

# ABSTRACT COLLECTION<sup>1</sup>

## Philosophy on Stage#4

NOV  
26 THURS

6:00 pm

FESTIVAL OPENING <sup>SPEECHES</sup>

FRANZ HAUTZINGER + WOLFGANG MITTERER <sup>SOUNDS</sup>

in TQW / Halle G



Video documentation: <http://homepage.univie.ac.at/arno.boehler/php/?p=8893>  
Photo by Christoph Hochenbichler, © Austrian Science Fund (FWF): AR 275-G21

Opening Speeches and Sounds by Wolfgang Mitterer and Franz Hautzinger. The musicians continuously accompanied the festival – like two “Hermeses” – in order to co-create a Nietzsche field with sounds, et cetera.

*CVs*

*Franz Hautzinger*

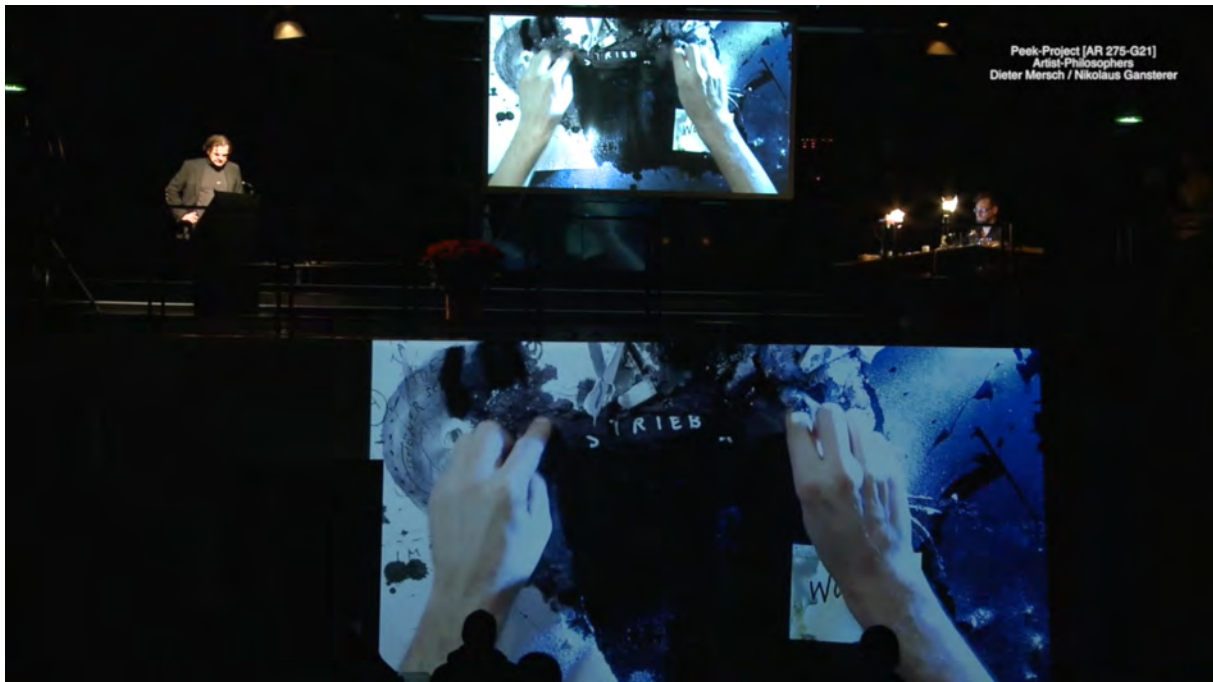
Franz Hautzinger studied trumpet and composition at what is now the University of Music and Performing Arts Graz and the Music and Arts Private University of the City of Vienna with Robert Politzer. Starting in 1989, he taught at the University of Music and Performing Arts Vienna; the musical influence of Miles Davis’ and later Bill Dixon can be heard in the collaboration he also undertook at the time in recording sessions for the Extraplatte label with Helge Hinteregger and Werner Dafeldecker and their affiliated bands, such as Mühlbacher usw., Nouvelle Cuisine and Striped Rose. He also worked on projects with Martin Siewert and Burkhard Stangl as well as in the Berlin composition ensemble Zeitkratzer during this time. In 1994, within the framework of the Duo ZOSB, he recorded the Zong of Se Boboolink with Hinteregger (who experimented with samplers and electronics). His debut album Bent for quartet appeared in 1996; in 2000, he presented the solo album Gomberg, followed by

Dachte Musik (2001), both on the Grob label. He also worked with Derek Bailey, Boris Hauf, Mia Zabelka, in the Max Nagl ensemble and in the London Improvisers Orchestra. He made his appearance at the Jazzfestival Saalfelden with Hayden Chisholm, William Parker and Tony Buck. He has been touring in duo with clarinetist Isabelle Duthoit since 2013. Over the years, Hautzinger has developed an extremely personal musical language on the quarter-tone trumpet with the use of airstream effects, microtones and an increasingly sensitive approach to musical form.

### *Wolfgang Mitterer*

Wolfgang Mitterer lives in Vienna. Mitterer studied organ, composition and electroacoustics in Vienna and Stockholm; not only is he among “the” specialists in Austria for electronics, displaying equal virtuosity at both the keys and the soundboard, he is also among the ranks of today’s most innovative composers. His work oscillates between compositional and open form; along with his organ and orchestral pieces, piano concerto and opera, he has also produced electronic pieces, conceptualized sound installations, undertaken collective improvisation within a number of variously structured ensembles and developed a musical language that encompasses extremes, tension and multilayered complexity. His delight in experimentation drives him to string together opposites that lead to musical events marked by their unpredictability, e.g., placing musical ensembles and children’s choirs opposite specialized instrumentalists and vocalists in a large-scale composition while himself playing with live electronics in the space via a circular sound system. His musical presence and the high intensity and profoundly moving complexity of his music make these performances into far more than a spectacular event. His works allow equal room for both quiet sounds and the “mounting” of explosive musical snippets “in the brain” of the listener.

**6:30 pm**  
**NICOLAUS GANSTERER +**  
**DIETER MERSCH** LECTURE-PERFORMANCE  
 in TQW / Halle G



Video documentation: <http://homepage.univie.ac.at/arno.boehler/php/?p=8921>  
 Photo by Christoph Hochenbichler, © Austrian Science Fund (FWF): AR 275-G21

*Who is Nietzsche's Dionysos? / Nietzsche Diagrammes*  
*Language: German*

The Dionysian is one of Nietzsche's central aesthetic categories – and Dionysius is, aside from Zarathustra, the most enigmatic figure within Nietzsche's work, one he repeatedly calls up and invokes like a magic formula or a deep yearning throughout all his writings as well as his extensive *Nachlass*. A deity of transformation, Dionysus remains enigmatic, as inscrutable as a mask, tearing to pieces commonly accepted ideas while himself perpetually in hiding and still in the process of arriving and becoming; while he appears as one of Nietzsche's *alter egos*, his significance reaches far beyond that ...

*CVs*

*Nikolaus Gansterer*

Cofounder of the "Institute for Transacoustic Research" and the sound collective "The Vegetable Orchestra," Nikolaus Gansterer is lecturer at a number of institutions, among them the Institute for Transmedia Art at the University of Applied Arts in Vienna, Austria. As artist, Nikolaus Gansterer is deeply interested in the unfolding of immanent structures of interconnectedness within the links between drawing, thinking and action.

*Dieter Mersch*

Philosopher Dieter Mersch is director of the Institute for Critical Theory (ith) and Professor of Aesthetics and Theory at the Zurich University of the Arts (ZHdK) with emphases in media philosophy, art philosophy, semiotics, linguistic philosophy and aesthetics as well as 19<sup>th</sup>- and 20<sup>th</sup>-century philosophy.



8:30 pm

**DANS.KIAS + SASKIA HÖLBLING** INTERVENTION

in TQW / Halle G



Video documentation: <http://homepage.univie.ac.at/arno.boehler/php/?p=8926>  
Photo by Christoph Hochenbichler, © Austrian Science Fund (FWF): AR 275-G21

*bodies (with)in fences*

*Language: -*

“Loosely based on Nietzsche’s idea of eternal recurrence as the highest formula of affirmation” – In the midst of a monument made of gratings, two bodies begin continuously and repeatedly dissecting their rigid environment; they toil their way through ponderous barriers, they become wedged together, they swim on the surface, they meet in closeness and in intimacy, they fall, they rise, they rest, and so they keep a system/”the world” in suspense. This is an inescapable circuit of rules, a perpetuum mobile, of necessity leading to a dead end, unless one learns to love it – and you have to in order to survive.

Dance, Performance: Saskia Hölbling, Rotraud Kern

Space: Laurent Goldring, Gudrun Lenk-Wane

Costumes: Gudrun Lenk-Wane

Music, Sound: Nik Hummer

Light: Reto

*CVs*

*Saskia Hölbling*

Born in 1971 in Vienna, Saskia Hölbling presented her first choreographies already during her dance training at the Vienna Conservatory, going on to study at the P.A.R.T.S dance academy directed by Anne Teresa De Keersmaecker in Brussels.

### *DANS.SKIAS*

The Company DANS.KIAS was founded in 1995 by Austrian choreographer Saskia Hölbling and is a Vienna-based independent contemporary dance company. DANS.KIAS has created more than 20 pieces under the artistic direction of Saskia Hölbling and was awarded the *Prix d'Auteur du Conseil Général de la Seine-Saint-Denis* in 2000 and the *Österreichischer Tanzproduktionspreis* in 2002. The company also stages productions in the fields of contemporary/new music, theater and other art forms and collaborates with a number of other artists.

8:45 pm  
**ARNO BÖHLER +**  
**SUSANNE VALERIE GRANZER** LECTURE-PERFORMANCE  
 in TQW / Halle G



Video documentation: <http://homepage.univie.ac.at/arno.boehler/php/?p=8932>  
 Photo by Christoph Hochenbichler, © Austrian Science Fund (FWF): AR 275-G21

*Nietzsche, et cetera: An Analysis of Kant / Nietzsche et cetera. Kant in Analyse*  
 Language: German

It is the lecture-performance format that makes it possible: Immanuel Kant (†1804) has just read Friedrich Nietzsche (†1900), and the artist-philosopher's lecture has had an unexpectedly strong impact on him. His thoughts compulsively circle around Nietzsche's thesis in *Beyond Good and Evil* that "the largest part of conscious thinking has to be considered an instinctual activity, even in the case of philosophical thinking" (Nietzsche 2008, 7). Kant experiences such statements as scandalous. The degradation of reasoning to an *instinctive activity* by making it subject to *unconscious instincts* that secretly guide, rule and control it is quite the opposite of what he himself means by autonomy. He angrily counters Nietzsche, "It is not 'It wants' (cf. Nietzsche 2008, 16-17) but 'I want'. It is I myself who thinks, *if* I think; who wants, if I want anything at all; who acts, if I act!" Yet did he not deal with similar questions in his *Anthropology* when speaking of ideas "we have without being conscious of them"? (Kant 1974, 16)

Nietzsche's thoughts allow Kant no rest. Finally, he decides to visit Lou Andreas-Salomé (†1937) at her psychoanalysis practice in Göttingen in order to analyse together with her the contradiction between his own critical philosophy and that of the "artist-philosopher" Nietzsche. The longer the analysis lasts, the more clear it becomes to Kant that Nietzsche's work is a detonator of becoming.

Kant, Immanuel. 1974. *Anthropology from a Pragmatic Point of View*. Translated, with an Introduction and Notes from Mary J. Gregor. Den Haag: Martinus Nijhoff.  
 Nietzsche, Friedrich. 2008. *Beyond Good and Evil*. Translated by Marion Faber. Oxford: Oxford University Press.



## *CVs*

### *Arno Böhler*

Arno Böhler (Univ.Doiz.Dr.habil.) teaches philosophy at the University of Vienna's department of philosophy and is founder of the Philosophy on Stage philosophy-performance festival. He heads the research project "Artist-Philosophers: Philosophy AS Arts-based-Research" (AR275-G21) at the University of Applied Arts Vienna, sponsored by the Austrian Science Fund (FWF). His website: <http://homepage.univie.ac.at/arno.boehler>

### *Susanne Valerie Granzer*

Susanne Valerie Granzer holds the position of fulltime professor of acting at the Max Reinhardt Seminar at Vienna's University for Music and Performing Arts. As an actress, she starred at national state theaters throughout the German-speaking world (Vienna, Basel, Düsseldorf, Frankfurt, Berlin). Parallel to her professional work as an actress, she studied philosophy at the Goethe University Frankfurt and the University of Vienna (Ph.D., 1995). In 2005, she and Arno Boehler together founded the "Philosophy on Stage" philosophy-performance festival.

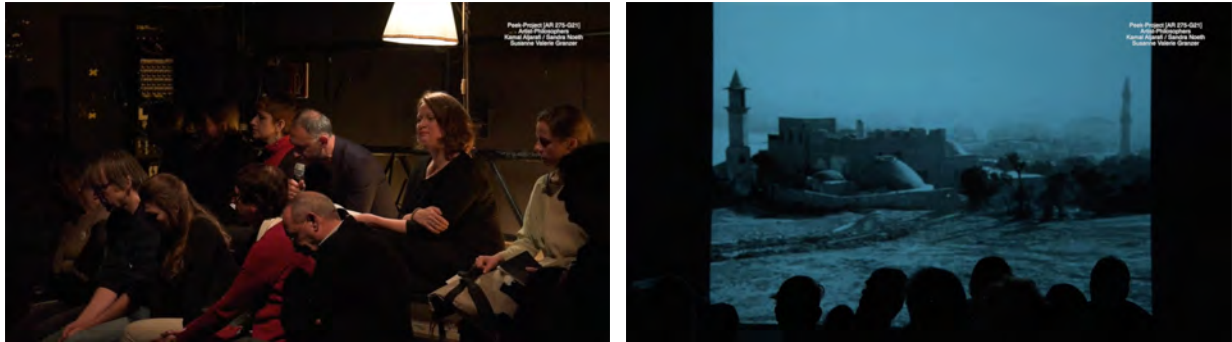


9:30 pm

**KAMAL ALJAFARI + SUSANNE VALERIE GRANZER +**

**SANDRA NOETH** LECTURE-PERFORMANCE

in TQW / Halle G



Video documentation: <http://homepage.univie.ac.at/arno.boehler/php/?p=8936>  
Photos by Christoph Hochenbichler, © Austrian Science Fund (FWF): AR 275-G21

*Disquieting Movements: On Uneasy Bodies and Images*

*Language: English*

This lecture focused on the movement of the motionless, in resonance with processes involving material and immaterial boundaries, and featured *Recollection*, the most recent work by filmmaker Kamal Aljafari. It engages us with wounded places and follows the contradictory and responsive dynamics of the wounded.

Wounds here serve not only as witness to harm, illness and intrusion but also simultaneously provide us with the invitation and obligation to reorient our perception and experience, to get in touch with them again, to become tangible, to become vulnerable again.

Sandra Noeth, Susanne Valerie Granzer and Kamal Aljafari enter into dialogue with the politics and poetics of our productions, placing the absent bodies, hidden images and untimely encounters at the core of our artistic, philosophical and day-to-day projects – which are already ethical in nature anyway. They ask questions about the relationship between arts, society and the public, about our own involvement and responsibility in boundaries as events, and the consequences – and ultimately, the violence – of our inscriptions.

*CVs*

*Kamal Aljafari*

Films by Kamal Aljafari include *The Roof* (2006), *Port of Memory* (2009) and *Recollection* (2015). He was featured artist at the Robert Flaherty Film Seminar in 2009 in New York, as well as Benjamin White Whitney Fellow at the Radcliffe Institute for Advanced Studies and Center for Film Studies at Harvard University in 2009 and 2010. He taught film at the New School and, between 2011 and 2013, acted as the head of the film-directing program at the DFFB Berlin.

*Sandra Noeth*

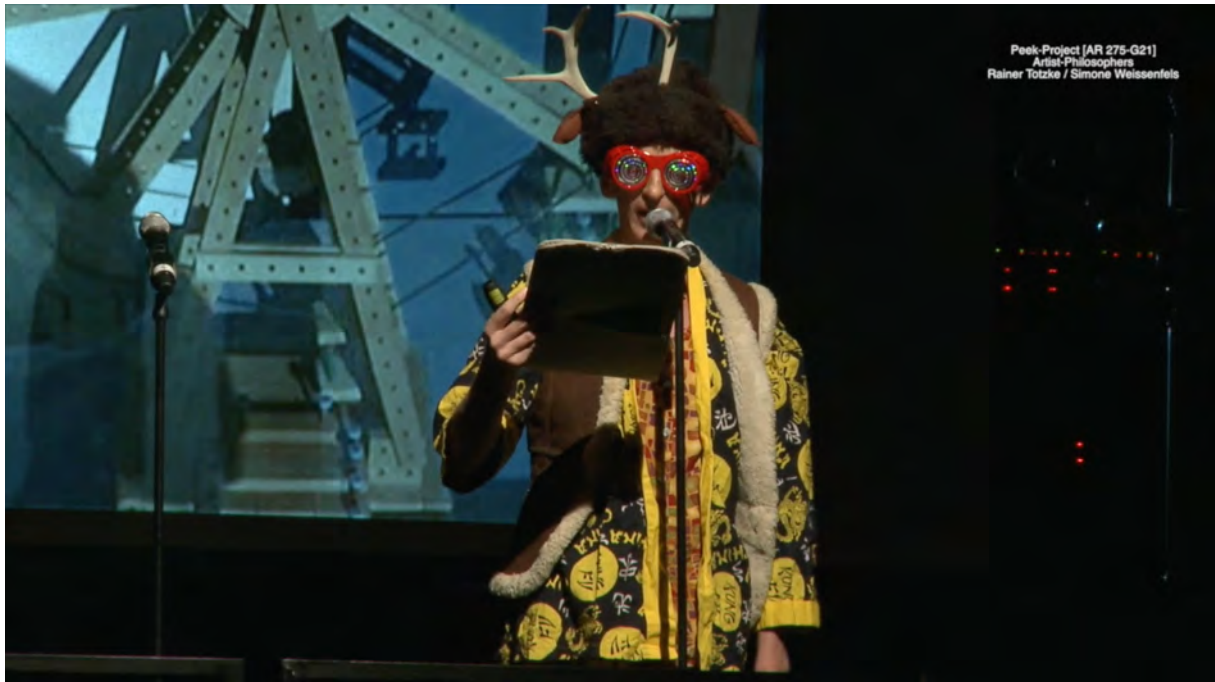
Writer, researcher and curator Sandra Noeth has been part of the Research Cluster *Loose Connections: Collectivity at the Intersection of Digital and Urban Space* at the University of Hamburg since 2015. Her artistic-theoretical research projects and publications focus on

questions related to the ethics and politics of the body, non-Western movement practices and body cultures as well as dramaturgy in choreography and performance. Internationally active as an educator, she has held such positions as Senior Lecturer at DOCH-Stockholm University of the Arts and Resident Professor at the 2015-16 Home Workspace Program at ashkal alwan, Beirut. She was Head of Dramaturgy and Research at Tanzquartier Wien between 2009 and 2014.

10:15 pm

**RAINER TOTZKE + SIMONE WEISSENFELS** INTERVENTION

in TQW / Halle G



Video documentation: <http://homepage.univie.ac.at/arno.boehler/php/?p=8946>  
Photo by Christoph Hochenbichler, © Austrian Science Fund (FWF): AR 275-G21

*1000 Nietzsche: A Performance (Sketch) for Everybody and Nobody / 1000 Nietzsche – Eine Performance(-Skizze) für alle und keinen*  
Language: German

Within the context of the lecture performance “1000 Nietzsche: A Performance (Sketch) for Everybody and Nobody,” philosopher, literary author and spoken word-performer Rainer Totzke (a.k.a. Kurt Mondaugen) and experimental musician Simone Weißenfels play a variety of roles while experimenting with the possibilities and impossibilities of the here and now in order to *state* and/or *show* something philosophically appropriate about Nietzsche and his “Zarathustra.” Through all kinds of textual layers and layers of text reception, through the broadest range of pitches and layers of sound, an experimentative rehearsal is conducted as to what it means, in dealing with Nietzsche’s text, to remain at eye level with it or not, to gain relevance or to lack complexity, to repeat oneself or not, to speak/act in *simple* irony or not, to risk one’s very existence when speaking/acting or not ...

This performance is an experimental setup that arises first of all from the urgent philosophical impetus of wanting at all costs to understand Nietzsche’s text “Thus Spoke Zarathustra” – and from the question as to how Nietzsche and his Zarathustra must be read and understood, that is to say, truly and effectively read and understood. What kind of experimental setup is needed in order to evoke an appropriate *understanding of* and, with that, an appropriate way of *dealing with* Nietzsche’s “Maxims and Arrows”? Toward this end, Totzke and Weißenfels allow Nietzsche’s sentences themselves to act on the stage, trying them out in the most diverse cultural and musical contexts, granting them both success and failure and driving them to their limits in order to acquire for them the necessary “bruises” (Wittgenstein) for

their reflection by means of the appropriate corresponding performative speech acts and the language of Nietzsche himself.

The second essential initial impetus for the dramaturgy of the lecture-performance is the conviction that the ability to reproduce within oneself the various identities/characters within Nietzsche is prerequisite to an appropriate way of dealing with Nietzsche's sentences/texts. Anyone who wishes to understand and depict Nietzsche must seek out and visibly show the various aspects of Nietzsche within oneself. That is to say, within the context of a Nietzsche performance, one must always simultaneously experience, reflect on and present oneself within the speaking of Nietzsche's words – even while this is impossible and leads to failure – and withstand that very tension while allowing it to become manifest. Commensurate with all this, Rainer Tetzke himself acts experimentally on stage in his double identity as “academic philosopher” and “artist” (Kurt Mondaugen) while at the same time also inventing his own provisional Zarathustra identity.

With that, we have reached the third topical and dramaturgical research impetus underlying the lecture-performance. The following question should/must be dealt with in its contextual framework: How might Nietzsche's rhetoric of power and empowerment, at times rather martial in nature, and his vision of the lonely religious/artistic “genius” standing in opposition to the “masses” be appropriately broken down and reflected on by means of a performance – also (and particularly) within the tension between performer and audience?

#### *CVs*

##### *Rainer Tetzke*

A philosopher, author and performer from Leipzig, Germany, Rainer Tetzke (a.k.a. Kurt Mondaugen) is also affiliated with the Department of Philosophy at the University of Magdeburg. His philosophy performances include “Soundcheckphilosophiemaschine” (2008-2012), “Personal Views” (2010-2012), “Es gibt das erste nur, wenn es das zweite gibt...” (2012) and “Philosophie & Schamanismus” (2014/15). Rainer Tetzke is co-organizer of the philosophy-performance festival “SoundcheckPhilosophie” (Halle/Leipzig) and the “Philosophie & Kunst” series (Magdeburg).

##### *Simone Weissenfels*

Artist Simone Weissenfels focuses on contemporary music, from improvisation to noise. She has collaborated with a vast number of jazz musicians, among them Gisela May, Uschi Brüning, Juini Booth, Marco Eneidi, Klaus Kugel, Elliott Levin, Lol Coxhill, John Sinclair, Ian Smith, Adam Smith, Daniel Carter and Manfred Hering. She has played at jazz festivals in Berlin, Bochum, Detroit, Columbus, Leipzig, Münster, Nanjing and many other cities as soloist and in duos, ensembles and big band. She has also garnered great acclaim in her concerts and tours in the US, Taiwan, Poland, Bulgaria, Switzerland, Austria, Bosnia-Herzegovina, China, Ukraine and throughout Germany in such venues as the Gewandhaus and Mendelssohn Hall.

**NOV  
27 FR**

## **EARLY MORNING READINGS**

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Throughout history, examples can be found of prominent artist-philosophers who were highly sensitive to the spatial context in which their thoughts emerged and their teachings took place. These thinkers were clearly aware of the fact that it makes a vital difference where a thought occurs and under what circumstances and in what places it is communicated – whether in the market square, outside or inside Athens’ city walls, on a mountain, at midnight, on a hot or a cold day, on stage, etc. Our early morning readings will lend them a powerful voice.

**11:30 am**  
**SUBLIN/MES. PHILOSOPHIEREN VON UNTEN**  
in TQW / Studios



Video documentation: <http://homepage.univie.ac.at/arno.boehler/php/?p=9261>  
Photo by Christoph Hochenbichler, © Austrian Science Fund (FWF): AR 275-G21

*Nietzsche –, wie?*  
*Language: German/English*

On the occasion of the PHILOSOPHY ON STAGE #4 Festival, the “AkPhu Philosophieren von unten” action collective released Edition #5, entitled “Nietzsche, wie?” The “sublin/mes collective” also performed a collage of readings in two morning lectures held on November 27-28, 2015, in the studios of the Tanzquartier Wien as part of the PHILOSOPHY ON STAGE #4 Festival. Both collages were selected from the texts compiled in the journal and

were followed on day two by a panel discussion as well as a performative lecture by Tanja Traxler on “Nietzsche and Physics.”

Authors, #5: Eva-Maria Aigner, Manora Auersperg, Bernadette Anzengruber, Ferdinand Auhser, Julia Garstenauer, Esther Hutfless, Sandra Manhartseder, Gertrude Postl, Elisabeth Schäfer, David Rennert, Tanja Traxler, Sophie Uitz

Reading: Eva-Maria Aigner, Ferdinand Auhser, Julia Garstenauer, Esther Hutfless, Peter Kaiser, Veronica Lion, David Rennert, Elisabeth Schäfer, Tanja Traxler, Heidi Wilm

Music: Martin Schlögl, Rudolf Wakolbinger.



Staging philosophy makes sense with a view to creating an image of thought that seeks to remind us – philosophers and non-philosophers – of the significance of the material conditions at work as one undertakes science and philosophy. This is also what gives performance philosophy an essentially political relevance, as it not only draws explicit attention to the conditions of its own production but also seeks to embody and communicate a form of philosophy that is relevant to the experienced world in its becoming. Our interventions are such a be-coming.

**3:00 pm**

**BERNADETTE ANZENGRUBER** INTERVENTION  
in TQW / Halle G



Video documentation: <http://homepage.univie.ac.at/arno.boehler/php/?p=9044>  
Photo by Christoph Hochenbichler, © Austrian Science Fund (FWF): AR 275-G21

*insideout*

*Language: German/English*

The given: a body. There it is, unavoidable. It is driven by the necessity to talk. And it cannot be thought away. It vehemently combats a speechlessness that has grasped hold of it ruthlessly; and the test to follow probes its very mettle.



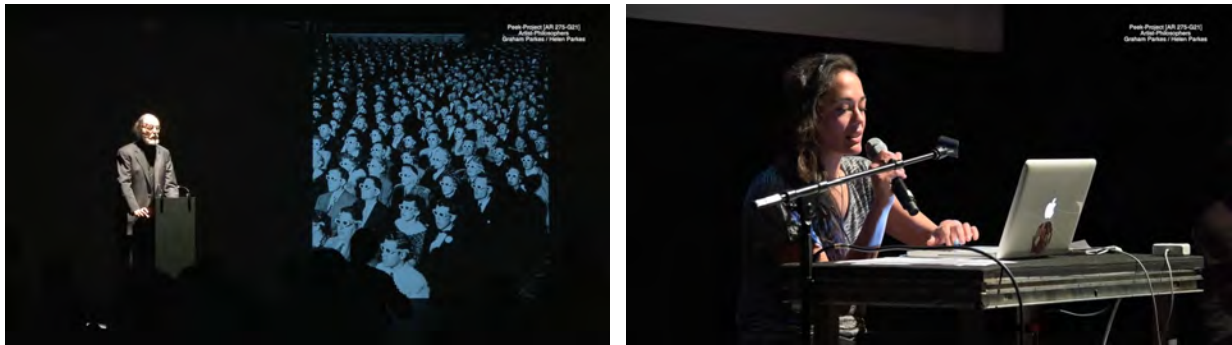
## *CV*

### *Bernadette Anzengruber*

Born in 1980, Bernadette Anzengruber lives and works in Vienna. She studied at the Academy of Fine Arts Vienna, the University of Greenwich and the Kingston University in London. Anzengruber works in the areas of performance, video, photography, installation and text. In her artistic practice, she grapples with power structures within language and communication, the medialization of identity and negotiatory agency and opposing narratives. She has presented her work at numerous national and international exhibitions and festivals and has received a number of prizes, among them the Birgit Jürgenssen Prize, the Emanuel-und-Sofie-Fohn Scholarship, the Theodor Körner Prize and the Organizer's Award of the International Videofestival Bochum.

3:15 pm

**GRAHAM PARKES + HELEN PARKES** INTERVENTION  
in TQW / Halle G



Video documentation: <http://homepage.univie.ac.at/arno.boehler/php/?p=9046>  
Photo by Christoph Hochenbichler, © Austrian Science Fund (FWF): AR 275-G21

*Being Here: There's no App for That*  
*Language: English*

A distinctive feature of the philosophy of Friedrich Nietzsche is his emphasis on the human body, alongside a corresponding concern regarding its relationships to the various places it inhabits. Whether the place he was in was urban or rural, Nietzsche insisted that the immediate environment has a profound effect on one's physical and mental health. Although such ideas may not be so popular these days, they are borne out by recent discoveries in 'context-based medicine' in the West and a 2500-year tradition of philosophy and medical practice in China. Another way of putting this is to say that if we're interested in flourishing, we had better pay attention to our being here.

But aren't we always here in any case, in the particular place where our bodies are? No, because when we're distracted—as in daydreaming, for example—we aren't here in any robust sense, but are, rather, absent. And indeed, one of the major differences between Nietzsche's time and ours, some 150 years later, is that the prevalence of modern information and communications technology has enormous power to distract us from being here. Nowadays, we have television, computers, video game consoles, tablets, igadgets, mobile phones—and all these devices, while purporting to connect us with other people and things (not to mention with more information than anyone could assimilate in several lifetimes), serve to distract us from being here by exporting our attention elsewhere.

Most of us accept this situation without question, assuming that all these gadgets are enhancing rather than diminishing our lives. A consideration of Nietzsche's ideas about the importance of place and the nature of our being here allows us to question the value of our communications technologies, and to ask whether the advantages they bring may in some cases be outweighed by the losses they inflict on our ability to be here.

This project examines these ideas in the context of Vienna, a city that for many years Nietzsche wanted to visit. He even intended at one point to study mathematics at the University but never quite made the move. He would have discovered—and we today can discover—many places that enhance a sense of being here.

## *CVs*

### *Graham Parkes*

Graham Parkes, born and raised in Glasgow, taught Asian and comparative philosophy at the University of Hawaii before taking up his present position at Professor of Philosophy at University College Cork in Ireland. He has published several books and translations as well as more than a hundred journal articles and book chapters on topics in Chinese, Japanese and European philosophies. He is currently finishing up a book entitled “Climate Change and China: Ways toward Lives worth Living.”

### *Helen Parkes*

from Hawaii. why did i leave? who says they didn't kick me out for arson? maybe i was out in a canoe, got lost, then miraculously washed up on the shores of southern France? maybe i got banned from the industry for using corporate advertising money to make a silent arthouse film about the internal plight of a domesticated house cat played by a Klaus Kinsky look-alike?...

4:00 pm

**DANIEL ASCHWANDEN + CONNY ZENK** INTERVENTION

in TQW / Halle G



Video documentation: <http://homepage.univie.ac.at/arno.boehler/php/?p=9050>  
Photo by Christoph Hochenbichler, © Austrian Science Fund (FWF): AR 275-G21

*Rettung des Zufalls*

*Language: German/English*

*“And this is all my hope and aspiration: that I create and carry together into one that which is fragment, riddle, fearful chance.”*

*Nietzsche /Zarathustra*

*“‘The savior of chance’ – that is the name upon which he insists. What does it mean? Saving chance does not mean taking it up as one cause among many; it means not to save it but to lose it.”*

*Maurice Blanchot, “Nietzsche und die fragmentarische Schrift”*

Daniel Aschwanden, performer, and Conny Zenk, media artist, supported by sound artist Matthias Hurlt, together undertake to save chance and attempt to traverse the very fringes of text and language. First, as to the affirmation of the “imperium of light”: Light is used in the form of various projections in order to allow for symbols—in the medium of the digital—to make their appearance and be deconstructed. The procedure leading to black-and-white resolution—and beyond, in the best case—is based on the working method of taking a fragmentary approach to Nietzsche’s statements, decrypting his thinking, creating transdisciplinary translations. This is Nietzsche for beginners and the advanced, seen in the mirror of today’s media, in that medial insect’s eye of digital gadgets that agglomerate their observations in all-encompassing, global duplication and project them upon themselves.

What does the body of the performer do? It grasps the things that occur to it in performance

and improvisation, placing itself in interrelationship; it grasps them and then lets them fall by the wayside once again, not holding on, allowing itself and the things themselves to speak. As agent of the space, it opens itself up to a kind of analogue-digital shamanism—for that which seems unspeakable, for that which wishes to be spontaneously articulated and lost. It offers itself as medium for the others, who are ultimately invited to actively participate and to become, to involve their bodies and gadgets in a temporary, performative, multiperspectivic installation—one that ultimately encompasses the totality of what is in the space, henceforth surpassing the medium of light, and serves as the connector of an audio cluster that organizes within itself, a seemingly choral composition realized through those present and connected via a network of smartphones used in this case not primarily to construct selfies but simply as medium of tele-phony. Absence and presence penetrate and take compositional shape in difficult-to-describe and yet articulated relationships, creating samples, simulations, physical realities and irrealities.

#### *CV*

##### *Daniel Aschwanden*

A performer, choreographer und urban practitioner within the context of contemporary dance and performance, Daniel Aschwanden lives and works in Vienna. Involved in various working partnerships, platforms and collectives, he realizes projects in China (e.g., Peking, Shanghai), Africa (Accra), Europe – such as in France (Lyon), Spain (Gijon) and Austria – projects that incorporate various performers in the urban space in experimental inquiries as to collective memory and the fathoming out of the delimitations between the private and the public. These forms of action, transdisciplinary in their conception, directly address the interested public in the public space as hybrid exhibition formats within cultural institutions and via media. He developed and directed the “asperm Seestadt PUBLIK” interim use project with content.associates/Ute Burkhardt-Bodenwinkler between 2010 and 2012. Since 2009, he has held the position of guest professor at the University of Applied Arts Vienna, where he has also been invited regularly since 2013 as standing expert on performance with emphasis in social design.

**4:30 pm**

**FRANZ HAUTZINGER + WOLFGANG MITTERER** SOUNDS

in TQW / Halle G



Video documentation: <http://homepage.univie.ac.at/arno.boehler/php/?p=8903>  
Photo by Christoph Hochenbichler, © Austrian Science Fund (FWF): AR 275-G21

Sounds by Wolfgang Mitterer and Franz Hautzinger. The musicians continuously accompanied the festival – like two “Hermeses” – in order to co-create a Nietzsche field with sounds, etc.



## ARTS-BASED-PHILOSOPHY

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Once philosophers and scientists are asked to generate their ideas on stage, they develop an arts-based research practice sensitive to and mindful of the material conditions in which they present their theories. Suddenly, things matter that usually do not matter for “pure” philosophers and scientists – although they have always mattered for the arts and artist-philosophers:

the light in the room // the mode employed to make use of one’s body during a philosophical talk // the timber and sound of someone’s voice // the architecture of the building in which the presentation of a lecture takes place // the spatial setting of the audience // the dress code for academic speeches // the way one expresses oneself to others // et cetera. Our lecture-performances question the ascetic ideal of thinking to make it a material practice of embodied minds.

**6:45 pm**

**BARBARA KRAUS** INTERVENTION

in TQW / Halle G



Video documentation: <http://homepage.univie.ac.at/arno.boehler/php/?p=9052>  
Photo by Christoph Hochenbichler, © Austrian Science Fund (FWF): AR 275-G21

*Out there is a field*  
*Language: German*

*Kraus sets off to meet Nietzsche. Together, they walk across vast fields, high mountains and all the way to the sea. They meet in their dreams and during sleepless nights, they become*



*friends, they get lost in dark forests. They overcome obstacles. Always on the move, they never arrive; they are incessantly becoming. They approach the last things together; falling at every step, they walk together, they reason together. They make thought dance, they close their eyes and dance; here, time becomes space.*

*Johnny sets off to meet Friedrich. Together, they sit at Anzenberger's, discussing God and the world until the break of dawn. They lose and find each other in the Dionysian euphoria Beyond Good and Evil. Nietzsche's head is too big for Johnny, so he transforms into a single thought and, as such, travels to distant galaxies. There, in a speck of dust, he discovers a whole universe – and is as happy and astonished as a child, as if he had never before seen the sun and the clouds. And he says to Friedrich, "Beyond right and wrong is a vast field; there we shall meet."*

In the darkness of a diffuse world, Barbara Kraus pays unlimited, anarchist attention to the force field of the people and objects present. With the event at its very nature exposed, she as performative medium risks the creative expansion of her own self, a vast expansion ultimately unpredictable in its culmination. On this journey, her body operates as a finely attuned seismographic instrument in which cellular intuitions meet swirling thoughts, kinaesthetic sensations meet clairvoyant dreams, and the potentiality of the event – also encompassing Nietzsche – is invited to become embodied. In the context of POS#4, Barbara Kraus, together with Nietzsche, explores the marvellous possibilities of *being-it-with-one-an-other* and, as detonator of becoming, treats that which is already there and given – the ground under her feet, a field of relational potentialities.

*Barbara Kraus is walking. She approaches and moves away from Nietzsche, allowing her gaze to sweep across the vast fields, feeling the ground under her feet, encountering a community of strangers and the staying power of objects that have come together at places we are afraid of. It is there that we start dancing.*

## CV

### *Barbara Kraus*

A Vienna-based performer, Barbara Kraus studied at the School for New Dance Development in Amsterdam (1990–1994). Since 1994, she has been realizing performances, texts and improvisations inspired by her artistic engagement in social, political, philosophical, transgender as well as ecological issues. Barbara Kraus' performances have been seen at the Tanzquartier Wien, ImPulsTanz Vienna International Dance Festival, WUK (Vienna), brut Wien, Leopold Museum (Vienna), Kaai Theater (Brussels), WESTEND (Leipzig), Flying Circus Project (Singapore), Baltoscandal Festival (Rakvere), Panacea Festival (Stockholm), Go Drag Festival (Berlin) and in Lisbon, Zurich, Belgrad, Budapest, Ljubljana, Bucharest, Albania, Basel, Bern, Bremen, Geneva, Lausanne and Cologne.

**7:15 pm**  
**JENS BADURA** LECTURE  
in TQW / Halle G



Video documentation: <http://homepage.univie.ac.at/arno.boehler/php/?p=9055>  
Photo by Christoph Hochenbichler, © Austrian Science Fund (FWF): AR 275-G21

*verwickeltes denken*  
*Language: German*

The wanderer from Nietzsche's *Human, All Too Human* is the "role model" for an "entangled thinking." To wander, here, stands for a continuous change of perspective, an attention toward the present that simultaneously allows and requires a disposition toward open-mindedness. Accompanied by Nietzsche, the lecture is an invitation to join an essayistic excursion – to explore the specific character of entangled thinking as a practice of contemporaneity in the "terrain vague" between epistemic activity and passivity, between perception and concept, between experience and expectation – a practice leading to challenging engagement with the world through an entanglement with the multiplicity of phenomena that constitutes it.

*CV*

*Jens Badura*

Jens Badura is a philosopher, holds a lectureship for "aesthetic theory practice" at Zurich University of the Arts (ZHdK) and directs the *berg\_kulturbüro* in Ramsau bei Berchtesgaden. He also is a mountain guide and organizes philosophical hiking events in the Alps. Contact: [jens.badura@bergkulturbuero.org](mailto:jens.badura@bergkulturbuero.org)

8:45 pm

**KARLHEINZ ESSL + AGNES HEGINGER** INSTANT COMPOSING  
in TQW / Halle G



Video documentation: <http://homepage.univie.ac.at/arno.boehler/php/?p=9059>  
Photo by Christoph Hochenbichler, © Austrian Science Fund (FWF): AR 275-G21

*oh Nacht, oh Schweigen, oh todtenstillen Lärm!<*  
*A performative experimental setup with Nietzsche and Wagner*  
*Language: German*

The open and the unexpected serve as the springboard of our Nietzsche-inspired performance. A selection of his texts, thoughts and poems serves as the material for and catalyst of a process that happens on stage in the moment, spontaneously and not according to any given plan. Here, the audience experiences an autopoietic experiment in which carefully selected fragments of text and sound become the juggling balls we keep up in the air.

Here, too, as with any experiment, the ultimate outcome is thoroughly unpredictable. Failure, too, must be admitted as a possibility. There is no predetermined goal or defined message. Nevertheless, there will be an extensive and intensive debate regarding Friedrich Nietzsche as a person and a thinker and regarding his ambivalent relationship with Richard Wagner.

This experimental setup develops from nothingness, with concentrated silence and emptiness yielding to the gradual emergence of sounds and texts that we weave together. We engage in an interaction with the unfolding space/sound, the audience, the spoken and sung words, the soundscapes and noises, the thoughts both audible and internal. Perhaps, beyond this wild web of continual transformation, something new will emerge, something as yet unknown.

## *CVs*

### *Agnes Heginger*

Agnes Heginger completed her studies as classical vocalist at the Music and Arts University of the City of Vienna and went on to study at the University of Music and Performing Arts Graz as jazz singer. She is vocal instructor with the Institute for Jazz and Improvised Music (JIM) at the Anton Bruckner Private University of Linz / JIM and holds guest lecturships at the Swiss Jazz School Bern and JIB (Jazz Institute Berlin). Heginger adeptly navigates between various genres and is specialized in creating and performing musical settings of Austrian and German literature.

### *Karlheinz Essl*

An Austrian composer, performer, improviser, media artist and composition teacher, Karlheinz Essl has been professor of composition for electro-acoustic and experimental music at the Vienna University of Music and Performing Arts since 2007. His work with computers (also including an emphasis on *Algorithmic Composition* and generative art) and his prolonged occupation with the poetics of serial music have served as formative influences on his compositional thinking.

In addition to composing instrumental music, Essl also works in the field of electronic music, creating interactive realtime compositions and sound installations. He develops software environments for algorithmic composition and acts as performer and improviser, utilizing his own computer-based real time composition environment *m@ze*<sup>2</sup> as well as instruments such as electric guitar, toy piano and music box.

**9:30 pm**

**BUTLER, KANT,  
NIETZSCHE, SPINOZA** DEAD PHILOSOPHERS SOCIETY

Moderation Richard Heinrich. (Performed by Anna Babka,  
Violetta L. Waibel, Volker Gerhardt, Robert Schnepf)  
in TQW / Halle G



Video documentation: <http://homepage.univie.ac.at/arno.boehler/php/?p=9061>  
Photo by Christoph Hochenbichler, © Austrian Science Fund (FWF): AR 275-G21

*Dead Philosophers Society*  
*Language: German*

Judith Butler, Immanuel Kant, Friedrich Nietzsche and Baruch de Spinoza discuss the connection between philosophy and art against the backdrop of the question as to what extent artistic ways of proceeding and presenting are and should be used in philosophy and how this might also be significant for art—"art-based philosophy."

*CVs*

*Richard Heinrich (Moderation)*

Richard Heinrich is retired associate professor at the University of Vienna's Institute of Philosophy.

*Anna Babka*

Anna Babka has served as associate professor on the philological cultural studies faculty since July of 2014. A limited selection of her research emphases includes such areas as gender studies, queer studies and postcolonial studies as well as comparative theory and methodology, the theory and methodology of literature and cultural studies, genre theory and autobiographical theory.

*Violetta L. Waibel*

University professor for European philosophy and continental philosophy at the University of Vienna's Institute of Philosophy, Violetta Waibel's systematic working emphases encompass theoretic philosophy (metaphysics, knowledge, subjectivity, space and time), the history of philosophy and aesthetics. Her historical working emphases include Kant and pre-critical empiricism and rationalism, German idealism, romanticism and classical 20<sup>th</sup>-century philosophy. She was research director of the 12<sup>th</sup> International Kant Congress, "Nature and Freedom" (September 21-25, 2015) in Vienna.

*Volker Gerhardt*

Volker Gerhardt teaches philosophy at Berlin's Humboldt University. His research emphases rest in the fields of ethics, political philosophy, aesthetics, metaphysics and theology. His historical works are directed toward a comparison of modern thinking with that of the antique and have led primarily to works on Plato, Immanuel Kant and Friedrich Nietzsche but also to studies on Georg Wilhelm Friedrich Hegel, Karl Marx, Karl Jaspers, Eric Voegelin, Hannah Arendt, Carl Schmitt and others. His systematic research is directed at the interrelationship between the living natural world and productive culture within the epistemic, moral, political and aesthetic achievements of mankind.

*Robert Schnepf*

Robert Schnepf is associate professor of the Philosophy Department at the Martin Luther University of Halle-Wittenberg.



The event of our festival-corpus aims to function as a sociopolitical role model in which alternative ways of living a life are demonstrated in a bodily manner with respect to their sociological, ecological, economic, ethical, practical, theoretical and bodily implications. Arts-based research thus could become a creative cell for the deployment of future cultural movements to come. Creating a territory in which new forms of philosophy and art actually take place constitutes in itself a performative process, gathering a corpus of people willing, able and ready to perform this task. Our night readings build territories for such an approach.

**11:00 pm**

**NIGHTSHIFT: NIETZSCHE POLITICS** <sup>DISCUSSION</sup> /

Moderation: Gabrielle Cram

in TQW / Studio 1



Video documentation: <http://homepage.univie.ac.at/arno.boehler/php/?p=9313>  
Photo by Christoph Hochenbichler, © Austrian Science Fund (FWF): AR 275-G21

*Discussion*

*Language: German/English*

Discussion of contemporary political activism, social movements, artistic politics. Is there a “Nietzschean politics”? How does Nietzsche’s thinking inspire activism and movement? Is the artist-philosopher also an activist, and if so, in which sense?

The following activist thinkers will come together for discussion: Eva-Maria Aigner (FWF PEEK Project "Artist-Philosophers"); Maxim Kares (University of Hildesheim); Martin and Stefanie Schlögl (GOODBALL); Tanja Traxler (DERSTANDARD); Elisabeth Schäfer (FWF PEEK Project "Artist-Philosophers"); Moderation, Gabrielle Cram.



**11:00 pm**  
**KOLLEKTIV PHILOSOPHY UNBOUND** PERFORMANCE  
in TQW / Studio 2



Video documentation: <http://homepage.univie.ac.at/arno.boehler/php/?p=9322>  
Photo by Christoph Hochenbichler, © Austrian Science Fund (FWF): AR 275-G21

*No Pain, No Gain*  
*Language: German/English*

*What makes heroism? Simultaneously approaching one's greatest pain and one's greatest hope.*

*- Nietzsche, The Gay Science*

*The subject is the one who applies him- or herself to bear a series of exercises.*

*- Sloterdijk, You Must Change Your Life*

As a collective, we propose a group action, one that is not scripted but that will emerge organically from shared visions and opposing opinions to portray a pluralism of discourse about our topic. We will build a Nietzschean gym to exemplify and distort this very simple assertion: That a common drive leads to varied contemporary techniques of self- (un-) building. We want to inquire if Nietzsche's pursuit of the *Übermensch* can be traced all the way to the modern gym and be enacted there. We want to insist on the repetitive aspect of training, which will playfully allude to an asceticism à la Nietzsche. We don't want to mock either of the practices but rather to displace them, giving way to a feeling for the fertile misinterpretation between athletes and philosophers – an echo of the surprisingly fertile misinterpretation that still reigns between body and mind. We will lift weights against the spirit of heaviness. We will fight the "größte Schwergewicht." All performers – about ten in number – will be on stage on their apparatuses, further equipped with a microphone to amplify their bodily sounds (breath, heart beat) to create a sense of rhythm, thrill and exhaustion. Furthermore, we will use additional microphones to amplify the noise of the training machines. The musical component is important, but aims less at a feel-good Rocky-

movie effect than a monotone and hypnotic sensation of entropy. While training, the performers will repeat a remix of Nietzschean quotes and mediatized motivational formulas. These quotes will be conceptualized in conjunction with the movements suggested by the machines. We are thinking in terms of parody, displacement and experimentation. The critical aspect of the performance will arise from the tension at play between the practices and the registers of discourse. Although the voices will intertwine, the focus – both auditory and visual – will be alternately directed on specific voices, to be played louder, dominating above the rest, as that one performer is illuminated by a spotlight. The whole is meant to capture the audience like a profane litany – enthralling and confusing. No matter the size of the Halle G, the place should smell like sweat at the end. The machines – some of them traditional training aids, some of them fantastical homemade variants – will be left on the outskirts of the stage after the performance so the public has the opportunity to test and twist their own mind-bodies, giving in to their “Lust der Zerstörung” – which is, as we Nietzscheans know, “zugleich eine schaffende Lust.”

*CV*

*Philosophy Unbound*

Philosophy Unbound is a collective devoted to providing new forms, media and space for philosophy outside its domestic habitat of academia and to broadening the scope of its themes. We believe that philosophy can dance, sing, play, shout, kick – and confront the questions and struggles of our present. We are organising philosophy events within club-cultural and theatre-related venues in Vienna and Berlin and are envisioning further expansion.

For more information, see our manifesto: <http://philosophyunbound.tumblr.com/about>

**00.00 h | 12:00 am**

**DIANA MARIÀ ACEVEDO ZAPATA** LECTURE-PERFORMANCE

in TQW / Studio 1

*Creative Movement, Creative Thought. The Dancing Philosopher*

*Language: English*

When Zarathustra descends, when he goes down to meet human beings, he finds an old man who recognizes him. One of the first things the old man perceives is that Zarathustra is transformed, and it simultaneously appears that he “walkes like a dancer” (Nietzsche 2005, 102) The kind of transformation Zarathustra has experienced can be seen in his movements; it is related to the way he walks, his balance on his legs, the way his arms move with the rest of his body. Then the old man asks Zarathustra why he has come down if it means he must drag his own body through the ground, “to climb ashore.” For the old man, having a body touching the ground means subjecting the spirit to a heavy existence, not being free in the Platonic prison that is the body. Nevertheless, Zarathustra replies, “I should only believe in a god who knew how to dance” (Nietzsche 2005, 160) So, what are the material conditions for dancing? It seems that dancing requires a body, weight and gravity. The kind of freedom that dancing gives, the experience of being freed from gravity, is something that can only be done via a body.

In this context, I want to highlight two remarkable points in *Zarathustra*: first, that philosophy is a kind of practice leading to a transformation of the philosopher; and second, that its power of transformation is related, among other things, to the connection between the weight, the body and the ground. Zarathustra presents these points through images that, to be understood, must be performed rather than undergo argumentative explanation. The image of the dancer philosopher suggests that we must experience movement if we want to philosophize. It invites us to think in movement, to perform and receive thinking through movement. The first image is the philosopher walking, and the second image is the three metamorphoses, which I interpret to be a progression towards becoming dancing philosophers. I will borrow some contact improvisation exercises to invite the audience to acquire an experiential and kinetic approach to the creative transformation of the philosopher in Zarathustra.

Nietzsche, Friedrich. 2005. *Thus spoke Zarathustra*. Translated by Graham Parkes. New York: Oxford University Press.

*CV*

*Diana Marià Acevedo Zapata*

Diana Marià Acevedo Zapata is currently affiliated with the Universidad Pedagógica Nacional de Colombia. Her research interests include dance studies, the philosophy of time and movement, ancient and early modern natural philosophy, and performance philosophy.

**00.00 h | 12:00 am**  
**MATTHIAS VIEIDER** PERFORMANCE  
in TQW / Studio 2



Video documentation: <http://homepage.univie.ac.at/arno.boehler/php/?p=9345>  
Photo by Christoph Hochenbichler, © Austrian Science Fund (FWF): AR 275-G21

*Nietzsche Songs*  
*Language: German/English*

What one must, what one can, what one should? One takes a voice, a saxophone, perhaps a body, a number of textual passages from Nietzsche's work and kneads out the texts into their very final amalgamation of voice, saxophone and (perhaps) body. The Nietzsche Songs are improvised reworkings of Nietzsche citations; see what you discover in them.

*CV*  
*Matthias Vieider*

Matthias Vieider, born in 1990, grew up in South Tyrol/Alto Adige and lives in Vienna as freelance author, musician and performance artist. [www.matthiasvieider.net](http://www.matthiasvieider.net)

**NOV  
28 SA**

## **EARLY MORNING READINGS**

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Throughout history, examples can be found of prominent artist-philosophers who were highly sensitive to the spatial context in which their thoughts emerged and their teachings took place. These thinkers were clearly aware of the fact that it makes a vital difference where a thought occurs and under what circumstances and in what places it is communicated – whether in the market square, outside or inside Athens' city walls, on a mountain, at midnight, on a hot or a cold day, on stage, etc. Our early morning readings will lend them a powerful voice.

**11.30 h | 11:30 am**

**SUBLIN/MES.**

**PHILOSOPHIEREN VON UNTEN**

**TANJA TRAXLER** LECTURE

in TQW / Studios



Video documentation: <http://homepage.univie.ac.at/arno.boehler/php/?p=9279>  
Photo by Christoph Hochenbichler, © Austrian Science Fund (FWF): AR 275-G21

*Nietzsche –, wie? (Philosophieren von Unten)*

*Nietzsche und Physik (Tanja Traxler)*

*Language: German/English*

On the occasion of the PHILOSOPHY ON STAGE #4 Festival, the “AkPhu Philosophieren von unten” action collective released Edition #5, entitled “Nietzsche, wie?”. The “sublin/mes

collective” also performed a collage of readings in two morning lectures held on November 27-28, 2015, in the studios of the Tanzquartier Wien as part of the PHILOSOPHY ON STAGE #4 Festival. Both collages were selected from the texts compiled in the journal and were followed by a panel discussion as well as a performative lecture by Tanja Traxler on “Nietzsche and Physics” on day two.

Authors, #5: Eva-Maria Aigner, Manora Auersperg, Bernadette Anzengruber, Ferdinand Auhser, Julia Garstenauer, Esther Hutfless, Sandra Manhartseder, Gertrude Postl, Elisabeth Schäfer, David Rennert, Tanja Traxler, Sophie Uitz

Reading: Eva-Maria Aigner, Ferdinand Auhser, Julia Garstenauer, Esther Hutfless, Peter Kaiser, Veronica Lion, David Rennert, Elisabeth Schäfer, Tanja Traxler, Heidi Wilm

Music: Martin Schlögl, Rudolf Wakolbinger

Staging philosophy makes sense with a view to creating an image of thought that seeks to remind us – philosophers and non-philosophers – of the significance of the material conditions at work as one undertakes science and philosophy. This is also what gives performance philosophy an essentially political relevance, as it not only draws explicit attention to the conditions of its own production but also seeks to embody and communicate a form of philosophy that is relevant to the experienced world in its becoming. Our interventions are such a be-coming.

**3:00 pm**

in TQW / Halle G

*Der Thäter ist zum Thun bloß hinzugedichtet (...)*

*Language: English*

A playful and interactive “performance philosophy” intervention on subjectivity, intentional action and meaning in a post-Nietzschean universe.

**3:00 pm**

**ALICE LAGAAY**

in TQW / Halle G



Video documentation: <http://homepage.univie.ac.at/arno.boehler/php/?p=9064>  
Photo by Christoph Hochenbichler, © Austrian Science Fund (FWF): AR 275-G21



*Part I: From “Negative Performance” to the Concept of Performing “Creative Indifference”*  
*Language: English*

Alice Lagaay presents results from her ongoing research into how “negative” performance (e.g. holding back, letting go, interrupting, etc.) can be performatively (and philosophically) effective. Drawing on the notion of “creative indifference” (Friedlaender/Mynona), she shows how certain Nietzschean concepts (e.g., “Nihilismus,” “Wille zur Macht,” “dionysisch,” “Amor fati,” etc.) are intricately woven into both the theory and practice of indifference. The lecture, residing at the middle point between the two distinct artistic (and conceptual) interventions, and thereby enacting a sort of nil-point in the proceedings, enacts the content it exposes, whilst also exploring the ethical potential of a notion of subjectivity beyond human being.

**3:45 pm**

**JÖRG HOLKENBRINK + THEATER DER VERSAMMLUNG**  
in TQW / Halle G



Video documentation: <http://homepage.univie.ac.at/arno.boehler/php/?p=9064>  
Photo by Christoph Hochenbichler, © Austrian Science Fund (FWF): AR 275-G21

*Part II: Performing Creative Indifference*  
*Language: German/English*

The “revaluation of all values,” “perspectivism,” “will to power,” “eternal return,” “amor fati,” etc., etc., etc.: These are not simply intellectual pointers, conceptual landmarks in an abstract Nietzschean cartography – in short, not just words. Exploring the potency of these concepts in earnest means taking on multiple challenges, not just in theory but in the practical and concrete ways in which we live, act and think of ourselves – and others – as subjects.

What does it take to engage with the world without prejudice or expectation? What horizons might begin to emerge once we dare to think beyond the sovereign subject? How can “I,” in all true honesty, embrace the concept of “eternal return”? What revolution could possibly

reside in a full acceptance of the status quo? (Is a secret teaching of paradox at play here?) And how might all this relate to, or begin to be expressed through, the methods of performance?

Drawing on an established collaboration between performance and philosophy that brings the Bremen-based Theater of Assemblage (Theater der Versammlung) together with Alice Lagaay, their joint intervention (involving a silent film, voice(s), an indeterminate sound generator, and actors set in motion by computer commands) engages the audience in a playful – and interactive – reflection on what subjectivity, intentional action and meaning might be, or yet become, in a post-Nietzschean universe.

*CVs*

*Theater of Assemblage (Theater der Versammlung)*

One of the very first research theaters in Germany, the Theater of Assemblage is part of the Center for Performance Studies at the University of Bremen. It brings together students, scientists from all faculties, and professional performance practitioners to work together on a range of theoretical themes and questions that arise within various academic contexts, using the methods and means of performance. This results in an intensive collaboration with people whose expertise is in a wide range of different discourses including philosophy. The performances that emerge from this interdisciplinary work process have been presented and discussed throughout the German-speaking world and in a range of different professional and educational contexts including businesses, schools, health institutions and cultural centers.

Action: Carolin Bebek, Anna Heintz-Buschart, Simon Makhali, Tom Schröpfer

Production: Jörg Holkenbrink

Dramaturgy: Anna Seitz

Composition: Joachim Heintz

*CV*

*Alice Lagaay, Dr. phil.*

Alice Lagaay is a senior researcher in the philosophy department at the University of Bremen, co-founder of the Performance Philosophy online network ([performancephilosophy.org](http://performancephilosophy.org)) and co-editor (alongside Laura Cull and Freddie Rokem) of the Performance Philosophy book series. She is a partner of the PEEK project “Artist-Philosophers: Philosophy AS Arts-based-Research” (AR275-G21), sponsored by the Austrian Science Fund (FWF), that helped bring about this festival, Philosophy on Stage #4.

**4:30 pm**

**FRANZ HAUTZINGER + WOLFGANG MITTERER** SOUNDS

in TQW / Halle G



Video documentation: <http://homepage.univie.ac.at/arno.boehler/php/?p=8903>  
Photo by Christoph Hochenbichler, © Austrian Science Fund (FWF): AR 275-G21

Sounds by Wolfgang Mitterer and Franz Hautzinger. The musicians continuously accompanied the festival – like two “Hermeses” – in order to co-create a Nietzsche field with sounds, etc.

## ARTS-BASED PHILOSOPHY

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Once philosophers and scientists are asked to generate their ideas on stage, they develop an arts-based research practice sensitive to and mindful of the material conditions in which they present their theories. Suddenly, things matter that usually do not matter for “pure” philosophers and scientists – although they have always mattered for the arts and artist-philosophers:

the light in the room // the mode employed to make use of one’s body during a philosophical talk // the timbre and sound of someone’s voice // the architecture of the building in which the presentation of a lecture takes place // the spatial setting of the audience // the dress code for academic speeches // the way one expresses oneself to others // et cetera. Our lecture-performances question the ascetic ideal of thinking to make it a material practice of embodied minds.

**6:30 pm**

**ANNA MENDELSSOHN** INTERVENTION

In TQW / Halle G



Video documentation: <http://homepage.univie.ac.at/arno.boehler/php/?p=9066>  
Photo by Christoph Hochenbichler, © Austrian Science Fund (FWF): AR 275-G21

*Nietzsche und Ich. Und Du und das Pferd und die Gruppe.*  
*Language: German/English*

I have killed someone. With the help of a scythe, the kind that death likes to carry around, but in my dream I don't think of that. I must, under all circumstances, get rid of the body and the

murder weapon. I am extremely concerned, very worried, in great fear. But my thoughts mainly revolve around the question as to what people will think of me should they find out what I have done. What they will say about me, how they will point at me: she did it. She killed someone. I begin to panic. The deed must be concealed by all means. No one may ever find out about it. I have not had a dream like this anymore for many years now, but I am reminded of how unbearable my experience of embarrassment was as a child. When something embarrassing happened to me, I would react with an almost physical suffering, which could last for days, even weeks afterwards.

I like the title “Beyond Good and Evil.” It seems to offer a queer paradise in which binary opposites such as man/woman, winner and loser, black and white, true and false, rich/poor, hero and villain have ceased to exist.

### *CV*

#### *Anna Mendelssohn*

Anna Mendelssohn (born in 1976) studied acting in the UK. She has been a member of the Vienna-based theater company toxic dreams since 2004 and has since performed in more than 18 of their productions. She has also worked with numerous other directors and choreographers, such as Daniel Aschwanden, David Mayaan (Schauspielhaus Wien), André Turnheim (Landestheater Linz), SUPERAMAS and others. She creates her own internationally touring performances, which focus on the role of language and rhetoric. She is especially interested in exploring the parallels between private-individual and global-political events.



**7:00 pm**  
**MARTIN PUCHNER** LECTURE  
in TQW / Halle G



Video documentation: <http://homepage.univie.ac.at/arno.boehler/php/?p=9068>  
Photo by Christoph Hochenbichler, © Austrian Science Fund (FWF): AR 275-G21

*Socrates on Stage*  
*Language: English*

Among Nietzsche's adversaries (and who had more adversaries than he?), one stands out: Socrates. This secret collaborator of Euripides and despoiler of tragedy stood for everything Nietzsche was not. It was against him that Nietzsche created a philosophy of the body, of nerves and passions, a philosophy born from the theater and perfect for it. Through his enmity with Socrates, Nietzsche became the theater's greatest philosopher and enthusiast, praising both its tragic truths and light-footed pleasures.

But Socrates was not so easily banished to the wings. Again and again he appears in Nietzsche's writings in various guises and masks, most intriguingly as "music-making Socrates." This figure is no longer Nietzsche's enemy but now appears as a precursor and ally, not an enemy of the body but a guide to a different understanding of theater. Where does this music-making Socrates lead us? Straight into the lion's den of Platonism. Could it be that even Plato, of whom Nietzsche had so very little good to say, might turn out to be a strange kind of thespian?

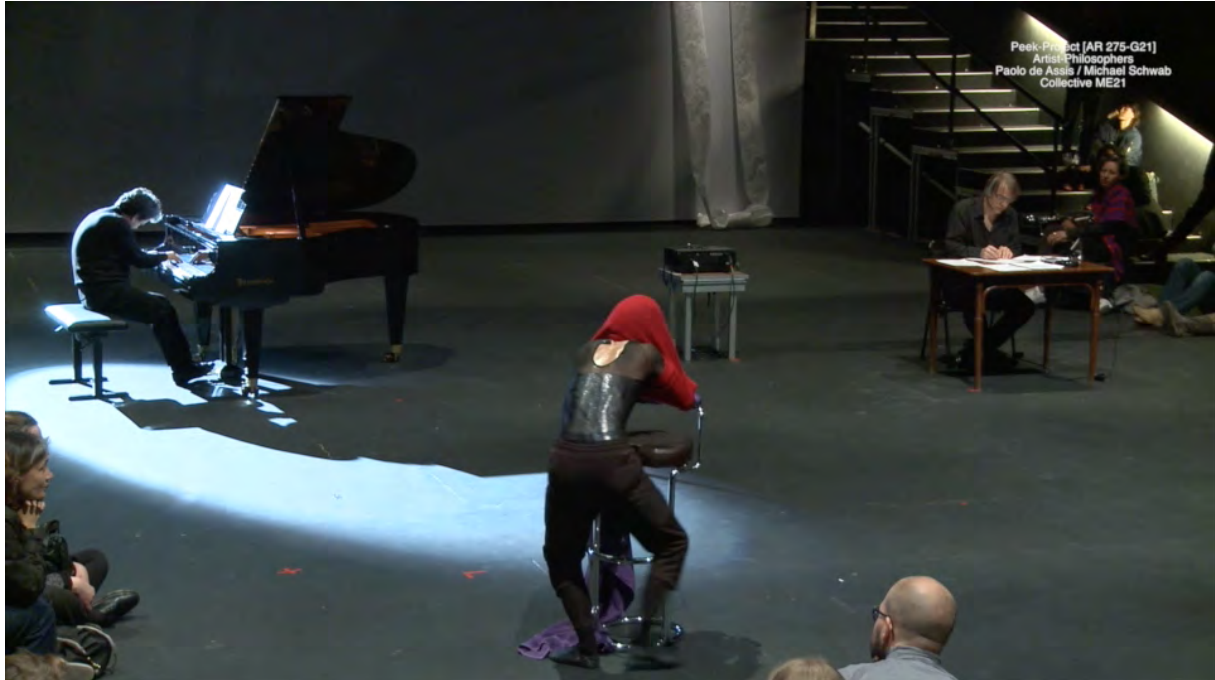
*CV*  
*Martin Puchner*

Martin Puchner is the Byron and Anita Wien Professor of Drama and of English and Comparative Literature at Harvard University. He is the author of *The Drama of Ideas: Platonic Provocations in Theater and Philosophy* (Oxford, 2010; winner of the Joe A. Callaway Award), *Poetry of the Revolution: Marx, Manifestos, and the Avant-Gardes*



(Princeton, 2006; winner of the MLA's James Russell Lowell Award) and *Stage Fright: Modernism, Anti-Theatricality, and Drama* (Hopkins, 2002; 2011), as well as of numerous edited volumes and sourcebooks. At Harvard, he has been involved in enhancing the role of the arts and humanities and is leading the effort to establish a new program in theater, dance, and media.

**8:30 pm**  
**PAULO DE ASSIS + MICHAEL SCHWAB +**  
**COLLECTIVE ME21** LECTURE-PERFORMANCE  
in TQW / Halle G



Video documentation: <http://homepage.univie.ac.at/arno.boehler/php/?p=9070>  
Photo by Christoph Hochenbichler, © Austrian Science Fund (FWF): AR 275-G21

*Nietzsche6: The Weight of Music*  
*Language: English*

Between 1854 and 1874, Friedrich Nietzsche composed a substantial number of musical works, including fragmentary pieces for solo piano, several songs, and even sketches for an opera. His compositional activities in essence remain unknown, and his musical pieces are rarely performed. Moreover, they are typically considered at best juvenilia. Indeed, when Nietzsche decided to be first a philologist, then a philosopher, he stopped composing music. However – also going beyond aesthetic judgments – his musical compositions disclose a character and personality quite different from the far better-known philosopher Nietzsche. Nietzsche as composer understands himself as a “medium,” an agent dominated by transcendent powers of inspiration and creation submitting him to pre-existing value, whereas Nietzsche the philosopher was a destabilising constructor, inventor of new images of thought, active operator of a fundamental redefinition of values. For Nietzsche, music had the problematic potential of carrying an “oppressive weight” — an expression he openly used to refer to one of his own compositions and, later on, to Wagner’s music in general. He increasingly associated this weight with the idea of “swimming,” proactively setting in opposition to it the notion of “dancing.” In this performance, the Collective ME21 presents musical works by Nietzsche in dialogue with fragments of his texts, exposing some of the tensions between Nietzsche the composer and Nietzsche the philosopher.

Collective ME21:

Concept and piano / Konzept und Klavier: Paulo de Assis

Text and voice: Michael Schwab

Dance: Marlene Monteiro Freitas

Voice: Valentin Gloor

Live electronics: Juan Parra C.

Lights and video projection: Lucia D'Errico

*CVs*

*Paulo de Assis*

Paulo de Assis is an artistic researcher with transdisciplinary interests on philosophy, French post-structuralism and epistemology. He studied piano with Vitaly Margulis and Alexis Weissenberg (among others) and musicology with Jürg Stenzl and André Richard (among others), receiving a Ph.D. and a post-doctoral appointment on the works of Luigi Nono. He was awarded a European Research Council Starting Grant between 2013 and 2018 for his project, "Experimentation versus interpretation: Exploring new paths in music performance in the twenty-first century," hosted at the Orpheus Institute in Ghent (Belgium).

*Michael Schwab*

Dr. Michael Schwab is a London-based artist and artistic researcher who investigates postconceptual uses of technology in a variety of media including photography, drawing, printmaking, and installation art. He is visiting professor of artistic research at the Academy of Fine Arts in Helsinki as well as research fellow at the Zurich University of the Arts, University of Applied Arts Vienna and the Orpheus Institute Ghent. He is co-initiator and inaugural Editor-in-Chief of the Journal for Artistic Research (JAR), senior researcher in the ERC-funded research project "MusicExperiment21" and joint project leader of "Transpositions: Artistic Data Exploration," funded by the Austrian Science Fund.

9:30 pm  
**CORINNA KIRCHHOFF +**  
**WOLFGANG MICHAEL** LECTURE-PERFORMANCE  
in TQW / Halle G



Video documentation: <http://homepage.univie.ac.at/arno.boehler/php/?p=9072>  
Photo by Christoph Hochenbichler, © Austrian Science Fund (FWF): AR 275-G21

*Ecce Homo*  
*Language: German*

In the preface to *Ecce Homo*, Nietzsche notes that these writings actually contradict his own instincts and habits – of needing to say, namely, “Listen to me! For I am so-and-so. Above all, don’t confuse me with anyone else!” So as not to confuse Nietzsche with Nietzsche’s gods, Wolfgang Michael will appear at the Halle G of the Tanzquartier in Vienna to once again restage the legendary reading of *Ecce Homo* by Einar Schleef at the Thalia Theatre in Hamburg (October 10, 2000). In the context of this production, the “artist philosopher” will appear as someone who sends our culture to psychoanalysis in order to retrospectively uncover its repressed areas. Corinna Kirchhoff will again skim through Nietzsche’s personal testimonial on stage. Her readings will present him as a thinker of immanence, defending the earth, the body and our sensory desire to protect them against the (self-) destructive “will to nothing” by way of which life has its revenge on life.

Play: Wolfgang Michael (Nietzsche), Corinna Kirchhoff (Nietzsche scholar)  
Music: Wolfgang Mitterer, Franz Hautzinger  
Text montage: Arno Böhler, Susanne Valerie Granzer

## *CVs*

### *Corinna Kirchhoff*

Actress Corinna Kirchhoff attended Berlin's Max Reinhardt Schule, making her theater debut in 1983 (Peter Stein) at the Schaubühne Berlin. She was recipient of the O.E. Hasse Prize in 1984 and designated Actress of the Year by "Theater heute" in 1996. Kirchhoff has made her appearance at such venues as the Burgtheater Vienna, the Schauspielhaus Zurich, the Salzburg Festival, the Schaubühne Berlin and the Berliner Ensemble. She is involved in ongoing collaboration with such artists as Andrea Breth, Peter Stein and Jürgen Gosch. She was nominated Best Actress at the 2002 Nestroy Awards for her role as Maria Stuart (directed by Andrea Breth). Kirchhoff makes regular cinematic and television appearances. Since 2015, she has been member of Schauspiel Frankfurt, where she performed in "John Gabriel Borkman" and is currently to be seen in "Die Wiedervereinigung der beiden Koreas."

### *Wolfgang Michael*

Wolfgang Michael attended the Folkwang University of the Arts in Essen. He has worked in Bremen, Mannheim and Bochum. In 1993, he moved to the Berliner Schaubühne, and in 1999, he returned to the Burgtheater in Vienna. Michael has worked with artists including Andrea Breth, Dimitter Gotscheff, Andreas Kriegenburg, Klaus Michael Gruber and Jürgen Gosch. Since 2009, he has been a member of the Schauspielhaus Frankfurt. He played the title role in "John Gabriel Borkman" and can currently be seen in "The Misanthrope."

10:00 pm

**FRANZ HAUTZINGER + WOLFGANG MITTERER +  
HESTER REEVE et al.** <sup>PERFORMANCE</sup>

*in TQW / Halle G*



Video documentation: <http://homepage.univie.ac.at/arno.boehler/php/?p=9391>  
Photo by Christoph Hochenbichler, © Austrian Science Fund (FWF): AR 275-G21

*Of Sound in the Landing Page*  
*Language: English*

Artists work with and think through ‘matter’ – something Nietzsche was sympathetic to even though he, like all philosophers, created almost exclusively with words. “Of Sound in the Landing Page” – a title mimicking the style of the section headers Nietzsche employed throughout “Thus Spoke Zarathustra” – will abandon words and the human voice and instead ask two professors of philosophy (Graham Parkes and Georg Stenger) to work with the “images of sound” to be found in the book’s pages (for example, footsteps on the mountain path, lightening, a wheel spinning, the flap of an eagle’s wings, etc.).

To this end, Hester Reeve will be creating an annotated foley score (“foley” is the use of everyday objects to recreate and overlay the original sounds captured in a film in order to make them more “believable” to the cinematic audience), instructing as to what objects can be used to recreate the images of sounds extracted from Nietzsche’s book. Collaborating with the artist, Franz Hautzinger will develop and perform sounds to convey all animal life in the pages of “Thus Spoke Zarathustra” on the trumpet, and Wolfgang Mitterer will be composing for electronic media the spatial sounds that evoke all references to the spinning wheel of the eternal return.

The resulting performance will rearticulate “Thus Spoke Zarathustra” as a soundscape, liberating the physical forces described by Nietzsche to convey his ideas and honouring his conviction that music is the highest form of philosophy. The stage will be set up as a foley



studio, the philosophers will perform using their hands, allowing objects (non-human matter) to carry the key agency of the creative operation, and the artist will stand outside the framework, assisting as conductor of the score.

*CV*

*Hester Reeve – HRH.the*

HRH.the is the conceptual persona of UK artist Hester Reeve, who views art not as a straightforward tool of communication but more as a complex kingdom that is continually attempting to establish itself through human thought and action. Reeve's practice encompasses live art, philosophy, drawing, David Bohm's "Dialogue" and photography. His public showings include the former Randolph Street Gallery Chicago, LIVE Biennale Vancouver, Women's Library Gallery London and, more recently, Tate Britain and Yorkshire Sculpture Park UK. Reeve is Reader in Fine Art at Sheffield Hallam University.

**10:20 pm**  
**MILLI BITTERLI** LECTURE-PERFORMANCE  
in TQW / Halle G



Video documentation: <http://homepage.univie.ac.at/arno.boehler/php/?p=9074>  
Photo by Christoph Hochenbichler, © Austrian Science Fund (FWF): AR 275-G21

*Friedrich Bitterli*  
*Language: German*

Dancing – always dancing? Dancing again and again! However, always dancing means dancing nothing, and dancing nothing means not dancing. I stop and try not to dance anymore. Suddenly, one day, I wake up from a dream in the awareness that I am dancing again and that I must keep on dancing to avoid perishing. I have come to understand that it is not about dancing but about continuing to dance. And sometimes it comes over me, and then *It* keeps on dancing with me. *It* dances eternally and through everything, aimlessly. I can imagine myself dancing through my life this way. However, I am sometimes not so certain: “Am I dancing or am I still dreaming?” Nobody can tell me, but maybe this is the wrong question, maybe there are no questions, maybe there is only dancing.

From the springboard of Nietzsche’s philosophical texts, the performer becomes entangled in an endless doing, dancing, speaking, quoting, reasoning and wanting to understand. Friedrich is also the name of Milli Bitterli’s older brother, and this play is dedicated to him. There is much to say about Friedrich, philosophy, dance – and sibling love.

*CV*  
*Milli Bitterli*

Milli Bitterli completed her studies as classical dancer at the Vienna State Opera and the Music and Arts Private University of the City of Vienna. This was followed by extensive travels around Europe and further education in the area of contemporary dance. In 2000, she started her own dance company, artificial horizon. Since then she has worked with several

well-known artists and theaters including Christine de Smedt, Wendy Houstoun, Superamas, Christine Gaigg, Markus Schinwald, Robert Steijn, Jack Hauser, Lisa May Post, Theater im Bahnhof and Jennifer Lacey. From 2001 until 2003, she was Creative Director of the Training & Workshop department of the Tanzquartier Wien. She has worked as a dancer with Meg Stuart, Lloyd Newson and Nigel Charnock, among others.

## NIGHT READINGS / FESTIVAL EXHIBITION

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The event of our festival-corpus aims to function as a sociopolitical role model in which alternative ways of living a life are demonstrated in a bodily manner with respect to their sociological, ecological, economic, ethical, practical, theoretical, and bodily implications. Arts-based research thus could become a creative cell for the deployment of future cultural movements to come. Creating a territory in which new forms of philosophy and art actually take place constitutes in itself a performative process, gathering a corpus of people willing, able and ready to perform this task. Our night readings build territories for such an approach.

**11:00 pm**

**KOLLEKTIV PHILOSOPHY UNBOUND** PERFORMANCE

in TQW / Studio 2



Video documentation: <http://homepage.univie.ac.at/arno.boehler/php/?p=9322>  
Photo by Christoph Hochenbichler, © Austrian Science Fund (FWF): AR 275-G21

*No Pain, No Gain*

*Language: German/English*

**11:00 pm**  
**VERONICA LION &**  
**SARAH MENDELSON**  
**with Birgit Michlmayr** LECTURE-PERFORMANCE  
in TQW / Studio 1



Video documentation: <http://homepage.univie.ac.at/arno.boehler/php/?p=9352>  
Photo by Christoph Hochenbichler, © Austrian Science Fund (FWF): AR 275-G21

*Cicadas don't sleep. / Zikaden schlafen nicht.*  
*Language: German/English*

“For the cicadas were once people. They stopped eating, drinking and loving in order to be able to sing forevermore. Upon their flight into song, they became wizened and smaller, and now they sing, lost to their yearning – enchanted but also damned, because their voices have become inhuman.” Ingeborg Bachmann, “Die Zikaden,” 1955.

“Cicadas don't sleep/Zikaden schlafen nicht” adapts scenes from Bachmann's radio play: a series of exchanges between a person on an island (R) and a former prisoner (C). Written and performed by Veronica Lion and Sarah Mendelsohn (voice) and featuring Birgit Michlmayr.

Within the framework of the 2015 Wienwoche, Veronica Lion and Sarah Mendelsohn collaborated on a project called “The Jewish Renaissance Boxing Club - Vienna”:  
[http://www.wienwoche.org/de/366/the\\_jewish\\_renaissance\\_boxing\\_club\\_-\\_vienna](http://www.wienwoche.org/de/366/the_jewish_renaissance_boxing_club_-_vienna)

*CVs*

*Veronica Lion*

Veronica Lion currently lives in Jerusalem and is finishing her master's degree in gender studies after having completed her bachelor's in philosophy in Vienna. Jumping between academic writing, poetic and performance writing as well as queer\*feminist youth work, she is constantly looking for ways to combine these spheres.

*Sarah Mendelsohn*

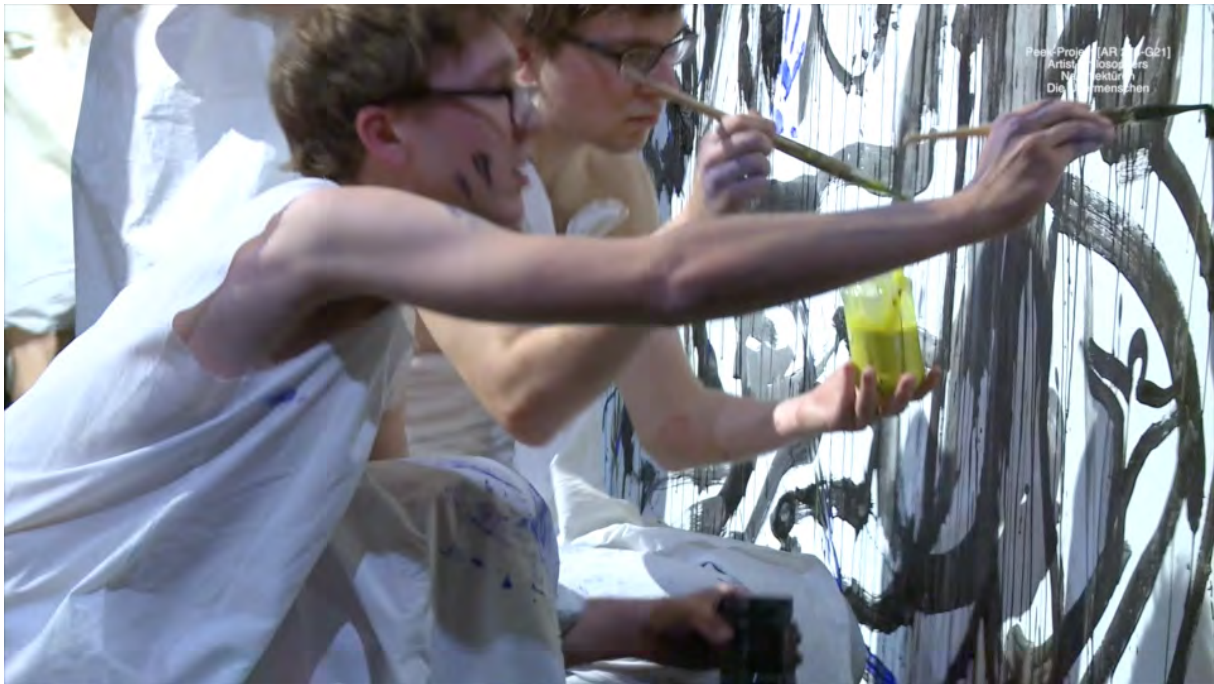
Sarah Mendelsohn is an artist and writer in New York. Mendelsohn co-produces Reconnaissance, a podcast exploring the role of fiction in political life.

*Birgit Michlmayr*

Birgit Michlmayr is a musician; she is member of the band first fatal kiss (drums, violin, keyboard, vocals).



**00.00 h | 12:00 am**  
**SAMUEL NYHOLM AND CLASS** PERFORMANCE  
in TQW / Studio 2



Video documentation: <http://homepage.univie.ac.at/arno.boehler/php/?p=9361>  
Photo by Christoph Hochenbichler, © Austrian Science Fund (FWF): AR 275-G21

*Die Übermenschen*  
*Language: German*

During the summer semester of 2015, the illustration class at the University of the Arts Bremen employed various “schizo-semiotic agents” upon the procedure of drawing in a course called “Nietzsche’s Zarathustra.” The techniques used in the drawing exercises are inspired by various clinically diagnosed symptoms of schizophrenia, such as perseveration, pareidolia, excessive desires, self-transcendence, dysphoria, paraphrenia and parathymia. This approach to the creative process, inspired by the schizoanalysis of G. Deleuze and F. Guattari, inquires into routine conceptual teaching concepts and is meant to foster an unfiltered artistic impression that remains uninfluenced by predefined conventions. Drawing exercises always took place parallel to a continuous reading of Nietzsche’s Zarathustra. All the way to the addition of the agents, the drawing process was inspired by themes from Nietzsche’s book. The philosophical content of the book was further worked out within lectures by students as well as in a guest workshop with Arno Böhler and Susanne Granzer. During the course, we experienced how the figurative properties of drawings successfully disintegrated and strong collective tendencies emerged, thematically as well as in the drawing process itself. This collective focus on the schizo-semiotic working method and the working out of a literary work by Friedrich Hölderlin led to a performance entitled “Die Übermenschen,” in which a deconstruction took place – the deconstruction of abstract language back to sounds and figurative drawings to movements. The performance underwent continuous development thanks to its frequent rehearsals and the “relinquishment of self into the process” and, save for a few structural elements, was never given a final planned procedural order. Along with the performance, the students also gathered the entire visual material generated during the course

into a “Schizo-Semiotic Source Library” (SSSL), whereby the significant visual anomalies found within the material were categorized and more closely examined in order to simplify further experimentation with the results of the process.

Illustration class, University of the Arts Bremen

With Samuel Nyholm, Professor of Illustration, University of the Arts Bremen

NOV  
29 SUN

## NIETZSCHE SPACE

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Artist-philosophers do in fact think like artists; for, like artists, they are not only concerned with the conceptualization of general ideas but with the concrete spatio-temporal design of material conditions that allows for the arrival of their concepts. Artist-philosophers could therefore be defined as the kind of philosophers who are sensitive to the fact that ideas possess an immanent relation to the precise bodily configuration that enables them.

**11.30 h | 11:30 am**  
**PETER STAMER + FRANK WILLENS** PERFORMANCE  
in TQW / Halle G



Video documentation: <http://homepage.univie.ac.at/arno.boehler/php/?p=9076>  
Photo by Christoph Hochenbichler, © Austrian Science Fund (FWF): AR 275-G21

*On Truth and Lie in an Extra-Moral Sense*  
Language: English

Posthumous fragments. *In some remote corner of the universe – poured out in countless flickering solar systems – there once was a star upon which clever animals invented knowledge. It was the most arrogant and untruthful minute in "world history" – yet it was only a minute. After nature had taken a few breaths, the star froze over, and the clever animals had to die.*" (Friedrich Nietzsche, 1873)

In light of infinity, the limited time a human being spends on this planet appears to be

deplorable, even ridiculous. Knowing about the futility of his existence, man tries to comprehend life by means of the language of knowledge, which, though it is meant to make the world intelligible to him, locks him into the cage of concepts and denies him access to what actually is – the life of matter. Searching for knowledge about the world, about its truth, about himself, he gets lost in the woodwork of his own verbally defined thinking. To put it more casually, he is as stupid as an ox, the board of a yoke before his eyes blocking him from seeing matters “face to face.” To strip away these boards and beams that mean the world to him—that is what it means to live.

"Without Nietzsche, there would be no contemporary thinking, and thus most likely no contemporary body." I jot these words down during a rehearsal in which dancers do nothing but strain against the floor, pushing themselves up from it and thus schooling their muscles and keeping their ligaments flexible. This is precisely what Nietzsche does. He writes against the gravity of thought, thence training our mental muscles; he writes against the inertia of our minds, so trapped in thought, and brings them into motion once again. His words are weighty; his thinking has a body. (ps)

peterstamer.com

Direction, concept and set design: Peter Stamer

Performance: Frank Willens

Text: Friedrich Nietzsche

Reworked and retranslated in part by: Peter Stamer, Frank Willens

Length: 45 min

*CVs*

*Peter Stamer*

Peter Stamer (Germany, Austria) works as director, performer, curator, author and mentor in the context of contemporary performing and visual arts. In his various projects he is interested in exploring the inherent tension of the interrelationships between discursive and physical empowerment within given performative, social and narrative vehicles. In addition to his theatrical works and teaching activities throughout Europe, his performance and theater projects have led him to China, Egypt, the US, Canada and Israel in recent years. Currently, Peter is working on the plans for a theatrical and installative adaptation of Franz Kafka's story, *In the Penal Colony*; for the project, Stamer will be assuming responsibility for both staging and direction.

*Frank Willens*

Frank Willens (Germany, US) is a dancer, choreographer, performer, interpreter, artist, actor, collaborator, tour manager, human, house renovator, father, singer, beat-boxer, thinker, marathon runner, meditator and time traveler. He grew up in California and has been living and working in Berlin since 2003, where he has had the privilege of working with a broad number of persons on a wide range of projects presented in a large number of venues. His collaborators include Tino Sehgal, Meg Stuart, Falk Richter, Laurent Chétouane, Boris Charmatz, Tilman Hecker, Nico and the Navigators, and Peter Stamer, to name just a few. His own artistic projects include *Towards Another Miraculous* (2014), *Gimme Shelter* (2010), *Schweigstück* (2011), and a contribution to *X-Firmen* at Theater der Welt in Mannheim in 2014. Frank is currently developing a project in collaboration with the Transform Festival in Leeds and heading a residency/lab at the Kunstmuseum Bonn. *On Truth and Lie* is his 5th collaboration with Peter Stamer.

**12:30 pm**  
**NICHOLAS OFCZAREK +**  
**CHOR MAX REINHARDT SEMINAR** LECTURE-PERFORMANCE



Video documentation: <http://homepage.univie.ac.at/arno.boehler/php/?p=9078>  
Photo by Christoph Hochenbichler, © Austrian Science Fund (FWF): AR 275-G21

*Unzeitgemäße Betrachtung / Untimely Meditations*  
*Language: German*

The following lecture performance was a part of the research festival Philosophy On Stage#4 at Tanzquartier Wien, where new relations between philosophy and the arts were tested and put into practice.

The lecture starts with the claim that philosophical thinking necessarily performs the temporality of the untimely as a mode of being-in-time, which realises a revolt of time against its times in favour of a time to come. Being neither part of the past nor of eternity, the temporality of the untimely calls future events into being.

Insofar as philosophy shares the temporality of the untimely with the arts, the lecture-performance defines arts-based philosophy—the alliance of art and philosophy, by which philosophy has started to implement artistic practices into philosophy—as a field for the appearance of the untimely.

As Jacques Derrida has shown in *Politics of Friendship*, the proposition “Alas! if only you knew how soon, how very soon, things will be – different! –”, characterises precisely the aporetic principle of a democracy of the future, grounded in the temporality of the untimely. The genitive ‘of’ thereby indicates a mode of democracy which does only exist as long as it keeps itself open towards its own changeability and eventfulness. Therefore it necessarily takes place as the prelude of a future one is able to affirm full heartedly in advance, that is to say, over and over again.

A mode of being-in-time that touches the secret of Nietzsche’s most abysmal thought: the thought of the eternal return of the same, in which somebody has realized the never ending

eternity loops of be-coming; a life of immanence; a recurring movement of eternity within itself.

*CVs*

*Nicholas Ofczarek*

Nicholas Ofczarek is an Austrian actor and part of the ensemble at Vienna's Burgtheater. From 2010 to 2012, he appeared as *Jedermann* at the Salzburg Festival. Nicholas Ofczarek also teaches at Vienna's Max Reinhardt Seminar.

Chor Max Reinhardt Seminar: Jeanne Marie Bertram, Max Gindorff, Maria Huber, René Peckl, Sophie Reiml (Concept / Konzept: Susanne Valerie Granzer, Arno Böhler)



12:30 pm

BRIAN MASSUMI + ERIN MANNING <sup>VIDEO</sup>



Video documentation: <http://homepage.univie.ac.at/arno.boehler/php/?p=9081>  
Photo by Christoph Hochenbichler, © Austrian Science Fund (FWF): AR 275-G21

*Twisted Nietzsche*  
*Language: English*

“Twisted Nietzsche” is a video performance produced by Erin Manning and Brian Massumi in cooperation with Grenz\_film Vienna in which they design a Möbius strip out of Nietzsche’s Late Notebooks, claiming that:

- “All movements are to be taken as gestures, as a kind of language through which the forces understand each other” (Nietzsche 2003, 56, I [28]).
- “All movements are *signs* of something happening within; and all that happens within expresses itself in such alterations of form. Thinking is not itself what happens within, but likewise just a sign language for the balancing out of the affects’ power” (Nietzsche 2003, 56, I [28]).
- “Below every thought lies an affect” (Nietzsche 2003, 60, I [61]).

Nietzsche, Friedrich. 2003. *Writings from the Late Notebooks*. Translated by Kate Sturge. Cambridge: Cambridge University Press.

*CVs*

*Erin Manning*

Erin Manning holds a University Research Chair in Relational Art and Philosophy in the Faculty of Fine Arts at Concordia University (Montreal, Canada). She is also the director of the SenseLab, a laboratory that explores the intersections between art practice and philosophy through the matrix of the sensing body in movement. In her art practice she works between painting, dance, fabric and sculpture. Current iterations of her artwork explore emergent collectivities through participatory textiles. Her project *Stitching Time* will be presented at the

2012 Sydney Biennale and *The Knots of Time* will open the new Flax Museum in Kortrijk, Belgium in 2014. Her writing addresses movement, art, experience and the political through the prism of process philosophy, with recent work developing a notion of autistic perception and the more-than-human.

*Brian Massumi*

Brian Massumi is a political theorist, writer and philosopher and is currently a professor in the Department of Communication Sciences at the University of Montréal in Quebec, Canada, where he directs both the Ph. D program and the Workshop in Radical Empiricism (“Atelier en empirisme radical”). He is well known for his translations of several major texts in French post-structuralist theory, including Gilles Deleuze and Félix Guattari’s *A Thousand Plateaus*, Jean-François Lyotard’s *The Postmodern Condition*, and Jacques Attali’s *Noise*. Brian Massumi received both his master’s and doctoral degrees in French literature from Yale University and completed postdoctoral work at Stanford University.

## Additional Festival Events

### 26 THUR – 29 SUN

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You are never watching “It” – the field of immanence – because you are always already in it. You are “It” yourself, as one of its local parts.

Therefore, the field of immanence is absolute. It is never relative, because “It” relates every body to, and with, every body else. Due to this fact, we are always already relational beings, modes of being-with, modes of being-with others, of me and others, of an et cetera. We are the et cetera of every one else ...

**LAURA CULL Ó MAOILEARCA + TESS DENMAN-CLEAVER** WALKING PERFORMANCE & PERFORMANCE INSTALLATION

in TQW / Studios, Halle G, Foyer & Museumsquartier Area



Video documentation: <http://homepage.univie.ac.at/arno.boehler/php/?p=9130>  
Photo by Christoph Hochenbichler, © Austrian Science Fund (FWF): AR 275-G21

*The Sea, Lies Open*  
Language: English

*The Sea, Lies Open* is a collaboration between Laura Cull Ó Maoilearca and Tess Denman-Cleaver which, for PHILOSOPHY ON STAGE #4, assumes the form of a performance installation and a series of walks around Vienna at dawn, noon and dusk. Together, these works consider the relationships between walking and thinking, landscape and health, horizons and aphorisms in Nietzsche's life, work and influence.

In English, the words ‘aphorism’ and ‘horizon’ are etymologically linked, with aphorism

coming from the Greek word *aphorizein*—meaning “to mark off, divide,” from *apo-*, “from,”—and *horizein*, “to bound.” In content and form, Nietzsche’s writing keeps coming back to the matter of horizons, testing the cultural and physiological limits of philosophy—and of the human through his own varied thinking practice.

Laura and Tess’ work is informed by a shared interest in the role of the sea as a bounding yet unbounded presence, as a horizon with which to write, walk and perform.

*Can we walk at the periphery of the human and the nonhuman? Can we think at the threshold of the unknown? How does landscape think? And how can we think alongside landscape in our practices of walking, writing, attending?*

*CVs*

*Laura Cull Ó Maoilearca*

Laura Cull Ó Maoilearca (UK) is Reader in Theatre & Performance and Director of the Centre for Performance Philosophy at the University of Surrey, UK. She is author of *Theatres of Immanence: Deleuze and the Ethics of Performance*, and editor of *Deleuze and Performance; Encounters in Performance Philosophy* (with Alice Lagaay) and *Manifesto Now! Instructions for Performance, Philosophy, Politics* (with Will Daddario).

*Tess Denman-Cleaver*

Tess Denman-Cleaver (UK) is Artistic Director of the Tender Buttons performance company. Her PhD research, carried out at Newcastle University, concerned Landscape Performance, and took a practice-lead approach to examining how performance practice can shape experiences and understandings of landscape.



Video documentation: <http://homepage.univie.ac.at/arno.boehler/php/?p=9447>  
Photo by Christoph Hochenbichler, © Austrian Science Fund (FWF): AR 275-G21

*Nachahmungsbewegungen\_F.N. erschreiben*  
Language: German

**Inter-esse.** In encountering the writings of Friedrich Nietzsche, it is the astringency that comes to expression within his language that compels me to inquire into the embodiment proceeding from that language. In order to move about in this gap between perception and linguistic referentialism, I sought a form in which to bodily encounter Nietzsche. Nietzsche's handwriting served as the footprint that enabled me to sensorially comprehend the material formation of a thought. For "something bodily belongs to all that is spiritual; with its help, one can bind, damage, destroy the spirit; the bodily yields a handle with which one can grasp the spiritual." (Friedrich Nietzsche, *Human, All Too Human*, I: § 111. First publication, 7 May 1878.) The tracing out of the bodily, the footprint in which a thought is made manifest, wishes to find a moment of physical contact in which something is documented beyond language. By emulating the gesture of writing, by adopting it memetically, I feel my way to the Other.

Imitation itself was the central event in the performance *Nachahmungsbewegungen\_F.N. erschreiben*, which took place over the course of three days within the framework of the research festival SCORES // PHILOSOPHY ON STAGE #4, bringing to realization a spatial and time-based co-presence with the contributions of others in its interplay between theatrical space, light, sound, public and apparatus.

**Written aside #1.** The attempt I am undertaking here to provide an ex post facto de-scription

is a form of inversion; the request to linguistically take captive something that is in the process of becoming is a (re-) contra-diction (*Wieder-spruch*) and, moreover, an echo of something first grasped in thought.

**Compositional setup.** The persistent striving to acquire the handwriting of Friedrich Nietzsche goes hand in hand with a subjugation of the body, which finds its equivalent in the performance apparatus. Pieces of furniture that once brought the bodies of children into a disciplined learning posture (in the expectation that the external adjustment to them would lead to a corresponding internal alignment), the desk, chair and writing book comprise an ensemble that encompasses the body of the writer. The transparent working surface is set at an angle so that the 14-meter-long paper band affixed within it and the traces of script left upon it can be showcased to the observer. Just below that is another transparent surface, similar to the inside of a school bench; upon which rest the template reproductions of Nietzsche's handwritten autographs of *The Gay Science*, *Dispositionen und Fragmente*, from spring-fall of 1881—as well as the necessary writing implements.

The public enters the theater space via a passage allowing one to overlook the stage space set four meters deeper. The performance, adjacent to the very edge, is subject to a situation in which various forces exact their effect on one another without ceding any certainty regarding their interrelationships. When looking from the lower level in the space, the writing gesture can be observed thanks to the tipped transparent working surface. The lectern thus becomes an analogue medium, a *display* atop which the gestures are visually conveyed. Self-contained, the writing book allows the rendering to repeat itself on the material level, and it spills past the writing space, dropping over the edge and encroaching on the *other* space. While the writing is being enacted, the material perpetually carries out a movement that simultaneously thrusts it into the space and draws it back again in order to be inscribed over and over in dogged intercommunication.

**Becoming.** In his writings, Nietzsche left behind physical traces of a gesture; and the performance *Nachahmungsbewegungen\_ F. N. erschreiben* was an experimental setup directed toward that very gesture. The “re-petition” of this gesture, the emulation of something not our own, enacted a *becoming like* (Nietzsche). This approach requires an inner posture that humbly withdraws its very own self in the face of what is given. Every impulsive wish to capture the text and appropriate its sense momentarily manifested itself in the traces of my imitation. The will to understand concentraed itself in my very movement, thus leading to deviation from the similarity to Nietzsche's script and the loss of his gesture.

The continuity of writing placed the performance in a continuously new relationship with the various contributions of others and thus continually brought up new questions. Simultaneity, conceptualizations of possible polyphony, the ensemble...an “inter-play” that, via its very unpredictability, opens up something which remains inaccessible to the individual. What does the individual have to offer?

The public enters the space with expectation. Everything found within it is already cemented with preset significance. The activity enacted (learning to write like Nietzsche) is granted observation—even from the onset, just due to the compositional setup—and that only increases with the persistence of time. It accumulates the “im-portance” of meaning as time goes on, and the attention paid it all the while only serves to increase that. The more the traces of writing fill the paper, the more weightiness it is granted. The material is a magnet of desire – positioning itself between the action and the attention.



**End.** What is this material, which develops itself so casually? Irrespective of the preexisting pages of text, the perennial gesture led the traces of writing on and on over the self-contained band of paper. The text came to hasty conclusions, lifted itself in displacement from its very fragmentation, within itself undefinedly recontextualized. It was the timed framework of the performance and the decreasing amount of empty space on the paper that together announced the end of the writing act.

Concluding the writing act elucidated a possible transition from becoming to being, from performance to artwork, a shift of significance—in a desire to allow the ephemeral to become something of lasting value. The moment at which I conclude the writing and exit the compositional setup, a dissolution begins. The dissolution of the material from the apparatus creates the conditions under which the material appears in the foreground, becomes available and thus awakens the desire for appropriation. The paper band roll, inscribed within the public, dissolved into fragments—at the hands of many.

**Written aside #2.** ...Along with the antithetical nature of performance and descriptive documentation, what reveals itself to me within writing is a level that increasingly emerges in my imitative sleuthing efforts and which could go beyond the value of a very personal experience to be of more general interest. But that very same transferal into the “public” sphere calls up an impression granting me just an inkling of Nietzsche’s yearning. And in preparing my thoughts to acquiesce to the vestiges of another, a repeating pattern reveals itself – one repeating itself in that which becomes perceptible “in contact with Nietzsche,” in the performance, and now in writing. It is a yearning for the other, the will to be in relationship, something that seeks out its path by way of a mental orientation – but which in the end often remains unanswered and throws back upon itself the callers, questioners, asserters, complainers, etc. Now I see that what I sought here was a kind of “conversation,” as I am thoroughly convinced that everything new emerges in the “in-between.”

*CV*

*Manora Auersperg*

Manora Auersperg lives and works in Vienna. Her profession as lecturer (in the department of Textiles - Free, Applied and Experimental Artistic Design at the University of Applied Arts, Vienna’s Institute of Art Sciences and Art Education) and her own artistic work are closely entwined. Interconnecting theory and practice, her work refers to the subject of the human body in relation to its spatial and social context.

## General Space and Light Concept: HANS HOFFER



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### *Hans Hoffer*

Hans Hoffer's crossdisciplinary work stretches across disciplines to encompass that of scenographer, director and architect. Hoffer designs staging, installations and art objects and has authored a number of interdisciplinary projects. He staged the “visualized cloud of sound” (Linzer Klangwolke) for the opening of the monthlong LinzKunst cultural festival in 2001, designed the antiques collection at the Kunsthistorisches Museum in Vienna and directed the Max Reinhardt Seminar between 2012 and 2014.

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<sup>1</sup> The texts were partly translated from German to English by the authors and Gratia Stryker-Härtel.