THE HERITAGE THAT REMAINS.
THE SOUND SPACE
OF THE ROMANESQUE CHURCHES
OF THE CATALAN PYRENEES

Ona Balló Pedragosa
Cerisy, May 2023
The Pyrenees preserve a large number of Romanesque churches and hermitages from the 11th-12th centuries.
These architectures intended for religious worship accumulate today the transformations of the trace of time, and are known internationally for their murals hosted for centuries.
In 1919 The sale of the mural paintings to North American collectors made the Catalan government react. In order to protect the paintings from other imminent sales, it was decided to extract a great part of the pictorial sets through the technique of "strappo".
These frescoes were rolled up and transported with donkeys from the mountains to the capital, until they were definitely re-installed most of all in the National Museum of Art of Catalonia (Barcelona).
This project intends to analyse how the sound environments of a physical space, traversed by music, word, and landscape over time, can serve to bring together the two sides of a currently divided heritage.

- Sound space
- Cartography, geography, paths
- Treasures that remains (fragments)
- Oral traditions
- Sheet music (goigs, antiphon)
SUBJECTS OF STUDY

*Ex-situ - transported, lost*

- Music iconography, Icons
- Original source: Bibles of Ripoll and Rodes
- Consecration acts
- Liturgical pieces
- Musical instruments
Research lines

- Ambients of each church
- Relations between iconography and liturgical theater
- Performances inside the churches
METHODOLOGY
Walking on the territory

“Key keeper”
Distances
Comercial exchange
Fluvial sources
Constructions
METHODOLOGY

Sound recordings

- Inside / Outside: coupure, water source.
- Musician: Arnau Obiols
- Traversée
- Microphones: architectural point of view
Sant Pau i Sant Pere d’Esterrí de Cardós.
Planta de l’edifici remarqueable, per la perfecció de l’abside, amb la nau original molt modificada (planta: J.A. Adell)

anterior a l’església, corresponent a una torre de defensa, malgrat la data de 1638, conservada en una mil·lésima encastrada al mur est, i que podria corresponder a la reforma del nivell superior. En la part baixa del campanar es conserva una pica baptismal cilíndrica.

Les seves característiques arquitectòniques, i especialment l’ornamentació abсидal, permeten de situar la construcció finals del segle XVI.
Santa Maria de Ginestarre. Planta de l’església, amb moltes ampliacions dels segles posteriors a l’època romànica (planta: J.A. Adell)
8 mm support
(Super8)
Stills

METHODOLOGY
Filming