

emmanuelle waeckerle
Ode (owed) to O



EDITION WANDELWEISER RECORDS

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Edition Wandelweiser Records (August 2017)

composer: Emmanuelle Waeckerlé

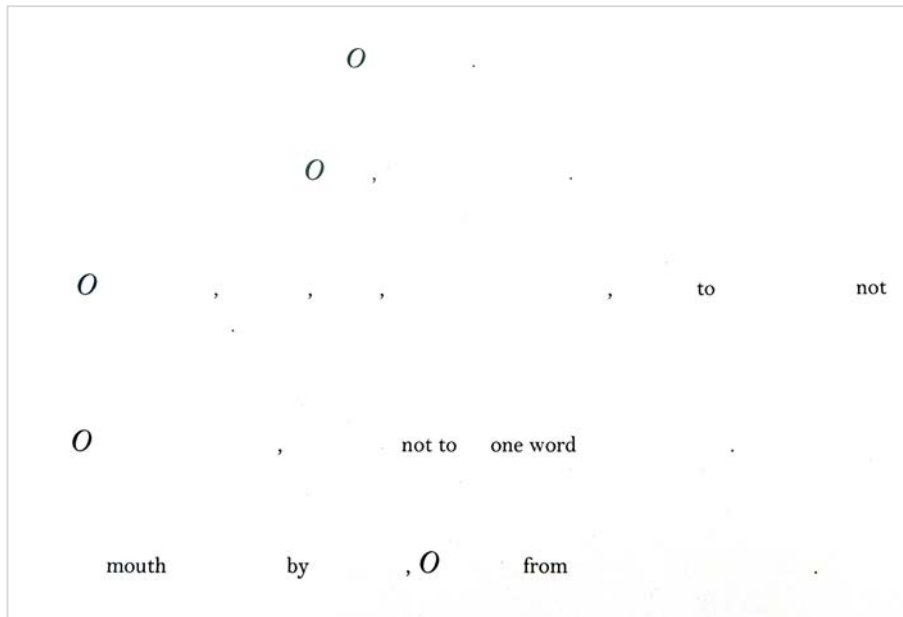
performers: Andre O. Moeller, Antoine Beuger, Alissa Cheung, Josten Myburgh, Sandra Schimag, Samuel Vriezen, Emmanuelle Waeckerlé

tracks 1. (story of) – 18'43 | 2. (looking for) 51'47 | 3. O(nly) 45'43 | 4. O(hh) 10'00

Ode (owed) to O belongs somewhere between experimental music, sound poetry and spoken word. The four works included are the outcome of reading through (CD 1) and reading from (CD 2) Pauline Reage's infamous novel *Story of O*, using minimal and multiple narrations and musical renditions of texts that blend erotic literature, conceptual writing and verbal scores. One may recognize certain affinities with, among others, Jackson Mac Low and Anne Tardos verbal musical compositions, Cornelius Cardew and John Cage reworking of existing texts, or more recent word based works by Caroline Bergvall or Ryoko Akama.

Ode (owed) to O is based upon and concludes a sequence of on-the-page works that seeks to liberate O from her rather shocking story, as well as from the complex and little known history of its writing. Both histories were brought together for the first time in *Reading (Story of) O* ([uniformbooks](#), 2015) in which Emmanuelle reprinted, in parallel, a graphic reworking of the English and French versions of the original story (first published in 1954). That book also includes *(Reading) O*, a series of instructions for reading alone or with others, which were used for the second track, *(looking for)*.

The other tracks are based on new scores for voices and instruments that take the work away from its original literary context into the field of performative reading and experimental music. In *(story of)*, the first track, the original text has been abridged to fourteen phrases, choosing those where O is subject (as opposed to passive object). In the final piece, *O(hh)*, these phrases have been gradually stripped of words containing other vowels, until only O remains before being breathed away. In the second and third track, *(looking for)* and *O(nly)*, O-words and O-sounds are released vocally while instruments, read her as a note or chords on a stave of words.



O(hhh) score (detail)

Ode (owed) to O is available from [Editions Wandelweiser Records](#) and in America from [Squidco](#) online store of experimental music and [Erstwhile Records](#)

[O\(nly\)](#) and [O\(hh\)](#) scores are available as artist publications or free to download.

[Ode \(owed\) to O](#) was launched at **Klangraum 2017** (18th -23rd July) in Düsseldorf. Performed by John Eyles, Ryan Dohoney, Alex Mah, Andre O. Moeller (voices) - Assaf Gidron (cello), Antoine Beuger (flute). Some recordings on [soundcloud](#).

It was performed at London's [Café Oto](#) on 22nd of February 2018, in Chicago's Frequency series at [Constellation](#) by [a.pe.ri.od.ic](#), on 22nd April 2018.

Reviews by [Conor Kutz](#) (USA) and [NIEUWE NOTEN](#) (Dutch)

This CD was produced with financial support from UCA research fund.

Emmanuelle Waeckerlé is a London based artist, performer and composer that works across artforms and languages to explore the materiality and musicality of language, the limitations of translation and what she refers to as the poetics of survival and resistance.

Through a number of interrelated projects stretching back over twenty years, Emmanuelle uses her voice, performative strategies (live and mediated) and on the page work to create compositions, installations and participatory occasions that examine our everyday and how we engage with our interior or exterior landscape and each other.

She is one third of *Bouche Bée* improvising trio on the edges of Language, with Petri Huurinainen (guitar) and John Eyles (saxophone). *Bouche bée* is a French phrase that translates as "open-mouthed, gaping, gawping" and means being temporarily speechless.

Emmanuelle is a Reader in photography and relational practices at University for the Creative Art in Farnham, and director of [bookRoom](#) and bookRoom press. Between 2007 and 2014 she was part of the small team running [the centre des livres d'artistes](#) in St Yrieix la Perche in France. Her research interest lies in the (pre and post digital) parallel histories and practices of the artists' book, performance art and photography.

www.ewaeckerle.com

www.lesbouchebee.com

www.thebookroom.net