

*Nadia Lichtig in conversation with Beatrice Rettig, French philosopher based in Paris, France The conversation took place right after her live performance Gossip as Testimony, at Zones Intermédiaires Radio at la Générale, Sèvres/Paris, on December 5th 2015. A retranscription after memory.*

BR: During your performance you are working with sheets, A4 papers with printed texts on it, partly overlaid by drawings These are your partitions? How would you describe your work process?

NL: The sheets are an archive of notes – from texts by writers such as Monique Wittig, Luce Irigaray, Gertrude Bell, Irit Rogoff, Calamity Jane, Virginia Woolf, William Peter Blaty, Carla Lonzi... It's a score helping me to remember the texts as well as the melodies and rhythms I connect them to and how I combine them... It's a way to enter in a dialog with the authors and also to cannibalise their texts. By singing, speaking to myself in my own voice, reinterpreting, looping, superposing their words, I experiment a non-linear approach of knowledge and form construction, a narrative, in a complex, unordered way.

BR: How would you describe the connection you make between the visual and the aural?

NL: The forms produced don't arise from an active thought process, but from shifting, from vacillating between different mechanisms of interpretation that I'm playing with, and that play on us. The content is situated in the tension between words, in language itself. I consider these songs as paintings delayed in time. I don't differentiate between the processes of singing, drawing, painting... they are ways to enter, to create a space, where something, that I don't know yet, or something that I know already but I have forgotten, or something that I don't know in a speakable way, can emerge.

BR: Tell me more about the authors you refer to, and the different languages that can be heard.

NL: The authors I'm taking notes from are various, it's texts that inspire me and it's a way of reading them: Monique Wittig's *l'Opoponax*, where she experiments writing exclusively in the present tense mode, imitating the way children think, introducing a completely new relation to time, Luce Irigaray's poetical approach to philosophy, Irit Rogoff – of whom the piece draws its title – and her talent to twist thoughts in a way that new visions arise. Combining, overlapping languages partly erases sense and creates contradictions. I'm interested in exploring the no man's land between languages, making appear that what can't be said because the verbal structure is missing for it.

BR: Tell me about your musical influences...

NL: I collect voices – words, heard, read, imagined – from letters, interviews, books, from memory. Then I resay, combine, transpose. It's a way to connect to a moment, a place, a thought. I don't necessarily relate this process to music... sometimes I sing really false and I don't even hear it. Even though sometimes the outcome is a song, I consider my sound works being images, a space to enter. I don't have very much musical references, but I have friends who are musicians and whom I work with sometimes. It's a musical scene that has inherited closely or remotely from the New York No Wave scene of the 70's, it's people like Nina Canal from Ut, Michael Morley from the dead C, Nicolu from La Chatte, Christian Bouyjou alias Poppopfalse. The music I'm listening to or listed to at some point are people like Anne Laplantine, Lispector, Stereolab, Brian Eno, Meredith Monk...