

## **Albion – remix intermedia project**

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### **Abstract**

In a contemporary world defined by technological advances, combining different disciplines of the arts to reach the viewer through multiple channels of perception is becoming an increasingly common and interesting, emblematic phenomenon. Syncretic activities on the borderline of composition, improvisation, interpretation, sensory experience of the emerging work expand the areas of creative creation. The interdisciplinary approach deepens artistic awareness and encourages experimentation,

bringing together diverse artistic communities to shape a space for multidimensional collaboration.

The Albion project was inspired by British composer Thomas Adès' music. This audiovisual work is a collaboration between a music choreographer and a visual artist.

The premise of the Albion - remix project is an attempt to give a new quality to an earlier creation, in which the guiding idea was to 'hear and see' music through the prism of the virtual world. The means of expression sought were focused on creating a work in which the music and all its elements become a stimulus for movement interpretation, as well as all visual activities, creating an integrated polymedia artistic message. The project was realised outdoors, where the natural environment influenced the artistic decisions made - becoming one of the elements of the creative work. By projecting animations onto spatial objects, they were given new dimensions and/or brought to life. The resulting project was recorded and used to further explore both the music and the visual and movement layers. Using the previously recorded work, the focus was

on finding a kind of dialogue between what was recorded and the new idea. The resulting form of the image corresponds with the earlier recording, while deforming it through visual treatments to create a kind of artistic-cognitive hybrid. The live movement blends into the background of the projection through a kind of image manipulation resulting from the animation's reaction to the performer's movement. The course of the performer's movement is a planned composition with elements of improvisation resulting from the need to shape the image of the emerging projection. Each of the assumptions made was intended to show the dynamics of the creative process resulting in an interdisciplinary, generative aesthetic work.

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