

Massage of the Mind

The 'Site Seeing Zoom' performance erases the boundary between theatre performance and pictorial art fetched from the Internet. The performance is innovative and deeply fascinating in all its cool distance from the audience. As always in Kirsten Dehlholm's performances, the visual plays an important role – and this time she really puts her audience to the test. Not least as a result of her partner in the performance: the digital art association Crosscross, which is responsible for the visual side of things. 'If you can't beat them join them,' would seem to be the point of departure for the performance, where everyday images from the Internet are used as a tool, narrative form and background for the entire narration, instead of fire being concentrated on public enemy number one – living theatre. A visionary dramatic viewpoint in itself. The most impressive thing, however, is not the considerable technical capacity as much as the magnetic field that exists between the choice of images and text. Because it is this cross-field that the performance really strikes home. By virtue of a fine, innovative mixing of the visual impression and the textual content, the 'Site Seeing Zoom' performance places itself somewhere between dream and reality, between informative talent and the unfathomable in the grey universe of the human psyche.

The performance is a 66-minute trip as you walk round the darkened Kanonhal while disconnected images and text sequences are flung around three-dimensionally in the theatre space. In this positively created inferno the sole actor of the piece performs a mime, while he does a cat-walk around the two large performance screens that have been set up in a cross-formation. The 32 poems by Morten Søndergaard are recited in English through loudspeakers by four voices. All the texts have to do with time and memory, like some sort of modern stream of consciousness technique à la James Joyce. The performance does not, then, consist of progressive action; rather, it is chopped up into a long series of visual and audible passages that one should allow oneself to be inspired by without any form of mental processing. In that way, the performance is pure massage of the mind's unconscious, in its juxtaposition of text and image. On the face of it, this might appear arrogant, for the product operates entirely on its own and not on the audience's premises. But do not be deceived, for 'Site Seeing Zoom' is the opposite of 'The Emperor's New Clothes'. We think we are standing there with fragments of nothing, but suddenly completely new perspectives open up via the juxtapositions – and one is utterly captivated. This performance will become a cult.

BY LARS WREDSTRØM

Site Seeing Zoom

'Kanonhallen' in Copenhagen

Monday-Saturday at 8 p.m.

Performances until 21 April 2001

The Art of Oblivion

... The artistic form of the performance is experimentally and revolutionary new - it is not to be read or understood as traditional works - and the intention is not to let the spectator be able to follow the immense flow of images and sound - or to be able to remember every single detail. The zoom-function is the leitmotif of the performance and the scenography, the cross of the screens, encourages the audience to go on 'site seeing' - to choose their own perspective on the performance, their own way through the digital space.

At the same time as the fragmented, non-linear progress exactly reveals the structure of human memory - the performance also reflects the story about how mankind is able to manage the art of memory by selecting highlights, main principals - and by moving in between the two in a logical way.

BY MARIE LOUISE BÜCHERT

Site Seeing Zoom is a hyper-complex work because it deals with complex problems. As an experiment, it manages to communicate to its audience a new artistic language - and in that sense, it reaches beyond the performance to a wider staging of the terms like performance and acting.

As regards contents it succeeds in a masterly way of thematizing memory and consciousness by comparison of the human and the digital network - fortunately in a pointing out of the difference which exists between the two phenomena: the ability to forget is human - and is not possessed of the electronic media.

In that way the performance gives food for thought as it raises an extremely relevant critique of our present society - which, to a still higher degree, works digitally in a forever now - and forgets to forget...

A Journey in the Virtual Room of Life

A fluorescent white cross of walls in the middle of a black and empty room. The audience standing, awaiting about. Video images of dripping milk, undulating landscapes, graphic signs, machines, eggs, which become chickens and currents of other rare images like surrealistic collages fill the screen walls - while music or poems in English surround the room. A man moves along the screens where images are ever changing.

BY HENRIK LYDING

... Kirsten Dehlholm and Crosscross, a French group of artists and designers, exploit images and surfaces in such a masterly way that they almost change form and figure while the perspectives are displaced and changed all along.

Hence, without doubt the performance becomes worth seeing - like an image aesthetic pleasure of the rare ones.