

PARABOL:

Locus (2013) - Hanne Lippard

Towards Song

We are always speaking in rhythms and harmonies. Such prosodies are both learnt and parsed from the ambience of our surroundings – accents from here, intonation from there. Such ambience impinges upon the physical structure of our voice, unbeknownst to us. We glean more things than we know. Forensic analysts can use the voice as evidence of our own past; it bares the scars of our histories. In this sense, our own voice could be used in evidence against us. Our fugitive “idiolects” – the specific orchestration of our voices – singularly mark the territory where we are situated and from where we project ourselves out beyond the ambience. Like sonar, our voices are used to search out resonances and charter unknown territories, listening for sympathies. In a world constituted of perspectives, feelings are a necessary supplement in order to bridge these unique points, to organise and share ideas. Our bodies can only be so close. Ambience and atmosphere are the omnipotent peripheries always shaping these points, accompanying the torsion and stresses of being, and wanting to be, subjects. You are a subject now, and how you hear this text is different to how I hear myself writing it. Read it aloud. Just in the sound, your prosody shapes it; punctuation marks won't help curtail such errancy, your voice has its own grammar.

Voices emerge from unknown places, calling us out: in the street, on our electronic devices, in our heads. What are the ambiences and atmospheres of these situations? Irony might be a test; we know how such intentions can lead to dialogic confusion. Are you with me? We can talk about the weather, as we all do to fill voids, hoping to venture further from the local atmospheric commonality we share and to which we are subjected. Hoping for the chance to of a more spontaneous counterpoint rendering us subjects anew out of the ambiences our prosody documents.

Johnny Herbert, 2015

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