(K)rap(p): Voice as Gaze in the Mundane

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ABSTRACT

(K)rap(p): Voice as Gaze in the Mundane examines ekphrasis - the “telling of vision” - in contemporary art. Between the scenario of Samuel Beckett’s Krapp’s Last Tape; unorthodox voice recordings by Konstantin Raudive, recorded interviews and archived material relating to my deceased parents’ involvement in the Communist Party of Australia during the 1950s; a type of proletarianisation of the gaze, an ekphrastic dematerialisation and re-materialisation of vision is interrogated into political and uncanny dimensions.

The ekphrastic relation to art is that of viewing and articulating, visually rendering an articulation as an inversion of ekphrasis. The sonorous act of verbalizing becomes visual representation, therefore art. Paradoxically the notion of what constitutes art is complicated by its own description.

The research begins with the examination of art and voice in relation to ekphrasis, hypothesising whether ekphrasis might be made visible as art through its inversion and concludes with voice in relation to the spectral, invisible in both social and political terms, made visible through the unification of sound (voice recordings) and image (archival and artefact), in which selected audio and visual material are manipulated to form artwork.

The exhibition created for this project was an accumulation of these manipulations, found and fabricated artworks in the form of photography, voice recordings and collated archival material including original documents regarding the Communist Party between 1948 and 1960. The selected material was presented with archaic voice recording equipment as part of the Installation project exhibited at the Margaret Lawrence Gallery in February 2015.

The exhibition was not just a product of research into the Communist Party of Australia, but of voice in the broader sense. Voice has been examined from multiple facets, in its many incarnations and it is through Samuel Beckett’s work and Raudive recordings that voice as a subject of the gaze has highlighted the uncanny potential of voice as gaze.
DECLARATION

• The thesis comprises only my original work towards the PhD except where indicated.

• Due acknowledgement has been made in the text to all other material used.

• The thesis is fewer than 40,000 words in length, exclusive of tables, maps, bibliographies and appendices OR the thesis is [48,031] as approved by the Research Higher Degrees Committee.
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PhD Coordinator: Associate Professor Barbara Bolt.

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INTRODUCTION

I’ll of heard, without an ear, I will of heard and I’ll of said it without a mouth, I’ll of said it, I’ll of said it from inside me, then in the same breath outside me, perhaps that’s what I feel an outside and an inside and me in the middle, Perhaps that’s what I am: the thing that divides the world in two — on the one side the outside, on the other the inside.¹

The research aims to examine the idea of voice as gaze through Samuel Beckett’s 1958 text Krapp’s Last Tape. The research hinges on notions of "ekphrasis" - the telling of vision - in relation to contemporary art and memory. The particular case of memory to be examined is that of my deceased parents’ and their close associates’ involvement in the CPA (Communist Party in Australia) in the 1950s.

Section One

The first section explores the literary origins of the word ‘ekphrasis’ and begins with a historical account of ‘voice’ as a performative act staged within an oratory tradition, the ancient assumption that poetry and painting were perceived as a type of voice — poetry is a form of textual speaking, and painting a form of visual speaking. Leonardo Da Vinci declared poetry to be blind painting.²

As an early rhetorical technique, scholars have compared ‘ekphrasis’ ³ to a form of visual anthropology or a Prosopopoeia — meaning a figure of speech in which an imagined or absent person or thing is represented as speaking. This type of personification is illustrated in a Japanese painting titled Oukyo’s Ghost (1882), in which a figure is seen emerging from the canvas. In a sense this image portrays a reverse-‘ekphrasis’ — a ‘vision of telling’.

¹ Samuel Beckett, The Unnamable (Faber And Faber; London, 2010), 64.
³ James Heffernan, Museum of Words, Introduction, 6. Heffernan claims “ekphrasis entails prosopopeia or the rhetorical technique of envoicing a silent object”.

13
Ekphrasis takes on a new role in the twentieth century in theatre, cinema and photography and it is within these contexts the research hypothesises a broader interpretation of ‘ekphrasis’ and its application as art.

The classical notion of ‘ekphrasis’ assumes the poetic discourse of a work of art, but this project explores the reversal of the ‘telling of vision’: visual representation becomes about verbal representation. In this project the appropriation of ‘voice’, examined in the three examples *Krapp’s Last Tape*, Raudive and family archive material - become the material for visual representation.

**Section Two**

The second section explores examples of ‘voice’ situated outside contemporary art that have been developed and appropriated. These ‘voices’ include Raudive’s “spirit voices” – recordings of the dead.

Stolen Voices or ‘voice-jacking’ could be another way to describe how particular contemporary artworks employ a ‘telling of vision’ in which the selected artists appropriate the archive of Raudive’s recorded “spirit voices”. In this project a number of specific contemporary artworks by selected artists are investigated, primarily focusing on the use of voice or ‘a telling of vision’ in their works and the artists’ appropriation and references to Raudive’s ‘spirit voice’ recordings. A pivotal text in this research was Mike Kelley’s essay *An Academic Cut-Up, in Easily Digestible Paragraph-Sized Chunks or The New King of Pop: Dr. Konstantin Raudive,* in which he described how Raudive’s recordings could be appropriated, remixed and “taken as both the result of early experiments in ambient music and an expression of a ‘regressive’ poetic”.

In his essay, Kelley referred to the poet/author William Burroughs who first appropriated Raudive’s voices in the 1970s. Burroughs described Raudive’s

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4 Mike Kelley. “An Academic Cut-up, in Easily Digestible Paragraph-Size Chunks; or, the New King of Pop: Dr. Konstantin Raudive.” *Grey Room, Inc* No.11, no. Spring (2003), 22-43.

experiments in an essay titled, *It Belongs to the Cucumbers: On the Subject of Raudive’s Tape Voices* (1976) and a film project *We See The Future Through The Binoculars Of The People*, (1978). The experiments made by Burroughs inspired Mike Kelley, Tony Oursler and Susan Hiller to work with Raudive’s recordings. Kelley also used the recordings in collaborative projects with the experimental musician Scanner aka Robin Rimbaud who, in turn, also used the recordings in collaborative projects with DJ Spooky aka Paul D. Miller.

**Section Three**

The mundane — generally defined as the ‘everyday’ — is invisible but can be made visible though art. The mundane as ‘material’ is significant to this project.

As a subject in art the mundane is too big to cover therefore this section of the research will examine the mundane as physical and of the moment as opposed to intellectual pursuit, memory of past moments and loss, with the focus centered on Beckett’s *Krapp’s Last Tape*. The play portrays the relationship between man, machine and memory. This play is one of many examples in which Beckett explored the dramaturgical voice detached from the body — a subject integral to his work.

In “Equality Celebrates the Ordinary//1993” Sally Banes cited Susan Sontag who claimed that Samuel Beckett’s works “portray the ‘microstructure’ the triviality of the way we in fact experience everyday life from moment to moment”. Time is invisible, significance or meaning is established through the value placed on particular moments, specific aspects of life.

Repetition is often perceived to be a consequence of the mundane. In his essay *Proust* (1949), Beckett theorised that habits form much unaccounted time.

> Habit is a compromise effected between the individual and his environment,

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or between the individual and his own organic eccentricities, the guarantee of a dull inviolability, the lightning conductor of his existence. Habit is the ballast that chains the dog to his vomit. Breathing is habit. Life is habit.8

Section Four

The fourth section examines voice from an unknown origin – the acousmatic voice.

The term ‘acousmatic’ has been employed when considering the myth of Pythagoras’s curtain in which silent disciples of Pythagoras were taught behind a curtain. Brian Kane examined the notion of acousmatics in a recent book titled Sound Unseen: Acousmatic Sound in Theory and Practice (2014). Kane scrutinised the split between vision and listening, created by Pythagoras, as perpetuating the idea of sensory division, as a means of contrarily concealing knowledge as opposed to imparting knowledge.

According to literary academic Emilie Morin, Beckett used the tape recorder in Krapp’s Last Tape to create a type of ‘Pythagorean curtain’. She believed Beckett was influenced by the sound experiments carried out by Pierre Schaeffer and musique concrete creating what she called “vocal shadows”.

The tape recorder appears in Krapp’s Last Tape as a ‘shadow’ or another character — another voice, an acousmêtre of self, Krapp as a younger version of himself, which prompted research into other ‘acousmatic’ examples. Jean Cocteau’s play La Voix Humaine (1930) presented another character in the telephone, and in cinema Fritz Lang’s Testament of Dr. Mabuse (1933) the voice of Mabuse is the voice of a dead man. In Roberto Rossellini’s film Germany Year Zero (1948) the voice recording that plays on the gramophone is the ghost of Hitler — a recorded speech of Hitler is played amongst the Berlin ruins. Michel Chion referred to other cinematic examples including Billy Wilder’s Sunset Boulevard (1950) that is narrated by a dead man. Slovak Zizek referred to the example of the ‘mystery man’ in David Lynch’s film Lost Highway (1997) who, through

the illusion of cinema, defies the logic of presence by speaking from two places at once.

Media historian Friedrich Kittler and Samuel Beckett scholar Yoshiki Tajiri both wrote about the voice split from the body. Both explored the idea of a prosthetic voice—detached through recording. In *Samuel Beckett and the Prosthetic Body* (2007), Tajiri proposed that the prosthetic voice facilitated the spectral—a type of phantom—and cited Kittler who claimed that the late-nineteenth century was:

>c]haracterised by the replacement of human communication by the play of data-storage machines: that is, it heralds the death of Man. It is intrinsically congenial to the realm of the dead and the ghost.⁹

### Section Five

The fifth section focuses on the historical context of several individuals’ experiences in the Communist Party of Australia in the 1950s and is examined in conjunction with (the notion of voice and) selected writings of Jacques Derrida, in particular, *Spectres of Marx: The State of the Debt, the Work of Mourning, and the New International*¹⁰ (1994), *Archive Fever A Freudian Impression*¹¹ (1995) and *Echographies of Television, Filmed Interviews*¹² (1996). *Archive Fever* informed the compiling and analysis of archival material. An

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interview\textsuperscript{13} with Derrida in \textit{Echographies of Television, Filmed Interviews} is particularly pertinent to the research as he spoke exclusively about ghosts and communication technologies.

Derrida’s text invokes a completely new perspective when interpreting the Communist Party in Australia during the 1950s. The history of the Party in the 1950s was researched from the perspective of three individuals who lived it. The research questions whether a theoretical framework could be developed that scrutinises Australia’s ‘Spectres of Marx’? Voices of the past that take the form an archive. And can an archive of this past have ekphrastic potential? Is an archive a ‘latent’ reversed ekphrasis that can be personified through the unification of image and text/voice?

The voiced memory of Communism is simultaneously a collective spectre and an archive. So consequently an archive could be viewed as a product of a spectral voice, recorded on media. Reflecting on Derrida’s ideas, one might suggest that the Communist Party of Australia (CPA) also summoned the ‘Spectres of Marx’ and was simultaneously haunted by the heritage of White settlement and an uncomfortable White colonial history. Marxism in Australia also has a legacy that has been historically defined by the Eureka Stockade of 1854, a post-WW2 desire for peace and the 1950s Cold War fear of the atomic bomb. The CPA was a manifestation of histories, the Marxist doctrine bequeathed from Russia and the settlement histories that assisted in shaping an ideology with a nationalistic underpinning.

The Communist Party of Australia had an appropriated folk song tradition and this provided the textual and oratory narratives that had previously defined a working class who had battled for the rights of the worker. Young socialists joined a branch of the

\textsuperscript{13} Ken McMullen’s film \textit{Ghost Dance} (1984) began with Pascale, the protagonist, ending a relationship by leaving a message on an answering machine, declaring that the receiver of the message is now, as far as she is concerned, a ghost. A pivotal moment in the research occurs during this film when Pascale interviews Jacques Derrida. She asks Derrida whether he believes in ghosts. Derrida replies that, as a self-proclaimed ghost; “if I’m a ghost, but believe I’m speaking with my own voice, it’s precisely because I believe that it is my own voice that I allow it to be taken over by another’s voice. Not just any other voice, but that of my own ghosts. So ghosts do exist and it’s the ghosts who will answer you.” This scene became infamous with the death of Pascale, shortly after the film. McMullen has posed the crucial question — At that moment of the film were they discussing Pascales death in advance? This uncanny story is discussed further in \textit{Echographies of Television} and Chapter Five of this thesis.
Communist Party of Australia, the Eureka Youth League (EYL), and the members sang Australian folk songs around campfires and at youth festivals. Theatre, dance and song were very important to the EYL members and this was evident when speaking to people who were involved in the EYL. They relayed their feelings of pride and camaraderie as they sang or acted with the group, which enhanced their sense of solidarity. The recorded memoirs of EYL members convey a strong sense of hope and optimism — the desire to construct a better world and the revision of Australian folk history was a way for them to promote this utopian vision.

In this research, the revival and singing of Australian folk songs is considered to be another spectral example in which colonial spectres are summoned for a future present or “pledge”, as noted in ‘Spectres of Marx’. Voice itself becomes a pledge, a gaze upon a desired future. As Derrida stated communism and capitalism are “always in memory of hope”¹⁴ which is a pledge to the future and this is reflected in Beckett’s introduction to *Krapp’s Last Tape*. The first line of the play begins: “[a] late evening in the future.” Automatically the notion of memory is presumed, implied and evoked through the idea that the future is the present and everything else is past — this future is our present. The notion of presence and history as a form of presence, positions events such as the Eureka Stockade, into the same spectral realm as Derrida’s reflections upon the collapse of the Berlin Wall. Eureka Youth League members would draw upon the spectres of a colonial past to strengthen their commitment to a utopian future. Through the spectres of song, they would embrace the spirit of Eureka. The ‘voice’ provided an impetus for ‘visible’ action.

The research posits the question that if voice is invisible, then it is a spectre. The artwork set out to prove that, through the process of reverse ekphrasis, voice made visible is art.

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In the epic poem *The Divine Comedy, Purgatorio* ‘Canto X’, Dante and Virgil encounter a sculpted artwork, carved of white marble in the cliff face of a mountain island. As they gaze upon the marble relief Dante discusses the concept of humility:

He, whose ken nothing new surveys, produced  
That visible speaking, new to us and strange,  
The like not found on earth. Fondly I gazed  
Upon those patterns of meek humbleness,  
Shapes yet more precious for their artist’s sake;\(^{15}\)

In *Purgatorio* ‘Canto X’, Virgil and Dante experience an ekphrastic interlude — a ‘telling’ of vision.

\(^{15}\) Dante Alighieri, *The Divine Comedy*, “Purgatory, Canto X”, 85.
**Oratory and Rhetoric**

The art of public speaking is often associated with the Hellenistic period of Ancient Greece, in which rhetoric was a form of literary criticism. Education was based on rhetoric either for literary or political purposes.

Plato disliked rhetoric — his preferred method of discourse was the “dialectic” which enabled a more analytical approach that allowed for different points of view or more than one voice. In Plato’s case the voice of Socrates was the premise for the text. Plato’s distrust for rhetoric seems to inform his dislike for poetry. He claimed poetry was a type of rhetoric. The paradox is that Plato’s work is largely poetic and he often alluded to various mythological examples to support his argument or illustrate his point.

Aristotle, conversely, believed it was important that poetry should depict a universal character where history described what had already happened. In contrast, Plato’s idea of truth could not be subjected to interpretation. His was a belief in perceiving. The orator — bypassing perceived reality — used visual or textual devices, understood by Plato as forms of deception.

**Ekphrasis: Image, Voice, Word**

The word *Ekphrasis* originates from ancient Greek: ‘ek’ meaning ‘out’ and *phrasis* meaning ‘to speak’. In the *Online Etymology Dictionary* ‘phrasis’ is defined as a “way of speaking”. The Oxford English Dictionary defines *ekphrasis* as “a plain declaration or interpretation of a thing” whereas the Collins dictionary’s definition is “the description of a work of art”. The definition in the Mirriam-Webster dictionary is slightly more expansive: “a literary description of, or commentary on, a visual work of art”. The Oxford English Dictionary also lists a number of alternative spellings; the word can be

17 Ibid
19 Dictionary, Oxford English, "Ekphrasis, N." Oxford University Press, *ekphrasis* defined as a plain declaration or interpretation of a thing.
spelt as *ekphrasis* or *ecphrasis*. Such variations lead to many new implications of how the word *Ekphrasis* is used and understood at present and in the future.

Words such as ‘declaration’ ‘interpretation’ ‘description’ and ‘commentary’ have similar meanings to the term ‘representation’ but none of these words delve into the ontological problem, the problem of articulating existence or the ‘telling of existence’. The reasons for such discrepancies when defining ekphrasis are unclear. In a sense the complex nature of the word might stem from the inherent paradox relating to representation. We describe things as a mode of communicating and it is obvious that what we describe is not that thing, yet we often use language as if it were the thing itself. Language is the inherently paradoxical problem concerning *ekphrasis*. Language dictates how we imagine something we do not see. The voice is the vehicle for such expression.

Ekphrasis has been described as a means to make inanimate objects speak. The Roman rhetorician Quintilian (35-90AD) was renowned for his efforts in oratory education in his work *Institutes*. Quintilian regarded *Prosopopoeia*, or personification, in which one could summon the dead, to be similar to ekphrasis. ‘Prosopopoeia’ is defined as a “figure of speech in which an imagined or absent person or thing is represented as speaking.” Literary critic Paul de Man, in a discussion about aesthetics with fellow literary critic Murray Krieger, dismissively claimed *Prosopopoeia* “achieves the uncanny effect of making the invisible appear to be visible; it produces an hallucination, or rather an hallucinatory effect.”

In *Patterns of Intention: On the Historical Explanation of Pictures* (1985) art historian Michael Baxandall wrote about ekphrasis in the Byzantine era and explained how Byzantine humanists modelled writing and teachings on the Greek Sophists. Sophists taught and circulated preliminary exercises in speech writing known in classical writing as *The Progymnasmata*. One such exercise was ekphrasis. In *Giotto and the Orators: Humanist Observers of Painting in Italy and the Discovery of Pictorial Composition* Baxandall employed the example of Hermogenes (200AD), the ancient rhetorician and author of handbooks on rhetoric, who included ekphrasis as the tenth exercise of rhetoric in the *Progymnasmata* and defined it as the “extended literary description of any object, real or imaginary”. Hermogenes states that:

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Ekphrasis is an account with detail; it is visible, so to speak, and brings before the eyes that which is to be shown. Ekphrases are of people, actions, times, places, seasons, and many other things ... The special virtues of ekphrasis are clarity and visibility; the style must contrive to bring about seeing through hearing. However, it is equally important that expression should fit the subject: if the subject is florid, let the style be florid too, and if the subject is dry, let the style be the same.22

Baxandall continued to describe how the term ‘ekphrasis’ appeared in essays, letters and other documents.

From the beginning, works of art had been a favoured subject for ekphrasis — the Imagines of Philostratus the Elder had been one of this kind — and this was a practice the Byzantines maintained.”23

In *The Poetics of Ekphrasis* (1988) John Hollander described three versions of ekphrasis: “actual ekphrasis,” “notional ekphrasis” and “latent ekphrasis”. ‘Actual’ is directly relating to existing artwork, ‘notional’ relates to lost artwork and ‘latent’ refers to a source or artwork determined as such at a later date.24 In his book *Icons, Texts, Iconotexts: Essays on Ekphrasis and Intermediality* (1996) literary scholar Peter Wagner discovered that:

If critics agree at all about ekphrasis, they stress the fact that it has been variously defined and variously used and that the definition ultimately depends on the particular argument to be deployed.25

Wagner noted that: “while there may be various forms of ‘verbal representation’ (e.g., a poem, an art historical commentary, an extended use of a picture in a novel) their common denominator is the verbal ground, i.e., rhetoric.”26

Within this research, rhetoric is, in a sense, made material, and the idea of a reverse or

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23 Ibid, 85.
26 Ibid, 11.
inverted *ekphrasis* is explored. An example of ‘reverse ekphrasis’ can be found in the book *The Play and Place of Criticism* (1967) by Murray Krieger, in which each chapter begins with an emblematic representation of Homer’s description of Achilles’ shield. Krieger defines a ‘reverse ekphrasis’ as using the “visual arts to produce an equivalent of the verbal text instead of the other way round.”

**The Paradox of Ekphrasis**

For another literary scholar Grant Scott, *ekphrasis* expands on Horace’s proposition: *ut picture poesis.*

Ekphrasis, then, has a Janus face: as a form of *mimesis*, it stages a paradoxical performance, promising to give voice to the allegedly silent image even while attempting to overcome the power of the image by transforming it and inscribing it.

Wagner agreed that, paradoxically, ekphrasis “promises to make the silent image speak” … “while silencing the unspoken or imposing verbal rhetoric upon the image” yet Wagner put forth a way out of this paradox and cited several critics who believe ekphrasis should no longer be considered a literary term.

In *Picture Theory: Essays on Verbal and Visual Representation* (1994), W. J.T. Mitchell discussed art and literature as inhabiting the same “representational space” and this is one example of the shift in thinking about ekphrasis, in which the commonalities are highlighted as opposed to the obvious differences. Wagner referred to this space as a “rhetorical field in which, though a struggle may be going on, sign systems are at work” and the “two common denominators” in the field are “rhetoric and the sign”.

Throughout history, poetry and painting have been regarded as sisters of a kind, hence the word “sister arts” a phrase deployed in a book by Jean Hagstrum (1974). Hagstrum examined the dual forms of representation, formulated from a literary position. The

29 Ibid, 32.
painting /poetry relational status, or the dominance of one over the other, has also differed throughout the centuries. Martin Jay in *Downcast Eyes: The Denigration of Vision in Twentieth-Century French Thought* (1994) asserted that classical Greek culture privileged vision over the other senses thereby leading to the “denigration of language”.

Jay discussed ‘sense domination’ at length, in which he explored the Renaissance preference for ‘vision’. From mirrors to perspective, the visual sense dominated, influenced by the philosophical ideas of Descartes and created what Jay referred to as a “modern oculcarcentrism”.

Ekphrasis has also been considered a form of “interpretation” and this is mostly attributed to the American art writer and philosopher David Carrier in *Ekphrasis and Interpretation: Two Modes of Art History Writing* (1987) who described ekphrasis as “verbal re-creations of the visual artwork”. It would seem ekphrasis has no fixed meaning. ‘Its’ purpose, either as a genre or process, and meaning, wavers depending on how and why a representation is represented. In *Ekphrastic Medieval Visions* (2011) Barbetti believed the term to be a process in which today:

> The term is used to describe the translation not just of visual into verbal but also the verbal into visual, the visual into acoustic, acoustic into verbal, sensory into visual, and any combination thereof.

In *The Look of Reading: Book, Painting, Text* Garrett Stewart (2006) highlighted the exclusive word / image relationship implied in this statement. The book described how pictures can describe words — reverse ekphrasis — and have for the past five hundred years.

Jay David Bolter’s essay “Ekphrasis, Virtual Reality, and the Future of Writing” in

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31 Ibid, 33.
Geoffrey Nunberg’s *The Future of the Book* (1996) proposed that a crisis looms between word and image primacy. Bolter claimed: “[n]ow when neither the written nor the spoken word can exert effective control, the result is an inversion of traditional rhetorical practice.” He believed, in 1996, that the idea of an online newspaper was testament to this ‘inversion’. He claimed that it is images that today “have been given the task of explaining words”.


> The relationship between popular films and novels is further proof that the visual is now regarded as primary. It used to be, and often still is, the case that novels were made into films. … film is the modern way to tell a story. At the same time, the device was an example of Reverse ekphrasis·where the words turn into actual images.

Belén Vidal wrote in *Figuring the Past: Period Film and the Mannerist Aesthetic* (2012) that:

> The reproduction of a verbal medium in the visual texturing of film, either as a material presence or as performance of the written, produces something akin to what Garrett Stewart calls ‘reverse ekphrasis’. Where traditional ekphrasis is concerned with the literary rendering of plastic art, its reverse, ‘the painted experience of reading, or at least the look of it’ posits a full textual inversion by which pictured reading becomes the true mirror double of the read picture.

**Ut Pictura Poesis or Ut Poesis Pictura**
The history of ekphrasis extends back to the literary tradition that accompanied Horace’s *ut pictura poesis*. The discussion regarding the relationship between word and image...

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37 Ibid, 57.

image is epitomised in the *ekphrastic* nature of the phrase “*ut pictura poesis*” or “as in painting, so is in poetry”, a Renaissance notion introduced by Horace in *Ars Poetica*. In this text Horace attempts to maintain the status of poetry as a worthy art form. According to Wagner the phrase can be interpreted in different ways: “as is painting so is poetry” or “as in painting so in poetry” either way *ut pictura poesis*, as W.J.T. Mitchell claimed, is the “tracing of resemblances between texts and images”.\(^{39}\)

This view of painting and poetry remained unchanged during the Enlightenment but challenged during the Renaissance by artists such as Leonardo Da Vinci, who declared painting to be superior. In his treaty on art, *Paragone*, painting was considered to be superior and vision was deemed to be more important than the other human senses. Da Vinci, in his renowned statement, declared that poetry is “blind painting”. It was Michelangelo, who just as Aristotle challenged Plato, rose to debate this presumption and promote the three-dimensional art forms. The main difference between three-dimensional artwork was the relation to mass and space - its physical presence.

**Laocoön and the Threat to Sisterhood**

It was not until 1776 that the German philosopher Gotthold Ephraim Lessing, in his book *Laocoön*, discussed and disputed the relationship between poetry and painting. In the preface of *Laocoön*, Lessing quoted Horace from *Ars Poetica*; “*poesia tacens, pictura loquens*” ... “Poetry was a speaking Picture, and Painting a dumb Poem.” Lessing’s intention was to clarify the boundaries between each activity and determine whether a relationship between the two existed. He contended that poetry employed a separate set of signs to that of painting. Painting manipulated “colours in space” while poetry presented “sounds in time”. Time represented in painting is momentary or static whereas time represented in poetry is continuous. Or as James Heffernan claimed: “poetry as an art of conventional signs marching along in time and painting as an art of would-be ‘natural’ signs deployed in space.”\(^{40}\)


The phrase *ut pictura poesis*, or “as in painting, ‘so is in poetry”, was thoroughly questioned by Lessing who critics claimed, was staging a “friendly alliance”,\(^41\) an attempt to keep painting and poetry in their allocated boxes. As Stephen Cheeke asserted, the binary opposition between time and space becomes dominant.\(^42\) While Horace spoke of poetry as not reliant on beauty alone, poetry has the potential to mirror emotions expressed and known by the reader; it has the power to echo “those who weep”.

> As the human face smiles at a smile, so it echoes  
> Those who weep: if you want to move me to tears  
> You must first grieve yourself.\(^43\)

Lessing described the depiction of crying as ‘of the soul’ therefore not reproducible in the physical sense, only in words — crying as a form of expression. He proclaimed that ultimately: “beauty was the highest law of the imitative Art”\(^44\) and the implication was that: ‘beauty’ was silent therefore static as in painting, while expression, ugly or beautiful, was for poetry.

> If it be true that the cry which arises from the sensation of bodily suffering, especially according to the old Greek fashion of thinking, may well consist with a great soul then the outward expression of such a soul cannot be the cause why — notwithstanding it — the artist should not imitate in his marble this cry; but there must be another cause why, in this respect, he differs from his rival the Poet, who has very good reasons for expressing this cry.\(^45\)

In this quote there is a segregation between the ‘sister arts’. A deeper examination of Horace’s aesthetic logic, combining instruction with pleasure, reveals that:

> Poetry’s like painting: there are pictures that attract. You move nearer to, and others from further away. This needs the shadows, that to be seen in the light. Not fearing the critic’s sharp eye: this pleased once. That, though examined

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\(^{41}\) Wagner. *Icons*, 6.  
\(^{45}\) Ibid, 63.
ten thousand times, still pleases.\textsuperscript{46}

\textbf{Philostratus the Elder: \textit{Eikons / Imagines}}

Philostratus, a third century A.D. Sophist was a renowned essayist, biographer and historian of Greek culture in the Roman world and he wrote about a series of paintings supposedly from the second century A.D. This book titled, \textit{The Imagines} is regarded as the first known written collection of art description and criticism. It is an anthology of history that used words to evoke an image. These two books describe sixty-five paintings in a gallery. The tableaux depicted stories from history such as Homer’s \textit{Iliad} and Ovid’s story of Narcissus.

The text titled \textit{Imagines} (or \textit{Eikons}) — the word \textit{eikon} is Greek for “likeness” — is the beginning of a long tradition of “art writing”.\textsuperscript{47}

\textit{The Imagines} was a work dedicated to depicting mythological history in action while simultaneously promoting and praising the ability of an artist. This work was probably delivered orally as a lecture or a rhetorical exercise. Allegedly, on a trip to Naples Philostratus described a series of paintings in a villa. There was debate about the existence of the paintings yet “Philostratus points out that his interest is in the paintings themselves, not in the lives of the painters, nor in their historical relation to each other.”\textsuperscript{48}

Philostratus’ contribution to the history of \textit{ekphrasis} is outlined by John Hollander in \textit{The Poetics of Ekphrasis} (1988), in which he referred to Philostratus’ \textit{Imagines} as another example of “notional ekphrasis” — the prose re-invents a lost work of art, an archaeological exercise in a sense, irrespective of the on-going debate as to the existence of the actual described artworks. There is also discussion as to whether the existence of the artworks is relevant. As a sophistic rhetorician, Philostratus created some of the very first examples of ekphrasis that were entirely devoted to their subject, although at time Philostratus was prone to exaggerate and often included extraneous material when describing the paintings.

The introduction to \textit{Imagines} reads:

\textbf{References:}

\begin{itemize}
  \item \textsuperscript{48} Philostratus. \textit{Philostratus Imagines}, translated by Arthur Fairbanks, Introduction, xvi.
\end{itemize}
The painting has such regard for realism that it even shows drops of dew dripping from the flowers and a bee settling on the flowers—whether a real bee has been deceived by the painted flowers or whether we are to be deceived into thinking that a painted bee is real, I do not know.  

According to Diana Shaffer, in her paper “Ekphrasis and the Rhetoric of Viewing in Philostratus’s Imaginary Museum” (1998), Philostratus pushed:

[b]eyond mere visual description. Philostratus attempts to achieve full sensuous reality in the medium of words and even attributes sensations of fragrance and sound to his immediate visual perceptions.”

Shaffer made a comparative study between Homer and Philostratus in which she concluded that while Homer offered a clear concise ekphrasis of Achilles’ Shield, Philostratus presents the ambiguous relationship between “reality and representation”. She believed Homer’s use of ekphrasis was mimetic while Philostratus used ekphrasis as a form of trompe l’oeil. She qualified this conclusion by justifying the ‘embellishments’ as a device Philostratus employed to ensure his audience understands the artist’s reality in an effort to “expose the fact that ekphrasis, like mimesis, depends on the fallacy of presence”.  

Shaffer described how Homer’s Shield of Achilles’ “marks the beginning of a long poetic tradition founded on the imitative nature of art and the assumed likeness of poetry and painting”. For Philostratus, ekphrasis related to interpretation and re-enactment, as opposed to the detailed imitation or mimesis described in Achilles shield. Through ekphrasis Philostratus conducted an early form of psychoanalytical inquiry through an imagined conversation with Narcissus: “The pool paints Narcissus, and the painting represents both the pool and the whole story of Narcissus.”

49 Ibid, 89.  
51 Ibid, 315.  
52 Ibid, 311.  
53 Ibid, 311-315.  
54 Ibid, 304.  
55 Ibid, 89.
Philostratus examined the difference between the deceptive aspects associated with looking at a painting and those of looking at a reflection and highlights the tenuous relation between illusion, reality and desire. Philostratus described Narcissus as ‘painted by a pool of water’ and the painting is therefore both the representation of the pool of water and the myth suggesting that a painting exists within a painting.

![Fig. 3](image)

**Fig. 11.**

In the *Imagines, ekphrasis* functions not only as an elegant literary topos or motif, but also as a sophistic critique of the epistemological stability of viewing — a critique intended to unmask both the deceptions of mimetic illusionism and the assumed correspondence between representation and reality.56

*Imagines/Eikones* is a prime example of ekphrasis in all its complexity, where the boundaries, or perimeters between vision and voice are questioned. Philostratus’s ultimate aim was to illuminate and elevate the imagination into the world of antiquity.

56 Ibid, 303.
Words as Emblems
One literary critic who spent more than twenty years exploring the word ‘ekphrasis’ was Murray Krieger. Kreiger first published a series of essays on the subject in 1967 and explored the concept in far greater depth in a book published in 1993. In one essay titled “Ekphrasis and the Still Movement of Poetry: Laocoön Revisited”, Kreiger critically examined the term, claiming it to be a tactic or method that can enable language to gain a type of plasticity. He put forth the proposition that poetry has its own “ekphrastic principle”, an extension of a ‘literary principle’ as opposed to a literary technique. Another essay titled “The Play and Place of Criticism” (1967), from a book of the same name, examined the critic’s role in relation to the poet and the readers of poetry. His essay begins with the circular proposition that the poet as critic becomes "the poet as critic in the act of being poet"57.

For Krieger, words have a particular plasticity and poetry has a formal ‘self-sufficiency’, a ‘roundness’ that he metaphorically associated with the plastic arts in which an “object of spatial and plastic art is used to symbolize the spatiality and plasticity of literature’s temporality.”58 Krieger examined words in time and their potential to create images in

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space, what he called ‘the habit of metaphor’ which shapes and directs literary criticism.59

Krieger believed language has form, it has “circular repetitiveness” which may be considered spatial, in that the object:

becomes the metaphor for the temporal work which seeks to capture it in that temporality. The spatial work freezes the temporal work even as the latter seeks to free it from space60

According to Krieger, words might capture a ‘still movement’ in which an object described by ekphrasis becomes a symbol for static, “plastic” relationships, which he claimed, “must be superimposed on literature’s turning world to still it”

In his essay Krieger made a pun on the word ‘still’ borrowed from the poet John Keats in Ode to A Grecian Urn to allude to the plasticity of language. Krieger paid tribute to Leo Spitzer for highlighting the ekphrastic nature of Keats’s poem and Keats’ use of circular language to illuminate the circular form of the Grecian Urn.

Fig. 5

To elaborate further on the circular nature of text the concept of tautology is referred to and described by Rhemko Scha as the “conceptual equivalent of the monochrome.”

It is the proposition, which is necessarily true; stating its truth thus conveys

60 Murray Krieger. The Play and Place of Criticism, 107.
Mitchell claimed that Krieger’s idea of ekphrasis is that of “aestheticizing of language” which also explains the pictorial emblems produced for each chapter of his book *The Play and Place of Criticism* (1967). James A. W. Heffernan’s book *Museum of Words: The Poetics of Ekphrasis* (1993) proposed that the relation between word and image is more a struggle for dominance, a “battle between two rival systems of representation” in which the ‘word’ is not strictly bound by literature. Therefore representation is linked to a concept rather than the media that presents it. Heffernan disagreed with Krieger’s definition of ekphrasis as a way of freezing time in space. For Heffernan ekphrasis is the notion of “implication” of the ‘frozen moment’ and is part of an implied narrative, “the part that contains the dynamic whole.”

Heffernan’s book explored the history of ekphrasis in the works of Homer, Virgil and Dante, through the period of Romanticism of the poets Keats and Wordsworth. He argued that ekphrasis is “dynamic,” drawing out a ‘narrative impulse’ that transforms images into stories. For Heffernan ekphrasis was the “representational function of art and poetry” defined as “verbal representation of visual representation” coinciding with the definition employed by Mitchell. Heffernan interestingly asserted that before the establishment of museums most works of ekphrasis in the late eighteenth century were “notional ekphrasis”. The museum had created an accessible space for the actual

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62 Wagner. *Icons*, 263.
art/object, thereby making “actual ekphrasis” possible.  

A similar type of paradox is found in the example devised by the nineteenth century writer Lewis Carroll in his book *The Man in the Moon* (1893) in which “the country itself, is its own map”

That’s another thing we’ve learned from your Nation,” said Mein Herr, “map-making. But we’ve carried it much further than you. What do you consider the largest map that would be really useful?” “About six inches to the mile.” “Only six inches!” Exclaimed Mein Herr: “We very soon got to six yards to the mile. Then we tried a hundred yards to the mile. And then came the grandest idea of all! We actually made a map of the country, on the scale of a mile to the mile!”

"Have you used it much?” I enquired.

“It has never been spread out, yet,” said Mein Herr: “the farmers objected: they said it would cover the whole country, and shut out the sunlight! So we now use the country itself, as its own map, and I assure you it does nearly as well.” *Sylvie and Bruno Concluded*, by Lewis Caroll, 1893

Peter Wagner presented ekphrasis as a word with differing interpretations well beyond the traditional literary meaning and usage promoted by Krieger. On several occasions Wagner cited the works of Mitchell, in particular *Picture Theory* and *Iconology*. Wagner explained that these books are influential in the progression of ekphrasis as the term is not only confined to literature but to all possible forms of representation.

Mitchell’s *Picture Theory* (1994) defined ekphrasis as “verbal representation about visual representation”. He outlined a continuing discussion on the problem and ambiguity regarding the term. Mitchell attempted to dispel generalisations connected with the word by outlining three different types of ekphrasis; ekphrastic hope, ekphrastic fear and ekphrastic indifference. According to Mitchell, ekphrastic indifference is the logical idea that ekphrasis is impossible, ekphrastic hope is the metaphoric or imaginary way to make ekphrasis possible, and ekphrastic fear is when all

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66 Wagner, Icons, 263.
connections between visual and verbal break down and the ‘literal’ and the ‘actual’ remain.\(^{69}\)

**Ekphrastic Hope**
Mitchell theorised that: ‘ekphrastic hope’ is “the phase when the impossibility of ekphrasis is overcome in imagination or metaphor.”\(^{70}\) A ‘hope’ that encompassed a: “free exchange and transference between visual and verbal art”.\(^{71}\) Metaphor becomes the catalyst for the imagination to “succeed in overcoming the differences between verbal and visual modes of representation.”\(^{72}\) Language might “make us see” at the moment at which “language is at the service of vision”.\(^{73}\) As cited in the introduction to this chapter the art historian, Jas Elsner believed art history to be an “extended argument built on ekphrasis”. In his essay “Viewing Ariadne: From Ekphrasis to Wall Painting in the Roman World”, Elsner spoke of the gaze in *ekphrasis* as a literary metaphor for reading. He stated: “then one might say that its [ekphrasis] true subject is not the verbal depiction of a visual object, but rather the verbal enactment of the gaze that tries to relate with and penetrate the object.”\(^{74}\)

**Ekphrastic Fear**
‘Ekphrastic fear’ happens when ‘all connections between visual and verbal break down’. Mitchell described this phase as “the moment of resistance or counterdesire that occurs when we sense that the verbal and the visual representation might collapse.”\(^{75}\) For Mitchell; ‘ekphrastic fear’ happens specifically in Gotthold Ephraim Lessing’s *Laocoon* in which *ut pictura poesis* or ‘as in painting, ‘so as in poetry’ was questioned.\(^{76}\)

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\(^{69}\) Ibid, 152-154.
\(^{70}\) Mitchell, *Picture*, 152.
\(^{71}\) Ibid, 152.
\(^{72}\) Wagner, *Icons*, 80.
\(^{76}\) Ibid, 154.
Ekphrastic Indifference

‘Ekphrastic indifference’ “grows out of a common sense perception that ekphrasis is impossible.” … “A verbal representation cannot represent — that is, make present — its object in the same way a visual representation can. It may refer to an object, describe it, invoke it, but it can never bring its visual presence before us in the way pictures do.” Yet even with the ‘common sense’ approach to ekphrasis described by Mitchell, there is still the desire for ‘ekphrastic hope’ a desire that, within the imagination, the impossible might be made possible.

Ideologically, ekphrasis presents the visual representation as the silent ‘other’ and this is made most evident by Laura Sager paraphrasing Mitchell: “Like the masses, the colonised, the powerless and voiceless everywhere, visual representation cannot represent itself: it must be represented by discourse”

Dante’s Ekphrasis

Historian James McGregor discussed an ekphrastic interlude in Dante’s Canto X in Purgatorio, in which Dante and Virgil, on their way up the island mountain, encounter a carved cliff face. Virgil described the biblical scenes carved into the rock face, as one would describe a work of art, referencing a visual rather than text based tradition”. McGregor believed Dante’s approach to ekphrasis differs to previous usage, for Dante words are not privileged, Dante attempted to examine “visual as opposed to narrative representation”

Dante was visually astute, he knew the paintings by Giotto and understood a scene had

77 Ibid, 152. Donald Kunze refers to “reverse predication” citing W. J. T. Mitchell’s ‘positivist’ discussion of ekphrasis. “The extensive evidence of image-word collusion makes it somewhat baffling to understand the real motives behind W. J. T. Mitchell’s overtly positivistic treatment of ekphrasis in his book, Picture Theory (1994). Treating the exchange between images and words as a “problem” that ekphrasis “attempts to resolve,” he of course runs into the classical barriers to ut pictura poiesis cited by the formalist critic Lessing (Laocoon, 1766), who advised against intermarriage between the media. Thus, ekphrasis would naturally be forced into negative moments — hope, fear, indifference — where the “impossibility of translation” would frustrate any attempt at turning pictures into poems and vice versa. Armed with an enlightenment version of semiotics, Mitchell finds no essential difference between texts and images.”


to be condensed to the single moment, therefore creating a condensed, generic ekphrasis constructed by existing artworks known of the day. One scene described is a scene from the *Annunciation*. Even though the scene was imagined Dante can rely on the reader’s memory of other representations of the same subject.⁸⁰

While McGregor believed Dante preferred the visual over a textual tradition, James Heffernan believed Dante used ‘textual tradition’ to infer the visual and enhance the friction between word and image. In a section of his book *Museum of Words* (2004) titled *Visible Speech: The Envoicing of Sculpture in Dante’s Purgatorio* Heffernan claimed that Dante presented the image as mastered by the word. Dante described the carved cliff face as God’s art — as “visible parlare” — visible speech.

The Word is made flesh, which in turn is made stone, which in turn is made to speak to become Word again⁸¹.

**Ekphrasis and the Ghost of a Describing Voice**

Ekphrasis is often described as words that not only describe an image but also impersonate an image. The written word is a type of *Prosopopoeia* — the ghost of a describing voice. The event or image experienced is a spectre that can only haunt through its ability to describe. The original image or event becomes materialised through words even if the original is found to be non-existent, blurring the boundary between reality and fiction.

Heffernan has claimed that:

In the *Purgatorio*, prosopopeia permeates the description of the sculptures because Dante is continually representing not just the sculptures themselves but his response to them.⁸²

In her book *For More Than One Voice: Toward a Philosophy of Vocal Expression* Adriana Cavarero referred to Ovid’s tale In *Echo; or, On Resonance*:

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⁸¹ Heffernan. *Icons*, 38.
⁸² Ibid, 42.
The eye and the voice, which so tormented Plato, thus encounter one another in the Latin fable. And as with Plato, in Ovid’s text there is no shortage of mirroring effects or produced copies—Narcissus’ reflected image, and Echo’s reverberating voice. The story tells of their impossible reconciliation.83

Jacques Derrida retold the mythological story of Echo, cursed by the jealous gods and never allowed to speak for herself. He described how she could only repeat the end of other’s phrases and how Echo, in her “loving and infinite cleverness, arranges it so that in repeating the last syllables of the words of Narcissus, she speaks in such a way that the words become her own. In a certain way she appropriates his language. In repeating the language of another, she signs her own love.”84

Cavarero concludes that:

Disembodied, Echo finally becomes echo, the sound that the mountains send bouncing back, a pure voice of resonance without a body”… “Without a mouth, or throat, or saliva, without any human semblance or visible figure, the beautiful nymph is sublimated into a mineralization of the voice85

Ovid’s story of Narcissus and Echo is the most famous example of a disembodied voice. This myth was brought to life many times by Samuel Beckett, as noted in Julie Campbell’s essay “Echo’s Bones” and Beckett’s Disembodied Voices”. ‘Echo’s Bones’ refers to Echo as a voice banished from the body, the bones left to turn to stone while the voice lingers on as a “voice coming from somewhere unknown”86 — the definition of acousmatic.

Ekphrasis therefore implies a relation to the written word, which also applies to the spoken word. The spoken ekphrasis is intrinsically linked to the comprehension of presence, in which voice spoken defines presence, so when the origin, or ‘presence’ of voice is unknown — as in acoustics — Ekphrasis becomes acousmatic — the voice becomes a type of recording device enabling an invisible voice to enact a visual

85 Cavarero, For More, 166.
experience recollected verbally for the future. Socrates and Plato’s notion of truth does not extend further than the body that speaks. Maurice Blanchot has outlined Plato’s mistrust for the written word in *A Voice from Elsewhere* (2007) (French 2002) in which the speaker is absent. This implies that any voice from an unknown source pre-Plato is a lie. It could be argued that when the voice is split from the gaze, or objectified, it is denied an ekphrastic relation since there is no *mimesis*, nothing to describe, nothing to give illusion to.

**Ekphrastic Photography, Film and Video**

Some recent texts regarding ekphrasis have included: *Writing for Art: The Aesthetics of Ekphrasis* by Stephen Cheeke (2008) who further extended the ekphrastic tradition by including photography, in which a photograph is subject to words. He claimed “writing about photographs places language in a seemingly direct relation to the visible”.87 Jas Elsner described the photograph as a visual ekphrasis, in which it is “interpretative, angled, chosen, made possible by a particular circumstance, the presence of the photographer in a specific time and place…”88 The ekphrastic potential in photography suggests ekphrastic potential in film — the difference is that the sequential flow of time attributed to words is also applicable to the visual.

Cheeke cited examples of photographic *ekphrasis* and declared that:

> As in conventional ekphrastic encounters, the poem seeks to unlock the temporal stillness of the image in order to open it to the future and to the knowledge that the poet possesses of what happened next. The difference with a photograph is that this future is a real one rather than one imagined for it by a poet or constructed by a narrative.89

Photography’s connection to the real elicits sentimentality, nostalgia and a sense of loss producing a state of mourning that would accompany a verbal elegy.90

In “For an Ekphrastic Poetics of Visual Arts and Representations” (2008) Romanian

87 Cheeke, *Writing for Art*. 146.
writer, Doru Pop took an anthropological approach to the study of images, cinema and theatre in regard to extending the possibilities of ekphrasis. He discussed photography and claimed that: “ekphrastic intervention on photographic images gives them voice and power within the area of social relevance”91 and in regard to theatrical representations made the assertion that:

Personal testimonies of individuals (from disenfranchised or minority groups) can become the basis for self representation in a dramatic mix, one of ekphrastic relevance.”92

There are numerous films that have attempted to use the work of artists; Caravaggio (1986) by Derek Jarmen and the cinematic installation project by Peter Greenaway Last Supper (2010) are two examples. The first Italian feature length film L’Inferno (1911), a cinematic interpretation of Alighieri Dante’s (1265-1321) allegorical poem is essentially ekphrastic.

92 Ibid, 9.
In *Cinema and Intermediality: The Passion for the In-Between*, Anges Petho (2011) included a notable section titled *Ekphrasis and Jean-Luc Godard’s Poetics of the In-Between*, in which ekphrasis is presented as a useful tool to explore word and image relations. Petho focused on the way Godard moves between media and quotes from *ekphrastic* literature to engage with “a multiple or meta-ekphrastic cinematic discourse”.  

She described the relationship between painting and cinema and the *ekphrastic* techniques in which Godard’s ‘total’ cinema shows how cinema can “reflexively define itself as a complete and sensorial experience…” Although a different medium, Godard asks a similar question to Mitchell; “what does cinema want?” as compared to Mitchell’s; “what do pictures want?” As part of the narration for his film *Histories du Cinema* (1988-98) Godard pronounces that: “With Manet begins modern painting: That is, the cinematographe. That is, forms making their way toward

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94 Ibid, 4.
In *A Voice from Elsewhere* (2007) Maurice Blanchot premises a text regarding Plato’s scepticism for writing with an epitaph, or ekphrasis by poet René Char titled *The Unnamable Beast*, relating to imagery seen in the caves of Lascaux. The question of impossible speech by a mute surface is compared to sacred speech in which the author is unknown or hidden, a future speech, what Blanchot calls “the song of presentment, of promise and awakening.”

The waters were whispering into the ear of the sky

Stags, you leapt traversed millennium space,

From darkness of the rock to the air’s caresses.

(*The Black Stags* by René Char Trans. Gustaf Sorbin, *Selected Poems*)

Werner Hertzog’s documentary film, *Cave of Forgotten Dreams* (2010) could be described as a filmic exercise in ekphrasis in which time is examined. In the film Hertzog presented his own poetic exploration, visual and verbal articulation, of the cave art of Lascaux. Hertzog spoke of the restrictions involved with making the film, the specialist people, the specialist equipment, the artwork, interpretations of the artwork and the

95 Jean Luc Godard, *Histories du Cinema* (1988-98) DVD.
speculation about the artworks’ context. Hertzog portrayed the poetic through the notion of time, between the making of the artwork and the making of the film. He believed the cave to be a frozen flash of a moment in time.

![Fig. 9](image)

At the State Hermitage Museum in St Petersburg, the Modern Art Department collaborated with the National Centre for Contemporary Arts, to stage an exhibition titled *Ekphrasis* (2014-15) that focused on “the functioning of ekphrasis in modern video” with the museum as its *ekphrastic* source setting up a dialogue between contemporary artists and the museum in which the artist is supposedly in control, not the museum and its politics. The introductory text for this exhibition noted that ekphrasis as a technique provides an understanding of the:

> [a]esthetic experience, invariably leading to the ethics of aesthetics … Of course, ekphrasis inevitably includes both information about the ideology and socio-cultural identity of an author and his/her times.⁹⁶

Two artists in the exhibition, who made art a description of itself, were Francis Alÿs and Shahar Marcus. The video by Alÿs was a reinterpretation of a Rembrandt painting, *Nightwatch* (2004), in which the artist was given permission to let a fox roam the

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⁹⁶ *Ekphrasis* (exhibition) Hermitage Museum, St Petersburg, the Modern Art Department collaborated with the National Centre for Contemporary Arts, 2014 –2015.
National Portrait Gallery in London for a night while he tracked it with the gallery’s Closed-circuit television cameras. Israeli artist Shahar Marcus playfully debunked the power of the curator in a Hollywood style movie promo titled *The Curator* (2012).

![Fig. 10](image)

**Fig. 10**

**Fig. 11**

**Samuel Beckett and Ekphrasis: Word / Image Limitations**

The tension between image and word was of concern to Samuel Beckett. He sought to examine the limitations of language, pushing the boundaries of ekphrastic relations. According to Louis Oppenheim in the essay “The Agony of Perceivedness” in *The Painted Word* (2000):

> Ekphrasis in Beckett takes a distinctly nonmimetic turn; it dramatizes perception as it points to the unreliability of representation of the (already
Trish McTighe wrote about the ekphrastic relationship Beckett staged between the spoken word and image in which “a static image is rendered fluid by words, spoken into time”. She spoke of how the word “might touch the image” and defined ekphrasis as:

used by rhetoricians of ancient Greece to denote a rhetorical strategy whereby an object was described in close enough detail as to bring it to life in the minds’ eye of the listener (from eklec and phrazein meaning “to point out”). The term as it is used today refers to a specific genre of poetry in which the poet writes in response to a piece of visual art.”

Beckett showed that time is different in different art forms, time is static in painting and temporal in poetry and McTighe claimed how ekphrasis:

makes us see the image anew … so these plays dramatize the ekphrastic gesture of writing toward an image, causing word and image to collide, montage-like, in a process of making, remaking, and unmaking.

An example might be found in the 1973 production of Not I, in which Billy Whitehall claimed she felt like she was in a moving painting. Recently performed in London, Not I was said to involve the mortification of the flesh, in which the mouth of the actor is the only visible part of the body. McTighe described the “analysis of how two aesthetic systems,” linguistic and visual, are bought into play”.

An example of an ekphrastic gesture might also be found in traditional Japanese mythology and Oukyo’s Ghost. The painting by Hounen Tsukioka (1882) depicts eighteenth century artist Maruyama Okyo who created an artwork that comes to life. The figure is seen emerging from the canvas, and has been noted as a way to consider, not only ekphrasis, but also representations and abstractions. Oukyo’s Ghost inspired

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99 Ibid, 77.
100 Ibid, 78. Note Stephen Cheeke’s analysis on ekphrasis.
102 McTighe, The Haptic, 79.

![Fig. 12](image_url)

If ‘Prosopopoeia’ can represent an imagined, absent or dead person as speaking and make the invisible appear to be visible as portrayed in *Oukyo’s Ghost*, then ekphrasis might apply to the work of psychologist Dr Konstanin Raudive and the recording of voices he claimed to be of the dead.
Both artists and art historians speak about the dead and one could argue by speaking about the dead we in fact speak to the dead. The dead might be considered reduced to modes of representation and art history becomes a type of ekphrasis. According to art historian, Jas Eslin:\textsuperscript{103}

Far from being a rigorous pursuit, art history – certainly since its founding fathers in the modern era, Vasari and Winckelmann, and undoubtedly in the surviving ancient sources who were their inspiration (Pliny, Vitruvius, Lucian, Philostratus, even Pausanias) — is nothing other than ekphrasis, or more precisely an extended argument built on ekphrasis. …\textsuperscript{104}

Literature thrives on dead voices. Homer spoke to the dead throughout his epic poem \textit{Odysseus}. Souls constantly spoke to Dante and Virgil in the \textit{Divine Comedy}. In Shakespeare it was the dead father who prompted Hamlet to seek justice. Ghosts are ubiquitous in Greek mythology. Orpheus, through the power of song, was able to traverse the underworld. Recording technologies enable the dead to speak on cue. Radio and telephone transmit voice, cinema projects voice, while museums and archival institutions store voice — these are voice repositories, cemeteries for voice.

Marjorie Perloff described the “disembodied voices” of radio as the “perfect vehicle for the dance of death that is its subject”.\textsuperscript{105} This statement was part of Perloff’s more detailed analysis of Beckett’s radio plays of the 1950s, presented in an essay titled “The Silence that is Not Silence: Acoustic Art in Samuel Beckett’s “Embers” (1998). Her essay premised an epitaph outlining the paradox relating to the phonograph. The epitaph by

\textsuperscript{103} Jaś Eslner, “Art History as Ekphrasis.” \textit{Art History} 33, no. 1 (2010): 10-27, 11.
\textsuperscript{104} Ibid, 11.
Charles Grivel was taken from his essay in *Wireless Imagination: Sound, Radio and the Avante-Garde* (1992). Grivel claimed that:

> The phonograph emphasises the self in the lack of subject. This machine bears a paradox: it identifies a voice, fixes the deceased (or mortal) person, registers the dead and thus perpetuates his living testimony, but also achieves his automatic reproduction *in absentia*: my self would live *without me* — horror of horrors!106

There has been much theorizing of photography’s conceptual relation to death, most notably by Roland Barthes107 and Susan Sontag.108 Stephen Cheeke in his book on ekphrasis reflected on Susan Sontag’s ideas concerning the photograph as a ‘trace’ also a term extensively theorised: “something directly stencilled off the real, like a footprint or a death mask”.110 Perloff had written an earlier essay (1995) with a comparable point of view regarding photography, titled “What Really Happened, Roland Barthes’ Winter Garden / Christian Boltanski’s Archive of the Dead” in which she examined Boltanski’s artwork and Barthes assumption that: “photography is a certificate of presence”. Yet this ‘presence’ is also an absence, a death of that moment in time. The photograph becomes a monument to a dead moment where the “subject is transformed into object so when we look at a photograph of ourselves or of others, we are really looking at the return of the dead”.111

Recorded voices are likewise similar to photographs in which they are also a ‘certificate of presence’. The gramophone, according to many sound theorists and historians, was

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109 Jacques Derrida, in *Of Grammatology* (John Hopkins University Press, Baltimore 1967), defined he ‘trace’, see indexicality and the philosophy of the erasure of origin and the debate over voice as origin founded in the notion of phonocentrism, voice in relation to the “privilege of presence”, From the The Written being/TheBeingWritten. 88


the first recording device invented, initially to preserve the communication of voice and was a mechanism used to distribute these voices. Allen Weiss, in his book Phantasmic Radio (1995) claims that:

[w]here once total silence was only possible in death, now the dead continue to speak, sing, make noise and pollute the body politic, leading to an eerie epistemological rupture.112

As early as 1986 Whitehead coined the term “woundscape” developed from:

An experience as a passenger in a near fatal car accident (involving a total of eight people, suffering a wide range of serious injuries that created a complex and multi-layered woundscape). Whitehead developed what he called “vulnerology”; the science of wounds, comparing the interpretation of wounds to technological developments (Virilio-speed).113

Whitehead went on to develop the notion of ‘Display Wounds’:

The wound as an inscription left on the body of the flesh, by a technological body. The wound needs to be empowered i.e. given a voice, vulnerology constructs a voice for the wound, see ‘Display Wounds’ ... My hope is that I can join them together as a chorus and perhaps that chorus will be heard ...

Wounds can bleed or they can sing.114

This ‘epistemological rupture’ is a disjunction or split between knowing and not knowing,115 — a split in which the comprehension of presence is questioned, just as sound from an unknown source disturbs relations between presence and voice in acousmatics. Two types of presence become evident, one visible and one not.

In Speech and Phenomena, and other Essays on Husserl’s Theory of Signs Derrida claimed that: “form is presence itself”.116 The voice defines presence and if the location of that

113 http://gregorywhitehead.net/2012/06/07/display-wounds/
114 Ibid
voice is not visually perceived, if the presence of voice is split, presence is split — an acousmatic situation arises in the form of disembodied sound that may instigate imaginary illusion in which the mind struggles to connect sound with source. Acousmatics, discussed in more detail later, presents a disembodied voice — a voice with an unknown origin, or a re-embodied voice — typically via technology, such as the tape-recorder. An early cinematic depiction of a dead and haunting acousmatic voice is Fritz Lang’s *The Testament of Doctor Mabuse* (1933). Mabuse is the spirit of a dead man traversing bodies and transmitting messages through recordings, to become the mastermind of seemingly impossible criminal activity.

Dr Konstantin Raudive was a Latvian psychologist and student of Carl Jung. In his work with electronic voice phenomenon (EVP), Raudive claimed to capture hundreds of different voices of deceased people on reel-to-reel tape recordings. The Raudive tapes have a similar appeal as vernacular photography — vocal readymades — in which the maker is not necessarily the ‘original’ maker. In the making of the tapes it is as if Raudive was attempting to scientifically follow in the footsteps of futurist F. T. Marinetti whose (1933) manifesto *La Radia with Pino Masnata*, declared radio to be “[t]he reception amplification and transfiguration of vibrations emitted by living beings living or dead spirits dramas of wordless noise-states.”

117 Reference to this Marinetti citation is also made by Gregory Whitehead in an article *Bodies, Anti-
In 1959 Swedish artist and musician Freidrich Jürgenson, while attempting to record birds stumbled across what was later to become known as “electronic voices” or ‘electronic voice phenomenon’ (EVP). After his initial discovery, Jürgenson devoted time to making more recordings and publishing his research findings. According to Fredrich Kittler, Jürgenson had his own ghost voice frequency.\textsuperscript{118}

Raudive became interested in Jürgenson’s findings, which initiated their collaborative experiments made between 1964 and 1969. The publication of Raudive’s first book, \textit{The Inaudible Made Audible}, later translated into English and re-titled \textit{Breakthrough} (1971), presented the results of their experiments to a wider audience and was extensively written about in another book by Peter Bander titled, \textit{Voices from the Tapes: Recordings from the Other World} (1973). While translating Raudive’s book, Bander was confronted with many problematic issues. He declared an initial scepticism about where the voices originated from but was determined to apply stringent, logical, scientific procedures to substantiate any possible claims. On one occasion, Bander told of how the press tried to insinuate that the voices were “pick-ups from low frequency transmitters operated by the CIA.”\textsuperscript{119} As the book became widely known, it provoked both positive and negative interest, especially in church circles and spiritualist groups from which the idea pertaining to voices of the dead questioned specific ‘life after death’ beliefs. Throughout the book, Bander sought to discover the origin of the voices by applying controlled testing of all types. For Bander, it was crucial that the tapes be subjected to this scientific scrutiny so they would be, ultimately, legitimised findings.

\textbf{Susan Hiller: After Images and the Here After}

Raudive’s collection of sixty tapes, now held by the British Library, has inspired experimental projects by Susan Hiller, Mike Kelley, Tony Oursler and William Burroughs.


\textsuperscript{118} Friedrich A. Kittler, \textit{Gramophone, Film, Typewriter} (Stanford University Press; Stanford, California, 1999), Introduction, 13.

\textsuperscript{119} Peter Bander. "Publish and be Damned." In \textit{Voices from the Tapes: Recordings from the Other World} (New York: Drake Publishers, 1973), 59. Mike Kelley makes reference to this also.
Do the dead speak to us, this is my voice unrolling in your present, my past, I am speaking to you from the hereafter, the hereafter, I’m an audible Raudive voice…

These words are spoken and recorded by Susan Hiller in her installation titled Monument (1980). Hiller claimed that she constructed the Raudive voice recordings as a way of trying to “imagine a time in the distant future when [she] would be dead and someone would be listening to this tape” — she would be a ghost speaking. Hiller claimed that: “[r]ecorded voices speak to us all the time, we don’t even realise we have these physical traces of them.” The clichéd term ‘hereafter’ that is used in her work implies a specific presence yet to come, a future presence, similar to the beginning of Beckett’s Krapp’s Last Tape “A late evening in the future.”

Hiller’s art practice involves the appropriation of cultural artefacts and looking at language as an artefact. At the time of making Monument, Hiller was interested in research conducted by the linguist Benjamin Whorf, who believed that the structure of a language conditioned the way the speaker of that language thinks, and Konstantin Raudive’s voice experiments and tape recordings of voices he claimed were from the dead. The interest in these tapes epitomise Hiller’s interest in other possibilities outside “official culture” as a social phenomenon. Hiller noted that the rational

120 Soundtrack for the artwork titled Monument (1980)
123 Tate Modern, Susan Hiller: Artist Talk with Francis Morris interview and Susan Hiller: Talking Art,
comprehension of paranormal material of this type resides in the ability of imaginative processes to conjure up sound in the same way as the science of perception has shown that the mind will see images in the visually abstract, such as clouds. Likewise sound and voice can share a similar sense of ambiguity.

Fig. 15

Another Installation based artwork by Hiller titled *Magic Lantern* (1987) is described by Jean Fischer in the catalogue *The Revenants of Time* (1990) as a “staging of a scene, a seeing, a séance.” The word séance in French means seminar. This projection work comprised an automated audio/slide programme, including three slide projections that depicted a set of primary coloured circular forms projected in a sequence with a twenty-minute soundtrack. The work is also described in her monologue published by the Tate Gallery as:

Three overlapping circles of coloured light projected on a screen in a darkened room, changing hue at regular intervals. Played against this arena of pure form and colour is a collage of chanting and fragments of curious voice experiments staged by the Latvian scientist Raudive, who claimed to have identified recognisable words and names in the noises he recorded in empty rooms.

2008 interviewed by Richard Grayson, (13 June 2006)
http://www.tate.org.uk/context-comment/video/susan-hiller-artists-talk
125 Susan Hiller, Ann Gallagher, Yve-Alain Bois, Guy Brett, Jörg Heiser, Alexandra M. Kokoli, Jan Verwoert,
In 1988, Art historian Alex Potts described *Magic Lantern* as an “anarchic interplay of language, sound and spectacle in which you think you know clearly where you are and forever lose your bearings”126 According to Ann Gallagher, *Magic Lantern* “explores the body’s instinctive response to colour”127 in which the act of viewing pure colour creates an after-image. The work sets up a conscious understanding that something is happening inside the viewers head not outside in the gallery space, suggesting that in day to day living less attention is paid to what exists internally as opposed to what is generally perception in the external world.128

As Ulrika Maude claimed in her essay “Modernist Bodies: Coming to Our Senses”, early scientific tests by Robert Darwin, father of Charles Darwin, clarify the notion that vision does play tricks on the mind. Maude highlighted Goethe’s explorations in *Theory of Colours* and that:

The importance of afterimages was that they revealed ‘the presence of sensation in the absence of stimulus’ — that the eye, in other words, on occasion perceived things that were not there’ that: [r]etinal afterimages also brought to the forefront the temporality of vision, which after all had been considered timeless.129

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126 Ibid, 80.
127 Ibid, 18.
128 Ibid, 18.
Similarly the soundtrack to *Magic Lantern* presented “after-sounds”—audible representations of hypothetical presence after life, made possible through the direct sampling or appropriation of Raudive and his experiments with collecting voices of the ‘dead’ on magnetic tape.\(^{130}\) While for Raudive the voices “suggested the language of ghosts, for Hiller [they] represent the potential ghost of language.”\(^{131}\)

Hiller told of how she first encountered the Raudive tapes through the work of William Burroughs who had discovered Raudive’s work in the sixties. She described how the tapes influenced her personally.

> I first heard about Raudive’s work in the 60’s before my practice was very well developed. The poetic idea of amplifying silence and finding it isn’t silent at all but full of sound, was fascinating. The realisation that; ‘nothing’ was in fact ‘something’ seemed to support ideas I was forming about how to pay attention to what was out of sight or beneath or beyond recognition within our culture, and as an artist to try to picture it for myself and others.\(^{132}\)

In Hiller’s catalogue *The Revenants of Time*, Fisher referred to *Magic Lantern* and *An Entertainment* as:

> [r]eturning us to the collective scene of storytelling from which vision and voice have equal illusionary power and image and voice projection are pushing the viewer toward an un-reality.

Fisher noted the incongruous relation between image and sound in which we struggle to form a “logical synthesis between seeing and hearing, surrendering the unconscious body to the rhythms of image and sound.”\(^{133}\) Fisher described the political nuances of the work in which we see a flash of red when hearing Raudive’s voice of Mayakovsky’s and a flash of blue with the voice of Churchill.

> The imprinting of sound in our minds fades with the soundtrack: a disintegration of time, like the ‘voices of the dead’ leaving only the barest

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\(^{130}\) Hiller, Gallagher, Bois, Brett, Heiser, Kokoli, Verwoert, *Susan*.


echoes for Raudive and us to reinvent, to reinvest with significance.\textsuperscript{134}

In the interview with Richard Grayson, Hiller described that through the recorded construction of the delivery of Raudive’s findings we, as the listener, are told prior to the sound sample who we are about to hear, in a way pre-empting the imaginative process and psychologically implying that what we hear is often preconditioned. As Hiller claimed in an interview with Gavin Jantjes in 1998:

\begin{quote}
I don’t want either to debunk or to approve of his findings, I just consider this a very compelling metaphor for the kind of things that interest me, wanting to find the space between — I want to find the sound in the silence, the meaningful in nonsense.\textsuperscript{135}
\end{quote}

Speaking to Mary Horlock, Hiller declared not to be a believer but kept an “open mind” and did not want to deny that:

\begin{quote}
[t]here certainly are voices on these tapes, speaking what seem to be words in a weird mix of languages. They are compelling, eerie, and if perhaps their only existence is as electronic artefacts or artefacts’ of the process of recording and amplification… it really doesn’t matter.\textsuperscript{136}
\end{quote}

Visually \textit{Magic Lantern} is reminiscent of a recontextualised optical examination, a staging of a Johannes Itten colour theory, or even a possible parody of modernist formalism. Grayson described Hiller’s potentially mock experiment as similar to “the ground-breaking experiments of Newtonian optics and the Platonic teleologies that underpin the intentions of pure abstraction”.\textsuperscript{137} This “disco science” of Hiller’s piece, entangled with Raudive’s “dead voices” created a new way of attempting to comprehend the power of illusion, from both the visual and the audible which can only exist through the amalgamation of both mediums, a union in a sense that pays homage to pseudo-science, séance’s and abstract optical games. Recently Hiller has employed the same working methodology with work titled \textit{Sounding} 2013 – 2014 in which distorted video correlates with recorded stories of UFO sightings.

\textsuperscript{134} Ibid
\textsuperscript{136} Horlock, "Mary Horlock Talks …", 1.
\textsuperscript{137} Grayson, 'Susan.
The focus on Raudive’s experiments not only reflected Hiller’s long term interest in forgotten or neglected histories but links directly to the work of the late artist Mike Kelley who carried out his own research into the work of Raudive. Kelley’s original interest in the tapes of Raudive experiments stemmed from his interest in “a-compositional music” or noise music, at a time when he made sound work from used audiotapes.\(^\text{138}\)

\[\text{Fig. 17a}\]

\[\text{Fig. 17b}\]

\(^{138}\) During this period Kelley was a member of the band *Destroy all Monsters* (1973-85), a seminal punk, noise art band, who drew inspiration from many and varied sources. Kelley also made his own *Musique concrète* inspired work which he claimed to extend to an interest in minimalist composers such as *Le Monte Young* and trance music such as *Sun Ra*. He was interested in how Raudive’s experiments were similar to sound that induced a psychic effect as well as “a folk example of certain trends in the avant-garde at the time.” \(^3\) Title examples of *Destroy All Monsters* are *Shake a Lizard Tail* or *Rust Belt Rump* and were performed live in Kelley’s studio during 1995. The video is a type of gothic ‘mash up’ between Sun Ra and TV advertising of the time.

\(^1\) Mike Kelley, and Jeffrey Sconce. "I’ve Got This Strange Feeling..." In no. 1 (2004), 4.
In 2003 Mike Kelley wrote an essay titled “An Academic Cut-Up, in Easily Digestible Paragraph-Sized Chunks or THE NEW KING OF POP: DR. KONSTANTINE RAUDIVE”. This text offers insight into Kelley’s reasons for using “trance channelers’ in live concert[s]” inspired by ‘electronic voice phenomenon’ (EVP) experiments of Dr Konstantin Raudive. In the essay Kelley highlighted how Raudive’s tapes inspired William Burroughs “cut-up” techniques. Kelley introduced his text as an essay originally written for Sonic Process – an exhibition held in Paris in 2002 and described how the collaboration with musician and experimental sound artist, ‘Scanner’ (aka Robin Rimbaud) first came about. Kelley explained that the attraction to Raudive’s tapes was the diverse possibilities of sources from which the voices may have originated.

Whether they were explained as the voices of spirits of the dead, of demons, as projections of the unconscious, or secret CIA transmissions, the multitudinous poetry of discourse attendant to these tapes excited me.139

For Kelley there was an ideological aspect to the tapes that echoed work of the Futurist and Dada movements.

Mike Kelley and Rorschach Audio
According to Mike Kelley, the recoded voices by Raudive have a relation to the Rorschach inkblot test. He claimed: “[t]he detection of voices in the tape hiss could be considered analogous to the recognition of imagery in Rorschach blots.”140 This idea also became the subject for a recently published book by the sound artist Joe Banks, Rorschach Audio: Art & Illusion for Sound (2012).141

In an interview on BBC Radio 4, titled Out of the Ordinary (2013) Banks expressed his scepticism towards those audio artists and DJ’s interested in Raudive’s experiments. Banks believed Raudive’s work was more about experiments in psychology rather than para-psychology experiments. Banks delivered a lecture titled Rorschach Audio – Ghost

139 Mike Kelley. "An Academic Cut-up, in Easily Digestible Paragraph-Size Chunks; or, the New King of Pop: Dr. Konstantin Raudive." Grey Room, Inc No.11, no. Spring (2003), 22-43.
140 Ibid, 39.
Voices, Art, Illusions and Sonic Archives: at the British Library to:

Demonstrate a number of highly entertaining audio-visual illusions, which show how the mind can misinterpret recordings of sound and of stray communications chatter, in a similar way to how viewers project imaginary images onto the random visual forms of the psychiatrist Hermann Rorschach’s famous ink-blot tests.

In To Wage War With Ghosts: Joe Banks Of Disinformation Interviewed (2012), in The Quietus magazine, Banks began with a discussion about his book Rorschach Audio and aural perception. Banks went on to discuss the work of Susan Hiller and her appropriation of Raudive’s recordings. He was dismissive of Hiller’s work for apparently relating Raudive’s experiments to “feminist imperatives and post-colonial theory”. Hiller responded to Bank’s article, claiming she “[j]ust wanted to say that I don’t feel my position on the Raudive material has been fairly represented, I’m not credulous. My linking of Cage and Raudive was only on the point that they were both interested in ‘silence’.” Banks’ argument is further weakened in a recent admission that he does not know Hiller’s work, which begs the question; how does one critique a position on source material without this knowledge.

In response to an email Hiller described her work with Konstantin Raudive recordings:

On the Raudive material in particular, I think my position is best expressed in actual works of mine such as Magic Lantern. Joe Banks clearly misunderstands what I’m about. I would describe my interest in Raudive, Jürgenson etc. as open-minded; I don’t believe in spirits but I do believe there is a lot of information — messages, communications, realities — we are poorly equipped to perceive.

142 This lecture was also given recently at Gertrude Contemporary 2/6/2015.
145 Email correspondence 8/10/2014
Mike Kelley and the Uncanny

Mike Kelley’s approach to the work of Raudive was similar to that of Susan Hiller, in which they both had an interest in the writings of Freud. In an interview with Jeffrey Scone regarding Kelley’s exhibition The Uncanny (1993), Kelley referred to Freud’s 1919 text The Uncanny and his analysis of the ‘uncanny’ “as a fear of being taken over by forces external to the body that could in turn be confused with one’s sense of self.”

For Kelley the ‘uncanny’ related to his work with repression. He created two projects on the ‘uncanny’, first in Sonsbeek 93, Arnheim, Holland (1993) and eleven years on at the Tate Liverpool titled, Mike Kelley: The Uncanny (2004) in which he curated and exhibited collections of found photographs and sculptures in a museum-like display. The project made the obvious reference to the Exposition Internationale du Surrealisme in Paris (1938) and Kelley claimed that he was “interested in presenting this ‘Postmodernist’ aesthetic recuperation of traditional sculptural form as a Freudian ‘return of the repressed’ — as a familiar thing that had returned in unfamiliar form”.

146 Mike Kelley, and Jeffrey Scone. “I’ve Got This Strange Feeling...” In, no. 1 (2004). Following Mike Kelley’s exhibition The Uncanny at Tate Liverpool, the artist and Jeffrey Scone talk about Freud, the power of hidden memory and techno-shamanism.

147 Kelley, Scone, I’ve Got...
Kelley described how for Freud “dolls, waxworks and other doubles evoke the uncanny”. The ventriloquist dummy epitomises this idea of the ‘familiar’ unreal. In *Fiction and Its Phantoms: A Reading of Freud’s Das Unheimliche (The “Uncanny”)* (1976), Eric Prenowitz and Hélène Cixous accused Freud of creating “a kind of puppet theatre in which real dolls or fake dolls, real and simulated life, are manipulated by a sovereign but capricious stage-setter.”

Kelley’s essay ‘Academic Cut-Up…’ also examined the idea of contemporary art as schizophrenic as reconsidered through Gilles Deleuze and Felix Guattari in *Anti-Oedipus* (1972).

Instead of describing schizophrenia as pathological, Deleuze and Guattari stress more positive aspects of the condition, praising the schizophrenic’s capacity to range across mental fields to transcend the bureaucratization of the mind.

Kelley compared this form of fragmentation to the “scrambled” voices collected by Raudive: ‘scrambled’ became “tortured” in which the voices of the spirits are assumed to be mentally ‘degrading’. He went on to portray an imagined event in which trance

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148 Sigmund Freud; Sigmund Strachey, Helene Cixous, and Robert Dennome, "Fiction and Its Phantoms: A Reading of Freud’s Das Unheimliche (the "Uncanny")." *New Literary History* 7, no. 3 (1976), 525.

channeller’s summon Parisian celebrities with those who speak in tongues.150

Mike Kelley, Tony Oursler and Song
As with Kelley and Hiller, Tony Oursler also became intrigued by the investigations of Dr Raudive. In Fairy Man (2001), a work on paper, Oursler depicted the “disembodied” hands of Raudive holding a recording box, surrounded by floating ghostlike figures — a type of “graphic glossolalia” found in Antonni Artaud drawings. Another work by Oursler titled Time Mort (2003), also a work on paper, depicted the full image of Raudive in a projected monochromatic format.

Fig. 21

John C. Welchman, who also wrote on the work of Mike Kelley, claimed that:

Oursler seizes on Raudive’s obsessive archivalism as another way station in his ironic cosmos of appropriating, mediumistic machines, setting alongside a speculative fairyscape.151

Experimental film and sound artist Tony Conrad wrote that:

More needs to be said about the powerful role accorded the voice in Oursler’s work, in large part because the assignment of voices to ghosts has, as we have seen, been a mark of Western cultural practices since antiquity. Voicecasting, throwing the voice like a net, over and around an image is a trademark device of the “puppetry” that has pervaded Oursler’s career.152

Conrad believed the telephone, radio, and phonograph, together configure a modern ‘ghost’ space in which the disembodied voice has been psychologically ‘re-embodied,’ in which the discrepancy between the location of a voice and the location of its speaker has somehow been cancelled.153 This theory may well explain the fascination for the concept of voices from the dead found in the Raudive tape experiments. According to Oursler when he studied art with Kelley at California Institute of the Arts, it was a time when many artists mixed many mediums:

Mike and I took a performance class with Laurie Anderson, who at that point had pretty much given up on performance art and was focusing on music. Performance artist Julia Heyward, works such as God Talks Now, was talking about visual records — a fusion of film and music — long before MTV. Dan Graham came to speak and blew me away. Mike was also there with his friend Kim Gordon, who would go on to alchemically alter music and art [Sonic Youth]. The idea that art could pass into the realm of pop culture had great appeal to Mike and me. Somehow, a side effect of studying conceptual art was that we came to believe that there could be new ways of making movies and TV shows as well as theatre.154

**Mike Kelley and Scanner**

Scanner is an experimental sound artist and DJ who made controversial work during the 1990s “by scanning cell phone conversations and using them, without consent, in his

153 Ibid
electronic music concerts”\textsuperscript{155} Scanner’s collaboration with Mike Kelley \textit{Esprits de Paris} sought to re-articulate Raudive’s experiments. In this project Scanner claimed they were not searching for voices of the dead, as Raudive was, they were seeking “the ghost in the machine”.\textsuperscript{156} According to Kelley, Scanner believed that certain material such as batteries, and certain architecture retained a type of “trace” of its own history, similar to the ideas pertaining to “Stone Tape Theory” a theory based on the belief that “inanimate materials can absorb energy from living beings”.\textsuperscript{157} Jacques Derrida infamously proposed in \textit{Of Grammatology} (1967) that:

\begin{quote}
The absence of another here-and-now, of another transcendental present, of another origin of the world appearing as such, presenting itself as irreducible absence within the presence of the trace, is not a metaphysical formula substituted for a scientific concept of writing.\textsuperscript{158}
\end{quote}

Voice might embody trace in a similar sense.

\textbf{William Burroughs and Tape Recording Experiments: Collaborations with the Dead}

In 1976, the writer, poet and artist William S. Burroughs wrote an essay that focused on Konstantin Raudive’s voices of the dead and the concept of voice phenomena.

Visible speech diagrams and voice prints have confirmed that these actually are recorded voices. The most complete source book is \textit{Breakthrough — voices from the dead} by Konstantin Raudive\textsuperscript{159}.

\begin{flushright}


\textsuperscript{157} Stone Tape Theory, defined by Steve Goodman as "Proposed in the 1970s as a possible explanation for ghosts. The Stone Tape Theory speculates that inanimate materials can absorb energy from living beings. In other words a ‘recording’ or track is laid down during moments of high tension, such as murder. This stored energy can consequently be released, resulting in a display of the recorded activity." http://www.forensic-architecture.org/lexicon/stone-tape-theory/


\end{flushright}
In 1978 Burroughs delivered a lecture at the Kerouac School of Disembodied Poetics Naropa Institute, Boulder, Colorado.\textsuperscript{160} The lecture focused on the creation of “cut-ups” with phrases from the book \textit{Breakthrough — Voices from the Dead} by Konstantin Raudive. According to Burroughs the ‘cut-up’ was made in 1978 in Boulder on a borrowed tape-recorder:

> Basically Raudive [recordings] deal with the phenomena of intelligible phrases spoken in different languages by often identifiable people appearing on blank tape run through a machine at high record level in an otherwise silent environment. In other words; no apparent input.\textsuperscript{161}

Burroughs’ film project \textit{It Belongs to the Cucumbers} (1976), later to be known as \textit{We See The Future Through The Binoculars Of The People} (1978), was one of the first mixed media Cut-Up experiments and directly referred to Konsantin Raudive. A specific line at the beginning states “[r]ecordings made with no apparent input that turned up, unexplained voices, on the tape, … no sounds are heard or omitted but on replay faint

\textsuperscript{160} Raudive’s collection of voices from the dead is also found in the original track listings: “[W]e see the future through the binoculars of the people (circa 1978) — text of a lecture given by WSB [Burroughs] to the Kerouac School of Disembodied Poetics Naropa Institute, Boulder, Colorado in summer 1976, originally entitled \textit{It Belongs to the Cucumbers.}

\textsuperscript{161} Industrial Records, \textit{Nothing Here…}
voices of unknown origins".162

The text was first titled Breakthrough: An Amazing Experiment in Electronic Communication with the Dead as Konstantin Raudive’s PhD thesis in 1971.163 Burroughs described how the Raudive tapes were important for him, exclaiming:

What better way to contact someone than to cut and rearrange his actual words? … Whether there is actual contact with the dead is an academic question as long as there is no way to prove or disprove it.164

According to Douglas Kahn, Burroughs believed that the Raudive tapes revealed that external voices are not just the “imaginings of a sick mind.”165 Kahn referred to the origins of the voices and acknowledged a debate arising as to where the voices originate — the acousmatics — the question of voices from the dead or the unconscious of the living. Kahn had previously referred to the idea of recording the voice as a type of “deboning”, in which “cuts” in the sound construction become “a metaphor of the recording process of editing”.166

In an essay titled “Sound identity Fading Out William Burroughs’ Tape Experiments”, Robin Lydenberg defined Burroughs experiments with voice and sound:

[I]n the broader context of his theories about language, he viewed Western culture as ruled by a system of mass ventriloquy in which disembodied voices invade and occupy each individual.167

For Burroughs there was a hereditary pattern stemming back to “primitive societies” in

which the ruler psychologically implants his voice into his peoples to effectively dominate,\textsuperscript{168} or as in modern societies where the: “mass media of newspapers, radio, television, magazines form a ceremonial calendar to which all citizens are subjected.”\textsuperscript{169}

The cut-up method, used by Burroughs (and collaborator Brion Gysin), was described by Lydenberg as a way of re-combining ‘abstract units’ of language and in this instance voices. “What interests Burroughs is that these voices often come through speeded up and pulsing rhythmically like incantations or poetry”.\textsuperscript{170} Burroughs would take samples of Raudive’s findings, statements such as:

> Here are the cunning ones”. These samples would then be appropriated and montaged with other voice samples. The samples, or cuts became styles of voice, which according to Lydenberg he “recognise[d] in the language of dreams and in the speech of some schizophrenics”\textsuperscript{171}

Instead of believing the voices to be from the dead, Burroughs hypothesised the voices to be “imprints produced by the ‘memory banks’ of the present experimenters.”\textsuperscript{172} Burroughs understood the technology and the techniques Raudive used and was under no misconceptions as to the origin of the voices.

> As soon as you start experimenting with slowdowns, speedups, overlays, etc., you will get new words that were not on the original recordings. There are then many ways of producing words and voices on tape that did not get there by the usual recording procedure, words and voices that are quite definitely and clearly recognisable by a consensus of listeners. I have gotten words and voices from barking dogs.\textsuperscript{173}

\textsuperscript{168} Ibid, 411.
\textsuperscript{169} Ibid, 411.
\textsuperscript{170} Ibid, 431.
\textsuperscript{171} Ibid, 431.
\textsuperscript{172} Ibid, 431.
\textsuperscript{173} Burroughs. \textit{Adding Machine: Collected Essays}, London: Calder, 1985. By the mid1960s Burroughs had developed his own methodology and would invent processes such as “ inning” — a technique where one is “manually pulling the recorder whilst recording, or while re-recording, inch by inch”. Another procedure became known as “ handkerchief masks”; news cut-ups in which television and radio was sampled.
Voice and Virus

The film Decoder (1984) was loosely based on Burroughs 1971 book The Electronic Revolution, in which Burroughs explored the theory that: “the written word was literally a virus that made spoken word possible.”174 The film’s hypothesis was that musak was a subversive virus imposed by the corporate world to enforce consumerism and social submission. The young protagonist discovers that he can make an anti Muzak which could be used as a weapon against the new corporate world. This anti ‘muzak’, inspired by the cut-ups, would be used as a form of terrorism. Scenes depict young Germans playing video games montaged with Gysin’s Dreamachine exemplified the film’s use of cut-up techniques. The Dreamachine also starred in a ceremonial occult type scene. The film ends with the young radicals rioting in the streets of Berlin.

According to Steve Goodman in his essay “Audio Virology: On the Sonic Mnemonics of Pre-emptive Power”, the riot scenes in the film Decoder were actual riots filmed in 1987 when Ronald Reagan visited Berlin.175 In Electronic Revolution Burroughs believed that recordings of actual riots could induce a riot, “Riot sound effects can produce an actual riot in a riot situation.”176 Goodman claimed that: “Burroughs’ writings seem to have been the primary conceptual guide to the cut-up techniques promoted in the movie, particularly his audio virological ideas from Electronic Revolution:

which described the use of tape recorders to sonically catalyse riots and crowd disturbance … Decoder’s tape terrorism seems to stem directly from

176 Burroughs, Electronic, 13.
passages that describe the contagious use of the tape recorder to spread
rumour, discredit opponents or as a front line weapon to produce and
escalate riots.\textsuperscript{177}

The term, ‘audio virology’ was defined by Goodman as “modes of contagious
propagation.”\textsuperscript{178} Goodman concluded his article by suggesting that the “task of an audio
virology would be to chart this hauntological field,” noting that the strategies deployed
by Burroughs and the film \textit{Decoder} might need to be upgraded.

**Collaborations with the Living**

Radio-playwright, sound artist and theorist Gregory Whitehead believed that:

we cannot find our voice just by using it: we must be willing to cut it out of our
throats, put it on the autopsy table, isolate and savour the various quirks and
pathologies, then stitch it back together and see what happens.\textsuperscript{179}

In the book \textit{Wireless Imagination, Sound, Radio and the Avante-garde} (1992), Robin
Lydenberg’s essay, “Fading Out: William Burroughs’ Tape Experiments”, reflected upon
the ‘cut-up’ technique and other tape experiments. Lydenberg asserted that Burroughs
used Voice as a fragment and his collaborations that combined different media was an
attempt to strip away the layers of meaning associated with voice and language. The
early mixed media collaborations with Gysin, Somerville and Balch would later influence
Burroughs’ collaborative work with multimedia artists such as Laurie Anderson. The
(1985), described Anderson as one who would “celebrate their status as an outsider by
highlighting what counts in many official circles as noise.”\textsuperscript{180}

In “Beckett, Proust, and Burroughs and the Perils of “Image Warfare” Nicholas Zurbrugg

\begin{footnotes}

\textsuperscript{177} Birdsall, Enns, \textit{Sonic}, 29.

\textsuperscript{178} Steve Goodman, “The Ontology of Vibrational Force.” In \textit{The Sound Studies Reader}, Jonathan Sterne,
and Institute British Film (London: Routledge, 2012), 72. A discussion on “vibrational ontology” or
“vibrational force” in regard to a “sonic warfare”

\textsuperscript{179} Gregory. Whitehead, “Radio Play Is No Place: A Conversation between Jérôme Noetinger and Gregory
Whitehead.” \textit{Experimental Sound & Radio} 40, no. 3 (1996), 100.

\textsuperscript{180} Susan McClary, “The Politics of Silence and Sound.” In \textit{Noise, the Political Economy of Music}, Jacques

\end{footnotes}
claimed Burroughs explored the social and political potential of the word and image as a “virus propagating chaos”. For Burroughs, language was a ‘virus’, as it was for Laurie Anderson. In her song Language is a Virus from the film Home of the Brave (1986) she recites: “And Fred said: ‘I think he’s got some kind of pain. I think it’s a pain cry’. And I said: ‘Pain cry’? ‘Then language is a virus’”\textsuperscript{181}. The song, as detailed in the cover notes, concludes with the Burroughs quote: “language is a virus from outer space”. 

![Fig.24](image)

Laurie Anderson deconstructed and reconstructed voice with technology, a process she called “voice drag”.\textsuperscript{182} This is particularly noticeable in a work titled, What You Mean We? (1986) re-presented at the Australian Centre of Contemporary Art as part of the exhibition titled Ourselves (2012).\textsuperscript{183}

In this work Anderson premises the video with an explanation concerning a Burroughs


\textsuperscript{182} https://www.accaonline.org.au/sites/default/files/ourselvesedukit.pdf

\textsuperscript{183} ACCA. "Ourselves" edited by Australian Centre for Contemporary Art, (2012).
quotations: “[l]anguage is a virus from outer space”. In the video she claims there is a relation to Buddhist thinking, in which there is the thing and the name of the thing, which is already too much information, pointing out that language is a trick. In the video, Anderson cloned herself as a small man with a moustache and a deep voice. The video presented the clone as developing the need for a clone for the clone.

Anderson used tape loops, voice messages and voice distortions, when she computerised her voice she disguised her gender and her human-ness, in which the identity associated with voice is no longer be assumed. According to Michael Davidson in his essay, “Technologies of Presence, Orality and the Tapevoice of Contemporary Poetics”, for Anderson “voice is an index to certain ideological messages for which the body serves as conduit.”

In Anderson’s film, *Home of the Brave* (1986) the voice of Burroughs features from a dangling telephone, reciting the song *Sharkey’s Night* (1984). Later on Burroughs and Anderson dance gracefully across the stage, in which they seem to acknowledge a shared understanding or paranoia toward an envisaged “technological dystopia”. Davidson noted that in Anderson’s work (particularly *United States* 1983) the technological vehicles for voice, such as the telephone and the answering machine, are objects that detach voice, causing it to be “without origin”. In other words the voices become ‘acousmatic’ “detached from bodies, yet by their anonymity they are capable of controlling their listeners.”

For Anderson this paranoia was based on a shared attempt to comprehend how such technological ‘acousmatics’ became so powerful. In her song *Language is a Virus* (1986) the invading voice is that of language. The idea of an alien voice was reiterated in a lecture by Oliver Harris *Naked Lunch @ 50* at Columbia University (2009), in which he compared Burroughs to Fritz Lang’s voice of Dr Mabuse, a voice which questions:

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185 Ibid, 113.
The presence of the author and the agency of authorship, and sees the legacy of His Master’s Voice as curiously independent of man himself. In short, *Mabuse* is a film about authorship, about our quest to find the Man Behind It All, and about how writing *escapes* the hand of the man who wrote it, to take on a life of its own.\(^{186}\)

**Burroughs Outside / Beckett Inside**

According to Michael Davidson, “[t]he paranoid versions of these technologies — in Samuel Beckett and William S. Burroughs, for instance — project the tape recorder as an ultimate agent of mind control.”\(^{187}\) Davidson’s argument is premised from the position of Michel Foucault and the notion of “technologies of presence”\(^{188}\). The tape recorder was a useful tool during the Cold War era — an era ideologically defined by surveillance and intensified paranoia. Yet the tape recorder also offered poets a type of “oral aura” in which they could listen to themselves and develop creative techniques. For Davidson, it is these “systems of production and reproduction within which the voice achieves enough autonomy to regard itself as present unto itself.”\(^{189}\)

The relation between the work of William Burroughs and Samuel Beckett was explored by Katherine Hayles, known for writing about the concept of “Post Human”. In her essay “Voices out of Bodies, Bodies Out of Voices, Audiotape and the Production of Subjectivity” (1997) Hayles examined the production of sound within both body and machine, sound as a “mode of relation that produced a certain kind of postmodern subjectivity”.\(^{190}\) Hayles outlined a history of technology relating to voice and its presence, she reiterated the distinction between the phonograph, telephone and radio technology, highlighting the notion of voice transmission, while the tape recorder

\(^{186}\) Oliver. Harris, “From Dr Mabuse to Doc Benway: The Myths and Manuscripts of Naked Lunch.” In *RealityStudio*, (2009).


\(^{188}\) Ibid, 99.

\(^{189}\) Ibid, 99.

\(^{190}\) Kathrine Hayles, "Voices Out of Bodies, Bodies Out of Voices, Audiotape and the Production of Subjectivity”, Morris, *Sound*, 75.
offered the new possibilities for “erasure and rewriting”.\textsuperscript{191} For both Beckett and Burroughs the tape recorder becomes a body. For Beckett, the voice is displaced and for Burroughs the voice is ‘cut up’.

**Radio Clash and Oral Ammunition**

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\textsuperscript{192}

Gregory Whitehead believed that the fascination for other voices is enhanced by the development of technological prosthetics, from the gramophone to the radio. His preferred ‘prosthetic’ is radio and he uses radio as his medium. Live transmission delivered a presence as opposed to a recollection or memory. Whitehead recalled the fascination for the sound between frequencies:

> When I was 10 or 11 years old, I would lay in bed with a shortwave radio under my pillow, slowly turning the dial, searching for the weird signals between the stations, composite voices, strange languages collapsing into each other. Years later, I learned of the theories of Konstantin Raudive, who believed that these between-zones were assembly halls for the voices of the dead.\textsuperscript{193}

Marina Warner in *The Body and the Arts* (2009) claimed that photography and radio “unsettled the unity of body and self, and seemed to move an individual through time and space.”\textsuperscript{194}

In summing up this chapter it is worth considering the notion in which the curator and writer Manual Cirauqui articulated the personification of death through audio

\textsuperscript{191} Ibid, 76.  
\textsuperscript{192} Gregory Whitehead, "Radio Play Is No Place." *TDR Experimental Sound and Radio*, no.40, Number 3 (1996), 97.  
\textsuperscript{193} Ibid, 97.  
\textsuperscript{194} Saunders, Maude, McNaughton, *The Body*, 204.
recordings in *Thanatophonics from White Noise to Forensic Radio*\(^{195}\) (2013). Cirauqui followed a trajectory that began with Whitehead’s notion of ‘schizophonic radio’ (discussed at length in the following chapter) and moved toward an analysis of Mike Kelley, Raudive and Burroughs. In his examination of Mike Kelley’s essay ‘An Academic Cut-Up …’, Cirauqui explained the term ‘thanatophonics’ and how when etymologically dissected, it refers to death (thanto), and sounds (phonics), as opposed to *thanatophobia* — the fear of death … (in Greek, meaning the personification of death). Cirauqui claimed that: “Raudive’s technique was also based on the autopsy of recorded tapes, digging into and filtering and slowing down the noises until a voice, a semiotic substratum, was almost alchemically distilled from an apparently asemic material (noise).”\(^{196}\) For Kelley “Raudive was the first to use white noise as an object of research in itself, inventing a specific listening technology for sound void”. Cirauqui implies that today, spiritualists have high jacked the ‘cut-up’ method and he asks how “the spiritualist narrative culturally overpowered the poetic one?\(^{197}\)
THE MUNDANE AND THE MACHINE VOICE IN *KRAPP’S LAST TAPE*

(sings).

Now the day is over,

Night is drawing nigh-igh,

Shadows—

(*Fit of coughing. He comes back into light, sits down, wipes his mouth, switches on, resumes his listening posture*)

![Image of a performance scene](image)

*Fig. 25*
Krapp: The Man and the Voice

The American philosopher Don Ihde believes the dramaturgical voice “reveals a world” — an amplified world as in an epic or legend in which the division of self is constructed and manipulated.\(^{198}\) Hence the ‘dramaturgical voice’ can be extracted from the body. Samuel Beckett’s stage play *Krapp’s Last Tape* (1958) portrays the protagonist as a type of self-archive and presents two voices to the audience — the voice of the actor and the voice of the tape recorder, but it is the same voice and the same person. *Krapp’s Last Tape* is a ‘theatrical portrait’ of an old man, listening to a recording of his voice — recorded when he was thirty years younger. The tape recorder has become his memory and the act of recording has severed the connections between voice and body. As Ihde claimed, speech is multi-dimensional and in Beckett’s play there is a redoubling of voices introduced through the use of the tape recorder.\(^{199}\)

![Fig. 26](image)

The *play* begins with a brief narrated description of Krapp’s appearance. We are told that he is “very nearsighted (but unspectacled). Hard of hearing. Cracked voice. Distinctive intonation.”\(^{200}\) The minimalist *mise-en-scène* consists only of a table and a chair and on the table, is a tape recorder, microphone, boxes of tapes and a ledger. The


\(^{199}\) Ibid, 170.

table is flooded in light by a strong overhead white light and the rest of the stage is in darkness. Krapp is portrayed as an elderly man who fumbles around with the boxes of tapes and a ledger positioned on the table, as he eats a banana and drinks “booze”. He sits at the table, hunched over the tape recorder, ready to listen to the chosen spool. The audience discovers that on each birthday Krapp has methodically recorded, or documented aspects of his life — what he calls “PM’s” (Post-Mortems). On this occasion, Krapp is possibly making his last tape and is listening to retrospective tapes that describe memories of love he had given up to follow instead the “fire inside” or his literary life of solitude. According to Antonia Rodriguez-Gago, in her essay “Re-Figuring the Stage Body through the Mechanical Re-Production of Memory”, the play is “a portrait of memory”.201

After dropping the boxes of tapes, Krapp listens to a tape of himself when he was thirty-nine years old. The elderly Krapp is poised at the controls of the tape recorder and he is ready to stop, start, rewind and fast forward wherever and whenever he likes. The audience is privy to his desire to find the tapes that mean the most to him at that very moment. As Krapp listens to the selected tape, the audience also becomes the listener and confidant — the listener — it is revealed that Krapp, at thirty-nine, was once living with a woman named Bianca, that his mother died in a house by a canal and that he had a memorable night at the end of a jetty in March. The recorded ‘memorable night in March’ is no longer important to him, no longer memorable, as he stops the tape and fast-forwards. Krapp is slightly agitated. He then rewinds the tape and finds the recorded moment he desires, a memory of love, a time when he is drifting in a punt on a lake with a woman with no name.

As the play progresses and Krapp has finished listening to his chosen recordings, he fumbles around with a banana and an envelope. He walks backstage and the audience can hear the sound of a cork removed from a bottle, returns and then chooses a new tape from a drawer in the table and starts recording. He unintentionally starts recording silence so stops and starts recording again. He successfully starts recording and

201 Antonia Rodriguez-Gago, “Re-Figuring the Stage through the Mechanical Re-Production of Memory” In Beckett at 100: Revolving It All, Linda Ben-Zvi and Angela B. Moorjani (New York: Oxford University Press, 2008), Part 11. Shifting Perspectives, 202.
proceeds to audibly reflect upon his former self as a “stupid bastard”. He revels in the word “Spooool” and comments on the small number of books he has sold. He reminisces on venturing outside to sit in a park then contemplates his love life. Krapp momentarily sings then resumes the monologue. He poetically proclaims to “be again” but reminds himself of the misery and claims “[o]nce wasn’t enough for you”. He finishes by quoting the previous tape, or ‘recorded’ reality of love which he is comforted by:

Lie down across her.”

He throws this tape away angrily, listens to the previous tape that is a recording of his encounter on the lake again. The play concludes with his recorded voice declaring that he would not want the old days back.

Krapp’s recorded voice: “No, I wouldn’t want them back.”

“Krapp, motionless starring before him. The tape runs on in silence. CURTAIN”

It is widely accepted that Beckett was a composer of text, sound and silence and in Krapp’s Last Tape having two voices on stage promotes ‘voice’ as a visual experience.

Krapp’s Last Tape presents an old man listening to his past ‘telling of vision’. His voice on tape is, in a sense, ekphrastic because he speaks of his chosen experiences in visual terms — a black ball, a white dog. He vocally represents his past through recording, so he can visually resurrect memories in his head. Krapp on tape is a voice of the dead, a dead moment in time, a voice constructed to haunt his future self. The play is an example of voice split from the body and it is proposed that this voice can become its own body. The staged relation between the real and recorded voices of Krapp, become the subject for analysis in which the recorded voice is a type of spectre — a ghost resurrected.

Krapp Presence: Theatrical Presence, Recorded Presence

‘Presence’ as a concept is complex. Conventional theatre has its own presence — it is not a representation of presence that exists for a future audience like the static arts or time-based media, it is a temporal, momentarily physical presence. Theatre embodies “a

metaphysical presence” a type of platform from which to begin. But in Krapp’s Last Tape, there is the theatrical presence of the ‘now’ and the represented, recorded presence of the past — a dichotomy of voices. The tapes have a physical presence on stage and the power to transport presence.

The first definition of “presence” in the Oxford English Dictionary is:

a. The fact or condition of being present; the state of being with or in the same place as a person or thing; attendance, company, society, or association.

The fourth definition is:

a. With possessive: a person's self or embodied personality.

The sixth definition is:

A person or thing that exists or is present in a place but is not seen, esp. a divine, spiritual, or incorporeal being or influence felt or perceived to be present.

The Beckett scholar, Hwa Soon Kim explored this relation between past and present in The Counterpoint of Hope, Obsession, and Desire for Death in Five Plays by Samuel Beckett, and notes that:

The present of the reader/audience is the future of Krapp. Krapp’s real and objective present cannot be pinned down to any one moment of his life because of his proclivity for reminiscences, which yields a part of the ambiguity of the play.


In *Krapp’s Last Tape* the concept of ‘presence’ informs the *mise-en-scène*. The *script* begins “[a] late evening in the future.” Automatically the notion of memory is presumed, implied and evoked through the idea that the future is the present and everything else is past — this future is our present. The reader or audience is always only in the present, as is the performative event an act within the moment of viewing or experiencing the event.

Paul Lawley examined presence and the depiction of time in the play. Lawley in his essay, “Stages of Identity: from Krapp’s Last Tape to Play” (1994), claimed:

> The means of review is a tape recorder, and if the setting ‘in the future’ ... seems at first odd, we quickly realise that it is there in the interests of chronological plausibility — Krapp in 1958 could not be made to listen to tapes from a time when such recording materials were not available.\(^{206}\)

If Krapp recorded his former self thirty years ago, his recording device would have been a phonograph as the tape recorder was not publicly available until 1928 and did not really become popular until after the Second World War.

**Krapp Mimesis (Recollections / Anamnesis)**

*Krapp’s Last Tape* has been described by Beckett scholars as a “skullscape”,\(^{207}\) a “soulscape”,\(^{208}\) a “mind-scape”, a “memory play”\(^{209}\) and by others as a play about impotence — a duality of mental and physical impotence, of loss and desire. This research explores *Krapp’s Last Tape* as an ekphrastic, theatrical gesture, in which the tape-recorded voice becomes another character.

In his essay “Krapp’s Last Tape and the Beckettian Mimesis of Regret” (2008), Eric P. Levy hypothesised that the play should not be read as a negative portrait of a regretful

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\(^{208}\) ibid, 13.

old man reflecting on lost opportunities. Representing the ‘crap’ of existence was too simplistic for Beckett. Levy argued for the positive side of regret and referred to Beckett’s earlier work *Unnamable* (1953):

Regretting: that’s what helps you on, that’s what gets you on towards the end of the world. Regretting what is, regretting what was. (It’s not the same thing? Yes, it’s the same.) You don’t know, what’s happening, what’s happened (Perhaps it’s the same, the same regrets.) That’s what transports you, towards the end of regretting.210

The ‘mimesis of regret’ in Beckett’s play reflects the documentation of life changing decisions. The tape recorder emphasises the shift in time, while simultaneously sets up a mechanical, even robotic illusion. It is as if Krapp’s decisions have led to a type of trauma that will haunt him through the tape recorder:

In an essay titled “Beckett’s Many Voices, Authorial Control and the Play of Repetition” (1999), Wilma Siccama examined *Krapp’s Last Tape* in relation to the Freudian concept of *Fort-Da* (gone-there), a repetitive throwing game that babies play. Freud postulated that the *Fort-Da* game is a way in which the child takes control of a situation to compensate for no control of a past traumatic experience. Siccama claimed that Krapp brings forth, manipulates and throws away tapes in the same way as one, who in psychoanalysis would be compelled to repeat a gesture as part of a traumatic neurosis. On this occasion repetition is seen as a “form of control, as an appropriation (Da) of an expropriation (Fort).” Siccama discussed “repetition compulsion” and Krapp’s desire to keep listening to the tapes that define his loss, that portray his “farewell to love”.

Krapp uses the tape to bring back an essential moment from the past: he wishes to possess and (re)live it. The longing for the original experience drives Krapp to repetition … Krapp’s attempt to make the past present results not just in a repetition, but in a repetition of a representation, which leads him further away from the authentic experience.211

Yet this relation between past and present is complicated by his need for the physicality

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of language, the sound words make, as with his obsession with the word “Spool”.
Language for Beckett was to be re-imagined:

It is to be hoped the time will come, thank God, in some circles it already has, when language is best used where it is most efficiently abused. Since we cannot dismiss it all at once, at least we do not want to leave anything undone that may contribute to its disrepute. To drill one hole after another into it until that which lurks behind, be it something or nothing, starts seeping through - I cannot imagine a higher goal for today’s writer.\(^{212}\)

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Krapp Binaries
There is a staging of binaries in *Krapp’s Last Tape* found both in the recorded voice heard on the tape recorder and voice heard on stage. There are two Krapps - schizophrenic in a sense yet the voices are tangibly different and are split between time and space. This duality, or ‘split’, is echoed within the relationship between mind and body torn by such dualities, described here as a Cartesian *chiaroscuro* space. This is a concept Beckett seemed to explore literally and visually. In the *Education Theatre Journal*, Ruby Cohn referred to *Krapp’s Last Tape* as a “chiaroscuro monodrama”.\(^{213}\)

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Throughout much of the play Krapp is hunched over the tape recorder, the light only focused on the stage. The character of Krapp resembles the figure of Saint Jerome or Saint Francis reading as portrayed by Caravaggio or Rembrandt: “as he seeks some firm reality and attempts to reconcile the light and dark sides of his own nature”.\textsuperscript{214} Chiaroscuro has a vocal equivalent in Italian singing and is a technique based on tone.

In the manuscript for \textit{Krapp’s Last Tape} notations describe light as aligned to the spiritual and dark with the sensual. In \textit{Samuel Beckett: An Exhibition} catalogue, James Knowlson detailed an annotation by Beckett:

\begin{quote}
Note that Krapp decrees physical (ethical) incompatibility of light (spiritual) and dark (sensual) only when he intuits possibility of their reconciliation intellectually as rational-irrational.\textsuperscript{215}
\end{quote}

In the production notes accompanying the manuscript for \textit{Krapp’s Last Tape}, Beckett wrote in relation to Manichaean light and dark emblems:

\begin{quote}
Separation of light from darkness. Man created by Satan. Cain and Abel, sons
\end{quote}

\textsuperscript{215} Ibid, 82.
not of Adam but of Satan and Eve. Ascetic ethics, particularly abstinence from sensual enjoyment. Sexual desire, marriage, forbidden (signaculum sinus).

Worshipper turned towards sun, or moon, or north (seat of light).{216}

Manichaean dualism is defined as life consisting of two sides; good and bad, love and hate, dark and light “a dualistic religious system with Christian, Gnostic, and pagan elements, founded in Persia in the third century by Manes (circa 216-circa 276) and based on a supposed primeval conflict between light and darkness.”{217} Since the audience is led to understand that death is not far from Krapp, there is a deep theological thought embedded in Beckett’s citation. The deeply entrenched illusion of death hovers behind and over Krapp, a shadow split from the body, a split that operates in the same way as the tape recorder.{218}

The split between the spirit and the flesh, the mind and the body that stages the voice is metaphorically and symbolically constructed throughout the play and all formalistic devices, both visual and structural, are employed to re-instate this duality. In Rosemary Pountney’s book Theatre of Shadow, Beckett’s manuscripts are examined as a way of exploring this theatrical ‘chiaroscuro space’ from the point of view of an actor.{219} Knowlson in Krapp’s Last Tape: The Evolution of a Play, 1958-75 claimed that:

216 Ibid, 81 – 82.
218 Knowlson explains these theatrical notes in more detail in the Introduction to his definitive resource The Theatrical Notebooks of Samuel Beckett Krapp’s Last Tape (1992):
“The theme of light and darkness is given a specifically Manichaean interpretation by Beckett in the notebook. Manichaean thinking, which is basically a form of Gnosticism, derives from Mani, its Iranian founder, who lived in the third century AD. He advocated a dualistic doctrine that regarded the world as a fusion of Spirit and Matter, Light and Darkness, Good/and Evil and saw man himself as torn between the forces of darkness and the forces of light. The ideas of Mani that are relevant to Krapp’s Last Tape are the following. First, in the beginning, called the initium, Light and Darkness were totally separated into two kingdoms until, following a cosmogenic movement, the two substances were mingled in the present time, called the medium, when darkness invaded the realm of light; only in future time, the finis, will the original duality and the separation of the two substances that existed in the beginning be restored through the efforts of the ambassadors of Light — Buddha, Zoroaster, Jesus Christ and Mani. Secondly, in present time, it is the duty of man to seek separate the enslaved light from the darkness in his life, since man’s soul has fallen into the evil world of matter and can be saved only by means of the spirit or intelligence (nous). Thirdly, in order to achieve this separation, the true follower of Mani will lead the life of the ascetic — not fornicating or procreating, processing nothing, eating no meat and drinking no wine”
219 Rosemary Pountney, “Stagecraft, Technical Apparatus, a) Light.” In Theatre of Shadows: Samuel Beckett’s Drama, 1956-76: from All That Fall to Footfalls, with commentaries on the latest plays. A section on light presents the idea that light becomes another character, 173.
There are numerous indications in the play that Krapp has attempted to separate the light from the darkness in his life in order to rise above the dark side of his nature and liberate the light of the understanding which (in Gnostic thinking) is regarded as being imprisoned in an envelope of matter.\textsuperscript{220}

Katherine Hayles, in her essay “Cybernetics, Literature and Informatics” claimed the play is “structured by the binary opposition between the presence of Krapp onstage and the mechanical reproduction through the tape recorder of his voice in earlier times.”\textsuperscript{221} These ‘chiaroscuro’ moments in the dialogue are, in a sense, constructed dualities, or ‘binaries’ that are echoed in other details, especially in the use of black and white, dark and light, mind and body and the duality of writing and speech.

At the root of these obsessions is a series of binary divisions that Krapp has made in his life, setting up a line of Hobson’s choices — between the magnum opus and love, between his desire for discipline and his weakness for bananas and drink, between his admiration for the eyes and breasts of women and his fear of becoming entangled with them, between the dark that, at thirty-nine, he thought he understood and the light that creates the zone he inhabits within his den. In the tape recordings he creates another binary, between voice as technological object and body as presence.\textsuperscript{222}

\begin{figure}[h]
\centering
\includegraphics[width=0.5\textwidth]{fig30.png}
\caption{Fig. 30}
\end{figure}

\textsuperscript{220} James Knowlson. ”"Krapp’s Last Tape": The Evolution of a Play, 1958-75.” (1975) http://www.english.fsu.edu/jobs/num01/Num1Knowlson2.htm, 6.
\textsuperscript{222} Ibid, 82.
These binaries, or dualities have the potential to interact — a chiasm, defined by Maurice Merleau-Ponty as the intersection or meeting of opposites formed by the letter X. These opposites relate to each other through a form of reversibility, or a mingling.

Binaries are significant to the research because these oppositions are used to explore the contradictory nature of ‘voice as ‘gaze’ the ambiguities embedded in the philosophical implications when examined together.

In The Visible and The Invisible (1968) Meleau-Ponty proposed a phenomenological approach to the body in the world, in which seeing is the same as touching — we are seen as a thing in the world just as we see things in the world. Perception is “visibility sometimes wandering and sometimes reassembled.” In Krapp’s Last Tape there is a similar phenomenological use of voice, ‘sometimes wandering and sometimes reassembled’ — sound from the past meets sound from the present.

Merleau-Ponty proposed that there are a set of limitations between the world and the body, which through the re-evaluation of perception, could be re-examined as a way to rebuild knowing the world. The retina is not just a passive screen — it is flesh and thus flesh of the world. Merleau-Ponty implied that we have two sides. From one side a thing among things, a thing that sees and touches things, but from the other side a ‘thing’ touched and seen. This also applies to speaking and listening. We are the speakers while also the receivers.

Art historian Martin Jay described Merleau-Ponty’s notion of “flesh of the world” as that which “grounds both subject and object, viewer and viewed, mind and body” as “an interplay of dimensionalities of light and shadow.” Krapp revels in the corporeal — the ‘flesh of the world’ — he specifically revels in the corporeality of sound. Merleau-

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223 Maurice Merleau-Ponty, “The Intertwining – The Chiasm.”, In The Visible and the Invisible; followed by working notes, Maurice Merleau-Ponty, and Claude Lefort Northwestern University studies in phenomenology & existential philosophy (Evanston Ill.: Northwestern University Press, 1968), 130. See also the Optic chasm where optic nerves cross to create an “x”.


Ponty distinguished sight from sound and claimed that:

Sight isolates, sound incorporates. Whereas sight situates the observer at a distance from what is being observed, sound pours into the listener. Vision dissects, as Merleau-Ponty has observed.226

Krapp is immersed in sound, in his own voice.

Beckett presents Krapp as dualistically impotent, both physically and mentally. This duality manifests itself in clumsy gestures, memories and slippages. In one sense the play dramatizes an existential shift from Cartesian dualism to a complete corporeal experience of the world. In another sense his impotence may be a hindrance, but it also ‘grounds’ him. This shift provokes a paradox found in the voice itself — where does the voice come from? When discussing horror films and the musical voice, the artist and musician Robert Barry claimed that:

From the earliest days of the opera, the musical voice inspired a certain suspicion of the inhuman and unearthly in audiences. In a Cartesian worldview, the voice could be a medium between body and spirit, between the human and its others, transcending the logos of the text. In the horror films of the late twentieth century, it is one of numerous techniques for blurring boundaries between the inside and outside of the narrative, between the normal and the pathological.227

These dualities or “consortium of binaries” seem of no interest to the old Krapp character — he is now only interested in physicality. Krapp scoffs at his earlier, younger desire for intellect. Now the conflict between the body and the mind is almost over. Physical desire is now more important than intellect and Krapp revels in the physical and the material, especially the materiality of language, as noted in the way he pronounces the word ‘spool’. For the older Krapp, intellect has become a ghost located in his former self. Krapp has the same contempt for his taped memories as he has for the banana skins that he carelessly discards at will, as he plays his infant-like ‘Fort-da’

226 Ibid
Hwa Soon Kim believed the duality staged by Beckett was not to create “binary oppositions” but “binary dialectics” in which contradictions are explored and non-sense prevails. It is Beckett as an absurdist dealing with the “undefinable. And the dilemma was one of Beckett’s concerns as artist.”

**Krapp Media / Dead Media**

In *Krapp’s Last Tape* both ‘inscription’ and ‘transmission’ become part of the binary *repertoire* staged by Beckett, for this research has been called prosthetic binaries, ‘inscription’ for archival effect and ‘transmission’ for communicative effect — presence is past, present and future.

Terms such as ‘memory’, ‘inscription’ and ‘transmission’ have specific meanings.

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229 Hwa Soon Kim, “Krapp’s Last Tape: An Artist’s Hope, Obsession, and Desire for Death.” In *The Counterpoint of Hope, Obsession, and Desire for Death in Five Plays by Samuel Beckett* Currents in Comparative Romance Languages and Literatures, V.251893-5963. (New York: Peter Lang, 1996), 16.

230 The term ‘inscription’ has a history in philosophy and media studies ... Fredrich Kittler uses the term in regard to ‘inscription’ technologies such as the gramophone, tape recorder, camera and typewriter. Media may also be inscribed on the mind. This shows how the mind is similar to the tapes or the record, a surface for inscription. In *Writing and Difference*, (2001) Derrida claimed ‘inscription’ has the “power to arouse speech from its slumber as sign.”
in Media Studies and Media theorisation. Media itself is in a state of flux so the terminology also varies between different forms of technological developments and our relationship to them.

Inscribed memories, songs that play in our head, stories collected and recollected imply we are recorders of a type, an inner surface for the retention of inscriptions.

The term ‘memory’ is defined in the OED as:

[t]he major senses ‘power or faculty of memory; this personified; action or fact of remembering; that which is retained in the mind; repute; period covered by one’s memory; collective memory, tradition; period known to history; tradition preserved in writing; record, mention, memorial’ …226

The “Art of Memory”, or Ars Memoriae as a method practiced by Pythagoras, from behind the curtain, has an interesting heritage when examined in conjunction with ekphrasis. In the renowned book on memory titled The Art of Memory, Francis A. Yates referred to Aristotle’s ideas regarding memory:

Memory, he continues, belongs to the same part of the soul as the imagination; it is a collection of mental pictures from sense impressions but with a time element added, for the mental images of memory are not from perception of things present but of things past232

Voice as transmission is most obvious in radio, telephone and the many forms of twenty-first century communication. Inscription used in storage devices and recording machines has an archival and reproductive function. Derrida described an archive as

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231 The term ‘transmission’ in this context is primarily broadcast... and as Kittler claimed in the introduction to Gramophone, Film, Typewriter (1999), 13. “The realm of the dead is as extensive as the storage and transmission capabilities of a given culture.” “Only cinema can restore the disembodied gaze, and only the telephone was able to transmit a disembodied voice”. Plays such as Cocteau’s La Voix Humaine (1930) follow this theme. Cocteau’s monodrama portrayed a woman speaking on the telephone to her ex-lover. The play was the basis for the opera performed in 1958 by Francis Poulenc.


exterior to memory, as a “prosthetic experience”\textsuperscript{233}.

The filmmaker Atom Egoyan, interviewed by Rebecca Comay,\textsuperscript{234} discussed the history of magnetic tape, which he claimed was originally developed by the Nazis as a means of radio broadcasting. Media theorist and historian Fredrich Kittler also extensively reflected upon this history, as well as the world of data storage, memory and media, and posed the question central to understanding Krapp: “what are technical memories?” For Beckett’s Krapp, the tapes are his life.

In the closed, solitary space of Krapp’s room, aurality opposes spectral spatiality. Here the memorial process is shown as an echo: the old Krapp listens to an adult Krapp who is listening to the young Krapp, each of them handing down their memories through a vertiginous chain of listeners and auditors.\textsuperscript{235}

This ‘memorial process’ is constructed through the tape recorder — Krapp’s prosthetic self — that sets up a relationship with death. Derrida also investigated this relationship by examining Freud’s concept of the “Wunderblock” or “Mystic Writing Pad”. “The machine — and, consequently, representation — is death and finitude within the psyche.”\textsuperscript{236}

Krapp Tapes: Repetition Rewind
The tapes in \textit{Krapp’s Last Tape} perform two functions — they are a form of archived documentation (of voice) and another character on the stage; “a single tape then could capture more than one block of time, more than one level of character”.\textsuperscript{237} The tapes

\begin{footnotesize}
\begin{enumerate}
\item Rebecca Comay, \textit{Lost in the Archives} (Alphabet City Media; Toronto, Ont., 2002).
\item Atom Egoyan and T. J. Morris, \textit{Atom Egoyan: interviews} (University Press of Mississippi; Jackson, 2010).
\item Derrida, Prenowitz, and Archives International Colloquium on Memory: the Question of. \textit{Archive Fever: A Freudian Impression}. Chicago; London: (University of Chicago Press, 1996), 14. “A Note upon the ‘Mystic Writing Pad’” (1925) where the human mind is like those toys, Magic Drawing Pads, except after information is erased a trace remains, a type of after image, alluding to a kind of memory. Derrida refers to this ‘1925’ wheas a kind of national or institutional unconscious. The Mystic Writing pad is also an influence on many artists including Susan Hiller, Christian Boltanski and Ilya Kabakov.
\item S. E. Gontarski, "Crapp's First Tapes: Beckett's Manuscript Revisions of "Krapp's Last Tape"," \textit{Journal}
\end{enumerate}
\end{footnotesize}
represent evidence of self yet are separate from self. This constructed gap is that of history, self-history, neatly contained and placed at a comfortable distance — the past and present restrained in the one room. As inanimate objects, the tapes are similar to photos as they can be discarded or manipulated and therefore controlled. In the play Krapp’s tapes are also dissected in a surgical manner and referred to as PMs — post-mortem — a term alluding to death — Rembrandt’s surgical paintings come to mind. Beckett wrote the play in both French and English and it is noted by Beckett scholar, Lea Sinoimeri that:

The English language returns in *All That Fall, Embers* and then in *Krapp’s Last Tape* as an exiled, ‘voice of the dead’ impersonal, disembodied and more and more alienated from its content.238

The tapes are referred to as ‘odds and ends’ in an article titled *Self-Performing Voices: Mind, Memory, and Time in Beckett’s Drama* by Thomas Postlewait: “disjointed memories and stories: the fragmented awareness of being in time, but not in harmony with it.”239 There are numerous variations of time in this play, both reproduced time and actual time. Postlewait discussed the articulation of time as a form of quantity, measured and defined, we measure time and are measured by time. This is a typical aspect of Beckett’s work and the voice might seem both located and dislocated within these time frames. Located as presence and dislocated as represented, time that defines a conflict “between the disintegrating body and the questioning mind, both caught inexplicably in time while slowly moving toward death.”240 Body and mind are separate entities yet one attempts to overpower and control the other:

The mind and its words attempt to take the measure of the body’s existence, trying to tell how it is and was and will be, now and forevermore”.241

In *Krapp’s Last Tape*, the older character of Krapp listens to the voice emanating from

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240 Ibid, 473.

241 Ibid, 473.
the tape recorder — a younger Krapp, aged thirty-nine. The sound of the recorded voice is the ‘presence’ of Krapp as a younger man occupying the *mise en-scène*, as a familiar stranger to the old Krapp. Beckett creates a split and a connection to another body — that is his self, himself. This is a temporal split, an existential split between the voice attached to a body.

The tape recorder, as a device for representation, presents a type of “*mise en abyme*” — an infinite reflection, an “abyss” in which the audience are forced to imagine an endless reflection between two mirrors,\(^2\) as highlighted by Ulrika Maude in *Technology and the Body* (2007). There are moments in the play where Krapp listens to his younger self “recite his experiences of listening” to himself.\(^3\) As Pountney made evident, for Beckett the experimentation with recording technologies enabled: “[t]he possibilities of eavesdropping on the human consciousness” a continuation of his earlier novels, such as the *Unnameable* (1953); the preoccupation with voices in the head. In his book *Samuel Beckett and the Prosthetic Body* (2007) Yoshiki Tajiri wrote that: “[t]he inner voice in the skull can emanate from those devices as an alien, exterior and literally [a] prosthetic voice, no longer anchored to the human body.”\(^4\)

In his assessment of the play Tajiri acknowledged historical modes of audible reproduction and their social and psychological effects. The ‘split’ in ‘space’ imposed by the telephone, is depicted in Proust’s *In Search of Lost Time* (1922), in which the narrator is tormented by the sound of his grandmother’s voice on the telephone, as if she had been stripped of her visual mask. Francis Dyson believed voice from a telephone: “sounds as if it is coming from an, ‘elsewhere’; public and placeless and at the same time extremely intimate — a whisper from ear to ear, mind to mind”.\(^5\)

\(^2\) Andrew K. Kennedy, *Krapp’s Last Tape* “A Dialogue of Selves.” In *Samuel Beckett*. (British and Irish Authors) (Cambridge: Cambridge University Press, 1989), 69, 4. Kennedy notes that the play is similar to other plays where there is a “cyclic repetition” set up by the construction of three stages within Krapps life and this is a type of *mise en abyme*.


The phonograph as a medium was capable, not only of separating the voice from its source in *space*, but also in *time*, the phonograph was associated very early on with death, or the possibility of a speech that defied death.\(^{246}\)

In *Krapp’s Last Tape*, the tape recorder serves the same purpose as the phonograph — “the use of a tape recorder successfully stages an uncanny resurrection of the young Krapp in the presence of the old Krapp”.\(^{247}\) The tape recorder separates the voice from the body as a means of representing the inner voice. Ulrika Maude claimed that Krapp’s tapes — his inner voice — actually became a phantom body, in the sense that Merleau-Ponty spoke of a phantom limb. Michael Davidson in his essay “Technologies of Presence” (1998) made reference to Beckett and the writer William Burroughs’s use of tape recorders as “an ultimate agent of mind control”.\(^{248}\)

Lea Sinoimeri in her essay titled “Close Your Eyes and Listen to it”: Schizophrenia and Ventriloquism in Beckett’s Plays”, claimed:

> One of the most enigmatic and fascinating innovations of Beckett’s theatre is the use of a mediated voice as a character on stage. From *Krapp’s Last Tape* to *Rockaby*, Beckett explores radical solutions to sever voices from bodies, challenging the conventions of dramatic genre and reinventing dramatic character.\(^{249}\)

Tajiri explored the ‘prosthetic voice’ in *Krapp’s Last Tape* and differentiated between “the prosthetic voice and the inner voice … the relation between the voice ‘not from without’ and that; ‘from without’”\(^{250}\) For Beckett, writing was voiced from more than one place and as Helene Cixous proposed in her book, *Zero ’ Neighbour* (2010).

He, Beckett, invented auto-affective radiotelephony. Graft-phony. He does

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\(^{246}\) Steven Connor, “Prosthetics.” In *Dumbstruck: A Cultural History of Ventriloquism*. 2000), 386. Connor devoted a section to ‘prosthetics’, in which he also proposed that technology such as the phonograph and telephone split voice from the body in *space* and in *time*. 364.

\(^{247}\) Tajiri, Yoshiki. *Samuel Beckett and the Prosthetic Body*, 139.


\(^{250}\) Tajiri, *Samuel Beckett*, 139.
voices to himself. And he trains them the way Chaplin trains imaginary fleas.251 “I’m tired of training elephants so why not train a flea?” Sung and performed by Charlie Chaplin in Limelight (1952).

In his book Beckett Repetition Theory and Text (1988), Steven Connor wrote an essay titled “Presence and Repetition in Beckett’s Theatre” that examined the use of repetition in Beckett’s performative work and the importance of voice on stage as a presence outside of the head. For Beckett the theatre was a medium in which to break away from an “epistemological disintegration”. It could be argued that this proposition implied a shift toward a phenomenological outlook in Beckett’s work from which voice reinstates its inherent physicality through performance.252 Beckett’s inclination to produce theatre was a move toward a physical experience in art, a living, not ‘dead’ experience.

Krapp Doubled: The Tape Recorder as Old Friend
Composer, writer and educator Murray Schafer defined his idea of “schizophonia” by retelling the original folk tale of Dracula.253 The story is based on a Romanian Count who, while in Paris, falls in love with a young opera singer. She dies suddenly and in an act of mourning the Count is found by his servants listening to recordings of the opera singer that are positioned next to a commissioned statue of her. The servants are not familiar with recording technology and perceive the count to be the devil attempting to summon her ghost.254 The context of the situation can only be understood when the source of the sound is visually located, otherwise the imagination has no anchor and speculates on the presence of an unknown ‘other’. Barry Traux in his book Acoustic Communication (1984) described ‘schizophonia’ as an:

254 Ibid, 44.
[i]nevitable fact of audio technology, ... The challenge of the schizophrenia situation for the listener is to make sense out of the juxtaposition of two different contexts.\textsuperscript{255}

In “Close Your Eyes and Listen to It”: Schizophrenia and Ventriloquism in Beckett’s Plays, Lea Sinoimeri claimed Beckett’s work shifts from schizophrenic to schizophonic. The essay explored the notion of a split character that materialises through technological representation. The recordings were Beckett’s means to return to a psychoanalytical approach to theatre. For Sinoimeri the tape recorder enables the detachment of voice from the body — a radical departure for the traditions of the theatre. The ‘acousmatic’ possibilities are highlighted in the split voice of Krapp — ‘schizophrenia’ is an auditory perception — the sound split from its source is the self, split from its self — through voice. For Sinoimeri it was as if:

The inner conflict of the schizophrenic condition is transposed [inscribed] onto the exteriority of the tape recorder, which the schizophonic condition brings to the fore.\textsuperscript{256}

In the act of ventriloquism the voice is ‘schizophonic’ insofar as it forms part of an auditory illusion, in which the voice is split, transferred and on most occasions, consciously reconstructed. Sinoimeri also cited Katherine Hayles in her essay “Voices out of Bodies, Bodies out of Voices: Audiotape and the Production of Subjectivity”, from the book Sound States (1997).\textsuperscript{257} Hayles wrote that it was while working with ‘radiophonics’ that Beckett learnt the:

[m]aking and unmaking of a ‘schizophonic’ subjectivity, while at the same time exploring the alienating condition where rampant schizophrenia throws his characters.\textsuperscript{258}

Hayles focused on Krapp’s inability to move when listening, creating a “tension between

\textsuperscript{257} Katherine Hayles, “Voices out of Bodies, Bodies out of Voices: Audiotape and the Production of Subjectivity”, In Sound States: Innovative Poetics and Acoustical Technologies, Morris, Kirby, 1997..74-97.
\textsuperscript{258} Sinoimeri, "Close Your Eyes …", 6.
the aural and the visible, between presence as technologically mediated, voice and presence as embodiment.” Hayles furthered the idea of Krapp’s mediated voice in which: “[o]ver time the voice is taken out of the body and displaced into the machine, leaving the body finally without voice.” Hayles compared Krapp’s Last Tape to the recordings made by William Burroughs, who also used the tape recorder as a ‘body’ working reciprocally. For Burroughs the ‘body’ becomes a tape recorder, evident in The Ticket That Exploded (1962).

**Krapp Language**

*Krapp’s Last Tape* is not just about regret. Paul Lawley in his article “Stages of identity: From Krapp’s Last Tape to Play”, (1994), claimed that it is not the decisions and choices made that contribute to his failing; it was Beckett’s determination to have him fail either way and celebrate his failing (in the same way as he had in the *Unnamable.*). Beckett originally intended for Krapp’s name to be spelt as ‘C-r-a-p’ in the manuscripts and is partially Beckett’s way of focusing on time, the aspirations, the delusions, all combined with the physical degradation of the body. In a sense it is a mingling of mind and body, but both are in decline. Krapp is a waste product of a society that created him. He epitomises a type of mundane physicality while recollecting a pursued intellectuality. Krapp has made speech or ‘telling’ a way of maintaining self-consciousness. His voice, as another body has become his only salvation.

The tapes are crucial for Krapp; textual diaries would never have been adequate. Krapp needs the presence of an actual body — not just a residue of his past but an active, physical presence. The tapes became that presence. He laughs with the tape as one would laugh with an old friend. “Hard to believe I was ever that young whelp. The voice! Jesus! And the aspiration! (brief laugh in which Krapp joins.)”

For Krapp, voice was about language in all its facets, its sound as well as its meaning and this is exemplified in how Krapp enjoys the sound of the word “spool,” reflecting an

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259 Sinoimeri, “Close Your Eyes …”, 1.
262 Ibid. 6.
affection for language and its auditory mechanics. Pountney quoted Beckett as noting that for Krapp “[t]he spool is his whole life”.\textsuperscript{263} Rebecca Comay spoke about Krapp’s joy in pronouncing the word ‘spool’ as:

both infantile and parodic — as if language is showing itself as pure carnal gesture, on the one hand (the brute sensation of a word in the mouth, the jubilation of a baby filling its mouth with sound), and ironic, self-awareness, on the other (the sense of an absolute loss of meaning). There is a kind of bitter pleasure there, even at the end — a pleasure both in the sound itself and in the ironic awareness that it is only sound (a pleasure in disillusionment itself?)\textsuperscript{264}

Beckett noticed that when he fast-forwarded or fast-reversed, a high-pitched gabbles could be heard.\textsuperscript{265} Krapp becomes his own DJ, sampling himself and “looping loops” that account for his life. These samples are fragments of his life and according to DJ and artist Paul D. Miller: “[t]he fragment speaks for the whole”\textsuperscript{266}

In the essay “Freeze Frame: Audio, Aesthetics, Sampling and Contemporary Multimedia”, Miller and Ken Jordan discussed the structure of “assemblage,” the method of collage\textsuperscript{267} in a digital age:

Online everything is a sample. Every audio element becomes a potential fragment open to manipulation and recontextualization. Sampling follows the logic of the abstract machinery of a culture where there are no bodies-just simulations of bodies. The fragment speaks for the whole; the whole is only a single track drifting through a vast database.

\textsuperscript{265} Steven Connor, "Looping the Loop: Tape-Time in Burroughs and Beckett," (2010). (This was a common feature of early tape recorders, which tended to be removed from later models, though it was actually very useful as a navigational device). The published versions of \textit{Krapp’s Last Tape} made no mention of this feature, but Beckett specifies very clearly in the revised stage-directions he produced for the Schiller-Theatre production when he does and does not wish the winding to be ‘mechanical with gabble.’ 13.
\textsuperscript{267} Kid, \textit{Sound}, 103.
Sampling relegates the fragment sourceless, detached from its origin waiting to be reignited, recontextualized, “giving it presence in and of itself.” If we consider this idea of no bodies ‘just simulations of bodies’ then we can interpret Krapp’s tape recorder as Krapp himself.

In 2002 Atom Egoyan directed a film version of *Krapp’s Last Tape* for a project titled *Beckett on Film* (2002). In the same year Egoyan also created an installation project titled *Steenbeckett* at the Museum of Mankind in London. The project, based on *Krapp’s Last Tape*, dealt with obsolete technologies and the archiving of memory. Peter Suchins review of the exhibition described how: “Krapp scans mental and aural images of his past in an attempt to muster the energy to make, in the present moment, one more tape.”

In *Steenbeckett*, Egoyan re-invented the play with his own footage and created a space immersed in looped filmstrip strewn wall to wall, floor to ceiling, throughout the space, similar to Duchamp’s *Mile of String* (1942) created for a surrealist exhibition.

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268 Kid, *Sound*, 103.
As an installation project Egoyan reflected on Beckett’s play but also redundant technologies and the process of making a film about the play. He noted that obsolete technologies, when associated with distant memories, “accumulate a patina of nostalgia” and he wanted to highlight the degradation of media – clinically digital in one space, degrading analogue in another space.

What keeps Krapp just the other side of the video generation is the ascetic control he has exerted over his archiving impulse: a constipated one spool per annum rather than the flood of reels with which Egoyan surrounded him in Steenbeckett. And even so, Krapp requires a ledger to keep them all straight; and even so, he ends by finding what he wasn’t looking for and didn’t even remember he had recorded.271

Krapp (Voice) from Elsewhere

Voice is often attributed to an elsewhere, for example the concept of a brain worm refers to jingles, songs or voices stuck in one’s head.

In “BECKETT’S MANY VOICES Authorial Control and the Play of Repetition” (1999) Wilma Siccama claimed that the voice is often from elsewhere in Beckett’s work and Beckett himself often reflected upon his ‘authorial voice’ as coming from somewhere else. Siccama singled out *Krapp’s Last Tape* as exhibiting characteristics of ‘authorial voice’ split, as a way to retrieve, but in the process of splitting the voice, something is lost. She believed: “his recording and replaying of the tapes results in a loss of self.”²⁷² The tape recorder: “paradoxically dislocates and disembodies voice” which for Siccama means that the play “conceptualises the failure of the ‘original’ representation, of representation without loss.”²⁷³

The authorial role was hugely important to Beckett but what Siccama noticed was that the idea of the original voice for Beckett might have been a kind of inner voice, similar to how one might define schizophrenia. So the idea of being true to an original seems at odds with his initial intention. When Beckett translated his work he would begin the translation before completing the actual work — it could be as if he were speaking with two voices, and in a sense, he was. By producing duplicates or replicas in works such as *Krapp’s Last Tape*, it is as if Beckett was acknowledging the extra voice that on the one hand might define another self but on the other hand signifies loss.

²⁷² Siccama, "BECKETT’S MANY VOICES Authorial Control and the Play of Repetition." 175-188, 175.
²⁷³ Ibid, 175.
Rebecca Comay, when interviewing Atom Egoyan, described the film version of *Krapp’s Last Tape* as the voice:

> [d]oubly disembodied. As a recording, it’s disembodied from its original speaker. And as a projected filmic sound, it’s disembodied from the visual image of the recorder itself, which no longer tethers it to any place. Simultaneously, everywhere and nowhere.\(^{274}\)

Comay spoke of a voice waiting to “get embodied” - a kind of lingering voice similar to the dislocated sample. She referred to the filmic experience examined by Michel Chion and his discussion regarding the synchronicity of image and sound, plus the notion of the acousmêtre.

Yoshiki Tajiri referred to Steven Connor’s essay “Echo’s Bones: Myth, Modernity and the Vocalic Uncanny”\(^{275}\) (1998) claiming that modernism initiated a sense of ‘vocalic uncanny’ an expression that:

> [F]ocuses upon the moments of separation, spacing, and distance within the excursive exercise of the voice … the vocalic uncanny fixes upon the elements and apparatus of the voice.\(^{276}\)

This ‘separation’ was the product of recording technologies:

> The phonograph allows the dead to speak beyond their death, but does so through a dead speech, or speaking out of the midst of death itself.\(^{277}\)

In “Echo’s Bones and Beckett’s Disembodied Voices”, Julie Campbell (2000) examined Beckett’s relationship to the story of Narcissus, Echo and voice. She noted that Echo’s voice “is a voice from the dead that; ‘still lives’ and echoes the voices of the living, and thus is somehow simultaneously dead and alive,”\(^{278}\) living in a kind of “twilight space”.

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\(^{276}\) Ibid, 215.

\(^{277}\) Ibid, 227.

The (lost) voice becomes a “ghost in the machine,” an expression used to describe Cartesian dualism by analytical philosopher Gilbert Ryle. In his book *The Concept of the Mind* (1949), Ryle challenged Cartesian duality and discussed the myth behind the ‘ghost in the machine’ the “Cartesian theory holds that mental acts determine physical acts, and that volitional acts of the body must be caused by volitional acts of the mind.”\(^{279}\) Krapp on tape is a type of Cartesian ghost — a ghost in the machine of a machine. The recorder inscribes Krapp’s speech threatening his sense of self.

Tajiri discussed the concept of a prosthetic voice in regard to Jacques Derrida’s notion of “hauntology” and claimed that there is something deathly about the idea of a prosthetic voice, in which the voice is severed from the body because the gramophone and tape recorder will retain the voices of the dead, which according to Tajiri is; “as if to confirm Derrida’s idea of communication, where death might structurally be inscribed.” Tajiri claimed that:

> The dead can really speak from it. When we hear the recorded voice of someone, it is in a sense like an uncanny resurrection of the dead. The voice drifts in the ghostly realm between life and death.\(^{280}\)

Ulrika Maude, Yoshiki Tajiri, Steven Connor and Rebecca Comay all referred to media theorist and historian Friedrich Kittler who described the history of audio-technology at length and\(^{281}\) speculated on the assumption that audio devices such as the gramophone were considered to offer a link to the dead during spiritualist séances. All the above writers told of how James Joyce had written about the perceived benefits of having a ‘gramophone in every grave’ — a perfect way to remember those who have passed away. Kittler described how Thomas Edison, who invented the gramophone, was obsessed with preserving “the last words of the dying”.\(^{282}\)


\(^{280}\) Tajiri, *Samuel Beckett*, 151.


\(^{282}\) Friedrich Kittler. "Gramophone-Film-Typewriter." *October* 41, no. Summer (1987), 111. A more detailed account of Gramophones can be found in Kittler’s preceding book of the same name where a chapter is devoted to all the implications regarding the gramophone and a discussion regarding memoirs of the dead, 55. See also *Rorschach Audio Art & Illusion for Sound* by Joe Banks 2012), 74-75.
According to Tajiri, Derrida is familiar with ghosts through deconstruction and the notion of “trace” in which Derrida’s notion of deconstruction “blurs the distinction between presence and absence, past and present, life and death.” This is possibly where one is to meet a “beautiful death” discussed by Rick Cluchey (who played the role of Krapp) in regard to Krapp when he anxiously looks over his shoulder. Beckett spoke about death as to be confronted by “old Nick”. Old Nick’s there. "Death is standing behind him and unconsciously he’s looking for it." The San Quentin Drama Workshop created a video documenting the staging of *Krapp’s Last Tape* in which Rick Cluchey claimed that when Krapp turns, he turns to face old Nick or death. Here Beckett is referring to a poem by Matthias Claudius based on the clearing of a forest, set to music by Schubert, in which Death says ‘[b]e of good courage, I am not wild, you will slumber gently in my arms.’

Give me your hand, you beautiful and tender form!

I am a friend, and come not to punish.

Be of good cheer! I am not fierce,

Softly shall you sleep in my arms!

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283 Trace for Derrida was a key concept in deconstruction deliberately removed from its classical use, theorized as something exposed, in texts, through the dismantling of assumed binary oppositions. See *Of Grammatology*, 9-11.


ACOUSMATICS: VOICE LOCALE

Out of the air a voice without a face
Proved by statistics that some cause was just
In tones as dry and level as the place:
No one was cheered and nothing was discussed;
Column by column in a cloud of dust,
They marched away enduring a belief
Whose logic brought them, somewhere else,
to grief\textsuperscript{286}

W. H. Auden’s version of Homer’s *The Shield of Achilles* from the *Iliad*, is an example of an ekphrastic literary work embedded with an; ‘acousmatic’ narrative.

\textsuperscript{286} W.H Auden, The Poetry Archive, http://www.poetryarchive.org/solr-search/The%20Shield%20of%20Achilles
Acousmatics — Pythagoras’s Curtain

The notion of undefined presence is examined through the notion of ‘acousmatics’. It is proposed that there is a relation between ekphrasis and the notion of acousmatics – the voice unseen.

Historically, or mythically ‘acousmatic’ described the situation in which disciples of Pythagoras are taught from behind a curtain, after five years of study the disciples could look at Pythagoras’s face.²⁸⁷ French composer Pierre Schaeffer, the founder of musique concrète, modernised the term ‘acousmatic’ to describe a type of technological listening. Composer Michel Chion who was Schaeffer’s assistant at ORTF (French Radio and Television Organization) noted that the “omnidirectional” characteristics of hearing, as opposed to sight, offered an independent form for perceiving. Schaeffer claimed the ‘acousmatic’ situation “symbolically precludes any relation to what is visible, touchable, measurable.”²⁸⁸

Many scholars have referred to the Pythagorean method of teaching — from behind a curtain, so the pupil is not visually distracted — as applicable to media studies.²⁸⁹ According to Brian Kane, at the Electroacoacoustic Music Studies Network International Conference (2008), the application and the popular appropriation of the ‘Pythagorean curtain’ myth was questioned. Kane claimed that:

Pierre Schaeffer first described the Pythagorean veil as a dispositive [Foucault’s notion of a societies institutional powerhouses] in order to make the identification of ancient and modern explicit: ‘In ancient times, the apparatus [dispositif] was a curtain; today it is the radio and the methods of reproduction that place us, modern listeners to an invisible voice, under similar conditions’ … Past and present are stitched together in a pattern that effaces historical, cultural and technological differences. The loudspeaker

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²⁸⁷ Michel Chion “Acousmêtre.” In The Voice in Cinema, 19. The idea of the ‘acousmatic’ is questioned by music theorist, Brian Kane in an article Acousmate: History and de-visualised sound in the Schaefferian tradition, and shows how the meaning of the word differs depending on what academic context it is used. The Pythagorean myth is used to define ‘acousmatic’ in numerous books on Sound Art.


²⁸⁹ The story of the Pythagorean curtain is referenced by Mladen Dolar, Steven Connor, Michel Chion, Jean Luc Nancy.
reanimates an acousmatic horizon, originally disclosed by the ancient technology of the Pythagorean veil. Being modern, we have rediscovered that we were always already ancient.290

Kane etymologically unpacked the term ‘acousmatic’ so that it might be used and understood in what he thought was its proper context.

As a teacher Pythagoras set up mimetic procedures to ensure the transfer of knowledge was with a preordained attempt to construct a given ‘truth’ or ‘myth’, in other words to maintain an authorial voice. This caused the hierarchical dissemination of information to be exclusive. In his paper Kane referred to Jean Luc Nancy regarding the construction of myth. Nancy wrote about the Pythagorean curtain in his book Listening (2007) and compared the ‘acousmatic’ process to the Catholic confessional box.291 In the case of the confession the power is perceived as from the one who listens, the act of listening and consequentially giving advice as an ‘acousmatic’ voice, is potentially connected to constructing a myth, insofar as the story, good or bad, true or untrue, is able to migrate or traffic through a process of exchange.

According to Kane the curtain acts as a form of premeditated concealment. Therefore Pythagoras’s curtain is an early example of the many forms of codifications found throughout history, such as the akousmata (Pythagorean rules) a set of regulations from which any form of exchange will only exist for the initiated, tending to instigate the notion of indoctrination as a privilege. As Kane noted:

The veiling, hiding, or coding of the akousmata, preserves the meaning of the discourse from the uninitiated or ignorant. The akousmata are themselves veiled.292

In Krapp’s Last Tape the tape recorder has been considered to function as Pythagorean veil, this is a veil between time and self.

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Radiophonic Recordings (The Objet Sonore)

In 1958 reel-to-reel tape recorders were considered the height of modern audio technology. Beckett had already experienced the possibilities offered by broadcast technology during the war with radio transmitters used by the French resistance and later at the BBC with a commissioned radio play: *All That Fall* (1957), produced one year before *Krapp’s Last Tape*. According to Clas Zilliacus, Beckett referred to his radio work as “radio text, for voices, not bodies” and as: “enacted in the mind.”

In Roussillon, where he lived in hiding from 1942-45, the radio transmitter was the crucial information conduit for Resistance groups, and the BBC, which was to commission *All That Fall* (1956) and *Embers* (1959), its main source.

Beckett’s *All That Fall*, prompted the BBC to set up the Radiophonic Workshop (1958) as part of the BBC’s sound effects unit. The history of the Radiophonic Workshop was portrayed in a BBC4 documentary titled *The Alchemists of Sound* (2003). The documentary noted that the workshop began with the production of Beckett’s *All That Fall* (1957), which then led to a British version of musique concrète. The BBC Radiophonic Workshop later assisted in creating TV plays such as *The Stone Tape* (1972), Nigel Kneale’s BBC TV production that combined new recording technology with a ghost story. According to film writer Mark Fisher in an introduction to the concept of “hauntology” (2012) the play was loosely based on T.C. Lethbridge’s idea

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The Radiophonic Workshop was “formed by Desmond Briscoe, Donald Mc Whinnie and Daphne Oram and was inspired by Pierre Schaeffer at ORTF in Paris, who had become well known for sound experiments of musique concrète, in which composers such as Karlheinz Stockhausen, Pierre Boulez and Olivier Messiaen created “concrete” pieces between 1951 and 1953”, formCarlos Palombini, “Pierre Schaeffer, 1953: Towards an Experimental Music”, *Music & Letters*, Vol. 74, no. 4, (1993), 542-57, 542.
Stockhausen was making experimental electroacoustic work with voice combined with electronic sound — a type of sung speech — in works such as “Gesang der Junglinge” (Song of the Youths 1955-56).
297 Roger Pochmehry, “The Alchemists of Sound”, (BBC; United Kingdom, 2003), p. 1hr. Viewed Saturday, 15 June 2013 8:33 PM
that haunting may be actual recordings of traumatic events.”298 The play portrayed a
group of scientists attempting to develop a new recording format, in the process they
believe they stumble across psychic impressions inscribed into the layers of the
building, this discovery was celebrated as their ‘new recording’ medium — a building as
a recorder of events or emotions. The play was to inspire paranormal cults such The
Stone Tape Theory.299

In musique concrète the idea of a sound object foregrounds the idea of a sound theory.
Radio is constantly creating these ekphrastic situations through its inherent acousmatic
structure. W.J.T Mitchell had prefaced a discussion on ekphrasis with a story in which
radio presenters describe a series of photographs, playing with the listener’s inability to
see the images discussed.

Pierre Schaeffer developed a phenomenological method for the analysis of sound —
listening as an act bracketed from signification — which was examined in detail by
Francis Dyson in her book Sounding New Media: Immersion and Embodiment in the Arts
and Culture (2009). In Solfège de L’Objet Sonore — Music Theory of the Acoustic Object
— Schaeffer postulated that hearing is “an inner sight” and this was particularly noted
in his theory of “reduced listening”. Schaeffer argued that music can not be broken

299 Stone Tape Theory, Parascience website:
http://www.parascience.org.uk/articles/musings.htm
down into a language as it is always in a state of becoming “always in the making.” According to Dyson Schaeffer’s idea of “sound morphology” was a combination of the physical and the psychological.

In a paper titled “Beckett and the Radiophonic Sound”, presented at The Samuel Beckett Summer School, Trinity College, Dublin (2012) and later extended and published in the journal Modernism/Modernity titled “Beckett’s Speaking Machines: Sound, Radiophonics and the Acousmatic” (2014), Emilie Morin asserted:

Beckett’s explorations of sound and listening remained indebted to modernist interests in phonography. […] In particular, Beckett’s radio and television plays remain engaged in a reflection on the dramatic potential of acousmatics.

Schaeffer had declared magnetic tape to be the most efficient recording material for distancing sound from its origin. Morin proposed that Beckett exploited the tape recorder in Krapp’s Last Tape to create a kind of Pythagorean veil and sound was presented as an isolated element, creating a type of ‘acousmatic’ situation with specific singularity. Morin believed that Beckett was particularly influenced by the sound experiments carried out by Pierre Schaeffer and described the nature of sound in Beckett’s work as ‘acousmatic’ in the same way as that which Schaeffer would define the term — a sound with no visible origin, divorcing sound from its other. The affinities between Schaeffer and Beckett were suggested through Schaeffer’s early experiments with “Radiophonic writing” defined as a type of sonorous text created electronically for radio which opened new possibilities with the introduction of the magnetic tape.

In an attempt to develop a phenomenological approach to sound, Dyson referred to a type of prosthetics, in which technology might initiate new ways of perceiving the

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303 Ibid, 1.
sonorous, she postulated that:

The posthuman-manifested for [Schaeffer] by “new ears,” for Cage by new “electronic souls,” and for Derrida (at least in the 1970s) through an always, already inscribed/technologized subjectivity and a sonic, vocal ephemerality that is audible only through technology. Through sound and audio, then, a rhetorical apparatus developed in conjunction with, and often as a response to the technological apparatus: like the equipment, it often broke down; it was always incomplete; and it always promised too much.304

In Schaeffer’s text Solfège de L’Objet Sonore (1966) — Music Theory of the Acoustic Object305 — Schaeffer referred to an ‘acousmatic’ situation in sound and developed other terms relating to modes of listening — “direct” and “reduced” listening. He also made machines for electronic and natural sounds, forming a type of bricolage, he then investigated their causes. Dyson described this form of “reduced listening” as a phenomenological method, in which ‘acousmatics’ as a form of ‘reduced listening’ “would bracket sounds from their musical and cultural origin and focus listening on sounds ‘in themselves’ without recourse to their visual or material source.”306

The first live musique concrète performance by Schaeffer was with Pierre Henry, his technician and collaborator, titled Symphony for Man Alone (1950) and was described by Morin as a sonic landscape. Together with Pierre Henry, Schaeffer produced a sonic opera, Orphée 53 (1953). Morin explained that RTF (Radio-diffusion et Télévision Française) were conducting tests and working with new techniques that were to inform audio poems such as Poème électronique by the proclaimed father of electronic music Edgard Varèse. This work was made for tape in 1958, the same time Krapp’s Last Tape was written.

Experimental sound work was gaining momentum in the late 1950s and as Morin exclaimed, would have influenced Beckett’s BBC radiophonics. In “The Silence that is

304 Dyson, Sounding, 182.
305 3 CD’s + Book (1998 revised edition)
306 Dyson, Sounding, 151-152.
Not Silence: Acoustic Art in Samuel Beckett’s Embers” (1998), Marjorie Perloff presumed that Beckett was “aware that if the transmission of information is one pole of the radio experience, soundscape is the other.”

Beckett created a type of sonorous image, suspending sounds and rendering sound quality, for example, horses hoofs in All That Fall, were created vocally, rain was created by the sound of human lips and brushstrokes on a drum made the sound of steps. The separating and merging of sounds helped create a playful illusion.

According to Murray Schafer, who has written extensively on what we today call soundscapes, in musique concrète one can “insert any sound from the environment into a composition via tape.” These tapes were looped in a manner similar to the way a poet used repetition. Morin suggested that in Beckett’s radio plays there are even radiophonic effects for the Irish landscape and possibly a Schaeffer sample of a train taken from a musique concrète work made for French radio in 1948.

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According to Zilliacus, *Embers* (1959) was a radio play that utilised the techniques developed by the BBC Radiophonic workshop, in which the waves were mechanically rendered and the footsteps are created by the flutter echo technique — a ringing sound created by bouncing echoes or reverberation. The Piano lesson and the horse-riding lesson, in the play were what today we would call ‘samples’. The protagonist, Henry sits on the broad walk looking out to sea, when asked who he is talking to by his potentially ghost wife Aida, he states:

My father, back from the dead, to be with me. (Pause.) As if he hadn’t died. (Pause.) No, simply back from the dead, to be with me, in this strange place. (Pause.) Can he hear me? (Pause.) Yes, he must hear me. (Pause.) To answer me? (Pause.) No, he doesn't answer me. (Pause.) Just be with me. (Pause.) That sound you hear is the sea. (Pause. Louder.) I say that sound you hear is the sea, we are sitting on the strand. (Pause.) I mention it because the sound is so strange, so unlike the sound of the sea, that if you didn't see what it was you wouldn't know what it was. (Pause.) Hooves! (Pause. Louder.) Hooves! (Sound of hooves walking on hard road. They die rapidly away. Pause.) Again! (Hooves as before. Pause. Excitedly.) Train it to mark time! Shoe it with steel and tie it up in the yard, have it stamp all day! (Pause.) A ten ton mammoth back from the dead, shoe it with steel and have it tramp the world down! (Pause.) Listen to it! (Pause.) Listen to the light now, you always loved light, not long past noon and all the shore in shadow and the sea out as far as the island.310

When discussing Henry’s fear of the sea ADA tries to comfort him by explaining that:

It’s only on the surface, you know. Underneath all is as quiet as the grave. Not a sound. All day, all night, not a sound. Pause.

HENRY: Now I walk about with the gramophone. But I forgot it today.311

Morin described this attempt to be with his dead father as a type of séance re-enactment. She claimed that disembodiment found a new avenue for Beckett through Schaeffer and the BBC experiments. The recorded voice acted as speculation of

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309 Zilliacus, *Samuel*, 221.
embodiment, divorcing sound from its other, creating what she called “vocal shadows”.

‘Acousmatic voices’ become ‘vocal shadows’ — voices outside bodies. Morin referred to
Beckett’s interest in the German author, art and film theorist, and perceptual
psychologist Rudolf Arnheim, known for his work in Gestalt psychology and writings on
radio in 1936, which might read in parts as a manual for radio play production and
broadcast. Arnheim described Gestalt psychology as:

> [t]he whole is made up of an interrelationship of its parts and no sum of the parts
equals the whole. Every science has to work with the whole structure. Gestalt
theory also says that the factual world is not simply understood through perception
as a random collection of sensory data, but rather as a structured whole. Perception
itself is structured, is ordered. This also concerns art. The work of art was a prime
example of a Gestalt for my psychology teachers.\(^{312}\)

For Morin the tape recorder in *Krapp’s Last Tape*, similarly became a repository for
voice — “a resting place for shadowy voices”.\(^{313}\)

The use of sound technology to disembodied was Beckett’s task according to Morin. She
referenced

Thomas Edison’s spiritualist interests relating to Schaeffer’s listening methodology and
specified a link to Edison and the invention of the gramophone that highlighted the idea

\(^{312}\) Rudolf Armeim, “The Intelligence of Vision: An Interview with Rudolf Arnheim,” *Cabnet Magazine*,
http://www.cabinetmagazine.org/issues/2/rudolfarnheim.php. A version of this interview was
published as "Rudolf Arnheim: Die Intelligenz des Sehens” in *Neue Bildende Kunst* (August-September,

\(^{313}\) Authors notes, from Beckett Summer School, Trinity. 2012.
of a disembodied voice. “Gramophones recur in Beckett’s plays, in different modes, as
presences, absences, and suggested shadows”\textsuperscript{314}. Edison’s first recital was “Mary had a
little lamb” and the phonograph was recognised at the time as a useful way of
maintaining a family record — a kind of mechanical memory, applicable to the use of the
tape recorder in \textit{Krapp’s Last Tape}. Morin also cited the work of Ulrika Maude and
others regarding embodiment, while noting that the ‘acousmatic’ voice in Beckett’s
work has had less attention.

Dyson highlighted differing ideas regarding the ‘acousmatic’ and Murray Schafer’s
notion of ‘schizophonic’— the split between original sound and its electronic
reproduction — made by sound theorist Johnathan Sterne. This distinction was based
on the debate of originality — reproduction of sound divorced from its source. Sterne
did not see a difference between the source and its copy. In an effort to distinguish aural
and visual representation Dyson noted that the ‘aural’ is not fixed in space as is the
visual, “unlike the distinction between the photograph and its copy, the distinction
between the aural original and its reproduction has always been more difficult to
establish.”\textsuperscript{315}

\textbf{The Voiceless Voice: Drive and Desire}

In contrast to the voice as a pure acoustic object — through recorded representation —
there is the voice referred to as the Other. In \textit{The Angels Cry Beyond the Pleasure
Principle in Opera} (1992), Opera lover and psychoanalysts Michel Poizat categorises
three types of (material) “vocal objects” found in Opera: the lost voice, the stolen voice
and the broken voice. To be dumbstruck, or stuck for words defines the ‘lost voice’. The
recorded voice is the ‘stolen voice’ and a damaged reproduction of voice is the ‘broken
voice’. Poizat then defines the (non-material) ‘vocal object’ as “a process by which the
voice is constituted as an object, an object of a drive, and thereby is constituted as lost
from the very outset”.\textsuperscript{316}

\textsuperscript{314} Morin, “Beckett’s . . .”, 17.
\textsuperscript{315} Dyson, \textit{Sounding}, 74.
\textsuperscript{316} Michel Poizat, “The Objectified Voice and the Vocal Object.” In \textit{The Angels Cry Beyond the Pleasure
As an extended analysis of the ‘drive’ founded by Sigmund Freud, Jacques Lacan included the “gaze” and the “voice” as drives — the “scopic drive” and the “invocatory drive”\(^{317}\).

\begin{figure}[h]
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\end{figure}

In *Voice or Ear? The Female Voice and the Listener’s Position in Paul Lansky’s as it Grew Dark* (2008), Hannah Bosma summarised the Lacanian vocal object as “the objectifying psychic perception of the voice as a separate entity”.\(^{318}\)

Mladen Dolar used the psychoanalytical divide between desire and drive as a way to discuss voice as an object of the drive and claimed that to do so “we must divorce it from the empirical voices that can be heard.”\(^{319}\) Dolar wrote that: “only when it [voice] becomes divorced from meaning can it appear as the pivotal object of the drive.”\(^{320}\). For Dolar, the voice detached from the body becomes a “bodily missile which has detached itself from its source” and yet paradoxically it was never attached to the body in the first place, which he calls “disacousmatized”.\(^{321}\) In “Circuits of the Voice: From Cosmology to

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321 Ibid, 73.

“It is a bodily missile which has detached itself from its source, emancipated itself, yet remains corporeal. This is the property which it shares with all the objects of the drive: they are all situated in a realm which exceeds the body, they prolong the body like an excrescence, but they are not simply outside the body either. So the voice stands at a paradoxical and ambiguous topological spot, at the intersection of
Telephony”, Francis Dyson wrote about the word of god as a ‘missile’, that impregnated the Madonna.\textsuperscript{322} For Dolar the voice can offer itself to language but is not language, it sits paradoxically between the body and language as the common denominator.

Dolar claimed the ‘acousmatic’ voice to be an isolated ‘object voice’ entwined with the gaze. ‘Voice and gaze’ are objects of the drive that function most coherently when working together:

\textit{\textquote{\([\text{voice}] \text{ cannot be disentangled from the gaze which offers its framework, so that both the gaze and the voice appear as objects in the gaps as a result of which they never quite match.}}\textsuperscript{323}\textquote{}}

Dolar described the vocal equivalent to Lacan’s Mirror Stage — hearing one’s self for the first time — as having no screen for voice, as with the gaze. The screen equivalent for voice is spatial or else directed toward the other.

According to psychoanalyst and writer Darian Leader, little has been written about the voice as an analytical concept. Leader questioned the possibility of a split between voice and sound. He believed this ‘split’ to be similar to the split between the gaze and gazed — the “screen”\textsuperscript{324} proposed by Lacan. Leader claimed there is a separation between the pure object voice and voice relations with the other.

Likewise Krapp invents his own speech and as does a child he is able “to modulate the experience of being addressed”,\textsuperscript{325} therefore maintaining control of a given situation. The conclusion drawn here is that voice and gaze are both always in a state of being

\textit{\textquote{language and the body, but this intersection belongs to neither. What language and the body have in common is the voice, but the voice is part neither of language nor of the body. The voice stems from the body, but is not its part, and it upholds language without belonging to it, yet, in this paradoxical topology, this is the only point they share—and this is the topology of objet petit a. This is where we could put Lacan’s pet scheme of the intersection of two circles to use in a new application: the circle of language and the circle of the body, their intersection being extimate to both.\textsuperscript{326}}\textquote{}}

\textsuperscript{323} Dolar, \textit{A Voice}, 67.
\textsuperscript{324} Lacan, \textit{The Four}, 91 Chapter 8, “The Line and Light.” “The correlative of the picture, to be situated in the same place as it, that is to say, outside, is the point of gaze, while that which forms the mediation from the one to the other, that which is between the two, is something of another nature than geometrical, optical space, something that plays an exactly reverse role, which operates, not because it can be traversed, but on the contrary because it is opaque—I mean the screen.” 9.6.
addressed by the other.

Voice and gaze appear inherently determined by the relation staged by the other.

**Cinema Voice**
The voice detached from the body, or ‘voice as object’ is presented in cinema through the dual structuring of the medium — audio-visual. Voice in cinema has a materiality that can be examined through the portrayal of an *Acousmêtre* — a voice without a body.

Michel Chion not only worked with Pierre Schaeffer composing *musique concrète* projects, but wrote several books on the voice in cinema including: *Audio-Visual Sound on Screen* (1994) and *The Voice in Cinema* (1999). In *The Voice in Cinema* he proposed that: “perhaps it is with these sounds and voices left to wander the surface of the screen that the real and specific power of the cinema comes into play”.

Similarly, Tajiri writing on Beckett, claimed that the best way to represent inner voice that: “drifts without origin or destination” is to separate the voice completely from the body. Chion explained how cinema splits the voice from the body and then attempts to “stitch” the two back together again, which is in a sense what Beckett attempted to do through theatre, especially with *Krapp’s Last Tape*.

According to Chion a voice that “wanders the surface” is exemplified in Hitchcock’s *Psycho* (1960), which could be understood as a film about ventriloquism, in which the dead mother is Norman’s ‘acousmatic’ dummy. In his essay ‘The Impossible Embodiment’ (1992), Chion theorised about how ghosts are historically constrained from wandering, bound to a resting place such as a grave, likewise the voice in cinema may wander, if not bound to a body, and this scenario is found in *Psycho*.

Chion began this examination of voice in the essay highlighting the ‘mother’ as the *Acousmêtre* — she is just a voice, ‘a voice and nothing more’. In the film we wait and anticipate a form of re-embodiment, a voice returning to its origin, or owner, yet it is as if Hitchcock is only

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327 Yoshiki Tajiri ”The Prosthetic Voice.”, In *Samuel Beckett and the Prosthetic Body: The Organs and Senses in Modernism*, 161/173.
328 Michel Chion, “The Impossible Embodiment.” In Slavoj Žižek, *Everything You Always Wanted to Know About Lacan (But were Afraid to ask Hitchcock)* (Verso; London; New York, 1992), 195.
“concerned with the impossibility of attaching a voice to a body.”329 As spectator we are thrown into a suspended sense of loss, our concept of self becomes questionable.

The voice of the wizard in the *Wizard of Oz* (1939) is an obvious example of the *Acousmêtre* in which the omnipresent voice of the wizard is a little old man behind a curtain — the Pythagorean curtain. The ‘acousmatic’ voice as a disembodied voice is clearly portrayed in Fritz Lang’s, *The Testament of Dr Mabuse* (1933), from which the voice of Mabuse audibly free floats, hidden from the spectator.

As Slavoj Zizek suggested in regard to the film *The Exorcist* (1973), voice is an unknown intruder, an object of anxiety distorting reality. The conclusion Zizek made was that we are the intruder and this is made clear in a scene from *The Testament of Dr Mabuse*, in which shots are fired into the curtain, toward the voice, the camera is positioned so that it is the viewer who is shot.330 According to Zizek the greatest exploitation of voice in the cinematic form was Charlie Chaplin’s *The Great Dictator* (1940) that encompassed two deliberately opposing voice types, in character and doubled, Hitler and Jewish barber.331

Roberto Rossellini’s film *Germany Year Zero* (1948), set in post-war Berlin, tells the story of a displaced twelve-year-old boy who, through post-war circumstances, becomes so disillusioned that he is driven to suicide.

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329 Ibid, 204.
331 Ibid
The post-war context of the film is that of incomprehension. The world is revealed in ruins, not as it once was. It is ‘zero’, in which one is reduced to the nothingness of one’s existence. One particular scene in the film tends to highlight a sense of audible ‘uncanny’.

In an attempt to make money to help his family survive, the boy befriends an old school teacher, who is a Nazi and paedophile. He sends the boy on an errand to sell a gramophone record of a speech by Hitler. The boy is sent to the destroyed Chancellery where English soldiers are visiting, and he is taken to the site where Hitler had supposedly died. The soldiers, behaving like tourists, are taking photos. The boy plays the recorded speech to the soldiers on the gramophone in an attempt to sell it as a type of relic.

The gramophone becomes the ghost of Hitler. Noa Steimatsky described the scene in
Consider the hurriedly cranked gramophone that mechanically delivers Hitler’s recorded voice as itself a suspended relic. The speech acquires the quality of synthetic commentary in the overtly simple patching of image and sound, marked by its mechanical cinematic fabrication—as in so many didactic voice-over commentaries over newsreel footage\textsuperscript{332}.

From this moment the camera cuts to a man and a child listening to the ‘acousmatic’ voice of Hitler echoing from somewhere within the ruins, the voice everywhere and nowhere. The man and child hurry away briskly.

**Narration: Dead or Alive**

There are other films that exploit this split. One example is Billy Wilder’s *Sunset Boulevard* (1950). This film depicts the split between voice and image “between speech and visual representation,”\textsuperscript{333} in which a dead screen-writer narrates the story of his encounter with a delusional actor from the silent era. The narrator begins telling his story as a voice from an image of a dead man floating in a swimming pool, the story then rewinds to the events that led to his demise. W.J.T Mitchell observed when discussing ‘image and text’ relations in his book *Picture Theory: Essays on Verbal and Visual Representation* (1994) that: “they [the actors] also incarnate the professional tension between the (invisible) writer and the (visible) star”.\textsuperscript{334} This structure stages a play on dualities at many levels. For Kaja Silverman the voice turns the body inside out\textsuperscript{335} and becomes:

[e]ven more dislocated from phallic orthodoxy; not only is he a creatively, supported and dominated by an aging actress, but (as we learn at the end of the film) he is dead. His voice thus speaks less from the “heights” than from the “depths”.

\textsuperscript{332} Noa Steimatsky, "Ruinous: Rossellini’s Corpse-Cities." In *Italian Locations: Reinhabiting the Past in Postwar Cinema* (University of Minnesota Press; Minneapolis, 2008), 60.

\textsuperscript{333} Mitchell, *Picture Theory*, 155.

\textsuperscript{334} Ibid, 101.

In *Sunset Boulevard* Amy Lawrence claimed there is:

> Another version of the Echo and Narcissus myth restated in cinematic terms. But here Echo and Narcissus trade places: the disembodied voice is now the ghostly echo of a dead man, while the image holds out an unattainable, yet infinite, promise to a female Narcissus.336

Another example of cinematic narration as ‘acousmatic’ is the voiceover in Dada theorist and artist, Hans Richter’s *Dreams Money Can Buy* (1948) essentially a story of dreams mixed with reality. In this film there is virtually no voice synchronisation, the narrated voice over is that of the inner voice of both, protagonist and his clients, a type of Freudian analysis of dreams. If we exclude the representation of the artwork by Max Ernst, Fernand Léger, Man Ray, Marcel Duchamp, Alexander Calder and John Cage, and consider the image/sound/narration structure of the film, we find a psychoanalytical underpinning. In a press release issued by Museum Of Modern Art in 1968 for the exhibition *Dada, Surrealism, and Their Heritage*, the film was described as “a fairy tale for adults, mixing equal parts of Lewis Carroll and Freud”.337

Similarly, Isodore Isou attacked cinema in the Letterist film, *Venom and Eternity* (1951). The film highlighted narration that deliberately isolated voice from the body to create a


“disjunction of word and image” while incorporating scratching and other direct film manipulation. The narration includes manifesto-like statements such as: “The break between speech and image shall form Discrepant Cinema”, challenging the idea that speech be just a commentary on the image.

Fig. 45

**Schizophrenic Recordings**
Acousmatics in cinema is similar to the concept of “schizophonia” in which there is a “split between an original sound and its electroacoustic transmission or reproduction”\(^\text{338}\). This notion of ‘split’ is cinematically presented in David Lynch’s oneiric, or dreamlike, psychological thriller *Lost Highway* (1997). In one particular scene the protagonist meets a mysterious man at a party and the mystery man claims that they have met before. The protagonist does not recall meeting the mystery man and the mystery man claims they met in his house and that he — the mystery man — was at his house “right now”. The protagonist becomes ill at ease with the mystery man and asks “what do you mean you’re where ‘right now’?” The mystery man then produces a mobile phone and states, “call me”. The protagonist calls his home and is answered by the mystery man whose voice from the phone declares, “I told you I was here”. The protagonist asks how he did that. The mystery man standing in front of him says “ask me”. The mystery man’s voice on the other end of the phone claims that the protagonist

\(^{338}\) R. Murray Schafer, *The Tuning of the World* (Knopf; New York, 1977), 74. The concept of schizophonia developed by Murray Schafer in which a sound is split from its source.
invited him into his house and “it is not my custom to go where I am not wanted”. “Who are you?” The protagonist asks and the mysterious man laughs and walks away.

This hauntingly intriguing scene presents a split on several levels. Firstly, there is an ‘acousmatic’ voice presented alongside an embodied voice — we believe the same voice. The voice is both talking to him from a body, physically in front of him while simultaneously a voice removed from the body — disembodied. Secondly, there is an odd sense of ventriloquism in which a voice is presented, or exhibited outside the body. Krapp’s recordings are also disembodiments of this type.

Slavoj Zizek, in his documentary Perverts Guide to Cinema (2006), highlighted this particular scene from Lost Highway and claimed that this ‘mystery’ man is not demonic, even though he is haunting, “it is just that when he is in front of you he sees through you”, (this is evident in a scene near the end in which the same ‘mystery man’ character chases the protagonist yelling “who the fuck are you?” The mystery man demands that the protagonist confront himself. According to Zizek, voice is not an organic part of the body, as previously mentioned, both Zizek and Mladen Dolar regard the voice to be “coming from somewhere in between your body” It is this ‘in between space’ that allows for notions of ventriloquism — the voice that traverses bodies. As Steven Connor noted in his book about ventriloquism titled Dumbstruck (2000), the voice is “always on

339 Slavoj Zizek and Sophie Fiennes, 'The pervert's guide to cinema', (P Guide; [London], 2006), 1. DVD (150 min.)
340 Ibid
the border between the body and what is not the body."³⁴¹ In his book *Stutter* (2005) Marc Shell declared that, “ventriloquism is related to ekphrasis, the poetic mode that giv[es] voice to a mute art object.”³⁴²

**Dubbing and Deterioration**

An example of the voice extracted or ‘cut’ from the body to create a new vocal art-form was the influential surrealist playwright and poet Antonin Artaud, who claimed: “I am not dead, but I am separated.”³⁴³ The last work by Artaud was a radiophonic work created, but denied airplay in 1947, titled *Pour finir avec le judgement de dieu*, *(To have done with the judgment of god)*. Jaap Blonk, composer and sound artist performed it grunts and all in 2010:

> America is denounced as a baby factory war-mongering machine. Bloody and apocalyptic death rituals are described. Shit is vividly exalted as evidence of life and mortality. … God itself turns up on an autopsy table as a dissected organ taken from the defective corpse of mankind.³⁴⁴

Artaud’s article “Les Souffrances du “dubbing” — The Torments of Dubbing” (1933) was to reflect the shift from silent to speaking films. Artaud had acted in silent films directed by Carl Dreyer and Abel Gance in the 1920s. In his article Artaud questioned the new voice/image relationship in film created by new technology and the effect on that relationship by reigniting the Jewish folklore of the *Dybbuk*, the person possessed by a voice of the dead, a voice looking for a body, to “invade and occupy.” In “an inverted form: in dubbing, the film star divests the live actor of his voice: through the dybbuk, the voice of the deceased inhabits a living body.”³⁴⁵ Artaud was interested in the direct relation between voice and flesh, word and gesture, the breath, the scream, the body and

³⁴¹ Connor, *Dumbstruck*, 113.
dubbing was a threat to that relation to physicality.

**Dybbuks, Chimeras and Ventriloquists**

An article by Mikhail Yampolsky and Larry Joseph titled *Voice Devoured: Artaud and Borges on Dubbing* (1993) referred to a mix of the mythical and the psycho-analytically inspired characters, including the Dybbuk, Chimeras, alter egos, organs without bodies. The article began with the Dybbuk, a mythical character based on the Jewish folklore depicting a voice of a dead person attaching itself to a living person, as portrayed in the Cohen brothers film, *A Serious Man* (2011).

This folkloric character obviously recapitulates in its own way the problematic of dubbing though in an inverted way: in dubbing the film star divests the live actor of his voice; through the *dybbuk*, the voice of the deceased inhabits a living body.”

A double ‘acousmatic’ relation is found in the idea of ventriloquism on radio. Why split the voice again? In a website article titled *Ventriloquists in Old Time Radio*, the Greek term “gastronancy” is quoted and defined as a type of divination through words formed from the stomach or “belly reading”. The article claimed: “the noises originating from the stomachs of religious figures were thought to be the voices of the dead, which could be interpreted to predict the future”. Conner suggested that: The radio ventriloquist does what radio itself does; conjuring with sound a visible scenario in which we can consent to be duped by the ventriloquial illusion”

According to an article titled “Archie Andrews: The Rise and Fall of a Ventriloquist Dummy” in the UK Independent (2005), the famous ventriloquist Edgar Bergen, on radio as Charlie McCarthy, “sparred with Mae West, Dean Martin, W C Fields and Orson Welles among others and became a star in his own in right”. In the same article we are told of another ‘in-between’ space created by the dummy, this time it is between the doll and being human. “As Candice Bergen [the daughter of Edgar] said, they are neither

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347 “Ventriloquists in Old Time Radio”.
348 Connor, *Dumbstruck*, 22.
flesh and blood nor dolls; they are something ‘Other’.” According to Zizek in *The Pervert’s Guide to Cinema*, we always talk to others with a degree of “ventriloquist effect.”

In a radio discussion on ventriloquism, *Sound Stories* for RTÉ Radio 1, Connor compared ventriloquism to the early idea of a split personality and referred to Freud’s investigations into the subconscious. Zizek outlined Freud’s three stages of ego through Alfred Hitchcock’s film *Psycho* (1960). Norman at the front desk is the ego, Norman upstairs as the voice of the dead mother is the super ego and Norman in the basement is the id — the subconscious desire machine. The voice of Norman as the super ego — the dead mother — is

> the voice as object, this voice — the superegoic voice, for example, addressing me without being attached to any particular hearer — functions again as a stain, whose inert presence interferes like a strange body and prevents me from achieving my self-identity.”

The voice of the dead mother in *Psycho* is similar to the voice of young Krapp heard on the tape recorder in *Krapp’s Last Tape*, a ‘voice and nothing more’ — dead — yet different, insofar as the mother is a constructed, or even a conjured *Acousmêtre*. The

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dead mother becomes the ventriloquist’s dummy.

Krapp’s recorded ‘voice’ is made real partly through the audience’s faith in technology and partly in the entrusting of representation. Artist, writer and musician Robert Barry wrote an article about the voice in horror films, ‘Voices Without Bodies’ (2011), that described certain soundtracks from films such as Psycho and claimed that it was the violins that attack Janet Leigh in the shower:

[T]he human voice holds a privileged place in the horror composer’s toolbox … From the earliest days of the opera, the musical voice inspired a certain suspicion of the inhuman and unearthly in audiences. In a Cartesian world view, the voice could be a medium between body and spirit, between the human and its others, transcending the logos of the text. In the horror films of the late twentieth century, it is one of numerous techniques for blurring boundaries between the inside and outside of the narrative, between the normal and the pathological. As the Slovenian philosopher Mladen Dolar proclaims: ‘the voice without a body is inherently uncanny’, 351

In media theory, or media history, Friedrich Kittler’s essay “Gramophone, Film, Typewriter” (October, 1987) and book of the same name (1999), pre-empted aspects of technological developments currently of concern regarding media, memory and voice. Kittler believed that “the notion of media is becoming less important, forms of digital representation are united by numbers, this unification allows any medium [to] be translated into another” … “Sound and image voice and text have become mere effects on the surface.” 352 Kittler referred to the ‘Gramophone’ ‘Film’ and ‘Typewriter’ as the origins of the technological world and described each form of technology and its relationship with representation and death. He claimed that Edison invented the phonograph as a way to remember deceased relatives — archiving the “last words of the dying”. 353 Hence we have James Joyce’s infamous proposition for a ‘gramophone on

352 Ibid, 111.
353 Ibid, 111. Edison …
every grave’, that led to numerous stories of telecommunications with the dead. He concluded with the point that: “[o]ur realm of the dead is no longer in books, where it was for such a long time”.354

In 1927 Theodor Adorno wrote a scathing article devoted to denigrating the gramophone and claimed that:

The relevance of the talking machines is debatable … What the gramophone listener actually wants to hear is himself, and the artist merely offers him a substitute for the sounding image of his own person, which he would like to safeguard as a possession”355

According to performance poet Christian Ide Hintze in Cantrills Filmnotes magazine (1984), Henri Chopin considered text based material obsolete, the literary era was over: “spoken poetry, the poetry of the sound tapes, video tapes, etc.”356 were to be the future mediums, what Hintze called “magnetic poetics”. Chopin’s first audio poem was created in 1957, the same time Beckett was producing radio plays.

In a published conversation between radio artist Gregory Whitehead and writer Allen Weiss (1999), Whitehead claimed that Beckett’s aim went beyond modernism, beyond the element of chance toward the ‘uncanny’, a voice from elsewhere or a body from elsewhere:

That’s where the dread starts to creep in, at the moment you think you are nothing but a blank, some alien voice, some snaking line of code, gets into your ear. Beckett was on to this in his last works, full of an unnamable buzzing; “all dead still but for the buzzing”. The dread of thinking that you’ve been listening to ventriloquist’s dummy, then realising that no, that is your

354 Ibid, 111.
356 Cantrills, “Cantrills filmnotes” on l-li-obo. In ide7fold, Cantrills filmnotes. Cantrills Footnotes was a magazine dedicated to experimental film, video, animation, digital art, sound design, installation, and performance art, innovative documentary, ethnographic film, and cinema history.
In a catalogue essay “The Tiny Lag” for the artist Imogen Stidworthy, Mladen Dolar referred to the comprehension of ‘inner speech’ and the proposition he explored in his book: *A Voice and Nothing More* (2006), in which the:

voice exists somewhere between the body and the world, a body split precisely into an interior and an exterior, and the voice, stemming from an invisible and unfathomable interior, embodies the very passage between the inner and the outer.\(^{358}\)

Dolar referred to the voice as the “human stain of language, but a stain which exceeds language while standing at its core”\(^{359}\). Voice is both product and bi-product of signification, it is “the condition and surplus in one”\(^{360}\) Voice gives to language the “stain” of self.

In an article “The Air is Full of Our Cries: Samuel Beckett’s Voices” (2012), Mary P. Noonan noted that Beckett described Marguerite Duras’s play *Le Square*, as “little sandcastles of voices, of timbres, sometimes placed on the ground, sometimes in space” reminiscent of Michel Chion’s description of the ‘acousmatic’ voice in film. …

This was his desire for his own theatre: that it represent the movement of voices inside and outside the skull, an indeterminate space where the spectator is never sure if she is on the inside, imagining, or on the outside, seeing and hearing. Words were, for Beckett, a necessary stain upon the silence.\(^{361}\)

Beckett’s shift from the written word to the physical presence of theatre did not mean that he stopped working in prose. His aim was to extinguish the boundaries between the two. It did not matter whether the voice was:


\(^{360}\) Ibid, 128.

[a] marker of discrete essential identity or a cultural echo, the voice of the speaking subject or the point of intersection of ‘all the dead voices’. In the later short prose, and in the plays from *Krapp’s Last Tape* onwards, there is increasing dissolution of the separations and distinctions between fiction and drama, as Beckett begins to liberate the voice from the page, to stage the narrating voice. *From An Abandoned Work*, a piece of prose that was broadcast by BBC3 in 1957 as a radio play, inhabits the borders between narrative and theatre.362

As explained throughout this chapter the concept of embodiment and disembodiment regarding voice is critical in how ‘voice’ is perceived. The ‘voice’ is made material through recording yet through this process it is split from the body, causing it to summon its own body. In conclusion, the earlier point regarding loss and the relations staged between inner and outer, material and a non-material voice, described also by Francis Dyson acknowledges that: “the voice of this new form [technology] contains something of a death rattle, for the very possibilities it offers are also signs of an irretrievable loss.”363

Spectres of Marx and Tape Recordings
Jacques Derrida discussed ‘memory’ as a subject following the passing of philosopher and friend Paul de Man, in a lecture titled Mémoires: For Paul de Man as part of the Wellek Library Lectures, at the University of California (1984). Derrida began by acknowledging the Greek mythological goddess of memory — Mnemosyne — who was also the inventor of words and language. Derrida then asked questions regarding narration, the “gift of narration” in which memory defines the narrated.364

According to Derrida memory prompted a form of responsibility, from an individual and the collective perspective. History as a subject is the collective memory of a social, cultural or political group and the accumulation of stories, events and facts that determine the supposed progression of a society. Derrida claimed that: “If the essence of memory manoeuvres between Being and the law, what sense does it make to wonder about the being and the law of memory?”

Derrida had claimed in earlier lectures that:

If there is no meaning outside memory, there will always be something paradoxical about interrogating; “mémoire” as a unit of meaning, as that which links memory to narrative or to all the uses of the word “histoire” (story, history, Historie, Geschichte, etc.)365

Spectres

Etymologically unpacked the word ‘spectre’ is seemingly paradoxical. Typically, we define the invisible with voice, then transcribe. The apparition begins once removed from reality in the same way recording devices replicate. Words make the invisible real, as with ekphrasis — the telling of vision for when the ‘vision’ is gone.

Spectre is defined as:

noun

1. a ghost; phantom; apparition

2. a mental image of something unpleasant or menacing: the spectre of redundancy

Word Origin

C17: from Latin spectrum, from specere to look at.366

365 Ibid, 11.
Elsewhere defined as:


[A] ghost or spirit of a dead person, a visible disembodied ‘spirit’ something that haunts or perturbs the mind: phantasm is a product of PHANTOM <the specter of hunger> Specter.367

Spectrality challenges the belief in a stable reality. The spectre also refers to spectate — the gaze. The word ‘spectre’ can be singular or plural, creating an inherent ambiguity.

“Spirit” on the other hand is broadly defined. The first entry for spirit in Macquarie Concise Dictionary states it to be “the principle of conscious life, originally identified with breath: the vital principle in human beings, animating the body or mediating between body and soul”. Of course there is the Holy Spirit and the many forms of spiritualties’ but there is also the individual and collective spirit. The individual spirit of a person’s character, is defined by emotions or persona. To sing with gusto is to sing with spirit expressing a sense of purpose. A collective spirit is the sentiment of a group or nation or the thought and attitudes of a particular period, be it historical or institutional. A collective spirit can evolve into, or prompt a collective voice thus a political voice.


Heidegger says it differently. ‘Ghostly’ means what is by way of the spirit, what stems from it and follows its nature; it means spiritual, though not in the narrow sense that binds the word to spirituality, the priestly orders, or the church.368

For Hegel “spirit” is the ethical lives of people, the “shape of the spirit” is also the “shape of the world”.\textsuperscript{369}

A British ‘spirit’ of Marx, was Ken Loach’s film \textit{The Spirit of ’45} (2013), which highlighted Britain’s post-war efforts to rebuild the nation for the good of all. The film depicts a period of socialist reform during the then Prime Minister Clement Atlee’s Labour government. These reforms were later dismantled by Margaret Thatcher’s 1980s privatisation policies. Responding to Loach’s film Dr Tony Venezia claimed that:

\begin{quote}
Hauntology reveals the aborted future of the Welfare State as an unfinished project, a path not taken, rather than nostalgia for a time and place. This is also to acknowledge the weaknesses of post-war social democracy\textsuperscript{370}
\end{quote}

\begin{figure}[h]
\centering
\includegraphics[width=0.5\textwidth]{spirit_of_45}
\caption{Fig. 49}
\end{figure}

\textbf{Marx}

The historically controversial Australian book \textit{Power Without Glory} (1951), written by Frank Hardy, opened with an epitaph by Karl Marx:

\begin{quote}
\begin{center}
\textit{He who has no principled goals only creates petty aims. He who has no principles is just a man.}
\end{center}
\end{quote}

\begin{flushright}
\begin{footnotesize}
\textit{Power Without Glory, Frank Hardy (1951).}
\end{footnotesize}
\end{flushright}

\begin{footnotes}

\textsuperscript{370} Tony Venezia, \textit{Utopia Loops, Ghost Legacies}, Alluvium (online Journal). http://www.alluvium-journal.org/2013/07/21/utopia-loops-ghost-legacies/
\end{footnotes}
Men make their own history, but they do not make it as they please; they do not make it under self-selected circumstances, but under circumstances existing already, given and transmitted from the past.371

Marx continued:

The tradition of all dead generations weighs like a nightmare on the brains of the living. And just as they seem to be occupied with revolutionising themselves and things, creating something that did not exist before, precisely in such epochs of revolutionary crisis they anxiously conjure up the spirits of the past to their service, borrowing from them names, battle slogans, and costumes in order to present this new scene in world history in time-honoured disguise and borrowed language.372

In 1993, just a few years after the fall of the Berlin wall, Derrida presented a series of lectures on the future of Marxism at the University of California, Riverside. In these lectures and the subsequent book Spectres of Marx, The State of the Debt, the Work of Mourning and the New International (1994), he pursued the notion of ghosts in relation to a type of political histography, in accordance to the writings of Karl Marx. Derrida described democracy as an aspiration never fulfilled and that both communism and capitalism are always “in memory of hope — and this is the very place of spectrality.”373 He described how capitalist society was relieved by the assumed failure, or collapse of communism and to a degree, the denial of it ever existing: “it was only a ghost”374.

In Ghostly Demarcations: A Symposium on Jacques Derrida’s Spectres of Marx (1999) Fredric Jameson, Terry Eagleton and Antonio Negri discussed Spectres of Marx. Derrida also responded to the discussions acknowledging the varied points of view and the need to continue deliberating over the words: “philosophy and politics”.375

371 Frank J. Hardy, Power Without Glory: A Novel in Three Parts (Realist; Melbourne, 1951), 5. This quotation can also be found in Derrida’s Spectres of Marx, in which Derrida dissects it etymologically, 134-135.
373 Derrida, Spectres of Marx, 81-82.
explained spectrality as: “like the vibrations of a heat wave through which the massiveness of the object world — indeed of matter itself — now shimmers like a mirage”\textsuperscript{376}.

“Hauntology” is a term Derrida constructed from “haunt” and “ontology” which he believed disrupts the linear progression of time. According to Derrida dates and numbers are also ghosts, ephemeral representations, abstractions — “time out of joint”.\textsuperscript{377} Antonio Negri called Derrida’s hauntology a “new spectral ontology”\textsuperscript{378} and defined a spectre as “the movement of an abstraction that is materialised and becomes powerful”. Fredric Jameson claimed: “Hauntology is the proper temporal mode for a history made up of gaps, erased names and sudden abductions”\textsuperscript{379}

**Recordings**

According to Mark Fisher in his article “The Metaphysics of the Crackle, Afrofuturism and Hauntology” (2013) recorded music and particularly sampling, invites the spectre to reconstitute itself amongst the living, or the live present.\textsuperscript{380}

Technology (from psychoanalysis to surveillance) has made us all ghosts. … Modernity was built upon ‘technologies that made us all ghosts’ and postmodernity could be defined as the succumbing of historical time to the spectral time of recording devices.

Fisher continued:

We live in a time when the past is present, and the present is saturated with the past. Hauntology emerges as a crucial — cultural and political — alternative both to linear history and to postmodernism’s permanent revival. What is mourned most keenly in hauntological records, it often seems, is the very possibility of loss. With ubiquitous recording and playback, nothing

\textsuperscript{376} Ibid, 38.
\textsuperscript{377} Derrida, *Spectres*, 1.
\textsuperscript{378} Sprinker, *Ghostly*, 8.
\textsuperscript{379} Sprinker, *Ghostly*, 52.
escapes, everything can return.\textsuperscript{381}

In another article for \textit{Film Quarterly} Fisher claimed that: “[w]hat haunts the digital cul-de-sacs of the twenty-first century is not so much the past as all the lost futures that the twentieth century taught us to anticipate”.\textsuperscript{382}

Ken McMullen’s film \textit{Ghostdance} (1983) creates a montage of sound and image that incorporates titles such as: “The voice of Destruction” and “The Voice of Deliverance”, mixed with a repertoire of voice-overs. It is as if the film is narrated by many voices — the director, the characters and the dead — acousmatic voices, some describing the concept of memory, some as ‘spectres’. At one point Derrida is a voiceover claiming that: “memory is the past that has never taken the form of the present”.\textsuperscript{383} Derrida participated in the film as himself, interviewed and was asked whether he believed in ghosts.\textsuperscript{384} He told the interviewer that he himself is in fact a ghost. In the interview he stated:

\begin{quote}
I am not sure. It is a difficult question. Firstly, you are asking a ghost whether he believes in ghosts. Here, the ghost is me. Since I’ve been asked to play myself in a film which is more or less improvised, I feel as if I’m letting a ghost speak for me. Curiously, instead of playing myself without knowing it, I let a ghost ventriloquize my words, or play my role, which is even more amusing. The cinema is the art of ghosts, a battle of phantoms. That’s what I think the cinemas about, when it’s not boring. It is the art of allowing ghosts to come back. That’s what we are doing now. Therefore, if I’m a ghost, but believe I’m speaking with my own voice, it’s precisely because I believe that it is my own voice that I allow it to be taken over by another’s voice. Not just any other voice, but that of my own ghosts. So ghosts do exist and it’s the ghost who will answer you. Perhaps they already have. All this, it seems to me, has to do with an exchange between the art of cinema, in its most original, unedited form and an aspect of psychoanalysis. I believe that cinema plus psychoanalysis
\end{quote}

\textsuperscript{381} Ibid, 48-49.
\textsuperscript{384} Ken McMullen, Jacques Derrida, Leonie Mellinger, Pascale Ogier, Robbie Coltrane, Dominique Pinon, Peter Harvey, Robert Hargreaves, David Cunningham, Michael Giles and Jamie Muir, \textit{Ghost Dance} (Mediabox; [UK], 2006).
equals the science of ghosts.  

Jean-Luc Nancy claimed that a few years after the film, Pascale Ogier who interviewed Derrida as an anthropology student, died unexpectedly of a heart attack. Nancy described a time later when Derrida watched the film with a group of students in the United States and:

[S]uddenly I saw Pascale’s face, which I knew was a dead woman’s face, come on to the screen. She answered my question: ‘Do you believe in ghosts?’ Practically looking me in the eye, she said to me again, on the big screen: ‘Yes, now I do, yes.’ Which now? Years later in Texas, I had the unnerving sense of the return of her spectre, the spectre of her spectre, coming back to say to me — to me here, now: ‘Now . . . Now . . . now, that is to say, in this dark room on another continent, in another world, here, now, yes, believe me I believe in ghosts.  

In an early scene of Ghost Dance, Pascale makes a recording on an answering machine, she says: “Fuck you, I’m sick of it, I’m selling everything, I’m off, don’t try to find me, as

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385 Laurence Simmons, “Jacques Derrida’s Ghostface.” Angelaki, Vol. 16, no. 1, (2011), 129-41. (Transcription from the film in conjunction with text found in an essay by Laurence Simmons, Auckland University, titled Jacques Derrida’s Ghostface.)

far as I’m concerned you’re a ghost.”\textsuperscript{387} When she listened back to the recording we see her poised over the answer machine reminiscent of Krapp in \textit{Krapp’s Last Tape} — Pascale’s last tape. In a sense when Pascale listened to herself on the tape, she listened to the ghost of herself in the same way as Derrida referred to himself as a ghost when interviewed by her.

In \textit{Ghost Dance}, Derrida claimed that: “the future belongs to ghosts” and philosopher Bernard Stiegler believed that this remark was reminiscent of Derrida’s comment: “language is always already writing” from \textit{Of Grammatology} (1967). This observation is reflected in Stiegler’s proposition that: “life is always already cinema.”\textsuperscript{388} According to Derrida the ‘speaking dead’ or “spectres” work without the notion of time, without the “here and now”. For Derrida: “To be haunted by a ghost is to remember something you’ve never lived through”. This notion of ghost as “other” led to a discourse Derrida referred to as “hantologie” (hauntology).\textsuperscript{389}

For Derrida, ‘hauntology’ is introduced through the examination of the space between Hamlet’s “to be” and “not to be” from Shakespeare.\textsuperscript{390} If ontology refers to the “nature of being” then ‘hauntology’ is to be haunted by the “nature of being” or the haunting of the “nature of non-being” in which presence might not define ‘being’. All those dead voices for Derrida are ghosts one might follow, or ghosts that might follow.

\begin{figure}[h]
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\includegraphics[width=\textwidth]{Fig_51}
\caption{Fig. 51}
\end{figure}

\textsuperscript{387} McMullen, \textit{Ghost Dance}.
\textsuperscript{388} Derrida, Stiegler, \textit{Echographies}, 162.
\textsuperscript{390} Derrida, \textit{Spectres}, 10.
The etymological analysis of words like ‘ghosts’ and ‘spectres’ (Derrida preferred “revenant”) introduce interpretive losses that vary depending on French and English translations. In ‘hauntology’ the ghost, or spectre, is defined by Derrida as “other” whom we share an ethical responsibility, “humanity is but a series of ghosts”\textsuperscript{391} and the dead are often more influential on a society ethically, than the living.

At a conference in Toronto (1987) Derrida was asked about his participation in \textit{Ghost Dance} and he claimed that he did not “believe one can simply contrast writing with speech or images or, let’s say, audio-visual structure.” He concluded that: “I think that speech and image \textit{are} in fact texts.”\textsuperscript{392}

Memory of Communism
The idea of communism in Australia might be claimed to have begun in 1679 with the publication of \textit{The History of Sevarambians} by Denis Vairasse, in which Australia is the setting for a Utopian civilisation described by John Carey in \textit{The Faber Book of Utopias} (1999) as a society of “communist sun worshipers.”

This project has taken the example of Socialism in Australia from the 1950s, which has a long and neglected social history, a history that harks back to settlement and the dubious actions that I suggest haunt the present and has the power to haunt future generations and future histories. In \textit{Lie of the Land} (1994) Paul Carter discussed the clearing of vegetation in Australia as an “overwhelming need to clear away doubt — not to make the land speak in accents all of its own”\textsuperscript{393} This attempt to deny particular histories has led to lingering voices, spectres, and what John Pilger has called “unfinished business”.\textsuperscript{394}

Since the Second World War, capitalism had attempted to exorcise Australia’s ‘spectres of Marx’. Ian Burn claimed:

\textsuperscript{391} Ibid, 172.
\textsuperscript{393} Paul Carter, \textit{The Lie of the Land}, Introduction, (Faber and Faber; London; Boston, 1996), 9.
\textsuperscript{394} John Pilger, NTV. Accessed 10/3/2015. Pilger has written extensively on Indigenous issues and most recently made the documentary \textit{Utopia} that, according to \textit{The Age} newspaper, lifts the veil on Australia’s treatment of Aboriginal citizens.
It is well accepted that capitalism has created the most effective form of censorship ever: if something does not reach the marketplace (or any of its agencies), then it does not exist!\(^{395}\)

Communism in Australia was considered to be a threat to the ‘lucky country’. According to Lesley Johnson in a book about radio in Australia titled *The Unseen Voice* (1998):

Control over free speech in Australia was evident during the 1930s when in 1931 the PMG [The Australian Government Postmaster-General’s Department] declared a broadcast attack on the ‘menace of communism.’\(^{396}\)

For the three women interviewed for this project, communism meant a world without war. It was a utopian ideology for a post-war reconstruction period. They were told that they were the future and they made a pledge to that future through the participation in organisations such as the Eureka Youth League (EYL). Interviews conducted with Mary Hammond, Salomea (Loni) Genin and Barbara Lawry provided examples of such memories:

I was taught the new age was coming, the youth were so important, we were going to do it. We were told we were going to be the builders of the future, so I left school really feeling like I was a builder of the future.\(^{397}\)

**The Eureka Stockade and the Eureka Youth League (EYL)**

The story of *The Eureka Stockade* (1854) is well known and inscribed upon the Australian psyche. Defined as a rebellion between the government and the gold diggers, it has been described by the Australian government as a “key event in the development of democracy and Australian identity”.\(^{398}\) Ironically ‘*The Eureka Stockade*’ was also a symbol for socialism in Australia.

\(^{395}\) Ibid, 102.


\(^{397}\) Barbara Lawrey and Mary Hammond interview, personal archive, 1998, Mini cassette.

\(^{398}\) Australian Government website accessed 6/6/2013

The historical narrative of Australia is the voice of a young British colony in search of a national identity that might help glorify the hard work that a settler endured. As Bernard Smith portrayed in his book *Documents on Art and Taste in Australia* (1975) the advent of the gold rush in southern Australia provided a new political landscape.\(^{399}\) Smith attempted to have the reader imagine the era through letters written at the time. The settler as ‘worker’ was a national identity appropriated early in the political landscape of the Communist Party of Australia (CPA) inspired by the Eureka Stockade.

The *Eureka Youth League* was an organisation developed for young people. It attracted and accommodated varied interests and was defined by Barrie Blears as a “socialist working-class youth organization.”\(^{400}\)

According to the records at the National Library of Australia, the Eureka Youth League began in 1941, yet, as an organization, it existed much earlier under the title of the *Young Communist League*, which according to Scott Ponting: “comprised the youth wing of the communist movement since the 1920s”.\(^{401}\) Jeff and Jill Sparrow’s book *Radical*

\(^{399}\) *Documents on Art and Taste in Australia: The Colonial Period, 1770-1914 / edited by Bernard Smith* (Oxford University Press; Melbourne, 1975), 112.


\(^{401}\) Scott Poynting, “The Youth Carnival for Peace and Friendship, March 1952”, *Labour History*, no. 56,
Melbourne, A Secret History (2002), a history of early political radicalism in Melbourne, claimed the Eureka Youth League began during the Second World War and was the result of the government banning the Young Democrats who were active after the 1930s. The Sparrows’ historical account claimed that:

Hitler’s invasion of Russia led Stalin to reverse the earlier Communist opposition to war, and the party established the Eureka Youth League (EYL) as a broad organisation for young people.\(^{402}\)

In 1942 the Eureka Youth League resurrected an old hall from which they could facilitate a theatre group, dance troupe, a singing club and boxing competition. They also organised camps for thousands of working people, “who otherwise could not have afforded holidays.”\(^{403}\) The objective of the EYL was purely to support the post-war reconstruction process while simultaneously ensuring workers’ rights.

Wilton Brown wrote about the Australian heritage of socialism in The Communist Movement and Australia: a Historical Outline, 1890s to 1980s (1986) and described the communist movement as largely social and involved sections dedicated to the youth, in the same way as the Church encouraged young people to be part of youth groups. A section titled Communists and the Social Movements claimed that: “[t]he need for a youth organisation was recognised by the CPA as early as the 1920s.”\(^{404}\) In New South Wales there was the Australian Labor League of Youth (ALLY), which hosted “basketball teams, holiday camps, debating and public speaking, and introductory Marxist-Leninist study classes.”\(^{405}\)

According to The University of Melbourne Archives, in the 1930s the League of Young Democrats, which was to be made up of the Workers’ Sports Federation and The Young Communists League, was to eventually form the Eureka Youth League.\(^{406}\) All groups were politicised to varied degrees and ultimately the Eureka Youth League was an

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\(^{402}\) Ibid, 68.

\(^{403}\) Ibid, 69.


\(^{405}\) Ibid, 259.

\(^{406}\) University of Melbourne Archives, 1998.0061, created by the Eureka Youth League.
extension of all these groups merged into one with experience and organisational expertise learnt from all. “The EYL led campaigns around youth rights, world peace and various youth issues of the day and explored ways to bring forward the socialist objective.”

**Memory through Song**

The Eureka Youth League was a ‘collective voice’ for young people, a type of a ‘body politic’ that might be considered in the same sense as how Barthes discussed Russian bass, in which many voices create a unique deep tonal voice, likewise the ‘collective voice’ becomes one voice. (Today Russian bass refers to “hard bass crews” who organise flash mobs called “mass attacks” where packs of masked youths “pump dance” aggressively in public. See noisy.vice.com). This collective voice is an individually disembodied voice that becomes re-embodied on a larger scale. The voice of the collective becomes a unified Other — outside the body and selfless.

The ‘selfless’ other became a form of nationalism strengthened through the singing of folk songs and bush ballads, sung with religious vigour and conviction. Singing created a type of re-embodiment, in which the vernacular of folk tale heritage and voice could coexist. In *Strike a Light: Contemporary Songs of Australian Working Life* Terese Radic claimed: “[t]he association of workers’ songs with songs of protest and propaganda goes back to convict days and beyond”. Radic explained that in the 1950s folk music was revived and “intellectuals of the more moderate left took up this manifestation of Communist ideology with SONIC enthusiasm.”

On specially arranged camps *Eureka Youth League* members sang Australian folk songs or recited verse, sat around campfires and discussed socialist aspirations for a better world. The story of the Eureka Stockade was told through a song, titled the *Ballad of Eureka* and begins:

They’re leaving ship and station, they’re leaving bench and fold, and pour-ing out from Melbourne to join the search for gold. The face of town and count-ry

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is changing Ev’ry day, but rulers keep on ruling the old co-lo-nial way.”

Ballad of Eureka, was sung by Salomea Genin in Berlin (2014) as she remembered it from her time spent in the Eureka Youth League during the early 1950s. The popularity of folk songs led to a Victorian Folk Lore Society, first headed by the writer Alan Marshall, with its mission “to record the old songs and stories of colonial Victoria.”

Fig 53

In his book Acoustic Communication (1984) Barry Truax claimed that the “Western European folk song tradition is often characterised by a virtuosic soloist and a passive audience, a model of ‘exclusive authority’ [relating] to social conduct in other spheres.” Keith McKenry wrote about and credits the revival of Australian folk songs to the Communist Party in Australia, in particular the Eureka Youth League.

The Communist Party in Australia is riding high, especially in Queensland where, in 1944, and again in 1947, Fred Paterson, a communist lawyer from the State’s North, has been elected to Parliament. But it’s the beginning of the Cold War, and Fred and his fellow travellers of the left (so welcome during the war against Hitler and Tojo) are soon to be frozen out of the corridors of

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411 See archive O’Connor collection National Library of Australia, Norman O’Connor (b. 1923) was responsible for all recordings of songs, (148 tapes were made).

power, and characterised by their opponents as menaces to society. But it is to this group that we owe most of our recorded heritage of folk song.”

The 1890s shearer’s strikes that took place in Queensland were also represented theatrically in a musical play titled *Reedy River* (1952), first performed at the New Theatre in 1953.

In *Australian Folk Songs: Articles and Review* it was written that:

In 1952 the Australian Youth Carnival for Peace and friendship takes place in Sydney. The People’s Choir (now renamed the Sydney Singers) takes part. … Manifold compiles and performs a program of bush songs, recitations and dances. This is the first time Australian bush songs have made it to the concert stage in living memory.414

Genin referred to happy memories and a sense of pride whilst in the Eureka Youth League. Many of these memories have been documented in an unpublished autobiography.415 She was a member of the writers group and recalled the many other educational groups.

I knew several young people in the EYL who were writing short stories and had no outlet for them. We formed the Eureka Writers’ Group and published our own renowned journal, ‘Wallaby Tales’ cost sixpence and came out about twelve times during the following year.416

One issue of *Wallaby Tales*, a roulette publication put out by the Eureka Writers group, featured the Rosenberg case, in which Julius and Ethel Rosenberg were accused and convicted of passing on documents regarding the atom bomb, or “ABomb” to the USSR. They were found guilty of espionage and were executed.

The *Guardian* was the weekly newspaper for the Communist Party and Mary Hammond remembers selling the paper in the streets and outside factories. An example of the type of writing was the short story *We Want to Sit Down*, written by Loni Genin and Barbara Lawrey (1952). The story won a competition and was acclaimed “A STORY OF THE KIND WE NEED”.417 The story presented a group of women working in a canned fruit
factory who demand that they be given back chairs that were taken from them in a measure to increase productivity.

After a moment’s silence a voice from the back called out; ‘Mr Bowers, we’ ave come to ask for our stools back. We know as we can work better sittin’ down.’ There were cries of ‘Hear, hear,’ and ‘That’s right’ coming from every direction. Mr. Bowers put up his hand for silence and took a step backward.418

When interviewed about the EYL, Genin reflected upon a type of naivety driven by a determined will for a “better world”.

![Image](image.png)

**World Youth Festival, Berlin 1951**

According to McKenry, a music teacher by the name of Doreen Jacobs put music to many historical ballads. McKenry claimed that:

In one of Doreen’s music classes is a 16 year old People’s Choir member, Chris Kempster. Encouraged by Doreen, Chris sets to music several Australian poems and these find their way to the Third World Youth Festival for Peace, held in Berlin in 1951, where they are included in the Australian Delegation’s souvenir song book of the Australian Delegation.419

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418 Ibid
419 [Australian Folk Songs, Origins of the Australian Folk Revival](http://folkstream.com/reviews/revival/origin.html), accessed 3/4/2015. See fig. 57 for songbook
The theme of the festival was; *For Peace and Friendship — Against Nuclear Weapons.*

![Image](image_url)

**Fig. 57**

Imagine it is 1951. A group of young men and women gather in a community hall. They are dressed neatly. The women wear short-sleeved white shirts with mid-calf-length skirts, clean white socks and basic buckled shoes. They are preparing to sing — to sing a “pheno-song” as Roland Barthes might call it — a song from a united body, united ideologically and phenomenologically. This collective voice is the Eureka Youth League’s peoples choir and they have a common interest in socialism and the Australian working class heritage. They are a collective, institutional voice, gathered together as part of a shared ethos, an ideology.

The Eureka Youth League (EYL) was active in organising festivals as well as camps where they would sing in choirs, a far more formal proposition than singing around a campfire in the bush. These festivals were large, well organised events.

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In an article titled “ASIO and the 1951 Berlin Youth Carnival”, Phillip Deery described ASIO’s knowledge of the event. According to Deery the Third World Youth Festival included “26,000 participants from 105 countries involved in a wide range of artistic, sporting and cultural events.” The Australian delegation consisted of 134 young people supported by CPA and the trade union movement. According to CIA records there were “plans to assemble one and one half to two million youths from about 80 countries for the festival.”

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421 The literary journal Overland was founded in 1954 by Stephen Murray-Smith and was originally connected to the Realist Writers Group, which included writers such as Frank Hardy and Alan Marshall. It became an independent literary journal after Murray-Smith’s departure from the Communist Party of Australia.


423 Phillip Deery, “Community Carnival or Cold War Strategy? The 1952 Youth Carnival.”
The Voice of Banners
The political voice made visual is found in Anne Stephen and Andrew Reeves’s book *Badges of Labour. Banners Of Pride, Aspects Of Working Class Celebration* (1987) outlining an illustrated banner tradition in Australia. They noted that:

The language of the banners was rich in symbolism, creating a sense of identity and achievement for the union, and denoting purpose and ideals. The banners contributed in important ways to the sense of being a trade unionist. It is possible that unionism would not be as established within the community had there not been at the beginning of the century such a strong sense of public ritual and symbolism. Like the labour media, the union banners represent an art form which was integrated into the social and political struggles of the period *Celebration*.424

Ian Burn discussed the relationship between artists and the Labor movement in his book *Dialogue* (1991). Burn lived in London and New York whilst involved with the collective *Art & Language* and, when the group dispersed, he returned to Australia (1977). He became involved in the Australian labor movement and he organised a small company called Union Media Services. The renowned American conceptual artist Adrian Piper wrote that in this company “he organised cultural programming for trade union members, curated exhibitions of their art work and wrote related essays and commentaries”.425

In chapter thirteen of *Dialogue*, titled, “Artists and the Labour Movement” Burn proposed that in Australia artists might work with the unions as they historically once had. Burn made the important assertion that: “Australia has one of the strongest and most historically important union movements in the world.” This movement was responsible for the eight-hour day, originally initiated by the CPA, and progressive industrial legislation. He claimed that:


From its beginnings unionism encouraged individual self-respect and a collective self-confidence and identity among working-class people. But it also offered a new understanding of the world and the means to organise for a more democratic way of life in ‘the new land’… Trade unionism emerged in Australia and consolidated itself during the long process of national unification, the movement towards Federation of the separate colonies during the later decades of the nineteenth century. This period was also crucial for the development of our most cultural values and artistic traditions. These developments were interwoven and often independent, and gave rise to the influence of labor ideals upon many, artistic currents and, more generally, the strength of populist attitudes in both cultural and political life. Thus, in the late nineteenth century, inherent in the call for a national culture was the ideal of a democratic culture. This was reflected in much of the artistic expression of the period.426

An Eye on the Voice
In Australia during the 1950s the fear of communism and the measures taken to control it, have been researched from both a historically archival perspective and a family archival perspective. It is evident that a collective voice gathered momentum during this period causing the governmental silencing of ‘voice’ outspoken. The conservative Menzies government of the 1950s promoted policies of fear and hatred toward communist sympathisers. The expression “reds under the bed” epitomised this sentiment and, because of this Cold War tension, a surveillance ideology developed. During the 1950s the tape recorder was the height of surveillance technology. Recorded conversations were far more incriminating then photographic documentation. The criminal act was embedded in what was said to whom, not what they did.

If ever an artist epitomised the ‘spirit’ of the CPA, it was Noel Counihan. Bernhard Smith compared him to Courbet.427 “The Cage” was an event that occurred during a free speech protest of 1932.

426 Burn, Dialogue, 140.
The Counihan, ‘cage’ episode was also told by Wendy Lowenstein and Bernard Smith.

During the 1930s, when unemployment was high and evictions commonplace, Counihan was actively involved in protest. The government was tightening the law on free speech in response to social unrest during the Depression. Public gatherings and speeches critical of the government were outlawed. Counihan, one of Australia’s most radical and outspoken artists, took an original approach to avoid being arrested in 1933: he had himself locked into a metal [Lion’s] cage with large padlocks and chains on it. The cage was mounted on a horse-drawn cart, covered so that his presence was not visible. The cart was driven to the Brunswick Town Hall on Sydney Road, where the wheel of the cart was chained to the veranda post of a shop and the horse was released. The covers were removed to reveal Counihan, who proceeded to deliver his defence of free speech and his list of the ills of society, then in the throes of depression; he also spoke on the wider issues of the rise of fascism.

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abroad and of the Nazi victories in Germany. The police tried in vain to beat the cage open, by which time thousands of people had come to witness the protest. He was eventually arrested and tried, and won the case on appeal after a night in prison; the case became a symbol of free speech in Australia.430

In the EYL the ‘voice’ expressed a utopian vision; paradoxically indigenous communities were the real proletariats, even sub proletariats. *Terra Nullius* and settlement consequences were not considered. Yet it was through the efforts of the CPA that indigenous workers were later to receive equal rights. In 1968 equal wages were demanded for Aboriginal workers of the Northern Territory, where wages for non-indigenous workers was thirty per cent higher. Eddie Koiki Mabo was considered a communist in his efforts to improve worker and land rights for his people.

The history of Eureka is now a spectre that inhabits a space on both sides of politics and is trafficked as merchandise the same way the record of Hitler was in Rossellini’s *Germany Year Zero*. As for the 1950s, it was commented by Beckett scholar Herbert Blau: that the existential and absurdist artwork created during this time in Europe and the USA was to set the ‘stage’ so to speak, for the civil rights movement and the peace movements of the 1960s.

"It is in detecting the traces of that uninterrupted narrative, in restoring to the surface of the text the repressed and buried reality of this fundamental history, that the doctrine of a political unconscious finds its function and its necessity." Fredric Jameson 1981

CONCLUSION

The voice is the flesh of the soul, its ineradicable materiality, by which the soul can never be rid of the body.\(^{431}\)

We can speak it, we can write it, we can transform it, but we can never get rid of it. Is the voice embodied? Steven Connor declared voice to be embodied after admittedly writing extensively about it as disembodied. He now believes that there is “no disembodied voice — no voice that does not have somebody, something of somebody’s body, in it.”\(^{432}\)

On radio in a program *Bodily Voices*, the neuroscientist Sophie Scott and Connor agreed that there is no such thing as a disembodied voice.

**Voice and the Uncanny**

I would disagree with the refusal of disembodied voices and argue that voices become dismembered spectres independent of their origin and thus uncanny. The uncanny is amplified, or extended through the mingling of spectre and voice, creating a type of ekphrastic dematerialisation.

If ‘voice’ sits within an ‘in-between’ space, somewhere between the body and language, as Mladen Dolar suggested, then the proposition is that ‘voice’ is inherently ‘acousmatic’ and always with the potential to become disembodied.

COMAY: It’s an interesting paradox: the more living the voice becomes (the smaller the acoustic gap between the original and the reproduction), the more damaged or dead that same sound becomes (the more untethered from its source, free-floating in space and time). There’s a kind of strange intertwining of life and death here, which takes us back to the very earliest fantasies stimulated by the invention of the tape recorder at the beginning of the century - the fears of the soul being stolen, the fantasies of communicating

\(^{431}\) Dolar, 2006, 71.

\(^{432}\) Steven Connor, ‘Phonophobia: The Dumb Devil of Stammering’, 2006. Also claimed during a phone conversation (Feb 2014) regarding Beckett and voice, Steven Connor reiterated this point of the voice always embodied. He also made the point on radio “Bodily Voices” recorded live on 24 April 2012 at Senate House in London. The event was the first in a series of public conversations with leading researchers exploring different aspects of the voice, introduced by James Wilkes. Accessed 10/4/2013
The scratchy voice of Hitler on the gramophone in Rossellini’s *Germany Year Zero* visually renders this ‘intertwining of life and death’, we know Hitler is dead but somehow the voice lives. The disembodied spectral voice fractures linear time and exists without a past, present and future, creating an uncanny fusion between life and death, in which voice traverses between. Only when this voice is inscribed or objectified does it return to become part of the living again, as re-embodied.

However, in *Spectres of Marx*, the spectral voice is not strictly reserved for the individual. There is also the collective spectral voice located in history — acousmatic voices floating in libraries, archives and museums. Derrida, like Dante, attempted to comprehend multiple ghosts:

> A crowd of revenants are waiting for us there: shrouds, errant souls, clanking of chains in the night, groaning’s, chilling bursts of laughter, and all those heads, so many invisible heads that look at us, the greatest concentration of all specters in the history of humanity. Marx (and Engels) try to straighten things out, they seek to identify, they pretend to count. They have trouble.  

The collapse of the Berlin wall in 1989 was a time that for some signalled the end of Communism, or the Cold War. Capitalism was seen as victorious and communism was, as Derrida claimed: “not only finished, but it did not take place, it was only a ghost.”

I met Salomea Genin in East Berlin in 1989. I vaguely recall meeting her when I was teenager as well. She was an old friend of my mother from their time in the EYL and they were both young aspiring writers. In 1989, I was living in the UK but I was keen to visit Salomea Genin who had been living in East Berlin for many years. I was unemployed and living in Essex and I had been there for about a year and had just enough money saved for a two-week trip to Berlin. This was planned for September 1989. I had been making

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435 Ibid, 123.
collaged artworks for potential, projected installation projects so I was eager to collect found material. This was a period of Mikhail Gorbachev’s Glasnost and Perestroika, in which economic trade was opening up or in a process of being re-structured, translated by Derrida as “deconstruction”.436

Genin had been a member of the EYL and the Communist party in Australia but had left Australia in 1954. Her autobiography outlines the complicated worlds she moved between. Briefly, as a German Jew she was forced to leave Berlin before the Second World War and she immigrated to Australia with her family at a very young age. She spent her teenage years in St Kilda, Melbourne and became politically active early. She joined the EYL where she met my mother and went on to join the party. In her early twenties she decided she wanted to move back to Berlin, East Berlin and with considerable effort she did, and has been there ever since.

When visiting her apartment in 1989 I recall seeing a framed photograph of the St Kilda pier hanging in the hallway. On returning to Berlin in 2014, to interview her, I saw the same framed photograph hanging in the hallway. In 1989 it way necessary to pass through one of the check points to visit for one day, and you had to be back before midnight. The first time I went through all was fine. The second time was a Saturday and there was a large queue of tourists at Checkpoint Charlie, waiting to get through to East Berlin. By then, it had become popular for tourists to visit East Berlin and the East German economy needed the revenue. As I drew closer to the front of the queue I was asked to show the material in my bag. The guard pulled out an art magazine that I had brought along to show Salomea. I wanted to show her the type of art that was being made in Australia at that time. Watching the police guard flick through a copy of Art&Text, she pointed to the front cover and then turned the magazine over and pointed to the back cover. She said sharply in German “Was ist Das?” She was pointing to the front cover of an art magazine depicting a self-portrait by Andy Warhol and a gallery advisement for a Juan Davila exhibition on the back cover. I knew it was all over for me. She refused my entry into East Berlin and pointed towards the Exit sign. I then had to phone Salomea and she came over to the West to meet me instead.

436 Ibid, 111.
Some years before the Berlin Wall came down Maurice Blanchot, examined the term Communism in relation to the notion of “community” in his book *The Unavowable Community*.437 In this text the author’s voice was a type of narration that aimed to interrogate politics indirectly and by doing so was attempting to find a new way to “say”, or ‘voice’ the world. He defined communism in terms of the possible community, rather than an “ideology confronting other ideologies”438. In this community we are inextricably linked to a relation with the other, a type of ethical position derived from Emmanuel Levinas.439 Derrida described this relation as the “experience of infinite distance, of an interruption, of a separation”440. This form of separation is comparable to the ‘vocalic uncanny’, referred to regarding Krapp’s tape recorder – a modernist delusion device.

For Blanchot, Communism is the disruption that makes the political possible. The possibility of community prevents politics from becoming reduced to institutional bureaucracy based purely on economics. He referred to the objectification of the individual relinquishing the communicative element of politics, in turn dictating relations to the other. He believed history has also been objectified, especially through the act of narration.441

In the Western world the ghost of Communism as a vision is now a ‘telling’. This project has made ‘vision’ of this ‘telling’ and proved that through the objectification of voice and the continued theorising of its uncanny, dead and alive, persona, new possibilities are created in and for art.

As art reverse *ekphrasis* turns in on itself, a type of negation relating back to the notion of ‘voice as gaze’, a negation that creates new possibilities in art, a means to conjure up the disembodied spectral voice, making the voices, or ghosts become visible through the

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437 Maurice Blanchot, *The Unavowable Community*. 1983 in French and translated to English in 1988. The translation date is relevant in relation to when the Berlin Wall came down. In this essay Blanchot writes through the work of the surrealist dissident Georges Bataille and an essay by Jean-Luc Nancy titled *The Inoperative Community*, (Barrytown/ Station Hill Press, 2006).


439 Ibid, 124.


441 Blanchot, *The Unavowable Community*, 2006.
vision of telling - voice as ghost becomes visible as art - a hallucinatory, ekphrastic gesture materialised, in which a historical prospopoeia is created as an uncanny personification.

The case example has been the repressed content, the abject of politics, as in Krapp, the unnarrative of the communist vision, not the party, in which there is a beaurcratisation of vision exemplified by the beauraucratic paranoia highlighted by the Check Point Charlie experience, and my mother’s idealism. Art has returned the disembodied voice to the full force of visibility.
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APPENDIX A

Images: Documentation of Exhibition

Victorian Trades Union Choir
The Exhibition

The exhibition component of the research was held at the Margret Lawrence Gallery in February 2015 and took the form of three installations. Installation projects by their very nature are theatrical and encompass the present, the past and the future in the same way as Beckett outlined at the beginning of *Krapp’s Last Tape*.

The source material for the exhibition was based on interviews that were conducted, recorded and interrogated for the exegesis and the artworks. Samples taken from the interviews mixed with samples from *Krapp’s Last Tape* and Raudive recordings formed the sound component of the first installation.

Existing interviews made by the artist were examined in conjunction with the production of new interviews. The participants were asked to share their experiences of the C.P.A and the affiliated organisations such as the (EYL) in the 1950s. They were asked to describe the activities that they were involved, their reasons for joining the communist party, what was its appeal and the historical context of the time. The recorded interviews tended to individualise what was once a collective voice, now reduced to a historical record or archive. When interviewed about the C.P.A archive
material Mary Hammond discussed the EYL activities and reflected upon the period as an important time in her life. She claimed that the material confirmed, or reassured her that she had made something of her life:

As I have said you don’t recognise yourself, you forget what you were, you forget that you have actually lived, you have to be reminded that you weren’t as you are now.442

The installation in the front space consisted of voice recording artefacts’ such as reel-to-reel tape recorders and a CD player. These were presented on a trestle table centrally positioned in the space next to a gramophone on a plinth. All objects were displayed as theatrical props that alluded to another history. Alongside these artefacts, hung on the adjacent walls, was a series of framed reproductions from the Communist Party of Australia (CPA) and Eureka Youth League (EYL) — archival material that included posters, songbook covers and pamphlets. This archival material was mechanically reproduced, systematically reduced or enlarged to A4 in a uniform display, housed in simple white frames.

The material was presented in an attempt to question how such an outspoken voice was made so silent. The archived material became documentation referring to a type of anticipation, a promise, ‘in memory of hope’ as prescribed by Derrida in Spectres of Marx. The blank screen positioned on the trestle table staged a blank screen, a screen from which we project ourselves. In a sense this screen physically promotes the idea that “the specter is also, amongst other things, what one imagines, what one thinks one sees and which one projects – on an imaginary screen where there is nothing to see.”443

A gramophone was centrally placed next to the trestle tables and was to be played by the viewer, in doing so they would add another voice to the existing montage of voices emanating throughout the space — a voice physically and mechanically generated by the spectator.

442 Recorded interview, 16/8/2014
The installation in the backspace titled “The Choir — a Collective Voice” consisted of an enlarged photograph, erected to resemble a billboard. The image was vernacular, a ‘found photograph’ a ‘readymade’ depicting a choir. (The photograph is from my family archive) As an archival document the photograph is a historical fragment — a sample. The subject depicted in the photograph was a choir ensemble of young Victorians from the Eureka Youth League (EYL) assembled during the Berlin Student and Youth Festival in 1951 (as typed in German on the back of the photo). The songbook for the festival was also found titled: *Souvenir of the Australian Delegation to the Third World Youth Festival for Peace*. This songbook prompted further research into songs sung by (EYL) members.

The photograph was enlarged and printed to human-scale, it was also projected, creating two types of presence — a printed image and an illuminated image. The enlarged, or amplified, image was accompanied by three sets of headphones on a couch centrally located in the space. Each set of headphones played separate recordings. Accompanied soundtracks included Tuvan throat singing, Mbube, Zulu Choral Music from South Africa, considered a type of folk music popular with migrant workers and a traditional Australian folk choir performing bush ballads such as those found in the 1951 Berlin Festival songbook.
The installation in the small space titled: “The Acousmatic Room” presented a series of voice montages including samples including interviews and recordings from Konstantin Raudive voice experiments. These vocal loops emanated from a darkened space, curtained off from the viewer to re-enact a type of Pythagorean veil. Pythagoras’ veil was the perfect cinematic device to disguise the omnipresent acousmatic voice in films mentioned such as *The Wizard of Oz* and *The Testament of Dr Mabuse* and *Germany Year Zero*. The installed curtain was red, keeping in spirit with the archival material.

The Choir image was pasted to the wall with wallpaper paste, which enhanced the billboard effect. The same image was projected directly upon the enlarged printed image and intentionally ‘ghosted’, in which the registration between the projected image and the printed image was positioned slightly out of synchronization. This effect was to create a type of distancing in representation, another step removed, further from reality in which the two modes of representation collide. The three separate soundtracks that accompanied the image, through headphones on a couch, was to activate three new forms of ‘imagined presence.'
At the opening of the exhibition the Victorian Trade Union Choir made a guest appearance near the end of the evening. This collective voice (over twenty members) started singing impromptu in the front space. The choir then gathered and moved through the space into the back space and presented their next song in front of the enlarged Choir image from where the projected light illuminated their red neck scarves. The Choir sung three songs.

1. *The Internationale* (1864)
2. *Bread and Roses* (1910)
3. *Bandiera Rossa* (1908)
Throughout the research it was discovered that many artists work with voice conceptually and theoretically. Therefore there has been many artists and many individual works that have not been mentioned. This section hopes to address some of the omissions, not all but some of the important works discovered during the research.

**Atom Egoyan**

The concept of ‘voice’ and ‘presence’ in film and theatre was examined through a discussion between Rebecca Comay and filmmaker and artist, Atom Egoyan. This discussion was relevant to the research because Egoyan had made a film version of *Krapp’s Last Tape* and in the same year produced an installation project utilising footage from the film. Comay noted that Egoyan “negotiates the tension between theatre and film” in which presence and representation are opposed. The live, theatrical presence is cinematically rendered to create another presence.\(^{444}\)

Egoyan attempted to replicate theatrical techniques, such as stage lighting to address this tension, to at least acknowledge the theatrical presence. He claimed they tried a theatrical fade but it did not work “there was something in the chemistry that rejected that completely”, there was a ‘medium’ collision. Comay described a type of “theatrical fourth wall” from which the camera is obliged not to penetrate and this wall “implies a certain distanced relationship with the camera”\(^{445}\)


\(^{445}\) Ibid, 153.
Comay also commented on a type of anticipation “based on the crucial gap between seeing and hearing”\textsuperscript{446} in which the audience looked at the tape recorder and the tapes on the table and imagined the content of the recordings. ‘Anticipation’ presents voice as a future presence, always for the future. Derrida spoke of communism in \textit{Spectres of Marx} as a future pledge, a promise to come. ‘Anticipation’ is critical when discussing the notion of presence in Krapp, on the one hand there is the theatrical presence of the now, the past in the tapes when playing, and the future in the tapes when not playing, future anticipation. Making \textit{Krapp’s Last Tape} into a film creates another future that encompasses a second past. The live performance of theatre is now a representation, now situated in the past, while simultaneously a future presence as an object and ghost of Krapp.

Egoyan created an ambiguous relationship between voice attached to the tape recorder and Krapp. At the end the voice on tape is claimed to exist somehow between the tape recorder and Krapp. Egoyan claimed that the digital surround sound shifted the voice from the tape recorder toward another form of embodiment, possibly closer to Krapp, attaching itself to him as an internalised voice or just left floating. Comay observed that Krapp then owns the experience as opposed to the experiences he chooses to discard.

Mongolian or Tuvan throat singing is as if some alien voice has landed, it is as if culturally the traditional Mongolian singer has been possessed in the same way as one who speaks in tongues, yet far more academic, in which it is a trained vocal technique.

\textsuperscript{446} Ibid, 149.
Roland Barthes used the example of Russian bass as a type of voice that appears to come from somewhere else, a generic voice of tradition that seems to be embodied from some mysterious depth, a bodily depth which Barthes called the “grain of the voice” and “it has us hear a body which has no civil identity, no ‘personality.’” … “The grain is that: the materiality of the body speaking it’s mother tongue”.447

There is something strangely similar to throat singing in a video project by Valie Export: *The voice as performance, act and body*, (2007), Vienna and later at the Venice Biennial (2007) and *I turn over the pictures of my voice in my head* (2008) which presents a series of screens portraying footage taken inside the artist’s mouth, the invisible interior made visible, the source of the voice mapped and captured with medical imaging equipment as the artist recited text relating to the voice appropriated from the writing of Mladen Dolar:

It leaves its trace in the perception of my voice”, “The rebellious voice, the split voice”; “I see the pictures of my voice in my body448

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According to Alvin Lucier “[e]very room has its own melody hiding there until it is made audible,” while a decade before Yoko Ono wrote an instruction to the performer of *Tape Piece II* to “take the sound of the room breathing.”

Lucier’s project was described by sound artist and theorist David Toop as a work that:

> [e]xplored the transformative characteristics of acoustic space by a process of repeatedly playing, recording, replaying, and recording a spoken text until the nature of the acoustics (the background) overtakes the foreground of the text.

This is similar to Scanner’s belief that ‘batteries, and certain architecture retained a type of “trace” of its own history’.

Alvin Lucier’s work might also relate to experiments made by John Oswald, specifically the slowing down of Dolly Parton. In 1985 Oswald coined the term “plunderphonics”. His version of “The Great Pretender” (1988) slowed Dolly’s voice down to the point that her voice went from male to female. In 2012 there was another slowed down version of a Dolly Parton classic. “Jolene” originally recorded in 1973 was re-released on YouTube as “Slow Ass Jolene” in which YouTube user *goodlittlebuddy* took a 45rpm original recording and slowed it to 33rpm. This simple intervention, or manipulation transformed the song into a “devastatingly dark ballad sung by a man”. Described in the *New Yorker*, Dolly herself on “Do I Ever Cross Your Mind” sings a speedier version at 45rpm.

> As it happens, one of her long-time stage stunts is mimicking a 45 r.p.m. record played at 78 r.p.m.: she goes into full Chipmunk mode, not missing a syllable or a wave of vibrato—an offhand joke at the expense of her own voice, as well as a flourishing exhibition of her impressive control of her instrument.

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450 David Toop, “Hissing Air.” In *Sinister Resonance: The Mediumship of the Listener* (Continuum; New York, 2010), 212.
451 *The New Yorker*, 2013
Gary Hill, *Mediations* (1986) “A speaker is sounding the words … as the voice vibrates within the confines of the speaker the internal bowl-like shape of the inner section of the speaker is filled slowly with sand”. The process of filling the speaker with sand is described in the voice coming from the speaker. As the speaker gradually fills with sand the voice becomes more and more muffled and distorted.

Janet Cardiff and George Burres Miller have used recorded voice in installation projects and video walks for many years. The “video walk” City of Forking Paths created for the Sydney Biennale (2014) and Alter Bahnhof Video Walk (2012), created for dOCUMENTA (13) in Kassel Germany, are reminiscent of Samuel Beckett’s *Krapp’s Last Tape*. Cardiff and Burres describe the Alter Bahnhof Video Walk as one in a series of ‘video walks’, where you are given an IPod Touch, you watch the screen, take directions from the artists pre-recorded narration and walk through Kassel’s old railway station. This work uses an authorial voice, guiding the participant through a predetermined space, or series of sites in and around the station. The press release claims that:

> An alternate world opens up where reality and fiction meld in a disturbing and uncanny way that has been referred to as ‘physical cinema’. The participants watch events unfold on the small screen but feel the presence of those things deeply because of being situated in the exact location where the footage was shot. As they follow the moving images (and try to frame them as if they were the camera operator) a strange confusion of realities occurs. In this confusion, the past and present conflate and Cardiff and Miller guide us through a meditation on memory and reveal the poignant moments of being alive and present.452


> At the centre of a large, dark gallery space sits a shed from which sound and

452 Artists website: http://www.cardiffmiller.com/
light emanate. Inside this structure is a theatre-like tableau, populated with messily stacked records, record players, tables and chairs. A large opening at the front is treated by the audience like a cinema screen: they stand peering into it while listening to an unfolding love story. In addition to this narrative there are records playing (although this is a simulation), and loudspeakers at times blast sound, while within the wider space the audio environment shifts phases and zones via the surround speaker system.

Kelly claimed the work “explores a diversity of registers of sound - initially radiophonic and operatic before turning into a rock concert, complete with stage lighting and (invisible) performer!” This work was exhibited in Melbourne in 2009 in an exhibition titled The Dwelling and in the catalogue essay claimed to be, partly inspired by Krapps Last Tape.454

Kelly also wrote an essay in an exhibition SonicSpheres at the TarraWarra Biennial 2012, titled “Sound [is] the Visual Arts” where he discussed, amongst other things, the definition of sound in art and rightly points out that art is already incorporated with sound. As part of an exhibition Sound Full: Sound in Contemporary Australian and New Zealand Art Kelly takes part in a discussion about the “sonic turn” where he cites Murray Schafer’s writings on the acoustic world, the ecology of sound.

Another artist who has worked with voice as material is British Video artist Imogen Stidworthy whose practice interrogates language, identity and place. In 2012 Stidworthy produced an extensive publication titled ( ). This book is more like an art project where visual material, observations and conversations relating to her work and research are montaged together, she states that the book incorporates “texts and images by contributors whose work related to questions about voice and language is important to me” with essays by prominent writers in the field of ‘voice’, including Steven Conner and Mladen Dolar. According to the press release the project:

[f]ocuses on the act of listening to reflect on how we locate ourselves and are

positioned in social space. In ( ) listening moves fluidly between a state of
being and an act, between immersion in and scrutiny of people through their
voices.

Stidworthy uses speakers as transducers, to convert input energy of one form into
output energy of another, in the installation so: “the voice would become completely
embodied in material and also in your body because as you sit on the bench you feel the
resonance of the voices.”455 She references the use of voice as bodily, yet immaterial
similar to the transducer the body acts as a speaker receiving energy from the body. As
part of the interview Stidworthy is asked about references to Lacanian theory: “the idea
that we use language as a form of perception in itself.” This is also an interesting
question in regard to ‘Voice as Gaze’ and should be fleshed out. Stidworthy works with
the structures of language when the structures are damaged in some way, questioning
the interpretation of meaning when slight differences occur. In a Clip from (), Imogen
Stidworthy, 2011 an image of a man is presented, he sits in a dark space and puts on
headphones the viewer can hear the sound of the man whispering and background
noises.456

In Sidworthy’s publication (), Mladen Dolar’s essay, “The Tiny Lag” starts with an
interrogation of the idea of borders in language and compares this to Wittgenstein’s
famous phrase, “[t]he limits of my language are the limits of my world”. In many ways
these ‘limits’ are exemplified in the work of futurist artists’ mentioned earlier: Marjori
Perloff in Wittgenstein’s Ladder writes about Marinetti’s (and Gertrude Stein) use of
grammar in pushing the limits of language, even if in a politically contentious way.

The lyric was synonymous with a sequence of powerful, concrete noun pairs
or triads, as in ‘man-torpedo-boat’ or ‘piazza-funnel’. Marinetti’s goal was to
‘destroy syntax and scatter one’s nouns at random just as they were born’

According to Perloff, ironically it was Gertrude Stein who was to fulfil Marinetti’s’ ideas
better then Marinetti himself. Perloff referred to a type of “linguistic mimesis”457

455 Ibid
457 Marjorie Perloff, Wittgenstein’s Ladder: Poetic Language and the Strangeness of the ordinary
In 1998 an exhibition titled *Voices*\(^5\), curated by New York-based critic Christopher Phillips, *Voices* presented works by Vito Acconci, Judith Barry, Geneviève Cadieux, Jochen Gerz, Gary Hill, Pierre Huyghe, and Kristin Oppenheim. New works were created for the exhibition by Janet Cardiff & George Bures Miller and Moniek Toebosch. Witte de With, Rotterdam.

Another early exhibition that explored a “sonic turn” in art was *Sonic Boom* (2000) at the Hayward Gallery in London curated by David Toop.

*Voice & Void* was an exhibition held at The Aldrich Contemporary Art Museum in 2007/8 curated by Thomas Trummer, according to Trummer the show explores what happens when “one sense is replaced by another, with particular focus on hearing and seeing”. In an online blog titled *Networked Music Review* the exhibition was described as a group show “dedicated to the representation of the human voice – and its absence – in the visual arts.”


The curatorial premise of this exhibition was that of the “voice” in visual art, which brings with it a herd of inter relating issues. Mladen Dolar, whose book *A Voice and Nothing More* (2006) was an important work from a literary, philosophical and psychoanalytical perspective, not to mention the relationship with Valie Export. Valie Export, Joseph Beuys and John Cage, were chosen as the historical component of the exhibition and Joseph Beuys’s seminal work *How to Explain Pictures to a Dead Hare* (1965) was the first work discussed. Valie Export’s contribution to this exhibition was a work from 1969 titled *Tonfilm, (Soundfilm)* which was never performed but imagined in

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the form of a diagram. The diagram represents a cut in the throat to allow a light-sensitive resistor, mounted to the surface of her skin. “The resister sends the harvested energy to an amplifier, which is directly fixed at the glottis.”

If light falls on the sensor, speech becomes involuntarily and uncontrollably louder. The person begins to scream. Complete silence is only made possible by darkness; quiet exists only in a dark space. … The manipulated glottis is a transmitter tacked on to the body, comparable with mysterious Beuysian bones, and equally as vulnerable.

Weiss goes on to say that basically *glossolalia* is the breakdown of sound and meaning “language made body and gesture” (Psychopompomania where Weiss gives examples of glossolalia, highlighting the difference between the idea of writing down words that are pure vocality)

*Haunted: Contemporary Photography/Video/Performance* (2010) exhibited at the Guggenheim New York curated by Jennifer Blessing and Nat Trotman, with essays by Peggy Phelan, Lisa Saltzman and Nancy Spector, was an exhibition created mainly from the collection with a focus on how Contemporary Photography and Video is “haunted by the history of art”.

*The Edge of Reason* (2011), curated by Norwegian and London-based artists Sidsel Christensen and Ben Judd explored the “rational” and the artistic possibilities of ‘Raudive’ type experiments. This exhibition claimed to “explore notions of authenticity and belief, by inviting the viewer to have a first-hand experience of a world beyond the senses”. The show included Susan Hiller’s seminal work *Magic Lantern* (1987) and

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460 *Art&Text* 27, 105.
other works that attempted to be somehow positioned between the rational and the irrational, where the rationalism of scientific methodologies are posited with the imaginary realm of what is considered mystic or supernatural.

_La voix dissociée_ was an exhibition that delved into voice and the notion of ventriloquism, this was at the Pompidou Centre in Paris part of Nouveau festival in 2012, curated by Paul Bernard. This exhibition featured the work of: Abbé de la Chapelle, Samuel Beckett, Horace Brunet, Angela Bulloch, Janet Cardiff et George Bures Miller, Julius Casserius, Denis Diderot, Franck Éon, Joseph Glanvill, Jean-Jacques Grandville, Eugène Hippolyte Forest, Mark Leckey, Laurent Montaron, Philippe Parreno, Vittorio Santoro, Laurie Simmons, Ida Tursic et Wilfried Mille, Wolfgang von Kempelen, Jeff Wall, Marnie Weber, William Wegman, Jordan Wolfson.
APPENDIX C

List of Recordings

Transcripts of Interviews

Songs and Songbooks.

Assorted Booklets (CPA Publications), 1945-1960

The Archive of Mary Hammond:

(Assorted Leaflets Posters, Booklet Covers and Pamphlets) 1 - 20.

Selected Pamphlet Covers, University of Melbourne Archives 21 - 24
Recorded Interviews

Australia:


Mary Hammond and Sean Loughrey (2014)

Berlin:

Salomea Genin and Sean Loughrey (2013)

Hiller Recordings

In the British Library, Sound and Moving Image Catalogue

“ITEM REPORT: Produced Tuesday, 4 February, 2014 at 10:01 AM

Item title: Soundtrack from Elan

Contributor: Hiller, Susan, 1942- (speaker, female)

Recording date: 1983

Item note:

“… a tape consisting of Hiller singing what could be loosely described as a preconscious song, a stream of preverbal utterances. Interspersed with this are extracts from the voices of the dead, experiments by Konstantin Raudive...who believed that the voice he regularly recorded on tape recorders in empty, silent rooms were the voices of the dead.” ICA0023193
Konstantin Raudive Recordings

Dear Mr Loughrey,

Many thanks for your enquiry about the Raudive recordings, which I see exist in our holdings under the shelf mark C1040, This is a collection of 60 open-reel tapes, none of which appear to have been digitized, At present there isn’t much we can do to help, beyond make arrangements for you to hear them it you’re ever visiting London. The recordings themselves will, in principle, be under copyright, and therefore we’re unable to make and disseminate copies over the internet without permission from whoever the rights holders are now.

The only alterative I can think of in the meantime is for you to obtain some of the commercially-released CDs featuring the EVP recordings - for example. The Ghost Orchid’ by the Parapsychic Acoustic Research Cooperative or ‘The Voices of the Dead’ released by Sub Rosa.

If you wish I can try to find out more about the collection from a curator.

Yours sincerely,

Ian Rawes

Listening and Viewing Service, British Library
Transcription 1. Mary and Barbara interviewed by the author in Melbourne, 1997.

Sean: When did you join the Communist Party, a rough date?

Barbara: A date? Gawd.

Mary: You must have joined around the same time as me, we were both in the EYL weren’t we. Were you in the EYL?

Barbara: Yes.

Sean: “EYL” What is the EYL?

Mary and Barbara (together): That was the “Eureka Youth League”.

Mary: Which was a training ground for youth

Barbara: It was a young people’s socialist, left wing type of, not a training ground

Mary: It was a social thing for young people but it was organised by the Communist Party.

Barbara: Oh, the Communist Party were sought of looking down on it

Sean: Did most people from that go on to become members of the Communist Party?

Barbara: Yes a lot of them did, a lot of them just went to the League social activities because it was fun.

Mary: It was very nice actually.

Barbara: They had dances every Sunday night and they their League camps which they all went

Mary: In the bush

Barbara: And they had, we got our newspaper

Sean: They had them out in the bush?

Mary: No, there was a camp, the famous camp Eureka, up at Warburton, it’s still there and there’s some of the old Eureka Youth League people still maintain it. I have never been because it’s a bit like going backwards. The people that are there are still the same.

Sean: (laugh) So how many years would you be in there.

Mary: So it was the fifties, so it was when Peter was born in fifty-six, I was already in the Communist Party, so it would be about fifty-three, fifty-four.

Barbara: Yeh it would of been.
Sean: So you stayed in that group for a year, maybe two years?

Mary: Yeh, but the wonderful thing they had parties, and where everybody sang, there wasn’t a lot of alcohol or anything like that was there?

Barbara: Oh no

Mary: There was singing

Sean: What type of singing?

Mary: Oh, revolutionary songs, but they were terrific

Barbara: And bush songs

Sean: Really

Barbara: Cause there was a whole group interested in reviving folk songs and so we performed and taught folk songs.

Mary: A lot of them were Irish songs.

Sean: Irish sought of working songs

Barbara: Union songs

Mary: Click Go the Shears

Sean: Really, ‘Click Go the Shears’

Mary: That’s where I first heard that song, yeah

Barbara: Wild Colonial Boy

Mary: Yeh, we were (pause) pioneers I think.

Barbara: I think the left wing was responsible for reviving, because they dug it up, there was a performance called Reedy River and they really got hold of all these songs, that would of died out.

Mary: And there wasn’t any smoking or sex didn’t come into it either (laughter)we were w I remember when the camps had vigilantes going round

Sean: To make sure

Mary: oh yeah

Barbara: They use to have trucks.
Songs and Songbooks

Songs were often divided into sections; traditional socialist songs; Australian songs; socialist and revolutionary songs from other nations and student songs.

Songs sung by Salomea Genin in Berlin, 2014:

1. *Click go the Shears*

2. *Working Class Youth*

4. *Gonna Study War No More*

5. *Song of the Eureka Youth*

Songs sung by Victorian Trade Union Choir for exhibition opening:

1. *The Internationale*

2. *Bread and Roses* (1910)

3. *Bandiera Rossa* (Red Flag) The melody is from a folk song

An example of the Preface for Song Book *International Songs* (1952)

Singing is more important than you may think. Every time you sing a song, that's an individual creative act; you are making your own art. Even if you can't sing like Paul Robeson, it’s important to make your own art. It's a way of asserting your claim to a full and happy life.

When you sing the songs we have printed here, you are asserting a lot of other things too. When you sing The Wild Colonial Boy, it can be a way of asserting your belief in Australia and Australian culture. The men who control our newspapers and radio are selling out that culture and they can buy a mass produced, American commodity more cheaply. When you sing Chee Lai and you mean what you sing you are asserting your friendship for the Chinese people, and your understanding of their struggle for freedom and their courage. When you sing *Hammer Song* you are asserting your friendship for
your brothers all over the world, and your belief in peace. Such songs are offensive only to those who do not want to see peace and friendship between peoples. And so these songs and the many like them which we cannot print are important for peace and friendship, and in your struggle for a full and individual life.

ADVANCE AUSTRALIA FAIR

On this page we wished to print Advance Australia Fair, but permission was refused by the Properties Trust of the Presbyterian Church of Australia (NSW), who hold the copyright. No reasons were given.

HYMN OF HATE

Take another aspect of it. Day in and day out, the newspapers scream their hatred of the workers: howl about “Communists” (and that means anyone who voices any sort of protest about his conditions). Anyone, who, for example, has had experience of a strike, knows the unscrupulous lying of the press. …

18 (Excerpt from original brochure, inscribed “Brochure written 1953”)

STUDY WAR NO MORE

I'm gonna lay down my sword and shield

Down by the riverside, down by the riverside

Down by the riverside

I'm gonna lay down my sword and shield

Down by the riverside, study war no more

I ain't gonna study war no more

Ain't gonna study war no more

Ain't gonna study war no more
The Archive of Mary Hammond
Posters and Booklets

http://gallery.its.unimelb.edu.au/imu/imu.php?request=resultSummary&port=45208&id=e448&flag=start&offset=0&count=0&view=resultSummary, p.70


http://gallery.its.unimelb.edu.au/imu/imu.php?request=resultSummary&port=45208&id=e448&flag=start&offset=0&count=0&view=resultSummary, p.68


http://gallery.its.unimelb.edu.au/imu/imu.php?request=resultSummary&port=45208&id=cc4c&flag=start&offset=0&count=0&view=resultSummary


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