

a landscape  
a landscape  
a landscape  
a landscape which is devastated in my dreams  
a  
in my dreams  
which was a city  
devastating dream

# HAUNTED LANDSCAPE on an unseen wasteland

by Claudia Bosse

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The space in between Walking around the city, I discovered an unused area right behind the main train station, surrounded by new architecture. This space in between, seemingly ignored simply demanded attention. I wondered if I could use the terrain and combine two artistic strands there to learn more about the place and draw attention to it. I wanted to combine my performative investigation of "wounded landscapes" – this place was definitely wounded – with the planned intensive exploration with the PPS public performance school, a cross-generational programme that has been running by us, theatercombinat, since Autumn 2021.

by Claudia Bosse

This 2500 m<sup>2</sup> (non-)place in the 10th district of Vienna seemed to be the perfect environment to examine the strategies of new urban planning and the history as well as the (living) matter of this site. This publication unfolds material of the intervention "HAUNTED LANDSCAPE on an unseen wasteland" happened in 2024. It offers fragmented thoughts, methods, performative scores, speculations, experiences, documents about dealing with a wasteland and listening to a space, about its ghostly resonances and attempts to activate it ... a multilayered story from different perspectives.

What are "haunted landscapes"? Our planet is covered with wounded landscapes, landscapes that show signs of their attacks, wars, climatic changes, mining of materials, or attacks on energies that we humans think we need to survive. Humans dig and change the movements of the earth, dig into the layers of the earth. But wounded landscapes have spirits living in them, they breathe into the landscape, into time and show their traces. Some landscapes are destroyed by the movement of the earth's plates, others are excavated, undermined and their raw materials extracted and transported elsewhere. The resulting material is redistributed above ground, arranged, other landscapes are covered over and created, while gases form in the underground holes.

The "haunted landscape/s" series is focussed on endangered landscapes and their myths, their matter, their narratives or experiences. This artistic research is about our planet, how we understand and live with it. It is about vast transformations of environments and their global impact. It is about wounded or poisoned landscapes and their healing. It is about traces of ghosts and monsters inhabiting wounded landscapes

and their influence on the surrounding communities of human and non-human actors.

In 2022 and 2023, I undertook research trips to Indonesia to various regions affected by volcanic eruptions, as well as trips to various mining areas or wounded landscapes in Austria, Italy and Germany, which form the experiential and physical horizon of this artistic research.

Within the series of "haunted landscape/s" I created performances, installations and interventions on fallow, forested or destroyed terrain until now.

With this series, I want to encounter these landscapes, experience them, understand their materials, changes, connections and histories and transform them into choreographic-performative or installative grounds. The beginning of this multi-part series took place as a performance on a building field on the border of Vienna's new urban experiment Aspern Seestadt. Subsequently I intertwined the installation "entanglement with a haunted forest" with a forest around Gustav-Mahler-Komponierhäuschen on lake Wörthersee, which decomposed during the

months and could be explored there until the end of October. "HAUNTED LANDSCAPES or the breathing out of earth" created a walk-in performative landscape with 6 performers on the stage of Tanzquartier Wien and brought further the so far existing material in different combinations. Following the interventions "HAUNTED LANDSCAPE on an unseen wasteland" from the end of August to mid-September 2024, the area behind Vienna's main railway station will continue to be artistically activated until the end of September 2025.

The public space in "haunted landscape/s" is a laboratory for the physical learning of possible freedom and its structural, social, ecological and architectural boundaries and territories. I propose performative art in public space as an urban experimental arrangement and as a school of consciousness (for oneself, others and the space).

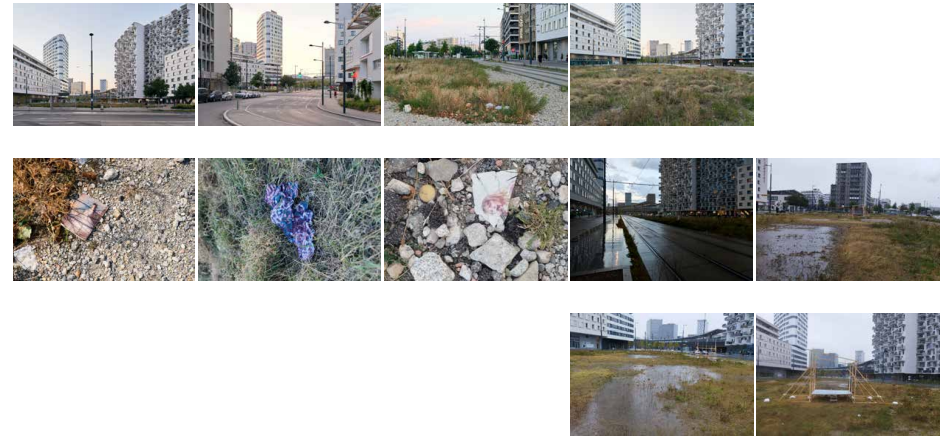
This opens up a grammar of subversion of normative spatial structures. Moving organisms are tested, for a different 'ecology of art', or choreographically performative organisms as relational poems that train connections and speculative powers, as imagina-

traces, insights and, above all, physical practices that make it possible to think otherwise.

As part of "HAUNTED LANDSCAPE on an unseen wasteland", the PPS public performance school, as a 'performative choral corpus', explores relational conditions and forms of those organisations, in which a single element has influence on the entire system and at the same time on all other elements. It offers a set of conditions that is dependent on and sensitive to each other and only develops its potential in or towards each other - because every step happens on uneven ground, which is also a habitat for more than just humans. This series of interventions is like a drawing exercise in a changing space, leaving traces on the ground and in the memory of those who were part of it or witnessed it.

This process was made possible by the support of KÖR Kunst im öffentlichen Raum Wien and the 4-year funding of theatercombinat by Stadt Wien Kultur. All of this was only possible thanks to the knowledge and passion of many people and beings who got involved and shared their time, passion and expertise.





The ruderal as a temporary zone

Ruderal comes from the Latin rudus and refers to the accumulation of debris from former industrial plants with the respective soil. Raw soil surfaces usually have different sections, are often toxic or polluted and are colonised by special communities of certain plants, animals and fungi. Landscapes like this can develop because the area has been forgotten or because contaminated soil protects it from being exploited by investors, allowing gentle wilderness or forests to develop over a short period or over decades. Ruderal areas allow the spontaneous growth of bushes or trees whose seeds are carried there by the wind or animals, or from seeds that are in the soil, waiting for the right growing conditions. Plants, weeds or grasses also thrive in ruderal areas, which filter fine and coarse dust and 'clean' the contaminated soil over a longer period of time, if they are allowed to.

Ruderal plants as cleaning organs, in which certain insects and animals find their habitat. Ruderal areas in cities are important for biodiversity. What does artistic activation mean in a ruderal interstice - as a temporary appropriation of space and coexistence with ruderal beings and city dwellers, between informed spaces, as an in between space or as no-longer/not-yet spaces? This opens up other economies of attention and exchange in the coexistence of 'others' with artistic practice, while at the same time questioning art in its self-understanding. The ruderal is here a site of negotiation of urbanity, political and cultural difference, a site of negotiation between different beings, ways of life and creatures that become part of artistic articulations and choreographies over the course of the seasons, raising ecological questions.

...listen to the space  
of an amputated world that connects  
or expands and learns on what is left  
which calls engages changes  
a world in which WE  
or our leftovers  
become prostheses for other living beings  
or vice versa

WE  
the leftovers  
with our bodies we connect expand and learn  
in reading and listening and marveling at the  
different languages  
that we can hear  
if we listen  
the prostheses as grips in different times  
as reaching out into the time of this planet  
in which we are points in different cycles....  
but the cycles move matter



we must allow the learning and testing of other knowledge  
 knowledge that reads and observes our environment  
 knowledge that listens into our bodies and into the space surrounding us  
 knowledge that invites, and enables conjecture, speculation, imagination  
 knowledge that we learn by listening to the ghosts  
 just as we learn by listening to the stories of the stones and the ground

landscapes as drawn bodies  
 landscapes as environments of constant  
 movement and transformation  
 landscapes as appearance or inscription  
 of different histories  
 landscapes as environments with which  
 we exist and through which we exist

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| <p>Area A</p> <ol style="list-style-type: none"> <li>1. Ackerwinde (<i>Convolvulus anvensis</i>), Familie: Windengewächse</li> <li>2. Breitwegerich (<i>Plantago major</i>), Familie: Wegerichgewächse</li> <li>3. Einjähriges Berufkraut (<i>Erigeron annuus</i>), Familie: Korbblütengewächse</li> <li>4. Gelbklee (<i>Medicago lupulina</i>), Familie: Schmetterlingsblütengewächse</li> <li>5. Gemeine Schafgarbe (<i>Achillea millefolium</i> agg.), Familie: Korbblütengewächse</li> <li>6. Gewöhnlicher Beifuß (<i>Artemisia vulgaris</i>), Familie: Korbblütengewächse</li> </ol> <p>these plants are pioneer plants and have in common that they favour warm, dry to semi-dry and nutrient-rich soils. The area is mowed regularly.</p> | <p>Area B</p> <ol style="list-style-type: none"> <li>1. Blauer Natternkopf (<i>Echium vulgatum</i>), Familie: Boraginaceae</li> <li>2. Bunte Pringelweide (<i>Digitalis purpurea</i>), Familie: Scrophulariaceae</li> <li>3. Bunte Kronwicke (<i>Securigera varia</i>), Familie: Schmetterlingsblütengewächse</li> <li>4. Deutsches Weidelgras (<i>Lolium perenne</i>), Familie: Süßgräser</li> <li>5. Drüsenblättrige Kugeldistel (<i>Echinops sphaerocephalus</i>), Familie: Korbblütengewächse</li> <li>7. Echtes Labkraut (<i>Galium verum</i>), Familie: Rötengewächse</li> <li>8. Echter Steinklee (<i>Melilotus officinalis</i>), Familie: Schmetterlingsblütengewächse</li> <li>9. Eseldistel (<i>Onopordum acanthium</i>), Familie: Korbblütengewächse</li> <li>10. Gelber Steinklee (<i>Melilotus officinalis</i>), Familie: Hülsenfrüchtler</li> <li>11. Gelber Wau (<i>Thesada lutea</i>), Familie: Rauschgewächse</li> <li>12. Gewöhnliche Kratzdistel (<i>Cirsium vulgare</i>), Familie: Korbblütengewächse</li> <li>13. Gewöhnliche Pterikresse (<i>Lepidium draba</i>), Familie: Kreuzblütengewächse</li> <li>14. Gewöhnlicher Hornklee (<i>Lotus corniculatus</i>), Familie: Hülsenfrüchtler</li> <li>15. Gewöhnliches Bitterkraut (<i>Picris hieracioides</i>), Familie: Korbblütengewächse</li> <li>16. Gewöhnliches Knäuelgras (<i>Dactylois glomerata</i>), Familie: Süßgräser</li> <li>17. Golddistel (<i>Carlina vulgaris</i>), Familie: Korbblütengewächse</li> </ol> | <ol style="list-style-type: none"> <li>18. Götterbaum (<i>Ailanthus altissima</i>), Familie: Simarubaceae</li> <li>19. Großer Knäueldistel (<i>Chromola latifolia</i>), Familie: Nelkengewächse</li> <li>20. Gemeine Korbblütengewächse (<i>Plantago lanceolata</i>), Familie: Korbblütengewächse</li> <li>21. Klatschmohn-Stink-Pippau (<i>Crepis foetida</i>), Familie: Korbblütengewächse</li> <li>22. Kratzbeere (<i>Rubus caesius</i>), Familie: Rosengewächse</li> <li>23. Krauser Ampfer (<i>Rumex crispus</i>), Familie: Knöterichgewächse</li> <li>24. Langzähnlige Schwarznessel (<i>Ballota nigra</i>), Familie: Lippenblütengewächse</li> <li>25. Luzerne (<i>Medicago sativa</i>), Familie: Schmetterlingsblütengewächse</li> <li>26. Rainfarn (<i>Tanacetum vulgare</i>), Familie: Korbblütengewächse</li> <li>27. Saal-Espenwelle (<i>Onobrychis vicifolia</i>), Familie: Schmetterlingsblütengewächse</li> <li>28. Schmalblättriges Greiskraut (<i>Senecio inaequaldens</i>), Familie: Korbblütengewächse</li> <li>29. Schwammkürbis (<i>Luffa Aegyptiaca</i>), Familie: Kürbisgewächse</li> <li>30. Steppenhalbe (<i>Salvia nemorosa</i>), Familie: Lippenblütengewächse</li> <li>31. Weiße Lichtnelke (<i>Silene latifolia</i> ssp. <i>alba</i>), Familie: Nelkengewächse</li> <li>32. Wiesen-Flockenblume (<i>Centaurea jacea</i>), Familie: Korbblütengewächse</li> <li>33. Wiesensippe (<i>Poa pratensis</i>), Familie: Süßgräser</li> <li>34. Wiesensalbei (<i>Salvia pratensis</i>), Familie: Lippenblütengewächse</li> <li>35. Wilde Möhre (<i>Daucus carota</i> subsp. <i>carota</i>), Familie: Doldenblütengewächse</li> </ol> |
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- 7 aluminium letters
- 2 signs with meshes
- 20 rubbish bags
- 1 grey painted platform 280 cm to 250 cm on 80 cm
- 15 grey bricks
- 2 tonnes of pebbles
- 30 plant signs on wood sticks
- 4 benches
- 7 violet carpets
- 3 latex skins
- 1 megafon
- 10 wood sticks 1 cm to 250 cm
- 15 lufa on 250 cm woodsticks
- 2 water bags
- 20 gloves
- 1 tissue 15 to 20 m
- 40 metal plates 12 to 12 cm
- 1 aluminium plate
- 19 meshes 140 cm to 300 cm
- 3 wooden mesh holders 350 cm to 300 cm
- 1 drumset
- 30 people
- more than 100 plants
- about 15 insects

to be continued



HAUNTED LANDSCAPE on  
an unseen wasteland  
a series of urban interventions  
by Claudia Bosse

on a remaining urban space behind Vienna's  
main railway station between Karl-Popper-  
Straße and Alfred-Adler-Straße, 1100 Vienna

A leftover wasteland in the middle of the  
city was declared an urban laboratory on 26  
August 2024. This site was transformed and  
temporarily activated with visual, perform-  
ative and acoustic interventions. From the  
beginning of September, Claudia Bosse and  
members of PPS public performance school  
performatively conquered the terrain over  
7 days with performances on 5, 8 and 10  
September at dusk, partly to the live sounds  
and percussion by musician Katharina  
Ernst. On 31 August, the composer Günther  
Auer opened the urban soundscape with  
an electroacoustic concert at dawn.

theatercombinat

is a nomadic production organism for  
internationally produced independent  
art and performance works under the  
direction by the artist and choreographer  
Claudia Bosse. theatercombinat works  
in and outside Europe on collaborations  
with various institutions, festivals, initia-  
tives and artists of different disciplines.

[www.theatercombinat.com](http://www.theatercombinat.com)

PPS public performance school

PPS public performance school was  
launched as a 4-year programme in 2022 by  
theatercombinat. 20 participants between  
20 and 87 were selected. Since then, under  
the direction of Claudia Bosse, PPS has  
created an environment for learning and  
experimenting with performative practice  
as physical, poetic and collaborative action.  
This training is understood as an extension  
of one's own body, its possible articulations  
and interactions with environments or  
spaces. Until the end of August 2025, PPS  
will continue its performative learning in  
24 modules, each comprising two intensive  
workshop days/6 units per year, always  
being deepened. The modules repeating  
each year are "breath and voice", "body  
and space", "body and body", "body and  
language", "body and/or as organism", "po-  
etic assemblages as/with landscape" and  
mostly follow a choral constellation.  
PPS practices in various places and land-  
scapes under the direction of the choreo-  
grapher and artist Claudia Bosse in settings  
between choreography, performance,  
theatre and urban intervention.

With PPS\_extended, PPS opens for new  
participants once a year for an intensive  
period of 7 days followed by public perfor-  
mance presentations.

In 2024 PPS\_extended participated in the  
urban laboratory "HAUNTED LANDSCAPE  
on an unseen wasteland".

As work with and on a wasteland behind  
Vienna's main railway station, from  
1-10 September, for 7 days the participants  
became part of a series of urban inter-  
ventions in the twilight with different  
material and site-specifically developed  
performative scores.

Concept/Objects/Interventions/

Artistic direction: Claudia Bosse  
Performative Interventions with: Anna  
Leithner, Beate Maria Friedl, Christa Zuna-  
Kratky, Daniela Graf-Kunauer, Gerlinde  
Riegler, Katarina Markova, Maria Harrison,  
Marlene Wagner, Silvia Weitlaner, Susa  
Muzler, Ines Kaiser, Mariella Schwarten,  
Johanna Tatzgern of the intergenerational  
PPS public performance school and Ines  
Rössl, Rica Salchinger, Marilies Jagsch,  
Levi Ezra Mühlbacher, Kristina  
Feldhammer, Eva Louisa Ostermaier,  
Marlene Aigner, Jonah Martensen, Lou  
Liska, Anna Khoudokormova, Laura  
Gagliardi of theatercombinat's  
PPS\_extended 2024

Live Sound: Günther Auer (31 August),  
Katharina Ernst (8 + 10 September)

Assistance performative interventions:  
Lucia Mauri

Coordination PPS & project communication:  
Magdalena Knor

Catering: gggg

Sewing work fabric object: Beate Maria  
Friedl, Michaela H. Königshofer

Technical Support / Realisation:

Martin Eichler, Christopher Schulz

Production: Dilâ Kırmızıtoprak

Thanks to Jacqueline Loos, Florian Etl,  
Sigit Pratama (This Play/Jakarta),  
Kaja Danowska and Marco Tölzer

A production by theatercombinat. Funded  
by KÖR Kunst im öffentlichen Raum Wien  
and Stadt Wien as part of theatercombinat's  
2022-2025 concept funding programme  
by Stadt Wien Kultur. With support of the  
PPS public performance school and ÖBB.  
The 4-year PPS public performance school  
by theatercombinat (2022-2025) collabo-  
rates in 2024 and 2025 with Belvedere 21.

Publication by Claudia Bosse

With texts by Claudia Bosse and

Lucia Mauri, Magdalena Knor, Ines Rössl,  
Marilies Jagsch, Eva Louisa Ostermaier,  
Lou Liska, Christa Zuna-Kratky

With photos by Eva Würdinger, Markus

Gradwohl, Claudia Bosse (pages 2+3, 11, 14)

Editing Magdalena Knor

Graphic design by 101

This publication is supported by KÖR Kunst  
im öffentlichen Raum Wien and Stadt Wien  
as part of theatercombinat's 2022-2025  
concept funding programme by  
Stadt Wien Kultur.