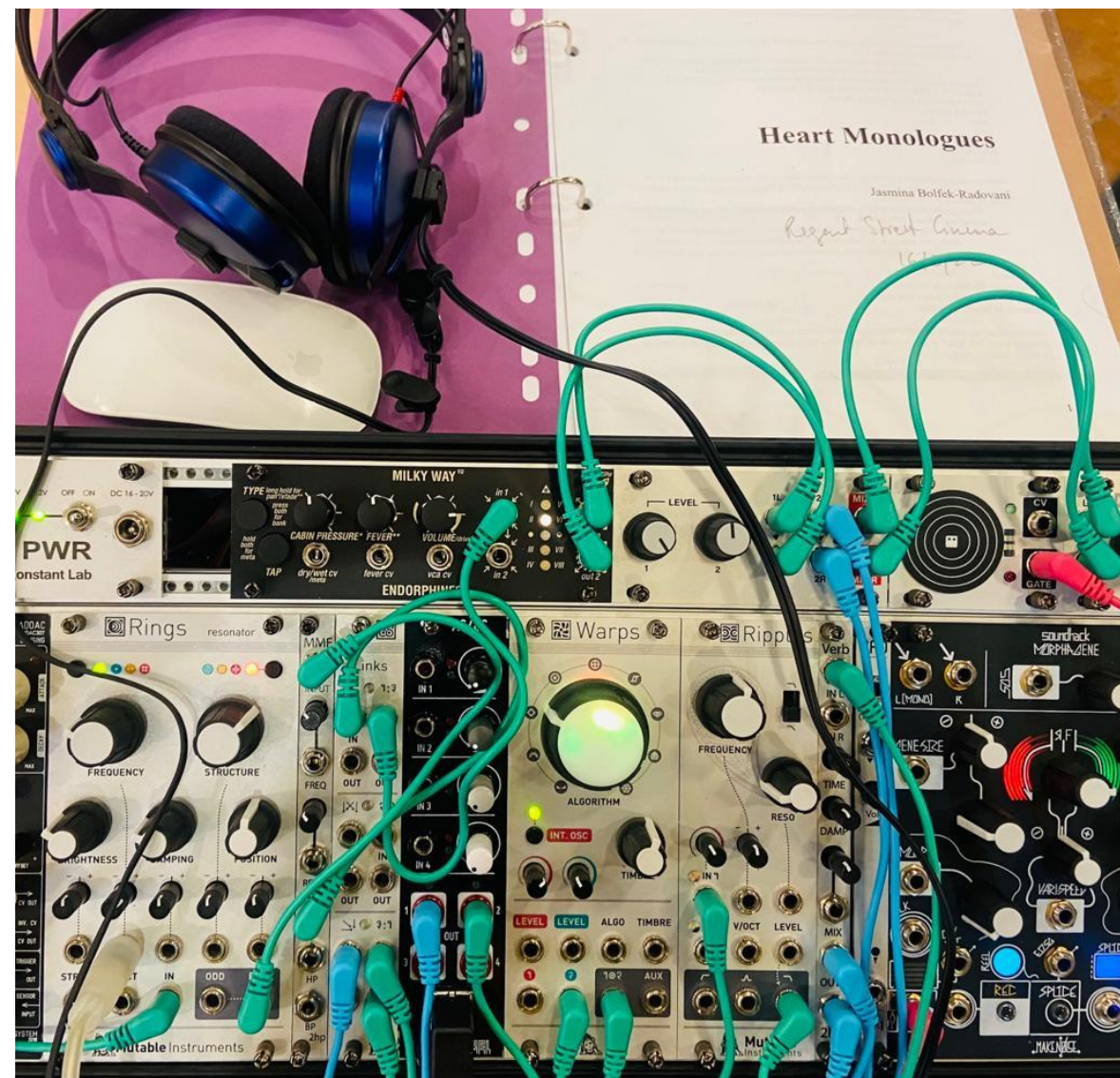


# *Heart Monologues: the Cultural, Experimental, and Sensorial journey of a Multilingual Poetry Performance*

**Jasmina Bolfek-Radovani (Queen Mary University of London / University of Westminster)**

**Atau Tanaka (Goldsmiths, University of London)**



# 1. Introduction

## *Heart Monologues / Monologues du Coeur / Monolozi Srca:*

- a 33-min performance based on the long **multilingual poem sequence** consisting of **thirteen poems in English, French, and Croatian** that I originally wrote in 2018 & re-edited in 2021

## Performances between 2022 & 2023:

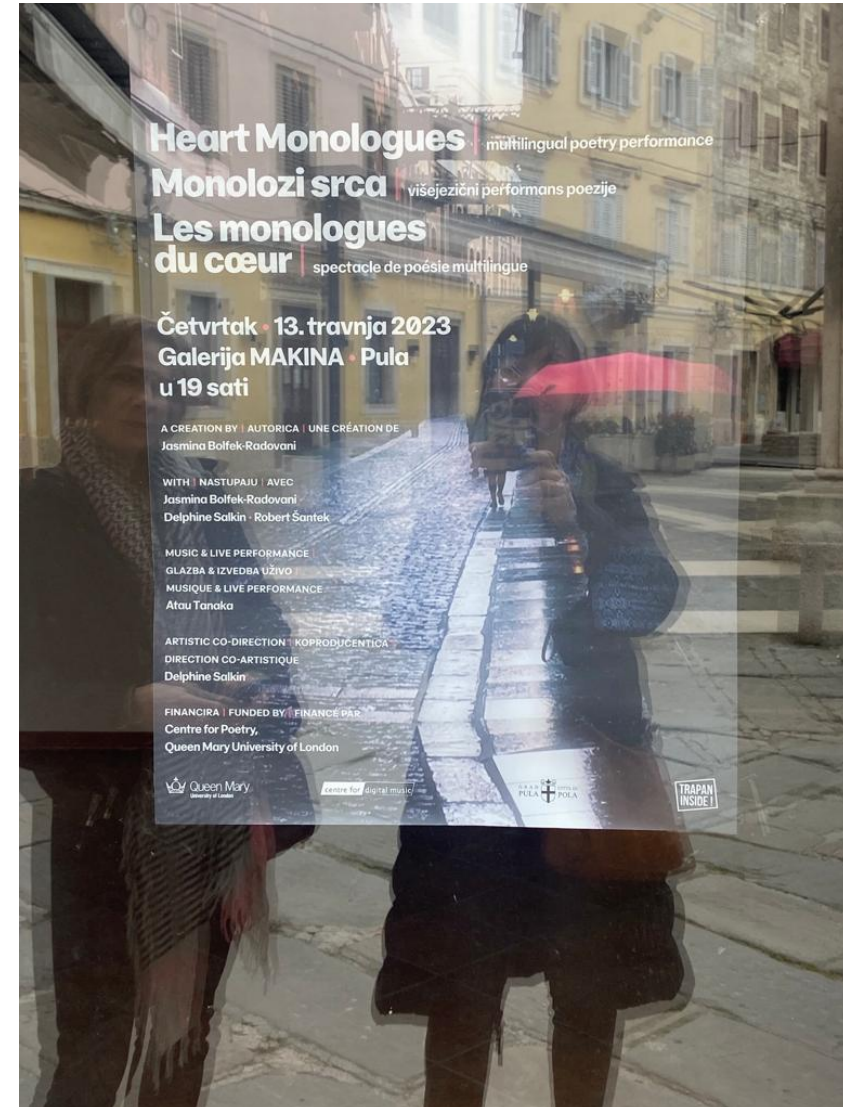
- Regent Street Cinema, London, 16 March 2022
- Dellaville Café, Paris, 21 March 2023
- Galerija Makina, Pula, 13 April 2023

## Supported by:

- Centre for Poetry, QMUL
- University of Westminster
- Galerija Makina / City of Pula

## Partners:

- Centre for Digital Music, QMUL; Language Acts and Worldmaking; Nonumoi; KIC Zagreb.



## 2. The Cultural Journey: from London to Paris to Pula

- **The concept of culture**
  - dynamic
- **Topological definition of culture**
  - relational rather than defined by essential properties; culture as process of change itself;
  - bringing new continuities into a discontinuous world: topological forms of models, networks, flows, fractals or clouds
- **Borders** blurred; boundaries connect & divide
- **Multilingual experience** & the space of the multilingual
- *Performance locations as **Thirdspace** / **third spaces***: cinema, café, gallery



# 3. The Experimental Journey: Moving Between, Sound Language, and (Multilingual) Voice

- **Latest Trailer “Heart Monologues”**, 13 April 2023, <https://youtu.be/IRRetPzwxls>
  - “Heartbeat Monitor”, Atau Tanaka, *Biorhythms*, 2000.
  - “Myogram”, Atau Tanaka, *Meta Gesture Music*, 2017.
  - “HeartCoeurSrce”, Delphine Salkin, 2023. <https://on.soundcloud.com/A6jtp>
- **Heart Monologues Playlist:** <https://tinyurl.com/5n8cff8t>
- **Full length audio (33 min) of the first performance in London:** <https://on.soundcloud.com/BupK2>
- **Theoretical underpinnings:**
  - Konstantinos Thomaidis, *Theatre and Voice*, 2017:  
*New ways of thinking about voice can lead to fresh ways of practising voice in performance, and, vice versa, contemporary, emerging ways of performing with and through voice pressingly require new frameworks for understanding and conceptualizing it (p.8)*

### 3. Experimental Level: Moving Between Sound, Language, and (Multilingual) Voice (cont'd)





- Andrea Cavarero, “For more than one voice: towards a philosophy of vocal expression”, 2005:

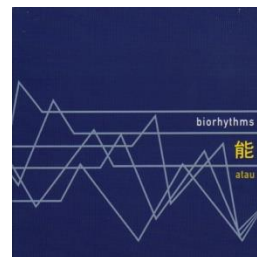
*the pleasure rooted in the acoustic sphere has above all a subversive function; it destabilises language as a system that produces the subject... the voice stands in opposition to language – that is to the disciplining codes of language, to grammar and syntax, to the Law of the Father... (p. 132)*

- Larry Wendt, “Sound Poetry: I. History of Electro-Acoustic Approaches II. Connections to Advanced Electronic Technologies”, in: Leonardo, Vol 18, No 1 (1985):

*a sound poem is performed rather than merely read out loud. Vocalizations are projected off the page as a theatrical gesture and their existence as an acoustical event is the essence of the work (p. 12)*

## 4. Sensorial Level: Body and Gesture From soundtrack to live performance

- Biorhythms CD: Heart Beat Monitor 
- Myogram: sonification of muscle physiology 
- Modular synthesizer: processing breath and voice   

- In performance:
  - Body alongside text, voice, language
  - Call and response
  - Sonic-linguistic interaction



# 5. Conclusion

