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FORMS OF EXPRESSION OF INTERACTIVE ART AND HYBRID GENRES (ON THE EXAMPLE OF MY OEUVRE)

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Abstract:
Interactive art is one of the oldest types of creative process in the history of the humanity. It is an interactive act implemented by the collective mind, when creative energy is accumulated around one idea in one space. In ancient times, interactive art was mainly presented by the round–dance genres, where various fields of art coexisted. This type of action, when an artist applies interaction form to create an artwork, was again activated in the art in the early 2000s. The reason for the activation of syncretic mindset in art may be determined by the interdisciplinary approach, characteristic of our epoch. A new direction of artistic expression emerged in the art – the multimedia - involves metaphoric transportation and fusion of the features typical for various fields of art. The main topic of the paper is the origin of the multimedia hybrid genres, discussed on the example of my own oeuvre. This work was supported by Shota Rustaveli National Science Foundation of Georgia (SRNSFG) [grant number FR-18-4275]
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Interactive art is one of the oldest types of the creative process in the history of humanity. This is an interactive act implemented by the collective mind, when creative energy is accumulated around one idea in one space.

Exemplars of the interactive art primarily appear in the syncretic mindset and subconsciously include interdisciplinary approach. In ancient times, these types of samples were mainly represented as the genre by round dance, for some festivals or entertainments, but sometimes some of them served the ritual purposes. The form of dramatic development of the round dances was open or controlled, based on established rules.

The form of self-expression in the art, where creative principles of the different art fields were merged in one work, has been forgotten over the time. However, the type of action, when an artist uses the principles of interaction of different art fields, in order to express creative ideas while creating artwork, was activated in the end of the 20th century and in the 21st century. Perhaps the reason of the activation of the syncretic mindset in art is the interdisciplinary approach, typical for our epoch.

Thus, a new direction of artistic expression in art emerged - a multimedia that involves the interaction, the metaphorical transformation and merger of the characteristic features of different fields of art.

The main subject of my article is the origin of multimedia hybrid genres, which I will consider on the example of my creativity. I would like to share with you my opinions about the reasons of their origin and to explain my approach towards the name of the genre.

There are two types of interactive process in art:
1. Related to the performance process;
2. Interaction between disciplines;

1. "Related to the performance process" is found in both multimedia and non- multimedia works. This interaction is, on the one hand, interaction between the author and the performer, on the other hand, between the performer and the listener/spectator.

a) The interaction between the author and the performer implies the situation, when the performer has much more freedom while performs the composition, then in the case of the traditional interpretation. The performer can influence the work to such an extent that he becomes the co-author. Such samples are abundant among the works created by the aleatoric composition technique.

"Cosmos" represents aleatoric improvisations written for several ensembles of different structures. They are placed on various orbits around the piano, which I call a mood-making instrument. Its part is improvisational, the performer plays in the strings. Ensembles on each orbit, be it a duet, trio, quartet and so on, have systems of pitches that derive from the overtone line of a single note. The types of the ensemble members' improvisation depend on the capabilities of instruments' timbral effects and rhythmic freedom. Performer create rhythmic figures not only individually for their own music parts, but also with their partners playing the instruments in the same orbit where the ensemble is located. This method helps performers to maintain coordination in each ensemble.

b) Interaction between the performer and the listener/spectator is conducted either by public rules, for example, on public holidays, ritual processes, or by author's instructions. The process of the similar type of the interaction is partly managed by one or more performers, they are able to control the audience engagement and correct their actions. In this interaction, the main performing process is largely based on the principle of improvisation.

Symphony / Exhibition "KHMA" (voice) is an experimental multimedia project and it is a perfect example of modern round dance. (I will touch upon it later in the context of hybrid genres).

2. Interaction "between disciplines" is revealed in the process of creating a piece of art. It is based on the expression of the artwork idea by the imagination of multi-disciplinary form during the realisation. Similar interaction is possible through the metaphorical-associative connection of the technical processes. This is environment characteristic for the syncretic mindset, in which the artwork is created. In this case the confluence of artistic expressions of different disciplines produces hybrid genres.

Interactive process between different disciplines and merging of a variety of artistic processes into one art product, as we have already mentioned, gave birth to a new direction in art - Multimedia. The features of artistic expression that are dominant in the multimedia work define the field of art a particular work belongs to. As composer I will discus the musical multimedia forms and genres. I'd like to present several my works and analyse which disciplines are interacting with music and to describe how they are expressed in my work.

In most of my works, whether it is multimedia or not, you can find interaction with any field of art, literature, or some fields of the science.

In a **non-multimedia** work, the source of artistic expression is only musical, though some of the elements from other art fields are translated into musical language and included into the structure of the work.

For example:

a) The case, when the literary form and genre is taken for the development of the dramatic line in the musical work:

The "Proverbs" for chamber string orchestra consists of several Georgian proverbs. The music repeats the verbal form of the speech and corresponds to the imaginative perception of a literary thought.

7 musical novellas "7 Wonders of the World" are composed for a large ensemble and contain 7 pieces written for different instrumental ensembles; Thanks to the timbral dramaturgy, the musical form is similar to the narrative of literary novellas genre and makes illusion of imaginative perception of literary thought. The instrumental timbral palette and distribution of musical material in time and space simulate the antique music and the archaic epoch.

b) The case, when the time scale of the perception is approached with visual and the genre derives from the visual art:

The "Frescos" for 6 instruments presents musical version of the 4 Svanetian frescos, where musical time is not compressed and concentrated, it gets closer to the time of visual perception. The character of the musical material is not emotional (which is achieved by the dynamisation of development of the dramatic line), but it rather expresses the feeling of the condition (which is characteristic of the fresco's perception). Consequently, the dramatic line of music is monolithic and static. Although the frescos are projected on the screen during the performance, the work does not belong to multimedia genre, as photos of the fresco have the descriptive function.

"Portrait" for the string quartet is a cycle of world-famous women's portraits. The musical form reflects the analogue of the portrait drawing process, when the painting technique is replaced by a musical one, be it a harmonious, temporal, intonational or rhythmic details. Like the "Frescos", "Portrait" is also accompanied by the video installation illustrating the portraits. The work does not belong to the multimedia genre, as the video only serves as a description.

c) The case, when music interacts with the scientific field - for example, with the physics; my Symphony No. 3 "Spiritual Body - an Eternity" from the Symphony Trilogy "Body" is written in the Atom-Nuclear Musical System, based on the structure of the atom which bears some associative resemblance with music components. The source of the musical pitches is the structure of the enriched tone - a prototype of an atom - where microtones move like protons and neutrons. (Extreme pitches of the enriched tone in the case of the European equal tempered scale produce a minor third). The source of rhythmic pulsation takes the analogy of the atoms movement, which is used to regulate the "Intonation space". In this regard, in the work we can use several enriched tones at the same time, so that each of them creates different "intonate spaces" on its own autonomous orbit. This music system was used in other orchestral works such as "Somnus" and "Panacea".

d) "Panacea" is interacting with the field of medicine because it uses the verbal text from "magic poetry", which contains analogies of treatment frequencies.

The artistic source for formation the structure in **multimedia** works is not only musical, the elements belong also to other fields of art; combined with music they represent part of music.

For example:

a) The "Alphabet" for the toy piano presents interaction with visual art and literature, where the music repeats the visual shape of the letters and the sound of the pronunciation. Each consonant letter of the Georgian alphabet corresponds to the intonational segment that repeats the shape of the letter, and each verbal sound of the vowel is interpreted with the musical interval. The musical form of the work is aleatoric and is related to the selected literary text in which each letter is read and performed on the instrument with the musical analogues - the corresponding segments of the sound.

b) In Multimedia "Dance of the Hieroglyphs" the visual side of the musical notation (score) resembles the hieroglyphic forms.

c) The multimedia work "Colours and Sounds of Seven Senses and Truth" contains two visual layers as a part of the polyphonic source in musical texture. One of the two sources is video installation prepared in advance, where the process of drawing is shown. It is presented as a musical background, which also performs lighting function. Second video installation is the live stream of the drawing process projected on the standard screen and is meant as an instrumental component of the work. The artist-performer during performance of work spontaneously paints the plastic of music in the colour scales given to the seven senses from the primary literature source (R.

Amirjibi's "The voice"). The verbal fragments - inspirational source of music - also are included in the texture of music as a part of the instrumentation (speaker). Thus, the literature and visuals interact with music, where the relationship of literature and is rather traditional, while the elements of the fine art are included as a musical element of the formation.

In a number of multimedia works I use different types of translation of the motion plastic in musical language. Musical reflection of the figure shape moves into the choreographic aspect, demonstrated at the performing level.

d) "Violin Sonata with shining bow" has to be performed in a dark hall where only the light of the bow is visible. The music is shown and it moves into the category of vision. Thus, we can see music. The figure of motion for the bow is not spontaneous; it is premeditated and included in the musical material of work. Music is visualized by the rhythmisation of a bow stroke.

e) In the multimedia work "Bio-rhythms" for piano the sculpture plastic is included at the performing level. It is presented by two video installations: one is prepared in advance, based on by photos of Rodin's sculptures; the other is "live". Prepared video leads dramaturgic development line of the whole piece, as analogy of the musical form, and the instrumentalist follows it. The tempo and rhythm of the video editing imitates the rhythmic dynamic of the sexual act. Acceleration of the image in the culminating moment is intensified by the dynamism of "Tano-Tatano" - a poem by a Georgian pet Besiki. The text already represents music, playing the role of electronic music that promotes the accumulation of energy. In the beginning of the prepared video appear "hands" - Rodin's sculpture "The Cathedral" (1908, Stone); the performer imitates the plastic of this sculpture in motion, which already corresponds to the musical performing effect (the pianist must move the silk ribbon under and above the string in a specified rhythm, producing sounds). Here the pianist has special choreographic task, to imitate the plastic of sculpture moving the ribbon. Live video installation is concentrated on the hands of the pianist, which time to time appear on the screen above the prepared video projection, doubling the visual side. From two video installations, one is static and the other (live) is an improvisation implemented with the projector. There are several sources of interactivity in this multimedia combined with music - sculpture, choreography, poetry and cinematography.

f) Even more striking example of interaction with choreography is the multimedia micro-ballet for the fingers "On the Way", written for piano, cello, dancer and cameramen. The micro-ballet describes important phases of human life (birth, youth-love, life-routine and old age). Music is interacting with film-making and choreography. There are two sources of dance, one connected with the traditional dance for fingers and another - with the modern ballet for dancer. The dancer, embodying the emotional gradation of life phases, is accompanied on the stage by the four color lights (white, green, red and yellow). In some parts of the work, the dancer dances in ensemble with cameraman, who shoots the fingerboard of cello, with cellist's fingers moving. The image is reflected on the dancer and its requisite - white cloth, which takes on the function of a screen. On the screen is shown the cello's fingerboard as a symbol of life. Cellist's costumed fingers at first imitate a baby in pampers, then a man in the various types of dresses. The fingers' movements of cellist imitate choreographic drawings of Georgian dances "Georgian" and "Khorumi". In fact, the cello part is a choreographic part at the same time.

I would like to direct your attention to the term "micro", which is the result of interaction of music with the fields of science studying the micro world (genetics, microbiology, atomic physics). In this particular case this is only an associative imagination of "micro". Sometimes I use such terms a micro-ballet, micro-oratorio, micro-opera and not chamber ballet, chamber opera etc. *Chamber* is basically related to the instrumentation, while all other features of the genres are preserved. In the case of *micro*, despite the fact that the genre keeps the basic features, its size is significantly reduced in almost every aspect, and not only in the field of instrumentation. Thus, the "micro" is not associative transition of the scientific theory or something else in musical components; it is a new interpretation of the traditional genre that is "situated" in the micro world.

For example, the micro-ballet described above consists of 4 parts, the duration of the piece is 10 minutes, but the musical time is not compressed (as in Webern's work); The feeling of time is more static here, because it would be difficult to perceive the work in the time frequency of the micro-world.

g) The micro-oratorio "Galobani Sinanulisany" is composed only for one instrument – organ, but it preserves the features of the genre - religious theme and cyclic form given in one development dramaturgical line. The organ part takes on a function of the orchestra, and the speaker part gives the soloist the vocal function, as it is the organist who performs the speaker's part.

h) The Micro-Opera/Exhibition "Wandering Wishes" presents the exhibition consisting of 5 performances for instrumental theatre; 5 small scenes, based on F. Kafka's stories, are performed simultaneously in one exhibition hall. The audience can walk in the hall during performance, going from one scene to another.

The following question could arise: why the micro opera and not the instrumental theatre? Or how is the exhibition connected to the opera?

In a traditional point of view, "Wandering Wishes" is the opera in 5 pictures, narrating the little stories of F. Kafka's characters. The plot of the opera is united by the simple wishes of heroes wandering in their life stories. The 5 pictures of the opera are presented as movable images exhibited in the hall. Sometimes, the dancer-conductor standing in the centre of the hall gives a sign to one of them to become static. That's why it is called the opera/exhibition. The function of the instrumental theatre in this work is implemented in the scenography. In its essence, the instrumental theatre is rather static, having less obligations of involving theatrical acting, and therefore, it easily imitates the picture. The instrumentalists do not only perform music, they are also characters and sometimes even decorations. As each picture is a separate micro-opera with its dramatic development line, the work is called a micro-opera/exhibition. In this work, the form of presentation typical for the fine art enters music, being the main result of the interactive process between different disciplines.

Thus, the form of music in a multimedia work is determined by the artistic expressive ways of the different disciplines being in interaction, while the genre of the multimedia work is often borrowed from one of the disciplines involved in the interaction. However, sometimes in the process of interaction, two or more features typical for different disciplines dominate during formation of the work, which becomes the reason of genre's hybridity.

You can find the following hybrid genres in my work:

- Micro-opera / exhibition "Wandering Wishes" for the instrumental theatre, described above.

- Multimedia Experimental Project Symphony/Exhibition "KHMA" (Voice), which contains both types of interaction. During the interaction of the disciplines the visual art and music are in the same position, but for the structure of the work an important role plays a sensory equipment, which represents the field of science. The medical field interacts with music through the elements of the art therapy that are represented by the frequencies of planets, sounding on the background and by the "magic poems" performed by the participants,. This work is the example of a contemporary round dance and ritual.

- "Polyphonic poems" represent a hybrid genre based on the interaction of music and literature, where the poems are written in musical polyphonic forms ("fugue") while verbal texts sound like music.

- The musical novel "The Sound and Fury" for holographic theater and piano, based on the same-titled work by W. Faulkner, is an example of the literary text directly translated into musical language. The signal system of the verbal text and visual imagery helps the audience to understand the content of the novel. Verbal text is recited by the pianist and transmitted from different parts of the hall via loadspeakers. Thus, the dialogues of the characters are created with the help of sound modulators. Almost all forms of senses are involved to help the listeners to percieve the work: hearing, smell, vision, taste and virtually touching sense. The form of the

work repeats the literatural one, and the theater's essence lies in the combination of light, holograms and video installations. They create a three-dimensional space for movement of the figures that is source the sense of touching illusion for audience. Those actions are accompanied by the odor effect that can affect the taste receptors and create additional visual associations. In my opinion, the piece initiated not only the new hybrid genre, but also the new type of theater.

Thus, interaction is a creative process that is the main source of artistic-expression in multimedia art. It has the potential to create new forms and genres.

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