

CV

Christopher Dell (Dr. phil. habil.) works in Berlin and Copenhagen as a theoretician in urban design and architecture, as musician, composer, and as artist. He held professorships in Urban Design Theory at the HafenCity Universität Hamburg and the Technical University Munich. In addition he held the chair for Urban Design and Urban Renewal at the University of Fine Arts, Berlin. Holding a PhD in Organization Psychology and a habilitation in Cultural Science, Dell has published numerous books and articles, mainly on the subject of urban studies. His teachings in Urban Design Theory also include a.o. the University of Fine Arts Berlin, the Technical University Munich, Architectural Association London, University of the Witwatersrand Johannesburg and the Fine Arts Academy Arnhem. In 2017 Dell has been appointed as Member of the North Rhine-Westphalian Academy of Sciences, Humanities and the Arts. Since 2021 he is associated member of integral designers, Paris. In 2022 he will be fellow for architecture and urban design at the cité internationale des Paris.

His monographies include: "Prinzip Improvisation", Köln 2002, „Improvisations on Urbanity“ Rotterdam 2009, „Tacit Urbanism“, Rotterdam 2009, „Replaycity“, Berlin 2011 und „Die improvisierende Organisation“, Bielefeld 2012, „Ware:Wohnen!“, Berlin 2013 und „Das Urbane“, Berlin 2014, „Epistemologie der Stadt“ Bielefeld 2016, „Stadt als offene Partitur“ Zürich 2016, „The Improvisation of Space“ Berlin 2019, "Das Arbeitende Konzert/ The Working Concert" Leipzig 2020

As a musician and composer, Christopher Dell works at the intersection of contemporary composed and improvised music. Dell was a fellow of the Ferienkurse für Neue Musik where he took masterclasses with Karl-Heinz Stockhausen, Wolfgang Rihm and Earle Brown. Dell also was deeply influenced by the composition classes in the Schillinger system he took at Berklee College of Music, Boston and the lessons with the late Hans-Ulrich Engelmann in Darmstadt. Equally important in regard to conceptual work were the encounters with the composer and theorist George Lewis. Against this background, as a composer Dell expands the concept of improvisation with strategies of experimental composed music. Dell has developed a distinctive body of work characterized by constant research, conceptual discursiveness, and the creation of experimental systems that transcend disciplines. According to the Reclam Jazzlexikon, Dell is considered the leading vibraphonist of his generation; the FAZ called him "the greatest vibraphone player in European jazz history." Dell is and has been involved in

numerous recording releases and tours, including Canada, China, U.S.A., Japan, India, Africa, South America.

For his work on the fringe of composed and improvised music Dell received a number of awards such as „Deutscher Schallplattenpreis“, „JazzArt Award- Musik des 21. Jahrhunderts“, Musicprize of the City of Darmstadt and Golden Jazz Award. As soloist he contributed to the Grammy-nominated recording “Blauklang” by Vince Mendoza. In 2021 Dell received the first German Jazzprize. Dell received composition awards, fundings and commissions from, among others, Goethe Institute, Deutscher Musikrat, Musikfonds, Beauftragte der Bundesregierung für Kultur und Medien, Senatsverwaltung für Kultur und Europa, Berlin and WDR Cologne. His most important ensembles are Dell Lillinger Westergaard and DRA. Lately his montage-work "Das Arbeitende Konzert/ The Working Concert" came to prominence internationally, the book under the same title was published in 2020 by the renowned artistbook publisher Spector Books, Leipzig. Dell is endorser of Vic Firth Mallets.

In toto Dell's work is instigated by motives – themes and questions – of the contemporary city. Dell understands the city as an improvisational process, that comes about through actors, things, actions, discourses and vectors on sites. Being driven by motives, his work can take on different forms – such as writing a book, teaching urban design and architecture theory, playing or composing music, publishing a sound medium, lecture-performing, creating a sound installation, curating exhibitions or making objects. Within this diversity one aspect stays crucial: rather than displaying already produced objects inside an institution, Dell is interested in exhibiting the field of the production and reception of the artwork and the way it activates discourse. One can see Dell's work as a cross-disciplinary *recherche durée*. It is highly conceptual in the way it always thematizes the procedure with which it operates and reveals the context in which it appears or intervenes.