

Marine Contemporary

010

Christopher Michlig  
White Noise



# Essay

## Claressinka Anderson

On Noise: Synesthesia in  
Christopher Michlig's Work

The first time I looked at a Michlig Collage, I found myself hearing it. The fragments of text were totally abstract, but regardless, somehow my brain tried to make sense of the words. The ghosts of those words were clearly still there, the original blueprint of the poster hissing in the background. In all of Michlig's work, the underlying typography is jumbled into a new language that has involuntary effects on the way we process information in the brain. It's almost as if the fragments of meaning have a sound, like static white noise or interference. Of course, his work is all about interference, as the "noise" in the work is the result of disrupting the "space" of the posters. The initial removal of the linguistic content is the first alteration, resulting in a strict formalizing of what are otherwise very informal objects - informal in their layout, use of typography and placement throughout the city. The cutting away of this space in a sense organizes the space concretely.

The newly constructed posters create a contested space - a space that is at once haptic and optic - and maybe in this sense, synesthetic. Haptic as a result of the process of cutting, re-cutting, gluing, smudging and scuffing. Optic as a result of the frenetic visual effect of the final collage.

The "synesthetic" experience happens on a material/visual level and is the involuntary oscillation between what was there and what is there. A monochromatic space is a tessellated space and vice-versa. That oscillation between what is there and what was there is constantly at play. There is an interchange between past and present, occurring in an entirely new and fictional place.

The treatment of language in Michlig's work is a similar scenario. Language is extremely difficult to dismantle completely. Every part of typographic anatomy is specific and reminiscent of the original form, even at its most dismembered. The final presentation references language, while denying it its ability to communicate fully or clearly. All of Michlig's projects have, in one way or another, made an attempt to mitigate the ability of language to communicate clearly/fully. As a result, the synesthetic experience is an incited one - the experience of looking at a "negation" collage, for example, is intended to insinuate a linguistic potential - indexing meaning or understanding without being able to achieve it.



Ecstatic Punctuality (Pink)  
Found poster collage  
28" x 44", 2011



Ecstatic (Orange)  
Found poster collage  
22" x 28", 2011

Michlig is interested in looking at the posters in the context of social space - stripping away the politics of language and focusing instead on its aesthetic qualities. He sees his process of attacking language as an almost militant activity, spending hours in the studio literally mutilating and cutting language apart, sometimes to the point of complete annihilation and destruction or "Black Out".

In this way, Michlig could be seen as an enemy of language. The actions of negating text and suppressing language are a comment on language and its often overpowering, declarative qualities. Through the cultivation of a punk rock aesthetic and intentional misuse of words, there is an anti-authoritarian/political drive behind the work. Michlig is also interested in liberating the posters from their job as merchant advertising tools. And let's face it; they don't have an easy job. In loud, obnoxious neon colors they scream at passers by, begging to be noticed. Michlig is interested in quieting the screaming and proposing a different sound, uncolored by punctuation - a new ground where we can communicate in space with dynamic forms, not just language.

Inspired by the Russian constructivist notion that a form can be urgent, ecstatic and socially significant, Michlig has also resuscitated original constructivist kiosk designs by Gustav Klutss from their retired historical context. While the political content may be expired, the dynamic forms are still important in their own right. The formal qualities maintain their relevance. Michlig sees this aspect of his practice as an intergenerational collaboration.

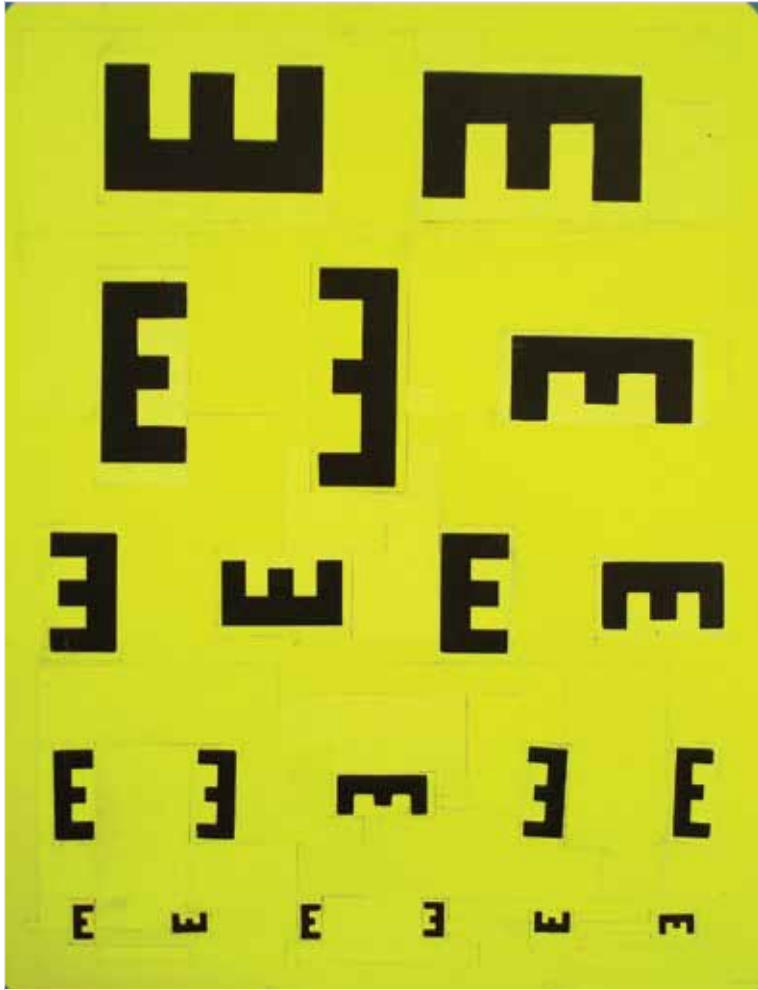
As Michlig explains, "Accompanying the collages are sculptures that deconstruct public communication formats such as kiosks and street-signs. Redacted panels atop vigorous supports, toppled signposts, jumbled letterforms, and crumpled paper bases lay bare the potential of these forms to shift from being static objects in urban space, to dynamic forms that construe and represent urban space. My immediate urban experience of Los Angeles, as well as historical precedents such as Constructivist agit-prop and the significant visual output generated in tandem with the May 1968 student revolt in Paris, my practice is concerned not only with specific local urbanisms, but urban space in general."



Blackout (Pink)  
Found poster collage  
22" x 28", 2012



Destruction (Pink)  
Found poster collage  
22" x 28", 2012



Tumbling E  
Found poster collage  
22 x 28, 2011



Punctuality (Yellow)  
Found poster collage  
28" x 44", 2011



Michlig's work is firmly embedded in the visual and social architecture of Los Angeles. His source material is merchant posters printed by The Colby Poster Printing Company, a company founded in downtown LA in 1946. It has been used by many artists living and working in the city including Ed Ruscha and Mark Bradford and is currently being used to brand the first "Made in LA" Biennial, organized by the Hammer Museum in collaboration with LAXART. These posters continue to be a distinct Los Angeles visual, whose five fluorescent colors, punctuate the built environment.

City Plan is an interesting work to look at in this context. Made to look like an architectural proposal on a trestle table, this three-dimensional poster collage literally reflects the built environment of the city through a direct relationship to font size. That is to say, the density of text in the posters correlates directly to the density of the built environment. More urban areas tend to pack more text into a poster, using every inch of the page for information and varying font sizes. More suburban areas tend to employ larger text and fewer words, with little to no use of punctuation. The use of text reflects the social and urban landscape of the city - small buildings next to large high rises and single-family homes surrounded by generous areas of land. The posters clearly illustrate that there is a definitive cultural and socio-economic difference in the way that language occupies space.

With Michlig's most recent work, there has been a clear move away from the forms being solely derived from the original poster and towards pure abstraction. For his solo show, White Noise, Michlig is engaging the notion of urban fabric as a connotative starting point, to make geometric collages based on a variety of references including city traffic and textiles. Making exclusive use of the bare, unprinted edges of merchant posters and discarding typographic and "design" content entirely, these works reinforce the distinction between the life of the city (people, groups, language) and the material form of the city (buildings, streets, objects). Insofar as the original posters might be considered a part of the city, at once social and material, Michlig in turn can be thought of as using the posters (and the city itself) as a raw material. Furthermore, the posters are constantly denied their primary function; the language surgically removed and the resulting empty space becoming a potential space for aesthetic activity.

A Michlig collage proposes a new landscape - new possibilities. There is an underlying architecture that has been disrupted and rebuilt, re-ordered and re-routed. Much like a map or a piece of music, there is the creation of a new blueprint built upon another - a new structure erected on old territory, a new vernacular. A Michlig collage sings, concurrently honoring and negating the past - and subsuming it, sometimes violently, with a new melody.



**Man Man Man**  
Installation view,  
Devening Projects  
+Editions,  
Chicago, 2008



**Anti-Orator Kiosk**  
Wood, paper, concrete, foam  
18" x 18" x 48", 2012



**City Plan**  
Paper, wood  
14" x 22" x 24", 2012

## Christopher Michlig

Christopher Michlig (b.1976, Alaska, USA) received an MFA from Art Center College of Design, Pasadena, California in 2007. He has exhibited widely in the US and Europe. Recent solo exhibitions include Punctuality at 1000eventi in Milan, and Man Man Man at devening projects + editions in Chicago. His solo debut at Jail Gallery was reviewed in the May 2008 issue of Artforum. Michlig's work was included in The Long Range, curated by Jan Tumlrir at ltd los angeles, which was reviewed in the Los Angeles Times in 2011.

### Select Solo Exhibitions

2012  
— Whiteout, Marine Contemporary, Los Angeles  
— De-, Dis-, Ex-, devening projects + editions, Chicago (forthcoming)  
— Concrete Space Plastic Space, Volta 8, Basel

2011  
— PUNCTUALITY, 1000eventi, Milan  
— Set In Concrete, Steve Turner Contemporary, Los Angeles

2009  
— MAN MAN MAN,  
Devening Projects + Editions, Chicago

2008  
— Negations, Jail Gallery, Los Angeles

2007  
— Concrete/ Plastique:  
Graduate Thesis Exhibition, Art Center,  
Pasadena

### Selected Group Exhibitions

2012  
— Still Life, 1000eventi, Milan (forthcoming)  
— Object Play, Curated by Yuka Petz and Angela Driscoll, Antenna, New Orleans (forthcoming)

2011  
— The Long Range, Curated by Jan Tumlrir and Shirley Morales, ltd los angeles, Los Angeles  
— Rundgang Spinnerei, Leipzig Fair with devening projects + editions, Leipzig  
— If These Walls Could Talk, Marine Contemporary, Los Angeles  
— Segements of Orange: Art LA Special Project, Curated by Emily Sills, Los Angeles

2010  
— Gravity Matters and Shadowy Folds, Dok25a, Dusseldorf  
— Please Remember Everything, Actual Size, Los Angeles

2009  
— Salon No.1, Works 001 – 029, Marine, A Contemporary Art Salon, Santa Monica  
— Resist Complacency, Consider Urgency, Curated by Sarah Lehrer-Graiwer, Eagle Rock Center For the Arts, Los Angeles  
— Summer Group Show, Thomas Solomon Gallery at Cottage Home, Los Angeles  
— Intersection, Collaboration with Christopher Genik, Outpost for Contemporary Art, Los Angeles  
— Artists Run Chicago, Hyde Park Art Center, Chicago  
— 5+1 From a big crash to a new deal, 1000eventi, Milan

2008  
— Half-Life, Curated by Thomas Solomon, Los Angeles Contemporary Exhibitions, Los Angeles  
— Desertshore, Curated by Jan Tumlrir, Luckman Gallery CSLA, Los Angeles  
— Paper Love, Devening Projects + Editions, Chicago  
— Yellow, Curated by Lia Trinkla Browner, FOCA, Los Angeles

2007  
— LA25, Curated by Thomas Solomon, Skadden Offices, Los Angeles  
— SHOW, Curated by Heather Cantrell, Jail Gallery, Los Angeles  
— Six Degrees, City of Brea Art Gallery, Brea  
— William Klein: Painting, Prints, Sculpture, Art Center, Pasadena

2006  
— L.A. Weekly Biennial, Curated by Holly Myers and Tom Christie, Track 16 Gallery, Santa Monica  
— Open up this area of continual disturbances, Art Center, Pasadena

### Fairs

2012  
— Concrete Space Plastic Space, Volta 8, Basel  
— Roma Contemporary, 1000eventi, Milan  
— Arte Fiera, Bologna, 1000eventi, Milan

2011  
— Art Platform, Marine Contemporary, Los Angeles  
— MDW Fair, devening projects + editions, Chicago  
— Arte Fiera, Bologna, 1000eventi, Milan

2010  
— Arte Fiera, Bologna, 1000eventi, Milan

2009  
— LA Art Fair, Thomas Solomon Gallery, Los Angeles  
— Arte Fiera, Bologna, 1000eventi, Milan



Albers  
Found poster collage  
11" x 14", 2011



Albers Too  
Found poster collage  
11" x 14", 2012



Aldoushuxley  
Found poster collage  
11" x 14", 2012





Broken Hounds Tooth  
Found poster collage  
11" x 14", 2012



Cableknit  
Found poster collage  
11" x 14", 2012



Chantilly Parquet  
Found poster collage  
11" x 14", 2012



Direction  
Found poster collage  
11" x 14", 2012



Fiesta  
Found poster collage  
11" x 14", 2012





Herringbone Parquet  
Found poster collage  
11" x 14", 2012



Laurie Anderson  
Found poster collage  
11" x 14", 2012

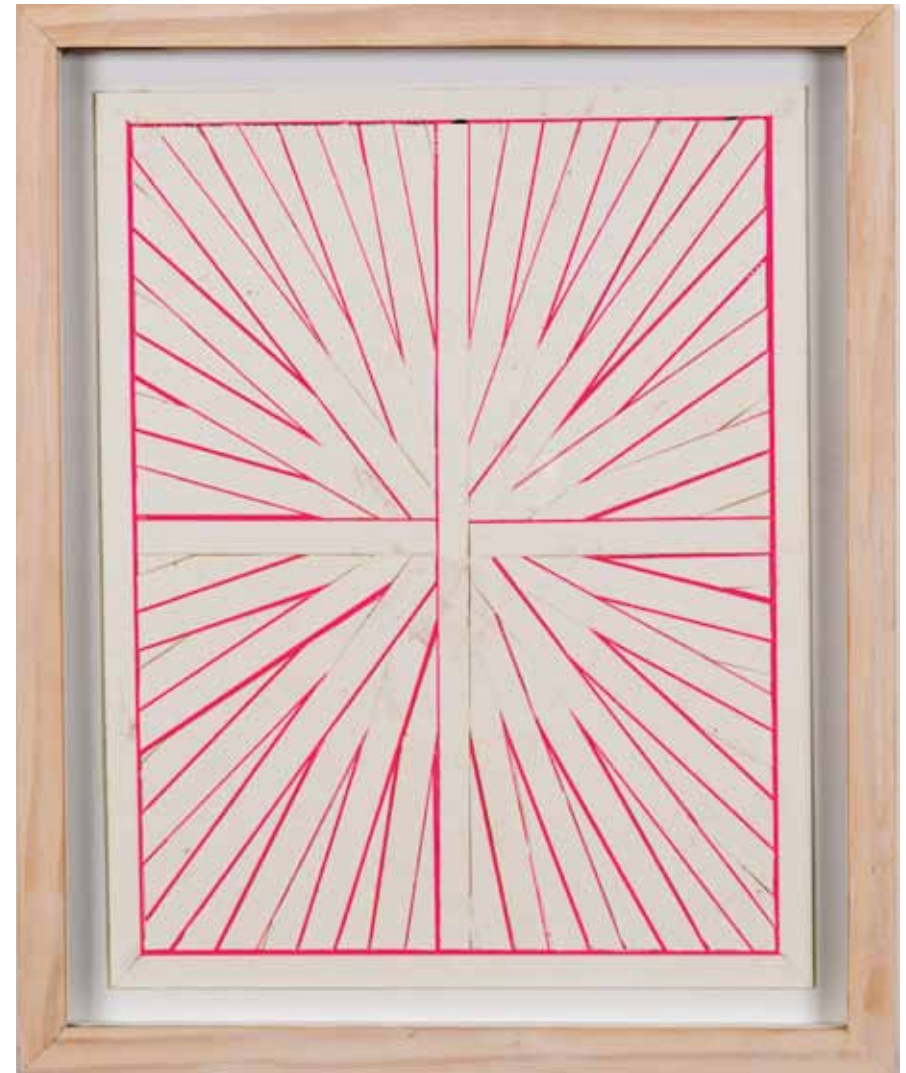


Obtuse Herringbone  
Found poster collage  
11" x 14", 2012





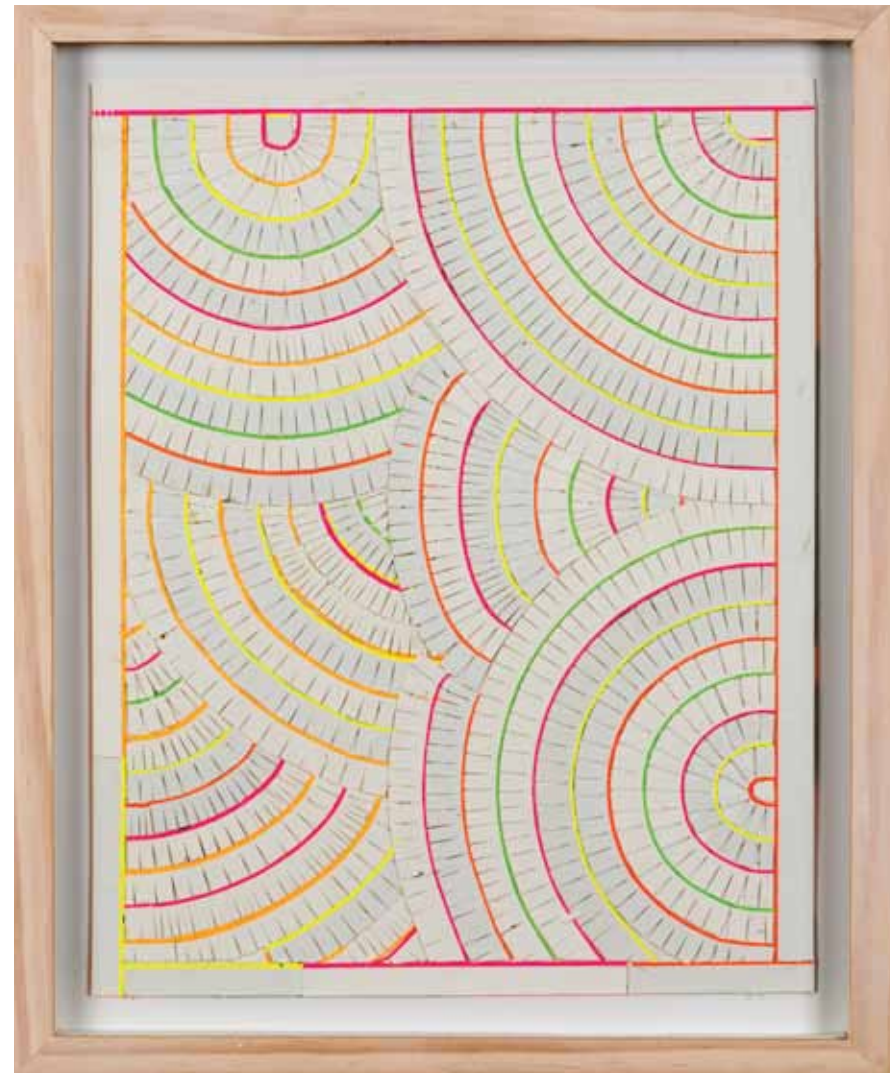
Parquet  
Found poster collage  
11" x 14", 2012



Pixiestix  
Found poster collage  
11" x 14", 2012



**Radiant**  
Found poster collage  
11" x 14", 2012



**Radiant Overlap**  
Found poster collage  
11" x 14", 2012



Subway  
Found poster collage  
11" x 14", 2012





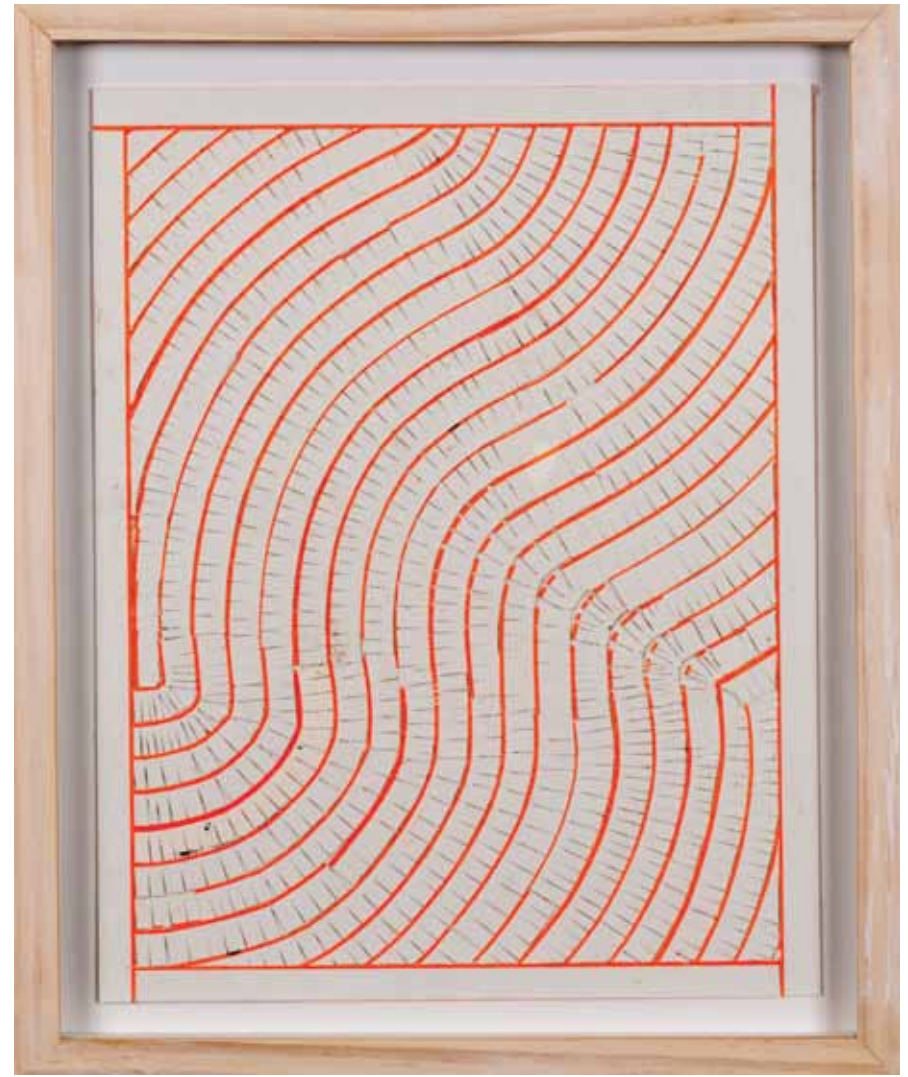
Target  
Found poster collage  
11" x 14", 2012

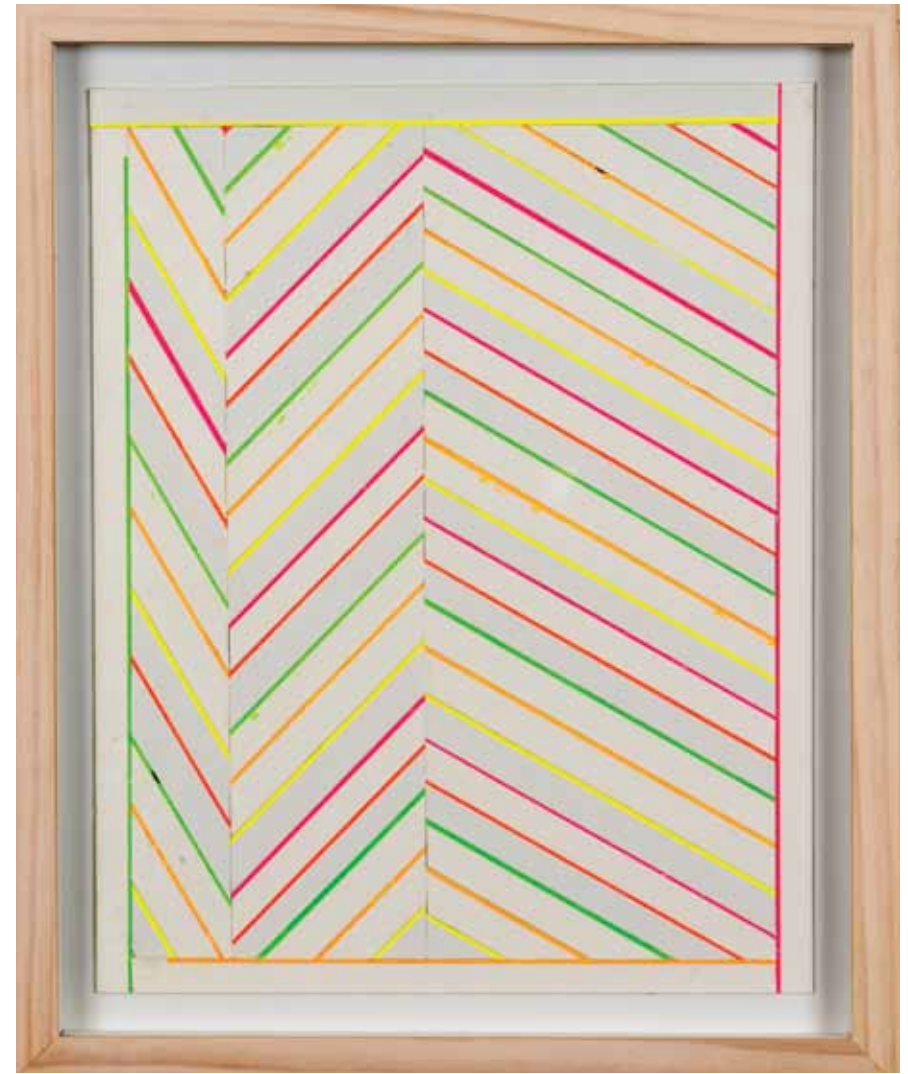


Traffic  
Found poster collage  
11" x 14", 2012



Waves  
Found poster collage  
11" x 14", 2012





Zigzag  
Found poster collage  
11" x 14", 2012



White Noise  
Installation



Marine Contemporary 010  
Christopher Michlig  
White Noise

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