

The Sculpting Of The Public Sphere Of Hearing

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THE SCULPTING OF THE
PUBLIC SPHERE OF HEA-
RING - CAPTURE (VA-
RIABLE-FICTION REMIX)

Gregory Chatonsky's variable-fiction *Capture* poses "an ironic solution to the crisis of industrial cultures"¹ that move and track and mobilize music, as it adheres to the needs and regulation of the public sphere of hearing. Caught up in the current of hyperproduction, Chatonsky places *Capture* as a speculative device intended to aggravate the notion that music connects with the public sphere of hearing in a way that is cybernetic and cybernating; Chatonsky envisions an accelerated production, overdriven to the point of consumptive delirium unspooling into material deletion upon dispersal.

As fiction demands, Chatonsky constructs a sort of narrative for the production of music, focusing purely on output. The overproduction of products found in *Capture* is a type of fiction without a protagonist; both a scaled model and an embodied exertion of the properties of the music industry. *Capture* produces much more than the average musician, and those products resemble those of actual musicians; the trick of the fiction is then the collusion between the two, the moment at which the potential identity of the musician(s) behind *Capture* dissolves into their production and the products precede their own making. The ontological chain of being that is the productive force becomes dissimilar from that of naturally occurring weather, the author's monastic bits. What is a listener connecting to at this point?

The totalizing force of music as an art is threaded through and empathetic to even the most banal of everyday movements; its structural components—notation, volume, format, techne, identity...—are entangled in the curated trepidations of the public sphere of hearing. And so, music is something to be desired in that it is teasingly withheld in terms of format, quality, lingual evolution...

The public sphere of hearing is then a vacant space for Chatonsky to explore, pumped full of information, arming and animating

the closed circuit landscape with signals both read and felt. Listening is erected within the frame of suggested and historically proven textures and models. An aesthetic response to music is less about taste—appreciation—and more about a dealing of cybernetics as haptic feedback imbedded into the act of hearing becoming listening, and then enacted through response. In its expanse, *Capture* is a pulverizing accumulation of information that is gathered from the activities of the public sphere of hearing, the results of exhaustion in a relational, entangled mass of information expulsion and receipt.

The hyperproduction of music is a sublimely freeing act in that it sparks the motion towards eviscerating the Cartesian model in which the public sphere of hearing is entangled or representation is the will in the mind of the listener, and the notion of a Cartesian principle being applied to music listening—considering that music is heard as images conjured from faulty psycholinguistic assemblages, godhead vocals, abstract smearing of sounds that conveys and allows only a small dialectical choice of emotional conjectures (instrumentation)—is such a flattening mechanism that the will is more or less not even the thing that the listener consumes, but the residue of its representation in a phase state along the linear line of phantasmagorically vanilla daily experience. The banal movements of the everyday are framed by hyperproduction in such a way that they are only conceived as, for, and by material for the future. The public sphere of hearing is then a space through which information colludes and constructs and carves traumas to be turned into passageways wherein public sphere conjugates and foams. The public sphere of hearing is a controlled and manufactured vacuum upon which it props, two floors above land. The exchanges that occur are limitless in their capacity to fill and collapse within the close quarters between poles. Any engagement with music in the public sphere of hearing is political and

viral. The private-public balance of hearing/listening is ecological and mechanical in its assemblage and distribution patterns. The variable of atomizing songs into genre and social usage caters to its slowly encroaching interlinkage with the public sphere's behaviours and gestures.

The public sphere of hearing is a type of habitat tuned to the aurality of its population. Less an avatar and more of a profile, *Capture* doesn't progress in time but instead dissolves. Progression is made on an automated line and evades causation and intent. Production is its product, reason is found in its overlap and removal through expulsion. The rate of consumption often can't match that of production, but that's the point. *Capture* doesn't perform this as much as it mimics it.

The temperament of the public sphere of hearing is tangential to its level of wellness. Music is so discretely efficient at housing and ushering information within the public sphere of hearing that it appears to be in a liquid state. The public sphere of hearing is heavily coordinated, even in private... Privacy is just another crevice to fill...

The public of hearing is a tangled-up and compromised space in modern times, accelerated to a rate at which it is subjected to an assembly line of agreed-upon sound components. Music is a vapour that the public sphere of hearing is trained to experience in certain contexts, particularly within the context of curation. Sound outside of a curated space in the public sphere of hearing is residual and thus useless, floating data.

The real beauty of *Capture* is in its understanding of the metrics of an ecosystem—there is scarcity in the digital realm, though only conceivable at the point just past total collapse. The goal in *Capture* is as satirical as it is actual: make, make, make, make, make... Until there is no more space to fill and no body to make anymore.

1 Grégory Chatonsky, « Capture », capture.name, 2015, Retrieved from : <http://chatonsky.net/capture>