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Welcome, everyone,  
to the opening symposium of the  
**INTERNATIONAL RESEARCH CENTER GENDER AND  
PERFORMATIVITY (ICGP)** at mdw – University of  
Music and Performing Arts.

We are very much looking forward to three  
days of discussions, international exchange,  
and celebrations.

Situated within the humanities at a university of performing arts, the ICGP has a specific research focus at the intersection of aesthetics and politics within gender studies. It encompasses performing arts studies, the analysis of political spectacles, and their mediality and theorizations of performativity. These three research emphases will be addressed by our international guests in various formats, including lectures, artist talks, film screenings, and roundtables.

This opening would not have been possible without the tremendous support of mdw, especially of Rector Ulrike Sych and Vice Rector Gerda Müller, research support (Therese Kaufmann and team), and the Administrative Department of Equality, Gender Studies and Diversity (Ulrike Maier and team). The ICGP is the result of ongoing efforts by many people to enhance the possibilities for research and teaching in our academic field. And these efforts go back for decades. Thank you especially to Andrea Ellmeier, Doris Ingrisich, and Claudia Walkensteiner-Preschel, the initiators of gender studies at mdw.

Our aim is to contribute to the specific mdw profile focusing on music, theater, and film, to foster a fitting academic environment for up-and-coming scholars, and to offer the possibility of pursuing a PhD in gender, performance analysis, and performativity studies while emphasizing pressing issues of our times and global perspectives.

Opening a center for gender studies in a political climate that is increasingly shaped by resentments aimed at the study and existence of gender diversity in the wake of a global neoauthoritarian backlash is a challenge. It is also an opportunity to provide a timely discursive platform for gender studies as critical humanities – dedicated to the analysis of the performativity of all genders. We are very grateful for everyone's ongoing support, and we look forward to facing upcoming challenges together.

June 12

## JOSEPH HAYDN-SAAL mdw-Campus, Anton-von-Webern-Platz 1

### 6 PM WELCOME/INTRODUCTION

Ulrike Sych (Rector, mdw)  
Sylvia Mieszkowski (GAIN, Vienna)  
Hanna Meißner (ZIFG, TU Berlin)  
Evelyn Annuß (ICGP chair)  
Moderation: Therese Kaufmann



**OPENING KEYNOTE: JACK HALBERSTAM** (NYC)  
*Dereliction: On Feminist Violence*

**FOOD AND DRINKS** @Future Art Lab, Terrace

June 13

## NEUER KONZERTSAAL Rennweg 8

**10 AM Mbongeni Mtshali** (Cape Town)  
*Black Queer Futures*  
Moderation: Philipp Hohmann

**11 AM Claudia Bosse** (Vienna)  
*in conversation with Chris Standfest* (Vienna)  
*Possible Futures, Haunted Landscapes,  
or Inventing Artistic Infrastructures*  
Moderation: Thari Jungen

### 12 PM LUNCH

**1.30 PM Ulrike Hanstein** (Linz)  
*Revisiting HOMOMETER (1973)*  
Moderation: Marina Rauchenbacher



**2.30 PM KEYNOTE: TAVIA NYONG'O** (Yale)  
*Black Apocalypse: Acceleration, Anxiety,  
and the Ends of the "World"*  
Moderation: Raz Weiner



June 13

## FUTURE ART LAB

mdw-Campus, Anton-von-Webern-Platz 1

**4.30 PM** **Ginan Seidl** (Berlin/Vienna)

*J-N-N* (Screening)

*followed by a conversation with*

*Clarissa Thieme* (Berlin/Vienna)

**5.30 PM** **CAMPUS FESTIVAL**

Program

June 14

## FANNY HENSEL-SAAL

mdw-Campus, Anton-von-Webern-Platz 1

**10 AM** **Ulrike Haß** (Berlin)

*On the Timeliness of Boy-Girl Figures:  
Florentina Holzinger & Co.*

Moderation: Philipp Hohmann

**11 AM** **Va-Bene Elikem Fiatsi aka crazinisT artist** (Kumasi)

*in conversation with Sandra Umatham* (Vienna)

**12.30 PM** *Facing the Authoritarian Drift:  
(Art) Universities as Sites of Critique?*

Moderation: Evelyn Annuß

Podium

**Sofia Bempeza** (Vienna)

**Katrin Köppert** (Berlin/Leipzig)

**Isabell Lorey** (Cologne)

**Kathrin Peters** (Berlin)

Roundtable

**Jack Halberstam**

**Mbongeni Mtshali**

**Tavia Nyong'o**

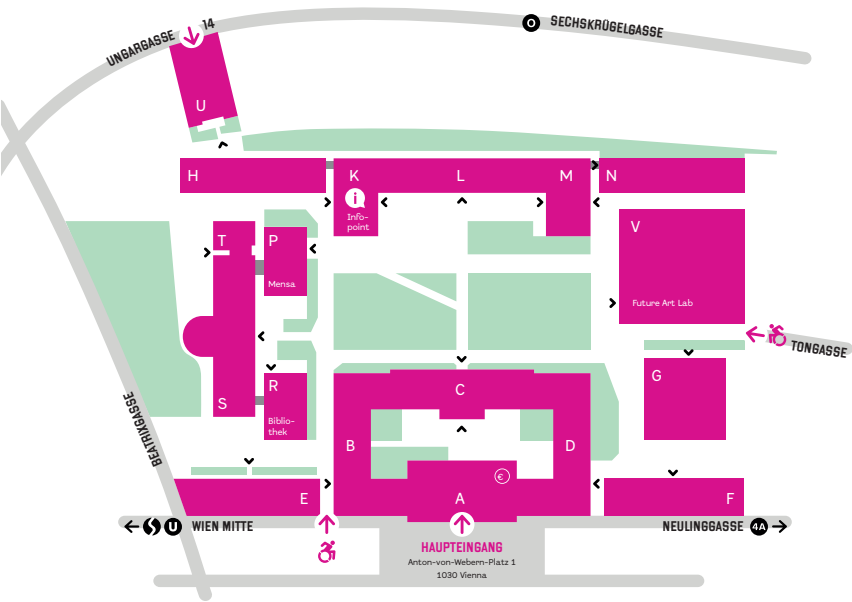
**Hanna Meißner**



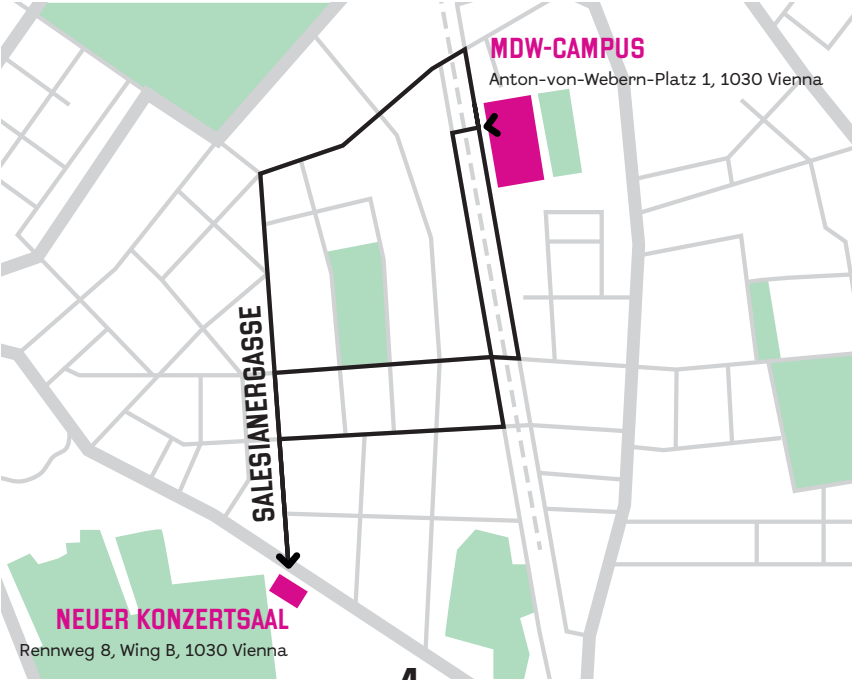
**VIENNA GAY PRIDE**

**MDW.AC.AT/ICGP**

# MDW-CAMPUS



## CONNECTION BETWEEN RENNWEG 8 AND MDW-CAMPUS:





Our opening will take place at several locations – most of them on the mdw-Campus. On Friday, June 13, we are meeting at Neuer Konzertsaal, Rennweg 8. You'll find the directions to and between the venues below and on the left.

## MDW-CAMPUS

### ANTON-VON-WEBERN-PLATZ 1, 1030 VIENNA

How to get there (public transport stops)



**WIEN MITTE/LANDSTRASSE:** Metro U3, U4; Bus 74A;  
city trains S1, S2, S3, S4, S7; local trains

**SECHSKRÜGELGASSE:** Tram O

**NEULINGGASSE:** Bus 4A

## Venues on Campus:

### JOSEPH HAYDN-SAAL, WING A

Joseph Haydn-Saal is wheelchair accessible via the entrance of the main building on Anton-von-Webern-Platz.

### FUTURE ART LAB: Terrace & Art House Cinema, Wing V

Future Art Lab is wheelchair accessible.

### FANNY HENSEL-SAAL, WING C

Fanny Hensel-Saal is wheelchair accessible.

## Off campus:

### NEUER KONZERTSAAL, RENNWEG 8, WING B, 1030 VIENNA

Access to Wing B requires passing through two courtyards. Neuer Konzertsaal is on the first floor and is wheelchair accessible.

How to get there (public transport stops)



**RENNWEG:** Suburban railway S1, S2, S3

**UNTERES BELVEDERE:** Tram 71



→ Thursday, June 12, 2025

## WORKSHOP FOR STUDENTS

Moving Bodies to Story

*with Mbongeni Mtshali* (Cape Town)

**12-4 PM, SEMINAR ROOM E0101, IKM (MDW-CAMPUS, BUILDING E)**

Taking *choreopoetics* as a “queer” postdramatic form, this workshop explores *choral* and *choreographic* composition. Participants in this workshop will explore devising techniques for individual and collective image-making that use the intimate/personal to engage critically with the communal and political.



## OPENING KEYNOTE

### Dereliction: On Feminist Violence

Keynote by Jack Halberstam (NYC)

6.15 PM, HAYDN SAAL (MDW-CAMPUS)

In the 1970's a destituting logic of violence was pervasive in radical feminist, avant-garde interventions: "Smash patriarchy!" was a constant refrain. And, who can forget Valerie Solanas's hilarious *SCUM Manifesto* with its intimations of violence against men and its descriptions of patriarchal men as "biological accidents"? While some readers nowadays wince at the language of this modest proposal ("if SCUM ever strikes, it will be in the dark with a six-inch blade"; "the male is a walking abortion" etc.), its rhetoric of reversal is very effective for denaturalizing and reversing a strategy of degradation. Men envy women, says Solanas, they want to be women, they cannot be alone, cannot individuate, cannot parent, and are physically violent. Fighting fire with fire, Solanas calls for the elimination of men. And while Solanas was something of an outlier in that she was willing to do much more than just write about violence – she did shoot Andy Warhol after all – she was not alone in believing that patriarchy needed to be brought down and violently dismantled. Louise Fishman, to provide more context, early on in her career in the 1970's, made "angry women" paintings and cut up her own early work which she believed was "androcentric." Other artists, like Marina Abramović and Yoko Ono, overtly cast womanhood as a masochistic endeavor and each artist, Abramović in *Rhythm 0* (1974) and Ono in *Cut Piece* (1964), invited audiences to hurt them, symbolically or otherwise. This talk explores the destitution logic of feminist film through three films made in the late 1970's and early 1980's using a destitution logic and the anarchitectural logic of the cut.

→ Friday, June 13, 2025

## Black Queer Futures

*Presentation by Mbongeni Mtshali* (Cape Town)

**10 AM, NEUER KONZERTSAAL (RENNWEG 8)**

The talk explores the ways queers of color (re)claim indigenous concepts of personhood to contest postcolonial black modernity and ethnocultural belonging. Mbongeni Mtshali will be engaging selected works by contemporary South African artists to map a formal and conceptual genealogy of postcolonial performance that undermines the metropolitan, Eurocentric bias of much of the “queer studies” episteme.

## Possible Futures, Haunted Landscapes, or Inventing Artistic Infrastructures

*Claudia Bosse* (Vienna) *in conversation*  
*with Chris Standfest* (Vienna)

**11 AM, NEUER KONZERTSAAL (RENNWEG 8)**

This talk focuses on Claudia Bosse’s four-year artistic series *ORGAN/ism poetic of relation* (2022–2025) and its past, present, and possible futures. Using examples from her work, the talk attempts to reflect on tactics and articulations for new ecologies in art. *ORGAN/ism poetic of relation* encompasses the production of Bosse’s site-responsive performance works, *theatercombinat* as a structure and a website for documentation, and two interconnected educational formats: *The Public Performance School*, founded by Bosse in 2022, complemented by the *translocal performative peer-to-peer academy* with artists from Southeast Asia. Both formats were initiated with *theatercombinat* and in collaboration with others. *theatercombinat* aims to operate as an antifragile, sustainable infrastructure to enable embodied research and performance work on and in landscapes and wastelands, such as the performance series *Haunted Landscapes* and currently *Wasteland Dreams*.

## Revisiting *HOMOMETER* (1973)

*Presentation by Ulrike Hanstein* (Linz)

**1.30 PM, NEUER KONZERTSAAL (RENNWEG 8)**

In the context of the historical emergence of performance art and the various contemporary modes of participatory art, practices of recording and documenting can be described as material and symbolic activities. In order to better understand the interrelations between artistic production and documentation, aesthetic acts, and social communication, my paper considers VALIE EXPORT's solo performance *HOMOMETER* (1973) and her street action *HOMO METER II* (1976). For *HOMO METER II*, VALIE EXPORT carried out a communion-like giving of bread in a busy shopping street in Vienna. The artist had a loaf of bread hanging on white ropes in front of her belly. She handed over a large knife to passersby and invited them to cut off a piece of bread. My discussion of this street action accentuates VALIE EXPORT's interest in the interrelations between cultural codes and bodily behaviors, which is grounded in her study of anthropological writings. In a conceptual text for *HOMO METER II* VALIE EXPORT describes the performance as "a psychological experiment with symbols and behavior." Drawing on photographs and a video documentation of the street action, my paper discusses the crucial role of the spectators, who happened to be present and were not previously informed about the purpose, duration, and characteristics of the performance work.



## KEYNOTE

### Black Apocalypse: Acceleration, Anxiety, and the Ends of the "World"

*Keynote by Tavia Nyong'o* (Yale)

**2.30 PM, NEUER KONZERTSAAL (RENNWEG 8)**

This talk explores black counterspeculation as a mode of dwelling within ongoing disaster, with particular attention to the sonic strategies of black femme and trans artists in R&B and techno. Rather

than viewing crisis as episodic, the un/gendered superpositions in black music propose it as a chronic condition to which speculative forms respond through fractured and recombinatory narratives. Focusing on DoeChii's track *Anxiety* – a viral anthem of disassociation – and Tygapaw's EP *Ode to Black Trans Lives* – a pulsating mode of lingering in the impasse – I examine how reticulated black sound becomes a vehicle for what I term "technodivergence": a refusal of linear temporality and a disarticulation from genres of self. In dialogue with Yuk Hui's notion of technodiversity and Sylvia Wynter's critique of the overrepresentation of Man, I explore how technodivergence builds upon sonic practices that gesture beyond the human as historically defined. Reviewing recent debates over accelerationism and "blacceleration," I argue that technodivergence offers a tool for grasping ambivalence in the face of accelerating change – and forging ways to live through the nightmare of someone else's dreams.

J-N-N

ج-ن-ن

*Film Screening by Ginan Seidl* (Berlin/Vienna),  
*followed by a conversation with*  
*Clarissa Thieme* (Berlin/Vienna)

**4.30 PM, FUTURE ART LAB/ART HOUSE CINEMA (MDW-CAMPUS)**

Ginan Seidl's essayistic short film ج-ن-ن (*J-N-N*, 2025) is based on family conversations between the artist during a trip to Iraq and intensive research on Jinn. The Jinn are ephemeral entities that are deeply interwoven into the culture of Iraq.\* The work is a visual journey through the desert of Iraq, from Urvia Babylon to the secluded living rooms in Baghdad. It fragmentarily questions a culture and society that has been torn apart by ongoing wars, civil wars, repression, and terrorism in recent decades. Cosmovision is linked to historical events and private experiences. While the work carries out an experimental arrangement from the outside and attempts to comprehend these experiences, it simultaneously circles around the void of the unspeakable, the in-between, on a personally affected level – bouncing off its vehemence.

\* Jinn are mentioned both in the Qur'an and in pre-Islamic texts. They appear in very different forms and guises. Jinn are also known to be able to give people special powers. They are responsible for healing, but can also make a person lose their mind. Saddam Hussein, president of Iraq from 1979 to 2003, was said to have communicated with seven Jinn and to have had a team of magicians and Jinn as his political advisors.

**SOUND DESIGN:** Binha Haase, **ANIMATION:** Aldo Cañedo, **EDIT CONSULTANT:** Daniela Kinateder, **ADDITIONAL MUSIC:** Steffen Martin, **SOUNDMIX:** Jochen Jezussek, **COLOUR CORRECTION:** David Schöley (InOneMedia), **CO-PRODUCTION:** PARA Film GbR & Ginan Seidl

➔ Saturday, June 14, 2025

**Va-Bene Elikem Fiatsi aka craziniST artist** (Kumasi)  
**in conversation with Sandra Umatham** (Vienna)

**10 AM, FANNY HENSEL-SAAL (MDW-CAMPUS)**

Va-Bene Elikem Fiatsi's artistic praxis examines the relation of gender, sexuality, race, and class in a postcolonial present across disciplines and with utmost urgency. Her work often mobilizes embodiment and spirituality to tackle the entanglement of taboo, pleasure, and violence – especially considering queer and trans lives. Situated in Kumasi, Ghana, Va-Bene's aesthetic practice is inextricably entangled with questions of the political, as she is actively protesting anti-LGBTQ-policies and artistically transgressing repressive morals. This conversation between Va-Bene and the dramaturg and theater scholar Sandra Umatham (Vienna) will give an insight into Va-Bene's work. It will touch upon aspects central to the ICGP, like the specific function of gender and sexuality in situated performance practices or the relation of performance as a distinct art practice and the everyday of political performance.

**On the Timeliness of Boy-Girl Figures:  
Florentina Holzinger & Co.**

*Presentation by Ulrike Haß* (Berlin)

**11 AM, FANNY HENSEL-SAAL (MDW-CAMPUS)**

This talk takes its starting point from a conversation between the artist and musician Anohni and the philosopher Naomi Klein. When

asked about her relationship to “nature,” Anohni gives an answer that binds together gender-based power relations, binary norms, and transphobia. Because gender norms are becoming obsolete, autocratic regimes and rightwing forces are increasingly reinstitutionalizing them, imposing them with force, and legally fixing gender as binary. “The rubble is all around, we are in the prophesied moment,” says Anohni. I would like to contribute to the analysis of this moment by discussing the work of Austrian choreographer Florentina Holzinger & Co. Holzinger’s choreographies are currently amongst the most influential negotiations of gender and power relations in contemporary theater. My talk will try to connect them with a much older tradition. “Co.” refers to the ancient, ambivalent, and transitory figure of the boy-girl. It is documented for Sparta, well before the period in which Greece institutionalized gender binarism in the fifth century (BCE), as the foundation for its city-states.

## Facing the Authoritarian Drift: (Art)Universities as Sites of Critique?

*Podium discussion with Evelyn Annuß* (Vienna),  
*Sofia Bemepeza* (Vienna), *Katrin Köppert* (Berlin/Leipzig),  
*Isabell Lorey* (Cologne), *Kathrin Peters* (Berlin)

*International roundtable with*  
*Jack Halberstam, Mbongeni Mtshali,*  
*Tavia Nyong’o, Hanna Meißner*

**12.30 PM, FANNY HENSEL-SAAL (MDW-CAMPUS)**

Gathering gender studies scholars who have organized the ongoing interuniversity lecture series *Facing the Authoritarian Drift* in Austria and Germany, this podium discussion will address neoauthoritarian politics and their impact on art universities. We will debate the potentially critical and affirmative role academic institutions can play in the context of the present political backlash. So far, the event series has touched upon the aesthetics of protest and occupation, and on the tense relationship between art and politics. It has also



examined the effects of neoliberalism, new forms of institutional control, and concomitant media politics. This podium will elaborate on the role of critical humanities confronted with the delegitimization of gender, queer, and trans studies, postcolonial critique, and antiwar protests, with shitstorm campaigns and institutional cancel politics. Starting with an analysis of past events and their institutional emplacements, it seeks to open a discussion within an international roundtable on repression and control, solidarity, and multidirectional alliances for global perspectives.



## Sofia Bempenza (Σοφία Μπέμπεζα)

is an artist, art/cultural theorist, and a poet (She-Dandy). Her\* work (experimental writing, poetry, performance, collective curating) is focused on the politics of dissent, queer-feminist art and knowledge practices as well as decolonial educational practices. Her\* theoretical and artistic research concerns the history of art strike(s), feminist story-telling, collectivities and polyphonic aesthetics, the cultural strategies of the far right and the anti-gender narratives. Bempenza has been working in collaborations within groups and art collectives in Athens, Berlin, Zürich, Turkey (Ankara, Izmir, Batman). She publishes poetry, theory, and critical fabulation in multilingual magazines. She holds a Professorship for Art and Communication Practices, at the Institute of Studies in Art and Art Education, University of Applied Arts Vienna.

## Claudia Bosse

is an internationally active choreographer, artist, and the artistic director of the performance formation *theater-combinat* in Vienna; she holds a diploma in theater directing from Ernst Busch University, Berlin. Claudia Bosse creates urban and landscape choreographies, installations, and space responsive immersive performance works, with a focus on ecological thinking together with the more\_than\_human for museums, architecture, festivals, theatres, landscapes, wastelands, and urban spaces within and outside Europe – most recently in virtual spaces, as well. Transdisciplinary teams with bodies from different generations (and species) shape her work on (alternative) myths, concrete utopias, and forms of violence. She creates temporary communities, liminal spaces, and transitions between installation, choreography, theatre, (social) rituals, and site-specific forms of assembly with the participation of different publics. In 2025, she began a PhD at

Stockholm University of the Arts in media-based and performative practice, focusing on hybrid landscapes. Bosse teaches at various academies and universities as a guest professor or lecturer and is also part of respective research projects within these contexts. For further information see [www.theatercombinat.com](http://www.theatercombinat.com).

## Va-Bene Elikem Fiatsi

Born 1981 in Ho, Ghana, Va-Bene Elikem Fiatsi [aka crazinisT artisT] is a trans woman with the pronoun sHiT if not She. Va-Bene lives in Kumasi, Ghana, but works internationally as a multidisciplinary “artist,” curator, philanthropist, “artvangelist,” and mentor across several countries. She is the founder and artistic director of *crazinisT artisT studio* (TTO), *Our Railway Cinema Gallery* (ORCG), *perfocraZe International Artists Residency* (pIAR), *Va-Bene Scholarship*, and *Mentorship Residency Abroad and Trans African Ambassadors Network* (TAAN) – all of which aim to radicalize the arts and promote exchange between international and local artists, activists, researchers, curators, and critical thinkers. As a performer and installation artist, crazinisT investigates gender stereotypes, prejudices, queerness, and identity politics and conflicts, along with sexual stigma and their consequences for marginalized groups and individuals. With rituals and a gender-fluid persona, she employs her own body as a thought-provoking tool in performances, photography, video, and installations, as “life-and-live-art” confronting issues such as disenfranchisement, injustice, violence, objectification, internalized oppression, antiblackness, systemic indoctrination, and many more. For further information on Va-Bene’s work as an artist, performer, and curator, see [www.crazinistartist.com](http://www.crazinistartist.com).

## Jack Halberstam

is the David Feinson Professor of The Humanities at Columbia University. Halberstam is the author of seven books, including *Skin Shows: Gothic Horror and the Technology of Monsters* (Duke UP, 1995), *Female Masculinity* (Duke UP, 1998), *In A Queer Time and Place*

(NYU Press, 2005), *The Queer Art of Failure* (Duke UP, 2011), *Gaga Feminism: Sex, Gender, and the End of Normal* (Beacon Press, 2012), and a short book titled *Trans\*: A Quick and Quirky Account of Gender Variance* (University of California Press, 2018). Halberstam's latest book is titled *Wild Things: The Disorder of Desire* (Duke UP, 2020). *Places Journal* awarded Halberstam its Arcus/Places Prize in 2018 for innovative public scholarship on the relationship between gender, sexuality, and the built environment. Halberstam is now finishing a book titled *Anarchitecture After Everything*, which will be published by MIT Press in 2026. Halberstam was recently the subject of a short film titled *So We Moved* by Adam Pendleton. Halberstam was recently named a 2024 Guggenheim fellow.

## Ulrike Hanstein

is director of the VALIE EXPORT Center Linz—Research Center for Media and Performance Art and professor of aesthetics and media studies at the University of Arts Linz, Austria. She has held academic positions at universities, art academies, and film schools in Weimar, Jena, Vienna, Leipzig, and Cologne and was a postdoctoral fellow at the Getty Research Institute in Los Angeles. Her research interests include performance art and live art, experimental film and video practices, feminist art, and the materials, media, and methods of media historiography.

## Ulrike Haß

is a professor emerita of theater studies at the Ruhr University Bochum, where she established the master's program Scenic Research in 2012. Her main foci of work are space/image/theater (*Das Drama des Sehens*, Fink, 2005), topology of the chorus (*Kraftfeld Chor*, TdZ, 2021), and current contexts of art and the public ("Chor der Steine," *Lettre Internationale* 136/2022). Her most recent publication is entitled *Marta Górnicka & The Chorus of Mothers* (forthcoming 2025).

## Katrin Köppert

is acting professor of media theories at the Institute for Musicology and Media Studies at Humboldt-University Berlin. Her research foci are digital colonialism and extractivism, post- and decolonial theories of computation, queer art, and media studies. Recently published: *digital:gender – de:mapping affect. Eine spekulative Kartografie* (Spector Books, 2025, ed. with Julia Bee and Irina Gradinari).

## Isabell Lorey

is a political theorist and holds the professorship for queer studies in science and the arts at the Academy of Media Arts Cologne. She is a publisher and coeditor of the experimental publication platform *transversal.at* of the European Institute for Progressive Cultural Policies (eipcp). In 2009, she earned a habilitation in political science at the University of Vienna and has taught at various international universities. In the 2000s, she was a member of the feminist activist group *kleines postfordistisches Drama* (kpD), which made the film *Kamera läuft* (Zurich, Berlin 2004). Between 1987 and 2000, she worked as an editor and filmmaker for ARD and ZDF, in particular for *logo!*, the daily news program for children. From 1993 to 1994 she was a junior fellow at the IWM in Vienna. Her books include *Figuren des Immunen* (Diaphanes, 2011), *Immer Ärger mit dem Subjekt* (transversal texts, 2017), *Die Regierung der Prekären* (Turia+Kant, 2012/2020) – *State of Insecurity* (Verso, 2015), and *Demokratie im Präsens* (Suhrkamp, 2020), translated into English as *Democracy in the Political Present* (Verso, 2022). Almost all of her books and texts have also been translated into Spanish, among other languages.

## Hanna Meißner

is a professor at the Center for Women's and Gender Studies (ZIFG) at the TU Berlin. Her research and teaching focuses on feminist social theory, new collectivities, and solidarity, as well as feminist epistemology and science studies. Selected publications: "Governing the Common" (*Coils of the Serpent* 10/2022), and "Commons: Was wir

brauchen und was uns gemeinsam ist“ (*Recht umkämpft: Feministische Perspektiven auf ein neues Gemeinsames*, Verlag Barbara Budrich, forthcoming).

## Mbongeni Mtshali

is a performance maker, scholar, artist, and teacher. He received a PhD in performance studies at Northwestern University as a Fulbright scholar, and is currently director of the Centre for Theatre, Dance and Performance Studies at the University of Cape Town. Mbongeni's research explores black queer/femme performance in South Africa, as well as Africa and its diaspora more broadly, with a focus on how black queer/femme subjects use performance tactically, challenging nationally sanctioned repertoires of African respectability, cultural intelligibility, and belonging. He has recently turned his attention to tracing queer genealogies of African decolonial world-making across the Caribbean, South Atlantic, and Indian Ocean. Mbongeni has collaborated on creative projects with The Other Foundation, The Buffet Foundation, the Institute for Creative Arts, the Weaver Hughes Ensemble, the Block Museum, The Court Theatre, Victory Gardens Biograph Theatre, Hunan Opera House, and the Artscape Theatre, among others. His recent professional recognitions include the Standard Bank Silver Ovation Award and the Fleur du Cap Theatre Award for notable achievements in directing and performance making.

## Tavia Nyong'o

A 2024 Guggenheim fellow, Tavia Nyong'o is the William Lampson Professor of American Studies at Yale University, with award-winning books including *The Amalgamation Waltz: Race, Performance, and the Ruses of Memory* (University of Minnesota Press, 2009), *Afro-Fabulations: The Queer Drama of Black Life* (New York University Press, 2018) and *Black Apocalypse: Afrofuturism at the End of the World* (University of California Press, 2025). His work in critical theory and performance studies explores the intersection of history, imagination, and Black aesthetic life through the lens of performance.

Tavia Nyong'o's public-facing writings have appeared in prominent publications such as *Vogue*, *them*, *The Nation*, *n+1*, *Artforum*, *Texte Zur Kunst*, *Cabinet*, *Triple Canopy*, *The New Inquiry*, and *NPR*, and has been recognized with fellowships from prestigious foundations such as the Ford Foundation and the Alexander von Humboldt Foundation. He serves on multiple editorial boards and co-edits the Sexual Cultures book series at NYU Press with Ann Pellegrini and Joshua Chambers-Letson. Currently curating public programs at the Park Avenue Armory, Nyong'o is completing groundbreaking research on topics ranging from digital technology's cultural history to racial and sexual dissidence in art and culture.

## Kathrin Peters

is a professor of visual culture studies at the Berlin University of the Arts. Her main areas of work are gender/queer studies, media aesthetics, design history, and critical university studies. In 2024 she cocurated the project *Unlearning University*. Her most recent publications include *Am Rand des Wissens: Über künstlerische Epistemologien* (transcript, 2024, ed. with Kathrin Busch and Barbara Gronau). For further information, see [visuellekultur.udk-berlin.de](https://visuellekultur.udk-berlin.de).

## Ginan Seidl

is an artist and filmmaker of German-Iraqi descent exploring the boundaries between documentary and fictional filmmaking, as well as video installations, where the fabulative and involved becomes a poetic and essential extension of the documentary material. She explores various perspectives and cosmogonies in order to relate, learn, and find new forms of exchange, production of knowledge, and experiencing through cinematic means. She is part of the FILZ collective and cocurates the biennial expanded media festival *paradoks* in Leipzig. Her works have been shown internationally in exhibitions and on film and art festivals such as Berlinale Forum Expanded, CPH:DOX, FID Marseille, and Vision du Reel, among others.

For further information see [www.ginanseidl.net](https://www.ginanseidl.net).



## Chris Standfest

holds a position as dramaturg and curator of ImPulsTanz – Vienna International Dance Festival. From 1997 to 2013 and ongoing, she has been a performer and dramaturg in collaboration with artists from the independent scene, most intensely with Claudia Bosse and *theatercombinat*. She is author of diverse teachings and texts and serves as an external lecturer at the Institute for Theatre, Film and Media Studies at the University of Vienna.

## Clarissa Thieme

is a filmmaker and artist based in Berlin and Vienna. Her films, installations, and performative interventions focus on the fissures between individual memory and its translation into processes of historical objectification. Since the early 2000s, several collaborations have taken her to the post-Yugoslav space. Her current work explores a living archive as a new commons and vulnerability as an artistic strategy of resistance and solidarity from a feminist queer perspective. Thieme cofounded ARchipelago, a site-specific archiving platform, and the open-archive initiative Između Nas/Between Us at the Library Hamdija Kreševljaković Video Arhiv Sarajevo. She studied media art at the Berlin University of the Arts (UdK) and cultural studies at the University of Hildesheim. She is a Berlin Centre for Advanced Studies in Arts and Sciences (BAS) alumna. Currently, she is a PhD candidate at the Artistic Research Center (ARC) at the University of Music and Performing Arts Vienna (mdw), a lecturer at Leuphana University Lüneburg, and part of the selection committee of the European Media Art Festival (EMAF).

For further information see [www.clarissathieme.com](http://www.clarissathieme.com).



## The ICGP-Team

**Evelyn Annuß** serves as chair of the ICGP and professor of gender studies at mdw. She was part of Karin Hausen's founding team of the Center for Interdisciplinary Women's and Gender Studies at the TU Berlin in the 1990s. Annuß holds a PhD in literature from the University of Erfurt (*Elfriede Jelinek – Theater des Nachlebens*, Fink 2007, 2nd ed.), and a habilitation, from the Ruhr University Bochum in Theater Studies, funded by the German Research Foundation (*Volksschule des Theaters/The Public School of Theater: National Socialist Mass Stagings*, Fink 2019). She taught as a professor of theater and media studies in Munich and Berlin and has been a fellow of the Berlin International Research Center Interweaving Performance Cultures, as well as a visiting scholar in the US (Rutgers and Tulane) and in South Africa (University of Cape Town). Moreover, she worked as a curator for arts-based research in Namibia and Europe, and for the UN. At mdw, she initiated the lecture series *Criticizing Populism* (mdwPress, 2024). Her current book project *Dirty Dragging: Performative Transpositions* (Heisenberg award; mdw-press 2025, forthcoming) on schlepping along political violence focuses on apartheid, Nazism, and Jim Crow to reformulate gender history as global history. One of her main areas of research is the relation of aesthetics and governmentality with a focus on theater and the performing arts.

**Thari Jungen, (Dr. des. phil)** is trained as an artist and art theorist. At the ICGP, she works as a scientific and administrative coordinator. Thari works as a lecturer and guest professor at the (art) universities of Linz, Berlin, Hamburg, and Oldenburg. The research for her second book focuses on the gardens and landscapes of the Holocaust.



**Philipp Hohmann** works as a university assistant (postdoc) at the ICGP. His research is situated between media, theater/performance studies, and queer theory. Research interests include the relation of performance, mediation and documentation, and questions of collectivity, as well as epistemological and political critiques in aesthetic practices.

**Kyra Schmied** works as a research assistant at the ICGP. She studied political science at the University of Vienna and Science Po Paris. In her master thesis, she provides a feminist rereading of the Paris Commune (1871). She is a member of the author collective BIWI KEFEMPOM which publishes on femi(ni)cides and patriarchal violence.

**Chris Standfest** (bio: see above) acted as curatorial advisor for the ICGP opening.

**Marina Rauchenbacher**, previously affiliated as a guest researcher in the Project *Visualities of Gender in German-Language Comics*, currently holds a guest professorship at the ICGP. Her research foci include feminist and gender-theoretical visual culture studies, comic studies, and environmental humanities.

**Raz Weiner** holds a guest professorship at ICGP, after previous engagements as a research fellow and visiting lecturer. He is a scholar of performance studies, politics, and embodiment. His work focuses on traditions, archives, and contemporary forms of colonialism, racialization, and queerness, and the coconstitution of human societies and digital worlds.

# FOR FURTHER INFORMATION ON THE ICGP-TEAM & OUR WORK

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