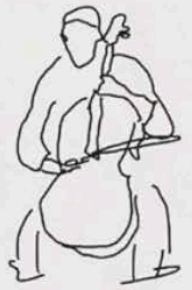


On Location

Festivals, concerts, clubs

Colin Cannon

Online platforms trigger imaginative responses to lockdown conditions from artists around the world at the **Infrequent Seams Streaming Festival**. By **Kurt Gottschalk**



Object Collection

Infrequent Seams Streaming Festival

infrequentseamsstreamfest.com/Twitch

One of the upsides of the well-curated streaming music festival is that the setting allows for presentations that wouldn't fit easily into the typical physical festival format. Visual components get to exist on their own, rather than as an addition to the stage presentation, and single ideas can be offered without having to fill out a traditional set.

Such allowances make for the most memorable parts of the Infrequent Seams Streaming Festival's opening night presentation of ten acts in two hours.

Object Collection, helmed by writer/director Kara Feeley and composer Travis Just, are well-positioned to hit their prime in the realm of streaming productions (a new form that needs an impressive name, maybe the German Opernfilm). Object Collection have done convincingly well transforming black box theatres for their own cacophonous and claustrophobic purposes, and seem well-suited to do the same within the rectangle of a computer screen. The opening sequence of their upcoming *Look Out Shithead*, an Eric Rohmer-inspired vampire story, has production values that suggest indie film and little by way of music but an attention to sound detail that speaks well for the full production (scheduled for the online Exponential Festival in January).