

A group of about a dozen people are standing on a grassy mound in the foreground. In the background, there is a tall, modern, grey building with a grid-like facade. To the left, there are several multi-story residential buildings. The sky is overcast and grey.

applied poetics in urban space

claudia bosse

in cooperation with urban curators / kyiv

applied poetics in urban space

**a series of choreographic interventions by claudia bosse
in kyiv/ukraine
in cooperation with urban curators**

**workshop diary
15th – 20th may 2017**

applied poetics in urban space was a series of performances in public space that explored 5 different areas in kyiv (maidan, moskovska square, kontraktova square, teremky and obolon). 25 inhabitants of kyiv engaged in choreographies and artistic acts used their bodies to create alternative imaginaries in the urban space – as a network of bodies, as a concentrated constellation of bodies, as moving bodies reacting on the architecture or acoustics of a place, as a poetic alienation of daily functions. a practiced playground for physical fantasies in the urban landscape. a school of consciousness. a moving social sculpture that permanently shifted its contours.

the interventions were conceptualized and led by the german artist claudia bosse who is working on the co-authorship of space for artistic practice. she is the artistic director of theatercombinat, a choreographer, theatre director and artist, internationally creating performances, multimedia installations and urban interventions.

the interventions took place in 5 different urban areas along metro line 2. starting from the central point of the city, maidan square, the workshop explored 2 squares in the centre of kyiv with different functions – moskovska and kontraktova – and then reached towards the suburbs with interventions in 2 different living areas: teremky and obolon. the series closed where it began, on maidan square in the centre of kyiv.

applied poetics in urban space is part of the performative process «urban laboratory IDEAL PARADISE ukraine» in kyiv and kharkiv in collaboration with urban curators kyiv, a collective of architects and urbanists. the project developed performative interventions and mapped the public space in different ways, focussing on the physical investigation and the legal situation in and in correlation with public space. the «urban laboratory» challenged experiences made in the performative practice «urban laboratory IDEAL PARADISE» (autumn 2015/ summer 2016) in vienna towards public space in the ukrainian cities kyiv and kharkiv.

applied poetics in urban space

by claudia bosse

with applied poetics in urban space i made my artistic methods available in a workshop as a means of self-exploration and exploration of the urban space. along a selected topology of 5 different politically and historically diverse places in kyiv i guided a series of interventions with 20 participating artists and architects and offered the urban space as laboratory. we dedicated time to spaces and dedicated time to ourselves in different spaces, in order to experience the interactions between spaces and bodies.

at the 5 destinations, i chose specific space segments for physical exploration and comparison. i was particularly interested in «unused» areas such as traffic islands, places behind closed-off areas, shut down fountains or spaces between social housing, under motorway crossings. these spaces exist and provide space that can be occupied and appropriated. any attempt of appropriation has changed these places because it has changed their memory. afterwards they remain changed, as each act is carried on – also in the memory of the participants or the witnesses – and will provoke further actions in other places. at the same time, these acts of appropriation produce a liquefaction of rigid spatial arrangements and evaluations. this is exactly how each place can become a different space. the geographical location is fixed, but the physical actions in one place and thus altered perceptions about the place can change this space.

the german urbanist sophie wolfrum writes in her book «performative urbanism» (berlin, 2014):

we ourselves are part of the aesthetic reality in architecture. we can not just be detached observers, because with our bodies we are a part of the space that we experience. it is always a complex architectural situation in which we find ourselves, in which one experiences architecture and doesn't just look at it. architecture is characterized by the fact that it can be fully perceived not only with the eyes, but with all the senses and only in the movement. so we are always players at the same time.

attendance, concentration in one place, the courage to behave differently than the other city dwellers and space users, in order to alienate ourselves from the seemingly familiar environment (and from oneself), thus creating unknown spaces of imagination and physical spaces in response to the particular location/site. a method of urban action through playful penetration into probed and regulated territories, a subversion of routines. a physical perception in time in one place, imagining the (im) possible and negotiating the social.

in this work, places became dialogue partners and at the same time room for artistic processing/ treatments. starting from performative modules that were already developed in a working process in vienna during several months, each participant had the opportunity to apply them individually and at the same time in complicity with the other participants along a choreographic, spatial sequence of

action/ score. these tools of site-specific acting modules were used to explore the particular space, its material structure and order, its urban actors, the body of the practitioner, as well as the relationship to other practicing accomplices of these interventions.

space was analysed and collectively produced; therefore, it changed.

how does that work? i am part of space. i am part of public space. i produce space with others who share this place. my body and my senses are media of the production of space as well as media of the change of space and its social practices. the material arrangement at the place and the simultaneous communal, mental and physical productions change space. so i am responsible for the space that i think and thus produce, perceive, embody and share with others.

applied poetics in urban space is an artistic practice of this awareness for the users, as well as a temporary change/transformation of places in the eyes and memory of other city users. a poetic subversion that liquefies the hegemonies that are stored or practiced in a space, e.g., a traffic island may be declared a place of a dance, as a kind of celebration of the public space, which must remain a place of physical negotiation.

following the ideas of the situationist international, de certeau writes in 1984 in «the practice of everyday life»: «the act of walking is for the urban system what the utterance (speech act) is for

the language or for formulated statements... the games of steps are designs of spaces. they weave the basic structure of places. in this sense, the motor skills of pedestrians create one of those real systems whose existence actually makes up the city centre, but which have no materialization point. they cannot be localized, because they entirely produce the space.» (certeau 1984)

i would like to push this practice further and understand the individual body as an instrument and archive of individual experiences, knowledge, culture, senses and desire in places. for the urban actor as well as in this case, the artist who intervenes as an actor/ activator, are both thinking and constructing bodies that can analyse space with/ within their presence and also carry the anarchic potential of changing these spaces with and within themselves. here i am referring to a relational concept of space, the space which is, following the theories of henry lefebvre and his work «the production of space», described as socially produced space.

the negotiation of bodies and their actions in space has the potential to test and train ideas that do not yet occur in social or public space, by using and testing this artistic poetic practice. this means the learning of or with a physical and mental practice in space that inscribes itself into the urban scenario. it is about learning the ability of creating a different physical perception of space that produces concrete/ specific bodily acts as performative actions.

this practice can significantly change spaces; as well this body and space-relational practice may subsequently transform the thinking about architecture and urbanism. the performative aspect emphasizes the component of spatial experience and acting, which is indispensably included in the architectural reality. accordingly, architecture disposes about a repertoire of specific architectural means and structures that only unfold their reality and entire character in a cultural event, in a situation of use, in movement and in a state of being present in it.

sophie wolfrum, »performative urbanism« (berlin, 2014)

public space

the expulsion of the public space takes place through motor vehicles and means of transport, but also through privatization and capitalization. the public space is one tool of governance of the current political in power. the politics in which we live in are economized politics. public space belongs to an entity/ a corporation under public law, which means that public space is subject to questions of property, of the common good. it is not about the phantasm of a conceptually charged topos. this is often difficult to distinguish. so it is about spaces that belong to a state or a city and whose access for a general public is regulated by a government. natural waters are common property in most cases; access to the water is usually not. today public spaces are being increasingly economized, with the result that the public space of trade and exchange is disappearing which used to be a space of encounter as well as negotiation.

the public space must be the space of a democratic and by no means autocratic negotiation, a space of embodiment and coexistence of diverse interests, and should not be controllable in every detail. the public space can offer proposals of use or programs, but it must remain changeable and influenceable for the actors, so that changes in the urban landscape can take place, through the changing of these spaces. the public space and its empty gaps, voids and vacuums are exactly the training spaces for future cities and societies, if we can grasp and respect them as such. the city is not a village, but a place where you can meet the foreign and foreigners, but this requires open /apertured and public spaces, as sennett emphasizes. there must be a space where multi-cultural appropriations are allowed to change cities, places and spaces; the public space is the place where these changes (of society) can be experimented, tried out and negotiated.

public space must be a place of direct negotiation; otherwise the responsibility for these negotiations is given to ideologies, or economies, or the legislative and executive and mediums of power and their programs of an urbanism of cartographic look, of design and of surveillance.

we rarely think in spaces, we often think about spaces. but each place informs the body situated within and each body informs the place surrounding it. all bodies together produce space collectively, which, as thought and experienced space, is always a common space and production, independent of the quality in which space is perceived. poetic bodies deviating from the general social order become hints/indications to the otherwise probably unnoticed aspects in spaces while, at the

same time, they constitute and shape a political space. alone or in choreographic formations they appear in public, indicating different times and orientations in space thus informing and affecting a participating public via this space.

but what if every action leads to a controversial alignment or a military conflict, as in the case of the public space in ukraine. “how can one then act under these conditions in public space?” asks tatiana zhurzhenko during a discussion in the framework of our installation following the trace in vienna, the translation of the kyiv project into an indoor dispositif.

i would answer this as follows:

we don’t need monuments, we need spaces to (inter)act

i would propose a school of space that brings the already existing informations and layers of one place in to appearance. everybody should learn in different practice seminars to act with and in space while contributing his/ her thinking body as the medium of this creation. space is the place where we meet others we do not already know and where we also negotiate our community and its ideas (upon it). this would be an open school of democratic practice, negotiation, respect, difference, copresence and coexistence.

performative urbanism seeks to value the city's architecture far beyond its object or pictorial qualities. in the foreground of this understanding of architecture and the city are the processuality of spatial experience, the event structure of spatial contexts, the openness of spatial structures. the architectural substance is a prerequisite and component of events, coming to full existence only in performative acts where it may unfold its social and aesthetic relevance. so it's about both the architectural substance and the event, about contingency.

sophie wolfrum, „performative urbanism" (berlin 2014)

i am convinced that art enables a playful learning and experimenting with the prerequisites of our reality, existence, community, culture, resources and materials, and yes even with the ideologies and prevailing politics that inscribe into our bodies, thus determining our relations in/with space and to each other. with art in public spaces, this practice can become a common one and, at the same time change the political space through the practiced change in space.

i would like to introduce here some examples of my practice. the origin of this practice has its roots in my background in theatre. from this experience i have started to deal with space, architecture and public space.

method

standing

standing alone

long lasting and alone – at exposed spots

a solitary immobilisation or confrontation of a person with the public space

performative description

standing in a specific and chosen spot in (public) space. don't turn your head, you can move your

eyes

and describe how you perceive this space, follow the jumps and associations which come up in your

mind. speak out loud what you see. you can also record it.

trace

follow with your body the traces and structures inscribed in the floor of the space and understand

the traces as a score of a (collective) choreography

imagine space

look at a part of a building, a window, a wall, a door. imagine, following what is visible, how the

spaces look which are invisible, how they are used.

these are four simple tools from my method, four of the meanwhile over 20 modules that anyone can practice to confront him/herself with/in a place. the modules create a specific engagement with movements, traces, interactions, physical appropriations, as well as with the constitution of places along architecture, material, traffic, usage and regulation. the exploration of a place through the body translates information and sensory impressions, by processing them with the body in time, into embodied and applicable knowledge.

these performative modules as tools require presence in a place, as well as the courage to perceive one's own body in a place. using the own body to perceive other bodies in space – constructed ones (architecture) and living ones (animals, plants, humans) – and to bring the affections, associations, emotions, and perceptions of one place into consciousness. it's about bringing your own body into play as a sensorium and incorporated archive of your own (cultural) experience with and in space. it is about putting your own body in public as a thinking and feeling matter. this is for sure a fragile operation.

this method creates two options: it offers a place time across a longer physical presence and attention, thereby allowing its inscribed layers to become visible, to appear. because of accepting oneself in an uncomfortable position, it is as well an exercise of (self-) alienation and defamiliarisation, which deviates for example from the norm of the movement-flows. however, this deliberate deviation is the first step in opening the city as a laboratory for experimentation and productive deviations. every

(playful) opposition brings the normed fixations and determinations into the consciousness of all city actors. this consciously performed and tangible deviation is a commitment to the city as an open system in the sense of richard sennett's, which needs borders to create zones of activation and in which different dynamic systems can converge. i'm not talking about national borders here.

this is alienation in the sense of bertolt brecht, in order to make the familiar strange, to undress habits, to look at things differently, to practice an archeology of everyday life. it is the practice/discipline of the archeology of the social in order to transform the social into disquieting or modifiable circumstances. that means, using strangeness or alienation as a strategy to bring conditions and entities, which normally appear immutable, into movement and to perceive them . «everyone should remove themselves from themselves, otherwise the horror is omitted that is necessary for recognition», brecht 1929/30 („jeder sollte sich von sich selber entfernen, sonst fällt der schrecken weg, der zum erkennen nötig ist „). horror also enables the recognition of potentialities.

applied poetics in urban space offers, due to poetic acts in public space, an applied space of imagination, acting differently and opening awareness of boundaries of conception and operation, that are only partly persistent due to prevailing/ dominating laws. i understand this practice as an instrument to perceive spaces as spaces, not as functionalized displays – an invitation to grasp their multi-dimensional complexity in time with one's own perceptions. applied poetics in urban space is a physical investigation machine of urban space, its possibilities, controversies and conceivable pos-

sibilities; a precise and poetic negotiation with physical formations and deformations in open public space.

why art?

i believe that it is possible to negotiate/dispute traumatic and problematic things within art, to playfully experiment with positions that elude consensus and (political) agreement. art has the opportunity to work on the constitution and liquidation of borders mental and physical ones. space is exactly the resource that fills the spaces between me and the others, ourselves and the others.

art is able to override temporarily dominating rules and open up a different space for imagination and action.

or else: art makes it possible to declare the city a laboratory in which reality can appear or become impossible or unlikely, alienated and possible at the same time.

i believe in the appropriation of space through presence, through physical, intellectual and conscious perception, since all information is already present and seldom hidden. my suggestion is to spend time in places; to meet places with attention, to get to know them, to read them. flirting with them,

discovering their beauties, their contradictions, giving them a chance. this is a plea to give spaces a chance, to discover their unobserved sites and act and think on them with the body. an active, methodical seizing of the «performative turn» in architecture.

art has the opportunity to temporarily override the politics of everyday life and, at the same time, to bring them into consciousness through the means of art. art has the ability to temporarily override economies and functionalities and to invent and apply «new grammars» of reality by practicing spaces of possibility.

thus, art can be a part and an experimental field of the performative turn in architecture, the practice of a «performative urbanism» that grasps and shapes spaces based on events, actions and movements. about the place can change this space.

translation: vicky klug, deborah hazler

maidan, 15th may 2017. the first day of APPLIED POETICS IN URBAN SPACE passes with exploring different zones of maidan nezlaneznosti, a former swampland that became a central square and stage of the city parliament in the 19th century. it is now marked with left overs of the recent euro-vision song contest, advertisements and many memories of the current political situation in ukraine. the day starts with performative observations as spoken poetic textures of personal space observations with rhythms of people and architecture. the group explores the relation with the surrounding architecture with parts of the body and uses wood as body extension to relate to space in a narrow and wide spread out constellation. the tactile informations of the sticks and gravity help exploring the material resistance of different surfaces of the space. and finally end with a «performative assemblage» with poetry from taras shevchenko told by a man through a megaphone surrounded by all the parallel scenarios happening there. a great and surprising start!

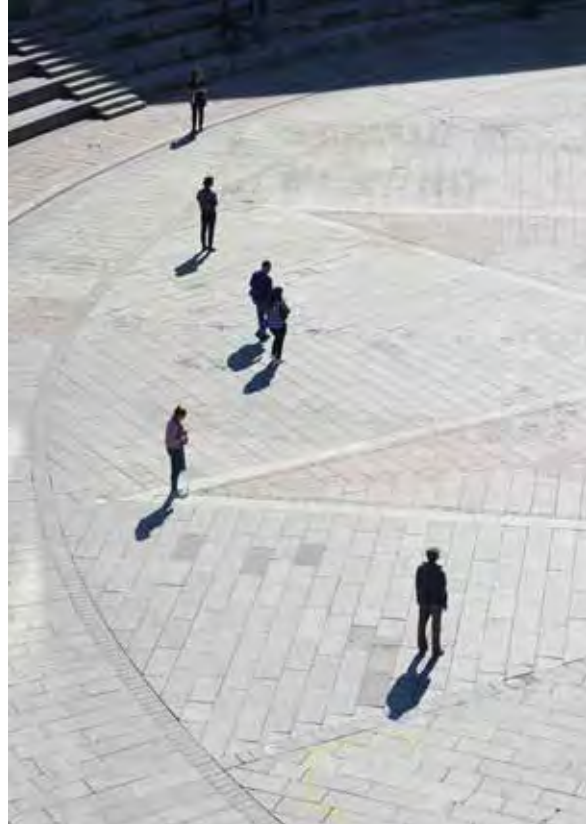


maidan, 15th may 2017









moskovska, 16th may 2017. second day: moskovska square offers a completely different ensemble than maidan. what was once a suburb is now a buzzing square and a pedestrian labyrinth dominated by a 6-lane overpass; a knot point of city transportation. car sounds accompany our day. meeting point is in front of the national library, an impressive socialist building and start with an instant audio installation: putting the recorded sound from yesterday's «performative observations» from maidan in an abandoned fountain ensemble, listening to the multiple perspectives of space. repeating this exercise of recording the subjective space perceptions the fountain becomes a protected island from where the new spot is observed.

the impressive library and the skyline of skyscrapers provide material for the next step: creating an orchestra of individual duets with a house in distance when each participant picks an architecture to relate to with parts of the body. then afterwards entering divers segments of the fountain, individually translating acoustic information as an urban composition or translating the rhythm of moving objects into the body – one of the many yellow «marshrutka» minibus-taxis for example that come from the nearby central bus station. expanding these movements from the segments into the traffic of passers-by towards the border of the road creates a porous network of connected bodies. people start filming and a car stops to watch. covering from a sudden rain, the highway serves as a roof: a perfect wide ceiling for a constellation in space. already exhausted from a long day a silent standing formation on one and then two hills is the last urban composition of the day. a physical manifesto in the city. «when you stand still it is the best position in the city: everything moves but you stand still and the energy stays with you», says a participant. another one mentions «it was like a mental bridge», connecting the 2 separated areas of the square over the big road.



moskovska, 16th may 2017















kontraktova, 17th may 2017. third day, 3rd square: kontraktova square in northeastern kyiv near the dneper river, one of its oldest market squares. containing many historical layers, the future of this place is unsure and content of many discussions:»rehistorization» and museification or focussing on the square as a multifunctional space of everyday life? an architecture competition proposing future shapes and usage was held, but the way and money to realize it remain unclear.

«ugly shanghai», a place between little kiosks, is the first spot of todays explorations: a constellation of standing bodies establishes in this passageway of people in movement. the stillness resists the dynamic of the space. some people join the standing formation spontaneously. by-passers perforate the established network, consciously or unconsciously reacting on the constellations, changing their trajectories or velocities. it's a «life composition game» built up one-by-one in the process. the focus then shifts on the floor: what are the literal traces inscribed in this space, in the pavement? the history of the square becomes the score for movement translating the imprinted informations into the bodies which become forensic researchers.

change of the spot: a little narrow passage by a fence which is built around the antique merchant court under construction, it is property of former prime minister yanukovych and a little island closed from all sides. attempts to transform it into a business centre and shopping mall in 2012 were stopped by activists who occupied the building. creating resonance with a stick on the fence the length of the fence turns into a composition tool, watched by the security guards on the other side of the fence. in the following «space reconstructions» the participants form a long line of backs, looking through narrow slots in the fence, each one speaking out loud what they perceive. a line of speaking bodies describing what is unseen becomes an installation in the urban space.

the third spot of the square is the segment around the skovoroda monument: a wide constellation reaching from the other side of a traffic junction to the marmor-paved square around the monument

standing with the tarps. each participant chooses a spot where two territories cross. standing with the material, then unfolding the material as a new geometric territory of the white plastic, overwriting the existing crossing territories. inhabiting this new marked territory and relate to the space around. after imposing such a visible mark and explore it in different ways, the bodies of the participants disappear under and within the trap, forming a network of invisible sculptures within their territories spread over the place.



kontraktova, 17th may 2017



















teremky, 18th may 2017. 4th day. a huge soviet-utopia built in purpose for an ideal socialist society between 1975 and 1990 at the terminal station of metro line 2. it turns out to be very green and rather social. today's working place is one of the residential area's hexagonal courtyards: a public place or a semi-public more private place? the space of the inhabitants? legally defined as public space, it is way different than kontraktova square yesterday: people living here invest apparently a lot of time and energy to care about their shared yard. interventions in a social organism.

the «performative observation» as first task spreads out to different spots of the yard: recording the subjective perception, between the surrounding space, acoustics, the own body and associations, (some childhood memories appear) the atmosphere is quiet and meditative. inhabitants pass by and watch curiously. an exploration of the existing network of paths through the courtyards and green areas: starting as a group constellation in the same rhythm following the given ways and then deciding at crossroads to take another way but staying in the common rhythm till the group becomes a moving network spread out, following both constructed ways by the urbanists and informal ways of the inhabitants. there are convenient and non-convenient paths. a moving exploration, interweaving the trajectories and rhythms of the inhabitants. «we are not on maidan!», somebody says in purpose to slow down the moving bodies.

a new task, inspired by teremky's architecture: take the windows of an apartment as a texture of informations to imagine who is living behind the window. an imaginary based on visible details. how many people, how do they live together, what does their daily life looks like? for this the participants stand in front of one of the apartment blocks, beside a little church. a group in front of a huge block looking up. people stop, join, look up the house, ask. (at the end of the day a couple of trousers hanging for drying on the 11th floor will disappear)

back in between the trees the trap becomes the focused object of an intense and delicate exercise on object relations in this private area. what are the possibilities to establish a connection with the material? in a next step, the trees are involved in the relation between body and material: following the physical connection another quality of exploration becomes possible, an ongoing transformation of relations in a delicate formation of bodies, traps and trees. meanwhile its afternoon and the courtyard and near playground are filled with life: kids playing, mothers, people walking their dogs and chatting with each other. the last position takes up yesterdays territorial marks around a sports area in the centre of the yard, the territories becoming different inhabited islands in between the existing social systems, explored with the body on the surface.

hot discussions: some people are interested in our presence, one lady insists that if we want to do something here we have to ask her!



teremky, 18th may 2017













obolon, 19th may 2017. 5th day: obolon starting from the metro along a stretch of about 1 km of traffic-islands. our final destination is a huge dome at the horizon. the days starts with «performative observations» on the otherwise empty traffic-island, burned yellow gras under the feet. a desert marked by huge advertisement panels, „ dream land 1“, dream land 2“ „don't move just walk“. then a physical observation: taking the tension of a building into the body. „a lazy building with lazy workers, a lazy architect and a lazy tower crane“. dropping the relation with the houses, the attention shifts towards the sounds of the city: acoustic-informed movements. «let the sound drive your body» says claudia. the noise is getting more complex after a while, multi-layers to be discovered. leaving the desert behind the group crosses the road without passing area to the next island: surrounded by sprinklers a soldiers monument is embedded in an ensemble of diverse trees.

next island: no trees, but bushes. starting a physical relation with the bushes. as bodies emerge in them their insides turn out to be a micro-world on its own. others explore the accurately cut zig-zag-bushes: nature in an unnatural form? or natural in this surrounding because they perfectly fit the formal language?

the next spot of this nomadic day is another roundabout: building a mental bridge over the road. looking at each other. the movement of cars and pedestrians become visible by this stillness. after a while, they unite in the centre of the roundabout, being also the centre of a traffic jam, claxoning, sirens. a lot of acoustic material for more acoustic informed movements. a moving body of individual bodies, concentrated in the centre of roads meeting.

the plaza-like vast place in front of the dome. the red pavement becomes a red carpet for recorded imagined life behind the windows.»it was hard to imagine humans living in this area, so I imagines cockroaches in an abandoned house“. exploration of the territory with the sticks touching materials to understand their sound. a soft production of rhythms spread in the area. dropping the sticks, a sudden silence of sound and a silence of the bodies, melting with their gravity into the architecture.



obolon, 19th may 2017























maidan, 20th may 2017.

the hill of the dead and the hill of perpetrators
the time between them and now, in between
to claim it for a short time
declaring it as a connection room by immobilization
between memory and present.
the collective view of the place of events
now the past incidents
the view to the hotel from which was shot

dissolving reforming.
one counterpart two groups opposed
against each other in between others who cross them
above and below, below and above. which direction?
gripping the tool.
punching on the place.
driving out the dead, the events on
the place.
an orchestra with the city
synchronized turning bodies, rounds, around themselves, around others
the centre, the place, the memory,
the society on it.

a ritual
„now the space belongs to me again“
the trauma driven out?
punch pull grind
aggression escalation music
a collective piece
the wooden tools fall
silence, no only almost silence
bodies dropping and crawling in
in the patient architecture
-the fabric of the city- melting in it – it absorbs the bodies for a short moment
fragile bodies
dropped in
devoted to the gravity and the city

they get up
again up rising again resurrection
meet in the middle of the place
leaving their tools
for others who make them sound
grabbing other material
with which they walk – an extension of the body?
both sides of the street both sides of the place

again facing each other
they rely on the material which support them
release move out
moving out to others
with others in others
the spread of a new ground on the ground of
the city
a horizontal terrain,
territory of difference
to engage to claim in the other towards others
the implicitness of the resistance
the calm tenderness of a care of difference
a network which is nestling on the place
disappearing of the bodies
fragmented below the material
between covered bodies protruded limbs
he moves
she moves
it moves
with or towards the rhythm of the city
existing in the movement and let all monuments
disappear
or put them in motion

appropriation of the space for an experiment
sensual experience
bodily thinking in the city
on a traumatic place
and they are gone again
and leave the pace
to itself again

text: claudia bosse
translation: margot wehinger



maidan, 20th may 2017





























applied poetics in urban space
claudia bosse / theatercombinat / urban curators
workshop diary, 15th – 20th may 2017

a project by claudia bosse/ in collaboration with urban curators kyiv. artistic director: claudia bosse, documentation: günther auer, in collaboration with urban curators kyiv: coordination/research: nastya ponomaryova, research: oleksandr vynogradov, production manager kyiv/ public relation: nin khodorivska, production manager kyiv/ participant coordinator: oksana potapova, research: iryna yakovchuk, communication theatercombinat: vicky klug, production theatercombinat: margot wehinger.

a production by theatercombinat, supported by change of scene – a program by robert bosch foundation in cooperation with the german centre of the international theatre institute, wien kultur, austrian cultural forum kyiv, the austrian federal chancellery. goethe institute supports urban curators for the transcriptions.

participants: piotr armianovski, kateryna buchatska, oleksandra davydenko lidiia demchenko, slavik fokin, polina gurska, oleksandra khalepa, marina, alyona mamay, dan voronov, lena om, stanislava ovchinnikova, nadia parfan, kateryna ponomarenko, jürgen rendl, olena rosstalna.

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claudia bosse

is an artist, choreographer and theatre director developing site-specific works for festivals, theatres, museums or city spaces in zagreb, prague, geneva, berlin, new york, tunis, cairo, athens, beirut, podgorica as well as in vienna, graz, hamburg, frankfurt, düsseldorf etc. claudia is a graduate of germany's ernst busch school of dramatic arts for theatre directing and has diversified approaches to performance and theatre, including spatial choreographies, hybrid theatre works in open-plan spaces, choral speech choreographies, theatre projects involving various segments of the public, as well as installations, urban interventions and discourse of practice. she is co-founder and artistic director of theatercombinat, a transdisciplinary company founded in berlin and based in vienna. as editor or author she was involved in various publications. she is also giving lectures, initiates or participates in artistic researches and is regularly collaborating with theorists and artists of different fields. claudia is regularly teaching at art academies, universities, theatre schools or festivals. with the project series WHAT HAS TO BE DONE THEN?, (KATASTROPHEN 11/15) IDEAL PARADISE and SOME DEMOCRATICE FICTIONS for example, she is working via different artistic formats on research into political hybrids, combining documents, texts and spaces as a new dramaturgy unfolded into space.

www.claudiabosse.blogspot.com

urban curators

is an independent agency of interdisciplinary team that works in the field of architecture, urbanism and cultural management. their mission is to create and revitalize urban space for public benefit, with involvement of all stakeholders participation; balancing their interests and creating a common vision for the project. their values are: creating a high quality urban space. they are confident that such space is a result of joint interdisciplinary effort. they believe in public potential and support their right for the city. they choose meaningful work and value freedom, creativity and honesty in work. they support innovators in their field (NGOs, municipalities and commercial enterprises who share their values).

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theatercombinat

represents a highly experienced production company for independent art and theatre work. founded in 1996 in berlin and based in vienna 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 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 cities like zagreb, tunis, berlin, duesseldorf, 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.

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