

Alexandra Dodd

@Thisalexandradodd on MASS

A transformative morning attending the closing walkabout of Mass – a collaborative environment co-crafted by @kathy.robins (sculpture), @benlevinas (projected environments) and Gus Robins (soundscape) @brutal_curation in Woodstock. Moving into the darkened space illuminated by flashes of warm bronze and deep radiating indigo, I felt my breath deepen and my cells quickly open to the mythological environment which conjured, for me, the strangely blissful aftermath of a meteoric event. Whether it was a futurescape or a projection into the pastness of deep time remained an open question, hovering in the sound-sculpted ether. The biotechnological fission of earthy minerality, salvaged vessels and cocoon shapes with abstract light and sound waves melted away the anxious binary thinking that underpins so much current discourse concerning our increasingly technological nature as human/post-human beings. The experience recalled for me the vital energy and spirit of the brilliant post-apocalyptic series @station11onmax in which the survivors of a devastating flu attempt to rebuild and reimagine the world anew while holding on to the best of what's been lost. It also somehow brought to mind Derek Jarman's stirringly immersive film Blue (1993) and the hardy garden that he nurtured into being on the shingle shoreline near Dungeness nuclear power station. The experience of being in Woodstock during loadshedding, post-COVID19 brought an extra layer of gritty persistence-through-the-aftermath energy to the morning. Kudos too to @olgaspeakes for her sensitive curation of this very stirring internal environment. I hope that Mass will have future incarnations in other places and spaces