

Sound is a reflective medium. It requires space. And sound, once sited in space, gains resonance, disseminates, and creates context. It's a trail to follow.

Starting from the ground floor at Objectif Exhibitions, Freek Wambacq's solo exhibition *Rain after snow* will echo throughout Antwerp through subtle interventions within more than a dozen different locations. A "landslide" at the National Bank, "gunfire" at the library, "rustling leaves" at the hearing aid shop—Wambacq installs sounds in charged sites, yet in an understated way. The sounds, however, are only implied.

For *Rain after snow*, Wambacq departs from his well-known series of tabletop still lifes, which comprise common household objects selected for their uncommon usage in the production of cinematic sound effects. Within a controlled "Foley" studio environment, a stack of gloves becomes a flock of birds; a battery-powered sex toy becomes an earthquake; soggy antelope skins become oily brushstrokes; or a stalk of celery becomes a cracking human femur. Yet by arranging these objects into suggestive configurations, Wambacq focuses primarily on their sonic potential, rather than their visual allure, as well as on their relative linguistic capacities—alliteration, onomatopoeia, puns and, in particular, their narrative potential.

Here, there, and there, Wambacq pushes them off the table and onto a map, which can be followed through an archipelago of generative contextual pairings. When rain follows snow, it can be a slippery affair, but these slippages in meaning—and attention—are where a walk becomes something far more ambulatory than locomotion.

*(This document was automatically generated by Contemporary Art Library.)*