

**Patch It In~!**  
**- Artist Statement - Jon Bellona**

A rain drop falls inside a space. One droplet, every few seconds, pools onto the floor. The sound of the raindrop, playing over a speaker placed upon the floor, emerges from its source like ripples of water. The sound waves expand throughout the space until they contact surfaces inside the room, bouncing off and diffracting around objects. The sound moves in all directions at once, interacting with all points—walls, objects, humans—filling the entire room.

"Patch It In!" is an interactive sound installation focused on illuminating the transformations of space through human presence. The installation explores the physical and aural transformations of space through the activity of the viewer. These interactions between humans and spaces leave residue that eventually become layered with other human interactions, seen or heard. Many times these changes are unwilling, unknowing and, to many enacting the change, unperceivable.

Often man does not think about his impact upon space, especially when no materials are left behind. The minute transformations of displacing dust and dirt reveal human presence, however, even when care is taken to avoid human impact. Sound too, is rarely thought of as a space enabler, even though sound has weight and dimension. Sounds are important because they help define the space—hums of AC, water drops inside abandoned warehouses—and today many sounds that define a space are manmade. Mutating sounds, which originally helped define a space, aurally transform it, just as physically moving objects around transform a space. Utilizing these two shifts—aural and physical—we can reveal how humans have transformed and continue to transform space.

Using sound as a way to redefine space helps bolster sound as an integral component of installation art. Just as light and shading are important considerations when creating an installation, sound too must be considered, whether by its use or dampening of sound. Through instructions, the viewer is asked to physically connect a patch cord contained inside the space. Patch cords make electrical connections transferring electricity from one place to another. Originally used by telephone operators patching phone connections, patch bays are now commonly found in music recording studios for transferring audio through various effects processors. Here, four patching options are allowed—pitch shift, ping-pong delay, reverse delay, and no effect—three of which mediate the pre-existing, randomly-shuffled sounds emitted throughout the space.

Evenly spaced dirt rings also exist within the space. These rings begin at the point of sound origin, the speaker, and expand outward, filling the space.

Mirroring sound pressure waves and ripples of water, these dirt rings act as natural material & order inside the space. Viewers must navigate these rings, by walking on, in between, or through them. Shoes and feet displace the dirt revealing cacophony and disarray, visual signs of human presence within the room.

The sounds of transformation are recorded and replayed the following day, revealing the presence of humans inside the space. The displacement of dirt rings reveal traces of human interaction and presence. Each interaction with the sound and room moves the work further away from its natural state, collecting more and more traces of human transformation & interaction.

Human interaction and decision informs the work. Touching the patchbay unit transforms the aural space. Walking on or through the dirt transforms the physical space. Even with attempts to leave no trace, like walking between dirt rings or not touching the patchbay, evoke conscious human decisions in navigating the space and leaving the space unchanged. The viewer leaves having altered the space in some way, however big or small, whether seen or felt, and they have viewed other's alterations of space. The installation, once defined by the artist, is ultimately transformed, being defined instead by the multiple interactions of viewers inside the work.