

In this iteration of *THRESHOLD* a contact microphone is attached to the strings of an (otherwise un-amplified) electric guitar. Off camera, I contort my body into an uncomfortable/unstable position (hunched over, elbows high in the air and splayed far out, resting my chin on my knees, balancing my weight on my toes...) and my hands into stiff, unorthodox shapes. I lower my hands to the point where the slightest perturbation of my balance or the most minute involuntary tremor of my hand will cause contact between the fingers and strings. My goal is to maintain this position as long as possible and to expel any conscious intent from my hands, simply allowing them to involuntarily engage the surface. As my body becomes fatigued from the demanding posture, the tremors increase in intensity and frequency; when I can no longer continue the piece ends. The contact microphone amplifies this precarious occupation of the sound/silence threshold and the resistance of my body.