

**CLAUDIA BOSSE
WORKS**

BONES and STONES

BONES and STONES in the landscape

ORACLE and SACRIFICE or the evacuation of the present

ORACLE and SACRIFICE in the woods

BONES and STONES

a performance by claudia bosse



the performance *BONES and STONES* by claudia bosse penetrates the time of our planet through its layers and sediments with bodies of different ages in search of the memory of stones and bones. hybrid bodies of flesh, bones and stones disintegrate into choreographies of (tangible) organic and inorganic matter. poetic assemblages, processes of transformation and encounters with different entities emerge in a walk-in space. utopias meet landscapes and myths meet eco-somatic practices.

*hybrid beings
entangled in forces
appear
they are shifting matter they are shifted matter
they are speculating about crystallisation of time
about becoming of the earth about kinship
they are recombining knowledge
between matters
spread out in time
movements of monsters ...
we carry inorganic matter in our bones
memory of stones
in us*

six performers of different ages turn the inside of the earth to the outside and wear bones on differently folded skin. the space becomes a place of encounter and poetic interweaving; a "dance of rethinking and reorienting perception" (helmut ploebst, der standard).



BONES and STONES

previously performed

premiere february 23, 2023

february 24/25, 2023

halle G, in coproduction with tanzquartier wien (at)

august 17/18/19/20, 2023

invited by and as part of metropolis festival in copenhagen

(dk)

SELECTED PRESS

„the high-flyer of the viennese free performance scene is a maniac in the production of artistic events (...). and indeed, the prolific director and choreographer delivers one of the most convincing works in the current performance scene with this premiere.“ (helmut ploebst, der standard)

„stones, minerals, dust, fog, bones, naked women, darkness and light, the sound of the universe, time and the audience are banished by claudia bosse to a walk-in stage reagent below ground level and allow them to interact with and onto each other. the performance „BONES and STONES“ succeeds in synthesising the experience of the unity of all. immersion at its best!“ (rando hannemann, tanz.at)

„the becoming stone of all beings and the work on the stone. in the collision of all forces, their potential for violence is revealed: extraction, collapsing stars, stones, explosions of light, crows, a rush of matter, language, a quake of representation that throws the form into turmoil, - until silence sets in and darkness.“ (fanti baum)

FILM

BONES and STONES

video documentation in full length (TQW)

<https://vimeo.com/810156782/65a71f8f64>

video documentation short version (52 min) (TQW)

<https://vimeo.com/873301976>

PW: 20BASSHORT23

COPENHAGEN FILM TO BE PUBLISHED SOON.

space requirements

the space should have dimensions of approximately 16x20 meters, but smaller sizes may also be considered. it's important to note that the stage area will be shared with the audience, so accessibility for wheelchair users should be ensured. additionally, the structural load capacity of the space should be a minimum of 500 kg/m2. lighting fixtures are situated on the sides of the stage and integrated into the overall setup. the space is defined by black walls or molton material. special constructions are needed for mammoth bones and a hanging person, involving a cable pulley system. the person would be around 175 cm tall and weigh approximately 75 kg. fog machines capable of producing dense and long-lasting fog, also required.

non-human actors

7-10 pieces of debris, such as street debris and larger rocks weighing around 70 kg each, are needed. they should exhibit recognizable human traces and can be acquired as loaned exhibits from museums, including the NHM or in coordination with a local natural history or geological museum.

sound

audio setup necessitates 8 speakers with accompanying stands, 2 subwoofers, and 3 wireless systems.

lighting (TQW as an example)

the lighting components include 4 sola frame lights, 16 svoboda lights, 2 2.5kw HMI lights with shutters, 4 HQI 400w lights, 4 6er pars bars CP60 NC lights, 9 spiderX lights, 3 sodium vapor lamps with shutters, 2 unique haze 2.1 machines, and 1 look solution viper.

basic team

claudia bosse, g nther auer, light technician, prod. manager, assistant, 6 performers

credits

concept/ choreography/ space: claudia bosse; live sound: g nther auer; performance/ choreography: marcela san pedro, carla rihl, anna biczok, myrthe bokelmann, christa zuna kratky, anita kaya; light: paul grilj (vienna), marco t lzer (copenhagen); assistance: larry mey; outside eye: astrid kaminski (vienna), julia zastava (vienna); consulting: mathias harzhauser, gerlinde gruber, barbara imhof; production: dagmar tr stler.

a production of theatercombinat in coproduction with tanzquartier wien and FFT d sseldorf. in cooperation with naturhistorisches museum wien (nhm). supported by wien kultur, bundesministerium f r kunst und kultur. research residency in partnership with studio plesungan, surakarta, indonesia. we thank the nhm naturhistorisches museum wien for the objects on loan.

BONES and STONES in the landscape

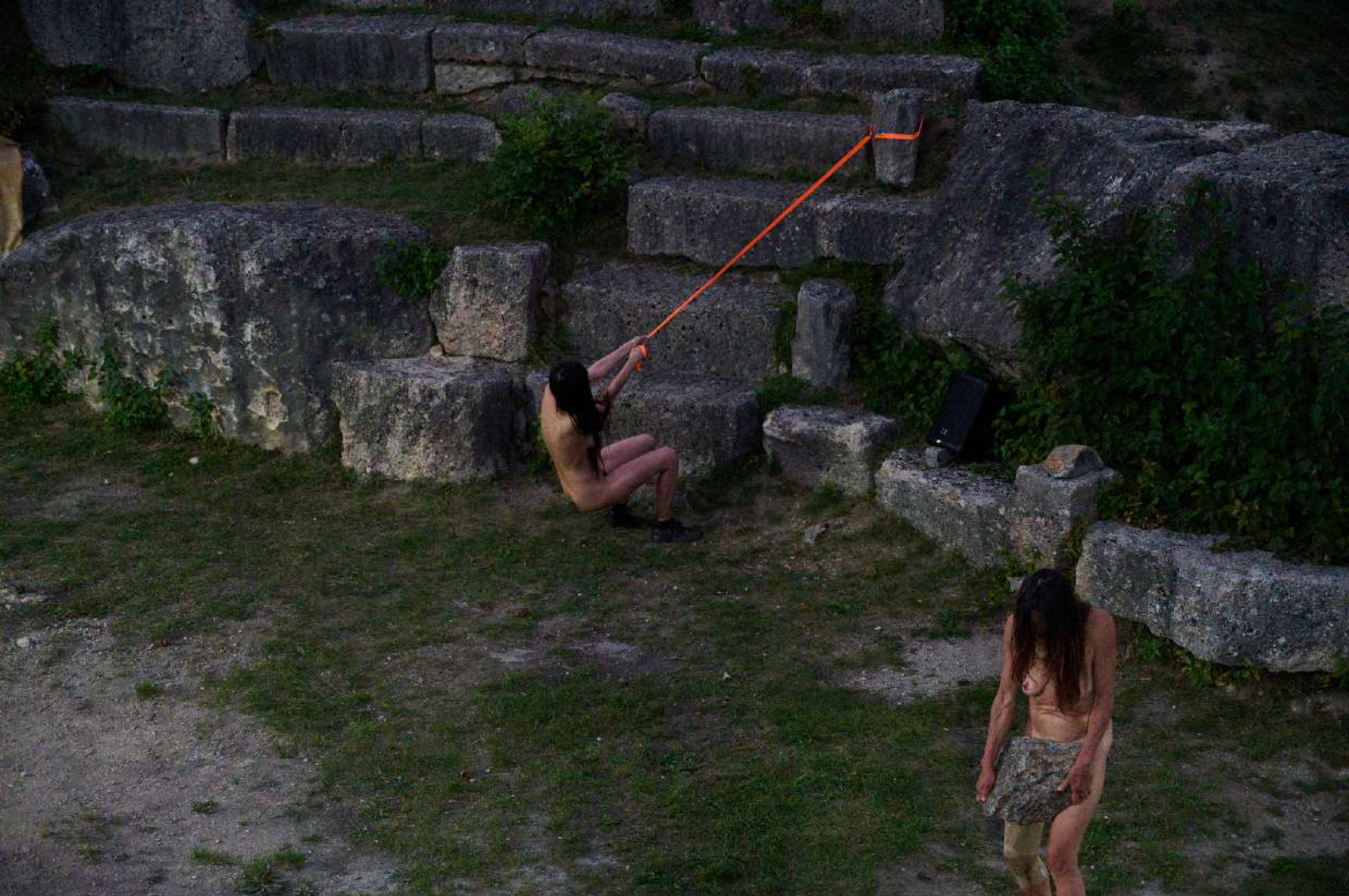
a choreographic environment by claudia bosse



with *BONES and STONES in the landscape* claudia bosse establishes another chapter of theater in, as and with the landscape. it interweaves motifs from different research projects such as the travel to three volcanoes around Java in 2022. based on *BONES and STONES* at tanzquartier vienna, the artist's latest work leaves behind the theater space and unfolds as a choreographic environment under the open sky. in search of the memory of the stones, six performers of different ages move through the landscape of the symposium lindabrunn in lower austria, creating poetic interweavings with matter, dust, sound and debris.

in live sounds by g nther auer, hybrid bodies move along a walk-through terrain that blurs the boundaries between human and non-human life. naked stones meet bare skin, animated matter encounters its cosmic origins. for everything solid is dynamic, always in motion and has always been in an intimate exchange with the organic and inorganic material surrounding us. even our bones - infused with cosmological components older than our universe - renew and change throughout the course of our lives.

the audience is guided through the landscape by the performers, who move through different situations and different light. an immersive, choreographic journey into different times, an invitation to experience different forms of being with the environment, to establish kinships with animate and inanimate matter over the course of the piece. the work is further defined by not imposing a finished, preconceived production onto the landscape. instead, it is intimately developed alongside its geographical and topographical features, histories, and material foundations.



BONES and STONES in the landscape

previously performed

premiere september 9, 2023

shows september 10, 2023

further version september 16, 2023

in a landscape of enzesfeld-lindabrunn, lower austria (at)

SELECTED PRESS

„ ... this is not an attempt to disappear into the natural environment, to become one with it, no, on the contrary, it is the meeting of organic and inorganic matter, the entering into temporary partnerships and correspondences which is given space here.“ (sean pfeiffer)

space requirements

a field, a quarry, a landscape which is perforated by stone formation with an area of minimum 1 ha.

non-human actors (organizers)

for this performance, 7-10 pieces of debris, such as street debris and larger rocks weighing around 70 kg each, are needed. these items should exhibit recognizable human traces and can be acquired as loaned exhibits from museums, including the NHM or in coordination with a local natural history or geological museum. additionally, mammoth bones are part of this requirement.

sound and light

by arrangement

basic team

claudia bosse, g nther auer, prod. manager, assistant, 6 performers

credits

concept/ choreography/ space: claudia bosse; live sound: g nther auer; performance/ choreography: anna biczok, myrthe bokelmann, anita kaya, christa zuna kratky, marcela dan pedro, carla rihl; assistance: larry mey; advisory: mathias harzhauser, gerlinde gruber, barbara imhof; communication: laura st ckler; production: dagmar tr stler.

a production of theatercombinat in coproduction with tanzquartier wien and FFT d sseldorf. in cooperation with symposion lindabrunn and naturhistorisches museum wien (nhm). sponsored by wien kultur, bundesministerium f r kunst und kultur and additionally sponsored by land nieder sterreich. research residency in partnership with studio plesungan, surakarta, indonesia. we thank nhm (naturhistorisches museum wien) for the objects on loan. further thanks to liquifer systems group, peter stamer, krassimira kruschkova and marco t lzer.

VIDEODOCUMENTATION TO BE PUBLISHED SOON.

ORACLE and SACRIFICE or the evacuation of the present

a solo performance by claudia bosse
and accomplices and organs



*time which penetrates into images
time as decay of the surface
time that bends
penetratable decomposes
worms
transient
sewing embroidery stitching
the foresight the premonition
sculpture and assemblage*

as claudia bosse's first solo, **ORACLE and SACRIFICE 1** is a thinking with one's own body. an evacuation of the present with poetic actions that explores the future and the past to oracles and sacrifices that touch the inside and outside of the body and the inside and outside of our world. You can discern the ecology of the environment, the influence of world-political decisions, and cosmic conditions through the organs.

what if we carry the future in our organs?

the handling of organs, their material, structure, function, pattern, their pathologization in our rationalized society is essential for this work. aesthetic transfers will arise - between organ structures, their textures and the world, the cosmos - objects and visualizations of the connection of the present with a future. the organs and their abstractions, their object-like growths as well as the cartographies of their transfer to structures of the present are negotiated in this work as tangible material. with organs, connections are created from the inside of the body to the outside of the world. a fragmentary association to oracle and sacrifice as an object-like and performative narrative with body/s and visual material. movements, transformations, sounds, language, sounds.

ORACLE and SACRIFICE 1 opens a space in which the future and the identities of contemporary subjectivation are challenged. a choreography, a ritual as a growth of forms of implementation, as a speculation on an uncertain future. it is about nothing less than our bodies, our organs, their relationship to the world, dead flesh, the constitution of community.

accomplices of this work are julia zastava, g nther auer, claudia bosse, kris yosep kusunadi, melati suryodarmo, and jonas tonnhofer.



ORACLE and SACRIFICE or the evacuation of the present

previously performed

december 4, 2022

taman ismail marzuki art center jakarta as part of festival teater jakarta/lebaran teater
with g nther auer (live electronics) and kris yosep ksnadi (on stage)
taman ismail marzuki art center, jakarta, indonesia

november 29, 2022

studio plesungan
with g nther auer (live electronics) and melati suryadarmo (on stage)
studio plesungan
solo, indonesia

july 11, 2022

in the framework of impulstanz - vienna international dance festival (at)

july 2, 2022

theater im pumpenhaus m nster (d)

november 28, 2020

film streaming
presented by the goethe-institut chicago

october 28/30/31, 2020

FFT d sseldorf, FFT juta d sseldorf (d)

premiere october 9, 2020

october 10, 2020

october 11, 2020

TQW, halle G vienna (at)

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„it is undoubtedly an impressive setting that bosse has built here (...). and no less impressive are her actions.“ (helmut jasny, m nstersche zeitung)

„ORACLE and SACRIFICE 1 opens up a space in which the identities of contemporary subjectivation are challenged. a speculative choreography, a ritual, a proliferation of forms of transposition. it is about nothing less than our bodies, organs, their relationship to the world, dead flesh, the constitution of community.“ (michael franz woels, FAQ)

FILM

ORACLE and SACRIFICE or the evacuation of the present

video documentation in full length

<https://vimeo.com/482683748>

spatial requirements

a space of at least 180 square meters is required. depending on the spatial conditions, a white dance floor, white molton curtain, and the possibility for a cable-pulley system need to be installed. a fog machine, manually or foot-controlled, should be available. the acoustics should be dry.

sound

six K&F speakers on stands, two subwoofers, three microphones (shure SM58 with on/off switch), four microphone stands, and space-specific cabling are needed.

light & power

the base lighting mood should be 100% white, without any shadow areas. spotlights will be added or removed during the performance. a lighting technician is required to control the lights continuously during rehearsals and performances.

basic team

claudia bosse, g nther auer, jonas tonnhofer (or local sacrifice), production manager, light designer, assistant.

piece length: 90 min

credits

concept, space, performance: claudia bosse
accomplices: julia zastava (artistic collaboration), g nther auer (sound + artistic advice), claudia bosse (on stage), jonas tonnhofer (on stage)
outside eye: fanti baum, philipp gehmacher
technical director + special effects: marco t lzer
light: phoenix / andreas hofer
assistance of communication: oliver maus
press ambassador: michael franz woels
head of production + preparations: dagmar tr stler

a production by theatercombinat in coproduction with tanzquartier wien and FFT d sseldorf, supported by wien kultur, the austrian ministry for art and culture and by kunststiftung NRW as part of the co-production cycle "who is speaking?".

a thank you to thomas feuerstein, laura gianvittorio, ulrike ha , anne juren, ismael karadza, mun wai lee, elisabeth von samsonow, chris standtfest, robert steijn, lucie strecker, felicitas thun-hohenstein, dea widya and eduard winter.

ORACLE and SACRIFICE in the woods

an audio-performative search for traces by claudia bosse



ORACLE and SACRIFICE in the woods moves organs, bodies, guts, movements, the whole piece *ORACLE and SACRIFICE 1 or the evacuation of the present* into the woods of vienna and establishes theater as landscape. a space whose boundaries are the earth and the root soil, or the sky above the treetops ... airy and at the same time impenetrable, sprawling landscapes under and above the earth. artemis, goddess of the forest, of animals, of children and women - fertility rituals were dedicated to her - meets the composting of matter/body, the metabolic processes of the forest, robotics between artificial intelligence and organic material.

will the trees have revolted? **ORACLE and SACRIFICE in the woods** transports us, exposes us to the forest and provokes confrontation with the non-human in us and around us, puts us in a state of connectedness with all kinds of materialities. // timothy morton: *there is no such "thing" as the environment, since being involved in it already, we are not separate from it.* //

the work is conceived as an exploration in two parts, an installation in the woods, singing and choral theater with the breathing of the forest. part 1 is an immersive audio piece (written and spoken by claudia bosse) that guides the audience through performative and installative interventions, through woods, meadows and thickets while interweaving mythological motifs with historical, contemporary, fictional sacrificial and oracle practices as well as scientific insights with societal utopias of coexistence and co-presence. this search for traces cumulates in the second part, a space-filling choreography and audio composition that guide the audience deeper into the forest yet again with circular movements and drumbeats on hardwood.

ORACLE and SACRIFICE in the woods is part of the series *ORACLE and SACRIFICE*, which deals with the meaning of sacrifices and the practice of oracle from antiquity until today: rituals, predictions as well as forms of community. oracles, the future techniques of the etruscans, indicated the coming in the course of lightning, in organs and in the flight of birds. in the livers of sacrificed animals, the wishes of the gods were read and gave answers to questions of possible wars or political alliances.



ORACLE and SACRIFICE in the woods

previously performed

premiere may 8, 2022

may 13/14/15/21/22, 2022

prater woods, vienna in coproduction with BRUT wien (at)

SELECTED PRESS

„claudia bosse’s aesthetic handwriting is - in combination with performative bodies, texts and spaces - is unmistakable. (...) a free scene in vienna without claudia bosse is definitely difficult to imagine.“ (helmut ploebst, der standard)

„as the sunlight slowly fades, the choir withdraws. covered by brightly coloured floral-print blankets they turn into eery imitation of plants in the midst of the clearing or silently place potted plants illuminated by torches underneath the towering trees. once again, the old and the new, the artificial and the natural coexist.“ (laura stöckler, les nouveaux riches)

„ORACLE and SACRIFICE in the woods is an evocation, but is also a reflection, it is a cold sacrifice, but also a hot roof track in the woods. *living theatre* at its best, because it preserves contemporary theatre the dignity that is forever denied to the extinct.“ (alice pechriggl)

FILM

ORACLE and SACRIFICE in the woods

part 1

guided audio walk

<https://vimeo.com/749511999>

part 2

choreographic ritual

<https://vimeo.com/744887744>

AUDIO

<https://drive.google.com/drive/folders/1UN9Lp4cegERP4U53fy1VCrUXsXKLRJi>

spatial requirements

a forest area with different regions of different vegetation. the forest area should have good access to public transportation. prior permission or written authorization must be obtained. depending on the forest area, the presence of containers or other on-site storage for materials used may be required.

local team

1 technical manager who coordinates all on-site setups and teardowns daily; a technical support network for daily setups, teardowns, preparations, procurements, and scenic operations during the performance (the number of individuals depends on the area, typically 5-7); experts in various fields related to circular ecologies; for each event, 2 individuals from different disciplines; documentation in the form of photos and videos.

the choir must be assembled locally.

basic team

claudia bosse, g nther auer, prod manager, assistant, 4 performers

piece length 170 min

credits

choreography/ space/ text: claudia bosse. sound/ sonic realisation: g nther auer; choir composition: peter jakober; performers: ulduz ahmadzadeh, verena herterich, rotraud kern, mun wai lee, claudia bosse; choir: elisabeth austaller, bea maria friedl, daniela graf, sarah hollweger, ines kaiser, therese leick, anne megier, larry meyer, susa muzler, hannah resatz, gerlinde riegler, carla rihl, mariella schwarten, karine blanche seror, constance steininger, grace talbot, defne uluer, joanna zabielska, christa zuna-kratky; costume: julia zastava; dramaturgy: fanti baum; assistance: maren streich; interns: ines kaiser, hannah resatz; assistance communication: oliver maus; production/ research: dagmar tr stler.

a production by theatercombinat in coproduction with brut wien, in cooperation with kulturhaus brotfabrik, supported by wien kultur, the federal ministry of arts and culture and the district council leopoldstadt, vienna. in 2021 co-laboration with brunnenpassage wien.

upcoming 2024

HAUNTED LANDSCAPES or the breathing out of the earth



our planet is covered with wounded landscapes, landscapes that reveal the signs of their human impacts, wars, climatic changes, extraction of materials, or even access to the energies we humans believe we need to survive. people dig into and alter the movements of the earth, burrowing into its layers. wounded landscapes house spirits within them, spirits that breathe into the landscape, into time, and show their traces. some landscapes are destroyed from within the earth and the movement of tectonic plates, while others are excavated, undermined, and their resources are extracted and transported elsewhere. the resulting material is redistributed above ground, arranged to cover other landscapes, and new landscapes emerge while gases form in underground cavities.

at the center of *HAUNTED LANDSCAPES or the breathing out of earth* are volcanoes, open-pit mines, and mines as endangered landscapes and their myths, narratives, or experiences. it's about our planet, how we understand it, and coexist with it. it's about profound transformations of environments and their global impacts. it's about wounded or poisoned landscapes and their healing. it's about traces of spirits and monsters that inhabit these landscapes and their influence on the surrounding communities of human and non-human actors.

we have increasingly lost the ability to distinguish between our own world and the natural worlds we create and destroy. with every new scientific discovery revealing more details of the complex interplay between the human world and the natural world, we are also increasingly confronted with our inability to separate these worlds. in the anthropocene, necropolitics operates under the sign of metaphysical uncertainty rather than certainty, indefinite consequences rather than control."
nils ole bubandt in "the art of living on a damaged planet"

claudia bosse



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claudia bosse lives in vienna and berlin. she is an internationally active theatre director, choreographer, artist and co-founder and artistic director of the performance formation *theatercombinat*. her works negotiate forms of violence, history and concrete utopias together with other living and inorganic matter. she understands her expansive choreographies as "art of a temporary community", in which she interweaves myths, rituals, texts and documents with bodies, language, (more than human) living beings, objects and choirs to create space-specific works. she develops performances, installations and interventions inside and outside europe, in museums, architectures, theatres, landscapes and urban spaces. she studied theatre direction at the hochschule für schauspielkunst ernst busch berlin.

since 2011, she has also been creating installative works in her engagement with archives and museum collections as well as practicing ecological thinking. She is currently working on the 4-year cycle *ORGAN/ismus poetic of relations*, which also includes the intergenerational *PUBLIC PERFORMANCE SCHOOL* she initiated, as well as the *translocal performative academy/ TPA for space related performative practice* with participating artists from europe and southeast asia which encounter in analog and digital space/s. bosse teaches at various academies and universities as a visiting professor or lecturer, publishes and is part of various research projects.

most **recently**, she showed her on stage performance *BONES and STONES* at tanzquartier vienna, *ORACLE and SACRIFICE in the woods* in the viennese prater woods, *assembly of different beings* as a performative installation in Düsseldorf as a part of the long term *commune 1-73*, *ORACLE and SACRIFICE or the evacuation of the present* in Jakarta, Surakarta, Vienna, Münster and Düsseldorf and *the last IDEAL PARADISE in Jakarta*, which was shown at the German Dance Platform in Essen in 2018. Lately she started to explore the translation of her site specific performance works into the virtual space as with *virtual woods* as an overwriting of the work *ORACLE and SACRIFICE in the woods* into the digital space.

recent **publication** about claudia bosse and theatercombinat
claudia bosse - kein theater. alles möglich, alexander verlag, eds. fanti baum, kathrin tiedemann.
series postdramatic theater in portraits. berlin 2023

press selection

michael franz woels "[das tragbare und das ertragbare](#)"

skug musikkultur, 31.08.2023 / **BONES and STONES** in the landscape

helmut ploebst: "[BONES and STONES](#)"

der standard, 2023 / **BONES and STONES**

sarah wetzlmayr: "[kein stein bleibt auf dem anderen](#)"

bühne, 2023 / **BONES and STONES**

verena franke: "[der dreck unterm fingernagel](#)"

bühne, 2023 / **BONES and STONES**

helmut ploebst: "[oracle and sacrifice in the woods](#)"

der standard, 2022 / **ORACLE and SACRIFICE** in the woods

laura stöckler: "[werden, sein, gewesen sein](#)"

les nouveaux riches, 2022 / **ORACLE and SACRIFICE** in the woods

sarah wetzlmayr: "[wenn alles möglich ist](#)"

bühne, 2022 / **ORACLE and SACRIFICE** in the woods

thomas köck: "[speak organ speak](#)"

TQW magazin, 2020 / **ORACLE and SACRIFICE 1**

helmut ploebst: "[flügelschlag der einsamen lunge](#)"

der standard, 12. oktober 2020 / **ORACLE and SACRIFICE 1**

michael franz woels: "[zerlegung fragiler zustände](#)"

skug musikkultur, 13. september 2020 / **ORACLE and SACRIFICE 1**

for more press scan QR-code:



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FULL video documentations and all projects
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