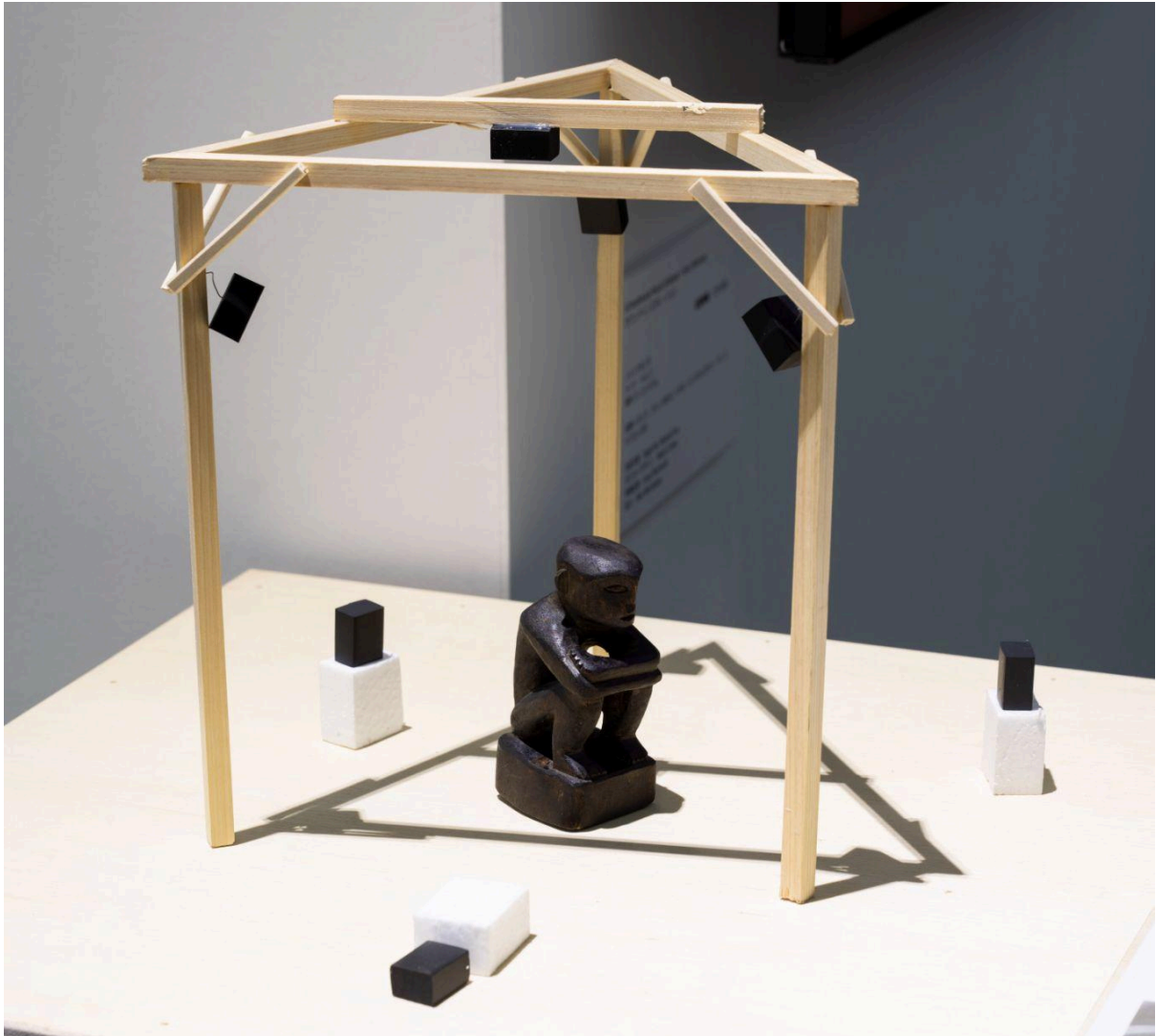


# “Echtzeitmusik Mizuki Ishikawa Shun Momose Sound Installation”



at Künstlerkolonie Berlin Kunstraum 24th-26th of January, 2025  
7 channel spatial sound installation

Support :  
Project to Support Emerging Media Arts Creators, 2024 from Japanese Cultural Ministry  
Cosponsored by  
City governments of Mompeo, Montenero Sabino and Casaprota in Rieti, Italy  
Technical support: Eagle Wu, Moeana Ava  
documentation support: Annya Stavrianidi

# Concept

The combination of ambisonic and microphone brings enormous potential for representing vivid space with sounds in the term of “telepresence”, in which we have auditory sensations of the presence of objects and events that we can not see in our eyes. For this project, taking advantage of this physicality and aiming for the mobility to install anywhere,, this self build immersive audio project launched so that independently from institutions from media art or music institutions, it can accommodate artistic sound art and new music works.

As a first sound art work, this installation accommodated “duo Mizuki Ishikawa /Shun Momose” who focuses on electro-acoustic feedback and its interference influenced by room acoustics. Their musical dynamics was thought to enhance the extension of the auditory perception between silence and noise.

## Process 1

Recording at acoustically interesting space.

With great help of City governments of Mompeo, Montenero Sabino and Casaprota in Rieti, Italy, we succeed in getting exceptional quality of ambisonic recordings at castles which are not resided any more. The room was made of stones and it had quite obvious reverbs.



technical support by Eagle Wu

## Process2

Building DIY immersive audio

7ch speaker system(3 at ground level-3 at heads level -1 from the ceiling)



# photos of the exhibition

42 min sound installation

the audience sits in the center of the installation



## Feedback from the participants about the experience

“The work brought a spatial dimension to the sound, which positioned me in the past or memories when I experienced something like this from the surroundings.”

Amanda Winberg

Editor at Differenz Magazine / Humboldt University Berlin researcher in philosophy

“compared to usual stereo, because of the clear the room acoustic it was much more distinct to feel what’s really going on in the space which they recorded.”

Kris Limbach

Emitter Micro label director/sound artist videographer

“That was a new experience to feel the sound from above and it brought the sensation of the space. I wished I could listen to it in a more isolated environment such as an anechoic chamber.”

Seiji Morimoto

Emitter Micro label director/sound artist