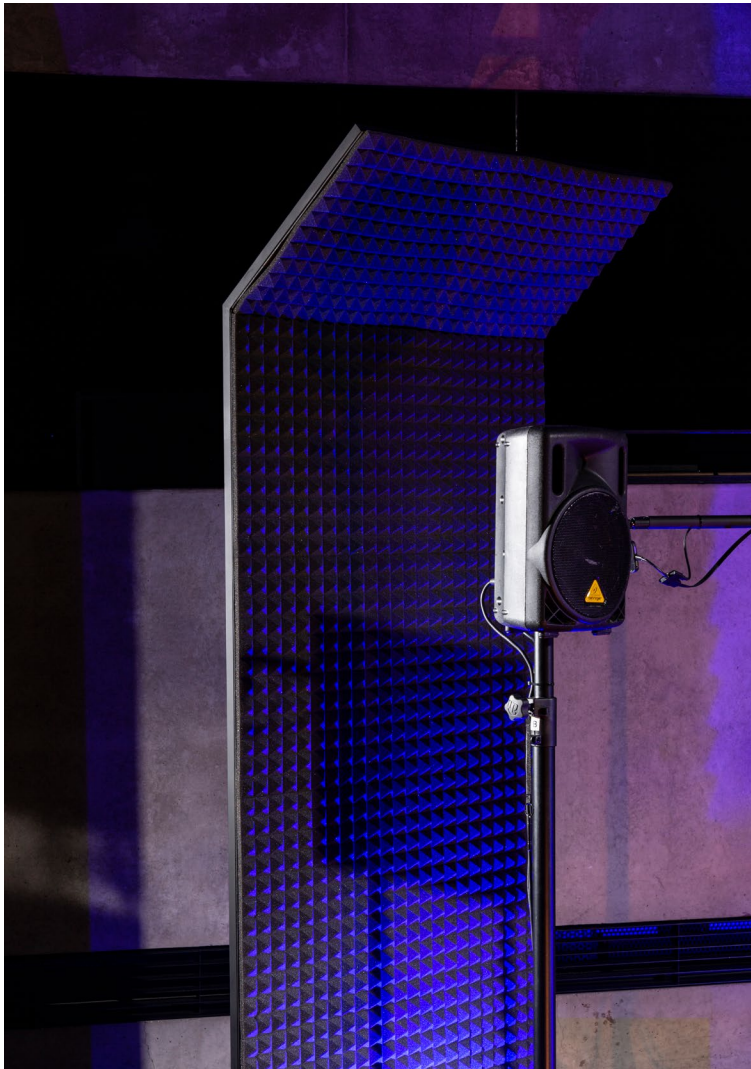# MIX, MATCH

AND START FROM SCRATCH

A PERFORMANCE BY JESSICA-MARIA NASSIF

PRESS KIT

Taking place in the year 2020, this live speculative performance is challenging the unavoidable use of sound surveillance through our smart technological tools. Jessica-Maria Nassif is showing there might be ways to trick the listening intelligence.

Screen text (top image):

"Where in the year 2020 and the cube at the head University in Geneva where in the year 2020 sound"

"speed size sweetDrive are you different but they still have to collect exactCall oh you Tupperware shop! have a car"

"onions I am not more is why is that that is a visor visor Yaya size hi Sam hi Sam KaleerCarissa says that when you tried it."

"Did I do not"

Bottom right screen:

"Where in the year 2020 and the cube at the head University in Geneva where in the year 2020 sound"

"Did I do not"

ABOUT THE PERFORMANCE

Jessica-Maria Nassif's performance raises consciousness on audio surveillance. Oblivious in global awereness, audio surveillance is just as much a threat as visual and data surveillance. It might actually be an even bigger threat, because it is invisible. We're surrounded by microphones in our daily lives: all our conversations, our voices, even the way we speak can be collected, analysed and retained.

In her performance, Nassif brings you the year 2020, where she speculates that this phenomenon has already happened: Our phones and all our smart devices have created a new intelligence listening landscape, and every word has consequences.

It also highlights humans' dependent relationship with algorithmic governance technology. Nassif's performance is dismantling the mechanism, tearing off the decor and revealing the machinery to find ways of tricking it. In the space, the unavoidable disembodied intelligence is represented by the phone, always present and recording every audio source, projecting on the screens. Using an app called "speechy", every word of the performance is converted to text in real time, by working with Apple's artificial intelligence, Siri.

HOW IS SHE TRICKING THE INTELLIGENCE?

Using the pretext of hosting a Tupperware Party.
The Tupperware party was very famous for commercialising a private space; just like Alexa, Google Home or Siri are doing nowadays. Half of the performance is based on a host demonstration video of a Tupperware party, so that the intelligent mechanism can link what Nassif's words to this youtube video.

**Constantly changing how she prononces.**
She is not inventing a new language, because then she would create a new behavioural pattern that repeats, and that is how the intelligence works. Instead, she is showing new ways of speaking.
She starts the performance with little voice modifications, overlapping sentences by using a looper, talking with her teeth squeaking, whispering, singing, screaming... Those means allow her to insert some research and proof on sound surveillance that she doesn't want the intelligence to understand.

Example :
-- Jessica-Maria Nassif singing : *Every breath you take, every sound you make, every word you say, every claim you stake, they'll be hearing you.*

-- *The intelligence listens* : Every breath you do good night every sad you made again every word you say every client music they'll be here and yay.*
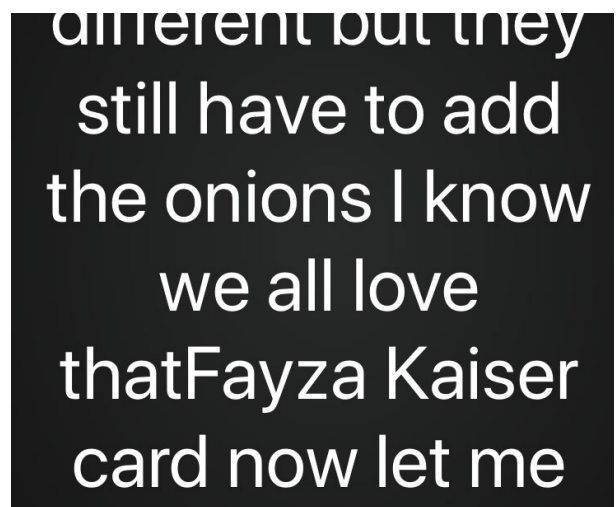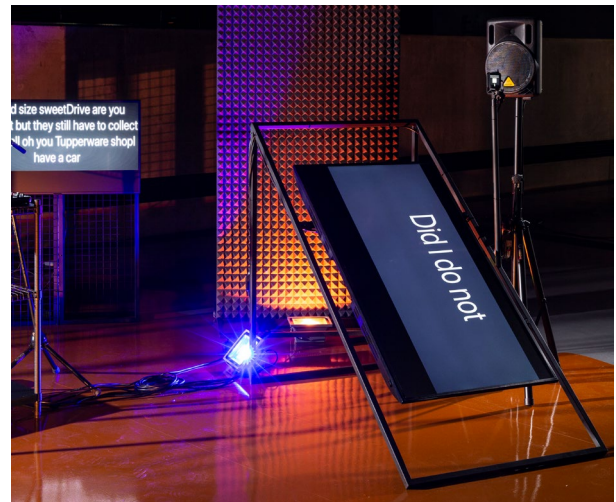
Screenshot of the application Speechy converting the speech to text during the performance.
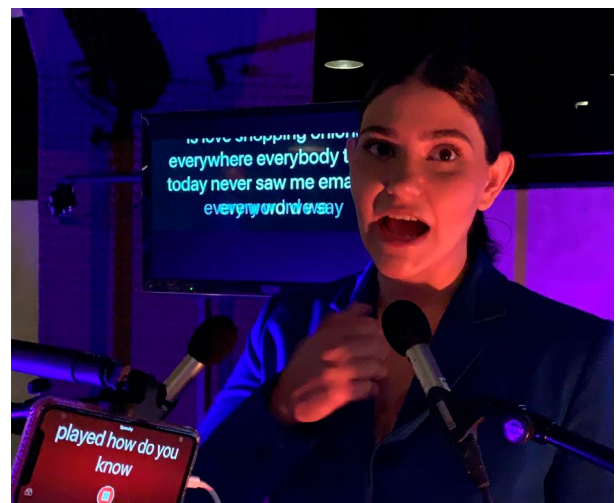
Talking while punching on my chest.

Using metaphors the intelligence wont understand.
At the end of the performance, Nassif manages to change the meaning of the word tupperware for it to be used to describe a new way of speaking.

The aim is to constantly change habits and not to follow a pattern.

WHAT IS SPEECHY?
Not having access as a student to the in-house devices developed by the NSA or gouvernments, Jessica-Maria Nassif tried out different available speech-to-text applications that she could find on the apple store at a reasonable price.

She chose to use **Speechy** for it's collaboration with Siri's intelligence, it's performance, and accurate transcription live.

Speechy is a free, available to all, IOS devices that convert speech to text. Created by Jihua Zheng, he uses the content of the data to make the software stronger and the intelligence stronger.

*Since the intelligence will eventually come to understand, some tricks might change from one performance to another.

TECHNICAL SPECIFICATION

Time of the performance : 15 min
Size of the piece: L 540 x P 580 x H 250 cm

Transparent orange Diecut Vynil Floor
4 iPhones with the integrated Application Speech to Text **Speechy**. Each iphone screen is projected on a Television screen holded by a stand.
There are 4 audio sources : 2 portable speakers BOOM and 2 speakers linked to a mixing table, a looper and two microphones. There is also a performance Appendix printed both sides. Size 29,7x18 cm and folded in three.

All the elements are tailor made by Jessica-Maria Nassif. **View Technical Specfication**

Note : *Depending on the space, the number of screens and phones can vary.*

Performance Appendix
Performance script

CREDITS
This project was realised at the Head University, under the tutorship of Maarten Gielen.

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Photography credits:
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ABOUT JESSICA-MARIA NASSIF

Born in 1990, Jessica-Maria Nassif is currently finishing a master degree in Space and Communication at the HEAD University of Geneva. Prior to that, with a bachelor degree in Art Direction at L'ALBA (Académie libanais des beaux arts) in 2012, she worked as a freelance designer serving clients from various industries in France, Ivory Coast, Lebanon, Dubai and Geneva. As part of her work she took on projects in branding, communication, scenography, interior design, digital design and advertising.

Although she enjoyed the diversity of skills she acquired during her time as a freelance designer, the redundancy and commercial aspect of her projects made her want to explore a more critical aspect of design.

Using her various skills to design multidisciplinary experiences, she's currently exploring performance and sound design to challenge algorithmic governance technology in regards to audio surveillance.

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