

composers

compositlon 1 . alpha 4 bit . Suzanne Thorpe

Inspiration for *Alpha 4 Bit* was derived from two elements found within the original *Tron*: the film's projected theories of human to digital relationship! evolution, and sound components developed by pioneering electronic music composer Wendy Carlos, who composed the original score for *Tron*.

Tron's plot often queries the ratio of human presence in the digital world, as well as reciprocal digital to human structures. *Tron* asks burgeoning digital era questions such as where is the line drawn between the human and the digital, and how will we know if we've crossed it? *Alpha 4 Bit* convolves human interaction with digital processing in

such a way that the digital to human boundaries are blurred. It investigates consciousness with text from neurologist Antonio Damasio, and patterns of human magnetism and repulsion to our digital counterparts via theories of author Masahiro Mori.

Tron's postulations are further articulated by Wendy Carlos in her score, which was among the first to combine orchestral (human) elements with both analog and digital synthesizers. In a nod to Carlos the tuning for *Alpha 4 Bit* is based on a favorite alternate tuning developed by Carlos, which she dubbed Alpha.

and Stephan Moore, among other configurations.

with J Mascis of Dinosaur Jr., in concert and on recordings. She has a discography of over 20 recordings released on Sony/Columbia, V2, Beggars Banquet, Geffen, Electra, and Specific Recordings. Thorpe is a founding member of the alternative rock group Mercury Rev, with whom she worked from 1989–2001, earning numerous critical accolades, and from time to time can be heard filtering techniques, while in performance she extends her instrument with an ever-evolving set-up of analog and real-time software components. As an improviser she has performed with Suzanne Thorpe is an electro-acoustic flautist, composer and sound artist. Her fixed compositions tend to be site-specific multichannel works that employ psycho-acoustic phenomena and tuned

Future Sight is an interactive performance piece that allows the dancer to become an artificial composer utilizing the remote technology of the Nintendo Wii!. With each movement the dancer affects the pitch and timbre of pre-recorded music written for voice, harp and field recordings of birds. With these movements, a piece of music is artificially composed and is specific to each performer and to the performance. By utilizing these acoustic recordings of humans performing and birds singing *Future Sight* maintains a connection to the human touch in a highly computerized processed piece.

compositlon 2 . Future Sight . Shelley Burgon

Multi-instrumentalist Shelley Burgon is best known for her improvisational work using harp and laptop. Burgon's work utilizes the acoustic harp as the primal sound source for her computer music. Her focus is to manifest the computer as an extension of her harp in a way similar to that of traditional extended harp techniques. She achieves this by specifically chosen midi controllers that are either attached to the harp or placed near the pedals of the harp allowing her to play the harp and laptop simultaneously. She is a member of the chamber group Ne(x)tworks, and the bands Stars Like Fleas and Family Dynamics. Shelley has performed her music for such as the the MATA Festival, Issue Project Rooms Points in a Circle, free103point9 Wave Farm and Summer Winds. In May 2009 she was honored to premiere a new piece for the Merce Cunningham Hudson Valley Project at the Dia:Beacon. Shelby holds an MFA in Electronic Music from Mills College where she studied with Pauline Oliveros, Fred Fritth, Chris Brown, Alvin Curran, Maggie Layne and Karen Gottlieb. She can be heard as a collaborator and guest on many labels including Home tapes, Skirl, Izadik, and Ipeca. She is inspired by Maryanne Amacher who was one of her early mentors and currently performs solo under the moniker Rowan.

Compositions for Bit is **Arjuna's (Matt Van Auken)** first major performance of any kind—which for him is an exciting prospect. Arjuna's life outside of fabric-covered shapes consists largely of in-depth explorations of the manifold aspects of health and healing. He is a medical student at UMNUNJ New Jersey Medical School, a yoga instructor, an Ayurveda student with the Dinacharya Institute NYC, and a student of Sanskrit under his Guru, Manorama. Very special thanks to Katherine Behar for inviting him to be a part of this wonderful piece.

Lifetime Channel. Maine Anders, a.k.a. the Maine Attraction, graces any stage where she can let her creativity ride.

Meinte, My Normal, I Was A Tanny Werewolf and *Partah*. Her role in *Million in the Mirror*, a PSA for breast cancer research, recently won the viewers choice award on the numerous visual artists, she has collaborated with conceptual photographer Latoya Ruby Fazler and multimedia artist extraordinaire Matthew Barney. Maine has started in including legends James Brown and Lionel Richie, pop sensations Jessica Simpson and Pharrell Williams, and burlesque divas Dita Von Tease and Gentry de Paris. A muse for samba, belly dance, African, improvisation and contortion, into a movement she has coined “Burlesque Fusion.” Maine has performed for and alongside a myriad of greats **Maine Anders** captivates audiences and innocent bystanders every time she hits the stage. Energetic, sensual, and wildly charismatic, her uninhibited rhythmic style blends

leads retreats and teaches worldwide. Sheri bows down to all of her teachers! Thanks to Katherine for her Digital Vision. It's very good for Sheri, who is an Analog Girl.

this spring. . . . so keep an eye out! Sheri is a Creative Director and Senior Teacher at Laughing Lotus Yoga Center NYC, where she co-directs Teacher Training Programs and also dances with Toni Renee Johnson and has previously studied and danced with Nia Love and Jana Hicks, to name a few. Toni! Renee and Sheri will be presenting new dance works certified at Laughing Lotus Yoga Center under the guidance of Dana Flynn and Jasmine Tarkehi. Sheri currently

greatful to be able to do what she loves. Sheri holds a degree in Dance from the University at Buffalo and was certified at Laughing Lotus Yoga Center and the University at Buffalo and was

Sheri Celentano is a lover of Breath and Movement! She teaches and dances her way through this life, feeling

near Albany, New York, and teaches digital art and animation at Kentslaer Polytechnic Institute.

physical computing, and interactive arts at the School of the Art Institute of Chicago, Columbia College Chicago, Indiana University, and the University of Hartford. She currently lives and works among others. Sitva holds a BA in Physics from Smith College and an MFA in Art and Technology from the School of the Art Institute of Chicago. She has taught interactive media, programming Chicago, the Boston Cyberarts Festival (Chicago), DeadTech (Chicago), and the Museum of New Art (Detroit). Silvia Ruzancka is a media artist whose projects include video, installation, performance, and virtual environments. Her work is concerned with the archaeology and memory of technology and

My work investigates the intersection between physical processes and the digital world. For example, what happens when decay and the effects of time intrude on the logical perfection of digital data? In *Traversing the Sectors*, I used audio recordings of old and dying technologies to construct a journey through the landscape of *Tron*. The title

refers to the internal operation of a computer's hard drive, which stores information by physically moving across a densely magnetized, rapidly spinning disk. The sounds in the performance include the EMF static produced by vintage analog televisions, the hum of computer circuits, and the sounds of grinding motors and skittering magnetic data heads inside dying hard drives. The composition is made from the sounds of digital and electronic machines, but they are sounds produced by the physicality of those devices. It's interesting to note that the magnetic hard drive is quickly being replaced by solid-state storage, which is purely electronic and has no analog, mechanical parts. This piece is an homage to this fading technology, as well as a remembrance of analog television, obsolete media, and the weird and wonderful analog/digital hybrid world of the original *Tron*.

compositlon 3 . silvia ruzancka

production

PROGRAMMERS * **RSI (Research-Synthesis-Implementation)** is a collective that experiments with art and technology in physical and virtual worlds.

LIGHTING DESIGNER * **Brian Scott** is a SITI Company member and has toured extensively and designed lighting for *American Document* with the Martha Graham company, *Under Construction*, *WhoDoYouThinkYouAre*, *Hotel Cassiopeia*, *Death and the Ploughman*, *bobrauschenbergamerica* (Henry Hewes Design Award 2004), and *War of the Worlds Radio Play*. Recently he designed video for *Architecting*, lighting for *Dead Man's Cellphone* with Playwright's Horizon, and *Importance of Being Earnest* at Arena Stage. With Austin-based Rude Mechanicals, he has designed numerous productions including production design for *How Late It Was How Late*, and lighting for *Lipstick Traces*, *Method Gun*, *Requiem for Tesla*, and *Matchplay*.

AUDIO ENGINEER * **Daniel Neumann** is a Brooklyn-based experimental composer and audio engineer, originally from Leipzig, Germany. In Leipzig, he co-organized “AlulaTonSerien,” a platform for sound art and electro-acoustic music that featured concerts, workshops, soundwalks, CD releases and a radio show. Daniel currently works as a curatorial assistant for Diapason Gallery, as an independent composer and sound designer, and as an audio engineer for the Electronic Music Foundation, NYCEMF and Santos Party House in New York City.

STAGE MANAGER * **Lorraine Rudin** is a Chicago-based photo stylist, recycled jewelry designer, and all around fun artistic collaborator. Her sordid past includes: gallery curator, dancer, muralist, floral designer, theater producer and set designer. Always on the lookout for new adventures, she is currently pursuing her second degree, a BFA from Columbia College Chicago.

AUDIO INTERN For the last seven years, * **Felix Hoo** has DJ-ed at many different clubs including Singapore's top club, Zouk. He is the co-producer of the Republika compilation CDs 1 and 2. Felix currently manages Trance Republic, an online community for electronic music, and is an assistant engineer at Integrated Studios.

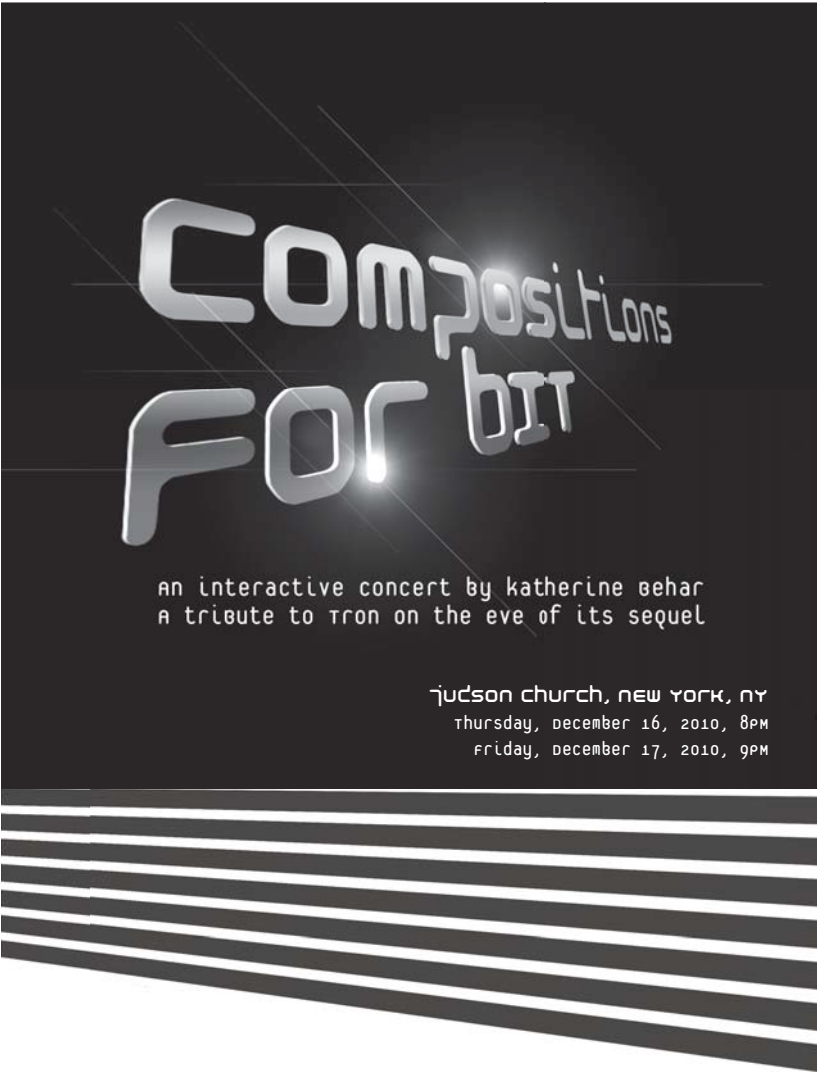
ASSISTANT * Tyra Bombetto

FABRICATOR * Kristof Wickman

JUDSON CHURCH TECHNICAL DIRECTOR * Zac Mosely

GRAPHIC DESIGN * Suzanne Dell’Orto

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compositions for bit

AN INTERACTIVE CONCERT BY KATHERINE BEHAR

TRON IS AN INSPIRATION FOR MY ART, WHICH IMAGINES THE INTERIOR LIFE OF MACHINES. THE MOVIE DOES MUCH THE SAME THING. CREATED ON THE CUSP OF THE COMPUTER AGE, **TRON** LITERALLY TAKES US INSIDE A COMPUTER. THE LANDSCAPES WE FIND THERE ARE CLEAN AND COLD, DARK AND GEOMETRIC, GLOWING AND NEON, GRIDDED AND CRYSTALLINE, ALIEN AND LOGICAL, MATHEMATICAL AND STRANGE.

LIKE MANY IN MY GENERATION, I INHERITED THIS IMAGE OF DIGITAL MACHINES’ INNER WORKINGS FROM **TRON**.

YET WHEN WE WATCH **TRON** TODAY, IT LOOKS QUANT AND HANDMADE; IT FEELS SURPRISINGLY WARM, ILLOGICAL, AND ABOVE ALL, PHYSICAL. AS **TRON** IS ABOUT TO BE SUPERSEDED BY ITS SEQUEL, **COMPOSITIONS FOR BIT** PAYS TRIBUTE TO THESE QUALITIES OF THE ORIGINAL MOVIE.

TRON LOOKS AND FEELS HANDMADE BECAUSE, IN PART, IT IS. THE MOVIE WAS CREATED USING A COMBINATION OF ANALOG ANIMATION TECHNIQUES AND SOME OF THE EARLIEST COMPUTER GENERATED IMAGERY. BIT, WHO IS THE FIRST COMPUTER GENERATED CHARACTER IN A MOVIE, IS AN EXAMPLE OF THE LATTER. ONE WAY **TRON** NEGOTIATED THE LOOMING COMPUTER AGE, ANXIETIES ABOUT COLD WAR AND TECHNOCRATIC THREATS TO HUMAN INDIVIDUALITY, AND THE IMPENDING ASSIMILATION OF HUMANS AND MACHINES, WAS BY INSERTING HUMAN CHARACTERS INTO A DIGITAL ENVIRONMENT. **COMPOSITIONS FOR BIT** INVERTS THIS, REMAKING **TRON**’S COMPUTER GENERATED BIT BY HAND, AND BRINGING THIS DIGITAL CHARACTER INTO OUR HUMAN REALM.

THE BOUNDARIES BETWEEN HUMANS AND MACHINES ARE ALSO INVESTIGATED BY COMPOSERS SILVIA RUZANKA, SUZANNE THORPE, AND SHELLEY BURGON IN THEIR SCORES. OVER THE COURSE OF THE EVENING, THESE THREE “COMPOSITIONS FOR BIT,” AND THE CHOREOGRAPHY THAT DRIVES THEM, PROGRESS FROM HUMAN-LIKE TO INCREASINGLY MACHINE-LIKE. INSIDE THREE ENLARGED GEOMETRIC BITS, HUMAN DANCERS PERFORM THE COMPOSITIONS LIVE. THE BIT DANCERS WEAR VIDEO GAME CONTROLLERS THAT HAVE BEEN REPROGRAMMED, ALLOWING THEM TO ALTER AND CONTROL THE SOUND COMPOSITIONS THROUGH THEIR PHYSICAL MOVEMENTS.

TRON EMITS A POWERFUL TECHNO-NOSTALGIC AURA BECAUSE ITS VISION OF THE COMPUTER AGE WAS CREATED BEFORE THE COMPUTER AGE ITSELF. **TRON** IS THE PRODUCT OF A CULTURE ON THE VERGE. BIT HOVERS IN A THIRD STATE BETWEEN YES AND NO, AND THE MOVIE SPANS ACROSS ANALOG AND DIGITAL PRODUCTION. TO REMEMBER **TRON** IS TO REMEMBER A MOMENT OF MEDIA TRANSITION. TECHNOLOGY IS ALWAYS CHANGING, SO JUST AS **TRON** EMPLOYED CUTTING EDGE TECHNOLOGY IN ITS DAY, **TRON LEGACY** WILL TAKE ADVANTAGE OF THE NEWEST SPECIAL EFFECTS. THE RELEASE OF **TRON LEGACY** CLOSES THE BOOK ON THIS ICONIC PART OF CULTURAL HISTORY AND **TRON** MARKS THE OCCASION, BY REMEMBERING THE ORIGINAL FILM AND BY APPRECIATING THOSE QUALITIES IN **TRON** THAT PROGRESS WILL ERASE.

Katherine Behar is an interdisciplinary artist based in New York City. Her installations, performances, and videos mix low and high technologies to portray the condition of living sensuously in digital media. Her work has been presented internationally, nationally, and locally—as far afield as a remote village in southwest Estonia, and as close by as an unremarkable chain link fence, around the corner in Brooklyn. Recent venues include the Mediations Biennale in Poznan, Poland; CamouFlash in Dresden, Germany; the Chicago Cultural Center in Chicago; De Balie Centre for Culture and Politics in Amsterdam, Netherlands; the Digital Live Art Festival in Leeds, England; PosisovkhoZ 6 in Mooste, Estonia; Conflux in New York; and the National Museum of Art in Cluj-Napoca, Romania.

Katherine’s ongoing projects include Disorientalism, with Marianne M. Kim, and RSI, with Ben Chang and Silvia Ruzanka. Disorientalism is a multimedia performance art collaboration that studies the disorienting effects of technologized labor, junk culture, and consumerism. RSI is an art and technology team that advocates for and designs irrational human-computer interfaces. Katherine is Assistant Professor of New Media in the Department of Fine and Performing Arts at Baruch College, and she has been newly named Art Journal’s Digital Fellow.

Katherine thanks her amazing collaborators—cast, composers, and crew—who have made this project what it is; the Franklin Furnace Fund and the Weissman School of Arts and Sciences at Baruch College for their support; all of her families for their ongoing love and encouragement; Katy Siegel and Alex Golden for their inexhaustible generosity; and Tron for inspiring this work.

