

24 hours spent together in silence
A document

Before

After

24 things I can't do without you

24 things I wanted to say to you

Before

After

24 things I can't do without you

24 things I wanted to say to you

| Alone | Together | Practice | Domestic |
|--|---|--|-------------------------------|
| | We have decided to have no pens and no paper with us. This is a little scary as I wonder what it is exactly we are going to do together.... There will be no means of relief available to us for the 24 hours. | | |
| I want to go to another environment to do this; I feel if I go elsewhere, a more neutral space, I will see this experiment as an activity, something I can commit to. Due to our financial precarity we have to do it in our shared domestic space. We are late starting because I am distracted by domestic chores. | | | |
| | I think because of having to do the task in my room, there is a sense of being unable to distinguish the task from how we live. It is not being framed in a way that allows us to think of it as different. There is already so much meaning connected to my room that it will always distract from the task of being together. | | |
| | I think I will have lots of thoughts external to the room and external to being in this situation together. I think I will want to write letters and diary entries. | | |
| | | I wonder what changes we will begin to see in ourselves in the situation...focus our attention away from something that isn't just to do with the time but rather is a task to be completed. Maybe that is going to be the best way to deal with this. | |
| | I think it will mostly be an endurance, desire to be doing something fun, to be using my body and then later I think I will be indoctrinated to its situation and the world outside wont exist anymore. I think we will need to go for walks. | | |
| | I think that task would actually be really hard for anyone as it means there is no privacy at all between us. | | |
| I think I will think a lot about time; about time in work and resent work for all the things I can't do that I've also committed to not doing now. | | | |
| | Window as a frame/world outside/us inside/we are the performance to be watched/we watch the performance outside. | | |
| | Doing this here forces us to think about the art/life divide; it forces a fluid art/life situation. | | |
| | Now I feel 'art' has become a practice of being in this house, or locally – walking, cooking – I am preoccupied with the domestic. | | |
| I will drift into a fantasy I have been trying to avoid. | | | |
| | | The task began to feel arbitrary; as we were placing rules onto each other when we are already forced to have rules anyway. | |
| | We manage to have blazing rows even when not speaking. | | |
| | | (In the home...) we have to be more distinctive. This task was doomed to fail because of the place we are in. | |
| It became such an arbitrary task – no reading, no writing. I could only think about things external to our situation and didn't feel like we were in it together; I didn't feel aware of the other. | | | |
| (I cheat and begin to read) Before reading there was nothing – not thinking about what I'm looking at – it takes an idea and puts it in such an unnatural context that the original idea is so distorted as to be lost. | | | |
| | | That doesn't mean sitting in mock meditation – that's not how we live. | |
| | We did go for a walk – some relief. | | |
| | Not framed enough as performance because too much in our own environment. If we'd have gone to a hotel we'd have been in a different mind-set – gone to do this as an activity. | | |
| I thought of when Vanessa Feltz was on celeb big brother. | | | |
| | 3. Be reflective – not only about the work we make together but also about the world around us. | | |
| | 1. Develop a shared language specific to our friendship: one built on mocking, shared sense of humour, a sense of the ridiculous about everyday things. | | |
| | 5. Be allowed to fail. | | |
| 3. A desire to be more independent based on my life being now so closely tied up with another's. A desire to claim back my own identity | | | |
| | 7. Make amazing breakfasts that are an extension of our studio time. | | |
| | 5. To share secrets and private thoughts that I would be more lost with alone. This is more one way. | | |
| 9. Explore a shared writing practice in whatever way that may look – what it means to have our own individual authorship taken away from us. | | | |
| | 6. To deal with petty daily grievances in the world via bickering with one another. To manage our lives this way. I think it enables us to not make other friendships/relationships toxic because we fight with each other instead. | | |
| | 10. The opportunity to argue about things. | | |
| 7. Move to Manchester. | | | |
| | 1. This task is already failing; silence is an impossible thing to do. There is already so much noise. | | |
| 1. I want to be alone. | | | |
| | 3. Are you hungry? I could eat. | | |
| | | 2. I want to read, this is a waste of time. | |
| 5. I like the sound of your jeans while we are walking. I never normally hear these things. | | | |
| | | 3. This is set to fail; this is a living space not a working space. We have not framed our home as performance. | |
| 6. I like looking through other people's windows and seeing what their homes are like. | | | |
| | 5. If we make this one space – domestic and performance, I will go insane. | | |
| 8. I realise how much stuff I say just for the sake of it, to fill in the gaps. | | | |
| 8. Will kill time through sleep. | | | |
| | 23. Will this ever end? | | |
| 11. I want to run away. Even recalling it's making me feel sick and I want to be alone and far away. | | | |
| 12. I will play with the dog. | | | |
| | | | 12. I will play with the dog. |

On the 27-01-16 at 15:00 to 28-01-16 15:00, Chris Green and Katheryn Owens stayed together in silence. This experiment formed part of an on-going project into how our bodies and memories archive the self and the other, as part of a larger research project concerning collaboration as a mode of existence in the everyday. It was intended to be a private performance with no audience; these notes being the only physical residual trace. However, due to our personal circumstances we are forced increasingly to work in our shared domestic environment. This brings with it an accidental audience of four other housemates, guests, and a dog. As we proceed with this research we are increasingly aware of our domestic / life / art / work merging. In bringing our practice into the home we find our collaborative partnership consists not just of the two of us, as the home shifts from being a feature of the everyday that we consider in our study of collaboration, to an active equal third member of this collaborative partnership.