

*Music at the Turn
of the 21st Century*

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**Composers of the past in dialogue
with contemporary culture**

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Abstract. This article examines the emergence of new formats through which the classical music heritage functions within the contemporary cultural space. Across the diverse spectrum of this artistic paradigm—ranging from traditional concert performance to advertising soundtracks—the music of past masters is revitalized through remakes, including those generated via multimedia computer technologies. It has become a crucial component of highly unconventional genre and stylistic blends (*mixtes*).

The emergence of these hybrids has been facilitated by digitalization, collaboration of artistic collectives with neural networks, and a rapid, often artistically viable, convergence of technical and creative principles in contemporary art. Through an analysis of selected artifacts, the author demonstrates new possibilities for multi-level communication within synthetic artistic texts that integrate language, painting, music, photography, and digital content. The study draws on projects by André and Michel Decostère, Anri Sala, Carl and Åsa Unander-Scharin, and the art studio fuse*. Through interactive engagement with all participants in the artistic process — performers, conductors, audiences, and, in some cases, online communities participating through digital networks — the final creative product becomes inherently variable. Its presentation synthesizes the emotional responses of everyone involved in both the performance and its perception, thereby generating an inexhaustible multiplicity of meanings.

Keywords: remake, genre synthesis, performance, stylistic blends, classical music, multimedia art, fuse* studio.

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*Музыкальное творчество
рубежа XX–XXI столетий*

Научная статья

**Композиторы прошлого
в диалоге с современностью**

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Аннотация. Статья посвящена проблеме новых форматов бытования академической музыки прошлого в современном культурном пространстве. В многообразии этого художественного пласта — от традиционного концертного исполнительства до рекламных саундтреков — музыка мастеров прошлого актуализируется в контексте ремейков, в том числе созданных посредством мультимедийных компьютерных технологий. Она становится важнейшей составляющей самых необычных жанрово-стилевых микстов, возникновение которых стало возможным благодаря цифровизации, работе авторских коллективов с нейронными сетями, стремительному и в ряде случаев художественно полноценному слиянию в современном искусстве технического и творческого начал. На основе анализа ряда артефактов

автором продемонстрированы новые возможности многоуровневой коммуникации в рамках синтетических художественных текстов, объединяющих слово, живопись, музыку, фотографию и цифровой контент. Материалом стали проекты Андре и Мишеля Декостеров, Анри Салы, Карла и Осы Унандер-Шарин, студии *Fuse*. В интерактивных контактах со всеми участниками художественного процесса — исполнителями, дирижером, аудиторией, а в ряде случаев с социумом, аккумулярованным в сетевом интернет-пространстве, — конечный продукт творчества оказывается вариативным. В его подаче синтезируются эмоциональные реакции всех причастных как к представлению, так и к восприятию, что создает неисчерпаемое в своей множественности смысловое наполнение произведений.

Ключевые слова: ремейк, жанровый синтез, перформанс, стилевые миксты, музыкальная классика, мультимедийное искусство, компания *Fuse*

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Introduction

It is a remarkable phenomenon: as years and sometimes centuries pass, the lives and legacies of many composers become historical heritage, yet each generation rediscovers their music anew. We continue to study what would seem to be thoroughly explored terrain, uncovering fresh layers of meaning through new interpretations. Having integrated into contemporary reality, the oeuvre of past composers lives on in numerous performance interpretations. It enters everyday life as an integral component of advertising and cinematic texts, fountain music, or smartphone ringtones—rendering it highly sought-after in entirely novel contexts. This study, however, focuses on a different phenomenon: the creation of new versions based on well-known compositions of past masters, which significantly alters the source material by introducing original elements and transferring it into a different genre. We address a phenomenon most closely aligned with the concept of the “remake”, understood as a reworking of an existing work, a term widely used in popular culture.

Analyzing the nature of contemporary remakes, cultural studies scholar Elena V. Nikolaeva emphasizes their unique capacity for linguistic transformation:

Modern remakes are not only diverse in format and capable of being realized in different sociocultural codes; they also easily resolve the problem of translatability from one symbolic system to another, from one art form to another. A novella turns into a feature film and vice versa, an opera into a ballet, a novel into a musical, documentary chronicles into an episode of fiction cinema, a sonata into a ringtone. There even emerge multi-tier chains such as ‘novel/play–comic book–animated cartoon–feature film–TV series–internet animated series,’ constructed in any given sequence... [1, p. 550].

The latter point is particularly important, since this process enables a particular kind of communication across a broad cultural spectrum.

On the Term “Remake” in Contemporary Art Studies

The term “remake” became prominent in Russian art studies within the context of postmodern culture. The turn of the twentieth and twenty-first centuries was characterized by the appearance of numerous films and literary works

that reinterpreted well-known classical models. This extensive body of artistic works naturally increased interest in the phenomenon among cultural studies scholars, art historians, and literary critics. Virtually every study dedicated to this topic offered an authorial definition of the term “remake,” which has English roots.¹ Nevertheless, most researchers highlighted the same defining characteristics: namely, the presence of an original source text and its reinterpretation within a new sociocultural context.

For instance, Veronika V. Dotsenko writes that a remake is “a form of producing secondary texts distinguished by authorial originality, based on classical pre-texts, which incorporate reflections on contemporary life into a broad cultural-historical context” [3, p. 399]. Tatiana O. Kholodinskaya reasons in much the same vein: “The remake-text is fundamentally ‘secondary,’ though it simultaneously attempts to say something ostensibly new using ‘borrowed’ words” [4, p. 60].

In connection with the scholarly analysis of remakes in cinema and literature, several other considerations essential for characterizing the phenomenon arise. Most significant are observations regarding the tendency of remakes to combine different genres, “which can correspond to different literary modes, thereby giving rise to unconventional genre forms” [4, p. 62]. Alongside this, authors point to a tendency toward intertextuality, which gives rise to “a game between the author and the reader—an explicit appeal to the reader’s cultural memory” [5, p. 56], as well as the significance of technological advancement, which allows for “the creation of a highly diverse variety of derivative objects” [6, p. 249].

Drawing together the findings of scholarship on the remake in art historical literature, Galina V. Zadneprovskaya summarizes the key properties of this phenomenon: 1) the presence of a pre-text; 2) the creation of a “double temporal perspective—by reproducing the past, the remake simultaneously addresses the present”; 3) the use of “new technologies, which have developed particularly rapidly in the twenty-first century” [7, p. 323].

While agreeing with these characteristics, it is important to add another feature: the capacity of the remake to transform the genre of its pre-text, especially

¹ Konstantin K. Ognev notes: “It is noteworthy that the term ‘remake’ itself appeared with the release of John Sturges’s film *The Magnificent Seven* (1960), based on Akira Kurosawa’s film *Seven Samurai* (1954)” [2, p. 130].

in the case of musical works. This is connected with the development of multimedia art forms, whose sphere of influence inevitably alters the original genre status of a work.²

Remake and Musical Classics

Unlike in film studies and literary criticism, the term “remake” is rarely employed in classical musicology³—perhaps for ethical reasons. In musical practice, however, we frequently encounter something highly similar, manifested in various forms. For instance, stylistic arrangements of classical compositions—such as their jazz and rock versions—should undoubtedly be classified as remakes. Indeed, this is the exact concept used by scholars who study these forms of artistic activity. Yet, stylistic blends (*mixtes*) represent only the most harmless form of adapting musical classics to “new cultural realities” in order to attract a broad target audience. Such transformations often emerge from the synthesis of different genres and artistic methods that may initially appear incompatible. A prime example illustrating the potential of such experiments is the creative partnership of André and Michel Decostère (Cod.Act studio, established in 1999).⁴

Working in the fields of installation and performance art, they combine compositional and engineering approaches to create works that integrate sound, light, and movement. Their oeuvre has garnered numerous awards at prestigious contemporary art competitions and festivals. Classical music occupies a significant place in the authors’ extensive experiments, as evidenced by the Decostères’ work *Ex Pharao*,⁵ which represents, in the truest sense of the word, a remake of Arnold Schönberg’s opera *Moses und Aron*.

Drawing on the original work, the authors offered their own orchestral version of the opera, preserving the sequence and content of the scenes as well as the dialogues of the main protagonists. These dialogues were recorded by singers in strict adherence to the score, while a multisensory device allowed participants to experience an almost physical connection with the composer’s work [8, p. 133].

² The theoretical development of this specific problem requires independent research.

³ Galina V. Zadneprovskaya’s article *National Russian Opera-Remake in the Context of Modern Culture* is a rare exception [7].

⁴ André is a professional musician, composer, and plastic artist; Michel is an architect.

⁵ *Ex Pharao* [Sound installation]. (2006). *Cod.Act*. Retrieved May 19, 2026, from <https://codact.ch/works/ex-pharao-2/>

By interacting with a computerized installation, the visitor controls the choral part—the voice of the people of Israel—thereby entering into a dialogue with the main characters, Moses and Aaron. Immersed in the center of events and influencing the proceedings, the viewer cannot help but engage with the complex philosophical undertones of the work, which chronicles the relationships of human beings with one another and with God. Commenting on this experience, the Decostères explain:

The creation of the work was done with a view to staying as close as possible to the original character of Schönberg's work. We chose, in the manner of serialism, a rigorous writing system adapted to current computer tools for sound treatment and allowing, without loss in uniformity, a modification of the sound parameters in real time.⁶

Image and music, as expressions of space and time within the labyrinths of history, occupy a central place in Anri Sala's artistic experiments.⁷ The artist uses image and music

for their ability to reveal and 'open up' the space of the present. Drawing upon a range of music styles, from classical and free jazz to pop and contemporary music, Sala evokes an idea of collective, historical and cultural memory via immersive, sensorial installations.⁸

For instance, his installation *The Last Resort* consists of a structure featuring 38 snare drums suspended upside down from the ceiling (*Illustration 1*). The drumsticks are set in motion by vibrations generated by concealed speakers. However, the primary musical component of the work is a remake of Wolfgang Amadeus Mozart's Clarinet Concerto in A major, KV 622 (1791).⁹

The changes introduced by Sala to the score primarily concern the tempo, which fluctuates according to wind conditions—ranging from “calm” to “storm”—recorded by a certain James Bell in his diary during a voyage from England to Australia in 1838. Aboard the sailing ship *Planter*, Bell transported cargo and emigrants to colonized lands. Sala comments on his concept as follows:

⁶ Ex Pharao, (2006).

⁷ Anri Sala (b. 1974, Tirana, Albania) lives and works in Berlin.

⁸ Sala, A. (2019). Le Temps coudé. *Mudam Luxembourg—Musée d'Art Moderne Grand-Duc Jean*. Retrieved May 19, 2026, from <https://www.mudam.com/exhibitions/monographic-exhibition>

⁹ Sala, A. (2018, March 30). The Last Resort and If and Only If [Video]. *Marian Goodman Gallery*. Vimeo. <https://vimeo.com/262551626>



Illustration 1. Anri Sala, The Last Resort, 2019.

Installation view at Mudam Luxembourg.

© Photo: Rémi Villaggi / Mudam Luxembourg.

Source: <https://artmap.com/mudam/exhibition/anri-sala-2020>

My aim was to compose with corruption. I wanted to imagine [...] what would become of Mozart's Clarinet Concerto if it were to float and drift like a message in a bottle, until it is washed ashore after a long voyage.¹⁰

However, this is merely a metaphor. The true meaning of the work lies in reflections on the contradictions of the Enlightenment—between high art, which transmits imperishable values, and historical reality, intertwined with the brutality of colonization.

¹⁰ Sala, A. (2018). The Last Resort. *Garage Museum of Contemporary Art*. Retrieved May 19, 2026, from <https://garagemca.org/en/exhibition/anri-sala-i-the-last-resort-i>

Works of musical theatre likewise acquire new forms of existence through another creative “duet”—the Swedish composer, opera singer, and researcher Carl Unander-Scharin and choreographer Åsa Unander-Scharin. Their collaborative project *Opera Mecatronics* (2010), designed in the format of installations, unites robotics and classical music. The first experiment in such synthesis dates back to 1998 with the work *The Lamentations of Orpheus*,¹¹ in which a 170 cm tall, 500 kg orange industrial robot dances to a famous aria from Claudio Monteverdi’s opera. The plasticity of the robot’s movements and the algorithm of its motions, harmonizing with the emotional impulses, rhythm, and syntax of the aria, are simply astonishing. However, a legitimate question arises regarding the meanings transmitted by this symbiosis of robotics and an acclaimed musical masterpiece. The affective state of *lamento* is an emblematic expression of human emotional experience. While preserving the music and text of the source material, *The Lamentations of Orpheus* undergoes a radical alteration of its visual imagery. This transforms the semantic component of the whole, translating it into the plane of contemporary issues—specifically, the relationship between human and machine. The dancing industrial robot serves as a projection of human feelings onto a machine—a metaphor for the relationship between humans and robots, which for now remain subject to human control.

This initial experiment marked the beginning of an entire series of works exploring new possibilities for interaction among classical music, dance, and robotics. The “sacred” venue for presenting these experimental projects to the public was the Reactor Hall (R1), located 25 meters underground on the campus of the KTH Royal Institute of Technology in Stockholm. Another example is the installation *Robocygne (Roboswan, 2010)*, created to an electronically processed version of Rothbart’s theme from Pyotr Ilyich Tchaikovsky’s *Swan Lake*, prepared by Carl Unander-Scharin. The black robotic swan, standing 130 cm tall with a wingspan of 160 cm, features a metal frame finished with capron fabric and feathers, creating the illusion of a bird performing a dramatic death dance. The vibrations of the structure are accentuated by electronic pulsating sonorities that intensify the fragile expressiveness of its graceful wing beats. The associations and semantic interpretation of this impressive miniature are left entirely to the audience (*Illustration 2*).

¹¹ The Lamentations of Orpheus. (n.d.). *Operamecatronics*. Retrieved May 19, 2026, from <https://www.operamecatronics.com/the-lamentations-of-orpheus/>



Illustration 2. K. Unander-Scharin & Å. Unander-Scharin.
Robocygne installation (n.d.). Source: Opera Mecatronica
(<https://www.operamecatronica.com/robocygne/>)

This creative tandem has produced numerous interactive projects in which motion-sensitive electronic sensors allow the audience to participate in the sonic transformation of a text that is reproduced differently each time. One such example is the installation *Ombra mai fù*,¹² set to the music of the famous aria from George Frideric Handel's opera *Serse*. As noted by Sweden's largest daily newspaper *Dagens Nyheter*, in the artists' works, "Opera classics are woven into a fascinating futuristic soundscape".¹³

¹² According to the authors' explanatory notes, the project features a singing interactive tree equipped with speakers designed in the shape of leaves.

¹³ "Operaörhängen inbäddade i ett fascinerande futuristiskt ljudlandskap." Abrahamsson, Ö. (2012, May 7). "Opera mecatronica live" på Kungliga Operan, Stockholm. *Dagens Nyheter*. Retrieved May 19, 2026, from <https://www.dn.se/kultur-noje/scenrecensioner/opera-mecatronica-live-pa-kungliga-operan-stockholm/>

Thus, in the practice of these highly unexpected reworkings, compositions of the classical tradition become part of a new genre blend (*mixte*), which implies different conditions for the existence of music and consequently endows it with new semantic connotations. As demonstrated by the preceding examples, technologies—specifically digital ones—play an immense role. Researchers note that remakes often emerge “...during the artistic ‘transfer’ of ‘high art’ into the media space. In this case, the presentation of musical art takes on the format of media texts.” Concurrently, they offer a caution: there may occur a “transgression of certain artistic phenomena into conditions inconsistent with the very nature of these phenomena,” which is capable of “leading to the annihilation of the original form” [10, p. 81].

It appears that, in most cases, this is exactly what happens. By analogy with physical annihilation, which implies the conversion of colliding particles into alternative forms of matter, the synthesis of diverse artistic texts—classical music, video, technical constructs, and poetry—undergoing digital transformation inevitably yields a new quality of the whole. This allows one to fully concur with the opinion of the Australian scholar Constantine Verevis, who claims (with reference to Robert Ray¹⁴) that the remake “is not ‘a faded imitation of a superior, authentic original . . . [but] a ‘ ‘citation’ grafted into a new context and thereby inevitably refunctioned’ or ‘disseminated’ ” [10, p. 83] (see also [9, p. 82]).

*Genre and Stylistic Metamorphoses: Musical Classics
in the Media Performance “Van Gogh in Me”*

An artistically compelling experiment that revitalizes the music of past composers within a new context is the media performance *Van Gogh in Me*, created by the Italian digital art studio and production company fuse*¹⁵ in collaboration with the Netherlands Chamber Choir (*Nederlands Kamerkoor*). The narrative of this work chronicles the era of the late nineteenth century as seen through the eyes of two iconic artists of the period, Vincent van Gogh and Gustav Klimt, set against a musical backdrop featuring works by Erik Satie, Claude Debussy, Gustav Mahler, and other composers. For the creators of this concept, it was important

¹⁴ Ray, R. B. (2001) Film and Literature. In *How a Film Theory Got Lost and Other Mysteries in Cultural Studies* (pp. 120–31). Indiana University Press.

¹⁵ The studio was founded in 2007 by Luca Camellini and Mattia Carretti.

to establish a meaningful connection with the present day, given that both the turn of the nineteenth to the twentieth century and the turn of the twentieth to the twenty-first century were periods of global change. The historical trajectory of the piece spans from the beautifully serene 1870s to the tragic events marking the outbreak of the First World War in 1914. The connection between the past and the present is physically materialized in the performance: microphones and biometric sensors attached to all participants track their emotions and gestures, which subsequently influence the visual outcome of the performance in real time. Thus, as conceived by the authors, *Van Gogh in Me* functions as a reinterpretation of the past that is intricately interwoven with our contemporary reality.

Structurally, the work represents a synthesis of a verbal texts presented in three languages, choral music performed by the Chamber Choir and orchestra, a visual component consisting of Van Gogh's paintings, and technologies that analyze and process the emotional states of all participants. In genre terms, the work combines elements of performance, concert, and installation.

The storyline guides the viewer through a sequence of events from the personal and creative lives of Van Gogh and Klimt, placing them within the context of real historical circumstances. Following its narrative logic, the work may be divided into three parts. The first part is dedicated to the life of Van Gogh: his walks in the fields, portraits of peasants, his inner turmoil, loneliness, and despair. In the central section, personal suffering is sublimated through the expressive power of Van Gogh's art and the influence it had on Gustav Klimt. The intertwining of the artists' destinies becomes evident through the juxtaposition of their paintings, which reveals a clear line of stylistic continuity (*Illustrations 3, 4*).

The final part of the performance chronicles the evolution of Klimt's style and the redemptive power of Beauty, which served as a refuge on the eve of the Great War. This concept is epitomized in one of Klimt's most monumental works — the Beethoven Frieze (*Beethovenfries*), created for the 14th Exhibition of the Vienna Secession in 1902 to commemorate the 75th anniversary of the composer's death.¹⁶

Alongside the biographical narrative, the audience witnesses the unfolding of historical events, immersing themselves in the atmosphere of nineteenth-century

¹⁶ The frieze measures 2.15 m in height and 34.14 m in length. See *Beethovenfries: Die feindlichen Gewalten - Tafel 1, Stirnwand. Österreichische Galerie Belvedere*. Retrieved May 19, 2026, from <https://sammlung.belvedere.at/objects/10503/beethovenfries-die-feindlichen-gewalten-tafel-1-stirnwand>

Vienna, recreated through photogrammetric¹⁷ reconstructions based on archival films and photographs of the period. Their three-dimensional version was realized in the scenes through methods based on deep-learning neural networks. Meanwhile, the paintings of Van Gogh and Klimt, alternating with these historical materials, are presented in the form of continuous, slow-motion animation. Behind the main stage, where the conductor and the 32 singers of the Netherlands Chamber Choir (*Nederlands Kamerkoor*) perform, two massive screens are positioned. The visual material displayed on them was prepared and compiled in collaboration with the Van Gogh Museum in Amsterdam and the Belvedere Austrian Gallery (*Österreichische Galerie Belvedere*). Thanks to these partnerships, the fuse* studio obtained the opportunity to work with high-resolution images of the paintings using cutting-edge technologies. The creators of the performance note:

This allowed us to train neural networks (through Generative Adversarial Network) on single paintings or on the basis of stylistic themes recurring in several works. These elaborations have become real explorations of the style and trait of the two artists, revealing a definition and a wealth of detail otherwise not perceptible to the human eye.¹⁸

The musical foundation of the performance is formed by works of composers of that era. The choral pieces were selected and arranged to construct a distinct dialogue with the works of Van Gogh and Klimt. The authors' intention was seemingly to dissolve the boundaries between music and imagery, creating an illusion that paintings can be heard and sounds can assume a tangible presence. The musical works symbolically reflect the twists and turns of the two artists' lives, revealing their personal experiences and creative struggles at the level of emotional meaning.

Furthermore, the music sensitively accompanies the unfolding narrative, shaping an atmosphere that shifts from lyrical intimacy to darkness and foreboding. It constitutes a crucial component of the whole, as it *follows* the dramatic arc of the narrative: from the piercingly powerful *Adagietto* from Mahler's Fifth Symphony

¹⁷ Photogrammetry is a 3D scanning method that derives information about the dimensions and surface characteristics of real objects from photographic images. Technically, the process works as follows: a stationary object is photographed from multiple angles, generating a large number of images. These are then uploaded into specialized software, which analyzes the data, constructs a point cloud, and generates a complete 3D model that incorporates surface relief.

¹⁸ Van Gogh in Me—Live Media Performance. (2022, September 21). *fuse**. Behance. Retrieved May 19, 2026, from <https://www.behance.net/gallery/153190617/Van-Gogh-in-Me-Live-Media-Performance>

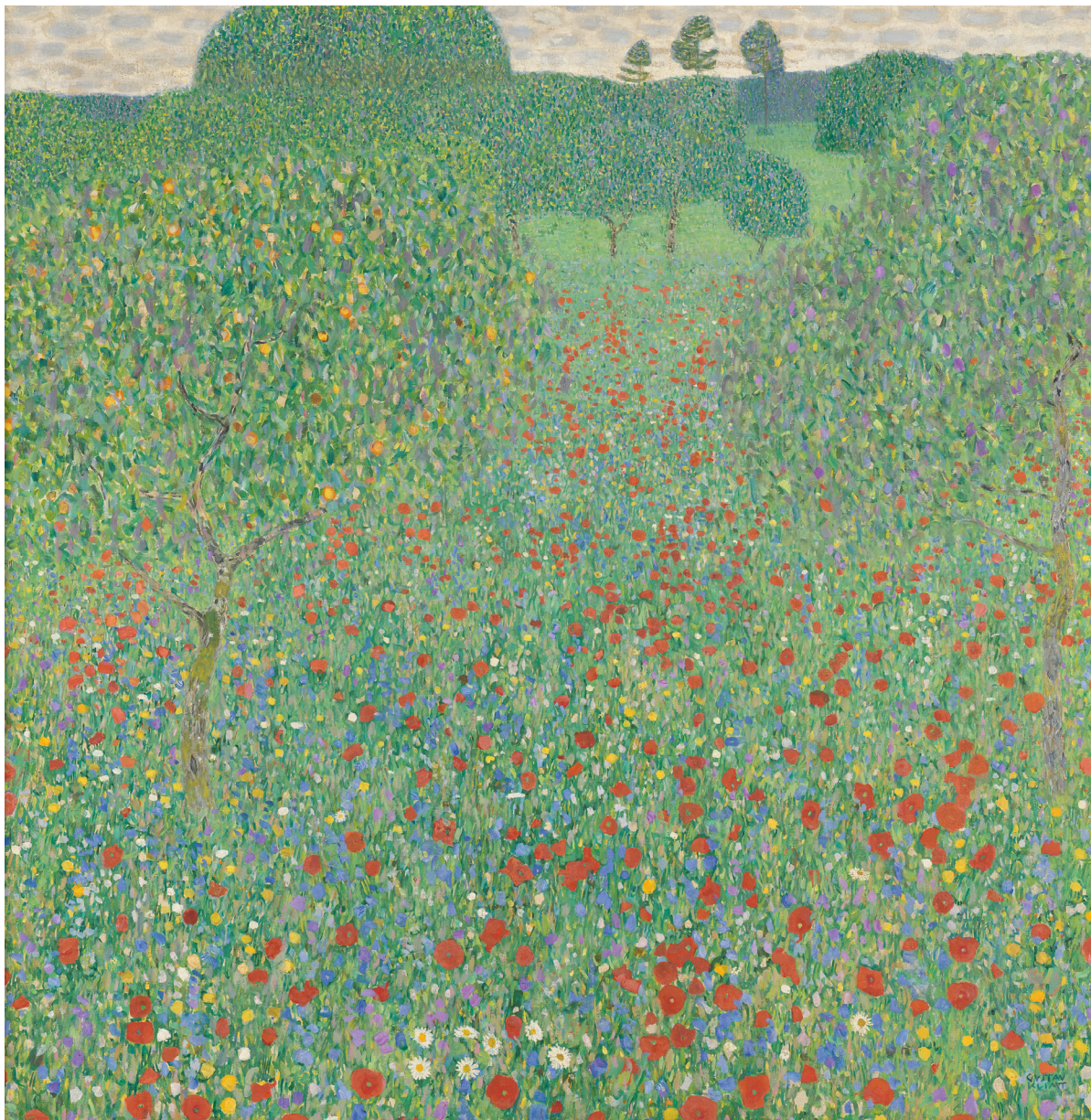


Illustration 3. Gustav Klimt, Blühender Mohn (Poppy Field), 1907.

Oil on canvas. Österreichische Galerie Belvedere, Vienna.

Source: <https://sammlung.belvedere.at/objects/3917/bluhender-mohn>



Illustration 4. Vincent van Gogh, Papaverveld (Poppy Field), 1890.
Oil on canvas. Kunstmuseum Den Haag, The Hague, Netherlands.
Source: <https://artsandculture.google.com/asset/DgEIFHy5TuAC1g>

to Richard Strauss's breathtaking *Traumlicht* set to the poetry of Friedrich Rückert. The performance concludes with Arnold Schönberg's poetic choral tableau *Friede auf Erden* ("Peace on Earth") for mixed choir *a cappella* (1907, op. 13) based on a poem by Conrad Ferdinand Meyer, which serves as a direct reference to its visual counterpart—Klimt's Beethoven Frieze.

The uniqueness of each performance is determined by the active participation of everyone present—both the performers and the audience—in its scenic realization. New transformations of the visual component emerge depending on the real-time emotional responses of both the active participants and the spectators. This is facilitated by a suite of technical devices. Specialized microphones—ambient panoramic ones for the choir and individual lavaliers for the soloists—allow for detailed analysis of vocal vibrations, while GSR (Galvanic Skin Response) sensors measure the choristers' level of emotional arousal in real time.

In addition, a specialized infrared camera captures emotional data from the faces of the audience. The conductor, who serves as the physical and emotional conduit between the audience and the choir, is also integrated into this analytical framework: his gestures and facial expressions, scanned via facial recognition software, are analyzed and incorporated into the aggregate data processing system that dictates the visualization and animation of the paintings.

As a result, the visual effects evolve like a living organism through a continuous "dialogue" between the audience and the choir, giving visual form to the emotions elicited by the artistic sublimation of history in the minds of contemporary viewers. All participants in the performance do not merely co-experience and reflect upon what transpires on the stage and screens; they collaborate, advancing step by step toward the finale of an action that becomes, in the truest sense of the word, an unrepeatable work of art. Undoubtedly, *Van Gogh in Me* grants a new level of agency to its participants, elevating them to the status of co-authors.

Conclusion

The present study demonstrates that the phenomenon of the remake, in relation to the classical music of the past, has ceased to be a marginal practice of popular culture, evolving instead into a powerful instrument for the revitalization of classical heritage within the context of technological and media-driven

modernity. The analysis of diverse artistic projects—ranging from installations and performances to large-scale media spectacles—demonstrates the formation of fundamentally new formats through which music functions, radically transforming the conditions of its presentation and perception. Contemporary interpretations of classical compositions that transcend the boundaries of traditional performance represent more than mere stylistic arrangements; they constitute a complex process of cultural “transfer” mediated through digital technologies and genre synthesis. This approach ensures a vital dialogue between historical artifacts and current creative practices, rendering the heritage of the past relevant to a new audience.

Digital tools—including neural networks, robotics, interactive sensors, and data analysis algorithms—have ceased to function as a neutral backdrop. They have become active creative agents capable of generating new aesthetic qualities and semantic layers. In the works of Decostères, Anri Sala, the Unander-Scharins, and the fuse* studio, technology does not merely illustrate the music but enters into a substantive synthesis with it, translating the philosophical and emotional concepts of the compositions (from Pyotr Ilyich Tchaikovsky to Arnold Schönberg) into the plane of contemporary issues, such as the relationship between human and machine and between the individual and the collective.

A key feature of the examined practices is the creation of cohesive art objects where music, visual imagery (painting, video, animation), language, and engineering constructs form an indivisible whole. As vividly demonstrated by the media performance *Van Gogh in Me*, such a synthesis leads to the annihilation of the original forms and the birth of a new artistic quality. The interactive and variable nature of the final product, which depends on the real-time emotional responses of all participants—performers, conductor, and audience alike—becomes of fundamental importance.

Inasmuch as interactive systems that read and process physiological and emotional data transform the passive spectator/listener into a participant in the creative act, a decentering of the authorial function occurs, giving rise to distributed authorship and a collectively generated outcome that remains unique to each individual performance. Consequently, the dialogue with modernity is actualized not only at the level of interpreting the musical text but also through the transformation of the very model of the artistic communicative act.

Thus, the revitalization of the music of past composers through the remake in the digital era emerges as a profound process of semantic transformation. When classical works enter new technological and generic contexts, they do not forfeit their cultural significance; rather, they acquire a “polyphonic” resonance that responds to the demands of the contemporary recipient. These practices, balancing the preservation of the original’s aura and its radical reinterpretation, open new perspectives for reading the history of art and point toward future directions in the development of synthetic forms of creativity in the twenty-first century.

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