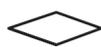


Camille  
Norment

“...from mind to  
mouth,  
to ear, to mind,  
to mouth, to  
piercing scream,  
and to the  
body’s silent  
roar”

Untitled  
(red flame)



# UNTITLED



**Logan Center Gallery**  
Reva and David Logan Center for the Arts  
915 E 60th St  
Chicago IL 60637

**Tues - Sat**  
9am - 9pm  
**Sun**  
11am - 9pm  
**Mon**  
Closed

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*Camille Norment: Untitled (red flame)* is presented by Logan Center Exhibitions and curated by Yesomi Umolu, Director & Curator with Katja Rivera, Assistant Curator and Alyssa Brubaker, Exhibitions Manager. This exhibition is made possible by support from The Andy Warhol Foundation for the Visual Arts, The Office of Contemporary Art in Norway, The Reva and David Logan Foundation, and friends of the Logan Center. *Untitled (Flame)* is co-presented with The Renaissance Society.

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**Image Credits**

1 Photo courtesy of Camille Norment

2 Camille Norment performs with glass armonica and electronics in India, 2016, photo by Justine Nelson

3 *Prime*, 2016 Haptic sound installation, photo courtesy of Camille Norment Studio

4 *Triplight*, 2008 Dynamic light sculpture, photo by David Olivera

## About the Artist

Camille Norment's work ranges from live performance and recorded sound to installation and drawing. Her psychoacoustic investigations integrate specific symbols into her soundscapes in allusion to their typical cultural contexts but also in defiance of them, shedding light on the inter-contextual dynamism underlying the formation of potent political images. The Camille Norment Trio comprises the Norwegian hardingfele, electric guitar, and glass armonica—instruments historically believed to have social, psychological, or sexual power over the listener, whose body's relationship with form and space figure into Norment's work. She has represented Norway in the 56th Venice Biennial of Art (2015), performed with pianist Craig Taborn at the Armory in New York (2016) and Ryuichi Sakamoto in Japan (2017), and been broadcast on NPR in the U.S., Norway's NRK radio, and the UK's BBC.

## Untitled (red flame)

Camille Norment uses harmony and dissonance as lenses to investigate social and political histories. The US-born, Oslo-based artist coined the term "cultural psychoacoustics" to describe her activation and exploration of soundscapes in relation to their cultural contexts and dimensions of public life. Taking shape across the Reva and David Logan Center for the Arts and the Renaissance Society, Norment's most recent project explores feedback—an effect in which the proximity of an audio input and output produces sound distortion—in relation to revolution, evolution, and power structures.

At the Logan Center Gallery, Norment presents *Untitled (red flame)*, a newly commissioned, immersive installation that brings together a collection of voices and sounds evoking fire. Transforming from the soothing creaks and snaps of a sustaining hearth to the consuming roar of a ferocious wildfire, the work harnesses the power of the body and of the voice into a composition with somatic intensity. The lower frequencies produce a visceral response; one feels as well as hears them. The only visual cues are a series of megaphones illuminated by spotlights, which stand ready and full of potential, waiting for a voice and a body to activate them. From these devices that are intended to amplify the human voice, the sounds of an increasingly powerful fire emanate.

*Untitled (red flame)* grows out of a series of workshops in which the artist engaged members of Chicago's communities. Connecting the city's histories of sonic innovation and political agency, the sessions addressed current political, economic, and social crises. Norment notes that speaking with each of the eight participants confirmed a desire that exists in many of us to effect change and to claim a sense of agency in precarious times. Of particular interest to the artist was the "performative" voice—vocal expressions that result in action, such as a lullaby or a marriage vow.

Using these conversations as a starting point, the artist and the workshop participants experimented with the sonic potential of their bodies as channeled through breaths, huffs, sustained moans, deep vibratos, clicking of teeth, smacking of lips, and rustling of hair. One engaged in polyphonic throat singing to produce particularly rich effects. From these recordings, Norment extracted phrases and subjected them to further abstractions and amplifications, augmenting and attenuating the recorded sound to generate a new composition.

The process behind *Untitled (red flame)* is closely related to the artist's thinking about feedback as a poetic metaphor for resistance. Used by musicians such as Jimi Hendrix as a piercing noise that infiltrated his songs, such a circuit of sound returning onto itself—a form of regeneration—is a powerful metaphor for energy generated by and returned to a community that is resisting the status quo, hegemonic power structures, and social injustices.

In connecting the voice and body with the sounds of fire, the project harkens back to various moments in Chicago's history, including the Great Fire of 1871 and the civil rights protests that swept the city in the 1960s. It resonates, furthermore, with the language that is often ascribed to moments of unrest and revolt, exemplified by a recent *Chicago Tribune* article that described the Garfield neighborhood during a 1965 protest as a "tinderbox" whose "match was lit" after a fire truck struck and killed a young woman; the incident ignited "a powder keg of resentment" in the deeply frustrated African American community "that exploded into a riot." These varied points of reference related to fire and speech—and their intersecting potential for explosivity—come together in Norment's recording to reflect the capacity of a sound to ignite protest against injustice, or for a spark of an idea to spread into a roaring conflagration when amplified into a powerful collective voice.

At the heart of Norment's project is a demand that the sonic needs context—that the specifics of the culture, society, and history in which a sound is being produced matter. And who makes the sound is as important as who listens. The premise is markedly different from certain foundational sound works, for instance John Cage's *4'33"* (1952), in which a player sits at a piano in front of an expectant audience without playing a note for the duration indicated in the title, such that the ambient noises of the audience shuffling, coughing, and breathing fill the prescribed time; the point is to elevate the mundane sounds of everyday life to the status of a performed score.

## Camille Norment

## Untitled (red flame)



**Opening Reception & Artist Tour**

**Friday November 15 6:00 pm**

**Logan Center Gallery**

## RELATED PROGRAMMING

### Opening Reception & Artist Tour

**Friday November 15 6:00 pm**

**Logan Center Gallery**

The artist will give a tour of the exhibition at 6:30pm.

### In Response: Sampada Aranke

**Thursday November 21 6:00 pm**

**Logan Center Terrace Seminar Room**

Assistant Professor in the Art History, Theory and Criticism Department at the School of the Art Institute, Sampada Aranke, responds to Camille Norment's project at the Logan Center.

### Gallery Talk with Anna Martine Whitehead

**Thursday December 5 6:00 pm**

**Logan Center Gallery**

Join artist Anna Martine Whitehead for a gallery talk that explores the themes of the exhibition.

All events are free and open to the public.



# (RED FLAME)