

Here I want to shortly present our research project. Jan-Philipp Possmann and I are working since 2005 on projects - mainly performances - that I initiate, and that he accompanies as a dramaturge.

Last year, we started to work at the Research Group 'art practice and development', at the Amsterdam School of the Arts. This research project is a way to get deeper into the artistic concerns we think about, since the beginning of our collaboration, and to develop some theory around it. We are doing this through an intensive correspondence on a blog, and in the form of lecture performances.

We are confronting ourselves with the work of other artists, or with the ideas around works of other artists. That's why we are calling every public event, organized in the frame of this project, *lecture performance*. They are sometimes more, and sometimes less, *lectures*. Sometimes they are more, and sometimes less, *performances*.

We are using works, or strategies of art history, in order to understand better their mechanism and effect on us. We are *actualizing* them. With *actualizing* we don't mean transforming them *au gout du jour*, as to prepare them for a contemporary audience, that would be fundamentally different from the one that was contemporary to the development of those works. By *actualizing*, we mean, first of all, making their presence and experience immediate for us. We take the freedom to take possession of an artefact or a strategy and make it ours, in the actualization of our own work. This approach is theoretical and practical at the same time, having one aspect informing the other. We are not only analyzing artefacts: by actualizing them, we are literally stepping into them.

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*Vielleicht hier umdrehen und Fotos zeigen*

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*(hier müsste man die Theorie der Transgression mehr erläutern. Ich finde es eigentlich gut aber nicht wirklich genug).*

The thing is that we are in the process of apprehending art pieces that invite us to do so. The idea, expressed by Georges Didi-Huberman, of an *image ouverte*, or *open picture*, has made a lot of sense to us. Those are pictures that establish between them and us, their spectators, a relationship of absorption. They are asking us to jump into their abyss. Their abyss becomes our abyss.

We have worked, for instance, with the *rear-view figures* from Caspar David Friedrich that serve as filters for the viewer to be absorbed inside of the painting scenery. We have analyzed and recreated a number of situations, while being the fascinated spectators of the inside of wounds to the vertical ascent of a helicopter that will never come back.

We have taken the role of a Peeping Tom mirroring our own horror. We have stepped inside a Column and played dead for three and a half minutes until the moment it became, by falling, a coffin.

We are currently working on a new lecture performance entitled *Inside the Black Cube*. And I would like to show you what is happening right now at ZeitraumExit in Mannheim: