

Alexander Sigman: *blo(o)t [int-1 x V, [3]* (2008/2010)

The title, which contains both the Dutch word “bloot” (naked, exposed—“bloß” in German) and the English word “blot” (to conceal/erase or smear), refers to the contradictory tendencies of a blatantly articulated architecture (often projected via crude and somewhat “trashy” material in the percussion and piano), and the rather amorphous, unstable, but highly “tactile” behaviours that are activated at such points of articulation. Over the course of the piece, the initially discrete sub-ensembles and material-types tend to morph, merge, and become truncated. In parallel, the ubiquitous attacks gradually lose their function as external triggers, leading to an ultimate hollowed-out juxtaposition of residual “fleshy” and “skeletal” material.

This work belongs to a series of compositions dealing with modes of non-literal “transcription.” In this case, the structural boundaries and changes in vertical and horizontal density of two previous pieces of mine (entitled *int-1* and *V, [3]*) determine local and global formal attributes.