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CRITICS' PICKS NEW YORK

## Hannah Weinberger

Swiss Institute

Swiss Institute | 38 St Marks Pl

June 27, 2012 - August 5, 2012

By Allese Thomson



View of "Le Moi du toi" (The Me of You), 2012.

The Swiss Institute has been mostly stripped bare for Hannah Weinberger's latest sound exhibition—an aesthetic choice that singles out acoustics the way Minimalism

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singles out form. A white, billowy curtain has been run across the entirety of one wall and twenty-some speakers are placed about the floor, stacked on top of each other, and hung from the ceiling. The twenty-four-year-old artist has spent the past year scavenging for sounds, using the audio software Logic to collect samples of sound bites. Her resulting remix, which is primarily instrumental, bursts from the sound systems—at times playing softly out of just one speaker, while the others remain quiet, before blaring out of two or maybe three, and then simultaneously blasting from all. An Irish flute plays high, sweet notes; fingers pluck the strings of a guitar and trip over piano keys; one can hear palms upon a drum, beating out repetitions of a flat, hard noise. Jazzy salsa plays at intervals.

Each speaker is strategically placed to ensure her remixes will be heard differently depending on where one chooses to stand. Key to her work, then, is participation: The presence of the viewer—or, rather, listener—completes her practice, as the way one navigates the space determines the ambient sound track's length, rhythm, and overall texture. By electing to emit her remixes in a decidedly nonlinear fashion, Weinberger uses music as a way to delineate space, facilitating unique pathways through the gallery itself. As the audio tracks migrate from speaker to speaker, bouncing off the walls and ceilings of the cavernous gallery, sound takes the form of sculpture; her remixes are intrinsically molded by listeners as they move throughout the installation, thus shedding light on the exhibition's apt title, "*Le Moi du toi*" (The Me of You).

