

Eléonore Bak The big resonators 2022

According to a present thinking on invisible landscape, which is for me a reservoir for new gestures and perceptions (physical and aesthetic ones), the big **resonators** propose to plunge into and not to have a frontal view on this landscape.

The attached presentation shows a work, which has been realized in the monastery garden of Chappelle de L'Observance in Draguignan. I analyzed first the given sound phenomenons. I was particularly interested by invisible water running, but also wind corridors, echo creating architecture and asymmetric building (the monastery has become partially private; the half promenade is closed by filling architectural mass). The characteristic sound phenomenons of the monasteries garden consist on a whole repertoire of frequencies and undulations, which I have perceived and later translated by sculpture in the aim of making them perceivable.

The sculptures are empty, long and straight glass-objects with bald or fluted inner and outer surface . They have openings in the both ends, which allow air- and sound circulation *in situ vivo* and usable simultaneously as a hearing aid and a telescope.

The spend glass is normally used in petrochemistry. This was advantageous for me, because it is blown by machine. That was why I could produce very precise products, which allowed me to conceive and realize my millimeter exact forms. Only by that way I was able to reconstruct the identified frequencies and dynamics. This special glass can also hold out temperatures until 1200 ° and stays cold on the surface . I could use this isolating characteristic: the resonators heat with the sun, but hold the nocturnal humidity which creates a specific inner atmosphere that we can not only hear man (the inner sound is the result of a microclimate; it is more or less wet, heavy, floating, turbulent, harmonious), but also feel in form of smooth pressure on our ears and cheeks. As the resonators are equipped with a bottleneck, which influences air circulation and develops an inner dynamic and creates draught and mini turbulences which are hearable.

In my installation I work with the given architecture and acoustic. I take aim at cavities, ledges or reflecting walls, which allows me to amplify the sounds and enriches the effects. By that way, the listener can experience resonance, echos and specific wall effects . They can also distinguish different tonalities and acoustic effects. They can contemplate the inner world of the glass objects and compare those forms and modulations. I offer them views and perspectives on details of the landscape and architecture, which are responsible of the built resonances (therefore the not horizontal hanging). They assist to an other, new landscape, more discrete, but better representative of the sites essence. This corresponds to my personal idea of space and site exploration: to plunge into nature to find out what we can still find, search and construct.

The sound is a sensory experience. This is the reason why it is impossible to be picked up. The audience was astonished and began quickly to analyze and compare the objects and to get into the soundscape.

The sound consists on 59 different accelerated and new arranged records I have done in the inner of the resonators. The different fragments are thread as pearls of a rosary. The wind circulation in the inner room of the glass sculptures produces a percussive effect.