

# QUIETintensities

Text

Harry de Vries

The work here is a relationship without, outside, and beyond language. Objects exist as phrases; their arrangement as a grammar. The objects are echoes, reflections, light gestures - brief stabilisations of matter. After this show, the objects will melt back into their lived space. Only here, and now, do they hold their breath.

The chemistry between Jac and Bridie (which we intentionally won't distinguish from their work) is self-evident. They flow and diffuse into one another. There is a radical kind of collaboration that goes beyond collaboration here. They are not ambitious for their individual selves here nor cheering each other on. Instead, mutual support emerges in the gap where the fear of bleeding into another's practice once existed. As in any conversation their individual voices must be distinct, and yet the conversation cannot exist without either of them. They are distinct, but not separate. The objects are a conversation, thoughts expressed in making, not a reflection, documentation, or indexation of language.

When communicating and thinking become one we approach telepathy. For Ursula K. Le Guin, author of the Left Hand of Darkness, among others, this is an ability which remains latent in the human population. It must be discovered, or perhaps re-discovered, after ages of philosophical separation between our internal selves and the external world. It is perhaps Quiet Intensities which marks the beginning of this rediscovery.

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Text

George Squires

The lesson of assemblage might be that truth is found in aggregate.  
The meeting of separate knowledge, experience, appearance, into a unity.

It's not a matter of chance, but paying  
Attention, being able to catch something as it's coming through  
And just turn it over.  
Gleaning ardent moments  
On the street, in objects.  
Recognizing something in someone they never noticed themselves.

...

Bradley and Lunney's quiet intensities holds a model for sustained collaborative practice.

The artists have allowed the work to recurrently overtake itself by moving not towards finality, to what is "best", but towards what is most relevant right now. To call quiet intensities a resolution then would be wrong. This site-responsive exhibition might be better thought of as a moment when, installed in the space which catalysed their creation, the objects hold their breath. The work in quiet intensities is fragile, indiscrete, held together by dialogue and the gallery walls. The potential for meaning to aggregate and disperse, transform and disintegrate as materials do is left open.

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Compost as an action.  
Attend to the compost, be attentive to its flux:  
a continuous state of becoming.  
Things feed back on themselves.  
Latent energy is drawn out.

Schmick Contemporary acknowledges the land on which we operate as unceded and we pay our respects to past, present and emerging elders of the Eora Nation.

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