

Miyuki Inoue

2018

Maybe the audience would try listening to bed-spring at home, or try singing in the public space to hear the echo?

- changing pitches or volumes when the tape come down in front of the singer



Down: Singing behind window

12:26 Group3 starts and Group4 stops.

Instructions for
the research at Dokzaal

Score for the research at WoW

Collection of horn images

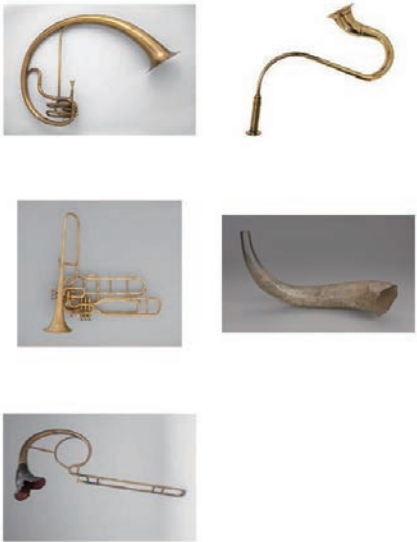
2018

Pdf

A4, 101 pages

It is a collection of horn images, which I think could help either hearing or singing/speaking. It can be hearing aid or conversatio tube created around 1900, instrument, device to collect sounds for military purposes. This PDF focuses on objects which looks like horns. In comparison, my master thesis includes different varieties of horns including buildings, concrete sound mirrors and people.

<https://drive.google.com/drive/folders/1yVvI9RbifdfB0oeYQjzbvUIHdOByYb6z>



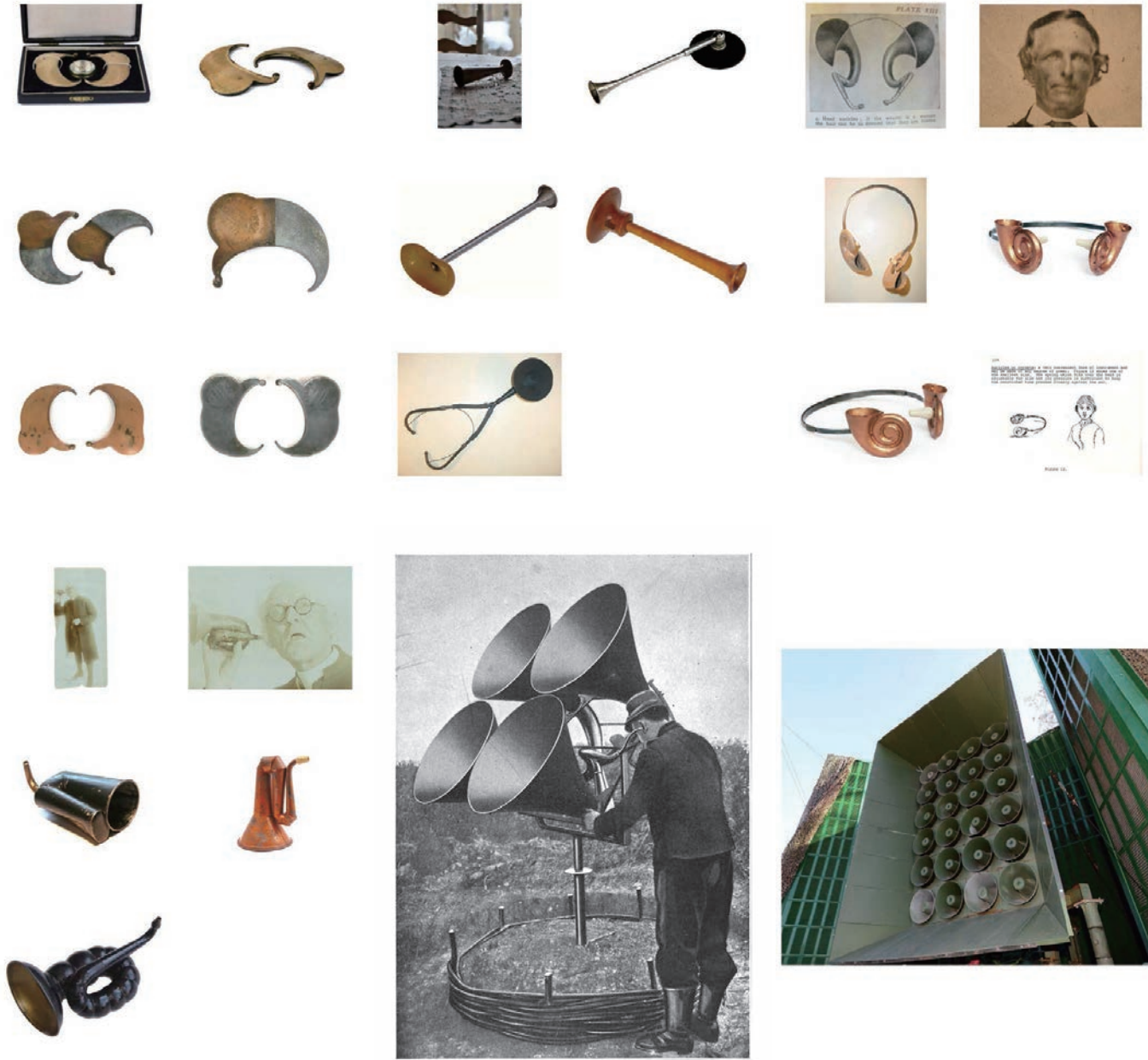
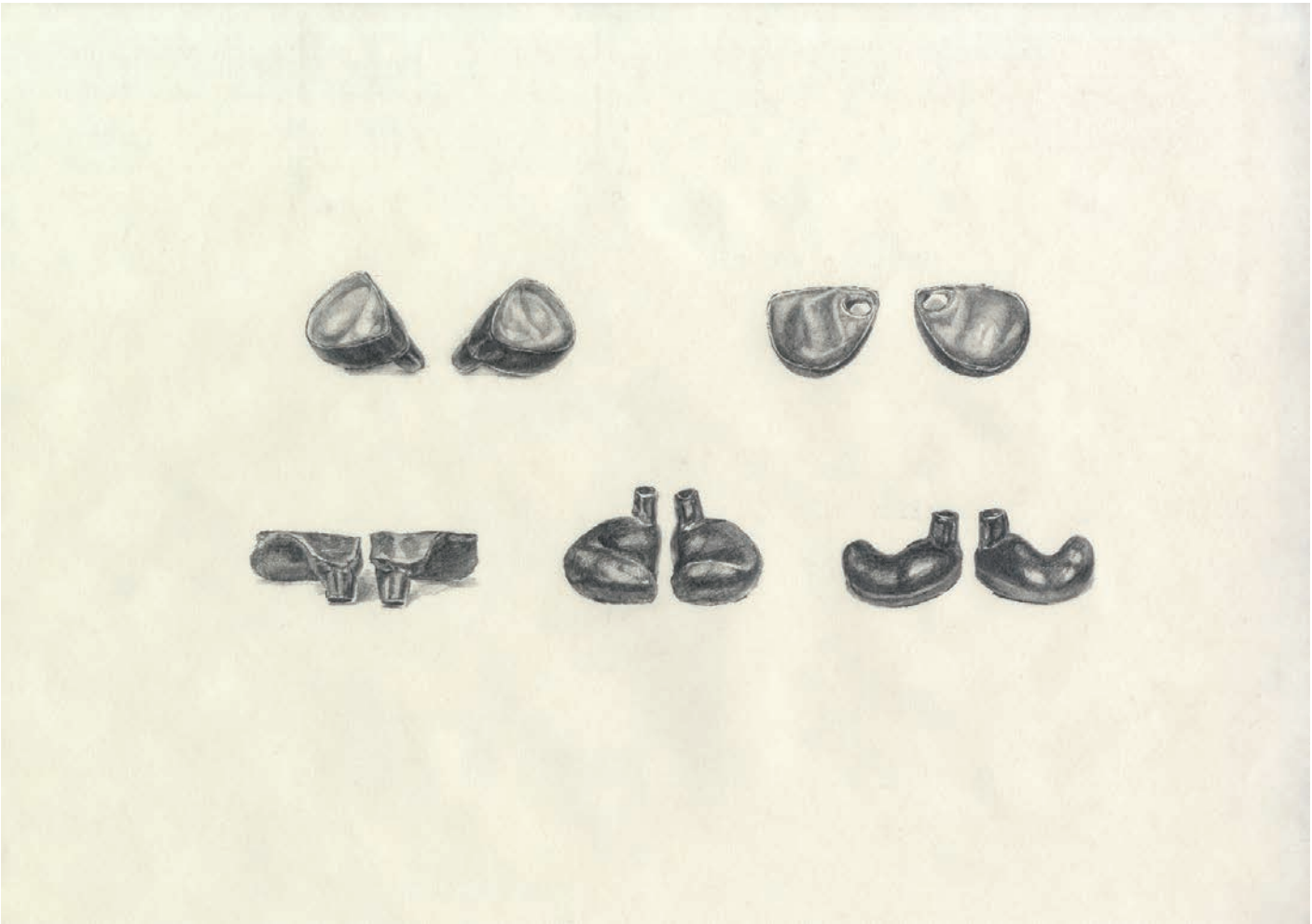
Hearing aid

2018

pencil, paper

29.7x21.0cm

It is a drawing of hearing aid, which can be mysterious and abstract for those who do not know how to use it. My aim to draw the image is to understand the shape and to imagine things that I can not easily touch or see directly.



Searching for singing aid, 2016-ongoing

It is a research about what can help singing. There are many pipes and tubes in hardware stores, which can amplify or change the voice. There are also interesting structures and spots that can be a help for singing, in park, playground, tunnel, etc. I think noisy place such as under construction site and highways can also help singing because it hides embarrassment, and my next step of this research is to develop how to record the singing and what to sing in such locations.



Whisper

2017

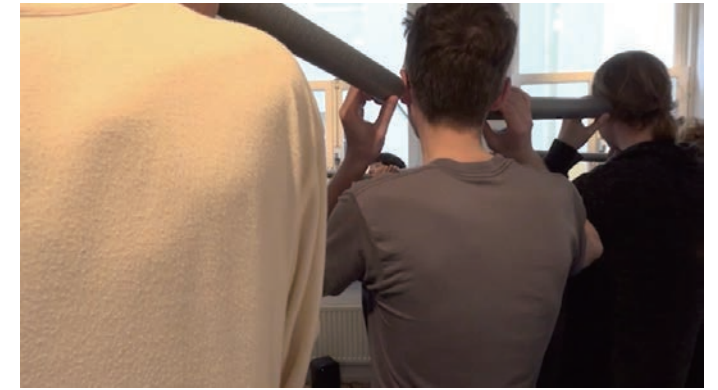
insulation pipe

00:06:30

<https://vimeo.com/215431923>

This is a Chinese-whisper-singing exercise.

Each mouth is connected to the next person's ear with the pipe. The first person's ear is connected to the air. The last person's ear is also connected to the air. We speak to the next person. We listen to a person in the back. We convey what we hear, which starts with an environmental sound imitation. Insulation-pipe keeps the warmth and sound very well, which makes an experience as if your ear were just next to someone's mouth, which enables the conveyance of an intimate, warm and sensitive voice.



Breathe, utter, listen and walk together

2017

<https://vimeo.com/223481893>

This is a participatory performance (collective warming up of our voice).

By simply imitating the gesture, singing together and walking in the space together, I aim to relax, stretch and experience our voice and the space. I am expecting to create intimacy, by not using so much speech.

In this piece, I would like to create a non-hierarchical performance in which performer/instructor/myself disappears at the end and the experience becomes a piece.



Collection of singing horns

2017-ongoing

modified or non-modified found objects, MP3 speakers, sound of voice

It is a project to collect and play with horns as singing/hearing aid. I find or combine objects which can be a horn, such as brass instrument, pipe, shell, cup, vase, tube, bottle, kitchen utensils, etc. In the left-up picture, I installed mp3 speakers inside the horns, which play my voice exercising from high to low (the attached URL), which sounds like a siren by human voice. I am inspired by siren played regularly in Amsterdam. They test and check the war-time siren system as it was before. What about we could change the sound of the siren, using our own voice?

The sound:

<https://soundcloud.com/miyuki-inoue-765336634/siren-practice-single/s-OeMEy>

In the left-down picture, the singer using a horn noticed a box on the wall and she is using also that as a horn.



Learning a bird song (provisional title)
2017
Performance documentation (exerpt): <https://youtu.be/n48BZ05-4kE>
Original length: 00:18:00
Collaboration with Maria Lepistö and Alina Ozerova

The original performance was presented in an exhibition with documentary-based video and audio pieces "Bob Marley is the name of a bird", a collaboration with Maria Lepistö and Alina Ozerova, which documents about Surinamese songbird community in Amsterdam. This performance piece was born from what we learned from Surinamese bird owners and we combined their tips to make a good songbird and demonstration of the relation between a master(Maria on the right) and a bird in cage(Miyuki on the left). We played with time-stretching technique, which we usually use for editing audio, in order to make it possible for me to imitate the bird sound. The speech is composed by Maria in relation with the documentary-based pieces. The background sound was mixed by Alina. I am interested in imitating and analyzing bird sound, and flattening the relation with audience.



About Surinamese singing bird contest -listened, learned, copied
2017
Research project
Title of audio-visual pieces(including picture1&2): Bob Marley is the name of a bird
Collaboration with Maria Lepistö and Alina Ozerova

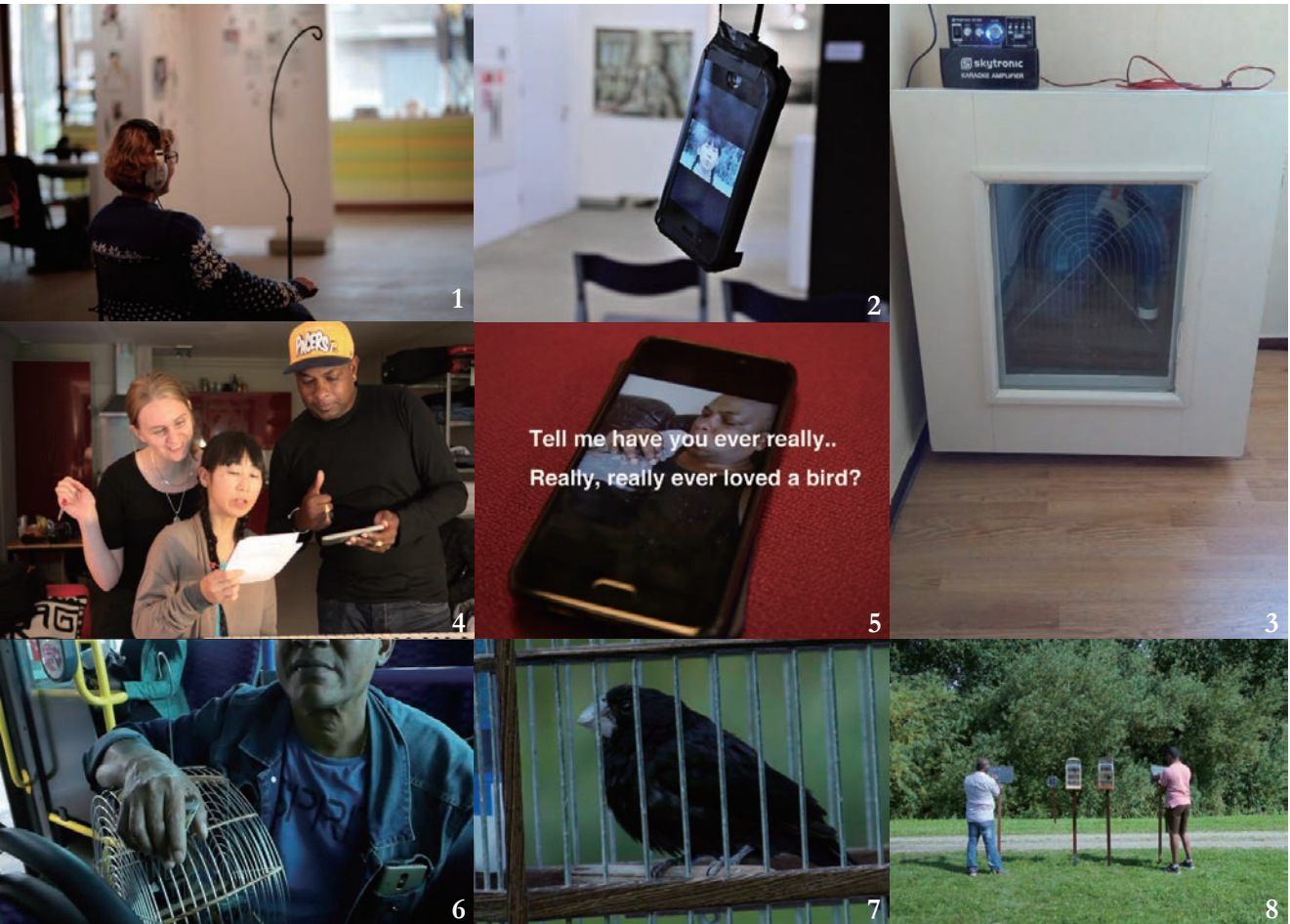
Suriname is one of the countries in South America, which used to be a Dutch colony. In the 1970's, when Suriname got independent, many Surinamese immigrated to the Netherlands and they brought South American birds called Picolet(7) and Twa Twa.

With these birds, it is common to make a singing match between 2 male birds in Suriname(8). In Amsterdam, there is a community called Ringmaster which keeps this culture. Most of them are men and retired and from Suriname. I heard from them that in Suriname it is also common to carry around a bird in a cage, putting it on a scooter, going shopping with it or going for a walk with it, but here everyone carries a bird in car, except for one guy(6). Maria Lepistö, who I met through her project to imitate animals, heard about this bird culture, and together with Alina Ozerova, we got interested in the Surinamese people devoting themselves to raising and training the birds in the Netherlands, where they have to make adjustment for the cooler weather and the Dutch culture. We started visiting them every week since April 2017 to talk to them and to collect audiovisual materials as a collaborative research project.

My motivation for this project was to imitate the bird voice. The original bird songs are sung by male birds against other male birds for the sake of territory and in order to acquire female bird attention. Female birds are stimuli. The bird has a higher frequency than human's voice and thus it is difficult to imitate as it is. In order to imitate, I have to slow down the original speed, as if I am shifting into bird time. In the Netherlands, the bird owners make their birds listen to MP3 players repeating a good song(3). One guy told me the birds in the Amazon, the nature, sing more beautifully and here bird songs become stereotypical.

The community was bigger just after the immigration. Now the birds are forbidden to import and young people don't show so much interest in this culture. The birds cannot survive outdoor in the Netherlands.

Through interviews to bird owners, we heard about stories of immigration, about their children, weather they feel more Dutch than Surinamese, wheather they want to go back, about their language, about their mixed culture, etc. Together with bird imitation, we sung a modified Karaoke, "Have you ever really loved a bird?"(4&5).



Up: Breath(sunlight)

Middle: Breath(Breathing plastic bag)

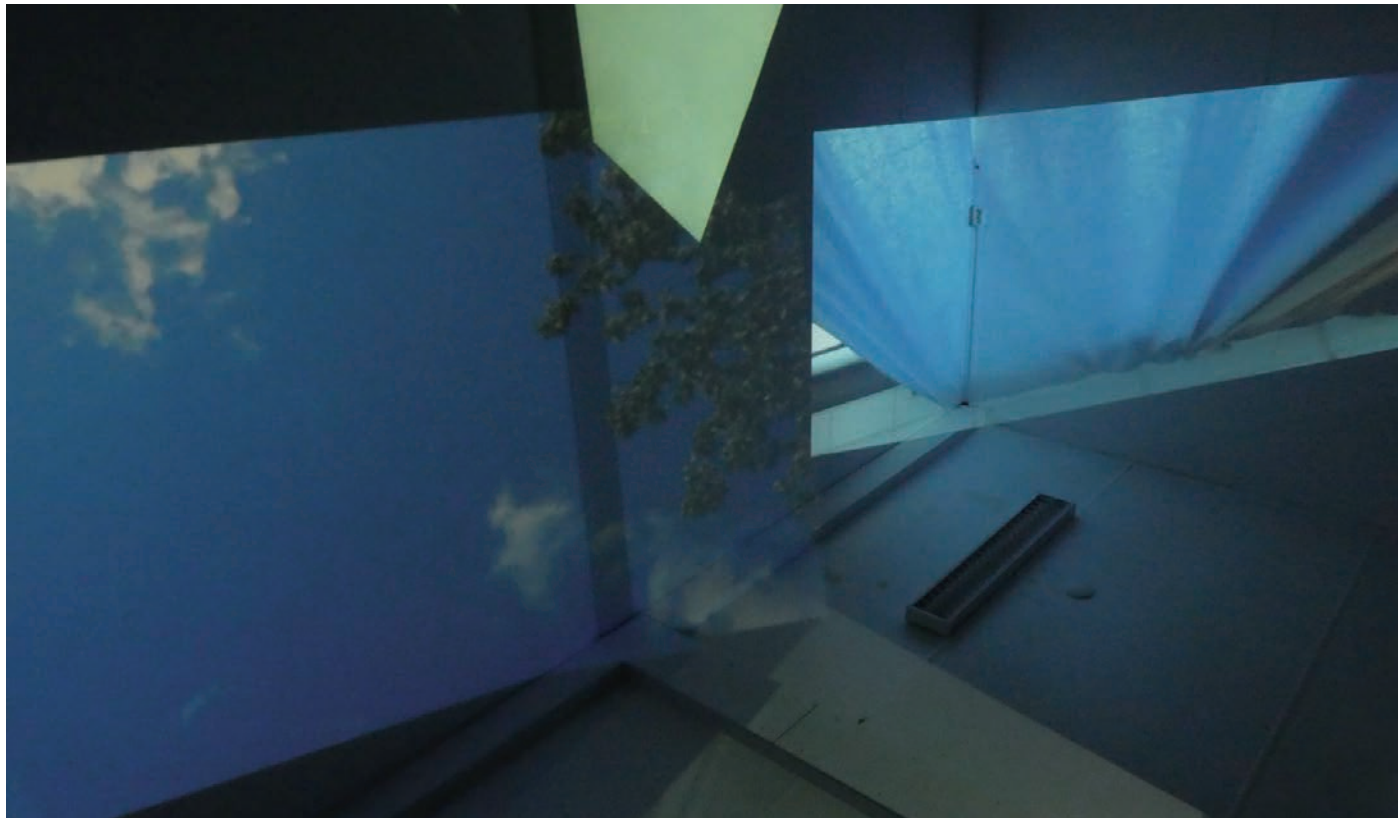
Below: Breath (movement of my diaphragm)

2018

multi channel video installation

Breath (movement of my diaphragm) on Vimeo:

<https://vimeo.com/253626842> (password: iki)



“Sound for airy creativity”

installation

4 sets of aluminum speakers and motors,

12 voice

2013

Tokyo University of the Arts Toride

campus(Toride, Ibaraki)

<https://vimeo.com/78528205>

.

This is part of a collaborative pavilion, called a social

practice "Air roof", "practiced" by an architect

Alejandro Haiek and 6 artists: Junji Shiotsu, Kaori

Kobayashi, Kazune Miyakawa, Miyuki Inoue, Taku

Irisawa and Yoi Kawakubo.

What I proposed and created as my part was a sound

installation which consists of 4 metal horns rotating

and making intermittent squeaky sounds with inside

speakers emitting 12 people's voice, which spoke

long-sentenced-not-yet-shaped ideas and concepts,

constructed and written according to all the members'

thoughts by the architect, combining it with historical

architectural concepts, which I thought airy, sky-ish,
changable and intangible, like the roof.

The concept had been written in English, but I had
recorded Japanese people's voice trying to speak that
sentence, not by reading it but by following a some
English native speaker's vocal sound.

So, each person's voice contained different audio
perceptions. Therefore, if you stood amid the
installation, what you would hear, Air roof's concept,
would be rotating around its meaning and an abstract
sound.



“Human-cicada”

20 sets of speakers and MP3 players
Dimention variable, Looped sounds
2013, Nordic Kunstnarsenter Dale(Norway):
<http://www.inouemiyuki.com/k/8cicada.mp3>
2018, Kunst RAI(Amsterdam):
<https://youtu.be/zBRbgW9JEyQ>

This is a sound installation consisting of my voice imitating cicadas. Every summer I went to forest and recorded cicada and my voice with a shotgun mic.I kept doing this for around 10 years. By mimicking I noticed the detail of the sound and started making a voice that I normally doesn’t make in a daily life. Also, by singing as part of many cicadas making noise constantly, I felt not embarrassed and it made easier for me to sing. At the time I was also searching where I could sing in town because of houses were too close to each other.

Cicadas vibrate tymbals with their muscles and amplifies the sounds with their stomachs. I think it is a bit similar to human sound organs. It also has a cycle which I think similar to a cycle of breath.

Only male cicadas sing and the female cicadas stomachs are filled up with reproductive organs and eggs.

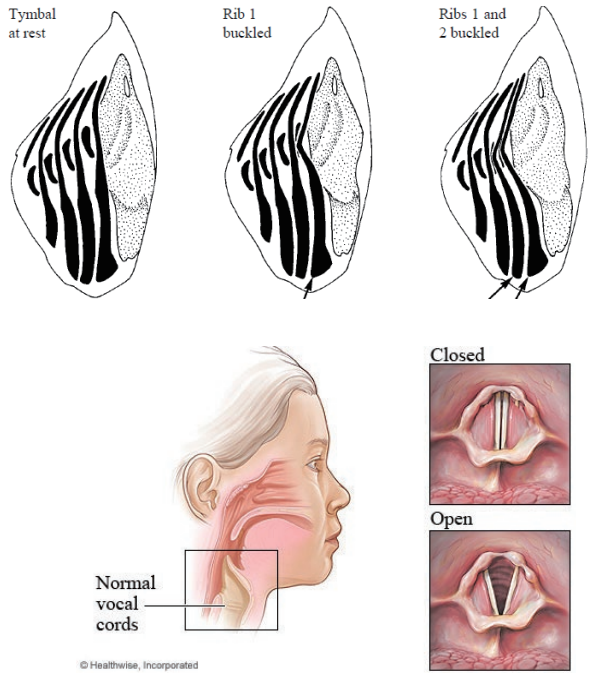
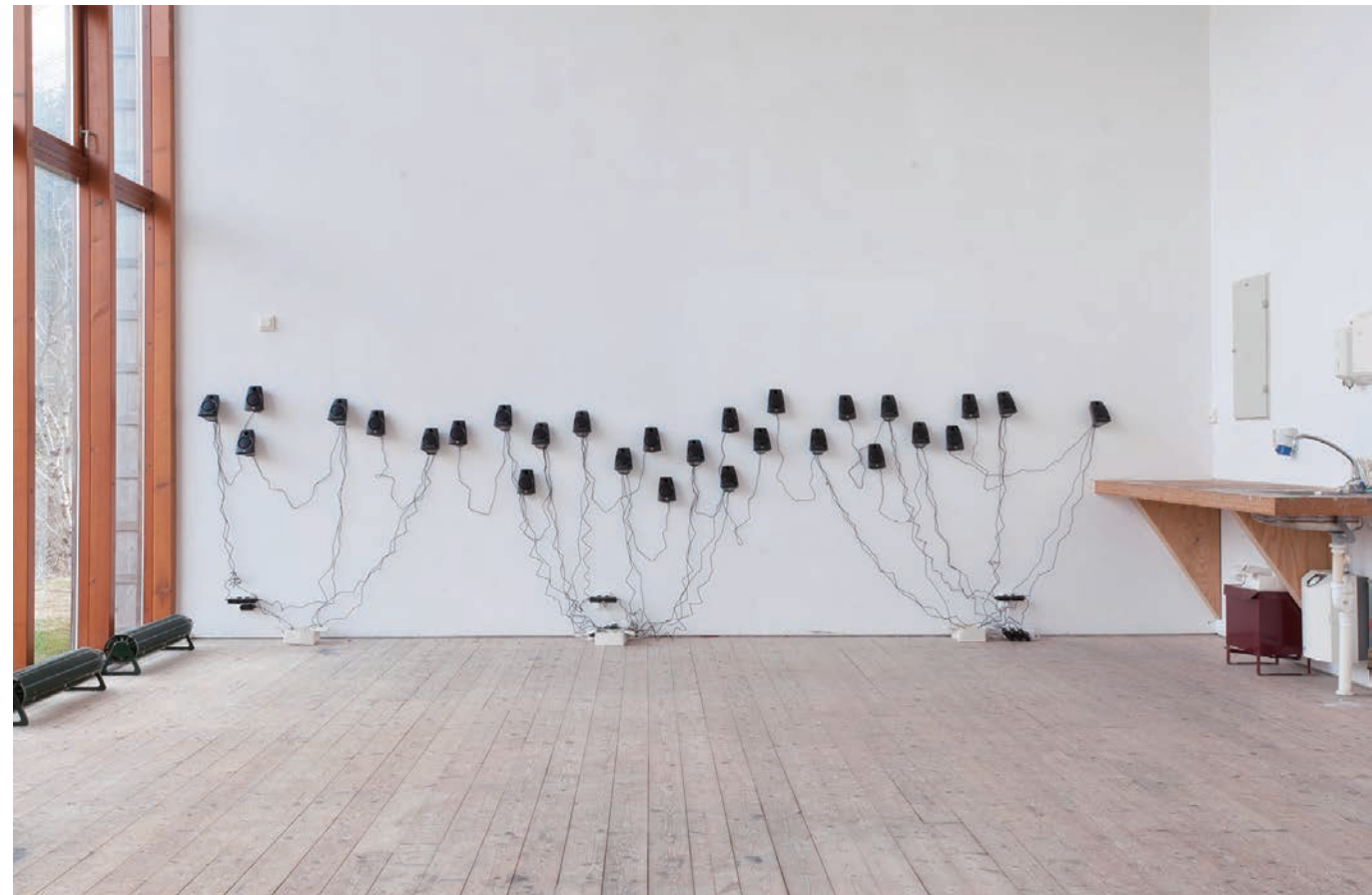


Image of cicada's tymbal and human vocal cord
Images taken from
https://commons.wikimedia.org/wiki/File%3ASingapparat_tagged.png ,
H.C. Bennet-Clark, D. Young, The role of the tymbal in cicada sound production, The Journal of Experimental Biology, vol.198, 1995, pp. 1001-1019.



“Following a forest”

HDvideo(3:28)
2013
<https://vimeo.com/123280467>

I asked people to imitate cicada’s sound and recorded the sound. To trace and to imitate what they hear requires active observation and creative output/ adaptation, and it makes an abstract acoustic state as a result of individual reinterpretation. It is like a course of learning a new language or following an unknown song.

How the insect makes sound is interesting; the stomach is an instrument, like our vocal chord. If you listen to it carefully, you might notice that there is a certain cycle.

Related piece (sound):
<http://www.inouemiyuki.com/k/9humancicadas.mp3>
2015
Monaural sound
00:07:43





"Freshly torn bread arranged", 2006

Left and right:
 "Freshly torn bread arranged"
 Shokupan(=daily Japanese bread slices)
 Performative installation, 7 days, dimensions variable
 2006
 University of Tsukuba (Tsukuba, Japan)

Below and the next pages:
 "Freshly torn bread arranged"
 Shokupan(=daily Japanese bread slices)
 Performative installation, 1 day, dimensions variable
 2008
 Okamoto Taro Museum (Kawasaki, Japan)



A performative installation work that is an ever-growing work-in-progress.

In 2008, I performed it in Okamoto Taro Museum. For that time, I enlisted the help of 10 helpers to "empty" bread and arranged the crusts in a corridor and also in an inner garden of the museum. Onlookers expressed a range of reactions such as, "It feels like a waste of food.", "It is like a silent machine." and "It looks ritualistic".

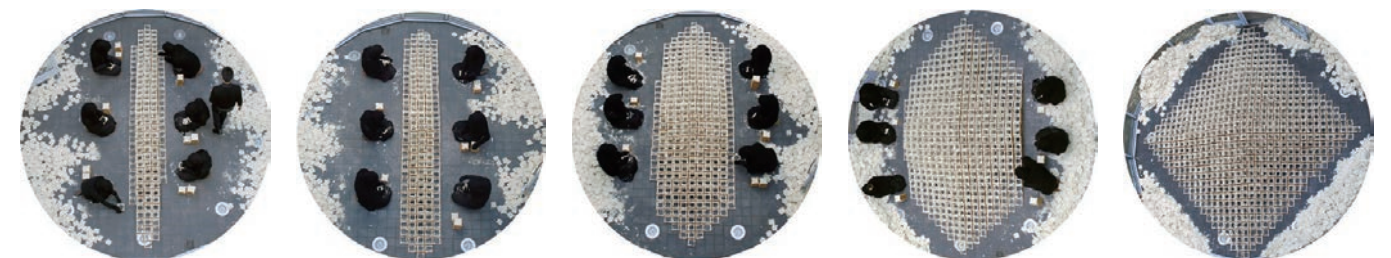
I combine and contrast three elements in this project: machine; ritual; and art/creativity. I express the idea of "machine" in this project by demonstrating mindless repetition and uniformity, and by arranging mass-produced bread which has the same size and the thickness as if it is like an architectural elements. I express "ritual" in this project by demonstrating shared common practices and thinking in a society. I express the creative art process in this project by demonstrating the creative process of taking a ritual and transforming it into an expression, or by demonstrating half unconscious decision that comes in a flow of some order.

Above all, this project makes us think about ritual and the role of ritual in our lives.

On one hand, we dedicate ourselves to a specific ritual as a way of accessing spirituality.

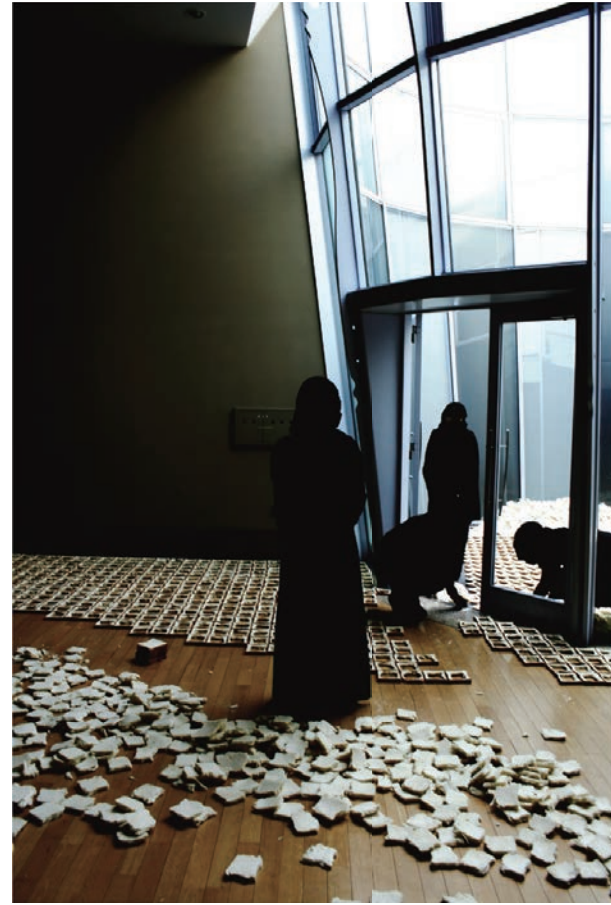
On the other hand, the repetitive process becomes machine-like.

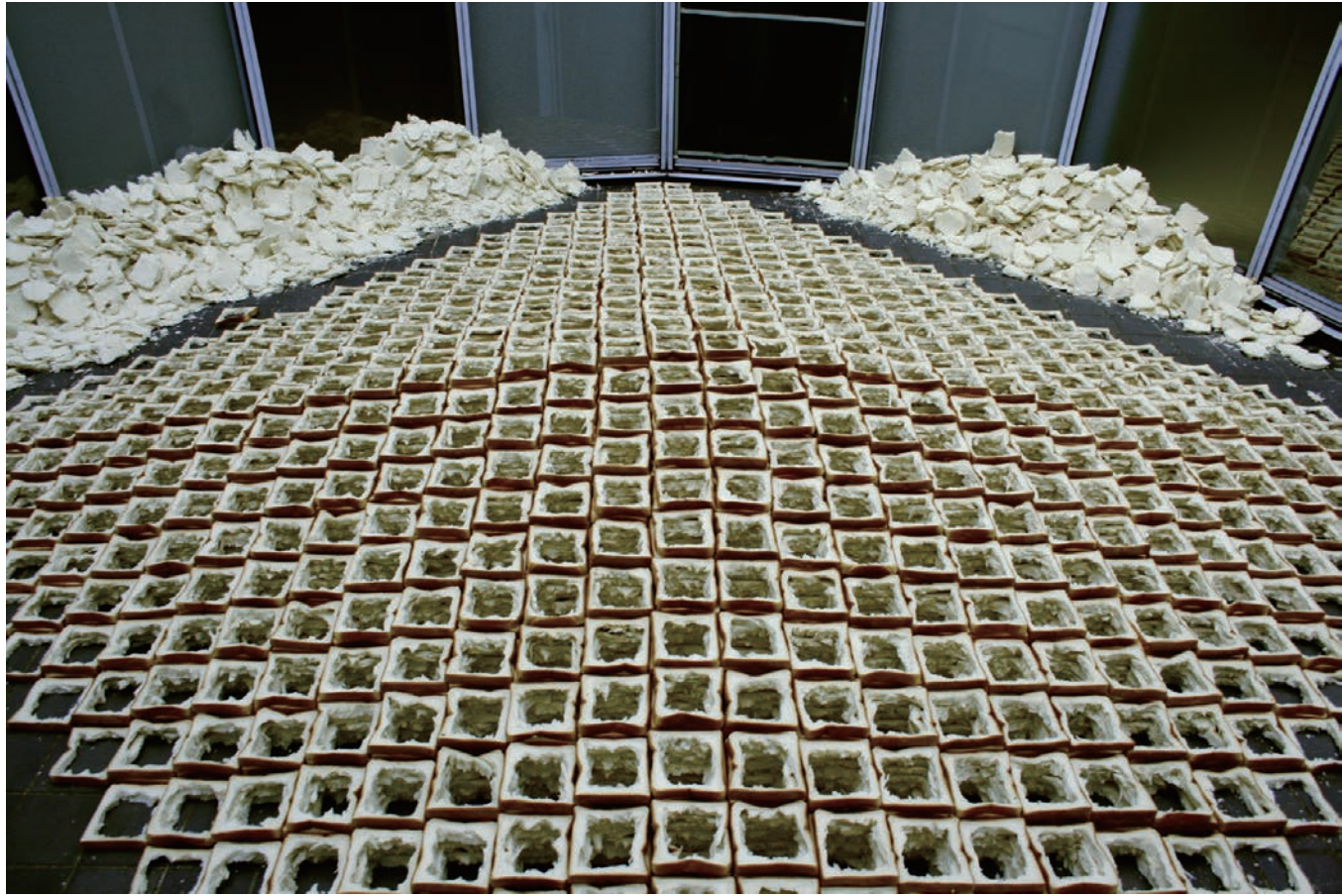
Machine and ritual overlaps with each other in a sense of it repeats some same action under a certain rule.



"Freshly torn bread arranged", 2008, Time lapse view











“Freshly torn bread arranged”

Cabatta bread

Performance and installation, 3 days, dimensions variable

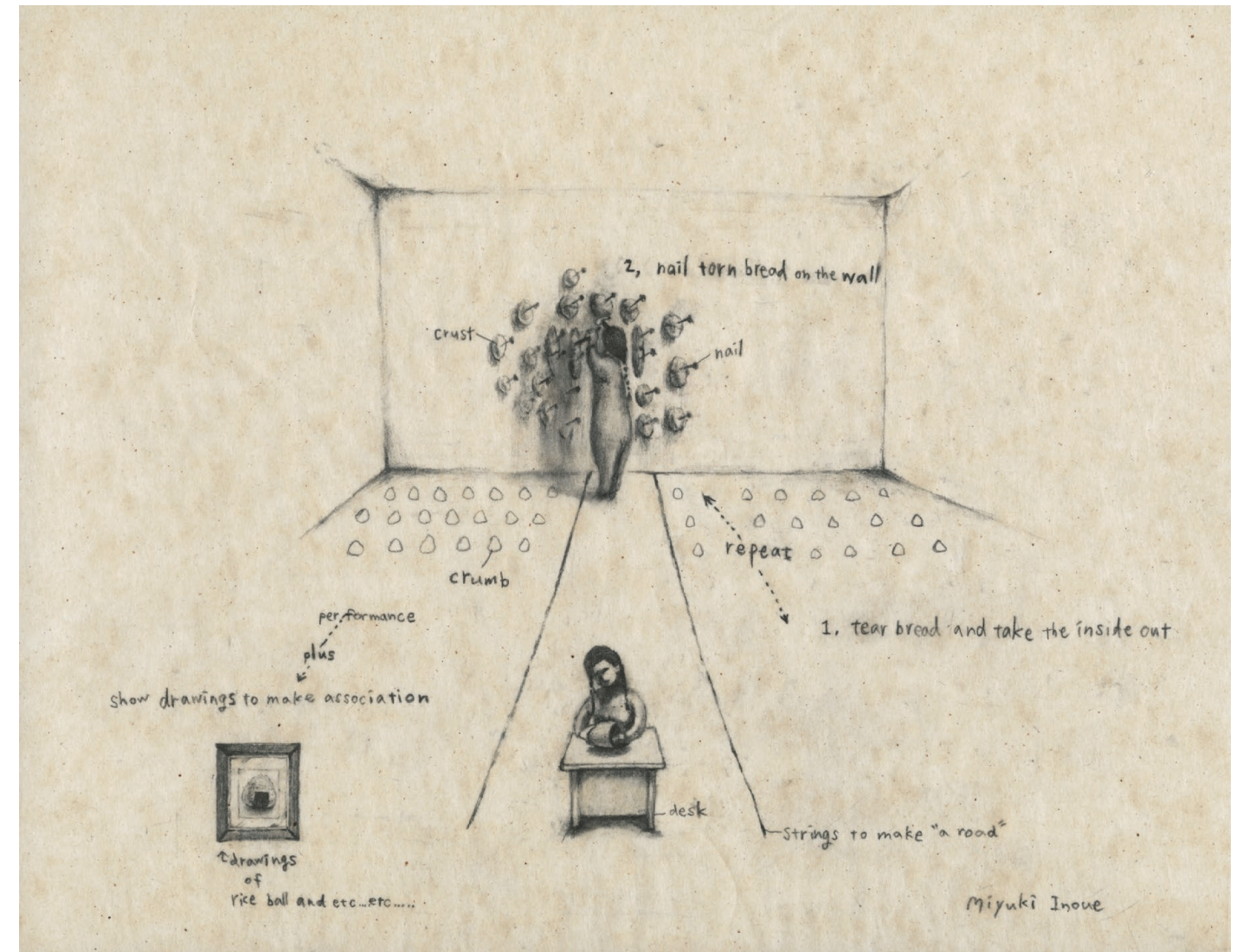
2010

Centro Sociocultural Casa Verde (Murcia, Spain)

Bread commonly eaten in Japan always has the same size, the shape and the colour.

On the contrast, in Murcia, the story is different.

This performance held at the same period as Easter week, focused on the gestures and the symbolicals.



drawing, pencil on baking paper, 2010



“Drawing the sun”

Pencil on wall, exhibited with texts

Drawing on site, dimensions variable

2010 May

Royal Institute of Art, Stockholm

This is a drawing on a wall of a screw staircase.

I followed an outline of a circle-shaped light that comes from a window whole day for several days.

The spinning line begins from the window and comes back to the window, which never splits in a day unless clouds appear in the sky. Everyday my repetitive gesture created a new layer of the trace of the sun, gradually changing its position to where my hand does not reach.

The curved wall got covered with the layers.

Through the drawing process, the repetitive movements, I simulate the surroundings and make a conversation with environment.





"Drawing the sun", from above

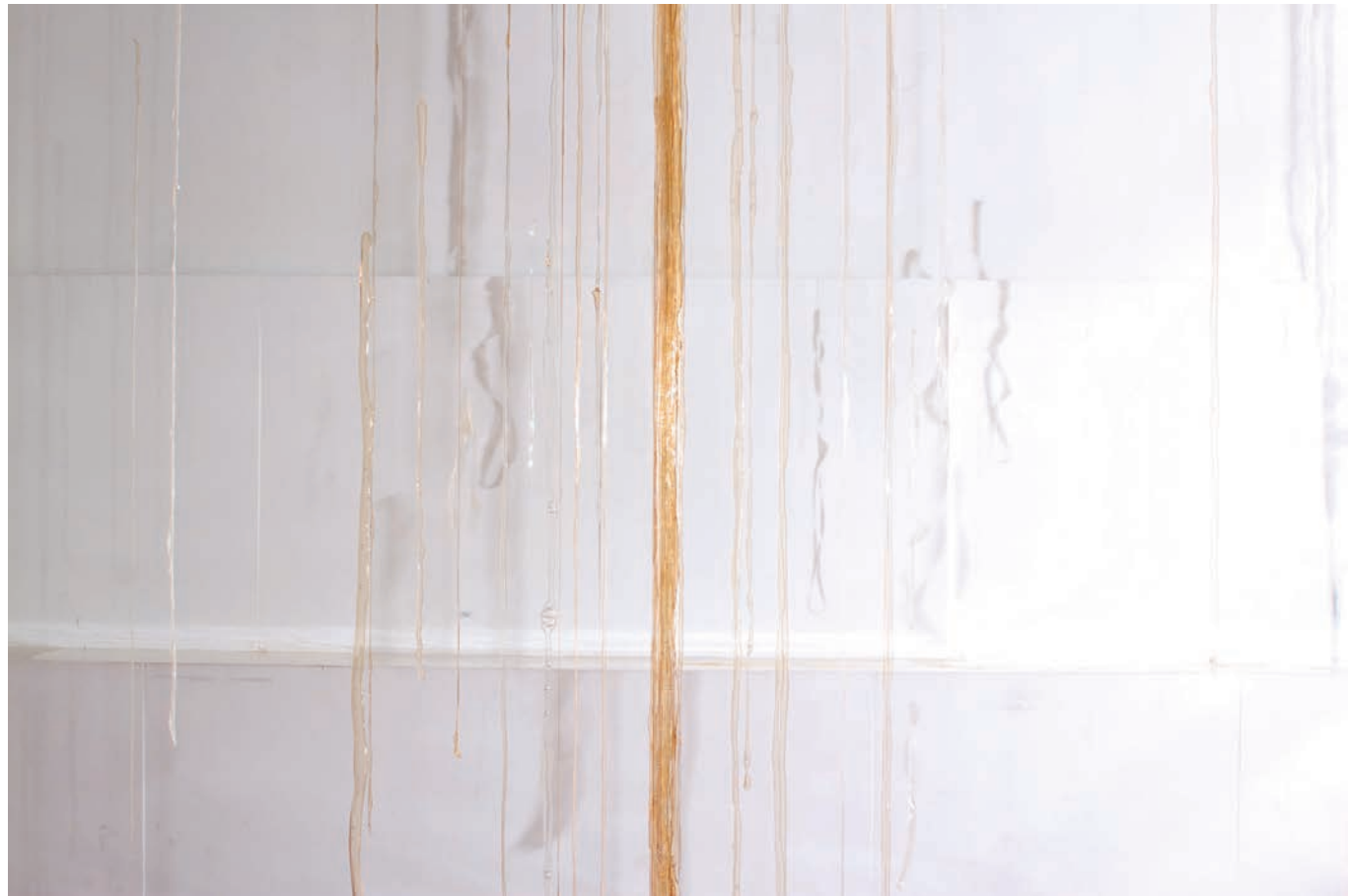


Experiment for the hole
Glue,
Installation
2012
Arcus studio, Ibaraki

The material I chose was glue, which changes its shape according to moisuture. If it rains, it would melt.
I searched for a similar circular hole like the window where I made a drawing of the sun. I found similar hole, but it was not possible to make a drawing, because it was a public space, but sometimes the weather such as snow was making a trace of the circle. Or light. Inspired by the phenomena, I created an imaginary drawing for making an installation on that site and made experiments to explore materials for that. I wished if I could hang a transparent material that can be melted by rain. The material I chose was glue, which changes its shape according to the room moisture. If it rains, it would melt.



Associated images(2012.1)



Installation view



Wet material



Dry material



Installation view

“Hanging rituals”

2010

inkjet print

This is a project to hang finished tea bags in a window frame.

We put something important in a frame and hang it: photos of authorities, those of ancestors, paintings, etc.

Those tea bags, lees of different types of tea, stained like antiques, whose contents have gone to someone's inside, archive individual daily unconsciousness.



"Hanging rituals at a living room in Shibasaki"(2009.7)



"Hanging rituals besides a bed / Stockholm"(2010.2)



"Hanging rituals at a studio in Tsukuba" (2009)

“もり”* / “*Moli* * The title means forest in Japanese.
used clothes, cotton and stockings
dimension variable
installation
2007-2008

List of places where the work was realized :
2007.8 Forest(Tsukuba)
2007.9 Pharmallery Gallery(Tsukuba)
2008.2 Aichi Arts Center(Nagoya)
2008.4 Forest(Tsukuba)

Trees/cicadas/mosquitos/a person



Installation views(2008.4)

"mori" (*Moli means forest in Japanese)
performance work containing:
dolls from another work:“もり”, a box, singing,
chanting by a monk
2008-2009
Forest in Tsukuba and Garyuin temple in
Mito

When it is shown in public, it takes a form of HD
Video, photography and drawing.

This work shows how to abandon a work.
Bringing Japanese religious process to abandon dolls
as a process to abandon a work, this performance am-
biguates the border between works created by an artist
and other creations.

Japanese dolls are taken over to next generations,
otherwise, when abandoned, people bring them to
temples to burn, like having a funeral for humans.
I dismantled the work into clothes and polyester cot-
ton and brought it to a temple.



Before a dismantling performance(2008.12)



After a dismantling performance(2009.1)

“mori”
installation
incense ashes
approximately a diameter of 350cm
2010-2011
Forest in Tsukuba

Two years later after *mori* (2009), I created this installation at the same place as a symbol of the initial installation. In the idea of Japanese Buddhism, the second anniversary happens after two years of a funeral ritual.

I burned incense for mosquito in a relation with bee hives, which was found during the performance in 2009.



After the ritual ceremony (2009.2)

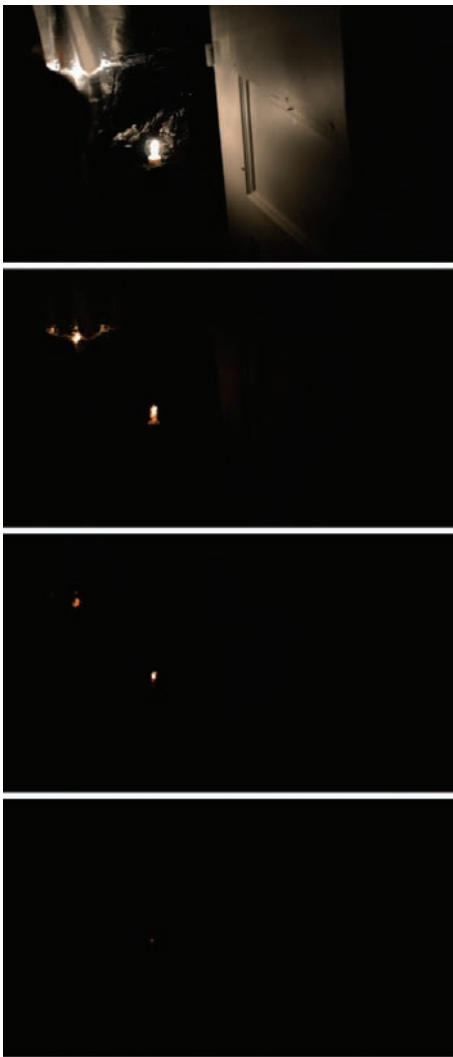
“Their words”
performance
2009
Bastard gallery(Stockholm)

Read a text“Renates dag”(=Renate’s day), quoted from
Swedish language book for beginners, in front of a Swedish
audience.

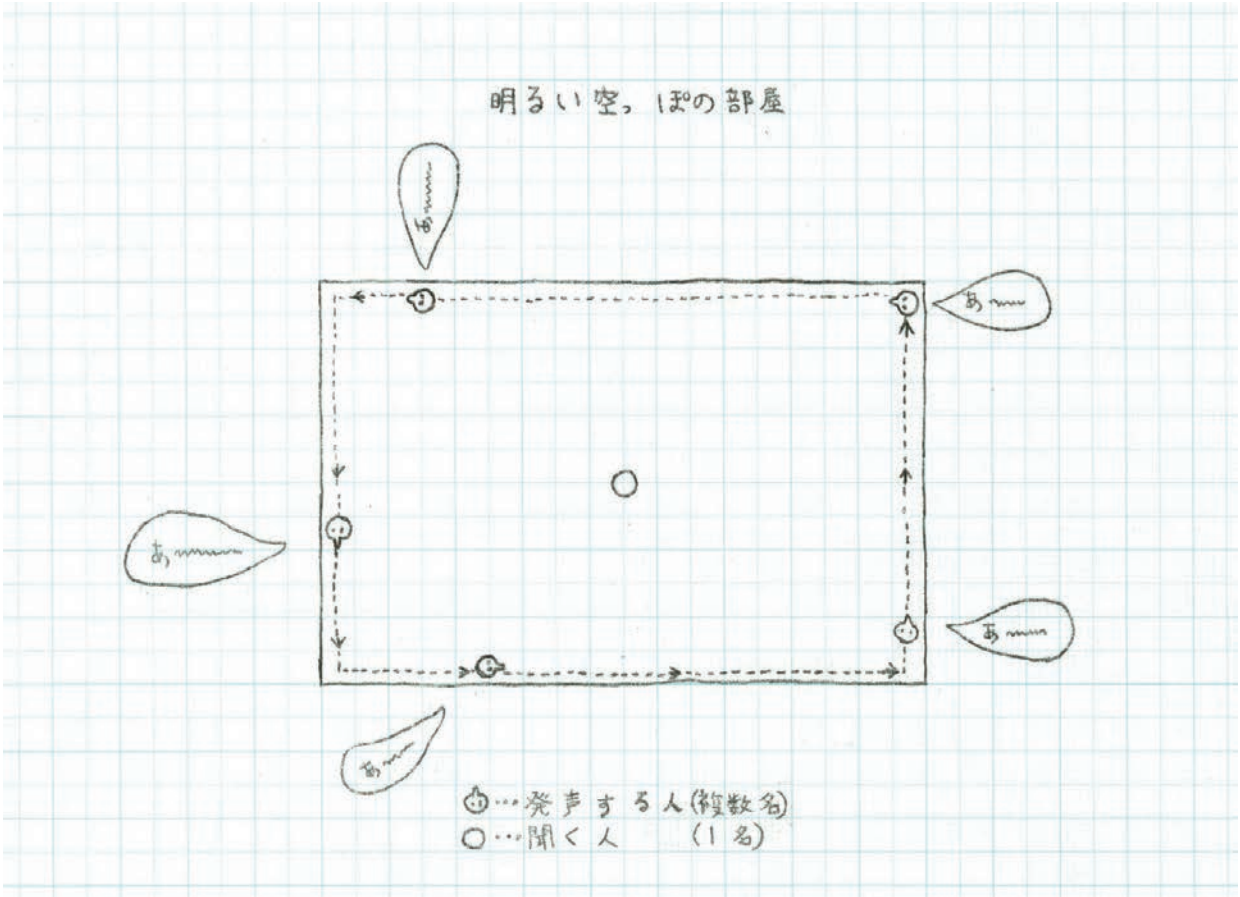
First, I read it in Japanese translation.
Then I read the original one with a Canadian person and
a Cuban person at the same time, none of who spoke in
Swedish at the time and we tried to read it at the same time,
while listening to the text spoken by some Swedish person
with earphones by ourselves each.

The text was about a day of a female pensioner: Renate,
which was easy, simple and included many common words
among different languages, such as “active”, “bus”, “beef”,
“lunch” and so on, so I had assumed listeners/readers would
have caught at least those sound. Carefully listening person
might have noticed these words even from the Japanese
translated text.
For most part of the reading would have been an
international fusion of Swedish pronunciation.

In foreign countries with unknown languages, we encounter
many confusions; we try to catch the sound and try to look
for familiar words we might already know. but we may only
grasp a few words. I suggest it as sound appreciation and
careful observation of confusion, like an experimental
music.



Performance view

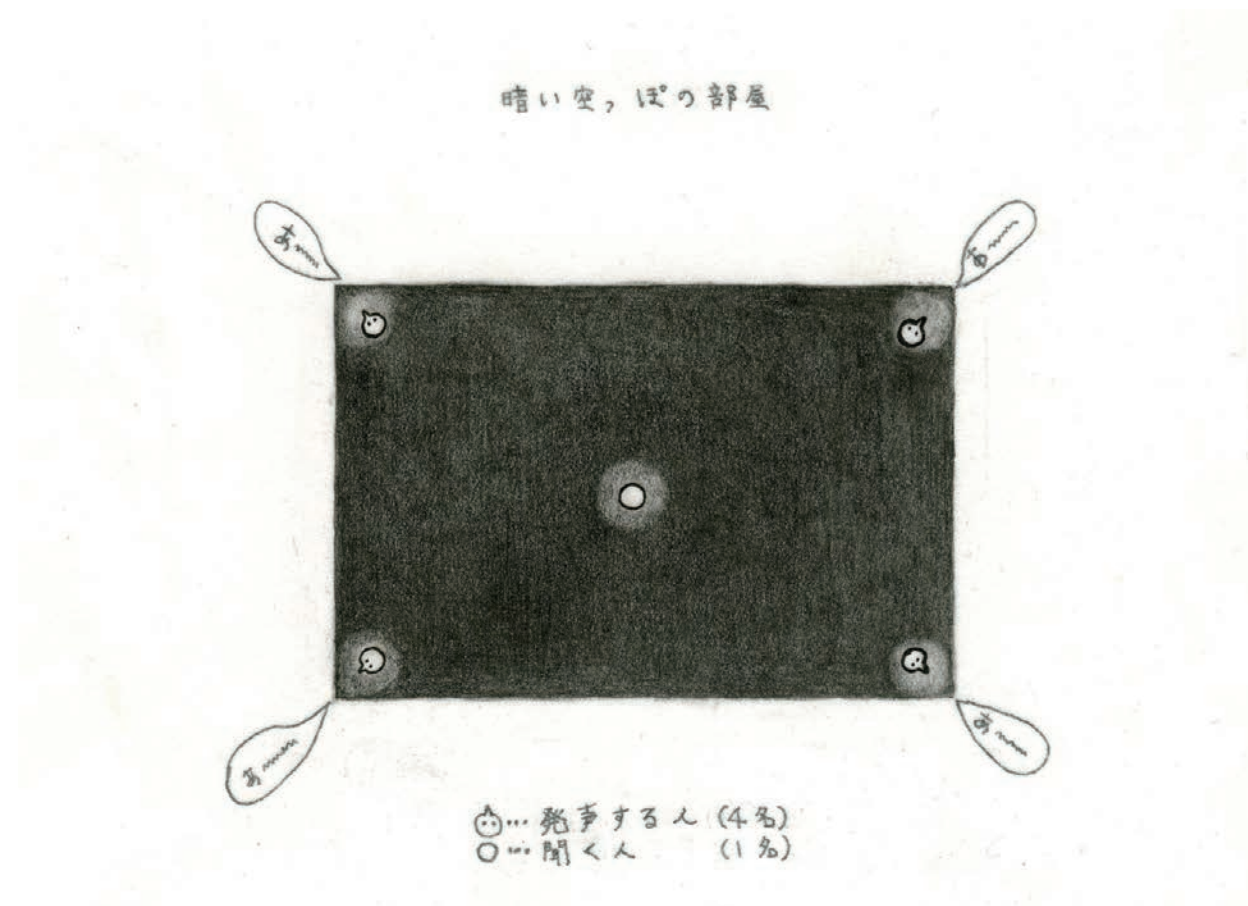


“Utter in a bright room”
Instructions:
Utter while walking.
Walk as close as possible to the wall.

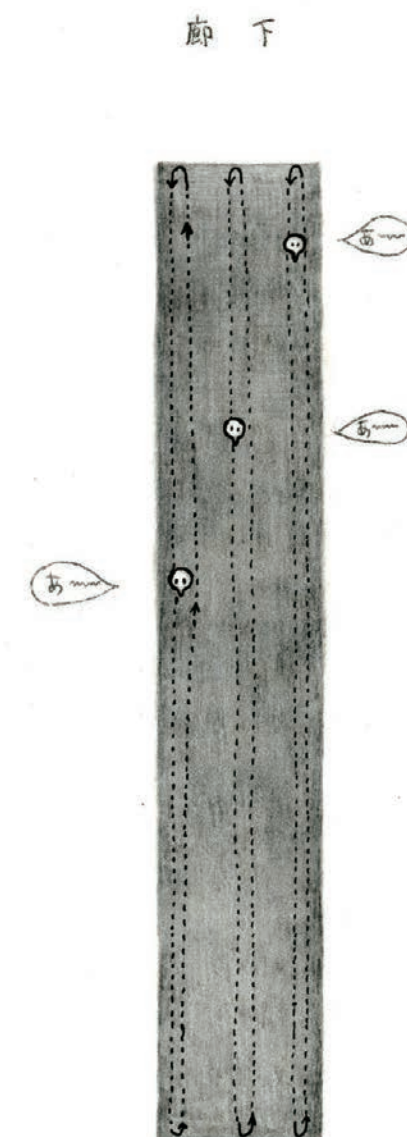
“Utter”
scores for acts
2010, Workshop held in Tomma rum (Tranås,Sweden)
2013, Performed in an event: Empathic Home(Norway)
2015, Takedao tunnel(Hyogo, Japan)
2016, AIAV(Yamaguchi, Japan)
2016, Impact Hub Kyoto(Japan)

These drawings are scores for uttering, uttering simple sounds like vowels, which anyone can try.
It has been implemented several times at different places.
The procedure consists of:
1.Exercise together
2.Utter according to the score
3.Talk about the experience

It is an experience to be wrapped with our own voice, to observe each other, to recognize acoustic nature of
the space, and to feel the resonance of oneselves own.
Here, there is no clear separation between performer and viewer, or stage and chair.



“Utter in a dark room”
 Instructions:
 Get closer to the room corner
 until your head touches to it.
 Then utter towards the corner.



発声する人(複数名)

“Uttering in a corridor”
 Instructions:
 Utter as long as possible
 while walking.

“*Koko, Soko, Hitorigoto*” /
“Here, There, Talking to yourself own”

2011

interactive performance

Arcus Open Program(Moriya, Japan)

Collaboration work with Eri TAKEHISA

This is 9 hours of experiment in which audience were invited to join to make sounds with materials installed in the room.

Sounds, humming, singing, chorus, buzz, kids' voice and such, created by performers, viewers and outside environment kept coming and going.

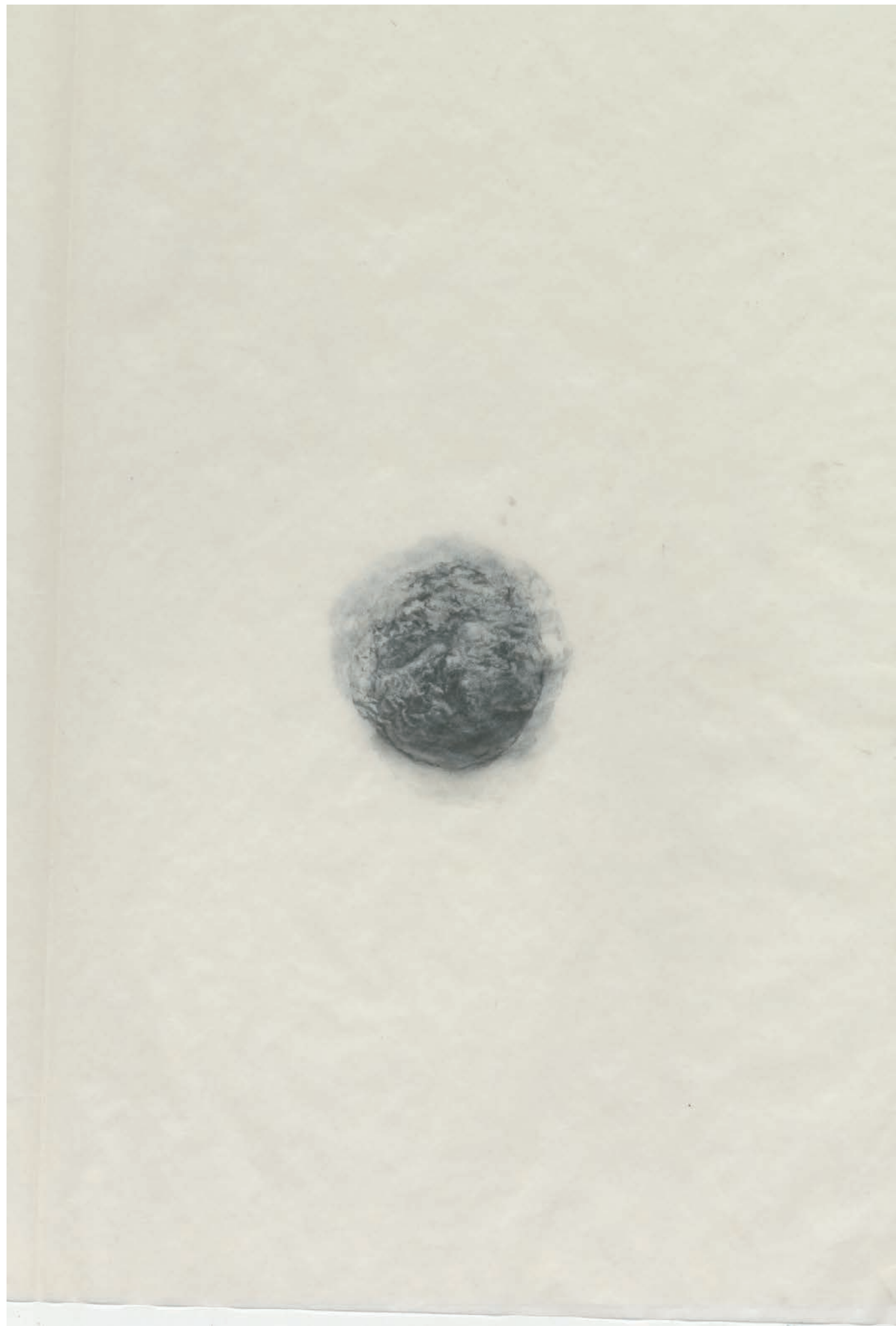


Performance view



Performance view

D r a w i n g s



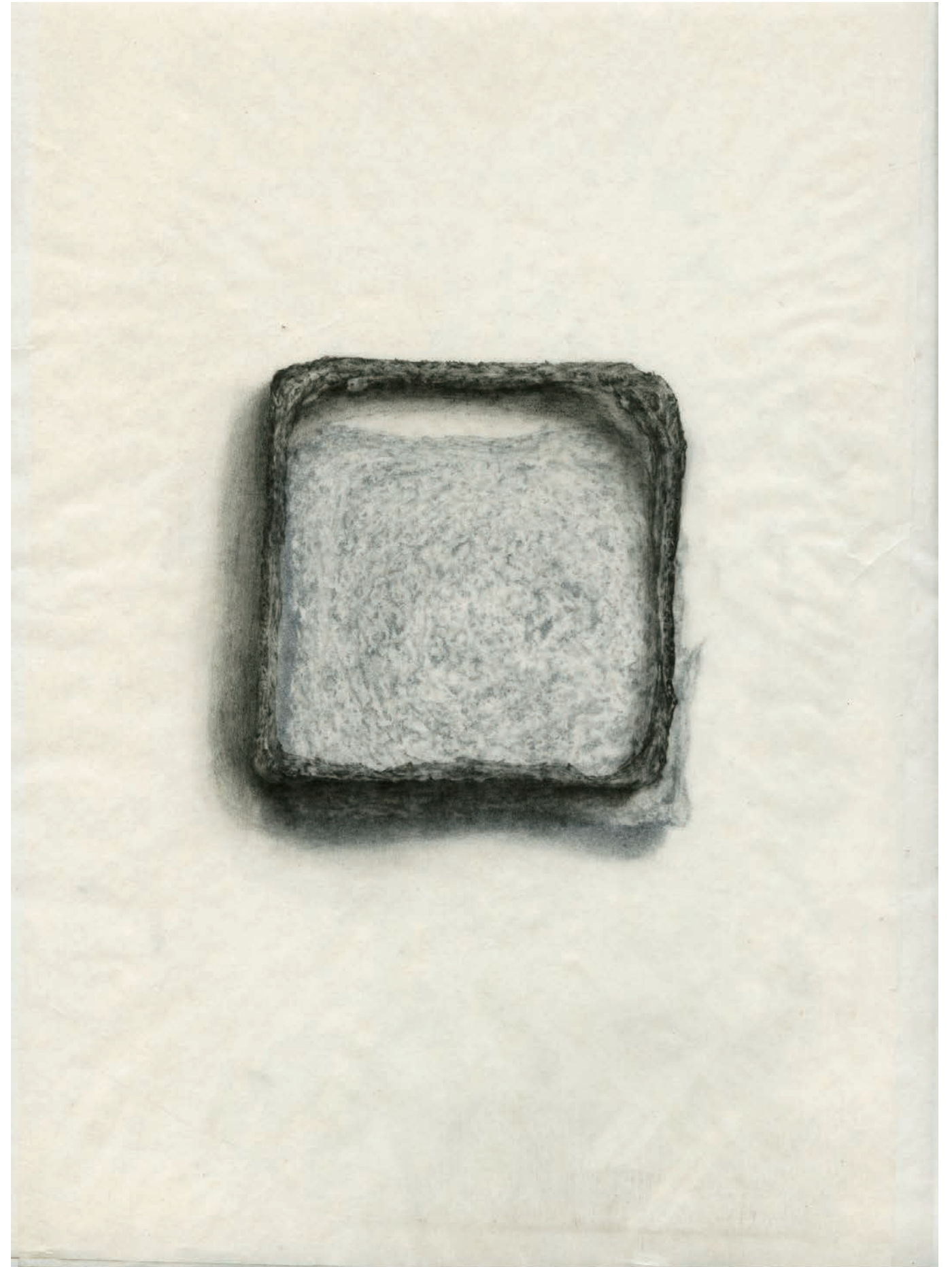
"Bread crumb", pencil on baking paper, H297 W210, 2010



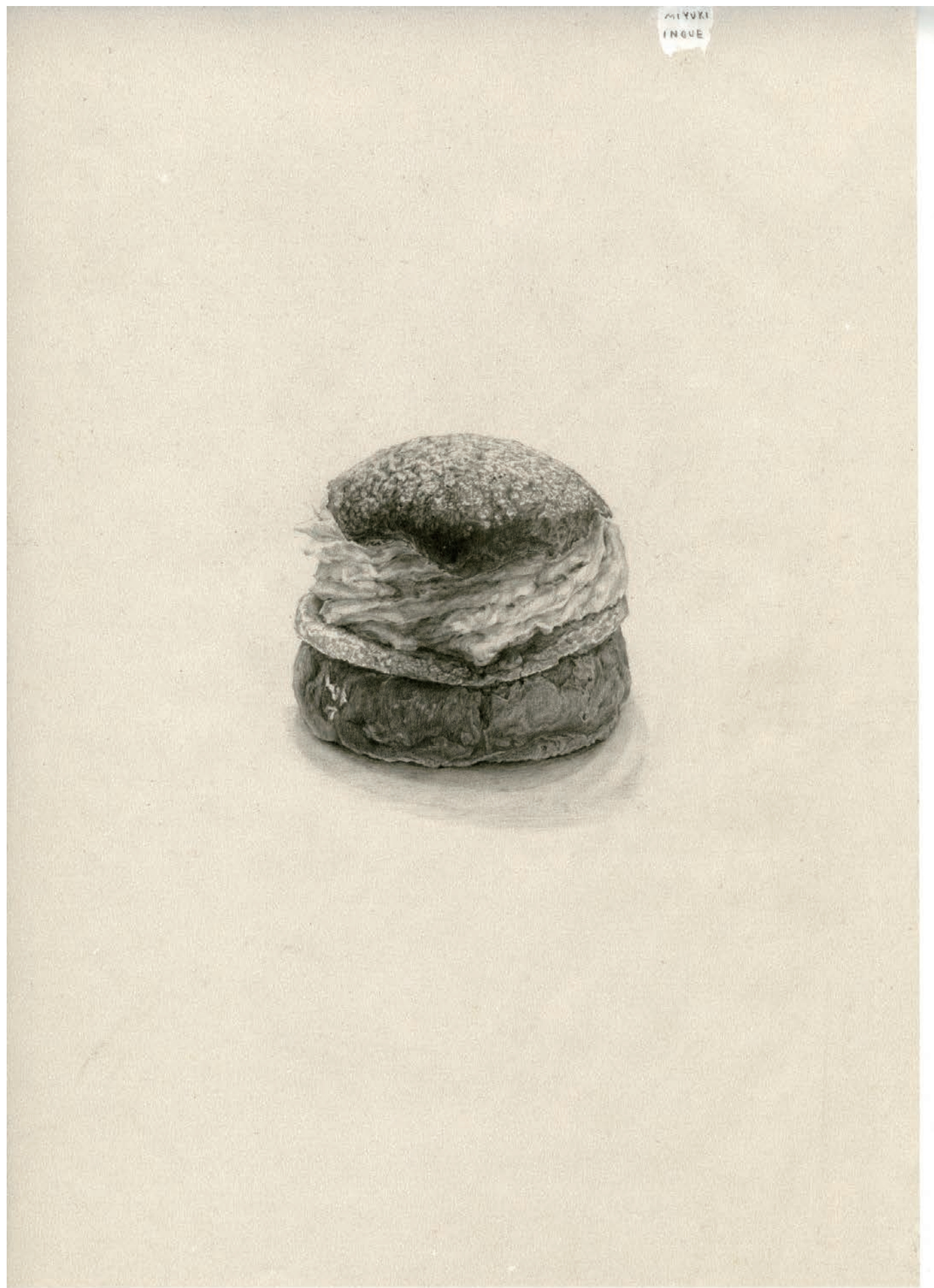
"Bread crust", pencil on baking paper, H210 W297, 2010



"Bread I emptied and bread for French hot dogs", pencil on baking paper, H297 W210, 2010



"Shokupan", pencil on baking paper, H297 W210, 2010



"Semlor"(which is Swedish traditional food for the fat Tuesday tradition), pencil on baking paper, H297 W210, 2010



"mori"(2012), pencil on craft paper, H250 W360mm



"mori"

Exhibition view from a group show "KKH × Tsukuba"
University of Tsukuba(11.2012)



"mori"

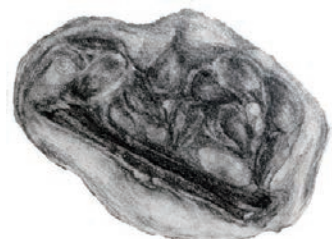
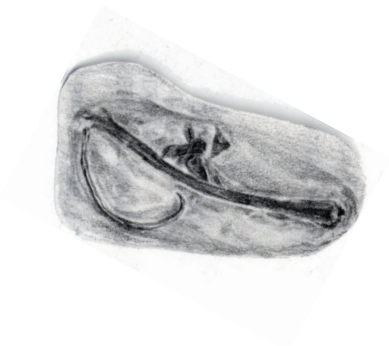
Exhibition view from a group show "KKH × Tsukuba",
where I treat images from a 2-year-ago installation.
University of Tsukuba(11.2012)



"Tracing glue"(7,2011), pencil on tracing paper, glue, H200 W200, 2011



"Tracing glue"(7.2011),exhibition view



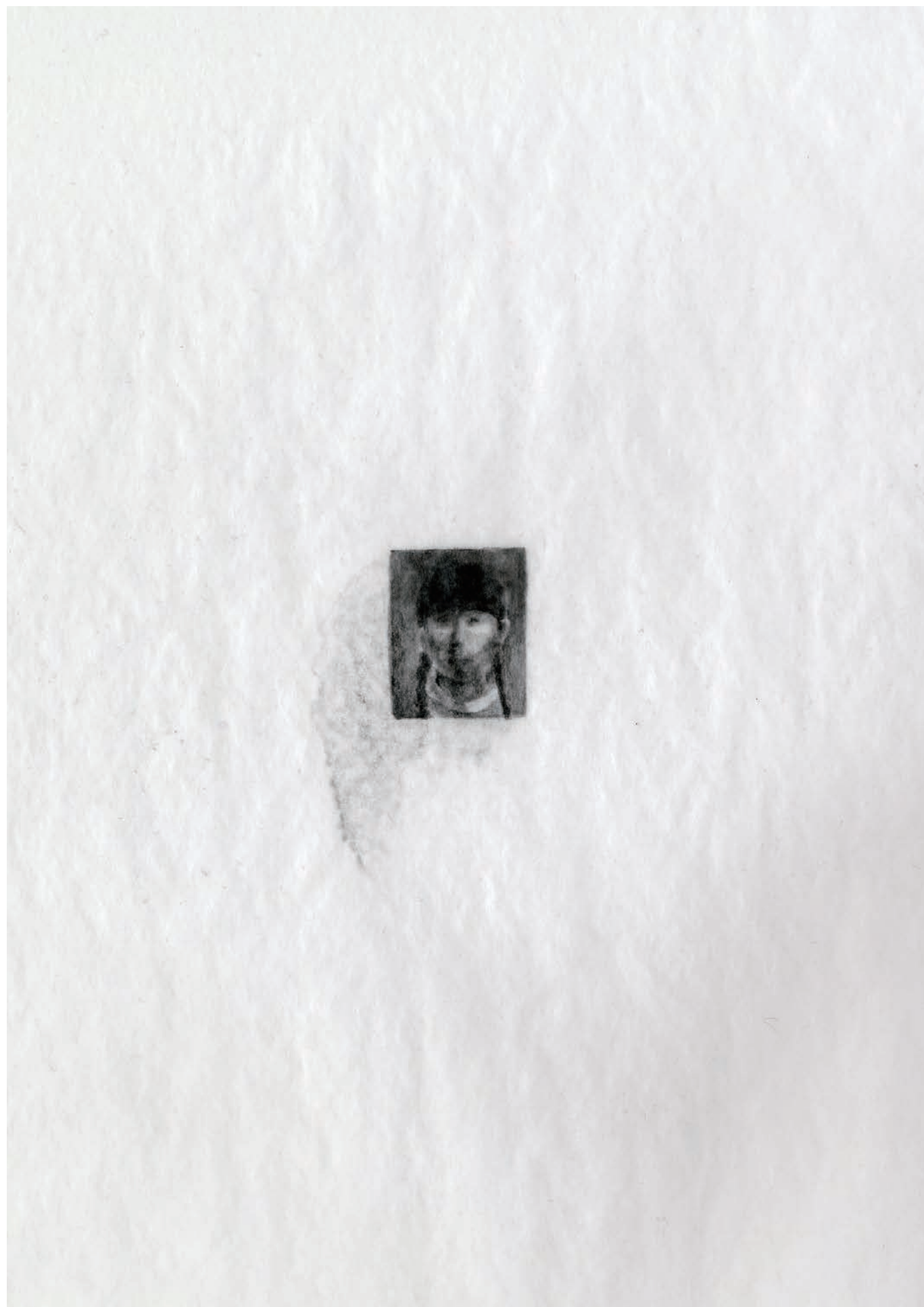
"Seeds"(5.2010)



"Seeds" (5.2010), exhibition view



"Seeds"(5.2010), transparant seeds casted into resin



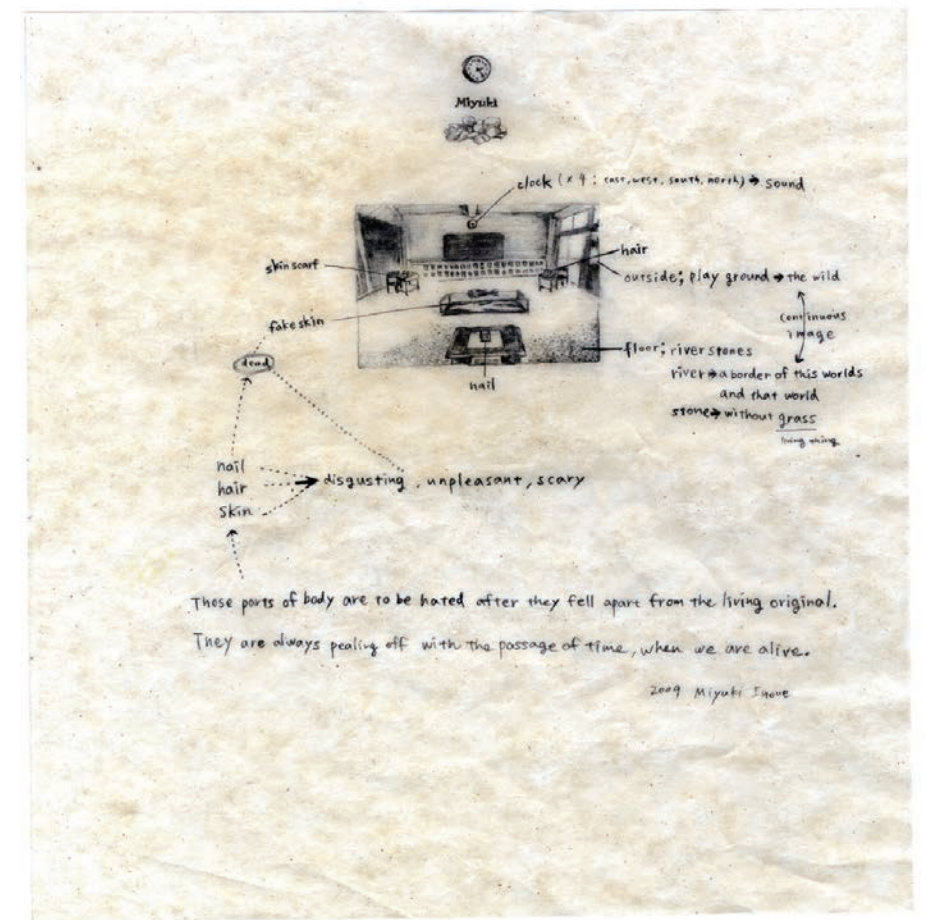
“River”

river stones, bond, skin, clocks,
nail, hair, skin, iron sheet

2006

Tomobe elementary school

It is an installation made at an elementary school. I exhibited river stones, hair and nail fallen from my body, as a trace of my being. River is a border which people cross and represent time.



Early pieces

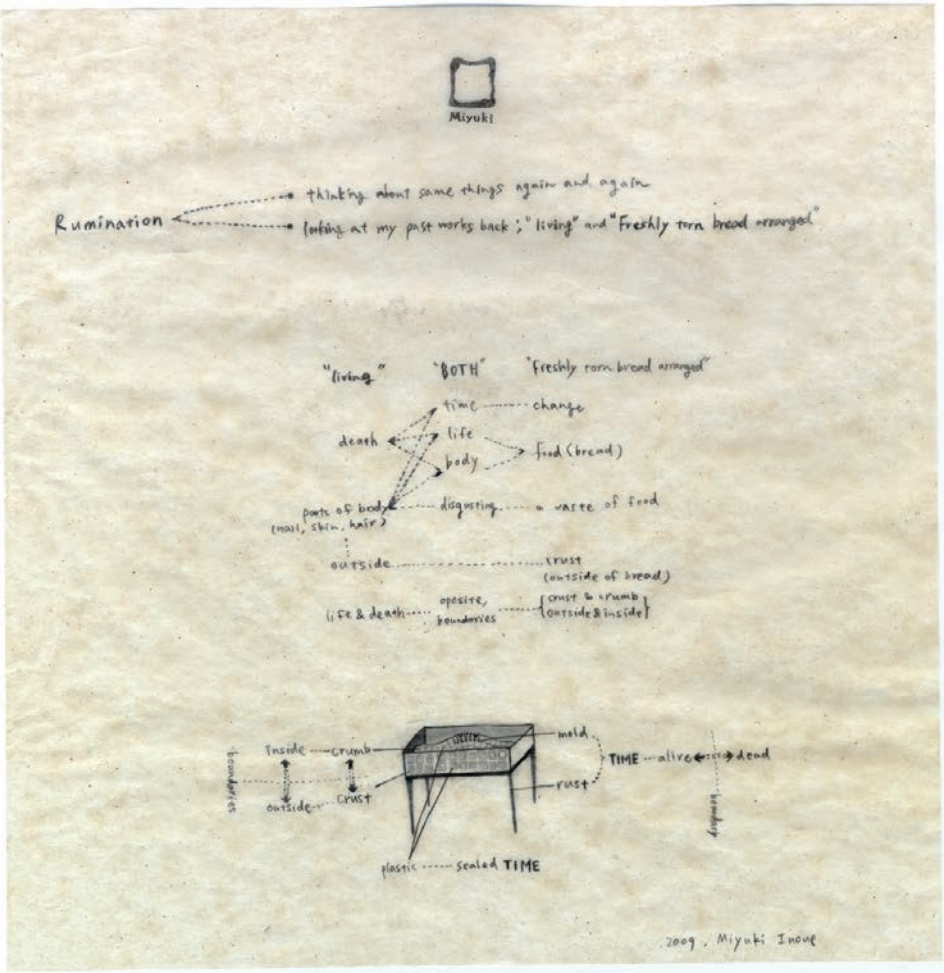


“Incomplete piece”
plastic
2005
3 pieces of plastic, each is 30 x 30 x 35 cm



“Hans”
bread, plastic
2007
Tsukuba Museum(Tsukuba),
Artium(Fukuoka)

After I have made "River" and "Freshly torn bread arranged", I combined those two pieces.



“Between B and X ”
bread, plastic
2005-2010

I was into digging into bread and take inside out. The first piece was made in 2005 and remade in 2010. I replaced the bread crumb with stone, rice and flower, and sealed them in plastic.

