***Reciprocal Resonances Refracted***

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*Text about installation from On-line pdf catalogue*

The process of making a sonic installation around concepts of ‘time’ and ‘existence’ for a ‘space’ not yet seen was an interesting challenge. Palazzo Bembo has so much past history that this project often seemed rather like an intervention in someone’s house or museum, to be adapted to or perhaps resisted.

My art practice involves experimenting with visualized sound frequency projections, often activated through live audience participation. The program *Overtone Analyzer* allows interactive sound generation to become visual mark-making through reciprocal sonic play. The space that was suggested for my installation was a transitional place - a section of corridor that had been closed off during a previous exhibition. This section included two adjoining areas with high ceilings, whose acoustic resonances were discovered through asking for film footage of someone talking while walking into the space. Backing on to my space in another section of the corridor was artist Helmut Lemke, whose work was made by listening with all senses to the sounds that he heard which he then drew on one whole day before the exhibition opened.

The idea of using triangles as a source of sound developed through looking at musical instruments played by Venetians during the Renaissance, when Pietro Bembo inhabited the Palazzo. During the concurrent Ottoman-Venetian wars, triangles were played by invading Turkish soldiers as part of their percussive Janissary music. The Turkish triangles were made of brass and had rings hanging from their lower bars: but my triangles were made by *Percussion Plus*, a British percussion manufacturer recommended for their resonant tones. Although not intended to be sonically invasive, there were moments when interactivity reached crescendos of sound that were unusual for the Palazzo.

Audience participation during the four opening nights was memorable, as were the many conversations that took place. A deaf visitor was delighted to be able to see the sounds that she was making and so judge different levels of sound visually. Artists who were also musicians activated the installation in particularly inventive ways. Many children responded uninhibitedly to the prospect of sonic experimentation....as did so many others.

The refraction of the two projector beams was caused by a Perspex cylinder, revolving at two revolutions per minute, which was powered by a mirror ball motor. At regular intervals the Perspex tube refracted the sound visualisations into circular patterns, activating the whole of the inner space. There are aspects of this effect that recall lighthouse beams across water, of which there are many around Venice. Yet this effect was discovered accidentally when experimenting with artist Paul Malone (my husband) in a small mock-up exhibition space within my studio. We tried out a few different refraction ideas yet we both immediately responded to seeing expanding circles of light arcing across the space, due to the refracting effects of the cheapest, extruded acrylic tube that had been roughly sawn.

Collaborative play while having cups of tea and chat, have often produced possibilities. Yet these creative moments would not take place with the same sense of urgency without being invited to take part in exhibition projects: instigating a focus on making work for a particular space and time.