

Distillation of Cracks

Listening to my personal audio recording of a live performance by Frankie, I started to recollect my memories and percolate the frictions, bumps, and cracks from stimulative audios and visuals of the blue blurs. Interstitial cracks occurring during the performance lead the audience to realise a spatial unevenness and awaken our presence in a belonging sonic scape.

Cracks create the void, a negative space during the liminal time concealed in blue aula with live music and unwrought noises. A beautiful vocal that reminds a tale of sirens, a submerging tune of cello, and image of a shoreline in between the sea and the sky, hanging on to another. A fragile curtain of abstraction is let down in the aula through their harmonious correlation – certainly accompanied with unpredictable, irreversible fractures that ventilate the atmosphere and flatten this speculative balloon. Though, cracks of noises accumulate and assemble this unique performance. They make their way back through the interwoven gaps and compose an event that can't be repeated or taken back. Indeed, this exercise of mining and distilating the cracks from the audio tracks have guided me to decipher the turbulence of this particular event, and brought me a comfort within the notion of incompleteness and irregularity. Here I am sharing some stitching marks that I managed to track during and after the performance.

Crack 1. 00:00.00 (Unrecorded)

Pound!

During the intermission between screening and concert, where Thuy-Han Nguyen Chi's *Into The Violet Belly* (2022) and Frankie's vocal are synthesised, someone dropped a book on the slope in the blue aula. A narrow and spike crack broke upon the silence.

Crack 2. 02:13.70

Cough!

Sound of someone coughing in the dark. Outbreak of the other's presence across the space and now, a norm of alert or an unspoken reminder that we are in the pathological contact zone.

Crack 3. 07:32.20

Thud!

Sound of someone making distant steps on the stairs and leaving the audience. A rather disturbing interference that leads to an immediate response - thinking what made them leave and envisioning a leak in a bubble of concrete concentration.

Crack 4. 22:32.14

Clink!

Sound of a tumbling beer bottle. Clear sound of glass and floor colliding. It must be empty.



Note;

This piece is written as a witness report for an opening performance by Frankie (Franziska Aigner), performed at blue aula of de Appel as part of episode 3: Thuy-Han Nguyen-Chi – *into the earth below, the blue blur of bones* in an exhibition entitled *super feelings*. Trails of myself as the audience and an observer, bathing in a fluid way of stories that have been told, lie in this report.

일러두기

이 글은 드 아펠의 푸른 강당에서 이루어진 전시 «super feelings»의 세 번째 에피소드 'Thuy-Han Nguyen-Chi – into the earth below, the blue blur of bones'에 대한 목격자 진술서의 일환으로 작성되었음을 밝힌다.

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As a visual thinker and a researcher, she reads, writes, and observes with her interest in translated languages, unfamiliar relationships, and entangled contexts. Her focus is on the reciprocity in art and dialogues generated by the transferring and crossing between different stratum.

이미지

시각적으로 사고하는 기획자. 낯선 관계와 뒤얽힌 맥락, 번역된 언어에 관심을 가지며 읽고 쓰고 관찰한다. 서로 다른 지층의 이동과 횡단(trans/cross)으로 인해 생성되는 대화와 예술에서의 호혜성에 주목하고 있다.