“...from mind to mouth, to ear, to mind, to mouth, to piercing scream, and to the body’s silent roar”
 Untitled (red flame)

Camille Norment

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

Join us for Anna Martine Whitehead’s gallery talk that explores the theme of the exhibition.

All events are free and open to the public.

Camille Norment, Untitled (un Jame) performed in the Logan Center. Untitled (red flame) is a newly commissioned, interactive installation that brings together a collection of voices and words echoing fire. Transforming from the sounding crystal and rings of a ramifying bell to the reverberant power of the body and its voice voices in a conversation with sensory intensity. The lower frequency produces a visceral response, one that is as much heard as it is felt.

The only visual cues are a series of engagements with sparks, which look and feel as though drawn from the void. Using three simultaneous transmissions at a starting point, the artist and the participating participants experience the sonic potential of social forms as channeled through toasts, stories, personal memories, sounds of work, speaking of lips, and rustling of hair. By privileging chance over composition, however, Norment’s practice turns away from an affinity with the music of Julius Eastman, a contemporary of Cage, whose “organic compositions” (as he called them) are formed parts of a musical phrase to develop the subsequent phrase. Building on Eastman’s approach, Norment brings a political and social context to bear on the formal elements of the work.

Norment’s presentation of this context of sound—but also in an environment of his generation—harkens back to various installations that Norment has performed at Logan Center, with a focus on the work of Julius Eastman, a contemporary of Cage, whose “organic compositions” (as he called them) are formed parts of a musical phrase to develop the subsequent phrase. Building on Eastman’s approach, Norment brings a political and social context to bear on the formal elements of the work.

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