Boukje Schweigman presents an amazing skyscape in a brilliant display of light and sound ★★★★☆
The intensity is wonderfully enhanced and tempered by the accompaniment of Yannis Kyriakides.

Annette Embrechts
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Solar eclipse, lunar occultation, umbra, corona: all those incredible, rare natural occurrences that I always seem to miss. Wrong place, wrong time, cloudy sky. So I have to make do with other people's pictures.
But now, in Spectrum, I finally get to experience the spectacle that the sun and the moon present when their paths cross. At least, the light and the amazing colours. And all that in Brabanthallen, possibly not the greatest stellar location. Afzender Boulevard – a mini Covid version of the yearly Den Bosch Theaterfestival, presents Spectrum as a secret assignation in a dark hall.

Schweigman – a master of multi-sensory theatre – teamed up with Cocky Eek to design a white dome in which we, an audience of fourteen, land ingeniously out of the darkness, solo, horizontal on a metal bed. Then the sky opens. Deceptively simple: a white disc detaches and turns on its axis. Light artist Matthijs Munnik conjures a palette of intense colour behind the disc; arctic blue, flint, dark salmon pink, ochre, leaf green, dark violet. Slowly, calmly, they merge. Sometimes a sparkling corona appears. The intensity is wonderfully enhanced and tempered with the soundscape by Yannis Kyriakides. Sounds wander upward, are blown by the wind, or billowing, force our bodies down. For a moment you seem to connect with the corona: the sun's scorching atmosphere. Each person in the audience feels their own physical sensation. But once outside, on a chair in an almost empty parking lot, the blue traffic sign, the white feather and the red car suddenly seem loud and garish.

Spectrum
Theater
★★★★☆