

Vadim Keylin

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

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Education

- Ph.D.** ***Art, Literature and Studies (2020), Aarhus University (Denmark)***
Dissertation: *Aesthetics and Politics of Participation in Sound Art*
- M.A.** ***Aesthetics and Culture (2018), Aarhus University (Denmark)***
Thesis: *Affordances for Participation in Sound Art*

Coursework: ***Theory and History of Culture (2013-2016, part time), State Institute for Art Studies (Moscow, Russia).***
- B.A.** ***Cultural Studies (2012, cum laude), Institute of History of Cultures “UNIC” (Moscow, Russia)***
Thesis: *Musical Instruments in XXth and XXIst Century Art (Sculpture, Installation, Performance)*
- A.A.S.** ***Software Engineering and Automated Systems (2003, cum laude), St. Petersburg College of Telecommunications (Russia)***

Academic positions

01.07.2021-31.12.2025 **Research associate in the ERC-funded project *Poetry in the Digital Age***
Institute for German Language and Literature, University of Hamburg

Responsibilities:

- Leading the Subproject «Music(alization) and the Lyric: Recent Medial Correlations»;
- Independent research and writing a habilitation thesis;
- Conceptualisation and organisation of conferences, workshops and research dissemination events;
- Teaching PhD seminars and co-advising doctoral students in the project;
- Co-editing the project’s social media profiles and website;
- Organisational and administrative tasks, including participation in the hiring committees for research associates and assistants in the project.

01.03.2017- 31.08.2020 **PhD Fellow**
School of Communication and Culture, Aarhus University

Responsibilities:

- Independent research and writing a PhD dissertation;
- Developing and teaching courses in the B.A. program *Aesthetics and Culture*;
- Conceptualisation and organisation of research seminars;
- Editing the book reviews section and PR work for *SoundEffects* journal.

Professional activities

- Main organizer of the international conference **Poetry, Music and Sound Art: Recent Medial Correlations**, University of Hamburg (June 2024)
- Main 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 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)
- Peer-reviewer for the journals *Sound Studies*, *Biosemiotics*, *SoundEffects*, *Seismograf*, *Poetry off the Page*, *Cogent Arts and Humanities*.

Grants and awards

- Postdoctoral fellowship from the Ghent University Special Research Fund (declined due to employment at the University of Hamburg)
- Grant for research stay abroad from the Aarhus University Research Foundation (2018)
- Aarhus University 4+4 Open call PhD Grant (2017)
- Conference grant from the University of Music and Performing Arts Graz (2015)
- Third prize at the *Open Mind* media art competition (2011)
- Longlist of the literary award *Debut* (2006 and 2007)

Membership in professional networks

- Electronic Literature Organisation (since 2024)
- International Society for Intermedial Studies (since 2021)
- Association for Cultural Studies (since 2020)
- Nordic Network for Sound Art Studies (since 2017)
- ECREA (2020-2023)

Research projects

Current

- **Digital Oral Poetry: Voice and Subjectivity in Algorithmic Culture** (Habilitation project; 2021-2025).
- **Music(alization) and the Lyric: Recent Medial Correlations**; sub-project of the ERC project *Poetry in the Digital Age* (with Rebecka Dürr and Kira Henkel; 2021-2025).

Completed

- **Materialities and Socialities of Participation in Sound Art** (PhD project; 2017-2020)

Key research areas

- Sound studies and sound art
- Participatory art and culture
- Word and music studies
- Digital culture and postdigitality
- Creativity studies
- Pragmatist aesthetic and postphenomenology

Teaching experience

Courses and guest lectures

Spring 2025 ***Framing, Translating: Interdisciplinary Approaches***
PhD seminar, PhD seminar, Institute for German Language and Literature, University of Hamburg.

Spring 2023 ***Entanglements of Art and Pop Culture***
PhD seminar, Institute for German Language and Literature, University of Hamburg.

- Autumn 2022** **“Audio-poetry, sound poetry and music”**
Guest lecture in the MA course *Poetry in the Digital Age* (prof. Claudia Benthien), Institute for German Language and Literature, University of Hamburg.
- Spring 2022** ***Perceiving Poetry***
PhD seminar, Institute for German Language and Literature, University of Hamburg.
- Spring 2021** **“Sound culture and sound(ing) art” and “Music and participation”**
Guest sessions in the BA course *Music, Technology and Culture* (asst. prof. Anders Eskildsen), Department of Communication and Psychology, Aalborg University
- “Design of interactive sound installations”**
Guest session in the BA course *Music Performance and Production* (asst. prof. Anders Eskildsen), Department of Communication and Psychology, Aalborg University
- “Participatory sound art”**
Guest session in the MA course *Sound Design and Branding* (asst. prof. Marie Koldkjær Højlund), School of Communication and Culture, Aarhus University
- Spring 2020** ***Participation and Interactivity across Disciplines***
BA course (5 ECTS), School of Communication and Culture, Aarhus University
- Autumn 2018** ***Sound Studies*** (co-taught with asst. prof. Anette Vandsø)
BA course (10 ECTS), School of Communication and Culture, Aarhus University

Supervision

Rebecka Dürr. *On Oral Interpretation in Live Poetry: Reading, Slam and Rap*. PhD dissertation, 2021-2025 (member of PhD advisory committee)

Kira Henkel. *Intimate Spaces. On the Relationship between Contemporary Poetry and New Music*. PhD dissertation, 2022-2026 (member of the PhD advisory committee)

Areas of teaching expertise

- Sound studies and sound art
- Word and music studies
- Digital culture studies
- Intermediality
- Interactivity and participation in art and culture
- Theory and techniques of software sound synthesis (SuperCollider, PureData)
- Cultural theory

Languages

- Russian (native)
- English (C2)
- German (B2/C1)
- Danish (A2/B1)
- French (A2)

Publications

Monographs

Participatory Sound Art: Technologies, Aesthetics, Politics. Palgrave Macmillan, 2023.

Digital Oral Poetry: Voice and Subjectivity in Algorithmic Culture. De Gruyter (in preparation, expected in 2026).

Edited books and special journal issues

Sound in the (Post-)Soviet Realm. Special issue of *Journal of Sonic Studies* No. 27 (2025).

Poetry, Music and Sound Art: Recent Medial Correlations / Lyrik, Musik und Klangkunst: neuere mediale Konstellationen. Co-edited with Rebecka Dürr and Kira Henkel. De Gruyter, 2025 (forthcoming).

Poetry in the Digital Age: An Interdisciplinary Handbook. Co-edited with Claudia Benthien and Henrik Wehmeier. De Gruyter, 2025 (forthcoming).

Sound and Participation. Co-edited with Iben Have. Special issue of *SoundEffects* vol. 9 iss. 1 (2020).

Peer-reviewed journal articles and book chapters

“Aesthetics and Politics of Participation in Benoît Maubrey’s *Speaker Sculptures*” (with Benoît Maubrey). *Leonardo* 58.1 (2025): 37-43.

“Voice and Orality”. In *Poetry in the Digital Age: An Interdisciplinary Handbook*, edited by Claudia Benthien, Vadim Keylin and Henrik Wehmeier. De Gruyter, 2025 (forthcoming).

“Sound Studies and Musicology”. In *Poetry in the Digital Age: An Interdisciplinary Handbook*, edited by Claudia Benthien, Vadim Keylin and Henrik Wehmeier. De Gruyter, 2025 (forthcoming).

“AI Creativity and Poetry” (with Wiebke Vorrath). In *Poetry in the Digital Age: An Interdisciplinary Handbook*, edited by Claudia Benthien, Vadim Keylin and Henrik Wehmeier. De Gruyter, 2025 (forthcoming).

“Künstliche Intelligenz, menschliche Stimme: Monika Rinck liest *Monika Rinck* [Artificial Intelligence, Human Voice: Monika Rinck Reads *Monika Rinck*]” (with Rebecka Dürr). In *Poetry, Music and Sound Art: Recent Medial Correlations / Lyrik, Musik und Klangkunst*:

neuere mediale Konstellationen, edited by Rebecka Dürr, Kira Henkel and Vadim Keylin. De Gruyter, 2025 (forthcoming; in German).

“A Human Way to Talk’: Poetry and Synthetic Voice”. In *Proceedings of the 2023 Aarhus International Conference on Voice Studies (SEFOS)*, edited by Míša Hejná et al. De Gruyter/Sciendo, 2024: 79-83.

“KI-Lyrik aufführen: Ai-Da und Liza Gennart [AI Poetry in Performance: Ai-Ds and Liza Gennart]”. In *Audioliterary Poetry between Performance and Mediatization / Audioliterale Lyrik zwischen Performance und Mediatisierung*, edited by Marc Matter, Henrik Wehmeier and Clara Cosima Wolf. De Gruyter, 2024: 137-157. (In German)

“Be {B}{t}. Be poet’: Beatboxing as a Poetic Device” (with Rebecka Dürr). In *Literarische Organotechnik: Studien zu einer Diskurs- und Imaginationsgeschichte [Literary Organotechnics: Studies on a History of Discourse and Imagination]*, edited by Lars Koch, Sarah Neelsen and Julia Prager. De Gruyter, 2024: 239-255.

“The Lyric Ear: On the Intersubjective Poetics of Listening Scores”. *Seismograf Peer* 30 (2023).

“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, 2023: 1115-1133.

“Creative Agencies in Participatory Sound Art: Two Case Studies”. *Organised Sound* 28/1 (2023): 13-24.

“Sound Acts: Towards a Sonic Pragmatism”. *Sound Studies* 7/1 (2021): 83-99.

“Postcritical Listening: Political Affordances in Participatory Sound Art”. *Organised Sound* 25/3 (2020): 353-361.

“Crash, Boom, Bang: Affordances for Participation in Sound Art”. *SoundEffects* 9/1 (2020): 98-115.

“Medialities of Participation in Sound Art”. In *Cultures of Participation: Arts, Digital Media, and Cultural Institutions*, edited by Birgit Eriksson, Carsten Stage and Bjarki Valtýsson. Routledge, 2019: 129-146.

“Unauthored Music and Ready-Made Landscapes: Aeolian Sound Sculpture”. *Gli spazi della musica* 4/2 (2015): 68-85.

“Corporeality of Music and Sound Sculpture”. *Organised Sound* 20/2 (2015): 182-190.

Academic publications without peer review

”Sounding the Contradiction in and of the (Post-)Soviet Realm: Editorial”. *Journal of Sonic Studies* 27 (2025).

“Intermediality And Text-to-Sound Transmutations: Interview with Maria Vilkovisky and Ruthia Jenrbekova of Krëlex Zentre”. *Journal of Sonic Studies* 27 (2025).

“Songs of despair and freedom’: Interview with Sashko Protyah”. *Journal of Sonic Studies* 27 (2025).

“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. Routledge, 2022: 177-189.

“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. Nauka-Unipress, 2022: 83-91. (In Russian).

“‘The Poet’s Speech Leads Far Away’: Contemporary Russian Poetry through the Lens of Sound Studies”. *Articulation* 14 (2021; in Russian).

Review of *The Bloomsbury Handbook of Sound Art*, edited by Sanne Krogh Groth and Holger Schulze. *SoundEffects* 10/1 (2021): 190-194.

Review of *Sonic Rupture: A Practice-led Approach to Urban Soundscape Design*, by Jordan Lacey. *SoundEffects* 7/1 (2019): 83-86.

“Postmodern Portrait of a Renaissance Man: The Music of Boris Filanovsky”. *Glissando* iss. 30 (2019): 133-137.

“Sound Art as Participatory Practice and Institutional Critique”. *Practices and Interpretations* 2/4 (2018): 19-30.

“Sound Sculptures in Public Space: Benoit Maubrey’s *Speaker Sculptures*”. *Urban Studies and Practices* 2/4 (2018): 51-58. (In Russian).

“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. *Invisible Places*, 2017: 93-100.

“Biologically Inspired Sound Sculpture”. In *Current Issues in Art Studies: Perspectives of the Young, Proceedings*, edited by Natalia Danchenkova. State Institute for Art Studies, 2016: 95-100. (In Russian).

“Electric Circuit as a Musical Instrument and a Graphic Score: Peter Vogel’s *Sound Sculptures*”. *Opera Musicologica* 2 [20] (2014): 39-50. (In Russian)

Conference presentations

2024:

Networks of intimacy: The lyric “you” of ASMR poetry. The 7th conference of the International Society of Intermedial Studies *Intermedial Networks: The Digital Present and Beyond*, Linnaeus University (October)

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: Performing AI Poetry. International conference *Audioliterary Poetry between Performance and Mediatization*, University of Hamburg (May)

2022:

On the Poetics of Listening Scores. The 6th International Society for Intermedial Studies Conference *In Between and Across: New Directions, Mappings and Contact Zones*, Trinity College Dublin (September).

2021:

Songs of the Digital Subjects: TikTok Autotune Stories. International conference *Vacancy of the Poet 3*, Voronezh State University (online, November)

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:

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

Urban Resonance: Site-Specific Sound Sculpture. *kling 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 Husárová and Wiebke Vorrath, moderated by Vadim Keylin. Literaturhaus Hamburg (November).

Crafting Poetry with Digital Media (Poetry Debates II.1). Panel discussion with Heike Fiedler and Marc Matter, moderated by Vadim Keylin. 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. Presentation 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).

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

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