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— Performance —

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Articles

1 Culture as Performance

Erika Fischer-Lichte

This article describes the trajectory and key issues of "Cultures of Performance," the ongoing collaborative research project at the Free University Berlin on the dynamics of cultural change. It elaborates the central metaphor of "culture as performance" and outlines constitutive features of performances such as the autopoietic feedback loop and the notion of emergence. According to its central hypothesis, the same forces are at work in performance as in culture at large: performance thus becomes a sort of laboratory for studying cultural and social forces.

11 From the Dreamwork of Secession to the Orgies Mysteries Theater

Herbert Blau

This essay traces the multifarious vicissitudes of dreamwork and performative insolence in modern Austrian theater, psychoanalysis, the visual arts, and performance culture from *fin-de-siècle* Vienna to the Viennese Actionists. Johann Nestroy is invoked as the key nineteenth-century figure in this tradition of talismanic disobedience; his aggressive satire is a proleptic summary of the theatrical assaults on a smug Austrian culture of grandeur articulated by the modernist artists of *Jung-Wien* in a much less radical form.

29 Importing Valie Export: Corporeal Topographies in Contemporary Austrian Body Art

Markus Hallensleben

This article traces Valie Export's impact on Austrian performance and video artists such as Miriam Bajtala, Carola Dertnig, Renate Kowanz-Kocer, Elke Krystufek, and Ulrike Müller. To map atypical Austrian corporeal topographies at the turn of the twenty-first century, the author applies a definition of performance and cultural space based on the work of Merleau-Ponty, Lefebvre, Agamben, and Fischer-Lichte in order to expand Butler's notion of gender as a performative category to an understanding of the human body as performative space.

51 Vom nationalen zum postnationalen Theater: Performances des Österreichischen seit den 1950er Jahren

Katharina Pewny

This article examines the performing arts as a powerful site for transformations of the Austrian national imaginary from the 1950s to the present. These performative transformations can be perceived as a story of enlightenment, revealing Austria's complicity in the National Socialist regime. Underlying this story of successful enlightenment is the recurrence of the nation's monarchistic imaginary in recent performances.

69 Transformationen des Politischen im freien Theater: Wien Spielzeit 2007/08

Sabine Kock

This article examines Austria's so-called "free" or independent theater scene and its attending working conditions. It comparatively analyzes the performances of five independent Viennese groups in 2007–08, focusing on their experiments in staging "the political" in a post-dramatic, post-ideological mediatized world.



Photo: Konstantin Kuspert

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