

The concept of time must be a deep rooted part of the human psyche. Having been intrigued with the concept of time for centuries, scientists and philosophers have had much to say about it. Now sound artist Asher Thal-mir reveals his personal ongoing curiosity concerning the perception of time. While scientists have primarily concerned themselves with the measurement of time, early on postulating that time was absolute i.e. a flowing, independent quantity existing separately from our existence and, more recently, theorizing that time measurement is dependent on the relative motions of those observing it, philosophers and lay persons have



INTERVALS focused more on developing an understanding of how we experience the passage of time. In his biography [Confessions, Book XL], the theologian/philosopher Augustine of Hippo suggested that when we measure an "interval" of time what we are really measuring is in the memory. From this premise he reached the conclusion that time is something in the mind. While not everyone agrees with this subjective theory of time, we probably have to admit that our perception of time is intimately connected to memory. Since our memories, in turn, are a mesh of juxtaposed experiences and places, it would seem then that our perception of time is ultimately linked to the places that we occupy from one moment to the next and our interaction with those places. In his own notes concerning the work at hand, Asher reveals a similar train of thought when he writes that "the perception of spaces (and how we move through them) plays a large role in our experience of the passing of time." Our concomitant movement through time and space are closely connected, each one influencing our perception of the other. ◀ One of the products of Asher's explorations concerning the perception of time is this new composition simply titled Intervals. The core of this work consists of thirty-nine minimally processed audio segments ranging in length from almost thirty seconds to just under one and one-half minutes. Entwined within these thirty-nine seemingly arbitrary fragments of sound

LND 004 are captured slices of time and snapshots of place — a random collection of aural memories of movement through time and space. The source sounds are field recordings made at the campus of Goddard College in Plainfield, Vermont. Mostly these recordings belong to one of two groups: those made indoors and those made outdoors. Asher's belief that the experience of place influences our perception of time makes this division important. The indoor recordings capture fragments of sound using various pianos while the outdoor recordings offer a pensive assortment of both urban and pastoral ambiances. ◀ One of the unique things about intervals is that it is presented so that the listener becomes an essential part of the artistic endeavor. While Asher offers these brief fragments of sound as single entities, the listener has the freedom and is encouraged to listen to the work in it's multitude of available permutations. So it's recommended that you listen to "intervals" as gapless audio in random/shuffle mode. In this way the vast array of aural configurations becomes available.