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awards/residences 2010 + 2015/16 residence at ventspils writers' house (latvia) 2007 residence at künstlerdorf schöp-pingen (münster) / nominee at the literary march, darmstadt 2003 residence at kulturfonds künstlerhaus lukas, ahrenshoop/ lyrik 2000 S award for 'und du trugst das' 2002 award of the märkische kultur konferenz altena 2001 „am erker“ short story award münster for 'unterwegs' / nominee at the 9th open mike of the literaturWERKstatt berlin 2000 residence at klagenfurter literaturkurs (austria) / electronic vibes-award dortmund / arteco-award kärnten (austria) / nominee at fragmente-award bamberg '99 residence at literarisches colloquium berlin '98 f. ake-award for '100 R aus S'

single publications (extr.) 2016 DISKO DIAMANT (pilot's poems) 2016 DIESER JUNGE / DIGITAL TOES (e_book) 2015 BUNTE SOCKEN TRAGEN (love poems) 2014 SCHÖNHEIT (essay on beauty in literature) 2013 SCHÖNHEIT DES WASSERS (the beauty of water), poems 2011 LAKRITZVERGIFTUNG (licorice poisoning), poems and translations 2009 MOTORRADHELD (moto cycle hero), prose 2006 whisky & funk. remixCD 2005 campari & jazz. CD 2004 alles über Ruth. Gedichte/ all about Ruth. poems. lyrikedition 2000, münchen 2003 KONtext sieGEN. massenmedien u. kommunikation. essay. universität siegen 2001 Crausstrophobie. texte & remixes/ poems 2001 Crauss auf dem see. single-auskopplung zur Crausstrophobie. handverlag siegen 2001 ein scharfes bild. monitortexte. handverlag siegen 2000 berlin 99. tagebuch eines sommers. handverlag siegen 2000 Craussstreichungen. remixes. handverlag siegen

internet www.crauss.de / www.crauss.com / www.handverlag.de / www.kritische-ausgabe.de / www.forum-der-13.de / **detailed bibliography:** www.crauss.de/seiten/bibliographie.html

editorship Martin C. Stoffel: Angels Rest/ Sascha Seidel: Kometen. Siegen: HANDverlag 2001; Auf die Melodie von Martin C. Stoffel. Craussstreichungen, die Originale. Zeichnungen von Tanja Afflerbach. Siegen: HANDverlag 2001; Marcel Diel & Crauss und was man sonst noch anheulen kann. Am 30. Mai ist der Weltuntergang. Siegen: HANDverlag 2001

magazines/ anthologies (extract)/ media 47 & 11. echt kölnisch lyrik. weilerswist: verlag landpresse 2006; Aktion Musenflucht: inner city. hg. von Wolfgang Popp. universitätsverlag siegen 1998; Aktion Musenflucht: manuscripts. Siegen 1994; am erker; blindwerk; das gedicht; dichtungsring; die aussenseite des elementes; dreischness; feuer bittel berliner liebesgedichte. berlin: dahlemer verlagsanstalt 2003; fisch; intendenzen; kolon; krautgarten; kritische ausgabe; labyrinth & minenfeld; lichtungen; lose blätter; lyrik von jetzt. köln: DuMont 2003; macondo; mein heimliches auge. das jahrbuch der erotik XVIII. tübingen: konkursbuchverlag Claudia Gehrke 2003; ostragehege; perspektive; prairie schooner. new german literature. vol. 73, nr. 3, fall 1999. university of nebraska 1999; scheinschlag; sic; subh; grozstadtlyrik. stuttgart: reclam 1999; wandler; wenn ich dich liebe, was geht es dich an? gedichte aus lyrikmail 101-200. berlin: koal verlag 2005; wespennest; mitwirkung an hörstücken, funk- und tv-features seit 1996 (wdr, radio siegen, radio q/münster, tm3, 3sat, tv nrw)

on the author

with an acute eye for modern life and a unique structural depth, Crauss' poetry manages to re-create in the best sense of the word: Crauss captures [...] dynamics in such a manner as to show not only the flip-side of a well-worn coin, his poetry lets us imagine the possibility that coin may have a third side. [...] Crauss' poetry modulates with ease between humor and delicacy, between irony and tenderness, intimacy and proclamation. [...] Crauss' readings blur the lines between poetic performance and performing poet-ics, and in this, Crauss has been and continues to be one of the most influential contemporary German-language poets. » *Jo Frank, editor, 2016*

Crauss is one of the stars of the cologne literature scene. » *press-info berlinverlag, mai 2007*

Crauss is one of the real stars of the young german literature scene. » *Gregor Dotzauer, tagesspiegel 23.04.2007*

Crauss' texts aim to more than a mood or an atmosphere and entertain with a very own wit of language without requiring doubt-ful sprains of the brains. "alles über Ruth/ all about Ruth" is about relations of people, partnership, taken straight from life and inspected from the backside under the magnifying glass. wanton in every sense of meaning are poems like "Ellen im bad/ Ellen in the tub". this is Crauss' second book, and its most obvious characteristic is a tremendous feeling for the sensual pleasure of language. "all about Ruth" also deals with something about "Ellen", "Ingrid" and "Queenie" and tells something of taverns, travel-ling, the river Rhine... seriously recommendable! » *Karolina Rakoczy, zeichen & wunder/ indication & miracle 12/04*

texts which are able to transform video-clip-like aesthetics into literature: with short cuts, quick changes of language and puzzling repetitions. » *G.Müller-Zimmermann, SZ 13.06.2001*

Crauss surely is an author who turns such writing methods into something technically productive. Crauss is a voice imitator. » *Peter Stürmer, scheinschlag 1/ 2002*

Crauss does not only recite, more closely the poet becomes his own instrument, intones, varies, repeats and increases into a sort of continuous loop, catches to sing on, generates a song out of his poems, a crime film melody or a drum'n'bass-performance. (Jan Sternberg, FAZ 20.12.1999)

by far more conscious of language is Crauss, who has made a passion out of purposeful production of language rhythm disturbances. (Michael Braun, basler zeitung 21.12.2001)

they were called Crauss, Jan Wagner, Bjoern Kuhlighk and Tom Schulz. they wore their fine suits and had tightened their ties... which appeared really great. (Joerg Magenau, FAZ 21.12.1999)

Crauss as one of few authors understands how to transfer conclusively multitracking and remix processes to literature. (Gerald Fiebig, zeitriss, gebrauchte musik/ time-tore, used music 2000)

Crauss' poetry has its own sound. classical topics become visible in everyday myths, fairy tales become present again. (Katie Holm-Peters, SZ 25.11.2002)

Crauss brings up an enormous lyric tension just on a field of new writing techniques. (Thomas Eder, steirischer herbst 1998)

his debut "Crausstrophie" has been described by critics as one of the most remarkable books of the last two years. getting involved into Crauss' texts means reading fastidious poetry. his pieces in a true sense become physically perceptible, for instance when he swears to the heart for as long and loud, that one can feel the pounding of the beat in one's own chest. what remains of this evening is a memory of the beauty of the word! (Frank Fladerer, lausitzer rundschau 28.03.2003)

"und du trugst das/ if you wear that" is an erotic poem, whose lines we can smell and taste. as long as such poems are written, I do not fear. I hope. it is a courageous poem, because it trusts its strength. (Hans van Ooyen, laudatio to the lyrik 2000 S-award, May 2003)

"Crausstrophie" is of a high musicality which literally gives the key note to a new tone in german poetry. polyphony and hybridity of voices open new manners of speaking and new linguistic areas to this poetry: sketches of an own, independent world, which consists of precise observation. Their attraction is based particularly on the ease, which rises from their ongoing rhythm. (maerkische conference of culture 2003)

his new writings not as strongly as so far set on opulente, context establishing sound effects, they have become 'slimmer' somehow, which does not mean by any means more simple. the typical the refraction of tendency, which leads into unexpected precipices, into the grotesque or also into the uninhibited romantic, appears in the newer poems, too. (G. Müller-Zimmermann, SZ 19.03.2004)

Crauss' "blumen-/flower-"pieces have somewhat rampantly growing, "not only poppy, but poppy, too... this is the time": may this be a reminiscence to Celan. it is musical as Celan was at that time, but differently, more easily perhaps and also more aggressively; Crauss makes music not carried, not lento, but con fuoco.

I believe myself to remind that it was Peter v. Matt in whose writings I learned about the distinction of the two traditions of german poetry: the one, solemnly 'priestly' branch going back on Hoelderlin, the other, more impudently and refractory going back on Heine. Crauss has much of Heine: easy, impudent, ordering not respect but rather being despective and anti-authoritarianly. his language is playful, he has nothing to preach. if expressed through means of the tradition of the european opera composition, then one could perhaps say: certainly not Wagner, rather Offenbach. that for a Karl Kraus reader like me is anyhow a clearer recommendation than the memory of Heine.

I surely do not want to disregard: "the both doors of the world stand open". the lyric I and you seems to refuse a 'sexual identity' to me. perhaps also in this 'the two doors of the world stand open'. thus the poems do gain somewhat utopian regarding the existing sex/gender-conditions in this society. whether one may back-close on the author, however, I do not know. the fact that he does not have a first name which indicates the sex for us, at least refers to not only opening petrified conditions, but also to a strong will to open them. (Dr. Matthias Fallenstein, august 2004)