

A Visual Music Exquisite Corpse

PhD student. H. F. Maheras, B.A.(Hons), M.A.

Department of Computational Art, Toronto, Canada, York University

<https://hrysovalanti.github.io/Experiments/>

email: hryso93@yorku.ca

Prof. M. D. Hosale, B.A., M.Mus., Ph.D.,

Department of Computational Art, Toronto, Canada, York University

<https://www.mdhosale.com/>

e-mail: mdhosale@yorku.ca



restrictions related to the pandemic focus has been on the translation of the project from a purely online performance modality, to one that is hybrid encompassing both physical and virtual participation in order to celebrate the liveness in our work. The hybrid format provides the opportunity to create community and to expand our connection with the audience and each other.

Abstract

A Visual Music Exquisite Corpse is an audiovisual performance that started as an online experiment during the pandemic as a way to build community within the *nd::StudioLab*¹ at York University, Toronto, Canada. In the project, lab members live code and share audio-visual signals with each other using tools such as Zoom, Shifter, Twitch, and Discord. Unusual network topologies were created using these tools providing a foundation for exploration of live coded audio-visual media and real-time interactions. Since the relaxing of

The motivation for the continued development of this work stems from a desire to create art collaboratively with the environment and the conjoined histories of living beings and places. In this collaboration we wish to explore the unexpected through indeterminate processes in order to nurture the boundless creativity of generative art.

In this project, we collaborate creativity through an audiovisual performance that is constructed of a chain of live audio-visual feeds, each of which influences the other, and loops in on itself. The concept draws inspiration from Alvin Lucier's artwork/performance *Quasimodo the*

¹ <http://www.mdhosale.com>

Great Lover (1970)², which featured a chain of audio systems across a large performance space and conceptually followed the example of how certain marine mammals communicate spatial information through echolocating songs over long distances.

In *A Visual Music Exquisite Corpse*, the real-time manipulation of audio-visual content will be processed using live coding and focuses on the creation of experimental computationally authored improvisational tools and content. By using audio cables and video cables we will create networks of signals whereby one performer can pass their outputs to another performer that uses the incoming signal as a source for their own content. By arranging the ensemble so that the signals are passed in a loop we can create a multi-node feedback system that has no beginning or end.

Content of the performance is derived from performers, the audience, and the environment. During the performance we will inject signals from the human body (e.g. heart (ECG) and brain signals (EEG)), climate and environmental data (e.g. weather, pollution), and non-human

(e.g. biosignals from plants, bacteria, and other lifeforms). Audience members will be invited to move around, lay down, sit, and congregate freely. Through the introduction of interactive devices and sensing systems, audience members will also be invited to participate in the work and have greater agency in the activity that is unfolding.

This project is a collaboration of the following artists:

Kwame Kyei-Boateng, Jacob Cram, Kimberly Davis, Filiz Eryilmaz, Grace Grothaus, Marcus Gordon, Mark-David Hosale, Hrysovalanti Maheras, Fransesc Morales, Nava Waxman.

² "Quasimodo the Great Lover (1970)- for any person who wishes to send sounds over long distances through air, water, ice, metal, stone, or any other sound carrying medium, using the sounds to capture and carry to listeners far away the acoustic characteristics of the environments through which they travel." *Also see:* Marshall, Stuart. "Alvin Lucier's music of signs in space." *Studio International* 192, no. 984 (1976): 284-290.