

David Weber-Krebs

**workbook
2003-2017**

davidweberkrebs.org

The Guardians of Sleep

(performance)

While sleeping, the human body is vulnerable. A feeling of security and peace helps us every night to withdraw from the world. In times past it was considered the task of the absolute ruler to protect his sleeping subjects against nocturnal dangers. Nowadays there are other forms of social protection. But what happens when these suddenly fall apart?

With *The Guardians of Sleep* David Weber-Krebs creates a quivering and intense microcosm within theatre's coordinates of time and space. Six performers disclose various levels of intimacy. Ambivalent relations between light and dark, activity and passivity, looking and being looked at resonate with and against one another.

How responsible can you feel towards someone you don't know? When does the activity of looking at someone turn into watching over that person? When does caring for someone become a power relation? A look often stays on the surface of things. We can only guess what happens inside the head of the one we watch sleeping.



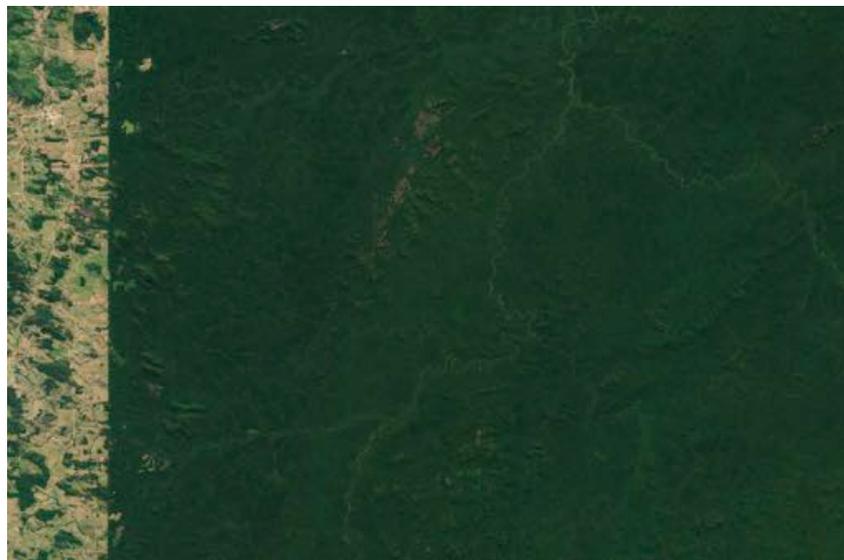
The Guardians of Sleep works as an intensifier for the senses: you perceive every movement and every noise in the room, you feel being observed by the now-and-then open eyes of the performers, and you are an observer yourself, responsible to watch over the others' dozing off. Thereby, Weber-Krebs succeeds to create an intense connection between his performers and each one of the spectators.

Mannheimer Morgen.

concept & direction David Weber-Krebs **performance** Julien Bruneau, Luanda Casella, Alondra Castellanos Arreola, Matthew Day, Zoë Demoustier, Irena Radmanovic **lighting design** Jan Fedinger, Martin Kaffarnik **costumes** Anne-Catherine Kunz **dramaturgical advice** Sébastien Hendrickx, Lara Staal **artistic advice** Marie Urban **sound advice** David Helbich **illustration** Eva Le Roi **production manager** Leonie Persyn **production** Infinite **Endings co-production** Kaaitheater, Kunstencentrum Buda, Zeitraumexit. with the support of the Flemish authorities and of the Flemish community commission. thanks to Pianofabriek, Mimeopleiding Amsterdam. David Weber-Krebs is affiliated as an artistic researcher to KASK & Conservatory / School of Arts. première september 2017, wunder der prärie, zeitraumexit, mannheim.

The Earthly Paradise (installation)

The Vatican Museums displays the monumental painting by Johann Wenzel Peters »Adam and Eve in the Earthly Paradise« (1827). It represents the mythical first man and woman in a pastorage alongside some 250 other animals. It is actually a perfect example of the way 19th century was seeing and representing untouched nature. David Weber-Krebs uses this work in order to reflect on how to apprehend the idea of nature now, some two centuries later, when it is said that the two iconic humans in the painting of Peters' have »touched« the planet they live on to an extent, that they have altered it forever.



digital print on aluminium (200 x 300 cm), turntable, loudspeaker, vinyl record 12"
exhibition **Depot Erbe**, Theater Freiburg/Museum für neue Kunst. april 2017.

Balthazar (performance)

In this piece the protagonist is not a professional dancer nor an actor, but a non-trained animal – the donkey Balthazar. He is confronted with a group of human performers who involve him in choreographies and stories. The piece emerges from this live and active communication between the species.

The human performers try to grasp the animal by constructing meaningful narratives, movements, gestures, and images. But the animal undercuts constantly this attempt to define him and pulls the performers and the performance into a process of becoming-animal. Naturally, the untrained animal never fully behaves according to the artistic intention. The fragile communication with the donkey requires a fine sense for the responses and propositions (or even demands) of such an unequal and unpredictable stage partner.

Balthazar is a longterm artistic research project by theatre maker David Weber-Krebs and dramaturg and theorist Maximilian Haas that explores our cultural relationship with animals using the means of theater.



[balthazar](#) by Maximilian Haas in Antennae 31, spring 2015

[balthazar, ein tier auf der bühne](#) in Theater der Zeit scores, Sep. 2014

concept & direction David Weber-Krebs **concept & dramaturgy** Maximilian Haas **performance** Julien Bruneau, Alondra Castellanos Arreola, Philipp Enders, Sid Van Oerle, Noha Ramadan **costumes** Ebba Fransén Waldhör **space advice** Alexander Schellow **production** Elisabeth Hirner/Infinite Endings **co-production** theaterschool, Amsterdam - kaaitheater, brussels - kampnagel, hamburg - hau hebbel am ufer - next festival (schouwburg kortrijk) - inteatro polverigi - mousonturm, Frankfurt -

On Enclosed Spaces and the Great Outdoors (“performative conference”)

A five days festival/conference organized by the Studium Generale of the Gerrit Rietveld Academie.

18-22 march at de Brakke Grond, Amsterdam

Convened and moderated by invited curators Claire Tancons (curator, New Orleans), David Weber-Krebs (artist, Brussels), Joanna Warsza (curator, Berlin) and Claire Bishop (art historian, New York).

March 20th.

On Enclosed Spaces And The Great Outdoors

Curated and hosted by David Weber-Krebs

With contributions by Andrea Bozic, Andre Eiermann, Nikolaus Gansterer, Maximilian Haas, Mette Ingvartsen, André Lepecki, Jeroen Peeters and David Weber-Krebs.

Usually people who step into a theatre are of two kinds: the spectators and the actors. The spectators watch the actors. Both usually are humans. This happens usually in the enclosed space of theatre. In its symbolism, economy, and practice, theatre is the place where the human stands central with his body and his words. But what kind of spectatorship applies when challenged by an encounter with a thing, a creature, a flow, fiction, or darkness? Is it at all possible to abandon anthropocentrism in this game? During this day we are going to focus on the non-human in theatre and outside of it, on stages, screens, and the great outdoors. Spectators will be activated in various ways by lectures, screenings, performances in and outside the theatre, and a cosmic event.

for a full program: areyoualiveornot.rietveldacademie.nl



Into the Big World (performance and booklet)

In Into the Big World we experience a world where everything is observed, named, categorised and therefore domesticated. We become acquainted with different species, subspecies, families, genera and taxonomies. We get to know all the plants on the Island of Jamaica, the 24 species of short-tailed crabs in the Red Sea and the hermaphrodite aquatic plant known as water-lily. Gradually however knowledge becomes more complex as the world does not longer present itself as a stable unity but instead as a system where everything is connected to everything.

Into the Big World places the eighteenth century encyclopedic project as the seed of Modernity. A worldview where the world was seen as a whole that needed to be known through all its aspects and conquered; a time away from the obscure dogmas of religion and autocracy towards the lights of knowledge, positive sciences and democracy. Where has this worldview brought us? Can we still observe the world from a distance, when we are its main agents of transformation?



[download](#) the press-kit about the performance and the research around it.

concept, direction, text david weber-krebs **performance** katja dreyer, noha ramadan **light design** jan fedinger **prologue & room tones** peter Lenaerts **dramaturgy** jonas rutgeerts **dramaturgy and research** marie urban **stage** lotte betting **advice** lars kwakkenbos **production** daria bubalo **design publication** stéphanie desmadryl **management** ingrid vranken **distribution** bold **With special thanks to** amsterdams funds for the arts, anne breure, niki hadikoesoemo, maximilian haas, sandra van der hel, olivier de laveleye, jan-philipp possmann, jean-baptiste van zeebroeck, fridolin weber-krebs, emily wiliams. An infinite endings production in co-production with kaaitheater, stuk and wp zimmer. With the support of the flemish community, pianofabriek kunstenwerkplaats and kunstencentrum buda. **première** stuk kunstencentrum 4th, november 2014. Presented at Kaaitheater, Brussels and De Brakke Grond, Amsterdam.

Tonight, lights out! (performance)

What is going to happen when we are all together in the dark?

On December 8, 2007 the Bild Zeitung, Germany's most important tabloid and Europe's best selling newspaper, was proclaiming with big letters on its front page: "Tonight, lights out from 20:00 to 20:05!". By performing this small symbolic action of switching off the lights people were part of the large community who cares for climate change and who is determined to solve this problem together. For the time of five minutes...

Tonight, lights out! transposes this action from the level of an entire country to the closed space of a theatre. It is about the creation of a belief. The belief that by accomplishing a simple task together, you can truly change something.



"a unique theater experience that one is not likely to forget."
Mannheimer Morgen.

concept, text, direction david weber-krebs **host** maarten westra hoekzema **research & assistance** marie urban **management & production** kristin van der weken/klein verzet **sound coordt** linke **conception installation** hans westendorp **technique** martin kaffarnik **communication** daisy benz.

a stichting INFINITE ENDINGS production in co-production with STUK, Zeitraumexit and Theater Zeebelt. thanks to Frascati. *tonight, lights out!* is made possible with the support of NFPK and AFK.

Première at wunder der prairie, zeitraumexit, mannheim 16.09.2011. Presented 2011-13 at frascati, amsterdam / stuk kunstencentrum, leuven / theater kikker, utrecht / rotterdamse schouwburg / theater de nieuwe vorst, tilburg / zeebelt, den haag / huis van bourgondië, maastricht / plaza futura, eindhoven / corrosia, almere / kampnagel, hamburg / cc de steiger, menen / sittard-geleen stadsschouwburg / cc de spil, roeselaere / cc westrand, dilbeek / tjcc, théâtre de genevilliers, paris / far, festival des arts vivants, nyon (ch) / sophiensaele, berlin / pianofabriek, brussels / mir festival, athens / body/mind festival, warsaw / danae festival, milan / sin culture centre, budapest / theater freiburg / homo novus festival, riga (LV) / kaaitheater, brussels / mladi levi festival, Ljubljana / zeitraumexit, mannheim / Veemtheater, Amsterdam.

Among the Multitude

(2009-2012) (film & performance)

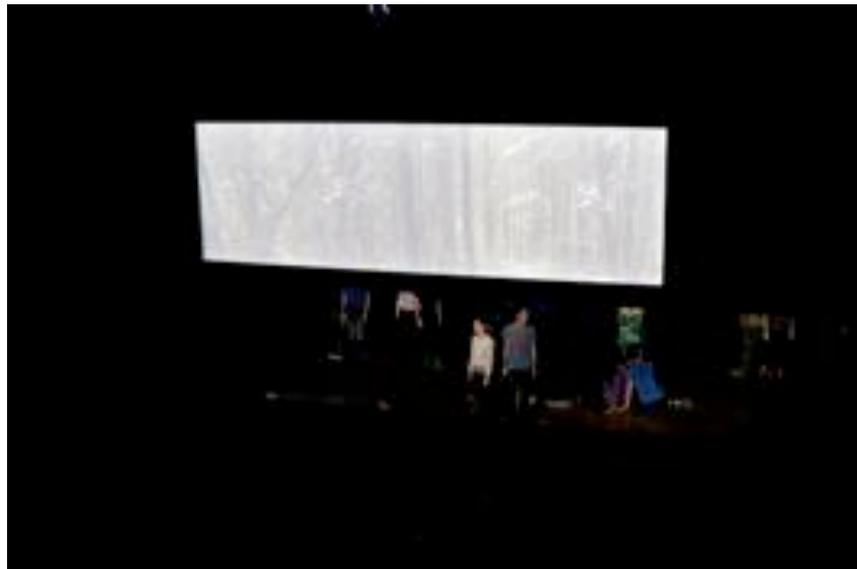
David Weber-Krebs transforms the theatre space into a cinema..

A man is wandering around in an open landscape. He is in exile, an alien, looking for something in the wrong place, in the wrong way. When he finally enters a forest we are brought back to the social space of theatre.

The film that was uniting the spectators by offering them a window to look at the world has disappeared. A shift occurs from a situation of looking at art to a situation of looking at each other. Now we are many.

People looking back at people.

Among the multitude is a proposition to review and rethink our position as collective viewers of ourselves and of the world around us. It is a journey from the deepest of our European landscape to the shared and enclosed space of theatre.



a david weber-krebs film with tjebbe roelofs **production** joggem simons/inexselsisvideo **camera** joost rietdijk, david weber-krebs **assistance** arnaud arseni **sound** tim egmond, coordt linke.

There have been two versions of Among the Multitude in Amsterdam (Frascati) and Leuven (Stuk).

The Amsterdam version premièred september 9th, 2009 and has been made in collaboration with andreas bachmair, anne breure, jan langedijk, noha ramadan, mike van alfen and anne van dorp and 70 people from Amsterdam

The Leuven version premièred 18 april 2012. It has been made in collaboration with seppe baeyens, hans bryssinck, ugo dehaes, suze milius, natascha pire and mike van alfen. **artistic assistance** anne rooschüz, **costume supervision** elke lahoussse

Miniature (a collaboration with Alexander Schellow)

go to the website of [miniature](#).

[Alexander Schellow](#) and [David Weber-Krebs](#) began their collaboration during the Steirischer Herbst/Graz in 2006 where they developed the first miniature model. Since then they have staged various versions of this project in Utrecht, Berlin, Leuven and Amsterdam, adapting them to various situations and contexts, such as the temporary nomadic life of De Appel Arts Centre in Amsterdam.

Miniature creates an experience initiating minimalistic and intimate constellations that are presented live for a single spectator. He/she lives an exclusive and unique situation that plays with expectations and perceptions of his/her immediate physical environment. Are you alone in a dark room, watching a film? Are you watching a performance without performer? Who is your interlocutor on the phone? The oscillation and overlapping of the genres of cinema, theater and performance lead the spectator step-by-step into a motivating, sometimes peculiar and in any case insecure situation. Miniature is a structure that develops its potential from version to version adapting itself to the different locations and contexts it is placed in. Be it in an almost dark room or on a walk, the process always has the same aim: to provide a new visibility to the rooms in which the miniature occurs by means of interaction and apperception. Miniature invites, seduces and bewilders with a multitude of forms. The ambiguous relationship with the "other" and with the "self" offers a canvas of reflection for the memory and the stability of a given space and its time.

*With their structurally elaborate setup where minimalistic means meet a multi-layer space, Schellow and Weber-Krebs implement an artistic course of action that the philosopher Gilles Deleuze outlined in his book *The Fold*. Deleuze advises to settle in between two genres of art "to attain a unity of arts as 'performance,' and to draw the spectator into this very 'performance.'" In the architecture of baroque he discovers an "operative function" which creates and unfolds endless folds. These are antagonistic incidents, which annul the usual differentiation between figure and ground, thereby creating a "soft space." The baroque fold widens the perception of surface. Folds provided movement to the convention of central perspective and played with the blurrings of the human eye. The artists have found a medial platform for this geometric unsharpness: the grey images in the main film depict mist, an established metaphor in the history of art and cinema. In the context of miniature, mist is a plane of imagination for the reading spectator. The interaction of mist and text throws the spectator into the "soft space" and refers him back to himself and to his recollection. (Vera Tollmann, *Geometrie der Interdisziplinarität*, 2009).*



Until now there has been 6 editions of Miniature at steirischer herbst, graz / theater kikker, utrecht / sphiensaele, berlin / de appel, amsterdam / stuk, leuven / de appel, amsterdam (2).

Performance (Robert Morris revisited)

(performance)

What is it with the spectacular? To find out, one has to go back to a historic period in modern art, that was seemingly defined by an unparalleled will to be anything but spectacular: the minimalism of the 1960s. Of course, doing little can be quite unspectacular, but doing very little is again most spectacular. And it was. So how is something unspectacular turning into something spectacular? Is it the thought, the speculation, or is it the sight, the spectacle?

Performance is a spectacle and a speculation telling the true story of how the American artist Robert Morris injured his head in 1961.



A performance in which suspense is driven to a maximum when a pillar-like sculpture based on Robert Morris' work is lit dramatically. For minutes, nothing happens. It feels like looking at a beautiful photograph. You can watch it for hours but your mind wanders off. Then suddenly the pillar falls down to the floor in one piece. Just in an instance, with a bang, its shape has completely changed and our idea about what we saw, is transformed too. Is was in its minimal approach truly spectacular.
-ENDLESS LOWLANDS, Gwenneth Boelens.-

Concept and Realization David Weber-Krebsin **collaboration with** Jan-Philipp Possmann **Technical realization** Hans Wenstendorp. Presented 2009-11 something raw, brakke grond / zeitraumexit, mannheim / plateaux, mousonturm, frankfurt.main

Conversation (in the woods) (vidéo)

