

ANTIDOTE TO NOISE: FOUR VOICES

curated by Peter Frank

March 19–28, 2020

Opening Reception

Saturday

March 21, 2020

5–8 pm

Closing Reception

with Artists Panel
moderated by Peter Frank

Saturday

March 28, 2020

2–4 pm

Castelli Art Space

5428 W. Washington Blvd.
Los Angeles, CA 90016

Water imagery, reflection, the natural abstraction within imagery, a focus, texture, surprise. Being removed from the chaos of the world to a structured, mental/visual space of color, light and marks. The mind focuses through the structuring and destructing of the familiar.

Nature is not quiet. We are nature. Listen. I hear a car now, a murder of crows. Steps on a sidewalk. A breeze and leaves crushed, dripping water. Good noise and disruptive noise.

astridpreston.com

Design: Rose Line Design
Caren Levin

Artwork photos: Preston by Alan Shaffer; Segal by Monica Leal Cueva; Smith by Don Lewis; Yehia by Don Lewis
Monica Leal Cueva

Find a stone, perhaps one found in a stream. It should be flattish on the bottom, approximately 10 inches wide, deep and high.

Build a square wooden box, each side 12 inches, all the way around.

Study the stone, the fissures and strata, the direction of the grain. Where could it be cut to lie flush against one side of the box?

Photograph the stone, try out your ideas for cutting it on a print. Use graphite, paint, tape, string.

Does it fit? The stone is ready to be cut.

margaretannesmith.work

"Crows share space with squares, grids, cubes, used ledger sheets, maps, and typographic elements I created from phrases in one of my poems. The crow showed up on the skylight above my writing area, and then again in the highway contours on a map—which I'm drawn to like I am to ledger sheets—because of the underlying grid. I'm interested in repetition, patterns, the cut-out shape, and the shape that remains. I like the variations that arise from, and are intrinsic to, hand-created multiples. I explore ways that geometry, composition, rhythm, and color allow the same shapes and patterns to be continually reinvented."

lisasegal.com

"Grids on wood panels layered with switch plates, screws, oil and spray paint, foil and graphite.

The object as it is: inspiration, form, datum, subject for exploration. Traces of functionality in new context, open to re-interpretation. A wall plate, its inner spaces for switches: openings to possibilities and connections.

Perception, interpretation and materiality. Construction of inner and outer worlds. In complexity, vibrant stillness and focused attention."

laurieyehia.com

ANTIDOTE
TO

Astrid Preston

Lisa Segal

Margaret-Anne Smith

Laurie Yehia

In Winter's Sun
2015
Oil on wood panel
24 x 24 inches

Astrid Preston



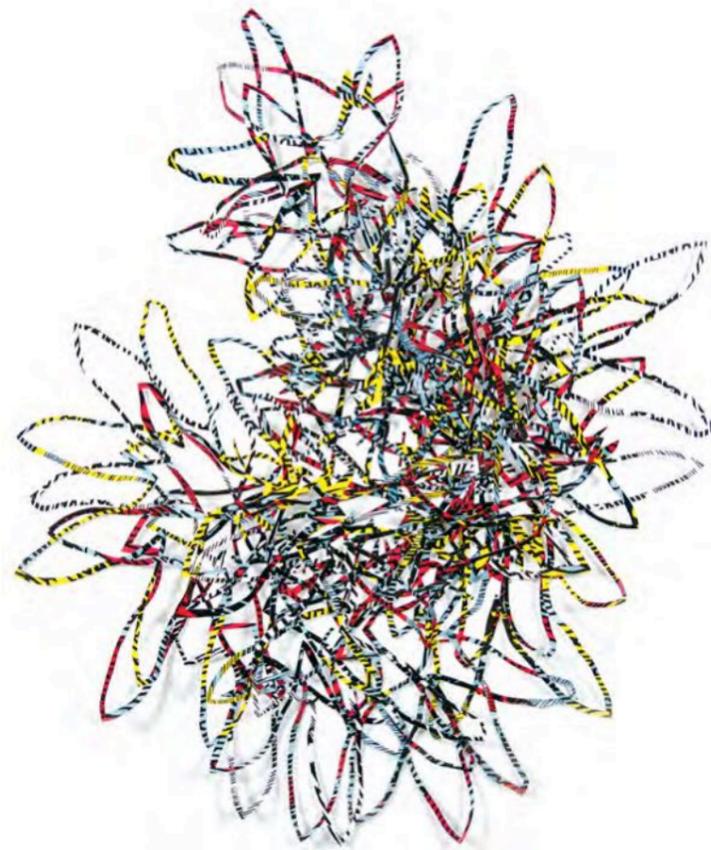
WE ARE NATURE: AN ANTIDOTE TO NOISE

By Peter Frank

In the midst of a mounting crisis, reflection is difficult. But art can provide such meditation in an emergency (per Frank O'Hara). Some artists, such as these four, remind us that climate is not simply happening to us, but is us.

"Noise" does not fall only on the ear. The term refers to the production (and reception) of inchoate effect, extraneous to what we consider productive and sustaining. An antidote to noise (per the title given to an artwork in the exhibition) is not necessarily quietude, or even harmonious sound. It refers to a balancing of noise with "signal," a clear stream of information that can be apprehended.

Nature's most evident representative in art is the landscape. Astrid Preston has addressed landscape themes throughout her career, and here presents some of her most abstracted interpretations of ecological space. Their coherent compositions and restrained palettes mirror the self-sustaining order of nature itself, a faceted portrayal of a phenomenon we inhabit but rarely and scarcely comprehend.



Mysteriously Onward
2020
Digital prints, gouache,
adhesive, gatorboard
33 x 24 x 4 inches

Lisa Segal

Margaret-Anne Smith



**Second Shape VIII + IX + XV
Reconstituted with
1 Large Hole/Extrusion**
2019
Plywood, vinyl
44 x 39 x 24 inches

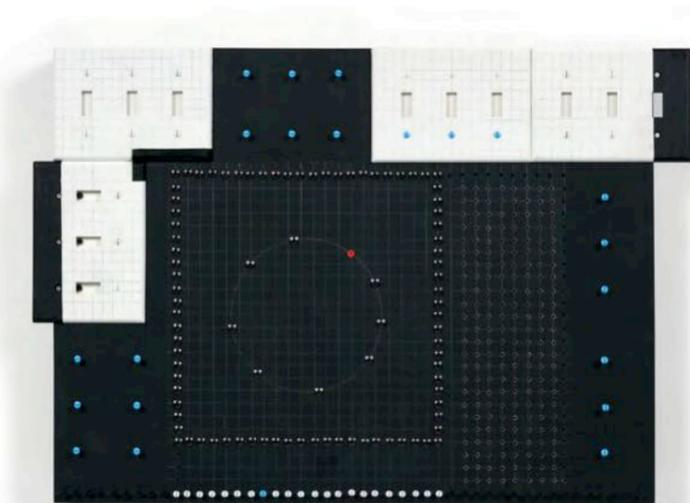
One easily grasped facet of the phenomenon of nature is life. In their vast mobility, birds embody this facet succinctly and even poetically. Lisa Segal demonstrates this, but she also sees life in human comprehension: we are the animal that reasons. And speaks. Birds, notable among other creatures, maintain sonic communication—signals amidst the noise of the world—but we maintain language itself, with all its glorious structure and nuance.

In creating structures out of found and manipulated objects, Laurie Yehia further valorizes the abilities of humankind; specifically, her current focus on wall switch plates in most of her assemblages

bespeaks our harnessing of natural forces to human needs. That harnessing, of course, is fraught with both danger and excess, and Yehia's aggregations, realized in often jarring colors, allow in some representative noise. But in the end, the signal coheres.

Margaret-Anne Smith addresses and expands upon an even more elemental signal, simple mathematics—more specifically, geometry. Whether expanding upon basic trigonometry or revealing the fractal qualities of every finite shape, Smith does not simply ply a Neo-constructivist mindset, but uses the studio as a laboratory for perception, opening up our comprehension of the world as a site of and framework for experience.

These artists regard that experience as fundamental to human awareness and to the human need to make art. Art is not an escape from noise—noise is not escapable, but it is counter-weightable. Rather, art is an alternative, perhaps palliative, to noise, a projection of human reason onto the seeming madness, and increasing violence, of nature. In this regard, art is longer than life, and nature is us.



Laurie Yehia

Out of Darkness
2019
Mixed media, switch plates,
screws on wood panel
19 x 27 inches