

Johnny Lee

Andrew Blanton

Art 175 Section 2

April 16th, 2020

Reading Four: 12 Sound Artists

When it comes to sound art, it utilizes the abstraction and the complexity of the noise created by objects, organisms, or electronics, expanding how the audience experiences space, tone, and critical thinking. Taking inspiration from at least one of the 12 sound artists that will be discussed, I plan to explore and become inspired with sound, capable of developing an in-depth perception and unity of auditory and visual composition.

Samson Young's *Pastoral Music* is very haunting with raw sounds from instruments and tools that mimic the sound of gunshots, missiles, debris, and other noise that are found at war. Every impact of the objects utilized are unique, distinguished from each other that further immerse to the war shown at an old television. It reminds me of children using their imagination to make up cries and anatomy of their bed monster. In the article, *12 Sound Artists Changing Your Perception of Art*, Samson watched the recorded war in mute, providing him liberty to use sounds from literally anything to represent and imitate the vigorous scenario.

In film, sound designers use objects that fit with the impact and ambiance of a movie scene like the sound of slapping a melon with a wooden plank for a strong punch. Cevdet Ereğ's *Shore Scene Soundtrack* is similar but adds the depth of illusion to what sound represents. The soothing sound of his hands rubbing against the carpet provides an auditory symbol of ebb and flow, dictating the volume of the so-called 'waves' with the speed of his rubbing. It gives this

magically background noise that may allow me to think about my sound art and how I want it to sound grand and 'full' instead of simple short noises followed by silence.

What is spectacular about *Reflektor Distortion* created by Carsten Nicolai is that sound is seen but never heard. The low frequency is too low for humans to hear but enough to disrupt the water to create waves that distort the white neon light reflection. The visuals seem fascinating, manipulating sound to randomly shake the reflection in a naturally corrupted imagery but it is something to keep in mind or to modify to be coherent with what I want to create.

Florian Hecker's sculpture is simple but the execution is mesmerizing. The reflections in the mirror are backwards but also reflect the sound as it echoes throughout the gallery. I do pay attention to the glitched 'voice recordings' that sound like an electronic rainforest. Every recording transforms into something different which is something I want to aim with my work.

Lowlands is, in my opinion, one of the most beautiful works, taking a non-altered recording and lets the environment remix the sound. Although it takes physical objects to execute something similar to Susan Philipsz's installation, it would be ambitious for me to manipulate objects and use that to alter the projected sound, especially during the lockdown.

There is something special about the audience's interactivity in Christine Sun Kim's *Game of Skill 2.0* and how they are manipulating sound via their own physical movement translated to the machine. I think this concept would be amazing if executed. However, I am unsure if Max8 allows others virtually to interact with our creations. I would be ecstatic to do this but if not, maybe the transformation of sound from speed and intensity can be an inspiration.

What I love about Camille Norment's *Nordic Pavilion* is the blending sound with symbolism. Glass is very delicate and using 'delicate' sounds like women's voices and the glass

harmonica reinforce the soothing but fragile music. It resonates with tranquility juxtaposed by the concentration of the sound which can shatter the glass and create a massive impact. It is similar to *Lowlands* but takes objects to represent a part of Camille's message to humanity. It questions how I want something to represent my sound composition. Should I take advantage of the video noise or include recordings as an emulsion to something unexpected or powerful?

Spem in Alium is a very compelling music sung by a large choir to create a uniform, symphonic structure of voices. The angelic melodies are soothing and satisfying that the combination of voices reminds me of the rounded sung phrases in a chapel. Janet Cardiff takes that idea and makes it into a simple but effective artwork using stereo speakers and the entire recording and intermission of the choir singing *Spem in Alium*. *The 40 Part Motet* is that very installation that immerse the audience into the music that plays with the environment and humanity. It taps into how stereo works and how sound can be an illusion and directed by an imaginary presence. I love this idea and want to use that concept to play with sound that we mentally and spacially depict.