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Voyage into Infinity

Wiener FestWochen, 23.05.2026 [ENA]

Voyage into Infinity in frames of the famous Wiener FestWochen festival is a sharp, sensuous, impressive and visually daring performance that turns the stage into a living machine of images, impulses, and contradictions. Narcissister's work does not simply present spectacle; it constructs meaning through repetition, transformation, and a carefully choreographed sense of unease.

What is immediately striking is the performance's installation-like structure. An oversized chain-reaction device made from recycled everyday objects becomes both scenery and dramaturgy, so that causality itself feels visible and theatrical. In that respect, the piece resonates strongly with Metaphysical painting, especially the Italian tradition of de Chirico and Carrà, where ordinary objects are isolated, rearranged, and made uncanny through context rather than altered in themselves. Like those paintings, the work invites us to look at familiar things as if they had crossed into another order of reality.

The visual intelligence of the performance lies in its tension between playfulness and stillness, absurdity and structure. A falling discus thrower, a burning marble run, and pyrotechnic eruptions create an almost dreamlike sequence of events, yet the piece remains tightly composed. That combination recalls the metaphysical canvas, where objects often seem frozen on a stage-like plane, charged with hidden meaning and silent anticipation. Here, too, the stage becomes a place where the ordinary is made estranging, and the strange becomes oddly lucid.

The masked performers are crucial to this effect. Their doll-like faces and partly nude bodies turn them into both subjects and symbols, which gives the piece its unsettling force. In metaphysical painting, mannequins, torsos, and figures without psychological excess often stand in for human presence, suggesting identity as something incomplete, theatrical, and open to projection. Narcissister pushes that logic into live performance, where the body is not a fixed image but an active field of critique. The result is not only visual but conceptual: the performance questions how femininity is framed, consumed, and fetishized.

At the same time, the work has a comic and rebellious energy that keeps it from becoming solemn. Its punk spirit, its surreal humor, and its deliberate theatrical excess make it feel alive rather than illustrative. That vitality is important, because it prevents the metaphysical connection from becoming a mere reference exercise. Instead, the performance translates the metaphysical mood into a contemporary language of installation, movement, and feminist critique.

Redaktioneller Programmdienst:
European News Agency

Annette-Kolb-Str. 16
D-85055 Ingolstadt
Telefon: +49 (0) 841-951. 99.660
Telefax: +49 (0) 841-951. 99.661
Email: contact@european-news-agency.com
Internet: european-news-agency.com

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What makes Voyage into Infinity especially effective is its refusal to separate thought from image. The performance thinks through objects, bodies, and collisions; it stages ideas as visible events. This is precisely where its relationship to metaphysical painting becomes most convincing. Both forms rely on the paradox that a familiar object, placed in the right imaginative frame, can suddenly appear charged with mystery. Both ask us to linger in that unstable interval between recognition and estrangement.

The performance therefore feels like a contemporary metaphysical tableau in motion: less a narrative than a sequence of revelations about material, gender, and perception. It is bold without being empty, symbolic without being abstract, and visually exuberant without losing intellectual coherence. As a work of performance art, it succeeds because it transforms surreal imagery into critical form, and because it understands that the most powerful stage images are often those that seem to have emerged from a dream we already half-know.

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V.i.S.d.P. und gem. § 6 MDStV: Dr. Nadejda Komendantova

Redaktioneller Programmdienst:
European News Agency

Annette-Kolb-Str. 16
D-85055 Ingolstadt
Telefon: +49 (0) 841-951. 99.660
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