

KinokophonographyNight



To our friends

In organising Kinokophonography, we are able to further our practice and research as field recordists and sound oriented artists by creating an interdisciplinary platform for sharing work and ideas. We are very pleased that so many people have shared their recordings and voiced their support for the event. We hope it will help to cultivate a forum through which recordists can inspire, intrigue and reveal, sprinkling sound spores into far reaches of the mycelium and inciting the creation of further recordings and new projects.

Kinokophone are very pleased to be collaborating once again with Cheryl Tipp, with Curator of Wildlife and Environmental Sounds and the British Library Sound Archive. We would like to thank them for hosting the first of two UK Kinokophonography events in 2015.

The British Library Sound Archive holds many sound and video recordings, with over a million discs and thousands of tapes. Its collections come from all over the world and cover the entire range of recorded sound from music, drama and literature, to oral history and wildlife sounds. Formats range from cylinders made in the late 19th century to the latest digital media.

The theme of this event is Disappearing Sounds in support of the Save our Sounds project, the British Library's programme to preserve the nation's sound heritage. More information on the project can be found here: <http://www.bl.uk/projects/save-our-sounds>
The programme explores ideas of disappearing sounds from ecological, technological and cultural perspectives. We are pleased to share them with you and hope you will enjoy this exploration and celebration of the sonic worlds around us!

Kinokophone
May 2015

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Supported using public funding by
**ARTS COUNCIL
ENGLAND**



**Kinokophonography is supported using public funding
by the National Lottery through Arts Council England.**

The British Library - Song of the extinct Kauai O'o A'a recorded in 1983 by John Sincock

The British Library holds a recording of the song of the last Kauai O'o A'a (Moho braccatus), a songbird from the Hawaiian island of Kauai. After many years of persistent habitat destruction and pressure from invasive species, the once thriving population had shrunk to just a single pair. In 1982, the female was lost when the island was ravished during Hurricane Iwa, leaving behind her male partner. It is his solitary voice that can be heard in this poignant recording, made by John Sincock in 1983. Singing from an old nest site of theirs, our lone O'o A'a is calling for his mate who would never respond. His song was heard for the last time in 1985 and the last sighting was in 1987. Finally, in 2000, the species was declared extinct. Nothing can ever replace an extinct species. Yet being able to hear the sounds of animals that once shared our planet can be the most potent and evocative way of reconnecting ourselves with these lost voices. In these situations, sound recordings become acoustic relics of something precious that will never return. Sound archives act as the final protectors of expired voices, and have a core role in preserving the memory of our biophonic past.

Cheryl Tipp
Curator, Wildlife and Environmental Sounds

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Main programme

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Coryn Smethurst – Malaysian Thunder

Lightning's origins as an electrical phenomena are clearly audible in the tripartite structure heard in this recording: an electrical spark and a pre-rumble are followed by an explosive crack. I was initially comfortable recording wired, via headphones and recorder to my charged metal microphones. I felt less comfortable after this strike.

www.soundcloud.com/coryn-smethurst

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Cory Kasprzyk - Cottage Window

A variety of ear things are heard from the vantage point of a cottage window. Some create distinct utterances; others contribute to a canopy of high frequencies. All lead what we perceive as ephemeral lives - perhaps only days. Their unique voice disappears, often replaced by another. All comes into being once observed.

www.crkasprzyk.com

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Brendan Rehill – The Gatherer

This piece drifts between following a mushroom hunter, Fred, through the woods and listening to his monologues that are rife with mycological folklore. Field knowledge of this kind is a rare thing and highlights the disconnecting of people from place endemic in modern societies.

www.brendanrehill.com

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Michael Ridge – Rose Thorn Bird Song

The piece is a personal response to the gradually disappearing Norfolk and UK countryside. Birdsong was recorded in rural Norfolk then pressed onto a 7" vinyl record. The record was played back on a hand-cranked cardboard turntable with a rose branch and thorn utilised as a crude tone arm and stylus, resulting in a fragile and lo fi sound work.

www.michaelridge.wordpress.com

Ludwig Berger – Ice Puddle

The smooth surface of a ice puddle breaking, sinking and disappearing in the mud below. The sounds can only be made once. I recorded them on a very early winter morning in the woods near Weimar (Germany).

www.ludwigberger.com

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David Prescott-Steed – DIY Dissassemblage

The Hills Hoist rotary clothesline is an Australian icon, though mine recently broke; this recording documents its final moments—the clunking crown wheel and worm, the grinding pinion, the rattling frame. I then drew the structure in sound by scraping my fingernails outwards and back along each of the four arms, before cutting it to pieces.

www.myspace.com/dprescottsteed

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Ross Gordon – The Sistine Chapel

April 3rd, 2015. Good Friday.

Stood underneath 'The Creation of Adam', Michelangelo's renowned Sistine Chapel ceiling in the Vatican Museums, Rome, Italy. One hundred craned necks at the heart of High Renaissance Art. Conflicted by art sublime and the oppression of orders from the surrounding guards. After being herded through the museum, like cattle, I was confronted by the reality, the bizarre & ridiculous nature to the situation. I failed to generate any prior sonic expectations. So now I'm asking myself the question. What is the sonic territory of famous artworks?

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McLean Fahnstock – Standby Please

"Standby Please" is a recording of a recording of a field recording done by my Grandfather and Great Uncle while they were traveling the South Pacific as the Fahnstock Expedition for the Museum of Natural History in New York in the late 1930's. When I visited D.C. to listen, I was presented with a reel to reel machine and magnetic tapes, some squealing from age and deterioration, sound quite literally flaking off of them

www.mcleanfahnstock.com

David Rogers – Endangered Trio

Endangered Trio is the sound of the office environment of the 1980s. A 'chance' composition of electronic tones and electromechanical percussion.

www.davidrogersstudio.wordpress.com

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Matthew Herbert – Disappearing Baby Tooth

Baby tooth removed from 43 year-old jaw. I've had 4 baby/milk teeth since birth with no adult teeth beneath to replace them. Average life span of a milk tooth is 11 years so 43 isn't bad. They've started to decay now though and this year I had to have the first one out. It's an odd feeling removing part of your body that's been with you your whole life. There's nothing to replace it, so there's a hole where it previously was. I thought it an apt metaphor for the idea of disappearance.

www.matthewherbert.com

Jonáš Gruska - Elektrycý

“Elektrycý” (trams) is a field recording composition, dedicated to trams of Bratislava, Slovakia. Their motion presents very recognizable screeching, accompanied with heavy sounds of wheels and delicate clicks and clacks of the inner mechanics. Their sound, as echoing through the city, is something every citizen knows dearly.

www.jonasgru.sk

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Daniel Blinkhorn - frostbYte - perennial extinction

A work created from entirely unprocessed, yet carefully edited, overlaid field recordings taken whilst on expedition throughout the Arctic archipelago of Svalbard. Every element that made-up these deeply evocative, beautiful and truly unique sounds were deemed to disappear...endlessly renewed by virtue of their very nature, now on the brink of extinction.

www.danielblinkhorn.com

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Peter Caeldries - Hive

“Hive” is a piece to call attention to the disappearing bee population. From a single sound Hive develops into a 12 layer piece. The abrupt end of the piece serves as a token warning of the silencing of the hives.

www.900hz.net

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Timo Kahlen - Signal-to-Noise

A sound miniature from the interactive work at www.staubrauschen.de/signal/ relates to the history of recording media, to the Vinyl LP. It investigates the role of unintentional mistakes, deviations from technical norms, interfering in the processes of recording & playing back sound.

www.timo-kahlen.de

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Sebastiane Hegarty – Air Struck Gently

The sound of a match striking is gradually disappearing from our memory. Condemned to extinction by the convenient, controlled ignition of the disposable lighter, the chemical reaction of a match offers an obsolete fire of undetermined duration. In a brief and fragile soundscape, light can be heard appearing and sound slowly going out.

www.sebastianehegarty.com

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Andrew Stevenson - The Disappearing Sound of Rollaboard on Cobblestones

The pull-along suitcase (or ‘rollaboard’) was invented in 1987. The sound of rollaboard on cobblestones has been heard for nearly 30 years. But it may be disappearing. Between 2005 and 2010, 37 local authorities across the UK received compensation claims following injuries on cobbled streets. Barnsley, Dundee, Edinburgh, Leeds, London’s Docklands, Thirsk and Newcastle-Upon-Tyne have all seen notable areas of cobbles paved over. These are the disappearing sounds of rollaboards on cobblestones near Manchester ship canal. Listen whilst you still can.

www.vimeo.com/guardcannotopen

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Maria Ponce – Merced-Sonora

This is a field recording of two of the most popular markets in Mexico City, La Merced and Sonora. The markets are in front of each other. The sounds in this recording show the variety of sound sources. It is a sound journey from the fruit and vegetables section to the live animals and witchcraft stalls. The Merced market burnt down a few weeks after the recording was made in 2013. This recording captures a cultural soundscape which no longer exists.

www.ideasonido.jimdo.com

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Peter Kollreider – Bear Breath of Death

Bear Breath of Death was recorded in a zoo for animals of the Alps in Tyrol. I wanted to get the sounds for an installation to place the animal acoustically in a hotel lobby. The bear smelled food, which the

zookeeper placed behind a gate so I could record the breathing and snuffling through it safely. The recording has been edited and cut.

www.kollreider.eu
www.soundcloud.com/callrider

Sounds heard at the start of the programme

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Phoebe Riley Law - 'Interactions - Faxfleet'

Landscape is so much more than the visual, it is sensation. Whether or how that can be communicated in image or sound is a puzzle.

www.pheoberileylaw.yolasite.com

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Sounds Heard at Intermission

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John Morin – Buried in Analog

The ever-deepening symbiotic relationship between human beings and digital technology is fueled by rampant consumption in what has become a disposable culture. Along with the consumption of new technology comes the discarding of obsolete devices. This piece explores the everyday, and sometimes intimate, human moments that get discarded along with old technologies.

www.radioeyes.org

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Hilda Daniel - Hi & Bye Chorus in D major

A chorus of things disappearing -- phone machines phone tones phone messages recorded messages long messages recordings of the past past friends passed friends the past fading and (here in regretful resurrection) the past. In remembrance of a dearest dearest friend whom I let disappear, a chorus of and for the beloved and amazing Dee Cochrane.

Sounds Heard At the Closing

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Canciones - Verónica Cerrotta

Amada Leporace is my grandmother. She has always sung to me since I was a child. Everytime I visit her nowadays I ask her to sing to me so I can record her voice, knowing that some day she will not be with me anymore. Everytime I listen to these recordings I feel happy because I know I will conserve the memory of her voice.

About Kinokophone

Kinokophone is a sound and storytelling collective founded in Manchester, UK when two wondering fruit bodies happened to meet. This chance encounter led to the collection and composition of sounds, stories, and imagery from around the world. We take our name from the Japanese word for mushroom. Mushrooms are a product of intricate connections that lie beyond the surface, with roots in folklore and imaginary worlds, much like the work we produce.

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Kinokophone would like to thank the following people for their continued support in making Kinokophonography happen:

Cheryl Tipp and The British Library for welcoming back Kinokophonography. The British Library Engineers for their technical support.

T.S. Selm for his stunning illustration. See his work at www.kinokophone.com/ts-selm-gallery

Gillian Patchett for kindly designing this programme. Find out more at www.thisisgill.com

Coryn Smethurst for his continued support and belief in Kinokophonography

All our fellow Kinokophonographers who continue to amaze and inspire us with sounds of their worlds.

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www.kinokophone.com