

The piece *Trees*:

This mainly falls in method category 4 – Idea analytical

Among my ideas for Transformative Reflections of The Red Studio, was an idea to curate a selection of my previous compositions and rework and place them in a suite representing the being inside the studio from a vantage point of being inside Matisse's mind. From an imaginary viewpoint of him looking at his previous works. And also reflecting what Dorthe Aagesen in my interview calls seeing The Red Studio as a "*program work*", stating where the artist stands today. In my understanding, the program work is not necessarily connected with the retrospectivity of the painting, but rather the contemplation, curating and re-representing was tempting to work with. I have experimented quite a bit in my concert and recording practice. It was creatively and artistically satisfying with this format, however in this case, it didn't correspond enough with my ambition to create new works, which as I see it could also end up in a program work statement for that matter. This is not the direction I ultimately took, but it informed and inspired some choices, nevertheless.

The work "*Corsica, the Old Mill*" seems significant with Matisse talking about the colors in the nature on Corsica from his longer stay there, as very important inspiration. In my own practice, I relate this to my own inspiration from my six months studying and playing in West Africa, from courses at Legon University about forms and structures in African music, to folkloric percussion and dance, to playing Afrobeat with Fela and Femi Kuti. Even though my main inspiration after all was culture, and Matisse's inspiration was nature, I feel a strong recognition from the description of Matisse's inspiration from Corsica to own my personal artistic realizations and development through staying in West Africa. Therefore, for The Red Studio suite, I chose to incorporate one older piece "African Trees" that means a lot to me and has a hint of program work in it.

Similarly, to the paintings in the painting, The Red Studio, in this case in a more sketch-like version, I took only the most significant part of my composition and used that for improvisation and various time-stretches, since time perspectives to me seem to be an important part of The Red Studio.