

# TENNIS CAT

## JACOBA BRUNEEL IN CONVERSATION WITH TORI WRÅNES

Anybody invited to realize a project in 1646 is asked to engage in conversation with a previously unknown correspondent.

This conversation takes place via e-mail and stretches through the whole period during which the artists develop their initial idea into final results. 1646 invites the correspondent at the other end of this contact to figure his/her way through this actual process.

In trying to picture what result the artists' work is going to, such exchange can become a reflection on the amount of otherwise untraceable choices of the moment which make up to the artists' practice.

This issue is part of the exhibition by Tori Wrånes, *Tennis Cat*, October 30 2015 in 1646.

This artist  
Tori Wrånes

This correspondent  
Jacoba Bruneel

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# 1646.

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SEPTEMBER 30: Jacoba Bruneel [JB] to Tori Wrånes [TW]

Dear Tori  
How wonderful to virtually meet you!

I hope all is well and you're enjoying the sunny transition into Autumn. I've just had a quick look at the 1646 website and was instantly intrigued by the title of your exhibition, Tennis Cat. Can you tell me a little about what that phrase alludes to and how it will connect with the work in the exhibition?

Looking forward to hearing from you  
Jacoba X

OCT 14: TW - JB

Dear Jacoba.  
Nice to meet you too.

And yes, the transition is beautiful.  
It reminds me of moose hunting though ... It is the time of the year, when I as a kid was joining the moose hunting team, because my mum comes from this farm in the inland. I remember walking in the middle of all those colours in such a fresh autumn air.

Sometimes I have problems with the words autumn and spring (or I keep mixing them up, even though I know it gets green after Christmas, and rainy after summer, but it feels like some sort of beige middle thing between the very bright summer and cold winter), I guess that is kind of TENNIS CAT (if the title had managed to go with a poster with a dog on it).

Hm... I guess, I kind of like the music of the words tennis and cat together. It has some sort of swing that I enjoy.  
I like that sport is related to art, and I think autumn and spring represents two differences, as in work and holiday, or winner and loser. (I would always support the loser, but as I write this I start to think about how much the winner also needs to be supported, or be seen, we do not know what is the case of any of these people or animal or plants that are competing. And what they compete about... ugh... I am not sure if it is interesting to talk about a winner and a loser).  
Tennis is something that goes back and forth, from one side to the other. So I guess I am interested in this movement between two contradictions, two extremes. Both physical and psychological.

I think the word cat is a little frightening to people (at least less than the word art).

When I think of the cat, I guess it is a very usual animal, and it is kind of generous. Most people are not threatened by cats. The cat does suck up, and is always itself, it does not pretend or try to emulate you like that dog does?

Hahaha ... or is it just something I am imagining..? The cat has two eyes, two tennis balls.  
The tennis ball is a circle, in a way it circles around itself and back and forth. It creates different loops. Tennis and cat have no link to each other except from the one we make in the title ...

I guess I like to connect things that not necessarily have a natural link.

It might be a very amoebic show ...

Trixx

Tori

OCT 21: JB - TW

Hi Tori

I really like the idea of an amoebic show, a spontaneous flow between different works and thoughts, and of making links between things that at first sight seem completely unrelated.

You say you are interested in both the physical and psychological movement between extremes. Is this physical element something you hope to evoke in the exhibition?

Will you encourage the visitors to interact with your work in a way that goes beyond the traditional just "looking" at art?

Jacoba X

OCT 27: TW - JB

Dear Jacoba!

You're right!

We are carpeting all day, and I am sorry you are in a line of unanswered emails :)

Things are moving forward, and I guess it is good that TIME is catching up, otherwise I could have developed and developed all the way to Christmas.

The weather here in Den Haag was fantastic yesterday. We ate lunch in the sun before we went back to the blue cave/TENNISCAT.

You ask me if I want to encourage the visitors to interact with my work in a way that goes beyond the traditional just looking at art ...

My main goal in all my work is to encourage people to be themselves. I guess I also just do things that I like myself - or experience or are interesting ... Of course sometimes the project fails ... but the starting point comes out of a personal passion, curiosity or instinct.

I guess I am not so interested if things are called art or not. But that is pretty difficult to avoid when you do an exhibition inside a gallery. Sometimes I feel all these definitions just close spaces instead of opening up.

For TENNISCAT I made a lot of "paintings/sculptures" in New York, where I had to be silent, cause the person working next to me was very sensitive to sound - I was making masks out of silicon and foam and I started to put the leftover material on plates. Then suddenly it felt so rhythmic where I placed the material on the plate and each color - I guess that is when I started to compose.

It felt like a natural substitute for singing.

It feels like a very instinctive and primal trance. I have really been enjoying it ... I love to see material expand and melt into each other. It is so physical. It is so much about rhythm and relationships between the sounds/colours ... materials ...

I have always experienced form as sound and sound as colors and shapes.

I guess in my performance work I draw with sound. Like having a choir on bikes ... Or as when I was performing in Venice, when I was wearing a speaker in my braid swinging my head around to create spiral drones while singing ... The sound is thrown out in space and reach the audience individually at different times.

I guess it is still an amoebic process - a lot comes alive in the process. I look forward to get the carpet done - get an overview to see what needs to stay and opposite.

Are you coming to the opening? Look forward to meet you.

All The best Tori

PS: I am fighting with autocorrect!

OCT 28: JB - TW

Hiya Tori!

Oh wow, I can imagine you are very busy! How wonderful that you can go out and charge in the sun. London has been cold and grey. I'm so sorry I won't be able to make it to the opening as I'm stuck across the Channel. I do hope to make it to The Hague soon as there seem to be so many wonderful artist spaces that I've so far only explored through interviews.

Is the construction of the cave an attempt to break open the gallery and the constraints of "art" which you mentioned? Do you always try and create your own space for your work?

Wishing you the very best with the blue cave!

Jacoba X

DEC 4: TW - JB

Dear Jacoba,  
My brain got occupied.

I just got back to Den Haag on Wednesday to do a performance today.  
I had a good feeling entering the space again.  
As if I want to dip in and disappear in the blue cave again.

I asked the gallery if I could have 'fakkelen'... hm ... torches they're called in English.  
It would be a great drama together with the carpet ... (I like to bring stuff from the outside in and vice versa)

But it was not so popular :)

Instead we are working with some lighting ... and I brought my two friends Jan Erik Mikalsen who plays the saw, and Hanne Kolstø who is a singer.  
I love to travel with them. They are pretty loose and handy.

About the show ... you asked about the construction of the cave...  
I think you are right.  
It is about making a new space, that is something else..? hm ...  
I guess it is about being surrounded by something ... it becomes quite massive.  
As if there are new rules to this space, that is not yet defined, and that leaves a lot of openness?

Since I am not interested in writing perfect I might give you a challenge in reading this. That's good :)

Coming back to the space reminded me of the good times with Clara, Nico, Floris, Johan, and my assistant Gustav those two weeks early in October?? I am totally mixing the dates...  
Me and Gustav slept in the gallery and when the rest arrived we had breakfast.  
And while some were carpeting I had made this islands of materials working on the sculptures, or sounds ... I love when people work hard. And I'm especially grateful when someone offers their time for your thoughts .  
Most of the days we worked until 11pm ... until they went home ...  
I like when people think you are into something.  
It is easier to go for things that are not quite decided in the brain. And suddenly it becomes something energized.

So about the show ... sometimes it is easier to think about it afterwards...but I don't like talking too much about it ... but some facts maybe...

There is sound in two spots in the show, or there are several ... but two places are obvious.  
One speaker coming up from the floor in the first room, and one speaker coming down from the ceiling in the second room. I recorded the sound on the day of the opening. I kind of knew what I wanted then, because

things got installed and placed.  
I sing in something I call troll language, no words.  
Just about rhythm and color ... about improvisation, like a translation of an abstract sculpture..?

I think there is so much hierarchy in language, It bothers me sometimes ... even writing about the work with words etc ... and in English. There are so many different ways to communicate that I find equal to using words ... The troll language is accessible to all. It is about a generous language accessible to everyone in any condition, and origin.

I needed to wait with the sound to see what was tempting or needed ... In the end I felt it was a good echo having the duality represented in the sound as well ... It comes from underneath and above, from two different rooms. It has this split-brain feeling, or this personal double, or schizophrenia feeling of the cat and the dog at the same time.

I bought the speakers with Gustav, when I did a performance in Bangladesh, Dhaka.

The speakers were used in outdoor parks to play prayers. I found it very beautiful and strong. I liked the idea of traveling with the speakers, and with all respect singing in my own language, troll language, out of them ... (which is open to anybody, and my own flow, or feeling of the day of the opening) ... I guess that is what all my work is about, creating freedom, creating realities outside the standard that are accessible to everyone ...

In addition to the singing I added a foghorn every 20 minutes.

It is the recording of the foghorn from the lighthouse in Kristiansand, Oksøy Fyr, where I grew up.  
The sound was changed with light, and every night when I went to bed there was an interval of light rhythm travelling through my window.  
It made me fall asleep. I like the sound of a signal. It creates an expectation that something is going to happen, or just happened or ... It is a dot on the line, or a circle in the square. It's an expectation.

Hm ...

Hm ... I liked sleeping in the space ... I have always liked to be surrounded ... the cave feeling ... like climbing behind the couch, et cetera. But when Jan Erik started to snore, I had to move my mattress up into another room.  
I am extremely sensitive to sound.

Look forward to tonight.

And hope your December is in good shape.  
So long

Tori.

Tonight I will have no head, which is an ongoing dream (get rid of the line on the brain).

DEC 4: JB - TW

Hi Tori

Thank you so much for freeing your brain for me on a day where you must be immensely busy! I really enjoyed your 'challenge' of reading your emails. It seems your subversion of language in the performance will perfectly complete the exhibition (I won't say brought to live, since it seems the show in itself is already a 'live' space, where nothing is set in stone). I think the performance will also fascinatingly continue your defiance of art conventions and of what art spaces should be (the gallery is also your bedroom!). It's a shame I cannot make tonight's performance, as I would love to explore the world you've created in Tennis Cat.

Wishing you the best of luck, I'll be thinking of you and 1646!

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