

A fleeting projection is thrown onto the wall and hovers above the stage: "to create is to resist, to resist is to create." Almost winged words, often cited and yet so young. Put down on paper by an elder, himself part of the Résistance, today stimulating the nerves of those flourishing, enraged citizens. *En colère*. Coordination consists of transformation and change. Utopia is booming. Those who incessantly scorn will slumber in the archives. But what will their contemporary plans look like? Where can we find such grand visions? Who will inspire them? To whom shall we pose the question?

The experimental multimedia project *d'arc visions* calls Joan of Arc to the witness stand - that iconic woman, the ideal projection surface, the one who *must know*. Vision, modesty, will, disobedience and resistance unite in her historical myth. She is - all at once - the daughter of the people, a raging heretic, a venerated saint. Now she is brought out of her dusty crypt, even if she yearns for well-earned rest.

Joy Frempong, Simon Krahl and Rike Schubert associatively shed light onto a stage that means much to many; they do not question that young virgin from Orléans, instead they look at the phenomenon of such an iconic status and its transmission through media in general. Their approach is personal, one in which the desire for utopian plans resonates as much as the disappointment over all those that have preceded.

The three artists interweave their expressive forms into an experimental prism, in which visual performance, sound, installation, spoken and figural theater go hand in hand. Despite abstraction of content, there remain no secrets; all hand grips are visible in the semi-darkness: the creation of live and analogue images, their enlarged projection onto the wall, the layered construction of music and the animation of puppets. Overlaps, transformations and displacements emerge alongside genre-appropriate forms. Zoom in. Surface. Structure. Light source. Shadow reflex. Cut. Sound. Text-tirades. Zoom out.

*d'arc visions* plays with perception, examines the idea of the perfect illusion and celebrates dramaturgically flawless moments. Yet, only so long until the absolute climax draws near and then – an abrupt break, the set-up changes, the arrangement renewed. In these breaks the potentiality of the gap is revealed, that which lies between seemingly perfect images, between ideal atmospheres.

(Eileen Seifert / Ashkan Sepahvand)