

HEARING

Yukio Fujimoto

It was when I started making my works into musical boxes that I found 'quiet sounds' could develop hearing ability. In order to listen to a tiny sound it is necessary for ears to concentrate on that sound. So I need to concentrate my ears to listen to my work, which makes them very sensitive. When the work comes to an end and stops sounding, ears which remain so sensitive, clearly perceive existence of noises around them, which they have never caught before. It was a fresh surprise for me.

Noises of cars outside, buzzes of an air conditioner, talking voices far beyond and so on; I heard these sounds like waves.

As for a musical box, when it is fully wound, the music is in the quickest tempo, and as time goes by, it gradually slows down. The interval between notes becomes longer and longer until the last sound, and it is usually unnoticeable at the time it sounds. When I concentrate on hearing my musical box sounds, I find myself unconsciously moving into the state that I hear intervals between notes rather than notes themselves. Therefore I think it is also a creative activity to 'listen to sounds', not only to 'make sounds'

I discovered that the sounds we hear daily would be completely different from what we think, by making the condition of the ear a little bit more sensitive to tiny sounds.

Yukio Fujimoto, *YUKIO FUJIMOTO objects, installations and performances*

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