

Vadim Keylin

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Education

PhD: *Art, Literature and Cultural Studies* (in process), Aarhus University

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

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

Edited journal issues

2020:

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

Peer-reviewed publications

2020:

Keylin, Vadim. Crash, Boom, Band: 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.

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]

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.

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]

Other publications

2018:

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.

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* 30: 133-137.

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]

Marika Kuzma, Preface in *Dmitry Bortniansky: The Sacred Concertos for Mixed A Cappella Chorus*, ed. Marika Kuzma. Carus-Verlag. Translated in collaboration with Olga Panteleeva.

Conference presentations

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).

Sonic Materiality, Embodied Cognition and Sound Sculpture. In M. Kurtov (chair) *Problems of Archiving, Studying, and Representing Sound*. Panel discussion, Music of the Present international forum, St. Petersburg Sound Museum (June).

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 lectures and invited talks

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).

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

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.

Professional activities

Co-organizer (with B. Eriksson) of the international seminar **Sound and the Public**, Aarhus University (August 27, 2019)

Editor of book reviews section and journal manager for the **SoundEffects** journal (since May 2017)

Co-curator (with M. Kurtov) of the **Sound Grammars** open lecture cycle, St. Petersburg Sound Museum (March – June, 2016).

Grants and awards

2018:

Grant for research stay abroad from the Aarhus University Research Foundation.

2015:

Falling out of Line: Music and the Exceptional conference grant from the University of Music and Performing Arts Graz.