

ATV_0.2

//RESO

JON LAW

DANIEL TOLLADY

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Jon Law and Daniel Tollady
Curated by Alessandra Chiericato

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Someone who I feel great respect for, who from the very beginning had the patience to follow the complicated rationale involved in the development of this project, heartily recommended to not just repeat the theories that informed the project, but to explain the research phase itself. So here I am, telling you about **ATV_0.2 // RESO**: an exhibition project, a conversation between the artists **Jon Law** and **Daniel Tollady**, its development coinciding, almost by chance, with my interest in the world of Sound Art. Using their previous collaboration *All Things Vibrations* as a starting point, shown for the first time in 2014 at the Brewery Tap in Folkestone (UK), **ATV 0.2 // RESO** attempts to explore the relation between sound, sculpture and space. The focus of which is directed at highlighting the

ambiguities and affinities that at times connect and at other times fracture the relationships between these three elements. It remains an experiment, a continuing enquiry into the role that space plays in the dialogue between sound and sculpture.

We are inspired by the spatial characteristics of sound (**soundscape**) and the relationships that form between space, sound and sculpture, and thus we arrive at **ATV_0.2//RESO**.

In his book *The Listener and The Acoustic Space*, the Canadian composer R. Murray Schafer introduces the notion of soundscape for the first time and gives a simple, yet accurate definition of it: like a landscape, a soundscape is at the same time a

physical environment and a way of perceiving it. The physical aspects of the soundscape consists both of the sounds and material objects that create, or even destroys, those tones. The soundscape includes the listener's relationship to his or her environment and the social aspects generated in a space through its vibrations. It is constantly under construction and always undergoing changes, existing in a state of flux.

Considering the importance of objects and their placement with regards to the construction of the soundscape, we asked ourselves two key questions: **how does sound extend the experience of the sculpture? Or, how does the sculptural form influence the reception of the sound?**

A more accurate analysis of sculpture, of its characteristics and its history, certainly would allow us to understand better a practice that has many different aspects. But what is important to consider in this scenario is the ability of sculpture to relate to a space. To accompany his exhibition *Ignorance Never Settles a Question*, the Belgian artist Koenraad Dedobbeleer writes that the principal characteristics of the sculpture are simply the creation of three-dimensional objects in space, giving a tangible and visible

perception of it and integrating itself into a specific environment. Sculptural objects become keys elements to read the space, promoting a dialogue with the architecture and underlining the similarities and the differences within it. These elements cohabit the space; they implement it but without coinciding completely with it. The space is enriched by these two components, becoming an independently perceived reality necessary for the realisation of the artwork.

ATV_0.2 // RESO is an installation composed of two fluid systems of architectural sculptural objects and sound-generating protocols, their interplay pluralising the idea of fictional soundscapes. In the first room, titled **The Project**, a drawing is placed in dialogue with recorded sounds on two analogue tape decks. In the second room, **The Model**, a spatial engine explores the physical qualities of sculpture and imbues the intangible qualities of the sound. The sound matter consists of a series of field-recordings that are put through a variety of digital and analogue manipulations in order to abstract it from its original sound source. The composition is modular in its design, it generates permutations between the different elements of the arrangement,

allowing for a continually changing experience of the soundscape. To compliment the soundscape, the drawing and a series of architectural modules will create a visual dialogue with the sound. As physical objects, they function as spatial devices that will manipulate the way in which the installation is explored and experienced, as well as functioning as utilitarian devices that will house and highlight the sound generating elements. This is an installation that seeks to establish a symbiotic relationship between the tensions and harmonies in sound, space and structure, allowing for the creation of a singular object that can be multiplied and used to construct space.

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AUDIBLE SPATIALITY AND THE INHERENT TENSIONS BETWEEN SOUND AND SCULPTURE

Daniel Tollady and Jon Law

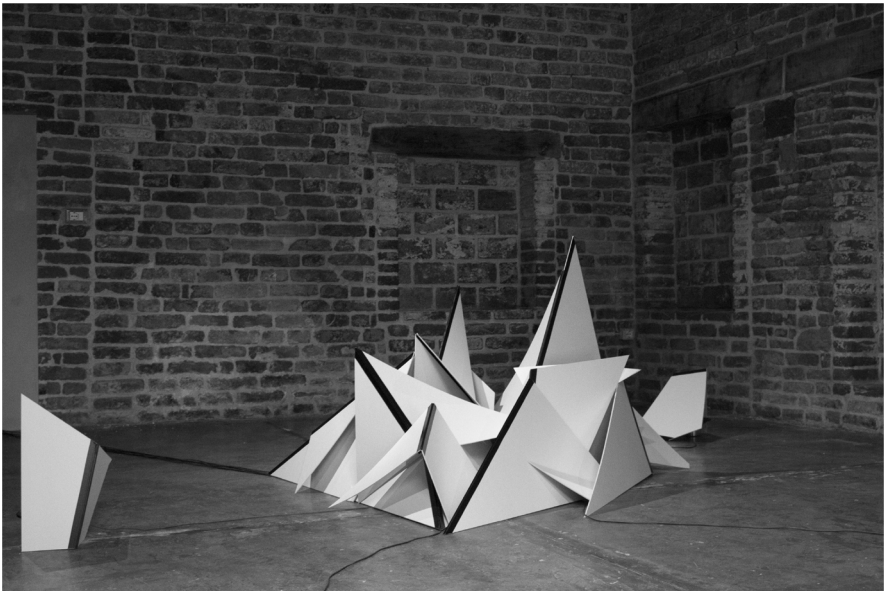
A mechanical soundscape vibrated through the air as you were presented with a series of generators, hubs and conduits. White electrical cabling and fine metal wires that sprawl across the walls of the gallery. Twelve grey modules that fit into specific spatial locations. Together, these details combined into a sound-generating machine.

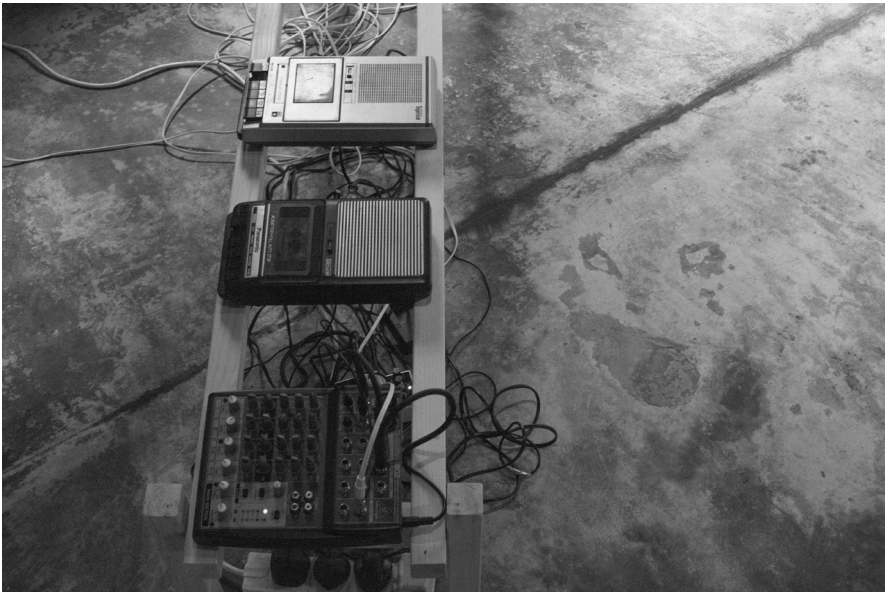
All Things Vibrations was a collaborative sound installation that explored an audible spatiality. The installation itself wasn't site-specific, in the sense that it could be installed in any location, but instead it developed a site-dependency due to the gallery determining the sound that was generated. Modules were designed as objects to house sound-generating equipment: a tuning peg was mounted to a square of MDF from which a piano wire spanned the gallery wall, connecting to a recipient tuning peg. Under the first module was a motor that vibrated the wire and under the second, a microphone that fed the sound to a soundboard and amplifier that were hidden from sight. The site-dependency was created through the length of the wires, as it was the gallery itself that determined how far they could span; each pair of modules responding to the space itself

through their situation.

There is an ambiguity involved with the installation that requires a certain level of belief from the viewer: somehow, these modules were generating a mechanical soundscape. The viewer is required to look past the superficiality of the appearance and accept that greyboard and piano wire can function as a fully-functional machine.

Continuing our research collaborative research, **ATV_0.2//RESO** functions as a spiritual successor to All Things Vibrations, exploring the productive tensions inherent in the juxtaposition of architectural sculpture and sound design. These tensions are to be found in the sculpture's assumed fixity and the sound's fluidity. In presenting these elements together, an ambiguity emerges in their relationship to each other: How does sound extend the experience of the sculpture? Or, how does the sculptural form influence the reception of the sound? What narratives, fictions and possibilities emerge in their pairing? This ambiguity is what is to be investigated and explored through a dynamic design that seeks to maintain a fluctuating relationship between the sculptural elements and the sound.





THE ARTISTS



JON LAW

Jon Law is a UK-based sound artist and musician. He creates immersive sound installations that make extensive use of locational recordings and room tones. His installation works are often realised in unconventional sites because of his practice of recording, manipulating and re-introducing locational recordings into their space of origin. The sound matter is treated as a sculptural form that in its extended use formulates a set of fictions and possibilities for the listener that ghost / trace over the actuality of a space. Jon's practice is highly collaborative, working with visual artists to probe the fertile territory between sonic and visual arts. These collaborations all have a site-oriented approach continuing the practice of the spectral interventions but further extending and obfuscating potential associations. He has worked extensively with arts companies and organisations in the South-East of England including Strange Cargo, The Creative Foundation, Sonic Arts Waterford and The Quarterhouse.



DANIEL TOLLADY

Graduated from BA (Hons) Interior Architecture & Design in 2009 at the University for the Creative Arts, and then gained an MA in Fine Art in 2015. Interested in notions of becoming and spatiality, Daniel's practice is a hybridisation of spatial design and fine art. Using structural objects and intuitive drawing processes, he develops work that explores and models new spatial possibilities. Alongside his independent practice, Daniel pursues collaborative projects that operate between architecture and fine art and regularly teaches and facilitates workshops that push the boundaries of design-thinking. Daniel has exhibited widely across the South East of England in both group and solo shows, and has created installations for events such as the Ramsgate Arts Festival, Cheriton Light Festival and the Folkestone Triennial Fringe. Operating in the ambiguities between Fine Art and Architecture,

his practice is concerned with the creation of a fictional spatiality that uses generative drawing processes and intuitive structural compositions.

This exhibition was realized thanks to the support and contribution of people who, believing in this project, took part in the crowd funding campaign. Thank you to **Anna and Orazio Russo**, Marco and Antonella Chiericato, **Francesca Chiericato**, **Francisco Tinaut**, **Julian Rowe**, **Matthew De Pulford**, **Georgina Scott** and **Naomi Ching**. A special thanks to **Maria Demichele** for being so kind in helping Daniel in the construction of the modules, to **Giuseppe Siciliano** for opening the doors of his beautiful space and to **Tazio E. Leoni**, one of the most careful listener and observer: his constant support has been crucial.