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GLEAM 2019

by Music - University of Glasgow

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Wed, 30 October 2019

20:00 – 21:00 GMT

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University of Glasgow

University Avenue

Glasgow

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United Kingdom

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Glasgow Electronic and Audiovisual Media (GLEAM) Festival returns for a one-off event, featuring live performances and multichannel works.

About this Event

BOX BOX BOX, John R. Ferguson

BOX BOX BOX is a new and in-progress instrument that hides light within itself. The work presented tonight is inherently improvised, but structured by various interactive behaviours and sonic systems. The software is written in Pure Data/Arduino and runs on an iPad via Mobile Music Platform, this is controlled by bespoke MIDI controller built around a Teensy LC. The project foregrounds the tension between tactile gestures and complex remappings; physicality is celebrated but the creative potential of self-animating systems that are difficult to navigate is explored. There is a clear obsession with circles, loops, and patterns. The overall goal is to foreground a variety of autonomous and manually operated systems that combine to force the performer's attention to the matters at hand.

Ubeity Download, Iain Findlay-Walsh

Iain Findlay-Walsh will present a multichannel work-in-progress version of the new piece, Ubeity Download, which is a companion piece to 'w/hair ph

n mus|x' (Entr'acte, 2019), and is due for completion and release in

early 2020. This work combines and layers proximate field recordings to explore sounds of intimate space, alone-time and personal tech.

Audio-Visual Interiors, John R. Ferguson and Andrew R. Brown

Audio-Visual Interiors is a quadraphonic audio-visual composition usually performed by Ferguson and Brown in a live electronic duo, on this occasion the work will be realised by Ferguson alone. Both musicians have developed new bespoke instruments for this project, these utilise Pure Data running on portable mobile devices. Brown has developed a ring modulation synthesis system controlled by multi-dimensional touch gestures; this provides a rich diversity of sonic potential whilst always maintaining remnants of the physical gestures used in performance. Ferguson's sound world is dominated by euclidean rhythms and sound-file granulation, but the audio samples chosen very much speak for themselves, beyond the performers attempt to manipulate them. Touch Designer is deployed for live visuals. Quadraphonic sound diffusion is both automated and responsive to tactile input and computational parameters. The work involves performance with live algorithms where performer agency is augmented by machine agency, as all agents exert their influence in somewhat unpredictable ways. The work emerges from the various interactions amongst musicians and machines, following a tight compositional structure that still allows for moment-to-moment improvisation and surprise.

Tiros, Louise Harris

Louise Harris will present an in-progress version of a 4-screen, 8.1 channel live audiovisual work Tiros, exploring the sonification and visualisation of fractal forms.



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at

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