

Une voix tranquille: Listening to the Works of Geneviève Cadieux

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*Heard melodies are sweet, but those unheard,
Are sweeter*
— John Keats, “Ode on a Grecian Urn” (1820)

The city of Montreal is particularly subject to the constructed sense of otherness in Canada’s French/English dichotomy. Since moving to Montreal, I have felt that otherness. But, for me growing up on Canada’s west coast, it was very difficult to understand the political situation in Quebec in the 1990s. I remember being glued to the CBC during the 1995 Referendum, thinking “Why would they want to separate from *us*?”

While the late 1980s and 1990s were a heated time for politics in Quebec, it was also an important period for Montreal-born artist Geneviève Cadieux. Her work is timely in relation to events such as the Meech Lake Accord (1987) and the 1995 Referendum. Art historian Susan Douglas points out that Cadieux’s work focuses on the language of vision and visuality, especially in her piece *La voie lactée* (1992).¹ But it is also interesting to note how Cadieux’s work speaks equally about the other senses and, in particular, the language of listening. *Hear Me with Your Eyes* (1989) and *La voie lactée* (1992), both photographic works, clearly belong to the visual world. I would argue, however, that these titles—as well as evocations of voice by imaging open and closed mouths—present possibilities to explore Cadieux’s art in relation to the auditory sense (figs. 1 and 2). Following social art historian T.J. Clark, I am “concerned with what prevents representation as much as what allows it”.²

In this paper, I specifically want to consider what prevents us from “listening” to visual representation in pieces by Cadieux. Clark does not pretend to understand the work from the artist’s perspective, but instead his interpretations rely on situating works of art in their social, economic, political, and ideological contexts. In much the same way, though Cadieux’s pictures do not produce any audio, they do act as mimetic devices that play upon the concerns specific to the time and place of Quebec. I suggest that the open and closed mouths in Cadieux’s works are suggestive of the “*non/no*” and “*oui/yes*” sides of Quebec sovereignty. This becomes clearer as one considers Cadieux’s strategic use of silence and the soundscape of the city. Using listening and language as the subject of my study, I will explore how Cadieux’s work gives body to sound through the silent image of the voice, and to do so, I will outline the ways in which Cadieux subordinates sound to vision. By discussing the multifaceted meanings and the equivocal nature of Cadieux’s photographs, I will suggest how these works proffer insights into the differences between Anglophone and Francophone experience in Canada.

Building from the idea that language shapes not only the way we speak, but the way we think and experience the world, I will explore how we can listen to Cadieux's *La voie lactée* to reveal some of the issues of French Quebec's desire for political sovereignty. I will present the ideas in Michel Chion's "The Audio Visual Contract" and Jacques Derrida's "The Parergon" in order to better respond to the complex issues and the ambiguous nature of Cadieux's work. Chion's "The Audio Visual Contract" is helpful for explaining how sound and image work synergistically together to generate an overall effect. Chion is able to show clearly that since the advent of motion pictures sound has played an important role and has developed into an essential framing device for the moving image. Using Derrida's ideas, I will show how the urban sound environment is implicated as an essential element in Cadieux's work. First, it will be necessary to give a brief formal analysis of *Hear Me With Your Eyes* and *La voie lactée*.

See Me With Your Lips

Cadieux's *Hear Me With Your Eyes* (1989) is a large photographic triptych (fig. 1). The first panel is a black and white photographic image of a woman on a pale background. Her head, bare neck, and shoulders are framed within the border. The woman's head is positioned in three-quarter view with her eyes closed. The female figure's mouth is slightly open. Her ear, a focal point, is in sharp focus and contrasts against the dark colour of the woman's hair. Her

expression seems to suggest an ecstatic state that reminds the viewer of conventional portrayals of Mary Magdalene used by both Caravaggio (1571-1610) and Titian (c.1488-90-1576). Her open mouth and flared nostrils could also imply that the woman is breathing deeply, singing, or sighing. The second panel contains a similar image of a woman's head and shoulders, but in Cibachrome. In contrast to the first panel, the figure is placed on a dark background. Through use of double exposure, Cadieux introduces a blurred trace of the figure's profile, creating an element of motion. This motion of the figure shaking her head implies a gesture of negation. The facial expression on the figure in this central panel—her furrowed brow, tightly closed eyelids, and the lines around her mouth—suggest that she is screaming in anguish. The final panel, a black and white detailed close-up of an open mouth, remains ambiguous, expressing either pleasure or suffering.

La voie lactée (1992), a monumental public artwork akin to a billboard, sits atop the roof of the Musée d'art contemporain de Montréal (MACM) (fig. 2). This site-specific piece was commissioned by the MACM, who gave Cadieux *carte blanche* to create a piece for their collection. By virtue of its size (measuring 183 cm x 457 cm) and format, *La voie lactée* is not only mimetic of a billboard but has an aspect ratio similar to movie theatre screen.³ The public piece is a photographic image containing a close-up of a mouth with red lips. It is mounted in an aluminium casing and is produced through a special,

computerized inkjet printing process on translucent, flexible canvas. At first glance, the work could be mistaken for an advertisement. The lack of text, however, suggests otherwise. Rather than being the lips of a young supermodel posed to sell some kind of beauty product, the disembodied mouth is in fact a cropped detail from a portrait of the artist's mother. Although Susan Douglas describes the lips as "parted", by looking at the original photograph from which Cadieux took the image, the lips are not parted, but closed. Cadieux's use of intimate detail, cropping, and dark shadow between the lips gives the illusion that the lips could be "parted," but they are not. The closed mouth looks as if it is about to pucker, whistle, or perhaps, it is about to say "oui."

Listening to the title of the *La voie lactée* as it is said aloud is essential to uncovering additional layers of meaning. Silently reading the title alone may limit interpretation to the pun that the mouth is the Milky Way. However if the title is only heard, the word *la voie* (the way or path) could be understood also as *la voix* (the voice) and even conjugations of the verb *voir* (I see, you see, he sees, she sees, they see). Everybody sees, but if there is a voice present why doesn't anybody hear it?

Although many people in Montreal have seen *La voie lactée*, few are aware of what it is, who did it, or even that it is as a work of art.⁴ Without access to the written title, the word *voie*, if only heard, could be mistaken for various present tense conjugations of *voir*, (the verb to see) such as *vois*, *voit*, or *voient*. But more importantly, it could also be taken as

several present subjunctive conjugations.

The word *voie* is spelled exactly the same way as the both the first person present subjunctive and the imperative verb forms. Knowing the purpose of these verb forms helps uncover several important points about viewing this piece. The subjunctive verb form functions to express: (a) a command, and/or (b) a condition that is contrary to a fact, and/or (c) some kind of insistence, preference or suggestion, and/or (d) doubt, fear, joy, sorrow or some other emotion.

In this context, the very absence of audio in Cadieux's piece implies that Cadieux is: (a) commanding the receiver to "see", and/or (b) expressing that the receiver sees but doesn't really "see" something, and/or (c) expressing her preference that we "see" something, and/or (d) expressing doubt, fear, joy, sorrow or some other emotion relating to the fact that we see.

In addition, if the word *voie* was understood as a verb, the article *la* would be understood as a feminine direct object as in *il est possible qu'il la voie* (It is possible that it/he sees it/her). The text of the title clearly distinguishes that *La voie* (the way or the path) is not to see (*voir*). The figures in the first two panels of the triptych of *Hear Me With Your Eyes* are closed as not to see, and the third panel has no eyes to see therefore making it impossible to follow the instructions of the title. In *La voie lactée* the eyes of the face have been cut off entirely. Maybe *La voie lactée* is a complimentary piece to *Hear Me With Your Eyes*. Perhaps it could be alternatively titled *See Me With Your*

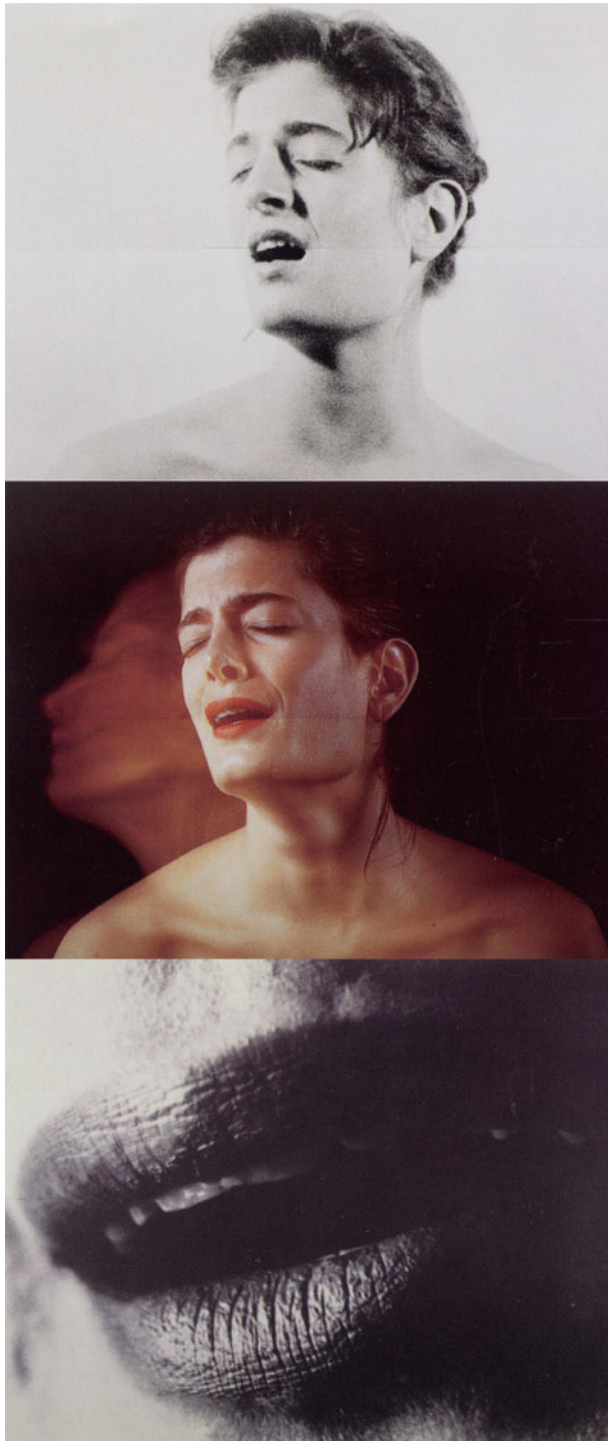


Fig. 1. Geneviève Cadieux, *Hear Me With Your Eyes*, 1989. Photographic triptych.

Lips.

There are some conspicuous differences between these two pieces. The earlier work is titled in English

and the later is titled in French. The mouths in *Hear Me With Your Eyes* are open, whereas the mouth in *La voie lactée* is closed. The open and closed mouth could signify the speaking and silencing a political voice. By reading the title out loud (particularly in the case of *La voie lactée*), additional hidden meanings can be uncovered. Listening and using the voice is essential to the ability to grasp these meanings.

In Diane Ackerman's *A Natural History of the Senses* she says that etymology implies that the world does not make sense without the ability to hear:

In Arabic, absurdity is not being able to hear. A 'surd' is a mathematical impossibility, the core of the word 'absurdity,' which we get from the Latin *surdus*, 'deaf or mute,' which in a translation from the Arabic *jadr asamm*, a 'deaf root,' which in turn is a translation from the Greek *alogos*, 'speechless or irrational.' The assumption hidden in this etymological nest of spiders is that the world will still make sense to some who are blind or armless or minus a nose. But if you lose your sense of hearing you lose track of life's logic. You become cut off from the daily commerce of the world, as if you were a root buried beneath the soil.⁵

In consideration of Cadieux's visual

traces of voice, one might pose some important questions that pertain to politics in general: are we fully aware of the political voices that are speaking? Does *not* hearing these voices mean, as Ackerman suggests, that “you lose track of life’s logic”, that you are “cut off from...the world”?⁶ Arguably, not understanding or not “hearing” is a contributing factor to French-Quebec’s desire for sovereignty from English-Canada. In both *Hear Me With Your Eyes* and *La voie lactée*, certain levels of meaning can escape the viewer who neglects to “listen” carefully. There is a tension between the visible signs and the audible signs.

The Sound of Silence

Michel Chion’s theories about the voice and sound in cinema can be applied to Cadieux’s work and are useful for finding meaning in both auditory and visual elements. In order to become drawn into the narrative of a movie, the casual watcher passively agrees to what Chion describes as the “audio-visual contract”. By agreeing to the contract, the viewer suspends disbelief that the audio and visual are in fact two separate elements. The assumption on the part of the receiver is that what is seen and heard is a unified whole. For example, when we hear the voice of an actor and see her mouth moving in synchronicity on the screen, one assumes the audio heard corresponds to the voice of that character. We assume that the sound belongs to the visual, even though the viewer knows full well that the synchronized sound is not coming from the image but from audio speakers.

Chion points out that if the viewer refuses to accept the audio and visual as a unity, it will become immediately apparent that sound doesn’t belong to the image, it adds value to it. Refusing to accept the contract is the only way one can formally analyze a film’s audio and visual elements separately. In relation to film editing, sound may be used subtly to punctuate a shot or a scene creating psychologically stimulating effects.⁷

Chion observes that even in silent movies sound was always implied even though it was absent. This was especially the case when the voice was implied in the silent but moving image. Music that accompanied silent movies added value to the visual by echoing the emotions of the characters on screen. But the visual voices remained silent owing to technological limitations. Silence, according to Chion, could only be used as a device in film when the technology of talking pictures became available. In order to recognize the silence of the voice as a dramatic device, there needs to be an ability to hear the sound of the voice as a cinematic element—not just see it. Chion says that since the advent of talking pictures “...silence is never a neutral emptiness.”⁸

Peter Burke further explains that throughout history silence in speech has always held signification. Visual cues help determine how to interpret silence, and Burke offers several examples of this. Silence can carry meanings such as dignity, pride, shame or even “I’m enjoying your cooking”.⁹ He also points out that silence is both an index and a signifier of holiness, reverence,

sobriety and that silence embodies the profound vision of enlightened thought at work.¹⁰ Burke's work suggests that, in speech, silence can be as important as sound.

Cadieux, who is known to work in various media (including sound), is a master of cinematic devices. The closed mouth in *La voie lactée* looks as if it is hesitating to speak. Here, Cadieux exploits the cinematic scale to create the illusion that the lips are actually moving and that a period of time has elapsed. The images are, however, still frames. The open mouths in *Hear Me With Your Eyes* look as if they utter sounds, yet they remain silent. The images appear frozen in time. In these two silent works, Cadieux implies the sound of a voice by presenting us with the image of the mouth, the source of the would-be sound. Cadieux does not offer an audio-visual contract in her works, she forces us to "audio-view"—it is as though a video is paused.

Situating Voice: "Listening" to the Visual Politics of Language

Jacques Derrida has demonstrated that language is the framing device, the punctuation for content. In his essay "The Parergon," Derrida critiques the Kantian notion of what is extrinsic to art by considering what is intrinsic to art. The word "*parergon*" signifies the superfluous, unimportant or incidental. In art, it means something that acts as an ornament, "a surplus, an addition, an adjunct, a supplement".¹¹ Derrida, for example, suggests that drapery on nude statues comprises a *parergon*. Though structuralists sought to

decisively define what is extrinsic, quickly, by virtue of the instance of the *parergon*, such definitions founder.

Consider how meaning changes when certain elements are classified as non-essential. A frame, which in many cases is considered ornamental and, thus, a *parergon*, also defines the borders of the art object.¹² As such, it is anything but superfluous, unimportant and incidental. It is *ergon*; essential to the meaning of the work and to the meaning of art in general. There exists, therefore, a disquietude in the frame's traditional function *vis à vis* the work of art; to separate art from what is not art.

Perhaps Derrida demonstrates best how the *parergon* changes the meaning of the *ergon* through his concrete use of (or shall I say lack of) punctuation and grammar (*parerga*) when he asks, "Where does a *parergon* begin and end."¹³ ("Où commence et où finit un *parergon*."¹⁴). By using a period rather than a question mark to frame this phrase, he makes his point: we cannot clearly determine what part of speech Derrida intends "*parergon*" to be. Is it the subject or direct object? Is a *parergon* the thing doing the action or the thing having the action done to it? Upon first reading it seems the phrase is structured so that it must be a question, and therefore "*parergon*" would be the subject, but punctuation suggests otherwise. If this phrase is a declarative statement, "Where" is the subject that starts and finishes "*a parergon*." The statement then reveals that location is the creator that defines not only the limits of the *parergon*, but the meaning produced by the *ergon*.

Derrida's assertion is confirmed by *La voie lactée*. Cadieux's piece supports the idea that location and context ("where") is at least a beginning of another way to understand art. Like all cities, Montreal has its own "personality". The soundscape is an important part of what makes up the city's identity. Scholars, such as R. Murray Schafer, have insightfully theorized how the sounds of a city transcend geography and architecture – to *fill* the environment.¹⁵ These sounds, as they change over time, serve as both *parergon* and *ergon* of our world. Since *La voie lactée* is part of the architecture and geography of Montreal, can we not understand the soundscape of Montreal to be its framing device, its *parergon*? Could it be that this soundscape is the mouth's unheard voice, the *ergon*?

This is where the work's references to cinema come into play with Chion's "audio-visual contract". As such, the work implies that the sound in its environment, the sound of the city, belongs to this giant screen. This sound adds value to the visual elements and helps generate additional meanings. The city soundscape is understood as the "voice" of the otherwise silent mouth. Because the urban inhabitants collaborate to generate the voice of *La voie lactée*, the installation becomes a potent political metaphor.

Additionally, I contend that an artist's work can be considered her voice. This readymade sound is part of Cadieux's voice. But she is estranged from her artistic voice for at least two reasons. First, the visual image is not of the artist. While the piece could be seen as Cadieux's, the

mouth belongs to her mother. This plays humorously with the idea that it is our mothers who tell their children how to behave. The repetitive mother's voice, however, can be like the din of the city that sometimes goes in one ear and out the other. Secondly, the sound of the city, the voices of others, and the sounds they make generate the sound of this piece. Since the artist is not physically present and performing at all times with the piece, her actual voice never really becomes part of the body of noise that makes up the mouth's voice. Cadieux's mouth lays silent, letting the voice of the city be heard. Cadieux's artistic voice is not simply a makeup of borrowed elements. It is representative of a collective voice generated by the sounds of common actions in everyday lives. The influence of her mother, her heritage, and the influence of society not only impact her art production but also become part of her art and her artistic voice.

Because Cadieux's artistic voice doesn't come from her own body, she remains to a certain degree absent from her own voice and estranged from it. By not using her own body to produce the auditory and visual elements she generates an interesting twist on Derrida's ultimate example of the metaphysics of presence:

When I speak, it belongs to the phenomenological essence of this operation that I *hear myself* [je m'entend] *at the same time* that I speak. The *signifier*... is in immediate proximity to me. The living act, the life-giving act, the

Lebendigkeit, which animates the body of the signifier and transforms it into a meaningful expression, the soul of language seems not to separate itself from itself, from its own self-presence.¹⁶

If hearing one's own voice gives us life as Derrida has demonstrated, the absence of Cadieux's voice in this piece brings into question her artistic and political presence as well as the presence of Montrealers in their own locale. Neither the mouth nor the voice—the sound of the city—belong to Cadieux. Yet they are presented as her artistic voice. Cadieux is then put in a precarious existential situation, since she cannot hear her own voice and give life and body to herself and her work.

Although *La voie lactée* is extremely visible, many people still don't know what it is because the "information cannot be deduced visually".¹⁷ These subtle meanings veiled by the visual, I argue, are revealed in listening and language. Language is an integral part of the experience of hearing. Fran Tonkiss says we are more likely to notice sounds if they are distracting or bothersome.¹⁸ She notes that over stimulation of the senses renders the blank reaction of filtering.¹⁹ When we cannot understand a spoken language, we tune it out so that it blends with the white noise around us. Tonkiss says:

...the modern city [is] a place of strangers. Some people, though, sound stranger than others; certain voices jar to

certain other ears. The immigrant, it has been said is audible, and indeed those forms of race thinking that cannot bring themselves to speak of skin often are happy to talk of language. Speaking the same language is always a first requirement of 'assimilation', but the city as polyglot soundscape is a space in which differences remain audible and translations incomplete. The modern city, in its confusion of tongues, bespeaks otherness. In many accents we hear a more literal version of what Roland Barthes meant when he wrote of the city as 'that place where the other is and where we ourselves are other, as the place where we play the other.'²⁰

La voie lactée is effectively blind (without eyes) and deaf (without ears) and yet, appears to be saying "oui." This equates to a kind of metaphor of blindness and deafly making a political decision.

Another fascinating feature of the gigantic mouth in the heart of Montreal is that it is speaking about Cadieux's Francophone heritage. This comes into focus through the lenses of two important cinematic references. These two films are Orson Welles' *Citizen Kane* (1941) and, as already discussed, Luis Buñuel's *La voie lactée*. Cadieux's piece makes reference to Orson Welles use of the

close-up on the mouth of his main character, Charles Foster Kane. Welles uses this device at the climax of the film. It is at this moment in the plot that Kane remembers the pain of his forcible displacement from his childhood home and his psychological detachment from his youth. As he does so he longs for his favourite childhood toy sled, “Rosebud.”

Like Welles’ character Kane, Cadieux experienced a sort of displacement from her birthplace of Montreal. Cadieux spent most of her youth in Ontario, where her father worked for the federal government. Out of preference, Cadieux chose to return to Montreal where she now lives and works. The image of Cadieux’s *La voie lactée* suggests an allusion *Citizen Kane* in order to foreground feelings of loss and displacement Quebecers have felt as “the other”: first to France and then in Canada—their own home. *La voie*

lactée speaks about this otherness in an extremely ambiguous and complex way. In contemporary Montreal, where many are bilingual, trilingual, or multilingual, it is difficult to determine who “the other” is. Cadieux’s mother tongue, French, is losing ground in Canada and locally in Montreal. Statistics Canada’s 1991 Census report revealed that even though the number of Francophones in Canada had increased, the percentage of Francophones in the total population was declining. In contemporary Montreal, fewer Francophones live in the city, while the number of allophones continues to increase. This is a highly significant change because such demographic shifts are a leading indicator of changes to the way a population thinks.²¹

The title of Cadieux’s piece seems to be giving us a clue to the reason for this displacement of the French language. It cannot be coincidence



Fig. 1. Geneviève Cadieux, *La voie lactée*, 1992. Musée d’art contemporain, Montreal, permanent collection

that Cadieux's *La voie lactée* shares its title with a 1969 Luis Buñuel film satirizing some of the basic dogmas of the Catholic Church. In the film, two wandering tramps encounter several heresies along the medieval pilgrimage route to the cathedral of Santiago de Compostela, including the exhumation and burning of an archbishop's corpse after the posthumous discovery of writings deemed heretical.²² Buñuel explains that the film is "above all a journey through fanaticism, where each person obstinately clings to his own particle of truth, ready if need be to kill or to die for it." He continues: "The road traveled by the two pilgrims can represent, finally, any political or even aesthetic ideology".²³

With Cadieux's allusion to Buñuel's film, this road (it would seem) also represents, to one degree or another, the theological ideology of the Church in Quebec. Clearly, the Catholic Church's influence in Quebec, which has been felt most particularly by Francophones, has had a deep and lasting impact. The profound impact of the Church upon Francophone experience added an additional dimension of difference between Francophones and Anglophones in Canada, as Rudy Fenwick explains,

It was around the Church that the segmented institutions of French Canada were constructed. It was the Church which articulated the values and dominated the culture of French Canada in the nineteenth and early twentieth centuries, and it

was the Church that helped provide the elite [with] mediated relations between French Canadians and the anglophone economic and political elite.²⁴

During the "Quiet Revolution" of the 1960s, however, Quebec experienced many major and rapid social changes, not least an increased secularization of society. One of the most important changes occurred when the state wrested from the Church administrative control of the educational system. With this drastic shift, education could no longer be such an effective means of imposing religious identity. By eliminating curricula previously dictated by Church officials, schools became places where people could be openly critical of religion, and it was during this revisionist period that Luis Buñuel released *La voix lactée*.

Although the prominence and power of the Church in Quebec has diminished since the Quiet Revolution, its historical impact has not. A close friend to René Lévesque (1922-1987), former Québec Premier and founder of the Parti Québécois, Jean-Paul Gignac (1922-), described his generation as being "strangely traumatized" by Catholicism.²⁵ By claiming guardianship over what French Canada holds most dear—its language—the Church has had a lasting influence. This includes the Church's efforts to maintain Quebec as a pastoral Catholic community and race "*pure laine*".²⁶ Cadieux's images suggest how the Church, which encouraged Francophone isolation, may actually be partly

responsible for the diminishing presence of the French language in Canada – and especially in Montreal.

Only three years after *La voie lactée* was installed at the MACM in 1992, 49.42% of the voting population who said “oui” were silenced by the results of the Quebec Referendum, which was an effort to establish French Canadians as a distinct society. At the time of the referendum, scandals were reported in which many ballots were discarded without valid reason. In this instance mouths opened and no voice was heard.

Conclusion

Cadieux’s *Hear Me With Your Eyes* and *La voie lactée* remain highly relevant in today’s political currents. Recent attempts by the Parti Québécois to establish French identity through language have forged alliances between some Anglophones and allophones. Madame Pauline Marois, a “pure laine” and the current leader of the PQ, proposed Bill 195 on 18 October 2007. In addition to committing the Quebec government to drafting a constitution, this law would require new immigrants (including those coming from other provinces in Canada) to learn French within three years of arriving in Quebec. *Le Journal de Montréal* quotes a survey participant as saying that Marois has succeeded in touching the sensitive chord of identity in people, something that hasn’t been done since 1995.²⁷ However, Marois and the PQ have been criticized as being racist. In *The National Post*, Dan Martin notes:

Even while that bill was

being ridiculed by federalists in Quebec, the PQ language critic was musing on an open-line radio show that anglophones in Montreal might lose the right to vote if Quebec became sovereign.²⁸

While I agree that establishing an identity can be productive activity for a nation or state, it seems that this attempt is a quarter of a century too late. Even as someone who speaks both of the official languages of Canada, I cannot help but feel that Bill 195 is as much an attempt to impose an identity as it is to define one. I believe it is evidence of how the British colonial project in Quebec has left a deep and lasting impact on French-Canadians, one that pushes them to seek an identity that is different from the rest of Canadians. The British were never very successful at imposing their language on the Québécois. Neither will the PQ be able to insist that French be the language of a person’s heart and mind. Language in Quebec, it seems, is tantamount to political voice and cultural identity. These complex exchanges between language, politics, and identity come forward in Cadieux’s work when we listen to it.

Sound (or its absence) as the focus of my study has provided a way to explore Cadieux’s artistic devices which address Québécois identity politics head-on. In an artist’s statement, Cadieux explained that in *Hear Me With Your Eyes* she “wants to isolate the voice of the photographic image and make it exist in space.”²⁹ Such a space foils the muteness of ocularcentrism. As

Tonkiss reminds us

Not listening in the city makes spaces smaller, tamer, more predictable. The pretence that you do not hear – a common conspiracy of silence – in this way is a response, passing as lack of response, to the modern city as a place of strangers.³⁰

Likewise, failure to listen to Cadieux's art makes her work tamer politically. Listening remains essential to translating the visual images of Cadieux's work, just as listening, as Tonkiss suggests, is the key to overcoming linguistic and racial barriers. Sound and silence are the traces of presence and the visual not only acts as an index for sound, but as a *leitmotif* for sound. Like a necessary kind of bilingualism, both auditory and visual interpretations are important to examining imagery to tease out a fuller sense of the meanings they generate and the social contexts of/to which they speak.

Notes:

1. Susan Douglas, "In the Field of Visibility: Cadieux, Houle, Lukacs," *University of Toronto Quarterly* 71, no. 3 (Summer 2002), http://www.utpjournals.com/product/utq/713/713_douglas.html.

2. T. J. Clark, "On the Social History of Art," in *Image of the People: Gustave Courbet and the 1848 Revolution* (London: Thames and Hudson, 1973), 15.

3. The aspect ratio of *La voie lactée* is approximately 2.49:1. Although aspect ratios can vary between directors they are usually between 1.85:1 to 2.35:1. Typically large epic movies employ larger aspect ratios.

4. In an unpublished essay by Karine Bassal, a study was conducted about Cadieux's *La voie lactée*. Bassal randomly selected fifty people from near the museum site and interviewed them to find out about their understanding of this public piece. It was reported that half of the people didn't even realise that *La voie lactée* was there until Bassal pointed it out to them. None of the participants knew of the history of the installation or why it was there although several people assumed it was "some kind of contemporary art." Karine Bassal, "Geneviève Cadieux's *La Voie Lactée* : Interrogating Subversive Perceptions" (unpublished essay, Concordia University, Winter 2005).

5. Diane Ackerman, "Hearing," in *A Natural History of the Senses*, 1st ed. (New York: Random House, 1990), 175.

6. Ackerman, 175.

7. Michael Chion, *Audio-Vision : Sound on Screen*, eds. Claudia Gorbman and Walter Murch (New York: Columbia University Press, 1994), 3-4.

8. Chion, *Audio-Vision*, 56-57.

9. Peter Burke, "Notes for a Social History of Silence in Early Modern Europe," in *The Art of Conversation* (Ithaca, NY: Cornell University Press, 1993), 126, 130, 131, 134.

10. McGill University's Redpath Library holds inscribed in stone: "Beholding the bright countenance of truth in the quiet still air of delightful studies."

11. Derrida, Jacques, "The Parergon," in *The Truth in Painting*, trans. Geoff Bennington and Ian McLeod (Chicago: University of Chicago Press, 1987), 57.

12. As Victor Burgin has pointed out, framing is absolutely essential in photography. See Victor Burgin, ed. *Thinking Photography*, Communications and Culture (London: Macmillan, 1982), particularly his chapter "Looking at Photographs," 143-153.

13. Derrida, Jacques, "The Parergon," 57.
14. Derrida, Jacques. *La Vérité en Peinture*. (Paris: Flammarion, 1978), 66.
15. R. Murray Schafer, *The Soundscape: Our Sonic Environment and the Tuning of the World* (1977; repr., Rochester: Destiny Books, 1994). In particular, see his "Introduction" (2-12) and chapters 14, "Listening", and 15, "The Acoustic Community" (205-222).
16. Jacques Derrida, "The Voice that Keeps Silence," in *Speech and Phenomena, and Other Essays on Husserl's Theory of Signs* (Evanston: Northwestern University Press, 1973), 77.
17. Bassal provided information about the work and some feminist interpretations of those interviewed. Bassal notes that in general those interviewed were pleased to receive interpretive information about the piece because, "when taken at face value... the information could not be deduced visually." Bassal, "Geneviève Cadieux's *La Voie Lactée*," 13.
18. Janet Wolff, "The Ideology of Autonomous Art," in *Music and Society: The Politics of Composition, Performance and Reception*, eds. Richard Leppert and Susan McClary (Cambridge: Cambridge University Press, 1987), 304.
19. Fran Tonkiss, "Aural Postcards: Sound Memory and the City," in *The Auditory Culture Reader*, eds. Michael Bull and Les Back (Oxford, UK: Berg, 2003), 304.
20. Tonkiss, 305.
21. Derrida explains how hearing one's own voice is essential to confirming one's existence. Thus, not being able to hear your own voice as you make an effort to speak can create an uncanny feeling that brings into question your own existence: "...the voice, producer of the first symbols, has a relationship of essential and immediate proximity with the mind. Producer of the first signifier, it is not just a simple signifier among others. It signifies 'mental experiences' which themselves reflect or mirror things by natural resemblance. Between being and mind, things and feelings, there would be a relationship of translation or natural signification; between mind and logos, a relationship of conventional symbolization." Jacques Derrida, *Of Grammatology*, corrected ed. (Baltimore: Johns Hopkins University Press, 1997), 11.
22. Buñuel based this episode (and others) on actual events drawn from Abbé Pluquet's *Dictionnaire de Hérésies* (1762).
23. Luis Buñuel, *My Last Sigh: The Autobiography of Luis Bunuel* (New York: Knopf, 1983), 245.
24. Michael Gauvreau, "From Rechristianization to Contestation: Catholic Values and Quebec Society, 1931-1970," *Church History* 69, no. 4 (Dec., 2000): 803.
25. Rudy Fenwick, "Social Change and Ethnic Nationalism: An Historical Analysis of the Separatist Movement in Quebec," *Comparative Studies in Society and History* 23, no. 2 (April, 1981): 200.
26. Fenwick, 205.
27. "Elle a réussi à toucher à la fibre identitaire du monde, un domaine qui depuis 1995, avait été évacué du PQ". See Yves Chartrand, "Un Coup fumant de Marois," *Le Journal de Montréal*, le 25 octobre 2007, 2.
28. See Don Martin, "It's racism – in any language," *The National Post*, October 25, 2007, A4.
29. Geneviève Cadieux, "Genevieve Cadieux: Broken Memory" (London: Tate Britain, 1995), <http://www.tate.org.uk/britain/exhibitions/artnow/genevievecadieux/default.shtm>.
30. Tonkiss, 305.