



“The infinite Universe of the New Cosmology, infinite in Duration as well as Extension, in which eternal matter in accordance with eternal and necessary laws moves endlessly and aimlessly in eternal space, inherited all the ontological attributes of Divinity. Yet only those — all the others the departed God took with him... The Divine Artifex had therefore less and less to do in the world. He did not even have to conserve it, as the world, more and more, became able to dispense with this service...”

ALEXANDRE KOZYRE, “From the Closed World to the Infinite Universe”, 1957

“La raison pour laquelle la relocalisation du global est devenue si importante est que le Terre elle-même pourrait bien ne pas être un globe après tout (...). Même la fameuse vision de la “planète bleue” pourrait se révéler comme une image composite, c’est à dire une image composée de l’ancienne forme donnée au Dieu chrétien et du réseau complexe d’acquisitions de données de la NASA, à son tour projeté à l’intérieur du panorama diffracté des médias. Voilà peut-être la source de la fascination que l’image de la sphère a exercé depuis: la forme sphérique arrondit la connaissance en un volume continu, complet, transparent, omniprésent qui masque la tâche extraordinairement difficile d’assembler les points de données venant de tous les instruments et de toutes les disciplines. Une sphère n’a pas d’histoire, pas de commencement, pas de fin, pas de trou, pas de discontinuité d’aucune sorte.”

BRUNO LATOUR, “L’Anthropocène et la Destruction de l’Image du Globe”, in “De l’Univers clos au Monde Infini”, 2013





images

- 1 John James Audubon, "The Birds of America", bibliotheek van het Teylers Museum in Haarlem, 1827 - 1838
- 2 Josiah Clark Nott & George Robins Gliddon, "Indigenous Races of the Earth", 1857
- 3 Stewart Brand, "Tulane Drama Review" in "Whole Earth Catalog", fall 1966
- 4 Georges-Louis Leclerc de Buffon, illustration Jacques De Sève, "Illustrations de Histoire naturelle générale et particulière avec la description du cabinet du Roy", 1756, <http://www.gallica.bnf.fr>, Bibliothèque Nationale de France
- 5 Ulisse Aldrovani, "Rhinoceros", 1599
- 6 Edward Burtynsky, "The Greenhouses of Almeria", 2013
- 7 Samuel Roberts Wells, symbolical head illustrating the natural language of the faculties in "Diagram of the Phrenological Faculties" in "How to Read Character: a New Illustrated Hand-book of Phrenology and Physiognomy, for students and examiners: with a descriptive chart", via Harvard University, 1890
- 8 Carl Linnaeus, "Classification of Animals", "Systema Naturae", 1735
- 9 BBC Sound Archive, started in 1936, via British Library
- 10 Apollo 17 spaceshuttle crew, NASA, "Blue Marble", 1972
- 11 Sebastien Leroy, "Îles des Papous; divers portraits de naturels vus ssur l'île Rawak", bibliotheek van het Teylers Museum in Haarlem, 1819
- 12 Louis Lenard, "Poissons, Ecrevisses et Crabes", bibliotheek van het Teylers Museum in Haarlem, 1719
- 13 Andreas Cellarius, "Haemiphaerium stellatum boreale antiquum", bibliotheek van het Teylers Museum in Haarlem, 1660
- 14 Robert Hooke, microscope in "Micrographia", 1665
- 15 Andreas Cellarius, "Atlas Coelestic, seu Harmonia Macrocosmica", bibliotheek van het Teylers Museum in Haarlem, 1660
- 16 N.J. von Jacquin, "Fragmenta Botanica: figuris coloratis illustrata", bibliotheek van het Teylers Museum in Haarlem, 1809
- 17 Georgius Everhardus Rumphius, "D'Amboinsche Rariteitkamer", bibliotheek van het Teylers Museum in Haarlem, 1741
- 18 Pierre Tremaux, "Women from Lony in Sudan" in "Journal of Travels in Oriental Sudan", di Agostine collection, bibliotheek van het Teylers Museum in Haarlem, 1850
- 19 Melanie Manchot, "LEAP after the Great Ecstasy", video installation, 2011
- 20 www.anthropocene.info, Desert crops, Arabia: Fossil water or paleowater is groundwater that has remained sealed underground in an aquifer for a long time. Water can stay in these deep stores for thousands or even millions of years. When changes in the surrounding geology seal the aquifer off so that they can't be topped up anymore by rainfall, the water becomes trapped within. Now in many areas this ancient water is being tapped to grow crops in desert environments that could otherwise never support agriculture. But it is a finite resource, and it's being used up quickly; once these aquifers have been drained they will never refill. Crops grown in the desert are often watered using hoses that turn around a central pivot, creating the characteristic round fields seen here, via Google Earth

concept, direction david weber-krebs
performance katja dreyer, noha ramadan
sound design peter lenaerts
light design jan fedinger
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, sabine petri (museum in stuttgart), tilmann fischer (museum in stuttgart), carsten eckert (museum für naturkunde, berlin), dr. charles oliver coleman (museum für naturkunde, berlin), martina rißberger (dipl.-bibl (fh), fachliche leiterin der bibliothek)

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

david weber-krebs