

Acoustic panel as ontological object, as a tree falls over and makes no sound if no one is there to hear it, the panel has the purpose of treatment removed, its semiotic field negated in its interaction with the consumer, its construction elements taken on as disparate not having any context, an *ongoing process/presence that simply became part of the surrounding themselves*. (Licht, A. 2007 p81) The panel lacks teleology, it exists in and of itself, not seeking outside validation, whereas the moss takes on the role of deracinated cultures, that being without roots. Keynote sounds from nothingness, bound by what is visible, and not concerned with the object. A representation of keynote sounds, *heard by a particular society continuously or frequently enough to form a background against which other sounds are perceived* (Valle, A. 2019 p294) can be appropriated by the consumer to define the locale as to their own experience, to make sense of their own place in the world whilst not being fully understood or objective in ones meaning, a perception may be *informed by the sounds, languages and social position of others*. (Sterne, J. (ed.) 2012. P429) The panel presents *an explicit sequence of works that mutually identify with and yet are differentiated from one another courtesy of the formal decisions which the artist has made*. (Graham, J. 2022 p67) When one does not have sense of place, there exists in nothingness, no locale and setting for social interaction, so *art could be environment rather than object* (Licht, A. 2007 p101) The artwork defines the place and allows the consumer the sense to define the environment as an individual, *you discover the art through the place and the place through the art*. (Cresswell, T. 2015 p2) The object, panel, presented in a publicly available setting, tears out the roots of art presentation, the consumer bringing themselves to it rather than the art going to them so *by working independently of powerful cultural institutions there is potential to eradicate at least some of the potential barriers for the public, for example – costly entrance fees and the intimidation and alienation brought about by the ‘white cube’ setting*. (Edmondson, C. 2024 p37)

References

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