# Nicolás Spencer Nájera

Intro.

Bachelor's degree in Forestry at University of Chile, Postgraduate of Arts and New Technologies' at Universidad de Chile, Master's degree in media arts at University of Chile, Postgraduate specialization in video and digital technologies, Mecad/Esdi; Media Centre d´Art i Diseny. Mecad/UNESCO (Spain).

Filmmaker and multimedia artist. Founder of the Medial Laboratory LaMe www.lame.cl and working in the area of sound art, hardware hacking, circuit bend-ing, and web art, specializing in audio-visual and his relation with Gestalt.

Biography.

In early 1996 I started my Forest ingenieer degree at Universidad of Chile. At the same time I started developing and programming audio aplications. Once I acquired an advanced knowledge of biology and programming I began to research and develop data visualization tools to present studies related to fragmentation of native forests in southern Chile, working with software ArcInfo and ArcView .
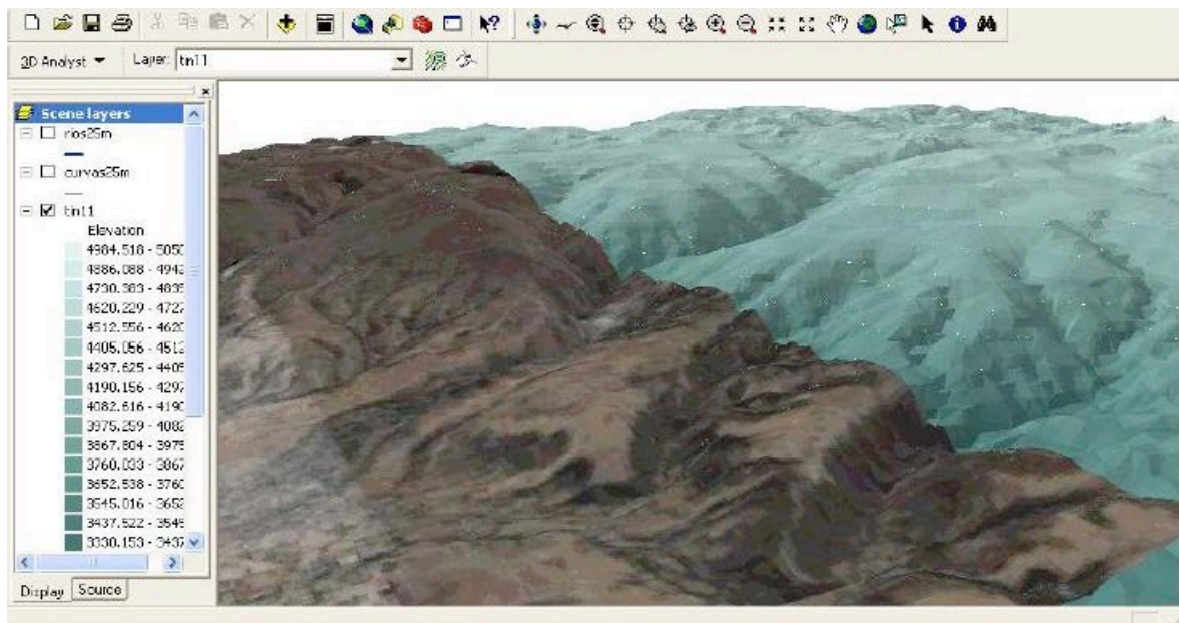
Application Example arcinfo. Archives of 1997 are backing obsolete formats.

This experience makes me realise the potential of the tool that has been able to reach peaple that are not skilled on the subject .This is why I began developing my oun interest in film and photography studies at the Academy of Bob Borowicz and EICTV, International School of Film and Television of San Antonio de los Baños, Cuba. I performed since 1999 numerous concerts and entered the experimental realtime video motion detection by cameras for multimedia applications.

In 2007 post-degree studies Art and New Technologies at the University of Chile received the highest distinction and extending their studies to Master of media arts at the university.

It is in this Master's dregree when I captured the idea that had been developing for years to create a space of convergence of specialists in various areas to create artistic and multimedia "solutions". In early 2007 Manuel Orellana and I created the Media Lab "LaMe", experimental space with a new creation concept based on experience and developing theory through practice. This theory turns out to be the project title and work for the Master of Arts Medial under the thesis hat called "LaMe."

In 2011 I made a residency in México working in installations related to space, creating electronic sculptures of virtual reality and portotypes that are vinculated with video, audio and Gestalt.

In 2011 I exhibited in Mexico the project "Gestaltic machines of passive destruction.", that was a project which that used as a narrative tool the perceptions phenomenon related with Gestalt Theory. I'm Currently leaving in Berlin and working in a brand-new version of his project TRema, a mingling of sound-waves, feedback and their visualisation in analogue machinery related to perceptual states in human beings.

Works.

Installations. ([www.nicolasspencer.cl/instalations.html]( ))

Video Game Over (2007).

Inatallation made by Midi controllers and programming with Max / MSP and Jitter which allowed the user to perform, controlling their hands and feet, by mixing images and sounds. The installation works when the user deposits a "100 pesos" coin in a glass container.LaMe.TRema (2007).

LaMe.TRema (2007).

Sound installation set on non traditional analog instruments plotted on to cathode tubes rays (CTR). The central idea was to install noise based on the superposition of sounds inspired by the graphic technique of palimpsest.

LaMeN.N. (2009).
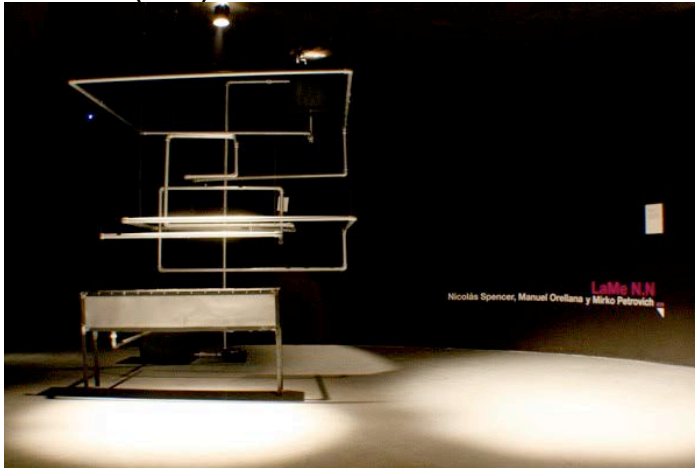
Telefonica Foundation exhibition. It consists of a structure of metal pipes and tanks that conduct water in cycles. The metal structure has a container in a public urinal issuing water dripping sounds captured with a microphone and processed in real time with Pure Data Software. The structure is proposed as a retro-organism that feeds on itself and produces a power circuit that amplifies and transforms concrete sounds from its own structure.

20.08.09 / Murmullo (2009).

08/20/2009 (murmullo) is a performance that unites body sculpting, electronics and sound art. This action displayed next to its constituent objects for the rest of the 9 Bienal de Video y Artes Mediales.

A person is buried alive through metal "trumpets" microphoned and amplified through pipe systems. Electronic tubes or valves are removed from their platform and planted on ground that covers the user of this facility.

The elements of the performance were exhibited during the rest of the 9BVAM mounted and perfoimance video.

LaMe.9BVAM (2009).

LaMe.9BVAM establishes a Medial Lab at the Biennale as an artistic experience. LaMe.9BVAM is not an environment generating responses, but it rather offers a space for questions about what we consider art and technology. The basic requirements were a point with electricity, a large space for accumulating material, a network point and a list of people called to get to produce.

LaMe.2H (2011).

LaMe.2H started as an experiment result of extensive and intensive critical analysis of the role that technologies in artistic production. The "new media" have been used as a euphemism for lightweight, portable, efficient, and have contributed to the amalgamation of creativity in the vague and confusing sea of technological consumer products.

The disturbance generated by these commodities in the artistic production technology contribute to "works" without identity, characteristic of the global world in which the concept is diluted and becomes fetish.

Today the work is composed of six oscilloscopes (graphic images of audio waves that are supported in one piece mounted. The piece consists of a stainless steel node that connects the two hemispheres of LaMe.2H (the name refers to the two hemispheres).

Moreover all peripherals (integrated circuits, amplifier modules, circuits for oscilloscopes, etc.) are two meters from the main module linked by black cable connections which together exceed 200 meters and comprising a web of cable indecipherable even to its creators.

MDP (Passive Destruction Machine) 2012
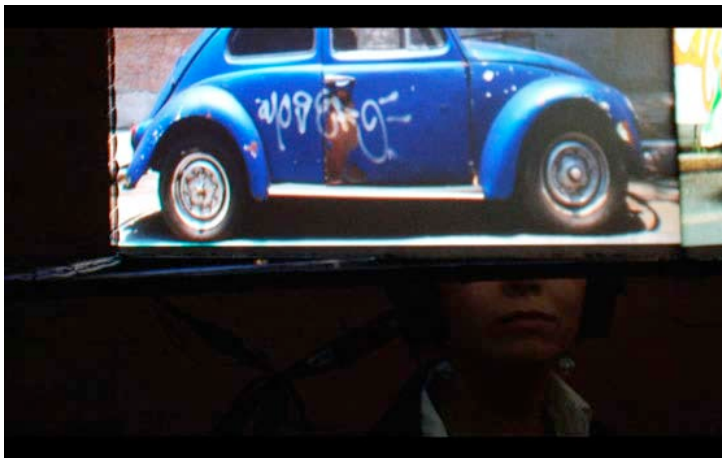
MDP break the passivity with which the viewer is confronted with a video installation by an operation that appears daily: the use of handheld devices and over-exploitation of the audiovisual as a day of interaction.

Nicolás Spencer what he does in this piece takes place in an area that borders between pure art and audiovisual research. Consider using the viewer into a cumbersome laboratory to explore the limits of perception and the use of devices.

RP (Real Passivity) 2012

This installation shows the fragility of human freedom Nicolas Spencer proposed by capturing images projected through a CRT display device .

It's quite an analogy between what represents the structure of an image contained in a cathode ray tube and the apparent presence of permanent and unquestionable what is shown here. The TV, seen but not judged. This refers to Paulo Almonacid (a patient of a mental institution that wishes to free himself and beyond) and a pathological criminal, Morel Roberto Gomez, who is in prison his way to be free.

Sonund. (http://www.nicolasspencer/d(-_-)d.html .)

For me sound is a deliberate search, conscious or unconscious of seeking nature. This nature is not equipped with metrics or parameters defined *a priori*, but it represents a sound found in the viscera and intuition into what evokes to nature. Nature is not raised in harmony as beauty, it is poignant and cruel, is disorder, is chaos. When you save the parameters of "preconceived" music for standards or metric it falls into, denatured, soulless places.

The sound layering either harmonic or the sum of overlapping layers of sound rises to a personal interpretation of the listener at any given time, the work becomes a personal perceptual space in space and time. Something I would define as the Gestalt of sound between multiple layers of creative listening is able to distinguish each other by generating their own composition among many, a composition that is not created by me, but it is conceived among multiple personal possibilities.

Technically the operation carries out analog and digital.

The analog part of sound devices that are misused as multiple overlapping with eccentric discs turntables, needles, capsules as amplifiers using them as a piezo electric disc eccentric (off center of the turntable axis) overlap records, etc. Audio oscillator tubes that are initially used for engineering reasons in acoustic research. Reel tape players that are superimposed inch loudly as turntables and manipulated inside to disrupt its mechanisms of torque to scratch with a sound very different from that of the turntable scratch or by software, analog synthesizers, effects ana-logical, etc. All this mixed with the "misuse" of mixers, as well, so take care as an auxiliary audio imput for a channel and so do feedback with the mixer (or soundboard) by the same operation to provide tools to From a device for sound mixing.

The analog part is made by hacking devices like turntables, oscilators, feedback, amplifiers,etc., and the digital synthesis is worked with Max/MSP and Pure Data.

TRema (Berlin 2012-2013)

It's a sound-installation project witch's main goal is to create complex atmospheres and perceptual states with primitive sound devices (Oscillators, turntables, vectorscopes, etc.) Through the improvised use of film sound effect records, pure low frequency signals and signal feedback, Trema arrives somewhere between noise and free Jazz with its approach. Trema has performed in Chile, France, Mexico and Germany. As a Berlin based project it has developed and been shown several times.

Video.
(http://www.nicolasspencer.cl/EN/video.html)

Noise and Gestalt.
What characterizes my audio-visual work is the search for unusual perceptions or delimitations to create, thus I use the tools that are at my disposal. I use digital editing classic softwares and programming mathematical algorithms. The contents of my work is sometimes autobiographical. For this I used a common denominator appellant: The Gestalt. My intention to shape my perception of the world through Gestalt operations are to be reinterpreted by the audio-viewer. This is how I superimpose múltiple layers of video and experiment sometimes with glitches and multiple effects. All this combined with a sound to which I give an equal or greater importance than the image as the "information" that emanates from this predisposes to image to be more digestible by the brain contributing to the gestaltic operation described above.