

Réflexions et réverbérations sonores
Sonic Fields of Reflection

Index de visite en salle [FR / EN]

Réflexions et réverbérations sonores

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ARTEXTE

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Jamie Ross
Club Gemini (2019 - 2022)

 Poste audio

JAMIE ROSS
CLUB GEMINI

POSTE AUDIO CENTRE CLARK

6 SEPTEMBRE – 12 OCTOBRE 2019

Club Gemini
Jamie Ross

Jamie Ross est un artiste contemporain qui a fait son éducation en dehors de l'université, un enseignant préscolaire et un sorcier. Il est un divinateur de cartes professionnel, un consultant en sorts et a été le premier aumônier païen des prisons fédérales au Québec jusqu'en 2018. En tant qu'artiste visuel, il crée et documente des communautés queer fondées sur les traditions artistiques de ses ancêtres culturels et biologiques. En dépit de son mode de vie très fagabond, Jamie vit et travaille à Montréal

Durant plus de trois siècles dans les territoires revendiqués par le Québec et le Canada, les gens ayant des pratiques sexuelles anales étaient emprisonnés. En 1969, en pleine révolution sexuelle, le gouvernement fédéral a accordé une exception pour deux personnes ayant des relations en privé. Si plus de deux personnes étaient présentes, une sentence de prison de 14 ans s'appliquait [1]. En permettant les pratiques homosexuelles dans l'intimité, le gouvernement cherchait à tuer dans l'œuf le mouvement dont on prétendait que la croissance était une menace à la sécurité publique.

À partir d'archives de coupures de presse, de correspondances écrites et de contrats spirituels avec les ancêtres queer, l'installation sonore *Club Gemini* de Jamie Ross offre un aperçu furtif du premier club social éponyme pour les lesbiennes, gais et personnes trans à Montréal ouvert un samedi soir d'avril 1969, puis fermé un mois plus tard.


Gemini a été ouvert par Égalité sexuelle internationale anonyme, la réponse du Québec au mouvement homophile pour les droits civils, précurseur socialiste au niveau international du mouvement de libération gaie des années 1970. [...] Bien

que Paul fût acquitté des accusations de « grossière indécence » et de « contribution à la délinquance juvénile », il a par la suite rapidement disparu des archives queer, laissant un mouvement acéphale, un immobilisme. Une dernière lettre adressée aux activistes gais de Toronto a été découverte, envoyée à partir d'une ville située à dix heures au nord-est de Montréal.

À l'hiver 1969, une petite meute de loups a traversé le Saint-Laurent gelé, probablement à la hauteur du lac Saint-Louis, et s'est établie sur le Mont-Royal. Une nuit de printemps, possiblement celle où le Club Gemini a ouvert ses portes aux pieds de la montagne, des coups de feu ont retenti. La police de Montréal a abattu les loups et retiré leurs corps de la forêt de la drague gaie.

[1] Au Canada, le sexe anal (sodomie) constituait une infraction criminelle (article 159 du Code criminel) jusqu'en 1988.

Jamie Ross
Club Gemini (2019 - 2022)

 Poste audio

JAMIE ROSS
CLUB GEMINI

POSTE AUDIO CENTRE CLARK

SEPTEMBER 6 – OCTOBER 12 2019

Club Gemini
Jamie Ross

Jamie Ross is a contemporary artist educated outside the university, a preschool teacher and witch. He works as a professional card diviner, a consulting spellworker and he was the first Pagan chaplain for federal prisons in Quebec, working inside until 2018. As a visual artist, he creates and documents queer communities grounded in the artistic traditions of his cultural and biological ancestors. Despite wide fagabondry, Jamie lives and works in Montreal.

For more than three centuries, people were imprisoned for having anal sex in the territories claimed by Quebec and Canada. In 1969, when the country was in the throes of the sexual revolution, the federal government granted an exception for sex between two people if practiced in strict privacy. If more than two people were present, a 14 year prison sentence was enforced [1]. By Permitting gay sex in private, the government sought to stemnip the movement in the bud, whose growth was thought to pose a threat to national security.

Drawing from archival press clippings, correspondence, and spirit contact with queer ancestors, Jamie Ross' sound installation Club Gemini grants a furtive glimpse into the eponymous first social club for lesbian, gay and trans people in Montreal, and its opening, one Saturday night in April 1969, before it was shut down a month later.

Gemini was opened by International Sex Equality Anonymous [2], which was Quebec's answer to the homophile civil rights movement, the international socialist precursor to the gay liberation movements of the '70s. [...] Although Paul was acquitted of charges of "gross indecency" and "contributing to juvenile delinquency", he disappeared from the queer archive shortly thereafter, leaving an

acephalous movement; a stillness. A final letter addressed to gay activists in Toronto was discovered, sent from a town 10 hours northeast of Montreal.

In the winter of 1969, a small wolf pack crossed the frozen Saint-Lawrence River, likely at Lac St. Louis, and established itself on Mount Royal. On one spring night, likely the same night Club Gemini opened at the base of the mountain, shots rang out. Montreal police officers had culled the wolves and removed their bodies from the gay cruising forest.

Club Gemini was produced by Jamie Ross during their 10-year membership in the Audio Smut radio collective. Audio Smut is a flagship CKUT show, airing once a moon on the FM dial across southern Quebec since 2006. Founded by a collective of sex workers, the hour-long show is Tiohtià:ke-Montreal's supper-hour sex show. Membership in the radio collective provided Ross and countless friends and lovers over the years with live radio, interview, and sound production training in CKUT's basement studio. In the final two years working on Audio Smut, Jamie produced two hour-long documentaries on lost queer gathering spaces of the 20th century - a rural commune of war resisters, and this foray into the red velvet gay and trans bar in 1969, the filmmaker and visual artist's first foray into the documentary mode.

[1] Anal sex was illegal in Canada until 1988, under criminal offences known as “gross indecency” and “buggery” in English, and “sodomie” in French (Section 159 of the Criminal Code).

[2] (Note de traduction: Égalité sexuelle internationale anonyme)

Rouzbeh Shadpey
by these straits to die (2022)

INFRASONICA

VOICING ABSTRACTION / WAVE #7 SOUND

JULY 2022

Towards the Shore of Listening: An Underscore
Rouzbeh Shadpey

Rouzbeh Shadpey is an interdisciplinary artist and musician with a doctorate in medicine and inexhaustible exhaustion. His work explores (de)colonial pathophysiologicals of illness and weariness, with a focus on the aesthetics and poetics of neuroimaging, diagnostics, and fatigue. Rouzbeh also cultivates a musical practice under the name GOLPESAR / گولپسر, which combines avant-garde electronics, scraped guitar, (softly) spoken word(s), and echoes of Iranian sonics. He currently lives in Tiohtiá:ke / Mooniyang / Montreal.

The sound installation *by these straits to die* by Rouzbeh Shadpey was originally exhibited at Centre Clark in Tiohtiá:ke/Mooniyang/Montreal in April 2022. Using the cases of Naomi Musenga’s death in France—who was mocked and refused life-saving assistance by a white medical SAMU operator—and the drowning of Eritrean and Somali “migrants” off the coast of the Italian island of Lampedusa—whose cries for help were mistaken by local yachters as the sound of seagulls—the work seeks to explore a psychoacoustic technology of whiteness that is operationalized through acousmatic listening.

How is acousmatic listening weaponized within the medical-industrial complex and the policing of borders, and how is its weaponization normalized by the discourses and practices of sound studies and sound art? Presented here is the installation's sound piece accompanied by its *underscore*—a loosely constellated essay of six poetic fragments that undergird its listening.

i

Silence sounds through the white acousmatic imaginary, reverberates its hold. Sounds of Black suffering, as the loudest-silence-is-the-softest-noise, (un)become, during their acousmatic transduction, transmogrified: a second instance of speciation, this time psychoacoustic, takes place, makes space, and convolutes listening into a bordered act. The ear is said to always be open, unable

to shut itself off from the world unlike its neighboring facial sensory organs. Without lids or lips, the ear is said to be permeable and vulnerable to all sound all the time and yet, like the contemporary border which is not only material but digital, biological, and epigenetically embroidered, the borderization of listening by the acousmatic holds, denatures and/or destroys that which attempts its crossing—bureaucratically trapping its sound in the ‘please-hold,’ suffocating it into silence, or transmogriying it into birdsong.

Are you listening?

Are you hearing this?

Or is this another white hearing masquerading as hearing masquerading as deep listening masquerading as sound art masquerading as—*please hold*.

Your call is important to us.

cue telephone Stockhausen muzak.

ii

A violent comfort walled in noise drowned out the silenced suffering of Naomi so I amplified it for the white listener, for their acousmatic hearing—I wanted to hold a hearing on acousmatic hearing but I got put on hold, here in the comfort of sound divorced from sight where what we anosognostically mishear as the silence of nothing (is wrong with you) or the gaggle of seagulls is the “drowned-speech-become-fire-music” of those whose song holds the potential to burn this extractive economy of acousmatic listening to an improvised crisp. [1]

Naomi Musenga was 22, a Black mother, and looks beautiful in a patterned green, pink, and red dress that she wears in some of her pictures, peace sign at hand. She had told the redacted SAMU operator on the line “J’ai très mal, je vais mourir,” to which the redacted SAMU operator had replied “Oui vous allez mourir, certainement un jour comme tout le monde.” [2]

iii

Fred Moten offers a question: “How would you recognize the antiphonal accompaniment to gratuitous violence – the sound that can be heard as if in response to that violence, the sound that must be heard as that to which such violence responds?” [3] If, as Maurice Blanchot wearily reminds us, to question is to seek and to seek is to sound at the bottom, then we would be wise to consider Moten’s question as something akin an (ultra)sonic call which expects no antiphonal response—a resounding sault bouncing off the depths of our listening, carrying with it the gift of echolocation. I have worked in hospitals and heard the listening of nurses, doctors, and administrative workers to the sound of racialized pain—a listening so loud its hold on what it cannot hear cannot be overheard, listened in on, or used in a hearing on white acousmatic hearing and the death it perpetuates. Forensics, as always, falls short here: if sound is already barely

considered evidence then what hope do we have to hold listening on trial? [4] To hold its acousmatic hold responsible for the help it withholds, whether in the Mediterranean sea or the please—hold? These are the questions I want to ask white sound artists sitting in a room, listening to themselves listening to themselves or worse; listening to birdsong, in the key of the Anthropocene and its flattening refrain *comme tout le monde* b .

iv

Artwashed theories of listening sung by burgeoning white institutions of sound art and sound studies sing us the same tired tune, lifelessly on repeat: something about listening-as-resistance because sound-as-weakness because vision-as-hegemony because brain-as-science. Having a voice becomes important, using it even more. If this voice is unmet, it is because listening is absent or absentminded, distracted—not *really* listening. The prescriptions they offer to remediate this are enticing, they slip off the tongue with the caress of a concept: radical listening, deep listening, listening as radical weakness, listening to more-than-human voices, etc. We listen to their listings in the silence of knowing that their listening, no matter how ornamented, cannot not betray us. What I am calling *white acousmatic listening* addresses this futile listening while sounding both its tautology (a) and paradox (b):

(a) Only through the proprietary logic of whiteness can the presupposition of owning sound which is necessary in order to dispossess it acousmatically become possible. White listening is therefore always already acousmatic, and acousmatic listening can only ever be a psychoacoustic technology of whiteness.

(b) If listening is fundamentally a relational practice—which we believe it is—then given the prior prior, what appears to us as white acousmatic listening is something ontologically other than listening: *an acousmatic hold*.

Acousmatic listening is always white,
and never listening,
but a hold.

Here me out hear.

v

3 October 2013, a group of fishermen off the coast of the Italian island of Lampedusa withheld their assistance from a ship of drowning Eritrean and Somali “migrants,” having acousmatically mistaken their cries for help as the sound of a *gaggle of seagulls*. [5] Echoes of P. Khalil Saucier and Tryon P. Woods resound here, reminding us that there are no mistakes in the methodological workings of structural antiblackness, only “the refusal to believe and to know, or more so, *the desire to misrecognize* black suffering, naturalized as so much wildlife.” [6] And indeed, what is hearing if not the expression of a psychoacoustic desire under the guise of acoustic experience? [7] Hums John Donne, in his simmering hymn:

Since I am coming to that holy room,
Where, with thy choir of saints for evermore,
I shall be made thy music; as I come
I tune the instrument here at the door,
And what I must do then, think here before.

Whilst my physicians by their love are grown
Cosmographers, and I their map, who lie
Flat on this bed, that by them may be shown
That this is my south-west discovery,
Per fretum febris, by these straits to die, [8]

To listen to the choir that underscores the word is to gull ourselves from believing the Mediterranean is a syndrome or a place, hearing instead its reservoir of sound: suffocated, suffocating, and acousmatically policed by a white ecology of listening whose impossible task is to contain its deafening dirge. Such a task can only be futile. As per Donne's canticle, suffering in its moment of reckoning becomes sonified, spreading its length across waves which sooner or later carry it to the shores of Listening. "Our neighbor laments, and a vector extends from her emptiness to our compassion for her." [9] Only a listening which refuses the acousmatic dam and allows itself the flooding of neighborly emptiness is worthy of its name. Such a listening, aware of its failures and complicities, alleviates the suffering Black body from the onus of sounding; hearing pain in Black pain, and birdsong in the song of birds. Such a listening, under Mei-Mei Berssenbrugge's prismatic light, might resemble a compassionate compass tuned to the sound of lament—the sense organ of an aural ruttier guiding us, steadfast, in direction of acousmatically's *west*.

"[A]nd from there, what will we have heard here?" [10]

Coda

Play/Sing as parallel as possible with the others
Make exceptions and long pauses
Bring the whole to a stand-still
Fly away [11]

[1] Fred Moten, *Stolen Life* (Durham ; London: Duke University Press, 2018), 165.

[2] Naomi's case only reached the public ear 4 months after her death on December 29 2017, following the circulation by local Alsatian news outlet Heb'di of the audio recording of her exchange with the SAMU operator, a white woman whose identity has been "shielded" from public awareness and is, as of this day, still awaiting trial for *non-assistance pour personne en péril*.

[3] Fred Moten, *The Universal Machine* (Duke University Press, 2018), 211.

[4] See Lawrence Abu Hamdan's work as a Private Ear for rigorous and researched reflections on this. For a good introduction, see Lawrence Abu Hamdan, "A Cinder Block Falling on Concrete," *Triple Canopy*, no. 26 (August 11, 2020), <https://www.canopycanopycanopy.com/issues/26/contents/a-cinder-block-falling-on-concrete>.

[5] Sarah Stillman, "Lampedusa's Migrant Tragedy, and Ours," *The New Yorker*, October 10, 2013, <https://www.newyorker.com/news/daily-comment/lampedusas-migrant-tragedy-and-ours>.

[6] P. Khalil Saucier and Tryon P. Woods, "Ex Aqua: The Mediterranean Basin, Africans on the Move, and the Politics of Policing," *Theoria* 61, no. 141 (January 1, 2014): 18, <https://doi.org/10.3167/th.2014.611410410.3167/th.2014.6114104>. I was directed to this paper by way of Christina Sharpe's *In the Wake: On Blackness and Being* (Durham, N.C. Duke University Press, 2016).

[7] "Hearing is not only an acoustic experience; it is the expression of a desire." Ian Baucom, "Frantz Fanon's Radio: Solidarity, Diaspora, and the Tactics of Listening," *Contemporary Literature* 42, no. 1 (2001): 22, <https://doi.org/10.2307/120908310.2307/1209083>.

[8] John Donne, "Hymn to God, My God, in My Sickness by John Donne | Poetry Foundation," Poetry Foundation, 2020, <https://www.poetryfoundation.org/poems/44114/hymn-to-god-my-god-in-my-sickness>.

[19] Mei-Mei Berssenbrugge, "Listening" in *A Treatise on Stars* (New York: New Directions Books, 2020), 53.

[10] Rob Halpern, *Music for Porn* (Callicoon, N.Y. Nightboat Books, 2012), 49.

[11] Instructions to Karlheinz Stockhausen's piece Zugvögel (Bird of Passage), from the collection of "intuitive" music text compositions Für Kommende Zeiten (For Times to Come) 1968-1970. *Fly away, seagulls*. https://www.youtube.com/watch?v=148SC_gHF3Y

R. Shapdey, "Toward the Shore of Listening: An Underscore",
Infrasonica (Juillet 2022)
<https://infrasonica.org/en/wave-7/rouzbehshadpey>

Rouzbeh Shadpey
by these straits to die (2022)

Poste Audio

**ROUZBEH
SHADPEY**

by these straits to die

POSTE AUDIO CENTRE CLARK

31 MARS – 30 AVRIL 2022

by these straits to die
Rouzbeh Shadpey

by these straits to die (2022) est une installation sonore qui dirige l'écoute vers ses registres violents, là où la blancheur agit de façon inaudible afin de déformer et de réduire au silence la souffrance des personnes noires, autochtones et racisées. Inspirée par les résonances parallèles entre la mort, en France, de Naomi Musenga – à qui le personnel médical; blanc du SAMU a refusé une assistance qui lui aurait sauvé la vie – et du naufrage de «migrant.es» érythréen.nes et somalien.nes sur la côte de l'île italienne de Lampedusa – dont les appels à l'aide ont été confondus par les plaisancier.ères locaux avec les cris de mouettes – l'œuvre configure l'espace acousmatique de la mise en attente téléphonique en un paysage sonore de l'écoute blanche extractive. Ce faisant, *by these straits to die* va à l'encontre des discours sur l'écoute qui codifient l'acte comme une preuve inhérente d'empathie et de vulnérabilité envers l'autre, invitant le public à plutôt patienter dans l'attente de son échec.

Bio :

Rouzbeh Shadpey est un artiste adisciplinaire et un musicien qui possède un doctorat en médecine et un épuisement inépuisable. Son travail explore les physiopathologies (dé)coloniales de la maladie avec un intérêt pour l'esthétique et la poétique de la neuro-imagerie, du diagnostic et de la fatigue. Il vit actuellement à Tiohtià :ke / Mooniyang / Montréal.

Merci :

J'aimerais remercier Wugene Yiu Nam Cheung et Nathaniel Laywine pour leur amour et patience, ainsi que pour leur soutien émotif et créatif durant la réalisation de cette œuvre, l'équipe du Centre CLARK pour leur chaleur et hospitalité, l'équipe de l'Atelier Circulaire pour leur soutien technique et Jesse Osborne-Lanthier pour avoir créé une superbe partition avec moi.

Centre CLARK

Poste audio : Rouzbeh Shadpey : *by these straits to die* (2022)
[Traduit de l'anglais par Catherine Barnabé]

Rouzbeh Shadpey
by these straits to die (2022)

Poste Audio

**ROUZBEH
SHADPEY**

by these straits to die

POSTE AUDIO CENTRE CLARK

MARCH 31 – APRIL 30, 2022

by these straits to die
Rouzbeh Shadpey

by these straits to die (2022) is a sound installation that hones in on listening in its violent registers, where whiteness operates inaudibly to distort and silence the suffering of Black, Indigenous, and racialized people. Drawn from the parallel resonances of Naomi Musenga's death in France—who was mocked and refused life-saving assistance by a white medical SAMU operator—and the drowning of Eritrean and Somali “migrants” off the coast of the Italian island of Lampedusa—whose cries for help were mistaken by local yachters as the sound of seagulls—the work configures the acousmatic space of the telephonic (please -)hold as a soundscape of extractive white listening. In so doing, *by these straits to die* works against discourses of listening that codify the act as one of inherent empathy and vulnerability towards the other, requesting audiences to, instead, wait in the hold of its failure.

Bio:

Rouzbeh Shadpey is an interdisciplinary artist and musician with a doctorate in medicine and inexhaustible exhaustion. His work explores (de)colonial pathophysiologicals of illness and weariness, with a focus on the aesthetics and poetics of neuroimaging, diagnostics, and fatigue. He currently lives in Tiohtià:ke / Mooniyang / Montreal.

Thank you:

I would like to thank Eugene Yiu Nam Cheung and Nathaniel Laywine for their loving patience, as well as their emotional and creative support during the making of this work, the team at Centre CLARK for their warmth and hospitality, the team of Atelier Circulaire for their technical support, and Jesse Osborne-Lanthier for creating a beautiful score with me.

Centre CLARK
Poste audio : Rouzbeh Shadpey : *by these straits to die* (2022)

Fortner Anderson

Allo-Poèmes Montréal – Dial-a-Poem Montreal (1985)



EXPOZINE BLOGUE

3 FÉVRIER 2021

Allo-Poèmes Montréal

Dial-a-Poem / Allo-Poèmes : c'est parti pour l'édition 2020-2021!

L'équipe d'ARCMTL et d'Expozine est fière d'annoncer l'inauguration de *Dial-a-Poem / Allo-Poèmes*, un service gratuit présentant plusieurs nouvelles lectures de poésie chaque semaine, disponible au 514-558-8649 !

Lorsqu'en 1968, le très regretté poète-performeur John Giorno (1936-2019) a mis sur pied la ligne téléphonique *Dial-a-Poem*, il ne se doutait pas que son projet allait faire essaimer des initiatives semblables un peu partout dans le monde, et deux fois au Québec!

Un peu d'histoire

Le premier événement *Dial-A-Poem* s'est tenu à l'Architectural League de New York et mettait à la disposition du public de brèves lectures de poèmes par divers poètes contemporain.e.s, au moyen d'un appel téléphonique au 202-628-0400, accessible de partout. Pour recevoir les appels dans la galerie, 15 téléphones étaient branchés à 15 répondeurs chacun, permettant d'écouter un enregistrement au hasard. Outre des poèmes, on retrouvait également des enregistrements d'art audio, des discours politiques et de l'humour. La sélection d'enregistrements étaient mise à jour quotidiennement par Giorno.

Dial-a-Poem a donné lieu à plusieurs éditions live, notamment au Museum of Modern Art en 1970, et à une série d'albums compilations, devenues des pièces de collection. Parmi les poètes et artistes qui ont participé aux diverses éditions, on compte William Burroughs, Allen Ginsberg, Patti Smith, Anne Waldman, Laurie Anderson, Ed Sanders, John Cage, Philip Glass et Robert Mapplethorpe.

Depuis, de nombreuses autres éditions de *Dial-a-Poem* ont été implantées un peu partout aux États-Unis et en Europe : Chicago (1969), Londres et Amsterdam (1970), Milwaukee, Indianapolis et Louisville (1976), Berlin (1983), Paris (2015), entre autres.

Dial-a-514

En 1985, Fortner Anderson, alors âgé de 30 ans, est quant à lui parti à la rencontre des poètes anglophones de Montréal avec son enregistreuse portative pour alimenter *Dial-a-Poem Montreal*. Jusqu'en 1987 (moyennant quelques pauses!), Fortner aura diffusé des enregistrements des incontournables poètes montréalais.e.s de l'époque, de même que ceux de quelques invité.e.s de marque (Kathy Acker, Henri Rollins!).

En composant le 843-7636 (THE-POEM), les utilisateur.rice.s ont ainsi eu accès à des poèmes renouvelés quotidiennement (!) de plus de 150 poètes dont Erin Moure, Endre Farkas, Ian Ferrier, Monty Cantsin, Ian Stephens, Louis Dudek, Bill Furey, John Steffler, Antonio D'Alfonso, Raymond Filip, Laurence Hutchman, Irving Layton, Mohamud Togane, Noah Zacharin, Hugh Hazelton, Alan Lord, Brian Bartlett, David Rattray, Lucille King-Edwards, Errol MacDonald, Mona Adilman, Ralph Gustafson, Michael Toppings, Peter Brawley, Sonja Skarstedt, Katharine Beeman, Claudia Lapp, Pasquale Verdicchio, R.G. Everson, Renato Trujillo, Alex McCarney, Patrick Lane, Peter Van Toorn, Johanne Lafleur, Esther Ross, Edmundo Farolan, Shulamis Yelin, Marcia Goldberg, Martin Kevan, Steve Luxton, Leo Kennedy, Thomas Renix, et d'autres encore.

La ligne téléphonique recevait un nombre considérable d'appels, jusqu'à 200 appels par jour pendant la première année, affirme Fortner Anderson. Des soirées de lecture aux Foufounes électriques et dans des galeries d'art ont également eu lieu pour donner écho aux performances téléphoniques et financer la suite du projet.

We'd kill to dial up that hotline right now

Un article de mai 2020 sur Messy Nessy Chic au sujet de *Dial-a-Poem* de John Giono rappelait combien un tel accès à de la poésie par le téléphone était une initiative cruciale, et le demeure :

« On any given night in 1970, a teen somewhere in rural America could dial a number and hear the radical wisdom of Patti Smith, John Cage, Allen Ginsberg, William S. Bourroughs – the list of poets was long, and painfully hip. One needed only the ten sacred digits of “Dial-a-Poem,” a revolutionary hotline that connected millions of people to a room of telephones, linked up to an evolving selection of live-recorded poems, speeches, and inspired orations. And frankly, we'd kill to dial up that hotline right now...»

Fast-forward vers 2020 : une pandémie frappe, les lieux de sociabilité littéraire ferment, les arts vivants sont confinés, comme toute la population. La nécessité d'explorer des médiums autres que la scène s'impose.

En fait, en 2019, ARCMTL, l'organisme à but non lucratif d'art et d'archives derrière Expozine, avait numérisé et catalogué les archives du

projet *Dial-a-Poem* des années 1980, grâce au financement du Programme des communautés du patrimoine documentaire de Bibliothèque et Archives Canada.

C'est en travaillant sur ces archives avec Fortner Anderson que l'idée est venue d'envisager de relancer le projet pour l'ère des téléphones intelligents. Puisqu'ARCMTL est bien connu pour avoir diffusé des œuvres d'art et des fanzines via son réseau de distributrices automatiques Distroboto, pourquoi ne pas promouvoir les lectures de poésie d'une manière tout aussi originale?

L'arrivée de la pandémie a rendu l'idée encore plus pertinente et le poète, éditeur et membre de l'équipe d'Expozine, Sébastien Dulude, a commencé à travailler avec Fortner Anderson pour développer une toute nouvelle version bilingue du projet. L'édition 2020-2021 de *Dial-a-Poem / Allo-Poèmes* est née!

Depuis décembre 2020, la ligne 514-558-VOIX propose chaque semaine des lectures de plusieurs poètes francophones et anglophones. Un poème des archives de *Dial-a-Poem Montréal* de 1985-1987 est également disponible chaque semaine. Le service est bien entendu gratuit.

Ajoutez 514-558-VOIX à vos favoris et composez-le régulièrement pour entendre des poèmes de Daphné B., Deanna Radford, Erin Moure, Hector Ruiz, Nicholas Giguère, Pascale Bérubé, Ali Pinkney, Sherwin Tija, Michael Nardone, Fortner Anderson, Jonathan Lamy, Ève Landry, Noémie Provencher-Cloutier, Misha Solomon et de très nombreux autres!

Nous espérons de tout cœur que ce projet aidera à divertir et nourrir l'imaginaire pendant le long hiver à venir.

Dial-a-Poem / Allo-Poèmes est une production de ARCMTL / Expozine et est rendu possible en partie grâce au financement du Conseil des arts du Canada, du Conseil des arts et des lettres du Québec, de la SODEC et du Conseil des arts de Montréal.

Fortner Anderson
Allo-Poèmes Montréal – Dial-a-Poem Montreal (1985)



EXPOZINE BLOGUE

3 FÉVRIER 2021

Allo-Poèmes Montréal

Dial-a-Poem Montreal : 2020-2021 edition!

The team at ARCMTL and Expozine are proud to announce *Allo-Poèmes – Dial a Poem MTL*, a free service presenting several new poetry readings each week, available by calling 514-558-8649!

In 1968, when the sadly deceased poet-performer John Giorno (1936-2019) created the first *Dial-a-Poem* telephone line, he surely had no idea that his project would inspire similar initiatives all over the world, including twice in Quebec!

Brief History

The first *Dial-A-Poem* event was held at the Architectural League in New York City and provided the public with short poetry readings by various contemporary poets via a phone call to 202-628 -0400. To receive the calls in the gallery, 15 telephones were connected to 15 answering machines, which made it possible for listeners to hear a different random recording each time. The service also featured recordings of sound art, political speeches and comedy routines. New recordings were updated daily by Giorno.

Dial-a-Poem has given rise to several live editions, notably at the Museum of Modern Art in 1970, and to a series of album compilations, which have become collector's items. Among the poets and artists who have participated in the various editions are William Burroughs, Allen Ginsberg, Patti Smith, Anne Waldman, Laurie Anderson, Ed Sanders, John Cage, Philip Glass, Frank Zappa and Robert Mapplethorpe.

Since then, many other editions of *Dial-a-Poem* have been established across the United States and Europe: Chicago (1969), London and Amsterdam (1970), Milwaukee, Indianapolis and Louisville (1976), Berlin (1983) , Paris (2015), among others.

Dial-a-514

In 1985, Fortner Anderson, then aged 30, set out to meet English-speaking poets in Montreal with his portable recorder to begin *Dial-a-Poem Montreal*. Until 1987 (with few breaks!), Fortner played recordings of essential Montreal poets of the time, as well as those of a few distinguished guests (Kathy Acker, Henri Rollins!).

By dialing 843-7636 (THE-POEM), users had access to daily updated poems (!) from more than 150 poets including Erin Moure, Endre Farkas, Ian Ferrier, Monty Cantsin, Ian Stephens, Louis Dudek, Bill Furey, John Steffler, Antonio D'Alfonso, Raymond Filip, Laurence Hutchman, Irving Layton, Mohamud Togane, Noah Zacharin, Hugh Hazelton, Alan Lord, Brian Bartlett, David Rattray, Lucille King-Edwards, Errol MacDonald, Mona Adilman, Ralph Gustafson, Michael Toppings, Peter Brawley, Sonja Skarstedt, Katharine Beeman, Claudia Lapp, Pasquale Verdicchio, RG Everson, Renato Trujillo, Alex McCarney, Patrick Lane, Peter Van Toorn, Johanne Lafleur, Esther Ross, Edmundo Farolan, Shulamis Yelin, Marcia Goldberg, Martin Kevan, Steve Luxton, Leo Kennedy, Thomas Renix, and more.

The hotline received a considerable number of calls, up to 200 calls per day for the first year. Live readings were also held in venues such as Les Foufounes Électriques and in cafés and art galleries to promote and fundraise the project.

We'd kill to dial up that hotline right now

A May 2020 article on Messy Nessy Chic about John Giorno's *Dial-a-Poem* stressed how important access to poetry over the phone was, and still is:

"On any given night in 1970, a teen somewhere in rural America could dial a number and hear the radical wisdom of Patti Smith, John Cage, Allen Ginsberg, William S. Burroughs – the list of poets was long, and painfully hip. One needed only the ten sacred digits of "Dial-a-Poem," a revolutionary hotline that connected millions of people to a room of telephones, linked up to an evolving selection of live-recorded poems, speeches, and inspired orations. And frankly, we'd kill to dial up that hotline right now ..."

So, fast-forward to 2020: a pandemic strikes, venues hosting literary readings are all closed, the performing arts in general are in forced confinement, as is the entire population! There is a fresh need to explore mediums other than the stage.

As it happens, in 2019, ARCMTL, the non-profit arts and archive organization behind Expozine, had digitized and catalogued the archives of the 1980s *Dial-a-Poem* project, thanks to funding from Library and Archives Canada Documentary Heritage Communities Programme.

It was while working on these archives with Fortner Anderson that the idea came up to consider re-launching the project for the smartphone era. After all, ARCMTL is well-known for promoting artworks and miniature books through its Distroboto vending machine network, so why not promote poetry readings in a similarly original way?

The arrival of the pandemic suddenly made the idea even more pertinent, and so by mid 2020, poet, publisher and Expozine team member Sébastien Dulude began working with Fortner Anderson to develop a brand new bilingual version of the project. The 2020-2021 edition of *Dial-a-Poem / Allo-Poèmes* was therefore born.

Starting this December 2020, the 514-558-VOIX line offers readings by several French and English poets each week. A poem from the 1985-87 *Dial-a-Poem Montreal* archives is also available weekly. The service is of course free.

Add 514-558-VOIX to your contacts or favourites and dial it regularly to hear poems by Daphné B., Deanna Radford, Erin Moure, Hector Ruiz, Nicholas Giguère, Pascale Bérubé, Ali Pinkney, Sherwin Tija, Michael Nardone, Fortner Anderson, Jonathan Lamy, Ève Landry, Noémie Provencher-Cloutier, Misha Solomon and many others!

We hope this project will help everybody stay inspired and entertained through the long winter ahead.

Dial-a-Poem / Allo-Poèmes is produced by ARCMTL / Expozine and made possible in part thanks to funding from the Canada Council for the Arts, le Conseil des arts et des lettres du Québec, SODEC and the Conseil des arts de Montréal.

ffiles FKA xx files [Julia Dyck, Amanda Harvey & Belen Rebecca Arenas

Made in Residence : History XX Files (2017-2019)



ADA X, PROJET *MATRICULES*

23 JANVIER 2019

XX Files / Made in Residence: History

Documentaire sonore sur l'histoire des XX Files, produit par Julia Dyck et Amanda Harvey avec des contributions de Belen Rebecca Arenas pendant leur résidence du 3 mai au 14 juin 2017 au Studio XX et diffusé sur CKUT le 23 janvier 2019. L'émission comprend des entrevues avec Kathy Kennedy, Deborah VanSlet, Valérie d. Walker, Maia Iotzova et Nnedimma Nnebe

Support : multimédia_digital

Médium : audiovisuel

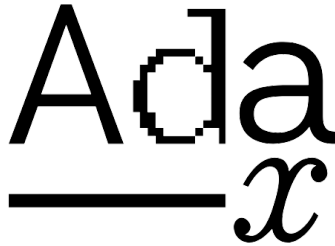
Description physique : Fichier MP3

Note de l'archiviste : Production – Julia Dyck et Amanda Harvey, avec des contributions de Belen Rebecca Arenas

Ada X, *Matricules*
XX Files / Made in Residency
<https://www.ada-x.org/matricule/2019prm32024o-2/>

files FKA xx files [Julia Dyck, Amanda Harvey & Belen Rebecca Arenas

Made in Residence : History XX Files (2017-2019)



ADA X, *MATRICULES* PROJECT

JANUARY 23, 2019

XX Files | Made in Residence: History

Audio documentary on the history of the XX Files, produced by Julia Dyck and Amanda Harvey with contributions from Belen Rebecca Arenas during their residency from May 3rd to June 14th, 2017 at Studio XX and broadcasted on CKUT on January 23rd, 2019. The show features interviews with Kathy Kennedy, Deborah VanSlet, Valérie d. Walker, Maia Iotzova and Nnedimma Nnebe

Support: digital_multimedia

Medium: audiovisual

Physical description: MP3 file

Note from the archivist: Production – Julia Dyck and Amanda Harvey, with the contributions of Belen Rebecca Arenas

Ada X, *Matricules*
XX Files | Made in Residency
<https://www.ada-x.org/matricule/2019prm32024o-2/>

Hajra Waheed et Reece Cox
*INFO Unltd with Hajra Waheed on “Hum” and Abolitionist
Modes of Listening (2020)*

The Contemporary Journal

THE CONTEMPORARY JOURNAL

DECEMBER 21, 2020

Hajra Waheed: Abolitionist Modes of Listening Transcript

Hajra Waheed:

It is no doubt that we are living in an unprecedented time – against the backdrop of racial capitalism and the increased militarisation of police and borders; in a world threatened by changes in climate that contribute to the most dangerous mass migrations of our era. All of this is now further complicated by a global pandemic that has further exposed the grave inequities of the most vulnerable. Despite all of this, I really do believe that the power of the arts as a rallying force for imagining and sustaining solidarities is crucial to hold on to now more than ever – especially alongside intersectional solidarity movements taking place right now.

Hum (2020) at Portikus is constructed as a 16-channel sound experience with custom speakers, carpeting, and natural light. Although Portikus is typically a great improvisational acoustic space, this was the first time it had ever housed a multi-channel sound installation. Because it wasn't well equipped for sound projects of this sort, the technical challenge was to overcome the reverberation and echo in the space.

In the couple months leading up to the exhibition, at the height of the pandemic under global lockdown, we [Curator, Christina Lehnart and I] had to really think through how to address these issues and find solutions that would make Portikus acoustically compatible with the work. We considered installing sound panels along the walls but in the end, the simplest solution was also one that proved to be the most critical to the experience I wanted to attain. The carpet used in the space was employed quite intentionally as both a barrier to ensure that the sound could be absorbed properly, but also as an instrumental element of architecture, and by *architecture* – I mean the architecture of ritual in the experience of the work.

It was important to achieve a level of simplicity here, the work is after all about the very act of listening, I would say, abolitionist modes of listening to be more specific. I was drawn to this idea of taking off one's shoes, and what that might mean to someone entering a space. It is immediately disarming, we shed a layer, bringing us one small step closer to a sense of vulnerability – the feeling of connection.

The simple ritual of taking one's shoes off is deeply familiar, particularly in the global south, a ubiquitous yet profound gesture that tends to shape the ways we enter a space, how we might listen in a space that is not our own, how we might understand, commune, or participate... And it provokes questions around what participation looks like, how a community can be formed and reformed in a way that maintains a certain sense of informality – which I think is also important.

Reece Cox:

This is not the first time that *Hum* was exhibited and I'm curious what initiated this project. Where did it begin?

HW:

Hum came about in the wake of Pakistan's student solidarity marches in November 2019 which took place during my site visit for Lahore Biennial 02. The marches were organised in over 50 locations across the country and came in the wake of a 37% cut in the country's higher education development budget, which is devastating for a country with over 60% of its population under the age of 30. But this story of the student movement can be traced much earlier, to 1984, when military dictator Zia-ul-Haq who at the time, unnerved by growing student resistance by youth, banned student unions across the country. In more than 30 years since that time, this ban has effectively prohibited political activity on campuses and created a deep culture of silence. Most movements start with young people and this culture of silence is, of course, not new, but it was important for me to understand and grapple with, to find a language of resistance that could cut through it. The protests were nonviolent, but the police in Lahore ended up filing criminal charges against many of the students including sedition charges, many of whom were just singing or reciting poetry in solidarity.

In light of these histories, both past and present, I think what they make clear, depending on who you are speaking to or which regime one is governed by (as the artist Lawrence Abu Hamdan also points out), any verbal expression can be construed as an indictable offense. Humming as a medium inhabits a certain sense of sonic agency, falling precisely between two basic rights and laws that govern our speech and expression in society: 1) the freedom of speech, which can protect our agency and the ability for us to say what we want, but not necessarily protect the expression of the voice itself. And 2) the right to silence which can offer a mode of withdrawal from engaging in public speech but can also work against us in muting our political agency.

I was interested in finding ways to possibly circumvent this oppression, to find loopholes of sorts. I think humming lives somewhere in between. All of these songs of resistance after all are speaking to similar stories of struggle that had been happening both in a period of decolonisation in the 1960s through 1980s and which continue today. All of these songs are speaking to struggles against state oppression, the rise of authoritarianism, the plight and hope of working people, the dispossessed and the marginalised. I suppose this is how humming came to be the medium I chose for the work. It's often overlooked as a medium, as a meditation, as a phenomenon, and language. It's an utterance we're all capable of making when our lips have been sealed shut. It's incredibly legible, yet insidious,

it's irrefutable and infectious. We do it when we want to first memorise a song, we do it when we want to later remember it. We do it both consciously and subconsciously. It's an utterance that actively lives in the cracks and between spaces – and this is what I was most interested in, more importantly, where I wanted the work to live.

RC:

I would certainly agree that humming has a universal quality to it, or at least to some degree it has a universal quality as a musical form or an expressive form. Are there ways in which that universality is challenged as *Hum* changes exhibition spaces? You've talked a bit about how it was presented at Portikus in Frankfurt, Germany, but I want to hear about its first presentation and the space in which it was initially produced for. Can you talk a bit about the conception and first installation of *Hum*?

HW:

Hum was initially created upon invitation by guest curator Hoor Al Qasmi for Lahore Biennial 02 which opened this past January and was up for a 40-day period. The work was shown in Lahore Fort's historic Diwaan-i-Aam, which was built by Shah Jahan in 1628 and styled after Isfahan's Chehel Sotoun, a 40-pillar audience hall. In November 2019, I was able to enter Pakistan and travel to Lahore for a site visit. Diwan-i-Aam was initially conceived as a space for the public to air their grievances. I was immediately drawn to this open-air monument and in walking its length, the incredible acoustic environment built out of its archways.

When it was first built during the Mughal period, it is said that its floors were covered in carpets and cloaked in silks to keep it cool in the summer months. It had been repurposed several times due to the changing guard of empires throughout history. During Sikh rule, for example, much of it was burned down due to internal conflict. During British colonial rule, it was rebuilt with a new set of archways and rods inserted across them to hang curtains, transforming it into an open-air hospital. The site also lay witness to the 1947 Partition when it became a refugee camp for thousands upon thousands of Muslims fleeing India to Pakistan. Now, under Pakistan's heavy militarisation it's an entirely inert, silent space. What struck me immediately and stayed with me long after, was just how far away this monument stood from its original role and conception.

RC:

A few moments ago you used a phrase that is really sticking with me now and I'm curious if you could unpack it. You said the words, 'abolitionist modes of listening,' and I want to know what that means to you.

HW:

I suppose I can speak to that expression by speaking to the work itself, where the work came from and where the work sits. *Hum*'s composition is bookended by two Kurdish folk songs that were sung by Nûdem Durak who is an ethnic Kurdish singer that lived in Cizre, Turkey. She was well known throughout her community for teaching local folk songs in the Kurdish language to young children. Kurds are one of the most heavily persecuted minorities in Turkey with a long history of tensions between Kurds and the governments of this country, but also with Iraq, Syria, and elsewhere, where sizable minorities live. Today, Kurdish music remains closely monitored in many cities within Turkey and banned from being broadcast on radio or television. In April 2015, Durak was sentenced to prison for performing Kurdish folk songs in her native language and accused by the government of promoting Kurdish propaganda. She's scheduled to remain in prison until September 2034 (that's a 19-year sentence).

RC:

I just want to take a second to repeat what Hajra just said because if you aren't familiar with Nûdem Durak's story, it's hard to wrap your head around it the first time you hear it. Nûdem Durak was about 27 years old when she was arrested and sentenced to 19 years in prison simply for singing in Kurdish, her native language. In Turkey where Nûdem lives, Kurdish was completely forbidden until 1991 despite being home to a sizable Kurdish population. These days, Turkish law tolerates Kurdish in some contexts but prohibits propaganda and the definition, as it's written in law, is intentionally vague. And although it might be enforced irregularly, oftentimes what is given as punishment is severe. Nûdem was originally sentenced to 10 years in prison but, without a second trial, an additional 9 years were added. She's now expected to be released in 2034. This is the sound of her voice:

Listen: Nûdem Durak singing (2013)

RC:

Since Nûdem's incarceration, a movement calling for her release has gained quite a lot of momentum and numerous public figures have spoken out against her arrest. Last May, Angela Davis posted this video on Facebook:

Listen: Angela Davis supports Nûdem Durak (2020)

HW:

Hum also includes poems by Habib Jalib and Faiz Ahmed Faiz who were both Pakistani revolutionary poets and members of the Progressive Writers Association. Both Faiz and Jalib spoke out against military coups, repressive regimes and the stranglehold of capitalism in their country. They too were imprisoned several times for their support of leftist Marxist politics. Jalib wrote in colloquial Urdu, adopted a very simple style to address people and their concerns, and employed a very unique musicality to recite his poetry. Within *Hum*, there are melodies from Jalib's *Dastoor*, also known as *The Constitution*, *Mein Ne Uss Se Yeh Kaha*, which loosely translates to *This is what I said to him* as well as Faiz's *Hum Dekhenge*.

RC:

I'd now like to play a recording of Habib Jalib reading *Dastoor*, which as Hajra just pointed out, translates into *Constitution* in English. The constitution Jalib it's referring to, comes from 1962 when a prominent military general named Ayub Khan, overtook the president of Pakistan and implemented Martial Law and installed his own constitution causing deep divisions and disparity. Jalib writes: 'The light which shines only in palaces / Burns up the joy of the people in the shadows / Derives its strength from others' weakness / That kind of system, / like dawn without light / I refuse to acknowledge, / I refuse to accept.' This is Habib Jalib reading *Dastoor*.

Listen: Habib Jalib, *Dastoor* (1962)

RC:

After Habib Jalib wrote *Dastoor*, Pakistan underwent a fairly dramatic series of political changes. In 1977, the country would again be overthrown and be put under Martial Law, this time under General Zia-Ul-Haq. This same year, the Marxist poet Faiz Ahmed Faiz wrote a poem called *Hum Dekhenge*, wherein Faiz criticizes Zia by calling him a worshipper of power and not a believer. It's important to note that Faiz is not making so

much of a spiritual criticism as a political one here, as Faiz himself was not particularly spiritual but was concerned with Zia's use of Islam as a political and dictatorial tool rather than a matter of faith. It should be noted that neither Faiz nor Jalib were making armchair criticisms and to make these statements under Martial Law had real consequences. For example, Faiz and Jalib experienced imprisonment as well as exile for their writings and political activism. As a poem, *Hum Dekhenge* became popular but it would reach iconic status when it was performed by Iqbal Bano in Lahore Stadium in Pakistan rumoured to be as large as 50,000 people. This was a very big deal considering gatherings were strictly forbidden under General Zia, especially ones in which anti-government songs would be sung such as *Hum Dekhenge*.

Bano's performance was met with immense cheering and when finished, the audience demanded an encore. It was then that the sound technicians threw a tape in the deck and hit record. The original recording is around 12 minutes long, so I'll only play an excerpt now. Keep in mind the circumstances of this performance as I just described, and I want you to pay particular attention not only to the music but also the sound of the audience. This is Faiz Ahmed Faiz's *Hum Dekhenge* performed by Iqbal Bano at Lahore Stadium, 1986.

Listen: Iqbal Bano, *Hum Dekhenge* (1986)

RC:

In the nights and days following Iqbal Bano's concert, authorities raided the homes of many of the organizers and participants looking for the tapes of the performance. But inevitably, at least one of those tapes survived and was soon replicated and widely distributed across Pakistan, cementing it as an anthem against Zia-Ul-Haq and its place in culture. In a conversation I had with Hajra after our interview, she made a very important point that I want to reiterate here: a point that is key for not only understanding *Hum* but also for understanding the nature and way that audio and song and sound can travel through time. That although songs like *Dastoor* and *Hum Dekhenge* might arise out of specific, political and cultural circumstances, what prevents sounds like these from being purely historical – like a sonic relic from a lost society – is that their circumstances and ability to rally people around particular types of struggle, resonate just as much today as in the time when they were first written. In other words, they continue in very real terms, to live through history and into the present. With that in mind, I now want to fast forward to India in 2019.

[sound of student protesters]

RC:

The sound you're hearing now is a video from a student protest of fee hikes at Jawaharlal Nehru University in New Delhi. The student who's singing is named Shashi Bhushan Samadh who is visually impaired, pictured in sunglasses on a sunny afternoon surrounded by classmates. In case you didn't recognise the sound, Shashi is singing Habib Jalib's *Dastoor*. Once online, this video went viral, not because everyone in India was concerned about the new fee hikes being imposed on students but because it struck a chord on a much deeper issue facing India at the time and still today – and that being the recent passing of the Citizen's Amendment Act (or the CAA). CAA was designed to make a clear path to citizenship for select religious minorities living in India illegally but explicitly excluding Muslims from that list. As unrest over the CAA grew, Shashi – who you hear singing now – became the subject of another viral video, this time at an anti-CAA protest being beaten by police while trying to explain to them he was blind.

Listen: JNU Student Shashi Bhushan singing Habib Jalib's *Dastoor* (2019)

RC:

Dastoor has become an important song in anti-CAA protests and Shashi would go on to perform *Dastoor* and *Hum Dekhenge* at multiple, much larger protests. There are now multiple viral videos of both songs being sung at various demonstrations. One that stands out to me is an observance of the unrest with a more hopeful tone – a group of just a few students high atop the Himalayas singing *Hum Dekhenge* in beautiful harmony.

Listen: iimc students sing *Hum Dekhenge* in the Himalayas (2020)

RC:

So far, we've been to Turkey, Pakistan and India but *Hum* is not just limited to these locations and histories. Here's Hajra again.

HW:

Just as in Pakistan and India, Egypt also had a hugely rich history and long tradition of using poetry and song as vehicles for political resistance both on and off the streets and in *Hum*, there is a work by Imam Mohammad Ahmad Eissa, also known as Sheikh Imam, who was a blind Egyptian composer and singer. He collaborated for most of his life with Egyptian poet Ahmed Fouad Negm. When they began working together, Negm was working at the Afro-Asiatic People's Solidarity Organization: a mass solidarity movement of the peoples of Africa and Asia, united in a common struggle for the elimination of injustices and in defence against colonialism and racist policies. Together, Negm and Sheikh Imam were known for their political songs which spoke in favour of the poor and working classes, for social justice, and against exploitation, corruption and dictatorship.

RC:

In this next clip I'd like to play, we'll hear Sheikh Imam and Fouad Negm singing together in Paris, in May 1984. But before I play this clip, I'd like to give a bit of context to the recording. France has been home to a large Arab population for over a hundred years, but particularly after the first World War, tensions between this population and the rest of France grew increasingly tense and unstable. Fast forwarding many decades to 1983, these tensions came to a head when a march of French Arabs began in Marseille, in protest against racism as well as a call for solidarity amongst the increasingly fragmented Arab minority populations.

By march, I don't just mean a day of protest where one group walks from one end of the city to another. This was a weeks-long demonstration, now referred to as The March for Equality and Against Racism, or Marche des beurs. It was peaceful and began rather humbly, with only around 17 people in Marseille on the 15 October and continued all the way until it ended in Paris on 3 December where it had amassed around 100,000 demonstrators. In the beginning of this next clip, which again, is in the year following the protest, you'll hear words from Sheikh Imam saying: 'The change I wish for the Arab community in France is to forget this divergence in order to be united and in solidarity.' This is Sheikh Imam and Fouad Negm, live in Paris, 1984.

Listen: Sheikh Imam and Fouad Negm performing live in Paris (1984)

HW:

Embedded in Hum is also a work by Mohammed Wardi, a Muslim Nubian Sudanese singer and songwriter, who sang in both Arabic and the Nubian languages and performed using a variety of instruments, including the Nubian tanbur. His songs addressed Nubian folklore, revolution and patriotism and he fought for decolonization, for the redistribution of wealth and pan-Africanism. His career spanned over 300 songs, with his first single achieving musical success after deploring CIA complicity in the assassination of Congolese politician Patrice Lumumba in 1960. Wardi's activism eventually resulted in detention and voluntary exile. The melody of Wardi's I am referring to – embedded in *Hum* – is from Hand Over the Keys to the Country, penned by Sudanese poet Mohammed Al Makki Ibrahim; It was first performed by Wardi in 1997 during exile, following a military coup that had placed the national Islamic Front in control of Sudan, making Colonel Omar al Bashir president for over 30 years. This very song has found its revival many times over the years, most recently in the streets of Sudan's Green Revolution between 2017-2019.

Listen: Mohammed Wardi, *Hand Over the Keys to the Country* (1997)

RC:

This is Mohammed Wardi, performing *Hand Over the Keys to the Country*. I'm sure you noticed the fairly low fidelity of the recording, and I'd like to point out that this is not typical of Mohammed Wardi's work. He was a popstar who would spend years composing music, but this piece was written in haste and urgency addressing the political discord in Sudan at the time, as he was (as mentioned earlier) in exile. As Hajra mentioned, this song has found new life through a Sudanese musician named Zoozita and has become the anthem of protest against Omar Al-Bashir who ruled over Sudan as a dictator for over 30 years. He was ousted in 2019 and is now awaiting trial in the international criminal court in the Hague. I'd like to now play Zoozita's 2019 version of Mohammed Wardi's *Hand Over the Keys to the Country*. Their version is re-titled *Surrender*.

Listen: Zoozita, *Surrender* (2019)

HW:

We live in a time of deep crisis, hardened differences, deep divisions around ethnic, linguistic, national affiliations that will not shift if we are unable to begin by connecting these complex political histories across time and space.

I do find that western notions of universality often seem to leave out those very perspectives that they were formed or informed by. I've never been interested in making work that must look like it should be from one place or another, or feeds into structures that may fetishize or tokenize my practice. I also don't shy away from making work that is fluid, that calls for collective belonging, commonalities, solidarities and transculturations, that lives outside of national or geographic rubrics, and refuses to be reduced, normalized, and assimilated.

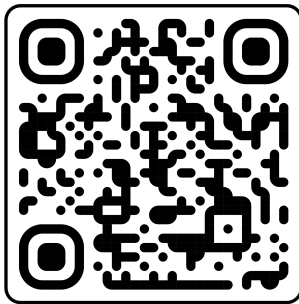
What's really important for me and with regards to this work – wherever it's shown – is that it responds to the spaces in which it inhabits, that it confronts and also manages to engage it. One question that continually came up while thinking through the work was: what is freedom of expression truly, in a capitalist system that promises equity, yet withholds it at every turn? And how can we deconstruct – and even imagine or reimagine – sounds to challenge our vantage points towards creating a more just and equitable future? You asked me what an abolitionist mode of listening is...well, I suppose, amongst so much else, it is in pursuit of this.

Listen: Habib Jalib, *Mein Ne Uss Se Yeh Kaha* (1971)

This is part of a series made in collaboration with Nottingham Contemporary and INFO Unltd for Cashmere Radio.

Cashmere Radio is a not-for-profit community experimental radio station based in Lichtenberg, Berlin and whose ambition is to preserve and further radio and broadcasting practices through play and proliferation of the radio medium.

**POUR ÉCOUTER L'ENTREVUE COMPLÈTE
TO LISTEN TO THE FULL INTERVIEW**



H. Waheed, R. Cox. "Hajra Waheed: Abolitionist Modes of Listening",
The Contemporary Journal 3 (21 décembre 2020)
<https://thecontemporaryjournal.org/strands/sonic-continuum/info-unltd-special-hajra-waheed-on-hum-and-abolitionist-modes-of-listening>



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