

## Parallel

### The Augmented Composing-Performer.

#### Creative approaches and re-interpretation practice within video-art music

Within the current interpretation practice in contemporary music, performers' roles are changing. While composers question the concert format by investigating novel instrumentation and technologies, performers extend their instrumental skills, dealing with technical and programming knowledge (Kokoras 2008). Moreover, interdisciplinary approaches between visual arts and music have generated a convergence of interest among artists, in which new technologies augment performative gestures into image creation. Holly Rogers calls it video-art music, in which the aural and visual senses are unified into the same artwork (Rogers 2011). Furthermore, multimedia artists such as Nam June Paik (Cello Concerto 1956) and Michael Beil use musicians' bodily presence as music material and part of the composition itself. Within this context, performers need to rethink their identity as co-creators and to re-discover individual strategies to generate new creativity in interpretation practice.

This contribution challenges the current performers' role in new music, addressing the following questions:

- How can new technologies extend the boundaries of the interpretation practice?
- How can such practice generate new creative agency among performers?
- How can a creative use of new technologies reshape performers' artistic identity?

In order to answer these questions, the methodological approach combines 1) theories of historically grounded performance practices with 2) non-academic approaches.

1. The interpretation practice is a complex system of information and knowledge which guides musicians toward a good performance (Dreyfus 2007). Laurence Dreyfus formalised a regime of authorities (2007), which concerns accumulating knowledge regarding the original artwork and its transmission.
2. Remaking approaches within pop culture, such as Marcel Duchamp in visual arts (Senaldi 2006) and *Plunderphonics* (1985) by John Oswald, push the boundaries toward extended creative operations.

Herein, we see 'remaking' and 'remixing' approaches (Senaldi 2006) as practices able to trigger and renovate new creativities, while new technologies as a key creative tool to rethink the interpretation practice itself.

This presentation describes a case study based on an augmented re-interpretation process for electric guitar, real-time sound processing and audio-reactive video from the Finnish techno duo Pan Sonic. The video environment arises from the stylistic aim of re-actualising Pan Sonic's unique sound synthesis approach into video synthesis, using the performer's image as the source.

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### References

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Winner of the prestigious *Kranichsteiner Musikpreis* at the *Ferienkurse für die Neue Musik* in Darmstadt (Germany), Carlo Siega is a guitarist, researcher and multimedia artist active within the new music scene. He has performed all over Europe as a soloist and with ensembles, working with composers as Peter Eötvös, Pauline Oliveros, Stefan Prins, Rebecca Saunders, to name a few. As a scholar, he has held lectures at *Accademia Chigiana* in Siena (Italy), the *21<sup>st</sup> Century Guitar Conference* (Lisbon),

*'Art/Methods' Symposium* (Royal Conservatory of Antwerp), *Orpheus Instituut* (Gent), and IRCAM (Paris). After completing his music studies in Venice, Milan and Brussels (Ictus Ensemble Academy), and the philosophy studies at "Ca' Foscari University" (Venice), he is currently completing the studies in Electronic Music & Multimedia Composition at the "G. Tartini" Music Conservatory of Trieste (Italy).