

ROLAND

THE MAGAZINE OF THE ICA'S VISUAL ART PROGRAMME
ISSUE 1 / MAY 2009

FEATURING A GUIDE TO *Talk show*

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Plus texts and other contributions by Malcolm Goldstein, Ernest Robson, Will Holder, Robert Ashley, Alvin Lucier, Ricardo Basbaum, Anne Karpf, Susan Blackmore, Konstantin Raudive, Will Bradley, Gertrude Stein, Joan La Barbara, Marc Hatzfeld, Marshall McLuhan, Mikhail Yampolsky, Chris Mann, H el ene Cixous, BS Johnson, Jay Chung and Q Takeda Maeda, Paul Virno, Shigeru Matsui

The ICA is pleased to present the inaugural issue of *Roland*, a magazine that is being produced to accompany each new block of our visual arts programming. We are particularly excited to launch this new venture alongside *Talk show*, a month-long season of artworks and live events that addresses that central feature of human life—the act of speech. The *Talk show* programme, most of which is free, will activate the ICA during both daytime and evening, and is being presented in our Galleries, Theatre and other spaces. *Talk show* has been curated by Will Holder with Richard Birkett and Jennifer Thatcher, and features over a hundred participants, including artists, performers and others whose activities centre on speech and vocal performance—such as linguists, speech therapists and voiceover artists. The first half of the magazine gives details for *Talk show* and other ICA activities, while the second half provides background material.

AN INTRODUCTION TO *Talk show*

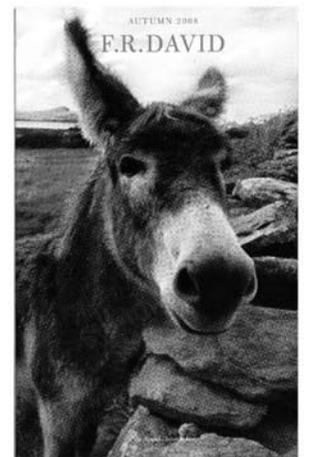
The voice is often perceived to be ‘the lever of thought’—a powerful tool for negotiation, for the wilful disruption of the status quo, and for the articulation of social character. And yet, despite this knowledge, we can all be susceptible to the manipulations of political oratory, corporate motivational tactics and evangelical persuasion. The ICA has long been a site for heated exchange, through conversation, oration and performance, and the voices of artists, critics, theorists and audience alike have contributed to a sense of constant articulation and production. *Talk show* is a month-long programme of events, displays, residencies and workshops that directly address speech as a tool and as a medium to produce and negotiate meaning and value, both within the field of art and across other areas of life such as politics, business and entertainment.

Many contemporary artists employ the spoken word as a medium or reference point, and *Talk show* includes an exhibition of speech-based works in the Lower Gallery and other spaces. At the same time the Upper Gallery and Theatre are being used as a location for a series of artists’ residencies, events that are open to the public and in which participants will research, rehearse and produce new work, laying bare the function of conversation and collective negotiation. The Lower Gallery and Theatre will host performances and presentations by artists, musicians and others, a programme that anticipates a rich array of experiences. *Talk show* also includes a number of workshops

and discussions that will occur in an event space in the Lower Gallery, as well as a conference held in the Theatre, and together the programme invites the audience to consider the social and cultural adaptation of the voice.

A wide range of resources are linked to *Talk show*, including this magazine. The content within this publication is intended to create another space for contemplation and production, with texts that address the particularities of speech and the negotiation of meaning around an artwork or idea. The ICA’s website expands on this research, and our new Reading Room is presenting a number of archives of spoken word recordings, providing valuable research material, and highlighting the manner in which conversation about cultural practice can encourage critical honesty.

The ICA has a history of experimental, inter-disciplinary and artist-led programming, and *Talk show* is a part of this trajectory. The core of the programme has been curated by the artist, writer and designer Will Holder, perhaps best known as the editor of the journal F.R.DAVID. He has been working with Richard Birkett, Assistant Curator and Jennifer Thatcher, Director of Talks at the ICA. The programme is being produced with the help and support of The London Consortium, a multi-disciplinary graduate programme in humanities and cultural studies, and an organisation with close links to the ICA. Such ties to the world of study and research sit well with the nature of the ICA, and it is in this spirit that *Talk show* aims to harness speech as a vehicle that drives the production, sharing and negotiation of knowledge.



F.R.DAVID, Autumn 2008
This particular issue (“A is for ‘orses”) looks at the process of editing through speech and conversation

EXHIBITION

The *Talk Show* exhibition is staged across a number of spaces and platforms, and operates around and amongst the events and residencies that occur throughout the month. It features artworks that investigate the expression of language through the sound of the voice, or in some cases through its absence. In the Lower Gallery and Concourse there are works by Pierre Bismuth, Ryan Gander, Beatrice Gibson with Jamie McCarthy, Adam Pendleton, Falke Pisano, Seth Price, Manuel Saiz and Frances Stark; the Reading Room includes a work by Mark Wilsher; while the Upper Gallery will feature, in turn, works by Robert Ashley and Robert Filliou.



Mark Wilsher
King, 2008
Documentation of performance

Providing a striking backdrop to the Lower Gallery space is a wall painting by Adam Pendleton, in which a sentence has been dissolved to leave behind single letters. Alluding to experimental poetry and conceptual art, Pendleton's atomisation of language explores the boundaries between object, speech, translation and meaning. There is a similar experience in Seth Price's audio work, in which speech is reduced to a repetitive, spectral noise—this is the soundtrack to Price's work *Digital Video Effect: "Holes"* (2003), extracted and separated from its associated imagery.

Pierre Bismuth and Manuel Saiz utilise the work of the dubbing artist as a means to consider the ownership and authority of speech and language. Bismuth's video counteracts an imperialist notion of language and universal understanding, whilst Saiz' succinct work uses the activity of the dubbing artist as a parallel to his own practice. The place of the artist's voice, as producer, collaborator or initiator, is also the subject of Frances Stark's work, a Powerpoint presentation in which she reflects on the experience of collaborating on an exhibition with artist Mark Leckey. Using a rhythmic progression of short texts as a substitute for her own voice, Stark ponders the nature of collaboration, the efficacy of conversation, and the status of the final 'product' (in her words, "together we have formed nothing").

Ryan Gander and Falke Pisano's graphic works consider the position of the artist in relation to the artwork. Gander creates a reproducible transfer of three sketches from his notebook, each outlining the same proposed (but unrealised) video work, in which Theo and Vincent Van Gogh conduct a conversation while sketching. The trajectory of the missing artwork is clearly plotted, yet its realisation is replaced by the sketches, exposing Gander's own procedure. Pisano's diagrammatic prints expose a similar loop, one in which shifting abstract sculptural forms are conceived directly in relation to written and spoken language, implying an ongoing and morphing production of meaning.

Video documentation of a performance by Mark Wilsher is situated amongst the archival recordings in the Reading Room. Part of an ongoing series in which the artist publicly recites famous political speeches, the work forms parallels with the historical material present in the room, but also traces a personal attempt to inhabit iconic material. The recording of the voice is also explored in a work



Robert Ashley
Perfect Lives, 1984
Still from video

by Paul Elliman, accessible on the ICA website and documented in the Lower Gallery. This 'curriculum' of songs, readings, radio documentaries and phone-ins aims to reflect the impact of writing and literacy on speech, and the nature of the human voice as re-embodied in technology.

The relationship between the voice and musical structure is a recurring theme within *Talk Show*. Beatrice Gibson and Jamie McCarthy's audio work uses open compositional structures to re-imagine the calling out of routes by trainee London cab drivers. Meanwhile, in one of the ICA Upper Galleries for the first two weeks of *Talk Show*, a sequence of TV monitors shows *Perfect Lives*, a seven-part TV opera by composer Robert Ashley. A ground-breaking work, both visually and aurally, this opera about

reincarnation integrates sound and text within an all-encompassing composition, driven by Ashley's unique spoken-word delivery.

In the second half of May Ashley's installation will be replaced by a group of video works, produced in the late 1970s, by Fluxus artist Robert Filliou. Grouped under the title *From Political to Poetical Economy*, these works employ poetry to pursue modes of everyday research. Filliou proposes a state of unknowing, a general spirit of enquiry in which the communication of information is replaced by exploratory dialogue.

RESIDENCIES

castillo/corrales, Melanie Gilligan, Fia Backström, Stella Capes and Plus Minus Ensemble are all in residence at the ICA during May, developing projects in which production is publicly framed, and in which discussion, presentation and scripting become part of the production process. Within the varying approaches of these artists there is a sense of imminence, and the transposition of knowledge and language into object. The residencies are based in a number of the ICA's spaces (see below) and are open to the public during normal ICA gallery hours (with exceptions as noted below).

CASTILLO/CORRALES

6—17 MAY
UPPER GALLERY, FREE

castillo/corrales is a collective of artists, curators and writers (Oscar Tuazon, Thomas Boutoux, Francois Piron, Benjamin Thorel and Boris Gobille) that specialises in creating discursive environments, staged at its own exhibition space and bookshop in Paris as well as elsewhere. For their *Talk show* residency castillo/corrales will invite guests to discuss the future of the non-profit and artist-led sectors of the art world. What are the alternative models for art spaces and organisations? How do we develop artistic communities? How do these communities relate to processes of social change and urban gentrification? And what is the impact of the market, including the current economic crisis? All conversations will feed back into the development of an ongoing archive, held at the Parisian space.

MELANIE GILLIGAN

18—24 MAY
UPPER GALLERY, FREE

Writing provides the backbone for all of Melanie Gilligan's work. In her performances and videos actors deliver scripts that are by turns literary, evocative, humorous and political. These works blend narrative, dramatic and informative modes in order to communicate complex histories and ideas. During her residency Gilligan will develop a script and rehearse with an actor, culminating in a final video.

STELLA CAPES

24—26 MAY 12—6PM
THEATRE, FREE

Stella Capes works across a variety of media, including video, performance and sculpture, generating situations that explore the vulnerability and pathos of human endeavour. The artist often scrutinises the relationship between performer and audience, and as part of her *Talk show* residency she is shooting a new video work, in a process that will be fully accessible to ICA visitors. This piece, entitled *The Recital—Voices From Five Films*, employs professional opera singers to re-interpret screams sampled from horror films. By selecting moments of trauma that span cinematic history, this perverse act of translation conveys a social history of the horror movie—and of sources of fear. The final five-screen video work produced through this process will be exhibited at the ICA in August 2009.

FIA BACKSTRÖM

25—31 MAY
UPPER GALLERY, FREE

Agency and the construction of subjectivity are explored in the work of Fia Backström, in which the artist plays with modes of political, corporate and pedagogical address. For her residency at the ICA Backström is continuing a series entitled *Studies in Leadership*. The latest installment, *The Golden Voice*, addresses language as a motivational tool, excavating the tropes and tricks of public speaking. The residency features a series of presentations and screenings set in a staged environment. The meetings provide the random building blocks for an end product of persuasive delivery.



Stella Capes
The Performance, 2007
Still from video

PLUS MINUS ENSEMBLE

26—31 MAY 1—8PM
LOWER GALLERY, FREE

31 MAY 7PM

THEATRE, FREE, BOOKING REQUIRED

Plus Minus Ensemble is a group of musicians committed to the presentation of avant-garde and experimental traditions in classical music, and which performs new compositions as well as revisiting the works of seminal modern composers. Plus Minus is in residence at the ICA during the final week of *Talk show*, conducting several days of open rehearsals (with evening recitals from 7 to 8pm), before a concert on Sunday 31 May. The sessions focus on the use of language and the voice within particular pieces, as well as exploring the manner in which conversation and negotiation filter the collective interpretation of musical notation. The rehearsal of works by Laurence Crane, Tom Johnson and Tim Parkinson, amongst others, will define the repertoire for the final performance.

PERFORMANCES & PRESENTATIONS

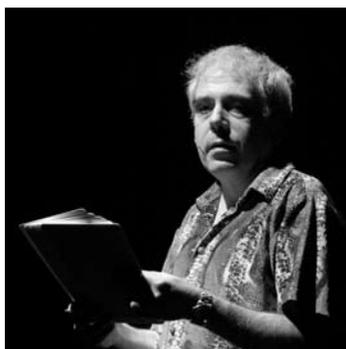
The *Talk Show* programme features a wide range of performances and presentations. Those originated by Robert Ashley, Chris Mann, Anne-James Chaton & Andy Moor, Alex Waterman and Joan La Barbara exemplify a mode of vocal experimentation with links to Dada and Fluxus. Performed speech as physical form, and as politicised gesture, is explored further in events by Jeremiah Day and Simone Forti, Sharon Hayes, Jimmy Robert and Ian White, Dexter Sinister and Stephen Sutcliffe. *Talk Show* also addresses the relationship between the aural and the audience, within events organised by Terry Smith and School of Sound.

ROBERT ASHLEY

6 MAY 7PM

THEATRE £6 / £5 CONCS / £4 MEMBERS

Robert Ashley has been an operatic innovator since the 1960s, and is a hugely influential figure in the contemporary music scene. Combining electroacoustic experimentation and extended vocal techniques, his works centre on the delivery of the spoken word, and often echo the patter of a salesman or evangelist. Densely layered with narrative and social character, they form a timeless and sometimes surreal portrait of the American voice. The ICA is hosting the UK premiere of *Foreign Experiences*, directed by Robert Ashley and performed by Sam Ashley and Jacqueline Humbert. The piece follows the story of Don Jr., an academic who moves with his family from the Midwest of America to California, and who gradually slips into a paranoid world of government intrigue and mysterious revolutions.



Sam Ashley in Robert Ashley's *Concrete*, 2007

JEREMIAH DAY / SIMONE FORTI

7 MAY 7PM

LOWER GALLERY, FREE

This evening's performance is an improvised collaboration between Jeremiah Day and Simone Forti. Day's work spans photography, installation and story-telling, and employs intensive research to establish connections between himself and places of public significance; while Forti is an artist with links to the origins of post-modern dance in New York in the early 1960s, and whose practice has more recently involved poetic writing. Day studied improvisation with Forti in Los Angeles, and in 2007 the two collaborated on an exhibition at Project Arts Centre, Dublin. Their performance tonight extends the latter project, and is accompanied by a discussion with Fred Dewey (director of Beyond Baroque Literary Art Center, Los Angeles), and the launch of a publication on the collaboration, produced by Project.

AUDIO ARTS

IN CONVERSATION: 8 MAY 7PM
THEATRE, FREE, BOOKING
REQUIRED

INTERVIEW: 14 MAY 3PM
LOWER GALLERY, FREE

Audio Arts is the brainchild of William Furlong, a figure who—through his interest in sound and the voice—has been highly influential in the development of expanded notions of sculpture. For the past 35 years Furlong has published Audio Arts Magazine, generating a comprehensive archive of



Robert Mapplethorpe
Robert Wilson and Philip Glass, 1975
See: Jimmy Robert and Ian White

artists' interviews, and now the subject of a book, *Speaking of Art, Four Decades of Art in Conversation*. On 8 May Furlong will be in conversation with art critic, writer and exhibition organiser Mel Gooding. On 14 May a new Audio Arts interview, featuring Kutlug Ataman and conducted by Jean Wainwright, will be recorded live at the ICA.

SPEAKEASY

9 MAY 12—7.30PM

LOWER GALLERY AND THEATRE, FREE

Speakeasy is an ongoing project initiated by artist Terry Smith, an informal experiment in the public presentation of artists' work and ideas that has explored areas including dance and movement as well as more conventional media. Bucking the conventions of the 'artist's talk', Speakeasy events aim to explore aspects of artists' working processes in an informal and interactive environment. This event at

the ICA, entitled *Word/Play*, is an investigation into the spoken word as raw material, and includes presentations and works from artists Jordan Baseman, Oswaldo Macia and Mark Wayman.

JIMMY ROBERT & IAN WHITE

11 MAY 7PM

THEATRE, FREE, BOOKING REQUIRED

"It is not by painting that photography touches art, but by theatre" (Roland Barthes). For this evening's event Jimmy Robert and Ian White will perform *Marriage à la Mode et Cor Anglais*, a work that combines and re-presents image (in particular a Robert Mapplethorpe photograph of Robert Wilson and Philip Glass), text and music; and that uses various coordinates, including artificiality, posing, mortality and repetition. The work was developed for theatre

performance, and was originally produced by STUK Kunstcentrum, Belgium. This is the second performance work by Robert and White to explore the line between an image and a related set of movements, and both relates to and differs from *6 things we couldn't do, but can do now*, performed at Tate Britain in 2004.

STEPHEN SUTCLIFFE

15 MAY 7PM
LOWER GALLERY, FREE, BOOKING
REQUIRED

Stephen Sutcliffe uses television and sound archives to create layered videos loaded with wry humour and poetry. Referencing cultural icons, particularly ones from the literary and theatrical worlds, the artist addresses ideas of performance and intellectual self-doubt. As part of his *Talk show* event Sutcliffe presents excerpts from TV archives held at the BFI and elsewhere, as well as from his own personal archive of videotapes collated since he was a child. The selection has a particular focus on talk shows and interviews, and reflects Sutcliffe's fascination with the construction of public personae. Honing in on figures such as novelist Christopher Isherwood, he presents an analysis of public moments in which value systems collide, and in which an artist's personal life is imposed on their work.



Stills from Stephen Sutcliffe's television archive
Dirk Bogarde, *Russell Harty*, BBC, date unknown
Anthony Burgess, *Face to face*, BBC, 1989

SCHOOL OF SOUND

16 MAY 7PM
THEATRE, FREE, BOOKING REQUIRED

School of Sound is an organisation that encourages and explores the creative use of sound within the arts, through regular symposia and specialist workshops. This evening's event, dubbed a 'listening', provides an opportunity for the audience to be physically immersed in soundscapes without the distraction of imagery. Collective listening is a relatively rare phenomenon, and the programme, focusing on the recorded voice as a disembodied entity, moves from narrative to documentary to surreal abstraction.

SHARON HAYES

16 & 17 MAY 2PM
OFFSITE, FREE

Sharon Hayes' contribution to *Talk show* is a series of performances staged on the streets of London, including a work in which she speaks to an absent lover from a street corner, inserting the language of private correspondence into public speech. The artist's recent work has explored the relationship between personal and political desire, and in these works she is interested in provoking questions about what is 'acceptable' in love and what is 'unspeakable' in public. Drawing on the history of the Gay Liberation Movement, and on the current moment, Hayes' performances explore notions of free speech and find new complexity in such classic slogans as 'make love not war'. For information on performance locations visit the ICA website.

BEN CAIN

23 MAY 3PM
LOWER GALLERY, FREE

Ben Cain is primarily involved in the production of installations, vinyl records, performances and printed matter, which deal with the convergence of theatre and documentary information, with a particular interest in facilitating and highlighting the viewer's role in the emergence of a subject. The work tends to be formed through interplay of saying and doing, of production and description; where specific outcomes remain unstable and illusive. Recent projects have increasingly focussed on sight and speech in the process of creating work that oscillates between the visible and non-visible, the physical and the imagined, with this afternoon's performance developing these concerns.



Sharon Hayes
Everything Else Has Failed! Don't You Think It's Time for Love?, 2007
Documentation of performance, New York City

ANNE-JAMES CHATON & ANDY MOOR / CHRIS MANN / ALEX WATERMAN

19 MAY 7PM
THEATRE, FREE, BOOKING REQUIRED

This event brings together live performances by four figures who experiment with sound poetry and musical structure, tracing a lineage from Dada and Fluxus. Poet Anne-James Chaton and guitarist Andy Moor have frequently collaborated, most recently on an album that tells the story of a journalist through his articles and broadcasts. The Australian sound poet Chris Mann—who spent time researching information theory, and defined a territory known as 'compositional linguistics'—is known for performances that involve the reading of dense texts at great speed. They are joined by the composer, musician and curator Alex Waterman, whose work explores experimental music and its relationship to language and notation.

JOAN LA BARBARA

31 MAY 4PM
LOWER GALLERY, FREE

Composer, performer and sound artist Joan La Barbara has worked since the 1970s with composers such

as John Cage, Morton Feldman, Robert Ashley and Philip Glass, and is a highly regarded figure in both the art and music worlds. La Barbara is a pioneer of expanded vocal techniques, exploring the bodily mechanics of sound making, including the dissolution of spoken and sung language into ululations and glottal clicks. This event at the ICA is a rare opportunity to hear La Barbara perform a group of her seminal works, pieces that immerse the voice in the conditions of the body.

DEXTER SINISTER

30 MAY 7PM
THEATRE, FREE, BOOKING REQUIRED

Dexter Sinister is a New York-based collaboration founded by designers Stuart Bailey and David Reinfurt. The duo have been described as pamphleteers, and 'publish' work in a variety of ways, including a 'just-in-time' print workshop in the Lower East Side. Dexter Sinister explores the intersection of design, editing, publishing and distribution, and for *Talk show* it is presenting *True Mirror Microfiche*, a work that extends this assimilation and dissemination of ideas. The piece is a lecture, with overhead projection, performed by a 20-strong cast, and the event will replicate, revise and recast two previous performances, staged in New York at The Kitchen and the Whitney Museum of American Art in 2008.

WORKSHOPS & DISCUSSIONS

Talk show features workshops on public speaking, political chants and the social nuances of speech choices, as well as discussions on sign language and the notion of doublespeak. These events draw on sociological and neurological research, as well as personal testimony, and explore how and why our voices can obtain weight as personal or public tools.

THEY GIVE THEMSELVES AWAY EVERY TIME THEY OPEN THEIR MOUTHS

12 & 21 MAY 3—5PM
LOWER GALLERY, FREE

This workshop (staged twice in consecutive weeks) uses archival recordings, as well as contributions from the audience, to explore what our linguistic choices say about us. The event is led by Jonnie Robinson, Lead Content Specialist for Sociolinguistics at the British Library, and responsible for the latter's online dialect archive, which ranges from surveys of vernacular speech in the 1950s to more contemporary studies. As part of this workshop Robinson will explore the development of dialects and the social changes that inform this process.

THE VOCAL KNOT

13 MAY 7PM
LOWER GALLERY, FREE, BOOKING REQUIRED

This panel discussion brings together philosopher Jonathan Rée, artist Louise Stern and sign language interpreter Oliver Pouliot, and is chaired by Steven Connor (Professor of Modern Literature and Theory, Birkbeck College). Taking Rée's studies into the social history of deafness and muteness as a starting point, the discussion investigates the supposed primacy of the voice within human communication, and considers how sign language operates as an alternative linguistic system.

This talk will be signed in British Sign Language  by Roger Beeson.

LATIN AMERICAN POLITICAL CHANTS

18 MAY 3—5PM
LOWER GALLERY, FREE

This workshop, led by artist Leandro Cardoso, is rooted in Chilean politics of the 1970s, and invites its participants to come together and chant, re-enacting historical events with their own voices. The Marxist Salvador Allende was elected President of Chile in 1970, and in the three years before it was toppled by a coup d'état his government restructured the country's financial and industrial infrastructure. One result of the period was a flowering of the culture of street politics, including political speeches and chants. Drawing on TV footage from the period, this workshop considers the performance of protest and the collective physical expression of language.



Still from television footage of Chilean protest

DOUBLESPEAK

22 MAY 3PM
LOWER GALLERY, FREE

This discussion centres on the notion of 'double-speak', in which language is used to conceal and manipulate. Generated through ongoing doctorate research at The London Consortium, the event looks at doublespeak within the context of a number of different disciplines and conditions. The discussion will be recorded and broadcast at a later date on the arts radio station Resonance FM, as part of a series entitled *The Thread*. The latter is a collaboration between Resonance and The London Consortium, and aims to present informed discussion of contemporary society and culture in an accessible audio format.

EFFECTIVE SPEAKING IN GROUPS

28 MAY 3—6PM
UPPER GALLERY, FREE, BOOKING REQUIRED

This workshop is for people wishing to develop their confidence when speaking to groups. It is based on the concept of 'speaking circles', a relationship-based approach developed by American speech coach Lee Glickstein. The method can, even in a short space of time, give participants a high level of support that encourages them to take risks and develop their own speaking style. The workshop is run by Rachel Everard and Carolyn Cheasman, who are respected speech and language therapists based at City Lit, London.

CONFERENCE

OUR SPEAKING SELVES

17 MAY 2—7PM
THEATRE
£6 / £5 CONCS / £4 MEMBERS

This half-day conference plots a course from the neurological basis of speech to its social and historical role, taking in our culture's obsession with vocal performance. With presentations and demonstrations from Professor Sophie Scott (group leader of the Speech Communication Group at the Institute of Cognitive Neuroscience, University College London), Anne Karpf (sociologist and author of *The Human Voice: The Story of a Remarkable Talent*), Professor Deborah Cameron (University of Oxford, author of *The Myth of Mars and Venus*), Dr Laura Wright (historical sociolinguist, University of Cambridge), actor Julian Rhind-Tutt and voiceover artist Eve Karpf.



Anne Karpf
The Human Voice: The Story of a Remarkable Talent
Bloomsbury, 2006

FILM PROGRAMME

THE SHOUT

10 MAY 2PM, CINEMA 2, £5

Jerzy Skolimowski directs this haunting and dream-like tale of wandering musician Crossley (Alan Bates), who intrudes on the life of a young composer (John Hurt) and his wife. Having convinced the couple that his voice has the power to kill others, the musician finds himself the subject of the composer's growing obsession. [Dir Jerzy Skolimowski, UK 1978, 86 mins]

*The Shout* (1978)

MY DINNER WITH ANDRÉ

17 MAY 1.30PM, CINEMA 2, £5

Audacious and compelling, Louis Malle's arthouse classic eavesdrops on a conversation in a New York restaurant between playwright-actor Wallace Shawn and theatre director André Gregory. The two speakers play themselves, in a witty and provocative dialogue that is at once confessional and scripted. [Dir Louis Malle, USA 1981, 110 mins]

THE ARISTOCRATS

24 MAY 2PM, CINEMA 2, £5

A man walks into a talent agent's office with his family and says, 'Have I got an act for you!' The talent agent replies, 'So what do you do?' An all-star cast of over a hundred comedians, including Sarah Silverman, Whoopi Goldberg and Drew Carey, deconstruct, discuss and deliver their own versions of what may be the world's dirtiest, least told and longest joke. [Dir Penn Jillette and Paul Provenza, USA 2005, 89 mins]

RESOURCES

The ICA's Reading Room and website are both hosting a variety of resources that link to *Talk show*.

The Reading Room is a new space at the ICA, and for *Talk show* it is being used to present a number of speech-based archives. The latter include the archive of Audio Arts, which has been collecting interviews with artists since it was founded by William Furlong in 1970s; a link with New York-based internet radio station ARTonAIR.org; and the ICA's own talks' archive, which is held at The British Library. The Reading Room is situated off the Bar, although for the duration of *Talk show* it can also be accessed from the Lower Gallery.

The *Talk show* material hosted by the ICA website includes: research materials assembled by the season's curators; audio and visual documentation of events in the programme; audio material from ARTonAIR.org; and contributions from *Talk show* participants.



A workshop in the Reading Room

PARTICIPANTS

ROBERT ASHLEY

Robert Ashley is an American composer known for his work in new forms of opera. Staged versions of his operas, including the monumental opera tetralogy *Now Eleanor's Idea*, have premiered and toured around the world. Ashley wrote and directed *Dust* for premiere at the Kanagawa Arts Foundation in Yokohama, and *Celestial Excursions* for the Berlin Festival and Hebbel Theater, Berlin. These two operas and the new work *Made Out of Concrete* were performed at La MaMa E.T.C., New York in January 2009.

FIA BACKSTRÖM

Born in Stockholm, Fia Backström is an artist now living and working in New York. She recently had a solo exhibition, *Studies in Leadership (a family affair)*, at the St Louis Contemporary Art Museum (2009). Group exhibitions include *A Spoken Word Exhibition*, The Baltic Centre for Contemporary Art, Newcastle (2009) and *No More Reality*, Depo, Istanbul & De Appel, Amsterdam (2008–9).

PIERRE BISMUTH

Pierre Bismuth is an artist born in Paris, and now living and working in Brussels and London. Solo exhibitions include *The All-Seeing Eye (the hardcore-techno version)* at the British Film Institute, Southbank Gallery, London (2008). He has also participated in numerous group shows, including *Artist Talk*, ARCO, Madrid (2009) and *For the First and The Second Time*, CAC, Vilnius (2008).

BEN CAIN

Ben Cain is an artist living and working in London. Solo exhibitions include *No End to the Era*, Associates Gallery, London (2007), and *Tell Them Something*, Architects Association, Zagreb,

Croatia (2007). He has also appeared in group exhibitions at Forum Stadtpark, Graz, Austria (2007) and Juliette Jongma Gallery, Amsterdam, Netherlands (2005).

PROFESSOR DEBORAH CAMERON

Deborah Cameron, a linguist, currently holds the Rupert Murdoch Chair of Language and Communication at the University of Oxford. Her main research interests are the effects of social and cultural change on language attitudes and language use, and the relationship of language to gender and sexuality. She has published numerous books, including *The Myth of Mars and Venus* (2007) and *On Language and Sexual Politics* (2006).

STELLA CAPES

Stella Capes is an artist, born in Sheffield, UK, and now living and working in London. Solo exhibitions include *Stella Capes*, Kunsthalle Fribourg/Fri-Art, Fribourg, Switzerland (2008), *The Laughter Paradox*, Associates Gallery, London (2007) and *Ensemble—a mime for two players*, The International 3, Manchester, UK (2003). She has also appeared in group exhibitions at The Showroom, London (2007) and the Whitechapel Art Gallery, London (2006).

LEANDRO CARDOSO

Leandro Cardoso has been working with voice loops and audio clips as an ongoing homage to Brazilian concrete poetry; and more recently has started fusing bits and pieces of theory to produce audiovisual lectures or pedagogical exercises. Some of his work can be seen at www.nerefuh.com.br

CASTILLO/CORRALES
castillo/corrales is a shared office space, bookshop and collectively run gallery in Paris, initiated in 2007 by a group of artists, curators, critics and writers. The core group comprises Oscar Tuazon, Thomas Boutoux, François Piron, Benjamin Thorel and Boris Gobbille. Exhibitions and events at the gallery include *Danh Vo Jay Chung Takeki Maeda* (2009) and *The Meaning of Everything*, Ayreen Anastas and Rene Gabri (2008).

ANNE-JAMES CHATON AND ANDY MOOR

Anne-James Chaton is a sound poet. He co-directs, with the duet Kristoff K.Roll, the festival of sound arts, Sonorities. He has been a long term collaborator of the Dutch free rock'n'roll group, The Ex. Andy Moor has been a member of The Ex since 1990. In more recent years, he has involved himself with the Amsterdam improvisation scene, working alongside electronic musicians, as well as composing soundtracks for films and performing regularly with dancers.

CAROLYN CHEASMAN AND RACHEL EVERARD

Carolyn Cheasman and Rachel Everard are highly experienced speech and language therapists. Since qualifying in 1979, Cheasman has worked at City Lit College of Adult Education, developing group-therapy courses for adults who stammer. She is currently undertaking a Masters degree in mindfulness-based approaches. Everard is also based at City Lit College, working primarily with adults who stammer.

JEREMIAH DAY

After graduating from UCLA and working in Los Angeles both in and out of an art context, Jeremiah Day moved to Europe in 2003 to attend Rijksakademie van Beeldende Kunsten, Amsterdam. Since then, he has had a number of solo exhibitions, including *News Animations/No Words For You*, Springfield, Project Arts Centre, Dublin (2008) and *Amor Fati*, Beyond Baroque Literary Arts Center, Los Angeles (2005).

CHRIS EVANS

Chris Evans is an artist born in Eastrington, UK. Solo exhibitions include *Point at it, like a farmer at a pig*, Galerie Juliette Jongma, Amsterdam (2008), *What's the point of revolution without copulation, copulation, copulation?*, Luettgenmeijer, Berlin (2008), *As simple as your life used to be*, The British School, Rome (2008) and *Militant Bourgeois: An Existentialist Retreat*, International Project Space, Birmingham (2007).

ROBERT FILLIOU

Robert Filliou (1926—1987) was a French Fluxus artist and writer. He worked in film, sculpture and performance, as well as 'action poetry'. Regarded as a cult artist Filliou's works are nomadic, portable and precarious. He collaborated with artists such as Marcel Broodthaers, Dieter Roth, and Daniel Spoerri. A retrospective of his work was held at MACBA, Barcelona, in 2003.

SIMONE FORTI

Simone Forti is an internationally recognised performance innovator. At the forefront of the blurring between art, life and performance that characterised contemporary art in the 1960s, Forti has continued to teach, to write poetry and to create innovative performances that challenge both dancers and viewers to experience the movement of their own bodies.

WILLIAM FURLONG'S AUDIO ARTS

William Furlong has exhibited nationally and internationally, including a sound installation in *Intelligence, New British Art* at Tate Britain, London (2000), and the solo show *To Hear Yourself as Others Hear You*, South London Gallery (2002). His new book, *Speaking of Art, Four Decades of Art in Conversation* is published by Phaidon Press.

RYAN GANDER

Ryan Gander lives and works in London. His work is multi-faceted, ranging from installation, sculpture, intervention, writing and performance lectures to photography, drawing and film. In 2008 he had solo shows at Ikon Gallery, Birmingham, South London Gallery and Museum Boijmans Van Beuningen, Rotterdam.

MELANIE GILLIGAN

Melanie Gilligan is an artist who lives and works in London. Solo exhibitions include *Prison for Objects*, Transmission Gallery, Glasgow (2008) and *Crisis in the Credit System* (commissioned by Artangel Interaction) (2008). She has also participated in a number of group projects, including *La Commune* at the Serpentine Gallery, London (2007).

SHARON HAYES

Sharon Hayes' work moves between multiple media—video, performance, installation—in an ongoing investigation into the interrelation between history, politics and speech. Solo exhibitions include the collaborative project *9 Scripts from a Nation at War*, Tate Modern, London (2008) and *I march in the parade of liberty, but as long as I love you I'm not free*, The New Museum for Contemporary Art, New York (2007).

ANNE KARPF

Anne Karpf is a sociologist and writer. An award-winning journalist, she is the author of three books, including *The Human Voice: The Story of a Remarkable Talent* (Bloomsbury, 2006). For seven years she was radio critic of *The Guardian*. Co-editor of a new book about Israel, Zionism and Jewish identity, she was the recipient of a British Academy Thank-Offering to Britain Fellowship for research, and teaches at London Metropolitan University.

EVE KARPF

Eve Karpf specialises in voice work, including radio drama, film dubbing, GPS satellite navigation voices, commercials, museum guides and various roles such as the voice of Miss McGonagle in the Harry Potter CD Rom games, many cartoon voices, Dennis the Menace, and the timeless Paddington Bear.

JOAN LA BARBARA

Joan La Barbara is a composer, performer and sound artist. She has created works for multiple voices, chamber ensembles, music theatre, orchestra and interactive technology and developed a unique vocabulary of experimental and extended vocal techniques. She was awarded the 2004 Guggenheim Fellowship in Music Composition, the prestigious DAAD Artist-in-Residency in Berlin and seven National Endowment for the Arts fellowships.

CHRIS MANN

Chris Mann is an Australian composer, poet and performer specialising in the emerging field of 'compositional linguistics'. Mann founded the New Music Centre, Melbourne, in 1972 and taught at the State College of Victoria in the mid-1970s. He then left teaching to work on research projects involving cultural ideas of information theory.

[When all singers have completed the last line of the text they should repeat over and over, straight through, "will never tell us what she knows and what we do not know", continually, gradually getting softer and decreasing intensity, and increasing the silences between sound-phrase groups. After a time when this decrescendo-fragmentation process has reached a fairly disintegrated moment a soloist sings, from page 9, "Oh! the precious stones being buried and the opened flowers", in a lyrical manner, subdued and in moderately proportioned dynamics; ending the piece upon the word, "flowers".]

Excerpt from Malcolm Goldstein, *Illuminations from Fantastic Gardens*, 1974 (for vocal ensemble) Reprinted by permission of the author.

SEE HER DO THE LOOP DE LOOP SHE S
 F RE B LL WHAT A SHOW DO YOU WANT
 A BALLOON YEH
 ITS INCREASINGLY I NEVER THOUGHT HED EVEN
 MAKE IT TO FIRST BASE YET THERE
 HE S LEADING THE PACK.....WHAT CAME OVER HIM
 WAS HIS HORSE SHOES THEY SAY ITS BETTER TO BE LUCKY
 THAN GOOD
 THERE S NO RETURN.....THAT CANT
 BE HE WENT LIKE THAT IT WAS JUST YESTERDAY
 I SAW HIM

Prosodynes

DURATION

Trace A E I O U Th of
 Short A E I O U Y
 Normal A E I O U W Y
 Prolonged A E I O U Y

INTENSITY

Whisper level
 Quiet unaccented speech (first amplitude level) A E I O U W Y
 Normal conversational effort (second amplitude level) A E I O U W Y
 Maximum stress or intensity (third amplitude level) A E I O U W Y

PITCH

Lowest pitch - indicated by depressing the vowels M₁M M₀M M_AW_M MEE...
 Middle pitch - indicated by normal position on line MIM MOM MAWM MEEM
 Highest pitch - indicated by elevating the vowels M¹M M⁰M M^AW^M MEE^M

PAUSES

Intra-phrase pause, anticipatory: blank space 2 times height of tallest letter.
 Inter-phrase, for breath and syntax: blank space 4 times height of tallest letter.
 Pause of thought: line of dots varying from 1 cm. to 3 cm. with time for decision.
 Pause allocations require some semantic judgment by the writer.

Cues for vowel pitch modulation

SAME VOWEL SPOKEN WITH RISING OR FALLING PITCH IN PERIODS CONTROLLABLE BY SPEAKER

NORMAL SPEED		SLOW SPEED	
RISE	FALL	RISE	FALL
A	A	A	A
E	E	E	E
F	F	F	F
Q	Q	Q	Q
U	U	U	U

SAY YOU SEE THAT N... YOU DID!

Ernest Robson
 Example and method for prosodynic cue-scoring system, 1969

ADAM PENDLETON
 Adam Pendleton is a New York-based artist. In a conceptual, multi-disciplinary practice that includes painting, writing and performance, he shifts the meaning of cultural forms, language and images. He is also co-editor of the occasional magazine LAB MAG, which publishes the work of artists, designers, poets and architects.

FALKE PISANO
 Falke Pisano is an artist who lives and works in Amsterdam. She has had solo exhibitions at Kunstverein, Graz (2009), with Benoit Maire), Balice Hertling, Paris (2008) and Halle für Kunst e.V., Lunebürg (2008). She also participated in the 53rd Venice Biennale (2009), and in the exhibitions *Modern Modern* at Chelsea Art Museum, New York, and *Modernologies*, MACBA, Barcelona (2009).

PLUS MINUS ENSEMBLE
 Plus Minus is an Anglo/Belgian octet committed to presenting new work alongside landmark modern repertoire. Formed in 2003, +- is distinguished by its interest in avant-garde, conceptual and experimental open instrumentation pieces, such as Stockhausen's 1963 classic, from which the group takes its name.

OLIVER POULIOT
 Oliver Pouliot is an American Sign Language and International Sign interpreter who has worked in contemporary arts for the past seven years. He is currently working towards his post-graduate degree in sign-language interpreting and has contributed to the publication *Deaf Professionals and Designated Interpreters* (Gallaudet Press, 2008).

SETH PRICE
 Seth Price is an artist working in a variety of media. He was born in East Jerusalem and now lives and works in New York. He has had solo exhibitions at Kunsthalle Zürich, (2008), Modern Art Oxford (with Kelley Walker, 2007), Galerie Gisela Capitant, Cologne (2007) and Reena Paulings, New York (2006). He also participated in the Whitney Biennial at The Whitney Museum of America Art, New York (2008).

JONATHAN RÉE
 Jonathan Rée is a writer, philosopher and historian. His journalism appears in *The Times Literary Supplement*, *The London Review of Books*, *The Independent*, *Prospect*, *The Nation*, *The Evening Standard* and elsewhere. His books include *I See a Voice* (1999), *Philosophical Tales* (1986) and *Proletarian Philosophers* (1984). He also has wide experience as a broadcaster.

JULIAN RHIND-TUTT
 Julian Rhind-Tutt is an actor, probably best known for his role as Dr Mac in the BAFTA award-winning comedy, *Green Wing*. Other recent work includes Dan in *Landscape with Weapon* at the National Theatre, the Road Trip Barclaycard advertising campaign, and a variety of TV dramas including *Oliver Twist*, *The Shadow in the North* and *Merlin*.

JIMMY ROBERT AND IAN WHITE
 Artist and curator Ian White and artist Jimmy Robert have performed internationally, both together and separately. Their performance at Tate Britain, in 2004, translated the act of spending time together into a unique work that incorporated a performance of Yvonne Rainer's seminal *Trio A*, a dance work from 1966 that Robert and White were recently invited to perform at the Museum of Modern Art, New York (March 2009).

JONNIE ROBINSON
 Jonnie Robinson is Lead Content Specialist for Sociolinguistics at the British Library. He was responsible for the BL's online dialect archive, ASR: Accents & Dialects (www.bl.uk/sounds) and created Sounds Familiar (www.bl.uk/soundsfamiliar), an interactive, educational website that celebrates regional speech in the UK. He is currently working on *Voices of the UK*, a Leverhulme Trust-funded project to establish a permanent UK dialect database at the BL.

MANUEL SAIZ
 Manuel Saiz is a London-based visual artist. Since 1995, he has worked primarily in video and video installations. His productions have shown in numerous art film and video festivals, such as Impakt, Utrecht; VideoLisboa, Lisbon; and Videoex, Zurich. Recent group shows include *East End Academy* at Whitechapel Art Gallery, London, and *Save the Day* at Kunstbüro, Vienna.

THE SCHOOL OF SOUND
 The School of Sound was founded in 1998 by Larry Sider and Diane Freeman to promote an awareness of how sound is used in the arts and media. Through its international symposia, master classes and workshops, the SOS teaches professional practitioners, academics and students about the relationship between sound, music and image. www.schoolofsound.co.uk

PROFESSOR SOPHIE SCOTT

Sophie Scott is the group leader of the Speech Communication Group at the Institute of Cognitive Neuroscience at University College London. She has worked on many different aspects of human speech, from rhythm and emotion, to accents and impressionists. Her research uses functional-imaging techniques to investigate how the human brain perceives speech and controls speech production. She is funded by the Wellcome Trust, London.

DEXTER SINISTER

Dexter Sinister is the compound name of David Reinfurt and Stuart Bailey. Reinfurt teaches at Columbia University and Rhode Island School of Design, New York. Bailey is currently involved in diverse projects at Parsons School of Design, New York, and Pasadena Art Center, Los Angeles. Sarah Crouner became involved with Dexter Sinister soon after its establishment. She has made and distributed numerous artists' books and publications about art.

TERRY SMITH

Terry Smith is an artist who lives and works in London. Solo exhibitions include *One thing leads to another*, Studio 1.1, London (2004), *Marking Time*, LUX Gallery, London (2000) and *Fault Line*, Museo de Arte Carrillo Gil, Mexico City (1999). He has also participated in a number of group shows including *Et Tu Tribute*, The Embassy Gallery, Edinburgh (2006) and *ShowCASE*, Edinburgh (2005).

FRANCES STARK

Frances Stark is a writer and artist who often uses words and phrases as visual motifs in her artworks. Solo exhibitions include *The Fall of Frances Stark*, Culturegest, Lisbon; Portikus, Frankfurt;

van Abbe Museum, Eindhoven, The Netherlands and FRAC, Bourgogne, Dijon, France, from 2008–09. She has also participated in group shows at Tate Modern, London; The Hugh Lane Gallery, Dublin and Milton Keynes Gallery, UK.

LOUISE STERN

Louise Stern is a native Californian who now lives and works in London. Her art, which centres on ideas of language, communication, silence and isolation, has recently been shown in London, Cornwall, Geneva, New York, Barcelona, Madrid and Albania. Her first book of short stories is coming out in 2010 (Granta Books). She is also the founder and publisher of *Maurice*, a contemporary art magazine for children.

STEPHEN SUTCLIFFE

Stephen Sutcliffe is an artist born in Harrogate, UK, and now living and working in Glasgow. Selected solo exhibitions include *Stephen Sutcliffe*, Micky Schubert, Berlin (2008), *Shout Out (With El Hombre Trajeado)*, Chapter Arts Centre, Cardiff (2008), *I Don't Know my Name*, TART Contemporary, San Francisco (2005) and *Project Space*, Tramway, Glasgow (2003).

THE THREAD

The Thread is the London Consortium's new radio discussion programme, broadcast on Resonance FM on Tuesday nights from 11pm to midnight. Participants have included Richard Osborne, Mitha Budyharto, Jean Owen, Seamus Malone, Sarah Joshi and Leandro Cardoso.

DR JEAN WAINWRIGHT

Dr Jean Wainwright's practice is the artist's interview. She has been the primary interviewer for Audio Arts since 1995. She contributes to TV and radio programmes, books,

catalogues and magazines. Her doctorate was on Andy Warhol's audio tapes. She is currently the interviewer for *The Art Newspaper* and is a senior lecturer at University of the Creative Arts, Rochester.

ALEX WATERMAN

Alex Waterman is a musician and curator living and working in New York, London and Brussels. He is a founding member of the Plus Minus Ensemble, which is based in Brussels and London. He has performed at Issue Project Room, New York, with Anthony Coleman, Chris Mann and David Watson (2007) and the National Portrait Gallery, London, with Plus Minus Ensemble (2007). He has curated exhibitions at The Kitchen and Miguel Abreu Gallery, both in New York City.

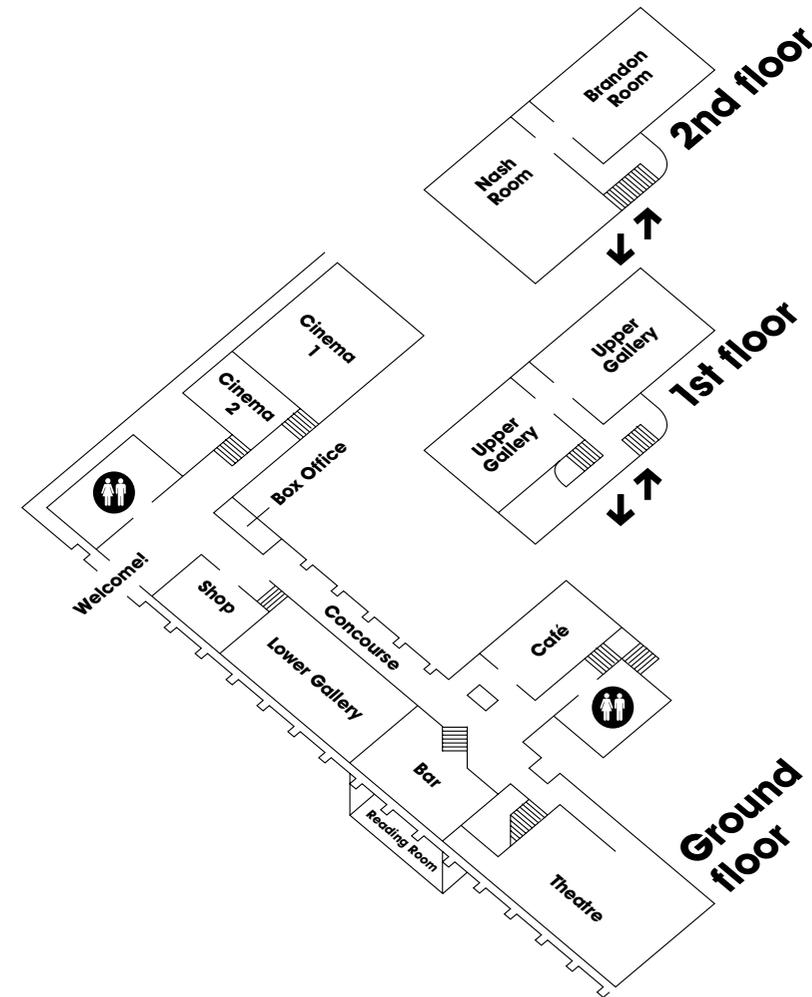
MARK WILSHER

Artist Mark Wilsher was the curator at Tablet gallery, London, from 2003–05, and is a regular writer for *Art Monthly*. Recent projects include the solo show *Unfinished Business* at the Henry Moore Institute, Leeds, and CHELSEA Space, London (2009) and *Drawing on Sculpture*, Leeds City Art Gallery (2007). He is currently working on a film project for *Picture This* in Bristol.

DR LAURA WRIGHT

Dr Laura Wright, Faculty of English, University of Cambridge, is a historical sociolinguist who specialises in the history of the London dialect from around 1300 to the twentieth century. She is the author of numerous publications and editor of *The Development of Standard English, 1300—1800: Theories, Descriptions, Conflicts*. She is currently preparing a book on the English spoken on the East India Company's island of St Helena in the South Atlantic.

PRACTICAL INFORMATION



OPENING HOURS & ADMISSION

The exhibition is in the Galleries, Concourse and Reading Room. It is free, and open during the ICA's regular gallery hours (daily 12—7pm, Thursdays until 9pm).

The residencies are in the Galleries and Theatre. They are also free, and are open during the ICA's regular gallery hours (with the exception of the Stella Capes residency, open 12—6pm).

The performances, presentations, workshops and discussions are mainly in the Lower Gallery or Theatre. Almost all of them are free, but some require booking (see individual event listings).

To book for an event, please call the ICA Box Office on 020 7930 3647, or visit www.ica.org.uk/talkshow for more information.

DATE IN MAY	GALLERIES, CONCOURSE AND READING ROOM	LOWER GALLERY	
WED 6	EXHIBITION: VARIOUS PARTICIPANTS (6—31 MAY)		
THU 7		Performance: Jeremiah Day / Simone Forti (7pm)	
FRI 8			
SAT 9		Presentation: Speakeasy (12—7.30pm)	
SUN 10			
MON 11			
TUE 12		Workshop: They Give Themselves Away... (3pm)	
WED 13		Discussion: The Vocal Knot (7pm)	
THU 14			
FRI 15		Presentation: Stephen Sutcliffe (7pm)	
SAT 16			
SUN 17			
MON 18		Workshop: Latin American Political Chants (3pm)	
TUE 19			
WED 20			
THU 21		Workshop: They Give Themselves Away... (3pm)	
FRI 22		Discussion: Doublespeak (3pm)	
SAT 23			
SUN 24			
MON 25			
TUE 26		RESIDENCY: PLUS MINUS ENSEMBLE (26—30 MAY)	
WED 27			
THU 28			
FRI 29			
SAT 30			
SUN 31		Performance: Joan La Barbara (4pm)	

UPPER GALLERY	THEATRE	CINEMA 2	
RESIDENCY: CASTILLO/CORRALES (6—17 MAY)	Performance: Robert Ashley (7pm)		
		Presentation: Speakeasy (12—7.30pm)	
			Film: The Shout (2pm)
		Performance: Jimmy Robert and Ian White (7pm)	
		Performance: School of Sound (7pm)	
		Conference: Our Speaking Selves (2—7pm)	Film: My Dinner with Andre (1.30pm)
RESIDENCY: MELANIE GILLIGAN (18—25 MAY)			
		Performance: Anne-James Chaton and Andy Moor / Chris Mann / Alex Waterman (7pm)	
			Film: The Aristocrats (2pm)
RESIDENCY: FIA BACKSTRÖM (25—31 MAY)			
Workshop: Effective Speaking in Groups (3pm)			
	Presentation: Dexter Sinister (7pm)		
	Performance: Plus Minus Ensemble (7pm)		

PUBLICATIONS

The following recent publications are available from the ICA Bookshop



ICA PUBLICATIONS

DISPERSION

Editors: Polly Staple and Richard Birkett

Texts by Giorgio Agamben, Nora M. Alter, Mark Leckey, Seth Price, Jacqueline Rose, Eve Kosofsky Sedgwick, Hito Steyerl, Jan Verwoert, Kazys Varnelis.

21 x 15 cm, 136 pages, 31 colour, 21 b&w illustrations
Price £12.95
Publisher: ICA, London, 2008

Dispersion was published to accompany an exhibition of the same name, featuring the work of seven international artists: Anne Collier, Maria Eichhorn, Mark Leckey, Hilary Lloyd,

Henrik Olesen, Seth Price and Hito Steyerl. Curated by Polly Staple, the show featured artists who deconstruct and re-mix found images, investing them with personal narratives and using them to explore the contemporary landscape of information and image distribution.

DOUBLE AGENT

Editors: Claire Bishop and Silvia Tramontana

Texts by Claire Bishop, Silvija Jestrovic and Nicholas Ridout
17 x 23.5 cm, 144 pages
Price £12.95
Publisher: ICA, London, 2009

This publication commemorates the exhibition *Double Agent*, a group show featuring artists

who use other people as a medium. Curated by Claire Bishop and Mark Sladen, the exhibition included works by Pawel Althamer / Nowolipie Group, Phil Collins, Dora García, Christoph Schlingensiefel, Barbara Visser, Donelle Woolford and Artur Zmijewski.

ENRICO DAVID

Texts by Enrico David and Simon Thompson

18.8 x 26 cm, 52 pages + 44 page insert, 22 colour illustrations
Hardcover
Price £32.50
Publisher: ICA and Koenig Books, London, 2009

Enrico David is published in association with the first major public

exhibition by artist Enrico David, at the ICA from September–November 2007. The exhibition included paintings, works on paper, sculptures and vitrines from the last five years, as well as two large-scale installations.

NOUGHT TO SIXTY

Editors: Mark Sladen, Richard Birkett, Isla Leaver-Yap

Texts by JJ Charlesworth, Melissa Gronlund, Pablo Lafuente, Lisa Lefeuve, Paul O'Neill and Mick Wilson, Emily Pethick, Sarah Pierce

19.4 x 28 cm, 276 pages, full colour illustrations
Hardcover
Price £18.95
Publisher: ICA, London, 2009

Nought to Sixty commemorates the ICA's season of the same name, which presented 60 projects in 6 months, from May–November 2008. The *Nought to Sixty* project was an ambitious, fast-moving programme of exhibitions and events by emerging artists from Britain and Ireland. The *Nought to Sixty* catalogue is a comprehensive compendium of the emerging art scene in the two countries.

Talk show
RELATED

Selected publications available in the ICA Bookshop.

ADAM PENDLETON
EL T D K

Texts by Mark Beasley and Jena Osman

23 x 16.5 cm, 120 pages, 52 colour illustrations
Hardcover
Price £20.00
Publisher: Haunch of Venison,

2009 (published on the occasion of the exhibition *Adam Pendleton: EL T D K* at Haunch of Venison, Berlin, 2009)

This catalogue covers two large bodies of new work, including eight new *Black Dada* paintings and the *System of Display* series. The catalogue also features two creative essays responding to these works and an in-depth interview with the artist.

PLAYING WITH WORDS:
THE SPOKEN WORD IN
ARTISTIC PRACTICE

Edited by Cathy Lane

23.4 x 15.6 cm, 208 pages, 38 b&w illustrations
Price £12.99
Publisher: Research Group for Artists Publications (RGAP), 2008

This book is a collection of responses from over forty leading contemporary artists and composers who have been invited to represent aspects of their creative practice with words, and in particular, the spoken word, for the printed page. The contributors have chosen to represent their work through writing, graphics, poetry, photographs and interviews.

HEY HEY GLOSSOLALIA

Edited by Mark Beasley

72 pages
Price £22.99
Publisher: Creative Time, 2008

A two-part publication, Volume one is entitled *Hey Hey* and Volume two, *Glossolalia*. The book is produced in conjunction with a series of events and lectures of the same name, which took place in New York City and explored the infinite shades of the voice. Volume one provides critical and art historical groundwork for the performance series, while Volume two includes documentary material from the entire programme.

PIERRE BISMUTH

By Raimar Stange and Thierry Davila

28.2 x 21.6 cm, 208 pages
Price £25.00
Publisher: Flammarion, 2006

This volume charts Pierre Bismuth's artistic development through an analytical text, a visual gallery of works and an interview by a well-known art critic. Drawing from art history and cultural references, Bismuth uses the power of language and image in his work. This monograph is a portrait of his past and current work.

F.R.DAVID

Edited by Will Holder with Ann Demeester and Dieter Roelstraete

19.2 x 12 cm, 240 pages
Price £11.95

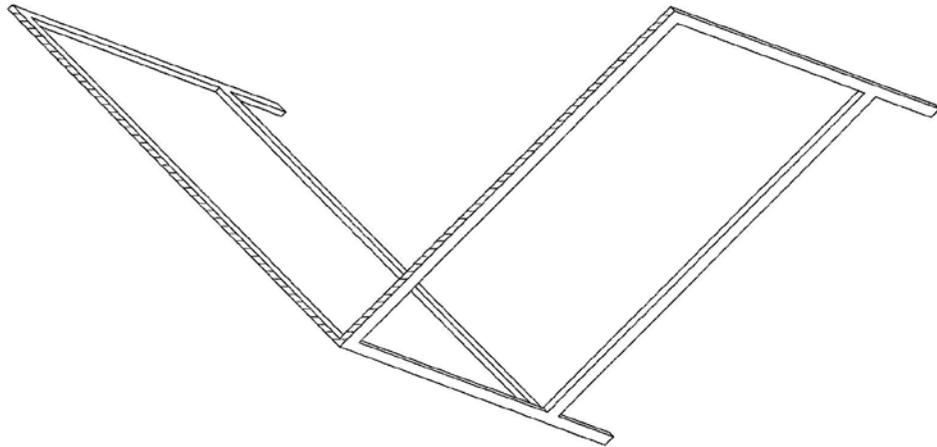
Publisher: De Appel arts centre, Amsterdam

F.R.DAVID is a twice-yearly journal which focuses on the 'status' of writing in contemporary art practice. Writing as a mode that informs and feeds, supports and describes, backs up and interprets, comments and reflects upon contemporary artistic production. Writing as 'the core material' of a number of artists but equally as a mode that exists parallel to or in service of the visual. Unlike Oscar Wilde's cynic, F.R.DAVID—keep it to yourself—knows the value of nothing but not the prices of things.

ICA Members receive 10% off all books, ICA branded gifts and ICA films and DVDs.

www.ica.org.uk/bookshop

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bottom

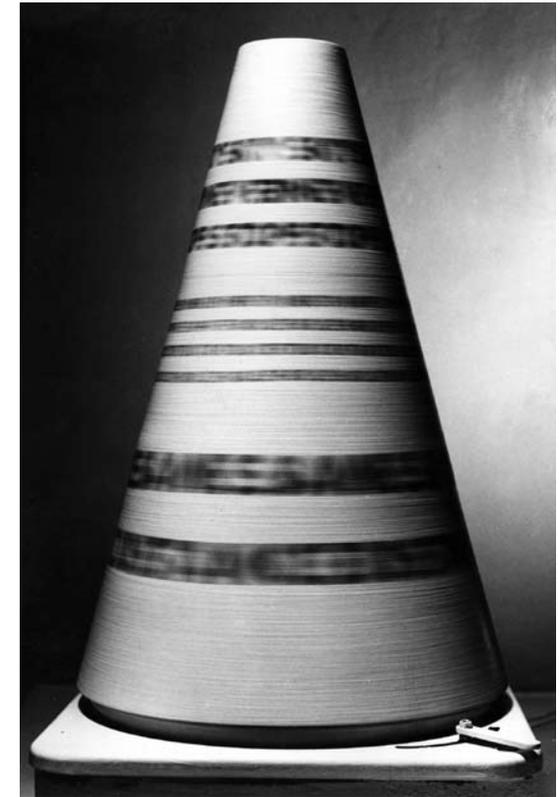
Will Stuart with Geoff Bailey,
'Strutare per Parla de piedi' (Michelangelo Pistoletto, 1965–66),
 with emphasis on the V, 2009

EDITIONS

For *Talk show* the ICA is publishing a group of editions including a silkscreen print conceived by Will Stuart with Geoff Bailey, as well as a special poster edition by Fia Backström and a publication of the collected film scripts of Chris Evans (written in collaboration with Will Bradley and Tirdad Zolghadr).

For more information contact Vicky Steer, Editions Manager on 020 7766 1425 or email vicky.steer@ica.org.uk or see www.ica.org.uk/editions

We offer ICA Members and Patrons priority purchase and (until 31 May 2009) a 20% discount on all limited edition prints and portfolios. All proceeds from the sale of these editions directly support the ICA's exhibition programme. The editions will be available to the general public from Wednesday 6 May.



Liliane Lijn
Sky Never Stops, 1963

FUTURE PROJECTS

POOR. OLD. TIRED. HORSE.
 17 JUNE—25 AUGUST 2009

Poor. Old. Tired. Horse. is an exhibition that takes an imaginative and expansive look at text-based art practices from the 1960s to the present day. In particular the exhibition is inspired by the example of Concrete Poetry, a movement that flowered in the 60s but which is now largely forgotten. Concrete Poetry explored the graphic potential of language alongside its poetic and literary possibilities, and so too do the works in this exhibition, which includes works by figures who emerged in the 60s alongside those of younger, contemporary artists.

The Scottish artist and writer Ian Hamilton Finlay is the most important figure associated with Concrete Poetry in Britain, and the exhibition takes its title

from a periodical that he ran from 1962 to 1968, and which featured graphic and literary experiments by Finlay alongside those of other artists and poets. Finlay, in one of his aphoristic assertions, maintained that 'Stupidity reduces language to words', and it is the complex potential of the linguistic and the literary within art that is explored in this exhibition.

Exhibitors include: Carl Andre, Matthew Brannon, Ian Hamilton Finlay, Alasdair Gray, Philip Guston, David Hockney, Dom Sylvester Houéard, Janice Kerbel, Christopher Knowles, Ferdinand Kriwet, Liliane Lijn, Robert Smithson, Frances Stark and Sue Tompkins. Curated by Mark Sladen.

In many ways *Talk show* departs from a conventional exhibition format, emphasising presentation as a generative and interdisciplinary process, and this experimental approach is continued in *Roland*. The journal is intended as a companion to visitors to the ICA but it also has a wider discursive function. The second half of the magazine includes a collage of texts and illustrations, including a new essay by Will Holder, a translation of a recent text by Ricardo Basbaum and a number of excerpts from original scores, including one from the experimental American composer Robert Ashley and another from the improviser, violinist and composer, Malcolm Goldstein. The publication also includes a work by the performance artist Joan La Barbara, a number of drawings by the artist Pierre Bismuth, an excerpt from Konstantin Raudive's *Breakthrough*, the seminal text on Electronic Voice Phenomena (EVP) and a text piece by the poet and performer, Chris Mann.

“ART AND INDUSTRY”
[outline]

(for Watson)

Good evening
my name is Will Holder,
and before I say anything,
I must thank Mark Sladen
and Richard Birkett,
for asking me
to act on their behalf

Thanks to
Charlotte Bonham Carter
for telling me
to keep this
under 2000 words

He speaks through William
Morris, whom, like himself
had been “abusively” labeled
“intellectual Luddite”,
but had insisted on Tradition,
and defined this as
“an organic continuity
in methods of work”

Read’s Art and Industry
goes on to become
a more British translation
of Walter Gropius,
who,
like the constructivists
before him,

“believed that the artist
should be like an engineer,

arranging materials
scientifically and objectively,
and producing artworks
as rationally as any other
object.”

1

3

4

17

18

19

And thank you
Ricardo Basbaum
for asking me
the right questions,
towards a better
choice of words

Speaking for myself,
I would say that Talk show
is a “design” exhibition.
Having seen it with your
own eyes, this may be odd,
but in the past months,
I have persistently told my-
self to insist on this:

This is a show
about “design”,
and it seems
traditionally fitting
to discuss this,
here at the ICA

insisting that
these abstract forms

And here I am,
today,
recounting these things
I’ve read to you

A while ago I saw
an episode of Columbo,
where the suspect gallerist
says “Oh, I didn’t know
you liked art
Mister Columbo.
What do you prefer,
painting or sculpture?”

5

6

7

20

21

22

derived from machines
and machine-based methods
of (re)production
were THE means to
“integrate art into life”

As we do.

Herbert Read,

Now,
some of you
across the waters
may leave or yawn
when I mention his name,
but

Herbert Read

a few years before
he opened the ICA

told us that “the problem of
design may be approached
from two points of view:

that of
the practising designer

and that of
the responsible citizen.”

If only
‘things’ were
that elementary.

So what could be today’s
definition “of the norms
or universal elements
in art”?

Stephen Bann gives a clue,
in speaking
of Ian Hamilton Finlay
he writes

8

9

10

23

24

25

If only we just painted
and sculpted in silence.

or not?

In his essay Art and Industry
Read claimed
that he felt that design
could
“integrate art into life.”

As though art was one thing,
and life was something else,
and design was a form of art
that would neatly insert
one into the other, or
bring these two disparates
in proximity with each other

Frances Stark
would disagree
with such a reduced view
and

“Elementarism was based
on the conviction that
radically simple geometrical
forms could be taken
as the common elements
[the classical constants]
of plastic and architectural
expression.

Their impersonal,
entirely accesible nature en-
titled them to be utilised in
complex structures
without concealing
the constructional process.

How can we attach
any overriding significance
of a technical kind
to those figures in an age
which is characterised
by electric circuitry
rather than
mechanical systems?”

11

12

13

26

27

28

(But)

And watching Xavier Le Roy
recently re-iterate
his life-story, in public,
of how he went from
biologist to choreographer,
and can’t see a difference
between the two

the need to talk—
about this proper
professional Life/Art/Indus-
try
nounising—
became clear

When Read intended
to “integrate art into life”
he hoped we would do this
by way of

Robert Ashley
and Gordon Mumma
spoke of electronics as
“folk instrumentation”
and by way of this,
conversation,
Ashley found his own,
more everyday form.

And responding
to Donald Judd’s note that
“The main virtue of
geometric shapes is that
they aren’t organic
as all art otherwise is.

A form that is neither
geometric or organic
would be a great discovery.”

Joseph Kosuth answered

“It’s language, Don.”

14

15

16

29

30

31

I've recently been accused,
by another designer,
and renaissance man,
of falling under the romantic
spell of the words of
John Chris Jones', found
within essays such as

32

HOW MY THOUGHTS
ABOUT DESIGN METHODS
HAVE CHANGED DURING
THE YEARS,
or
IS DESIGNING
A RESPONSE
TO THE WHOLE OF LIFE?

33

or
ONCE ITS TYPED
ITS PUBLISHED

34

we produce words for i t
embedded
with silent instructions
to produce more words—

47

speaking of i t
negotiates its value,
and alters i t

[as design does]

48

talking about i t
negotiates its meaning
and alters i t

[as does design]

49

no intellectual Luddite,
Jones considers
a more deeply-rooted
state of production,
one that resists being
“physically tied to the alien-
ations of mechanisation,

35

so why not make a start
at using them in more
personal and human ways?
To do this one has to begin
by ignoring the responses
and assumptions
we have inherited from
centuries of mechanisation.”

36

Recalling “On the Gradual
Fabrication of Thoughts
While Speaking” by Heinrich
von Kleist
I was in conversation
with two students,
and heard myself say

37

and acknowledging
that this
production of knowledge
will not stop

50

and that anything you say
may have bearing
on the production
of a next word, and
the production
of the next word,
and the production
of the next word.

51

or every l-e-t-
e-r
instructs the choice
of the n
and e,
and x,
and t

52

“The English language
is a dominant technology”

(something I hadn't
realised until that moment,
but
which needs qualification)

38

However, the last century's
trans-national avant-garde
has instilled a tradition
of visualisation,
a pavlovian imperative
to transpose
language into images
and back again:

39

(yellow triangle,
concentric blue,
yes yellow, blue no,
blue circle,
female, yellow eccentric,
male blue
yellow towards you,
blue away)

40

Collectively,
we produce,
and speak joined-up,

the way we learnt i t
at school

53

where every S documents
the D that went before him,
that testament
to the previous R
who accounts for
the history of O,
telling us the why
and what of W.

54

Gertrude Stein “said in the
beginning of saying this thing
that if it were possible
that a movement were lively
enough it would exist
so completely that it would
not be necessary to see it
moving against anything

55

an imperative
for instructions
to produce things
and images
that stand in
for relationships
and all the talk
that goes with them

41

In response to
these human
relationships,
William Morris
took great pains to
make the object
that replaced
them,

42

and translated this
into a word:
Craft.

and not forgetting
Tradition: defined as
“an organic continuity
in methods of work”

43

to know that it is moving.
This is what we mean by life
and in my way I have tried
to make portraits of this
thing
always have tried
always may try to make
portraits of this thing.”

56

There's that word again:
life.

57

Ricardo said, yes, that's nice,
as a model
for h o w we produce,
“without concealing
the constructional process”
but what about w h a t
it is that you say every day?

58

Why consider ourselves
[piecemeal] engineers
whose job description
is the integration of art into
life by way of the invention
of a formal translation into
a universal set of elements
for use at every occasion—

44

when we already have one:

“We need to talk”

45

Today we value
the transposition
of information
into more information,
without the need
for integrating tokens
to represent
i t

46

I said if we can make
the w h a t as the h o w:
a document containing
the instruction,
the instruction as document,
as an efficient
one and the same,

59

then surely we free up
more time to naturally
gravitate
and edit ourselves
towards w h o
and w h a t
we would prefer to speak of
and with,

60

and speak
as we always have done,
yet
in more detail,
and with more care,
greater precision,
and possibly even
fewer words:

61

Thank you

[May 5th 2009]

62

“FRIENDS” part 1/338 LINES chords in sequence on first beat
 01 -----(silent line of 4 beats) -----
 02 Ab How about that?
 03 Bb7 That’s one of my thoughts.
 04 I have dozens of them.
 05 C7 If you take a bunch of short ideas
 06 and arrange them so that they overlap,
 07 that’s one long idea. That’s a thought.
 08 Fm One time one short idea is slightly ahead of another one.
 09 and another time it’s not,
 10 but they always overlap, that’s the rule.
 11 So you get a large number of different thoughts,
 12 because one time one short idea is slightly ahead of another
 13 Eb and another time it’s not.
 14 The thoughts are really different but more or less the same
 15 in the sense that they are all short, which is the important part.
 16 B The important part is to make it short.
 17 Because nobody likes to pay attention for very long.
 18 B -----(silent line of 4 beats) -----
 19 E Some rich man commissions a portrait of his wife
 20 C#m from a famous painter. Fifty thousand dollars.
 21 The painter calls up and says it’s finished.
 22 E The man says hire somebody good to frame it and send it over.
 23 The painting arrives and the man’s wife decides where to hang it,
 24 probably thinking it doesn’t look very much like me,
 25 D#m and the man comes home from work,
 26 where he makes a lot of money,
 27 and he looks at it for a few minutes, maybe three or four,
 28 and thinks I got my money’s worth.
 29 Then he goes and gets a drink
 30 C#m and he and his wife talk about it for a while,
 31 and then they go to bed and that’s that.
 32 If she put it in a place where he can see it everyday,
 33 E while he is, say, drinking coffee in the morning,
 34 he might look at it for maybe five or ten seconds



Excerpt from Robert Ashley,
Dust, Lovely Music Ltd, 1998, pp. 1–3

NOTES

- 2. to be accompanied by the first 7 bars of “Rent” (Pet Shop Boys, 1987) [looped to fade at 5mins 28]
- 11. Robin Kinross, “Herbert Read’s Art and Industry, a History”, in *Journal of Design History*, 1988
- 13. Frances Stark, *The Architect and the Housewife*, Bookworks, 1999
- The Eternal Network presents Robert Filliou*, Sprengel Museum Hannover / Musée d’Art Moderne, Paris / Kunsthalle Bern, 1985
- 14. Xavier Leroy, *Product of Circumstances*, Tate Modern, 21 & 22nd February 2009

- 17. Herbert Read, introduction to *Art and Industry*, Faber and Faber 1957
- 19. Excerpt from wall text, *Rodchenko and Popova—Defining Constructivism*, Tate Modern, 2009
- 28. Stephen Bann, *Ian Hamilton Finlay, An Illustrated Essay*, Wild Hawthorn Press/Ceolfrith Press, 1972
- 29. Robert Ashley, *Music with Roots in the Aether: 4 Landscape with Gordon Mumma*, 1976
- 31. Joseph Kosuth, *Notebook on Water*, 1965–66, Multiples Inc. 1970
- 32. Correspondence with Samuel Nyholm, 2008

- 34. J Christopher Jones, ONCE ITS TYPED ITS PUBLISHED, insert in *Spanner* magazine, 1979
- 37. Heinrich von Kleist, “On the Gradual Fabrication of Thoughts While Speaking”, in *F.R.DAVID, ‘A is for orses’, de Appel*, 2008
- 40. After Wassily Kandinsky, *Concerning the Spiritual in Art*, (1910), Dover, 1977
- 57. Gertrude Stein, “Portraits and Repetition” in *Lectures in America*, (1935), Beacon Press 1985
- 59. Correspondence with Ricardo Basbaum, 2009

35 E every day for a few weeks. Maybe that's too much.
 36 A Then he's seen it and he stops looking.
 37 E Total of ten minutes over three or four months.
 38 That's what I call short.
 39 A Same with thoughts. Four or five seconds. Done.
 40 -----(silent line of 4 beats) -----
 41 I got a ticket to a museum with old paintings and
 42 F#m tapestries and pots and things. I found the
 43 ticket on the street, and I am interested in those things.
 44 I put on my best clothes, which is not saying much,
 45 so they would let me in. Just some old crazy who thinks about art.
 46 The guy taking the tickets doesn't care.
 47 Ab He doesn't care as long as you don't trigger the profile rule,
 48 which is you can't let certain kinds of people in,
 49 which would get him in trouble.
 50 Ab The guards don't care. Their feet hurt. So my
 51 clothes get by. Some old crazy who thinks about art. First thing
 52 Ab you notice is how much work it took to make these things.
 53 Fm Lot of people. Lot of time. Very impressive.
 54 Db Like cathedrals and that kind of thing.
 55 Next thing you notice is how nobody in the museum cares.
 56 Fm I'm the only person who is actually looking,
 57 trying to keep up my appearance, not to get kicked out
 58 and back to no place.
 59 C7 Everybody else is just walking around.
 60 Thirty seconds here, thirty second there. How nice.
 61 I get the idea. The whole thing is traffic.
 62 It's like a huge dance
 63 made up by the guy who decided where to put things.
 64 Fm The same dance every day except Monday,
 65 when the museum is closed. It's just a huge dance.
 66 Some man is looking for his wife, which is part of the dance.
 67 Bb Six foreigners in a bunch are looking for the toilets.
 68 A kid is looking for his mother, who is right behind him.
 69 C7 She let's him look. Good for him, she thinks.

A E F#m Ab Fm Db C7 Fm/A Bb C7

70 Db Everybody is just walking around.
 71 Ab Thirty seconds here, thirty second there.
 72 Finally, well, honey, it's been a couple of hours. I think
 73 Eb we got our money's worth. You know where the bus stop is?
 74 Actually, getting there and getting home
 75 is more interesting than what's in the museum.
 76 B That's why they go. Got to keep moving.
 77 I'm getting restless myself. Two hours is a lot of dancing.
 78 Even if what's outside for me is no place.
 79 -----(silent line of 4 beats) -----
 80 Well, actually, it's not no place. It's my place.
 81 D#m I like it. I live in the park. Daytimes.
 82 Except summer, when I don't go back to the shelter at night.
 83 Then I stay all night. I sleep on my bench.
 84 G#m My mind is bad. Sometimes I hear voices.
 85 Sometimes I see things.
 86 A Everybody tells me the voices I hear are not there,
 87 B the pictures I see are not there.
 88 C#m I don't care. They're there for me. That's what counts.
 89 Sometimes I think my heart will break,
 90 C#m because of the loneliness. It's so lonely.
 91 Then sometimes it's fun.
 92 I have friends, like everybody.
 93 E -----(silent line of 4 beats) -----

Ab Eb B D#m G#m A C#m Fm E

I AM SITTING IN A ROOM (1970) FOR VOICE AND ELECTROMAGNETIC TAPE

ALVIN LUCIER

Necessary equipment:

1 microphone / 2 tape recorders / amplifier / 1 loudspeaker

Choose a room the musical qualities of which you would like to evoke.

Attach the microphone to the input of tape recorder #1.

To the output of tape recorder #2 attach the amplifier and loudspeaker.

Use the following text or any other text of any length:

I am sitting in a room different from one you are in now.

I am recording the sound of my speaking voice and I am going to play it back into the room again and again until the resonant frequencies of the room reinforce themselves so that any semblance of my speech, with perhaps the exception of rhythm, is destroyed.

What you will hear, then, are the natural resonant frequencies of the room articulated by speech.

I regard this activity not so much as a demonstration of a physical fact, but more as a way to smooth out any irregularities my speech might have.

Record your voice on tape through the microphone attached to tape recorder #1.

Rewind the tape to its beginning, transfer it to tape recorder #2, play it back into the room through the loudspeaker and record a second generation of the original recorded statement through the microphone attached to tape recorder #1.

Rewind the second generation to its beginning and splice it onto the end of the original recorded statement on tape recorder #2.

Play the second generation only back into the room through the loudspeaker and record a third generation of the original recorded statement through the microphone attached to recorder #1.

Continue this process through many generations.

All the generations spliced together in chronological order make a tape composition the length of which is determined by the length of the original statement and the number of generations recorded.

Make versions in which one recorded statement is recycled through many rooms.

Make versions using one or more speakers of different languages in different rooms.

Make versions in which, for each generation, the microphone is moved to different parts of the room or rooms.

Make versions that can be performed in real time.

WHO SEES OUR WORK?

RICARDO BASBAUM

The title of this text is a question that poses a problem: an artwork must not, and should not, be left to exist in isolation. Together with an artwork there is always space—produced, built and infiltrated. Therefore, when encountering an artwork, there is always the expectation that something or someone will be found in its presence. This is a *situation* (in greater or lesser degrees of materiality), which indicates the presence of an absence—*together with* the work—to be filled by the recognition of waiting, by the passing of time. It is important to avoid certain clichés: imprisoned by the anxiety generated by waiting, one is led to a condition that is none other than an infinite corrosion of oneself. On the one hand, it might seem that to produce artworks would bind one to this strange waiting; but on the other hand, to invest in the construction of this *situation* means, above all, getting involved in an immense and intense provocation, paying particular attention to the gradual and continuous developing of *this place*, which slowly becomes unified. While we focus on the construction of the artwork, it is certain that the artist's action is more than the construction of the event, more than gathering plural aspects, indicative of resonances, changing expiry dates and layers of times, spaces, and rhythms. Does it have to be this way?

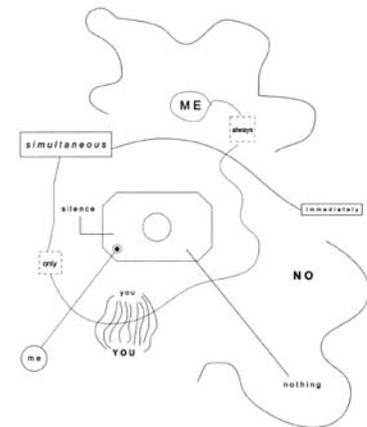
In real terms, there is no one next to the artwork, but little by little, crystallisations occur at specific moments, driving the artwork forward. Materialisation is part of the production itself, and this movement speaks to the desire to intervene in the state of things. The result—the nature

of the artwork—is the accumulation of many interests (the artist’s implosion). The artist, at the initial stages of the piece, sets out to build an invisible place for reception, protecting a specific area that will transmute into a place of encounters. Therefore, the materiality of any artwork (situation) is a mere pretext for an invitation to a *conglomerado*¹ of *alterities*—I (the artist coming out of himself), you, he, she, they, friends, society, culture, history, etc. The artwork is built from the ability to divert the flow that at some point must pass through it. The artwork is a complex, non-linear calculation that does not fulfil a wish. Any artwork involves constant vigilance, and a permanent state of engagement, whereby very few people really approach the artist’s work with intensity—maybe a dozen in a lifetime. This takes the effect and impact of the artwork to a more pragmatic level. It is necessary to understand that in producing an artwork, in articulating the gestures of the poetic construction, it is not just a work that is produced, but more importantly, a space that stretches from a minor encounter (the skin to skin of body contact) to a major encounter (the constructions of a historical and cultural body) *a terreiro of encounters*². The location of the piece does not only involve its physical materiality in a situation (gesture, action, intervention), but a strange plural space, open for exchange, conversation, celebration, and others. (*outrem*, to use a term activated by Maurice Blanchot).

Put into effect at the pivotal point of conjunction in a circuit, this condition spreads in several directions, as a necessary opening that allows the work to take certain paths, as a joining device, and as a producer of effects. Marcel Duchamp, with his “art coefficient”, was one of the few artists during the first half of the twentieth cen-

tury to truly recognise the role of this *conglomerado of alterities* (Duchamp refers to “public”, “history” and “posterity”)³ with regard to the artwork’s reception. As an artist, he developed an acute consciousness of the *together with place* (or *terreiro of encounters*) produced by the work. In every gesture, he was aware of strategies of reception and distribution. It wasn’t until 1950/60—after Umberto Eco’s *Opera Aperta* (1962), the participative work of Lygia Clark, Lygia Pape and Hélio Oiticica (from 1958 onwards), of Hans Robert Jauss and Wolfgang Iser’s ‘Aesthetics of Reception’ in literature (1967)—that the progressive and generalised recognition of this *topos* occurred as inseparable from the intrinsic topology of any artistic situation: the convergence of bodies, interests, associations, negotiations. From this moment on, being an artist meant understanding the collective condition of the work as a site for the inscription of a multiplicity of interests, and whose value is increasingly attributed to accounting for the series of articulations involved (the participants, public, critics, market, culture, etc). But a warning; It is not about creating a work/situation *without* something or someone, to be eventually filled, it is rather about understanding the artwork as an action or gesture aiming towards one direction, whose construction means having its own particular, singular space, described here (in one of its aspects) as a potential *terreiro of encounters* opening up to a *conglomerado of alterities*. This suggests a desire to receive the irregularities of paths different from one’s own, and to attach oneself to the magnetism of affinity as well as the political war of interests.

In its circulation through the different sectors of the art circuit, the work commands constant encounters—



Ricardo Basbaum
Diagram [me-you series]
1995

1. *Conglomerado* is the name of a publication conceived of by Hélio Oiticica in 1973 but never fully accomplished. The conglomerado was planned to contain all the work produced during the period he lived in New York, during the 1970s. Oiticica wrote: “It is a book which is not a book, it is a conglomerado. Instead of having sections or chapters it has

blocks”. *Conglomerado* can be translated as *conglomeration*.
2. The term *terreiro* (the place where Afro-Brazilian religious ceremonies, such as *macumba* and *candomblé* are practised) is used here with no religious or mystic connotation, but as a reference to a multiple and plural space open to exchanges, transformations,

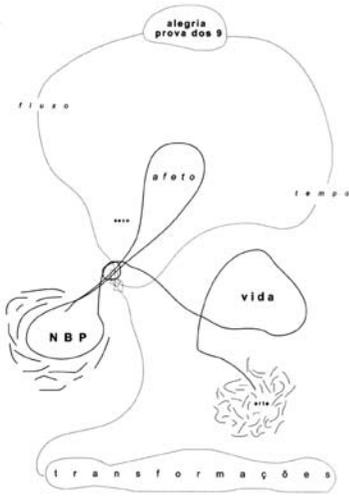
conversations, celebrations, narrative games, historic references, etc. being crossed by rhythms, pulsations and strong corporeal existence. Furthermore, it is interesting to reclaim the singularity of Afro-Brazilian confluences as thought-provoking agents. See Roberto Conduru, *Arte afro-brasileira*, C/Arte, Belo Horizonte, 2007.

3. Marcel Duchamp, ‘O ato criador’, (The Creative Act) in Gregory Battcock (ed.), *A Nova Arte*, Perspectiva, São Paulo, 2002, pp. 71–74.

non-homogeneous, clearly unequal and varied, and (necessarily) frequently conflicting: facing a viewer or the public (manoeuvres of the production of subjectivity); overcoming the critics' discourse (a clash of the politics of perception); serving the games of value affirmed by the market (the fight for symbolic legitimisation); acting in the narrative collision of historical accounts (as a secondary or main character) etc. The dynamics of so many diverse interests slowly imposes itself—in a heterogeneous manner—onto an artwork. The potential of an artwork is valued in its varied and diverse receptions at different moments, by different segments, at the mercy of the particular tastes of each group, but never in an absolute, or passive manner. The artwork rests at the core of each *proposer's* (or *inventor's* or *artist's*, as one wishes) acuteness—the fine attention to the availability and rhythms of the subtle and indirectly programmed connection—as if, in relation to the architecture of the *terreiros*, it is up to the artwork to care for its membranes or borders, i.e. not to be too inflexible or loose. It is possible to abbreviate an artwork's sequence of encounters only by creating something with an intrinsically limited availability or a particular condition—something in *situation*—and only, of course, if this disposition has always been inscribed, or prescribed by rhythms indicating a multiplicity of possible receptions (even if contradictory).

We can use the word *resistance* to describe the artist's decision to develop situations whose investment in this *together with* place suggests a partiality towards, or reinforcement of, certain (productive) connections within such a *conglomerado of alterities*. Then, it becomes evident that this is a complex insertion, with a considerable amount

of difficulties. In its *absolute* reception, the artwork would be *pure generosity*, receiving everything and everyone (in a perverse kind of way, with no loss of strangeness, at the possible limit of a *radical alterity*). However, starting from its own process of conception and production, positioned inscriptions are developed whose profile would be more appropriately affective-political, bringing propositions of a relational game, a bearer of intensities, to the one who triggers the effects. The convergence of interests focusing on the artwork today—21st century global economy, cognitive capitalism—is immense. Perhaps one of the main lines of resistance lies in the transparency of the involved relations and their submission to a base level (almost as the most important feature) as well as an investment, such that the piece flows non-aseptically along the path of its present transit, leaving a sticky stamp of progress as a public dimension. There is something provocative here; to recognise the construction of the piece as a process that secures the artwork, the *terreiro* is at the mercy of the dynamic of the encounters, whose changing values lie with the “dictatorship of the public” or “instrumental capitalization of cultural marketing”, which, acquiring the hegemony of the conglomerate, intends to submerge the adventure of art to the banal clichés and fluctuations of the capital market. In the historic period of the avant-garde, the lack of a direct public (interlocutors beyond the immediate circuit of negotiators and producers) was understood as *pedagogy*, generating considerable respect for the importance of direct, or critically mediated, contact with the artworks and their derivations; to make possible a collective thought, with its own rhythm, and in the scale of actual propagation. In this context “a VAIA é



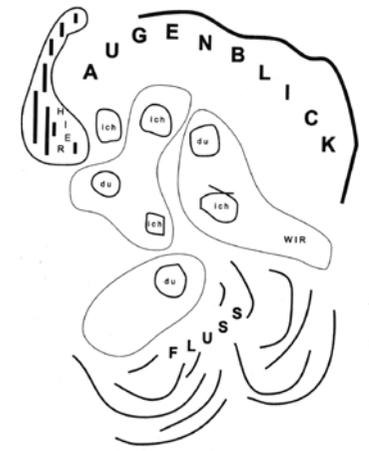
Ricardo Basbaum
Diagram [art-life series]
1994

4. Translator's note: "a VAIA é VIVA"; "The boeing is alive". "VIVA VAIA" (1972) is one of the most remarkable visual or semiotic poems of Augusto de Campos (São Paulo, 1931), co-founder of the Noigandres group (1952), together with Haroldo de Campos and Décio Pignatari.

VIVA”⁴—and the importance of *unsteadiness* is acknowledged as an element of the *terreiro* drumbeat, with disharmony as a component of the *conglomerado* in its multiple voiced characters in any relevant critical novel.

Since the end of the 1980s, we have been immersed in a period that is accountable for a succession of events in many directions. The virtual dimension is a matter of the production of value and the political arena: an issue not foreign to art, which in this context is invited to make successive moves. It is not by chance then, that the production of value and the political arena become the constitutive components of the operations of the construction of *situations* (work, piece): a conceptual condition (programme from which the adequacy of framing is questioned); the presence of the image as interface (signal to the approximation or intended encounter); an architectural comprehension (the several layers that form the situation); the ubiquity of market relations (invading matter from macro to micro); the auto-organisation of artists belonging to groups and collectives (establishment of collective bodies of negotiation). Not by chance, *the terreiro together with* becomes an area of value, a place of encounters, exchanges, transformations, celebrations, archives, negotiations and narratives—where disputes are processed and territories divided. The debate about the “politics of subjectivation”—the artwork actively mobilising the viewer through the sensitive, sensorial membrane – plays a key role. Its significance lies in the important place it has in the Brazilian art tradition, initiated by Lygia Clark, Hélio Oiticica and Lygia Pape. It is not just one more *discovery*, but a relevant leap towards an all-ensuing experimentalism: on the one hand, the *terreiro* as the main char-

acter; on the other, the *organic line*⁵ as an area of contact, productive void, membrane between heterogeneous elements—an area of micropolitics, body relevance, micro-perception (José Gil, Suely Rolnik: “to capture the smallest, most invisible and unconscious movement of other bodies” through “precise processes of contamination and contagion”; “resonant body”).⁶ During the development of this thread—*net*, more accurately—‘Convite ao raciocínio’ [Invitation to reasoning] (Waltércio Caldas, 1978) deconstructs the common-sense in a context whose corporality (sensation/brain) is the affirmation of a non-dualist present, an advanced positioning in a landscape where conflicts are delineated as bio-politics. This 21st century sees art as a hypertrophic system, expanded, making connections through the most remote areas of the planet, and each with its own rhythms marked by the shock between global pulsation and the vibrations of contexts and places. Both fluxes—local or global—can be deterritorialising vectors of resistance, and it is necessary to recognise which dynamics at play favour the emergence of thought articulation + resonant body (bearing in mind that *one is another*: thought is vibration, resonance, and vice-versa). The present time makes the artwork something apparently de-potentialised, in comparison to the hyper manoeuvres of existent negotiations. Hence the importance of the gesture of recognising the *terreiro of encounters* as an important feature. This presence is indeed a part of the construction of the work and it demands the artists (active characters of the cultural industries) to reclaim their conceptual and aesthetic autonomy. It is impossible for this presence to be completely torn away (an amputation that is wrong and unnecessary),



Ricardo Basbaum
Diagram [love songs]
1994

5. Concept developed by Lygia Clark since 1954. The *organic line* is a line that has not been drafted or carved by anyone, but results from the contact of two different surfaces (planes, things, objects, bodies, or even concepts). See Guy Brett, “Lygia Clark, the borderline between art and life,” in *Third Text*, no 1 (Autumn 1987): 67.

6. See José Gil, “Abrir o corpo” (To open up the body) and Suely Rolnik, “Uma terapêutica para tempos desprovidos de poesia” (A therapy for times without poetry), in Suely Rolnik and Corinne Diserens (eds), *Lygia Clark, da obra ao acontecimento: Somos o molde, a você cabe o sopro* (From the piece to the happening: We are the mould, you are in charge

of the air-blow), Musée de Beaux-Arts de Nantes, Nantes, 2005, Pinacoteca do Estado de São Paulo, São Paulo, 2006. “Resonant body” is a notion developed by Suely Rolnik in a number of her writings (“corpo vibrátil,” in the original), to refer to a permeable and membranous body that “absorbs the forces that affect it, making them into

elements of its texture, the marks of sensations that will compose its memory.” See for instance Suely Rolnik, “D’une cure pour temps dénués de poésie,” in Rolnik, Diserens, *Lygia Clark*, 13–26.

but the development of the clarity of its occupation is of extreme importance. An understanding of what we know as *work* will bring back some of its vehemence of action, not naturally, but as the result of effort.

Recognising that *art does not possess a place* requires a permanent exercise of denaturalisation. We have *inscriptions* from which meaning is produced, nothing more; and it is in the heat of these inscriptions that it is possible to see *something* and its effects, as well as *someone*. Perhaps more than ever, there is the need to emphasise the negativity present in our time, and to reclaim the idea of an *escape*—we live under the apparent threat of an absolute capture (from beginning to end), without a trace of shadows (also a *way* of global warming); ‘sustainability’ here is still a fragile term and it is necessary to investigate the productive aspects of the viral process, the dynamic of *parasites* as carriers of meaning, particles that cross borders in different ways and that are not reduced to the environments in which they exist. However, nothing here indicates inertia or inoperativeness, and the active face of this negative condition (waste, consumption) lies in a certain instrumentalisation. It can be used, at the right time and at the precise moment (long instants, decenniums, centuries): folding, refolding; the inflexion as a line of flight, which, in this context, reinforces the presence, the stepping onto the terreiro.

WARNING: The above paragraphs (on paper, words; at a conference, talk) are not abstract constructions, but a narrative articulated with material, plastic, concrete interventions. The text needs to be read/heard together with the artwork and situations, upon a horizon that has been doubled. For here, other things are said (*nbp*, meyou, re-projecting, system-cinema, transcending, etc-artist, would you like ...?⁷) that articulate themselves in a constantly changing dynamic. Just a little more, slightly more effort. “Prova dos nove, alegria é”⁸. Who sees it?

Ricardo Basbaum, ‘Who Sees Our Work?’, text originally written for the International Seminars Museu Vale 2009, Museu Vale, Vila Velha, ES, Brazil, March 2009.

7. References a number of different series of works and projects that compose my artwork. For instance, NBP refers to New Basis for Personality, an on-going project which started in 1990. The warning note points to the fact that the present text should be read taking in consideration the presence of the visual and plastic propositions as well.

8. Reference to “A alegria é a prova dos nove”, Oswald de Andrade, *Manifesto Antropofágico*, 1928.

CHANGING VOICES

ANNE KARPFF

In his ground-breaking 1959 book, ‘The Presentation of Self in Everyday Life’, the sociologist Erving Goffman argued that social life was like a theatrical performance in which the individual “guides and controls the impression...[others] form of him...by expressing himself in such a way as to give them the kind of impression that will lead them to act voluntarily in accordance with his own plan”.¹ Goffman’s theory, radical and in many ways shocking when first published, is today not only unremarkable but might almost stand as a ‘to do’ list for self-improvers. Indeed, the failure to transform yourself now counts as a dereliction of occupational duty. Professional culture today has no concept of intrinsic self—it’s all appearance and mirage, refraction upon refraction, in which the voice plays a crucial role. In post-modern cultures, authenticity as a credo is pretty well discredited—the voice is a fabulous creator of simulacra, which is all that counts.

The voice is now seen as a critical component in professional success. Voice-training companies call themselves ‘The Winning Voice’² or the ‘Voice of Influence’ (“success is just as much about how you sound as about how you look”). Books targeted at business executives bear titles like ‘The Leader’s Voice’,³ or promise to teach you to use your voice to deliver a sales pitch that’s guaranteed to sell.⁴ According to ‘Presenting to Win’,⁵ 63% of company directors believed that presentation skills were more important for career success than intelligence

1. Erving Goffman, ‘The Presentation of Self in Everyday Life’, Preface, p. 15 (London: Pelican Books, 1971)
2. www.thewinningvoice.com
3. Boyd Clarke, ‘The Leader’s Voice’ (Select Books, 2002)

4. Rene Grant-Williams, ‘Voice Power: Using Your Voice to Captivate, Persuade, and Command Attention’ (New York: Amacom American Management Association, 2002)
5. Khalid Aziz, ‘Presenting to Win’ (London: Oak Tree Press, 2000)
6. See Rosanna Lippi-Green’s coruscating attack on these in her perceptive analysis,

WHY DO WE TALK SO MUCH?

SUSAN BLACKMORE

Several possible answers spring to mind. First, there may, after all, be a sound biological explanation. Perhaps talking serves an important function that I have overlooked, such as cementing social bonds or exchanging useful information. I will consider theories of this kind later on.

Second, a sociobiologist might argue that, with the evolution of language, culture has somehow got temporarily out of hand, and the cultural trait of speech has been stretching the leash. However, if talking is really wasteful of precious energy then the genes of the people who talk most will do less well and in time the genes will pull the leash in again.

Third, an evolutionary psychologist might argue that all this talking once had advantages for our ancestors and so we are stuck with it now, even though it doesn’t benefit our genes any more. On this view we ought to be able to find the function of so much talking in the lives of early hunter-gatherers.

All these suggestions have in common the fact that they appeal to genetic advantage for an explanation. Memetics provides a totally different approach. Rather than asking what advantage talking provides to the genes, we can ask what advantage it provides to the memes. Now the answer is obvious. Talking spreads memes. In other words, the reason we talk so much is not to benefit our genes, but to spread our memes.

There are several ways of looking at how memes exert pressure on us to keep talking, and I will consider three of them in more detail.

First, since talking is an efficient way of propagating memes,

memes that can get themselves spoken will (in general) be copied more often than those that cannot. So these kinds of memes will spread in the meme pool and we will all end up talking a lot.

This argument is similar to the explanation I proposed for why we think so much—another example of the ‘weed theory’ of memes. Silence is like a beautifully weeded flowerbed, just waiting for your favourite plants, and it does not stay that way for long. A silent person is an idle copying machine waiting to be exploited. Your brain is full of ideas, memories, thoughts to be shared and actions to be carried out; the social world is full of new memes being created, spread about and competing to be taken up by you and passed on again. But you cannot possibly speak them all. Competition to take charge of your voice is strong—just as competition to grow in the garden is strong. Keeping silence is as hard work as weeding.

So which memes will win in the competition to take over your voice? It may help to ask again our familiar question – imagine a world full of brains, and far more memes than can possibly find homes. Which memes are more likely to find a safe home and get passed on again?

Certain memes are particularly easy to say, or almost force their hosts to pass them on. These include bits of juicy scandal, terrifying news, comforting ideas of various sorts, or useful instructions. Some of these have their ‘spread me’ effect for good biological and psychological reasons. Perhaps they tap into need for sex, social cohesion, excitement, or avoiding danger. Perhaps people pass them on in order to conform, to be better liked, to enjoy the other person’s surprise or laughter. Perhaps the information will be genuinely useful to the other person. We can certainly study all these reasons (and indeed psy-

or financial aptitude. Staff these days are expected to do whatever’s required in order to create a good impression, whether this means accent reduction (big in the United States⁶), or a ‘voice lift’. Flab doesn’t only affect the stomach but the voice too. Once you’ve been Botoxed, tummy tucked and had liposuction, you don’t want an ageing voice to let you down: \$15,000 will buy you rejuvenating vocal implants—cosmetic or vanity surgery for the voice.⁷

According to the New York Times, a sonorous voice has now been added to the checklist of perfection. Whereas 15 years ago, an American speech pathologist recalls, he rarely had ordinary people who simply didn’t like the sound of their voice as patients, today they constitute one-third of his clients. Having a voice coach is now no more remarkable than having a personal trainer.⁸

Ironically, all the emphasis on changing the voice to produce the perfect presentation, or sway a judge, or sell more products, has left listeners with a problem in judging what’s authentic, so necessitating the creation of yet another set of primers and guides—this time explaining how to decode other people’s voices and distinguish the genuine voice from the phoney one. Books with titles like ‘Never Be Lied To Again’,⁹ ‘I Know What You’re Thinking’,¹⁰ and ‘Reading People’,¹¹ that require us to interpret other people’s vocal clues and hear between the lines, to become in effect one-person spectrographs, are the direct result of all the vocal makeovers encouraged by their predecessors. It can’t be accidental that the field of deception studies has grown so much—there must be more deception about to study.

⁶English with an Accent: Language, Ideology and Discrimination in the United States (London: Routledge, 1997)

⁷ See ‘Add a ‘voice lift’ to your tummy tuck’, 19.04.04, www.CNN.com; Toby Moore, ‘Tune In, Stay Young’, The Times, 21.04.04; Claire Coleman, ‘Voice Lift’, Daily Mail, 3.10.05

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⁸ Peter Jaret, ‘My Voice Has Got to Go’, New York Times, 21.7.05

⁹ David J. Lieberman, ‘Never Be Lied To Again’ (New York: St Martin’s Press, 1998)

¹⁰ Lillian Glass, ‘I Know What You’re Thinking’ (Hoboken, New Jersey: John Wiley, 2002)

BREAKTHROUGH

An amazing experiment
in electronic communication with the dead

KONSTANTIN RAUDIVE

Although we are far from grasping the full complexities of the phenomenon as yet, the so-called ‘voices from beyond’ are easily distinguishable from terrestrial human voices. They speak in an unmistakable rhythm and usually employ several languages in a single sentence; the sentence construction obeys rules that differ radically from those of ordinary speech and, although the voices seem to speak in the same way as we do, the anatomy of their ‘speech-apparatus’ must be different from our own. [...] Examination of our human speech-mechanism has shown that the whole process of ‘speaking’ is a very complicated one; vocal chords, glottis and lungs all play their part. In producing the sound of a voice, the vocal chords are brought together by a system of rotatory cartilages and a complicated interaction of small muscles; air, being pressed out of the lungs, causes the vocal chords to vibrate, and the size and tension of the chords determine the frequency of this vibration. The movement of the vocal chords influences the stream of air and this, in turn, sets off the resonance-frequencies in the oral cavity. The timbre of a voice depends largely on the shape of the mouth. Voices are usually unique and everybody possesses, so to speak, his or her own voice, distinguished by its special, unmistakable tone-quality. [...]

Let us ask ourselves briefly an important question: does a thought consist of words? The answer is: no.

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¹¹Jo-Ellan Dimitrius, ‘Reading people’ (London: Vermillion, 1999)

Excerpt from Anne Karpf, ‘Changing Voices,’ *The Human Voice: The Story of a Remarkable Talent*, Bloomsbury, London, 2006.

Excerpt from Konstantin Raudive, ‘The Language of the Voices and How They Speak’, *Breakthrough: An Amazing Experiment in Electronic Communication with the Dead*, Colin Smythe Limited, 1971. Reprinted by permission from Colin Smythe Limited.

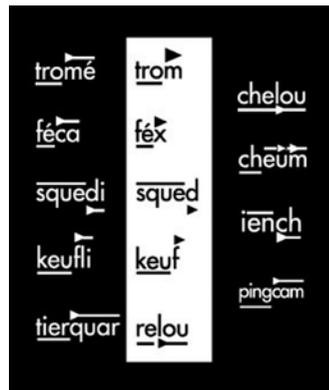
chologists do just that), but for the memetic argument I am proposing here it does not matter what they are. The point is you are less likely to want to pass on some boring thing you heard about the health of your neighbour’s rose bushes than a rumour about what your neighbour was doing behind them. Such ‘say me’ memes will therefore spread better than other memes and many people will get infected with them.

Excerpt from Susan Blackmore, *The Meme Machine. The Origins of Language*, Oxford University Press, Oxford, 1999, pp. 83–84. Reprinted by permission of Oxford University Press.



Electronic voice phenomena (EVPs) are sections of noise on the radio or electronic recordings, alleged to reveal the sound of voices speaking with words. In Germany, the parapsychologist Konstantin Raudive popularised the idea in his book, *Breakthrough* (1971), the culmination of research involving over 400 people and 100,000 audiotapes.

Thoughts consist of psychic particles that stand in the same relation to reality as words. As we all know, there are many forms of language: the language of the battlefield, the language of reports, the language of everyday life, an ex-cathedra-language, and so forth. This means that to think of a language form is to think of a form of life.



Alexandre Bezu
A typeface for the suburbs
(attempt to transcribe verlan)
<http://www.admirabledesign.com/Une-police-pour-la-banlieue>

NO ORDY NO SKULLTER

WILL BRADLEY

Y STORM IS FINNISH an we—
 proud Peeps of Y Teckteem!—
 drag up lyk retched crawly Things
 apon this forsaykn Shor.
 Come, Peeps! I crys.
 Stan together! By Any, All!
 Lyk wet Dogs we work all Over
 Tym an pull ar Cargo from Y See.
 Ar Boat is loss.
 Many Crayts ar broke an many
 Beasts too ar loss.
 Sad Porker lys apon Y San
 Her Eys roll up an She oynks
 lyk Y Devvils Wyf Hersel.
 I tayk my Nyf an stik it Gud

BABBLINGS FROM FRANCE

(or Babel in the Île-de-France)

MARC HATZFELD

There are three types of verbal artistry related specifically to spoken language that people in the banlieues deploy with gusto. The first of these is called the ‘dig’. The dig is a short, very sharp verbal jab directed at a target by a casual speaker in a display of quick-fire humour. People used to say *mettre en boîte*, meaning ‘to take the mickey (out of someone)’; in the south of France, they’re more likely to say *chambrier*, i.e. ‘to tease (someone)’; in the housing estates, it’s *vanner*: ‘to slag (someone off)’. You trap your opponent/friend in a verbal net, then you loose a well-aimed dart at the unfortunate target. The dig hurts, but above all it makes people laugh. When it comes unexpectedly or after a time-lag, it takes a person completely by surprise, leaving them without a comeback. The dig represents the sudden appearance of the absurd in a hyper-civilised and highly regulated yet sordid world. It’s a side-long glance at reality. Within certain groups, the boys slag each other off non-stop; it’s a game that leaves few marks

if played skillfully. It’s frequently enjoyed not just by the young men but by the (sometimes sharp-tongued) women and girls too, as well as workers during their breaks and pupils in the school playground.

Verbal sparring is really just a longer-lasting dig; more precisely, it’s a dig that provokes a riposte or one that’s extended. Once the exchange has involved several players, a duel of words ensues and the spectators await the outcome of lightning exchanges of biting verbal jousting that sparkle with metaphor, semantic inversion, unsuspected imagery and situational comedy. It’s partly and quite frequently a matter of getting one up on the other person, but sparring is more than just an exercise in single combat. It’s initially successful when the listeners, who are there to be impressed after all, are made to laugh; beyond laughter, though, the aim of sparring is to earn the audience’s knowing approval of the phenomenal oral and intellectual prowess of the combatants. But sparring depends above all for its success on a shared view of the world’s essential absurdity, a view that’s fierce and at the same time sharp-witted. In actual fact, it’s the world around them that’s the butt of the two or more players’ savage humour; their target is often other people, those impossibly distant others who haven’t the slightest clue about who we are, any more than they have about life, youth, what we’re actually doing here at all; the others, those pathetic ‘fools’ whose instinct for humiliation is repaid in equal measure by the mockery especially reserved for them.

The third linguistic device manipulated with great agility in the banlieue is ‘slam’. Originating in the black ghettos of the United States and readily adopted by corresponding social environments, slam is the verbal

into Her Nek.
 Do Y Boys lyk Meet? I arsk.
 Well hear It is. We mayk Fyr
 an cook Y Pig. Wen we hav et we
 sleep sutch as we can apon Y San.
 All Nyt Y Fowls ar skreeking
 an Y Wayvs crash apon Y Roks.
 I ly in Y Dark an star to think.
 Har Tyms for Peeps.
 Y Childer ar cryin in YHar Tyms
 an Tym is shor for shor.
 Dark.
 We mus star to bil but how?
 So mutch is loss!
 But lissen.
 Y Girls hav all star to sing
 an they ar singing Y old ole Story
 of how Y Werl got mayd.
 How ther was Darknes
 but not to be afray.
 No!
 For from Y Darknes
 Y grayt Curayter curayted
 Y hole Werl an all Y Peeps
 an Childer an Beasts an Skullters
 an Ordys.
 Y Teckteem we wer calld
 to do His Work an so we mayk
 Y Werl All New For Him.
 An how we work All as Wun.
 By Any, All! they sing.
 So it is an so it is.
 An now all Y Childer ar carm
 an Y Dogs ar sylen.
 An so I fall to sleep. Wen Y Sun
 gets up we rys too an look arown
 at ar new Lan.
 Y Sky is ful of Clowds
 but ther is no mor Rayn
 nor any mor Storms.
 But Y Lan is wyld!
 Y Shor is all Roks an San
 an beyon Y Shor ar mor roks
 an beyon that wyld Hils
 all covered wiv Trees.
 Beyon that we cant see
 so we clym up.
 All Day we clym till we ar
 at Y Foot of Y Hils.
 An ther we fyn Y perfek Syt.
 Its Tym. I call all Y Peeps arown.
 All Y Boys of Y Teckteem
 an all Y Girls of Y Mahk Ting.
 In sylens we sit evry wun
 an befor us is Y Syt.
 We let Y grayt Curayter

into ar Myns an in sylens
 He fills ar Myns wiv Inner Vation.
 He curayted Y Werl an now
 we curayt Y Werl All New
 For Him. So it is an so it is.
 Tym is shor for shor
 an so befor Nyt falls
 we mus star to work.
 In Y har Groun we dig.
 This is Y secon Day.
 Fyv Days we hav an no mor.
 So it is an so it is. It is ar lyf.
 But Y Boys ar strong an work har
 for they ar filld wiv Inner Vation
 an they wil mayk Y Werl All New.

In Y Nyt I wayk.
 Y Dogs all bark lyk mad
 an howl an run arown.
 I see Straynges in Y Dark.
 Straynge Peeps ar creeping rown.
 But they arnt Peeps!
 They ar Ordys!
 They hav paynt on ther fays
 an they hav Nyfs.
 Wayk wayk! I crys. We mus fyt!
 Evry Body wayks up an we fyt.
 I stik wun wiv my Nyf an He dys.
 Ar work mayks us strong.
 We ar Y Teckteem
 an We ar filld wiv Inner Vation.
 Y Ordys no they carnt win
 an so They run.
 So ther ar Ordys hear.
 Gud We says.
 We mus hav an Ordy.
 No Ordy no Skullter.
 So it is.
 But We mus hav a lyf Ordy.
 Y Dogs wil hav Y ded wun.

In Y Morn Y Boys dig down
 sum mor an cut down Trees.
 This is Y thir Day.
 We mus mayk ar Boat agayn
 but firs we mus mayk Y Skullter
 so all Day we work an work.
 We cut wiv Aks an then wiv Nyf
 an dry Y Wood over Y Fyr.

On Y forth Day
 we bild Y Skullter.
 We plant its Legs in Y Hole
 we hav dug.
 All Y Teckteem work lyk Dogs an
 We bild it gud an tall.
 Chop! Chop! Nay! Nay!

equivalent of a door slamming. It's just a domesticated version of the preceding devices and one that's a tiny bit elitist at that. Just as towards the end of the Middle Ages the troubadours merrily displayed their powers of improvisation, slammers, too, are expected to leave the safety of the perimeter and balance on a rope of words, like verbal tight-rope walkers without the benefit of a safety net. Slam in its original form is based on improvisation and competition among slammers. Whatever its origins, slam is a dramatisation of the type of metaphorical vivacity that we've already seen demonstrated in the dig and verbal sparring. Located somewhere between theatre and poetry, slam is an opportunity for those masters of verbal bling recently arrived from the heart of the African savannah or the shores of the Mediterranean or the forests of Colombia to take the floor.

Its greatest virtue for the purposes of our present discussion is primarily that it overthrows that symbol of linguistic dictatorship represented by the written word, the imperial written word. Slam, like the dig and verbal sparring, legitimises verbal artistry in an environment that keeps exponents of the written word at a distance: slam is the acrobatics of the spoken word raised to the level of a fine art. In this sense, it may well be reconnecting with certain cultural phenomena that pre-date the written word, a furious, destructive archaism that relocates the present moment, what's happening right now, at the centre of the world by rejecting the arguments and expertise of organised memory and capital. In this way, it restores a pleasure in the instantaneous and the volatile to both writers and listeners, qualities that are tending to disappear from creative possibilities. It encounters

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en route the John Cassavetes, the Antonin Artauds, the Rimbauds—all those who live for the moment. Its other not inconsiderable quality is that it confers a public status on artists and acknowledges them by publicising their work—something that never fails to surprise them.

Slammers are surprised because it doesn't even occur to them that they might have any particular status as artists, no more than it does to rappers or to street artists for that matter: they slam the way they talk, knowing full well that the insolence lies more in their language than in themselves. They're merely a temporary conduit for it. This language has neither name nor stable syntax but those who are fond of categories like to give it a name, so why not call it *verlan*?* The transgressive nature of the language of the banlieues reaches its logical conclusion in this French variation of backslang, since *verlan* no longer functions as a language as such: it disappears.

THE MAKING OF AMERICANS

GERTRUDE STEIN

Some time then there will be very kind of a history of every one who ever can or is or was or will be living. Some time then there will be a history of every one from their beginning to their ending. Sometime then there will be a history of all of them, of every kind of them, of every one, of every bit of living they ever have in them, of them when there is never more than a beginning to them, of every kind of them, of every one when there

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*Tr's Note: term derived from *vers-l'en*, where the syllables of the word *l'envers* (the other way round, or the opposite of the norm) are reversed.

Excerpt from Marc Hatzfeld, *Babbings from France, or Babel in the Île-de-France*, trans. Mary O'Neill.

See the French original version <http://translate.eipcp.net/strands/04/hatzfeldstrandso1fr/?lid=hatzfeld-strandso1fr>

Y Nayls ar rustd.
 They fell in Y See wen Y Boat
 wer loss. But we don myn.
 We mus bild.
 We clym up an fall down
 an still we bild.
 We mayk Y Skullter big
 an tall an wyd.
 We mayk Its Eys big an wyd
 an we mayk Its Teef so sharp.
 O Skullter! O grayt smyling Skull!
 Eet up Y Ole an giv us Y New!
 Mayk Y Werl All New For Him!
 But we hav no Ordy.
 No Ordy no Skullter.
 So it is an so it is.
 We mus hav an Ordy for ar work.
 We mus hav an Ordy to Open In.
 Y Ordys hear ar clever
 but we hav met sutch Ordys befor.
 We mus think.
 We mus hav Inner Vation.
 All Y Boys of Y Teckteem
 an all Y Girls of Y Mahk Ting
 we sit an in sylens we think.
 So we mayk ar plan.
 Wen Y Nyt falls we star.
 Y Boys hav fown Y Ordys.
 They ar not far but they liv
 in ther own Werl.
 They do not no Y grayt Curayter.
 But we wil mayk ther Werl
 All New an They wil no Him.
 Y Girls go in Y Dark
 an fyn an Ordy Boy in Y Dark.
 He is by His self.
 We hav Inner Vation they says.
 Hear It is.
 He lyks Inner Vation.
 He lyks Y Girls in Y Dark.
 We hav mor they says.
 It is over hear.
 This way! they says.
 Ha ha! Now we hav an Ordy
 in Y Bag. Tyd up tyt.
 An now we sleep.
 But all Nyt we keep an Ey
 for the Ordys.

It is Y fyf Day.
 We tayk ar Ordy an we Open In.
 Y Skullter is gud an strong.
 It has gud big eys an sharp Teef.
 We Open up Y Skullter
 an we put Y Ordy In.
 Tyd up tyt in Y grayt smyling

Skull he carnt escayp.
 We tayk Eggs from Y Fowls
 an put Y Eggs arown Y Skullter.
 Sum Eggs we put in Y Skullter.
 Now it is Tym. We mayk Fyr
 arown Y grayt Skullter.
 Y Ordys ar hear now.
 They ar all arown
 but they ar afraid.
 Y Fyr clyms up Y Skull
 an Y Ordy ther he stars skreeking.
 Y Skullter eets Him up. All is gud.
 We ar filld agayn wiv Inner Vation
 an all Y Ordys run into Y Hills.
 Now see Ordys!
 We mayk Y Werl All New!
 In Y Morn we star
 to bild ar Boat agayn.
 Y Ordys hav gon
 we wil not see Them agayn.
 An nor mus we go bak
 after we Open In.
 So it is an so it is.
 Y Skullter is finnish.
 Y Skullter is ole an we mus mayk
 Y Werl All New.
 We mus not go bak.
 We mus mayk ar Boat agayn
 an sayl far over Y see.
 It is Tym. See.
 Soon all Y Peeps wil meet
 in Y Lan far over Y See
 an tell of Skullters we hav mayd
 all arown Y Werl.
 An Y grayt Curayter wil smyl
 an He will say Gud Boys!
 Gud Girls!
 We mayk Y Werl All New!
 Stan together!
 By Any, All!

Excerpt from Will Bradley, 'No Ordy No Skullter,' in *Magnetic Promenade* and Other Sculpture Parks, ed. Chris Evans, Studio Voltaire 2004.

is very little beginning and then there is an ending, there will then sometime be a history of every one there will be a history of everything that ever was or is or will be them, of everything that was or is or will be all of any one or all of all of them. Sometime then there will be a history of every one, of everything or anything that is all them or any part of them and sometime then there will be a history of how anything or everything comes out from every one, comes out from every one or any one from the beginning to the ending of the being in them. Sometime then there must be a history of every one who ever was or is or will be living. As one sees every one in their living, in their loving, sitting, eating, drinking, sleeping, walking, working, thinking, laughing, as any one sees all of them from their beginning to their ending, sees them when they are little babies or children or young grown men and women or growing older men and women or old men and women then one knows it in them that sometime there will be a history of all of them, that sometime all of them will have the last touch of being, a history of them can give to them, sometime then there will be a history of each one, of all the kinds of them, of all the ways any one can know them, of all the ways each one is inside her or inside him, of all the ways anything of them comes out from them. Sometime then there will be a history of every one and so then every one will have in them the last touch of being a history of any one can give to them.

This is then a beginning of the way of knowing everything in every one, of knowing the complete history of each one who ever is or was or will be living. This is then a little description of the winning of so much wisdom.

Gertrude Stein's *The Making of Americans* was published in 1925. The book is one of Stein's first experiments with a modernist literary style and is an interpretation in prose form of Cubism's disruption of perspective, and presentation of objects and experiences from every angle.

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Joan La Barbara

VOICE PIECE: ONE-NOTE INTERNAL RESONANCE INVESTIGATION

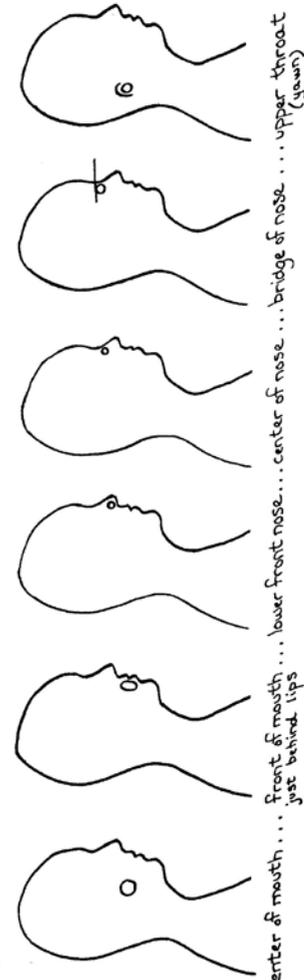
Part I Resonance Area Identification and Placement of Sound

The following are descriptions of resonance areas, placed in a specific order for performance, with drawings indicating exact placement of sound. The vocalist should think of the sound as a solid object — a ball — and imagine that ball in each indicated area before activating the sound producing mechanism. I recommend closing the eyes during performance and when initially locating specific resonance areas since one is able to focus sound more accurately when not visually distracted and fine tuning of pitch and placement is more precise. Vocalist should choose a comfortable pitch which can be placed in the maximum number of resonance areas. Always think the sound in a specific place before starting each sound. Each area should be identified individually for the length of a short breath. Silent spaces in between sounds allow time for the vocalist to concentrate mentally on the next area while replenishing air supply. The vocalist should not use vibrato at any time. The sound is to be clear, clean and specific.

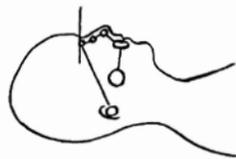
The piece begins when the vocalist announces:

"THIS IS A ONE-NOTE INTERNAL RESONANCE INVESTIGATION."

lips closed:

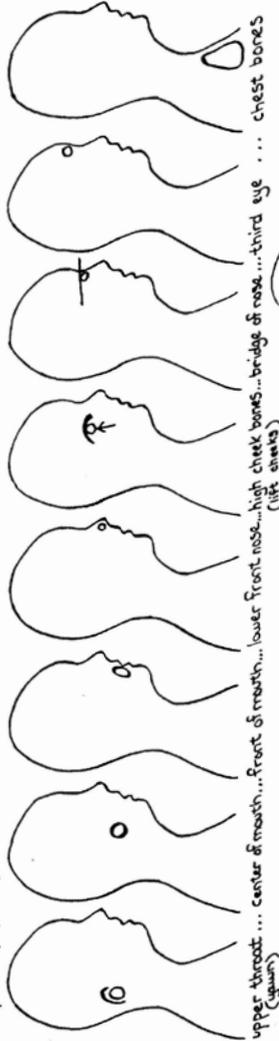


Keeping the same order repeat these six sounds in a series, i.e. pace the air supply in one long breath so that time can be spent in each of these six resonance areas. The series should be treated as a phrase. Lips remain closed.

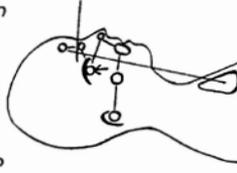


Series: center of mouth
front of mouth just behind lips
lower front nose
center of nose
bridge of nose
upper throat (yawn)

open lips, separate sounds:



upper throat ... center of mouth ... front of mouth ... lower front nose ... high cheek bones ... bridge of nose ... third eye ... chest bones (ink smears)



Keeping same order, repeat these sounds in series:

-2-

Another promotion—what's he got that I haven't got?

It isn't brains. Or education. Or social position. And I'll give him credit, it isn't *pull*. We went to the same university together; if anything, my marks were better than his. And don't say it's clothes or personality. I'll match mine against his any time. But when the promotions are handed out, he's the one who gets them. When somebody throws a party, he heads the invitation list. He makes twice what I earn, maybe more. Yet we started together from scratch. What's he got that I haven't got?

THE ANSWER:

In the business and social world, the ability to express ideas with clarity . . . accuracy . . . and force is the most highly prized gift of all. Few possess it, but it is a gift that anyone, through a little study, can claim as his own. You can quickly and easily learn to make it yours with an amazing, instantly successful new book called:

The Art of Plain Talk

By **RUDOLF FLESCH**

EXAMINE IT 10 DAYS FREE

SPARKLING CHAPTERS LIKE THESE

- Plain Talk is an Art
- Let's Start with Chinese
- Listen to Plain Talk
- Sentences Come First
- Gadgets of Language
- The Grammar of Gossip
- Here's Your Yardstick
- Live Words
- Crowded Words
- Empty Words
- The Glamour of Punctuation
- Turnabout rhetoric
- Follow the Language
- Short Cuts
- Talking Down and Reading Up
- Can Science Be Explained?
- The Trouble with Textbooks
- What Price Copy?
- How to Read the Federal Register
- The Juvenile Touch
- One Language After Another
- The Future of Plain Talk
- Appendix: How to Use the Yardstick Formula
- Index

10 DAYS' FREE EXAMINATION

HARPER & BROTHERS, 51 E. 33rd St., N. Y. 16

Gentlemen: Please send me THE ART OF PLAIN TALK for 10 days' free examination. At the end of that time I will remit \$2.50 or return the book postpaid.

Name _____
Address _____
City _____ Zone _____ State _____ 3602AS

MAIL THIS COUPON TODAY

AT ALL BOOKSTORES

READ WHAT EXPERTS SAY:

"Brilliant . . . vivid, startling, amusing . . . how to get your meaning over to other people through the written or printed word . . . a remarkably interesting and remarkably valuable book for almost any reasonably thoughtful person."—Dorothy Canfield Fisher, *Book-of-the-Month Club News*

"At last I've discovered a man who knows how to write about how to write! Rudolf Flesch, THE ART OF PLAIN TALK has finally applied to writing problems a method of analysis that makes sense."—Mark Wiseman, *Advertising and Selling*

"The rumors speak the truth. I've been raving about THE ART OF PLAIN TALK, chiefly because it has been making me over."—Harry A. Overstreet

"THE ART OF PLAIN TALK offers specific, eye-on-the-word criticism of bad writing. (Dr. Flesch practices what he teaches.) It offers much good advice about the art of learning to write so that people understand you."—*Christian Science Monitor*

"At last! A sensible book on language . . . one of the clearest and most sensible . . . and helpful books in the last ten years."—*Indianapolis Times*

"If I had to recommend one golden book on writing, for beginners as well as for those who ought to know better, this would be the one. This man knows how to write and how to teach. THE ART OF PLAIN TALK is a delight to read . . . salted down with common sense."—Aaron Sussman, *Saturday Review of Literature*

Dr. Flesch shows you how to choose words and build sentences. You'll learn many odd things about language—about full words, empty words, crowded words, live words. Among other things you'll cease to be a slave of stuffy grammarians and their sterile traditions.

In writing the book, Dr. Flesch gives a wonderful example of the skill he proposes to teach: his book is fun to read. Peppared with wit, it is filled with startling and amusing translations of muddled prose into straightforward English.

At the end of each chapter Dr. Flesch supplies exercises to rehearse and drive home significant facts. The key to the whole book is the simple yardstick formula Dr. Flesch has devised. With it anyone can test his use of words against established standards for any audience.

Read by People Who Know

THE ART OF PLAIN TALK has received an overwhelming reception. Here's an example. It's part of a full-page editorial written by the President and Publisher of *Priester's Ink*—

"I have just finished a book that ought to be read by all advertising writers, sales correspondents, editors and business-paper writers.

"Its name is THE ART OF PLAIN TALK. Its author is Rudolf Flesch. Dr. Flesch (yes, he's a Ph.D.) has worked out a formula for rating readability. It applies equally to advertising copy, business-paper articles and even to editorials like mine. It is a humbling kind of book, because even as I write this I am conscious I am violating a dozen of Dr. Flesch's principles.

"He doesn't ask you to strip your writing to bare essentials. He doesn't believe that Basic English solves all writing problems. He recognizes that few of us write to be read only by mimes.

"He does believe that a lot of writing is unnecessarily difficult to read. He believes in simple, direct writing. He allows for frills but tells you how to make them readable.

"You don't have to apply his particular mathematical formula. But if you read this book you will get many tips that will help you correct your faults (we all have them) and yet retain whatever individuality and freshness your style has.

"I think I'll go all the way over the dam and say that I believe this is the most useful and important book to business writers that I have ever read."—C. B. Litzscker

PLAIN TALK

MARSHALL MCLUHAN

In "The Answer" section of this ad we are told that: "In the business and social world, the ability to express ideas with clarity ... accuracy ... and force is the most highly prized gift of all." In the "Sparkling Chapters Like These" division are listed such chapters as:

PLAIN TALK OR DOUBLE TALK?

WORDS AND WISDOM SHALL NEVER MEET?"

DO YOU WANT IDEAS OR PLAIN IDEAS?"

IS THIS A BOOK FOR FREUDENED FRÄULEINS?"

"Gadgets of Language", "The Glamour of Punctuation", and "Turnabout Rhetoric". Until you have read this book people may have laughed when you opened your big mouth, but now you can learn in no time "how to put wings on your words" and how to present your ideas and "make them stick".

Small wonder that "the experts" are in dither about the work. Harry A. Overstreet reports: "It's been making me over." C.B. Larrabee says that it sent him "over the dam". Presumably, with the art of plain talk mastered, you can expect to explain Kafka in ten simple words or the newest industrial process in two or three phrases.

There is no end to the making of books and promises on the theme that:

The *Big Jobs* usually go to men who are able to express themselves ... but never to those who are always groping for words.

All this seems to have little relation to the laconic and ungrammatical stammerings of those strong, silent tycoons of yesteryear. Surely all this talk about how to talk is intended for a pygmy tribe of

desk clerks, or, at best, for minor bureaucrats. Can't the big man hire a dozen professors of English as his private secretaries? Hasn't he anything to do besides avoid the pitfalls of English? Are all those thoughts that he turns into the masterful actions of production and distribution just translations of puny little words?

Vocational-guidance investigation has turned up the curious fact that executives of whatever educational background do show an aptitude for words that is more than usual. Here is unexpected confirmation of the ancient Ciceronian claim for eloquence as training for practical life. Before Cicero, the Greek Sophists had taught how to make men wise and powerful by making them eloquent. But they saw no split between words and wisdom, as this ad does. Man, they said, was distinguished from the brutes by his aptitude for speech. Speech and reason were one, and the development of either involved the other. Therefore an encyclopedic programme of studies was necessary to produce eloquence. And eloquence was power, wisdom and political prudence at the same time.

Today, it is not the classroom nor the classics that are the repositories of models of eloquence, but the ad agencies. Whereas the older concept of eloquence linked it to public responsibility and ceremony and a unified programme for enlisting the passions on the side of reason and virtue, the new school of eloquence is virtually demagogic in its headlong exploitation of words and emotions for the flattery of the consumer.

Just about the time when the classical programme of studies collapsed, Macy's was experimenting with the hypnotic power of words.

In the *New York Herald* for January 5, 1859, it carried a long Gertrude Stein sort of dry-goods poem, which in part ran as follows:

COME, COME, TIME, TIME
COME, COME, TIME, TIME
THE TIME HAS COME

WHAT IS TO BE DONE?

IS THE QUESTION

WHAT IS TO BE DONE?

IS THE QUESTION

WHAT SHALL BE DONE?

WHAT SHALL BE DONE?

MARK EVERY ARTICLE

MARK EVERY ARTICLE

WAY

WAY

WAY DOWN

TO SOME PRICE WHICH WILL

MAKE IT

TO SOME PRICE WHICH WILL

MAKE IT

SELL AND GO QUICK,

SELL AND GO QUICK,

SELL AND GO QUICK,

LADIES

Ladies, all this has been done in a most thorough manner.

OUR GOODS SHALL BE SOLD CHEAP!

OUR GOODS SHALL BE SOLD CHEAP!!

IN THIS GREAT SELL OUT.

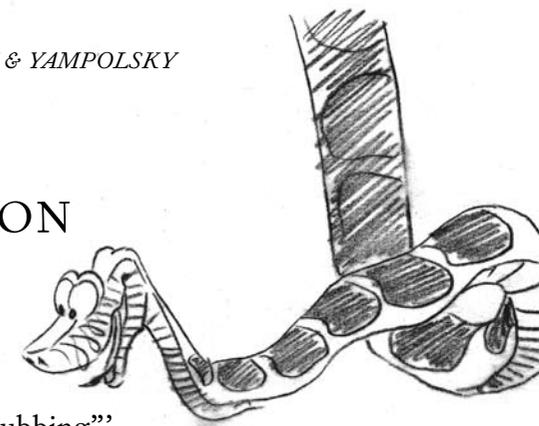
IN THIS GREAT SELL OUT.

Fifty years before Gertrude Stein developed an artistic prose for the recording of the mental gropings of the very young and the very stupid, Macy's copy writers had mastered the same persuasive art of plain talk. Books such as *The Art of Plain Talk* are perhaps still behind Macy's ad of 1859 and way behind Gertrude Stein in the techniques either of following or of controlling the childish mental processes of those locked in the mass dream.

Excerpt from Marshall McLuhan, *The Mechanical Bride: Folklore of Industrial Man*, The Vanguard Press, 1951.

VOICE DEVoured:
ARTAUD AND BORGES ON
DUBBING

MIKHAIL YAMPOLSKY



Italian

Antonin Artaud's article 'Les souffrances du "dubbing"' (The Torments of Dubbing) appears to have been written in 1933¹. Discovered soon after his death, it was published posthumously. At first glance, it appears to be a straightforward vindication of those French actors who sold their voices for pittances to American film companies engaged in dubbing their own productions for the foreign market. A closer look at the text will, however, reveal a connection between 'Les souffrances du "dubbing"' and a whole constellation of aesthetic issues that transcend the narrow limits of the essay's ostensible topic.

On April 19, 1929, Artaud wrote to Yvonne Allendy to inform her that he was completing work on the screenplay for the film *The Dybbuk*, which was to contain 'sound fragments': "I have decided to introduce sound and even talking portions into all my screenplays since there has been such a push toward the talkie that in a year or two no one will want silent films any more."² The script of *The Dybbuk* did not survive, but its very title is highly suggestive. A dybbuk is a character in Jewish folklore, a person inhabited by the spirit of someone who has died and who speaks through the mouth of that person. The ghost of the deceased torments the living person, causing him to writhe and to rave, forcing him to blaspheme against his will. This folkloric character obviously recapitulates,

1. Antonin Artaud, *Oeuvres complètes*, vol. 3 (Paris: Gallimard, Paris, 1978), pp. 85-87.
2. *Ibid.*, p. 151.

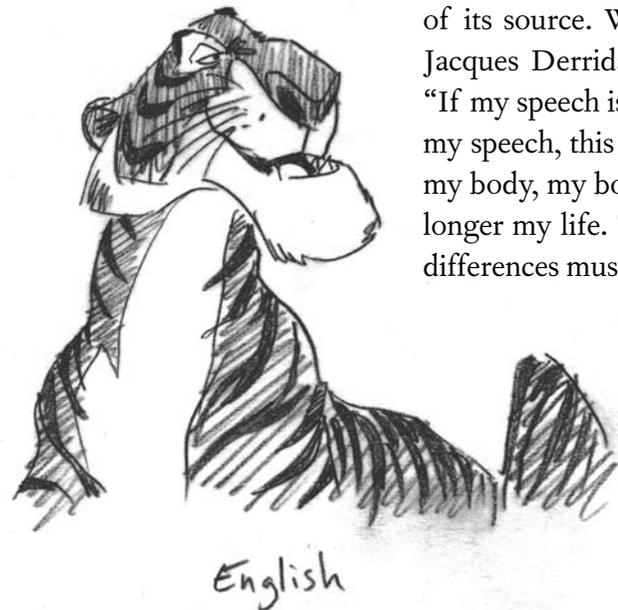
in its own way, the problematic of dubbing, though in an inverted form: in dubbing, the film star diverts the live actor of his voice: through the dybbuk, the voice of the deceased inhabits a living body.

Nevertheless, in both cases the situation remains much the same; the voice resides in someone else's body. Given his love for anagrams and of glossolalia, Artaud might well have identified one with the other, purposely retaining the foreign, English spelling of the word dubbing: dubbing—dibbouk³. The overtly satanic subtext of an article about dubbing, which is about something “thoroughly ghoulish”—the snatching of the personality, of the soul—is crucial.

The question of the reciprocal alienation of voice and body was by no means an academic one for Artaud; rather, it struck to the very core of the artistic problems that confronted him, tormented him, and, in the end, drove him to insanity. For Artaud the mistrust of the audible word—the word that exists prior to its utterer—is central. Its origins are obscure, for it is as if prompted and spoken by someone else—a predecessor—and in it the speaker loses his identity. The word is always a repetition; it never originates from within the body of the speaker. If Artaud strives to implant the word in the body, in breathing, in gesture, it is in order to restore the corporeality and individuality of its source. We must prevent “the theft of the word”. Jacques Derrida describes Artaud's dilemma as follows: “If my speech is not my breath [souffle], if my letter is not my speech, this is because my spirit was already no longer my body, my body no longer my gestures, my gestures no longer my life. The integrity of the flesh torn by all these differences must be restored in the theatre.”⁴

Excerpt from Mikhail Yampolsky, *Voice Devoured: Artaud and Borges on Dubbing*, trans. Larry P. Joseph, October, Vol. 64 (Spring, 1993), pp. 57–77.

Images:
Pierre Bismuth
The Jungle Book Project, 2002
Details
Drawings on tracing paper



MAYBE IF YOU HIT IT HARD

CHRIS MANN

Listening, a bit like dreaming i guess, happens in the middle of a sentence. unlike the subject or verb (the object being but a container of anxiety), it doesnt wait til the end. (though of course not All acts is paranoid ..) the hour then is just a form of avoidance. This but is not what makes it banal. the invention of the Creative Witness is what makes it banal. and while theres some debate as to whether the first fetish is Yes, its pretty clear that those who say no have no idea what theyre talking about. Negation is simply Delusional. and anyway, it is Work that aspires to be the patient. the rest just want to Associate. (theory calls this Help. the police call it Shit (and coz assumptions is well Organised repressions, theyre right)) and Coz its all then so Messy, and coz it takes a cop to know what shes listening For, the Self is but just the Other Unconscious. you know, the Subject. (so much for ..) so no surprises There. so if knowledge were less, Derived, would it be more .. what, more Charming? .. and while the witness is indeed a study in Form (and the Unsaid is more than a Patch on Beauty), this is not the same as saying its Depressed. nor should it necessarily suggest itself a type of Molestation. and anyway, why would you think of this as information? i mean (and i use i here as a matter of Style, as some acoustic neutral halfway between You and Ah, as a Theory, of what a bland might really look Like) .. i mean data may well Dream of Me (and someone someWhere may well call this Incest), but thats not yet anything that either of us seriously Need to Know (as if we was but a grammars Second Language, you know, the Said Effect, of ..

so which of the, whatever, the Apples, is pathological, the Second? why, coz its Jealous, of the Alternative, of the Trauma? and all this because abstraction Fucks? and coz Mind is a particular Kind of mind, this makes it What? i mean the General is not the Victim here. (i mean the general is by Definition satisfied. (dear you, i love you, will you be my Price .. (the great thing about words, you can do anything you want, cept Really. the beautiful thing about facts is that they can be understood. this makes them More or Less redundant. and while humans may well be the only humans who can choose to be unpredictable, and this may well avail them of at least Some chance of being wrong .. i mean if language were less unconscious, would it be more, more, i knOw, would it be more Economic? (.. this is the difference between Fucked and fucked Up. i mean it doesnt Necessarily take a cunt to make the distinction, but .. and now, as to Confusion, that moment of grace when the same is sure the Same (though the same is not Invariably gullible (i mean in english the object is a Hostage (and this is someone who needs to Like the past) .. in English, then, the object experiences the subject as Hysteric. i mean ask Anyone .. and as the object suffers this, Betrayal, this dependent Accounting. (.. i mean the art of context was yet to be invented, so god gave them Cash .. and as any transaction is just the deferring of compexity, is a serial practical joke, a sadist with (i mean the PastasStraightman has gotta stop. fuckin Melodrama. i mean the view from the top Always includes the word stop. ttToBe thinks it has a sense of hu-

mour. it is afterall the classic transformative object. which is only to say that its a Name. (though of course any word will Do. and coz the known is that which cant be Thought, and coz its the Sequence of, of, of Notes that make it Whistleable, the Subject then is that name given to a style of Cop. the latin for this is Form. (Grammar, that which turns the Unconscious Negation into the Conscious Affirmation, the standard Addiction .. and as you is my unconscious, and therefore Lack an Object, we're left with the choice of whether this is a Symptom, or a, Field, you know, whatyouseeiswhatyouget, Sense, the successful defEne (where you both blame it for not being something Else, And love it for not being You. This, as freud used to say, is Shit. (twodownfouracross two letters, It. the Shrink. (fuck, what Is this, some sort of private joke? (though not knowing Who's, is of course the demand that it fail to Translate. (the past of Past, Fucked. (.. the Subject, the amnesiac Object. Ashamed. Humiliated. i'm bored. (not bad. whatdya call, what Is that, Haiku for Me? (though not All metaphors is Voyeurs. some still need a noun to make them come. so while thinking may or may not happen in, whatever, Knowledge only happens in English, and as english, as we all know, is Neurotic, essentially we resort to thinking coz english doesnt Work (Displacement, and then, WhyNot). so while its true the self is def a Cure, its probably mere the cure of You for Me. in other words, Why Not. i mean as far as illnesses go, it brushes Up, speaks quite Well .. so how long should this silence Be, long enough to think of it a Bully,

3. For a discussion of Artaud's anagrams, see Mikhail Yampolsky, “‘O stat'e Grazhiny Shimchik- Kliushchinskoi'”, *Kinovedcheskie zapiski* 9 (1991), pp. 129–33.
4. Jacques Derrida, *Writing and Difference*, trans. Alan Bass (Chicago: University of Chicago Press, Chicago, 1978), p. 179.

long enough to celebrate Grace? i mean i guess its a form of malingering, this Being of an object (an idiom that could suck start a OneEleven if only it had pause .. she loved the law. loved being represented. loved pornography. jokes, well jokes were something else. jokes were too much like sex .. Latent. which is proper i guess for Question. as if it was lost in thought. a demonstration obsession .. so now, if you dont mind, i think i'd like to be compensated. cash or plastic? .. dunno. which would you say had the better Proof? .. so is Two what three would call a Debt? i mean they put Time into logic for this very reason .. ok, so which has the Smaller proof? like you wanna use Less as the measure of More? too fuckin Much .. though of course not All facts is axioms. some decisions just Are. which is why god invented Lice. (other moments of proof include, Entropy, manners, a repertoire of compromise, Rehearsings of Desire (another of those tourist substitute cruelties (you know, the ones that come with descriptions of the way things .. unless .. unless of course youre not Expert in yourself .. the first thing we're Told about knowledge is that it has no unconscious. just a way of jumping to conclusions. while both singing and escaping what its Not. (i mean Really.) and what we Learn, is that complicit starts with a C. Instrumentalisation does not. instrumentalisation starts with its own fuckin Alphabet. that though is the nature of self cure. the byproduct is always a mind. me and one end of the stick .. i mean in the expression twoplustwoequalsfour, with whom do You identify? .. maybe if you hit it Hard .. the regressed object, the subject of some busted speech, a That which is uncannily Fingered, as some sort of Container .. i mean it Knows all there is to know. the point is to make it jealous of its Ignorance. and as the witness is now its Memory (some would rather say

its this Process is its memory), Mathematics, the more or less random assortment of transitional objects, is a useful definition of absence. whether its as useful as cash is another matter. However, and this is the point, its nowhere near as elegant as Credit, and credit is what you have in Spades til you learn how to Speak. welcome to the Self. where saying nowt is the perfect way of staying mum. which is of course the perfect quasi panicked definition of Luck. or the Beat .. and coz learning is based on disappointment (which is essentially the same as saying that knowledge is a measure of entropy), the Object, in all Its expectant glory, is mere a way of harvesting this entropy and putting it to Use. the other word for this is News (which is filed somewhere tween coke and pepsi. (the collateral benefit of this summary is that it explains away the initial memory or experience, the Subject, as essentially irrelevant, its sole purpose being only to be Indulged, a la Price, you know, the quanta of Change .. i mean believe That and youll believe .. like if the ambition of language is to have nothing to say, to be Bored or transparent, to trade occasionally in finer points of law, is it any wonder then the bourgeois speak so well? and if of course Being Right is mere a form of Acting Out, a picture Petulance, (.. here there should be a phrase with the words Ego and Closet in some ordinary juxtaposition, but it is too hard to make one without demonstrating the WellFormed Framing prob, so its better left as a slightly used As Is. i mean its a bit awkward, coz its clearly Not Yet or only a paradox Wannabe. This, though, is what objects Do, you know, rabbit On. and This is how the subject experiences itself, as a form of Catharsis? i mean i'm happy that its self sustaining and all, but .. i mean if You were designing a Therapy, would it ever occur to you to make it Stupid? fuckin stroke of genius.

i mean its not Who, but Why does the music stop (though again the dead are nothing if not Privatised (and of course vivaldi is well known as a purgative of the poor from public places .. (so is music maybe better thought of as Artificial Trauma? (and as addictions are those things you cant let go of coz theys cunt invisible, and as traumas are the things you cant let go of coz theys obviously Seen .. and while frustration can of course be beautifully Gratifying (and this is indeed the charge of aesthetics (which is more or less Adequate .. i mean what is the advantage that accrues from the symptom being misunderstood? i mean the trick is to create that which requires neither desire Nor memory. i mean, you knOw, its the work that does most of the work. guilt is a Hybrid. of opportunity and meditation. Seriously .. i mean its like defining And by its Curatorial function. and as art is a sort of Rented Catatonia .. (one of the common fantasies of objects, is to be born yesterday. coz Yesterday seems such a Nice assumption. maybe slightly claustrophobic, but .. and Easily Irritated, but .. which is why i guess theys always so, Defensive .. now, while translating the subject into its Thought, is admittedly something of a formalist exercise, youve got to admit that defining it an Object was pretty fuckin smart. downmarket, but Smart. and coz nothing That smart ever had a Motive (cept maybe the cradling of anxiety (i mean of course Pauses Rhyme. though only with irony. i mean if disney were to curate a show on irony, would it look any different? different to what, a Spelling Bee? something something and the library of fines. and just imagine how funny that would be in Sanskrit, This That and the Thatettes. ok, so what did i Say? would it be reasonable to be jealous? or, how do you sublimate Listening, by having nothing to say? would it be reasonable to think of this as

Memory? so whats the mnemonic for this, This? (whats the mnemonic for stop, Stop? just as well the minimalists here speak english. dear, you, i'd like to think of this as memory. as if what, as if this were some sort of Mood? (it is of course possible that all versions of This is autistic, but theres just no way to tell. what Is clear, but, is that they Sulk, a whole bunch. which is a measure of something vulnerable, a bickering despair, a wistful loss, a sullen self defining moment, music. i mean shit happens when theres a failed attempt to bill the experience as symbolic. Heaven (the unconscious, the model of redundancy, the argument for incompleteness (so which is More psychological, One or Two?)), anyway, you know, Heaven, Projection, the law abiding Witness that couldnt translate Now then even if it Tried .. fuckin neurotic. i meam all habit Does is Confuse stuff .. dear, um, i think i changed my mind. while words do indeed manifest many of their Own, its the Company Issue blindspots that really are the most endearing. like the fact that theyre instinctively defensive around silence. which becomes of course something of its own obsession, what with its endless parade of manic Pauses and all. (i mean whats the fuss, a hypocrite is merely someone who has just forgotten how to count. though here of course, ignorance is classically Strategic. a stylish Hesitation ..) Symptoms, Facts, AmbivalAnce (and then something about how to avoid frustration, or some other placebo You .. i mean how lucky do you think context Is, Very, Almost, None? .. so no disrespect, but would you mind awfully if we considered you Latent for the time being? or, put it another way, when is it reasonable to think of the subject as a mere Detail? like the subject is more Karmic than its object? so the question as to Whosgoingtowininthethirdrace is more important than the Odds? well maybe not

more important, more Fundamental? isnt logic Marvellous. (so, if Three was less of a Hypnotic, would it be more like Two? why, is three the Unconscious of two? like theres a Logical Link between them? (knowledge is therapeutic. and as paranoia is the highest Form of knowledge, its only proper that its as pragmatic as it is. (and as the past is just a way of making something Present (though it is true that neither of these constitute Knowledge .. they do however both do a fine line in paranoia. (indeed its something of a habit ..)) anyway, as i was saying, mirrors post date music. anyway, they post date lullabys. i mean ask anyone. which is the very Point of mistaken identity. you know, where everything is Fine so long as its not something Else. so while knowledge always aspires to be Assumed, unconscious, a form of Given, its also selfevidently Jealous of its Gift. (and clearly not All narcissists is masochists (though while nonexistence has no Subject (i mean if yous a Formalist), it sure knows how to Fuck (.. blah blah Bitch and the Fictive Ignorance .. other uses of the word This, is eas.. so how Does one rehearse the role of subject, how does one Apply? and to Whom, the Statement? Read My Lips (as if AsIf was something less than Said), This Isnt It .. This isnt It .. sort of, Waltz time .. i mean the subject carries more words than the object (cept of course in german, which thinks solipsism is a Lubricant .. music is a professional blindspot (for its own good, i mean its for its own Good), so it manages a Reasonable tautology. (which is a bit like saying existence is a Sort of Thought (complicit fuckin bitch ..)) BorIng. or maybe just lazy. anyway, you can fill in the blanks. so, who Suffers from projection, the Poor? (i mean what comes first, Therefore or its Demonstration? (you know, that which comes be-

tween the word and its breath. (the Word anyway is a compromise, halfway between the unutterable and the just plain wrong. so, theres Learning, or, a Cure. i mean knowing what youre talking about is no Proof. and salting agency with Data .. i mean while you can obviously change the meaning by Intending to (though i dont know exactly what you mean here by While (course not, have i told you?)), i mean Basically a sentence is a Theory, or a run at theory. in this sense its just like the previous theory, cept Less so (though this lessness is here neither suspect nor subtle, just a grammar considerably more complex than the vocabulary it wants to play .. and coz its so almost Circular, its an argument that clearly aint that Wrong .. the Echo BrickWall liason, recursion with Attitude. and while grammar is just well intentioned Knowledge (you know, like the commodity and i Share a price ifandonlyif i Pay it), and if the answer to the question WhatsortofdifferencedoesamistakehereMake, is Arbitrary, and the error is purely Decorative, somehow innocently accused of Meaning, .. criteria. with bells on. its fun watching them cope. platitudes on ice. collateral, franchised Off the books .. and coz noise Amplifies its signal (though whether its noise or Context is moot, or Both? .. or, both (and coz the signal is strangely where you left it)), and coz lots of loops is Bubbles dontyouknow (feedback, the working point of definition, the well paid Ratio, and if the witness were invariably Unsuitable (as opposed to being statistically somewhere else (i mean the listener is too synthetic by Half, Wannabe Context oneohone, the Afterthought,

Chris Mann works with dense, often parenthetical texts. Freely composing his material, his readings are performed at an incredibly fast pace, exploring the textures, gestures and philosophy of speech.

THE LAUGH OF THE MEDUSA

HÉLÈNE CIXOUS



Hélène Cixous, 2004

It is time for women to start scoring their feats in written and oral language.

Every woman has known the torment of getting up to speak. Her heart racing, at times entirely lost for words, ground and language slipping away—that's how daring a feat, how great a transgression it is for a woman to speak—even just open her mouth—in public. A double distress, for even if she transgresses, her words fall almost always upon the deaf male ear, which hears in language only that which speaks in the masculine.

It is by writing, from and toward women, and by taking up the challenge of speech that has been governed by the phallus, that women will confirm women in a place other than that which is reserved in and by the symbolic; that is, in a place other than silence. Women should break out of the snare of silence. They shouldn't be conned into accepting a domain that is the margin or the harem.

Listen to a woman speak at a public gathering (if she hasn't painfully lost her wind). She doesn't 'speak', she throws her trembling body forward; she lets go of herself, she flies; all of her passes into her voice, and it's with her body that she vitally supports the 'logic' of her speech. Her flesh speaks true. She lays herself bare. In fact, she physically materialises what she's thinking; she signifies it with her body. In a certain way she inscribes what she's saying, because she doesn't deny her drives the intractable and impassioned part they have in speaking. Her speech, even when 'theoretical' or political, is never simple or

linear or 'objectified', generalised: she draws her story into history.

There is not that scission, that division made by the common man between the logic of oral speech and the logic of the text, bound as he is by his antiquated relation—servile, calculating—to mastery. From which proceeds the niggardly lip service that engages only the tiniest part of the body, plus the mask.

In women's speech, as in their writing, that element that never stops resonance, which, once we've been permeated by it, profoundly and imperceptibly touched by it, retains the power of moving us—that element is the song; first music from the first voice of love that is alive in every woman. Why this privileged relationship with the voice? Because no woman stockpiles as many defences for countering the drives as does a man. You don't build walls around yourself, you don't forego pleasure as 'wisely' as he. Even if phallic mystification has generally contaminated good relationships, a woman is never far from 'mother' (I mean outside her role functions: the 'mother' as non-name and as source of goods.) There is always within her at least a little of that good mother's milk. She writes in white ink.

B.S. JOHNSON
**PROPOSITION:
 THAT THESE
 CHILDREN'S
 SPEECH IS BAD.**

FOR THE PROPOSITION:
 MISS CROSTHWAITE.
 AGAINST THE PROPOSITION:
 MR ALBERT.

✂ *Miss Crossthwaite* said that they all knew the speech of children at this school to be bad: every time one of them opened his or her mouth to speak the result was almost invariably hideous, an offence to the ears. Their speech was slovenly, like their personal habits.

✂ *Mr Albert* said that “bad”, “hideous” and “slovenly”, were not words that could be meaningfully used about speech: a child saying *prize* for *praise* was using the same sound as in the word *prize*. The sound itself was not “wrong”, therefore, but its context was not that of so-called standard speech: accurately, it was only in a social context that sounds could be described as misplaced. Often the different sound produced by these children required more phonic effort to produce (for example, the glottal stop) than the one it replaced: how then could such speech be described as “slovenly”? The offence to Miss Crossthwaite’s lovely ears, Mr Albert suggested, came about because these children were not speaking as she spoke herself; these children were not imposing the same pattern on their words as she imposed on hers: for who approves, Mr Albert quoted from Petronius without attribution, of conduct unlike his own? For communication within their own social context, the speech of these children was perfectly suited.

I’D LIKE TO USE

JAY CHUNG & Q TAKEKI MAEDA

this space to write a few words about the background research involved in making our show at Isabella Bortolozzi gallery in 2006, and to explain what I call the mechanics of the piece: how it was supposed to function in that particular context. Since the piece was about the relation of the supporting texts that describe artworks to the artworks themselves—in other words, how much meaning could be applied to the work from the outside, the idea of a reference established by a supporting text, or the text’s role in a claim to legitimate discourse—we withheld any information outside of the gallery press release, which we considered to be an important part of the work.

It was less a technique or theory than the sensibility of a group of people that inspired our work. This sensibility, at once critical and irreverent, was found in papers associated with a linguistic theory called generative semantics. Generative semantics is almost always talked about in the past tense, sometimes even nostalgically, because many consider it to be a failed research program, obsolete or unemployable in present-day linguistic studies. I would say generative semantics hasn’t been so much discredited as absorbed into a field that has been completely rearranged or restructured, partly because of its own impact on that field.

The people who proposed the generative semantics model saw it as an improvement to transformational grammar; they were one-time disciples turned dissidents. One can safely say that the proponents of generative semantics were very much aware of their role as separatists, or at least of their oppositional position to the dominant mainstream of Chomsky’s theory, a role which jibed well with the time in which they developed their ideas, The Sixties. As an oppositional theory it took all the trappings of the counterculture of the period, embracing and employing a timely rhetoric, style and strategy that delighted in the madcap, especially sex, drugs, the Rolling Stones, protesting the war in Vietnam, scatology, and profanity. They circulated their ideas in underground papers, mimeographed them and passed them around.

A SELECTIONAL RESTRICTION INVOLVING
 PRONOUN CHOICE

Yuck foo
South Hanoi Institute of Technology

This note is concerned with a counterexample to the outrageous claim made by the bourgeois imperialist linguist McCawley that “there is no verb in English which allows for its subject just those noun phrases which may pronominalize to SHE, namely noun phrases denoting women, ships, and countries... selectional restrictions are definable solely in terms of properties of semantic representation. Consider the idiomatic sense of “shove X up Y’s ass”. As is well known, Y must be the coreferentail to the indirect object of a deleted performative verb):

- (1) Shove it up your/*my ass
- (2) He told me to shove it up my/*your ass.

For certain speakers, X may not be a ‘full’ noun phrase in surface structure:

- (3) Shove your foreign policy up your ass, you Yankee imperialist.

but all speakers appear to allow X to be an anaphoric pronoun:

- (4) Take your foreign policy and shove it up your ass, you Yankee imperialist.

The pronoun may be IT but may not be HE or SHE:

- (5) Nixon, you imperialist butcher, take your lunatic Secretary of Defense and shove him up your ass.
- (6) Nixon, you imperialist butcher, take your brainless daughter and shover her up your ass.
- (7) Rockefeller, you robber baron, take your 80-foot yacht and shove it/her up your ass.

Certain informants have reported that they find THEM acceptable but only when its antecedent is something whose singular would pronominalize to it rather than to HE or SHE:

- (8) Nixon, you imperialist butcher, take your bourgeois lackeys in Taiwan and shove them up your ass.
- (9) Nixon, you oppressor of the masses, take your anti-crime bills and shove them up your ass.

As a teacher, he would point out to children that if they chose to move into other social contexts then they would probably not find acceptance unless they conformed to the speech conventions of the new one, accent being generally the easiest way of determining class origin: but he would never attempt to “correct” children’s speech provided they were making themselves clear to him; that is, provided they did not speak indistinctly.

✂ *Miss Crossthwaite* was nevertheless convinced that she would still object when any child said “ain’t” in her hearing.

✂ *Mr Albert* said that while in his childhood “ain’t” was common, this usage had now shifted to “ent” in London. This was an example of the continual progression of sound changes in speech, in the face of which any standardisation was quite wasted, even ludicrous. And the working-class always led in such speech changes, and the upper classes were farthest behind: the Queen, for instance, always *lanches* a ship, and uses *lorst* for *lost*.

✂ *Miss Crossthwaite* said that the speech of the children of this school was bad and slovenly.

The bell went before a vote could be taken.

Excerpt from B.S. Johnson, ‘Albert Angelo’ in *B.S. Johnson Omnibus*, Picador, 2004. Permission to use material from ‘Albert Angelo’ has been kindly granted by the Estate of B.S. Johnson.

4.4. THE SPEAKER AS PERFORMING ARTIST

PAUL VIRNO

Each one of us is, and has always been, a virtuoso, a performing artist, at times mediocre or awkward, but, in any event, a virtuoso. In fact, the fundamental model of virtuosity, the experience which is the base of the concept, is the activity of the speaker. This is not the activity of a knowledgeable and erudite locutor, but of any locutor. Human verbal language, not being a pure tool or a complex of instrumental signals (these are characteristics which are inherent, if anything, in the languages of non-human animals: one need only think of bees and of the signals which they use for coordinating the procurement of food), has its fulfillment in itself and does not produce (at least not as a rule, not necessarily) an "object" independent of the very act of having been uttered.

Language is "without end product." Every utterance is a virtuosic performance. And this is so, also because, obviously, utterance is connected (directly or indirectly) to the presence of others. Language presupposes and, at the same time, institutes once again the "publicly organized space" which Arendt speaks about. One would need to reread the passages from the Nicomachean Ethics on the essential difference between poiesis (production) and praxis (politics) with very close connection to the notion of parole in Saussure (Saussure, Course) and, above all, to the analyses of Emile Benveniste (Benveniste, Problems) on the subject of utterance (where "utterance" is not understood to mean the content of what is uttered, that "which is said," but the interjection of a word as such,

Mr. Virno, 15 seconds to curtain!



Ladies and Gentlemen, please give a big hand to our very special guest, Paolo Virno, from the Land wo die Zitronen blüh'n! Mr. Virno will present some ideas from his recent work: In some short songs, especially adapted for tonight's show, he will elaborate on the idea of performance in post-Fordism. These days everything has become "performative" - and who knows that better than us here - and Paolo brilliantly develops an analogy between virtuosity and politics. Both need an audience, a publicly organized space, which old Marx called "social cooperation".. Applause! Applause! Yeahhhhhhhhh...!



Thank you, thank you. It is a wonderful opportunity to talk about this here, in the setting of a variety theatre, the grandma of the multi-layered entertainment industry, an allegory of the spectacle as such. Spectacle: Guy Debord said this is human communication which has become a commodity. So what can we say about spectacle, here, in this context of a theatre in a picture stage? On one hand, spectacle is the specific product of a specific industry, the so-called culture industry. On the other hand, in the post-Ford era, human and transhuman communication is also an essential ingredient of productive cooperation in general; thus, it is the reigning productive force, something that goes beyond the domain of its own sphere, pertaining, instead, to the industry as a whole. In the spectacle, in this theatre, we find exhibited, in a separate and fetishized form, the most relevant productive forces of society, those productive forces on which every contemporary work process must draw: linguistic competence, knowledge, imagination, etc. Thus, the spectacle has a double nature: a specific product of a particular industry, but also, at the same time, the quintessence of the mode of production in its entirety. Debord writes that the spectacle is "the general gloss on the rationality of the system." What presents the spectacle, so to speak, are the productive forces themselves of society as they overlap, in ever-greater measure, with linguistic-communicative competencies and with the general intellect.



This show will never have an *Audience*.

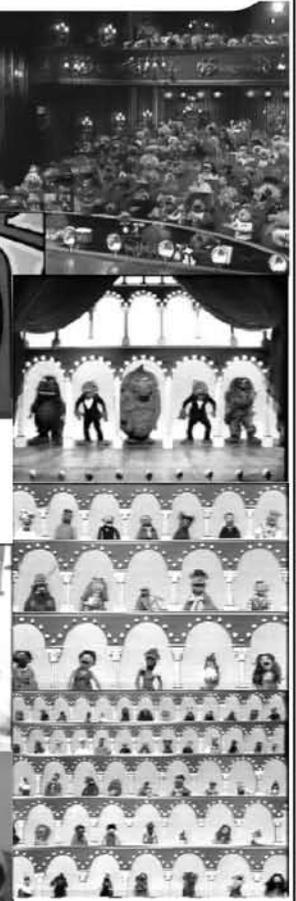
This show never had *Cooperation*.



I keep hearing *competence, artists, virtuosity...* Someone tell this Virilio he's in the wrong show.

Each one of us is, and has always been, a virtuoso, a performing artist, at times mediocre and awkward, but, in any event, a virtuoso.

Marx analyzes intellectual labor, distinguishing between its two principal types. On one hand, there is immaterial or mental activity which "results in commodities which exist separately from the producer; books, paintings, and all products of art as distinct from the artistic achievement of the practising artist". This is the first type of intellectual labor. On the other hand, Marx writes, we need to consider all those activities in which the "product is not separable from the act of producing" - those activities, that is, which find in themselves their own fulfillment without being objectified into an end product which might surpass them.



Let us consider carefully what defines the activity of virtuosos, of performing artists. First of all, theirs is an activity which finds its own fulfillment, its own purpose in itself, without objectifying itself into an end product, without settling into a "finished product", or into an object which would survive the performance. Secondly, it is an activity which requires the presence of others, which exists only in the presence of an audience.

An activity without an end product: the performance of a pianist or of a dancer does not leave us with a defined object distinguishable from the performance itself, capable of continuing after the performance has ended. An activity which requires the presence of others: the performance makes sense only if it is seen or heard. It is obvious that these two characteristics are inter-related: virtuosos need the presence of an audience precisely because they are not producing an end product, an object which will circulate through the world once the activity has ceased. Lacking a specific extrinsic product, the virtuoso has to rely on witnesses.

the very fact of speaking). In this way one would establish that the differential characteristics of praxis with respect to poiesis coincide absolutely with the differential characteristics of verbal language with respect to motility or even to non-verbal communication.

There is more to the story. The speaker alone unlike the pianist, the dancer or the actor can do without a script or a score. The speaker's virtuosity is twofold: not only does it not produce an end product which is distinguishable from performance, but it does not even leave behind an end product which could be actualized by means of performance. In fact, the act of parole makes use only of the potentiality of language, or better yet, of the generic faculty of language: not of a pre-established text in detail. The virtuosity of the speaker is the prototype and apex of all other forms of virtuosity, precisely because it includes within itself the potential/act relationship, whereas ordinary or derivative virtuosity, instead, presupposes a determined act (as in Bach's "Goldberg" Variations, let us say), which can be relived over and over again. But I will return to this point later.

Excerpt from Paul Virno, 'A Grammar of the Multitude For an Analysis of Contemporary Forms of Life,' in *Semiotext(e)*, Columbia University, New York, 2004.



I don't care if there's an end product - as long as they end this production.



Hannah Arendt compares the performing artists, the virtuosos, to those who are engaged in political action. She writes: "The performing arts have indeed a strong affinity with politics. Performing artists - dancers, play-actors, musicians, and the like, need an audience to show their virtuosity, just as acting men need the presence of others before whom they can appear; both need a publicly organized space for their 'work' and both depend upon others for the performance itself."

One could say that every political action is virtuosic. Every political action, in fact, shares with virtuosity a sense of contingency, the absence of a "finished product", the immediate and unavoidable presence of others.

In post-Fordism, those who produce surplus-value behave - from the structural point of view, of course - like the pianists, the dancers, etc., and for this reason, like the politicians. With reference to contemporary production, Hannah Arendt's observation on the activity of the performing artist and the politician rings clear: in order to work, one needs a "publicly organized space." In post-Fordism, Labor requires a "publicly organized space" and resembles a virtuosic performance - without end product. This publicly organized space is called "cooperation" by Marx. One could say: at a certain level in the development of productive social forces, labor cooperation introjects verbal communication into itself, or, more precisely, a complex of political actions.



In the culture industry it was necessary to maintain a certain space that was informal, not programmed, one which was open to the unforeseen spark, to communicative and creative improvisation: not in order to favor human creativity, naturally, but in order to achieve satisfactory levels of corporate productivity. However, for the Frankfurt School, these aspects were nothing but un-influential remnants, remains of the past, waste. What counted was the general Fordization of the culture industry. Now, it seems to me, from our present perspective, that it is not difficult to recognize that these purported remnants (with a certain space granted to the informal, to the unexpected, to the "unplanned", the failing show) were, after all, loaded with future possibilities.

These were not remnants, but anticipatory omens. The informality of communicative behavior, the competitive interaction typical of a meeting, the abrupt diversion that can enliven a television program, in general, everything which it would have been dysfunctional to rigidify and regulate beyond a certain threshold, has become now, in the post-Ford era, a typical trait of the entire realm of social production.



WHOOOPIE!!!
All this informal remnants,
all this waste!



It's time to play the music
It's time to light the lights
It's time to stage the stage
It's time to play the theatre
It's time to meet yourself on the Mirror Show tonight.

It's time to put on makeup
It's time to make-up models
It's time to dress up REALLY right
It's time to perform performativity
It's time to play the play to play the play
It's time to raise the curtain on
W...Wissensproduktion tonight

Why do we always come here?
I guess we'll never know
It's like a kind of torture
To have to be the show

But now its getting started
Why don't you get things started?
Its time to get things started
Yeah now we get things started
Really get things started
Hey why don't you get things started
Now the discussions started
We should really get it started
Oh! Things already started
On the most selforganizational
Selfeducational
Selfinstitutional
Selfselfcritical!

This is W...What W...We call The W...Wissen Show!

My hypothesis is that the communication industry - or rather, the spectacle, or even yet, the culture industry, or if you will, this theatre, is an industry among others, with its specific techniques, its particular procedures, its peculiar profits, etc.; on the other hand, it also plays the role of industry of the means of production. Traditionally, the industry of the means of production is the industry that produces machinery and other instruments to be used in the most varied sectors of production. However, in a situation in which the means of production are not reducible to machines but consist of linguistic-cognitive competencies inseparable from living labor, it is legitimate to assume that a conspicuous part of the so-called "means of production" consists of techniques and communicative procedures. Now, where are these techniques and procedures created, if not in the culture industry, where is such knowledge produced if not in the educational systems of art and architecture schools, in exhibitions and projects? The culture industry produces, regenerates, and experiments with communicative procedures, like on a big Probebühne of a variety theatre, which are then destined to function also as means of production in the more traditional sectors of our contemporary economy. This is the role of the communication industry, once post-Fordism has become fully entrenched: an industry of the means of communication.

So that's for tonight's theory...
I wonder where all this will take us!



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COLOPHON

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Institute of Contemporary Arts
The Mall
London SW1Y 5AH
United Kingdom
+44 20 7930 3647
www.ica.org.uk

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That the individual is always limited by inherited codes and postures is not something to lament, but instead something to acknowledge and accept, since it is through received behavior that communication is possible.

Talk show

A SEASON OF SPEECH-BASED ARTWORKS AND EVENTS

Talk show

This is also the basic premise of Eco's groundbreaking 1962 text *The Opera Aperta* (The Open Work), a book American scholars have erroneously cited when analyzing the shift from form and representation to process and behavior.

Talk show

In fact, *The Open Work* warns against interpreting openness as "indefinite suggestion and stimulation of emotional response." [...] an open work allows for interpretive dissemination precisely because it admits artifice, offering its terms and conditions as "tropes" or "role[s] to fulfill."

Talk show

*curated by Will Holder
with Richard Birkett
and Jennifer Thatcher*

Talk show

Instead of trapping the viewer in an intuitive, sensory experience, the work of art presents itself as a construct that invites different uses and reactions depending on the author or viewer's particular circumstances. In this way, the open work permits multiple, albeit limited, interpretations.

Talk show

**ICA, THE MALL, LONDON
MAY 6th–31st, 2009**

Talk show

It is, Eco writes, quoting Merleau-Ponty, the product of a new kind of humanism in which the individual "installed in his fragile body, in a language that has already done so much speaking, and in an unstable history – gathers himself together and begins to see, to understand, and to signify."

Talk show

Talk show