PSYCHASTHENIA C: surface, tension for two performers, electronics, and live video processing is the third installment in a cycle of works for ensemble and immersive processing environment. During the performance, reservoirs of media files are created, retrieved, re-organized, and composited against one another, creating temporal, aural, and visual dissonances between past and present actions—events unfolding on stage and in media generated in real-time. The commingling of fluctuating chronologies creates temporal instability, challenges the mutability of memory, and proposes an alternative, speculative engagement with bodily-lived time.

To be produced in collaboration with percussionists Alexandra Bellon and Anne Briset, this performance-installation will include a discussion of my recent work as a departure point for a more dynamic and open musical situation, culminating in the premiere of *surface, tension*. I have built a system in which discrete physical gestures of performers govern the behavior of audio and video processing through wearable technology, sensors, and motion tracking, responding directly to physical actions, with increased emphasis on causality and perceivable correlations between processes. Cameras capture video of the performers, who are facing the audience but obscured by a large, suspended paper screen. In one hand, each performer wields a contact microphone contained within plastic cup that serves as a resonator. In the other, a sensor traces the coordinates of their arm's gestures, the values of which are mapped to visual and aural parameters that change over the course of the performance, controlling the processing of incoming audio and video signals in various ways. This processed audio is sent to two exciters, placed in each corner of the paper screen, transforming it into a large electroacoustic transducer. Against this surface, the microphones create a feedback loop, filtered and manipulated by both the position of the cup and the position of the sensor in the opposing hand. Similarly, the cameras behind the screen act as an inverted mirror, doubling and refracting the images that are captured. The further development of this system in-progress, for me, represents the potential to heighten expressive potency and achieve meaningful, seamless integration of technology into the fabric of a new and powerful cycle of works.



Alexandra Bellon débute très jeune les percussions et la batterie avec Serge Moché et Christian Gatti puis intègre la classe de Francis Brana et Jean François Juskowiak à Créteil. Diplômée de la HEM de Genève, elle obtient en 2011 un Bachelor, un Master de pédagogie en 2013, puis un Master d'interprétation en 2015. Au fil des années, Alexandra joue avec différents orchestres symphoniques tels que l'Orchestre de la Suisse Romande, l'Opéra de Lyon, l'Orchestre de Liège, l'Orchestre de Lorraine, etc. Elle est également titulaire de l'Orchestre du Verbier Festival de 2008 à 2011. Actuellement, elle travaille à l'Ecole des Arts Appliqués comme accompagnatrice en danse contemporaine. Elle enseigne également les percussions et la batterie à Chênes-Bougeries. Musicienne éclectique, elle est membre de plusieurs ensembles dont l'ensemble Batida, le trio 46°N, Eklekto et le Dada string quartet. Fascinée par les arts de la scène, elle collabore avec des artistes de renommée internationale: la chorégraphe suisse-coréenne Young Soon Cho Jacquet, le chorégraphe belge Jens Van Daele, la chorégraphe canadienne Ginette Laurin, la cie de théâtre d'ombres la «Luciole écarlate», le musicien électro hollandais Richard Van Krusdijk, le performeur et compositeur français Brice Catherin. Particulièrement active dans le domaine des musiques d'aujourd'hui, Alexandra est à l'origine de nombreux projets qui remportent des concours de musique contemporaine et participe à des créations qui s'exportent sur les scènes de nombreux festivals: Remusik (Russie), Jomba festival (Afrique du Sud), Aujourd'hui Musique, Les Semaines contemporaines (France), Ion Nuremberg (Allemagne), Antigel, Verbier festival, Archipel, Zeit Raum Basel, Les jardins musicaux, SID (Corée du Sud). Cette saison, elle participe à la tournée du spectacle pluridisciplinaire *Sugungga* de la cie Nuna (Suisse, Chine et Corée du Sud), compose et joue avec Richard Van Kruysdijk la musique du spectacle de danse contemporaine *Tierra* (tournée de 40 dates en Hollande, Belgique, Canada). Elle co-signe avec Benoit Renaudin la performance d'une durée de 10 heures sur une note fondamentale *HORDE*, carte blanche de la Cie IF d'Isis Fahmy et participe au ciné-concert dada «1916» avec le Dada string quartet. Egalement impliquée dans le domaine de la médiation, elle élabore avec son trio de théâtre musical 46°N le projet à destination des jeunes publics *BOUM*.



Anne Briset débute l'apprentissage de la percussion au Conservatoire Régional de Chalon-Sur-Saône dans la classe de Stéphanie Huteau et Jean Magnien. Après avoir obtenu le diplôme d'Études Musicales de percussions elle poursuit sa formation à l'École Nationale de musique de Créteil avec Francis Brana (percussionniste solo à l'Orchestre de Paris) et Jacques-François Juskowiak où elle obtient également le Diplôme d'Études Musicales de percussion. C'est avec Francis Brana que sa volonté de devenir musicienne d'orchestre est née. Elle intègre alors l'Orchestre Ostinato à Paris, puis l'Orchestre Français des Jeunes. En parallèle à son cursus de percussionniste classique, son goût pour les musiques traditionnelles la mène à s'investir dans l'ensemble de musique Irlandaise Celtic Whirl et dans la Batucada Zalindê. Ces années parisiennes sont aussi l'occasion d'intégrer le prestigieux Brass Band Æolus, lauréat du championnat de France de Brass Band en 2007. Son intérêt pour la pédagogie lui a valu l'obtention, en candidature libre, du Diplôme d'Etat d'enseignement artistique. Elle est ensuite admise à la Haute École de Musique de Genève dans laquelle elle étudie avec Yves Brusteaux, Christophe Delannoy, Philippe Spiesser et Claude Gastaldin. C'est durant cette période que la *compagnie* Attá (percussionnistes et danseurs) et l'Ensemble Batida (Ensemble de musique contemporaine et projets disciplinaires) voient le jour. Alors qu'elle termine son Bachelor en juin 2011, elle obtient le poste de Percussionniste Principale à l'Orchestre Philharmonique de Durban (KZNPO) en Afrique du Sud.

Depuis son retour en France et en Suisse,en 2012, elle s'épanouie autant en tant que musicienne d'orchestre, supplémentaire à l'Opéra de Lyon ainsi qu'à l'Orchestre Suisse Romande de Genève, qu'en tant qu'interprète au sein de différents ensembles de musique contemporaine: l'Ensemble Batida et l'association Eklekto Geneva percussion Center. Sa soif de découverte l'a conduite vers l'apprentissage de la contrebasse qu'elle intègre au sein de la COMpagnie PAS avec la circassienne Marta Nistal.



Jason Thorpe Buchanan is an American composer, Artistic Director of the [Switch~ Ensemble], Curator for the San Francisco Center for New Music, and full-time Lecturer in Composition, Theory, and Electronic Music at Mahidol University's College of Music in Thailand. Commissions and international performances include work with Alarm Will Sound, Talea Ensemble, Gaudeamus, Interface, Nikel, Linea, Insomnio, EXAUDI, Slagwerk Den Haag, Eklekto Percussion, Mivos, Royaumont, Iktus, Blue Water Chamber Orchestra, The Industry, wild Up, Mizzou, Tzlil Meudcan, International Horn Society, Fulbright, and the Eastman Musica Nova Ensemble, among others. Scenes from his multimedia opera *Hunger* have received performances at Darmstadt, The Industry's FIRST TAKE in L.A., and MATA in NYC with the [Switch~ Ensemble]. Additional Honors include a Fulbright Fellowship in Hamburg, nomination for the Gaudeamus Prize where three works were presented at Muziekweek, fellowships and commissions from Royaumont Académie Voix Nouvelles (2016 & 2017), Artist-in-Residence USF Verftet Bergen, Norway, American-Scandinavian Foundation Grant, ASCAP Morton Gould Award (2014 & 2015), Howard Hanson Orchestral Prize, winner of Iron Composer. He has served for three years as Executive Director of the VIPA Festival (Spain), and as course instructor in electronic music and composition, as well as assistant conductor for the Musica Nova Ensemble with Brad Lubman, as a Ph.D. candidate at the Eastman School of Music. As a guest composer, curator, and educator, he has taught or presented at Chamber Music Campania (Italy), VIPA Festival (Spain), the University of Virginia, Stanford, San Jose State University, Queens New Music Festival, MATA, Portland State University, University of Richmond, the Bergen Center for Elektronisk Kunst (BEK) in Norway, and at the University of Chicago. (2017). The first half of 2018 will be spent as an Artist-In-Residence at the Embassy of Foreign Artists in Geneva, Switzerland.

www.jasonthorpebuchanan.com

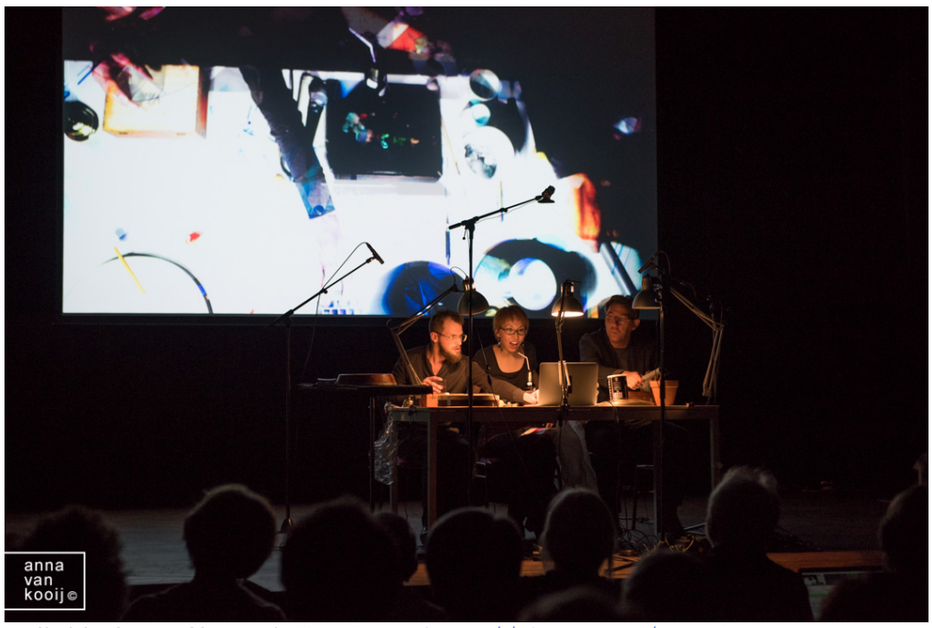
Portfolio, Jason Thorpe Buchanan: www.jasonthorpebuchanan.com



PANIC ARCHITECTURE - Talea Ensemble: www.panicarchitecture.com



gimme shelter - Eklekto Percussion: www.jasonthorpebuchanan.com/media.html



walkside, lost – Slagwerk Den Haag: https://vimeo.com/140159929

Further reading and concept, paraphrased from *Cyborg Anthropology* by Amber Case:

Games, Time, and Surface Tension:
A game can be defined as a system of interaction with feedback in a positive or negative way that increases over time. Wikipedia is a game. One submits an article and there is negative or positive feedback. The more articles one contributes to, the more that user levels up.

Facebook is a game because it has +1 friend. There are leveling up systems there. The point of the game is to build your avatar slowly until it gets larger and more fine-tuned. Twitter has a follower system, which makes it possible to become a twitter celebrity. Each follower is like a level up. Each reply to a comment adds to the value of the character.

Time becomes more important on the Internet. Time can be divided, punctuated, compressed, collapsed, stretched and annihilated. Time can be reconstructed or deconstructed, commoditized or nostalgized, fetishized or depreciated. Time is wasted, time is spent, time is used. Time is money. Traditionally, one cannot help but stop reading for a brief moment when faced with an explanation point. Socially relevant information works in the same way. It is the punctuation telling a visitor when to stop. The viewer will not stop if the information is not relevant.

Everything has this surface tension and gravity. The minute one logs into Facebook, previous intentions can be rewritten and replaced by a fragmentation of potential action and pulls towards certain types of data. If one slips over a piece of potential data in the search for the appropriate button to click, one cannot help but be redirected.

Facebook's algorithm serves social information that causes extreme stops. The whole thing acts like an enormously addictive run-on sentence, or an endless narrative full of character's in one's own life. Facebook allows one to read their life story, or to expand parts of it. Part of that is very addicting. The most successful digital architectures are those with the most socially relevant information. Facebook's algorithm serves up the most relevant social information.

Interaction takes time. Interaction becomes addicting. Social time becomes addicting. Socially addicting time becomes available only within certain spaces.

PSYCHASTHENIA is defined as "a group of neuroses characterized by phobias, obsessions, compulsions, or excessive anxiety", and explores human perception and the influence of technology on our behavior in today's sociopolitical landscape. The psychasthenic possesses insufficient control over conscious thinking or memory, wandering aimlessly or forgetting the task at hand. Their thoughts are scattered, necessitating significant effort in order to organize them or communicate with others, frequently accompanied by characteristic insomnia that induces fatigue.

Panic Architecture describes a participatory framework demanding compulsive interaction and attention. The relentless influx of email, messages, and notifications compel our constant engagement and response—we have assimilated dependency on these means of communication that now function as our tether to society and primary mode of interpersonal contact. The act of checking one's email can throw consumers into a state of panic or suspension of breath, the term 'email apnea' coined to describe this unconscious reflex. Experiments in behaviorism and operant conditioning found that rats given rewards irregularly in response to mundane tasks were compulsively driven to continue, in hopes of another reward. This behavior, termed 'intermittent reinforcement', is applicable to our modern social networks and digital protocol, enticing users to obsessively check for new content. Facebook and Twitter are the most potent and ubiquitous examples of systems that instill panic and path dependence. Families and friends 'panic' one another, affected by posts and status updates. These communications, particularly when attached to audible or haptic stimuli, are mechanisms of panic architecture that are designed to induce continual, obsessive actions on the part of the consumer to click and update their user interface. Digital panic occurs when multiple, simultaneous systems of intermittent reinforcement demand a user's attention concurrently. Digital connectivity, flow, and multitasking online sometimes lead to a psychological state that resembles that of a psychasthenic, described as 'continuous partial attention', 'simultaneous time', or 'ambient intimacy'. To enable cohesive, linear thoughts, one's mind must piece together various fragments and memories being otherwise accessed concurrently.