

ACADEMY OF FINE ARTS IN KATOWICE  
FACULTY OF DESIGN

PhD THESIS  
SUMMARY

*Transforma/Gdzieniegdzie* - metaform of an audiovisual concert - first performance as  
a part of *Festiwal Prawykonań* 2019, ASP Gallery in Katowice Rondo Sztuki,  
29-31 March 2019.

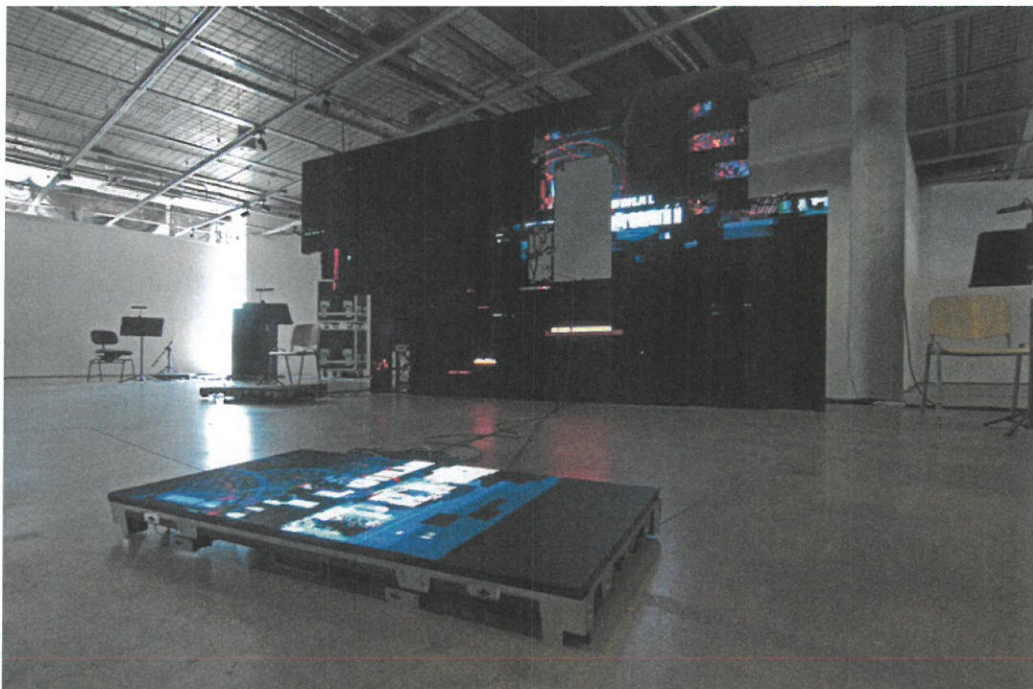
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Supervisor: prof. Marian Oslislo  
Auxiliary supervisor: dr Ksawery Kaliski

Katowice, 2020



*Transforma* is an interactive installation that is a meta-form of a series of audiovisual concerts *Gdzieniegdzie (Here and There)*, which took place on March 29-31, 2019 at the Rondo Sztuki in Katowice as a part of the *8th Festival of Premieres (2019)* organized by the Polish National Radio Symphony Orchestra in Katowice. The author of the music composition is Paweł Hendrich. Musical performers are musicians of the Orkiestra Muzyki Nowej (*New Music Orchestra*). I was responsible for the visual side of the project – images and multimedia installation.



Fragments of an *Gdzieniegdzie* installation

### ***GDZIENIEGDZIE (Here and There)***

Installation that I've created for the *Gdzieniegdzie* project, took the form of a deconstructed and seemingly damaged LED screen, on which the presented video referred to the memory of the electronic device - everything that was ever displayed on it in the past, in the public space (city of Katowice). Unlike other vision systems and displays such as a television set, projector, monitor or plasma screen, the LED screen is associated with a very narrow range of presented content. These are primarily advertisements, broadcasts of sport events, concerts, VJ visuals, weather forecasts and stock quotes. As part of the installation, all of this contents were constantly mixed together, in more or less literal and representative way. It was a kind of a collage / glitch-art of an animated content, generated in an interactive way and synchronized with live music. LED screen that is usually rectangular shaped, was missing some frames, all the wiring and other

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structural elements were outside and visible to the viewers. It was all integral part of the installation. Intention was to give an impression that presented screen is not yet completed, damaged or during servicing. Displayed images were noisy and glitchy. It was some kind of images recycling – an attempt to create new meanings of materials that are associated with advertisements, marketing and popular culture.



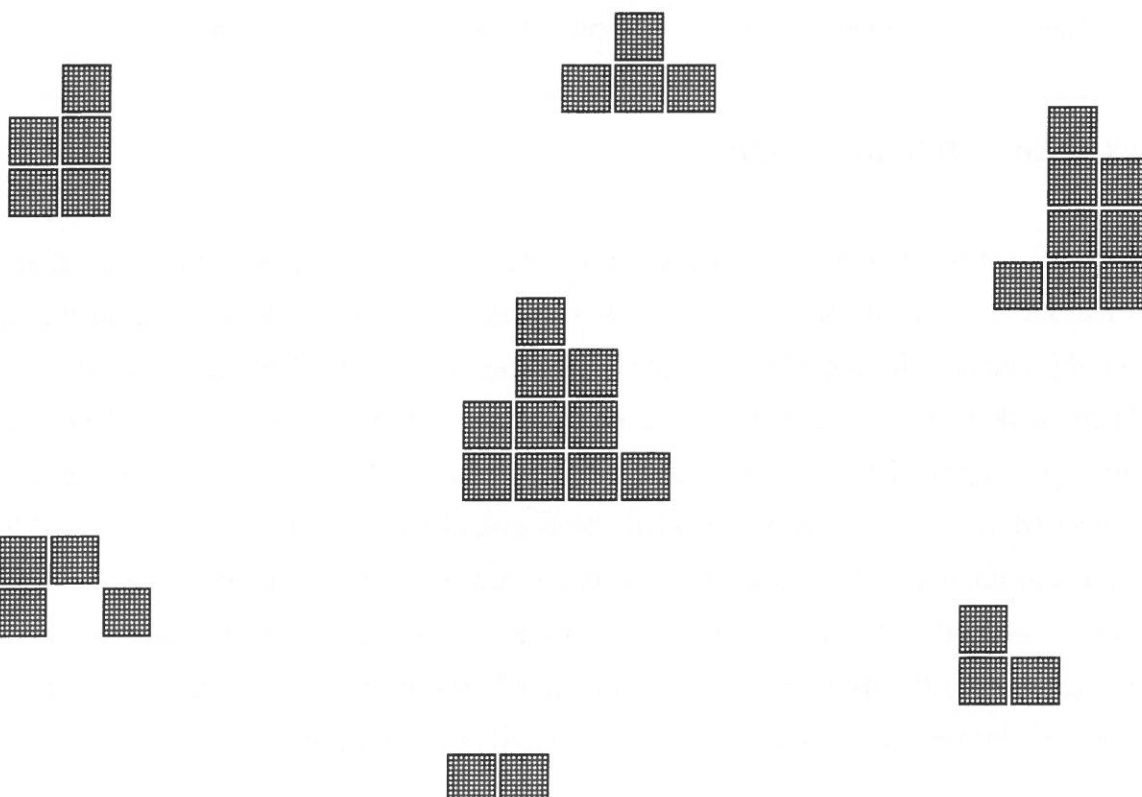
Wykonawcy utworu (Jadwiga Czarkowska, Stanisław Sroka) wraz z instalacją *Gdzieniegdzie*

## **TRANSFORMA GDZIENIEGDZIE**

*Gdzieniegdzie* concert has been recorded and divided into eight independent audio channels. This material is a part *Transforma* interactive installation. Its sonority is based on the reproduction of previously developed sample banks and their processing. The whole sound samples have been divided into eight layers and created in cooperation with the composer of the musical piece to *Gdzieniegdzie*. The tracks are separated (mostly) on the basis of the instruments present in the piece (flute, clarinet, saxophone, MIDI keyboard, electric guitar, violin, electronics). Each of them is dominated by the sound of a different instrument. One of the layers serves as an audio background and resonates even before the audience appears in the installation space. The remaining tracks of the musical piece are individually assigned to seven artefacts - collections of LED panels located in the *Sala Otwarta (Open Hall)* of the Academy of Fine Arts in Katowice.

Both – audio and video layers are in synced with the entire song. It means that no matter when a screen set (artefact) is activated, it always plays the track at a time appropriate to the duration of the entire song. More spectators appear in active areas of the sets, the more (up to eight) of the played tracks that make up one song will sound. Moving inside of the installation's active fields, the audience transform the original work - both in the sound and visual layers. Its complexity depends on their cooperation. Audience status goes beyond the limits of external observers - merely contemplating.

Each set of LED panels presents different animated images, synchronized to the soundtrack. Video material is partly based on the content presented during the *Gdzieniegdzie* concerts. However, after the *8th Festival of Premieres*, I have decided to develop *Transforma* in a slightly different direction. I came to the conclusion that physical exploration of a space between the artefacts refers to the process of wandering through a real city. Arranged forms of LED panels can also evoke associations related to the shapes of buildings (city skyline). Based on this, I have decided to expand the spectrum of the presented videos with my own video materials that can describe Katowice in a non-obvious way. I have selected seven (according to the number of artefacts) places that have influenced me the most. I juxtapose the images in a completely subjective and non-literal way, showing characteristic fragments and motifs, recognizable



to well-informed city inhabitants. Also, the location of the artefacts inside of the *Open Hall* (viewed from the top) corresponds to the geographical location of the selected places on the real map. So the riddle that appears is to recognize all the presented areas of the city.

The project grows out of “creativity” related to consumerism in order to provoke reflection, activate creativity and finally connect with the place and history. The essence of the project is to “extend the life” of the concert, ie events of a short-term and fleeting nature. Izabela Franckiewicz points out that *an audiovisual spectacle contains a completely different kind of experience than works that have their artifact. It is unique and ephemeral. Its existence is limited to the moment of its realization. The place intended for its storage are not museum rooms, but human memory*<sup>1</sup>. The installation creates an opportunity to experience the work created during the *8th Festival of Premieres* once again. It is not only a re-creation, but a completely new form of composition, which can be also influenced by the audience. What is significant for me in this case is the promotion of avant-garde works of contemporary music in the world of consumption, full of society’s indifference to sophisticated artistic forms. There is a stereotype that contemporary music is hermetic, incomprehensible and for specialists, which may interest only a handful of people. Statistical data shows that the average Pole visits places such as the philharmonic orchestra once every 80 years<sup>2</sup>. Meanwhile, in popular music, film music, and in the world of mass culture, easy and simplified forms are used everywhere. Contemporary music must therefore appear to be a kind of noble to some, strange to others - specialization, available to the public in isolated cases. In my opinion, one of the ways to break this barrier is personal contact with the installation, its interactivity and the multimedia layer. Therefore, the project is also aimed at people who participate in the cultural life of the city, but are distrustful of the phenomenon known as “contemporary music”. The use of new technologies - high-resolution LED screens, motion sensor systems and spatial sound projection, or the interpenetration of avant-garde and pop culture, can make contemporary music cease to be a closed being in the minds of a larger audience and become a fully-fledged element of reality. *Transforma Gdzieniegdzie* is also an attempt to reach unknown areas of co-creating a piece with the musician / composer and the audience.



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1 Izabela Franckiewicz *Kolor, dźwięk i rytm. Relacja obrazu i dźwięku w sztukach medialnych*. s. 130

2 <https://www.wiz.pl/8,250.html> (wejście 06.07.2019)



