The Sculpting Of The Public Sphere Of Hearing

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THE SCULPTING OF THE PUBLIC SPHERE OF HEARING - CAPTURE (VARIABLE FICTION REMIX)
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 relational, entangled mass of information expulsion and receipt.

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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... Until there is no more space to fill and no body to make anymore.