

Introduction

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*Mouths, large open bodies deployed to proclaim pure
pieces of space—dinanzi al re! davanti a lui! Come,
here, let's go, let's come, let's leave, let's stay—voices
emerging from the belly, choruses numerous, a popular
song—let's go, let's see, I laugh, I cry, I live, I die.
Writing and thinking like this, mouth agape, opus-
corpus.*

—Jean-Luc Nancy, *Corpus*

In the interview that opens this issue, Kristin Linklater makes bare mention of Freudian psychoanalysis, touching on it twice only in passing, as if it were for her what Rodolphe Gasché calls “a minimal thing” (6; see also *Mosaic* 41.4: 1–26). In one instance, she cites, approvingly, the meaning of psyche as *both* breath and blood, this as what “embodies psychology for me.” In another instance, she makes reference to her mentor, Iris Warren, and Warren’s relationship with a Freudian psychoanalyst in London. As some of the analyst’s patients were so traumatized that they could not speak, he invited Iris Warren to work with them. In Kristin’s account, Iris taught the analyst’s patients “to relax in their bellies, to breathe, and lo and behold their throats opened up, words rushed out, tears rolled down their cheeks, and they spoke their stories.” These mere mentions of psychoanalysis, glimpsing it at its barest, are telling of what is at the centre of Kristin’s lifework: her sustained efforts to hold psyche (breath, voice) and body together.

Her passing and light-hearted take on the Warren legend also suggests just how radical a Freudian analyst Kristin Linklater herself might have been, as attuned as she is to the psychological import of the muscles and the gut. As Elizabeth A. Wilson notes

in *Psychosomatic* while discussing the case of Fraulein Elisabeth von R., Freud does not take refuge here in the central nervous system, and it is not to the brain or to the higher cortical surfaces that he looks for an explanation of the physiological mechanisms of Fraulein Elisabeth's bodily conversion. "It is as though he suspects that psychic conflicts have been devolved to the lower body parts," Wilson writes. And if Fraulein Elisabeth's "pains are indeed all in her head, then this entails a number of reciprocal ontological contortions: that her thigh is in her head, that her mind is muscular" (9–11), and thus, we might add, that her psyche is *extended*. Only recently have readers of Freud, among them Wilson, turned their attention to such contortions. Decades ago, as a student and apprentice of Iris Warren, who kept her at some distance, Kristin Linklater discovered these contortions for herself, "the kinship among the psychic, nervous, digestive, circulatory, and excretory systems" (23) that is already there, despite Western philosophy's determined efforts to keep psyche and soma apart.

In July 2009, waiting for the flight to Santorini at a crowded gate of the Athens airport, I first glimpsed Kristin Linklater across the room. Although I had never seen her before, I immediately "recognized" her, and with enough confidence to approach her and introduce myself. We chatted pleasantly while standing in line, and I can say that I felt immediately drawn to her and comfortable with her. Nothing, however, could have prepared me for the week that was to follow and for the experience of working with Kristin, alongside a number of others, at the Santorini Voice Symposium. As an academic who has read my share of speech act theory, I learned only for the first time from her what the inseparability of the performative and constative really entails: on the opening day, for example, when some contortions brought by the ontological complicity of psyche and soma were dramatized by the participating actors for a dumbfounded group of philosopher-observers, myself included. On this occasion, Kristin had the actors disseminate their voices to various lower body parts and out of the enclosure of the academic head. If what was staged unsettled the observers, it yet made for us a first opening to the voice that, as Kristin puts it, is "absolutely in the body, is physical."

In the following pages, you will find contributions from participants in the Santorini Voice Symposium. These include papers on Kristin Linklater's voice work, on voice, and on the symposium itself, responses to the symposium, and not the least, an interview with Kristin that took place a year after the symposium during a beautiful week in July 2010. The contributions come from a diverse group, prominent actors among them, stage and film directors, voice teachers, a musician, a writer, a photographer, and of course, philosophers. As well, the visionary organizers of the Santorini Voice Symposium, Salomé M. Krell and David Farrell Krell, offer reflections on the

genesis, development, and outcome of the event. Given that the collection is creative and critical at once, as only it could be considering the material with which it deals, it marks a departure for *Mosaic*—and makes for a very *special* special issue. Of significance for all *Mosaic* readers, the issue cannot but be relevant for present and future teachers, at least for those who want to bring themselves fully into a classroom. See Kristin’s discussion of this point in the opening interview. And as a way of wishing you “happy new year,” enjoy this first *Mosaic* issue of 2011.

WORKS CITED

- Gasché, Rodolphe. *Of Minimal Things: Studies on the Notion of Relation*. Stanford, CA: Stanford UP, 1999.
- Nancy, Jean-Luc. *Corpus*. Trans. Richard A. Rand. New York: Fordham UP, 2008.
- Wilson, Elizabeth A. *Psychosomatic: Feminism and the Neurological Body*. Durham, NC: Duke UP, 2004.