

installation relies on interaction

BY JACH RACH

Running until Nov. 12, Catherine Béchard's and Sabin Hudon's collaborative work is on display at the ACEARTINC. gallery located on the second floor of 290 McDermot Avenue, in the Exchange. The exhibit consists of two interactive acoustic pieces, *The Voice of Things* and *Au Bout Du Fil*, both of which create amplified soundscapes out of everyday materials.

The Voice of Things is made of two suspended, over-scaled, industrial push-brooms on a see-saw-like platform so that the brooms bristles are facing one another. A mass of crumpled newspapers, a straw hat, and aluminum separate the brooms. Each broom's teeter-totter-like action is activated by motion,

caught on video cameras within the gallery. Microphones are placed within the bristles of the brooms so that when they brush, stroke and scratch against the mass of material in between them, the sounds recorded are broadcast on four strategically placed speakers within the gallery.

Au Bout Du Fil is also motion sensitive. This piece is inspired by the tin-can-and-string-telephone. It is made of a series of strings between two suspended steel pails and a mechanized platform that runs between the pails. When visitors' movements are detected, the platform is set into motion and as the platform moves, it drags paper over the strings. The soft brushing and subtle vibrations are picked up and can be heard in either of the pails that also have

microphones attached to them amplifying the noise on the same four speakers.

Visitors are encouraged to participate in *Between Sounds and Abstractions* by moving throughout the gallery as well as by inspecting the unusual contraptions. In both pieces, the work is triggered by the viewers' presence where the sounds created are directly related to the position of the viewer. Visitors are vital to the exhibit's operation. Without them, it will remain silent.

The sounds generated from either piece would generally not be considered music, but the abstract rhythms and haunting melodies are enchantingly enjoyable.

Au Bout Du Fil is more approachable of the two pieces. By plucking the strings, and tapping or rubbing the

pails, the results immediately echo over the speakers. Viewers can get a personal sense of this piece by sticking their heads directly into one of the pails. A unique stereo sound is heard with one ear sheltered in a pail, and the other exposed to the open sounds broadcast by the speakers.

Béchard's and Hudon's work speaks not only of sound, but also of time, space and size in comparison to the everyday materials used in the installation. By transforming familiarity into the unknown, the piece is evocative, and requires introspection and internal analysis.

Between Sounds and Abstractions runs until Nov. 12th. Admission is free.