Replay Sheet　　Gaetan KUBO

Braille text is printed under the Japanese and English statement at the entrance. Some information in the text is not contained in the Japanese and English statements. Likewise, the lip speaking that appears in a video in this work is also a media form that can't be read or understood by the majority of people who use their five senses. Perhaps, no one can comprehend all the symbols used in this work and I believe this is what artwork generally is. Despite that, I'm offering you this handout to give you a deeper insight into the works. If you are willing to view them once again, in other words, "replay" the journey, please start by touching the Braille. Hegel said, "History repeats itself," to which Marx added, "first as tragedy, second as farce". But before you start to "play" this, I'd like to impress this upon you: a farce doesn't guarantee a happy ending. Its depend with your distance to see it. And farce is subjective. You have to prepare for what could happen some day. Because the third time could be a tragedy.

Text　Gaetan KUBO
Photo　Keizo KIOKU
Translate by
Penguin Translation

3 Matora Oishi (Drawing)
"Map of Catfish in the bowels of Japan.
From Eiryaku-era astronomical fortune-telling encyclopedia"

This is a fortune-telling book based on Chinese astrology, called *zassho*. These books were widely spread throughout the Edo era. At the beginning of most zassho, there was a map of a Japanese island covered by a drawing of a huge "earthquake bug" like a dragon. Before catfish drawings became popular, this was a creation from the imagination of people who wondered where the huge shaking came from.

1 The world is full of sounds

The number I dial in the video is 400. Used for dial and busy tones, 400Hz is also close to chord G4. A speaker is embedded in the wall behind and at the end of the video, the room is shaken by a sonic wave tuned to G. Feel free to answer the phone when it rings.

2 I cannot hear you but I can listen to you

A stethoscope, set at almost the same height as my heart, was converted into a microphone. It picks up the sound of my monologue coming from the wall. The sound is then passed on by short-circuiting through a catfish skin, where it's rectified and amplified by an effector, and finally outputted to a speaker under the tank. It ripples the surface of the water and the vibrations power the electricity generator under the tank. I placed an object in the shape of my ears on the right and left sides of the tank, the head of a catfish at the back, its tail at the front, and tuning-forks that produce a sine wave at every corner. This is a "catfish sound vibration electricity generator" that combines magic and science —a folk belief that the skull of a catfish looks like a cross combined with

cymatics studies that observe the wave patterns of wheat grains on a glass plate formed by vibrating the plate with a violin bow.

4 A canister for tea leaves resembling Zhang Heng's seismoscope

Zhang Heng's seismoscope is supposedly the world's first seismograph. Invented by a Chinese scholar, Zhang Heng, in 132 CE, it was able to detect distant earthquakes and roughly determine the direction from where each earthquake occurred. To indicate this, the device dropped a ball from a metal dragon head into the mouth of a corresponding metal toad. When we consider Japan's first seismograph, which was invented in the Meiji era (1868-1912) by *o-yatoi gaikokujin* (hired foreigner), Zhang Heng invented his seismoscope surprisingly early. None of the original devices survive, nor do the blueprints, so the inner structure of the device is still shrouded in mystery.

Thus, there are various theories regarding the seismoscope.

5 Contact of Dream:
Experimental image reproduction of [Tuba stentoro-phonica] by Samuel Morland

I wonder when human beings first recognized sounds? Pythagoras found a tone scale from the differences in sounds made by the hammer of a blacksmith, and Aristotle noted the existence of soundwaves. There are some interesting points in this iconography that was published by Samuel Morland in 1671. In the iconography, which was announced as the invention of the megaphone, he focused not only on the expansion of sound but also its multiplication, and the sounds of voices resonating with each other. From this, we realize the world is full of sounds.

This work and another copperplate work are the inverse of the original digital data that was transcribed in the original block print.

Each copperplate was etched and filled with ink, making it the reverse of the original block print. In other words, it is stored as it is and the lines are not inked.

7 Contact of Dream: Experimental image reproduction of a Letter to Blake from Bell. Sung to G(as his initial Graham) using a dead body's ear(Specimen) by Graham Bell

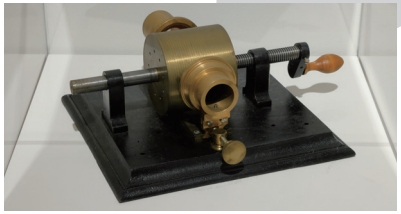
Bell's ear phonautograph is a recording device with no playback function. It uses a needle attached to a corpse's eardrum. A digitized letter from Bell to Clarence J. Blake about an experimental result was printed, and put at the back of a glass plate covered in soot. Afterwards, I exposed the glass plate to light and traced the description which could be vaguely seen.

In general, people tune sound to an A. But in the letter, it is suggested that Bell picked a G, the initial letter of his name, Graham. I wonder if he whispered his name as if he were talking to a person who unexpectedly became an unnamed specimen in the name of science and technology development.

While I was tracing the lines and thinking such things, I saw a reflection of myself on the glass plate and I realized G is also the first letter of my name — Gaetan.

9 Thomas Edison "Edison tin foil phonograph called *Sogon-ki* (Voice revive machine) in Japan"(Replica)

When the phonograph was first introduced into Japan, it was translated into Japanese as *sogonki* (voice reproduction device). As the nuanced meaning of the Chinese characters used in the word indicated "Device that revives voice", the device probably suggested the ability to revive the dead or be able to "replay" their voice forever by recording their voice once. The microphone and speaker, which look like they are talking to a water well with an unseen bottom,



have a unique shape that gives a sense of connection to the afterlife.

11 Telesensation map of Sound and Vibrations

I improvisationally made a collage of the materials I collected while making the artworks, and connected the dots. As I started to make the pieces for the exhibition during the COVID-19 pandemic, I wasn't allowed to do some physical research, such as visiting libraries or interviewing people, when I started the project. So, I started to collect what I thought was a limited amount of digital online data but it grew well beyond the original scope and, as a result, I ended up drowning in a massive amount of data. I had to output the information to come back to reality. Placing my mouth and body in the centre, I added symbols and connected them like organs. This action seemed absurd,

but also made me have a sense of doing something that is worth doing.

6 Contact of Dream: Experimental image reproduction of [Speaking statues connected to the wall] by Athanasius Kircher

This iconography of Athanasius Kircher's invention shows the mechanism of a megaphone in the wall catching outside sounds and consolidating them before outputting from its narrow end, next to a mouth of a statue, to make it sound as if the statue is talking. The work of the voice coming out from the wall in this exhibition is the embodiment of this fantasy.

8 Contact of Dream: Experimental image reproduction of disk record of shake happened in Tokyo on 1887 by unknown person

Seismic disk recordings worked by attaching a needle to the surface of a glass plate covered in soot, which then etched vibrations from an earthquake and made a copy of the seismic blueprint of the recorded data. This work is based on a full-scale copy of a blueprint of a recorded earthquake. I put a glass plate covered with soot on the copy, flooded the glass plate with light, then traced the data which could be vaguely seen.

As early records of earthquakes were taken with analog systems, the individuality of recorders are reflected strongly, including the density of soot and sensitivity of a needle. Tracing the data by hand makes it less realistic than if it was printed. However, I believe recording is a

subjective action in the first place. The recorder of the blueprint was unknown.

10 Sir James Alfred Ewing
"Ewing type Disk-recording Seismograph"

James Alfred Ewing, who first introduced the phonograph to Japan, later invented the world's first modern seismograph. It is interesting that the shape of recording devices developed from barrel to disk while the seismograph's shape developed the other way around. It indicates how earthquakes and sounds have a close relationship. Although the displayed seismograph has instruments measuring two axes, east-west and north-south, a third instrument that measures vertical motion was added later. Seismic disk recordings and the "model showing the motion of an earth-particle during an earthquake"

were recorded with the later version.

12 SEKIYA Seikei (Kiyokage)
"Model showing the motion of an earth-particle during an earthquake"

SEKIYA Seikei was one of the first Japanese seismologists. He quantified the motions of east-west, north-south, and high-low using a disk recording seismograph. He enlarged the movement of land each second by 50 and made three-dimensional representations of this with wire. The model on the left shows the movement of the ground from the start of the earthquake to 21 seconds; the centre shows the ground movement from 22 seconds to 41 seconds after commencement, and the model on the right shows the movement

from the last point up to 72 seconds.