

Other results are:

- Finished by-products in the form of released music with compositions from the early stages of the project, also used for performances
- Sketches with composing/improvising reflections and reading aloud about the artist and the reflected work at the same time
- Potential ideas for other possible approaches to Transformative Reflections, as described below:

Other important ideas, staying in potentiality for now:

1. Field Composition

Furthermore, particularly inspired by Duchamp's *Nude Descending a Staircase no2*, I have the idea of being able to take an element from the domain of painting into that of music, just as he has protofilm experiments – and in my experience also resembling a ballet performance - in this work.

The idea is a "field composition", where different areas of the painting have different sound bites associated with them, and that the order of the music's shape pieces is determined by the viewer's/listener's path around the picture. For example, using an eye-tracking mechanism. There can also be several at the same time if the viewer/listener zooms out. The composition must then also relate to and be created for these frames, without it simply becoming a canon.

The realization will not be included in this project, but the idea of the parts of the music being played in an ever-changing order as a consequence of the viewer/listener determining the order of the music (in smaller and differently divided parts than in a classic jazz situation, has become part of the experiments

In my sketches, I have experiments with cutting up the music in different ways, like it could sound with a listener experiencing this field composition idea and deciding a tour through a painting, which determines the order of the parts of the music. The idea is also to mirror the way of experiencing art, music and information in general.

Field composition form: The idea of an audience looking at the painting determining the path in the composition, but guided by me and using a composition reflecting the painting, based on subfields within the painting. When playing the music, the linearity of the form can be more fluid than usual, such as changing reading direction, going to different sections, staying in one section for longer, zooming out and playing several or all sections at once.

One performance has the direction of the score, another has me and the ensemble going back and forth between different sections as explained above, with improvisational development as a chronological line connecting the experience. This

is similar to some of pianist / composer Jason Moran and his music circles' concepts of playing. Changing the previously very set forms of his existing material to smaller repeated sections while improvising with the forms. Moran frequently refers to visual arts and other art forms in general, while also to modernism, and in the context of painting.

2. Live performance aspect:

A camera mounted on my head, following my interest in the painting, when I improvise.

3. Entropy / Emergence perspective:

There could have been an emergence- / entropy-based perspective included, with various parameters as basis. I have chosen to work with an artistic approach, where the focus is on how the transformative reflections align with my artistic perspective.

4. Descriptions and mapping of Feelings method:

Purely descriptions of feelings, when experiencing the painting and translating by mapping and sorting feelings in (my) musical ideas and using them equivalently.

Other possibilities:

- Cymatics (visual representations of sound vibrations), sSynaesthesia (partly, in the sense that it is present to some degree in the sense that you typically perceive music differently with open or closed eyes.
- Letting the audience try to sound interact with the image, for example sing drones.