



## Blomster – The Human Garden

**Arne Eigenfeldt**  
arne\_e@sfu.ca  
Simon Fraser University,  
Vancouver, Canada

**Angela Ferraiolo**  
aferraiolo@gmail.com  
Sarah Lawrence College,  
New York, USA

**Kathryn Ricketts**  
kathryn.ricketts@uregina.ca  
University of Regina,  
Regina, Canada

*Blomster* is a beautiful word and rolls around in the cavities of speech like a plump gum drop. It is the Danish word for flower and became the core of a choreographic work with Kathryn Ricketts' Danish dance company 30 years ago on a stage laden with fresh flowers. The intricate patterns of dancers in white, moving through metaphors of garden life: the weeds, the buds and the blossoms, was accompanied by the words of an 85 year old gardener with proud and loving descriptions of tending to his lifelong garden. This work has been transported and reconfigured into the present with Angela Ferraiolo's brilliant digital and everchanging gardens and Arne Eigenfeldt's stunning generative soundscapes. We are exploring the timelessness of nature within a digital age and the many human relational metaphors that not only endure but thrive as we move into a future that threatens social austerity.

**Keywords** live performance,  
installation, computational  
creativity, generative music,  
multi-agent system, dance

## Description

*Blomster – The Human Garden* began as a conception to use first person descriptions of gardening – spoken in Danish by the third author’s husband and garnered from Danish social media – within a generative work that explores the never-ending possibilities of growth and natural processes. Audio recordings were segmented into a database used by an ensemble of musebots (Bown et al. 2015) – the first author’s ongoing research into intelligent musical agents – to reconfigure and recontextualize their meaning through recombination. Another ensemble of musebots create a unique musical structure (Eigenfeldt 2016) – complete with a harmonic progression and melodic outline generated through machine learning of a corpus – compose a musical accompaniment to the generated text. Each performance is unique and complete.

The musebots are influenced and informed in their decision making by selections made from a database of generative video created by the second author, videos that depict individual or multiple imagined digital flowers slowly blooming. The video database has been pre-analysed for colour and movement – valence and arousal (Eigenfeldt et al. 2015) – and these features inform the musebots in their machine composition. New videos are selected and presented for each durational section within the performance, sections which are themselves determined by a “ProducerBot” that generates an overall formal structure for each work.

Finally, the third author, a dancer and movement artist with expertise in movement improvisation, creates performative movement based upon the generative music, text, and images presented. Similar to the spontaneous unfolding of the sound and the images, the dancer extracts the essence of each of these influences and transmediates this into movement that both echoes and provokes.

All three of these elements call and answer creative impulses simultaneously and in this complex generativity we come to new understandings of growth support, evolution and decomposition. The digital garden, through these three artful experimentations and interpretations, offers a rich metaphor for a re-interpretation by those who witness this interdisciplinary performance.

Fig. 1. Still from generative video.

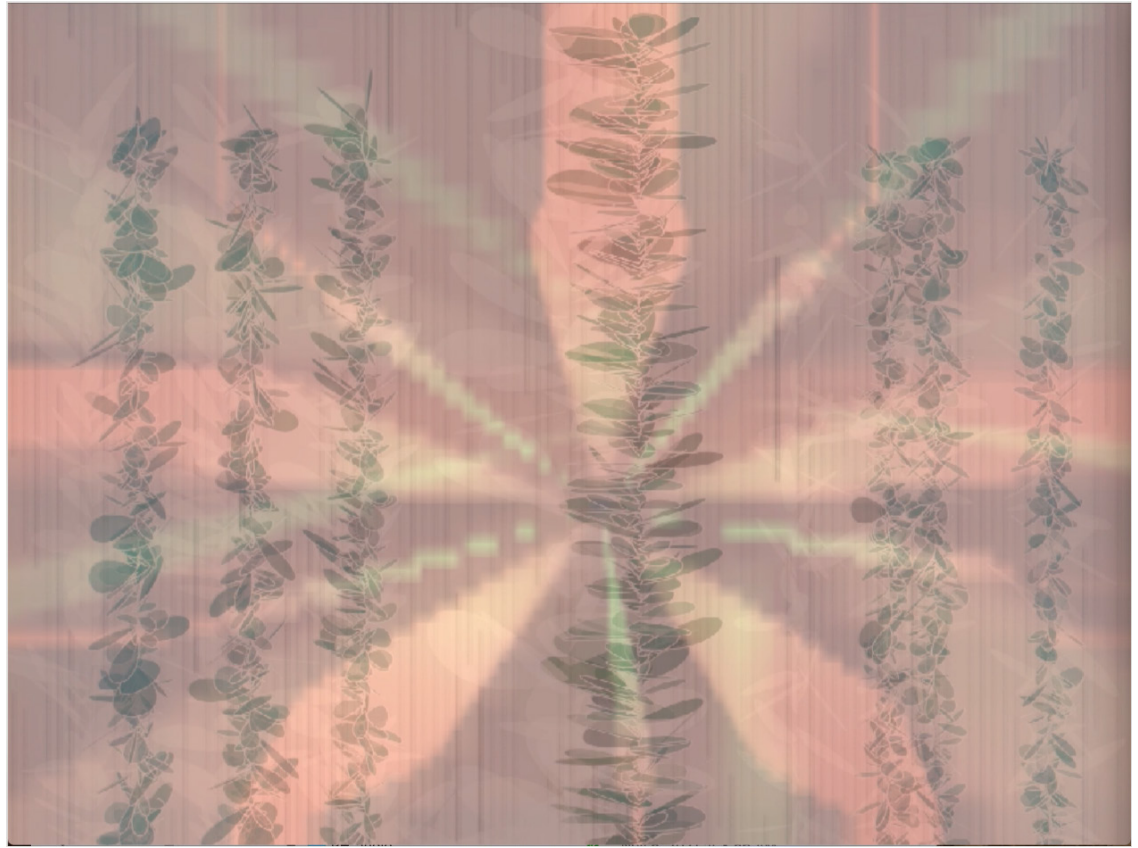


Fig. 2. Kathryn Ricketts performing live in Blomster.



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