

claudia bosse / theatercombinat

vampires of the 21st century or what is to be done, then?



reopening vienna, kartographisches institut, may 17/18/20, 2011
watermill center - a laboratory for performance, february 12, 2011
vienna, kartographisches institut, december 8-11/14-16, 2010
FFT dusseldorf, november 24/26/27, 2010

vampires of the 21st century or what is to be done then?

dusseldorf/vienna/watermill

the piece is a quest for the (historical) subject on the confusing and explosive grounds of europe's latest history. social experiments, aesthetic utopias, revolutionary gestures – the unredeemed promises of our history are condensed in the theatrical space - a space for the desire for freedom to resonate. bodies and texts appear, collide and provoke the articulation of everyone's own thoughts and convictions.

it is a fragmented present, a fragmented history. extreme theatre becomes a space of the present for questions, doubts and orientations dealing with identity, sexuality and political acting with 4 actors from 4 countries and generations.



vienna, kartographisches institut, former printing workshop

"vampires of the 21st century or what is to be done then?" is a performance with sound documents from 1859 until today, choreography, auto-fictional narratives and text fragments following griselidis réal, richard wagner, karl marx, bram stoker, jean baudrillard, boris groys and others. spatial compositions collide with the biographies, the bodies, texts, sound and music. it is a sparkling homage to life and certain remains of political convictions. **what is to be done then?**

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

claudia bosse

process

„vampires of the 21st century or what is to be done, then?“ represents the starting point of a new series of theatre works by claudia bosse with a multilingual ensemble in collaboration with austrian national award for multimedia winner, sound artist guenther auer.

early in 2010, an intense text and sound research was started to create an audio archive of meanwhile more than thousand sound documents, which is enhanced by an ongoing collection of interviews accompanying each place and context.

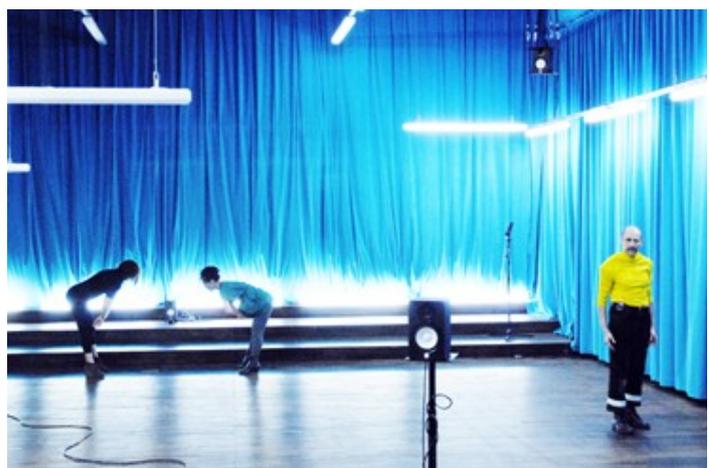
during four weeks in march 2010 claudia bosse together with guenther auer created a first sketch of this new series with students at the manufacture HETSR lausanne, entitled "je veut un mot vide que je puisse remplir", where she met nora steinig (25, ch), a former trapeze artist, who participated in the production.



vienna, kartographisches institut, former printing workshop

in may 2010 the team started rehearsing in vienna in a first frame with famous paris based actor Frédéric Leidsens (60, b/fr), who already worked with claudia bosse as "phèdre" in Racine's tragedy in Geneva and Vienna. and with Nora Steinig, and from July already in the adapted 700 sqm space of the printing workshop in the former institute for cartography also with Yoshie Maruoka (49, j/at), a Vienna based Japanese actress, who already participated in "2481 Desasterzone" and dancer Caroline Decker (33, ger/at).

after developing material and rehearsals in the huge temporary theatre space in Vienna, Austria, two weeks of developing the different spatial concept for Dusseldorf followed. finally, the opening night of "vampires of the 21st century or what is to be done then?" was created for the black box theatre space of the FFT JUTA in Dusseldorf, Germany: within the soundscape surrounding the spectators, the four performers entered into a dialogue with the acoustic architecture together with the audience.



dusseldorf, FFT JUTA

for the Austrian premiere in Vienna, the spatial concept was completely different: in the huge space of the former printing workshop, the audience was situated in one corner whilst the performers were playing with visibility and non-visibility around the columns which scanned

the space. in both spatial set ups, the frontal situation transgressed by the acoustic architecture and played with, interrupted, or displaced by the performers.



new york, watermill center – a laboratory for performance

during a three weeks residency at watermill center, new york, in january/february 2011, claudia bosse conducted interviews with the surrounding non-artistic community about questions of identity and political positions around democracy, capitalism, state terrorism, violence. the interviews became part of an english version for five museum spaces and outdoors. the spectators, placed on newspaper seats in the middle of the 3 dimensional space setting became witnesses of their own community and history. transcripts of audio documents became actors' speeches and music took a more prominent part in the clash of politics and sound.

museum space meets dance hall meets documentary space. a fictional space. a collective space. a space in between time, between the ages and today's reality. a theatre piece in a walkable, acoustic installation. a dislocating communication with ten loudspeakers created an imaginary dialogue with the audience. spatial compositions collided with the biographies, the bodies, texts, sound and music. **what is to be done then?**

„name
age
nation
occupation
since when are you living here?
how do you feel about american democracy?
how would you define democracy?
what means state for you?
could you define religion?
is capitalism a religion?
what means capitalism for you?
could you describe yourself in 10 short sentences?
would you please define terrorism.
does the term revolution evoke something in you?“

vampires of the 21st century or what is to be done, then?

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

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

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

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

autofictions of the performers: how can I offer structures which clarify the sequences and responsibilities of information? what is the economy of the stereotypes and issues introduced by me as interpreter, and how do I guide them, use them further, turn them around, etc.? I am their source, but I don't have to be their victim or represent myself as "a case". I am an example just by living in this society. perpetrators, victims. impetus, changes. how can I depict myself as an agent, not as an „issue“. where do the intention and the moral block the emergence of utterances? how does information interact? it's all about breaking the promises of the propositions...

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

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



vienna, kartographisches institut, former printing workshop

methods of development

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

coming from an artistic background deeply rooted in the theatrical visions of bertolt brecht and heiner müller and the radically contemporary post-dramatic collage writing of elfriede jelinek, theatercombinat has been heavily engaged in choreographies of the space and public interventions. here, the artistic methods of this new format of choreographic performance are inspired by jean luc godard and rainer werner fassbinder and question and redefine the concept of theatre and the practice of political aesthetics in the performing arts.

vampires of the 21st century or what is to be done then? will reopen in vienna on may 17,18 and 20, 2011, with parts of the watermill-version and including "the future of the vampires" with "the vampire bar" - a series of performance lectures and sound as a public research format and a walk-in-audio narration as spatial installation.

vampires of the 21st century or what is to be done then? will be developed further in different linguistic, social, cultural and architectural contexts, while its questions remain as persisting and insisting material of the performance.

further information
www.theatercombinat.com
<http://theatercombinat-vampire.blogspot.com/>
<http://watermillcenter.org/events/theatercombinat>

vampires of the 21st century or what is to be done, then?

by/with

caroline decker (d/at), frédéric leidgens (b/fr), yoshie maruoka (jp/at), nora steinig (ch)

concept/direction/space

claudia bosse

sound

günther auer

consultation/communication/translation

christine standfest

production management

annelie fritte

technical director/constructions

marco tölzer

assistant director

thomas köck

production assistant

anna feldbein

research sound archive

ana mirkovic

consultation

alexander schellow

lighting consultation

alexander wanko

press SKYunlimited

production by theatercombinat in coproduction with FFT dusseldorf

opening night

november 24, 2010, FFT dusseldorf

presentations november 26/27, 2010

20.00, performance in german language

www.forum-freies-theater.de

austria premiere

december 8, 2010

presentations december 9/10/11

and 14/15/16, 2010 ,20.00

performance in german language

residency january 25 - february 12, 2011

watermill center - a laboratory for performance,

long island/new york

presentation february 12, 2011, 6.00 pm

english version with guest tom blake (usa)

reopening may 17/18/20, 2011 at vienna

german/english/french version

including

the future of the vampires april 5 - may 25, 2011, with

"vampire bar, tuesday salon" - a public research series with guests and

"the future of the vampires", a walk-in-audio-narration as an installation

by guenther auer and claudia bosse

vienna

kartographisches institut

krotenthallergasse 3, a - 1080 vienna

supported by wien kultur, bezirkskultur josefstadt, erste bank, residency also by bm:ukk

www.theatercombinat.com



vienna, kartographisches institut, former printing workshop

artistic director claudia bosse and theatercombinat

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

founded in 1996 in berlin and based in vienna, austria, since 1999, the artistic formation led by director claudia bosse assembles actors, performers and dancers as well as theorists, sound and media artists, architects, visual artists and technicians in order to engage in research into theatrical concepts, texts, the body, space and time, pushing theatre beyond its limits in search of new, collective and adventurous ways to create and to communicate with the public.

claudia bosse is a graduate of germany's highly renowned ernst busch school of dramatic arts. from 2006 to 2008 she was associate director at théâtre du grütli, geneva. her works, marked by spectacular and radically diversified approaches to performance and theatre, include spatial choreographies, hybrid theater works in open-plan spaces, choral speech choreographies, theater projects involving various segments of the public, urban interventions, installations and discourse. from 2006 to 2009, claudia bosse developed theatercombinat's theatrical series "producing tragedy" together with chris standfest, gerald singer and others. 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 auto-fiction.

currently she participated in the project "pieces of movement for orchestra" by tanzquartier vienna with the ORF radio symphonic orchestra. in june 2011 she will be showing the urban intervention "the tears of stalin" in prague in the frame of "intersection" - prague's quadrennial for performance, design and space.

selected press clippings november/december 2010

süddeutsche zeitung, 10.12.2010

WHAT TO DO AFTER THE ORGY? by Susanne Drees

Those vampires have nothing to do with morbid romanticism. What claudia bosse does to her spectators and her performers is indeed an effrontery: a total excess of demands.

A young woman describes her life in future tense. Who will she become, what will happen to her, which people will cross her way? Loudspeakers are telling her story. In this space, the spectators are separated from the theatrical happening only at first sight. The performers act between the theatre styles while the lascivious voice goes on. The young woman will meet a man. They will love each other. And then she will cut off his head in a Berlin restaurant.

The present is always there in this cat-and-mouse game of reality and fiction. In Claudia Bosse's production, she tackles with full force into the utopias of the actors, who recount their lives in verbal snapshots and long cascades of words. And with the present, violence and destruction come into play.

Claudia Bosse calls that "auto-fiction", a catchword obviously highly appreciated by this director. Another one is compositional narrative. This sounds how the space does look like: technical, cool, structured. At the FFT in dusseldorf, the coproducer of the play, you are confronted with a sparse plain. On this four performers, three women, one man. The "structure" itself becomes a protagonist, should there be something like "characters" in this apocalyptic scenario. Bodies and words are cut-up into units of meaning, modules of an intertextual play. Sometimes the text illustrates the traces of the body, sometimes it counteracts them.

Claudia Bosse's vampires have nothing to do with those abundantly resurrected revenants of our latest media history. No morbid romanticism, no gothic wrapped in cotton-myth. The chill of the piece results from those perpetually border-crossing actors who rage through their lives like intellectual zombies.

The space is captured by changing formations. The actors scan textual fragments by Seneca to Baudrillard, they shout them out loud or trace the rhythm of the words, sometimes more like enunciators, sometimes more like actors. They tackle them, literally and metaphorically: in concentric circles Caroline Decker, Frédéric Leidgens, Yoshi Maruoka and Nora Steinig approach the core of a thought, a statement, a context. And if you try to follow those movements, you will realize: you can only fail. Marxism, terrorism, theory, the system, expression, activism, violence. And each time the pain declares: I am already there.

Theatre to punch and hurt.

What claudia Bosse does to her spectators and her performers is actually an effrontery: a total excess of demands. A machine-of-the-world, whose human instruments dance to Saddam Hussein's cries for the liberation of his people while he is sentenced to death, before one of them performs a lap dance with a spectator, lusting after her ultimate self-optimization. This is one possibility to demonstrate political theatre today – better: to literally produce it. There is not one narration, but many. And only those which cling again and again to the minds of the spectators. Bosse's theatre wants foremost and all: to punch, and to hurt.

Courageously so: this giant archive of language, unmasking and striking, is not really chic in today's contemporary theatre. The *gestus* is never ironic, it does not twinkle elfishly, it roars like thunder in the chest notes of exclamation. It is rather a far cut away from the absurd merry-go-rounds of the present as in René Pollesch's theatre. Like the series of tragedies, where the artist modeled material from antiquity, renaissance and baroque into discursive spaces of experience, "vampires of the 21st century" is more a demand than a staging.

Its peak was in 2008 with "The Persians" by Aischylus, where 380 citizens created a giant chorus. The rituals of antiquity and their reflection in the present constituted for a long time the core of Bosse's work. Here, the "fourth wall", usually acting as a shelter, is not broken down. It does not exist at all. In 1996, Claudia Bosse founded together with other artists "theatercombinat". Now, as the artistic director, she creates together with dancers, performers

and sound artists a flexible body of stage-art, introducing theatre in former industrial estates, ruins or slaughterhouses.

"vampires of the 21st century..." is not "really" a theatre piece. It is at the same time the beginning and the end of a battle of dialogues. An artistic revenant. It offers a theatrical revelation: the limits of the genre become permeable. "What to do after the orgy?" one of the actresses shouts out to the public. One answer could be: go to the theatre.

corpus, 12.12.2010

IT IS A REVOLUTIONARY PLAY! by Helmut Ploebst

As soon as a "character" is shown as an artistic fiction and a performative reality, it becomes more than only a puppet of proclamation or a golem of narratives. In the perception of the spectators it becomes a political configuration – a discursive *gestalt*, which will be taken home by the public, albeit disfigured by their respective memory. How this figure can be re-configured in a such a way, that it's form and hoe it is perceived by the audience will not immediately be de-politicized by classification, is demonstrated by Vienna's theatercombinat in their new production „vampires of the 21st century or what is to be done, then?“ ...

Here, art does not confuse itself with media-flagships, wherein signs of the times are entangled, evoking all sorts of hysterical ghosts. Art as *Kassandra*, that's over. It was quite nice, but never taken seriously. theatercombinat has decided to go another way. This time in a closed space – free from institutional bonding in Vienna – and it has detached itself from diverse theatrical texts. ...

The ghost of political speech

Here, perception integrates itself in a historical dispositif, which reaches as a translation of 9/11 and its consequences into the now. All four actors speak German with an accent, which stages "language" as a foreign one. The elevated bodies and the declamatory character of the speech lead the four characters through the vast space of the cartographic institute like excessive puppets of proclamation.

"A specter is haunting Europe" is declared right from the start – and what follows is the specter of political speech with its peak in a dramatic monologue, enunciating the directory of Marx' "capital".

But, this process of mending and folding the cited material does not lead to cynical nihilism, but to a comedy of futility in a historical panopticon. Whoever has wanted to direct the course of history, has caused evil accidents. We know this today. History consists of self-generating, finally uncontrollable communications. We no longer follow leaders.

What to do then? How to navigate? The four characters in the play stride across the space, hurrying, dancing, stumbling, ever close to *ridicule*. Ulrike Meinhof, Neil Armstrong, Nan Goldin, George Bush scamper along. What is to be done after the orgy, the bloodlust, the rip off, the rape?

What is to be done for the political left, when it has a hard time to start anew, without alternative? Can it find a new fulfillment by its historical "red leash"? We don't know. But this is an urgent question: will the future storm towards the past again when the "coming insurrection" will take shape?

"I would like to learn to live finally" the characters claim. The specters of Marx are dancing in front of the vampire, the sucker. What are they doing? Do they mislead him in his excess? Or: when and how does art succeed in disturbing the logic of the bloodsuckers to perforate their veins?

With "vampires of the 21st century..." theatercombinat succeeded in creating a revolutionary piece, that is for sure. The future revolution is already happening, this is what we hear there and then. And it could be true. This piece of revolution performs something which could also be the sign of an insurrection without centre or form: it de-figures – with crude realism – all schemes of "directed" programs or ideologies. We jolt, startled, and recognize that finally also thinking – after technology – arrives at the new times. We already have "the garlic", the stakes and the knowledge. We live in a society of fatigue dreaming of a new enlightenment. And the light, see WikiLeaks, is burning holes

into the body of the vampire. <http://www.corpusweb.net/es-ist-ein-revolutionsstueck.html>

der standard, vienna, 09.12.2010

WHEN THE VAMPIRES WERE READING „THE CAPITAL“ by Ronald Pohl

theatercombinat with a concert of words and voices in vienna's cartographic institute

Throughout the printing shop of the former cartographic institute we can hear the voice of helmut schmidt – self-contained, agreeable – the german chancellor who denied every legitimacy of the RAF in front of the german parliament.

Even if the famous aged former chancellor is still with us, chain smoking as ever: this icy cold performance is most of all an acoustic séance. ... The narratives of social coherence are destroyed, life is collapsed into an exercise of simulation. Whoever still believes in the power of rebellion appears to be – with all due respect – a jerk. The enchanting effect of this production, composed of texts, sound recordings and actors who seem to be moved by ghostly hands, results from an impression of inaccessible sternness. ... You observe the actors like planets on their orbits. The texts by Seneca, Baudrillard or Marx reach us like songs from the grave of the long-term-memory of human imagination. ... Every walk on high heels appears to be a calculated risk. Every biographical plea of the actors documents a defeat. You wont warm up to this evening. But you have to appreciate!

theater heute, february 2011

HYBRID QUESTION by Martin Krumbholz

„Vampires of the 21st Century oder Was also tun?“ (Forum Freies Theater, Dusseldorf)

What is to be done then? Play Theatre! This is the answer of director Claudia Bosse with her company theatercombinat from vienna, an ensemble with a changing cast; their latest production entitled «Vampires of the 21st Century oder Was also tun?» (...) is about love (respectively relationships), about parliamentary democracy, about terror, about vampires (in the metaphorical sense), in other words: about everything.

Claudia Bosse likes to have her works declared as "proliferating media hybrids", radio plays on the one hand, choreography on the other, or "autofiction" versus political documentary. The stage consists of a small battery of loudspeakers from where those "sound documents" flow, which Claudia Bosse has collected and which for her are symptomatic for the global political climate of the last 40 years - thus for the time since 1968 and the students' revolts. You can hear for example the voice of a young Ulrike Meinhof lamenting about the irreconcilability of a modest child education and immoderate political action; later you can hear the voice of chancellor Helmut Schmidt, who declares in front of the parliament in his well cut speech that "the state" during the crisis of the kidnapping of Hanns Martin Schleyer cannot threaten with means he won't actually execute. Here, morality stands against morality, and if you, the listener, were to answer the question which of those argumentations sounds more cogent, it would be difficult to deny that it would be the one of the devoted believer in the state, the chancellor Schmidt.

But probably this evening is not about a precisely calculated additional knowledge, but about the interaction between the four performers, actors and dancers, and the sound documents, which are not so much investigated in terms of their content, but function as trigger - as (in this case semantic) situations - to ignite the emotions or even only vague memories of the spectators. And the audience itself builds the third point of this specific triangle, with which the evening can be described: the actors tackle the public physically, they meander through the rows, tumble over outstretched feet, take place eventually on someone's lap - and the domination-free discourse, which could emerge in the background, would be perfect, if the one or other spectator would be really inter-activated and contribute i.e. his or her own auto-fictional mite to the whole. Instead, four gorgeous actors inhabit with enormous engagement, grace and charisma the chosen textual ruins with such an intensity, that you forget about spectres and vampires. All four of them animate their attributed text passages, whether semi-, auto- or not-at-all fictional by an intense theatrical kiss of life, even when it is the page-filling directory of Karl Marx' "Capital". Especially the young Western-Swiss actress Nora Steinig

stands out for the very reason that in her play language and foreign language, namely: bodily expression and French accent, merge into a wonderful symbiosis.

audio

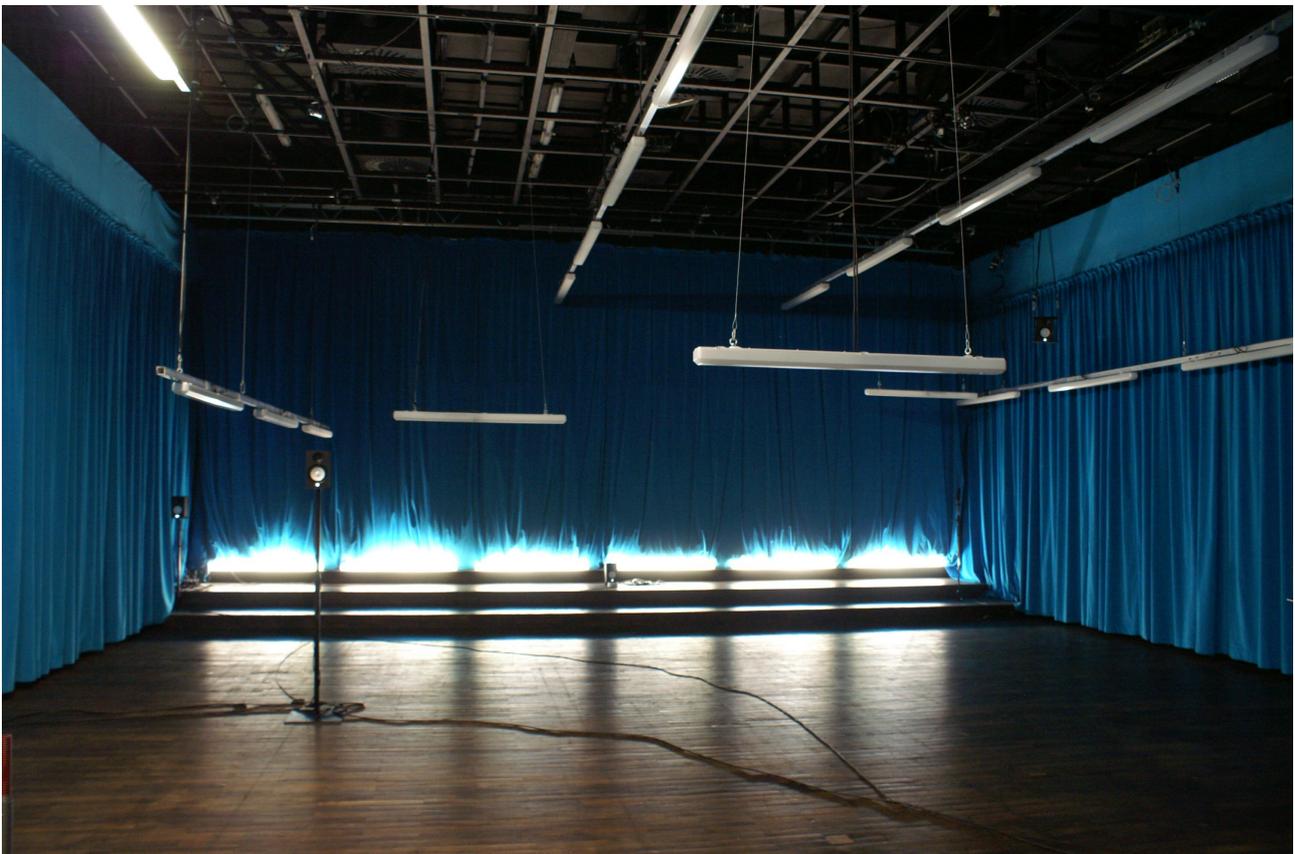
radio dispositiv, 06.12.2010

VAMPIRES OF THE 21ST CENTURY ODER WAS ALSO TUN?

By Herbert Gnauer

with soundtracks of the piece and interviews with Claudia Bosse.

<http://sendungsarchiv.o94.at/get.php/094pr4918>



dusseldorf, FFt juta

claudia bosse (D/A)

born in 1969 in germany. stage direction, theory, installation. Graduate in 1996 of ernst busch school. theatre, choreography, theatrical installations, interventions in public space in berlin, geneva, vienna, hamburg, dusseldorf, podgorica, etc.
1996 founding of theatercombinat in berlin. collaboration with josef szeiler. since 1999 theatercombinat vienna. artistic direction theatercombinat. various publications, lectures and teaching.

productions/choreographies/installations/projects (selection)

2010 VAMPIRES OF THE 21st CENTURY or WHAT IS TO BE DONE THEN?, FFT dusseldorf, theatercombinat vienna JE VEUT UN MOT VIDE QUE JE PUISSE REMPLIR, manufacture HETSR Lausanne 2009 BAMBILAND, concertante indoor choreography, wien modern, festival for contemporary music, vienna; 2481 DESASTER ZONE, multihybrid tragedy, former ankerbrotfabrik, vienna; BAMBILAND'S DAY, urban installation, with FFT dusseldorf; shooting and preview of REHE UND RAKETEN (roes and rockets), movie based on the novel "bambi" by felix salten (premiere 2010); PHÉDRE REVIEW at schauspielhaus vienna; CORIOLAN REVIEW, new staging; PERSER REVIEW, audio-visual installation with performances (both former ankerbrotfabrik, vienna); FALSE MEMORY with véronique alain, liesl raff, at academy of fine arts, vienna, produced by tanzquartier vienna. 2008 BAMBILAND08, urban composition in public space at 7 sites in vienna; THE PERSIANS festival theaterformen, with 340 citizens, national theatre braunschweig, accompanied by the discourse series P-BAR; PHÉDRE at maison de faubourg, théâtre du grütli, geneva. 2007 TURN TERROR INTO SPORT, mass choreography with 100 participants at maria-theresien-platz, coproduced by tanzquartier vienna; CORIOLANUS at remise breitensee, vienna 2006 LES PERSES at théâtre du grütli, geneva, with 180 citizens of geneva; THE PERSIANS in a subterranean tunnel, vienna; YAMOYAMO with robert woelffl, steirischer herbst, graz. 2005 PALAIS DONAUSTADT, 10 500 sqm installation at donaucity, vienna, a temporary art space with BALLET PALAIS, FIRMA RAUMFORSCHUNG (space research inc.), FILM IM PALAIS, ARCHIV IM PALAIS; OÙ EST DONC LE TABLEAU 76 showings for 3 visitors, texts by michel foucault and heiner müller (description of a picture). 2004: BELAGERUNG BARTLEBY (siege bartleby), a 100-hours theatrical installation with lectures and performances at HAU I, berlin; 2004 MAUSER by heiner müller, podgorica, national theater montenegro and kampnagel, hamburg, funded by kulturstiftung des bundes, coproduction theatercombinat and kampnagel, hamburg).
publications (with others): "belagerung bartleby", "skizzen des verschwindens" (sketches of disappearance), revolver publishing, frankfurt/main;

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

guenther auer (A),

born in 1964, lives and works in vienna. as *gtt* he realizes two-and three-dimensional art works using various media. auer studied at the university of music and performing arts vienna. since 1995 he conceptualizes installations with images, sound and objects. from 1995 to 1999 lecturer at university of music and performing arts vienna (music & computer).
in 1999 auer worked as musical director for *stimmen gottes in marrakech*, a project by andré heller and ORF. between 1999-2000 he realized the permanent project *sonosphere* in the house of music vienna (conception and artistic realisation), for which he received the austrian museum prize in 2002. further works: 2001 *id* at dornerplatz in vienna, a permanent project with 14 blue boards in public space. 2003 *doppler* at red bull hangar 7, a permanent installation with images, objects and sound; *blue space* in baden-baden; a permanent installation with images, moving blanket, and objects; 2004 *sleep* a solo exhibition with photos, videos, objects and sound at nikolaj contemporary art centre copenhagen; 2006 *die zauberflöte* a permanent installation with photos, videos and sound at the mozart house (with virgil widrich), for which he received the austrian national award for multimedia; 2006 *three more experiments* at kunsthalle silkeborg bad.

caroline decker, (D/A)

born in berlin, lives and works as freelance artist mainly in vienna. she studied dance and choreography in dresden (paluccaschule), graduated 2003 in salzburg (sead) further education at tisch - school of the arts, new york university. 2007 she was granted a scholarship by the bmukk austria. caroline has been performing for different choreographers such as willi dorner (a), ori flomin (usa), janez jansa (slo), rotraud kern (a), clint lutes (usa/d), katja richter (d), ayako shimizu (j). since 2005 she is also working on her own projects, that where shown at a.o. tanzquartier wien, szene salzburg and reithalle münchen. since 2001 she is teaching dance and improvisation as well as yoga (since 2007).

thomas köck (A)

born in 1986, raised in wolfern, upper austria. he was socialized mainly by and through music, has played in different bands and musical projects since 2000, until he left for vienna in 2007 after short halts in innsbruck and london. he studies philosophy and comparative literature. participation in staged readings and concerts.

frédéric leidgens (B/FR)

born in 1951. he studied at the university of heidelberg and the ecole supérieure d'art dramatique in strasbourg. leidgens works with different directors including andré engel, bernard sobel, michel deutsch, yvan dobtchev and margarita mladenova, arnaud meunier, jacques falguieres, phillippe chemin, bruno meyssat, just as with choreographers like wanda golonka, charles creange, françois verret, sumako koseki, mark tomkins. with daniel emilfork he wrote and interpreted among others *archaeology* (1980, 83, 92), he staged a number of non-theatrical texts, including: *lenz* (1999) and *villon françois* (2000). since 2002 he collaborates regularly with stanislas nordey at the théâtre national de bretagne. in rennes he took part in *atteintes à sa vie* by martin crimp in 2002, *le triomphe de l'amour* by marivaux in 2005 and *incendies* de wajdi mouawad in 2007. leidgens cooperated with claudia bosse as phèdre in 2008/2009.

yoshie maruoka - maru (J/A)

born in 1961 in tokyo. performer, actress, writer. theatrical education at the academy for acting butai-geijutsu-gakuin in tokyo. for the next 12 years she is am member of tokyo engeki ensemble, which is famous for contemporary stagings of bertolt brecht. since 1994 she lives and works in vienna. she participated in numerous theatre and film projects in austria and germany (i.e. nominee for best short movie, cannes 2002), preferring experimental formats and collaboration with performers, composers and musicians, among others with kollegium kalksburg (cd *a hšd is a schiggsoi*) or composer pia palme (*e-may-festival*, konzerthaus vienna, 2009). her short story *angekommen* was published in 2009. at times, artistic collaboration with choreographer doris uhlich. with theatercombinat and claudia bosse she already performed in 2009 in *roes and rockets*, experimental documentary movie following felix salten's novel *bambi*, *2481 desasterzone* and *bambiland09*.

christine standfest (D/A)

born in 1963 in germany. after and during studies of literature, gender and cultural studies and pedagogics in berlin and lancashire turning from political activism to theatre, performance and theory. since 1997 she works mainly with theatercombinat and director claudia bosse in vienna, berlin, geneva, podgorica and other cities, i.e. in *fatzer* by bertolt brecht, *massakermkyene*, *sieben*, *anatomy sade/wittgenstein*, *madcc psukb*, *sleep against düsseldorf*, *mauser* by heiner müller, *firma raumforschung*, *où est donc le tableau*, *palais donaustadt*; from 2006-2009 research and performance in theatercombinat's theatrical series *producers of tragedy* with various stagings and concepts directed by claudia bosse of the texts *the persians* by aischylos in vienna, geneva and brunswick, *coriolanus/turn terror into sport* by shakespeare (vienna) and *bambiland* by elfriede jelinek (vienna/dusseldorf), ending the series with *desasterzone* in vienna, october 2009. besides, dramaturgy, teaching and writing activities, i.e. with barbara kraus (*fuck all that shit*, ImPulsTanz 2005), or peter stamer (*sans papiers*, international dance congress, berlin), and for the internet platform *corpusweb*. Latest project: festival play!LEIPZIG, june 2010, *voelker. schlachten. sprechen* at monument to the battle of the nations, leipzig. *clubbing - dance o'the times*, coaching project, impulstanz 2010.

nora steinig (CH)

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



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