

(katastrophen 11/15) ideal paradise

is a theatre and choreography project by claudia bosse and a group of international dancers, performers and artists, a production by theatercombinat and a co-production by tanzquartier vienna and FFT dusseldorf.

(katastrophen 11/15) ideal paradise processes the drastic historical events from 2011 to the present from the perspective of the catastrophe and confronts them with current biographical, political and social events and shocks, gathers them and projects them spatially. **(katastrophen 11/15) ideal paradise** attempts to learn from catastrophes as a tool of social and artistic production.

(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. because contemporary history and media realities evade understanding, orientation and prognosis, **(katastrophen 11/15) ideal paradise** is always also a view of the future as an unknown, indescribable terrain, access to which is not (yet) available.

(katastrophen 11/15) ideal paradise is the fourth part of the series of "political hybrids" – performances developed since 2010 in vienna, dusseldorf, new york, tunis and zagreb – which will until the end of 2015 generate various artistic formats – performances, choreographies and theatre works as well as installations, interventions, lectures, workshops and an academy / conference.



*what time are we living in?
what events of recent history do affect us?
how do catastrophes, and catastrophes claimed by the media, regulate our reality and our orientation in the world?
how do they influence individual feelings of stability and instability?
what does the permanent threat produce to a professed paradise of a balanced capitalist democracy?*

catastrophe as the ideal paradise of our society? in this project, catastrophe is understood as a continuous state of emergency, constant crisis, which 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?



*it is the disruptive power of disaster that matters here,
the ability of disasters to topple old orders and open new possibilities.
rebecca solnit*

**catastrophe as a method:
an artistic (re)context(ualisation) machine?**

if catastrophe on one hand functions as a tilt image that destroys order, makes visible and demands a space in which social agreements have to be renegotiated and formulated, then at the same time it also allows them to be understood as an artistic method than acts in this field.

a method that uses catastrophe as its football and opens an artistic space for action between the question of what role catastrophe occupies in tragedy and considerations of how the current political and social events can be related, reordered, reproduced and retold. this method works in the (utopian) gap of the destroyed order and opposes the unambiguity of media historiography with a permanent simultaneity of events, narratives, sounds and actions.

the project consciously exists on the boundaries of this state of emergency and faces its own work with the same challenges – in a space where established boundaries between social orders and artistic disciplines have been cancelled in favour of a possible space for action.

with **(katastrophen 11/15) ideal paradise** it is a question of the generation of an artistic (re)context(ualisation) machine that attempts to (re)arrange the events and media representations of recent history in a different way and thus to take hold of the present. access to contemporary historiography, the media processing of catastrophes and their social effects or function takes place through the extension and continuation of a media archive that has existed since 2010 and the interview archive that has been being developed since 2011, as well as through the reorganisation of this material in artistic analysis and at the same time with regard to the reconfiguration of society in extreme situations. the project looks at the complex contexts in order to promote a different historiography, a different view of the present and its textures, an analysis and implementation of the observation in the hard transition of different artistic grammars and forms of organisation such as dance, theatre, choreography and installation. the project allows itself to focus on time and simultaneously to cast doubt on common intentionalities, associatively and also to act critically through the critical comparisons of forms of appearance, medialities and materialities.

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

some democratic fictions CAIRO
research residency
december 29th 2014 - february 2015
with
thoughts meet space cairo
multimedia installation by claudia bosse
presentation of the **some democratic fictions** archive
in february 2015
at hotel viennoise, cairo



thoughts meet space cairo is an installation and a proliferate space laboratory of claudia bosse in collaboration with soundartist g nther auer and experimenting with different media and social relations through images, sounds, objects, thoughts; a spatial composition of objets trouv s, performative assemblage, spatialized associations. different approaches of the present within space. after vienna, beirut and athen **thoughts meet space** is now going to be developed in cairo.

since 2011, video / audio interviews under the research title **some democratic fictions** are made in new york, cairo, alexandria, tunis, jerusalem, tel aviv, zagreb, frankfurt, brussels, beirut and athen: recorded thoughts from different (geo)political spaces about revolutions, freedom, the spectre of democracy and the ethics of acting, are confronted with new interviews done in athen. different positions about recent history, media images become oracles of the present. art as practice that intervene in the present and its narratives.

some democratic fictions is a long-term project that functions as an archive in development from which the material is then used in artistic formats unfolding specific and contextualized variations in confrontation with the local environment and enriched by the interviews produced on site. the interest is to learn about people and their thoughts by meeting them in the intimate, concentrated setting of an interview. the people are of different backgrounds, ages, lives and professions, and by collecting their narratives, they became part of this international archive of (political) thought.

installation / objects: claudia bosse, collaboration / music / media support: g nther auer, technique: marco t lzer, production vienna: stella reinhold, a production by theatercombinat, a cooperation project with CLUSTER - cairo laboratory for urban studies, supported by szenenwechsel (robert bosch foundation)

DEMOCRATIC VOODOO BANKRUPTCY

performance by claudia bosse

25th of october 2014

closing act of

thoughts meet space athens

20th - 25th october 2014

in cooperation with **Bhive**

at **Bhive**, experimental space for the arts

in kypseli, athens



mit der abschlussperformance **DEMOCRATIC VOODOO BANKRUPTCY** von claudia bosse endet die dreiwöchige research residency at **Bhive**, wo von 20. bis 25. oktober die mehrmediale installation **thoughts meet space athens** präsentiert wurde.

seit 2011 entsteht ein fortlaufendes archiv aus video / audio interviews unter dem researchtitel **some democratic fictions** in new york, kairo, alexandria, tunis, jerusalem, tel aviv, zagreb, frankfurt, brüssel, beirut und zuletzt athen. **thoughts meet space** ist die veröffentlichung dieses archivs. eine weiterentwicklung der recherche und der installation folgt im januar 2015 in kairo.

installation / objekte: claudia bosse, kollaboration / musik / media support: günther auer, technik: marco tölzer, mit: claudia bosse, marco tölzer, ariadni yfanti und dem partizipierendem publikum, recherche / assistenz: ariadni yfanti, produktion wien: stella reinhold, eine produktion von theatercombinat, unterstützt von wien kultur, BKA, der österreichischen botschaft in athen und AthenSYN katja ehrhardt

some democratic fictions ATHENS

research residency
september 29th - october 28th 2014
with

thoughts meet space athens

multimedia installation by claudia bosse
presentation of the **some democratic fictions** archive
20th - 25th october 2014
at **Bhive**, experimental space for the arts in kypseli athens



thoughts meet space athens is an installation and a proliferate space laboratory of claudia bosse in collaboration with soundartist g nther auer and experimenting with different media and social relations through images, sounds, objects, thoughts; a spatial composition of objets trouv s, performative assemblage, spatialized associations. different approaches of the present within space. after vienna and beirut thoughts meet space is now going to be developed in athens. an evolution of the investigation will be presented in january 2015 in cairo.

since 2011, video / audio interviews under the research title **some democratic fictions** are made in new york, cairo, alexandria, tunis, jerusalem, tel aviv, zagreb, frankfurt, brussels, beirut: recorded thoughts from different (geo)political spaces about revolutions, freedom, the spectre of democracy and the ethics of acting, are confronted with new interviews done in athens. different positions about recent history, media images become oracles of the present. art as practice that intervene in the present and its narratives.

some democratic fictions is a long-term project that functions as an archive in development from which the material is then used in artistic formats unfolding specific and contextualized variations in confrontation with the local environment and enriched by the interviews produced on site. the interest is to learn about people and their thoughts by meeting them in the intimate, concentrated setting of an interview. the people are of different backgrounds, ages, lives and professions, and by collecting their narratives, they became part of this international archive of (political) thought.

installation / objects: claudia bosse, collaboration / music / media support: g nther auer, technique: marco t lzer, assistance: ariadni yfanti, production vienna: stella reinhold, a production by theatercombinat, supported by wien kultur, BKA, the austrian embassy in athens and AthenSYN katja ehrhardt

politics of paradise and catastrophes
about the construction of time, acts and narratives
symposium
27th of september 2014
theatercombinat & FFT dusseldorf
in cooperation with heinrich-heine university dusseldorf,
institute of cultural and media studies

space: botschaft at worringer square in dusseldorf



applied theory in english/ german

paradise and catastrophe are imaginary and political concepts which until today regulate the modern western democratic societies. they claim not least based on their world wide proliferation through colonialism on the one hand and through the deregulated global capitalism on the other hand an universal importance.

the international symposium will examine political and philosophical strategies of catastrophe and paradise, compare narratives and concepts of exceptional time and delocalisation. it is questioning modernity as distorted picture of paradise and is considering the experience of crises as a condition for contemporary thoughts and acts.

the symposium understands itself as practice of applied theory, accompanies and opens fields of research which are also topics in the performance **catastrophic paradise**.

dr. sotirios bahtsetzis (gr)

art historian, curator and lecturer at american college of greece, athens

federica bueti (it/d)

art critic, author, co-founder and -editor of "...ment, journal for contemporary culture, art and politics"

prof. dr. reinhold görling (d)

head of the institute of cultural and media studies at heinrich-heine university

catastrophic paradise

performance, installation by claudia bosse

24th/26th/27th september 2014

in the framework of the series

"DECOLONIZE! performative strategies for a (post)colonial age"

in coproduction with FFT dusseldorf

supported by kunststiftung NRW and

NPN national performance network

space: botschaft at worringer square in dusseldorf



catastrophic paradise is a composition of variations about the paradise, about the deluge as a violent reset of society, about abandoned zones and about cannibalism, as a condition in which the human being eats itself - a performative landscape by claudia bosse out of choreographic actions and constellations, text bodies and installative objects.

texts from montaigne, documents of general butt naked, estamira and extracts of the genesis will be embodied. choral-monological speech-acts display the construction of cultural history and can be retraced in their structure till the old testament: paradise as a guarded enclosure.

an approach on the (post)colonial condition of the world, 5 zones with different approaches. rituals, voices, choreographies in one space shared with the audience meet sound-compositions by guenther auer and an international company of dancers and performers. with statements about revolution, civil war and democracy from interviews, which have been conducted by claudia bosse in new york, cairo, beirut, tel aviv, tunis etc. since 2011.

the performance space is the botschaft at worringer platz, a former theatre and cinema. auditorium, foyer and stage will be used as a whole space and transferred with installative elements into a performative architecture.

catastrophic paradise is the second performance of the overall project (**katastrophen 11/15**) **ideal paradise** by claudia bosse after **what about catastrophes?**, which premiered in april this year in tanzquartier vienna.

concept / choreography / installation: claudia bosse, sound / video editing: guenther auer, by / with: nathalie rozanes, alexandra sommerfeld, florian troebinger, elizabeth ward, marco toelzer, special guest: ilse urbanek, dramaturgy: kathrin tiedemann, technical direction: marco toelzer, assistant: constantin schädle, critical witness: sigrid gareis, production management: stella reinhold

what about catastrophes?

performance, installation by claudia bosse

10th – 13th april 2014

a coproduction with tanzquartier vienna

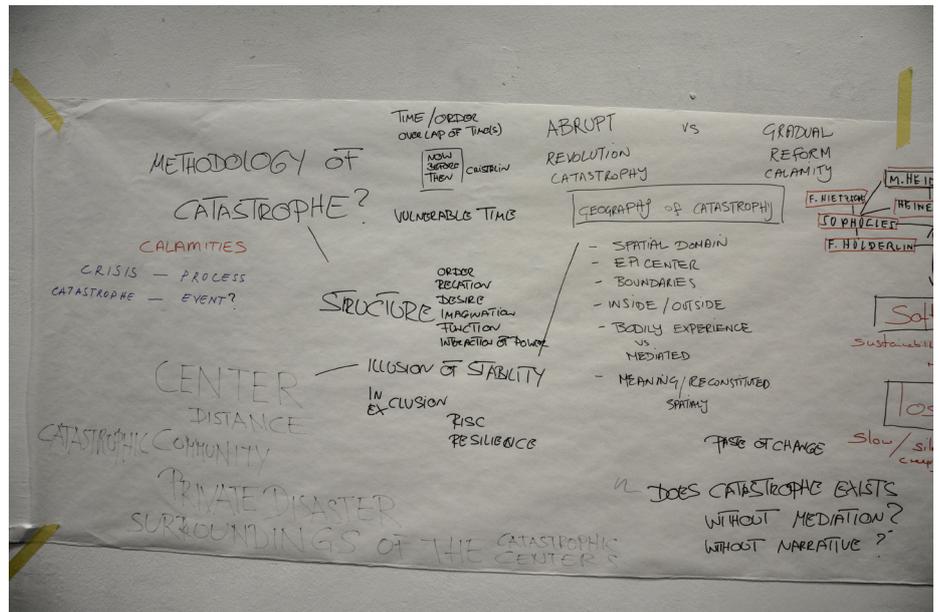


what about catastrophes? drives with sensual performative variations on catastrophe theatre at its borders: in a choreography of politically ruted landscapes, bodies which find themselves in a downfall, ritual movements, fragments of words and soundscapes emerges a multi-narrative space of layered voices. in a choreography with and by language an ensemble of five dancers and performers explore the grammar of catastrophe. starting from threatened bodies, the power of images and imagination of society concerning apocalypse, claudia bosse investigates the potential of structures of collapse: narratives about democracy, terrorism, freedom, revolution and civil war face bodies within extreme situations. bodies which tremble in convulsion and try to unsettle the accelerating machine of capital, media and catastrophe at the same time.

what about catastrophes? confronts audience and performers with a collapse of an order and takes it as the initial point of movement: five bodies search for positioning in word- and soundscapes which are falling apart, for translations for the inexpressible, non-describable dimension of catastrophe between current revolutionary, catastrophic, militant events. a radical immersion into moments of exhaustion, destabilization and disorder, a piece about community, possibilities of action and bodies on shaky ground. the piece tautens the ruinous with the soon-to-be of our society, the catastrophic with the imaginary, the possible with the im-possible and examines in various configurations catastrophe as an artistic method which stays in motion even in the moment of collapse.

concept / choreography / installation: claudia bosse, sound / video: guenther auer, by / with: nathalie rozanes, alexandra sommerfeld, florian troebinger, kostas tsioukas, elizabeth ward, realisation construction / technical direction: marco toelzer, clothes: lila john, dramaturgy: fanti baum, communication: anna etteldorf, internship: andreea zelinka, production management: margot wehinger

katastrophen: momente des umschlags
 research-workshop by claudia bosse
 16th – 20th dezember 2013
 at invitation of tanzquartier vienna



in a one-week working situation a group of artists and theoreticians met in order to concern themselves with the function and structure of catastrophe in our society, based on their respective artistic, compositional, urban or philosophical practice and based on their methods and materials: the catastrophe as a “tilt effect” of society, which calls social orders into question, overthrows, destroys, reorganises and keeps open; as a moment of change that re-regulates events, orders them, relates them, reproduces and re-tells them and also questions choreography as a structural, organisational and ordering model in time and space.

at the end of the workshop there was a two hour discussion which was open to the public. this discussion served as repetition and display of the working situation the artist and theoreticians had participated in during the week. as these invited thinkers are from different disciplines and ranges of influence, the diverse perspectives put a multifaceted contemplation together. the audience was invited to take part in a discussion based on the implementations of the workshop participants. this resulted in the achievements of the workshop being extended by the thoughts, opinions and perspectives of the guests.

as it turned out, catastrophe can be a structure which emerges as a standardization mechanism and therefore produces and in- and outside. in the moment of the overthrow the geography of the mostly urban, affected surroundings changes drastically. the city reorganizes itself around the epicenter of the catastrophic event and enters an altered, unstable rhythm of production which emphasizes the fragility of a ruling systems. the catastrophe as a reason for developing political protests, like they can be observed in the recent years until today, goes along with an abolition of the subject. a common public body is formed that is basically subjectless and stands in an intensified contrast to the individually experienced emotions of the protestants. eventually catastrophes emerge from a narrative which is always an operation of distancing and presumably follow its own dramaturgy.

with: guenther auer (A / sound artist and university lecturer), claudia bosse (D/A / artist, director), alain franco (BE / pianist and music theoretician), omar nagati (EG / architect, urbanist and university lecturer), sandra noeth (A/D / dramaturg and curator), marcus steinweg (D / philosopher)

(in)valid bodies

lecture by claudia bosse

15th november 2013

in the framework of the symposium "public bodies - dramaturgies of exposure"
in coproduction with the institute of media and cultural science
at the heinrich-heine-university dusseldorf und FFT dusseldorf



(in)valid bodies

dead bodies

vulnerable bodies

public bodies

the copy of dead bodies in easily findable media in the internet

dead bodies as evidence

*dead bodies as evidence of confessional extinction, civil war,
dead bodies as evidence of the extinction of totalitarian sovereigns*

de-constructed bodies, de-constructed like their political system

these bodies shall be dead

these bodies shall be visibly dead

lying in (their) blood

or else images with traces of their body fluids,

furnished with casual evidence of "real" places,

which should be evidence for real situations and once living human beings.

counter-images of their liveliness, the liveliness of their former power

counter-images against the menace emanating from them.

these bodies shall be dead

these bodies have to be notably dead

reduced, degraded victims supposed to be perpetrators

victims of this society and its political systems

victims for the preservation of the allegedly "right" and "good"

heroes afflicted with hubris, who messed with the dominating forces

heroes who were needed once

now they are broken.

wrapped in plastic sheets, blankets or other stuff.

their destroyed bodies exposed in cold storage houses, on grooved aluminium floor,

their no longer unimpaired skin exposed, exposed as evidence of their destruction.

the lecture "(in)valid bodies" opened up questions on the representation of violated and dead bodies in the media and in political and moral contextualisations via their different exposition, masking, inscription, absence and presentation. along those points the lecture interrogated the ethics and differentiation of "(in)valid bodies".

after some examples followed a reflection on the transfer of the thematics and questions into claudia bosse's own artistic and performative practice.

some democratic fictions BEIRUT

research residency

7th - 31th october 2013

with

thoughts meet space beirut

multimedial installation by claudia bosse

presentation of the **some democratic fictions** archive

23rd - 29th october 2013

at invitation from ashkal alwan - the lebanese association for plastic arts



some democratic fictions is a project about how history is constructed with different understandings of society and its constituting aspects influenced by variety of geopolitical and cultural contexts. series of interviews starting in january 2011 collect narratives, subjective concepts and ideas about how we construct our thoughts of freedom, history, identity and democracy and how do we create our political and social framework with which we are then influenced by?

until now the open archive contains narrations and portraits from new york, cairo, alexandria, tunis, tel aviv, jerusalem, frankfurt, zagreb, brussels (matonge) and it forms a frame for the production of ideas, sentences, expressions, gestures, language and space for contemporary (recent) history – the narratives construct a live archive of today, of the actuality of presence without the safety of historical distance that archives usually offer. it creates a direct production of meaning and thoughts of people of different backgrounds, countries and political convictions. the “view on our time” is understood as the space in-between the position of each individual.

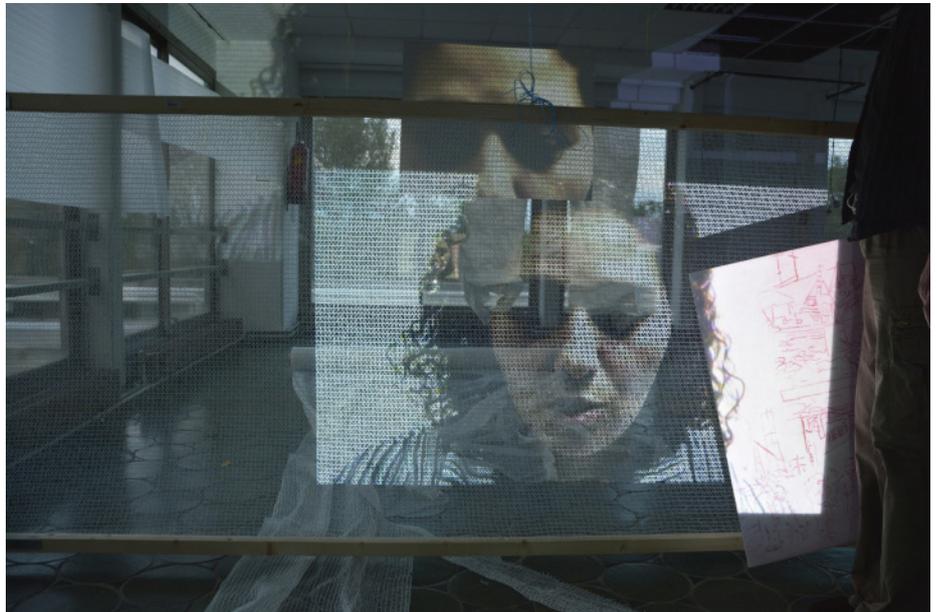
some democratic fictions is a long-term project that functions as an archive in development from which the material is then used in artistic formats unfolding specific and contextualized variations in confrontation with the local environment and enriched by the interviews produced on site. the interest is to learn about people and their thoughts by meeting them in the intimate, concentrated setting of an interview. the people are of different backgrounds, ages, lives and professions, and by collecting their narratives, they became part of this international archive of (political) thought.

the archive collects via scripted interviews in different geopolitical areas various perspectives and individual narratives about political changes and economical shifts happening since 2011 (in northern africa, middle east, europe and the states). it is searching for perspectives of understanding what is happening today and tries to map through these narratives different zones of convictions, ethics, hopes, perspectives and conflicts.

team SDF BEIRUT: concept / archive / installation: claudia bosse, collaboration / sound / media support: guenther auer, assistance / communication: marijeta karlovic, ashkal alwan support: victoria lupton

a coproduction with theatercombinat, supported by wien kultur and BMUKK

thoughts meet space
installation by claudia bosse,
26th - 29th june 2013
opening and closing act on 26th and 29th june 2013, 8:30pm
in coproduction with tanzquartier vienna



thoughts meet space was a multimedial space of thought, producing different appropriations of the present and formulating them in a variety of material: sounds, projected images, recorded thoughts, transferred fragments of our medial reality - interlaced and overlaid in different media, assembled partly on images. these speaking images create fictional miniatures of possible relations.

since 2011, claudia bosse, partially in cooperation with g nther auer, has been conducting a range of interviews in various countries in the search of an understanding of how thought and action formulate themselves in different geo-political and subject-political contexts and fields: reflections about liberty, life, terrorism and the spectre of democracy.

thoughts meet space is part of a series of performative attempts to access this material. in the installation in the zollamtskantine, parts of the collected archive and material created on site enter into dialogue with the concrete space, spread out, generate thoughts, sort themselves and combine. between the interview documents and their communication, fundamental questions are posed concerning methods and the understanding of art as a practice that accesses and intervenes in reality.

*historical tableaux
thought images
relations of thoughts, images, language, lines
on a superimposed image area which is talking border
lines grasping history
lines of differentiation between territories
political systems*

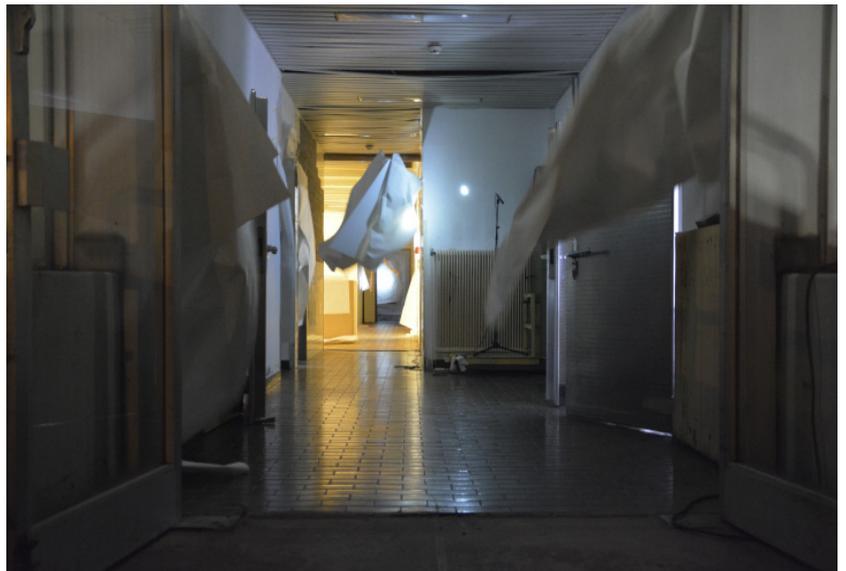
the breath of thoughts and death
performance by claudia bosse, 26th june 2013
opening act for the installation **thoughts meet space**
in coproduction with tanzquartier vienna



in the performance **the breath of thoughts and death** a chorus of 10 naked bodies is spatially positioned in the installation **thoughts meet space**. the installation is open but the medias are still not moving and everything is silent. the 10 bodies produce a collective breath in space, a hearable and body moving visible breathing composition following a partition of different breathing patterns, with different lengths and types of in- and out breath, stops in the breathing and rhythms that shift the physicality of the processing bodies. the most basic function of the body, the difference of life and death, the most emphatic information between bodies, creates a shared space with the spectator with visible moment of collapse of the organism, and its repeated re-constitution. the breath of the performance then started the audio and projections machines, the 10 bodies gave life to the installation at the end of the performance to spread out the different recorded thoughts in this performative art space.

with: fanti baum, max bogner, claudia bosse, caroline daish, fleur khani, thomas koeck, réka kutas, alexandra sommerfeld, marco toelzer, florian troebinger

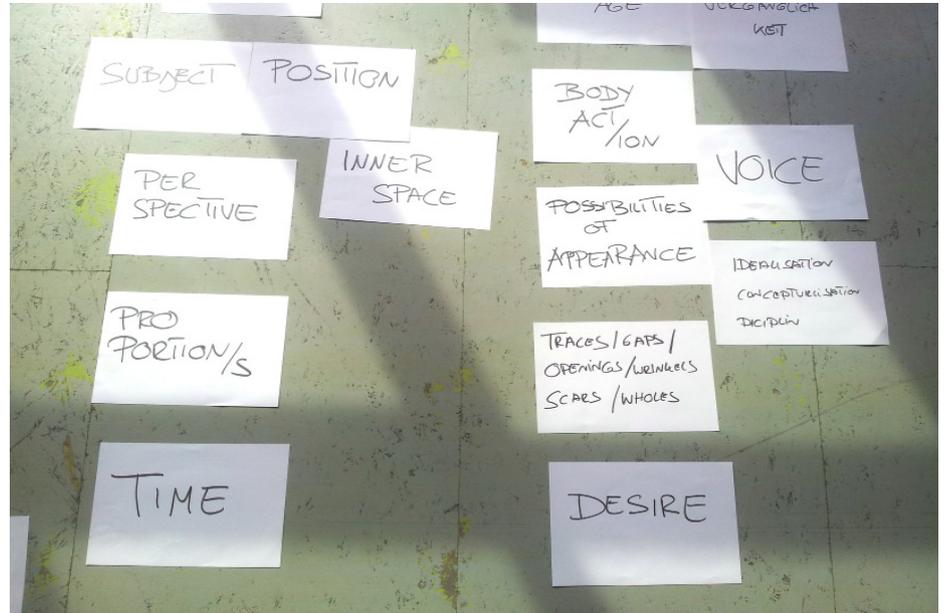
closing act
performance by claudia bosse, 29th june 2013
closing act for the installation **thoughts meet space**
in coproduction with tanzquartier vienna



closing down the installation by reducing the visible and audible information. covering the space, the images, the objects, the projections, the spaces in between with white paper and filling the whole space gradually with white fog. the information is taken away. the space connections are cut off. the sound is dying source by source - the closing act.

with: guenther auer, fanti baum, caroline daish, marijeta karlovic, alexandra sommerfeld, marco toelzer, florian troebinger

method body
lecture by claudia bosse
22nd june 2013,
in the framework of scores no. 7 "intact bodies"
tanzquartier vienna



what does performance know? what can one know about (one's own) art? what language, grammar and references does this practice of bodies and media in spaces create? what sort of instrument is artistic research, which collects its knowledge through discussion, observation, texts, sketches, documents, images, videos, sounds etc.? how is knowledge generated in such a way ultimately artistically unfoldable, organisable and shareable with others? what and how is this "methodological body" that emerges? how is it informed through experience, borderline experiences, convictions? and: how do decisions emerge? what are the criteria, geometries and processes of one's own procedure, what are the preconditions and strategies of an artistic action? what consequences arise from it inside and outside of art, what temporary responsibility and fantasy develop with the collaborators in this practice?

method body is a lecture based on methodological questions in connection with claudia bosse's own artistic work and her practice - an observation of the interests from which accesses to material develops and works originate.

with technical and methodical support from: guenther auer

TIMELINE
in process of development of the overall project
(katastrophen 11/15) ideal paradise

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

(may / june) / research and specific space installation using the archive material, in coproduction with tanzquartier vienna

the breath of thoughts and death, june 26th and **closing act**, june 29th / performances for the installation

in coproduction with tanzquartier vienna

what about catastrophes?, part 1 rehearsals (aug / sep)

some democratic fictions *beirut* (oct)

research residency/urban intervention/installation at invitation from ashkal alwan beirut

(in)valid bodies, lecture claudia bosse

november 15th, 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

what about catastrophes? part 2, rehearsals (nov / dec)

katastrophen: momente

des umschlags research

workshop by claudia bosse, december 16th - 21th, 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 the masters program "scenic research" at the ruhr-university in

bochum, presentations on july 11th, 12 hours / kunsthallen bochum

catastrophic paradise - PERFORMANCE II

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

a (post)colonial age", in coproduction with FFT dusseldorf,

supported by kunststiftung NRW and NATIONALES PERFORMANCE NETZ

(NPN), 24th+26th+27th september /

botschaft at worringer space in dusseldorf

politics of paradise and catastrophes - about the

construction of time, acts and narratives - symposium

by FFT dusseldorf in cooperation with heinrich-heine university

dusseldorf (institute of cultural and media studies),

on september 27th / botschaft am worringer platz in

dusseldorf

some democratic fictions athens - collection of

interviews, residency, research, interviews, supported by

bka, october / on invitation of **Bhive**, athens

thoughts meet space athens - space installation

in the use of interviews of *some democratic*

fictions, supported by bka, october / on invitation

of **Bhive**, athens

2015

some democratic fictions cairo - collection of interviews

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

february / cairo,

thoughts meet space cairo - space installation

in the use of interviews of *some democratic fictions*, supported by bka, october /

on invitation of **Bhive**, athens

catastrophic paradise - PERFORMANCE II austrian debut performance

on march 20th+21st at tanzquartier vienna, halle G

a first step to IDEAL PARADISE - performance + installation

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

(installation), donaufestival krems

catastrophic paradise - PERFORMANCE II

guest performance, 16th-26th september / zeitraumexit,

festival wunder der prärie in mannheim

ideal paradise - PERFORMANCE III

world premiere, november / vienna

CHEAP METHOD EDITION:

catastrophes and paradise

publication series 3rd issue,

winter / vienna

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.

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.

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 (KATASTROPHEN 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 audioterviews that have been created in varied geopolitical contexts (since 2011 in nyc, cairo, alexandria, tunis, frankfurt, zagreb, tel aviv, jerusalem, brussels (matonge), beirut, athens etc., in collaboration with guenther auer).

selection of works

the series included for example a staging of THE PERSIANS (aeschylus) for the opening of the festival theaterformen with a tragic chorus of 340 citizens of braunschweig, germany, assembled on the stage of the national theatre, TURN TERROR INTO SPORT (shakespeare) with 100 participants tap dancing in public space in vienna, a staging of PHÈDRE by seneca/racine in french language in a choreography of naked bodies with actors around 60 years of age, following the metric score of the original baroque art of speech, and the award winning urban composition BAMBILAND with a text by the nobel prize winner elfriede jelinek.

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-readymades and autofiction. in this series she has developed VAMPIRES OF THE 21st CENTURY or DOMINANT POWERS. WHAT IS TO BE DONE THEN? with different spatial concepts for dusseldorf, vienna and watermill centre in new york with the audience surrounding the action integrating spectators and actors differently, testing the boundaries between theatre, performance, and speech opera; three different versions in vienna, tunis and zagreb of DOMINANT POWERS. WHAT IS TO BE DONE THEN? theatre and installation work with integrated interviews about the political changes in northern africa collected in egypt by the artist in highlight of the revolution and DESIGNED DESIRES, a choreography for bodies between the age of 25 and 76 in a network of simultaneously utilised rooms in a transparent 70s-architecture as well as in the former beauty salon of venus & apoll in dusseldorf. WHAT ABOUT CATASTROPHES?, part of the overall project (KATASTROPHEN 11/15 ideal paradise), drives with sensual performative variations on catastrophe theatre at its borders: in a choreography of politically rutted landscapes, bodies which find themselves in a downfall, ritual movements, fragments of words and soundscapes emerges a multi-narrative space of layered voices. CATASTROPHIC PARADISE is a composition of variations about the paradise, about the deluge as a violent reset of society, about abandoned zones and about cannibalism, as a condition in which the human being eats itself - a performative landscape by claudia bosse out of choreographic actions and constellations, text bodies and installative objects.

guenther auer (A)

born in 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 was 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, REHE UND RAKETEN. 2012/2013 he was a senior artist at the academy of applied arts in vienna.

anna etteldorf (D)

born in 1987, studied european literature and theatre studies in mainz and vienna. since 2012 she has been working in the production of theatercombinat and studying comparative literature at the university of vienna.

nathalie rozanes (D / IL / CH)

born 1986. actress. studied acting from 2007 to 2011 at "institut supérieur des arts du spectacle" (INSAS) in brussels / belgium. since 2011 development of own performance projects and collaboration in theatre and film projects. texts for musician sanja maas. performed in WHAT ABOUT CATASTROPHES? and CATASTROPHIC PARADISE by claudia bosse.

alexandra sommerfeld (A)

born in 1961. dancing, singing and acting education in linz, vienna and new york. participated in numerous productions of the off-theatre scene in vienna. performed in CATASTROPHIC PARADISE, WHAT ABOUT CATASTROPHES?, DESIGNED DESIRES, THE BREATH OF THOUGHTS AND DEATH and CLOSING ACT by claudia bosse.

marco toelzer (D/A)

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

florian troebinger (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!, CATASTROPHIC PARADISE, WHAT ABOUT CATASTROPHES? in vienna, DESIGNED DESIRES in vienna and dusseldorf, as well as in the performance THE BREATH OF THOUGHTS AND DEATH and CLOSING ACT in vienna.

ilse urbanek (A)

born 1935, was teacher at a gymnasium in vienna and already performed in several performances by claudia bosse, doris uhlich etc. cooperation with claudia bosse among others in DOMINANT POWERS. WAS ALSO TUN?, DESIGNED DESIRES and DESIGNED DESIRES (MEDIUM VERSION) as well as CATASTROPHIC PARADISE in dusseldorf.

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? and CATASTROPHIC PARADISE by claudia bosse.

margot wehinger (A)

born 1983. studied theatre, film and media studies at the university of vienna. she worked in the production of WHAT ABOUT CATASTROPHES?/vienna DESIGNED DESIRES/vienna, DESIGNED DESIRES in coproduction with tanzquartier wien, in the framework of feedback [2nd edition] and DESIGNED DESIRES (MEDIUM VERSION) in dusseldorf. since october 2013 she is working at theatercombinat as production manager.

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