

Curriculum Vitae
Dr. Laura Gianvittorio-Ungar

*27.7.1981 in Italy

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Research Focuses: Greek drama and drama theory, Greek and Roman dance, Pre-Socratic philosophy

CV overview: 1) Employment history, 2) Education, 3) Projects & Grants, 4) Publications, 5) Organization of conferences, 6) Invited talks, 7) Teaching, 8) Further activities

1) Employment history and affiliations

[June-July 2020]	visiting researcher at the <i>APGRD-Archive for Performance of Greek and Roman Drama</i> , University of Oxford. *Postponed due to Covid-19 crisis*
since Oct. 2015	Senior PostDoc fellow of the Austrian Science Fund (FWF/Elise Richter Program), University of Vienna (Austria), Department of Classics. Project title: <i>Aeschylus' Narrative Drama. The Poetics of Early Tragedy</i>
Jan. 2016 – Mar. 2017	Maternity leave
Apr. – Sept. 2014	Lecturer at the University of Heidelberg (Germany), Department of Classics
Oct. 2013– Jan. 2014	Visiting scholar at the University of Nottingham (UK), Department of Classics
May 2013	Research fellow, Fondation Hardt, Vandoeuvres Genève (Switzerland)
May 2014-Oct. 2015	PostDoc fellow of the Austrian Science Fund (FWF/Hertha Firnberg Program), University of Vienna (Austria), Department of Classics
Oct. 2012 – Apr. 2014	PostDoc fellow of the Austrian Science Fund (FWF/Hertha Firnberg Program), University of Salzburg (Austria), Department of Classics
Oct. 2011 – Sept. 2012	Lecturer at the University of Eichstätt-Ingolstadt (Germany), Department of Classics.
Oct. 2007 – Sept. 2011	Research Assistant at the University of Salzburg (Austria), Department of Classics. Main responsibilities: research, teaching, organization of academic activities, coordination of the Erasmus Program, development of degree curricula. Spring term 2011: managing assistant of the Department
Oct. 2005– Jul. 2006	Visiting scholar at the Humboldt University in Berlin (Germany), Department of Classics
Jan. 2005– Feb. 2008	PreDoc fellow on a grant of the Italian Ministry of Education and Research, University of Palermo (Italy), Faculty of Philosophy and Literature

2) Education

2005 – 2008	PhD, University of Palermo (Italy), PhD-thesis on <i>Heraclitus' Logos in Changing Media: from Orality to Literacy</i>
2000 – 2004	University studies, University of Chieti (Italy), MA in Classics. Diploma thesis: <i>The Inspiration of Poetry. Homeric Singers and the Biblical Prophets</i> . Graduation with distinction
Summer Term 2003	Erasmus Program, University of Passau (Germany)
1995 – 2000	Grammar school in Pescara (Italy). Graduation with distinction

3) Funded Projects and Grants

June 2020-June 2022	“Improntas de danza antigua: textos, cuerpos, imágenes, movimiento (IDA)”, PI: Zoa Alonso (Madrid). Team: Rosa Andújar (Kings College London); Lauren Curtis (Bard College); Laura Gianvittorio-Ungar (Vienna); Carolyn Laferrière (Yale); Sarah Olsen (Williams College); Karin Schlapbach (Fribourg); Naomi Weiss (Harvard).
since Oct. 2015	FWF–Austrian Science Fund, Elise Richter Program (EUR 253.490)
Sept. 2017	FWF–Austrian Science Fund, submission for a START grant. Reviews: Excellent, Very good and Good. Not granted
Oct. 2012 – Sep. 2015	FWF–Austrian Science Fund, Hertha Firnberg Program (EUR 206.340)
Apr. 2010	FWF–Austrian Science Fund, publication grant for the monograph <i>Il discorso di Eraclito</i> , Spudasmata 134, Olms, 2010 (ca. EUR 3.000)
Jan. 2005 – Feb. 2008	Grant of MIUR-Italian Ministry of Education, Universities, and Research for a three year PhD program (ca. EUR 30.000)
Oct. 2000 – Jul. 2004	Grant of MIUR-Italian Ministry of Education, Universities, and Research (full refund of the tuition fees for excellent students, ca. EUR 5.000)
Mar. – August 2003	Erasmus mobility grant

4) Publications

Monographs

- L. Gianvittorio-Ungar, in progress: *Aeschylus’ narrative drama. The poetics and genre of early tragedy*
- L. Gianvittorio, 2010: *Il discorso di Eraclito. Un modello semantico e cosmologico nel passaggio dall’oralità alla scrittura* (Spudasmata 134), G. Olms Verlag, Hildesheim, New York, Zürich (publication financed by FWF – Austrian Science Fund).
Reviews: *Gnomon*, 1/2012 (D. W. Graham), *Religious Studies Review*, 37 (3) - Sept. 2011 (A. Vergados), *Méthexis. International Journal for Ancient Philosophy*, XXIV, 2011 (F. Forcignanò)

Edited volumes

- L. Gianvittorio-Ungar, K. Schlapbach eds., 2021 - under contract with Brill: *Choreonarratives. Dancing stories in Greek and Roman antiquity and beyond*. Authors: S. Bocksberger (Oxford), J. Bührlé (Oxford), M.-L. Crawley (Coventry), S. Dorf (Dayton OH), K. Fenböck (Salzburg), S. L. Foster (Los Angeles), L. Gianvittorio-Ungar (Vienna), S. Olsen (Berkeley), L. Ruprecht (Cambridge), K. Schlapbach (Fribourg CH), D. Shanzer (Vienna), Chr. Thurner (Bern), Y. Zarifi-Sistovari (Oxford APGRD/Thiasos Theatre Company), B. Zimmermann (Freiburg D).
- L. Gianvittorio (ed.), 2017: *Choreutika. Performing and Theorising Dance in Ancient Greece* (Biblioteca dei Quaderni Urbinati di Cultura Classica 13), Fabrizio Serra Editore, Roma, Pisa. Authors: S. Bocksberger (Oxford), E. Csapo (Sydney), P. Finglass (Bristol), L. Gianvittorio (Vienna), S. Hagel (Vienna), F. Naerebout (Leiden), A.-E. Peponi (Stanford), E. Rocconi (Pavia).
Review: BMCR 2018.05.08 <http://bmcr.brynmawr.edu/2018/2018-05-08.html>

Peer reviewed papers and chapters

- L. Gianvittorio-Ungar 2021 - under contract with Brill: *Dancing Io’s life: hurt body, tragic suffering (Prometheus Bound 561-608)*, in L. Gianvittorio-Ungar, K. Schlapbach (eds.), *Choreonarratives. Dancing stories in Greek and Roman antiquity and beyond*
- L. Gianvittorio-Ungar and K. Schlapbach, 2021 - under contract with Brill: *Introduction: Narratives in motion*, in L. Gianvittorio-Ungar, K. Schlapbach (eds.), *Choreonarratives. Dancing stories in Greek and Roman antiquity and beyond*
- L. Gianvittorio-Ungar (forthcoming), *Reimagining and reenacting the chorus in Republican tragedy. The cases of Naevius’ Lycurgus and Ennius’ Eumenides*, in K. Schlapbach (ed.), *Dance in Rome*, Franz Steiner Verlag
- L. Gianvittorio-Ungar, 2020: *Lousy boys and Pseudo-Homeric giggles*, *Prometheus* 46, 39-48

- L. Gianvittorio-Ungar, 2020: *Narratives in Motion. The art of dancing stories in antiquity and beyond: Report on an interdisciplinary symposium with scholars and performers*, Greek and Roman Musical Studies 8.1 (Brill), 174-189
- L. Gianvittorio-Ungar, 2019: *War report and weapon dance in Aeschylus' Seven against Thebes*, in J. Grethlein, L. Huitink, A. Tagliabue (eds.), *Experience, Narrative, and Criticism in Ancient Greece. Under the Spell of Stories*, Oxford University Press, 235-251
- L. Gianvittorio-Ungar, 2019: *Dining and Re-dining with Thyestes. Embodying Seneca's tragedy in antiquity and today*, *Dionysus ex machina* 10, 161-172
- L. Gianvittorio, 2018: *New Music and dancing prostitutes. Performance and imagery of erotic dancing in the musical criticism of Old Comedy*, Greek and Roman Musical Studies 6.2 (Brill), 265-289.
- L. Gianvittorio, 2017: *Der Klang prophetischer Stimmen. Cassandra und die Sibylle in performance*, in E. Fantino, U. Muss, K. Sier, C. Schubert (eds.), *Heraklit im Kontext* (Studia Praesocratica 8), De Gruyter, 343-371.
- L. Gianvittorio, 2017: *Introduction. Ancient dance as a topic of research*, in L. Gianvittorio (ed.), *Choreutika. Performing and Theorising Dance in Ancient Greece* (Biblioteca dei Quaderni Urbinati di Cultura Classica 13), Roma, Pisa, 25-36.
- L. Gianvittorio, 2017: *A dance of death. Evidence of a tragic dance of mourning*, in L. Gianvittorio (ed.), *Choreutika. Performing and Theorizing Dance in Ancient Greece* (Biblioteca dei Quaderni Urbinati di Cultura Classica 13), Roma, Pisa, 90-118.
- L. Gianvittorio, 2016: *Erzählen durch Pantomime. Zu Nonnos, Dionysiaka 19, 136-299*, in G. Danek, E. Klecker, R. Merker (eds.), *Trilogie: Epos, Drama, Epos*, Wien, 347-70.
- L. Gianvittorio, 2015: *One deception, many lies. Frr. 301-302 Radt and Aeschylus' Philoctetes*, *Wiener Studien* 128, 19-26
- L. Gianvittorio, 2015: *Anagrammi eraclitei?* in O. Álvarez Salas, E. Hülsz (eds.), *El libro de Heráclito 2500 años después*, Mexico City, 213-38.
- L. Gianvittorio, 2014: *Epicarmo dialogico. Quattro livelli di analisi (Parte 2)*, *Hermes* 142 (1), 58-78
- L. Gianvittorio, 2013: *Epicarmo dialogico. Quattro livelli di analisi (Parte 1)*, *Hermes* 141 (4), 435-449
- L. Gianvittorio, 2013: *Sprechen und Verstehen bei Heraklit und Parmenides*, *Mnemosyne* 66, 1-29
- L. Gianvittorio, 2012: *La narrazione melica nella tragedia. Modi del racconto ed etopea del narratore*, *Quaderni Urbinati di Cultura Classica* n.s. 101, 97-123
- L. Gianvittorio, 2011: *Erzählen als rhetorisches Handeln. Antike Theorien und Pragmatische Narratologie*, *Grazer Beiträge* 28, 60-84

Works in progress

- Z. Alonso, L. Gianvittorio-Ungar, under contract with Bloomsbury: *Transfers and Transactions*, in M. Briand (ed.), *A Cultural History of Dance. Volume 1: Antiquity*.
- L. Gianvittorio-Ungar, *Perpetuum mobile. Durability, Temporalities, and Memory in Ancient Dance*, in Z. Alonso (ed.), *Improntas de Danza Antigua: textos, cuerpos, imágenes, movimiento*
- L. Gianvittorio-Ungar, *Hellenizing eurhythmic dance. Rosalia Chladek and the Greek Theatre of Syracuse in the 1930s*

Online publications

- L. Gianvittorio-Ungar, 2019: *Seneca, theatercombinat, and embodied philology*: http://www.theatercombinat.com/projekte/thyestes/images/seneca_%20theatercombinat_embodiedphilology_laura_gianvittorio_unger_20191023.pdf
- L. Gianvittorio, 2017: *Book presentation: "Choreutika. Performing and Theorising Dance in Ancient Greece"*: http://www.egramma.it/eOS2/index.php?id_articolo=3174
Engramma 148 (issue *Dionysus beyond borders*)

- L. Gianvittorio, 2016: *Conference report: Greek Theatre beyond the Canon (Vienna, 13-14 November 2015)*: <https://kphil.ned.univie.ac.at/das-institut/allgemeine-information/publikationen-und-kongressberichte/kongressberichte/>

Book translations

- L. Gianvittorio, 2008: H. Leppin, *Teodosio il Grande* (Profili 44), Salerno Editrice, Roma, (350 pages). (Italian translation of: H. Leppin, *Theodosius der Große*, Wissenschaftliche Buchgesellschaft, Darmstadt, 2003)

Entries in lexica

- L. Gianvittorio, 2009: *Gorgias von Leontinoi*, in S. Jordan, B. Mojsisch (eds.), *Philosophenlexikon*, Reclam, Stuttgart, 225–6
- L. Gianvittorio, 2009: *Protagoras von Abdera*, in S. Jordan, B. Mojsisch (eds.), *Philosophenlexikon*, Reclam, Stuttgart, 444–5

Book reviews

- Widzisz M. A., *Chronos on the Threshold. Time, Ritual, and Agency in the Oresteia* (Lanham, MD and Plymouth 2012), in *Classical Review* 64 (2), 2014, 349–51.
- Gostoli A., *Margite. Omero. Introduzione, testimonianze, testo critico, traduzione e commento* (Pisa, Roma 2007), in *Grazer Beiträge* 26 (2008), 152–154
- Cozzo A., *La tribù degli antichisti. Un'etnografia ad opera di un suo membro* (Roma 2006), in *Grazer Beiträge* 28, 2011
- Narducci E., *Cicerone. La parola e la politica*, Roma, Bari, 2009, in *Grazer Beiträge* 28, 2011

Databases (by L. Gianvittorio et al.)

- *Antike Rhetorik: Autoren*
http://plusfm.plus.sbg.ac.at/Haupttexte%20Rhetorik_Autoren/home.php?-link=Home
- *Antike Rhetorik: Frühdrucke und Textausgaben*
http://plusfm.plus.sbg.ac.at/Haupttexte%20Rhetorik_Ausgaben/home.php?-link=Home
- *Antike Rhetorik: Werke*
http://plusfm.plus.sbg.ac.at/Haupttexte%20Rhetorik_Texte/home.php?-link=Home

5) Organisation of International Conferences

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| Jun. 22nd-23rd 2018 | <i>Narratives in Motion. The Art of Dancing Stories in Antiquity and beyond</i> , University of Vienna. Speakers & Dancers: S. Bocksberger, J. Bührle, K. Fenböck, E. Ganser, M.-H. Garelli, S. Gilliam, N. Haitzinger, E. May, A.-E. Peponi, P. Purkayastha, K. Schlapbach, Y. Sistovari, R. Webb. |
| Nov. 13th-14th, 2015 | <i>Greek Theatre Beyond the Canon</i> , University of Vienna. Speakers: E. Csapo, P. Finglass, L. Gianvittorio, E. Hall, V. Liapis, T. Marshall, G. Martin, E. Medda, H.-G. Nesselrath, L. Rodríguez-Noriega Guillén. |

6) Invited Talks

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| Sept. 2nd, 2020 | <i>Tragic Choruses: from Athens to Rome</i> , LEC-UFF in Quarantine: online lectures, University of Rio de Janeiro (Brazil) |
| Jun. 5th, 2020 | <i>Sacrifice and Oracle through Greek and Roman Antiquity</i> , TanzQuartier-labor Oracle and Sacrifice (TanzQuartierWien, Vienna) |
| May 14th-17th, 2020 | <i>Eurhythmic choruses</i> , Dancing with the Ancients, Gardzienice Centre for Theatre Practices (Poland) - postponed due to the Covid-19 crisis |
| Oct. 3rd-4th, 2019 | <i>Choral violence and the overlapping of actor space and chorus space</i> , Theaterworkshop Raum und Gewalt University of Graz (Austria) |
| Jun. 18th-19th, 2019 | <i>Choral and anti-choral models in Naevius' Lycurgus and Ennius' Eumenides</i> , The dance of priests, matronae and philosophers. Aspects of dance culture in Rome and in the Roman Empire, University of Fribourg (Switzerland) |

Jul. 4th-7th, 2018	<i>Performative Narratives in Early Tragedy</i> , 'Pragmatics and Ancient Drama', University of Zurich (Switzerland)
May 14th, 2018	<i>Embodying musical revolution in a malestream society: the female dancers of Greek Comedy</i> , at TQW-TanzQuartierWien (Austria)
Jul. 28th, 2017	<i>New Music and Dancing Prostitutes</i> , '10th Moisa Meeting: The Revolution of the New Music', Jesus College, Oxford (UK)
Jun. 27th, 2017	Book presentation <i>Choreutika. Performing and Theorising Dance in Ancient Greece</i> , University of Vienna (Austria)
Nov. 13th-14th, 2015	<i>A Choreographic Approach to the parodos of Seven against Thebes</i> , 'Greek Theatre beyond the Canon', University of Vienna (Austria)
Jun. 18th-19th, 2015	<i>Choreographie einer Belagerung (zu Aisch. Sept. 78-181)</i> , 'Klangräume und Emotionen im antiken und modernen Theater', University of Graz (Austria)
Jun. 13th, 2015	<i>Enemy at the Gates. Dancing the Seven against Thebes</i> , 'Altgriechische Dichtung', University of Heidelberg (Germany)
Nov. 21st-22nd, 2014	<i>Ein tragischer Todestand. Textuelle und archäologische Indizien einer Choreographie</i> , 'Chorfiguren', University of Münster (Germany)
Nov. 14th-15th, 2014	<i>Rudere, rudere mir zuliebe! (Aisch. Pers. 1046)</i> , 'Antikes Theater: Kult-Spiel-Dichtung', University of Vienna (Austria)
Jun. 12th-13th, 2014	<i>Ein threnodischer Tanz zwischen extraszenischem und choreographischem Raum</i> , 'Rahmungen und Raumrelationen im antiken und modernen Theater', University of Graz (Austria)
May 20th 2014	<i>Sul finale delle Vespe di Aristofane</i> , University of Chieti (Italy)
May 21st 2014	<i>La paratragedia nella tradizione comica</i> , University of Chieti (Italy)
May 22nd 2014	<i>Eschilo e il dramma diegetico</i> , University of Chieti (Italy)
Jan. 29th 2014	<i>Aischylos zwischen Drama und Erzählung</i> , University of Vienna (Austria)
Nov. 11th 2013	<i>Narratives in Persians and Suppliants</i> , University of Nottingham (UK)
Oct. 7th-12th 2013	<i>Heraklit auf der Bühne? 'Heraklit von Ephesos und seine Zeit'</i> Selçuk (Turkey)
Sept. 11th-12th, 2012	invitational participation to the debate of <i>Symposium Heracliteum</i> , University of Cambridge (UK)
Jan. 18th, 2012	<i>Illokutives und rhetorisches Potential der Erzählung. Klassische Antike und Poststrukturalismus</i> , University of Eichstätt-Ingolstadt (Germany)
Oct. 29th, 2011	<i>Epicarmo di Siracusa. Dialogo drammatico, (para)filosofico, intertestuale</i> , 'Formen und Funktionen des literarischen Dialogs in Antike', Como (Italy)
Apr. 29th, 2011	<i>Erzählen als rhetorisches Handeln</i> , 'Salzburg-Tübinger Rhetorikgespräche', University of Salzburg (Austria)
Feb. 4th, 2011	<i>Tragedia greca tra pragmatica, retorica e narratologia</i> , University of Palermo (Italy)
Feb. 2nd, 2011	<i>Produttività semantica dei testi presocratici</i> , University of Palermo (Italy)
Nov. 4th, 2009	<i>Parlare e comprendere in Eraclito e Parmenide</i> , University of Palermo (Italy)
Nov. 3rd, 2009	<i>Il linguaggio sapienziale arcaico</i> , University of Palermo (Italy)
Jan. 26th, 2009	<i>Sagen und Nennen bei Heraklit und Parmenides</i> , University of Salzburg(Austria)
Dec. 4th, 2006	<i>Semantica aurale: la significazione in Eraclito</i> , 'XVII Convegno Nazionale dei Dottorati in Filosofia', Reggio Emilia (Italy)

7) Teaching

Winter term 2018/19	• University of Vienna (Austria) Lecture: The beginnings of Greek theatre forms (Dithyramb, Satyr Play, Tragedy, Sicilian Comedy, Pantomime, Phlyax Play)
Summer Term 2015	Seminar: Lucian on Philosophy (<i>Symposium</i>, <i>Philosophers for sale</i> and <i>Fisherman</i>)
Summer Term 2014	• University of Heidelberg (Germany) Seminar: Tragedy and the blending of poetic genres
Summer Term 2014	• University of Chieti (Italy) Block Seminars: Paratragedy in the comic tradition
Summer Term 2013	• University of Salzburg (Austria): Lecture: <i>Paraphilosophia</i>. Common ground between comedy and philosophy
Summer Term 2011	- Undergraduate seminar: Hesiod, <i>Works and Days</i> - Exercise course on Greek Language with focus on morphology
Winter Term 2010/11	- Undergraduate seminar: Aristophanes' <i>Frogs</i> and the reception of tragedy - Lecture: Propaedeutic lectures about Classical Studies
Summer Term 2010	Undergraduate seminar: Sophocles' <i>Antigone</i>
Winter Term 2009/10	Undergraduate seminar: Xenophanes and the archaic <i>sophia</i>
Summer Term 2009	Guide of a study trip for Latin students to Rome
Winter Term 2011/12	• University of Eichstätt-Ingolstadt (Germany) Greek language and grammar - Exercise course: Plato's <i>Ion</i>
Summer Term 2012	Exercise course: Aristotle's <i>Poetics</i>
Winter Term 2010/11	• University of Palermo (Italy): Block Seminars: The birth of philosophical language (<i>Erasmus teaching mobility</i>)
Summer Term 2007	Greek language for philosophy students
Winter Term 2014/15	Supervision Evaluation of doctoral thesis
Summer Term 2019	Co-supervision of master thesis

8) Further activities

Peer review activity: Classical Quarterly, Journal of Hellenic Studies, Quaderni Urbinati di Cultura Classica, Dionysus ex Machina, Asiatische Studien, Danza e Ricerca

Memberships: DSA-Dance Studies Association; Eurythmia-*International Research Network on the Cultural History of Dance*; CADRE-Centre for Ancient Drama and its Reception; Center for Studies in Oral Tradition; MOISA-International Society for the Study of Greek and Roman Music

Artistic collaborations: Musik und Kunst Universität der Stadt Wien, TQW-TanzQuartierWien, theatercombinat

Laura Gianvittorio-Ungar