

## Poirier's Sampling

The installation is comprised of five 78 r.p.m. record players, a sampler, and a DAT tape-recorder. The sound is that which is emitted by these devices plus the minor sounds produced by a normal hi-fi system that transmits the fragments of the samples and the DAT pre-recordings.

The viewer is faced with a d.j.-style set-up, which clearly plays on the unusual, outdated nature of the materials used. It is easy to imagine the overlapping crackling of the old records, the tremulous voices blend with different rhythms, sped up or slowed down.

During the mixing, the volume dials of the various devices are turned up and down to produce the typical crackling. By using the sampler, one can extract sound clips from the prepared soundtrack and edit them back into the five record players.

The choice of records will not be a casual one. Certain passages will underscore scenes from the projection, others will be structured from spoken commentaries of the period and from, which have been pre-recorded on the DAT tape-recorder.

At times the five pickups will be allowed to run freely; the listener will inevitably think of John Cage. But the speed will also change from 45 to 33 to 16 r.p.m., and some 'scratching' will occur, much the same way as d.j.'s do. The sounds will be deconstructed to abstraction producing frizzling, scraping noises reminiscent of the work of Pierre Schaeffer.

The installation also produces an unquestionable sense of bewilderment that is even humorous and sometimes nears kitsch. But it will also offer an opportunity to hear sounds from a past era and to relive it by using its own sound materials reproduced in the electronic era.

Could it be that technical means from a distant period, when used at the present time to recreate certain events, touch us even more than the awareness of the events themselves?

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