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Unsettling the Coloniality of Voice

A Dissertation submitted in partial satisfaction
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in

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by

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ABSTRACT OF THE DISSERTATION

Unsettling the Coloniality of Voice

by

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Dr. Crystal Mun-hye Baik, Chairperson

Unsettling the Coloniality of Voice proposes that aligning voice with sound and the human has been a central component of the colonial project of modernity. While sight and seeing have been primary sites of analysis in much critical historical work, my research historicizes how voicing and listening have served as key sites for regulating the racialized, sexualized, and gendered limits between the human and the non-human. Focusing on the North American settler context, I utilize archival methods and performance studies methodologies to analyze sound technologies, performances, installation artworks, and interactive websites. I argue that modernity's restriction of voice to the sonic and the human has obscured what I term *voicing otherwise*: decolonial genealogies of voicing that are vibrational, multisensorial, and not exclusively human.

Chapter One of my dissertation examines how mid-to-late nineteenth-century vocal pedagogues and scientists linked voice and knowledge about voicing to science,

modernity, and hetero-patriarchy. Using technologies to observe, transmit, and reproduce the human voice alongside technologizing language such as the vocal apparatus, they universalized a biomechanical understanding of voicing as a human activity. In Chapter Two, I analyze Anishinaabe artist Rebecca Belmore's works *Ayum-ee-aawach Oomama-mowan: Speaking to Their Mother* (1991) and *Wave Sound* (2017) to demonstrate sensorial connections between land and voicing; I also examine the digital echoes of these performances through their web presences. Chapter Three examines how schools for the deaf imposed a colonial definition of voice by teaching oral speech skills instead of sign language. In relation to this history, I analyze Deaf sound artist Christine Sun Kim's works, including *face opera ii* (2013), in which a Deaf chorus use embodied and facial expressions to decenter sound's importance to voicing, as testament to the endurance of voicing otherwise.

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Introduction

"It sounds like you're trying to blend with a choir that's not there." To hear this feedback from a voice professor at the conclusion of my first vocal jury at Arizona State University was a bit crushing, which may be why it is a phrase that has stuck with me. Having re-auditioned to get into the school of music as a BM in Music Education with voice as my primary instrument, I aspired at the time to eventually make the switch to a BM in Vocal Performance, and dreamt of a career as a coloratura soprano. After only a semester in Arizona, I had already trained myself out of my Wisconsin accent as I attempted to distance myself from rurality, yet I had not been able to excise my choral background from my singing voice. Rather than the expected performance of solo singer, here I was, singing with a phantom choir. According to sociologist Avery Gordon, "a case of haunting… is often a case… of more than one story at a time."[i] I wasn't necessarily "haunted" but rather the social production of myself as a singer, which was through choral singing, had become audible. While I understand this as a gendered and classed experience filtered through whiteness that positioned me as a "choir girl," there was also a disciplining mechanism to the observation (you don't sound like you should) that I heard in relation to my voice studio instructors' pedagogical discourses of what is "natural" for the voice (for instance, vibrato, which I didn't "naturally" have, and thus had to cultivate). The sociality and intersubjectivity of voicing was at once being acknowledged and rejected as unnatural/incorrect technique.

The voice professor was not wrong in that if I wanted to become a solo singer in the Western classical tradition, there were specific techniques I would need to incorporate

into my embodied repertoire to modify how my voice was heard, and learning how to focus rather than blend my tone was one of them. And of course, the choir tradition I had grown up rehearsing in was by no means absent of its own epistemological violence regarding what made a voice "beautiful," the valorization of "pure" tones that carried with it a religious, racialized, classed, and gendered system of value, and the way that the technique of "blending" was also about conforming to a waspy sonic norm that privileged sameness over difference. However, this moment of disjuncture when I was critiqued for trying to blend with the absent presence of the choir brought into focus that which had been on the edge of my perception: there was nothing "natural" about how the voice was understood and heard. Rather, social histories and techniques of cultivating particular singing and speaking practices coalesce into disciplinary norms through which the voice becomes legible – or not. This personal and somewhat mundane anecdote is one of my entry points into critically examining the work that "the voice" does. While this early entry point focuses on the singing voice because that was my strongest affective tie to interrogating concepts of voicing, I contend that "the human voice" has been deployed as a tool to assert colonial difference by narrowing understandings of what constitutes voicing to exclude the embodied, intersubjective, multisensorial, and non-human.

Arguments and Core Contributions

My interdisciplinary, multi-sited dissertation *Unsettling the Coloniality of Voice* proposes that aligning voice with sound and the human has been central to the colonial

project of modernity.[1] While sight and seeing have been primary sites of analysis in much critical historical work that engages colonialism,[ii] my research contributes to a growing body of work on the voice, listening, and orality/aurality by historicizing how voicing and listening have served as key sites for regulating the racialized, sexualized, and gendered limits between the human and the non-human.[2] In the mid-to-late nineteenth century – a historical juncture marked by settler colonialism, slavery, emancipation, the colonization of Hawai'i and the Philippines, and Canadian Confederation – aligning voice and its attendant ideas about the human with modernity was a strategy to suppress resistance to the contested site of settler state consolidation and expansion during a period of intensifying public and academic debate over who would be included and excluded from the category of the human.[iii] The overrepresentation of Man2 as the human in hegemonic understandings of the voice persists into the present and the ongoing structure of settler colonialism we are embedded in, where the rise of neoliberal policies in both Canada and the United States since the early 1990s have reinvested in producing the category of the voiceless in order to support settler-state extractivism, particularly on

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[1] My dissertation title draws from Sylvia Wynter's article "Unsettling the Coloniality of Being/Power/Truth/Freedom: Towards the Human, After Man, Its Overrepresentation – An Argument." Wynter there suggests that "one cannot 'unsettle' the 'coloniality of power' without a redescription of the human outside the terms of our present descriptive statement of the human, Man, and its overrepresentation."
Wynter, "Unsettling the Coloniality of Being/Power/Truth/Freedom," 268.

[2] My usage of the verb forms of voicing and listening is informed by Eidsheim, *Sensing Sound*. There, Eidsheim suggests that "The methodological and theoretical implications of reconceptualizing the voice as an object of knowledge include considering singing, or other modes of voicing, as primarily analytical issues from the perspective of verbs rather than nouns."
Eidsheim, *Sensing Sound*, 2-3.

Indigenous land,[iv] and to dismantle legal protections regarding race, ability, sexuality, and gender that were instituted in response to and in attempts to contain the liberation movements of the 1960s and 70s. My dissertation is particularly interested in the ways that contemporary art and performance works that engage alternative understandings of voicing and listening both unsettle the "past-ness" of nineteenth-century events and activate a radical imaginary toward the production of undisciplined modes of being.

Focusing on the North American settler context from the mid-nineteenth century to the present, I examine a range of archival and artistic sources – including sound technologies, multimedia performances, and installation artworks – to trace not only definitions of voice that have consolidated colonial and heteropatriarchal power structures, but also decolonial genealogies of voicing that I term *voicing otherwise*, in dialogue with Ashon Crawley's theorization of *otherwise possibilities* as "the fact of infinite alternatives to what *is*."[v] My dissertation demonstrates how excluding the land's capacity to voice has furthered extractivist logics that disregard Indigenous sovereignty, and how linking voice to sound was used to justify eugenics projects against deaf students. De-linking voice from sound and the human, which I argue for through my concept of *voicing otherwise*, is thus crucial to unsettling settler colonial and racial capitalist logics of possession and extraction and to revaluing embodied forms of voicing.[vi]

Unsettling the Coloniality of Voice provides methodological and theoretical interventions into critical ethnic studies, sound studies, performance studies, and the humanities more broadly. My work pushes sound studies to consider not only how

voicing and listening are racialized and gendered but also how the definitional production of the human voice is itself the result of a racialized, colonial process. Intervening into the performance studies debate regarding whether performances are ephemeral or enduring, I demonstrate through Belmore's use of the echo as decolonial gesture that performances can be both ephemeral *and* enduring; rather than disappearing, voicings shapeshift, continuing to reverberate and disrupt linear conceptions of time. *Unsettling the Coloniality of Voice* also offers a new response to Gayatri Spivak's famous question, "Can the Subaltern Speak?" My dissertation argues that the subaltern – those who remain outside the present descriptive statement of "the human" – have been speaking all along, but that they have been rendered voiceless by modernity's restriction of voice to sound and the human. I propose a multisensory, vibrational, and decolonial practice of listening[vii] that is capable of registering voicing imagined otherwise – that is, beyond the figure of the human and the sonic – to shift understandings of what and who is imagined to be voiceless.

Methods and Methodology

My dissertation utilizes archival methods and performance studies methodologies to examine the historical forces that consolidated a colonial definition of the voice. This approach enables me to listen against the grain of this hegemonic conception of what it means to voice for intersubjective, embodied, multisensorial, and decolonial practices of voicing otherwise. Alongside traditional archival methods, I utilize an extensive digital archive to examine news articles, treatises, and legal documents from the nineteenth and early twentieth centuries. I rely on a dispersed digital archive of videos, documentaries,

interviews, news articles, and photographs of the performances and artworks I examine to construct my analysis and arguments, and I bring my digital interaction with the works into my chapters – most extensively in Chapter Two. I adopt this approach both because I was unable to experience them in person due to financial and temporal constraints, and to connect to a larger body of interdisciplinary works in performance studies that as José Esteban Muñoz notes in *Cruising Utopia*, "have strategically displaced the live object of performance."[viii] Bound up with this approach is an acknowledgment that archives themselves are subjective and unsettled; what one finds and is affectively drawn to in an archive depends on their own embodiment, on the ways that their positionality including but not limited to race, class, gender, ability, and sexuality impacts their archival access, approach, and interactions. I thus understand my own embodiment to be a primary lens through and around which my work coheres. I signal this in my writing through the recurrence of the phrase "I hear," which is intended not to reify the singular subject ("'I' is, itself, *infinite layers*"[ix]), but to point to the ways that my analysis is grounded in my own embodiment and social history, even as I seek to evoke a capacious rather than foreclosing conception of voicing otherwise.

In May 2019, I made a weeklong archival research trip to Washington, D.C., during which time I visited two collections at the Library of Congress – the Alexander Graham Bell Family Papers and the Emile Berliner Collection – as well as Gallaudet University's Archives and Deaf Collections and General Collections. There, I used finding aids and the recommendations of archivists to note boxes and documents I wanted to look at; looked through pages of handwritten journals, annotated texts, journal

articles and publications, photographs, poetry, and drawings; photographed as much as I could based on what I thought at the time to be the most interesting and potentially generative documents; used a microfilm reader to save PDFs of early *American Annals of the Deaf* articles in the General Collections at Gallaudet University; and made notes both in the moment and afterwards to collect my thoughts and impressions of particular sources. At both institutions, I clearly felt the ways the archive functions as a producer of knowledge rather than merely a repository of knowledge, and how that plays out differently across different archival institutions and even different collections/bodies of knowledge within the same institution.

The archival collections I visited did not just produce knowledge about the materials they hold, but also about my own embodiment. In the Emile Berliner collection, housed in the Recorded Sound Reference Center, I felt my gender presentation come to the fore in a space that reminded me of the elitist and exclusionary white male listening cultures that I had encountered during my indie music days in Tempe, AZ. When I asked about the procedure for requesting boxes, I was informed that "people usually *listen* to things in this room." And in fact, as I photographed and took brief notes on the patents, pamphlets, lawsuits, and gramophone needles in the boxes I had requested, I listened to a white man at a table behind me loudly and excitedly sharing his "discoveries" with the archivists as he listened to recordings of black artists: "This is so cool." Whereas I was expected to "listen" in the Recorded Sound Reference Center, my positionality as a hearing person with only the most rudimentary signing skills came into focus at Gallaudet University. Because I don't yet know how to sign, I communicated with the

archivists in the University's Archives and Deaf Collections by writing on pieces of paper. I learned the importance of coming to the archive with specific questions and keywords, as the archivists were initially uncertain of which sources would be helpful for a project connecting oralism to colonialism. However, when I mentioned Alexander Graham Bell and the concept of the vocal apparatus, they directed me to the finding aid for the *Volta Review*, a journal Bell founded to garner support for oralist approaches to deaf education, and also suggested I check the microfilm records of early issues of the *American Annals of the Deaf* in the university's General Collections, since that publication was initiated in the mid-nineteenth century while the *Volta Review* was established in 1899.

The cultural archive of my dissertation brings together nineteenth-century sound technologies such as the laryngoscope, the telephone, and the gramophone that impacted the production and circulation of a colonial understanding of the voice in the areas of vocal pedagogy, medicine, communication, and entertainment, along with contemporary artworks and performances that demonstrate the endurance of alternative genealogies of voice. My curation of contemporary works centers indigenous feminist and women of color cultural producers who have been particularly impacted by the colonial understanding of the voice and whose works have creatively and explicitly engaged questions of voicing and listening. My engagement with these works is also testament to the brilliant mentorship I have benefitted from and that has motivated me to continue through the disappointments of the university. In the lead-up to my Master's exams in 2016, my dissertation committee chair Crystal Baik sent me a link to Christine Sun Kim's

TED talk on "The enchanting music of sign language."[x] Through watching Kim's TED talk, I recognized resonances with my own emerging interrogation of "the voice," particularly in relation to what Nina Eidsheim identifies as the multisensory dimensions of voicing and listening,[xi] and in the relationship between voice and ability that had mediated my own access to "voicing" as someone who was diagnosed with chronic bronchitis as a child and would periodically "lose my voice." I continued to engage Kim's work through her website, which features photographs and videos of many of her performances, and I also reviewed secondary sources including interviews with Kim, performance reviews, and academic articles.

Following my prospectus defense in June 2017, my oral exam committee member Maile Arvin emailed me links to a *Sounding Out!* article on Kim's work[xii] and a *Canadian Art* article on Rebecca Belmore's *Wave Sound* (2017) installations which were placed in Canadian national parks that summer.[xiii] Belmore's activation of practices of listening and speaking to the land through her works *Wave Sound* (2017) and *Ayum-ee-aawach Oomama-mowan: Speaking to Their Mother* (1991) connected to my prospectus's interest in the relationship between voice, space, and colonialism. While my prospectus questioned whether the treatment of space as empty by nineteenth-century works on acoustics could be placed in historical relation to colonial projects of *homo nullius* and *terra nullius*, I heard in Belmore's works the activation of social relationships between people and land that speaks to the endurance of otherwise modes of engaging voice and space that are grounded in Indigenous sovereignty and futurities. From 2017 to 2019, I was able to "visit" Belmore's *Wave Sound* installations through an interactive

website that included photographs and audio recordings of the works, and I reviewed secondary sources for accounts of the multiple iterations of *Ayum-ee-aawach Oomama-mowan: Speaking to Their Mother*, including interviews with Belmore and Marjorie Beaucage's 1992 documentary *Speaking to Their Mother*.

In bringing these works together, I do not intend to flatten the complex and differently situated offerings of Kim and Belmore as effecting the "same" critique of the voice, but rather to gesture towards the multiple modalities of voicing otherwise that can displace the hegemony of Man2 in "the human voice." Through this juxtaposition, I hear important resonances between Belmore's indigenous feminist artistic practice and Kim's Deaf sound art. For instance, both artists are responding to a neoliberal political context, Belmore in the context of the Canadian settler-state's supposed commitment to multiculturalism and "dialogue" simultaneous to their disregard for First Nations sovereignty and treaty rights, and Kim in the context of the United States' continued recourse to the language of freedom and rights amidst the dismantling of public education that has closed schools for the deaf and the backlash to the limited civil rights gains for Deaf and disabled people, such as the Americans with Disabilities Act of 1990. In addition, both Kim and Belmore center embodiment in their art practices, though their concerns with embodiment emerge from different social histories in relation to language. For instance, Belmore situates her own interest in embodiment as connected to the rupture of Indigenous languages, where her own positionality of "being Anishinaabe and being a non-speaker of the language" led her to "develop a way of communicating without the spoken word, with the body."[xiv] For Kim, on the other hand, her first

language is the embodied practice of American Sign Language, which proponents of oralism in the United States have attempted to eradicate and replace with oral speech and the English language. Lastly, both Belmore's and Kim's works demonstrate the possibilities for the sound technologies I take up in Chapter One of my dissertation to be repurposed to support decolonial and undisciplined modes of voicing and being.

I approach my sources using performance studies methodologies, interdisciplinary historical materialism, and the multisensory as method – tracing how supposedly discrete senses and temporalities overlap. Performance studies methodologies allow me to ask after the multiple effects of the sources I engage. In addition, performance studies methodologies allow for a consideration of the scenario of the performance per Diana Taylor, and following Fred Moten and Rebecca Schneider for the ways that engaging with documents and performances is itself an embodied act that troubles the "past-ness" of the past and any linear understanding of time.[xv] To return to Taylor, these acts of spectatorship – and here, listening, writing, and reading – place us (myself and readers as co-participants) within the frame of the performance, "implicating us in its ethics and politics."[xvi] Interdisciplinary historical materialism – a methodology I adapt from Lisa Yoneyama's *Hiroshima Traces: Time, Space, and the Dialectics of Memory* – enables me to work against a universal, teleological conception of history, by acknowledging the dialectics of memory, where the past is called up in the present to work toward more liberatory and revolutionary futures.[xvii] My use of the multisensory as method is inspired by Laura Marks' theory of haptic visuality, Fred Moten's discussion of the photograph's phonographic substance, and L.H. Stallings' transaesthetics.[xviii] Using the multisensory as

method, I attend to how my sources elicit multiple and overlapping senses – where for instance, the sense of touch may appear in vocal treatises aiming to discuss sound in isolation, and works of visual art activate multisensorial modes of listening.[xix] Together, these methodologies enable me to read archival sources and performances against the grain for the multiple practices of voicing otherwise that have been incompletely silenced from the historical record, and to testify to the endurance of voicing otherwise.

Literature Review

Previous work on voice and performance has examined how Western philosophy and European colonization produced and reinforced a split between speaking and writing – or between the embodied voice and the written text.[xx] Devaluing embodied practices like voicing, this split between the archive and the repertoire delegitimized alternative systems of knowledge to install and maintain a heteropatriarchal colonial order.[xxi] This devaluing of embodied practices in general and voicing in particular had profound implications regarding who would be considered human, whose voice would register as politically powerful and even, I argue, regarding what would be heard as a voice at all.

An interdisciplinary work bridging critical ethnic studies, sound studies, and performance studies, *Unsettling the Coloniality of Voice* engages a range of literatures and theories to approach what Eidsheim terms "the voice as an object of knowledge,"[xxii] including decolonial theory, Native feminist theory, queer of color critique, Black performance studies, Deaf Studies, critical race sound studies, voice studies, and science and technology studies. Broadly, my dissertation proposes that controlling ideas of voice – of what is the voice, and of who or what can be understood to voice – has been a key

method for regulating the racialized, sexualized, and gendered limits and sensorial relationships between the human and the non-human in the North American settler colonial context. I thus engage three primary bodies of literature across my dissertation: works that destabilize the human as a category of analysis, critical race studies approaches to sound and the senses, and literature on the spatial-temporal dynamics of North American settler colonialism.

The Human

The distinction between that which is considered human vs. non-human has been historically produced and remains structured by interlocking systems of power: race, class, sexuality, gender, ability. My critique of voice's overdetermined relation to the human builds on Sylvia Wynter's work connecting the coloniality of power to the "present descriptive statement of the human"[xxiii] and on Mel Chen's work on the animacy hierarchy – the racialized, queer, "relentlessly produced and policed" line between what is considered animate and inanimate, lifely and deathly, human and non-human.[xxiv] I connect these works to the voice through Ana María Ochoa Gautier's work on listening and personhood in nineteenth-century Colombia,[xxv] and through my analysis that links nineteenth-century vocal technologies to (settler) colonialism.

As Sylvia Wynter argues, Man – a hegemonic ethnoclass that she identifies as secular, Western, and bourgeois – has overrepresented itself as the human, and the colonial construction of the idea of "race" undergirded this secularization of the human. With the West's colonial expansion, prior categorical groundings of the human – for example, "mortal/immortal, natural/supernatural, human/the ancestors"[xxvi] – were

replaced with a new racialized distinction of human/subhuman. For Wynter, the production of the descriptive statement of the human as secular had two phases: Man1, whereby Renaissance humanism produced the human "as the [rational] political subject of the state"[xxvii] instead of "the religious subject of the Church"[xxviii] – although this version of the human remained "hybridly religio-secular;"[xxix] and Man2, whereby in the nineteenth century a Darwinian "dysselected by Evolution until proven otherwise"[xxx] logic was used to produce a biocentric descriptive statement of the human (Man2) as a natural organism. According to Wynter, we are still living within the paradigm of Man2, the human as a natural organism, a paradigm which is structured by race even as it pretends to be race-neutral.

For Chen, in her work *Animacies: Biopolitics, Racial Mattering, and Queer Affect*, the racialized distinctions between the human/subhuman and the human/non-human maps onto an even more expansive division between what is considered animate and inanimate. Chen argues that this division between the animate and the inanimate might be understood as a hierarchized ontological scale that is racialized, queer, and continuously produced and subject to power.[xxxi] In my dissertation, I ask: How has the normative descriptive statement of voice as sonic and human upheld the animacy hierarchy, including the racialized, sexualized, and gendered distinction between the human and the non-human? How do practices of voicing otherwise destabilize dominant notions of the human and its relation to the non-human?

In *Aurality: Listening and Knowledge in Nineteenth-Century Colombia*, Gautier (2014) notes that "ideas about sound, especially the voice, were central to the very

definition of life… The voice, especially, was understood by Creoles and European colonizers as a fundamental means to distinguish between the human and nonhuman in order to 'direct the human animal in its becoming man' (Luduena 2010, 13)."[xxxii] As a colonial interpretive framework, voice thus became aligned with the socio-historical production and overrepresentation of Man as the human. In this colonial framing, sound becomes a human-centered activity, whether through the evaluative act of listening or through the sonic act of voicing.

My dissertation examines how Man2 became overrepresented as the presumed voicing and listening subject via the scientific-medical-pedagogical production of the *vocal apparatus model* – a shorthand I use to refer to modernity's understanding of voice, a model which has tied voice to the sonic and the formation of the human in the Western context since at least the mid-nineteenth century, and which I discuss in more detail in Chapter One. Registering the capacity for non-human voicings, I argue, requires understanding voicing outside of the vocal apparatus model, which continues to privilege physiological and acoustic definitions of "the voice" over and above the social contexts within which the voice is produced as an object of knowledge.[xxxiii]

Sound and the Senses

My dissertation historicizes how the racialized regulation and management of the senses – and of hearing in particular – became central to the project of secularizing and defining "the human." In addition to works that interrogate the formation of "the human" as a category, I thus engage literatures both in sensory studies and in critical race sound

studies that have invested in destabilizing the normative, colonial sensorium of five discrete senses and in unsettling sound from the ear.

A number of works in sensory studies have de-naturalized the presumed boundaries between sensorial experiences by tracing how the production of the senses as distinct is an effect of power, and must be historicized in relation to colonialism, capitalism, and the secularization of the human. Leigh Eric Schmidt's *Hearing Things: Religion, Illusion, and the American Enlightenment*, for instance, examines the role of the Enlightenment and in particular of natural philosophers in changing the senses through an attention to the management of hearing. For Schmidt, the conflict between Christian spiritual practices of hearing voices and natural philosophy's attachment to detached and encyclopedic knowledge production resulted in the natural philosophers isolating and inspecting each of the senses, which "eventually made possible the materialist disassemblage of the very body of Christian experience."[xxxiv] Taking mid-century modernism as her point of departure, Caroline Jones connects the senses to colonialism and capitalism in her introductory chapter to the edited collection *Sensorium* entitled "The Mediated Sensorium." Jones argues that modernism "organized the body in particular ways to colonize various sensory and bodily functions (at least for American subjects) – working bureaucratically to enhance aesthetic relations to those functions, and to give them a commodity address."[xxxv] As L.H. Stallings argues in *Funk the Erotic: Transaesthetics and Black Sexual Cultures*, "These modes of sensory organization, in turn, shape the social construct of race and any cultures that would be defined by the social construct of race."[xxxvi] Theorizing black funk as a multisensory philosophy and

affect that can provide "a reorganization of the senses and the sensorium,"[xxxvii] Stallings traces an alternative sensorial order to the repressive nineteenth century modes of sensory organization, especially regarding the sense of smell.

In my dissertation, I refer to the partitioning of the senses and the body, where hearing, for instance, is configured as discrete from vision and associated with the ears, and where the Cartesian perspective separates the body from the mind, as the colonial sensory order to emphasize the way such modes of sensory organization are bound to the linked projects of racial capitalism and colonialism. In Chapter One, I examine the role of nineteenth-century sound technologies in effecting a racialized, gendered, and sexualized "socialization of corporeal power"[xxxviii] that attempted to restrict the voice to Man2 and the sense of sound and to repress otherwise praxes and understandings of voice. In chapters two and three, my analysis of voicing otherwise engages the multisensorial and synesthetic as components of a decolonial aesthetic that provides alternatives to the colonial sensory order's concern with the mastery and disciplining of the senses and the body.

My critique of the positioning of voice as exclusively sonic builds on Nina Eidsheim's work on the multisensory and vibrational qualities of singing and listening. This approach provides an alternative to musicology's dominant practice of filtering work on music through what Eidsheim terms the "figure of sound," a framework which attends only to music's acoustic effects.[xxxix] Through both *Sensing Sound: Singing and Listening as Vibrational Practice* and *The Race of Sound: Listening, Timbre, and Vocality in African American Music*, which resituates voicing as produced by a

community of listeners, Eidsheim contributes to a larger body of works within critical race sound studies that examine how practices of voicing and listening enact and are subject to power. These works include Dylan Robinson's *Hungry Listening*, which engages decolonial and settler practices of listening through the framework of critical listening positionality,[xl] *In the Break: The Aesthetics of the Black Radical Tradition*, in which Moten attends to how listening for "the resistance of the object" can interrupt racial-capitalist relations of power that assume the primacy of subjection rather than objection,[xli] Roshanak Kheshti's work on the racialized and gendered production of the modern listening self,[xlii] and Jennifer Stoever's work on the sonic color line, whereby listening practices contribute to the production of race.[xliii]

My dissertation builds on these critical works and pushes sound studies to consider how "settler colonial capitalism"[xliv] as Iyko Day terms it relies on and contributes to the production of a colonial definition of the human voice that has attempted to universalize particular techniques of voicing and listening as voicing and listening writ large. As I argue through my analysis of practices of voicing otherwise, these attempts were not fully successful even as a colonial definition of voice remains hegemonic. Rather, the voice remains unsettled by the abundance of alternatives that reposition voicing and listening as visceral, embodied, intersubjective, and multisensorial practices that can be enacted across and between human and non-human beings.

North American Settler Colonialism

My dissertation aims to work in tandem with the practices of voicing otherwise I analyze in order to further unsettle the coloniality of the voice, with a primary focus on

the North American settler colonial context. This is the context I am most familiar with as a settler who for most of my life has lived and worked on stolen land in what is typically referred to as the United States, but may be better understood, following transnational indigenous feminist critiques, as a network of Native nations and spaces that continue to unsettle the United States' (and Canada's) claims to the "national."[3] Moreover, I propose that aligning voice with Man2 and the sonic is a method of consolidating North American settler state power that continues to affect Indigenous struggles for sovereignty and against settler state extractivism. Literature and theories of North American settler colonialism are thus central to the development of my dissertation's core argument: that the hegemonic understanding of the human voice is inherently colonial. In my review of this body of literature, I center Native feminist theory and critiques linking settler colonialism to racial capitalism. These works frame settler colonialism as a transnational structure that relies on and reproduces racial, gender, and sexual violence in pursuit of land and the disappearance of Indigenous peoples. My critique of the coloniality of the voice engages with works that identify, critique, and propose alternatives to the colonial spatial ideologies on which North American settler colonialism relies.

Settler colonialism refers to a particular colonial project that involves white settlement on expropriated land, with the appropriation of land – rather than the

[3] In particular, I am thinking of Shari Hunhdorf's work in *Mapping the Americas: The Transnational Politics of Contemporary Native Culture*. There, Hunhdorf proposes that both Native American studies and American studies must engage more fully with transnational indigenous feminist critique, and identifies that the way in which transnationalism has been taken up within American Studies "has paid little heed to Native America, thereby extending the colonial erasure of indigenous peoples." Hunhdorf, *Mapping the Americas*, 3.

appropriation of Indigenous labor, although that also occurs – as the colonizers' primary objective.[xlv] For Day, *elimination* thus serves as the primary logic of settler colonialism, "and land establishes the relationship Indigenous peoples have with the colonizer."[xlvi] While the settler imaginary typically positions settler colonialism as a long ago historical event, following Patrick Wolfe and J. Kēhaulani Kauanui, I understand settler colonialism not as a past event but as an ongoing structure.[xlvii] As a structure, settler colonialism interacts with other structures of power including heteropatriarchy and racial capitalism. In their article "Decolonizing Feminism," Maile Arvin, Eve Tuck, and Angie Morrill describe settler colonialism as:

> a persistent social and political formation in which newcomers/colonizers/settlers come to a place, claim it as their own, and do whatever it takes to disappear the Indigenous peoples that are there… In order for settlers to usurp the land and extract its value, Indigenous peoples must be destroyed, removed, and made into ghosts. Extracting value from the land also often requires systems of slavery and other forms of labor exploitation.[xlviii]

While the particularities of settler colonial projects are distinct, this tripartite relationship between settlers, Indigenous peoples, and slaves/exploited laborers forms the contours of settler states' violent and extractive accumulation of land, resources, capital, and labor power. It also demonstrates how North American settler colonialism works through a multiracial hierarchy rather than a settler/Indigenous binary.

Intervening into the way settler colonialism has most often been discussed in terms of a binary relation between settlers and Indigenous peoples, Day in *Alien Capital: Asian Racialization and the Logic of Settler Colonial Capitalism* proposes the category of "the alien" as a constitutive part of settler colonialism in order to not collapse "important racial distinctions between various contexts of voluntary and forced migration into one

homogenous group of 'occupiers.'"[xlix] A fungible category, "the alien" includes both African slaves and Asian migrants without eliding the differences between and among these populations.[l] Rather, their shared status "clarifies their historical relationship to North American land, which was as exclusive and excludable alien labor forces."[li] For Day, the triangulation between the Native, the alien, and the settler characterizes settler colonialism in North America and accounts for the similar forms that both anti-Asian racism and settler colonialism take in Canada and the United States, even though Canada did not have a similarly foundational system of racial chattel slavery.[lii] This tripartite relationship between Indigenous peoples, slaves/exploited laborers, and settlers not only marks the conditions of possibility for the settler states' accumulation of wealth and power, but also structures contemporary patterns of settler states' constitutive violence,[4] including continued Indigenous dispossession of land and resources, and the racialized production of an exploitable surplus labor force through imprisonment and immigration restrictions. Hence, settler colonialism is not an event but a persistent structure.

Even as it works to consolidate settler states as nations, the structure of settler colonialism may be understood as transnational. As Day explains, "At its core, settler colonialism reflects the common social, cultural, and political racial destiny of a transnational configuration that Marilyn Lake and Henry Reynolds refer to simply as

[4] Giorgio Agamben argues for a distinction between constitutive and constituted violence, where constitutive violence is the violence that produces law and founds the state, and constituted violence is the violence used to maintain laws and the state. I use constitutive violence here as opposed to constituted violence because I am arguing that settler states continue to reproduce the constitutive violence of colonialism because the founding of the state is not a completed project. De la Durantaye, *Giorgio Agamben: A Critical Introduction*, 338-339.

'white men's countries.'"[liii] The scope of my dissertation is largely limited to the North American context, with Chapter Two focusing on the Canadian settler state context, and Chapter Three primarily focused on the United States settler state context. Nevertheless, it is important to note that the North American settler colonial states of the United States and Canada are a part of this larger transnational configuration, and are bound to Australia, New Zealand, and South Africa through "the patterns of Indigenous decimation and dispossession, racialized labor recruitment and exploitation, immigrant restriction, and internment"[liv] that all of these settler states exemplify. In my first chapter, I connect my analysis to this larger transnational configuration by examining how French colonialism, particularly France's colonial occupation of Algeria, impacted vocal pedagogue Manuel Garcia's invention of the laryngoscope, which he used to observe and define the vocal apparatus in physiological, biomechanical terms. This understanding of the voice – already fashioned in a colonial context – was taken up and adapted by settler capitalists in the North American settler context who were invested in profiting off of vocal science and technologies and in further restricting understandings of the voice to maintain their property interests.

Because white settlement was a constitutive part of these colonial projects, detachment from British rule did not change or subvert the relationship between settlers, enslaved/exploited laborers and Indigenous peoples.[lv] Rather, detachment from Britain and the diminishing influence of an imperial power through so-called "revolution" in the case of the United States, and through federation and successive legal agreements in the case of Canada, further consolidated settler colonialism as a central logic and condition of

possibility for the existence and expansion of the two settler states. As Day writes, in both of these cases, and in settler colonies more generally, "the diminishing role of an imperial metropole facilitated successive stages of Indigenous conquest that involved invasion, removal, relocation, reservation, assimilation, termination, co-optation, and self-determination."[lvi] Addressing settler colonialism and decolonization in the U.S. context, Eve Tuck and K. Wayne Yang argue that decolonization becomes that much more difficult in a settler colonial context such as that in the United States precisely because there is no longer any spatial separation between empire, settlement, and internal colony.[lvii]

A number of scholars writing on settler colonialism in North America have thus critiqued the "post-" of postcolonial as failing to account for the ongoing nature of these settler colonial projects. For example, discussing what she identifies as a relative lack of conversation between the fields of postcolonial theory and American Indian studies, Jodi Byrd argues that from the vantage point of American Indian and indigenous studies, the "post-" of postcolonial "represents a condition of futurity that has not yet been achieved as the United States continues to colonize and occupy indigenous homelands."[lviii] Robert Young has similarly argued that, in settler colonies, "the postcolonial operates simultaneously as the colonial."[lix] Iyko Day writes, "In other words, what Taiaiake Alfred calls a 'paradigm of post-colonial colonialism' is thus a defining feature of contemporary settler colonialism in North America."[lx] In my dissertation, I thus do not use "postcolonial" to refer to the United States or Canada, but instead refer to these entities as settler states or as settler colonial projects to indicate both the ongoing nature of settler

colonialism in North America and to point to their positions as projects which are "unsettled" – incomplete, and thus subject to rupture and possibilities for decolonization.

In North America, imposing the structure of settler colonialism in the settler states of the United States and Canada has been continually facilitated by ideological, legal, and material forms of racialized, gendered, and sexual violence.[lxi] Arvin, Tuck, and Morril write, "in many cases, the enforcement of 'proper' gender roles is entangled in settler nations' attempts to limit and manage Indigenous peoples' claims to land."[lxii] In Canada, the Indian Act of 1876 serves as one such example. This act "regulated the marriage of Indigenous peoples to confer lines of descent, property, and landholding to men, even though most societies were matrilineal."[lxiii] Under this Act, Native women who married non-Indian men or non-status Indian men lost their status as Indian, as did their children. Native women's (and their descendants') ties to both land and being recognized as Native – both by the Canadian government and by their own band council governments – thus became contingent on their sexual and marital partnerships. By imposing these regulations, the effect was an administrative diminishing of the number of federally-recognized "status Indians."[lxiv] In both the United States and Canada, boarding schools were another site of gendered and sexual violence that aimed to diminish Native ties to land and Indigeneity through cultural genocide targeted at Native children, who were forcibly removed from their families and communities and placed in so-called boarding schools. As Arvin, Tuck, and Morrill state, "The boarding-school process of 'kill the Indian and save the man' attempted to mold Native children into Western gender roles, and also often subjected them to sexual violence."[lxv]

In *The Transit of Empire: Indigenous Critiques of Colonialism* Jodi Byrd critiques how ideas of "the Indian" and "Indianness" have served as the transit for U.S. empire, designating people and places as non-people (*homo nullius*) and empty land (*terra nullius*) to be colonized.[lxvi] For Byrd, the "Indian" is a fungible category that has been extended through the use of, "executive, legislative, and juridical means to make 'Indian' those peoples and nations who stand in the way of U.S. military and economic desires."[lxvii] While Byrd focuses on U.S. settler colonialism and imperialism, a similar logic animates Canadian executive, legal, and juridical practices that allow for the revision and violation of treaties with Indigenous nations when it suits the Canadian settler state's interests. For instance, while the Royal Proclamation of 1793 supposedly recognized pre-existing Indigenous land rights, the paternalistic language of the Proclamation presents this recognition as an act of Royal beneficence ("[we] declare it to be our Royal Will and Pleasure") and fails to affirm a nation-to-nation relationship. Rather, the Proclamation places "the several Nations or Tribes of Indians with whom We are connected" in a secondary relationship to the Crown ("who live under our protection"), and imagines the lands not already annexed and colonized by Britain to be "reserve[d] under our Sovereignty, Protection, and Dominion, for the use of the said Indians."[lxviii] This language echoes and precedes U.S. Supreme Court Justice John Marshall's 1831 juridical ruling in *Cherokee Nation v. Georgia* that the Commerce Clause in the U.S. Constitution established Indian tribes in the U.S. as "domestic dependent nations" and wards of the state.[lxix] These documents essentially produce and affirm the settler states' legal rights to not engage Indigenous nations as fully sovereign

nations when it suits their political and economic interests, even as they marshal the language of Indigenous rights and recognition. The production of Indigenous peoples as non-people – and thus as outside of the vocal apparatus model of voicing – underwrites this legislative refusal to honor Indigenous land rights, and is another settler state tactic aimed at disappearing Native peoples.

Because land is such a central component of settler colonialism, colonial spatial ideologies have played a particularly central role in imagining land as property available to European conquest and in producing racialized and gendered social relationships. The production of a particular conception of the "planetary" was one such spatial ideology. In *The Transit of Empire*, Byrd connects Europeans' pursuit of the eighteenth-century transits of Venus across the sun to European conquest and the production of Indigenous peoples as non-people through the concepts of transit and imperialist planetarity. She writes:

> The imperial planetarity that sparked scientific rationalism and inspired humanist articulations of freedom, sovereignty, and equality touched four continents and a sea of islands in order to cohere itself. At its center were discourses of savagery, Indianness, discovery, and mapping that served to survey a world into European possession by transforming indigenous peoples into the homo nullius inhabitants of lands emptied and awaiting arrival.[lxx]

Relatedly, Mary Louise Pratt in her work *Imperial Eyes: Travel Writing and Transculturation*, argues that from at least the 18th century, European travel writing together with enlightenment natural history produced what she terms a "European planetary consciousness." On the one hand, European planetary consciousness refers to the way Europe's reading publics were recruited into an affective structure of curiosity,

excitement, desire, and entitlement regarding European imperial expansion, making them feel personally invested in imperialism and producing them as imperialism's domestic subjects. On the other hand, European planetary consciousness also describes the material-ideological practices Europeans engaged in that combined travel and writing to produce a global or planetary subject who was secular, lettered, male, and European. From at least the fifteenth century, this European planetary subject was produced through practices such as circumnavigation and mapmaking that "constru[ed] the planet above all in navigational terms."[lxxi] Pratt argues that beginning in the 18th century, natural history's systematizing of nature shifted European planetary consciousness, shoring up the power of print while imposing a European order on all forms of life they encountered:

> One by one the planet's life forms were to be drawn out of the tangled threads of their life surroundings and rewoven into European-based patterns of global unity and order… Natural history extracted specimens not only from their organic or ecological relations with each other, but also from their places in other peoples' economies, histories, social and symbolic systems.[lxxii]

As Pratt discusses, by the mid-1700s natural historian Linnaeus extended natural history's systematization of nature to people, which included the production of the label *homo sapiens* and the incorporation of *homo sapiens* into a six-tiered racial schema.[lxxiii] In *Mark My Words: Native Women Mapping Our Nations*, Mishuana Goeman discusses how the imposition of a patriarchal, European planetary consciousness, which includes both the naturalizing of geographic concepts and of social relationships, remains an ongoing component of settler colonialism today. Charting Native women's efforts to refute colonization's organization of land and bodies through the materially-grounded

discursive practice of (re)mapping, Goeman notes that "[c]olonization resulted in a sorting of space based on ideological premises of hierarchies and binaries, and Indigenous women did not fare well in these systems of inequity."[lxxiv]

My dissertation builds on these critiques of the colonial ordering of space to demonstrate how practices of voicing otherwise unsettle colonial spatial-temporal relationships and instead follow a non-linear trajectory based on what Leanne Simpson in her discussion of Anishinaabeg nationhood terms "an ecology of intimacy."[lxxv] As I discuss in more detail below, Chapter Two analyzes Anishinaabe artist Rebecca Belmore's interactive works to examine how voicing otherwise can effect a multisensory (re)mapping of the settler colonial ordering of space, time, and the senses that particularly impacts Indigenous peoples whose homelands are divided by the U.S.-Canadian border.

Chapter Outline

Unsettling the Coloniality of Voice is comprised of three chapters and a brief coda. Chapter One, "Voicing Modernity: The Vocal Apparatus and Sonic (Bio)Technologies" examines how mid-to-late nineteenth century vocal scientists and pedagogues used sound technologies to construct a colonial definition of voice. Mobilizing the language of science, they universalized a biomechanical model of voicing, which they termed *the vocal apparatus*. The vocal apparatus model understood voicing as a human and sonic activity. As a point of departure, I examine the repeated narrative and visual circulations of influential singing teacher Manuel Garcia's 1854 invention of the laryngoscope, a technology he used to observe the glottis and the larynx and define the vocal apparatus. Linking Garcia's interest in the vocal apparatus to his surgical

experiences in military hospitals during France's occupation of Algeria, I argue that the laryngoscope's invention was premised on patriarchal and colonial desires that linked the spatiality of the body with the territoriality of conquest, and that this colonial framework undergirded the definition of the vocal apparatus produced by Garcia and others. In the chapter's conclusion, I analyze how this colonial discourse of voicing traveled and transformed in the North American context as European settler-capitalists including Alexander Graham Bell and Emile Berliner patented and monetized sound technologies, such as the telephone and the gramophone.

Chapters two and three examine what I term *voicing otherwise* – enactments of voicing that depart from the vocal apparatus model by engaging voicing as vibrational, multisensorial, and not exclusively human. These chapters situate twentieth and twenty-first century performances within their historical and socio-political contexts to demonstrate the endurance of alternative genealogies of voice.

Focusing on the Canadian settler context, Chapter Two, "Voicing Otherwise: The Echo as Decolonial Gesture," utilizes a digital archive to analyze two of Anishinaabe artist Rebecca Belmore's interactive works that position land, as opposed to the human alone, as voicing. In particular, I analyze *Ayum-ee-aawach Oomama-mowan: Speaking to Their Mother* (1991), where Belmore constructed a large wooden megaphone for participants to speak into and address the land directly, and *Wave Sound* (2017), where Belmore installed four sculptural listening cones in Canadian National Park and reserve sites that invited visitors to listen to the land. This chapter also examines the digital echoes of these performances through their web presences and highlights the intertwined

relationship between Canadian national parks and reserves that makes them sites of intervention in Belmore's works.

Chapter Three, "Undisciplining the Voice: Deaf Rage, Haptic Vocality, and Sonic Visuality in Christine Sun Kim's Sound Art," begins by addressing the historical relationship between deafness and colonial definitions of voice. Drawing on archival research conducted at the Archives and Deaf Collections at Gallaudet University and at the Library of Congress, I trace how schools for the deaf, influenced by nineteenth-century vocal scientists, required deaf and hard of hearing students to acquire skills in oral speech communication rather than sign language. In relation to this history, I analyze Deaf sound artist Christine Sun Kim's visual sound art work "Degrees of Deaf Rage Within Educational Settings" (2018), which uses charcoal graphs to depict levels of rage up to "full on rage" at the Milan Conference of 1880 – a conference that contributed to the wide-scale implementation of oral speech-only education for deaf students. In addition to Kim's visual sound art, I analyze *face opera ii* (2013), a five-act opera in which a Deaf chorus and director use an iPad with emotional cues for embodied and facial expressions to decenter sound's importance to voicing, and *A Choir of Glances* (2013, 2014), a workshop and performance in which hearing participants wear sound-blocking headphones or earplugs while Kim guides them to collaboratively develop their capacities to voice and listen otherwise.

Unsettling the Coloniality of Voice concludes with a coda offering reflections on the radical imaginary that I propose voicing otherwise both relies on and generates. In my coda, I reflect on my core findings and imagine next steps to account for ruptures in the

colonial understanding of voice, the reception of both the vocal apparatus model and performances that engage voicing otherwise, and the tongue as a site of discipline and resistance that activates the multisensorial relationships of voicing otherwise – particularly the interplay between scent, taste, and touch – and unsettles the colonial sensory order of "the human voice."

Endnotes

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[i] Gordon, *Ghostly Matters*, 24-25.

[ii] Pratt, *Imperial Eyes*.

Foucault, *Discipline and Punish*.

[iii] Brown, *Until Darwin, Science, Human Variety and the Origins of Race*.

Peart and Levy, "Theorizing About Human Capacity: A View from the Nineteenth Century."

Sera-Shriar, "Human History and Deep Time in Nineteenth-Century British Sciences."

For a discussion of the role of sensory perception, particularly in regards to sight, in these debates on the human see Canales, "Exit the Frog, Enter the Human."

[iv] Melamed, "Racial Capitalism," 83.

Melamed examines how racial capitalism's constant expropriation of natural resources becomes a method of ongoing colonialism as up to 50% of existing natural resources are on Indigenous land.

[v] Crawley, *Blackpentecostal Breath*, 2.

[vi] For a discussion of voicing and listening as embodied practices, see Eidsheim, *Sensing Sound*.

[vii] See Eidsheim, *Sensing Sound* for a discussion of the multisensory and vibrational qualities of singing and listening.

[viii] Muñoz, *Cruising Utopia*, 4.

[ix] Minh-ha, *Woman, Native, Other*, 94 (emphasis in original).

[x] Kim, "The Enchanting Music of Sign Language."

[xi] Eidsheim, *Sensing Sound*.

[xii] Mayberry Scott, "Re-orienting Sound Studies' Aural Fixation."

[xiii] Belmore, "Rebecca Belmore Wants Us to Listen to the Land."

[xiv] Belmore, "Rebecca Belmore Wants Us to Listen to the Land."

[xv] Taylor, *The Archive and the Repertoire*.

Moten, *In the Break*.

Schneider, *Performing Remains*.

[xvi] Taylor, *The Archive and the Repertoire*, 33.

[xvii] Yoneyama, *Hiroshima Traces*.

[xviii] Marks, *The Skin of the Film*.

Moten, *In the Break*.

Stallings, *Funk the Erotic*.

[xix] For a discussion of multisensorial listening, see Eidsheim, *Sensing Sound*, 148-152.

[xx] Cavarero, *For More Than One Voice*.

[xxi] Taylor, *The Archive and the Repertoire*.

[xxii] Eidsheim, *Sensing Sound*, 2.

[xxiii] Wynter, "Unsettling the Coloniality of Being/Power/Truth/Freedom," 268.

[xxiv] Chen, *Animacies*, 2.

[xxv] Ochoa Gautier, *Aurality*.

[xxvi] Wynter, "Unsettling the Coloniality of Being/Power/Truth/Freedom," 264.

[xxvii] Wynter, "Unsettling the Coloniality of Being/Power/Truth/Freedom," 263.

[xxviii] Wynter, "Unsettling the Coloniality of Being/Power/Truth/Freedom," 265.

[xxix] Wynter, "Unsettling the Coloniality of Being/Power/Truth/Freedom," 281.

[xxx] Wynter, "Unsettling the Coloniality of Being/Power/Truth/Freedom," 267.

[xxxi] Chen, *Animacies*, 2.

[xxxii] Ochoa Gautier, *Aurality*, 5.

[xxxiii] My analysis here builds on Eidsheim's reconceptualization of the voice as an object of knowledge. Eidsheim, *Sensing Sound*, 2.

[xxxiv] Schmidt, *Hearing Things*, viii.

[xxxv] Jones, "The Mediated Sensorium," 6.

[xxxvi] Stallings, *Funk the Erotic*, 11.

[xxxvii] Stallings, *Funk the Erotic,* 11.

[xxxviii] Stallings, *Funk the Erotic,* 6.

[xxxix] Eidsheim, *Sensing Sound*, 3.

[xl] Robinson, *Hungry Listening*, 2.

[xli] Moten, *In the Break*, 1.

[xlii] Kheshti, *Modernity's Ear*.

[xliii] Stoever, *The Sonic Color Line*.

[xliv] Day, *Alien Capital*.

[xlv] Day, *Alien Capital*, 26.

[xlvi] Day, *Alien Capital*, 26.

[xlvii] Wolfe, *Settler Colonialism and the Transformation of Anthropology*.

Kauanui, "'A Structure, Not an Event': Settler Colonialism and Enduring Indigeneity."

[xlviii] Arvin, Tuck, and Morrill, "Decolonizing Feminism," 12.

[xlix] Day, *Alien Capital*, 19.

Jodi Byrd has also suggested the term "arrivants" to account for non-Indigenous peoples living on Indigenous lands due to forced migrations as a result of colonialism and imperialism that position them as distinct from settlers. See Byrd, *The Transit of Empire*.

[l] Day, *Alien Capital*, 24.

[li] Day, *Alien Capital*, 24.

[lii] Day, *Alien Capital*, 23.

[liii] Day, *Alien Capital*, 16-17.

[liv] Day, *Alien Capital*, 17.

[lv] Day, *Alien Capital*, 18.

[lvi] Day, *Alien Capital*, 18.

[lvii] Tuck and Young, "Decolonization is not a metaphor," 7.

[lviii] Byrd, *The Transit of Empire*, xxxii.

[lix] Young, *Postcolonialism*, 20 as cited in Day, *Alien Capital*, 18.

[lx] Day, *Alien Capital*, 18.

[lxi] For example, see Smith, *Conquest*.

[lxii] Arvin, Tuck, and Morrill, "Decolonizing Feminism," 15.

[lxiii] Arvin, Tuck, and Morrill, "Decolonizing Feminism," 15.

See also: Barker, "Gender, Sovereignty, Rights."; and

Simpson, "From White Into Red."

[lxiv] Simpson, *Mohawk Interruptus*, 56.

[lxv] Arvin, Tuck, and Morrill, "Decolonizing Feminism," 15.

[lxvi] Byrd, *The Transit of Empire*.

[lxvii] Byrd, *The Transit of Empire*, xx.

[lxviii] George III, "The Royal Proclamation."

[lxix] See Byrd, *The Transit of Empire*, xxi-xxii for a discussion of John Marshall's ruling.

[lxx] Byrd, *The Transit of Empire*, xx-xxi.

[lxxi] Pratt, *Imperial Eyes*, 29.

[lxxii] Pratt, *Imperial Eyes*, 31.

[lxxiii] Pratt, *Imperial Eyes*, 32.

[lxxiv] Goeman, *Mark My Words*, 2.

[lxxv] Simpson, "I am Not a Nation-State."

CHAPTER ONE

Voicing Modernity: The Vocal Apparatus and Sonic (Bio)Technologies

Manuel García II (1805-1906), a widely influential voice teacher who ascribed to a physiological theory of vocal production, began his 1890 work *Hints on Singing* with a section entitled "Description of the Vocal Apparatus" that included anatomical drawings of the so-called vocal organs. For García, this "Apparatus Constituting the Human Voice" was comprised of the following:

> Four distinct apparatus which combine their action; but with special functions, each being entirely independent of the rest. These apparatus are:–
> The BELLOWS *namely*, the *lungs*.
> The VIBRATOR " " *glottis*.
> The REFLECTOR " " *pharynx*, and (when words are added)
> The ARTICULATOR " *organs of the mouth*.[i]

Extending J. L. Austin's work on the performative capacity of statements,[ii] I understand García's description of the vocal apparatus to not just describe "the human voice," but rather to performatively set boundaries around what does and does not count as voicing – and by extension, what does and does not count as human. In particular, I read García's recourse to the discourses and iconography of anatomy and technology as an attempt to mold the practice of voicing into a form that would not only be intelligible to modernity but that would allow the human voice to cohere into a technology of modernity. Technologizing language of "apparatus" and "functions" – along with the transfiguration of lungs into bellows, glottis into vibrator, pharynx into reflector, and the "organs of the mouth" into the articulator – combines with an insistence on the discreteness of these apparatus, in line with natural philosophy's practices of dissection and encyclopedic description: they are "distinct" and "entirely independent" from each other even as they

"combine their action" to produce the human voice. The human voice, García's description claims, functions akin to a mechanical instrument, and the body serves as the a priori evidence.

While García was not the first to bring science and anatomy to bear on studies of the voice – for instance, Zaccaria Tevo's *Il Musico Testore* (1706) combined anatomical drawings of the vocal tract with a discussion of the effect of the four humors – his work represented a significant departure and turn toward modernity. García's *Traité complet de l'art du chant* (*Complete Treatise on the Art of Singing*, 1840; 1847) was the first nineteenth-century work in music to address in detail "the structures of the vocal tract," and as music historian Stewart Carter describes, "in spite of the numerous treatises on singing that appeared throughout the eighteenth and nineteenth centuries, no book on the subject after Tevo's provides anatomic illustrations of the vocal apparatus prior to García Jr.'s *Hints on Singing* (1894)."[iii] However, rather than merely a return to or extension of this earlier work, García's use of anatomy as a supposedly descriptive mechanism cannot be separated from its shifting nineteenth-century context and position as an organizing schema of scientific racism, particularly as diagrams of skulls were used to produce, affirm, and circulate the belief in a biological basis to hierarchized understandings of racial difference.[1]

[1] As Nina Eidsheim notes, "The intellectual milieu in which modern vocal ideals and pedagogy were formulated was one in which musical faculties were believed to be connected to the size and shape of the skull. It was an environment in which knowledge of the human voice in particular and anatomy in general was based on progress in medical research, enabled by colonial force and fueled by the need to justify colonial activities. In such an environment the voice, an instrument intimately tied to the body, an

The mid-to-late nineteenth century elaboration of the vocal apparatus in technological terms was accompanied by the use of technologies to probe, examine, record, transmit, and reproduce the human voice, including the laryngoscope, the telephone, and the gramophone. As Steven Connor posits in *Dumbstruck: A Cultural History of Ventriloquism*, "The technologies of the voice are actualizations of fantasies and desires concerning the voice which predate the actual technologies."[iv] The realizations of these vocal technologies, I argue, were conditioned by colonial fantasies and desires for scientific mastery of the body and the senses that relied on a delimited definition of "the human voice." In particular, the vocal apparatus model and these vocal technologies shared a set of assumptions that linked voice and knowledge about voicing to science, modernity, and heteropatriarchy: the human voice was knowable and replicable because it was essentially a technological apparatus itself. The voice was experienced through the sense of sound, so understanding voice required understanding mechanical and acoustic properties;[v] and not only was the human voice, or the voice of Man, "the most perfect,"[vi] but particular practices of voicing were superior to those that were "otherwise commenced."[vii] Such assumptions enabled the voice to become a technology for asserting colonial difference. As demonstrated by Michael Taussig's work on the use of "the talking machine" (victrolas) both in colonial expeditions and in films such as *Nanook of the North*,[viii] and via Roshanak Kheshti's analysis of white female comparative musicologists' recording and listening practices as effecting "the

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instrument that resonates in the head, in the skull, occupies a very peculiar position." Eidsheim, "Voice as a Technology of Selfhood," 56-57.

phonographic subjectivation of the Native American as her necessary inferior,"[ix] such sound technologies, as "*instrument*[s] of modernity,"[x] came to play a central role in early twentieth century North American settler colonialism.

In this chapter, I examine how mid-to-late nineteenth century vocal scientists and pedagogues' use of sound technologies was bound up with the production of a colonial definition of voice. Mobilizing the language of science, they universalized a biomechanical model of voicing, which they termed *the vocal apparatus*, that understood voicing as a "human" and sonic activity. I argue that the circulation of this biomechanical vocal apparatus model of voicing was central to the colonial project of modernity, as it brought together (1) a colonial epistemology that located voice and power only in the racialized, gendered, classed figure of Man2 as the Human and (2) a colonial sensory order that insisted on the discreteness of sensory experiences (hearing, tasting, smelling, seeing, touching) that were to be experienced through their assigned (human) bodily pathways (the ears, the mouth, the nose, the eyes, the skin). Aligned with this particular (Human) sensory regime, voice could become an apparatus of the intertwined projects of modernity, racial capitalism, heteropatriarchy, and settler colonialism by effectively silencing – or attempting to silence – otherwise modes of voicing that exceeded the colonial sensorium and the Western figure of the human. I propose this formulation as my own shorthand for and (re)definition of the vocal apparatus. In this formulation, the "apparatus constituting the human voice" is understood not just as a physiological accounting of body parts and processes but as co-extensive with the social effects of this definitional project: the suppression of multiple otherwise understandings of voicing as

multisensorial, intersubjective, and embodied that were already in praxis[xi] and that challenged the colonial, heteropatriarchal power structure by positing decolonial and undisciplined modes of being and relating.

This chapter is organized into three sections. I begin with an analysis of one particular vocal technology – the laryngoscope, invented in 1854 by Manuel García– briefly shared at the beginning of the chapter. Through the laryngoscope, García observed the glottis and the larynx to define the vocal apparatus. The laryngoscope serves as a key technology in relation to the vocal apparatus because it was used to "confirm" what García and others had hypothesized regarding the internal structure of the human vocal apparatus, and the recounting of the moment of its invention became tied to the consolidation of the vocal apparatus model. I examine how the laryngoscope's invention was premised on patriarchal and colonial desires that linked the spatiality of the body with the territoriality of conquest, and on García's surgical experiences in French military hospitals during France's colonial occupation of Algeria. In the second section, I examine how mid-nineteenth century scientific, medical, and pedagogical discourse on the vocal apparatus, influenced by and anticipating García's use of the laryngoscope, consolidated a set of assumptions about voicing: that voice was fundamentally human, that it was experienced through the sense of sound, and that the voice could be understood and reproduced through the language of mechanics and technology. In section three, I examine how this discourse of voicing - as a transnational and colonial discourse - was taken up in the North American context by settler-capitalists who sought to patent and profit off of the transmission and reproduction of the human voice. I argue that the

telephone and the gramophone were two technologies that relied on the vocal apparatus model and that their entry into racial capitalist production and distribution circuits through corporations such as the Canadian telephone industry and the United States Gramophone Company not only disseminated a colonial understanding of voice throughout the settler-states but relied on voicing and listening as a method of consolidating settler colonial nation-states. I focus on archival documents pertaining to three settler-capitalists – Alexander Melville Bell, Alexander Graham Bell, and Emile Berliner – whose work with vocal technologies significantly impacted the areas of education, communication, and entertainment in the North American settler context.

In tracing the web of connections between these settler-capitalists, I demonstrate how the vocal apparatus model, with its attendant assumptions about the human and the human voice, impacted the invention and circulation of these technologies. Together, these sonic (bio)technologies – which refers to both the vocal apparatus model and the sound technologies that relied on this biomechanical understanding of the voice – aligned voice with sound and the human so that voice could become an apparatus of modernity.

The Vocal Apparatus as Human and Sonic (Bio)technology

A particular mid-nineteenth century vocal technology, the laryngoscope, serves as a point of departure for considering how the project of regulating voice through observing and defining the human vocal apparatus was an inherently colonial project. The laryngoscope was a small mirrored instrument used to observe the glottis and the larynx, and its 1854 invention as it pertains to singing is typically attributed to Manuel Patricio Rodríguez García (see Figure 1). García's use of the laryngoscope influenced

understandings of the human voice and was used to guide practices in the fields of vocal pedagogy, medicine, and science.[xii]

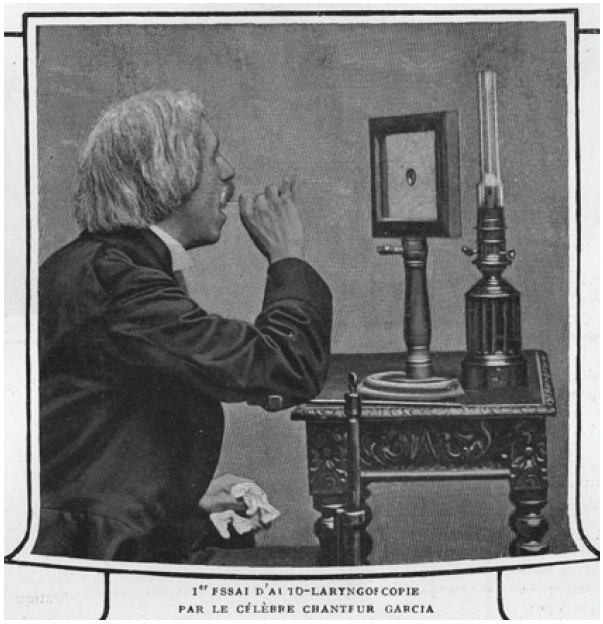


Figure 1: "First Attempt at Auto-Laryngoscopy by the Famous Singer García," image from an article titled "Famous Larynxes by the Dr. Poyet" in the French journal *Musica* (Jan. 1904).[xiii]

Born in Spain in 1805, García was a member of what voice professor Teresa Radomski claims to be "the most important family in the history of singing."[xiv] His father, Manuel Populo Vicente García, was a famous tenor and singing teacher who had trained in the Italian opera tradition and was known for being a cruel disciplinarian in his pedagogical approach, and his sisters Maria Felicia (known as "La Malibran") and Pauline Viardot were some of the most famous opera stars of their times. In addition to inventing the laryngoscope, García taught vocal pedagogy first at the Paris Conservatory from 1835 to 1848 and then at London's Royal Academy of Music from 1848 to 1895. While I disagree with Radomski's claim that García's was "the most important family in

the history of singing," as such a claim positions Europe as the center of the history of singing, the notoriety and reach of García's family is important to note, as the resources and social circles they had access to were key to the wide impact García's texts and teachings on the science of singing were able to effect. Per James Stark in *Bel Canto: A History of Vocal Pedagogy*, "García's observations of the larynx with the laryngoscope marked the beginning of a scientific approach to singing which affected the entire dynamic of vocal history."[xv]

While contemporary work on García has primarily celebrated his contributions to vocal pedagogy, the larger colonial context that informed his interest in vocal physiology – including García's participation in France's 1830 invasion of Algeria and his subsequent surgical experiences in French military hospitals – has remained largely unaccounted for. As Nina Eidsheim asks, "what kinds of power are produced when knowledge regarding vocal pedagogy is based on research enabled by colonial force and the rationalization of colonial expansion?"[xvi] I read García's use of the laryngoscope, first on himself and then on others (see Figures 1 and 2), as enacting a particular form of disciplinary power over the body and particularly the voice that is inseparable from the larger nineteenth-century context of colonial expansion.

Per García's memoirist and former student Malcolm Sterling Mackinlay, "'During all the years of study and investigation of the problems of the voice-emission,' he [García] said, 'one wish was ever uppermost in my mind – "if only I could see the

glottis!"""[xvii] This scopic desire to see the glottis (the opening between the vocal cords)[2] and bring the scientific gaze to bear on the internal workings of the body is bound up with colonialist logics that, to paraphrase Diana Taylor, value the archive – here, the voice hypostatized via anatomy – over the repertoire – the body's capacity to move and voice in a multitude of ways. Understanding the voice through science and anatomy as the biomechanical vocal apparatus was a technique to detach the voice from the field of relationalities in which voicing occurs and to discipline the body into a singular practice of voicing. As García claimed in his 1855 presentation to the Royal Society of London, "the voice is formed in one unique manner, – *by the compressions and expansions of the air, or the successive and regular explosions which it produces in passing through the glottis* [italics in original]."[xviii] In this section, I begin with a discussion of García's early participation in acts of conquest and colonial institutions such as the military hospital to argue that French colonialism marks the unacknowledged conditions of possibility for García's scopic desire to see the glottis and for his desire to produce a uniform theory of the human singing voice.

Definitive records or accounts of García's level of involvement in France's invasion of Algeria are sparse, and in fact it was only when García was effectively on his deathbed that his family released documents pertaining to his colonial pursuits. An April 1905 article in *The Musical Times* noted that "allusion has not hitherto been made in any

[2] In García's *New Treatise on the Art of Singing* (1857), he defines the glottis: "the opening between them [the vocal ligaments] is termed the glottis (whence they are often called the *lips* of the glottis;) and to these ligaments, or lips, alone we are indebted for the vibrations of the voice" (5).

biographies of him" to this period of García's life, apart from an article in *Le Guide Musical*.[xix] The March 1905 article referred to, "Le Centenaire de Manuel Garcia" ("The Centenary of Manuel García"), was published in the week preceding García's hundred-year birthday celebration with the intention of recounting García's life with the aid of unreleased documents.[3] This article describes "a fact unknown by most of García's biographers" ("fait inconnu de la plupart de ses biographes"): relying on his sister and famed vocalist Maria Felicia Malibran's friendship with the French military's Chief Army Officer ("l'intendent en chef de l'armée," translated as "Commander-in-Chief" in *The Musical Times*), García sought and secured an administrative position supporting the French army's "expeditionary" forces, where he embarked at Toulon on May 11, 1830 as part of his "second plan" following his exit from the opera stage due to vocal fatigue.[xx,xxi] García would have embarked with an army of approximately 37,000 under the command of Louis-Auguste-Victor, the Count de Ghaisnes de Bourmont – presumably Malibran's friend – and landed in Sidi Fredj, Algeria on June 14.

Because the accounts in these early twentieth century news articles do not give a detailed picture of García's involvement, secondary sources can provide insight into the larger context of French colonialism and the politics of France's invasion of Algeria. García's memoirist attributes France's invasion to a dispute over a debt the French

[3] The article mentions that in addition to documents from García's family, they also utilized documents provided by Mme. Marie Bréma and M. Nicolas Manskopf, "le fondateur du Musée d'histoire musicale de Francfort" (203). While this music history museum seems to no longer exist, the Universitätsbibliothek Johann Christian Senckenberg in Frankfurt maintains some photographs and materials on García that may be an avenue for further research.

government owed to the Algerian government incurred during "the Egyptian expedition," culminating in the French consul's refusal of payment in 1827 which Hussein Dey, the dey of Algiers, responded to by hitting the French consul in the face with a fly swatter and "fiercely abus[ing] the king." Per Mackinlay, French soldiers were sent to Algeria to "revenge the insult," and García took this as an opportunity to escape from living with his father.[xxii] However, this "insult" was just a pretext for invasion, which was actually motivated by a desire for colonial expansion, as France was seeking to gain standing as a colonial power in competition with Britain.[xxiii] That a pretense was used as justification for invasion is not surprising, as according to philosopher and historian Abdallah Laroui, "The history of Algeria from 1830 to 1870 is made up of pretenses: the colons who allegedly wished to transform the Algerians into men like themselves, when in reality their only desire was to transform the soil of Algeria into French soil; the military, who supposedly respected the local traditions and way of life, whereas in reality their only interest was to govern with the least possible effort; the claim of Napoleon III that he was building an Arab kingdom, whereas his central ideas were the 'Americanization' of the French economy and the French colonization of Algeria."[xxiv] Another important pretense for France's invasion and conquest of Algeria was the *mission civilisatrice*.[xxv] As Edward Said describes in *Orientalism*, "'la mission civilisatrice' began in the nineteenth century as a political second-best to Britain's presence," whereby the French imagined "the Orient" as a feminized, exoticized, and aestheticized place of "memories, suggestive ruins, forgotten secrets," whose Arab inhabitants required the French to teach them "the meaning of liberty."[xxvi] According to Mackinlay, García "took part in the severe conflicts

which ended in less than two months with the bombardment of Algiers and its surrender to the French armament under Bourmont and Duperre, the deposition of the Dey, and the total overthrow of the barbarian government."[xxvii] Mackinlay's depiction frames the invasion as part of a civilizing mission that reproduces ideas of colonial difference between the supposedly civilized French government and what he comparatively frames as the "barbarian government" of Algeria.

I hear echoes of this so-called *mission civilisatrice* in the visual and narrative depictions of García's 1854 invention and use of the laryngoscope. In *Culture and Imperialism*, Edward Said connects the *mission civilisatrice* to metaphors of illumination, "to benevolent as well as cruel schemes to bring light to the dark places and peoples of the world by acts of will and deployments of power."[xxviii] According to French history of science scholar Patrick Petitjean, in nineteenth century France the *mission civilisatrice* was revised, such that "science replaced religion as the motive for colonization."[xxix] By continually making recourse to both the language of science and metaphors of illumination, the visual and narrative depictions of the laryngoscope's invention in texts discussing the vocal apparatus aligned the laryngoscope with the *mission civilisatrice*, and attempted to position the laryngoscope's invention at the crux of Enlightenment ideals, modernity, colonial scenes of discovery, and white patriarchy.

For example, one of the earliest (self-)narrativizations of the laryngoscope's invention appears in "Observations on the Human Voice," García's 1855 presentation of his "discoveries" with the laryngoscope to the Royal Society of London, a British society of natural philosophers. García describes his method of observing the larynx:

> It consists in placing a little mirror, fixed on a long handle suitably bent, in the throat of the person experimented on against the soft palate and uvula. The party ought to turn himself towards the sun, so that the luminous rays falling on the mirror, may be reflected on the larynx. If the observer experiment on himself, he ought, by means of a second mirror, to receive the rays of the sun, and direct them on the mirror, which is placed against the uvula.[xxx]

Here, the use of the "luminous rays" of the sun by the (masculine) "observer" within the "experiment" to observe the vocal apparatus performatively enacts a literal rendering of Enlightenment ideals of reason and scientific objectivity as a source of light, illuminating and making sense of the body's internal workings. Summarizing García's invention and citing this 1855 communication, Emil Behnke in *The Mechanism of the Human Voice* (1880) writes that after warming the mirror "to prevent its becoming dimmed by the moisture of the breath… The rays of the sun falling upon the mirror are reflected downwards into the voicebox, the image of which is clearly visible in the mirror."[xxxi] Behnke uses similar language to García regarding the importance of the "rays of the sun" and, extending the light imagery, cautions against the "dimm[ing]" of the mirror. While the narrative depictions emphasize the sun as the light source, in the visual representations the light appears to be coming not from the sun but rather, in one image (Figure 1), from a lantern that shines through the center of the mirror García uses to observe himself, and in another (Figure 2), from a candle which García himself reflects onto the laryngoscope with a mirror attached to his head.

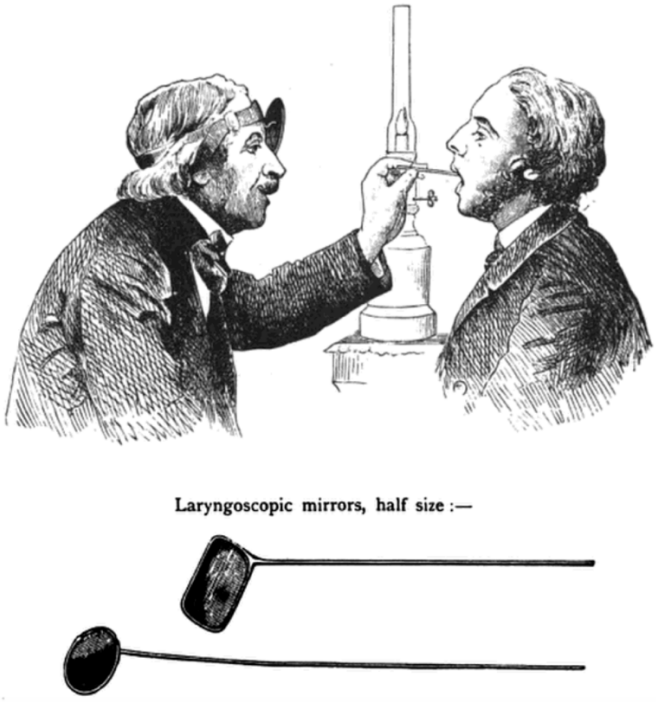


Figure 2: A sketch of García using the laryngoscope to observe someone else's glottis, and of two laryngoscopic mirrors. This sketch was included in the preface to García's 1894 *Hints on Singing* "to satisfy the curiosity of any student who may be interested in the subject."[xxxii]

Reading these narrative and visual depictions of the laryngoscope's invention in relation to the *mission civilisatrice*, the body's interior becomes akin to "the dark places and peoples of the world,"[xxxiii] and the laryngoscope is the tool used to illuminate and "discover" the glottis and define the vocal apparatus. However, in this framework, opening the throat to "receive" the light of Western science is presented as a voluntary act, even as the body's visceral resistance to being disciplined is alluded to as the breath's dimming of the mirror. The colonial underpinnings of the laryngoscope's reliance on illumination become explicit in Mackinlay's 1908 memoir celebrating García's life, *Garcia the centenarian and his times; being a memoir of Manuel Garcia's life and labours for the advancement of music and science*. Mackinlay writes, "Before its [the

laryngoscope's] invention threw light into places which had been dark since the birth of the human race, the larynx was an undiscovered country, and its diseases lay beyond the limits of medical art."[xxxiv] Here, Mackinlay directly compares García's observations of the larynx to an act of conquest. This memoirist further links the territoriality of conquest with the spatiality of the body, writing, "While touching general medicine at many points, laryngology is also to a large extent an autonomous territory in the great federation of the human organism" (211), and he proceeds to refer to García as, "the discoverer of the hidden land" (212), presumably the larynx or the glottis.

Conveniently left out from these accounts is the way that placing a mirror in the throat against the soft palate and uvula often resulted in gagging and even vomiting. To sing and vocalize with the laryngoscope in one's throat required training one's body to accommodate a metal tool, and moving one's head in such a way that light would be continuously directed onto the tool's small mirror. Rather than directly observing "the vocal apparatus," García was observing the effects of using the laryngoscope, primarily on men,[4] which he then used to "confirm" and universalize his ideas about the human voice – including gendered distinctions between vocal registers which were taken as objective evidence of physiological gender difference, when they were actually the result of gendered vocal training.

[4] As musicologist Benjamin Steege points out in *Helmholtz and the Modern Listener* (2012), "Garcia himself was primarily interested in the male voice" and principally used the laryngoscope to examine the vocal apparatus of men. Steege, *Helmholtz and the Modern Listener*, 186.

In addition to the laryngoscope's activation of the *mission civilisatrice* via the project of "illumination," García's studies of anatomy undertaken in French military hospitals underscores how García's interests in observing and defining the vocal apparatus were linked to systems of colonial violence. Per Mackinlay, "His [García's] predilections had always been scientific, and he was passionately fond of all such studies, but specially [sic] of anatomy and all that had to do with the human body."[xxxv] In fact, after a failed operatic debut in Naples in 1829, García sent a letter to his father writing that the negative reviews meant he couldn't be an artist, and that "From now onward I am going to devote myself to the occupation which I love, and for which I believe I was born."[xxxvi] Rather than joining his father as a voice teacher, García "resolved to become an officer in the French mercantile marine… [and] began the study of astronomy and navigation"[xxxvii] – suggesting that "the occupation which [García] love[d]" was not vocal pedagogy, but science in the service of militarism and colonialism, and demonstrating García's investment in an ideology of European planetary consciousness.

While García's interest in science and militarism thus predated his military experiences in Algeria and anatomy studies in French military hospitals, it wasn't until his work in the French military hospitals that he applied this towards the voice. The article in *Le Guide Musical* explains that García remained in Algeria until France had "taken" ("prise") Algiers.[xxxviii] García returned to France in late July of 1830, at the start of the July Revolution which overthrew King Charles X.[xxxix] There, he sought out surgical experiences in metropolitan military hospitals in Paris, with the goal of finding out more about the science of the voice. The precise military hospitals of Paris that

García "attached himself to" remain unnamed in these sources. While Val Du Grace was the largest and most well-known military hospital in Paris at the time, a guidebook published in 1838 notes a total of four different Parisian military hospitals identified by their addresses: Hopital Militaire, rue Blanche; Hopital Militaire, rue St. Dominique au Gros Caillou; Hopital Militaire due Val de Grace, 277, rue de Faubourg St. Jacques; and Hopital Militaire de Picpus, 19, rue de Picpus.[xl] According to *Le Guide Musical*, it was during his employment in these metropolitan military hospitals that García attended medical courses and clinics and that he realized the importance of the study of physiology for "the rational education of the voice" ("l'éducation rationelle de la voix").[xli] Describing García's work in the military hospitals as "crowned with success" – language that Mackinlay repeats verbatim – the article states that these experiences contributed to García's conviction to precisely determine the anatomy of the vocal cords.[xlii]

While both the 1905 article and the 1908 memoir thus do concur that García's medical experiences in French military hospitals contributed to his desire to observe and define the vocal apparatus, the systems of colonial violence that these hospitals enabled are not acknowledged, and they are treated instead as systems of education and medicine – systems which are of course also imbricated with colonialism. The civil hospitals of Paris were supervised by a general administration that was created in February 1801, consisting of an administrative committee and a general council comprised of "some of the most notable functionaries of the state" including the Prefect of the Seine and the Prefect of Police.[xliii] The military hospitals, on the other hand, were governed by "the état-major of the garrison of Paris."[xliv] The 1838 guidebook lists all of these hospitals

under the heading of "charitable institutions." One of the primary areas of research in the military hospitals was the treatment of venereal disease, a reminder of the way that militarism and sexual violence are inextricably linked. While this was still a major emphasis of the military hospitals in the 1830s,[xlv] García's training in the military hospitals focused on "medicine and some specialized studies which embraced the physiology of everything appertaining to the voice and the larynx."[xlvi]

Though they offer fairly brief accounts, the sources on García's "specialized studies" in these metropolitan military hospitals confirm that anatomy classes were a central component of this course of study,[xlvii] and according to Stark, it was in military hospitals that García "had occasion to study the larynx in cases of neck wounds."[xlviii] As Michel Foucault argues in *The Birth of the Clinic*, "Nineteenth-century medicine was haunted by that absolute eye that cadaverizes life and rediscovers in the corpse the frail, broken nervure of life."[xlix] García's training in anatomy via dissections, I propose, trained García in this type of medical gaze that he would later apply to his invention and use of the laryngoscope. As his sister Pauline Viardot, the acclaimed singer, voice teacher, and composer, described, García would bring back "[t]he throttles of all kinds of animals,– chickens, sheep, and cows" from his anatomy classes, and they would conduct their own experiments on these vocal organs. Viardot, quoted by García's memoirist in 1908, recalls that García "would give me a pair of bellows, which I would insert in these windpipes one after another, and blow hard. Heavens! what extraordinary sounds they used to emit. The chickens' throttles would cluck, the sheep's would bleat, and the bulls' would roar, almost like life."[l]

Alongside the medical gaze described by Foucault and on which García's studies of anatomy depended, García's and Viardot's experiments in making the dissected vocal organs of animals sound "almost like life" effects a practice of medical listening. This practice of medical listening relied on a callous disregard for the body (here, of non-human animals; people's vocal organs were also used in this way), which was valued for the functionality of its discrete organs insofar as they might allow for the anatomists to hear "in the corpse the frail, broken nervure of life." In *The Philosophy of the Human Voice* (1827), James Rush explains that such dissections were common practice: "They [scientists] have removed the organs from men and other animals, and have produced something like their natural voices by blowing through them. They have inspected and named the curious structure of the cartilages and muscles of the larynx, with the absurd purpose to discover thereby the cause of intonation… In short, they have tried to see sound, and to touch it with the dissecting knife."[li]

While Mickey Vallee in his work on sound technologies suggests that the laryngoscope represented a significant departure in scientific studies of the voice in that it "allowed for non-surgical tracheal intubation and inspection,"[lii] I read García's 1881 re-narrativization of his invention of the laryngoscope for the International Congress of Medicine, which took place in London, as linking the laryngoscope to surgical practice. Describing himself as "preoccupied with the ever-recurring wish so often repressed as unrealizable" – presumably, to see the glottis – García recounts:

> …suddenly I saw the two mirrors of the laryngoscope in their respective positions, as if actually present before my eyes. I went straight to Charrière, the surgical instrument maker, and asking if he happened to possess a small mirror

> with a long handle, was informed that he had a little dentist's mirror, which had been one of the failures of the London Exhibition of 1851.[liii]

That García claims to have retrieved a mirror from the famed surgeon Joseph-Frédéric-Benoît Charrière to fashion the laryngoscope places the laryngoscope within a genealogy of "surgical instruments." Rather than a departure from surgical practice, the laryngoscope enabled the eye to function like the surgeon's knife. In his subchapter on the laryngoscope, philosopher Tim Scott writes that to use the laryngoscope "one had to *learn to see* what could be disclosed by the instrument," as exemplified by professor of physiology Eben Watson's clarification in his 1865 article "Laryngoscopy and its Revelations" that "the part may be visible, and yet not seen by an unskilled observer; so that the beginner need not wonder if he cannot see all that even ought to be seen, in his first views of the larynx."[liv] However, along with learning to see, the laryngoscope also required its users to learn to hear a normative definition of the human voice vis-à-vis the vocal apparatus. Combining the medical gaze with the practice of medical listening, the laryngoscope's invention quickly inspired an entire industry to arise around the identification and treatment of so-called vocal defects.[lv]

In this 1881 description, García further positions himself and the laryngoscope in a genealogy of modernity and colonialism by pointing out that it was not just any mirror that he used, but a dentist's mirror that had been created for the London Exhibition of 1851, the first World's Fair. García thus links his invention of the laryngoscope to the scientific-medical turn, inseparable from scientific racism and contemporaneous ideas about gender and sex. While also delivered to a professional society, this account marks a significant departure in tone and content from García's 1855 narration. Describing his use

of the dentist's mirror as laryngoscope, he narrates, "I saw at once, to my great joy, the glottis wide open before me, and so fully exposed that I could perceive a portion of the trachea. When my excitement had somewhat subsided, I began to examine what was passing before my eyes. The manner in which the glottis silently opened and shut, and moved in the act of phonation, filled me with wonder."[lvi] The third person usages of "the party"/"the observer"/"he" are here replaced with the first person "I," shifting the focus to García as innovator. Alongside the usage of the first person, the drama García imbues the scene with through the use of more vivid temporal and affective language ("strolling," "suddenly," "impatient," "joy," "excitement," "wonder") resonates with colonial travel narratives of encounter, discovery, and masculine sexual fantasy ("wide open before me," "fully exposed") that as Said demonstrates undergirded France's *mission civilisatrice* and the ideology of orientalism more broadly.[lvii] In addition, while García notes that this instrument was a failure for Charrière, I read García's inclusion of this fact as an attempt to heighten his own (García's) standing as a so-called genius – a category that historically has been used to consolidate power in white men and their ideas. In his own hands, García seems to suggest, the "failure" of the famed Charrière was brought back into usefulness, modernity, and progress through his observations of the vocal apparatus. Through his narration of the laryngoscope's invention, García thus links knowledge about the voice to science, modernity, and heteropatriarchy.

Mackinlay's narrativization of García's legacy also demonstrates how colonialism interacts with other structures of power, including heteropatriarchy and heteropaternalism,[lviii] by positioning García as a father figure to the scientific-medical

study of the voice – something that Stark reproduces in *Bel Canto: A History of Vocal Pedagogy* when he claims "Garcia can be considered the father of modern voice science."[lix] Discussing García's hundredth birthday celebration, Mackinlay writes, "It must have brought the centenarian a great and justifiable pride when on that day he looked on the representatives of the Laryngological societies encircling the world, who united to call him Father."[lx] This passage demonstrates the intertwining of colonialism and heteropaternalism in the legacy of the laryngoscope and the circumscribed understanding of the human voice it consolidated. While the imagery of the professional societies of laryngology "encircling the world" evokes colonialism and empire, the positioning of García as a proud capital-F "Father" to those "united" representatives speaks to the heteropaternalism of this colonial order. That this heteropaternal colonial legacy was both apparent and embraced by García and his colleagues is further demonstrated by García's appellation, "the Christopher Columbus of the larynx," given to him along with a floral arrangement by soprano and voice teacher Blanche Marchesi at this centenary celebration.[lxi]

According to García's memoirist Malcolm Sterling Mackinlay, "By his examination of the glottis, he [García] had had the satisfaction of proving that all his theories with regard to the emission of the voice were absolutely correct."[lxii] Thus, this scene of technological observation and (self-)encounter – and the structures of power that inform its continued reproduction – become narrativized as foundational to the "correct" definition of the vocal apparatus. In *Sounding Bodies Sounding Worlds: An Exploration of Embodiments in Sound*, Mickey Vallee proposes the term the laryngealcentric voice to

refer to "the voice brought through technics into the light of science," whereby "the voice became a knowable object by virtue of its discovery through the technical tools that isolated the voice in the throat."[lxiii] My use of the term "the vocal apparatus" intends to extend this critique, as Vallee does not engage the relationship of the "laryngealcentric voice" to colonialism and modernity.

The colonial desires foundational to García's use of the laryngoscope, his narrativization and presentation of his "discoveries" with the laryngoscope to the Royal Society of London, and his universalizing gestures regarding the vocal apparatus centered a specific genre of Man as the human. In particular, the insistence on understanding voice only through physiology, as opposed to understanding voice as physiological and social, centered a genre of the human that Sylvia Wynter identifies as Man2: the human as a natural organism, a paradigm of the human that pretends to be race-neutral but remains structured by race. The physiological accounting of voice that García used the laryngoscope to facilitate resulted in a biocentric descriptive statement of the human voice that emplaced Man2 as the universal voicing subject and assumed sound/the human ear to be the primary sense/organ through which voice would be registered – assumptions that also structured texts on the vocal apparatus that both preceded and followed García's use of the laryngoscope.

The Human, the Senses, and the Management of Hearing

Nineteenth century vocal scientists and pedagogues contributed to this attempted management of the body and the senses through their writings and teachings on the vocal apparatus that consolidated a set of assumptions about voicing: that voice was

fundamentally human, that it was experienced through the sense of sound, and that the voice could be understood and reproduced through the language of mechanics and technology. In this section, I draw on Sylvia Wynter's work on the overrepresentation of Man as the human to trace how this genre of the human was centered in scientific, medical, and pedagogical literature on the vocal apparatus. However, whereas for Wynter Man1 is "hybridly religio-secular" and Man2 is "fully secular," I suggest that literature on the human voice does not fully secularize the human but rather redirects religious feeling toward the settler nation-state and Western conceptions of governance, such that the human of the human voice aligns with Manifest Destiny.

Depictions of the human vocal apparatus by vocal pedagogues, scientists, and physicians illustrate how voice was imagined to be fundamental to maintaining the hierarchization of forms of life, including the distinction between the human and the non-human. García and others were also interested in the vocal organs of non-human animals – in particular, there were a number of works at this time on the vocal apparatus of birds, and as discussed above, García had conducted his own experiments and dissections of animals that informed his understanding of the human vocal mechanism. However, the human vocal apparatus was consistently framed as comparatively more advanced than the vocal apparatus of non-human animals. For example, after describing the vocal organs of "man" and birds in his lecture on the vocal apparatus and the voice published in 1847, physicist and physiologist Carlo Matteucci affirms, "We shall describe the vocal organ of man as being the most complicated and the most perfect."[lxiv] Similarly, according to surgeon and anatomist John Bishop, writing in 1851, "It is in the human race that we find

the most varied and perfect adaptation of vocal sounds to the communication of ideas, both of material and intellectual subjects."[lxv] Such descriptions of the human vocal apparatus as "the most perfect," "the most complicated," and "the most varied" in comparison to the vocal apparatus of other species value the human and the human voice over and above the non-human and the non-human voice. While García typically relied on technical rather than philosophical language describing the functionality of the human voice, the laryngoscope was used by others as a means to scientifically verify the comparative complexity of the human vocal apparatus. For example, leading into his agreement with "Mr. Bishop,"[5] professor of physiology Dr. Eben Watson writes in his 1865 article "Laryngoscopy and its Revelations" that his own laryngoscopic observations of the movements of the vocal apparatus in the production of high notes demonstrate "another among many instances of the complexity of the human mechanism which meet us at every step of the way."[lxvi] This overvaluation of the "human" present within mid-nineteenth century studies of the vocal apparatus, I argue, reflects and attempts to consolidate a racialized, classed, and gendered understanding of the human that was subsumed into normative understandings of what constitutes voicing.

Moreover, such assertions of the superiority of the human voice over and above the non-human voice map onto what Mel Chen identifies as the animacy hierarchy – a

[5] Watson is referencing John Bishop's paper "On the Physiology of the Human Voice," which he delivered to the Royal Society of London in 1846. Demonstrating again the way that studies of anatomy and dissection were central to the project of defining the vocal apparatus, Bishop there writes, "The vocal cords are, as has been seen, rectangular-shaped membranes, and from experiments made on the larynx after death by Ferrien, Müller, and others (which the author has repeatedly verified), are found to vibrate like cylindrical cords" (555). Bishop, "On the Physiology of the Human Voice."

hierarchized ontological scale that is racialized, queer, and continuously produced and subject to power[lxvii] – particularly in their comparative disavowals of the non-human. As these examples demonstrate, ideas about voicing and listening were fundamental to producing and reinforcing the animacy hierarchy. For example, physician James Copland claimed in 1858, "Voice and speech are functions by means of which the human species claims and maintains an ascendency over all animated nature."[lxviii] Here, Copland points to the capacity to produce voice and speech as what distinguishes the human from the non-human, and aligns human voice and speech with power – in particular, power over "all animated nature," or that which is non-human. However, Copland's insistence on voice as a method by which "the human species" maintained its hierarchical position above "all animated nature" can be read as responding to a categorical anxiety within this notion of "the human" that recognizes the boundary between the human and the non-human is not already apparent but must be continuously produced and reasserted. As Chen argues, "Recentering on animality (or the animals who face humans) tugs at the ontological cohesion of 'the human,' stretching it out and revealing the contingent striations in its springy taffy: it is then that entities as variant as disability, womanhood, sexuality, emotion, the vegetal, and the inanimate become more salient, more palpable as having been rendered proximate to the human, though they have always subtended the human by propping it up."[lxix] Thus, even as I argue that the vocal apparatus model centered a particular genre of the human – a genre of the human that Sylvia Wynter identifies as Man2: the human as a natural organism – and was invested in maintaining distinctions between the human and the non-human, by continually relying on

comparisons to the non-human voice, the vocal apparatus model simultaneously highlighted the instability of the category of the human, which only coheres around categorical exclusions.

Along with such comparative disavowals of the non-human, the racialized regulation and management of the senses, and especially the sense of hearing, became central to the project of secularizing and defining the human. Focusing on the management of hearing during the Enlightenment, Leigh Eric Schmidt notes that for natural philosophers, hearing in particular "possessed an ambiguous, unstable power that made its careful management especially urgent. Marked as a spiritual, emotional, and superstitious sense, the ear posed a potential danger to the clearsightedness of reason."[lxx] Schmidt argues that the conflict between Christian spiritual practices of hearing voices and natural philosophy's attachment to detached and encyclopedic knowledge production resulted in the natural philosophers' isolating and inspecting each of the senses.[lxxi] Such practices of inspection and isolation of the senses might be thought of in relation to the surgical practices of dissecting the larynx to isolate and define the components of the vocal apparatus that García and others engaged in. This partitioning of the senses into discrete and knowable categories remained in place with the transition to the fully secularized and biocentric Man2 in the 19th century, and technologies of voice and sound – including the (bio)technology of the vocal apparatus – played a key role in maintaining these categorical distinctions.

Nineteenth-century medical, scientific, and pedagogical literature on the vocal apparatus contributed to the racialized management of hearing by focusing on the voice's

connection to reason and rationality, and by distinguishing between sound versus noise and desirable versus undesirable types of vocal production. For example, in García's *New Treatise on the Art of Singing* (1857), he asserts early on that, "The first essential for every singer is *mind* [italics original]."[lxxii] In the Treatise's second section, he emphasizes the centrality of expression to the human voice, while insisting that "Even while giving himself up to the strongest transports of passion, a pupil must nevertheless retain sufficient freedom of mind to examine those transports, one by one – to scrutinize the means by which they are pourtrayed, [sic] – and to classify them."[lxxiii] For García, then, while the voice acts as a vehicle for passion, the mind's ability to subject these passions to a classificatory schema ultimately takes priority – and in fact, his treatise includes an extensive classification of sentiments (martial enthusiasm, deep grief, tenderness, joy) and examples of how to produce the corresponding timbres that each "requires."[lxxiv]

Returning to physician James Copland's 1858 *A Dictionary of Practical Medicine*, the valuation of reason similarly takes precedence as Copland writes, "The sounds produced by the human organs of vocalization and articulation are the manifestations furnished to the species of the finest sentiments, of the deepest as well as the highest states of feeling, of the most profound and abstract results of thought, and the wisest and best revelations of mental reflection and of human reason."[lxxv] Along with his comparative valorization of the human, Copland mobilizes language that resonates with Wynter's description of how, with the Renaissance humanist institution of Man1, the Redeemed Spirit/Fallen Flesh master code was transumed into the racialized distinction between reason and rationality on the one hand, and sensuality and irrationality on the

other, with the humanists proposing that "human reason had remained 'lord over the senses similar to the way in which God is lord over his creatures.'"[lxxvi] In Copland's assertion, not only is voice directly associated with reason and the human, but even the feelings attributed to the human species and which the voice can manifest suggest religio-rational overtones – "the finest sentiments" the "deepest… [and] highest states of feeling" – perhaps to specify and distance these (human) feelings from the sensuous and the irrational. Moreover, the *sounds* produced by the vocal apparatus take center stage as a method of manifesting a particular set of ethics, feeling, and abstract thinking and as constituting "the wisest and best revelations… of human reason."

Creating a distinction between sound and noise was another rhetorical technique used in literature on the vocal apparatus in an attempt to align the human voice with a particular genre of the human – Man2. For instance, in a section on hearing following his description of the vocal apparatus, Carlo Matteucci clarifies:

> By the word *sound*, we strictly understand a sensation which is preserved uniform for a certain time, and which is susceptible of being measured and compared. Sound differs, then, from a mere *noise*, inasmuch as the latter is the effect of a single shock, or of a series of shocks which are repeated without any regularity; whilst the sonorous sensation is that which we experience when the acoustic nerve receives a certain number of successive shakings, separated from each other by a certain and constant interval of time.[lxxvii]

Here, sound is posited in opposition to noise, and while the distinction is proposed in scientific, acoustic, and sensorial terms, as numerous scholars have discussed, the discourse that separates sound from noise is a subjective and often racialized discourse. Matteucci privileges uniformity of sensorial experience over irregular repetitions or "a single shock," and stresses the importance of measurability, comparison, and following a

predictable temporal schema. Moreover, even as Matteucci uses scientific-acoustic terminology, the distinction he makes between them seems to follow a circular logic that ultimately breaks down as he compares "repeated shocks" to "successive shakings," revealing the social constructed-ness of the distinction.

García was relatively less concerned with the distinction between noise and sound – in fact, he points to the usefulness of the "noise" produced when articulating the consonants m, n, d, b, and c in prepping the singer for "the emission of sound."[lxxviii] When he does make a distinction between sound and noise, it is typically to discuss "the noise of the breath."[lxxix] However, he consistently emphasizes particular qualities of the voice as being more desirable (especially "freshness and steadiness"), and cautions against the impairment of the voice "by too frequently using the high notes…; by exaggerating the timbres…; by loud and continued laughter; by animated discourse, &c," which García claims can lead to irreparable damage resulting in a "broken" voice.[lxxx] As these examples demonstrate, and as Schmidt, Eidsheim, and other scholars have discussed, the sense of hearing is not a sense that existed a priori, but a sensory category that was produced through the workings of power, similar to all of the other senses that we have been trained to experience through discrete paths of feeling and understanding. Scientific, medical, and pedagogical literature on the vocal apparatus was particularly invested in understanding the voice through the sense of hearing as a discrete category because if voice could be understood through sound alone – excising the messiness of multisensory perceptions of voicing[lxxxi] and of the irruptive potential of the

irrational/irregular (noise) – it could be more easily disciplined to cohere around a particular genre of the human.

In fact, despite the repeated discursive insistence on the superiority and perfection of the human vocal apparatus, and on the human-ness of voicing, the human voice was also frequently discussed in mechanical and technological terms, and writings on the vocal apparatus often compared its machinations to those of a musical instrument or acoustic technology. For example, influenced by the work of García, professor of elocution and vocal physiology Alexander Melville Bell, who founded the Canadian telephone industry, fantasized about the potential mechanical inventions that an isolation and elaboration of scientific principles of speech might yield in his 1863 text *Principles of Speech and Dictionary of Sounds*:

> Scientific men... have elaborated theories of optics—and look at the result? Wonderful mechanical adaptations of optical principles, before undreamt of, and which, otherwise, would never have been discovered. Might not an analogous result attend the philosophical investigation of the faculty of speech; and acoustic and articulative principles be developed, which would lead to mechanical inventions no less wonderful and useful than those in optics? A subject so little explored, and so open to operations, is, at least, full *of promise* to science.[lxxxii]

For Bell, understanding the acoustic and articulative mechanics of speech as distinct from and in distinction to optical principles was part of the promise the faculty of speech offered to science. Alongside Bell's colonial vocabulary/imaginary of discovery and exploration, he imagines the faculty of speech (as well as that of sight) as a physiological process, the principles of which might be studied, delineated, and harnessed into the production of mechanical inventions. In Alexander Graham Bell's revision of his father's colonial wish, the production of mechanical inventions related to the faculty of speech

was not just full of promise to science, but also full of promise for profit within the North American settler context.

While Bell was primarily concerned with speech as opposed to song or other manners of voicing, this quotation was preceded in his work by a section on voice that connects his so-called scientific principles of speech to the teachings of "scientific singing-master" Manuel García.[lxxxiii] This section on voice also compares what Bell calls the vocal organ or apparatus to the mechanical operations of a musical instrument, one that "combines the qualities of a wind and of a stringed instrument."[lxxxiv] Bell suggests that the reader might create "an experimental sonifier" to verify these vocal principles using the reed of a bagpipe drone or a modified feather quill as a facsimile for the human glottis. For Bell, such an exercise is intended to demonstrate that the voice can be improved through scientific experimentation. He writes:

> It is important to all persons who labor under difficulties in the management of the voice, to be perfectly familiar with the process by which vocality is produced; to make themselves so by experiment; and to aim at the improvement of their vocal powers, by applying the same principles which they find to govern the mechanism of analogous sounds... When the voice is otherwise commenced, much breath is wasted before vocality is obtained, and a clear resonant voice can hardly be produced by the loose expiration.[lxxxv]

Here, the vocal apparatus is mechanized, imagined to be an instrument that can be scientifically managed by humans toward the goal of improvement. Bell also links (and limits) the power of the voice to the sonic, by suggesting a correspondence between "vocal powers" and the mechanical production of "analogous sounds." However, despite Bell's claims that "the more sonorous the voice, the more easy is its production,"[lxxxvi] he here admits that the management of the voice in the manners he advocates is not a natural

principle but instead an act of labor that presented enough 'difficulties' and resistances to management that this passage would be addressed "to all persons who labor under difficulties in the management of the voice."

Bell's discussion of the need to "manage" the voice reminds me of García's use of the laryngoscope, which also required the Western, masculine observer to respond to the "difficulties" and resistances of the body-as-territory. In addition to "managing" the breath's dimming of the mirror and the risk of the laryngoscope's expulsion by vomiting, returning to the 1865 article "Laryngoscopy and its Revelations," Watson discusses several techniques for overcoming "frequent cause[s] of difficulty" such as the patient's fear and the presence and movement of the tongue. He recommends, for instance, "gently taking hold" of the patient's tongue and pulling it out of their mouth, keeping the apparatus out of view of the patient, and having the patient prep their own throat regularly with a solution of nitrate of silver "to accustom the part to the presence of a foreign body in contact with it… [and to] gradually diminish its sensitivity."[lxxxvii] While I propose that the laryngoscope's invention arose out of the specificities of French colonialism and in particular the nineteenth-century *mission civilisatrice*, the interconnections between French colonialism and settler colonialism in the North American context[lxxxviii] facilitated settler capitalists' application of the biomechanical vocal apparatus model in the settler-states of the United States and Canada.

Bell's *Principles of Speech*, insisting on the centrality of the glottis, is likely referencing García's claim in 1855 that, "the voice is formed in one unique manner, – *by the compressions and expansions of the air, or the successive and regular explosions*

which it produces in passing through the glottis [italics in original]."[lxxxix] García's insistence that "the voice is formed in one unique manner" is a universalizing gesture that localizes the source of the voice within a particular organ of "the vocal apparatus." While Bell does at least allow for the possibility that the voice might be "otherwise commenced," he still privileges García's model by aligning these "otherwise commenced" voicings with wasted breath. For Bell and for García, the clarity and resonance of the voice – terms which rely on a listening practice that distinguishes between "'clear' (*clair*) or 'dark' (*sombre*) sounds" and ringing (*voix eclatant*) vs. "veiled" (*voix sourde*)[6] tones – are valued over and above "the noise of the breath," here described as a "loose expiration." In a similar vein, Boston-based vocal pedagogue Horace R. Streeter, in his 1871 work *A New and Correct Theory for the Mechanical Formation of the Human Voice*, argued against the use of certain vocal timbres, calling the chest register "that obstructed, wrong, functional use of the parts" and insisting, "We repeat it, that it is not at all the tone of the human voice."[xc]

However, in dialogue with Ashon Crawley's theorization of the otherwise and otherwise possibilities,[xci] I argue that "otherwise commenced" voicings exceed the vocal apparatus model, which in privileging the sonic and a particular genre of the human (Man2: the human as a natural organism), positions the commencement of the otherwise

[6] In *Bel Canto: A History of Vocal Pedagogy*, James Stark situates García as the first to attempt "to explain tone quality in a systematic way by making a clear distinction between the effects of glottal settings and the effects of the resonance tube in singing" (36). The quotations here are drawn from García's works, cited in Stark. While Stark translates *voix sourde* as "veiled," and the English language edition of García's *Traité* does discuss "veiled" sounds, in French *voix sourde* translates to "deafened voice."

as breath that has been wasted, or in García's formulation, as noise. Moreover, in this biocentric model, the human vocal apparatus was depicted as machine-like, itself a biotechnology of and for modernity. Recalling Emil Behnke's cautionary to work around the "dimming" effects of the breath to observe the vocal apparatus using the laryngoscope, the framing of the voice in technological terms marks a disavowal of the flesh and messiness of bodies as well as a disavowal of the social context that gives rise to particular techniques of voicing and listening.[xcii] The universalizing gesture that locates voice only within the (human, sonic) vocal apparatus model can thus be read as a colonial disciplining of voice, and of the body through the voice, that attempts to silence the possibility of otherwise modes and praxes of voicing in order to redirect the disruptive potential of the voice into a model that supports and advances modernity's animacy hierarchy and sensorial order.

The Vocal Apparatus and North American Settler-Colonialism

The laryngoscope influenced understandings of the voice and the vocal apparatus in the fields of science, medicine, elocution, and vocal pedagogy, and the emergence of technologies to record and transmit the voice in the latter half of the nineteenth century built on this framework. In this section, I examine how this colonial understanding of the vocal apparatus traveled and transformed in the United States and Canadian settler-colonial contexts as settler-capitalists immigrated to North America and attempted to patent and monetize sound technologies. In particular, I examine how the telephone – a technology that drastically changed communication – and the gramophone – a technology that enabled the rise of the recording industry – reproduced the vocal apparatus model's

assumptions that linked the voice to the human, the sonic, and modernity. Similar to the laryngoscope, both the telephone and the gramophone did not just transmit and record the voice, but relied on a colonial definition of the human voice that cultivated particular techniques of voicing and listening. While García's observations through the laryngoscope framed the vocal apparatus as an "undiscovered country" among the "dark places" of the body's interior, settler capitalists in North America extended colonial understandings of land as property to the voice-as-territory framework, such that the capacity to extract value from the biomechanical model of voicing took priority.

While the telephone cannot be attributed to any one person, as words like invented seem to imply, the version of the telephone that was elaborated on and came into mass circulation is typically attributed to Alexander Graham Bell. Bell, who split his time between the United States and Canada, patented the technology in 1876 in the United States and in 1877 in Canada.[xciii] I argue that the technology of the telephone incorporated a colonial understanding of the voice, which Bell was familiar with due to his own and his father Alexander Melville Bell's work as professors of elocution and involvement in teaching and advocating for oralism in schools for the deaf – a colonial educational practice that was especially invested in understanding voice through sound alone and required deaf students to learn how to produce oral speech rather than learning sign language, something that I take up in greater detail in Chapter Three.

A. G. Bell maintained close ties with his father, A. M. Bell, throughout his life – financially, politically, and professionally. In addition to transferring the Canadian patent rights to his father, Bell modeled his professional persona and insistence on teaching

oralism within schools for the deaf after his father's teachings – in particular, by taking up his writings on "Visible Speech," which aimed to be a physiological guide to phonetics and oral speech for deaf students. Influenced by García's work on the vocal apparatus, "Visible Speech" commenced with a section on "the organs of speech," and in his own recounting of the method's "invention," A. M. Bell discusses how his goal was "to reconstruct our alphabet, and furnish it with invariable marks for every appreciable variety of vocal and articulate sound."[xciv] This move to isolate and categorize vocal sounds aligns with colonial practices of anthologizing; as Alice Te Punga Somerville notes "the practice of literary collection is closely allied to the specific mode of European colonial expansion that was fanatical about collecting, categorizing, and cataloging plants, animals, ideas, materials, and people."[xcv]

While A. M. Bell was thus primarily concerned with bringing the voice into alignment with a colonial classifactory schema, A. G. Bell sought to capitalize off of the reproduction and transmission of those vocal sounds that were legible as such under this framework. For example, a concern with "articulate sounds" also animates A. G. Bell's writing on the first time he'd successfully transmitted and heard speech through one of his devices. Discussing his own listening experience as his assistant Watson read passages from a book into the mouth piece, he writes, "It was certainly the case that articulate sounds proceeded from S [the receiving instrument]."[xcvi] However, early versions of the telephone did not simply transmit "articulate sounds" or "the human voice" but rather compelled the speaker to modify their voice in order for the technology to hear their speech as such. For instance, in this first transmission, Watson eventually

resorted to shouting and separating each syllable of the sentence, "Do you un-der-stand what I say?"[xcvii] and in 1888, Emile Berliner described the technology of the telephone as "deficient in articulation of the consonants."[xcviii]

The colonial vocal apparatus model of voicing was not only incorporated in the assumptions underlying the technology itself, but was actively circulated through A. G. Bell's capitalization on the telephone through the creation of the Bell Telephone Company in 1877, which defended Bell's claim to the telephone patent from numerous suits and enabled Bell to profit off of the distribution of the technology for private and public use as he entered the telecommunications business. In one particularly key patent dispute, Mr. Storrow, arguing in defense of Bell Telephone Co., emphasized the telephone's ability to reproduce "articulate sounds" and connected this ability to the acoustic and mechanical study of the vocal organs. Providing an overview of the acoustics of sound waves transmitted from the vocal organs to the listener's ear that reproduces the voice-sound-human configuration, Storrow identifies the primary merits of the telephone's invention as that "the telephone transmits articulate speech as distinguished from other sounds."[xcix] As Storrow clarifies, "articulate speech" refers to the "'*quality*' of sound as distinguished from pitch or loudness."[c] What I find particularly interesting about this formulation is the admission that a practice of listening is embedded into the technology of the telephone, one that seeks to distinguish between "articulate speech" and "other sounds." The colonial classificatory impulse that animated A. M. Bell's interest in the vocal model in *Visible Speech* was thus subsumed into the

telephone, and producing what would be recognized as "articulate speech" became a precondition of effectively using the technology.

In addition to relying on and circulating a colonial understanding of the voice, the telephone was repeatedly linked to the foundation of the United States, both temporally and conceptually. For instance, Bell's first public demonstration of the telephone at the 1876 World's Fair in Philadelphia was linked to the founding of the settler-state, as the Centennial International Exhibition celebrated the 100-year anniversary of the signing of the Declaration of Independence.[ci] A 1951 telephone almanac celebrating the 75th anniversary of the telephone demonstrates the staying power of this association (see Figures 3 and 4). Featuring a depiction of Alexander Graham Bell in the middle of the front cover as "the inventor of the telephone," this almanac linked the invention of the telephone to the consolidation of the US settler-state by highlighting that 1951 is "the 175th Year of the Independence of the United States and the 75th Year of the Electric Speaking Telephone." Produced by the Bell Telephone System, headquartered by the American Telephone and Telegraph Company (AT&T), the almanac includes sketches and brief write-ups on various moments in the history of the telephone, the first of which, titled "It Serves Home and Nation" explains how the Bell telephone system "has aided in the construction, integration, and protection of cities and towns, has helped in linking the east coast with the west, in ending the isolation of rural areas – has shared in practically all community chores that have needed doing, since 1876."[cii] A drawing titled "A Voice Path from Coast to Coast" reproduces a settler-colonial visual iconography of cowboys "settling" and "bringing into usefulness" land that is otherwise simultaneously empty of

life, apart from scattered trees, and expansive, extending from sparsely forested meadows to snow covered mountains. In this case, telephone wires stand in for roads or train tracks – or perhaps for vocal cords – as the "voice path" that consolidates the settler-state "from coast to coast."

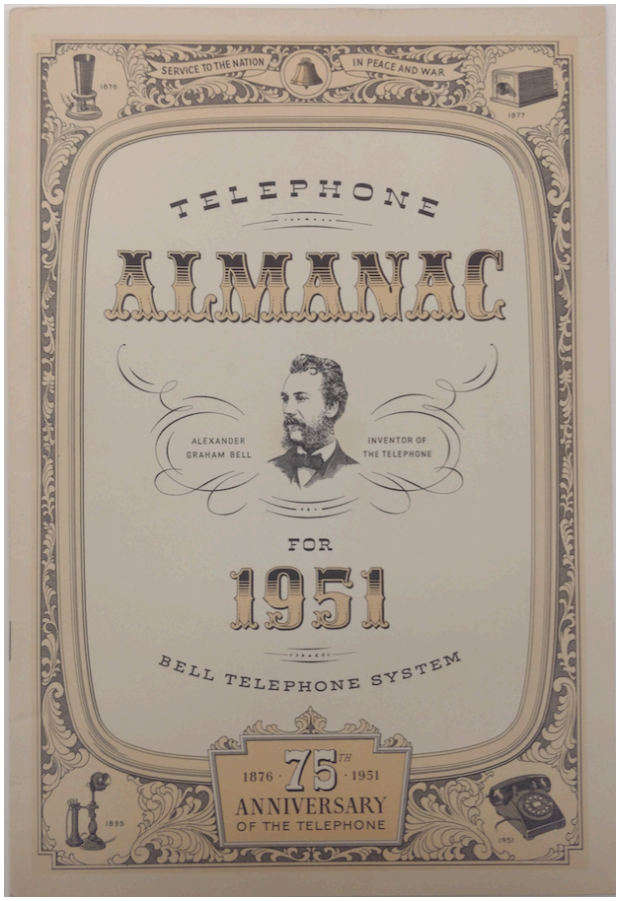


Figure 3: Front cover of "The Telephone Almanac for 1951," Library of Congress, Emile Berliner Collection, Box 14.

Figure 4: Detail from page 11 of "The Telephone Almanac for 1951," Library of Congress, Emile Berliner Collection, Box 14.

While this almanac foregrounds Bell and the telephone, it is included in the Library of Congress's Emile Berliner Collection, rather than in the Alexander Graham Bell Family Papers. Born in Germany, Emile Berliner immigrated to the U.S. in 1870 and later founded the United States Gramophone Company, based in Washington, D.C., as well as the New York City-based National Gramophone Company. In the early 1900s, these companies transferred ownership and were rebranded as Victor Talking Machine Company, known for the motto "his master's voice." Compared to Bell, Berliner was perhaps equally if not more invested in linking the telephone to the consolidation of the United States settler-state because it made for a convenient way for him to establish his own contribution to technologies of the voice.

In a speech given at the Franklin Institute in May 1888 titled "The Gramophone: Etching the Human Voice," Emile Berliner begins by recounting Bell's invention of the telephone in relation to the 1876 World's Fair. Utilizing metaphors of pregnancy and

birthing, Berliner seems to suggest that the telephone was the product of science and the nation-state:

> Add to this the general excitement prevailing on account of the forthcoming centennial celebration with its crowning event, so dear to this nation of inventors, the world's exhibition, and even those who did not at the time experience the effects of an atmosphere pregnant with scientific ozone, can, in their minds, conjure up the pulsating, swaying, and turbulent sea of scientific research of that period. Science evidently was in labor. The year 1876 came, and when the jubilee was at its very height, and when this great City of Philadelphia was one surging mass of patriots filling the air with the sounds of millions of shouts, a still small voice, hardly audible, and coming from a [page break] little disk of iron fastened to the centre of a membrane, whispered into the ear of one of the judges at the exhibition, and one of the greatest of living scientists, the tidings that a new revelation had descended upon mankind, and that the winged and fiery messenger of heaven's clouds had been harnessed [Berliner corrected the printed copy here] to that delicate, tremorous, and yet so potent form of energy, called the Human Voice. The speaking telephone had been born.[ciii]

From here, Berliner makes a quick link to Charles Cross's 1877 modified phonautograph and his own so-called invention of the gramophone, an achievement which he terms "*the art of etching the human voice*."[civ] Discussing the voice in exclusively human, acoustic, and mechanical terms and thus reproducing the vocal apparatus model, Berliner positions the gramophone as surpassing the telephone in terms of its fidelity of reproducing the human voice, even as his tactile description of various materials in which the human voice may be "etched" highlights how different materials will differently affect the sound of the recorded voice. Berliner also highlights the utility of the gramophone to modernity, closing his speech by speculating on what he sees as the device's "practical applications"[cv] that primarily frame these "etchings of the human voice" in terms of their speculative financial and property value property. Consumers might buy them, he muses, "at a moderate selling price,"[cvi] prominent singers and speakers may profit off of royalties

of their recordings, “and valuable plates may be printed and registered to protect against unauthorized recordings” such that audiophiles may gather for listening parties to their “very valuable” collections.[cvii] By linking the voice to the human, the sonic, and the technological, Berliner thus imagines a version of the human voice that is ready to enter racial-capitalist property relations.

Conclusion

In this chapter, I have examined how aligning voice with the sonic and Man2 – through the nineteenth century scientific, medical, and pedagogical elaboration of the vocal apparatus model – has been a central component of the colonial project of modernity. In tracing the web of connections between the laryngoscope, the telephone, and the gramophone, my work demonstrates how the vocal apparatus model, with its attendant assumptions about the human and the human voice, impacted the invention and circulation of these technologies and produced the voice as an apparatus of modernity. To return to Wynter, she argues that, “one cannot ‘unsettle’ the ‘coloniality of power’ without a redescription of the human outside the terms of our present descriptive statement of the human, Man, and its overrepresentation.”[cviii] As I have argued, the human – or more specifically, the overrepresentation of Man – mediates both the vocal apparatus model, which privileges human vocal cords and the sonic,[cix] and the normative conception of the human sensorium that produces the senses as discrete.

In distinction to the vocal apparatus, I propose voicing otherwise – which I elaborate in chapters two and three – not as wasted breath but as one way of making possible more liberatory modes of being human that colonial frames of thought and

embodiment have unsuccessfully sought to make unthinkable and unsayable. I argue that by shifting the focus from the scientific-medical-pedagogical "vocal apparatus," to the practice of voicing as vibrational, multisensorial, and not exclusively human, another story of voicing emerges, one where voicing can be understood as a decolonial, anti-capitalist, abolitionist praxis that actively creates alternative orderings of the sensorial, the sexual, and the sacred. The attempted containment of voicing into the "vocal apparatus" in the mid-to-late 19th century can thus be understood as an acknowledgement of and response to the disruptive potential of voicing otherwise to the entwined projects of modernity, racial capitalism, heteropatriarchy, and colonialism.

Endnotes

[i] García, *Hints on Singing* (London: E. Ascherberg & Co., 1894), 1.

[ii] Austin, *How to Do Things With Words*.

[iii] Carter, "From the Singer's Voice to the Listener's Ear."

[iv] Connor, *Dumbstruck: A Cultural History of Ventriloquism*, 40.

[v] See Eidsheim, *Sensing Sound* for a critique voice's overdetermined relationship to sound.

[vi] Matteucci, *Lectures on the Physical Phenomena of Living Beings*, 370.

[vii] Bell, *Principles of Speech and Dictionary of Sounds*, 18.

[viii] Taussig, *Mimesis and Alterity*.

[ix] Kheshti, *Modernity's Ear*, 8.

[x] Kheshti, *Modernity's Ear*, 18. Italics in original.

[xi] See Eidsheim, *Sensing Sound* for a discussion of voicing as a multisensorial and embodied practice.

[xii] Radomski, "Manuel Garcia (1805-1906): A Bicentennial Reflection."

[xiii] Poyet, "Les Larynx Celebres par le Dr. Poyet."

[xiv] Radomski, "Manuel Garcia (1805-1906): A Bicentennial Reflection," 25.

[xv] Stark, *Bel Canto: A History of Vocal Pedagogy*, xxii.

[xvi] Eidsheim, *Voice as a Technology of Selfhood*, 56-57.

[xvii] Mackinlay, *Garcia the centenarian and his times*, 203-204.

[xviii] García, "Observations on the Human Voice," 404. Emphasis in the original.

[xix] "Manuel Garcia," 226.

[xx] Sand, "Le Centenaire de Manuel Garcia," 205.

[xxi] "Manuel Garcia," 226.

[xxii] Mackinlay, *Garcia the centenarian and his times*, 97-98.

[xxiii] Halacoglu, "Occupation and the Colonization of Algeria from 1830 to 1870."

[xxiv] Laroui, *The History of the Maghrib: An Interpretive Essay*, 305.

[xxv] Duffy, "Civilizing Through Cork: Conservationism and la Mission Civilisatrice in French Colonial Algeria."

[xxvi] Said, *Orientalism*, 169, 170, 172.

[xxvii] Mackinlay, *Garcia the centenarian and his times*, 98.

[xxviii] Said, *Culture and Imperialism*, 30.

[xxix] Petitjean, "Science and the 'Civilizing Mission.'"

[xxx] García, "Observations on the Human Voice," 399.

[xxxi] Behnke, *The Mechanism of the Human Voice*, 73-74.

[xxxii] García, *Hints on Singing*, v.

[xxxiii] Said, *Culture and Imperialism*, 30.

[xxxiv] Mackinlay, *Garcia the centenarian and his times,* 210-211.

[xxxv] Mackinlay, *Garcia the centenarian and his times,* 96.

[xxxvi] García cited in Mackinlay, *Garcia the centenarian and his times,* 91.

[xxxvii] Mackinlay, *Garcia the centenarian and his times,* 96.

[xxxviii] Sand, "Le Centenaire de Manuel Garcia," 205.

[xxxix] Mackinlay, *Garcia the centenarian and his times,* 99.

[xl] *Galignani's New Paris Guide*, 95.

[xli] Sand, "Le Centenaire de Manuel Garcia," 205.

[xlii] Sand, "Le Centenaire de Manuel Garcia," 205.

[xliii] *Galignani's New Paris Guide*, 93.

[xliv] *Galignani's New Paris Guide*, 93.

[xlv] Johnson and Johnson, "On the Use of Mercury in the Venereal Disease," 383.

Volume 27 of *The Medico-Chirurgical Review and Journal of Practical Medicine*, for example, an English journal published in 1837, describes recent work undertaken in the late 1820s and early 1830s in French military hospitals regarding the use of mercury in the treatment of syphilis.

[xlvi] Mackinlay, *Garcia the Centenarian and his times*, 99.

[xlvii] Mackinlay, *Garcia the Centenarian and his times*, 100.

"Manuel Garcia," 226.

[xlviii] Stark, *Bel Canto: A History of Vocal Pedagogy*, 4.

[xlix] Michel Foucault, The Birth of the Clinic, 166.

[l] Mackinlay, *Garcia the Centenarian and his times*, 100.

[li] James Rush, *The Philosophy of the Human Voice*, iv, cited in Vallee, *Sounding Bodies Sounding Worlds*, 37-38.

[lii] Vallee, *Sounding Bodies Sounding Worlds*, 38.

[liii] García, *Transactions of the Section of Laryngology*, 197.

[liv] Scott, *Organization Philosophy: Gehlen, Foucault, Deleuze*, 56.

Watson, "Laryngoscopy and its Revelations," 589 as cited in Scott, *Organization Philosophy: Gehlen, Foucault, Deleuze*, 56.

[lv] Vallee, *Sounding Bodies Sounding Worlds*, 40.

[lvi] García, *Transactions of the Section of Laryngology*, 197.

[lvii] Said, *Orientalism*.

[lviii] See Arvin, Tuck, and Morrill, "Decolonizing Feminism," 13 for a discussion of heteropaternalism and the linkages between settler colonialism and heteropatriarchy.

[lix] Stark, *Bel Canto: A History of Vocal Pedagogy*, xxii.

[lx] Mackinlay, *Garcia the Centenarian and his times*, 213.

[lxi] Mackinlay, *Garcia the Centenarian and his times*, 301.

[lxii] Mackinlay, *Garcia the Centenarian and his times*, 205.

[lxiii] Vallee, *Sounding Bodies Sounding Worlds*, 34.

[lxiv] Matteucci, *Lectures on the Physical Phenomena of Living Beings*, 370.

[lxv] Bishop, *On Articulate Sounds*, 10.

[lxvi] Watson, "Laryngoscopy and its Revelations," 591.

[lxvii] Chen, *Animacies*, 2.

[lxviii] Copland, *A Dictionary of Practical Medicine*, 1491.

[lxix] Chen, *Animacies*, 98.

[lxx] Schmidt, *Hearing Things*, 7.

[lxxi] Schmidt, *Hearing Things*.

[lxxii] García, *New Treatise on the Art of Singing*, 8.

[lxxiii] García, *New Treatise on the Art of Singing*, 67.

[lxxiv] See especially García, *New Treatise on the Art of Singing*, 69-71.

[lxxv] Copland, *A Dictionary of Practical Medicine*, 1491.

[lxxvi] Wynter, "Unsettling the Coloniality of Being/Power/Truth/Freedom," 287.

[lxxvii] Matteucci, *Lectures on the Physical Phenomena of Living Beings*, 357-358.

[lxxviii] García, *New Treatise on the Art of Singing*, 47.

[lxxix] García, *New Treatise on the Art of Singing*, 69.

[lxxx] García, *New Treatise on the Art of Singing*, 8.

[lxxxi] See Eidsheim, *Sensing Sound* for a discussion of voicing and listening as multisensory.

[lxxxii] Bell, *Principles of Speech and Dictionary of Sounds*, 41 as cited in Mills, "The Dead Room: Deafness and Communication Engineering," 1.

[lxxxiii] Bell, *Principles of Speech and Dictionary of Sounds*, 18.

[lxxxiv] Bell, *Principles of Speech and Dictionary of Sounds*, 18.

[lxxxv] Bell, *Principles of Speech and Dictionary of Sounds*, 18.

[lxxxvi] Bell, *Principles of Speech and Dictionary of Sounds*, 18.

[lxxxvii] Watson, "Laryngoscopy and its Revelations," 589.

[lxxxviii] Roberts, "The Role of French Algeria in American Expansion During the Early Republic."

[lxxxix] García, "Observations on the Human Voice," 404. Emphasis in the original.

[xc] Streeter, *A New and Correct Theory for the Mechanical Formation of the Human Voice*, 37.

[xci] Crawley, *Blackpentecostal Breath*, 2.

[xcii] In *Sensing Sound*, Eidsheim proposes that foregrounding this social context is key to understanding voice and sound from a multisensory perspective, writing, "rather than conceiving of voice and sound as phenomena with fixable identities, captured and held by the eye or ear, instead we must understand that we are party to, and partake in, a process and an experience."

Eidsheim, *Sensing Sound*, 51.

[xciii] Bell submitted his patent application to the US Patent Office on February 14, 1876, only a few hours before Elisha Gray submitted a similar patent application.

[xciv] Bell, *Visible Speech*, 14.

[xcv] Te Punga Somerville, *Once Were Pacific*, 29.

[xcvi] Bell, Watson, Hubbard, and Monroe, *Notebook by Alexander Graham Bell, from 1875-1876*, March 10, 1876 entry.

[xcvii] Bell, Watson, Hubbard, and Monroe, *Notebook by Alexander Graham Bell, from 1875-1876*, March 10, 1876 entry.

[xcviii] Berliner, "The Gramophone: Etching the Human Voice," 17.

[xcix] "United States of America v. American Bell Telephone Co. and Emile Berliner, In Equity No. 3106," 129.

[c] "United States of America v. American Bell Telephone Co. and Emile Berliner, In Equity No. 3106," 131.

[ci] Berliner, "Vocal Physics – Historic Notes."

[cii] "The Telephone Almanac for 1951," 1.

[ciii] Berliner, "The Gramophone: Etching the Human Voice," 1-2.

[civ] Berliner, "The Gramophone: Etching the Human Voice," 14. Italics in original.

[cv] Berliner, "The Gramophone: Etching the Human Voice," 20.

[cvi] Berliner, "The Gramophone: Etching the Human Voice," 20.

[cvii] Berliner, "The Gramophone: Etching the Human Voice," 21.

[cviii] Wynter, "Unsettling the Coloniality of Being/Power/Truth/Freedom," 268.

[cix] My critique here extends Eidsheim's analysis of voice's overdetermined relationship to sound and the vocal cords. See especially Eidsheim, *Sensing Sound*, 152-153.

CHAPTER TWO

Voicing Otherwise: The Echo as Decolonial Gesture

In Chapter One I examined how nineteenth-century vocal scientists and pedagogues used sound technologies to construct and universalize a colonial definition of the voice through the scientific-medical-pedagogical production of the vocal apparatus. In this chapter, I shift the focus from colonial understandings of voice to examine what I term *voicing otherwise* – enactments of voicing that depart from the vocal apparatus model. Focusing on the Canadian settler-state context, I analyze Anishinaabe artist Rebecca Belmore's installation works that creatively redeploy sound technologies such as the megaphone and the listening device to offer decolonial options for voicing and listening.

Born in Upsala, Ontario in 1960, Rebecca Belmore has achieved international recognition for her visual, multimedia, and performance-based work that often centrally features her own body and voice.[1] The contours of North American, and particularly Canadian, settler colonialism contextualize and figure prominently in Belmore's larger body of works. In particular, Belmore's works often incorporate materials with a strong tactile component – textiles, water, blood, wood, hair, beaver pelts, metals – which Belmore assembles to critique the ongoing gendered and sexual violences of settler colonialism that treat Indigenous women as disposable and sexually violable. For example, a more recent photographic piece, "Fringe" (2007), features an image of a

[1] In 2005, Belmore became the first Indigenous woman to represent Canada at the Venice Biennale, and in 2013 she won the Governor General's Award for visual art.

woman laying on a white bed and facing away from the camera, with a deep wound across her back that has been stitched up, the threads still visible, some threaded with lines of red beads that at first glance appear to be rivulets of blood.

Figure 1: "Fringe" (2007), Rebecca Belmore.
Photograph by Henri Robideau, Guy L'Heureux / Quartier Éphémère (billboard installation)

This work speaks to both the gendered and sexual violence inflicted on Indigenous women's bodies (the wound, the white bed, the nude back), and also the gendered labor of healing (the stitching, the beadwork, the body in repose). Moreover, the formal misrecognition that is central to "Fringe," where what may initially appear to be blood becomes visible and audible as the gendered labor of beadwork, offers an interpretive framework that is invested in unsettling colonial practices of seeing and hearing. Belmore's interpretive framework serves as a decolonial poetics that offers site-specific interventions into and against colonial interpretive practices. Despite the level of critical and professional success she has attained, Belmore and her oeuvre often stand in tension with the spaces that invite and solicit her work, as she navigates producing works

critiquing settler colonialism within settler colonial institutions including the university, the museum, and the national park.

In her own commentary on her work, Belmore has related "Fringe" to such an interpretive framework as well, discussing how her gendered and racialized body – and that of the reclining figure in "Fringe – can be understood to "speak." Even as her body is fantasized as "speaking" of loss and disappearance in the colonial imaginary, her body simultaneously testifies to her endurance, a testimony that Belmore asks the viewer to hear and prioritize when "blood" resolves into beadwork and a wound on the mend:

> As an Indigenous woman, my female body speaks for itself. Some people interpret the image of this reclining figure as a cadaver. However, to me it is a wound that is on the mend. It wasn't self-inflicted, but nonetheless, it is bearable. She can sustain it. So it is a very simple scenario: she will get up and go on, but she will carry that mark with her. She will turn her back on the atrocities inflicted upon her body and find resilience in the future. The Indigenous female body is the politicized body, the historical body. It's the body that doesn't disappear.[i]

In this explanation, Belmore alludes to the ways that embodiment functions as a type of voicing that is not sonic-centric, and to the situatedness of listening/interpretation – where even if her body "speaks for itself," it will be heard and understood in multiple ways. For some, the Indigenous woman's body in repose evokes death, a mode of interpretation/listening that cleaves to the myth of the "vanishing Indian" and perpetuates the idea of settler colonialism as fait accompli. However, Belmore's own interpretive frame – offered both in her commentary and in the formal misrecognition that is central to the piece – serves as a decolonial poesis that counters this colonialist way of hearing the Indigenous female body. The misinterpretation of beadwork as blood, which is then revised on closer review, produces a counter point to colonial interpretive frameworks

that accounts for both settler colonial violence – including colonial practices of seeing and hearing – and Belmore's engagement with these violences. The Indigenous female body is not dead or disappearing, but resilient, politicized, sustaining, at once historical and future-minded, embodying what Anishinaabe scholar Gerald Vizenor terms survivance, "a sense of native presence over absence, nihility, and victimry."[ii]

The decolonial interpretive framework offered in "Fringe" can serve as a heuristic for Belmore's larger body of works, including two works that enact alternatives to colonial understandings of voicing and listening that have centered the human ear and vocal apparatus: *Ayum-ee-aawach Oomama-mowan: Speaking to Their Mother* (1991), where Belmore constructed a large wooden megaphone for participants to speak into and address the land directly, and *Wave Sound* (2017), where Belmore created four sculptural listening cone installations in Canadian National Park and reserve sites that invited visitors to listen to the land. Belmore's choice to use Banff National Park as a shared location between *Speaking to their Mother* and *Wave Sound*, and to install listening devices within spaces that the Canadian settler-state has designated as either National Park or reserve land, gestures toward a socially situated listening praxis. In an interview for *Canadian Art*, Belmore discussed how selecting Banff as a site for one of the *Wave Sound* installations was intentional, and for her represented a way of returning to and rethinking her work with *Speaking to Their Mother*.[iii] Whereas *Speaking to Their Mother* positions land as both listening to and reverberating with Native voices, *Wave Sound* invites all visitors to the National Park sites to take up the position not of voicing subject but instead of listener to each site's non-human presences, including the land and the

water. In addition to the different historical contexts of the two works' first iterations – the early 1990s and 2017 – *Wave Sound* perhaps also shifted the vantage point from speaking to listening as the context of the work's commissioning meant that the three aluminum cones were likely to be used primarily by non-Native visitors to the national parks.

Through my analysis of these two iterative performances, I propose that voicing and listening can be understood as a set of social relationships between people, non-human beings, and space/time. I bring Sylvia Wynter's critique of the overrepresentation of Man as the human,[iv] Macarena Gómez-Barris' theorization of decolonial gestures – "the smaller spaces and moments of decolonization"[v] – and Mishuana Goeman's concept of (re)mapping to bear on sound and performance studies, and in particular on the echo, a vibrational gesture that is central to both *Speaking to their Mother* and *Wave Sound*, and which I understand as a constitutive part of voicing and listening. The echo in these performances serves as a feedback loop between voicing and listening, a mediating force between space/place/time that facilitates, re-members, and enacts social relationships across bodies: human and non-human, alive and (supposedly) inert. As a vibrational event,[vi] the echo disrupts colonial assumptions of time as linear and space as empty, and proposes instead a listening practice that is attuned to how places reverberate with the sense memories of "past" events, demonstrating "past" events as ongoing and places as layered with multiple histories and relationalities. Through the work of Anishinaabe artist Rebecca Belmore, I examine how the echo functions as a decolonial gesture and

multisensorial (re)mapping that can generate alternatives to modernity's spatial-temporal-sensorial order and unsettle the coloniality of the voice.

Sound studies and musicology in particular has recently invested in unsettling sound from the ear.[2] Musicologist Nina Eidsheim, for instance, demonstrates the multisensory dimensions of sound that may be produced by any vibrating body,[vii] and in *The Race of Sound: Listening, Timbre, and Vocality in African American Music*, Eidsheim resituates voicing as produced by a community of listeners.[viii] In their article "Sound Studies Meets Deaf Studies," Michele Friedner and Stefan Helmreich point to work on low-frequency vibration as disrupting sound studies' ear-centrism as well as the hearing/non-hearing binary by focusing on low frequencies that are heard by feeling vibrations in one's body.[ix] Importantly, they note that perceptions of vibration are not uniform, but must be culturally and historically situated, and "may shift and mix synesthetically" even at the level of the individual[x] – something that I also take up in relation to the vibrational echo. I engage this critical work in sound studies to think about vibration in relation to place/space, decoloniality, and settler colonial time.

Engaging performance studies methodologies, I ask after the multiple effects of these works and I consider their historical and political contexts as co-extensive components of Belmore's decolonial poetics. In particular, I am interested in what Belmore's aesthetic choices *do* to the interlocking structures of settler colonialism,

[2] In her 1984 essay "Interstices: A Small Drama of Words," literary studies scholar Hortense Spillers also alludes to the kinesthetic, affective, and enfleshed dimensions of sound in her consideration of how black female vocalists utilized "the dancing voice embodied" to elaborate a theory of self, sexuality, and gender. Spillers, "Interstices," 166.

heteropatriarchy, and racial capitalism;[xi] how they speak to our mutual though uneven entanglements in these structures; and the multiple otherwise praxes of voicing, listening, and being that I understand them to offer. By activating the social relationship between people and land, both of these works enact alternatives to what Jodi Melamed has identified as a central aspect of racial capitalism: "the production of social separateness – the disjoining or deactivating of relations between human beings (and humans and nature)."[xii] Instead, they propose land, as well as humans and non-human beings, as possessing the capacity to voice. Registering the capacity for non-human voicings, I argue, requires understanding voicing outside of the *vocal apparatus model* discussed in Chapter One. Practicing what I term *voicing otherwise*, these two works suggest alternative orderings of the sensorial that do not reproduce the violences inherent in modernity's sensorial regime. Rather than a theory of voice that is restricted to the human and the sonic, Belmore's works invite a radical reconfiguration of voicing and listening as vibrational practices that enact a set of social relationships between people, non-human beings, and time/space. Intervening into the performance studies debate regarding whether performances are ephemeral or enduring, I demonstrate through Belmore's use of the echo as decolonial gesture that performances can be both ephemeral *and* enduring; as they shapeshift, they continue to reverberate and disrupt linear conceptions of time.

This chapter is comprised of three sections. In the first two sections, I provide my analysis of *Speaking to Their Mother* and *Wave Sound* to demonstrate how the use of echo, as decolonial gesture, disrupts Canadian settler time and space and offers an alternative spatial-temporal-sensorial arrangement. In section three, I consider how both

of these works activate the intertwined relationship between Canadian national parks and reserves – both of which the Canadian settler-state understands itself to be holding "in reserve" – that make national parks and reserves important sites of intervention in Belmore's works. My conclusion, the fourth and final section, considers the digital and museal echoes of these performances. My own interaction with these pieces has been through their digital presences. In addition, the art objects Belmore created for each – including the megaphone from *Speaking to Their Mother* and the listening devices from *Wave Sound* – have continued to circulate in museum exhibits in Canada and the United States.

Voicing Situated Relationality to Land

Belmore conceptualized *Ayum-ee-aawach Oomama-mowan: Speaking to Their Mother* during a 1991 residency at the Banff Center. Described by Belmore as a sound installation, *Ayum-ee-aawach Oomama-mowan: Speaking to Their Mother* is an overtly political, iterative performance that features a six-foot long, seven-foot wide wooden megaphone as the central art object. Highlighting the centrality of voice, land, sovereignty, and poetic action to this work, Belmore explains on her website that, "This object was taken into many First Nations communities - reservation, rural, and urban. I was particularly interested in locating the Aboriginal voice on the land. Asking people to address the land directly was an attempt to hear political protest as poetic action." Speaking through the megaphone generates a vibrational echo that confronts the speaker with their own relationship to the land[xiii] so voice becomes an enactment of situated relationality, which I analyze as essential to the work's decolonial poetics.

On her website, Belmore situates this piece in relation to the many protests mounted during the summer of 1990 "in support of the Mohawk Nation of Kanesatake in their struggle to maintain their territory," otherwise known as the "Oka Crisis." The so-called "Oka Crisis" involved Mohawk land that since 1717 had been repeatedly re-assigned to serve the political and economic aims of the various settler entities that claimed trusteeship and later ownership of the land despite the Mohawk nation's prolonged struggle to have their land rights honored via the use of multiple tactics – including petition, armed resistance, and legal challenges. In the summer of 1990, in response to the Oka mayor's announcement that the land would be used for a golf course expansion and housing development, fifty-five members of the Mohawk nation took up arms to defend their land and were met with settler state violence in the form of 2,650 Canadian soldiers.[xiv] Failing to situate this event within the larger structure of ongoing Canadian settler-colonialism,[xv] Canadian media coverage of the Oka Crisis relied on demeaning and de-politicized depictions of the Mohawk protectors as senselessly violent – a representational strategy that aligned with the Canadian settler state's continued silencing of Mohawk land claims, sovereignty, and personhood so that, in this case, the flows of capital could proceed with the construction of the golf course and condominiums. In a 1992 documentary by Métis filmmaker and activist Marjorie Beaucage, Belmore explains that while she first wanted to "stage the ultimate protest on Parliament Hill" – which indeed was one context in which this work was performed – she eventually decided to build a megaphone for and with Native people.[xvi] She elaborates, "And instead of aiming it at the government, and taking it and aiming it at that building

or at those people, I wanted to instead take it out to the people, to Native people, and turn it towards the land, so that the people could speak to our Mother, to the Earth…"[xvii]

Figure 2: Rebecca Belmore speaks through the megaphone in Banff, 2008. Rebecca Belmore, *Ayum-ee-aawach Oomama-mowan: Speaking to Their Mother*, (1991). Gathering, Johnson Lake, Banff National Park, Banff, Alberta, July 26th 2008. Photo: Sarah Ciurysek. Presented by the Walter Phillips Gallery as part of the exhibition 'Bureau de Change,' July 12 – September 28, 2008. Courtesy of Rebecca Belmore and of Walter Phillips Gallery, Banff Centre for Arts and Creativity. Purchased with the support of the York Wilson Endowment Award, administered by the Canada Council for the Arts. Accession #P08 0001 S.

Speaking to Their Mother's large, conical wooden megaphone can be disassembled into two parts for transport between performance sites. An electric handheld megaphone fits into the base of the wooden megaphone for participants to speak through and address the land directly. According to Belmore, "The beauty of the piece is that the enlarged size of the wooden form doesn't make the voice much louder, but it does shoot the voice much further so it finds an echo."[xviii] As this quote suggests, the megaphone's construction prioritizes the vibrational movement of the echo as

opposed to the amplification of the voice. Through an analysis of particular performative moments, I argue that the echo becomes a constitutive part of the performances and is one mode for reformulating a human- and sonic-centric practice of voicing to account for social and sensorial relationships between people, land, and non-human beings.

Turning the megaphone towards the land, as opposed to the Canadian government, enacts a refusal to engage in liberal recognition-based politics, which Glen Coulthard has argued maintain colonialist relations between Indigenous nations and the Canadian state.[xix] Whereas asking the Canadian settler state to recognize Indigenous sovereignty risks reaffirming the state's power to recognize or not, the vibratory politics of *Speaking to Their Mother* enact Indigenous sovereignty by bringing First Nations people and the land into relation with one another through the echo, reaffirming Indigenous nationhood as autonomous rather than reliant on settler state recognition. For instance, for the first performance in Banff National Park, Belmore invited 13 First Nations people to speak through the megaphone and address the land. Participants included members of the Stoney Nakoda nation,[xx] who thus used the megaphone to speak to their own land, which the Canadian state had forcibly removed them from between 1890 and 1920,[xxi] shortly after Banff (then Rocky Mountains Park) was designated as a National Park.

Since *Speaking to Their Mother*'s initial 1991 performance in Banff National Park, performances have occurred in 1992, 1996, and 2008 at multiple sites within Canada and the U.S, including Parliament Hill and the Kanesatake reserve – the site of the "Oka Crisis."[xxii] In 1992, "two years after the Oka Crisis and 500 years since the

landing of Columbus," Belmore, along with project assistants Michael Beynon and Florene Belmore, began transporting the megaphone using a cargo van, beginning with a performance at Parliament Hill in Ottawa and subsequently transporting the megaphone to "First Nation communities located on reserve land, towns, cities, and an active logging blockade."[xxiii] Belmore explains how part of the impetus for the work's 1992 tour was to be able to ground her work by receiving feedback and criticism from Indigenous communities rather than from white art critics.[xxiv] In line with Belmore's commitment to making community-grounded artwork, these performances were primarily by and for First Nations communities whom she collaborated with. For each of the ten stops on the tour, organizers from the communities Belmore visited selected the location and set the agenda for the megaphone's use.[xxv] Thus with *Speaking to Their Mother*, rather than bringing art to Native peoples as her first gallery job had required, Belmore chose to make art that was for and with Native peoples, an object that was highly personal in that it was from her own mind and feelings but also open to change and adapt to the needs of the communities she visited. Given that different indigenous peoples understand relation to the land differently, and not always as a Mother, this collaborative practice enabled the work to be taken up in ways that exceeded Belmore's initial framing of the work. For instance, although the title of the piece and Belmore's description of it refers to the act of speaking *to* the land, the content of much of what was offered through the megaphone could also be described as acts of speaking *with* or speaking *for* the land, such as to raise public awareness regarding extraction.

Figure 3: Rebecca Belmore, *Ayum-ee-aawach Oomama-mowan: Speaking to Their Mother*, (1991). Gathering, Citadel Hill, Halifax, 1992. Photo: Michael Beynon. Courtesy of Rebecca Belmore and of Walter Phillips Gallery, Banff Centre for Arts and Creativity. Purchased with the support of the York Wilson Endowment Award, administered by the Canada Council for the Arts. Accession #P08 0001 S.

Mediated through the six-foot wide, seven-foot long megaphone, the acts of voicing that *Speaking to Their Mother* invited were described as echoing across the sites where the megaphone was installed. Describing the beginning of the work's 1992 tour, Belmore explains, "We started the 1992 tour of the work in Ottawa on Parliament Hill where the voice echoed off the American embassy that was located across the street. It made me think about the border between the two countries and how it divides many reserve communities located in its midst."[xxvi] Echoing between Parliament Hill and the American embassy, the vibrational echo demonstrates these settler-state borders as violent ideological constructions that particularly impact Indigenous communities whose

lands are divided by the U.S.-Canadian border. At the same time, the echo demonstrates possibilities for these borders to be unmade, as the "intermaterial vibration"[xxvii] of the voice can traverse the ideological construct of the border zone as if there were no settler border, sonically (re)mapping spatial relationships. Thus, even when the megaphone has been directed toward governmental entities, the political and ethical imperatives undergirding the performance exceed the settler-state's colonialist logics and *Speaking to Their Mother* becomes an enactment of Native sovereignty.

Amplifying the reverberating quality of voicing, the megaphone facilitates an understanding of echoing as a constitutive part of voicing. The work allows for the spatial-temporal relationships (which are inherently social relationships) that shape everyday instances of voicing to become audible and sensible as such when the speaker is confronted with the echo of their own voice articulating their relationality to the land. In Beaucage's documentary, filmed during Belmore's three-day stop at the Wiggins Bay Blockade in the summer of 1992, where people addressed the clear-cut area of former forest through the megaphone and Belmore created a dead-tree forest memorial, Belmore describes what it was like to hear her voice echoing off of the land during the first performance in Banff:

> And when I first spoke through it in Banff and it echoed off the mountains and all over the place, and it was my voice, I could hear my voice way over there, separated from my body and bouncing off of and echoing off of Mother Earth, the land. And I really felt that, wow, I felt really humble because I felt so small. I felt that she's really powerful. And I felt my place as a human being as part of the land and as part of her. And that I have to respect. But also I felt really strong at the same time, because I felt that our people have lived here for so long and they're in the ground, and my parents are in the ground, and we have been here for so long, and she's listened to us for so long. It made me feel really good. It made me feel like I belong here. When, you know, that whole, the Bering Strait

> theory just flew out the window for me. Because I thought, we've been here for a long time, and this is my home. I don't come from anywhere else.[xxviii]

Whereas the settler-state abstracts land to understand it as property, for Belmore land is powerful, embodied, fleshy, and living. Hearing her voice echoing and bouncing off of the mountains affectively reminds her of her positionality and relationalities "as a human being as part of the land and as part of her," evoking feelings of humility, respect, strength, and belonging, a connection to home that is grounded in relationalities as opposed to an ideology of property ownership and enclosures. As Native scholar, writer, and artist Leanne Simpson in "I am Not a Nation-State" writes, "Our politics and our nationalism are not based on enclosures defended with violence, yet we still have homelands."[xxix] Distinguishing Anishinaabeg nationhood from the idea of the nation-state, Simpson describes nationhood as "a web of connections to each other, to the plant nations, the animal nations, the rivers and lakes, the cosmos and our neighbouring Indigenous nations" that is both "an ecology of intimacy" and "a series of radiating responsibilities."[xxx] The echo in *Speaking to Their Mother* vibrationally manifests such a web of connections and radiating responsibilities between those present at the work's installation sites: humans, non-human animals, plants, mountains, water, and land.

The vibrational production of these relationalities is functionally true for anyone speaking through the megaphone whether Native, settler, or "alien" – a fungible category that includes both African slaves and Asian migrants without eliding the differences between and among these populations, and which instead "clarifies their historical relationship to North American land, which was as exclusive and excludable alien labor forces."[xxxi] For instance, during the work's 1992 tour, then-constitutional minister Joe

Clark spoke through the megaphone at Belmore's invitation.[xxxii] However, that does not mean that everyone speaking through the megaphone would or should feel a sense of belonging to the land such as Belmore described in her experience. As Dylan Robinson noted during the work's 2014 installation at Gibraltar Point, a day marked by "resounding silences" from the large audience composed primarily of tourists and art students, speaking through the megaphone may also produce a feeling of non-belonging.[xxxiii] I understand Native peoples speaking through the megaphone to their own land as enacting what Beth Piatote terms sonic sovereignty: "the employment of sound to express legal claims, at times to contest the criminalization of sound production (such as legal restrictions on dancing, drumming, and singing), to sonically reclaim lost territory, or to express the unspeakability of indigenous claims within the American justice system."[xxxiv] However, as a decolonial gesture, the echo may also disarticulate settler connections/claims to land or strengthen Indigenous diasporic speakers' practices of nation-to-nation recognition of the land's caretakers.

These reverberations might also be thought of under the rubric of non-human ontologies, where rather than the land passively echoing back the human voices filtered through the megaphone, the land becomes an active participant in shaping what Nina Eidsheim terms the "intermaterial vibration" that constitutes voicing.[xxxv] Under this rubric, land is not a passive object to be acquired or a natural feature that can be universalized through a European planetary consciousness.[xxxvi] Rather, land is a Mother to be engaged, for the people indigenous to the land to voice their desires to, and who possesses the capacity to voice her own desires in return – a distinct departure from the

vocal apparatus model's fixation on human vocal cords. By including the land as a participant in this circuit of voicing, *Speaking to Their Mother* displaces the human as the universal voicing and listening subject. In addition, the act of speaking to the land through the megaphone and feeling the echo's reverberations throughout the body – in addition to the "touch" of sound that happens when our eardrum vibrates to the sound echoing back to/within us – troubles the boundary between the human/non-human divide. Such a divide adheres to a temporality that values particular forms of life and devalues the possibility of ongoing relations with/to those buried in the ground as a part of relationality to land, or of understanding human being as being part of the land.

The differing material conditions of the performance sites further demonstrate how the land becomes an active participant, as they impact the extent to which the reverberations will be heard by the human ear/body, or absorbed by the land. For instance, at the 2014 performance at Gibraltar Point, the megaphone was directed across a body of water, toward Toronto, and rather than reverberating back from or with the land, the voicings of the human participants seemed to be "swallowed up" by the water,[xxxvii] such that any felt or heard reverberation occurred on a much smaller scale, via the electronic handheld megaphone. This "swallowing up" or near-complete absorption of the voice by the water throws into relief the way that absorption is at work at each performance site, to different extents. In this case, the water's absorption of the voice might be thought of through its role as a co-participant, troubling distinctions between speaking to, for, and with as it takes in the spoken offerings and concerns, including questions Belmore directed to the people of Toronto: "How many people are you? How

much water do you have? How much land do you own? How much water do you have? How much land do you need? How much water do you need? How much land do you want?"[xxxviii]

In *Speaking to Their Mother*, echoing becomes a method of multisensorial (re)mapping that disrupts Canadian settler time and space and offers an alternative spatial-temporal-sensorial arrangement. Mishuana Goeman discusses how the imposition of a patriarchal, European planetary consciousness, which includes both the naturalizing of geographic concepts and of social relationships based on hierarchies and binaries, remains an ongoing component of settler colonialism today.[xxxix] Goeman charts Native women's efforts to refute colonization's organization of land and bodies through the materially-grounded discursive practice of (re)mapping: "the labor Native authors and the communities they write within and about undertake, in the simultaneously metaphoric and material capacities of map making, to generate new possibilities."[xl] While colonial acts of mapping and space-making have imagined space as empty via discourses of *terra nullius* and have served as a method of distancing, echoing in *Speaking to Their Mother* produces a rapprochement between the speaker and the land. Vibrations of the echo, as movement and return, constitute voicing as intersubjective – the vibrational movements of voicing that "return" to the speaker are no longer "their" voice alone if they ever were, but inflected with the contours of the land, while the land, too, is transformed by the voicings it absorbs: a multiply produced event of voicing. Audibly and tactilely experienced as a distributed process via the echo, voicing assumes the role of interface between humans, land, and non-humans: as the event of intermaterial vibration, voicing

demonstrates them as inter-constituted rather than discrete entities.[xli] At the same time, echoing, an event that is always multiple (a repetition with a difference), troubles linear understandings of time and space. The "return" of the echo reminds us that the past-ness of the past is not settled; rather, the reverberations of the echo mark "past" events as ongoing.

Belmore's use of the echo as a decolonial gesture exemplifies Belmore's call to "*hear* political protest as poetic action" (emphasis added). Understood as a form of decolonial poetic action, the echo in *Speaking to Their Mother* presents the possibility for the land's sensorial experiences in voicing and listening and enacts Indigenous sovereignty by vibrationally sustaining relationalities that exceed settler-state logics. Encompassing more than just its acoustic effects, voice is no longer primarily directed toward the human ear but toward the land, a non-human presence that may register the vibrations in ways that exceed the sonic as they exceed the human sensorium and the modern rational understanding of "sense" as in semantic meaning. Rather, the earth registers "sense" as vibrational. These intermaterial vibrations[xlii] move the human participants and the land, as well as any non-human beings present, not only through the (human) sensations of sound and touch, but also through the echo that disrupts linear understandings of time and colonial understandings of space, thus (re)mapping settler space, time, and sensorial orders, and physically manifesting a social relationship between people and land – or, to return to Leanne Simpson, "a series of radiating responsibilities."

Listening Relationally Through *Wave Sound*

While the echo in *Ayum-ee-aawach Oomama-mowan: Speaking to Their Mother* emphasizes voicing, Belmore's 2017 installation series *Wave Sound* uses the echo to refigure listening practices. For *Wave Sound*, Belmore along with her partner, artist Osvaldo Yero, created four largescale conical listening devices – three of cast aluminum and one that appears to be made of copper – that invited visitors to the installation sites to listen to the land. The aluminum listening cones were installed in three Canadian national park sites – Banff National Park, Pukaskwa National Park, and Gros Morne National Park – while the copper listening cone was installed on Chimnissing Island, reserve land of the Beausoleil First Nation. The listening devices were positioned with the wider openings facing bodies of water and the smaller openings propped up against rocky outcroppings in some cases (Lake Minnewanka in Banff) or on a small heap of large stones in others (Green Point in Gros Morne). To use the listening cones, visitors had to crouch or kneel on the ground, placing their ear and side of their head to the smaller opening.

Figure 4: The *Wave Sound* listening cone installed at Pukaskwa National Park. Photograph by Kyra Kordoski, *LandMarks2017/ Repères2017*.

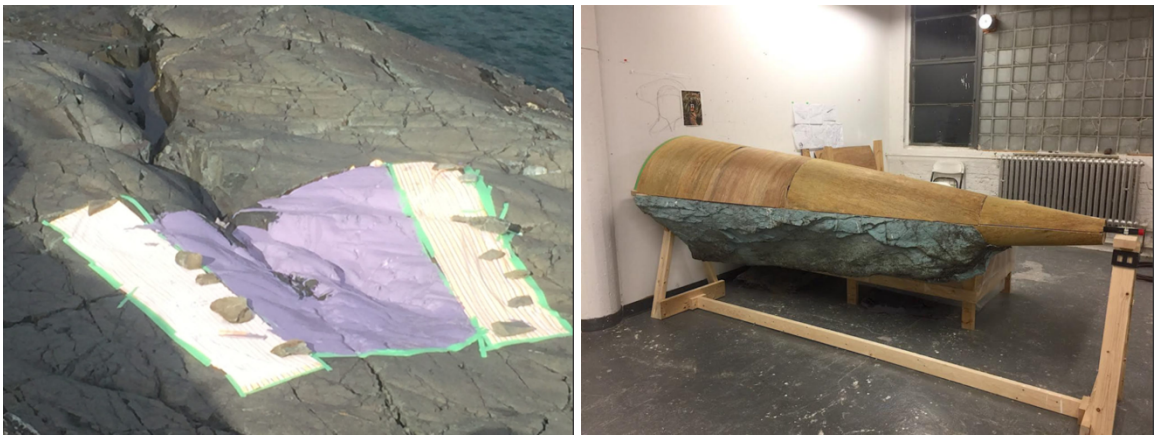
A temporary installation series, *Wave Sound* was commissioned as part of *LandMarks2017/ Repères2017,* a Canada 150 Signature Initiative commemorating the 150 year anniversary of Canada's Confederation. This initiative involved a partnership between the Toronto-based Partners in Art, Parks Canada, and 16 Canadian arts universities, and featured 12 commissioned artists, including Belmore. According to the project's website, "*LandMarks2017/ Repères2017* invites people to creatively explore and deepen their connection to the land through a series of contemporary art projects in and around Canada's National Parks and Historic Sites… *LandMarks2017/Repères2017* inspires dialogue about people, places and perspectives that have shaped our past and are

vital to our futures." On the one hand, this initiative seems to flatten relationality to land without accounting for the differential positions of Natives, settlers, and aliens. For instance, the practice of settlers "deeping[ing] their connection to the land" is constitutive of settler colonialism. In addition, while one purported goal of the project is to "inspire dialogue" about these differential histories and presents, because it's commemorating Canada's confederation and thus effectively celebrating the institution of the Canadian settler-state, this initiative participates in the erasure of First Nations sovereignty. "Inspiring dialogue" might be understood as a weak liberal placeholder that does not require the state or those engaged in the dialogue to commit to substantive change. Moreover, this celebratory, settler-state context implies a limit to the imaginary of how "people, places, and perspectives…are vital to our futures" – where the abolition of the Canadian state is probably not imagined by the Canada 150 funders as one such desired future – and raises questions regarding who is included in the "our" of "our futures." Nevertheless, Belmore's decision to create *Wave Sound* suggests that despite this initiative's colonialist, neoliberal-multicultural framing and funding sources, the installation of *Wave Sound* and the interactions these sculptures facilitated hold a potential to exceed the initiative's framework.

In a 2017 interview for *Canadian Art*, Belmore stated that in *Wave Sound*, "it's the body and the ability to listen—to listen well, and experience not what we think is the "quiet," but what is the world outside of our bodies. Moreover, it's about listening to the water and the land and all the other beings that live out there, too."[xliii] This praxis of listening that *Wave Sound* facilitates, I argue, is not only an acoustic practice, but rather

can be thought of as a praxis of multisensory listening[xliv] that remains open to hearing, feeling, and sensing "the world outside of our bodies" – a listening praxis that is capable of registering the echoes of the historical contexts and social-sensorial relationalities that condition how we listen, and to whom/what. As elaborated below, the construction and placement of the *Wave Sound* listening devices engage the echo as decolonial gesture to facilitate a situated praxis of multisensory and multi-temporal listening. Thus, I suggest that alongside the sonic echoes the listening cones register and amplify, *Wave Sound* – like *Speaking to Their Mother* – produces the possibility of attending to sensorial and spatial-temporal echoes as well. I define sensorial echoes as a form of multisensory experience, where one sensory experience resonates with another sensory experience. I define spatial-temporal echoes as occurring when the trace an event leaves on a place recurs through remembrance, so the presence of the "past" event is felt in another moment, in a way that represents a simultaneous return to and departure from that past moment, vibrationally refracted by the contours of different ways of remembering.

To make the listening devices for each site, Belmore cast molds from the features of the sites themselves – imprinted by time, erosion from wind and waves, and human and non-human use – thus shaping possibilities for how sound can travel, resonate, and be heard. For the aluminum listening cones, for instance, Belmore and Yero took silicone casts of rock formations at each site, which were used to make positive models. The completed listening cones were placed at their corresponding park sites where the castings had been made, functioning as a material/aesthetic echo not only of the megaphone but of the land where they were installed.



Figures 5 and 6: Pukaskwa silicone casting and Banff positive model.
Photographs by Rebecca Belmore

For me, this artistic practice and its resulting aesthetics underscore how listening can be defined as a set of social relationships between people and space. Rather than a smooth conical listening device, the contours of the land – inseparable from the histories of its formation, including the ongoing structure of Canadian settler colonialism that enables the land to be read as National Park property – filter the site visitors' sensorial experiences when listening through the cast aluminum cones. Listeners are invited, in part, to hear the history of settler colonialism, since the shape of the cone impacts its acoustics.

The conical shape of the listening devices both gesture toward the relationship between voice and disability – which I discuss in more detail in my next chapter – and present the listener with the situatedness of their listening. Feminist standpoint theory has argued for the importance of acknowledging that knowledge production is not objective but rather emerges from a particular location/person, and thus is necessarily partial and embedded in power.[xlv] Building on this intervention, scholars in sound studies have

critically engaged listening practices as practices of situated knowledge production, for instance by interrogating the racialized and gendered production of the modern listening self[xlvi] and investigating how "the listening ear" regulated cultural ideas about sound that contributed to the production of race.[xlvii] Similarly, the large conical structures of *Wave Sound* externalize what is typically imagined to be an internal process of listening through the human ear to demonstrate listening as situated, relational, and subject to power. The act of approaching the smaller opening to listen through the cone physically demonstrates that listening, too, occurs from a particular location. What I hear will be different from what you hear, not only because of different material conditions, but because of the different memories, social histories, positionalities, and relationalities that condition our listening praxes as interconnected to our lives.[xlviii] Listening, like voicing, is thus never just about a single sense or a de-socialized materiality; rather, listening and voicing are always connected to the social-historical context that produces the conditions to listen, to voice, and that has conditioned understandings of what it means to do so. By engaging the different place-based memories and orientations to this site that *Wave Sound* visitors carry with them (including and exceeding their different positionalities as Native, settler, or alien), *Wave Sound* evokes what may be thought of as spatial-temporal echoes.

The placement of the listening devices close to the ground, so that visitors must crouch, kneel, or sit on the ground to use them further facilitates this situated form of multisensory and multi-temporal listening.

Figure 7: The *Wave Sound* listening cone at Green Point in Gros Morne National Park. Photograph by Kyra Kordoski, *LandMarks2017/ Repères2017*

Such a pose works in opposition to the colonial pose of the surveyor, whose imperial eye scouts the land to map and bring into order/violence. To sit or kneel on the ground near a body of water is a re-orientation to the material components of land and water: the listener might feel the slight spring of the ground, the rockiness; they might taste, smell, and feel the lake water in the air and on the grass. Building on Eidsheim's description of voicing as "internal corporeal choreography,"[xlix] I argue that listening, too, is not only embodied but an extrabodied, relational posture. As opposed to the anthropological construction of "thick description"[l] that also animated the imperial eye and early travel writing's practice of cataloguing and anthologizing, through the acts of kneeling on the

ground and bending to listen through the metal cones, visitors are invited to listen relationally.[li] For Geertz, the ethnographic praxis of thick description involves first grasping and then rendering "a multiplicity of complex conceptual structures, many of them superimposed upon or knotted into one another, which are at once strange, irregular, and inexplicit."[lii] On the other hand, what I am calling "listening relationally" is not an anthropological or ethnographic mode of listening. Building on Ashon Crawley's theorization of the otherwise,[liii] I propose that listening relationally serves as one example of listening otherwise: the multiple otherwise modes of listening beyond the practices centered by "the listening ear."[liv] Listening relationally is an (extra/em)bodied praxis of listening that foregrounds the interwoven complexity of the social and sensorial, but asks listeners to defer any immediate recourse to grasping and rendering this complexity; instead, it asks listeners to suspend their assumptions about what they are listening to, and even their assumptions regarding how listening engages the senses, and what enactments of voicing are worth listening to or "count" as voicing. Listening through the listening cones for "the world outside of our bodies" may also enable us to hear how our own listening practices echo back to us when refracted through the cones' physical amplification of the land's features and social histories. Articulating a relationship between listening and indigenous nationhood, Audra Simpson questions whether "The very notion of an *indigenous* nationhood, which demarcates identity and seizes tradition in ways that may be antagonistic to the state, may be simply unintelligible to the western and/or imperial ear."[lv] Rather than erasing or smoothing over the different social histories of listening that frame each listener's experience, or advocating for a return to some

supposedly pre-conditioned state of listening, *Wave Sound* presents an occasion for listeners to practice and develop a skillset for listening otherwise.

I propose that, through encouraging such a listening experience, the listening devices of *Wave Sound* allow visitors to experience sensorial echoes. An experience of listening to the wind on the water, filtered through the listening cone and the listening praxis each visitor arrives with, may be experienced not only through the sonic, but may simultaneously engage other senses and reconfigure the colonial sensorial order that relies on separating not only the senses from one another, but the senses from the field of relationalities they arise in, engage, and (re)produce. In other words, *Wave Sound* produces an occasion for listeners to reorient themselves to a system of value by engaging in a situated, multisensorial act of listening and to re-evaluate their differing relations to the land, the water, and the non-human beings present at the site.

Sensing Resonances Across Space and Time

Both *Wave Sound* and *Speaking to Their Mother* engage site-specificity not only through a consideration of a site's material properties, but also through a consideration of the multiple social histories an interaction with a space can activate, and by centering Indigenous survivance and relations to so-called "national" space. The spatial-temporal echoes that *Speaking to Their Mother* and *Wave Sound* activate juxtapose the intertwined histories and presents of Canadian national parks and reserves – both of which the Canadian settler-state understands itself to be holding "in reserve" – including ongoing practices of Indigenous dispossession, resource extraction, and labor exploitation in the service of settler-state authorized transit. For instance, the definition of "reserves" in

Canada's 1876 Indian Act[3] maintains the British Crown's language of settler ownership and indicates the Canadian settler-state's interest in extracting a profit from reserved land by specifying that a reserve "includes all the trees, wood, timber, soil, stone, minerals, metals, or other valuables thereon or therein." The "Management and Sale of Timber" provision confirms this intent by allowing the Superintendent-General (a role the Indian Act assigned to the Minister of the Interior) – or anyone they authorize – to grant licenses to cut timber on reserve land and on "ungranted Indian lands" subject only to restrictions that "may from time to time be established by the Governor in Council." Performing *Speaking to Their Mother* at "an active logging blockade"[lvi] during the work's 1992 tour protests the Canadian settler-state's continued disregard for First Nations sovereignty, even on reserve land.

On November 25, 1885, nine years after the passage of the Indian Act and also under the jurisdiction of the Minister of the Interior, land that would later become Canada's first national park was "reserved" by the Canadian government with an eye towards resource extraction and capitalist development of transcontinental forms of transportation:

> His Excellency by and with the advice of the Queen's Privy Council for Canada has been pleased to order, and it is hereby ordered, that whereas near the Station of Banff on the Canadian Pacific Railway, in the Provisional District of Alberta, Northwest Territories, there have been discovered several hot mineral springs which promise to be of great sanitary advantage to the public, and in order that proper control of the lands surrounding these springs may remain vested in the

[3] While the Royal Proclamation of 1793 had already imagined the British Crown to have "reserved" land for the use of Indigenous peoples, the 1876 Indian Act, passed soon after Canada's confederation in 1867, codified both who would be recognized as an "Indian" and what would constitute a "reserve" according to the newly-confederated Canadian settler state.

> Crown, the said lands in the territory including said springs and in their immediate neighborhood be and they are hereby reserved from sale or settlement or squatting.[lvii]

Despite the claim that the lands will be "reserved from sale or settlement or squatting" and that the primary interest was in the mineral hot springs' "promise to be of great sanitary advantage to the public," capitalist development was in fact a primary motivating factor in the Canadian settler-state's decision to reserve the land surrounding the hot springs.[lviii] As historian Caroline Lieffers explains in her article "A 'Canadian Bethesda': Reading Banff as a Health Resort, 1883-1902," (white) pleasure and health were closely connected in the late-nineteenth century, and the Canadian government aimed to capitalize on the health culture of the day by reserving this land. For example, in June of 1885, before the land was reserved, Charles Drinkwater, the secretary of the Canadian Pacific Railway (CPR), had sent water samples from the hot springs to a public analyst. While the results did not indicate any health benefits, the Department of the Interior published the analyst's empirical results describing the water's odor, appearance, and chemical composition in their Annual Report and claimed that the springs' "remarkable curative properties … hav[e] thus been made apparent."[lix] As Lieffers describes, "Confident in the springs' curative potential, or at least in the impression of their curative potential, the government immediately began surveying the area and constructing roads, bridges, and 'other operations necessary to make of the reserve a creditable national park.'"[lx] These "other operations" included space allocated for luxury villas that according to then-Prime Minister John A. Macdonald were intended to be "leased to people of wealth."[lxi] Reflecting on the reservation of this land, Macdonald later noted,

““[I]t was of great importance that all this section of country should be brought at once into usefulness, that people should be encouraged to come there, that hotels should be built, that bath-houses should be erected for sanitary purposes, and in order to prevent squatters going in, the reservation was made.”[lxii] As Lieffers notes, historian Robert Craig Brown argued, “that Macdonald’s “doctrine of usefulness,” a commitment to exploiting the nation’s resources, underlay the government’s national parks policy.”[lxiii] This practice aligns in some ways with the Canadian settler-state’s commercial interest in reserves outlined in the Indian Act. While both forms of reserves were supposedly held outside of commercial interests, resource extraction has been a persistent exception that the Canadian government grants itself. By directing the *Wave Sound* listening devices at bodies of water, Belmore activates spatial-temporal echoes that recall how water has been used as a justification for settler encroachment.

Influenced by the national parks movement in the United States, in 1887 the Senate and House of Commons passed the Rocky Mountains Park Act, which expanded the reserved land to include Lake Minnewanka (a *Wave Sound* installation site) and formally designated the land near the hot springs as Canada’s first national park “reserved and set apart as a public park and pleasure ground for the benefit, advantage and enjoyment of the people of Canada.” Initially known as Rocky Mountains Park of Canada, this land held in reserve as a “pleasure ground” for “the people of Canada” would later become known as Banff National Park. However, this “public park and pleasure ground,” like the rest of North America, was not *terra nullius*. Between 1890 and 1920, the Canadian settler-state forcibly removed Indigenous peoples living on the

lands newly designated as Banff/Rocky Mountains Park. As historians Theodore Binnema and Melanie Niemi clarify, their removal had nothing to do with the preservation of the national park as a "wilderness" area, as "they were barred from Banff National Park (and other national parks) at a time that administrators assumed that it was acceptable for national parks to have permanent human residents."[lxiv] "[T]he benefit, advantage and enjoyment of the people of Canada" of Canada's first national park was thus contingent on the forced removal, assimilation, and legal disappearance of Native peoples that both the Rocky Mountains Park Act and the Indian Act aimed to facilitate. Along with the temporal and legal ties between the two forms of reserves, the formation and continued development of Canada's national parks can thus be understood as a tactic attempting to further consolidate Canadian settler colonialism both ideologically and materially. Through Belmore's careful practice of site-specificity, the spatial-temporal echoes Belmore's works generate unsettle Canada's claim to possess these "national" spaces, resituating them as Indigenous spaces.

As multi-sited and iterative, traveling works, both *Speaking to Their Mother* and *Wave Sound* also produce spatial-temporal echoes that recall how transportation, and particularly rail transportation in the case of national parks, illuminates the workings of the Native/alien/settler relation in Canada and speaks to uneven possibilities for movement within and across land the Canadian settler-state designates as reserves and national parks. For example, Belmore's 1992 transportation of the megaphone in a cargo van perhaps speaks back to the Indian Act's "Repair of Roads" provision, which made forced labor on public roadways at the direction of the Superintendent-General a

requirement enforced through the threat of imprisonment for "Indians residing upon any reserve, and engaged in the pursuit of agriculture as their then principle means of support." Not only does this provision attempt to alienate Indigenous peoples from the land, but it also attempts to redirect Native labor toward the construction of public roads to consolidate the settler-colonial state.

Regarding national parks, as historian Caroline Lieffers explains, the Canadian Pacific Railway (CPR) general manager and secretary "endorsed the idea of a national reserve, envisioning hoards [sic] of train travellers and a monopoly in the park; the Conservative government was heavily indebted to the company and the party's electoral success depended on the CPR's solvency."[lxv] Such speculation on the numerous elite visitors they might attract to Banff depended on the CPR's completion, which as Day writes, symbolically consolidated the white settler nation[lxvi] and also made travel across Canada easier and cheaper for settlers.[lxvii] And in fact, the Canadian settler government reserved the land surrounding the hot springs a mere eighteen days after the construction of the CPR was completed on November 7, 1885, mentioning that the hot springs were "discovered" near the CPR Station of Banff. However, the CPR management's exploitation of racialized Chinese labor became a condition of possibility for its completion, "as their 'cheap wages' saved Andrew Onderdonk, the contractor for the western section of the line, between $3 and $5 million and allowed him to escape bankruptcy."[lxviii] Chinese laborers were primarily recruited to work on the last 500 kilometers of the CPR, beginning approximately 300 kilometers to the west of Banff; this was the most dangerous section as it went through the Rocky Mountains. Yet railroads

ironically served as "lines to exclusion for the Chinese laborers who helped build them. In 1885, the same year the CPR was completed, Canada passed its first immigration restriction policy through the Chinese Head Tax, designed to deter laboring classes."[lxix] This policy followed the lead of the United States, which had passed Chinese exclusion acts following the completion of the U.S. transcontinental railroad (the Page Act in 1875 and the Chinese Exclusion Act in 1882).[lxx]

Installed in three national parks and one reserve, *Wave Sound* activates these enduring histories of uneven possibilities for travel and transport even as the sponsoring organizations used *LandMarks2017/ Repères2017* as an opportunity to promote rail transit. An April 6, 2017 Facebook post promoting the then-upcoming initiative asked, "What is your #LandMark? Tell us about it and enter for a chance to win the trip of a lifetime with VIA Rail Canada!" and encouraged visitors to call them or record their story directly on their website. While not immediately apparent from the Facebook solicitation, these transit-incentivized recorded stories would later be used to provide the sonic orientation between art installations for the project's interactive web exhibition, which remained active through 2019.

Conclusion: Unsettling Colonial Digital Spaces via Digital and Museal Echoes

While Belmore's *Wave Sound* listening devices were on display in their installation sites from late June through September 21, 2017, an interactive online exhibition was available through the *LandMarks2017/ Repères2017* website through 2019, and it is through this site that I first engaged with these works' interactive web presences. The aluminum listening cones were again displayed in Canada a year later,

from July to October 2018, as part of the Art Gallery of Ontario's (AGO) retrospective exhibit *Rebecca Belmore: Facing the Monumental*. Alongside this exhibit, the AGO uploaded audio recordings to SoundCloud that had been made at the National Park sites of the three aluminum listening devices (Banff, Pukaskwa, and Gros Morne). In addition to the digital and museum circulation of *Wave Sound*, the megaphone from *Speaking to their Mother* has been displayed in museum collections in the U.S. and Canada. The megaphone was featured in the AGO's 2005 exhibition *Speaking About Landscape, Speaking to the Land*, and in 2007, the Banff Centre purchased the megaphone and "audio and visual documentary of its travels" to be housed in the Kinnear Centre as part of its permanent collection.[lxxi] More recently, the megaphone has been displayed at the Justina M. Barnick Gallery at the University of Toronto (2014), as part of the *Prospect.4: The Lotus in Spite of the Swamp* citywide exhibit in New Orleans that coincided with the city's tricentennial (November 2017-February 2018), and at the Kitchener-Waterloo Art Gallery's *Post Script* exhibit (June 2018) that reflected on the political-aesthetic impact of *Speaking to Their Mother*. In this concluding section, I consider the digital and museal echoes of these artworks as ongoing and coextensive components of both *Wave Sound* and *Speaking to their Mother*.

The work of destabilizing the colonial space of the museum and the art gallery through subversion and sometimes refusal has been a longstanding component of Belmore's art practice, and I read the digital and museal echoes of *Speaking to their Mother* and *Wave Sound* as continuations of that trajectory. As museums continue to hold and display stolen objects and Indigenous remains as so-called artifacts, working with

museums as an Indigenous artist involves particular challenges and complexities. Formally trained at the Ontario College of Art and Design, Belmore discusses in Beaucage's 1992 documentary film how her relationship with her training in Western European art is often one of unlearning, as she prioritizes receiving criticism from her own community over white art critics:

> As an artist I'm accustomed to working in the art gallery where so-called contemporary art or weird things happen – those sculptures, those objects. But to take it out to people who don't really go to art galleries, who don't look at the history of Western European art, which is where I went to school. They can still relate to it, they have their own way of looking at things, and they can still assess it and criticize it…. I was brought up in a European education, and it's very challenging for me to go back to the people with what I've learned and to learn how to unlearn what I was taught, and make objects and make art that is for the people, and I want them to see it. And to make it with the people.[lxxii]

For Belmore, a beaver house dress she created titled "Rising to the Occasion" (1987) was one of her earliest successful attempts to make art "for the people," in opposition to her first gallery assignment, where she had been hired to bring her completed drawings to Indigenous peoples throughout northwest Ontario.[lxxiii] Her website situates "Rising to the Occasion" as one component of "Twelve Angry Crinolines," a silent parade organized by Lynne Sharman and staged by twelve women artists in Thunder Bay, Ontario in response to the Duke and Duchess of York's visit to Canada and colonialist galivanting, as they rode in a birch-bark canoe and toured a pioneer fort. For this performance, Belmore led the parade wearing a dress she had constructed after the Victorian crinoline dress style; the dress featured a hoop skirt with white fabric draped with red velvet, a full beaver house sewn into the back of the dress, a buckskin fringe, and British and First Nations tourist kitsch woven throughout.

Figures 8 and 9: Rebecca Belmore wearing her piece, "Rising to the Occasion." The dress has since been acquired by the Art Gallery of Ontario, making its own circuit through the colonial space of the museum, which I hear as a continuance of the bitingly satirical parade.

While the installations of the listening devices for *Wave Sound* required a process of negotiating with various settler entities (including, for instance, Canada150) and the ongoing colonial relationship between Canadian National Parks and reserves, the digital component of Belmore's *Wave Sound* intervenes into a digital space that interpolates web visitors into the colonial position of "explorer." Following a brief presentation of the project's funding and participants, the *LandMarks2017/ Repères2017* website directs web

visitors to turn on their speakers or headphones and suggests: “Using the stars to navigate, travel the land and experience a series of contemporary art projects in and around Canada’s National Parks and Historic Sites.” The various art installations and experiences are represented as stars that the web navigator can click on to virtually visit the sites and receive more information about each art project. This webpage also provides the option to see all visitors’ journeys, represented as green lines with thicknesses correlating to the frequency of that “route,” and which display the exact number of “journeys” when clicked, as well as all visitors’ starting locations, represented as pink dots, although “visitors from outside of Canada start in the Arctic.” This web circumnavigation seems to reproduce a European planetary subject, where relationships between experiences and installations are first placed in navigational relationship to one another. On returning to the main navigational page, visitors are eventually prompted with more information than geographical proximity; for instance, green lines mark “projects with similar themes” while pink lines indicate “associated academic institutions,” and a wavy, dotted grey line plots “my journey.” However, I contend that by beginning first and foremost with navigational relationships and relying on conventions of mapmaking, this website reproduces a colonial ordering of space.

Beginning my own “journey” in the Arctic, I am prompted to select a destination and informed that Michael Belmore’s artwork *Coalescence*, at the Prince of Wales Fort National Historic Site, is the project nearest to me. Instead, I opt to “visit” Rebecca Belmore’s *Wave Sound* installation in Banff National Park, and am led through a series of short animations of woodland settings. Depending on how I move my mouse, I can

marginally interact with the scene, shifting the frame slightly up or down, or moving from one side to another.

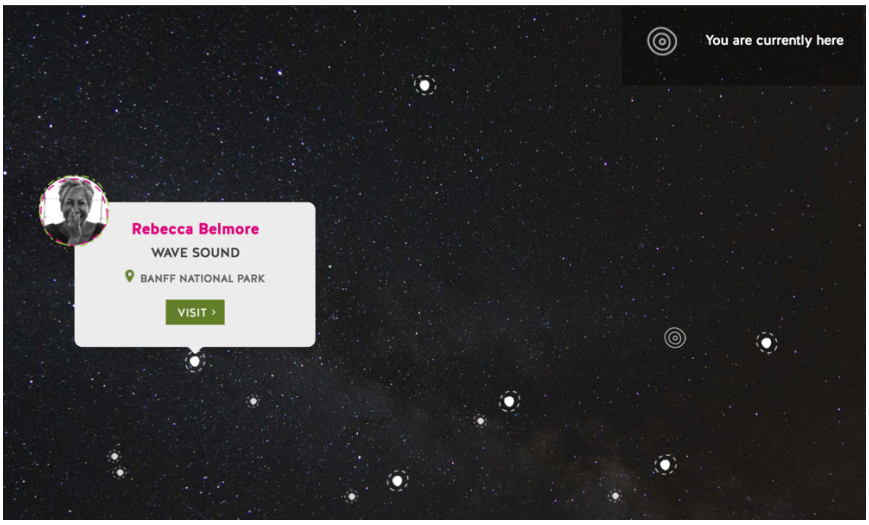
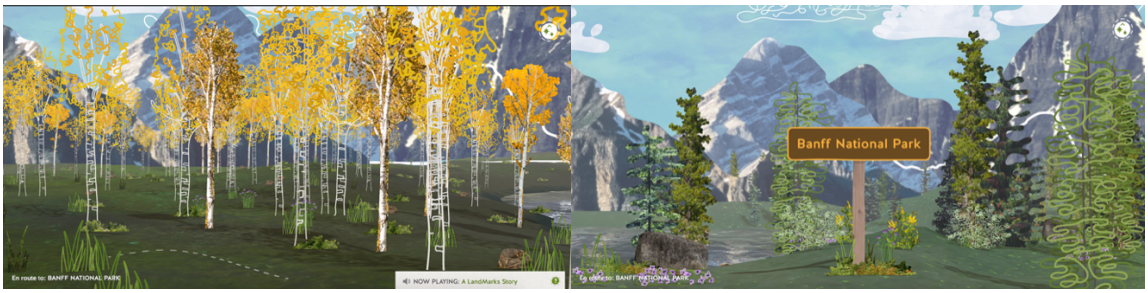


Figure 10: Screenshot from the beginning of my "journey" through the online exhibition, February 11, 2019



Figures 11-12: Screenshots from my "journey" through the online exhibition, February 11, 2019

As I move through these scenes, I hear audio clips first of someone speaking, referred to in the bottom righthand corner of the screen as "A LandMarks Story" – described as "public contributions from Canadians as they describe their personal landmarks – a very significant time or place in their lives" – and then of birdsong. Gray dashes plot my journey across these images of grass, trees, flowers, and mountains, devoid of people or

non-human animals apart from the audio component. Eventually, I am brought to the portal for *Wave Sound*, which features a photo of Belmore sitting on a rocky outcrop, looking out at the water as waves roil below, and I click a forward arrow to continue to the installation's main page. This main page features text that situates *Wave Sound* in relation to sound and provides a brief description of the installation as well as hyperlinked photos that direct to additional photos of the listening device construction process, the final artwork installation, and community events, and a Bandcamp page with brief site-specific audio recordings. Through my own various returns to this site over the course of writing, I notice that over the duration of the 2017 exhibit, only three *Wave Sound* sites are discussed on the website: Banff, Pukaskwa, and Gros Morne. Sometime in mid-2018, on one of these returns, I see that a fourth site has been added to the website: Chimnissing Island, the site of the copper listening cone.

While all four listening devices were commissioned for *LandMarks2017/ Repères2017*, the differential digital and museal circulation of the copper listening cone in comparison to the aluminum listening cones – alongside their different modes of construction – highlights the differential histories of the lands used to create these site-specific installations even once they have been removed from these sites. For instance, while the aluminum listening devices were all displayed together during the AGO's 2018 retrospective *Rebecca Belmore: Facing the Monumental*, the copper listening device was displayed earlier and on its own as part of the Art Gallery of Guelph's exhibition *150 Acts: Art, Activism, Impact* (September 2017-February 2018). In addition, while the *LandMarks2017/ Repères2017* webpage for Wave Sound now includes links to sound

recordings made at all four sites, hosted by Bandcamp, the AGO's SoundCloud page for *Facing the Monumental* does not include recordings made at the Chimnissing site. Instead, the description prompts visitors to the page to "Listen to soundscapes recorded at the three locations: Lake Minnewanka's shoreline in Banff National Park (Alberta); Lake Superior's ridge at Pukaskwa National Park (Ontario, near Ojibways of the Pic River First Nation); and Green Point's seaside cliffs in Gros Morne National Park (Newfoundland)." From this description, the phrasing "the three locations" without any mention of the Chimnissing installation implies that these three locations were the only three sites of *Wave Sound*'s listening cones. I read this as a digital echo of the fraught process of negotiating with colonial entities like museums, an echo which also registers in the Chimnissing Island installation's initial absence, then presence on the *LandMarks2017/ Repères2017* site. I wonder if the initial absence was at Belmore's own request to minimize settler presence on sovereign Beausoleil First Nation land, or if it was due to a technical issue or administrative oversight on the part of the web design team. Either way, the text on the website's main page – which has remained the same since before the Chimnissing Island page was added – reproduces this tension between naming and not naming the Chimnissing Island site as a part of *Wave Sound*. This textual description alternates between naming four and three sites as comprising *Wave Sound*, and claims the fourth, presumably the Chimnissing Island installation, to be within Georgian Bay Islands National Park, without mentioning the Beausoleil First Nation.[4]

[4] The full text on this main page reads: "Sound provides context, it carries information. Sound is a huge emotional driver. With a quartet of sculptural objects, Rebecca Belmore asks the question: Do we take sound for granted?

The movement of the megaphone from *Speaking to their Mother* through museum collections in the U.S. and Canada may also be considered as further iterations of the performance, particularly as travel and multiple iterations have always been a constitutive part of *Speaking to Their Mother*. When not in another museum, the megaphone resides at the Banff Centre for Arts and Creativity, where Belmore was working when she conceptualized the piece. On the Banff Centre's website, an article in their "Creative Voices" series concludes with a quotation from Belmore on the museum's acquisition of the piece: "'Banff is naturally the best place for this artwork to reside,' said Belmore. 'I hope that by leaving it in the care of the collection that it will continue to have a life of its own.'"[lxxiv] Interestingly, the museum as well has acknowledged the way the megaphone "continue[s] to have a life of its own," but has put this in terms of their ownership of the artwork. While this same article mentions that the Banff Centre purchased the megaphone "along with audio and visual documentary of its travels" in 2007,[lxxv] the

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Belmore's sculptures for LandMarks 2017/Repères 2017 encourage visitors to actually pause and listen to the natural sounds of the land. The four sculptures, situated in Banff National Park (AB), Pukaskwa National Park (ON), Georgian Bay Islands National Park (ON), and Gros Morne National Park (NL), vary in shape, responding and conforming to each natural site. Each sculpture amplifies the living sounds that are particular to the location. Each sculpture, in its own way, encourages us to hear and consider the land and our relationship to the land. Whether it's the Rocky Mountains of Banff with its ancient forests, running rivers and meadowland; Pukaskwa's rugged Lake Superior shoreline and birdsong; Georgian Bay's windswept archipelago; or Gros Morne's sea stacks and unique geological history. Wave Sound provides us with the natural soundtrack we may have missed before, the one that was there all along.
Rebecca Belmore's Wave Sound will be situated in Banff National Park, Pukaskwa National Park and Gros Morne National Park. The project will be exhibited for the duration of the season."
https://landmarks2017.ca/info/rebecca-belmore/wave-sound/

textual description accompanying its installation site there clarifies that "The work includes *all current and future* photo and audio archives of the performance, and is part of Banff Centre's permanent collections [emphasis added]."[lxxvi] Despite these institutional claims to property, *Speaking to Their Mother* has nevertheless continued to enable decolonial possibilities through voicing otherwise. For instance, while the megaphone was at the Justina M. Barnick Gallery at the University of Toronto (2014), curator Wanda Nanibush (Beausoleil First Nation), working with Belmore, brought the megaphone out of the museum to use it at Gibraltar Point on Toronto Island as part of an Indigenous women-led political action protesting the pollution of waterways. Such performances offer decolonial potentialities linked to the digital and museal, marking *Speaking to Their Mother* and *Wave Sound* as ongoing.

By producing the occasion to listen deeply to the continued echo and resonances of these spatially and temporally intertwined histories and presents of settler colonialism, Belmore's works offer decolonial potentialities that not only critique the prevailing settler colonial spatial-temporal-sensorial order, but also "offer a language of possibility, a way out of colonialism."[lxxvii] Enabling a multisensorial (re)mapping of space, time, and the senses, the echo enacts social-sensorial relationalities between people and space that cannot be contained or regulated by settler-state borders. Through the echo, *Speaking to Their Mother* and *Wave Sound* engage praxes of voicing and listening that produce otherwise to the interlocking structures of domination in which we are unevenly entangled, vibrationally demonstrating listening and voicing as multisensorial acts that are situated, intersubjective, and not exclusively human.

Endnotes

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[i] Belmore, in conversation with Kathleen Ritter.

[ii] Vizenor, *Survivance: Narratives of Native Presence*, 1.

[iii] Belmore, "Rebecca Belmore Wants Us to Listen to the Land."

[iv] Wynter, "Unsettling the Coloniality of Being/Power/Truth/Freedom."

[v] Gómez-Barris, *The Extractive Zone*, 13.

[vi] My understanding of the echo as a "vibrational gesture" or "vibrational event" is informed by Nina Eidsheim's theorization of "music as a vibrational event and practice." Eidsheim, *Sensing Sound*, 23.

[vii] Eidsheim, *Sensing Sound*.

[viii] Eidsheim, *The Race of Sound*.

[ix] Friedner and Helmreich, "Sound Studies Meets Deaf Studies."

[x] Friedner and Helmreich, "Sound Studies Meets Deaf Studies," 77.

[xi] Arvin, Tuck, and Morrill, "Decolonizing Feminism."

[xii] Melamed, "Racial Capitalism," 78.

[xiii] Belmore, "Rebecca Belmore Wants Us to Listen to the Land."

[xiv] Simpson, *Mohawk Interruptus*, 152

[xv] Wolfe, *Settler Colonialism and the Transformation of Anthropology*.

Kauanui "'A Structure, Not an Event.'"

[xvi] Belmore in *Speaking to Their Mother*, directed by Beaucage.

[xvii] Belmore in *Speaking to Their Mother*, directed by Beaucage.

[xviii] O'Rourke, "An Artist in the New Wilderness," 29.

[xix] Glen Coulthard, *Red Skin, White Masks*.

[xx] McMaster, "Towards an Aboriginal Art History," 91.

[xxi] Binnema and Niemi, "'Let the Line Be Drawn Now.'"

[xxii] DeBlassie, "Conquest, Consequences, Restoration," 52.

[xxiii] Belmore in Nanibush, "An Interview with Rebecca Belmore," 214.

[xxiv] Belmore in *Speaking to Their Mother*, directed by Beaucage.

[xxv] O'Rourke, "An Artist in the New Wilderness," 29.

[xxvi] Belmore, "Ayum-ee-aawach Oomama-Mowan: Speaking to Their Mother: Daina Augaitis and Rebecca Belmore in Conversation."

[xxvii] Eidsheim, *Sensing Sound*, 164.

[xxviii] Belmore in *Speaking to Their Mother*, directed by Beaucage.

[xxix] Simpson, "I am Not a Nation-State."

[xxx] Simpson, "I am Not a Nation-State."

[xxxi] Day, *Alien Capital*, 24

[xxxii] Belmore "Ayum-ee-aawach Oomama-Mowan: Speaking to Their Mother: Daina Augaitis and Rebecca Belmore in Conversation," 45.

[xxxiii] Robinson, "Speaking to Water, Singing to Stone," 236.

[xxxiv] Piatote, "Sonic Sovereignty in D'Arcy McNickle's *The Surrounded*."

[xxxv] Eidsheim, *Sensing Sound*, 164.

[xxxvi] Pratt, *Imperial Eyes*, 11.

[xxxvii] Robinson, "Speaking to Water, Singing to Stone," 237.

[xxxviii] Belmore cited in Robinson, "Speaking to Water, Singing to Stone," 235-236.

[xxxix] Goeman, *Mark My Words*, 2.

[xl] Goeman, *Mark My Words*, 3.

[xli] Here, I am in dialogue with Nina Eidsheim's work that both argues for "a reconception of sound as event through the practice of vibration" and resituates voicing as "intermaterial vibration." Eidsheim, *Sensing Sound*, 3; 164.

[xlii] Eidsheim, *Sensing Sound*, 164.

[xliii] Belmore, "Rebecca Belmore Wants Us to Listen to the Land."

[xliv] For a discussion of multisensorial listening, see Eidsheim, *Sensing Sound*, 148-152.

[xlv] Hartsock, "The Feminist Standpoint."

hooks, *Feminist Theory*.

Collins, "Learning from the Outsider Within."

Harding, "Rethinking Standpoint Epistemology."

[xlvi] Kheshti, *Modernity's Ear*.

[xlvii] Stoever, *The Sonic Color Line*, 13.

[xlviii] My critique here connects to Eidsheim's analysis of the cultural and material specificities of listening practices. Per Eidsheim, "what is sensed relates directly to how sound is listened to, and how the material interactions involved in listening are configured… the material circumstances, the spatiality of the material configurations, and the specific people who collectively participate in unfolding material articulations define what we more conventionally imagine as a fixed song, a piece of music, or a work." Eidsheim, *Sensing Sound*, 153.

[xlix] Eidsheim, *Sensing Sound*, 111.

[l] Geertz, *The Interpretation of Cultures*.

[li] Here, I am also in dialogue with Eidsheim's theorization of singing and listening as vibrational and thus inherently relational. While Eidsheim is arguing for the inherent relationality of all listening, a claim I agree with, here I am interested in specific techniques of listening that bring that relationality to the fore.

See Eidsheim, *Sensing Sound*, 179-183.

[lii] Geertz, *The Interpretation of Cultures*, 10.

[liii] Crawley, *Blackpentecostal Breath*.

[liv] Stoever, *The Sonic Color Line*, 13.

[lv] Simpson, "Paths Toward a Mohawk Nation," 114.

[lvi] Belmore in Nanibush, "An Interview with Rebecca Belmore," 214.

[lvii] http://parkscanadahistory.com/publications/nps/study-2.pdf. Cited on page 19-20. Footnote full citation: Privy Council Minutes, Library and Archives Canada, P.C. 1885-2197, 3

[lviii] Caroline Lieffers explains how the addition of "to the public" seemed to be an afterthought based on the copy of the Privy Council Minutes. See Figure 1, Footnote 61 in Lieffers, "A 'Canadian Bethesda,'" 16.

[lix] As cited in Lieffers, "A 'Canadian Bethesda,'" 15. See footnote 54.

[lx] Lieffers, "A 'Canadian Bethesda,'" 16. See footnote 58.

[lxi] As cited in Lieffers, "A 'Canadian Bethesda,'" 16. See footnote 60.

[lxii] As cited in Lieffers, "A 'Canadian Bethesda,'" 14. See footnote 51.

[lxiii] Lieffers, "A 'Canadian Bethesda,'" 14.

[lxiv] Binnema and Niemi, "'Let the Line Be Drawn Now,'" 725.

[lxv] Lieffers, "A 'Canadian Bethesda,'" 15.

[lxvi] Day, *Alien Capital*, 41.

[lxvii] Yu 2007, xvi cited in Day, *Alien Capital*, 42.

[lxviii] Francis, *Creative Subversions*, 77 cited in Day, *Alien Capital*, 42.

[lxix] Day, *Alien Capital*, 42.

[lxx] Day, *Alien Capital*, 42.

[lxxi] Frizzell, "Creative Voices: 1991 – Rebecca Belmore Gave the Voiceless a Megaphone."

[lxxii] Belmore in *Speaking to Their Mother*, directed by Beaucage

[lxxiii] Belmore, "Interview with Rebecca Belmore," 24.

[lxxiv] Frizzell, "Creative Voices: 1991 – Rebecca Belmore Gave the Voiceless a Megaphone."

[lxxv] Frizzell, "Creative Voices: 1991 – Rebecca Belmore Gave the Voiceless a Megaphone."

[lxxvi] Belot, *Inspired Magazine: The Banff Centre's Report to the Community*. Emphasis added.

[lxxvii] Smith, *Decolonizing Methodologies*, 204.

CHAPTER THREE

Undisciplining the Voice: Deaf Rage, Haptic Vocality, and Sonic Visuality in Christine Sun Kim's Sound Art

This chapter addresses the historical relationship between deafness and colonial definitions of voice that continues to structure contemporary hegemonic understandings of voice as aligned with sound and a particular genre of the human. Influenced by nineteenth-century vocal scientists discussed in Chapter One, in the late nineteenth century and continuing into the twentieth century, schools for the deaf imposed a colonial definition of voice by teaching oral speech skills instead of sign language. Represented by its supporters as a way to "modernize" deaf education, oralism – a pedagogical movement led by hearing people that prioritizes the exclusive use of oral speech and lip reading in deaf education – rested on the belief that oral speech was a fundamental component of human being.[i] As such, oralism relied on and circulated medicalized and pathologized understandings of deafness that set the stage for deaf people's targeting by eugenics projects, as under this rubric, their practices of voicing otherwise – including through manual languages, embodiment, facial gestures, artistic expression – set them at a distance from the category of the human and the colonial sensory order. The effects of this history persist to the present, as oralism has experienced a resurgence paralleling the rise of neoliberalism and the promotion of cochlear implants as a "cure" for deafness.[ii]

In relation to this history and oralism's neoliberal return, I analyze the contemporary work of Christine Sun Kim, a multidisciplinary sound artist whose work addresses the multisensory dimensions of sound and voicing, often by connecting to her

own experiences as a Deaf Korean American woman.[1] Kim's visual sound art and performance works unsettle oralist assumptions by creatively demonstrating multiple modalities of voicing, often reversing oralism's pedagogical assumptions by teaching hearing people how to hear and participate in practices of voicing otherwise. While oralism insisted on oral speech's "incontestable superiority… in restoring deaf-mutes to society"[iii] and relies on deaf students' corporeal (self-) mastery – deviations from which are subject to epistemological and corporal discipline and punishment – Kim's work liberates voicing from this carceral, colonial model by pursuing an undisciplinary pedagogy of voicing that interrogates the social production of voices. I understand this undisciplinary pedagogy to be both queer and decolonial: queer in that it destabilizes naturalized ideas about the voice (for instance, that voice is primarily acoustic, that the voice is produced by a singular subject),[iv] and decolonial in that it critiques and proposes alternatives to the colonial apparatus that maintains these ideas about voice, sound, and

[1] Whereas the lower case "deaf" has historically been used to define deafness in terms of a medicalized lack, Kim uses the capitalized "Deaf" to emphasize a "collective cultural identification and subjective consciousness." White Space Berlin, "With a Capital D" Press Release, http://whitespace-beijing.com/exhibitions_detail.html?id=90.
Early scholars in Deaf Studies attempted to designate the boundaries of what constituted Deaf Culture, outside of a medicalized understanding of deafness. See, for instance, Padden, "The Deaf Community and the Culture of Deafness."
Responding to the ways these definitions of Deaf culture privileged the experiences of white Deaf people born to Deaf parents, some scholars in Deaf Studies utilize "d/Deaf," "DeaF," or even the lower case "deaf" in their works in attempts to be more inclusive of the multiplicity of deaf experiences, while utilizing the capitalized "Deaf" seems to be the most common practice. In this chapter, I primarily utilize "deaf" when discussing the history of oralism as the capitalized Deaf was not in use at that time, with the exception of when I discuss the 19th century emergence of what later came to be known as Deaf culture. In my discussion of Kim's work, I follow Kim's usage and use the capitalized "Deaf."

the human as normative. I argue that by activating a queer and decolonial aesthetic practice, Kim's work testifies to the body's refusal to be bound, disciplined, and categorized, and repositions voicing otherwise as a multisensorial, embodied, intersubjective, and undisciplined mode of being.

Currently based in Berlin, Kim uses a range of mediums – including embodiment, technology, text, charcoal, and acrylic – to create visual and performance-based sound art that explores the relationship between sound, space, embodiment, and power. Kim's performance piece *Spoken On My Behalf* (2019, 2020), for instance, utilizes audio recordings of eight different interpreters along with three projection screens that display captions and images as Kim stands center-stage, juxtaposing her body and gestural vocabulary with the ways she is "voiced," as she writes, "sometimes involuntarily."

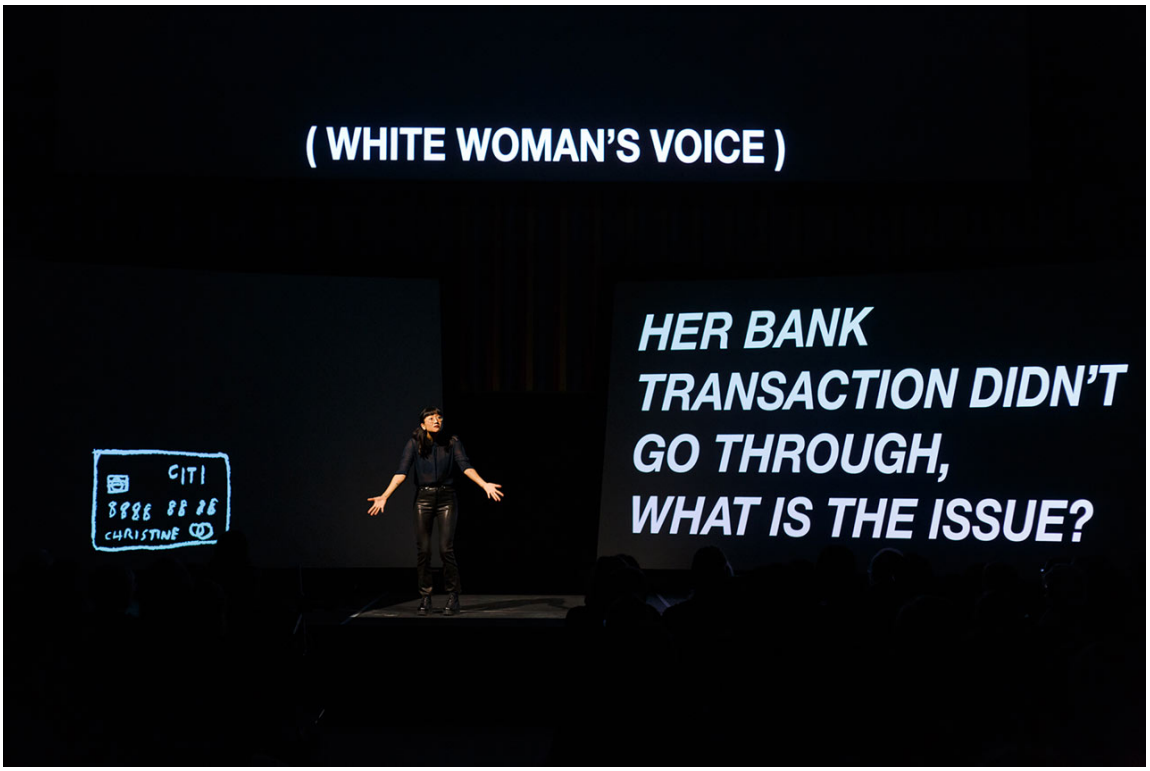

Figure 1: Christine Sun Kim performs "Spoken On My Behalf" at the University of Toronto in February 2020. Photo by Harry Choi. Used with permission.

In her description of the piece on her website, Kim explains, "As a Deaf person, voices come in many forms and are mostly functional: platforms, benefits, privileges, identities and hierarchies. In order to work with voices, there is a great deal of trust and collaboration involved to make my voices accurately represented."[v] Here, Kim's description of voices as socially and relationally produced departs from the vocal apparatus model's alignment of voice with the sonic only. Instead, voice is thought more expansively, as "com[ing] in many forms," and rather than voice as object, Kim's description of voices in terms of functionality and power resonates with Nina Eidsheim's proposition that voicing be understood "from the perspective of verbs rather than nouns."[vi] By discussing her voices in the plural, Kim also critiques the assumptions that

have linked voice with a singular essence; voicing here is intersubjective in that her voices are produced across multiple bodies, a collaborative practice that requires negotiation and trust to avoid the violence of being voiced involuntarily or inaccurately. On her website, Kim includes four photographs from the work's 2020 performance at the University of Toronto. In one photograph, Kim stands between projections of a drawn image of grains and text that reads "Do you have any milk substitutes?"; above her, the text "(Man's voice with a cold)" is projected on the third screen. In another photograph (Figure 1), Kim stands with arms outstretched beneath the text "(White woman's voice)". To her right is a loose drawing of her credit card, while text to her left reads, "Her bank transaction didn't go through, what is the issue?" As one hearing reviewer of the performance explains, there was not a simple correlation between the sound recordings and the sound captions on the upper screen, which Kim had primarily drawn from TV shows.[vii] Through such juxtapositions, Kim thus destabilizes the hearing audience members' presumed mastery and certainty of their sonic worlds and points to what Eidsheim identifies as the inherent instability in the acousmatic question of "Who is this?"[viii]

Recent work in Deaf Studies has importantly extended critiques of audism – a term coined by Deaf scholar Tom Humphries (1975), who defined it as "the notion that one is superior based on one's ability to hear or behave in the manner of one who hears"[ix] – to account for its systemic, institutional, and metaphysical dimensions as well as its interconnections with phonocentrism, and has argued for a theory of voice that includes Deaf voices. However, the majority of work in Deaf Studies continues to center an

assumed white, male, cis-, straight Deaf subject, and the field's engagement with colonialism, race, gender, and sexuality has primarily followed a framework of analogy (audism functions like racism; how is being Deaf like being Lesbian or Gay?) veering into appropriation (Deaf people are a colonized people) rather than a critique informed by intersectionality.[2] As Siobhan Somerville critiques in *Queering the Color Line: Race and the Invention of Homosexuality in America*, such analogical frameworks obscure those who inhabit multiple identifications and thus "The challenge is to recognize the instability of multiple categories of difference simultaneously rather than to assume the fixity of one to establish the complexity of another."[x] For instance, given that Deaf women experience higher rates of sexual violence than hearing women, how does audism impact Deaf women's experiences of gender? How does colonization order and

[2] Several chapters from *Open Your Eyes: Deaf Studies Talking* (2008) follow such analogous frameworks. For instance, Genie Geertz's chapter "Dysconscious Audism: A Theoretical Proposition" is based on Joyce King's work on dysconscious racism yet fails to complexify or unpack an interviewee's claim that "The black experience for black children is akin to the Deaf experience for Deaf children" (228). While MJ Bienvenu's chapter "Queer as Deaf: Intersections" does lay important groundwork by discussing the experiences of Deaf Lesbian and Gay people, including her own experiences as a Deaf Lesbian moving between Deaf, L/G, and Deaf L/G spaces, a significant portion of the chapter is devoted to the idea of "parallel cultures" and to comparisons between queer and Deaf people. In the "Parallel Cultures" section, Bienvenu points particularly to the common practice of "compar[ing] Deaf Culture with black culture" (267), noting that she herself had often done so, and that during a 1998 guest lecture she "decided to change the perspective and compare the Deaf community with the Gay community" (267). Paddy Ladd's chapter "Colonialism and Resistance: A Brief History of Deafhood" offers a compelling analysis regarding the ways that Deaf culture and communities pose a threat to the colonial order, yet centers settler, non-Native, and non-black Deaf people by discussing Deaf discourses during the eighteenth and nineteenth centuries as part of a "Precolonial History" (44) and by identifying "Deaf Cultures as colonized cultures" (50) who have been subjected to the "same patterns [sustained attempts to sever the intergenerational lineage]" as African Americans and First Nations tribes (57).

hierarchize sonic-social-spatial relationships, and how does that ordering of sonic space continue to differentially impact Indigenous peoples, Deaf people, and those who identify as both Deaf and Indigenous? Considering the history of eugenics projects targeting Deaf people, including current practices where in Australia pregnant people are counseled not to carry their fetus to term if it will be born deaf, a strength of many works in Deaf Studies is a critique of the medical model of disability that positions the hearing body as normative and the deaf body as deficient or in need of medical assistive surgeries to better approximate the hearing body. I see queer of color critique, which further foregrounds the normative as constructed via and in relation to intersecting structures of power including race, gender, sexuality, class, and nation, as offering an important lens through which to decenter the presumed whiteness and masculinity of Deaf Studies critiques. This chapter builds on insights from Deaf Studies, critical race sound studies, decolonial theory, and queer of color critique to argue for a reconceptualization of voicing otherwise as an undisciplined practice: one that is not so much about arriving at a "new" or "correct" definition of voicing, but that is about unfolding the social-sonic space to effectively hear multiple practices of voicing.

This chapter is organized into three parts. First, utilizing secondary sources from Deaf Studies, I provide historical background on deaf education in relation to colonialism and the rise of oralism. Noting a distinct shift toward oralism in the mid-nineteenth century North American settler context, I examine how nineteenth-century vocal scientist's ideas about voicing as connected to the sonic and to a particular genre of the human (Man2) were implemented in schools for the deaf. In particular, I utilize archival

research completed at Gallaudet University's Archives and Deaf Collections and in the Library of Congress's Alexander Graham Bell family papers to examine how Alexander Graham Bell, mobilizing his platform as both a well-known inventor and a professor in east coast schools for the deaf, advocated simultaneously for oralism and eugenics projects against deaf people. This advocacy culminated in the Milan Conference of 1880, an international conference that declared oral education superior to sign language instruction for deaf students, and that has had lasting impacts on deaf education.

In the next two sections, I examine how Kim's sound art critiques the rise of oralism and its enduring legacy by demonstrating alternative genealogies of voicing that are at once embodied, haptic, and visual. I argue that Kim's work destabilizes sound from the sonic to locate sound as socially produced and multisensorial, and to delink voice from the Western mind/body dualism. In section two, I analyze Kim's 2018 work "Degrees of Deaf Rage Within Educational Settings," which uses charcoal graphs to depict levels of rage up to "full on rage" at the Milan Conference of 1880 as an example of Kim's visual sound art practice. In section three, I analyze Kim's *face opera ii* (2013), a five-act opera in which a deaf chorus use embodied and facial expressions to decenter sound's importance to voicing, and *A Choir of Glances* (2013, 2014), a workshop and performance Kim facilitates in which hearing participants wear sound-blocking headphones or earplugs while developing their capacities to voice and listen otherwise.

Historical Context

In *A Place of Their Own: Creating the Deaf Community in America*, historians John V. Van Cleve and Barry A. Crouch link the commencement of literature on deaf

education with conquest. As they write, "The earliest records of deaf education come from Spain,"[xi] which by the late sixteenth and early seventeenth centuries had extracted considerable wealth and resources from the Aztec and Inca empires. They write:

> They drew from the Americas vast quantities of silver and gold that allowed merchants and the nobility to lead opulent, leisurely lives. Within this milieu, wealthy Spaniards who were the parents of deaf children could afford to hire learned individuals to instruct their children, and so the literature of deaf education commenced.[xii]

It is important to note that these "learned individuals" were hearing individuals, who often assumed that the practice of educating deaf children was a one-way process from hearing instructor to deaf student, where the hearing could educate the deaf for the purposes of participating more fully in the hearing world and especially in Christian religious experience, imagined to be accessed through the ear and the voice. As Van Cleve and Crouch discuss, while the Old Testament emphasizes respect for deaf people as "manifestations of the divine plan," the New Testament portrays deaf people as sick, awaiting cure, and even possessed.[xiii] Moreover, Paul's statement, "So then faith *cometh* by hearing, and hearing by the word of God" (Romans Chapter 10, Verse 17) was interpreted to mean that the deaf, because they couldn't hear, were "denied the possibility of faith" and thus could not be Christians.[xiv] In the Catholic church, the idea that deaf people could not be Christians was treated as official doctrine for centuries, and was typically attributed to Saint Augustine, who wrote that deafness "is a hindrance to faith."[xv] However, this interpretation ignored Augustine's writings on deaf people's capacity to receive faith through the use of bodily movements, signs, and gestures.[xvi] In *Understanding Deaf Culture: In Search of Deafhood*, Deaf scholar and activist Paddy

Ladd identifies this period of discourse on deaf education as characterized by paternalism, in that it "presupposed *Hearing masters or paterfamilias*, and *Deaf subjects*" (italics in original), and by what he terms the *pedagogical conditional*: the belief "*that Deaf people's attainment of humanity depended upon education*" (italics in original).[xvii] However, the "attainment of humanity" is by no means a neutral objective. As Sylvia Wynter demonstrates, this time period coincided with the not fully secularized redescription of the human "as the political subject of the state, in the transumed and reoccupied place of its earlier matrix identity Christian" – a shift that was effected by "what [Aníbal] Quijano identifies as the 'coloniality of power,' [Walter] Mignolo as the 'colonial difference,' and [Howard] Winant as a huge project demarcating human differences thinkable as a 'racial longue durée.'"[xviii] In this context, I read wealthy Spaniards' sudden interest in educating/disciplining their deaf children into the category of the human as an attempt to distinguish themselves and their children from Indigenous peoples, whose non-Christian belief systems and systems of governance and relationality that were not based on the nation-state model colonizers twisted into "evidence" of their inhumanity and justification for treating the land as terra nullius.

In addition, even at this time there was conflict between manualist methods such as fingerspelling (the use of the hands to spell letters) and oralist methods. For example, Juan Pablo Bonet, a Spanish priest who was hired by a wealthy Spanish family with deaf children, advocated for oralist methods in his 1620 volume titled *Simplification of the Letters of the Alphabet and Method of Teaching Deaf-Mutes to Speak* even as he cited a fingerspelling method documented by the Spanish monk Fray Melchor de Yebra. While

Melchor de Yebra had described fingerspelling as a method for deaf Catholics to be able to confess and confessors to be able to understand them, for Pablo Bonet, fingerspelling was a necessary intermediary method to be able to teach deaf students to speak, read, and write Spanish, with the end goal being their integration into hearing society.[xix] In his *Dissertatio de Loquela* (Amsterdam 1700), on which the German system of deaf education was based, Swiss oralist Johann Conrad Amman insisted that sounded voice is what made people human: "The voice is a living emanation of that spirit that God breathed into man when he created him a living soul" and compared "these unfortunate deaf" to animals while insisting on the inadequacy of "the language of gesture and sign."[xx] As Ladd notes, these same arguments, "the reification of the voice, centred in a [Western] Christian discourse, the inherent inferiority or inhumanity of Deaf people and the inadequacy of their language" dominated oralist discourses of the nineteenth century and continue to be advanced in contemporary arguments for the use of oralist methods of instruction.[xxi]

While acknowledging the existence of deaf people who already knew how to fingerspell and lipread, this early literature did not recognize the pedagogical labor that deaf students and deaf people in general engaged in to enable their families, communities, and in some cases, their instructors, to communicate with them. For instance, in *Words Made Flesh: Nineteenth-Century Deaf Education and the Growth of Deaf Culture*, historian R. A. R. Edwards discusses how in the eighteenth and early nineteenth century North American context, prior to the founding of schools for the deaf in North America, sources described deaf peoples' use of what were referred to as "home

signs"[xxii] – signs that deaf people came up with to communicate with people in their home – and later in the nineteenth century, "natural signs"[xxiii] – signs that deaf students had used prior to learning a more standardized sign language at a residential school. Rather than understanding deaf peoples' use of signs as somehow innate or a result of "nature" as the discourse surrounding "natural signs" claimed,[xxiv] I understand the use of so-called "home" or "natural" signs as a form of creative and pedagogical labor. Reading against the grain of the historical record, I imagine that this experience was not unique to eighteenth and nineteenth century deaf individuals, but that deaf individuals came up with a range of techniques to voice otherwise in contexts where they sought to communicate with one another and/or with hearing individuals. This multiplicity of undisciplined techniques of voicing otherwise stands in contrast to the disciplinary pedagogical logics of schools for the deaf, and particularly to the oralist agenda that understood voicing in the narrowest possible sense – as oral speech – and required deaf students to adhere to a strict corporeal choreography of their faces, tongues, and breath.

In North America, schools for the deaf were instituted in the early nineteenth century and largely followed the French model of instruction, which favored manualism – the use of signs – over oralism – the use of verbal and written language for instruction. An early exception was the Cobbs School, which opened in Virginia in 1815. The Cobbs School was opened by John Braidwood, whose grandfather had founded a well-known oralist school for the deaf in Edinburg, Scotland known as the Braidwood Academy, and operated on a Virginia plantation, out of the family mansion of the Bollings, a well-known and wealthy family with a number of deaf family members, some of whom had

attended the Braidwood Academy, and who claim to be descendants of Pocahontas and John Rolfe.[xxv] Braidwood, described as a drinker and a gambler whose debts had previously led to his imprisonment, "disappeared" in the fall of 1816 after Thomas Jefferson denied the school's proposed association with the University of Virginia and it failed to be as much of a money-making venture as he had hoped, and the school closed.[xxvi] While the Cobbs School was only open for a year and a half, and thus did not have a particularly great impact on deaf schooling in the United States or in Canada,[xxvii] it demonstrates how the move to institutionalization of deaf education in North America was tied to the tripartite structure of settler colonialism.

In addition, North American schools for the deaf primarily adopted a residential schooling model, where students lived and studied at the institution. In the United States, the first residential school for the deaf, The American School for the Deaf,[3] opened in 1817 in Hartford, Connecticut. Founded by Thomas Hopkins Gallaudet, a hearing American minister, and Laurent Clerc, a deaf French instructor who had graduated from and then taught at the National Institution for the Deaf at Paris, the American School became the model for residential schools for the deaf throughout North America.[xxviii] The first residential school for the deaf in Canada, the MacDonald School for the Deaf,[xxix] was founded in 1831 in Quebec City by Ronald MacDonald, a lawyer who, at the behest of the Education Committee of the House of Assembly of Lower Canada, had spent the previous year studying sign language under Clerc at the American School and teaching a

[3] Initially named the Connecticut Asylum for the Education and Instruction of Deaf and Dumb Persons. Van Cleve and Crouch, *A Place of Their Own*, 29.

class there under his supervision.[xxx] While it was only open for 5 years due to a lack of funding, the MacDonald School, like the American School, used sign language for instruction and employed former students as teachers. Former student Antoine Caron became a teacher at the MacDonald School,[xxxi] and of the 25 instructors employed by the American School from 1817-1842, five had graduated from that institution.[xxxii]

As opposed to the cultural genocide mission of Indian residential schools in the United States and Canada, residential schools for the deaf, by bringing deaf students into relation with one another – as well as with deaf teachers – on a larger scale than most of them had previously experienced, initially enabled the emergence of a Deaf community and what is now known as capital-D Deaf culture, a politicized understanding of what it meant to be Deaf that pushed back against the existing medicalized discourse that framed deafness as a malady or impairment that should be cured if at all possible.[xxxiii] However, from an institutional standpoint, schools for the deaf largely adhered to a mission of assimilation of deaf students into the religio-nationalist mores of a "virtuous citizenship"[xxxiv] and into the hearing community more broadly.[xxxv] Thus, for schools following the American School's model, "Learning English in its written form via the sign language, exactly as Clerc had, was the path to integration in the wider society"[xxxvi] – even as school administrators began to recognize deaf students as "a distinct community."[xxxvii] Moreover, as proponents of oralism – many of whom adhered to the medicalized discourse of deafness and advocated for the use of medical experiments to "cure" deaf children – gained footing within North American schools for the deaf, identification with Deafness as a cultural practice was further discouraged at an

institutional level, as the mission of schools for the deaf shifted even more towards one of assimilation.

Beginning in the 1840s, Samuel Gridley Howe, director of the Perkins Institute for the Blind, and Horace Mann, a member of the Massachusetts state legislature who had been an attorney for the Perkins Institute and a founding member of the school's board of trustees, began to advocate for the exclusive use of oralism in schools for the deaf. Edwards' *Words Made Flesh* provides a detailed overview of Mann and Howe's impact on this mid-nineteenth century shift towards oralism. As Edwards notes, influenced by their tour of Prussian schools for the deaf, which exclusively used oralist methods, Mann saw the use of oralism as a way to "modernize" instruction in American schools for the deaf and enable deaf students to join in "the project of building a common culture,"[xxxviii] while Howe hoped to make Perkins into a school that would serve deaf children as well as blind children.[xxxix] Writing in 1844 for the *Seventh Annual Report of the Board of Education*, Mann insisted that, "The power of uttering articulate sounds, of speaking as others speak, alone restores him to society."[xl] Here, Mann's emphasis on the importance of producing "articulate sounds" echoes the repetition of "articulate sounds" and "articulate speech" discussed in Chapter One that linked the goals of sound technologies such as the telephone to those of the discipline of elocution: the categorizing and hierarchizing of sounds. Moreover, similar to vocal scientists and pedagogues writing on the vocal apparatus, Mann claimed that speech was linked to what it meant to be human. He wrote that speech "has an extraordinary humanizing power, the remark having been often made, and with truth, that all the deaf and dumb which have learned to speak have a

far more human expression of the eye and countenance than those who have only been taught to write."[xli] In Mann's view, deaf people who signed or communicated through writing rather than through oral speech were thus placed at a distance from the category of the human, although his qualifier "more human" makes it not entirely clear whether he fully admits speaking deaf people into the category of the human either. According to Edwards, "Mann earnestly believed that speech alone would restore deaf people to the human family and enable them to participate in the common culture he was trying to create via the common school."[xlii] This same idea would be echoed almost verbatim in the resolutions passed by the Milan Conference of 1880, where oralist educators claimed that oral speech was uniquely capable of "restoring deaf-mutes to society."[xliii]

While Mann advocated for the creation of a "common culture" through the use of oralist methods, Howe tied this settler-nationalist vision directly to capitalist imperatives of productivity. Howe's work at the Perkins Institute for the Blind was initially motivated by his belief that, "public institutions… could transform unfortunates of any sort into useful and productive members of society."[xliv] The Perkins Institute was thus intended to create "self-sufficient citizens" who through education could "take a role in society and a place in the American economy."[xlv] However, by the 1840s Howe's views had shifted to a belief in the inherent inferiority of blind people based on their sensory "lack," assumptions which he brought to his work with deaf people as well. According to literary scholar Mary Klages, "Linking the capacity for language formation to physical sensation, Howe defined the body that was lacking a sense as incapable of full linguistic competence."[xlvi] In advocating for oralism, Howe was thus also driven by a belief that

deaf people were incapable and inferior in comparison to hearing people. As Edwards argues, "The oral training of the deaf, as Mann and Howe conceived of it, was one way to accomplish this cultural project of containment" by erasing visible signs of deafness, such as signing, from the public view, and thus reinforcing the privileged status of the hearing.[xlvii]

Following a period of increasing debates over manualist and oralist methods in the 1840s and 1850s, the Clarke School opened in 1867 as the first purely oralist school in North America. The Clarke School's opening was decided by the Massachusetts state legislature, which in 1867 had held a number of hearings to decide whether to open a school for the deaf in Massachusetts or to continue to send deaf children from Massachusetts to the American School. However, due to the tentative funding structure – where banker John Clarke had offered $50,000 to endow a Massachusetts school for the deaf, conditional on the school being an oral school[xlviii] – the arguments made for and against opening a school for the deaf in Massachusetts during the hearings were essentially for and against oralism vs. manualism. *When the Mind Hears: A History of the Deaf*, a key work in Deaf Studies written by psycholinguist Harlan Lane, and Edwards' *Words Made Flesh* chart the arguments and results of these hearings. In the hearings, in addition to advocating for the need to educate Massachusetts-born deaf students in Massachusetts and to start instruction at an earlier age, Howe reiterated three arguments to support his primary argument that the German system of oral education should be the new standard for schools in America: (1) that deafness, like blindness, was an "infirmity" that negatively affected deaf people's character;[xlix] (2) that the residential school model

should be done away with to prevent deaf people from associating with one another;[l] and (3) that teaching deaf students to speak required no special training, only patience, and therefore women would be the best choice in teachers as they were supposedly more patient and also more cost effective.[li]

Mobilizing a medicalized discourse of disease and health to argue that deaf students should board with hearing families, Howe claimed, "Like all other abnormalities, there should be a division among the community, subjecting them to the ordinary healthful influences of society."[lii] For Howe and for Hubbard, the ultimate goal of a manual education was to make deaf people "think in English, and have no other vernacular."[liii] During the hearings, Howe and lawyer Gardiner Greene Hubbard, whose daughter Mabel Hubbard would later marry Alexander Graham Bell, both of whom were arguing for the incorporation of a Massachusetts school for the deaf, also engaged in an intensive public campaign to advance the oralist agenda by publishing pamphlets and giving public demonstrations.[liv] Collins Stone, the then-principal of the American School, which remained committed to manualist methods, and who was arguing in the hearings to continue to send Massachusetts' deaf children to the American School, also relied on publications to defend manualism. In the *Fiftieth Annual Report of the Directors and Officers of the American Asylum* (1866), writing in direct response to Howe's insistence on the superiority of oralism, Stone argued that the pursuit of knowledge should be the focus of deaf education, and that manualist methods were more successful, particularly considering that oralists labeled deaf students who weren't able to learn to use oral speech as "deficient in intellect."[lv] In addition, for Stone, the oral speech skills deaf

students were able to acquire were “of little use to them” because hearing people had difficulty understanding them and moreover found their speech “disagreeable” to listen to.[lvi] As Edwards summarizes, “Stone invoked the argument made against oral education during the early nineteenth century, namely, that the deaf voice is not a hearing voice. The deaf voice is not a welcomed sound in the hearing ear. Being unable to hear voices, deaf people could not modulate their voices or control their tone. Most hearing listeners would find the deaf voice incomprehensible at best and offensive at worst.”[lvii] Stone reiterated these arguments during the third day of the hearings, where he argued “that the use of sign language was natural to deaf people and that it was the native language of deaf children.”[lviii]

Ultimately, in their report to the legislature, the committee sided with Stone and the manualists, concluding that sign language and fingerspelling were the most effective methods of instruction, although they agreed with Howe that the schooling for deaf students should start at an earlier age, similar to their hearing peers.[lix] However, as Lane puts it, “the representatives did want Clarke’s money” so they recommended a school be founded at Northampton for deaf students who were too young to attend the American School in Hartford.[lx] In the fall of 1867, the Clarke School opened as a residential school for the deaf that taught English oral speech only and forbade the use of any manual language. As Lane writes, “True to Howe’s promise, however, Clarke did hire unqualified females as teachers.”[lxi]

With the opening of the Clarke School, oralism gained more of a foothold in North America, and with Howe’s passing, Alexander Graham Bell, Hubbard’s son-in-

law, became the leading advocate of oralism. As discussed in Chapter One, Bell's commitment to oralism can in part be traced to his adherence to his father Alexander Melville Bell's system of Visible Speech, a system which Bell attempted to incorporate into Clarke and other east coast schools for the deaf. In addition, AG Bell had been raised in Edinburgh, Scotland, then worked in London, England, the original and subsequent sites of the Braidwood Academy, an internationally known oralist school for the deaf.

While the historical record does not establish a clear link between the Bells and the Braidwood Academy, based on my own archival research, I speculate that interconnections between teachers of oralism and elocution in Edinburgh and London dating to the eighteenth century (AG Bell's grandfather was also a professor of elocution) may have contributed to AM Bell's development of Visible Speech and to the Bells' views on voice and speech in general. In fact, in an 1894 address celebrating the 25th anniversary of the Horace Mann School for the Deaf, Bell notes that it was an invitation to teach deaf students oral speech at this school that brought him to the United States in 1871, and he explains, "As a student of the mechanism of speech, familiar with it from my childhood, this subject, in fact, having been the professional study of my family for three generations, I realized that deaf students whose vocal organs were perfect could be taught to speak."[lxii] In this speech, Bell connects the telephone to his work with deaf students, explaining that his experiments – including constructing a phonautograph (an early recording device that transcribed soundwaves onto paper or glass) and an apparatus using "a dead man's ear" – were driven by the question, "Why should we not make a machine to hear for them, a machine that should render visible to the eyes of the deaf the

vibrations of the air that affect our ears as sounds?"[lxiii] While vibration has been a recent point of contact between Deaf Studies and sound studies, Bell's interest in vibration demonstrates that it is by no means neutral ground and requires substantial contextualization as a theoretical and performative device – something that I take up further in Chapter Two.

Simultaneous to Bell's self-styling as an inventor and "teacher of the deaf,"[lxiv] Bell espoused eugenicist beliefs that he used to promote oralism, most famously in his 1883 speech to the National Academy of Sciences, subsequently published as "Memoir Upon the Formation of a Deaf Variety of the Human Race."[4] As Lane summarizes, seeking to banish the use of sign language and to discourage deaf people from "socializing, organizing, publishing, and marriage" with one another, Bell saw deafness as a physical handicap and advocated for the "forgetting" and erasure of deafness and Deaf culture.[lxv] Speaking at a conference of speech teachers in 1884, Bell insisted, "We should try to ourselves forget that they are deaf. We should teach *them* to forget they are deaf." (cited in Lane, 340). Considering Marita Sturken's proposal that "memory and

[4] While this is one of the most famous and frequently cited of Bell's speeches on eugenics, the Alexander Graham Bell Family Papers are replete with examples of Bell's eugenicist and anti-immigrant beliefs and activities that were published well into the twentieth century, including in the *National Geographic Magazine*. Additional speeches and publications of Bell's, troublingly categorized in the collection as "Contributions to Knowledge: Race Betterment," include: "On the Notation of Kinship" (1887 address delivered to the National Academy of Sciences), "A Census of the Able-Bodied: Its Relation to the National Defense and Eugenics" (published in Bell's own *The Volta Review* in 1910), "How to Improve the Race" (published in the *Journal of Heredity*, 1914), "Vibratory Hypothesis of Hereditary" (dictation published in the Beinn Bhreagh Recorder, 1915), and "Is Race Suicide Possible" (published in the *Journal of Heredity*, 1920).

forgetting are co-constitutive processes," in effect, Bell was advocating for the production of cultural memory, which Sturken argues is "a central aspect of how American culture functions and how the nation is defined. The 'culture of amnesia' actually involves the generation of memory in new forms, a process often misinterpreted as forgetting."[lxvi] Bell's call to actively "forget" makes audible the cultural work of producing new memories, and in fact, the cultural work of producing national memory was central to Bell's later work in his role as the second president of the National Geographic Society and in his eugenicist articles for the *National Geographic Magazine*, a publication founded on producing and circulating an ideology of colonial difference.[5]

In relation to the deaf, Bell's appeal to "forget" their deafness was perhaps an attempt to make their whiteness and proximity to Man2 more salient, as the normative deaf subject at this time had been produced as more likely to be white and more likely to be male through statistics and census data, and as infirm or misfortunate in distinction to the racialized figure of the "criminal."[6] Contrary to Howe, Bell believed that "Those

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[5] Bell's father-in-law, Hubbard, was one of the founders and the first president of The National Geographic Society, and Bell was the organization's second president. Bell's articles advocating for eugenics, such as "A Few Thoughts Concerning Eugenics" (1908) and "Who Shall Inherit Long Life?" (1919) were published in the *National Geographic Magazine* while Bell's son-in-law Gilbert Hovey Grosvenor was the magazine's editor.
[6] The *Second Biennial Report of the State Board of Public Charities* presented to the General Assembly of Illinois, for example, includes charts on pages 54-55 utilizing records from the 1860 and 1870 census supposedly demonstrating the "influence of race" and the "influence of sex" on peoples' likelihood to be "classed among the unfortunates" (50), a category that the report breaks into four categories: "deaf-mutes," blind, "insane," or "idiots." The deaf are presented in the first part of the report that focuses on cases of "Misfortune or Infirmity… in contradistinction to Crime" (11). For the report authors, "The impress of criminal dispositions and pursuits is stamped upon every feature and movement of the body – the dress, the walk, the skin, the eye, the shape of the hands and feet, the size and contour of the skull, the voice, the hair; all reveal it – not, perhaps, with

whom we term 'deaf-mutes' have no other natural defect than that of deafness,"[lxvii] yet Bell envisioned growing intermarriages among deaf people as risking "the production of a defective race of human beings [which] would be a great calamity to the world."[lxviii] For Bell, there were two main barriers to deaf people in the United States choosing to marry hearing partners: residential schools for the deaf and the "social intercourse" they promoted,[lxix] and the use of sign language, whereby per Bell, "The deaf-mutes *think* in the gesture language, and English is apt to remain a foreign tongue."[lxx] Bell thus advocated for a eugenicist program of social control that he termed "preventive measures" and that also serves as an apt summary of the oralist agenda: moving to day schools as opposed to residential schools, utilizing oralist methods that emphasized "instruction in articulation and speech reading"[lxxi] rather than sign language, and replacing deaf teachers with hearing teachers. Oralism was thus Bell's favored technique to discipline the deaf into a closer adherence to the social, acoustic, and embodied repertoire of Man2, which would allow them to "forget" their deafness as they "remembered" themselves as human and as culturally American, and thus might be less apt to marry deaf partners. For Bell, this cultural work was key, as he believed it to be

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certainty, but with sufficient clearness to awaken suspicion and to afford a clue" (195-196). While the report thus separates the "infirm" from the "criminal," they write, "we should be conscious of the difficulty of defining the precise line of demarcation and of deciding, in many instances, on which side of the line a particular individual stands" (195). In addition, the idea of "hereditary transmission" (196) is discussed in relation to both so-called infirmities (including deafness) and to supposed criminality, as the authors claim that "*moral* character may be and often is transmitted, in the line of descent" (196, italics in original). Notably, this report includes a paper presented by Alexander Graham Bell on the utility of "visible speech" as a method of instruction for the deaf. "Second Biennial Report of the State Board of Public Charities," *Reports to the General Assembly of Illinois* 3 (December 1872).

"doubtful whether legislative interference with the marriage of the deaf would be advisable."[lxxii]

Despite, or perhaps because of, his own familial and marital connections to deaf women, Bell applied this logic of forgetting to his personal life as well. In a letter to his wife Mabel, he lamented the inability of his mother, who was hard of hearing, to lipread, and wrote, "When I am with you dear and speak to you fully by word of mouth, I often forget that you cannot hear. I never do so with mama" (cited in Lane, 340). I read Bell's inability to forget his mother's deafness as related to his own highly personal fixation with and anxieties regarding understanding deafness as a heritable trait, as he insisted in his "Memoir" that "we must include the hearing and speaking members of their families before we can form an adequate conception of the number of persons who possess a predisposition towards deafness."[lxxiii] In attempting to "forget" deafness, he was also advocating for the forgetting of his own proximity to deafness via his mother, and staking a claim to belonging in the category of "the human."

In 1880, four years after Bell patented the telephone, the Second International Congress on Education of the Deaf, more colloquially known as the Milan Conference of 1880 or simply the Milan Conference, was held in Milan, Italy, and significantly impacted deaf education in Europe and North America. Organized by supporters of oralism, the convention almost exclusively invited educators who favored oralist methods, and invited only one deaf educator, James Denison, the Principal of the Kendall School. At the conclusion of the conference, the attendees voted on and passed eight resolutions affirming that oralism should be the sole mode of instruction for deaf

students. Edward Miner Gallaudet, then-president of Gallaudet and one of the few attendees who favored instruction in sign language, bemoaned that despite the fact that the composition of attendees was intentionally skewed to favor oralism, the *London Times* published an editorial shortly after the convention claiming that "no more representative body could have been collected than that which at Milan has declared for oral teaching for the deaf, and for nothing but oral teaching."[lxxiv] The Milan Conference's resolutions were widely adopted by European schools for the deaf and facilitated the increasing shift towards oralism in North America as well; with this shift to exclusively oral methods, deaf teachers were replaced with hearing teachers, and the focus of deaf education drastically narrowed to articulation and lip-reading.

Following the Milan Conference, Bell used his substantial political and financial capital to advocate for oralism and for North American schools for the deaf to adopt the Milan Conference resolutions. In 1887, using funds from his scientific endeavors, Bell founded the Volta Bureau, a library and research organization that in 1899 established *The Volta Review*, a publication that still exists to this day as "a professional, peer-review journal inviting manuscripts devoted to reporting scholarly findings that explore the development of listening and spoken language by individuals with hearing loss."[lxxv] As described in the proceedings of the World's Congress of the Deaf in 1904, the Volta Bureau was created "for the diffusion of knowledge relating to the deaf," and "As Dr. Bell has been the leading advocate of the Oral Method, the Bureau has been largely instrumental in diffusing his views on the subject."[lxxvi]

In his 1894 address, "Growth of the Oral Method of Instructing the Deaf," printed in 1895 and 1896, Bell further utilized his platform as a settler-capitalist "inventor" and so-called "teacher of the deaf"[lxxvii] to argue for a wider application of the Milan Conference's declarations of oralism's superiority. Combining capitalist beliefs of "the free market" with social Darwinism, Bell claimed that "Where you have a free competition of methods and schools, and a struggle among them for existence, natural selection will surely operate to bring about the survival of the fittest. Time will reveal the best."[lxxviii] Alongside his use of statistics and graphs showing that the use of oralist methods and the teaching of articulation had been steadily increasing in New England schools for the deaf as well as in schools for the deaf throughout the United States, Bell rhetorically imagined what it would be like to see the result of 100 years of oralism in the United States, by which time "Natural selection would have had time to do its work, and questions that perplex us to-day would then have received their final answer."[lxxix] Positioning Europe as a more advanced testing-ground for these questions as it had already experienced 100 years of struggle between sign and oral methods,[lxxx] Bell claimed that the 1880 International Convention of Teachers of the Deaf in Milan had "finally settled" the question,[lxxxi] and that the subsequent adoption of oral methods by France in particular represented "an acknowledgment of the intrinsic superiority of the oral method."[lxxxii] On this basis, and bringing in another chart demonstrating that oralism was the dominant method of instruction "throughout the world,"[lxxxiii,7] Bell asserted a

[7] In an Appendix to his speech, Bell included a chart which shows that "the world" here largely meant Europe, nations that had been colonized by Europeans, and imperial powers. The countries included were: Australia, Austria-Hungary, Belgium, Brazil,

logic of Manifest Destiny, stating that the oral method's use in the United States was growing and was "undoubtedly destined to much greater expansion in the near future."[lxxxiv] Effectively aligning oralism with (settler) colonialism, Bell summons scientific racism's discourse of social Darwinism to position sign language as the instructional method that has been naturally deselected, and oralism as "the fittest" method that was "destined" for expansion and whose "intrinsic superiority" and dominance was "settled."

Works in Deaf Studies have argued that "the dynamics of audism principally take the form of colonial relations" as these dynamics are tied to a regime of normalization, and have "explored parallels between colonization and the Deaf experience, through the eradication of indigenous language, education, values, and history."[lxxxv] While I do argue that oralism was a colonial method of instruction, I do not do so through a framework of analogy, but instead by focusing on how oralist methods and assumptions were used to support colonial power structures and institutions, such as the settler nation-state. The limitations of an analogical framework that frame sign language as an indigenous language and Deaf people as a colonized people are that, in addition to eclipsing those who are both Indigenous and Deaf, it fails to account for the ways that "sign language

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Canada, Denmark, France, Germany, Great Britain and Ireland, Italy, Japan, Luxembourg, Mexico, Netherlands, New Zealand, Norway, Portugal, Russia (including Courland and Finland), Spain, Sweden, Switzerland, and the United States. Bell, "Growth of the Oral Method of Instructing the Deaf," 21. *Speech by Alexander Graham Bell*. 1894. Manuscript/Mixed Material. http://hdl.loc.gov/loc.mss/magbell.37600101.

migration often follows colonial rule"[lxxxvi] and it erases the ways that deaf settlers themselves participate in settler colonialism.[8]

However, the implication of (settler) colonialism in Bell's speech was not just a matter of rhetorical flourish, which becomes apparent when the transnational focus is shifted beyond the North America/Europe relation. In fact, while deaf students were among the first subjected to oralist methods, such as learning articulation via "visible speech," in an 1875 lecture delivered at Boston University that included an "exhibition of the power of deaf-mutes to talk," according to a press report Bell claimed that the "visible speech" system could be understood as a "universal language, since there is no sound which may not be expressed by it" and asserted that it was being used to "reform" "the Chinese spoken language into written language."[lxxxvii] Per the press report, "It takes a Chinaman as long to learn his written, idealogical [sic] language, as it does for an Englishman to learn a foreign tongue; while, to learn this new language, by the 'visible speech' system, requires but a few days."[lxxxviii] Through an orientalist logic, the oralist method of visible speech was depicted as a "wonderful invention"[lxxxix] of Western science that was able to save the Chinese, who were depicted as struggling to learn their own written language. After drawing "the representation of the human face"[xc] on the blackboard:

> He [Bell] showed that on the principle of the 'visible speech' system alone can the scientific language so long sought after be founded, and hinted at the vastness of the field which is open to competent teachers of the system; showing how

[8] In the mid-nineteenth century, for instance, some deaf students at the American School advocated for the creation of a deaf community, and made plans "to emigrate to the West and settle in a common place." Bell, "Memoir Upon the Formation of a Deaf Variety of the Human Race," 45. Bell cites the *American Annals of the Deaf*, Volume X, page 73.

> successfully by its aid missionaries have been able to work and give a written language to nations in every part of the globe. Japan is now seeking to find – what she as well as many another nation lacks – a written language; and, besides the department of deaf-mute instruction, the competent student will always find abundant scope as well as need for his services.[xci]

As this pre-Milan Conference speech demonstrates, Bell's vision for the "much greater expansion" of oralist methods was not limited to deaf students in the North American settler context. Rather, Bell imagined "visible speech" as a tool to support and justify colonial intervention, as part of the disciplining mission of the "white man's burden."

What Bell's address on the "Growth of the Oral Method of Instructing the Deaf" failed to mention was the political and financial power supporting the oralist movement – including the political power he himself was lending through making and subsequently publishing this speech that appealed to claims of objectivity via statistics and "science." As a result of Bell's fervent advocacy for oralism and an application of the Milan Conference's resolutions to North American schools for the deaf, while simultaneously claiming to be "a friend of the deaf," in 1907 he was singled out as "the most to be feared enemy of the American deaf, past and present" by George Veditz, then-president of the National Association of the Deaf.[xcii]

Kim's visual sound art via "Degrees of Deaf Rage Within Educational Settings" (2018)

Christine Sun Kim's 2018 work "Degrees of Deaf Rage Within Educational Settings" responds to the legacy and enduring influence of oralism and the medicalized model of deafness within educational contexts. Displayed at contemporary art gallery White Space Beijing as part of Kim's solo exhibition titled "With a Capital D," this work

uses charcoal graphs to depict levels of Deaf rage up to "full on rage" at the Milan Conference of 1880 and is one of a six-piece "Deaf Rage" series that diagrams levels of Deaf rage in various contexts, including institutional settings, while traveling, and in the art world. Through my analysis of "Degrees of Deaf Rage Within Educational Settings," I argue that Kim's visual sound art rejects the colonial model of voicing implemented in schools for the deaf by utilizing a queer aesthetics and temporality to explore the visual, tactile, and embodied dimensions of voicing.

"Degrees of Deaf Rage Within Educational Settings" depicts six types of angles of increasing magnitude, each of which is labeled and accompanied by a short description (Figure 2). According to Kim, "I always find the best way to communicate with a wider audience who are not deaf is to use a format that people can easily understand. It's like mathematical angles. How much rage do I have? You can see it in the size of the angle."[xciii] The hand-drawn, all-caps labels and descriptions play with the double-meanings of the names for angles and critique the educational system's continued centering of hearing subjectivity that devalues Deaf people and practices of voicing otherwise. For instance, while an acute angle in mathematics refers to an angle between 0 and 90 degrees, Kim's smallest angle is labeled "Acute Rage" and the description here reads, "Cannot enroll in the classes we want because only the classes that are most popular among deaf students get interpreters." Modifying "rage" instead of "angle," acute takes on meanings that exceed its mathematical context. Rather than a "small" rage, I

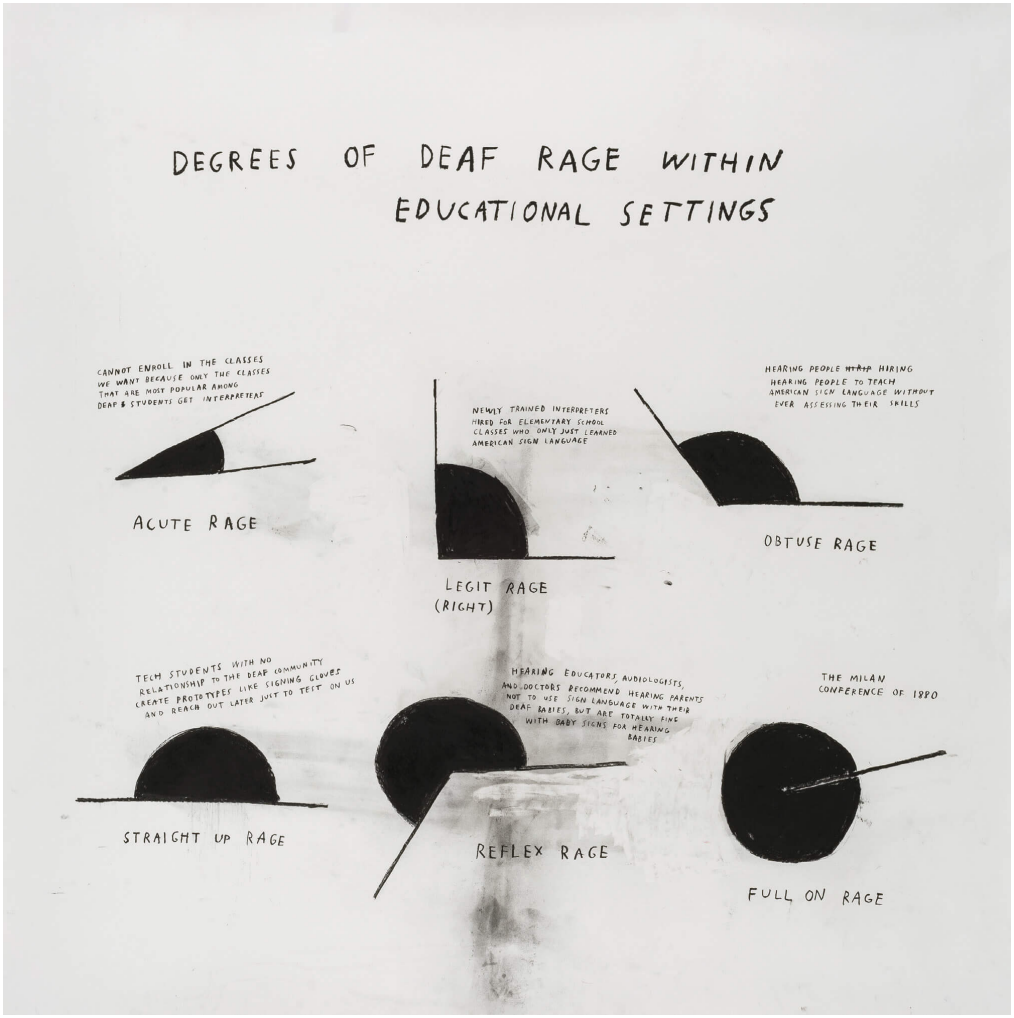

Figure 2: "Degrees of Deaf Rage Within Educational Settings" (2018). Photo by White Space Beijing and Yang Hao 杨灏. Used with permission.

read the "Acute Rage" to mean a severe or intense rage – that this is the point of departure. An intensified feeling of anger, rage is a particularly powerful emotion, and as Audre Lorde theorizes in "The Uses of Anger," can be an effective tool to radically alter oppressive conditions. Kim's choice to use rage as the focus of the series and to transpose her rage into graphical depictions points to the way that assumptions about sound structure normative understandings of emotions and their expression. The charcoal drawings thus serve as a medium to make Kim's Deaf rage perceptible for hearing audiences. While oralist critics denigrated sign language as "a picture-language… [that] can no more contain the difficulties of written language or suggest them than can the painted picture upon the wall,"[xciv] I understand sign language as a method of voicing to be a given, and I read visual art for its expressive complexities of timbre, texture, and technique that unsettle the presumed mastery of the sounded voice and the written word. Using visual art as a method of voicing otherwise, Kim engages in an act of sensorial translation that produces the occasion for the viewer/listener to hear her Deaf rage, or in Lorde's phrasing, "to stand still, to listen to its rhythms, to learn within it, to move beyond the manner of presentation to the substance, to tap that anger as an important source of empowerment."[xcv] "Degrees of Deaf Rage" comprises both critique of a hearing-centric educational world, and the simultaneous production of an alternative political-aesthetic practice that emphasizes voicing otherwise as an undisciplined mode of intersubjective being and embodiment that activates multiple sensory and temporal possibilities.

In Kim's textual descriptions, I read across temporalities—or what I conceptualize as *temporal juxtaposition and resonances*—to hear a critique of the scientific-medical-pedagogical apparatus that upholds a version of "the human voice" which centers the sonic and Man2 – who is not just Western and bourgeois, but also hearing. For instance, "Degrees of Deaf Rage" utilizes a non-linear temporal structure, where the linear progression of the angle sizes does not follow a linear temporal progression, but rather builds to Kim's full-on rage (a full rotation) at an event from the nineteenth century: "The Milan Conference of 1880." This placement and the intensity of rage positions the Milan Conference of 1880 as a foundational violence, the resonances of which are still felt in the present moment. By using an emotional response – full-on rage – to demonstrate the continued presence of this so-called "past" event, the work critiques how oralism and its attendant ideologies of voice and the human continue to dominate pedagogical practices in general and Deaf experiences with education in particular.

Using this framework of temporal juxtaposition and resonances as a guide, I read the remaining angles as engaging a practice of cross-temporal critique as well. For instance, side by side, the two angles following the "Acute Rage" depiction are a right angle labeled "Legit Rage (Right)" and "Obtuse Rage" (an obtuse angle). Respectively, the associated textual descriptions read, "Newly trained interpreters hired for elementary school classes who only just learned American Sign Language" and "Hearing people hiring hearing people to teach American Sign Language without ever assessing their skills." These scenarios recall not only contemporary ASL hiring practices, but also

Howe's conviction that special skills were not required to teach deaf students to speak, and that at Clarke, hearing teachers' patience and interest – filtered through a racialized and gendered cult of domesticity framework – would take precedence over their teaching experiences. In Kim's description for Straight-up Rage (a straight angle), which reads, "Tech students with no relationship to the Deaf community create prototypes like signing gloves and reach out later just to test on us," I hear reverberations of the historically fraught relationship between Deaf people and communications technology. For instance, Lane critiques Alexander Graham Bell's development of the telephone as linked to his fervent support of oralism in schools for the deaf via his long-held desire to "make things speak" – particularly given Bell's own admission that he was "more interested in *things* than people" and in a thingified version of people, "in people wholesale rather than in persons individual."[xcvi] More recently, some Deaf people have critiqued the push to use cochlear implants over and above sign language as ineffective and harmful to Deaf children's language and social development and as an impediment to their access to Deaf culture later in life, by which time a majority of those who received cochlear implants as children have removed them.

The assumptions driving these technologies – like the technologies behind signing gloves that seek to translate sign language into text or audio speech – are that Deaf people should assimilate to hearing norms as much as possible, through the use of prosthetics or oral speech, rather than that hearing people could learn sign language or benefit from an

auto-captioning device.[9] Moreover, with signing gloves – a technology that has been repeatedly explored since 1983, when a Bell Labs engineer created gloves that used the American Manual Alphabet for data entry, and more recently with SignAloud (2016) and Sign-IO (2017), both of which claim to translate sign language to speech – there is the assumption that ASL occurs only or primarily in the hand gestures, rather than the accompanying bodily and facial gestures, and a misrecognition of the complexities and incommensurabilities of "translating" sign language in real-time into another language, as ASL is a complete language with its own grammar and syntax.[10]

The resonances of contemporary educational practices with the nineteenth-century scientific-medical-pedagogical production and privileging of the vocal apparatus are also present in Kim's description for Reflex Rage (a reflex angle): "Hearing educators, audiologists, and doctors recommend hearing parents not to use sign language with their deaf babies, but are totally fine with baby signs for hearing babies." A continued preoccupation with disciplining deaf babies into a sonic model of voicing, backed by those who are producing knowledge about voicing and hearing, results in research on the

[9] In the Atlantic article "Why Sign Language Gloves Don't Help Deaf People," the author cites Deaf PhD student Rachel Kolb's insight that "a dominant fantasy among her friends is for glasses that would auto-caption everything that hearing people say." Erard, "Why Sign Language Gloves Don't Help Deaf People." My somewhat facetious envisioning of an auto-captioning device for hearing people, perhaps worn like a necklace, is intended to reverse assumptions about who requires a prosthetic/assistive device.

[10] Kim's piece "English vs. Deaf English," also displayed as part of her "With a Capital D" exhibition at White Space Beijing, engages the differences between English and ASL "to demonstrate the efficiency of untranslatable ASL concepts." http://www.whitespace-beijing.com/exhibitions_detail.html?id=90.

cognitive and social benefits of early signing[xcvii] being applied to and benefitting hearing babies over and above deaf babies.[11]

Moreover, it is not insignificant that the family serves as a site of disciplinary power in this example. Resonating with wealthy Spaniard's colonialist desires to educate their deaf children so they might be seen in closer proximity to "the human," and those of middle-class parents of deaf children in the twentieth century to "make their deaf child over in their image" by encouraging them to speak when at home and to avoid "the temptation of gesture,"[xcviii] hearing parents of deaf children today largely limit their children's and their own engagement with sign language. While a large majority of families – 72% according to Communication Service for the Deaf – do not sign with their deaf children,[xcix] Kim's experience departed from this audist norm. Her parents, who had immigrated from Korea to the United States, "decided to learn English and ASL at the same time to communicate with their two deaf daughters."[c] As Kim described in a recent (2020) interview, "It [was] really one of the biggest examples of respect [...] for me and my sister… We felt seen, we felt valued, we felt important. Like, I am here, I exist. And growing up, that was an important feeling to have. And I think it helped me to develop a strong self-identity."[ci] Despite these positive benefits of signing, as Kim's Reflex Rage critiques, most hearing parents, encouraged by the scientific-medical-pedagogical apparatus, continue to prioritize oral speech over and above sign language from the time their children are infants, restricting their possibilities for embodiment. In contrast to

[11] For instance, BabySigns, Signing Baby, and Eensy Weensy Signers are all companies marketed towards hearing parents of hearing babies. Bauman, "Introduction: Listening to Deaf Studies," 27.

Kim's experiences of feeling valued and seen, the family becomes a site of disciplinary power that enforces oral speech as the norm and extends Bell's call for a "forgetting" of sign language and deafness into the present.

"Degrees of Deaf Rage" evokes a queer and decolonial aesthetics and temporality that works through and alongside the textual critiques. The text and lines are hand-drawn; in a literal sense, they are not perfectly straight. In addition, some partial words are crossed out but not erased, recuperating what might be read as "mistakes" by refusing to value object over process. Large smudge marks from the charcoal embellish the center of the paper, reminders that this work came out of an embodied and tactile process. More than a "trace" of Kim's artistic labor, the charcoal smudges, overlapping with the textual and visual representation for Reflex Rage, draw the viewer/listener closer to the work in order to read/hear Kim's critique. I find myself leaning toward my computer screen to make out the words, and given the size and placement of the drawing in the gallery, I imagine people interacting with this work from an intimate and close proximity, perhaps bending closer to read/hear the text for the three diagrams in the second row: straight-up rage, reflex rage, and full-on rage. This tactilely produced degree of emphasis invites the audience to engage in a viewing/listening practice of heightened attention, one that resonates with Laura Marks' theory of haptic visuality, "a visuality that functions like the sense of touch."[cii] However, I view this practice as one that not only draws the viewer/listener closer to "touch" the work with their own practices of looking, thus destabilizing firm boundaries between sight and touch, but also one that draws the participant's attention to the haptic, embodied labor of the artist in producing both a sonic

visuality – a visuality that functions like the sense of sound – and a haptic vocality – a vocality that functions through the sense of touch. The charcoal smudges and the uneven, hand-lettered text and graphic depictions might be heard as the textural, timbral components – the grain per Roland Barthes – of one of Kim's visual voices. To riff on Barthes, "the encounter between a [visual] language and a voice" (Barthes, 181).

On the one hand, I read Kim's aesthetic choices as a repudiation of mastery and objectivity – both of which were and continue to be at work in schools for the deaf and appeals for oral education. In *Unthinking Mastery: Dehumanism and Decolonial Entanglements*, Julietta Singh follows Sylvia Wynter and Alexander Weheliye in their critiques of the hegemonic genre of the human that positions Man as "the master-subject" to argue that "the human to which we have been aspiring is intimately bound to a logic of mastery" (15). The project of dehumanism, then, of interrogating how "the human" is bound up with that which the category has typically disavowed – namely, the nonhuman and the inhuman – and practicing multiple otherwise ways of being human beyond Man as the human, requires letting go of an attachment to mastery and working in a queer temporality. Through her aesthetic choices that refuse mastery and objectivity, Kim thus bends the cartesian quadrants toward the production of something otherwise – a something that I argue positions voicing otherwise as embodied, intersubjective, and multisensorial.

By refusing to adhere to exactitude in a genre (mathematical angles in a cartesian plane) associated with certainty and precision, Kim exposes the myth of objectivity that Descartes and others presumed not only in relation to mathematics and object relations,

but also regarding the relationship between being, voicing, and thinking. For Descartes, language distinguished human being, separating "man and beast," because language supposedly represented "the sole sure sign of latent thought in the body." Descartes' proposition that language = thought = human was effectively a Western philosophical revision of the hegemonic Christian theological position that voice = soul = human, and in fact Descartes was not interested in secularizing Western philosophy but in using it as a proof for Christian belief. While Descartes included gesture and sign language in his understanding of language and asserted that "even men… who lack the voice organs" use language, I argue that Descartes' mind-body dualism and the way it has continually been taken up to privilege the mind over and above the body contributed to the positioning of Deaf peoples' use of sign language as outside of the definition of voicing precisely because signing centered embodied expression.

By the mid-to-late nineteenth century, both of these constructs (language/thought/human and voice/soul/human) were interwoven with each other, and impacted practices of schools for the deaf, whose "pedagogical imperative" adhered to both a Christianizing mission and a disciplining of Deaf students' thoughts by restricting their language to English rather than sign language. "Deaf and dumb,"[12] the terminology

[12] Deaf-mute is another term that was used in the nineteenth century to rhetorically sever deaf people from voice and language. In her performance *five finger discount history* (2016, 2017, 2018), Kim explained that she wanted to reclaim the term "mute" similar to the way the word "queer" has been reclaimed. Kim's piece *deaf, not mute* (2019, 2020) reframes "mute" by approaching the term from a musical context, where it means to soften. As her website describes, for this piece, "Players were therefore asked to develop 5 levels of muteness for their instruments with mechanical means, to allow playing with full energy but with a sound result 'muted' to various degrees."

of the time that was present in both academic journals (AAD) and the names of schools and so-called asylums, rhetorically and institutionally linked deafness to supposed "dumbness" – a word which linked inability to speak with inability to think, and in fact a number of articles from the early issues of the *American Annals of the Deaf* argued to a presumed uniformed or skeptical reader that deaf people were, in fact, "educable." By playing with the multiple meanings of words, following a non-linear temporality, and activating a queer aesthetics that refuses to adhere to mastery, Kim refuses the terms of the debate that would position Deaf people as lacking or as striving for inclusion in a version of voicing that is inherently violent. Rather than attempting to fit Deaf modes of voicing into the vocal apparatus model, Kim unfolds what is meant by voicing otherwise so that rather than a singular essence expressed through sound, voicing becomes an intersubjective practice that is replete with visual, tactile and visceral exchanges.

Kim's Embodied Sound Art via *face opera ii*

While "Degrees of Deaf Rage in Educational Settings" elucidates the visual and tactile dimensions of voicing, two of Kim's related works – *face opera ii* (2013) and *A Choir of Glances* (2013, 2014) – emphasize voicing as embodied, affective, and intersubjective. Performed in 2013 as part of the Calder Foundation's one-day art and performance event *They might well have been remnants of the boat*, which sought "to create a platform for dialogue between contemporary and historical practices,"[ciii] *face opera ii* is a five-act opera that destabilizes the genre of the opera to present a version of voicing that does not center sound or the vocal apparatus. Rather, the nine Deaf performers, a group which includes Kim, alternate roles between chorus and conductor

throughout the performance as they use facial expressions and bodily movements in place of oral singing.[civ] *A Choir of Glances* is a collaborative workshop and performance that Kim has led multiple times, including for the November 2013 MoMA Studio: Sound in Space[cv] and for the University of Illinois-Chicago's Free Art School in July 2014.[cvi] In these iterations, Kim begins with a workshop that invites hearing participants to practice and develop their skillset to voice otherwise by using earplugs (2013) or sound-blocking headphones (2014) to prevent participants from hearing through their ears as they collaboratively investigate "various states of sound, silence, gesture, and communication as they exist and transform through physical interaction and technology." Following the workshop, the participants demonstrate what they've learned via a group performance.[cvii] Whereas "Degrees of Deaf Rage" utilizes visual sound art to undiscipline the voice, here embodiment and the space between bodies becomes the locus of critique and possibility. I argue that Kim's use of the chorus in both *face opera ii* and in the subsequent *A Choir of Glances* not only de-links sound from voicing, but also destabilizes the voice from a singular subject to demonstrate voicing as an intersubjective practice. In distinction to oralism's highly didactic pedagogies that attempted to standardize the shapes of students' mouths and tongues to produce "articulate sounds," the pedagogies of voicing and listening that both chorus and choir engage emphasize an openness to creative exchange and to multiply embodied modes of voicing otherwise.

I propose that *face opera ii*'s subversion of the opera genre can be used to excavate a decolonial critique that is essential to de-suturing voice from sound and the Western formation of the human. A genre with a particular fixation on vocal chords – and

in fact, Manuel Garcia came from a family of opera performers, with whom he performed in North America prior to his military involvement and transition to vocal pedagogy – and on star singers, opera enjoyed its so-called golden age in the mid-to-late nineteenth century, a time period that coincided with the rise of imperialism.[cviii] As musicologist Timothy Taylor argues, opera, as well as tonality, "gained a foothold, and then dominance, in Western European culture when they did because of European conceptions of selfhood and otherness, particularly after the rise of European Colonialism."[cix] Refusing the norms of both the opera genre and tonality, *face opera ii* makes space for alternative understandings of voicing. In "Singing Beyond Hearing," Jessica Holmes compellingly argues that in Kim's *face opera ii*, "By subverting the customary associations between hearing and music, the singers displace the singing voice from its assumed origin in the vocal tract (or even simply *inside* the body) to initiate and locate vocal expressivity elsewhere on the body, suggesting that singing does not require vocalized sound as a fundamental precondition for its existence."[cx] Whereas oralism is heavily invested in training deaf students to manipulate their so-called vocal organs, particularly their tongues, mouth, and throat, to produce oral speech and to read vocal expressivity externally on the lips alone, I argue that Kim's decision to place the chorus rather than the star singers and accompanying melodrama center-stage shifts the focus from the vocal apparatus and sonic technical proficiency of singular subjects, allowing for the audience to see how voicing is produced not only inside or on the body, but also between and across bodies.

One performative aspect that I find particularly notable in this piece is the way that facial gestures are transmitted between conductor and chorus, resonating with the use of echo as a form of feedback loop between voicing and listening discussed in the previous chapter. During the first four acts of *face opera ii*, the conductor leads the chorus in performing exaggerated versions of the non-manual signs of American Sign Language (ASL) – precise face, body, head, mouth, and shoulder movements – for a series of concepts, in isolation from the hand shapes or manual signs they typically accompany.[cxi] While the conductor has access to the concepts via their display as simple white text on either an iPad (held by Kim in act 1) or an iPhone that they hold themselves, the chorus receives their performance cues from the conductor's facial and bodily expressions alone. The space between the chorus and director thus becomes activated as important to the transmission of voicing.[cxii]

Figures 3 & 4: Screenshots from video footage of *face opera ii*'s 2013 performance at the Calder foundation. Figure 3 is from 0:00:34 and Figure 4 is from 0:00:55. Used with permission.

As the director sings/signs particular concepts – including "presence-shine," "face-glow," "technology," "void," and "masturbate" – the chorus listens attentively to their facial expressions, before signing/singing back the concepts via their own facial gestures with a

similar intensity; the director can then see if they need to adjust their own facial gestures to elicit a different response from the chorus.

By emphasizing the choreographic nature of voicing,[cxiii] these exchanges highlight voicing as a social and relational practice, where voicing norms are learned through observing and hearing those around us. For instance, in one sequence from the performance, the conductor holds an iPhone and leads the chorus in a progression from "empty" to "EMPTY" to "self-pity" to "WHY" to "depressed." While the chorus keeps their hands in their pockets, the conductor utilizes their hands along with their facial and bodily gestures to prompt softer (lower intensity) or louder (higher intensity) facial expressions from the chorus by lowering or raising their right hand while moving their upper body lower or higher.


Figures 5 & 6: Screenshots from video footage of *face opera ii*'s 2013 performance at the Calder foundation. Figure 5 is from 0:01:21 and Figure 6 is from 0:01:23. Used with permission.

In ASL, such a shift in facial "volume" can also shift the meaning of the concept being communicated; as the choir moves from "empty" (Figure 5; softer, conductor slowly lowers their upper body and their arm, palm down) to "EMPTY" (Figure 6; louder, conductor slowly brings their upper body back up and raises their arm, palm facing up)

for instance, their facial gestures shift from what I hear as a more blank look of disappointment (head angled down, eyebrows neutral to slightly lowered) to one of cautious optimism (head angled up, eyebrows raised, some slight smiles). However, in *face opera ii* the performers' level of affect and facial expression is intentionally exaggerated throughout the opera, a decision Kim has explained that she made because facial exaggeration is a feature of operatic expression, and because she "didn't trust the hearing audience enough to be able to properly read our 'normal' faces."[cxiv] While Kim has noted elsewhere that she aims to unlearn the norms of sound etiquette that she has internalized from her interactions with hearing people,[cxv] I read Kim's choice to incorporate more animated facial gestures than are typical for ASL as a move that simultaneously calls attention to the norms of voicing etiquette in ASL as socially constructed.

In *A Choir of Glances*, Kim provides opportunities for hearing people to enhance their praxis of voicing otherwise via facial and embodied gestures. Utilizing iPads, notecards, embodied, and facial gestures, for the workshop component of *A Choir of Glances*, Kim leads the hearing participants in an embodied exploration of ways of looking that simultaneously requires them to develop ways of hearing and listening to one another with significantly diminished access to the acoustic dimensions of sound. Prompts for the MoMA workshop included, "What comes to mind when you think of a glance." and "(make a face in slow motion to signify "WARBLING LIGHTS")". As one participant in the Free Art School workshop and performance explained, "I felt a little bit like I was in a different world, but I felt like I was in this different world with everybody

who was in the group. So it felt extremely intimate, like we had jumped into a cloud together."[cxvi] Another participant described their experience of the workshop as being "put into an alternate space" where they had to attune themselves to "the visual component of [their] surroundings rather than the auditory component."[cxvii] As both of these descriptions indicate, the workshop facilitated a spatial and sensory reorientation for the hearing participants, as they could no longer rely on the acoustic dimensions of voicing and listening to communicate with one another. The removal or dampening of acoustic sound, rather than narrowing participants' communicative possibilities, opened up possibilities to experiment and collaboratively stretch their imaginary of voicing (How *would* you make a face in slow motion to signify "WARBLING LIGHTS"?).

The use of a *choir* of glance(r)s again renders more visually accessible the way that voicing is intersubjectively learned, enacted, and transmitted. For the MoMA performance, Kim was the conductor who used embodied and facial methods of voicing to direct the choir. Kim also set up a video recording of the choir that was projected beside them during the performance, giving the effect of a doubled choir. Against the historical and contemporary backdrop of oralism's concern with singularly correct techniques of voicing, this doubling effects a proliferation of gestural possibilities for voicing otherwise. Following the performance, the participants watched the video back as a group, providing another vantage point from which to reflect on and engage with their developing skillset in voicing and listening otherwise. In the performance component for the Chicago iteration of *A Choir of Glances*, Kim would show one participant a notecard with a prompt, and that participant would need to utilize their skillset of facial, gestural,

and ocular voicing to communicate to the rest of the choir what to do. The success of the performance depended not only on the social relationships participants had already or were able to form through the workshop, but also on the shared gestural vocabulary they had workshopped and rehearsed. By centering voicing as a collaborative practice that is open to revision, *A Choir of Glances* destabilizes the uniformity of expression privileged by oralism even as the facial and embodied gestures are co-created.

A 2018 billboard installation Kim created for the 50 State Initiative features Kim's charcoal works enlarged to a size of 14x48ft. One billboard, installed in Des Moines, Iowa, features Kim's all-caps lettering that reads, "Real talk: learning sign language will make you a better person." Funded by the For Freedoms Federation, an organization that describes itself as a nonpartisan platform that "advocate[s] for inclusive civic participation… [and] uses art to encourage and deepen public explorations of freedom in the 21st century,"[cxviii] the 50 State Initiative was temporally tied to the November 2018 midterm election and had the milquetoast goal of "spark[ing] a national dialogue about art, education, commerce, and politics."[cxix] However, returning to the framework of temporal juxtaposition that I argue is at work in Kim's visual sound art, I propose that this billboard project can be read in connection to more radical critiques of voicing that extend far beyond "sparking a dialogue."

On the one hand, the direct address of Kim's billboard ("you") speaks to the ways that the colonial definition of voice entraps both hearing and Deaf communities, although in drastically uneven ways. For instance, Deaf communities have been subjected to eugenicist discourses and practices in attempts to "forget" deafness, with those at the

intersection of multiple forms of oppression bearing the brunt of those policies. In addition, while nineteenth-century discourses attempted to distinguish between the presumed white normative deaf subject and the racialized figure of the criminal, Deaf people today make up a disproportionate number of those incarcerated. Once imprisoned, they are frequently placed in solitary confinement for being deaf, denied access to interpreters and hearing aids, and banned from using sign language,[cxx] suggesting that deafness has become criminalized and demonstrating the material stakes of literal confinement that this colonial understanding of the voice contributes to. For hearing communities, the colonial understanding of voice has attempted to stunt the imaginary of what constitutes not only voicing but a life worth living, and works to disconnect hearing people from their bodies' fleshy, undisciplined capacities for pleasure and embodied thought. Florida prisons' censoring of books to learn American Sign Language,[cxxi] which presumably imprisoned hearing people would be using, suggests an awareness on the part of carceral institutions of the potential disruptions to settler-state power that embodied modes of voicing enable.

On the other hand, mobilizing a bitingly clever word play as in "Degrees of Deaf Rage," Kim rejects the oralist arguments that have claimed oral speech as the only "real" form of voicing and aligns "real talk" with learning sign language. By framing sign language as "real talk," Kim's billboard proposes learning sign language as an embodied practice of unsettling the assumptions that link oral speech to human being. In combination with the direct address Kim uses in the billboard, hailing the viewer/listener

to insert themselves into the "you" of "learning sign language will make you a better person," the work proposes that this is a practice that anyone can take up.

In listening to Kim's billboard installation, I hear resonances with what Deaf historian Paddy Ladd summarizes as one of seven tenets of mid-nineteenth century Deaf discourse based on his analysis of banquets hosted by Deaf Parisians in the 1830s: that sign languages "were offered as a gift to hearing people, that if they joined with Deaf people and learned them, the quality of their lives would be improved."[cxxii] I propose that one "gift" of sign languages is an unbinding of the voice from sound and the Western figure of the human. This unsettles the perceived dissociation of thought and embodiment that undergirds the colonial understanding of the voice by revaluing embodiment as a site of knowledge production. More recently, Ladd writes that "The threat to colonization that lies within Deaf cultural recognition is that along with the language comes collective cultural ways of seeing, being, thinking, and strategizing."[cxxiii] In the same volume, Frank Bechter elaborates:

> To understand deaf disenfranchisement is not to see a mere glitch of history, easily remedied with a call for recognition; rather, it is to see the logical outcome of an overall social-discursive orientation, a system whose material and ideological character are interwoven. Indeed, even standing on the public stage is not enough. For deaf life truly to be heard there (for a subaltern voice truly 'to speak' and no longer to be subaltern), the very terms of discourse on that stage – its very 'alphabet' – would need to be transformed.[cxxiv]

Recognition, or "sparking a dialogue," are insufficient responses to a colonial disciplinary apparatus that is heavily invested in reproducing and upholding as normative a genre of the human that will serve the settler nation-state. I see Kim's "real talk" billboard as offering a related critique: that learning sign language, learning to see voices

and hear facial and bodily gestures, requires an embodied departure from the colonial understanding of the human voice. Becoming "a better person" is thus not about more closely approximating the overrepresented genre of the human, Man2, or about an individualized quest for self-improvement. Rather, it is about relinquishing Man2's attachment to (self-)mastery and following instead a commitment to being undisciplined, to enacting and internalizing that there are multiple modes of voicing otherwise. By offering a more expansive notion of voicing that delinks voice from sound and the Western formation of the human, Kim's visual sound art and performance works provide occasions to listen for and practice voicing otherwise.

Endnotes

[i] In "Audism: Exploring the Metaphysics of Oppression," H-Dirksen L. Bauman defines this belief as *metaphysical audism*: "the orientation that links human identity and being with language defined as speech." Bauman, "Audism," 242.

[ii] Carly A. Rush, "Outsiders Within."

[iii] Moores, "Partners in Progress."

Quoted material is an excerpt from one of the resolutions passed in the Milan Conference of 1880.

[iv] For a critique of the ways voicing has primarily been understood in acoustic terms through "the figure of sound" see Eidsheim, *Sensing Sound*.

For a critique of how the voice is produced by a community of listeners as opposed to the singular subject, see Eidsheim, *The Race of Sound*.

[v] Kim, "Spoken on My Behalf."

[vi] Eidsheim, *Sensing Sound*, 3.

[vii] "Christine Sun Kim Leads a Powerful Evening of Art and Learning About Deafness."

[viii] Eidsheim, *The Race of Sound*, 3.

[ix] Tom Humphries, "Audism: The Making of a Word," unpublished paper, 1975.

[x] Somerville, *Queering the Color Line*, 5.

[xi] Van Cleve and Crouch, *A Place of Their Own*, 10.

[xii] Van Cleve and Crouch, *A Place of Their Own*, 10.

[xiii] Van Cleve and Crouch, *A Place of Their Own*, 2-3.

[xiv] Van Cleve and Crouch, *A Place of Their Own*, 4.

[xv] Saint Augustine as cited in Van Cleve and Crouch, *A Place of Their Own*, 4.

[xvi] Van Cleve and Crouch, *A Place of Their Own*, 4.

[xvii] Ladd, *Understanding Deaf Culture*, 104, 103. Italics in original.

[xviii] Sylvia Wynter, "Unsettling the Coloniality of Being/Truth/Power," 263.

[xix] Van Cleve and Crouch, *A Place of Their Own*, 12.

[xx] Amman cited in Lane, *When the Mind Hears*, 100-101.

[xxi] Ladd, *Understanding Deaf Culture*, 114.

[xxii] Edwards, *Words Made Flesh*, 12.

[xxiii] Edwards, *Words Made Flesh*, 34.

[xxiv] Edwards, *Words Made Flesh*, 34.

[xxv] Van Cleve and Crouch, *A Place of Their Own*, 23-24.

[xxvi] Van Cleve and Crouch, *A Place of Their Own*, 26-27.

[xxvii] Van Cleve and Crouch, *A Place of Their Own*, 27.

[xxviii] Elgar, "A Comparative Study of Native Residential Schools and the Residential Schools for the Deaf in Canada," 55.

Edwards, *Words Made Flesh*, 11.

[xxix] Elgar, "A Comparative Study of Native Residential Schools and the Residential Schools for the Deaf in Canada," 55.

[xxx] Ray, "Education of the Deaf and Dumb in Canada," 32-33.

[xxxi] Ray, "Education of the Deaf and Dumb in Canada," 33.

[xxxii] Edwards, *Words Made Flesh*, 16.

[xxxiii] Elgar, "A Comparative Study of Native Residential Schools and the Residential Schools for the Deaf in Canada."

[xxxiv] Edwards, *Words Made Flesh*, 19.

[xxxv] Elgar, "A Comparative Study of Native Residential Schools and the Residential Schools for the Deaf in Canada."

[xxxvi] Edwards, *Words Made Flesh*, 27.

[xxxvii] American Asylum's directors in 1828, cited in Edwards, *Words Made Flesh*, 28.

[xxxviii] Edwards, *Words Made Flesh*, 147.

[xxxix] Edwards, *Words Made Flesh*, 146-147.

[xl] Horace Mann, *Seventh Annual Report of the Board of Education* (1844), cited in Edwards, *Words Made Flesh*, 143.

[xli] Mann cited in Edwards, *Words Made Flesh*, 149.

[xlii] Edwards, *Words Made Flesh*, 149.

[xliii] Moores, "Partners in Progress."

Quoted material is an excerpt from one of the resolutions passed in the Milan Conference of 1880.

[xliv] Howe cited in Edwards, *Words Made Flesh*, 150.

[xlv] Edwards, *Words Made Flesh*, 150

[xlvi] Mary Klages cited in Edwards, *Words Made Flesh*, 151.

[xlvii] Edwards, *Words Made Flesh*, 158.

[xlviii] Lane, *When the Mind Hears*, 320.

[xlix] Howe cited in Edwards, *Words Made Flesh*, 199.

[l] Edwards, *Words Made Flesh*, 193.

[li] Edwards, *Words Made Flesh*, 195.

[lii] Howe cited in Edwards, *Words Made Flesh*, 193.

[liii] Howe cited in Edwards, *Words Made Flesh*, 200

[liv] Lane, *When the Mind Hears*, 321.

[lv] Edwards, *Words Made Flesh*, 189.

[lvi] Collins Stone cited in Edwards, *Words Made Flesh*, 189.

[lvii] Edwards, *Words Made Flesh*, 189.

[lviii] Edwards, *Words Made Flesh*, 201.

[lix] Lane, *When the Mind Hears*, 328.

[lx] Lane, *When the Mind Hears*, 328.

[lxi] Lane, *When the Mind Hears*, 329.

[lxii] Bell, "Growth of the Oral Method of Instructing the Deaf," 4.

[lxiii] Bell, "Growth of the Oral Method of Instructing the Deaf," 4.

[lxiv] Bell, "Growth of the Oral Method of Instructing the Deaf," 5.

[lxv] Lane, *When the Mind Hears*, 340.

[lxvi] Sturken, *Tangled Memories*, 2.

[lxvii] Bell, "Memoir Upon the Formation of a Deaf Variety of the Human Race," 43.

[lxviii] Bell, "Memoir Upon the Formation of a Deaf Variety of the Human Race," 41.

[lxix] Bell, “Memoir Upon the Formation of a Deaf Variety of the Human Race,” 41.

[lxx] Bell, “Memoir Upon the Formation of a Deaf Variety of the Human Race,” 42.

[lxxi] Bell, “Memoir Upon the Formation of a Deaf Variety of the Human Race,” 47.

[lxxii] Bell, “Memoir Upon the Formation of a Deaf Variety of the Human Race,” 46.

[lxxiii] Bell, “Memoir Upon the Formation of a Deaf Variety of the Human Race,” 14.

[lxxiv] Gallaudet, “The Milan Convention,” 2.

[lxxv] “Volta Review,” A.G. Bell Association for the Deaf and Hard of Hearing, https://www.agbell.org/Advocacy/Volta-Review.

[lxxvi] Committee on Literature of the National Association of the Deaf, “Circular of General Information About the Deaf,” 69-70.

[lxxvii] Bell, “Growth of the Oral Method of Instructing the Deaf,” 5.

[lxxviii] Bell, “Growth of the Oral Method of Instructing the Deaf,” 5.

[lxxix] Bell, “Growth of the Oral Method of Instructing the Deaf,” 10.

[lxxx] Bell, “Growth of the Oral Method of Instructing the Deaf,” 10.

[lxxxi] Bell, “Growth of the Oral Method of Instructing the Deaf,” 11.

[lxxxii] Bell, “Growth of the Oral Method of Instructing the Deaf,” 12.

[lxxxiii] Bell, “Growth of the Oral Method of Instructing the Deaf,” 13.

[lxxxiv] Bell, “Growth of the Oral Method of Instructing the Deaf,” 14.

[lxxxv] Bauman, “Introduction: Listening to Deaf Studies,” 14.

[lxxxvi] Bauman, “Introduction: Listening to Deaf Studies,” 16.

[lxxxvii] Bell, “Lecture, with demonstrations, upon the use of Visible Speech,” 2.

[lxxxviii] Bell, “Lecture, with demonstrations, upon the use of Visible Speech,” 2.

[lxxxix] Bell, “Lecture, with demonstrations, upon the use of Visible Speech,” 1.

[xc] Bell, "Lecture, with demonstrations, upon the use of Visible Speech," 2.

[xci] Bell, "Lecture, with demonstrations, upon the use of Visible Speech," 2-3.

[xcii] George Veditz cited in Lane, *When the Mind Hears*, 340.

[xciii] Martirosyan, "Transcript: Artist Christine Sun Kim on 'deaf rage,' the Super Bowl and the power of sound."

[xciv] De Land, *Dumb No Longer*, 13.

[xcv] Lorde, "The Uses of Anger," 130.

[xcvi] Bell cited in Lane, *When the Mind Hears*, 342.

[xcvii] In the introduction to *Open Your Eyes: Deaf Studies Talking*, Bauman cites Goodwyn, Acredolo, and Brown, "Impact of Symbolic Gesturing on Early Language Development" as an example of research addressing the effects of early signing.

[xcviii] Edwards, *Words Made Flesh*, 195.

[xcix] Martirosyan, "Transcript: Artist Christine Sun Kim on 'deaf rage,' the Super Bowl and the power of sound."

[c]Martirosyan, "Transcript: Artist Christine Sun Kim on 'deaf rage,' the Super Bowl and the power of sound."

[ci]Martirosyan, "Transcript: Artist Christine Sun Kim on 'deaf rage,' the Super Bowl and the power of sound."

[cii] Marks, *The Skin of the Film*, 22.

[ciii] "They might well have been remnants from the boat," Calder Foundation, http://www.calder.org/remnants/Remnants/About.html.

[civ] Kim, *face opera ii*, May 11, 2013, vimeo, https://vimeo.com/68027393.

[cv] Kim, *Artist Workshop: A Choir of Glances with Christine Sun Kim (Silent)*, MoMa Studio: Sound in Space, November 7, 2013, video, https://www.moma.org/multimedia/embed/video/285/1366.

[cvi] For information on the event see: Meranda, "A Choir of Glances." https://uicfreeartschool.wordpress.com/2014/06/04/class-title-christine-sun-kim-date-time/.

For video from the July 2014 performance see: *"A Choir of Glances" featuring Christine Sun Kim*, directed by Alex Myung. https://vimeo.com/106039915.

[cvii] "Artist Workshop: A Choir of Glances with Christine Sun Kim," *MoMa Studio: Sound in Space*, 2. https://assets.moma.org/d/pdfs/W1siZiIsIjIwMTUvMTAvMzAvMWF0MHFoenF4MV9zb3VuZF9pbl9zcGFjZV9icm9jaHVyZS5wZGYiXV0/sound_in_space_brochure.pdf?sha=f93ad5bfd5cf6df9.

[cviii] Rocha, "Imperial Opera."

[cix] Taylor, *Beyond Exoticism*, 18.

[cx] Holmes, "Singing Beyond Hearing," 546.

[cxi] Holmes, "Singing Beyond Hearing," 543.

[cxii] For a discussion of sound and music as "material transmission" see Eidsheim, *Sensing Sound*, 21-22.

[cxiii] For a discussion of singing as internal corporeal choreography, see Eidsheim, *Sensing Sound*, 110-120.

[cxiv] Kim cited in Holmes, "Singing Beyond Hearing," 544. From Kim and Holmes, "Performance Notes" (unpublished).

[cxv] Weisblum, "How We Listen Determines What We Hear."

[cxvi] *"A Choir of Glances" featuring Christine Sun Kim*, directed by Alex Myung. https://vimeo.com/106039915.

[cxvii] *"A Choir of Glances" featuring Christine Sun Kim*, directed by Alex Myung. https://vimeo.com/106039915.

[cxviii] "About For Freedoms," For Freedoms Federation, https://forfreedoms.org/about/.

[cxix] "50 State Initiative and Beyond," For Freedoms Federation, https://forfreedoms.org/explore/.

[cxx] Lewis, "#DeafInPrison Campaign Fact Sheet."

[cxxi] Gaines, “Who Should Decide What Books are Allowed in Prison?”

[cxxii] Ladd, *Understanding Deaf Culture*, 111.

[cxxiii] Ladd, “Colonialism and Resistance,” in *Open Your Eyes: Deaf Studies Talking*, 55.

[cxxiv] Bechter, “The Deaf Convert Culture and Its Lessons for Deaf Theory,” in *Open Your Eyes: Deaf Studies Talking*, 60.

Coda

Across the last three chapters, my dissertation has argued that modernity's restriction of voice to the sonic and the human has obscured what I term *voicing otherwise*: decolonial genealogies of voicing that are intersubjective, vibrational, multisensorial, and not exclusively human. In Chapter One, I demonstrated how vocal scientists and pedagogues' use of sonic (bio)technologies such as the laryngoscope linked the territoriality of conquest to the spatiality of the body in order to "discover" and define the vocal apparatus in the mid-to-late nineteenth century. The colonial model of the vocal apparatus, as a disciplinary/disciplining formation that overrepresented Man2 as the listening and voicing subject, was adapted by settler capitalists in North America, who sought to patent and profit off of technologies that recorded, transmitted, and reproduced "the human voice." Built into these technologies was a listening practice that filtered out that which didn't fit neatly into the vocal apparatus model – for instance the telephone sought to discern the difference between "articulate speech" and "other sounds" – effectively producing and circulating an outside to the normative conception of voicing. These technologies were key to the rise of consumerist entertainment culture, modern telecommunications, and the discipline of anthropology, and the version of "the human voice" they enshrined continues to exert a disciplining force that produces the category of "the voiceless," in service of settler colonial projects such as the United States and Canada.

By focusing on examples of voicing otherwise in my second and third chapters, I demonstrate how the colonial production of "the voiceless" is not fait accompli. Rather,

contemporary practices of voicing otherwise – of which I present only two examples via Anishinaabe artist Rebecca Belmore's indigenous feminist art practice and Deaf sound artist Christine Sun Kim's queer and decolonial aesthetic practice – connect to much longer genealogies of the voice that understand voicing beyond the vocal apparatus model, and present possibilities to imagine and bring into being that which, as José Esteban Muñoz reminds us, is "not yet here":[i] reparative, lush, vibrant futurities for those who have found themselves lumped into the shape-shifting category of "the voiceless."

Belmore's *Speaking to Their Mother*, discussed in Chapter Two, continues to produce occasions for Native communities to address the land directly with their visions for the future, for the land and water to absorb and resound with Native voices, and through the echo to demonstrate voicing as an intersubjective practice that involves a range of co-participants including humans, land, and non-human beings. In destabilizing the linearity of time, the echo as decolonial gesture does not just trouble the boundary between the "past" and the "present" but also reverberates into and from an Indigenous futurity where the settler state and its genocidal and extractivist policies have been abolished. Listening relationally through Belmore's *Wave Sound* installations, visitors to Canadian national parks and Chimnissing Island, reserve land of the Beausoleil First Nation, were presented with opportunities to listen not only to the land and the water, but also to their own listening practices and expectations, to the echoes of what they hoped to hear. Through *Wave Sound*, the echo activates site-specific spatial-temporal echoes that recall the interlinked histories and presents of Canadian national parks and reserves, and resituate so-called Canadian "national" space as Indigenous homelands that in some cases

– for instance, at the shared site of Banff National Park, where members of the Stoney Nakoda nation had spoken to and with their land through the megaphone in 1991 – continue to echo with the offerings from *Speaking to Their Mother*.

The visual sound art practice Kim elaborates in "Degrees of Deaf Rage Within Educational Settings" taps into the way that anger, as Audre Lorde theorizes, can be a powerful and transformative tool, as anger at violent and oppressive systems relies on the belief and radical imaginary of how things should and could be instead. In listening for the cross-temporal resonances and juxtapositions of Kim's critique of oralism and audism, and to her queer and decolonial aesthetics that reject mastery and objectivity, I hear an embodied refusal to be bound and categorized and a call to practice voicing otherwise as an imaginative, multisensorial, and undisciplined mode of being. Through the embodied sound art works *face opera ii* and *A Choir of Glances*, Kim presents opportunities for both Deaf and hearing performers and audiences to creatively demonstrate, witness, and practice intersubjective and communal modes of voicing otherwise. Emphasizing the choreography of voicing, *face opera ii* activates the space between performers and across bodies as integral to what it means to voice. In Kim's workshop and performance *A Choir of Glances*, hearing participants are simultaneously dis-oriented from their normative relationship to sound and voice and re-oriented toward voicing otherwise as a collaborative, inventive practice that involves embodied, facial, and ocular expression.

As I look toward the reformulation of this dissertation into my first book project, I envision expanding the work in several directions. First, I plan to revise Chapter One to

include a more robust discussion of the role of the tongue in the vocal apparatus model of voicing. The relationship between tongue, voice, and language is something I discuss most fully in Chapter Three in relation to the use of oralist methods in schools for the deaf. Drawing from the field of elocution, oralist educators attempted to discipline deaf students into manipulating their tongues into standardized shapes to produce spoken English. For educators such as Alexander Graham Bell, the goal was to prevent deaf students from thinking in the "foreign tongue" of sign language, and to discipline them into thinking exclusively in English. In the current formation of Chapter One, the vocal apparatus model's reliance on the disciplining of the tongue is alluded to in my discussion of the 1865 article "Laryngoscopy and its Revelations," where the author recommended physically pulling out the patient's tongue when using the laryngoscope to observe the vocal apparatus. However, the role of the tongue in the vocal apparatus model as a site of physical and epistemological discipline and resistance merits a more robust discussion. In *New Treatise on the Art of Singing*, for instance, Manuel Garcia describes the tongue as "the chief agent employed in transforming sounds into vowels," and advises that the base of the tongue "should always remain tranquil."[ii] Garcia connects his own work on articulation in singing to Charles de Brosses' 1765 work *Traite de la formation mechanique des langues et des principes physiques de l'etymologie* (Treatise on the mechanical formation of languages and on the physical principles of etymology), and suggests that "a plan for curing" students' stiffening of the jaw muscles as they modify their vowels "is to place sideways, between the upper and lower teeth, a small piece of wood or cork; likewise a riband may be passed over the chin, immediately below

the lower lip, and tied at the back of the neck."[iii] While this was supposedly done to enhance students' ability to produce vowels "with as little effort as possible,"[iv] for me it demonstrates a substantial effort and investment in disciplining the tongue into particular habits of movement. This investment in the tongue in relation to the vocal apparatus also surfaced during my archival research through a poem written by Bell called "The Tongue" that details his ideologies regarding voicing.

I will also revise Chapter One to examine ruptures in the colonial framing of voice through a telephone patent dispute that questioned whether metal could speak. Emile Berliner was engaged in a patent lawsuit with Bell brought by the U.S. government in 1894 for Berliner's modification of the telephone's microphone/transmitter. Because part of the suit argument against Bell and Berliner was that "metal can't speak," they were compelled to argue that metal *could* speak by relying on the vocal apparatus model. This case, which followed on the heels of a series of telephone patent cases disputing Bell's claim to "inventing" the telephone, was viewed as particularly critical to Berliner. In a copy of the court proceedings of this telephone patent controversy, Berliner left a handwritten note clarifying "Do not let these books out of your hands or remove them from safe deposit – it may be very necessary to defend my prestige by them."[v]

Second, I will account for the reception of both the colonial definition of voice and the artworks and performances that I argue enable decolonial options for voicing otherwise. To do so effectively, I envision expanding the historical component of my dissertation's third chapter into a discrete chapter on the implementation of and resistance to oralism in schools for the deaf that would immediately follow my chapter on the vocal

apparatus (Chapter One). Drawing on research I conducted at Gallaudet University's Archives and Deaf Collections – and, if possible, visiting the Clarke School for the Deaf Records at UMass Amherst – I will account for deaf students' reception of this colonial model of voicing by analyzing their letters and poetry to demonstrate how its implementation was continuously contested. In revising my current Chapter Two, I will conduct interviews with visitors to Rebecca Belmore's *Wave Sound* installations to connect my analysis of the work's decolonial potentials with its reception by both Native and non-Native visitors to Canadian national parks. In addition, I will expand my analysis of Kim's visual and embodied sound art in what is currently Chapter Three (which I envision as a discrete fourth chapter in my book project) by attending one of Kim's solo exhibitions and conducting brief interviews with exhibition visitors to assess the reception of this multisensorial approach to voicing otherwise.

In the revision of my second dissertation chapter, I will address in more detail how the newly confederated Canada modeled its first national park at Rocky Mountain Springs/Banff after the United States. This comparative perspective will demonstrate the transnational linkages between the two settler states' genocidal projects of removal and extraction, which I argue depended on positioning the land as voiceless and Native peoples as subhuman. In addition, while my chapter currently considers the intertwined relationship between Canadian national parks and reserves, in the revision I plan to connect this analysis to the implementation of Indian residential schools in Canada.

Returning to the role of the tongue and its capacity for resistance, I envision adding a fifth chapter that examines possibilities for voicing otherwise through an

analysis of Larissa Lai's speculative fiction *Salt Fish Girl*. *Salt Fish Girl* complicates voice's relation to the sonic and the human by persistently relating voice not primarily to the ear or the throat but rather to the feet and the tongue as multisensory contact zones that are fraught with power relations. Working against the vocal apparatus model's disciplining of the tongue, Lai reminds us of the tongue's multisensory capacities as a bleeding (p. 146), tasting (p. 144), speaking (p. 133) organ. As a bodily organ, the tongue also slips between the human and the non-human, first when Nu Wa dreams of flaying a human-sized fish with the Salt Fish Girl that "tasted like [her] own tongue" (p. 144), and then when Miranda bites into the flesh of a durian and feels "as though [she'd] bitten her own tongue" (224). As Aimee Bahng discusses in her chapter "Salt Fish Futures," according to Lai, "*Salt Fish Girl* began with her [Lai's] interrogation of the Enlightenment notion of the individual subject and her inquiry into alternative renderings of embodiment and sensation that span geographical and generational space-times."[vi] *Salt Fish Girl* is thus a particularly generative text through which to consider how voicing otherwise activates a radical imaginary. Lai crafts multi-sensory scenes across the queer temporalities, spatialities, and erotics of *Salt Fish Girl*, where tactile odors coil, creep, and gush (p. 16); gazes slide (p. 2), consume (p. 2), and grip (p. 146); and the text resounds with songs, stories, piano music, sighs, and shhhhhs. While I have primarily focused on the interplay between sound, sight, and touch in my engagement of the multisensorial dimensions of voicing otherwise in chapters two and three of my dissertation, my analysis of *Salt Fish Girl* will consider the overlap between scent, taste, and touch while destabilizing the human/non-human divide.

My hope for *Unsettling the Coloniality of Voice* is that it lends itself to the radical imaginary that I argue modalities of voicing otherwise demonstrate and bring into being. To unsettle the coloniality of voice is to work against the overrepresentation of Man2 as the human in pursuit of a world that is otherwise, and to recognize the way that the otherwise is already at work in the world. It is to hear an abundance of voicings as opposed to listening only for "the human voice" of the vocal apparatus model. It is to unfold the social-sonic space to listen, instead, across a non-linear trajectory that troubles boundaries between past, present, and future for the persistent activation of decolonial, multisensorial, intersubjective, embodied, and undisciplined modes of being and voicing otherwise.

Endnotes

[i] José Esteban Muñoz, *Cruising Utopia*, 1.

[ii] Manuel Garcia, *New Treatise on the Art of Singing*, 10.

[iii] Manuel Garcia, *New Treatise on the Art of Singing*, 44.

[iv] Manuel Garcia, *New Treatise on the Art of Singing*, 44.

[v] "United States of America v. American Bell Telephone Co. and Emile Berliner, In Equity No. 3106."

[vi] Aimee Bahng, "Salt Fish Futures," 161.

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