

Scheitern als Chance

Abschluß des "Plateaux"-Festivals

Those who look at new positions in performing arts should not be disappointed when finding from time to time things that they already know wrapped up in a package which looks new. Or when a highflying trip towards new horizons lands in a crash. It was again and for the sixth time the aim of the "Plateaux" festival in Frankfurt's Mousonturm to give new ideas and young theatre artists a chance. Monitored by Jan-Philipp Possmann, works were presented during eight evenings, each of them devoted to a different general subject and method.

The festival is an exception in the cultural scene, as it allows young artists to prepare their productions under professional conditions, and to present them – all risks included - as a première to the public at modest prices. On the last evening of the festival, a guest addressed exactly that risk, namely that of failure, and the consequent questions around the success of theatre. David Weber-Krebs presented this time a new aspect of that idea, after having last year participated in the festival with his meanwhile price-winning work "This Performance" in which he positioned Jennifer Minetti in a context between high expectations and the Nothing.

The performance is called "Fade Out" and takes not even an hour. It is of a consistency that many productions which could be seen have not - yet – reached. And this although "Fade Out" does not lack comedian elements. It is however at times very grave. As was the case in "This Performance", the audience is given high expectations. Carol Bärtschiger and Diego Gill stay already for some time motionless on the stage, when Weber-Krebs begins to read a – alas not easily understandable – text in English. The Performers have prepared themselves for a long time to show something significant, something to which they are committed. They have a task for which they want to dedicate everything. The moment has come to demonstrate this. And then happens – nothing. The two of them run to and fro, jump clumsily around, slave pitifully. Myriam von Gucht has purposely dressed them up in a green-brownish attire which vaguely reminds of "Trachten" and thereby of traditional German clown figures. It also refers to Karl Valentin and Liesel Karlstadt, a well known tragic-comical and even absurd couple of German actors. Silence and the slowly vanishing light now take up the theatre. The stage is ready for the Void to spread. And that is all of a sudden surprisingly much.

EVA-MARIA MAGEL

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