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DAS WEISSE HAUS

Hegelgasse 14, AT – 1010 Vienna

Opening hours:

Tu/Wed/Fr 1–6 pm,

Thurs 1–8 pm,

Sat 11 am–2 pm and on appointment

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Evocation of Absent Landscapes

Multisensory Installation

by Claudia Bosse

Duration: 01.07. – 11.07.2026

Evocation of Absent Landscapes is a multisensory installation by artist and choreographer **Claudia Bosse**, presented at **DAS WEISSE HAUS**, as part of her ongoing research series ***haunted landscape/s*** with **theatercombinat**.

I. On Landscapes

In the artist's own words

„A few years ago, I began to shift my artistic practice towards landscapes and to practice planetary thinking. Landscapes are living, vibrant environments that were once other geographies and tell their story through the layers of their ground. Landscapes are structures, growing locally yet dependent on the planet as a whole. They come together, and their end is uncertain, as is whether they will spread vertically or exclusively horizontally along their topographies.

They are environments that manifest their existence through multiple perspectives and in diverse material forms. Amidst moss, stone, roots, a piece of plastic rubbish, coral, lichen, leaves, grass, the sea, mud, birds, algae, insects, clouds and so much more. They are environments we can seek out, even if some are inaccessible or *sacrificed landscapes*. Contaminated, riddled with holes, sacrificed. But in those we can encounter, however we may do so, we leave traces and absorb spores, or they contaminate us with substances they expel. I am engaged with wounded landscapes because, through their wounds, they lay bare incisions in time and their past becoming. A becoming in which tectonic, planetary and human forces intertwine.“

II. Landscape Thinking – On Methodology

Claudia Bosse has developed what she calls *Landscape Thinking* as both an artistic methodology and a mode of bodily and sensory engagement with the world. It is not a fixed system, but a practice, one that emerges in direct physical encounter with environments, and that refuses the distance of the overview.

Credits

Installation and objects: Claudia Bosse

Using the *Landscape Encounter* videos, filmed by: Irwan Ahmett, Tita Salina, Yola Yulfianti, Günther Auer

Media composition: Günther Auer

Wool from the sheep: Bel Ami, Grazio, Schöngesicht, Black Lady, Sir,

Schneeflocke, Weiße Mama, Nuggi, Schwarzes Medi, Sophie, Schwarzfuß

Video mapping: Steve Nest

Assistant: Neža Kokalj

Technical support: Michael Kofler

Production: Larry Meyer

Thanks to: Bea Friedl, Karin Troschke Berger, Krassimira Kruschkova, Liquifer Systems Group and Barbara Imhof, Natalia Piórecka, Judith Ascher-Jenull, Tabea Weinbörner – Integrative Design | Extremes, Institute for Experimental Architecture, University of Innsbruck.

A production of theatercombinat.

theatercombinat is supported by the Konzeptförderung 2022–2026 of Stadt Wien Kultur. The installation is created in cooperation with DAS WEISSE HAUS and Stockholm University of the Arts. The work is part of the PhD research *Hybrid Landscapes* by Claudia Bosse.

DAS WEISSE HAUS Team

BLOCKFREI Collective | Nevena Janković (Executive Management and Artistic Direction), Jana Dolečki (Direction and STUDIO DAS WEISSE HAUS),

Eva Kovač (Artistic Direction and Curatorial Programming)

Elena Blum (Administration, Community Relations)

Lea-Maraïke Sambale (Communication and Digital Content Management)

Pia Wamsler (Curation and Exhibition Management), Marlene Hessemer

(Assistance)

with Michael Kofler (Exhibition Architecture and Install), Monika Lang (Graphic Design) and Strahinja Spasić (Administrative Assistance)

Larry/Larissa Mey/er sings and saws. Larry walks through the interstitial, creates site-specific art and takes on various roles in performance spaces from production over artistic assistance to performance or set design.

Elias Austaller participated in the *public performance school* of theatercombinat and was involved in the productions *oracle* and *sacrifice* in the woods and *haunted landscape/s*. His work unfolds across text, choreography, performance, and artistic translation.

Christa Zuna-Kratky is a retired teacher who used to work in Vienna. Since 2012, she has appeared as a performer in many of Claudia Bosse's performances. Zuna-Kratky took part in the *public performance school* run by theatercombinat.

Rotraud Kern is a freelance performer and choreographer who has worked with Paul Wenninger, Lisa Hinterreithner, Saskia Hölbling, Georg Blaschke, Anne Juren, and Claudia Bosse. She is a founding member of *Cowbirds* and *Maude and the Wolf*. Her recent production was *Textures of Tears* in 2025.

theatercombinat is a nomadic production organism specialising in internationally produced independent art and theatre works, led by the artist and choreographer Claudia Bosse. theatercombinat works both within and outside Europe on site-specific collaborations with various institutions, initiatives and artists of different generations.

„In landscapes, events take place amidst an incredible multitude of simultaneous, vital processes. Landscapes are themselves intertwined events. They have the ability to fluidly shift perspective and scale in the blink of an eye – through the positioning, bending or focusing of my body. The impressions that reach me shift from micro to macro – as rustling, swirling, movement and shifting colours, or drifting clouds.“

At the centre of this methodology is the body – not as a neutral observer, but as an instrument shaped by culture, memory and sensation. Claudia Bosse describes how, in an instant, the body can forge connections between tactile, visual, auditory and olfactory impressions, linking them to stories, facts and cosmologies carried within. When the body shifts its position, the landscape shifts with it.

„This rapid combination in relation to the landscape is not logically ordered, but chaotic, culturally shaped and intuitive all at once. *Landscape Thinking* is specifically ordered and disordered, materially experienceable openness and relation to the world – through the body, its imprints and its openness(es). A dance of the senses with (my) knowledge, triggered by the surroundings when I give them time. An encounter with the landscape that becomes movement, that organises the senses and, reciprocally, leaves a resonance in the surroundings.“

This approach asks what it means to practise *Landscape Thinking* in and through art: not to represent landscapes, but to train the capacity to think and sense with them.

III. Evocation of Absent Landscapes

The series *haunted landscape/s* regards the planet as an organism marked by intervention, and searches for aesthetic means to make the human-made rift between people and their living environments sensorially tangible. The development of this multisensory installation and exhibition, *Evocation of Absent Landscapes*, has been shaped by encounters with specific, and often wounded, landscapes across Indonesia, Austria and Sweden.

Between December 2025 and January 2026, Claudia Bosse conducted fieldwork on the island of Java, Indonesia. These encounters form part of her research project, *eco relational landscape encounters*, which is embedded within her PhD research, *Hybrid Landscapes* at Stockholm University of the Arts. The recordings that emerged from this time document spontaneous encounters with landscapes to which artist friends guided her, filmed from their own subjective perspectives and combined with footage from Claudia Bosse's own bodycam, layering an additional, more intimate point of view. These experiences and reflections give rise to a material fabulation in which raw wool, latex, turmeric, liquids, fungi, metals, salts, stones, felt, and small machines find their form and their relationships to one another. Salt, sand, mud, wool and hair trickle and drip, occupying the vertical and horizontal axes of DAS WEISSE HAUS. These spread materials meet the video works directly – bodies encountering landscapes 11,000 km away – creating situations that attract and repel, that tear open and unsettle. Between the organic and the inorganic, the soft and the fluid, between sound and video, a touchable third space emerges: an experienceable, hybrid in-between.

The installation poses three central questions:

How is it possible to evoke absent landscapes within art spaces?

What artistic possibilities arise from this impossibility?

What does *Landscape Thinking* mean in art?

A Performative Landscape

Evocation of Absent Landscapes is conceived as a performative landscape – a form that embraces its own temporary and hybrid nature.

„A performative landscape offers not an overview, but a being-with. It has no horizon, yet opens up horizons. Its limits are the walls that enclose it, or the imagination of those present.“

As an installation, it is a space in which objects and materials exhibit and reveal traces of their becoming – fragile and raw. Through the interplay of different materials, and along a haptic, textural dramaturgy, it opens up experiences that do not simulate landscapes, but rather practise *Landscape Thinking*.

Barbara Imhof is a space architect, design researcher and educator. She works under the label *LIQUIFER*, a space architecture company designing our futures in space and on earth. She is also a professor for Integrative Design | Extremes at the Institute for Experimental Architecture at the University of Innsbruck.

Dimitrij Mlekuž Vrhovnik is an archaeologist and associate professor at the Department of Archaeology, University of Ljubljana. He approaches landscapes as unstable constellations of traces and material relations that are always in the process of becoming.

Neža Kokalj studied dance at the Anton Bruckner Private University / Linz. She leads the project Non-normative Positives, researching crip pedagogy and choreography, and participates in the project *And Then There Were The Sound Of Birds*.

Kai Feldhammer works between installation, writing, performance, film- and printmaking. Their projects are searching for different ways of (re)telling stories around ecological transformation that merge chemical processes, folklore and speculative history.

Carla Rihl is an artist living in Vienna. She explores processes of attention and the development of deep relationships with materials. Collaboration is an important part of her artistic practice.

Martina De Dominicis is a dancer and choreographer based in Vienna. Working with dance forms, ritual structures and states of presence, her practice explores the tension between sensation and representation.

Adam Czirak is a Senior Lecturer for Theatre, Film and Media Studies at the University of Vienna. He is the Principal Investigator of the research project *Dramaturgies after Postdramatic Theatre*. He works as a dramaturg for Naoko Tanaka, Doris Uhlich, or Claudia Bosse.

Yosi Wanunu is a director and author who studied art history, theatre, and film in Israel, Europe, and the USA. Before moving to Vienna in 1997, he lived and worked in NYC for eight years. He is the co-founder and artistic director of the label *toxic dreams*.

V. Biographies

Claudia Bosse is an internationally active choreographer, artist, researcher and the artistic director of the performance formation theatercombinat in Vienna. She holds a diploma in theatre directing from Ernst Busch University in Berlin, teaches at various academies and universities, and is a PhD candidate in performative and media-based practices on *hybrid landscapes* at the University of the Arts in Stockholm. Claudia creates urban and landscape choreographies, installations, and space responsive immersive performance works, with a focus on ecological thinking together with the *more-than-human* for museums, architecture, festivals, theatres, landscapes, wastelands, and urban spaces within and outside Europe, most recently also in virtual spaces. Transdisciplinary teams with bodies from different generations (and species) shape her work on (alternative) myths, concrete utopias and forms of violence. She creates temporary communities, liminal spaces and transitions between installation, choreography, theatre, (social) rituals and site-specific forms of assembly with the participation of different publics.

Günther Auer is a Vienna-based media artist, composer, and live electronic musician. He specializes in multi-directional sound design and extraterrestrial communication. His immersive soundscapes feature in unadvertised indoor and outdoor sound channelings, and in installations and performances with Claudia Bosse.

Perel is an interdisciplinary artist whose work is centered on disability and queerness as they relate to care, consent, sexuality, and personal and historic trauma.

Louise Ahl is a choreographer, performer, researcher and audio describer based in Stockholm, making experimental and choreographic performance and installation work.

Martina Ruhsam is a dance and performance theorist and artist. She published on choreography and collaboration, as well as on non-human bodies in contemporary choreography. She is a lecturer at the Institute for Dance Art (Anton Bruckner Private University) in Linz.

Evocation as Collaboration

In this installation, landscapes are evoked through multimedia transitions. The landscape encountered in the video is conjured chorally; its texture is traced by the voice, while the impressions of encounter are transformed into movement. Fragments of material assemblages point to other environments and to the techniques used to shape them. The evocation is grounded in the in-between spaces of this encounter – and, as Claudia Bosse describes it, it is fundamentally collaborative in nature.

More-Than-Social Society

Landscape Thinking, as Claudia Bosse practises it, invites what she calls *more-than-social relations* – with events, creatures and matter. This raises urgent questions for the exhibition:

What might parallel events and narratives be in this context?

What can performative acts with the landscape do within this space?

How does every act and every material leave a trace, and how is the environment transformed over time?

What ghosts breathe through the ages?

People who are present in the space often prevent the transition to a different way of thinking with the landscape, because the social overrides the landscape's potentiality. Yet Claudia Bosse also recognises that *Landscape Thinking* is connected to others precisely through their various existences.

How can *Landscape Thinking* open up a new society with other creatures, materials and beings?

How is it possible to keep this in-between space open, even just a little, so that social situations (in art) become porous and the wild thinking – the form of which is unknown in advance – and can be practised through the body?

IV. Activations

In addition to the opening performance of the installation – a loose re-enactment of the very first theatercombinat performance in Berlin in 1997 – Claudia Bosse also revisits performances from Stockholm, Zagreb and Geneva, allowing them to interact with the installation and thereby transform it. Over the course of the exhibition's run, she has invited artists from various disciplines into this environment to create further articulations with this landscape and to explore the surroundings.

Tuesday, June 30, 2026, 6 pm | Opening Performance of the Installation

with Christa Zuna-Kratky, Larry Mey, Neža Kokalj, Elias Austaller and Rotraud Kern

The installation opens with a performance that is a loose re-enactment of the very first theatercombinat performance, staged at Podewil in Berlin in 1997. It marks both a beginning and a return – an opening of the space as a living, performative landscape.

Thursday, July 2, 2026, 7 pm | Performance: *Evocation of Absent Landscapes*

with and by Claudia Bosse, with sound by Günther Auer

In this performance, Claudia Bosse recalls her encounters with Indonesian landscapes – including the man-made mud volcano in Sidoarjo, which partially engulfed a village, and the mines on the active volcano Merapi, which continually scar the sacred mountain. Using voice and body, she describes their wounds, topographies, textures and materialities, evoking landscapes 11,000 km away and allowing them to meet the present landscape of the installation. Günther Auer's sounds extend the space into an acoustic dimension. The performance premiered in 2026 at Weld in Stockholm.

Saturday, July 4, 2026, 12 pm | Audio-descriptive Response: *Voicing the Art*

by Swedish artist and audio-describer Louise Ahl (TBC)

A peculiar audio-descriptive performance in response to the multisensory installation *Evocation of Absent Landscapes*.

Louise Ahl responds to the installation by voicing the landscapes into the space – through the means of art and audio description developed for blind and visually impaired audiences.

Thursday, July 9, 2026, 7 pm | Performance: *Cracks in Landscapes*

by Claudia Bosse, with live sound by Günther Auer

A poetic speculation between mythical figures, dirty hands and Claudia Bosse's own biography – with earth, clay, salt and live sound. *Cracks in Landscapes* is a modular, performative poem that takes on a new form with every performance; it has been staged in Zagreb (2025) and Geneva (2026). Drawing on texts, movements and materials, Claudia Bosse collaborates with the audience to explore relationships and chasms within landscapes. The performance unfolds a poetic speculation on our role as witnesses and the future of our planet.

Saturday, July 11, 2026, 12 – 8 pm | Closing Event: An 8-hour Performative Landscape

Invited artists: Perel (interdisciplinary artist with focus on queerness and disability), Dimitrij Mlekuž Vrhovnik (landscape archaeologist), Barbara Imhof (spatial architect and design researcher), Neža Kokalj (dancer and performer), Martina Ruhsam (dance-performance researcher and artist), Carla Rihl (performer and sculptor), Yosi Wanunu (artist and director), Kai Feldhammer (artist), Martina De Dominicis (performer and choreographer), Adam Czirak (performance theorist and chef).

The exhibition concludes with an eight-hour score experiment, for which Claudia Bosse has invited artists from various disciplines to participate. Their readings of the exhibition, and of the landscapes they bring with them, are intended to create co-presences within the performative landscape – before they disappear forever, carried onwards only in memories and narratives. Over the course of the day, contributions unfold transhuman narratives between neolithic landscapes and war zones, growing matter, landscapes in stone, dances with latex, imprints of earth and tactile resonances.