

claudia bosse / theatercombinat
168 stunden
(a tribute to everyday life
and franz erhard walther)

a 168 - hours - performance & live - installation
in public space in vienna
16th june, 5.30 pm – 23rd june 2018, 5.29 pm
waste land at mollardgasse 14, 1060 vienna (at)



photo: eva würdinger

daily
5pm poetic encounters (7 objects in 7 days)
app. 9pm projections of the daily journals

a production by theatercombinat
co-produced by tanzquartier wien
www.theatercombinat.com

vision of a performance that did not yet happen/ part 1

bodies on a field that is marked by the past. marks of a building that does not exist anymore, marks that point towards an absence. on this rampant absence two surfaces, two alike surfaces. on this surfaces necessities, a table a chair a bed a toilette a stove etc. everything without walls everything visible. one body per surface that sits lies stands sits eats writes thinks sleeps walks washes cooks. they both do the same, differently, at different times. similar things, on one of these adjoint surfaces, on the same ground. each surface is its own frame, frames of actions, frames of their existence. surfaces planted on an unnoticed space marked by the past. a space that grows. greenery overgrows the space, recapturing it. surrounded by houses windows balconies many other lives hidden behind these walls, happening there, sometimes stepping out, appearing on the streets. it does not appear behind these walls. assumptions, just assumptions about what is hiding. assumptions based on details that urge towards the streets, appearing there.

the two framed bodies step out of their framed surfaces, reach out for something together. leaving their surfaces, traversing and doing something together, folding, unfolding soft material, flexible not hard, colourful not white and disappearing underneath, or standing on it, or lengthening it, stretching it, transforming it and each other. a third or forth order, combined with other orders, the order of the street with walls and windows, the order of the traces of the past which is overgrown, the order of the two surfaces with the two bodies, that exhibit what others might do similarly, behind the windows, behind the walls, still differently. this different order, the soft order of the transformable material that becomes a sculpture, that becomes time, with bodies becoming spacetime, as they become sculptures in fusion with the soft material. a relation, also to each other. a soft order across the other orders, reaching into the other orders. tearable fragile formed forming each other and the enabling surrounding. franz erhard walther, an inspiration, one of the fathers of these tender times with material that makes space appear, in this order of poetry, of time in space. an appearance of something that pulls the sculpture into time and space vitalized by different bodies.

after an hour or 30 minutes they step out, coming into another shape, the form congeals, inhaled by daily routines, the unfolding being interfolded, a slow transformation backwards. the trace remains as a folded textile object and they step back into their frames, in the equal surfaces, same size 35sq m an ideal garconière: sit lie stand shit wash eat think write observe lie stand walk sit write lie eat cook shit etc.

(claudia bosse)

about daily life, gentle observations and poetic encounters

168 hours

in a 168-hours-performance in public space in vienna the artists claudia bosse and the architect bettina vismann live for one week on an installative setting between traces of a demolished house on a waste land. the artists do not leave the space for the duration of 168 hours. they live publicly and without walls on the layout of 2 opened studio apartments with each one table, one chair and one bed. they expose every action of their daily lives – eating, sleeping, washing, cooking, reading etc – while simultaneously generating text as anthropologists of daily life from the observed surrounding.

7 objects in 7 days

following a joint timetable they develop a daily writing practice and meet each afternoon in poetic encounters at 5pm. with textile objects inspired by the sculptor franz erhard walther they cross the setting, measuring the waste land and the relation of their bodies in space, time and to each other.

an essay of the urban daily life

the daily life of the surrounding interleaves with the daily life of the performers. they integrate the movements of the surrounding into their writings and publish their daily journals every evening after sunset, projected onto the walls of the surrounding houses. an essay of the urban daily life.

168 stunden examines the rituals and rhythms of every day life, their subversion via poetic techniques as well as the potential of actions and its repetitious routines. the waste land becomes a place to stay, a place of presence and a poetic reflection on the possibilities of our actions.

the performance is permanently public and can be visited during 168 hours or in individually chosen extracts, during the poetic encounters (5pm) or in the evening during the text-performances of the day (app. 9pm).



photo: eva würdinger

program of joint activities

claudia bosse and bettina visman live 168 hours publicly in a mirrored setting on a waste land. the artists do not leave the space for the duration of 168 hours. in the following time frames they will synchronize their daily routines and artistic practice. the applications of the objects will be the only physical reference between the two bodies.

16th june

5.30pm the performers move in

6 – 9pm writing

9pm projection of the daily journals

17th june

11am – 2pm writing

5pm poetic encounter: activation of object 1

6 – 9pm writing

9pm projection of the daily journals

18th june

11am – 2pm writing

5pm poetic encounter: activation of object 2

6 – 9pm writing

9pm projection of the daily journals

19th june

11am – 2pm writing

5pm poetic encounter: activation of object 3

6 – 9pm writing

9pm projection of the daily journals

20th june

11am – 2pm writing

5pm poetic encounter: activation of object 4

6 – 9pm writing

9pm projection of the daily journals

21st june

11am – 2pm writing

5pm poetic encounter: activation of object 5

6 – 9pm writing

9pm projection of the daily journals

22nd june

11am – 2pm writing

5pm poetic encounter: activation of object 6

6 – 9pm writing

9pm projection of the daily journals

23rd june

11am – 2pm writing

5pm poetic encounter: activation of object 7

5.29pm

END



photo: eva würdinger

vision of a performance that did not yet happen/ part 2

a) anthropologists of daily life

they sit and see and are seen how they sit and see and write and are seen
how they sit and see and observe and think and write what they see and
how they are seen while they are seeing and how they generate notes of
the observations, while they are seen.

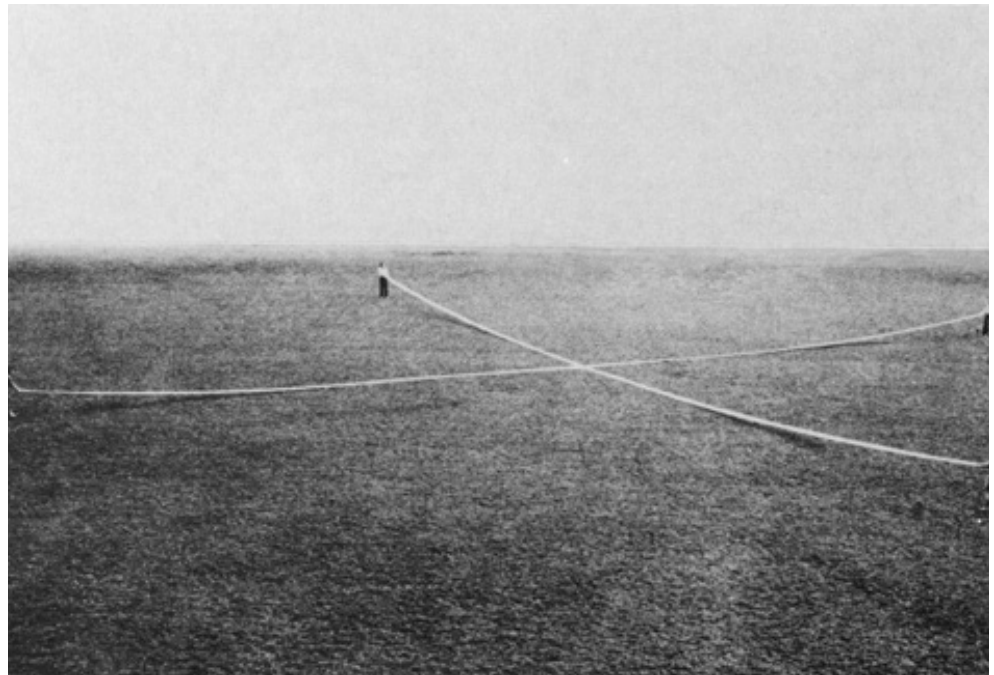
b) the observer

she wants to know, how they see, what they see and what they think,
while they see me and i am seen they see, how they see me, describe me,
when i am walking on the street and they see me and i want to know how
they see me while i see them. after sunset i see, what they saw, i see it
on the walls of the houses, where other lives, like mine, hide.

(claudia bosse)

a tribute to franz erhard walther

franz erhard walther is a german sculptor, working with conceptual art, installations and processual art. born in fulda 1939 where he lives and works. in 2017 he won the golden lion for the best artist at the 57th biennale arte of venice.



franz erhard walther

team

concept / artistic direction / space: claudia bosse

performance: claudia bosse, bettina vismann

communication: vicky klug

assistance: dagmar tröstler

technical direction: marco tölzer

head of production: roma janus

a production by theatercombinat, co-produced by tanzquartier wien. supported by wien kultur and bezirksvorsteherung in mariahilf. special thanks to bip immobilien.

biographies

claudia bosse (D/AT)

is a choreographer, artist and the artistic director of the transdisziplinäre company theatercombinat. after studying theatre directing at the hochschule für schauspielkunst ernst busch berlin, she is creating performances between (spatial) choreography, (choral) theatre and urban intervention. she generates 'political hybrids' as site-specific settings with different media. she likes to work in mixed ensembles with amateurs, performers, actors and dancers, creating artworks in and with different publics. claudia bosse develops international installations and works for museums, architectures, theatres and urban spaces. she teaches, delivers lectures, publishes, initiates and participates in research projects and continuously collaborates with artists and theorists of different genres, especially with the sound artist günther auer. since many years she is exploring (the urban) space as texture for choreographic material and poetic subversions.

last projects since 2017 were "the last IDEAL PARADISE" for tanzplattform 2018, "WITNESSING OF THE TREES" for museo da imigracao in sao paulo, POEMS of the DAILY MADNESS – a romantic singspiel with günther auer, EXPLOSION OF SILENCE – a silent chorus, a performative monument in public space, both in vienna, the noise-happening VzV,vK!/REEN-ACTING THE ARCHIVE – part 2 with günther auer in the framework of a research project that takes place in several parts in düsseldorf, APPLIED POETICS in urban space with urban curators in kyiv as well as the series IDEAL PARADISE (donaufestival 2015, FFT düsseldorf, explore bukarest, tanzquartier vienna, weltmuseum vienna, impulstanz festival and others). www.claudiabosse.blogspot.co.a

bettina vismann (D)

worked in stuttgart, london and zurich at architectural firms sauerbruch hutton and suter+suter after completing her studies of architecture. she also held a post as assistant professor for architecture at tu berlin and eth zurich. she has shown her works e.g. at the 9th international architecture exhibition in venice and at the art frankfurt (2002). taking her teaching as a starting point, bettina vismann has developed performance lectures and presented them e.g. at the hkw berlin and at the 5th berlin biennale (2008). she has been working as a freelance architect since 2001, has founded institut für geschmack – an architecture and interior design firm – and is conducting a long-term research project about theories on dust and waste management. many of her essays and research projects have been published.

theatercombinat

represents a highly experienced production company for independent art and theatre work. founded in 1996 in berlin and based in vienna, austria, since 1999, the artistic formation led by director and artist claudia bosse assembles actors, performers and dancers as well as theorists, sound and media artists, architects, visual artists and technicians in order to engage in research into theatrical concepts, pushing theatre beyond its limits in search of new, collective and adventurous ways to communicate with the spectators, the space and the organisation of the public.

the productions create experimental spaces for action and perception between theatre, installation, choreography, performance and discourse. the site specific works are developed within time frames of one week up to four years in cities like zagreb, tunis, berlin, düsseldorf, new york, vienna, hamburg, podgorica, prague, brunswick or geneva and contain urban interventions, space choreographies, hybrid theatre works, choral speech choreographies, theatrical concepts for different concepts of the public as well as discourse about theories of practice.

theatercombinat is supported by wien kultur.

www.theatercombinat.com

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