

AdNaan by Jacek Grudzień: An Intermedia Performance

Paper, Live Performance

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synthesis of several actions: performing movement to the music, an interactive visualization of improvised movement inspired by the music and the interactive visualization.

Inspired by Jacek Grudzień's compositional techniques used in this work, the artists combine different means of expression, treating particular artistic gestures as stimuli that need a reaction. The performers, engaged in an ongoing dialogue, become intuitive transmitters and the cohesive force behind this work. Such an approach makes it possible to obtain feedback which, in a way, turns the project into a closed circuit of living and changing art.

The musical layer will be subjected to choreographic interpretation recorded in video form which, in turn, will provide scope for exploration in the visual environment, whose deformations and transformations affect the moving performance artist, who is at the same time a medium that affects the lighting and visual phenomena happening on stage. As a consequence, created is a picture of coexistent and collaborative bilateral planes, blurring the boundary between the initiator of the action on

Abstract

The musical piece *AdNaan* by the contemporary Polish composer Jacek Grudzień was written in 2002 for solo cello and tape, specially commissioned by the accomplished cellist Andrzej Bauer.

The live performance art that will be presented at the conference is a

stage and the role subordinated to the artefact in the making.

Choreographing this musical piece is a search for a spatial-motive means capable of expressing the dynamism of the ostinato figure organizing musical ideas throughout the form, as well as to reflect the accumulating sound planes occasionally contrasting with the persistent, lively ostinato.

The visual action plane consists of projections generated live by a VJ using computer software such as TouchDesigner and Resolume Arena. The abstract images being displayed react to the sounds of the *AdNaan* composition by changing and deforming. In these interactive endeavours, the artist searches for a way to express music through image, using the live animations as a means for controlling the lighting or lack thereof, exploring its movement. The visualisations, 'suspended' in the room, are also accompanied by the projection of the recorded choreography, which is displayed on the moving vertical strips of fabric.

The first tier of this project is its choreography. It devises spatial-motive means for expressing the dynamism of the ostinato figure and for outlining the build-up of timbral planes occasionally contrasting with the persistent, lively ostinato. This idea is illustrated by the movement of ten persons interpreting any musical phenomena emerging from the structure and sound of the piece. The video recording of the choreography performed is a starting point for subsequent creative implications.

The second tier consists of visual

projections generated in real time by a VJ using the TouchDesigner and Resolume Arena computer software. The abstract imagery being displayed react to the sounds of the *AdNaan* composition by changing and deforming. In these interactive endeavours, the artist seeks a way to express music through imagery, manipulating the animations generated in real time as a means for controlling the level of lighting, exploring its movement. The visualisations 'suspended' in the room are also accompanied by the projection of the recorded choreography on moving vertical strips of fabric.

The third tier is the motive improvisation performed by the choreographer of the work. Her movement, inspired by the lighting and visualisations, simultaneously deforms the stage scenery, thus triggering the VJ's reactions to the performer's actions. As a consequence, a picture emerges of coexisting and collaborating bilateral planes blurring the boundary between the initiator of stage action and the role of the subordinated in the artefact in the making. The musical plane thus becomes a vehicle for in-depth analysis, translating the compositional technique used for creating this work. The purpose of all the assumptions made is to emphasize the interdisciplinary approach, which result is the creation of an aesthetic project.

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General references:

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Author of interactive video works on the *Światłobiekty* exhibition at the Centre for Contemporary Art Łaźnia curated by Robert Turło,

Author of live projections visualizing the concert of the Quantum Trio ensemble at the Vilnius Mama Jazz festival

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Author of interactive video works “ Video