

# ***In Danzig. A Choreographic Inphrasis***

(paper, live performance)

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## ***Abstract***

This project is a continuation of the collaborative endeavours of the music theoretician Monika Karwaszewska and performance artists Beata Oryl and Gary Garnowski. The aim of this presentation is to offer an example of a 'choreographic inphrasis' taking the form of live

performance art, which constitutes an artistic (choreographic) representation of literary and musical content, including synthesized occurrences, in the musical work by the contemporary Polish composer Kamil Cieślík. For the sake of this live performance, the composer added a layer of electronic and digital media to the vocal parts, creating an intermedia work carrying an integrated artistic message. This interdisciplinary paradigm thus necessitates the making of a comprehensive analysis of the work, not only within the scope of building its structural continuum and assessing its musical style, but also of identifying the relationships between the media that participate in the signifying process.

The primary source of this performance art is the poetry of Joseph Karl Benedikt von Eichendorff and the musical piece by Kamil Cieślík in its electronic version, which together construct the choreographic and visual narrative. It is the music and the text that elicit this inphrastic emotion in the moving soloist and in the author of the visual layer.

The shaping of the artistic idea is a result of combining the choreography

performed live by the soloist and the visualisations based on a modification of the camera feed. Complex computational systems influence the dynamic of action. The body in motion becomes a medium of exploration for the visual layer, and the figure of the dancer becomes the subject of projection in itself. A technology that seemed very advanced and available only to a few a decade ago is now common and enhances everyday activities or entertainment. In Danzig in the visual layer of the performance is an attempt to give it value as a tool of creative creation. The use of face and movement recognition algorithms (such as Xbox Kinect or remote communication applications) allows the creators to transpose the choreography and use it not as a literal representation of reality, but as a subject to image manipulation. The combination of this approach with the use of such programs as resolume arena, touchdesigner, or processing enables to resign from previously prepared animations. Live transmission of a moving body replaces them, adding value to the entire performance. Additionally, such a visual action is a direct metaphor of the ekphrasis noticed in the piece and reinforces the choreographic inphrasis.

The VJ manipulates and multiplies, in real time, the feed containing the visible movement of the performer. The optical effect achieved creates the impression of a ghostly presence or of dancing by oneself. The resulting interaction between the performer's body and the video image gives a feature – a coherent multimedia narrative – thanks to its dialogic formula (performer – image). Additionally serving the role as scenography, the visualisations being

projected are the basis for telematic co-presence.

The live performance art play presented at the conference will have reflected the search for a relationship between movement and music with the simultaneous use of interactive visualisation.

***Keywords: intermediality, Polish contemporary art and music, body movement, music choreography, virtual reality, generative music, electro-acoustic music.***