



Nicoline van Harskamp // **My Name is Language**

The publication *My Name Is Language* (2020) explores the key tenets of artist Nicoline van Harskamp's research and practice, such as the contemporary use and modification of languages, a treatment of names as spoken language rather than spelled identity markers, and the practice of self-naming. In the fictive worlds represented in this book, society is not centralized, not oversized, and self-naming is brought forward as a form of self-empowerment and resistance.

Central to this book are scripts by Nicoline van Harskamp, for the video work PDGN and a series of staged works titled *My Name Is Language*. A scholar of literary arts and performance culture, Avishek Ganguly reflects in his essay "Global Englishes, Rough Futures" on questions of translation, incomprehension, and untranslatability in van Harskamp's work. The book also includes a list of text-change algorithms that van Harskamp calls "distorters" and an excerpt from *Woman on the Edge of Time* (1976) by Marge Piercy.

Nicoline van Harskamp is an Amsterdam based artist whose work considers acts of language and solidarity. Her live works were staged, among other places, at Museum of Contemporary Art Anwerp, Urbane Künste Ruhr (Ruhr Ding 2018), Steirischer Herbst in Graz, Project Art Centre in Dublin, Tate Modern in London, KunstWerke in Berlin, New Museum in New York, Stedelijk Museum in Amsterdam, Arnolfini in Bristol, Serralves Foundation in Porto, and the Kaaithheater in Brussels. She has exhibited her video and installation works in art centers, universities, and festivals internationally, see www.vanharskamp.net Her works about "Englishes" and artists is accessible as a massive online open course in www.englishes-mooc.org. Van Harskamp is a professor for performative art at the University of Fine Arts in Münster, Germany.

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