To my eyes and ears, the fascinating current that flowed from the project was what seemed to be sound's direct access to the psyche. Granted, this observation is not groundbreaking: movies, video games and pop music continuously manipulate our bodies and minds with carefully composed soundscapes. But presented in gallery installations, sound art often dissolves our ability to link what we are hearing to where we are standing and what we are seeing. As the sound creates, disrupts or reshapes our perceptions of space and time, we feel a sense of disconnect or suspension. Inspired by our list of words, the Seattle exhibition, *Suspension: Sonic Absorption*, focused on the use of sound in object-oriented installation art and image-driven video as one way to explore sound's capacity to inspire emotional responses, bodily reactions and intellectual revelations.

To me, the fascination that I experienced seemed so fresh—a new set of concentrated juicy triggers that re-invoked the curiosity into imaginative leaps. Jesse Paul Miller (Seattle) views this loss as symptomatic of a more global change. *Searching for a Quiet Place: Turnbull Bay* combines digitally recorded sound, video and an old audio playback system. Field recordings made around the area provide the sounds of the world. For example, if you arrive at first infuse the installation with natural sounds of birds, frogs and waves. A video image of sun on calm water reinforces the peaceful atmosphere. Slowly, human intervention makes its presence known: a buzz of a plane overhead, muffled shouts, loud splashes. At the bottom corner of the panel serving as an old-fashioned audiotape playback, the machine emits sounds of footsteps moving through underbrush. Triggered when a viewer approaches the machine, this track echoes our steps toward the image. In a visual metaphor, the audiotape uncoils from the player to outline a life-size human skeleton drawn onto the panel by a pattern of connect-the-dots of small channeling devices that carry the tape and define the shape of the figure.

The installation is like an updated, interactive, threedimensional version of an allegorical romantic landscape painting. Like the romantics, Miller implicates humanity's technological advancements and resulting encroachment upon nature as the reason why we no longer experience nature in unfettered, authentic ways. Miller's Plexiglas panel recalls both a window and a television screen, devices that mediate direct contact with this realm. His reconstruction of a place and moment previously experienced relies on layers of technical intervention, not from one lived (and recorded) experience but from many. The fragile skeleton, visually and surgically composed of a outdated recording material, becomes a *memento mori*, reminding us to mourn the losses suffered at our own advancement.

The pairing of sound with visual and imagined landscapes is apt; sound delimits spaces and lends them characteristics just as spatial qualities affect acoustics. To signal purely audio experiences as "possible landscapes," as Steve Roden describes his sound works, argues for sound's transcendent capacity to trigger senses and intellect alike into a pattern of free association. An extended act of quiet listening brings us to a neural terrain of a temporal nature. We must pass through it in time and it causes us to feel or imagine that we inhabit an entirely different zone. Each of my recent sound art experiences lately has implicitly asked me to give up the control of my daily soundtrack and enter into another composed of other voices and unexpected soundscapes. Maybe that's why the sound works I've recently experienced seemed so fresh—a new set of concentrated sensations for my jaded senses.

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