

Gil Fuser  
Portfolio

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# Flou!



sound-design and sound track • Supercollider patches, Ableton Live project • September 2015

I am honoured to have been invited to craft the sounds and music of his performance of live-drawing: FLOU! by Ieltxu Martinez Ortueta, a multi talented artist and father, as he explains below. The concepts which he deals combining body movements, drawing and painting, cutouts and also street-art, are analog to the ones I have been dealing in my media-art practice. Different languages intersecting to open possibilities of a multitude of meanings and interactions. Below comes the text we made together.

Perhaps draw or do some trace on paper is one of the first artistic expressions of a child. This act of printing a mark, to trace, brings me back to when our ancestors were drawing in caves and pits. Something about this act has potency in an act of vital necessity, of wonder as the pencil glides over the surface, claiming an ever genuine and unique trait. One of the most intense, exultant and pleasurable actions I observe in my children is when they huddle over the paper and start scribbling it and fills it with strokes, lines, and shapes, it seems that in this act the symbiosis of body gesture acts in motion and creation, is full and traversing.

FLOU! is an investigation on the gesture, the stroke, movement, drawing, ink and apparently not figurative forms which appropriate the act of drawing. An act that does not attempt for a specific outcome, but a dive in the material and the “seriously” play like every child does.

FLOU! works from random drawing concepts, the superposition of paint, black, red, blue and yellow, that fills the empty white surface, letting the shapes takes the space, gradually being the protagonists, meaning and re-meaning depending on the artist and the children and parents gaze who participate in the FLOU! experience. When the action of drawing and painting finishes, cut out shapes emerge of the space itself to propose an interactive game of inset pieces in which each composition refer to the imagination of each artist.

Yes, we are all artists. FLOU! has not closed meanings, it is a gateway to a universe of shapes and compositions which are configured and reconfigured every time. FLOU! universe links to what its possible at the moment.

The soundtrack and sound design were developed in collaboration with media artist Gil Fuser. The sounds translate the drawings to the spatial dimension. The sounds breathe draw claims and express algorithmically the way of randomness with which drawings are formed. Sound and music in FLOU! are the dimension that connects the designer to the drawing. The music moves the body and the movement becomes drawing, or would it be the reverse? Drawing and paper have life of their own and express themselves through sound. Is creating to give life to something that already exists?



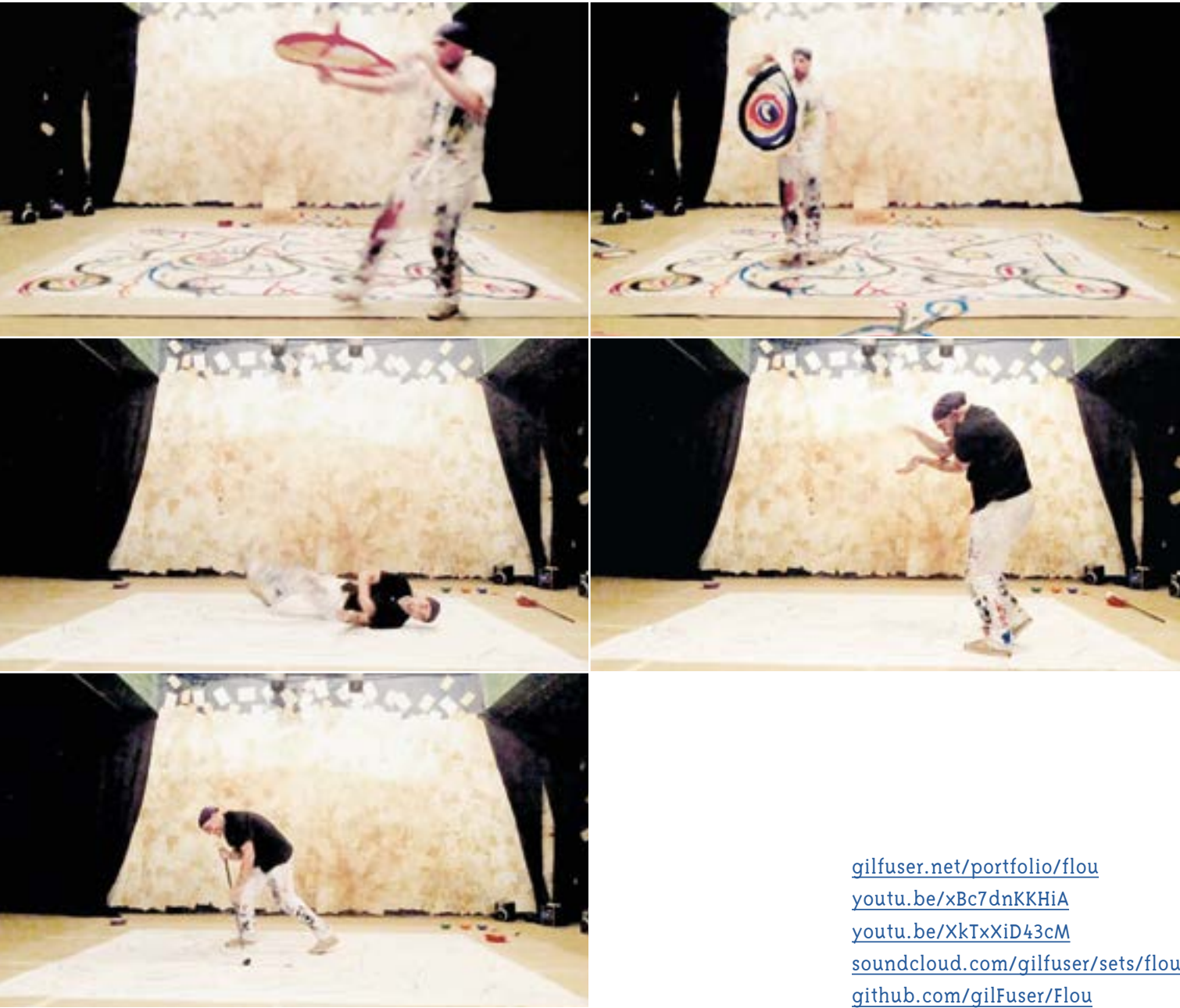
A dialogue between creator and creation (creature?) is settled. It is even possible that at some point and uncertain measure these roles are exchanged.

My collaboration in FLOU! took place in two congruent ways. The sound track proposed in a first moment by Ieltxu was crafted by us both to create a dynamic that would adapt to the different moments of the performance. Thus a two-way route is created. Both the drawer, and therefore the drawing, are influenced by and influence the music. The original songs have been edited and remixed to make it happen. The list includes songs that do not belong to exact genres or are easily classifiable. There is some jazz, some of rock, Brazilian music, or some that I couldn't categorize.

The sounds that give voice and expression to the sound, drawings, and to the paper, were created using algorithms programmed in Supercollider in three different „instruments“. One is the paper, the dash, the physical contact of the brush pencil or crayon to the paper. While it's breathing, pulses and impulses. Another is made of bubbles of all sizes, that come from all sides.

It is the magma, the potency, about to take shape, it is rhythmic and tonal while chaotic and dissonant. And the third is the awareness and the urgency of the traces that come to life and have something to say, to complain to grumble. They want to play and learn.

Ieltxu Ortueta is an actor, performer, graphic designer, art educator and father of Gorka and Lua in ascending order of importance. He began his research along with the father of Theo, the artist Ricardo Iazzeta, and has been developing the project FLOU! over 2015. With drawings resulting from the tests he comes up with an urban intervention sticking the drawings created in the activity by walls and public spaces. As an art educator Ieltxu investigated the propositions of this process and sees the possibility of a universe of powerful creation withal simple, that mixes drawing, movement, and creative action.



[gilfuser.net/portfolio/flou](http://gilfuser.net/portfolio/flou)  
[youtu.be/xBc7dnKKHiA](https://youtu.be/xBc7dnKKHiA)  
[youtu.be/XkTxXiD43cM](https://youtu.be/XkTxXiD43cM)  
[soundcloud.com/gilfuser/sets/flou](https://soundcloud.com/gilfuser/sets/flou)  
[github.com/gilFuser/Flou](https://github.com/gilFuser/Flou)

# Liebesbrunnen



music and video instrument / interactive sculpture • PVC tube, wire, rubbish, LEDs, Piezo disk, tilt sensor, webcam, Arduino board, Supercollider patches, Processing sketch • February 2015

The Liebesbrunnen was created as an audio-visual installation in the beginnings of 2015 for the first edition of Avanti -experimental short films screening - held in the former silent film theatre, or Ehemaliges Stummfilmkino - Delphi, in Wedding, Berlin. In this edition Avanti's theme was The Conceptual Love.

What could I say about love that has not already been said? So much has been spoken about love, perhaps too much. Asking myself who had said something interesting on the subject, one of the first names that came to mind was Tom Zé. He approaches "love" in various ways in his lyrics. Either lyrically, or more direct, critical or ironic. I found what I was looking for in the song "O amor é velho menina" (Love is old girl) where he says, "o amor é poço onde se despejam lixo e brilhantes" or in English "love is a pit where one dump rubbish and gems". The sentence contains something about love that is not often remembered: love is not always beautiful, pure and clean as one may think. It is not something static or something that can be well controlled.

How should this pit look and sound inside? To discover it I built the Liebesbrunnen, which took the form of the indigenous instrument rain-caller with debris inside, instead of seeds. The object gained a life of its own.

As I had never looked inside a pit of love, I did not know how it would be. Everything that came from this point and on is related to what love is: how it looks, how it sounds. The Liebesbrunnen is not meant to provide answers. It is only one possible way to observe, experiment, play and connect with what happens inside us. Dimensions contained herein are a reflection of that exist within our bodies and minds. One can not reach or touch it directly.

There is a vast universe within us. Media are means with which we can have glimpses of what happens there. So is psychology, taking conventional Western culture as an example, or the various means of shamanism, taking other cultures as reference. It is not love, nor represents or is a metaphor of love. The Liebesbrunnen is a medium that contains love. Yes, love is there. The rules of metaphysics or pathaphysics in the Liebesbrunnen that allow love to exist there, simulate the rules that allow it to exist within any being.

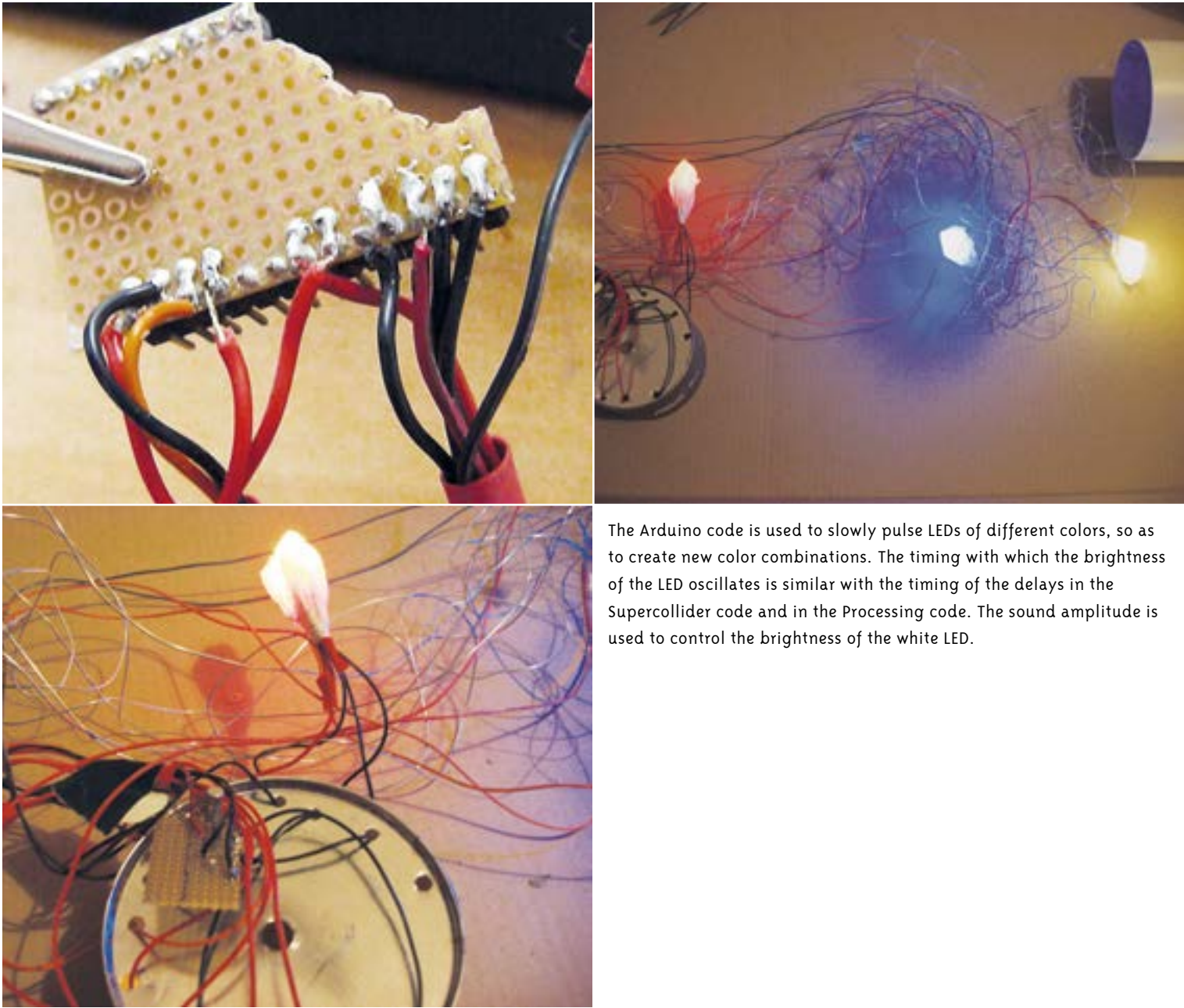
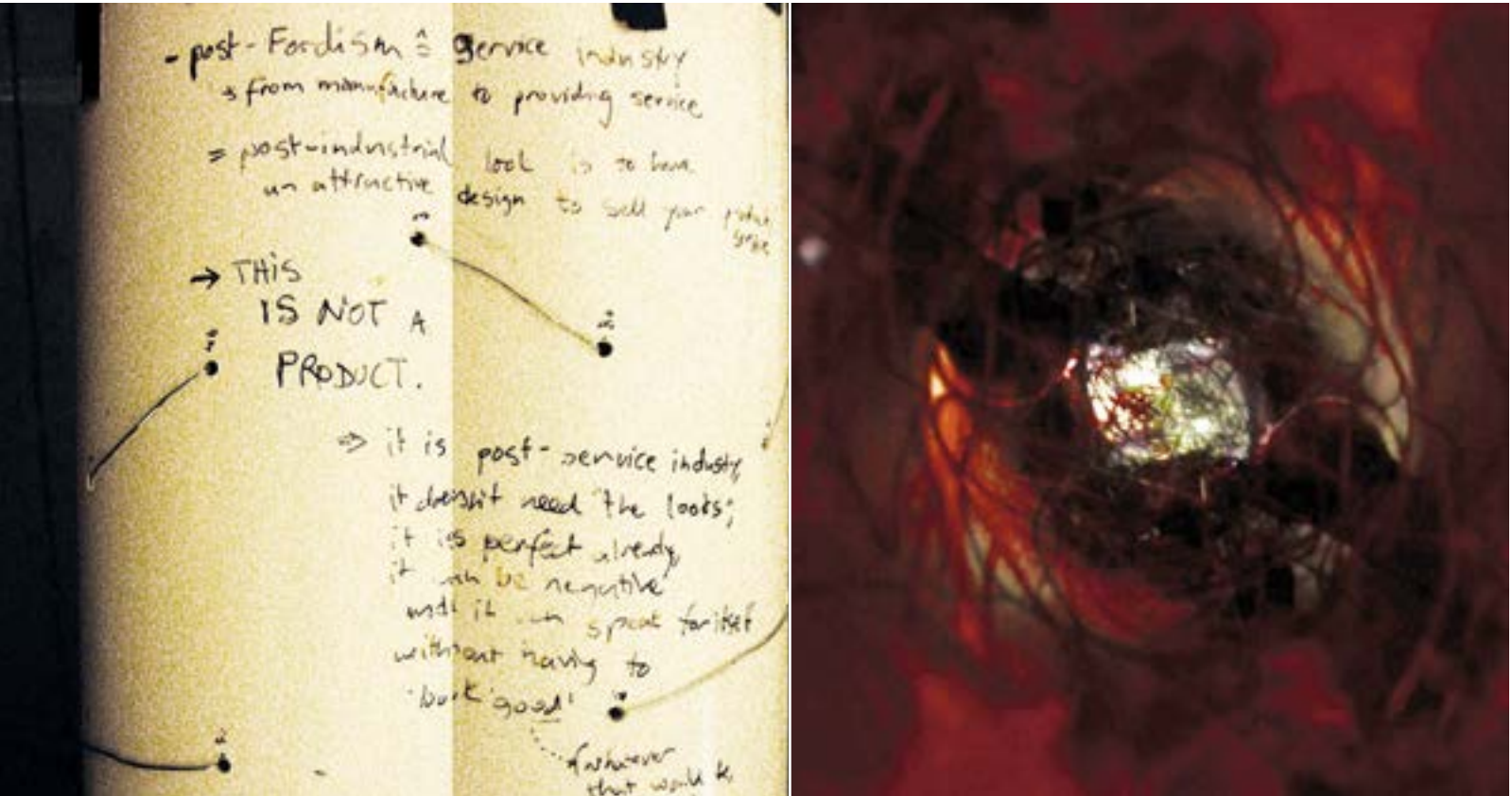
We can feel when love moves inside, with all those other mixed feelings. Yes, it's a mess. Time and space operate strangely. There is no up and down, large or small, near or far, ugly or beautiful. There is rain that falls, in which each piece of debris can create a lot of dripping, or a single drip corresponding to the sound produced by itself. The time is not linear, there are echoes of time, advancing and receding. Updates of experiences from a recent past, leaping for the near future. One does not live the present. Perhaps there is no such a thing as past-present-future there. Some



meditation could give fix this, but there is room for meditation in Liebesbrunnen. Some peaceful movements can be observed, but only when the Liebesbrunnen is experienced gently or is not touched at all.

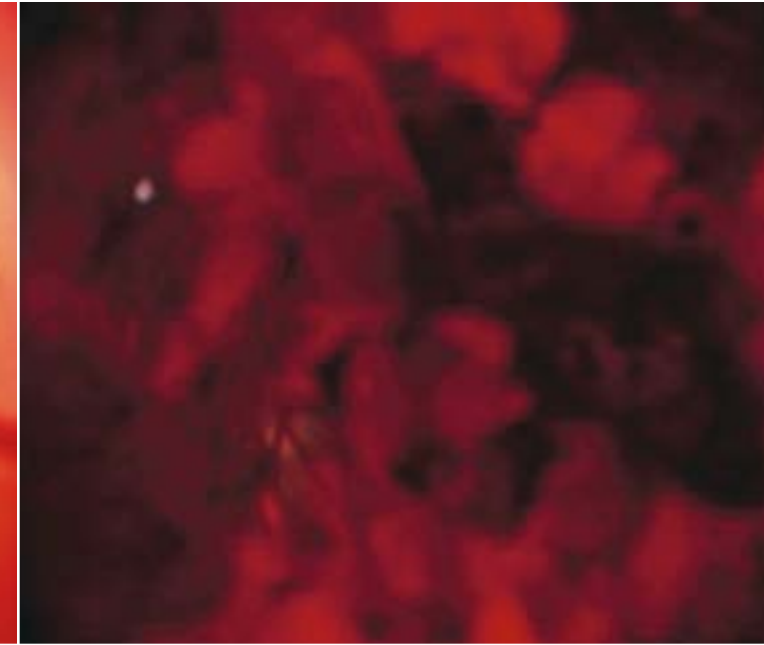
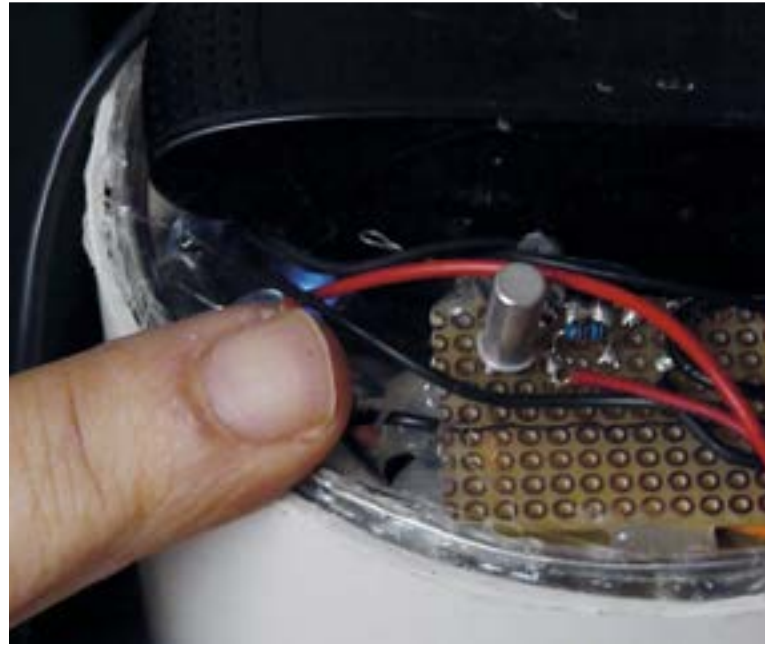
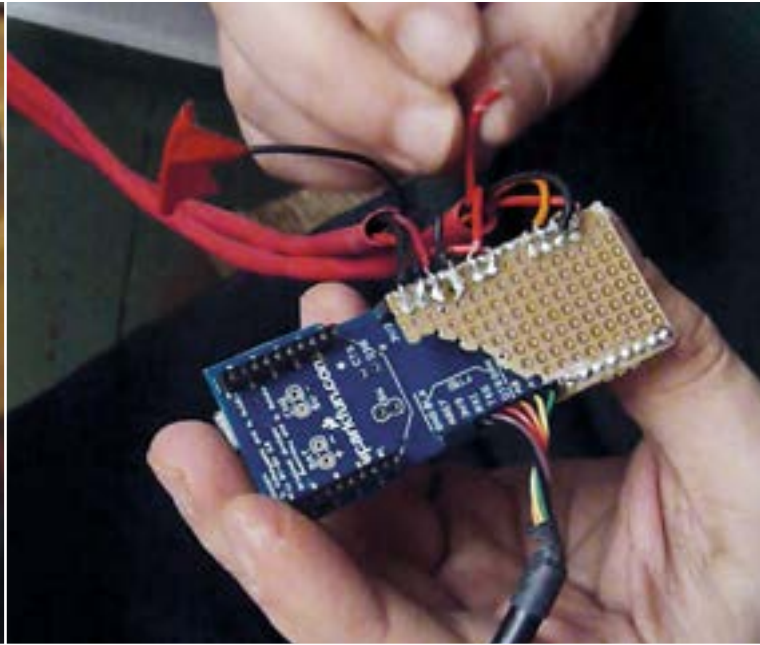
It does not work if it is isolated from the outside world. It is a whole dimension but after all is an object. A sculpture created with a tube, nothing done to impress, not intending to have a certain aesthetic. Its purpose is to be experienced.

Large and small movements can cause dramatic shifts inside. The Liebesbrunnen depends on observation, experimentation, gestures with human scale. In his momentum it creates sense and adds a new layer of meaning, proposing another question: how much love depends on interaction?

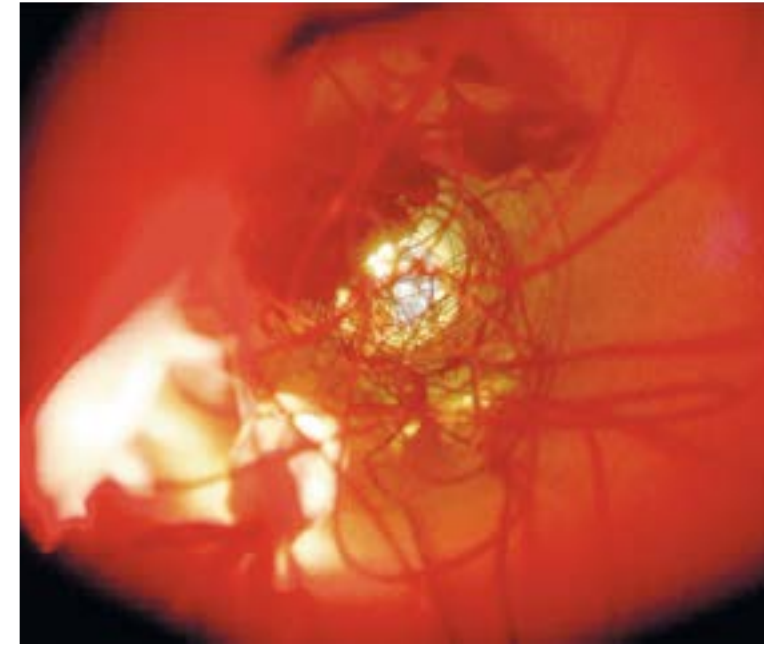


The Arduino code is used to slowly pulse LEDs of different colors, so as to create new color combinations. The timing with which the brightness of the LED oscillates is similar with the timing of the delays in the Supercollider code and in the Processing code. The sound amplitude is used to control the brightness of the white LED.





A webcam on the top of the Liebesbrunnen captures what happens inside it. The original video is processed with Processing, where it copied and superposed with itself turning 180 degrees. The timing behaves with some randomness. Frames from a near past comes to the present, thus generating some uncertainty about what is happening now, what have just happened and what will come next. The sound captured by a contact microphone, a Piezo Disc, is processed digitally through Supercollider. The actual "grains" (tiny rubbish) generates sound which is processed with granular synthesis. There are four instruments in the code. One for the raw sound, one for small granular synthesis and pitch shifting, one for bigger grains and more pitch shifting, and one for delays.







[gulfuser.net/portfolio/liebesbrunnen](http://gulfuser.net/portfolio/liebesbrunnen)  
[youtu.be/UCUOwByVvRw](https://youtu.be/UCUOwByVvRw)  
[youtu.be/LYtE9GDte90](https://youtu.be/LYtE9GDte90)  
[github.com/gilFuser/liebesbrunnen](https://github.com/gilFuser/liebesbrunnen)

## ACTS WITH THE LIEBESBRUNNEN

### Avanti Experimental Film Screening

Ehemaliges Stummfilmkino Delphi

Wedding, Berlin, 30th February 2015.

As an interactive sculpture, the public had the opportunity to experiment the Liebesbrunnen while seeing the projection made by it.

### Music Makers Hacklab—A Score for Uncertainty

ICAS Festival, Dresden,

27th April—03rd May 2015.

The album HMML—Score for Uncertainty is available here: [mmhl.bandcamp.com/album/score-for-uncertainty](http://mmhl.bandcamp.com/album/score-for-uncertainty)

*Hosted by the Interspecifics collective and Alberto de Campo, Score for Uncertainty was a seven day long collaborative laboratory focused on the creation of a sound composition from an unknown future using existing but novel instruments and sound catalogues. Participants collaborated in intensive improvisational sessions aiming to analyse the way in which new devices could be involved in the creation of a futuristic soundscape. The result was presented as a live concert at the end of the ICAS Festival week in Dresden.*

### Moving Poets Festival—All That s Jazz

Schöneeweide, Berlin, 11th July 2015.

The Liebesbrunnen was presented in a short concert accompanied by a dancer in the Festival Moving Poets. In that occasion some fellow students played short concerts too, and we together, as an ensemble, played network music.

From Moving Poets website:

*Moving Poets is an international community of artists. Our focus is to give artists from various fields, cultures and age groups the opportunity to inspire each other and collectively create in a mutual place.*

### The Society for Nontrivial Pursuits—Generative Art / Computational Art Class

UdK Medienhaus Rundgang, 20th July 2015.

The Liebesbrunnen presented in the famous Raum 111. All the glory of the room's sound-system contributed to a deep and intense session with the Liebesbrunnen.

Spektrum, 14th Februar 2016.

The Liebesbrunnen presented in the regular presentations of TSoNP in Spektrum, which is *a space of convergence for cultural communities and transdisciplinary groups emerging and operating in and off Berlin.*



# Margem Abandonada



soundscapes and Supercollider instrument • field recordings, Ableton Live project, Supercollider patches  
11.07.2015 am Institut für Theater, Medien und Populäre Kultur, Universität Hildesheim

Mariana Senne invited me with a broad idea of something about sounds and music she would like to have in the performance that she was creating alongside with the also theater-makers Gianna Pargätzi (HI/GI) and Laura Kallenbach, the visual artist Jan Brokov and the choreographer Lu Favoreto. A collaboration between Brazilian and German artists.

The inspiration for their performance is the text from Heiner Müller *Landschaft mit Argonauten*. Medea, child of the Sun, a foreign, a second-class citizen, could be Senne herself, a Brazilian in Europe nowadays: an isle of fascination and fear for and of foreigners. Cultural (or should we say financial?) identity was a central issue of the performance. The meanings, the reasons and how is to be a Brazilian in Germany and Europe.

I had made a set of field recordings in São Paulo (where we both come from) that were used as material for soundscapes with which I tried to find where our internal soundscapes meet the everyday-life ordinary and familiar sounds. Two of these soundscapes were immediately incorporated in the rehearsal and research process. In the meantime I could develop with Supercollider new soundscapes, mixing field recordings made both in São Paulo and Berlin, in a way that should be easy and flexible to be adapted and follow the creative processes of the performance.

It turned out that the first soundscapes fitted well their needs, they were used to them and had already assumed it as part of the process. I ended up with some pieces of code I kept making for my own joy.

There are three instruments made of code. Two for the field recordings. One makes more chopped bits of sounds and one alters the speed of the reproduction in a turntable fashion. Both are made to be as transparent as possible. With that I mean it shouldn't be really clear what they do. The layers and textures they made have somewhat of an analog approach of dealing with samples. The third instrument is percussive and tonal made only from white noise. The different envelopes make it behave as various instruments and also gives spacialization.

[gilfuser.net/portfolio/margem-abandonada](http://gilfuser.net/portfolio/margem-abandonada)  
[vimeo.com/135468173](https://vimeo.com/135468173) password: astronautas  
[github.com/gilFuser/margem-abandonada](https://github.com/gilFuser/margem-abandonada)  
[soundcloud.com/gilfuser/sets/margem-abandonada](https://soundcloud.com/gilfuser/sets/margem-abandonada)

# Zauberspiegel



site-specific interactive video instalation • glass, mirror frame, translucent screen, one way mirror film, infrared LEDs, webcam, black cloth, projector, Processing sketch • contributed by Geist Kollektiv Berlin • Ehemaliges Stummfilmkino Delphi, Berlin, 18.01.15

The Zauberspiegel was my contribution to the event Ghost Cinema. It is a site-specific installation with which one can see through time and between dimensions of everyday reality and the realities of old movies, particularly of German expressionism. Through the mirror the face image of who is in front of Zauberspiegel merges with the face of an iconic character from the movies of yore. So it creates a communication channel that works in both directions. The characters become human and ordinary people interact with a scene from another dimension and another time.

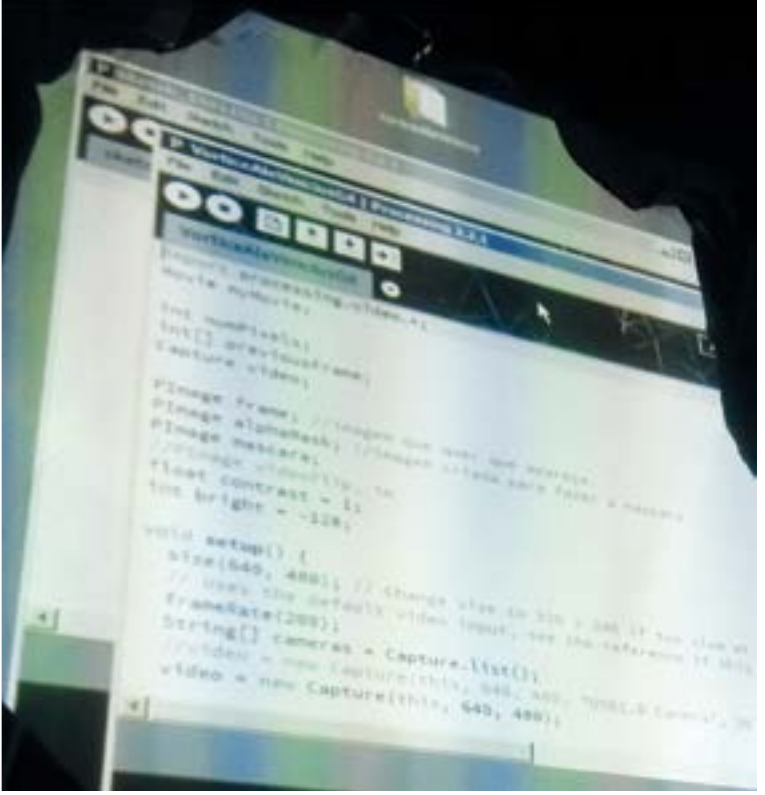
Its design was inspired by the old trick of Amusement Parks where a woman is transformed into a gorilla. The trick is based on the brightness difference on different sides of a mirror that only reflects the side where there is more light. Using the same logic, I used infrared LEDs, a webcam, a glass with a semi-transparent black coating on one side, and a white screen on the other. Behind all a projector projecting the characters' faces just when there was movement.

From the event's release, written by Paola Barreto:

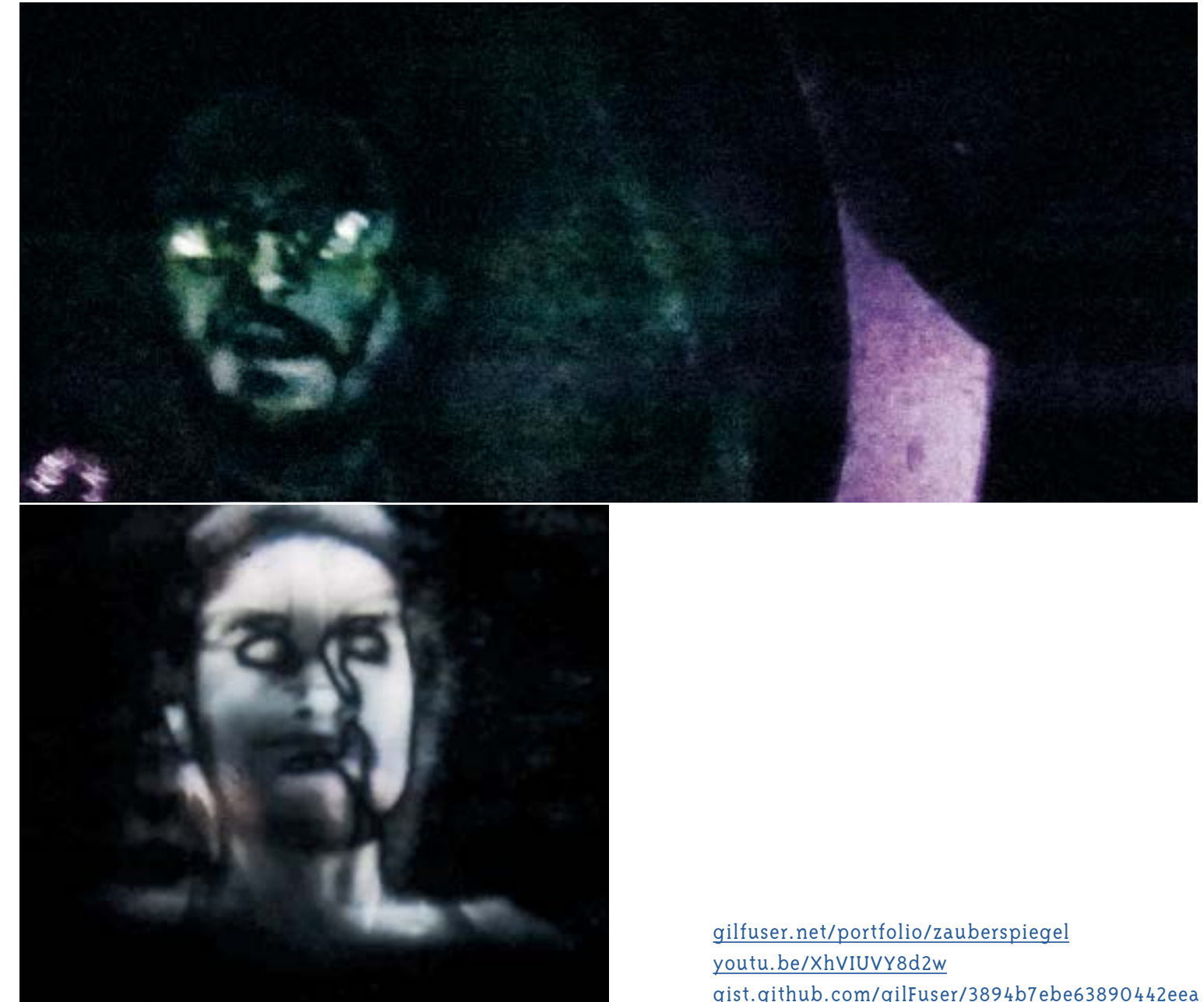
*The extinction of movie theater is a global phenomenon that has been observed in the past 30 years across many countries. This can be related to the culture of fear, that has been redefining urban spaces and pushed cinemas into shopping centers, but also to new ways of film distribution – television, home video, internet – in which cinemas are no longer a privileged space. If one can say that **cinema has always been a ghost** – a spectre in a way – what could the ending of old movie palaces teach us about the nature of cinema? To use the portmanteau coined by Gregory Ulmer, what is the mystery in the decadence of these buildings? Ghost Cinema addresses to these questions through a series of video interventions, which occupy deactivated movie theatres. Starting from an affective cartography of buildings abandoned, demolished or simply transformed into another activity, the project counts on the spontaneous collaboration of cinema spectators and has been presented in different cities.*

*The memories shared in a collaborative network are indexed in a database, and the data is combined and projected over the buildings in a Live Cinema session, mixing materiality, mediality and temporality. As Jacques Derrida affirms, archives are not dealing with the past, but with the future. **Ghost Cinema pays a tribute to dead cinemas, bringing them back to life in a mediumistic session**, but more than that, it wants to discuss possible futures for the buildings and its surroundings, and new architectures for image sharing.*









[gilfuser.net/portfolio/zauberspiegel](http://gilfuser.net/portfolio/zauberspiegel)  
[youtu.be/XhVIUVY8d2w](https://youtu.be/XhVIUVY8d2w)  
[gist.github.com/gilFuser/3894b7ebe63890442eea](https://gist.github.com/gilFuser/3894b7ebe63890442eea)



# Reklamiertes Kapital



independent magazine • poems, photographs, stencil printings • contributed by Lina Tegtemeyer • Berlin Zinefest • October 2013

In October 2013 the graphic artist and illustrator Lina Tegtemeyer invited me to work with her in a fanzine (an independent publication). We worked along but with hers and my version of it. I made my version with poetry, pictures, my own photographs and stencils, both that I did and some of the participants of a workshop I gave in São Paulo 2010. The covers were made with exclusive and unique stencils for every copy.



# Die Blasenwelten Os Mundos Bolha

Ich wurde eine jener tanzenden Farben  
in der Seifenblasenwelt.  
Die Luft auf der Durchreise  
und die subtilen Schwingungen  
waren unsere Musik.

Es gab eine unendliche Anzahl von Welten,  
aus den Kreuzungen entstanden mehr,  
Einige mit interessanten Geometrien,  
und Formen kompliziert benannt,  
ob andere Welten verschwanden.

Die Musik ist zu komplex geworden.  
Das Geschirr ist immer noch hier.  
Unbeständige Gebäude von Tellern, Töpfen, Gläsern, Krüge,  
und das schlimmste: Besteck.

Du notierst wichtige Sachen  
ohne deine frisch lackierten Nägel zu beflecken.  
Ich würde das Papier schmutzig machen.

translated with the collaboration of  
Eva Scheppermann



I became one of those dancing colors  
in the soap bubble world.  
The air passing through,  
and the subtle vibrations  
were our music.

There was a no-number of worlds,  
from the intersections emerged more,  
Some with interesting Geometries,  
and forms complicatedly named,  
ob other Worlds vanished.

The Music is too complex geworden.  
The Dishes is still here.  
Unstable Buildings of Plates, Pots, Glasses, Jugs,  
and the worst: Cutlery.

Você anota coisas importantes  
sem macular as unhas recém pintadas,  
eu molharia o papel.  
Eu me tornaria uma daquelas cores dançantes  
no mundo-bolha-de-sabão.

O ar que passava  
e as vibrações sutis  
eram nossa música.

Havia um sem-número de mundos.  
Das intersecções emergiam mais.  
Alguns com geometria interessante,  
e formas complicadamente designadas,  
enquanto outros mundos desapareciam.

A música ficou complexa demais.  
A louça ainda está toda aqui.  
Edifícios instáveis de pratos, panelas, copos, canecas,  
e o pior: talheres.

Você anota coisas importantes  
sem macular as unhas recém pintadas,  
eu molharia o papel.



Sobre os prazos, não tenho. Nada é pra  
ontem e também não é tudo pra hoje. Porém é  
urgente!

Alguma coisa vai ficar pra um amanhã  
relativamente incerto. Talvez seja o tempo de  
uma vida; de trivialidades e dramas, solitária  
e tão misturada a tantas outras.  
Não há nenhum contrato assinado, mas há  
pressão. A maneira pra lidar com ela é mais ou  
menos como a água a encontrar seus caminhos  
sem importar o quê.

Não compro nem vendo idéias, mas  
troco. Tenho algumas aqui comigo. Pode levar  
se extrair precisando. Depois a gente acerta.  
Tenho coisas também. Gosto das que servem  
pra materializar idéias, sentimentos e  
sensações, como paisagens do mundo interno  
pra externo, ou no sentido inverso.  
Tenho pessoas queridas que vivem nesses dois  
mundos. Fazem parte dos meus e tem os seus  
próprios. Não sei se sei demonstrar muito bem  
mas bem querer por elas. Não sei bem se dizer  
que se tenho é o jeito certo, mas não encontrei  
outro melhor.

A proximidade física tem algo que a  
dimensão digital não supre. Esse vácuo tem  
tantas vozes que não ouço nada.  
Informação num fluxo que não dou conta  
de digerir. Problemas, soluções e opiniões  
cheias de certeza, algumas vezes elaboradas  
primorosamente e outras rasgadas de  
embrulhar o estômago.  
Pavões enfeitados, e gente que convive bem,  
lançando mão dos recursos todos numa boa,  
que sabe filtrar o que incomoda. Queria ser mais  
assim, mas sempre tive problemas com filtros:  
passa tudo. Mais pra dentro do que pra fora.

"Insanity is a very usefull strategy  
these days" Lisa "Pulp" Tegtmeyer

Um bolo de cenoura e laranja com recheio  
de doce-de-leite e cobertura de lemon-sugar  
sem levadura.

## Escrito sem filtro

insônias e blablablas  
escritos no caderninho





Quando mirei não via mais nada,  
só o minúsculo ponto.  
Eu era a própria flecha.  
Perdi a certeza  
talvez fosse só um graveto com nós,  
frito, sem peso e glú,  
caí um pouco a frente  
num tapete feio.  
Não fez som algum.  
Agora eu era o próprio tapete.  
Em seguida talvez,  
a sola dos sapatos e sandálias,  
depois a calçada,  
o chiclete pisado  
a pomba atropelada muitas vezes,  
desintegrando aos poucos  
sob os pneus.

Agora eu era um par de linhas  
mais pretas que o asfalto  
marcando a tangente da curva  
em direção ao muro  
cacos, pedaços, estilhaços  
um olho aberto sem piscar  
fitando estupefocado o céu-cinza  
uma pupila dilatada  
um ponto

Bala perdida  
zunindo baixo  
procura pela cidade  
a direção de um corpo  
Pode ser qualquer um  
entra pela janela,  
pela porta  
pelas costas,  
por entre as costelas  
pela témpora  
e se aloja  
na parede do quarto,  
imóvel

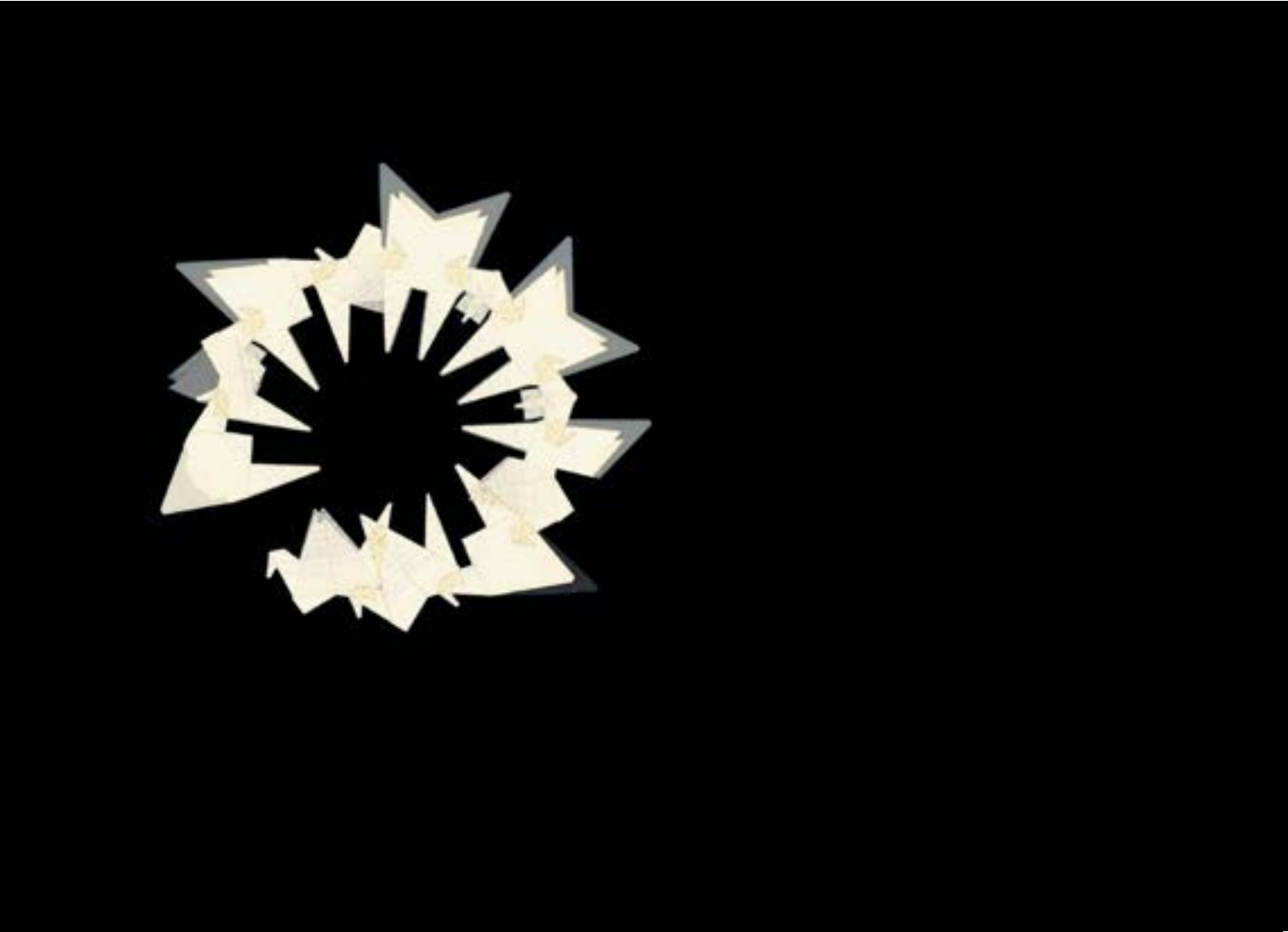
Stray bullet  
buzzing low  
Searching through the city  
the direction to a body  
Could be anyone  
Enters through the window  
through the door  
through the back  
between the ribs  
the temper  
And it lodges  
into the bedroom wall  
still

verirrte Kugel  
leise surrt  
sucht durch die Stadt,  
die Richtung zu einem Körper  
dass kann jemand sein  
es kommt durch das Fenster  
durch der Tür  
zwischen den Rippen  
betritt den Tempel  
und es steckt  
hinein der Schlafzimer Wand  
still



bala perdida  
stray bullet  
verirrte Kugel

# Nós Outros

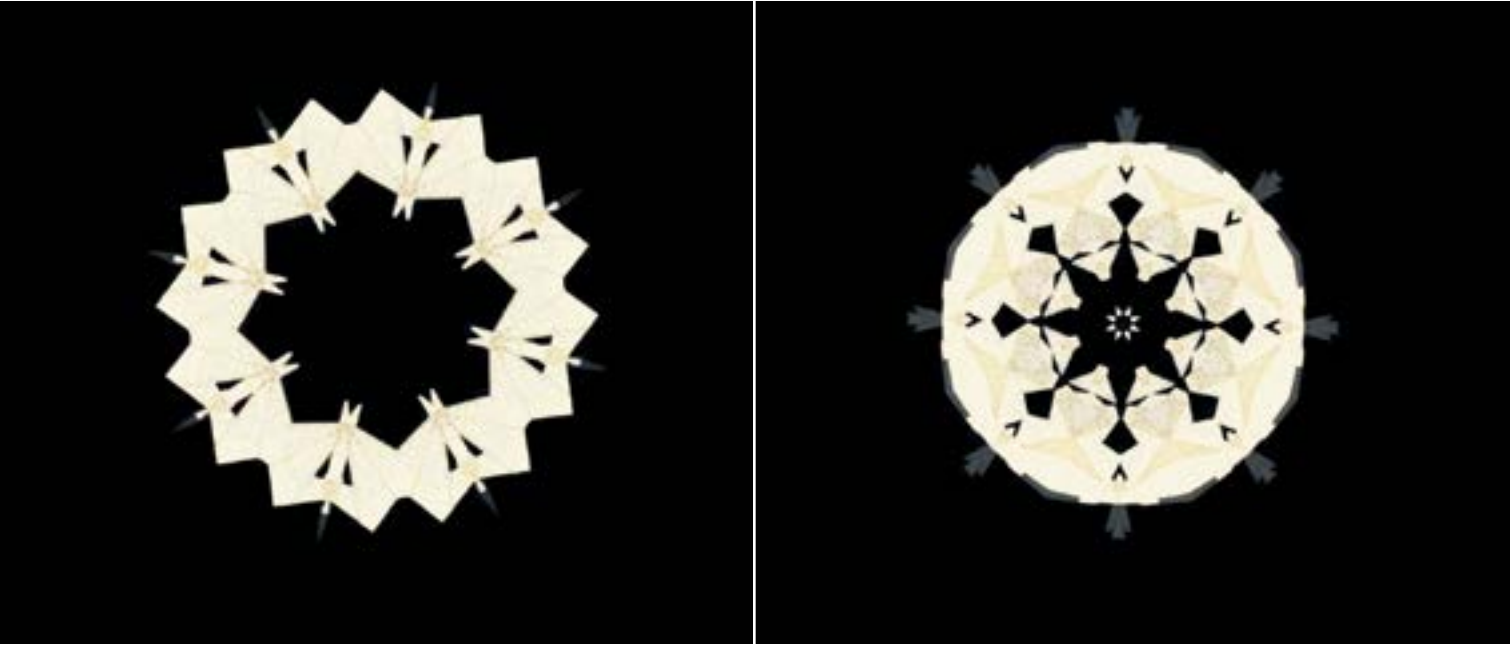


short animation videos • After Effects animations, stop motion • illustrations by Valentina Fraiz • April–July 2012

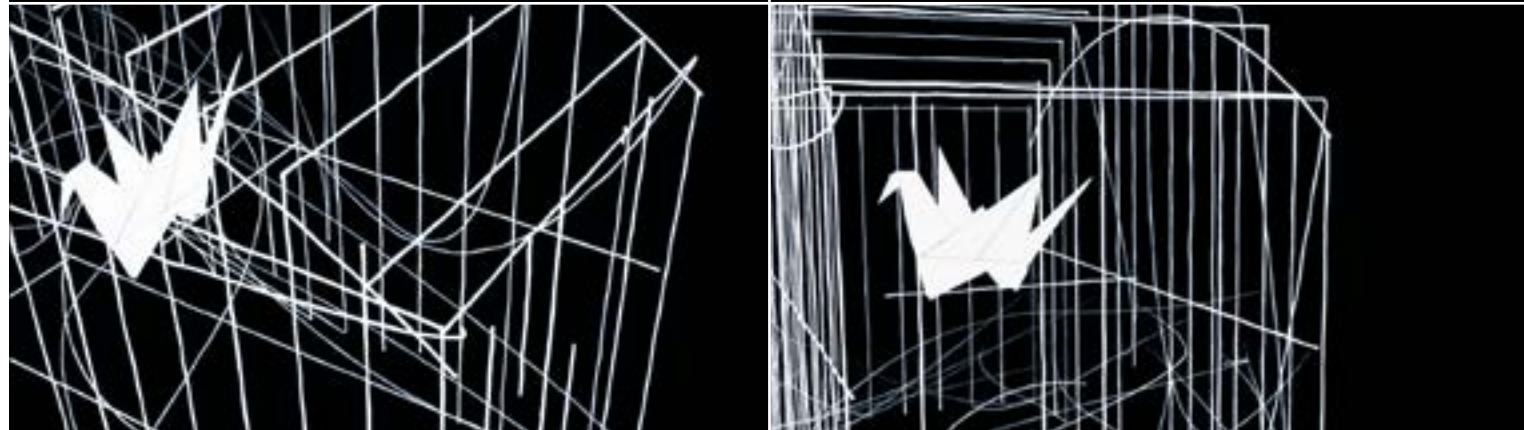
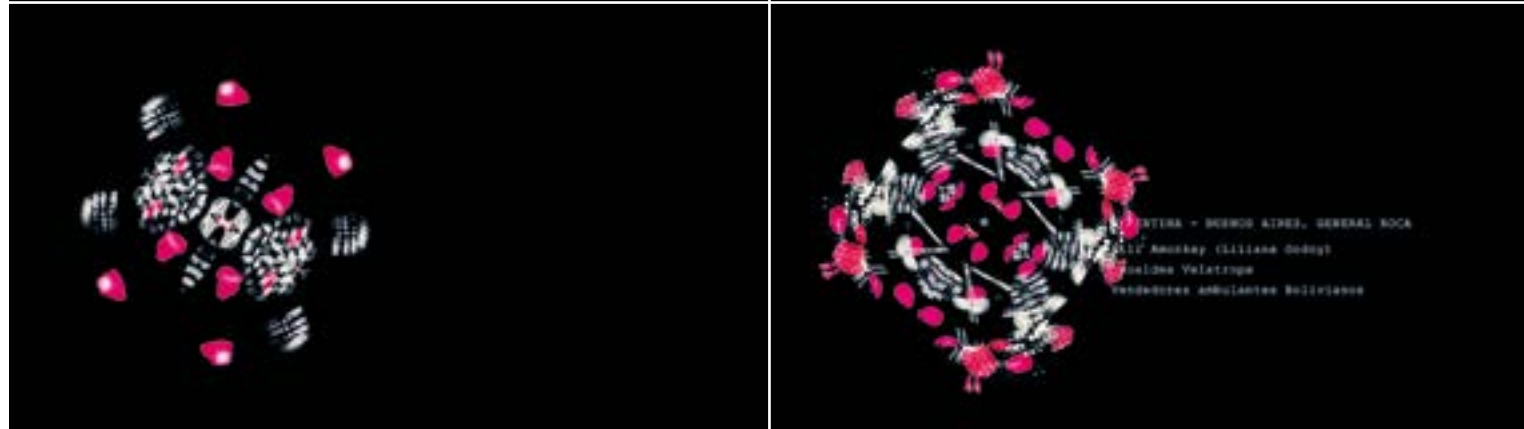
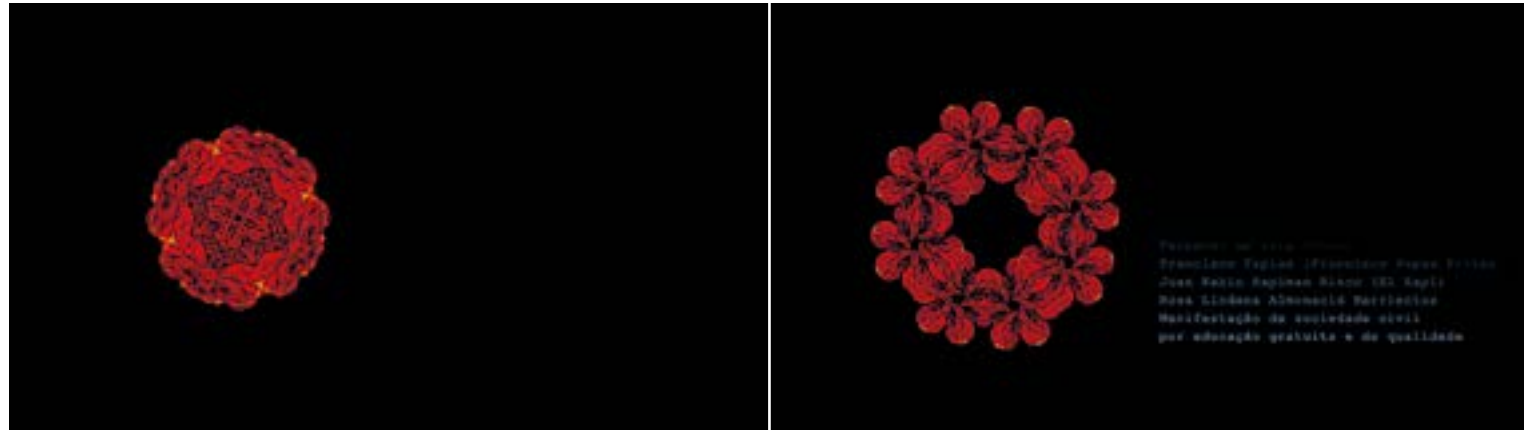
As an honorary member of the Estudio Anemona I created in the year 2012 a series of short animations for the film Nós Outros (We Others), conceived and directed by Marina Weis. The illustrations are from Valentina Fraiz, the anemona enchanter.

From the Vimeo’s page with the teaser:  
*“We Others” departs from Brazil for a trip throughout Latin America. It’s a film-essay, a subjective collage, where, adding to the words and images collected during the journey, are excerpts from films and records of political facts: remembrances of a latent past that comes back, restless, to challenge the present. Coming together, geographies, generations and experiences weave themselves into ways of inhabiting space, the collective body, intimacy and, above all, our time.*

In the beginning the aim of the animations was to clarify in which cities the action took place, and as final credits. Though every element in the animations correspond to a certain Latin American city. Later the role of them changed to be online teasers and the credit’s animation should explicit the cities where the scenes were shot.







[youtu.be/Oy4vgRCHQGQ](https://youtu.be/Oy4vgRCHQGQ)  
[youtu.be/JdvB0r89umU](https://youtu.be/JdvB0r89umU)  
[youtu.be/n4\\_dbMuL9sI](https://youtu.be/n4_dbMuL9sI)  
[youtu.be/MLFch8QRyMY](https://youtu.be/MLFch8QRyMY)  
[vimeo.com/48210869](https://vimeo.com/48210869)  
[gilfuser.net/portfolio/nos-outros.html](https://gilfuser.net/portfolio/nos-outros.html)



# Coorpel stencil workshop



workshop for people of no fixed address • stylus, acrylic base, color pigments, x-ray plates, paper, pencils • Cooperative for waste recycling–Coorpel, São Paulo, August–November 2011

In the year 2011 I conducted a stencil workshop in the cooperative for waste recycling “Coorpel” in São Paulo for “people in street situation” (one could say “homeless” but this would not be a precise term) which were in process to be accepted as a member of the cooperative.

The workshop intended to broaden the expression ability of the participants, to encourage their creativity, increase their confidence, self-esteem and the capacity of comprehension of the world that surrounds them. While providing pleasant moments of teamwork and learning.

The stencil was chosen as the basis of the practice of this workshop to be a cheap, simple, practical process, full of possibilities for recombination, comprising in its production process basic elements of art such as drawing, use of color, composition, synthesis, figuring and abstraction.

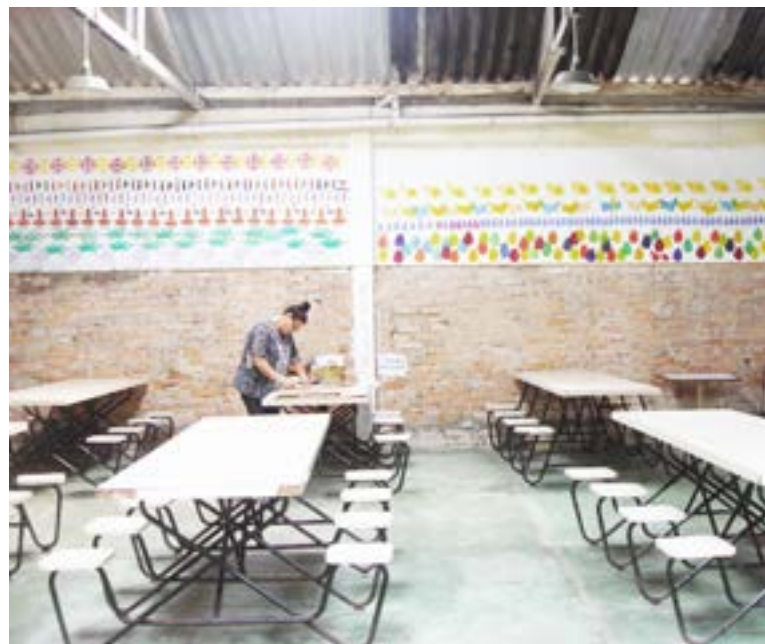
The individualities would express themselves in favor of collective works by exchanging experiences and tasks. Thus the participants had the opportunity to learn from each other and notice that there are multiple paths and possibilities for expression or accomplishment of ideas.

The production made in one class served as the basis for discussion about what would come next. Thus a line joining one class to the other is created, and becomes clear the meaning of the workshop as a whole. By allowing themselves to prove that they can draw, make interesting and expressive compositions, making them uninhibited and demystifying the artistic practice, we discussed the content of their productions. From then delved toward their imaginary, repertoires and experiences, giving new meanings to them through art, collectively.

Materialize the internal imagery, combine, compare, and mix with the collective imaginary, can be enlightening and making us feel part of a group whom we can share something similar. The classes were conducted respecting the repertoire of each.

While working around what makes sense for the participants and broaden their perception, reflection and sensitivity. Bringing new content, expanding their repertoire in relation to stencil, and similarly to street and graphic art as a whole. The concepts of “right and wrong” and “Beauty” did not take place on this workshop. This binary and simplistic way of analyzing the world, especially art, is exclusionary, linear and counter-productive.







# Coding

```
193
194
195
196 Ndef(\fatGen,([freq0=200, freq1 =50, freq2 =500, density =100, dur = 1, time1
=0.2, time2 =0.3, pan =0, amp =1|
197     var sig, res1, res2, env, trig, rand, source, filter, comp, sigL, sigR,
uglyEnv;
198
199     trig = Dust.kr(density * 25);  // how to post this value?
200
201     env = EnvGen.ar(Env.new([0.001, 0.5, 0.001], [0.01, dur.linlin(0.1,1, 4,
0.025)],[\wel, \exp]), trig -0.01);
202     source = Saw.ar([freq0.lag(0.2)+freq1, (freq0).lag(0.2)+freq2]);
203     res1 = EnvGen.ar(Env.circle([freq1, 500, 50], [1,1], \sin
),timeScale:time1);
204     res2 = EnvGen.ar(Env.circle([freq2, 500, 50], [1,1], \sin
),timeScale:time2);
205     filter = RLPF.ar(source, [res1, res2], 0.06, env);
206     comp = Compander.ar(filter, filter, 0.25, 1, 0.25, 0.002, 0.01, mul:1);
207     sigL = comp[1]+((comp[0] * pan.abs) * pan.linlin( -1, 0, 0.5, 0));
208     sigR = comp[0]+((comp[1] * pan) * pan.linlin( 0, 1, 0, 0.5));
209     sig = Balance2.ar(sigL, sigR, pan, amp)
210
211
212 });
213 Ndef(\fatGen).fadeTime = 2;
214 Ndef(\fatGen).gui;
215 Ndef(\fatGen).play;
216 };
217
218
219
220
```

I would not want here to go deep in the exam of the term “coding”. I chose to use the word “coding” because I believe it is a more general term that embraces ultimately the meanings of “scripting” and “programming”. Codes as any language can be confusing when are not understood, but by learning their meanings are revealed.

In 1999, I had my first experience in coding with Macromedia Flash - Actionscript and Director, both from Adobe nowadays. I used them mostly for simple interaction and animation for advertisement banners in websites. I had also made use of Javascript in After Effects, besides HTML and CSS.

About two years ago I rediscovered the practice of coding and realized that it could be more interesting than I thought back then. At that time, I also started to deal with physical computing as a way to mix different media, joining the physical and digital worlds. This way I could perform ideas of building hybrid digital and analog instruments, using data from the physical world to make music, video, interactive objects and installations. Since then, I have daily written codes, especially in Supercollider, a programming language for sound synthesis and composition (in simple terms). To handle video and animation I have been working with Processing, and Arduino for physical computing. These last two applications are similar, as they are based on Javascript, which is not very different from the Actionscript that I had learned in the years two thousand.

Nowadays, I am very interested in how to access directly the constitution of different media through codes, and be able to manipulate and combine them without intermediaries and the usual layers and directions offered by graphic software. As a result, a simple and original idea can be born and developed based on connections only with the cost and benefit of learning the specific syntax of the coding languages.

The experimentation and chance often unveil ways not imagined before, and this aspect approaches the encoding for creative purposes to other forms of art. On the other hand the practice of code writing should be methodical and organized as done in scientific practices.



```

a = Scale.choose(7, 12).tuning_(Tuning.choose(12)); Pdefn(\scale, Pfunc({
a.source 1, inf));
d = Prand([[[[2,-2],[3,-3]],[[-4,6],4,-7],[-4,10,[0,8],[6,-8,[~-2,4]], [10,0,4],[-4,
[4,-4,0,-6], 6,10,0,-2], inf]; Pdefn(\degree, d);
t = (1..5).choose; Pdefn(\root, t);
Pdefn(\stretch, Pfunc({ 60/-bpm.source *4 / -div.source1, inf));
Pdefn(\strum, Pwrand([1/6,1/12,1/24,1/4,2/5,-1/12],[6,8,1,3/2,1,2].normalizeSum,
inf) / (Pfunc({ -kss.source.reciprocal1, inf) * Pwhite(0.95,1.05)}));
r = Panq([Pn({1},1)/Pwhite(0.95,1.05), Pn({1/2},6)/Pwhite(0.95,1.05)],inf);
Pdefn(\dur, r);
Pdefn(\detune, Pwhite(0.0, 2.0));
Pdefn(\distort, -dist.source);
Pdefn(\amp, 0.5);

{
SynthDef(\bolhas, {out=0, curvelen=0.25, freq=440.0, dens=16, t_trig=1, pan=0,
amp=1, detune = 0.2, distort=10}
var pitch, sig, scale, ampli;

curvelen = (33/(freq/2));
pitch = EnvGen.ar{
  Env([0.01,2,0.1,1], [0.015,0.015,1], [5,-5,\sin]
).exprange(1, 2.2716),
t_trig, timeScale:(curvelen)
};
ampli = EnvGen.ar{
  Env([0.0001,amp,0.0001],[0.015,curvelen],-5 ),
t_trig, timeScale:pitch, doneAction:2
};
amp = amp * (curvelen*2).lag2(0.1);
sig = HPF.ar(SinOscPB.ar(freq*pitch, curvelen*distort*pi) * ampli, 30);
sig = Pan2.ar(sig, pan) * amp;
OffsetOut.ar(out, sig)
}).add;
};

{
Pdef(\bbolhas,
  Pbind(
    \instrument, \bolhas,
    \stretch, Pdefn(\stretch),
    \strum, Pdefn(\strum),
    \legato, 1.0,
    \t_trig, 1,
    \dur, Pdefn(\dur),
    \scale, Pfunc({ a.source 1, inf),
    \degree, Pdefn(\degree),
    \root, Pdefn(\root),
    \detune, Pdefn(\detune),
    \distort, Pfunc({ -dist.source 1, inf),
    \amp, Pfunc({ -ampl.source 1, inf),
    \pan, Pwhite(-0.8, 0.8)
  )};
).quant_(60/-bpm.source *4);
};

```

An example of **Supercollider** code. At the top a variable containing a random musical scale. **Prand** embeds values randomly chosen from a list **Pdefn** defines a stream reference of values **SynthDef** is what in that case produces the sound. Inside of it are an envelope generator, a feedback frequency oscillator, a high pass filter, among others **Ugens**: unit generators, the basic building blocks in Supercollider. The last block is a pattern definition, which in that case "play" the sound.

```

import processing.video.*;
Capture video;
int capW = 960; //match camera resolution here
int capH = 720;
float yoff = 58.0; // 2nd dimension of perlin noise
float delayTime;
int nDelayFrames = 96; // about 3 seconds
int currentFrame = nDelayFrames-1;
int currentFrame2;
int currentFrame3;
int numPixels;
int[] previousFrame;
PImage frames[];
//PImage framesHV[];
PImage framesV[];
//PImage videoFlipH;
PImage framesH[];
void setup() {
  size(960, 720); //set monitor size here
  frameRate(200);
  video = new Capture(this, capW, capH, "/dev/video0", 20);
  video.start();
  frames = new PImage[nDelayFrames];
  //framesHV = new PImage[nDelayFrames];
  framesV = new PImage[nDelayFrames];
  //videoFlipH = new PImage(video.width, video.height);
  framesH = new PImage[nDelayFrames];
  for (int i= 0; i<nDelayFrames; i++) {
    frames[i] = createImage(capW, capH, ARGB);
    //framesHV[i] = createImage(capW, capH, ARGB);
    framesV[i] = createImage(capW, capH, ARGB);
    framesH[i] = createImage(capW, capH, ARGB);
    numPixels = video.width * video.height;
    // Create an array to store the previously captured frame
    previousFrame = new int[numPixels];
    loadPixels();
  }
}
void draw() {
  float xoff = yoff; // Option #2: 1D Noise
  float delayTime = constrain(map(noise(yoff)*10, 1, 7, 1, 96), 1, 96);
  yoff = (yoff+0.01) % nDelayFrames;
  nDelayFrames = int(delayTime);
  if (video.available()) {
    video.read();
    video.loadPixels();

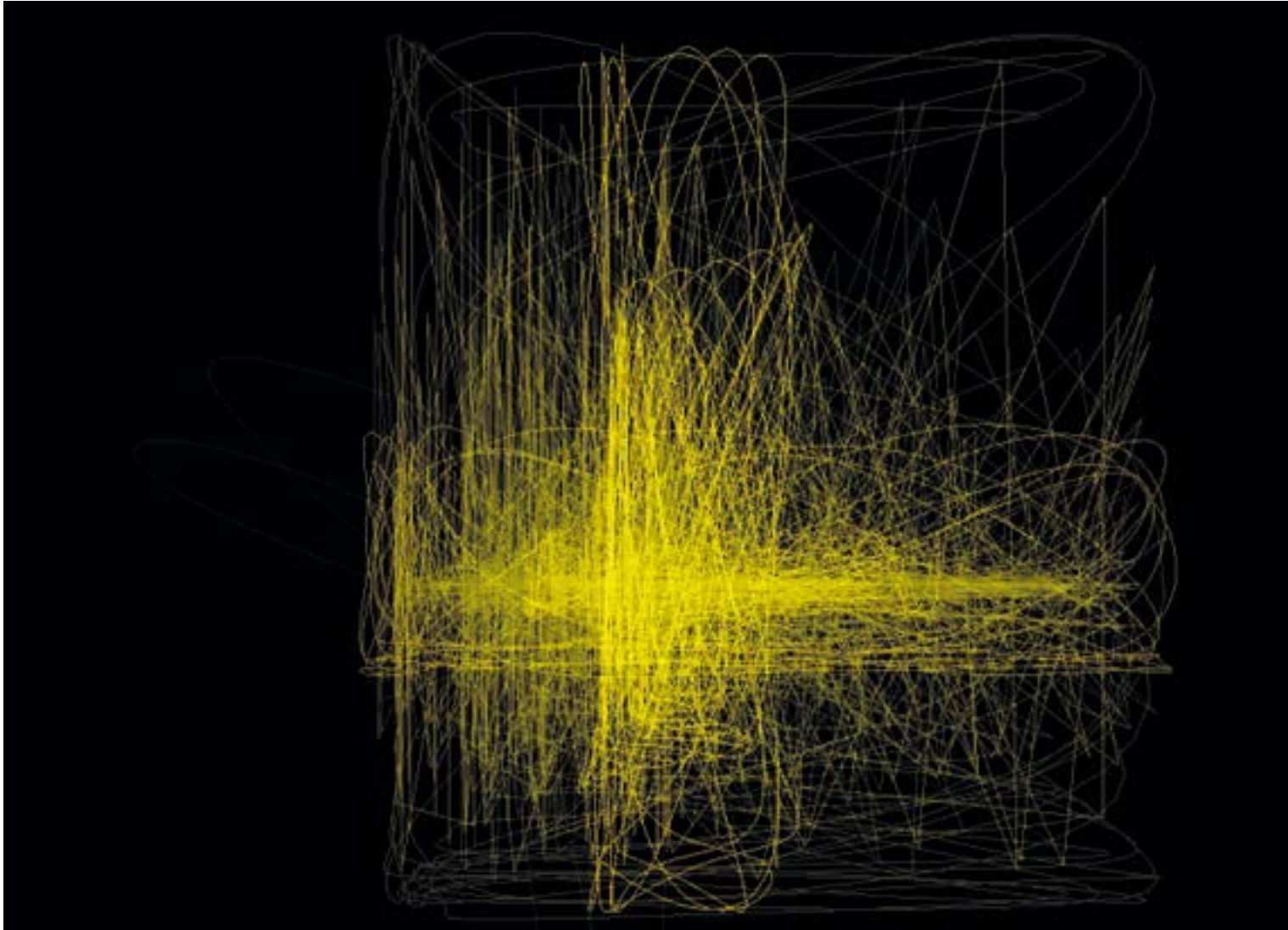
    currentFrame = (currentFrame-1 + nDelayFrames) % nDelayFrames;
    // +30= delay time. must be less than nDelayFrames
    currentFrame2 = (currentFrame +30)%nDelayFrames;
    // +60= delay time. must be less than nDelayFrames
    currentFrame3 = (currentFrame +60)%nDelayFrames;
    for (int x = 0; x < video.width; x++) {
      for (int y = 0; y < video.height; y++) {
        // flip the image horizontally
        framesH[currentFrame].pixels[y*video.width + x] =
        video.pixels[y*video.width+(video.width-(x+1))];
        // flip the image both horizontally and vertically
        framesV[currentFrame].pixels[y*(video.width) + x] = [
        video.pixels[(video.height - 1 - y)*(video.width) + x];

```

Part of an example of Processing code to process video coming from a web-cam. A buffer of frames is created to make possible a delay effect. Also the pixels grid of the video frames is unfolded in order to make possible to flip the image and make an individual treatment of the color channels. The 1800 flipped image is then overlapped to the original one to create something like a minimalistic kaleidoscopic effect.

[arduino.cc](http://arduino.cc)  
[supercollider.github.io](https://github.com/supercollider/supercollider)  
[processing.org](http://processing.org)  
[github.com/gilfuser](https://github.com/gilfuser)

# Music



superposed images tooked from the scope, in Supercollider. Which shows the waveforms in XY axis

Music is an important part of my life. All forms of music interest me. When I was a child I played the flute and when teenager the clarinet. Later I became interested in electronic music and the natural way was to learn how to produce it. I tried several softwares, but I delved more into the Ableton Live learning and use, because it permits a more spontaneous and direct approach than most software at the time.

More recently I have been exploring broader possibilities of music making. Through programming in Supercollider I have the opportunity to explore beyond the boundaries that DAWs permits, including the use of any kind of data sources to produce music and sound and setting controls so I can get interfaces programmed by myself, which allow unusual manipulations.

I have also been producing music in partnership with DJ Grace Kelly, who lives in Berlin for about twenty years and performs a wide range of mixing rhythms and songs from all over the world. Together we produce dance floor oriented music, which contains influences from Brazilian rhythms mixed with trends and sounds from all over the world.

The music I make can be found on my Soundcloud page:

[soundcloud.com/gilfuser](https://soundcloud.com/gilfuser)

The DJ-Sets can be found in Mixcloud:

[mixcloud.com/gilfuser](https://mixcloud.com/gilfuser)



# Graphic design



**F**or more than twenty years I have worked as graphic designer for various types of media in different kinds of communication branches. From printed media for newspapers, magazines, advertisement, catalogs and flyers to digital media for internet and other interactive media. I had the opportunity to work with outstanding professionals from who I learned a lot, not only about graphic design itself but about working and creative processes.

I learned from daily practice to edit the ideas and choose carefully not only what should be included in a piece of design, but also what should not be, to communicate directly and assess what is essential in an idea and what is ancillary and, therefore, superfluous. Do not cling to a particular single idea was also something important. So one can have in mind different alternatives to solve a given problem and choose which path to take depending on the development of a project.



The choice of these two examples have an important emotional component. On the left there's a tribute to my brother Bruno Fuser, who gave me in times past my first serious job opportunity. This is a cover of a DVD of a documentary directed by him in 2012. On the right a flyer I did for techno party in 2003. Designing flyers was always fun guaranteed. With great room for experimentation.





n taking part of as a guest student.



From 2007 to 2011 I worked at the communication/advertisement agency Satellite Comunicações. My role was from art assistant to art director specialized in digital media and internet. In Satellite one have great care on the typography and some of a minimalist style. Here are a few pieces that have my contribution in different ways. From layout to the creation and image manipulation. The work piece "Cabra Porreta" is contributed by Ieltxu Martinez Ortueta.





On the left page some examples of design made for web during my years at the ad agency Satellite Comunicações

Above examples of the layout of the independent magazine O Menelick 28 Ato. This edition was inspired by the constructivist aesthetic. The graphic and web design of the website is also made by myself.

*The magazine O Menelick 28 Ato is an independent editorial project of recovery and reflection about the artistic production of the African diaspora, as well as the popular and urban cultural manifestations of the black West, with special emphasis on Brazil.*

[omenelick2ato.com](http://omenelick2ato.com)  
[issuu.com/omenelick2ato/docs/omenelick2atoedicao06](https://issuu.com/omenelick2ato/docs/omenelick2atoedicao06)  
[issuu.com/omenelick2ato/docs/om7\\_final\\_web](https://issuu.com/omenelick2ato/docs/om7_final_web)  
[issuu.com/omenelick2ato/docs/omenelick\\_08\\_web](https://issuu.com/omenelick2ato/docs/omenelick_08_web)





On the left a poster of a party in 2007 in which besides having made the flyer and poster design, I was DJ and promoter.

On the top a poster I made during a workshop about the city of São Paulo, exhibited at the Instituto Tomie Ohtake.

On the right an ancient ad piece from 1998 made in Touché ad agency (the fonts are funky because of some wrong "save as" somewhere in time).

On the right page some webpages for MTV Brasil made between 2000 and 2002.



[gilfuser.net/portfolio/graphic-design.html](http://gilfuser.net/portfolio/graphic-design.html)



# Illustrations and drawings (and also stencils)



The practice of drawing is much more to my self-pleasure than something that could be considered a profession. It serves me as a way to decode the world I see, as a way to organize and project my ideas. I have never tried to find a single way to illustrate or to define style.

I worked as an illustrator, for magazines, websites, and other printed or digital media. In that job, I had to create an illustration based on a text, not merely reinforcing the text's content, but expanding its meanings, allowing new associations.

Lately I found stencils as a good way to produce illustrations. It demands great simplification of traces and shapes, and allows repetitions and recombinations. The limitations of the printing process demands to cope with the unpredictable and random errors, often given rise to new forms and meanings. Thus, the act of producing stencils is also a way to learn and an exercise of observation.



On the left a stencil for a cover of the independent magazine I printed - Reklamiertes Kapital. Above a stencil I did for my own pleasure.





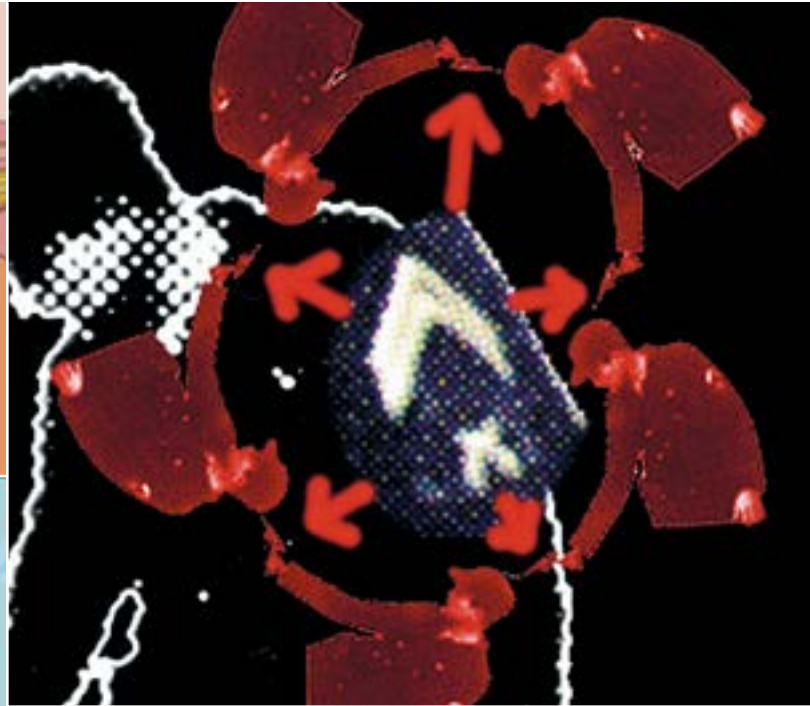
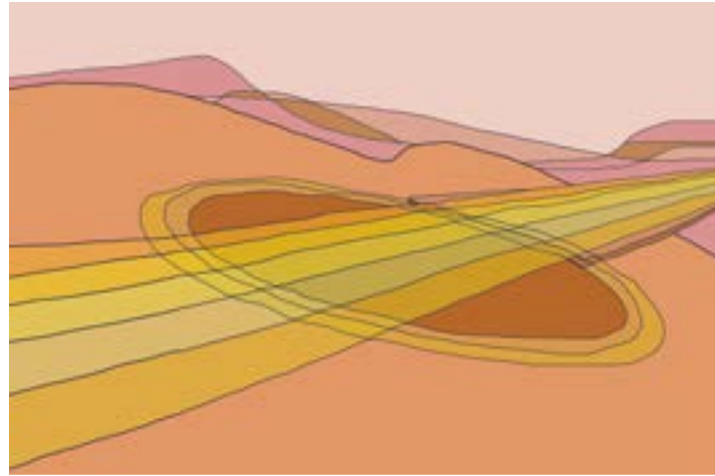
Illustration for the magazine Tam nas Nuvens. 2010



Illustrations for a calender with informations and facts about fruits and seasons Sabores da Estação. 2005



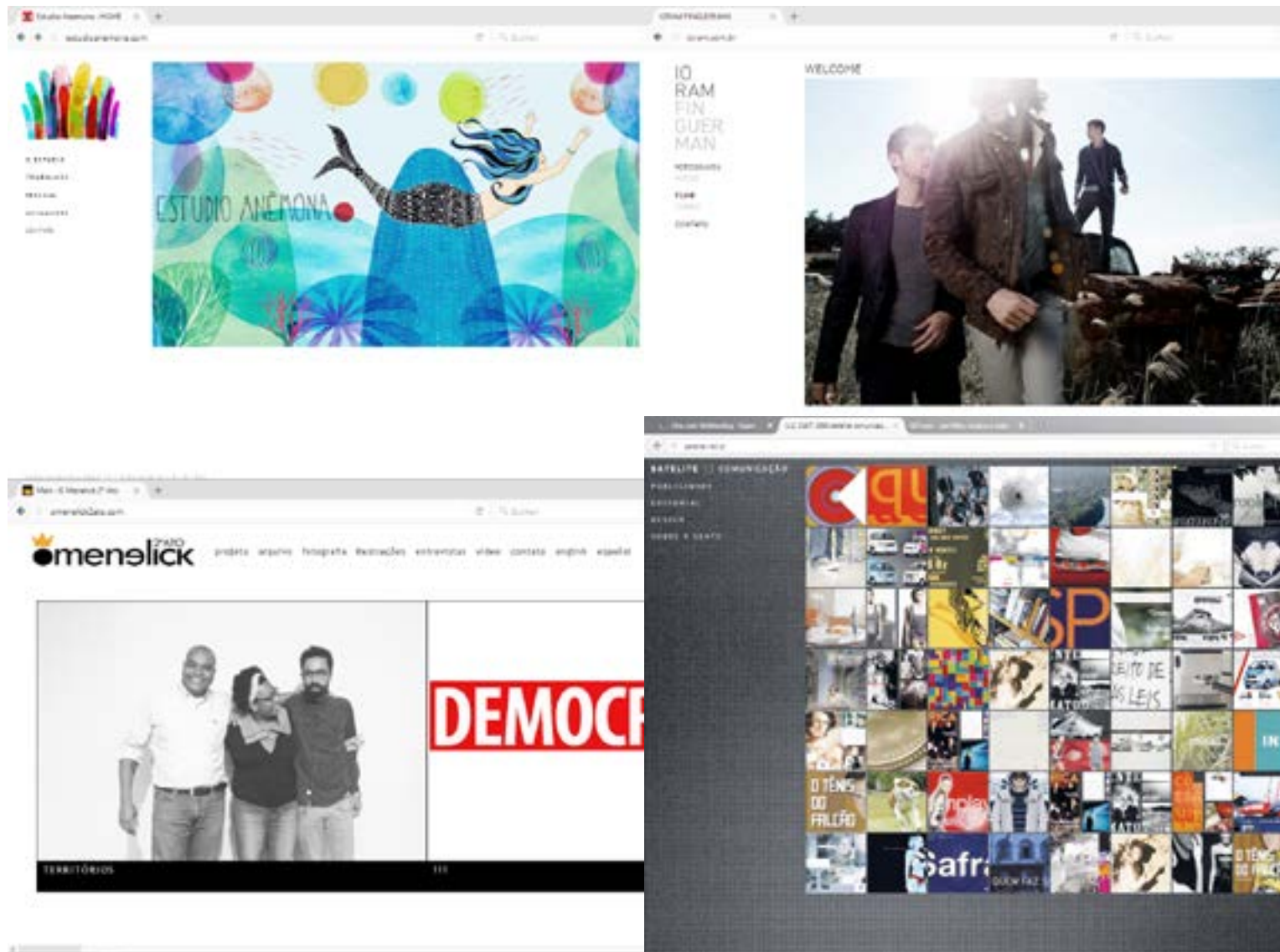




Up left an Illustration made in the Rico Lins Studio for the magazine Bravo. 1998  
 On the left an Illustration for the book Prosa do Mundo - Editora Global. 2008  
 Above an ancient drawing just to prove myself back then that I could do it. 1993  
 On the left page one illustration for the website from MTV Brasil in 2001, on the top right one  
 for the website Revista Urbana from 1997, and below one illustration made in the advertising  
 agency Satelite for the clients Est (cosmetics).



# Webdesign



My work as a freelance graphic designer indirectly led me to learn how to do web design. I had to be self-sufficient when I had the opportunity to get a job, and so to deliver a ready and complete product. Over time I have improved strategies to harmoniously combine the graphic design and the information architecture. In such a way that the graphic design is transparent in order to emphasize the content and make it easily accessed.

When I discovered the existence of the content management system (CMS) - Indexhibit, I promptly took it as a basis for all the websites I have designed from that moment on. The homepage of Indexhibit's website states that it is "Alternative, Anti-Establishment, Archetypal, Bohemian, Collaborative, Committed, Conceptual, Connected, Constant, Default, Democratic, Functional, Unorthodox...". Yes, and it is for sure. I learned then CSS so I could transform and deal with this CMS in order to adapt it to specific needs. I also had to teach people that hire me how to update their own websites using the Indexhibit control panel.

The websites shown here are online and are regularly updated.



Estudio Anemona is an illustration studio headed by the prestigious Valentina Fraiz. The content is well and easy managed by herself.  
[estudioanemona.com](http://estudioanemona.com)

Satelite Comunicação. Non-trivial navigation option in Indexhibit demands specialized assistance to be updated.  
[satelite.net.br](http://satelite.net.br)



Ioram Fingerman is a photographer based in São Paulo. A transparent design made with Indexhibit.  
[ioram.com.br](http://ioram.com.br)

O Menelick 2o Ato. The design is heavily tweaked on Indexhibit. The responsible for the content learned how to do the specifics to update it.  
[omenelick2ato.com](http://omenelick2ato.com)



