

designed desires (medium version)
claudia bosse / theatercombinat

german premiere!
26th - 28 september 2013, 8 pm

venus & apoll, dusseldorf
in german, english and french
a production by theatercombinat
in coproduction with FFT dusseldorf
in the frame of the series "public bodies"

premiere: 27th november 2012
former custom's office canteen, vienna

re-staging: 26th / 27th april 2013
on invitation of tanzquartier wien
in the frame of feedback [2nd edition]



photo: claudia bosse

designed desires is a choreography by claudia bosse for an ensemble of bodies of different generations about desires and communities, pornography and political theories. an intimate dialogue between the dancers, performers and spectators which explores the body as biographical landscape, inscribed surface and at the same time resource of your own capacity to act in our western democracies.

for the german premiere in the former russian beauty salon and the off space of the julia stoschek foundation. claudia bosse has developed a new version specifically created for the two leveled space of venus & apoll: a labyrinth of sound, space, movement, encounters and language.

designed desires is inspired by the reading of edward bernays' "propaganda" (1928) and the radical questioning of the functionality of democracies. based on this – freely adapted from bernays – pacified democracies can only exist, when irrational needs are created in individuals and solutions or corresponding products are already available to satisfy them. if it's true, that we are in an era characterised by political consumerism – what does this mean for our formations and our capacity to act? our positioning as "self" and in relation to the world? and in what way is the body a guarantor and platform of this imaginary and material exploitations?

team

by/with

véronique alain
caroline daish
yoshie maruoka
tara silverthorn
alexandra sommerfeld
florian troebinger

concept/choreography/space

claudia bosse

sound

guenther auer

as well as

peter-christian dworzak,
ilse urbanek, christa zuna-kratky

dramaturgy

tobias gerber

realisation light objects / constructions / technical direction

marco toelzer

clothes

vladimir miller

in collaboration with

lila john

dramaturgical attendance

christine standfest

advisory activity

evelyn annuß

assistant director

marijeta karlović

production management

anna etteldorf,

margot wehinger

designed desires is a production by theatercombinat

in coproduction with FFT dusseldorf

supported by wien kultur

kindly supported by ImPulsTanz - vienna international dance festival

contact

production management

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political hybrids

the hybrids are "political" in their way of developing new forms of multi-media-narratives, which don't just exploit the different media as contemporary means of expression and instrument of distribution, but think, work and compose in and with the materiality of each media (voice, body, speech, sound, space). it's an act of undressing and trans-dressing conventional, hegemonic, hybrid ensembles of gestures, bodies and content, a decomposing and recomposing of – sometimes explicit (geo)political – positions and actions.

the "political" here would be a new approach towards the position of the spectator: "political hybrids" are complex works, at the same time differentiated and yet self-contained as sites of aesthetic experience, without directly connected, short-cut gestures of activism or political intervention. composition, artistic activity, joint creation and performance don't substitute the political action. and yet these autonomous, hybrid works influence as a sort of parcours of aesthetic experience our way of understanding, embracing or rejecting the world – by "demanding a maximum of personal responsibility of the spectator as andrea heinz likes to put it in the newspaper "die zeit", september 13th, 2012: he alone has to decide ... where he wants to go, to whom he wants to listen, what he believes."

designed desires is the third part of the series "political hybrids" by claudia bosse in collaboration with sound artist guenther auer.



photo: claudia bosse

the first part of the series, **vampires of the 21st century or what is to be done then?**, presented in vienna, dusseldorf and new york was an investigation into the realms of the (historical) subject and its ever present spectres: social experiments, aesthetic utopias, revolutionary movements – unredeemed promises of history inhabit a space of resonance where the desire for freedom condensates. what is to be done then?

dominant powers. what is to be done then?, the second part negotiates projections and realities of the political ruptures and changes after the final failure of chronological historiography. a nomadic installative performance with audio- and video documents of the latest history from north africa to europe.

a multiplicity of encounters of choruses, performers and texts from antiquity up to today.

dominant powers. what is to be done then? was developed and presented in different versions and languages in vienna, tunis and zagreb with a new chorus of local members at each place.

in **designed desires**, the third part of the series, "the body reveals itself as material, as something, which helps the human to experience his world. a material, which is formed and trimmed by this environment. yet with its help every individual can act and change things. and at the end of the day this is the essence of political action." (heinz)

*oracle or rules of being a happy subject in democratic societies:
be part of your reality!
construct your reality by decision!
be aware of the decisions you can make and what are the options to choose!
become a happy, free and enlightened subject of your own scenario!
learn the grammar of your self!
cb*

working methods

in the transformed architecture of the former custom office canteen **movement material** is developed with a group of dancers and performers beyond the frontal perspective and the separation between performance and audience space. movements towards the space, movements out of the biographical memories, movements out of sexual desires and identity self-concepts, movements out of shifting (dance) techniques, democratic movements, movements which squander energy ... the body becomes many different bodies: biographical, political, sexual, social, energetic, physical, disrupting, silent, pornographic.

texts are generated and transformed, analytically, excessively or intimately, about the body as agent, as manipulable "fabric" and resistant material – a machine of ascription, deconstruction and narration. a cross fade of different genres, speech positions and thoughts. texts in different languages, about biographical and pornographic auto-fictions of the performers, from plato via muelh to nancy and menke, construct and attack the bodies – and vice versa. no speech exists without the body. or the disappearance of the speech in the bodies, the distances and gaps of the speech as a liberation of the material, a site for new thinking or associating in the process of reception by the audience and the performers.

out of the movement, text and sound material a **space choreography** is developed, which encounters a physicality of the individual performer, affected by age and biography. a choreography as a dialogue of dancers, performers and spectators, as a meeting of different bodies and their confrontation with text, speech, movement, space and sound.

the broadcast of **sound and voices** over a 28-channel, wide-range positioned system of different speakers and sound sources creates an acoustic architecture, in which the bodies of the dancers, performers and spectators encounter rhythmical patterns, gestural sound movements and cultural artefacts and are affected, strengthened and irritated by it. voices lose their original body and stand their ground beyond carnal materiality.

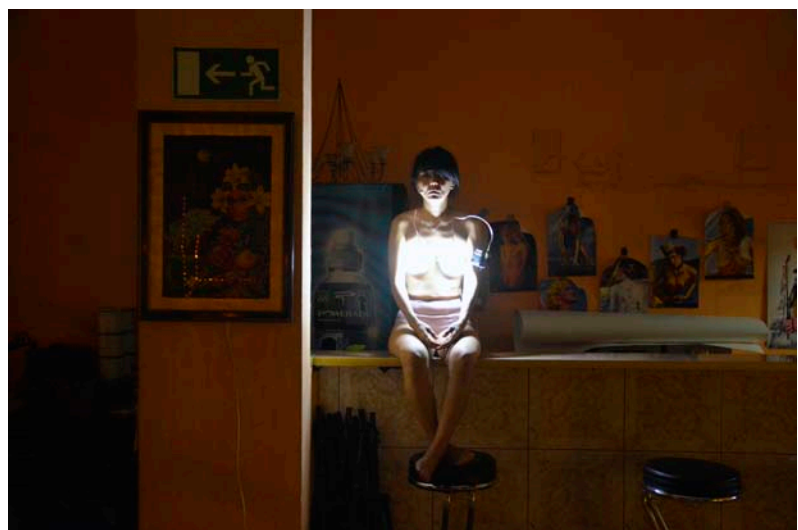


photo: claudia bosse

designed desires

an aesthetic parcours through strange rituals, dangerous texts, unruly bodies and lovely sounds

honestly: this piece is the anti-thesis of its title. and, yes, in spite of its close to three hours length, the open space and the fact that "strolling" or drifting are probably the most productive modes of reception, it is definitely a piece. its subject could be defined as "complexity and orientation" – that is, if you have to have something like a subject, a topic, a theme or a plot. but there is no plot. you and the piece don't need it. actions are happening and transform themselves, whether they are completely plausible, captivatingly beautiful, weird, ugly or funny, deeply intellectual or wild and violent. there are solos and collective parts. there are intertwined parallel activities of two ensembles, the performers and the "non-professionals" and there is the space, the architecture and the gorgeous sound. and in between all those bodies, characters and shapes something like a penetrating urgency emerges in the core of the impenetrability of modern complexity. at the same time, a generous calmness is created countering all surrounding unrest – the result of a freedom which characterises claudia bosse's "theatrical-writing-as-composing", which, together with the intense and evenly generous acting of all of the performers constitutes the very anti-thesis of design-as-a-constrained-modelling of surfaces. of course they are investigated beyond recognition: all those norms, rules and images, the constraints of an institutional-physical-political-economic complex which apparently acknowledges only "nature" as its unconquerable other.

but what is articulated, or better happening in this piece, is the rest, the outside of what can be controlled: a communication which takes place when a territory for possible activities is created, which – between performance and ritual – affect and take over performers as well as spectators; what it will do, remains radically personal; how it is done can yet be analysed precisely. thus, "designed desires" also marks the historical difference since the first appearance of the strolling (impermeable) figure of the flaneur on the stage of western european culture followed by bernays' "propaganda" and contemporary marketing: even if "strolling" is one of the manifold propositions to perceive this piece, we won't stay untouched or intact – and also not invisible.

chris standfest



photo: claudia bosse

designed desires

choreography a choreographic method where, together with the dancers and performers, movement patterns and physical constitutions are created by questioning, filters of investigation. those elements are set into relation by an unsettling montage.

a procedure of constant rejection and promise, the unity and the identity of one's own body is dissolved and transformed into a determinable, comparable and inescapable matter. difference intertwined with similarity through common agreements on multiple, diverse regimes. rituals.

situations loaded with memories, body-grammars and encounters. situations as parts of an operation with bodies. an operation which is permanently charging itself with emotions and intimacies in an ever changing pool of present bodies, including the presence of the observers' bodies.

playing with body-images which nevertheless cannot totally break free from their bodies. flicker. flickering states of perception. not just this and not the other. passages, transformations; overlaps of different information, aesthetics – a new autonomy of watching? the memory-space of (my) society implanted in myself is calling up values, creating evaluations and knowledge. defence and encouragement. what is the "political" of my perception?



photo: felipe kolm

a desire machine of seduction and distances. beauty and horror. a choreography for an architecture and 12 bodies of different ages and biographies.

what is "the real" of a promise? what is the interplay of obligations and judgements in observing the other? what is the seductive charm of a social code? where does the attraction, the sex of situations, of a voice, a body or a lighting come from? how does the desirable become the uncanny? what pleasure does emerge from playing with and breaking with this knowledge, that is embedded in each of us? and how? or: how has it become a part of us?

claudia bosse

theatercombinat is a production company for independent art and theatre work, headed by the artist and director claudia bosse. she 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 new, 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 vienna and cities like tunis, zagreb, prag, dusseldorf, new york, genf, braunschweig, hamburg, podgorica, or berlin and contain urban interventions, (choral) entire space choreographies, complex of tragedies, political hybrid theatre works as well as discourse about theories of practice.

productions (selection): **designed desires** (former custom's office canteen vienna, 2012 and 2013 in the fram of feedback [2nd edition]), **dominant powers. what is to be done then?** (vienna 2011, tunis and zagreb 2012), **the future of the vampires** (artistic research, vienna 2011), **vampires of the 21st century or what is to be done then?** (dusseldorf and vienna 2010, new york 2011), **bambiland09** – jelinek (vienna 2009), **2481 desaster zone** (vienna 2009), **bambiland's day** (dusseldorf 2009), **bambiland review roes and rockets** – performative filmproject (vienna 2009), **phèdre review** – racine/seneca (vienna 2009), **coriolan review** – shakespeare (vienna 2009), **perser review** – aischylos/witzmann/müller (vienna 2009), **bambiland08** – jelinek (vienna 2008, awarded with the nestroy-award as best off-production), **die perser** – aischylos (braunschweig 2008), **phèdre** – racine/seneca (geneva 2008), **coriolan** – shakespeare (vienna 2007), **turn terror into sport** (vienna 2007), **die perser** – aischylos/witzmann/müller (vienna 2006), **les perses** – aischylos (geneva 2006) partners are e.g. institutions like FFT dusseldorf, museum of contemporary art zagreb, tanzquartier vienna, staatstheater braunschweig, grü/théâtre du grütli geneva, nationaltheater montenegro/kamprnagel hamburg or festivals like eurokaz, wien modern, journées théâtrales de carthage, theaterformen or theater der welt.

biographies
claudia bosse (D/A)

born in germany in 1969. graduated of germany's highly renowned ernst busch school of dramatic arts. theater director, artist and artistic director of theatercombinat. for her production "bambiland" she was awarded a nestroy prize for the "best off production" in 2009. with her transdisciplinary company theatercombinat, founded in 1996, she celebrates international successes with creating new and experimental spaces for action and perception in between theater, installation, choreography, performance and discourse. in 2011 she presented the urban intervention "the tears of stalin" in the framework of "intersection" at the prague quadriennale as well as "the room the space the painting the image the bed the tree and the denudation of bodies" in the frame of the schiele project "melancholy and provocation" in the leopold museum vienna. in 2012 she developed the performance "burning beasts" for the frankfurter kunstverein and the installation "structures of circumstances" for the kunsthhaus graz in the framework of the steirischer herbst. after the quadriennial series "producing tragedy" with performances in vienna, braunschweig, dusseldorf and geneva claudia bosse implements the series "political hybrids" since 2012 in collaboration with sound artist guenther auer.

productions/choreographies/installations/projects (selection)

2013: THOUGHTS MEET SPACE former custom's office canteen, vienna GALERIE ROYALE CENTRAL - REWRITING HISTORY galerie d'ixelles, brüssel (matonge), DESIGNED DESIRES in the frame of feedback [2nd edition] tanzquartier wien, former custom's office canteen, vienna **2012:** DESIGNED DESIRES, former custom's office canteen, vienna STRUCTURES OF CIRCUMSTANCES installation in the frame of „cittadellarte – share and change“, kunsthhaus graz; BIOGRAFICAL LANDSCAPES OF NEW ZAGREB live installation and art transfer for the museum of contemporary art/MSU zagreb, combined with DOMINANT POWERS OR WHAT HAS TO BE DONE THEN? performance a specific version for EUROKAZ festival 2012, and the exhibition space of zagreb museum of contemporary art MSU, BURNING BEASTS a performative installation for kunstverein frankfurt in the frame of „demonstrationen - vom werden normativer ordnungen“, DOMINANT POWERS OR WHAT HAS TO BE DONE THEN? a french/english version developed for tunis, journées théâtrales de carthage in cooperation with ISAD and GOETHE institut **2011:** THE TEARS OF STALIN a three-part urban intervention in prague in the frame of INTERSECTION - the prague quadriennial for performance, design, space, prague; walkable space sculpture THE ROOM THE SPACE THE PAINTING THE IMAGE THE BED THE TREE AND THE DENUATION OF BODIES in the frame of in the schiele project "melancholy and provocation" in the leopold museum vienna; reopening VAMPIRES OF THE 21ST CENTURY ODER WAS ALSO TUN? with new material from new york in an german/english version, vienna; curating THE FUTURE OF THE VAMPIRES a public research with guests, lectures, performance try outs, sound lectures and an installation; DOMINANT POWERS – LANDSCAPES OF UNEASE a dialogue in an installation between claudia bosse and guenther auer in the institute of cartography, vienna; VAMPIRES OF THE 21ST CENTURY OR WHAT IS TO BE DONE THEN? presentation after a 3 week residency at the watermill center, new york; PIECES OF MOVEMENT FOR ORCHESTRA a project by tanzquartier wien und RSO radio symphony orchestra vienna with 3 other choreographers, vienna. **2010:** VAMPIRES OF THE 21ST CENTURY ODER WAS ALSO TUN?, at FFT dusseldorf and at the former institute of cartography, vienna JE VEUT UN MOT VIDE QUE JE PUISSE REMPLIR, manufacture HETSR Lausanne **2009:** BAMBILAND, concertante indoor choreography, wien modern, festival for contemporary music, vienna; 2481 DESASTER ZONE, multihybrid tragedy, former ankerbrotfabrik, vienna; BAMBILAND'S DAY, urban installation, with FFT dusseldorf; shooting and preview of REHE UND RAKETEN (roes and rockets), movie based on the novel "bambi" by felix salten (premiere 2010); PHÉDRE REVIEW at schauspielhaus vienna; CORIOLAN REVIEW, new staging; PERSER REVIEW, audio-visual installation with performances (both former ankerbrotfabrik, vienna); FALSE MEMORY with véronique alain, liesl raff, at academy of fine arts, vienna, produced by tanzquartier vienna. **2008:** BAMBILAND08, urban composition in public space at 7 sites in vienna; THE PERSIANS festival theaterformen, with 340 citizens, national theatre brunswick, accompanied by the discourse series P-BAR; PHÉDRE at maison de faubourg, théâtre du grütli, geneva. **2007:** TURN TERROR INTO SPORT, mass choreography with 100 participants at maria-theresien-platz, co-produced by tanzquartier vienna; CORIOLANUS at remise breitensee, vienna **2006:** LES PERSES at théâtre du grütli, geneva, with 180 citizens of geneva; THE PERSIANS in a subterranean tunnel, vienna; YAMOYAMO with robert woelffl, steirischer herbst, graz. **2005:** PALAIS DONAUSTADT, 10 500 sqm installation at donaucity, vienna, a temporary art space with BALLET PALAIS, FIRMA RAUMFORSCHUNG (space research inc.), FILM IM PALAIS, ARCHIV IM PALAIS; OÙ EST DONC LE TABLEAU 76 showings for 3 visitors, texts by michel foucault and heiner müller (description of a picture). **2004:** BELAGERUNG BARTLEBY (siege bartleby), a 100-hours theatrical installation with lectures and performances at HAU I, berlin; 2004 MAUSER by heiner müller, podgorica, national theater montenegro and kampnagel, hamburg, funded by kulturstiftung des bundes, coproduction theatercombinat and kampnagel, hamburg.

günther auer (A)

sound artist, born 1965, studied composition and electro-acoustic composition at the university for music and performing arts in vienna, where he then became a lecturer in music and computing. after works for solo instrument and chamber ensemble, his main focus of attention since the mid 1990s has been on the realisation of mono- and multi-media space projects in the digital and analogue context. he works in cooperation with the most diverse artists and in the most diverse formats. among other things he conceived and realised the sound-experience world sonosphere in the vienna haus der musik, the intermedia sound sculpture "id on dornerplatz", the solo exhibition "sleep" at the nikolaj contemporary art center in copenhagen and acted as musical director for the orf state broadcaster and andré heller. he has given guest lectures at universities in austria and abroad. his works have been awarded the australian multimedia prize ("the magic flute" in the mozarthaus) and austria's pfann ohmann prize for art in public space ("id on dornerplatz"). he is on the board of the research institute for auditory design and senior artist in the department of digital art at the university of applied art. since 2009 he has been working with claudia bosse on voice and sound architectural extensions in public and private space ("dominant powers", "vampires of the 21st century", "je veut un mot vide que je puisse remplir", "2481 disaster zone", "rehe und raketen").

véronique alain (F)

studied acting at the conservatoire de genève and has worked among others with yan duyvendak, guillaume beguin, josef szeiler, maya boesch, jacques osinski, arnaud meunier and youri pogrebitchko. she has collaborated in films by chantal akerman, yvan butler, claude chabrol, chad chenouga, jacques doillon, roman polanski and alain tanner. she collaborated as an actor with claudia bosse in the production of phèdre at the théâtre du grütli in geneva (2008), phèdre review at the schauspielhaus wien (2009) and falsche erinnerung at the tanzquartier wien (2009) by claudia bosse.

caroline daish (AUS/BE)

born in 1967, received her ba in education in drama, english, indonesian and dance in 1989 and a graduate diploma in arts management at the university of south australia in 1990. she is a member of the brussels live-art collective deborders and has been involved in long-term cooperation in film projects and online performances with jason sweeney and fiona sprott from unreasonable films. in 2011 she took part in the APASS performance-research programme in antwerp. in this connection she conceived and realised the workshops ghosts & hosts with robert steijn and experimental ethnography with arus ozgun and anette baldauf.

tara silverthorn (GB)

dancer, born in 1986. she received her laban masters in 2009 and was a member of laban post-graduate dance company the transitions dance company. since 2010 she has been working among others with the choreographer jana unmüßig (de), as well as with laura mcgill, liam steel, rizwan ahmed and rosemary lee (all uk). in 2010 she guest-starred at the london festival what now, independent dance. her latest work, paper predicted, was presented at the chisenhale dance space, london. with claudia bosse she has recently worked in their choreographers' venture "your energetic democratic body!" at ImPulsTanz 2012 in vienna.

alexandra aommerfeld (A)

born in 1961 in scheibbs. studied dance, singing and theatre in linz, vienna and new york. she has collaborated in numerous productions of the free viennese theatre scene, including the wiener ensemble (karl welunschek), theater.punkt (sabine mittrecker), toxic dreams (yosi wanunu), tanz*hotel (bert gstettner), proscenion (karin koller) and wut. she has had engagements among others at the schauspielhaus wien, theater in der josefstadt, volkstheater, theater der jugend. she was co-winner of the 2000 nestroy prize for nichts schöneres/theater.punkt in dietheater konzerthaus. she has been involved as a trainer in workshops and solo work with children and adults in the body/voice field.

florian troebinger (A)

born in 1978 in upper austria, lives in vienna. completed an acting course 1999-2003. he has had productions among others at the salzburg festival with dieter dorn, in the vienna festival with merle karusoo, patrice chéreau, thierry thieu-niang, matts straub, at the vienna volkstheater with georg staudacher and chris haring. is involved in permanent cooperation with the drama forum of unit. he recently worked with claudia bosse in their choreographers' venture "your energetic democratic body!" at ImpulsTanz 2012 in vienna.

maruoka yoshie (J/A)

performer, actor, author, born in toyko in 1962. trained at the butai-geijutsu-gakuin acting school in tokyo. afterwards spent 12 years as a member of the tokyo engeki ensemble. she has been working and living in vienna since 1994. participated in the most diverse theatre and film projects in germany and austria (including nomination for the 2002 short film prize in cannes). in 2009 she published her story "angekommen". she was involved as an actor at the theatercombinat in "rehe und raketen" (an experimental documentary after felix salten's novel "bambi"), "vampires of the 21st century oder was also tun?", "2481 desasterzone" and "bambiland09". she is also an artistic assistant with the performer doris uhlich.

peter-christian dworzak (A)

born in vienna in 1952, he worked as a secondary-school teacher for sport and history and since 2000 has held numerous acting courses and dance workshops. since 2005 he has been in the jazz-dance class with chris steiner's moveon studio, teaching acting with jeanette a. krinner, christine mattner, doris von liebezeit and wolfgang palka. he is involved in the neues theater in döbling (vienna), was a member of the chorus in "dominant powers. was also tun?" under the direction of claudia bosse in 2011 and a soloist in "erreger" by albert ostermaier.

ilse urbanek (A)

born in waidhofen/thaya. originally a technical draftsman in an engineering works, after the birth of her three children and a degree in german literature, she worked for 28 years as a secondary-school teacher and school librarian. she was a text author and performer in "frauen führen" sich auf (director: ulrike bach). since 2002 she has been involved with the theatercombinat in the projects "anatomie sade/wittgenstein" (2002/03), "die perser" (vienna version 2006), "bambiland08 - rehe und raketen", a performative film project after felix salten's "bambi", and in "bambiland09" (2008/09) as well as "dominant powers. was also tun?" in vienna (2011). she completed her dissertation on the theme "books for young people on pregnancy and birth in the field of tension between tradition and modernity" at the university of vienna (2006).

christa zuna-kratky (A)

born in 1945 in kitzbühel/tyrol. 1963 school-leaving certificate at st johann grammar school in tyrol. completed teacher-training for german and physical education in vienna. from 1978 to 2010 worked as a grammar-school teacher for these subjects in vienna. married, with three children. lived in johannesburg, south africa, from 1970 to 1974. retired since 2010.

tobias gerber (CH)

born in 1976, studied music at the university for music and theatre, zurich, and theory of art and design at the zurich university of design and art (degree 2006). he has been musically active in the field of contemporary composed and improvised music. from 2006 to 2011 he was an assistant on the in-depth subject "theory" at the zurich university of art. he has lectured on the themes of the auditory, performativity and theatricality. since summer 2011 he has been a scientific assistant at the institute for theory at the zurich university of art. he has worked at the theatrecombinat on a temporary basis.

marijeta karlović (HR)

born in 1984, studied art history and comparative literature at the university of zagreb. for four years she has been a member of kontraaktija, an association of young museologists who continually conceive and realise cultural projects between urbanism, architecture and sociological research. in 2011 and 2012

she worked in the zagreb museum of contemporary art and was the curatorial assistant on the projects "dominant powers. what is to be done then?" and "biographical landscapes of new zagreb" by claudia bosse in june 2012 at EUROKAZ in zagreb.

vladimir miller (RUS/A)

born in uljanovsk, russia, in 1978. he studied communication design and illustrative graphic art at the hildesheim university for applied science and art. he works in vienna, brussels and berlin as a freelance artist, scenographer and dramaturge. is involved in continuous cooperation with the choreographers philipp gehmacher and meg stuart in variable constellations as a co-author, video artist and scenographer. he teaches on the post-graduate course APASS (advanced performance and scenography studies).

christine standfest (D/A)

born in germany in 1963, she lives mostly in vienna. is a performer, dramaturge and theoretician. studied german literature, pedagogics, philosophy and cultural and gender studies in regensburg, the university of lancashire and the free university of berlin (ma), during and after which she was involved in political activism and collective projects in various different fields. she has been cooperating closely with the theatercombinat and claudia bosse since 1997. works among others with barbara kraus, peter stamer, gin/i müller, das schaufenster/hannes fishy wurm, doris uhlich, philipp gehmacher and lisa hinterreithner; her own projects include völker. schlachten. sprechen. kleist und derrida in the leipzig völkerschlachtdenkmal [monument to the battle of the nations], the play!leipzig festival and the "clubbing", coaching project, impulstanz vienna. in 2012 she was the coach for werkstück at the tanzquartier wien, provided the dramaturgy for the austria pavilion of the cpa*2012 and artistic co-direction for [8:tension] in the context of impulstanz 2012; lectures publications for corpus, maske und kothurn, and maska among others; teaching posts and scenic projects (among others in leipzig, berlin, innsbruck and vienna).

marco tölzer (D/A)

born in the gdr in 1978, technical management/buildings/object-realisation. after training as a carpenter and a degree in theatre studies and philosophy at the university of vienna he has been involved in conceptual cooperation on oper unterwegs, undine, jäger grachus and other projects. he has been collaborating with claudia bosse and the theatercombinat since 2009, among others on "bambiland review: rehe und raketen", a performative film project after felix salten's bambi, on 2481 desasterzone, on vampires of the 21st century oder was also tun?, the future of the vampires, dominant powers: was also tun? and burning beasts, as well as acting as artistic assistant to claudia bosse's work "der raum das bild das bild das bett der baum und die entblössung der leiber" in the framework of the exhibition "melancholie und provokation" in the leopold museum, vienna.