

SECOND  
OPENING

GENDER  
AND PERFORMATIVITY

INTERNATIONAL  
RESEARCH  
CENTER

DEC  
10—12



ZUM EVENT





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# WELCOME (BACK)!

*Following a successful launch this summer, we would like to welcome you (back) to the Second Opening of the **INTERNATIONAL RESEARCH CENTER GENDER AND PERFORMATIVITY'S (ICGP)** – continuing and deepening the discussions we have begun. With this event, we want to include important voices, thinkers and artists who focus on entangled performative articulations of gendering and racialization within heterogenous societal contexts and who could not be part of our summer Opening.*

We are pleased to welcome internationally renowned scholars, performance artists, and filmmakers, long-term interlocutors, friends, and colleagues to discuss shared theoretical and political inquiries. We are looking forward to three days of lectures, artist talks, film screenings, and round tables. We will engage with the aesthetics and politics of dragging, questions of structural and epistemic violence as well as academic complicity, and also the political pressure on gender studies and/as critical knowledge production.

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. Our work at ICGP would not be possible without the ongoing support of mdw. We thank 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) as well as Andrea Ellmeier, Doris Ingrisich, and Claudia Walkensteiner-Preschel for initiating gender studies at mdw.

The political climate that we are working in has by no means become more hospitable to critical thinking, while gender issues have increasingly become a battleground for navigating the global neo-authoritarian turn and its disruptive politics. Opening a research center dedicated to the performativity of all genders in these 'dragging' times comes with a responsibility – yet also with the opportunity to address these times. We are very grateful for everyone's ongoing support, and we look forward to facing upcoming challenges together.

Wed, Dec 10, 2025

## INAUGURAL LECTURE FANNY HENSEL HALL, MDW CAMPUS, ANTON-VON-WEBERN-PLATZ 1

18:00 *Welcome Address*

Ulrike Sych (Rector, mdw)

Dominik Reisner (Federal Ministry Women, Science and Research)

Susanne Lettow (Margherita von Brentano Center for Gender Studies, FU Berlin)

**EVELYN ANNUß** (Chair, ICGP)

*Dirty Dragging: On Gender, 'Race', and Transgression*

moderated by Dagmar Abfalter (IKM) and Philipp Hohmann (ICGP)

RECEPTION @ BANQUET HALL

Thurs, Dec 11, 2025

## INTERNATIONAL SYMPOSIUM

FANNY HENSEL HALL, MDW CAMPUS, ANTON-VON-WEBERN-PLATZ 1

10:00 *Welcome Coffee*

10:30 **ERIC LOTT** (City University of New York, Graduate Center)

*Andy, Mick, and Marsha P.: The Political Economy of Glamour  
in Pop Art, Rock, and Queer Street Activism in the 1970s*

12:00 **RAZ WEINER** (Berlin/Vienna)

*Being 'My Father's Son': Embodiment, Movement, and the Failure  
to Name (Genocide)*

15:00 **NORA CHIPAUMIRE** (New York/Mutare)

*#Punk*

*Afro Promo #1 King Lady*

*Film-Screenings & Artist Talk with Isabel Lewis (TQW)*

Dec 11



Dec 11



## 16:30 KEYNOTE: ZIMITRI ERASMUS (ICGP/Wits University Johannesburg)

*Articulations of 'Race' and Gender*

## 18:00 BOOK LAUNCH:

*Facing Drag & Dirty Dragging*

with nora chipaumire, Sam Ehrentraut, Zimitri Erasmus, Eric Lott, Raz Weiner, and Evelyn Annuß

moderated by Philipp Hohmann

# Program

Fri, Dec 12, 2025

## ROUND TABLE & ARTISTIC RESEARCH SCREENING

ICGP, SEMINAR ROOM E0101 AT IKM ON MDW CAMPUS, ANTON-VON-WEBERN-PLATZ 1

## 14:00 ROUND TABLE:

*Facing the Authoritarian Drift Revisited:  
International Perspectives on Universities as Sites of  
Complicity and Critique*

with Zimitri Erasmus, Sam Ehrentraut, Isabel Frey,  
Susanne Lettow, Eric Lott, Tatjana Nikolić, Raz Weiner,  
and Evelyn Annuß

BLICKLE CINEMA AT BELVEDERE 21, ARSENALSTRASSE 1

## 19:00 ARTISTIC RESEARCH:

*Filmic Solidarities – Dialogues for a New Commons*

Sirah Foighel Brutman & Eitan Efrat (Brussels)

*Vents Violents (Two Letters to Chantal Akerman), 2024*

Film-Screening & Artist Talk

with Clarissa Thieme (ARC/ICGP, mdw)



PROGRAM ONLINE: [MDW.AC.AT/ICGP](https://mdw.ac.at/icgp)





Our opening will mainly take place on mdw-Campus. On Friday evening, December 12, we will meet at Blickle Cinema at Belvedere 21.

## 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:

**FANNY HENSEL-SAAL,** Wing C

**ICGP, SEMINAR ROOM E0101 AT IKM,** Wing E

**BANQUET HALL,** Wing S

All Venues are wheelchair-accessible

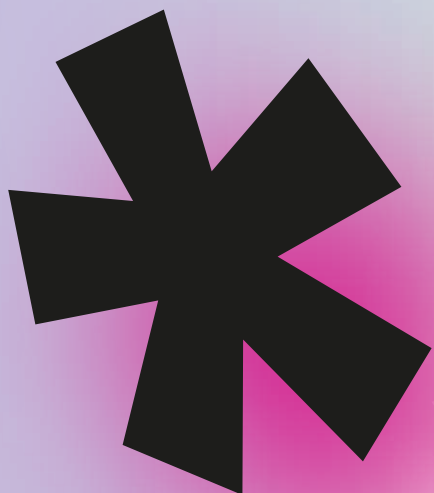
## Off campus:

**BLICKLE CINEMA, BELVEDERE 21**

Arsenalstraße 1, 1030 Vienna

—▶ How to get there (public transport stops)

**QUARTIER BELVEDERE:** City trains & Local Trains: S 1,  
2, 3, REX3, Tram O



Wed, Dec 10, 2025

## INAUGURAL LECTURE

### Dirty Dragging: On Gender, 'Race,' and Transgression

*Evelyn Annuß* (Chair, ICGP)

**18.00, FANNY HENSEL HALL (MDW-CAMPUS)**

To outline the critical potential of gender studies, *Dirty Dragging* reformulates and provincializes a key concept of queer theories of performativity – drag – through a transoceanic lens. Drawing on performance analysis and gender studies while addressing critical perspectives on racialization and on antisemitism, the lecture approaches aesthetic articulations of “schlepping-along” political violence. It extends readings of gender bending by incorporating perspectives on creolization, “racialized drag,” and political spectacle. Building in part on Evelyn’s new book of the same title, it examines historically and locally specific mobilizations of performative transgression: under apartheid, under Nazism, and with regard to today’s global turn to fascism. In light of disruptive politics – and the positioning of “gender” as one of its central battlegrounds – the lecture turns to a reflexive mode of drag, one that foregrounds its own situatedness, and calls for its translation into critical gender studies and related institutional practices.

➤ Thurs, Dec 11, 2025

## INTERNATIONAL SYMPOSIUM

### Andy, Mick, and Marsha P.: The Political Economy of Glamour in Pop Art, Rock, and Queer Street Activism in the 1970s

*Eric Lott* (City University of New York, Graduate Center)

**10.30, FANNY HENSEL HALL (MDW-CAMPUS)**

I will focus on a rather neglected momentary crossroads, that of Andy Warhol, Mick Jagger, and Marsha P. Johnson in the middle 1970s. Warhol's magnificent Ladies and Gentlemen series of black drag queen portraits, some of the most fascinating work of his career, coincides with the intensifying of his relationship with Jagger; he does a series of Jagger portraits in 1975 (some of them housed at Vienna's MUMOK) in the exact same style as the drag queen series. I'd like to read this tacit queering of Jagger, Jagger's importation of this new vibe into mid-70s Rolling Stones work, particularly Some Girls (1978, the cover with the Stones in drag), and the role of black transgender activist Marsha P. in mediating this moment of cultural production. Johnson's group STAR (Street Transvestitite Action Revolutionaries) made available an association of glamour with armor that Warhol uses in his portrait of her (and many others) and Jagger picks up in songs like "Starfucker" and "When the Whip Comes Down." This interracial traffic in queerness, however, most certainly finds the famous globe-trotting artists the beneficiaries of the street fighting woman.

## Being ‘My Father’s Son’: Embodiment, Movement, and the Failure to Name (Genocide)

*Raz Weiner* (Berlin/Vienna)

**12.00, FANNY HENSEL HALL (MDW-CAMPUS)**

In my contribution to the 2022 *Facing Drag* conference at mdw, I reflected on positionality and the performativity of research in relation to archives of racial mimicry in Israel/Palestine. This time, I continue from where I’ve left off, in turning to the events that have unfolded since then – most urgently the destruction of Gaza and the death and physical injury of more than 10% of its people (to date), to revisit my theorization of drag practice and queer performance within settler cultures. By cross-questioning German-speaking and Israeli publics, I examine the devastating complicities of academic and activist circles in their inability or refusal to name genocide.

I propose “sad face” as a disabling mode of performing research and politics that emerges from longstanding traditions of disembodiment, distancing, and othering. Drawing on recent currents in critical auto-theoretical writing that move beyond positionality (Mirzoeff, Krenak, Nyong’o), I speculate on embodiment and movement not merely as analytic categories but as queer feminist methodological commitments, bearing a potential for alternative engagement with violence, racism, and colonialism amidst the shadows, the unfolding realities and the futurity of genocide(s).

## Film-Screening and Artist Talk:

*nora chipaumire* (New York/Mutare)

*in conversation with Isabel Lewis* (TQW)

**15.00, FANNY HENSEL HALL (MDW-CAMPUS)**

Taking a closer look at the evolving landscape of performing arts, music, and film, we will spotlight the groundbreaking work of interdisciplinary artist nora chipaumire. The screening of two of her films will be followed by a conversation between the artist and choreographer–curator Isabel Lewis.

## **#PUNK 100% POP \*N!GGA**

is a three-part live performance album inspired by chipaumire's formative years in Zimbabwe and the energy and rebellion of punk and 1980s New Wave music. Each part explores one of three sonic ideologies: Punk, Pop and Congolese Rumba (in that order), which are confronted and celebrated through music artist Patti Smith, Grace Jones and Rit Nzele. Each session exists as a complete statement and can be performed separately (like a single song) or together as an epic song cycle (like an album). Together, the trio paints a sonic and visual landscape, engaging voice, gesture and sound clash installation.

## ***Afro Promo #1 Kinglady***

is an Afro-Feminist manifesto beautifying bodies to claim the right of life, liberty, and the pursuit of happiness. Using a low-tech — do-it-yourself aesthetics, this short film demonstrates how presence, fashion and pop culture can be a vehicle for self-invention and self-determination.

## **KEYNOTE:**

### **Articulations of 'Race' and Gender: Indigenization and Dragging**

**Zimitri Erasmus** (ICGP/Wits University Johannesburg)

#### **16.30, FANNY HENSEL HALL (MDW-CAMPUS)**

Stuart Hall's reconfiguration of Antonio Gramsci's concept 'articulation' demands thinking about social formations in the complex terms they deserve. What can we learn from Global South perspectives when considering these concepts, especially concerning the entangled meanings and performativity of 'the human', its formations of 'race,' gender, and class? In this address I argue that carnival performances of 'indigenization' by communities with histories of enslavement are an expression of such complexity.

## BOOK LAUNCH:

### Facing Drag & Dirty Dragging

*with nora chipaumire, Sam Ehrentraut,  
Zimitri Erasmus, Eric Lott, Raz Weiner, and  
Evelyn Annuß, moderated by  
Philipp Hohmann (ICGP)*

**18.00, FANNY HENSEL HALL (MDW-CAMPUS)**

The *Second Opening* coincides with ICGP's first book publications: *Facing Drag* and *Dirty Dragging*. Another reason to celebrate – and to discuss! As *Dirty Dragging* will be the focus of Evelyn Annuß's Inaugural Lecture, this event will focus on the collected volume *Facing Drag*, co-edited with Raz Weiner, and its interrogation of different performative acts of crossing, appropriation, and re-signification. Investigating the interrelations of drag, processes of racialization, and colonial histories, we will discuss the political, ethical, and aesthetic implications of different performative practices – taking into account the simultaneity of its subversive potential and its entanglement with violent forms of othering and exclusion.

→ Fri, Dec 12, 2025

## ROUND TABLE & ARTISTIC RESEARCH SCREENING

### ROUND TABLE:

Facing the Authoritarian Drift Revisited:  
International Perspectives on Universities as  
Sites of Complicity and Critique

*with Sam Ehrentraut, Zimitri Erasmus, Isabel Frey, Susanne Lettow, Eric Lott, Tatjana Nikolić, Raz Weiner, and Evelyn Annuß*

**14:00, ICGP, SEMINAR ROOM E0101 AT IKM ON MDW CAMPUS,  
ANTON-VON-WEBERN-PLATZ 1**

This round table will continue and expand on the discussions we started at ICGP's summer Opening in June – that is, on the role of critical humanities confronted with the delegitimization of gender, queer, and trans studies, postcolonial critique, and anti-war protests, shitstorm campaigns, and institutional cancel politics, as well as with institutional complicity. A few months later, this conversation has lost nothing of its urgency, however, we want to tackle it from a different angle accentuating diverse international perspectives on rising authoritarianisms and institutional preemptive obedience also beyond Austria and Germany: with contributors from Southern Africa, North America, Eastern Europe, and the Middle East.



## ARTISTIC RESEARCH: Filmic Solidarities – Dialogues for a New Commons

*Screening & Discussion:*

*Sirah Foighel Brutman & Eitan Efrat* (Brussels)

*in conversation with Clarissa Thieme* (ARC/ICGP, mdw)

19:00, BLICKLE CINEMA AT BELVEDERE 21, ARSENALSTRASSE 1

### *Vents Violents (Two Letters to Chantal Akerman)*

2024 | Video and 16mm on video | 20'25''

The event discusses *Vents Violents (Two Letters to Chantal Akerman)* with artists Sirah Foighel Brutman & Eitan Efrat. *Vents Violents* is a provocative reckoning with the limits of solidarity within feminist film traditions, confronting audiences with historical exclusions. By revisiting Akerman's journey to the Naqab desert in *No Home Movie* (2015), Brutman and Efrat overlay her path with Palestinian erasure, raising questions about cinematic inheritance and the ethics of mourning across divides. Rather than seeking easy solutions, their film dwells with ruptures and fissures, transforming them into a form of critical solidarity—one that rejects inherited comforts, even within progressive frameworks.

The event is part of *Filmic Solidarities – Dialogues for a New Commons*, a newly founded series on film as artistic research, a collaboration of the ICGP and mdw's Artistic Research Center (ARC). The series engages with film as a site of resistance and relationality, considering queer-feminist and performativity theory to foreground storytelling as a dialogic and situated practice shaped by collective processes and political urgency. Curated by Christina Stuhlberger and Clarissa Thieme.



## 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 (Elfriede Jelinek) from the University of Erfurt and a habilitation, from the Ruhr University Bochum in Theater Studies (Nazi propaganda). She taught as a professor of theater and media studies in Munich and Berlin as well as a visiting scholar in the US (Rutgers and Tulane) and in South Africa (University of Cape Town). At mdw, she initiated the lecture series *Criticizing Populism* (mdwPress, 2024). One of her main areas of research is the relation of aesthetics and governmentality with a focus on theater and the performing arts. Her book *Dirty Dragging: Performative Transpositions* (Heisenberg award; mdw-press 2025) on schlepping along political violence focuses on apartheid, Nazism, and Jim Crow to reformulate gender history as global history. It has just been published in German together with a volume on *Facing Drag. Gender Bending and Racialized Masking in Performing Arts and Popular Culture* (co-edited with Raz Weiner, mdwPress 2025). Both books will be launched at the Second Opening of ICGP.

## norah chipaumire

was born in 1965 in what was then known as Umtali, Rhodesia (now Mutare, Zimbabwe). She is a product of colonial education for black native Africans — known as group B schooling — and is invested in knowledge acquisition and sharing outside of prescribed parameters.

## Sirah Foighel Brutman & Eithan Efrat

are working in collaboration, creating works in the audiovisual field, installation and performance. They live and work in Brussels. Sirah and Eitan's practice focuses on the performative aspects of the moving image. In their work they aim to mark the spatial and durational potentialities of reading images – moving or still; the relations between spectatorship and history; the temporality of narratives and memory and the material surfaces of image production. Their works have been shown in duo exhibitions in Kunsthalle Basel (CH); Argos, Brussels (BE) and CAC Delme (FR); at group exhibitions in Argos (BE); Museum für Kunst und Gewerbe, Hamburg (DE); Portikus, Frankfurt (DE); Jeu de Paume, Paris (FR) and STUK, Leuven (BE). In film festivals such as EMAF, Osnabrück (DE); Atonal, Berlin (DE); Doc Lisboa (PT); Rotterdam Film Festival (NL); Les Rencontres Internationales, Paris and Berlin (FR/DE); New Horizons, Wrocław (PL); Images, Toronto (CA); 25FPS, Zagreb (HR). Sirah and Eitan are currently teaching at ERG, Brussels.

## Isabel Frey

is a senior artist and postdoctoral researcher at the Department of Folk Music Research and Ethnomusicology at the University of Music and Performing Arts Vienna (mdw) and a Yiddish singer. She completed her PhD at mdw in 2024 and was a Visiting Fellow at Harvard's Center for Jewish Studies in 2023. She co-led the arts-based pilot research project "Challenging the Theater of Memory: Yiddish Song beyond Kitsch and Stereotype" (2022–2024) and is currently the principal investigator of the FWF-funded project "(Un)heard Neighbors: An Urban Ethnomusicology of Proximity" (2025–2027). Outside academia, she co-founded the Jewish-Palestinian peace initiative "Standing Together Vienna".

## Sam Ehrentraut

is a research associate in the FWF project "Dramaturgies after the Postdramatic Theatre" at the Department of Theatre, Film, and Media

Studies at the University of Vienna. Since 2023, he has been pursuing a PhD within the context of this project on the topic “Leaking Bodies – On Aesthetic Disruption in Contemporary Trans Performances.” At the Cluster of Excellence “Temporal Communities,” based at Freie Universität Berlin, he is a research associate at the knowledge transfer unit constellations, organizing collaborative formats that bring academic and artistic perspectives into dialogue. His research interests include the performative dynamics of time-based media, theories of embodiment, and aesthetic concepts within the fields of queer and trans studies.

## Zimitri Erasmus

is currently guest professor at the ICGP and serves as professor in Anthropology at the University of the Witwatersrand, Johannesburg. Her book, *Race Otherwise: Forging a New Humanism for South Africa* (2017), was nominated for two awards. It continues her long scholarly engagement with the commonly held assumption that ‘race’ is self-evident and permanent by bringing together her thinking about the ways in which ‘race’ works. She is the recipient of several international fellowships. Among her additional key interests are ‘race’ and bioethics; Black radical thought; and innovative, socially just pedagogies that engage writing intensive and epistolary methods.

## Susanne Lettow

teaches philosophy and gender studies and leads the unit research/ research development at the Margherita-von-Brentano Centre for Gender Studies at Freie Universität Berlin. She is currently leading the interdisciplinary research project “Dynamics of the reproductive economy. Forms of appropriation in global fertility chains” (together with Stefanie Graefe) in the context of the Collaborative Research Centre Structural Change of Property. Publications include: *Race, gender and reproduction in philosophy and the early life sciences*. Albany: SUNY Press 2014. *Ecologies of Gender. Contemporary Nature Relations and the Nonhuman Turn*. London: Routledge 2022 (with

Sabine Nessel), *Dimensions of Property in Reproductive Economies. Practices, Structures, Discourses*. Frankfurt a. Main: Campus 2025 (with Stefanie Graefe and Irina Herb).

## Isabel Lewis

trained in dance and choreography, literary criticism, and philosophy, is an artist and choreographer whose work takes on many different formats: from lecture performances and workshops to listening sessions, publications and what she has named “hosted occasions.” She has created projects around open-source technology and dance improvisation, social dances as cultural storage systems, collaborative choreographic formats, future bodily techniques and ecological thinking, and rapping as embodied speech act.

Her works have been presented in the contexts of contemporary art, music, dance, and theater by the Archiv der Avantgarden (2024), Sophiensæle (2023), Biennale Son (2023), Dance First Think Later (2022), Ocean Space (2021), Kunsthalle Zürich (2020), Sharjah Biennial (2019), Roskilde Festival (2019), Berliner Festspiele-Gropius Bau (2018), Tate Modern (2017), Steirischer Herbst (2017), Dia Foundation (2016), Ming Contemporary Art Museum Shanghai (2016), and Tanz im August (2015) among others. Lewis is a professor at the Fine Art Academy in Leipzig leading the Class for Performative Arts since 2021. She is the artistic co-director of the Tanzquartier Wien: Open House for Dance and Performance Cultures.

## Eric Lott

teaches American Studies at the City University of New York Graduate Center. He has lectured widely in the U.S. and abroad at dozens of universities and other institutions. He is the author of *Love and Theft: Blackface Minstrelsy and the American Working Class* (Oxford UP, 1993; 20th Anniversary ed., 2013), from which Bob Dylan took the title for his album “Love and Theft” (2001); *The Disappearing Liberal Intellectual* (Basic Books, 2006); and *Black Mirror: The Cultural Contradictions of American Racism* (Harvard UP, 2017), a study of race,

culture, and fantasy across the long twentieth century. He is finishing two books on popular music and social insurgency, *If Hooks Could Kill* and *Pleasant Valley Sunday*.

## Tatjana Nikolić

is a postdoctoral research associate at the Institute for Theatre, Film, Radio, and Television of the Faculty of Dramatic Arts, University of Arts in Belgrade, and a part-time member of the Institute for Cultural Management and Gender Studies' (IKM) at mdw, where she is part of the research and teaching team in the field of cultural institution studies. At IKM she was member of the core programming team of the international gathering "Critiques of Power in the Arts" in 2024 and is currently, together with Lisa Gaupp and Özlem Canyürek, co-editing the forthcoming international mdw press publication *Critiques and Asymmetries of Power: Music and Performing Arts*.

Last November, while holding 15 minutes of silence for the 15 victims of corruption-related tragedy in the city of Novi Sad, she was physically attacked, together with her FDA community, by a group of governmental supporters and high-ranking staff. After that, FDA students stopped attending classes, demanding attackers be prosecuted. This led to a nationwide strike by all public universities, as well as by other professions (teachers, lawyers, agricultural workers, etc.) and diverse citizens, and to the largest ever protest gatherings in the streets of Serbia.

## Clarissa Thieme

is a filmmaker and artist based in Vienna and Berlin. Her films, installations, and performative interventions focus on the fissures between individual memory and its translation into processes of historical objectification. Her latest work explores a living archive as a new commons and vulnerability as an artistic strategy of resistance and solidarity. Thieme co-founded ARchipelago, a site-specific archiving platform in the post-Yugoslav space, and the open-archive

initiative Između Nas/Between Us at the Video Arhiv Sarajevo. She is a PhD candidate at the Artistic Research Center (ARC) at the Vienna Film Academy (mdw).

## Raz Weiner

is a postdoctoral scholar of performance studies, politics, and embodiment. His work focuses on traditions, archives and contemporary forms of colonialism, racialization, and queerness, the production of bodies and knowledge, and the co-constitution of human societies and digital worlds. Raz has extensive experience in performance and arts as a trained actor and director, as well as in education and facilitation of multi-cultural groups. Before becoming a research fellow (2023), visiting lecturer (2024), as well as guest professor (2025) at ICGP, he was based in the School of Politics and IR at Queen Mary University in London (2020-22) and the Faculty of Architecture and Town Planning at The Technion in Haifa (2021-3), where he explored data-theatres and collaborated on innovative digital tools to address social inequalities in urban decision making.





**Evelyn Annuß** see above.

**Philipp Hohmann** holds a PhD in Media Studies from the Ruhr University Bochum and serves as a postdoctoral university assistant at ICGP. His research is situated between media studies, performance studies, and queer theory. After engaging with questions of queer collectivity, the relation of performance, mediatization, and (self-)documentation in the interdisciplinary art works of Antonia Baehr, Pauline Boudry/Renate Lorenz, and others, his current research focuses on affirmations and theorizations of 'the body' in emancipatory theory and aesthetic practice, as well as the aspirations, implications and (aesthetic) articulations of (epistemic) (non-)violence. Further research interests include theories of affect, subjectivation and collectivity, gender/queer, and trans media studies, climate justice discourses and their mediatization, specifically protest practices.

**Teresa Kranawetter** serves as the academic-administrative coordinator of ICGP. Teresa is a Vienna-based visual artist and cultural worker whose practice explores hybridity, monstrosity, and practices of queering customs through collective forms of embodiment. Their previous positions include serving as a curatorial assistant for the European Capital of Culture Bad Ischl – Salzkammergut 2024 and working as an event and exhibition manager at Qwien – Queer Center for History and Culture. Teresa studied art history at the University of Vienna.

**Karo Spöring** works as a research assistant at the ICGP. Karo holds a BA in cultural studies from the University of Hildesheim and is currently pursuing the master's degree Music in Society at mdw. In recent years, Karo has worked in the production and organization of music and performance festivals. Artistic interests include improvisational practices, interdisciplinary projects between music and performing arts as well as relations of power and gender in cultural scenes.

# THE ICGP TEAM

For further information on the ICGP

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## Impressum

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