

# Goodmesh Concours 2021 Finale Portfolio

## InsideOut

by ArtMix group

### 2021

InsideOut is a research project based on the exploration of a musician's emotions while performing a musical composition. This is a performance in which the individuality of the musicians becomes an equal part of the piece, creating a unique audio-visual composition. It is an attempt to open the listener's consciousness to other translation channels different from the ones that are usually expected and normally arised.

InsideOut develops a sensory system for understanding classical music, offering a way to visually interpret emotions within a musical performance, based on the introduction of modern technologies. How does a musical performance change, revealing new ways of interacting with the audience? Can the listener understand music not only through his individual perception system, but also read the perception of music by the performer himself? How do audience's expectations correlate with reality in this case?



Our team explores contemporary media technologies in music performance. The musicians are equipped with special sensory neurosensors as they perform. Information about the electrical activity of the musicians' brains is visualised into a dynamic digital canvas. In this form it is transmitted to a projection screen presented to the audience. During a performance we can watch live how the emotional background of the musicians changes as they play their instruments. The emotions of each musician influence the visuals, creating an overall visual composition, delicately tuned by media-artists. The musical combinations create spontaneous and unique visual coherences. We never know what comes next. And this is the beauty of cooperation between media-art, new technologies and music performed live.

The musical program is based on the following principles:

- Emotional contrasts within a musical piece.
- Pieces for different groups gathered together to show the interaction of the musician and the visualization system: solo works for violin, cello and piano, duet for violin and piano, duet for cello and piano, piano trio.
- Musical pieces complicated for the performance in order to show the level of artistry and skill of the musicians.

Every work that we have in the program has internal emotional contrasts. Such contrasts during performance are always difficult to perform, due to the fact that you need quickly to switch to another state. For example, in the piece "Fratres" by Arvo Pärt, in two bars, the solo violin needs to move from a state of excitement and virtuoso playing with thirty-second durations, through two pizzicato chords, to an airy melody in trioles.

Or in the solo piece "Lamentatio" by G.Sollima for cello, visually, we are able to see what the musician feels when singing comes into play. What is the difference between the inner state of a musician at the moment of singing and playing, and without singing.

During the performance, the audience is able to see the peculiarities of the musician's inner feelings gradually: first, immerse themselves in the feelings of each individual musician, then the interaction in a duet and at the end – the interaction of three musicians.

Using the example of the final part by Kluzner and Evlakhov, through media-art we clearly see interaction between musicians, who have emotional feelings prevail over other musicians during the play, who is more calm and when there is a deep dialogue of all three musicians.

The music program is based on the XXth century background including pieces by Kluzner, Ysaÿe, Pärt, Desyatnikov, Sollima, Bartok and Yevlakhov.

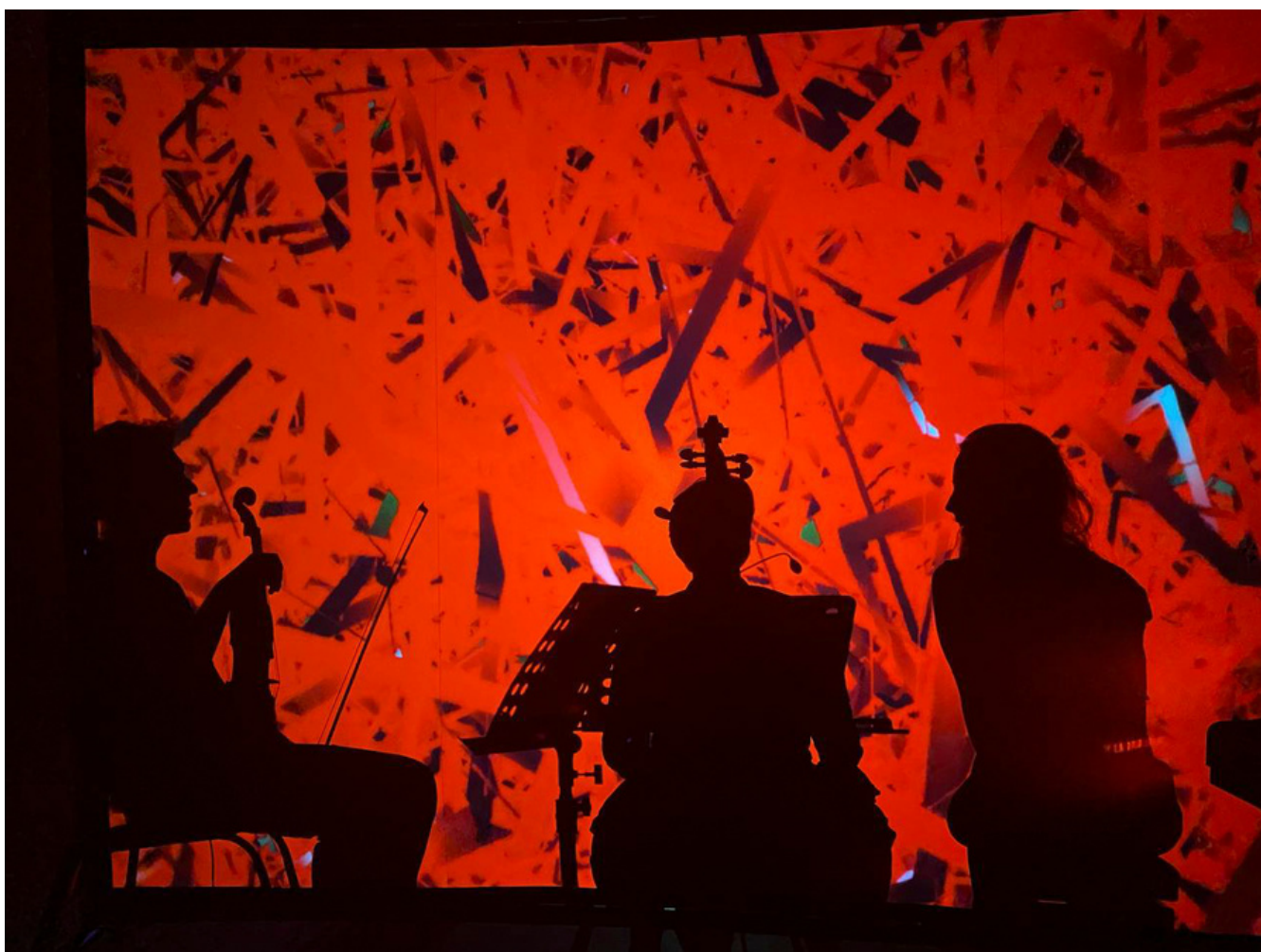




Our musicians, piano, cello and violin, are graduates and students of the St.Petersburg Rimsky-Korsakov Conservatory. The musicians' track record includes a large number of won international competitions both in chamber ensembles and in solo performance. At the moment, this trio gives recitals in Russia and has performed at such stages as the St. Petersburg Philharmonic, the Concert Hall of Mariinsky Theater, the St. Petersburg State Capella.

The projection displayed on the screen is an artistic interpretation of the received data by media-artists Aizek and Morgan.

The technical solution was proposed by artist Marina Muzyka, a member of the "Digitocene Net" art initiative. Marina developed a system of sensory interaction between the performers and the musical composition.



What's curious about this project is its agility. First it started as a common initiative of art producers Egor Zvezdin, Margo Bor and science-art curator Maria Kuptsova. Later, when music curator Ilja Domnins joined the group, we entered the Goodmesh Concours. It brought us to a thorough thinkover of the concept and gave some brilliant ideas that moved us forward. At the moment we negotiate with the specialists in the field of Machine Learning. And who knows what comes next. We all have a common feeling that there is a big journey that we have started. And we all like it really much.

In conclusion, we would like to say that we are surprised to see the way the musical genre and performance start to evolve in our hands. We are developing a new sensory system for understanding academic music and its interpretation, a new way of improvisation within a piece of music.

The development of this system is about our big expectations. Let's see what the reality would be.

