



—
Jaume Ferrete Vázquez
Poder el separarse
—

30.06.2018—17.11.2018

Five ||

Edison | almost deaf | bites the body of the phonograph || He says that the sound waves then come | almost direct to his brain || He says | I have a wonderfully sensitive inner ear || His deafness protects him | from the noises that dim | the hearing of ears that hear everything | he says || No one who has a normal ear can hear as well as I can ||

To promote his invention | Edison organised what he called tone tests || Live music recitals in which a soprano | for example | would sing alongside a recording of her own voice || At times the house lights were dimmed | and at times the performer stopped singing || All in order to make it difficult for the audience | to distinguish between the live voice | and its double ||

Tone tests were apparently invented by the American soprano Anna Case || One of her records was playing in a store when she walked in || and she started singing | a duet | trying to get her voice to sound like the one on the record || In a counter-intuitive transference | as she sang she copied the texture | that the phonograph gave to the recording of her own voice ||

Around the same time | in the late nineteenth century | Alexander Graham Bell founded the Bell Telephone Company | to exploit the patent for the telephone || Two days later he married Mabel Hubbard | a student of his | who had been deaf since the age of five || Bell oralised deaf people | using a method developed by his father | based on the visual representation of the position of the speech organs || His mother had also been gradually going deaf ||

Bell did not let Mabel learn sign language || He used the profits from the sale of the telephone to support oralism || His influence strengthened the positions that were later laid down at the Milan Congress || Bell went so far as to write that marriage between congenitally deaf people should be forbidden | in order to prevent deaf offspring || However it was his hobby of livestock breeding | that led to his appointment to the Committee on Eugenics || An organisation that advocated passing laws for the compulsory sterilisation of people who | like the deaf community | were deemed to be | in Bell's words | a defective variety of the human race ||

The fingertips of both hands | the palms | forearm and feet of the operator | on the keyboard | wrist band and pedal of the Voder || The first electronic voice synthesiser | built by Bell Labs | New York World's Fair | nineteen hundred and thirty-nine || A telephone operator who | in her usual job | was at the physical centre of the exchange of voices | operating the switchboard at the telephone exchange || Now | sits in front of the audience | and types out the phrase | she saw me | without expression || The VODER's voice hisses || Now | in response to the presenter's questions | she adds expression to the different parts of the sentence || Who saw you? || SHE saw me || Did she see you or hear you? || She SAW me || Who did she see? || She saw ME ||

She saw the house | this is a test || This is a computer vocal tract speaking | you are listening to the voice of a machine || Years later | these and other phrases were used to test the intelligibility of synthetic voices || The most famous of the commercially available voices | was Perfect Paul | used by Stephen Hawking || I am Perfect Paul | the standard male voice || I am Beautiful Betty | the standard female voice | some people think I sound a bit like a man || My name is Kit the Kid and I am about ten years old | do I sound like a boy or a girl? || Perfect Paul | together with Beautiful Betty and Kit the Kid | were the basic voice options for the DECtalk synthesiser | developed by Dennis Klatt in nineteen hundred and eighty-four | based on recordings of his own voice | that of his wife | and his daughter ||

Two thousand and thirteen || Stephen Hawking's daughter meets Dennis Klatt's daughter || She says || Laura | I have to tell you something | Perfect Paul sounds just like my dad || Is Perfect Paul based on your father's voice? || And she says | yes || Which therefore means that | my father is | actually | speaking with your father's voice || My father is speaking with your father's voice || And she says yes | he would be so thrilled | It's been such an amazing experience | for me to talk to you | about how your father's life has been transformed by my father's research | And I had never really thought before that my father's voice lives on || Your father is speaking with my father's voice ||

Your father | your father | my father's research | my father's research | your father's life | your father's life || How your father's life has been transformed by my father's research ||

My father is speaking with your father's voice |||

LIST OF WORKS INCLUDING LEAFLET'S TEXT

"No hay peor sordo" (extract), 2018. Text, extract from the homonymous text published in 'Grounds for Possible Music – On Gender, Voice, Language, and Identity' by Errant Bodies, edited by Julia Eckardt.

Árbol sordo, 2018. Video | 4'47" | Color. Performance's documentation from joke files in Mexican sign language compiled among the community of deaf people in Mexico City. This performance was held in the hall of the Museo Universitario Arte Contemporáneo (MUAC) of the Universidad Nacional Autónoma de México (UNAM), due to a grant from the Agencia Mexicana de Cooperación Internacional para el Desarrollo (AMEXCID). Together with Gabriela Álvarez Hidalgo, Viridiana Blas, Erika Ordoñez, Noé Romero y Rosa Eva Vilanueva Cipriano.

Querer un hijo sordo (no caber en las voces), 2018. Video | 6'20" | Color. From a joke file gathered among the community of deaf people in Donostia. The field was made for the Observatorio de la Escucha within the framework of the Capital Europea de la Cultura Donostia 2016 and eith Tabakalera's support. Together with Raquel Alba Martín, Carolina Rementeria y David Murguia Asensio. <http://entzuten.net>

Poder el separarse, 2018. Audio | 8'37" | Mono. From quotes by catalan psychiatrist Francesc Tosquelles. From Montserrat Rodríguez Garzo's translation of the transcription of 'Une politique de la folie', filmed in 1989 by François Pain, Daniele Sivadon y Jean Claude Pollack. This translation was made within the frame of the project INTERVALOS.

La mano morena, 2018. Performance, script and prothesis. From the humoristic monologue 'El orador o la man' by Ramón Gómez de la Serna (1928).

bio

— **Jaume Ferrete Vázquez (Mollet del Vallés, 1980)**

Jaume Ferrete Vázquez, graduate in Fine Arts by Universitat de Barcelona. Works on the notion of voice ideologies and the act of listening. Through performance, listening sessions, files, workshops, talks, sound works and websites. He has worked in different spaces and institutions such as the Museo de Arte Contemporáneo de Barcelona; Museo Rena Sofía, Madrid; Secession, Viena; TEOR/ÉTICA, San José, Centro de Arte 2 de Mayo, Móstoles; or Museo Universitario Arte Contemporáneo UNAM in Mexico City.

His Works have been recognized by la Oficina de Apoyo a la Iniciativa Cultural de la Generalitat de Catalunya; Generación 2016 Casa Encendida, Madrid; Leonardo's Grants for Researchers and Cultural Creators or a stage at the Agencia Mexicana para la Cooperación Internacional y el Desarrollo among others. He has collaborated with universities like Universitat de Barcelona, Programa de Estudios de Género UNAM in Ciudad de México or Universidad del País Vasco among others. Since 2008, takes part in the coordination of the sound pedagogies project Sons de Barcelona, started by Grupo de Tecnología Musical of Universitat Pompeu Fabra, Barcelona.

Web <http://jaumeferrete.net/> | Twitter @jferrete

adnplatform