined everything: new work by Roshanak Morrowatian and Robin Nimanong, a preview of *Nous, Le Radeau / We, The Lust*, and the interactive AI game *Replay*, in which participants could experience dance in an innovative way. At the same time, the community project *We, Dance Together* offered non-professionals the chance to discover a young creator's work and dance with them themselves.

Now, we look forward to 2025: a year full of ambition and celebration of Emio Greco and Pieter C Scholten's 30th anniversary!

In January Robin Nimanong and Trevoga presented a collaboration that explored queer liberation and the power of media. On 1st, 8th and 14th February *We, The Shameless*, a solo for two amazing dancers, explores inner dialogues and shows different facets of one personality

The newest creation of the renowned choreographer Shailesh Bahoran with the ICK ensemble and the musicians of the Amsterdam Andalusian Orchestra bring a mix of hip-hop and classical contemporary dance to theatres, with a grand premiere during ICK-Fest on 1st March. The Festival continues on 2nd March and celebrates dance with pop-up performances, interactive workshops, and the premiere of *Mystic*. Of course, a festive finale on the dance floor is not to be missed.

On 1st June, in celebration of 750 years of Amsterdam, dancers from eight boroughs will share the stage at Nationale Opera & Ballet with a joint performance of *In C* □



Jules, Henri and Louis Séeberger *The
Jardin du Luxembourg. Sainte-Bathilde,*
by Thérasse (1848), September 1906

REVOIR PARIS

Original *fin-de-siècle* prints from Musée Carnavalet in Paris by the famous Séeberger brothers on show at Huis Marseille, Amsterdam's Museum for Photography

Photos courtesy of Paris Musées / Musée Carnavalet – Histoire de Paris



This February Huis Marseille, Museum for Photography in Amsterdam will be showing a selection of 72 original, large-format prints by the Séeberger brothers, successful French amateur photographers, in the exhibition *Revoir Paris*. Paris through the lens of the Séeberger brothers (1900-1907). The brothers' photos were made in the course of four photographic competitions organised by the city of Paris in the early 20th century, and are now held by Musée Carnavalet, the museum of the history of Paris itself. They represent an early form of street photography, and have never been exhibited on this scale before. Of the 72 prints on show at Huis Marseille, sixteen were rediscovered in 2017 in the attic of the Paris museum.

The Séeberger brothers were Jules (1872-1932) and his two younger brothers, Henri (1876-1956) and Louis (1874-1946). Their photos show the city's most iconic locations, such as Montmartre, but also less well-known spots, like the Bièvre river. Every location is enlivened by the presence of Parisian men and women. The exhibition offers a chronological and thematic journey through the Paris of the Belle Epoque as seen through the lens of the Séeberger brothers – who captured, better than anyone, the atmosphere of the capital on the eve of the First World War.



Jules and Henri Séeberger, *The île Saint-Louis. After the rain. Entrance to the Pont Sully bridge*, 1905.





At the beginning of the 20th century cameras were becoming increasingly user-friendly, and photography began to attract a growing number of enthusiasts. The Paris city council responded by organising amateur documentary photography competitions which culminated in an exhibition. Between 1904 and 1907 four such competitions were held, and the Séeberger brothers took part in all four. The city specified the themes, focusing on historic locations or sites threatened by change or even disappearance, such as the Jardin du Luxembourg, the Jardin des Plantes, the banks of the Seine, the historic Montmartre, the grand hôtels (private mansions) in the Marais district, and the Bièvre. The photos sent in were judged by a jury and exhibited in the Petit Palais. The winners received a medal and the city council acquired the winning photographs for the Musée Carnavalet collection. These four exhibitions offered the Séeberger brothers an opportunity for their work to be noticed and it launched their career, which later concentrated on postcards and photographs of beautifully dressed women in the street.

The brothers distinguished themselves from other photographers by printing in large format and by enlivening their urban landscapes with human figures. Although lengthy exposure times meant that most of these images had to be staged, the postures of these human figures gives the impression that the images were spontaneously captured, and the photos immediately make one think of snapshots. These qualities are still striking today, especially when we remember that enlargements were rare at the time and that the brothers worked with 13 x 18 cm and even 18 x 24 cm glass plates.

Musée Carnavalet possesses an exceptional collection of 423 prints, all of which had been part of the four photography competitions, and it is the only museum that holds large-format prints of these photos by the Séeberger brothers. In 2017 the museum made a remarkable discovery: while preparing to move all the collections so that renovation work could be carried out, fifty large-format prints on grey cardboard by Jules Séeberger were found in the attic. They had been made for the second exhibition (on old Montmartre, private gardens, and the Bièvre). Sixteen of these rediscovered prints will be on display in Huis Marseille. This recent find formed the basis of new research which reevaluates the Séeberger brothers' prints, made 120 years ago, in the light of the time and context in which they were made.

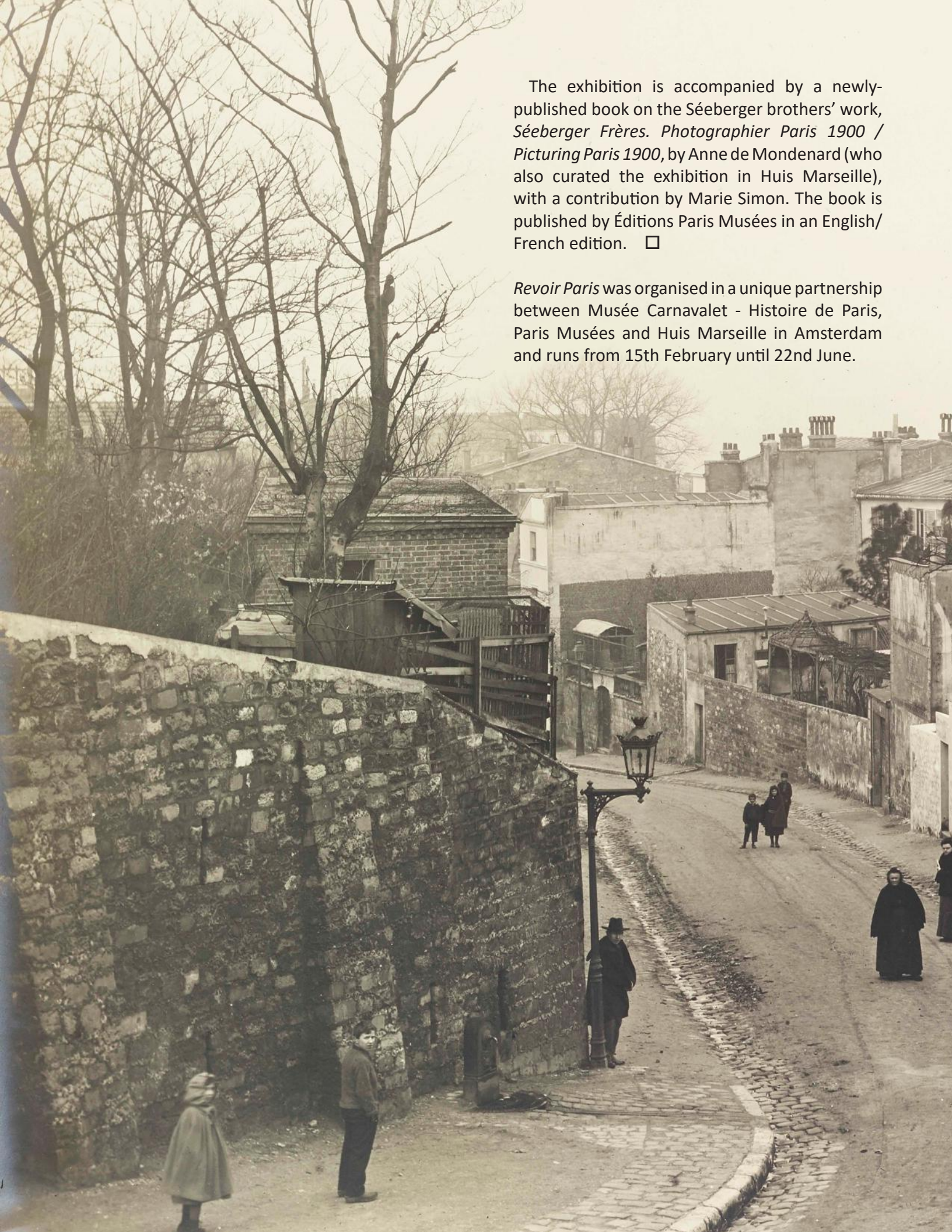


Jules Séeberger *Old
Montmartre. An artist in
the maquis*, March 1904



The exhibition is accompanied by a newly-published book on the Séeberger brothers' work, *Séeberger Frères. Photographier Paris 1900 / Picturing Paris 1900*, by Anne de Mondenard (who also curated the exhibition in Huis Marseille), with a contribution by Marie Simon. The book is published by Éditions Paris Musées in an English/French edition. □

Revoir Paris was organised in a unique partnership between Musée Carnavalet - Histoire de Paris, Paris Musées and Huis Marseille in Amsterdam and runs from 15th February until 22nd June.





Jules Séeberger. Old Montmartre.
The rue de l'Abreuvoir. View from
the rue des Saules, at the corner of
the rue Cortot, 27th February 1904



THE CITY SHE LOVES ME

What if you feel redundant in the city you love? In *The City She Loves Me*, young people face a radical choice: do you keep fighting for your place or is it better to leave for good? The multimedia performance by WAT WE DOEN will tour the country from 14th February

In the performance *The City She Loves Me*, three young people are asked to collaborate on a film about their value to the city. Their fresh ideas quickly clash with the experience of the three filmmakers, played by Urmie Plein, Laurien van Rijswijk and Mees Hilhorst. Who is right? The young people with their open-minded view or the established order with its years of knowledge? With three actors and the voices of the young people, the performance switches rapidly between perspectives and characters. The boundary between fiction and reality blurs. As an audience, you feel the time is running out: how can the city win back its young people?

The problem of the gap between local governments and their youth is great. All large cities have difficulty reaching their young citizens. The participation rate is low and young people leave the cities because they cannot find a home or cannot build a life there for other reasons. And if they cannot leave, they may not do so physically, but they do so mentally. The performance shows how big the gap can be and how rare the real conversations are that can bridge that gap. As the problems for young people pile up – from dropping out of school to housing shortages – the need for a dialogue that goes beyond assumptions and prejudices is growing.

The City She Loves Me is a multimedia project with theatre, film and a digital foyer performance. Themes such as youth participation and the role of young people in the city are addressed in various ways. It is a conversation that continues on multiple levels. A story that not only affects the theatre audience, but is also relevant to a broader social debate. Beforehand, the company works with young people on a film that provides context during the performance. Afterwards, there is a digital foyer installation, an app developed by students of the MBO Theatre School Rotterdam. In the app, eight avatars, based on eight students, read a 'farewell letter' that ends with a personal question to the visitors/society. The app can be downloaded via QR codes at eight bus stops in the foyer installation.

The City She Loves Me follows the successful productions *Angry Young Men* and *So Far So Good*, but stands entirely on its own. An evening full of confrontation, humour and hope shows how difficult it is to really talk to each other and how much that conversation is needed □

Not Only, But Also

A random selection of events taking place this month in the Rotterdam, Amsterdam and The Hague area and places nearby or in between



Until 9th February

**INTERNATIONAL FILM
FESTIVAL ROTTERDAM**

Various locations



5th - 7th February

Nicole Beutler Project
COME TOGETHER

at Frascati in Amsterdam



7th February - 29th March

NDT FIGURES IN EXTINCTION

at Amare in The Hague and on tour



Until 2nd March

Reisopera **ARIADNE AUF NAXOS**

on tour



8th February - 12th March

Dutch National Ballet **MADE IN NL**

on tour



11th February

TRE DONNE - LE NUOVE MUSICHE

at Kasteel Duivenvoorde in Voorschoten



12th February - 9th March

JEWELS

National Ballet in Amsterdam



13th February - 29th June

FACING THE STORM

at Mauritshuis in The Hague



13th February

THE BONE ALGORITHM

at Korzo in The Hague



14th February - 9th June

NEW PARIS - From Monet to Morisot

at Kunstmuseum Den Haag



20th February - 9th June

Scapino Ballet **ORIGIN**

on tour

Exhibition 08 Mar — 15 Jun '25
Curated by Kendell Geers

EV3RYTHING!S TRU3
NOTH1NG!\$ P3RM1TT3D

BRUTUS

