

Since 1952 Bernard and Francois have been devoted to the relationship between sound and form. Though they began work during the era of experimental electronics they deliberately created their sonic sculptures acoustically believing that natural sounds; bells, birds, snowfall, the mountain breeze, to be connected in some way through unconscious memory. A 'music of timbres' for non-equal tempered but fully chromatic instruments is the result. Expression, control, modulation, amplification and magical sonorous tones are all possible all within a sinusoidal vibration. The Baschet's shapes are vegetal, lyrical, exotic. Other inventions were the inflatable guitar and an educational instrumentarium.

The 'Cristal Baschet', or Crystal Organ, is composed of 54 chromatically-tuned glass rods which are stroked with the fingers. In method it is close to the Glassharmonica. But in the Cristal Baschet, the vibration of the glass is passed on to the heavy block of metal by a metal stem whose variable length determines the frequency (the note). Amplification is obtained by fibreglass cones fixed on wood and by a tall cut out metal part, in the shape of a flame.

Born at the same time as musique concrete (Pierre Schaeffer, Pierre Henry...), electro-acoustic music and early synthesizers, the Cristal Baschet is their close relative, but completely acoustic, without any electric amplifying-device. Baschet's work expresses a unique fusion of their political, social, and aesthetic philosophies.

Their instruments featured on celluloid in Jean Cocteau's *Le Testament d'Orphee*, (1960) - Bardot, Vadim and Picasso in the same movie! - and several times on *The Ed Sullivan Show*. They worked with John Cage and David Tudor, Yehudi Menuhin, Ravi Shankar, Toru Takemitsu and Edgar Varese. Legendary performances with the performers Jacques & Yvonne Lasry in the late fifties and early sixties in America led to their exhibition at Indica Bookshop in 1967 in its new premises at 102, Southampton Row.