

ȘTEFANIA BECHEANU

Écoute, listen, ascultă

Text: Nathalie Filser

Stefania Becheanu begins her artistic practice in painting in Timisoara, with a feeling of urgency and fervour. Her paintings are brightly coloured, abstract, expressive and gestural.

Her work is in an intimate relationship with her life. She is in a permanent state of transition, moving, meeting new people, connecting constantly.

The more she travels, the more she is linked to others, the more her art requires more space. The canvas is not big enough anymore. She needs to develop in other dimensions of space.

Performance becomes a new playing field. Because she interrogates the limits of intimacy, the artist closes herself in a cardboard box in the middle of a public space. She exposes herself, creating or not a link with the others, confronting her intimacy to the neutrality or to the reactivity of the passers.

In France, where she lives since her Erasmus studies period in 2010, she experiments ever since her arrival a new type of behaviour. She discovers herself introverted, changing from her status as leader when she was living in Timisoara. Stefania Becheanu reservedly observes. She feels restrained when she tries to express herself in French. She chooses to listen and discovers a new universe.

This new expatriate behaviour is confronting the artistic research in sound, which takes place in the studios of the Superior School of Arts of Lorraine in Metz. The visual dimension of sound opens the space for her works, which are now sound-paintings.

She can now express herself and listen at the same time.

She can invade the exhibition space.

She chooses soundscapes when painting.

The tools are not the same but she keeps the painting technique. The software replaces the brush, the sound's colours superimpose, the acoustic layers make that one can hear the relief, the multichannel diffusion generates the dimension of the canvas.

The artist confronts her visual arts culture with the view of an engineer, in order to refine her sounds and the devices of emission.

Stefania Becheanu works with engineers, improving the auditive perception through psychoacoustics and exploring the spatiality of sound thanks to holophony : the position of the speakers in the exhibition space produces a soundscape perceived by the auditors through their senses.

This fertile and experimental dialogue with engineers generates sound objects as well, that create sounds in the space, replacing the recordings of the artist.

All the installations invite the visitors to become auditors, the sensitive listening being facilitated by walking around in the exhibition space.

The auditor is challenged in the same time through the hearing and through the body, which perceives vibrations. The auditive perception and the experience of the space awaken the senses, even generating images.

The body, the perception: the artists enters in a dialogue with the others through her sound, impacting the body and creating emotions. She invites a dancer to show through her art movements impulsed by sound. The artist photographs and films the animated body.

The raw material of the soundscapes of Stefania Becheanu is the harvesting of brut sounds: a vibrant and vivid raw material, collected in cities and in nature, in her daily life or during her numerous voyages.

Equipped with her headphones and armed with her microphone, she makes a shamanic choreography when she records her sounds. Leaning and stretching towards the noises of life, the artist listens assiduously.

Even when without headphones and microphone, she now listens all her life. She identifies brut noises, which she integrated in her mind and body, sounds that colour her paintings, which she can mix and nuance, to make the auditors vibrate.

The artist explores the world, her travels are the main sources of raw material. Her soundscapes are picturesque.

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