

PRACTICING DUETS: BEYOND THE ACT

SILENCE

What melds when nothing is spoken when oral communication is minimal, and words are not the central transmitter of knowledge? In the vast expanse, where words wimp and gush of indolence; oral communication must retreat into the shadows, to languish towards listening and moving within the noises of silence. A setting, staging, or framing upon which the subtleties of interactions and intersections are painted. It is a realm where the absence of speech does not equate to a vacuum, but rather a wider woven wreath of ambient noise. Yet, within this quietude, there exists a paradoxical richness—a silence that rises in the air.

Silence isn't obsolescent of noise, the sounds of life and the beating of the steps are present, the rustle of bags, leaves, crickets under the decking, hum of electronic wires, the tap of keys and the screech of coffee makers. Noises from nature and human involvement are perpetual. The act of speaking though, the repletion of sounds through various languages, is one where the silence of the wider noise orchestra is perforated, the placation is in the holding of other thoughts and the stepping out of one's own. Silence, or maybe more the emptiness of another's voice must offer space for dialectics and quandaries to rise through the gaps in an internal monologue and conversation. 'Silence remains, inescapably, a form of speech.' (Sontag, 2009. 11.) The characterisation of silence as speech oscillates and harbours further signals and marks for moments of silent perforation. Silence is nearly impossible to hear, the body intersects with its own pulse. Each moment of silence has its own orchestra, I guess this is what Cage was really trying to say with *4'33* (1952); In the silence the scream rises, 'Silence never ceases to imply the opposite and to depend on its presence: just as there can't be up without down' (Sontag 2009, 11) Cage sought to illuminate the inherent musicality of silence—to elevate the ambient noise of existence to the level of art. For in the silence, he understood, lies the potential for infinite expression, an ever-shifting symphony of sound and silence.

I mean what does it feel like to channel the inner expression outwards, rather than lazily with words, but work the idea through other means, gestures, or forms. Silence becomes a conduit for introspection, a space where thoughts and flight move beyond linguistic constructs. Perhaps it is in the silent spaces between words that the true depth of experience resides. In these moments of

contemplation make heavy work of wider worldly violence's, the boundaries between blur, and the gaps in understanding become apparent once empty terms are no longer spoken to demonstrate 'knowing.'

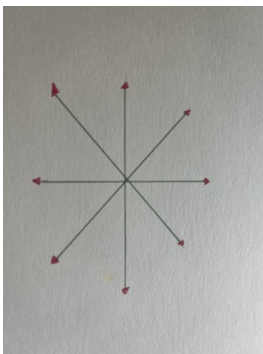
SMELTING SILENCE AT INTERSECTIONS

Smelting, the heavy extraction of one thing from another, the pressure and heat to prepare a 'purified' product. What about all that sand and slag, tossed as waste, the by-product of industrial consumption? What does this look as a metaphor or analogy for intersectionality? The ways in which systems of inequality "intersect" to create unique dynamics and effects, the sand in the slag intersecting in compression and weight of 'liquid lucid clarity'. As the Industrial high-titania slags sits, unspoiled as mountain highs of analogous potentials ready for ideation. A compositional invariance closes a wider chemical composition spike to make clear metrics, let's call it *composition*—that is, if by naming temporarily, can support deeper thinking of the intersections in the slag. The depth of *composition*, the slags own solidified crust largely consists of a particular stage which contains the intersection of multiple negative ion's and a wider spread of positive ion's. This composition is a series of word sets, formed as gestures:

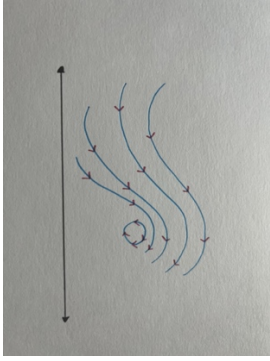
Partially Incorrect Answers (Workshop)

(The translations are purposefully partially incorrect)

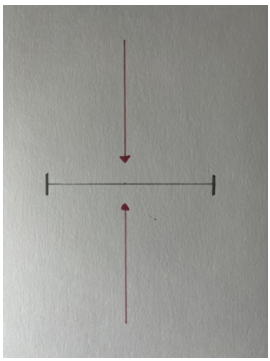
1. watched acknowledged 監視確認済み



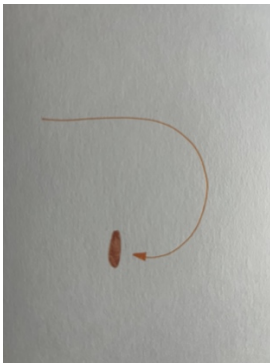
2. bedded shipped 寝たきりの出荷



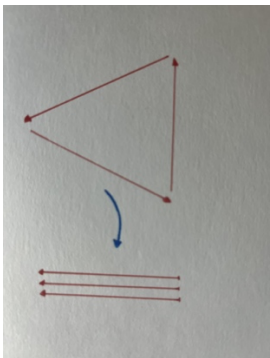
3. caressed hosted 愛撫ホスト



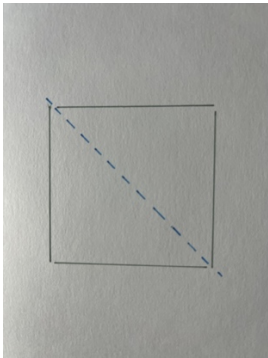
4. placed heated 配置済み 回復済み



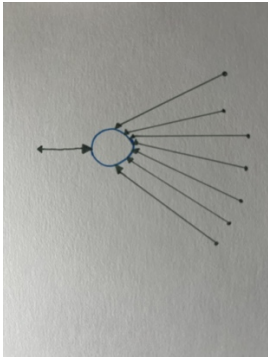
5. jammed carried 詰まったキャリー



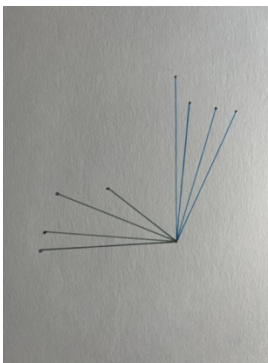
6. together divided 一緒に分割



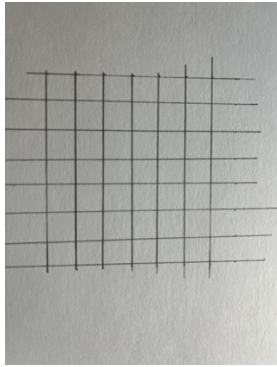
7. traded studied 引された研究



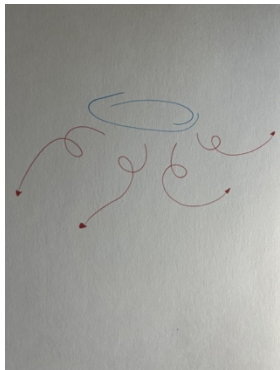
8. eaten floated 食べて浮かんだ



9. guarded prized 守られた珍重



10. narrated needed ナレーションが必要



Text Written by IAS collective members Paul and Sarah

The Ignorant Art Schools Research Group emerges out of the work carried out under the umbrella of the Ignorant Art School: Five Sit-ins Toward Creative Emancipation exhibition and event programme at Cooper Gallery, University of Dundee, curated by Sophia Yadong Hao. The group includes curator Sophia Yadong Hao (University of Dundee), curator and writer Sarah Perks (Teesside University), curator and artist Paul Stewart (Teesside University) and artist and researcher Edgar Schmitz (Goldsmiths, London).