

## TRINITY SESSION\_HOBBS/NEUSTETTER

### INTANGIBLES

DAK'ART 2012 / AFROPIXEL

The Collaborative media arts project *Rose des Vent Numerique* (combining audiences and partners from Dakar, Mali and Martinique) of which the Trinity Session was an artistic partner 2010-2011, involved for the Trinity Session - the production of 3 site specific video and performance based interventions in 3 separate countries. Hence the proposal here is an installation that brings together 4 video projections in total, showcasing The Trinity Session's sustained interest in site-specific public space projects.

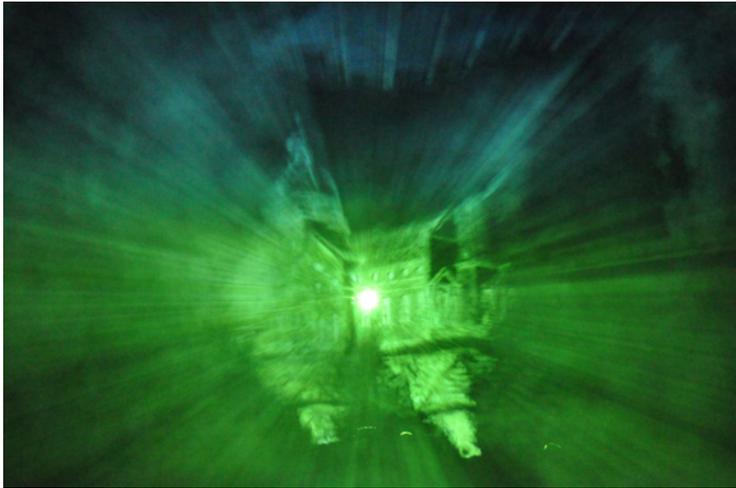
The common thread between each of these works is the immersive way in which Hobbs/Neustetter situate themselves or travel through particular natural or urban spaces in order to reflect on the creative potential of the environment. And given that much of their practice in Johannesburg is focused in permanent public art, each of these projects while conscious of the function of artistic actions in public space remains intangible.



#### ***ENTRACTE, DAKAR (SENEGAL) 2010.*** **Single Channel Video Projection**

Located in Zone A, Sicap, Maison 46 - standing for 10 years, is destined for demolition to make way for a new development. In collaboration with students from the Ecole de Beaux Arts, in Dakar, a series of projection and performance scenes were developed as a reflection on the pathetic state of this building and the expectations of a new architecture to come. Hobbs/Neustetter's extended practice in South Africa as consultants to public art and urban design regeneration initiatives has heightened their awareness, on other related projects in Africa, to the unique and particular conditions surrounding contingent innovation in local architecture and spatial practices. As a performance *Entracte* responds to the unusual circumstances, where the predictable restrictions placed by western building standards; public health and safety and user regulations, for example, is bi-passed by virtue of the experimental and opportunistic characteristics of perhaps less regulated urban situations. In this sense, *Entracte* or 'intermission', takes advantage of the gap in the narrative of urban planning, and reflects on the potential of the creative city in Africa.

Hobbs/Neustetter's performance of live action, photographic stills, video and lazer projections; included Aurora Sound Recordings by James Webb (SA) and selected tracks from Joao Orecchia's (SA) 2009 release Hands and Feet.



***SMOKE PROJECTIONS: ST PIERRE* (experimental video) MARTINIQUE, 2011.  
Single Channel Video Projection**

April 6th 2011, ruined site of the former Théâtre de St Pierre.

The small town of St Pierre on the west coast of Martinique bears the ever-present history of the devastation of the town following major eruptions of Mount Pelée, in the early 1900s. The intermingling of ghost structures and building ruins with the contemporary town is a constant reminder of the tenuous relationship between the thrusts of modernity and the forces of nature.

The town continues to populate itself in the path of future pyroclastic flows. Indeed the seismic observatory high in the mountains and in clear view of Mount Pelée can issue evacuation warnings a year in advance of an eruption. Thus the contradiction of life and death is in constant balance, an enticing premise for the reflection or projection of alternative readings of the built environment and its 'natural' counterpart.

Stephen Hobbs and Marcus Neustetter of The Trinity Session created a temporary situation at the ruined site of the former theatre. Drawings of the town as it was before the eruption of 1903 were projected onto clouds of smoke rising from the foundations of the stage floor.



**HAND/MACHINE (experimental video) Bamako, Djenne, Mali, 2011**  
**Dual channel video Projection**

Hobbs/Neustetter's aim to travel from Bamako to Djenne by water and land is inspired by the notion of travel as a tool for connectivity. As with many of their projects in contexts where online connectivity, electricity and cell phone reception is limited; specific choices about the means of representing their ideas and experiences comes into play. Hence, the intention to 'network' Bamako and Djenne through experiences of landscape and place forms the basis for a mapping project informed by exploration and discovery.

Through a participatory workshop in Bamako, the artists explored (with a group of students) the values of modern urban life in relation to cultural heritage. Hobbs/Neustetter's various journeys into Africa over the past 10 years have informed their thinking about their home 'town' Johannesburg. The impact of forced migration on Johannesburg – a gateway for thousands of Africans seeking a better life – forces the city into a constant state of adaptation.

Hobbs/Neustetter therefore merged the opinions and findings of the workshop process with their journey to and from Djenne. The intended outcome is a poetic documentary project; reflecting on Bamako and Djenne in particular with a view to understanding adaptation as a challenging creative process.