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Abstract Dissertationsprojekt

**Contemporary Sound Poetry** (working title)  
Media Technology as Tool for the Creation of Electroacoustic Poems

This study focuses on the intermedial field of contemporary sound poetry and its use of (electronic, digital) media technology as a ‘tool’ for creation (opposed to its use for mere documentation). A focus will be on audio works that can be classified as "neo-semantic" in the sense of Lily Greenham, who demanded a turning back to “purposeful communication” while putting “all & everything into question”. These works are mostly distributed on CD, vinyl, tape, file (recorded performances or, more specific for this study, genuinely composed as electroacoustic works) or as interactive apps or web-installations by experimental poets such as Anja Utler, Jörg Piringer, Anne-Laure Pigache, Ian Hatcher among others. Specific technologies and artistic methods (such as deploying sound-effects, editing, sampling, the use of online devices or machine learning) will be examined to show how artists interact with sound and (audio-)text to create new poetic forms. For this purpose, selected audio works will be analysed and interviews with the artists will be conducted. Furthermore, relations of these contemporary sound poets to their precursors in the 20th century will be discussed.