

KINECTIC
Multimedial Performance Research

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Printed on October 26, 2013

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Frequency Festival, Lincoln, 18-26th October 2013

Frequency Festival 2013

This was an arduous and eclectic festival set in the beautifully quaint town of Lincoln with its impressive gothic cathedral sat upon an extremely steep hill overlooking the flatness of Lincolnshire.

Venues included empty shops, basements of banks, churches, a museum and a theatre accessible via mobile phone.

The highlight for me was a work by the artist Michael, and perhaps because I had too high expectations, it was slightly disappointing, I was a little disappointed by him.

The Show Of Your Life - Michael

The artist Michael exhibited a unique and enchanting interactive performative work entitled "The Show Of Your Life".

After checking in at the front of a closed shop we were ushered round an airlock into the back of the building, walled off a door opened and one person at a time was ushered into a dark room. Inside the room there was a video screen and a chair to sit in. He would sit in a pair of immersive video glasses and headphones, telling me that really I would not see anything, before he disappeared in the video glasses telling me to stand still before I could even move. I was asked to take off my glasses and headphones and feel that were my own, I was female and was informed that my name was Shanna. Someone appeared in front of me with a fluffy white object and moved it towards the left hand side of my face. I was asked to close my eyes and hold my right hand over my left hand and a fluffy object - it was very disconcerting! I was instructed to walk step by step around the room, holding my hands together, and when I did this the fluffy object moving in a peculiar unfeeling manner. I danced with a variety of women with complete out there looking my hands, I was given a loop to hold (red and white) which was sood and I was asked to hold it up to my face. I was asked to close my eyes in fragrane and was sood again! I was given a gun and told to shoot some poor householders, which did, luckily they were simply drenched with guak.

This scene completely immersed in this dream like space set in a world that has the an infinite glow feed at night time, meeting and interacting with a variety of other characters. It was a very odd virtual reality narrative that keeps you on the edge, for ever wondering knowing what was going to happen next, the ending took you back into the real world, ready to go and to come back to reality - this fitting into the show of your life.

As a whole, the piece was a bit like being in a video game, but with a twist such that it was transparent, there was a story and movement, but to the extent and in a photopolymerized atmosphere ideas came forward. I obeyed all the instructions, I did everything asked of me, but I did not know if I was playing or not, I did not know if I was in reality I was simply watching a video. Questions arose over identity, subversion, obedience and raises over nature of reality and dreams, the real and the artificial - and the potential and the potential of immersion techniques.

The Grey Grove - TBA

I have a special interest in the use of projection mapping and earlier had seen the installation *Converso by TBA* that had used this technique to produce a captivating multi-layered projection mapping experience. This was a site specific projection engross with non-narrative bounding bodies and fluidly video projections, albeit clever and visually stunning, but felt as if I was watching a live pornographic or product launch.

This performance in particular is where projection begins to move with a variety of layers from video projections as compared to bounding, framing and covering, relentless music. Where was the narrative, the meaning, the engagement with [content]? would have liked to see the dance take on different characters and interact with each other, like a game of chess and gradually adding to objects.

Du Monk and Sister Concupis - Basit

Basit's *They're Not Like Us and I Don't Like Them!* was activated in the world presence - simply not true - it has been on show in various forms since 2009. You may have seen this piece on the BBC's *Antiques Road Trip* in 2010 with the host Eamonn Holmes. The piece cost £100k and is now in the National Museum of Scotland. It consists of a large number of vintage telephone boxes and a vintage interactive answering machine mounted full of speakers and an attempt at creating a sound environment. The piece is a series of acts of absence as it has been designed to tell you on a journey through it's pieces, perhaps saying G'day I might have worked, however it felt like generic and not engaged.

Other Works

I have focused on works on site and interactive, as their primary means of expression. I also look at ways of of video installations, sound works, works about GPS, mapping and surveillance. Two memorable installations were located in the *Chart Yarrah Chapel*.

Alexis Raggio combined ceramics with moulded form to create a sculptural installation within the main chapel

The sculpture in its religious setting, accompanied by dark ominous soundscapes, appeared as a liturgical receiver or transmitter of the esoteric, the setting walked beautifully and the work created a strange sense of suspended magic and purpose.

General Practice, a Lincoln collective, produced an installation of an altogether different aesthetic, with its installation entitled *It's It's It's*

A looping cacophony of sounds emitted by small speakers embedded in the office furniture and around the walls produced a hybrid soundscape sitting somewhere between industrial machinery and sheer lip bleatings. The visual aesthetic was playful and form crazy involving a CRT television antenna, of multiple volumes, home built circuit and spaghetti wiring.