

Field Recording

2011-
URL: <https://vimeo.com/1095197128>



Field recording drift ice in Shiretoko, Hokkaido (2019 -)



The Great East Japan earthquake and tsunami were a major catalyst for Kamimura to begin earnestly incorporating field recordings into his work. There were revealed relationships between nature and human activities due to huge earthquakes and tsunamis. In addition, it was also recognized that the modern life system had broken down already with the accident of the nuclear power plant in Fukushima. He tried to listen to the environment of the earth to feel those matters with the physical sensations as humans have it initially.

In recent years, he has been making field recordings of drift ice in Shiretoko, Hokkaido, which is greatly affected by global warming, the bedrock of ancient glacier traces in Finland, and glacier areas in Iceland, and using these as materials for sound installations, musical works, sound performances, drawings, videos, paintings, and other works. Kamimura named his field recording "**Meditative Hunting.**" Listening to a sound for an extended period of time while recording it is meditative, while at the same time, entering another person's land in search of the sound he or she wants to record is like hunting.

Field recording glacier in Iceland (2022-2023)



Field Recording

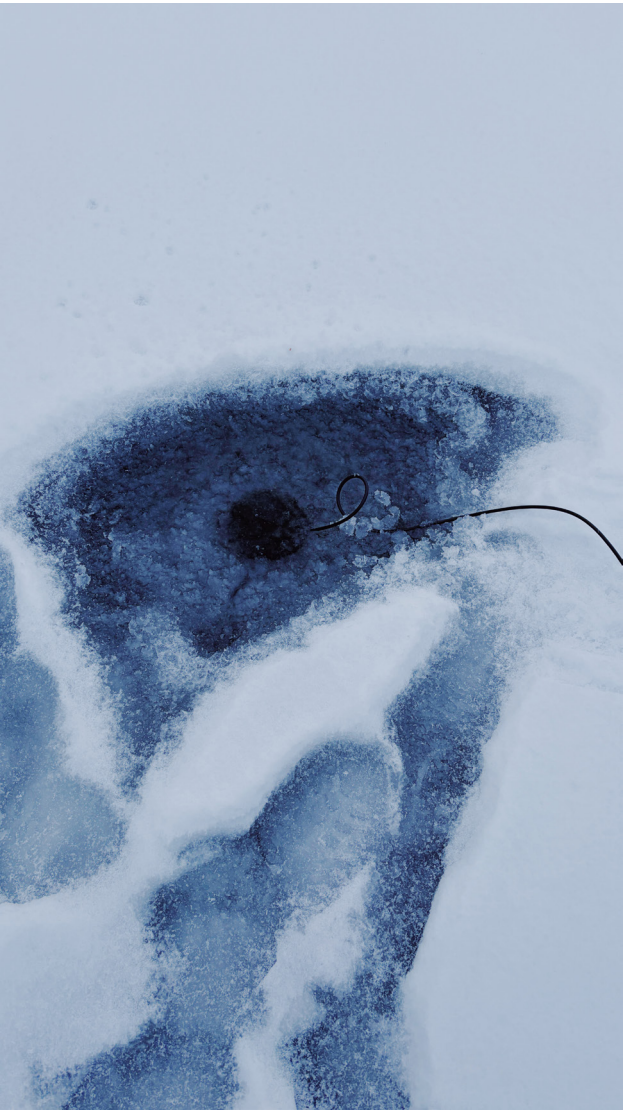
Field recording in Jakarta, Indonesia (2026)



Field recording frozen sea in Heslinki (2026)



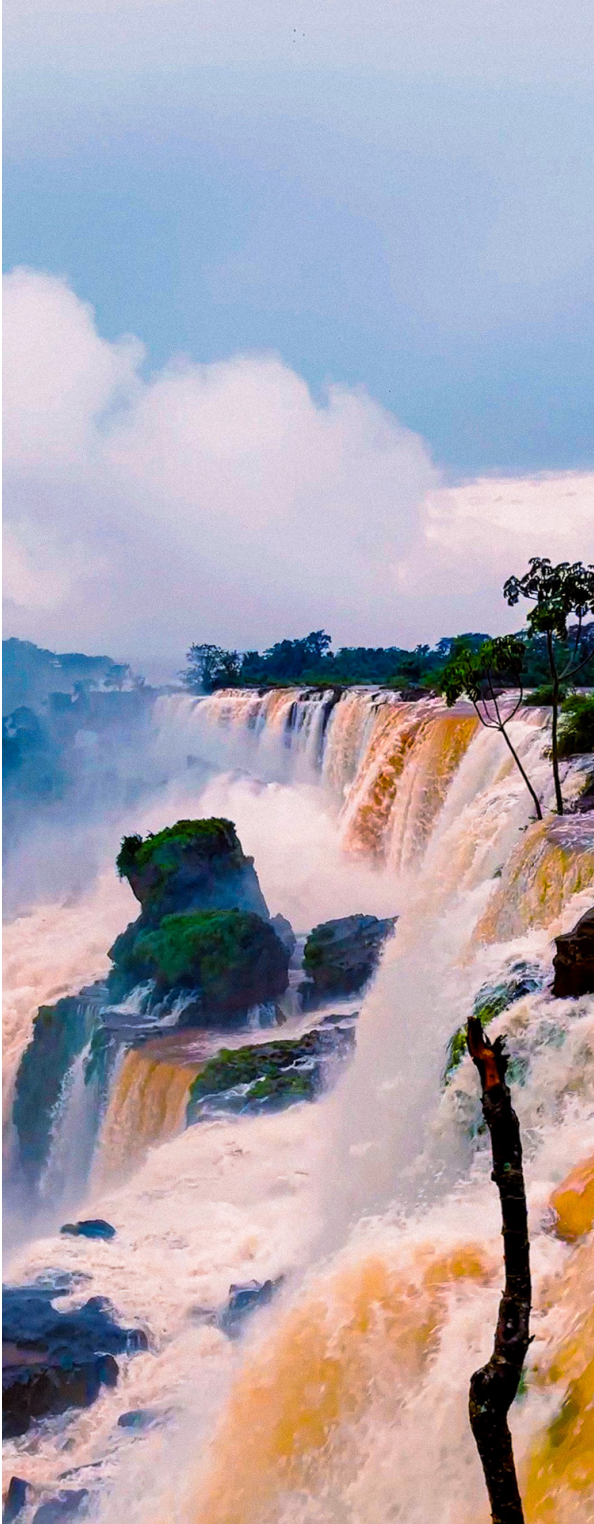
Kamimura recorded the energetic soundscape of Jakarta, a collaboration with Vincent Ruijters. The project *Crimson Gilt* explores the historical, cultural, and political context of colonisation among the Netherlands, Indonesia, and Japan. Kamimura's recording focuses on the environment of the fish harbour and the people working there and the children.



Field recording on the frozen sea in Helsinki, Finland. The sound of the underwater makes not only a gentle sound but also an active sound when the ice is moved by the wind, even though the frozen Baltic Sea is always quiet and stable.

Field Recording

Field recording at Iguazu Fall (2024)



Field recording in the Amazon forest, Manaus, Brazil (2023)



Balbina Dam, Manaus, Brazil (2023)



Field recording in the Rio Negro River, Manaus, Brazil (2023)



Kamimura participated in the "LABVERDE SPECULATIVE ECOLOGIES RESIDENCY 2023," a residency program held in Manaus, Brazil, in the summer of 2023. This program brought together international artists, Brazilian artists with indigenous roots, local scientists, activists, and philosophers to share knowledge, culture, and art related to environmental issues and Earth's ecology. During the program, Kamimura conducted field recordings in the Amazon rainforest, the Balbina Dam, and the Amazon River. The vast cloud sea known as the "Flying River," which forms when the Amazon's moisture evaporates and turns into clouds, bringing rain to the rainforest and returning to the sky, is a symbolic phenomenon of this ecology. These fields are profoundly influenced by human activities such as economics, politics, and globalization, and are exposed to rapid environmental destruction.

In 2024, Kamimura participated in AWASI ART WEEK, a collaborative project launched by LABVERDE and AWASI in Iguazu, Argentina, where they conducted field recordings of the Iguazu Falls, the world's largest waterfall, and its surrounding water environment. Similar to the Amazon, Iguazu also hosts a diverse ecosystem and large-scale water circulation, deepening the awareness of water as a universal substance.

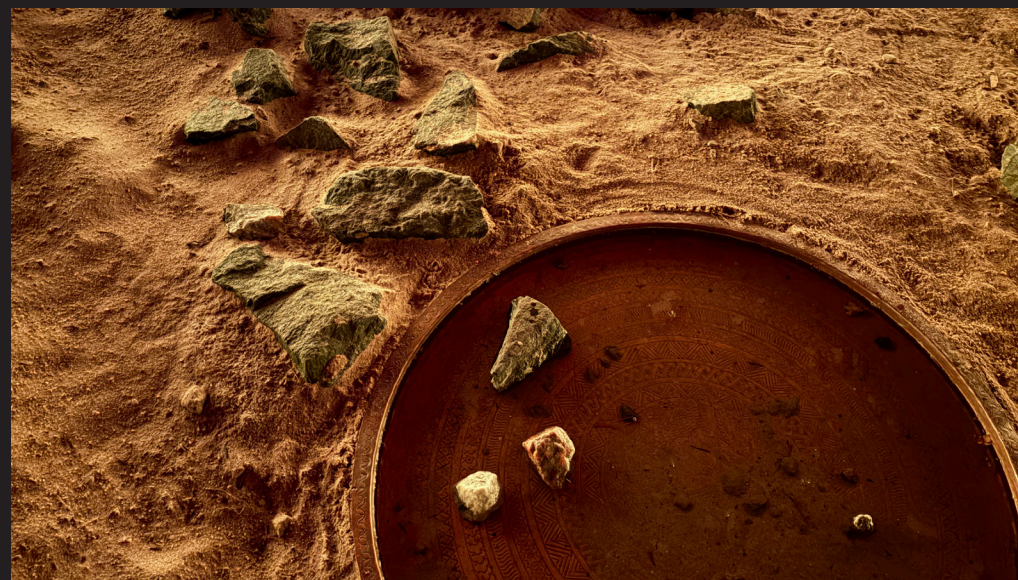
TYYNI

2026

Öljysäiliö 468, Helsinki, Finland

sound production: Yoichi Kamimura / installation design & production lead: ZARU Studio / creative director & producer: Spacetime Helsinki

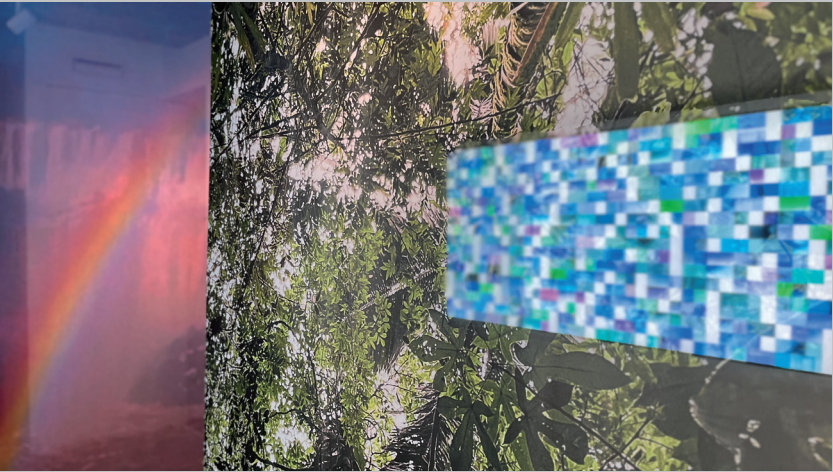
URL: <https://tyyni.site>



Tyyni is an experiential sound and spatial installation first realized in Öljysäiliö 468, an oil silo in Kruunuvuorenranta. Tyyni is set among sand dunes and draws on mountain meditation, at whose core lies ever-changing weather. The sandstorm and the dune's stillness serve as a metaphor for shifting emotions and thoughts: they intensify, then subside. The storm shapes the dune's surface, breaking and battering it, but the dune always returns to stillness, as if nothing had ever happened. An emotional storm works the same way. Kamimura produced a 30-minute ambient soundscape featuring environmental sounds, choir, and vocals he recorded in Finland, Iceland, Brazil, and Japan. The soundscape loops, shifting from a calm state, like stable sand dunes, to noisy sounds, like a sandstorm, and then returning to stillness. People who came to the place found their own emotional states alongside the changes in the sound.

Waterforest

2025
hakari contemporary
sound installation (4.1ch), field recordings, fabric with images, craft and natural objects
URL: <https://vimeo.com/1095913054>



This work is a sound installation centered on diverse water sounds recorded by the artist in various parts of the world. It is inspired especially by the “Flying River,” a vast sea of clouds observed in the Amazon rainforest. This phenomenon represents a grand natural cycle in which enormous amounts of moisture evaporate from the rainforest, form clouds in the sky, and return as rain to nourish the forest once again. The piece incorporates sound sources recorded in diverse locations including the drift ice of Shiretoko, glaciers in Iceland, Iguazu Falls in Argentina, springs in the Swiss Alps, the Lake Biwa Canal flowing beneath Kyoto, and the oceans of the world recorded during full moons and new moons. Combined with photographs taken by the artist during travels, as well as craft items and natural objects collected from each site, the installation presents an image of water in continuous motion—surpassing boundaries of space and time created by humans—to express the richness of circulation and the deep interconnectedness between natural environments and human beings, beyond opposition and division.

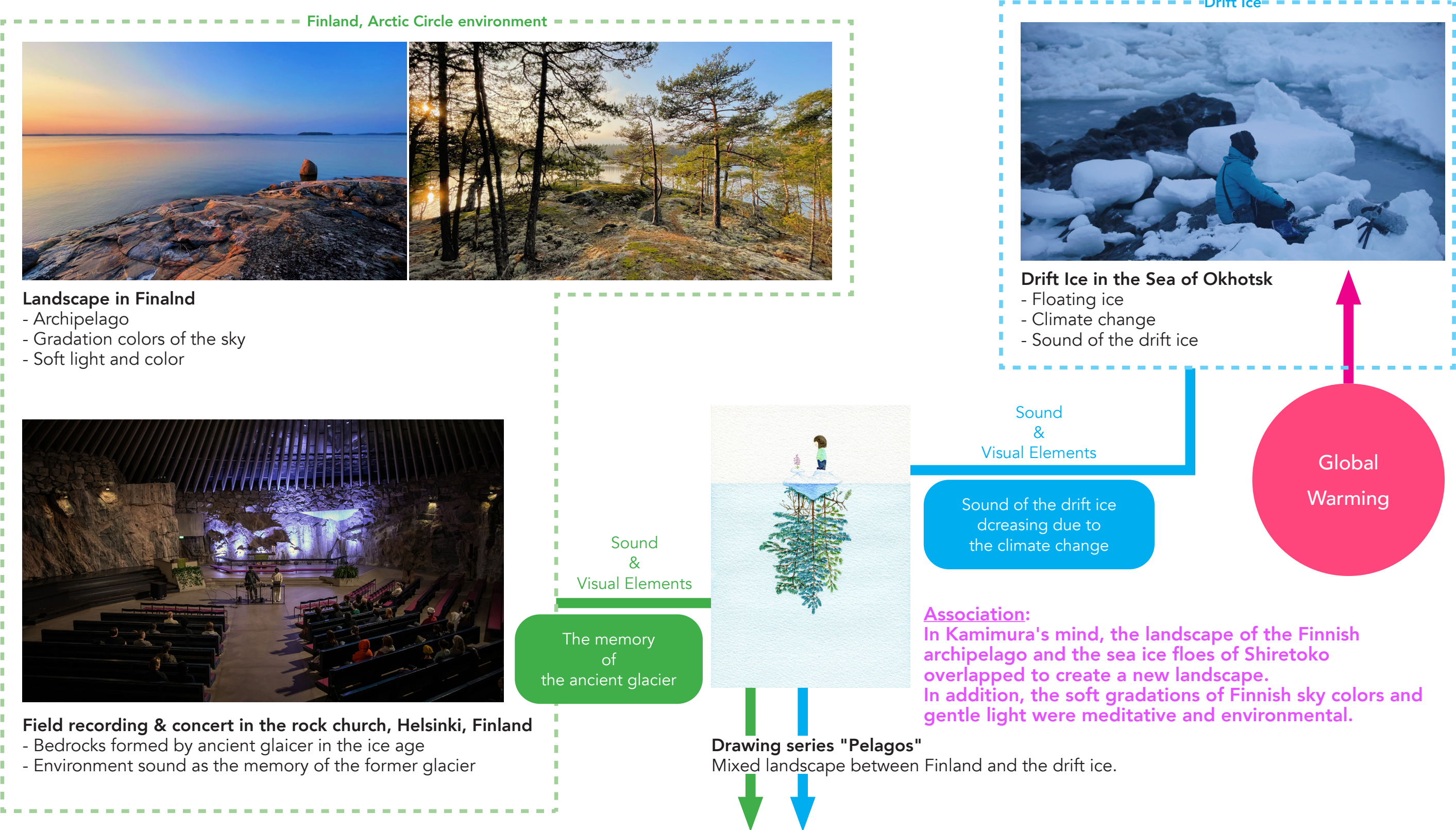
Floating Life

2022
Tokyo Arts and Space, Tokyo, Japan
Sound Installation, drawing, print, plant, blanket, towel, hologram film, stone, night light, speaker, sound
URL: http://www.yoichikamimura.com/works/Floating_Life.html



Kamimura's solo exhibition "あわいawai" is a part of "From a Dusky Canal to the Pale Blue Sky" TOKAS Creator-in-Residence 2022 Exhibition in Tokyo, 2022. Kamimura participated in the HIAP Residency in Helsinki, Finland, in 2021. This sound installation, "Floating Life," includes various sounds he has recorded worldwide for several years, especially the sound of the drift ice in the Okhotsk Sea, the frozen river in Inari placed in the Arctic Circle, Finland, and the recording of a sound performance with Olli Aarni in Temppeliaukion Church, Helsinki. The installation's soundscape and delicate lights invite the audience to immersive - meditative times and spaces. And the copies of his drawings present memories and fragments of his travels.

[Concept Diagram]



Sound Installation "Floating Life"

A meditative garden for people to think, feel and imagine about the environment and ecology

||

Gradation, Immersive, Sound Installation

Floating Between the Tropical and Glacial Zones

2021
collaborative project, sound installation, mixed media
Copyright: Yoichi Kamimura + Seiha Kurosawa
URL: http://www.yoichikamimura.com/works/Floating_Between_the_Tropical_and_Glacial_Zones.html



Today, global issues surrounding the natural environment, such as global warming, are garnering widespread attention across borders. These issues are interconnected with highly political and economic perspectives, in addition to the natural scientific viewpoints of local ecosystems, and they are also significantly influencing contemporary artistic expressions.

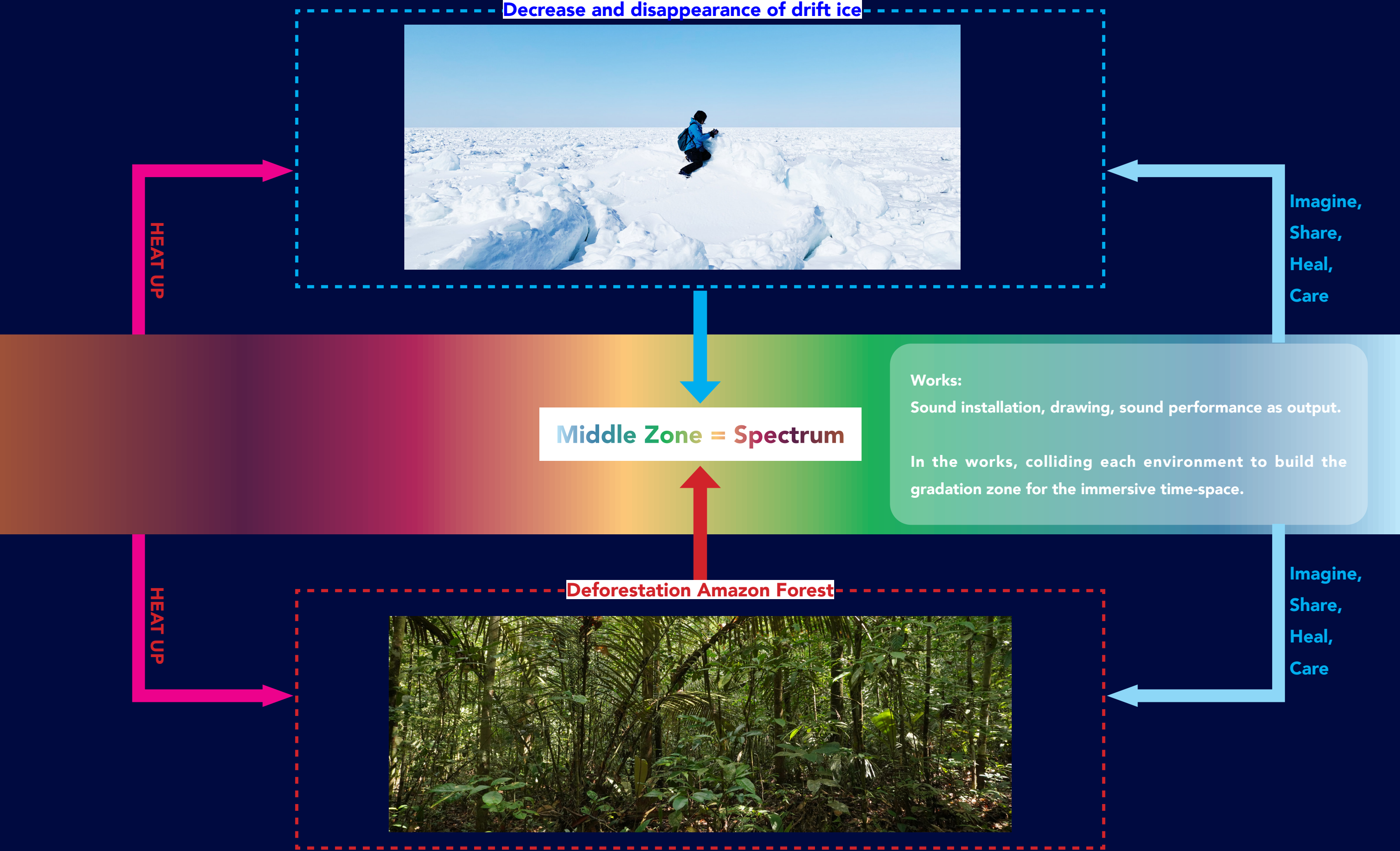
Floating Between the Tropical and Glacial Zones is a collaborative research and creation project aimed at a new environmental perspective, involving artist Yoichi Kamimura, who has been conducting research and creating works on drift ice in the Sea of Okhotsk in collaboration with Hokkaido University, and curator Seiha Kurosawa, who participated in an art program in the Amazon region of Brazil.

Floating Between the Tropical and Glacial Zones is a sound installation work that combines the sounds of drift ice recorded by Kamimura with the sounds of the Amazon rainforest recorded by Kurosawa, creating a permeating soundscape, complemented by Kamimura's drawings. The immersive sound aims to let the audience relive the physical sensations and emotions of being alone in the sea of drift ice or the tropical rainforest.

Additionally, the snow globe work of the same title, created based on Kamimura's drift ice and Kurosawa's photographic records of the Amazon, as well as their shared memories of landscapes, depicts an imaginary scene where the Amazon forest grows from beneath the drift ice. This scene, while carrying the fairy-tale-like and warm atmosphere unique to snow globes, also evokes a desolate, cold world resulting from climate change.



[Concept Diagram]



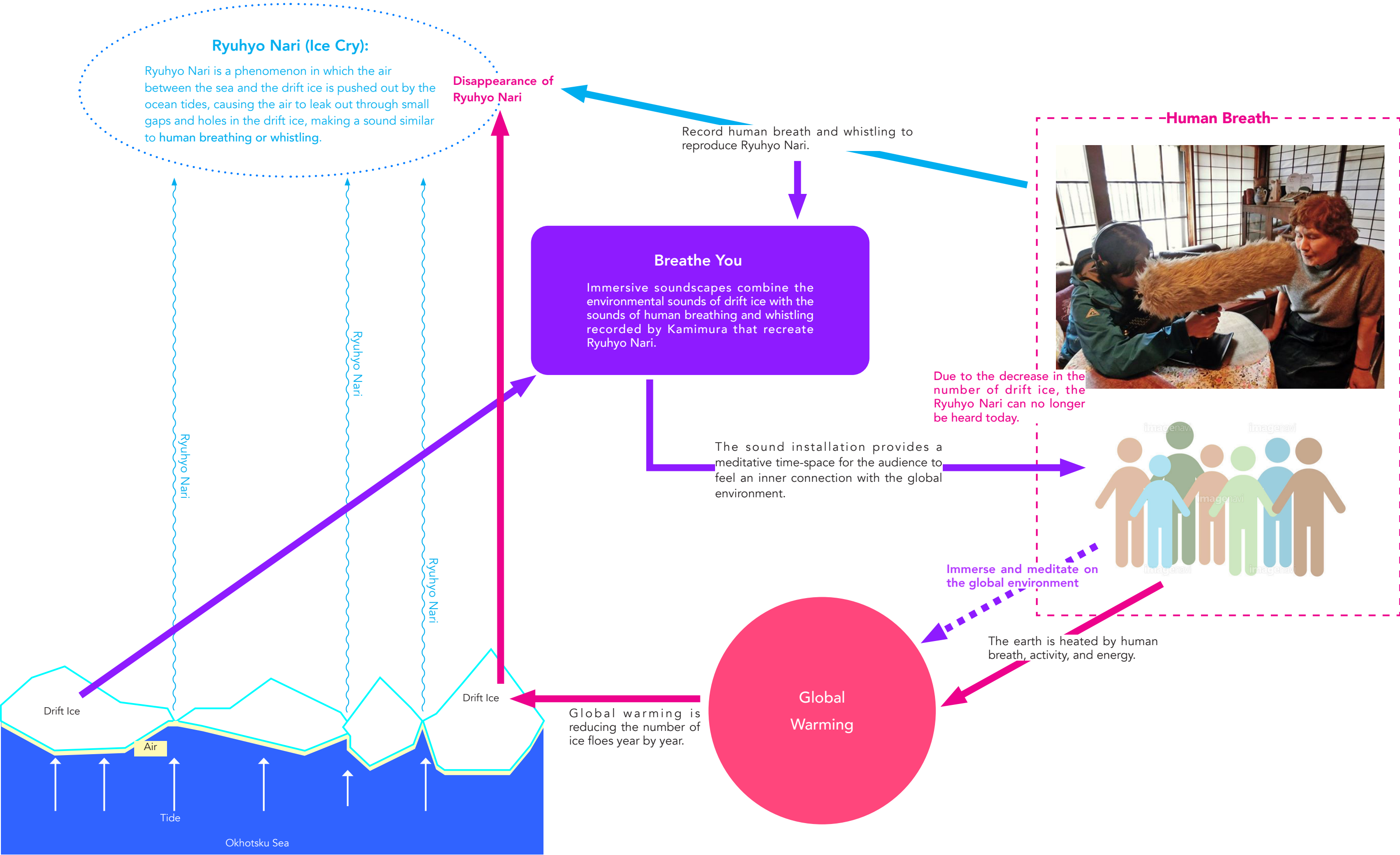
the sky as well as the sea.

Sharing the same air.

Yes, I played.
In the old days
I would hop on the drift ice
trying not to fall off it
and jumping from one to another
is like a leviathan crying.



[Concept Diagram]



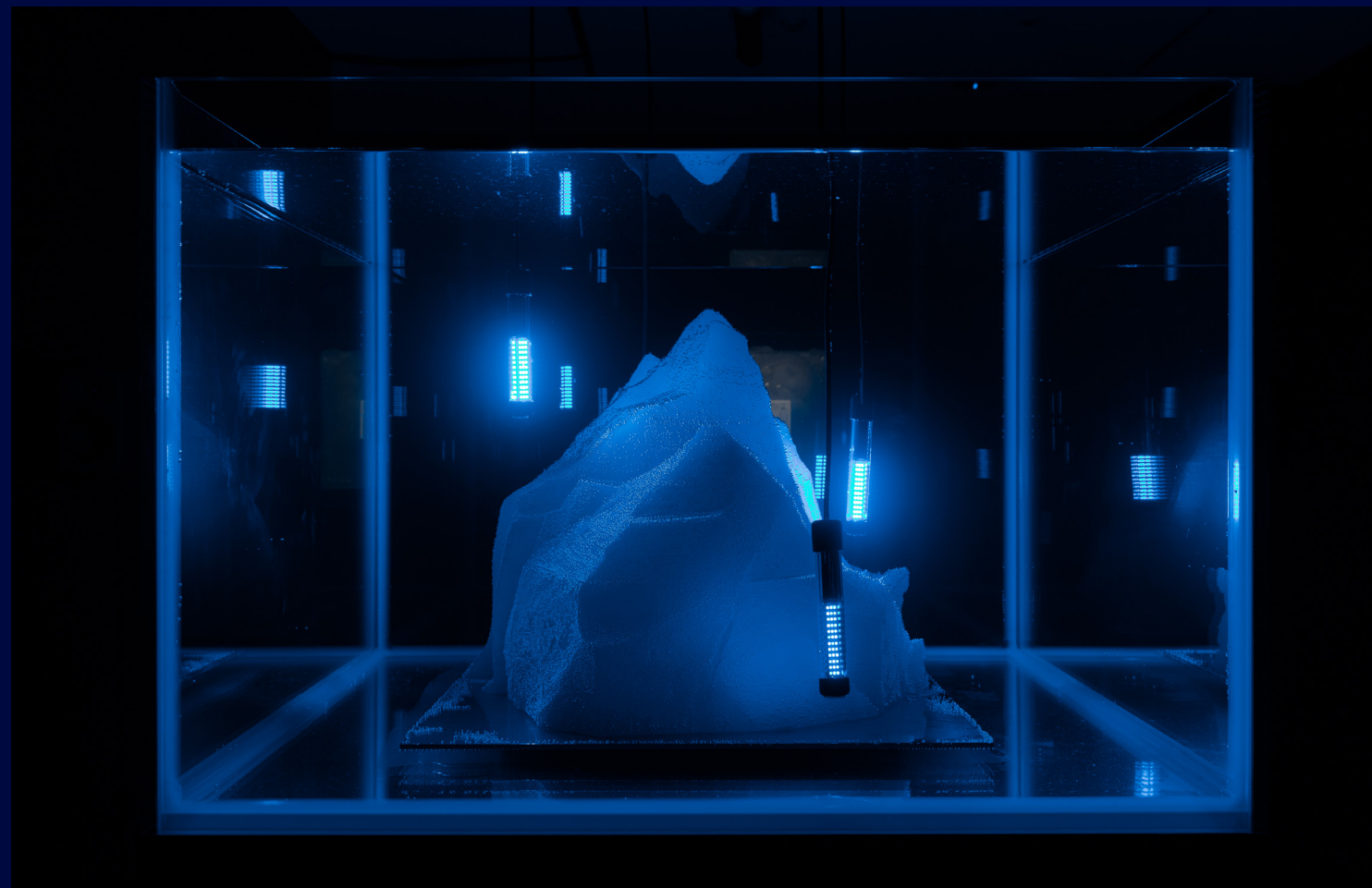
Hyperthermia

2019

NTT InterCommunication Center [ICC], Tokyo, Japan

Sound Installation, paraffin wax, water tank, water, stainless plate, fishing light, PVC film, speaker, sound

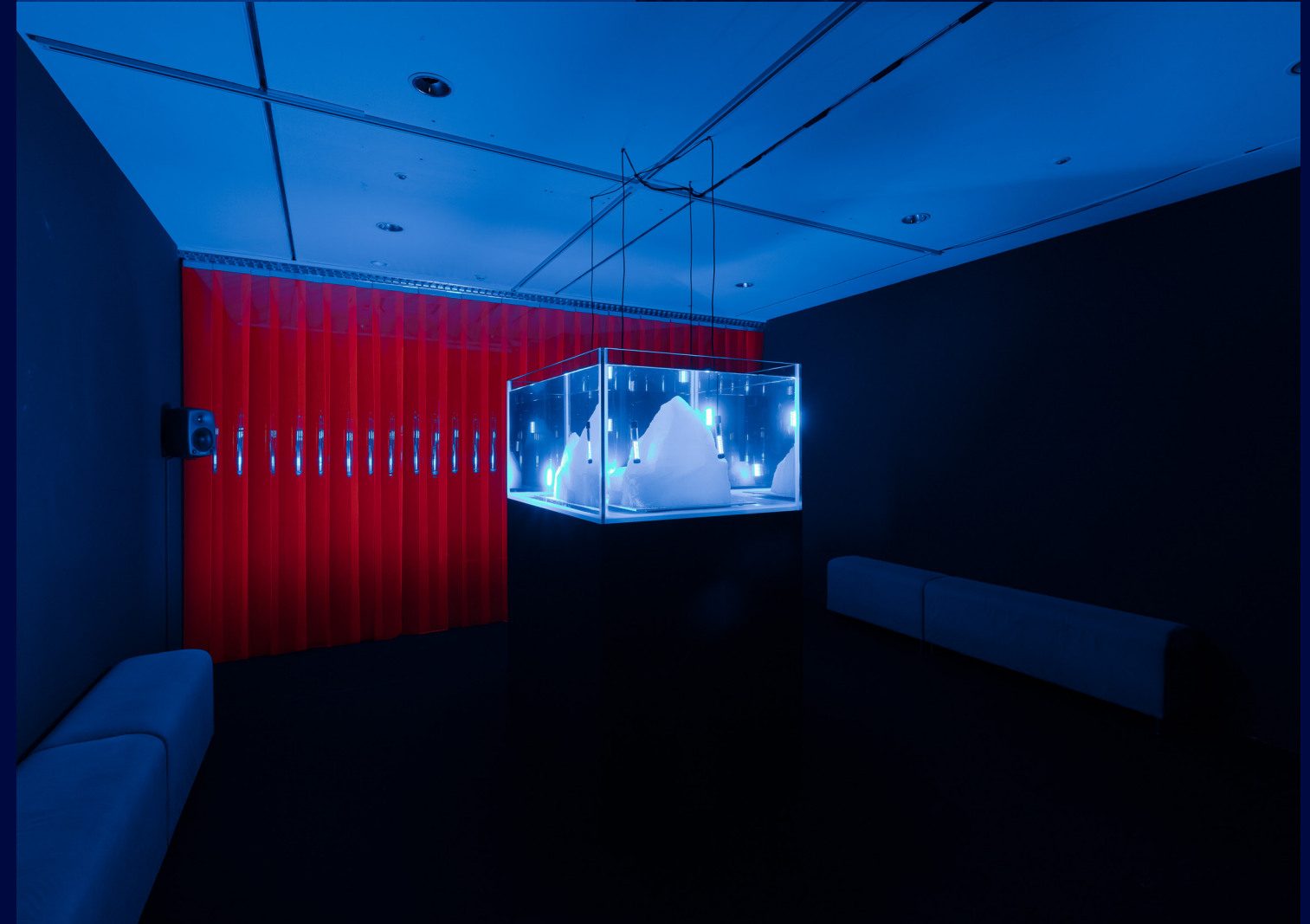
URL: <http://www.yoichikamimura.com/works/Hyperthermia.html>



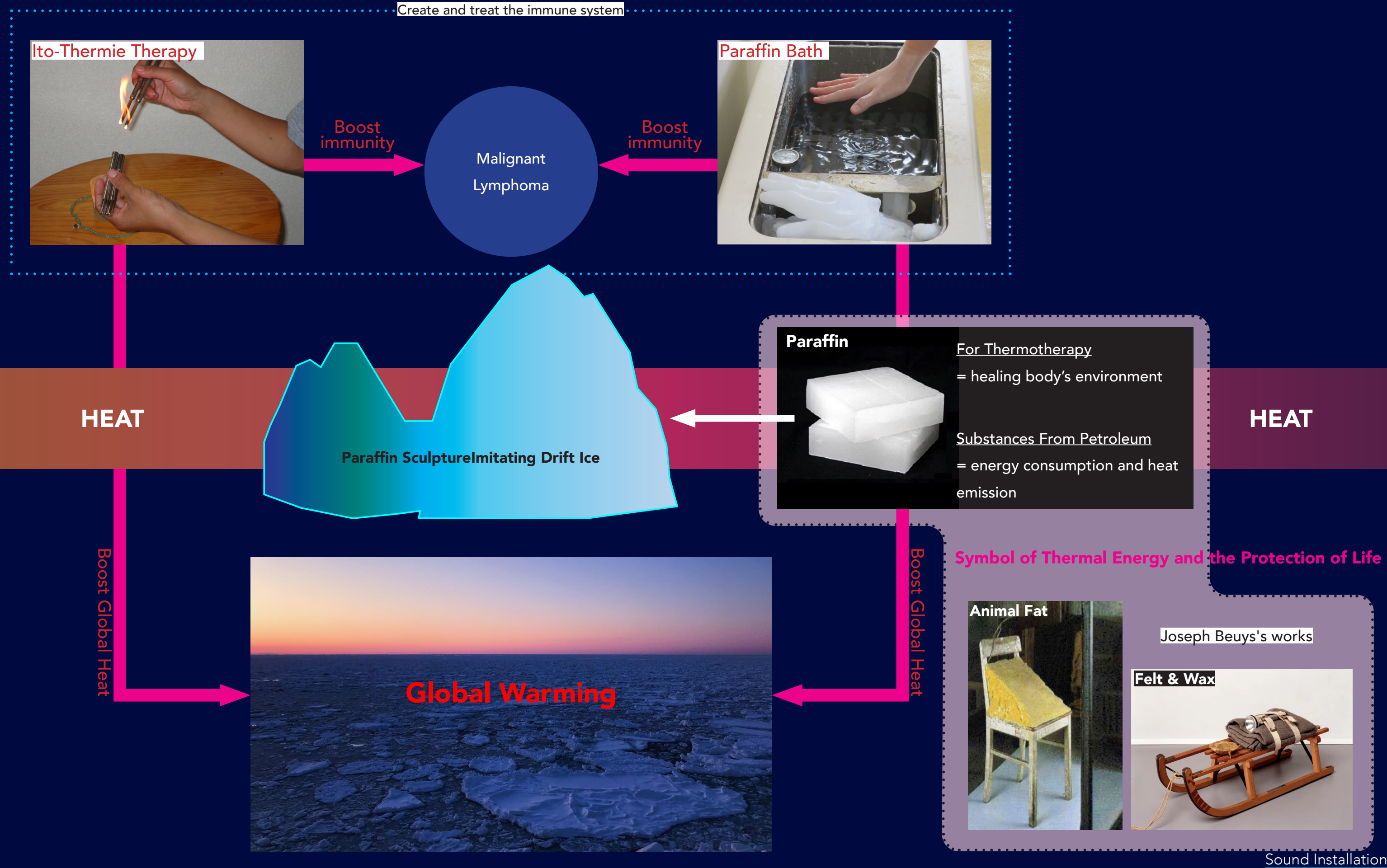
A soundscape of natural environmental sounds picked up by way of field recording at various locations reverberates through the exhibition space. Placed in the center of this acoustic setting is a basin filled with water and, in that water, an object sculpted from paraffin that looks like drift ice. Inside the water basin, bluish light blinks in an organically pulsating manner reminiscent of a living organism's heartbeat or breath.

For "Hyperthermia," KAMIMURA Yoichi conducted field recordings at the sea at various places around the world. From these he created a soundscape that includes sounds of the drift ice in the Sea of Okhotsk, which continues to melt due to global warming; the cries of ribbon seals that come from the polar sea; and the whistling sounds the people of Shiretoko make with their mouths to imitate the sounds of chunks of ice rubbing against each other—a phenomenon that is rarely heard today as the ice gradually disappears. The object in the water basin that resembles drift ice or an iceberg was made from paraffin, a petroleum-based material that is also used in thermotherapy. KAMIMURA chose to use the material as a symbol for heat that causes global warming, while on the other hand also having a healing effect on the human body.

For his field recordings, the artist has been traveling to all kinds of natural environments. Based on the specific sounds he encounters at each of the places he visits, he continues to create artworks as means for grasping the world beyond human theoretical concept. For KAMIMURA himself, this means at once to face the earth as it keeps transforming, and to sensually share through his works the impressions he makes as a recording subject, with the aim to encourage us to think about the ecology and the future of the planet on which we live.



[Concept Diagram]



phantom power

2019

sound installation / water generated by melting drift ice, glass, metal plate, speaker, sound

Solo Exhibition at MARUEIDO JAPAN, Tokyo, Japan

URL: http://www.yoichikamimura.com/works/phantom_power.html



In this artwork various types of glass containing water stand together on top of a metal plate. The water is ice collected by Kamimura from drift ice when he was making field recordings of it in the Sea of Okhotsk from February to March 2019, and which has been artificially melted. Sometimes, a reflection is shed on the floor from outside lights; it is a transparent appearance that creates a quiet landscape in the exhibition space. However, when you look at the water's surface you can see indistinct ripples of waves caused by vibrations. This is by means of the low frequency sounds produced as part of the process of drift ice rubbing against each other and falling apart, as recorded by Kamimura within the sea using a hydrophone and underwater microphone. This low frequency is beyond the audible range range of humans, and can't really be heard clearly. However, the ripples of waves within the glass tell a visual tale of the slow collapse (past collapse) of drift ice, even if it is beyond the scale of human perception.

"Phantom Power" alludes to the power system which supplied power to the microphone when it was recording. This electric current is extremely feeble, but it is essential in order to activate the microphone which is well attuned to capturing changes in tiny sounds. This artwork, which has been named after a power system, appeals to us to see, as a power supply in order to give us acute perception, the signs and energy of internal collapse and change in the environment that is truly happening (and has happened) at the bottom of our living world, and which usually we don't recognize.



[Concept Diagram]

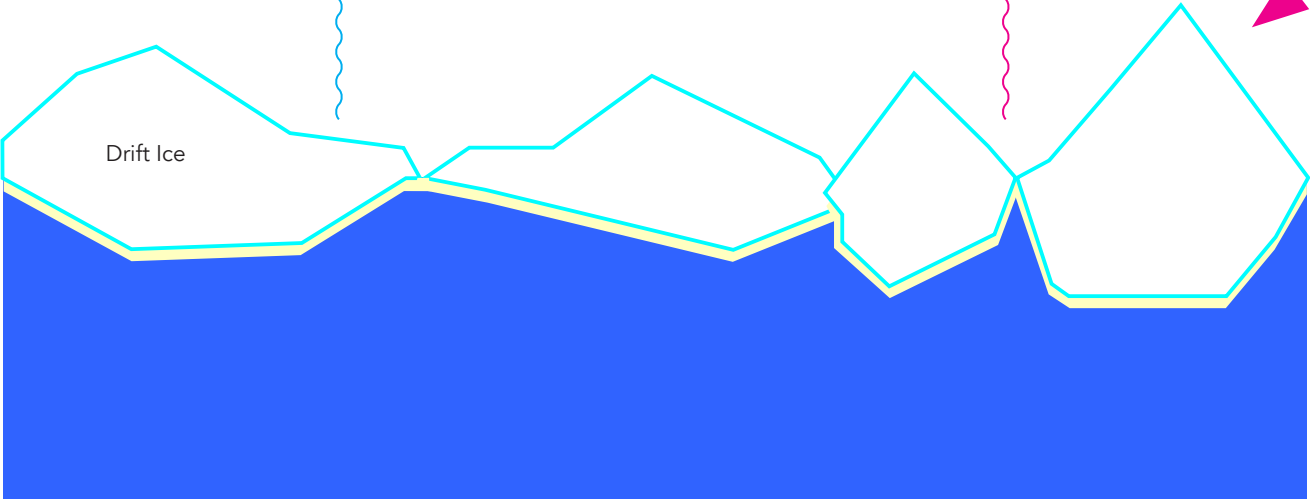
Phantom Power:
"Phantom Power" alludes to the power system which supplied power to the microphone when it was recording. This electric current is extremely feeble, but it is essential in order to activate the microphone which is well attuned to capturing changes in tiny sounds.

As unrecognizeble things

Low tones in human inaudible range
Environmental changes in the earth (especially outside urban areas) that are difficult to recognize

Field Recording

Sound of the drfit ice



Exhibition:
Most art exhibitions take place in places where contemporary life is

Imagine global environmental changes taking place in faraway places

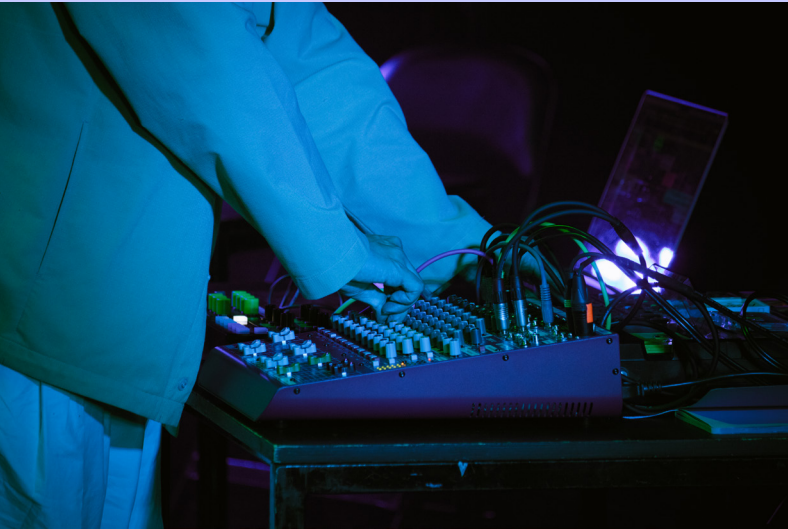
Water melted from the drift ice
Global warming is reducing the number of ice floes year by year.

Global Warming

Shiretoko drift ice:
The sea of drift ice continues to be affected by global warming. These changes in the natural environment are observed more noticeably in places far from urban areas, and are difficult to recognize in daily life in urban areas.

Ääniaalto X - Smooth Alienation

2026
Korjaamo Venueinfo, Helsinki, Finland
Sound performance



Over the years, ÄÄNIAALTO has become a platform for emerging artists to test out new audiovisual performances, bringing together students, professionals, and audiences interested in the oddities of sound and media art. This year's 10th-anniversary edition explores smooth alienation through audiovisual expression, sonic environments, and new media works that engage with mediated presence, emotional distance, and fragmented attention.



Breakfestival

2026
Kauppatori, Helsinki, Finland
Sound performance



Breakfestival is a new week-long festival organized by Kaupunkitilat that focuses on the morning. The morning brings hope, freshness, and a new beginning. The fresh sunrise of early summer is the most beautiful moment of the year in the heart of the city by the sea. Breakfestival is a celebration where everyone can create their own kind of morning for a whole week in the heart of Helsinki, around Market Square and the Old Market Hall, as well as in the Torikortteli district, Mon–Sun, June 1–7. Kamimura presented ambient and field recording soundscapes compiled from sounds of bodies of water, ice, and wetland environments recorded around the world. The piece features, among other things, drift ice in Hokkaido, the Amazon rainforest, spring waters in the Swiss Alps, Icelandic glaciers, and the Iguazú Falls. The sounds of nature, blended with electronic textures, filled the atmosphere of the market square.



Sound Performance

Kōri no ryokō / Jäämatkailu
2025
Publics, Helsinki, Finland
Album release event organized by Publics, sound performance with Olli Aarni



PUBLICS invites Kamimura and Aarni to play a live rendition of their new collaborative work *Kōri no ryokō / Jäämatkailu*, released as a limited-run vinyl record and in digital formats by the Slovakian label mappa. The concert includes recordings from the following bodies of water: Ohōtsukukai (Shiretoko), the Lake Biwa Canal (Kyoto), the Therme Vals baths (Vals), Saint Benedict Chapel (Graubünden); Juutuanjoki (Inari), Vantaanjoki (Vantaa and Helsinki), and Suontee (Joutsa)



Spacetime
2025
Helsingin kaupungin Talvipuutarha, Helsinki, Finland
Sound performance



Kamimura is involved with Spacetime Journaling sessions organised by Spacetime Helsinki. He plays an hour-long ambient track featuring water for participants and ice sounds in the session. At Spacetime Journaling, people can do whatever their heart is asking for. Feel free to write, draw, think, or simply breathe.

[Sound Performance](#)

Sound Concert Tour with Olli Aarni in Finland

2023
Porvoo Taidehalli, Porvoo / Kalasataman seripaja, Rikhardinkadun kirjasto, Helsinki, Finland
Sound performance tour



Since 2021, Kamimura has maintained a friendship and ongoing collaboration with Finnish sound artist Olli Aarni, culminating in a concert tour in Finland. Sound performances were held at Porvoo Art Hall, the Rikhardinkatu Library in central Helsinki, and as a related event of the Under The Leaf Art Book Fair in Helsinki, where Kamimura also exhibited his drawing book. At each venue, Kamimura and Aarni collaborated with local artists.

Snow Therapy

2024
CONTRAST, Tokyo
Sound performance



A sound performance at the opening of photographer Timothée Lambrecq's solo exhibition "Snow Therapy," who conducts fieldwork in snowy landscapes. The performance featured a blend of environmental sounds from the drift ice in Shiretoko and the glaciers of Iceland, combined with electronic sounds, to complement the exhibition's theme.



Ambient November

2022
Space Odyssey, Reykjavik, Iceland
Sound performance



Kamimura spent the winter of 2022-2023 in Reykjavik, Iceland, conducting fieldwork on Iceland's glaciers and volcanoes. Using the environmental sounds he recorded during that time, he held a solo concert at Space Odyssey, a record store in Reykjavik.



echo of Temppeliaukion Church

2021
Sound Performance / Field Recording Project
Temppeliaukion Church, Helsingki, Finland
Collaboration: Olli Aarni
URL: http://www.yoichikamimura.com/works/echo_of_Temppeliaukion_Church.html



The vast glaciers that covered Scandinavia in the old days made grooves on the surface of the land and polished them. The glacier was thought to have retreated 10,000 years ago, leaving a variety of topography, such as moraine, drumlin, esker and numerous lakes. Among them, the bedrock in Temppeliaukio Church in Helsinki is very unique.

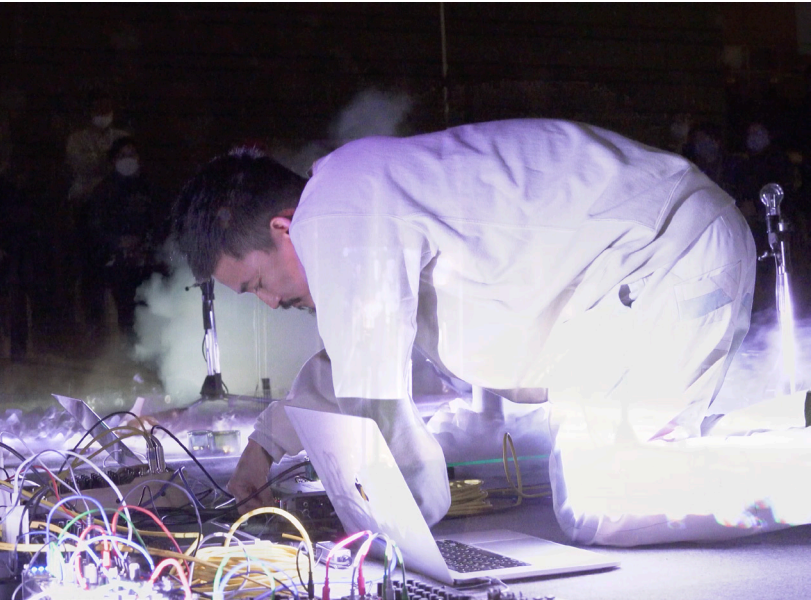
This church is built in a hollowed-out huge rock, and there are hollowed bedrock being exposed on the inner wall of the church. This bedrock space has excellent acoustic effects and is still used as it is, with the advice of the acoustical engineer Mauri Parjo. And you can see the traces of glacier on the surface of the bedrock. It can be said that this architecture is an acoustic architecture that keeps the memory of glacier.

Kamimura recorded environment sound of the church for gathering the memory, such as sound of water drop following along the bedrock, acoustic echo and vibration of the architecture. And also he had a collaboration with Olli Aarni who is a Finnish sound artist in the church as a concert event on 16th November, 2021.



Music for Environment

2020
Sound Project & Performance
Contemporary Art Center, Art Tower Mito, Japan
Organized by Music for Environment, Mito Arts Foundation
URL: http://www.yoichikamimura.com/works/Music_for_Environment.html



「追草展」未知とともに歩む「関連プログラム」

Music for Environment
[Sprout sounds, Resonate scapes]

2020.11.3
TUE 17:00-19:30
水戸芸術館広場 雨天：水戸芸術館広場回廊

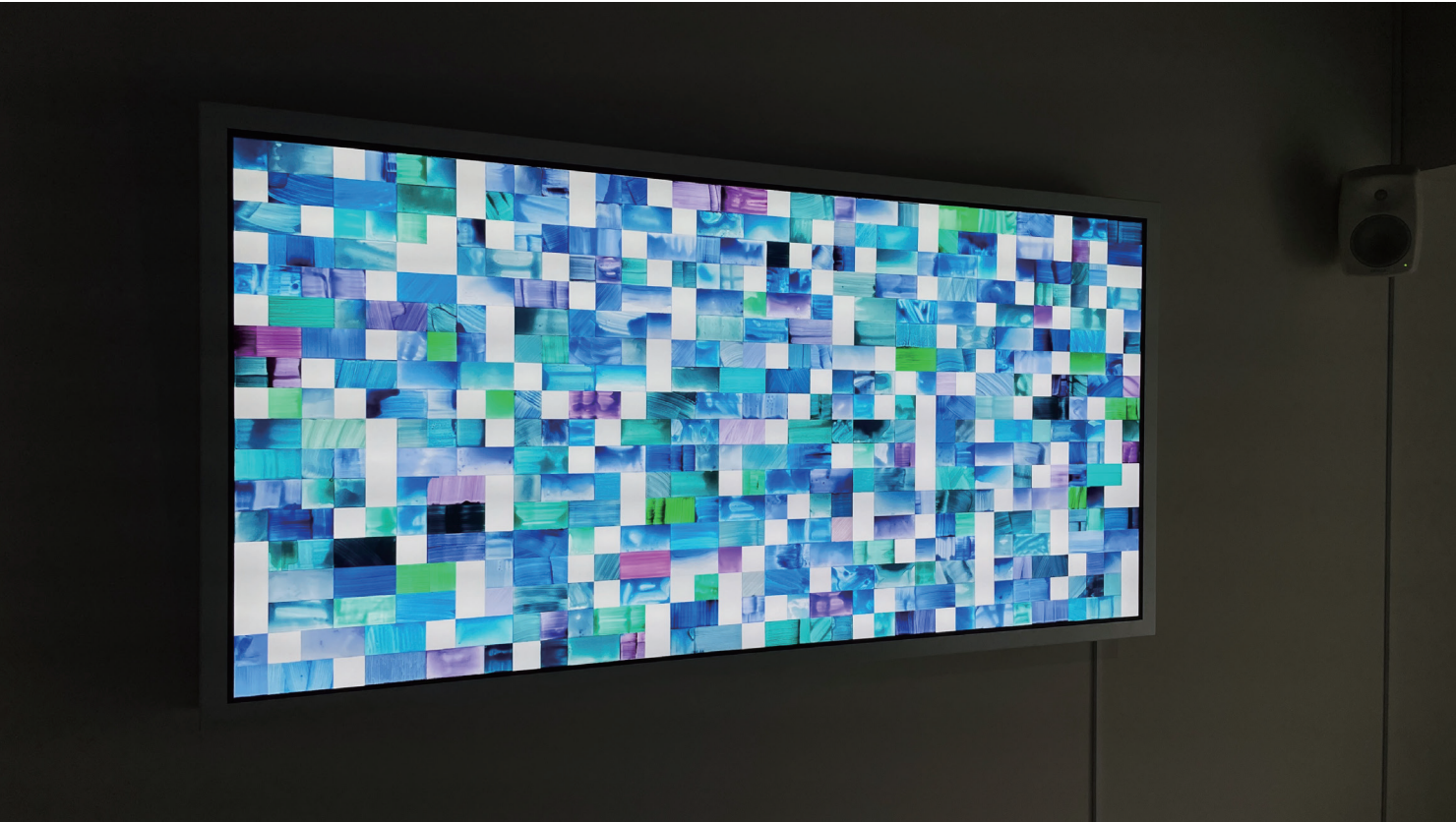
梅沢英樹＋上村洋一＋小金沢健人
蓮沼執太／INOYAMALAND／
校柸木一徳(DJ)

水戸芸術館
ART TOWER MITO

As various arts and cultural events continue to be greatly affected by COVID-19, the field of music is also forced to evolve its form and role to be able to coexist with the unpredictable changes ahead. Music for Environment" at Art Tower Mito will be held as a concurrent program of the "Doso Exhibition: Walking with the Unknown. This event will reconsider the relationship between the "environment" that surrounds us and "music" in a world undergoing drastic changes. Through the performances of three artists/musicians, this program aims to present diverse approaches and sensitivities to sound and space and to present to the audience the similarities and differences between them. We hope to walk with the audience through the adventure of laying the foundation for new music in the realm of the future while feeling the reality of an environment in motion through the act of "listening.

transcribe (Ananias Correia dos Santos I)

2025
lightbox, acrylic paint, the words by Ananias Correia dos Santos
2000 × 1000 × 150 mm



This lightbox painting work is based on an interview the artist conducted during a stay in the Amazon with Ananias Correia dos Santos—advisor to the Amazonas State Tourist Guide Association and director of Ipdeam (Institute for the Development of the Amazonian Ethnic Environment). In the interview, he spoke about the vital importance of water not only to human life but also to human society, all living beings, and the Earth itself. He also explained that the Amazon is home to rich knowledge, rituals, and festivals related to water, and that from an Indigenous perspective, even phenomena such as climate change are seen as part of Earth’s natural cycle. From his words, the artist extracted especially resonant passages and translated them into Morse code. These messages—intended for someone far away—are further transformed into patterns of color and light, as a method of conveying atmospheres and sensations that transcend the limits of verbal language.

“As water possesses its own cycle, so too do human beings. We are infinite within our own cycle, a continuous flow like water, which carries on even after death on this sacred earth.”

transcribe (Ananias Correia dos Santos II)

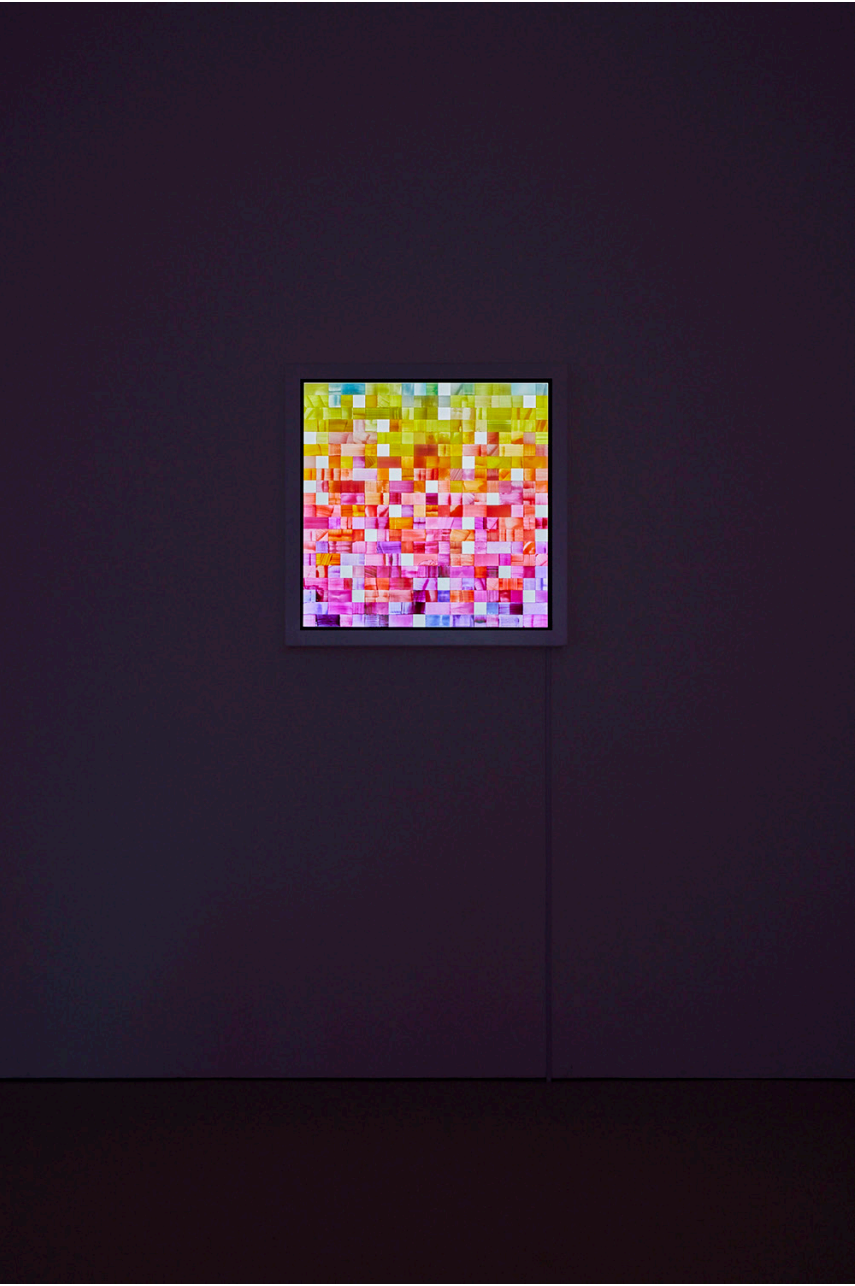
2025
lightbox, acrylic paint, the words by Ananias Correia dos Santos
950 × 650 × 150 mm



“YPORA = Water is, in all dimensions, a natural complement to human existence. Water connects us to the circle of life and provides us with cosmic energy and intelligence.”

transcribe (298s)

2022
light box, acrylic paint
700 × 700 × 150mm

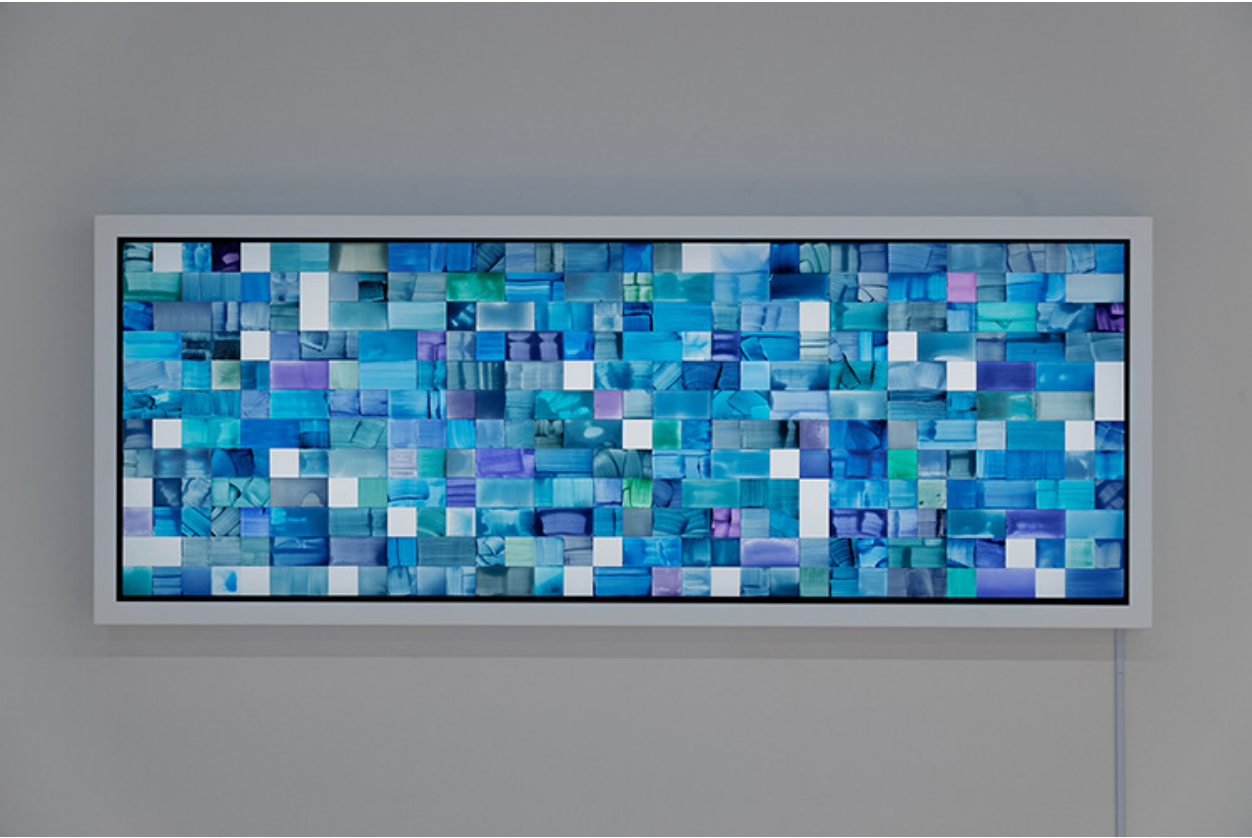


The work “transcribe (298s)” has 298 patterns of colors translated as binary from 298 seconds of sound data in the sound installation “Floating Life.” These 298 patterns of light and colors are including the randomness of the oscillation change of the sound source every second.



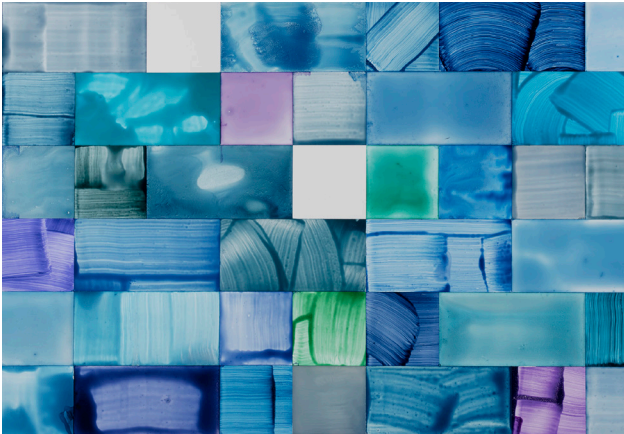
transcribe (265s)

2021
light box, acrylic paint
700 × 1800 × 150mm



Kamimura thinks the natural environment is an area where the boundary between nature and artificial things are ambiguous. Environmental sounds recorded by field recording can be heard organically, even though they are digital data. The work "transcribe (265s)" has 265 patterns of light and colors which are transcribed as binary every second from the randomness of the oscillation change of the sound source of drift ice of 265 seconds.

By pictorially expressing the pattern with positive numbers (+1) and negative numbers (-1), the fluctuations and meditative atmosphere of the sound of drift ice are visually expressed.

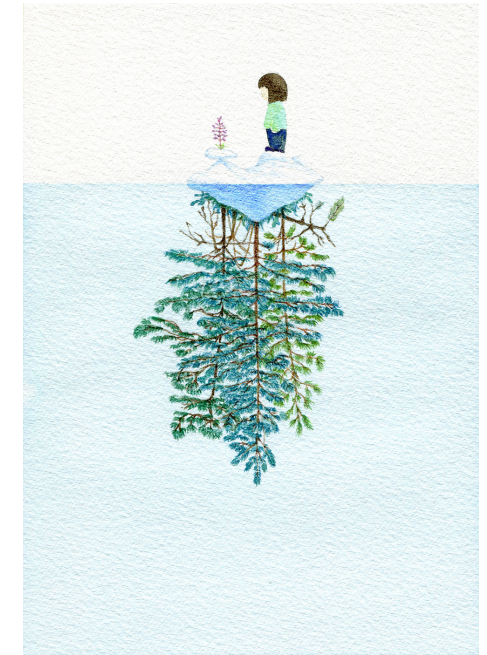
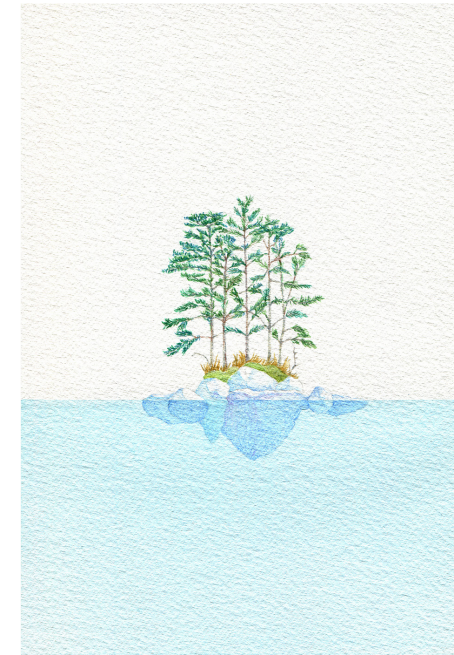
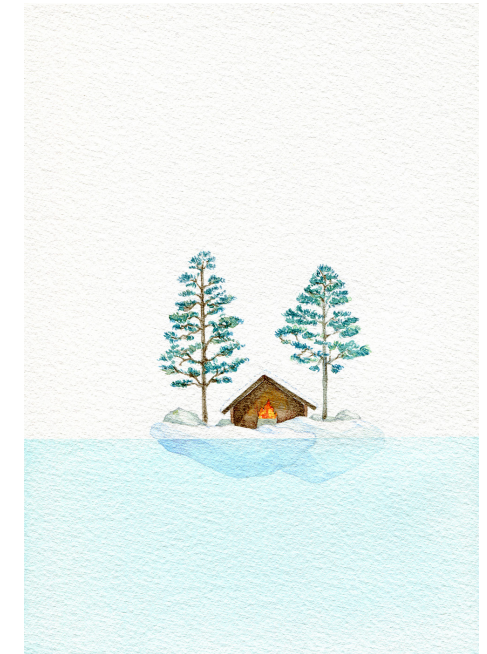
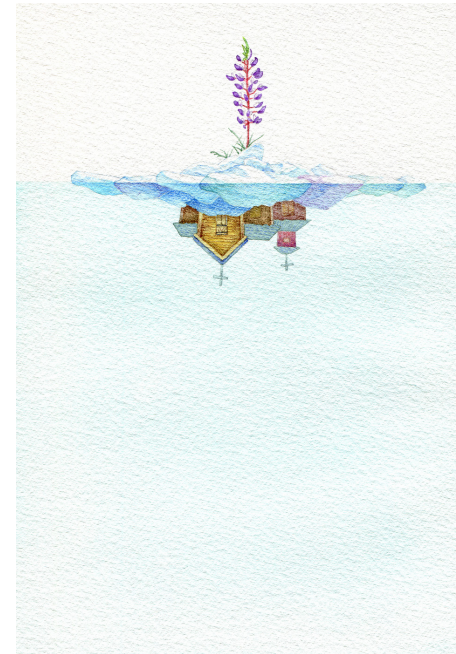


Pelagos

2021-

watercolor, color pencil, pencil on paper

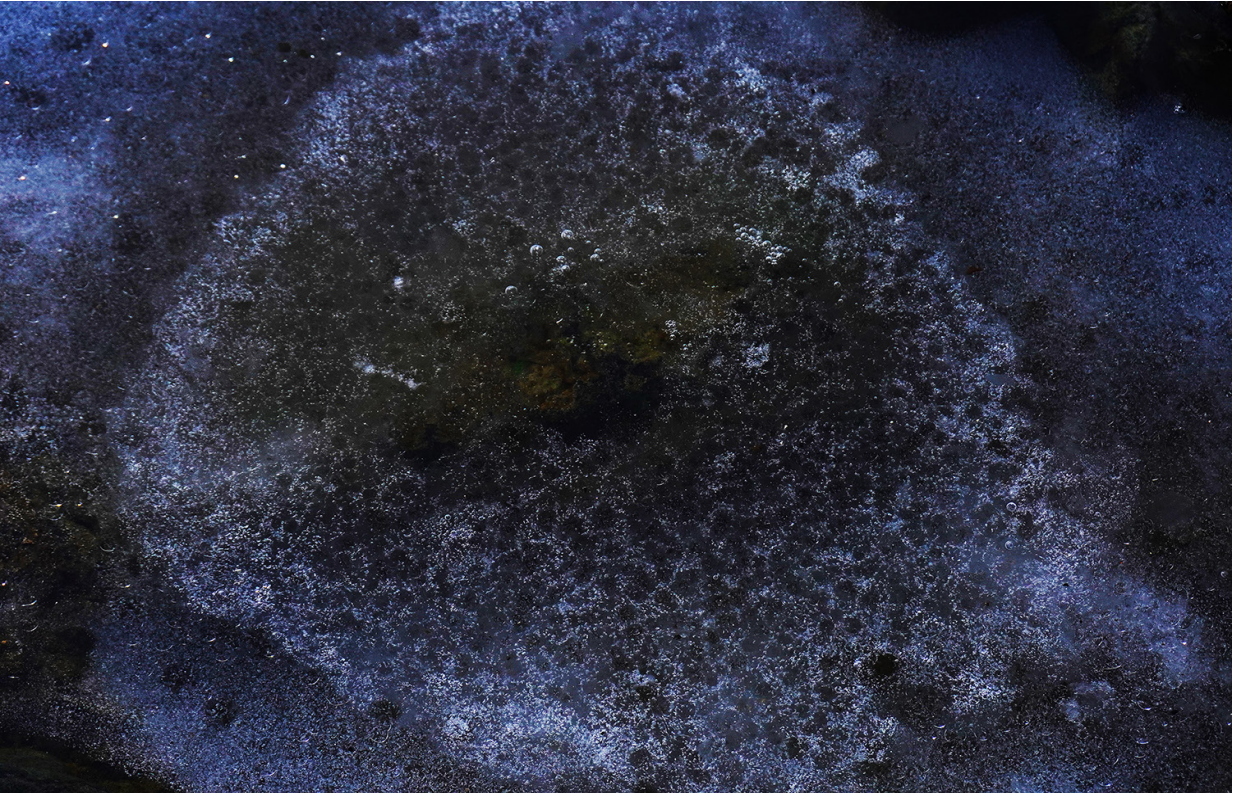
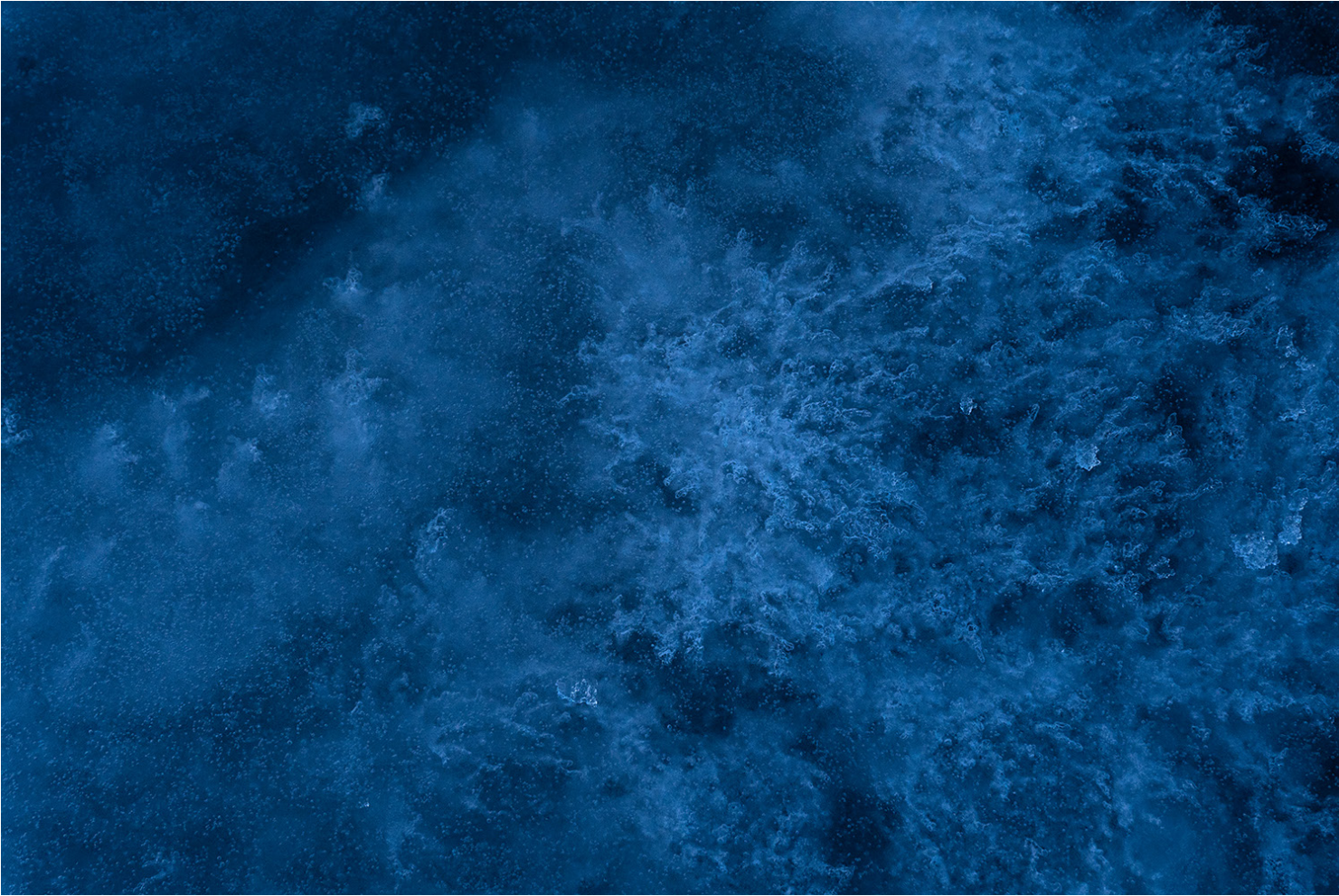
180 × 125 mm



The sky in Finland appears very low and wide due to the high latitude. Shades of pale pink and orange mingle and produce gradations overhead, and the light has a soft and gentle quality. Under this sky, islands of various sizes form an archipelago on which seagulls rest their wings when tired of flying. On these islands stand charming café's, churches, and saunas. Perhaps because it is an inland sea, the water is very calm, and on days without wind it is like a mirror. For some reason, this scenery reminded me of drift ice in the distant Sea of Okhotsk off Shiretoko in northern Japan. Perhaps it was because the archipelago before me looked similar to slabs of drift ice floating in the Sea of Okhotsk, though of course there are no café's or saunas on the drift ice. However, I could sense faint traces of people's lives on rocky islands in the Finnish sea, which reminded me of the lives of people in Shiretoko in the days before the ice was affected by global warming. In the past, people used to walk over the drift ice, build bonfires, feast, and romp. The scenery of Finland and the scenery of the Sea of Okhotsk were vaguely superimposed in my mind, and a mental image of a new landscape began to emerge. This process was like a very personal game of free-association.

internal weather

2021
lambda print, frame
600 × 400mm each



Utoro's rocky "Sankaku - Iwa" which Kamimura visits to record drift ice every year, are usually filled with drift ice, and you never see the rock surface. However, in the winter of 2021, there was almost no snow or ice, and a rugged black rock surface appeared.

As Kamimura walked between the rocks and looked at own feet, there are a lot of sherbet puddles which are melted drift ice. When he looked inside of the sherbet puddles, it looked like the movement of clouds in the atmosphere and the phenomenon of stars in the universe. he felt that we could see spectacular climate change on a cosmic scale in the drift ice, which is decreasing year by year due to global warming.

Thermo-cruising

2021
lambda print, aluminum mount, frame
230 ×230mm
Copyright: Yoichi Kamimura + Seiha Kurosawa



This art piece is a part of the exhibition "Floating Between the Tropical and Glacial Zones" in Tokyo Arts and Space, Tokyo.

Boats are an important means of transportation in the Amazon and the Sea of Okhotsk. In this work, the view from the bows of the boats in which Kamimura and Kurosawa boarded are reversed and paired with the left and right sides to create a geometric composition of the opposite views of the worlds of the tropics and drift ice. While there is a sense of graphic unity and a similar memory of the boat trip, the two contain diametrically opposed and divided thermal experiences.

no human, no nature

2019
H1700 × W1130 mm / antique postcard, water generated by melting drift ice, frame
MARUEIDO JAPAN, Tokyo, Japan



This two dimensional artwork was made by collecting different kinds of postcards which had been printed with images of drift ice in the Sea of Okhotsk, and making the images and scenery of drift ice disappear in melted drift ice from that same sea. These photos of drift ice on the postcards tell a story that it did indeed once exist in that place. However, what is shown on the postcards may still be the same today, but it may also have completely changed. The metamorphosis of this area is due to climate change, and changes in the natural environment are part of an environmental cycle which goes beyond the time axis of humanity. However, these environmental changes are perhaps the influence of energy emitted by human society.

Kamimura, who captures what human hands are unavoidably adding to nature, has forcibly decolorized the landscapes of drift ice shown on the postcards with melted drift ice water, and hints at both the future of drift ice, deteriorating as the landscape on the postcard is artificially eliminated, and an artificial natural ecology.

Drifting Scenery

2023
Asia Culture Center(ACC),Gwangju, South Korea
Multi-channel video, sound, 12min
Artists: PARK Hyunjung, KAMIMURA Yoichi, NISHINO Sohei, KOGANEZAWA Takehito, KWOK Colleen
URL: <https://www.acc-exhibition.com/collection/drift-collective/?lang=en>

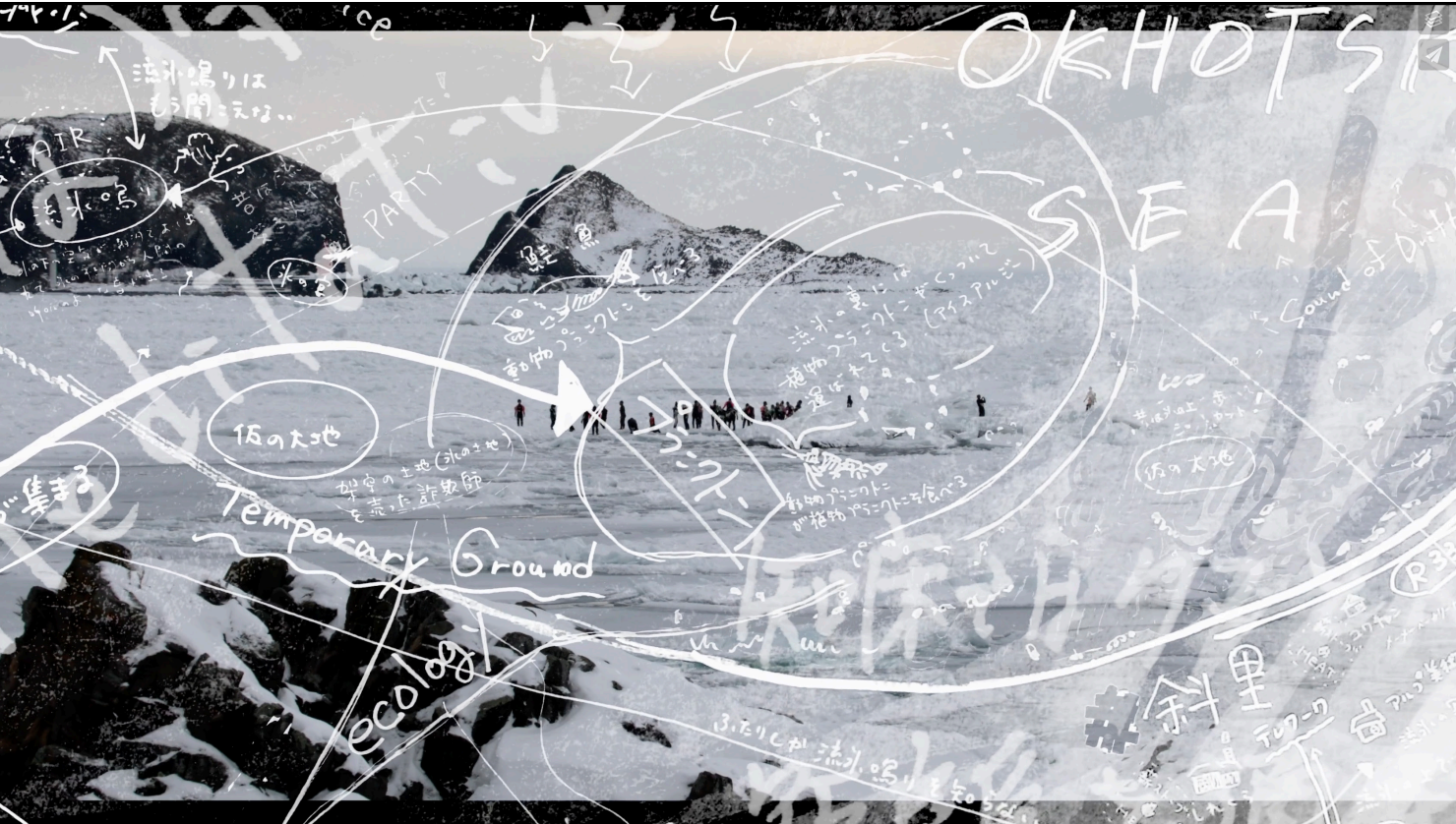


DRIFT Collective is an artist group formed by artists who participated in expeditions to observe drift ice. Every winter, drift ice starts from the Amur River in Russia and drifts to the sea in the Shiretoko region of Hokkaido. Originally witnessed in the Japanese fishing village of Shari, this natural phenomenon is gradually disappearing due to global warming.

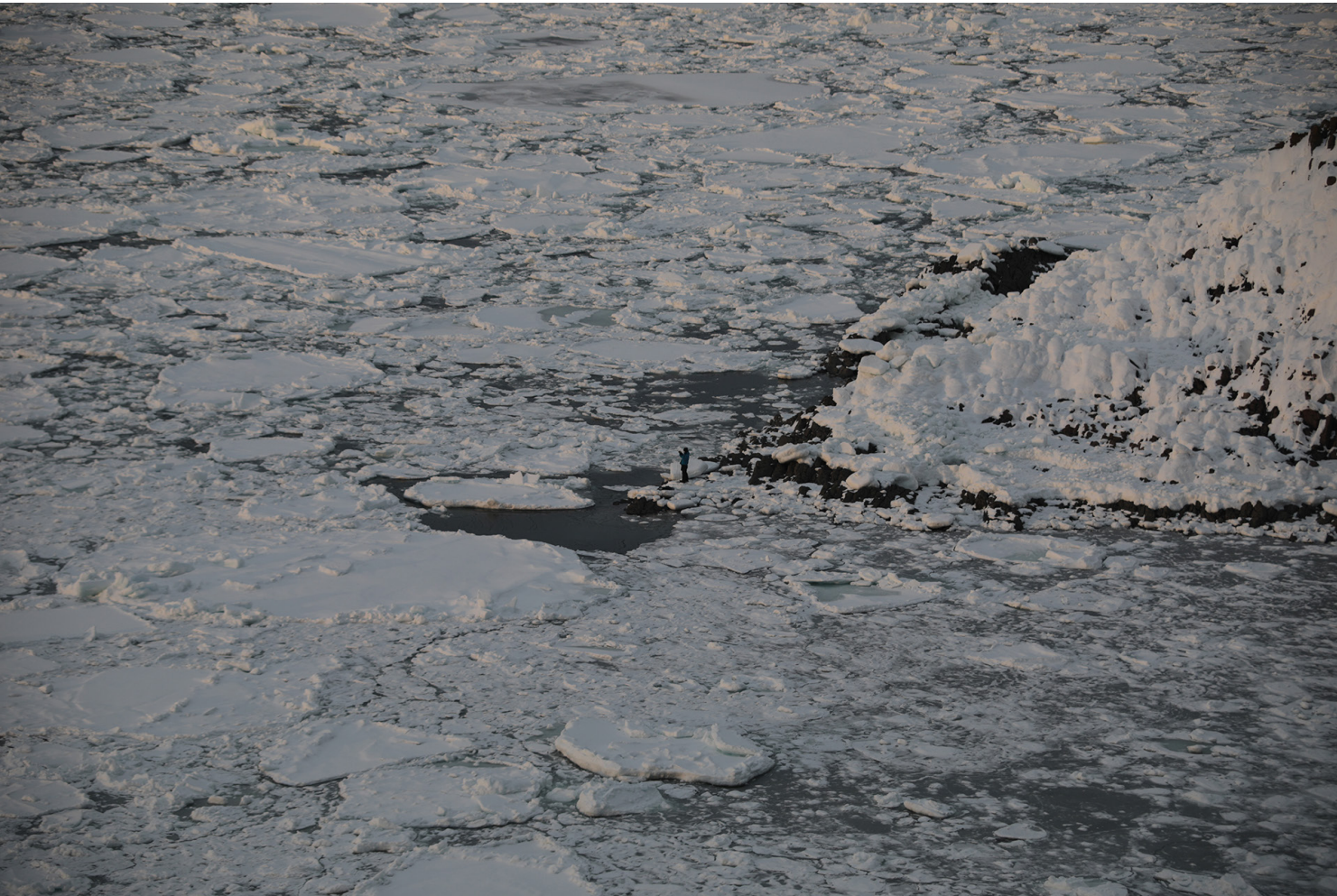
In the multi-channel video installation "Drifting Scenery," the landscapes of drift ice observed in Shiretoko, the sounds around the ice, and the appearance of Shiretoko during the fleeting drift ice season are presented through records collected over the past few years. By covering the Fire Road of the ACC with drift ice landscapes, visitors can virtually experience the disappearance of drift ice. Through works that document natural phenomena altered by the climate crisis, the artists aim to provide an opportunity to reconsider the interrelationship between humans and nature.



eat the air
2020
video 10:19
Sapporo International Art Festival 2020(SIAF), Hokkaido
URL: http://www.yoichikamimura.com/works/eat_the_air.html



Sapporo International Art Festival 2020 is canceled due to the continuing global spread of COVID-19. New online project for showing the plans of the works by participants was launched. It runs for 58 days, starting from December 19, 2020 to February 14, 2021. This project is a collaboration by Yoichi Kamimura and Takehito Koganezawa. They teamed up to create artwork that uses Spporo City's underground snow-melting tank, which is located on the northern side of Sapporo station, as a venue. With the help of Hokkaido University's CoSTEP(Communication in Science and Technology Education and Research Program), Kamimura has conducted field research in the town of Shari, on the Shiretoko Peninsula, and recorded the various sounds that drift ice makes since 2019. Koganezawa has worked on artworks that combined space, sounds, and light, such as "Naked Theatre" which he showed at the Kanagawa Arts Theatre in 2019. These two artists were attempting to create a new space by combining lighting and various sounds, including those of nature, and optimizing the underground snow-melting tank that collects and processes winter snow in Sapporo. For the online program Kamimura and Koganezawa produced a video work with sound/video materials and mind map, instead of huge installation in the snow-melting tank which they had been planning.



0°C

2016 / 2019

Sound Project & Screening

BlanClass, Kanagawa, Japan (2016) / NTT InterCommunication Center [ICC], Tokyo, Japan (2019)

Co-Curation: Hideki Umezawa+Yoichi Kamimura

URL: http://www.yoichikamimura.com/works/0_2.html



Leah BEEFERMAN
Ice is a Solid
Various Locations, Svalbard / 2012, 2019



“0°C” is a sound project related to snow and ice that Yoichi Kamimura and Hideki Umezawa have been engaged in since 2016. In communication with artists around the world, they have been conducting a variety of recording, listening and performance events revolving around environmental sounds of snow and ice. While evoking the natural environments of such remote places as the South Pole or Greenland, the project encourages the audience to consider how these things are related to their own daily lives. This time the artists focused on the severe natural conditions of polar regions, and collected audio recordings from several artists who have been visiting such places to record the sounds of ice and snow.

Unfolding as a soundscape in the setting of the ICC theater's 5.1ch sound system, the sounds of drift ice and icebergs remind visitors of the situation of the natural ice that is slowly but steadily vanishing on a global scale. To perceive such developments through sounds will be an experience that inspires us to imagine the transformation that is happening at places far away from metropolitan Tokyo - natural environments that surpass the power of human beings, yet continue to change as a result of human intervention.



SAKAMOTO Ryuichi
untitled
near Disko Island, Greenland / 2008

Leah Beeferman
Ice is a Solid
Various Locations, Svalbard / 2012, 2019

Jez Riley French
Island I fjarar - glacial objects
Fjallsárón and Jökulsárlón, Iceland / 2015-2017, 2019

Philip Samartzis
Atmospheres and Disturbances
Eiger, Mönch and Jungfrau Region, Switzerland / 2019

UMEZAWA Hideki + KAMIMURA Yoichi
melt down
Shiretoko Peninsula, Japan / 2019

0°C December 13, 2019–March 1, 2020 ICC Theater

Organizer | NTT InterCommunication Center [ICC] Co-Curation | UMEZAWA Hideki + KAMIMURA Yoichi Design | KAWAMURA Tadao Image | "Forest" 2007-09 Leah Beeferman



Daniel Blinkhorn
Hornbaskipollen
6:10
On an iceberg fragment,
79°36' N 12°39' E in Svalbard
15:30

氷山の一部において15:30に録音 位置:79° 36' N 12° 39' E' スヴァールバル
環境音と生態音響作品のあいだの創作に熱意的に取り組むアーティストとして、私の興味の対象
にわたり、とりわけ環境音響の現象にもとづいた作曲モデルの非伝統的な研究を拡張することに専
門にしている。私には自分を動かす一つの基本原理がある。それは音の源泉の大切さとその継続した重要性。
そして生命力や、特定の場所や空間の豊かな生態学的連続性の支持を強めたいという願望である。私は
ここからテクノロジーと有機物の媒介を目指した数々の技術を生み出してきた。デジタル音声を処理する
様々な環境を用いることによって、私は知覚、環境音の変化や拡張、そして決して切り離すことのできな
い場所と空間の有機的な結びつきのなかに存在する言葉を振り起こすことに尽力している。

Participant artists so far are...
Marc Behrens, Hafdis Bjarnadottir, Daniel Blinkhorn, Jez Riley French, Yukio Fujimoto, Shuta Hasunuma, Lily Hibberd, France Jobin, Yoichi Kamimura, Yoshihiro Kawasaki, Francisco Lopez, Hiroaki Morita, Katie Paterson, Steve Roden, Katsuhiko Saiki, Ryuichi Sakamoto, Philip Samartzis, sawako, Yuko Shiraishi, Akio Suzuki, Seiji Takahashi, Hideki Umezawa, Jana Winderen.

Open Studio at HIAP
2021
HIAP – Helsinki International Artist Programme, Helsinki, Finland
Artist in Residency Program
URL: <https://www.hiap.fi/resident/yoichi-kamimura/>



Kamimura participated in the Helsinki International Artist Programme (HIAP) in 2021. During this program, he researched environments that were formed by the former glaciers in Finland, such as bedrock as the memory of the glaciers. I visited various places in Finland to record the environment sounds there.

He presented a small sound installation with drawings, including the combination of the archipelago landscape in Finland and drift ice in Hokkaido, Japan, at HIAP studio.



Sonavira

2026
solo album / Relreased by Dinzu Artefacts, Los Angeles, California
Limited Edition Cassette / digital format
URL: <https://dinzuartefacts.bandcamp.com/album/sonavira>



Created from field recordings gathered during a 2023 residency in the Brazilian Amazon, Sonavira explores the intersection of ecology, culture, and sound. Captured in the rainforest, along the Amazon River, and near the Balbina Dam, these recordings reveal a dense sonic environment where wildlife, indigenous presence, and the sounds of modern infrastructure coexist in uneasy harmony. Its title combines Latin and Romance-language roots associated with sound, life, growth, and transformation, reflecting a view of sound as a living force—one that circulates through, responds to, and is shaped by its environment.



releases July 31, 2026

Field recordings in the Amazon rainforest, Manaus, Brazil, 2023
Recorded and edited by Yoichi Kamimura
Photography by Yoichi Kamimura

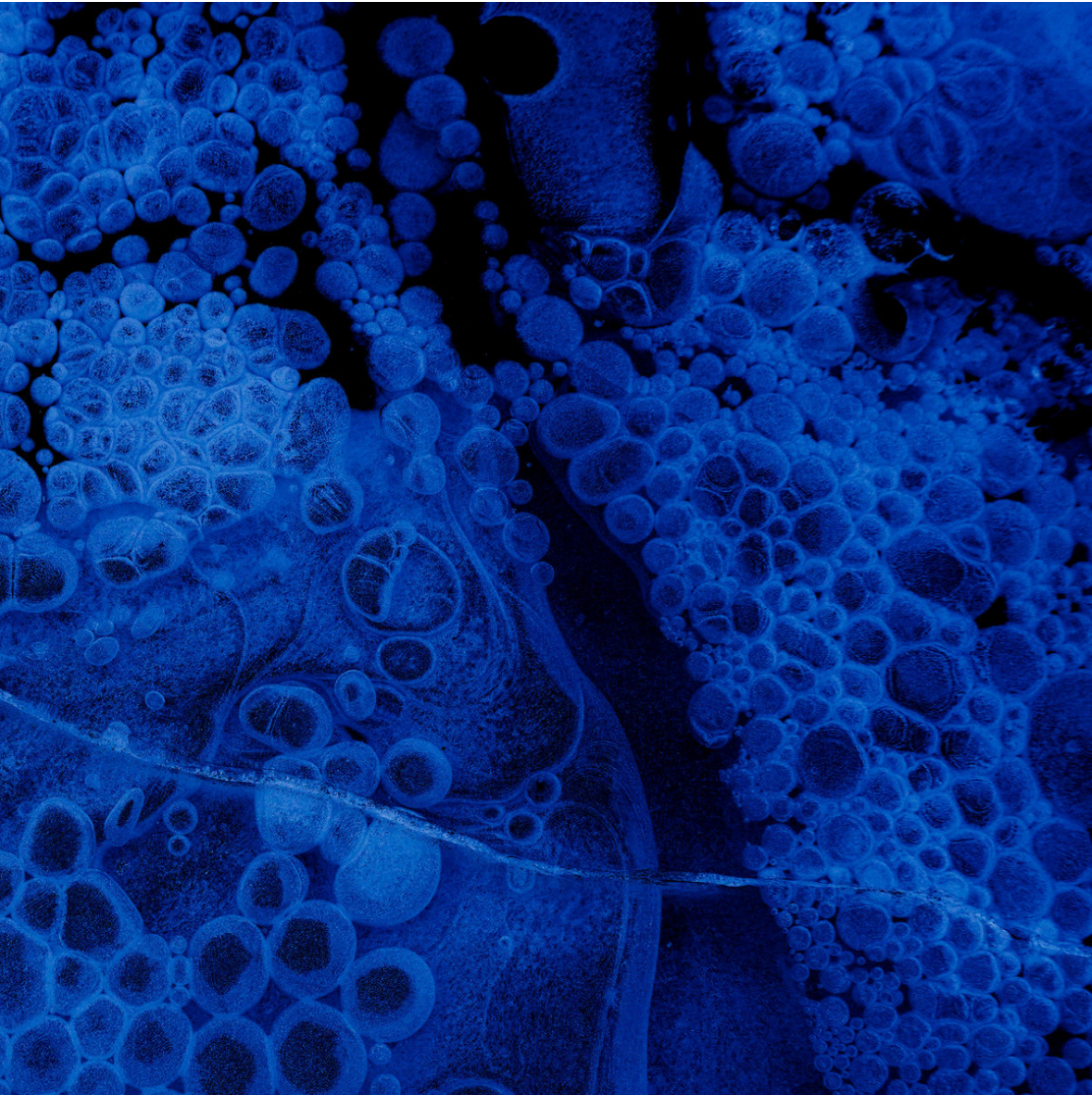
Waterforest

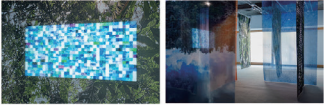
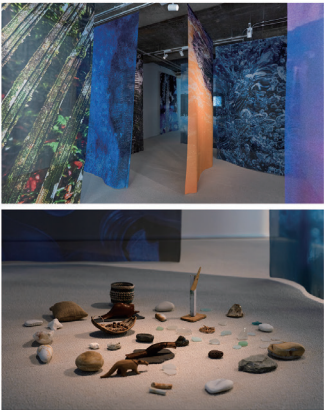
2026

Archival record of the exhibition “Waterforest” / To be released by Hakari Contemporary, Kyoto on March 18

12" Vinyl / digital format / Booklet

URL: <https://hakaricontemporary.bandcamp.com/album/waterforest>





Waterforest
Yoichi Kamimura

Artist: Yoichi Kamimura
上村 洋一

Curator: Seika Kurosawa
黒澤 聖子

Organizer: Hakari Contemporary

Published by:
Hakari Contemporary
[Hakari Co., Ltd./
株式会社ハカリ]

All field recordings
and compositions
Yoichi Kamimura
上村 洋一

First Edition:
March 2026
2026年3月
Edition of 300
部数発行数300部

Design:
Ryoko Shizumi
志住 涼子
David Toop

Exhibition Documentation Photography:
Mitsuki Matsuno (CCC WORKS Co., Ltd.)
宮澤 響 (株式会社CCCワークス)

Booklet Cover Photography:
Hiroko Miyazaki
宮崎 寛美

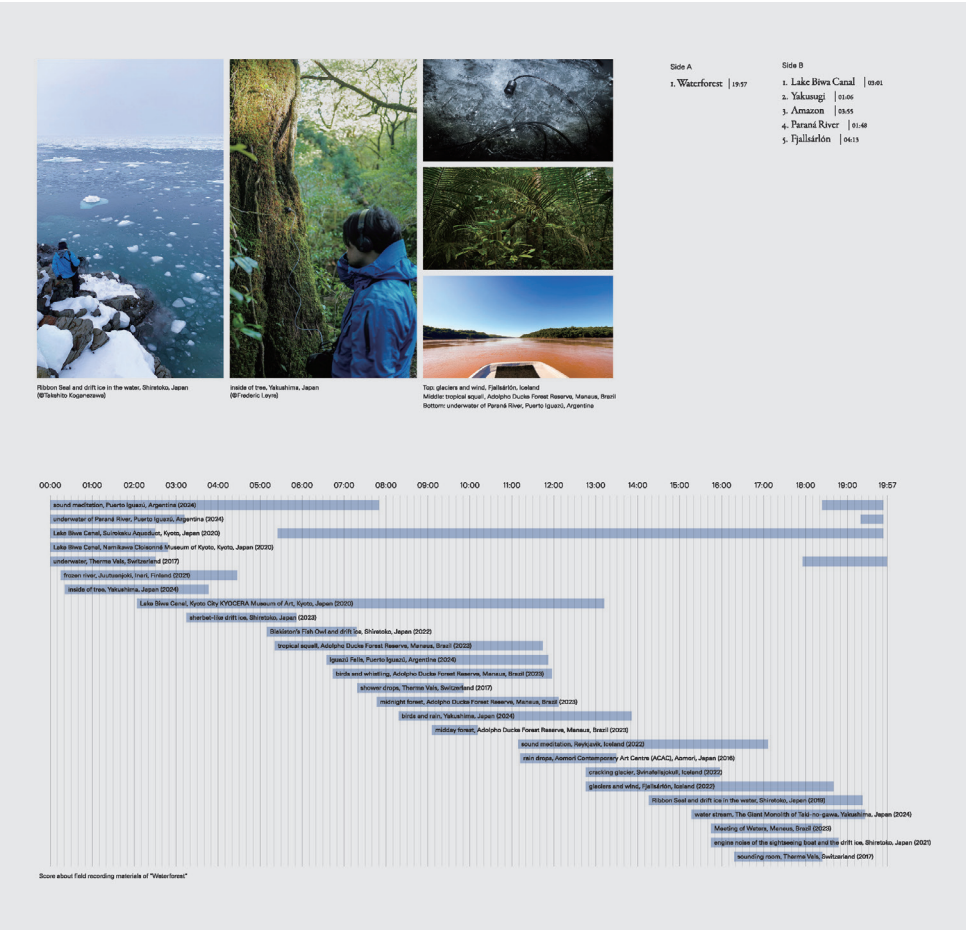
Essay Translation (Japanese-English):
Chetophet Stephens

Essay Translation (English-Japanese):
Naomi Matsumae
松尾 直美

This 12-inch record and accompanying booklet were produced
as an archival record of the exhibition “Yoichi Kamimura | Waterforest,”
organized by Hakari Contemporary and held from June 14 to July 21, 2025.
本作品は、hakari contemporaryの主催による
「上村 洋一 | Waterforest」展 (2025年6/14 - 7/21) の記録として制作された。
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hakari contemporary
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<https://hakari.art>

Booklet Cover Artwork:
waterfall (Eduardo Corrales de la Serna 1), detail
2025
200 × 100 × 15 cm
Lightbox, acrylic
The words on water by Amanda Corrales de la Serna
“As water passes in one cycle,
so too do human beings. We are infinite
within our own cycle, a continuous flow like water,
which carries us even after death
on this sacred earth.”



This album was produced as an archival record of the exhibition “Yoichi Kamimura | Waterforest,” organized by Hakari Contemporary and held from June 14 to July 21, 2025.

Track 1 presents the soundtrack of the 4.1-channel sound installation "Waterforest," unveiled in Kamimura's solo exhibition at Hakari Contemporary, Kyoto, in the summer of 2025. Woven from sounds of water and ice, together with the natural environments that surround them, the work gathers voices of landscapes recorded across the world. Tracks 2–6 offer a series of unadorned field recordings selected and finely shaped from "Waterforest."

A booklet includes documentation of the exhibition with pictures, a graphic score of field recordings for Waterforest, and essays which review the exhibition and the sounds for the installation. The essays are written by Seika Kurosawa and David Toop.

Kōri no ryokō / Jäämatkailu

2025

split album / Relreased by Mappa, Slovakia

12" Vinyl / digital format

Yoichi Kamimura & Olli Aarni

URL: <https://mappa.bandcamp.com/album/k-ri-no-ryok-j-matkailu>



Water can retain or wash away memory; flowing or freezing. It gives life and shapes earth, while frozen imprints of an ancient past are waiting to melt – back into sound or fluid motion, or simply to dissipate and disappear. For their split release, Yoichi Kamimura and Olli Aarni offer two distinct reinterpretations of a performance recorded live at the Temppeliaukio Kirkko – a church in Helsinki built directly into solid rock and bathed in natural light – meditating on glacial landscapes and water cycles, using shared field recordings that bifurcate into two sonic visions of “ice journey”.

Yoichi Kamimura’s extensive recordings formed the bedrock of the original performance, notably from time spent on Suomenlinna Island just outside Helsinki in 2021, aiming to capture the remnants of the glacial movements that formed the area’s geology. Elsewhere, the voices of ringed seals, underground waterways of Kyoto, and icy rivers in Lapland from Kamimura’s library float in as well. “The small, charming, and gentle islands floating in the Baltic Sea—some with little cottages and restaurants—reminded me of the drifting ice in the Sea of Okhotsk between Japan and Russia,” describes Kamimura. Fragments of a Christmas choir creep in too, recorded at the church on Suomenlinna Island. Titled Kōri no ryokō , Kaimimura’s reinterpretation of the performance emphasises a shared future across all icy sea regions of the world: thawing ancient memories and the threat of disappearing entirely.

On Jäämatkailu, Olli Aarni presents his own expansive reworking of the same source material, heavily processed alongside his own field recordings from Vantaanjoki river and Suontee lake in Finland. “I was thinking about the processes of erosion, water carving rock, the prehistoric glaciers over the landscape in my own environment,” explains Aarni. The soundscape hums with both intimate details and macrocosmic flow, and a submersible bass rumble hinting at an iceberg far below the tip, morphing at time scales beyond human comprehension.

ryūhyō

2025

solo album / Released by forms of minutiae, Berlin

12" Vinyl / digital format

URL: <https://f-o-m.bandcamp.com/album/ry-hy>



Recorded over four years, the album shares the intricate soundscape birthed by Ryūhyō, Japan’s drifting sea ice, in the Sea of Okhotsk by the coast of Hokkaido. Located on a similar geographical latitude as Venice (Italy) and Portland (Oregon) this is the northern hemisphere’s southernmost region to see drifting sea ice. This unique phenomenon forms each winter as the Amur River’s freshwater mixes with the Okhotsk’s seawater and freezes. There, the serpentine stream morphs into a vast expanse of ice, blanketing the ocean. It descends south, carried by the currents, before engulfing the shores of Shiretoko, a UNESCO World Natural Heritage site. Here, drift ice plays a vital role in the thriving local ecology, as it releases nutrient-rich freshwater that fuels phytoplankton blooms, which in turn support a diverse range of wildlife, including fish, seals, eagles, whales, and other species. Yet, year after year, this seasonal ecosystem dwindles due to climate change, exponentially thinning Ryūhyō.

Thirty years ago, the ice was large and thick, allowing locals to walk and play on its surface. According to elders, when the ice used to fill the Sea of Okhotsk, it remained motionless like the ground, yet it made a sound. Human-like whistles and breaths would emanate from the frozen horizon, a phenomenon referred to by locals as Ryūhyō-Nari (drift ice noises). Each year since 2019, Yoichi Kamimura has attempted to record this sound, but today’s weakened drift ice no longer whistles; instead, it shares a new set of guttural vocabulary.

Thanks to Kamimura’s recordings, Ryūhyō’s richness can be felt through sound. The ice accumulates in floating imbrications that rub against one another in squealing, crackling, and gurgling utterances. What emerges is a dense textural soundscape that bears the fascinating range of these melting voices. By blending aerial and underwater recordings, the album positions our ears between the floating ice fissures. In these squeezed spaces, sounds ebb and flow with the tides in bodily, grotesque, and whimsical swells, to the point of inspiring some of the track titles (such as “onaka no oto” meaning ‘stomach rumble’). But these icy screeches, snores, and gurgles are not the only sonic expressions here. Who else inhabits Ryūhyō? Across the album, multiple animal voices echo above and below the ice. In “shima-fukurou”, the frozen noise is cadenced by the ghostly call of a Blakiston’s fish owl, one of the world’s largest and rarest owls, endemic to this region. In “kyūai”, the water beneath the ice houses an uncanny pinniped courtship: elusive ribbon seals’ songs filling the ocean with sinusoidal downsweeps — an otherworldliness that accentuates the peculiarity of this drifting soundscape.

In “ryūhyō”, Kamimura listens to the ice telling its own story, one of a coastline possessed by a gripping, yet thinning, sea ice. These recordings highlight the sonic intricacies of the drift ice and the abundance of its unique ecosystem while sharing its inherent vulnerability. Perhaps Yoichi Kamimura eventually did witness the strange sound that elders once called Ryūhyō-Nari. It may be that, in time and heat, the sound transformed into a new voice, for Ryūhyō talks in many tongues.

harkening critters

2024

Field recording compilation album / Released by forms of minutiae, Berlin

3xCD, digital data, A5 booklet

URL: <https://f-o-m.bandcamp.com/album/harkening-critters>



'harkening critters', the label's second non-profit compilation of field recordings and soundscape compositions highlighting, this time, the incredible variety of animal signals.

Stemming from the archaic verb “harken” which means “to listen” or “to give respectful attention to”, indeed, this gathering of contributions from 32 field recordists and sound artists from across the world tunes in to the plethora of vocalizations, mechanical emanations, and any other acoustics phenomenon produced by animals.

Over the course of 4 hours, the compilation invites listeners to immerse themselves in non-human semantics and sonic traces, spanning from the little-known vibroscape of insects, the hiccuping calls of hammer-headed bats, the peculiar gurgles of rock ptarmigans, the eerie signals of ribbon seals, the formic attacks of ants, a detour to the rhythm of yeast, the rustles of pink river dolphins, to the whimsical cries of tropical frogs, and many more.

In this album, Kamimura presented an underwater recording of the calls of ribbon seals in the drift ice of the Okhotsk Sea, which has been significantly decreasing due to global warming.

All proceeds from this release will be donated to the organisation, Friends of the Earth, to support them in their long-term objectives, which includes:

- Halting and reversing environmental degradation and depletion of natural resources, nurturing the earth's ecological and cultural diversity, and securing sustainable livelihoods.
- Collectively ensuring environmental, social, economic, gender and political justice, human dignity, and respect for human rights and peoples' rights so as to secure sustainable societies.
- Exposing, delegitimising and dismantling corporate power and neoliberalism development, and stopping corporate control over government and institutional decision making.

Therme Vals

2023

Collaborative album / Released by Vertical Music, Berlin

Cassette, digital data

Yoichi Kamimura & France Jobin

URL: <https://vertical-music.bandcamp.com/album/therme-vals>



In this sound study of a thermal bath in the Swiss Alps, Kamimura researched the acoustics and materials of the Therme Vals inside and outside the building. The contact, underwater and airborne recordings reveal the musicality of Peter Zumthor's architecture. In a mirrored sequence, Jobin enhances the resonances and rhythms between stones, waters and mountains.



Field recording at Therme Vals (2017)

Pelagos 2021-2022

2022
Drawing book / Published by Yoichi Kamimura
Designed by Tadao Kawamura
URL: <https://yoichikamimura.bandcamp.com/merch/pelagos-2021-2022>



Pelagos 2021-2022 includes Kamimura's watercolour drawings, notes, and field recordings. The drawings depict landscapes that combine the Finnish archipelago and the drift ice of Shiretoko, Hokkaido, Japan.

Kamimura could sense faint traces of people's lives on rocky islands in the Finnish sea, which reminded him of the lives of people in Shiretoko in the days before the ice was affected by global warming. In the past, people used to walk over the drift ice, build bonfires, feast, and romp. The scenery of Finland and the scenery of the Sea of Okhotsk were vaguely superimposed in his mind, and a mental image of a new landscape began to emerge. This process is like a very personal game of free association.

Also, the book includes a QR code for the sounds of frozen rivers in Lapland or the environmental sounds of the drift ice in Shiretoko, which Kamimura recorded. The sound recording type differs depending on the copies of the book.



re/ports

2022
Collaborative album / Released by Ftarri, Tokyo
CD, digital data, drawings
Hideki Umezawa + Yoichi Kamimura
URL: <https://ftarri.bandcamp.com/album/re-ports>



"re/ports" consists of environmental sounds recorded by Yoichi Kamimura in countries including Switzerland, Germany, Taiwan and Japan, combined with electronic sounds created by Hideki Umezawa using analog instruments such as modular synthesizers. We also included acoustic echoes from the architectural structure "Therme Vals," designed by Peter Zumtho. re/ports was completed after a two-year creation process.

Kamimura is interested in natural phenomena as clues for thinking about relationships between humans and the non-human environment. He has approached various environments through the field recording method. These include the sounds of spring tide on full moon and new moon days around the world, underwater sounds in a harbor on Taiwan's Orchid Island where nuclear waste is still stored, and environmental sounds gathered through research on landscape painting during an Artist In Residence program at Aomori Contemporary Art Center.

Environmental sound recorded at a resolution exceeding the human perception threshold reveals the state of the non-anthropocentric world of ecosystems. In fact, rhythms which sound artificial may come from natural phenomena, and sounds resembling birdcall may come from electronic noise. The boundary between natural things and artificial things is obscure, and some situations are difficult to distinguish at first hearing.