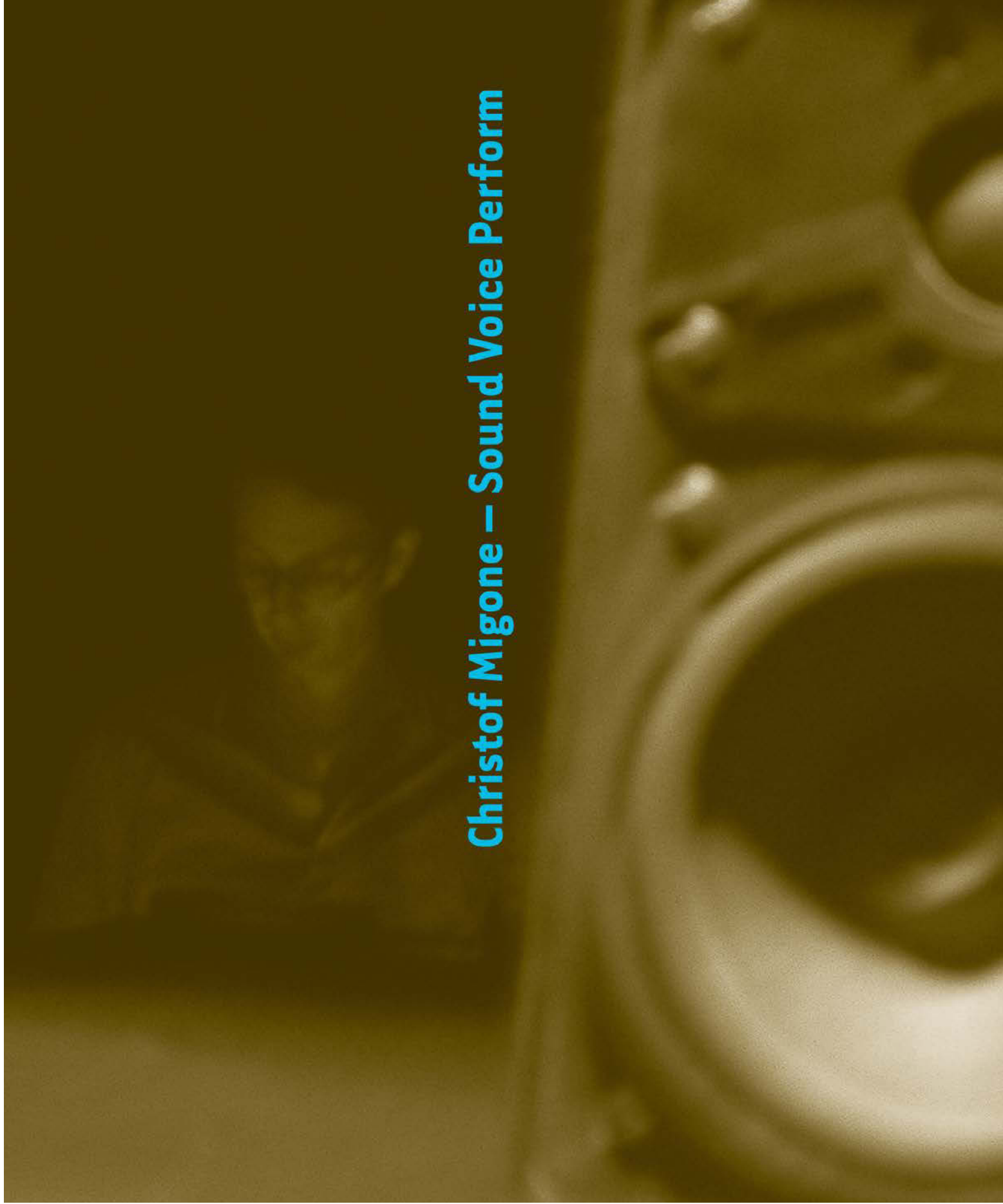


# Christof Migone – Sound Voice Perform





Critical Ear series, Vol. 2  
Errant Bodies Press and  
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with Ground Fault Recordings

Series editors:  
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Critical Ear is a monograph series focusing on sound art. The series aims to highlight practitioners working with sound through multi-media methods. Errant Bodies has been publishing since 1999, developing literature related to sound, site-specificity, and cultural theory by creating conversations across disciplines and geographies. Past publications include:

“Surface Tension: Problematics of Site” edited by Ken Ehrlich and Brandon LaBelle with Stephen Vitiello – comprehensive anthology and CD tracing the legacy of site-based practice in art, architecture, audio, and performance.

“Writing Aloud: The Sonics of Language” edited by Brandon LaBelle and Christof Migone – anthology and CD engaging the relationship of orality and audition through experimental art, sound, and performance practice.

“Site of Sound: Of Architecture and the Ear” edited by Brandon LaBelle and Steve Roden – anthology and CD on the connections between sound and space, highlighting art projects and methods.

“Site Specific Sound” by Brandon LaBelle – first volume in the Critical Ear series documenting installations by the artist.

“Social Music” – documenting radio series commissioned by Kunstradio, Vienna, including works by Giuseppe Ielasi, Michel Henritzi, Brandon LaBelle, Minoru Sato, and Achim Wollscheid.

# **Christof Migone – Sound Voice Perform**

**With contributions by Brandon LaBelle, Martin Spinelli and Allen S. Weiss**

The work documented here traces a long trajectory which has not been undertaken alone, rather it has been populated by indefatigable supporters, collaborators, accomplices — in the company of which I have had the privilege of exploring obsessions, undertaking failures, and most of all negotiating friendships. Thank you. For that initial kick into radio, Tim Savage. For a generous and generative welcome into radio art: Dan Lander and Gregory Whitehead. Folks involved during my community radio days would be too numerous to mention, but I would like to especially mention Julia Loktev, Bruce Gottlieb, Geneviève Heistek, Margo Beauregard, Bryan Zuraw and anonymous listeners. For taking the plunge: participants to *Crackers*, *Poker* and *Tickers*. For pushes at key moments: Helen Thorington, Heidi Grundmann, Angèle Legrand. For supporting my recorded work: Gary and Sean at Alien8, Dawson Prater at Locust, Eric Mattson at Oral. For continuing critical dialogue, engagement, tension: Jocelyn Robert, Alexandre St-Onge, Michel F. Côté, Lynda Gaudreau, Veda Hille, Kim Dawn, Claude Wampler, Christian Marclay, Martin Tétreault, Dave Bryant. For boundless support, acuity, monstrosity: Allen S. Weiss. For accompaniment and inspiration in academe: Susan MacEachern, Jan Peacock, Bruce Barber, Bob Bean, Barbara Browning, May Joseph, Peggy Phelan, Fred Moten, Steven Feld, José Muños. For invites to unique events and publications projects: Herman Asselberghs, Sara Jane Bailes, Steve Bates, Pieter van Bogaert, Gallery 101, Hélène Prevost and Mario Gauthier at Radio-Canada, Eric Letourneau, Resonance FM, Liz at Kunstradio, Dave Mandl, Folie/Culture, Mauro and Kiva at Casa del Popolo, Phil Niblock, Michael J. Schumacher, Western Front, Boris Charmatz, Rachid Ouramdane, Fabrizio Gilardino, Paul Couillard, Anthony Huberman, Cabinet, Angelaki, XCP, Vincent Barras, John Berndt, Jim Drobnick and Jennifer Fisher at DisplayCult, Claude Schryer, No Music Fest, Éric de Larocheillère at Le Quartanier, Nicole Gingras, all at SuperMusique, Studio 303, all at Avatar (Émile Morin, Pierre-André Arcand, Georges Azzaria, Diane Landry, etc), just to name a few. To all friends & family past and present, especially Su, Sue P., Mia, Bickle, Sue Ann Harkey, Lisa Vinebaum, Mo, Tammy Forsythe, Glynis, Rebecca Scott, Ruth, Marguerite Dehler, Martha Moore, Sioned & Alex, Nancy & Andrew. Finally, thank you to Errant Bodies Press, Elise and principally its tireless editor and publisher, Brandon LaBelle.

– Christof Migone

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**Brandon LaBelle** is an artist and writer. Through his work with Errant Bodies Press he has co-edited "Site of Sound: Of Architecture and the Ear", "Writing Aloud: The Sonics of Language", and "Surface Tension: Problematics of Site". He initiated and curated the Beyond Music series and festivals from 1997 – 2002 at Beyond Baroque Literary/Arts Center in Los Angeles, and in 2001 he organized "Social Music", a radio series for Kunstradio ORF, Vienna. His sound installations and performances have been featured in exhibitions and festivals around the world, such as "Sound as Media"(2000) ICC Tokyo, "Pleasure of Language"(2002) Netherlands Media Institute and "Undercover"(2003) Museet for Samtidskunst, Roskilde, and his writings have been published in various books and journals, including "Experimental Sound and Radio" (MIT Press) edited by Allen S. Weiss and "Soundspace: Architecture for Sound and Vision" (Birkhäuser) edited by Peter Grueneisen.

**Christof Migone** is a multidisciplinary artist and writer. He is the co-editor of "Writing Aloud: The Sonics of Language" (Errant Bodies Press). His writings have been published in Aural Cultures (YYZ), S:ON (Artex), Experimental Sound & Radio (MIT Press), Radio Rethink (Walter Phillips Gallery) and various catalogs and journals. He has curated a number of events in the sound and radio arts: Touch that Dial (1990), Radio Contortions (1991), Rappel (1994), Double Site (1998), stuttermouthface (2002). He has released six solo audio CDs on various labels (Avatar, ND, Alien8, Locust, Oral) and has appeared on numerous compilations. He performs extensively in festivals and exhibitions around the world. He has collaborated with choreographers Lynda Gaudreau and Tammy Forsythe, turntablist Martin Tétreault, performers Claude Wampler and Kim Dawn, and sound artists Alexandre St-Onge, Michel F. Côté, and Gregory Whitehead. He currently lives in Montréal and teaches at Concordia University. He has two web sites, [www.christofmigone.com](http://www.christofmigone.com) for his own activities and [www.squintfuckerpress.com](http://www.squintfuckerpress.com) for the label he runs.

**Martin Spinelli** is Associate Professor and Head of Radio in the Department of Television and Radio at the City University of New York, Brooklyn College. His radio work has been heard on public, commercial and alternative radio throughout North America, Europe and Australia, and is included in the permanent collections of the Museum of Television and Radio (New York) and the National Sound Archive (London). His essays on media history, politics, art and semantics have been published in "Postmodern Culture", "The International Journal of Cultural Studies", "Social Policy", and "Object". He is currently completing a book on experimental radio, "The Mediated Word: One-hundred Years of Literary Experiment on Radio".

**Allen S. Weiss** has written and edited over 30 books related to sound, radio, performance, and landscape architecture, including "The Aesthetics of Excess" (SUNY), "Perverse Desire and the Ambiguous Icon" (SUNY), "Mirrors of Infinity" (Princeton Architectural Press), "Phantasmic Radio" (Duke), "Sade and the Narrative of Transgression" (Cambridge), "Unnatural Horizons: Paradox and Contradiction in Landscape Architecture" (Princeton Architectural Press), "Experimental Sound and Radio" (MIT), and "Breathless: Sound Recording, Disembodiment, and the Transformation of Lyrical Nostalgia" (Wesleyan). He is also the director of "Theater of the Ears", a play for electronic marionette and taped voice based on the writings of Valère Novarina and Danse Macabre, incorporating a marionette theater with the dolls of Michel Nedjar. He is currently completing a book of short stories, "The Aphoristic Theater". He teaches in the Departments of Performance Studies and Cinema Studies at New York University.

Working with sound, the artist Christof Migone pushes the medium's ability to engage broader issues, to take on the full weight of multiple themes, and to activate diverse contextual situations. Thus, his work epitomizes the scope of the Critical Ear series by always remaining dead-set on positioning sound work within social geographies, multi-media productions, and by making articulate, in a language riddled with its own set of paradoxes and provocations, the full breadth of sound's potential. In short, by making us listen to things we may not always want to hear.

“Christof Migone – Sound Voice Perform” is the second volume in the Critical Ear series, and brings together documentation of the artist's works since he began working in the late 1980s. Given his expansive oeuvre we have allowed the works, and their use of various media, from video and radio to audio recording and performance, to sit, however (un)comfortably, next to each other with the idea that their juxtaposition will generate productive connections, questions, and revelations.

– Brandon LaBelle & Achim Wollscheid



**Word of Mouth:  
Christof Migone's little manias**

## Brandon LaBelle

Language, according to Judith Butler, “assumes and alters its power to act upon the real through locutionary acts,

which, repeated, become entrenched practices and, ultimately, institutions ...”<sup>1</sup> The voice is thus marked by the law of language, and the social lexicon of proper speech. It registers, in its audibility, the ideological parameters of a given society through secret inflections, causing speech to tremble or whisper according to a given situation. And at the same time, the voice performs such lexicon in an attempt to speak through it, to get past the situational boundaries by appropriating and over-speaking language. In this way, the individual is formed by, and in turn, forms language by teasing its limits. While such a dynamic is oppositional on one level — between what can be called “individual speech” against the speech of Law — it is also mutually generative, where the force of language and its outspokenness rely and in part create each other.

The whole then is also a hole: the whole individual is emptied out by the very thing that completes it. That is to say, language brings individuality out, into consciousness and social relation, while deflating it, forcing one into networks of etiquette, modes of thought, and postures of relating, making the “song of myself” accountable on the pages of a social text. The voice is thus embroiled in a performative tension whereby speaking is always already enacting an uncertain and tenuous connection to the real — one speaks in and out of oneself, fixed and unfixed at the same instant to the parameters of being, of social interaction, enacting an essential paradox identified by Steven Connor in which the voice must leave itself in order to return, so as “to move from me to the world, and to move me into the world.”<sup>2</sup>

Such paradox can be said to return to the speaking subject by filling the mouth with hesitation, excess, charm, delight, and difficulty as found in the work of artist Christof Migone. Performing, voicing, muting, mutating, making noise, Migone stages the difficulties of not so much having a voice, but of having a mouth. Connor’s paradox for Migone is already

1 Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity* (New York: Columbia University Press, 1999), p. 148.

2 Steven Connor, *Dumbstruck: A Cultural History of Ventriloquism* (Oxford: Oxford University Press, 2000), p. 7.

past a prior one, that paradox of having to speak through the very cavity that chews, spits, sucks, and slurps. For giving voice entails having a mouth, thereby identifying the speaking subject as such (whole) according to an animated conduit that in turn sputters, laughs, stutters, and cries (hole). The oral cavity can be said to enact a first-stage performance *prior* to the performance of the self, lodging Connor's paradox in Migone's throat, revealing embodied presence as a lot of hot breath.

### **Gagging on paradox**

To hear Migone's work, to listen to its gurgles, fizzes, and performativities, its sonics, is to enter a theatre that is always off-stage, behind the scenes, or on the wings, for his attention

- 3 Paul Valéry, quoted in Allen S. Weiss, *Breathless: Sound Recording, Disembodiment, and the Transformation of Lyrical Nostalgia*, (Middletown, CT: Wesleyan University Press, 2002), p. 78.

is fixed on the *prior to* voice, that initial performance, before the scene of identity is cast, animating instead the quiver of the pen, the massaging of the body as it unravels its kinks and knots. Migone's is a theatre of the corporeally minute, where the voice remains bound to its own threshold. He delivers up the hole body.

In contrast to Marina Abramovic's *Freeing the Voice* from 1975, where the artist exhales every breath as extended and visceral vocalizations, oscillating between screams and moans, cries and sighs, turning performance into an act of catharsis, Migone intentionally bypasses such release. Whereas Abramovic believes in the possibility of catharsis by enacting the very tension at the heart of corporeality, in the throat itself, Migone fashions aesthetics out of paradox, performing a body that remains tied to its own riddles. He thus makes explicit the inability to get past, outlive, or outspoke the voice itself.

### **Evading**

Migone's work, *Evasion, or how to perform a tongue escape in public* (2000), a performance with the instructions, "stick out your tongue as far as you can for as long as you can," delves into the viscous materiality of the mouth. It does so through a poetic practice that suspends language across the void, as "that prolonged hesitation between sense and sound."<sup>3</sup> Hesitating on the threshold of sensical communication, prolonging the beginnings of speech, as if the voice were continually starting anew, finding expression in the syntactical thrust of orality, *Evasion* exemplifies Migone's practice: by uncovering an inside that suggests a different outside.



Tongue held out, sustained, tiny droplet gathering at the tip, pointed tongue quivering, “this lasts forever, but that’s never long enough. hold still, the trembling gives you away”<sup>4</sup> In probing the mouth, *Evasion* implies the voice, “where tongue the fleshy organ is attempting escape from tongue the language.”<sup>5</sup> The work engages orality without ever uttering a word, but by exposing the physical mechanism upon which it relies. Such orality is no longer an index of its speaker, or stitched to the fabric of language, but rather a sonicity whose status straddles the line of presence and absence, plenitude and void. For the tongue moves the body to tears, exhausting it to a point of drips — of spit and tear, of endured agitation. Held out from the mouth, exposed to the arid outside, the tongue quivers, making sounds that never cohere, but rather uncover the minute tensions on the way to coherence:

as in a game of tug-of-war, the tongue is pulled from both sides.

4 Christof Migone, *hold, still*, a performance text, 2001, produced for Kunstradio, Vienna. See [www.kunstradio.at](http://www.kunstradio.at)

5 Christof Migone, in conversation with the author, 2004.

6 Ibid.

7 Ibid.

Migone performed *Evasion* in 2001 at Beyond Baroque, Los Angeles, presenting the work as duet between video image and live body: a prepared video is presented on a monitor showing the artist enacting the work — tongue held out for as long as possible. Alongside the monitor, Migone sits and performs the gesture live, holding a light toward his face, framing the tongue as “tongue twice, same tongue but temporally apart, side to side, trembling differently... as a duet.”<sup>6</sup> The

audio of the work is heard from the videotape: a soundtrack derived from microphones placed in the mouth, trying to capture the details of spit and tongue, of being tongue-tied. Such a set-up brings to life the corporeal fleshiness of the tongue, while blocking orality with too much muscle. Like Vito Acconci’s libidinal speech revealed in his *Seedbed* installation in which the artist lies under a built ramp masturbating to self-generated fantasies inspired by visitor’s heard above, speaking aloud through a microphone to his unseen partners, or Alvin Lucier’s architectural speech exemplified in *I am sitting in a room* where the artist records, plays back, and re-records his stuttering voice repeatedly until voice and room merge in acoustical tonality, Migone likewise amplifies his own body, bringing it all too close, in minute detail. As in Acconci and Lucier, he aims for a similar intimacy by bringing us into his mouth, up against the slick muscle of the oral cavity, and by revealing its inner sound, as self and body uncoil and recoil. The extended tongue speaks another language, for it “heightens presence by presenting it bare, barely there.”<sup>7</sup>

### **Microphonic speech**

To get inside and arrive past speech in the same instant, the history of technologies must be underlined, for such history coincides with the developments of self-conscious acts of “per-

forming the voice” found in modern culture. To perform the voice stands against, as a mobilized contrast, to using the voice in performance, as in traditional theatre or spoken word poetry; rather, “performing the voice” stages the voice so as to speak about speech, to enact, through lodging the voice into the electrical devices of recording, the peripheries of individual presence: to amplify the underheard and overlooked, the arrested and the repressed, the eavesdropped and the overheard, and shove it into the center of language. Rather than recite words, deliver up narrative or psychological drama by enacting script, “performing the voice” plunders language so to reinvent the voice. As in Artaud’s sacrificial, ritualistic theatre that calls forth a primal speech in which death and corporeality merge to form new versions of individual presence — without organs, without God, without the self. His work gains momentum when it moves off the page and onto magnetic tape in 1948 with *To Have Done with the Judgement of God*, for “sound recording inaugurated a new dimension to all possible forms of necrophilia and necrotopias, resuscitating the rhetorical figure of prosopopoeia, which manifests the hallucinatory, paranoid, supernatural, or schizophrenic presence of invisible, deceased, ghoulish, demonic, or divine others.”<sup>8</sup>

Through its immersion into the prosthetic conduits of electronic technologies and the microphonic, the speaking subject as amplified, as nothing but tongue, underscores the heterogeneity of language articulated by Julia Kristeva in her term “signifiante,” which “is precisely this unlimited and unbounded generating process, this unceasing operation of the drives toward, in, and through language...”<sup>9</sup> Microphones necessarily multiply the body by emphasizing its location, as corporeal intensity, while displacing it, throwing it beyond the here and now, toward other centers, adding to the “unbounding generating process” electrical amplification and subsequent volumetric multiplications.

*Signifiante* is the process of practicing, in forms of presence, the movement in, through and outside the boundaries that inscribe us within language through language itself. It is textual and at the same time, its fraying and ultimate reinforcement. The microphone, and recording technologies add something to Kristeva’s semiotic formulations, for the drives, impulses, pulsations and rhythms enacted through and against language in the moments of microphonic speech amplify the unconscious through an excessive orality that may in the end leave language totally behind. Whereas for Kristeva Modernist poetry serves as a semantic battleground where the blank page and its linguistic scrawls (of Artaud, Mallarmé, Lautréamont, and Joyce) subvert and implement “structuring and de-structuring practice” of

- 8 Allen S. Weiss, *Breathless: Sound Recording, Disembodiment, and the Transformation of Lyrical Nostalgia*, p. 83. Artaud’s recording was commissioned by Radiodiffusion Française in 1947 to be broadcast the following year, but was cancelled after the Director, Wladimir Porché heard the work. Such an act reinforces the notion of audio recording’s force in comparison to a strictly written text.
- 9 Julia Kristeva, *Revolution in Poetic Language*, trans. Margaret Waller (New York: Columbia University Press, 1999), p.17.

*signifiante* in and through language, in contrast microphones and electrical conduits of amplification, tape machines and sonic gadgets, throw the material of both page and language into the air — where it sputters, spits, guffaws, hiccups, stutters, regurgitates, lisps, and screams. Here, poetic language does not so much overturn the structures of language, but it multiplies it by inscribing the body, not strictly through a textual experimentation on the page, but in the throes of a sonicity embedded onto recording media and out again, into vibratory air. It is more mouth than voice, more stutter than fluidity, more viscous than vehicular, “where its intelligibility is embodied.”<sup>10</sup>

Henri Chopin defines sound poetry as a practice which “finds its sources in the very sources of the language and, by the use of electro-magnetics,” and which “owes nothing to

any aesthetic or historical system of poetry.”<sup>11</sup> Chopin’s definition echoes with Kristeva’s theorizing in so far as it aims to expand the terrain of language beyond traditions of poetic usage; to draw upon language while leaving it behind. Yet it in turn moves past Kristeva by already leaving the page so as to perform the voice, to practice the “structuring and de-structuring” of semiotic revolutions as vibratory motion, in which “linguistic resources unfold in all their richness, and with the aid of a single instrument — or multi-instrument — the mouth, which is a discerning resonator, capable of offering us several sounds simultaneously as long as these sounds are not restricted by the letter, the phoneme, or by a precise or specified word.”<sup>12</sup> In this regard, the use of recording technology, electronic manipulation and microphonic devices may exit the field of the symbolic, and fulfil what Migone describes as the “remain-

der remaining entirely beyond control.”<sup>13</sup> For the remainder is that addition to language which comes back to haunt it, to stagger its signifier on the way to completion; to intervene with a stutter, which for Migone brings the body up into words, as somatic jag, as locutionary glitch, “where communication breaks to communicate its incommunicability.”<sup>14</sup>

### **The flaking body – Snow Storm, South Winds, Crackers, Poker**

Migone’s theatre of the minute and the off-stage uncovers the residue, the trace, the indication or instance of exposure by developing a vocabulary of “little manias”: tying tongues, exposing the inside, chewing microphones, all unveil the mouth behind the word, tongue inside the mouth, spit irrigating the tongue, so as to plumb “the multifarious, heterogeneous,

- 10 Christof Migone, “Untitled Performance,” in *Writing Aloud: The Sonics of Language*, eds. Brandon LaBelle and Christof Migone (Los Angeles: Errant Bodies Press, 2001), p. 165.
- 11 Henri Chopin, “Open Letter to Aphonic Musicians (I),” from liner notes to *OU – Cinquième Saison* (Milan: Alga Marghen, 2003), p. 35.
- 12 Ibid.
- 13 Christof Migone, “Untitled Performance,” in *Writing Aloud: The Sonics of Language*, p. 174.
- 14 Ibid. p. 167.







and often contradictory processes of consciousness itself,” for the “voice articulates body and language, place and knowledge, self and other, the imaginary and the symbolic, by founding an existential limit that is perpetually transgressed through speech.”<sup>15</sup>

For Migone, all leaks are universes of signs to be harnessed for the articulating of a different text: one of tactility, intimacy, viscosity and uncertainty, of jump-starts and short-cuts. As in *South Winds* (2002), a series of recordings using farts as their source, which turns flatulence into a production of sonorous accents, inflections of the body: the fart is plundered for its inherent sonics, extended, repeated, humorously harnessed and contorted into an alphabet of the body: vowels of the ass extending the capacity for the self to articulate. Or in *Snow Storm* (2002), a video showing Migone’s dandruff cascade down across his dark trousers. Scratching his head with a contact microphone brings the body out, producing residues of flakes and sonic texture founded on the itch. Dandruff as a visual melody sprinkling from a scalp obsessively scratched. Or another work of Migone’s, *Crackers* (1998), which in turn exposes the body in all its uncanny detail. For the project Migone recorded participants cracking their bones. Fingers, backs, knees, necks, shoulders, elbows, jaws, toes and ankles form a symphony of timbral pops, textured volumes of skeletal architecture and sonic secrets, outlining “a kind of map of the internal... a lexicon of cracks, an endless vocabulary of tearing apart.”<sup>16</sup> As in *South Winds*, *Crackers* amplifies the buried lunacy of the body by making audible its animate presence, as hidden detail.

To add to this catalogue of flakes and cracks, that of *Poker* (2001), where Migone prods the faces of people with tiny microphones and mini-speakers. Pushing, indenting, twisting and thrusting, against eyebrows, nostrils, fleshy cheeks and lips, disfiguring and reconfiguring through sonic touch, *Poker* creates awkward moments. The face-to-face conversation becomes an intimate, aural probing, where the exchange of words, as an oral-aural sharing, is replaced by tactile vibration and microphonic intrusions. Microphonic speech here is not so much found in the amplification of vocal matter, but rather in a tactile mapping that replaces breath with skin.

Where *South Winds* catches corporeal leakage, and *Crackers* creates an inventory of individual portraits through skeletal idiosyncrasy, *Poker* prods the topography of the face, adding to Migone’s vocabulary that of the ethical relation. Whereas the ethical encounter is often framed strictly in terms of a confrontation through words, as difference negotiated through linguistic manoeuvres, *Poker* makes physical such narrative. Everything stays on the

<sup>15</sup> Allen S. Weiss, *Breathless*, p. 80.

<sup>16</sup> Christof Migone, “Crackers,” in *Site of Sound: Of Architecture and the Ear*, eds. Brandon LaBelle and Steve Roden (Los Angeles: Errant Bodies Press, 1999), pp. 91–92.

surface, literally on the skin, the face not so much an index of interior states, or personality, but a tactile membrane registering through facial expression — or *squirms* — the abrupt intrusiveness of the other.

What falls from the body is given center-stage: the fart-festival of *South Winds*, the orchestra of bone-cracks in *Crackers*, the dandruff flakes in *Snow Storm*, and the facial squirming of *Poker*. What stands out in these works is a relational proximity reminiscent of Acconci's performance works where he aimed to stand too close (*Proximity Piece*) or follow behind (*Following Piece*). These works usurped and redefined the situational geography of individual presence and others by undoing their convention. By standing too close, by following behind, by making intimate, as in *Seedbed*, that which should be left outside, to other spaces, Acconci remapped and engaged different conditions of relation. For Migone, the proximate means locating sonic detail, and the geographic means mapping not the body as object, but the body as parts — its joints, its farts, its dandruff. And the voice is more tongue than spoken fantasy, more exposure than invitation.

### **undo**

The use of the body does not remain bound to individual biography, or self-centered constructions. For Migone, presence is always complicated, undermined, and completed as much by its displacement as its placement, by always remaining bound to more than itself. Staging performances that often entail figuring one against the other, Migone's collaboration with Alexander St-Onge, working under the name "undo" shed light onto this conceptualization of the individual body. Holding, swallowing, lying next to, strangling, voicing each other's words, undo mix their separate bodies so as to unravel their position within the strictures of language, within the confines of speech, within bodily limitations.

Their CD work, *un sperme qui meurt de froid en agitant faiblement sa petite queue dans les draps d'un gamin* (2000), is a collection of audio tracks that derive their source almost exclusively from sounds made by the mouth. Inserting contact microphones into the oral cavity, producing high-pitched electronic sparks, the voice here is a kind of hissing shadow, submerged into and by lo-fi electronics, "...exploring the mouth in all its viscosity; mouth amplifications and breath saturations, barely perceptible language, ventriloquism of the other..."<sup>17</sup> The mouth loses its way on the course of speech, diverging across its vocal grain, for it has no room to speak. Here, breath instead results in slurps, producing a kind of sonic topology of the mouth: scraping its surfaces to find the hidden textures, amplifying phlegm and spittle in infinitesimal detail, tongue and teeth sliding against each other. The work is

a form of orality minus meaning, as embodied speech in whose performance language stutters. To follow Walter Ong's list of oralities,<sup>18</sup> from the first as primary oral culture, rich in face-to-face relations, to the secondary of electronic amplification, telepresence, and database sharing — that is, words through machines — the third orality as Migone and undo expose, is not the exploded broadcast but the imploded reflection, where speaking falls back on itself. It does so because in problematizing speech — by filling the mouth with stuff: microphones, speakers, frozen tomatoes, snails... — it must detour on its way, diverge from its course and locate alternative routes, through other cavities, tunnels, and vessels. It takes a double-breath, hiccupping, gasping, running over itself; as an inverse to Lucier's *I am sitting in a room*, undo moves from speech to the stutter, from architecture and back toward the body.

Their *Disclosure* performance, presented over the course of 3 days in an abandoned rooming house in Toronto in 2001, situates the body in relation to space. Rather than empty out the body, as in earlier works, *Disclosure* fills it up — with an empty apartment and all its hidden ghosts, its markings, memories, and resounding emptiness. *Disclosure* is a dialogue between cavities: where the artists lay flat, close in, hold still, occupying and being occupied by nothingness. “To occupy an empty apartment is to fill it with its own emptiness, to saturate it with nothing.”<sup>19</sup> Emptiness takes on volumetric weight, fuzzing out the boundaries that hold time, space, and the individual body in-sync, for “to disclose is to open yourself up to closeness, a reduction of distance, a proximate and narrow.”<sup>20</sup>

The notion of architecture as an *embodied* discipline takes a twist in *Disclosure*: “Lying flat on our backs with a small speaker coming down from the ceiling into our open mouths, the voice of one is heard via the mouth cavity of the other...”<sup>21</sup> Open mouth swallowing an oozing room, vocalizing back so as to return the past to the present, fashioning memorials out of the disused, and embodying space with its own corporeal echo: “How to read a corridor as a throat... How to read a closet as a mouth...”<sup>22</sup>

### **Radio and the plays of dreamland**

In tracking Migone's work, I am interested to hear his vocalizations, his performativities, and to elaborate their sonics, which place the voice into situational positions so as to amplify psychological uncertainties. What I hear are audible tensions, straining, in subtle action, the chords of a possible speech.

17 Christof Migone, artist statement on the CD, 2003, provided by the artist.

18 See Walter J. Ong, *Orality and Literacy* (London: Routledge, 1988).

19 Christof Migone and Alexandre St-Onge, “Disclosure,” in *Surface Tension: Problematics of Site*, ed. Ken Ehrlich and Brandon LaBelle (Los Angeles: Errant Bodies press, 2003), p. 202.

20 Ibid.

21 Ibid. p. 201.

22 Ibid. pp. 202-203.

I'm calling from a lymph node.  
actually, it's kinda embarrassing,  
lymph nodes are boring.

Montréal has more than one mouth.

Montréal is a photograph of a body doing  
a bellyflop.

the appendix of Montréal is the  
St. Joseph's Oratory, because it's useless.  
that is my proposal: to take it away in  
a big helicopter.

we've transferred textual activity to  
the groin.

as I see it, the center of gravity for  
this body is right smack at the corner of  
St. Laurent and Crémazie.

the nervous system is in the electrical  
and telephone wires, the brain of the city.  
one is necessary for the body, the other  
one is metaphysical.

I'm calling from a pinched nerve just below  
the left shoulder blade. I think Montréal's  
muscles are a bit stiff. I know I'm a bit  
of a masochist, but I still think we should  
see a chiropractor.

hello, I'd like to know if the Olympic  
Stadium is the head, secretly?

no, it's a cough, it's a permanent cough.

I find the whole thing kind of fetal.

would the commuter train be blood? 'cos  
it does come out of the orange artery and  
I do take it down to the feet every day.

but the commuter train goes off the island  
so...

it's an IV line, maybe we're all in chronic  
care somewhere.

Moving from the internal behaviors of individual bodies, to one-to-one relations, Migone further amplifies such tensions through radio. Working at CKUT-FM in Montréal, Migone produced the show “Danger in Paradise” between 1987 and 1994. Through the program he activated radio space by inserting participatory acts (*Describe Yourself*), telephonic relays (*gridpubliclock*, *Body Map*), linguistic and phonic games (*Counting Meaning*, *Dangerous Spelling*), and performative actions (*Deliberate Inhaling*). These projects “evoke the disrupted and degenerate inner voice that so disquietingly haunts our thoughts and our speech”<sup>23</sup> by defining radio as a field of performance: studio, electronics, microphones, broadcast and transmission, telephones and callers, the ether and its random points of contact and reception, all feature as an elaborate, diffuse and dizzying arena from which to create audio actions.

Whereas Chopin’s expanded poetics of microphonic speech adds to Kristeva an intensified linguistic sonics, radio must add to Chopin that of a radical public speech, for radio too “finds its sources in the very sources of the language and, by the use of electro-magnetics” yet one always positioned within an unsettled geographic terrain. Radio is full of voice, channelled through entire electronic infrastructures of broadcast to arrive at innumerable points of reception. Such technological machinery supplies Migone with potential to extend notions of the body, ethical encounters, and performative sonics. What results in turn is the staging of identity itself, or that “disrupted and degenerate inner voice,” as exemplified in *Body Map* (in collaboration with Julia Loktev) where callers were asked to locate themselves on a map of Montréal superimposed with an image of a body:

*Caller 1: I’m calling from a pinched nerve just below the left shoulder blade. I think Montréal’s muscles are a bit stiff.*

*Caller 2: I’m calling from a lymph node. Actually, it’s kind a embarrassing, lymph nodes are boring.*

*Caller 3: As I see it, the center of gravity for this body is right smack at the corner of St.Laurent and Crémazie.*

*Caller 4: Montréal has more than one mouth.<sup>24</sup>*

23 Allen S. Weiss, liner notes to Christof Migone’s CD, *Hole in the Head*, (Québec: OHM/Avatar, 1996).

24 Excerpt from the *Body Map* radio program, a live radio performance in which a reclining body is superimposed on the island of Montréal. People called in to find out where they lived in this city-body. Statement provided by the artists (Loktev and Migone).

Body on top of body, voice laid over city-body, so to corporealize the urban terrain with “pinched nerves” and “lymph nodes” and to fill in the vacant space of radio: for radio is traditionally voice minus body.

Disembodied, fragmented, immaterial, ethereal, psychic, without ground... caught in transmission, of loose threads and chuckles, the radio voice is devoid of corporeal presence. Yet in turn it is all too bodily: the radio voice is granular, proximate and strangely erotic; it speaks to strangers by locating itself directly in their private spaces, up against their personal listening. Profoundly displaced, the radio voice moves beyond a single room; it is stranger to itself, without location, for it dissipates into its own echo, trailing out, without response or conversational bond. Such speech fails to return to itself, through aural-oral sharing, rather it

remains out there, which may add to Connor’s first paradox a second — that of the *radiophonic*, for the radio voice must endlessly leave itself, beyond the acoustic mirror, for it to confirm its presence. Here, it remains presently absent, affirmed in its indefinite echo. This though for Migone is catalyst for *using* radio, for it positions voices and bodies in unsettled relations, whereby “each broadcast takes place inside an echo chamber of information, histories, biographies, life stories...” resounding with “the most unnerving question of all, the ghost question: Who’s there?”<sup>25</sup>

In another program, *gridpubliclock* (1997), Migone sought to unravel the ghost question by turning himself, as radio host, into an active body outside the frame of the station. Leaving the station, Migone would request people to call-in and take over, acting as host while he left to walk the streets. Walking the city, he would call in to the station and request directions from the callers as to where to go. Using public telephone boxes, Migone was a traveller, a lost radio body without a home; he became not the originating voice trailing out into the echo chamber, but the echo coming back, returning to the original site, to state: “I, I am out here.” He came to embody the siteless radio transmission by occupying random points on the map as a body directed by other voices: he became the acoustic mirror reflecting back, in schizophrenic excitation, his own transmission — a “sound object” hurtling through a strange acoustic space.

In yet another program, called *Describe Yourself*, Migone asked callers to do just that: describe themselves. Listening in, overhearing another’s self-portrait as a string of adjectives, features of a featureless face, leads to the erasure so exemplary of radio and radiophonic

25 Gregory Whitehead, “Radio Play Is No Place,” in *Experimental Sound and Radio*, ed. Allen S. Weiss (Cambridge, MA: The MIT Press, 2001), p. 89.

26 Allen S. Weiss, *Phantasmic Radio* (Durham and London: Duke University Press, 1995) p. 99.

27 Gregory Whitehead, “Radio Play Is No Place,” in *Experimental Sound and Radio*, p. 89.

28 From a statement by the artist on the project, 2004.

space: that of removing presence, dispersing it — the body, the personality, the face — across a vague, haunting and multiple terrain, within that “fearful void of the universe, for such is the infinite space of radio.”<sup>26</sup> That space defined by Weiss, echoed by Gregory Whitehead when he says: “So radio is certainly most captivating as a place, but a place of constantly shifting borders and multiple identities, a no place where the living can dance with the dead, where voices can gather, mix, become something else, and then disappear into the night — degenerates in dreamland”<sup>27</sup> — that captivating space then performed by Migone: with other voices, of callers and their descriptions — of manic narratives and schizophrenic splits — and of geographic journeys, across the city and its dreamland.

### **Uncertain location**

Between points on a geographic map, but also points within a complicated dialogue: where voice is its own shadow. As in the duet in the performance of *Evasion*, where Migone’s tongue becomes double — live and recorded, monologue turned into dialogue — or in *gridpubliclock* where the artist’s voice swaps positions, displacing his own centrality for that of the periphery; the voice speaks to itself, through another, as in Migone’s recorded work, *SevenSixOne-FourEightFourOne* (1996), a work combining two acts: first, the artist running between rooms in his apartment, and second, making phone calls to everyone around the world with his phone number. As Migone describes: “Sometimes the number was not activated, sometimes the person answering and I had no language in common, sometimes people insulted me and hung up once I told them the reason for my call.”<sup>28</sup> Migone searches for contact, for personal touch by uncovering coincidence, where phone numbers match, as in genetic code, identifying familial connection through numbers and failing spectacularly:

*How did you get my number?... Where are you calling me from?... I’m not interested in talking to you right now... I don’t know what you want, I better hang up... don’t call this number anymore!*

His stereophonic monologue — between rooms in his own home, between phones across the globe, and between bodies caught up in synchronous and random connection — eventually falls in on itself, revealing that such connections are always tenuous. The inability to connect points back to the voice and the electronic displacement enacted by microphonic speech. Here, the telephone, as the great medium of telepresence, stitches the self into an expanded



network of alliances, while at the same time undermining connection by always undoing the self, throwing its voice into misty contact with itself. Yet for Migone, it is not so much a question of retrieving oneself from modern fragmentation, recovering some original whole lost to the splitting of presence. Rather, by presupposing that such fragmentation is always already given, the artist finds home within the fragmented part, the sonic joint, the hole of the whole, and inside radiophonic dreamland. What we hear then is language not as cathartic release, or poetic revolution, but a language describing what it means to navigate through the messy materiality of being in and amongst the world.

“The body is a noisy place. It emits and transmits, it cannot contain itself, it has no built-in muffler. Its only silencer is willed... the orchestral renderings of our innards are rarely

appreciated for their musicality.”<sup>29</sup> Musicality though not of compositional structuring but of decompositional destructuring — of farts, cracks, and spits that expose an orchestral rendering of corporeal detail amplifying and leaving the body behind. Non-speech, or speaking the unspeakable, letting the unspeakable slip, flatulence, drool, stutter... instances of drips and leaks: Migone defines a language of intimacy according to the close-up and the proximate, or the too-proximate, the insides of the innards, “the bud of the bud and the root of the root of the tree called life,”<sup>30</sup> though exposed as sonic detail, microphonic spittle, and invasive amplifications.

29 Christof Migone, “Flatus Vocis: Somatic Winds,” in *Aural Cultures*, ed. Jim Drobnick, (Toronto: YYZ Books & Banff: Walter Phillips Gallery Editions), p. 84.

30 e.e. cummings, untitled poem, from *Selected Poems 1923 – 1958*, (London: Faber and Faber, 1997), p. 115.

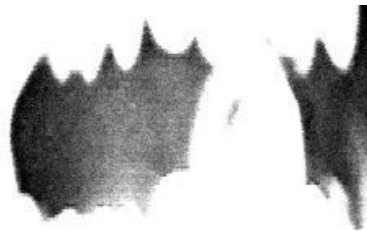


**Fourteen and a Half Words  
to Bespeak the Migone**

## **Allen S. Weiss**

*...sometimes for one gesture, for one word alone, we shall make the effort to bring it to life.*

Bruno Schulz, "Treatise on Tailors' Dummies,  
or the Second Book of Genesis"



### **ABRASION**

The point at which disrupted and degenerated inner voices appose heterogeneous and heterodox outer montages.

### **ACCIDENT**

There where one didn't know the "I" could be situated.

### **BORBORYGMUS**

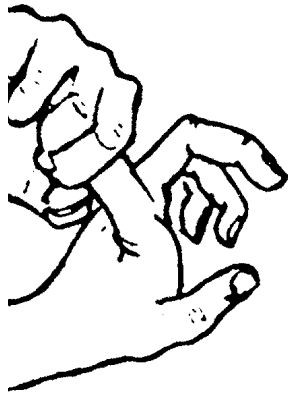
Audiophony as auscultation, simultaneously the contact with surfaces and the sounding of depths – skull partitas, glottal toccatas, ear arias, bone requiems, intestinal fugues, heart sonatas, nerve rhapsodies, blood symphonies.

### **CACOPHONY**

The ultimate paradigm of sound art, determined by sound production as a dialogical activity, a manifestation of social relations, even when it arises from the most seemingly irrevocable solipsism.

### **CONTORTION**

The challenge of all metrical and rhythmic restrictions, of temporality itself.



### **EPHEMERA**

Nostalgia for the last moment before the invention of sound-recording technologies, before the development of modern phonetics, before the epoch when sound was objectified.

### **INTERFERENCE**

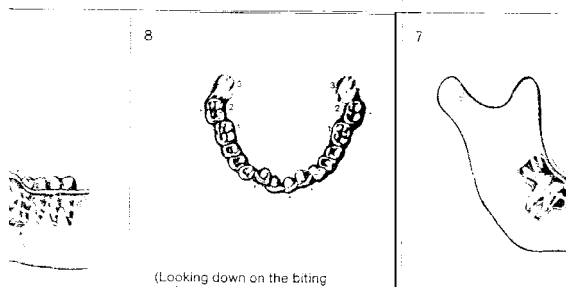
The ethical goal of experimental sound, a mode of resistance to globalized, standardized communication.

### **MICROPHONY**

The beauty and ugliness of crooning.

### **MONSTROSITY**

Sound recording permits both hearing the voices of the dead and manipulating the voices of the living beyond their physical limits, exponentially increasing the limits of teratology.





### **NOISE**

The current synonym for sound, with music as its most organized form.

### **NONSENSE**

Perhaps the only private language, Wittgenstein's protestations notwithstanding.

### **PARASITE**

The outcome of citation, that unavoidable and ludic condition of speech.

### **SCHIZO-**

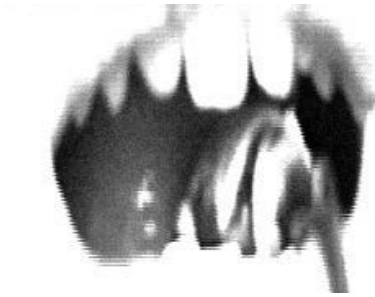
The result of recording, as voice is separated from body, as the overtones of spoken words resonate between the vibratory pitch of the body and the echoes of the speech returned by the world, where the voice arrives from without, minus its usual corporeal thickness, so that it is restored as a hallucinatory presence.

### **STAMMER**

Equivalent to Valéry's definition of poetry, that prolonged hesitation between sound and sense.

## **TONGUE**

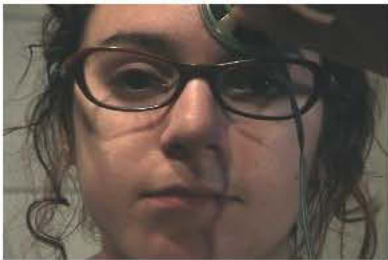
The relays between anatomy, cuisine and language establish a circuit between immanence and transcendence.













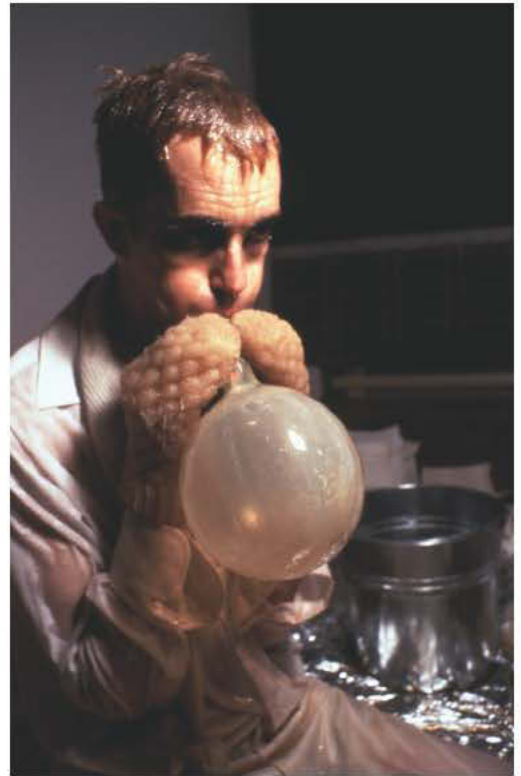














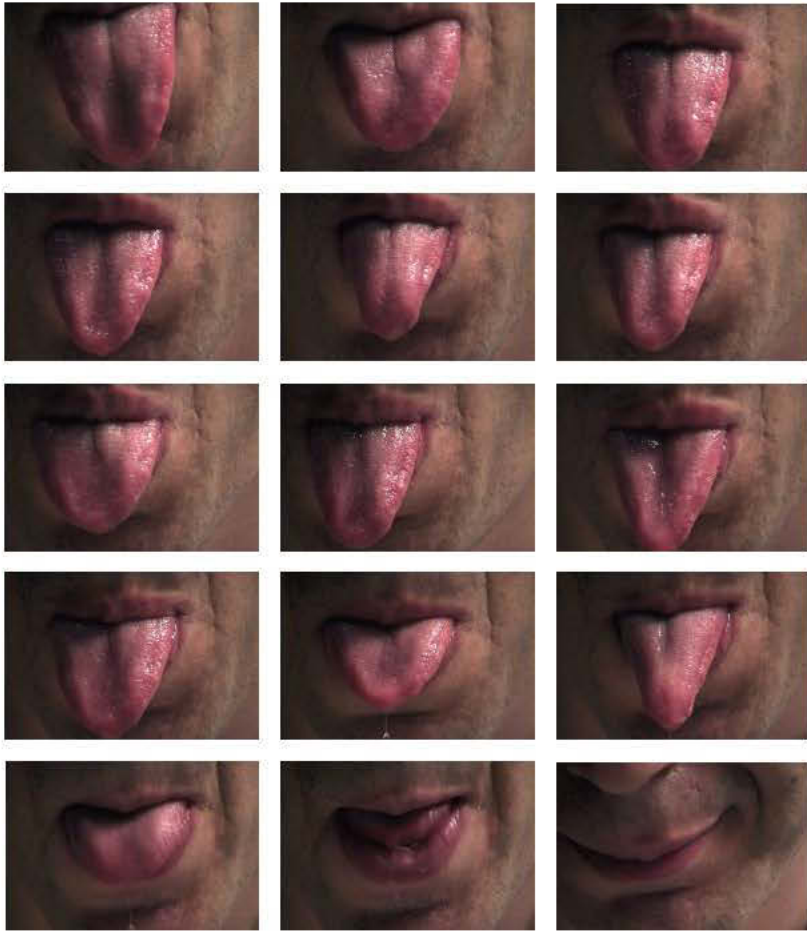
I have an empty glass in hand ready to be filled with my spit. I had forgotten how hard it is to spit for an extended stretch of time. I was conscious of what I had ingested just before, how it affects the saliva's viscosity, its willingness to flow, its volume. after fifteen minutes I had to get a drink of water to wet my drying mouth. one glass of water on one hand, one glass of spit in the other. I thought to myself, I must not confuse the two. sure enough I did. drank it anyway. I am disgusted with myself. in/out mouth. when I had accumulated enough spit I went to my room to get the spit bottle to add this new batch to it. I started the spit bottle in early nineteen ninety-seven, I thought I would produce one per year, guess I'm a lazy spitter. I had not opened the bottle since last may, five months ago. took the cork out, a loud pop, almost an explosion, and an incredible stench filled the room. the stench of death. the smell of decomposition, of composting gone evil, of bacteria in ecstasy. **number 1 monday september 28 1998**

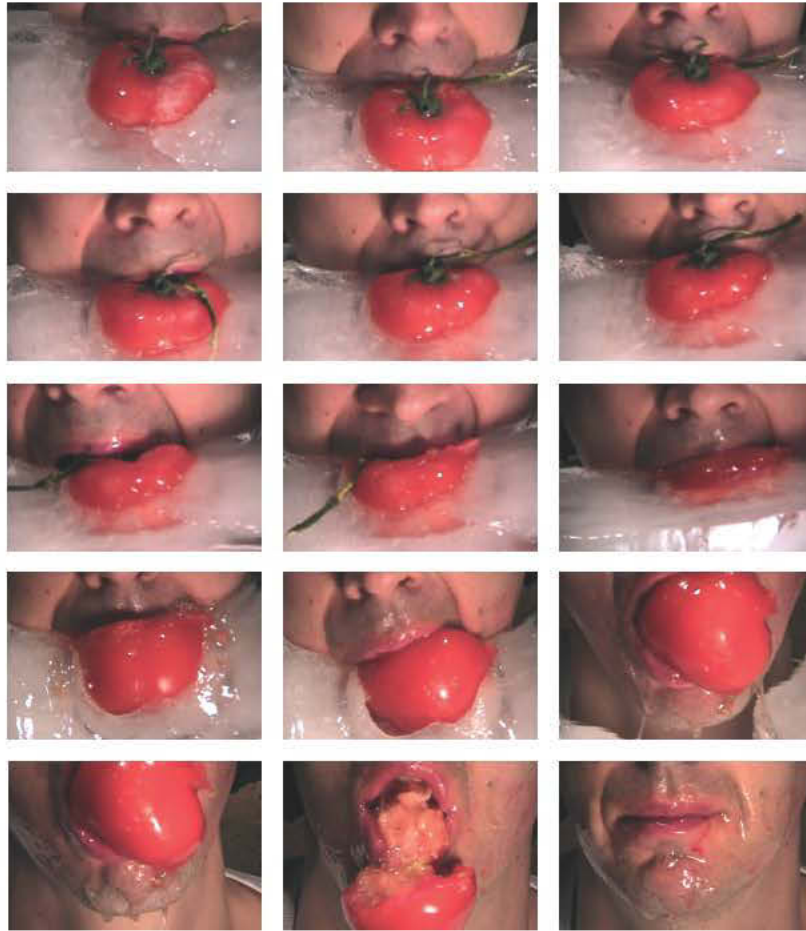
feels like I'm chewing, masticating something more ephemeral than food. less substantial, less consistent, less there. after the first few easy spits, I have to generate it by moving my mouth around, inciting the salivary glands to produce more. I wonder how they know that I want more. I wonder how I know how to produce more. I look at myself in the mirror, looks like I'm chewing and kissing at the same time. a chewed kiss, a kissed chew. when the lips part there's a small sound, the wet lips detach. it sounds so much like my dad's now regular mouth ritual. I don't know why he does it. I wonder if he knows he's doing it. it creeps me out. he creeps me out. I let the saliva drip into the glass, it could hardly be called spitting, there's no velocity, just gravity. it just drips. it falls out, like the bottom from underneath me when I feel like I'm becoming like him. **number 2 tuesday september 29 1998**

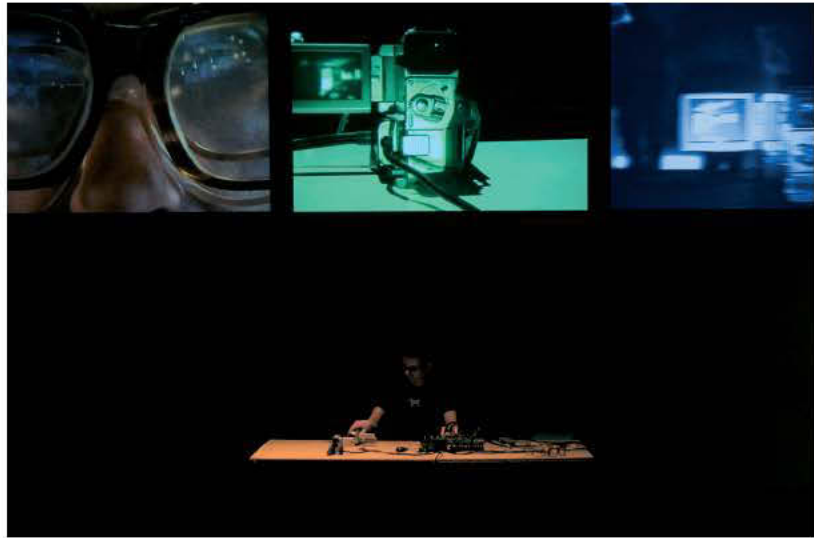
I do the pouring into the spit bottle as fast as I can. still, it reeks every time. I put my nose near burning incense, I pour the spit, still the putrid cloud awaits me when I lift my head back up. all the dead rivers are in this bottle. all the corpses awaiting autopsies. all the factory farms. all the wars are in here. spit bottle, thank you very much. you bring me misery. you are from inside me, and there's always more. I want to collect the spit from all the dead, nothing wasted. I want to collect, catalog, classify all spit. empty the water reservoirs, spit fill them. I want human spit out of my faucet. wash the lettuce with it, do the dishes. here's your spit tea, dear. I want to shower in it. I want you to shower in my spit.

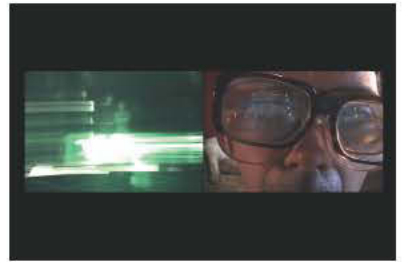
it was late and I was tired, half asleep spitting into the cup. it accumulates too slowly, it's a dry run. finally, enough is there to justify opening up the death bottle and I pour the day's production inside. if orgasm is the little death (*la petite mort*) spitting might be the littlest death, it's low in the hierarchy of disgust, it's negligible. it's invisible, not even there. formless. when you kiss, lick, bite, the tongue and teeth take the front stage. kiss, lick, bite. though, without saliva, they would be saharas. spit kiss, lick spit, spit bite.

it's starting to feel like a chore. but by the end of the evening, my saliva seems to suggest its own expulsion. I feel it, like an excess, somehow I can't just swallow it like any other. it wants to be kept, immortalized, it wants to be exhibited, it wants to disgust forever. it wants to be bottled and fermented. where are the spit museums? the spit web sites? the spit peep shows? the spit institutions? the spit discourses? the spit paradigms? the spit theories? we are all salivaphiles.













1 **The Prestidigitator: A Manual / 2004 / photos: Danny Bierset**

For, hands are... *clammy, slippery, murderous, dexterous, guileless, guilty, left, right, tied up, clumsy, coordinated, complicit, diddlers, masturbators, fingerers, pokers, plodders, prodders, squeezers, squirters, poppers, scratchers, strokers, screechers, wagglers, dialers, doodlers, data inputers, clickers, thumb nosers, stranglers, wagerers, gesticulators, manipulators, wavers, handlers, punchers, caessers, grabbers, thumpers, idlers, fingerprinters, fingerprinted, friskers, frottagers, nailed, dirty, innocent, verbose, gossipers, riddled, jointed, elegant, nervous, impatient, amputated, stubby, bulbous, clenched, clutchers, fists, rock, paper, scissors, hurlers, hunters, shushers, deviants, guides, possessed, demanding, ringed, tattooed, tobaccoed, arthritic, ambidextrous, ambagious, lepers, sculptors, carnivores, signers, slappers, wrestlers, musicians, writers, scribblers, triggerers, cuffed, articulated, cracked.*

Text, images, objects, and sounds presented in the form of paper and objects passed around. A participatory tactile reading.

Presentation for the exhibition FEEL – Tactile Media Art at Art Center Z33 in Hasselt, Belgium, June 5, 2004 (curator Pieter van Bogaert).

11 **Evasion or how to perform a tongue escape in public / 2000**

Video stills.

15 **Snow Storm / 2002**

Live at Beyond Baroque in Los Angeles, photo: Randy H.Y. Yau.

16 **Poker / 2001**

Live at Beyond Baroque in Los Angeles, photo: Randy H.Y. Yau.

25 **Sometimes / 1996 / photos: Peter Conlin**

*Sometimes stitches are necessary. I drown myself in a shallow endless bucket ocean. I am inundated by a few drops. Asphyxiated, I learn how not to breathe. Suffocated, I learn to stitch a wound leaving no trace.*

Performed for Vernissage #55 at Studio 303, Montréal, subsequently performed for a video shoot (duration: 9:34) during a residency at the Western Front, Vancouver, January 1997.

27 **The Tenor & the Vehicle / 1996**

Video still of microphone inside a mouth. One of the elements of an installation by the same name.

28 **Crackers / 2000**

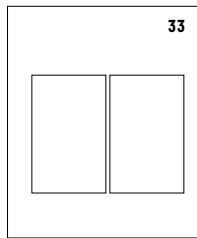
Drawing by Onya Hogan-Finlay featured on the CD cover and booklet.

29 **Metal God / 2000**

One of the images used for the CD-ROM.

30/31 **The Tenor & the Vehicle / 1996**

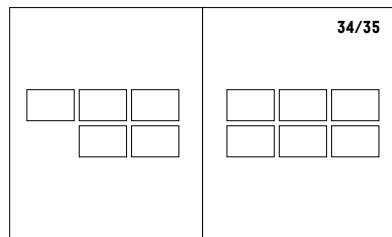
Video still.



### 33 **Record Release / 1995 / photo: Micah Donovan**

Materials: vinyl pellets (raw material for manufacturing vinyl records) are placed on the floor as a kind of welcome mat. The pellets disseminate throughout the space thanks to the public walking over them as it enters.

Part of *The Death of Analogies* installation/performance at the Khyber, Halifax.

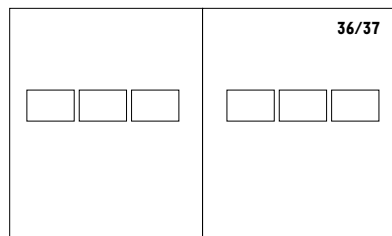


### 34/35 **Poker / 2001**

*to face. 'face' as a verb, a facing in touch, in sound. closeupsoclose, playing the face, testing the haptic. loudyourface, loudface. noise facials. no longer face to face, but somewhere in between being caressed and prodded. poker face. poker, wrinkler, scratcher, prickler, tickler. to hear a face (to make a face), to wrinkle the face in sound. touching the loud gaze. scratch, slide, prick, tickle, rub. rhythm the face, loudlooks, noisylooks. louding the face.*

Participants (clockwise from top left): Anni Lawrence, Eric Letourneau, Katie Bethune-Leamen, Roger Tellier-Craig, Crys Cole; 2nd page : Leila Pourtavaf, Michel F. Côté, Sam Shalabi, Jonathan Parant, Alexandre St-Onge, Marie-Douce St-Jacques.

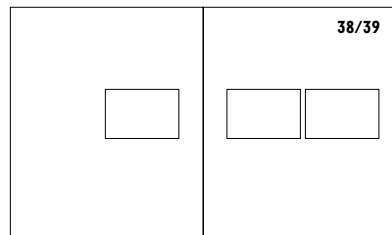
Duration of video: 15:23



### 36/37 **Snow Storm / 2002**

Two cameras, one closeup on hair being vigorously scratched by hands, the other aimed at the crotch and legs on which the dandruff is falling. The whole lower body shakes in unison with the scratching hands. A lapel mic is attached to one of the hands and feeds the sound to one of the cameras. The mic wire dances in front of the scalp snow and the shaking pelvis.

Duration of video: 6:23

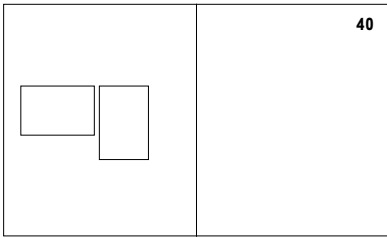


### 38/39 **Fingering / 2004 / photo: James Schidlowsky**

*Des essais. Du touche tout. Du mouvement sur place. Du naïf. Des bruits bruts. Des doublures. Des doigts. Du doigter. Des ambidextres ambigus. Des hommages. Du ratage. Du bête. Des riens. Dommage. De rien.*

Part I: Snow Storm (le corps-bête): scalp, dandruff, microphone. Part II: The Real/The Reel (le corps-machin): gutted reel to reel, camera in mouth, cat hair, contact mics.

Performed at the Sala Rossa in Montréal as part of AlgoRythm(e)s organized by Perte de Signal.



**Disclosure / 2001 / photos: Paul Couillard**

Performance in three parts.

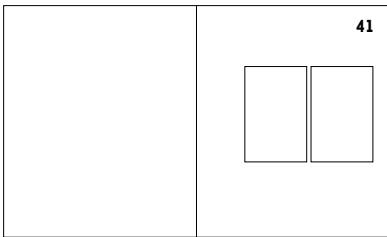
*lie.* site: corridor. laying flat on our backs with a small speaker coming down from the ceiling into our open mouths, the voice of one is heard via the mouth cavity of the other. how to read a throat as a corridor. duration: 30 minutes.

*close.* site: bathroom and closet [not pictured]. we take unhinged doors and block ourselves in. small black and white tv monitors are in one room showing details of the enclosed performers. two guitar amplifiers are in another room diffusing the sound produced by the performers inside. we swallow our mouths. a reduction of distance, a proximate and narrow. how to read a closet as a mouth. duration: 20 minutes.

*hold.* site: room. one holding the other for as long as possible. hand to forearm. both outstretched. we both shake and waver imperceptibly. how to read a room as a holding cell. duration: 15 minutes (variable).

Performed by undo (Christof Migone & Alexandre St-Onge).

*disclosure* was performed four times over three days for the PUBLIC SPACES/PRIVATE PLACES series curated by Paul Couillard for FADO June 28-30, 2001 in Toronto, Canada.

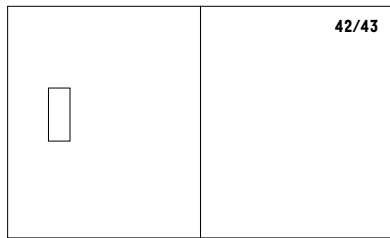


**Separate / 1998 / photos: Paul Litherland**

*breathe into balloons... we have no age, no time, all the time in the world... pile of plums turns inside out... scared baby mitts... all surface. no openings left... dripping. chewing. try to stay present... we swell... we soak... we're merging with our materials... honey. milk. snickers. plums. buildup spit into longthinbottle... we squish. we stick... children jerking off playing can't keep their handsouttatheirpants... there are more fluids on us than inside us...*

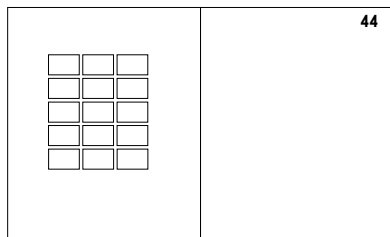
Performance and text with Kim Dawn.

Performance at Galerie Oboro, Montréal, May 1998 as part of *CounterPoses: re-imagining tableaux vivants*, a performance event curated by DisplayCult. Performed for thirteen hours over the course of three days. Text above excerpted from the *CounterPoses* catalog, eds: Jim Drobnick and Jennifer Fisher, Montréal: Oboro and DisplayCult, 2002.



### **Spit / 1997-1998**

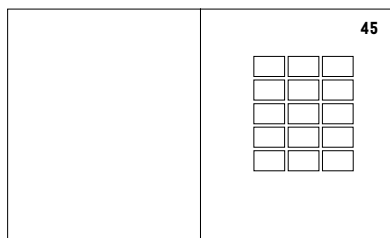
The first spit piece was a video shot at the Western Front in Vancouver in early 1997. The video, *Sometimes The Memory Is Enough* (duration: 3:43). The same spit bottle was used in one of the actions during *Separate* and in the video for *Vito Acconci's undoing*. The bottle was exhibited in 2004 as part of FEEL – Tactile Media Art at Z33 in Hasselt, Belgium. An earlier version of the text was published in *Women & Performance: A Journal of Feminist Theory*, Bodywork issue, eds. for the issue May Joseph et al., vol.11:1, #21 1999.



### **Evasion or how to perform a tongue escape in public / 2000**

Holding out your tongue as far as you can for as long as you can.

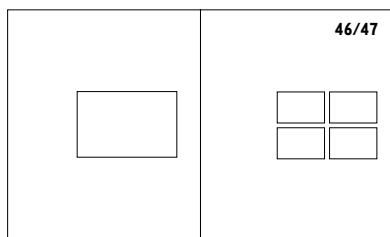
Performance setup: the live performer tries to last as long as the pre-recorded performance which followed the instructions stated above. The pre-recorded image coming from a studio recording done at the ORF in Vienna in the Summer of 2001 for the *hold, still* web and radio project.



### **The Release Into Motion or how to leak inarticulacy out of your mouth / 2000**

Mouth holding frozen tomato in block of ice until both melt and fall off.

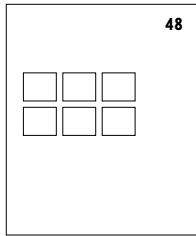
Duration approx. 40 minutes. First performed at home Summer 2000 and shown at *digit (glitch)* at Blizzarts in Montréal July 23, 2000. The pictured version comes from a recording done for Kunstradio at ORF studios in Vienna Summer 2001.



### **Back, Back, Back, and Forth, Forth, Forth / 2003 / photo: Martin April**

*Back, back, back and forth, forth, forth* takes Michael Snow's 1967 film *Back and forth* as a base and videotapes various ways of viewing the film. With *Back, back, back and forth, forth, forth* moving image becomes moving viewer. The piece turns the camera on the viewer and presents some of the possible ways of following (literally) the original.

First version presented at Garage Festival, in Stralsund, Germany, August 9 2003. Evening of performances with Martin Tétreault and Wojtek Kucharczyk, curated by Eric Mattson. Second version presented at the Mois Multi, Méduse, Québec, February 7, 2004.



### **In Sink (for Justin Timberlake) / 2003**

Empty CD jewel cases (edition of seventeen) left in bathroom and kitchen sinks for variable durations (10, 20, 30 days) and then sealed in plastic.

Part of the *Ilcoverwithoutarecordll* series for *Isquintfuckerpressl*.

62/63

### **Open Your Mouth / 1992 / photos: Monte Greenshields**

Installation at the Walter Phillips Gallery, Banff, Alberta for *Radio Rethink*, 1992 (curated by Daina Augaitis and Dan Lander).

65/66

### **vex / 1995 / photos: Micah Donovan**

Performance with Kim Dawn and Lukas Pearse based on Erik Satie's 1893 composition *Vexations*. Satie's instructions for the piece are: "to be repeated 840 times, you must prepare yourself beforehand in the utmost silence, by some serious immobilities." Our version lasted 840 minutes (14 hours) and included emptying tea bags, reel to reel tape splicing and filling and lining up bottles. The reel to reel tape splicing was done 840 times with 840 razor blades.

71

### **Extended and Amplified / 1995 / photo: Micah Donovan**

Installation for group exhibition *Batteries Below Bathwater*, performance of the arm from inside the crawl space during the opening. Anna Leonowens Gallery, NSCAD, Halifax, Nova Scotia, Canada.

79

### **<<I>> / 2003**

Video stills from the recording session with Aleksandr P. Thibaudeau.



*under*  
**the analphabête series**

Christof Migone

*under o*

**one** one hour as one day one hour as one second one hour as one thought one hour spent staring at one hour as Kelly Mark one hour on hold one hour as one word one hour of making up lies one hour as “an idiot who utters thoughts with the grandiose tone of a self-appointed genius” one hour as one

*under g*

**gash** we're sewn shut not a pore left to breathe in or out in and out in to out all breathing now internal solipsistic air carbon air dead air kitty joins us under the covers clawing at whatever's left shade of a shade obscured hemorrhage bled novel the claustrophobe becomes the claustrophile **glacier** tomato in block of ice held in my mouth until they both melt the tomato becomes a bloated tongue fleshy lips amplified **grip** walk to the nearest window count to thirty thousand return write impatience counts me out it runs away runs away without even looking no looking out just looking in blind as a bat don't disturb I am not able to tell myself anything shut the window stale the air dead again heat it up make the room suffocate the claustrophile strangles the claustrophobe **Gotham** Dumbo staring at Wall Street across the river I'd like to lick your stock devalue it I'd like to crash your system parse me packet me in there tcp/ip me in there I'd like to serve you my other tongue **goodbye** a kind of gaping hole is in me when we're not in touch or I suppose the hole is always there agape a gap but dry when it is not fed a body further and further holed of the holes some heal retract on their own some defect and infect others ebb holes as inverted limbs limbs in reverse extensions that go inside the claustrophile says goodbye to the claustrophobe **glyph** whenever touch is in uncharted territory we shiver we become translucent and luminescent we dilate varicose hieroglyphs **grandmaster flash** quotations break the lineage and are themselves broken off of lineage they jar the tenses they are polysemic activists they are the deejays of the text they manipulate us in turn they stalk **grammar** every kind of despair emanating from every pore a censored revolution





a momentary relapse **guide** two inside out upside down people upside out and inside down positioned so as to be positionless positioned on points rather than lines or lines becoming points or when you point you are no longer there the destination always already set at point of departure the inertia of the line ended derail she said

*under c*

**cc** couple **combine** attention deficit disorder **contra** yes to no words no to yes words

*under d*

**disease** microbes bacteria viruses bad genes have their way with you list your lover here instances of the body amplified the lover disease they come over they inside you the ravishing of leprosy the ravishing of a lover a healthy body a healthy mind figments the disease might be in hibernation inside or kept at bay outside for a while but it's only waiting not to be invited it outsmarts you you are the subject of the disease the disease is the author the author lover it writes you you can't read **damage** it's never going to happen it has already happened closed loop health report do you feel pain when you think of me? damage report don't smile think of revenge with exponential force all this an investigation with scientific precision scalpels are sharper than anything edit you can't get deeper any faster edit forced forcing **demands** hand jobs blow jobs nine to five jobs the roof of the mouth is anxious **discourse** it runs its course **detraction** I used to say "Every book is a failure to open the mouth" now I think "Every mouth is a failure to open the book" **distance** the measure of everything it sounds far away even when it's next to you in time it stumbles over itself you can't take enough distance to get away from distance you are measured even in all your excesses your transgressions are every inch a measure your escape is planned but you have no plan you want out **dissymetry** entry point to an exit distance between the far and near over there is always here once you're encircled how to point at yourself without a mirror without an echo I am over there always here observing myself observe **digestion** I don't care if I get mauled maimed chewed bitten pierced I want to be eaten and digested but I want to remain whole down the tract of the beast and out the hole of the ass still one like before but dirtier smellier visiting the innards I will take bites of my own through the throat the stomach the intestines I will leave my mark I will taste the insides I will know my killer inside out I will love my killer for choosing me as prey I will scare so easily it will scare back I will be such a willing victim that the will will no longer apply **dentistry** I will never open my mouth wide again **dry** I have no fluids I flood dam the dry walls It is all too clear when you hydrate you are social text when you dehydrate you are on your own **die cut** synoptic lives attempting to publish one's own



obit necrology as a perforation a performance a conduit which contracts and distends the  
tenses *Suddenly in hospital weighing 9lbs 8ozs To Justin and Anita after a short illness*  
whatever you can do to cut the fall vertiginous fatalities

*under m*

**momentary** escape by standing still **murmur murder** all I need is a loudspeaker to make the  
suicided speech and I'm all bones **maim** ages and ages pass subtle before we realize that we  
die and not even screaming alters the intersection **musique concrète** face that sensorial emitter-  
receiver center that radiation that sheer naked up close yourrhythmyface lyours

*under f*

**foe friend** You and I Rick James and Martin Buber **fifty-fifty** half-assed **fête** Tati **fact wind**  
in your face **face rewind** Press pause wind and unface **felt** what is left once you fall **fudge**  
future edge **follow** stilled stifled fled

*under p*

**progeny** and son on

*under i*

**incontinence** the last continent the fluid territory that lasts the final release as your body  
expires its I **in vacuo** it is not a question of speaking in different tongues but of speaking in  
the same tongue tuned to different forks **image** beckett licking his mud lips **idiosyncrasy**  
autocracy for idiots i eye **injure** deficient eyelids we can see with our eyes closed under  
bright light the lids leak my imagination can see anything I might try to shut out trauma  
enters your head from the inside I can't shut my eyes like I can shut up leakyeyes the  
body has no lid it can't hide can't run far enough fast enough **ideomotor** hands grip the  
entire bone of my face **ingredients** (1) tactics for the post-digital voice (2) techniques of  
mutism (3) conversations as sites of solitary confinement (4) amplified lumpen throat (5)  
how to ingest a microphone (6) "be cruel with your past and those who would keep you there"  
(7) the telephone as transducer of suffocations **idée fixe** I've been yodeling **idée reçue** you hate  
the yodel **implosive** the infinite blur is discernible only at the moment of caesura moment  
where the oscillation fibrillation briefly halts the pause is daunting it is a gap of infini-  
tesimal magnitude at both ends of the spectrum from the brevity of the flash to the longi-  
tude of its haunting **immobilities** mortgaged movements **in** some entries can accommodate  
themselves as exits others function like trap doors erasing themselves upon entry **in again**  
despair has entered my vocabulary cozy bastard **ideas** die as **index** digital amputation  
**impregnable** a vocabulary of the elliptical **impatience** ...

An earlier version of this text was published in *Women & Performance: A Journal of Feminist Theory*, Trafficking  
Boundaries issue, eds. for the issue Sara Bailes and Maiken Derno, vol.12:2, #24 2002.

**Sound Holes:  
Interview with Christof Migone**

## **Martin Spinelli**

**Martin** Perhaps your most well known work to date is a CD and extended project called *Hole in the Head* (1994). What exactly is the hole in the head?

**Christof** Well, actually it's fairly literal and borrowed from Gregory Whitehead who has written about his own interest in shifting the discourse around radio from auditory space to the space of the relationship — to what happens to the transmitted information once it arrives inside your head. So that, though I wouldn't say entirely, the means by which it enters your head is inconsequential. Of course, the manner in which the hole functions is of import, but it is just a stage in a circuitry that implicates other processes and in fact, other holes. To me the headhole also alludes to a mode of thinking that is porous, that is localizable to the head only briefly and that in fact, navigates through other body parts and other bodies. The hole is a moment.

**M** Allen Weiss, who is probably the most serious radio critic at work today, at least in America, talks about *Hole in the Head* in terms of *écrits bruts*, and madness embodied in language. Is there madness here?

**C** There's a questioning of madness and an engagement with the notion of madness and a fair amount of the works on *Hole in the Head* CD are directly based on *écrits bruts*, which refers to a kind of writing but also a specific book that extends from Jean Dubuffet's *art brut*, a term which he gave to works he collected of the so-called insane. He eventually created a foundation to house and maintain this work, and its director for a long time, Michel Thévoz, edited a book collecting the writings of some of these artists (*Écrits bruts*, PUF 1979). I've had this book for many years, and had always found it to be a particularly noisy book, it just screamed out of the page, because one sentence would be lucid and it would for example be an address

or complaint to a doctor and then the next sentence would contain mathematical, geometrical, and tangential rantings. This shift back and forth enacted a continual kind of interruption, a self-interrupted communication. So once I had been introduced to the possibilities of audio editing software in 1992, with its capacity to do and undo edits at a much more micro level and at a much faster speed than with analog tape, I was finally able to do what I had thought of in my head for a long time, which was to try and translate in a very loose way the complexity of those texts and render them through my own voice.

**M** I also find in *Hole in the Head* a social hole that people get sucked into. There seems to be a real and also imagined isolation that radio aggravates somehow. I thought radio was supposed to mitigate loneliness not exacerbate it?



**C** It can do both. I think if you push along one extreme it will come back to the other. It can be profoundly alienating to have this pretense of community. For example, talk shows do both, because they present this environment that is not aware of its own limitations. For me radio is always inscribed with a level of loneliness, a level of removal from an idealized notion of community, such as the town hall meeting format for instance. After doing some fairly standard DJ radio work (albeit always in a community radio setting) for a few years I began to really consider the relationship between the listener and the host, and trying to undermine or at least question that relationship as much as possible. Not only to address what Brecht had said about the fact that radio was an unfinished invention, that it had not included a mode to answer back, to close that loop of communication, hence its utilization as an instrument of power. So not only to go in that direction, but, once that direction is activated via the telephone, to question that relationship as well and to not pretend that once you hear someone on the telephone who's calling, a listener, a member of the public, here you have it, you've reached political nirvana. There is a lot more work that needs to be done.

**M** In fact, in listening to the examples of talk shows that are the most popular one could say we've entered political purgatory rather than nirvana.

**C** Yes, and it's also a kind of amnesiac mode I think, it's the topic of the day, the issue of the day and there's no reflection, at best it's a reflection of immediacy, which has its beauty, its wonderful moments, but there definitely needs to be a second step.

**M** Immediately after that excerpt we heard from *Hole in the Head*, we get this odd mix of your interaction with a caller, some people might call her a “crank caller” who would call into your radio show on CKUT in Montréal. Would you talk about the relationship between the caller and the radio host in general, and that particular relationship?

**C** I'll answer by talking about this relationship in general. When I did *Danger in Paradise* (1987-1994) on CKUT I had a regular evening slot for quite a few years which enabled me to develop a regular listenership, and this is quite important in terms of doing this type of work because in that relationship there was I think a propulsion towards further and further extremes. This mutual thrust was based on a mutual trust, but it was always teetering on the edge. In fact, during that same period of time, a listener, but not the “crank caller” you were referring to, became a fan of my program but then pushed this over the limit in the sense that this fan started sending me letters upon letters, packages upon packages, filling up my home answering machine, trying to take pictures of me by waiting outside of the radio station when I would come in to do my show and so on. Essentially I was being stalked. That debacle became part of the material I used for the installation I did for *Radio Rethink* in Banff in 1992 and which was subsequently documented in the *Radiotext(e)* book (1993). I got an invitation to present a piece in Banff right around the culmination of this case, and concurrently what interested me about radio was not the technology itself, the transmitter, the studio for that matter, but more what is radiophonic. So I was trying to think of situations, spaces, and sites that were radiophonic, and I found the confessional as being a particularly radiophonic site because of the concomitance of intimacy and anonymity. Thus a confessional was built in the gallery and inside one could hear excerpts of the telephone message this stalker had left me. Gallery viewers would hear this and could also use the kneeler installed inside and “confess” to a voice they could hear over a set of headphones. That voice was the crank caller you were referring to.



**M** Much of the action, if I can use that word, in your work happens at the moment of the splice, the edit. In traditional radio production we try to create a seamless flow from one piece of tape to another, or from one piece of sound to another, and doing that... going for that seamless flow in editing encourages a kind of continuity, or kind of flow in listening, a smoothness in listening. But you are clearly not interested in that. I think that rather than sliding past your splices, you want us to trip over them.

**C** Yes, I think the splice, the cut, is a very explicit way of calling attention to the medium. This amplifies further my interest in the radio relationship we spoke about earlier and the experiments of *Danger in Paradise* can be seen as a metaphoric cut onto the usual radioscape. The splices or edits that I would do at odd moments are also trying to disturb the listeners' expectations when you hear them because, as you say, they are present, they are heard, the flow is not seamless. It's dissimilar to Glenn Gould's editing technique where he would take all the best moments of a piece and splice them together so that he could obtain the perfect performance. In contrast, this is imperfection *ad nauseum*, it's about accentuating the mistake, accentuating the tactility of the material. Throughout *Hole in the Head*, I try and reflect the fact that this is a material, and this is a set of hands that are working it. And that there is also a multiplicity of possible positionings, so that presumably the cut could be undone and redone and reconfigured any time. If one wasn't provided with this kind of explicit presence of the work involved I don't think one would question the end product as much.

**M** Christof, in many ways your radio aesthetic is counter to everything that they teach you at radio school. You cut out all of the useful intelligible bits and keep everything that would typically get chucked out, all the slurps and the sighs and the wheezes and the yawns and the pops and the clicks, all the stuff that's annoying, all the stuff that distracts from the act of communicating clearly on radio. What could possibly be wrong with communication?

**C** The problem with communication is that its primary goal is to communicate itself and that doesn't leave enough room for anything else. One of the things that drops out is the body. Communication places an emphasis on making sense and when everything is smoothed out all the mistakes are excised and then all you hear... it places accent on the informational aspect of communication and my interest is to communicate what is not communicated, the uncommunicable, what cannot be said, what is left unsaid, what is left on the editing floor, the so-called mistake, the failure of communication, what's untranslatable. All those things



that drop out, that are left silent, I'm trying to amplify what gets normally relegated to the background, to reinject noise into the discussion.

**M** Why don't you introduce a few tracks from your CD *vex* (1998) which sounds the body in this way.

**C** *vex* consists of three imaginary trios, it is a collaboration between three different people resulting in three different "portraits", one of Erik Satie (with Michel F. Côté), one of Antonin Artaud (with Gregory Whitehead), and one of Gilles Deleuze (with Louis Ouellet). The two tracks that we'll hear are "the voice without organs" and "merde". These portraits can be said to follow a similar process of rendering in sound the *écrits bruts* on *Hole in the Head*. The portraits are not about accuracy but more the result of the meeting between all the elements involved. In the Deleuze portrait for instance, we threw a speaker with Deleuze's voice out of the window of the Avatar office on the top floor of the Méduse building in Québec. We recorded the fall of the voice and used it for one of the pieces of the portrait. I should mention as well that *vex* is also the name of a performance I did in 1995 in Halifax with Lukas Pearse and Kim Dawn. It is only related to the CD project in that it is based on Satie's infamous 1893 composition *Vexations*. Satie called for the piece to be repeated 840 times, we took that amount to equal minutes, so we performed for fourteen hours, from ten AM until midnight.



**M** How should the uninitiated, the neophyte, approach complex, formally innovative radio work like yours? How is one to make sense of it, or relate to it? Initially it seems alienating, off-putting, very difficult, very resistant to interpretation.

**C** I often get asked this question and most of the time I resist it or answer it in a kind of confrontational way ... I often say that I don't care about the audience, I have no interest in what the audience thinks, or I have no interest in trying to guide the audience and to give them hints how to interpret my work. And I think that fits with the work itself in that it is about trying to engage the voice and trying to focus on the sonic qualities of the voice, which I think

at least initially bypasses interpretation. There's an initial reaction to the work of being dis-oriented, where as a listener you are provided with no bearings because you're not listening to music, although it has musical aspects. You're not talking about poetry, although it has poetic aspects. So, you're left in a lurch if you're trying to categorize it because you can't refer to a vocabulary that is part of those recognized and established art forms and you are therefore forced to make your own assessment of it. This reoccurs continually even though I'm by no means the only person working in this field. It is the particularity of this field that it, thankfully, has no ground. This tends to engender a resistance at all levels of interpretations, which has both positive and negative effects. In short, I am conscious of the audience but I'm not there to provide them this ground because it's not about helping them, it's about forcing the audience to do some work, and to get them accustomed to being in a constant state of slippage.



**M** Christof, you have a very non-traditional approach to audio technology. Most of the time people use audio technology in a very simple and clear way of getting access to some real sound as it exists in the world. They use it as a kind of purveyor of pure sound direct from the source, but you don't really approach technology in this way do you? In much of your work I think I can hear the fingerprints of the technology that you use. Could you talk to us a little about your relationship to technology?

**C** Well, that relationship is to be placed alongside my interest in shifting the focus of my live radio work to the act of transmission itself. So that alongside playing around with different relationships with the listener I would also play with the equipment involved in that circuitry, I would place my hands on the microphone, touch it, scratch it, play with it and with the mic-stand, create feedback situations, take measurements of the different part of the radio studio including myself so that people heard spatially and materially the room that I was in. All of these kinds of situations to make apparent and obvious the mechanism, the machinery, the technology that is being used.

## **RADIO NAKED**

### **tactics for community radio towards a radio without programming**

- 1** Always give the wrong time, date, weather and news report.
- 2** Constantly change your broadcasting frequency.
- 3** Do any technical repairs, regular cleanings, planning for shows, committee meetings, training sessions, etc. on the air.
- 4** Say what another station is saying at the same time. If they complain, tell them you're a ventriloquist.
- 5** Insist on the global installation of radio parking meters. The more you stay tuned to only one station the more you have to pay.
- 6** Have an "Upside Down Week", where all shows would be found in a different time slot.
- 7** Have a "Search Week" where all shows would not be found.
- 8** Have a "Traffic Jam" where stations in different cities broadcast each other's traffic reports instead of their own.
- 9** Play the accordion: go from one watt to full power in one watt per day increments and back down again.
- 10** Keep all faders up and play the entire record library of the radio station and then get rid of it.
- 11** Keep all faders down and wait for a phone call.
- 12** Fill your program with nothing.
- 13** Empty your program of everything.
- 14** Give your guest the controls and put yourself at the guest spot.
- 15** Dissect the equipment of your radio station into its component parts: transistors, capacitors, integrated circuits, etc. and send one out to each of your listeners.
- 16** Go as fast as the technology you're using. Carry your words to your listeners by running.

Previously unpublished, written in 1992-1994 and used in a section of the lecture performance "Recipes For Disaster: post-digital voice tactics" presented in 1997 at the Recycling the Future event organized by Kunstradio in Vienna, Austria. Revised in 2004.

**M** Why would anyone make that decision, to consciously foreground the materiality of the technology?

**C** Because I think avoiding that or erasing that, or eliding the tools of one's work mystifies the tools of the trade. It creates a hall of mirrors and an aura around the artist. It creates the same environment that perpetuates the notion of a masterpiece or a master and this continually needs to be debunked. And by making apparent the tools of the trade it not only means that one's being playful with the tools, it also means that one is showing how the tools work and I think that is a necessary thing to do, a necessary tactic towards increasing potential access to the medium.

**M** Christof, would you like to tell us a little bit about *The Death of Analogies* (1999)?

**C** *The Death of Analogies* CD was released in 1999 but was produced in 1996, so it came fairly soon after *Hole in the Head* and before *vex* and it marked a shift from using linear two-track digitally based editing system to a multi-track version, thereby enabling a greater density, which is not impossible to achieve with two-track, just more laborious. After years of doing radio I had built up hours and hours of material, and amongst this material was a multitude of largely minute sounds that I was fascinated by in a purely sonic way. I kept going back to them, in most cases I couldn't tell you what was their exact original context. So *The Death of Analogies* was an attempt to find some sort of arrangement for this kind of detritus, this accumulation of little sounds that didn't necessarily have any specific theme connecting them together. What I constructed is in some ways my most "composerly" work... though of course there's no score, but it's very much based on the arrangement of the material according to something more abstract than what I was accustomed to up until then. Abstract yet also more concrete, in the sense of musique concrète, but more specifically referencing radio station "stingers", the kind of station identification one might hear on the imaginary radio station, HeadHole-FM.

**M** Let's hear something from your CD *Quieting*.

**C** *Quieting* came out in 2000. It's a piece based on a 1996 recording I did of the cannon that is shot everyday at noon from the Citadel in Halifax, Nova Scotia. For quite a few years I had no idea what to do with this recording. Every time I would hear it, it would startle me even

though I knew it would be coming. So I decided to put out a CD that is 40 minutes long and the only real audible sound is this 23-second long recording of the cannon shot which sits in the middle of the CD... the rest, roughly half of it, is absolutely silent and the other half contains subliminal, as in barely audible, sound pieces all based on that particular sound.

**M** It's now something of a cliché to say that radio presents us with a disembodied voice. What does that idea really mean?

**C** Well, the notion of the disembodied voice is almost in contradiction to my work because throughout my radio work I've placed emphasis on the body, stressing its propensity for making mistakes, encouraging the production of saliva sounds, stuttering, mumbling... all these form part of the envelope for the words that we emit. So this notion of disembodied voice implies that a voice could be stripped of the fleshy mouth that produces it. But radio's power to cleanse is limited. The leaking body permeates.

This is a transcription of an interview conducted in March of 2001 for the RADIO RADIO series and edited for the purpose of this publication. RADIO RADIO was produced, researched and presented by Martin Spinelli. The series was first broadcast in 2003 on 104.4 Resonance FM in London and is archived on [ubu.com](http://ubu.com).

## BIOGRAPHY

- 1964** born in Geneva, Switzerland.
- 1975** moved to Buenos-Aires, Argentina. military coup in 1976.
- 1977** moved to Montréal, Canada.
- 1978** saw Telly Savalas on some TV awards show present a short report on The Sex Pistols. the next day I bought *Never Mind the Bollocks* and, for good measure, the big winner that year, Fleetwood Mac's *Rumours*.
- 1982** drafted into the Argentinian army at the same time as the Falklands War. I didn't show, and stayed put in Montréal. moved to Ottawa to study biochemistry.
- 1983** started doing radio at CKCU-FM at Carleton University in Ottawa. dropped out of biochemistry and started studying philosophy. listening to Dead Kennedys, Sun Ra, The Jam, Throbbing Gristle, Crass, Jacques Brel, Erik Satie. Dubuffet's *Jardin d'Hiver* at the Beaubourg.
- 1984** Anarchist New Year Fest in the East Village in NYC with Honest Injun and Porcelain Forehead. listening to Einsturzende Neubauten, Erik Dolphy, Cherry Red Records, On-U Sound, Prince Far I, Michael Smith. Vito Acconci's *Following Piece* in Battcock book, *The Art of Performance*.
- 1985** first solo performances, doing graffiti in the streets and on stage, some mail art. reading Situationists, Burroughs, Artaud, Kerouac, Bukowski. co-host of *Tapeworms*, radio show on the cassette underground. learned how to splice tape and started to do some audio collages. saw the sound poetry of the Four Horsemen, the films of Michael Snow, concerts by The Fall, Gang of Four, MDC, Shockabilly, Philip Glass, Johnny Cash.
- 1986** reading by LKJ in NYC. dropped out and moved to Geneva. Radio Zones. Collection de l'art brut in Lausanne.
- 1987** moved back to Canada, started working at CKUT-FM at McGill University in Montréal.
- 1989** started see///.saw tapes by putting out two cassette compilations with various artists before petering out. Montréal Massacre at the Polytechnique.
- 1990** *Touch that Dial*, co-curated radio art event at Saw Gallery in Ottawa. New Music America in Montréal. Oka Crisis.
- 1991** *Radio Contortions*, a radio fart festival at CKUT-FM. Bought first Mac.
- 1992** *Open Your Mouth for Radio Rethink* at the Banff Center. *Squeaky Clean*, radio soap opera with Sarah Toy. Sound Symposium in St.John's, Newfoundland, pirate radio actions with Dan Lander and pitch black concerts organized by John Oswald. *Metal God* with choreographer Tammy Forsythe at Tangente in Montréal — first and perhaps last stint as a dancer.
- 1993** *Radio Immaculates* for On the Air in Innsbruck. beginning of activities at Avatar in Québec. Cassavetes retrospective. *Tall Ships* by Gary Hill at Ydessa in Toronto.
- 1994** moved to Halifax, Nova Scotia for an MFA at the Nova Scotia College of Art & Design.
- 1996** residency at Western Front in Vancouver. recordings for *vex* with Louis Ouellet, Gregory Whitehead and Michel F. Côté. release of first solo CD, *Hole in the Head*. Derrida talk for Artaud show at MoMa.
- 1997** Adrian Piper talk at Concordia in Montréal. moved to Québec, sharing coordination duties at Avatar. *Crackers* recordings at Gallery 101 in Ottawa. undo, duo with Alexandre St-Onge, begins activities.
- 1998** moved to New York for PhD in Performance Studies at New York University. living in East Village. undo at Hotel2Tango.
- 1999** start of squint fucker press. Felix Ruckert's *Hautnah*.
- 2000** moved to Dumbo in Brooklyn. Set Fire To Flames recordings. *Crackers* installation at Studio5Beekman in New York. Bresson films.
- 2001** sound for Claude Wampler's *Present Absence* at kaaistudios in Brussels. Nathaniel Mackey talk at Columbia. recording *Poker* in the Montréal Summer heat. performance in Geneva on 9-11.
- 2002** return to Montréal. teaching seminar on failure. work with Alexandre St-Onge on *Document 3*, project by choreographer Lynda Gaudreau. collaboration with Fly Pan Am with Tim Hecker. performance of *South Winds*. *stuttermouthface* at kaaistudios. Arte Povera show in L.A.
- 2003** working on book, *La première phrase et le dernier mot* for Le Quartanier. organizing *lucky bastard* with Lynda Gaudreau and Martin Tétrault. Jonathan Burrows at FIND. Garage festival. d!sturbances in Copenhagen. Santiago Sierra and Roman Opalka at Venice Biennale.
- 2004** *Disco Sec* audio and text project begins. *lucky bastard* in Corsica. exhibit of the *spit* bottle in Hasselt, Belgium. *Poker* at the Sculpture Center.



## PERFORMANCES selected

- 2004** *Fingering* for Algorithmes, Sala Rossa, Montréal.  
*The Prestidigitator* for FEEL, Z33, Hasselt, Belgium.  
*Back, back, back and forth, forth, forth* for Mois Multi, Méduse, Québec.
- 2003** *Back, back, back and forth, forth, forth* for Garage, Stralsund, Germany.  
«I» for Noises from the Dark, Studio 303, Montréal.  
«I» for Disturbances, Royal Theater, Copenhagen.  
*Lake of Coherence* for Mutek, Ex-Centris, Montréal.  
*fill empty* for Live Constructions, WKCR-FM, Columbia University, New York.
- 2002** *South Winds* for VOLT-AA (06), O Patro Vys, Montréal (curator Eric Mattson).  
*Poker, Evasion, Snow Storm, Tickers* for Send & Receive, Ace Art, Winnipeg (curator Steve Bates).  
*Poker, Evasion, Snow Storm* for Beyond Music Sound Festival V, Los Angeles.  
*The Release Into Motion* for line space line, Salvation Theater, Los Angeles.  
*Poker, Evasion, Release Into Motion* for Sonic Square, kaaitheater, Brussels, Belgium.  
*Poker and Evasion* for Le Dimanche des curiosités, Manège de Reims, France (curator Rachid Ouramdane).  
*Poker* for Sonic Monsters, Performance Studies International Conference, NYU, New York City.  
*Sings Reign Rebuilder* as part of Set Fire To Flames for Victoriaville Festival.
- 2001** *Poker* for Tentacules, Sala Rossa, Montréal.  
*Crackers* for Statuts, Ménagerie de Verre, Paris (curator Boris Charmatz).  
*Crackers* for Ultrazone, Théâtre La Chapelle, Montréal.  
*Crackers and Evasion* for Festival de la Bâtie, Geneva, Switzerland (curator Vincent Barras).  
*disclosure* with Alexandre St-Onge for FADO, Toronto (curator Paul Couillard).
- 2000** *étrangement* at the Casa del Popolo, with Alexandre St-Onge and Eric Letourneau, Montréal.  
*undo* with Alexandre St-Onge, Experimental Intermedia, New York (curator Phil Niblock).  
*undo*, No Music Festival, London, Ontario.
- 1998** *gridpubliclock* for Resonance FM, London, England.  
*honey (separate)* with Kim Dawn for DisplayCult, Oboro, Montréal.  
*L'oreille à Vincent* with Michel F. Côté, Jean-Pierre Gauthier, Diane Labrosse and Martin Tétreault for Radio-Canada's Le Navire Night.
- 1997** *Recipes for Disaster* for Recycling the Future, Kunstradio, Vienna, Austria.  
*Bavard* for Cabaret Folie/Culture, Québec.  
*Les Stations Delacroix* with Jocelyn Robert for 3<sup>e</sup> symposium en arts visuels, Amos, Québec.
- 1995** *xPLURAL* for Radio Unbound, Timms Arts Center, Edmonton.  
*Present* for Eye Level Gallery, Halifax (curator Charmaine Wheatley).  
*Solar Plexus* for E/Media, Calgary.  
*Solar Plexus* for Anna Leonowens Gallery, Halifax.  
*Vex* with Kim Dawn and Lukas Pearse for the Khyber Arts Center, Halifax.
- 1994** *Solar Plexus* pitch black concert for Project Studio, Banff Center for the Arts.  
*O* with Bruce Gottlieb & Maryse Poulin for La Quinzaine de la Voix, Tangente, Montréal.
- 1993** *Radio Immaculates* for On the Air, Innsbruck, Austria.  
*En toc* for Nouvelles Scènes in Dijon, France.  
*Sniff* with Gerard Leckey for Journées ELECTRO-RADIO Days, on Radio-Canada.  
*Metal God* with Tammy Forsythe, Espace Tangente, Montréal.
- 1992** *Sous les pavés, la radio and Mesure* for Radio Continentale, Bruxelles, Belgique.  
*Surveillance* for John Oswald's Pitch series, Sound Symposium, St. John's, Newfoundland.
- 1991** *Intimacy 2* for Radio Contortions at CKUT-FM, Montréal.  
*Horror Radia Vacui* for Radio Possibilities, Forest City Gallery.
- 1990** *Intimacy 1* Librairie Alternative, Montréal.
- 1988** *take the i out of this eye* Gallery 101, Ottawa.

## EXHIBITIONS selected

- 2004** *Poker* for Between You & Me, Sculpture Center, New York (curator Anthony Huberman).  
*Spit* for exhibition FEEL – Tactile Media Art, Art Center Z33, Hasselt, Belgium (curator Pieter van Bogaert).
- 2000** *Crackers*, Studio Five Beekman, New York City.
- 1998** *Crackers* for Incredibly Soft Sounds, Gallery 101, Ottawa (curator Emmanuel Madam).  
*Blisters in the Sun*, Eye Level Gallery, Halifax.  
*Blisters in the Sun*, Forest City Gallery, London, Ontario.
- 1997** *the roof of the mouth is anxious*, Art Lab, U.W.O., London, Ontario.
- 1994** *Voices inside my head and other works* for A.A.R.T., Irish Museum of Modern Art, Dublin.
- 1993** *Hole in the Head* for Les 15 jours de PRIM, Montréal.  
*Hole in the Head* for SAFE, Finland.
- 1992** *Open Your Mouth And Let The Air Out* for Radio Rethink: Art, Sound and Transmission, Walter Phillips Gallery, Banff Center for the Arts (curators Daina Augaitis and Dan Lander).



**PUBLISHED WRITINGS** selected

- 2004** *La première phrase et le dernier mot* book for Le Quartanier, Montréal.  
*The Prestidigitator: A Manual* for Flemish journal AS No. 169.  
*Flatus Vocis: Somatic Winds* for Aural Cultures, ed. Jim Drobnick, YYZ Books, Toronto.  
*Volume: a history of unsound art* for S:ON (Sound in Contemporary Canadian Art), ed. Nicole Gingras, Artex, Montréal.
- 2003** *disclosure* with Alexandre St-Onge for Surface Tension, Errant Bodies Press, Los Angeles.
- 2002** *Jocelyn Robert et l'art en noeuds libre* for Jocelyn Robert Catalogue CD-ROM, La Bande Vidéo, Québec.  
*under, the analphabète series* for Trafficking Boundaries issue of journal Women & Performance.  
*Separate* with Kim Dawn for Counterposes catalog, Oboro/DisplayCult.
- 2001** *(untitled performance)* for Writing Aloud: the Sonics of Language, Errant Bodies Press, Los Angeles.  
*HeadHole* for Experimental Sound and Radio, ed. Allen S. Weiss, NYU/MIT Press.
- 2000** *slippery threads* for journal Angelaki 5.1, Spring 2000.  
*Ricochets* for XCP: Cross-Cultural Poetics, Documentaries issue, Spring 2000.  
*20 sur 20* essay on Jocelyn Robert for Temporalité, Galerie La Chambre Blanche, Québec.
- 1999** *Crackers* for Site of Sound: of Architecture and the Ear, Errant Bodies Press, Los Angeles.  
*Spit* in Bodyworks issue of Women & Performance, Vol. 11:1 #2.
- 1995** *Radio Immaculates* for On the Air, Transit, Innsbruck.
- 1994** *The Technology of Entrapment* for Radio Rethink, Banff Center for the Arts.  
*Incessantly* for Radiotext(e), Semiotext(e), New York.  
*Sound Government* for Canadas, Semiotext(e).
- 1992** *Bruts and Bruits* for Sub Rosa Vol.2 No.1 Noise issue, Peterborough.  
*Language is the Flower of the Mouth* for Musicworks 53 Radiophonics and other -phonies, Toronto.
- 1989** *23 theories of one second* for Rampike Magazine, Subterfuge issue, Toronto.

**DISCOGRAPHY** selected

- 2004** «I» for noli me legere - to maurice blanchot CD, sirr-ecords, Lisbon.  
*Escape Songs* CD duo with Veda Hille, squintfuckerpress, Montréal.
- 2003** *South Winds* solo CD, Oral, Montréal.  
*telegraphs in negative/mouths trapped in static* as member of Set Fire To Flames, Alien8 Recordings.
- 2002** *Fado, Life is Long Xavier Leroi* for Syntax Error CD, Cabinet No.7, Brooklyn.
- 2001** *Crackers* solo CD, Locust, Chicago.  
*Quieting* solo CD, Alien8 Recordings, Montréal.  
*headturn.wet.needle.stare* for nonplace souvenirs, ooze.bâp records, Barcelona.  
*Vito Acconci's undoing* as undo, squintfuckerpress, Montréal.  
*Sings Reign Rebuilder* as member of Set Fire To Flames, Alien8 Recordings.
- 2000** *un sperme qui meurt de froid en agitant faiblement sa petite queue dans les draps d'un gamin*, undo CD with Alexandre St-Onge, squintfuckerpress.
- 1999** *The Death of Analogies* solo CD, ND, Austin, Texas.  
*Crackers #4* on CD which accompanies book Site of Sound: of Architecture and the Ear, Errant Bodies Press.  
*Ni (ni vu, ni su, ni connu)* for Le son des images CD, Galerie VU, Québec.
- 1998** *vex* with Michel F. Côté, Gregory Whitehead and Louis Ouellet, Avatar/Ohm, Québec.  
*un jeudi téléphonique* for DO(K)S no. 3 SON, Ajaccio.
- 1996** *Hole in the Head* solo CD, Avatar/Ohm, Québec.  
*SeptSixUn-QuatreHuitQuatreUn* for CD collection Rappel, Avatar/Ohm, Québec.  
*je me te parle* for CD collection Radio Folie Culture, Avatar/Ohm, Québec.  
*On délire le monde* for CD Fête de l'Art, Inter/Le Lieu, Québec.  
*Solar Plexus* for CD Radius #3, Nonsequitor Foundation.
- 1994** *sa, ns, ti, tr, and es* for CD Ding Dong Deluxe, Avatar/Ohm.
- 1993** *The Transpiring Transistor series* for CD Radio Rethink, Walter Phillips Gallery, Banff.  
*Muscle Soléaire* for CD Musicworks #55, Toronto.
- 1992** *Voices Inside My Head, Rewind Memory and Mic Liberation* for CD Musicworks #53.
- 1991** *One Watt of Truth* for cassette Radio Art International, AMARC, Montréal.

**BIBLIOGRAPHY** *selected*

- 2004** Le Navire Night, Radio-Canada Chaîne Culturelle, feature.  
CBC Outfront, radio feature for the Ultrasoniques series.  
After Hours #19, feature on squintfuckypress.
- 2003** BT magazine Vol.55 No.831, feature by Atsushi Sasaki.  
CBC Brave New Waves, feature.  
Ubu Web, interview by Martin Spinelli for Radio Radio series.
- 2002** The Wire, March Issue 217, feature by Dave Mandl.
- 2001** La Voce del Popolo, Winter 2001-2002 #2,  
interview by Crys Cole.  
Lola, Fall 2001 #10, review of *Disclosure*.
- 2000** NY Press, review of *Crackers* by Kenneth Goldsmith, March 1-7.  
The Wire, September Issue 199, review of undo CD.
- 1999** The Wire, March Issue 181, review of *vex*.
- 1998** P-Form, No.46.2 Fall 1998 review of *honey* by Aaron Pollard.  
Mix Magazine, vol.24.2 Fall 1998 review of *honey* by  
Valérie Lamontagne.  
Fuse, vol. 21 no.4 review of *honey* by Stephen Horne.  
Parachute, No. 92, review of *honey* by Johanne Lamoureux.  
Radio Feature on Radio Suisse Romande, producer Jean Nicole.  
Radio Feature on Danmarks Radio, producer Peter Kristiansen.  
The Wire, February 1998 review of participation  
in *Recycling the Future*.  
The Wire, January 1998 reviews of *Hole in the Head*,  
*Rappel*, *Radio Folie Culture*.
- 1997** Revue et Corrigée June 1998 reviews of *Hole in the Head*,  
*Rappel*, *Radio Folie Culture*.  
fader vol.001 1997 review of *Hole in the Head*.  
Montréal Mirror, review of *Hole in the Head*.  
Exclaim! reviews of *Hole in the Head*, *Rappel*,  
*Radio Folie Culture*.  
CMJ review of *Hole in the Head*.
- 1994** Radio Feature on Radio Dos, producer José Iges.
- 1993** Inter 55/56 review of Transpiring Transistor performance.
- 1992** High Performance, Winter 1992 review of *Squeaky Clean*.

said nicely...

please do not listen to the next program

please do what you can to subvert the next program

please give the next host a hard time

please give the next host what he deserves

please call the next host to tell him how good this program was



## **1 Sexualized**

**1990 / 00:10**

*Caller 1: Hi, I would describe myself as highly sexualized, perverted, computerized, audiophonic, loud and obnoxious... basically very human. Caller 2: I would describe myself as subterranean, obscure, black, poetic, infrequent, defossilized, primary, unfulfilled, desiring, funny, frantic, myopic, skinless, untouchable, paralogic, incompetent, silent, freaked out, unfamiliar, dry, speckless, insincere, crazy, wanton, lustful, and completely selfless.*

Excerpt from *Describe Yourself* (1990), live radio piece as part of the weekly two-hour radio art program *Danger in Paradise* (CKUT-FM, Montréal 1987-1994). An attempt to define the radiophonic body by asking listeners to describe themselves.

First released on *Hole in the Head* (track 26) (Québec: Avatar/Ohm éditions, 1996).

## **2 Evasion**

**2001 / 04:04**

Holding out your tongue as far as you can for as long as you can.

First performed live at the *l'instant du presbyte enculé* festival in Montréal, early 2001. Live components of this recording come from this first performance.

First released on the CD accompanying the book *Writing Aloud: The Sonics of Language*, edited by Brandon LaBelle and Christof Migone (Los Angeles: Errant Bodies Press, 2001).

### 3 SevenSixOne-FourEightFourOne

1994 / 07:01 *¿Quién es usted?... Hola?... How did you get my number?... Where are you calling me from?... Ma, que parle per favore?... Unlocated number... moshi moshi, domo... I don't know why the hell you're calling for... ok, anything I can help you with?... I'm not interested in talking to you right now, thank you... you're calling for who?... si, pero... ¿quién es usted?... well excuse me sir... hable... alo... Hallo... ¿que es el número?... Canada is not United States of America... le numéro n'existe pas... Wo wollen Sie denn hin? Nach... wuenschen? Wen wollen Sie?... I know you're not making sense... I don't know what you want, I better hang up... so, you can have this phone number over there... this phone number over here is in the United States of America, it's not in Canada... Kein Anschluss unter dieser Nummer... no existe... don't call this number anymore!... who's calling... Sir, right now I'm entertaining people, is that the number you want to talk to?... Wer, wer, wer ist da?... deme su nombre... what number you want, what, what did you want that number for?... Ja wuenschen?... you what?... okyakusama ga okakeni natta bangou ha genzai tsukawarete orimasen... No further information is available about...*

For this piece I called everybody in the world with my telephone number (but different area/country codes). Sometimes the number was not activated, sometimes the person answering and I had no language in common, sometimes they became upset and hung up once I told them the reason for my call.

The other sounds come from the recreation of a 1992 radio piece entitled *Running away with me: conversations with the neither here nor there*. Instrumentation: one voice, two legs, many breaths, some distance. The piece consists of having a conversation with myself where, between each sentence, I have to run between two different rooms. A mic and recorder are setup in each room. In this piece the conversation is edited out.

First released on compilation *Rappel*, curated by Christof Migone (Québec: Avatar/Ohm éditions, 1996). *Rappel* was a project organized by Avatar, the pieces were first exhibited on an answering machine. Other participating artists: Algojo (Algojo, Pierre-Andre Arcand, Doyon/Demers, Chantal Dumas, Kathy Kennedy, Daniel Leduc, Jean Routhier, Sylvia Wang and Gregory Whitehead. Edited 2004.

### 4 Excavation

1993 / 01:05 First released on *Hole in the Head* (track 27: *Excavation 3*) (Québec: Avatar/Ohm éditions, 1996). Edited 2004.

## 5 «I»

**2003 / 08:41** Audio piece composed entirely of sounds produced by the eyes of Aleksandr P. Thibaudeau as manipulated by himself. The sounds from this recording session were then manipulated by myself.

First released on compilation *noli me legere... to Maurice Blanchot* (Lisbon: sirr-ecords, 2004). The piece premiered June 3 & 4, 2003 at D!sturbances in Copenhagen, Denmark — a pitch black concert curated by Hans Christian Gimbel and Mylène Lauzon.

Video stills from the recording session with Aleksandr P. Thibaudeau.



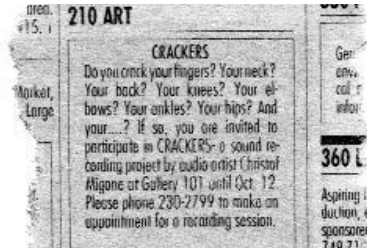
## 6 Crackers

**2000 / 01:52** ... ahhhh... ok and now in order to do my elbows I will have to make a quick motion like this, so I'll make sure I don't bust into the mic but I usually have to be standing to do it... so you keep it in one place... that's as close I can come there... now the jaw which is usually on this side... it's not one that a lot of people like to hear... now... neck, if you can put the mic back in here, tell me when you're ready... hold on, ok... I was hoping for a better one than that... not much no... toes, of course... alright so you're going to have to be right on the floor for this... no, just a second, I can do it here... ok, the other one, mine as well exhaust all of the areas and then get to my back... ok... now when I do my back I have to swing it as well... so stay in one place... the best sounds usually come out of about right there...

Do you crack your fingers? your neck? your back? your knees? your elbows? your ankles? your hips? your jaws? your toes? your...? A joint is the locale where bones articulate a tension. Crackers are compulsive about the release of that tension. A crack is incontinent. A cracker too. As the sound of the cracks echo, some wince, others feel relief. A crack is a body nonsequitur, a bone edit, a broken break.

*Crackers* began in 1997 as residency project for Gallery 101 in Ottawa. Participants were solicited through the radio, classified ads in the weekly paper, and via the Gallery's membership. The recording sessions consisted of an interview succeeded by a cracking session. Participants: Germaine Koh, Justine Akman, Marguerite Dehler, Tony Daye, Sarah Dobbin, Vera Greenwood, Louise Levergneux, Michael Sutton.

First released on *Crackers* (track 4) (Chicago: Locust Music, 2001). Remastered 2004.



## 7 Crackers

2000 / 04:24 First released on *Crackers* (excerpt from track 1) (Chicago: Locust Music, 2001). Remastered 2004.

## 8 Ni (ni vu, ni su, ni connu)

1999 / 04:19 This project paired an audio artist with a photographer. Taking the title of the project literally, *the sound of images*, I put digitized versions of Jack Burman's photographs, sight unseen, into a sound program and played them. The converted files became the source for this piece.

First released on the compilation *Le son des images*, curated by Chantal Dumas (Québec: Galerie Vu, 1999). Edited 2004.

## 9 it would smack of bodysnatching

2000 / 03:29 Instrumentation: microphones. Site: mouths.

First released on undo's (Christof Migone and Alexandre St-Onge) CD, *un sperme qui meurt de froid en agitant faiblement sa petite queue dans les draps d'un gamin* (Montréal: squint fucker press, 2000). Title of the CD and all the track titles are taken from one page in Samuel Beckett's *The Unnamable*.



## **10** **l'étranglement**

**2000 / 03:23** Alexandre and I strangled each other softly with contact mics placed on each other's throats while Eric observed the strangulation and measured his heartbeat and blood flow with an amplified medical device. The throats swallowed, the strangling arms shook and sweated. Duration of original performance: 23 minutes.

Performance by undo with Eric Letourneau at Casa Del Popolo, Montréal, July 29 2000. Previously unreleased. Recorded live, mixed in 2004.

## **11** **ID**

**1991 / 01:13** *hey wait, how do you swallow your tongue?*

Using material from phone-ins on the program *Danger in Paradise* (1987-1994) on CKUT-FM in Montréal.

First released on *Hole in the Head* (track 2: *Identification*) (Québec: Avatar/Ohm éditions, 1996). Edited and remixed 2004.

## **12** **Solar Plexus**

**1994 / 09:02** *Solar Plexus* is divided into boils, fires, fountains, suffocations, swallows, descents, and pain directives. The geography — Montréal, Geneva, Bay of Fundy, the Laurentians, and Innsbruck. *Solar Plexus* consists of microphone intrusions, bad singing, sporadic moaning, and half-hearted humming. Concentrating on the minute, the hereto insignificant, those tiny moments. Produced at PRIM Studios in Montréal, 1993-1994.

First released on compilation *Radius #3*, curated by Dan Lander (Albuquerque: Nonsequitur Foundation, 1996). Edited and remixed 2003.

## **13** **Quieting**

**2000 / 00:23** First released on *Quieting* (track 17) (Montréal: Alien8 Recordings, 2000).

## **14** **Quieting**

**2000 / 00:23** In 1996 I recorded the cannon that is fired every day at noon from the Citadel in Halifax, Nova Scotia, all pieces on the CD are based on that recording or inspired by the shock of the shot. In my preparations for this project, I made several recordings from different positions in the city, but I was stuck on one in particular. In between the recording in 1996 and

working on the CD in the Summer of 2000, I had periodically tried to use it, but I could never find the right form, everytime it was placed with or alongside something else, it would annihilate itself along with everything surrounding it. I finally realized that it should stand on its own. And so in thinking of how one could create that possibility in the listening experience, I just put that brief recording in the middle of the CD, preceded and followed by nothing, silence (the preceding track being an example), so as to further amplify the sound of the shot. And that point I felt I had found the right form, the CD got a bit more complex, but that is the basic premise.

First released on *Quieting* (track 18) (Montréal: Alien8 Recordings, 2000).

## **15 Life is Long Xavier Leroi**

**2001 / 01:22** *To be listened to while lying on your back, weight distributed onto your shoulders with your hips in the air, legs over your head and knees resting on the floor on either side of your ears, eyes gazing at your crotch.* (Suggested pose by Claude Wampler)

The piece is an excerpt from the soundtrack of *Present Absence*, a performance by Claude Wampler which premiered 21-25 May 2001 at the kaaistudios during the Kunsten Festival, Brussels, Belgium. An earlier version of this fartspeaker piece was first performed by myself for La Quinzaine de la Voix at Tangente, Montréal during *O*, a collaborative piece with Maryse Poulin and Bruce Gottlieb. In both instances the piece was diffused by holding a speaker in front of the ass, and having the speaker face the audience, hence the *fartspeaker*. It was titled *Life is Long Xavier Leroi* by Claude Wampler on the occasion of its release on the *Syntax Error* CD.

First released on the *Syntax Error* CD for the Failure Issue of Cabinet magazine (Brooklyn: Immaterial Inc., 2002). Edited 2004.

## **16 Nalpas**

**2002 / 03:03** *South Winds* presents the results of a recording session I undertook with Le Petomane (Joseph Pujol 1857-1945). Le Petomane performed his fart fantasia at the Moulin Rouge in Paris where, to much acclaim, he would imitate musical instruments and with his 'second mouth' hum recognizable tunes. For *South Winds*, Le Petomane and I sought to explore these somatic winds as a response to Artaud's ontological formulation: "the depth of my being is the volume of my body." Both Artaud and Pujol were brought up in Marseilles, city in the path of the infamous Mistral, a wind which "has the ill-natured habit of scattering roof tiles about, knocking

down chimneys, blowing small children into canals, tumbling walls onto the unsuspecting natives.” *South Winds* has the same impetuous effect, it confirms that the body is a noisy place, that the body emits and transmits, and it cannot contain itself. *South Winds* is an essay on the flatulent and the incontinent. A live mix of this CD was performed (using in part the fartspeaker mentioned in track 15) for Volt-AA (6), Fall 2002 in Montréal.

First released on *South Winds* (Track 5: excerpt) (Montréal: Oral, 2003).

## **17 Tickers**

**2002 / 02:22**

A city’s identity contains an inherent tension between order and chaos. From the history of its physical expansion to its development of community standards and its conflictual relation to critical cultures (graffiti, street protests, performance art, etc.), the city is an organism which defies planning and prediction. The individual contains similar internal struggles. Both navigate nervously between the controllable and the uncontrollable. *Tickers* is part of an ongoing project consisting of portraits of cities through the bodies of its inhabitants. With *Crackers* (Ottawa, 1997) participants were recorded cracking their joints. With *Poker* (Montréal, 2001) the sonic properties of taciturn faces were explored. *Tickers* (Winnipeg, 2002) investigates the rhythmic possibilities of facial tics. These projects perform attempts (however tenuous) to constitute somatic communities; they result in sound and video portraits which oscillate between awkward intimacy and playful complicity. In *Tickers* participants were paired off and placed face to face, one person adopted a facial tic and the other had to come up with a aural translation of the tic. A participatory project for Send & Receive, Winnipeg, 2002. Participants: Brian Ferguson, Nicole Shimonek, Erica Lincoln, Patrick Harrop, Terri Fuglem, Jake Moore, Steve Bates, Mike Germain.

Previously unreleased. Mix of the untreated sound files.

## **18 ... as an idiot who utters thoughts with the grandiose tone of a self-appointed genius**

**2003 / 01:27**

First released on compilation *...as...*, curated by Benjamin Green (London, England: Resonance FM, 2003). Edited and remixed 2004.

## **19 je me te parle**

**1995 / 08:52** A voice speaks through another's voice. of nothing in particular, everything and nothing. It is unscripted. The voice speaks to the headphones of the other voice. The public only hears the second voice. The second voice is instructed to say and repeat only what the first voice says, but of course that doesn't always quite work, the ventriloquism is not perfect. The second voice reacts to what it hears at the same time as it repeats it. Sometimes it loses track of the words, sometimes it starts laughing, sometimes it doesn't understand.

First released on compilation *Radio Folie Culture*, curated by Jocelyn Robert (Québec: Avatar/Ohm éditions, 1996). Voice: Dorothée Morat.

## **20-46 Learning to Speak Well**

- 1991 / 5:07**
- 20** Learning to – No.1 Neutral Voice / 00:07
  - 22** Learning to – No.3 Falsetto / 00:10
  - 24** Learning to – No.4 Creaky Voice / 00:08
  - 26** Learning to – No.5 Whisper / 00:08
  - 28** Learning to – No.6 Whispery Creak / 00:11
  - 30** Learning to – No.7 Whispery Voice / 00:09
  - 32** Learning to – No.8 Whispery Falsetto / 00:09
  - 34** Learning to – No.10 Creaky Falsetto / 00:17
  - 36** Learning to – No.11 Whispery Creaky Voice / 00:11
  - 38** Learning to – No.12 Whispery Creaky Falsetto / 00:13
  - 40** Learning to – No.13 Breathy Voice / 00:09
  - 42** Learning to – No.14 Harsh Whispery Voice / 00:09
  - 44** Learning to – No.15 Tense Voice / 00:07
  - 46** Learning to – No.16 Lax Voice / 00:08

*... No.9676 Wounded Raised Larynx Lax Vitriolic Falsetto*

*... and finally No.126,789 Creaky, Breathy, Radiated, Harsh, Tense, Electrocuted, Fondled, Neutral, Contorted, Raised Larynx, Throated, Vexed, Whispery, Transpired, Articulated and Vehiculated, Incontinent, Vagabonded, Phantomized and Phased, Jaundiced, Relayed, Post-determined and Post-digital, Deregulated, Mellifluent, Erased, Manipulated, Fast forwarded, Battery operated, Synoptic and Phatic and Tonsilitic, Glottal and Colossal, Salivaphile and Expectorant, Lecherous, Licentious, Projected, Reverberated, Remote controlled, Vivisected, Transistorized, Modulated, Masticated, Animated, Assiduous, Analphabète Voice.*

The *Learning to Speak Well* series was part of *Horror Radia Vacui: phatic drones and microphobia techniques*, the second annual report from the Center for Radio-telecommunication Contortions (CRTC). This performance text travels from the drone produced by the pearl divers

of the Persian Gulf to the hems and haws of the radiophonic body. From the horror of the void to the deadness of the air. The performance gropes at radio's invisible articulations and at the viscosity of its language. The CRTC was a phantom mirror organization to the actual governmental regulatory body, the Canadian Radio-television and Telecommunications Commission (CRTC).

Live recording from a performance during the *Radio Possibilities* festival, March 13-14, 1991 at the Forest City Gallery and simultaneously live on-air at CHRW-FM in London, Ontario.

Previously unreleased.

This piece also includes in-betweens originating from the following three sources:

### **The Death of Analogies / 1996**

- 21** Knobby Tongues / 00:11
- 23** Wrapped Up / 00:13
- 25** Mal aux Dents (excerpt) / 00:05
- 27** Visit to Whistler / 00:26
- 31** Survey of Comfort / 00:14
- 33** Architecture Hum 2 / 00:07
- 41** Slap Me / 00:24
- 43** Architecture Hum 3 / 00:07

*The Death of Analogies* is a piece for short attention spans. On the radio, the ninety-six sections of *The Death of Analogies* are analogous to those in-betweens, those intersections or incisions between longer pieces (usually music) and the host talking. Normally, these intrusions consist of ads, station identifications, promotional announcements, and "stingers"; all are instrumental in shaping a radio station's "sound". These are the bursts and blips of an imaginary radio station.

First released on *The Death of Analogies* (Austin, Texas: ND, 1996).

### **Joints for Novarina / 2000**

- 29** Nova a / 00:08
- 35** Nova b / 00:11
- 37** Nova c / 00:13
- 39** Nova d / 00:09

These are part of the in-betweens for the play *Theater of the Ears*, a play for recorded voice and electronic marionette by Allen S. Weiss based on the writings of Valère Novarina. These audio miniatures, operate as sonic joints, as compact fragments, as ear-betweens. They are all of Novarina's characters passing through, emitting a cry, a whimper, a silence and then scurrying past.

Previously unreleased.

## **Metal God / 1992-2000**

**45** Toupille 00:23

Excerpt from *Metal God*, a CD-ROM based on a text by Beth Greenspan. *Metal God* was originally a performance created by Tammy Forsythe and Christof Migone and presented at Espace Tangente in Montréal in 1992. The CD-ROM was completed in 2000.

First released on *Metal God* (Montréal: self-published, 2000).

## **47 happy land**

**2003 / 02:18**

First released on *Escape Songs*, CD with Veda Hille (Montréal: squint fucker press, 2004).

## **48 Lone**

**1993 / 00:19**

*Well, why did they hang up? I have no one to talk to...*

*Ay aya ay, it's lonely out here in the middle of nowhere...*

*Oh! We've got a friend...*

Hello, I heard you were all alone, so I thought I should call  
and say something

*I was all alone in radio land, it should never happen*

Well actually you are never really all alone in radio land, ya know

*I felt all alone, no one was here to save me*

*Gridpubliclock* utilizes a radio station, an audience and telephones as instruments. The host welcomes the audience from the studio and then leaves. The host calls from every public phone he comes across and asks the audience to tell him where to go next or invites them to carry out the same process of ambulation and calling in. A silent operator at the radio station fields the calls coming in and puts them on the air without screening them beforehand. The host is no longer the central voice 'managing' the calls.

A couple of versions of *Gridpubliclock* were performed on CKUT-FM (Montréal) in 1993 before it acquired this name. It was performed as *Gridpubliclock* (with Ed Baxter as participant) in 1998 for Resonance FM in London, England.

First released on *Hole in the Head* (track 26: *Danger 2*) (Québec: Avatar/Ohm éditions, 1996). Edited 2004.

**49 Sans titres**

**1993 / 00:35** First released as five different miniatures (*Sa, ns, ti, tr, es*) on compilation *Ding Dong Deluxe* CD, curated by Jocelyn Robert (Québec: Avatar/Ohm éditions, 1994). Edited and remixed 2004.

**50 Bore**

**1991 / 00:38** *Hello*

There's lots to say that hasn't already been said  
*That's true. It's becoming kind of empty*  
Strange. It feels like I've had this conversation before  
*It's just you and me*  
Are you still you?  
*No. I think I've changed*  
Grown within the past minutes have you?  
*No. I haven't progressed or regressed, just changed*  
You bore me  
*Sometimes I bore myself too. Goodnight.*

Half of a telephone conversation live on *Danger in Paradise* (Montréal: CKUT-FM 1987 - 1994).

First released on *Hole in the Head* (Track 29: *Confession You, Call 2*) (Québec: Avatar/Ohm éditions, 1996).

1	<b>Sexualized</b> (1990)	0:10
2	<b>Evasion</b> (2001)	4:04
3	<b>SevenSixOne-FourEightFourOne</b> (1994)	7:01
4	<b>Excavation</b> (1993)	1:05
5	<b>«I»</b> (2003)	8:41
6	<b>Crackers</b> (2000)	1:52
7	<b>Crackers</b> (2000)	4:24
8	<b>Ni (ni vu, ni su, ni connu)</b> (1999)	4:19
9	<b>it would smack of bodysnatching</b> (2000)	3:29
10	<b>l'étranglement</b> (2000)	3:23
11	<b>ID</b> (1996)	1:13
12	<b>Solar Plexus</b> (1994)	9:02
13	<b>Quieting</b> (2000)	0:23
14	<b>Quieting</b> (2000)	0:23
15	<b>Life is Long Xavier Leroi</b> (2001)	1:22
16	<b>Nalpas</b> (2002)	3:03
17	<b>Tickers</b> (2002)	2:22
18	<b>... as an idiot who utters thoughts...</b> (2003)	1:27
19	<b>je me te parle</b> (1995)	8:52
20-46	<b>Learning to Speak Well</b> (1991-2000)	5:07
47	<b>happy land</b> (2003)	2:18
48	<b>Lone</b> (1993)	0:19
49	<b>Sans titres</b> (1993)	0:35
50	<b>Bore</b> (1991)	0:38



"Christof Migone – Sound Voice Perform" documents the performance, sound, and video works of the Canadian artist. Working since the mid-80s, Migone weaves together a multitude of media, from radio to telephones to digital objects, to form a stunning and highly dynamic practice. Combining an acute sonic sensibility with performative usages of the body, video, and the voice, his work engages corporeal presence with a subtle invasion, unsettling speech and gesture through investigative and theoretical poetics. Including documentation of works and a full length CD of audio works compiled from the last 15 years including previously unreleased materials. With essays by Allen S. Weiss and Brandon LaBelle, an interview with the artist by Martin Spinelli, "Christof Migone – Sound Voice Perform" is the first monograph on this unique artist.

"Christof Migone – Sound Voice Perform" forms the second volume of Critical Ear, a series of monographs on artists working with sound through performative, spatial, and musical means.

Cover : *South Winds* (2002) live at VOLT-AA, a series of events curated by Eric Mattson. Photo by Eric Mattson.

Critical Ear series, Vol. 2

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