

Tamaki Fujino

Andrew Blanton

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Reading Four

I would briefly mention what I found interesting and why, and how I would recreate about each piece.

Samson Young

- I personally do not find his work interesting because I know that sounds in movies are recorded in a completely different method from the actual way the sound is made within a movie. Therefore, seeing his work did not surprise me so much. If I had the same process of his sound-making, I would hide the scene of sound creation first. The viewers can watch the footage of US bombs dropped in the Middle East without audio but adding his live sound creation. The audience would believe the sound comes from the footage. Then as the viewers walk through the gallery, they will find out the audio and the visual are not connected. If the gallery set this way, I would feel a deeper concept such as the people in the United States know the incidents, but they really do not care because it's happening far away from them although it is deeply connected to their society.

Cevdet Erik

- Similar to Young, what makes his work interesting is that the viewers can actually touch the carpet physically, but create a kind of virtual sound. If I were him, I would consider more physical objects that can create the sound of nature with the hands of viewers. What if there's something on the floor and every time the viewer takes a step it creates sound and the exhibition room as a hall creates a virtual sound world. There should need a lot of hand sanitizer too.

Carsten Nicolai

- I definitely appreciate his piece a lot. To express sounds, we do not need ears. Last year I created a piece focused on the blind people, and since then I have been looking for the possibilities of art that can be delivered without eyes or ears. This is a very simple piece

and beautiful. I would not add anything. However, I can think of other possibilities for using this idea. What if sound can be delivered through eyes, hands, smell, and temperature?

Florian Hecker

- Besides the sound element, I found it interesting that the still objects that cannot have any recognition system of self are reflected in the mirror. The mirror is often considered as something not to recognize self; it is just an object. Interestingly, to recognize the figure in the mirror as the self requires high intelligence. I know that cats and dogs cannot. It is interesting to see that the mirror with no awareness of self or we do not recognize as living organisms expand their existence through the vibration of the mirror and bring some kind of self-recognition experience.

Susan Phillipsz

- I do not find her work interesting much, but it is interesting to see that sound is incorporating different environments in her work, architecture. Using the fact that sound changes the tone based on the space, for instance, how big space is, how high the ceiling is, or what kind of material is used to create the space, I can feel hundreds of possibilities. Right now, I think of the structure of the theater. It has a sharpened strategy of the space to create a better sound as a whole space. It would be fun to play around with the relationship between space and sound.

Tarek Atoui

- Personally I do not like his work much. I think his process of using unconventional instruments is interesting, but I cannot tell the uniqueness of his live performance. I do not see a deep meaning behind his live performance with electronic synthesis if he would like to deliver unconventional instruments such as blowing horns and teacups.

Christine Sun Kim

- This piece is similar to what I and Christian discussed a couple of weeks ago before the shelter-in-place order. The artist is deaf since birth, how could she create this? It is interesting to see how a deaf artist thinks about sound and delivers it to hearing people. I assume there should be vibration when you hold the device. The work finished creating

the change of sound levels and speed, but I would think that the elements will lead a specific direction or an area in the room. Then eventually the participants will get some findings. In order to do that, the participants need to be sensitive to the change of sounds.

Camille Norment

- I found this work beautiful. I love to explore the psychological reaction of the viewers. The glass window is simple as an object but works very well to show the idea of vibration and the relationship between fear and excitement. Since the installation is bright and peaceful, if I were a viewer, I would not get negative feelings from this piece as she mentioned. If I were her, in order to express various feelings I would change the mood of the installation. Similarly, I would create a story, or a wave of mood with the change of voice tone or content, leaving the objects in the installation.

Lawrence Abu Hamdan

- His concept is political and heavy; this piece is to visualize the investigation of the murder of “two teenagers by Israeli forces, questing the sound and sonic visibility of human rights violations.” Right after I play the video, I immediately get the feeling of fear from the mood that the sound and space creates. The unusual movement, the visualization of sonic data coming to the front without any human warmth creates even more spooky feeling. Because I consider it needs the subtitle of the content of the investigation, I wonder if this piece was created only for this video format or could be installed. I love physical spaces rather than seeing it from the screen. In this setting, I believe installation would be effective although I cannot think of any great way to be installed at this moment.

Thesis Machado

- Her work gives me a weird feeling. There are no living organisms but I feel something alive. It makes me think of works of bugs or small animals in the room. I consider her work is close to Tarek’s work. If manipulating each setting is not hard, I would let the audience handle it rather than just sitting them. I am not a big fan of her work just because I cannot see why each device is moving or making a sound. It would be very interesting to see how they are moving and why they are set in a particular space in the room.