

Artist Statement

Rodrigo Martínez Torres

My sonic practice is multidirectional and in deep opposition to a defined aesthetic or canon. My work is anti colonial as it escapes any opportunity to be pinned down. I'm a Latinx "Futurist", or as my own reading of José Vasconcelos' would have it, a *cosmic futurist*. The futurism that belongs to the broader, multiracial human.

I open up space for *todos los barrios del mundo*¹ in my work. My audience is the average Latino household that has the opportunity to step into a concert hall. My *concertos* and orchestral music are *en español*. I also write music inspired by the tonal spectrum embedded in the Zapotec language of the people of Oaxaca –spoken by my grandfather and his elders. And score it for synthesizers. The ART (Ancient Rhythm Technology) that motivates the machinery of my music is embedded in cumbia, salsa, mambo and danzón. I add distortion, I add exclamation marks. My *cumbia psicodélica* feels urgent. Additionally, I imagine a sonic palette that breaks down the structures imposed by equal temperament, and I build up sonic architectures inspired in the emotional poetics of Luis Barragán. I bask in the eternal time that my personal reading of Tenney's harmonic space and just intonation open up.

Technology, both modern and ancient, dialogue in my music so as to create a circular time. I want to move forward, gather knowledge, and dream up sonic architectures in which the *murmur of water fountains* sing peacefully. However, every movement forward must look back into what my elders knew. And the people before them. Cosmic futurism must garner anti futurisms. My music aspires to discover itself in new technologies, never forgetting that the global south arrived late to this apocalyptic dinner party. My music is the punk exclamation mark that wants to trash that party known as post capitalist Western musical culture.

¹ Spanish for " all the neighborhoods of the world "