



# ACCABONAC ECHOES

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A SOUND ART INSTALLATION AT THE  
POLLOCK-KRASNER HOUSE

This installation of sound art and sonic experiences took place at the Pollock-Krasner House and Study Center in East Hampton, NY on Saturday, November 15, 2025.

The five participating artists were asked to respond to different elements of the historic site and its environment.

This document contains statements from participating artists about their works.

The Pollock-Krasner House and Study Center would like to thank the Stony Brook University Art Department, Thomas Benincase, Tony Doyle, Linda O'Keeffe, Ria Rajan, and Lauren Ruiz for their participation.



THOMAS BENINCASE



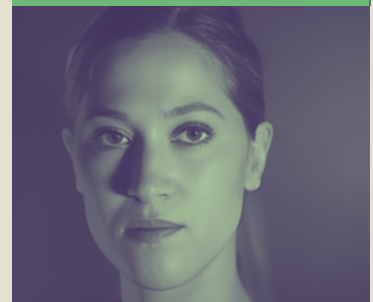
TONY DOYLE



LINDA O'KEEFFE



RIA RAJAN



LAUREN RUIZ



## **Lee's Studio: A Sonic Extraction**

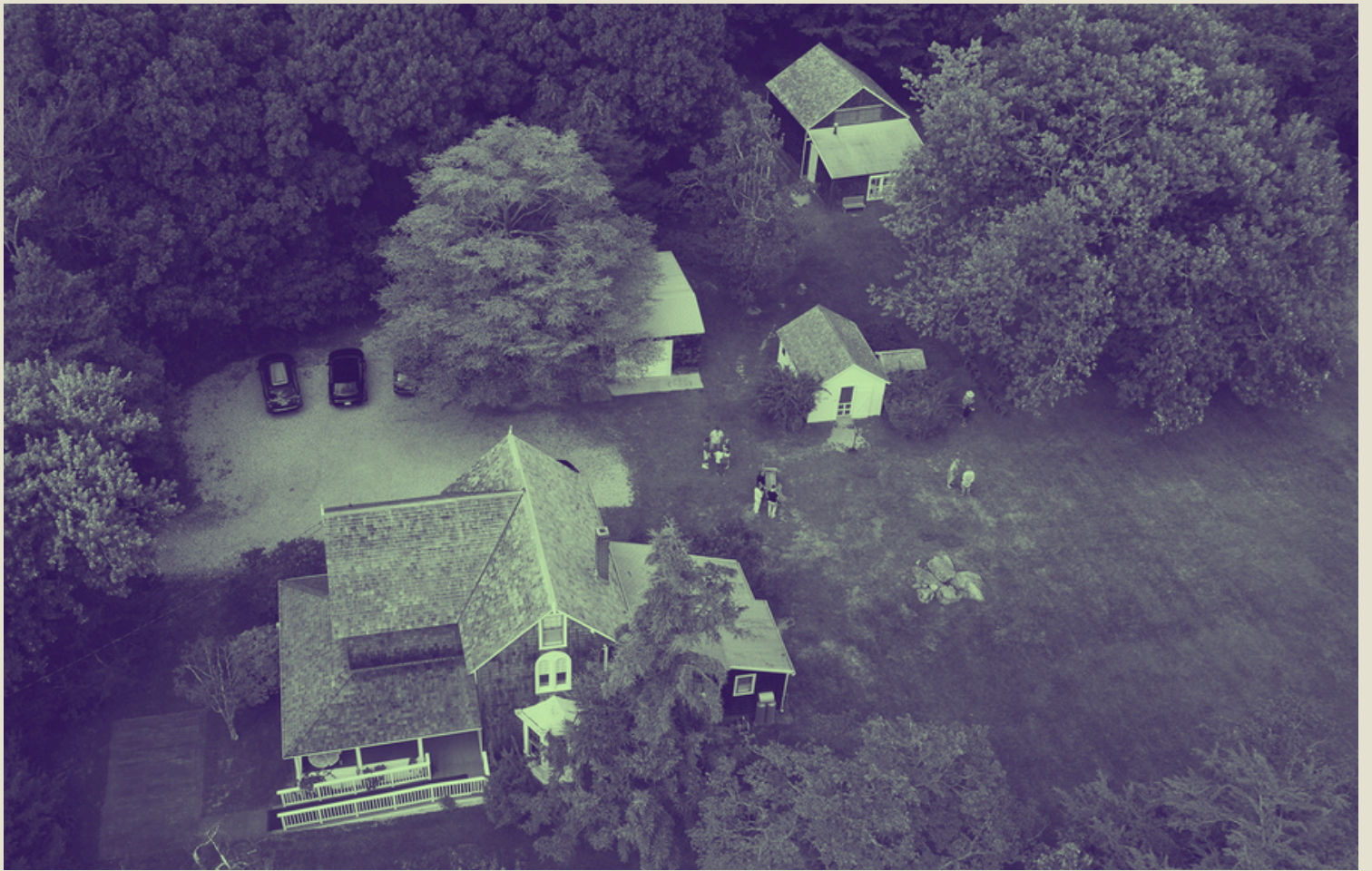
Thomas Benincase

2025

Lee's Studio: A Sonic Extraction seeks to render the main house at The Pollock-Krasner House and Study Center as a transparent filter of its historical and contemporary sonic life, where its interior sound energy exceeds its containment and becomes a force that affects exterior spaces. To this end, a manifestation of all the sound that has ever existed in Lee Krasner's original studio has been channeled through the upper floor of the main house and passed to the outside, forming a sonic conduit from one portion of the property to another.

A microphone has been installed on the second floor, in the front of the house, where Lee's original studio was (before she moved to Jackson Pollock's studio after his untimely death in 1956). The microphone absorbs external ambient and natural sounds, which are played through an apparatus along with a processed layer of music that echoes selections from Lee and Jackson's personal collection.

The apparatus transfers the energy of these sounds through a monofilament line that is connected to a resonating cylinder that radiates this force into the exterior environment.



## **Resonances of a Gesture**

Tony Doyle

2025

Resonances of a Gesture is a durational audiovisual composition based on some of Jackson Pollock's drip paintings. The work translates the visual rhythms, densities, and directional flows of Pollock's brushwork into sound through algorithmic sonification and spectral mapping techniques. Each color field of the painting generates distinct frequency bands and evolving harmonic textures, creating a spatial sound environment that reinterprets Pollock's gestures as acoustic movement. The piece reflects on the

physicality of painting and the ecological resonance of gesture, linking Pollock's material process to the sonic landscape of place and time.



## **Climate Memories Project**

Linda O'Keefe w/

Leena Lee

2025 – Ongoing

Climate Memories is a participatory sound project that invites people around the world to share short audio reflections on how their environments have changed over time.

Originating from O'Keefe's Sound Foraging practice, the work extends her exploration of listening as an ecological and social method—an act of attention to what is vanishing, transforming, and persisting within the soundscape of a warming planet.

Each recorded memory becomes part of a growing multilingual

archive that blends personal testimony with environmental sound.

At the Pollock-Krasner House presentation, selected memories are interwoven with ambient field recordings, creating an acoustic landscape of collective remembrance. Visitors are invited to contribute their own stories in any language, adding new voices to this evolving archive.

Ultimately, these recordings will inform a series of radio works broadcast across the Americas and Europe, amplifying everyday experiences of climate change and fostering a shared act of listening across cultures and geographies.



## **Short Range Memory**

Ria Rajan

2025

This sound piece weaves together field recordings and archival fragments into a live, short-range radio transmission. Broadcast in real time through a localized FM signal, the work activates an intimate sonic sphere that unfolds as a sound composition drifting between memory, place, and the present moment. The work functions as a durational activation, subtly altering the sonic environment and inviting listeners to tune into a micro-scale soundscape by accessing the piece through the air itself, tuning into a shifting acoustic landscape, that is assembled, rearranged,

and dispersed - reimagining how past and present intersect in the act of listening.



**Untitled (When I Die, Open a Window)**

Lauren Ruiz

2025

The boulders on the grounds of the Pollock-Krasner House are glacial erratics—ancient granite stones dragged to what became Long Island over 25,000 years ago. Jackson Pollock, drawn to these monumental forms, excavated several from the earth around his studio. When Pollock passed, Lee Krasner had one of them moved to serve as his headstone. Years later, that stone was replaced on Pollock's grave by an even larger granite boulder from the surrounding landscape, while the original stone was placed at Krasner's own resting

place nearby. These granite giants hold within them tiny pockets of air—breaths trapped for eons within their porous bodies. I found myself imagining how long that air has been imprisoned, if it missed the sun, if it missed communing with the vast expanse of atmosphere outside their mineral confines. This notion deepened with the recent passing of my grandfather and my father's words; that the spirit requires an open window, a passage to escape, to journey beyond the body. Breath, air, the elusive essence of life, both present and trapped, contained and released. I captured sound

from the granite  
itself, and my own body  
using recordings made  
with a digital  
stethoscope, layered  
with ambient hospital  
sounds where my  
partner's father now  
lies in hospice; you  
can hear the music  
being played for him.  
This soundscape evokes  
the space between  
spaces, the liminal  
threshold  
where existence tips  
into nothingness and  
back again. The fragile  
balance of the in  
between.  
Through these granite  
stones, I explore  
memory, mortality, and  
the unseen atmospheres  
that  
surround us all,  
seeking to mark not  
just a place of burial  
but the invisible  
breath that is captured

and released again as  
it moves through time,  
space, and beyond.



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