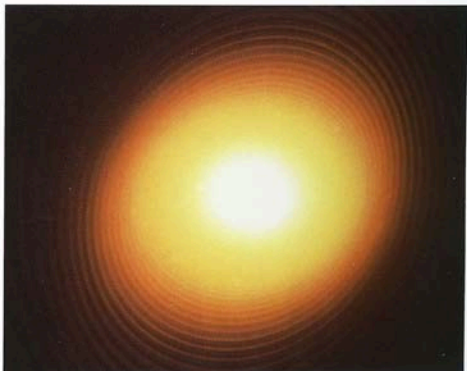
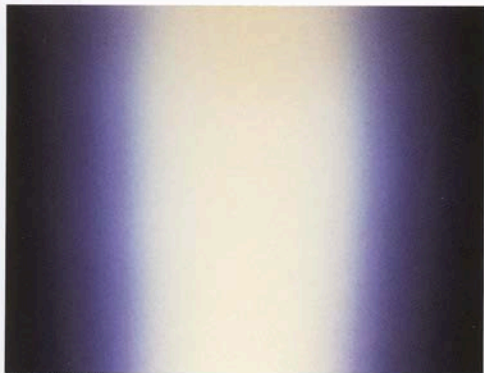


NIGHT SPACE
Richard Bloes



UNTITLED (DETAIL)
Adam Fuss



UNTITLED (DETAIL)
Christian Garnett



UNTITLED
Jack Goldstein

WHITE LIGHT

OPENING Wednesday, August 29 | 5 to 7pm
Guest Speaker Barry Blinderman | 6:30pm

Richard Bloes | Adam Fuss | Christian Garnett | Mark Grenrich
Jack Goldstein | Gregory Green | Judy Ledgerwood
Kathleen McCarthy | Carsten Nicolai | Ray Rapp | Susie Rosmarin

AUGUST 29 THRU SEPTEMBER 29, 2001

GALLERY HOURS

monday thru saturday 10 to 5pm

(thursdays until 7pm)

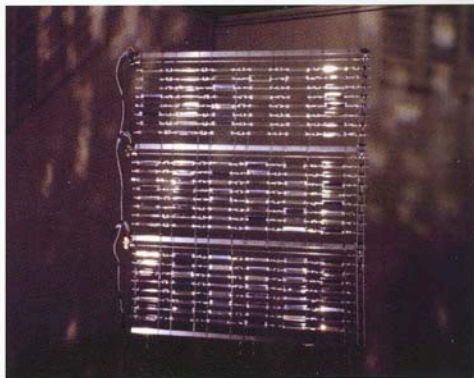
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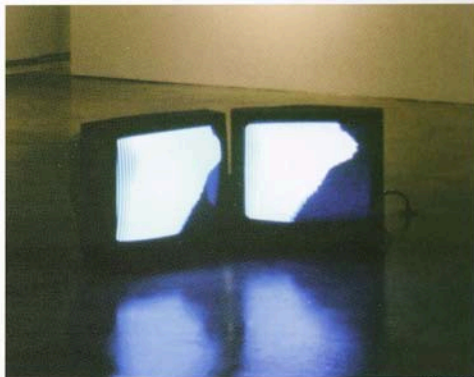
This traveling exhibition was organized by University Galleries of Illinois State University with funding in part from the Illinois Arts Council.

ARTS IN INDIANA

Central
Indiana
COMMUNITY FOUNDATION



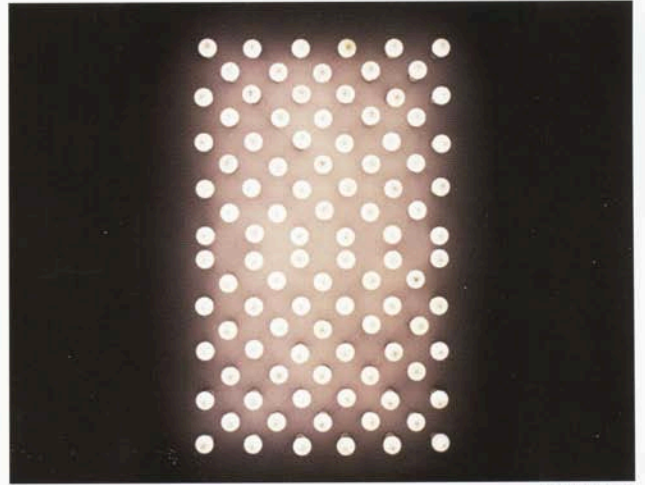
144 ROTATING PRISMS
Mark Grenrich



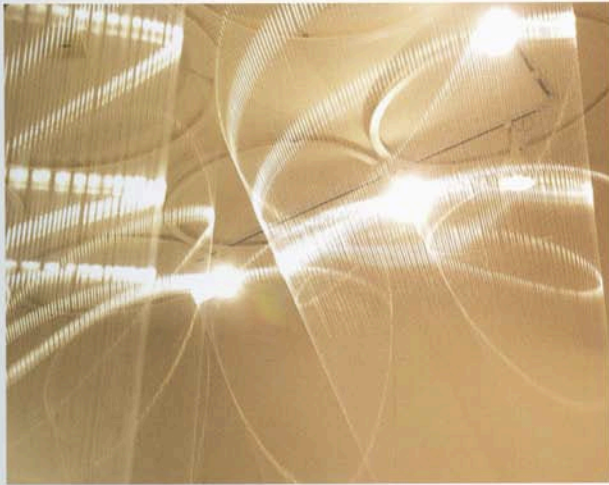
FEEDBACK
Ray Rapp



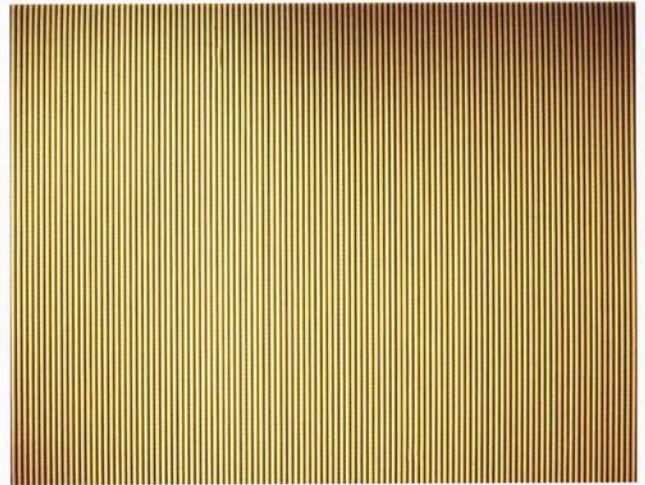
FREDDY
Judy Ledgerwood



DOUBLE FLAG
Gregory Green



BREATH (DETAIL)
Kathleen McCarthy



UNTITLED (STRIPE PAINTING)
Susie Rosmarin

White Light is the third in a trilogy of exhibitions, including Post-hypnotic (1999-2001) and The UFO Show (2000-2001), focusing on visual manifestations of altered states of consciousness. Whether we are talking about sun and moon worship, the New Testament's "light of the world," Eastern religions' radiances and auras, or the light bulb that pops up above the heads of cartoon characters, light is the oldest and most pervasive visual correlate for attainment and inspiration. In a parallel technological quest, we have over the millennia channeled our awe of celestial and natural phenomena into the creation of light-based technologies and representational devices: from the cultivation of fire to the invention of photography, electric lighting, and cinema, to the more recent cathode ray tube and liquid crystal display.

All visual art is, of course, dependent upon our perception of light—the work in this exhibition, however, calls particular attention to radiance itself as image. In contrast to the atmospheric light art made by precursors such as Robert Irwin, Dan Flavin, and James Turrell, much of the work presented here is more transgressive and jarring in terms of viewer perception. We are reminded that along with the ecstatic or meditative qualities associated with light, we also have the invasive, disturbing aspects—blinding searchlights, the interrogator's lamp, the paparazzi's flash.

White Light includes photography, painting, video, sculpture, and site-specific installations incorporating emanations, traces, or reflections of white light. The following artworks are represented: a two-monitor DVD installation entitled Night Space by Richard Bloes (NY), exquisitely nuanced blue-and-white paintings resembling electronic screens by Christian Garnett (Brooklyn), a large-scale photorealist painting of lightning by 80s conceptual artist Jack Goldstein (Los Angeles),

photograms consisting of nova-like eruptions and radiating golden ellipses by Adam Fuss (NY), a viewer-activated 50-bulb wall installation entitled Flag by Gregory Green (Brooklyn), a pulsating digitally produced black-and-white video entitled Feedback by Ray Rapp (NY), a Venetian blind-like grid of motor-driven prisms by Mark Genrich (Normal), an audio CD that when plugged into a TV set creates oscilloscopic dances of lines accompanied by electronic tones by Carsten Nicolai, a.k.a. noto (Berlin), a luminous oil painting by Judy Ledgerwood (Chicago) entitled Freddy [after a tune on Miles Davis' Kind of Blue], two paintings by Susie Rosmarin (Brooklyn) which produce some of the most eye-boggling afterimages and spatial effects in contemporary painting, and Kathleen McCarthy's (Chicago) space-altering installation consisting solely of multiple strands of fishing line.

By Webster's definition, white light is "light which has the same spectral energy distribution as unobstructed noon sunlight." The theme of this exhibition derives from the idea that white light is a transformative experience known to people of all cultures and times, whether it be in near-death experiences, Western and Eastern religious and ritual practices, the liminal state of ritual practice, sci-fi movies, TV advertisements, or alien abduction scenarios.

Barry Blinderman

Director, University Galleries of Illinois State University