

## **IDEAL PARADISE**

claudia bosse / theatercombinat

**a nomadic urban composition through different spaces in vienna  
21th-25th june 2016**



photo: eva würdinger

*IDEAL PARADISE* takes you on a composed journey alongside different places in vienna. claudia bosse unfolds an urban artistic synthesis, in which choreographic interventions of 7 performers and a choir of 20 persons meet the municipal reality. traces of history are revealed and transferred into fantastic constructions. the urban structure is alienated and becomes tangible in all its cruelty, its poetry and utopian potential. an urban composition that plays on odd spaces like the hangar of carla mittersteig as well as the routes between the places.

starting point is a fallow site in the mollardgasse in the 6th district – a “terrain vague”, an abandoned gap site in the middle of the city. in the hangar of the second hand shop carla mittersteig the order of the used daily objects builds an archive for unforeseen relations between humans and things. traces of what has been and prospects of what will be. fictions open up new visions and lay like a net over the city und open up new visions. the paths between the places are connected through commun constellations, audio walk, procession and collective strolling.

a performative investigation of possible concepts of cohabitation in a time of political and cultural upheavals. a mutual walk, a re-reading of the urban reality. spectators and performers are strolling through the city and establish situations that are oscillating between temporary communities and impossible encounters. europe – a paradise? europe – a catastrophe? how is it possible to live together in the unsettling present time, here and now in europe?

**concept/artistic director** claudia bosse  
**by/with** günther auer, léonard bertholet, rotraud kern, alexandra sommerfeld,  
florian tröbinger, ilse urbanek  
**choir** jad al-mubarak, cosima baum, sarah binder, marlene grois, monika has, ahmed  
hashim, anna hirschmann, vicky klug, melanie konrad, bozena kunstek, anne mégier,  
christina maria murer, luzia rux, ahmed saeed, johanna urban, xandi vogler, isabella voicu,  
monika volk, hayder wahab, michaela wolf, christa zuna-kratky  
**sound** günther auer  
**assistant/coordination** viktorija bayer  
**technical director** paul horn  
**critical witness** gabrielle cram  
**artistic management** silke bake  
**clothing** iva ivanova, anna-sofie lugmeier, evamaria schmid  
**communication/dramaturgical assistant** anna etteldorf  
**administration** margot wehinger  
**intern** sara trawöger, dagmar tröstler  
**sound assistant** juliana lindenhofer  
**technic support** frederik hocke  
**volunteers** andreas binder,  
jose zubiela rodriguez, rahel kislinger

thanks to gerald gump, herbert justnik, rotraudt moldt, reinhold sahl, david schweighart,  
alfred weidinger.

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gmbh, pfarrgemeinde st. elisabeth.

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photo: eva würdinger

**an attempt  
to relate the rampant stations of the working cycle**  
by claudia bosse

the series *IDEAL PARADISE* is a project in several formats and the last part of the research cycle (*katastrophen 11/15 IDEAL PARADISE*). the project is dealing with the configuration of the (political) reality and its ideological constructions. it is working on public rituals and is practicing for a future society, for a potential community between humans and things.

**steps to IDEAL PARADISE**

in my installation *a first step to IDEAL PARADISE* (april/may 2015) there were voices out of the interview collection some democratic fictions (together with g nther auer): voices of people from different geopolitical backgrounds who were thinking loudly about crises and social upheavals, reflecting upon religion and democracy, ways of living and legal forms. these voices were the basis of the installation. in the first place there were the voices from cairo and athens to be heard out of the hyper real anthropomorphic objects and dwellings that i had built. in *a second step to IDEAL PARADISE* (july/august 2015), an installation in 6 spaces of the weltmuseum vienna, i replaced those voices through objects out of the museum's collection. these objects served as colonial witnesses and uncovered the consistency of our central european identity via the view on other cultures. approaching history through specific forms of collections, its historical categorising and its presents attributions reflects at the same time our present time. these objects from the collection were accompanied by my objects – videos reacting to the collection and the museum as well as sounds with my recorded thoughts. the latter brought the different aspects of the collection and my developed subjects into a relation in the particular spaces.

i name here the subjects that were developed in the spaces of the weltmuseum and that are the preconditions of the applied practice of the urban laboratory:

**topics  
IDEAL PARADISE**

- order of knowledge, collections and cultural projections
- territory and appropriation
- ideology and terror
- anthropology and erotic racisms
- "perceiving" objects
- ritual, fetish and alternative communities

**urban laboratory IDEAL  
PARADISE**

the *urban laboratory IDEAL PARADISE* (october until december 2015) replaced in a performative practice the objects and the context of the museum with different urban spaces. its mise-en-sc ne, its utilisation and social negotiations became the subject and concrete context of the ongoing examination and meet our decolonised identity. the spatial related and thematic narrations created in the weltmuseum, transformed by the medias object, image, light, document, sound, language and light, were transferred into the city by the urban laboratory as methodical interventions into the city. it created situations with bodies from different backgrounds (nationality and profession) unfolding them in different places and confronting them with the crucial questions of our present. methods and knowledge were reassessed in urban spaces and related to the homogenous and hybrid publicities found on site. the work from the

museum everted into the city – as performative interventions by bodies and / or installative performance of media and objects.

### ***IDEAL PARADISE clash***

in *IDEAL PARADISE clash* (march 2016) the experiences and materials, collected in the weltmuseum and during the urban laboratory in different places, have been concentrated. the absent spaces of the previous steps in the working process, the collected experiences and memories were transferred into another space and layered in the theatre space of halle G. a choreography out of body memories, memories of absent spaces that are inscribed into the body. memories of spaces that have been different spaces, of actions and materialities. traces of memory inscribed into different spaces by the performative practice of co-presence in other places, of feeling and docking at different spaces and textures.

### **a nomadic urban composition**

as the final of the series, the nomadic urban composition *IDEAL PARADISE* spreads out into the city again and build on the questions and methods of the *urban laboratory*: which forms of living together are possible or can be thought differently in this time of political upheavals in europe? which distinctions produce which lack of the resource space? how can art operate aesthetically? with what kind of strategies can it act in which urban environments? different spaces are confronted, regarded as texts, read together and interpreted in *IDEAL PARADISE*: an abandoned wired-in terrain, a third landscape with traces of an demolished house that mix softly with nature coming to live again. carla mittersteig as a setting of serial everyday culture and at the same time an user archive with furniture and objects that are differently scarred for life and wait for new contexts. in between and behind it there are paths, streets, non-spectacular places, filled or empty of life, situations, daily life – arrangements *IDEAL PARADISE* intervenes in. it involves different possibilities of functionalities, suggests possibilities of thinking action as a part of a transcultural society, constellations with fragile and dependent communities.

the artistic process with a choir consisting of more than 20 persons with different origins and with 6 performers had to change its conceptualized movement through the urban space. for instance the designated schwarzenbergplatz was provided to a financially powerful enterprise that installed here a surfing pool. thus, economies of the urban space were negotiated in the genesis of the project. the process unfolds alongside the measurement and consideration of space in poetic procedures. together with the present people in this operation it practices fragile communities as an artistic research, as a social metaphor in order to make spaces porous and to attack and transform the mundane with subversive strategies.

### **subversion in spaces with the investigatory body**

the investigatory body subverts conventions of spatial negotiation and its reproducing daily rituals. it is doing so through particular investigating sensibilisation and through subjective selection processes. in this way, the investigating body makes spatial negotiations – that are overriding (other) territories at the same time – possible and makes it become a perceptible subject in the field of social negotiations.

the investigatory body mirrors the disciplination and formation of the body in public, semi-public and other spaces in the social space. that means, it throws back the particular subjective processes of construction (of space) to the space where they came from. thus, they are negotiated publicly, become collectively tangible and physical.

the investigatory body is not informing, but opens a space of participation. beyond their positively orienting power, conventions meet physical examples of deviation and possibilities of overcoming. the investigatory body negotiates society through the body, makes the body negotiable and problematises the production of space and its social reality.



photo: eva würdinger

**what is space?**

what are these spaces?

what is possible in a space?

what are institutionalised spaces?

what is the agreement

that one compounds in these spaces?

how do the ethics, the attunement, the possibilities evolve?

what or who is deciding upon them?

borders, without borders, borders

a new beginning

a transgression (a crossing)

the margins are threatened

places occupied

territories taken

defended

many want the same

want to reach the same place

some croak on the way

promise

paradise

IDEAL PARADISE

inclusion and exclusion

demarcation

political, social, habitual demarcations

identity through distinctions

borders, subversion, overcoming these borders

to act, acting poetically

how can one act with art?

or can one think politically

acting politically with art without acting in the field of activism?

as we wanted to abandon the institutions (a little step)

all the places where occupied

occupied with refugee accommodations that needed the same spaces

more urgent than we.

(for those it was a big one)

the empty space in the city is now a space

for other necessities, more important things.

which entitlement to space do we have?  
are we entitled to have space?  
which space?  
so, no space, but many spaces  
informed spaces, programmed spaces, leftovers, remaining spaces, vending spaces  
none of them belongs to us, not even temporarily, but we are here with the others, those  
who use the space  
with us.  
new beginning  
on traffic islands, in the library, in the public swimming pool, in the hangar of the caritas  
second hand shop,  
fallow sites, self-service laundry

different functionalities, times, attentions, orders  
that is the momentary practice.  
intervening in spaces, that are already occupied

with orders of knowledge, washing machines, swimming pools, objects for sale, used  
items  
or spaces that are forgotten, neglected,  
unnoticed or taboo.  
in order to develop a practice in which we expose ourselves  
and think in spaces (that sounds pathetically perhaps)

in between worn down between strategies, economies, convictions  
that are fragile, changing  
subversion

new beginning  
new spaces  
thinking with the body and formulating in every moment all new,  
searching, investigating  
being public,  
not exposed, not protected, but one does it – we do it.

doing so negotiations developed, questions, disturbances.  
that are scrutinizing our artistic and cultural SELF-concept  
DECOLONIZE YOURSELF!  
i just heard last weekend  
populistic pathos or an approach to self-displacement?

that also means to overrule subjectivities, aesthetic convictions and hygienes.  
to be alien.

what does it mean to share spaces?  
the co-presence  
co-habitation  
sharing a space that you do not possess  
grasping spaces.

observing of others that are observing oneself.  
the simultaneous use of spaces.

is this an alternative out of the misery of territories?  
presence  
that requires hospitality or least tolerance.

momentarily an alternative, a reacting to impossibilities  
and to an atmosphere in europe.

useless and undemanded  
an investigation with an open ending

“you don’t know what you are capable of, in good or evil, you don’t know in advance what  
a body or a soul,  
is capable to do  
in this encounter,  
in this concatenation, in this combination.”

claudia bosse, october 2015



foto: eva würdinger

**choir is danger**

the choir is the oldest political aesthetic practice in our western european culture.  
the choir is never a product but always a process of several conflicts, dissonances, differences.

the choir is an organisation of different bodies, biographies that are negotiating with each other, themselves and a text or a movement practically via breath and rhythm.  
choir is a space of negotiations.

choir is a concrete physical practice.

choir is a social space.

choir is danger.

choir facing the choir.

choir facing the single one.

the choir is the difference of an organisation of people facing another organisation of people, permeating, subverting, completing and embracing it.

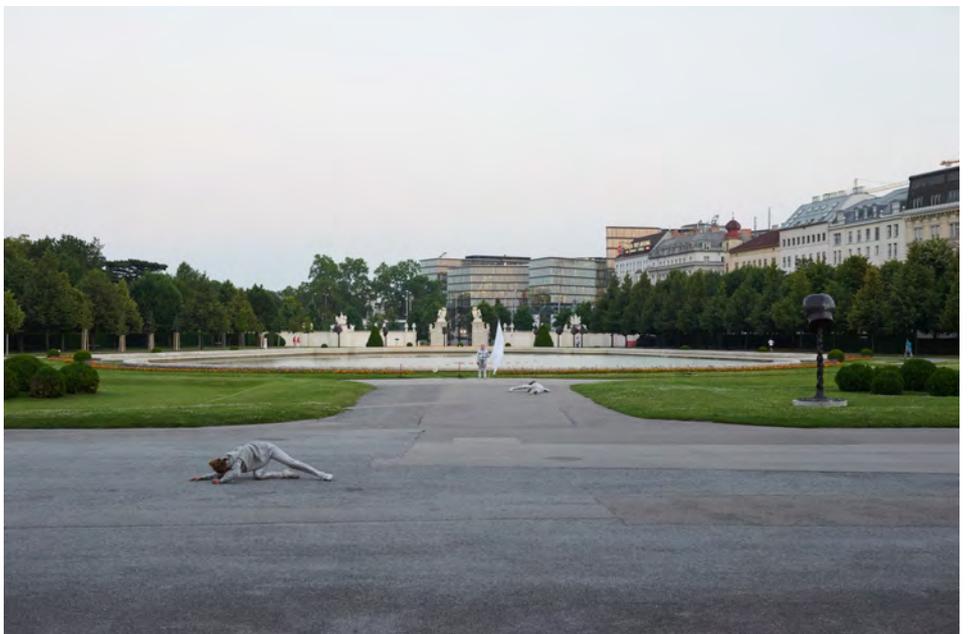
the choir is a structure negotiating itself.

choir is the confrontation with a social potential.

choir is collective potential.



photo: eva würdinger



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**theatercombinat** represents a highly experienced production company for independent art and theatre work. founded in 1996 in berlin and based in vienna, austria, since 1999, the artistic formation led by director and artist claudia bosse assembles actors, performers and dancers as well as theorists, sound and media artists, architects, visual artists and technicians in order to engage in research into theatrical concepts, pushing theatre beyond its limits in search of new, collective and adventurous ways to communicate with the spectators, the space and the organisation of the public.

the productions create new, experimental spaces for action and perception between theatre, installation, choreography, performance and discourse. the site specific works are developed within time frames of one week up to four years in cities like zagreb, tunis, berlin, 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.



photo: eva würdinger

# biographies

## **claudia bosse (D/AT)**

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 projects and continuously works together with artists and theoreticians 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 developed "(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 out of video and audio recordings that have been created in different geopolitical contexts (since 2011 in nyc, cairo, alexandria, tunis, frankfurt, zagreb, tel aviv, jerusalem, brussels (matonge), beirut, athens etc., in collaboration with g nther auer) and are published in temporary site-specific archives.

works, projects and cooperations:

[www.theatercombinat.com](http://www.theatercombinat.com), <http://claudiabosse.blogspot.co.at/>

## **project selection:**

"IDEAL PARADISE", a nomadic urban composition, vienna 2016; "IDEAL PARADISE clash", choreography / performance, tanzquartier wien, 2016; "urban laboratory IDEAL PARADISE", a performative practice in urban space, vienna 2015; "catastrophic paradise", choreography / performance, in the frame of the festival wunder der pr rie, zeitraumexit mannheim 2015; "a third step to IDEAL PARADISE", performance, weltmuseum wien, in the frame of ImPulsTanz - Vienna International Dance Festival 2015; "a second step to IDEAL PARADISE", installation / spatial narration, weltmuseum wien, in the frame of ImPulsTanz - Vienna International Dance Festival 2015; "a first step to IDEAL PARADISE", performance / installation, in the frame of donaufestival krems 2015; "catastrophic paradise", choreography / performance, tanzquartier wien 2015; "thoughts meet space cairo", installation hotel viennoise, cairo 2015; "thoughts meet space athens", installation bhive athens 2014; "thoughts meet space beirut", installation ashkal alwan beirut 2013; "thoughts meet space", installation customs canteen vienna, coproduction tanzquartier; "BURNING BEASTS", urban intervention frankfurter kunstverein 2012; "biographical landscapes of new zagreb", installation and intervention museum of modern art zagreb/MSU 2012 and urban space; "structures of circumstances", installation/ urban intervention kunsthaus graz; "der raum der raum das bild das bild das bett der baum und die entbl ssung der leiber", installation for leopold museum vienna 2011, tears of stalin, a three-part urban intervention prague quadriennial 2011, "bambiland08 + 09" (as urban intervention, nestroy prize 2009)

## press commentaries

theatre as acoustic choreography or spatial sound installation – what is labelled as “theatercombinat” is for sure not conventional theatre. (...) apparently out of the blue poetic moments condense. a highlight of the city walk: the stop off at the second hand furniture shop caritas mittersteig. dancers and non-professionals perform amidst antiquated articles of daily use. over there someone is putting his head into a cupboard, here someone is climbing over landscapes of couches. the bodies of the actors become sculptures.  
(ö1, 21st june 2016)

this production is extraterrestrial good: six actors – dressed in futuristic, silverish body suits with masks on their heads – explore in “IDEAL PARADISE” the city.  
(heute, 22nd june 2016)

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