TK InterArts and Beyond
20 Years of Interdisciplinary and Tech-Driven Performances

The Center for Innovation in the Arts (CIA), formerly the Music Technology Center, was created in 1993 and centered on a single Macintosh 512K computer. Two years later the InterArts program was established to nurture interdisciplinary collaboration, and six years after that Beyond the Machine, an interdisciplinary and multimedia art festival, was launched to provide opportunities for young artists to explore new ways of creating, collaborating, and performing with digital technology. Today, the productions feature interactive music and video design, motion-capture technology, multi-panel video mapping, binaural sound, and artificial intelligence (AI) image-generation technology.

InterArts and Beyond Panel Discussion and Performance
March 27 • Willson Theater

Beyond the Machine
March 28 • Willson Theater
For information about both of these public events, see the calendar on pp. tk-tk

By Edward Bilous

Beyond the Machine 20.0—the 20th edition of this technology-driven festival—takes place on March 28. Titled Persona Incorporalis (Person Without a Body), it will feature five interdisciplinary works that explore the search for identity in a world of virtual relationships, augmented reality, and alternative facts. The works were developed by students and alumni from all three divisions participating in the InterArts program.

The arc of the InterArts experience—from conception through development, production, and performance—is structured to help artists bring their creative visions to life and imagine new career opportunities in the dynamic landscape of the performing arts. The development of Persona Incorporalis began last year with a series of workshops in production and performance technology. The artists incorporated filming, music and sound production, animation, video design, scenography, and interactive technology into their process.

Beyond the Machine

Am I Dreaming? by fourth-year dancer Treyden Chiaravalloti, uses scientific inquiry as well as the first use of artificial intelligence (AI) at Juilliard to explore Americans' evolving view of their cultural identity as represented by data collected through an anonymous survey. The data was then processed using GAN (general adversarial networks) technology, a class of machine learning systems that uses neural networks to generate synthetic data that share characteristics of the real data. The "training" of the GAN-generated synthetic images evoke a surreal, dreamlike view of contemporary America rooted in personal experience interpreted by AI. Second-year composition student Katie Jenkins composed the multilayered *Am I Dreaming?* score, which is played on headphones provided to audience members at the performance. The audience is invited to switch between contrasting mixes of music that dramatically change the way they experience the narrative and visual media.

Møtherboard, by drama alumna Juliette Kenn de Balinthazy (Group 48), exists at the intersection of live performance and time-based installation art. The piece layers our complex associations with the mother archetype with the evolving concept of a virtual caretaker represented by the motherboard of a computers. Teams of artists and designers created the text, music, and video design for *Møtherboard*; the script was derived from improvisations on archetypal narratives and personal experience. The same narratives were given to the composers who created musical landscapes and video designers who created the visual media. Once the core content was created, the teams gathered for a series of improvisations to blend their work. The project's evolution will continue onstage with interactive technology that allows the performers to further shape the images and sounds in real time.

I Will Never Lie to You, written by David Rosenberg (Group 48) and directed by Alexander Sharp (Group 43), is a multimedia play about lies and a contemporary culture that rewards those who stretch the truth. The story centers on a young woman who is engaged in multiple online relationships with partners who are unaware of her virtual polyamorous life. The underlying message of humankind's susceptibility and attraction to falsehoods is amplified through video design that places pre-recorded actors in a social media environment with and image-modifying tools to enhance the character's appeal. *I Will Never Lie to You* was developed in several stages beginning with the filming of 10 actors who appear in the video design. Several layers of animation were added to the edited videos and underscored with original music by fourth-year soprano Britt Hewitt. The composite media is projected onto multiple surfaces of a cubist structure that evokes the fractured personality of the main character played by Kate Eastman (Group 46). The final product is a complex multimedia experience in which most of the cast exist only as projections.

Persona Incorporalis will also feature original works by the following Juilliard composition students and alumni: second-year Evan Anderson, second-year Webster Gadbois (Pre-College '14, composition), Tom Morrison (MM '17, composition), and fourth-year Pablo O'Connell (Pre-College '14, oboe). The works all feature interactive music technology performed by Beyond the Machine alumni Kinan Azmeh (MM '03, Graduate Diploma '04, clarinet), Sae Hashimoto (BM '16, MM '18, percussion), Jeremy Smith (BM '13, percussion), Theo Van Dyck (BM '16, trumpet), and current students.

InterArts and Beyond

The day before *Beyond the Machine,* on March 27, the Center for Innovation in the Arts will present InterArts and Beyond, a panel discussion with music, drama, and dance alumni who have developed careers as collaborative artists, innovators, and pioneers in emerging art forms. Guests will include faculty member Michelle DiBucci (MM '87, composition), Mazz Swift ('94, violin), Natasha Warner (Group 42), Kerry Warren (Group 42), Andrea Miller (BFA '04, dance), and Charlotte Bydwell (BFA '09, dance). The evening will conclude with a special performance by alumni.

Longtime faculty member Edward Bilous (MM '80, DMA '84, composition) is the director of the Center for Innovation in the Arts