

Name: Christian Blom

Title: Research Fellow

Institution: Norwegian Academy of Music, department of music theory, music technology and composition.

Heading of choice:

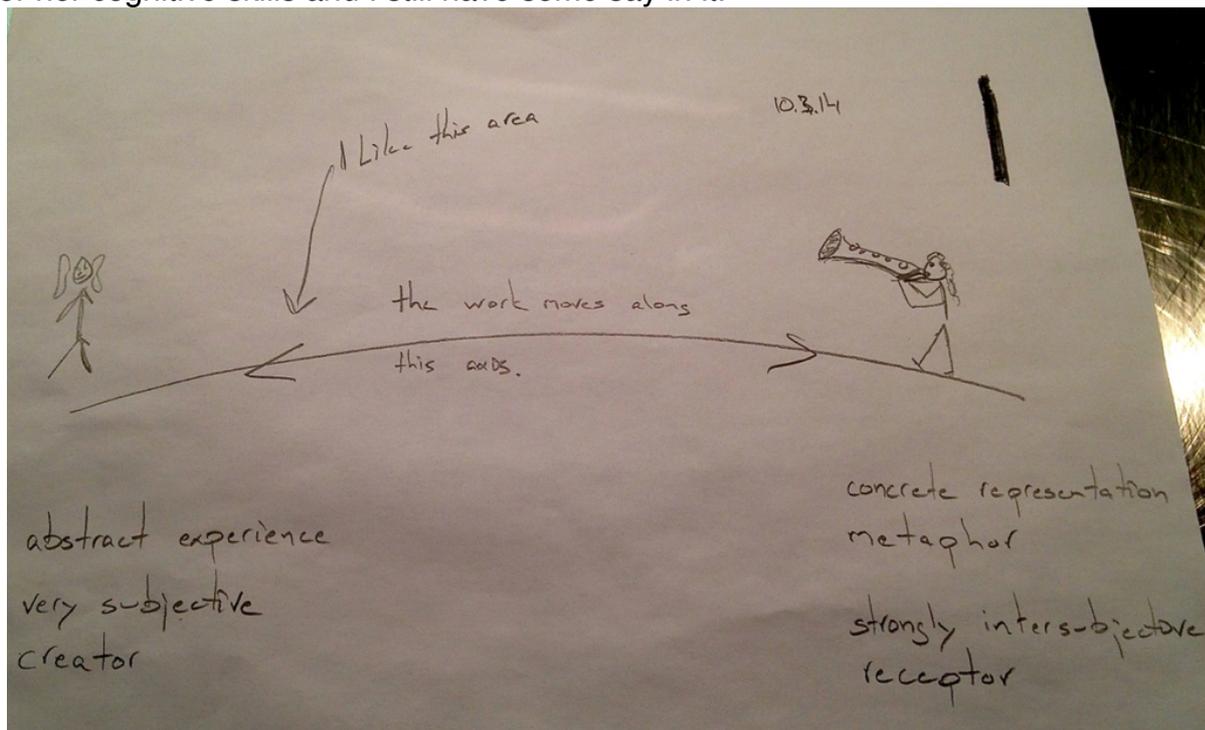
• An artistic research project currently in progress that is generating artistically relevant insights for the researcher, with thoughts as to how these might have a longer-term impact on his or her musical practice

I propose to present my research project *Strategies for Transmedial Composition*.

I use transmedial about a situation where f.ex. light, movement and sound come together in a common structure. This is distinctly different from an intermedial situation where complete structures appear in parallel – the music and choreography in a ballet. I would like to share two insights I have found. The first applies directly to the transmedial situation, the second applies to music as such.

1) In order for a transmedial situation to occur the composer must *weaken the media specific structures*. For a movement, a sound and a light to connect in a common structure it is important that neither instance are parts in stronger structures – series of sounds, lights or movements. They must only be instances, so that they need each other to appear meaningful through entering into a dialectic. In my practice this has led to fundamental structural changes in my works, which I would share in a presentation.

2) A person can *listen* a musical structure into a sonic matter. This concerns the conception of a musical work. Underneath is an illustration. On the right you see a person playing an alto saxophone. On the left you see a listener. Between them there is an axis along which the constitution of the music moves. I believe the constitution is constantly fluctuating along this line. I aim slightly to the left where the listener is granted room for his or her cognitive skills and I still have some say in it.



As a direct result of this insight I align my work with the notion of perceiving as a creative act. As a consequence an interesting position for me is to facilitate this creative perception. I want to create situations where the listener can weave his or her music from the available threads.

In order to present these insights I wish to talk, show examples and present live *Trio for String, Stick and Lightbulb*. The idea is to do it in parallel so that the exemplification, physical presence of a work and explanatory talk come together and create a deeper understanding through a performative presentation.

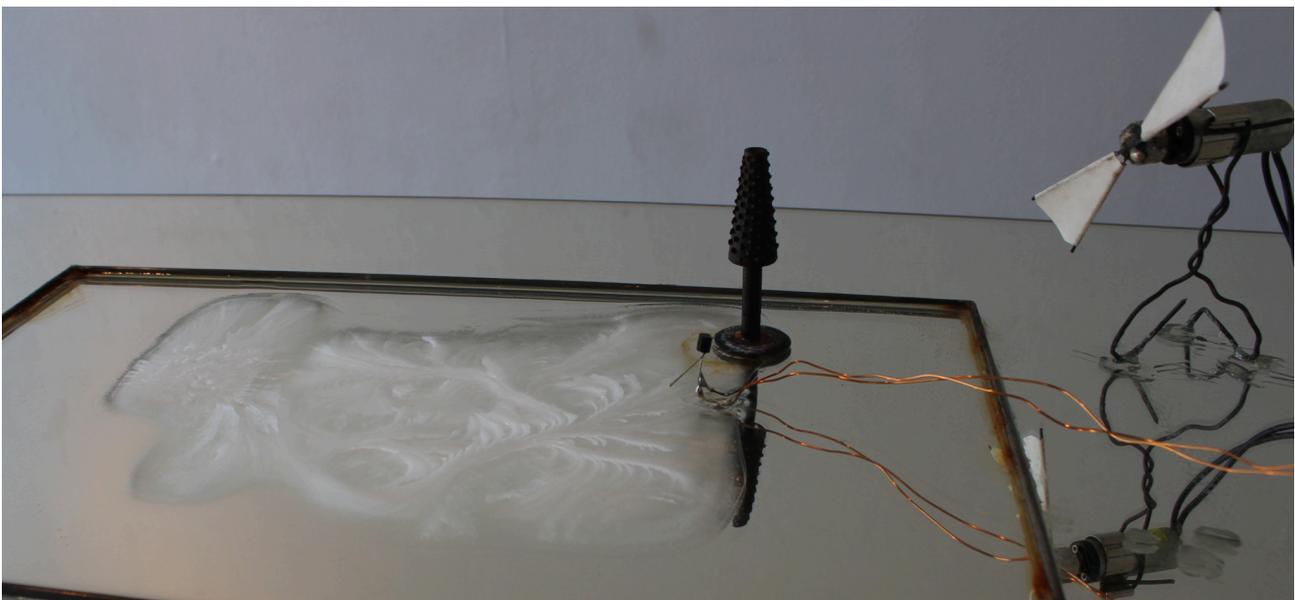
Question addressed:

- Can I provide convincing examples of artistic research where it is very obvious that the artistic material itself makes the argument?

To me this question addresses the dialectic between my material and I. The key lies in my ability to *listen* to the material rather than push it around. During the making of a work this *listening* leads to a point where the original idea fades in favor of a dialectic relation to the material at hand. Thus the work is in the end a result of a process rather than an idea.

I would like to present *On Speed* as an example.

In *On Speed* I built a machine for live composition with ice - roses as a material. I built a machine to control crystallization with a focus on the sensory experience, a very musical approach. I will present how the dialectic with my work led me from this *idea* to a highly conceptual work addressing the area between perception and memory. An area at the heart of large scale musical composition.



*On Speed*, Christian Blom 2014