



SOLILOQUIUM

Live Performance

Topic: Art, Music, Movement performance

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Abstract

Generative art constitutes a dynamically developing area of experiences representative for the modern digital culture and builds up space for creative explorations. This form of art requires interdisciplinary competences, deepens artistic awareness and steers the imagination towards new, digital domains. This encourages experimenting, bringing together the activities undertaken by artists of various backgrounds in order to form a multi-dimensional area for cooperation. *Soliloquium* project is the result of the joint efforts of the composer – music choreographer – graphic designer, scenographer and animator.

Soliloquium, composed by Katarzyna Kwiecień-Długosz, is a music miniature which became an inspiration for creative activities in the fields of:

- creating movement to music
- interactive visualisation
- generative design, capturing human body movements

The outcome is a movement interpretation assuming parallel co-existence of physical body and interactive visualisation, related to the body in a specific manner within the frame of the sounds of music. According to the definition in "Dictionary of literary terms", the title *Soliloquium* means a monologue, a sort of inner dialogue of an individual, in which the speaking subject becomes the main object of observation, tries to define, specify, describe his/her own mental attitude.

In music such a subject is a cello in a solo part, played by Anna Szmatoła. This performance is accompanied by sounds recorded on tape, such as: processed sounds of traditional Vietnamese instruments (lithophone, hegaro) along with zither and double bass string harmonic, as well as the sounds of thrown stones, water and processed sounds of a washing machine.

In music choreography the sounds of the cello are interpreted with expressive movements of a dancer, attempting to convey the sounds of the instrument, its

melody, rhythm, articulation, dynamics and tempo through the body's plasticity. Movements refer directly to the sound of the cello and are its vivid visualisation in the form of gestures and body movement sequences in space. Other recorded and processed sounds on tape are interpreted by interactive visualisation, creating movable scenography (displaying animated images on spatial objects, thanks to which they gain entirely new dimensions and/or are vivified).

The second dimension of the spectacle is created by means of movable visualisation. Dancer interacts with the light, either pursuing it or giving it a new direction.

Dancer's movements, in terms of stage design and dynamics, are complemented by animation-related activity in two ways:

1. Dancer's movements (cello) are interpreted directly by means of software and processed, resulting in simultaneous animation of the previously designed multi-layered graphic object. This part of scenography is of interactive nature, brought about by choreography.

2. The layer of complementing digital "sounds on tape" will be also interpreted with previously made synchronised animated images, creating the environment based on graphic and light elements for dancer's main choreographic activities and for the choreography of the graphic outline made by her movements.

Video projectors will be used to display the activities connected with scenography and animated images.

The aim of this project is to take a look at music and movement from the virtual world perspective and to search for the means of expression attempting to create an aesthetic piece of art.

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Key words: generative art, virtual reality, generative music, contemporary Polish music, body movement, music choreography

Main References:

Beata Oryl, choreography: „Francesca da Rimini" by Sergiej Rachmaninow, venue: Baltic Opera, Gdańsk, 2014

Beata Oryl, preparation of stage movement for the theatrical performance " Śmierć Byron'a" ["Death of Byron"] venue: Gdańsk Shakespeare Theatre, 2015

Beata Oryl, director and choreographer of the concert „ Z miłości do niepodległej" ["For the love of independence"] venue: Forest Opera, Sopot, 2018

	<p>Beata Oryl, preparation of music choreography for the concert "Język muzyczny wybranych utworów wiolonczelowych polskich kompozytorów XX i XXI wieku w interpretacji ruchowej" ["Musical language of selected cello compositions of Polish 20th and 21st century composers in movement interpretation"] (2019) venue: Stanisław Moniuszko Academy of Music in Gdańsk</p> <p>Robert Turło, "O królewnie zaklętej w żabę" ["Princess turned into a frog"], film (awards: New York 2015, OFAFA Cracow 2005, Cairo 2006, Houston 2007)</p> <p>Robert Turło, „Miś fantazy” ["Fantazy the bear"], film, director of the series and episodes Niebieski miś [Blue bear], Tajemnica kryształu [Mystery of crystal], Imieniny Fantazego [Fantazy's nameday] (awarded in Tarnów 2008)</p> <p>Robert Turło, Gdzie jest Nowy Rok? [Where is New Year?] (film, 2006)</p> <p>Robert Turło, Czarne lichy [Black evil spirit] (film, 2009)</p> <p>Robert Turło, Dar skarbnika [Treasurer's gift] (film, 2010)</p>
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