

### **STYLUS MAGAZINE / Canada / May 2003**

One could assert with a title like *Sound Polaroids* that the tracks on this disc (and even the disc itself) could have been produced within mere moments. Wrong; at the very least, *Sound Polaroids* involved talented travelers Scanner (Robin Rimbaud) and Tonne (Paul Farrington) sitting on several flights across the world (to London, Montreal, Tokyo, Milano, and NYC) to extract said snapshots. There is a rerouting here of the concept behind the immediacy of tourist consumption. At the time, Scanner and Tonne collected digital sights and sounds to represent several days later to respective locals via interactive performance. While *Sound Polaroids* contains certain characteristic parts of sound that are typical of Scanner—in no way does this weight the album down overtly vis-à-vis mundane re-creation. Rather, these sounds combine with other post-production treatment (including fractured and elongated beats, radio samples) and become part of the atmosphere in a manner simply sublime.

(Deanna Radford)

### **REAL TOKYO / Japan / December 2002**

This is the CD version of an installation by visual creator Tonne a.k.a. Paul Farrington and electronic music artist Scanner. The title stands for 'sonic snaps' made of sound recordings and photographs -- converted into sounds using a special software -- made in cities such as New York, Tokyo or London. The concept of expressing places or buildings through sound we know from releases such as Freeform's "Audiotourism" or the Caipirinha label's "Architettura" series, and here we are presented with a new form of extraordinarily pleasant urban soundtracks put together of composed and coincidental parts. Especially the "Tokyo Mix" that suggests a chaotic mixture of noises, is surprisingly mellow and absolutely beautiful. Here's one to discover big cities' hidden faces. (Andreas ) [http://www.realtokyo.co.jp/english/book/f\\_book.htm](http://www.realtokyo.co.jp/english/book/f_book.htm)

### **THE MILK FACTORY / UK / December 2002**

With a work that pushes the boundaries of sonic consumption and kicked about the notion of communication, Robin Rimbaud has, for the last ten years, captured fragments of life and used them to his advantage. In his early releases, he used elements of telephone conversations caught on a scanner and injected them in his beat-less sound constructions, documenting urban landscapes and modern lives in an almost librarian way. If his work has developed based on a wider range of sounds since, his work remains greatly based on the use of common sonic sources, he has kept the essence of his early work alive. Taking the concept of literal sound manipulation a step further, Rimbaud teamed up with visual art studio Tonne to produce an interactive performance at London's Institute Of Contemporary Arts (ICA) as part of Imaginaria '99. For the installation, the artists invited the public to suggest points of sound interest in the British capital, then recorded and filmed them and processed the data using software that converts pixels into sound, 'giving the user the ability to paint with sound and compose with light', hence the title of this project, offering a strangely cinematic view of city life.

After they won the art show, Scanner and Tonne went on to reproduce this installation in Montreal, Milan, Munich and Naples, eventually compiling part of the work collated into this album for French label Bip-Hop. Arriving in each city a few days before the performance, Scanner and Tonne recorded sonic and visual elements which would be used in the same way as in London. The first track of this record, based on the London performance, kicks off with the chimes of Big Ben and streets noises, but soon alien sounds disturb the urban landscape, contrasting greatly with the human nature of the original setting. Typical of the electronic experimentations of the 1960's, yet also reminiscent in some ways of the collaborative work of Geir Jenssen's Biosphere and Bobby Bird's Higher Intelligence Agency on Birmingham Frequencies, the ICA Installation Mix is perhaps the most true to life of these recordings. The constant recycling of chimes seasoned with crowd noises, tube announcements and nature sounds acts as a sonic tour of the city. The Montreal Mix, representing a quick snapshot of the final installation, is more straightforward and characteristic of Rimbaud's early work. Built around a telephone conversation about banks and financial news, with a cloud of sounds slowly growing in the background, the three-and-a-half minute composition seems pretty static, obliterating any external input to solely focus on this conversation. The New York and Tokyo mixes reflect the intense activity of both cities, with New York focusing greatly on crowd and street noises, while the Tokyo Mix is also inhabited by communication devices in the shape of TV and radio recordings. Here again, the musical elements evolve slowly, as hampered by intense heat or dense crowds, although the pace is more intense in the later. The two remaining tracks, Milano Mix and Tonne Mix denote a slight lighter tone.

The original project won the Imaginaria art show in London, and the consequent installations were all very well received in the respective cities. With these snapshots of city life around the globe, Scanner and Tonne highlight the similarities in shape and sounds of urban soundscapes, yet by using intrinsic elements of each society, reveal their singularity. Creating dense environmental constructions, with incredible human interaction, *Sound Polaroids* is a truly human record.

**PHOSPHOR / Germany / March 2003**

Robin Rimbaud aka Scanner and U.K. graphic artist Paul Farrington aka Tonne arrived a few days ahead of a live performance to be able to record the city digitally. These collected data were transformed, arranged and processed into the final presentation before the audience. The first track London features the chimes of the Big Ben and other concrete sounds like somebody walking the stairs, voices of children, a bus at a busstop, etc. The accompanying music is an ominous soundscape with reoccurring dense synth tunes and metallic crisps.

The second track entitled Milano is more uptempo. An almost frightening beat is in control with on top of it samples of alienated high pitches and strange radio-like voices. New York based sound artist Stephen Vitiello took care of the third track, in which sounds of the Big Apple have been interwoven with electronics. Cut-up elements, interrupting the stressful rhythm typical for a big city have been combined with voices of children.

The Tokyo mix is next in line. A flowing rhythm with nice laptop clicks and cuts returns over and over. Some Japanese TV samples have been added in the beginning of the track. The Montreal mix is rather short, heading of with French phone conversation, a heavy slow pounding beat occurs, but it never really continues.

The album ends by an excellent Tonne mix, which features a rich variety of beautiful samples layered on top of smooth electronic sequences.

Listening to this album it is clear that Sound Polaroids as an installation work was commissioned by the Institute of Contemporary Arts in London, England and won the Imaginaria'99 award.

<http://www.xs4all.nl/~phosphor/newreleases.html>

**DUSTED MAG / USA / February 2003**

Artist: Scanner / Scanner+Tonne

Album: Nemesis: Original Score for Random Dance Company / Sound Polaroids

Label: Bette / Bip-Hop

(Digital) Postcards from the (Cutting) Edge

Robin Rimbaud (Scanner) first attracted attention in the early '90s with electronic soundscapes featuring pilfered cell-phone conversations. While, for Rimbaud, this was a conceptual experiment concerned with the collapse of the public-private boundary and the issue of surveillance, certain sectors of the British media branded him a "telephone terrorist" for his voyeuristic sampling tendencies. Nevertheless, his sonic rendering of a few easily extracted sentences from postmodern critical theory piqued more favorable interest in other quarters and the high-culture establishment soon embraced the pop-culture information-superhighwayman.

You can see why Scanner was attractive to such a constituency. Pondering the role of ideas and art in relation to music, Noel Gallagher once opined, "I don't think music should be clever, or av...or avant-garde, or artistic. I hate art in music." Scanner, on the other hand, ponders chin-stroking conundra like "How does one define the spaces between music and sound?" He proclaims, "My work explores the relationship between sound and architectural space and the spaces in between information, places, history, and relationships," and he relishes the opportunity "to record experience and highlight the threads of desire and interior narrative that we weave into our everyday lives."

To say that Scanner has been prolific would be an understatement. These two recent CDs account for only a couple of the countless projects in which he's been engaged over the last few years. In addition to releasing his own records (which have become progressively less oriented around directly sampled language, moving toward more ambitious sonic collages), he's worked with everyone from DJ Spooky to Bryan Ferry and remixed the likes of Hovercraft, Oval, Bill Laswell, Immersion, and Scorn; he's written scores for dance companies and productions of plays by Shakespeare and Cocteau; he's been an Artist in Residence at the BBC and a Fellow at John Moores University in Liverpool; he's done lecture tours; and he's provided sound installations to museums and galleries - even to the bereavement suite at the Raymond Poincaré hospital in Garches, France.

Nemesis is the score for a production of the same name commissioned by Random Dance, the resident company at Sadler's Wells. If writing about music is as fruitless and pointless a task as dancing about architecture, then writing about music by Scanner that's the soundtrack to a dance performance you haven't seen is an especially challenging endeavor. Set in a futuristic dystopia, the performance itself apparently explores the intersections among body, machine, and image. Framed by CCTV, innovative lighting design, and projected still and video images, the dancers undergo a metamorphosis midway through, re-emerging as post-apocalyptic cockroach-like beings with giant prosthetic limbs (thanks to Jim Henson's Creature Workshop).

Scanner's score runs the gamut of rhythms: from deconstructed Afro-Latin grooves to harsher industrial/techno beats, punctuated with dark passages of moody, beatless ambiance and occasionally threaded with austere strings and piano melodies. This is reasonably compelling when taken on its own and listened to out of context, but you

get the sense that it would be better appreciated in the context for which it was composed, as a part of a greater multimedia spectacle.

Sound Polaroids is more successful - which is surprising given its original incarnation as an interactive audiovisual installation, devised in collaboration with graphic artist Tonne (Paul Farrington). The initial installation was conceived for the Imaginaria '99 festival at the Institute of Contemporary Arts (ICA) in London and created using a unique methodology: Londoners were asked - online and via postcards - to suggest a sound they considered representative of the city. Scanner and Tonne visited those suggested "points of sound significance," digitally photographing and recording them, and then used computer software to manipulate the audio and visual data, creating layers of semi-musical texture around the distinct samples.

The pair recreated Sound Polaroids in various places around the world, sampling cities and then assembling the installation in such a way that visitors could interact with it, triggering a display of images by making noise. The material featured on this disc derives from the London installation and the Milan, New York City, Tokyo, and Montreal versions.

Taken out of their original environment and divorced from the accompanying visuals, these pieces "work" to the extent that the listener is able to put together a mental image based on the sonic clues. If you're familiar with London, for instance, Scanner's mapping of that city will be instantly recognizable, occasionally bordering on the stereotypical with "mind the gap" announcements and the noise of arriving and departing tube trains embedded in its electronic textures.

At the same time, however, other elements may produce minor epiphanies that re-familiarize listeners with their environments. On "London," for example, I heard sounds so deeply ingrained in my aural experience of the day-to-day life of the city that I hadn't consciously been aware of them: a taxi engine idling and the echoing footsteps of passengers in an Underground station. In this new aural context, these seemingly mundane sounds were striking and deeply evocative.

Of course, this CD doesn't necessarily rely on listeners picturing the city as it really is, in some closed signifier-equals-signified, photo-realist sense. If you haven't spent time in London, the sampled sounds aren't guaranteed to conjure up the same image that they might in the mind of a Londoner. Moreover, Scanner and Tonne were outsiders in Milan, New York, Tokyo, and Montreal, so their chosen points of sound significance could differ vastly from those selected by a resident. This might result in a defamiliarization of cities to their inhabitants (I wouldn't have recognized New York City, where I live) or perhaps a re-familiarization of individuals with their surroundings by activating buried sound memories.

Karlheinz Stockhausen once said that Scanner had "a good sense of atmosphere" and that's borne out here; whether you're imagining a city you've never seen (or don't recognize) or imaging a city you know based on your recognition of sounds, each of these tracks succeeds in conveying a unique ambiance.

In addition to praising Scanner, Stockhausen has criticized the structure of his works for being "too repetitive." That doesn't apply here. Encapsulating the dynamism and unpredictability of the urban space, these pieces are in a process of constant metamorphosis. Stockhausen also faulted Scanner for a reticence to transform his raw material and found sounds into something new and startling. It would be hard to level that criticism at Sound Polaroids: whether familiar cityscapes are being defamiliarized or we're being re-familiarized with forgotten elements of our surroundings, sounds and our relationships with those sounds (and their greater contexts) undergo transformation.

While Nemesis perhaps needs to be heard in conjunction with Random Dance's performance, Sound Polaroids makes for an engrossing experience. Although the interactive element of the original installation is lost, it finds a counterpart in the listener's active engagement with the pieces and his/her remembering, imagining, or imaging. Its playful character also extends to humor, something Scanner has unjustly been seen to lack. On "Montreal," he returns to his old ways, intercepting a phone conversation, which is momentarily interrupted by another sampled voice asking the profound question, "Où se cachent les Teletubbies?"

By Wilson Neate

<http://www.dustedmagazine.com/reviews/561>

### **AMPERSAND ETCETERA – 2003\_a / Australia / February 2003**

Scanner and Tonne turn up in a city, build a audio/video digital sample set that becomes the basis of an installation piece, a live performance and now a cd-version (with Mac-multimedia/interactive component too). We start in London – the ICA installation mix) with the (cliched) sounds of Big Ben which soon move away from the obvious and out into the streets. We hear soft tonal ambience with manipulated squiggly sounds (filtered) shimmer and crackle that interweaves with sampled sounds, the music ringing vibrating mysterious pulsing – is the slow movement a severely treated sample, is music added? The drift climaxes in some famous church bells and then various animals at the zoo. Without pause we segue into Milano which is faster with a full base over which a washing pulsing chattering crackle builds into a beaty almost techno before some final voices.

Stephen Vitellio gets to mix New York City (Scanner did all but one of the others) which focuses on families and people but with a very strong rhythmic percussive underlay which chops up halfway through but regains its structure later, with tones plying through too. Futuristic Tokyo opens with sample-soundscape then into melodic fast popping splintered sounds while Montreal is Francophone samples played more directly with crackles and percussive tones sliding in. Finally Tonne gets the final mix – and while the others name a city this is just his, so I assume it combines aspects from across the installations. It includes more focus on the samples as they burst through the ditty swirling tones, a fuller more produced sound emerging including sitar like tones.

Often pieces divorced from installations can become vague as the sounds lose the sights that they accompanied. These however, survive the transfer to create their own auditory worlds – drifting and hypnotic visions of imagined cities they go beyond the simple reality of a Polaroid and create a mood and a music that is beyond the moment. Like O&A on Box30/70 (2002\_09) they re-create an environment that is unique and universal. A lovely work.

[http://ampersandetc.virtualave.net/ampv2003\\_a.html](http://ampersandetc.virtualave.net/ampv2003_a.html)

### **FUNPROX / Holland / December 2002**

This cd is a collaboration between Scanner, who released lots of cutting edge electronic records over the years, and Tonne, whom I've never heard of so far. It is a soundtrack for an exhibition held at various locations. Dark and mysterious strings in the typical Scanner style are mixed with various 'found' sounds such as church bells, people walking and talking, and less recognisable sounds which were all recorded in the cities where the exhibitions were held. Part of the sounds were created by processing pictures of the different cities into soundfiles. Together these sounds form an intense and mysterious sound-adventure which is constantly changing. Sometimes it's dark, sometimes it's light, sometimes it's rhythmic, sometimes it's not, but at the same time it has an overall feeling of coherence, as if walking through an unknown city with a blindfold on. A real sonic trip!

This cd was reviewed by TD. - Posted on 17-12-2002.

<http://www.funprox.com/judgment/review.asp?show=370>

### **VITAL WEEKLY # 350 / Holland / December 2002**

From the ever active Scanner front a new CD, this time in collaboration with Tonne, who is one Paul Farrington, a designer, musician and software developer. This joint work started out as an installation at the ICA in London and dealt with life in cities. City life in London was recorded in sound and image and then transformed in a sound and image piece. Later on this was repeated in various other cities, like Milan, Tokyo and Montreal. Including a Stephen Vietello mix of New York City and a Tonne mix. The music however is, much to my surprise, not a plain mix of the ambient sounds of the city, but incorporated inside a whole bunch of layered ambient sounds - maybe the kind of music Scanner is best known for. In the Tokyo Mix this results in a strong, floating piece which reflects the lively aspects of that city. I can imagine however that if one isn't aware of these implications, it's hard to recognize any Tokyo sounds in it (which I remember as both a very loud and very quiet city). One could think that it's just a nice new kind of glitchy ambient pieces. Just like soundtracks to films, it's hard to have the whole picture if an element (in this case the installations) is missing. The Vietello piece is more of an industrial nature showing the hectic of Manhattan and also Tonne throws in more city sounds than Scanner. But with the added software (mac only) things to make sense. Nice work overall.

(FdW)

### **EXCLAIM / Canada / April 2003**

Sound Polaroids is based on an interactive art installation on subjective experiences in urban environments. In other words, artists Scanner, Tonne and Stephen Vitellio walked through a major city recording their sojourns via image and sound and rearranged their findings in a gallery setting to attempt some form of personal narrative. The prospect of listening to an art installation based on field recordings seemed rather dull — like being subjected to family vacation photos or videos. Fortunately, Sound Polaroids is arranged far more engagingly, somewhere along the lines of the music of Tim Hecker or Thomas Köner. The field recordings offer something of a sonic canvas for Scanner and Tonne to lay out their electronic warblings and head-bobbing techno rhythms. The listener can also take a piece of the art installation home onto their computer by accessing the bonus interactive CD-Rom software provided by the nice people of Bip-Hop.

By I. Khider

<http://www.exclaim.ca>

### **WRECK THIS MESS / France / May 2003**

Voici encore un disque qui, comme celui de Thomas Köner ("Zyklus" sur Mille-Plateaux), nous embarque pour un voyage au long cours dans des atmosphères urbaines pour le moins labyrinthiques... Le contexte est d'ailleurs le même : des installations audio-vidéo interactives présentées dans des musées, festivals multimédias et

galeries. Bien évidemment, ce digipack n'en restitue que la bande son mais, même privées d'images, ces ambiances conservent un pouvoir évocateurs certain. Grâce aux multiples sons glanés (found sounds) au hasard de déambulations à Londres, Milan, New York ou Tokyo — chaque métropole distillant un bruit de fond particulier, une signature acoustique caractéristique — Scanner constitue un canevas sur lequel, fidèle à son habitude, il insert des boucles, des fragments rythmiques et/ou mélodiques. Ainsi transfigurées ou customisées (terme que l'on préférera au barbarisme "désignées"...), ces "rumeurs de la ville" (circulations, métro, tramway, aboiements, cloches, sirènes, conversations, etc) sont, au final, synchronisées sur les visuels de Tonne qui a notamment travaillé avec Pole et Springheel Jack. Magistral. LD

[http://www.wtm-paris.com/kroniks/kro\\_scannertonne.html](http://www.wtm-paris.com/kroniks/kro_scannertonne.html)

### **ID Box / Italy / August 2003**

Suono-spazio-immagine: questo è l'incontrovertibile trinomio dello sperimentatore minimale inglese Scanner (vero nome Robin Rimbaud), il quale in questa sua ultima rielaborazione sonora, si è alleato con l'artista grafico Paul Farrington (in arte Tonne) per eviscerare un lavoro vertiginoso nel quale pulsano i rumori ambientali di grandi metropoli come Londra, Milano, New York, Tokyo e Montreal. Qui i concretismi sonori vengono prima arditamente captati e poi in maniera intraprendente parcheggiati nel laboratorio dell'alchimista Robin il quale poi li manipola con irrequieta freddezza per restituirceli attraverso atmosfere rarefatte e crepuscolari. Fra tutti spicca in maniera impareggiabile lo sprazzo del brano "Milano Mix", che ingrandisce gli ingranaggi dell'industrialismo urbano. Scanner e Tonne, orgogliosamente riflessivi, ricostruiscono la sollecitazione fotografica di un paesaggio nervosamente delicato e frammentario, presagio di future languide intuizioni. Terribilmente geniale.

<http://www.idbox.it/reviews/cd/BOX/review-2752/>

### **Sudwestdeutscher Rundfunk : Jazz-Magazin / Germany / June 2003**

Die interessanteste Elektronik-CD aus jüngster Zeit stammt von dem britischen Duo Scanner/Tonne: "Sound Polaroids" entwirft akustische Städtebilder, die ebenso unscharf sind wie Polaroid-Photos und gerade darum so faszinierend. Mit einem Mal wird durch diese Hörgeschichten bewusst, welche vielfältigen akustischen Eindrücken Städter heute täglich ausgesetzt sind.

Reinhard Kager

### **ERA Magazine # 3/ pain / february 2003**

Tras grabar espacios y gentes característicos de ciudades cosmopolitas (Londres, Tokyo, Milán), Scanner y Tonne improvisan performances donde el material obtenido se manipula y asocia libremente. Un alfombrado clickeante, compuesto con loops microscópicos de las muestras, sirve de marco a paisajes sonoros absorbentes, reflejos distorsionados de las ciudades escogidas. La colaboración del gran Stephen Vitiello, en la pista dedicada a Nueva York, engrandece aún más el disco.

Vidal Romero

### **KINDA MUSIK / Holland / May 2003**

Het procedé intrigueert direct: ga naar een paar metropolen, neem omgevingsgeluiden op en neem digitale foto's, en verwerk deze bronnen vervolgens middels passende software tot muziek. De pixels van de foto's werden via de software geconverteerd naar geluid. Het grote gevaar is dat bij een werkwijze als deze het proces belangrijker wordt geacht dan het product.

Gelukkig is dat bij Sound Polaroids niet het geval. Scanner en Tonne hebben letterlijk stad en land afgereisd om tot deze verzameling geluidssculpturen te komen, en hebben zich laten leiden door de verschillen tussen de steden. De aftrap wordt genomen door 'London (ICA Installation Mix)', en ogenblikkelijk klinkt de geografie door het geluidsbeeld heen. De klokken van de Big Ben, het aankomen en vertrekken van een metro, stemmen ("Mind the gap, please"), het klinkt allemaal heel anders dan de verwerkte indrukken uit Milaan in de 'Milano Mix', waar de donkere soundscape wordt vermengd met Italiaans temperament en een typisch Zuideuropese verkeers hectiek. Ook de eindeloze, nimmer aflatende stroom mensen en objecten in de New Yorkse straten is zeer duidelijk te herkennen, net zoals het Japanse futurisme in 'Tokyo Mix'. Het geeft de duistere, af en toe sinistere geluidsbeelden een flinke meerwaarde.

Maar ook zonder de begeleidende info staat de muziek als een huis. De soundscapes – ergens tussen de moderne musique concrète van Hazard en de glitchende ambient van Fennesz - zijn stuk voor stuk indrukwekkend en divers, geluiden en indrukken komen en gaan, om later op de meest onverwachte plaatsen weer op te duiken, in het geniep opgevangen telefoongesprekken (Scanners handelsmerk) laten een ongemakkelijk voyeuristisch genoeg achter. Dit alles maakt van Sound Polaroids een geweldige plaat, en door de vernieuwende werkwijze is hij even indrukwekkend als mooi.

door Bas Ickenroth

<http://www.kindamuzik.net/reviews/article.shtml?id=2668>

### **DISQUIET / USA / April 2003**

Around the World in 54 Minutes: Big Ben, or another London clock tower quite like it, bangs at the opening of Sound Polaroids (Bip-Hop), an album credited to Scanner + Tonne. The record contains five tracks that take field recordings from specific cities and transform them into music — or, allowing for an absence of traditional melody in favor of a montage-like effect, what is referred to as "sound art." There may not be another sample on the album as self-evident as the Big Ben gong, but verisimilitude is not the Sound Polaroids album's apparent goal. If the point were merely to reproduce a city, we'd have documentary footage. Instead, what we get is a grab bag of sound, somewhere between the random exigencies of memory and the fluid spectrum of channel surfing, all filtered through varied signals and noises.

Sometimes, such as toward the end of the "Milano Mix," this is akin to overlapping ham radio channels, with snatches of conversations doing battle with static. More often, the sampled real world is splayed atop the rhythms of clubland. In "Tokyo Mix," for example, overheard Japanese chatter cements the location at the track's opening, but that momentary comfort — that sense of orientation — is upended with a sudden downward shift in tone; we're taken underground, or so it feels, as the beat takes on the jitters of chronic arrhythmia and the music becomes foreboding. A sixth track, simply titled "Tonne Mix," offers no specific locale. The NYC track is credited, at least in part, to Stephen Vitiello, whose pre-9/11 recording of a creaky World Trade Center was included on the CD of the Whitney Museum's 2002 Biennial Exhibition.

Scanner is Robin Rimbaud, who made his reputation with a series of recordings that lent atmospheric musical backdrops to conversations ripped from thin air thanks to a police scanner, hence his moniker. That agenda is alive and well in this collaboration, which projects each city as a hallucinatory sum of its suggestive aural parts. Tonne is Studio Tonne, aka Paul Farrington, who provided technological services to Springheel Jack, Monolake and others before producing his own recordings and performances.

Like Brian Eno's hour-long Thursday Afternoon CD, Scanner + Tonne's Sound Polaroids album is merely the isolated sound of a multimedia presentation, but it easily stands on its own. The live performance from which the album is drawn involved interactivity on the part of the audience, who could influence the installation by way of "clapping, shouting, stamping their feet," according to the album's brief liner notes.

Marc Weidenbaum

<http://www.disquiet.com/items.html>

### **CLARKNOVA / France / April 2003**

Vous aimez les Pola ? Leur petit côté désuet, leurs couleurs toujours un peu saturées, leur mise au point pas toujours si au point, leur instantanéité fugace comme un flocon de neige en plein milieu du Sahara. Vous aimez les histoires qu'ils peuvent vous raconter à partir d'une simple image prise souvent à un moment inopportun ? alors vous allez aimer les Sound Polaroids des sieurs Scanner et Tone.

Au départ, leur projet se basait sur une simple installation : le public londonien leur avait désigné les bruits les plus caractéristiques de leur ville et le duo s'était mis en tâche de retranscrire tout ça en musique et en images : modulations, déformations, collages, extrapolation. Le succès aidant, ils ont continué leur oeuvre aux quatre coins du monde : Tokyo, Montréal, New-York, Milan... Les enregistrements de ces soirées se retrouvent alors sur ce disque. Chaque morceau représentant l'image sonore et visuelle que ces artistes ont eu de la ville lorsqu'ils s'y sont promenés et en ont captés des instants.

Mieux que le catalogue Fram, découvrez ou redécouvrez Big Ben, la gare de Grand Central, le son du métro New-Yorkais, la radio de Tokyo !

(PoSs)

<http://www.clarknova.org/internationale?id=537>

### **ETHERREAL / France / March 2003**

Sound Polaroids est le fruit d'une collaboration entre Scanner dont on parle régulièrement ici, et Tonne que l'on a pu voir l'an dernier lors d'une soirée Bip-Hop. Les deux artistes ont effectué quelques performances dans diverses villes, lesquelles leur fournissait une matière sonore et visuelles que Robin Rimbaud et Paul Farrington n'avait plus qu'à sculpter pour nous donner leur vision de la ville.

Le disque se divise donc en six long morceaux, dont quatre d'entre eux sont composés par Scanner, les deux autres par Stephen Vitiello et Tonne. En ce qui concerne Scanner, pas de grosse surprise si ce n'est que c'est parfait. On retrouve les sonorités qu'il nous a offert récemment en concert, il fait une photo sombre et inquiétante de sa ville sur le premier titre (London) tout en nous donnant l'impression de s'y promener : carillon, métro, voix d'enfants, taxi, musicien de rue, sifflements, le tout en permanence hanté par le flux régulier d'un son grave. Milan est beaucoup plus musical et la ville paraît mystérieuse avec un tintement grave tandis que bruits d'oiseaux et ondes radios se mêlent à la musique. Exotisme encore avec Tokyo et des samples d'émissions télévisées, rythmique bouillonnante et une musique qui prend de l'ampleur au fil du morceau comme une vague envahissante. Enfin Montréal, sur lequel Robin Rimbaud semble renouer avec ses premières amour via le piratage d'une conversation téléphonique charmante et amusante, et qui forme la majeure partie de ce morceau.

Stephen Vitiello est en charge de New York City, celui-ci y ayant vécu quelques temps et possédant déjà une belle banque de sons de cette ville. Sur une musique très répétitive qui semble reproduire le battement du coeur de NYC il colle bruits de foule et applaudissements pour un ensemble à la fois dense et calme.

Tonne enfin clôture le disque avec un très long morceau. On croit reconnaître quelques sonorités de Tokyo dans ce Tonne Mix qui n'est peut-être qu'un florilège de sonorités des diverses ville. Il fourmille de petits son, un cri d'enfant, des gens qui parlent dans un hall, le tout emballé dans de longues nappes nasillardes et des rythmiques abstraites. C'est très beau, pas très éloigné de Scanner finalement, mais petit à petit l'ensemble de déconstruit.

Depuis quelques temps on voyait beaucoup Scanner en concert qui semblait du coup moins productif sur disque. C'est donc un plaisir de le retrouver en grande forme sur ce très bel album conceptuel.

Fabrice Allard

[http://www.etherreal.com/magazine/disques/?file=scannertonne\\_soundpolaroids](http://www.etherreal.com/magazine/disques/?file=scannertonne_soundpolaroids)

### **JADE / France / March 2003**

Si ce n'est quelques accidents de parcours, l'intégrité créatrice de Scanner ne se dément pas et fait autorité jusqu'à la périphérie des pôles. Sans doute est-ce du à la haute exemplarité de ses approches, l'accumulation chronique de ses travaux et collaborations ainsi que son investissement personnel.

Tonne, pour sa part s'est épanoui dans une interprétation plus visuelle du travail sonore, multipliant les angles de comparaisons entre images et sons. Une obsession et une réflexion si intense qu'il est le commanditaire d'un logiciel permettant une interface ludique entre ses deux médiums.

Dans l'exploration qui est faite ici, on observe un phénomène d'osmose, de symbiose assez singulier entre les deux artistes d'une part, entre les musiciens et les villes traversés, d'autres part. ils trouvent dans la genèse du projet un sens commun à leur approche, une manière de penser et d'agir accordée ; une série de composition qui se laisse envisager sous l'angle d'une plongée cinématique. Le procédé en est simple est peut se résumer à cette phrase : « *Chaque performance est unique pour ce projet : ré-assembler les fragments d'une ville en un langage symbolique née de ces détails.* ». L'expérience et la sagesse accumulée de Robin [des voix] et de [a]Tonne ne laisse aucun doute quand à la puissance esthétique et conceptuelle de ce projet. Edifié comme un cheminement en autant d'escalas qu'il est de titres, ce pèlerinage sonore visite le prestige des capitales. Sommairement nommé du nom des cités, le profil des morceaux compose une multiplicité d'émotions, de traits de caractères singuliers et enivrant qui, dans un contexte où tout semble noyé sous les effets de la mondialisation, nous rappelle avec bonheur que chaque ville, pour peu qu'on sache les observer, reste unique et infalsifiable. Fabuleux !

<http://www.pastis.org/6piedssousterre>

### **ALL MUSIC GUIDE / USA / March 2003 /**

Sound Polaroids: when electronica artists become tourists. Scanner and Tonne toured the world. Arriving in a city a few days before the concert, the two were going sight-seeing, recording sounds and images, capturing a snapshot of the city. Filtered and processed, the sounds become the core of the live performance, while the visuals are integrated to an interactive installation -- images jerk and change in accordance to the live performance or to sound stimuli from the visitors. Sound Polaroids presents six tracks mixed from material from different shows: four by Scanner, one by Tonne and one by guest Stephen Vitiello. The music is rather typical experimental ambient electronica: smooth, lush, full of clicks, strange disembodied sounds and untampered field recordings. London is the most conclusive piece: Big Ben kicks it off, coming back processed and reassembled at the end. The Milano Mix and Vitiello's New York City are a bit more abstract but flow nicely, although they have little distinguishing features. The Montreal Mix is downright boring: Scanner comes back to his phone conversation-scanning self, but what he has selected is pointless (an argument about a bank account) and the snippet from the French version of the children program Teletubbies closing the track is surprisingly gratuitous. Luckily, Tonne Mix concludes the audio portion of the disc with something playful and intelligent.

An enhanced CD-ROM portion also includes a « responsive film » i.e. a set of images that will move to any sound file you play on your computer. It is a bit primitive (images responding to rhythm and wide pitch changes, wow) but it does give an idea of what the installation must have been like.

All in all, Sound Polaroids is a correct album, nothing more.

François Couture

<http://www.allmusic.com/cg/amg.dll?p=amg&uid=1:22:01IPM&sql=Arx6ftr3tkl2x>

### **NIGHTWAVES # 13 / Canada / February 2003**

Apparently Scanner + Tonne travel the world, hit a city, record that city with a bunch of video gear and then present that footage to an audience in said city with musical accompaniment. Judging from the liner notes, this sounds like a great show and a great concept, but when you only listen to the musical element, something seems to be drastically missing. Obviously the show is a crucial element. This is very minimal, bubbly, and organic, with a strong sense of detachment. It certainly has a soundscapy feel to it. This is cool "chill" music, and for the most part it's not that memorable. I've heard a lot of bands like this.

### **AREEN Magazine / Estonia / March 2003**

Eri linnad tükidena digitaalselt salvestatud ja lugudeks vermitud.

Kuulduist vist üks paremaid müüdnud aastal vana antud plaate. Alguses lüübi kirikukell ja siis lühed lahti erinev jura: kell lüübi, samas sekkuvad ka (kella sisemuse?) kumisev vibratsioon, eetrihüüred, rong, müüda perroone kihutav pedestriaanide laine jms. Loo nimi on „London“.

Siin on veel müüdnud, nt „Milano mix“, „New York City“ jne. Algselt kujutasid need endast kinemaatilise kunstiprojekti, mis vastavates linnades esitati, osi. Paar püüva enne etendust sisenid Scanner ja Tonne linna, lindistasid ja pildistasid seda digitaalselt ja segasid tulemuse hiljem laivis kokku kinemaatiliseks etenduseks. See plaat on seega umbes nagu etenduse soundtrack vms. Lindistatud on linna, kuid tulemus on kaugelt üle suvalisest soundscape art, õist. Linnadega on vaeva nähtud, lindistatud lüügid kootud sügavaks ja tšhelepanuvürseks looks, nt „Tokyo mix“, on tšiesti hiilgav.

10

Erkki Luuk

<http://www.ekspress.ee/viewdoc/5D030EEFF285BFF2C2256CD2004610B0>

### **L'ENTREPOT / Belgium / March 2003**

Dan de sound polaroids van Scanner en Tonne. Software komt al weer aan bod, deze keer om beeld om te zetten in geluid. Men zou met software de pixel van het beeld omzetten in een geluidssignaal. En op deze manier geven ze interpretaties en momentopnames van een stad. Dit project heeft het imaginaria gewonnen in 1999 (kunstshow in het "Institute of Contemporary arts in Loden), nadien volgden gelijkaardige momentopnames in de Italiaanse steden Milaan en Napels, in het Duitse Munchen en Montreal in Canada. De Impressies van deze kunstshows en wat remixen vind je terug op deze CD. En voor de trotse Mac bezitters is er ook een CD-rom gedeelte.

De muziek bestaat uit relatief lange stukken vol omgevingsgeluiden uit de grootstad, de Big Ben, voorbij razend verkeer, haastig voortschrijdende mensen, te snelle conversaties. Die verwerkt zitten in soundscapes die een impressie van de stad moeten weergeven. Dit klinkt af en toe aardig, maar het project werkt denk toch beter in het kunstinstituut dan hier in mijn living. (tom \*\*)

<http://users.skynet.be/entrepot>

### **PHLOW / Germany / March 2003**

[Ambient] Der Albumtitel trifft dieses Werk ziemlich genau, denn Scanner + Tonne knipsen Bilder in Soundform. Momentaufnahmen, die man in der Stadt findet, wo das Leben knistert. Bereist haben Sie verschiedene Städte wie New York, Tokio oder London. Wie Touristen sampleten sie Geräusche und Loops, um sie anschließen in ihre Performance einzuarbeiten.

Als Resultat hört man experimentellen vielschichtigen Ambient. Zwar bewegen sich Geräuschschleifen im inneren Kern der Tracks, doch irgendwie wirkt alles sehr unförmig und weitschweifig. Natürlich rauscht jede Stadt anders, natürlich ist das auch aufregend, aber nur, wenn man selbst etwas damit verbindet.

Ein Polaroid eines x-beliebigen Touristen wäre für uns nichts besonderes, da wir keine Erlebnisse mit ihm verbinden. Ein Foto von New York hinge nur dann in unserem Zimmer, wenn es künstlerisch und besonders wäre.

Durch das Fehlen von konkretem Sinn, sprich fehlende Melodien (und wenn nur in Form von Klangteppichen), wirken die durch den Computer geschleiften Momentaufnahmen zwar Ambient, sind jedoch zu sehr Installationsmusik. Zwar birgt der "Tokyo Mix" eine wundersame Ästhetik, knistert es spannend, aber neu und wirklich aufregend ist das nicht.

Diese Art von Musik wirkt wohl eher im großen Rahmen, jedoch nicht wirklich im eigenen Wohnzimmer. Was für Ambient-Fans. (Moritz)

<http://www.phlow.net/archives/000194.html>

### **TRAX / France / March 2003**

Ça commence toujours sur les quais de gare ou dans une salle d'attente d'aéroport. Aube bleue, flot d'hommes ou désert mécanique, escalators et leur cargaison de travailleurs ou ascenseurs de fantômes, la musique de Robin Rimbaud, alias Scanner, est une flânerie ambient entre new-york et Tokyp, Big Ben et la rue Sainte-Catherine de Montreal.. Après " Lost without light Ep " sur UnderScan Rec, voilà deux nouveaux Scanner sur la structure marseillaise Bip-Hop qui fête par la même occasion ces deux ans. " Sound Polaroids ", s'inspirant de l'installation effectuée avec Tonne à Londres, est un guide du routard d'une electronica urbaine.

En compagnie de Si-Cut DB, Tonne et Hakan Lidbo, Scanner présente également " Soundtoy ", nom du logiciel de Farrington utilisé et disponible pour l'occasion.

L.G.

" Sound Polaroids " & " Soundtoy " (Bip-Hop / La Baleine)

### **INTRO / Germany / February 2003**

Manchmal weiß man selbst nicht so recht, was man sich da zum Besprechen rausgesucht hat. Und oft helfen die Infos nicht wirklich bei der Suche nach dem Gegenstand. Zumindest nicht so schnell und leicht wie es sich nachher gut recherchiert auf dem Papier liest. Scanner und Tonne haben 1999 bei der Imaginaria im Londoner Institut Of Contemporary Arts (ICA) den ersten Preis gewonnen mit einer Installation, die sehr stark an die jeweilige Ausstellungsstadt gebunden ist. Bilder und Sounds der Stadt werden für die Stücke verwendet, für die Umwandlung der Bilder haben sie eine selbst geschriebene Software benutzt. Damit aber auch genug Technikerkurs. Nur soviel noch: Das Konzept kam so gut an, dass sie es mittlerweile in Mailand, New York, Tokyo und Montreal wiederholt haben und nun auf CD vorlegen. Was uns zur zwingenden Frage nach der Hörbarkeit führt. Die von Scanner, der früher ja hauptsächlich mit Funkwellen gearbeitet hat, und Robin Rimbaud produzierten Soundscapes lassen nicht zwingend einen Schluss auf die jeweilige Stadt zu (mal abgesehen von ganz offensichtlichen Sounds wie dem Big-Ben-Bimmeln in London) – eher das Gegenteil ist der Fall. Die Grenzen verschwimmen, was vor allem an der relativ geringen Gewichtung der Originalsamples liegt. Der Schwerpunkt liegt auf dem ambienten Blubbern und das ist leider nicht gerade up to date spannend. Da sind andere weiter. Beispielsweise sie selbst. Nämlich auf der zweiten hier zu besprechenden CD.

Diese geht wiederum auf ein von Tonne geschriebenes Programm zurück. « Soundtoy » wurde von ihm am Royal College Of Art in London entwickelt. Das Programm sollte sich eigentlich auch auf der CD befinden, bei meiner Version stürzt der Rechner allerdings nur ab, wenn ich es starten will. Von daher gebe ich hier noch früher ab an die Technikfraktion. Die Tracks stammen diesmal nicht nur von Scanner und Tonne, sondern auch von Hakan Lidbo und Si-Cut.DB. Das sorgt zum einen über die acht Tracks für mehr Varianz, wobei aber auch jeder für sich mehr Spannung zu bieten hat. Das liegt ganz banal an der Dynamik der Stücke. Wo 3Sound Polaroids2 sich in der Gleichmäßigkeit des Plätschens verliert, lassen sich bei diesem Projekt Entwicklungen innerhalb der Stücke wahrnehmen.

Autor:T.L. Renzsch

### **WHIRLYPOP / Germany / January 2003**

Seit letzter Woche bastle ich mir ja dank TONNEs lustigem Klanggenerator (remember "[V.1] TONNE SOUNDTOY") meine eigenen elektronischen Soundscapes, so gut wie der Meister PAUL FARRINGTON selbst bekomme ich das aber natürlich längst nicht hin, wie der auf seiner neuesten Kollaboration mit ROBIN RIMBAUD aka SCANNER beweist. Denn die beiden britischen Electronica-Avantgardisten sind schon wieder einen Schritt weiter. Diesmal arbeiten sie mit einer selbst entwickelten Software, die es ermöglicht, Pixel eines Bildes in Töne umzuwandeln und umgekehrt: "to paint with sound and compose with light".

Dem etwas abgedroschen Begriff des "SOUND POLAROIDS" wird damit eine ganz neue Dimension verliehen, denn SCANNER und TONNE gelingt es mit dieser trickreichen Software besser denn je, spezifische sinnliche Eindrücke (hier: bestimmter Städte) zu erfassen, zu modifizieren und neu zusammensetzen. Auf diese Weise entsteht ein Album mit fünf längeren klangmalerischen Städte-Skizzen, sowie einem zusätzlichen Mix von Tonne. Die Sounds stammen von Live-Sets bzw. Kunst-Installationen, die vor Ort in London, Mailand, Tokio, Montreal und New York aufgenommen wurden, dementsprechend hören wir nun längere jeweils auf diese Städte bezogene Mixes zwischen knapp drei und über dreizehn Minuten Länge.

Wie das Projekt ursprünglich als akustische Kunst-Installation funktioniert hat, habe ich nicht wirklich verstanden, das jetzt nachgelegte Album "SOUND POLAROIDS" eröffnet aber Klangräume von tatsächlich neuer Qualität. Der eröffnende London-Mix bedient sich zunächst noch gängiger Klischee-Sounds wie Big Ben-Geläut und "Mind the gap"-U-Bahn-Samples, der Abstraktionsgrad wird dann aber schnell erhöht, was zu extrem dichten, flirrenden und fließenden Atmosphären führt. Das Ganze verliert aber nie den ursprünglichen Hörspiel-Charakter, anhand gesampelter Sprachfetzen weiß man fast immer, in welcher Stadt man sich beim Hören gerade befindet.

"Cinematisch" darf man dieses bestens funktionierende Experiment allemal nennen, obwohl man sich beim Hören nicht unbedingt um den innovativen Entstehungszusammengang der Musik kümmern muss. Denn die entstandenen Tracks – nein, hier muss man wirklich Soundscapes sagen – saugen einen beim Hören tatsächlich immer weiter in die endlose Tiefe ihrer Räumlichkeit ein. Das funktioniert auf dem heimischen Sofa schon derart gut, dass ich mir die Wirkung mit den eigentlich installierten Visuals (das edle CD-Cover gibt einen kleinen Einblick) gar nicht vorzustellen wage. -joe

[http://www.whirlypop.de/03\\_kw03/4.htm](http://www.whirlypop.de/03_kw03/4.htm)

### **PREMONITION / France / January 2003**

Ces "polaroids sonores" furent initialement conçus par le plus célèbre des voleurs de voix, Robin Rimbaud (alias Scanner) et le graphiste musicien Paul Farrington (alias Tonne) pour une installation/performance interactive présentée en 1999 à l'ICA (l'Institut d'Art Contemporain de Londres). Le but était de rassembler toutes sortes de clichés sonores et visuels issus de certains lieux prédéfinis, en l'occurrence différentes villes internationales, afin

de les redécouvrir à travers l'œil des artistes (très récemment encore, Scanner, accompagné cette fois de Mike Kelley, renouvelait plus ou moins cette expérience au cours de l'exposition itinérante Sonic Process, en s'appropriant différents lieux de la capitale). Ainsi, et malgré la présence de certains sons incontournables, ce projet cinématique démontre que le point commun de reconnaissance auditive d'un lieu reste avant tout le langage. Londres se fait par exemple entendre grâce à la cloche de Big Ben mais le célèbre "Mind the gap" du métro évince toute hésitation, Milan est très abstraite, moins de sons concrets parviennent jusqu'à nos oreilles, mais des voix à l'accent typiquement italien permettent facilement de se situer. New York est décrite à travers la vision de l'artiste sonore Stephen Vitiello et tout comme pour Milan, Tokyo ne se démarque que par ses voix, enregistrées cette fois à la télévision. La plus amusante est Montréal, illustrée par une longue conversation "bancaire" (et téléphonique) entre deux Québécois... Au résultat on imagine que la performance était sans doute plus probante dans son approche directe avec le public mais "Sound Polaroids" reste un témoignage intéressant, ne serait-ce que pour sa musique électronique ambiante et hypnotique qui tient avant tout la première place dans ce projet. En plus, une partie multimédia, version édulcorée de l'installation, permet d'achever de manière ludique ce voyage sonore original.

Carole Jay

<http://www.premonition.fr/>

### **BRAINWASHED / USA / January 2003**

This disc by Scanner and Tonne is a CD version of an installation they created for a London-based art show at the Institute of Contemporary Arts. It expands on the original concept that used location recordings around London to form a sound installation by adding themed pieces from Milan, Tokyo, Montreal, and New York City. There is so much detail in the process that created this record, that it has raised questions for me that hinder listening to the album as a simple recording. Should I be interested in the process that creates the resulting sound or focus on pulling meanings solely from the experience of the recording? Where does the line between spectator and creator get blurred with works that simply reproduce a moment in time and space for later listening? At what point do we become so fascinated with aural snapshots of real-life events that we spend more time listening to someone else's version of a walk through New York City than we do our own? Is this what they mean by postmodernism? I'm not sure where to go with answers on any of those topics, but Scanner and Tonne provide a sound collage that is true to the title of this collection. Each track is a manipulated collection of commonplace sounds from familiar environments that tend to reflect, if not always comment on the location in question. "Tokyo" begins with field recordings from Japanese subways and melts into a nearly techno-ish rumble that captures the dehumanizing effects of Tokyo's massive scale and the isolation of its millions of commuters crammed cheek to cheek into trains, but never connecting. "Montreal" finds Scanner returning to his namesake with stolen cell phone conversations and the trademark high pitched whine of radio feedback. "Milano" is a melancholic abstraction that flirts with the introduction of rhythmic figures that are never fully realized and buries the source material in a wash of synthetic pulses. These days, an artist can take a recording of someone ordering a pizza and turn it into a convincing 808 kick drum and bass pattern, so it's not surprising that musicians like these choose artificially limited sets of sound sources to see where they can take them.

But while listening to 'Sound Polaroids,' I am reminded that there's no substitute for experience. These recordings are distilled through a very specific set of personal criteria set out by the artists and they don't sound too terribly different in tone than a lot of Scanner's other work. These recordings don't capture the life and vibrancy and complexity of the environments they are reflecting as much as they hint at a way to compose whatever music you want with whatever set of sounds you've got. – Matthew Jeanes

<http://www.brainwashed.com/brain/brainv06i02.html>

### **YOT / Germany / January 2003**

Wahrscheinlich bin ich einfach nicht gemacht für Fieldrecording mit Laptopelektronika, aber was Scanner (der das früher auch echt schon besser gemacht hatte) zusammen mit Tonne hier abliefern könnte nicht mehr plätschern. Das nervt nicht mal mehr. Bei der Bearbeitung der Soundpolaroids haben sich die beiden Herren natürlich nur große Städte vorgenommen. Wo Freeform letztes Jahr Asien sampelte und wesentlich verstörendere und interessantere Ergebnisse ablieferte, bleiben sie im Metropolenwahn (London, NY, etc.), freuen sich dem Klischee von kühler und moderner Elektronik zu entsprechen. Wake me up before you gogo.

### **GREEN UFOS / Spain / January 2003**

*"Al principio el sonido que acompaña la instalación de imágenes parece prosaico - ruidos tomados de las calles, las armonías del Big Ben. Después de un rato, otros sonidos extraños pueden ser detectados, música electrónica, formas de los 60; esto se convierte en un lugar estupendo para obrar furtivamente dentro de un mundo nuevo, raro y valiente" (Financial Times).*

SCANNER y TONNE son los ganadores del Imaginaria' 99 de Arte en el Instituto Contemporáneo de Art de Londres con su proyecto de adaptación de su álbum "Sound Polaroids".

La idea embrionaria era una invitación de los artistas a la gente a sugerir puntos de interés respecto a los sonidos en la ciudad de Londres, para más tarde colocar juntas las eclécticas respuestas que éstos les ofrecían.

Tanto imágenes como sonidos fueron grabados en esas localizaciones, el resultado fue procesado a posteriori utilizando un software que convierte el píxel de una imagen en sonido, dando al usuario la habilidad de dibujar con sonido y componer con luz.

Como un acercamiento gráfico sugiere el uso de imágenes digitales tomadas de la ciudad como sonidos fotográficos, o "sonidos polaroids". Utilizando una base de datos de recursos materiales nuevos SCANNER+TONNE llevaron esta representación a la misma calle, donde crearon actuaciones similares a las de un sistema.

[http://www.greenufos.com/web/grupos/s/scanner\\_tonne.htm](http://www.greenufos.com/web/grupos/s/scanner_tonne.htm)

## **BASATAP / Turkey / December 2002**

Hayalet fotografılar :

Scanner + Tonne "Sound Polaroids"

Sessizliğin müziği olarak bilinen Ambient teriminin bile tanımlayamadığı bir müzik Scanner'ın; DJ Spooky'nin önderliğini yaptı ve 'entelektüel ses arayışı' olarak özetlenebilecek illbient akımının az ama öz isimlerinden biri olarak Scanner, kendisini bir ses tarayıcı olarak görüyor ve dünyanın dört bir yanında vuku bulan iletişim çeşitlerini (telefon konuşmaları, cafe veya restoranlardaki insan konuşmaları, performanslar vs..) kaydederek, bunları "müzik" haline getiriyor.

'Hasta' anlamına gelen 'ill' ve Ambient kelimelerinin bir araya gelmesiyle oluşan illbient, doğul yasa odaklanan Ambient akımının tersine yasadışı kente ve modern hayata odaklanan bir tür. Ama yine de Ambient'le olan yakınlığı yadsınmaz. Yine kaotik sample'lar ve neredeyse yokmuş, hissi uyandıran ekstrapolasyon ritimleri, illbient'in da karakteristik özelliklerinden. Bu açıdan Scanner'ın müziği bu terimle tamamen uyuyor; hem dingin hem karanlık, hem hayata dair hem onun üstünde yolculuk eden bir müzik. Ses manzaralarının çok daha derin ve güncel bir yönüne odaklanıyor, modern şehir hayatından gürültülerle destekleniyor ve sonunda ortaya Ambient'in kardeşi, bir yandan ona çok benzerken bir yandan hiç andırmayan bir müzik ortaya çıkıyor.

"Sound Polaroids", Scanner'ın kendi gibi "görüntü avcısı" çağdaş Tonne (aka Paul Farrington) ile birlikte gerçekleştirdiği bir proje sonucu ortaya çıkan bir albüm. Görsellerin bir araya gelerek yarattığı seslerin işlenmesiyle elde edilmiş. Hem görseller hem de sesler, ikilinin memleketi Londra şehrindeki özel mekanlarda imajlar sese dönüşürebilen software'ler kullanılarak kaydedilmiş. Orijinal kaynak malzemeyi kullanarak yollara düşen ikili, gittikleri şehirlerde bu ses/görüntü dökümanların canlı sergileyip; bunları gittikleri Milano, Tokyo, Montreal ve New York gibi şehirlerde çektikleri fotoğraflara dönüştürerek bir albüm haline getirmişler. Yani "Sound Polaroids" aslında anlamlı hislerin bir dökümanı. Sonsuza kadar sürecekmiş, gibi gözükken kasıtlı dakikaların anlatıldığı bir albüm.

Albümün melodiden yoksunluğuyla içindeki "hasta" minimalizmi; dinlerken gözünüzde canlandırmanın yardım eden görsel tarafıyla da Ambient özelliği açığa çıkıyor. Aslına bakarsanız bu müziğin görsellikle paralel gittiği, dinleyenin aklını sinematik bir konser salonuna çevirmesinin dışında, bir Macintosh'u olan herkesin tanımlayabileceği bir gerçek. Zira, seslerin birer görüntü olarak kaydedildiğini hatırlarsak, albümü bir Macintosh bilgisayarda dinlediğiniz zaman, bu sesleri oluşturmuş görsel öğeleri de, hayal etmenize gerek kalmadan, hali hazırda bulabiliyorsunuz. Böylece bu müziğin aslında gerçek bir belge olduğunu anlayabilirsiniz.

"Sound Polaroids"i anlatmaya çalışmak gerçekten zor zanaat. Ama eğer modern kent hayatı denen bir şey varsa, ve bu modern kent hayatının "doğal" bir soundtrack'i olması gerekiyorsa, elimizde bir kanıt var demektir. Scanner ve Tonne ikilisi, kendi bireyselliklerini aşarak, tamamen bir projeksiyon işlevi gören bir çalışmaya ortaya çıkarmışlar. "Sound Polaroids" aslında tüm şehirlerin birbirinin aynası, her insanın bir diğerinin yansıması ve bir insanın tek dokunuşuyla neler değişip neler yaratabileceğini orta koyuyor.

<http://www.gazet-e.com/basatap/sayi9/konu3.html>