

# AIDES MEMOIRE/POV - Caitlin Rowley

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CAMERAS	TAKING PHOTOS	POV	ABOUT AIDES MEMOIRE/POV
<p>Cameras for this piece should include at least one film camera, one digital SLR and one compact digital camera.</p> <p>Film cameras should be loaded with at least 24 exposure film. Digital cameras should have fresh batteries and empty data cards.</p> <p>Each performer will also need a mobile phone which contains a camera. Phones will need to have airplane mode on, camera sounds on (focus + shutter sounds) and volume set to maximum.</p> <p>For the premiere performance:</p> <p>Caitlin: Canon EOS5 Film SLR + Narration Josh: Canon 600D DSLR Edward: Canon G11 Tim: Own camera</p>	<p>In this piece, what is photographed is less important than the sound of the photo-taking. There is no need to frame a pleasing image or to ensure that photographs are in focus. Instead, listen to the sounds of the recording and the narration, know the sound of the cameras you are operating and improvise your part to interact with these sounds and the other sounds being produced around you.</p> <p>That being said, photos should be taken from a variety of angles over the course of the piece - this will contribute more visual interest to the performance and provide variety in the resulting images.</p> <p>Red arrows in the score indicate direction of movement for the photographers. Arrows in all directions indicate that performers should be continually changing the direction they are facing.</p>	<p>POV is a byproduct of AIDES MEMOIRE. It is a visual piece exploring the performer's experience of performing and comprises selected photographs taken during the performance of AIDES MEMOIRE.</p> <p>At present, it exists as a concept which may be realised as an online or physical exhibition of photographs, but it may develop into other forms in the future.</p> <p>Permission to be photographed must be obtained from audiences and participants in the performance if POV is to be realised from that performance. This may mean that an out-of-bounds area may need to be designated, to be avoided when photographing and any shots of this area accidentally taken should be deleted.</p>	<p>Duration: ca 9 minutes</p> <p>AIDES MEMOIRE/POV explores the ways we capture and retrigger memories using devices. It employs field recordings captured by the composer on a range of devices - from a disk-noise-ridden MiniDisc player, a Zoom H1 audio recorder to a field recording app on a phone. The recordings are almost exactly as they came out of the device, often featuring disk noise, wind, hiss, and other generally unwanted sounds. The narration ties these recordings together as the speaker recalls the situations of the recordings. There is something of the cliché of the post-holiday slide presentation at work here in the banality of the descriptions.</p> <p>Over the top of this reminiscence are the sounds of photo-taking, an ubiquitous pastime in the Instagram era. From old-school film-camera clunks to the digital tinniness of phone cameras' sound effects, the world of the field recordings is overlaid with the sonic evidence of visual memory-capturing.</p> <p>But AIDES MEMOIRE/POV is also about performance - as a sonic piece, the cameras respond to the environments on the tape and the reminiscences of the narrator, but the photos they are taking are of a performance happening here and now, and document the experience of performing the piece. There is a disconnect between the memories and environments evoked by the recordings and the reality of the actual photographs.</p> <p>Caitlin Rowley Gravesend October 2017</p>

## ALCAZAR

## POMPEII

## ARMIDALE

## SEVILLE TRAINS

(pause - camera soli)

[MINIDISC STARTUP SOUND]  
[PAUSE TILL AFTER BIG BIRD]

In 2012 we visited Spain. I made this recording in the courtyard of the Alcazar in Seville. It's a beautiful peaceful courtyard and you could hear these birds, which sounded like quite large birds coming from the park over the wall. It was so peaceful, with the fountain. I think I took photographs. I don't know where they are now.

That gate is from the same trip but it's not in the Alcazar, it's up in the mountains. We were driving and we found this amazing place. You had to go through the gate and up a winding dirt road to the top of the hill to this kind of ruined castle? tower? I can't quite remember. I *know* I have photographs of it. I remember it was gorgeous and very very derelict. But the thing I really remember best is the gate.

These twittering birds are at Pompeii. We went in the off-season so there was hardly anybody around and the birds were just going nuts and I couldn't resist recording them so I pulled out my phone. I don't know what they look like - I never saw them.

In 2015 we went back to Australia for three months, during which we went out to the country.

That's a crested pigeon. • And that's an Australian magpie. • It was so quiet - you could hear the birds so clearly, and there was no one else around • •, you could just listen.

Cicadas, of course, it was summer.



Respond to commentary/sounds as if a tourist. Specifically target • and then from • • respond at a moderate rate, more or less continuously.

Calm, considered.

At CICADAS start switching to sports mode if your camera has it. If not, keep going as before.

[NARRATION STARTS AFTER FIRST FLURRY OF PHOTOS]  
This is a train leaving the station in Seville. I don't really know anything else about it - I just liked the way it sounded.

[AFTER 2ND PEAK STARTS TO DECRESC] I recorded a few trains in that station... This is another one.



← ← ← ← ← ←  
Fast-moving photo-taking - hold down button in sports mode or click frantically.

Turn at a moderate pace from right to left, as if following a fast moving object. Move back to the start and repeat if need be.



Continue flurry of activity (sports mode) and add some dial-twiddling - texture should be quite chaotic.

AFTER ABOUT 15SECS: 'Wish you were here' - co-ordinate first, then gradually disintegrate and thin out texture

## FROGS

## GATE/MADRID/RAIN

## SKATEBOARDERS

## BELLS

## NAPLES

This was also from that Australia trip. We went for a bushwalk and as we crossed a creek, the frogs were singing. I could have spent hours listening there on my own but people were waiting for me and I had to move on.

{gate}  
This is Madrid. I was captivated by the sound of the police directing traffic with whistles. Outside a construction site.  
{gate}  
That rain is in Brussels.

This is skateboarders at Southbank. I'm not sure when I recorded this. I remember I was just walking by and I was struck by the sounds of the boards and the wheels... and especially the squeak of the shoes against the concrete.

Church bells in Bruges  
Axminster  
Cadiz  
London  
[AFTER UNEVEN ST PAULS BELL MOMENT]  
Naples

{chord 1}  
{chord 2}  
CUT OFF WITH MINIDSIC EJECT SOUND.



Dial-twiddling throughout this section, with occasional snaps, back from the mics a little if possible (quieter).



FILM/DSLR: Respond only to gate sections - dispersed single shots in between creaks.

COMPACTS: Switch to phones during first gate section. Calm but ongoing response only to Madrid traffic police.



FILM/DSLR: Switch to phone at start of section.

ALL: occasional shots, gradually increasing in intensity - becoming as fast as you can take them by end of text (CONCRETE).

Maintain activity - sharp cutoff as soon as you hear BELLS.



← ↑ ↶ ↷ →  
SWITCH TO CAMERAS - WAIT FOR 'BRUGES' then go nuts - loads of photos, sports mode, selfies, different angles.

Messy textures, ongoing up to NAPLES - sudden stop.



↑ ↑ ↑ ↑  
Face front. Two conducted 'chords' - pre-warning to start the auto-focus, then press shutters together (response time may vary).