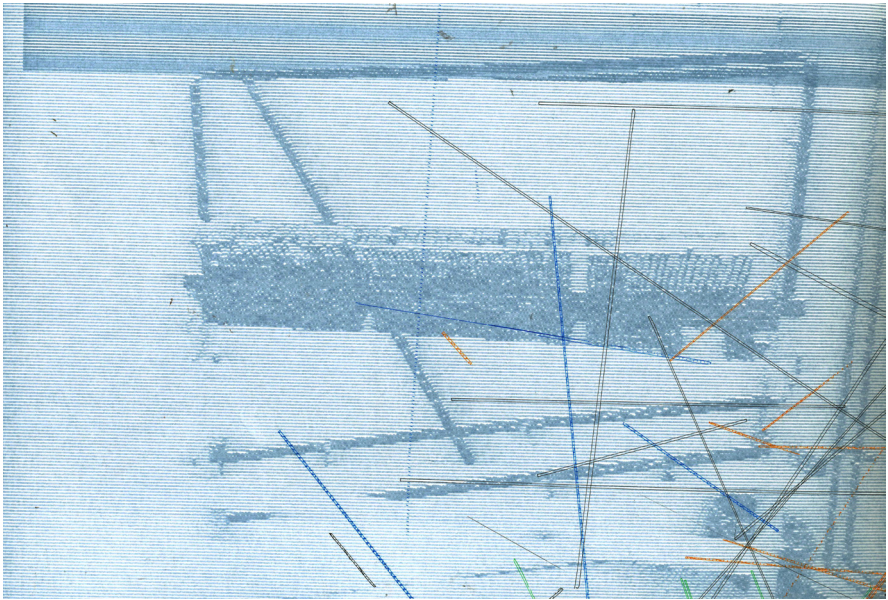


Here is an object that is delicate and sensitive – not in the same way that it once was. Historically a symbol of classical and western music, associated to femininity both in practice and in form, pianos have been perceived as delicate, composed and under control, and harmonically just.

Now, it is delicate because it is broken. It is sensitive because it is vulnerable and open. Its body is the space around it, leaving its bare bones to resonate in that space. It is both a shell of something passed – dilapidated, archaic, fossilized – and a current body that tells a story – in the making, hybrid, searching for a voice. Its fissures speak louder than its ordered parts. Its fissures are what is left of its ordered parts. It is a body turned inside out.

What we make of sound and what we make with and of instruments, as tools, as *technologies*, takes part in examining how the life of the senses is also a political question. This piano has been a sonic and sculptural attempt at considering the ways in which our senses are organized, oriented, worked and shaped by sensory tools, through the lense of a culturally specific and intricate musical instrument.







This piano was patched together using found parts (wooden keys, hammers and their mechanisms, piano strings) and by rebuilding its missing parts (metal harp frame, 3D printed keys, wooden structure, circuit for a hybrid sound). *Piano Sketches for (1) Bow, (2) Fingers, (3) Keys, and (4) Hammers* defines those four elements as tools that construct and deconstruct the instrument both sonically and sculpturally, delineating a space that places the labour behind building the piano and its sound at the forefront of its soundscape. *Piano Sketches* as a live performance is therefore composed by these tools.

