

Audible Inter- ruptions

Gallery Guide
Contemporary Art
Museum St. Louis

January 24–
April 13, 2014



Nathan Cook, *Transmutation Passages*
Courtesy the artist

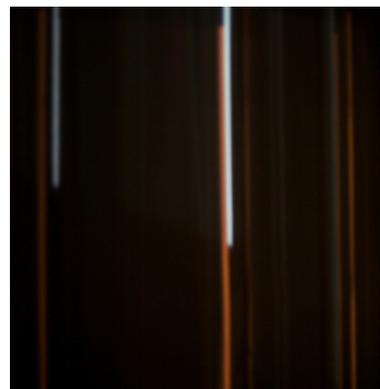
Nathan Cook

Andrew James

Audible Interruptions is a series of site-specific sound installations that investigate the sonic identity of the museum's architecture. First presented in fall 2013 and continuing 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.

This season, in the second installment of *Audible Interruptions*, **Nathan Cook's** *Transmutation Passages* transforms CAM's elevator into a sonic laboratory, with the artist presenting a different sound piece each month. In the first-floor hallway, **Andrew James's** *Toss and Turn Toss and Turn* replicates the various sounds that run through the artist's mind while falling asleep.

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



Andrew James, *Toss and Turn Toss and Turn*
Courtesy the artist



Audio Tour

Download the CAM app at camstl.org/app or ask for an iPod at the front desk to hear directly from the artists and curator on the audio tour.

Andrew James

Toss and Turn Toss and Turn, 2013

Digital stereophonic audio loop, 2:29 minutes

Andrew James works in various media, focusing on projects that use technology to filter information into abstract visual and aural systems. His work reflects his engagement with technology and often involves negotiating the vast amount of information we encounter in contemporary society. He is concerned with the methods we develop in order to distribute and process this overabundance of input.

With *Toss and Turn Toss and Turn* James attempts to replicate from memory the various sounds and melodies that enter his mind during the phase of pre-sleep. These sounds originate from various sources—songs heard that day either from an iPod or passing cars, rhythms developed by tools in the studio or workers outside, and snippets from jingles and background music. James loops these infectious auditory patterns into a cacophony of abstract conversations. In *Toss and Turn Toss and Turn* James collects these sounds, reproducing how he imagines them bouncing around in his head, interrupting the desire for rest and slumber.

Andrew James (b. 1975, Knoxville, Tennessee) lives and works in St. Louis. Since 2008, James has operated the Good Citizen Gallery and billboard project. His work has been featured in numerous exhibitions in St. Louis at venues such as Isolation Room, the Luminary Center for the Arts, the Foundry Arts Center, and the St. Louis Artist Guild, as well as at the Applebee Gallery at MacMurray College, Jackson, Illinois; Lump, Raleigh, North Carolina; the National Ornamental Metals Museum, Memphis, Tennessee; the Berkeley Arts Museum, Berkeley, California; and the San Francisco Arts Commission Gallery.

Related Program

Live Performance: Nathan Cook, Kevin Harris, and Andrew James

Thursday, March 20, 7:30 pm

Experience a live multimedia performance by the artists and curator of *Audible Interruptions*.



**Contemporary Art
Museum St. Louis**
3750 Washington Blvd
St. Louis, MO 63108
314.535.4660

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Nathan Cook

Transmutation Passages, 2013

Nathan Cook often presents live sound art performances that invite unique interactions with the audience and where patience, commitment, and engagement are rewarded with meditative and thought-provoking soundscapes. With *Transmutation Passages*, Cook uses the controlled environment of the elevator to explore the relationship between sound and space. Four separate pieces rotate over the course of the exhibition, each using sound to encourage a novel way of experiencing the movement of the elevator.

Driving: Spatial Displacement

Digital stereophonic audio loop, 6:23 minutes

Driving: Spatial Displacement uses cassette recordings Cook made while driving on highways. The raw field recordings from under the hood, outside the car window, and inside the vehicle were edited, layered, and arranged. The result provokes memories and induces the feeling of horizontal movement while the setting of the elevator provides a simultaneous, contrasting experience of vertical movement through space.

Network Overheat

Digital stereophonic audio loop, 4:03 minutes

The claustrophobic setting of the elevator is paired with an anxiety-inducing electronic score, encouraging passengers to question their level of trust and to what extent they are willing to surrender to technology.

Verticality: The Fountain of Bliss

Digital stereophonic audio loop, 5:00 minutes

Verticality: The Fountain of Bliss is a layered arrangement of digital field recordings of several local water fountains. The work playfully reinforces the vertical movement of the elevator while inviting poetic interpretations of the sound of falling water, re-contextualized in an unlikely interior.

Enter as Flesh and Exit as Gold

Digital stereophonic audio loop, 4:00 minutes

Enter as Flesh and Exit as Gold was created by manipulating the pitch of several electronic oscillators in order to generate subtly shifting waves of harmonic overtones. At first listen, the work is awash in static. The chamber of the elevator facilitates focused attention however, revealing a myriad of pulses and beating patterns.

Nathan Cook (b. 1980, West Plains, Missouri) lives and works in St. Louis. A sound artist, graphic designer, and visual artist, Cook is a member of Close/Far, an artistic collective and recording label. Cook thinks of sound as a subtle, duration-based medium that requires extended attention and audience participation, and his work often considers the sonic qualities of physical settings. He performs solo as N.N.N. Cook and is active in various artistic collaborations.