

Artist Statement

Sound is a causality of change over time. Whether a bow is drawn across a string or a computer key triggers an oscillation, sound waves emanate from these objects as a result of energy transferring from the human body towards the object as diffused into the environment. While a sound may seem “static,” or self-similar across a period of time, it nevertheless is in constant, imperceptible change; even a droning sine wave is in unending amplitudinal flux. Moreover, this constancy of change is fundamental to the character of certain sounds, as the imperceptible collects and compounds towards the perceptible.

It is this relationship between stasis and change, between the perceptible and imperceptible, that informs my creative practice, as influenced by Henri Bergson’s theory of duration. In his essay *Creative Evolution*, Bergson argues that people perceived their lives as passing “from state to state,” instead of noticing the “uninterrupted change” that fills each state, a change that only becomes noticeable “when it becomes sufficient to impress a new attitude on the body.” This uninterrupted, ongoing change was a sensation he ascribed to “duration,” defined as “the continuous progress of the past which gnaws into the future and which swells as it advances.” It is through duration that the seemingly static breaks down into transience, reaching the infinite through the gradual.

As of late, I have integrated natural objects and imagery into my work as part of an exploration of duration as symbol and experience. Duration is carved into shells and trees through ridges and rings; to drag an object across a shell’s exterior is to hear years pass in seconds. Waves flow with duration through the inconsistent consistency of contact between water and sand. The tides are revealed through slow changes in ebb and flow, adding up to grand states of change composed of repetitive chaos.

These ideas manifest as sound in a myriad of ways. Field recordings of beaches are used as fixed media and source material for processing, unveiling the wide variety of textures that can be found in moving water. Leaves are woven into the strings of cellos, emphasizing harmonics based on subtle changes in bow and leaf position. The exteriors of abalone shells are rubbed together in circular motions, as the limited timbral palette gives way to a spectrum of motion. Together, these sounds and processes emphasize the coexistence of sameness and difference in natural patterns and materials, of change across a multiplicity of concurrent temporal scales.

To consider nature is to consider change. I hope to elucidate this relationship in my work, to show that the seastone is as much a subject of time and history as ourselves.