Hyper Noise Crystal Image

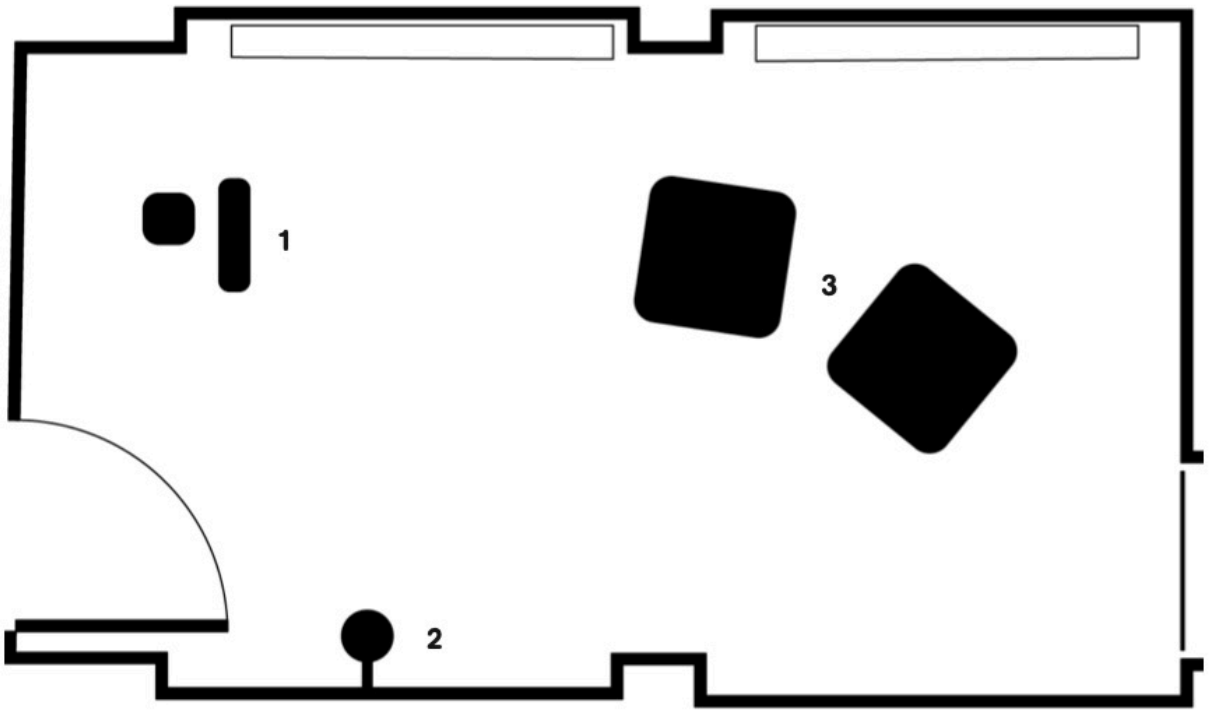
Cameron Randall
19.02
06.03

Hyper Noise Crystal Image is a composite of live and contingent works encompassing multichannel sound and sculpture. Field recordings from inside the gallery site are recomposed by machine learning in real time, while sculptures shift during the exhibition's duration. The exhibition continues Cameron's experimentation with live and contingent processes to reveal the material connections between ourselves and the environments in which we inhabit, proposing a space grounded on the mutable, entangled, and formless.

The exhibition's title stems from the multichannel sound installation of the same name, **Hyper Noise Crystal Image, 2026**, which incorporates machine learning to recompose field recordings previously recorded inside the gallery site in real time. The self-organising map neural network structures similar audio slices of the recordings into clusters based on their chromatic spectral feature, while audio is triggered by an external microphone running above the gallery entrance. That is to say, one live audio environment is orchestrating the construction of another. What emerges are synthesised and entangled sonic gestures that unpredictably and contingently crystallise from the continuous audio flow.

Glob world, 2026, presents a mounted petri dish containing the artist's saliva held upon a beer mat taken from a local pub. The plating of the petri dish takes place in the gallery on the day of the exhibition's opening. The culture that arises is a symbiogenesis of the bacteria within the saliva and floating in the gallery space at the time of plating. The cultures co-exist and cultivate over the duration of the exhibition, forming various evolving colonies.

The final work, **Corpus, 2026,** presents office chairs taken from the office situated above the gallery site. The chairs are practical, operating as seating for visitors moving in and out of the gallery. However, they also act as symbols of the conditions of contemporary labour. They are



representative of the bodies that inhabit them, while the absence of the body creates a kind of rupture in their function that produces a sense of foreboding or unease, like a spectre or relic of the Anthropocene, one operating in the absence of the human.

Cameron Randall is a multidisciplinary artist, field recordist, and DJ based in London. Favouring a magpie methodology, he frames original materials, contextualising and synthesising them into a different kind of logic. Solo exhibitions include Microscope, London (2026) and Unit 3 Projects, London (2021). His work has been featured in group shows at Galleri Kronborg, Project Divfuse, Gossamer Fog, and the Hockney Gallery. He is the co-founder of Chill Out, the cultural-political project reimagining chill out rooms from 1990s club venues, and has a monthly show, Listening With, broadcasted on Resonance FM.

Microscope is a tiny testing ground for art and ecology. Hosted by Periscope, curated by Kirsty Badenoch and Daniel Rea.

1 Hyper Noise Crystal Image

Realtime machine learning program, audio monitors, computer, audio interface, microphone, brackets, fittings, cables
dimensions variable (2026)

2 Glob World

Saliva, luria broth agar, petri dish, galvanized silver bracket, drinks mat
13.4 x 11.2 x 8.1cm (2026)

3 Corpus

Office chairs
dimensions variable (2026)

www.cameronrandall.com
instagram @cameron_randall_

microscope
2-4 Tottenham Road, N1 4BZ
microscope@periscope.uk
instagram @micro__scope