

CATALOG OF ENCOUNTERS

David Weber Krebs & Jan-Philipp Possmann/Frascati Producties
LEZING - Frascati 3 - 19.00 uur

Three evenings of lecture performances and art that steps out of its frame

Theatermaker David Weber-Krebs, co-founder of LISA, and dramaturge Jan-Philipp Possmann have been working together on theater pieces for the last four years. Lately they have started to research on the position of the spectator and the art piece and particularly on those situations where the boundaries between the two dissolve. In their lecture performances they have developed a format for exploring transgressive art practice in their own work but also in horror films, paintings, audio recordings or news photography. On three consecutive nights in Frascati 3, they will introduce their research project in cooperation with the **research group Art Practice and Development** of the Amsterdam School of the Arts. They will present lecture performances that they developed for Festivals over the last years, discuss with other artists and researchers and give an outlook on their next projects. All three evenings will be English spoken.

1. Erschauern/Begreifen (2008)

Tue 20 Jan

Enjoying art can be an ambivalent experience. The French expression "mise en abyme" describes an aesthetic strategy of mirroring or transgression, yet its literal translation is "to open an abyss". It is this very abyss that opened up before Heinrich von Kleist in 1810 when he faced Caspar David Friedrich's painting THE MONK AT THE SEA. Some works of art draw us into a space that is neither the space of art nor the space of reality. We get caught between two worlds. We do not have the truth, and reality is not the truth. The space between reality and truth is the space of art. Art fills this interspace as a practice." (Heiner Müller)

This lecture can be seen in combination with The Case of the Spectator (Marie Jerez, Frascati 2, 8 pm and with Mausoleum Buffo (andcompany&Co. Frascati 1, 9 pm)

2. Catalog of Encounters

Thu 22 Jan

An evening of discussion and presentations

As artists and researchers alike, Weber-Krebs and Possmann present and discuss their project with the audience and fellow artists and scholars who engage in new forms of artistic research and art analysis.

Names of additional guests will be announced at a later stage.

3. The Consequence of Infinite Endings (2005)

Fri 23 Jan

A process wherein a movement slowly, irremediably heads towards its end, or where an object becomes smaller and smaller until it navigates at the verge of perception and finally vanishes away. This phenomenon serves as a manifestation of the experience of the Sublime in contemporary art forms. "The Consequence of Infinite Endings" is a lecture-performance that plays with and questions the implications of this movement as a specific aesthetic strategy. Building on selected scenes from film, art and performance, the lecture-performance navigates along the narrow margin between critical reflection and emotional engagement, touching on the philosophical as well as on the technical aspects, it enables us to encounter these notions of the Sublime and to question their relevance for us on a personal level and in the context of our culture.

The Consequence of Infinite Endings has constituted the theoretical research on the theater performance Fade Out in 2005, and can be seen in combination in Frascati 2, 8 pm

FADE OUT

David Weber Krebs/Frascati Producties
vr 23 t/m za 24 jan - Frascati 2 - 20.00 - 20.45 uur

Fade Out starts exactly where other stories end. By manipulating a specific trope or mechanism of time based arts, it reverses the narrative logic and turns the end of a story into an epic of loss and longing that continuously balances on the borders of perception and disappearance.

Fade Out is a minimalist work, one that reduces the theatrical aesthetics to their core and lays open the very conditions of performing arts: 'They were in the light. They were in the darkness'. The two poles of any theatrical endeavour, actors and audience, and the intense yet delicate relationship they engage are moved into the foreground. Fade Out uses nothing more than light, space and the intense presence of two people on stage, to reflect on the

mechanisms and potential of live time based art. 'And here we are now!'

Fade Out has been successfully presented at festivals and venues all over the world and is now once more back in Frascati. On Friday 23 (7 pm) David Weber-Krebs will give the lecture performance *The Consequence of Infinite Endings* (2005). It is a documentation of the theoretical research around *Fade Out*.

Uit de pers:

'Silence and the slowly vanishing light take up the theatre. The stage is ready for the Void to spread. And that is all of a sudden surprisingly much.'

Frankfurter Allgemeine Zeitung