



POLITICS OF THE VOICE

STILL FROM *FOCUS*, SAM BELINFANTE, 2012, WITH ELAINE MITCHENER
16MM FILM TRANSFERRED TO HD VIDEO, BLACK AND WHITE, SOUND, 13 MINUTES

POLITICS OF THE VOICE

Echoes of Dissent Vol. 4

The voice emanates from within.

Here are seven artists who are not afraid of the sound of their own voices
— whether embodied, sonic, visual, spoken, recited, conversed, unvoiced, silent.

They do not take their agency or freedom to express for granted.
They know these freedoms have been hard won.

This is the Politics of the Voice.

(Elaine Mitchener)

Onze stem is tegelijkertijd wat ons van elkaar onderscheidt en wat ons met elkaar verbindt. De stem heeft betrekking op de keel, speeksel, en de ademhaling, de borst en de longen, het patina van het ervaren leven, het plezier van het vormen van geluidsgolven, de akoestische uitingen die worden uitgezonden van mond naar oor, in de vorm van korrel, timbre, vibratie, ritme, taal. Ze resoneert op het snijvlak van het individuele en het collectieve, het fonetische en het semantische, het innerlijke en het uiterlijke, klank en teneur.

De stem is lichaam en spraak, gezucht en gehuil, gekreun en gekerm, geneurie en gegrom. De stem is de ziel. Stem is stennis. Een stem maakt ons uniek als individu en sterk als gemeenschap. Als we het over verzet hebben, over meningsverschillen en herverdeling, dan ligt de nadruk vaak op het geven van een stem, je stem laten horen, in opspraak komen, op de politieke daad van de tegenstem, eisen stellen, klachten kenbaar maken. Maar wat betekent het om je stem te gebruiken? Hoe kunnen we de stem interpreteren en begrijpen als iets politieks?

Met deze vragen in het achterhoofd nodigden we vocaliste, componiste, stem- en bewegingskunstenares Elaine Mitchener uit om een programma samen te stellen met performances en gesprekken die de stem in al zijn poëtische en politieke kracht tot leven wekken.

Our voice is what differentiates us from one another and relates us to one another. The voice concerns the throat, saliva, and breath, the chest and lungs, the patina of experienced life, the pleasure of shaping sound waves, the acoustic emission that emits from mouth to ear, as grain, timbre, vibration, rhythm, language. It resonates at the confluence of the individual and the collective, the phonetic and the semantic, interior and exterior, sound and sense.

The voice is body and speech, sighs and cries, groans and moans, humming and hawing. The voice is soul. Voice is noise. It's what makes us unique as individuals but also powerful as a community. When attending to the question of resistance, of disagreement and redistribution, the emphasis is often on giving voice, speaking up, talking back, on the political act of voicing dissent, articulating demands, vocalizing laments. But what does it exactly mean 'to voice'? How can we hear and understand the voice as something political?

With these questions in mind, we have invited vocalist, composer, voice and movement artist Elaine Mitchener to compose a programme of performances, conversations and video works that could breathe life into the voice in all its poetic and political force.

Curated by Elaine Mitchener

In the context of the research project Echoes of Dissent
(KASK & Conservatory / School of Arts Gent)



HoGent

POLITICS OF THE VOICE / SESSION 1 - 3

MINARD
VRI/FRI 29 MARCH 19:00-23:00

19:00-20:30
SESSION 1: THE POLITICS OF VOCAL MUSIC
LORÉ LIXENBERG / AUDREY CHEN

£pØ@n@diØ\$ñ [LPOANRDIOSN] for Voice and City
Frederic Acquaviva

performance, performed by Loré Lixenberg

"if borders and identity folds imploded, and if for example, the sound body of towns such as Paris or London would be playing together, if those sound biopsies, collected the same day at the same time, would refuse to just be simple 'field recording' — those sound selfies —, but would reveal to be a music, rid of its victories: composition, de-composition and re-composition of a sonic score illuminated by the voice of the mezzo-soprano Loré Lixenberg... you would be then listening to the [concerto for town and voice]: £pØ@n@diØ\$ñ by Frédéric Acquaviva."

I am an animal made of the city. A concrete animal
Loré Lixenberg (mezzo-soprano)

performance

Geluidsopnames in de straten van Parijs, 2018 door Frédéric Acquaviva.
Geluidsopnames in de straten van Londen, 19 januari 2018, door Philip Tagney en Loré Lixenberg.

Recordings in the streets of Paris, 2018 by Frédéric Acquaviva.
Recordings in the streets of London, January 19, 2018, by Philip Tagney and Loré Lixenberg.

Party Political Broadcast on Behalf of THE VOICE PARTY
Loré Lixenberg

electro-acoustic presentation

"From the trauma of Brexit, THE VOICE PARTY (a political party & opera action) was born, with the plan to overhaul the structure of society according to the principles of music and sound and takes the forms of structures found in politics as operatic structure. For instance, 'theVoicePartyOperaBotfarm', a kind of Deleuzian 'Last of England' for the 21st century, is a radiophonic sonic Twitter troll device musically trolling politicians with a chorus of advice, insults, despair and white-hot rage (Follow the botfarm on @TheVoiceParty1) a voice based cryptocurrency VOXXCOIN and party political broadcasts one of which I present here. PARTY POLITICAL BROADCAST ON BEHALF OF THE VOICE PARTY is an acousmatic piece for scored and improvised voice, setting out the aims of THE VOICE PARTY for the UK elections 2024. It is a process piece with no end."

SOLO

Audrey Chen

performance

Hyper-extensies voor stem en analoge elektronica.
Hyper-extensions for voice and analog electronics.

Followed by a conversation with Loré Lixenberg, Audrey Chen, Elaine Mitchener & Esi Eshun



LORÉ LIXENBERG



AUDREY CHEN (PHOTO: MICHAEL BREYER)

VERVOLG OP VOLGENDE PAGINA / CONTINUED ON THE NEXT PAGE →

21:00-22:00
SESSION 2: THE POLITICS OF VOICE POETRY
NHÃ THUYỀN / JAY BERNARD

In:action. Speak up.

Nhã Thuyền

poetry reading, English & Vietnamese spoken

*Speak up, a finger of mine touches a phrase in a book, a fresh smell.
Why, I ask the page, and to whom, about what, in which way? I have no
significant stories to tell and I don't record sufferings. Mom complains
about me not knowing what to do with my mouth. No, entering the roof
of the mouth, there is a treasure chest. But it was cursed.*

*A woman figure speaks to the walls of a room or walls on the streets
of a city somewhere, exposing her inner world in the form of never-
ending sentences.*

Reading in and into a place.

Reading in and into a language.

Reading in and into a body. Poetry itches.

Poetry thinks. Poetry acts. Poetry performs.

To overcome this itchy phase of writing.

I can't escape it. It can not escape me. I must let it continue,

new poems

Jay Bernard

poetry reading, English spoken

Nieuwe gedichten geschreven in Parijs en Londen die aansluiten
bij de titel van dit programma, *Politics of the Voice*.

New poems written in Paris and London that speak to the title
of the event *Politics of the Voice*.

*Followed by a conversation with Nhã Thuyền, Jay Bernard,
Elaine Mitchener & Esi Eshun*

22:15-23:00
SESSION 3: THE POLITICS OF SPEAKING OUT
ELAINE MITCHENER / NEIL CHARLES

SPEAK[ING] OUT

Elaine Mitchener (voice)

& Neil Charles (double bass and electronics)

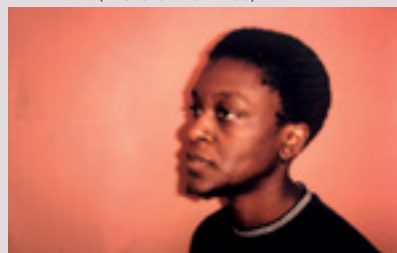
performance

Gebaseerd op teksten en gedichten van *SPEAK OUT*, de allereerste
verzameling geschriften van de Brixton Black Women's Group, een
van de eerste en belangrijkste zwarte radicale organisaties van de
jaren 1970.

Drawing from texts and poems from *SPEAK OUT*, the first ever
collection of writing from the Brixton Black Women's Group, one of
the first and most important black radical organisations of the 1970s.



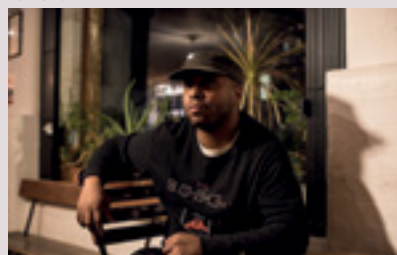
NHÃ THUYỀN (PHOTO: GERK JAN POS)



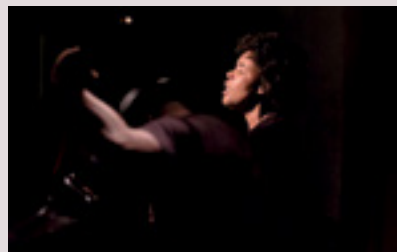
JAY BERNARD



ESI ESHUN



NEIL CHARLES



ELAINE MITCHENER (PHOTO D DJRIC)

POLITICS OF THE VOICE / THERESA HAK KYUNG CHA

MINARD

VRI/FRI 29 MARCH 16:00 - 23:30

EXPO

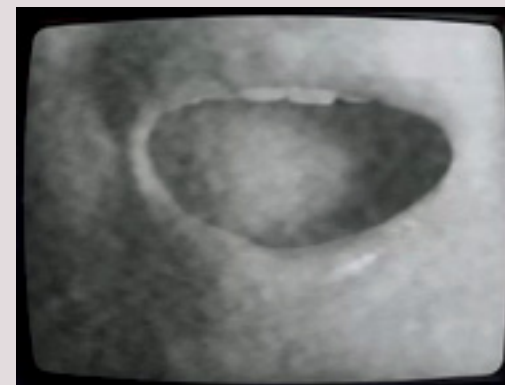
Mouth to Mouth

Theresa Hak Kyung Cha

1975, US/KR, video, sound, 8 min

Engelse en Koreaanse woorden verschijnen op het
scherm, een mond maakt de vorm van een 'O' en gaat
vervolgens open en dicht. Is dit het begin van taal? In
deze vroege video isoleert en herhaalt Theresa Hak Kyung
Cha een eenvoudige, fysieke handeling — een mond die
de acht Koreaanse klinkergrafemen vormt — zodat deze
gewone actie iets primairs en meeslepends wordt.

English and Korean words appear on the screen, a mouth
forms the shape of an 'O'; then opens and closes. Is this the
beginning of language? In this early videotape, Theresa
Hak Kyung Cha isolates and repeats a simple, physical
act — a mouth forming the eight Korean vowel graph-
emes — so that this ordinary action becomes something
primal and riveting.



MOUTH TO MOUTH

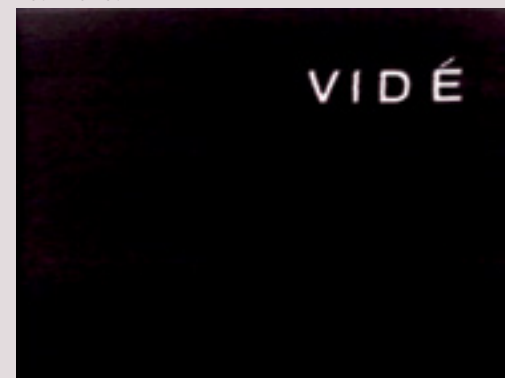
Vidéoème

Theresa Hak Kyung Cha

1976, US/KR, video, sound, 5 min

In deze meditatie over spraak en taal plaatst Theresa Hak
Kyung Cha Engelse en Franse woorden naast elkaar om
nieuwe relaties en betekenissen te vormen.

In this meditation on speech and language, Theresa Hak
Kyung Cha juxtaposes English and French words to form
new relationships and meanings.



VIDÉOÈME

Re Dis Appearing

Theresa Hak Kyung Cha

1977, US/KR, video, sound, 3 min

De kunstenaar spreekt een woord uit, dat al snel als een
echo in het Frans weerklinkt, waardoor de woorden slechts
nauwelijks worden begrepen. Eenvoudige beelden — een
kom, een foto van de oceaan — verschijnen en verdwijnen.

The artist speaks a word, which is quickly echoed in French,
so that the words are only barely comprehended. Simple
images — a bowl, a photograph of the ocean — appear and
disappear.



RE DIS APPEARING

images: Collection of the University of California, Berkeley Art
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