

**CLAUDIA BOSSE
TOURING WORKS**

haunted landscape/s
HAUNTED LANDSCAPES or the breathing out of earth
BONES and STONES
BONES and STONES in the landscape
ORACLE and SACRIFICE or the evacuation of the present
ORACLE and SACRIFICE in the woods

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"

HAUNTED LANDSCAPES or the breathing out of earth

a performance by claudia bosse



HAUNTED LANDSCAPES or the breathing out of earth by claudia bosse, tanzquartier wien, 2024, photo: eva würdinger

we
the leftovers
with our bodies we connect expand and learn
in reading and listening and marveling at the different languages
that we can hear
if we listen
listen to the space
of an amputated world
that connects
or expands and learns on what is left
which calls engages changes
a world in which WE
or our leftovers
become prostheses for other living beings
or vice versa

with *HAUNTED LANDSCAPES or the breathing out of earth*, claudia bosse creates a walk-in, performative environment together with various materials, bodies and sounds from the inside of the earth, which exhales from exhaustion.

our planet is a living organism and covered with landscapes that visibly bear the signs of their encroachments, wars, climatic changes, the extraction of resources. *HAUNTED LANDSCAPES or the breathing out of earth* is dedicated to wounded landscapes and bodies and the human intervention in them. the landscapes change, shift, overlap, are used, excavated and destroyed. some of them are pervaded by ghosts that leave their traces in the layers of the earth and make them perceptible.

claudia bosse's performative landscape unfolds the skins of the earth into which humans dig themselves. haunted bodies encounter the layers of the planet and enter into a dialogue with them. sounds deform the lamenting bodies and wander through them, like the environments inhabited by the monsters of the past and present.

with *HAUNTED LANDSCAPES or the breathing out of earth*, claudia bosse creates a space in which porous bodies, autobiographical texts, images and sounds condense into a plural structure. on unstable ground, the relationship between human and non-human actors becomes a walk-in assemblage of materials and remembrance. together with marcela san pedro, lena schattenberg, jianan qu, carla rihl and irwan ahmett in a soundscape by g nther auer, the artist makes the enormous transformations of our planet tangible.



HAUNTED LANDSCAPES or the breathing out of earth by claudia bosse, tanzquartier wien, 2024, photo: claudia bosse

HAUNTED LANDSCAPES or the breathing out of earth

a performance by claudia bosse

previously performed

premiere october 24, 2024

october 25/26, 2024

halle G, in co-production with tanzquartier wien (at)

[claudia bosse / theatercombinat : HAUNTED LANDSCAPES or the breathing out of earth](#)

duration

120 min

photos: [LINK](#) © eva würdinger and markus gradwohl

website link TQW: [HAUNTED LANDSCAPES or the breathing out of earth - TQW](#)

trailer: [TRAILER - HAUNTED LANDSCAPES or the breathing out of earth by Claudia Bosse](#)

extended preview: [HAUNTED LANDSCAPES or the breathing out of earth by claudia bosse - extended preview](#)

full video: [HAUNTED LANDSCAPES or the breathing out of earth by claudia bosse](#)

SELECTED PRESS

"[claudia bosse's] performances, whether they take place in free or artificially unfree nature or in built interiors, repeatedly tear open seals in political thinking. [...] it also becomes clear that in the theatre space, text, video, spatial installation and performative actions can be used to indicate what the human species has done to its habitats - and therefore to itself - so far."

([helmut ploebst, der standard](#))

"everyone in the room is on the same level, the performers, the spectators, whereby the distances between the performers are always present. everyone is actually alone, on their own, in order to suggest closeness for a short time, a moment. [...] the wounded landscape has a beauty of its own, which includes the grief. which also means that the history sedimented in it finds an expression that touches us in the ambivalence of living and dead."

([monika meister](#))

"for two hours, we experience in multiple dimensions an earth that has been and continues to be caused considerable damage by human activity, but which is also subject to constant change of its own accord. a massive image of this is the plate tectonics simulated with tracks of dance floor, which are applied to the stage, our traditional theatre living space. acoustics, light, video, text, performance and dance, objects that shift and deform under their own power or induced by others, which develop a life of their own and become co-performers. they achieve their greatest effect, however, when they, like ghostly messengers sent from a speechless earth, with swelling sounds coming from deep within, sounds, then screams, coming from deep within, they press their agonies through the ears into the hearts of the audience. claudia bosse finds her way into our often so tightly closed empathy centre. resistance is not possible."

([rando hannemann, tanz.at](#))

"extensive research, the variety of perspectives, the poetry and the emotional impact of some of the images make this work immensely valuable. [...] we cannot escape our responsibility, any more than we can escape the magic of this piece."

([rando hannemann, tanz.at](#))

"but the earth takes its revenge - brilliantly portrayed - when the dancers crawl under the dance floor and the whole floor seems to move."

([paul delavos, tanznetz](#))

"the movements of the great performers marcela san pedro, lena schattenberg, carla rihl, jianan qu, irwan ahmett and claudia bosse play through all the associations of the three letters [ant] and navigate the predetermined breaking points between the execution and limitation of movements with great precision."

([andrea seier, tqw magazine](#))

"a concept of destroyed landscape, of attacked and tortured nature, translated into a sensually concrete form, captivates through its precise arrangement of the scenic material: the bodies, the fabrics, the colour, the light, the sound, the projection, the visual level, the language level as a whole. [...] through the precise and open experimental arrangement in the space, grounded and protected by the sound that marks time, perceptible, for example, in the rhythmic efforts of breathing, the performers point to the possibility of making other openings, cracks and scars visible through the caesuras."

([monika meister](#))

ABOUT THE SERIES *haunted landscape/s*

at the centre of *haunted landscape/s* are volcanoes, open-cast mines, mines as endangered landscapes and their myths, stories or experiences. it is about our planet, how we understand it and live with it. it is about huge transformations of environments and their global impact. it is about wounded or poisoned landscapes and their healing. it is about traces of ghosts and monsters that inhabit these landscapes and their influence on the surrounding communities of human and non-human actors.

haunted landscape/s wants to encounter these landscapes, experience them, understand the material, changes, connections, histories and myths of different terrains and translate them into choreographic performative work or installative formats. encounters with and narratives of places become choreographies, lecture performances or installations. movements become performative condensations in dialogue with relics or witnesses and ghosts of the landscapes visited. voices of human and non-human inhabitants become scenic events, perhaps even choirs.

as part of the *haunted landscape/s* series, performances, installations and interventions have been created on derelict, forested or destroyed terrain. The series aims to encounter these landscapes, experience them, understand their materials, changes, contexts and stories and translate them into choreographic-performative works or installation formats.

the beginning of the expansive, multi-part series took place in may as a performance on a construction site in vienna's aspern seestadt. subsequently, the installation *entanglement with a haunted forest* intertwined with a forest on lake wörthersee. following the interventions *HAUNTED LANDSCAPE on an unseen wasteland* from the end of august to mid-september 2024, the area behind vienna's main train station will continue to be artistically activated until the end of september 2025. *HAUNTED LANDSCAPES or the breathing out of earth* marked the series' move onto the stage of tanzquartier wien.

ARTIST AND COMPANY INFORMATION

claudia bosse lives in vienna and berlin, is a director, choreographer and artist and heads the transdisciplinary constellation theatercombinat in vienna. she studied theatre directing at the ernst busch academy of dramatic arts in berlin. her works deal with forms of violence, history, the eerie, forms of life with non-human beings and concrete utopias. she sees her expansive choreographies as 'art of a temporary community', in which she interweaves myths, rituals, texts and documents with bodies, language, objects and choirs to create site-specific pieces. she develops works and installations within and outside europe, in museums, landscapes, architecture, theatres and urban spaces. she teaches, has held guest professorships and lectureships at various academies and universities, publishes, initiates and is involved in various research projects such as the *translocal performative academy (TPA)*. in 2009 she received the nestroy prize for *bambiland08*, in 2018 she was invited to the german dance platform with *the last IDEAL PARADISE*. in 2023, berlin-based alexander verlag published a monograph on her work entitled *Kein Theater. Alles möglich*. most recently, she created the intervention series *HAUNTED LANDSCAPE on an unseen wasteland* in public space, the installation *entanglement with a haunted forest* for mahler forum 2024, the performance *haunted landscape/s* on a construction site of aspern seestadt as part of the multi-part series of the same name; also *BONES and STONES* in vienna and copenhagen as well as *BONES and STONES in the landscape* and *ORACLE and SACRIFICE* in jakarta as part of the four-year cycle *ORGAN/ism - poetics of relations*.

theatercombinat is a nomadic production organism for internationally produced independent art and theatre works under the direction of the artist and choreographer claudia bosse. theatercombinat works in and outside and outside europe on site-specific collaborations with various institutions, initiatives and artists of different generations. **www.theatercombinat.com**

HAUNTED LANDSCAPES or the breathing out of earth

a performance by claudia bosse

GENERAL TECHNICAL INFORMATION

please find the general technical information here. a detailed tech rider is available ([here](#)). adaptations to the specific local conditions are possible in any case.

in this performance audience and performers share the same space. the work is placed on a stage, yet it is open to be re-imagined in a gallery space as installation with performative activation.



HAUNTED LANDSCAPES or the breathing out of earth by claudia bosse, tanzquartier wien, 2024,
show photo: markus gradwohl

SPACE REQUIREMENTS

dimensions: 15x15 (minimum) - 16x18 (original) - 20x20 (maximum)

floor: black floor (preferably dance floor) and white dance floor on top (not taped). both should cover the whole dimension of the space

walls: one white wall or opera on one side of the space, whole length

ceiling/rig: single point load of 120-150 kg for salt object, wire rope hoist installed to pull up one row of the dance floor, hanging of 7 letters (12,5 kg) with magnets on thirteen 3m rods

tribune: without seating

sound

audio setup necessitates 8 speakers (Everse 8), 2 subwoofers, 1 wireless microphone with stand

lighting (TQW as an example)

12 svoboda lights (tribune), 6x 6PAR in a row, 2x 6PAR in a stack, 18 moving lights / Sola Spot Frame 750 (3 rows with 5 in trussing, 2 down on tribune, 1 up on tribune), 14 GLP Impression X4, 1 HQI, unique 2.1 haze

video (TQW as an example)

1 projector for white wall (Panasonic PT- RZ970 LBE),
1 projector for tribune (Panasonic PT-VZ580E),
1 projector for the floor (optoma ZH450ST – brought by theatercombinat)
all projectors need a shutter / blacky. a video technician for the shows is required.

non-human actors

sandbags filled with soil (40 pieces, total of 800 kg of soil), 12 latex-skins, 8 kg of basalt in a bucket, 2 bones, 9 metal plates, 4 pairs of gloves, 4 feather collars, 10 kg of brown clay, 1 pomegranate, meshes (18 sheets), vapor, 15 plates, edible earth, 2 bells, 1 bell belt, salt object, table salt (125 kg/show), aluminium letters (7 pieces - "HAUNTED"), metal rods with magnets for hanging

travel party

(10 pax: 8x austria, 1x switzerland, 1x indonesia)
claudia bosse / artistic director and performance (vienna, austria)
günther auer / live music (vienna, austria)
carla rihl / performance (vienna, austria)
jianan qu / performance (vienna, austria)
lena schattenberg / performance (vienna, austria)
marcela san pedro / performance (lausanne, switzerland)
irwan ahmett / performance (jakarta, indonesia)
paul grilj / light designer (vienna, austria)
christopher schulz / technical assistant (vienna, austria)
larry meyer / production and tour management (vienna, austria)

set transport: the set is stored in vienna, austria

schedule

day 3-4: get in, set up,
day 1-2: rehearsal on stage, runs
day 0: corrections, show

HAUNTED LANDSCAPES or the breathing out of earth

a performance by claudia bosse

credits

choreography/text/space/objects: claudia bosse

performance: marcela san pedro, lena schattenberg, carla rihl, jianan qu, irwan ahmett, claudia bosse

sound: g nther auer

dramaturgy: adam czirak, krassimira kruschkova

costume: julia zastava

lighting: paul grilj

production/artistic assistance: larry meyer

video setup/documentation: markus gradwohl

technical support/salt object: christopher schulz

production assistance: ines kaiser

press support: die kulturproduktion

communication: magdalena knor

thanks to liquifer systems group and alis jefimenko

a co-production of theatercombinat and tanzquartier wien. supported by the cultural department of the city of vienna and by federal ministry of arts, culture, public service and sport. the series *haunted landscape/s* was created with the support of bezirk donaustadt, mahler forum 2024, K R kunst im  ffentlichen raum wien and in co-operation with belvedere 21, impulstanz, jugend am werk, wien 3420 and  BB.



HAUNTED LANDSCAPES or the breathing out of earth by claudia bosse, tanzquartier wien, 2024, show photo: markus gradwohl



HAUNTED LANDSCAPES or the breathing out of earth by claudia bosse, tanzquartier wien, 2024,
show photos: markus gradwohl



HAUNTED LANDSCAPES or the breathing out of earth by claudia bosse, tanzquartier wien, 2024,
show photos: markus gradwohl



HAUNTED LANDSCAPES or the breathing out of earth by claudia bosse, tanzquartier wien, 2024,
show photos: markus gradwohl

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)

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„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 meyer; 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

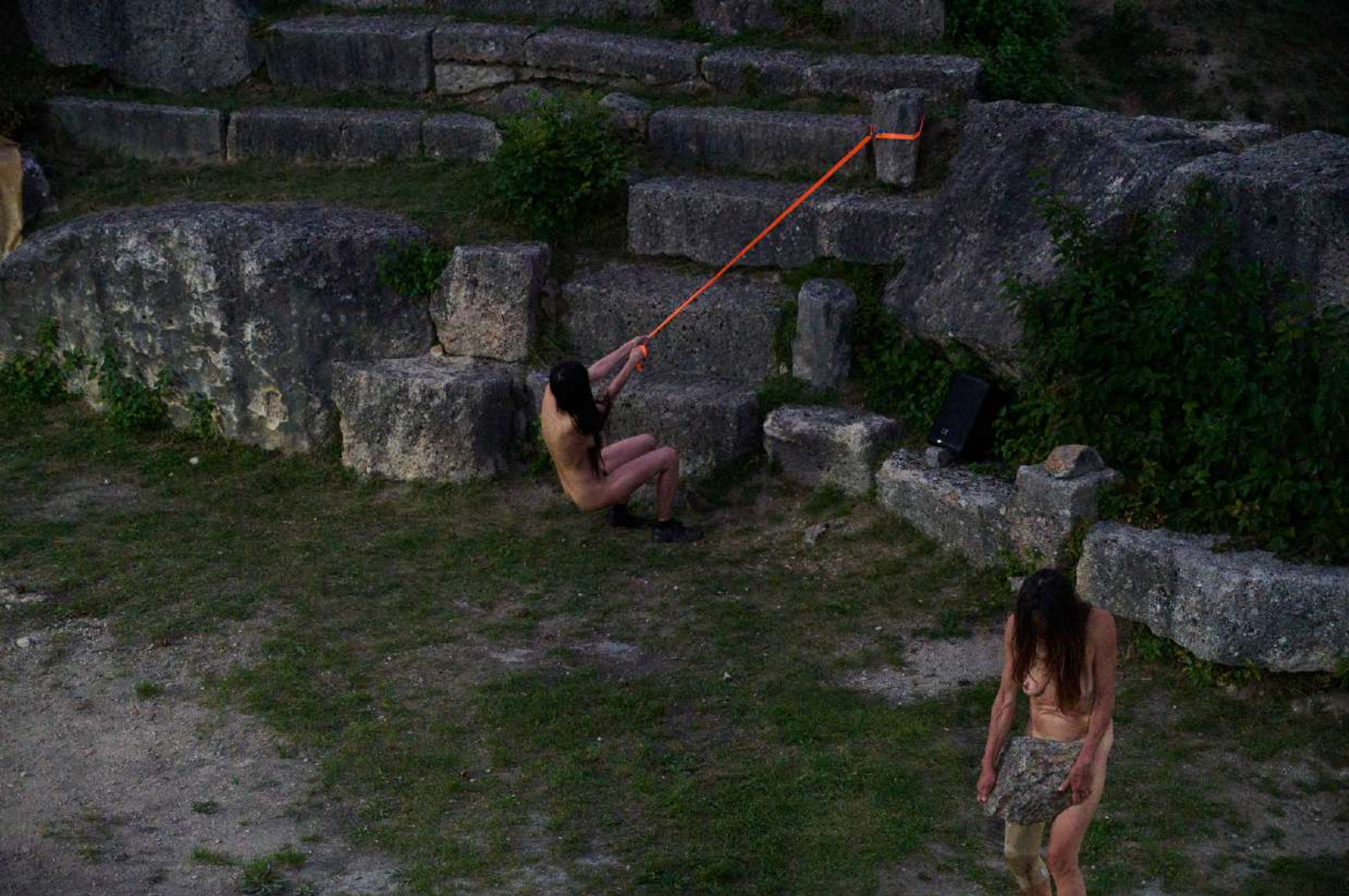
a choreographic environment by claudia bosse



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)

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„ ... 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 kusanadi, 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.

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

andrea seier "[atmen, ersticken und kein boden unter den füßen: verletzte körper, verletzte landschaften](#)"
TQW magazin, 02.11.2024 / HAUNTED LANDSCAPES or the breathing out of earth

ditta rudle "[claudia bosse hört den atem der erde](#)"
tanzschrift, 26.10.2024 / HAUNTED LANDSCAPES or the breathing out of earth

paul delavos "[verwundete erde](#)"
der standard, 30.10.2024 / HAUNTED LANDSCAPES or the breathing out of earth

rando hannemann "[claudia bosse: HAUNTED LANDSCAPES or the breathing out of earth](#)"
tanz.at, 01.11.2024 / HAUNTED LANDSCAPES or the breathing out of earth

helmut ploebst "[claudia bosses bessere idee von fortschritt im tanzquartier wien](#)"
der standard, 25.10.2024 / HAUNTED LANDSCAPES or the breathing out of earth

teresa schaur-wünsch "[vergessene fläche mitten in wien](#)"
die presse, 10.09.2024 / HAUNTED LANDSCAPE on an unseen wasteland

laura stöckler "[einfühlen in die risse der erde](#)"
les nouveaux riches, 29.05.2024 / haunted landscape/s

ditta rudle "[der schauplatz ist das thema](#)"
tanzschrift, 12.05.2024 / haunted landscape/s

lisa schöttel "[in der sich wandelnden brache](#)"
die presse, 11.05.2024 / haunted landscape/s

helmut ploebst "[begegnungen mit verwundeter landschaft](#)"
der standard, 10.05.2024 / haunted landscape/s

michael franz woels "[landschaftliche unheime](#)"
skug musikkultur, 23.04.2024 / haunted landscape/s

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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