Cathy Berberian

STRIPSODY

Coinciding with the hundredth anniversary of the birth of Cathy Berberian (1925–1983), this exhibition examines the genealogy of *Stripsody*, one of the most unclassifiable vocal creations of the twentieth century. Created with the help of Umberto Eco, this piece combines images, performance and experimentation with the word based on the iconography and idiom of comics.

17.04 – 28.09.2025

Ajuntament de Barcelona

[LA VIRREINA] CENTRE DE LA IMATGE

**Cathy Berberian performing her piece *Stripsody*.
Photographer unknown, c. 1970.**

CATHY BERBERIAN'S 'STRIPSODY'

Arnau Horta

Coinciding with the hundredth anniversary of the birth of Cathy Berberian (1925-1983), this exhibition looks back at the genesis and the artistic status of *Stripsody* (1966), a unique work that combines images, performance and vocal experimentation based on the use of onomatopoeic sounds inspired by the iconography and language of comics. The display presents *Stripsody* as a remarkable cultural artifact from a very specific moment in time and from a very particular intellectual environment. As the exhibition explores the genealogy of the piece, it describes the role played in its creation and development by figures such as the semiotician Umberto Eco, the painter Eugenio Carmi and the illustrator Roberto Zamarin, who designed the logo of the Lotta Continua militant organisation and who wrote the satirical workerist cartoon strips featuring Gasparazzo.

Cathy Berberian was born in 1925 in Attleboro (Massachusetts) and died in Rome on 6 March 1983 from a sudden massive heart attack. The night before, she had been getting ready to sing *The Internationale* in the style of Marilyn Monroe on a television programme for RAI to commemorate the centenary of the death of Karl Marx. This would have undoubtedly been a memorable occasion and yet another example of the awe-inspiring personality and imagination that Magnifi-Cathy—as she was called by her friend Umberto Eco—displayed throughout her life, both on and off stage.

On her death at the age of fifty-seven, the singer and composer left behind a short but glittering career that encompassed everything from the Baroque repertoire, jazz and folk to electroacoustic experimentation and her memorable versions of numbers by the Beatles in aria form. *From Monteverdi to the Beatles* was the title of one of Berberian's best known recital programmes in which she sang *Yellow Submarine*, *Ticket to Ride*, *Help* and other songs by the band from Liverpool, as well as pieces by Claudio Monteverdi, Henry Purcell, Maurice Ravel, Claude Debussy, Kurt Weill, John Cage, Luciano Berio, Igor Stravinsky and other composers.

Berberian's musical eclecticism and her extraordinary vocal versatility were rooted in her childhood and teenage years in New York, where she moved to at the age of two. Raised in the bosom of a family of Armenian origin, the young Cathy grew up surrounded by the music and the cultural legacy of the country of her forebears. Even though she showed no interest in this inheritance initially, during her adolescence she embraced it with a passion and joined the Armenian Folk Group in New York as a soloist. She remained interested in folklore and in world dances and sounds throughout her life, as she demonstrated on many occasions during her career.

However, Berberian's fall down the "long rabbit hole into the wonderland of music",[1] as she herself describes this epiphany of initiation, took place a few years earlier. It was at the age of seven when, after discovering her mother's gramophone and record collection, that Berberian knew she wanted to, indeed was compelled to, devote herself to music and singing. By imitating the voices of singers in widely diverging styles and with very different voices, with no regard for whether they were men or women, Berberian embarked on the path that would lead her beyond the known boundaries of vocality. From Tito Schipa to Amelita Galli-Curci, and from Lily Pons to Feodor Chaliapin,[2] no matter who was singing, Berberian would attempt to reproduce any melody, register or tessiture that caught her ear. As she told Charles Amirkhanian in an interview in 1972, she did not recognise any barriers because no-one had told her what she could and could not do, adding that the voice was one of the most unlimited instruments a musician could have.[3]

In 1949, after receiving initial training in singing, dance, theatre, set design and pantomime, Berberian was awarded a Fullbright Scholarship that enabled her to travel to Europe to continue her musical education. Following a brief stay in Paris, she moved to Milan and enrolled in the Conservatorio Giuseppe Verdi, where she studied with Giorgina Del Vigo. As Angela Ida De Benedictis and Nicola Scaldaferri say, Del Vigo went on to play "a key role in the development and improvement of Berberian's voice",[4] as well as in the decision

to place her vocal register within the mezzosoprano range. It was at the same conservatoire that Berberian crossed paths with Luciano Berio, at that time a young student of composition. A year later, Berberian and Berio married and made their home in Milan. Shortly afterwards, in 1953, their daughter Cristina was born. Even though the couple separated in 1964, their friendship and their close ties arising from their mutual admiration and inspiration remained strong over the years.

The background to Stripsody*: onomatopoeic sounds and paralanguage*

The creative partnership between Berberian and Berio was quick to emerge and the same year they were married they worked together on *Opus Number Zoo* (1950), for which Berberian adapted and recited a series of poems by Rhoda Levine set to music by Berio. This piece was followed by others, among them *Chamber Music* (1953), *Summer Night Blues* (1956) and later *Thema (Omaggio a Joyce)* (1958). This last work, a key precursor of *Stripsody* (1966), grew out of *Omaggio a Joyce: Documenti sulla qualità onomatopéyica del linguaggio poetico*, a radiophonic experiment conducted in 1958 by Berio and Umberto Eco in the RAI Studio di fonologia.[5] Both that early experiment in onomatopoeia and the later composition were based on the opening of chapter 11, entitled "Sirens", of James Joyce's novel *Ulysses* (1922) and used Berberian's voice as their main sound material.[6] Thanks to her astounding vocal and interpretative ability, her reading of Joyce's text contributed decisively to the final result of *Thema (Omaggio a Joyce)*.

Using various techniques, Berio manipulated Berberian's prerecorded voice, turning it into an electroacoustic kaleidoscope in which the words were broken up, folded, stretched and multiplied beyond the bounds of language. This exercise in exploring the voice continued in later works such as *Visage* (1961), in which Berberian was able to explore her vocal gesturality in a much freer and more spontaneous manner. The result was a fascinating and at times overwhelming paralinguistic glossolalia in which Berberian continuously expresses

multiple mental and emotional states. In the words of Adriana Cavarero, quoted by Silvia Masi, as well as being an incredible sound repertoire of Berberian's vocal capabilities, *Visage* can be heard as the "sound and vital announcement of a singular sonorous existence".[7] Together with the earlier composition *Circles* (1960) and the later *Sequenza III* (1965-66), *Visage* constitutes a vocal triptych signed by Berio but in which Berberian's voice is the true guiding thread. These three works were later joined by *Recital I (for Cathy)* (1972), a composition of a more theatrical and dramatic nature that explores the relationship between the singer, the repertoire and the audience.

In late 1958, a few months after the completion of *Thema (Omaggio a Joyce)*, an episode occurred that would prove decisive to both Berberian's career and the genesis of *Stripsody*: John Cage's visit to the Studio di Fonologia at Berio's invitation. During his time in Milan, the American composer wrote his composition for magnetic tape *Fontana Mix* (1958) and a piece for voice especially for Berberian entitled *Aria* (1958). As he was staying close to Berberian and Berio's home, Cage would visit them often and during their get-togethers was captivated by the voice, sense of humour and vitality of his hostess and fellow countrywoman. According to David Osmond-Smith, one of Berberian's vocal tricks that most impressed Cage was her imitation of a sound collage made using magnetic tape, rapidly stringing together "a one-woman simulacrum of rapid tape editing that leapt from one type of voice to another, but maintaining the expressive integrity of each".[8] As Umberto Eco describes in his article *Il Laboratorio Cathy* (included in these pages), Berberian had "turned her voice into a laboratory".[9]

Even though the purpose of Cage's stay in Milan was to work with the technical team on hand at the Studio di fonologia, and writing a piece for voice had not been part of his plans, he had a revelation: he was going to make the most of Berberian's incredible talents and compose a piece for voice that would resemble a composition created using electroacoustic means.[10] As well as including such unusual annotations as "baby",

"Marlene Dietrich" and "nasal", Cage incorporated into the score for *Aria* words and phrases in Armenian, English, French, Italian and Russian, the five languages Berberian knew.[11] While not being onomatopoeic properly speaking, the calligraphy and coloured shapes used by Cage in the graphic score for the piece are interesting in that they are a form of notation of a synaesthetic, dynamic and colourful nature that anticipates various aspects of *Stripsody*.

Neither apocalyptic nor integrated: Berberian and Eco, translators of comics

In addition to their collaboration on the radiophonic experiment related to Joyce, Cathy Berberian and Umberto Eco were close friends and shared an intellectual fellowship that gave rise to various projects and collaborative initiatives. With regard to the genesis of *Stripsody*, in which Eco played a major role, the translations into Italian that Berberian did with him of cartoon strips by the American cartoonist Jules Feiffer (who died early in 2025 at the age of ninety-five) were especially significant. *Il complesso facile. Guida alla coscienza inquieta* (1962), *Passionella e altre storie* (1963) and *Il trapianto del trauma. Vita privata di Bernard Mergendeiler* (1968) are just some of the albums Berberian and Eco translated together. Included in them was a selection of comic strips by Feiffer originally published in *The Village Voice*, *The Observer* and *Playboy* magazine. Berberian also translated on her own the books *Saperla lunga* (1966) and *Citarsi addosso* (1981) by Woody Allen and contributed to the translation of the book *Il mondo di James Joyce* (1960) by Patricia Hutchins.[12]

Berberian and Eco's translations of Feiffer's albums into Italian coincided with the new artistic appreciation of comics that developed during the 1960s and seventies. In parallel with the beginnings of Pop Art and the appropriation of the iconography of comics by artists such as Roy Lichtenstein, comics became a new subject of study for cultural analysis and semiotics. It is highly likely that the translations of Feiffer's comic strips gave Eco a practical understanding of the struc-

tures, language and semiotic conventions of comics that he later discussed in his essay *Apocalittici e integrati* (1964). The experience of translating Feiffer's comic strips also had an impact on Berberian:[13] onomatopoeia, one of the central elements of her works with Berio, became the leitmotiv and conceptual driving force of *Stripsody*. In this instance, however, the inspiration came from the language and iconography of comics, and the approach was far more humorous and lighthearted, in short, much more Pop.

It was Eco who encouraged Berberian to continue with *Stripsody* when the piece was at a very early embryonic stage and did not even have a title. Berberian had been compiling a series of onomatopoeic sounds from comics and magazines and she explained to Eco that she was considering the possibility of finding a composer who would transform the collection into a piece of music that she could sing. After she gave Eco a brief demonstration of what she imagined the piece would sound like, he assured her that she did not need a composer, telling her she already had the piece and that it did not need to be composed, and remarking that it was the funniest thing he had ever heard.[14] In the end, the piece was entitled *Stripsody*, a portmanteau of the words "strip" (from "comic strip") and "rhapsody", the name given to a piece of music consisting of a number of themed parts joined together freely and unrelated to each other.[15]

Beyond the use of onomatopoeia and the explicit reference to the universe of comics, the structure and conceptual approach of *Stripsody* engaged directly in a dialogue with other issues addressed by Eco in *Apocalittici e integrati*. Pointing to the simplification of the divide between an apocalyptic vision, which is systematically suspicious of the products of mass culture, and an integrated vision, which embraces them totally uncritically, Eco states in his essay that contemporary cultural critique requires a much more nuanced and sophisticated analysis. An analysis, he argues, that must reject any kind of "fetish concept" and be ready at all times to "discover something new".[16] It is in this sense that Berberian's appropriation of the language and visual codes of comics and their

recontextualisation in the realm of music can be regarded as a new musical gesture and as a comment on the problematic rift between an apocalyptic consideration and an integrated consideration of the products of mass culture. *Stripsody* can be understood, in short, as a kind of performed analysis or cultural critique and provocatively *situated* in the context of avant-garde music.

On the day of its première, on 7 May 1966 at the Radio Bremen Festival Pro Musica Nova, *Stripsody* shared the billing with *Sequenza III* by Berio, *Phonèmes pour Cathy* by Henri Pousseur and *Aria* (with *Fontana Mix*) by John Cage. After hearing *Stripsody*, the audience's response could not have been more enthusiastic and even prominent critics of the stature of Heinz-Klaus Metzger and Theodor Adorno rated Berberian's piece above the others on the programme. Wolfram Schwinger went so far as to write in his review for *Melos* magazine that the piece showed "the future of new music".[17] Far from allowing herself to be impressed or influenced by these reactions, Berberian always referred to her piece as a *divertimento* and as a corrective to the excessive seriousness that held sway in high-brow music circles. Along similar lines, when the French magazine *Communications* published an intelligent thirty-four-page Structuralist analysis of *Stripsody*, Berberian confessed that after reading the first three or four pages, all she was left with was a severe headache.[18]

This light-hearted and decidedly "anti-apocalyptic" consideration of the work was not at odds, however, with a profound and rigorous understanding of Berberian's use of her voice in *Stripsody*. That same year as the piece's first performance, Berberian wrote an article entitled *La Nuova vocalità nell'opera contemporanea* (included in these pages) in which she calls for "new ways of being" for the voice and the need to find "musical attitudes that are as yet uncatalogued". "What is this thing called new vocality that seems so threatening to the old guard?" Berberian asks at the start of her article. To which she replies: "it is that voice that has an infinite range of vocal styles at its disposal, that encompasses the history of music as well as aspects of sound itself; marginal perhaps in comparison with

music, but fundamental to human beings."[19] In her article, she champions the expressive value of the sob, the sigh, the shout, laughter and groaning among other *vocal accidents*[20] and she also stresses the importance of recording and editing techniques applied to the voice. It is because of this, she declares, that the boundaries of singing, like those of the other arts, are no longer defined. "A singer today cannot be just a singer".[21]

Stripsody *in the expanded field: Eugenio Carmi and Roberto Zamarin*

This dissolving of the boundaries between the arts that Berberian alludes to in her article was to be put into practice with a project which, thanks once again to the intervention of Eco, would take *Stripsody* another step further. Even though, as Angela Ida De Benedictis notes, some details relating to the chronology and to the role of its participants "still need to be explored in depth",[22] the project in question was going to involve Berberian, Eco and the painter and designer Eugenio Carmi. That same year, Eco and Carmi published *La bomba e il generale* (1966) and *I tre cosmonauti* (1966), two stories for children written by Eco and illustrated by Carmi using collages. The first of these tales tells the story of some atoms that decide to escape from the interior of some atomic bombs launched by a general and of how these bombs ended up becoming vases. The second story, featuring three cosmonauts from different nations, is a critique of human arrogance and an anthem against xenophobia. The close friendship and collaboration between Eco and Carmi over the years was documented in depth a few years later in *Eugenio Carmi. Una Pittura di paesaggio?* (1974).

It was shortly after Berberian let him listen to that first tentative version of *Stripsody* that Eco decided to contact her and Carmi to suggest to them the multimedia experiment he had been pondering on. This experiment finally became a book that includes fourteen illustrations by Carmi inspired by Berberian's piece, a glossary of onomatopoeic sounds with their respective definitions and a seven-inch record with the

first recorded version of *Stripsody*, all preceded by a presentation written by Eco. The book, which took the same title as Berberian's piece, was published by Arco d'Alibert edizioni d'arte in Rome and Kiko Galleries in Houston (Texas). A few years later, in a brief text entitled *Preludio a Stripsody*, Eco gave all the credit for the project to Berberian and Carmi, limiting his role to that of a mere "talking tritagonist".[23]

It is important to note that even though Carmi's is the first name that appears in the cover, and prominently so, the original source of inspiration for the project was Berberian's piece. The following words by Carmi, written for the new edition of the book, published in 2013, confirm this to be the case: "Cathy was an artist who defied description, an erupting volcano, and her figure was one with her voice and gestures. I heard her sing with emotion (…), she gave me a small record with the song and told me that she was delighted that I would be able to use it to create the images for the book. I shut myself up in my studio in Boccadasse and listened to her sing on the record player dozens of times. It was important that the images matched my compositional perception and that they were also a faithful reflection of Cathy's singing".[24] Consequently, Carmi's illustrations should not be regarded, as has occasionally been mistakenly suggested, as a score for Berberian's piece but instead as an independent creation inspired by it. Berberian, it is true, went on to use Carmi's images in the manner of stage props in many of her live performances of *Stripsody*.

It should also be noted that the content of the seven-inch record included in the book (replaced by a CD in the 2013 edition) is different to the *Stripsody* we know today in terms of the content and order of Carmi's illustrations and the sung version. As Giovanni Cestino points out, the version on the seven-inch record more closely resembles "a catalogue of punctuated sounds, spaced out from one another, than a rhapsodic narration of vocal gestures".[25] This recording, a clear and distinct exposition of onomatopoeic sounds in the manner of a sound inventory, functions in a way analogous to the presentation of Carmi's images, each one shown separately on a page of its own. Thus, in this first vocal interpretation of *Stripsody*, the

voice seems to a degree subordinate to the images, almost as if Berberian's contribution was a mere sound accompaniment to the illustrations. Paradoxically, the vocal gesture that Carmi had admired during his meeting with Berberian was significantly minimised in the version of *Stripsody* included in the book.

It was not until the following year, 1967, that *Stripsody* was set down in what was to become its official score. Berberian commissioned the illustrator and comic artist Roberto Zamarin to do this. Unlike Carmi's images, which are not far removed from the graphic codes of Swiss Design, Zamarin's illustrations reintroduced into the *Stripsody* universe the iconography of comics that had served as the inspiration for the piece in the first place. Through this second transmedia iteration (from the comic to vocal expression and from vocal expression to a particular musical writing in the form of a comic), *Stripsody* became a kind of semiotic palimpsest in which each of the media employed served to resignify the field and to expand the boundaries of the next one. Published by Edition Peters, the publishing pantheon of the Western musical canon, the score did not feature a single note or a conventional stave. Consisting solely of drawings, shapes and typefaces of onomatopoeic inspiration, Zamarin's *Stripsody* is a hilarious *musical comic strip* which, at last, does justice to the spontaneity and dynamism of Berberian's vocal creation,[26] as well as to the etymology of its title.

Cristina Berio, to whom the dedication "*Stripsody* to Christina" on the third page of the score is addressed, recalls Zamarin's visits and his long working sessions with her mother in her bedroom-study-library: "He was an attractive man with a soft voice. I remember perfectly how he and my mother would go over the drawings in the score for hours, discussing every last detail. She would explain to him in precise terms what she wanted and they would get caught up in intense discussions. It was obvious that the project was a source of great delight for them both. Even though they came from different worlds, Zamarin and my mother established a nice working relationship based on mutual respect."[27] The testimony of Cathy Berberian and Luciano Berio's daughter, who was twelve years old at the time, has proved useful for

distinguishing between the way Zamarin's written (or rather, drawn) score came into being and how this was achieved by Carmi's images, which were created by the painter working alone in his studio without any direct intervention by Berberian.

Using the expressive devices of comics, Zamarin succeeded in incorporating into his score the dynamism, fluidity and gesturality that had to a certain degree been omitted from the book. "Whenever possible" Berberian noted on the second page of the score, "the gestures and movements of the body should be simultaneous with the gestures of the voice".[28] There are frequent references to the body and gestures in Zamarin's drawings through the representation of characters, parts of the human anatomy such as limbs, fists, mouths and eyes, trembling calligraphy done by hand and other graphic elements that underscore the conceptual and material proximity between onomatopoeia and corporeality. The very structure of the score, which resembles a string of cartoons rather than a stave, also bends, folds or breaks at certain times as if it were another sort-of-body. Zamarin's illustrations manage to convey the "verbal delirium" and "tumultuous flow of words and images"[29] that the writer and director Robert Benayoun identified in the graphic language of comics and which he examined at length in his book *Vroom Tchack Zowie. Le Ballon dans la bande dessinée* (1968).

Zamarin's score also makes reference to radio and film, two media to which Berberian alludes in *Stripsody* through words and vocal gestures. Between pages eight and nine, for example, the lines that direct and frame the action zigzag from the bottom up and from left to right to represent the movement of a dial scanning through the radio waves and picking up various stations. Here Berberian strings together a fragment of the *Sempre Libera* aria from the first act of *La Traviata* by Giuseppe Verdi with another from the song *Ticket to Ride* by the Beatles and a third piece in which we can hear a weather forecast. Two pages later, when Berberian imitates with her voice the sound of an exchange of bullets and arrows in the American West, Zamarin's drawings are outlined by a

series of frames dotted above and below by the sprocket holes used to advance film through a projector or camera. This reference to the materiality of the media of mass culture and to the technique of splicing enables us to draw a connection between *Stripsody* and the creations of some of the artists of the Italian neoavanguardia such as Ketty La Rocca and Nanni Balestrini,[30] whose works from that same period are based to a large extent on fragmentation, reconfiguration and the subversion of the conventions of language and of traditional artistic forms.

Thanks to Zamarin's contribution, *Stripsody* joined the long list of compositions which, beginning in the mid-twentieth century, turned the score into an open and exceptionally performative space; an expanded musical field in which the visual and the gestural supplanted any organisation of the sound based on an arrangement of notes or chords on a stave. However, in this instance, the creator of the score was not a composer but a cartoon strip writer with a swift, light line who would, soon afterwards, become the designer of one of the most recognisable logos of the working-class struggle in Italy, the *pugno chiuso* of the far-left militant organisation Lotta Continua. After giving up his former work as a publicist, Zamarin joined Lotta Continua's ranks and threw himself into the organisation's publishing activity. The cartoonist became one of the most noted contributors to Lotta Continua's newspaper thanks to his character Gasparazzo, a worker who travelled from southern Italy to Milan to work in a FIAT factory.

Through his Gasparazzo cartoon strips, which tell of the trials and tribulations of this "worker without work or fatherland",[31] Zamarin hit out with severe and pointed criticisms of both the bosses and the trade unions. His character thus became an innocent but resolute fictional hero who, through his travails, encompassed a number of the workers' demands and humorously raised awareness of the workerist cause. Sadly, Gasparazzo's career was cut short due to Zamarin's death in a car accident on 19 December 1972, the day before the presentation of the first compilation of Gasparazzo comic strips. The

accident occurred on the Autostrada del Sole while Zamarin was on his way to Milan to deliver the recently printed edition of the latest issue of *Lotta Continua* newspaper. Gasparazzo was left an orphan and the organisation lost one of its most committed and astute collaborators.

Stripsody *as performance and as a self-portrait: Cathy Berberian and camp*

Shortly before he died, Roberto Zamarin had completed a couple of other commissions for Berberian. After the *Stripsody* score, the cartoonist designed letter writing paper and a visiting card for her with her name and address. In both cases, he combined the typography with an illustration of her face in profile. The aesthetic of both these items was an impossible blend of styles that was part Rococo, part Pop and part psychedelia. Even though this outlandish design made it somewhat difficult to read Berberian's contact details, Zamarin's graphic approach captured her character to perfection. "Physically, as far as attractiveness is concerned, on stage I'm more *me*," Berberian remarked in an interview she gave on the Dutch KRO radio station in 1979. "I hold back in private life from what I really am. I have to because I am bigger than life—my nature is bigger than life. I'm exaggerated in everything. My mind is kooky and I have a weird way of making my own jokes."[32]

According to Cristina Berio's account in the documentary *Music Is the Air I Breathe* (1994), it was only after Berberian divorced Luciano Berio in 1964 that she stretched her wings and embarked on her own career, giving free rein to her full creativity.[33] *Stripsody* was one of the first fruits of this new stage marked by independence and self-affirmation in her personal life and in the artistic realm. It was then that Berberian decided to radically alter her look. Her hair went from black to dazzling platinum blonde and she took over the design and sewing of much of her wardrobe herself. *Stripsody*, for which she created a stage dress printed with large butterfly wings, became her musical calling card and a kind of living self-portrait. Cathy Berberian was *Stripsody*; *Stripsody* was

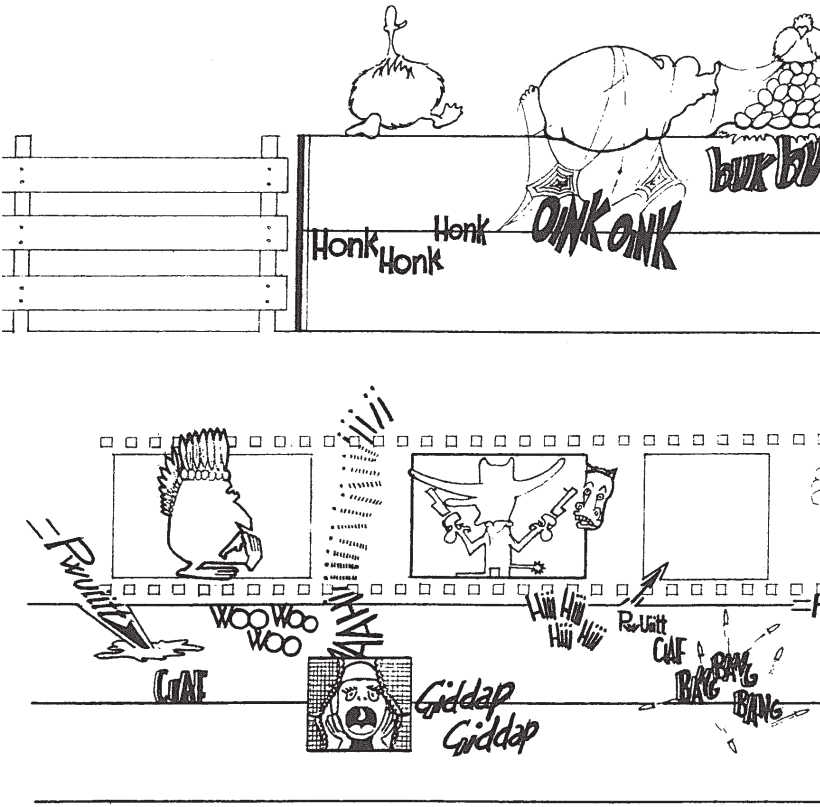
Cathy Berberian. *Newsweek* magazine named her the "Callas of the avant-garde"[34] at the time, and after her bravura performance during a concert at the Carnegie Hall, a journalist with the *World Journal Tribune* declared that the only thing Berberian had not demonstrated on stage was her ability to ride an elephant. Unless, he added, this had been mere modesty on her part.[35]

With or without an elephant, the new image Berberian created for herself was precisely in keeping with the camp aesthetic Susan Sontag had written about a couple of years earlier in *Notes on Camp* (1964). Camp, a concept close to but not entirely equivalent to kitsch,[36] shares a number of aspects with the aestheticism of Oscar Wilde (to whom Sontag dedicated her article and quoted repeatedly) and refers to those artistic expressions characterised by their tendency towards "the exaggerated, the 'off' of things-being-what-they-are-not". The hallmark of camp "is the spirit of extravagance".[37] However, Sontag remarked, concert music "because it is contentless is rarely Camp. It offers no opportunities, say, for a contrast between silly or extravagant content and rich form…"[38] One can only imagine that if Sontag had been in the audience the day Berberian set Carnegie Hall alight (two years after the publication of Sontag's essay), she would never have written the same again.

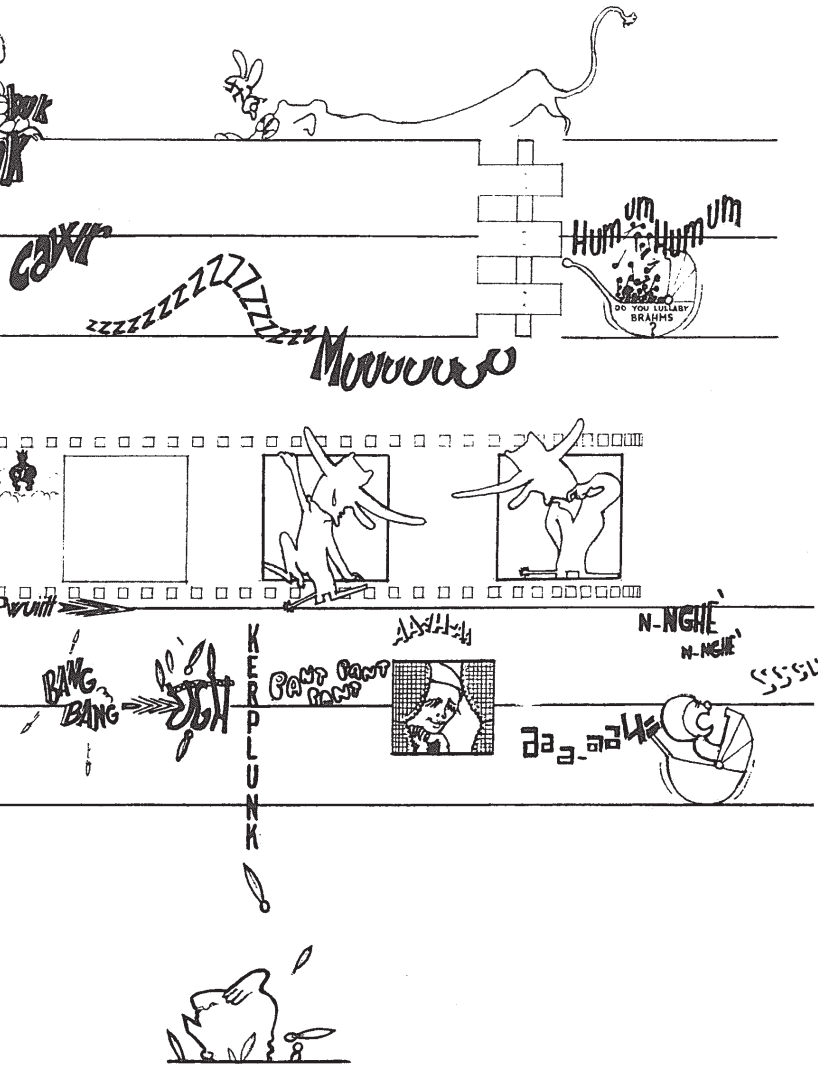
The repertoire of that concert, held on 25 October 1966, included, among other pieces, Cage's *Aria* as well as *Phonèmes pour Cathy* by Henri Pousseur, *Sequenza III* by Luciano Berio and *Stripsody*, the four compositions Berberian had performed a few months before at the Festival Pro Musica Nova in Bremen. The genuine surprise, however, was when Berio's composition *Circles* could not be performed due to technical problems and Berberian announced that she would replace her ex-husband's piece with a selection of contemporary music as the disc jockeys of the day would understand it.[39] She then went on to perform the songs *Michelle*, *Ticket to Ride* and *Yesterday*, sung as arias from the Baroque era and in other styles of the past. These and other hits by the band from Liverpool (which Berberian declared herself to be a fervent

Stripsody. Illustration by Eugenio Carmi of Cathy Berberian's vocal performance, 1966.

Cathy Berberian, signed photograph. c. 1966-68 (Cathy Berberian Collection, the Paul Sacher Foundation, Basel).



Page from the *Stripsody* score for soprano, Cathy Berberian. Edition Peters, 1966.


Hum um Hum um
DO YOU LULLABY BRAHMS
Mmmmmm
BANG BANG
KERPLUNK
N-NGHE'
N-NGHE'

Cathy Berberian and John Cage. Photograph: Earle Brown, 1958 (Paul Sacher Foundation, Basel).

***Beatles Aria* record cover, Cathy Berberian. Illustrator unknown. Polydor, 1967.**

***Luciano Berio, Cathy Berberian / The London Sinfonietta: Recital I (For Cathy)*. Record cover. RCA Red Seal (1973).**

fan of) later became part of her usual repertoire, alongside avant-garde works and compositions by Claudio Monteverdi, Henry Purcell, Maurice Ravel, Claude Debussy, Kurt Weill and Igor Stravinsky.

Berberian established a provocative tension between the popular and the sophisticated, between the light and the serious, and so turned her stage into a dazzling space of camp performativity on which the *how* was just as important, if not more so, than the *what*. To use Sontag's words in her fifth note on camp, Berberian gave free rein to "sensuous surface, and style at the expense of content".[40] In an ironic take on the old format of the recital, the artist began to reinforce the theatrical expressiveness of the gesture and to seek greater interaction with the audience, creating an informal and intimate ambience far removed from that of the traditional concert auditorium. The sets and wardrobe in the fin-de-siècle style were central elements in these concerts and even the famous set and fashion designer Romain de Tirtoff, better known as Erté, designed a dress for Berberian to wear during her recital *À la recherche de la musique perdue*. The other two themed programmes that she performed all over the world till shortly before her death were *From Monteverdi to the Beatles* and *Second Hand Songs*.

In any event, *Stripsody* remained Berberian's main musical letter of introduction and the performative dimension of the piece continued to evolve thanks to its continual presentation on stage and its creator's increasing interaction with her audience. Like her covers of the Beatles' numbers and her recitals with an Art Nouveau aesthetic, Berberian's debut as a composer and performer can and should be regarded as a camp artifact in every respect. Berberian's onomatopoeic self-portrait perfectly matches Sontag's definition of camp as "the glorification of 'character'". What the Camp eye appreciates "is the unity, the force of the person".[41] *Stripsody* is indisputably camp due to its "lack of depth",[42] its ability "to dethrone the serious" and its "comic vision of the world".[43] *Stripsody* is camp, in short, due to its *anti-apocalyptic* way of seeking and incorporating the forms and products of mass culture, with "no distinction between the unique object and the mass-produced object".[44] Berberian's rhapsodic

comedic and musical collage, made up of vocal gestures and sung cartoons, of fragments of Beatles songs, Verdi arias, Tarzan calls and references to Westerns, updated that "equivalence of all objects" proclaimed by Oscar Wilde and which Sontag identified as the birth of the "democratic esprit of Camp".[45]

That said, Berberian's ultimate crowning camp performance would have been the version of *The Internationale* in the manner of Marilyn Monroe that she had planned to sing on television to commemorate the centenary of the death of Karl Marx. One cannot help but imagine the reaction to the song among the *apocalyptic* and the *integrated* situated on either side of Marxist thinking. Unfortunately, Berberian's sudden death the day before the performance prevented what would perhaps have been her apotheosis as a composer, singer and performer. Since that day in 1983, the Communist Party anthem sung like the famous *Happy Birthday (Mr. President)* that Monroe dedicated to Kennedy in 1962 echoes silently in the ether of history that has never come to pass, invoking an impossible camp spectre of Marx. Like an exquisite hauntological joke *à la Berberian* that would have delighted Jacques Derrida, this song that never was invites us to imagine an alternative timeline in which Berberian would have continued to flout the norms of serious music, exploring "new ways of being" for the voice and scandalising the old guard of vocality. Perhaps this spectral version of *The Internationale* can also be understood, when all is said and done, as the perfect camp anthem of "acid communism", which Mark Fisher had begun to sketch out, shortly before he took his life, in the unfinished introduction to what was going to be his next book. An anthem that would be neither apocalyptic nor integrated, that would not fall either on the side of tragedy or of farce, but which would invite us to think, as Michel Foucault suggests in *Remarks on Marx*, of a "move towards something radically other".[46]

CATHY'S LABORATORY[9]

Umberto Eco

Let's try to imagine two musical situations. The first is characterised by the presence of a piano. The notes, so to speak, are already there; they are those of the equal-tempered scale. And the possible timbres are there too—this is a piano, not a bassoon, and the most you can do is play with the pedal.

For the second situation, let's imagine a rock music recording studio. Here you can use earlier music, make collages with already existing recordings, distort or filter sounds, synthesise others, make noises, talk in an amelodic way over a rhythmic base, in the manner of rap, or resort, as some DJs do, to scratching, manually rotating the turntable platter, moving the record back and forth under the needle and making the vinyl screech.

It is a well-known fact that many of these rock techniques derive from experiments in high-brow music, though at times the opposite has occurred—we must not forget that Cathy was the first "high-brow" singer to reinterpret the Beatles. But our conception of sound has undergone profound changes in recent decades thanks to new technology.

Given this hypothetical state of affairs, on what side should we place Cathy Berberian, a human being with her unarmed voice?

I believe Cathy's greatness may be understood by looking back with hindsight at how in the late 1950s, the singer anticipated the sound of the future with her natural unarmed voice.

The musical continuum is vast, infinite; it can be segmented according to different scales, and there are no rules to determine the boundaries between sound and noise. The piano, to return to our initial situation, provides us with an interpreted and domesticated musical continuum—a wondrous domestication that has given us so much music, from Beethoven to Ravel. The human voice, the voice of singers of opera—or of modern pop songs—adapted to this domestication.

Cathy went further. She turned her voice into a laboratory. But those who produce sounds in a laboratory today do

so inspired by the latest technology. It is true Cathy had the experience of the early electronic music laboratories, but this was not enough. She did not start out on the basis of technological experiments and premises. She began with a new love for vocality. With an almost religious trust (disguised as a playful instinct) in the possibilities of the human voice. She began with an insatiable hunger for a sound that did not yet exist.

In this respect, she was a voice—allow me, please, not to use the usual category of "singer" or the traditional divisions of register—who never "executed" but always invented and composed. In this sense, and I hope I do not display a lack of respect with this analogy, Cathy did not fall into the category of the piano but that of the rock recording studio, where not only existing music is played, but new sound spaces are composed, designed.

Even though from time to time I hear a voice that would wish to be regarded her disciple, she did not create a school nor could she have. She was always unique.

For too brief a time. But every ascent to the impossible has a price.

THE NEW VOCALITY IN CONTEMPORARY OPERA[19]

Cathy Berberian

What is this thing called new vocality that seems so threatening to the old guard? It is that voice that has an infinite range of vocal styles at its disposal, that encompasses the history of music as well as aspects of sound itself; marginal perhaps in comparison with music, but fundamental to human beings. Unlike an instrument, which can be put away and stored in its case after use, the voice is something more than an instrument precisely because it is never separated from its interpreter. It lends itself continually to the countless tasks of our everyday lives: it argues with the butcher over the roast, it whispers sweet nothings to our lover, it shouts insults at the referee, it asks for directions to Piazza Carità, etc. In addition, the voice expresses itself with communicative "noises", such as sobs, sighs, tongue clicks, cries, groans, trills and laugher. Moreover, the voice is capable of various kinds of vocal utterance, among them two that are still today unjustly regarded as illegitimate even though they have left their mark on decidedly serious composers such as Schoenberg, Debussy, Ravel, Bartók and others. We are referring to those utterances associated with jazz and folk, which are also a reflection of our society: folk music speaks to us of our roots, and jazz expresses the *fleurs du mal du siècle*.

I believe a modern singer needs to be sensitive and open, albeit empirically, to these diverse aspects of vocality; they need to separate them from the context of linguistic conditioning and develop them as ways of being for the voice—towards an integration of music and of vocal possibilities and attitudes as yet not "officially" catalogued as belonging to the musical experience and which now seem fundamental to the development of a "new vocality".—New to a certain point, however, as we have seen while tracing their genealogy.—The elements that make up this "new vocality" have existed since time immemorial: what is new is their musical justification and necessity. I do not wish to be misunderstood: the new vocality is not based

at all on a repertoire of vocal effects to a degree never heard before that the composer can invent and which the singer regurgitates, but rather on the ability to use the voice in all the aspects of the vocal process that can be flexibly integrated, just as the features and expressions of a face can be.

At this point, the usual question comes up: but what is the connection between these sound experiences and music? A contemporary painter such as Dubuffet employs materials totally unlike oil paints, tempera and classic watercolours when he uses butterfly wings, sponges, beard hairs and limescale from boilers. What could be further from Michelangelo yet closer to the objects we deal with in our everyday lives? In the "Sirens" chapter of *Ulysses*, Joyce introduces the element of noise through onomatopoeia. The text becomes the verbal sonorification of a scene in a public place, a kind of recording. In fact, this literary "recording" inspired on one of the most beautiful works in the field of electronic music, *Thema (Omaggio a Joyce)*, by Berio. I should state here that recording and montage techniques have played a fundamental role in vocal music. The fact that it is possible to use a tape recorder to record one or more sounds, isolate them from their original context, listen to them as themselves, as sounds, and then alter them and combine them with other sound elements from other contexts has enabled the musician—and the singer—to hear reality in a different way and all the sounds that normally escape us because they are absorbed and rendered indistinct by the action that makes them and the experience that causes them. To understand the new vocality, it is essential to establish that art must reflect and express its own era and yet must also refer to the past, assume the burden of history—how my daughter envies the children born centuries ago because they had less history to study!—, and, even as it seemingly creates a rupture, it must offer a continuity that belongs to the present and which, at the same time, leaves the door open to the future.

Another function of recording is to document sounds: interpretations regarded in their day as stylistically and traditionally perfect but which the merciless evidence of the record now reveals to be overrated. The interpretation follows the

evolution of society. In the theatre too, what was forty years ago considered a brilliant interpretation looks today to our eyes to be unbearable artifice. I would say that the increasing dissemination of artistic forms, the speed at which they are consumed and are absorbed by culture—not necessarily *haute culture*—and the proliferation of entertainment media for the masses to unprecedented levels all make the evolution of interpretation not only essential but also healthy. Having a tradition is as important as having a mother and a father in order to be born, but the inevitable moment always comes when you have to leave behind the safety of the old life in order to create a new one. However, the word "tradition" is also a trap. One only has to remember that the tradition of the recital is relatively new. Liszt was one of the first virtuosi to give a solo piano *soirée*. Recitals for voice came much later and were preceded for years by those atrocious "traditional" *soirées* that brought together the famous dancing horses of Vienna, Anna Pavlova, Enrico Caruso, dwarf acrobats and a symphonic movement. At a certain point, someone assumed the responsibility for "breaking" with the *soirée* as a gallimaufry in favour of the recital, thereby creating a tradition. A tradition is always an artifact, however, and when it becomes just a legitimised fossil (look at the half-empty auditoriums, eloquent testimony of the process of mummification), then it must make room for the "new" tradition. In this respect, the new vocality refers not only to contemporary music, but also to the new way of approaching traditional music by making the most of the sound experiences of the past and combining them with the sensibility of today—and a sense of tomorrow.

For this reason, a singer today cannot be just a singer. Now the boundaries of interpretation, like those of the arts, cannot be clearly defined, and those working in one field invade the territory of the others. Brecht and Weill demanded actors who were able to sing, Schoenberg wanted singers who knew how to act. The new vocality proposes singers capable of reciting, singing, dancing, doing mime, improvising—in other words, of moving the audience's eyes as well as their ears. It proposes the artist as an all-encompassing phenomenon, just as the voice

is part of the living, acting and reacting body. Consequently, both the recital and the concert will contain those theatrical elements inherent in the musical context as a gestural alternative that music gives to the intrusive and disordered stimuli of a civilisation of vision and action.

I FELL DOWN THE LONG RABBIT HOLE INTO THE WONDERLAND OF MUSIC [1]

I fell down the long rabbit hole into the wonderland of music when I was about seven years old. I came across a pile of "78" records in an unused Victrola (how's that for a dated word?) and I remember first and foremost the voice of Tito Schipa singing the Cavatina from *The Barber of Seville*, and I was hooked! From then on music meant mostly singing, and at first mostly Opera. At around the same time, I secretely vowed to be a singer.

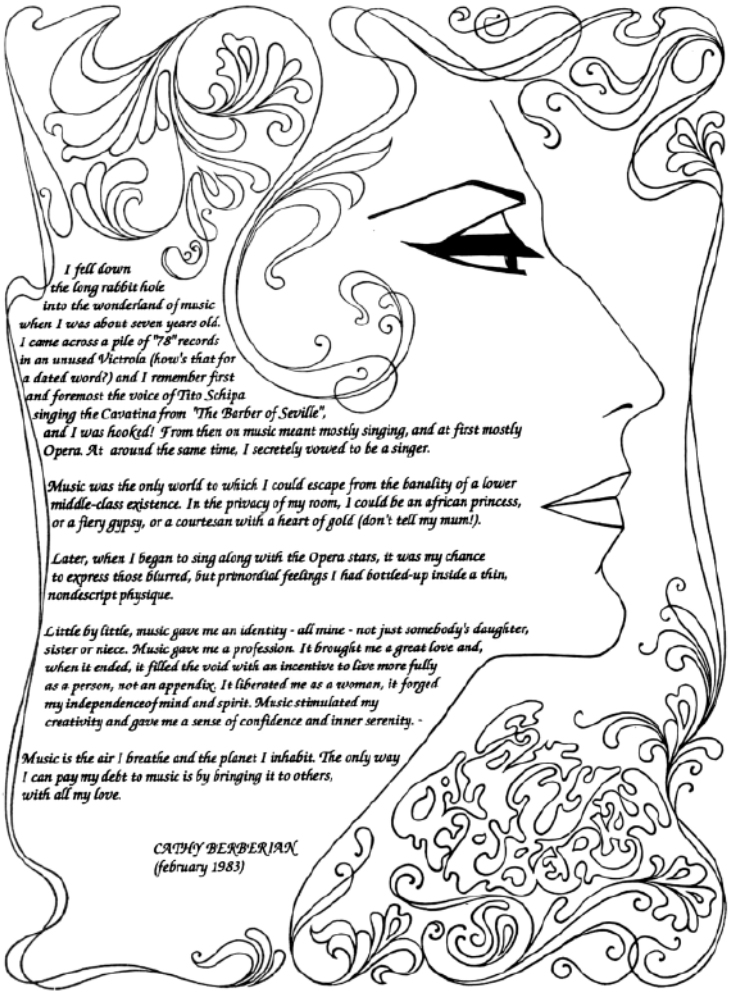
Music was the only world to which I could escape from the banality of a lower middle-class existence. In the privacy of my room, I could be an african princess, or a fiery gypsy, or a courtesan with a heart of gold (don't tell my mum!).

Later, when I began to sing along with the Opera stars, it was my chance to express those blurred, but primordial feeling I had bottled-up inside a thin, nondescript physique.

Little by little, music gave me an identity—all mine—not just somebody's daughter, sister or niece. Music gave me a profession. It brought me a great love and, when it ended, it filled the void with an incentive to live more fully as a person, not an appendix. It liberated me as a woman, it forged my independence of mind and spirit. Music stimulated my creativity and gave me a sense of confidence and inner serenity.

Music is the air I breathe and the planet I inhabit. The only way I can pay my debt to music is by bringing it to others, with all my love.

Cathy Berberian
February 1983



Illustrated by Roberto Zamarin.
Courtesy of Cristina Berio.

1. Cathy Berberian: "I Fell Down The Long Rabbit Hole into the Wonderland of Music". *Symphonia. Tesori Musicali della Radio Svizzera Italiana*, no. 30. (1993).

2. Marie Christine Vila: *Cathy Berberian. Cant'actrice* (Fayard, 2022), p. 30.

3. Charles Amirkhanian: "Interview and music with American mezzo-soprano Cathy Berberian on KPFA's Ode to Gravity", 1972. Online: https://archive.org/details/CBerberianOTG (accessed 26 February 2025).

4. Angela Ida De Benedictis / Nicola Scaldaferri: *Tema e vari[e]azioni: Cathy Berberian o Una voce come prisma*. Catalogue that accompanied the exhibition *Il corpo della voce. Carmelo Bene, Cathy Berberian, Demetrio Stratos*. Palazzo delle Esposizioni. Rome, 2019, p. 212.

5. The Studio di Fonologia Musicale di Radio Milano was set up in 1955 at the initiative of Luciano Berio and Bruno Maderna. The laboratory, which specialised in sound research and experimentation, followed the example of other European centres that specialised in concrete and electroacoustic music such as the Groupe de Recherches Musicales in Paris and the WDR Studio für elektronische Musik in Cologne.

6. Even though Umberto Eco's role was fundamental in this project, a number of sources highlight the important role played by Berberian in the process of familiarising Berio with the English language and with the work of James Joyce. Hannah Bosma points to the limited attention paid in the past by musicological analyses to Berberian's intellectual contribution to the project and to the way there has been a general tendency for her considerable knowledge of Joyce's work to be downplayed. See Hannah Bosma: "Thema (Omaggio a Joyce). A listening Experience as Homage to Cathy Berberian" in *Cathy Berberian. Pioneer of Contemporary Vocality* (Routledge, 2014), pp. 97-117. Along the same lines, Angela Ida De Benedictis remarks that Berberian left unfinished a composition inspired by Joyce's book *Finnegans Wake* that was due to be entitled *Awake and Read Joyce*. See: Angela Ida De Benedictis: "Avec la profonde légèreté d'une ironie sérieuse: Cathy Berberian «compositrice»" in *Les silences de la musique. Écrire l'histoire des compositrices* (Slatkine, 2024), p. 54.

7. Silvia Masi: "'Cantare il gesto vocale': Cathy Berberian tra onomatopea e fonosimbolismo" in *Rimediare, performare, intermediare. Il corpo sonoro della scrittura*, Prismes (2023), Università degli Studi Roma Tre, p. 141.

8. David Osmond-Smith: "The tenth oscillator: The work of Cathy Berberian 1958-1966" in *Cathy Berberian. Pioneer of Contemporary Vocality*, op. cit., p. 23.

9. Umberto Eco: "Il Laboratorio Cathy" in *Symphonia. Tesori Musicali della Radio Svizzera Italiana*, no. 30 (1993), p. 9.

10. As Cage indicates in the *Aria* score, the piece can be performed separately or simultaneously with his piece *Fontana Mix* (1958), created at the Studio di Fonologia, or his composition *Concert for Piano and Orchestra* (1957-1958).

11. Osmond-Smith also attributes to Berberian the selection of some of the texts that Cage included in the piece. However, the composer did not cite the origin of the texts and some of the sources are difficult to identify. Nevertheless, there are recognisable quotations in English from the writings

of Meister Ekhart, with which Cage was familiar from at least the 1940s. David Osmond-Smith: "The tenth oscillator: The work of Cathy Berberian 1958-1966", op. cit., p. 23.

12. Angela Ida De Benedictis discusses Berberian and Roberto Sanesi's translation of this essay, one of the first in-depth introductions to the world of James Joyce published in Italian. See: Angela Ida De Benedictis: op. cit., p. 59.

13. Based on the testimony of Eddie Berberian, Cathy Berberian's brother, Marie Christine Vila believes Cathy's passion for comics began in her childhood. Their father, Eddie Berberian recalls, worked in photogravure and made him and his sister copy the cartoons he brought home from work to teach them how to draw. According to this account, onomatopoeia was by then already for Cathy a "particularly amusing sound toy". Marie Christine Vila: op. cit., pp. 174-175.

14. Bálint András Varga: *From Boulanger to Stockhausen. Interviews and a memoir*, (University of Rochester Press, 2013), p. 163. With regard to Eco's observation, it should be remembered that a couple of years earlier the semiotician had published *Opera aperta. Forma e indeterminazione nelle poetiche contemporanee* (Gruppo Editoriale Fabbri, Bompiani, 1962). In this essay, Eco called for a work in motion and emphasised the importance of an active audience, just as Roland Barthes advocated in *The Death of the Author* (1967) and Michel Foucault in *What is an Author?* (1969).

15. The word "rhapsody" comes from the Ancient Greek *rhapsōidía* (ῥαψῳδία), a noun formed from *rhaptein* (to stitch or sew together) and *ōidē* (song). Thus, rhapsody literally means stitched song or sewn song.

16. Umberto Eco: *Apocalípticos e integrados* (Lumen, 1984), pp. 24, 32.

17. Quoted by Kate Meehan in «Not Just a Pretty Voice: Cathy Berberian as Collaborator, Composer and Creator» a *Cathy Berberian. Pioneer of Contemporary Vocality* (Routledge, 2014), p. 198.

18. Marie Christine Vila: op. cit., p. 179. René Lindekens' essay "Analyse structurale de la *Stripsody* de Cathy Berberian" was published in the "La bande dessinée et son discours" issue of *Communications* magazine in 1974. At the start of his essay, Lindekens wrote: "Our focus is structural, in the tradition of Hjelmslev and Greimas. This means that from the outset that we aim to apply to Cathy Berberian's 'text' analytical principles whose validity will seem questionable to all those who, in semiotics, believe—mistakenly in our opinion—that glossematics is bankrupt and/or, moreover, that structuralism is an old, vaguely neoplatonic moon when it does not more simply resemble ideological subversion, without being able to specify what ideology this is."

19. Cathy Berberian: "La Nuova vocalità nell'opera contemporanea" in *Symphonia. Tesori Musicali della Radio Svizzera Italiana*, no. 30, p. 10.

20. The notion of "accidents of the voice" is analysed by Peter Szendy and Laura Odello in their recent book *La voix, par ailleurs. Ventriloquie, bégaiement et autres accidents* (Les Éditions de Minuit, 2023). Even though Berberian is not mentioned in their essay, other artists of the voice are, among them Ghérasim Luca and Carmelo Bene. Bene, Berberian and

Demetrio Stratos were the three protagonists of the previously mentioned exhibition *l corpo della voce. Carmelo Bene, Cathy Berberian, Demetrio Stratos*.

21. Cathy Berberian: art. cit. p. 10.

22. See Angela Ida De Benedictis: op. cit., p. 60. With regard to research into the genesis of *Stripsody*, see also the rigorous study by Giovanni Cestino in his thesis «*When she looks at music*»: *l'approccio performativo di Cathy Berberian attraverso lo studio delle sue partiture*. Università degli Studi di Pavia. Dipartimento di Musicologia e Beni Culturali (2013-2014).

23. Umberto Eco: "Preludio a *Stripsody*", in *Eugenio Carmi. Una Pittura di paesaggio?* (Giampaolo Prearo Editore, 1973), p. 58.

24. Eugenio Carmi: "Nulla succede per caso" in *Stripsody* (Nomos Edizioni, 2013), p. 49. With regard to Carmi's words, Giovanni Cestino points out the contradiction between the painter's remark and previous testimony in which he mentions a tape Berberian would have sent him later. See Giovanni Cestino: «*When she looks at music*»: *l'approccio performativo di Cathy Berberian attraverso lo studio delle sue partiture* (2014), p. 96. This other version of events would indicate that when the two met, the piece had still not been recorded. In his thesis, Cestino presents his detailed philological research into the piece and puts forward a possible timeline for the creative exchange between Berberian and Carmi. Neither a philological analysis nor a precise timeline for the piece are part of the aim of this essay nor of the exhibition it accompanies. The purpose is, in both cases, to place *Stripsody* within the cultural context of its time and to point to the influence of Berberian's social and artistic circle on the genesis of the work.

25. Giovanni Cestino: ibid., p. 111.

26. It is important to note, however, that Zamarin's score was never used by Berberian in her live performances of *Stripsody*. Instead, she employed in her concerts a handwritten version on which she continued to work over the years. Whereas the score published by Edition Peters served as the official notation of the piece and protected her intellectual property rights, this private version reveals the changes Berberian made based on her successive live performances of the work. Consequently, this handwritten record makes it possible to identity the performative evolution of the piece.

27. Personal conversation with Cristina Berio on 10 February 2025.

28. Cathy Berberian: *Stripsody. Solo voce* (Peters Edition, 1967), p. 2.

29. Robert Benayoun: *Vroom Tchack Zowie. Le ballon dans la bande dessinée*. (André Balland, 1968), p. 10.

30. This is the opportune moment to mention that La Rocca and Balestrini were the subjects of the exhibitions *Le mie parole* (2017) and *Illustrated Violence* (2021) respectively, both organised by La Virreina Centre de la Imatge. As we will see later, there is also an interesting coincidence in relation to Balestrini and Zamarin's political activism. While Balestrini was responsible for the design, layout and printing of *Potere Operaio* newspaper, Zamarin fulfilled almost identical functions for *Lotta Continua*, another of the main ideologically workerist publications of the time.

31. Roberto Zamarin: *Gasparazzo* (Samonà e Savelli, 1972), p. 3.

32. "Special Transcript: Cathy's Solo Talk Show" in *Cathy Berberian. Pioneer of Contemporary Vocality*, op. cit., p. 33.

33. Carrie de Swaan: *Music is the air I breathe* (VPRO, 1994) (documentary).

34. *Newsweek*, 9 November 1966.

35. Alan Rich: *World Journal Tribune*. Quoted in Marie Christine Vila: op. cit., p. 184.

36. Mark Booth points out that "unlike kitsch, camp does not even have good intentions. Yet, although kitsch is never intrinsically camp, it has a certain toe-curling quality that appeals to the camp sense of humour." Quoted in Anne Sivuoja-Kauppala: "Cathy Berberian's Notes on Camp" in *Cathy Berberian. Pioneer of Contemporary Vocality*, op. cit., p. 124. Sivuoja-Kauppala's essay puts forward an interesting and profound analysis of Berberian and camp.

37. Susan Sontag: "Notes on 'Camp'" in *Partisan Review*, 1964. Online: https://www.scribd.com/doc/273328065/Susan-Sontag-Notes-on-Camp (accessed 26 February 2025).

38. Ibid.

39. Kate Meehan: "Beatles Arias: Cathy Berberian Sings The Beatles" in *Cathy Berberian. Pioneer of Contemporary Vocality*. op. cit., p. 169.

40. Susan Sontag, op. cit.

41. Ibid, p. 364.

42. Ibid, p. 358.

43. Ibid. p. 367.

44. Ibid., p. 368.

45. Ibid.

46. Michel Foucault: *Remarks on Marx. Conversations with Duccio Trombadori*. p. 121. Quoted in Mark Fisher: *K-punk: The Collected and Unpublished Writings of Mark Fisher* (Repeater, 2018), p. 767.

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