

catastrophic paradise
claudia bosse / theatercombinat

austrian premiere

march 20th 2015
march 21st 2015
8.30pm

in english and german



catastrophic paradise the new work by claudia bosse 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 out of choreographic actions and constellations, text bodies and installative objects. rituals, voices, choreographies in one space shared with the audience meet sound-compositions by g nther auer and an international company of dancers and performers. 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.

*THEY have continual WAR with the NATIONS
that live FURTHER within the MAINland, beyond THEIR mountains,
to which they go NAKED,
and withOUT OTHER arms THAN their bows and wooden SWORDS,
fashioned at one end like the head of our javelins.
the obstinacy of THEIR battles is wonderful,
and they never end without great effusion of BLOOD:
for as to running away,
they know NOT what it is.*

*every ONE for a TROPHY
brings home the HEAD of an enemy HE has KILLED,
which he fixes over the DOOR of his HOUSE.*

of canibals, michel de montaigne, in: essais XXX, 1573
(adapted by claudia bosse)

with / by

nathalie rozanes
alexandra sommerfeld
florian tröbinger
elizabeth ward
and
ilse urbanek
marco tölzer
claudia bosse

concept / choreography / installation

claudia bosse

sound / video editing

günther auer

dramaturgy

kathrin tiedemann

technical direction

marco tölzer

clothes

lila john, ronja stahl

assistant

constantin schädle

critical witness

sigrid gareis

production management

stella reinhold (2014)

anna etteldorf and margot wehinger (2015)

a coproduction by theatercombinat and FFT dusseldorf. supported by kunststiftung NRW within the framework of the series "DECOLONIZE! performative strategies for a (post)colonial age" and NPN national performance network, co-production fund for dance financed by the federal government commissioner for culture and the media (BKM) on the basis of a decision made by the german bundestag and by wien kultur.

catastrophic paradise ist part of the overall project (*katastrophen 11/15*) *ideal paradise* by claudia bosse and theatercombinat. additional project partners of the overall project are ashkal alwan /beirut, szenenwechsel (robert bosch foundation). worksapcebrussels and donaufestival krems.

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FRAGMENTS CONCERNING THE WORK

by claudia bosse

text from voices of documental sources

speech will become text will become speech , documentary will become
the other's speech.
if speech gets unfixed **from its documental sources** and treated as text,
how will that affect background and context of the derived information?
could the text, that will become speech again, convey something
of the **geography of coherences** it descended from?
what does this thought mean for the speech? i think: if the knowledge of the text's origin
is abusing, then maybe the text is not that good.
the text that originates from speech has to be autonomously of the context
it derives from.

what could a conversation about coherences as language be.
a speech of narration,
that connects coherences and sources?
a timeholing speech in connection with facts, the repertory of facts
in narration and reflection about occurrences explaining the repertory of details or
createing the connection of factic parts that are parts of speech.

about the paradise

the protected enclosure, guarantor of paradisiacal delimitation. but - who is the authority
of this protection? who decides the rules, the laws, who has the authority of being in or
out?
drop out of your paradise!
the exclusion of the paradise. as the impulse for knowledge, of consciousness. differences,
differentiation.
which fantasies of an ideal existence, ideal political circumstances, ideal forms of living
together
anticipate what kind of catastrophical collapse of this ideal imagination?

the choreographic method

the choreographic method in *catastrophic paradise* originates from the development of various parameters of movement and understandings of the body to modules of movement which capture the space in different constellations and timing, spreading out in the space and respectively re-informing it. these materials will be differentiated as operations by a team of 7 performers of different ages and backgrounds (dance and theatrical performance) which change the body and also their relation towards each other. at the same time the audience is included in this term of choreography because of the performers and their spatial operating as well as the sound- and light direction certain forms of movements and the occupation of space of the audience is initiated.

catastrophic paradise deals with movements which are situated before dance. there are moving bodies, moving bodies in time. the choreography does not arise out of a virtuosity of dance – the basic functions of the body “write” or create the choreography.

choreographing basic procedures. procedures like breathing, walking, purifying, standing, looking. these procedures take place in temporal alignments which are generated by scores – exact partitions as orders of time. they refer to nothing else but themselves. they take place as strains in space and time which will be shared with the audience as emphatic processes. several scores are differently focused on bodies and form “grammatics of the body” which dismantle the harmonic image of the body and commonly generate movements by some kind of segmentation of the body and its functions.

there are **bodies without virtuosity but with consciousness** that act; beyond the virtuosity of fabrication, but in the precise study of movement-scores. there are the bodies from different disciplines, trained in different ways that disclose to the spectators different affective and empathetic perspectives. they form the ensemble of bodies that release different catastrophic or potential physicalities in their rawness. their deformation, their focussings and modulations of the body will be experienced as choreographies of and **in the duration of time.**

thus, choreographies of the social emerge, constantly varying the dynamics of inclusion and exclusion between each other and the audience in the space. there are also **choreographies of the social** because of the fact that - lying precisely on various materials of movements and – of codes – respectively alternating choreographic parameters like individuals, group, series, ensemble, “corps des ballet” or chorus; swarm, amount, pile etc. - will partly be drawn to attention, examined and transformed.

GESAMTPROJEKT / KONTEXT (katastrophen 11/15) ideal paradise

catastrophic paradise is part of the overall project (*katastrophen 11/15*) *ideal paradise* by claudia bosse and a group of international artists, dancers, performers and theoreticians and investigates 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.

after *what about catastrophes?*, the first big performance piece of the overall project, which spanned as a choreography with voices accessible timespaces in halle G of tanzquartier vienna (world premiere 10th of april 2014). this piece of the artist claudia bosse works on the variety of catastrophes and its forms of appearance, but also as an epic construction as a baseline study between physical extreme situations, time stretching, social formation and narrative constructions of a final break down.

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 addresses 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.

for the chronology of the overall project (*katastrophen 11/15*) *ideal paradise* go to p. 8/9.

contemporary historiography, media distribution of catastrophes and its social impact or function is made accessible through the extension and continuation of a collection of interviews, which has been developed since 2011. directly and indirectly these interviews have a permanent influence on the work of (katastrophen 11/15) ideal paradise.

SOME DEMOCRATIC FICTIONS thoughts meet space

the series *some democratic fictions* has been started in january 2011 and investigates concepts of democracy, legal forms, ways of life, ideas of freedom as thinking aloud about political alternatives.

narrations and portraits from new york, cairo, alexandria, tunis, frankfurt, zagreb, tel aviv, jerusalem, brussels and beirut posing the question how history is constructed - influenced by different understandings of society and geopolitical contexts.

some democratic fictions is a long-term project that functions as collection that is always in progress and temporary archive. the collected 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 interviewees are of different backgrounds, ages, lives and professions, and by collecting their narratives, they become part of this international collection of (political) thought.



material of the installation *thoughts meet space* beirut 2013

this material is translated into an installation as transnational archive. the installation format *thoughts meet space* has been presented in different site-specific version so far: in vienna, beirut, athens and cairo.

video and audio recordings of the interviews - already existing in the collection and new ones produced on site - interfere and interweave with images, objects and objets trouvés, which emerge on site. at the end of the installation the specific archive disappears. parts of the material (interviews, movies, objects) travel together with the artists to another place, where they might appear in a new constellation.

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

in the framework of (*katastrophen 11/15*) *ideal paradise* there will be developed different formats 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.

after *what about catastrophes? catastrophic paradise* is the second big performance of the overall project, which will be continued until the end of 2015 and collects and confronts movements, images, media, text, objects, sounds, language as a laboratory and is experimenting with artistic possibilities of translation of the resistant material.

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 düsseldorf and FFT düsseldorf, november

15th / düsseldorf

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

prarie, mannheim

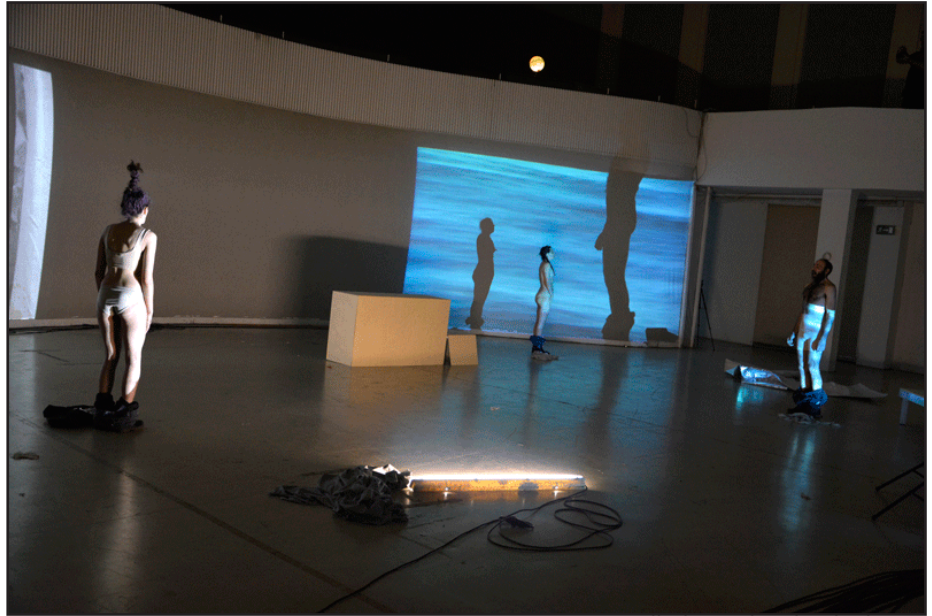
ideal paradise - PERFORMANCE III

world premiere, november / vienna

**CHEAP METHOD EDITION:
catastrophes and paradise**

publication series: 3rd issue,

winter / vienna



all photos by claudia bosse

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.

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 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

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 used rooms in a transparent 70s-architecture as well as in the former beauty salon of venus & apoll in dusseldorf. after WHAT ABOUT CATASTROPHES?, premiered in april 2014 and coproduced by tanzquartier vienna, CATASTROPHIC PARADISE was the last part of the overall project (KATASTROPHEN 11/15 ideal paradise) in coproduction with FFT düsseldorf, with its premiere in september 2014.

guenther 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 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/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

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? in vienna by claudia bosse and CATASTROPHIC PARADISE in september 2014.

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.

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 WHAT ABOUT CATASTROPHES?, DESIGNED DESIRES, THE BREATH OF THOUGHTS AND DEATH, CLOSING ACT, WHAT ABOUT CATASTROPHES? and CATASTROPHIC PARADISE by claudia bosse.

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 direction 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!, 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, 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) 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/ 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) and WHAT ABOUT CATASTROPHES?. she also started working for filmarchiv austria in september 2014.

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