

Anke Hennig

Publications

Monographs

1. *Metanoia. Spekulative Ontologie der Sprache*. [Metanoia. Speculative Ontology of Language], co-authored with Armen Avanessian, Berlin, Merve 2014 (review at <http://www.prozukunft.org/v1/2015/01/bedeutungen-verschieben/>)

Ibid. *Metanoia. Speculative Ontology of Language* [English translation]. New York, London, Bloomsbury 2017

Introduction to *Metanoia. Speculative Ontology of Language*, in Translit in Translation, Special Issue 2, 2019

Ibid. *Metanoia. Spekulyativnaya ontologiya yazyka* [Russian translation of the introduction to Metanoia. Speculative Ontology of Language]. Translit 19, 2017

2. *Präsens. Poetik eines Tempus* [Present Tense. A Poetics] co-authored with Armen Avanessian. Zürich: Diaphanes, 2012 <http://www.spekulative-poetik.de/buch-reihe/english/katalog.html>

Ibid. *Poetika Nastoiashego* [Russian translation of *Present Tense. A Poetics*] co-authored with Armen Avanessian. Moscow: RGGU Press, 2014

Ibid. *Present Tense. A Poetics* [English translation]. New York, London, Bloomsbury 2015

3. *Sowjetische Kinodramaturgie. Konfliktlinien zwischen Literatur und Film in der Sowjetunion der 1930er Jahre* [Soviet Cinematic Dramaturgy. Lines of Conflict Between Soviet Literature and Cinema in the 1930s]. Berlin: Vorwerk 8, 2010

As Editor

4. *Poesie und Begriff* [Poetry and Concept] co-edited with Armen Avanesian and Steffen Popp. Zürich: Diaphanes, 2015
5. Guillaume, Gustave. *Zeit und Verb* [Temps et Verb] with Armen Avanesian, translated by Esther van der Osten. Zürich: Diaphanes, 2014
6. Podoroga, Valerii. *Plan und Zeit* [Plan and Time] chapter from *Mimesis* Vol. I, with Armen Avanesian. Zürich: Diaphanes, 2014
7. *Der Präsensroman* [The Present-Tense Novel], co-edited with Armen Avanesian; in the series *Narratologia*, vol. 36. Berlin and New York: de Gruyter, 2013
8. *Jetzt und Dann. Zeiterfahrung in Film, Literatur und Philosophie* [Now and Then. Experience of Time in Film, Literature and Philosophy], co-edited with Gertrud Koch, Christiane Voss, Georg Witte. Munich: Fink, 2010
9. *Der dementierte Gegenstand. Artefaktskepsis der russischen Avantgarden zwischen Abstraktion und Dinglichkeit* [The Disclaimed Artefact. Scepticism of Artefacts in the Russian Avant-Garde Between Abstraction and Materiality], co-edited with Georg Witte; in *Wiener Slawistischer Almanach*, vol. 71. Vienna and Munich: Kubon & Sagner, 2008
10. *Bewegte Erfahrungen – Zwischen Emotionalität und Ästhetik* [Moving Experiences – Between Emotions and Aesthetics], co-edited with Brigitte Obermayr, Antje Wessels, Marie-Christin Wilm. Berlin: Diaphanes, 2008
11. *Faktur und Fraktur. Gestörte ästhetische Präsenz in Avantgarde und Spätavantgarde* [Factura and Fracture. Disturbed Aesthetic Presence in the Avant-Garde and Late Avant-Garde], co-edited with Brigitte Obermayr, Georg Witte; in *Wiener Slawistischer Almanach*, vol. 63. Vienna: Kubon & Sagner, 2006

Anthologies

12. *Über die Dinge: Texte der russischen Avantgarde* [About Things: Texts of the Russian Avant-Garde]. Hamburg: Fundus, 2010
13. *Veniamin Vishnevskii, Bibliographie filmographischer Arbeiten im vorrevolutionären Russland und in der UdSSR 1907-1949* [Veniamin Vishnevskii's Bibliography of Filmographic Works in Pre-Revolutionary Russia and the USSR 1907-1949], co-edited with Aleksandr Deriabin. Berlin: 2006 <http://visnevskij.zwoelf.net>

Articles

14. *Dialogue on Speculative Poetics* with Translit, co-authored with Armen Avanesian, Translit in Translation; Special Issue 2, 2019
- Idid. (in Russian), Translit 19, 2017
15. *Geteilte Zeit – Gender, Genesis und der Horror einer nichtreproduktiven Zeit*. [Shared/Divided Time – Gender, Genesis and the Horror of an unproductive Time], co-authored with Armen Avanesian, in *Endlose Gegenwart*, eds. NÖ Festival Graz 2018, pp. 14.136.

Ibid. (Russian Translation) *Razdelyaemoe vremya: Gender, Genezis i uzhas nereproduktivnogo vremeni*, in ChZh Moscow Art Magazine 106, 2018, 18-27

16. *Wer hat Angst nach dem Zeitgenössischen* [Whos is afraid of the Contemporary], co-authored with Armen Avanesian, in Endlose Gegenwart, eds. NÖ Festival Graz 2018, pp. 166-175.
 17. *Photographic Futures*, co-authored with Armen Avanesian - five blogs for the Fotomuseum Winterthur (translated by Nils Schott). URL https://www.fotomuseum.ch/en/explore/still-searching/series/154689_photographic_futures
 18. *Conversation I on Xeno-Architecture* with Armen Avanesian, Markus Miessen and Patricia Reed, in Perhaps It Is High Time For A Xeno-Architecture To Match. Eds. Armen Avanesian, Lietje Bauwens, Wouter de Raeve, Alice Haddad, Markus Miessen. Berlin Sternberg Press 2018, pp. 27-65.
 19. *Conversation II on Xeno-Architecture* with Daniel Falb, Luciana Parisi and Patricia Reed, in Perhaps It Is High Time For A Xeno-Architecture To Match. Eds. Armen Avanesian, Lietje Bauwens, Wouter de Raeve, Alice Haddad, Markus Miessen. Berlin Sternberg Press 2018, pp. 69-95.
 20. *Bonds of Love. Über Alexandra Kollontais Familien- und Sexualpolitik. [On Alexandra Kollontai's Sexual Politics and the Family; a Dialogue]*, Dialog mit Ketí Chukhrov und Felicitas Reuschling, Utopie und Feminismus, eds. Annemarie Vannackere and Sarah Reimann, Berlin: Matthes and Seitz 2018, pp.108-129.
 21. *Speculating on the Biography of an Apparatus*. In Philosophy of Photography Volume 8; 1&2 2017, pp. 76-95.
 22. *Retroformalist devices of Speculative Poetics* (in Russian). The Russian Intellectual Revolution 1900-1930. Moscow: New Literary Observer, 2016
- Ibid. *Retroformalistische Verfahren der Spekultativen Poetik* [German translation of an excerpt], in Cogito. Halbjahreszeitschrift für spekulative Philosophie, Heft 11 ; München 2018
23. *Estrangement. A Retro-Vision for 2016*. In On Curating; Issue 31 URL <http://www.on-curating.org/issue-31-reader/estrangement-a-retro-vision-for-2016.html#.XJtbMC2ZPMI>
- Ibid. *Ostranenie.Retro-vzglyad dlya 2016 goda*. (Russian translation) Pastiche Project Kiev <https://www.facebook.com/pasticheproject/posts/четверг-есть-четверг-перевод-есть-перевод-сегодня-обращаемся-к-теории-искусства-/1752038361674803/>
24. *Crisis and Critique*, in Anguish Language. ed. by John Cunningham, Anthony Iles, Mira Mattar and Marina Vishmidt. Berlin: Archive Books, 2015
 25. *Rastvorenie iskusstva v materiale. Postformalistikaia teoria iskusstva Ieremia Ioffe* [The dissolution of art in the material]. Yermiya Yoffe's post-formalist theory of the arts. Proceedings of the Second International Brik Readings. Moscow: State University of Printing Arts, 2015
 26. *Das Ding ist ein Wort. Positionen der GACHN im Kontext des avantgardistischen Reismus* [The Thing is a Word. Positions of the GACHN in the Context of Avant-Garde Reism], in *Zeitschrift für Ästhetik und Allgemeine Kunstwissenschaft*, Sonderheft 12 (*Kunst als Sprache – Sprachen der Kunst. Russische Ästhetik und Kunsttheorie der 1920er Jahre in der europäischen Diskussion*, ed. by Nikolaj Plotnikov). Hamburg: Felix Meiner, 2014
 27. *Cinematicity of Speech and Visibility of Literature: The Poetics of Soviet Film Scripts of the Early Sound Film Era*, in *Cinematicity in Media History*, ed. by Jeffrey Geiger and Karin Littau. Edinburgh: Edinburgh University Press, 2013
 28. *Überlegungen zur "künstlerischen Zeit" an der GACHN* [Considerations on "Artistic Time" at the GACHN] in *Form und Wirkung. Phänomenologische und empirische Kunstwissenschaft in Russland der 1920er Jahre*, ed. by Aage A. Hansen-Löve, Brigitte Obermayr, and Georg Witte. Munich: Fink, 2013, pp. 281-306

29. *Experimental Poetics and Metanoetic Language (Zaum)*. *An Exemplary Sentence*, in *Anfang gut. Alles gut. Actualizations of the Futurist Opera Victory over the Sun (1913)*. Bregenz: Kunsthaus Arena, 2013, pp. 252-256

Ibid. (German version), Ibid., pp. 248-251

30. *Das Rätsel der Gleichzeitigkeit* [The Enigma of Synchronicity] in *Synchronisierung der Künste*, ed. by Robin Curtis, Gertrud Koch and Mark Siegel. Munich: Fink Verlag, 2013, pp. 23-40
31. *Dinge teilen* [Dividing Things], in *Zeitschrift für Medien- und Kulturforschung* 1. 2012, pp. 185-201
32. *Chelovek s kinoapparatom* [The Man with the Movie-Camera], in *Noev kovcheg russkogo kino. Ot 'Sten'ki Razina' do 'Stiliag'*, ed. by Ekaterina Vassilieva and Nikita Braguinski. Vinnytsia, Ukraine: Globus-Press, 2012, pp. 77-82
33. *Ten Theses on "Speculative Poetics"*, co-authored with Armen Avanessian. <http://www.spekulative-poetik.de>.
34. *"Kak my rabotaem nad kinostsenariem" Vzgliady O. Briki v kontekste kinodramaturgii 1930-ych gg* ["How we work on the scenario" O. Briki's Point of View in the Context of the Cinematic Dramaturgy of the 1930s], in *Pervye Brikovskie chteniia*. Moscow: MGUP, 2011, pp. 402-407

Ibid. Die Kinoidee Osip Briks und das emotionale Szenarium (revised German version), in *Ästhetische Emotion*. Eds. Susanne Knaller und Rita Rieger. Heidelberg Universitätsverlag Winter 2016, pp. 327-347.

35. *Das Zeitbild im Osteuropäischen Film nach 1945* [The Time-Image in East European Cinema since 1945], in *Zeitschrift für Medienwissenschaft*, November 2011. Review of the volume ed. by Natascha Drubek-Meyer, Jurij Murašov. Vienna, Cologne, Weimar: Böhlau, 2010, <http://www.zfmedienwissenschaft.de/?TID=68>
36. Vorwort [Preface] in *Über die Dinge: Texte der russischen Avantgarde*. [About Things. Texts of the Russian Avant-Garde]. Hamburg: 2010, pp. 13-32
37. *Einleitung. Chronotopoi des Zeitempfindens* [Introduction. Chronotopes of Temporal Perception], in *Jetzt und Dann. Zeiterfahrung in Film, Literatur und Philosophie*, ed. by Anke Hennig, Gertrud Koch, Christiane Voss, and Georg Witte. Munich: Fink, 2010, pp. 7-13
38. *Predmet (issledovaniia) i forma literatury* [The Object (of Investigation) and the Form of Literature], in *Logos: Filosofskii zhurnal*. Moscow: 2010, pp. 162-17
39. *Katharsis der Moderne: Georg Lukács' Ästhetik* [The Catharsis of the Modern: The Aesthetics of Georg Lukács], in *Die Grenzen der Katharsis in den modernen Künsten*, ed. by Dirck Linck, Martin Vöhler. Berlin, New York: de Gruyter, 2009, pp. 139-173
40. *Politik der Geschichte – im russischen Formalismus* [The Politics of History in Russian Formalism], in *Form*, ed. by Armen Avanessian, Franck Hofmann, Susanne Leeb, and Hans Stauffacher. Berlin, Zürich: Diaphanes, 2009, pp. 239-258
41. *Geschichte des Heute* [The History of Today], in *Geschichte. History. Texte zur Kunst* 76. Berlin: 2009, pp. 156-161
42. *Die Gegenwart in der Chronik Dziga Vertovs* [The Present in the Chronicles of Dziga Vertov], in *Maske und Kothurn* vol. 3. Vienna: 2009, pp. 197-209
43. *Die Vergegenwärtigung der Dinge* [The Presentification of Things], in *Arbeitspapiere des Osteuropa-Institutes* vol. 2. 2009, http://www.oei.fu-berlin.de/kultur/news/2009_12_31_Arbeitspapier_Hennig_Vergegenwaertigung_der_Dinge.html
44. *Die Selbstvergessenheit der Dinge in der russischen Avantgarde* [The Self-Forgetfulness of Things in the Russian Avant-Garde], in *Bewegte Erfahrungen – Zwischen Emotionalität und*

- Ästhetik*, ed. by Anke Hennig, Brigitte Obermayr, Antje Wessels, and Marie-Christin Wilm. Berlin, Zürich: Diaphanes, 2008, pp. 125-142
45. *Einleitung* [Introduction] co-authored with Brigitte Obermayr, Antje Wessels, and Marie-Christin Wilm, in *Bewegte Erfahrungen – Zwischen Emotionalität und Ästhetik*, ed. by Anke Hennig, Brigitte Obermayr, Antje Wessels, and Marie-Christin Wilm. Berlin: Diaphanes, 2008, pp. 7-14
 46. *Das projektionistische Ding* [This Projector Thing], in *Der dementierte Gegenstand. Artefaktskepsis der russischen Avantgarde zwischen Abstraktion und Dinglichkeit*, ed. by Anke Hennig, Georg Witte; in *Wiener Slawistischer Almanach*, vol. 71. Vienna, Munich: Kubon & Sagner, 2008, pp. 349-391
 ibid [French translation] in *Ligeia* XXII (2009), Jan. - Jun. (vols. 89/90/91/92), pp. 152-169
 47. *Vorwort* Gemeinsam mit Georg Witte [Preface. Co-authored with Georg Witte], in *Der dementierte Gegenstand. Artefaktskepsis der russischen Avantgarden zwischen Abstraktion und Dinglichkeit*, ed. by Anke Hennig, Georg Witte; in *Wiener Slawistischer Almanach*, vol. 71. Vienna, Munich: 2008, pp. 11-22
 48. *Teper' i potom. Opyt vremeni v kino, literature i filosofii* [review of: Now and Then. Experience of Time in Film, Literature and Philosophy], in *Sinii Divan*, XIII. Moscow: 2008, pp. 207-214
 49. *Ästhetische Erfahrung und ihre Transformation in der modernen Konzeptualisierung des Ungegenständlichen als des Intramedialen und des Intermedialen* [Aesthetic Experience and its Transformation in the Modern Conception of the Immaterial as the Intramedial and the Intermedial], in *Bildtext – Textbild. Probleme der Rede über Text-Bild-Hybride*, ed. by Steffi Rentsch and Dirck Linck. Freiburg: Rombach Verlag, 2007, pp. 195-213
 50. *Obobshchenie kinodramaturgii. Ot kinodramaturgii do dramaturgii iskusstv* [Generalization of Cinematic Dramaturgy], in *Sovetskaia vlast' i media*, ed. by Sabine Hänsen and Hans Günther. St. Petersburg: Akademicheskii proekt, 2006, pp. 430-449, <http://bieson.ub.uni-bielefeld.de/volltexte/2007/1122/html/index.html>
 51. *Die Progeria des Films* [The Progeria of Film], in *Wiener Slawistischer Almanach*, vol. 58. Vienna: 2006, pp. 79-115
 52. *Archeographie des Verschwundenen. Kommentar zu Veniamin Vishnevskii's Bibliographie filmographischer Arbeiten im vorrevolutionären Russland und in der UdSSR 1907-1949* [Archeography of the Vanished. Commentary on Veniamin Vishnevskii's *Bibliography of Cinematic Works in Pre-Revolutionary Russia and the USSR 1907-1949*], in *Veniamin Vishnevskii, Bibliographie filmographischer Arbeiten 1907-1949*, co-edited with Aleksandr Derjabin. Berlin: 2006, <http://visnevskij.zwoelf.net>
 53. *Das Wunderbild: Zu Oleg Aronsons Vision von Kino, Subjektivität und Sprache* [The Miraculous Image: On Oleg Aronson's Vision of Cinema, Subjectivity and Language], in *Faktur und Fraktur. Gestörte ästhetische Präsenz in Avantgarde und Spätavantgarde*, ed. by Anke Hennig, Brigitte Obermayr, Georg Witte; in *Wiener Slawistischer Almanach*, vol. 63. Vienna, Munich: 2006, pp. 385-391
 54. *faktur und fRaktur. Transformatoren ästhetischer Erfahrung im Film* [Factura and Fracture. Transformers of Aesthetic Experience in Cinema], in *Gegenstände, Konzepte, Geschichtlichkeit*, ed. by CRC 626, Ästhetische Erfahrung. Berlin: 2006, http://www.sfb626.de/veroeffentlichungen/online/aesth_erfahrung/index.html
 55. Co-authored with Oliver Jehle: *Vivisektion und Filmfraktur: Der Schnitt als Figur der Transformation ästhetischer Erfahrung* [Visisection and Film Fractures: Cutting as a Figure in the Transformation of Aesthetic Perception], in *Gegenstände, Konzepte, Geschichtlichkeit*, ed. by CRC 626, Ästhetische Erfahrung. Berlin: 2006, http://www.sfb626.de/veroeffentlichungen/online/aesth_erfahrung/einleitung_a/einleitung_vivisektion/index.html
 56. Glossar [Einträge: Automatisierung, Bremsung, Entfaltung, Faktur, Form, Kanonisierung, Kinofizierung, Konstruktion, Material, Stück, Verfremdung, Verschiebung] [Glossary {Entries:

automatisation, braking, unfolding, factura, form, canonisation, cinematisation, construction, material, piece, estrangement, shift}], in *Poetika Kino. Theorie und Praxis des Films im russischen Formalismus*, ed. by Wolfgang Beilenhoff. Frankfurt am Main: Suhrkamp, 2005, pp. 409-423

57. *Das kontinuierliche Dauern der Veränderung. Ieremiia Ioffes synthetisches Kunstkonzept* [The Continual Duration of Change. Ieremiia Ioffe's Synthetic Concept of Art], in *Kinetographien*, ed. by Inke Arns, Mirjam Goller, Susanne Strätling, and Georg Witte. Bielefeld: Aisthesis Verlag, 2004, pp. 115-137
58. „Und es öffnete sich ein drittes, zusätzliches Ohr“ : zum Pathos des Medienwechsels in der sowjetischen Kinodramaturgie der 30-er Jahre ['And a Third Ear Opened': On the Pathos of the Change in Media in the Soviet Cinematic Dramaturgy of the 1930s], in *Zwischen Anachronismus und Fortschritt. Modernisierungsprozesse und ihre Interferenzen in der russischen und sowjetischen Kultur des 20. Jahrhunderts*, ed. by Petra Becker, Katrin Mundt, and Dagmar Steinweg. Bochum: Projektverlag, 2001, pp. 165-178
- ibid. I otkrylos' tret'e dobavochnoe ucho : K pafosu medial'nogo perevorota v kinodramaturgii 30-ych godov. [Russian translation of 'And a Third Ear Opened': On the Pathos of the Change in Media in the Soviet Cinematic Dramaturgy of the 1930s], in *Kul'tura i vlast' v usloviach kommunikatsionnoi revoliucii XX. veka. Forum nemetskikh i rossiiskikh kulturologov*, ed. by K. Aimermacher, G. Bordiugov, I. Grabovskii. Moscow: Airo, 2002
59. *Kalauer, Rätsel, Leitmotiv. Die Entfaltungspoetik V. Shklovskys* [Puns, Riddles, Leitmotifs. V. Shklovsky's Poetics of Unfolding], in *Schriften. Dinge. Phantasmen*, ed. by Susanne Strätling and Mirjam Goller; in *Wiener Slawistischer Almanach*, vol. 56. Munich: 2002, pp. 261-282

Translations

60. Malevich, Kazimir: Der Kubismus – Zerstörer der Idee des Dings, in *Über die Dinge: Texte der russischen Avantgarde*, ed. by Anke Hennig. Hamburg: Fundus, 2010, pp. 35-41
61. Matsa, Ivan: Kommentar zum Wiederabdruck der Deklaration der Zeitschrift *Veshch'* – *Objet – Gegenstand*, *ibid.*, pp. 65-67
62. Nikritin, Solomon: Suprematismus, Konstruktivismus, Projektionismus, *ibid.*, pp. 69-77
63. Arvatov, Boris: Kunst und Produktion [from chap. II „Stankovisty“], *ibid.*, pp. 85-87
64. Brik, Osip: Vom Gemälde zum Overall, *ibid.*, pp. 106-114
65. Rodchenko, Aleksandr: Programm zum Kurs Konstruktion. Metfak der VChUTEMAS. Prof. A.M. Rodchenko, *ibid.*, pp. 115-118
66. Rodchenko, Aleksandr: Materielle Dinggestaltung, *ibid.*, pp. 119-124
67. Arvatov, Boris: Verdinglichte Utopie, *ibid.*, pp. 135-141
68. Pel'she, Robert: Über einige Fehler der LEF'ler, *ibid.*, pp. 190-201
69. Arvatov, Boris: Alltag und Kultur des Dings, *ibid.*, pp. 307-327
70. Zavedeev, A.: Ding und Idee, *ibid.*, pp. 356-361
71. Nikritin, Solomon: Allgemeines über die Dinge, *ibid.*, pp. 362-368
72. Kuleshov, Lev: Das Dingsda, *ibid.*, pp. 500-501

73. Shklovsky, Viktor: Fünf Feuilletons über Eisenstein, *ibid.*, pp. 517- 523
74. Punin, Nikolai: Das Ding [excerpt from *Tatlin protiv Kubizma*], *ibid.*, pp. 527-533
75. Punin, Nikolai: Neueste Strömungen in der russischen Kunst, II: Gegenstand und Kultur, *ibid.*, pp. 548-563
76. Gabrichevskii, Aleksandr: Die Sprache der Dinge, *ibid.*, pp. 567-581
77. Engel'gardt, Boris: Die formale Methode in der Literaturwissenschaft [excerpts], *ibid.*, pp. 582-620
78. Nedovich, Dmitrii: Gegenstand, *ibid.*, pp. 624-626
79. Shpet, Gustav: Ästhetische Fragmente [excerpts], *ibid.*, pp. 629-645
80. Shpet, Gustav: Das Wort als sozial-kulturelles Ding [excerpt from *Vnutrenniaia forma slova: Etiudy i variacii na temy Gumbol'ta*], *ibid.*, pp. 646-648
81. Shklovsky, Viktor: Das Sujet in der Filmkunst, in *Poetika Kino: Theorie und Praxis des Films im russischen Formalismus*, ed. by Wolfgang Beilenhoff. Frankfurt am Main: Suhrkamp, 2005, pp. 221-230
82. Shklovsky, Viktor: Die Filmfabrik, *ibid.*, pp. 247-262
83. with Claudia Zecher: Shklovsky, Viktor: Der Schatten eines kleinen Elefanten, *ibid.*, pp. 263-265
84. Shklovsky, Viktor: Wohin schreitet Dziga Vertov?, *ibid.*, pp. 285-288
85. Shklovsky, Viktor: Ein dokumentarischer Tolstoj, *ibid.*, pp. 289-292
86. with Eva Binder: Shklovsky, Viktor: Über die Filmsprache, *ibid.*, pp. 203-207
87. Shklovsky, Viktor: Die grundlegenden Gesetze der Film-Einstellung, *ibid.*, pp. 208-220
88. Shklovsky, Viktor: Die Semantik des Films, *ibid.*, pp. 231-234
89. Shklovsky, Viktor: Zum Problem der Erforschung des Zuschauers, *ibid.*, pp. 266-269
90. Shklovsky, Viktor: Ausgangspunkt der Kinematographie ist der Mensch, *ibid.*, pp. 270-273
91. Shklovsky, Viktor: Die Temperatur des Kinos, *ibid.*, pp. 274-277
92. Eichenbaum, Boris: Schauspieler und Natur im sowjetischen Film. Diskussion, *ibid.*, pp. 245-246
93. Mikhail Ryklin: Metrodiskurs, in *Die Musen der Macht. Medien in der sowjetischen Kultur der 20er und 30er Jahre*, ed. by Georg Witte and Jury Murashov. Munich: Fink, 2003, pp. 211-234
94. *ibid.* Frankfurt am Main: Suhrkamp, 2003
95. Svetlana Boym: Graphomanie. Literarische Praxis und Strategie ihrer Sabotage, *ibid.*, pp. 39-58
96. Mikhail Iampol'ski: Der feuerfeste Körper. Skizze einer politischen Theologie, *ibid.*, pp. 285-308
97. Mikhail Iampolski: Fallen, in *Plurale 1*. 2002, pp. 185-206
98. 13 March 2016 interviewed by Anna Bromley for Lautstrom 50#, broadcast at reboot.fm

Invited Papers
Papers (Selection)

99. 9 March 2019 Contribution (in German) to the Panel Poetry in Contemporary Social and Ecological Context at the Poetry Congress in Frankfurt a. Main
100. 21 Feb 2019 *Re-enacting Minutes*. Paper at the workshop "Art and Research at GAKhN", Higher School of Economics Moscow
101. 30 Jan 2019 *Film Adventure and Revolutionary Adventure* (in German). Paper at LMU Munich
102. 12 Dec 2018 *Speculative Poetics*. Workshop (in German) jointly taught with Armen Avanessian at the Friedrich Schlegel Doctoral School, Free University Berlin
103. 23 Nov 2018 *On Narcicism*. Short Paper at the workshop of the Lacanian Orientation Berlin
104. 26 Oct 2018 *Catharsis of Modernism. György Lukács' Aesthetics*. Paper at the conference Soviet Cosmologies and Ontologies at University of Westminster, London
105. 29 Sept 2018 Contribution to the Panel *Back to the Future* at the opening days to the European Month of Photography C/O Gallery Berlin
106. 12 July 2018 *A future Epistemic Situation of Painting*. Paper at the Conference Painting in 21st Century at Technical University Dortmund
107. 9 July 2018 *Speculative Poetics*. A day with Armen Avanessian and Daniel Falb at the Saas Fee Summer Institute of Art at Spike Berlin
108. 1 June 2018 *Artistic Research between Encyclopedia and Stenograph*. Paper (in Russian) at the Conference Russian Literature and Philosophy at Institute for World Literature Moscow
109. 3 May 2018 *Phenomenology of Collective Thought*. Paper at the Conference Itching Powder or "How much harmony?" On the current Relationship between Art and Research at Jan van Eyck Academy Maastricht
110. 24 April 2018 *Artistic Research between Encyclopedia and Stenograph. The State Academy of Artistic Research Moscow 1921-1930*. Opening Presentation (in German) of the Research Project at Ruhr University Bochum
111. 8 March 2018 *Speculative Design of Gender. Revolutionary, Soviet and Post-soviet Aspects. Keynote* at the conference The Body of Things. Soviet and Postsoviet Design. University Aarhus
112. 10 Jan 2018 1989 Contribution to Years (in German). Theory Series "Armen Avanessian and Enemies" at Roter Salon, Volksbühne Berlin
113. 20 Dec 2017 *Speculative Poetics* (in German). Paper at University Erfurt
114. 19 Dec. 2017 *Revolutionary Things* (in German). Paper at University Munich
115. 14 Dec 2017 Conversation (in German) on Revolutionary Film at Kino Krokodil Berlin
116. 17 Nov. 2017 Introduction (in German) to Vsevolod Pudovkin's *The End of St. Petersburg* at Kino Zeughaus, Berlin
117. 17 Nov 2017 *Salt and Sugar. Mikhail Kalatozov's Revolutionary Films*. Paper at the Spectres of Communism Symposium. House of Art Munich
118. 7 Nov 2017 *Utopian Moments of Revolution* (in German) at October Revolution in SO 36, Berlin
119. 28-29 Sept 2017 "What do you mean materials?" Two days event on Sergey Tretyakov's Poetics. Staged together with Rachel Moore and Andrew Fisher at Gallery Sprechsaal, Berlin

120. 8 July 2017 *Speculative Poetics*. Seminar (in German) at the Workshop Aesthetics of Speculation at University of the Arts Berlin
121. 30 May 2017 *Speculative Poetics*. Seminar at the Cinepoetics Research Group at Free University Berlin
122. 25 April 2017 *Salt and Sugar. Mikhail Kalatozov's Revolutionary Films*. One day workshop co-organised with Rachel Moore at the Cinepoetics Research Group at Free University Berlin
123. 17 Dec 2016 *Zombi-Formalism*. Paper at the Conference Estrangement at University Erfurt
124. 5 Dec 2016 *Contemporary Poetics*. Lecture at the Royal Academy of Arts, London
125. 18 Oct 2016 *Poetonomy. Poetics of political Imagination* (in German). University Hildesheim
126. 29 June 2016 *Biography of an Apparatus*. Paper on the Warburg Conference at the KBW, Hamburg
127. 13 April 2016 *The Thing* Lecture (in German) in The Seminar Horror at the College of Art, Bremen
128. 13 March 2016 Laustrom 50#: Anna Bromley interview with Anke Hennig (60 mins radio broadcast: reboot.fm/HKW Berlin.)
129. 11 March 2016 *S as in Speculation*. Talk at the Gallery Sprechsaal, Berlin
130. 7 Dec 2016 *Altermodern Novels? Marcel Beyer's Narrative Devices* (in German). Talk at a conference dedicated to the Oeuvre of Marcel Beyer, University Wuppertal
131. 3 Dec 2015 *Contemporary Poetics* (in German). Talk at Free University, Berlin
132. 30 Nov 2015 *Literary Fiction*. Talk at the Conference Reality through Fiction, Academy of Fine Art, Athens
133. 28 June 2015 *Locating the Human in Technologically Charged Times*. Paper at the Annual Screen Conference, University Glasgow
134. 12 June 2015 *Estrangement 2015*. Talk at the Summer Institute of Art, Saas Fee
135. 11 June 2015 *Metanoetic Fiction*, Paper at the workshop *Fictionality, Narrativity, Literariness: Speculative Approximations*, University Basel
136. 10 June 2015 *The (non-)factual Present Tense* (in German). Paper at the Research College University Freiburg
137. 16 April 2015 *Literary Communication. Is there anything as literary information?* Talk at the ETH Zurich
138. 24 Jan 2015 *Poetonomy of Speculation* (in German) at the Workshop *Speculation and Seduction*, Heinrich Heine University Duesseldprf
139. 30 Nov 2014 *Retroformalist devices in Speculative Poetics* (in Russian). Talk at the Conference *The Russian Intellectual Revolution 1900-1930*, State Academy of Sciences, Moscow
140. 25 Oct 2014 *Kalatozov's Animal Eye*. Joint talk with Rachel Moore of Goldsmiths at the Postgraduate training day Animal Locomotion, UCL, London
141. 29 May 2014 *Philosophy and Literature. From the Point of View of Speculative Poetics (Poetonomy)*. Talk (in Russian) at the Department for Philosophy, Moscow State University

142. 24 May 2014 *Solomon Nikritin Projects a Thing. On the Notions of Matter, Object and Concept in the Russian Avant-Garde*. Talk (in German) at the AUS-STELLEN conference, Universität der Künste Berlin
143. 15 May 2014 *Poetonomy and the Methodology of the Error*. Lecture in the series "Scales of Relation" at the Department for Visual Culture, Goldsmiths, London
144. 28 April 2014 *Identity and Post-National Communities. Poetics of Contemporaneity in the Altermodern Novel*. Lecture (in Russian) in the lecture series at the European Café, Minsk
145. 27 March 2014 *Why Analysis has to be Speculative. The Contingency of the Real in Speculative Philosophy and Lacanian Psychoanalysis*. Talk and seminar at the Unbehagen Psychoanalytical Society, NYC
146. 4 Dec 2013 *Metanoia*. Lecture (in Russian) at Russian State University for Humanities, Moscow
147. 25 Nov 2013 *Shooting Contemporaneity, Editing History. Esfir Shub's Poetics of the Chronicle*. Global Studies Center, University of Pittsburgh
148. 17–18 Nov 2013 *Save the Date*, introduction, chair, discussant, and co-organizer of the workshop with Yanni Kotsonis at the Jordan Center for the Advanced Study of Russia in co-operation with the Department for Slavic Studies, NYU
149. 17 Oct 2013 *From Commodity to Comradeship. Gender in the Russian Avant-Garde*. Lecture at the Department for Slavic Studies, University of Durham
150. 16 Oct 2013 *Metanoia*. Lecture at the "Literature, Film, and Theatre Studies" open seminar series, Department of Literature, Film, and Theatre Studies, University of Essex
151. 1 Oct 2013 *Crisis of Critique*. At the workshop "Anguish Language" organized by Anthony Iles, Universität der Künste Berlin
152. 16–17 Sep 2013 *The Present as a Documentary Tense*. As part of the international conference "Time and Temporality", University of Leuven
153. 25–29 Aug 2013 *Retro-Formalism – On Contemporary Modes of Theoretical Innovation*. Paper (in Russian) at the international conference to celebrate the 100th anniversary of Russian Formalism, organized by the RGGU and Higher School of Economics, Moscow
154. 28 June 2013 *Poetonomy of Speculation*. At a workshop organized by Anthony Iles, Universität der Künste Berlin
155. 3 May 2013 *Corrupting Sovereignty. Autonomy and Poetonomy of Aesthetics in Russian Cinema*. Sovereignty: Stages and Frontiers, interdisciplinary conference at the New York University organized by Zvi Ben-Dor Benite, Stefanos Geroulanos, and Nicole Jerr
156. 4 April 2013 *Spekulativnaia poetika*. Paper (in Russian) at the Center for Contemporary Philosophy and Social Sciences, Faculty for Philosophy, Lomonosov Moscow State University
157. 28 March 2013 *Pochemu poetika. Kriticheskaiia ontologia poetiki*. Institute of Philosophy, Russian Academy of Sciences, Moscow
158. 15 March 2012 with Armen Avanessian. *The Alter-Modern Novel: The Presentness of History and the Contemporaneity of the Past*. International conference, University Leipzig, in co-operation with the Leipzig book fair,
159. 2 Dec 2011 *Metaphors of Violence. Revisiting Vsevolod Pudovkin's 'Mechanics of the Brain'*. Paper in the *Anthropological Imagination* series at the department for Media and Communication, Goldsmiths, London
160. 17–20 Nov 2011 *The Present as a Documentary Tense in Factography*. Annual ASEES conference in Washington, 2011

161. 13 Oct 2011 *Present (tense) Memory*. Part of the project *Memory at War* at the University of Cambridge, <http://www.memoryatwar.org>
162. 10 Oct 2011 *'History of Today': Esfir Shub's 'Segodnia' (1929-1930)*. In the Russian Cinema Research Group at the School for Slavonic and East European Studies, UCL, London, <http://www.ssees.ucl.ac.uk/rcrgsems.htm>
163. 7 Oct 2011 *„Ist heute die Zukunft von Gestern. Zeitverschiebungen in der metanoetischen Sprache (Zaum') des russischen Futurismus“* [“Is Today Yesterday's Future? Time Displacements in the Metanoetic Language (Zaum') of Russian Futurism”]. Part of the workshop *„Anfang gut, alles gut“* at the Kunsthaus Bregenz
164. 24 June 2011 *Pudovkin and the Asynchrony of Sound*. European Network of Cinema and Media Studies Conference 2011, London
165. 28 April 2010 *Unvorhersehbare Dinge* [Unpredictable Things]. Annual convention of IKKM Weimar. Recording at <http://vimeo.com/14264301> or http://ikkm-weimar.de/forschung/offene_objekte/ooabstracts/prm/249/ses_id__024c935245e1eee474dcaf9a9c39038d/cs__11/index.html#Hennig
166. 11 Jan 2008 *Das Intervall im Archiv* [The Interval in the Archives] International Conference on Digital Formalism, The Vienna Vertov Collection, Vienna
167. 26 Oct 2007 *Die Vergegenwärtigung der Dinge* [The Presentification of Things] International conference “*Dinge im zeitlichen und kulturellen Transfer*”, Institute of Art History, Florence
168. Feb 2002 *Aporien der Zeitlichkeit bei Aleksandr Dovženko* [Aporia of Temporality in Aleksandr Dovženko]. Three Days of Slavic Cinema “The Time-Image in East European Cinema Since 1945”, Universität Konstanz
169. June 2001 *Die sowjetische Kinodramaturgie als Sprachtherapie* [Soviet Cinematic Dramaturgy as Speech Therapy]. Ludwig-Maximilian-Universität München