

Colophon

Faculty of Invisibility: Voice

Record 1

Side A: Recorder

Side B: Whisper

Record 2

Side A: Exhibiting

Side B: Written Voice

Record 3

Side A: Imaginary Audience

Side B: Double

Iaspis Open House 2012

To make this recording means to respond to the demand to become citable. To reappear with the same gesture over and over again. In short: To exhibit.

We characterize the moment in which a work is released and turns outwards as a moment of uncertainty in *Reader's Voice*, a very short text written for Katja Gretzinger's publication *Blind Spot* (forthcoming), printed in the publication's sleeve. In this case of a colophon it is different: it is not about releasing a work into its uncertain activity, it is just about listing those things we can be sure of. It is also about acknowledging and looking back. It's like writing on the safe side.

In fact we enjoy writing colophons. We enjoy it so much that an imbalance may occur between the lengthy listing on this paper and the short and fragmented voices on the records on the other hand.

Since its foundation during *The Speech* in 2006 it was said that the Faculty would hold meetings, but would not appear in public, while it would issue excerpts from its correspondances. The demand to exhibit has always been difficult for us to handle. We either turned this demand into a motive that drove us to find different modes of appearing, like in the letter series *The Invitation*. Or we ran into problems.

With this recording we tried to draw on fragments of the voice that have occurred in previous works of the Faculty. Moments in which the act of coming to speech, of becoming public were important to us. Works in which through our conversations and experiences different figures of speech became prominent.

We assume that the apparatus that makes our articulations binding and recognizable is closely linked to the institution. To its arrangements of gaining validity, attempting transparency and assuring accountability for all its acts.

With *Voice* we hope to produce a citeable figure that we can send out to substitute us when there is merely the demand to represent oneself in an exhibition space. With *Voice* we'd like to also produce a citeable figure, a double, that we can send ahead when we do not want to appear with our own voice. A whisper that runs ahead like a scout. An exhibiting voice, that stresses in speaking still a light that originates from the institution, that occurs along the lines of bureaucratic acts and texts. And that still accompanies the articulations that appear within it. It could be the apparatus, the setting, the regime in which we speak that we'd like to illuminate with placing this recording.

Written *Voice* assembles our thoughts on the institution, that derived in 2009 and 2010 throughout different productions, such as *Dark Light* and *Public Voice* as well as our collaboration with Darren Rhymes on the place of the spokesperson. It also includes excerpts of Konstnarsnamnden's brochure *Konstnärernas inkomster ur ett jämställdhetsperspektiv – Ekonomi, arbete och familjeliv* by Marita Flisbäck. And it picks things from here and there: Previous Department of Reading sessions and publications in particular (such as *Insert Echoing*, *Disassembling Voice*, and others)

The track *Imaginary Audience* again derives nearly literally from the public conversation *Vom Glück des Publikums* (the bliss of the audience), a part of *Tischgesellschaften*, which was hosted by the Faculty of Invisibility on October 1st 2011. In it, someone said: I did like that moment when we came in congruence with this imagined audience. All of a sudden we were here, we are the imagined listener.

The tracks *Recorder* and *Double* draw on the meetings with Tanja Widmann in *If one could make one's coming to speech a gift*, a meeting by the Faculty of Invisibility at Flutgraben e.V. between September 18th and October 1st. She initiated to use the recorder as an active player that makes another relation to time available.

Still no text came with as much surprise as the endlessly quoted *The Work of Art in the Age of Mechanical Reproduction* by Walter Benjamin (1936). Though we took a lot from it, it is still there in its inexhaustible entirety. Again some fragments from Franz Kafka's Diaries written in 1911 slipped into the text.

There are two things left to do to make this list complete: To thank EMS, Elektronmusikstudion, for their support in our difficult production *Listening* and their generosity.

And of course to thank Iaspis for granting us the time to get to our senses, to go to difficult moments in our work and collaboration and giving us the space which it takes to confront them.

But beyond thanking the institution, we'd like to thank the people within it, Lisa Rosendahl and Suzi Ersahin in particular. As well as our colleagues we came to meet while being here.