

SoundEffects



An Interdisciplinary Journal of Sound and Sound Experience

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Editorial

Voice and Memory

www.soundeffects.dk



SoundEffects | vol. 7 | no. 2 | 2017

issn 1904-500X

Throughout history our ways of articulating voice have undergone huge transformations: from a primarily oral form (oral culture), later formalised by written language and visual signs, to the various present-day modes of mediated voice articulation (communication) distributed at high speed across the world and globalised culture via digital technology. So we may ask: Which voices are transmitted through the endless wires that constitute our digital infrastructure? Are we listening to the human voice or the voice of technology? How can we understand this technologically transformed voice? Is it the memory of our physical voice combined or assembled with voices of technology? And can we think of still more and other voices that we may listen to and start a 'conversation' or dialogue with?

Which methodologies and which types of discourses are adequate and possible when we listen to, start a conversation with and theorise about those voices and voicings? How are *the sounding* and *the listening* readable, present and alive in our (discursive) texts about them? And how do they affect our epistemologies and cultural thinking – our ways of understanding voice and memory as central and an accepted part of late modern cultural theory – and late modern ontologies?

This special issue of *SoundEffects* challenges our notions of voice and of the correlation between voice and memory in a very broad sense by digging into the forgotten, overlooked and overheard (silenced) voices and the different aspects of the intertwined complexity and changes of the status of voice, technology, media and listening. Whose are the voices we listen to in written language (literature), in audiobooks, in media art and media production, in the social media or in the outside world? And how do these voices produce or induce our memory, and how can we talk about other kinds of (mixed) voices than the purely human?

Malcolm Angelucci investigates the relationship between voice, technology and vocal enunciation in the work of composer and sound artist AGF (aka Antye Greie-Ripatti). By offering a definition of the term poem-producing, Angelucci unfolds interesting perspectives on the relationship between voice, technology and linguistics framed by a theoretical reading of Giorgio Agamben's definition of gesture and means without ends.

Rune Søchting in his article traces the effects of mediation of voice. Through an analysis of the work *Blanche-Neige Lucie* by the French artist Pierre Huyghe the idea of schizophonia is explored, emphasising the distortion of the spatiotemporal conditions of experience as a consequence of mediation. In *Blanche-Neige Lucie* Huyghe explores the voice in relation to the format of film and in particular the figure of dubbing and how the medial conditions allow for a certain confusion with regard to the question of identity and memory.

Norie Neumark adopts a New Materialist approach when she listens to and explores other voices and voicings of memory through examples of contemporary art from archives, remixes, performances and places, and she understands that lis-

teners (herself included) always/already bring their own memories to the listening. As a complicit, situated listener she practices in her article intersubjective and co-compositional listening, while grounding and deepening a theoretical analysis, qualifying voice and memory studies.

Anette Vandsø's article offers insightful new perspectives on the sound art piece *World Trade Center Recordings: Winds After Hurricane Floyd* (1999) by Stephen Vitiello. Through a combination of Wolfgang Ernst's media archaeological chrono-poetical terminology and Pierre Nora's *lieu de mémoire*, Vandsø opens up the iconic piece in a new way and offers new directions for analysing sound art pieces.

Christine Eriksson and Monica Sand introduce the fascinating concept of 'vocal strolls', which is a method for using voice in early childhood education research, and they use it to investigate concepts such as resonance, rhythms, routines and refrains. Furthermore, the article introduces additional concepts such as *voice meetings*, *voice orientations*, *voice rooms* and *vocal memory*, all of which take into account a relational and spatial way to actively use voice as a didactic method for amplifying voice (repetition) as a phenomenon among preschool toddlers.

By analysing a violent incident at a hip hop concert in Poland Artur Szarecki examines the material aspects of voice and the political effects hereof. In doing so he seeks to expand the notions and prevailing accounts of voice within cultural studies often centring on issues of political representation and authority. The article seeks to provide a post-hegemonic account of the politics of voice by studying the circulation of sonic intensities, including the sonority of voice, its electric amplification and the rhythmic organisation of verbal interactions, hereby re-reading the outbreak of violence in terms of resonances occurring beneath the level of discourse.

It is our hope that this special issue of *SoundEffects* will question and inspire us to consider why and how voices still play an exclusive role and have a unique status in our construction of history and memory, and that it will encourage us to lend our ears not only to the voices of media, technology, history and culture, but also to the great and manifold voices of nature.