ABSTRACT

The basis of the present work is a self-conducted action with different substances, materials, colours, smells, tastes, haptic, tactile and acoustic impressions. In it, the participating actors should immerse themselves with all their senses.

The Action Art, the Orgien Mysterien Theater of Hermann Nitsch, serves as a model, where dramatically structured forms of intensive experience of being and cathartic experiences become possible.

The aims of this thesis are:

First, to show the personal motivation of the author, to think together Philosophical Practice, art in general and Action Art in particular.

Second, the description of the self-conducted action as a Philosophical Practical Project, as well as the summary and interpretation of the participants experiences made in the process.

Third, the description of the career and philosophical implications of Nitsch's Gesamtkunstwerk.

Anthropological-socio-critical perspectives are shown in the concluding, sketchy sections. A review of individual thematically relevant events of the University course *Philosophical Practice* rounds off the topic.

From this, answers to the underlying question of this work should be derived, how Action Art can affect processes of consciousness.

Respectively, the underlying hypothesis is confirmed that man in art can re-discover the perception of perception.