Practices of Listening:

(Re)percussions of Sound, Silences and Censorship from (Post-)Apartheid South Africa

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‘Not even silence gets us out of the circle. In silence we simply use the state of objective truth to rationalise our subjective incapacity, once more downgrading truth to lies.’ (Adorno, 1973: 367)

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‘It is by hearing the soundless sound that souls have reached the highest point and have discovered that there is soundless sound.’ (Khan, 1996: 79).

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Figure 1: *No Filming*, W. Swinney. 2017. Photomontage, oil, paper, crayon on board. Main image is a single frame from *Apartheid* (1992), directed by Jean-Michel Meurice, cameraman unknown.

PREFACE

This document (and the accompanying body of work) traces my personal biography in relation to sound, silence, censorship and social control. As much of my current work is inextricably linked to the body of work I have produced over the last thirty years, I would like to sketch a brief biographical note here to clarify some of the contexts in which these works are situated.

My practice is in the area of sound art, drawing from my years of professional experience in multiple areas of sound performance, recording, music composition and production, as well as in video and film post-production.[1]

[1] The first major exhibition dedicated to sound art only took place in 2013 at the Museum Of Modern Art (MOMA) in New York, and was titled *Soundings: A Contemporary Score* (https://www.moma.org/calendar/exhibitions/1351?locale=en).

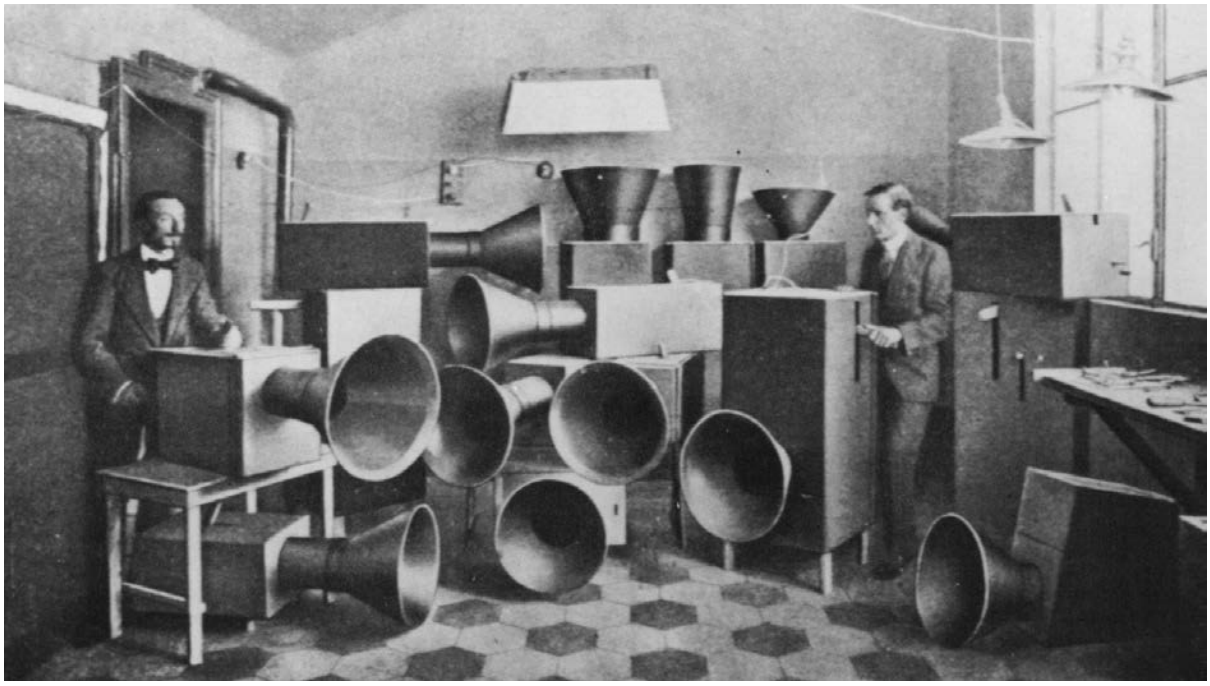


Figure 2: Sound, as an art form, has its roots in the manifesto of Italian Futurist Luigi Russolo – pictured here on the left – entitled 'The Art of Noise' (1913), in which he presciently considered the noise of the machine age as defining the parameters of a new music/ art form: 'In the pounding atmosphere of great cities as well as in the formerly silent countryside, machines create today such a large number of varied noises that pure sound, with its littleness and its monotony, now fails to arouse any emotion' (Russolo, 1913: 5).

As a consequence of these lengthy and varied roles in the media industry, I established a personal audio archive that spans the years directly before and after the collapse of the apartheid state.[2] This material has featured over the years in my social commentary sound-collage artworks and post-punk art-rock albums and performances,[3] most notably in three vinyl records produced during the 1980s under the name 'Kalahari Surfers'. This was a fictional band, essentially a string of studio projects realised through Shifty Studios/Records, of which I was a partner. After being frustrated by censorship and bannings, I secured an agreement with a left-wing art-rock label in London to release my albums.[4] Through their contacts in the East Bloc I was able to play concerts at political music festivals in the former East Germany and the Soviet Union.

The motivation for this project thus came from my direct experience of censorship and silencing in apartheid South Africa. In this present exploration of silences and silencing, I investigate concepts of complicity as they pertain to control, submission and violence. My theoretical foundations are thus a balancing act between John Cage's work on silence and John Mowitt's soundings in *Ambient Humanities* (2015) and *Percussion: Drumming, Beating, Striking* (2002).

[2] The collapse of apartheid was considered complete on 27 April 1994 with the election of a democratic government. This date is now a public holiday (Freedom Day), which is 'significant because it marks the end of over three hundred years of colonialism, segregation and white minority rule and the establishment of a new democratic government led by Nelson Mandela and a new state subject to a new constitution' (SA History Online: https://www.sahistory.org.za/topic/freedom-day-27-april).

[3] A full catalogue of releases is available at https://kalaharisurfer.bandcamp.com/.

[4] Recommended Records was a London-based record company specialising in a catalogue of avant-garde, noise, agit-prop and art music (https://www.discogs.com/label/27413-Recommended-Records).

Cage, the composer, turned his back on music and dedicated his life to understanding various conceptions of sound. His work with silence and indeterminism gave rise to a philosophy that has influenced artists working in many media and disciplines. Cage was one of the first western classical composers to write entirely for percussion: most of his works were constructed utilising timbre, sounds and silences, played by striking, hitting or beating in varying degrees determined by scored durations.[5] I have found this approach very useful in my artworks, which all contain the percussive theme or the concept of a scored duration. In addition to Cage's work, I have also paid close attention to the broader areas of his life as a gay man in American society at a very politically charged time. Many conservative American states in the 1950s and 1960s legislated against homosexuality in ways that were easily as oppressive as apartheid South Africa. A close reading of America at that time is productive and worth engaging in, despite not being initially self-evident to a study about sound.

From Mowitt (2002), I extracted the idea of the interpellative snare drum hit – declaring itself as a break into silence of equal sound and silence; the sound gives meaning to the silence. The hitting of a drum produces sound and silence in equal proportions. By *interpellative*, Mowitt means the act of hailing – as theorised by Althusser (1971) – extrapolated to the physicality of drumming.[6] I see the snare hit, then, as an interruption of silence; a call to action. These juxtapositions are fundamental to the sonic palette of my work.

The ideas of both Mowitt and Cage will be discussed again further in this document. Suffice to say that these two theorists underpin my practice of making sound (as per the works of Cage), as well as reflecting on the theoretical implications of my work (as per the injunction of Mowitt). These frames enabled me to craft this project.

This project follows a *sound art* perspective on social control that I term *silencing*. By this, I mean that I researched different methodologies of audio and visual censorship, as well as new technologies that block unauthorised access to various media. By subverting these techniques, I have been able to create original audio/visual works that draw on notions of control, censorship and violence as a means of silencing. These themes stem from my biographical experience of censorship and self-censorship, particularly as it pertains to my recorded work (vinyl records) being banned in the late 1980s.[7]

Beyond the aural components of this project, the accompanying visual work – video and print – draws from commercial, political and personal encryptions, the latter of which centers on three political hearings key to post-apartheid South Africa.[8]

It must be borne in mind by the reader that the term *mute button* is used as a metaphor throughout this text to represent the closing down or *muting* of political thought and

[5] The most widely received examples of this are his works for the prepared piano. Cage produced new sounds from the piano by screwing objects into the strings to dampen or distort the sound. In this case, each of the ten fingers becomes a percussion player and the overall effect is something that sounds very similar to a ten-piece Balinese Gamelan orchestra. The prepared piano work is here: https://www.youtube.com/watch?v=jRHoKZRYBlY; and Gamelan music is here: https://www.youtube.com/watch?v=sZZTfu4jWcI.

[6] 'The word was borrowed from the Latin term *interpellatus,* past participle of "interpellare", which means "to interrupt or disturb a person speaking" (Merriam Webster).

[7] My album *Bigger Than Jesus* (1989) was banned and, on appeal, unbanned in 1990. It can be heard here (retitled as *Beachbomb,* as demanded by the Publications Control Appeal Board at the time): https://kalaharisurfer.bandcamp.com/album/beachbomb.

[8] These three (the Truth and Reconciliation hearings, the hearings into the Marikana massacre and the hearings into the Life Esidimeni killings) were followed, more recently, by a number of others, which include hearings of financial maladministration at the SABC, Eskom and SARS.

expression. It is also used as a metaphor for encryption, as well as being a practical tool (as used in the groundbreaking work of Jamaican dub music production of the 1970s).[9] I will elucidate the three aspects of this metaphor later in this document.[10] The hitting of the mute button is ultimately extended in my text so as to build a congruent relationship to the firing of a weapon, and silencing as a form of violence and control. I have extended this idea to a performance created for the accompanying exhibition manifesting as 'performable hits' of silence.

Figure 3: Mute buttons on an old mixing console. (Photo: W. Swinney)

This document begins with an introduction and then centers around key concepts that exist, or may be used, in both the world of professional audio engineering and in the world of critical theory. These concepts are discussed and then related to the making and interpretation of works in the exhibition. These concepts include: 'chanting and objecting' (p. 5); 'silence and silencing' (pp. 9–23); 'percussion and repercussion' (p. 23); 'mute button' (p. 18); 'encryption' (p. 35), 'the hit' (p. 28) and, finally, 'deletion' (p. 37).

INTRODUCTION

The project is based on what may be productively framed as the repercussions of politically significant moments of sound and silence from what is termed the post-apartheid space.[11] Sound is taken to name the action of speaking, shouting or the making of music or noise. Silence is taken to mean muting, voiding, an absence of sound, or ambience. The basis for my sound works is thus the interpellation of sound and silence. Practically, this takes the form of words excised from politically and publicly significant dialogues sourced from my archives. The silences are taken to mean the inhalations and exhalations of breath and the ambient sounds (shuffling of feet, coughing, etc.) that rush into that void. In addition, I have adapted these silences into a digital sound palette that has percussive qualities. When amplified, these silences can be described as noise, or 'hits'. These two elements – of sound and silence, and silence as sound – make up the sonic palette of my works.

[9] I use the term 'encryption' to refer to digital image scrambling as is used to protect copyrighted films on DVD or other media.

[10] I will go into the various functionings of this device later, but the mute button found on most television sets and remotes effectively cuts the sound off from the speakers.

[11] The post-apartheid is a term used by Pramesh Lalu to formulate a post-colonial critique of apartheid (Van Bever Donker, et al. 2017: 276).

In my practice, silence as a concept refers to those who cannot, or will not, speak. More specifically, beyond the conceptual formations that I have offered sound and silence to mean, I have worked with silences from certain highly charged events that are located in the unfolding of apartheid's histories, post-apartheid histories and ongoing repercussions. The Truth and Reconciliation Commission (TRC) is one such example, where the audio of certain transcriptions draws attention to what is both said and unsaid. The juxtaposition of silence and secondary sound (i.e. no discernible words) is paramount to this project, as may be observed within the edits, where only the silences and intakes of breath remain. These silences in turn create noise – the roar of the unsaid.

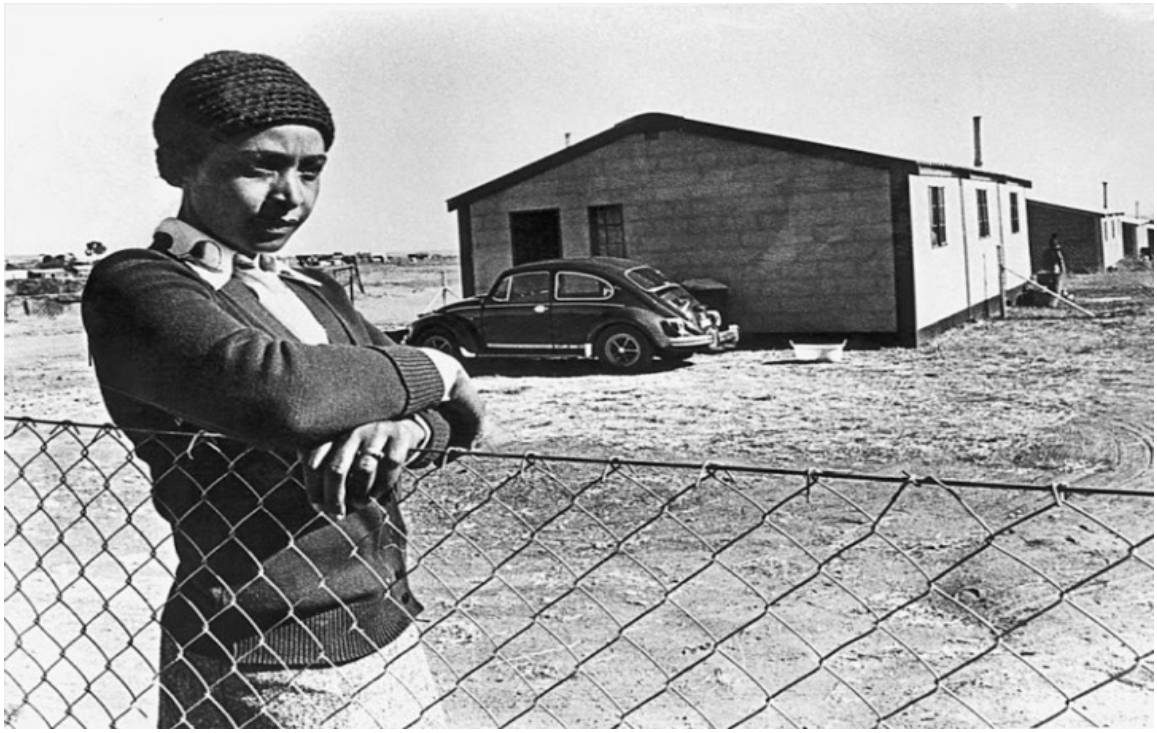


Figure 4: Winnie Mandela was probably the most famous woman to have been banned (and banished). She also suffered a seventeen-month stint in solitary confinement, the first two hundred days being totally isolated from other human beings other than her interrogators. This photo by Peter Magubane shows her outside her house in Brandfort, where she was banished in 1977.

The work of CHANTING and OBJECTING in the intellectual and ethical formulation of this project

Most of my entertainment as a teenager was centered around the analogue sound technologies of radio, reel-to-reel tape machines and the record player. I was 18 years old and out of school in 1976, when the first television program was broadcast in South Africa. 'At exactly six o'clock, the service was dramatically opened with a countdown, followed by a lively fanfare. Then, South African television's first continuity presenters, Heinrich Maritz and Dorianne Berry, welcomed viewers.' The first broadcast was, bizarrely, a children's programme featuring 'Haas Das, a hare puppet, [who] was the newsreader who brought news from Diereland (Animal Land). Within a few weeks, Haas Das se Nuuskas (Haas Das's News Box, see Figure [5]) became the most popular television programme in South Africa among children and adults' (Bevan, 2008: 162). There is great irony in a puppet reading artificial news scripted and designed for children in a country where media control and censorship were among the harshest in the world. The fact that this programme achieved popularity across all age groups was symptomatic of the paucity of choice available to viewers at the time.

Figure 5: The first SABC-TV programme was, bizarrely, a children's programme entitled 'A Special Programme in the Wielie Walie Speelkamer', in which Haas Das introduces the characters and co-workers of the children and youth programmes. Haas Das was voiced by Riaan Cruywagen, who read the Afrikaans language news until November 2012.

This finally silenced the so-called 'television debates', which had raged in parliament for almost two decades (Bevan, 2008: 162).[12] The issues were complex and revolved around not only the moral dilemma of 'satanistic' (sic) foreign ideas corrupting the people, but also around an issue of affordability in the wake of massive expenditure on a national FM radio grid setup. This grid was considered a priority, as it was designed to silence anti-apartheid broadcasts emanating from countries such as Ghana, Egypt and Zaire. By providing the people of South Africa with own-language FM broadcasts, governement effectively applied a mute button to the low-quality shortwave signals coming from abroad.

[12] The National Party's Minister for Posts and Telegraphs, Dr Albert Hertzog, said that TV would come to South Africa 'over my dead body', also denouncing it as 'a miniature bioscope [cinema] over which parents would have no control', while the influential Dutch Reformed Church saw the new medium as degenerate and immoral (SA History Online). https://www.sahistory.org.za/dated-event/minister-posts-and-telegraphs-dr-albert-hertzog-confirms-television-would-not-be-introdu

> By providing 'each black language group' with its own radio service, and by broadcasting each language only in the area designated for that specific language group (in other words, in the homeland areas), the government was able to promote their policy of separate development. This policy supported the idea that South Africa was really a country of many minorities (of which there were ten black 'national minorities'), instead of a country where a white minority ruled over a black majority. (Bevan, 2008: 78)

1976 was a pivotal year in South African history. Five months after the Hass Das 'fake news' broadcast, the newly established SABC-TV news operation had to grapple with ways to censor one of the biggest news events in South African history: the June 16th Soweto uprising – during which schoolchildren were massacred by police while protesting Afrikaans medium tuition – exploded onto the front pages of international newspapers.

A new act was pushed through parliament a few weeks before the uprising that made detention without trial a reality. The Internal Security Act was one of many acts that were promulgated to deal with dissident views against apartheid. By the mid 1980s, more than 20 acts focused on or included censorship in their provisions, far beyond any other international restrictions, as noted by Green & Korlides (2005: 526):

> Other than Ireland, where books were banned on religious grounds, no modern country prohibited writing on so large a scale as did South Africa, where an estimated 18,000 titles were proscribed. A wide selection of laws existed simply to ensure that no such material was permitted distribution.

On a personal level, 1976 was the year in which I opted out of mainstream education and joined a Hindu ashram in the Indian residential area of Desai Nagar, just outside Durban.[13] Instead of writing matric, I began exploring the ancient Hindu system of percussion, Sanskrit poetry and the meaning of silence through noise. Many hours of solitary chanting each day brought with them a deep understanding of the power of sound to create an inner silence. In silent mantra meditation, I experienced the understanding that the only way of experiencing silence is to go beyond noise and, indeed, beyond thought.[14]

Years later, when reading of composer John Cage's quest to experience pure silence by sitting in an anechoic chamber, I understood that there was a fundamental difference between scientifically created silence – as in the anechoic chamber – and experiential silence – the silence one experiences through techniques of meditation or chanting.[15] The complex interplay between noise and silence was also highlighted when I immersed myself in the noisy affair of group chanting and drumming, where the slowly increasing tempo and intensity of a chant reached a crescendo of beating drums and brass cymbals. When it

[13] Under the apartheid Group Areas Act of 1950, this was an area designated for the Indian population only. The act was repealed in 1991.

[14] A mantra is a Sanskrit-derived word that literally means 'instrument of thought'. It is used repetitively in chants and silent meditation alike. Silent mantra meditation techniques help the practitioner experience a state between waking and dreaming. 'So the body enjoys this unique profound rest while the mind expands and settles down and gains this heightened alertness. This is what scientists would call a wakeful hypermetabolic state. In other words, a state of restful alertness" (https://www.youtube.com/watch?v=tb3aapcs_xU).

[15] In the anechoic chamber, Cage says he heard his nervous system and his blood pressure: a high and a low noise. Through his observations in the chamber, Cage discovered that there is no possibility for a human to physically experience *silence* (Revill, 2009: 163 'Until I die there will be sounds. And they will continue following my death. One need not fear about the future of music' (Cage, 1961)

suddenly stopped, I was left with a high ringing in the ears, which was probably (according to Cage's discovery) the sound of my own blood pressure.[16]

In 1977, I was uprooted from the ashram and conscripted into the South African Defence Force (SADF). I attempted to avoid the conscription by fasting (drinking only distilled water) for three weeks,[17] but I passed the medical and so my attempt failed. As a Hindu, I was a conscientious objector and was drafted into the marching band, a brass instrument my assigned instrument of war. The bass and snare drum cadences were used to march the troops down to the parade ground each morning. The bass drummer beat out time to the second hand of his wristwatch (a technique used, incidentally, by John Cage in many performances of his percussive music). I turn now to Cage and the ideations that stem from my lengthy engagement with his work.

Figure 6: South African Navy Band (2015) Bass and snare drum. (Photo: anonymous)

[16] Recent thinking on Cage's anechoic chamber story has theorised that the ringing noise he heard was more likely tinnitus (McElhearn: online).
[17] This on the advice of an American who escaped the Vietnam draft in this way.

The silences of John Cage as a foundational concept of this project

On the 11th of June 1963, a Buddhist monk, Thich Quang Duc, set himself on fire on a busy Saigon intersection in protest against the persecution of Buddhists by the American-backed South Vietnamese government of Ngo Dinh Diem.

Figure 7: In an interview with *Time* magazine (2011), Malcolm Browne, who took the photograph of Thich Quang Duc, said, '…the monks and nuns were chanting a type of chant that's very common at funerals and so forth. At a signal from the leader, they all started out into the street and headed toward the central part of Saigon on foot. When we reached there, the monks quickly formed a circle around a precise intersection of two main streets in Saigon. A car drove up. Two young monks got out of it. An older monk, leaning a little bit on one of the younger ones, also got out. He headed right for the centre of the intersection. The two young monks brought up a plastic jerry can, which proved to be gasoline. As soon as he seated himself, they poured the liquid all over him. He got out a matchbook, lighted it, and dropped it in his lap and was immediately engulfed in flames.'

The Vietnam/American War was in its eighth year. Photographs of the self-immolation circulated worldwide and eventually even drew comment from President J. F. Kennedy, who said, 'No news picture in history has generated so much emotion around the world as that one' (Smith, 2010: 3). By October, five more monks had self-immolated, culminating in the assassination of Diem, believed to be sanctioned by the Americans, who had by then lost their own president to an assassin's bullet in November that year.

Seemingly oblivious to these conflagrations, composer and committed Buddhist John Cage arranged for a performance of an Eric Satie composition titled *Vexations*. The vexation in question is a short piece of music that the pianist was instructed to play 840 times. Considered by many to be one of Satie's jokes, the piece fitted Cage's personal philosophy perfectly. The concert took place on 10 September 1963, three months after Thich Quang Duc's immolation, and lasted 18 hours. Cage's biographer David Revill (1992: 204)

dedicates only a single page to that whole year![18] This sparsity is surprising, as Cage was himself a spiritual brother to these monks and shared their religious philosophy.

What was at the core of Cage's apoliticality? What contradictions did his silences mask?[19] I would argue that Cage's apoliticality stems from two sources. Firstly, from his profound adherence to Zen Buddhist philosophy, which began in the 1950s with his introduction to the teachings of D. T. Suzuki. Zen provided a silence that could be used as an obfuscation technique in any interview situation. In his interview with Robin White (1978: 241), he said: 'I was recently asked to sign a petition against atomic energy … I wrote back saying I wouldn't sign it. I wasn't interested in critical or negative action.' Revill, in his most critical moment in the *Roaring Silence* biography, explains that Cage's thinking on music is 'transcendent and idealistic, and his ideas on the uses of technology and social change are abstract and idealistic, too, so Cage's anarchism is unconcerned with social practice, not reasoned or expressed in terms of action to change the world.' Cage, who deliberately avoided involvement and direct action, 'will not do anything to change an existing state of affairs' (Revill, 1992: 241).

Yvonne Rainer (1981: 76) speaks of his 'contradictions in … concepts of indeterminacy' and 'efforts to eliminate and suppress meaning', with her ultimate intellectual judgment on Cage's silences as: 'Cage's refusal of meaning is an abandonment, an appeal to a Higher Authority'.

[18] It is noteworthy that there is no mention of Cage ever commenting upon such seismic political events. In fact, throughout the 304 pages of the book, neither the Vietnam nor the Korean wars are mentioned.

[19] Revill reports Cage as saying '… tastes, memory and emotions have to be weakened; all the ramparts have to be razed. As far as I'm concerned I'm trying to erase them now' (Revill, 1992: 54).

Figure 8: An opposing approach to John Cage's: Martha Rosler, in her series *Bringing the War Home*, made strong social commentaries by juxtaposing domestic scenes with *Life* magazine photojournalism – a technique first used by the Berlin Dada group to comment critically on the first World War. This work is entitled *Cleaning the Drapes (1967-1972)*.

It is, consequently, interesting that the apex of American propagandistic ideal was the notion of an art expressing a minimalised nothingness:

> The year 1952 was a good one for nothing to happen. Following Rauschenberg's white and black paintings of the year before, there was Beckett's *Waiting for Godot* (1952), with its not-so-pregnant pauses scattered throughout a larger non-event. If Godot was a play 'where nothing happens twice', then *4'33"*, with its three movements, was a composition where nothing happens thrice. (Kahn, 1997: 590)

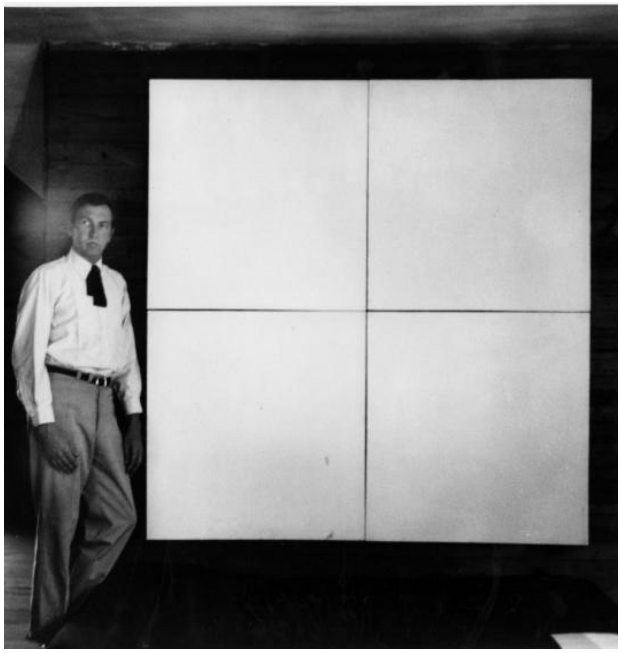


Figure 9: Robert Rauschenberg with *White painting* (circa 1951).

The second aspect of Cage's political silences relates to his personal life and his long relationship with choreographer Merce Cunningham. Many see this as crucial in the development of his growth as an artist and philosopher. A desire to keep below the radar as regards sexual orientation was understandable, given the homophobic climate of America in the 1950s. Jonathan Katz (founding director of Lesbian and Gay Studies at Yale) outlines Cage's history in relation to his homosexuality and the impact it had on his art and his silences. It seems obvious that growing up at that time, non-disclosure would be a way of life. His friend and mentor, Henry Cowell, was thrown into prison for a long stretch on trumped-up charges, which would have been something of a deterrent. According to Katz, Cage's apoliticality, his Zen and his commitment to removing himself from his work all have to do with the 'silence of the closet' (Katz, 1999: 238) – 'Zen provided a theoretically attractive, emotionally satisfying resolution to the problematic of communication enforced by the closet' (Katz, 1999: 234). Cage called his new state of mind a 'new Nobility'. 'To be "noble" is to be detached, at every instant, from the fact of loving or hating' (Katz, 1999: 235). Why would a person of Cage's unconventional lifestyle, with his disdain for public opinion and anarchist leanings, 'uphold the highly restrictive social compact of the closet' (Katz, 1999: 237)?

3. From "62 Mesostics re Merce Cunningham," *M: Writings*, page 92. Copyright © 1971 by Henmar Press, Inc. Used by permission of C.F. Peters Corporation. All rights Reserved.

Andy Weaver (2012) argues that the silences in Cage's relationship with Merce Cunningham were explored in the coded world of his poetry and mesostics. He closely examines Cage's *64 Mesostics* and unravels their coded messages to reveal a secret world that displays emotion, feeling and other characteristics that Cage had set himself against. Weaver (2012) writes that 'Cage's silence was a source of strength and [he] silently spoke his homosexuality in the avant-garde idioms'. Caroline Jones argues that Cage offered some of the first tools for the critique of post-war power and prestige from a uniquely gay perspective (Jones, 1993). She makes a case for the silent activism that makes Cage such an enigma and a difficult subject of criticism. Even Katz (1999:246), at the conclusion of his paper, declares:

> Cage never protested in the usual sense, yet, through a performative silence that refused any direct opposition to dominant culture, his work constituted a seduction away from authority. In short, there is an 'underestimated revolutionary force' in modes of resistance that are not oppositional, and there is equally the prospect of being co-opted ('absorbed into the flow of power') through an opposition that is 'itself … Reaching for the same old mechanisms of power.'

The Vietnam/American War affected the lives of almost every person in the U. S., raging on for twenty years at a cost of more than two million civilian lives.[20] Despite this seismic event, Cage remained silent, setting a precedent, to some extent, for how artists responded to political events later.[21] The Vietnam/American War created much conflict between artists

[20] The Vietnam War is also known as the Second Indochina War, and in Vietnam as the Resistance War Against America or simply the American War (Spector: online).

[21] I'm thinking of his influence on sound/performance artists such as Laurie Anderson and Brian Eno and the understated but powerful silences in their work during the era of Cold War politics.

who raised their voices in critique and those who made little or no reference to it.[22] Similar conflicts arose amongst my peers during the days of conscription into apartheid's secret war on the borders of South Africa. Many artists, musicians, filmmakers and playwrights created their best work under the anti-apartheid, or resistance, banner. Organisations such as the Market Theatre, Free Film Makers and Shifty Records gave a home to these aspirations and made it possible to avoid state structures. For young white men, conscription into the army was one of the most pressing moral questions of the time. This was given a support structure and political home with the End Conscription Campaign (ECC), which was formed in 1982.[23]

Christo Doherty examines the unacknowledged traumas inflicted on thousands of young men during the South African border wars (which, during the sixties and seventies, overlapped with the American/Vietnam War). These traumas were amplified by the blanket silence the state enforced over all media. 'The control of media representations of the war was an important aspect of the South African government's "total strategy", which had several significant consequences, particularly for the subsequent memory of the conflict' (Doherty, 2014: 118). South Africa's apartheid war was difficult to comment on – unlike the American/Vietnam war, which was the most televised in history at the time – primarily because of its total media blackout and the draconian penalties meted out for dissent, which included imprisonment.

Figure 10: LP record cover for the ECC album *Forces Favourites* (1986) released by Shifty Records and Rounder Records in the USA. 'In August 1988 the ECC became the first white organisation in more than 20 years to be outlawed by the apartheid regime. The ECC was banned under the emergency regulations in 1988 and some of its members served with restriction orders, with the then Law and Order Minister, Adriaan Vlok, declaring that the ECC was part of the "revolutionary onslaught against South Africa"' South African History Online (2011).

Silence in South Africa was, and still is, about not speaking out against injustice. It denotes a moral complicity evident in the current hearings and enquiries into corruption, as the Zuma

[22] An exhibition curated by Mellissa Ho is scheduled at the Smithsonian American Art Museum for 2019. It is titled: *Artists Respond: American Art and the Vietnam War, 1965–1975*, and will explore artistic reactions to the Vietnam War created during the height of the US intervention in Southeast Asia. https://americanart.si.edu/exhibitions/vietnam

[23] The ECC music album *Forces Favourites*, released by Shifty Records, contained an early rap song of mine titled 'Don't Dance', which reversed the idea of dancing as having a good time, to dance as protest or *not* dancing to the beat of the military drum. Verse two begins with the interpellation 'Hey white boy get your feet off the floor, the Lord gave you legs to march to war' (https://shiftyrecords.bandcamp.com/track/dont-dance-2).

administration is slowly unpacked. Silence is about keeping one's head down and not being noticed. The whistle-blower breaks the silence and, by speaking, often jeopardises his or her existence. Many have gone into hiding to escape the repercussions of their actions.[24] I believe satire provides a vehicle through which the artist can remain silent but simultaneously blow the whistle. Michael Drewett (2002: 81–82) looks at how some South Africans have worked with satire to achieve political effect and writes that 'Satire has long been an effective tool in situations where freedom of speech is curtailed'.

In this vein, the satirical work of the Dadaists has always been, for me, a benchmark in the balance between social comment and absurdity. The techniques of collage and ready-mades have been crucial to both my audio and visual work since the early 1980s. The overlap of visual, performance and sound art pioneered by the Dada and Futurist art movements later led to the Fluxus movement of the 1960s pioneered by Cage. This was a great boost for performance artists like Joseph Beuys and video artist Nam June Paik. Paik's work profoundly influenced my own and is evident in my exhibited work (see figures 36 and 37: *Chant*).

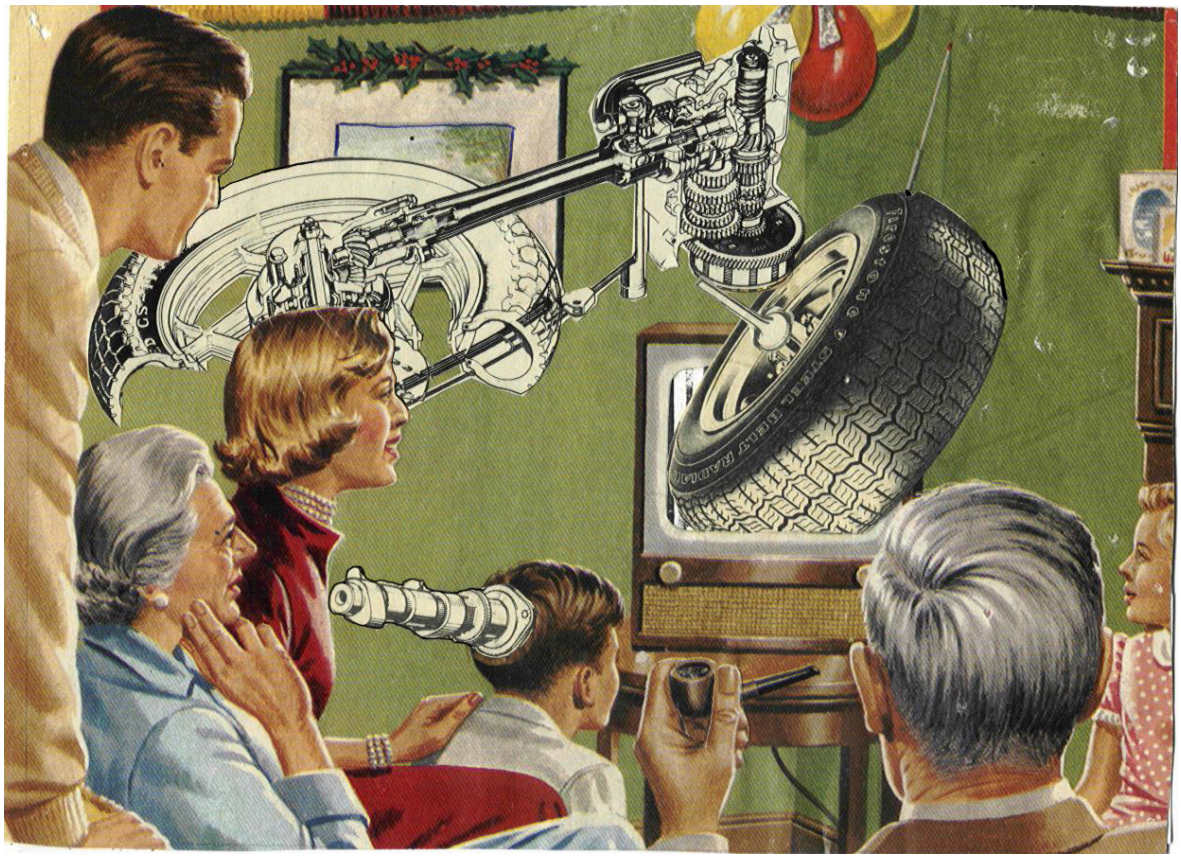


Figure 11*: Joys of Re-tire-ment*, W. Swinney, 1985. A Raoul Hausmann-inspired collage.

[24] Norimitsu Onishi and Selam Gebrekidan, writing in the *New York Times*, unpack the assassination of a whistleblower in the struggle against corruption within the ANC: https://www.nytimes.com/2018/09/30/world/africa/south-africa-anc-killings.html.

Figure 12: *Bondage*, W. Swinney, 1985. collage: lead battery cell, Indian cigarette package, magazine pictures, spraypainted paper on board

Figure 13: *Birthday*, W. Swinney, 1985. Colaage with sock, zip, photo, paper and nylon cloth.

Cage, who spent time in Europe during the Weimar period, employed classic Dadaist methodologies – as in his absurdist performance pieces like *Water Walk* (1959) – but had a philosophy almost opposite to the movement in its cheerful optimism.[25] Cage was essentially too *American* to be a Dadaist. Like Warhol, his work sits in the comfortable spaces of the booming American post-war consumer economy. *Water Walk* surrounds itself with the consumables of the 1950s and 1960s and attaches itself to one of the first TV show prototypes of what would later become reality TV and host-presented game shows.[26] It also exudes the apolitical optimism that separates Cage from the angst and cynicism of the Dada movement. Cage's anchor in the philosophies of the east, and particularly Buddhism, is also in sharp contrast to the European war-scarred psyche of many – especially Berlin-based – Dadaists. It is precisely Cage's brand of Dadaism that spoke to me as a young South African man facing a long, compulsory call-up in the military.

Figure 14: *Disinterestedness*, W. Swinney, 2018. Photomontage.

Cage's performance of Satie's *Vexations*, mentioned earlier, remains an important moment in the annals of the American avant-garde. Like the white canvasses of Rauschenberg that inspired Cage's silent piece, there is a muting of the political or the 'social'. In this minimalised, abstracted modernist moment, there is a turning away from 'meaning' – Cage uses the word 'disinterestedness'. Kahn (1997: 566) claims this 'disinterestedness' forms a link between Cage's 'orientalism and his initial formulation of silence'.

In terms of his professional achievements, Cage was a radical force in modernism and what was then called the 'New Music' and, inadvertently, the originator of sound as a serious art form.[27] He was widely known and respected for his completely silent composition *4'33"* (1952), which forced the audience to listen to the ambient sounds of whatever acoustic environment it was being performed in.[28] Unlike earlier Dadaist and Futurist sound artists, he

[25] View *Water Walk* performed on the American game show *I've got a secret* at https://youtu.be/SSulycqZH-U?t=4m40s.
[26] Cage said on the show: 'The instruments I will use are: a water pitcher, an iron pipe, a goose call, a bottle of wine, an electric mixer, a whistle, a sprinkling can, ice cubes, two cymbals, a mechanical fish, a quail call, a rubber duck, a tape recorder, a vase of roses, a seltzer siphon, five radios, a bathtub and a grand piano.'
[27] He was one of the forerunners of the 'ongoing modernist assault', as choreographer and filmmaker Yvonne Rainer describes it, the focus of which is 'making art by indeterminacy' (Rainer, 1981: 68).
[28] Brandon LaBelle (2015: 16) describes *4'33"* thus: '…operating though silence, *4'33"* looks toward the audience as sound-source (shuffling feet, coughing, laughing, walking out) – individual bodies, rather than plants – underscoring listening itself as an act and audience as a musical event.'

developed intricate theories linking sound creation to chance processes as a methodology with which to deal with sound outside of the normal parameters of western classical music. Kahn (1997: 556) writes that Cage's 'ideas on sound, [are] easily the most influential among post-war arts'. Cage worked against the establishment of 'music' and sought a new music built of 'sound'. Ironically, he tried to organise the world of *sound* through *music* and, according to Kahn, was limited, sonically, by this. These limitations had to do with the execution of the work, as most of Cage's pieces were realised as performances and were rigidly confined to their corresponding score. As noted by Kahn (1997: 556):

> … when questioned from the vantage point of sound instead of music, Cage's ideas become less an occasion for uncritical celebration (as is too often the case among commentators on Cage) and his work as a whole becomes open to an entirely different set of representations … the world he wanted for music was a select one, where most of the social and ecological noise was muted and where other more proximal noises were suppressed.

Kahn (1997: 556) facilitates a sample of Cage's work, 'examining Cagean sounds at the amplified threshold of their disappearance – silence, small and barely audible sounds – and how the social, political, poetic and ecological aspects correspondingly disappear'. Kahn also suggests the relationship that exists between silence and inhibition or, put another way, self-censorship. He sees in Cage a form of self-censorship that is non-threatening, which is part of an academic discourse and comes from no threat either to life or reputation.

Following this reading, Cage uses silence as a way of silencing dissenting voices, both within himself and within the areas of sound and music that he considered problematic. According to Rainer (1981: 66), 'thousands of dancers, composers, writers and performance artists' had fallen under 'the Cagean effect', which she understood to be 'the abdication of principles for assigning importance and significance' to one's work. According to this reading, Cage applies a 'muting' of the worlds of pain and suffering that surround comfortable middle-class America.

Cage's life-long creative aim was to subjugate emotion and ego, as well as the individual, and abandon all personal taste, leaving artistic direction to chance (mostly through the oracle of the iChing). This is well articulated in his 1979 work *Empty Words*. He was commonly known not to read newspapers or watch television, as he preferred to be totally absorbed in his work. He didn't listen to recorded music and didn't even own a record player (Montague, 1985: 208).

The five years following the *Vexations* performance were symptomatic of that period's cultural tensions; America went through a period of racial conflict that culminated in the development of the civil rights movement and the growth in stature of Martin Luther King, ending with his assassination in April 4, 1968. On these eruptions in American society, Cage, remarkably, remained silent. He seems to have existed in a rarefied space above serious criticism, yet he espoused a philosophy that had at its core the words *Nichi nichi kore ko nichi* (Each day is a beautiful day) (Revill, 1992: 118). Kahn argues that Cage's 'concept of sound failed to admit a requisite sociality by which a politics and poetics of sound could be elaborated within artistic practice or daily life' (Kahn: 557).

Sound File 1: Womb sounds on enclosed CD

Silence as a concept and leitmotif in the exhibition *Practices of Listening*

My interest in silence is predicated on the divide that exists between the verb and the noun, silence and silencing. *Silence* – being the absence of sound – is sought as a physicality in the spaces between words that I have curated for the central sound of this project. This profound silence can only be found in particularly engineered environments, as represented pictorially by my visual work with anechoic chamber photographs. As such, *silencing* forms the sociopolitical substrate of my work.

The symbiosis between noise and silence is first encountered in the womb. The silent, mute sleep of the foetus is cushioned by a wall of swishing white noise and the pumping low frequency of the mother's heartbeat. For the foetus, this constant noise is a protective silence. The sounds of the womb are not unlike the sounds described by Cage in his anechoic chamber experience in 1951. In the scientifically soundproofed room, he heard 'a constant singing high tone and a throbbing low pulse' (Cage, 1961: 7). Puzzled by the sounds he was hearing and sensing that there was something wrong with the room, he asked what he was hearing and was told that 'They were the sounds made constantly by his own body – the high sound the ringing of his nervous system, the low noises his blood circulation' (Revill, 2009: 163).

In reference to Microsoft's new anechoic chamber in Washington,[29] Jacopo Prisco (2018: online) writes that:

> If you stand in it for long enough, you start to hear your heartbeat. A ringing in your ears becomes deafening. When you move, your bones make a grinding noise. Eventually you lose your balance, because the absolute lack of reverberation sabotages your spatial awareness.

This suggests that humans need a certain amount of sound to navigate or that perhaps we have lost the sophisticated echolocate abilities of other animals such as the dolphin. 'In the

[29] The world's first attempt at building a soundproof room was apparently the soundproof study of writer Thomas Carlyle in 1853:

> We are again building in Cheyne Row: a perfectly sound proof apartment this time; deaf utterly, did you even fire cannon beside it, and perfect in ventilation; such is the program, – calculated to be the envy of surrounding 'enraged musicians,' and an invaluable conquest to me henceforth, if it prosper!
> (From the Carlyle Letters Online 'We are again building' to James Marshall, September 19 1853.)

Unfortunately the venture did not prosper:

> Carlyle characterized the efforts as "totally futile." Ultimately, he declared the room to be by far the noisiest place in the entire house… Carlyle's dream of a soundless room left him with both the noisiest room in his domain and an embittering recognition that corruption thrives even at the heart of man's noblest calling: the pursuit of silence. (Prochnik.2015)

anechoic chamber, you become the sound. And this is a very disorientating experience,' says founder and president of Orfield Laboratories, Steve Orfield (Thornhill, 2012):

> How you orient yourself is through sounds you hear when you walk. In the anechoic chamber, you don't have any cues. You take away the perceptual cues that allow you to balance and maneuver. If you're in there for half an hour, you have to be in a chair.[30]

My own research into anechoic chambers led me to Dirk Baker, who builds anechoic chambers,[31] primarily for the purpose of radio wave testing. When I entered a chamber, I was struck by the beauty of the blue acoustic cone tiles in their repetitive motifs. Each tile was coated in a special blue substance to stop radio wave reflection and was tipped with a special, black anti-reflective deadener that gave them the look of blue pencils stacked together in a science fiction ice age. I have photographed and used images of these as prints, wallpapers and projections for my final exhibition. The sonic experience of being in a non-reflective, quiet space was profoundly unnerving. I wrote in my notebook: 'dead quiet – quiet of the dead … the sound of nothingness'. As much as there is a link between death and silence, the chamber also had something of the silence of madness, of the straightjacket and padded cell, which double as protection and simultaneous incarceration.

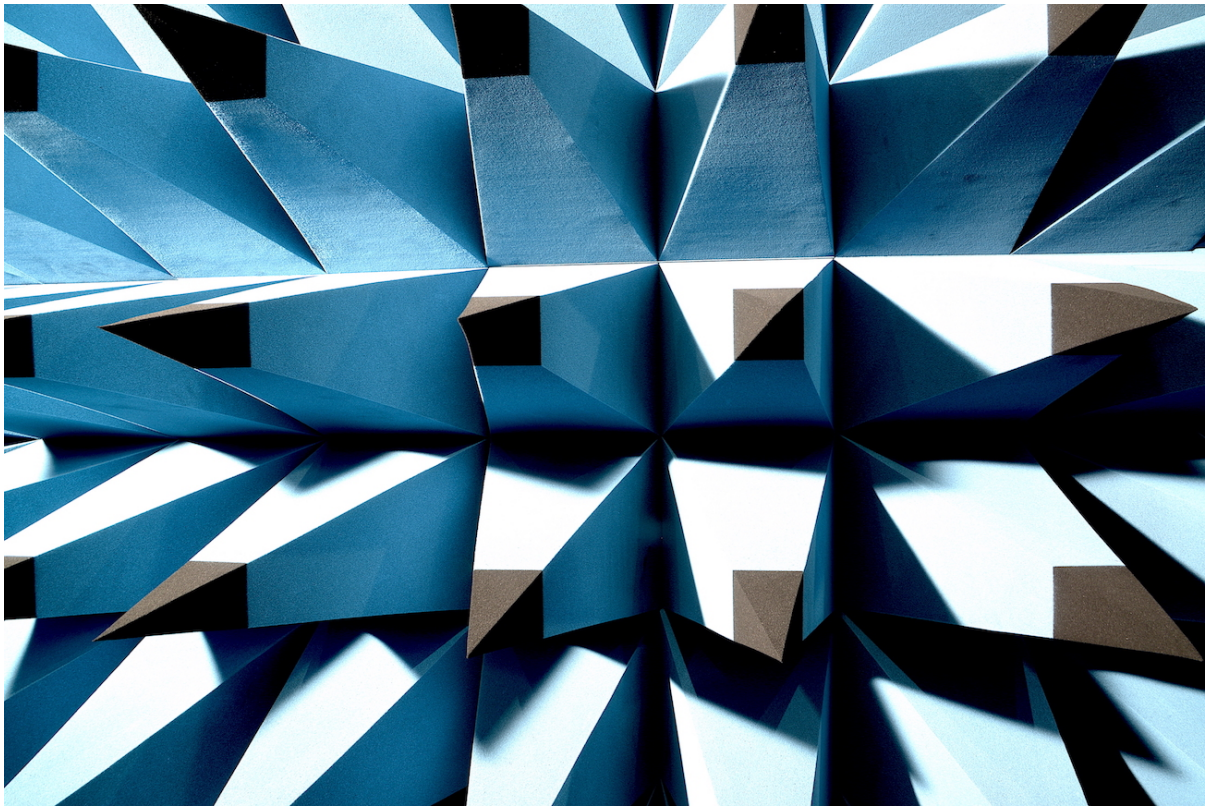


Figure 15: Acoustic tiling with tips coated in black ant-reflective deadener in the Cobham anechoic chamber at Satcom, Cape Town. (Photo: Short Silence 1, W. Swinney, 2018. Print)

[30] Orfield's chamber was the world's quietest room until Microsoft built theirs: http://www.dailymail.co.uk/sciencetech/article-2124581/The-worlds-quietest-place-chamber-Orfield-Laboratories.html

[31] Dirk Baker designs and builds anechoic chambers primarily for antenna and radio wave testing, which use the same specifics as audio chambers.

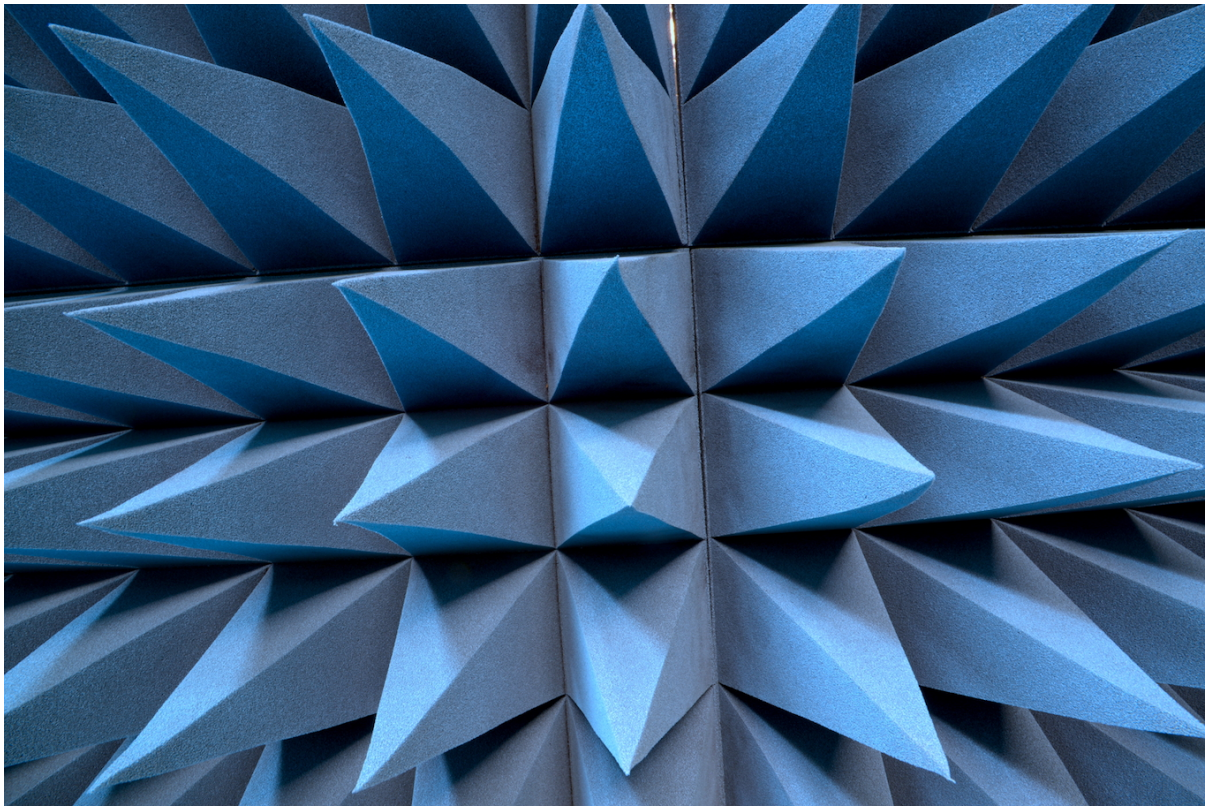


Figure 16: Acoustic tiling in the anechoic chamber at Cobham Satcom in Cape Town. (Photo: : Short Silence 2, W. Swinney, 2018. Print)

My anechoic chamber experience illustrated for me first hand that life begins and grows in a world of constant noise, and that silence is imaginary. In Cage's Buddhist approach the escape from noise is achieved not by trying to soundproof and block but by its opposite: the creation of another noise. In other words, that which creates a complimentary silence, as chanting does for the Buddhist monk. Cage's response to being irritated by the noisy arrival of early transistor radios on the beach in the early 1950s was to perform a composition that incorporated twelve such radios scored for 24 musicians. Titled *Imaginary Landscape No. 4*,[32] it was one of the first performances of electronic music.

This idea of making a noise to silence a noise influenced the video installation in my exhibition titled *Chant*. The piece – described in full later – features eight eMac computers playing slideshows of encryption screengrabs. The computers, being from the mid 1990s, had very noisy fans, which produced a noise that notated at C^2 on a keyboard. I therefore devised a chant (sound) in that key to effectively mask (silence) the noise of the machines.

[32] A performance by the DIY Space for London Free Orchestra at Radio Festival No.1, 9th July 2016 is available at https://youtu.be/yV-kWU1Z5u8?t=1m.

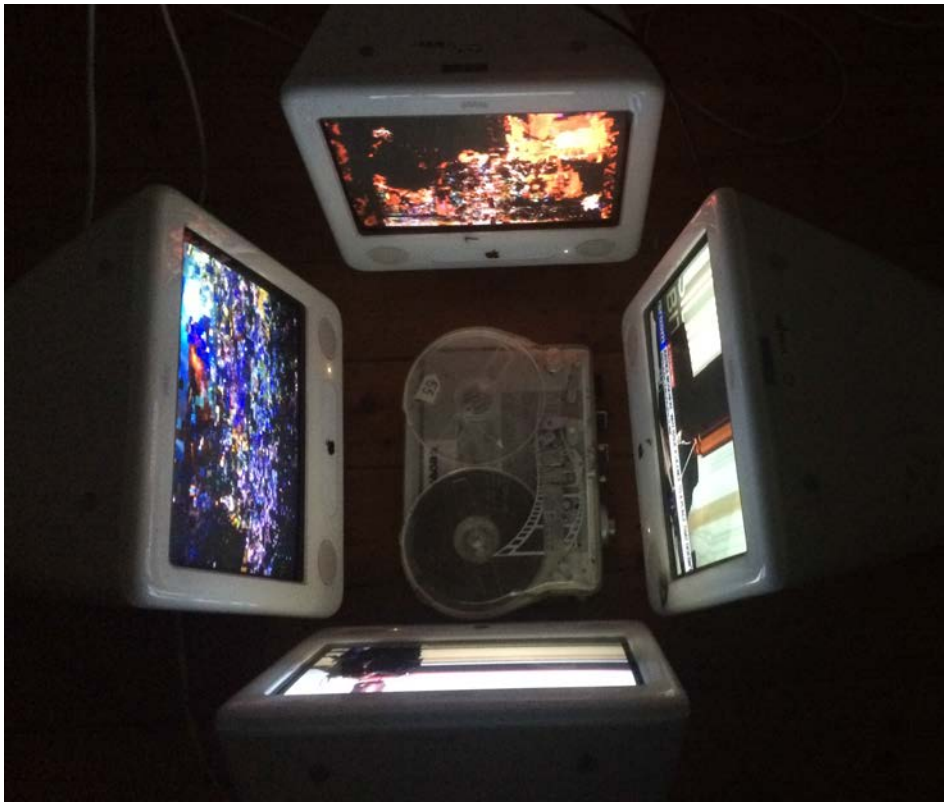


Figure 17: *Chant*, W. Swinney, 2018. Four emac computers, slide show, vintage reel to reel tape machine.

Figure 18: *Chant*, W. Swinney, *2018*. Four emac computers, slide show, vintage reel to reel tape machine

The concept of Mowitt's (RE)PERCUSSIONS

John Mowitt examines the sociopolitical significance of the *backbeat*, which forms the core of rock and roll music. He identifies the origins of the rock and roll backbeat (through Robert Palmer' (1995) *Rock and Roll: An Unruly History*) in the cultural silencing of slaves, who were forbidden to own drums or sing in their own language. The resulting use of the church floor as a bass drum and the handclap as a snare drum brought the essence of the backbeat firstly into gospel, jazz and blues, and then into rock and roll music (Mowitt, 2002: 78).[33] The synergy between this beat, African blues and Western harmony gave modern rock music its form.[34] Under the banner of Althusser's concept of 'interpellation', Mowitt analyses what I think of as the *call* in the *call and response* of African vocal music. The shout out or 'hailing' of the call to action affirms a subject's existence. 'If we stick to the letter of Althusser's text, interpellation is clearly a conspicuously sonoric event' (Mowitt, 2002: 45). Mowitt (2002: 46) continues:

> Hailing, as Althusser's example reveals, involves a situation wherein an individual becomes a subject because it misrecognises itself in a call addressed to someone specific, but formulated as if addressed to no one in particular: 'Hey, you there!'

Military marches often start with two hits on a snare drum – a 'Hey, you!' alert to the marching troops – followed by a two-beat drum roll that motivates the first movement of assembled troops. After the American Civil War, returning band members sold their instruments to freed slaves, who formed their own marching bands. This led to the formation of Dixieland bands. The trap drum kit played by one person evolved from its separate parts (bass drummer, snare drummer, tenor drummer and cymbal player) and made it possible to play smaller, sitting-down concerts. This led to the birth of the jazz ensemble and later big band orchestras. The drum kit requires more of our attention, as it is the bridge between the theory and the practice of this project.

The drum kit is the foundation of all popular beat-driven music. Even with the advent of electronic, programmed drums, the perception of hard toil and sweat is the key attraction to its success. I view the drum kit, therefore, as a 'memory machine' of slavery, which holds an almost homeopathic memory of what W. E. B. Du Bois calls 'the gift of sweat and brawn' (Du Bois, 1903: 434).[35] Following this formulation, I read the 'history of drumming' as one that is both painful – in the sense that it foregrounds the inhumanity of slavery – and emancipatory, in that the silencing of slaves was ultimately frustrated, as both music and percussive instruments further their legacy in unequivocal ways. Thus, they serve to create a continued awareness of this dark history. Dubois, in the last chapter of the *Souls of Black Folk* (1903: 3283–3288), writes of the gift of beauty that the 'sorrow songs' of black slave music are to America:

> Little of beauty has America given the world save the rude grandeur God himself stamped on her bosom; the human spirit in this new world has expressed

[33] The essence of this beat is, ironically, best illustrated in the beginning of the popular song *We Will Rock You* (1977) by English rock group Queen.

[34] West African blues, typically, does not have chord progressions but holds to the tonic or drone note in much the same way as Indian music. Artists include Ali Farka Toure from Mali and Tinariwen from Mauritania.

[35] Homeopathy is an ancient healing practice that holds that by diluting a remedy in water to the point where it disappears, a memory of the substance is held by the water and is potentised by consecutive redilutions. This is known as the memory of water. The idea here is that the memory is held, although diluted over time.

> itself in vigor and ingenuity rather than in beauty. And so, by fateful chance the Negro folk-song – the rhythmic cry of the slave – stands to-day not simply as the sole American music, but as the most beautiful expression of human experience born this side the seas. It has been neglected, it has been, and is, half despised, and above all it has been persistently mistaken and misunderstood; but notwithstanding, it still remains as the singular spiritual heritage of the nation and the greatest gift of the Negro people.

The African-influenced call and response of early gospel rap music augments this discussion in, for example, the song 'Jesus Hits Like an Atom Bomb' by The Charming Bells (1950). This is interpellation (call and response), beating, hitting and pounding all rolled together with an apt lyric.[36]

Sound File 2: 'Jesus Hits Like an Atom Bomb'. The Charming Bells (1950) on enclosed CD

The idea of 'screams, 'silences' and 'hits' in relation to the artworks 'Silence/r' and 'Repercussion'

Gutted with the Glory (1989) appeared on the album *Bigger Than Jesus*.[37] The song was my response to the assassination of Jacqueline Quin – with whom I shared a house at the time – by an apartheid hit squad three days before the Christmas of 1985. I first learned of the murder through a newspaper report, which forms the main body of the poem.[38] The violent

[36] 'Everybody's worried about the atom bomb. Nobody's worried about the day my Lord shall come. Well, he'll hit like the atom bomb when he comes.' (Song written by Lee McCollum, 1950). Listen at https://www.youtube.com/watch?v=s0xyKVJK93M&t=11s.

[37] *Bigger than Jesus* – later changed to *Beachbomb* to satisfy the appeal board – came from John Lennon's 1966 quote, reported by Maureen Cleave in the *The Evening Standard* on 4 March, 1966, that the Beatles were 'more popular than Jesus'. Apartheid South Africa responded by having its national broadcaster ban the playing of all Beatles songs (https://www.beatlesbible.com/1966/08/08/south-african-broadcasting-corporation-bans-beatles-music/). Reasons for the banning were threefold and related to the cover of the record, the lyrics printed on the inner sleeve and the actual song itself (Section 47(2) (b) of the Publications Act.)

[38] The caption beneath the accompanying gruesome photo read:

> They lie side by side in the mortuary their bodies half covered by a hospital sheet, their clothing in disarray: Jackie Quin and her coloured husband Joe. The couple were shot dead by a murder squad which burst into their home in Maseru on Thursday night. Seven other people attending a party at another house were also killed. The ANC claim Jackie Quin to be one of their members. Her grieving parents deny it. The couple's baby daughter Phoenix survived the massacre.' *Sunday Times*, 22 December 1985.

Sey (2015: 107), in a paper entitled 'Photographing a South African Form of Sudden Death', wrote:

> The caption cited above is published in the print version of the South African weekly newspaper, the *Sunday Times* (2015), so it bears something of the ideological imprint – at least, a hint of political conviction – of this particular newspaper. At the time, the newspaper considered itself an investigative bastion of left-liberal opposition to apartheid. While this may have been the case, the caption contains a raft of apartheid-era South African touchstones – or flashpoints, depending on one's ideological position. Is it necessary for readers to know, for example, that Quin's husband 'Joe' is 'coloured' – that peculiarly South African declension of racial terminology? There is certainly a 'murder squad' of uncertain origin (later proven to be members of the notorious Vlakplaas murder squad under the command of Eugene de Kock), and there is a claim by the African National Congress (ANC) – at this time (1985) still a political organisation outlawed by the apartheid government – that these murdered people 'belonged' to them. As in the first caption, mention of the orphaned infant child has most likely been included so as to draw immediate sympathy – or provide the 'human interest angle', to express some of the image's backstory in cynical journalese.

attack by Vlakplaas operatives conducted under the command of Eugene De Kock was an atrocity out of proportion to any crimes the victims had supposedly committed.[39] Quin and her partner were silenced, as were seven others at a separate location, sparing only her child. Reading through the TRC report about her murder recently, I was struck by the vivid description by de Kock – the overall commander of the hit squad – of the fight back by the young mother; how she had grabbed the silencer of the weapon in a last fatal action before she was killed. Hence the title: *Silence/r*. A device that both silenced a gunshot and concomitantly enforced the ultimate silence upon a life.

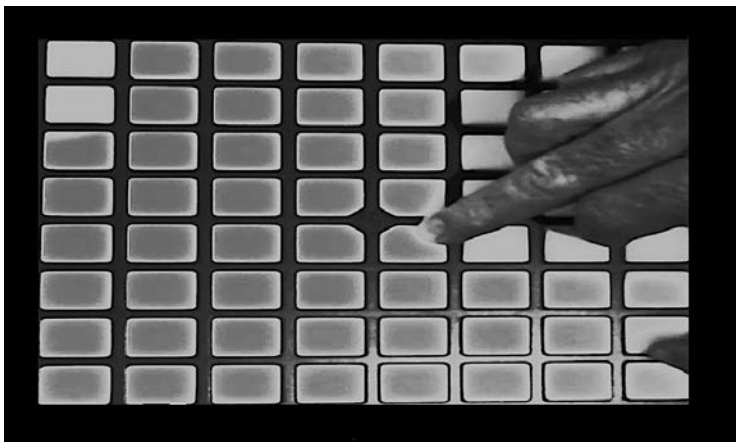


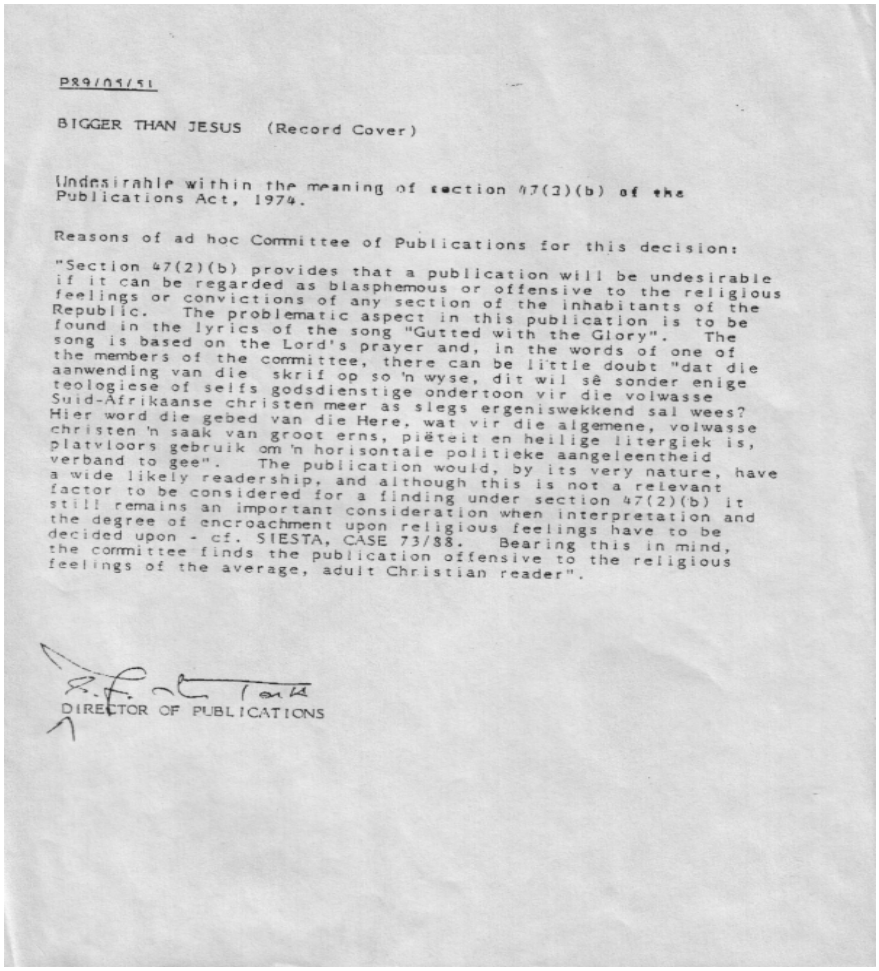
Figure 19: The 64-pad surface of a Memory Machine.

Gutted with the Glory begins with the three words 'Let us pray', taken from a church radio broadcast; these words were key to the album being banned. The lyrics comprised a cut up of the Lord's Prayer and the newspaper article in which I first read about the event. The poem was read freestyle over a driving seventeen-beat drum cycle performed in a progressive rock style. This staggered rhythm was intended to convey the movements of a dancer on an uneven floor, or the stumbling victim of a violent injury. A sampled radio announcer speaks the word *apartheid* every 17 beats.

Sound File 3: 'Gutted with the Glory', Kalahari Surfers, 1989
on enclosed CD.

Figure 20. *The Beachbomb* sticker that had to be pasted over the original title. The album was declared *Not Undesirable* after appeal. It seems that nothing was ever considered desirable – only 'undesirable' or 'not undesirable'.

[39] The farm *Vlakplaas* was the headquarters of the hit squads, originally run by Dirk Coetzee and then by Eugene de Kock: https://www.dailymaverick.co.za/article/2013-03-08-jacques-pauw-on-vlakplaas-apartheid-assassin-dirk-coetzee/. ADD TO REFS



PR9/05/51

BIGGER THAN JESUS (Record Cover)

Undesirable within the meaning of section 47(2)(b) of the Publications Act, 1974.

Reasons of ad hoc Committee of Publications for this decision:

"Section 47(2)(b) provides that a publication will be undesirable if it can be regarded as blasphemous or offensive to the religious feelings or convictions of any section of the inhabitants of the Republic. The problematic aspect in this publication is to be found in the lyrics of the song "Gutted with the Glory". The song is based on the Lord's prayer and, in the words of one of the members of the committee, there can be little doubt "dat die aanwending van die skrif op so 'n wyse, dit wil sê sonder enige teologiese of selfs godsdienstige ondertoon vir die volwasse Suid-Afrikaanse christen meer as slegs ergeniswekkend sal wees? Hier word die gebed van die Here, wat vir die algemene, volwasse christen 'n saak van groot erns, piëteit en heilige litergiek is, platvloors gebruik om 'n horisontale politieke aangeleentheid verband to gee". The publication would, by its very nature, have a wide likely readership, and although this is not a relevant factor to be considered for a finding under section 47(2)(b) it still remains an important consideration when interpretation and the degree of encroachment upon religious feelings have to be decided upon - cf. SIESTA, CASE 73/88. Bearing this in mind, the committee finds the publication offensive to the religious feelings of the average, adult Christian reader".

DIRECTOR OF PUBLICATIONS

Figure 21. The original banning order from 198

By sampling my own work and reconstituting it in today's technological forms, I have created a totally new work as an aide-memoire. My use of sound to underscore Quin's silencing metaphorically extends her scream, which, as Nadezhda Mandelstam (1970: 42) articulates, is a way of sending a message to the outside world asking for help:[40]

> I decided that it is better to scream. This pitiful sound, which sometimes, goodness knows how, reaches into the remotest prison cell, is a concentrated expression of the last vestige of human dignity. It is a man's way of leaving a trace, of telling people how he lived and died. By his screams he asserts his right to live, sends a message to the outside world demanding help and calling for resistance. If nothing else is left, one must scream. Silence is the real crime against humanity.

[40] Mandelstam was the wife of famous Soviet-era poet Osip Mandelstam, who wrote 'Stalin Epigram', a poem that criticised Stalin and contributed to the poet being committed to the Gulag, where he died. Nedazhda wrote her account of these experiences – she was banished with him – in *Hope Against Hope* (1970).

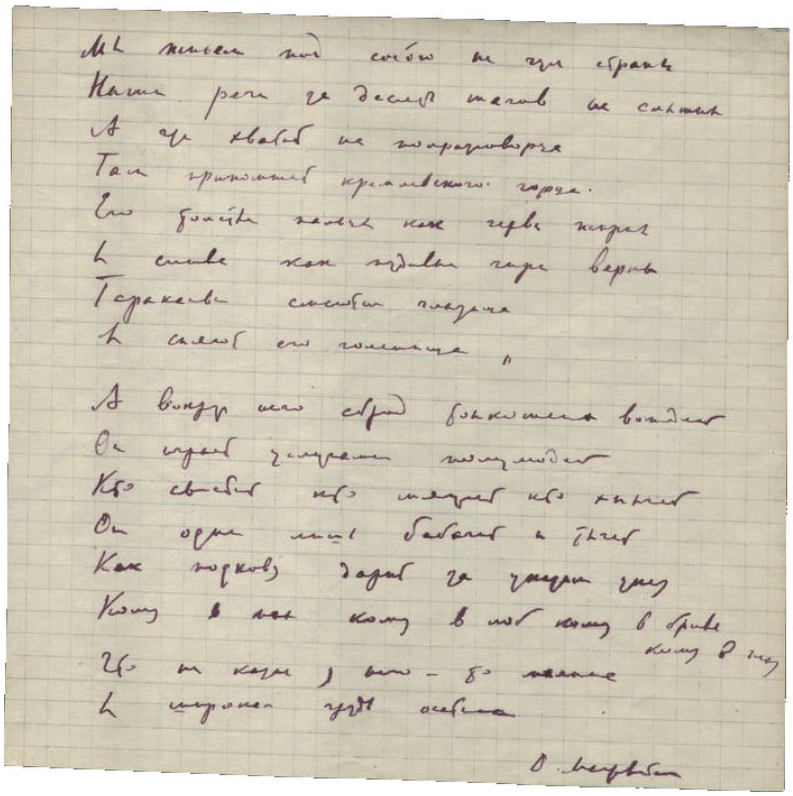


Figure 22: A signed version of Mandelstam's 1933 'Stalin Epigram', written at his questioning in prison (https://biblio.wiki/wiki/Stalin_Epigram).

The scream, therefore, mobilised as a fundamental agency and dutiful act in the face of subjection, interpellates the call 'I am here … I am a human!' This interpellative scream is also fundamental to another, later work. In 1997, I was gunned down by hijackers outside my home in Johannesburg and for days keenly felt the need to scream. I didn't … and eventually broke down crying at a traffic light some months later.

Repercussions #1 is a ready-made/found object that uses one of the boots I was wearing during the attack. I traced the bullet hole with the bullet-like nylon tip of one of my drum sticks.

I have wrestled with what Virginia MacKenny (2002) calls 'the personal reality factor' and experienced the inherent difficulties in expressing something personal and uncommunicably real. *Repercussions #1* (2018), with the boot and drumstick, came about as an intuitive gag, an inside joke or a way of seeing. It is essentially a juxtaposition – like Picasso's *Bull's Head* – a metaphorical way of telling two stories at once.[41] In her review of *Silence/Violence*, an exhibition curated by Greg Streak, MacKenny (2002: 1) writes of Ivan Grubanov's small ink drawing of Streak:

> Depicting Streak recounting his ordeal at the hands of hijackers when he had a gun inserted into his mouth and the trigger pulled, the power of the drawing lies not in any re-enactment of the drama of the event, but in the cool, almost repetitive, images. Showing Streak in his vehicle, viewed always in profile, never looking at his interlocutor, the drawings present a man trapped by his own impotency in such a situation – his life and sense of self still at risk.

[41] Picasso's 1942 *Bull's Head*, made from a bicycle saddle and handle bars, resonated with me in this way. It was a work I first saw in Paris in 1985 and has had a major influence on my way of seeing and, indeed, hearing.

Figure 23: *Repercussions #1*, W. Swinney, *2018*. Nylon-tipped drumstick showing the trajectory of the hijacker's bullet.

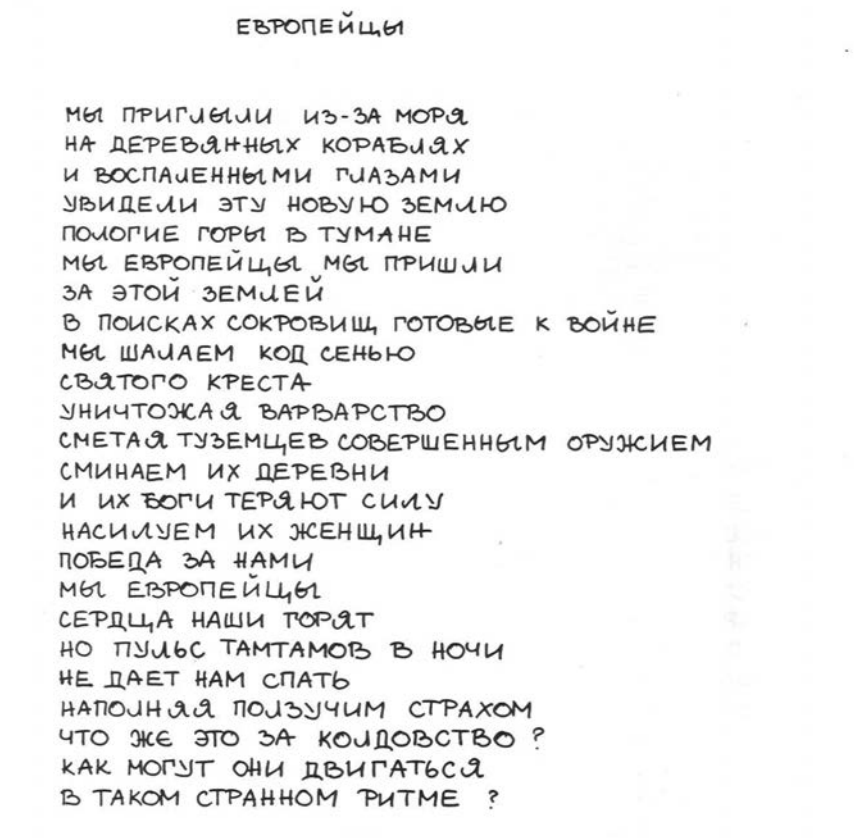
MacKenny's use of the phrase 'a man trapped by his own impotency' led me to interrogate that same impotency I felt, and still feel, when I encounter a situation of a similar nature. That particular silence has infiltrated my consciousness and may well occupy a corner of my imagination forever. A permanent state of emergency exists.

> Silence also exists as a punishment – self-punishment, in the exemplary madness of artists (Hölderlin, Artaud) who demonstrate that sanity itself may be the price of trespassing the accepted frontiers of consciousness; and, of course, in penalties (ranging from censorship and physical destruction of artworks to fines, exile, prison for the artist) meted out by 'society' for the artist's spiritual nonconformity or subversion of the group sensibility. (Sontag, 1969: 20)

The term 'hit' is used in the context of competitive achievement in the popular music environment – the notion of music as venture capitalist enterprise, with the recording company at the forefront of that economical force – in which the music charts are used as an essential marketing device. Billboard Magazine's Top 10 most popular songs vie with each other each week to see which one can achieve the number one slot. An ironic aside is Billboard Magazine's usage of the term 'number-one-with-a-bullet' to indicate a song that is rapidly rising in popularity, according to its polls, and is indicated by an icon. Most of these songs have a hook (a mnemonic phrase or sound), which when repeated over and over during heavy airplay rotation become its unique selling point.

When I was touring with my art/rock group in the Soviet Union in 1989, I was made aware of the freedom from compromise that my Russian counterparts experienced. As there were no music charts and no number one hits (apart from one or two very uninspired, state-run pop

music attempts), artistic expression was unattached to money, and appreciative audiences seemed able to endure long, difficult sound projects of challenging acoustic variation.


ЕВРОПЕЙЦЫ

МЫ ПРИПЛЫЛИ ИЗ-ЗА МОРЯ
НА ДЕРЕВЯННЫХ КОРАБЛЯХ
И ВОСПАЛЕННЫМИ ГЛАЗАМИ
УВИДЕЛИ ЭТУ НОВУЮ ЗЕМЛЮ
ПОЛОГИЕ ГОРЫ В ТУМАНЕ
МЫ ЕВРОПЕЙЦЫ МЫ ПРИШЛИ
ЗА ЭТОЙ ЗЕМЛЕЙ
В ПОИСКАХ СОКРОВИЩ ГОТОВЫЕ К ВОЙНЕ
МЫ ШАГАЕМ КОД СЕНЬЮ
СВЯТОГО КРЕСТА
УНИЧТОЖАЯ ВАРВАРСТВО
СМЕТАЯ ТУЗЕМЦЕВ СОВЕРШЕННЫМ ОРУЖИЕМ
СМИНАЕМ ИХ ДЕРЕВНИ
И ИХ БОГИ ТЕРЯЮТ СИЛУ
НАСИЛУЕМ ИХ ЖЕНЩИН
ПОБЕДА ЗА НАМИ
МЫ ЕВРОПЕЙЦЫ
СЕРДЦА НАШИ ГОРЯТ
НО ПУЛЬС ТАМТАМОВ В НОЧИ
НЕ ДАЕТ НАМ СПАТЬ
НАПОЛНЯЯ ПОДЗУЧИМ СТРАХОМ
ЧТО ЖЕ ЭТО ЗА КОЛДОВСТВО ?
КАК МОГУТ ОНИ ДВИГАТЬСЯ
В ТАКОМ СТРАННОМ РИТМЕ ?

Figure 24: Young Russians were an enthusiastic audience to play to in 1989 and wanted to understand as much as possible about the West. This is one of the slides that was projected during the song 'Europeans', translated into Russian.

'Hit', therefore, forms an important relationship with sound technology, but also serves as a vehicle through which to freely express the sociopolitical scenarios from which much of my work has evolved. The percussive hit in a sequence may produce as much silence as sound. It is accorded relevance by the duration of silence that precedes and succeeds it. A snare drum rhythm is defined as much by the silence in the aftermath of its sound as by the 'hit' itself.

The snare drum, like most percussive instruments, is sonically defined by timbre rather than pitch. The striking with a stick, or hand, on a drum skin (or velum) produces a sound with a sharp attack and a short release (aftersound). This hit incorporates the violent aspect of the verb, which substitutes the drum skin for a live skin as recipient of the hit, as in being hit, punched or beaten.

Figure 25: *Repercussions #2*, W. Swinney,*2018*. Found object/ready-made sculpture. Five used drum vellums.

An ironic scene in the documentary film *Beware of Mister Baker* (2012) depicts world famous drummer Ginger Baker hitting the film's director, Jay Bulger, with a golf club outside his farm in Tulbagh, South Africa.[42] Later in the film, Baker ascribes his own violence to years of beatings from thugs at school in working class south London. He describes his attraction to the drums as a substitute for these inherited violent tendencies.[43]

The concept of DELETION and its role in the artwork *Gasp*

A large component of my audio project is, therefore, made up of the silence of deletion. My technique is to record or download speeches, interviews and public broadcasts from the politicians and businessmen who have performed in the various hearings that the South African public has been witness to over the last 18 years. Working mainly from three hearings – the Truth and Reconciliation hearings, the Marikana Commission and the Life

[42] The blurb for the movie's listing in IMdB reads: 'Ginger Baker looks back on his musical career with Cream and Blind Faith; his introduction to Fela Kuti; his self-destructive patterns and losses of fortune; and his current life inside a fortified South African compound.'

[43] On the topic of hitting and kicking, in 2001 I wrote a track called 'Kicked By The Ball', in which I imagined the ball taking revenge for all the kickings and beatings it had received over the years. It can be heard here: https://www.youtube.com/watch?v=Ui2Rb9NXizc.

Esidemeni Commission – I have collected audio and visual media and excised the content as if operating as an apartheid-era censor. Thus, by using the mute button techniques described above, I edit out dialogue – words, texts – and leave only the breaths, the silences, the sighs and exclamations. I extract the 'silence' from their performances, and this becomes my audio palette. Where John Cage worked with acoustic silence, I have found recorded silence to be more productive to my work as a sound artist. In the introduction to *Sounds: The Ambient Humanities*, John Mowitt (2015) takes the Sartre/Lacan concept of the gaze and argues for an equivalent in the sonic field by proposing the term 'audit'. He refers to it as a 'hearing' (Mowitt, 2015: 11) and contends that 'if the audit might be said to serve as a coherent analogue to the gaze, it is because it bears the same, if not identical, relation to "signifierness".'

In their simplest form, I have arranged these silences (audits) to be played on 64-pad digital instrument interfaces. From these excisions, I have designed performable glitch-music instruments. Unlike the digital music forms that were exploited by electronic DJs of the 90s, my sound sources are all politically charged. One of the first such instruments I made was developed from the silences I cut from the testimony of Jeffrey Benzien at the TRC. He shocked the world with his live, televised demonstration of the waterboarding technique, which he had perfected. The silences in his testimony accompany visual images from the TRC broadcasts. I also captured the silences of Benzien and others to make a piece titled *Gasp* (also a Mowitt (2015) chapter title), which incorporates six white bags placed on the floor, from which the sounds of breaths and gasps can be heard. These sounds are the silences, as previously discussed, excised from speech from politicians and business people. The bags reference the bags Benzien pulled over his victim's heads during their interrogations.

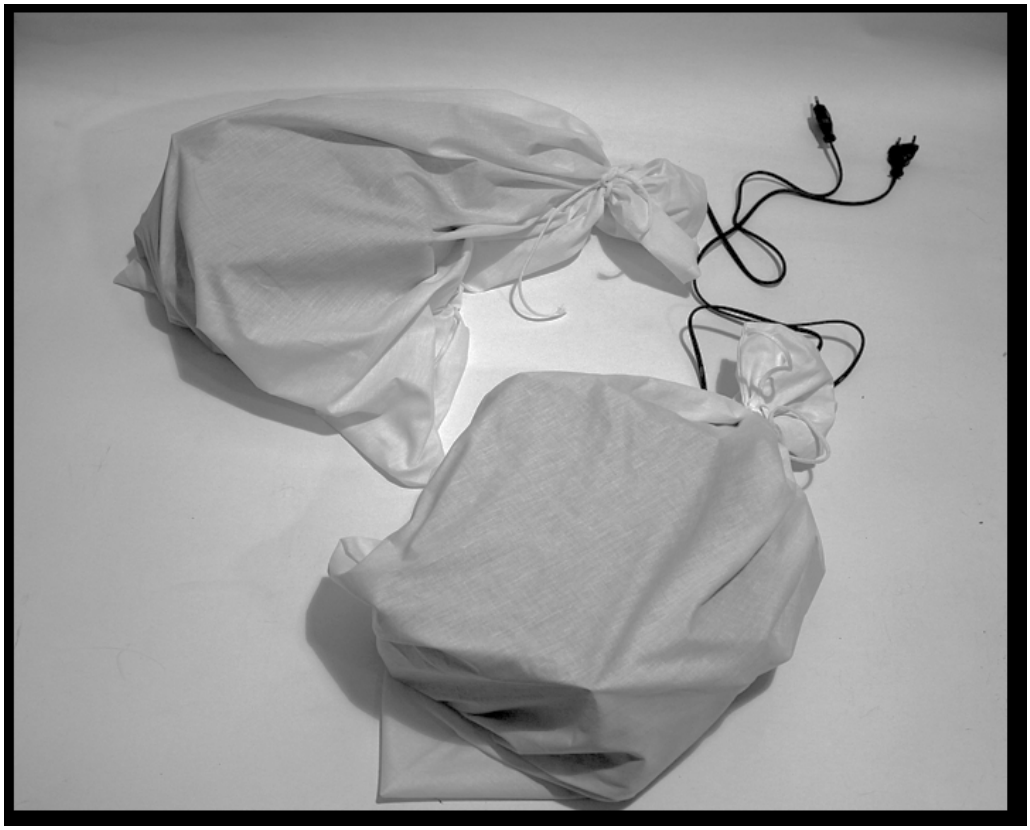


Figure 26: *Gasp*, W. Swinney, 2018. Portable sound players in cotton bags.

FULL CIRCLE

In 1985, I named the first of my four vinyl record releases *Own Affairs,* an ironic signifier to the practice of grouping individuals into homogenous, geographic or cultural groups. The record, which fell under the category 'art-rock', I attributed to a fictional musical group that I called the Kalahari Surfers, a pseudonym behind which I hid my true identity.

Figure 27: The front cover of the LP *Own Affairs*.

This act of subterfuge, through the creation of another persona, was a way of burying my identity (I was the only 'Swinney' in the phone book) and avoiding call –ups to military camps and being able to adopt some sort of critical, political stance.[44] An important aspect of my work at this time was to use other voices to replace my own. By using found voices and texts (from radio, TV and film soundtracks) and juxtaposing and cutting them up, I was able to have a voice. By muting (dubbing) my own voice, I found a new voice through others. *Own Affairs* was silenced at the pressing plant by a Nationalist Party cutting engineer, who deemed it 'political, pornographic and anti-religious'. The record would have been doomed to anonymity had it not found a sympathetic Trotskyite record company in the UK, Recommended Records, who were far left of the Red Wedge movement that dominated progressive UK politics of the 1980s. The irony is that this led to a limited fan base in East Germany, Yugoslavia and the Soviet Union at a time when these regimes were at their most repressive. The deadening fist of the South African police state is something I still sense in the silences between the songs on these records.

[44] There was a compulsory ten-year commitment to the army: two years compulsory service and another eight years of camps, which could vary in length between ten days and three weeks.

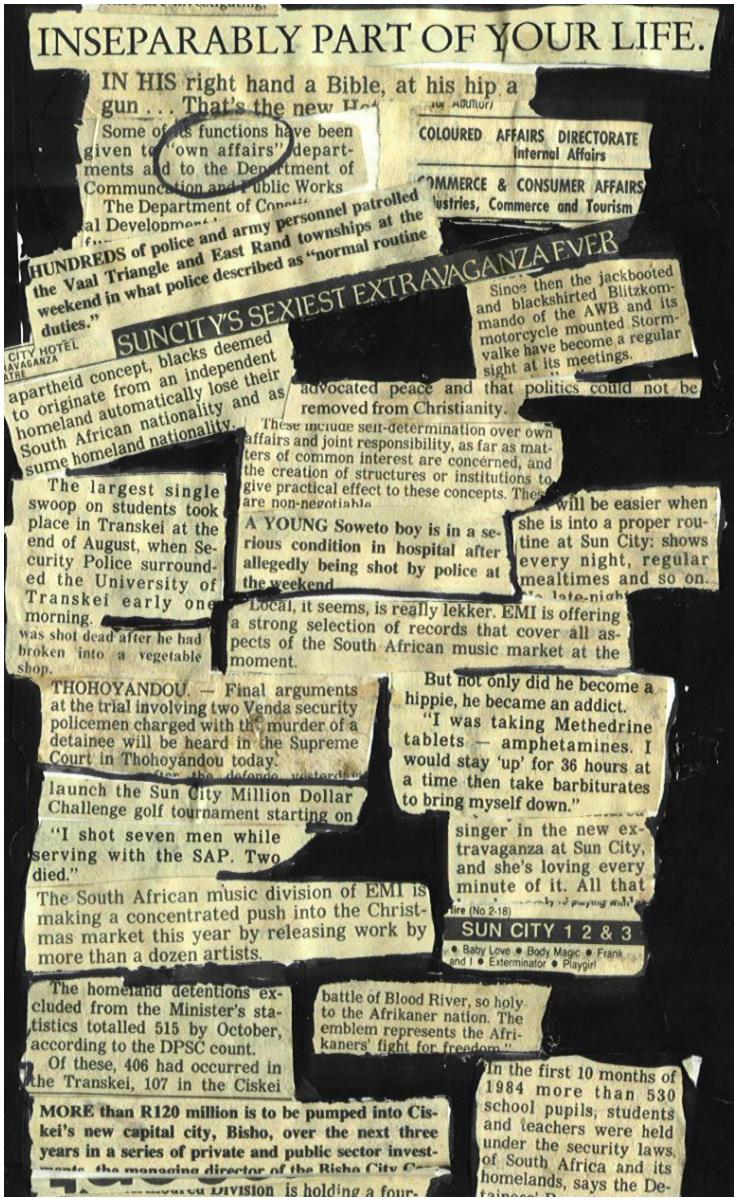


Figure 28 : Collage of newspaper articles made in 1985 for the *Own Affairs* album insert.

Having two children midway through their schooling, I applied the mute button to my own work for fear that they might hear a very sexually explicit music track I had made ten years previously. I had been asked to compile some of my early work for a compact disc (CD) release and faced a dilemma over a track that featured a field recording of a stereotypical white, male surfer-boy from Durban boasting about his sexual conquests. The usage was ironic in its context, but I knew my children were unlikely to grasp the complex nuances of irony at their age. I used the mute button and censored myself. The clean version was released and is now permanently enshrined on CD. In retrospect, I am fairly certain that this was the track the cutting engineer had balked at when he refused to press the *Own Affairs* album in 1984. In *Bigger than Jesus (Beachbomb)* I was gagged by the state and in *Own Affairs – Reissued* – I gagged myself.

THE CONCEPT OF THE MUTE BUTTON and the implications for the artwork *Gasp*

The mute button – and its opposite, the solo button – are important components in the process of recording music.[45] It is found on most modern televisions and on professional mixing consoles. It often has a press/depress function: pressing down activates and pressing again deactivates. Activating a mute button means to silence a sound or group of sounds. This applies particularly in a multi-track studio-recording situation, which allows the temporary removal of a sound until judgment can be passed on its desirability.

In a recording situation, I often need to mute a track for reasons critical to the overall aesthetic and balance of sounds. The physical act of interacting with the button has been replaced in software replicas by the less exciting action of a mouse click. Many software mixing consoles link to physical work surfaces known as 'human computer interfaces' (HCI) that still retain the function of 'punching' the buttons.[46] The mute button and volume fader are the traditional tools with which to create silence in an audio composition realised in a recording studio, i.e. not a preconceived song, but a creation that uses the recording studio as a compositional and creative instrument.

Michael E. Veal's (2007) book, *Dub: Soundscapes and Shattered Songs in Jamaican Reggae*, is one of the first in-depth academic critiques of the history of the creative forces and circumstances behind a Jamaican electronic sound revolution known as Dub.

> The fragmentation of recorded material is achieved by manipulation of the mute switch, one of the simplest devices on the mixing console. The mute switch allows an engineer to control the audible level of an instrument or group of instruments contained on one or more tracks, placing a particular track in or out of the audible mix at the press of the button. A more gradual effect is achieved by use of the fader controls, sliding levers that allow the volume of an instrument to be gradually raised or lowered. (Veal, 2007: 217).

A dub track was created, typically, when songs were remixed without the vocals so that *toasters* could improvise rap-style vocals over them.[47] These instrumental dub versions became an art form in themselves and changed the way music and recording was approached in the future.[48]

[45] The solo button, when depressed, allows one to cut out all the background music – or sound – and hear only the selected track.
[46] Digital audio work stations, known by the acronym DAWS.
[47] Toasting is a Jamaican form of rapping (a rhythmical, rhyming talk over an instrumental music track). A typical night in Skateland, a Jamaican dancehall club of the late 1970s and early 1980s, consisted of a 'selector' or DJ playing B Side 7" single dub tracks while clientele took turns rapping. Listen to 'A Dee-Jay Explosion Inna Dance Hall Style', Rounder Records HB04 (1982) and see photos from Beth Lesser's *Dancehall: The Rise of Jamaican Dancehall Culture* (2008, Soul Jazz Books). Follow the link for an example of toasting from the album, by Sister Nancy: https://www.youtube.com/watch?v=YexL5pxVgV0.
[48] Michael Veal (2007: 217) writes that 'What made dub unique in the context of pop music both in Jamaica and worldwide was the creative and unconventional use recording engineers made of their equipment … this enabled them to fashion a new musical language.'

My deployment of dub/mute

I use the mute button to excise words from speeches. I released a number of my own electronic dub tracks in the late 1990s as part of a South Africa in Dub series.[49] As a drummer/bass player, I found this form particularly useful in creating a menacing atmosphere that underscored my South African dystopian vision. The track 'Blackness and Light', from my album *One Party State* (2010), is an example of this and features longtime collaborator Lesego Rampolokeng.[50] In his insightful paper on the silencing of Lucky Dube, *When Echoes Return*, Louis Chude-Sokei (2011: 76) describes the suppressed violence in dub: 'It's swirling echoes are metaphors of loss, while the disembodied voices and gunshots mimic the sound of ghosts, the sudden dead.'

Sound File 4: 'Blackness and Light', Kalahari Surfers (feat. Lesego Rampolokeng), 2010. On enclosed CD

The synergy between the language of electronic sound manipulation and the language of totalitarianism may at first seem surprising, but both seek control over an environment; one electronic and the other social. The vocabulary of suppression, compression, resistance, attack, delay, mute, kill, sustain, release, boot, bomb, cross-over, range, gate, duck and shield are common to both. Thus, 'mute button' expresses the use of silence as both a tool of censorship and as an essential tool in the production and performance of my work.

Continuing on this theme of censorship, and reflecting on the silencing of my protest work of the 1980s, I became interested in exploring how silencing continues in South Africa in the age of digital media, in particular as it relates to political information. SABC censorship of the apartheid era, which could be as crude as using a nail to scratch out an offending music track or blacking out words in print newspapers, seems unimaginable now, in a world where no text, sound or image can ever be fully erased. Information is now rendered incoherent through overloading.

The sheer volume of hearings and commissions of enquiry with which the state seeks to expatiate its recent crimes and misdemeanors brings about a state of civic 'distractedness' and a muting of public outrage. Arguably, it is 'noise' that now 'silences'. By using glitch and encryption technologies in this body of work, I hope to comment upon this new form of silencing, as well as on the similarities between encrypted sound and image and the disinterestedness of Cage's work, his practice of indeterminateness and the removal of himself as the author. [51]

Encryption as a concept in the artworks *Rainbow Hibernation*, *Lagoon Squad* and *The Upper Level*

The accompanying visual aspect of the sonic work is derived directly from these ideas of excision and percussive interpellation as a form of violence. The images are generated from

[49] *South Africa in Dub Chapter 1* can be found here: https://kalaharisurfer.bandcamp.com/album/panga-management.
[50] As a poet, his voice was unique in that he fused South African jazz poetry of the 70s with the American beat poets' stream of consciousness. Rampolokeng was silenced by the state during the 80s and was detained for six months. 'Blackness and Light' can be heard here: https://kalaharisurfer.bandcamp.com/track/blackness-and-light.
[51] Cage's ideas on indeterminacy begin with this 'disinterestedness' which is removal of the self from the process of creating. (Cage1961:111)

various forms of encryption. Using Cage's philosophy of chance, I created images using an indeterminate methodology; grabbing random images generated by encrypted DVD movies. These are extracted using software and converted into moving video images.[52] I curated and printed these images, plundered from random films, the only criteria being that they had to be encrypted.[53] This forms a large part of the printed visual element for my final exhibition. Glitching techniques are well known in electronic music and are utilised by DJs and have been part of my sound/music work since the late 1990s.[54] Many music producers use glitching to disguise *stolen* sounds; i.e. sounds that may have copyright implications. These sounds can be hidden or muted behind glitching procedures that disguise their sampling and appropriation. I have used these sound technologies to 'encrypt' visual material – mostly taken from various hearings and commissions.[55] These interrogations, and talks about talks, have been, and continue to serve as, a form of political and social deflection and decompression of tensions in the post-apartheid landscape. The incomprehensible scramblings in these works speak to the 'disinterestedness' of these hearings, which mute civic outrage by their sheer volume.

The images below (Figures 29–31) have been realized using these techniques. Images 16, 17 and 18 (titles link to songs I have written that I feel compliment their content … or lack of content) are from randomly selected, anonymous films that have strong encryption results. I don't know the films and am not invested in their original content; what interests me is that they have built-in technologies that prohibit 'unauthorised' access to their content.[56] I have effectively overridden the authorship and made myself the new author of their content; in effect, the new creator/curator.[57]

Some of my source material falls under the category of 'orphan work', which is work such as one might find on social media or in archives that is ostensibly in copyright, but for which no formal clearance procedure is possible due to a lack of information, documentation or the impossibility of locating the author due to death, obscurity and/or the passage of time.

[52] Cage used many methods of chance to determine his compositional parameters and settled on the iChing, which he used to determine order of connections. The sounds must be freed from this enslavement: 'Or, as before, one must give up the desire to control sound, clear one's mind of music, and set about discovering means to let sounds be themselves rather than vehicles for man-made theories or expressions of human sentiments. (Cage1961:10)

[53] Most American films and TV shows are encrypted in DVD and broadcast format. South African films generally are not unless they have a large foreign budget as it is too costly.

[54] Glitch music – a genre I adopted during the late 1990s – is a form of electronic music that embraces the mistakes of the digital era. Sounds are reduced to small, broken samples, and beats and tunes are created with these seemingly hard, scratchy sounds. Kim Cascone (2000: online)

[55] I use the term 'encrypt' to refer to the scrambling of pictures and film—the visual components being of primary interest to me—to hide the content, usually to stop theft. True commercial encryption would involve a way to un-encode the material to reveal the original format but this is beyond the scope of this project.

[56] These are classic orphan works in that they are technically copyrighted images but are impossible to clear for any usage, as there is no way of determining the source of their ownership.

[57] Another example is of a photo taken and uploaded by an obscure individual that is used as part of a meme and is subsequently shared across various social media platforms.

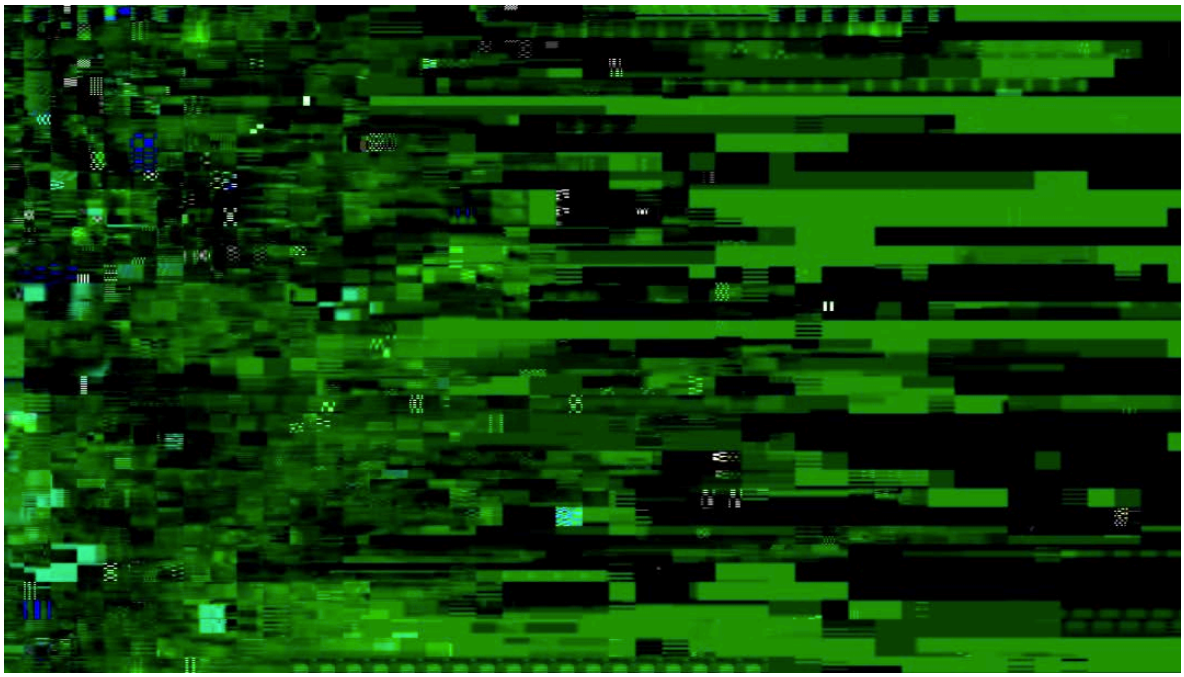


Figure 29: *Rainbow Hibernation,* W. Swinney, 2017.

Figure 30: *Lagoon Squad,* W. Swinney, 2017.

Figure 31: *The Upper Level (Do You Really Care?)* , W. Swinney, 2017.

Figure 32: *Listening to the Second Hearing 4*, W. Swinney, 2018. Print. Encrypted orphan work and a screengrab using Ebo VJ software.

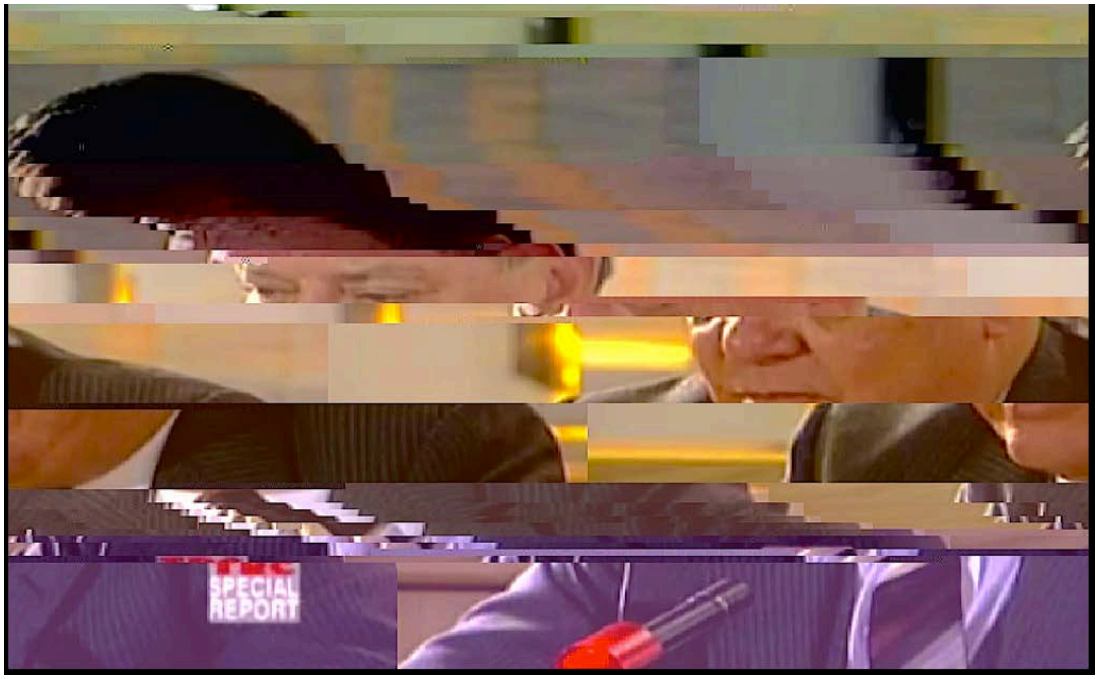


Figure 33: *Listening to the First Hearing: Special Report*, W.Swinney, 2017. An experimental glitch artwork made using Extrafile, which gives one the ability to rearrange the code in an ordinary jpeg. This is from a 1997 picture of police torturer Jeffrey Benzien.

Figure 34: *Listening to the First Hearing 1*, *W.Swinney*, 2017. Encryption from screen using Grainclouder software.

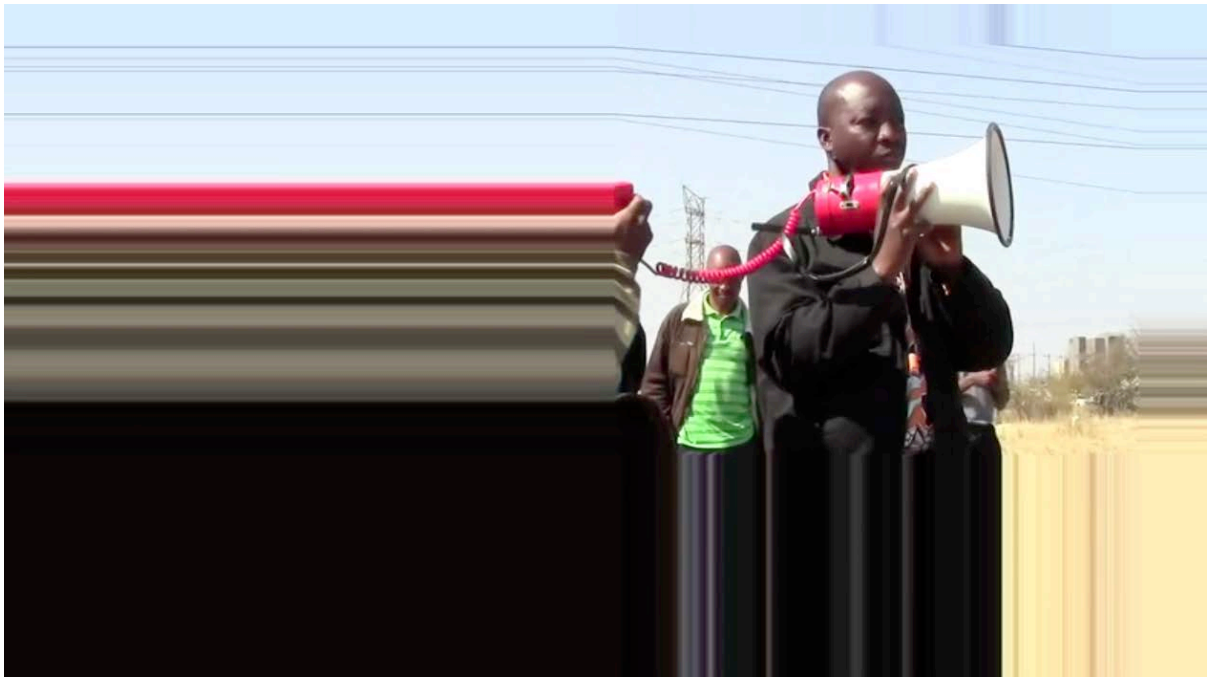


Figure 35: *Listening to the Second Hearing 5*, W.Swinney,2017. Grainclouder scramble of a scene just before the Marikana massacre took place.

Figure 36: *Silencing Unrest; Then and Now 4*, 2018. Ebosuite encryption.

Figure 37: *Listening to the Third Hearing1*. W. Swinney, 2018. Print. Ebosuite encryption from video of Life Esidemeni hearings.

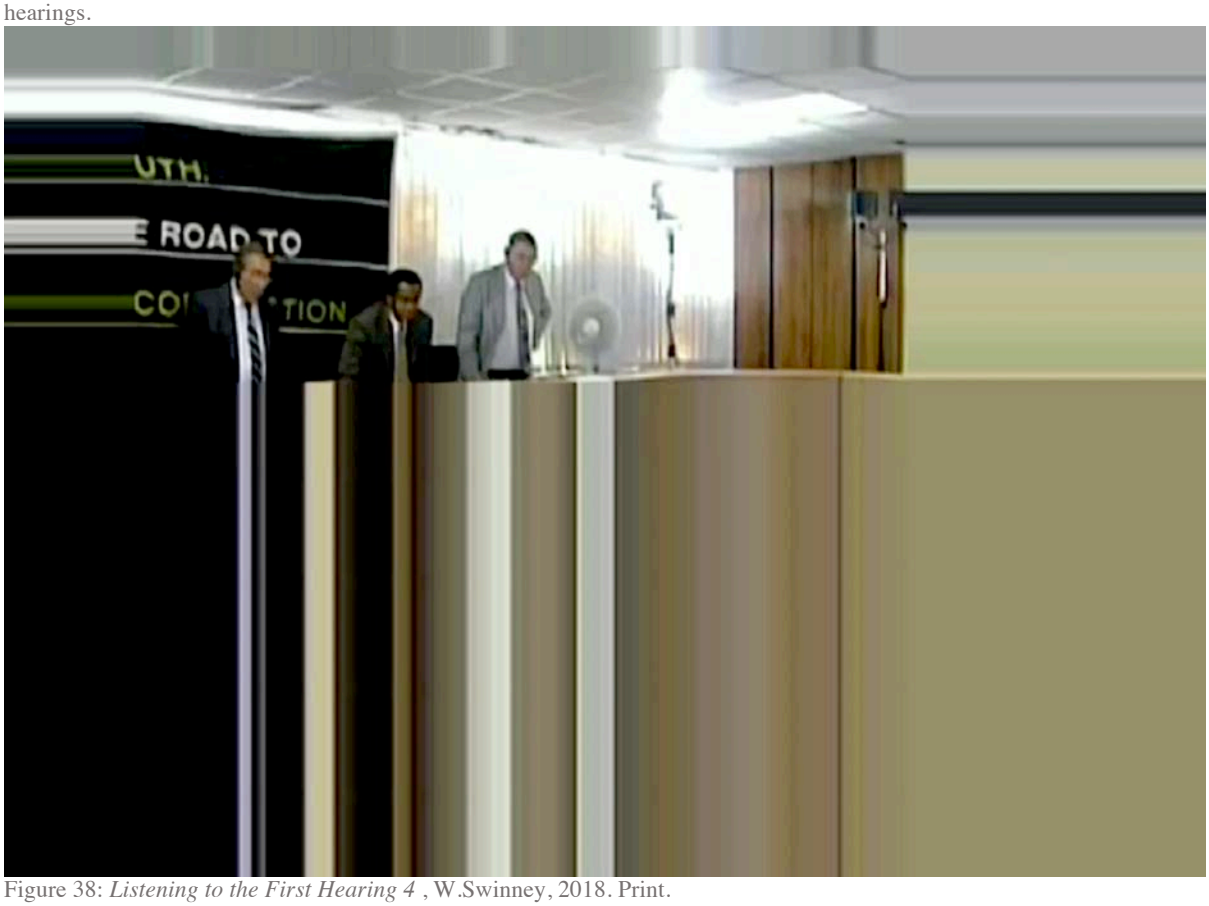


Figure 38: *Listening to the First Hearing 4* , W.Swinney, 2018. Print.

Conclusion

This body of work is about the use of sounds and silences, both as forms of social control and as resistance; it is as personal as it is political. It subverts and interrogates social controls, draws inevitably on elements of my own biography and on my body of work up until now. My fascination with Indian music, formed in the ashram environment of my adolescence, inevitably found an echo in John Cage's work. The incantatory power of chanting and silence and the tension and release of striking and stopping gave me a 'way of hearing' (to adapt John Berger's title), an awareness of the noise within silence that makes up much of the substance of this project.

At a time when the South African cultural landscape was a scorched earth of repressive legislation and bannings, the punk rock ethic had a revolutionary effect on my work, which continues into this body of work today. The focus of punk as an art/music movement was on the subversion of the recording industry as a whole. Do-it-yourself recordings, home-taping home studios, agit prop, junk ethos, piracy… all were possible due to the affordable technologies of the time, and as the digital age dawned, further democratisation of the means of production became possible. I have been fortunate to keep step with technological transitions across my career.

The technological experience of working with many forms of studio-based music have provided me with the skills to deconstruct/remix/remake the hitting, striking, beating and muting that exists as a subtext in much of today's electronic media and to employ chance and improvisatory procedures in the realisation of my visual work as well.

Looking back over 27 years, I am struck by the retrospective sense of loss: a loss of politics (Donker et al., 2017:125) and a deep sense of a combination of mourning and nostalgia. Much appears to have been lost, yet much remains the same. I have been all too aware that my project is very much about the past informing a future where the past needs to include the post-apartheid *mise-en-scène*. Making art from the political errors of the past places them into a future that, for me, is like the glitch-art ethic of what Kim Cascone (2000) calls the 'aesthetics of failure'. It is making something meaningful and new from something broken, something that could only have been achieved through a dedication to the practice and art of listening.

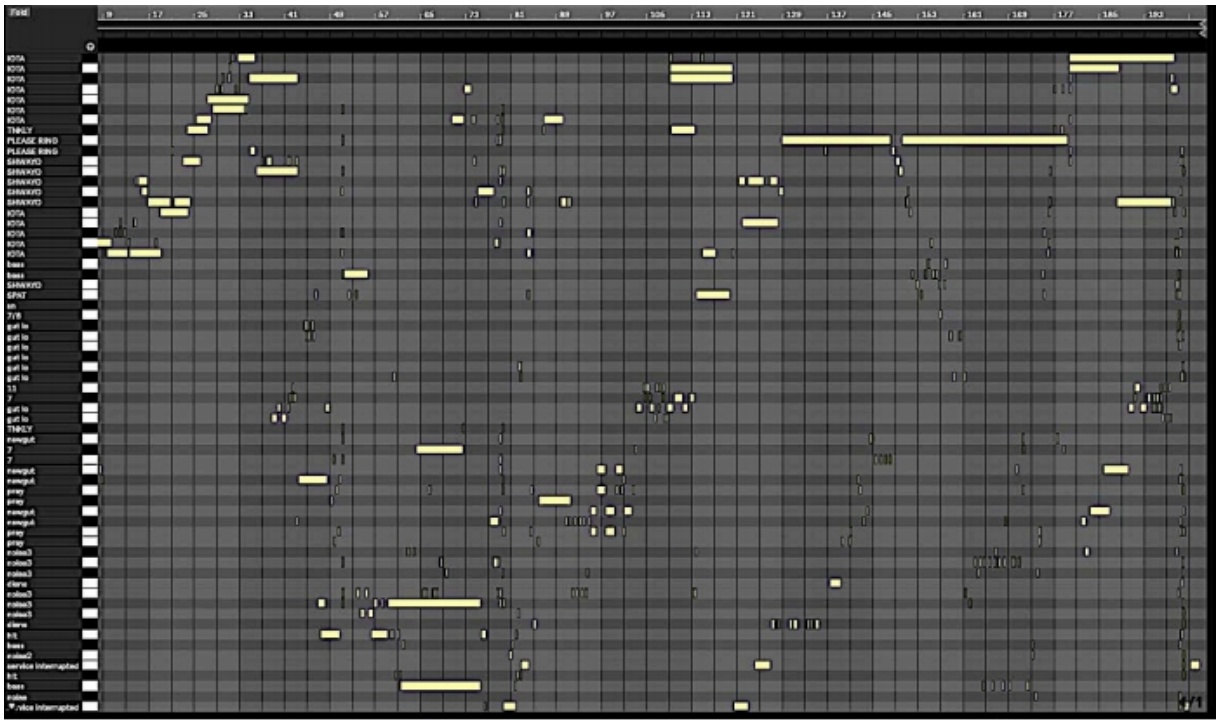
Selected Works:

1) *Chant* 2018.Three clusters of 1990s emac computers chanting 'OM' in darkness, shining encryption screen savers onto 1960s reel-to-reel tape recorders that are playing the quiet hiss of erased tape.
2) *Repercussions #1*, 2018. Readymade: boot, vinyl-tip drumstick, bullet hole.
   Repercussions #2, 2018. Readymade: multiple halo effect from five different-sized, used drum vellums.
3) *Gagging Order*, 2017. Eight audio players with recordings of curated silence (sounds cut from between speech) inside cloth bags. The bags allude to the bag Jeffrey Benzien used in his chilling TRC demonstration. This sound, along with the chant, provide the main ambience for the exhibition.

Memory Machines:

1) *Silence/r*, 2017. 64-pad audio/improvisation/performance: content from TRC relating to the Jacqui Quin murders.
2) *Koppie 1*, 2018. Audio/visual improvisation/performance: content from Marikana police camera.
3) *Koppie 2*, 2018. Audio/visual improvisation/performance: content from Marikana police camera.
4) *Esidimeni*, 2018. Audio/visual improvisation/performance: content from hearings into the Life Esidimeni deaths.
5) *Silencing Unrest Then and Now, 2018*. Audio/visual improvisation/performance: content from 1988 and 2017 civil unrest and police repercussion.

Figure 39: The front panel of *Silence/r*, a memory machine of 64 sound blocks.



Large Prints

Listening to the First Hearing: x 2
Listening to the Second Hearing: x 3
Encrypted Prints: x 8
Practicle Listening:
Short Silence x2
Long Silence x2

Videos/Projections:

Hits
Silencing Unrest: Then and Now
Memory Machine: Silence/r
Listening to the First Hearing
Listening to the Third Hearing
Benzien Gif loop
Marikana Night Walk

Figure 40: After the banning of my album: *Bigger Than Jesus,* 1990, I had this stamp made as a parody of the 'Home Taping is Killing Music' stamp prevalent on industry record sleeves at the time.

Selected Prints

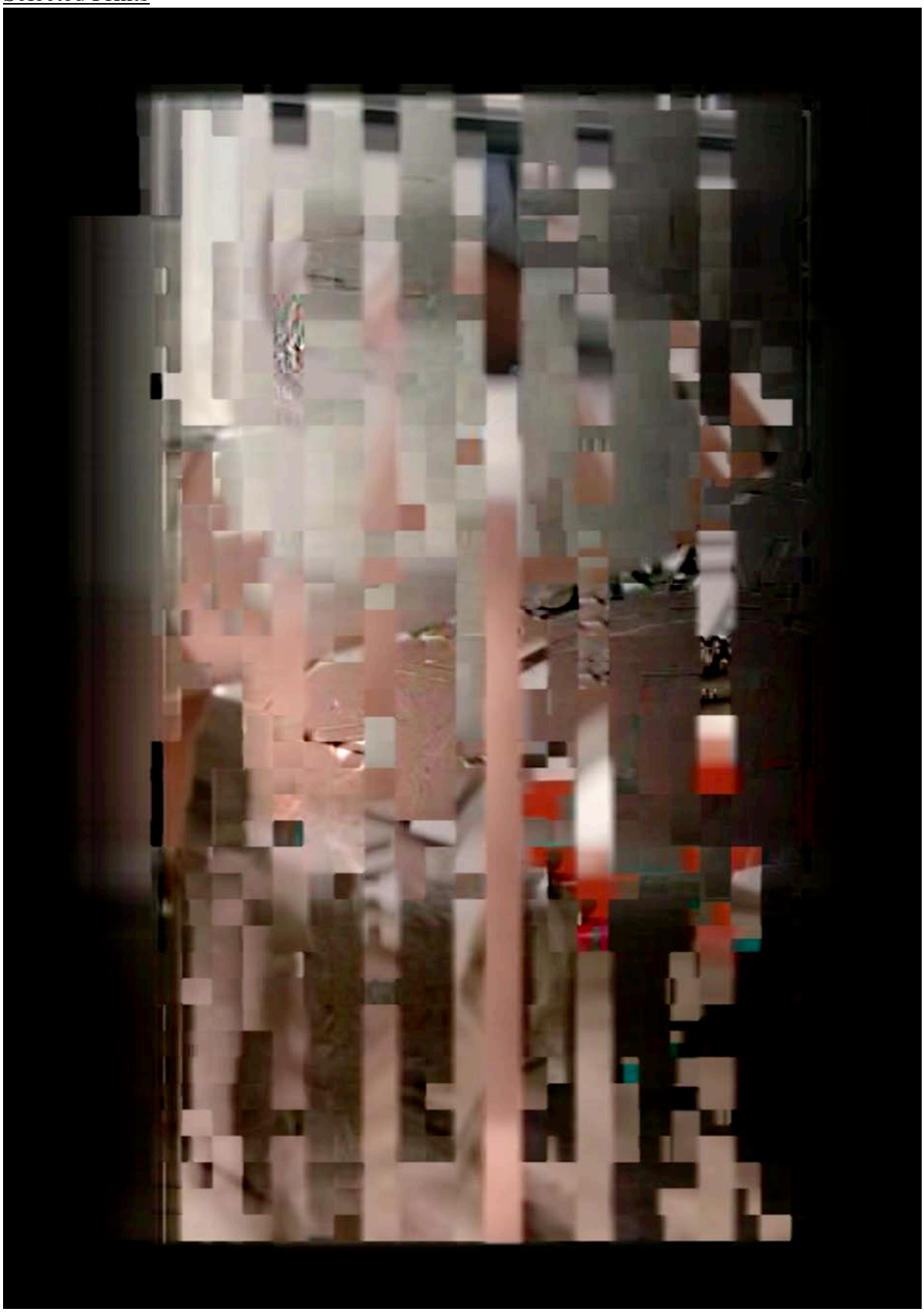


Figure 41: Constructive Ambiguity , W.Swinney, 2018. Print

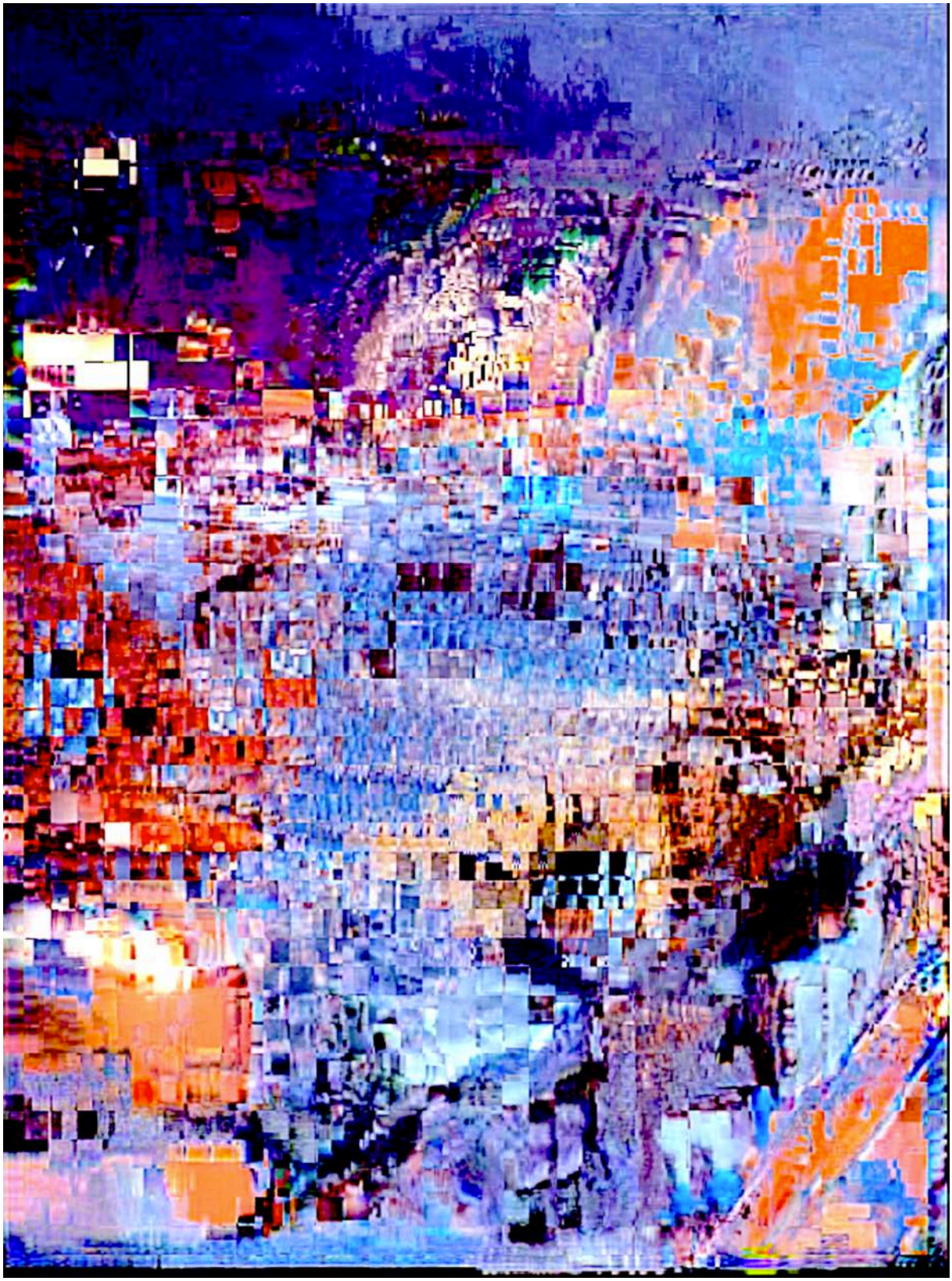


Figure 42: The Fish Effect, W. Swinney, 2018. Print

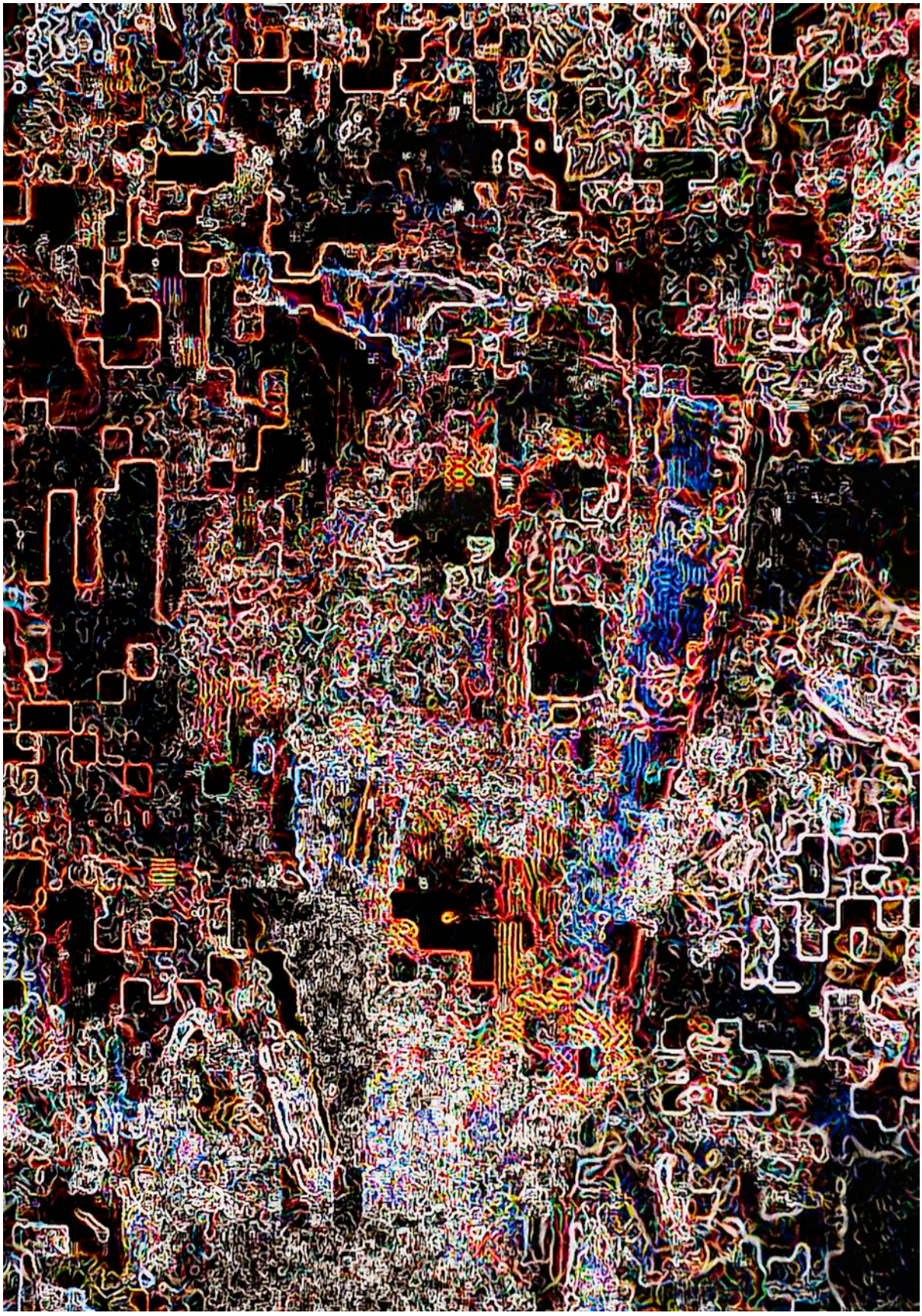


Figure 43: Disappearing Positives, W. Swinney, 2018. Print

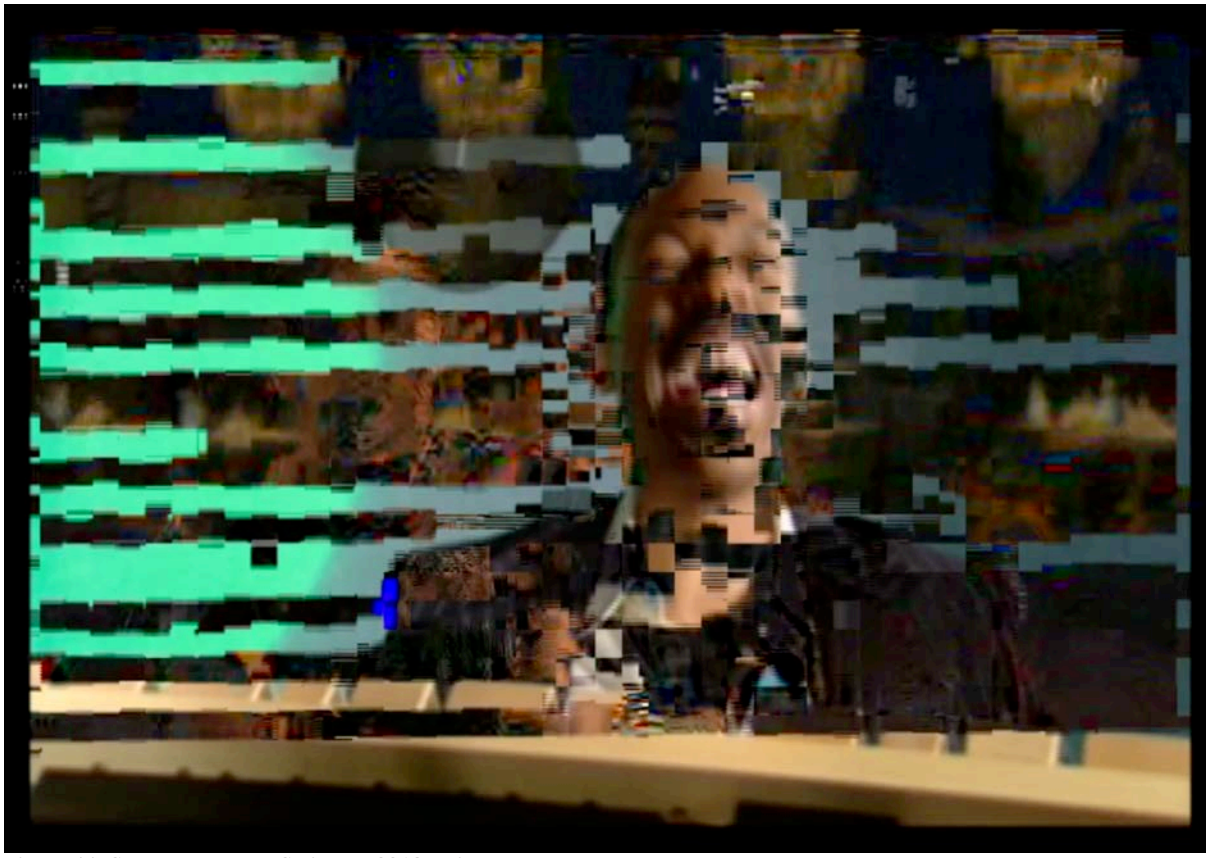


Figure 44: Sun Damage, W. Swinney, 2018. Print

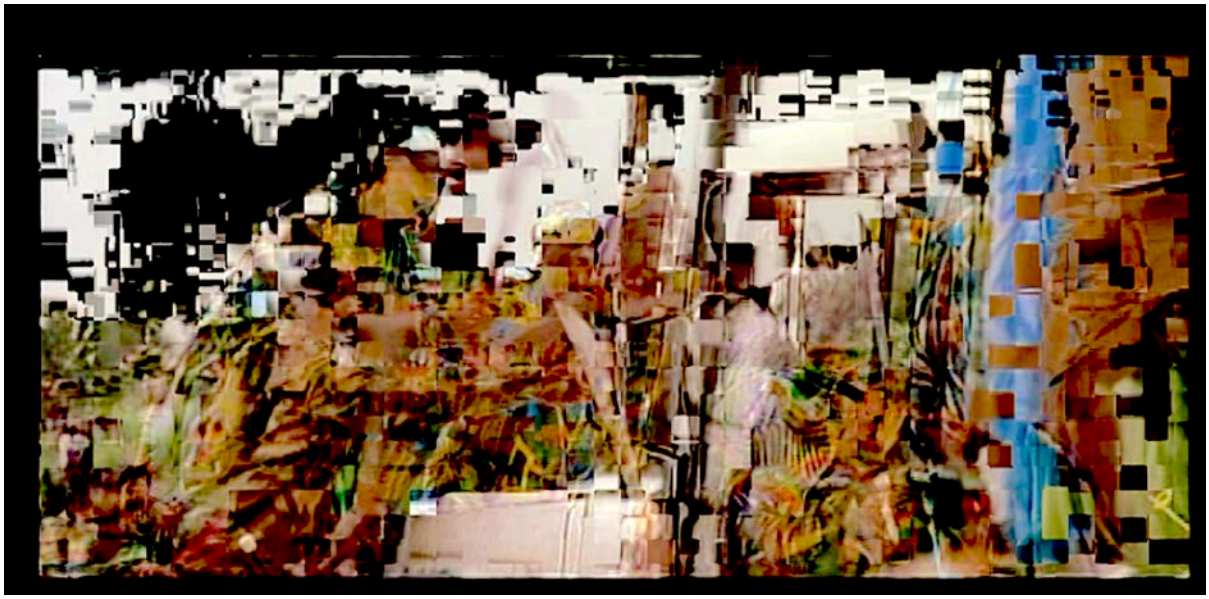


Figure 45: Stay Indoors, W. Swinney, 2018. Print

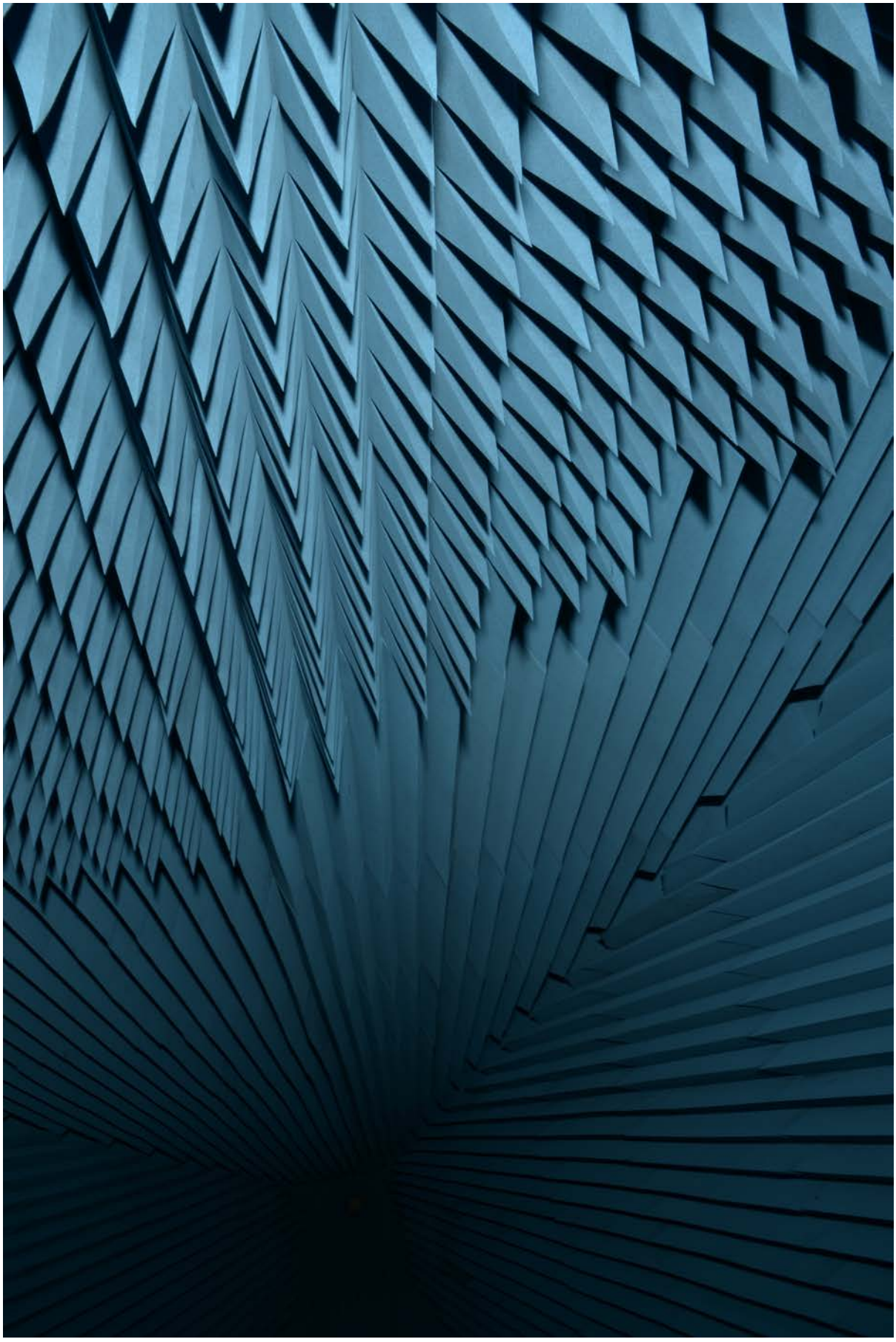


Figure 46: Long Silence 1, W. Swinney, 2018. Print

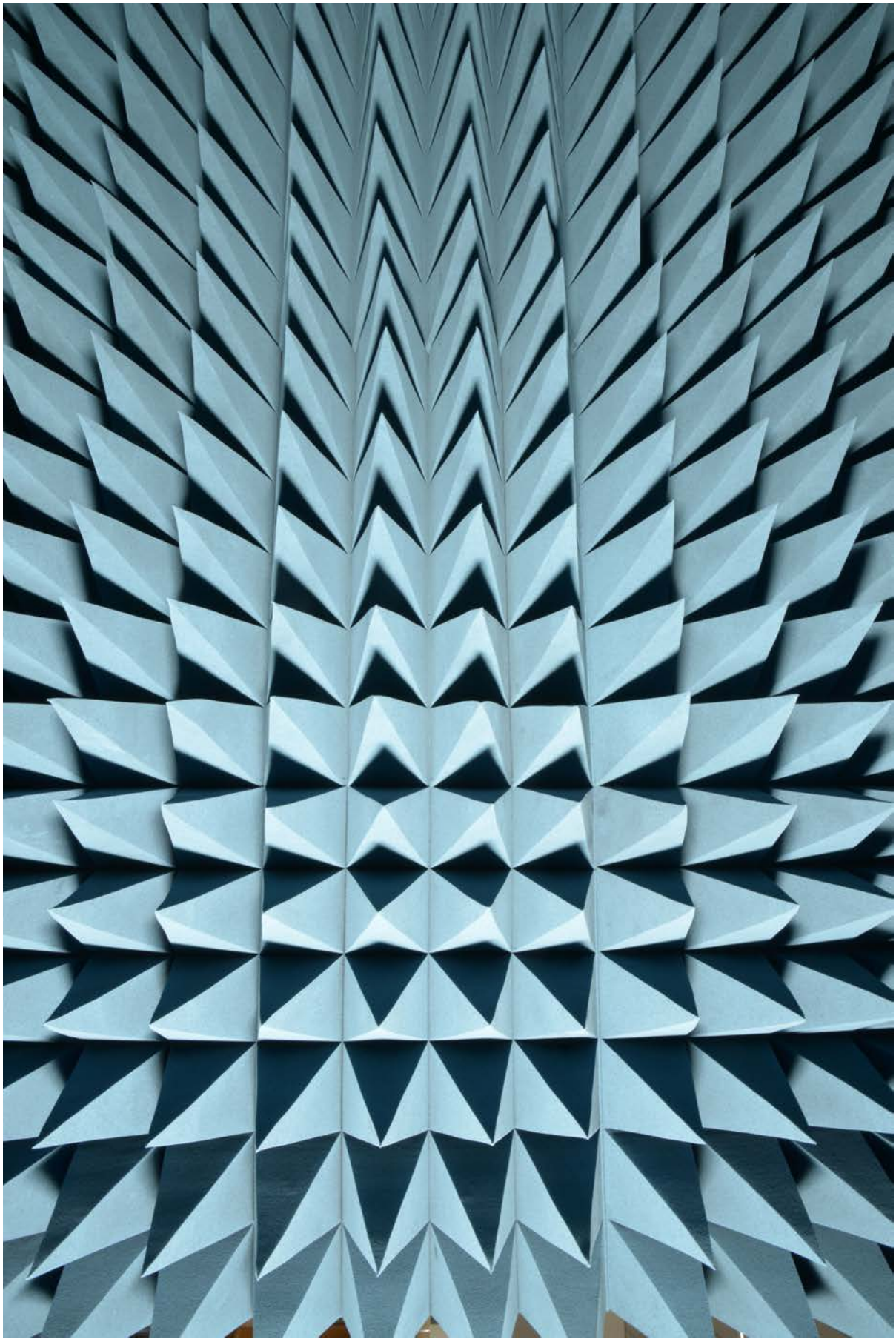


Figure 47: Long Silence 2, W. Swinney, 2018. Print

Figure 48: Listening to the Third Hearing 2. W. Swinney, 2018. Print.

Figure 49: Listening to the Third Hearing 3. W. Swinney, 2018. Print.

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‘Sit dit af’ – Johannes Kerkorrel