Editor’s Letter

The printed word is always animated by the voice, and the words that constitute this issue of c’t labels are no exception. Acting as both prelude and epilogue to practices of writing, the voice is one of the defining conditions of being human. But equally important is our ability to listen to and partake in—in the words of one of our contributors, Ella Finer—the ‘sonorous shadows’ that the voice conjures in our ears. And it is among the alluring acoustic shadows cast by the spiritual, the poetic, the political and startlingly captivating work of Georgina Starr, that ‘unseen other that speaks from elsewhere’, that this issue echoes.

Since antiquity, philosophers and artists have held a deep and rich fascination for the different cadences of the voice. Heard as a bearer of truth, a different cadences of the voice. Since antiquity, philosophers and artists have held a deep and rich fascination for the different cadences of the voice. Heard as a bearer of truth, a different cadences of the voice. Since antiquity, philosophers and artists have held a deep and rich fascination for the different cadences of the voice. Heard as a bearer of truth, a different cadences of the voice. Since antiquity, philosophers and artists have held a deep and rich fascination for the different cadences of the voice. Heard as a bearer of truth, a different cadences of the voice. Since antiquity, philosophers and artists have held a deep and rich fascination for the different cadences of the voice.

The printed word is always animated by the voice, and the words that constitute this issue of c’t labels are no exception. Acting as both prelude and epilogue to practices of writing, the voice is one of the defining conditions of being human. But equally important is our ability to listen to and partake in—in the words of one of our contributors, Ella Finer—the ‘sonorous shadows’ that the voice conjures in our ears. And it is among the alluring acoustic shadows cast by the spiritual, the poetic, the political and startlingly captivating work of Georgina Starr, that ‘unseen other that speaks from elsewhere’, that this issue echoes.

Since antiquity, philosophers and artists have held a deep and rich fascination for the different cadences of the voice. Heard as a bearer of truth, a different cadences of the voice. Since antiquity, philosophers and artists have held a deep and rich fascination for the different cadences of the voice. Heard as a bearer of truth, a different cadences of the voice. Since antiquity, philosophers and artists have held a deep and rich fascination for the different cadences of the voice. Heard as a bearer of truth, a different cadences of the voice. Since antiquity, philosophers and artists have held a deep and rich fascination for the different cadences of the voice. Heard as a bearer of truth, a different cadences of the voice. Since antiquity, philosophers and artists have held a deep and rich fascination for the different cadences of the voice. Heard as a bearer of truth, a different cadences of the voice. Since antiquity, philosophers and artists have held a deep and rich fascination for the different cadences of the voice. Heard as a bearer of truth, a different cadences of the voice. Since antiquity, philosophers and artists have held a deep and rich fascination for the different cadences of the voice. Heard as a bearer of truth, a different cadences of the voice. Since antiquity, philosophers and artists have held a deep and rich fascination for the different cadences of the voice. Heard as a bearer of truth, a different cadences of the voice. Since antiquity, philosophers and artists have held a deep and rich fascination for the different cadences of the voice. Heard as a bearer of truth, a different cadences of the voice. Since antiquity, philosophers and artists have held a deep and rich fascination for the different cadences of the voice. Heard as a bearer of truth, a different cadences of the voice. Since antiquity, philosophers and artists have held a deep and rich fascination for the different cadences of the voice. Heard as a bearer of truth, a different cadences of the voice. Since antiquity, philosophers and artists have held a deep and rich fascination for the different cadences of the voice. Heard as a bearer of truth, a different cadences of the voice. Since antiquity, philosophers and artists have held a deep and rich fascination for the different cadences of the voice. Heard as a bearer of truth, a different cadences of the voice. Since antiquity, philosophers and artists have held a deep and rich fascination for the different cadences of the voice.

To begin hearing the voice in all its harmonies and scales, Under Consideration presents writing by art historian Dominic Paterson, philosopher and activist Nina Power and artist Ella Finer. Their contributions draw upon and reverberate with the range of registers that the voice carries. Delving into the work of Georgina Starr, Dominic Paterson’s Callings: The Artist-as-Spiritualist references the philosophical work of Jacques Derrida and Friedrich Kittler to reveal how ‘uncannily our technologies channel our desires to be in touch with others, and how haunted we are by the voices they let us listen in on’. In Eloquence beyond Words; Nina Power persuasively reflects on a politics of the voice. Dwelling upon questions of accent, she provides an insight into the nature of the voice as an instrument, which is ‘never just merely ours but that of the collective that speaks through us’. With Starr’s Sonorous Shadows, Ella Finer takes us into Before Le Cerveau Affamé, a performance and exhibition at Cooper Gallery in 2015 by Starr, whose voice resonates throughout this issue of c’t labels. Through her exploration of the threads that bind mediumship, vinyl records and the voice into a suggestive ‘sonorous substance’, Finer reminds us how the work of Georgina Starr impels us to listen. Complementing these observations and discursive readings of her work, Georgina Starr brings a sublimely evocative recital to this issue’s iteration of Notes from the Studio: I Care. In this perfectly poised constellation of words, Starr gifts to the reader a tightly choreographed play of poetry and prose, full of a ‘code to decipher’. Prefaced with an introduction by Alexandra Kokoli, another text for Notes from the Studio comes from one of the most highly regarded artists working today: Susan Hiller. Hiller’s text, a script of an audio recording, unfolds the complexity of thought animating her audiovisual installation piece from 1980–81, Monument. Addressing the nature of heroism, death and representation, Hiller’s mode of associative commentary exemplifies the distinctive depth and uniqueness of her subtle and compelling work.

Concluding Notes from the Studio is artist Oliver Braid. Invited for this year’s Cooper Summer Residency, Braid is a unique and provocative artist whose work combines philosophy and poetry with intimate details of private lives. With God Speaks Through, Braid draws upon the poet Sylvia Plath, the philosopher Immanuel Kant and the graphic novelist Alan Moore to provide a textual vignette haunted by Braid’s idea of ‘house Whispering’. The last section of this issue, What I’m reading now . . . , is provided by Susan Hiller. Her contribution, resonating with the presence of spiritualism in Georgina Starr’s work, takes us through two much neglected texts: Socialism in Eternity: The Ideology of Plebeian Spiritualists, 1853–1913 by Logie Barrow and A Vision by William Butler Yeats. Exploring a little-discussed intellectual history, Hiller details the pertinence of the ‘indestructible intuitions of the common people’. Throughout this issue, c’t labels has sought out the discreetly discursive tones and cadences carried in the voice. Always heard but rarely listened to, the voice is more than sound. It is an aperture and oracle that opens onto a vast realm. Deep within its manifold texture, the voice is scored with innumerable notes of desire and intellectual ambition. But above all, it calls to each of us and asks, in the voice of Georgina Starr: ‘Hello, is it me you’re looking for?’

Sophia Yadong Hao

Sophia Yadong Hao is Curator of Exhibitions & Visual Research Centre at DJCAD, University of Dundee.