

Performing Punctuation

edited by
Julieanna Preston
and Anna Brown

Performing Punctuation

Delivered by Intellect to:
Guest (guest)
IP: 156.62.3.24
On: Wed, 08 Jul 2026 19:06:50

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intellect Bristol, UK / Chicago, USA

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TOHU 1
WELCOME

WELCOME
NAU MAI HAERE MAI

wairua
drawing us inward

ātea
open space, preparation
for greeting, space
to debate or air anything
before entering

WELCOME
NAU MAI HAERE MAI

waharoa
boundary between the outside
world and the sacred space within



TOHU 2
EXCHANGE

wānanga
knowledge, sharing,
discussion

pou
support, connecting

koha
gesture of support,
gratitude

mihi
introductions, place, people
whenua, whakapapa

shoes off, please

maihi, amo
spatial threshold and
connection to whenua



We
invite
you
warmly,
lovingly,
tenderly,
into this
house!

Nau mai,
haere mai!
Piki mai.
Kake mai.
Welcome,
Welcome...

Welcome

Georgina Stokes

Karamia Müller

Rebecca Sinclair

Julieanna Preston

Anna Brown

Aleisha Marinkovich



bit.ly/welcome-sound

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Welcome is a preparatory space. As a space that bears out digressions, indiscretions, transgressions and fabulations of grammatical marks unfaithful to propriety.

Mihi to the whenua. Our tūrangawaewae, the place where we stand, our foundation, our home, where we belong. Mihi to our tūpuna. Our ancestors who have nurtured, supported and led us to this place together, today. Mihi to tangata whenua o Aotearoa; kia kaha, kia māia, kia manawanui e te whānau. -----

Performing Punctuation makes public an on-going and refreshed movement to play humorously and tenaciously with those small but powerful writing marks that regulate, discipline and structure textual language and spoken discourse. These symbols and rule-makers are anything but a mere neutral grammatical system; they are language gremlins and pixies; inflecting and infecting agents with histories, voices, and messages of their own accord. These marks are understood as part and parcel to the persistent history of the English language's colonising habit.

Welcome ----- Haere mai ----- This not an introduction.
This is a welcome to each and every reader. -----

Welcome marks the tenor of this time. It launches *Performing Punctuation*'s efforts to join the burgeoning movements to unsettle, decolonise, disrupt and question dominant and oppressive structures and institutions worldwide. How can English language punctuation discard its strident, stuffy overcoat, loosen its girdle / belt / tie, to welcome a greater diversity of readers, listeners, writers and practices?

Mihi to Te Moana-nui-a-Kiwa—the great connecting ocean of the Pacific and tagata o le Moana ----- We acknowledge those kinship ties that stitch bloodlines and heartlines into constellations to navigate by -----

Welcome registers many locals. Led by creative scholars from Aotearoa New Zealand, this book acknowledges an on-going strident effort to raise awareness around the affect and significance of language in relation to bi-cultural commitments and Te Tiriti-led aspirations.

We acknowledge the tangata Tiriti (treaty people)!, who are still trying to find their belonging — to truly settle, and whose ancestral strands weave us into the web of the wider world. We send gratitude to Te Tiriti o Waitangi for this relational space of potential, even while it baffles and confounds a dominant colonial culture imprisoned in a logic of either / or -----

Mihi to the contributors! -----
e mihi ana, designers, together we make space! -----

Mihi to you --- reader --- mihi to the home that these pages temporarily settle in. Like punctuation, these pages (in their material --- digital --- audial multitudes) thread through the solitude of space, gently disrupting it. It is your attention that breathes life into these pages. Although public, published, and permanent, this space resembles an ongoing conversation. A page is a democratic medium; what is offered here is not forced on you, but it is with you that we create meaning. -----

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Together we call
you into the space
of this house,
the place-time of
its pages and folds
and texts and colours
and marks and gaps
that map other...
geographies,
cartographies,
topographies,
typographies,
and ancestries
of punctuation
a multitude
of worlds,
worlding their ways
within its generous
and tender embrace.
Walk softly,
walk slowly,
you do not need
to get anything,
to grasp anything,
to master anything.
Feel yourself
arriving and settle,
you are held.

This book respects the responsibility and onus that Pākehā, the dominant English language speakers and writers in New Zealand, have to refigure their habitual and long-standing ways of thinking and expression. This book is our way of grappling with our heritage; to acknowledge the harm of that collective and institutionalised sense of entitlement and privilege; to be at peace and without guilt; to respect boundaries; to make sacrifices; to share what tangata Tiriti is with other Pākehā and tauīwi; to defend rights related to Māori language and health; and to notice the discomfort in this process.

Mostly, *Performing Punctuation* examines and redirects that energy of (misused) power, dominance, and intolerance towards a state of compassion, respect and humility. While responsive to this local, the book invites many voices, many locals. The inflection of punctuation's influence on authors with geographical and ancestral ties to Austria, Belgium, Canada, The Netherlands, Australia, United States, United Kingdom, Sweden, Qatar, Portugal, South Africa, Norway, France, Germany, and Aotearoa New Zealand is palpable in the way authors employ punctuation, address citations, employ voice and tone and, most of all, the concerns they raise.

Throughout the book's development process, we as a collaborative group have noticed, resisted and mulled over matters of universality, standards, and uniformity as we practiced punctuation. Often it was left to the author to make that decision with intent to follow some set of conventions, or if not, to make the choice evident. In this way, each contribution reflects its author's allegiance, alignment and alliance to their own history, place and circumstances.

Welcome acknowledges the value of collaborative practices. Such aspirations are most affective when they are shared, transparent, diverse and led by creative practice. *Performing Punctuation* gathers forty-three authors operating in similar creative modes with their own activist aims to collectively question, possibly un-do, or re-do, these facets of the English language.

Take your first breath ----- hā! -----

 and remember the sensorial pleasures of punctuation as a fulcrum between
 text and body, a pathway from abstraction to the dynamics of voice.
 Pauses, sighs, rhythm, emphasis; punctuation is an embodied practice
 that literally breathes life into text. -----

 Take your second breath ----- hā! -----

 and notice the connection to the more-than-human, to something
 beyond the prosaic (and colonial) idea of: Communicating. My. Message.
 Punctuation as portal between our earthly embodied selves and our
 ancestral and celestial infiniteness. -----

 Take your third breath ----- hā! -----

 and feel a world where punctuation slips promiscuously from its proprietary
 governance position keeping language in line, and becomes sovereign.
 It has its own ideas; its own way of being. No longer a passive and compliant
 tool that performs the tasks we give it without question, it is full of life and
 vitality and its own (unpredictable, uncontrollable) will -----

In these texts, punctuation invites us into the spaces between worlds, where legibility is not the end point ! This world is thick ! with the resonance of ancestors ! and nothingness ! and aliveness ! and other kinds of intelligences and everything-at-once-ness and cracks and wonder and slipping out of the grip of orthogonality. -----

Here we find the convergence and co-existence of content and graphic design that test the limits of legibility, readability, aesthetic taste and entrenched conventions as confounding and confining yet at the same time, communicable and seemingly accessible. This collaborative group of practicing visual artists, designers, poets, fiction writers, literary critics, performance and sound artists, educational researchers, philosophers, curators, cultural advocates, architects, dancers, academics and language translators offer their expertise and creativity to critique the colonising, disciplining and patriarchal effects of the English language, written and spoken.

Readers will notice inter- / cross- / trans-disciplinary voices from indigenous, feminist, neurodiverse, under-represented peoples as well as Western European / Pākehā people who use, write and perform language and punctuation in ways that pry open, poke fun at, and re-consider the sanctity of punctuation in its current form. As creatives, we are made so much more aware of the interpretative skills we use daily, and often take for granted, such that the holy grail of the written word (properly adherent to style) is already met with alternative means of learning, of knowing and of sharing.

Each text offers an invitation to the reader to meet it on its own terms, its own ground, its own space. And to see what arises in that live moment of relational intimacy, before settling can occur. Consider what is received and what is given in return; what is assumed and what is lost in translation. To be unsettled can be a profound (and often under-appreciated) gift. A shapeshifting punctuation moves from the imposition of authorial intent into something much more delicious and relational and generative.

Try your best here, as the apparently peripheral marks and gestures and notations are alive, spilling out of their assigned roles and doing something more than what we intend. We come face-to-face, kanohi ki te kanohi, with a more than human world teeming with agency and vitality and flow, a world that is dancing with or without us. Feast on this rich offering. Drink it all in. Metabolise it and notice what it sets off in you.

Take the time
to travel through
and digest,
as and where
you are drawn.
Let the
playfulness,
the shapeshifting,
the capaciousness,
the thoughtfulness,
the generosity,
the wonder,
the grief,
the beauty,
and the disturbance
unsettle you,
unhinge you,
un-do you.
May you move
back into the
world nourished
and with an
expansive
lightness
of being.

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Welcome

Georgina Stokes, Karamia Müller,
Rebecca Sinclair, Julieanna Preston,
Anna Brown & Aleisha Marinkovich

 bit.ly/welcome-sound

Georgina Stokes (Ngāi Tahu, Ngāi Te Ruahikihiki) is a Māori designer, advisor and researcher working between service and spatial design disciplines. Her work is driven by whakapapa, story-telling and visualisation techniques to facilitate mana-enhancing dialogues between people and place. Original drawings by Georgina Stokes pages 4–7, 22–23 and 294–295. g_stokes@icloud.com

Dr Karamia Müller is a Pacific academic specialising in indigenous space concepts. Currently a lecturer at the School of Architecture and Planning, Creative Arts and Industries, University of Auckland, her research specialises in the meaningful ‘indigenisation’ of design methodologies invested in building futures resistant to inequality.

Rebecca Sinclair is co-founder of The Pākehā Project and Honorary Research Fellow at Toi Rauwhāangi, Massey University. Her research focuses on the embodied work of Pākehā in decolonisation, using creative praxis as a bridge to deepen cultural awareness, imagine new ways of being and catalyse restorative systems change. Of Scottish and English descent, Rebecca lives in Pōneke with her four daughters and their cat.

Julieanna Preston’s

transdisciplinary creative practice research is concerned with the agency and ethics of materiality, its relation to place, ecology and ways of being in the world. Her practice engages place-responsive live art performance, vocalisation and performance writing. She currently teaches and supervises postgraduate students across art, design and architecture in Aotearoa NZ. julieannapreston.space

Anna Brown is a New Zealand-based designer, researcher and educator. She is Professor of Design and Public Good at Massey University’s College of Creative Arts. She works with visual artists and curators to investigate through form, materials and typography how the vehicle of the book can amplify the content it contains. Anna is also the Board Chair of Massey University Press. annabrown.nz

Aleisha Marinkovich is a graphic designer and book builder of Pākehā and Croatian descent. Working across graphic and typographic design, research and occasionally writing, she is driven by a love of stories and archives. Previously based at Extended Whānau, Aleisha now works freelance with collaborators across Aotearoa and beyond. aleishamarinkovich.com

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chain /
/
/ link /
/
/ throat

Ana Iti

Ana Iti is an artist of Te Rarawa and Pākehā descent, currently based in Te Matau-a-Maui Hawkes Bay, Aotearoa New Zealand. Iti's work explores poetic and structural relationships between language and our environment, as well as the practices of shared and personal history-making. She has exhibited extensively throughout Aotearoa New Zealand over the last decade and was the recipient of the 2024 Walters Prize.

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To Listen Poetry
Jason Camlot

 bit.ly/listenpoetry-sound

Jason Camlot is Professor at Concordia University. His recent books are *Phonopoetics* (2019), the co-edited collections, *Collection Thinking* (2023), *Unpacking the Personal Library* (2022), *CanLit Across Media* (2019) and a triple-issue of ESC on *New Sonic Approaches in Literary Studies* (2023). His latest poetry book is *Vlarf* (2021). He directs the SpokenWeb research partnership. spokenweb.ca

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Between the Words
Nicholas Rougeux

Nicholas Rougeux is a Chicago-based designer and data artist focusing in web and UX design. From a young age, he has had a fascination with the digital world led to a healthy obsession with data visualization and fractal artwork, which has been published in publications and exhibitions around the world. Digital art and online worlds, simplicity and clarity have played key roles in his creative process. c82.net

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**Shell on Sure, Graphic Shaming
and / as Gender Slamming**
Johanna Drucker

Johanna Drucker, Distinguished Professor and Breslauer Professor Emerita in the Department of Information Studies at UCLA, is internationally known for her work in graphic design history, typography, experimental poetry and digital humanities including *General Theory of Social Relativity* (2018), *Inventing the Alphabet* (2022) and *Iliazd* (2020). Her artist's books are widely represented in museum and library collections.

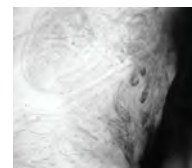
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**Wetness — A sensuous politics
of punctuation**
ro heinrich & Sarah Amsler

Sarah Amsler is a queer eco-social researcher, educator, writer, editor and relational practitioner. They work at the intersections of decolonial and queer theory, relational and transfeminist philosophies, the politics of knowledge and education, and land-based artistic scholarship and pedagogy. samsler137@gmail.com | [@ssamsler](https://twitter.com/ssamsler) | sarahamsler.com

ro heinrich is an artist-researcher working with grammars of separability and relationality through spoken and unspoken languages. Weaving (recorded) conversations and collaboration, their practice is multidisciplinary, with an emphasis on film and book making. She engages with Towards Post-Extractive Cultures, DAS THIRD, Amsterdam and several (decolonial) study groups. rosieheinrich.info | rosie.a.heinrich@gmail.com

Found!
again,



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A short line with a long shadow
Karl Chitham

Karl Chitham has held curatorial roles in universities, museums and art galleries. He is currently director of the Dowse Art Museum and is a trustee of Wairau Māori Art Gallery in Whangārei, the first dedicated public Māori art gallery nationally. He has written for multiple arts publications including co-authoring the ground-breaking publication *Crafting Aotearoa: A Cultural History of New Zealand and the Wider Moana Oceania* (2019).

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WE ARE THE VĀ/NOW
Rosanna Raymond

Sistar S'pacific aka Rosanna Raymond activities have made her a notable producer of and commentator on contemporary Moana culture in Aotearoa NZ, the UK, Australia and the USA. A long-standing member of the art collective the Pacific Sisters and a founding member and life time President of the SaVĀge K'lub. Certified Indigenerd Raymond is a full bodied, Culti.VĀ.tor, FAB.ricator and Acti.VĀ.tor of people and things.

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Dots on a Page
Mathelinda Nabugodi

Mathelinda Nabugodi is Lecturer in Comparative Literature at University College London. She is the author of *Shelley with Benjamin: A Critical Mosaic* (2023). Her current book project explores the connections between British Romanticism and the Black Atlantic through a series of archival objects.

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Yes O Do Please Stop
Sarah Rinderer

 bit.ly/yesodo-sound

Sarah Rinderer is an artist_writer based in Vienna (Austria), who studied Fine Arts and Cultural Studies | Art Theory at the Art University Linz. Her artistic-literary practice focuses on dealing with language itself, its pauses, gaps and in-between-spaces. She exhibits, reads, and publishes prose, poetry, artists' books, (typo)graphic, research- and concept-based works. sarahrinderer.at | mail@sarahrinderer.at

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Encountering One's Footprints
in Snow, Or: On Paragraphs
Andrew Hungate

Andrew Hungate is a writer and musician living in New York City. Professionally, he works in financial technology, focusing on global payments, but as a writer, he is interested in bringing attention to neglected books and teasing out lessons for how to live a good life. His work has appeared in *Chicago Review*, *3:AM Magazine*, *ZYZZYVA*, *Literary Imagination* and *Words Without Borders*, among other publications.

Steppes

Cassandra Barnett

Cassandra Barnett (Raukawa, Ngāti Huri) writes poetry, essays and short fiction about indigenous and ecological futures. Recent publications include the chapbooks *Tē Whakaora* and *How / Hao*, and a co-edited book (with Kura Te Waru-Rewiri) of Māori art pedagogies, *Ki Mua, Ki Muri*. Cassandra also creates zines, handmade books and visual poetry. She has a PhD in art criticism and a Master's in creative writing, and currently works as a Pouako | Educator at Te Whare Taonga o Waikato | Waikato Museum.

acut inside the questions
that are due to our souths
attempting

to write outside a limit

alys longley & Francisco
González Castro

 bit.ly/acutinside-video

alys longley (PhD) is an interdisciplinary artist and teacher working across live performance, artist-books, multi-media and experimental writing. She focuses on mistranslation studies, exploring the spill of ideas, languages and disciplines beyond conventional systems of meaning. Professor in Dance Studies, University of Auckland. alyslongleymoving.com | a.longley@auckland.ac.nz

Francisco González Castro (PhD) is an artist, researcher and writer. His work addresses social and political issues around power, reflecting on the usefulness of art as an element of change in society and within the contingency, positioning the concept of the political-artistic. Key projects include *Layers of disappearance: 1002 of 7000* (2016) and *Bodies, Limits & Transgressions* (2024). franciscogonzalezcastro.com

Nomakhwezi Becker is a South African / German interdisciplinary artist creating through theatre, poetry and storytelling. Her practice listens and responds to the call of collaborative finding, reclaiming and creating home in the in-between spaces as a woman raised by multiple heritages and homes. Her work hopes to create worlds that hold space for claiming 'in-betweenity' as a place of belonging.

khwezi.hbecker@gmail.com



beginning

elisabeth laasonen belgrano

 bit.ly/beginning-web

Elisabeth Laasonen Belgrano (voice artist/researcher at the Academy of Art and Design University of Gothenburg/priest in the Church of Sweden) dedicates her research to the art of vocal ornamentation, performative theology and nothingness. She holds a PhD in Performance (2011) for her practice-led research of nothingness through early modern operatic mad scenes and lamentations, and a MA in Systematic Theology (2024) with a thesis on 'Doing Theology Through Diffractive Methodology'. <https://www.researchcatalogue.net/view/378762/430811>

.....Same as it ever was.....

Nooroo Tapuni

Nooroo Tapuni is an interdisciplinary artist and academic. Their research explores indigenous cosmologies through a digital sculptural practice where the extent digital technologies prompt haptic encounters with ancestors and ancient knowledge. It explores how self as a multiple and intergenerational assemblage and the ambiguity of communication through code switching in relation to material cultures. nooroo.tapuni@aut.ac.nz

.....what is this special attitude that white have toward black.....

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PUNCT-ing

Layne Waerea & Julieanna Preston



 bit.ly/punct-ing-video

Layne Waerea is an artist and educator interested in site specific, socio-legal performance to video and photograph. Recent works include *Free Promises* (2024, Busan), *Bonus Play* (2024, Auckland) and *Forecast* (2023, Auckland). Layne lectures in the School of Visual Arts and the Law School at AUT, Te Wānanga Aronui O Tāmaki Makaurau, Auckland. laynewaerea.wordpress.com | chasingfogclub.wordpress.com | layne.waerea@aut.ac.nz

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Holding Together Briefly: I begin with ‘ and end with ?

Emily Orley

Emily Orley is a London-based artist, writer, researcher and educator. She is interested in un-fixing ideas to do with time, heritage and place. She is a firm believer in breaking down the false binaries that separate practice and theory, making and thinking and writing about making. She currently works at The Guildhall School of Music and Drama. emilyorley.com

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Interrobanging

John Greyson

 bit.ly/interrobanging-video

John Greyson is an award-winning Toronto video/film artist. Since 1984, his features, shorts and transmedia works such as *Photo Booth* (2022), *International Dawn Chorus Day* (2020), *Fig Trees* (2009) and *Zero Patience* (1993) use humour and song to explore such queer activist issues as police entrapment, prison, AIDS activism, global solidarity, homo-nationalism and apartheid (both South African and Israeli).

Del



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Girlspeak

Katja Hilevaara



Katja Hilevaara is a collaborative artist, researcher and teacher working in performance, installation and art-writing. Recent works draw on re-imagined histories, exploring ways to tell stories that question existing narratives, and which might deliberately mis-remember or interpret events to shift their perspective and meaning. She is Senior Lecturer in Theatre and Performance at Goldsmiths University of London. katjahilevaara.com

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The Meaning of This: Performing Asemic Writing

Law Alsobrook



Law Alsobrook is an Associate Professor in Graphic Design at Virginia Commonwealth University School of the Arts in Qatar (VCUQ). He has an active interest in visual narrative studies and production, design semiotics, visual communication and their conjunction regarding media and the making of meaning. He is Co-Editor and Art Director for *Diode Poetry Journal & Diode Editions*.

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23 Deluge

... / ... / ... / ...

Tim Brennan & Dean Brannagan
with Sara Riccardi

 bit.ly/23deluge-sound

Tim Brennan is an artist and independent scholar involved in contemporary art, having exhibited and published internationally since 1986 including the 54th Venice Biennale and British Museum. His practice is not limited to one mode of engagement being polyvalent. Brennan has held positions at Massey University (NZ) and Manchester School of Art (UK). In 2014 he formed Gruppen with long term collaborator Dean Brannagan. In 2024, Gruppen released its debut album *White Starr*. timbrennanartist.co.uk | gruppen.bandcamp.com/album/whitestarr

Dean Brannagan is an independent artist, musician, DJ and cultural programmer based in London (UK). He has been engaged in the production of contemporary art and sonic arts since the early 1980's and programmes events for Walthamstow Trades Hall (London, UK). In 2014, he formed the band Gruppen with long term collaborator Tim Brennan. In 2024, Gruppen released their debut album *White Starr*. [@dean_francis_brannagan](https://twitter.com/dean_francis_brannagan)

Sara Riccardi is an art historian and PhD researcher at Manchester School of Art (MMU, UK). She completed her Art History MA in Rome, specialising in mid-15th century Italian fresco painting. Her current PhD is performative exploring the communication of Art History to non-specialist audiences beyond academia. Sara's PhD focuses her public speaking on art and art history. As founder of Art Across, Sara delivers talks, courses, workshops, and activities for general audiences. artacross.co.uk

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Liberated from Language: Punctuation's Performativity in the Absence of Words

Emma Cocker

Emma Cocker is a writer-artist and Associate Professor in Fine Art at Nottingham Trent University. She is co-founder of the Society for Artistic Research Special Interest Group for Language-based Artistic Research. Her writing is published in *Reading/Feeling* (2013), *On Not Knowing: How Artists Think* (2013), *The Creative Critic: Writing as/about Practice* (2018), alongside *The Yes of the No* (2016) and *How Do You Do?* (2024).

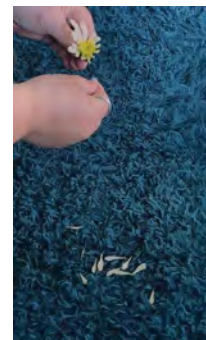
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A holding <together> practice semicolon comma shift return

Jo Pollitt & Lilly Blue

Jo Pollitt is a Research Fellow with the Centre for People, Place & Planet and the Western Australian Academy of Performing Arts at Edith Cowan University. Her work as an artist scholar is grounded in a long-term practice of improvisation across multiple performing, choreographic and publishing platforms. She is creative director of #FEAS (Feminist Educators Against Sexism), author of *The Dancer in Your Hands <>*, and lead on the transdisciplinary research project *Staging Weather*.

Lilly Blue is an interdisciplinary artist, educator and researcher working with feminist curatorial practices, artist literacies and generative multigenerational practice. As Head of Learning and Creativity Research at the Art Gallery of Western Australia, she was instrumental in the development of The Creativity Framework at Sydney Opera House, and is co-founder of contemporary arts publication *BIG Kids Magazine*.



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**Homogenised, Pasteurised and
Recognisable: Empowering Children
to Decentre the Dominance of
Standard English Spelling,
Punctuation and Grammar**

Hugh Escott, Gemma Thornton
& Deborah Bullivant

Hugh Escott is a language and literacy researcher, with an interest in arts-practices. His research focuses on how language and literacy are understood in everyday contexts, and often takes an ethnographic approach to explore creative writing contexts with children and young people. He has significant experience of working collaboratively with artists, children and teachers.

Gemma Thornton is the Head of Learning & Impact at Grimm & Co. She is a qualified Secondary Drama & English Teacher and completed the National Professional Qualification in Senior Leadership to become a Cultural Leader in Education. At Grimm & Co, she has developed their signature pedagogy in schools, working directly with teachers to enhance arts-based approaches to the National Curriculum through exploring creative courage in the classroom.

Dr Deborah Bullivant (MBE) is Founding CEO of Grimm & Co, Yorkshire arts-based education charity with focus on socio-cultural literacies. An educationalist, championing arts-based learning approaches to narrow the gap for marginalised children and young people. She achieved Doctor of Education (University of Sheffield, 2022) with a thesis examining an impactful arts-based signature pedagogy.

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**A Meaningful Site: Space (bar)
and Weak Rays**

Maria Gil Ulldemolins

 bit.ly/ameaningfulsite-web

Maria Gil Ulldemolins is an assistant professor in Creative Critical Research Methods in the Architecture and Arts faculty of Hasselt University, Belgium. Her work is concerned with the relationship between interiority, interior architecture, art and text/ language. She is one of the co-founders of Passage. projectpassage.net | maria.gilulldemolins@uhasselt.be

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Exploded House (Philomena)

Caroline Bergvall

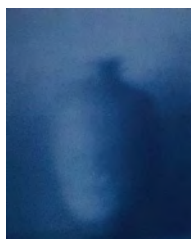
Caroline Bergvall is an interdisciplinary writer, poet, artist of performances, soundworks, collaborative writing events and language-led installations. Books include *Meddle English* (2011), *Drift* (2015), *Wife of Bath* *Alisoun Sings* (2019) and co-editor with J. Davies of Caroline Bergvall's *Medievalist Poetics: Migratory Texts and Transhistoric Methods* (2023). Of Norwegian and French background, she is an Art Practice Mentor and Coach and Global Professorial Fellow at Queen Mary, University of London. carolinebergvall.com

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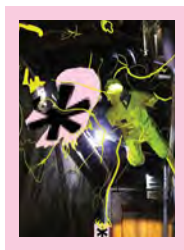


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**A conversation with Beatriz Ferreyra,
with her Echo(e)s, in her Absence,
without Time Signatures**

Salomé Voegelin

Salomé Voegelin is engaged in listening as a socio-political practice. She writes texts and text-scores for performance and publication. Her most recent book *Uncurating Sound: Knowledge with Voice and Hands* (2023) moves curation through the double negative to 'uncuration': untethering knowledge from the canonical frame. Voegelin is a Professor of Sound at the London College of Communication, University of the Arts London.

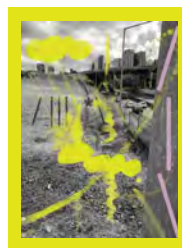


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Slashing and Asterisking

val smith

val smith (Pākehā, they/them) is a choreographic artist residing and working on the lands of Ngāti Whātua o Kaipara in Aotearoa NZ. Their work explores queerness and transness through performance, critical somatics, and friendship-based collaboration. Recent projects develop a queer*trans materialist approach to divining and communicating with more-than/human beings and forces in performance. valvalvalsmith@gmail.com



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Noctalgia

Tru Paraha

Tru Paraha is a choreographer, performance writer, and poet. Recent writing includes the sequence 'in my darkling universe,' in *AUP New Poets 8* (2021), and criticism in *Te Whāriki: Essays on New Poetry in Aotearoa* (2025). She lectures in the English Literatures and Creative Communication programme at Te Herenga Waka | Victoria University of Wellington.

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Performing Punctuation

This book invites readers and performers to reimagine and transform the rules that shape language and identity.

Performing Punctuation challenges the colonial legacy embedded in the English language's use of punctuation. It combines essays, performances, and experimental texts that converse across disciplines, creating space to rethink how language functions and whom it serves. Tracing the strident and rigid punctuation practices of English language laced with cultural and linguistic hierarchies, the book exposes the colonial roots of punctuation.

Together, the contributions envision punctuation being recast as responsive, playful, generous, and inclusive — opening space for a wider diversity of readers, listeners, performers, writers, and practices. Spanning literature, poetry, visual and performance art, cultural studies, language education, postcolonial studies, language studies, film, and sound, *Performing Punctuation* offers insights for academics, practitioners, and students across the arts and humanities who seek to explore how language can be decolonized, reimaged, and performed.

Julieanna Preston is an artist concerned with the ethics of materiality and ecologies in the context of place-responsive live art performance, vocalisation and writing.

Anna Brown is a New Zealand-based designer, researcher and educator. Through form, materials and typography, she investigates how the vehicle of the book can amplify the content it contains.

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