



Images from *Ghost*,  
Wellington electronic artist  
Sean Kerr's contribution to  
*Interdigitate* in Auckland.

## ghost in the machine

**Hold onto your** perceptions but leave your preconceptions at the door because *Interdigitate* returns for another brief season of mind-altering multi-media art in Auckland. A sort of cutting-edge experimental multi-media frenzy for the great unwashed, *Interdigitate* is an hour-long show at the Aotea Centre's Herald Theatre from November 2-8 that never fails to surprise. Whether you're armed to the teeth with a deadly arsenal of conceptual savoir-faire or just going for the

really loud noises, you're sure to get something out of the experience.

Generally, an avant-garde free-for-all, the *Interdigitate* programme has this year been refined to comprise just three 20-minute commissioned projects. Steiner Vasulka, a 30-year veteran of the avant-garde circuit, will be using her technique "Violin Power" to perform a piece in which the movements of the bow on her five-stringed electric violin trigger a series of video images on a screen. Entitled *Orka*, Steiner's performance will reference the landscape of her native Iceland and is likely to be the most contemplative piece amongst the trio of projects.

Coming at you from Auckland is eccentric performer Brent S. Heyward and his explosive montage of poetry, light, sound and video footage. His piece is called *The Everyman* and insiders say it is guaranteed to be loud and off-the-wall, with a gratuitous suspended human gyroscope content. Just to give you an idea of the global calibre of Heyward's madness, this year alone he has

garnered awards in the *Poetry Slam* and *My Queer Career* competitions in Sydney.

Completing the line-up is Wellington-based electronic artist Sean Kerr. Working collaboratively with two professional dancers, a computer programmer and a video image editor, Kerr provides the soundtrack which is the initiative for the performance. His piece is entitled *Ghost* and is an evolving exploration of transformation through repetition. The two dancers in the show, Megan Adams and Sean Curham, are wired up to midi-triggers and are able to control sound production with their own body movements. Their repetitive body movements produce repetitive sounds, allowing Kerr to evoke the banal routines of everyday life. As the pace and pattern of the dancers intensifies, Kerr transforms this routine into something new and often illogical.

According to Kerr, pre-production planning is intense. "The video wall format involves a lot of complex programming for a performance," he explains. "It is a full-on technical event to co-ordinate." In addition, Kerr spends a generous amount of time composing the well-crafted textures and images that make up the visual component of his performance.

Unfortunately, there are no video walls to play with in Wellington, although Kerr would like to get his hands on some of the fabulous video projectors at Te Papa. This means Wellingtonians may have to wait a while for a piece of Kerr's digital action, although he has an innovative 'new media' space inspired by the 'Visits Room' in Christchurch in the pipeline.

A useful key to understanding the purpose of *Interdigitate* is to remember that it is all about fine art. Kerr likens his show to a gallery installation moved to the performance environment of a theatre. Don't expect narrative, characters or a plot in any of the segments. And, as with any work of art, an emotional response is just as valid as a complete conceptual understanding. In other words, there is no need to be afraid of *Interdigitate*. **Bianca Zander**  
*Interdigitate* runs at Auckland's Herald Theatre November 2-8.

## mesmerise

It's not everyday you meet someone who is a qualified mathe-

*Mes Mer*, Charlotte herself has plenty to say about the central character and its significance to performers in general.

"The of the story is the dichotomy that one feels as a young female performer relating to being the object of voyeurism," she explains. "You choose to take a part of yourself, magnify it and place

*Mes Mer* has been selected to screen in a package of New Zealand shorts at the Hawaii International Film Festival in November and is currently showing in selected features in arthouse cinemas around the country.