

Nat Grant : Previous Works

Prima Donna Podcast, 2017 - present

Prima Donna is a series of sonic portraits of Australian artists, with a focus on women who are trailblazers: first in their field. The series features artists from all disciplines, predominantly in their 70s-90s, who have had incredible careers and should be more well known. The portraits comprise sections of interview recordings collaged with Nat's original compositions: telling these artists' stories, in their own words. They are both oral history and sound artwork.

Season One features Joyce McGrath OAM, Robin Laurie, Sandra Shotlander



Season Two features Jojo Smith, Shirlie McKechnie OAM, Elizabeth Drake



[Listen to Prima Donna Podcast here](#)

Aviette for the Solstice piano trio 2017

This work, in four movements, is for piano trio with digital accompaniment. *Aviette* is a collaboration between myself and Solstice, with each movement based on one members' earliest musical memories. The accompanying recordings combine some of the groups' collective memories: listening to the radio, practising and making music, fighting hard as women to be heard, getting stuck in the rain and quite enjoying it...



The idea behind *Aviette* was to create a sonic narrative that harnesses the very essence of the concert experience: collective listening. My work creates an atmosphere whereby the audience and performer are drawn intimately together in an exploration of memory and its effect on our sense of self and sense of others. Our memories are precious, unique, and unreliable. Memory is how we're all connected, but it's subjective. We all remember in our own way. My composition invites audience and performers alike to listen, remember and interpret, alone and together - to create a

space for people to come together and reflect on shared aspects of the human condition including nostalgia, regret, memory loss and identity.

This piece was premiered at the Melbourne Recital Centre in 2017 for Solstice's 'How We Remember' concert. This event was a musical exploration into the nature of remembering, the nature of forgetting, and the effects these processes have on our connection to our own lived experiences, and those of other people.

[Listen to Aviette here](#)



Broken Bodies, 2017

The exhibition was based on research led by Dr Jennifer Ayton from the University of Tasmania (UTAS) School of Medicine-Public Health, and her desire to return the research to the community in a very different way.

Broken Bodies was a collaboration with the School of Creative Arts, The Plimsoll Gallery, local and interstate artists, the Institute for the Study of Social Change, and School of Social Sciences.

The Broken Bodies project reinterpreted over 120 Tasmanian mothers narratives collected as part of the TAS Infant Feeding Study (2012) into expressive art forms each responding to the women's powerful experiences and sense of loss around feeding their babies.

[Listen to Broken Bodies here](#)

Three sound art works: utilising recordings of voices, feeding, and pumping made by Leanda Smith, (and Blaine) Tegan Mumford, Annabelle Tunley, and Leigh Tesch, intertwined with Nat's original compositions.

i. Feeding

Sound art work. Feeding, crying, laughing. 2017.

ii. It takes over your life (turmoil/ conflict/beauty/despair)

Sound art work. Voice recordings with MicroKorg XL. 2017

iii. Support each other (judgement/ fear/we need to work together)

Sound art work. Pumping. Voice recordings. MicroKorg XL. 2017.



Precious, 2016

Precious blurs the boundaries between functional object and musical instrument. This work was created over 2013-15, and involved collecting hundreds of old keys - keys to things that didn't work or didn't exist anymore, or keys that had been found: any number and size/shape, as long as they were no longer needed or wanted. Thanks to word of mouth and call outs on social media more than 300 keys were donated to the project.

This quadrophonic work is a collage of recordings of the keys, played as percussion instruments, then digitally manipulated to form a ten-minute composition.

Precious was installed in the Long Gallery at Montsalvat, February – March 2016.

[Listen to Precious here](#)



Some of the 300+ keys exhibited in cabinets at Montsalvat.

Vessel, 2015

Vessel is a multi-sensory dance and music experience, conceived by Jonathan Homsey with original music by Nat Grant. *Vessel* premiered in Melbourne in November 2015 and performed in Sydney in January 2016.



Choreographed by Jonathan Homsey and featuring dancers Courtney Hale, Lucy Doherty, Stephanie Harrison and Dina Smirnova, *Vessel* is an experiment in the power of performance to heal the body, mind, and spirit.

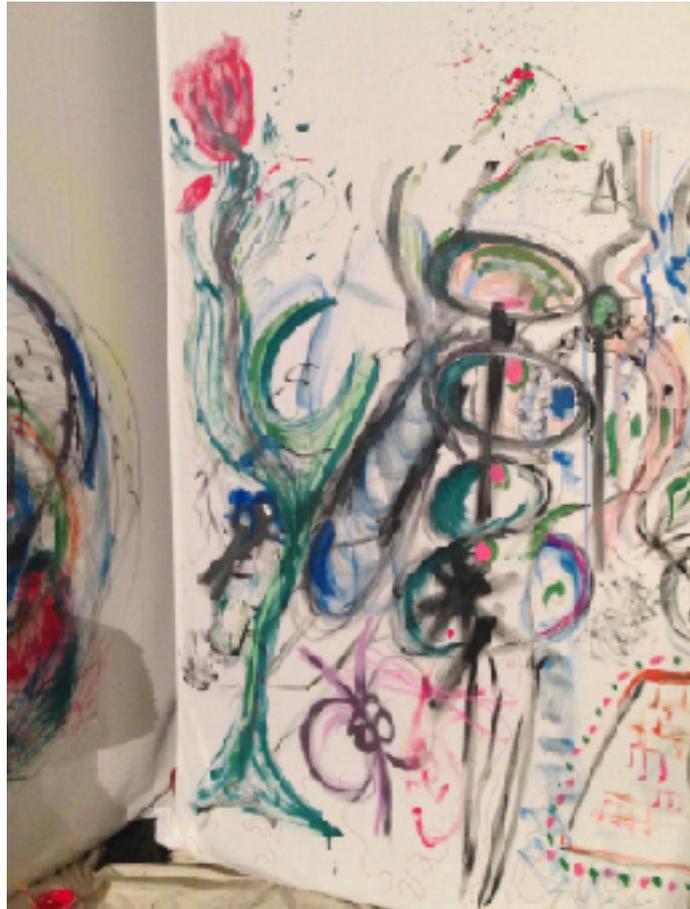
A live recording was released by net label *The Mind is Listening* in 2016.

[Listen to Vessel here](#)

Eclipse, 2014

For flute, violin, vibraphone, and percussion

Commissioned by Erica Rasmussen for the live art series 'Silhouettes' at 45 Downstairs in Melbourne. This show brings together classical musicians, visual artists, silhouettes, shadow art, the audience and the space within and without a giant three-sided canvas. Silhouettes of the musicians are created as they perform and the artists capture their outlines. As the musicians take shape on the canvas, the audience are invited to add colour to the silhouettes in response to the music.

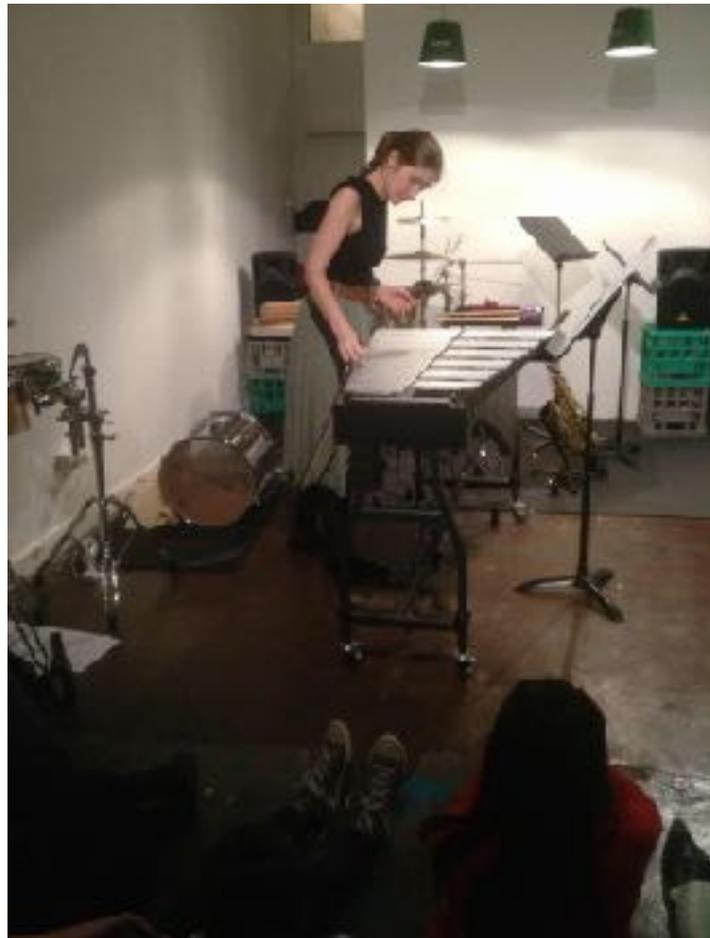


<http://www.fortyfivedownstairs.com/events/past-events/silhouettes-inside-outside/>

With the Inside Where the Outside Should Be for Erica Rasmussen, 2014

For solo vibraphone with digital integration

This work is made up of nine musical cells across three tonal centres. The cells comprise specific chords, rhythms and bowed notes on the vibes, and may be played in any order and any number of times by the performer. *With the Inside Where the Outside Should Be* is a guided improvisation, and should be treated as a puzzle with an indeterminate or infinite number of realisations. The electronic accompaniment is made up of all kinds of cymbal and bell sounds, digitally altered - pitch shifted, delayed, and/or reversed. The title of the work refers to the reverse cymbal sounds in the accompaniment.



Premiere of WTIWTOSB at Conduit Arts, 2014

[Listen here](#)

Momentum, 2012-present

Momentum is an experiential, cumulative music composition and blogging project, conducted throughout 2012. For 366 consecutive days I collected and recorded sonic material that comprised musical and non-musical field recordings, intentional and incidental found sounds, snippets of musical works, and improvisations. I then sculpted and layered the recordings utilising a digital audio workstation and an arsenal of audio editing tools.

Each day a small part of the composition was posted on a blog with accompanying images and descriptions of the sounds and compositional processes used. The outcome is a four hour-long sonic artwork. I invited contributions to the project, and as a result more than 60 people from all over the world collaborated on *Momentum*, providing recordings to be included in the project.

Subsequent *Momentum* works were created in Istanbul over five weeks and in Melbourne over 4 days and nights in 2013, and three weeks during a residency at Testing Grounds in 2017.

Momentum has been exhibited in galleries in Melbourne (George Paton), Norway (Stiftelsen 3,14) and New Zealand (The Auricle).

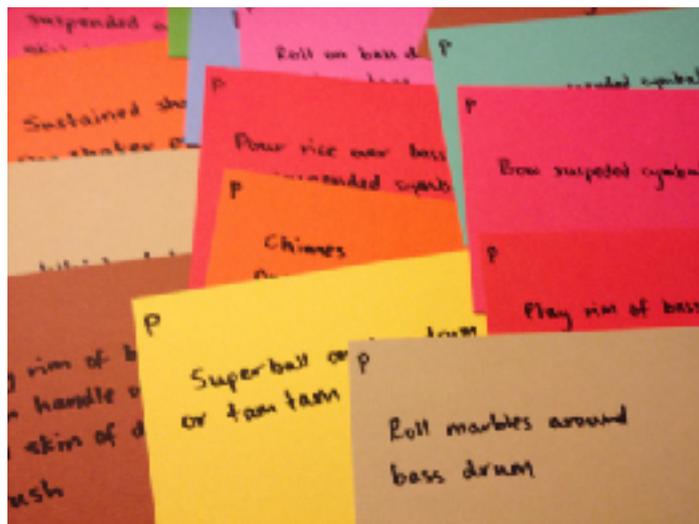
[Listen to Momentum here](#)



Momentum at the George Paton Gallery, Melbourne 2013.

Cocoon, 2012

Cocoon is a guided improvisation for mixed ensemble with digital accompaniment. The piece is conceived to allow an ensemble to play a 'duet' with themselves, utilizing a remix of a previously recorded, improvised performance. The musicians perform surrounded by speakers, playing sustained sounds that weave in and around the recorded material. The live, acoustic sound is 'cocooned' within the pre-recorded track, both physically and sonically. Instructions for the instrumentalists are on sets of cards that may be played in any order, allowing each performance of this work to be different.



Though the musical gestures are prescribed using words and non-traditional score, the duration, volume and intensity of the sounds are left to the performers' discretion.



[Listen to Cocoon here](#)