Field recording conventionally captures a location with microphones, a fixed moment in time. Human memory also records and shapes perception, creating a constant feedback loop. *inside-outside* explores this interplay through my personal experience (the *field* as perceived and remembered by me), from early memories to the live performance. It combines both time and location, starting with a recording of a church from my childhood in rural Nebraska. As a pastor’s child where the church was frequently my unsupervised daycare, this space was both communal and private. Here, the sound of this *interior* space is cross-synthesized with the live *exterior* performance amphitheater to explore the dynamic of live perception as it is inevitably shaped by personal history and identity. The strings navigate prominent frequency areas, thus defining areas of frequency space and their harmonic relations while emphasizing similar/dissimilar territory between the live performance space and the unknowable, yet present, other/past space.