

Manchester Memories Homerecording Installation

„The insides of a TV are quite useful, because there is a hightension unit in it. Something like 30.000 Volts. You can put the radio interference through the coaxial cable into a guitar effect and modulate it. There is quite a risk of an electric shock and I had quite a few.“ Nigel Joseph, guitarrist of the Ceramic Hobs.

Physical interfaces are disappearing. We meet flat screens where we used to push, turn or slide knobs. Do you remember that old hi-fi your parents had? Nobody had to tell you how to increase the volume. You just grabbed the biggest knob in the middle and turned it to the right. Our behavioral patterns changed. Instead of intuitive grabbing, we memorize structures of digital menus.

„Why are you more into analog?“

- *“Well it's all made of...parts [laughs]. You know if you open up something and look inside it, you can more or less see how it works. It's a lot more manual to use and you can manipulate the technology in a much better way than you could with digital technology. You can't really see how digital things work.“ Gary Fisher, sound artist.*

One of the most dramatic changes in the physicality can probably be seen in music recording. Giant multitrack tape machines and mixing desks have been replaced with harddrives and software. There is not much of a difference between the work space of an office clerk or a musik producer. At the same time there is a another phenomenon taking place.

„I like records and cassettes. I like the physical form. And I also think they sound better. Perhaps not in any quantifiable way but to my ears it sounds better.“ Stuart Arnot, noise musician.

Since Tascam introduced the first audiocassette based fourtrack recorder in 1979, homerecording became a mass culture. Multitrack recordings became affordable and countless cassette based labels emerged in the 1980s and 90s. Since professional recording studios went digital, prices for top-of-the-range analog recording gear dropped. Which explains why we find those reel-to-reel recording machines in no-budget bedroom homerecording. The advantages of a purely analog interfaced work space can't be proven with words. This led to the idea to build an installation, a fictional homerecording workspace. Despite it's popularity, there is no literature, no proper documentation of the homerecording phenomenon, no „Homerecording Today“ picture book.

„I think it's time for music which is a bit out of tune and out of time, 'cause I think there is too much clean, precise music.“ Paddy Steer, producer and multiinstrumentalist.

Florian Fusco spent three months interviewing and taking pictures of workspaces of homerecording artists in Greater Manchester and Blackpool. He spoke to multiinstrumentalists, sound poets, producers and sound sculptors who record solely or mainly in their homes and bedrooms. His „Manchester Memories“ installation is based on those interviews. Read them in his self-published „Hiss Heads“ fanzine.

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