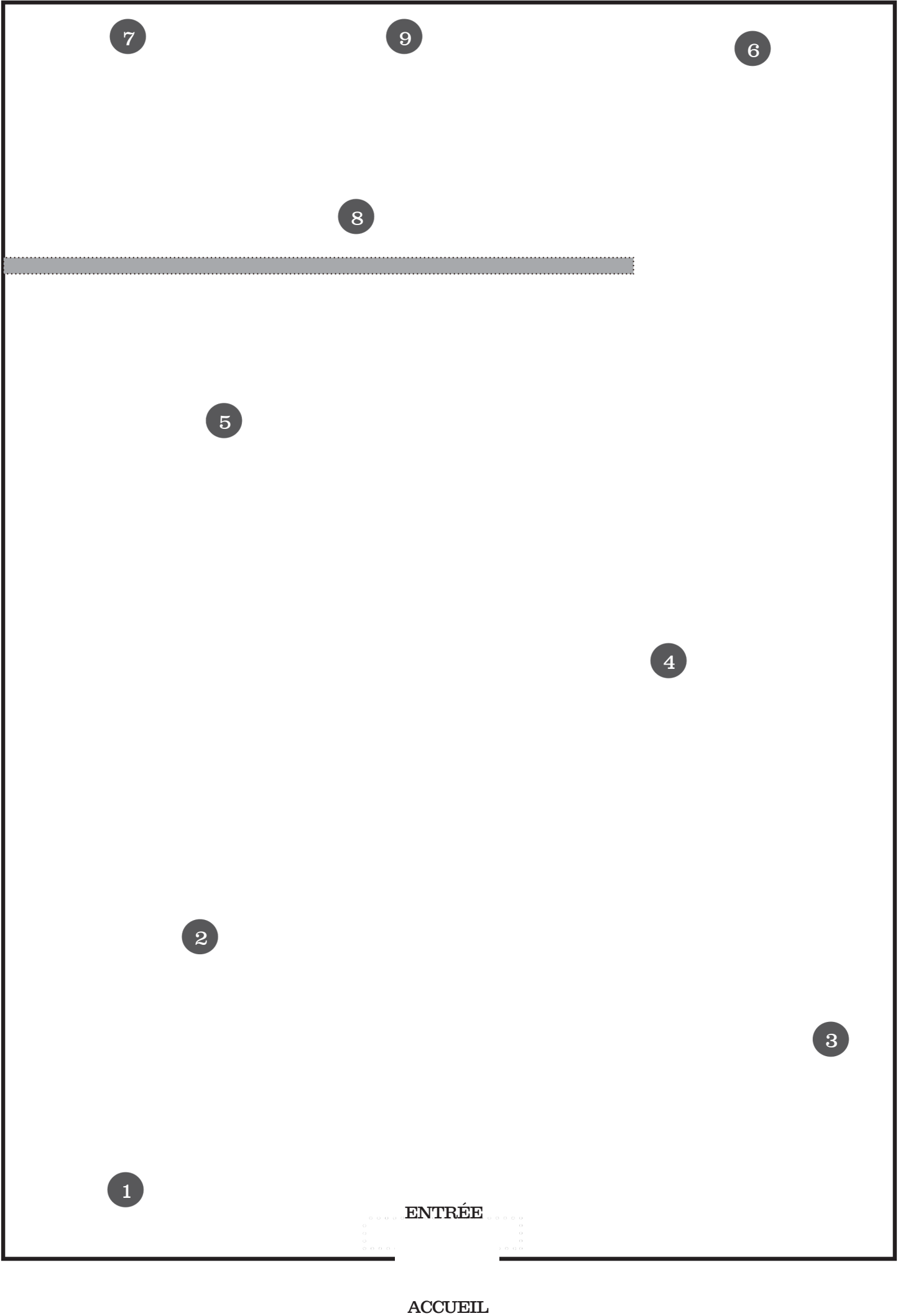


Exhibition guide

The Complex of Sacred Flutes

Exhibition from 19 June to 2 August 2026

Maë Kharbichi, Kostas, Frédéric Le Junter, Cynthia Lefebvre, Myriam Martinez, Ragnhild May, Clarice Calvo-Pinsolle, Roxane Rajic, Wojciech Rusin



Plan of the Daphne Oram Gallery

1

Wojciech Rusin, Series of 3D-printed pipes, 2019–2026

Wojciech Rusin began researching 3D-printed flutes in 2019.

Since then, he has developed flutes inspired by medieval reed pipes, double recorders, whistles, ocarinas, and other larger wind instruments. He designs them using 3D modelling software. Many of his flutes are fitted with double reeds, like those used in modern oboes and bassoons. This approach encourages experimentation with microtonality. At the same time, these instruments evoke those of ancient civilizations, creating hybrid forms that connect the past with the future.

Discover Wojciech Rusin's series of 3D-printed flutes on The Pipe Shoppe website.

2

Myriam Martinez, TORE, 2025**Sound sculpture in stoneware, black sand, sound recording (Christophe Campion)**

TORE is a circular sound sculpture made of stoneware and fitted with six recorder mouthpieces. Resting on a bed of black sand, it resembles an aerolite that has fallen from space, its long journey through the cosmos having carved its surface into a rugged, molten-looking form. Its ring-shaped, toroidal form also evokes wormholes—hypothetical passages through space-time that could make interstellar travel possible.

The work emits whistling sounds: a musical composition created using its recorder mouthpieces, as if echoing its journey through space-time and perhaps the music of a civilisation that might be reached by passing through a black hole. The sound also highlights TORE's dual nature, as both a sculpture and an instrument—an object poised between stillness and activation.

3

Cynthia Lefebvre, Bones scores, 2023**Performative installation**

Bones Scores is an installation conceived as a stage-like environment, ready to host a series of performances. Somewhere between a natural history museum, an anatomy collection, an artist's studio, an osteological archive, and a display of iconic historical design objects, Bones Scores brings together different worlds, each reflecting a unique relationship to the human body.

Made up of game boards, a cabinet of drawers, plinths, shelves, and display cases, the installation presents some of the 206 bones of the human skeleton—here modelled in clay—as they await activation through performance. Bones Scores explores the history of these bones, their shapes, and the gestures associated with them.

4

Roxane Rajic, Nausicaa, 2024**Ceramic, glazes, wooden and metal mallets, tubes**

Nausicaa is a hybrid ceramic sound instrument that functions as a water vessel, a xylophone, and a wind instrument activated by bellows. Inspired by ancient instruments such as the flute, it is brought to life through performances that reinterpret age-old rituals.

The sculpture's form evokes a sea cucumber, a marine animal with a soft, elongated body and a mouth surrounded by tentacles. By combining sculpture and instrument, Nausicaa invites both visual contemplation and musical activation.

“The flute is an extension of my body, and playing it feels like performing a magical ritual.” — Roxane Rajic

5

Clarice Calvo-Pinsolle, Acouphenia, 2024**Ceramic, silicone tubing, steel, glaze, air compressor, Arduino, electronic valves**

“Acouphenia” is an installation composed of four ceramic sculptures mounted on steel structures inspired by the shape of the inner ear. Each sculpture functions as a wind instrument: as air flows through it, it produces continuous whistles and layered harmonics. The installation is activated by an air compressor that channels air into the sculptures, creating an immersive sound environment that is constantly evolving.

Through this installation, the artist explores the relationship between the body, perception, and sound. Drawing on the anatomy of the inner ear—an organ that both receives and generates vibrations—the work gives physical form to internal auditory phenomena such as tinnitus, resonances, breath-like sounds, and pulsations. Sounds that normally remain inaudible become, here, a material to listen to and move through.

6

Frédéric Le Junter, Machine No. 49, between 1995 and 2005**Sound sculpture**

This sound sculpture, activated by visitors, is composed of two main elements. A set of flutes and PVC tubes is set in motion by a windshield wiper motor, moving past a vacuum hose.

Bits of string, old motors, and wire—cleverly repurposed everyday materials—come together to form a wind orchestra that improbably combines the sounds of pygmy flutes and barrel organs.

7

Ragnild May, Music for children, 2,60 m., 2017**Ragnild May, Music for children, 1,70 m., 2017**

Drawing on the observation that the standard piano keyboard is based on the average hand size of an adult white man, Ragnild May has created a series of oversized recorders that transform this familiar instrument into something more physically demanding, moving away from its association with beginners. Their large scale requires cooperation and coordination, as they must be played by several musicians working together.

8

Maë Kharbichi, Series 1 and 2, 2026**Saint-Amand stoneware, glaze****Sound composition by Maë Kharbichi and Kemo Ricard**

Maë Kharbichi explores the many possibilities offered by ceramics to develop a visual language of forms and textures centred on the instrument. Relatively simple to reproduce, the instrument lends itself to endless variations in shape, colour, and finish. These sculptural instruments are presented alongside drawings in which instruments and musicians merge into a kind of bodily alphabet.

The accompanying sound composition was created using the flutes featured in the exhibition. Its sounds evoke a journey through an underground world, where the whistling of its inhabitants can be heard.

Extracts from Profane magazine, no. 19, Autumn-Winter 2024-2025

Section: "An Autodidact" — The Sense of Un-hearing

Text: Mildred Simantov

A Beckettian silhouette, cigarette in hand, Kostas carves wood above the waves of the Aegean Sea, now his main activity. With no formal training as a luthier and no ability to play music, this maker of instruments does not undermine the clarity of a note that is anything but academic, and has never before been invented. His production overflows—sometimes displayed, sometimes hidden away in worn leather cases. His refrain.

"Lalalal-air"

[...] From a piece of cedar, he decides to make a musical instrument. The year is 1975. From planks and tree trunks, anything that can become a support for plucked or bowed strings passes through his hands. In his workshop, he handles rasps, gouges, and chisels to craft zithers, violins, bouzoukis, and other syrinx-like instruments. [...]

[...] He collects them for the beauty of the gesture: the one who creates the instrument, the one who plays it, or—more generously—the one who gives it to children or passing tourists. Mischievous and free, Kostas creates objects for which he has no formal training and which cannot be conceived without apprenticeship. Never mind. [...]

"Blending into the scenery"

[...] Here, the setting has been arranged to resemble the back room of a luthier or a celebrated concert performer. Kostas is neither of these. Does he even know how to play a traditional tune? In the village, those around him leave the question open. [...]

"Sound more rock'n'roll"

[...] "He often says that, Kostas. He also tells me, 'Play like this,' and bends his leg to rest the instrument on his knee. The man plays standing up, fighting the gusts of wind on his terrace overlooking the sea, the neck of the instrument raised, the bow moving like a windshield wiper. [...]

Kostas's spirit spreads across the island. It is the play that matters—or rather the art of composing with these forms that produce music. The sound piece, even when improvised, takes over and bathes the landscape in melodic tones. [...]

[...] And then, for folklore's sake, there is that chair by the side of his house. A chair like something out of Facteur Cheval, precariously balanced. An upside-down desk lamp serves as a small table for his coffee cup. Greek coffee."