

## **Processes in practice**

***-processes and procedures for the project, what is my practice, how I have done it?***

I look at, experience, sense and analyze art. I compose, improvise, practice music. I write and record notes and ideas for composition.

I read about art and artists, art history, I listen to music, analyze music, read about music.

I notice, I look for, I reflect on connections between art and music.

I experience and analyze the paintings, I compose based on, and I work with various methods of composing and translating between the two domains.

I experience, look for, sense, feel, analyze and interpret meanings, feelings, atmospheres, colors, shapes, space, continuums, patterns, forms, composition ideas, motifs, subjects, objects, relationships, connections, elements, connotations, balances, differences, variations, developments, styles, -isms. And I look, I listen for and I think about how this can be translated and connected to sound and music.

I play concerts and give talks and presentations; I ask for and get feedback. I make radio-programs and podcasts and give interviews. I experiment with formats and combinations.

I record, listen back to, reflect, analyze, and comment in written and recorded notes. I talk with and interview peers and non-peers in formal and informal settings, and research the field I am in.

I interview composers, painters, art curators/historians. I attend symposiums, artistic research forums, talks, presentations, concerts, performances.

I take notes and write reflections, read back and select. I visit exhibitions, read books, search the internet. I walk and think and plan logistics and work structure.

I use a timer at times, sometimes I follow the inspiration and eventual an obsession.

I go back and forth between an instinct/feeling/sensing/listening/intuition approach and an analyzing/thinking/listening/imagining/concept/structure/form approach. This can start in both approaches and is an iterative process.

I work with four categories and a dialogue perspective, and I use intuition/sensing/feeling subjectively chosen particular elements, concrete systems, broad ideas and concepts alongside an artwork dialogue perspective.

I am recording a catalogue on the translations and connections, I am using from and between art to music.

I make mind-maps, look at other people's expositions, I reread my research project description.

I read articles and summary notes. I think about my curiosities in the project, think about how this can benefit someone else, how it may be understandable. I seek artistic clarity and am aware of my sensitivity to the world, and my obligation to the project.

(Inspired by Professor Salomé Voegelin suggestions for sharing of project processes)