



Chord(s) for Objects

(Sound Installation - 2018) [View Work & Portfolio](#)

Chord(s) for Objects in a 2-part installation of sound sculpture by Joshua Horsley and Alexander de Vol. The work constitutes practice-based research in the fields of sonic art and sculpture. The work forms part of Horsley's research, which explores dialogues between music and sonic art.

The installation explores the relationship between sound, form, material and space, with resonant fields of homeostatic, tonal feedback sustained between the objects. The chords created through these relationships are subject to further influence and change by the intervention of an audience's physical presence within the sound sculpture. Effectively, through their presence, the audience can influence discrete (pitch, rhythm) and/ or analogue (dynamics, diffusion) aspects of the sound sculptures.

With both wooden and ceramic objects, the installations detail the specific character of material and form through sound, placing the sculptures in dialogue with each other and the greater spatial context.

Chord(s) for Objects presented a number of artistic and acoustic challenges. The intention was to create two, consonant, multi-voice chords within installed environments related to both wooden and ceramic materials and for the chords to be affected by audience presence. These artistic and acoustic challenges were overcome through significant practical research and development. Each of the included objects was selected for its specific tonal content. Over 40 sculptural objects' resonant frequencies were recorded and analysed, with subsequent selection based upon consonant intervals within each installation's chord. Further to this, acoustically, both artworks required a delicacy to enable the changing influence of an audience's presence; the audio engineering of the feedback loops required extensive testing to guarantee both relatively consonant tonality and consistent sound intensity.

Chord(s) for Objects is significant in that it articulates a relationship between sound, form, material and spatial context in a way that is both immersive and impressionable to audience intervention. The work contributes to the fields of sonic art and sculpture, placing the disciplines in an intimate and perceptible dialogue.