# Writing performance : on relations between texts and performances
Marlis, Reissert; Marlis Reissert (also known as Lilo Nein)

**Citation**
Marlis, R. (2017, October 24). *Writing performance : on relations between texts and performances*. Retrieved from https://hdl.handle.net/1887/55981

Cover Page





The handle http://hdl.handle.net/1887/55981 holds various files of this Leiden University dissertation.

**Author**: Marlis, Reissert (also known as Lilo Nein)
**Title**: Writing performance : on relations between texts and performances
**Issue Date**: 2017-10-24

# Bibliography

The literature that is incorporated in the bibliography includes the literature that was read as well as the literature that is quoted. When the same literature is listed in the bibliography in German and in English, this means that I first read the text in German language and then looked up the passages to be quoted in the English version.

If an English translation of the literature existed, it has been used. When no translation of the quoted passages existed, I translated them myself and marked this in the footnote with "translated by LN."

In the following first primary and secondary literature will be listed, and second used and quoted websites and lexicons will be enumerated, both in alphabetical order.

*Primary and Secondary Literature*

Adorno, Theodor, *Zu einer Theorie der musikalischen Reproduktion. Aufzeichnungen, ein Entwurf und zwei Schemata.* Fragment gebliebene Schriften, Vol. 2. Frankfurt am Main: Suhrkamp Verlag, 2001.

Adorno, Theodor, *Towards a Theory of Musical Reproduction. Notes, a Draft and Two Schemata.* Malden: Polity Press, 2006.

Auslander, Philip, "Zur Performativität der Performancedokumentation," in: *After the Act. The (Re)Presentation of Performance Art.* Edited by Barbara Clausen, MUMOK Museum Moderner Kunst Stiftung Ludwig. Nürnberg: Verlag für moderne Kunst, 2007. pp. 21-34.

Auslander, Philip, "The Performativity of Performance Documentation," in: *PAJ*: *A Journal of Performance and Art*. No. 84. Cambridge: MIT Press, 2006.

Auslander, Philip, "Toward a Hermeneutics of Performance Art Documentation," in: *die Bildende*. Newspaper of the Academy of Fine Arts Vienna, November 2010.

Auslander, Philip, "Performing Texts," Lecture at the Department English and the National Endowment for the Humanities, University of Richmond, United States, 2013. http://www.youtube.com/watch?v=njnAztE5ASY [accessed 2.5.2015].

Auslander, Philip, "Liveness, Mediatization, and Intermedial Performance," in: *Degrés: Revue de synthèse à orientation sémiologique.* (Belgium) No. 101, Spring 2000. pp. e1-e12.

Auslander, Philip, *Liveness. Performance in a Mediatized Culture.* London/New York: Routledge, 2002.

Austin, John L., *How to Do Things with Words.* Second Edition, Cambridge: Harvard University Press, 1975.

Austin, John L. *How to Do Things with Words. The William James Lectures delivered at Harvard University in 1955.* Oxford: University Press, 1962.

Austin, John L., *Zur Theorie der Sprechakte.* German editing by Eike von Savigny. Second Edition, Stuttgart: Reclam Verlag, 1979.

Austin, John L., "Performative Äußerungen," in: id., *Gesammelte philosophische Aufsätze.* Translated and edited by Joachim Schulte. Stuttgart: Reclam Verlag, 1986. pp. 305-327.

Austin, John L., "Performative Utterances," in: id., *Philosophical Papers.* Edited by J. O. Urmson, G. J. Warnock. Second Edition, Oxford: University Press, 1970, pp. 233-252.

Alÿs, Francis, *Le temps du sommeil.* Exhibition Catalogue, Secession Vienna. Berlin: Revolver Publishing, 2016.

Bachmann-Medick, Doris, *Cultural Turns. Neuorientierung in den Kulturwissenschaften.* Reinbek bei Hamburg: Rohwohlt Taschenbuch Verlag, 2006.

Bal-Blanc, Pierre, *Draft Score for an Exhibition.* Rome: NERO, 2014.

Barthes, Roland, "Der Tod des Autors," in: *Texte zur Theorie der Autorschaft.* Edited by Fotis Jannidis, Gerhard Lauer, Matias Martínez, Simone Winko. Stuttgart: Reclam Verlag, 2000, pp. 185-193.

Barthes, Roland, "The Death of the Author," in: id., *Image, Music, Text.* Essays selected and translated by Stephen Heath. Glasgow: Fontana/Collins, 1979. pp. 142-148.

Barthes, Roland, *The Pleasure of the Text.* New York: Hill and Wang, 1975.

Barthes, Roland, *Die Lust am Text.* Frankfurt am Main: Suhrkamp Verlag, 1974.

Baum, Patrik; Höltgen, Stefan (Eds.), "Intertextualität," in: id., *Lexikon der Postmoderne. Von Abject bis Žižek. Begriffe und Personen.* Bochum/Freiburg: Projekt Verlag, 2010.

Benjamin, Walter, "Kleine Geschichte der Fotografie," in: id., *Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit.* Frankfurt am Main: Suhrkamp Verlag, 1963. pp. 7-64.

Benjamin, Walter, "Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit," in: id., *Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit.* Frankfurt am Main: Suhrkamp Verlag, 1963. pp. 7-64.

Benjamin, Walter, "Die Aufgabe des Übersetzers," in: id., *Illuminationen. Ausgewählte Schriften I.* Frankfurt am Main: Suhrkamp Verlag, 1977, pp. 50-62.

Benjamin, Walter, "The Task of the Translator," in: *Walter Benjamin. Selected Writings. Vol. 1 1913-1926.* Edited by Marcus Bullock, Michael W. Jennings. Cambridge/Massachusetts/London: The Belknap Press of Harvard University, 1996. pp. 253-263.

Benjamin, Walter, "Zur Kritik der Gewalt," in: id., *Zur Kritik der Gewalt und andere Aufsätze.* First Edition, Frankfurt am Main: Suhrkamp Verlag, 1965. pp. 29-65.

Benveniste, Émile, "Subjectivity in Language," in: id., *Problems in General Linguistics.* Translated by Mary Elizabeth Meek, Coral Gables. Florida: University of Miami Press, 1971.

Benveniste, Émile, "Über die Subjektivität in der Sprache," in: id., *Probleme der allgemeinen Sprachwissenschaft.* München: List, 1974. pp. 287-289.

Benveniste, Émile, "Analytische Philosophie und Sprache," in: id., *Probleme der allgemeinen Sprachwissenschaft.* München: List, 1974. pp. 297-308.

Benveniste, Émile, "Analytical Philosophy and Language," in: id., *Problems in General Linguistics.* Translated by Mary Elizabeth Meek, Coral Gables. Florida: University of Miami Press, 1971. pp. 231-238.

Benveniste, Émile, *Letzte Vorlesungen. Collège de France 1968 und 1969.* Zürich: diaphanes, 2015.

Bolz, Norbert; Van Reijen, Willem, "Die Magie der Sprache," in: id., *Walter Benjamin*. Frankfurt/New York: Campus Verlag, 1991. pp. 41-54.

Buden, Boris, *Der Schacht von Babel. Ist Kultur übersetzbar?,* Berlin: Kulturverlag Kadmos, 2004.

Buden, Boris, "Übersetzung ist unmöglich. Fangen wir also an," in: *eipcp*. web journal, 2006. http://eipcp.net/transversal/1206/buden/de [accessed 9.10.2016].

Bürgermeisterová, Anna, "Keine Zeit für ein Massaker," in: *Vielleicht küsst uns ja die Muse. Index zum Roman*. Edited by Barbara Kapusta, Nathalie Koger, Simona Obholzer, Marlies Pöschl. Vienna: Schlebrügge.Editor, 2010. p. 62.

Büscher, Barbara, "Lost & Found. Performance und die Medien ihres Archivs," in: *e-Journals MAP – Media | Archive | Performance*. http://www.perfomap.de/map1/ii.-archiv-praxis/lost-and-found1 [accessed 5.2.2015].

Butler, Judith, "Performative Akte und Geschlechterkonstitution. Phänomenologie und feministische Theorie," in: *Performanz*. Edited by Uwe Wirth. First Edition, Frankfurt am Main: Suhrkamp Verlag, 2002.

Butler, Judith, "Performative Acts and Gender Constitution. An Essay in Phenomenology and Feminist Theory," in: *Theatre Journal*. Vol. 40, No. 4 (Dec. 1988). The John Hopkins University Press. pp. 519-531. Stable URL: http://www.jstor.org/stable/3207893.

Butler, Judith, *Das Unbehagen der Geschlechter*. First Edition, Frankfurt am Main: Suhrkamp Verlag, 1991.

Butler, Judith, *Gender Trouble. Feminism and the Subversion of Identity.* 1990. London/New York: Routledge, 2006.

Butler, Judith, *Haß spricht. Zur Politik des Performativen*. First Edition, Frankfurt am Main: Suhrkamp Verlag, 2006.

Butler, Judith, *Excitable Speech. A Politics of the Performative*. London/New York: Routledge, 1997.

Busy Rocks, in: *Everybodys Group Self Interviews*. Edited by Mette Ingvartsen, Alice Chauchat. Printed and bound by Lulu.com, 2009. pp. 11-16.

Cage, John (Ed.), *Notations*. New York: Something Else Press, 1969.

Clausen, Barbara; Museum Moderner Kunst Stiftung Ludwig (Eds.), *After the Act. The (Re)Presentation of Performance Art*. Volume 3 of Theory Series. Vienna/Nürnberg: Verlag der Kunst, 2006.

Clausen, Barbara, *Performance. Dokumente zwischen Aktion und Betrachtung Babette Mangolte und die Rezeptionsgeschichte der Performancekunst,* Dissertation, University of Vienna, 2010.

Cixous, Hélène, *Die Unendliche Zirkulation des Begehrens*. Berlin: Merve Verlag, 1977.

Cixous, Hélène, *Weiblichkeit in der Schrift*. Berlin: Merve Verlag, 1980.

Cixous, Hélène, "Castration or Decapitation?," in: *Signs*. Vol. 7, No. 1, Autumn 1981, Translated by Annette Kuhn. pp. 41-55. University of Chicago Press. jstor. Stable URL: http://www.jstor.org/stable/3173505.

de Man, Paul, "Autobiographie als Maskenspiel," in: id., *Die Ideologie des Ästhetischen.* Edited by Christoph Menke. Frankfurt am Main: Suhrkamp Verlag, 1993, pp. 131-146.

de Man, Paul, "Autobiography as De-Facement," in: id., *Modern Language Notes (MLN) Comparative Literature.* Vol. 94, No. 5, 1979. pp. 919-930. Stable URL: http://links.jstor.org/sici?sici=0026-7910%28197912%2994%3A5%3C919%3AAAD%3E2.0.CO%3B2-K.

Derrida, Jacques, *Gesetzeskraft. Der "mystische Grund der Autorität"*. Translated by Alexander García Düttmann. Sixth Edition, Frankfurt am Main: Suhrkamp Verlag, 2013.

Derrida, Jacques, "Force of Law. The 'Mystical Foundation of Authority,'" in: id., *Acts of Religion.* Edited by Gil Anidjar. New York/London: Routlege, 2002. pp. 228-298.

Derrida, Jacques, "Signatur Ereignis Kontext," in: id., *Limited Inc.* Vienna: Passagen Verlag, 2001. pp. 291-314.

Derrida, Jacques, "LIMITED INC abc ...," in: id., *Limited Inc.* Vienna: Passagen Verlag, 2001. pp. 53-168.

Derrida, Jacques, "Signature Event Context," in: id., *Margins of Philosophy*. Translated by Alan Bass. Chicago: The Harvester Press, 1982. pp. 307-330.

Derrida, Jacques, "Die différance," in: id., *Randgänge der Philosophie*. Edited by Peter Engelmann. Translated by Gerhard Ahrens. Vienna: Passagen Verlag, 1999. pp. 29-52.

Derrida, Jacques, "Die Struktur, das Zeichen und das Spiel im Diskurs der Wissenschaften vom Menschen," in: id., *Die Schrift und die Differenz*. Translated by Rudolphe Gasché. First Edition, Frankfurt am Main: Suhrkamp Verlag, 1976. pp. 422-442.

Derrida, Jacques, "Structure, Sign and Play in the Discourse of the Human Sciences," in: id., *Writing and Difference*. Translated by Alan Bass. London/New York: Routledge, 1978. pp. 351-370.

Derrida, Jacques, "Freud und der Schauplatz der Schrift," in: id., *Die Schrift und die Differenz*. Translated by Rudolphe Gasché. First Edition, Frankfurt am Main: Suhrkamp. 1976. pp. 302-350.

Derrida, Jacques, "Freud and the Scene of Writing," in: id., *Writing and Difference*. London/New York: Routledge, 1978. pp. 246-291.

Derrida, Jacques, "Platons Pharmazie," in: id., *Dissemination*. Edited by Peter Engelmann. Translated by Hans-Dieter Gondek. Vienna: Passagen Verlag, 1995. pp. 69-190.

Derrida, Jacques, "Plato's Pharmacy," in: id., *Dissemination*. Translated by Barbara Johnson. Chicago: The University of Chicago Press, 1981. pp. 61-171.

Dertnig, Carola; Seibold, Stefanie (Eds.), *Let's Twist Again. Let's Twist Again. If You Can't Think It, Dance It.* Wien/Gumpoldskirchen: Dea, 2004.

Dertnig, Carola; Thun-Hohenstein, Felicitas (Eds.), *Performing the Sentence. Research and Teaching in Performative Fine Arts*. Publication Series of the Academy of Fine Arts Vienna, Vol. 13. Berlin: Sternberg Press, 2014.

Etchells, Tim, "The Planned, the Unplanned, and the Planed Unplanned," in: *Choreographing Exhibitions*. Edited by Mathieu Copeland, Julie Pellegrin. Centre

d'art contemporain de la Ferme du Buisson, Noisel/Kunsthalle St. Gallen, 2013. pp. 26-32.

Fischer-Lichte, Erika, *Ästhetik des Performativen.* Frankfurt am Main: Suhrkamp, 2004.

Foucault, Michel, "Was ist ein Autor?," in: *Texte zur Theorie der Autorschaft.* Edited by Fotis Jannidis, Gerhard Lauer, Matias Martinez, Simone Winko. Stuttgart: Reclam Verlag, 2000. pp. 194-232.

Foucault, Michel, "What Is an Author?," in: id., *The Foucault Reader.* Edited by Paul Rabinow. New York: Pantheon Books, 1984. pp. 101-120.

Forti, Simone, *Handbook in Motion. An Account of an Ongoing Personal Discourse and Its Manifestations in Dance.* Halifax: Press of the Nova Scotia College of Art and Design, 1974.

Fraser, Andrea, *Works 1984 to 2003.* Edited by Yilmaz Dziewior, Kunstverein in Hamburg. Köln: DuMont Literatur und Kunstverlag, 2003.

Fraser, Andrea, *Texte, Skripte, Transkripte. Texts, Scripts, Transcripts.* Museum Ludwig Köln/Gesellschaft für moderne Kunst, Köln: Verlag der Buchhandlung Walther König, 2013.

Freud, Sigmund, "A Note upon the 'Mystic Writing Pad,'" in: id., *General Psychological Theory*, *Chapter XIII.* 1925. pp. 207-212.

Freud, Sigmund, "Notiz über den 'Wunderblock' (1925)," in: id., *Studienausgabe*, Bd. III: *Psychologie des Unbewussten.* Frankfurt am Main: Fischer Verlag. pp. 363-369.

Gadamer, Hans-Georg, "Unterwegs zur Schrift?," in: *Schrift und Gedächtnis. Beiträge zur Archäologie der literarischen Kommunikation.* Edited by Aleida and Jan Assmann, Christof Hardmeier. München: Wilhelm Fink Verlag München, 1993. pp. 10-23.

Gadamer, Hans-Georg, "Rhetorik, Hermeneutik und Ideologiekritik: Metakritische Erörterungen zu 'Wahrheit und Methode,'" in: *Theorie-Diskussion. Hermeneutik und Ideologiekritik.* Frankfurt am Main: Suhrkamp Verlag, 1971. pp. 57-82.

Gadamer, Hans-Georg, "The Universality of the Hermeneutical Problem (1966)," in: id., *Philosophical Hermeneutic*. Edited and translated by David A. Linge. Berkeley/Los Angeles/London: University of California Press, 1976. pp. 3-17.

Gadamer, Hans-Georg, "On the Scope and Function of Hermeneutical Reflection (1967)," in: id., *Philosophical Hermeneutic*. Edited and translated by David A. Linge. Berkeley/Los Angeles/London: University of California Press, 1976. pp. 18-43.

Gebhardt Fink, Sabine; Mathis, Muda; von Büren, Margarit (Eds.), *Floating Gaps. Performance Chronik Basel (1968-1986).* Zürich: diaphanes, 2011.

Genette, Gérard, *Paratexte. Das Buch vom Beiwerk des Buches*. German Edition, French Original 1987. Frankfurt am Main: Suhrkamp Verlag, 2001.

Genette, Gérard, *Paratexts. Thresholds of Interpretation*. Translated by Jane E. Lewin. New York: Cambridge University Press, 1997. Transferred to digital printing 2001.

Goffman, Erving, *The Presentation of Self in Everyday Life.* New York: Doubleday, 1959.

Goldberg, RoseLee, *Performance. Live-art 1909 to the Present*. London: Thames and Hudson, 1979.

Goldberg, RoseLee, *Performance Art from Futurism to the Present*. London: Thames and Hudson, 1988.

Graw, Isabelle, "Kunst, Markt, Mode. Prinzip Celebrity. Portrait des Künstlers in der visuellen Industrie," in: *Lettre International*. No. 74, 2006. pp. 44-49.

Grosz, Elizabeth, "Sexual Signatures. Feminism After the Death of the Author," in: id., *Space, Time and Perversion. Essays on the Politics of Bodies*. London/New York: Routledge, 1995. pp. 9-24.

Hantelmann, Dorothea, *How to do Things with Art. Zur Bedeutsamkeit der Performativität von Kunst.* Zürich: diaphanes, 2007.

Haraway, Donna, "Situiertes Wissen. Die Wissenschaftsfrage im Feminismus und das Privileg einer partialen Perspektive," in: id., *Die Neuerfindung der Natur der Natur. Primaten, Cyborgs und Frauen*. Frankfurt/New York: Campus Verlag, 1995. pp. 73-97.

Haraway, Donna, "Situated Knowledges. The Science Question in Feminism and the Privilege of Partial Perspective," in: *Feminist Studies*. Vol. 14, 1988. pp. 575-599.

Heinrich, Richard, "Interview with Katherina Zakravsky," in: *Audio Library of Philosophy.* 29.12.2004. http: / / audiothek.philo.at / fileadmin / mp3 / Werkstattgespraeche / Performance_1.mp3 [accessed 24.10. 2015].

Honneth, Axel, "Zur Kritik der Gewalt," in: *Benjamin-Handbuch. Leben – Werk – Wirkung.* Edited by Burkhardt Lindner. Stuttgart und Weimar: Metzler Verlag, 2006. pp. 193–209.

Husemann, Pirkko, "Gemeinschaft und Partizipation im Tanz. Aktuelle Tendenzen beim Festival 'Tanz Made in Berlin,'" in: *Corpus. Internet Magazine for Dance, Choreography, Performance* (2006). http://www.corpusweb.net/gemeinschaft-und-partizipation-im-tanz.html [accessed 14.09. 2015].

Jaschinski, Andreas (Ed.), *Notation.* Stuttgart: Verlag Bärenreiter Metzler, 2001

Jannidis, Fotis; Lauer, Gerhard; Martinez, Matias; Winko, Simone, "Einleitung," in: id. (Eds.), *Rückkehr des Autors. Zur Erneuerung eines umstrittenen Begriffs.* Tübingen: Niemeyer, 1999. pp. 3-35.

Jeschke, Claudia, *Tanzschriften. Ihre Geschichte und Methode. Die illustrierte Darstellung eines Phänomens von den Anfängen bis zur Gegenwart.* Bad Reichenhall: Comes, 1983.

Jonas, Joan, *Scripts and Descriptions 1968-1982.* Edited by Douglas Crimp. Berkeley: University Art Museum/University of California, 1983.

Jones, Amelia, "'Presence' in Absentia. Experiencing Performance as Documentation," in: *Art Journal. Performance Art. (Some) Theory and (Selected) Practice at the End of this Century.* Vol. 56, No. 4, Winter 1997. pp. 11-18.

Jones, Amelia, *Body Art. Performing the Subject.* Minneapolis/London: University of Minnesota Press. 1998.

Kayser, Wolfgang, "Wer erzählt den Roman?," in: *Texte zur Theorie der Autorschaft.* Edited by Fotis Jannidis, Gerhard Lauer, Matias Martinez, Simone Winko. Stuttgart: Reclam Verlag, 2000. pp. 124-137.

Kristeva, Julia, "Bachtin, das Wort, der Dialog und der Roman," in: *Literaturwissenschaft und Linguistik. Ergebnisse und Perspektiven. Bd. 3: Zur linguistischen Basis der Literaturwissenschaft II*. Edited by Jens Ihwe. Frankfurt am Main, 1972. pp. 345-375.

Kristeva, Julia, "Word, Dialogue and Novel," in: *The Kristeva Reader*. Edited by Toril Moi. New York: Columbia University Press, 1986. pp. 35-61. https://archive.org/details/TheKristevaReader [accessed 10.10.2015].

Kostelanetz, Richard. "Conversation with John Cage (1968)," in: id., *The Theatre of Mixed-Means*. London: Pitman, 1970. pp. 50-63.

Lazzarato, Maurizio, "Immaterial Labor," in: *Radical Thought in Italy. A Potential Politics.* Edited by Paolo Virno, Michael Hardt. Translated by Paul Colilli, Ed Emory. Minneapolis: University of Minnesota Press, 1996. pp. 132-147.

Lazzarato, Maurizio, "Verwertung und Kommunikation. Der Zyklus der immateriellen Produktion," in: *Umherschweifende Produzenten. Immaterielle Arbeit und Subversion*. Edited by Toni Negri, Maurizio Lazzarato, Paolo Virno. First Edition, Berlin: ID Verlag, 1998. pp. 53-65.

Lüdemann, Susanne, *Jacques Derrida zur Einführung*. Hamburg: Junius Verlag, 2011.

M., Juliette, "A Review of Walter Benjamin's 'The Task of the Translator,'" http://arewelostintranslation.blogspot.co.at/ [accessed 9.3.2013].

Manovich, Lev, *Who is the Author? Sampling/Remixing/Open Source*. http://manovich.net/content/04-projects/035-models-of-authorship-in-new-media/32_article_2002.pdf [accessed 24.10. 2016].

Mersch, Dieter, *Ereignis und Aura. Untersuchungen zu einer Ästhetik des Performativen.* Frankfurt am Main: Suhrkamp Verlag, 2002.

Müller, Ulrike (Ed.), *Work the Room. A Handbook of Performance Strategies*. Berlin: b_books, 2006.

Nein, Lilo (Ed.), *The Present Author. Who Speaks in Performance?,* Berlin: Revolver Publishing, 2011.

Nein, Lilo (Ed.), *If Analyses Could Be Poems … Works between Text and Performance.* Vienna: Schlebrügge.Editor, 2013.

Preciado, Beatriz, *Kontrasexuelles Manifest*. Berlin: b_books, 2003.

Platon, *Phaidros. oder Vom Schönen*. Translated by Kurt Hildebrandt. Stuttgart: Reclam, 2012.

Plato, *Phaedrus*. Translated by Alexander Nehamas, Paul Woodruff. Indianapolis/Cambridge: Hackett Publishing Company, 1995.

Platon, "Phaidros," in: *Werke in acht Bänden*. Greek and German edition. Edited by Gunther Eigler. Translated by Friedrich Schleiermacher. Sixth Edition, Darmstadt: WBG (Wissenschaftliche Buchgesellschaft), 2011.

Phelan, Peggy, "The Ontology of Performance. Representation without Reproduction," in: *Unmarked. The Politics of Performance.* London/New York: Routledge, 1996. pp. 146-166.

Posselt, Gerald, "Kommentar zu Derrida, Jacques (1988): 'Signatur Ereignis Kontext'" in: Derrida, Jacques, *Randgänge der Philosophie*. First Edition, Wien: Passagen. pp. 291-314," in: *produktive differenzen - forum für differenz- und genderforschung* http://differenzen.univie.ac.at/bibliografie_literatursuche.php?sp=11 [accessed 11.03.2015].

Preissler, Brigitte, "Seitenweise Text abschreiben – das ist keine Intertextualität. Interview mit Julia Kristeva," in: *Die Welt online*. http://www.welt.de/die-welt/kultur/article6825629/Seitenweise-Text-abschreiben-das-ist-keine-Intertextualitaet.html [accessed 19.10. 2015].

Rancière, Jacques, "The Emancipated Spectator," in: id., *The Emancipated Spectator*. Translated by Gregory Elliott. London: Verso, 2009. pp. 1-23.

Schiphorst, Thecla, *A Case Study Of Merce Cunningham's use of the LifeForms Computer Choreographic System in the Making of Trackers*. B.G.S. Simon Fraser University, 1986. http://www.sfu.ca/~tschipho/publications/Schiphorst_M.A.Thesis.pdf [accessed 6.3.2015].

Searle, John R., "Reiterating the Differences. A Reply to Derrida," in: *Glyph*. Vol.1. Baltimore: MD John Hopkins University, 1975. pp. 198-208.

Sier, Kurt, "Der Mythos von Theuth und Thamus. Phaedrus 274c-275c," in: *Platon als Mythologe, Interpretationen zu den Mythen in Platons Dialogen*. Markus Janka, Christian Schäfer (Eds.). Darmstadt: Wissenschaftliche Buchgesellschaft, 2014. pp. 323-337.

Schneider, Rebecca, "Binary terror and the body made explicit," in: id., *The Explicit Body in Performance.* London/New York: Routledge, 1997. pp. 11-42.

Schneider, Rebecca, "In the Meantime. Performance Remains," in: id., *Performing Remains. Art and War in Times of Theatrical Reenactment.* London/New York: Routledge, 2011. pp. 87-110.

Schneider, Irmela, "Konzepte von Autorschaft im Übergang von der 'Gutenberg-' zur 'Turing'-Galaxis," in: *Zeitenblicke* 5.3 (2006). http: / / www.zeitenblicke.de / 2006 / 3 / Schneider / index_html [accessed 10.11. 2015].

Schürmann, Eva, *Sehen als Praxis. Ethisch-ästhetische Studien zum Verhältnis von Sicht und Einsicht.* Frankfurt am Main: Suhrkamp Verlag, 2008.

Steiner, Uwe, "Die Magie der Sprache," in: id., *Walter Benjamin.* Stuttgart Weimar: Verlag J.B. Metzler, 2004. pp. 43-50.

Steinweg, Marcus, *Behauptungsphilosophie*, Berlin: Merve Verlag, 2006.

Steyerl, Hito, "The Language of Things," in: *eipcp.* web journal http://translate.eipcp.net/Actions/discursive/linz2006/abstract-steyerl [accessed 10.9. 2016].

Stoller, Silvia, "Zur poststrukturalistischen Kritik an der Erfahrung im Kontext der feministischen Philosophie," in: *Feministische Phänomenologie und Hermeneutik.* Edited by Silvia Stoller, Veronica Vasterling, Linda Fisher. Würzburg: Verlag Neumann & Königshausen, 2005.

Szeemann, Harald, *Happening & Fluxus*. Köln: Kölnischer Kunstverein, 1970.

s_he, "Performing the Gap. Queere Gestalten und geschlechtliche Aneignung," in: *arranca* #28. Berlin: November 2003.

Thun-Hohenstein, Felicitas, *Performanz und ihre räumlichen Bedingungen. Perspektiven einer Kunstgeschichte*. Wien: Böhlau, 2012.

Thun-Hohenstein, Felicitas, "Überlegungen zu den Begriffen *Performanz*, *Performativität* und *Performance* in der bildenden Kunst," in: *Critical Studies. Kultur- und Sozialtheorie im Kunstfeld.* Edited by Elke Gaugele, Jens Kastner. Wiesbaden: Springer Verlag, 2016.

Turner, Victor, *Vom Ritual zum Theater. Der Ernst des menschlichen Spiels*. With a Preface by Erika Fischer-Lichte. Frankfurt am Main: Fischer Taschenbuch Verlag, 1995.

Turner, Victor, *From Ritual to Theatre. The Human Seriousness of Play*. New York: PAJ Publications, 1982.

*Über Walter Benjamin*. Frankfurt am Main: Suhrkamp Verlag, 1968.

van Mechelen, Marga, *de Appel. Performances. Installations. Video. Projects. 1975-1983*. Amsterdam: de Appel, 2006.

Virno, Paolo, *Grammatik der Multitude*. Translated by Klaus Neudlinger. Wien: Turia + Kant, 2005.

Virno, Paolo, *A Grammar of the Multitude. For an Analysis of Contemporary Forms of Life*. Cambridge: The MIT Press, 2004. https://libcom.org/library/grammar-multitude-paolo-virno [accessed 15.03.2015].

Volli, Ugo, "Mündlichkeit und Schrift," in: id., *Semiotik. Eine Einführung in die Grundbegriffe*. Tübingen/Basel: A. Franke Verlag, 2002. pp. 237-239.

Volli, Ugo, "Die Übersetzungsprozesse," in: id., *Semiotik. Eine Einführung in die Grundbegriffe*. Tübingen/Basel: A. Franke Verlag, 2002. pp. 239-246.

Wetzel, Michael, *Derrida*. Stuttgart: Reclam Verlag, 2010.

Wimsatt, William K., Monroe C. Beardsley, "Der intentionale Fehlschluss," in: *Texte zur Theorie der Autorschaft*. Edited by Fotis Jannidis, Gerhard Lauer, Matias Martinez, Simone Winko. Stuttgart: Reclam Verlag, 2000. pp. 80-105.

Witte, Bernd, *Walter Benjamin*. Reinbek bei Hamburg: Rowohlt Taschenbuch Verlag, 1985.

*Websites and Lexicons*

Online Archive of Avant-Garde Artwork

http://www.ubuweb.com

Charlton T. Lewis, Charles Short, A Latin Dictionary

http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.04.0059:entry=scribo

Web catalogue Electronic Arts Intermix

http://www.eai.org/title.htm?id=2787

Web journal MAP - Media | Archive | Performance

http://www.perfomap.de

Website of the artist Renate Bertlmann

http://www.bertlmann.com

Website of the artist platform everybodys

www.everybodystoolbox.net

Website of the project Archiv Performativ

http://archivperformativ.wordpress.com

Website of the project Performance Chronik Basel

http://www.xcult.org/C/performancechronik

Website of the MoMA PS1 museum in New York City

http://www.momaps1.org/exhibitions/view/340

Website of the Stedelijk museum in Amsterdam

http://www.stedelijk.nl/en/public-program/visie/stage-it-part-3-scripted

Website of the Zurich University of the Arts

https://www.zhdk.ch/?id=37683

# Biography

Marlis Reissert was born 1980 in Vienna. Her artist name is Lilo Nein. She works with and on performance and its relation to texts, sculptural installation and other media.
From 2003-2009 she studied Fine Arts with Prof. Monica Bonvicini and Prof. Marina Gržinić at the Academy of Fine Arts Vienna (Diploma with Distinction). In 2013 she enrolled in PhDArts doctoral programme at Leiden University.

Her art works were shown at Austria Cultural Forum New York, Museum of Modern Art Salzburg, Salzburger Kunstverein, Künstlerhaus Wien, Vienna Art Week, MA*GA Art Museum Gallarte Italy, MASS MoCA Massachusetts Museum of Contemporary Art, Index - The Swedish Contemporary Art Foundation, MUSAC Museo de Arte Contemporaneo de Castilla y León.

She received the Start Stipend (2010), the State Stipend (2013) for Fine Arts by the Austrian Federal Chancellery and the Performance Award H13 of Kunstraum Niederösterreich (2012).

## Acknowledgments

My sincere thanks to Janneke Wesseling for accepting me to the PhDArts program, for deeply engaging my ideas and accepting the way that I express them, for correcting my visions when they overreached what is reasonable in the context of a PhD, and for patiently staying with me to the end of the process.

I am very grateful to Frans de Ruiter for following and carefully observing my steps during the whole research process, and for accompanying me up to the last stages. I have great respect and admiration for the enthusiasm Frans de Ruiter shows for the students' research.

I am deeply indebted to Felicitas Thun, who was always on my side with constructive pieces of advice and an immense amount of practical help and support. Without her, a lot of things would not have been possible in the form they have become.

Furthermore, I also want to thank Renate Bertlmann and Marga van Mechelen for their generosity in giving me the time to interview them as well as for the many invaluable insights they gave me regarding performance art and history.