I like how Buffensteins classifies sound as an abstracted medium by nature due to the intangibility of sound. It’s on another sensory plane from that of the visual world. This is a sentiment that I very much relate to in that I’ve never been one to fully appreciate sound in media as much as I should. I understand the importance of sound design in film and enjoy music, however it was always an afterthought to me behind the visuals. The artists in this article drive forward the notion that I should hone in on sound more. In many of the works presented, the sound is the most powerful aspect. My favorite work was Janet Cardiff’s *The 40 Part Motet.* I love the idea of creating a physical sound stage of speakers, each representing a single voice or person. It had me thinking of today’s climate of social isolation. I feel that if I were standing in the room with the installation I would feel a sense of loneliness despite all the voices singing around me. It brings forth the idea that although the room is engulfed in voices that simulate a choir house, only the observer is truly there. If I were to create a work with a similar format, I would fill a house full of speakers to simulate a house party. There would be pre recorded conversations and interactions between the speaker heads. I’d use this as an illustration of social stress or anxiety. Although the part is happening all around you, there would be no way to actually interact with any of the guests who are not actually present. It’s a lively party with nobody in it but the attendee. I would want it to convey the feeling of being lonely even when surrounded by people.

Samson Young’s piece was also interesting to me. Though I feel like the main draw of this work was the performance itself rather than the sound. The process of this piece reminds me of foley work. The artist’s intense confrontation of the footage throughout their performance is powerful. The use of recognizable objects to recreate the sounds of violent bombings and gunshots gives the piece a feeling of being rooted in reality.