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THE MISSING

Troy Banarzi proposes a contemporary London Requiem.

Next winter the composer and artist Troy Banarzi will team up with sound artist Scanner to create an evocative multi-media experience based on missing people and the afterlife. Banarzi describes the event as a 'temporary floating sculpture and sound installation' which aims to combine a stirring theatrical public show, with a genuine investigation into the city and fantasies about death.

He plans to project an ethereal futuristic mermaid image, either onto a 'waterscreen' in the Thames or in the courtyard of Somerset House, which he sees as representing a timeless, placeless spirit. The piece will also include a procession of monks singing a piece of music which Banarzi has based on a Buddhist meditation recounting the nine stages of the body's decomposition after death. Verbal police reports on missing people, mediums channelling the spirit world and radio waves will all make up the sonic installation, aiming to conjure up a reaction from the audience, but also aserving as a real incantation.

Troy Banarzi composes music and audio/visual pieces as well as working in theatre and TV. Though his work often borders on the unknowable and strange, the specific

themes in 'The Missing' are new to him. The inspiration behind this work was the real shiver of creepiness he experiences when thinking about lost people.

'I don't know what I believe about life after death' says Troy, and this project is partly his way of finding out. He equates it with a 'London Church', or a 'Requiem for London'. The use of electronic sound and visual technology updates the requiem idea, playing on the sentimentality of looking back in time, to a historically ambiguous almost fairytale image of London.

What is interesting about *The Missing* is its intention to create a constructed experience where fantasies and realities relating to death are stylistically integrated. Physical horror or fear of death and loss are what invite the creation of religious and spiritual fantasies in the first place. Perhaps such a large and sensory experience can't help but force out some truth, if only about the beliefs of the audience or the dependency of spiritualism on theatre.

Rachel Potts

The Missing will be performed in 2009. See www.banarzi.com for info.