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For Immediate Release

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Sound: An Exhibition of Sound Art
September 2 – November 22, 2016

Crisp-Ellert Art Museum to feature sound art Sept. 2 to Nov. 22

St. Augustine, Fla. — Seventeen artists from around the world will elevate the sensory medium of sound to an art form from Sept. 2 to Nov. 22, as part of an exhibition at the Crisp-Ellert Art Museum (CEAM). The exhibition, curated by artists Michael Dickins and Barry Jones and organized by Austin Peay State University in Clarksville, Tenn., will kick off with a walk-through on Friday, Sept. 2 at 4 p.m. with a reception to follow, from 5 p.m. until 9 p.m.

The artists included in the exhibition are Phillip Andrew Lewis, Olivia Block, Curt Cloning, McLean Fahnestock, Josh Gumiela, Brian Harnetty, Morgan Higby-Flowers, Aaron Hutchinson, Peter Kay, Kris Neely with Lynn Rhodes, Will Owen, Greg Pond and Jesse Thompson, Matt Roberts, Steve Roden, Jason Sloan, and Nathan Wolek.

While sound art is now accepted as a distinct medium in the contemporary art world, and has been given increasing recognition through exhibitions by major arts institutions worldwide, artists have been employing sound as a material in their work since the early part of the 20th century.

Some of artists, composers and innovators who have laid the groundwork for our current understanding of sound art, include the Futurist Luigi Russolo, who in 1913 espoused the idea that everyday 'noise' could be the future of music through his essay "The Art of Noise," and his orchestra of mechanical sounds. During the 1940s and 1950s in Paris, Pierre Schaeffer took this idea further and experimented with "acousmatic sound," sounds manipulated so much that they become divorced from any visual clues to their source, forming the basis for the genre "Musique Concrete."

According to artist Alan Licht in "Sound Art," during roughly the same time period in the United States, John Cage similarly "recognized everyday sounds as potential compositional material."

He championed silence and chance as legitimate elements in his compositions, and collaborated with visual artists, poets, and choreographers, among others, to create groundbreaking works that moved beyond the traditional boundaries of music. A great many other artists from the 1960s until now have taken these ideas down myriad paths, approaching sound singularly, or as part of an interdisciplinary practice.

Likewise, the 17 artists included in this exhibition use sound in diverse ways, from manipulating field recordings and found sound, to creating sound through data-based, analogue to digital means, to using the environment or architecture to create sound sculptures.

In *Moonrise Parade*, **Brian Harnetty** utilizes field recordings he's taken from a rural festival. **Phillip Andrew Lewis** lines up and plays the songs from The Smith's album "Meat is Murder" all at the same time, in his work *Barbarism Begins at Home*. **Olivia Block** employs field recordings along with chamber musicians in her work *Make the Land (Heave To)*.

In addition to 12 pieces that will be presented as recordings to which visitors will listen with headphones, *Sound* will also include sculptural/installation works by **McLean Fahnestock** and **Matt Roberts**, and site-specific pieces by **Greg Pond** and **Jesse Thompson**, and **Kris Neely**, **Peter Kay**, with **Lynn Rhodes**.

Collaborators **Greg Pond** and **Jesse Thompson** will recreate the work they made for Austin Peay State University, *Tectonic Apperception*, a multi-channel audio installation using electroacoustic transducers attached to the museum's windows to transform the building into a sound sculpture. **Kris Neely**, **Peter Kay** and **Lynn Rhodes** will install their work *Circumpliance* in the grassy oval in front of the museum. This piece is comprised of piano parts that Neely has deconstructed from salvaged pianos that are left to decompose out of doors, paired with an 88-track electro-acoustic score, composed by Peter Kay. The scores play in a randomized order, making a dynamic piece that can be experienced in an almost infinite number of ways.

In conjunction with the exhibition, CEAM will host a performance by Jacksonville-based singer, composer and multi-instrumentalist **Insel** (Robin Rütenberg) on Friday, Oct. 7 at 6 p.m. Additionally, the gallery has commissioned **Michael Dickins**, one of the exhibition's curators and a sound artist as well, to create a site-specific sound installation in Flagler College's Palm Garden. The piece will be installed during the week of Oct. 10 and will be on view through the end of the exhibition.

During the week of Oct. 24, CEAM will host **Olivia Block**, one of the *Sound* artists, and the inaugural artist for our newly initiated artist residency program. During her weeklong visit, Block will lead an interdisciplinary workshop, and on Wednesday, Oct. 26 will give a public performance to take place on the Flagler College campus (Rotunda).

This program is generously supported through a grant from [The Community Foundation for Northeast Florida](#).

For further information on the exhibition and related programs, please visit the website at www.flagler.edu/crispellert, or contact Julie Dickover at 904-826-8530 or crispellert@flagler.edu. The museum's hours are Monday through Friday, 10 a.m. to 4 p.m. and Saturday, 12 p.m. to 4 p.m.

Flagler College is a private, four-year comprehensive college located in St. Augustine, Fla. The college offers 31 majors, 36 minors and two pre-professional programs. Flagler College has an enrollment of about 2,500 students, as well as a satellite campus in Tallahassee, Fla. U.S. News & World Report and The Princeton Review regularly feature Flagler as a college that offers quality education at a relatively low cost. A Flagler education is less than half the cost of similar private colleges, and competitive with many state universities. A relatively young institution (founded in 1968), Flagler College is also noted for its historic beauty. The centerpiece of the campus is the former Hotel Ponce de Leon, a National Historic Landmark built in 1888 by railroad pioneer and Standard Oil co-founder Henry M. Flagler. For more on Flagler College, visit www.flagler.edu.

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