

## Artist finds her inspiration in city's rave scene

BY JANET SMITH

**L**istening to the throbbing techno beat and sampled sound bites, and watching the surreal video loops and the hypnotic movement of the dancers at local raves, Mo-Ling Chui started noticing the links

**Live at the End of the Century**

between the city's club scene and performance art.

"The whole rave subculture is about trying to create an experience," says the 30-year-old video artist and dancer. "Performance art is like that, too—it can't be bought or sold or reproduced; it's really about creating an entire environmental experience."

The two scenes will officially combine in an event on October 23, when Chui helps bring the Live at the End of the Century performance-art festival to the club Sonar. The event, called Notes From the Lab, will bring together video artists, DJs, dancers, and the public at large, incorporating drum 'n' bass beats, club cams, video monitors, and theatrical turntabling. It's meant not only as a way to explore new forms of performance art, but to draw the attention of a new generation to the form. Just as performance art had links to punk rock in the '70s, Chui says, it can find a new form of expression in today's music culture.

"Notes From the Lab will also bring recognition to these urban

artists," says Chui, who's coming from the Video In, where she's completing some of the imagery to be projected at the show.

Some of the artists she's collaborating with are electronic-music composer Jacob Cino; Jeet-Kei Leung, a Chinese-Canadian rapper and techno/hip-hop DJ; turntablist Rocket Girl; and video artists Robin Yeh and Paul Manley.

So what will make the event more than just another rave? Chui believes performance art is about reperforming and reinterpreting life's rituals. In discussion groups leading up to the event, she's asked the participating artists to think about "mundane daily rituals and going out into an urban environment—moving from the private space to a public space". Chui expresses that theme in one video segment by showing images of ever-moving means of transportation—subways, trains, bikes, buses—spliced with ants scurrying at hyperspeed. Even people in the crowd will be interpreting the theme: "A group of about 20 people will be performing in the audience, but it won't be obvious who is or who isn't," says Chui.

The result, Chui hopes, will be an experience that speaks to a generation raised in the digital age, when culture is sampled from the films and music of past eras, and consumed in mass doses on the Internet and TV. Chui's innovations may be a sign of the future of the art form. In the '70s, audiences tended to focus on a single artist; later, some multimedia elements, such as video, started to be used. Chui's vision is suited to an audience that's used to sensory overload.

Despite all the technology used in Notes From the Lab, Chui is most excited about the event's live, communal side.

"Every one of us sits at home for 20-hour sessions doing our work, whether that's making music or video," she says. "It's a really alienating experience, and that's why it's so nice to collaborate with each other in a live show." ■

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