

**ORACLE and SACRIFICE 1**  
or the evacuation of the present  
**claudia bosse, a solo**  
with accomplices and organs



**time, present, future, space.**

*what if we carry our future in our organs?*

as claudia bosse's first solo, **ORACLE and SACRIFICE 1** is a thinking with one's own body. an evacuation of the present with poetic actions, which explore the future and the past to oracles and sacrifices, which touch the inside and outside of the body and the inside and outside of our world.

**ORACLE and SACRIFICE 1** opens a space in which the future and the identities of contemporary subjectivation are challenged. a choreography, a ritual as a proliferation of forms of implementation over time, as a speculation on an uncertain future. it deals with nothing less than our bodies, our organs, their relationship to the world, dead flesh, the constitution of community.

# ORACLE

roman emperors needed positive oracles to legitimize political decisions. liver oracles were especially practiced by the etruscans; organs of animals killed in a sacrificial ritual were interpreted by so-called haruspices (lat. haru: viscerate). they read the world events from the liver of a sheep (e.g. the bronze liver of piacenza) by means of a cosmic transmission and thus gave recommendations for political decisions. organs were the medium of poetic oracles and communication with the future.





*ORACLE and SACRIFICE 1 is a work that empties my 25 years of theater practice. my knowledge as a director is questioned through my body. my knowledge in dealing with antiquity and myths turned, twisted, touched. a work in which I examine my methods and investigate what other reality poetic action can create, what power this action can have.*

claudia bosse in interview with michael franz woels:  
skug, september 2020

# SACRIFICE

*i whisper to YOU  
You SHEEP  
my question into your ear  
this question moves within you  
from your ear  
over the concha into your brain into your bloodstream  
into your mouth  
your larynx  
you swallow this question  
via the esophagus it reaches your stomach  
until the juices break them down  
until this question circulates  
circulates in your body  
HOW LONG CAN GAIA CARRY US?  
HOW LONG CAN GAIA CARRY US?*

*i cut your throat  
a clean cut  
the blood pumps from your body  
the sound of your body  
the pumping of your machine  
until your body collapses  
the strength of your 4 legs disappears  
the red liquid leaves your body  
leaves  
you lie on your back  
away from the throat  
i cut your body  
the body fat  
the muscles  
up to your insides  
i reach into you  
it's warm  
i pull the pale pink worms out of you  
rip the guts out of you  
against the resistances of little skins  
that are connected to the inside of your body  
then i reach the dark red of your liver  
and find the answer to my question*

claudia bosse

# SPACE

# TIME

*«time that penetrates images  
time as decay of the surface  
time that dents  
makes itself penetratable  
decomposes  
worms  
wandering through time  
sewing stitching  
the foresight the intuition  
sculpture and assemblage»*

cb

*«oracle and sacrifice  
reading in organs, clouds, the flight of birds  
intimacy of the sacrifice  
recognition of a foreign, incomprehensible  
current speculations  
that transform and make the inner to the outer  
the outer to the inner  
one sentence in space, in time  
poetic procedures  
disorder, order  
imagination into the improbable»*

cb



# ORACLE and SACRIFICE 1

## or the evacuation of the present

**world-premiere: october 9th 2020, 19h 30**

further shows: october 10th (19h 30) & october 11th (17h)

tanzquartier wien, halle G, museumsplatz 1, 1070 vienna (a)

**artist talk on october 10th** following the show

with angela stief (curator of albertina modern) and claudia bosse.

**german-premiere: october 28th 2020, 20h**

further shows: october 30th & 31st 2020, 20h

FFT juta, kasernenstraße 6, 40213 düsseldorf (d)

**lecture on october 30th** before the show

held by ulrike haß (theater scholar).

**concept + performance + space:** claudia bosse

**accomplices:**

**artistic collaboration:** julia zastava **sound + artistic advice:**

günther auer **on stage:** claudia bosse (state attorney),  
jonas tonnhöfer

**outside eye:** fanti baum, philipp gehmacher **technical director +**

**special effects:** marco tölzer **light:** phoenix / andreas hofer

**assistance communication** oliver maus **press ambassador:** michael

franz woels **head of production + preparations:** dagmar tröstler

**thanks to:** thomas feuerstein, laura gianvittorio, ulrike haß, anne juren,

ismael karadza, mun wai lee, elisabeth von samsonow, chris

standtfest, robert steijn, lucie strecker, felicitas thun-hohenstein, dea

widya and eduard winter

**texts:** claudia bosse

a fragment borrowed from christa wolf's „kassandra“

**photos:** günther auer (s.1 left, 8, 13), viktorija morgenstern

(s.1 right), eva würdinger (s.3, 4)

a production by **theatercombinat** in coproduction with **tanzquartier**

**wien** and **FFT düsseldorf**,

supported by **wien kultur**

by the **austrian ministry for art and culture**

and by the **kunststiftung NRW** as part of the coproduction cycle „who

is speaking?“

# BIOGRAFIEN

**claudia bosse (d / at)** studied directing at the hochschule für schauspielkunst ernst busch berlin. she is director, choreographer, artist and director of theatercombinat, a transdisciplinary theater-company, she co-founded in berlin in 1997 and which is based in vienna. her works negotiate forms of violence, history and concrete utopias. she understands her spatial choreographies as «art of a temporary community», in which she interweaves myths, rituals, texts and documents with bodies, language, objects and choruses to create site-specific works. in- and outside europe, in museums, architectures and urban spaces, she practices this (often choral) thinking with bodies in spaces which are shared with the audience. her practice includes installations, performances and interventions in public space, as well as lectures, workshops and guest professorships, such as the christoph schlingensiefel guest professorship in bochum and lectureships at various academies and universities. claudia bosse's site-specific works create transitional spaces between installation, (space)-choreography, experimental theater, social rituals and forms of assembly, individual and collective speech acts (choruses) and ancient text bases.

a.o. 2009 nestroypreis for *bambiland 2008*, 2014 invitation of *designed desires* to the austrian tanzplattform, 2018 invitation to the german tanzplattform with *the last IDEAL PARADISE*.

most recent projects since 2017 *the last IDEAL PARADISE* invited by the goethe institut in a site-specific version for jakarta, indonesia 2020, *THYESTES BRÜDER! KAPITAL*, a choral theaterwork to the anatomy of language with texts by seneca and marx (2019 FFT düsseldorf + vienna), *the last IDEAL PARADISE* for the tanzplattform deutschland 2018 in essen, *168 STUNDEN (a tribute to daily life and franz erhard walther)* – a one week performance in public space of vienna, *POEMS of the DAILY MADNESS* – a singspiel with composer günther auer, festival favoriten 2018 and vienna 2017, *dialogue on difference* performance with abdalla daif for d-caf festival, cairo and theatre =a must festival, alexandria, (EG) 2019, as well as kosmos theater vienna und vierte welt berlin, *WITNESSING OF THE TREES* for the museu da imigração in sao paulo (BR), 2018, *EXPLOSION der STILLE – a silent chorus*, a performative monument with 100 participants in vienna's public space, 2017, the installative procession *REENACTING THE ARCHIVE – part 1* and the noise-happening *VzV,vK! / REENACTING THE ARCHIVE – part 2* – both with günther auer as part of the multi-part research project with FFT düsseldorf, 2017/2018, *APPLIED POETICS IN URBAN SPACE* with urban curators in kiew, charkiw und vienna, 2017/2018, as well as 2015 -2018 *IDEAL PARADISE* (donaufestival 2015, FFT düsseldorf, explore festival bukarest, tanzquartier vienna, weltmuseum wien, ImPulsTanz festival a.o.), a series on postcolonial questions, the (archival-) documents, objects, choreographies, texts and rooms in differing formats like installations, city interventions, performances each in site specific way.

all productions, choreographies, works and collaborations are documented at:  
[www.theatercombinat.com](http://www.theatercombinat.com)  
[www.claudiabosse.blogspot.co.at](http://www.claudiabosse.blogspot.co.at)

**günther auer** (at) is a composer and media artist. he studied composition and electroacoustic composition at the university of music and performing arts in vienna, where he subsequently worked as a lecturer in the field of music and computers. he works in cooperation with a wide variety of artists and in a wide range of formats. 2012 / 2013 he was a senior artist at the university of applied arts in the field of digital art. his work has been awarded with the austrian museum prize for *sonosphere*, the austrian multimedia prize for *zauberflöte* n the mozarthaus and the austrian prize for art in public space pfann ohmann for *ID* at dorerplatz ausgezeichnet. since 2009 he has been working primarily with the director claudia bosse on voice- and sound-architectural extensions in public and private spaces. since 2017, among others, for the multi-part cycle (*katastrophen 11/15*) *ideal paradise* and the long-term project *some democratic fictions* – an interview series on political and social upheavals and revolutions as a transnational archive. most recently he composed for *the last IDEAL PARADISE 2020* in jakarta, 2019 the sounds for the text-space choreography *THYESTES BRÜDER! KAPITAL anatomie einer rache* and for the romantic singspiel *POEMS of the DAILY MADNESS* for 4 actors with texts by claudia bosse, which premiered in october 2017 in vienna. [www.guentherauer.com](http://www.guentherauer.com)

**claudia bosse** (de) is a public prosecutor. she was born in dresden and grew up in halberstadt. after graduating from high school in bad oeynhausen, she began studying law in hamburg, which she continued in bielefeld and completed with a traineeship in 2013. since then she has been working as a state attorney, first in dortmund and since 2016 in bielefeld.

**jonas tonnhofe (at)** is an aspiring actor and singer. he is currently completing his school education at the oberstufenrealgymnasium of the wiener sängerknaben. he sang in the children's choir of the vienna people's opera for 5 years and was involved in productions such as *sound of music*, *gypsy*, *la bohème*, *zauberer von oz*, *im weissen rössl*, etc. further engagements and performances a.o. at the bühne baden, at the theater akzent, at the theater an der wien, with teatro at *die große chance der chöre* in orf and at the stadttheater. jonas tonnhofe already worked with claudia bosse in 2019 as part of the youth choir for the performance work *THYESTES BRÜDER! KAPITAL*.

**julia zastava (ru / at)** is a visual artist working with drawing, video, sound, installation, stage design and performance. she was born in moscow, where she studied ballet and multimedia direction. in 2006 she graduated in moving images. later she moved to vienna to study at the academy of fine arts where she graduated in 2018. her practice is based on transitional processes, narrative questions, ideas of the uncanny, sexuality and social surrealism. her work has been shown in a variety of locations, such as: gallery akonzept, berlin (solo); musa museum startgalerie artothek, vienna (solo); moscow museum of modern art, moscow (solo); kubus export, vienna; tanzquartier halle g, wien; austrian cultural forum, london; cutlog ny video program, new york; the state russian museum, saint-petersburg; danysz gallery, paris; the garage museum of contemporary art, moscow; festival videoformes, clermont-ferrand.

# THEATERCOMBINAT

is a formation for the production of independent art and theater works based in vienna, led by the artist and director claudia bosse. it brings together actors, performers, dancers, theoreticians, sound and media artists, architects, visual artists, technicians and citizens to explore and implement theatrical concepts that initiate new, provocative ways of communicating with the audience, space and organizing the public.

the space choreographies use unusual spaces, understand existing structures as starting point for (choreographic) work and explore possibilities of co-presence of different participants. the productions create spaces of action and perception between theater, installation, choreography, performance and discourse in different periods of time and are created in cities such as vienna, tunis, zagreb, prague, düsseldorf, new york, geneva, kiev, braun-schweig, berlin or cairo - invitations to international festivals as well as to the tanzplattform germany 2018 and the nestroypreis 2009.

the works of *theatercombinat* understand themselves as radical attempts of bodily thinking in spaces. they interweave multi-media research on project-specific questions with texts of political theory, archive material, poetic, ancient texts, media footage and their own research documents. the public and semi-public space as a place of negotiation of political and social difference comes into focus.

recurring is the use of (spoken) choirs as a political-aesthetic practice. in mostly multilingual, interdisciplinary ensembles, the works of *theatercombinat* create social sculptures as temporary communities of a physical confrontation with questions of our present.



## **contact**

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