

FINAL REPORT FWF-Project AR 449: "Performing Reality" - Dis- and Re-articulation of the Dispositive Carinthia/Koroška. An artistic-research and cultural studies co-production on the occasion of the 100th anniversary of the Carinthian plebiscite.

1.1 The memory of the referendum and the so-called Abwehrkampf (100th anniversary on 10.10.2020) shaped the history of Carinthia and is expressed in the conflict over the status of the Slovene language. The project "Performing Reality" was based on the assumption that reality is produced in performative acts and thus also the event of the referendum in 1920 is continuously performed and perpetuated through the ritual practices of the 10 October celebrations and public discourse.

The three-year transdisciplinary arts-based research project was situated in the field of theater and empirical cultural studies. Due to the Corona pandemic and the postponements it necessitated, its duration was partially extended until June 2021. The project and its collaborators were based at the Institute for Cultural Analysis at AAU-Klagenfurt and was based on the assumption that theater has artistic means to liquefy ossified historical-political perspectives and to open up new perspectives on history and contemporary life. Starting from an investigation of how the culture of remembrance on the referendum of 1920 is dealt with, an artistic-ethnographic research process was carried out in a dialogical experiment between theater and cultural studies, in which process-oriented search movements and mutual reflection became part of the process. The art-based co-production was to be processed in artistic results. The socio-political relevance of the topic led to the realization of new project partners and implementation possibilities during the term of the project.

1.2 For the theater, the basic assumption was confirmed that well-founded scientific research has a significant influence on theater work and that this can be effective in artistic transformation. The social relevance of the subject matter led to a broad artistic discussion and, above all, to a regional and supra-regional perception and discussion as well as reporting on the artistic results (APA, Kurier, Der Standard, Kronen Zeitung, ORF, Kleine Zeitung, Wiener Zeitung, etc.). The goal of a liquefaction of hardened discourses was achieved and became effective on the level of a reorientation of self-determination as a "land of dialogue". The audience response was great. More than 2500 people attended the theater project "Servus Srečno Kärntenpark" in the City Theater, 380 spectators* attended the discourse theater "Das andere Land", the exhibitions "Das andere Land" in the MMKK and "Kärnten / Koroška von A-Z" were the most successful exhibitions of the respective years, the internet project "Fluid Identities" recorded more than 3600 hits and numerous perceptions and further disseminations on the social media channels, and the play "Steinacher: Hamsuchung" was attended by more than 300 people during the festival and was widely reported in

the media. This impact let has helped to implement new forms of engagement. (Cf.

Reconceptualization of the state's official ceremony for the 100th anniversary of the Carinthian referendum).

For cultural studies, the project brought the opportunity to communicate knowledge through performative means and to test and implement new forms of elaboration. This included lecture performances and the development of the concept and text for "Steinacher: Hamsuchung". The collaboration with the theater helped to concentrate on central, performatively mediable aspects that emerged from the research.

The co-production between cultural studies and theater is also characterized by specific frictions that can be traced back to different work logics: Time management and work rhythms, production conditions, the different needs of visibility. The two fields (art vs. science) are based on different "epistemes," they obey different logics of justification and proof.... Due to the presupposed common framework and the willingness of the actors for permeability and dialogue, it is possible to use these logics in principle for the respective expansion of concepts and perspectives. In a conversation between the project participants (published in "Dispositiv Kärnten/Koroška"), the artists* and scientists* jointly reflected on their experiences.

1.3 In the first year, a large exhibition entitled "The Other Country. Carinthia/Koroška in Word and Image" (curated by Bernd Liepold-Mosser and Christine Wetzlinger-Grundnig) was realized at the Museum Moderner Kunst Kärnten (MMKK). A dialogue between artworks of the Carinthian canon (collection of the Province of Carinthia) and text quotations from literature on Carinthia/Koroška, complemented by essays on topics such as "The Land", "The Homeland", "The Song", "Resistance" etc. by Bernd Liepold-Mosser. The exhibition was also documented in a comprehensive catalog. In the context of the exhibition, director Ute Liepold realized the "Scenic Arrangement 1" with the DISKURS/Theater "Das andere Land". The immersive performance (during the play the audience wandered from room to room in which the scenes were played) was realized together with seven actors*, a musician and two scientists* as a co-production between performing arts and ethnography. The scientists actively participated in the play as actors with their own text contributions. The theater project was widely reported in the media, all performances were sold out, and the audience and media response was highly positive. In a joint workshop with the project team, the co-production was analyzed and reflected upon. At the end of each theatrical revival, the so-called "1st Carinthian Information Office" was held, in which the project staff, together with students from the Master's program in Applied Cultural Studies, conducted short interviews on personal memories of past 10th October celebrations and collected feedback on the scenic arrangement. This

was followed up with in-depth interviews. Participant observations of October 10 were conducted and analyzed in nine communities.

Audio recordings of the celebratory speeches were reviewed and analyzed. In "Laboratory 2", the film documents were expanded by the rich source corpus "folkloristic literature". In addition to literature on Carinthian song and customs, archival materials were collected from the Carinthian Folk Song Society and the Carinthian Provincial Archives. For the study of the belletristic sources, a course was also held in the summer semester of 2018 (W. Kuehs: "Text analysis Abwehrkampf"), in which the narrative structures of the historical narratives were examined.

In the second year (2019), the focus of work was on "Laboratory 3: Media Representations of the October 10 Celebrations," in which press and media coverage were studied and analyzed. The analysis focused on dramaturgy and narrative (theater) and the question of the construction of "difficult heritage" (cultural analysis). The research results were incorporated into the theater projects "Servus Srečno Kärntenpark" (2020, Große Bühne Stadttheater Klagenfurt) and "šteinacher: Hamsuchung" (2021: Klagenfurt Festival) and opened up a reflective-ironic-critical artistic approach to the visual and narrative modes of telling about the "Abwehrkampf", the "Volksabstimmung" and the political folklore that followed. The research was also processed in peer-reviewed essays. In an additional area of work, public commemorations of October 10 (street names, commemorative plaques, monuments, etc.) were documented and analyzed. The results of the course were published in the book with city map "Spaziergang durch Celovec / Sprehod po Klagenfurtu" published by Drava-Verlag.

In its third year (2020), the international conference "Performing Reality - Co-Production of Ethnography/Cultural and Social Sciences and the Performative Arts. Attraction and Repulsion in Transdisciplinary Research Projects" (February 27-28, 2020 in Klagenfurt).

With regard to the planned Scenic Arrangement 2 (working title "Music-Theater Carinthian Evening"), the questions of identity constructions increasingly came into view, so that we decided on a programmatic reorientation. Instead of a "Carinthian Evening", the theater project "Fluid Identities" was developed. The material approach for this was provided by the attempts of the younger generation of authors in Carinthia to no longer subject themselves to the compulsion of identity through language affiliation in their literature, but to address the concept of identity as a construction and "fluid". Due to the repositioning of the content, the theater project was moved to March/April 2020, but could not be rehearsed and performed there due to the Covid19 measures. Under the impression of the Covid restrictions, the project was modified into a hybrid video format with over 50 protagonists* and presented on its own website (www.fluididentities.at). The themes of the project are the liquefaction of identity constructions and the transgression of the dispositif in forms of subjectification. Each week the project presents a personality who deals with the questions

of home and origin and will be continued continuously. An extension of the project as a live video performance in public space (Neuer Platz Klagenfurt) will take place in April 2022. For this, additional funding could be tapped from the call of the BMKOES-Kunst # Innovation and a sponsorship of the Stadtwerke Klagenfurt.

Scenic arrangement 3: under the title "Servus Srečno Kärntenpark" a play was written, rehearsed and realized at the Stadttheater Klagenfurt. The play and staging by Bernd Liepold-Mosser were based on the research results obtained and transformed them into the form of a grotesque about the difficulties of dealing with contentious cultural heritage in a fictional adventure park

"Carinthia/Koroška"). The premiere took place on October 1 and received national media coverage.

<https://www.stadttheater-klagenfurt.at/produktionen/servus-srecno-kaerntenpark/>

In addition to the planned work projects, the opportunity arose to curate the exhibition "Carinthia Koroška from A-Z", which was presented at the Stadtgalerie Klagenfurt from October 1, 2020 to March 31, 2021. It gathered 250 exhibits from the most important collection points in the country (Carinthian State Museum, Carinthian State Archives, City of Klagenfurt, Museum of Modern Art Carinthia MMKK, Slovenian Scientific Institute, the Mauthausen Archive and the Municipal Archives Velden) to create an interdisciplinary glossary on Carinthia / Koroška.

[https://www.klagenfurt.at/rathaus-direkt/medien-presse/stadtpresse-](https://www.klagenfurt.at/rathaus-direkt/medien-presse/stadtpresse-aussendungen/2020/september/stadtgalerie-kaernten-koroska-von-a-bis-z.html)

[aussendungen/2020/september/stadtgalerie-kaernten-koroska-von-a-bis-z.html](https://www.klagenfurt.at/rathaus-direkt/medien-presse/stadtpresse-aussendungen/2020/september/stadtgalerie-kaernten-koroska-von-a-bis-z.html)

The exhibition received national coverage. In addition to the planned program, the multilingual text collection "Decals" on the topics of "Origin" and "Identity" was compiled

<https://www.drava.at/buch/abziehbilder-odlepke/>. Furthermore, a qualification thesis (master's

degree) on the topic of "Franz Koschier" was assigned and project staff member Roland Peball

participated in the team of the Carinthia regional exhibition <https://carinthija2020.ktn.gv.at>. Ute

Holfelder / Klaus Schönberger gave the lecture Dispositiv Kärnten/Koroska - ein neuer Blick auf

Kärnten? at the lecture series 100 Jahre Mythos Kärnten / 100 let koroškega mita, 22.4.2020, Alpen-

Adria-Universität Klagenfurt ([https://www.aau.at/musil/veranstaltungen/ringvorlesung-100-jahre-](https://www.aau.at/musil/veranstaltungen/ringvorlesung-100-jahre-mythos-kaernten-100-let-koroskega-mita/)

[mythos-kaernten-100-let-koroskega-mita/](https://www.aau.at/musil/veranstaltungen/ringvorlesung-100-jahre-mythos-kaernten-100-let-koroskega-mita/)).

In the extension semester 2021) the project "Fluid Identities" was continued and the play "Šteinacher - Hamsuchung" by Klaus Schönberger was developed, written, rehearsed and staged and premiered in four performances at the 1st Klagenfurt Festival 2021.

2. The project led to a broad supra-regional perception in public, media and by the audience. The international networking happened on the level of art (actors, costume design, stage design from Germany in the projects "Kärntenpark" and "Steinacher: Hamsuchung, exhibition design from Germany for "Kärnten von A-Z). Furthermore, the exhibition "Carinthia from A-Z" led to a direct

network with the "Museum of Things Berlin" and to visiting the exhibition and reflecting on form and content in a course.

The conference "Performing Reality" took place with international participation and strengthened the network of actors in art-based research.

Bernd Liepold-Mosser (Director, Theater): Deepening of knowledge in art-based research and in the connection of artistic and scientific work. The know-how gained in this way not only flows into his teaching activities at the University of Klagenfurt and his work as a director, author, curator and director of the Klagenfurt Festival, but also created the basis for the preparation of an already submitted PEEK application for art-based "drone research" (AAU-Klagenfurt, Institute for Media Communication) in cooperation with the Institute for Intelligent System Technologies.

Ute Holfelder (Cultural Analysis): deepening and specializing knowledge of Carinthian regional history, contributions to memory culture (book publication, invitation to contribute to the Carinthian Yearbook for Politics), interest in scientific history of Carinthian folklore, which will result in an FWF application. Inquiries on questions of Carinthian regional history, media contributions (Ö1 contribution to the Carinthian song), ... theater performance (lecture performance) as a format of knowledge communication with follow-up assignment (72 hours of feminism).

Ute Liepold (theater): expansion of skills in art-based research and expansion of the field of activity starting from theater to discursive formats. The main impulses for these new projects (www.fluididentities.at, www.visible.or.at) came from the experiences in the project).

Vesna Harbig, Roland W. Peball, Luka Mrcela (study assistants) were able to gain experience of how a research project functions administratively and in terms of content.

Project member Roland W. Peball was called to the team of the Carinthia national exhibition <https://carinthija2020.ktn.gv.at>. Result of the project were first scientific publications, participation in projects. Completion of his master's degree, subsequently employed as a university assistant.

Klaus Schönberger (head of institute, scientific direction): deepening and specialization of knowledge on Carinthian regional history, contributions to memory culture (book publication, invitation with Ute to contribute to the Carinthian Yearbook for Politics), new research topic: Hans Steinacher. Cooperation with Slovenia bzgl. research project with Slovenia on German minority in Slovenia, theater performance (lecture performance) as a format of knowledge communication, own theater play.

Wilhelm Kuehs (research assistant in the first year): research and elaboration, realization of a lecture on the culture of remembrance, writing of a text for the discourse theater "Das andere Land"; picture analysis of historical picture material (print and film). Absence due to health reasons.

3. The project had numerous impacts on the social and public sphere in Carinthia/Koroška. It was widely reported in the media (APA, Kurier, Der Standard, Kronen Zeitung, ORF, Kleine Zeitung, Wiener Zeitung, etc.) and led to a general discourse on individual topics and approaches. The goal, a socially effective contribution to the liquefaction of hardened discourses, was achieved. The special offerings (theater, street theater, hybrid formats, exhibitions, city map book) triggered public reflection processes. The interviewees were given a platform to express themselves on the problematic history. This also applies to the students, who were given a different image of history. Important institutions of art and culture in Carinthia were won as partners and thus venues and additional projects were made possible, far beyond the university framework (Stadttheater Klagenfurt, Museum Moderner Kunst Kärnten, Stadtgalerie Klagenfurt, Klagenfurt Festival, Theater Wolkenflug, Drava-Verlag, etc.). The cooperation partners have contributed additional resources (means of production, personnel resources, project budgets, premises, public relations and applications) and contributed to the effectiveness and success of the project.