

On the invitation of the Frans Masereel Centrum (Kasterlee, Belgium), six international artists created a new work, which people can acquire physically and experience *at* home – as opposite to *from* home. Deliberately offline, each individual project offers an inspiring context to rethink the connection between art, the bodily and the social, and our mental faculties. What space is left if seclusion – whether or not chosen by ourselves – is the only option?

Curator: Stijn Maes
Assistant curator: Frederic Van de Velde
Autumn-Winter 2020/2021

No more racing in circles – just pacing within lines of a rectangle

Tris Vonna-Michell

The audiotope box set *No more racing in circles – just pacing within lines of a rectangle* is a reflection on the impact of performing several narrations during a concentrated timespan over a number of years.

The publication contains four audiotapes and a liner insert with a text contribution by Jan Verwoert; together they are a selective representation and interpretation of the sound aspects in my practice. The audiotapes contain either live performance recordings or performances made in recording studios, often merging spoken narrations, instrumental improvisations and musical compositions. They capture the various approaches to my use of spoken narration as well as documenting the collaborative aspects of performing and sound composition.

Numbered edition box set: 100 copies containing four audiotapes and a liner insert; 222mm x 142mm x 20mm.

Design concept: Tris Vonna-Michell and Wilfred Wagner
Audiotope soundtracks: Tris Vonna-Michell
Mastering: Magnus Lindberg Productions, Stockholm
Audiotope duplication and label printing: Golding Replication, England
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Box fabrication and embossing: Norrmalms Kartongfabrik AB, Stockholm
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Audiotope case printing: Wilfred Wagner at Frans Masereel Centrum

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Tape 1:

Side A:

Chopin
2018
14:41

Side B:
Postscript III-V (Berlin)
2016
9:08

Liner text:

Live performance recording of *Finding Chopin* at Hamburger Kunsthalle, Hamburg, on 7 May 2009. The spoken narration recording of *Finding Chopin* from 2009 was made during the early phases of the work, which for this version, *Chopin*, has been merged with recordings of slide projections. *Finding Chopin* was performed live within a table installation, whereas *Postscript III-V (Berlin)* is a spoken narration work, performed in a recording studio (Studio Cobra, Stockholm) and merged with recordings of synchronized slide projections.

Tape 2:

Side A:
Registers
2018
14:51

Side B:
Capitol Complex
2014
09:15

last sheet is missing
2011
06:59

Liner text:

Registers intersperses spoken narrations (that I performed to camera in a recording studio), musical compositions by Jan Matthé, and field-recordings I made in Tokyo and Yokohama. The majority of the field-recordings were made in transient and consumer spaces such as underpasses, viaducts, docks, stations and shopping malls, and together with Matthé composed in an anachronistic narrative. *Capitol Complex* evolves around a manuscript set in Chandigarh, in which the protagonist, Traveller, extends his leisurely strolls to navigating the city by night in order to induce an experience of greater intensity and anxiety of its urban architecture. After his nocturnal explorations in the city's single-zone sectors he starts to grow weary and changes his course from architectural appreciation to searching for crevices and enclosures to reflect and observe. *Capitol Complex* originates from a spoken narration recording session at Studio Cobra by me, in which Martin Konie Ehrencrona responded with live instrumental improvisations. The subsequent recording was later layered with musical compositions and recordings of synchronized slide projections. A hidden track on Side B is *last sheet is missing*, which is a spoken narration work, performed at my studio in tandem with loose photographic prints.

Tape 3:

Side A:

Finding Chopin: Dans l'Essex

2014

10:50 min

Side B:

Finding Chopin: Dans l'Essex

2014

13:42 min

Liner text:

Live performance recording of *Finding Chopin: Dans l'Essex* at Tate Britain, London, on 29 November 2014. With every iteration of *Finding Chopin* (2005-2018) – idiosyncratic searching and researching, and not having a written script – there was always this sense of loss, misalignment or forgetting. Initially I had hundreds of objects, documents and photographs which belonged to this work, but gradually only a handful remained. There was a fragility to this way of performing, and with how the material components emerged, albeit temporally, for each new iteration. This recording of *Finding Chopin: Dans l'Essex* is of my last *Finding Chopin* performance, which has been split over both sides of the audiotape.

Tape 4:

Side A:

Stone-Paper-Scissors

2008

22:47

Side B:

Track 1:

Act II: should never have been about Berlin, but somehow i cant stop derailing

2009

11:06

Track 2:

Akai MPC: audio poems

2020

3:44

Track 3:

Günter Schabowski's Sheet of Paper

2011

10:04

Liner text:

Live performance recording of *Stone-Paper-Scissors* at HAU Hebbel am Ufer, Berlin, on 2 November 2008 (collaborative live performance with Nick McCarthy). Since side B consists of three separate works it is entitled *Untitled*. The first track is a live performance recording of *Act II: should never have been about Berlin, but somehow i cant stop derailing* at Cologne Kunstverein, Cologne, on 3 December 2009. *Akai MPC: audio poems*, a collaborative montage arranged on a Akai MPC sampler using speech fragments (taken from *audio poems* 2008-2016) and musical compositions by Martin Konie Ehrencrona. The last track, *Günter Schabowski's Sheet of Paper*, is a spoken narration work interspersed with found material and pulsations using a reel-to-reel tape machine at Studio Cobra.
