Articulate Objects

Voice, Sculpture and Performance

Edited by Aura Satz and Jon Wood

Peter Lang

AURA SATZ AND JON WOOD

Introduction

When we talk about 'articulate' objects we endow a curious, at times uncategoriseable collection of things with the capacity for voice, speech or expression. By 'articulate' we also indicate the jointed segmentation of the body: the body built in parts in order for it to be moved and animated. These two aspects, the one, ventriloquially performative, the other, sculpturally performative, are perfectly combined in the figure of the puppet or marionette. Although the puppet is not the sole focus of this collection, it serves figuratively as a useful introduction to many of the themes and issues that preoccupy this book's contributions.

Everything that in the human actor comes supposedly from *within* – voice, words, gesture, impulse toward movement, intention – in the puppet or marionette is *extrinsic*. The puppet is implicitly ventriloquial, it speaks by being spoken through, it is a mouthpiece of sorts through which another voice can reverberate. The puppet moves by being moved through, as the gestures of the puppeteer trickle down and expand through its articulated body. The repeated occurrence of the word 'through', the puppet's favoured preposition, indicates that it is a projected, mediated, ventriloquised object, one through which the characteristics commonly associated with subject-hood – presence, voice, authorship – can issue forth. As such, the puppet can be used to demonstrate as well as, of course, subvert our understanding of gender, race, class, and so forth. If, as Marjorie Garber has shown, 'Transvestite theatre *is* the Symbolic on the stage … [recognising] that *all* of the figures on stage are impersonators',[1] the performing object, even more so than the transvestite performer, is the space of projection par excellence. The lure (or horror) of the inanimate is often

1 Marjorie Garber, *Vested Interests: Cross-Dressing and Cultural Anxiety* (London and New York: Routledge, 1992), p. 40.

precisely its sexlessness, its non-reproductive sterility, its non-empathetic, de-psychologised characterisation. The puppet is genderless transvestitism, even its voice can be said to be 'in drag', as Kenneth Gross writes in his contribution to this book. The articulate object cannot truly impersonate, adopt another persona, get under the skin of a role; it remains ultimately porous as a penetrable site of projection. One might say it 'de-personates', by taking on the external traits of another body without truly incarnating them. That it just so happens that often these traits are drawn from the diminutive 'lower' hierarchies ('popular' culture, oriental 'others', the 'weaker' sex), more than stabilising the nature and sex of the articulate object, points to its non-stagnant versatility. That said, the puppet is clearly (though not unambiguously) a symbol of cultural subordination, as Scott Cutler Shershow has shown at length.[2] Much like the monkeys which feature in Helen Weston's chapter in this book, the inanimate figure has served as a diminutive emblem used by its detractors to debase the child-like, the popular, the feminine, the naïve, the ignorant, the idolatrous, even while it has been appropriated and incorporated into 'high' art.[3] And as such, the puppet was subsumed into the project of modernism in art and theatre, coinciding with the appropriation of masks and other artefacts of exotic and folk art.[4] Within this same timeframe, the puppet can be seen to lead to the robot through a process of increasingly sophisticated technologisation, implying a detaching of human agency and all manner of complicated concerns regarding the 'prosthetic aesthetic',[5] human surrogates, utopian cyborgs and terrifying frankensteins. Contemporary culture's fascination with such figures can be

2 Scott Cutler Shershow, *Puppets and 'Popular' Culture* (Ithaca: Cornell University Press, 1995).

3 Shershow examines this semantic spectrum ranging from idol to puppet to woman to ape in ibid., pp. 29–33.

4 See Harold B. Segal, *Pinocchio's Progeny: Puppets, Marionettes, Automatons, and Robots in Modernist and Avant-Garde Drama* (Baltimore and London: The Johns Hopkins University Press, 1995). Puppets are also taken up in contemporary art, as illustrated by Ingrid Schaffner and Carin Kuoni's forthcoming exhibition entitled *The Puppet Show*, which will open in America in January 2008.

5 As Marquard Smith and Joanne Morra's edited issue of *New Formations* 46 (June 2002) was entitled.

read as a revival of neoplatonism, as Victoria Nelson points out both in her contribution here and in her book *The Secret Life of Puppets*: 'we can locate our unacknowledged belief in the immortal soul by looking at the ways that human simulacra – puppets, cyborgs and robots – carry on their role as direct descendents of graven images in contemporary science fiction stories and films'.[6] Although this book does not concern itself with the particular trajectory from puppet to robot, it does take on board the technological developments that enable a more persuasive 'articulation', so to speak, as addressed for example by Edward Allington in writing about drawing machines. All of these characterisations of the puppet are useful for a broader understanding of the nature of our topic, 'Articulate Objects', which brings together a diversity of cross-disciplinary themes, media, and historical periods. Here too the 'articulate' object features as a site of projection, a space through which voice, movement, authorship appear and perform extrinsically, displaced from without. Inspired by the art of puppetry and ventriloquism, the book explores those instances in which the conjunction of mouth, speaker, and utterance are toyed with, pried apart and reassembled in myriad ways, often wonderfully out-of-sync.

This collection of essays originated in a conference session that was jointly convened by Aura Satz and Jon Wood called 'Performing Objects/Animating Images'. This was staged at the annual conference of the Association of Art Historians (AAH) at Birkbeck College and University College, London, in April 2003. What made the AAH session striking, and remarkable in relation to the traditions of this annual academic conference as a whole, was the unusual range of speakers and backgrounds included across the two-day session. There were contributions not only by art historians, but also by artists, curators, critics, cultural historians, historians of the performing arts, and a magic lantern showman. The session included as many independent writers as those with institutional affiliations, several speakers travelled from abroad to take part and a number of the papers were given as joint-presentations, combining art historian and performer, curator

6 Victoria Nelson, *The Secret Life of Puppets* (Cambridge, MA, and London: Harvard University Press, 2001), p. xiii.

and art critic, artist and curator, art historian and artist. These collaborative efforts in themselves were performative acts of voice throwing, to adopt ventriloquist parlance, as well as voice 'catching', so to speak, and reflected on the porous, dialogical and cross-disciplinary nature of the topic. Seen overall, there were papers by Genevieve Warwick, Victoria Nelson, Michael White, Melissa McQuillan, Edward Allington, Lynne Cooke, Helen Weston, Mervyn Heard, Andrew Hubbard, Asta Gröting, Stella Rollig, Anna Dezeuze, Alex Santarelli, Camilla Brown (née Jackson), Rebecca Duclos and Marquard Smith. (Steven Connor, who subsequently contributed to this book, and Joan Baixas were also scheduled to speak, but were sadly unable to in the end.)

This cross-disciplinary range of expertise was central to the session's aims and objectives and this thinking has very much been carried over into the present collection. For us, this approach is central, dictated even by the selected art/voice/performance subject, a greater understanding of which requires that we attend to the complicated ways in which ideas migrate between and across practices, technologies and disciplines.

The academic motivations at the time of the 2003 conference were to see a number of key issues explored, across a range of case studies. Amongst them, we wanted the conference session to address the various ways in which modernism can be rewritten in terms of the performative and in terms of different animating strategies; to show how symbolism, esotericism and the occult has quietly figured in the modernist project; to show how art across these years (and into the present) was being made and adapted to accommodate new and competing animating technologies and illusionistic techniques; and finally to reveal how many of these collaborative and participatory endeavours profoundly destabilised not only ideas of authorship and individual artistic identity, but also high/low art categories, pointing to the possibility of an inter-artistic avant-garde thriving on symbiotic, interdisciplinary exchange.

The transition from a broader and more wide-ranging academic session to a more focused publication, has led both to the development of a smaller number of texts, and to the inclusion of four later contributions – by Ian Breakwell, Brian Catling, Kenneth Gross and Tim

Etchells. It has also led to the book's closer orientation to issues around ventriloquism and its metaphors, and around the central roles of voice, speaking and listening, believing and suspending disbelief, in the production and reception of these artistic practices and performances. The 'articulate objects' of this book's title thus broadly suggest those that require the human voice and the sound of the human voice for their fantasies and strategies of animation and belief to be triggered and set in motion. This focus has in part been informed by the scholarly work on the much overlooked sound-scape of twentieth-century art and culture published in recent years by Michel Chion, Steven Connor, A. Leroi-Gourhan, Jonathan Sterne, Emily Thompson, Douglas Kahn, Jonathan Rée and David Goldblatt.[7] Similar concerns have been addressed in the exhibition circuit by shows like *Sonic Boom: The art of sound* (2000) at the Hayward Gallery, *Her Noise* at South London Gallery (2005), *Phonorama: A cultural history of the voice as a medium* (2004–5) at ZKM, Karlsruhe, and of course the crucial for our purposes *With Hidden Noise: Sculpture, Video and Ventriloquism* (2004), staged at the Henry Moore Institute in Leeds (of which more below). Alongside this convergence of interests in vocalic/sonic objects, the last decade has also shown a marked attraction towards the technological uncanny, outmoded forms of visual illusion and special effects, and the ways in which contemporary art practice re-enacts, appropriates, echoes, is informed or indeed haunted by the spectres and voices of these articulate objects from the past. Since the conference, several exhibitions and publications have circled a similar orbit of interests, most notably the Hayward Gallery's *Eyes,*

7 Michel Chion, *The Voice in Cinema* (New York: Columbia University Press, 1999); Steven Connor, *Dumbstruck: A Cultural History of Ventriloquism* (Oxford: Oxford University Press, 2000); Douglas Kahn, *Noise, Water, Meat: A History of Sound in the Arts* (Cambridge, MA, and London: MIT Press, 1999); Leroi-Gourhan, *Gesture and Speech* (Cambridge, MA, and London: MIT Press, 1993); Emily Thompson, *The Soundscape of Modernity: Architectural Acoustics and the Culture of Listening in America*, 1900–1933 (Cambridge, MA, and London: MIT Press, 2002); Jonathan Rée, *I See a Voice: A Philosophical History of Language, Deafness and the Senses* (London: Flamingo, 2000); David Goldblatt, *Art and Ventriloquism: Essays* (New York: Routledge, 2006).

Lies and Illusions (2004),[8] and in the same year *Haunted Media* at Site Gallery, Sheffield (inspired by Jeffrey Sconce's book *Haunted Media: Electronic Presence from Telegraphy to Television* from 2000), as well as more recently Marina Warner's book *Phantasmagoria: Spirit Visions, Metaphors and Media* (Oxford: Oxford University Press, 2006). The present book draws on and contributes to this topical fascination of artists and academics alike with the possibility of an object which speaks or is spoken through, which transmits a haunting sense of vocal presence, and as such of presence more generally. Informed by recent writing by Kenneth Gross, Victoria Nelson and Gaby Wood which explores fantasies of three-dimensional animation,[9] it also expands upon the subject from the perspective of articulation and articulate objects. Contributions to this publication take up this research in various ways, ranging from the more literal accounts of magic lanterns, *tableaux vivants*, puppets and ventriloquist dummies (or figures), to the more abstract notions of voice displacement in audio art and authorship projection in writing machines. The collection thus, as to be expected, questions authenticity, authorial voice and authorship throughout, as well as looking at ways in which the past haunts the present, the ghost haunts the machine, and the voice haunts the object.

Our 'vococentric' focus was also inevitably influenced by the research for *With Hidden Noise: Sculpture, Video and Ventriloquism*, an exhibition that Jon Wood curated (with his colleague Stephen Feeke) in 2004, a year after the conference. The exhibition featured a group of works that were evocative and illustrative of voice and voice throwing, exploring the ways in which sculptures have been given the real or imaginary power of speech and how the 'talking head', both in and out of its box, is an important motif in sculpture, video and ventriloquism. Looking across the twentieth century from Marcel Du-

8 Earlier, in 2001 the Getty Institute staged an exhibition called *Devices of Wonder*, and published an accompanying catalogue with the same title.

9 Kenneth Gross, *The Dream of the Moving Statue* (Ithaca: Cornell University Press, 1992); Victoria Nelson, *The Secret Life of Puppets*; Gaby Wood, *Living Dolls: A Magical History of the Quest for Mechanical Life* (London: Faber and Faber, 2002).

champ's iconic work *With Hidden Noise* of 1916, it suggested that the poetry and puppetry of ventriloquism has haunted the constant developments of twentieth-century media. A significant number of contemporary artists make work that also connects with these concerns and our interests, some of whom were represented in the exhibition. These include: Laurie Anderson, Tony Oursler, Ann Hamilton, Paul Etienne Lincoln, Lindsay Seers, Alison Gill, Beagles & Ramsay, Jemima and Dolly Brown, Imogen Stidworthy, Lucy Gunning, Aura Satz, Pierre Huyghe, Stelarc, Mark Dean, João Penalva, Gillian Wearing, Laurie Simmons, Jane and Louise Wilson, Elizabeth King, Pawel Althamer, Tony Brown, Bill Woodrow, David Hall, Rose Finn-Kelcy, Joseph Santarromana, Bill Furlong, Jeff Wall, the late Nam June Paik and Juan Muñoz and perhaps most notably of all for us, Asta Gröting whose ongoing project entitled *The Inner Voice* has allied her practice closely to that of ventriloquism for the last decade or so. Some of these artists take their bearings from work done in the 1960s and 1970s by artists such as Marcel Duchamp, Jean Tinguely, Robert Morris, Nam June Paik, Robert Whitman and Dan Graham, and curators such as Harald Szeemann; others have arrived at this subject through addressing questions of identity and doubling in relation to media and technology methodologies. Together these artists all make work that illustrates the many sides of ventriloquism's play: from tales of collaborative and interactive making, displaced responsibility, mistaken identity and televised confessions, to political and psychological conflicts. In keeping with this contemporary material, *Articulate Objects* features essays by contemporary artists (such as Allington, Breakwell, Catling, Etchells, Groting and Satz), and essays that draw on the example of a number of contemporary artistic practices (Nelson, Catling, Satz, Allington, Duclos, Gross and Wood).

The book is structured chronologically, and begins with historical essays by Genevieve Warwick, Helen Weston and Steven Connor. Warwick writes of Rome's speaking statues of the sixteenth century, whereby the articulate object has a voice, not so much as a figure of speech or ekphrasis denoting life-likeness, but very literally in that the statues had anonymous verses pasted to their socle (base) and surrounding walls. In some cases these public sculptures spoke among themselves, in others to the world at large, and frequently they would

address political and socio-economic issues which were lacking an appropriate mouthpiece. Warwick hones in on the particular example of Pasquino, an ancient Roman statue with a satirical tongue who targeted the excesses of the papal court and the neighbouring opulence of Bernini's public monuments. The speaking statue is, according to Warwick, embedded in a history of oral performance culture and street theatre.

Weston's essay looks at the place and representation of monkey in magic-lantern iconography and examines how it has been variously cast as the imitator of man, and of the magic-lantern operator in particular. Jean-Pierre Claris de Florian's fable of 'The Monkey showing the Magic Lantern' and the proliferation of images that it generated is the key case study of Weston's text. Whilst her essay looks at the function of imitation and the status of the copy in France in the eighteenth and nineteenth centuries, it also leads to more general, overarching observations about *ars simia naturae* – and the monkey as symbolic of the copyist who cannot speak or express himself with words – before and after this mid-eighteenth-century period.

Steven Connor's work on ventriloquism is central to this book's co-ordinates and in his essay Connor has taken the opportunity to return to this subject, following the publication of his book *Dumbstruck: A Cultural History of Ventriloquism* in 2000, via a reworked version of a lecture he gave in February 2004 at the Ruskin School of Art and Drawing in Oxford, within a series called 'Artificial Others: Lectures on Ventriloquism and Automata'. Beginning with the example of Professor Faber's 'Euphonia', Connor's text highlights a range of historical 'incidents of the breath', which demonstrate his thesis that 'automata are imagings or remodellings of the body' in which 'the body is always already figured as some kind of apparatus'. In mapping the anagrams of the human body as expressed in automata (from speaking heads to the telephone), Connor's text moves from pneumatic technologies (in which the 'breath which filled and animated all living bodies was a sounding breath') to electric technologies (which create sonorous skins in which sound is encoded 'almost depthlessly in the furrows of a surface'). Connor concludes that whilst this shift entails a fundamental re-envisioning and reshaping of the body, it does not actually signal the ultimate end of the pneumatic

order, rather a constant 'noise of the line' disturbance that continues to remind us of the role of the pneumatic and of the frailty and porosity of electromagnetic technology.

Like Steven Connor's text, Brian Catling's contribution to this book was originally delivered as a lecture. He gave it at the Henry Moore Institute in a series of talks staged to accompany the *With Hidden Noise* exhibition.[10] His originally spoken and performed text chimes with this collection's concern with how voice, the body and ventriloquism work together. Catling pays homage to the British television ventriloquist Arthur Worsley, whose sophisticated self-reflexive performances not only indicate the ways that illusion can be heightened through its very revelation, but also how ventriloquial virtuosity feeds off such auto-critical, punishing routines. Catling's text also takes us on a personal, guided tour into Mori's 'uncanny valley' populated by historical and futuristic beings, as much of the music hall, as of the cinema and the scientific laboratory. It is a journey that reflects Catling's own preoccupations as an artist and performer as much as a writer and poet. Across this range of references, Catling concludes (against those authors of popular surveys) that despite the affable visual image of the suited ventriloquist entertainer and doll, ventriloquism is a practice that is deeply connected to a darker, magical prehistory.

Jon Wood and Edward Allington's essays deal with the mechanisms of authorship and animation across some classic modernist works and practices. Wood's essay takes up the ventriloquial metaphor with a vengeance and, with a call that we 'listen to' sculpture as much as 'look at' it, explores its operations with and between a group of twentieth-century sculptures, installational ensembles and video pieces. Wood begins his essay with a consideration of the 'longing for sound' manifest in much late nineteenth- and twentieth-century sculpture and of the subsequent ways in which the meanings of the term 'resonance' ripple knowingly across our intuitive reception of various media and practices. He then applies ventriloquism's two main practices – of 'near' and 'distant' ventriloquism – to sculpture-making, looking finally at the question of acoustics and how the pre-

10 Other speakers in the series included Ian Breakwell, Lisa Joyce and Geoff Felix.

and post-minimalist box acts as symbolic structure of enclosure and containment for real and imaginary vocal sound.

Allington's contribution sits more or less within the same timeframe as the preceding essay and focuses on the drawing machines of Jean Tinguely, poignantly evoking the object as relic of the hands of a loved one and the posthumous productions of these 'méta-matic' drawing machines. Beginning and ending his essay with the rifle – as the start of automation and the mechanisation of modern life and as the end of painting (Niki de Saint Phalle's) – Allington's essay deals with the problematic questions of authorship and of the presence of the subject in the creation of meaning that these drawing machines open up. Writing in short anecdote-like sections, Allington sketches out the complicated poetry of Tinguely's machines from collaborative mechanisms that included human participation to machines that make art by themselves (under the influence of Bruno Munari's writings). Finally, Allington situates its achievement within the Roussel–Duchamp–Tinguely–Niki de Saint Phalle art historical nexus.

The joint contribution of Asta Gröting and Stella Rollig takes the form of an irreverent interview, which, under the guise of an artist/curator dialogue, slips in and out of the rhetoric of the ventriloquist/dummy conversation. For the Henry Moore Institute exhibition *With Hidden Noise*, Gröting collaborated with Tim Etchells, of the theatre collective Forced Entertainment, who scripted a dialogue to be performed at the City Varieties Theatre in Leeds by the Native American ventriloquist Buddy Big Mountain and the dummy sculpture made by Gröting. Here too the cruel conflicts of inner self and outer projection, authorship and censureship, psychological interiority and hollow dead air are played out with acid humour and theatrical insight.

Within a similar timeframe, the contributions by Aura Satz, Kenneth Gross, Victoria Nelson and Rebecca Duclos all take up 'articulate object' manifestations in more recent and contemporary art. For all these essays, notions of imitation, the copy and the survival and endurance of the original through the copy are central. Satz writes of the performative imitation of sculpture and the pose of the *tableau vivant* as a silent mode of enduring, an inarticulate pause in the process of life, but also as a déjà vu, a way of materially embodying the past. Her approach is historical, drawn from a knowledge of these

eighteenth-century 'living picture' compositions and the animating strategies of nineteenth-century pygmalionism, but her key subjects are contemporary, notably the work of Gary Stevens, Gregor Schneider and Vanessa Beecroft. Through these examples she explores modes of performance that imply a withdrawal of presence, a denial of the gaze and consequently a loss of 'aura' not in objects but in willing human performers.

Following seamlessly from his 1992 book *The Dream of the Moving Statue*, Gross discusses puppet theatre, through the example of 'The Little Players' (also known as 'The Standwells') performing in New York between 1959 and 1982, in relation to older narratives and story-lines. Gross examines their work as translation, reduction and miniaturisation. Crucial to their actor–puppetry work was the skill, manipulation and expertise of Francis Peschka and the 'knowledge (often willingly suspended) that all five actors were moved by one hidden person [which] was part of what made their transformative power even more uncanny'. 'Love' emerges as a key theme across Gross' text, connecting at once the faith, belief and motivations of the amateur theatrical with particular personnel and audiences, and what is at stake for the audience before the life and death of the puppet. Once again politics are implicit in the subversive art of puppetry and articulated objects, as demonstrated by Gross through the theatrical themes as well as the (substantially gay) audiences of the Little Players.

Nelson considers how audio-tours and 'walkmanology' exist autonomously from their pre-recorded voices, as well as from actual or adopted authors. Her focus is the Los Angeles-based Antenna Theatre and their performance *Skin & Bones/Flesh & Bones*. The connection between puppetry and allegory is a close one for Nelson, as she has also argued in her book *The Secret Life of Puppets* (2002), since 'puppets have a universalising quality that carries them easily into allegory's territory of personification and the animation of objects, pulling us automatically back into the old matrix of greater and smaller worlds'. For Nelson, the Antenna Theatre's production offers an important contemporary example of how the play-going experience can be dramatically re-envisaged through the possibilities of portable auditory experience and through the re-staging of the relationship between voice, actor, performance and audience.

Duclos, like Nelson, writes about the audio-walks and audio-guides of Janet Cardiff and George Bures Miller in the pre-figuring context of Situationist International *dérives* and their thinking, practices and approaches – in particular what they called 'Unitary Urbanism'. For Duclos, such possibilities have been harnessed by Cardiff and 'centralised in the body of the solo audio-walk participant whose "misrecognitions" are now cued and choreographed by Cardiff as the master technician'. Duclos's contribution addresses very literally the technologically enabled disjunction between mouth, speaker and utterance.

The contribution from Ian Breakwell (1943–2005), which brings this book to a close, is drawn from his talk at the Henry Moore Institute on occasion of the *With Hidden Noise* exhibition. Breakwell was well-known as a multi-faceted performer, artist, writer and avid diarist. He had a fascination with all things Variety, and initiated and co-curated the inaugural exhibition *Variety* at the famous refurbished De La Warr Pavilion in 2005. Diagnosed with throat cancer in 2003, Breakwell's talk at the Henry Moore Institute was almost a whisper, as his obsession with ventriloquism took a morbid twist and, in his own words, was to render him 'the dummy' or 'the mute ventriloquist'. Included are his diary obituary entries marking the death of two famous ventriloquists, Señor Wences and Peter Brough. Breakwell, with untimely showmanship, died on the very day of the opening of the exhibition *Variety*. This publication is dedicated to his memory.

The various voices of this collection are also in themselves experiments in articulation. Many of the essays imply or entail technologies of mediating the human voice, often boxed into the sculptural devices of the ventriloquist's dummy, the telephone, the record player and the portable audio-cassette player (or 'walk-man'). These technologies enable a subverted, deflected, misdirected authorship and voice projection. Indeed whereas some of the contributors such as Breakwell, Connor, Catling, Gröting, and Wood, have, on one level, a more literal interest in ventriloquism, in the essays of Duclos, Nelson, and Warwick, a sort of reverse ventriloquism is enacted (or a kind of 'schizophonia' as Duclos quotes Schafer in her essay), whereby multiple voices merge together into one, or the voices from without are made to appear as though emerging from within. Others, like Satz and

Weston, direct their attention to the inarticulate, the object/subject which cannot or chooses not to speak. Some, like Allington, Breakwell, Catling, Gross, Gröting, Nelson and Satz, slip in and out of an anecdotal meta-language which uses personal memories and experiences, or evokes the original witnesses of performance through an act of scriptural ventriloquism or citation. Gröting, Rollig and Etchells use the more literal format of the ventriloquist dialogue or interview, complete with stage directions. Others follow the expected format of the written academic essay or transcribed lecture, which in itself implies the act of rendering speech a material ink-and-paper object. Being ultimately a collection of academic writing, the contributions use the prescribed methods of quotation, a comma-framed voice inside a voice or a textual indentation, which can also be read as an act of ventriloquism of sorts, but one in which true authorship is dutifully acknowledged. Inevitably, all these texts refer to performance of one sort another, whether explicitly or implicitly theatrical, whether articulated in the academic seminar room, the gallery, the studio or the theatre. The articulate objects examined in this book are all in varying degrees brought into speech, spoken to, spoken through, whilst speaking back to us.