

**CAROLINE BERGVALL
CURRICULUM VITAE**

1. Academic Appointments
2. Selected: Fellowships, Residencies
3. Selected: Awards and Arts Awards
4. Books & Other Media Outputs
5. Selected Performances & Installations
6. Selected Group shows & Festivals
7. Selected Works in Catalogues
8. Selected Keynotes and Talks
9. Selected Curatorial Activities
10. Selected Essays/Reviews by others

General Details

Date of Birth: 1962

Nationality: Dual French-Norwegian, Settled Status (UK)

Languages (fluent spoken & written): English, French, Norwegian

Education

PhD by Publication, Performance Writing, Dartington College of Arts, UK 2000

Mphil in English, University of Warwick, UK 1993

Licence-es-Lettres, Université de Paris III, France 1984

1. Academic Appointments

2017-2022	Visiting Professor, English, Kings College London
2016	Gray Mellon Collaborative Arts Fellow, Logan Center for Arts Enquiry, University of Chicago w/ Jen Scappetone (poet and translator) & Judd Morrissey (digital writer).
2012-13	Judith E. Wilson Fellowship in Poetry and Drama, University of Cambridge.
2007-2010	AHRC Fellowship in the Creative & Performing Arts, University of Southampton
2004-2007	Co-Chair of Writing, MFA Milton Avery Graduate School of the Arts, Bard College, NY.
2005	Visiting Professor, MA Creative Writing, Temple University, Philadelphia, Jan-May
2000-2006	Associate Fellow in Performance Writing, Dartington College of Arts, Jan 2000-2006
1995-2000	Director of Performance Writing, Senior Lecturer, Dartington College of Arts, Sept 1995- Jan 2000
1994-1995	Lecturer & Associate Director of Performance Writing, Dartington College of Arts, Sept 94-Sept 95.

2. Short Fellowships, Residencies

2022	Kelly Writers House Fellow, University of Penn, Philadelphia, March 22
2019	Bogliasco Foundation Fellowship, NYC-Bogliasco Italy, May 2019.
2014	Writer-in-Residence, Whitechapel Gallery, London
2013	Arts residency, Project Art Writing, Aarhus, Denmark, February-March '13
2012	Corps Etrangers, GRÜ/Transtheatre, Geneva, Nov 2011/March 2012/May 2012
2011	Artist in Residence, School of Visual Culture, U of Copenhagen, March-May
2010	Research Residency: "Ecrire entre les langues", Bilingual and translation poetics Paris-Est Creteil & IMAGER, 22 March-16 April
2009	Collaborative Arts Residency, w/artist Rodney McMillian, Hammer Museum, LA, Jan-July
2005	Residency Kootenay School of Writing/British Council, Vancouver, Nov 18-20
2000-2003	Honorary Fellow in English, Birkbeck College, University of London

3. Selected Arts Grants & Awards

2019-22	Arts Council England Project Production Grant, <i>Sonic Atlas</i>
2016-17	Arts Council England Grants for the Arts, R&D, + Swiss Art Awards
2017	1st recipient, Art Literary Prize Bernard Heidsieck-Centre Pompidou, Paris
2017	Cholmondeley Award for Contribution to Poetry, Royal Society of Authors, UK
2015	Arts Council England Grants for the Arts, R&D, <i>Ragadawn</i> .
2010	AHRC Applied Practice & Production Grant, <i>Middling English</i> solo show
2010	Production Grant, Office for Contemporary Art, Norway
2003	Research & Development Fund, Dartington College of Arts

4. Selected Books

- 2023** *Caroline Bergvall's Medievalist Poetics: Migratory Texts and Transhistorical Methods*, eds. C. Bergvall & J. Davies (Arc Humanities Press) – forthcoming -
- 2019 *Alisoun Sings* (Nightboat, NYC)
- 2014 *Drift* (Nightboat Books) (2nd printing 2016)
- 2011 *Meddle English: New and Selected Texts* (Nightboat Books: NY, Feb 2011) (2nd printing 2013)
- 2010 *Middling English* (JHG Publications: Southampton, 2010)
- 2005 *Fig* (Salt Books: Cambridge, 2005)
- 2001 *Goan Atom: Doll* (Kruspkaya Books: San Francisco, 2001)
- 1999 *Jets-Poupee* (Repress: Cambridge, 1999)
- 1996 *Eclat* (Sound & Language: Lowestoft 1996)

4b. Selected Other Media Outputs

- 2020 *Sonoscura*, Digital album release (TR103, Takuroku, Café Oto)
- 2018 *Pressing Clouds, Passing Crowds*, Kim Myhr, CD (Hubro, Oslo)
- 2018 *Conference of the Birds*, edited performance film, w/Andy Delaney
- 2013 *Caroline Bergvall: Seeing through Languages*, film, Louisiana Museum Channel, Denmark
- 2012 *GH<O>ST PIECES: 4 language-based installations*, DVD, John Hansard Gallery, UK
- 2010 *Playing with Words* audio compilation CD, ed. Cathy Lane (Gruen 065)
- 2009 'More pets', remixed on DJ/Rupture, *Solar Life Raft* CD (Agriculture, 2009)

5. Selected Performances & Installations

- 2023** *Nattsong*, Arnolfini Gallery, Bristol – forthcoming –
- Pressing Clouds, Passing Crowds*, text and concert with musicians, MaiJazz, Stavanger, Norway
- 2021 *Nattsong*, Turner Contemporary Gallery, Margate/ Rivers Institute New Orleans
- 2020-21 *Night & Refuge*, Online Collaborative Writing Event, Estuary Festival / Oslo Int. Poetry Festival
- Sonoscura*, Planet P, Berlin Int. Poetry / Café Oto label
- Shine in! Shine out!* Digital piece, Edwin Morgan Celebrations, Poetry Libarry, London
- 2016-2019 *Ragadawn* sunrise performance: Atlas Arts, Isle of Skye, Scotland/ Marseille/ Galway City of Culture/Estuary festival
- Conference (after Sweeney)*, interdisciplinary conversation-performance, Dublin International Literature Festival
- 2018-2019 *Conference (After Attar)*, interdisciplinary conversation: Whitstable Bienale/ ILFDublin
- 2017 *Crop*, John Hansard Gallery
- 2015-2017 *Drift* installation: Callicon Fine Art (NY); Sean Kelly (NY), Centre Art Contemporain (Geneva), Logan Art Centre (Chicago), Vite Kuben (Ålesund)
- 2017 *Oh My Oh My (Pinktrombone, 21 January 2017)*, Documenta 14, Basel-Athens
- 2016 *Together (voice work in 3 parts)*, MAMCO Museum (Geneva), Espace 2/RTS Swiss Radio
- 2014 *Public Address*, Norrlandsoperan, Umeå, Sweden
- 2011 *Ghost Cargo*, sky banner. Writing Encounters/ Leeds City Gallery / Refugee Week
- 2010 *Middling English*, John Hansard Gallery, Southampton, UK
- 2001-2020 *Say Parsley* installation: Spacex (Exeter), Arnolfini Gallery (Bristol), Liverpool Biennial., Jewish Museum (Munich), MUKHA (Antwerp)

6. Selected Group Shows, Performances & Festivals

- 2023** **The Weight Of Words**, Henry Moore Foundation, Leeds – forthcoming Summer '23
- 2022 *Earthsings*, Maritim Museet, Denmark
- 2019 *La Voix Libérée*, Palais de Tokyo, Paris
- Shibboleth*, Jewish Museum, Munich
- Edge of the Sea*, Kuben, Ålesund, Norway
- 2016 *Retrogarde*, Logan Center for the Arts, Chicago
- 2015 *By the Book*, Sean Kelly Gallery, NY
- Reverse*, Villa Bernasconi, Geneva, Switzerland
- 2014 Fondation Vuitton, Paris,
- Whitney Biennial, NY
- Southbank Centre, London
- Samtidsmuseet, Oslo, Norway

- 2013 *Actoral Festival*, Marseille
 2013-14 *Word. Sound. Power*, Tate Modern, London; Khoj Art Centre, New Delhi
Non-Text, Eastern Michigan University Gallery, USA; Tarble Arts Center, Eastern Illinois University
 2013 *Afterlives of Gardens/ Kõndides mööda salateid*, KUMU, Art Museum of Estonia, Tallinn,
 2012-2014 *Postscript: Writing after Conceptual Art*, group show, Denver/Toronto/Michigan
Visual Poetics, South Bank Centre, London, 12 Feb – 5 May.

7. Selected Works in Catalogues, Anthologies, Online

- 2023 *Nattsong* excerpts, Tenement Press, London
 2020 *Place 2020*, Centre for Place Writing, MMU
 2016 *Suddenly & Emotion*, ed. Sophie Collins, Test Centre, London
 2015 *Towards. Some. Air: Remarks on Poetics*, eds Fred Wah & Amy De'Ath, Banff Centre Press, Banff
The New Concrete, eds. Victoria Bean & Chris McCabe, Hayward Publishing, London
The Animated Reader, ed. Brian Droitcour, New Museum, NY
 2012 *Imogen Stidworthy* (Matt's Gallery, London)
GRU: Six Ans de Transtheatre (Mouvement, Paris)
 2011 *Penelope Umbrico* (Aperture, NY)
 2009 *What we see is what we hear* (Henie Onstad Museet, Oslo)
 2007 *The McSweeney's Book of Poets Picking Poets*, ed. D. Luxford (McSweeney's Books, NY)
 2002 *Earth Has Not Anything to Show More Fair* (Wordsworth Trust/Globe Theatre)

8. Selected Curatorial & Editorial Activities

- 2020-ongoing Art Writing Workshops, *Solitary to Solidary Arts Lab*, online
 2020 Mentor, *Oram Awards for Female and Non-Binary Composers*, UK
 2016-2020 Conversations + Curator, *Language Stations*, multilingual exchanges, various locations, ACE funded
 2013- 2019 Judge, *The Leslie Sacalapino Playwriting Award*, NY
 2014 Event Curator, *In the Illuminated Sphere*, medievalists & contemporary poets, Whitechapel Gallery
 2012-13 *Speech Acts*, 3-part performance event featuring artists and performers, Cambridge
 2012 Co-editor, *I'll Drown my Book: Conceptual Writings by Women*, w/ Laynie Brown, Teresa Carmody & Vanessa Place (Les Figues, LA).
 2008 – 2009 Conversations + Co-Curator: *Translated Acts*, w/ Claire MacDonald (ICFAR, Central St Martins, London) & Carol Watts (Birkbeck College, London): 3 weekend-long cross-institutional seminars for artists and writers examining cross-media arts practices and translative poetics.
 2010 Event Curator: *Voiceworks*, Contemporary Poetics Research Centre, Birkbeck College & Guildhall School of Music & Drama
 2009 Judge, *Sonora Review*, University of Arizona
 2002-2005 Conversations + Curator: *Partly Writing*, 4-part international & cross-institutional roundtable discussion for writers and artists: Bury Art Museum (2005), Southampton University (2004), Oxford Brookes University (2002), Dartington College of Arts (2002)
 2003-04 Event Curator: *SPELT!* performance and poetry festivals, Dartington + Horse Hospital, London
 2003 Text choreograph for *Un-tongue-tied*, w/ Ziba Karbassi & Negar Hasan-Zadeh ICA, London

9. Selected Articles And Keynotes

- 2019 "Afterward", *Queenzenglish*, ed. Kyoo Lee (Roof Books, NY)
 2017 "Monolingualism is Killing Birds", in *Oh My Oh My*, Southbank Centre (London)
 2012 "Conceptual Twist" foreword, *I'll Drown my Book: Conceptual Writings by Women*, co-edited w/ Laynie Brown, Teresa Carmody & Vanessa Place (Les Figues, LA).
 2011 'Indiscreet G/hosts', commissioned text for *Imogen Stidworthy* catalogue, Matt's Gallery, Dec 2011
 2009 "Pressure Points: Gendered and Tactical Authorship", HOW 2 (vol. 3: 3, Nov 2009).
 "Cat in the Throat – on bilingual occupants" in *Jacket #37* (Spring 2009); in *Ord & Bild* arts quarterly, Swedish transl. by A. Farrokzhad (Spring 2009)
 "Antekningar om den performativa textens politik" (What Do We Mean by Performance Writing?) in Swedish by Glänta eds, *Glänta* (4:08)
 2007 "The Audio Culture of Writing", online version *Kritiker* 7 (Dec 07); trans. into Swedish, in *Kritiker* 7 (Stockholm, Dec 07).
 "Georges Perec's site-writings" in *Noulipean Analects*, eds. M. Viegner & C. Wertheim (Les Figues, LA, Spring)
 2004 "Handwriting as a Form of Protest: Fiona Templeton's *Cells of Release*", *Jacket* # 26 (October)

- 2003 “Body & Sign: Thoughts around the work of Aaron Williamson, Hannah Weiner, Henri Michaux”, Jacket#22
 “A Form of Address: *A Conversation with David Antin*: David Antin & Charles Bernstein”, Jacket #22 (May03)
 “In the place of writing” in *Assembling Alternatives: Reading Postmodern Poetries Transnationally*, ed. Romana Huk (Wesleyan University Press, 2003)
- 2002 “Marks of Speech: on siting writing” in *Additional Apparitions*, Special issue *The Paper*, #3/4, eds. D.Kennedy & K.Tuma (March 2002)
- 2001 “Writing at the cross-roads of languages” in *Telling it Slant: Avant Garde Poetics of the 1990s*, eds. Steven Marks & Mark Wallace (University of Alabama Press, 2001), in *Translating Nations*, ed. Prem Poddar (Aarhus University Press, 2000)
- 1999 “Truncated/ Tronccated: Mina Loy's misspellings” in *Open Letter* (Toronto, June 99)

10. By Others: Selected Essays/Chapters/Reviews On My Practice

- 2022 Carmen Africa Vidal Claramonte. *Translation and Contemporary Art: Transdisciplinary Encounters* (London NY: Routledge), pp.11-13
- 2020 Rachael Gilmour, “Conclusions: ‘Say Parsley’” in *Bad English: Literature, Multilingualism, And The Politics Of Language In Contemporary Britain* (Manchester UP), pp.236-247
- 2019 Jacob Edmond, ‘Shibboleth: The Border Crossings of Caroline Bergvall, Performance Writing, and Iterative Poetics’, in *Make it the Same: Poetry in the Age of Global Media* (New York: Columbia University Press), pp. 116 – 50
- 2018 Caroline Roubourdin, ‘Sense in Translation: Essays on the Bilingual Body. (Routledge), pp. 55 - 67
 David Wallace, *Geoffrey Chaucer: An Introduction* (OUP), pp. 138-142
 Aine McMurtry, ‘Giving a Syntax to the Cry: Caroline Bergvall’s *Drift*’, *Paragraph*, 41/2: 132 – 48
 Lauren Fournier, ‘The Post Avant-Garde Aesthetics of the Glitch: Caroline Bergvall’s *Flèsh* as Feminist AntiScripture’, *Contemporary Women’s Writing*, 12/1: 101 – 19
- 2017 Adelaide Morris, ‘Forensic Listening: NourbeSe Philip’s *Zong!*, Caroline Bergvall’s *Drift*, and the Contemporary Long Poem’, *Dibur Literary Journal*, 4: 77-87
- 2016 Nancy Groves. ‘A Polyphonic Dawn Chorus in the Essex Edgelands’ *The Guardian*, 20 Sept
 Emily Brick. “Morning has Spoken”. *The Wire*. Sept.
- 2015 Sparks, Kaegan. Exhibition Reviews: Caroline Bergvall, Callicoon, *Art in America*. Apr 1,
 Schwendener, Martha. Caroline Bergvall: DRIFT, *The New York Times*. Jan 23, 2015. Print.
- 2014 Alice Saville, “Drift at The Forge”, *Exeunt*, Oct 14
 Cherry Smyth, “Caroline Bergvall: Drift”, *Art Monthly*, Oct ‘14
 Chanpreet Khurana, “The power of voice”, *LiveMint & Wall Street Journal*, 16 Jan 14
 Susan Rudy, “Women who invite collaboration: Caroline Bergvall and Erin Moure” in *Regenerations: Canadian Womens Writing* (U of Alberta Press)
 Vincent Broqua, chapter in *Memoire du moyen age dans la poesie contemporaine*, eds. N Koble & M. Seguy (Herrman, Paris)
- 2012 Jacob Edmond, review of *Meddle English*, *Boston Review* (Dec 2012)
 Linda Kinnahan, Interview, *Contemporary Women’s Writing* (Winter 2011-12)
- 2011 Michael Leong, ‘Echo’s Accent’, *Brooklyn Rail* (July/August 2011)
 Susan Rudy, ‘A Conversation with Caroline Bergvall’, *Jacket2* (May 2011)
 ‘Meddle English discussed’, ODELA (Observatoire de la Littérature Américaine) research group, Institut Charles V (Paris, 7 June)
 Cole Swensen, *Meddle English Review*, *Rain Taxi Review of Books*, #62 (Vol. 16 No. 2, Summer)
 Will Montgomery, Cross-Platform feature, *The Wire: Adventures In Modern Music* #328 (June)
 Kamilla Löfström, ‘Den sproglige Køkkenmødding’, Danish newspaper *Information* (26 May 2011)
 Justin Hopper, ‘Caroline Bergvall’, *Pittsburgh City Paper* (10 Feb 2011)
- 2010 Marjorie Perloff in *Unoriginal Genius: Poetry By Other Means in the New Century* (Chicago UP)
 Christine Hume, “Hybrid Poetics”, *American Poet* #39 (Fall 2010)
 Will Montgomery, “On Site: Caroline Bergvall & Ciarán Maher”, *The Wire* # 318 (August 2010)
 Stephen Lee, “Caroline Bergvall and Ciarán Maher: Say Parsley at the Arnolfini, Bristol”, *Art Monthly* #337 (June 2010)
- 2009 Special feature: “Strictly Speaking on Caroline Bergvall”, ed. Sophie Robinson, *HOW 2* (vol. 3: 3).
 Genevieve Kaplan, “How we read Caroline Bergvall’s “Via” and why we should care” in *Jacket* #38
 Tom Orange, “Performing Authority: Gysin, Bergvall, and the Critique of Expressivist Pedagogy.” *English Studies in Canada*, 33.4 (2009)
- 2008 Vincent Broqua: “Delineating a “non-place” in the UK? 10 notes on experimental poetry written by women: Caroline Bergvall and Redell Olsen” in *E-Rea: revue électronique sur le monde anglophone*. Issue on Contemporary British Women Poets. 6.1 (October 2008)

- 2007 Lisa Bowden: "Appreciations: Caroline Bergvall", Kore Press online (May 2008)
Brian Reed, "Lost already walking: Caroline Bergvall's 'Via'" in *Jacket* #34 (October 07)
"L'indicible" in *Atelier de Creation Radiophonique*, treated interview w/ other writers/sound artists, curated by Sarah Riggs & Omar Berrada, France Culture, Paris, July 07
Kai Fierle-Hendrich, Review of *FIG*, in *Chicago Review*, vol.52: 1 (Spring 2007)
Vincent Broqua, "Pressures of Never-at-Home" in *Jacket* #32 (Spring 2007)
- 2004 Nathan Brown, "Needle on the Real: Technoscience and Poetry at the Limits of Fabrication" in *NanoCulture: Implications of the New Technoscience* ed. Hayles, N. Katherine.