

dominant powers. what is to be done then?

a project by claudia bosse
in collaboration with guenther auer (sound)
a production by theatercombinat
in DOMPOWpalace

in german and english



photo: thomas koeck

what is reality? what is truth?

dominant powers. what is to be done then? starts with the political changes in northern africa and ends in central europe: an encounter of 2 choruses from 2 generations, three performers and multiple texts from antiquity up to today. orientations, identities, doubts. dialogues with different acoustic objects. one's own voice, sounding from a strange body. a contemporary tragedy, an installation, a concert, an archive, a choreography, a journey through different situations and spaces and a lot of questions.

with/by

nele jahnke
nora steinig
catherine travelletti

concept/direction/space

claudia bosse

sound

guenther auer

chorus

peter-christian dworzak, jessyca r. hauser, bozena kunstek
réka kutas, britta lanner, sandra pascal, susanna peterka
stella reinhold, eva maria schmid, thomas schweitzer
konstantin sieghart, ilse urbanek, eva-maria wall, lisa weber
jana westermann, dana worfolomeeva, daniela zeilinger

technical director/construction

marco toelzer

communication/artistic assistant

anna feldbein

assistant director

ana mirković

coordination choir/archive

luzie stransky

collaboration production

nicole delle karth

production management

serena laker

production by theatercombinat
with friendly support by wien kultur
egypt research supported by goethe institute

premiere

23 november 2011, vienna

further presentations

25/26/27 november 2011

1/2/3/4 december 2011

political hybrids

after **vampires of the 21st century** or **what is to be done then?**, presented in dusseldorf, vienna and new york, claudia bosse together with sound artist guenther auer continues their series of „political hybrids“. a new format. a documentary landscape made of sprawling spaces of speech and sound, textual fragments, autofictions and movement-sequences. a cartography of the present: what is to be done then?

dominant powers. what is to be done then? creates an installative-performative space for listeners and spectators including documents of our recent history. after the ultimate failure of chronological historiography and in times of unobstructed streams of information, claudia bosse and her ensemble present a three-dimensional cartography of the present with contradictory simultaneities, different situations, information, texts and media.

dominant powers. what is to be done then?, leaves the frontal perspective - visually as well as acoustically - thus creating collisions between the spectators, the three performers and the chorus with the architecture of loudspeakers.



new york, february 2011, photo: claudia bosse

spectators and performers move through a de-centred spatial system with certain spots of listening and distinguished sources of sound – through a labyrinth of spaces, information, the media and certain promises. **dominant powers. what is to be done then?** is a composition of realities by facts, documents and fictional events of our recent history.

how do events turn into narratives?

how do we produce history? from a series of talks and interviews, conducted in cairo and alexandria in september/october 2011 and documented per video and audio by claudia bosse and guenther auer, a collection of different narratives about the revolution in egypt will emerge.

what are the current political conditions and changes?
did your life change?
has the law changed?
how do the narratives of the same events differ and why?
who is speaking, about what, and what is excluded?



poto: claudia bosse

to have a voice.

to raise one's voice.
many voices.
voices who light me with
information.
to have no voice.
voices as weapons.
speaking with borrowed
tongues.

my language is always
the language of others.
I am many languages,
but only one voice.

what to do?

within the chorus of the media?
a chorus of individuals?
a chorus of different narratives?



photo: claudia bosse

chorus

from the end of august 2011, a moving speech-chorus of two generations with participants of different nationalities is developed through an ongoing working process with physical and speech training. the members of the choruses are volunteers from the city where the performance takes place. all movement-sequences are created in the actual architecture of the respective rehearsal- and performance spaces.

the spoken texts are fragments from antique (theatre-)texts such as oedipus by seneca, theoretical political texts and transcripts of the interviews made in cairo, alexandria and vienna.

the audio-interviews follow questions around the revolutions in northern africa, personal attitudes and positions about conflicts of generations in europe and their outlooks of life and political visions.

media dispositives

spaces of bodies and voices, of language and media. disembodiment. each setting a cultural metaphor, a constellation of components. bodies, apparatuses, voices, sound. perspectives of thinking, of speaking, of listening. positioning of speech. compositions of acting. the dispositives, the situations, the constellations of the media create possibilities, contradictory possibilities – relations towards each other and media-polemics at the same time.

producing history

from which point do we speak? who or what am I, reflected by the facts of media-realities (revolution in cairo, insurrection at the israeli borders, riots in england, libyan rebels etc.) or: how do the pronouncements of the media enter my language as facts? how do the technological means of distribution influence thoughts and language itself and thus create their own facts, which are fictions?



dominant powers - landscapes of unease, may 2011 photo: claudia bosse

what is represented by a voice?

what does a recorded voice represent, severed from its body? what is created by a statement or a narrative, which is mediated by another body? does the one voice represent the multitude, who doesn't speak? what embodies the body which becomes visible and/or audible and speaks?

acoustic choreography

the movement of the speaker through the space whilst producing sound
the movement of the spectators/listeners through the space
the detachment of the voice from the speaker by occasional amplification of the voice
the movement of the loudspeakers whilst sounding as an intentional displacement of sound

the spectator as a listening body in space. spots for the alignment of the perspective of the sound and the relations of seeing and hearing. moving spectators, as physical listening-spots as well as producers of sound and part of the composition.

a composition of information.
an entanglement of moving bodies.
then an interruption, a stand-still.
the interruption becomes a space, the interruption becomes a time.
a gap for the present and the presence of the spectator.
within the sound of the present.
the gap/the silence makes this space of the present or this time perceptible.

mental landscape the world as a space of difference

phonetic thinking

each speaker acoustically claims or distinguishes a territory. the use of language is always spatial. open up and separate. a marking of social correlations, of communication. the text, ever a strange body. linear. this linearity, the one-after-another of phonetic information constitutes the medium and structures time by the production of the sounds of the words.

at which point is something said within a sentence?
how is the precise choreography, the construction of thinking, speaking and listening within a sentence?
what side-rows or diversions do happen?

a physical-mental technique of the speaker not to anticipate a phrase, but to detect it word by word. to capture its cultural history. its sound. to question the word and its sense.
the text as phonetic sequence is related to the respective space where it is spoken. „thinking“
the sound informs and changes the sound which is produced. the mental activity of the speaker, the phonetic production and communication in the space/embedded in situations is taken up on its promises.

so, is speaking lying? language a lie?

„develop relations, interdependencies, logics.

by metre, by rhythm, breaks.

synchronisation as the fundamental multi-sensorial achievement.

quasi-dependencies as carriers of realities, truths.

the carriers - the only carriers - of realities, truths: forged, shortened, generalised, compressed, constructed dependencies, greased-over truths. at the cost of the incompatible, the not-agreed-on, never-to-be-agreed-on, the factual.

coherence as trap, as cement, as the only possibility of human exchange: communication.

so, is speaking lying? language a lie?

I say this and in doing so I hide that. I make exclusions to be coherent. I avoid contradictions, which are all but evident. I conceal them by tying in with the already known, the established, the traditional, with agreements, whose inner conflicts are covered up by time, polished, in any case made invisible.

a statement wants to be examined. this has to be quick. my pre-judice helps me. I can react immediately. feeling safe. to make a second statement with a different topic from another point but at the same time is already much more difficult. to ponder and differentiate on two levels is much more difficult. when both statements appear homogeneously - in the same rhythm, speed, melody, fugal, what shall I do then? will something third emerge? and if there are many voices at the same time pattering down on me, scraps of music, atmospheres, but all of them related in tune, a homogeneous heap full of harmony and metrics – what is it then? what do I hear then? what strikes me then? concerns me? nothing? a cacophony, chaos? but chaos is not tuned. it is also not noise. words rip open my ears. words combine themselves to make sense, which evaporates in the very next moment. each time, I believe to understand but it is plain capitulation. I refuse, I want to close my ears, at the same time spreading them wide open.

times tumble over me. 9/11, gustav mahler, the outer space, gaddafi, the future of the eu, the economic crisis, the first ever recorded voice: never to fade away, having once been. uncanny: what is sounding here will never ever fade away, will never have been gone. each time, the voices are striking anew; their statements, attitudes, emotions will come back eternally, again and again, endlessly they will pour down on us. new ones will join them, news about gaddafi's death, the earthquake in san francisco, the melting ice streams.

and always and ever: shortened, mutilated, each of them reduced to simplicity to be plausible, honest, or at least to appear as such. the simultaneousness of those multiple and different attempts of truth, descriptions of reality: do they not again just show the madness of those fierce attempts to generate truth? and those differences, in how far are they identical in their forms?"

working method

since 2010, claudia bosse has developed a new method to „write“ pieces and then to compose the performances together with the actors and the sound artist guenther auer. following certain topics, textual fragments from theatre and theory are collected, contrasted by auto-fictions of the performers (recorded or live-produced) and combined with direct quotes, documents from sound archives and interviews conducted beforehand.

in the course of the working process, „compositional narratives“ are constructed of the acoustic material and the textual fragments. those enable an encounter of biographies, sound-documents, choreography, space, movements, languages and text-fragments. the various narratives are framed, distributed, unfolded and spaced by their broadcast via an ample, wide-ranging architecture of a 10 channel-loudspeaker-system. the loudspeaker becomes an identifiable spot, the body of the sound in space, thus creating an architecture of hearing.

an application of principles such as rhythmical, energetic, gestural and musical confrontations up to acoustic overlays, met by the amplified or non-amplified voices of the performers.

methods of development

each new version will be developed from the already existing tools created in dusseldorf, vienna and watermill, which will be adapted and rearranged for every new space. the interviews add to the sound archive. they become part of the new performances and displace and enrich the mental frame of the physical performance. the questions around democracy, the state, violence, the self, identity, political visions, terrorism and sexuality remain the persisting material of the performance. it's tools - sound, dance, dialogue, the spaces of history, choreography, composition - are interlocked each time in a different way depending on the respective place and its context. the spatial set up with the specific arrangements of the spectators in space are the pre-conditions of each performance, always depending on the concrete spatial context (dusseldorf: frontal transgression of the black box theatre, vienna: industrial workspace with a displaced frontal, watermill: decentralised version in five museum spaces and outdoors).

archive

an archive of text- and sound-fragments from politics, science and society, beginning in 1859 up to today. the collected narratives from interviews conducted in the USA, vienna and northern africa generate new material for the audio-archive, permanently extending the archive and adding recordings of situations and current positions.

interviews

in january and february 2011 a series of interviews was made in new york. questions of identity and political attitudes about democracy, capitalism, state terrorism and violence were the starting points of this research. the spectators became witnesses of their own communities and history; the transcripts of the audio-documents generated the scripts for the speeches of the performers. a fictional space. a collective space. a space between the times, the generations and our present reality.

the NY-collection of audio-documents and the respective positions and projections will be confronted with those from northern africa.

time-frame dominant powers. what is to be done then?

- april / may 2011** research and installation: dominant powers - landscapes of unease by claudia bosse and guenther auer in the frame of the future of the vampire in vienna. a research for dominant powers. what is to be done then?
- july 2011** beginning of the rehearsals with the three performers nele jahnke, nora steinig and catherine travelletti
- august 2011** beginning of the rehearsals with the moving speech-chorus - a chorus of a younger and an older generation
- sept / oct 2011** research and interviews in cairo and alexandria, with the support of the goethe institute, cairo
- oct / nov 2011** final block of rehearsals with performers and chorus
- nov 23/25-27 and dec 1-4, 2011 presentations at DOMPOWpalace, pfeiffergasse 3, 1150 vienna
- 2012** research, workshop and showings in tunisia and dusseldorf (ger).

methodische flashbacks
von **vampires of the 21st century oder was also tun?**
methods und terms - a collection of material



vampires of the 21st century or what is to be done then?
vienna, may 2011 photo: lorant racz

compositional narratives

enable a different encounter of movements, biographies, sound documents, languages and textual fragments. the compositional narrative construes via rhythms, sound, moods and contents that interact with each other as in a score of events. within the soundscape that encompasses the audience, the four players relate their speeches and their acting to audio documents and sounds, entering into a dialogue with the acoustic architecture.

acoustic architecture

the loudspeakers are arranged as clearly identifiable spots in space. they embody the sound and create a specific architecture of hearing. other spaces infiltrate this acoustic architecture: the physical spaces created by the performers and their volume, tunes and gestures. the spaces of the media through the specific qualities and historical origins of the recordings. each time, the combination of the sources, their values and their placing tell a different story and initiate games of different possibilities.

dramaturgy

is structured through "acts" - individual modules, compositorial entities out of texts, speech, sounds, choreographies and situations. the alignment of these "acts" is varied evening for evening. this diversity of the actual order and the various compositions of the elements create different narratives, allow different questionings and constant re-assessments of the material. the "acts" are interrupted by more open parts, the so called "interplays". they create ruptures, perforate the "now" of the performance and the fantasies of its interpreters, both the actors and the audience.

interpreters

are the agents of these encounters of the different material. they become the guidance system of the perception. they initiate the relationships, the spaces, the situations, the attention, etc. they are like manipulating agents of themselves who at the same time invent, create themselves via speaking, moving, their sound space, their tensions and their attitudes. their auto-fictional self-disclosures function as rhythmical games of suspense between themselves and the others. these do not function as confessions, but as games, within which the conditions and the possibilities of the self must be identified and shaped.

interviews

with members from the surrounding communities about questions of identity, political positions concerning democracy, capitalism, stately terrorism, violence and social practices, add new perspectives to the already existing audio archive with more than a thousand documents and become material of the performance.

interplays

playful elements which wander from the precisely choreographed compositional narratives with their defined rhythms, energies and situations into a process of a research-in-the-moment of oneself and of the others. a small process of experimenting, following questions like "what can theatre be today?" - or more precisely: "what can I be in the theatre of today?".

no piece "about". a piece becoming a piece. a piece telling itself. a body tells a story, the story of its life and also its desires. one body towards another body tells another story. relationships, relations. dependencies, comparisons, desires. wondering. The space must be taken. grasped. the stage is the social space, wherein I take place. the body tells a story with one text, another one with another text. the body narrates about narrating by speaking a certain text, the text tells its story. the body can baffle, change, hide. those bodies and biographies are the narration. a narration of the confrontation with narratives. they are shaken as if being tossed around by a storm. but they stay put on stage, endure the storms, they are observed, they observe. The storms of history, of society, of being. the storms of survival, orientation, aberration. knowing and not-knowing alternate. known texts open ways to roads not taken, where you can get completely lost. but this is the piece. wanting to understand, not being allowed to understand. being no further than where you are at this precise moment.

claudia bosse

theatercombinat represents a highly experienced production company for independent art and theatre works to create and produce challenging and expansive experimental formats. it is a partner of institutions such as kampnagel hamburg, tanzquartier vienna, the brunswick national theatre, fft dusseldorf, the montenegro national theatre and GRÜ/théâtre du grütli, geneva, or festivals like theater der welt, the wien modern music festival, and theaterformen, one of germany's biggest international festivals for theatre and performance, which opened in 2008 with claudia bosse's staging of „the persians“ by aeschylus.

founded in 1996 in berlin and based in vienna, austria, since 1999, the artistic formation led by director 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, texts, the body, space and time, pushing theatre beyond its limits in search of new, collective and adventurous ways to create and to communicate with 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: encompassing slaughterhouses, construction sites, factory halls, swimming stadiums, theatres, building pits, voids, on squares or at river banks, in cities like berlin, dusseldorf, vienna, hamburg, new york, podgorica, brunswick or geneva. the projects are realised in collaboration with fine artists, dancers, architects, actors, theorists, musicians, passionate amateurs and contain urban interventions, space choreographies, hybrid theatre works, choral speech choreographies, theatrical concepts for different concepts of the public, installations as well as discourse about theories of practice.

biographies

guenther auer (A)

born in 1964, lives and works in vienna. as gtt he realizes two-and three-dimensional art works using various media. auer studied at the university of music and performing arts vienna. since 1995 he conceptualizes installations with images, sound and objects. from 1995 to 1999 lecturer at university of music and performing arts vienna (music & computer).

in 1999 auer worked as musical director for stimmen gottes in marrakech, a project by andré heller and ORF. between 1999-2000 he realized the permanent project sonosphere in the house of music vienna (conception and artistic realisation), for which he received the austrian museum prize in 2002. further works: 2001 id at dornerplatz in vienna, a permanent project with 14 blue boards in public space. 2003 doppler at red bull hangar 7, a permanent installation with images, objects and sound; blue space in baden-baden; a permanent installation with images, moving blanket, and objects; 2004 sleep a solo exhibition with photos, videos, objects and sound at nikolaj contemporary art centre copenhagen; 2006 die zauberflöte a permanent installation with photos, videos and sound at the mozart house (with virgil widrich), for which he received the austrian national award for multimedia; 2006 three more experiments at kunsthalle silkeborg bad. 2006 nightblue – photos and video for a rock concert; 2007 water – gift and curse – space installation and multichannelmusic for an exhibition in gmünd; 2009 sound for rehe und raketen and 2481 desasterzone, theatercombinat.

claudia bosse (D/A)

claudia bosse born in 1969 in germany. is a graduate of germany's highly renowned ernst busch school of dramatic arts. from 2006 to 2008 she was associate director at théâtre du grütli, geneva. her works, marked by spectacular and radically diversified approaches to performance and theatre, include spatial choreographies, hybrid theatre works in open-plan spaces, choral speech choreographies, theatre projects involving various segments of the public, urban interventions, installations and discourse. artistic direction theatercombinat vienna. various publications, lectures and teaching. from 2006 to 2009, claudia bosse developed theatercombinat's theatrical series "producing tragedy" together with chris standfest, gerald singer and others. since 2010, she has been working with austria's multi media award winning sound artist guenther auer and other artists on research into political theatre hybrids based on speech-, text-, and sound-ready-mades and auto-fiction.

currently she participated with a walkable space sculpture „the room the space the painting the image the bed the tree and the denudation of bodies“ in the frame of in the schiele project "melancholy and provocation" in the leopold museum vienna.

productions/choreographies/installations/projects (selection)

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; 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, ur-

ban 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.

publications (with others): "belagerung bartleby", "skizzen des verschwindens" (sketches of disappearance), revolver publishing, frankfurt/main;

awards BAMBILAND08 "nestroy", international theatre price of the city of vienna, for best off-production 2009.

ana mirkovic (HR/A)

19.11.1984 born in jajce. student of comparative literature, works and lives in vienna.

nele jahnke (D)

born 1984, raised in roebel (eastern holstein) and berlin. studied direction for theatre in switzerland at a university. lives in zurich, works there and sometimes somewhere else as a performer or director.

nora steinig (CH)

born 1986, raised in geneva, where she suited courses for theater and circus. at the age of fourteen, she left switzerland to enter the école nationale de cirque de chatellerauld in france, where she was admitted in 2001. she then turns to theater and joins the cours florent in paris in 2005. two years later nora steinig was admitted to haute école de théâtre de suisse romande and returned to live in switzerland. During these three years of formation, she won the prizes for drama studies of migros culture percentage in 2008 and 2009, and the prize for drama studies of the foundation friedl wald in 2009. march 2010 participation in claudia bosse's atelier je veut un mot que je puisse remplir. finishing her studies in june 2010, she will attend the forthcoming creation of mathieu bertholet, l'avenir seulement, at the theatre of gennevilliers in paris in february 2011.

catherine travelletti (CH)

catherine travelletti comes from the south of switzerland. she graduated from the haute école de théâtre de suisse romande in lausanne in 2008. the highlight of her studies was a workshop given by the french master claude régy. since then, she's been working in france with eric vignier, in belgium with ingrid von wantoch rekowski and in switzerland with the company mufuthe. she's fascinated by the greek notion of catharsis.