

The Shape of Spaces yet to Come

The way out of perspectivism is to continually replace one perspective with another newly created perspective, thereby transforming the shape of space. This non-relativistic approach to relativism became important to me as an art practitioner and sometimes curator during my past research into the possibility of Nietzsche's influence on Duchamp [1], and it had a role in my selection process for the LMJ24 audio compilation. I view all of the works I selected as having a common thread: each work transforms the shape of space respectively.

The significance of continually replacing one perspective with another has an additional consequence that makes it as valid today as it ever was: It affects the legitimacy of measurement. Measurements are continually reinvented with each newly created perspective, making it impossible to claim that a particular work or kind of work represents the highest value. Aesthetic preferences, including a preference for a concept, are plagued by "isms" (perspective being the most general descriptor of an "ism"). The only way out of these "isms" is to keep creating new spaces. The constant change of perspective through creativity means that there is no "great" work, or at least that it cannot be perceived at any given moment. Instead, there are people, what they create and their movement. It is the preference for *how* people move that possesses the most gravity.

Although in this compilation each of the artists' intentions may be quite different, each transforms the shapes of the spaces being addressed—some in very clear and direct ways, and others through interpretive means and/or through my own subjective interpretations. For example, Li Jianhong's *Talks at a pigsty* alters the environment through guitar improvisation in relation to the pigs themselves. Anne Guthrie's *33rd Street & Rawson Ave., Queens* alters the perceived environment through French horn and voice as well as through the recording/mixing process itself. Seth Cluett's *L'immensité Intime* folds many spaces into one another by collecting simultaneously recorded material. Charles Céleste Hutchins's *Train Filter* and *Ecstatic Rivulet* each transform recorded environments through filtering in SuperCollider. Jessica Feldman's *Siren* transforms the ventilation tubes on a boat into the concepts of sirens in myth and the historical usage of sirens. Hiram Navarette's *Untitled, double bass, 2007* is a kind of reinterpretation of two-dimensional renderings of sound installations. Carver Audain's *Hibernaculum: Vortex* may imply an evolving shape of space through its title and shifting timbral qualities. In *Constellate*, Doug Van Nort re-envision the safe experience of the elevator into a space of uncertainty.

As one listens to each of the tracks and reads each of the artists' descriptions, this common thread may be apparent—each work transforms its shape of space respectively. However, I do not intend for this thread to dominate interpretation of the works or to replace in any way the artists' intentions. For me the selections themselves are the most valuable aspects of the process I employed.

Reference

1. For a detailed account of my sources and interpretations, please see my unpublished dissertation "A State of Change: My Work," Rensselaer Polytechnic Institute, 2012.

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