

Theatre flats define a featureless surveillance station, somewhere between a set and an outsized architectural model rendered in a palette of greys and institutional pastel greens, replete with dummy vintage surveillance equipment. A large circular screen displays oscilloscope waveforms of a collective hallucination voiced by a competing swarm of voices, all performed by actor David Cann.

It is a composite monologue in the form of a collective testament – these ‘remembrances’ of unusual experience are drawn from Brimfield’s conversations with dozens of voice hearers and perceivers of phenomena unseen by the general population, and from published clinical records and historical accounts spanning centuries. Resisting pathology, it is a record of extraordinary lost ‘events’ hovering in uncertain liminal space. The sinister presence of a zombie-like Olivia Newton John impersonator lurks amidst the fragmented recollections, an increasingly insistent decomposing menace. At the climax of the film, an actress emerges through a puff of smoke onto a saccharine technicolour TV set to lip synch to the soundtrack of a performance of ‘Hopelessly Devoted Yo You’ by 14 year old schoolgirl Faye Dempsey on popular 90s TV show ‘Stars In Their Eyes’. The discombobulating slippage of the mimed karaoke performance creates a moment of uncanny recognition. The vocal and physical mimesis shifts in and out of eerie accuracy, echoing the heightened perceptual shifts associated with psychosis.

*XENOBATH – PART I*  
Staged digital film installation  
16m29  
Production still

