

## CV

**Christopher Dell** (Dr. phil. habil.) works as a theoretician in urban design and architecture, as musician, composer, and as artist in Berlin and Copenhagen. He is the head of ifit, Institute for Improvisation Technology, Berlin. Dell held professorships in Urban Design Theory at the HafenCity Universität Hamburg (where he contributed to the conceptualizing and establishing of the newly founded Master's programme Urban Design) and the Technical University Munich. In addition he held the chair for Urban Design and Urban Renewal at the University of Fine Arts, Berlin. In the international context his Urban Design teachings also include a.o. the Architectural Association London, the University of the Witwatersrand Johannesburg, the Fine Arts Academy Arnhem, the Architecture School Bergen and the ETH Zurich.

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. In 2017 Dell has been appointed as Member of the North Rhine-Westphalian Academy of Sciences, Humanities and the Arts. Since 2020 he is associated member of integral designers, Paris. In 2021 he collaborated with Christophe Hutin Architects at the French Pavillion at the Architecture Biennale Venice. In 2022 he will be fellow for architecture and urban design at the Cité Internationale des Arts, Paris. Together with Sally Below he co-curated the performative installation and research project „Piazza Spinelli“, a contribution to the International Building Exhibition Heidelberg 2022, commissioned by the Planning Department Mannheim.

His monographies include “Prinzip Improvisation“, Köln 2002, „Improvisations on Urbanity“ Rotterdam 2009 (with Ton Matton), „Tacit Urbanism“, Rotterdam 2009, „Replaycity“, Berlin 2011, „Die improvisierende Organisation“, Bielefeld 2012, „Ware:Wohnen!“, Berlin 2013, „Das Urbane“, Berlin 2014, „Epistemologie der Stadt“ Bielefeld 2016, „Stadt als offene Partitur“ Zürich 2016, „Improvisaton und Organisation“ (with Wolfgang Stark) Bielefeld 2017, „The Improvisation of Space“ Berlin 2019, "Das Arbeitende Konzert/ The Working Concert" Leipzig 2020, “Tom paints the Fence, Re-Negotiating Urban Design“ (with Bernd Kniess and Dominique Peck), Leipzig 2022, „Dialogue Concerts. Conceptual Research on Architecture and Music“, Leipzig 2022.

As a composer and musician, Christopher Dell works in the realm of contemporary music at the intersection of closed and open form. Dell was a fellow of the Ferienkurse für Neue Musik where he took masterclasses with Karl-Heinz Stockhausen, Wolfgang Rihm and Earle Brown. Deeply influenced by the composition classes in the Schillinger system he took at Berklee College of Music, Boston, Dell expanded his knowledge in serialism by taking lessons with the late Hans-Ulrich Engelmann in Darmstadt. Equally important in regard to conceptual work were the encounters with the composers and theorists George Lewis and Barbara Heller. Against this background, as a composer Dell focuses on the thematization and the framing of the production of musical space and the expansion of the concept of what he terms “composition strategies”. 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." The magazine Jazzpodium called him “the most influential German jazz musician today”. Dell is and has been involved in numerous recording releases and tours, including Europe, Canada, China, U.S.A., Japan, India, Africa, South America.

In 2001 Christopher Dell established the artist label edition niehler werft (enw). The label operates as medium and as publishing platform for the extended musical works, activities and collaborations of Dell. **enw** produces artist CDs, Vinyl Records, DVD and artist's books in small editions, experimenting with the format that redefines the realm traditionally occupied by the recording. Inspired by the independence from the economic logic of the mainstream music and art market, the idea of an artist label as ‘alternative space’ has led Dell to devote utmost attention to the medium.

For his work 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. In 2022 he was awarded the Jazzprize of Hessen. 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 at the moment 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 being 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.