

CAROLINE BERGVALL

SUMMARY

Caroline Bergvall (French-Norwegian).

Writer, based in London since 1989.

Grew up in Switzerland, France and Norway with periods in the US and England.

Internationally published poet who works across media and artforms.

“One of the most influential experimental spoken-word artists internationally” (Publishers Weekly, US).

Bergvall alternates between published poetic pieces and more performance-oriented, often sound-driven writing projects. She collaborates frequently with other artists and her books are noted for their combination of visual and literary elements. She has developed audioworks, visual textwork, net-based pieces, live and sited performances, both in Europe and in North America and has toured her work and readings extensively. Most recently at: Museum of Modern Art (NY), Dia Arts Foundation (NY), Tate Modern (London), Museum of Contemporary Arts (Antwerp).

"Bergvall's hybrid work -- it is composed for live and digital performance, installation, video, as well as book form -- derives from post-punk music and sound poetry as well as from literary movements like Oulipo. Her sonic, verbal, and rhetorical devices are extremely sophisticated, encompassing Duchampian pun, phonemic bilingual (French-English) transfer, paragram, ideogram, allusion, and found text. (Marjorie Perloff).

Bergvall's artistic and poetic work is largely concerned with questions of cultural belonging, speaking with an accent, gender and sexual politics, the role of the artist and of art, multilingual poetics and new media for writing. Her essays and critical poetics explore questions of cultural and linguistic performativity, mixed-media writings and the politics and imaginaries of writing multilingually through the works of a number of poets and text-based artists. Many of these are published in critical anthologies, some of which are featured online. She is currently working on a volume of essays for the Contemporary Poetics series of Alabama University Press.

A selection of her poetic work appeared in the *Oxford Anthology of Modern British and Irish Poetry* (2001). Other texts have appeared in *McSweeney's* (NY), *OEI* (Sweden), *NyPoesi* (online multilingual journal, Norway), and the *CerNet* (Geneva, Switzerland). Audiotexts/readings have been featured in a number of audio magazines, such as the *Overheard* CD curated by Kenneth Goldsmith for the ICA (Boston, 2006). Three new chapbooks are forthcoming in the Autumn 2008.

She has recently been awarded an Arts and Humanities Research Council Fellowship to generate a mixed media poetic work (2007-2010). She will be on a collaborative arts residency with visual artist Rodney McMillan, Hammer Museum (Los Angeles, March-April 2009).

More information:

<http://www.carolinebergvall.com>

1. TRAINING

Licence-es-Lettres, Université de Paris III, Sorbonne Nouvelle (1983)
Mphil in English, Warwick University (1993)
PhD by Publication, Plymouth University/Dartington College of Arts (2000)

2. ACADEMIC POSTS & RESIDENCIES

Ongoing

Arts and Humanities Research Council Fellowship in the Creative and Performing Arts, University of Southampton (2007-2010).

Collaborative residency with Rodney McMillian, Hammer Museum (Los Angeles, March-April09)

2007-1995

- Co-Chair of the MFA Writing Faculty, Bard College (2004-2007)
- Residency Kootenay School of Writing/British Council, Vancouver (November 2005).
- Visiting Professor, MA Creative Writing, Temple University, Philadelphia (Jan-May 2005)
- Associate Writer, Creative Writing MA, Cardiff University, U.K (2002-04).
- Poet-in-Residence, Jesus College, University of Cambridge (July 2002).
- Dartington College of Art Fellow (2000-2006).
- Honorary Fellow in English, Birkbeck College, University of London (2000-2003).
- Director of the innovative and cross-arts writing program Performance Writing, Dartington College of Arts (1995-2000).

3. PERFORMANCES / INSTALLATIONS

2008

- Holloway Poetry Series, (UC Berkeley, 12 Nov)
- Reading, Small Press Traffic, (SF, 7 Nov)
- Göteborg Poesi Festival (Sweden, 24-26 Oct)
- My Chaucer, w/musician Mario Diaz de León, DIA Arts Foundation (New York, 12 June)
- Say Parsley, MuKha, Museum of Contemporary Arts (Antwerp, 23 May-6 Aug)
- Presentation "Ampersand", Writing Digital Media, Tate Modern, 21 April 08

2007

- Reading, Double Change/Point Ephemere (Paris, Dec)
- Audiatur festival, (Bergen, 27-30 Sept. 2007)
- Space Between Words (University of York, 20 October)
- Modern Poets Series: Hell: from Dante to Today, MOMA (NY, 14 Nov 2007)
- Modern Poets Series: Poets and Technology, MOMA (NY, May 2007)

2006

- "*Shorter Chaucer Tales*" presented at the New Chaucer Congress (NY). Launched on PennSound.
- On *Overheard*-CD, ed. K. Goldsmith, ICA (Boston)
- Lillehammer Literature festival (May, Norway)
- Romantic Circles Website (online): Reading Shelley's Mont Blanc, in collab w Mario Diaz de Leon.
- Double Change exhibition (Paris)
- Female Experimental Poetry festival (Oct, Cambridge)
- On *OEI* double-CD (Sweden)
- Kootenay School of Writing (Vancouver)

2005

- Oslo Poetry Festival (Norway)
- *Little Sugar (iivv)*, text-sound installation collaboration. TEXT Festival Commission, Bury (UK)
- Noulipo, Redcat (LA)
- Belladonna (NY)

2004

- *Say: "Parsley" resited*, Liverpool Biennial (Nov).
- On *Agents of Impurity*-CD, ed. Kenneth Goldsmith, Sonic Arts Network (London).
- On *Frequency*-CD, ed. CA Conrad & Maggie Zurawski, (Philadelphia & SF)
- *Your Number's Up*, installation, Homelands season, Spacex Gallery (Exeter, June)

2002

- *DOG*, public text, *LLAW & BookArtBookshop, Pitfield Street* (London, October)
- *Sonnet 2002* – for Shakespeare's Globe Theatre's Autumn season. The Globe (London, 25 Sept).
- *Figs. 1, 2, 3*, performance, Live Art Week, South London Gallery (5 Sept 2002).
- *FELT*, Text02, Exeter Literature Festival (June).
- *StutterMouthFace festival* – cur. Christof Migone, Sonic Square, KaaiTheater (Brussels).

2001

- *Say: "parsley"*, sound-text installation for *Patterns*, Spacex 2 Gallery (Exeter, 18-29 Nov 01).
- Festival de la Batie, cur Ambroise Barras (Geneva, September).
- Liminal Institute (Berlin, Dec)

2000

- Readings - New York City, Bard College, Philadelphia

1999

- *Root 99*, commissioned by Hull Times Based Arts (UK)
- Guest-feature Electronic Poetry Centre (Buffalo, NY)
- CD-Rom "On Line: New media Work", *A Performance Research Supplement*

1998

- *NOW* Festival, Bonnington Gallery (Nottingham)
- The Voice Box, South Bank Centre (London)

1997

- U.S. and Canada Readings - Montreal, Vancouver, Calgary, San Francisco, Buffalo, Washington, Orlando.
- Video Positive Radiowork Festival (Liverpool).

1993

- *Strange Passage*. Choral poem. Awarded Live Art Commission 1993, The Showroom Gallery (London)
- Re-sited *Breathing Form* festival, MOMA (Oxford).

4. BOOKS, CHAPBOOKS, ANTHOLOGIES

- "Alyson Singes" limited ed 75 ex, chapbook, (Belladonna Books, NY 08) – general release April 09
- "Plessjør" full colour bilingual drawings, chapbook (H-Press, Oslo, Norway, 08)
- "Cropper" chapbook, (Torque Press, Southampton, UK, 2008)
- *FIG (Goan Atom 2)*, (Salt Publishing: Cambridge, 2005)
- *VIA: poems 1994-2004*, Rockdrill 8, CD, (Optic Nerve/Birkbeck College: London, Autumn 2005)
- *8 Figs*, chapbook, (Equipage: Cambridge, 2004)
- *GONG*, chapbook (Belladonna: NYC, 2004)
- *ÉCLAT*, online pdf edition (ububooks: NY, Winter 2004).
- *Goan Atom: 1.Doll* (Kruspkaya Books: San Francisco, 2001)

- Selection in *The Oxford Anthology of Modern British and Irish Poetry*, ed. Keith Tuma (New York: Oxford University Press, 2001)
- *FLÈSH ACOEUR*, artist book, commissioned for *Volumes of Vulnerability: 20 artists/writers*, ed. Kate Meynell & Susan Johanknecht (Gefn Press: London, Jan 2000).
- Select. in *FOIL: Defining Poetry, 1985-2000*, ed. N. Johnson (Buckfastleigh: Etruscan Books, 2000)
- *Jets-Poupee* (Cambridge: Rempres, 1999)
- Feature Poet, *Poetry Quarterly Review* (U.K., Spring 1998)
- Translator: *Typhon Dru*, texts by French-Canadian poet Nicole Brossard (London: Reality Street Editions, 1997)
- *ECLAT - sites 1-10* (Lowestoft: Sound & Language, 1996). Commissioned by the Institution of Rot (London) for Literature Live (LAB), May 1996.
- "Artist Pages" in *Performance Research* (London, vol.1, no.3, 1997)
- "In Situ" in *Language Alive 2*, ed. cris cheek (London: Sound & Language, 1996)
- Select. in *Conductors of Chaos: a poetry anthology*, ed. Iain Sinclair (London: Picador, 1996)

5. SINGLE TEXT PIECES (selection)

- "The Summer Tale" in *Jacket # 31* (2007)
- "The Franker Tale" in *Jacket # 32* (2007)
- "The Host Tale" in *Vagant* (Oslo, Spring 2007)
- "Pupper: border-branded" in *MiPoesias* (NY, 2006)
- "Grot: the limit of a yawn" in *MacSweeney's #21* (NY, 2006)
- "FUSES (After Carolee Schneeman)", in *Brooklyn Rail* (NY, June 2005)
- "VIA: 48 Dante Variations" in *CHAIN*, "Translucination" (issue #10, 2003)
- "Figs 3-6" in *Queen Street Quarterly* (Toronto, vol. 7, no.1, 2003)
- "About Face" (opening section) in *Electronic Poetry Review #6* (2003)
- "More Pets Less Girls" in *Arras #5* (2003)
- "More Pets", text-spread in *FIVE* visual arts and design magazine (Exeter, 2002)
- "Cogs" from *Jets-Poupee*, featured in *Jacket #12* (2002)

6. TALKS/ PUBLISHED CRITICAL WORK (selection)

- Artist talk, Contemporary Centre of Arts (San Francisco, 11 Nov. 08)
- Transmission annual talk series, Sheffield Hallam University, (Sheffield, 13 Oct 08).
- "Writing Matters", Writing Encounters symposium, York St John University (York, 16-18 Sept 08)
- "Social engagement of writing", Conceptual Poetry and its Others symposium, convened by Marjorie Perloff, Arizona Poetry Center (Tucson, 29-30 May 08).
- "Performing Marks" - Interdisciplinary research seminar, Radcliffe Institute (Harvard, 8-10 May'08).
- Edouard Glissant's *Poetics of Relation*, "Poetics of Globalisation Workshop", (Southampton, Jan 08).
- "Skriptens audiokultur" ("The audio culture of writing") in *Kritiker # 7* (Stockholm, Dec 07)
- Artist Talk, Ecole Polytechnique, (Paris, Dec 07)
- AHRC launch presentation (Southampton Oct 07)
- "Short Aside to the Franker Tale", *Jacket # 32* (Spring07)
- Keynote: "Audio assimilation of writing" Biskops Arnø, (Sweden, May 2007)
- "Strictly Speaking", MOCA/Cal Arts, Feminaissance conference, (LA, April 2007).
- "O yes. On and with Erin Moure" in *Antiphonies*, The Gig (Toronto, Summer 07)
- 2 Talks: "Writing, memory, data loss", Chicago University (Feb) and Poets House (NY, March 2007).
- "Georges Perec's site-writings" in *Noullipean Analects* (Les Figues, LA, Spring 07)

- “Stepping out with Kenneth Goldsmith: a New York interview” in *Open Letter* (April 2006)
- Talk: “Writing Aloud”, Temple University, (Philadelphia, April 2005).
- Talk: “Georges Perec’s site writings”, Noulipo Conference, Cal Arts (Los Angeles, Oct 2005).
- “Handwriting as a form of protest: Fiona Templeton’s *Cells of Release* in *Jacket #26* (Fall 2004).
- Critical presentation “Textes en Performance”, CERNET (Geneva, 27-29 Nov 2003).
- “Body & Sign - on Aaron Williamson, Hannah Weiner, Henri Michaux” in *Jacket #22* (Summer 03)
- “A form of address: Essay-Review of *A conversation: David Antin & Charles Bernstein* (Granary Books: NY, 2002), in *Jacket#22* (Summer 03)
- “In the place of writing” in *Assembling Alternatives: Reading Postmodern Poetries Transnationally*, ed. Romana Huk (Middletown: Wesleyan University Press, 2003)
- Talk: “Feeding the dogs” at “Lust for Life: The writings of Kathy Acker” (New York, Nov 02).
- Talk on my practice at “Politics of Presence: Rethinking the writing subject” conference, (Oxford Brookes, April 01). Notes published by HOW2 (vol .1, no 6, 2001).
- “Writing at the cross-roads of languages” in *Telling it Slant: Avant Garde Poetics of the 1990s*, eds. Steven Marks & Mark Wallace (Tuscaloosa & London: University of Alabama Press, 2001).
- Foreword “On plurilingual writing” for Anne Tardos’ *Uxudo* (San Francisco: O Books, 1999)
- Reading and Chair at “Poetry/Language/Performance” conference, de Montfort University (Leicester, Nov 00)
- “Truncated/Troncated: Mina Loy’s misspellings” in *Open Letter* (Toronto, June 99)
- Talk: “Writing and Teaching Plurilingual Texts”. At “Poetry and Pedagogy” conference (Bard College, June 99).
- Keynote: 2nd Perf. Writing Symposium: “In the Event of Text: Ephemeralities of Writing” (Utrecht, April 1999).
- Keynote: 1st Performance Writing Symposium: “What do we mean by Performance Writing”, (Dartington, April 1996).
- Talk: “Translingualism: translation as writing practice”. At “Poetry and Performance” conference (University of London, 14 May 96).
- Talk: “Performance Writing”. At “Assembling Alternatives”, an international poetry conference (University of New Hampshire, 28 Aug – 2 Sept 96).

7. BY OTHERS: INTERVIEWS/REVIEWS (selection)

- Special Feature on my work. Forthcoming on HOW 2 (Autumn 08), ed. by Sophie Robinson.
- Interview on Cross-Cultural Poetics radio (Aug 07)
- Interview FM radio, WFMU/DJRupture (NY, Nov 07)
- Interview w/ other artists, France Culture/Sarah Riggs, (Paris, July 07)
- Nathan Brown, “Needle on the Real: Technoscience and Poetry at the Limits of Fabrication” in Hayles, N. Katherine, editor *NanoCulture: Implications of the New Technoscience* (2004).
- Kai Fierle-Hendrich, Review of FIG, in *Chicago Review*, vo.52: 1 (Spring 2007)
- Vincent Broqua, “Pressures of Never-at-Home” in *Jacket#32*, Spring 2007
- Marjorie Perloff, “Screening the page/Paging the screen: Digital Poetics and the Differential Text” in *New Media Poetics*, ed. A. Morris (MIT, 2006). (Available online as pdf.)
- Piers Hugill, “Love and Grammar” in *Jacket#31*, October 2006
- Sina Queyras, “Fruits of Risk” in *Brooklyn Rail*, May 2006
- Sina Queyras, “Structural Articulations” blogspot LemonHound 2005
- Jake Kennedy, review of *8 Figs*, *Verse* magazine blogspot, 4 Oct 04.
- cris cheek, “Caroline Bergvall: writing and reading, the sites of performance”, pdf (2004)
- Nicky Marsh, review of *Goan Atom, 1* in *HOW 2* (no2, Winter 2004)
- Marjorie Perloff, “The Oulipo Factor: the procedural poetics of Christian Bök and Caroline Bergvall”, in *Differentials* (Tuscaloosa & London: Alabama University Press, 2004)
- Rob Holloway, “Up for Air”, interview-broadcast, Radio Resonance 104.4FM (London, 28 Aug 02)
- Cathy Turner, review *Say: “parsley”* in *Performance Research* (vol.7, no.2, June 02)
- Interview: Marjorie Perloff, “Ex/Creme/Ental/Eating: an interview with Caroline Bergvall” in *Source/s: revue d’etudes anglophones* (no12, Spring 2002)
- Ian Davidson, “Occasions for Additional Apparitions: performing poets and the performed word” in *Additional Apparitions*, special issue *The Paper*, eds. D.Kennedy & K.Tuma (U.K., #3 & 4, March 2002)
- Peter Jaeger, “Ethics, Transference and Translation Poetics” in *English: The journal of the English Association* (vol.50, no. 198, Autumn 01)
- cris cheek, e-review *Say: “parsley”*, British Poetics List (Nov 01)
- Drew Milne, “A veritable dollmine: Caroline Bergvall *Goan Atom 1*”, in *Quid* (#4, Apr 2000) and *Jacket #12* (July00)

- Interview: John Stammers, "Speaking in Tongues: interview with Caroline Bergvall", *Magma Poetry & Reviews* (London & San Francisco, #15, Autumn 1999)
- Robert Hampson, "Text, Voice, Body: The Poetries of Ulli Freer, Cris Cheek and Caroline Bergvall", The 8th Quadrennial International Conference on Comparative Literature, Taipei (Aug 99)
- Romana Huk, "Caroline Bergvall" in *Contemporary Women Poets*, ed. Pamela L. Shelton (Detroit: St James' Press, 1997)