

CAMERON GRAHAM

SELECTED PORTFOLIO

Cameron is an interdisciplinary artist, sensory percussion drummer and educator, interested in the capacities of intermedia worldbuilding and parafiction to structure, reorient and proliferate sonic experience.

His work unfolds between cross-genre sound and performance works, installation and exhibition concepts, game-engine simulations and sound sculpture. Contained within sensual tapestries of kilter, self-exposure, woozy familiarity, absurd spirituality, parafiction and narrative intoxication, projects feature acoustic, electronic, hand-built instruments and visual design softwares.

He also works with a sensory sound percussion drum kit to activate larger compositional and performative settings; voices, sound/video samples and stage elements become furtive intermedial entities controlled by the immediacy and physical potency of rhythm and pulse.

Current / Upcoming:

BEK Bergen, June 25

- Artist Fellowship Performance Installation

FACT Liverpool, February 25

- 'Admiror', with Klara Kofen and Bahar Noorizadeh

Bloomberg New Contemporaries, ICA London, 2025

- 'Rhadinance', Film sound and music

Album and EP release, Summer 25

- 2nd release, Phantom Limb Label

Links:

WEBSITE

www.camerongrahammusic.com

SENSORY PERCUSSION EXCERPTS:

<https://youtu.be/5F4ycMRcypQ>

ELECTRONIC MUSIC

www.camerongraham1.bandcamp.com/

CV

<https://camerongrahammusic.com/cv>

www.instagram.com/cmbiragraham/

www.soundcloud.com/cameronmichaelgraham

ADMIROR, or Revolutionary Sentiments

Admiror is a collaborative performance work by Bahar Noorizadeh, Klara Kofen and Cameron Graham that stages an opposition between the sentimental logic of liberalism and the feelings that propel liberation. With music and live drums by Graham and CGI design, multi-projection and animation by Rudá Babau.

The title — Admiror — refers to a baroque hand gesture that requires throwing hands up in the air in an expression of awestruck worship, love or astonishment. In baroque performance, every gesture precisely expresses the sentiment underlying the text: from the position of the heels, to the angle of the fingers, gesture provided “the people” with a vocabulary, developed over centuries, to assess the authenticity of the characters, understand their past and predict their future.

A decade before publishing his magnum opus “The Wealth of Nations”, Adam Smith released his less discussed premise for the ethical foundation of free market economy in “The Theory of Moral Sentiments.” Moral sentiments, linked to the feeling of “sympathy”, rested on the imaginative affordances of the spectator. Together, sympathy and imagination formed the emotional order that enabled the operation of free market capitalism.

Admiror departs from this imaginative emotional role-play lubricating capital relations, and evolves into LARPing revolutionary pasts and contingent futures — French, Haitian, Iranian, and what’s yet to come. Moving through cycles of repetition and incremental change, the work choreographs the mechanics of imagination, from the baroque body to the modern market. It performs the affective underbelly of these structures, their inherent mysticism, and desirous qualities. Admiror tries to articulate the potential for thinking the subject of the revolution, and the process of “rehearsing new models”, at a time when the moral architecture of market liberalism and human rights is falling apart in front of our eyes, alternative social movements abound, yet universal liberation continues to be postponed.

PERFORMANCE INSTALLATION

Concept, text, dramaturgy: Bahar Noorizadeh & Klara Kofen
Sound, music, sensory percussion: Cameron Graham
CGI and animation: Ruda Babau

Commissioned by the Guggenheim Museum and BEK Bergen
Supported by Medialab Matadero

Performed:
- Guggenheim Museum, October 2024
- Ferme du Buisson Paris, November 2024
- Medialab Matadero, March 2024
- ostre Bergen, November 2023

Duration: 45 mins
Two performers, sensory percussion drums, spatial sound, film, playback

PROJECT PAGE

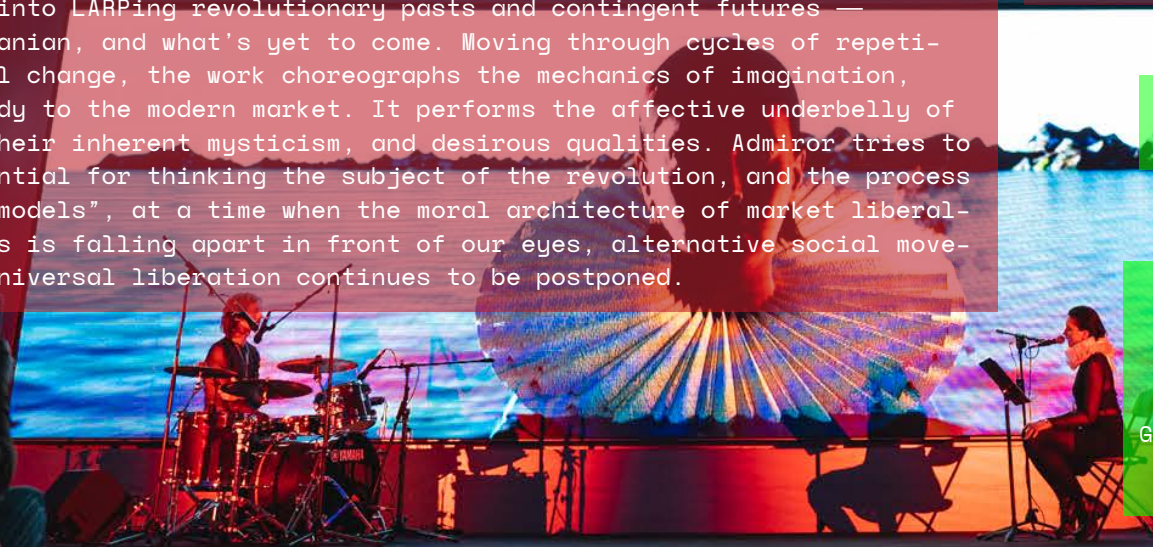
<https://camerongrahammusic.com/admiror>

VIMEO EXCERPT LINK

<https://youtu.be/irXjgNbEf7U>

GUGGENHEIM PERFORMANCE VIDEO (password: Columbus)

<https://vimeo.com/1032602356>



Contact Results in Contagion

SOLO EXHIBITION

Commissioned by Solyanka Gallery and British Council

Sound sculpture, smoke, interactive lighting, glicerine/honey mix, shallow pool, smoke

In the 19th Century, Edwin Tylor and James Frazer proposed three laws of sympathetic magic that they took to be universal principles of thinking. The law of contagion holds that "once in contact, always in contact"; when objects make physical contact, essences may be permanently transferred.

"Contact Results in Contagion" is a music, living sculpture and installation project that presents different raw states of sound that emerge from makeshift sound sculptural assemblages.

Exploring the ritual of transition from one state to another, the exhibition revolves around the autonomously sounding musical object — the Poet Mechanic, a sculptural icon borne of a vinyl player. The exhibition, composed across five constructed spaces, progresses through sound, light and smoke towards a complete expression of audiovisual and sculptural iconography, conjuring discrete audiovisual worlds of animism and pseudo spiritual iconography.

Sound sculpture, sculpture, live amplification, paper, light, honey, black water

Presented at Ground Solyanka Gallery
Moscow 2019

Commissioned: British Council

PROJECT PAGE LINK

<https://camerongrahammusic.com/contact-results>

How real is a hallucination? Metamers are different states of physical reality which produce the same phenomenal experience. It is generally believed that what appears as mental representation corresponds, via the sensory apparatus of the body, to the reality of an external world. Upon waking from a dream, the ancient philosopher Zhuangzi wondered: had he been Zhuangzi dreaming he was a butterfly, or a butterfly dreaming it was Zhuangzi? The founder of psychophysics, Gustav Fechner, theorized mind and body as a curve which is convex from one view and concave from another; he sought to scientifically measure their duality. Contemporary neurological evidence demonstrates that far more of our reality is made in the mind than we may like to believe: we live in a world that dreams of us, far more than we can dream of it.

Unfolding as a psychological and acoustic descent inside anonymous subterranean architectures, METAMERS is an extended hallucination, invoking exchanges between the history of perceptual knowledge and the development of industry, war, and primordial biological memory. Time flows, but without spatial constancy; like a dream, ambiances breathe through one another across icons, portals, and rhymes. A frog watches, but we do not know what its eyes are telling its brain.

VIDEO LINK:

<https://vimeo.com/915386150/e365b74bd4?share=copy>

METAMERS

FILM AND SOUND INSTALLATION

Director: Gary Zhexi-Zhang

Sound Designer, Composer:

Cameron Graham

DOP: Fergus Carmichael

Commissioned: EPFL Lausanne





Your Body is a Colony

IMMERSIVE SOUND AND PERFORMANCE

INSTALLATION

Commissioned: Music Space Architecture

Festival. 2019

Duration: 2-5 hours

For: solo performer, infrasound (below 20Hz), stethoscope microphones, controlled feedback

LINK:

<https://camerongrahammusic.com/your-body>

At what point does sound cease to be external and begin to inhabit the body? Where is the threshold between sound as sensation and sound as a force of rupture, or worse?

A performance-installation for solo performer, infrasound, stethoscope microphones, and controlled feedback, YBiAC interrogates the ambivalent nature of sonic power—oscillating between pleasure and violation, enrichment and erasure. Through internalized resonance and rupturing frequency, the project maps the virtual yet violent tensions between sound's potential to nurture, exploit, or splay apart.



walk past another homeless person, without giving them food



Thirty-three Confessions

CONCERT INSTALLATION

Duration: 13 minutes

for confessing performer, cello, keyboard, guitar, soundtrack, digital film

Both an act of vulnerability and a structured ritual exploring the spaces between public exposure and private catharsis, staging a fragmented dialogue between text, objects, and sound. A performer reads aloud personal confessions, placing 3D-printed sculptures before them—material remnants of each disclosure. Some confessions feel banal, others excruciatingly raw. As an ensemble of musicians drifts through delicately notated ambient melodies, the space becomes an evolving score of emotional weight. Two screens display the real-time design and fabrication of imagined confessional booths, creating a shifting architecture of secrecy, shame, and revelation.

Video link:

https://youtu.be/48YF0sdDYXQ?si=f-80fH_5cJCocqQo

THE NOISE AND HARDWARE CARAVAN CLUB (NaHCC)

CONCERT INSTALLATION

Duration: 25 minutes

Ensemble (violin, cello, bass clarinet, percussion, guitar), stereo soundtrack, digital film, video simulation, choreographed lighting, sound sculpture

Developed within the ST.A.i.R Artist Fellowship, Graz, Austria
Commissioned by the Schallfeld Ensemble and The Styrian Government, Austria



This concert-installation unfolds as a multilayered intermedia homage to the static caravan or mobile home, incorporating a multiplicity of performers, stage props, lighting elements, and interactive objects. It magnifies the sense of temporal and locational suspension, hovering between the recognizable and the fantastical, the real and the imagined, oneirism and wakefulness.

Through an interplay of sound, space, and material presence, the work interrogates mobility, impermanence, and the architectures of transient dwelling, reconfiguring the static caravan as both symbol shifting heterotopic dreamscape.

PROJECT PAGE & VIDEO:
www.camerongrahammusic.com/noise-and-hardware

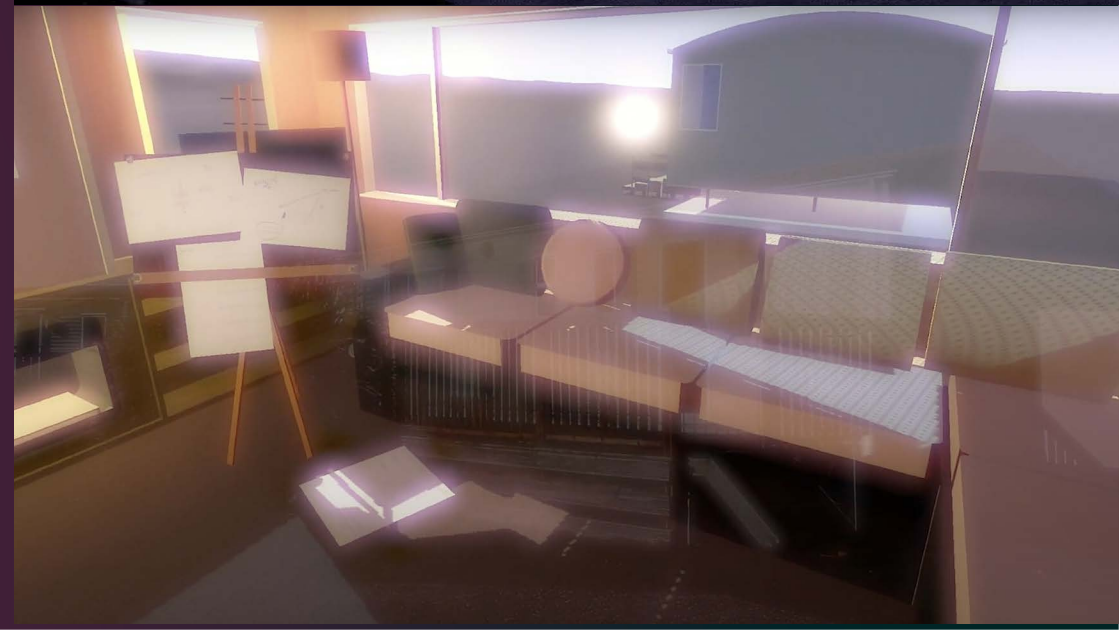
Project page:

<https://camerongrahammusic.com/worlds>

Game Engine / Simulation projects

Ongoing

World simulations designed to be experienced in mixed intermedia performative installative settings.



J'ai Attrape un Eclair

PERFORMANCE INSTALLATION

Commissioned by le lieu unique

Over the course of a year, interviews, meetings, and workshops in the Malakoff district of Nantes explored the histories, narratives, and localisms of boxing. Investigating the sport's physical, social, and cultural imprints, a quintet of artists developed a performance weaving together documentary research, surrealistic sound design, and live-manipulated samples of boxing's acoustic signatures played on sensory percussion drums.

A tableaux vivant and audiovisual tapestry, inflaming the memory and physicality of boxing—an embodied tribute to the fighters, and mentors whose presence and labor define the sport's communal legacy.

PROJECT PAGE & VIDEO EXCERPTS

<https://camerongrahammusic.com/j'ai-attrap%C3%A9>

abstracts, with love

INTERMEDIA PERFORMANCE

Duration: 40 minutes

four performers, narration, music, projection, scenography, lighting
With Klara Kofen, James Oldham and Chihiro Ono. Produced by Waste Paper Opera.

Commissioned: Lancaster University Future Places Centre

PROJECT PAGE

<https://camerongrahammusic.com/abstracts,-with-love>

An intermedia tapestry and opera that weaves together research into the effects of the Chernobyl fall out on the Cumbrian 'wilderness', the history of domes, water cycles, the evolving landscapes of the local and the global, and the relentless movement of the tides that drag our history into our future at ever increasing speed.

Inspiration is drawn from the ancient seaside, the relentless movement of ocean tides and the surprising beauty of the nuclear power plant. 'abstracts, with love' amplifies the tensions between human and non-human ecologies, with the strange sense of the past haunting the present, simulating a future.



INSTALLATION / FILM

Rhadinace (2024 | 9 mins.) |
music and sound for film

METAMERS (2024 | 15 mins.) |
video, 5.1 sound

Admiror, Or, Revolutionary Sentiments (2023 | 40 mins.)
video, voice, drums, motion capture, spatial sound

Lot No. 1517 (for lovemusic) (2020 | 5 - ∞ mins.) |
Video Installation/ Video piece
any number of performers, ambient recording, video simulation,

Poet Mechanic V (2019 | 35 mins.) |
solo soprano, composer, projector, prepared record player

your body is a colony (2018 | 3-5 hours) |
solo performer, live electronics, scenography

CHAMBER / PERFORMANCE INSTALLATION

Christine (2024 | 15 mins.)
DUO | ROLI seaboard, digital percussion, electronics, Stage Lighting,
Video

Untitled, or, 'the thing about shoegaze is it doesn't' (2020 |
13 mins.)
SOLO | piano, electronics, video trio |

Snapshots of Joy (2019 | 20 mins.)
DUO | piano, keyboard, toy pianos, percussion, film |

Comfort Objects (2018 | 20-25 mins.)
DUO | two performers, ungrounded amplifier, 12 pitch pipes |

Target 1/2 (2018 | 10 mins.)
SOLO | trumpet and objects |

Bin Bag: Body Labour (2018 | 12 mins.)
TRIO+1 | vodka, three percussionists, performer |

Poet Mechanic III (2017-18 | 20 mins.)
SOLO | solo trombone, prepared record player |

Liquid Strange (2016- | 15 mins.) |
mixed object ensemble |

Corpus (2015 | 10 mins.)
bass clarinet, spatialised live electronics |

Hulusheng (2015 | 5 mins.) TRIO |
three vietnamese mouth organs OR harmonicas

SMALL / MED. ENSEMBLE

Thirty Three Confessions (2021-22 | 14 mins.) |
cello, clarinet, e. guitar, piano, optional video, optional 3D printed
confessionals

Honey for Raffaele (2021 | 14 mins.) |
violin, cello, percussionist and three performers, object-instruments, water

The Noise and Hardware Caravan Club 1.0 (2020 | 22 mins.) |
violin, cello, bass clarinet, e. guitar, percussion, tape players, video duo,
electronics, sound sculpture, neon light, scenography

Untitled, or, Symphony of Red Bubbles (2020 | 15 mins.) |
video trio, electronics, trumpet, trombone, clarinet, voice

abide within plenitude (2019 | 24 mins.) |
violin, cello, flute, clarinet, film, sine tones

Life in Pink (2018 | 6 mins.) |
stereo vinyl players (or tape), flute, tenor sax,violin, cello, percussion

...kitty (2018 | 6 mins.) |
tape players, flute, clarinet, violin, cello, prep. piano

ELECTRONIC

Becoming a Beach Angel (2023)
Released: Phantom Limb Label

EP; Go Out (2023)
Released Phantom Limb Label

LARGE ENSEMBLE

Blasted Echoes (2017 | 6 mins.) |
Sinfonietta, 15 players |

ORCHESTRAL

SLOW.BURN.FOOTWORK (2018 | 6-7 mins.)
LARGE ORCHESTRA: 3.3.3.3 | 6.3.2.2 | 2PERC. | 8.8.6.6.6

Thrift & Shambled Nuance (2017. rev. 2018 | 10 mins.)
2.2.2.2 | 2.2.2.1 | 2PERC | 14.12.10.8.

DIGITAL

Preoccupations that Fill the Void (2021 - current) |
Virtually simulated confessionals, sound articulation, soundtrack, machine learning

Apathy and Empathy Arcade 2021 - current |
Virtually simulated amusement arcade, digital endocrine system, machine learning