

## Vadim Keylin

Research associate in the ERC-funded project  
*Poetry in the Digital Age*, Hamburg University;

Book reviews editor, *SoundEffects* journal

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## Education

PhD: *Aesthetics and Culture / Media Studies* (2020), Aarhus University

MA: *Aesthetics and Culture* (2018), Aarhus University

MA (coursework): *Theory and History of Culture* (2013-2016, part time), State Institute for Art Studies (Moscow, Russia).

BA: *Cultural Studies* (2012, cum laude), Institute of History of Cultures “UNIC” (Moscow, Russia)

## Academic positions

From 01.07.2021: Postdoctoral research associate in the ERC-funded project *Poetry in the Digital Age*, Hamburg University

01.03.2017 – 31.08.2020: PhD Fellow, Aarhus University

## Publications

### Monographs

2023:

Keylin, Vadim. *Participatory Sound Art: Technologies, Aesthetics, Politics*. Palgrave Macmillan.

### Edited journal issues

2023:

Keylin, Vadim and Ksenia Mayorova (eds.). Sound in the (Post-)Soviet Realm. *Journal of Sonic Studies* vol. 24 (in preparation).

2020:

Have, Iben and Vadim Keylin (eds.). Sound and Participation. *SoundEffects* vol. 9 iss. 1.

### **Peer-reviewed articles and book chapters**

2024:

Dürr, Rebecka and Vadim Keylin. "Be {B}{t}. Be poet": Beatboxing as a Poetic Device. In *Organotechnoscience. Organizität und Technizität im literarischen und literaturwissenschaftlichen Diskurs*, edited by Lars Koch, Sarah Neelsen and Julia Prager. De Gruyter (forthcoming).

2023:

Keylin, Vadim. The lyric ear: On the intersubjective poetics of listening scores. *Seismograf Peer* 30 (forthcoming).

Keylin, Vadim. Interactive and Participatory Sound. In *The Palgrave Handbook of Intermediality*, edited by Jørgen Bruhn, Asun López-Varela Azcárate and Miriam de Paiva Vieira. Palgrave Macmillan (published online).

Keylin, Vadim. Creative Agencies in Participatory Sound Art: Two Case Studies. *Organised Sound* 28/1: 13-24.

2021:

Keylin, Vadim. Sound Acts: Towards a Sonic Pragmatism. *Sound Studies* 7/1: 83-99.

2020:

Keylin, Vadim. Postcritical Listening: Political Affordances in Participatory Sound Art. *Organised Sound* 25/3: 353-361.

Keylin, Vadim. Crash, Boom, Bang: Affordances for Participation in Sound Art. *SoundEffects* 9/1: 98-115.

2019:

Keylin, Vadim. Medialities of Participation in Sound Art. In *Cultures of Participation: Arts, Digital Media, and Cultural Institutions*, edited by Birgit Eriksson, Carsten Stage and Bjarki Valtysson: 129-146. Routledge.

2015:

Keylin, Vadim. Unauthored Music and Ready-Made Landscapes: Aeolian Sound Sculpture. *Gli spazi della musica* 4/2: 68-85.

Keylin, Vadim. Corporeality of Music and Sound Sculpture. *Organised Sound* 20/2: 182-190.

### **Academic publications without peer review**

2023:

Keylin, Vadim. I Make Noise Therefore I Am: Aesthetics of Sonic Experimentation in Participatory Art and Culture. In *Sonic Engagement: The Ethics and Aesthetics of Community Engaged Audio Practice*, edited by Sarah Woodland and Wolfgang Wachon: 177-189. Routledge.

2022:

Keylin, Vadim. "Songs of the Digital Subjects: TikTok Autotune Stories". In *Vacancy of the Poet 3: Proceedings of the International Conference "Crisis of the Poetic / Expansion of the Poetic"*, edited by Alexander Zhitenev: 83-91. Nauka-Unipress. [In Russian]

2018:

Keylin, Vadim. Sound Art as Participatory Practice and Institutional Critique. *Practices and Interpretations* 2/4: 19-30.

Keylin, Vadim. Sound Sculptures in Public Space: Benoit Maubrey's Speaker Sculptures. *Urban Studies and Practices* 2/4: 51-58. [In Russian]

Keylin, Vadim. Politics of Participation in Benoit Maubrey's Speaker Sculptures. In *Invisible Places: Sound, Urbanism and Sense of Place, Proceedings*, edited by Raquel Castro and Miguel Carvalhais: 93-100. Invisible Places.

2016:

Keylin, Vadim. Biologically Inspired Sound Sculpture. In *Current Issues in Art Studies: Perspectives of the Young, Proceedings*, edited by Natalia Danchenkova: 95-100. State Institute for Art Studies. [In Russian]

2014:

Keylin, Vadim. Electric Circuit as a Musical Instrument and a Graphic Score: Peter Vogel's Sound Sculptures. *Opera Musicologica* 2 [20]: 39-50. [In Russian]

### **Further publications**

2021:

Keylin, Vadim. "The Poet's Speech Leads Far Away": Contemporary Russian Poetry through the Lens of Sound Studies. *Articulation* iss. 14. n.p. [In Russian]

Keylin, Vadim. Review of The Bloomsbury Handbook of Sound Art, edited by Sanne Krogh Growth and Holger Schulze. *SoundEffects* 10/1: 190-194.

2017:

Keylin, Vadim. Review of Sonic Rupture: A Practice-led Approach to Urban Soundscape Design, by Jordan Lacey. *SoundEffects* 7/1: 83-86.

Keylin, Vadim. Postmodern Portrait of a Renaissance Man: The Music of Boris Filanovsky. *Glissando* iss. 30: 133-137.

### **Conference presentations**

2023:

"A Human Way to Talk": Poetry and Synthetic Voice. Aarhus International Conference on Voice Studies, Aarhus University (August)

Who Raps? Lyric Subjectivity and Legal Personhood in the Case of FN Meka. International conference *Arts and Humanities in Digital Transition*, NOVA University of Lisbon (July)

(Post)Human Voices: Authenticity, Liveness and Synthesized Speech. The 4th International Network for the Study of Lyric (INSL) conference *Poetry. Experience. Attention*, University of Oslo (June)

I Sing the Mind Electric. International conference *Audioliterary Poetry between Performance and Mediatization*, University of Hamburg (May)

2022:

On the Poetics of Listening Scores. The 6th International Society for Intermediality Studies Conference, Trinity College Dublin (September).

2021:

I Make Noise Therefore I Am: Sonic Experimentation in Participatory Culture. International conference *Aesthetic Relations*, Copenhagen University (online, January).

2019:

Co-Creative Perspectives in Participatory Sound Art. International seminar *Sound and the Public*, Aarhus University (August).

Non-Human Participation in Sound Art. *RE:SOUND*, International Conference for Histories of Media Arts, Aalborg University (August).

2018:

Political Affordances in Participatory Sound Art. International conference *isaScience 2018: Participatory Approaches to Music & Democracy*, University of Music and Performing Arts Vienna (August).

Participatory Sound Art: Technologies, Medialities, Politics. International conference *Cultures of Participation*, Aarhus University (April).

2017:

Between Bodies and Data: Modalities of Participation in Sound Art. International conference *Music /Sonic Art: Practices and Theories*, Karlsruhe University of Music (July).

Politics of Participation in Benoit Maubrey's Speaker Sculptures. International conference *Invisible Places: Sound, Urbanism and Sense of Place*, University of the Azores (April).

2016:

Sound Sculpture as a Tool of Urban Design. Panel discussion *Sound in the City*, Museum of Moscow (June).

Embodied Cognition, Corporeal Listening and Sound Sculpture. International conference *Sound Art Matters*, Aarhus University (June).

Urban Resonance: Site-Specific Sound Sculpture. *klings gut! Symposium on Sound*, Hamburg University of Applied Sciences (May).

2015:

Sound Sculpture as Social Sculpture. International conference *Falling out of Line: Music and the Exceptional*, University of Music and Performing Arts Graz (December).

Sculpting the Record: Recycled Musical Tech in Sound Sculpture. *International Conference on Music since 1900*, University of Glasgow (September).

Aeolian Instruments in Contemporary Sculpture. Emerging scholars conference *Thing and Context: Contemporary Approaches to Artworks*, European University at Saint Petersburg (May).

2014:

Biologically Inspired Sound Sculpture. Emerging scholars conference *Current Issues in Art Studies: Perspectives of the Young*, State Institute for Art Studies, Moscow (April).

## **Public talks and panel discussions**

*2022:*

Posthuman Creativity: Poetry and AI (Poetry Debates II.2).

Panel discussion with Zuzana Husarova, Wiebke Vorrath and Vadim Keylin (moderator) at the Literaturhaus Hamburg (November).

Crafting Poetry with Digital Media (Poetry Debates II.1).

Panel discussion with Heike Fiedler, Marc Matter and Vadim Keylin (moderator) at the Thalia Theater, Hamburg (October).

*2019:*

Things to Do with Sound: Towards a Pragmatist Aesthetics of Listening and Soundmaking.

Open lecture given at the School of Communication and Culture, Aarhus University, part of the Aesthetic Seminar series (December).

*2018:*

Participatory Sound Art: Affordances and Perspectives.

Talk given at the Sound and Sensory Studies colloquium, Copenhagen University (November).

*2016:*

Sound, Space and Communities: Audience Participation in Sound Art.

Open lecture given at the St. Petersburg Sound Museum, part of Sound Grammars cycle (April).

*2015:*

Sound Sculpture as Embodied Music.

Open lecture given at the National Centre for Contemporary Arts, Moscow (October).

Sonic Materiality, Embodied Cognition and Sound Sculpture.

Open lecture given at St. Petersburg Sound Museum (June).

*2013:*

Connecting Spaces: Sound Installation and Radio Art.

Invited lecture given at the Department of Media Design and IT in Media, Saint Petersburg State University (March).

## **Teaching experience**

*Institute for German Language and Literature, University of Hamburg*

- Entanglements of art and pop culture (spring 2023), PhD seminar.
- Perceiving poetry (spring 2022), PhD seminar.

*School of Communication and Culture, Aarhus University:*

- Participation and interactivity across disciplines (spring 2020, main teacher). BA level, 5 ECTS.
- Sound studies (autumn 2018, co-teacher). BA level, 10 ECTS.
- Guest sessions in courses "Sound and sound experience", "Sound design" (2017-2021, BA and MA level)

*Department of Communication and Psychology, Aalborg University*

- Guest sessions in courses “Music Performance and Production”, “Music, Technology and Culture” (2021, BA level)

Areas of teaching expertise: sound studies, participation studies, cultural theory, interactive media, intermediality, music technology, digital media, sound art, theory and techniques of software sound synthesis

### **Professional activities**

- Co-organizer and moderator of the event series **Poetry Debates II: Poetry and Technology**, University of Hamburg, Literaturhaus Hamburg, Thalia Theatre (October-December 2022)
- Co-organizer of the international seminar **Sound and the Public**, Aarhus University (August 27, 2019)
- Co-organizer of the writing workshop for Cultural Transformations research program, Aarhus University (January 08-11, 2019)
- Co-organizer of the annual seminar **Aesthetics and Culture**, Aarhus University (October 27, 2017)
- Co-organizer of the international seminar **Sound Art – Art and Sound**, Aarhus University (May 19, 2017)
- Editor of book reviews section and journal manager for the **SoundEffects** journal (since May 2017)
- Co-curator of the **Sound Grammars** open lecture cycle, St. Petersburg Sound Museum (March – June, 2016).

### **Grants**

*2021:* Postdoctoral fellowship from the Ghent University Special Research Fund (declined due to employment at Hamburg University)

*2019:* Grant from Aarhus University Research Foundation for the organization of Cultural Transformations writing workshop (33.600 DKK)

*2018:* Grant for research stay abroad from the Aarhus University Research Foundation (15.000 DKK)

*2017:* Aarhus University 4+4 Open call PhD Grant (1,4 M DKK) and State Educational PhD Grant (288.720 DKK)

*2015:* Falling out of Line: Music and the Exceptional conference grant from the University of Music and Performing Arts Graz (350 EUR).

### **Membership in professional networks**

- International Society for Intermedial Studies (since 2021)
- Association for Cultural Studies (since 2020)
- Nordic Network for Sound Art Studies (since 2017)