

## Contributors

### *Jan Baetens*

is professor of Cultural and Literary Studies at the University of Leuven. His research focuses on word and image studies as well as on contemporary French poetry and literature. Some recent publications are: *Pour en finir avec la poésie dite minimaliste* (2014), *A Voix haute. Poésie et lecture publique* (2016), and *The Graphic Novel* (2015), co-authored with Hugo Frey. He is also a published poet, author of some fifteen collections, among which *Ce Monde* (2015) and *La Lecture* (Fantin-Latour, 1870, 1877), co-authored with Milan Chlumsky. His first novel, *Faire sécession*, has appeared in 2017.

### *Vincent Broqua*

is professor of North American Literature and Arts at the University of Paris 8 Vincennes Saint-Denis where he teaches in the English department as well as in the Creative Writing MA. He is co-head of the research programmes “Poets and critics” and “Translating performance/performing translation.” He published *A partir de rien: esthétique, poétique et politique de l'infime* in 2013. He is the co-editor in chief of *Revue Française d'Etudes Américaines* and *Quaderna*. Relevant for this publication is his co-edition of an issue of *Formes poétiques contemporaines* on “Contemporary critical forms.” His creative books include *Récupérer* (Petits Matins, 2015), *même=same* (Contrat Maint, 2013), and *Given* (Contrat Maint, 2009). He translated the works of artists and experimental poets such as David Antin, Jim Dine, Claude Rutault, and Anne Waldman.

### *Kathrin Busch*

is professor at the Berlin University of the Arts. She studied philosophy, art history, and literature in Hamburg and was awarded a PhD at the Ruhr University of Bochum for her thesis on Jacques Derrida. She was subsequently junior professor at the University of Lüneburg and taught as professor for Art Theory at the Merz Academy in Stuttgart. Her research focuses on contemporary French philosophy and aesthetics, mainly on questions of artistic research and theories of passivity. Selected publications: *Andrea Winkler* (Köln, 2017, ed.), *Anderes Wissen* (München, 2016, ed.), *P – Passivität* (Hamburg, 2012), *Geschicktes Geben. Aporien der Gabe bei Jacques Derrida* (München, 2004). <https://www.udk-berlin.de/personen/detailansicht/person/kathrin-busch>

### *Corina Caduff*

studied German Literature in Zurich and received her PhD on Elfriede Jelinek in 1991. She then worked as a journalist for radio and as a scholar at the University

of Zurich with guest lectureships in Amsterdam, Berlin, and Chicago. The habilitation on “Literarisierung von Musik und bildender Kunst” took place in Berlin in 2001. 2004–2017 she was Professor at Zurich University of the Arts. Since 2018 she has been vice-rector research at Bern University of Applied Sciences as well as a cultural scientist at Bern University of the Arts. Research interests include the relationship of arts, music, and literature; artistic research; death and dying. She is co-editor of the volume *Art and Artistic Research* (Zurich 2010) and author of several articles about artistic research. Moreover, in recent years, she published three volumes of essays (*Land in Aufruhr*, 2007; *Kränken und Anerkennen*, 2010; *Szenen des Todes*, 2013). <https://corinacaduff.ch>

*Daniela Cascella*

is an Italian writer. She is the author of *Singed. Muted Voice-Transmissions, After the Fire* (Equus Press, 2017), *F.M.R.L. Footnotes, Mirages, Refrains and Leftovers of Writing Sound* (Zero Books, 2015), and *En Abîme: Listening, Reading, Writing. An Archival Fiction* (Zero Books, 2012). She edits *Untranslated at Minor Literature(s)* and has published in international magazines such as *The Los Angeles Review of Books, Music and Literature, Gorse, 3:AM Magazine*. An independent researcher, she has taught in institutions such as the Bergen Academy of Fine Art and Design, Goldsmiths University of London, Oxford Brookes University, and she is an associate lecturer in the MA Sound Arts at LCC/University of the Arts London. [www.danielacascella.com](http://www.danielacascella.com)

*Alexander Damianisch*

is director of the “Zentrum Fokus Forschung,” a research centre at the University of Applied Arts Vienna, as well as the head of the department “Support Art and Research.” He was inaugural manager for the Programme for Artistic Research at the Austrian Science Fund. He studied literature and history at the Universities of Vienna and Paris (Sorbonne), concluding his studies with a doctoral degree. Additionally, he holds a Master of Advanced Studies in Arts Management (University of Music and Performing Arts Vienna). He is a re-elected member of the executive board of the Society for Artistic Research. He is a delegate to the Austrian Science Fund and vice president of ARTist, a society supporting postgraduates.

*Maria Fusco*

is Professor of Interdisciplinary Writing at Northumbria University, previously Director of Art Writing at Goldsmiths, University of London. Her latest work *ECZEMA!* (National Theatre Wales, 2018) is a lifelong argument between a man

and a pipe organ. *Legend of the Necessary Dreamer* (London: Vanguard Editions, 2017) was described by Chris Kraus as “a new classic of female philosophical fiction” and of *Give Up Art: Collected Critical Writings* (Los Angeles, CA, Vancouver: New Documents, 2017) James Elkins has written “After a book like this, most nonfiction seems curiously unaware of what writing can be.” *Master Rock* is an experimental radio play performed and recorded inside a mountain, commissioned by Artangel and BBC Radio 4, and has been experienced by more than 2.5 million listeners. Maria’s other solo-authored books are *With A Bao A Qu Reading When Attitudes Become Form* (Los Angeles, CA, Vancouver: New Documents, 2013), *Gonda*, 2012 and *The Mechanical Copula*, 2011 (both published Berlin, New York, NY: Sternberg Press) and she is editorial director of *The Happy Hypocrite*, a cross-genre journal for and about experimental writing. She was the inaugural writer-in-residence at Kadist Art Foundation (Paris), Lisbon Architecture Triennale, and Whitechapel Gallery (London).

*Christa-Maria Lerm Hayes*

is professor and chair of Modern and Contemporary Art History at the University of Amsterdam. She studied at the Universities of Heidelberg, London, and Cologne, where she gained her PhD in 2000. It was researched with a James Joyce Foundation Scholarship in Zurich and followed by a post-doctoral fellowship at University College Dublin. She has curated exhibitions internationally. Her research focuses on word and image studies, particularly the visual legacies of (Irish) writers (Joyce, Beckett, Sebald), also considering performance, the historiography of art (Warburg, Giedion-Welcker) curation (literary art exhibitions) and artistic research. Rooted in Joseph Beuys studies, she has an interest in sculpture, performance, social practices, as well as post-war art histories.

*Anneleen Masschelein*

is associate professor in Literary and Cultural Studies at the University of Leuven. She teaches cultural semiotics, literary theory, and cultural studies. Her book *The Unconcept. The Freudian Uncanny in Late-Twentieth-Century Theory* appeared in 2011 with State University of New York Press and presents the first genealogy of the Freudian ‘Unheimliche’ in French, English, and German theory. Since then, she has published on a wide range of topics such as the literary interview, writing manuals for detective fiction, auto-biography, Sophie Calle, and Patti Smith for journals like *Poetics Today* and *Life Writing*. She is currently preparing a book on literary advice culture and a special issue on the literary interview for *Biography*.

*Tine Melzer*

is an artist and researcher with a focus on language. She studied fine arts and philosophy in Amsterdam and was a resident at the Rijksakademie van beeldende kunsten. She received her PhD from the University of Plymouth, UK, in 2014 after researching Ludwig Wittgenstein meeting Gertrude Stein. Tine Melzer taught at the Gerrit Rietveld Academie, Amsterdam and various academies and universities throughout Europe since 2004. She teaches at the transdisciplinary Y Institute of the HKB (Bern University of the Arts), at the MA Contemporary Arts Practice and the Fine Arts department, and commenced a research project at the HKB in 2017. Her work has been exhibited and published internationally. Rollo Press published *Taxidermy for Language—Animals—A Book on Stuffed Words* by Tine Melzer, which was selected as one of “The Most Beautiful Swiss Books” 2016.

*Fredrik Nyberg*

is a writer and text-sound-artist who since his debut in 1998 has published seven collections of poetry and under the name MonoMono three records with sound poetry. The latest poetry collection, *Slingorna & undergången (The Loops & the Extinction)*, came out in 2015. In 2013 he defended his thesis on the topic ‘literary composition’, *Hur låter dikten? Att bli ved II (What is the Sound of the Poem? Becoming Firewood II)* at the University of Gothenburg. Fredrik Nyberg is currently completing a research project with musician/composer Sten Sandell that revolves around pause and silence in the poetic and musical events. The project is part of “Bernadotteprogrammet” and supported by The Royal Swedish Academy of Music. Fredrik Nyberg works as a lecturer in Creative Writing at the Valand Academy at the University of Gothenburg.

*Redell Olsen*

is a poet and text-based artist. *Film Poems* (Les Fignes, 2014) collects the texts for her films and performances from 2007–2012. Some of her previous books include: *Punk Faun: A Bar Rock Pastel* (Subpress, 2012), *Secure Portable Space* (Reality Street, 2004), *Book of the Fur* (rem press, 2000), and, in collaboration with the book artist Susan Johanknecht, *Here Are My Instructions* (Geneva, 2004). From 2006 to 2010 she was the editor of *How2*, the international online journal for Modernist and contemporary writing by women. In 2013 and 2014 she was the Judith E. Wilson visiting fellow in poetry at the University of Cambridge. She is currently professor of Poetry and Poetics at Royal Holloway, University of London. [redellolsen.co.uk](http://redellolsen.co.uk) and [filmpoems.wordpress.com/](http://filmpoems.wordpress.com/)

*Maya Rasker*

turned her ambition to writing essays, journalism, theatre, and scenario after a career as a creative producer in the film industry. Since her prize-winning debut *Unknown Destination* (2000), her work has been published in the Netherlands, the United States, Spain, Russia, Germany, Hungary, and Turkey. In 2012 she completed her Master in Artistic Research (Universiteit van Amsterdam) with a thesis on the position of the author after publication of the work. As guest lecturer at the Master Film in Amsterdam and other MA and BA art institutes, she designs and teaches courses on writing and (artistic) research, on the transformation of the autobiography, and on the notion of ‘the beginning’ in art production and research. From 2015–2017 she was appointed research coordinator for the School of Media at the University of the Arts Utrecht. A PhD candidate for Leiden University (Academy for the Creative and Performing Arts), Rasker focusses on ‘creative’ writing strategies within artistic research practices.

*Ferdinand Schmatz*

writes poems, prose, essays, and radio plays. Since 2012 he has been a professor at the University of Applied Arts Vienna, where he directs the Institute for the Language Arts (Creative Writing). His most recent publications include *das gehörte feuer. orphische skizzen* (2016), *auf SÄTZE. Essays zur Poetik, Literatur und Kunst* (ed., 2016); *quellen: gedichte* (2010), and *Durchleuchtung. Ein wilder Roman aus Danja und Franz* (2007). He was awarded the Ernst Jandl Prize in 2009, the H. C. Artmann Prize in 2006, and the Georg Trakl Prize in 2004.

*Thomas Strässle*

studied German literature, philosophy, and musicology in Zurich, Cambridge, and Paris. He received his PhD from the University of Zurich with a dissertation on Baroque literature in 1999 and his habilitation with a study on the symbolism of salt in European literature in 2008. In addition, he studied the flute with Aurèle Nicolet and earned his concert diploma with distinction. Today he is Head of the interdisciplinary “Y Institute” at Bern University of the Arts and teaches German and Comparative Literature at the University of Zurich. He is president of the Max Frisch Foundation at the ETH Zurich and member of the “Literaturclub” on Swiss TV. His publications include *Gelassenheit. Über eine andere Haltung zur Welt* (Munich: Hanser, 2013) and *Salz. Eine Literaturgeschichte* (Munich: Hanser, 2009).

*Salomé Voegelin*

is an artist and writer engaged in listening as a sociopolitical practice of sound. Her work and writing deal with sound, and with the world sound makes: its aesthetic, social, and political realities hidden by the persuasiveness of a visual point of view. She is the author of *Sonic Possible Worlds: Hearing the Continuum of Sound* (Bloomsbury, 2014) and *Listening to Noise and Silence: Towards a Philosophy of Sound Art* (Continuum, 2010). Together with Thomas Gardner, she has co-edited *Colloquium: Sound Art – Music* (ZeroBooks, John Hunt Publishing, 2016). As an artist, she works collaboratively with David Mollin in a practice that focuses on invisible connections, transient behaviour, and unseen rituals, and responds to particular architectural, geographical, or conceptual sites. Voegelin is a reader in Sound Arts at the London College of Communication, UAL.

*Tan Wälchli*

teaches at the Zurich University of the Arts. At the University of Basel, he is currently completing his *Habilitationsschrift* entitled “Kein Reich dieser Welt,” which examines figurations of the theological-political in fantastic narratives by German Romantic authors. His publications include a monograph on Freud and tragedy (2010), a volume on artistic research co-edited with Corina Caduff (2010), as well as scholarly articles on E.T.A. Hoffmann, Heinrich von Kleist, Achim von Arnim and others.