

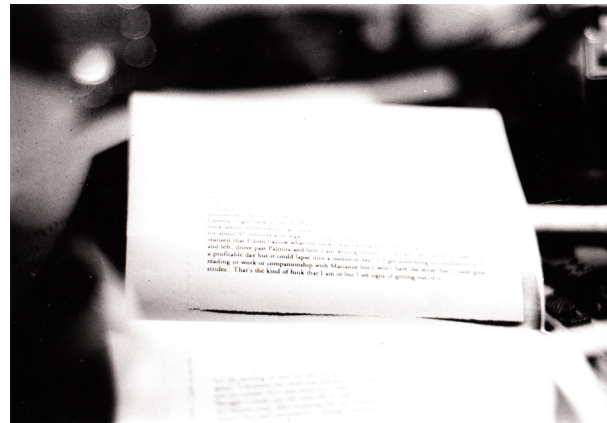
# Audible Interruptions

*Audible Interruptions* is a series of site-specific sound installations that investigate the sonic identity of the museum's architecture. Presented through summer 2014, the three-part series features works that occupy museum areas—the restrooms, a hallway, and the elevator—that are not traditionally used for displaying art, removing distinctions between exhibition and common spaces. Such utilitarian environments, having a specific and limited purpose, typically do not promote thoughtful analysis and are used in mechanical and unconscious ways. By re-inventing the aural and conceptual landscapes of these areas, the works in *Audible Interruptions* offer a unique experience, helping us discover new and unexpected ways to interact with architecture and rethink familiar places.

For this first season of *Audible Interruptions*, artists Brett Williams and Jessica Baran have taken over the adjacent hallway and the men's and women's restrooms. Williams's *Slow Nature Memory* fills the hallway with a familiar but abstract sound. Baran transforms the restrooms into poetic environments.

*Audible Interruptions* is a year-long exhibition series organized for the Contemporary Art Museum St. Louis by guest curator Kevin Harris, a St. Louis-based artist, musician, and engineer.

Support for CAM's exhibition program is provided by Jeanne and Rex Sinquefeld and Emerson.



Jessica Baran, "That Person," 2013. Courtesy the artist.



Brett Williams, *Slow Nature Memory*, 2013.  
Photo: Kevin Harris

## Brett Williams

### *Slow Nature Memory*, 2013

Digital stereophonic audio loop, 5:17

Sound recording and editing assistance by Kevin Harris  
Courtesy the artist

Brett Williams explores the pleasures and absurdities of communication through the conventions and techniques of stage, film, and television. In earlier projects he made use of the look and feel of television commercials and Reality TV, while more recent work features animated motion graphics that deal with abstraction. Whatever form Williams's work takes, whether video, installation, or performance, he constructs a playful fantasy through the lens of dark humor.

*Slow Nature Memory* consists of a short recording of a plastic ball being dropped into a metal bowl. The recording has been manipulated with specialized software, allowing Williams to play it like an electronic instrument and to record the playback. The result is an abstract yet familiar soundscape.

The piece was constructed specifically for the sonic properties of the hallway one encounters upon entering the museum. Williams uses the depth and height of this area to vary our perception of the work, which can be heard subtly throughout the museum and can be experienced in different ways depending on the listener's location.

**Brett Williams** received his BFA and MFA from the School of the Art Institute of Chicago. His videos, performances, and installations have been exhibited throughout the United States and Europe. Williams is represented by the Bruno David Gallery.

## Related Program

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### Live Performance: Jessica Baran and Brett Williams

Thursday, October 17, 7:00 pm

Brett Williams will perform a variation of *Slow Nature Memory* followed by a poetry reading by Jessica Baran.

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## Jessica Baran

### *A Direction Is Just Like That (Hers)*, 2013

Digital audio loop, 13:05

Performed by Wonder Koch. Sound recording and editing by Kevin Harris. Courtesy the artist

### *A Direction Is Just Like That (His)*, 2013

Digital audio loop, 13:07

Performed by Peter Stevens. Sound recording and editing by Kevin Harris. Courtesy the artist

Jessica Baran is an artist, writer, and critic whose work provides unique insight into our contemporary and historical cultural landscape. *A Direction Is Just Like That (His & Hers)* reframes a poem by Baran titled "That Person," which she originally wrote as a response to the eponymous performance by contemporary artist Matt Mullican that was part of the 2013 Hessel Museum exhibition *None the Wiser*. In Mullican's performance, the artist is hypnotized and transforms before a live audience into an alternate persona that is at once outlandishly raw and vulnerably empathetic.

Baran edited her original poem to form two complementary versions, female and male. The twin pieces consider the paradox of private spaces in the public sphere (such as public restrooms), where we seek opportunities to reconstitute and reassure our sense of self before returning to the public eye. Using common language and speech patterns, Baran explores interiority, exteriority, normativity, and gender in an attempt to characterize the predicament of a simultaneously true and constructed self.

**Jessica Baran** is the author of the poetry collections *Equivalent*s (Lost Roads Press, 2013, winner of the 2012 Besmirl Brigham Women Writers Prize) and *Remains to be Used* (Apostrophe Books, 2012), as well as the chapbook *Late and Soon, Getting and Spending* (All Along Press, 2011). Between 2008 and August 2013, she was the art writer for St. Louis's alt-weekly, the *Riverfront Times*. Her poetry and art criticism have also appeared on Artforum.com and in *Art in America*, *BOMB Magazine*, *Art Papers*, and *Harp & Altar*, among other journals. She teaches at the Sam Fox School of Design and Visual Arts at Washington University and directs fort gondo compound for the arts.



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