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## INFINITY OF THE CREATIVE SELF-EXPRESSION – SYNCRETIC COUNTERPOINT IN THE SYMPHONY-EXHIBITION “KHMA” BY E. CHABASHVILI

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**Abstract:**

*Changes, novelties and experiments are deeply essential for the evolution of culture, just as well as the process of search, the vital force and the impulse. The universe, in which we live, in a certain view, is a reflection of creative approaches. If not the revelation of the inexhaustible potential of the artists, we would not be able to contemplate the legacy created by them during the centuries; thus, the constant self-expression is a regular necessity for the existence of the creative artists.*

*The report is devoted to an experimental project - the symphony-exhibition “Khma” (“Voice”) presented by the modern Georgian composer Eka Chabashvili. It is a certain kind of a ‘creative process’ in the form of a multimedia representation. The performance unites several resources of art, such as an audio-record, the sound lines, layers performed during the exhibition, six visual installations, colors with lights-shades, as well as, musical-verbal combination of energies, which are awakened in the visitors/participants mind and conscious during the exhibition. Therefore, the whole process could be observed as a way of counterpoint thinking.*

*The composition organically integrates stable and mobile elements. Namely, the stable elements are: continual installations, audio record, lights-shades, sound effects, the part of the invented instrument, the main composition, the guide of the performance, the uniform dramaturgic line; the mobile components are: installations, improvisation of the invented instrument, visitors/participants with their reactions, variance of the dramaturgic culmination. It is interesting that during the symphony-exhibition, due to different perceptions of time, it is possible to talk about some hypnotic-meditational aspects, too. In this interaction, there is rethought the triad of composer-performer-listener, too, in an interesting way.*

*The creative impulse of the composition represents, upon the first glance, a life perspective of a useless things in the form of a syncretic counterpoint. The “Voice” is a certain kind of an experiment, which, on one hand, is limited with a conditional framework, and, on the other hand, holds an inexhaustible potential of existence in itself. This report represents the very attempt to analyze the aforementioned.*

**Key words:** *Eka Chabashvili, symphony-exhibition, counterpoint, performance, experimental multimedia project.*

For the evolution of culture, changes, novelties and experiments are essentially important, as a process of quest, vital force and impulse. The world where we live, to express it figuratively, is a reflection of the creative approach. If not the manifestation of the inexhaustible potential of the artists, we would not be able to share their legacy created during many centuries; thus, the regular

necessity for the existence of the creative artists is the constant, conditionally boundless self-expression.

I think it is important when each new creation of a creative artist (in this case, of a composer) stands out by topicality. And what is topical? = creative realization of new ideas against the background of the old experience. Here is the example: by the end of the last year (30.11.2018 - 08.12.2018) a new composition by Eka Chabashvili, the symphony-exhibition "Khma" ("voice") was premiered [1].

The experimental multimedia project "Khma" is a certain "creative process." The performance represents a multi-level counterpoint consisting of completely distinct lines and layers. And the aim of the present project is exactly an attempt to define the variety of counterpoint [2-8].

The idea to create a composition came after quite a long-term thinking, which has widened gradually like concentric rings and its final concept was reflected in the symphony-exhibition to discuss. The aim of the initial design was to create musical compositions and specially illuminated fine art canvases. Later the idea has deepened and during the years we have yielded the installations created from the things that were, as we may put it in words, not usable any more, carrying 'negative energy' already, intended for wasting away, i.e. from so called domestic refuse. The idea based on transformation has turned into a sample of art that has passed the author's filter, has been carved through time and enriched by layers. Thus, the creative impulse of "Khma" has turned out to be a living perspective for the materials that were, at a first glance, not useful. Returning viability to the objects that we once were rid of and refused, has turned into a certain ecological act.

What is "Khma"? This is an abstraction of any voices in various aspects. It is a counterpoint awakened in the spectators and participants of the audio-recording and the visual installations, colours, lights and shades, sounding lines and layers performed during the installation and transformed into the musical or verbal form.

What is the genre we deal with? Symphony-exhibition pertains to the hybrid musical genre (let us remind ourselves symphony-suite, symphony-poem, chamber symphony). It is remarkable that symphony here is rethought with its primary meaning, co-sounding, it is characterized by the conceptual contents, philosophical features and wide scales of sense. What about the hybrid component of the symphony, here the process of development of the composition becomes an 'exhibition' by its essence, we have spectators in the process of performance of the opus.

Six installations placed in the space have a nature of programmusic. Each of them is connected with inevitable events of a human life; this is the 'houses' of family and feelings, health and mind, employment and homeland/identity. If separate installation-houses create an independent micro-universe, then their mutual relationships are perceived as a macro-universe. In addition, a human listener or spectator is a traveler who visits the audio-visual exhibition.

The guide-performer is an important personage of the opus. He/she is, on one hand, the performer on the invention-installation, or the sculpture-instrument; on the other hand, he/she is a guide and conductor for the listener-spectator who finds oneself in the entourage of the exhibits. The guide has a function of a dramaturgic axis and creates an uninterrupted chain of processes. What about a so called listener-spectator, he/she is involved in the creative process both by his/her activeness or passiveness and also freely shares the functions of a 'performer' and 'painter.' Namely, he/she is given the opportunity to improvise on the sculpture-instrument and to leave his/her artistic autograph on one of the installations. Apart from these, the seventh installation can be discussed as the most mobile, renewed installation, which has the form of a path/road of the listener-spectator. As a whole, the dramaturgic development, which is dynamic through the time and space, develops along the ascending crescendo line.

At a certain stage of the opus, the guide-performer initiates the reading of verbal texts, so called magic verses, which is joined by the listener-spectator with an aleatoric principle. By the heterophonic ensemble of magic rhymes there are created the ornamented counterpoints. Texts of such destinations are connected with the folk archaic ritual acts of syncretic nature that have complex energetics. It is remarkable that the author has selected the magic verses of medical

treating destination (such verses were regarded as an alternative medicine for the treatment of people).

Another important line of the installations is the special lighting and optic effects, where the alterations of dynamics and rhythm makes an illusion of a ‘virtual music.’ The line of shades and the dusk-like environment is associated with the situation of a dawn or sunset as with the natural changeability and refraction. Moreover, each of the installations has a sounding nature, and the sculpture-instrument has its own part and there are heard the natural voices, there are also used 3 mono-records, so called planetary processed sounds (e.g. the sounds of Venus).

In total, the stable and mobile components are organically integrated in the opus. Namely, the stable ones are: static installations, audio-recording, lights and shades, sound effects, the part of the invention-instrument, the main composition, the guide of the performance, and the unified dramaturgic line; mobile components are: procedural installations, improvisation on the invention-instrument, listener-participants and their various reactions, variances of the dramaturgic culmination. It is interesting that during the course of the symphony-exhibition, due to different perceptions of time, it is possible to talk about the hypnotic or meditational aspects, too. In this interaction, there is rethought the interrelationships of the functions and roles of composer, performer, and listener.

Instructions and recommendations of the author of the action are utterly important. In her opinion, “this is not a concert, neither an exhibition; it is a micro-universe here, where you must travel. Just visit us to feel what your subconscious hides in inscrutable cellars of the mind! Here, the visual and audible fields are fused; and the interaction turns you into a part of this universe, where you listen to your own organism and it seems to talk to you as to a friend... here, the time slows down and its pressure is brought down to a minimum.”

Proceeding from all the above-mentioned, Eka Chabashvilis’ experimental multimedia project, the symphony-exhibition “Khma” represents a multi-level counterpoint ensemble. It is remarkable that the complex counterpoint thinking is one of the characteristic features of the composer’s creations. From the modern point of view, in the counterpoint we imply the parallel spreading of the diverse, different and functionally even units and phenomena along the time axis as for the wide understanding of this term. In this opus that we are to discuss there is evidently revealed the truly polyphonic thinking; there is given the counterpoint of various branches of art, totally different lines and layers. We deal with the simultaneousness of such categories as stable and mobile, static and dynamic, micro and macro, alive and dead, conscious and subconscious, audio and visual.

It is interesting that most of the main components in the composition are thought over as an integral whole in the very conception. This gives us the basis to recognize the syncretic nature of the counterpoint in this opus, as well as the synesthesia of a wide spectrum; to remind ourselves, the natural form of manifestation for the archaic, primary samples of art, was syncretic, and the title, symphony was thought in the primary meaning of this word. However, the separate counterpoints are layered synthetically; e.g. the audio-recording, planetary sounds.

Such a multi-level complex counterpoint of “Khma” influences one important aspect: peculiarities of the perception of the opus by the ‘traveling’ listener-spectator; here is included the specificity of the time perception, detachment of the everyday matters or being, slowed down perception of subjective time in the reference of the planetary time, solitude and introspection; initiation of all these events can be linked with energetic vibrations, therapeutic exposure to frequencies, meditational-hypnotic influence, creation of a conditional reality.

Thus, the peculiarity of this composition is the perception by means of multiple sensitive channels. There is implied the perception of the composition by means of ears, eyes, sensor feelings, but not separately, but with a common energetics; this energetic interaction of the people has also a syncretic character.

As a whole, the listed characteristics of the symphony-exhibition occur in other opuses of this author, too. Complexity of the creative thinking is the feature of Eka Chabashvili’s composing style. This is a composer who thinks over the musical composition as a whole along with the painting

canvas, literary etude or theatrical act; and, at the same time, she is also the researcher of this synchrony.

The composition of the multimedia project “Khma” develops along the ascending wave-like dramaturgic line. In the whole simultaneous creative process, the counterpoint lines and layers are integrated according to the variance, improvisational and aleatoric principles (we encounter the same examples in “Cosmos,” “Wisdom”). In this arch-like composition that is, at the first glance, planned and counted in advance, at the same time, there can be spotted the real features of openness. It is remarkable that in respect of the polyphonic thinking, the opus that stands the closest with the symphony-exhibition is “The Sound and the Fury” (W. Faulkner’s novel, where the audio, visual and sensor feelings are appended with the olfactory element, too).

To put it in the author’s words, “my task was not to astonish anyone, but to seek the ways of fusion of the various branches of art,” which points to the very inexhaustible potential of the creative self-expression. Any experiment apart from the expectable, leaves the chance of unexpected events, too. The symphony-exhibition “Khma” is, on one hand, also limited by conditional frames, but, on the other hand, includes the inexhaustible potential of existence.

Such are the counter-point aspects of composer Eka Chabashvilis “Khma”. It is natural that these do not rule out the analysis of the opus from various aspects, and, above all, from the creative aspect, discussing it in a wider context, including psycho-physiological, etc. Some fragments from the symphony-exhibition KHMA could be found on YouTube: <https://www.youtube.com/watch?v=jK-F6xY0eIE>

The last stroke, the symphony-exhibition “Khma” is a good attestation for the fact that nothing is lost in the universe, but everything is transformed and acquires a new life.

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