

Laupitaji

Stage

For the performance, the artist Ieva Kaulina develops a stage installation, a labyrinth between private and public space, cameras partially transfer the events onto screens; furthermore pre-produced film material is to be used. The point is to integrate historical and current scenes of political debates into the aesthetics of the performance. The approach of the artists' stage installation is to clarify the modern potential of the threat and danger which private and public space as scenes for politics as well as the protagonists is subdued to. Schiller himself closely linked the scenes of the drama with the characters of his figures: on the one hand the constriction of his father's castle, which Franz Moor cannot get away from, on the other hand the dark vastness of the Bohemian woods (which could also be a complex city landscape) in which Karl Moor lives with the bunch of robbers.

We are interested in the life between the great events, the world between the big cities, the dark gateways and nocturnal parking – trading places for the mysterious, the self-concealing. We are interested in the secluded roadhouses on the borders, the frayed areas on the outskirts of the cities, the space to the periphery, the escape locations, the usual violence. Karl Moor has become inhabitant of those remote areas. What starts as romantic adventure (the founding of a gang of thieves) turns into a self-torturing loss of respect and esteem for himself. And we are interested in Franz Moor, the calculating, the son from a good family as criminal, Franz the author of the intrigue, Franz as an “appearance in dissolution” in a fixed system that has become old and which has become hollow long ago, the subversive fire, that blazes up for a short moment before it extinguishes.