GALLERY@CALIT2
EXHIBITION CATALOG N⁰19

LOUD SILENCE

JANUARY 22-MARCH 13, 2015

GALLERY @ CALIT2

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BY AMANDA CACHIA
CURATOR, *LOUD SILENCE*

CATALOG N°19
ACKNOWLEDGEMENTS: LOUD SILENCE

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I am grateful to the artists for participating in this exhibition, including Shary Boyle, Christine Sun Kim, Darrin Martin, and Alison O'Daniel. also thank distinguished guests who accepted my invitation to sit on the round-table discussion on January 22, including Visual Arts Professor Lisa Cartwright and English Professor Brenda Brueggemann from the University of Louisville, and faculty who contributed essays to this catalog, including UC San Diego alumna Zeynep Bulut (Ph.D. Music '11) a Lecturer in Music at King's College London, and UC San Diego Professo of Literature Michael Davidson.

I extend thanks to all the American Sign Language interpreters who have been an important part of access for all the events related to the exhibition, including Suzanne Lightbourn, Billieanne McLellan, Connie Mather Shirk and Tracy Norris, and the captionist Nancy Castrejon.

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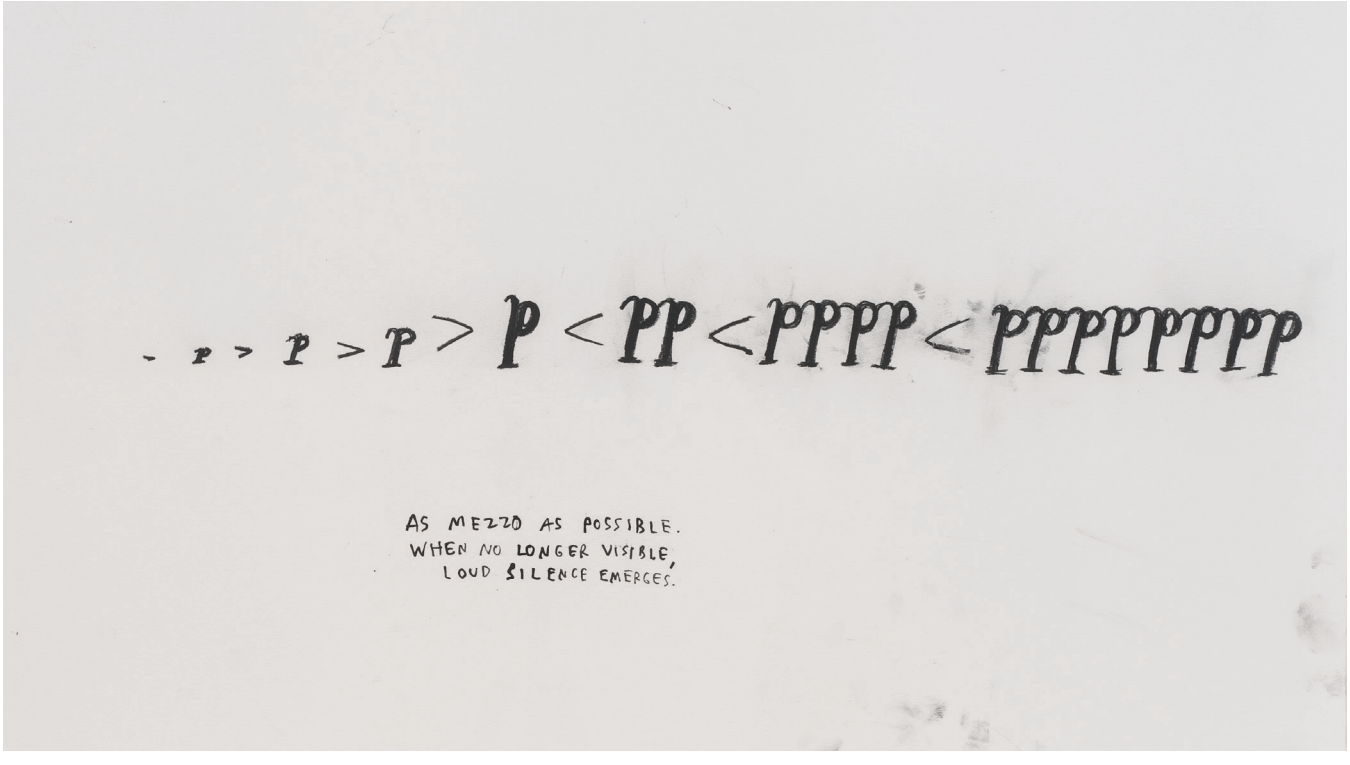
This project would not have been possible without the invitation of John Spiak, Director/Chief Curator of the Grand Central Art Center at California State University Fullerton, where LOUD silence ZDV RIÀFLDOO\ ODXQ displayed from September – December, 2014. I thank John for his vision and trust in my ideas, and for making DVXEVWDQWLDO ÀQDQFLDO FRPPLWPHQW WR WKLV SURMHFW DQG W Gayer and Maxwell Rivas, also deserve much thanks.

ABOVE: AMANDA CACHIA, CURATOR

II

TURNING UP THE VOLUME ON DEAF VOICE

BY AMANDA CACHIA



LOUD silence LV DQ H[KLELWLRQ WKDW RIIHUV WKH RSSRUWXQLW\ IRU YL
notions of silence at the intersection of both deaf and hearing cultures. The exhibition displays prints, drawings,
VFXOSWXUHV YLGHRV DQG VHYHUDO ÀOP LQVWDOODWLRQV DQG I
ships to deafness and hearing, including Shary Boyle, Christine Sun Kim, Darrin Martin and Alison O'Daniel.
These four artists explore how the binary of loudness and silence might be transformed in politicized ways
WKURXJK WKHLU RZQ VSHFLÀFLWLHV VLPLODULWLHV DQG GLIIHUH
The stereotypical view of the deaf experience is that they live a life of total silence, where they retain little to no concept of sound. But on the contrary, Carol Padden and Tom Humphries state that deaf people actually know a lot about sound, and sound informs and inhabits their world just as much as the next person.[1]

Through these artworks, the artists aim to loudly explode the myth of a silent deaf world, and they seek to trouble just how "inaudible" sound really is through their own visceral experiences of it. They mobilize a type of trespass
ZLWKLQ WKH WHUULWRU\ RI VRXQG JLYHQ WKH\ UH LPDJLQH WKH D

[1] Carol Padden and Tom Humphries, "The Meaning of Sound" in Deaf in America: Voices from a Culture (Cambridge, MA and London, England: Harvard University Press, 1988), 91.

ABOVE: CHRISTINE SUN KIM, *AS MEZZO AS POSSIBLE*, 2013, BLACK INK ON PAPER, 30" X 44"

DFFHVV WR LW ,Q WKLV SURMHFW WKH DUWLVWV FRQVLGHU TXHVWLRQV
such as, how is silence interpreted from both a deaf and non-deaf perspective and manifested in a contemporary work of art? How is sound made accessible or inaccessible through vibrations, personalized musical scores, American Sign Language, gestures, or ambient noise in our urban or rural environments? What new noises might emerge from acts in which sound is composed and performed in new ways in order to provide us with alternative concepts of sound and silence itself? How might the radical acts of these artists change the soundscape and, most critically, how does an artist who is hearing and one who is deaf make loud silence or silence loud? What is the phenomenological and bodily experience of sound, and how can this be "felt" as an act of "listening"

WKDW PLJKW GHVWDELOL]H RU SURÀW RXU FRPRQ XQGHUVWDQG
ings of silence? Through the work in this exhibition, it is my objective to give nuance and scope to the vocabulary of silence, loudness, voice, control and otherness through perspectives at the intersection of both deaf and hearing cultures. It also struck me, when thinking about these artists' works, how I could simultaneously attempt to undo all pre-conceived notions of the acts of listening

DQG KHDULQJ DQG HVWDEOLVK
es with sound and/or silence can provide valuable extensions and multiplications to our world's more typically

FHDVHOHVV ÁRZ RI QRLVH DV SROLWLFDO IRUP &OWLPDWHO\ WKH
work in LOUD silence offers an avenue for eradicating deaf oppression, where new ways of listening might be developed.

The inspiration for the title of the exhibition was one of Christine Sun Kim's drawings of the same name, not included in this exhibition. In loud silence (2012), the artist inserted two subtle degrees of music dynamics: mezzoforte (mf) and mezzopiano (mp), which references a stylistic or functional mode of executing a musical score.

In the case of these particular dynamics, mezzoforte translates to moderately loud, and mezzopiano indicates moderate softness. The "moderate" is a key word, because the dynamics are relative and do not

LQGLFDWH VSHFLÀF YROXPH OHYHOV .
rendition of moderately loud as "annoying like a loud motherfucker" while her moderately soft is "soft enough to pass as loud silence." Just as the dynamics of music are open to interpretation – they are not absolute – so is Kim's creative descriptions around her experience with such terms. Kim's experiences of these sounds as a person who was born deaf further widens the possibilities of what this nuance of sound and silence could be. In other words, how can sound be determined within multiple modalities, as an instrument for altering our particular modes of perception and reception of it? How can Kim's "annoying like a loud motherfucker" and "soft-enough to be loud silence'" send sound and silence in new directions?

6XFK TXHVWLRQV DOVR OHDG WR ZK\ WK
of the show might be constructed or styled in the way that it is, where I have made particular use of italics and upper case letters. Why did I do this? When I asked the participating artists what they thought of this, Darrin Martin had this to say:

> The choice of capitalization/lower case frames the words into more of a direct relationship with their potential to be labeled as onomatopoeia. It makes me curious as to how it would be read with the capitalization the other way around... "loud SILENCE." That particular order somehow erases the loud and makes me focus upon the SILENCE, which actually makes me think about a kind of privileged command bellowed from the throne of kings. I also can't help but think about "SILENCE loud," which comes off as an oxymoron of sorts. In tandem, the very intentional capitalization does raise a relationship for me to the kind of age old notions of Deaf,

as in a culture, which is very different from deaf, as in hearing impairment or often inappropriately used in many other metaphorical ways to being likened to being invisible or ignored. "LOUD" commands attention, while "silence" asks of a participant to be prepared to listen. It reminds me of the old teaching trick, which I'm not very JRRG DW ZKHUH WKH\ WHOO \RX WR W,DOO XVXDOOO\ UDWWKHUHSUR MHOD that if I were to talk softly, I'd be spoken to softly in return, and I would be unable to hear a response.[2]

Following this, Shary Boyle said:

"LOUD silence" – I interpret it to mean full and rich and insistent and big: those ideas inside of silence make perfect VHQVH WR PH 6R RI FRXUVH WKHUH·V DOO RI WKDW DQ LQVLVWHQFH non-existent somehow. Silence can be misinterpreted as something not happening, but this has a political edge – you cannot ignore this, like a shout.[3]

Indeed, the title is a shout, and it is a political statement and orientation. As Christine Sun Kim states, "It's nice to see the irony of silence, especially that 'loud' is placed before that term."[4]

Thus, how can we speak of the complex insertion of a type of guerilla "voice" in this exhibition overall? Michael Davidson has talked about how the use of speech and vocalization in deaf performance has elicited a certain kind of scandal in the deaf community and those who are deaf therefore employ scandal, and use it to critical ends.[5] Davidson goes on

[2] Interview with Darrin Martin by Amanda Cachia, July 28, 2014

[3] Interview with Shary Boyle by Amanda Cachia, August 18, 2014

[4] Interview with Christine Sun Kim conducted by Amanda Cachia, July 22, 2014

[5] Michael Davidson, "Hearing Things: The Scandal of Speech in Deaf Performance" in Concerto for the Left Hand: Disability and the Defamiliar Body(Ann Arbor: The University of Michigan Press, 2011), 81.

ABOVE: *LOUD SILENCE* INSTALLATION, GALLERY@CALIT2

WR GHÀQH ´VFDQGDOµ WR PHDQ exhibition, especially as it is experienced at the inter-
which "challenges the conventional opposition of signing and speech and allows for more complex, hybrid combinations."[6] If scandal has a relationship to appropriate usage of voice in the deaf community in certain contexts and by whom, then voice must have a noble, yet contested pedigree, according to Davidson. Voice is a modality that combines notions of expression and being heard. Lending from Davidson's formulation around voice as "scandal," are the artists (and myself in my choice of how to style the graphics of the show's title) demanding to be heard through possible intrusive and scandalous acts of using atypical forms of voice in unauthorized, uncontrolled ways? The artists carve out a space using voice in various manifestations in which to be heard on their own terms. The artists' politically recuperate "voice" from the common assumption that not only must deaf people's worlds be completely silent, but that they are also "mute" and so unable to communicate at all, or unable to reason.[7] The artists' voices are then a form of cultural transmission turned on its head, and voice becomes an empowering agency. The scandal of voice as used by deaf DQG QRQ GHDI DUWLVWV FDOOV LQWR TXHVWLRQ WKH ´QDWXUDOµ RU "self-evident" nature of speech-based communication models.[8] I hope that people will be able to consider notions of sound and silence differently through this section of deaf and hearing cultures.

Historical Context: Art, Sound, Silence & Deaf Politics

The work in this exhibition belongs within the lingua franca of the sonic turn in contemporary art, which SODFHV WKHVH IRXU DUWLVWV VTXDUHG visual artists, sound artists, performance artists and musicians who are working with experimental sounds in new formats. Jim Drobnick says that sound art has SURROLIHUDWHG RYHU WKH ODVW TXDUW QRZ MXVWLÀDEO\ PHULW EHLQJ LWV RZ OHDVW D VXE GLVFLSOLQH[9] The work in this exhibition can be placed in the tradition of work by other contemporary artists such as Janet Cardiff and George Bures Miller, Ann Hamilton, Susan Hiller, Wendy Jacob, Cristian Marclay and Chistof Migone. There are also other deaf artists who experiment with the versatility of sound as a representation of the visual, or sound as sound, even when you cannot necessarily hear it, such as Joseph Grigely and Aaron Williamson.[10]

Like Grigely, several artists in this exhibition, namely Alison O'Daniel and Christine Sun Kim, share with their audience how a sound composition can be reconsti-

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[6] Ibid.

[7] Ibid., 82.

[8] Another example of so-called inappropriate and uncomfortable sound is Joseph Grigely's St. Cecilia, 2007, a video installation that explores how one might experience music with the sound turned off. Named after the patron saint of music, St. Cecilia features the Baltimore Choral Arts Society singing three traditional Christmas carols with new lyrics written by Grigely to convey what he calls "lip misreading" – identical lip movements that produce dissimilar sounds. One video is true to the original lyrical arrangement, while the other has been rearranged, with some of the words replaced by different words that look the same when lip read. Grigely's purpose LQ FRPSRVLQJ YLVXDOO\ SDUDOOHO O\ULFV IRU IDPLOLDU VRQJV ZDV WR UHÁHFW R coming from the lips of the deaf choir members is out of tune, scratchy, off-key and generally scattered noise, but Grigely wants the audience to open their eyes and minds to alternative forms of music.

[9] Jim Drobnick, "Listening Awry" in Aural Cultures, ed. Jim Drobnick (Banff, Alberta: YYZ Books, Walter Philips Gallery Editions, 2004), 9.

[10] For example, in Williamson's Animal Cage (2006), the artist was interested in how John Cage was concerned to reveal that silence was impossible, and he wanted to compare Cage's "silence" with the mythical deaf experience of "silence."

ABOVE: *LOUD SILENCE* INSTALLATION, GALLERY@CALIT2

tuted through the visual form, as both drawings and sculptures. Similarly, the four artists in LOUD silence prove how a so-called universal experience of silence can actually be manipulated by the atypical hearing experience. What the artists bring to silence is a deepened connection through a counter-standardization. Through their work, we cannot assume that there is a universal listener. They create an impasse to the ideology of the listener as a universal standard, where sounds coming from the subwoofer or the tick-tocks of a metronome are just as powerful as sounds to emerge from the body or sounds from nature that experimental American composer John Cage was so interested in. They also bring a generative new perspective on silence, and how one can appreciate silence for both its generative and destructive qualities.

Most critically, many of the works in this exhibition, especially Shary Boyle's, can be juxtaposed against artists within a post-colonial feminist landscape (among many other minorities), who also give voice to marginalized positions. For instance, Theresa Hak Kyung Cha made Aveugle Voix (Blind Voice), which was performed at 63 Bluxome Street in San Francisco in 1975. The artist wore a white shirt and pants and covers her eyes and mouth with white cloths that bear the words "Aveugle Voix." Cha was interested in the miscommunications and translation that occur in the nexus between voice, vision and tactility, and how this also related to the cut off "voice" and "vision" of the [illegible] discourse and gaze theory. Documentation from this work appeared in Blind at the Museum curated for the Berkeley Art Museum in 2005.[11]

I would like to pay particular attention to the nuance created in the idea of "loud silence" when we consider the work of the artists in this show. "Loud silence" can be interpreted in a number of ways. For instance, the work of Boyle, Kim, Martin and O'Daniel might give new weight to the term, "The silence is deafening." This very common idiom means that any silence or lack of response in an exchange between people is usually inappropriately construed as disapproval or lack of enthusiasm etc. Disability studies scholar Lennard Davis talks about how "the economy of the body is involved in our own metaphors about language and knowledge."[12] So the deafened moment, then, through this idiom, is one that suggests deviancy: the purposeful inability to follow the text of the conversation, the breath, the voice, the presence, as what was heard was not agreeable. Deafness is often associated with ignorance, muteness and lack of communicative response or exchange. Davis also talks about other commonsignifications for the word deaf to embrace binary positions, such as being either punitive or transgressive. He says, "we say that people who are silent are unfriendly, hostile, or passively aggressive, although silence can signal intimacy, but only because intimacy removes the public ban on silence."[13] The artists in this exhibition employ silence in its most powerful transgressive mode, and thus silence and deafness are completely unmoored, shattering the "silence is deafening" idiom into many new and equally exciting directions.

[11] Blind at the Museum, Berkeley Art Museum, 2005, co-curated by Elizabeth Dungan and Katherine Sherwood. http://www.blindatthemuseum.com/cha.html Accessed August 20, 2014

[12] Lennard Davis, "Deafness and Insight: The Deafened Moment as a Critical Modality" in College English, Vol. 57. No. 8 (December, 1995) 884.

[13] Ibid, 888.

=H\QHS %XOXW DVNV FULWLFDO TXHVWLRQV DERXW WKH YDOLGLW\ RI WKH WHUP of volume in relationship to sound: "Can we talk about sound, regardless of its decibel level and amount of audible perceptibility? If so, can we designate what this sound does to us physically and phenomenally?"[14] Is sound an affect, even if one doesn't have a "normative" sense of what that sound is like? Bulut urges us "to investigate the limits of audible perceptibility, and of the intensity of sound."[15] Further, Bulut ponders how our experience of loudness, mezzoforte, mezzopiano or silence changes in comparison to the body's proximity to the source of sound. In other words, all these volumes of hearing are "physical and subjective at the same time. It can be imagined and sub-acoustical…I use 'imagined' to crystallize the physical limits of internal loudness, which we cannot always locate or measure, but can fairly feel."[16] James Pickles illuminates how our ERGLHV SURFHVV WKH GLUHFWLRQ RI VRXQG ZLWK WKH of sound with the auditory and neural capabilities on the one hand, but we also translate the feel of sensibility of sound with our whole organism, on the other hand.[17] A SK\VLFDO UHDFWLRQ WR OXGQHVV RU VRIWQHVV DQG HIIHFWV RI experiences of hearing form an integral part of the body's relationship to sound, even if one cannot "hear" sound in an onstensible normative context. We may also not always be aware of sounds that can be a combination of physical and mental agitation, which is enlightening for the normative listener. The normative act of hearing and the slippage between knowing and not knowing the physical limits of hearing involve and excite the whole bodily organism to a point of unrecognizability. A deaf person's means of transmitting an intangible phenom-

TXHVWLRQV DERXW WKH YDOLGLW\ RI WKH WHUP enon into a tangible product (such as Kim's visual recordings of sound on paper, or O'Daniel's sculptures as translations of musical compositions commissioned by several composers, including Kim, as reconstituted forms of a musical score) measure this translation of their moments of unrecognizability. Thus, the work in this exhibition is necessarily political, because it challenges the conceptual, physical, linguistic associations of music, sound and silence, and because it offers how DXUDO H[SHULHQFHV RU VWHQVLEOH complicate one-sided perceptions.

Deaf Stories, Deaf Disclosure

This section of the essay is entitled "Deaf Stories" because story-telling has traditionally been very important in Deaf culture. The term "Deaf culture" uses a capital 'D' as a means to formally capture the set of learned behaviors of deaf people, who have their own language (sign language, of which there are many all over the world), values, rules, and traditions. Story-telling was an important means of information-gathering in Deaf culture, particularly in older times when access to broadcast media and public communication was curtailed for deaf people owing to Oralism. This section is also entitled "Deaf Disclosure" because I feel it is important to share the stories of those involved in this project, and how they are connected to deafness. I do this not only in following the footsteps of disability studies, which values the disclosure of the lived experience of disability in order

[14] Zeynep Bulut, "Primarily Bodily Contact: The sound envelope in Lucier's I am sitting in a room," in La Voix Peau: Understanding the Physical, Phenomenal and Imaginary Limits of the Human Voice Through Contemporary Music by Zeynep Bulut, Ph.D. Dissertation, University of California, San Diego, 2011, Chapter 2, pp. 54-126.

[15] Ibid.

[16] Ibid

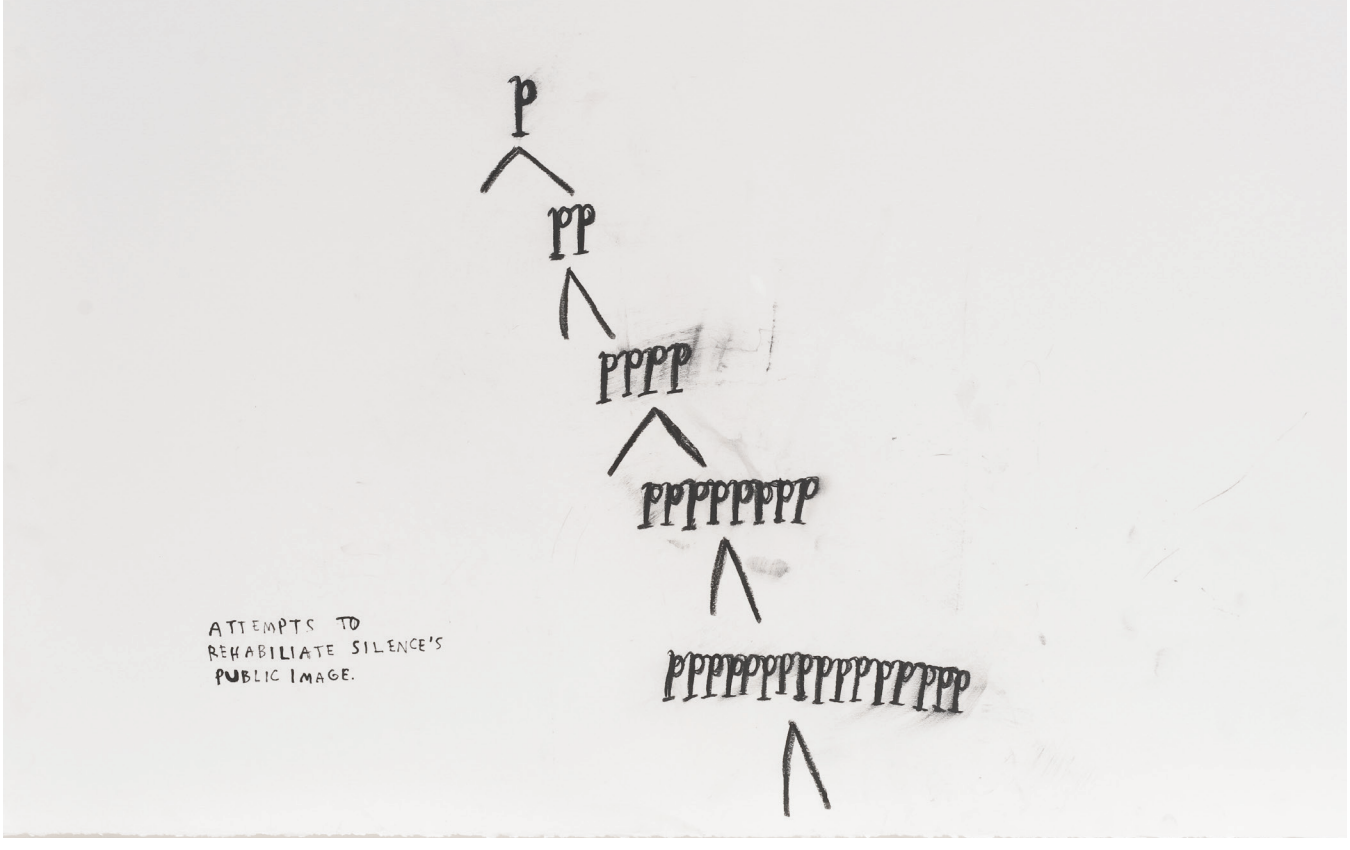
[17] James Pickles, An introduction to the Physiology of Hearing (London, San Diego: Academic Press, 1988).

strengthen identity and build voice within a community, but also in the tradition of Deaf culture, where people always like to learn information about each other so as to build connections. I also share these stories about relationships to deafness because this is the nature of the exhibition itself, and how the artists are affected by deafness and/or hearing in different ways. I share these stories not as a means to over-emphasize artists' backgrounds that might seem separate to, or irrelevant in relation to the work itself, but rather as a means to provide an important context and connection to the work in the exhibition. These stories and the art itself do go hand in hand, because the stories are embedded in the artwork and vice versa.

Each artist has a different relationship to deafness because they all have different experiences of deafness, hearing and sound. Including artists in my exhibition who have these vastly different experiences with deafness and hearing is intentional, as I feel it is important that visitors create new perceptions of silence from multiple aural positionalities, from both deaf and hearing cultures. This is part of my politics, which ensures that I avoid perpetuating any kind of inclusive/exclusive binary, so that all artists get to have a "voice" about perceptions of silence in respectful, passionate and intelligent ways. I also wanted to complicate our ideas around how we might perceive the experience of deafness – can only the deaf person speak of and about themselves, and can others do so too? If so, is there a right ZD\ RU ZURQJ ZD\ WR GR WKDW DQG ZKR GHFLGHV" 7KHVH DUH YHU\ GLIÀ groups and communities were never given permission to speak for themselves, and steps had to be taken in order IRU WKHVH JURXSV WR ÀQG DJHQF\ DQG YRLFH VR WKDW WKH\ FRXOG U[18] But given we DUH LQ WKH FRQWHPSRUDU\ PRPHQW ZKHUH D FHUWDLQ GHJUHH RI HTX that both the deaf and the non-deaf voice speak powerfully about the perceptions of sound and silence, and who can both speak powerfully about deaf politics? I was especially curious to learn how a hearing person might explore silence from a deaf perspective through "deaf eyes." How can an exhibition be used as a platform in which to start a conversation about misperceptions of the deaf, Deaf culture and ASL and language in general? Is there a usefulness in presenting contrasting ideas about silence and the deaf world, as opposed to one homogenous, ostensibly universal belief? Should artists be held accountable if their ideas on deafness don't necessarily conform to a wider politics on Deaf culture?

And what of my own position in relation to deafness, as the curator of this exhibition? I have been studying American Sign Language since Fall 2013, and have felt very privileged to learn so much about such a rich, vibrant culture. Knowing how to (shyly) sign to deaf people – and knowing that they understand me! – has opened up my world. Even before I started signing, I had been interested in Deaf culture by virtue of my interest in disability studies and disability politics. I had also curated a few projects previously with deaf artists. It made sense for me to delve more deeply into 'HDI FXOWXUH HVSHFLDOO\ JLYHQ P\ RZQ SHUVRQDO LGHQWLÀFDWLRQ Z this exhibition doesn't necessarily give me authority over Deafness, simply because I identify as disabled. It is also

[18] There are many resources in which to learn more about the representations of Deaf culture through a Deaf voice, such as the History Through Deaf Eyes exhibition presented by Gallaudet University http://www.gallaudet.edu/history_through_deaf_eyes/about_the_project.html and the history of the Deaf President Now movement, also at Gallaudet University, http://www.gallaudet.edu/dpn_home.html Accessed August 20, 2014



ABOVE: *LOUD SILENCE* INSTALLATION, GALLERY@CALIT2
BELOW: CHRISTINE SUN KIM, *REHABILITATING SILENCE*, 2013, BLACK INK ON PAPER, 30" X 44"

important to acknowledge that there is much contestation around how the Deaf community might associate with the disability label, so I caution against lumping these two words together as if they were seamlessly interchangeable. To many people, they are not, and rather than resist this, I believe it is important to keep working through it, and ponder the complexities and challenges that come with terms that continue to mark, label and categorize. In working on this exhibition as someone who does not intimately experience deafness, but who is part of deaf community, I wanted to simultaneously share how perceptions of sound from a deaf perspective were being creatively explored by contemporary artists, and to also bring greater attention to deaf politics within a contemporary art context. Contemporary art curators KDYH LQIUHTXHQWO\ WXUQHG WKHLU DWWHQWLRQ WR WKH GHDI H[SHULH a deaf and hearing perspective, so I saw this as an exciting opportunity to explore new terrain, and contribute to Deaf culture by giving voice to it.[19]

6KDU\ %R\OH ZDV ERUQ KHDULQJ DQG WKH ÀUVW WLPH VKH VDZ $PHULFD 18, and there was a deaf student in one of her classes who had a translator. She said this was the beginning of her FRPSXOVLRQ DURXQG ODQJXDJH DQG VKH EHFDPH SDUWLFXODU\ LQWHU that ASL was a language where people had to be honest with their emotions. Grammar happens on the face, and if you don't have "face," people won't always understand you clearly. Given that we are conditioned not to reveal emotions so much in the West, Boyle found ASL to be refreshing. She studied ASL from 2002-2004 in Winnipeg and Toronto, and misses the opportunity to sign with people on a regular occasion as she has now forgotten most of it. As an artist, Boyle has always worked within an emotional terrain, so she immediately could identify with another language where emotional tone was important. So while Boyle doesn't identify as someone who has a disability or as someone who is affected by deafness directly as she does not have friends or relatives who are deaf, she said that she has a tangential relationship through how we think, dream and imagine without the necessity for speaking or hearing, and that this is something we are all born with. Silence, according to Boyle, is one rich well. "I can't identify with what it would be like to not have sound, but I can identify with how to express language outside of words," said Boyle.[20]

Deaf from birth, Christine Sun Kim turned to using sound as a medium during an artist residency in Berlin in 2008, DQG KDV VLQFH GHYHORSHG D SUDFWLFH RI OR À H[SHULPHQWDWLRQ WK movement and vision through performance. While growing up, Kim perceived sound as a form of authority and without realizing it, the artist was never at ease nor in complete control of sounds that she made. She states, as a child her SDUHQWV ZRXOG WHDFK KHU ´VRXQG HWLTXHWWH'µR Q´·7K HE\X>UKSH UG S D U HQXU make loud noises.[21] She was still expected to abide by the conventional norms of sound. She continues to say, "I was disciplined to handle sound with delicacy and good manners: curbing my self-noises and avoiding making 'harsh' VRXQGV OLNH IHHGEDFN , JUHZ DFFXVWRPHG WR WKLV LJQRUHG WKH S hearing people's ownership of sound – all simply because I did not have access to it."[22]

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[19] An exception to this is an exhibition entitled *Gesture Sign Art: Deaf Culture/Hearing Culture*, curated by Wolfgang Müller and An Paenhuysen for Kunstraum Kreuzberg/Bethanien, November 10, 2012 – January 13, 2013.

[20] Shary Boyle interview with Amanda Cachia, August 18, 2014

[21] 6HOE\ KWWS ZZZ \RXWXEH FRP ZDWFK"Y PT-$ 6=P], $FFHVVHG $XJXVW

[22] Christine Sun Kim, 2013: TED transcript

$V .LP JUHZ ROGHU VKH DFTXLUHG WZR ODQJXDJHV $PHULFDQ 6LJQ
KHU UHODWLRQVKLS ZLWK VRXQG DW ZKLFK WLPH VKH EHJDQ WR TXH
value it carries in this society. Thus Kim considers herself to be a culturally deaf person with utmost respect for American Sign Language. Her reception of language is shaped by sign language interpreters, limited subtitles on television, written conversations on paper and emails. These modes have naturally led to a loss of content and a GHOD\ LQ FRPPXQLFDWLRQ ZKLFK JUHDWO\ LQÁXHQFHV WKH ZD\ VKH S[23] Kim says, "Despite the fact that I cannot access sound directly, I perceive ideas surrounding the concept of sound as intriguing, hierarchical, and authoritative—the society clearly privileges auditory communication over other forms. Hence, I have embraced sound as a medium in my work because it gives me the most direct connection to society at large."[24]

'DUULQ 0DUWLQ·V KHDULQJ ORVV FDPH ODWHU LQ KLV OLIH +H ÀU
KH ORVW WKH KHDULQJ LQ KLV ULJKW HDU DQG DFTXLUHG VHYHUH
31. He works extensively with sound through video work. He also teaches, and he was/is always trying to hear WKDW TXLHW SHUVRQ LQ WKH URRP +H WULHV WR ZHDU WKH EHV
VR KH ZHDUV D %RQH $QFKRU +HDULQJ $LG ²%$+$ IRU VKRUW 7KH
embedded into his skull. The BAHA takes advantage of the idea that vibrations travel through matter by using the resonance of his skull to send sound vibrations to his healthy inner ear on the opposite side of his head. When his hearing loss started happening, he developed a curiosity for ASL, but he never pursued learning it. He has some deaf friends, but he doesn't really sign with them. Martin characterizes his relationship to sound as a nostalgic one. He said sometimes, through video taping, he can turn up the volume and hear certain sounds that he couldn't hear while he was shooting. For example, in the opening scene from the video Monograph in Stereo, ZKLFK ZDV VKRW LQ D ÀHOG RI KLJK WHQVLRQ ZLUHV QHDU KLV P
production. The train is three miles away, and he used to hear it from his mother's house growing up. The sound of the train whistle at a distance becomes nostalgic for him because he now only has access to it through a mediated device. Martin is interested in trying to connect the visual with the verbal and with the sonic, and how those things are approached becomes generatively complicated by someone's negotiated ability with sound. Despite this, Martin says that he doesn't particularly feel comfortable speaking about Deaf politics:

> , KDYH D IHHOLQJ RI LQDGHTXDF\ ZLWK WKH 'HDI FRPPXQLW\ QR
> and meaningful exchanges with people who are very deaf mostly through writing, interpreters, and their own abilities to read lips, I have to admit I am still very much in the process of sorting this all out. I am aware of some of the intricacies of Deaf politics, but I am hearing impaired and get by in the hearing world. I don't exactly feel comfortable in a fully hearing world either. I often don't know the location of sound and can become easily confused when my hearing aid settings are not right. However, I have WUDLQHG PDQ\ RI P\ IULHQGV DQG DFTXDLQWDQFHV ZHOO[25]

[23] Christine Sun Kim, www.christinesunkim.com, 2012

[24] Ibid.

[25] Darrin Martin email exchange with Amanda Cachia, July 30, 2014

ABOVE: *LOUD SILENCE* CURATOR AMANDA CACHIA IN THE GALLERY@CALIT2, 2015.

Alison O'Daniel grew up hard of hearing in a hearing world. O'Daniel uses hearing aids and lip reads, and is only now just learning sign language. As a toddler, O'Daniel was constantly frustrated - screaming, pinching, kicking. Her parents moved to a two-story house and she began falling down the stairs, alerting them to balance issues associated ZLWK KHU LQQHU HDUV $W WKH DJH RI VKH ZDV ÀWWHG ZLWK KHDULQJ but subtly lingered and took different forms.

She says,

> 6RPHWLPHV , IHHO OLNH P\ KHDULQJ LV VR ÀQH WXQHG WKDW , KHDU C LV RSHQLQJ XS WR ÀOO LQ JDSV ZKHUH ,·P DW D ORVV 0\ H[SHULHQFH KHDULQJ DLG OHVV PRUQLQJV WR GHHS IUXVWUDWLRQ DW SHRSOH·V or conversation or nuances of daily experiences and feeling ignorant and therefore isolated to a perpetual and profound state of observation and wonder. All of these experiences have made me sensitive to sound, to the loss of it, the abundance of it, how it impacts social situations, and the amazing possibilities in the aural world.[26]

In my interview with her, O'Daniel told me that she learned interesting things in her ASL class. The teacher was talking about deaf community, Deaf culture and deaf core. O'Daniel told me that I am part of deaf community because I'm studying ASL. O'Daniel is part of Deaf culture because she has a hearing disability. Deaf core are people who are completely immersed in deafness. O'Daniel found this interesting because she has never thought of herself as part of 'HDI FXOWXUH ,W ZDVQ·W XQWLO WKH ODVW ÀYH \HDUV WKDW VKH KDV E

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[26] Alison O'Daniel in Shana Nys Dambrot, "Alison O'Daniel: A New Sensibility of Blended Senses," KCET ArtBound, November 15, 2013, http://www.kcet.org/arts/artbound/counties/los-angeles/alison-o-daniel-the-tuba-thieves.html Accessed August 20, 2014

ABOVE: *LOUD SILENCE* INSTALLATION, GALLERY@CALIT2

and deaf. Relationships exist through friendships she has made, and through her artwork. She said her interest in her hearing began when she was in her 20's. 0DNLQJ KHU ÀOPV KDV DOVR JLYHQ KHU D EHWWHU XQGHUVWDQGLQJ RI KHDULQJ FXOWXUH culture and deafness, because she has cast both deaf DQG KDUG RI KHDULQJ SHRSOH While O'Daniel feels she is consistently involved in Deaf culture, her world is still predominantly a hearing one.

"Normal hearing" and "Deaf hearing"

How might the artists' new ways of listening, hearing and exploring silence and voice contribute to the politics of disability studies? Music theorist Joseph N. Straus has discussed how the concept of "deaf hearing" may seem like an oxymoron[27]. He says, "hearing does not necessarily involve a one-to-one mapping of sense perceptions onto a single sensory organ; rather, hearing can be a much more multi-sensory experience.[28] The distinction between the deaf person and the hearing person in their relationship to sound is the extent to which deaf people use senses other than the auditory to understand what they are hearing. Sound is felt and sound is seen. Indeed, the artists' "deaf hearing" in this exhibition often involves sensory input from a variety of sources, and is not VLPSO\ FRQÀQHG WR WKH HDUV how music cognition traditionally reinforces "normal hearing" and how they make sense of music. "Normal hearing" is the basis for music pedagogy and for many composers. Straus, on the other hand, proposes a new model: what he calls "disablist hearing."[29] How might people whose atypical bodily, psychological or cognitive abilities make sense of music instead? This new model offers an alternative to "normal hearing" that usually prevails over all other types of musical perception.

The normal listener does not incorporate the deaf listener. It is important to recognize that "normal hearing" is not necessarily universal, but rather presenting only a partial picture of human sound cognition. Straus continues to emphasize that "normal hearing" is in fact a cultural artifact. It is neither natural nor normal, but created. His project is to attend to the ways in which people with disabilities listen to music, ´VSHFLÀFDOO\ WR WKH ZD\V LQ ZKL LQKDELWLQJ DQ H[WUDRUGLQDU\ EH ception and cognition of music.[30] Further, Straus, like myself, is not trying to classify ways of hearing here as either normal or abnormal, "but rather to expand the range of hearings available to all of us, normatively embodied or not.[31] Thus, what is particularly ground-breaking about what Straus articulates is the possibility of a generative intersection or exchange between what he calls "normal hearing" and "deaf hearing" across various subjects. In other words, a deaf listener can learn to hear normally just as much as a hearing listener can learn "deaf hearing." The key is that hearing is about apprehending and not an essential attribute to bodies.[32] Whether listening is

[27] Joseph N. Straus, "Prodigious Hearing, Normal Hearing, and Disablist Hearing" in Extraordinary Measures: Disability in Music (New York: Oxford University Press, 2011) 167.

[28] Ibid.

[29] Ibid., 158.

[30] Ibid.

[31] Ibid., 160.

[32] Ibid., 169.

about seeing, feeling, movement, silence or loudness, within the practices of Boyle, Kim, Martin and O'Daniel, we are provided with alternatives to "normal" listening. The artists work against any normalization of sound, silence or people with disabilities and instead, offer us the opportunity to listen to what they have to say about sound and silence in new, provocative ways. It is us, the listeners, that must learn to hear in ways that challenge the frameworks in which we have been trained to listen. How does the world sound according to the listener, not what the listener can do despite disability.[33] In this way, the binary between normal and abnormal

Pondering Silence and Those Who Are Silenced

Silent Dedication was commissioned as part of a larger installation for the Canadian Pavilion at the Venice Biennale in 2013. The Pavilion was curated by Josée Drouin-Brisebois, who is the Senior Curator of Contemporary Art at the National Beth Hutchison, a deaf woman who is the ASL and LSQ Translation Services Coordinator at the Canadian Hearing Society in Toronto, in addition to being the Director of Community Services for the Deaf at Silent Voice Canada Inc. The inclusion of Silent Dedication in LOUD silence She wears a long white wig and her face is painted white, with bold black make-up outlining her features. She's dressed all in black against a black background. The deaf woman's expressive face, hair and speaking hands are all that is visible. She translates Boyle's "dedication text," which Boyle describes as a "manifesto of sorts."[34]

Boyle says,

> This seems to me to mirror the vast, epic silence of the Galaxy. There is the silence of the Deaf, people who do not hear…Silence can be powerful and liberating – if it's chosen or natural. It relates to agency. Most people do not invite or gain access to the authority of a public voice; silence obscures the reality of the marginal and

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[33] Ibid., 180.

[34] "Silence: A Conversation between Shary Boyle and Josée Drouin-Brisebois" in Shary Boyle: Music for Silence catalogue, curated by Josée Drouin-Brisebois, Canadian Pavilion, Venice Biennale, 2013, hosted by the National Gallery of Canada.

[35] Ibid., 103.

Boyle thus grapples with a full spectrum of meanings and attributes attached to the word “silence” and how it can be taken as a binary, between positive and negative traits when contextualized within different situations or communities. Boyle says she would rather that we consider silence as a space of richness rather than a void or a vacuum ZKHUH QRWKLQJ KDSSHQV 6KH LV HTXDOO\ LQWHUHVWHG LQ LVVXHV people’s voices are not listened to, or respected, both historically and in the contemporary moment. What does it mean to “be silenced” in society and by other individuals?

%R\OH WDONV RI WKH PHPRUDEOH DQG SRZHUIXO UHODWLRQVKLS VK work. Boyle and Hutchison communicated with each other through an ASL interpreter, and there was much collaboration over how Hutchison would sign some of Boyle’s dedication text and which would be the right signs to use. Boyle said they would go back and forth, and become comfortable through a creative process of translation, and come up with subtleties and decisions around how to approach each line of her dedication text. It was very important to Boyle that she made this work in conjunction and consultation with Hutchison, who is very strong advocate for and of the deaf community, as Boyle has a long-standing respect for ASL and Deaf culture. The content of what Hutchison is signing has not been captioned, and this was a deliberate act on Boyle’s part, DOWKRXJK YLHZHUV ZLOO ÀQG WKDW D ODEHO RQ WKH ZDOΘ QH[W tion. Boyle felt that it was important to be intentionally political in who was entitled to read captions through this work. Ordinarily, captions are created for those who cannot understand sign language, although captions FDQ DOVR EH XVHG E\ GHDI SHRSOH +RZHYHU W\SLFDOO\ VLJQ OD if they were born deaf. Boyle wanted to destabilize or turn the tables on access, and she said that she liked the idea that if there was someone who knew ASL that came to see her show, they would be privy to understanding Hutchison’s signing before the hearing and speaking visitors were. During Boyle’s original installation in Venice, even though the translation was made available in the brochure and at the front desk, some visitors

ABOVE: FIGURES 2-4: SHARY BOYLE, *SILENT DEDICATION*, 2013 WRITTEN, DIRECTED AND ART DIRECTED BY SHARY BOYLE, TRANSLATED AND PERFORMED BY BETH HUTCHISON FILMED AND HAND-PROCESSED BY JOHN PRICE, BLACK AND WHITE 16MM FILM, 2:45 MIN.

still expressed disappointment that the subtitles were DEVHQW IURP WKH ÀOP DQG W Q why Boyle made the choice not to do so. For Boyle, WKLV ZDV D VSHFLÀF VRPHZ-KD W ing action, very similar to some of O'Daniel's choices to be discussed later on, where access was about catering to a deaf audience only, rather than to a hearing one. What does it mean to exclude an osten sibly mainstream audience and demand retribution in a sense, particularly within an exhibition context? For Boyle, she really wanted her hearing visitors to get an "othered" feeling, of not being included, but in a subtle way. She says, "this was part of the texture of consideration for others that don't have a 'voice.'[36]

During my interview with Boyle, she said she had never made work that incorporated someone com municating in ASL before, nor had she thought about how to be political with access. She said she had been hoping for an opportunity to incorporate sign language or to make a work to present to the deaf community for some years, and it made sense to her to make a project without sound. When Boyle started working with ideas of silence, voice, exclusion and othering, in conjunction with what she calls the "profound wonderfulness of silence in Venice," she realized this was her opportunity to bring Deaf culture into her work.[37] Boyle also admitted there was some irony to showing her work about a minority culture during a very elitist art event in Italy. She said the Biennale truly was an event about people who are included or not, in terms of which artists get selected to present work in a pavilion, or who gets invited to the opening parties etc. Indeed, to be invited and selected to such events usually conveys a very prestigious and rare RSSRUWXQLW\ ZKLFK GRHV O Q V

[36] Shary Boyle interview with Amanda Cachia, August 18, 2014

[37] Ibid.

ABOVE: *LOUD SILENCE* INSTALLATION, GALLERY@CALIT2

about what belonging means in our culture. Venice might be considered the epitome of exacerbating these feelings given its pivotal exclusive space of the artworld. Boyle then felt it might be a pointed act to talk about such binaries within the space of Venice itself because she felt that silence might be thought of a thorough-line that everyone has in common. In other words, silence is a space that we carry in ourselves. Boyle says that in silence we can communicate regardless of language opportunities. Despite Boyle's lofty goals, she acknowledged some of the challenges with her ideas, in that American Sign Language is very different to Italian Sign Language (LIS – Lingua dei Segni Italiana) so even Deaf local Venetian visitors would likely have found her work inaccessible without captions. Boyle also said she didn't really know if deaf people actually saw her work in the end, as this was impossible for her to track given her limited presence on site, and while Hutchinson was able to circulate the news of Boyle's Venice installation through her own networks in Toronto, (as did the curator who has a deaf cousin who is very active in the deaf community in Ottawa), the news of Boyle's work circulating within the deaf community in Italy and even internationally had its limitations. How Boyle might be considered as one building bridges between people who communicate in different ways is what excites her most. Thus, it LV %R\OH·V KRSH WKDW VKH ZLOO EH DEOH WR EULQJ XS RI GHDI LQGLYLGXDOV WKURXJK WKH /28' VLOHQFH H[hibition, who can experience her work in a different context, and appreciate the nuances of her gestures towards access, silence and voice. Even though Boyle acknowledges that she might be seen as an outsider, making comment on someone else's culture, the most valuable thing she can do is put the work into a context like this one, and ask the audience, "what do you think, is this OK?[38]"

Transcripts, Scores, Currency, Ghost

The work by Christine Sun Kim explores out how to make the presence of sound more physical, to show greater dimensions of movement, and to establish a personal connection to the aural. The artist pushes her relationships to sound to different physical and conceptual levels, challenging its visual absence and limitations, and thus uses sound as a powerful tool. Kim often uses two terms around her practice and relationship to sound: currency and ghost. "Currency" refers to how the artist recognizes the "value" of sound in the world as social capital, while ´JKRVWµ FKDUDFWHUL]HV LWV LQ Kim's perspective. The artist believes that sound and music will open up into unknown spaces if we WKLQN DERXW VRXQG DV H[HPSW I dependent of cultural references. Everything that has previously been learned, must be unlearned, as is the case in her own practice where she ov- WKURZV DOO FRQYHQWLRQV DURXQ her childhood that so imposed and controlled her in order to subvert such restrictions. She says of this, "I began to approach and theorize sound in new ways: LVRODWLQJ VRXQG IURP LWV VRXUFH DQG H[DPLQLQJ VRXQG DFFRUGLQJ WR LWV ownership.[39]"

For LOUD silence, Kim has contributed four new drawings, entitled *rehabilitating silence* (2013), *slur version of piano* (2013), *as mezzo as possible* (2013) and *a noise without character* (2013). The drawings are an expression of Kim's interest in capturing the

[38] Ibid.

[39] Christine Sun Kim, 2013: TED transcript.

spatiality of American Sign Language that she says is often overlapped with other grammar structures like English.[40] Kim also considers her drawings as manifestations of how information is being processed inside her head. She has executed the drawings, or what she calls scores or transcript drawings, which combine musical symbols and puns. While the artist has tried to capture the spatiality of ASL on paper, she also likens it to the challenge of trying to entirely capture a musical note on paper, which is often impossible. Kim breaks down the meaning of her drawings in the following way:

> rehabilitating silence: I often feel people try to impose their idea of silence onto my work, and I believe there is a need to rehabilitate silence's reputation.
>
> Slur Version of Piano: In a music context, P means "piano" and it directs a performer to tone LW GRZQ TXLHW P\ FXUUHQW ZRUN GHÀQLWHO\ DQG RIWHQ FRQWLQXHV Slur is a note sliding or transforming into a different note without separation, like passing over. I thought a lot about all different kinds of silences, like a P sliding or transforming into another P.
>
> As Mezzo As Possible: Mezzo means "half" in music. Inside my head, I cut each P (piano) in KDOI DJDLQ DQG DJDLQ XQWLO LW EHFRPHV impossible to hear, then silence becomes louder and louder.
>
> A Noise Without Character: This is my partial GHÀQLWLRQ RI VLOHQFH ,·P VWLOO is exactly.[41]

Another important aspect of the drawings is how Kim tries to capture not only the spatiality of the hands moving in American Sign Language, but also facial expression. While the language of hand-shapes is very important in ASL, so is what is being expressed on the face, and through the body itself. Like Boyle's interest in how the face expresses emotion as a means to communicate, Kim tries to capture these emotions by matching them with piano metaphors. For instance, Kim says, "each grammatical/syntac tical element correlates to a key: placement, facial expression, handshape, repetition, and so on. Taken together, these aspects form a word or concept."[42] Kim puts emphasis on the importance of studying her own vocalization because she enjoys the idea that her voice is coming from an internal space, similar to how Boyle articulates. Whilst ASL is external and spatial, ZH PLJKW ÀQG SUHYDF\ WKURXJK WK us. Whilst Kim has often told me that her work is not necessarily political, she does acknowledge that within the Deaf and hearing communities, her work might certainly be perceived in this way, especially through the context of exhibitions such as this one. Society places value on vocalization because we are all oriented to "being heard" as the antithesis to "being silenced," and the Deaf community often DQG MXVWLÀDEO\ HPSKDVL]HV WKH non-verbal language.[43] Non-verbal language can be

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[40] Christine Sun Kim interview with Amanda Cachia, July 22, 2014

[41] Ibid.

[42] Christine Sun Kim artist statement, in *Soundings: A Contemporary Score*, curated by Barbara London with an essay by Anne Hilde Neset, The Museum of Modern Art, New York, 2013.

[43] Ibid.

heard and felt too, whether it be through the stamping of feet or the pumping of wrists on a surface, where sound is transformed into loud vibrations. In thinking about how Kim grapples with terms such as “silence,” she recognizes the power of the work by John Cage, given he broke the rules in the history of music, which in turn gave many generations the freedom to experiment. Cage notated silence as a sound, which Kim says is what partially initiated her interest in silence in the ÀUVW[44] SODFH

Kim’s drawings run parallel with her performances, where the artist might typically use transducers, delay pedals, piano wires, subwoofers and microphones. Through the performances, Kim is attempting to demonstrate how the sounds that she makes are legitimate to her perceptions of sound, which enables her to have linguistic authority. Kim therefore deconstructs any preconceived ideas about sound and what can or should be. In some instances, the sound to emerge during Kim’s performance is LOUD, and I suggest that this occasional piercing noise, created either through her voice or feedback, essentially “cannibalizes” sound. She re-claims it as her own, torments and plays with it, and spits it back into the ears of the many people sitting up close to her during a performance. Her performances are often powerful, radical and visceral embodiments of “otherness,” where she uses sound to achieve her own objectives regarding authority and control. Part of Kim’s reality is that she is still essentially controlled by sound: “When I’m not being an artist or in my own space, social sounds in everyday life control my experience and my way of dealing with sound.[45] This suggests that Kim FDQ ÀQG UHJDLQHG FRQWURO DQG Martin’s Photographic Sheets employ a cool intensity the space of a museum or gallery and her performance work and attached to this mastery is her ability to make silence loud.

For LOUD silence, Kim completed a twenty-minute performance at the opening reception for the edition of the show presented at gallery@calit2 at the University of California, San Diego. In the performance, Kim communicated with the audience through text and sound. She SOD\HG IRXU VRXQG ÀOHV ODVWLQJ VRPH RI WKH ÀOHV VKH KDV XVHG KHU mance also included some stereo panning, where more sound emerged from the subwoofers set up on the right VLGH RI WKH URRP 7KLV ZDV PHDQW W people measure her hearing as apparently her left ear is much more deaf than her right ear. The artist explained the concept and process behind each sound for deaf audience members, so that they could experience listening and feeling as well. Kim’s ASL was not voiced during the performance. This performance was followed by a 30 minute overview and round table conversation with Kim, Professor Lisa Cartwright, Professor of Visual Arts, Communication and Science Studies at UCSD, and %UHQGD %DXHJJHPDQQ GLVWLQJXLVKHG V of Rhetoric and Composition (English), Deaf Studies, and Disability Studies, and Director of Composition at the University of Louisville in Kentucky.

ERGLPHQWV RI SULPLWLYH DFWLRQV HQJDJHG E\ WKH ÀJXUH RI

Acoustic Structures: Darrin Martin’s Corner Frequencies

Darrin Martin is an artist based in San Francisco, California, who makes video, sculpture, paintings, works on paper, sound installation and photography. Martin’s Photographic Sheets employ a cool intensity and experimental strategies to convey his struggle

[44] Ibid.

[45] Ibid., 145.

with congenital and operational hearing loss and tinnitus, which is a continual ringing in the ear and a phantom auditory perception. The work was made just four years after Martin's hearing began to be affected. He has used his own experience of hearing loss from a damaged eardrum (and the surgery which attempts to improve his hearing) as a jumping-off point for this artistic exploration. The work also stems from research upon the interdependency of the senses with an emphasis on the balance ascertained from binaural hearing and stereoscopic vision and the imbalance caused by their uneven degradation.

Martin says,

> Monograph in Stereocomes out of a desire to share my own subjective experience at a time when my perceptions felt substantially altered and in many ways new to me… I have an interest in reframing the rich history of artists working through concepts based within image/sound relationship that have come out of the study of synesthesia. This desire comes both out of having had a visceral response to a failed operation ZKLFK FDXVHG KHDULQJ WR EU KDYLQJ KDG D IDLUO\ XQLTXH R medium at the Experimental Television Center and Alfred University, where the medium was placed in a very materials framework rather than one based upon the language of cinema or television.[46]

In the video, images move amongst poetic reverberations of landscapes, interiors and audiological exam rooms. David Finkelstein says, "we might see Martin with a big bandage over his head wandering LQ D ÀHOG XQGHU D SRZHU OLQ LQJ cows and miniature corners (the corner where two

[46] Darrin Martin email exchange with Amanda Cachia, July 30, 2014

ABOVE: FIGURE 6: DARRIN MARTIN , MONOGRAPH IN STEREO, 2004/5, STANDARD DEFINITION VIDEO, 17:00

walls meet the ceiling), pairs of naked legs spread to form a corner, and computer-generated landscapes.[47] The complex sound-score mixes tones from a hearing test, electronic music, ordinary sounds such as birdsong, and a computer-generated voice reading texts about hearing and perception. As both a passive act of apprehending what is around one, but is a complex negotiation between inner and outer space. Hearing, like vision, is a very physical process that takes place on the inside of your body. According to Edward Steinfeld and Jordana Maisel, we experience our environments with all of our senses, not just our eyes. They say, "how we hear a building is as important as how we see a building, and hearing is an active process. Environments provide acoustic cues and signals that define an area spatially, orient occupants, and convey information about the quality of the space."[50] Some of the abstract sections of Monograph in Stereo show odd landscapes made of the kind of audio waveform often used for sound proofing which create a space inside one's head where hearing takes place. The work also demonstrates how Martin has turned his hearing loss into an opportunity to explore consciousness and perception.

In Radiolarian, Martin believes there are fewer overlays and more specific references. Led Zeppelin at the top of the door and the inviting chair at the center of the work's "sweet spot" are particular to a generation brought up on classic

perception, the images are mostly distorted (overlapped, cut in half, slowed down, altered colors), the voices have their pitch altered, the texts are partly cut-up and the sounds are not simply a passive act of apprehending what is divided into several short sections with titles such as Diagnostic and Corner Frequencies. Martin succeeds in evoking the altered state caused by an abnormality in one's perception, but he also succeeds in using his unusual experiences as a catalyst for creating his own visual/sound compositions.[48] The artist says that he was also interested in bringing language into the mix, where he could think metaphorically about how fragments of sound build meaning, but that can also simultaneously be broken down to open up an experience that allows for other, perhaps different ways that music or poetry may have the power to do.[49]

Martin has also created a series of 26 prints derived from the video of the same name. Each print has been assigned a relationship to language via its title. For example, the first is Untitled (a of 26), the second is Untitled (b of 26), etc.

While the forms' relationships to language are somewhat arbitrary, it is an attempt to ascribe them with meaning beyond the obvious ascription

[47] David Finkelstein, Monograph in Stereo. http://www.darrinmartin.com/ Accessed June 8, 2013

[48] http://www.darrinmartin.com/ Accessed June 8, 2013

[49] Darrin Martin email exchange with Amanda Cachia, July 30, 2014

[50] Edward Steinfeld and Jordana Maisel, "Acoustics" in Universal Design: Creating Inclusive Environments (Kindle Locations 7801-7805). Wiley Publishing. Kindle Edition. 2012.

LOUD
silence

ABOVE: *LOUD SILENCE* INSTALLATION, GALLERY@CALIT2

younger ones, may come to the work without these points of experiences. The work also presents the door as monolith with the drawing of a radiolarian at its center and with stilted speakers. For Martin, this speaks of how the ephemeral and invisible potential shapes our worlds. While the radio waves shaping the protozoa called radiolarian, Radiolarian (the work) is very wrapped up in Martin's teen years and about the power of music to open doors to both inner and outer worlds. Martin also enjoys the potential confusion encountering Radiolarian can bring, such as, can I sit in the seat or not? Is the radio tuned to a certain station for a reason? Can I change it? Radiolarian is one in a handful of works that the artist made that have included seats, though he did not intend for the viewer to actually enjoy the acting of sitting in each of these installations. Radiolarian promises the invitation of comfort through the look of the seat, but Martin also enjoys the tension in this work, as it simultaneously asks for one's cooperation to complete it (in the act of sitting) and yet it also rubs up against the traditional norms of gallery or museum viewing, where we are typically asked not to touch the art.

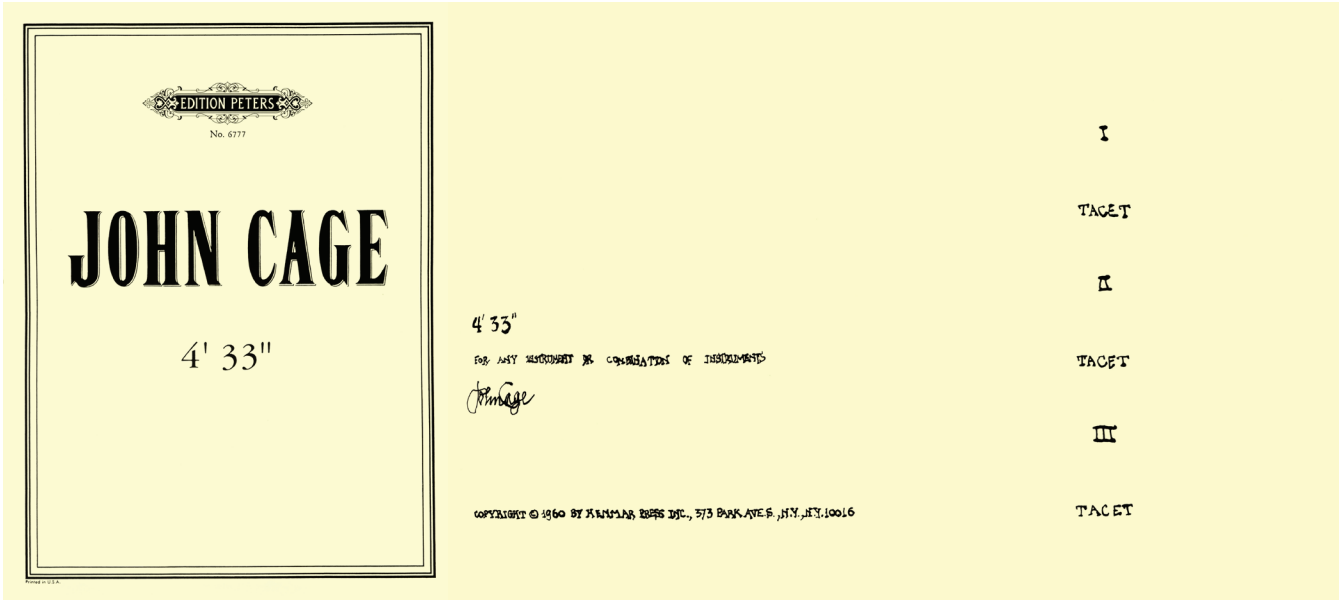
Hearing, Cage, Scores, and the Politics of Captions & Access

Alison O'Daniel says of her work, "Sound is primary; but other materials and sculptures play out cinematically in a three-act structure of emotional landscapes that rises through the body.[51] Using a collaborative, cross-platform process, the Los Angeles based artist makes her work in narrative cinema, sculpture, video, sculpture, and sound. LOUD silence is pleased to premiere The Tuba Thieves, still in production. O'Daniel is producing the scenes in non-linear order, and she is also presenting them as individual scenes within different exhibitions and gallery installations that disrupt traditional presentations of film narrative sequencing and viewing patterns.[52] The scene Hearing 4'33" is part recreation of the premier of experimental composer John Cage's seminal "silent" music composition 4 minutes and 33 seconds (4'33"), which altered the history of music. The scene is also very much about time - how time is slipping out of sync, or being contained. The narrative of time through O'Daniel's construction of it comes with slippages and breaks in response to a string of tuba thefts occurring from L.A. area high schools for the past several years. The Tuba Thieves takes place in Los Angeles over the last few years, but then also slips back to a 1979 punk show hosted by artist multi-instrumentalist Brucie Blaustein at a social club known as The Deaf Club in San Francisco, and in 1952 to the 4'33" concert, which is the Hearing scene in LOUD silence. The Tuba Thieves depicts several days in the life of Nyke (a Deaf drummer), whose relationships with her hearing family and community are impacted by the tuba thefts, and the reverberations of the premier of John Cage's 4'33" and the 1979 punk show at The Deaf Club in San Francisco.[53] Artist Ben Kinsley plays the role of David Tudor in Hearing, the pianist who originally performed 4'33" and Nyke Prince,

[51] Alison O'Daniel in Shana Nys Dambrot, "Alison O'Daniel: A New Sensibility of Blended Senses" on KCET Artbound, November 15, 2013, http://www.kcet.org/arts/artbound/counties/los-angeles/alison-o-daniel-the-tuba-thieves.html Accessed August 20, 2014

[52] Ibid.

[53] Ibid.



a Los Angeles based deaf model and actor who was Sight Sky, is the main actor and character of The Tuba Thieves, and is collaborating with O'Daniel on writing her story in the script. One of the most important elements is that the piece. The piece consists of the sounds of the ambient environment that the listeners hear while it is performed, although the work is commonly known as 4'33" of silence, even though Cage rejected such a reading, saying that there is no such thing as silence. Sounds like the wind stirring outside, raindrops pattering on the roof and noises that accompanied talking, rustling and adjusting of audience members during the performance all became more important. Cage was interested in how the artist and composer had no control over the ambient or accidental sounds that audience would hear during the perfor- on the work itself. Even the sounds of the restless audience waiting for the music to unfold during the debut of 4'33" were part of this work.

The premier of 4'33" took place in Woodstock, NY in 1952 at The Maverick Concert Hall. Sound becomes a character in The Tuba Thieves as the main char- stolen instruments, purposeful silence, and altern-a tive communication, all bridging the gulf between Sign Language and speech. The original 4'33" was composed for any instrument and the score instructs the performer(s) not to play any of the instruments for the entire 4 minutes and 33 seconds duration of the piece. The piece consists of the sounds of the ambient environment that the listeners hear while it is performed, although the work is commonly known as 4'33" of silence, even though Cage rejected such a reading, saying that there is no such thing as silence. Sounds like the wind stirring outside, raindrops pattering on the roof and noises that accompanied talking, rustling and adjusting of audience members during the performance all became more important. Cage was interested in how the artist and composer had no control over the ambient or accidental sounds that audience would hear during the perfor- on the work itself. Even the sounds of the restless audience waiting for the music to unfold during the debut of 4'33" were part of this work.

ABOVE: FIGURES 9 – 11: THE SCORE FROM JOHN CAGE'S *4'33"*, COPYRIGHT ©1960 BY HENMAR PRESS, INC.
USED BY PERMISSION OF C.F. PETERS CORPORATION. ALL RIGHTS RESERVED.

Through this work, Cage was also thinking about how to detach sound from pre-inscribed meaning and composition and how to destabilize notions of the performer and composer. He wanted to abandon the idea that there could be any level of creativity involved in the sound experience within the context of a museum, gallery or concert hall. Instead, the audience in these contexts would receive sound information via "constel-
ODWLRQVµ RU ´ÀHOGVµ DV &DJH FDOOHG LW "VRXQG WKDW VRXQG
came from not only surroundings, but also random acoustical occurrences from the outside world.

Hearing 4'33" is a scene in which O'Daniel chose not only to leave out captions, but also to record very little sound. The artist spent a long time carefully thinking about these choices, similar to Shary Boyle. The text that appears on the wall next to the projection of the scene explains that the sounds heard include the audience applause, the ticking of the stopwatch, the piano lid being lifted and closed, and the sound of the score pages turning. Finally, there is also the sound of buzzing insects and the man's footsteps in the forest. The artist says,

> It was important to me to only include sound that you can see the source of and to not embellish the sound through usual cinematic additions like adding music or sound effects.However, it's interesting to know that the footsteps at the end are entirely foleyed sounds. I watched his movement and recreated the choreography…and then we edited in the sound to match his movement. I like these many layers of removal and addition in the audio.[54]

O'Daniel continues to say that she herself can hear all the sounds in the scene, with the exception of the stopwatch. She made this particular edit and soundtrack with some of the artists in this exhibition in mind, such as Christine Sun Kim and Darrin Martin.

O'Daniel was also interested in editing the piece so as to emphasize camera movement as a stand-in for the soundtrack. She says, "soundtracks provide an emotional guide for cinema. The music often largely stays in the back, but tells the audience how to feel
DERXW ZKDW WKH\ VHH , KDYH EHHQ
how to follow similar tactics through sculpture in
WKH UHVW RI P\ ZRUN DQG IRU WKLV
extended it into other elements of the visual aspect of
ÀOPPDNDQJ µ[55] O'Daniel chose to include more obvious sounds and to remove the audio that remains anecdotally famous from 4'33", namely sounds from the audience and the architecture. O'Daniel states,

> Having been in the space and experiencing our
> ÀOPHG YHUVLRQ RI 4'33", I can attest that one do
> KHDU WKH QDWXUH DQG DOVR QRZ
> sounds, but mostly the sound of the old wooden
> EHQFKHV DQG WKH VKLIWLQJ ÁRRU
> the most prominent sonic elements. In watching
> WKLV ÀOP LQVWDOODWLRQ WKH DX
> space becomes an aural stand-in for that original
> DXGLHQFH RU IRU WKH IDNH ÀOP DX
> opening or people moving about GCAC provides
> DQ HTXLYDOHQW DXUDO S[56]HUIRUPDQ

O'Daniel was essentially trying to do things that aren't using ears to create similar translations of what soundtracks usually do:

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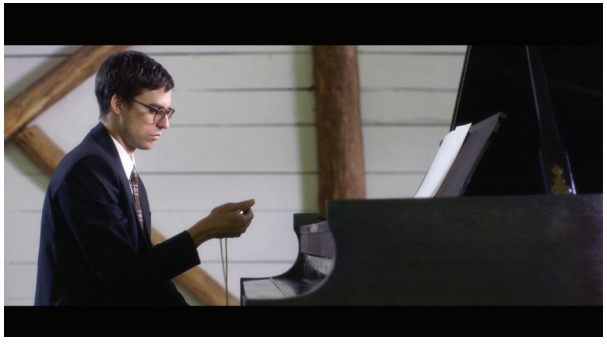
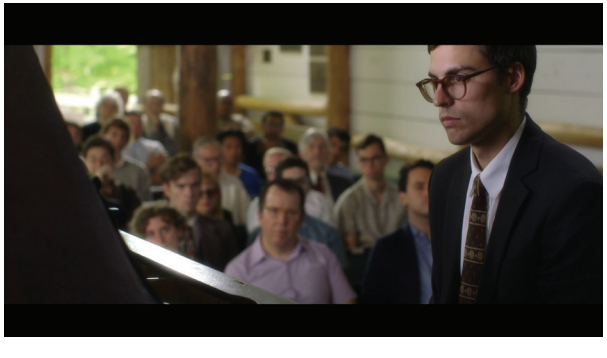
[54] Alison O'Daniel email to Amanda Cachia, August 28, 2014

[55] Ibid.

[56] Ibid.





> I am constantly trying to figure out a way to access soundtracks through other modalities. I am asking P\VHOI TXHVWLRQV VXFK DV +RZ phy and camera movement or lighting operate on a similar level that sound and music does? Can it? Can swooping camera movement occupy the same emotional and physical register as a soundtrack would? Can audience see that kind of camera movement and can they imagine what the soundtrack should be when all you hear is room tone or silence during that movement? How do you not simplify the experience of listening to music in order to express a similar feeling or understanding of what is aurally happening?[57]

O'Daniel then powerfully transfers her auditory experience into still and moving images; and, also, according to Shana Nys Dambrot, "more unconventionally but no less profoundly, into sculptural objects, which pursue individual storylines with an emotional intensity matching the human actors in the films."[58] Examining non-verbal communication is a point of connection in O'Daniel's work, as she uses sound as a way to design her visual language of "boxes, hoops, chains, living plants, willowy stalks, cast-off talismans."[59]

Dambrot continues to say, "The fragile shadows thrown from the sculptures act both as extended imagery and as metaphors for a mediated kind of comprehension."[60] The larger narrative has been developed through a format of call and response, like a game of telephone that prioritizes gaps of information and sub-

[57] Alison O'Daniel interview with Amanda Cachia, July 17, 2014

[58] Shana Nys Dambrot, "Alison O'Daniel: A New Sensibility of Blended Senses" on KCET ArtBound, November 15, 2013, http://www.kcet.org/arts/artbound/counties/los-angeles/alison-o-daniel-the-tuba-thieves.html Accessed August 20, 2014

[59] Ibid.

[60] Ibid.

ABOVE: FIGURES 12-15: ALISON O'DANIEL, HEARING (4'33" SCENE) FROM *THE TUBA THIEVES*, 2014, FILM, 9:00

jective interpretations of information, a process similar to O'Daniel's experience of hearing, in which she is constantly compensating for and interpreting information. O'Daniel commissioned three composers, including Kim, to respond to lists of references -- poems, images, artworks, architecture -- and create musical compositions. In response to their compositions, O'Daniel wrote a screenplay that incorporates real people and events grappling with the relationships between sound and silence. The commissioned soundtracks have also been incorporated into her various scenes for The Tuba Thieves.

Simultaneously, she created sculptures that translated what she was hearing into form, color, material, shape and which could then operate as abstract or T X D V L F O R V H G F D S W L R Q V I R U W LOUD silence include Sun Score (2013), Steve's Score (2013), Breathing Instruments (2013), and Early 30's (2013). O'Daniel says that her subjective experience of O L V W H Q L Q J W R À O P D Q G W X U Q L L Q U H O D W L R Q V K L S W R W K H Q D U sculpture are completely different kinds of narrative, and thus she actively forces the audience to reconcile with, and yet be comfortable with, this dissonant experience. Once O'Daniel completes the sculptures, she W K H Q W U L H V W R À Q G P R P H Q W V a sentiment, feeling or emotion that has been captured in the sculptures, and this in turn becomes the titles for the sculptures. O'Daniel hopes that the audience will stand in front of the sculptures and realize that they are missing information, which may encourage a peak at the titles in order to help them imagine the context for the sculptures. Perhaps this then might lead to the source itself, where they then might desire to go and watch the scene, producing a symbiotic relationship between scene and sculpture, or it could result in an acceptance of not having access to all the information. O'Daniel says she has never actually put her V F X O S W X U H V L Q W R W K H V F H Q H

saw the scenes and the sculptures as separate and yet parallel streams.

A New Aurality

This essay has demonstrated how the work by the four contemporary artists in LOUD silence is expanding and complimenting vocabulary as they work to destabilize IUDPHZRUNV DQG VLJQLÀFDWLRQV DUI from the perspective of deaf and hearing cultures. These artists open us up to the sounds of the world. Just as Cage's revolutionary, experimental music revealed the limitations of how we listen and what we construe as sound, these artists reveal the limitations to knowing music solely through the ear or knowing silence only WKURXJK HPSWLQHVV RU TXLHWQHVV receptacle for channeling sound, speech and language. The artists provocatively ask, "what happens when one cannot hear silence? Can silence be visual, or what happens to silence when it lives in the imagination?" They demonstrate that unintentional silence, even when it cannot be heard, is really about the radical act of allowing an audience to think about unintentional silence -- regardless of the volume -- as it can be felt in other formats, such as vibrations, markings on paper or even anxiety and sleep deprivation through crossing a certain uncomfortable pain threshold. In this critical act of reframing and destabilizing, it is possible that silence doesn't even exist, and it can never be the same experience for every person. The oppositional aesthetics that might be gleaned in this exhibition serve a reorientation of perception towards the experience of sound, silence and scores within the lingua franca of contemporary sound based practices. These artists' works offer a fuller spectrum of human experience – of being in the world. Ultimately, the work in this exhibition incorporates more GLYHUVH HQ ÁHVKPHQWV WKDW DUH H VSDQQLQJ WRQHV P\ULDG LQÁHFWLRQ sations to give new meaning to "loud silence" itself.

AMANDA CACHIA, LISA CARTWRIGHT (ON LEFT) AND BRENDA BRUEGGEMANN (ON RIGHT) FROM THE CHRISTINE SUN KIM ROUND TABLE DISCUSSION ON JANUUARY 22, 2015.

III

LIVING DEAF HEARING

BY MICHAEL DAVIDSON

The oxymoron that organizes this exhibition, LOUD silence, complicates our usual understanding of deafness by suggesting that the absence of hearing may not be the same as loss of sound. For a person living on a spectrum of deafness, sound is indeed LOUD, both ideologically and sonically. Deaf activists use the term “audism” to refer to the ideology shared by hearing people who assume that speech and sound designate acoustic normalcy and who imagine that deaf persons experience a life of tragic impairment. For d/Deaf persons who live in a community forged around an historically rich culture of manual signing, the absence of sound is only a problem for hearing SHRSOH $QG IRU WKRVH ZLWK SDUWLDO KHDULQJ VRXQG LV D KRUL from a distant crowd. Far from regarding deafness or hearing loss as a tragic condition, artists in LOUD silence manifest what the deaf British poet Aaron Williamson has called “deaf gain,” by which he means the advantage produced by occupying a different acoustic sensorium. For the artists in this exhibition, deaf gain makes possible new aesthetic possibilities and offers a different optic on the ear.

Each artist in the exhibition inhabits various positions on the spectrum of deafness, from profound deafness (Christine Sun Kim) to hard-of-hearing (Darrin Martin, Alison O’Daniel) to hearing (Shary Boyle). Their work offers an opportunity to explore the implications of LOUD silence through four modalities of deafness and four critical perspectives on audist assumptions.

One of this exhibition’s most important contributions is the artists’ understanding of interconnections between deafness and other identity categories. Shary Boyle’s video, Silent Dedication, memorializes “the silenced / the unspoken” and remembers indigenous people “who watch as the earth is sucked and torn…the losers and the IUHDNV DQG WKH RQHV ZKR GRQ·W ÀW LQ«µ $V D FROODERUDWLYH ZR Hutchinson, Silent Dedication honors the shared experiences and historical marginalization of deaf persons who have been literally “unspoken.” The fact that Boyle’s physical text is being signed without captions may alienate the hearing viewer while privileging the bi-cultural and bi-lingual experience of the d/Deaf viewer who understands American Sign Language (ASL). Beth Hutchinson’s austere presence – black clothing on black background, white makeup and white wig – cast her as something of an archaic Sphinx, testifying through ASL to those who have historically occupied the margins of social belonging, a position graphically marked in Boyle’s text (placed on the ZDOO QHDU WKH YLGHR VFUHHQ E\ LWV FHQWHUHG UDWKHU WKDQ Á

The term “marginal” is literalized in Darrin Martin’s work through his repeated use of corners. As an artist with minimal hearing and severe tinnitus, Martin understands that the physical corners of rooms and structures are YDOXHG VLWHV RI DFRXVWLF DFFHVV D FRUQHU WDEOH LQ D ORXG OLPLWHG KHDULQJ &RUQHUV EHFRPH D OHLWPRWLI LQ 0DUWLQ·V Z LQWHULRUV DQG RFFDVLRQDOO\ D SDLU RI QDNHG OHJV 'HWDFKHG corners, often crudely constructed out of wood or veneer, take the aesthetic term “constructivism” into a more pragmatic context. And if they embody Martin’s “hard-of-hearing” state, they also extend acoustic disturbance to visual discontinuity. In his media works, Monograph in Stereo and Corner Frequencies, Martin’s captioned videos MX[WDSRVH LPDJHV RI WKH DUWLVW XQGHUJRLQJ D KHDULQJ WHVW V

he raises and lowers his hand to indicate heard tones and pitches, he blurs and distorts his image with a kind of visual static. Bright colors constantly overlap and change; images distort and shudder, rendering the artist's hearing loss that has also affected his sight. For the viewer, this visual static interrupts easy viewing and replicates the sensory shorting of neural transmission.

Alison O'Daniel's The Tuba Thieves is a multimedia work based around the story of an actual theft of tubas from a Los Angeles high-school band room. The image of tubas, the largest brass instruments in an orchestra, being taken apart, stuffed into black garbage bags and secreted out of the high-school band room, inspired O'Daniel to think about the various materialities of sound. One segment of this multimedia project, Hearing 4'33," is an homage to and recreation of John Cage's famous "silent" work in which a performer sits at a piano for four minutes and 33 seconds without playing a note – allowing the ambient sounds of the concert hall and audience to become the musical material. In O'Daniel's work, a split screen reveals a pianist "playing" a shortened version of Cage's epochal composition (the performance takes place in The Maverick Concert Hall in Woodstock, New York, the site of the original 1952 performance by David Tudor). The only sounds we hear are the ticking of the stopwatch that the pianist consults to measure the duration of the piece, the audience's clapping before and after the performance, and the performer's raising and lowering of the piano lid. During the performance, a man is shown leaving the audience, who then appears on the right screen walking away from the concert hall into a forest. We hear the crunch of the man's feet on the leaves and, at the end, the sound of a bug buzzing about the man's head. It is as though O'Daniel takes Cage's musical aesthetic and applies it to the natural world where, attuned to the sounds in silence, we begin to hear the sound of our own footsteps. As if to literalize this proximity to a more organic experience of nature, the man takes off his shoes and walks barefoot on the leaves.

O'Daniel has extended the idea of materiality of silence into sculptures derived from The Tuba Thieves that provide what Amanda Cachia calls the work's "missing information." A large wooden hoop, suspended in air, a set of rectangular panels resembling piano hammers, DOVR VXVSHQGHG DUH DWWDFKHG WR The tension between solid, rectilinear base and ephemeral, curvilinear shapes suspended by wire, create another kind of visual music of gently moving mobiles that frame the work in the surrounding exhibition.

The work of Christine Sun Kim similarly focuses on the material forms that sound takes. She is always, DV VKH VD\V ´UHFODLPLQJ VRXQG D As a deaf artist who uses sign language, Kim has been interested in creating sound environments that generate visual, tactile elements. In her performances, Kim uses loud sounds played through speakers whose vibrations create painted traces or patterns RQ SDSHU DIÀ[HG WR WKH VSHDNHU she calls "seismic calligraphy." In her drawings for LOUD silence, Kim "rehabilitates" silence, as she titles one work, by drawing the dynamics markings from musical scores. In her commentary on rehabilitating silence (2013)," Kim says, "I often feel people try to impose their idea of silence onto my work, and I believe there is a need to rehabilitate silence's reputation." By repeating the P or "piano" dynamic marking, Kim reminds us of how gradations of silence are represented in musical notation. By graphically multiplying "piano" multiple times, IURP SLDQR WR SLDQLVVLPR WR VRP of ever softer sound, she represents, as she says on her drawing, the "public image" of sound. Kim relates her scoring of sound/silence to ASL, which is a spatial representation of meaning not tied to a given set of phonemes, yet it is part of a network RI VLJQLÀFDWLRQV WKDW ZH FDOO markings create, as she titles one drawing, "a noise without character."

The political implications of the work by all four artists might seem troubling to a culturally Deaf audience: a hearing artist using a Deaf surrogate to sign a textual poem; a hard-of-hearing artist who focuses on hearing loss; a deaf artist who represents acoustic signs in music. Such work might seem to validate sound and the acoustic world it produces over the culturally rich history of Deaf persons. Yet these artists also call attention to the complexity of regarding deafness as a unitary category. Rather, these images, installations, videos and performances critically address a world in which the binary sound/silence must conform to the production of certain informational conduits. Moreover, they gesture toward a much longer history of avant-garde experiment that has called LQWR TXHVWLRQ WKH LGHD WKDW DUW LPSRVHV RUGHU 4'33", DaQ HVVH reinterpreted by Alison O'Daniel, reminds us that the performance of music is as much about what is not produced by the scraping of gut against gut or wind through reed, as it is about the vibrations produced. The "not produced" then becomes a place to renegotiate music around different terms — some visual, some acoustic, some theatrical — out of which silence may be heard, deafness may be seen.

CHRISTINE SUN KIM DURING THE ROUND TABLE DISCUSSION AT THE LOUD SILENCE (TITLE IN ITALICS) OPENING ON JANUARY 22, 2015

IV

A VIBRATION MEANT-TO BE

BY ZEYNEP BULUT

In what sense can silence be loud? In what sense does loud silence matter? Let me unfold "in what sense": when, where, to what extent, with whom and what, why and how can silence be loud and loud silence matter? Interrupting a given conception of silence, sound and noise, LOUD silence LQVSLUHV DOO RI WK)XUWKHUPRUH LW SROLWLFL]HV WKH ERXQGDULHV EHWZHHQ WKHP what divides deaf and hearing cultures.

In the volume, Sound Studies Reader -RQDWKDQ 6WHUQH UHÁHFWV RQ WKLV GLY sound: "In fact, the Deaf and hard-of-hearing are everywhere in sound history, both as objects and subjects," writes Sterne.[1] 6WHUQH ÀUVW UHPLQGV KRZ $OH[DQGHU *UDKDP %HOO·V PR a machine he designed to hear for the Deaf, and how most of the 20th century sound technologies were later developed with similar motivations.[2] On a different end of the story, Sterne mentions Wagner's celebration of Beethoven's deafness as an extraordinary capacity of hearing.[3] Marking the history as such and next, he leads XV WR D PRUH FRQFHSWXDO GRPDLQ RQH WKDW UHTX[4] Sterne here refers to Steve Goodman's "ontology of vibration."[5] Goodman underlines vibration as the "in between oscillation"[6] between a variety of bodies. His theory follows Baruch Spinoza's notion of affect and affection, Whitehead's process philosophy, and William James's empiricism.[7] Here I wish to take my cue from this discussion of vibration, DV YLEUDWLRQ DOORZV XV WR TXHVWLRQ WKH OLPLWV RI KHDULQJ vibration gives us the opportunity to undo the divide between deaf and hearing cultures. I consider LOUD silence a zone of resonance between these two cultures.[8] Works by Shary Boyle, Alison O'Daniel, Christine Sun Kim and Darrin Martin generate a critical modality for thinking of vibration, of sound, silence and noise side-by-side, as historically and culturally situated and open, as differential functions of one another.

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[1] Jonathan Sterne, "Hearing, Listening, Deafness," The Sound Studies Reader, ed. Jonathan Sterne (London, New York: Routledge, 2012) 20.

[2] Sterne refers to Mara Mills's article "Hearing Aids and the History of Electronics Miniaturization," in The Sound Studies Reader, 73-79.

[3] Peter Szendy discusses Wagner's celebration of Beethoven's deafness in his book Listen: A History of Our Ears. Peter Szendy, "Listening (to Listening): The Making of the Modern Ear," Listen: A History of Our Ears, trans. Charlotte Mandell, (New York: Fordham University Press, 2008), 99-129. Sterne refers to Szendy's discussion in his introduction. Sterne, "Hearing, Listening, Deafness," 20.

[4] Ibid.

[5] Ibid.

[6] Steve Goodman explains the ontology of vibration more in detail as such: "The ontology of vibration should not be confused with ¶QDwYH SK\VLFDOLVP D UHGXFWLRQLVW PDWHULDOLVP WKDW PHUHO\ UHGXFHV anthropocentrism of almost all musical and sonic analysis, obsessed with individualized, subjective feeling… thereby neglecting the agency distributed around a vibrational encounter and ignoring the nonhuman participants of the nexus of experience… What is prioritized here is the in-between oscillation, 'the vibration of vibration' … If affect describes the ability of one entity to change another from a distance, then here the mode of affection will be understood is vibrational…" Steve Goodman, "The Ontology of Vibrational Force," in The Sound Studies Reader, 71. Also see Steve Goodman, Sonic Warfare: Sound, Affect and the Ecology of Fear, (Cambridge, MA: The MIT Press, 2012).

[7] Ibid. 71- 72.

[8] See Michele Freidner and Stefan Helmreich, "Sound Studies Meets Deaf Studies," in Senses & Society, Volume 7, Issue 1 (London, New York: Berg Publishers, 2012), 72-86. Also see Jonathan Sterne's "Sonic Imaginations," The Sound Studies Reader, 7-8.

Definitions of silence, sound, and noise – and at the heart of this matrix, voice – are contested, context-sensitive. They are both bounded to and participating in what Veit Erlmann calls, "aurality,"[9] that is the physical and cultural order of hearing, of attending and presuming certain sounds as audible, and certain others as inaudible. Thus aurality co-emerges and cooperates with narratives, with cultural discourses of hearing and listening, and perhaps more so with the modern divide between hearing and forms of listening. The physicality – material imagination and network – of sound, however, unsettles and contests such a divide and narratives. As embodied, as capacitated and mobilized by various bodies – be they both human and nonhuman – there is always more or less to the affect of sound, to sound as affect.[10] Consider the temporal presence and duration, spatial plane and distribution, rhythmic occurrence and movement, disappearance and reappearance, volume, texture, intensity and atmosphere of a sound. When it comes to hearing, we indeed engage both with and in a territory of sound, which includes all these aspects. Following John Cage, I suggest exploring the break, the intensity and volume of silence within the same territory of sound. For this exploration, no doubt, Cage's Lecture on Nothing and 4'33'' would be the most immediate examples.[11] Lecture on Nothing, a rhythmically divided text included in Cage's book Silence, begins with a simple statement:

I am here . and there is nothing to say .[12]

The spacing, the rhythmic rest between the phrases, and the literality of what the phrase says here ar
W L F X O D W H V L O H Q F H D V S U H V H Q F H / H F W X U H R Q 1 R W K L Q J J H V W X
talking."[13] Cage creates an urge for embracing multiple silences that speak within and in relation to other sounds. Similarly, 4'33'' amplifies the silence of a physical environment, the sociality of hearing and responding to silence. As widely known, in three movements, the piece instructs the performer not to make any sounds. For four minutes and thirty-three seconds, keeping a stopwatch in hand, David Tudor sits before the piano and indicates the beginning of each movement by closing and the endings by opening the lid of the piano. The instructions of the score (including the duration of each movement) are
S U H F L V H · ·· U H T X L U H V F R Q F H Q W U D W L R Q D Q G D S D U W L F X O D U
of acts. The precision and commitment, however, opens the forming and performance of the piece to its

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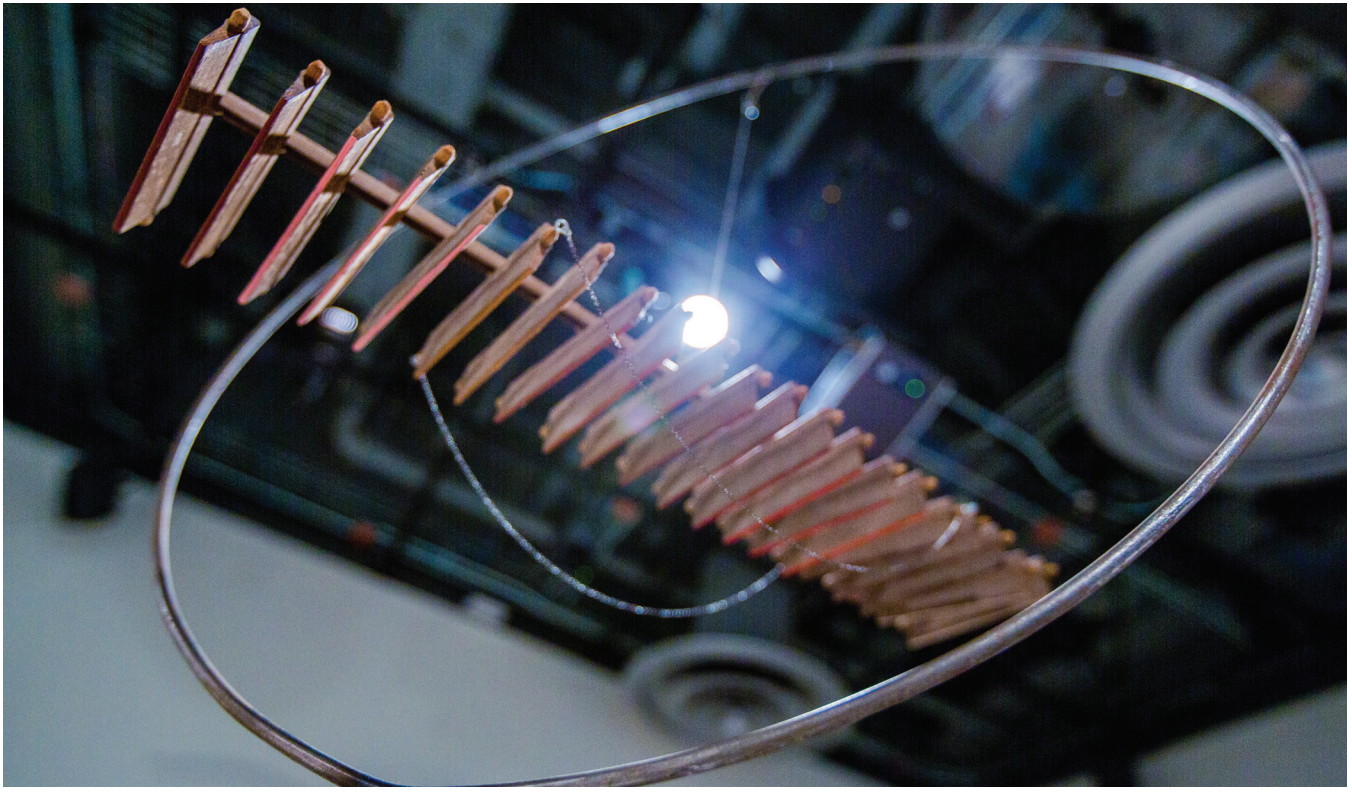
[9] See Veit Erlmann's *Reason and Resonance: A History of Modern Aurality* (New York: MIT Zone Books, 2010).

[10] See the volume, Sound, Music, Affect: Theorizing Sonic Experience edited by Marie Thompson and Ian Biddle. Also, in his article, "Non-Cochlear Sound: On affect and exteriority," Will Schrimshaw attempts to suggest sound as affect. Will Schrimshaw, "Non-Cochlear Sound: On affect and exteriority," Sound Music Affect: Theorizing Sonic Experience, Eds. Marie Thompson and Ian Biddle, London, New York: Bloomsbury, 2013, p. 27-45.

[11] John Cage, "Lecture on Nothing" in *Silence: Lectures and Writings* (Connecticut: Wesleyan University Press, 1961) 109-127; 4'33'' Woodstock manuscript (1952). Also see William Fetterman, *John Cage's Theatre Pieces: Notations and Performances*, (Psychology Press, 1996), 69-97.

[12] This is not a score image. The space between the phrases is an approximation to evoke a particular sense of rest in the text. John Cage, Lecture on Nothing, 109.

[13] , Q WKH VFRUH &DJH ZULWHV ´ZKDW VLOHQFH UHTXLUHV LV WKDW , JR RQ WDONL



outside, to its physical context. Hence the people in the audience look at one another and around. They become more attuned to the soundscape they are in, along with the discomfort, non-sense, and more significantly, with the pronounced space and noise of silence. Feeding into the ethos of 1960s experimentalism, the piece engages with focused yet simultaneous activities.

Alison O'Daniel's video, Hearing 4'33" scene) from The Tuba Thieves (2014), is in tune with this ethos. A stopwatch, a performer before the piano, an audience waiting and looking around, and a man from the audience walking in the woods. A reenactment of the very first performance of 4'33'' by Tudor in 1952, at the Maverick Concert Hall, Woodstock, NY, the video opens with a scene of the woods and the sound of clapping in the background. We then see the performer and the audience side by side as individual and simultaneously projected clips. In the background, we hear the click of stopwatch. In the midst of the performance, a man leaves the concert hall and walks in the woods, navigating the surrounding, perhaps through sounds. In simultaneous acts, Hearing 4'33'' shows varied moments of noticing the noise of silence. That noise of silence refers to the sounds that occur within and across the concert hall. Thus that noise in Hearing 4'33'' is on the one hand intensified within the hall, and on the other hand extended as it is distributed to the landscape of the woods. O'Daniel's sculpture, Breathing Instruments,

ABOVE: *LOUD SILENCE* INSTALLATION, GALLERY@CALIT2

enacts a similar imagination. As the title goes, Breathing Instruments (2013) – in particular the use of circle figures – inspires to imagine the spaces of breathing in and out. An assemblage of instruments breathing in and out, the sculpture then leads to imagining a threshold between sound and silence, a relational territory in which a sense of stillness and an urge to make noise are simultaneously pronounced. The instruments evoke a cross-modality between senses. One can hear the rhythm (especially repeating patterns), volume, texture and shape of this stillness and noise in the form of sculpted space. In both works, what is most striking then is the de-centered movement and distributed sense of sound. This brings back the idea of sound as affect between various bodies, rather than a given narrative at the heart of the ear. Ironically this suggestion is pushed forward with the naming of the work: Breathing Instruments.

Seth Kim-Cohen's notion of "non-cochlear sonic art" here would be worthwhile to consider. Discussing the discursive registers of the audible and inaudible, Kim-Cohen draws attention to how "every sound work cannot help but signify."[14] Kim-Cohen explains the non-cochlear within "certain instances" which "engage the materiality of sound as a means to a semiotic end."[15] This is telling for Alison O'Daniel's work, but for the other way around. Here more than the end, the means to materiality of sound is semiotic. Along with the setting, the naming of the work reinforces the urge, the necessity for a cross-modal and cross-sensory attunement with the materiality of things and sound. In its effect, such attunement contests the representation of both means and ends of the non-cochlear.

Similarly, Christine Sun Kim's score drawings - rehabilitating silence (2013), a noise without character (2013), as mezzo as possible (2013) and slur version of piano (2013) – attempt to unsettle both the physical and the semantic per ception of silence, noise and loudness. Sun Kim uses the sign of "piano" – p, which means softly – as canonized in Western classical music, but twists it with spatial, visual, and semantic means. In so doing, she triggers different volumes of hearing and performing silence. Take rehabilitating silence. As the number of p increases, the "public image" of silence gets amplified and rehabilitated. Or a noise without character. Below the hand-drawn staff, Sun Kim writes in capital letters: "A FRIEND ONCE DESCRIBED SILENCE AS A NOISE WITHOUT CHARACTER…THERE IS A NEARNESS TO IT."[16] The drawing pronounces both silence and noise as nearby without character. Here the character seems to suggest a given identity, which could be locatable and almost categorical. Noise makes that identity mobile and non-locatable. One could situate Sun Kim's statement drawings within the tradition of Fluxus event scores, which are based on verbal instructions. The provocation and inspiration of these scores is the way they create both the conditions and the affordances for critically responding to the unexpected incidences of everyday life. By means of ordinary acts, the

[14] Seth Kim-Cohen, "Unhearing Cage: Rosalind Krauss, John Cage, Robert Rauschenberg, George Brecht," In the blink of an ear: Toward a Non-Cochlear Sonic Art, (New York, London: Continuum, 2009) 156.

[15] Ibid

[16] Christine Sun Kim, a noise without character, 2013. This is not a score image. The space between the phrases is an approximation to evoke a particular sense of rest in the text. John Cage, Lecture on Nothing, 109.

scores encourage looking at how ordinary acts are structured in its social nexus and how they could be oriented otherwise. Consider Ken Friedman's Cheers (1965). The instruction reads as such:

> Conduct a large crowd of people to the house of a stranger. Knock on the door. When someone opens the door, the crowd applauds and cheers vigorously. All depart silently.[17]

The act of cheering and applauding, making a cheerful noise to a stranger and then departing silently, is indeed telling for unfolding and re-assembling everyday appearances of noise and silence side by side.

What constitutes the nearness of noise and silence? In line with Sun Kim's drawings, Shary Boyle's Silent Dedication W H Q G V W R D V N W K L V T X H V W L R Q Involved in Boyle's installation Music for Silence, Silent Dedication (2013) is a short black-and-white video in which a deaf woman states various kinds of silence – such as inner silence, silence of the marginalized and oppressed, and silence of the Deaf – using American Sign Language.[18] Boyle is invested in the noises of silences, in how different kinds of silences open up the acts of silencing, as well as carrying the potential to unsettle the "deaf moments." Discussing deafness as a "critical modality," Lennard J. Davis draws attention to the "deaf moment" and explains its discursive attribution for the Deaf. "The deaf moment… overtly presents itself as the inability to follow the text's sonic presence, silence, duration in time, breath, voice, and ideologically ratified forms of conversation" Davis writes:[19]

Both Boyle's video and Sun Kim's drawings interrupt this deaf moment by employing – and perhaps agitating – particular forms of language, which highlight the spatial and visual registers of perception, as well as the verbal ones. The drawings and the video perform silence in its different kinds and varied degrees, and ask when silence emerges as "silent" and for whom, and how it becomes a particular noise and "loud." : L W K W K H V H T X H V W L R Q V E R W K Z F to contest the narratives of silence attributed to the deaf moment, but also reorient the "edges of sonic thought and imagination" as inscribed in its sociality, and thus explore a possible agency incited by sonic imagination.

Inspiring a journey from signs to signals, Darrin Martin's Radiolarian and Monographin Stereo engage with such material imagination and vibration even more. A sound sculpture, Radiolarian explores whether the invisible waves D Q G O R Z I U H T X H Q F L H V R I D U D G L station, to be precise – may form radiolarian. The setting of the sculpture includes a radio placed between two large speakers and in front of a Led Zeppelin poster on which radiolarian is illustrated, with one armchair facing the radio. Even though the spherical shape of radiolarian is mimicked in the setting, the place of the armchair and the open space that bodies the sculpture gesture the electricity and atmosphere of sound not as a contained

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[17] Ken Friedman, Cheers (1965), in Ken Friedman 99 Events 6 W H Q G K D O * D O O H U \ 6 H H K W W S Z kenfriedman99eventscatalog.pdf

[18] See Amanda Cachia's discussion on Boyle's Silent Dedication in her essay, LOUD silence, 2014, 10.

[19] Lennard J. Davis, "Deafness and Insight: Disability and Theory" Enforcing Normalcy: Disability, Deafness and the Body (London, New York: Verso, New Left Books, 1995), 107, 100, 101.

ABOVE: *LOUD SILENCE* INSTALLATION, GALLERY@CALIT2

sphere but as a horizontal plane. What's on offer here is again an attunement to the movement and spatio-temporal affairs of vibration. What happens if one pays attention to the flow and extend his/her body? What does one do with this attunement after all? I wish to consider this attunement an opportunity to revisit the forming of one's body and bodily limits in relation to its physical and social nexus. An encounter with vibration de-centers and mobilizes the body and self, language and discourse, and also the human and nonhuman. In Wireless Imagination, Gregory Whitehead introduces a concept, "radiobody."[20] He situates the radiobody within the "dreamland"[21] of the radio space and as anonymous:

> "… The radiobody is a composite of opposites: speaking to everyone abstractly and to no one in particular; bubbles and vacuums; forever crossing boundaries but with uncertain destination; capable of the most intimate communion and the most sudden destruction. Radio is a medium voiced by multiple personalities, perfect for pillow talk, useful as an antidepressant, but also deployable as guiding beam for missile systems…"[22]

Let's imagine Radiolarian in the form of radiobody, which encapsulates the instances of vibration: its punctual appearance, its sonic disappearance, which it speaks not necessarily in the form of a word but perhaps as an interruption to a line of thinking, its felt movement yet non-locatable destination. All in all, the instances of vibration elegantly weave the porous and imagined limits of hearing.

Martin's experimental film, Monograph in Stereo, heightens such instances while conveying his congenital hearing loss and tinnitus (constant ringing in the ears), and a spectrum of "phantom auditory perception" between the two edges, which interact with one another in the film's landscapes and soundscapes. Monograph in Stereo opens with scenery of a landscape, where Martin navigates the sounds occurring in the landscape (sounds of walking, bird sounds, train whistles, etc.) with an ear augmented and wrapped with bandage. A robotic voice-over then introduces the film. "Throughout this area is divided by two digital tones." Throughout, the pitch, timbre, shape, speed, volume, force and gender of the voice-over change. Writing, hearing and voicing the monograph, two things strike: the uncanny events and concerns of syllables and vocables, and vice versa. Small-scale corners are distributed in the landscape. Pairs of naked legs accompany them. The legs seem to function as a limit, one that is drawn by the human body and aligned with the corners.

> "…These corners were evidence of an unnamed event… [voice over] bases] … or there was something that was left behind… [voice over] something left behind. I guess it was other people claiming it was all in my head. I couldn't argue.[23]

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[20] Gregory Whitehead, "Out of the Dark: Notes on the Nobodies of Radio Art," in Wireless Imagination: Sound, Radio, and the Avant-Garde, eds. Douglas Kahn and Gregory Whitehead, (Cambridge, MA: The MIT Press, 1992) 256.

[21] Ibid., 254.

[22] Ibid., 256-7.

[23] Taken from the video and following the subtitles, this passage represents my transcription. Darrin Martin, Monograph for Stereo, 2013.

Since I was the only one to hear the sounds and they were only apparent to one side of my skull[23]..."

'HVSLWH WKHLU GLVWRUWHG TXDOLWLHV WKH QDUUDWLYH LQWURGXF
varied speaking voices. However the auditory hallucination here does not seem to manifest itself as a cohesively
VSHDNLQJ YRLFH ,W LV UDWKHU D FRQIXHG LQWHUSHQHWUDWLQJ
LQJ IUDJPHQWV RI FKDQJLQJ IUHT XHQFLHV DUWKHQHWV RERWK 0DUW
cut and partial appearances of auditory signals, which perhaps feed into auditory imagination. The distribution of syllables to each corner in the landscape reinforces this imagination, and furthermore, it gestures the cross-
VHQVRU\ PRGDOLWLHV RI KHDULQJ 'LDOOR\ WHQVRU\ HTXHQFLHV
may be there to stabilize the constant activity and over-sensitivity of such modalities. However, the buzz noises, electronic beats, repeating reverberations, and "a bowl
RI ÁXFWXDWLQJ SURSRUWLRQV µ[24] as Martin Paul describes
LQ WKH ÀOP ZLWK UHVSHFW WR RQH RI KLV DXGLWRU\ H[DPV
are not "something left behind" as a given category or

UHVLGXH WKDW QHHGV WR EH À[HG R
Rather, they are embodied vibrations, which perplex the presumed limits of hearing, and which inspire one to think about the ecology of vibration.

I do not intend to celebrate uneven binaural hearing or hearing loss as a metaphor to suggest a narrative-
of vibration.[25] 1VHYDHUWKHOHVV RERWK 0DUW
sculpture, along with the other works in the LOUD silence
H[KLELWLRQ SURSRVH TXHVWLRQLQJ
mance of silence, sound, noise, and voice, not at the core of the ear or language, but within the material nexus and imagination of vibration.[26] Such a nexus has the force and capacity to shake the discursive forms of hearing, listening and speech, especially as pronounced within the divide between deaf and hearing cultures. In other words, what's at play in LOUD silence is an encounter with vibration, with a vibration meant to be.

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[23] Taken from the video and following the subtitles, this passage represents my transcription. Darrin Martin, Monograph for Stereo, 2013.

[24] Ibid.

[25] Jonathan Sterne draws attention to David Mitchell and Sharon Snyder's notion of "narrative prosthesis." Sterne summarizes this
QRWLRQ DV VXFK ´'DYLG 0LWFKHOO DQG 6KDURQ 6Q\GHU FDOO D ¶QDUUDWLYH SU
with a disability is used to advance a narrative, usually a metaphor for something else." Regarding the discussion on vibration, my intention is not to move towards narrative prosthesis. Instead, I engage with the creative strategies suggested by the artists who experi
HQFH KHDULQJ GLIÀFXOWLHV GRVV WKHPVHOYHV
LOUD silence includes both hearing and hard-of-hearing artists. My discussion on vibration attempted to articulate what's on offer by these artists. See David T. Mitchell and Sharon L. Snyder, Narrative Prosthesis: Disability and the Dependence of Discourse, (Ann Arbor, MI: University of Michigan Press, 2001). Also see Sterne, "Hearing, Listening, Deafness," 20.

[26] Here I shall note Shelly Trower's brilliant book, Senses of Vibration: A History of the Pleasure and Pain of Sound. Trower introduces us to the historical, cultural and conceptual trajectories of vibration. She articulates vibration as "a means of conceptualizing resistance to boundaries and identities in contemporary theory, which we might begin to trace back to the eighteenth and nineteenth centuries," and an important phenomenon to consider "the mind itself as material" and "the history of the material imagination." In doing so, Trower
DOVR UHPLQGV KRZ YLEUDWLRQ KDV EHHQ FRQVLGHUHG LQ FRQWHPSRUDU\ WKHP
does not dissolve it but rather enlarges it; it gives it an amplitude, a density and a vibration or an undulation whose outline never does
DQ\WKLQJ EXW DSSURDFK)RU /DWRXU YLEUDWLRQ SURYLGHV D PRGHO IRU ¶HQV
induce perplexity.' Vibration, not itself a thing or matter, can move simultaneously through subjects as well as objects, bridging internal and external worlds'" Shelley Trower, Senses of Vibration: A History of the Pain and Pleasure of Sound (New York, London: Continuum, 2012) 8-9.

CURATED BY AMANDA CACHIA

CATALOG N°19
LIST OF WORKS

1 SHARY BOYLE
Silent Dedication, 2013
Written, directed and art directed by Shary Boyle
Translated and performed by Beth Hutchison
Filmed and hand-processed by John Price
+' ORRSHG YLGHR RI RULJLQDO EODFN DQG ZKLWH PP ÀOP PLQ

2 DARRIN MARTIN
Radiolarian, 2007
Sound sculpture
10' x 5' x 7.5'

3 DARRIN MARTIN
Monograph in Stereo, Untitled (1 through 26), 2005
36" x 24" each
Prints on paper

4 DARRIN MARTIN
Monograph in Stereo, 2004/5
6WDQGDUG GHÀQLWLRQ YLGHR

5 ALISON O'DANIEL
The Tuba Thieves, Hearing 4'33", 2014
Film, 9:00
(Sound includes audience clapping, stopwatch ticking, piano lid being lifted and closed, the pages of the score being turned, and footsteps in the forest.)
Produced by Rachel Main
Written, edited and directed by Alison O'Daniel
Cinematography by Meena Singh
David Tudor – Ben Kinsley
The Irritated Man – Norman Aaronson
Line Producer / First Assistant Director – Elizabeth Skadden
Production Design / Costumes – Heather Quesada
Editing – Alison O'Daniel and Mike Olenick
Foley and Sound Mix – Paul Hill
Location – David Segal and Katherine Burger, Maverick Concert Hall
Made with the support of:
The Wexner Center Film/Video Studio Program
The Rema Hort Mann Foundation
Art in General
Grand Central Art Center

6 ALISON O’DANIEL
Sun Score, 2013
Concrete, steel, necklace chain, bronze, wood
8” x 8” x 5’

7 ALISON O’DANIEL
Steve’s Score, 2013
Wood, paint, necklace chain
Variable x 26” x 2”

8 ALISON O’DANIEL
Breathing Instruments, 2013
Steel, chain, shutter, wood, paint
27” x 102.5” x 10.25”

9 ALISON O’DANIEL
Early 30’s, 2013
Concrete, steel, necklace chain, paint
15” x 15” x 42”

10 CHRISTINE SUN KIM
rehabilitating silence, 2013
Score drawing
30” x 44”

11 CHRISTINE SUN KIM
a noise without character, 2013
Statement drawing
30” x 44”

12 CHRISTINE SUN KIM
as mezzo as possible, 2013
Score drawing
30” x 44”

13 CHRISTINE SUN KIM
slur version of piano, 2013
Transcript drawing
30” x 44”

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