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To what degree can one speak of "inverse perspective" in relation to hearing.

Inverse perspective organizes space not from the vantage point of the viewer, but from the vantage point of that which is represented.

Gestalt in the Center:

Neither the composer nor the "ideal listener" constitutes the reference point of the perceivable, but rather "a" listener, any listener, even an inattentive one. It is not that the *perceivable* is constituted in a formal process, but rather that that which is *perceived* creates a space of hearing. The center of this space is each and every listener in his or her respective physical location in the hall, and in his or her respective mental location in thought.

"Only seen from the perspective of the Gestalt are lines approximately 'correct'." (Hans Holländer)
Only from the perspective of the represented can surrounding space be understood. Everything is oriented to it. That which is represented is no longer an observable object, but rather the sole mediator of the entirety of the place. I believe one could say that in an inverse perspectival music this "represented" leads to an identification with the individual listener: precisely BECAUSE here one cannot speak of a "represented". A "that which is represented" is missing in sound. In its place a space is left open as in a mirror. Sound, music, becomes a portrait of its individual perceivers.

"From the perspective of the Gestalt lines are approximately correct."

An approximation then. A process, a procedure.

Approximation.

Approximation as a process that can only take place when music, sound itself is all but still: Sound is what hears us, what scrutinizes us. Then and only then when sound itself is still and absolutely "attentive" can it seize us, we the inattentive, we in motion, only then can it "portray" us.

(Attention is thus no longer a demand on the listener. It counts as a stipulation only on music itself. The attention of the listener is even a hindrance, an obstruction. That upon which one would direct one's attention would be too

fixed, too contained. Inattentiveness implies open-ended wandering. And only this can lead to "the encounter", to that which might still not be established a priori.)

(P.A. 1995
translated by Bill Dietz)