

**WHITE NOISE****September 9 - October 31, 2004****Opening Reception: Wednesday, September 8, 7 - 9 pm****Artist Talk, 6 - 7 pm**

Laureana Toledo, *Patrones Migratorios* (2001). Color photograph, 8 x 10 inches. Courtesy the artist.

CalArts' REDCAT begins its second season with *White Noise*, a group exhibition about disruptions and interferences on the visual, sonic and structural landscape, featuring works by Artemio and Rubén Gutiérrez, Stefan Brüggemann, Felipe Dulzaides, Rodney McMillian, Tercerunquinto, Laureana Toledo, and Shirley Tse.

Like white light that contains all spectral colors, white noise is made up of an entire range of sound frequencies including those that are undetectable to the human ear.

Exhibition curator Clara Kim notes, "White noise is a metaphor that can be applied to visual phenomenon. It is the compression of all audible sound frequencies while at the same time it communicates no message. It is nothing and everything."

Works in *White Noise* reveal images lurking just beneath the surface of consciousness. Using video, photography and sculpture, artists in the exhibition capture easily overlooked or hidden elements in the everyday perceptive field. Kim remarks, "Our visual and sonic landscape is inundated with media images that blur the boundaries between reality and simulation, between the concrete and ephemeral. The works in the exhibition toy with these binary notions and manipulate what is seen, heard, and perceived."

Artemio and Rubén Gutiérrez often appropriate images from popular culture. In their collaborative video *From A to B* (2004), the artists create a continuous loop of fragments taken from commercial television and film. The hour-long video creates a hypnotic bombardment of retinal and sonic repetitions and a unique look into the gaps of media processes.

With sarcastic wit, Mexico City based artist Stefan Brüggemann employs commercially available materials to create objects that challenge their architectural settings. In some of his work, he writes on the wall with neon and vinyl letters. In *This is not Supposed to be Here* (2001), neon letters spell out the title phrase. His sign manifests an ephemeral quality in art and questions the work's substance.

Felipe Dulzaides' photographs document his interventions in the everyday landscape. In *Toilet Paper Acts* (2002), the artist reorganized one-way streets and parking spaces by adding temporary lines of toilet paper, thereby transgressing boundaries of public behavior. For the exhibition, Dulzaides will premiere a new series of photographs about abandoned structures and the detritus of human occupation.

Rodney McMillian's recent work repurposes images from popular media. In *Untitled (an audience)* (2003), McMillian manipulates video of a Michael Jackson concert aired on network television. By editing out Jackson's performance and leaving only the footage of hysterical fans, McMillian creates a surreal visual record of mass catharsis. The artist will show three new video works along with an architectural drawing made of sheets of white paper.

Tercerunquinto manipulates architectural elements such as walls, gates and staircases to change the spatial dynamics of interior and exterior spaces to alter their functions. For the exhibition, the three artists of Tercerunquinto, Julio Castro Carreón, Gabriel Cázares Salas, and Rolando Flores Tovar will create a new installation that responds to the architecture of REDCAT and the implications of its unique location in downtown Los Angeles. Tercerunquinto lives and works in Mexico City and Monterrey.

Laureana Toledo makes subtle alterations to her photographs of the natural landscape. In *Patrones Migratorios* (Migratory Patterns) (1999-2003), Toledo works with photographs of birds in flight. She "decollages" the images by lifting off areas of photographic emulsion to reveal the paper beneath. This removal reveals the artificiality

of capturing images of the natural environment. Along with the photographic series, Toledo will present *Mexicali Boogie Woogie* (2001-2002) a mesmerizing video portrait of an amusement park in Baja California.

Shirley Tse's recent sculptural installations meld her interest in common, synthetic materials and the architecture of electrical towers. For Tse, these camouflaged structures conjure layers of meaning. They are ubiquitous, but virtually unnoticed. At the same time, their transmissions are said to profoundly affect the moods, health and behaviors of those who live around them. Tse's twelve-foot tower for *White Noise* references these towers' profound presence in high density plastic.

White Noise is made possible with support from CONACULTA, México Secretaría de Relaciones Exteriores and Factory Signage & Graphics.

Gallery hours: noon to 6pm or curtain, closed Mondays

Admission to the gallery is always free

Visit www.redcat.org or call +1.213.237.2800 for more information

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