

After experiencing weaving and theatre design Eléonore Bak studied art. Even if she was especially interested by drawing, sculpture and performance, sounds became more and more important. Since eighteen eighty five, she used them as an autonomous material. First she modeled them as formal entities with specific plastically morphologies and textures. From than she introduced them in unusual places and architectures (for example caves, empty water tanks, panoptiums, labyrinths) where the given climates even microclimates and thermo-dynamics went within them in a characterized way, enriched their presence and meanings. To resume, she didn't create fixed sound objects, but well tempered bodily beings.

As sound notices to discretion, as hearing is a solitary experience whose potential refinement remains difficult to surround, she began in nineteen ninety five a series of works to mediate her perceptions. In return of her constructive experimentations and visualisations they become a common divisible.

Research

Aesthetic consideration in the experience of built, natural or artificial environments ; in the planning, constructing processes of invisible architectures and pre-ambiances, constitute one of the most important aspects of Eléonore Bak's scientific research. Therefore she needs interdisciplinary approach where she brings together :

- art and architecture, both in their historical and contemporary understanding of body and space; their praxis and methods (sensory, sensitive exploration, learning and analysis of discrete phenomena and empathic gestures ; description, representation, simulation of intimate perceptions as potentially founding critical designs)
- physics and technology, both in their development of sensory tools
- language (signs and glossaries ; notations, grammars and other linguistic systems; theory of communication and sociabilities)
- phenomenology, cognition and philosophy, their intellectual models giving sense to.

Statement and motivations

In exploring/representing the relationships between bodily beings (human ones and ambient ones), which means

- *being attentif to the other and the other other*
- *taking care on proximity, interdependance, porosity*
- *accepting non fixity of shapes, forms and scapes*
- *adapting, fitting and adjusting my postures and positions (even mental ones) for better inscription into the movements*
- *memorizing phenomenons (and there I speak on plastically memory as a continually actualized, updated feeling and learning of always momentarily and already past states of convolutions)*
- *drawing (in the sense of tracing) non visual, nevertheless perceptible living and just happened phenomenons and therefore memorized phenomenons*
- *plotting, mapping out my one convolutions,*

I fully agree with the idea that is no longer possible to draw a clear distinction between inner and outer, bodies and space, nature and culture.

As visual culture is dominating,

(which means that we : keep our senses separate ; deprive us of potentially interaction ; ignore more sensory and more intensive values and meanings ; make incomplete estimates and judgements (language, mental representations, conceptions, constructions (even social ones) are contaminated by visual culture, which can lead to bad appreciations and exclusion) ; become enable to understand the global in the local and to perceive us as bodily beings among other bodily beings),

I try to traverse the surface, to cross the mirror. Therefore

- *I concentrate on un-viewen aspects in the sense of : less, not enough or not at all perceived, undervalued and not embedded intensive, not obligatory extensive values; not understood, unconscious, but not mute at all (and there I dont use the term of invisible in all conscience: the un-viewen points at a global problem which concerns also the visual world which is often becoming a pure outward and insubstantial appearance because suffering on absence of multi-sensory admissions)*
- *I enhance the intensive values of my drawings and employ them as rules of conduct to imagine less centered and less hierarchical concepts, themselves as potentially founding critical designs and constructions making my public able to plunge into and reside in the aforementioned un-viewen values.*