

Hybrid Piece for ZOOM Orchestra and ROOM Orchestra

Dr. Jessica Argo

Glasgow Improvisers Orchestra Committee member, Cello, Theremin, Voice, Composer, and Global ZOOM Orchestra Facilitator/Filmmaker/Archivist

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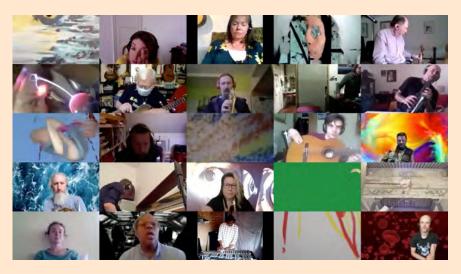






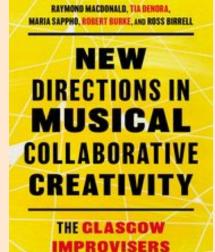












THEATER OF HOME

The trouble with zoom for nonimprovised music?

























...





One week to the premiere. Book your space and join us in the chat room, cocktail in hand. #mopomoso

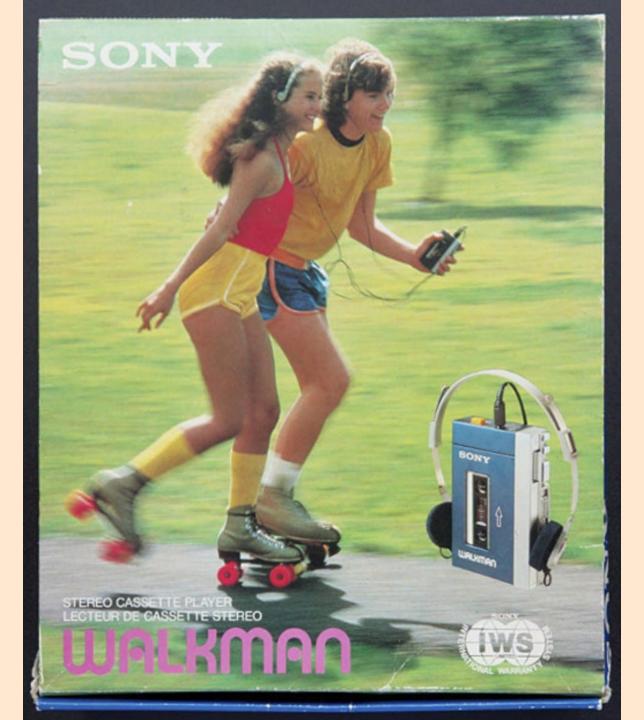


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Mopomoso Digital 4 - Sunday 20th September @ 14.00 PM (UK time)

Welcome to the premiere of Mopomoso Digital Episode 4, featuring contributions from...



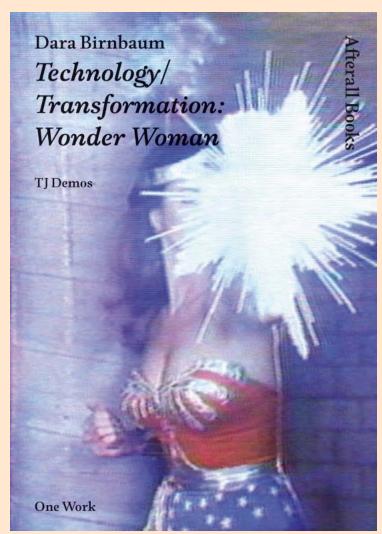








George Barber (1989) 1001 Colours Andy Never Thought of



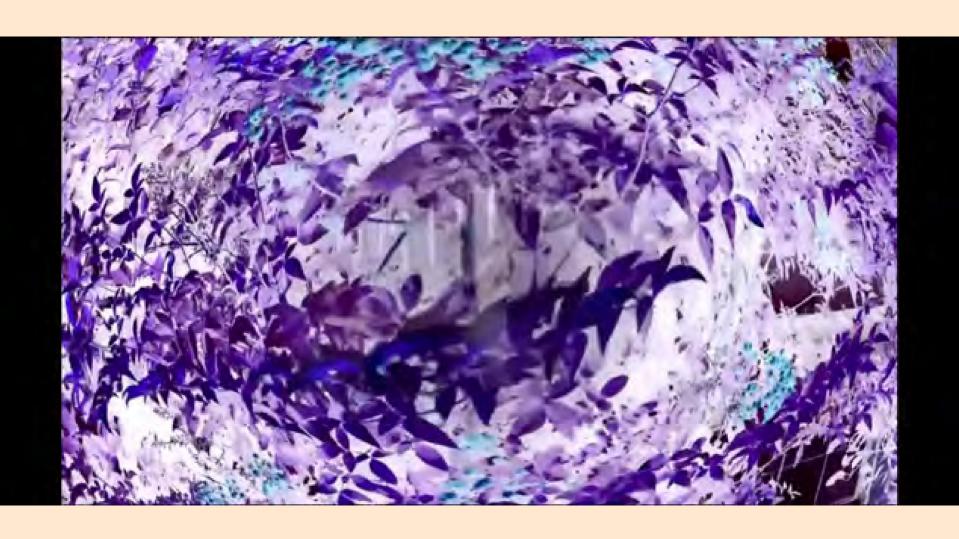


























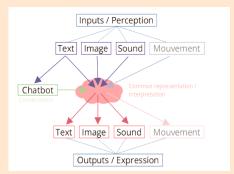


Forerunners to Hybrid Piece (2024) – Foutraque (2021) and Concerto for Virtualities

and Orchestra (2022)









For the Glasgow Improvisers Orchestra, with love from the Noisebringers (2021)

This is a not so oratorio, oratorio of personal things. It comes with a time score (see next page) which consists of material to be played, as well as directions as to who will play (the orchestration).

There will be some players in physical form and some players digital on zoom. If you are on Zoom you will see the physical players via web-cameras in the space. If you are in the room you will have TV's to see the Zoom window. There will be a stopwatch in the zoom call, which will sync all players for the score. Please feel free to get up and perform to the zoom cameras if you are in the physical space.

The materials and the orchestration change at different times in the score. If you identify with the current orchestration part in the timeline, then play the material indicated at that moment. Stop playing when you no longer identify with the orchestration. You do not have to play continuously in a section you identify with.

How and why you identify is your own decision, for example 'mothers' is not a rule bound societally normative role. As Brice Catherin would say, 'follow your heart'.

At two points in the score you no longer have materials or orchestration, but the instruction 'follow the zoom screen'. Please do just this. At this point you will be taken on inter-dimensional travel via the international magic of Rachel Joy Weiss. In these sections feel free to respond to what you see and hear freely. But remember to give space, as the inter-dimensional beings will be attempting to reach us at this time (and the speakers they use for communication are not very loud...). Due to the chance of possible turbulence the seatbelt fastened sign will remain on during the duration of this section.

The materials:

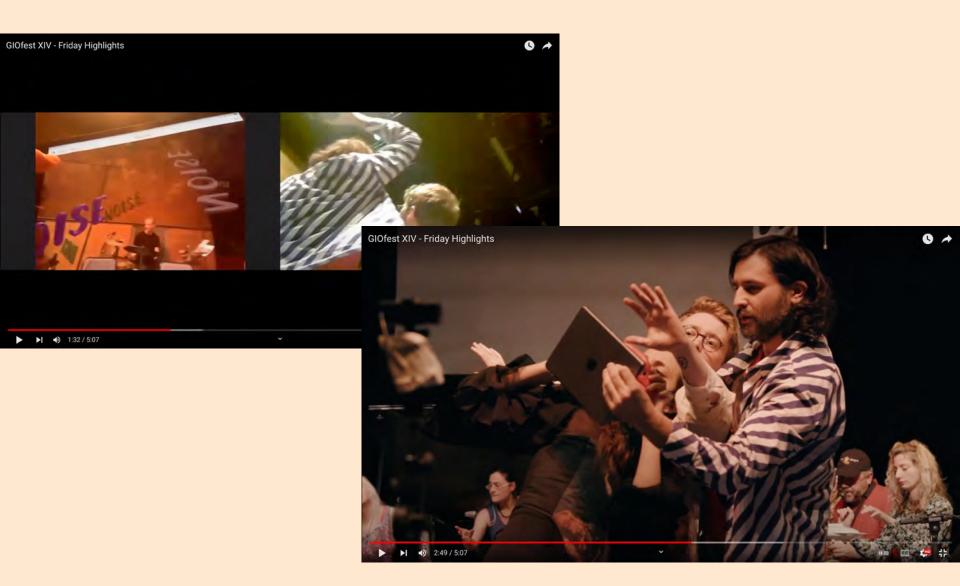
- 1. Play something you consider tasteless
- 2. The last thing you play before you die
- 3. Call your mother
- 4. Play a lullaby (no Brahms)
- 5. Impersonate another musician in the orchestra
- 6. Children orchestra
- 7. Follow someone (virtual/physical)
- 8. A dance on your own/ total isolation
- 9. Share a legend
- 10. A cappella
- 11. Invent a language
- 12. Play to heal yourself and others

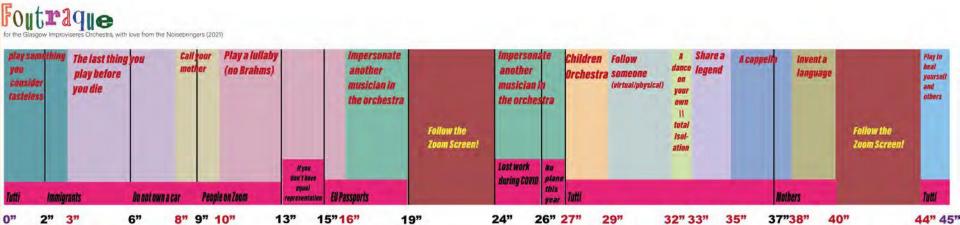
The orchestration:

- 1. TUTTI (everyone)
- 2. Immigrants only
- 3. Do not own a car
- 4. People on zoom only
- 5. Play if you don't have equal representation
- 6. EU passports
- 7. Lost work during covid
- 8. No plane used this year
- 9. Mothers

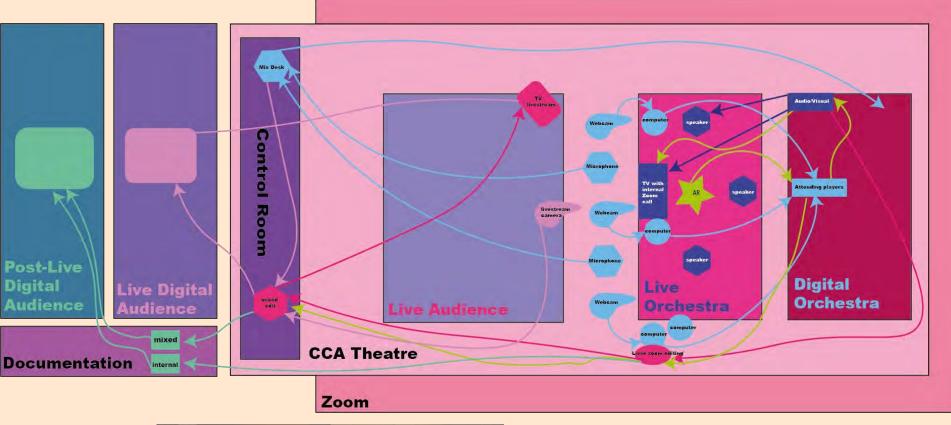


Augmented reality





Maria's NEEDS SIGNAL flow diagram









Folding Space / Folding Time







Folding Space / Folding Time (orchestra instructions bold+underline)

Memory (starts 0:23)

(text + one photo + one video)

(orchestra plays hazy texture of fragments (quietly), play for 3 seconds, stop for 3 seconds, on, off, on, off)

Archival recordings (starts 1:32)

(text + sound montage only)

Stars (starts 2:33)

(animation + sound recording only)

At the other end of the world (starts 3:34)

(text + sound recording only)

At the other end of the world (awake / asleep) (starts 3:58)

(lighting one side of orchestra fading in gradually, plunging the other side in darkness)
(Orchestra in the light begins to play simulating being awake as light grows stronger – moderately loud_
consciously formed PHRases then waiting for responses from others like conversation)
(Orchestra in darkness play simulating being asleep – quiet, cloudlike PHAses, minimal movement, very
small intervals (e.g. G to A, Fsharp to G), sounds simulating deep breaths, suggest to close your eyes.)

Twins, (starts 7:27)
(text only)

Conduction Gestures (starts 7:42)

(text + theremin movements transmitted (visually) to Jessica by a performer at the other end of the stage) (then theremin shared by two performers Jessica +)

(then spotlighting two performers from different sides of the orchestra, to prompt a duet)

Chasing Sunrise (starts 10:24)

(text + slow colour fade animations)

Orchestra play imperceptibly transforming gestures (slow).

Height (starts 12:40)

(text + shepherd tone creation)

Orchestra play a rising pitch (a crescendo then diminuendo, fading in then out) then Orchestra play a lowering pitch (a crescendo then diminuendo, fading in then out)

Overwhelm (starts 13:04)

(text then video)

(only during text orchestra plays fragmented bursts of sound, loud (each gesture shorter than 2 seconds, stop)

Ice, air and fog (15:08)

(text + sound recordings)

Animals (17:11)

(text + sound recording)

(after each player finds another player to mimic like Peter and the lyre bird, up to three times)

Family (19:26 – 22:46 END)

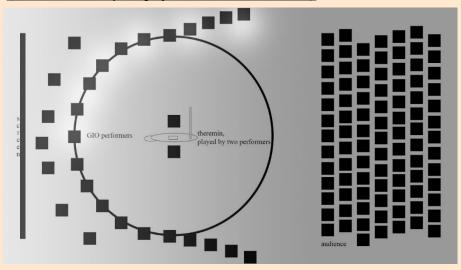
(text, then video, then photos)

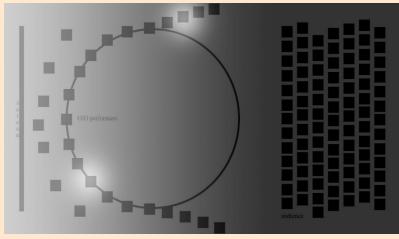
(orchestra plays free, incorporating motifs from piece - crescendo then sudden stop when forest video stops) (suggested notes G, F#, E then D (feel free to ignore!)

Folding Space / Folding Time

Conduction Gestures

(text + theremin movements transmitted (visually) to Jessica by a performer at the other end of the stage)
(theremin shared by two performers Jessica +)





Twins,

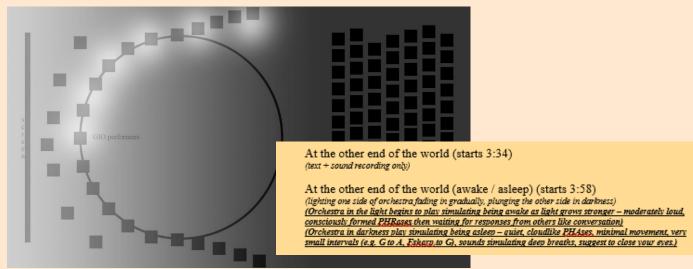
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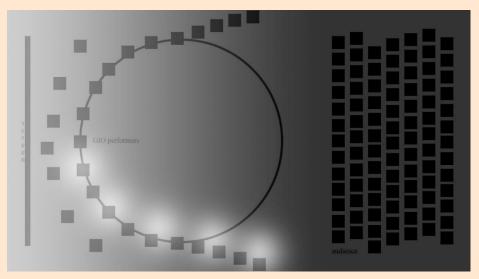
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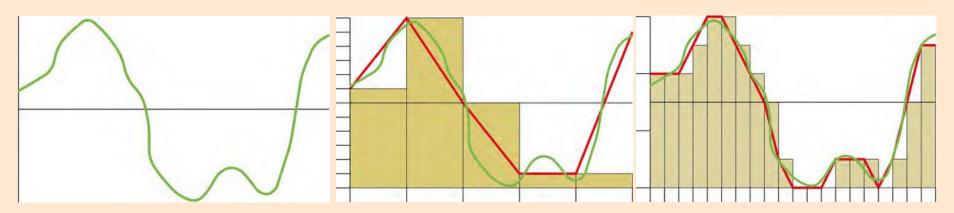


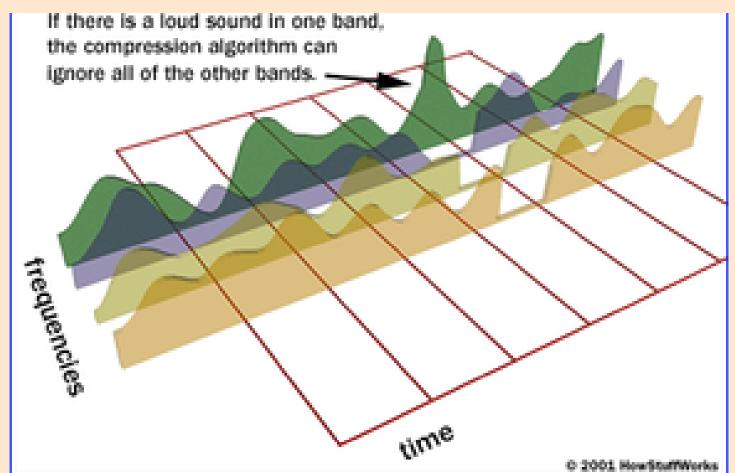


Folding Space / Folding Time

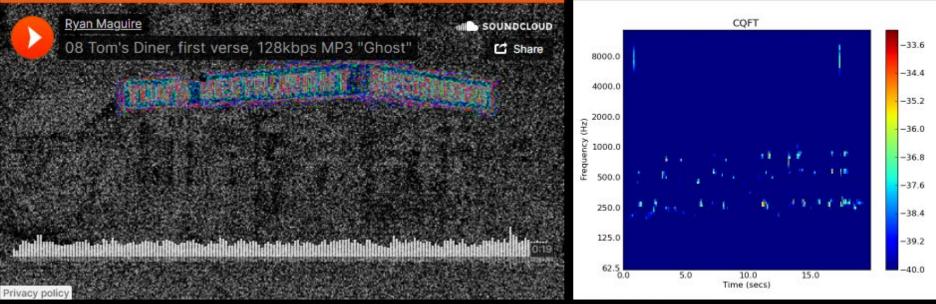




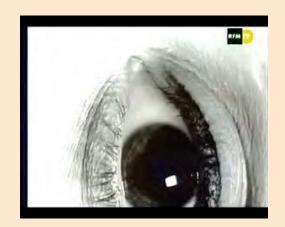




I then analyze, compare, and take the difference between both files.



Example 8. Tom's Diner - Verse 1 - 128kbps MP3 "Ghost" Example





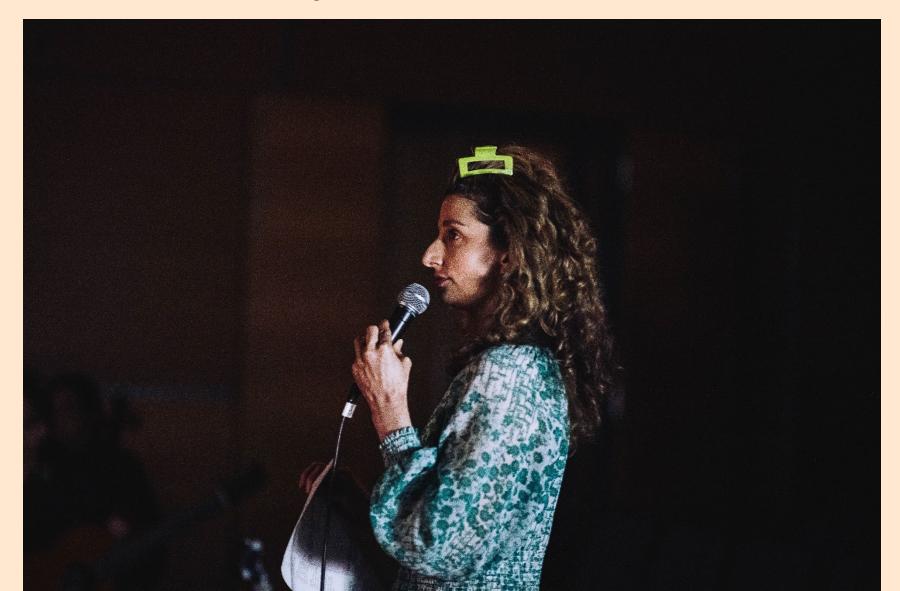
Composing a Hybrid Piece

HYBRID PIECE GIOFEST XVI Jessica Argo, 27th November 2024

Theme	Time	Who is playing	Lighting/Stage Direction
MOVEMENT I. LISTEN and RESPOND			
LISTEN and RESPOND CCA ROOM ORCHESTRA LISTENS first and then RESPONDS. ROOM ORCHESTRA LISTENING in the dark – does the dark focus your attention? Does it allow us to listen more deeply? ROOM ORCHESTRA THEN APPEARING With a shock of bright (to emphasise contrast of domestic perform to camera versus the bright lights of a public	7:30pm- 7:35pm 7:35pm 7:35pm -7:40pm	ZOOM orchestra + Jessica play for 5 mins ROOM orchestra play for 4 minutes	CCA Theatre Stage lights ON BRIGHT ZOOM Orchestra turn cameras off
ZOOM + ROOM - duet (voices?)	MO' 7:40-7:43pm	VEMENT II. DO one ZOOM player + one ROOM player (zoom is teleconferencing so two voices – Maggie and Constance)	UET CCA Theatre Spotlight on Maggie (ROOM player) One ZOOM player is on Projection Screen (Constance) (all other zoomers, camera off) ZOOM Camera face Maggie

MOVMENT III:			
FREE IMPROVISATION with LIGHT CRESCENDO			
FREE IMPROVISING with LIGHT CRESCENDO	7:43pm- 7:50pm	ZOOM + ROOM play free (all zoom players + all room players whenever they wish)	CCA Theatre Stage lights from low to mid to FULL BRIGHTNESS (the brighter the light the louder the sound). All ZOOM orchestra can appear on screen for whole duration (so we see them listening/and or playing)

"I won't play" - zoom/room mediator

















Composing a Hybrid Piece

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Short sounds

L LOOOOOON N N N G G G G sounds

LOUD sounds

Quiet sounds

S I o w sounds

FAST sounds

MOVEMENT I. LISTEN and RESPOND Lighting as conductor ZOOM /ROOM switch











DEGLOGICAL EMECTS

me that at the end of the original Our Our she is killed -which may or may not suggest that her condition was

4. A notable technical achievement, since the film was shot in 16mm and blown up to 15. 5. Or, to put it another way, a straight out in a "normal"

film may imply as wild a transition as anything in Rivette. In Jucques Tourneur's Experiment Perilose, a

typical remarkic melodrama of the forties which I hapgened to see shortly after Critics and Jalir, there is a sequence of fluiblacks to accompany George Brent's sending of a diary. Then the phone rings, and he re-turns to his surroundings with a start. "I was living in that diary," he says. Filmically, this is countly the same process by which Colline and Julie find themselves living in the house.

JEAN-LOUIS BAUDRY

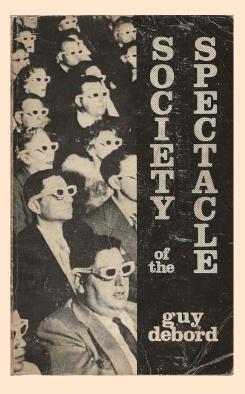
Ideological Effects of the Basic Cinematographic Apparatus'

The debate over cinema and ideology let loose by the spectacular political events in France of May 1968 has transformed Cahlers du Cinéma and much of French film thought. Baudry's article which appeared in 1970 in Cinéthique (No. 7-8; translated by permission) is characteristic of the attempts that have been made to criticise the ideological underpinnings of previous film thought, and to ground new work in a more self-conscious and self-critical set of assumptions. This questioning mode of thought turns from what it considers outmoded idealist of phenomenological doctrines toward the type of redicul psychoanalytic thinking done by Lacan and toward an explicit sociopolitical analysis of the film-making and film-viewing process. Baudry's article covers a broad range,

and at times his points are made in an allusive or even elusive way. Certain key terms and usuges have been glossed in the notes. A few irreducible obscurities remain, which the French postal strike has prevented us from clarifying. The article is presented here as a central document in the recent evolution of French film thought

At the end of The Interpretation of Dreams, when he seeks to integrate dream elaboration and its particular "economy" with the psyche as a whole, Freud assigns to the latter an optical model: "Let us simply imagine the instrument which serves in psychic productions as a sort of

does not seem to hold strongly to this optical model, which, as Derrida has pointed out,2 brings out the shortcoming in graphic representation in the area earlier covered by his work on dreams. Moreover, he will later abandon the which serves in psychic productions as a sort of optical model in favor of a writing instrument complicated microscope or camera." But Freud the "mystic writing pad." Nonetheless this op-













Theme	Time	Who is playing	Lighting/Stage Direction	
MOVEMENT I. LISTEN and RESPOND				
LISTEN and	7:30pm-	ZOOM orchestra +	CCA Theatre plunged in	
RESPOND	7:35 pm	Jessica <u>play</u> for 5 mins	DARKNESS / except projector	
CCA ROOM ORCHESTRA LISTENS first and			ZOOM is on Projection Screen	
then RESPONDS. ROOM ORCHESTRA LISTENING in the dark – does the dark focus your attention? Does it allow us to				
ROOM ORCHESTRA THEN APPEARING With a shock of bright (to emphasise contrast of domestic perform to camera versus the bright lights of a public stage)	7:35pm -7:40pm	ROOM orchestra play for 4 minutes	CCA Theatre Stage lights ON BRIGHT ZOOM Orchestra turn cameras off	

MOVEMENT II. DUET Subverting ZOOM as teleconferencing tool Duet for matriarchal voices



MOVEMENT II. DUET			
ZOOM + ROOM -	7:40-	one ZOOM player +	CCA Theatre Spotlight on
duet (voices?)	7:43pm	one ROOM player	Maggie (ROOM player)
		(zoom is	One ZOOM player is on
		teleconferencing so two voices – Maggie	Projection Screen (Constance)
		and Constance)	(<u>all</u> other zoomers camera off)
			ZOOM Camera face Maggie



Lighting Piece

Light a match and watch till it goes out.

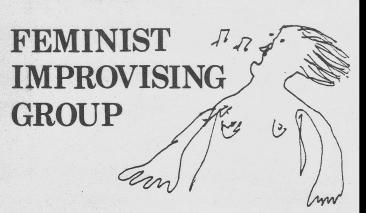
1955 autumn















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MOVEMENT II. DUET Subverting ZOOM as teleconferencing tool Duet for matriarchal voices



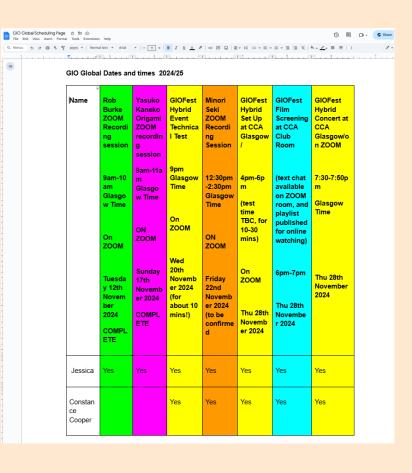
MOVEMENT III: FREE IMPROVISATION with LIGHT CRESCENDO Lighting as conductor



MOVMENT III: FREE IMPROVISATION with LIGHT CRESCENDO

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FREE	7:43pm-	ZOOM + ROOM play	CCA Theatre Stage lights from
IMPROVISING with	7:50 pm	free	low to mid to FULL
LIGHT			BRIGHTNESS (the brighter the
CRESCENDO		(all zoom players + all	light the louder the sound).
		room players	
		whenever they wish)	All ZOOM orchestra can
			appear on screen for whole
			duration (so we see them
			listening/and or playing)

Planning a Hybrid Piece and Global Film Screening





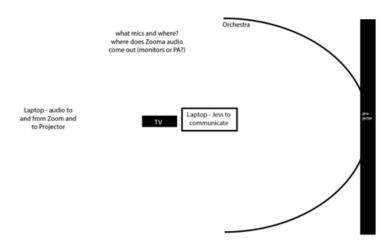
Scoping the tech

TECH SET UP NOTES

These were the most recent notes for the Tech Set up for the Hybrid <u>Piece</u>, but we are doing a practice run on <u>wednesday</u> after which I can provide you with more detailed information

We think we will have the "zoom orchestra" sounds playing back over an elevated PA, facing out towards the audience, rather than in floor monitors near the "room orchestra"'s microphones.

I will ask our technicians if <u>possible</u> to record both ZOOM and ROOM orchestra from the desk, although a stereo recording for yourself from the space might actually capture the distinction between the zoom orchestra PA mediated sound, versus the ROOM orchestra - which might convey the concept of this hybrid piece to the listeners at home more effectively.



4pm - 6pm Thu 28th Nov - CCA Theatre - All tech team - Tech Set Up for Hybrid Piece and check short film playback

1x laptop on stage for TV and communication to Zoom)
Other folk on phones for further chat

Running at 7:30pm on Thu 28th Nov (for 15-20 minutes)

^{*}major focus = monitors/PA playing Zoom audio in space not feeding back*

^{*}Windows Lenovo Think Book intel core i7 being used for Zoom audio/visual

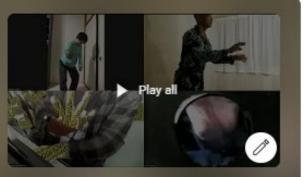
¹ laptop for audio to and from console and projector – upstairs in the technicians mixing room



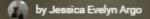


GIOFest XVI - Global Film Screening





GIOFest XVI GIO Global Film Screening ...



Playlist · Unlisted · 9 videos · 99 views















Behind a GIO Global Commissioned Film from Minori Seki 221124

Jessica Evelyn Argo • 62 views • 2 months ago



incongruence irrelevance elephants extract elephants

Jessica Evelyn Argo • 18 views • 2 months ago



Origami a GIO Global Commissioned film from Yasuko Kaneko 171124

Jessica Evelyn Argo • 64 views • 2 months ago



Piece and Jam, a spontaneously arising GIO Global Film

Jessica Evelyn Argo • 16 views • 2 months ago



Now playing

Lather rinse labyrinth

Jessica Evelyn Argo · No views · 34 minutes ago



Sensory Ethnography burke hall kellett williamson 121124

Jessica Evelyn Argo • 15 views • 2 months ago

Behind

a GIO GLOBAL commissioned film from Minori Seki Okayama, Japan 22nd November 2024

1 : Two windows (1 musician and 1 dancer) to perform in a relay

For dancing without looking their screen , Solo dancing is better to concentrate on a sound.

They can watch another performance before and after them, they can collabolate with another performance before and after too.

I think one musician is only main player, another musician can play on the same time.

It depends on the participation number of artists at time to be able to spend,

I think it will be about 1 minute.





chiko kuzuu

2 : Only dancers session on the screen with GIO music

Each dancer concentrate on the sounds without looking screen, naturally their performance will become one unified work.

I wish dancers and musicians perform with a perspective and make feel the space behind them.





Virtual session has inevitably been a challenge for improvising-based artists, especially based on movement.

While live session directly offers physical perceptions (like feeling flow of the air, sounds of movement, maybe smell, temperature and more) for dancers, on zoom however, those sensations are inorganic.

Such perceptual restraint for dancers makes them rely heavily on visual information on screen, therefore their movements become limited.

Not only online improvisation, but the recent developments in virtual video platforms like social media goes towards the overarching theme, "behind."

Flat and closed surface tells too little about the person, space and world behind the screen.

Through this project, I aspire to make the "behind space" more tangible for everyone.

I would like people to feel the space overseas.

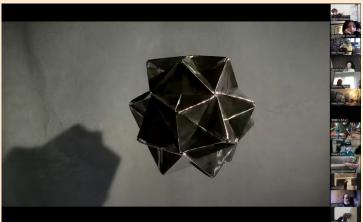


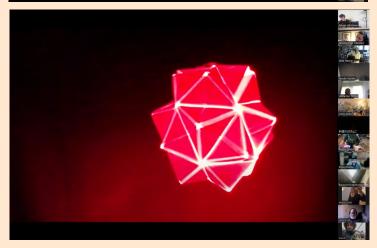


Origami

a GIO GLOBAL commissioned film from Yasuko Kaneko Okayama, Japan 17th November 2024







Sensory Ethnography

a GIO GLOBAL commissioned film from Rob Burke, Clare Hall, Michael Kellett and Paul Williamson

Boonwurrung/Bunurong Country, and Wurundjeri Country, /Melbourne, Australia 12th November 2024





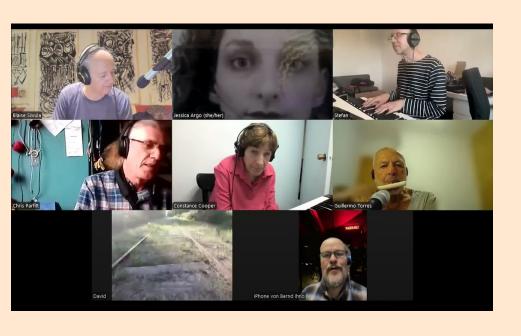
GIOFest XVI - Mainstage Films "S L O W" before "Pibroch for Palestine"





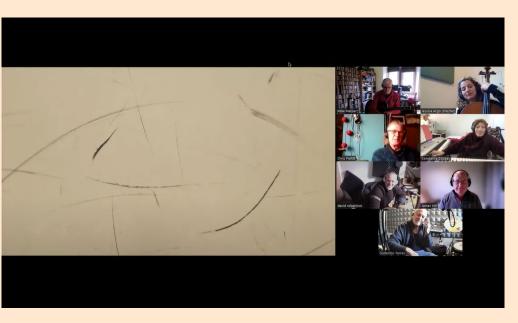


GIOFest XVI - Mainstage Films "Passport" before "Unbound"



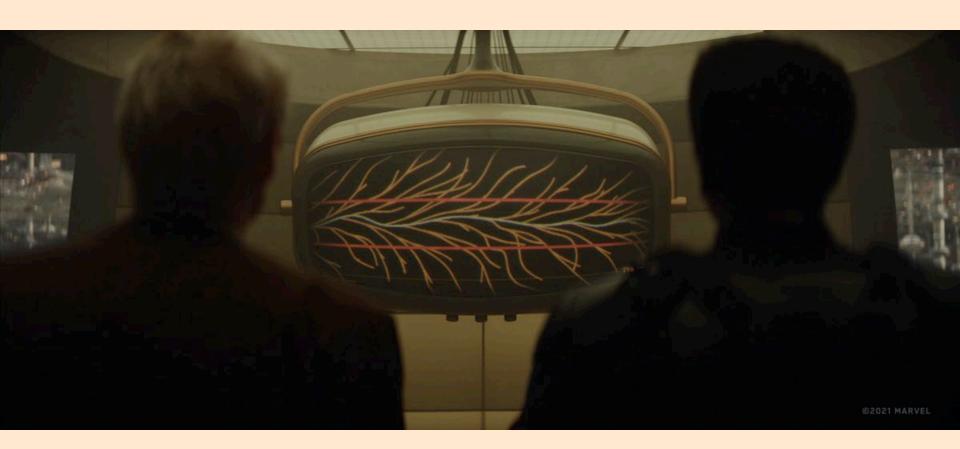


GIOFest XVI - Mainstage Films "Lines on the Floor" after GIOBabies Movement workshop









Making sense of the ever-expanding archive — state of the ever sense of the ever sen	Tue Nov 21st 2023	tandwish - two picipers and then a pluing 18:09:34 From Jestica Argo (she her): (a player goes between the other two) 18:10:09 From Jestica Argo (she her): / piece and jam 18:10:39 From Jestica Argo (she her): - piece basic sustemance and the jam is the aspiration 18:11:27 From Jestica Argo (she her): sometimes there is a primary focal sandwich 18:13:30 From Jestica Argo (she her): - sometimes there is a primary focal sandwich 18:13:35 From Jestica Argo (she her): - trimes there is a platter D: GIO ZOOMS 2023/Zoom Converted The Nov 21st 2023 18:14:03 From Jestica Argo (she her): - trimegles / squares feere ken laura and am / ken laura and guillermo	D:\GIO ZOOMS 2023\Zoom	4 Tue Nov 21st 2023
Making sense of the ever-expanding archive —	Tue Dec 12th 2023		D:\GIO ZOOMS 2023\Zoon	Tue Dec 12th 2023
Making sense of the ever-expanding archive — state of the ever sense of the ever sen	Tue Dec 19th 2023 Tue Dec 26th 2023		D:\GIO ZOOMS 2023\Zoom	
Compressing one year into one hour - stand days of some in the part of some in the pa			Mak	Tue Jan 2nd 2024 Tue Jan 9th 2024
April 10 10 10 10 10 10 10 10	Tue Jan 23 2024	compressing one year into one hour	D: GIO ZOOMS 2023 Zoom	
Table 2013 2 - 0.00 2000 10 20 7 200 commend Table 7 to 10 200 12 40 7 to 10 2	Tue Jan 30th 2024	- what is lost proposal (Jess) - breathe in and out sound inside - then you have the sound (Bernd)	D:GIO ZDOM\$ 2023\Zoon	Tue Jan 30th 2024
Fig. 10 10 10 10 10 10 10 10	T 74 64 0004	18:24:07 From Jessica Argo (she'her): *mumbling	D 1070 7001 M 2001 7	5 T. F. 64 2024
See	Tue Feb 6th 2024	18:08:02 From Jessica Argo (she'her): is it "moving?" 18:08:05 From Jessica Argo (she'her): is it "grotesque" 18:08:16 From Jessica Argo (she'her): an we make a piece full of contrasts 18:08:25 From Jessica Argo (she'her): when is a mirror not a mirror 18:08:29 From Jessica Argo (she'her): not simple loud soft or fast slow - but go as far as can go 18:09:25 From Jessica Argo (she'her): The Pillow Book Sei Shonagon 18:09:25 From James Hill: BBC Pillow Book Sei Shonagon 18:10:56 From James Hill: BBC Pillow Book https://www.bbc.co.uk/programmes/b09fms95/episodes/player 18:11:45 From James Hill: This links to the whole series. https://www.bbc.co.uk/programmes/b09dms95/episodes/player	D: GIO ZOOMS 2023 Zoon	Tue Feb 6th 2024
September Sept		music for airport https://youtu.be/VPJjJXtjm48?si=PpqyPZZmHAhAKcuU https://www.amazon.co.uk/Max-Richters-Sleep-Richter/dp/B08839R93C# Will be back "slow"		
Monday Jul 8th 2024 D. GIO ZOOMS 2023 Pocal Converted	Tue Jul 2nd 2024	HO ZOOMS 2023/Zoom Converted Tue Jul 2nd 2024 au revoir! Far Away bugs bunny red Quimby Sextet The Fred "mickey mousing"	GIO ZOOMS 2023\Zoon Con	e Jul 2nd 2024 I
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interrupt a transmission, to disconnect, to kill. It is a simulacrum of Tue 15th Oct 2024 E::GIO ZOOMS 2023/Zoom Converted Tue 15th Oct 2024 murder" Think of the space between, the negative space, listen to other people, silence - not really silent	-	Tue 8th Oct 2024 Montage is conflict, collision of sound and mute / like lipsync / Robert Fripp, guitar player with Crimson. But he's very keen on on the sort of aphorisms and the more sort of deeper side of approaching music. But he has this sort of aphorism that's that he says music is the cup which holds the wine of silence. And he talks about a real presence makes itself known to us through silence. This is a creative force that so wishes to give itself away. It comes and bites us on the butt. So this create, this creative impulse comes from the unconditioned world. We experience it in the silence that visits us and the music it makes apparent. Music is a construct that facilitates the entry of the unconditioned silence moves into the music, and through music, we come closer to the unconditioned world, the world qualities. I was just interested in the sort of, it's, it's kind of parallel to the idea of noise is violence, but then is noise, music, is music, noise.		
	Tue 15th Oct 2024	interrupt a transmission, to disconnect, to kill. It is a simulacrum of	GIO ZOOMS 2023\Zoom Con	se 15th Oct 2024 E
12 29th Oct 2024 E. GIG ZOOMS 2023 Zoom Converted Tue 29th Oct 2024 E. GIG ZOOMS 2023 Zoom Converted Tue 29th Oct 2024 Storing Tue 29th Oc	Tue 22nd Oct 2024 Tue 29th Oct 2024	IO ZOOMS 2023/Zoom Converted Tue 22nd Oct 2024 space between objects space in buildings space between buildings (ocoustics, reverb, social dynamics) space between notes; string/ribbons. Gertrude stein - punctuation, Kurt Vormegul Shapes of Stories; curves	GIO ZOOMS 2023\Zoom Con	e 22nd Oct 2024 E





Hybrid Piece for ZOOM Orchestra and ROOM Orchestra

Dr. Jessica Argo

Glasgow Improvisers Orchestra Committee member, Cello, Theremin, Voice, Composer, and Global ZOOM Orchestra Facilitator/Filmmaker/Archivist

Programme Leader BDes Sound for Moving Image at The Glasgow School of Art

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Hybrid Piece

for ZOOM Orchestra and ROOM Orchestra

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SCHOOL OF INNOVATION AND TECHNOLOGY THE GLASGOW SCHOOL PARE

fixed and reproducible texts (SONGS) of a rock band / ephemeral and disappearing improvised musiC

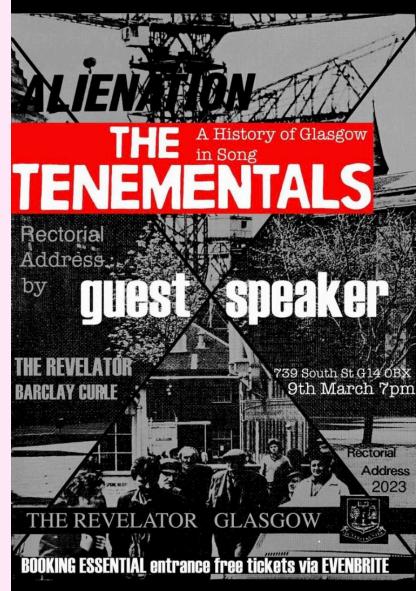
Dr. Jessica Argo

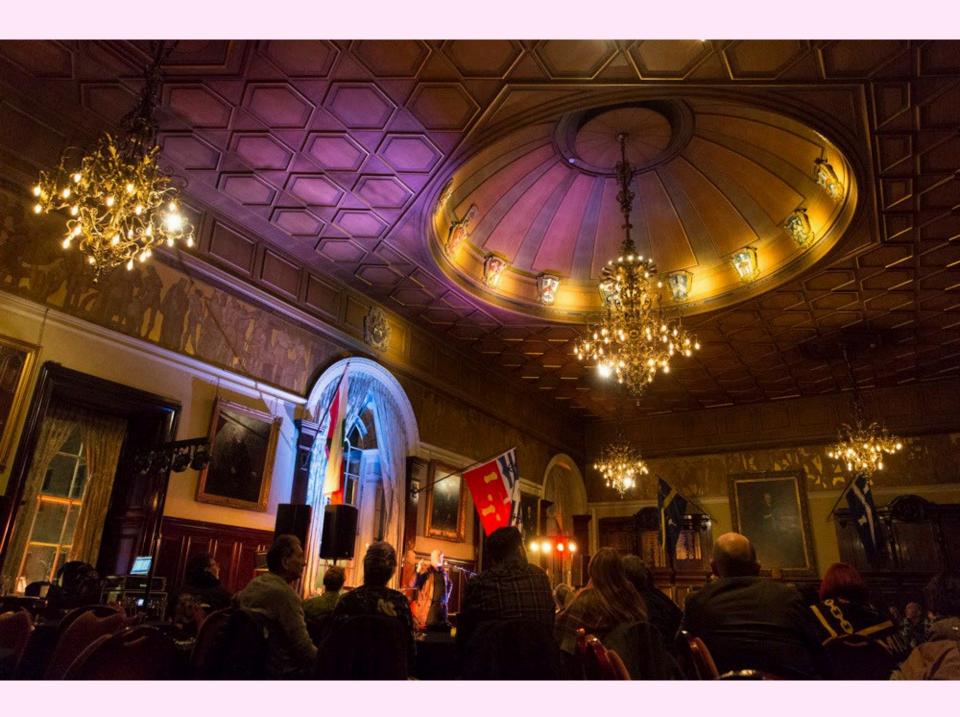
A Passion Flower's Lament

INTRO: Em (with F#/G riff) I stand here eternal, bronze arms outstretched As reaching for green leaves, red brick, red heavens Showers from nimbus clouds nourish generously this marker to three score and more of a volunteer army who sleep in Spanish fields and Scottish kirks Their untarnished lives you celebrate yearly Em as you shoulder your spotless banner. Em But what should you know? And what should you care? Of a past far more complex As forward we stare Once more the jack boot Seeks to recruit Pass they shall not; Em Pass they shall not. I stand here eternal, fists clenched to the sky As reaching for futures, not pasts I'll deny My soul scarred by memories of hearts broken and flowers crushed in the darkened shadows of casteldelfells Where secret roses cover secret graves











Glasgow Improvisers Orchestra













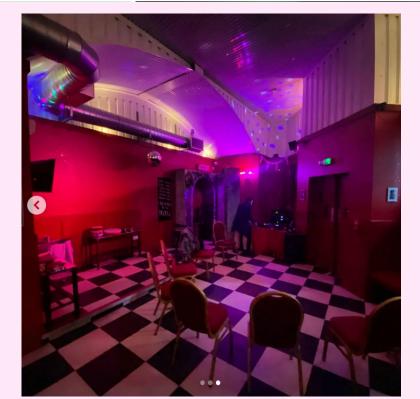








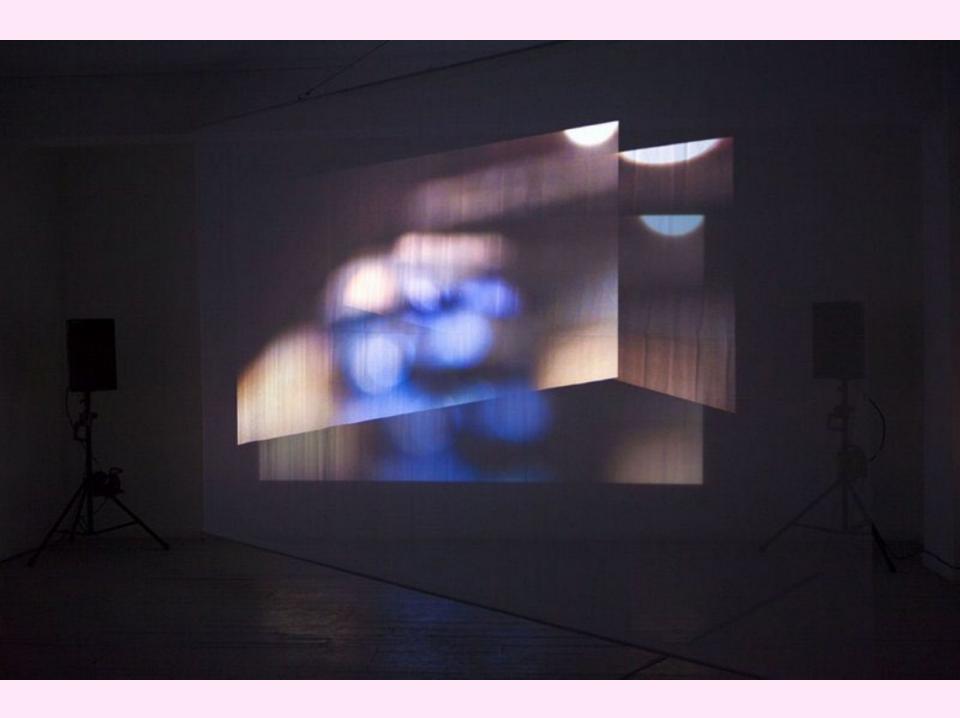


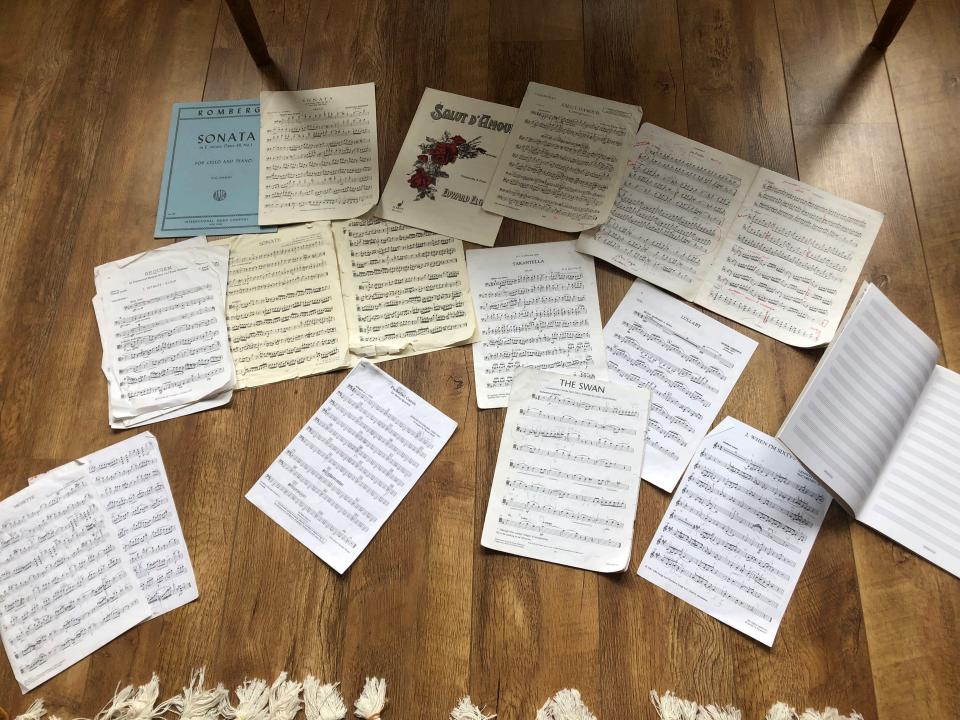












Does cello queer a rock band? Gendering musical instruments / Rectifying power imbalance in sound

Dr. Jessica Argo



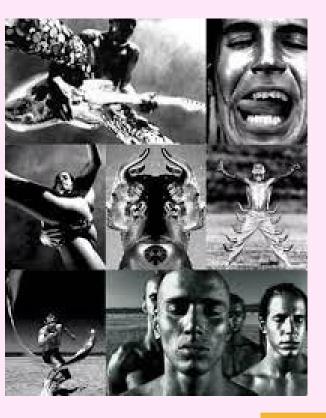


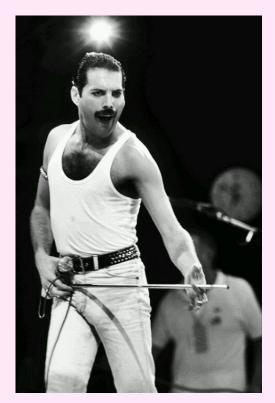














Sounding Out! pushing sound studies into the red since 2009

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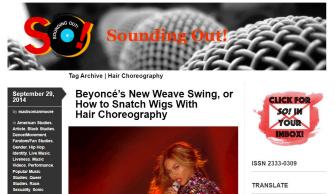
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RECENT POSTS

















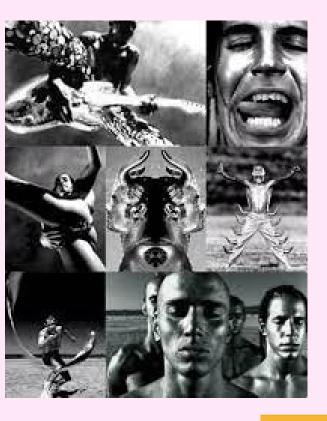


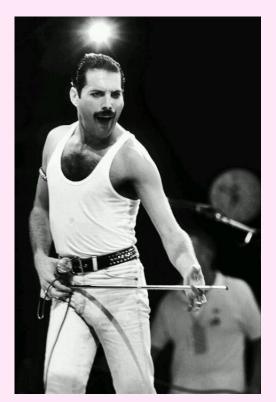








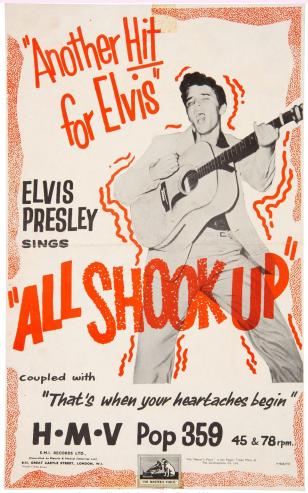








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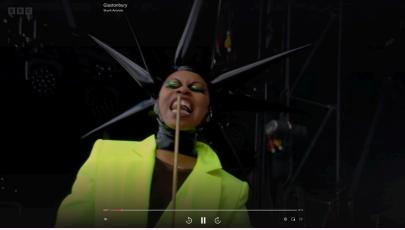










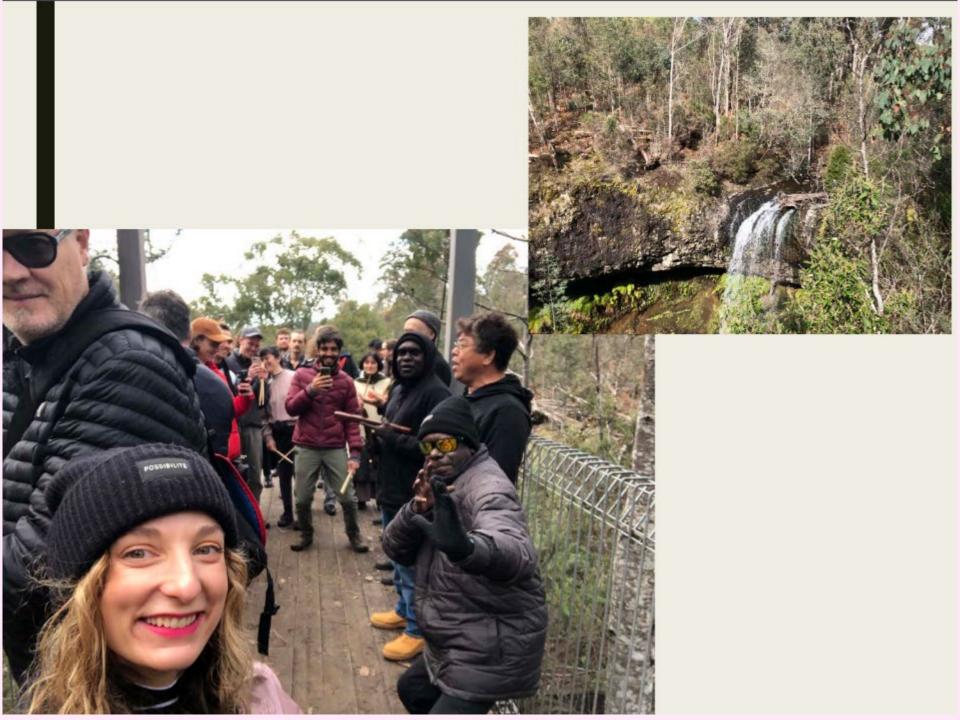


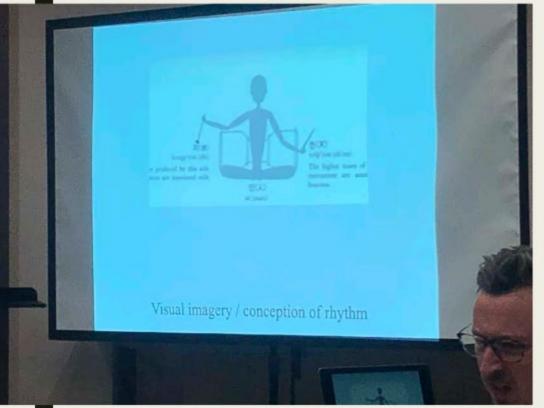


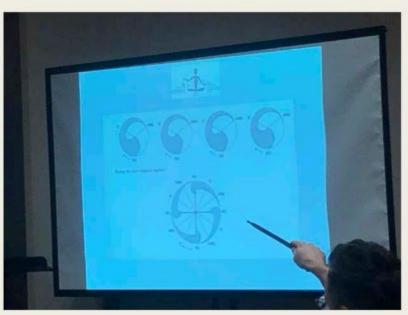












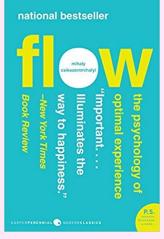












Dr. Jessica Argo **Programme Leader BDes Sound for Moving Image**

Subject specialisms:

- Critical Studies in Sound for Moving Image, Studio Projects
- (PGT) Research in Sound and Film, Sound Culture, Spatial Audio, Alternative Approaches to 360 Film and VR
- Experimental Research: Sound for Emotion/Immersive Exhibit User Testing

Other roles at GSA:

- Widening Participation, English Language Immersion classes, Equality Diversity and Inclusion Lead at SimVis
- Public outreach for art and science (TEDx, Glasgow Science Festival)
- Immersive installation artist, curating live experimental video in dance clubs and white cube
- Cello and MOOG Theremini player and member of Glasgow Improvisers' Orchestra
- Former MDes Sound for Moving Image and PhD student @ GSA SimVis,
- BA (Hons) Painting @ ECA.

Synaesthetic Parties

Self staged / Collaboration / dance club / white cube

- https://youtu.be/qls1rK1L7yo?si=tPI-c6MEbailIKK5
- https://www.researchgate.net/publication/267567335 THE SOC IAL AND AUDIOVISUAL HARMONICS OF PROGRESSIVE HOUSE CLUB CULTURE THE PHYSIOLOGICAL EFFECTS OF A STAGED S YNAESTHETIC PRODUCTION
- https://www.jessicaargo.com/media-gallery.html

Self-staged dance club



bounce

hip hop/dubstep/world/VJ show wee red bar, eca, lauriston place thu 9th december, 10-3 £1 entry

mixes of Missy Elliot, Caspa, Rusko, Major Lazer, Mos Def, Beastie Boys Justice, Daft Punk, The Very Best, Radioclit, Turnulence, Diplo, Santigold Colette, DJ Yoda, Simian Mobile Disco, M.I A, Hashim, New Order, Gucci Mane, South Rakkas Crew, Mad Decent, The Rub, Lil Wayne, Soulwax, Ludacris, 2manydjs, Joker, Wiley, Jay-Z, Air...

https://youtu. be/9HpKf1Hh q6g?si=dz3Glr WYUFj9-qGr

Playlists planned

35

M The "O" Melody/Silverscreen-Shower Scene

✓ Hold The Line (Skream Remix)

36 M The Rapture/'Til the End

☑ Take It In

Moody Bastard

	Name	Time	Artist	Album		
6	■ Boogie Stop Shuffle	5:02	Charles Mingus	Mingus Ah Um		
7	me, myself, and i against i	2:08	mike relm	Mike Relm's Radio Fryer		
8	■ DOUGIE opening	5:25	:25			
9	■ DJ Ayres - Mobb Deep QUEIT STORM Vs Pheonix VICTI	2:28	Various Artists	It's The Mother**	**ing	Remix
10	potpourri	3:16	mike relm	Mike Relm's Radi	Fry	er
11		5:10				
12	✓ Home	3:11	Gil Scott-Heron & Jamie XX	We're New Here		
13	☑ I've Been Me (Interlude)	0:28	Gil Scott-Heron & Jamie XX	We're New Here		
14	d colin motown to vitalic	4:47				
15	✓ Schmedding	4:03	Extrawelt & Morelle	A Bugged Out Mix By Hot Chip		
16	☑ C'est La Vie	2:17	Joseph Capriati	A Bugged Out Mi	к Ву	Hot Chip
17	■ 14 Kat! Heath! Remix cuut	3:57				
18	☑ DOUGIE HUMAN SHIELD	4:13				
19	■ Leave Things	3:51	The Sheds	The Traveller		
20	☑ kill100 cut	5:30				
21	■ 08 Machine Gun maybes and talkshow host	10:36				
22	☑ The Rapture/New Abilities	4:12	Aryavarta Kumar	The Rapture		
23	✓ Hoked on Colette 7	2:50	Colette	Hooked on Colette		
24		6:02				
25	COLIN What you gonna do now	0:52				
26	■ 03 Like You and hold up your hand	4:39				
27	■ 01 Get Ur Freak On videophone and hustler	10:48			41	☑ Out Of Control
28	■ 03 Strider's World cut	3:31			42	☑ Breathe
29	■ 06 Art & Cash (Sbtrkt Remix) and untitled housemeister	3:53			43	☐ Balle! Shava! (Sinden R
30	☑ Giggle Riddim	3:13	Piddy Py	Fabriclive. 43: Ge	44	✓ SMD minimal burn ✓ Venom
31		4:51			45	☑ Verioni ☑ Far East
32	☑ African Chant	2:10	Scottie B & King Tutt	Fabriclive. 43: Ge		Gully Brook Lane
33	Wise Crush (Platurn remix)	2:12	The Wise Guys vs The Jets	It's the Mother***	48	✓ COLIN Piano dubstep

1:40 Crookers Feat. Drop The Lime

4:01 Aryavarta Kumar

1:27 Omar-S

2:49 Hot Chip

1:33 Mark Henning

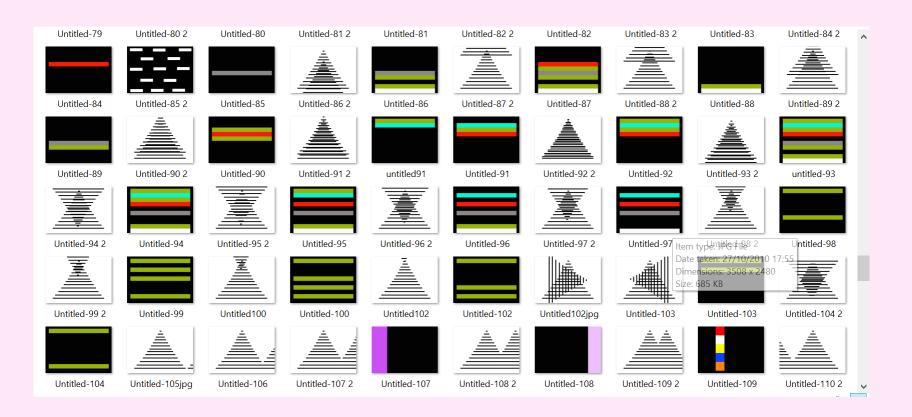
2:57 Bobby Orlando/Felix da Housecat

3:19 Major Lazer Feat. Mr. Lex & Santig...

		42	☑ Breathe	5:36	The Prodigy	Their Law (The Singles 1990-2005) [Disc 1]
		43	Balle! Shava! (Sinden Remix)	3:39	Tigerstyle Feat. Vybz Kartel, Mangi	Fabriclive. 43: Get Familiar Mixed By Sinden
	Fabriclive. 43: Ge	44		2:28	12 12 12 12 12 12 12 12 12 12 12 12 12 1	
		45	✓ Venom	2:48	Bobby Peru	Fabric 20
		46	☑ Far East	2:30	Wookie	DJ-Kicks
	Fabriclive. 43: Ge	47	☑ Gully Brook Lane	1:48	JOKER	Fabriclive. 43: Get Familiar Mixed By Sinden
	It's the Mother***	48	✓ COLIN Piano dubstep	2:25		
	Tons Of Friends	49	☑ 07 Girls and into the groovey	5:23		
	As Heard on Radi	50	2-02 Blood On Our Hands (Justice Mix) cut	3:11		
	The Rapture	51	☐ romantic rights cut	1:35		
	Fabric 45: Omar	52	☑ Center Stage	3:20	Juiceboxxx & Dre Skull	Fabriclive. 43: Get Familiar Mixed By Sinden
	Blow Your Head	53	☑ Club Action	3:21	Yo Majesty	Fabriclive. 43: Get Familiar Mixed By Sinden
		54	✓ HOUSE the love i lost	2:00		
	A Bugged Out Mi	55	✓ HOUSE 2 PEOPLE	2:00		
	A Bugged Out Mi	56	M hOUSE dj help us out work your body dont stop the rock	4:02		
		57		4:51		
		58	☑ The Rapture/The Making of the Chimera	5:21	Aryavarta Kumar	The Rapture
		59	■ 12 Love Guide and newsflash	5:11		
		60	■ 11 Percao and inna de ghetto	5:13		
		61	☑ Track 16	3:56		
		62	☑ COLIN minimal bass	1:30		
		63	✓ Move My Body [Original Version]	2:28	Tiga	Soulwax remix by 2 many djs (black)
		64	✓ Joe le Taxi/Crush on You [Acapella]	2:28	Hanayo/Jürgen Paape/The Jets	As Heard on Radio Soulwax, Pt. 2
		65	deck it rusko hand to phone with ludacris intro	5:28		
		66	☑ la rock 01 bounce milli phantom new	11:34		
		67	✓ section tip toe	0:43		
		68	☑ Track 09	2:37		
		69	✓ rusko round the way girls and cockney thug cut	4:36		
		70	■ 01 Run the World (Girls) [Single Version] and dont dan	3:49		
		71	✓ HOUSE TIME TO JACK	0:32		
		72		2:54		
		73	✓ Stop That Train	4:03	Cadenza	Fabriclive.54 David Rodigan
		74	✓ Interlude It's the Beat	1:15		
		75	Blitz (Original Version)	4:16	Digitalism	Kitsuné: Blitz – EP 130

7:20 The Chemical Brothers

With stop motion animations rhythmically matched in Final Cut Express



Collaboration - Fabrizio Maurizi

• 4 x 10m wide screens wrapped round the audience



Collaboration - Fabrizio Maurizi

• 4 x 10m wide screens wrapped round the audience



Collaboration - Fabrizio Maurizi

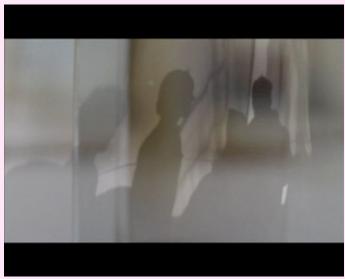
 DVD decks with Roland Edirol V4 Visuals Mixer



Collaboration - Max Cooper

• A light maze of mesh screens in the audience





Collaboration - Max Cooper

AV Mixer Lite – laptop based visuals mixing (fades)



Figure 86: Argo, J (2011) Control window of AV Mixer Pro, with speed controllers on the right hand side of the input videos as described.

Space Dimension Controller

- https://youtu.be/LCAgPFP48Jw?si=xyLxqaQj8Pa3WoKs
- A warp gate / black and white black hole 12 tutu screens in a line



Space Dimension Controller

AV Mixer Lite – but with Additive and Subtractive Synthesis



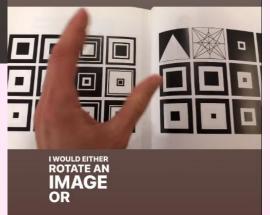
IMAGES.



Figure 86: Argo, J (2011) Control window of AV Mixer Pro, with speed controllers on the right hand side of the input videos as described.

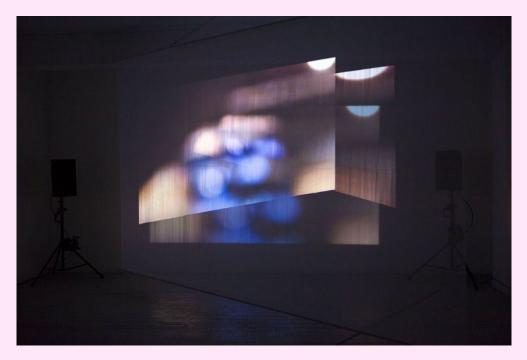


WORMHOLE



Embassy Gallery, Insitute of Jamais Vu

- A pivoting large mesh screen with two projectors
- A cinema format with lecture





In the painting studio

 I recorded optical experiments with old projectors, acetate sheets, film strips – one frame at a time / long line

https://youtu.be/Pi8G KhpzIIk?si=i6vnN58xI WTsrajs







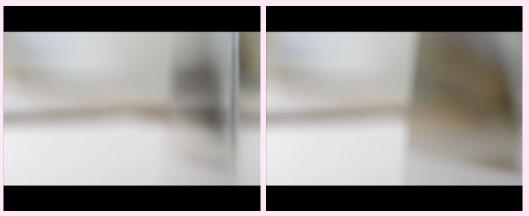
Figure 10: Argo, J (2010) Analogue notational drawings along acetate Super 8 film in response to Fabric 37: Caspa and Rusko, projected along a slowed or speeded time frame.

In the painting studio

- Analogues of printmaking processes like stone lithography

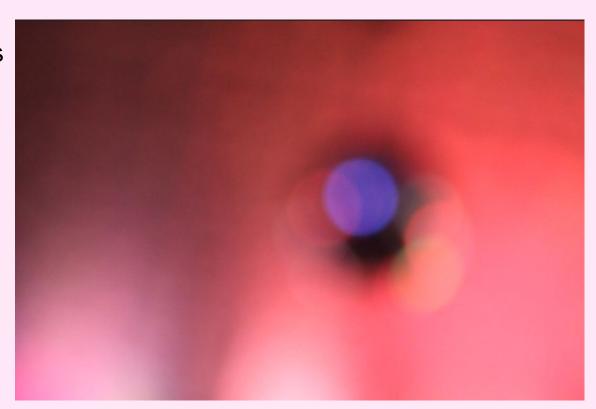
The range of cultural difference in site-specific optical experiments (from Sri Lanka, Berlin and Las Vegas) form a balanced and informed selection of shapes or colour palettes, absorbing the predominant aesthetic zeitgeist unique to each city. Most recently in North America, I extracted essences of epically scaled architectonics in diverse atmospheres from muted winter light reflecting off glass facades of skyscrapers in Chicago, to the colour scope of sunsets in Los Angeles, as well as the artificial vulgarity of Las Vegas' plethora of neon. I then dissect the real world through alteration of zooming, unfocusing, photographing, projecting – showing all sights purely as the optical patterns, and distillations of wavelengths a broad spectrum that they are. I then expanded this obsession with optics in the studio through recording of light through triangular and spherical prisms. Projecting them in an electronically produced stream of light reinforces my concern with manipulation of optics.





In the painting studio

 Analogues of printmaking processes like stone lithography



Out in the world

• I filmed reflective surfaces or found optical, microrhytmic

curiosities





Based on these analogue techniques, we will...

- make our own images!
 - Using acetate sheets can do additive synthesis and hand held motion patterns https://www.instagram.com/stories/highlights/17984576780584291/
 - Drawing onto cells as if acetate film strips for a super 8 projector https://youtu.be/Pi8GKhpzllk?si=i6vnN58xlWTsrajs
 - Filming optical curiosities (shiny things or refractive lenses/prisms) imbuing motion and rhythms with camera movements or spinning of objects



