

*christi denton  
margaret fiedler mcginnis*  
*earthworm*  
*selected joint/severed works*

*earthworm@dodecaphony.uk*



*christi denton*  
*LAMOSO*  
*(LAser/MOTion/SOund)*  
*2011/2012*

*the LAMOSO is a laser-based MIDI controller. As a dancer breaks the beams the music changes, making the performance a tautological choreography: the movement shapes the sound, and the sound guides the movement*

*lasers (green) / modified photogates / Teensy++ microcontroller / MAX/MSP / MIDI / dancer-choreographer*

*dimensions variable*



*custom 120cm x 120cm elevated dancer's stage surrounded by photogates, with lasers mounted in rafters 10 meters above (Revolution Hall, Portland Oregon USA 2012)*

*margaret fiedler mcginnis*  
*The Sabines*  
*2025*

*mild steel sculptural  
reverberation plates  
named in honour of  
Wallace Sabine, the father  
of architectural acoustics*

*for composition,  
collaboration &  
performance*

*steel / audio electronics  
guitar amplifiers / site-  
responsive music  
composition*

*dimensions variable*



*christi denton*  
*IX Pieces for UPIC*  
*2004*

*nine-piece long musical cycle created using a UPIC (Unité Polyagogique Informatique du CEMAMu), a computerised musical composition tool devised by the composer Iannis Xenakis in 1977. A UPIC allows musicians to "draw" music - the sound waves, the envelopes, the timbres, and how all those things fit together. Christi is part of an exceptionally small cohort of composers to fully realise musical works on Xenakis' UPIC system.*



*A 1986 UPIC digital computer system for sound creation by Iannis Xenakis*

*sound of breaking glass / 9 black and white sketches / UPIC*

*total duration 36 minutes 6 seconds*

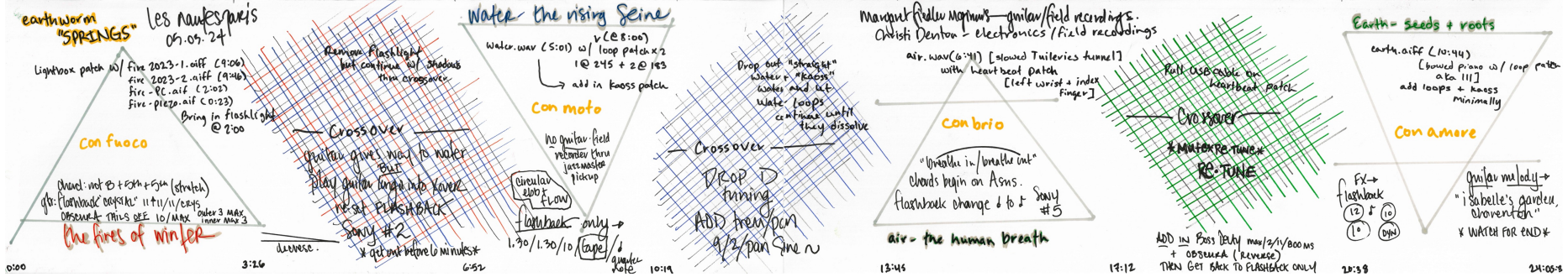


*The drawn score for IX Pieces for UPIC: Piece IV (5 minutes 50 seconds)*

# earthworm SPRINGS 2024

musical performance & graphic score  
parisian field recordings / human heartbeat-controlled MIDI / human voice / live guitar

duration 24 minutes 5 seconds



*margaret fiedler mcginnis*  
*The Octophonic Forest*  
*2025*

*laser-cut, welded & spray-painted mild steel / quartered Epping Forest tree trunk / 8-channel loudspeaker array / site-responsive musical compositions – installations include public seating/floor cushions & bespoke essential oil blend*  
*dimensions variable*



*christi denton  
marcel  
2025*

*marcel is a Sarracenia plant  
turned musical instrument who  
reacts to whatever touches or  
surrounds him, producing sound  
as an extension of his own shifting  
ecosystem*

*carnivorous plant / Teensy++  
microcontroller / soil humidity,  
temperature, moisture,  
movement sensors / water / flies /  
contact, hydrophone, and  
geophone microphones /  
Max/MSP*

*Approximately 20 cm x 50 cm*



*the technology created for Marcel is also in use as part of the Haricot Project, a  
collaboration with filmmaker Pam Minty, where a green bean plant will control  
film and light in addition to sound*

*margaret fiedler mcginnis*

## **BANDS**

*1983-ongoing*

**Laika** (1993-2004) was an influential “band’s band” and Thom Yorke (Radiohead)’s favourite - he personally invited Laika as a support act on UK/European tours for OK Computer and Kid A. 4 albums.

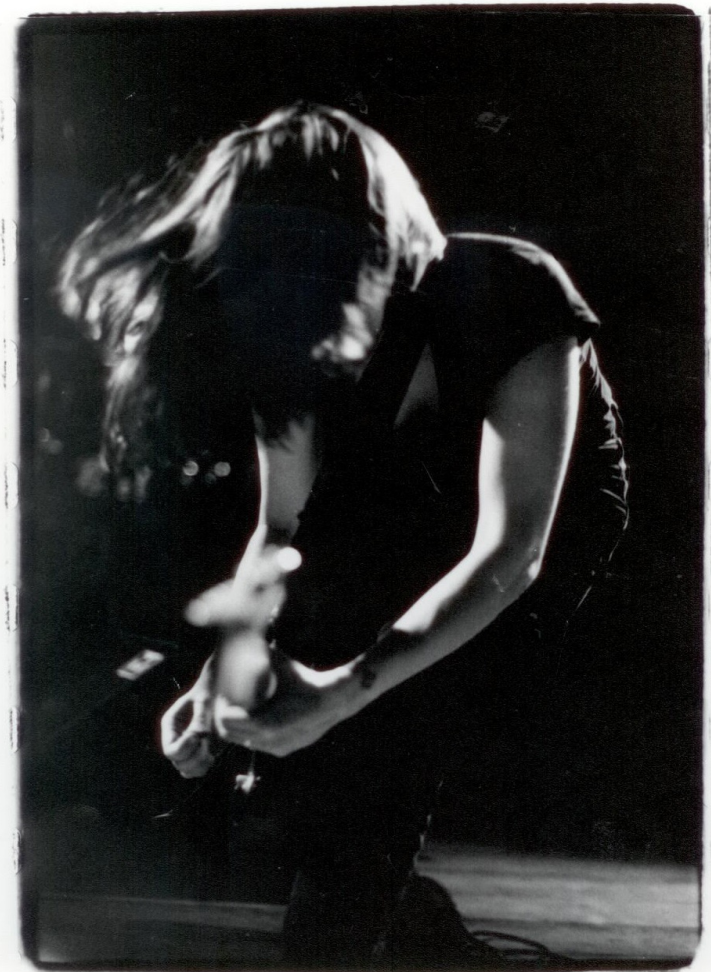
**Moonshake** (1990-1993) It’s debatable what the first “post-rock” album was but it’s not debatable that Margaret was the first woman making this experimental hybrid of rock, jazz, electronica and dub. One album / one mini-album.

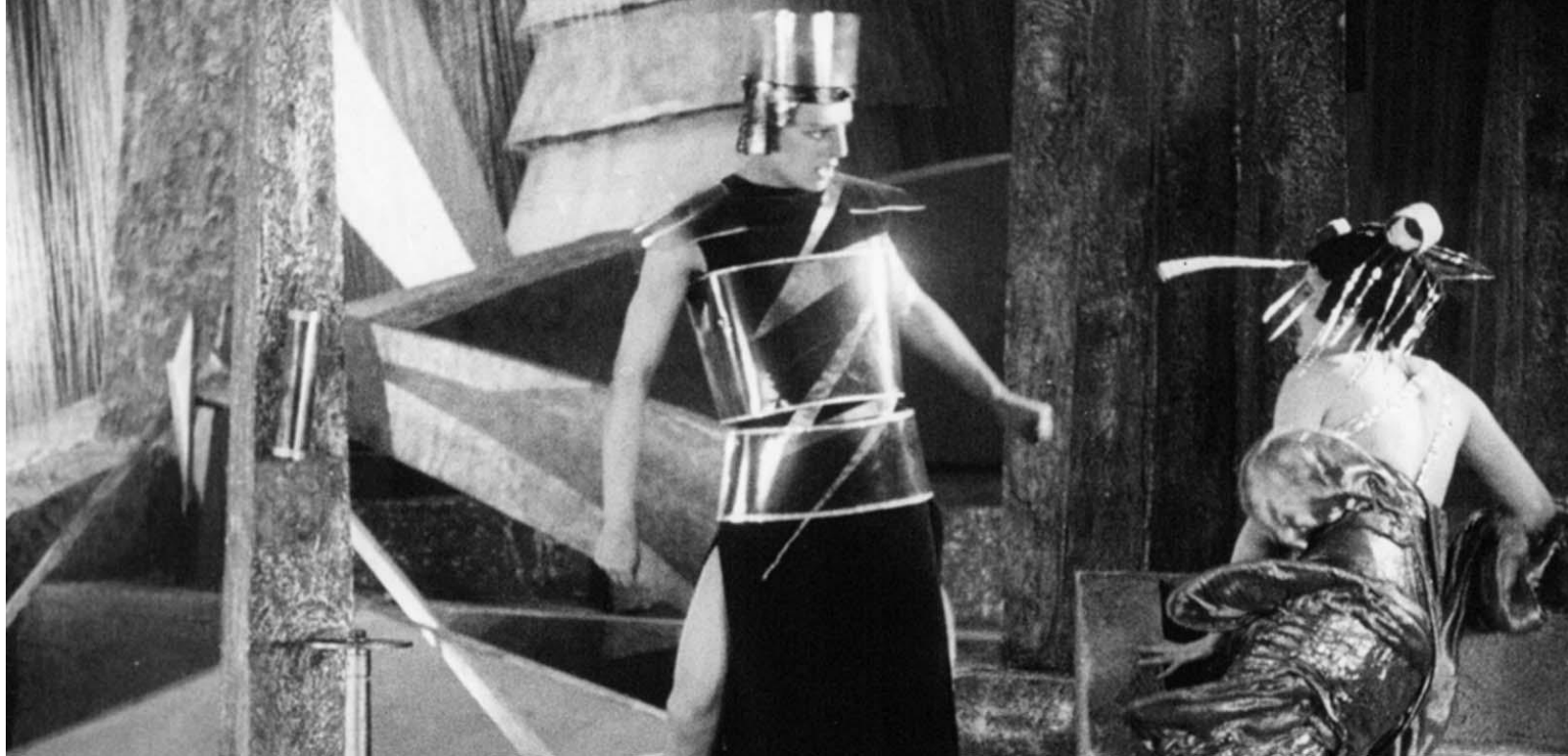
**PJ Harvey** (2000-2001) Lead guitarist/multi-instrumentalist including cello for the entire tour for the Mercury Prize-winning album “Stories From the City, Stories From the Sea”. World Tour including all the major music festivals and 50 stadium shows supporting U2 on their Elevation tour. Television appearances included BBC’s Later, twice on Jay Leno and once on Letterman.

**Wire** – after founding member Bruce Gilbert retired, Margaret was the touring guitarist for the ridiculously influential art-rock post-punk band from 2008-2010 promoting their Object 47 album globally.

*career highlights:*

- played Madison Square Garden twice
- female world-record holder for the most BBC Radio One John Peel Sessions with the most bands (four – PJ Harvey, Laika, Moonshake, and NYC’s no-wave queercore God Is My Co-Pilot)
- first teenage band (1983) was with a boy called Moby – yes, that one!





*earthworm*

## *AELITA: QUEEN OF MARS*

*2026 (in production)*

*a real-time musical response to the Soviet sci-fi classic film Aelita: Queen of Mars (1924)  
a live performance with reactive electronics and guitar. screenings in Paris and London, 2026 (tbc)*



*cold-blackened steel / black  
beeswax / bass shaker / audio  
electronics / intangible IP asset  
(registered trademark)*

*1812 x 1334 x 834 mm*



*margaret fiedler mcginnis*  
**SONOMONOLITH®**  
*2025*

*a sonic monolith weighing  
over 175kg, the sculpture is  
barely audible even when  
standing very close to it.  
However, by "connecting" to  
the sculpture - with the  
forehead or even elbow, the  
low 35Hz sub-bass tone fills  
the body. This form of  
hearing via the  
phenomenon known as  
"bone conduction" can be  
deepened even further by  
wearing ear defenders to  
exclude all external  
ambient noise*

*christi denton and portland state university's sonic arts and music  
production laptop ensemble (SAMPLE)  
Social Distance  
2020*

*Social Distance was created at the onset of the pandemic as a way for Denton's ensemble to continue writing and performing live music together while dispersed. Each member captured a one-minute field recording every day, building a constantly changing library of sounds drawn from their isolated environments.*

*These daily recordings became the raw material for new ensemble pieces. During performance, each student manipulated their recordings live using custom granular-synthesis "remote" instruments built in Max/MSP, all linked online through the Open Sound Control protocol. The result was a distributed, laptop-based ensemble that transformed physical separation into an evolving shared soundscape.*

*Max/MSP / Open Sound Control / 100s of minute-long field recordings  
/ 30 socially distanced university students and their laptops*

*2020 concert poster for a live  
streamed show at [Holocene.org](http://Holocene.org)*

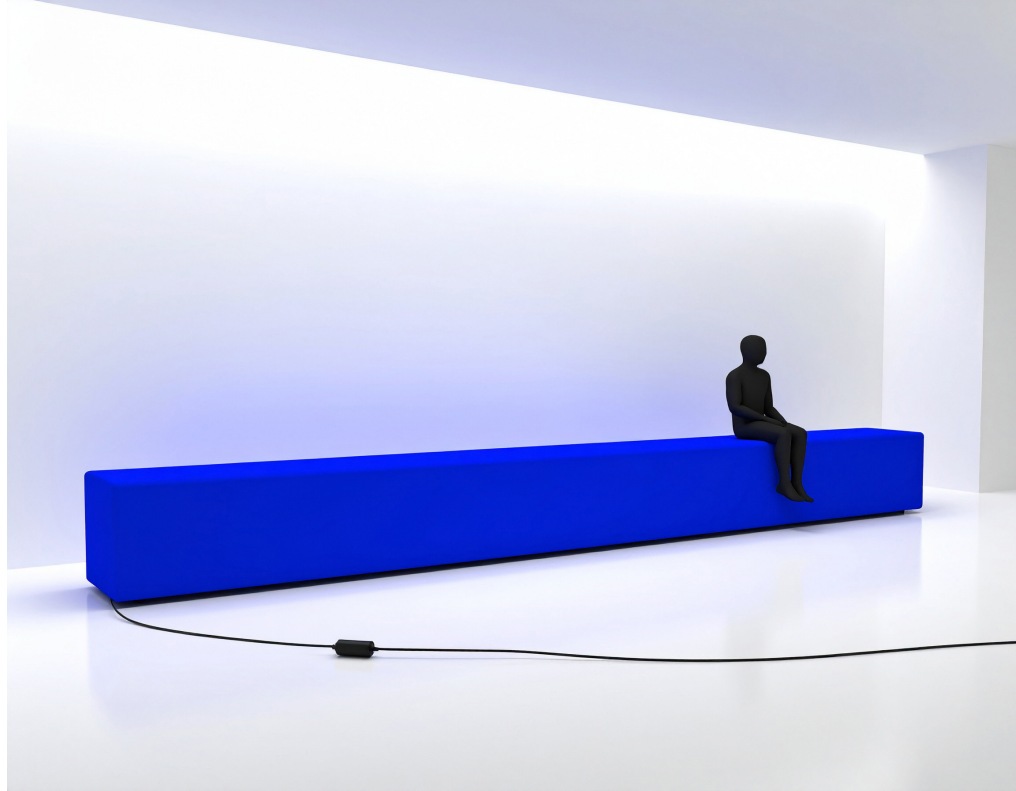
**HOLOCENE PRESENTS**



PSU School of Music  
**Laptop Ensemble**

Friday, May 22, 7pm

[Holocene.org](http://Holocene.org)



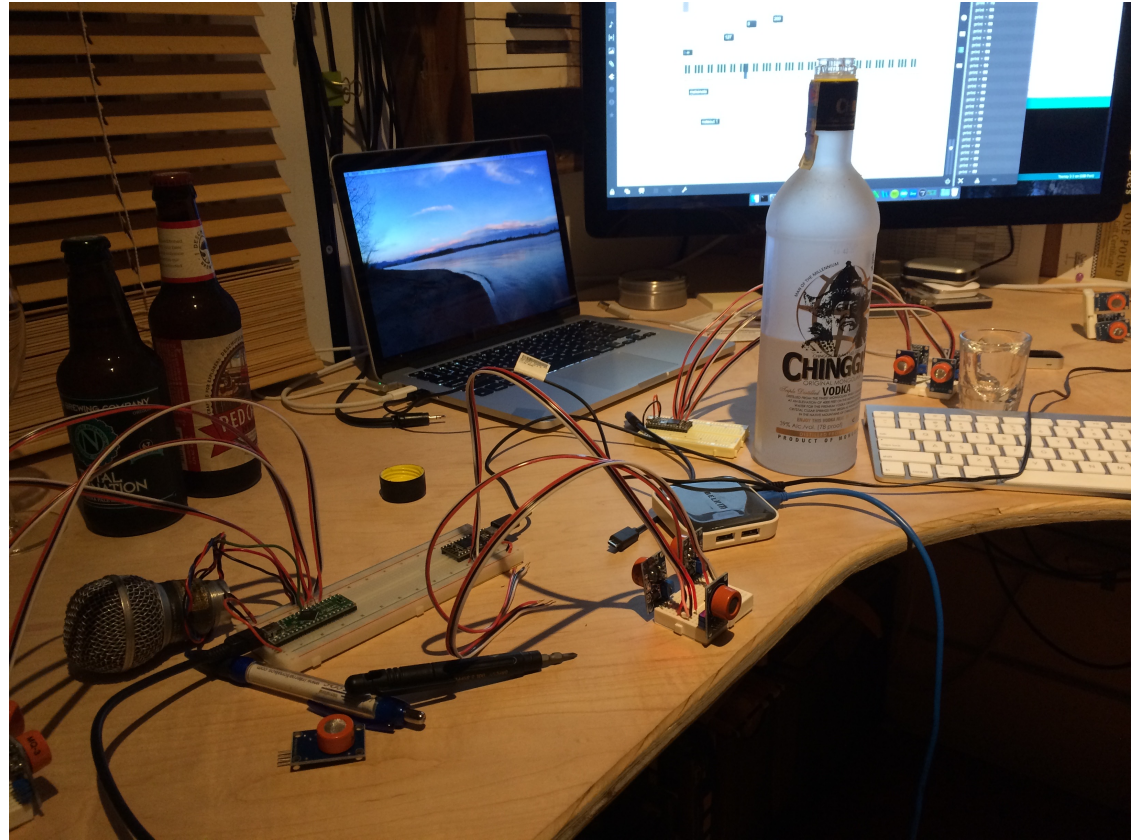
*margaret fiedler mcginnis*  
*SONIC SEATING*  
*2025*

*concept shortlisted/specially commended in the inaugural Royal College of Art Jaguar Art Awards. Powder-coated steel and satin brass resonant seating vibrating with the sounds of the natural world - blue whales, calving arctic glaciers, sonified NASA solar data and feline apex predators*

*christi denton  
ethanol orchestra  
2015*

*an orchestra/sound  
installation of alcohol  
sensors. It's playable by  
people who are (or aren't)  
drinking - a soundscape  
is modified by the blood  
alcohol content of people  
breathing into  
breathalyzers.*

*dimensions / ABV variable*





© Christi Denton & Margaret Fiedler McGinnis, as indicated  
Artist photo © Quentin Rollet 2024

*Christi studied Music Composition with Wendy Reid, Pauline Oliveros, and Maggi Payne at Mills College, Oakland, California (BA, 2000) and attended the Centre de Création Musicale Iannis Xenakis in France (graduated 2004). Margaret completed her BA at Sarah Lawrence College, Bronxville, New York with a guest year reading Pure Philosophy at Trinity College Dublin (1989), a Post-Graduate Diploma in Law at College of Law, Bloomsbury, London (2006) and recently finished an MA Sculpture at the Royal College of Art, London (2025)  
Together, Christi & Margaret are earthworm*

## LINKS

LAMOSO

SABINES

IX PIECES FOR UPIC

SPRINGS

OCTOPHONIC FOREST

MARCEL

SONOMONOLITH®

S.A.M.P.L.E.

SONIC SEATING

ETHANOLORCHESTRA

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