

The *instant* performance Poetry, Art, Architecture, Music

Performance

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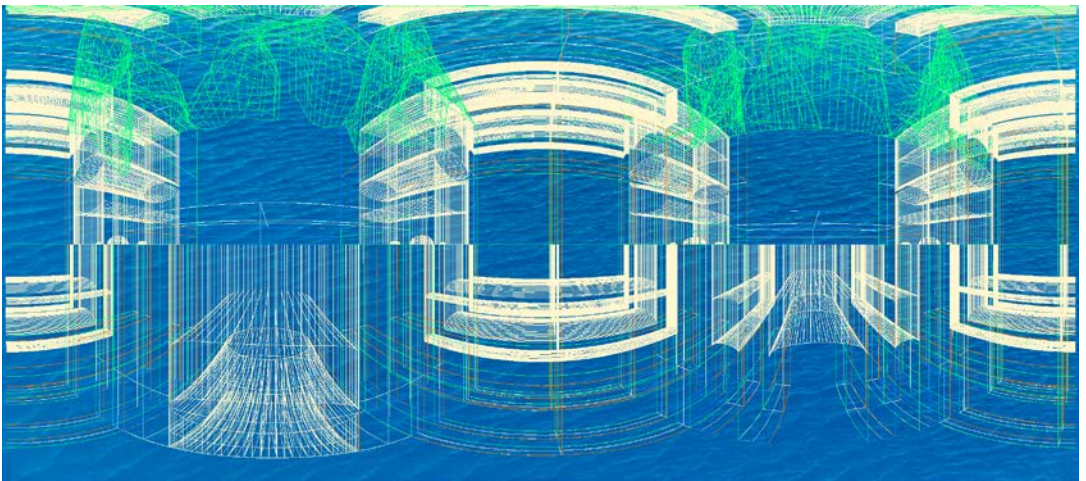
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Abstract

The instant *just a little crossing in the artificial sea of art.....*

By Enrica Colabella

The main character of a GA process is identifiable in variations.

This concept of multiplicity strongly connects results to the organic status of Nature.

When " *the One becomes Many?*" Here is

one of the great questions in Parmenides by Plato. So when does it change? It does not change when it is **unmoving** or when it **moves**, nor does it change when it is in time.

"Is there the extraordinary state in which it should be when it changes?"

The instant. In truth, this seems the meaning of the word instant: that from which the changes in the two opposite directions start. It is not from still stillness, nor movement still in motion, that there is

*change; but it is this instant of extraordinary nature, placed in the middle between movement and stillness, and which is not in any time, what towards which and from which **what moves in stillness and what is stationary changes in movement.***" (Parm. 156c-156e)

To gain this character is the main aim of this performance by connecting a poetic text, anamorphic scenarios, and generative fragments by cello from the *Concerto for violin and orchestra in D minor by Schumann*. Schumann defined the main theme as "**Geister-Thema**", that is, *spiritual theme*, for the absorbed contemplative poetry that emanates from it. **For eighty-four years** the Violin Concerto remains **unpublished** and, except for some scholars, practically unknown.

The performance works starting from the poetry structure in a unique concept open to variations through the voice sound in a fragment after fragment as a multiplicity of results by following too impressions from the generations of digital 360-degree scenarios and of the alive music.

L'istante antico/The ancient instant

L'istante antico, essere plurimo in unicità,
/The ancient instant, plural being in its unicity,

Fremeva tra le foglie in espansione: /
Trembled among leaves in expanding:
Toccava l'unità della *natura naturans* / It
touched the uniqueness of the *natura naturans*

Come fissità di un eterno instabile. / As
fixity of an unstable eternal.

"Eppur si muove" urlò Michelangelo /
"And yet it moves" shouted Michelangelo
Colpendo il suo Mosè sul ginocchio /
Hitting his Moses on its knee

Per estrarlo dall'uguale tempo, fissato
nella pietra come passo eterno. / For
extracting it from the equal time, fixed on
the stone as an eternal step.

Il precario è ucciso per sempre, / The
precarious is killed forever,

L'unicità dell'attimo si fissa nel flusso
naturale, /The uniqueness of the instant
fixes itself in the natural flux,

Dove si specchiano variazioni con lo
stesso pathos. / Where variations with
the same pathos reflect themselves.

Specchi *curvi* infiniti. Trame di vita
organica dove si flette / Infinite *curved*
mirrors. Plots of organic life where flexes
itself

Il raggio verde della vita sulla città curata
nel cuore, / The green ray of life on the
city attended in the hearts,

*"Poiché ai tuoi servi sono care le sue
pietre / "Since to your servants your
stones are dear*

*E li muove a pietà la sua polvere."/ And
its dust moves them to pity. "*

The instant in *anamorphic* perspective
By Celestino Soddu

The 360-degree total anamorphic
perspective is a collection of perspective
visions read from a specific point of view
at the center of a sphere with the look
that dynamically can sweep towards all
points of the sphere.

The image is a 360-degree continuous
curved perspective.

Every moment generates a traditional
perspective, where straight lines are the
result of the *anamorphosis* between the
curved lines of the total perspective and
the curvature of the interface, both the
sphere and the cylinder.

The sequence of the traditional
perspectives of the single visions
therefore has the straight perspective

lines that move following the variable direction of the look.

Drawing multiple visions in the unit of time corresponds to the concept of the instant of Parmenides.

From cryptogram to algorithm

By Nicola Baroni

Melody arising from poetry is a core aspect of Schumann's music, whose programmatic ideals were expanded by his fascination with musical cryptograms. In this way Schumann sought for denotative connections between note-symbols and letter-symbols, giving rise to intense melodic contours acting as powerful *leitmotifs* as if they were characters appearing in different works, and reinforcing the perception of Schumann's repertoire as an overall cyclic unity. The descending melodic "Clara" motive, a recurring sign of musical narration, acts as a tangible presence of love evoking the true existence of his wife Clara and her musical, dialogic and spiritual aura.



Music cryptogram: Schumann's Clara motive

The obsession with music as a living presence, a search for hidden meanings more than a metaphoric language, led Schumann during the last years of his life to developing a strict dialogue with angels and spirits, suggesting him melodies and strongly affecting his mood¹. Some scholars supposed a connection between the documented activities of Schumann as a medium during his mature age and

the fatal mental disorders of his last years.

Upon the previously mentioned "Geister-Thema", strictly related with the "Clara" motive, Schumann composed the hymn-like piano chorale and completed the Piano "Ghost Variations" (WoO 24) just a few hours before attempting suicide (apparently rejoining the angels), and after that being admitted to hospital. The same "Geister-Thema" appears in the second movement of the Violin Concerto in D minor (WoO 23) written a few months before. Both these compositions were not published until after Schumann's death; Joachim, the dedicatee of the violin concerto, confided to Clara that he believed the concerto was the inferior product of an unstable mind². A certain reappearance of strict ancient styles, a tendency towards simplicity and drastic formal changes, made the reception of Schumann's last works difficult during the second half of the 19th century.

The distancing from virtuoso styles, the emphasis on low registers, the ostensible harmonic fixity and the mono-thematic attitude of the Violin Concerto could be good reasons for the 20th century success of this work, in opposition to Joachim's embarrassment. In a similar way the Piano "Ghost Variations" show an obsessive adherence to the main theme, a structural fixity, followed by the tendency towards an overwhelming ornamentation, not so much elaborating the thematic content but perceptibly deconstructing its soundness.

Following these stylistic premises the musical aspects of "The Instant Performance", aims to explore and expand some of the stylistic features

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described above, by means of an installation-like interactive digital system in dialogue with poetry and generative visuals: the obsession with a theme, the voice of poetry expanded through algorithmic generation in real-time of sinusoidal melodies, melodies as cryptograms, the fixity of sound and structure, fragments/quotations from the Violin Concerto through the low registers of a cello, the use of short delays in order to enhance the dissonant “out of phase” dimension. The poetry-cello live performance is expanded through a dynamic interactive system created with MAX/Msp, filled with modules of sound analysis, autonomously generating sound atmospheres and quotations by means of *digital stylistic agents* programmed by Nicola Baroni.

The main idea of the performance, the multi-dimensional nature of the instant as movement in stillness, is built as a rhapsodic search for truth (the search for the imaginary Parmenides inside us): a journey within the lost Romantic unity of art and life.

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