Jacqueline Kiyomi Gordon's work reveals the role of sound in our increasingly uncanny, artificial world. Evidence of acoustic manipulation is all around us and takes diverse forms: consumer noise-cancellation devices, noise machines (as scoops or tortoise devices), audio branding and the use of ambient directional speakers in advertising, the prevalence of Auto-Tune in music production, and consumer apps, and so on. Gordon's research into feedback systems in 20th- and 21st-century sound and architectural design connects the dots between new acoustic technologies and a subject responsive to those systems. By examining how power is distributed through sound as situated in architecture and objects, Gordon excavates the sonic attributes of built space and the modes of subjectivity informed by them. Her practice, which incorporates sculpture, site-specific installation, sound, performance, drawing, video, and textiles, is an exercise in dissonance. Much like the prefix “dis,” in “dissonance,” which signals division and divergence, her work is not a rejection of sound, but a redirection of it.

Feedback systems may be a central driver of a form of listening, receptive circuit of noise and effect. In sound art practice, Gordon artfully weaves some feedback systems that push from small to exist large in order to create agency with respect to the environment. For the work Listening 1.0 (2012), the artist attached two water buffalo to the window of San Francisco's Gallery to Gallery, transforming the space of gallery windows into what Gordon describes as “a vast interior soundscape of Touch It Gardens” from the gallery space. Notably in 2019 installations, her Nest, at the Modern Art of Australia at Greaves Mulder in San Francisco, transformed audio sounds from two microphones embedded in netted in a foam based sound installation within the gallery.

Ishida and other's work is based on the idea of a resonant, receptive circuit of noise and effect. In sound art practice, Gordon artfully weaves some feedback systems that push from small to exist large in order to create agency with respect to the environment. For the work Listening 1.0 (2012), the artist attached two water buffalo to the window of San Francisco's Gallery to Gallery, transforming the space of gallery windows into what Gordon describes as “a vast interior soundscape of Touch It Gardens” from the gallery space. Notably in 2019 installations, her Nest, at the Modern Art of Australia at Greaves Mulder in San Francisco, transformed audio sounds from two microphones embedded in netted in a foam based sound installation within the gallery.

Gordon's Nest is a sound-based installation that combines the sounds of two water buffalo and creates a resonant feedback loop that transforms the gallery space into a dynamic, immersive environment. The installation is composed of two water buffalo that are enclosed in a netted, foam-based environment. The water buffalo are attached to microphones that capture their sounds and feed them back into the space, creating a feedback loop that transforms the gallery into a dynamic, immersive environment.

The installation is an embodiment of the interplay between sound and space, and the way in which sound can create a sense of place and affect the perception of time. The water buffalo are a central element of the installation, and their sounds are captured and transformed through a feedback loop that creates a dynamic and immersive environment. The installation is a commentary on the role of sound in shaping our perception of the world and the way in which we experience space and time.
Jacqueline Kiyomi Gordon
*Filter Resonance B3, 2014*
Gouache and ink on paper
Courtesy the artist

*About Control - Technology in Culture*

Control - Technology in Culture, curated by Cec White, Assistant Curator of Visual Arts, is Yerba Buena Center for the Arts’ ongoing series of exhibitions showcasing work by emerging and mid-career artists who examine the social, cultural, and experimental implications of technology. The series seeks to present timely questions about the profound and far-reaching influence of technology in our daily lives by focusing on artists whose work spans a multitude of disciplines and relates to a diverse set of issues, including architecture, science, psychology, labor, consumerism, the environment, and the military.

The term “control” refers to philosophers Gilles Deleuze’s *Economy* and, as a result of the ever-increasing role of information technology, Michel Foucault’s “disciplinary society” of the 20th century (as given way to a “control society” in the 21st century). In contrast to discipline, which rigidly divides through confinement to factories, prisons, and schools, control is diffuse, adaptable, and evolutionary, modulating rather than molding the individual.