

Title of the program\*  
Generating Bodies  
Materiality–Corporeity–Movement

**Updated Version**



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\*The applicant considers this proposal as a further differentiation and continuation of his FWF-stand-alone project “Materiality and Temporality of Performative Speech Acts” (2005-2007), sponsored by the Austrian Science Fund. A continuation of this former project has explicitly been recommended in the final FWF peer review evaluation in August 2008. (Evaluation with the highest rate “excellence”). Detailed information: see project website <http://www.univie.ac.at/performanz>

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## A. DESCRIPTION OF THE RESEARCH-PROGRAM

### 1. SCIENTIFIC ASPECTS

#### 1.1. Theory part of the project

##### 1.1.1. Historical context of our approach toward a *performative* concept of acting

Insofar as speech-act theories constitutively suppose, that “issuing an utterance is the performing of an action” (Austin 1962/1975, pp. 6-7) one would assume that the structure of what constitutes the *performance of an act* would be a vast field of analysis in such theories. But this is surprisingly not the fact, as Jacques Derrida showed in *Limited Inc.* (Derrida 2001dt.)<sup>1</sup> already. Even though speech-act theorist “has been using the term ‘act’ so often,” the structural conditions of what it means to act *indeed* has “rarely been analyzed, like the word event” (Derrida 2001dt., p. 97)<sup>2</sup>; especially in Searle’s reading of Austin.

According to Derrida his book *Speech acts* (Searle 1969) is not able to grasp the *performative* aspect structurally involved in the execution of an action, due to the fact that Searle precisely deprives acting from its performativity by subjecting the *taking place* of an action entirely under the governance and control of its *intention*: „there is no getting away from intentionality, because a meaningful sentence is just [sic!] a standing possibility of the corresponding (intentional) speech act.” (Searle 1977, p. 202; Derrida 2001dt, p. 97).

A statement like this, uttered in Searle’s reply on Derrida’s early text “Signature Event Context” shows strikingly, that the performing of an action *just* serves as the *re-actualization* of a self-identical possibility in Searle. Acting does not *add* anything new to the standing possibility “quoted” in the performance of an action in his reading of performatives. By this he precisely misses the *excessive* aspect at work in acting that makes acting *indeed* a kind of *art*: namely the *art* of acting, most prominently exposed in the performing arts.

In a sharp opposition to such an intentionalistic approach<sup>3</sup> toward acting this research aims to develop a *performative* concept of acting, honoring the fact that acting is not just *reproducing* standing possibilities to realize *them* within a given spatio-temporal situation. – Rather one actually *creates* new possibilities while one is acting *in deed*.

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<sup>1</sup> *Limited Inc.* is Derrida’s reply on John R. Searle’s *reply* „Reiterating the Differences“ (Searle 1977), in which Searle reviews Derrida’s early text „Signatur, Ereignis, Kontext“ (Signature, Event, Context), Derrida 1988 dt., pp. 325-351.

<sup>2</sup> All English translations of originally German and French texts are made by the applicant.

<sup>3</sup> In 1926 Heidegger argued against Husserl’s idea of a pure phenomenology of intentional acts that Husserl’s approach toward acting distinguishes between “the propositional content of a sentence (as its ideal, valid being) and the real act of issuing it (as its real being)”, but in doing this, “the reality of this real aspect of acts is left undetermined. The mode of the judgment, its being an act, that is, the being of the intentional, is left unquestioned” (Heidegger 1926dt./1994, pp. 160-161).

In this sense Agamben is entirely right to assess—in his beautiful reading of *Bartleby*, and the Deleuzian notion of *Absolute Immanence* (Deleuze 2001)—that a *performative* mode of acting is a *productive* kind of performance, because it actually „restores possibility to a past, making what happened incomplete and completing what never was.” Even the *act* of remembrance, he claims, is not just repeating “what happened nor what did not happen but, rather, their potentialization, their becoming possible once again.” (Agamben 1999, p. 267.)

The philosophical significance of a poststructuralist account toward acting, an approach that we strongly enhance in this research, is grounded in this fact that it considers *acting* to be an *art in itself*, precisely because the performing of an action *risks* the stability of inherited rules and structures by actually replicating them again *in the present tense*.

The ambivalent *gift* of acting, the critical moment, in which the *taking place* of an action indeed becomes an *art* consists precisely in this repotentialization of *given* identities, which allows them to be actually altered, changed and regenerated anew in the course of their re-presentation. (Böhler 2008, pp. 141-151). Acting is thus the trope of all tropes, the very possibility of a chance for change (Pechriggl 2006dt.).

### 1.1.2. Embodied acts

In a collection of essays on *Performativity and Mediality* (Krämer 2004dt.), Sybille Krämer made explicit that former speech-act theories like Habermas, Chomsky<sup>4</sup> or Searle<sup>5</sup> did cope with the problem of performatives “without coming across the question at all of the media involved in the performance of speech-acts.” (ibid., p. 13). Ignoring this question was possible at those times because the problem of how language literarily *takes place* in an *elementary, corporeal manner*, has not yet significantly concerned them. They simply presupposed, that one has to assume universal valid language patterns *behind* the actual performance of a speech act, structurally valid in their propositional content *independently* of their actual usage. Obviously „a two world model of language that makes the implicit theoretical assumption that one can distinguish rigorously between a ‘pure’ language or communication, interpreted as a grammatical or pragmatic set of rules and its actual realization in each speech-act or act of communication.”<sup>6</sup>

An assumption that becomes highly problematic as soon as one “questions the ‘mode of being’ of language itself” (Krämer/König 2002dt., p. 7). Because once one admits that universal patterns of

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<sup>4</sup> On a critique of universal linguistic structures in Chomsky see: Putnam 1991 dt., pp. 28-29.

<sup>5</sup> See: Krämer 2001, pp. 19-74.

<sup>6</sup> Krämer 2001 dt., pp. 9-10.

language *do exist* in their *usage* only, they would obviously not *take place* at all without being corporeally quoted within a special spatio-temporal situation.<sup>7</sup>

If we accept this theses that the “performative turn” became an umbrella term in many cultural theories and philosophies of languages *since* the rigorous separation between a semantic meaning and its spatio-temporal enactment<sup>8</sup> has become highly problematic, it becomes clear, why the significance of the *fleshly* conditions involved in acting has become a main target of many contemporary theories of performativity.

Using a terminology, Sybille Krämer suggested in her collection of articles on *Performativity And Mediality* (2004dt.), such *aeisthetic-corporeal* approaches toward acting are deeply “inspired from the experience of ‘artistic performances’ [...] The fleshly aspects involved in the execution of an act—the body of the actor for instance and all the empirical attributes of a performance that are visible—are then no longer merely semiotic signs of an immaterial, semantic meaning that lies behind the scene of its spatio-temporal usage, pretending that the real act of issuing a meaning would only function as the visual appearance of an already given proper sense.” (Krämer 2004dt., pp. 17-18.)

Our research will hook up with this state of the art to develop an *aeisthetic-corporeal* concept of acting (Krämer 2004dt, pp. 15-18), in which the performing of an action is always already considered to be *a fleshly mode of acting in media*. – A corporeal performance, and not only an incorporation of immaterial ideas, because ideas too have to be created once one assumes that they don’t preexist in a platonic heaven. “The concept is not given, it is created; it is to be created” (Deleuze 1994, p. 11) is Deleuze’s famous anti-platonic statement in *What is Philosophy?* on the question, what is called thinking?

The analysis of these parts of the project will be a central research issue of both philosophers involved in this application, Alice Pechriggl (University Klagenfurt) and Arno Böhler (University of Vienna).

This short summary shows that the significance of the terms “performance/performatives” changed radically in the course of 20<sup>th</sup> and 21<sup>st</sup> century history of science. Starting its career as a terminus technicus in speech-act-theory to emphasize the character that *issuing an utterance* is the performing of an action, the question of the functional conditions necessary to realize the intention of a speech-act has successively been replaced by questions primarily concerned with the significance of the spatio-temporal *corporeity* involved in acting in latest theories on performativity. (See Wirth, 2002dt, pp. 10-11).<sup>9</sup>

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<sup>7</sup> On the significance of linguistic replications see: Butler 1998 dt. pp. 9-67; Derrida 1988 dt., pp. 325-352; Derrida 2000 dt., pp. 9-59; Krämer 2004 dt., pp. 15-17.

<sup>8</sup> On the difference of use and meaning/use and mention see: Krämer/König 2002 dt., pp. 7-15; Krämer 2001 dt., pp. 95-105; Searle 1969, pp72-73; Derrida 2001, pp 53-170.

<sup>9</sup> On the performative turn see: Wirth 2002dt., pp. 9-62; Mersch 2002dt., pp. 18-21; Fischer-Lichte 2004dt., pp. 31-57.

## 1.2. Experimental part of the project (Translational-Research-Aspect)

### 1.2.1. Methodological demands of an aesthetic-corporeal approach toward acting

It is a fundamental claim of this project that once the corporeal-aesthetic dimension at work in the performing of an action has become the organizing view-point of one's scientific investigations, *the idea of the art-laboratory* becomes a *methodological necessity*. First, because one is not merely interested anymore in the general *possibility* to act, but in particular types one is used to act in special circumstances and contexts. Second, because these general types are *just* considered to be *stereotype* forms of acting. – Habitual ways, one is actually used to act in the present tense by just repeating the past participle of a certain type of action–like walking in a mode one actually became used to walk, speaking in a mode one actually became used to speak, in a stereotype rather than a performative manner. (Böhler 2009dt.).

To disrupt such an over-simple identification of the grammatical form of the past participle with the present participle of a verb, special research-laboratories are planned to be organized in this program in order to break up stereotype forms of accustomed ways we are usually used to *do* science and philosophy. The installation of such art-laboratories, which we are proposing and enhancing in this research, is therefore not merely a trendy, fashionable idea external to the content we are scientifically engaged with in this program. On the contrary. It is a necessary methodological consequence of the propositional content, we are actually scientifically occupied with in this research. As reviewer B expressed it in his evaluation report: The matter, that matter most in this project is “the creation of an art-laboratory inspired by the scientific laboratory, that could reassess the force and function of the performative context surrounding the scientific speech-act” (reviewer B, p. 6) in a tropic manner.

By tropes we do not mean a sheer rhetorical use of linguistic structures and words, but an ontological process, in which a significant, genuinely new form of existence comes into being by altering accustomed ways of acting. In this sense a trope functions as a regulative idea<sup>10</sup> that has started to drive, command, shape and regulate the corporeal configuration of a body in an elementary, normative way. In historical perspectives the term “ontological metaphor”<sup>11</sup> has been introduced into the area of philosophy by an analysis of political metaphors signifying bodies in relation to their gender specific position in political institutions in order to reflect the relation between their “socio-political-imaginary” and their “real-biological-morphology”.<sup>12</sup>

Affirming this concept of ontological tropes, the performance of science finds itself in the same position as the performance of the arts. The texts and works generated in scientific research performances “are not in principle governed by pre-established rules, and they cannot be judged according to a determining judgment, by applying familiar categories to the text or to the work. Those

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<sup>10</sup> Regulative idea not in the sense Kant, but Foucault and Butler are using this term. See: Butler 1997 dt., pp. 48-49.

<sup>11</sup> See Pechriggl 2000 dt., Pechriggl 2/2005 dt., pp. 102-118, Castoriadis 1984.

rules and categories are what the work of art [and sciences] itself is looking for.” (Lyotard 1991, pp. 47-48).

Doing science, as well as doing art, is never merely a replication of familiar contents.<sup>13</sup> It is rather the repotentializing of the set of rules, schemata and concepts, one actually uses in the course of a research performance. Therefore scientific research, interested in the innovative aspect of theory building processes has to “make repetition a category of the future” (Deleuze 1997<sup>2</sup>dt., p. 127)<sup>14</sup> in order to become a scientific mode of research-*performance* in itself, an *art* of acting scientifically.

### 1.2.2. Building up an art-laboratory

The experimental part of our project will meet this methodological challenge. In special arranged art-labs an interdisciplinary group of about twelve distinguished artists, philosophers and scientists will be invited on a regular basis to develop *lecture-performances*<sup>15</sup> in which the creation of an aesthetic-corporeal concept of acting will be tested not only on a discursive, but on an elementary corporeal level as well. Stereotype body-rituals, gestures and social behaviors toward others, scientists are usually used to reproduce while they are doing science—mostly in an unconscious manner—have to be reflected, bodily tested, reconsidered and deconstructed anew in this part of the project.

The lecture-performances developed in the art-labs will finally be staged during a public event called *Philosophy on Stage#4* in the second year of this project. The entire experimental part of the research will be documented on video and finally published in a DVD-book. (**Artistic reference → GRENZ\_film granzer & böhler (Eds.), *Philosophy On Stage*, Passagen Press: Vienna 2007.**)

In the art-labs the involved scientists are explicitly asked to give up the classic stoic idea of doing science in a bodily and emotionally detached sense, since the *way*, the flesh of the researchers sensitively responds the theories they develop in the art-lab is considered to be an important source of information in this format. – A methodological shift of the *way*, one is called to *do science* that will, we assume, on the long run produce most significant effects on the theories produced in scientific research to come (Ronell 2005, Rickels 2007, Böhler 2008dt.).

#### **Main research questions the interdisciplinary research group will address in the art-labs:**

- **Analysis:** What are the methodological and structural consequences of the fact that building up a scientific *theory* on *Acting Bodily* is possible only on the basis that one is *in praxis* already *acting bodily* while one is developing such a theory? (Key word: Transcendental Empirism)

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<sup>12</sup> See: Castoriadis 1984 dt., Butler 1997 dt., p. 37.

<sup>13</sup> See: Kuhn 1977 dt., Feyerabend 1976 dt., Rheinberger 2006 dt., Ronell 2004, Böhler 2007 dt., pp. 168-183.

<sup>14</sup> On the futuristic character, constitutive for the performance of an action as a kind of promise, see: Agamben 1998 dt., pp. 63-64; Böhler 1996 dt.; Böhler 2005 dt.; Deleuze 1997<sup>2</sup>dt., pp. 99-169, Heidegger 1976 dt., p. 17, Pechriggl 1993 dt., Capter III. 4-6, Pechriggl/Reitter 1991 dt., pp. 81-102, Schelling 1985 dt., vol. 5, p. 603-777.

<sup>15</sup> Since 1997 the applicant has realized already more than 40 lecture-peformances together with Susanne Granzer presented in the USA, France, Germany, Switzerland and Austria. (See: description of qualification).

- **Praxis:** How will the scientists, philosophers and artists participating in our research laboratories practically engage their “own” flesh as a corporeal medium to express, mediate, sensually sense and stage their ideas on *an aesthetic-corporeal concept of acting* during the lecture-performances they are called to develop in the art-labs and finally stage on *Philosophy On Stage#4*.

This part of the project will be realized in a close co-operation with the University of Performing Arts Vienna, Max Reinhardt Seminar, one of the most distinguished acting schools worldwide.

Susanne Granzer, co-operation partner one, is *professor for acting* at the MRS since 1989. The **FWF peer review evaluation** of her and Böhler’s former FWF-project on “Materiality and Temporality of Performative Speech-Acts” (2005-2007) explicitly recommended a continuation of their research:

**“The project should in any case be continued, especially in regard to the problem of body, space and presence. From the result of this excellent project new questions arise, which seem to be of highest interest for the further development of scientific and artistic discourses on a notion of reality, which limits the concepts of constructivism.”** (08/2008, FWF peer review final comment).

### 1.2.3. Co-operating partner two. Founding a lecture-performance archive at Tanzquartier

From the very beginning the Tanzquartier Vienna was founded in 2001, the theory-center of the institution has organized a great number of events in which the relation of theory and practice in contemporary dance and performances has been reflected to interrogate the limits of translating art into science and vice versa. On these occasions questions were discussed like:

- „What have been the historical origins from which the idea of the art-labs derived from?“
- „To which methods has this idea been ascribed to and which concept of theory and practice is transported in this idea?“
- „Which are the socio-political implications of the idea, especially if we take it for granted that it abandons the notion of thinking as a sheer form of re-presentation?“
- „What does it mean, structurally, that the performative interpretations of the arts and sciences emphasize the event-like character involved in their research performances?“

These, and similar questions have been asked in a couple of top-class laboratory projects, symposias and lecture-series during the last 8 years. They all were occupied with the task to analyze, test and evaluate the relation between art and sciences in new groundbreaking formats, which have been intensively discussed from the international community of performance artists, theorists and the public. The practical work field of the Tanzquartier within this project will consist in the task to sort



the archive of these events and evaluate them according to the leading question of this research program.<sup>16</sup>

**Title of the laboratory-projects contemporarily documented in the archive of the Tanzquartier  
(Titles translated from German to English)**

The Reality of Fata Morgana. Construct of the Audience–Game Boys. Body Pictures in Reality–Shows–Dance and Work, a Comparative Study–Drift. The Performative State of Drifting–Postdramatic Agitations–Performance and Material. Fragment and Totality–Now you can have the body you've (n)ever wanted–Free Fall: Border-control–Duty free fiction in performance–John Cage–Much Ado about Nothing; Multiple Being–Space Stations: Shift Changeover–Dance as secret service–Only Words. Performance and Performativity–Poronom. Poronom. Attempt on Heteronomism and Sex–Trans-late. On contemporary dance critics–Embody the act of being.

**Title of the lecture-series contemporarily documented in the archive**

Potentiality. On a Scenic Mode of Potentiality–Gestures. Readability of Corporeal Movements–Performance appropriated. Appropriations in Dance and Fine Arts–Attentiveness. On Scenic Aesthetics of Turning Towards– and Away from–Being-With. Aporia Of The Community. Scenic Participation–Falling In/Falling Out. Embarrassing in Dance + Fine Arts

**Title of the symposia and lecture-series' contemporarily documented in the archive**

Aesthetic Experience as Knowledge-Building Process Within The Performing Arts–Impossible Tears. Emotions in Contemporary Theater and Performances–I say I. Subject-Projections On Stage Education acts. Art Empowering Education–This Is Not a Game. Game Theories And Metaphors

**List of participating scientists in these events (selection)**

Prof. Baxmann, Inge; Prof. Bilstein, Johannes; Prof. Brandstetter, Gabriele; Dr. Deufert, Kathrin; Prof. Finter, Helga; Doz. Frey, Eleonore; Prof. Greisenegger, Wolfgang; Prof. Hamacher, Werner; Prof. Heeg, Günther; Prof. Huber, Jörg; Prof. Jeschke, Claudia, Prof. Kappelhoff, Hermann; Prof. Krämer, Sybille; Prof. Lehmann, Hans-Thies; Prof. Liessmann, Konrad Paul; Prof. Malzacher, Florian; Prof. Matzke Mieke; Prof. Meister, Monika; Prof. Menke, Christoph; Prof. Mersch, Dieter; Prof. Müller-Schöll, Nikolaus; Prof. Nägele, Rainer; Prof. Pias, Claus; Dr. Ploebst, Helmut; Prof. Rheinberger, Hans-Jörg; Prof. Rickels, Laurence A.; Prof. Seel, Martin; Prof. Siegmund Gerald; Prof. Stoellger, Philipp; Prof. Tholen, Georg Chr.; Prof. Thurner, Christine; Prof. Waldenfels, Bernhard; Prof. Wetzl, Michael; Prof. Wirth, Andrzej; Prof. Wulf, Christoph;.

Due to the fact that the Tanzquartier Vienna is one of Europe's leading institutions concerned with the cutting edge of contemporary performance theory and performance praxis, this aspect of the project will be realized in a close co-operation with Krassimira Kruschkova, director of the Theory

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<sup>16</sup> Insofar as the Tanzquartier Vienna, according to its constitution, should be engaged in programming artistic and scientific events, the evaluation of its archive is possible only through the financial support of third-party-funds like the Austrian

Department at Tanzquartier Wien and partner two of this application. The realization of this task during the next three years will produce an archive of contemporary dance and performance theory, unique in Europe, an archive of thinking in movement.

### **Tabulation of the major theoretical and experimental goals to be accomplished in this project**

#### I.) Central **theoretical** approach of this research:

This research is on the way to develop an aesthetic-corporeal concept of acting, in which acting is considered to be:

- an *art in itself*, insofar as the performing of an action actually offers the chance to alter inherited structures,
- a mode of *acting in media*, because acting indeed *takes place* in the course of a kinaesthetic activity that is conditioned to make use of a corporeal medium, actually ready at hand to accomplish the action *in deed*,
- an activity, which is always active *and* passive, since the taking place of an action structurally implies a *recursive* aspect, in which one actually makes use of *dispositions*, ready at hand to be performed by the performer performing the action despite he or she has not originated them, but just inhabits them. (Böhler 2009dt.).

#### II.) Central **methodological** approach of this research:

This research aims to proof, on a practical and theoretical level, that the analysis of an aesthetic-corporeal concept of acting demands a reconsideration of the *ways* and *methods*, we are actually used to *do* science, mostly in a scriptural form, forgetting the bodily level involved in doing philosophy and science.

#### III.) Central **translational** (experimental) goal of this research:

The interdisciplinary research group of scientists, philosophers and artists co-operating in the art-labs is called to create discursive and performative bridges between the corporeal and discursive *demonstration* of their scientific ideas in the experimental part of the project. It will be their task to answer, on a theoretical and practical fleshly layer, what the *gift* of acting could be for the sciences, and the gift of science for the arts by producing lecture-performances to overcome the classic stoic idea of doing science. Such an attempt will have, we assume, most significant effects not only on our common understanding of what one is actually *doing* while one is *doing* science and philosophy, it will also have a strong impact on the arts and their way of making art an *art* of acting scientifically.

### 1.3. Work Plan and Time Plan

#### 1.3.1. Work and time plan concerning the theory building aspect of our research project

##### **Theory part // Work package one // first year**

**Involved Scientist:** The applicants (Böhler, Granzer, Kruschkova, Pechriggl, PH.D Candidates)

**Analysis:** Since the performing of an action has to *take place* in order to be generated, acting *depends* on a *given external* medium, the agent performing the action longs for, but can never control entirely during the corporeal unfolding of the act. → **It is this *instable* spatial aspect at work in the embodiment of an action we are specially interested in this first work package.**

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##### **Theory part // Work package two // first year**

**Involved Scientist:** The applicants

**Analysis:** Structurally depending on an *external* medium to be quoted in order to execute the bodily fulfilment of an action is exactly the *vulnerable* point, based on which acting is a *fragile, sensitive matter*: An uncontrollable event, in which the agent of the action is called to *make use of the flesh* of the world (Merleau-Ponty) to *sensomotorically* perform the *kinaesthetic* realization of an action. As far as the flesh, one *relies* on to bodily accomplish, express and mediate an action is a *corporeal element* one always already *shares with others* (Nancy dt.2004), the bodily performance of an action is structurally a mode of *ex-posing* oneself toward them (Nancy dt.2003) → **It is this *externalization* at work in acting we are specially interested in the second work package.**

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##### **Theory part // Work package three // first year**

**Involved Scientist:** Arno Böhler and Alice Pechriggl

**To do:** Organizing Circle-Lecture-One (Ringvorlesung) to analyze and discuss the content of work package one and two within the international scientific and art community. (Inviting about 10 international well known researchers to present their theories on an aesthetic-corporeal approach toward acting). Lecture-Series-One will be organized by the applicants Böhler and Pechriggl at the University Vienna. The results of the first year will be published in a first anthology.

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##### **Theory part // Work package four // second year**

**Involved Scientist:** The applicants

**Analysis:** The analysis of the spatial *exposition* at work in the embodiment of an act will urge us to develop an *ecstatic concept of bodies* (Böhler dt.2009b, Böhme dt.1995, White 2006). Perceived as beings-in-a-world rather than beings-in-themselves, bodies are “*partes extra partes*” (Nancy dt.2003, p. 29). They are, by their very bodily nature *fragments of themselves*—a form of *res extensa*, always

already touched and in touch with others: “Psyche is expended, but does not know it” (Nancy dt.2003, p. 23). → **It is this last note of S. Freud, reflected by Nancy in *Corpus*, we are specially interested in work package four.**

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**Theory part // Work package five // second year**

**Involved Scientist:** The applicants

**Analysis:** According to co-operation partner one, Susanne Granzer (actress, lecture-performance artist and professor for performing arts at the MRS Vienna), actors are literally called ‘actors’ precisely because they are, by their very profession, compelled to *give up* the western idea of being a subject capable to exist *in itself without relating to others* (Granzer dt.2009). An actor/actress has to be eccentric, not in a bizarre narcissistic meaning, in which one desires to become the starring centre of an ensemble, but in staging a *de-centred* mode of existence in which somebody is touched by *others* and sensibly aware of the way, *they* are tuning the atmosphere one shares with them as a common mode of being-with (Heidegger, Nancy). → **It is this *eccentric mode of ek-sistence* we are especially interested in work package five.**

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**Theory part // Work package six // second year**

**Involved Scientist:** Partner 1

**To do:** Organizing Circle-Lecture-Two to analyze and discuss the content of work package four and five within the international scientific and art community. Lecture-Series-Two will be organized by Susanne Granzer at the Max Reinhardt Seminar, University of Music and Performing Arts Vienna. The results of the second year will be published in a second anthology.

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**Theory part //Work package seven // third year**

**Involved Scientist:** The applicants

**Analysis:** *Touching others* one is challenged “to touch the untouchable otherness of others” (Derrida, *On Touching–Jean-Luc Nancy* dt.2007, p. 87-121). Insofar as touching is a sensitive mode of staying in contact with *others*, touching can never be a pure matter of fact but is rather a matter of *tact and tactility*. – An aesthetic ethical issue of *how* one contacts others and not a pure physical one (Mersch dt.2009). → **It is this *tactile matter* we are specially interested in work package seven.**

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**Theory part // Work package eight // third year**

**Involved Scientist:** Partner 2

**To do:** Organizing Circle-Lecture-Three to analyze and discuss the content of work package seven within the international scientific community. Lecture-Series-Three will be organized by Krassimira Kruschkova at the Tanzquartier Vienna.

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**Theory part // Work package nine // third year**

**Involved Scientist:** The applicants

**To do:** Presentation of the scientific results of this research by our research group in a final conference in Vienna responding to the question: “What is the gift of acting for sciences, and the gift of science for the arts if one produces lecture-performances as an aesthetic corporeal approach toward acting in order to overcome the classic stoic idea of doing science?”

**1.3.2. Work and time plan concerning the experimental aspect of our research project (TRP)**

**Experimental part // Work package one // First year**

**Formation of an interdisciplinary research group (IRG)**

**Scientists involved:** The applicants

**To do:** The applicants will first form an *interdisciplinary research group* (IRG) of about twelve scientists, philosophers and performing artists (including the applicants) ready to participate in this project for a period of three years to develop at least four lecture-performances. Since the applicants support the “old fashioned” idea of *art ensembles* and *science teams* working together on a regular basis, a significant portion of the researchers participating in the IRG will be distinguished professionals they were working with in the recent past.

**Pool of distinguished researchers Granzer and Böhler worked with in the recent past:**

In their latest research project on *Materiality and Temporality of Performative Speech-Acts* (FWF 2005-2007), Granzer and Böhler co-operated with researchers like Prof. H.D. Bahr: philosopher (D); M. Bitterli: dancer (A), S. Hölbling: dancer (A), Prof. R. Kelley: anthropologist (USA); Prof. S. Krämer: philosopher (D), Prof. D. Mersch: media philosopher (D), Members of the Klangforum Vienna (W. Dafeldecker, U. Fussenegger, F. Philipp), Performing art students and teachers of the MRS Vienna, Prof. L. A. Rickels: psychotherapist (USA), Prof. A. Ronell: comparative literature studies (USA), Aras Özgün: media artist (USA), P. Pulsinger: musician (A), Prof. G. Chr. Tholen: media philosopher (CH), Prof. M. Wetzel: german literature studies (D). – A continuation of this former research has explicitly been recommended warmly by the FWF peer reviewer in August 2008. (→ See last comment of the FWF reviewer quoted on page 6 in this proposal.)

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**Experimental part // Work package two // First year // ART-LAB-ONE**

(Each art-lab is planned to last about 4-6 days).

**Scientists involved:** The interdisciplinary research group (IRG).

**Place:** Atelier GRENZ\_film, Kehrbach 21, 3662 Münchenreith am Ostrong, Lower Austria.

**To do: Preparing art-lab-one:** After the formation of the IRG each member will be asked to prepare a text, in which one has to reply a list of key questions concerned with primer research issues at stake in this project.

**To do: Realization of art-lab-one:** The texts composed by the IRG will be presented in art-lab-one to bring them up for discussion within the group. On the last day of art-lab-one each researcher is called to resume the discussions by indicating the major ten claims one holds pertaining *an aesthetic corporeal approach toward acting*. On the basis of these texts the next step will be organized: **Circle-Lecture-One** (→ see theory part p. 9 in this proposal)

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**Experimental part // Work package three // Second year // ART-LAB-TWO**

**Time** (Each art-lab is planned to last about 4-6 days).

**Scientists involved:** The interdisciplinary research group (IRG).

**Place:** Atelier GRENZ\_film,, Max Reinhard Seminar, Tanzquartier Vienna.

**To do: Preparation of art-lab-two:** The IRG will be asked to prepare a *concept* of the *lecture-performance* they are willing to present during the event *Philosophy On Stage #4* and collect the material they need for their performances: texts, videos, pictures, requisites etcetera.

**To do: Realization of art-lab-two:** On the first two days the IRG will present their concepts of the lecture-performance to put them up to discussion within the group on a discursive level. On the following days a first workshop is planned in which the IRG starts to rehearsal the lecture-performance-concepts. On the basis of the experiences made in art-lab-two lecture-series-two will be realized. (→ see theory part page 10 in this proposal)

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**Experimental part // Work package four // ART-LAB-THREE**

(Each art-lab is planned to last about 4-6 days).

**Scientists involved:** The interdisciplinary research group (IRG).

**Place** (rehearsals): University for Music and Performing Arts Vienna (MRS) and/or TQ Vienna.

**To do: Preparation of art-lab-three:** Final preparation of all materials needed to stage the four lecture-performances: texts, videos, stage design, requisite, costumes etcetera.

**To do: Realization of art-lab-three:** In this art-lab the IRG has to rehearsal the lecture performance they developed for *Philosophy On Stage #4*. Susanne Granzer will supervise the four teams to coordinate their performances.

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**Going public**

**Experimental part // Work package five // Third year //**

### Philosophy On Stage#3

**Scientists involved:** The interdisciplinary research group and the audience of *Philosophy On Stage*

**To do:** Demonstration of the lecture-performances on an *aesthetic-corporeal approach toward acting* in the public event *Philosophy on Stage #3*.

**Artistic and scientific references see:**

→ project website of our former FWF-Project *Philosophy On Stage #1 and #2* (2005-2007): <http://www.univie.ac.at/performanz/> and → the DVD-Book *GRENZ-film*



GRENZ-film, philosophy on stage#2, 2007

The external peer review evaluation of the Austrian Science Fund in 08/2008 rated this project with the highest degree.

Performing space: Haus Wittgenstein Vienna.

- Four performing stations for our IRG to stage their lecture-performances.
- Several speaker corners for the lectures hold during *Philosophy On Stage #3*.
- Text and video installations exposing materials used by life sciences (physicians, physiologists and physicists) sensing the sense of bodies from a naturalistic point of view. The room has to work as an installation on *Fleshly Acting* in itself.

During the performance days it becomes the milieu of actors, using it as a sensitive medium to corporeally present their lectures *On An Aesthetic Corporeal Approach Toward Acting* from a tactile point of view in a sharp contrast to the naturalistic perspective of the room installations.

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**Experimental part // Work package six // Third year //**

**DVD-Production Philosophy On Stage #3**

**Involved Scientists:** GRENZ-film granzer boehler + Aras Özgyn [Media Artists, New York]

**To do:** Production of a DVD-book, containing detailed information on the theoretical (PDF-Files) and translational aspects of this research project: including the video documentation of “Philosophy On Stage#4” and interviews with internationally leading scientists of our research field.

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**Experimental part // Work package seven // Third year //**

**Involved Scientists:** Krassimira Kruschkova, partner 2

### **To do: Evaluation of the lecture- and performance-archive of the Tanzquartier Vienna**

Founding an archive, unique in Europe, in which the performances of international leading artists and performance theorists are evaluated in respect of the precarious status of the corporeal dimension involved in their art work and performance theories.

#### **1.4. National and international co-operations**

##### **National co-operations**

Department of Philosophy, University Vienna. (**Applicant:** Univ.Doz.Dr. Böhler)

Department for Acting, Max Reinhardt Seminar; University of Music and Performing Arts Vienna. (**Partner one:** Univ.Prof.Dr. Susanne Granzer, Professor for Acting; PhD. in Philosophy)

Tanzquartier Vienna (**Partner two:** Univ.Doz.Dr. Krassimira Kruschkova. Director Theory Depart.)

Department of Philosophy, University Klagenfurt (**Partner three:** Univ.Prof.Dr. Alice Pechriggl)

##### **International co-operations**

Due to the FWF-Project “Materiality and Temporality of Performative Speech-Acts” the following international co-operations are already strongly established:

SFB-Project „Kulturen des Performativen“ (Cultures of Performativity); Free University Berlin (Prof. Sybille Krämer, Prof. Christoph Wulf, Prof. Erika Fischer-Lichte)

Pro\*Doc-Graduiertenprogramm „Intermediale Ästhetik. Spiel–Ritual–Performanz“ (Trans-medial Aesthetic. Game–Ritual–Performativity); University Basel (Prof. Anton Bierl, Prof. Georg Christoph Tholen) and University Bern (Prof. Gerald Siegmund).

Nietzsche-Circle New York (The applicant is member of the Advisory Board and stayed in New York from 2000-2002 as a Schrödinger research fellow at New York University [Avital Ronell] and at the University Of Princeton [Alexander Nehamas]).

The University Klagenfurt (Prof. Pechriggl) has established a research cooperation with the Facultés universitaires de St. Louis, Brüssel: Ecole doctorale „affectivité, imaginaire, création sociale“ as well as with Jules Sturm<sup>17</sup>, PhD-Scholarship holder at the School of Cultural Analysis in Amsterdam.

##### **Future Perspectives (Follow-up-project)**

Intention to realize a National-Research-Network (NFN) on „corporeal performativity“ within the next years as a further extension of this translational research-program (TRP)

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<sup>17</sup> Sturm, Jules. "Seeing Through an Aesthetic of Vulnerability", 2008 (forthcoming).



### **3. EXPECTED OR PLANNED BROADER IMPLICATIONS**

#### **3.1. Importance of the project (for the research field and the context of the institute)**

From the very beginning this research project is programmed to generate its result in a close contact with the public. This is the reason why our former research has not been recognized only in academic journals so far, but has been discussed in Newspapers, on TV and Radio as well in the public sphere as a valuable interaction between the scientific, artistic and interested non-professional parts of our society. Since Vienna is still one of the leading cities of performing arts worldwide, it will be a necessity to hold and strengthen this excellence status for the future. The national co-operation partners involved in this project, the Max Reinhard Seminar Vienna (one of the leading acting schools worldwide), the Tanzquartier Vienna (a leading institution for contemporary dance and performance praxis and theory in Europe) are working together in this program to realize this goal and help to establish the Faculty of Philosophy and Educational Science at the University Vienna and the University Klagenfurt as one of Europe's leading institutes on a *philosophy of bodies* inspired by *the performing arts*.

#### **3.2. Strategies of dissemination**

- Publishing articles in leading journals. (See list of publications of the scientists involved)
- Publishing three anthologies with internationally distinguished scholars concerned with the issues stated in this research proposal.
- Detailed documentation of the research-process on a project website on the internet (See the former FWF-project-website of the applicant: <http://homepage.univie.ac.at/arno.boehler>)
- Public demonstration of at least four lecture-performances at *Philosophy On Stage #4*. Some of them will go on tour afterwards.
- Publishing a DVD-Book *Philosophy On Stage #3* including a detailed evaluation of the results of this project in its CD-Rom section.
- The applicant will publish a book on *The Revolt of Bodies* within the next two years.
- We will fully assist the open access police of the Austrian Science Fund (FWF).

#### **3.3. Implications for other branches of sciences**

There are good reasons to believe that many research performances to come will imply a translational research aspect in which one explicitly elaborates on the problem *how* scientific ideas should be physically designed in order to communicate them. One can even assume that a new form of art and science-industry will develop around the idea of the art-laboratory in the near future. Further on there won't be laboratories for the natural sciences only, but art-laboratories as well, in which the significance of the corporeal mediation of "ideal contents", their *taking place*, will practically have to

be solved. Since Austria traditionally has an excellence status in many fields of the arts, it will be very important that it will not miss this chance to play a significant role on the translational research area that works at the edge of the relation between the arts and sciences. To demonstrate that the idea of the art-laboratory is constitutive for any translational research project therefore will be a result of this research program methodologically valuable for any translational research project to come.

### **3.4. What precisely are the possibilities for applications?**

The first application will take place within this three-year research program already: the translation of scientific concepts in artistic expression, and vice versa for the development of “scientific-artistic and theoretical-practices for and within a broader artistic and scientific (and philosophical) community.” (Reviewer B, p. 7). The results will be staged in lecture-performances on a public event Philosophy On Stage#3 (November 2012), audio-visually documented on DVD (2013) by the Art Factory GRENZ-film (see enclosed list of publication) in co-operation with the national cooperation partners, especially the Max Reinhardt Seminar Vienna and the Tanzquartier Vienna. This DVD will be produced to demonstrate that the idea of art-laboratories is an indispensable aspect in general of cultural studies to come. “If the lecture-performances planned in the project are taken to their ultimate limit, we may be facing a fascinating new paradigmatic shift (in Thomas Kuhn’s sense) in the understanding of what it means to produce scholarly discourse – and therefore what it means to produce a scientific utterance.” (Reviewer B, p. 7).

In the course of our scientific evaluation of the performance-archives of the Tanzquartier we will, in addition, built up an archive of a *Thinking in Movement* unique in Europe (2010-2013).

## **C.) LITERATURE (MAX. 5 PAGES)**

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## **C.1.) Curriculum Vitae: CV/~Arno.Boehler**

Univ.Doiz.Mag.Dr. Arno Boehler

### **Personal Facts**

Name	Arno Boehler		
Date of Birth	September 25 <sup>th</sup> , 1963		
Place of Birth	Dornbirn, Vorarlberg		
Nationality	Austria		
Address	Pfeilgasse 8/38, A-1080 Vienna		
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E-mail	<a href="mailto:arno.boehler@univie.ac.at">arno.boehler@univie.ac.at</a>	Homepage	<a href="http://phaidon.philo.at/~boehler">http://phaidon.philo.at/~boehler</a>

### **Education and Academic Biography**

1987–1991	Studying Philosophy at the University Vienna
23.10.1991	First University Degree at the University Vienna in Philosophy: Title of the thesis: Tatsache oder Tat-Sache? (Thrownness and Facticity in Heidegger). First class honors
1991–1994	Ph.D. Studies in Philosophy, University Vienna
1992–1993	Research grant at the University Bangalore/Asia on Sri Aurobindo Ghose. (Sponsored by the Austrian Federal Ministry for Science)
1993–1994	Research and Teaching Assistant at the Karl-Ruprechts-University in Heidelberg, Germany
18.5.1994	Ph.D. in Philosophy at the University of Vienna. First class honors. Title of the thesis: Das Gedächtnis der Zukunft (Memory of The Future), Passagen Press, Vienna 1996.
1995–running	Lecturer in Philosophy at the University of Vienna, Department of Philosophy
1996–running	Co-founder of the art factory GRENZ-film (together with Prof. Susanne Granzer). Producing Video-Science-Clips and Lecture-Performances
1997–1998	Visiting Scholar at the New York University (Prof. Avital Ronell, German & Comparative Literature Department, NYU)
1998–2003	Realization of the film and DVD series: Philosophy in Pictures: Science-Clip 1, The Call, with Prof. Avital Ronell, New York University, 1998, TV-Broadcasting: ORF (Kunst-stücke)/3sat Science-Clip 2, Das Fremde (Strangeness), with Prof. Elisabeth v. Samsonow, Academy of Sculptural Arts Vienna 2000, TV-Broadcasting: ORF/3sat



- Science-Clip 3, In.Time, Prof. Robin Kelley, New York University, Columbia University, 2001, TV-Broadcasting: ORF/3sat
- Science-Clip 4, Archivare des Sterbens (Archives of Death), Prof. Hans-Dieter Bahr, University of Vienna/Tübingen, 2003
- 2000–2001 Erwin Schrödinger Research Grant at New York University, Department of German and Comparative Literature (Prof. Avital Ronell). Sponsored by the Austrian Science Fund (FWF) Title of the project: On The Teleiopoietical Structure of Friendship
- 2001–2002 Extension of Erwin Schrödinger Research Grant: Visiting Fellow at Princeton University, Department of Philosophy (Prof. Alexander Nehamas). Sponsored by the Austrian Science Fund.
- 2002 – 2003 Finishing post doc qualification book (habilitation thesis), Singularitäten. Vom zu-reichenden Grund der Zeit. Vorspiel einer Philosophie der Freundschaft. (Singularities. Rendering Time. Prelude of a Philosophy of Friendship)
- April 2004 Editing 4-DVD-Books, Philosophy in Pictures, Science-Clips 1- 4, Passagen Press, Vienna:
- April 2004 Defending the post doc qualification thesis (habilitation): Degree of an Assistant Professor (Universitätsdozent) at University of Vienna, Department of Philosophy
- October 2004 Approval of the FWF-research-project: Materiality And Temporality of Performative Speech Acts (Three years € 232.000,--).
- 2005 Board of Advisors, GlobArt, Connecting Worlds of Arts and Sciences. <http://www.globart.at>.
- 2005-2007 FWF-Third-Party-project: Realisation of the transdisciplinary FWF-project: Materiality And Temporality of Performantive Speech Acts <http://www.fwf.ac.at/de/abstracts/abstract.asp?L=D&PROJ=P17600>
- 10-12.11.05 Philosophy On Stage #1, Museumsquartier Vienna: First Presentation of the FWF-research project <http://www.univie.ac.at/performanz/index.php/home>
- 2006 Science-Award of the County of Vorarlberg
- 17-19.06.07 Philosophy On Stage #2, Schlosstheater Schönbrunn, KosmosTheater, Theseustempel Vienna. Second Presentation of the FWF-research project <http://www.univie.ac.at/performanz/pos2>
- 14.April 2008 Hearing for a full professorship for “Europäische Philosophie und Contintenal Philosophy” at the University Vienna, Department of Philosophy.
- August 2008 Final FWF peer review evaluation of the research *Materiality and Temporality of Performative Speech-Acts* with the highest rating “excellent”
- March-June 2009 Accreditation expertise of the Departments of Philosophy and Sociology at the University of Prishtina (Kosova)

## **List of Publications (Arno Böhler)**

### **Books**

**2009**

Arno Böhler, Susanne Granzer (Hg.), Ereignis Denken, Passagen Verlag: Wien 2009.

**2008**

Arno Böhler, Krassimira Kruschkova (Hg.), Dies ist kein Spiel. Spieltheorien im Kontext der zeitgenössischen Kunst und Ästhetik, in: Maske und Kothurn, Internationale Beiträge zur Theater-, Film- und Medienwissenschaft, 54 Jahrgang (2008) Heft 4, Böhlau: Wien 2008.

**2005**

Arno Böhler, Singularitäten. Vom zu-reichenden Grund der Zeit. Vorspiel einer Philosophieder Freundschaft, Passagen Verlag: Wien 2005, 252 pages.

**2000**

Arno Böhler, Unterwegs zu einer Sprache der Freundschaft. DisTanzten: Nietzsche-Deleuze-Derrida, Passagen Verlag: Wien 2000, 196 pages.

**1996**

Arno Böhler, Das Gedächtnis der Zukunft, Ansätze zu einer Fundamentalontologie der Freiheit bei Martin Heidegger und Sri Aurobindo Ghose, Passagen Verlag: Wien 1996, 362 pages.

### **DVD-Books (Editor)**

**2007**

GRENZ-film granzer/boeher (Eds.), Philosophy On Stage, Double-DVD-Book, Passagen Press, Vienna 2007.

**2005**

GRENZ-film granzer/boehler (Eds.), The Call, DVD-Book Philosophie im Bild (Philosophy in Pictures) with Avital Ronell (New York University), Passagen Press: Vienna 2005.

GRENZ-film granzer/boehler (Eds.), Das Fremde (Strangeness), DVD-Book Philosophie im Bild (Philosophy in Pictures) with Elisabeth von Samsonow (Academy of Fine Arts Vienna), Passagen Press: Vienna 2005.

GRENZ-film granzer/boehler (Eds.), In.Time, DVD-Book Philosophie im Bild (Philosophy in Pictures) with Robin Kelley (Columbia University New York), Passagen Press: Vienna 2005.

GRENZ-film granzer/boehler (Eds.), Archivare des Sterbens (Archiv of Death), DVD-Book Philosophie im Bild (Philosophy in Pictures) with Hans-Dieter Bahr (University of Vienna/Tübingen), Passagen Press: Vienna 2005.

### **Articles in Journals (Selection of 10)**

#### **2009 (Forthcoming)**

**„Open Bodies“ (English), in: Paragrana. Internationale Zeitschrift für Historische Anthropologie (2009) Heft 2, Akademie Verlag: München 2009 (in print).**

#### **2008**

„Spielerische Versuchsanordnungen“, in: Arno Böhler, Krassimira Kruschkova (Hg.), Maske und Kothurn, Internationale Beiträge zur Theater-, Film- und Medienwissenschaft, 54 Jahrgang (2008) Heft 4, Böhlau Verlag: Wien 2008, 81-90.

„Nichts als ein Spiel“, in: Arno Böhler, Krassimira Kruschkova (Hg.), Maske und Kothurn, Internationale Beiträge zur Theater-, Film- und Medienwissenschaft, 54 Jahrgang (2008) Heft 4, Böhlau Verlag: Wien 2008, 9-18.

**„Cultures Of The Muses“, in: Nietzsche Circle New York, The Agonist Vol. III, Issue 2, July 2008, <http://www.nietzschecircle.com/agonist.html> Zugriff: 25.09.2008.**

#### **2007**

„Liebe, das ist ein großes Wort“, in: GLE International. Gesellschaft für Logotherapie und Existenzanalyse (Hg.) Nr. 1/2007 Jahrgang 24, Facultas Universitätsverlag, Wien 2007, 16-22.

„Nietzsche. Vom regenerativen Charakter des Gemüts“, in: Rolf Kühn, Karl Heinz Witte (Hg.), psycho-logik, Band 2. Jahrbuch für Psychologie, München 2007, 168-184.

„Nietzsche in Arabic“, in: Nietzsche Circle New York, Online Zeitschrift: [http://www.nietzschecircle.com/interview\\_archive.html](http://www.nietzschecircle.com/interview_archive.html) 2007. Zugriff 25.09.2008. An interview with translator Ali Mosbah, gestaltet von Susanne Granzer & Arno Böhler (Deutsch-Englisch-Arabisch), Übersetzungen: Katja Brunkhorst (Englisch), Ali Mosbah (Arabisch). April 2007.

„Nietzsche in Arabic“, in: Nietzsche Circle New York, Online Zeitschrift: [http://www.nietzschecircle.com/interview\\_archive.html](http://www.nietzschecircle.com/interview_archive.html) 2007. Zugriff 25.09.2008. An interview with editor Al-Maaly, gestaltet von Susanne Granzer & Arno Böhler (Deutsch-Englisch), Übersetzung: Yunus Tuncel (Englisch). April 2007.

#### **2005**

„Von der (imaginären) Gesetzes-Kraft“, in: Das Verbindende der Kulturen, The Unifying Aspects of Cultures. Les Points Communs Des Cultures, INST, Wien 2004 (CD-Beilage TRANS 15, 03\_1 boehler15.htm). Online-Version: TRANS. Internet-Zeitschrift für Kulturwissenschaften. No. 15/2003. WWW: [http://www.inst.at/trans/15Nr/03\\_1/boehler15.htm](http://www.inst.at/trans/15Nr/03_1/boehler15.htm).

#### **2004**

**„Nietzsches virtuelle Wanderung im Sprachzeitraum des Gefährlichen Vielleicht“, in: Jahrbuch der Internationalen Nietzschegesellschaft, Nietzscheforschung Band 11, 2004, 251-264.**

## Articles in Anthologies (Selection of 10)

### (Forthcoming)

„Warum Denken tanzt, wenn es denkt“, in: Johannes Bilstein (Hg.), Kunst erschließt die Welt, München 2009 (submitted, ca. 20 Seiten).

„Perforierte Körper“, in: Anton Bierl, Gerald Siegmund (Hg.), Diskurs und Fragment im Spannungsfeld von Prä- und Postdramatik, Transcript Verlag: Bielefeld Frühjahr 2009 (submitted, ca. 20 Seiten).

„Übersetzungen. Nietzsche's Greatest Hits“, in: Anton Bierl, Gerald Siegmund (Hg.), Diskurs und Fragment im Spannungsfeld von Prä- und Postdramatik, Transcript Verlag: Bielefeld Frühjahr 2009 (submitted, ca. 15 Seiten).

### 2009

„TheatReales Denken“, in: Arno Böhler, Susanne Granzer (Hg.), Ereignis Denken (Vorwort), Passagen Verlag: Wien 2009, pp. 11-33.

„Der auto-bio-graphische Körper“, in: Arno Böhler, Susanne Granzer (Hg.), Ereignis Denken, Passagen Verlag: Wien 2009, pp. 129-141.

„Verspielte Zeiten.“, in: GLOBArt (Hg.), Entschleunigung. Die Entdeckung der Langsamkeit, GLOBArt Academy 2008, Springer Verlag, Wien/New York 2009, pp. 31-38.

### 2008

**„On The Regenerative Charakter of Dispositions“ (English), in: James Luchte (Ed.), Nietzsche's Thus Spoke Zarathustra: Before Sunrise, Continuum International Publishing, London 2008, pp. 141-151.**

**Politiken der Re-Signation: Derrida – Adorno“, in: Eva L-Waniek, Erik M. Vogt (Hg.), Derrida & Adorno - Zur Aktualität von Dekonstruktion und Frankfurter Schule, Turia & Kant, Wien 2008, 167-188.**

„Aufstand des Fleisches“, in: Salzburger Festspiele (Hg.), Verbrechen und Strafe, Katalogtext 2008, 33-36.

### 2007

„Ich würde gerne lernen zu leben.“, in: GLOBArt (Hg.), Bildung – ein Menschenrecht! GLOBArt Academy 2006, Springer Verlag, Wien/New York 2007, 43-51.

### 2005

**„Einblicke in den Ab-Grund des Denkens. ‚Über die Dummheit‘ (Avital Ronell)“, in: Das integrale und das gebrochene Ganze. (Hg.) von Yvanka B. Raynova und Susanne Moser, Peter Lang Verlag, Wien 2005, 249-273.**

## **Interventions in Public Spaces: Lecture-Performances (Selection of 15)**

### **2009**

„Bodies in Motion“, Kulturhautstadt Europa Linz09 „Move your Ass And Your Mind Will Follow. Der sich bewegende Körper als Basis von Erkenntnis“, 18.04.2009, 14.00-20.00.

„Philosophie im Bild : Die Freundschaftsaktie In.Time“, Rote Bar Volkstheater Wien. Wien, am 18.03.2009, 22.00.

### **2008**

„Kapitalismus der Gefühle“, Salzburger Festspiele. City Science Talk 8. August 2008, 22.30.

„Wer wird schuld gewesen sein?“, Wiener Festwochen. Schwarzmarkt für nützlichen Wissens und Nichtwissen Nr. 10 im Rahmen der Wiener Festwochen. 17. Mai 2008.

„Verspielte Zeiten“. Einstimmung zur GlobArt Sommerakademie 2008 „Entschleunigung“ (Gem. mit Susanne Granzer), 21.-24 August 2008.

### **2007**

„Nietzsche's Greatest Hits“, Lecture-Performance an der Universität Bern im Rahmen der Tagung „Diskurs und Fragment im Spannungsfeld von Prä- und Postdramatik“, 06.-08.Juli 2007.

„Nietzsche's Greatest Hits“, Lecture-Performance im KosmoTheater Wien im Rahmen der Veranstaltung „Philosophy On Stage #2“, 18. Juni 2007

### **2006**

„Philosophy On Stage“, gem. mit Susanne Granzer. Lecture-Performance an der Österreichischen Akademie der Wissenschaften am 06.03.2006.

„Recalling The Dead“, gem. mit Susanne Granzer. Lecture-Performance at Deutsches Haus New York University, 10.02.2006.

### **2005**

„Performanz der Toten“, gem. mit Susanne Granzer. Lecture-Performance im Museumsquartier Wien am 11.11.2005 (FWF-Forschungsprojekt).

„Explosives. The Metaphor of 'Explosives' as an Iterative Trope of Moral Philosophy“, gem. mit Susanne Granzer. Workshop am Royal College of The Arts in London am 07.Juni 2005.

„Explosives. The Metaphor of 'Explosives' as an Iterative Trope of Moral Philosophy“, gem. mit Susanne Granzer. Lecture-Performance an der FU-Berlin im Rahmen des SFB Projekts "Kulturen des Performativen" am 04.05.2005.

„Re-educating America On Friendship“, gem. mit Susanne Granzer. Lecture-Performance am Schauspielhaus Wien. Wien 2005 am 19.04.2005.

„Re-educating America On Friendship“ and Screening of „Archivare des Sterbens“, gem. mit Susanne Granzer. Lecture-Performance at Austrian Cultural Forum New York am 25.02.2005.

„Explosives: The Metaphor of 'Explosives' as an Iterative Trope of Moral Philosophy gem. mit Susanne Granzer. Lecture-Performance at Deutsches Haus New York University am 15.02.2005.

### **Academic lectures (Selection of 10) [Lecture-Performances see CV Granzer]**

#### **2009**

[VO] „Acting IN Deleuze“ (English), Lecture at The Second International *Deleuze Studies* Convergence CONNECTdeleuze; 10.-12. August 2009.

#### **2008**

[VO] „Why are we called to listen when we think?“ (English), Lecture at University of Music and Performing Arts Vienna; 7.-9. Mai 2009 <http://www.klangperspektiven.at/index.php?id=140>

#### **2008**

[VO] „On the Regenerative Character of Dispositions“ (English), Lecture at the University of Wales, Lampeter, Department of Philosophy, 14-16th November 2008. See: [http://www.lamp.ac.uk/philosophy/events/nietzsche\\_speakers.html](http://www.lamp.ac.uk/philosophy/events/nietzsche_speakers.html)

[VO] „Begnadete Körper: Wissen wir, was ein Körper kann?“, Vortrag an der Akademie Tutzing, „Sich verschwenden. Generosität und Großzügigkeit“, 24.-26 Oktober 2008.

[VO] „Philosophie, ein Kinderspiel“. Vortrag am Tanzquartier Wien im Rahmen der Ringvorlesung „Dies ist kein Spiel“, 19.06.2008.

[VO] „Open Bodies“, Vortrag im Clubhaus der Freien Universität Berlin im Rahmen der Konferenz „The body in India: Ritual, Transgression, Performativity“, 22.-24. November 2007.

[VO], Götzen-Dämmerung. Von der Verbannung des Sinns durch heilige Namen. Vortrag im Maison de la Recherche en Sciences Humaines Université de Caen im Rahmen des Colloque International Sens de l'exil – Exil du sens? am 25.09.2007.

[VO] „Körper-Öffnungen. Vom Durchstoßen der Oberfläche“, Vortrag an der Universität Bern im Rahmen der Tagung „Diskurs und Fragment im Spannungsfeld von Prä- und Postdramatik“, 06.-08.Juli 2007.

[VO] „Der auto-bio-graphische Körper“, Vortrag im Schlosstheater Schönbrunn Wien im Rahmen der Veranstaltung „Philosophy On Stage #2“, 18. Juni 2007.

[VO] Politics of The Muses, Vortrag an der Universität Leiden (Niederland) im Rahmen der 16. Internationalen FNS-Konferenz, 23.-25. März 2007.

**C.2.) Curriculum Vitae: CV/~Susanne.Granzer**  
Univ.Prof.Mag.Dr. phil. Susanne Granzer

**Personal Facts**

Name	Susanne Valerie Granzer		
Place of Birth	Vienna, Austria		
Date of Birth	March 17 <sup>th</sup> , 1950		
Nationality	Austria		
Address	Pfeilgasse 8/38, A-1080 Vienna		
Phone/Fax	+43/(0)1/4084958	Cell phone	+43/(0)664/3119459
E-mail	<a href="mailto:granzer@mdw.ac.at">granzer@mdw.ac.at</a>	Homepage	<a href="http://personal.mdw.ac.at/granzer">http://personal.mdw.ac.at/granzer</a>

**Education**

1968–1971 Drama Student at Max Reinhardt Seminar Vienna (MRS, University for Music and Performing Arts, Vienna)

1971 First University Degree at the MRS Vienna for Acting: Master of Arts

**Engagements as an Actress (Theaters)**

1971 Schauspielhaus Zürich, Switzerland

1971–1972 Volkstheater Vienna, Austria

1972–1976 Theater in der Josefstadt, Vienna, Austria

1976–1980 Stadttheater Basel, Switzerland

1976–1978 Düsseldorfer Schauspielhaus, Germany

1980 Schillertheater Berlin, Germany

1980–1983 Städtische Bühnen Frankfurt am Main, Germany

1983–1988 Burgtheater Vienna, Austria

**Selection of acting parts**

Ferdinand Bruckner. Krankheit der Jugend. Irene • Hermann Bahr. Liliom. Luise • Anton Tschechov. Die Möwe. Nina • Gerhard Hauptmann. Hanneles Himmelfahrt. Hannele • Arthur Schnitzler. Das Vermächtnis. Agnes • Hermann Bahr. Der arme Narr. Sophie • Friedrich Hebbel. Maria Magdalena. Klara • Elias Canetti. Die Komödie der Eitelkeit. Lya Kaldaun • Botho Strauß. Trilogie des Wiedersehns. Johanna • Öden von Horvath. Der jüngste Tag. Anna • Heiner Müller. Die Schlacht. Der Traktor. • Henrik Ibsen. Baumeister Solness. Hilde Wangel • Heinrich von Kleist. Käthchen von Heilbronn. Käthchen • John Osborn. Blick zurück im Zorn. Alison • Albert Camus. Die Gerechten. Dora • J.R.Lenz. Der

Hofmeister. Gustchen • Anton Tschechow. Der Kirschgarten. Warja • August Strindberg. Pelikan. Gerda • Maxim Gorki. Wassa Schelesnowa. Rahel Topas • Georg Büchner. Dantons Tod. Julie • Arthur Schnitzler. Der Reigen. Dirne • Calderón de la Barca. Das Leben ist Traum. Rosaura • Dostojewskij/Ljubimov. Verbrechen und Strafe. Dunja • Friedrich Dürrenmatt. Die Physiker. Schwester Martha • Sophokles. Antigone. Antigone • Anton Tschechow. Die Möwe. Mascha •

### **Full professorship for Acting**

1989–running Full professor for the central artistic subject “Acting” (following Kammerschauspielerin Susi Nicoletti) at the University for Music and Performing Arts, Department of Performing Arts (Acting), Max Reinhardt Seminar Vienna.

### **Academic Biography (Philosophy)**

1980–1982 Studying Philosophy at the Goethe University Frankfurt am Main, Germany.  
 1986–1992 Studying Philosophy at the University Vienna  
 1992 Masters Degree in Philosophy at the University of Vienna.  
 1995 Ph.D. in Philosophy at the University Vienna, Department of Philosophy.  
 1997 Sabbatical in New York at Julliard School and Herbert Berghof Studio (Uta Hagen). Research on Acting. Production of a Film-essay: Theater Tomorrow-Talks About Art in The Global Village, with Klaus-Maria Brandauer, Richard Foreman (Ontological Hysterical Theater, NY), Wooster-Group (Kate Falk, NY) and acting students (Julliard School and Max Reinhardt Seminar).  
 1997 running Co-founder of the cultural factory GRENZ-film Vienna.  
 1996 Production of a Video-Science-Clip: “Gay Science”  
 1998–2003 Production of a series of four Video Science Clips: Philosophy in Pictures  
 1998 running More than 40 Lecture-Performances in the USA, England, France, Germany and Austria (together with Arno Boehler).  
 2004 Publishing a series of four DVD–Books Philosophie im Bild (Philosophy in Pictures) at Passagen Press Vienna (German/English)  
 2005–2007 Realisation of the transdisciplinary research project (FWF): Materiality And Temporality of Performative Speech Acts  
<http://www.fwf.ac.at/de/abstracts/abstract.asp?L=D&PROJ=P17600>  
 10–12.11.05 Philosophy On Stage # 1, Museumsquartier Vienna  
<http://www.univie.ac.at/performanz/index.php/home>  
 17-19.06.07 Philosophy On Stage # 2, Schlosstheater Schönbrunn, KosmosTheater, Theseustempel Vienna; <http://www.univie.ac.at/performanz/pos2>



## List of Publications

### Books

#### Forthcoming:

Susanne Granzer: *Hautnah. SchauspielerInnen, (Sensitively Close. Being an Actress)*, Passagen Press: Vienna 2010 (in preparation)

### Books (Editor)

#### 2009

Arno Böhler and Susanne Granzer (Eds.), *Ereignis Denken (Thinking Events)*, Passagen Press: Vienna.

#### 2007

*GRENZ-film*, Susanne Granzer and Arno Böhler (Eds.), *Philosophy On Stage, Double DVD*, Passagen Press: Vienna 2007.

#### 2005

*GRENZ-film granzer/boehler* (Eds.), *The Call, DVD-Book, Philosophie im Bild (Philosophy in Pictures)* with Avital Ronell (New York University), Passagen Press: Vienna 2005.

*GRENZ-film granzer/boehler* (Eds.), *Das Fremde (Strangeness), DVD-Book, Philosophie im Bild (Philosophy in Pictures)* with Elisabeth von Samsonow (Academy of Fine Arts Vienna), Passagen Press: Vienna 2005.

*GRENZ-film granzer/boehler* (Eds.), *In.Time, DVD-Book, Philosophie im Bild (Philosophy in Pictures)* with Robin Kelley (Columbia University New York), Passagen Press: Vienna 2005.

*GRENZ-film granzer/boehler* (Eds.), *Archivare des Sterbens (Archives of Death), DVD-Book, Philosophie im Bild (Philosophy in Pictures)* with Hans-Dieter Bahr (University of Vienna/Tübingen), Passagen Press: Vienna 2005.

### Articles

#### Forthcoming:

„Was im Spielen alles verschenkt wird“ (What is Given Away in Performing), in: Johannes Bilstein (Ed.), *Kunst erschließt die Welt (Art Discloses The World)*, Munich 2009 (submitted).

“Die Güte der Frauen” (Women’s Grace), in: Doris Ingrisch, Claudia Walkensteiner-Preschl, Andrea Ellmeier (Eds.), *Innovation und Tradition. Gender Studies*, Boehlau-Press, Vienna 2010 (submitted).

#### 2009

“Being On Stage”. In: Arno Böhler and Susanne Granzer (Eds.): *Ereignis Denken (Thinking Events)*, Passagen Press, Vienna, pp. 65-87.

#### 2007

**“Absenz. Erfahrungen der Abwesenheit” (Absence. Experiences of Withdrawals), in Rolf Kühn and Karl H. Witte (Eds.): psycho–logic II. Existenz und Gefühl (Existence and Emotion). Karl Alber Press, Freiburg 2007, pp. 238-254.**

“Gastlichkeit und Zeit in Performanz und Theorie!”, in: GIFT Zeitschrift für Freies Theater, Interview about „Philosophy On Stage“ within the framework of the FWF-research project Materiality and Temporality of performative Speech-Acts, Juli-August-September 2007, by Angela Heide, p.25-27.

**“Nietzsche in Arabic”, in: Nietzsche Circle New York, Online Zeitschrift: <http://www.nietzschecircle.com/interview.html> An interview with translator Ali Mosbah, edited together with Arno Böhler. (Deutsch-English-Arabic). Translations: Katja Brunkhorst (Englisch), Ali Mosbah (Arabisch). April 2007.**

“Nietzsche in Arabic”, in: Nietzsche Circle New York, Online Zeitschrift: <http://www.nietzschecircle.com/interview.html>. An interview with editor Khalid Al-Maaly, edited together with Arno Böhler (Deutsch-English), Translation: Yunus Tuncel (English). April 2007.

## **2006**

Susanne Granzer im Gespräch mit Saskia Hölbling und Louise Lecavalier. High Noon–Das Interview #7, online-magazine, <http://www.tqw.at/Content.Node/de/buehne/HighNoon.php> Vienna 2006.

## **2005**

**ABC–Zäsuren der Kindheit (ABC-Cesura of Childhood), in: Stefan Novotny and Michael Staudigl (Eds.): Perspektiven des Lebensbegriffs, Randgänge der Philosophie (Perspectives on the Notion of a Life; Margins of Philosophy), Olms Press, Hildesheim/Zürich/New York 2005, pp. 183-197.**

ICH: Zonen der Auslöschung, in: Arno Böhler und Susanne Granzer (Eds.): Archivare des Sterbens, DVD-Buch 4, Philosophie im Bild, Passagen Verlag, Vienna, pp. 27-39.

## **2002**

„Es wird einmal gewesen sein, vielleicht“, in: Kunstpunkt Nr. 23/2002, (Hg.) Rektor Werner Hasitschka, Verleger: Universität für Musik und Darstellende Kunst, Wien, pp. 14-15.

## **2001**

„SprachSpiele“, in: Ekkehard Blattmann/Susanne Granzer/Simone Hauke/Rolf Kühn (Eds.), Zur Affektwirklichkeit als Grund des Wortes, Alber Press: Freiburg 2001, pp. 235-249.

## **2000**

„SchauspielerInnen als Orte der Utopie“, in: Dokumentation der Arbeitstagung der Bayrischen Theaterakademie August Everding, München 2000, pp. 121-128.

## **On TV/Radio (Selection)**

### **2008**

Susanne Granzer und Arno Böhler: Philosophie im Bild, in: TV Bayern Alpha, Interview von Michael Fischer-Ledenice mit den Filmemachern Susanne Granzer und Arno Böhler über: Das Fremde. On TV: 06.02.2008, at 21<sup>00</sup> Bayern Alpha.

### **2007**

**Susanne Granzer and Arno Böhler: Philosophy On Stage, in: Neubauer Rundfunk, Radio interview on „Philosophy On Stage“ within the framework of the FWF-research project Materiality and Temporality of performative Speech-Acts, editor: Georg Pöchlhammer, June 2007, published online: <http://www.neubauerrundfunk.at/2007/06/>**

### **2005**

Susanne Granzer und Arno Böhler: Philosophie im Bild, in: TV Bayern Alpha, Interview von Julius Kratky mit den Filmemachern Susanne Granzer und Arno Böhler über: The Call (mit Avital Ronell). On TV: 11.06.2005, at 21<sup>00</sup> Bayern Alpha.

Susanne Granzer und Arno Böhler: Philosophie im Bild, in: TV Bayern Alpha, Interview von Julius Kratky mit den Filmemachern Susanne Granzer und Arno Böhler über: Das Fremde (mit Elisabeth von Samsonow). On TV: 12.06.2005, at 21<sup>00</sup> Bayern Alpha.

Susanne Granzer und Arno Böhler: Philosophie im Bild, in: TV Bayern Alpha, Interview von Julius Kratky mit den Filmemachern Susanne Granzer und Arno Böhler about: In.Time (mit Robin Kelley). On TV: 13.06.2005, at 21<sup>00</sup> Bayern Alpha.

GRENZ-film granzer/boehler: Performanz der Toten, selection for announcement of Philosophy On Stage #1, TV-Show: Metropolis, ARTE, On TV: 05.11.2005

## **Lecture Performances (Selection)**

### **2009**

„Nietzsche in Arabic“, Lecture-Performance am Deutschen Haus der New York University, gemeinsam mit Arno Böhler, Friday, Oktober 30th 2009, 6.30 p. m.

„Nietzsche in Arabic“. Lecture-Performance im Palais Harrach des Bundesministeriums für Wissenschaft und Forschung zum Europäischen Jahr „Kreativität & Innovation“. Gemeinsam mit Arno Böhler, Do. 22.10.2009.

„Die Güte der Frauen“. Lecture-Performance im Audienzsaal des Bundesministeriums für Wissenschaft und Forschung zum Europäischen Jahr „Kreativität & Innovation“. Do. 22.10.2009.

„Freundschaftsaktie IN.TIME“. Lecture-Performance II im Audienzsaal des Bundesministeriums für Wissenschaft und Forschung zum Europäischen Jahr „Kreativität & Innovation“. Gemeinsam mit Arno Böhler, Mo. 19.10.09.

„Entschleunigung oder verspielte Zeiten“. Lecture-Performance I im Audienzsaal des BMWF. Einladung vom Bundesministerium für Wissenschaft und Forschung zum Europäischen Jahr „Kreativität & Innovation“, Mo. 19.10.09.

„Recht auf Einsicht – und ein kleines Extra“. Zwei Einstimmungen zur GLOBArt Academy 2009 “Demokratie neu erfinden”; Pernegg, am 21. + 22.08.09.

„Die Güte der Frauen“, erste Ringvorlesung an der Universität für Musik und darstellende Kunst mit Schwerpunkt Gender Studies: „Innovationen und Traditionen“, 14.05.2009.

„Philosophie im Bild: Die Freundschaftsakte“ In: Wort & Spiele, Volkstheater Wien, Rote Bar. Lecture-Performance, gemeinsam mit Arno Böhler. 18.März 2009.

## **2008**

Lesung aus dem neuen Buch von Benoîte Groult *Salz des Lebens* und Moderation des anschließenden Gesprächs mit Benoîte Groult im Institute Française de Vienne, 27.11.2008.

„Die Güte der Frauen“, Evangelische Akademie Tutzing, Tagung „Sich verschwenden. Generosität und Großzügigkeit“, 24.–26.10.2008.

„Verspielte Zeiten“. GlobArt Academy 2008 „Entschleunigung. Die Entdeckung der Langsamkeit“ (Gemeinsam mit Arno Böhler). Organisiert von GlobArt Connecting Arts & Sciences, 21.-24 August 2008.

## **2007**

Susanne Granzer: Der babylonische Logos. Unterwegs zur Sprache. Globart Academy, Pernegg 24.08.2007

Susanne Granzer: Lecture Performance: Übersetzungen. Nietzsche's Greatest Hits. Tagung Diskurs und Fragment im Spannungsfeld von Prä- und Postdramatik. Performative Strategien zwischen Antike und Postmoderne, Universität Bern, 06.07.2007

Susanne Granzer: Lecture Performance: Der Bio-Graphische Körper. Philosophy On Stage #2, Schlosstheater Schönbrunn, Vienna, 18.06.2007

Susanne Granzer: Lecture Performance: Nietzsche's Greatest Hits. Philosophy On Stage #2, KosmosTheater Vienna, 18.06.2007

## **2006**

Susanne Granzer and Arno Böhler, Philosophy On Stage. Presentation. Proposer's Days des FWF, Vienna 14.06.2006

Susanne Granzer and Arno Böhler, Philosophy On Stage. Presentation at Austrian Academy of Science, Vienna, 06.03.2006

Susanne Granzer and Arno Böhler, Recalling the Dead. Lecture Performance and screening of the film: Recalling the Dead. NYU: Deutsches Haus, New York, USA 10.02.2006

Susanne Granzer, Moderation, SCHLAG-wort Theater: Gründe/Abgründe: Guest: Norbert Mayer (Newspaper, Die Presse) „Wir sind nur die Boten, zuweilen auch die Hebammen. Über journalistische Gesprächskultur“, Max Reinhardt Seminar, Vienna, 20.11.2006

Susanne Granzer, ABC. Zäsuren der Kindheit, at: GLOBArt Academy 2006, Bildung–ein Menschenrecht! Einstimmung und Arbeitskreis: Bildung braucht Kreativität, Pernegg, 25.08.06

Susanne Granzer, Moderation, SCHLAG-wort Theater: Gründe/Abgründe: Guest: Peter Sellars. Max Reinhardt Seminar, Vienna, 22.05.2006

Susanne Granzer, Moderation, SCHLAG-wort Theater: Gründe/Abgründe: Guest: Univ.Prof. Johannes Bilstein (Professor for Educational Science Hochschule Folkwang Essen) „Differenz und Einheit der Künste“. Max Reinhardt Seminar, Vienna, 09.04.2006

Susanne Granzer, High Potentials im Schauspiel, Lecture invited by Dorda, Brugger, Jordis, Neue Studiobühne Max Reinhardt Seminar, Vienna, 13.06.2006

## **2005**

Susanne Granzer and Arno Böhler, Lecture Performance: Performanz der Toten. at: Philosophy On Stage #1, Museumsquartier Vienna, 11.11.2005

Susanne Granzer and Arno Böhler, Lecture Performance: Explosives. Royal College of the Arts, London, UK, 07.06.2005

Susanne Granzer and Arno Böhler, Lecture Performance: Explosives. The Metaphor of “Explosives” as an Iterative Trope of the Moral Philosophy: Re-reading Kant-Nietzsche-Deleuze, FU Berlin: SFB Projekt: Kulturen des Performativen, Berlin 04.05.2005

Susanne Granzer and Arno Böhler, Lecture Performance: Explosives. The Metaphor of “Explosives” as an Iterative Trope of the Moral Philosophy: Re-reading Kant-Nietzsche-Deleuze, Galerie der Forschung, Vienna 20.04.2005

Susanne Granzer and Arno Böhler, Lecture Performance: Performing philosophy: Re-Educating America On Friendship. DVD Presentation, Schauspielhaus Vienna, 19.04.2005

Susanne Granzer and Arno Böhler, Lecture Performance: Re-educating America Friendship, and Screening of the film: Archives of Death, Austrian Cultural Forum New York, USA, 25.02.2005

Susanne Granzer and Arno Böhler, Lecture Performance: The Metaphor of 'Explosives' as an Iterative Trope of Moral Philosophy: Re-reading Kant-Nietzsche-Deleuze. NYU: Deutsches Haus, New York, USA 15.02.2005

Susanne Granzer and Corinna Kirchhoff (Burgtheater Vienna) in dialogue: Schlag-Wort: Theater. Gründe/Abgründe, moderated by Hubertus Petroll, Max Reinhardt Seminar, Vienna 05.05.2005

Susanne Granzer, Moderation: SCHLAG-wort Theater: Gründe/Abgründe: Guest: Erika Fischer-Lichte, FU-Berlin, SFB-Project: Kulturen des Performativen, MRS, Vienna 06.03.2005.

Susanne Granzer: Moderation: SCHLAG-wort Theater: Gründe/Abgründe: Guest: Andrea Breth (Burgtheater Vienna) im Gespräch mit Arno Böhler, Max Reinhardt Seminar, Vienna 16.01.2005.

### **C.3.) Curriculum Vitae: CV/~Krassimira Kruschkov**

PD Dr. Krassimira Kruschkova

#### **Personal Facts**

Name Krassimira Kruschkova  
Date of Birth June 12<sup>th</sup> 1964  
Place of Birth Sofia, Bulgaria  
Nationality Bulgaria  
Address Hugo Wolf Gasse 1 / 11, 1060 Vienna, Austria  
E-Mail [kkruschkova@tqw.at](mailto:kkruschkova@tqw.at)

#### **Education and Academic Biography**

1983-88 Studied Theatre and Film Science and Philosophy  
1989-91 Research Assistant at the Department of Philosophy at the University of Sofia  
Research Collaboration within the Bulgarian Association for Actors Editorial staff of the Magazine Gestus, Sofia  
1991-92 Grant: Austrian Academic Exchange  
1992 Start of the PhD Studies at the University of Vienna  
1993 Herder-Preis-Grant  
1994 Grant for foreign researchers at the University of Vienna. Finishing of PhD Studies at the Department of Theater- Film and Media Studies at the University of Vienna  
1994 Fellowship at the International Research Centre for Cultural Studies, Vienna  
Since 1995: Lecturer at the University of Applied Arts Vienna  
1995-running Teaching at the University of Applied Arts and the Academy of Fine Arts Vienna  
1996-2001 Research work on the habilitation thesis; Charlotte-Bühler-Grant of FWF  
1998/9 Curator (together with H.Völckers) of the international project „Wahlverwandtschaften“ of Wiener Festwochen (Vienna Festival) '99  
26.08.1999 Birth of Son Luc  
28.06.2002 Venia docendi–habilitation thesis on: „Szenische Anagramme. Zum Theater Der Dekonstruktion“, external certification: Prof.Dr. H.-T. Lehmann (University of Frankfurt a.M.), Prof.Dr. R. Nägele (Johns Hopkins University, Baltimore)  
Since 28.06.03 Director of the Theory Department at Tanzquartier Vienna  
2004 Academic Advisor of the intern. Festival „Theaterformen“- Hannover/Braunschweig  
Since 2005 Academic Advisor of „Steirischer Herbst“ (International Art Festival)  
Since 2005 Founding- and Editorial Member of the Web-Magazine Corpus  
2007 Nomination towards professorship for Theater- and Cultural Studies during Selection-procedures at the University of Vienna

### **Curator Activities, International Symposia and Lecture Series**

- 2003 Co-conception of the Conference of the Association for Dance-Research „Tanz anderswo: intra- und interkulturell“ (06.-09.10.'03)-Hamburg/Wien
- 2003/4 Conception of the lecture series „ob?scene. Die Präsenz der Absenz im zeitgenössischen Tanz, Theater und Film“, Vienna
- 2003 Conception of the symposium „Unmögliche Tränen. Über Emotionen in der zeitgenössischen Theater/Performance-Praxis“ (24./25.09.'04, Vienna)
- 2004/5 Concept: lecture series „Gesten. Zur Un/Lesbarkeit von Bewegungsfiguren“ Vienna
- 2005 Academic Advisor of the Congress „Inventory: Dance and Performance since 1989“ – 3-6.3.'05, Vienna
- 2003 Conception of the symposium „I say I“–23./24.09, Vienna
- 2005/6 Conception of the symposium „Potentialität. Zum Modus des Möglichen“ - Vienna
- 2004 Co-Conception of the Circle-Lecture „Education acts. Kunst Macht Bildung“– Cooperation of the Philosophy Department of the University of Vienna, the Tanzquartier Vienna and the Department of Theater- Film and Media Studies of the University of Vienna–Summer Term 2006.
- 2005 Co-Curator of the Performance and lecture series „Performance appropriated“ – Museum of Modern Art Vienna (MUMOK) and the Tanzquartier Vienna (TQW)
- 2006/7 Conception of the lecture series „Aufmerksamkeit. Zur Ästhetik der Hin- und Abwendung“–Vienna
- 2006 Co-Conception of the Symposium „Bildet Kunst? Ästhetische Erfahrung als Wissensproduktion in den Performing Arts“–Cooperation of the TQW and the Department of Theater-, Film- and Media Studies Vienna
- 2007/8 Collaborating and Organizing a discussion series on „Reden über Europa“– Cooperation of „Allianz-Kulturstiftung“, the Department of Human Science (IWM), the Tanzquartier Vienna and Burgtheater, Vienna
- 2007/8 Co-Curator of the Performance- and Lecture series „NICHTS ist nicht peinlich“– Museum of Modern Art (MUMOK) and the Tanzquartier Vienna (TQW)
- 2007/8 Co-Conception of the Circle-Lecture „Dies ist kein Spiel. Spieltheorien im Kontext zeitgenössischer Ästhetik und Kunst“–Cooperation of the Department of Philosophy of the University of Vienna, the Tanzquartier Wien and the Department of Theater-, Film- and Media Studies of the University of Vienna – Summer Term 2008
- 2007/8 Conception of the Lecture Series „Mitsein. Zur Aporie der Gemeinschaft“–Vienna

## List of Publications

### Books

#### Went to press:

Krassimira Kruschkova, *Szenische Anagramme. Zum Theater der Dekonstruktion*. Böhlau: Wien.

**2006**

Krassimira Kruschkova, *It takes place when it doesn't. On dance and performance since 1989*, Eds. with M. Hochmuth / G. Schöllhammer, Revolver Press: Frankfurt a. M. 2006.

**2005**

Krassimira Kruschkova, *Ob?scene. Zur Präsenz der Absenz im zeitgenössischen Theater, Tanz und Film (Ob?scene. On Presence and Absence in Contemporary Theatre, Dance and Film)*, Ed., Böhlau: Wien/Köln/Weimar 2005.

**2004**

Krassimira Kruschkova, *Tanz anderswo: intra- und interkulturell (Dance elsewhere: intra-intercultural)*, Ed. with N. Lipp, LIT: Münster 2004.

### Articles

**2007**

„Virtuosität der Abwesenheit. Sechs Hinweise auf Darstellbarkeit“ (Virtuosity of Absence. Six References on Presentation, in: Norbert Haas / Rainer Nägele / Hans-Jörg Rheinberger (Ed.), *Darstellung oder Manifestation–Virtuosität in Kunst und Wissenschaft (Presentation or Manifestation–Virtuosity in Art and Science)*, Isele: Eggingen 2007.

„Versprochen. Ereignis-Aporien“ (Promised. Aporia of the Events), in: *GRENZ-film (Hg.), Philosophy On Stage, Doppel-DVD-Buch*, Vienna: Passagen Press 2007.

„Als tanzten sie nach Kleists Choreographie“, in: G. Brandstetter / G. Blamberger / I. Breuer / S. Doering / K. Müller-Salger (Hg.): *Kleist-Jahrbuch 2007*. Metzler: Stuttgart/Weimar 2007.

„Das Aussetzen der Kritik“, in: J. Huber / Ph. Stoelger / G. Ziemer / S. Zumsteg (Hg.): *Ästhetik der Kritik. Verdeckte Ermittlung*, Voldemeer: Zürich 2007.

„Das Medium der Gabe“ (The Medium of The Gift), in: *Veronica Kaup-Hasler / Claus Philipp (Ed.): Schwarzmarkt des nützlichen Wissens und Nichtwissens (Black Market of Usefull Knowledge and Ignorance)*, Böhlau: Vienna 2007.

„Zum Kontingenz-Ereignis. Die Medien der Performance und die Performance der Medien“, in: *Jörg Huber / Philipp Stoellger (Hg.): Kontingenz Gestalten*, Zürich 2007.

*Correspondances. Artists in Residence from Eastern Europa in dialogue*. (Co-Edd. E. Hrvatin / M. Hochmut). KulturKontaktAustria 2007.

**2006**

„Singularität“, in: Jack Hauser: *Der Name. Die Hüll. Das Abenteuer*, Wien 2006.



**„Defigurationen. Zur Szene des Anagramms“ (De-figurations. On Scenes of Anagramms), in: Corpus, www.corpusweb.net, Wien 2006.**

**2005**

„Komisches Versprechen“, in: Komik. Ästhetik. Theorien. Vermittlungsstrategien, Maske und Kothurn, hrsg. vom Institut für Theater-, Film- und Medienwissenschaft der Universität Wien, Böhlau: Wien 2005.

**„Unmögliche Tränen. Über Emotionen im zeitgenössischen Tanz und in Performance“ (Impossible Tears. On Emotions in contemporary Dance and Performances), in: Margit Bischof/Claudia Feest/Claudia Rosiny (Hg.): e\_motion in motion, LIT: Münster 2005.**

**2004**

„Szenische Anagramme. Zum Theater der Dekonstruktion“, in: TheaterKunstWissenschaft. Festschrift für Wolfgang Greisenegger zum 66. Geburtstag, zusammengestellt vom Institut für Theater-, Film- und Medienwissenschaft der Universität Wien, Böhlau: Wien/Köln/Weimar 2004.

„Das Alphabet der Vakanz“, in: Jérôme Bel, Brüssel 2004.

„Szenographie der Fehlleistungen. Das wilde Denken von Antonin Artauds Theater der Grausamkeit“, in: Norbert Haas/Rainer Nägele/Hans-Jörg Rheinberger (Hg.): Das wilde Denken, Isele: Eggingen 2004.

„Die Choreographie von Jérôme Bel“, in: Berno Odo Polzer (Hg.): Wien Modern, Wien 2004.

**2003**

**„Dance interrupts the visible“, in: Bojana Kunst (Ed.): Maska. Dance and Politics, performing arts journal, Vol. XVIII, 2003.**

„Notes on the project Collect-If“, in: Collect-If by Collect-If. Maska/ZOE, Lubljana/Brussels 2003.

**2002**

„Topographie des (Ver)Fehlens“, in: dérive, Zeitschrift für Stadtforschung, Wien 2002, Heft 9.

„Szenographische Anagrammatik“, in: Der anagrammatische Körper, Ausstellungskatalog, ZKM-Karlsruhe 2002.

„Die Gabe“, in: Schritt und Gruß. Für Felix Philipp Ingold, Howeg: Zürich 2002.

**2001**

**„Actor as/and Author as ‘Afformer’ (Jérôme Bel as Xavier Le Roy)“, in: Frakcija, Performing Arts Magazine, Zagreb 2001.**

**2000**

„‘Zeilenbrüche’. Die Gedankensplitter von Helmut Peschina“, in: Helmut Peschina: Zeilenbrüche, Deuticke: Wien/München 2000.

**1999**

„Die Szenographie des ‚antigraven‘ Körpers. Eine Anagrammatik der szenischen ‚Avantgarde‘ der 90er“, in: Katalog der Wiener Festwochen 1999.

## **1997**

"Der Theoretiker als Rhetoriker. Der Wille zum Anagramm", in: Andreas Schirmer/Rüdiger Schmidt (Hg.): Entdecken und Verraten. Nietzsche-Tagungsreihe, Weimar 1997.

## **1996**

"Anagrammatische Echographie", in: manuskripte, Graz 1996, Heft 132.

„Anagrammatologie: Die Figur des Übersetzens bei Friedrich Nietzsche, Walter Benjamin und Jacques Derrida“, in: Internationales Forschungszentrum Kulturwissenschaften- News, Wien 1996, Heft 1.

## **1995**

"Statt Motto. Walter Benjamins ‚Aufgabe der Übersetzung‘", in: Modern Language Notes, Johns Hopkins University Press 1995.

"Der Schwindler des Gleichzeitigen. Peter Handkes ‚Mein Jahr in der Niemandsbucht‘, in: Univers, Wien 1995 Heft 1.

"Über Wittgenstein und die Trivialkultur. Dieter Schwanitz ‚Der Campus‘ ", in: Univers, Wien 1995, Heft 5.

"Promiskuität der Sinne oder des Sinns. Gerald Schmickls ‚Alles, was der Fall ist‘", in: Univers, Wien 1995, Heft 5.

"Das Aussprechen der Macht oder Das Machen der Sprache. Ferdinand Schmatz ‚Sprache Macht Gewalt‘ ", in: Univers, Wien 1995, Heft 6.

"Derrida lesen: futur antérieur. Jacques Derridas ‚Dissemination‘ ", in: Univers, Wien 1995, Heft 7.

## **1994**

"Die Augen der Schrift der Augen", in: Norbert Haas/Rainer Nägele/Hans-Jörg Rheinberger (Hg.): Im Zug der Schrift, Wilhelm Fink Verlag: München 1994.

"Versuch über die Übersetzbarkeit", in: Zagreber Germanistische Beiträge. Jahrbuch für Literatur- und Sprachwissenschaft, Zagreb 1994, Beiheft 2.

## **1992**

"Устните като кавички" („Die Lippen als Anführungszeichen"), in: Alexander Kiossev (Ed.): Ars Erotika, University of Sofia Press: Sofia 1992 (Bulgarisch).

"An Index of Memory", in: Balkan Media, Sofia 1992, Heft 2.

"Die Erotik scheitert am Gestusdiskurs", in: Hans-Thies Lehmann / Renate Voris (Hg.): Der andere Brecht I. Das Brecht-Jahrbuch 17, University of Wisconsin Press: Wisconsin 1992.

## **1991**

"Стъпки или изгорели кръпки. Театър на настоящето" ("Schritte oder brennende Schnitte. Zum Theater der Gegenwart"), in: Култура, Sofia 1991 (Bulgarisch).

#### **C.4. Curriculum Vitae: CV/~Alice Pechriggl**

Univ.Prof.Dr. Alice Pechriggl

##### **Personal Facts**

Name Alice Pechriggl  
Date of Birth October 2<sup>nd</sup> 1964  
Place of Birth Vienna, Austria  
Nationality Austria  
E-Mail [Alice.Pechriggl@uni-klu.ac.at](mailto:Alice.Pechriggl@uni-klu.ac.at)

##### **Education and Academic Biography**

1969-82 Lycée Français de Vienne  
1982 French Baccalauréat and Austrian Matura  
1983 Studying Philosophy and Political Science at the University of Vienna  
1985/86 Studying program in Italy at Facoltà di Scienze Politiche di Firenze "Cesare Alfieri"  
06.1987 First University Degree: Political Science (First Class honors)  
1988/89 Studies in France. Accepted at EHESS, Paris. Elaborating the Austrian doctoral thesis on: Utopiefähigkeit und Veränderung  
1988/89 Grant of the French Government  
06.1990 Promotion in Philosophy at the University of Vienna (First Class honors)  
10.1990 Ph.D. Studies in Philosophy and Social Science at the EHESS under the direction of Cornelius Castoriadis. Studied also with Nicole Loraux and Jacques Derrida. Title of the thèse: Corps transfigurés–Stratifications de l'imaginaire des sexes/genres (Transfigured Bodies–Superpositions of the Gender-Specific Imaginary). Presentation: March 1997.  
1991 Grant of the Cultural Department of the City of Vienna  
09-12.1991 Grant of the French Government  
1992-1993 Postgraduate Grant of the Austrian Federal Ministry for Science and Research (BmfWF)  
02.1998 Soutenance de thèse at EHESS (École des Hautes Études en Sciences Sociales) First Class honors –très honorable avec félicitations du jury. Jury: Françoise Héritier (Social Anthropology), Michelle Perrot (History), Pierre Pellegrin (Philosophy), Pierre Vidal-Naquet (Ancient History), Antonia Soulez (Philosophy)  
11.1998 Award of the City of Vienna, Sciences  
11.1999 Venia docendi–habilitation for the total field of Philosophy. Jury: Michèle LeDœuff, Peter Kampits, Bernhard Waldenfels

- 1993-2000 Lecturer at the Department of Philosophy at Vienna University
- 2000 Visiting Professor at the Institut d'Etudes Européennes, Université Paris VIII on the theme: Public Space and Spheres according to Hannah Arendt
- 10.2000-07.2002  
Visiting Professor in line with the interdisciplinary Gender Course (for Doctorate Studies) at the University of Vienna, Department of Philosophy and Department of Contemporary History
- 2001-2002 Organisation of Circle-Lectures within the Gender Course
- 2001-2004 In line with *Venia docendi*: Research-seminar on: "Inter- and Transdisciplinary Methodology of Gender Studies"
- 2000-2005 Psychoanalysis: Ingrid Bresler-Hinsch (Teaching-psychoanalytst, Wiener Arbeitskreis für Psychoanalyse, IPA)
- 2002 Specialization on Group-psychoanalysis at ÖAGG (Österr. Arbeitskreis für Gruppentherapie und Gruppendynamik)
- 02.2002 Visiting Professor at the University Paris I (Sorbonne), Centre Gustave Glotz
- 01.2006 Accreditation as a „Group-psychoanalyst in Education And Under Supervision“ („Gruppenpsychoanalytikerin in Ausbildung unter Supervision“)
- 06.2002 Call for a professorship at the Department of Philosophy at Klagenfurt University (50%, for 5years, to be continued after the decision of the Senat and other Evaluations)
- Since 11.2006 Head of the Philosophy Department of the University of Klagenfurt
- 03.2007 100% professorship and conversion to long-term status at the University of Klagenfurt after external Evaluation.
- Several Awards for Teaching from the University of Vienna and the University of Klagenfurt

#### **Short Selection of Research projects (only one of many) / Scientific Memberships**

- 1995–98 Research project of the Austrian Science Fund (FWF): „Der Körper als Modell und als Glied des politischen Raums“
- Member of the *comité de rédaction*, editing the abatement of Cornelius Castoriadis
- Founding Member of the interdisciplinary Gender Colleg, founded in January 2001 at the University of Vienna
- Member of the SAB (Scientific Advisory Board) of the Wittgenstein Award 2000 of the FWF
11. 2005–01.2007 Chairwoman of the Association of Philosophy Klagenfurt

## List of Publications

### Books since 2000

#### 2009

Monography: Alice Pechriggl, *Eros*. UTB Profile, Facultas: Wien, 128 pages.

Coeditor: Alice Pechriggl, Brigitte Hipfl, Utta Isop, Kirstin Mertlitsch, *Über Geschlechterdemokratie hinaus. Beyond Gender Democracy*, Drava: Klagenfurt 2009.

#### 2008

Coeditor: Manfred Moser, Alice Pechriggl, *Bewegung – Aufenthalt. Aufenthalt*, Drava: Klagenfurt 2008.

**Monography: Alice Pechriggl, Chiasmen. Antike Philosophie von Platon zu Sappho–von Sappho zu uns (Chiasms. Ancient Philosophy: From Plato to Sappho–From Sappho to us), Transcript Verlag: Bielefeld 2006. (published)**

#### 2003

Coeditor: Alice Pechriggl, *Brüche. Geschlecht. Gesellschaft: Gender Studies zwischen Ost und West*, Hg. gem. mit Marlen Bidwell-Steiner, *Materialien zur Förderung von Frauen in den Wissenschaften Bd. 16*, Österreich Verlag: Wien 2003.

#### 2000

**Monography: Alice Pechriggl, Corps transfigurés. Stratifications de l'imaginaire des sexes/genres, Vorwort von Pierre Vidal-Naquet, l'Harmattan : Paris 2000 two volumes:**

**I. Du corps sexué à l'imaginaire civique, 315 pages.**

**II. Critique de la métaphysique des sexes, 219 pages.**

### Magazines (Articles on Philosophy)

#### Forthcoming:

„Philosophische Geschlechterforschung und feministische Philosophie in Österreich“, gem. mit Eva Waniek, in: Michael Benedikt, Reinhard Knoll, Cornelius Zehetner (Hg.), *Verdrängter Humanismus – Verzögerte Aufklärung*, Band VI.

#### 2007

„Beratung und Entscheidung im Kontext kollektiven Ausagierens (Deliberation in the Context of Collective Acting Out)“, in: *Cultures: Conflict-Analysis-Dialogue, Proceedings des 29. Internationales Wittgenstein Symposium*, S. 211-219.

„Zur Verknüpfung von Philosophie und Psychoanalyse bei Castoriadis“ in: *Journal Phänomenologie*, 26/2007

**„Destituierung, Instituierung, Konstituierung... und die de/formierende Macht affektiver Besetzung“ in: *Transversal (in German, English, French and Spanish)*,**

<http://translate.eipcp.net/transversal/0507>; French title, „Destitution, institution, constitution... et la puissance (dé)formatrice de l'investissement affectif“, übers. von Pierre Rusch, in: **Multitudes, printemps 2007.**

„Psyché-soma ou monade psychique: difficile liberté entre institution imaginaire et incorporation culturelle“, in: Sophie Klimis, Laurent Van Eynden (Eds.), **Psyché. De la monade psychique au sujet autonome, Facultés universitaires St. Louis : Bruxelles 2007, pp. 55-85.**

**2006**

„Wie un/dogmatisch ist Kelsens Platon? Drei Annäherungen an die Illusion der Gerechtigkeit“ in: Robert Walter, Clemens Jabloner, Klaus Zeleny (Hg.), **Griechische Philosophie im Spiegel Hans Kelsens, Manz: Wien 2006. S. 31-49.**

**2005**

„Genos–Gattung, Geschlecht, «Rasse». Antike Vorläufer und moderne Auswirkungen aristotelischer Zeugungslehre“ in: Marlen Bidwell-Steiner und Karin Wozonig (Hg.), **Gender and Generation, Studien Verlag: Wien, Innsbruck 2005, S. 13-32.**

„Verbreiten, verfemen, verführen in Theatrokratie und Polis. Politische Begriffsgeschichte im Zeichen platonischer Inszenierungen“ (Divulging, ostracize, seduce in Theocracy and Politics. History of the Notion of the Political in the Shadow of Platonic Dramaturgies) in: **Rainer Gries, Wolfgang Schmale (Eds.), Kultur der Propaganda (Cultures of Propaganda), Winkler: Bochum 2005, pp. 37-58.**

„Body and Gender in the Social Imaginary“, übers. v. G. Postl in: Gertrude Postl (Ed.), **Contemporary Philosophy in German, Hypatia Sondernummer, Spring 2005, pp. 102-118.**

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