

gallery@calit2  
First Floor, Atkinson Hall  
9500 Gillman Drive  
University of California, San Diego  
La Jolla, CA 92093

**Gallery Hours**  
January 22-March 13, 2015  
11am-5pm, Monday-Friday

**FREE ADMISSION**

<http://gallery.calit2.net>



# LOUD silence

*LOUD silence* is an exhibition that offers the opportunity for viewers to consider definitions of sound, voice, and notions of silence at the intersection of both deaf and hearing cultures. The exhibition displays prints, drawings, sculptures, videos, and a film installation, and features work by four artists who have different relationships 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 through their own specificities, similarities and differences in relationship to communication and language.

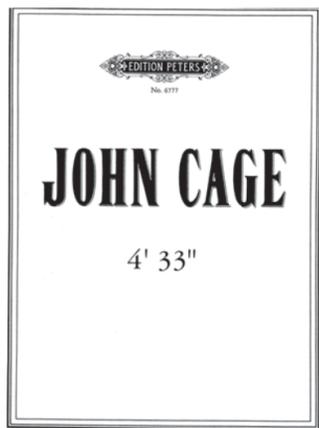
The stereotypical view of the deaf experience is that they live a life of total silence, where they retain little to no concept of sound. But on the contrary, deaf people actually know a lot about sound, and sound informs and inhabits their world just as much as the next person.[1] Through these artworks, 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 within the territory of sound, given they re-imagine the agentive capacity of those not normally "permitted" equal access to it. In this project, the artists consider questions 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 interpreters 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?

Music theorist Joseph N. Straus has discussed how the concept of "deaf hearing" may seem like an oxymoron.[2] 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." [3] 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, some of the artists' "deaf hearing" in this exhibition often involves sensory input from a variety of sources, and is not simply confined to the ears. Ultimately, the work in *LOUD silence* offers an avenue for eradicating deaf oppression, where new ways of listening and thinking about sound and silence might be developed.

[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.

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

[3] Ibid.



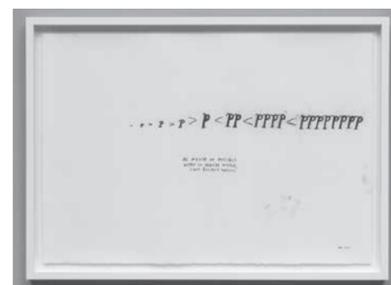
John Cage, 4'33" Copyright © 1960 by Henmar Press, Inc. Used by permission of C.F. Peters Corporation. All Rights Reserved.

Amanda Cachia is an independent curator from Sydney, Australia and is currently completing her PhD in Art History, Theory & Criticism at the University of California, San Diego. Her dissertation will focus on the intersection of disability and contemporary art. She is the 2014 recipient of the Irving K. Zola Award for Emerging Scholars in Disability Studies, issued by the Society for Disability Studies (SDS). Cachia completed her second Masters degree in Visual & Critical Studies at the California College of the Arts (CCA) in San Francisco in 2012, and received her first Masters in Creative Curating from Goldsmiths College, University of London in 2001. Cachia held the position Director/Curator of the Dunlop Art Gallery in Regina, Saskatchewan, Canada from 2007-2010, and has curated approximately 30 exhibitions over the last ten years in various cities across the USA, England, Australia and Canada. Her critical writing has been published in numerous exhibition catalogues and art journals including *Canadian Art*, *Art Monthly Australia* and *On Curating*, and peer-reviewed academic journals such as *Canadian Journal of Disability Studies*, *Disability Studies Quarterly*, *Journal of Visual Art Practice*, *Museums and Social Issues: A Journal of Reflective Discourse* and *The Review of Disability Studies: An International Journal*. Forthcoming publications include an article in *The Journal of Literary and Cultural Disability Studies*. She has lectured and participated in numerous international and national conferences and related events within the USA, Canada, Australia and Europe, and has served as a panelist for the National Endowment for the Arts (NEA) Art Works grant and Canada Council for the Arts. Cachia is a dwarf activist and has been the Chair of the Dwarf Artists Coalition for the Little People of America (LPA) since 2007. She also serves on the College Art Association's (CAA) Committee on Diversity Practices (2014-2017). For more information, visit [www.amandacachia.com](http://www.amandacachia.com)

Shary Boyle is well-known for her bold and fantastical explorations of the figure. Fueled by concerns about class and gender injustice, Boyle approaches her work with an expressive candor and compassion, exploring a range of psychological and emotional states through sculpture, drawing, painting, installation and performance. Boyle has exhibited and performed internationally since 2000. Her work has been presented at Galerie de l'UQAM, Montreal (2010); Art Gallery of Ontario, Toronto (2010); Contemporary Art Gallery, Vancouver (2011); the BMO Project Room, Toronto (2012); Louis Vuitton Maison, Toronto (2012), The Institute of Contemporary Art, Philadelphia (2011), Fumetto Festival, Lucerne, Switzerland (2009); the Southern Alberta Art Gallery, Lethbridge (2008), Space Gallery, London, UK (2007) and The Power Plant, Toronto (2006). She has performed at the Olympia Theatre, Paris (2005), Sonar Festival, Barcelona (2005), Hammer Museum, Los Angeles (2006, 2008), Brooklyn Academy of Music, New York (2008), and La Maison Rouge, Paris (2011). She was a finalist for the Sobey Art Award (2007, 2009) and was the recipient of the Gershon Iskowitz Prize (2009) and Hnatyshyn Foundation Award (2010). Shary Boyle represented Canada with her project *Music for Silence* at the 55th Venice Biennale in 2013.



Shary Boyle, *Silent Dedication*, 2013



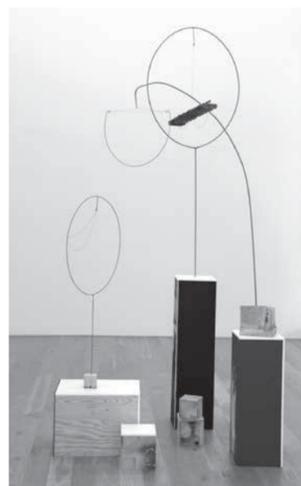
Christine Sun Kim, *as mezzo as possible*, 2013

Christine Sun Kim, a New York-based artist, uses the medium of sound through technology, performance, and drawing to investigate and rationalize her relationship with sound and spoken languages. Selected group exhibitions and performances include: *Subjective Loudness*, Sound Live Tokyo (2013); *Rehabilitating Silence*, in collaboration with nyMusikk and Dans for Voksne, Ultima Festival, Oslo (2013); *a real line ran near an ear*, in collaboration with Shira Grabelsky and Stijn Schiffeleers, Southern Exposure Artists Residency, San Francisco (2014); *Feedback: Seeing Voice, Recess Activities and Center for Experimental Lectures*, New York (2013); *Face Opera II*, Calder Foundation, New York (2013); and *Soundings: a Contemporary Score*, Museum of Modern Art, New York (2013). With collaborator Wolfgang Müller, she released a set of seven-inch vinyl records *Panning Fanning* (2012–13), and was a recipient of a Youth Insights Artist Residency at the Whitney Museum, Mellon Tri-College Creative Residency at Haverford College, and a Fellowship at TED.

Darrin Martin studied video with Peer Bode at Alfred University receiving his BFA in 1992, and finished his MFA in 2000, studying digital media with Lev Manovich at UC San Diego. He has exhibited videos and performances internationally at festivals and museums including The Museum of Modern Art, DIA Center for the Arts, Los Angeles Museum of Contemporary Arts, Pacific Film Archives and The European Media Art Festival in Germany. His installations have exhibited at venues such as The Kitchen in New York, WROMedia Art Biennale in Poland and Pacific Switchboard in Portland. Martin also collaborates with Torsten Zenas Burns building diverse speculative fictions around reimagined educational practices. Their works have screened and exhibited at venues including The Oberhausen Short Film Festival, The New York Video Festival, Cinematexas in Austin, The Madrid Museum of Contemporary Art, The Paris/Berlin International, Champ Libre in Montreal, and Eyebeam in New York. Martin's work is distributed by The Kitchen, Video Data Bank in Chicago, and Vtape in Canada. He occasionally curates video screenings at a variety of venues and is currently an Assistant Professor teaching video and media arts at UC Davis.



Darrin Martin, *Radiolarian*, 2007



Alison O'Daniel, *Breathing Instruments*, 2013

Alison O'Daniel lives and works in Los Angeles, CA (b. 1979, Miami). Her works weave narrative between films, object-making and performance. Utilizing sound and its synesthetic displacement onto materials, O'Daniel builds a visual, aural and haptic vocabulary through varying levels of access to sound, color and material. O'Daniel's previous feature-length film *Night Sky* premiered at the Anthology Film Archive in conjunction with Performa 11 and the exhibition *Walking Forward-Running Past* at Art In General, New York. *Night Sky* has been presented with live musical accompaniment by various musicians or with live Sign Language accompaniment at The Nightingale (Chicago), MOCAD (Detroit), NYU, the Aspen Museum of Art, the Cleveland Museum of Art, the Museum of Jurassic Technology, High Desert Test Sites and other venues. She is the recipient of grants from the Rema Hort Mann Foundation, Art Matters, the Franklin Furnace Fund and the California Community Foundation and recently completed the Film/Video studio residency at The Wexner Center. Recent solo exhibitions include Samuel Freeman Gallery in Los Angeles. Recent group exhibitions include Untitled Art Fair, L.A. Louver Gallery in Venice, CA, and Zic Zerp Gallery in Rotterdam. Writing about O'Daniel's work has appeared in ArtForum, the L.A. Times, L.A. Weekly, and ArtReview. She is currently working on her second feature length film, *The Tuba Thieves*.

gallery@calit2 gratefully acknowledges support from the Grand Central Art Center at California State University Fullerton, the UCSD Department of Communication, UCSD Department of Literature, Vice Chancellor Office of Equity, Diversity and Inclusion, the UCSD Department of Linguistics, and the UCSD Department of Visual Arts.