

Jour fixe Kulturwissenschaften

! Freitag, 23. Mai 2014 / 15:00 Uhr !

Ort: ÖAW Museumszimmer , Dr.-Ignaz-Seipel-Platz 2, 1010 Wien

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CAMPUS MEDIUS: Mediality as Experience, 1683–1933

The habilitation project *Campus Medius* examines mediality as modern field of experience. This conceptual issue is investigated through a historical chronotope of twenty-four hours in Vienna on the weekend of May 13 and 14, 1933, the events of which are described as actor-networks and analyzed as effects of media *dispositifs*. The exemplary case is marked by the "Turks Deliverance Celebrations" held by the paramilitary Home Guards and the Austrian National Socialists. This anticipated anniversary of Vienna's liberation from the second Turkish siege in September 1683 was oriented from the outset on processes of media communication: the rallies were prepared by the political press, partially broadcast live on radio, and captured in propaganda films. To create a counter-public sphere, the Social Democrats published programmatic editorials and organized "freedom celebrations" in the city's municipal tenements. While the Burgtheater presented the play *Campo di Maggio*, co-written by Benito Mussolini, several cinemas were screening Fritz Lang's sound feature *Das Testament des Dr. Mabuse*, a film banned in Germany. In other movie theaters, adherents of National Socialism viewed the documentary *Deutschland erwacht*, and a group of Communists showed Sergei Eisenstein's *Battleship Potemkin* and *Turksib* by Viktor Turin. Moreover, the weekend edition of the *Neue Freie Presse*, Vienna's most important bourgeois newspaper, printed an essay titled "Humbug, Bluff, and Ballyhoo" on public relations as practiced by Edward Bernays, a nephew of Sigmund Freud's.

In the project's first stage, carried out as Erwin Schrödinger Fellow of the Austrian Science Fund at The New School in New York, an interactive map was devised that represents the chronotope using multimedia sources. Methodologically, this digital topography attempts to assemble the events as actor-networks in Bruno Latour's sense. In the framework of the Austrian Academy of Sciences APART fellowship, which is the project's second phase, the historical a priori of these actual media experiences will be studied: which forms of knowledge, relations of power, and modes of subjectivation pervade the events in Vienna on May 13 and 14, 1933? Following Michel Foucault, this narrative topology explores three *dispositifs* of mediation—firstly, *sovereign signs* leading from 1933 back to the heroes of 1683 and the classical age in general; secondly, *disciplinary gazes* capturing life in modern institutions from prisons around 1800 to interwar cinemas; and thirdly, *controlled transmissions* as fostered in the 20th century, emerging in the form of target groups and public relations. While the main part of the fellowship will be spent in the Institute of Culture Studies and Theater History at the Austrian Academy of Sciences, research stays at renowned institutions abroad are also scheduled.