Mutek 10's Inter_Sections Program: *rapprochements* with and within the urban environment

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or its tenth anniversary edition the internationally ac-
claimed festival Mutek added a series of urban per-
formances and installations that are closer to the visual
arts domain than most of the festival’s events which are
primarily focused on electronic music in its various
forms. This series segment, called Inter_Sections, broadened the
festival’s range of artistic expression and fulfilled Mutek’s spelled
out’ promise to bring us digital creativity as well as electronic music.
Nearly all of the Inter_Sections events—the notable exception
being the Play section, which was dedicated to musical and sonic
experimentation—were anchored, albeit to varying degrees, in
the various modalities of the visual (architectural video projec-
tions, interactive screens, kinetic performances, light/sound
installations, etc). Upon glancing back it dawned upon me that
these presentations could be fruitfully regarded under the light of
a rapprochement; of a coming together of elementary forces into
more complex forms; of human visions and urban movements
articulated in novel idioms.

This notion of rapprochement, though in terms not immediately
evident, permeated the monumental and stunning live multime-
dia work Atom by Robert Henke and Christopher Bauder pre-
sented at the Théâtre Maisonneuve. The performance consisted
of a matrix set-up of 64 helium-filled white balloons illuminated
by dimmable LED lights, a computer-controlled cable winch

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system allowing the balloons to rise and descend (manipulated in real-time by Bauer), and a sound composition (performed live by Henke). The elegant interplay of waxing and waning lights, gently floating spheres and sweeping ambient music provided a glimpse into the micro world of atoms swirling together into molecular arrangements—a poetic transposition of elemental and infinitesimal rapprochements writ large for our perceptual delight. Atom proved to be a mesmerizing experience that also encapsulated the coming together of various artistic terrains (music, light, and kinetic sculpture) indicative of promising avenues for artistic hybridizations which make use of the digital and many creative forms and tools beside it.

A similar mode of elemental phenomenal rapprochement was made effective in the installation Beyond6281 presented at the Place des arts by the Montréal-based collective artificiel. This installation invited the viewer to approach an arrangement of large 1000W light bulbs in order to experience these objects as bearers of strange and intriguing sounds and not just as sources of illumination. Having been fed amplified audio signals these light sources performed the function of curious music instruments that only produce light as a side effect. This inversion of expectations and perceptual play with something as close at hand as household electricity and banal light bulbs awakened one to pay heed to the mysterious marvels whispering in our intimate technological surroundings.

The remaining Inter_Sections interventions—aptly termed Extra_Muros—took to the streets of Montréal in an exploration of our relations to the urban environment and relationships within it. Dominique T Skoltz used the St. Laurent Cooper building both as the projection surface and integral part of the storyline of her photographic sequence Dislock, showing various episodic moments of a man and a woman’s passionate rapprochements. This need to reach out to one another within the anonymity of city life is also at the centre of the (a)muse collective’s The Good Conspiracy project. Within the framework of this broader project (launched at the 2009 Montréal Biennale) for the Extra_Muros component the kind conspirators set up an interactive video projection on a St. Laurent Building in order to allow live cellphone text and internet messages to stimulate and feed an ongoing stream of reciprocal positivity and good will, both on the street level and in the halls of virtual communication.

In a more globally situated vein, the internationally acclaimed artist, Rafael Lozano-Hemmer, presented his take on the worldwide phenomenon of kissing and how nothing ever happens if somebody doesn’t make the first move. The interactive projection titled Make Out involved a large video projection of thousands of Internet derived video clips showing couples in various stages of kissing. At first the projection is designed to only show the couples in their pre-kiss face-to-face stances. The simple but ingenious trick behind the installation is that for the lip-to-lip rapprochement to commence, a viewer must initiate some kind of movement in front of the screen (a tracking device then triggers the multiple-screen windows into the kiss phase). This virtual and delocalized mass representation thus requires the intervention of a moving and geographically situated body. Through this large interactive tableau—ironically projected on the remaining wall of a former peepshow hall—Lozano-Hemmer manages to encapsulate the paradox of a communication society in which a universal expression of bodily union takes place in fragmented and disembodied screen spaces. Through their sheer number and sociological diversity the viewer-activated kissing couples can alternately be viewed as a commentary on atomized virtual voyeurism or a warm-hearted tribute to the multiple faces of human desire regardless of how it is framed.

The reassessment of our urban environment and how we negotiate our place within it was given a somewhat different twist in the performance Auto-Fiction by the dance collective Human Playground and the choreographer Christine Joy Ritter. Unlike the interventions, there were no projections or other visual digital mediations involved in this charged rapprochement between a car and human dancers. Unlike the customary interaction with cars, which involves a relatively immobile human and a moving vehicle, here the equation was inverted, since it was the dancers who did all the kinetics while the car remained stationary to become a disputed terrain. A telling take on our relationship to
the automobile that challenges the dominant of forms of mobility—particularly in North American cities—and invites one to envisage other more sensible forms of getting about.

In allowing this diversity of expression to furtively or ostentatiously take up residence within Montréal’s streets and other unexpected locations, the digital creativity component of Mutek succeeded in broadening both its viewership and its artistic spectrum. By virtue of this alone, one can only laud Mutek’s Inter_Sections/Extra_Muros initiative which brought about a rapprochement in its own right by stepping beyond the festivals accustomed turf to reach out into other spaces in order to surprise, enchant and capture unsuspecting eyes, ears and feet, thus clearing a new path for another decade of fruitful experimentations in the process.

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Bernard Schütze est théoricien de la communication, critique d’art et traducteur. Ses essais ont été publiés dans plusieurs revues d’art au Canada et en Europe. Il a présenté des communications et il a écrit des textes dans le cadre de plusieurs événements artistiques et d’expositions au Canada et en Europe. Il a également traduit, entre autres, des œuvres de Jean Baudrillard, de Félix Guattari et de Heiner Müller. Il vit et travaille à Montréal.

NOTE

1 As stated in its title: Mutek_10, International Festival of Digital Creativity and Electronic Music.