
a thrice-yearly
magazine of poetry,
fiction, essays, and
reviews

Kimberly Alidio

A dense field of sound, a relaxation, a reading of space

an expansive internalization of projection in a room or on a street, a texture of internal-external perceptual activity, the sound of presence, the “roots of language before it is born on the tip of the tongue”

a poem-dream of funny vital dimensions, vocalizing to sprout more dimensions. A text of hearing that wants further aural aspects: what sounds are invoked in the chained activities listening, text, vocalizing

auditory dimensions that would be noisy and spatial are distilled. I like this static then hate it two minutes in

aware of vocalizing at about 2:50. Of noise admirably continuous, allowing aloud adaptation by being sustained, by sustaining itself, a ground for layers and variation

with Theresa Hak Kyung Cha & Las Sucas

Cuts and clips of vocals into a rhythmic scat

The vocal tract co-activates analog-
digital processing co-activates the acoustic
space co-activates ephemeral, diegetic
sound. "Takes us back to the borderline moment
when the word has not yet been born." Sounding silently
activates the muscles of the larynx minutely
"A practice of silent reading." The not-sounding
not-uttering is failing and failing until sustains
a time before language to begin relating
"She mimicks the speaking." Minutely activating
bypasses a sudden and familiar absence of
sound in the throat to huff with the void.
Sounding as if to sound is "the sounds of
the world might be being uttered"

*with Jacques Derrida, Julie Napolin, Theresa Hak Kyung Cha, & Steven
Connor*

A melody contour repeats precisely into

its own transformation. At first, "Sound
variegated through beneath lit" stresses the first

apart the pushed-together words, seeming to rush the syllables of “beneath.” A writing, a recording of vocal signals into sign, shorthand, waveform-deviations etched as deviations. A recording of recording. “Choreo-phonography”: of both Greek and uncertain origin, both dance and voice, a rejoicing of dancers and voices under constraint, both improvised and Black chant. “Translation turns literature into an ephemeral experience situating it close to music or dance—in time.” The pitch intonation “beNEATH•LIT” can’t be scored the way I transcribe my hearing. A vocal rigor and recording pops. Can you hear it?

with N.H. Pritchard, Fred Moten, & Alison Grimaldi Donahue

Kimberly Alidio is the author of *why letter ellipses; : once teeth bones coral* ; a Lambda Literary Award Finalist; and *after projects the resound*. Her most recent full-length book, *Teeter*, won the Nightboat Poetry Prize, and will be published in 2023. With her partner, the poet Stacy Szymaszek, she lives on Munsee-Mohican lands (New York’s Upper Hudson Valley).

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