

a second step to IDEAL PARADISE

claudia bosse

a spatial narration / installation

opening of the installation: 27th july 2015, 7pm

29th july - 16th august, open each day 2 hours
(see page 3 for detailed opening hours)

weltmuseum,
heldenplatz, 1010 vienna

a production by theatercombinat
in coproduction with ImPulsTanz - Vienna International Dance Festival
in cooperation with weltmuseum vienna

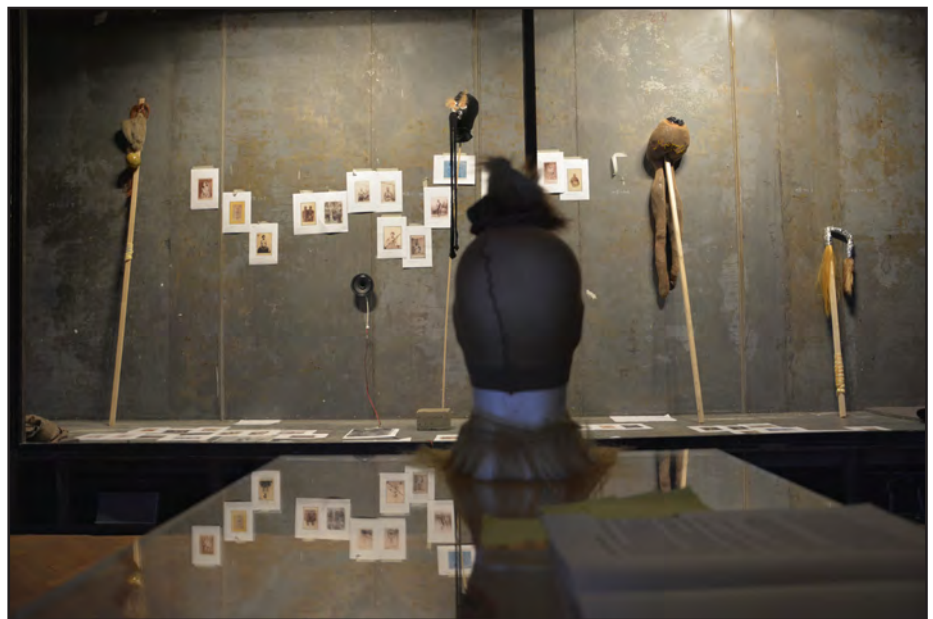


installation *a second step to IDEAL PARADISE* claudia bosse,
photo: karolina miernik

a second step to IDEAL PARADISE is an installation by claudia bosse, which produces walk-in narrations in an ensemble of spaces alongside topics such as colonialism, cultural projections, construction of ideology(ies) and ideal communities. these spaces present themselves as documentary, fictional and fantastic and combine the political present with history, rituals and myths.

in the weltmuseum objects by claudia bosse meet documents from the museum's collection; they build fusions, juxtapositions and are connected and contrasted through acoustic and medial miniatures (in collaboration with g nther auer). each space forms its own narration; visiting the six spaces follows a performative space-writing along the topics collecting, collection and cultural projection; territory and appropriation; ideology and terror; eroticism and anthropology; fetisch, ritual and other societies.

theatrical installative spaces emerge, that evoke and associate fictional and factual constellations of our cultural and political (un)consciousness. in this spatial work visitors become visible bodies: they inscribe themselves into the space, they inhabit it and play on it, they move through the sound groups and perhaps perform actions by activating the installation's material and its narrations.



installation *a second step to IDEAL PARADISE* claudia bosse

installation, concept
claudia bosse
media development and realisation

günther auer
technical director

marco tölzer

critical witness

baerbel mueller

many thanks for their support and their voices to
günther auer, claudia augustat, manfred kaufmann,
sri kuhnt-saptodewo, michael o'connor, axel steinmann,
florian tröbinger, gabriele weiss, elizabeth ward

research

sandra hartinger

production

anna etteldorf,

margot wehinger

artistic management

silke bake

opening hours

installation open 29th july - 16th august

29th july, 8-10pm

30th july, 9-11pm

31st july, 8-10pm

1st august, 9-11pm

2nd august, 8-10pm

4th august, 9.30-11.30pm

6th august, 8-10pm

7th august, 9.30-11.30pm

8th august, 7-9pm

9th august, 7.30-9.30pm

10th august, 10pm-12am

13th august, 8-10pm

14th august, 10pm-12am

15th august, 10pm-12am

16th august, 8-10pm

a production by theatercombinat, in coproduction with ImPulsTanz - Vienna International Dance Festival
in cooperation with weltmuseum vienna, supported by wien kultur

a second step to IDEAL PARADISE and a third step to IDEAL PARADISE are working sketches for the new
production *IDEAL PARADISE* by claudia bosse and theatercombinat, which will premiere in november 2015
in vienna. the first step in the process of development was the installation *a first step to IDEAL PARADISE*
at donaufestival in krems in april/may 2015. *IDEAL PARADISE* is part of the overall project (*katastrophen*
11/15) *ideal paradise* by claudia bosse and theatercombinat. project partners are tanzquartier vienna, FFT
dusseldorf and donaufestival/krems.

many thanks to the curators of the weltmuseum for inspiring discussions, tours into the depot and support-
ing the project.

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lesSOUTERRAINS!

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ABOUT THE INSTALLATION a second step to IDEAL PARADISE

research in the collection of the weltmuseum

the museum provides its spaces, spaces with traces, stuff left-behind, dust, pictures laying on the floor, showcases without glass.

to conceive the museum as the context of an artistic work, creates many layers: the location with its history, the collection of the objects and photographs in the depot, the curators and their knowledge, their point of view and their interpretation, their research; the museum with its organisational structure, its staff, its ethics and its way, how decisions are made, how communication functions through different filters.

these circumstances and the embeddedness into these factors determine and contextualise the work in its emergence in this very particular place. that means that the work depends on dialogues and discussions with people working in the museum. it is a mutual observing and at the same time thinking and spending time in these spaces.

the museum is a machine of meaning, archiving knowledge, organising and arranging it according to certain criterias. it is a knowledge that is supposedly represented through objects, that is present *in* or *on* the object itself. the collection of the museum is divided into regions: oecania, southeast asia, sub-saharan africa, and so on. each region is under the responsibility of a curator.

where do these attributions of the regions come from? out of which kind of thinking do they arise? they are regions, not in the first place nations, that decide if an object is maintained by a particular curator or conservator. they decide on the conditions of the presentation of the objects: which light, how it is protected, if it is placed behind glass, if it can be touched.



construction of the installation *a second step to IDEAL PARADISE* claudia bosse

i am interested in understanding, how meaning is produced via different processes and by which ascriptions, interests, emphases, descriptions. i am interested in the history of the objects and of the collection: how something has just been placed into this museum.

which purchase power, which violence, which subjective choice does remove an object from its context and transports them to austria? what are the objects supposed to witness, for what are they a proof? i am interested in how the objects become a reference point of a narration or, let's say, cultural projection; how they become a document of a technique, a conception, a practice which is attributed specifically to another culture. are these objects documents of a practice and experience of daily life?

reflections, 21st june 2015



from the collection of the weltmuseum,
source: www.weltmuseumwien.at

the particular spaces - 6 spaces 5 topics

collecting, collection, cultural projection

the removing of an object from its context and its recontextualisation.
embedded in narratives.

the beauty of the archives, the arrangements as aesthetics.

the structure of the comparability and mantling.

the different use and contextualisation of the same object.

the re-information through narration and classification.

territory, appropriation

maps, measurements, displacements, delineations, annexations, incorporations.

continent, nation, region, city, family, house, space, body.

objects, maps, photos, markings.

the head of the munduruku.

the head of the enemy gets the hairdo of their own.

ideology, terror

how to show the creation of ideologies?

how can the emerging of an ideology be displayed, split?

historical engravings,

shrunk heads,

photographs, racist photographs.

eroticism, anthropology

photographs of gender related enactments.

the transition from science to eroticism. what are its reversible figures?

what are the reversible figures of ethnographic presentation and its illustrations?

how is the gaze on the body, the representation? what are the ways of looking back on the spectator of the photos?

the sexual projections, racisms that inhabit the images.

figures and clichés as a way of disposing or fulfilling of desire.

the politically incorrect.

object

fetish, ritual, other societies

commodity fetishism.

the shrunk head of a child.

a head becomes a payment, becomes a commodity, for a golden tooth and is at the same time a fake, although it is real.

it becomes an object within a circular flow.

it is disposed of out of fearing the ghost inhabiting the object.

the object is not only an object, but it contains knowledge, ghosts.

it can change its substance, but not its shape according to its use.

*sketches,
8th june 2015*



installation *a second step to IDEAL PARADISE* claudia bosse, weltmuseum

understanding installation as performance

a second step to IDEAL PARADISE is a substantial, textual and situational research in spaces. the installation is a performance without performers, with thoughts, photographs, light and objects.

it is about provoking possibilities and thoughts controversially through physical, sensual and acoustical impressions. each space creates specific interpellations, modes of operation and a particular grammar. each deals with a different subject. the objects of the installation, the comparisons that are put in it, the thoughts expressed and the statements given voice to produce a different presence that puts the spectators into a particular relation to what he just perceived.

a second step to IDEAL PARADISE is the attempt to understand an installation as a performance.

what can be a spatial narrative? which time does it need?

what is this way of thinkingly constructing or constructingly thinking?

accessing the collection of the weltmuseum

contemporary ethnographical museums are in a state of crisis. what can be done with a collection that aims on presenting foreign cultures exotically within a postcolonial age? clementine déliiss, former director of the weltukulturen museum frankfurt, formulates the dilemma of contemporar ethnographical museums as follows: "collections do have something antropomorphie and fetishistic; they suggest relations between things and ideas, between inherited and slowly disappearing meanings. once surrounded by aura, the objects quickly fade into obscurity and into a condition of anachronism. how can these objects be newly identified and reactivated under these circumstances? how can they attain new meanings?

the weltmuseum in its reorientation is a little world-machine, by trying to define its own ethics of appearance. what can be done with the postcolonial pasts which determined the gaze and the interests that constitute the collection? how can you present the cruelties and usurpations of other communities in a different way, without being forced to prove that you understand and anticipate the problematic in order not to get criticised eventually. politically correct presentation with the "correct" vocabulary and keywords conceal and debilitate sometimes the violence and the effects of the usurpation, the dissolving out of a context and the market, which is partly tied to these objects.

the museums claims its order of collecting, archiving and classifying. i think that the museum shows with this (dis)order a history of violence, annexation, of assimilation and sovereignty of interpretations and their change. it shows how the change of taste and aesthetics is time-conditioned and is as well a history of techniques of transportation and reproduction. the inflexibility and stagedness of photographical situations that are connected to the time of exposure. this (dis)order is an archive of subjective accesses. this form of gathering i try to make visible by dissolving subjectively the order of the museum through creating and offering topical groups and comparisions. it is another way of seeing which confronts the regions of the single objects of different origins with transregionals subjects and similarities, differences and / or motifs or alternatively arranges and gathers them around fields of interests.

what is an ethnographical collection?

what does make an object from somewhere else so special that it is seperated from its context so that it becomes a fetish and a projection of a foreign culture?

is the source of its exceptionality in the object itself or is the obejct the mere three-dimensionality or projections?

a third step to IDEAL PARADISE

claudia bosse/theatercombinat

a performative installation

13th august, 7pm; 15th august, 8.30pm + 11pm and 16th august, 7pm
weltemuseum vienna, heldenplatz, 1010 vienna

on three days the installation *a second step to IDEAL PARADISE* operates as a score for a choreographed performance: *a third step to IDEAL PARADISE*. now performers interfere with the world that claudia bosse creates in six rooms of the weltemuseum. they access the objects and materials arranged there and follow the narrative threads of the themes negotiated by bosse: colonialism, cultural projection, construction of ideology and ideal communities.

the performers interweave their actions with the spatial arrangements of the installation and confront their bodies with the corporeality of the objects and their provocative coming together from different times and regions of the world. their bodies become witnesses of a survey and an archeology of appropriation. they entangle the visitors in situations, lead and entrap them into a journey through different spaces.

choreography, concept

claudia bosse

sound, meda

günther auer

performance

véronique alain,

michael o'connor,

elisabeth tambwe,

florian tröbinger,

ilse urbanek,

elizabeth ward

critical witness

sigrid gareis

kathrin tiedemann

technics

marco tölzer

clothes

diego rojas

assistance

constantin schädle

research

sandra hartinger

production

anna etteldorf,

margot wehinger

artistic management

silke bake



rehearsals for *a third step to IDEAL PARADISE*, photo: karolina miernik

steps to IDEAL PARADISE

a second step to IDEAL PARADISE and *a third step to IDEAL PARADISE* are part of the overall project (*katastrophen 11/15*) *ideal paradise* by claudia bosse and theatercombinat. after the two first big choreographies *what about catastrophes?* and *catastrophic paradise* instalative works with embedded performances become a groundwork for the new production *IDEAL PARADISE*, which will premiere in november 2015 in vienna in a non-theatre space. the first step was the installation *a first step to IDEAL PARADISE* at donaufestival in krems.

a first step to IDEAL PARADISE created a workroom of intellectual, ritual and artistic operations at atelier kunstmeile krems. the departure material was a collection of interviews (*some democratic fictions*), which claudia bosse has conducted in different cities around the world since 2011. at the donaufestival claudia bosse created out of this material an installation about rituals and political thought, in which the voices of the interviewees flew in. it is the voices of people who reflect upon the political situations in which they live, crises, and social upheaval, thoughts about religion and democracy, about lifestyles and concepts of freedom as well as political alternatives. in this workroom choreographic arrangements emerged: the performers are embedded in the landscape of the installation; they use objects, become a medium in the space, initiate movements, and contrast or augment verbal attempts towards orientation.

a second step to IDEAL PARADISE and *a third step to IDEAL PARADISE* are continuations of the approaches and mark in the confrontation with the ethnographic collection of the weltmuseum a turning point in the development of the final production *IDEAL PARADISE*.

for the chronology of the overall project (*katastrophen 11/15*) *ideal paradise* see p. 12/13.



installation *a first step to IDEAL PARADISE* claudia bosse, donaufestival

OVERALL PROJECT / CONTEXT (katastrophen 11/15) ideal paradise

a second step to IDEAL PARADISE and a third step to IDEAL PARADISE are part of the overall project *(katastrophen 11/15) ideal paradise* by claudia bosse and a group of international artists, dancers, performers and theoreticians and investigate the potential of structures of collapse until 2015. *(katastrophen 11/15) ideal paradise* is a time machine of attacking and understanding present-day history and accesses the chronology of events that have already happened or will happen. a theatre-, research-, installation-, intervention- and choreography project.

catastrophe is understood as a continuous state of emergency, constant crisis, which ever since the earthquake of lisbon in 1755 controls society and its ordering through argumentation about effects. it welds together through fear and threat, replaces or radically shifts values as well as calling god and belief concepts fundamentally into question. the catastrophe dismantles existing manifest orders, politically, economically, architecturally, socially and / or through excessive violence in short term removes the foundations of an order / assignment. this collapse is understood in the project as the (involuntarily) produced experimental space that could represent the chance of a different development. it can thus be conceived and portrayed as follows: catastrophe as the catharsis of the idea of a (no longer) functioning society?

against this background *(katastrophen 11/15) ideal paradise* creates an extreme situation as a (theatre-) event which challenges certainties of symbols and surfaces, produces confusion and adresses the body of the recipient in his / her concrete presence. an event that thinks theatre as a consilience, recontre, as an open space in which the negotiation of a (societal) order takes place from the beginning – between installation, performance, discourse, performers, choirs and recipients.

in this project catastrophe appears as a tilted image of the society, which questions the social order, break it down, destroys it, reorganize it and keep it open. catastrophe as a symbol for new regulations and shiftings of the society and in between - after and with its destructive event - creates something that had been impossible. just with the coping of different needs the social order is solved and affects for a short time the complete society, some differences are not important anymore, as a community in need, as a constrained community, where everybody has to cope with the same experienced trauma and loss. the interest in the catastrophe is here the incertitude in the moment where old become new, as something permanent and radical in between. accessing contemporary historiography, medial processing of catastrophes and its social impact or function takes place through the extension and continuation of a collection of interviews *some democratic fictions* which has been in the making since 2011. the interviews flow directly and indirectly into the project *(katastrophen 11/15) ideal paradise*.

CHRONOLOGY OF DIFFERENT FORMATS IN THE DEVELOPMENT PROCESS OF (KATASTROPHEN 11/15) IDEAL PARADISE

in the framework of (*katastrophen 11/15*) *ideal paradise* different formats were and will be developed in the engagement with the structure of catastrophe until the end of 2015. in diverse contexts the project generates installations, performances, lectures, symposia, urban interventions in cities like vienna, dusseldorf, brussels, zagreb and is continuously in search for partners and supporters for further collisions and collaborations. partners are tanzquartier vienna, FFT dusseldorf, ashkal alwan / beirut, supported by wien kultur. the several formats, which have been and will be developed between may 2013 until end of 2015 are equal as artistic formats, inform and influence each other.

2013

method body - lecture claudia bosse

in the framework of scores no. 7 "intact bodies" june 22nd / tanzquartier vienna, studios

thoughts meet space - installation by claudia bosse

research and specific space installation using the material of the collection *some democratic fictions*, june / zollamstkantine wien

some democratic fictions beirut - interview collection

research, residency, interviews, october / at invitation of ashkal alwan beirut

thoughts meet space beirut - space installation/ urban intervention using the interviews from the collection *some democratic fictions*, october / at invitation of ashkal alwan beirut

(in)valid bodies - lecture claudia bosse

in the framework of the symposium "public bodies - dramaturgies of exposures", in collaboration with the institute of media and cultural science at the heinrich-heine-university dusseldorf and FFT dusseldorf, november 15th / dusseldorf

katastrophen: momente des umschlags -

research workshop by claudia

bosse with guenther auer, alain franco, omar nagati, sandra noeth and marcus steinweg, december 16th-21st / at invitation of tanzquartier vienna

2014

what about catastrophes? - PERFORMANCE I

10th - 13th april / tanzquartier vienna / halle G

in coproduction with tanzquartier vienna

imagine! catastrophe. imagine! paradise. some imaginary landscapes -

guest professorship + scenic project by claudia bosse

with students of master course "scenic research" at the ruhr university of bochum

presentation on july 11th, 12 hours at kunsthallen bochum

catastrophic paradise - PERFORMANCE II

in the framework of the series "DECOLONIZE! performative strategies for

a (post)colonial age", coproduction with FFT düsseldorf, supported by

kunststiftung NRW and NATIONAL PERFORMANCE NETWORK

(NPN), september 24th+26th+27th / botschaft at worringer platz,

düsseldorf

politics of paradise and catastrophe - about the

construction of time, acts and narratives - symposium

FFT düsseldorf in collaboration with the institute of cultural and

media studies at the heinrich-heine-university düsseldorf,

september 27th / botschaft at worringer platz, düsseldorf

some democratic fictions athens - interview collection

research, residency, interviews, supported by bka, october

/ at invitation of Bhive, a thens

thoughts meet space athens - space installation

using the interviews from the collection *some*

democratic fictions, supported by bka, october / at

invitation of Bhive, athens

2015

some democratic fictions cairo - interview collection

research, interviews, supported by szenenwechsel (robert bosch foundation), january /

february / cairo

thoughts meet space cairo - space installation

using the interviews from the collection *some*

democratic fictions, supported by szenenwechsel (robert

bosch foundation), january/february / hotel viennoise in cairo,

catastrophic paradise - PERFORMANCE II austrian premiere,

march 20th+21st / tanzquartier vienna / halle G

a first step to IDEAL PARADISE - performance + installation

april 25th+26th (performance) / april 30th - may 2nd

(installation), donaufestival krems

catastrophic paradise - PERFORMANCE II guest play

september 16th-26th / zeitraumexit, festival wunder der

prärie, mannheim

a second step to IDEAL PARADISE -

installation and **a third step to IDEAL**

PARADISE - performance

july 27th - august 16th / ImPulsTanz - Vienna

International Dance Festival,

weltmuseum vienna

IDEAL PARADISE - PERFORMANCE III

world premiere, november / vienna

CHEAP METHOD EDITION:

catastrophes and paradise

publication series: 3rd issue,

winter / vienna



installation *a first step to IDEAL PARADISE*, claudia bosse, donaufestival

theatercombinat

represents a highly experienced production company for independent art and theatre works to create and produce challenging and expansive experimental formats, led by artistic 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, 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 in cities like zagreb, tunis, berlin, dusseldorf, 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.

BIOGRAPHIES

claudia bosse (D/A)

is an artist, choreographer and artistic director of theatercombinat. after studying theatre directing at ernst busch school of dramatic arts she works in the field of (experimental) theatre between installation, (space) choreography, urban intervention and generates *political hybrids* which are always specific settings of space with special constellations for different kinds of public. claudia bosse develops international installations and works for museums, architectures, theatres and urban spaces. she teaches, gives lectures, publishes, initiates or takes part in research-projects and continuously works together with artists and theoretician from different genres. her urban intervention *bambiland* was awarded with the nestroypreis.

after the four-year series *producing tragedy* (2006-2009 with theatercombinat) and productions in geneva, vienna, dusseldorf and braunschweig, and the series *political hybrids* (since 2010) with works in new york, vienna, tunis, zagreb, dusseldorf, etc., she currently develops (*katatstrophen 11/15*) *ideal paradise* a long-term project with different artistic formats until 2015. parallel to that a multi-narrative collection called *some democratic fictions* is formed which exists of video- and audiointerviews that have been created in varied geopolitical contexts (since 2011 in nyc, cairo, alexandria, tunis, frankfurt, zagreb, beirut, athens, tel aviv, jerusalem, brussels (matonge), beirut etc., in collaboration with guenther auer).

more about work, projects and cooperations: www.theatercombinat.com,
<http://claudiabosse.blogspot.co.at/>

selection of works

2015: *a first step to IDEAL PARADISE* performance / installation donaufestival krems. *catastrophic paradise* performance, austrian premiere at tanzquartier vienna, halle G; *thoughts meet space cairo* installation & open archive at hotel viennoise, cairo. **2014:** *thoughts meet space athens* installation & open archive, Bhive, athens; *catastrophic paradise* performance, world premiere at botschaft am worringer platz, FFT dusseldorf; *what about catastrophes?* performance, world premiere, tanzquartier vienna, halle G. **2013:** *thoughts meet space beirut* installation & open archive at ashkal alwan, beirut; *designed desires* performance in the framework of "public bodies", FFT dusseldorf, at venus & apoll düsseldorf; *thoughts meet space* installation in coproduction with tanzquartier vienna at zollamtskantine wien; *designed desires* performance in the framework of "feedback [2nd edition]", tanzquartier vienna, at zollamtskantine vienna. **2012:** *designed desires* performance, world premiere at zollamtskantine vienna, *structures of circumstances* installation in the framework of "cittadellarte – teilen und verändern", kunsthauus graz; *dominant powers. what is to be done then?* museum of contemporary art (MSU)/EUROKAZ festival, zagreb; *biographical landscapes of new zagreb* art-transfer and live-installation at the museum of contemporary art zagreb (MSU); *BURNING BEASTS* performance at frankfurter kunstverein. DOMINANT POWERS. QUE FAIRE, ALORS? in the framework of journées théâtrales de carthage, tunis. **2011:** *dominant powers. was also tun?* im DOMPOWpalace wien; *DER RAUM DER RAUM DAS BILD DAS BILD DAS BETT DER BAUM UND DIE ENTBLOSSUNG DER LEIBER* walk-in space sculpture at leopold museum wien in the framework of "melancholie und provokation. das egon schiele projekt". *THE TEARS OF STALIN* urban intervention in prag in the framework of "INTERSECTION - prague quadriennale"; new version of *vampires of the 21st century oder was also tun?* using new material from new york, vienna; curating *the future of the vampires* ein public research with guests, lectures, performance try outs, sound lectures and an installation; *dominant powers- landschaften des unbehagens* an installative dialogue between claudia bosse and g nther auer at kartographisches institute, vienna; *kybernetische einsamkeiten - in zeiten eines nicht kommenden aufstands*, genf; *vampires of the 21st century or what is to be done then?* in the framework of a residency am watermill center, new york; *pieces of movement for orchestra* a project by tanzquartier vienna and RSO rundfunk symphonie orchester vienna with four other choreographers, vienna.

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. recently she played in productions of the directors jacques osinski, arnaud meunier, youri pogrebitchko and stuart seide. she collaborated with claudia bosse in *phèdre* at théâtre du grütli in geneva (2008), *phèdre review* at schauspielhaus vienna (2009) and *falsche erinnerung* at tanzquartier vienna (2009) as well as *designed desires* in vienna and dusseldorf (2012/2013).

günther auer (A)

born 1965, media artist. studied composition and electro-acoustic composition of the vienna university for music and performative arts. he worked in different contexts with different artists on numerous projects. with claudia bosse he has been collaborating since 2010 on the following projects: *catastrophic paradise, what about catastrophes?, designed desires, dominant powers. was also tun?, vampires of the 21st century, dominant powers – landschaften des unbehagens, je veux un mot vide que je puisse remplir, 2481 desaster zone, rebe und raketen*. 2012/2013 he was a senior artist at the academy of applied arts in vienna.

silke bake (D)

works as curator and dramaturge. she has worked for diverse festivals (including theater der welt 1999 in berlin) and institutions (including tat frankfurt, hebbel-theater berlin, tanzquartier wien) and developed topic-bound programme series for the haus der kulturen der welt, the academy of the arts berlin, and theaterformen braunschweig. together with andré lepecki (curator), she was responsible for the in transit performing arts festival at the house of world cultures in 2008 and 2009. recently she has been involved as a free-lance dramaturge in various contemporary performances and dance projects, such as with jana unmüßig, anne juren and milli bitterli. together with peter stamer she was the curator of the biennial nu performance festival in tallinn 2011. in january 2012 she realised a project on john cage's *songbooks* at the academy of the arts berlin in cooperation with the hzt/inter university centre for dance berlin (together with reinhild hoffman, katrin deufert, thomas plischke and manos tasangaris). in july 2012 she curated the performance platform *body affects* at sophiensaele berlin, together with bettina knaup. she has also been working as a dramaturge and artistic manager with the choreographer anne juren / wiener tanz und kunstbewegung since 2012, with the artist siegmar zacharias and claudia bosse since 2014.

anna etteldorf (D/A)

born 1987. studied european literature and theatre studies in mainz and vienna. after attending a "fsj kultur" at staats theater mainz, she worked as assistant of the stage designer in several projects, interned with the festival "new plays from europe" and volkstheater vienna, she has been working at theatercombinat since 2012. since 2014 collaboration with akemi takeya. with *versatorium - verein für gedichte und übersetzen* she realises projects between translation, theater, poetry and performance.

sigrid gareis (D)

after studying ethnology, classic archaeology and ancient history in munich, sigrid gareis developed the theatre and dance sections, as well as international cultural work sections, in the siemens arts program. she is a co-founder of dance and theatre festivals in moscow, munich, nuremberg and greifswald. she was the founding director of tanzquartier wien from 2000 to 2009, and from 2005 to 2007 she was the founding chairperson of the european dancehouse network (edn). she has been secretary general of the academy of the arts

of the world in cologne since 2011. she is involved in a wide range of teaching, jury and advisory activities, she gives lectures and organises events, for example as part of the wiener festwochen, at the house of world cultures or the SPIELART festival.

sandra hartinger (AT)

born 1986 in upper austria. from 2000 to 2005 education in graphics and communication design at htl1 linz, from 2005 to 2008 apprenticeship and occupation as confectionist. she studied theatre, film and media studies at the university of vienna from 2008 until 2004. in 2015 she founded *marie fiolle. verein für kunst und kultur*, an association for cultural projects.

baerbel mueller (A)

is an architect and the founder of *nav_s baerbel mueller [navigations in the field of architecture and urban research within diverse cultural contexts]*, focusing on projects in ghana and the dr congo since 2002. she teaches at the institute of architecture, university of applied arts vienna, where she is the head of the *[applied] foreign affairs lab*, which investigates spatial phenomena in rural and urban sub-saharan africa.

michael o'connor (US/A)

is a choreographer, dancer, improviser and teacher living in vienna since 2007. he holds a bfa in modern dance from the university of utah. he was a long time company member with cie. willi dorner from 2003-2010, performing in a variety of stage works and setting the piece "bodies in urban spaces" in over 30 cities. his other works have been presented at tanzquartier wien (tqw), wuk, brut and burgenland tanztage. currently he is an ma choreography candidate student at amsterdam school of the arts with a focus on looking at movement and interacting bodies through the field of cognitive science.

diego rojas (CHL/A)

was born in coquimbo, chile in 1989. based in vienna since 2011. he works predominantly in the field of stage, costume and makeup design, lately as art director for short films and music videos. diego completed an ba with distinction at the theater department of the art faculty of the university of chile, and currently cursing his diplom on stage design at university of applied arts vienna. his works highlight on the field of theatre, musical theater, dance and performance at institutions like max reinhard seminar, neue oper wien, wien modern, impulstanz, infamous picture, moshel films, among others. at the moment he is working on his short film trilogy "monster trilogy", concerning the subject of body, skin, passions, and performance.

constantin schädle (A)

born 1989 in cologne, studied theater and history of arts (bachelor) in bochum. since 2011 he works as an actor for off theatre productions in cologne and duisburg. in the summer semester 2014 he began his master studies of scenic research at ruhr-universität bochum, where claudia bosse worked as a guest lecturer with the students.

elisabeth bakambamba tambwe (CG)

born in kinshasa, kongo, she grew up in france and studied fine arts. in 1998, she obtained her master degree in plastic art with honors of the jury at the tourcoing school of the art for her work of sculpture. in 2005 she founded dance company dixit, a research laboratory intersecting dance, fine arts and sound. elisabeth bakambamba tambwe is living in vienna and works as a choreographer, performer and artist.

kathrin tiedemann (D)

studied theater arts and german philology. she was a dramatic adviser in hamburg (kampnagel), co-founder and curator of the festival *reich & berühmt* in berlin and worked

as an editor and author. since 2004 artistic director and manager of forum freies theater (FFT) in dusseldorf.

marco tölzer (D/A)

born in 1978, after training as a carpenter, he studied theatre studies and philosophy at the university of vienna. he is technical director of theatercombinat since 2009.

florian tröbinger (A)

born in 1978. studied acting from 1999 to 2003. permanently part of the FORUM DRAMA uniT. worked with claudia bosse already in the workshop *enjoy your energetic democratic body!*, *designed desires* in vienna and dusseldorf, as well as in the performance *the breath of thoughts and death* and *closing act, what about catastrophes?* and *catastrophic paradise* by claudia bosse.

ilse urbanek (A)

born in 1935. she used to be a teacher. worked as a performer in many different productions of claudia bosse, doris uhlich and others. cooperation with claudia bosse among others in: *dominant powers. was also tun?*, *designed desires* and *designed desires (medium version)*, *what about catastrophes?* as well as *catastrophic paradise* in düsseldorf.

elizabeth ward (US)

born in the usa, she is a dancer and choreographer. she is present in worldwide festivals in north america and europe. her authored work was presented at kinitiras residency centre in athens, judson church movement research, danspace, AUNTS, dixon place and the chocolate factory in new york. performed in *what about catastrophes?* in vienna by claudia bosse.

margot wehinger (A)

born 1983. studied theatre, film and media studies at the university of vienna. in 2012 she started working for theatercombinat in the production *designed desires* in vienna. since october 2013 she has been working as production manager for theatercombinat in the projects *designed desires / tanzquartier wien* in the framework of feedback [2nd edition], *designed desires (medium version)*, *what about catastrophes?*, *catastrophic paradise* and *a first step to IDEAL PARADISE*. she also started working for filmarchiv austria in september 2014.

contact

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