

ERLEA MANEROS ZABALA SEPTEMBER 17- NOVEMBER 4

Radio is inherently local. Sound waves emanating from a grounded transmitter can only be heard by the population within the radius of the transmission point. Because of this geographic limitation, programming is designed to specifically appeal to the population within that broadcast area.

Maneros Zabala's video *The Voice of the Valley* was shot during the first six months of 2017. The four plus hour compilation shows the artist working in her studio in Joshua Tree, a desert town in Southern California. Utilizing “the artist at work” genre, Maneros Zabala demystifies her own objects and practice, flattening them into a display of repetitive manual labor.

Through the video we hear KNews 94.3 FM, the local talk radio station. 94.3 FM is a small station broadcasting a selection of nationally syndicated and locally produced content reflecting the narratives and sensibilities of the current Administration. Regular contributors include the conservative radio hosts Rush Limbaugh, Sean Hannity, Mark Levine and Michael Savage; the paranormal program Coast to Coast is broadcast late nights. The artist worked for months while listening to 94.3 FM. The objects presented at Redling Fine Art are in the end a residue of this performance of endurance.

A ‘shell’ is the visible exterior of a frame and exists as a symbiotic aesthetic expression alongside an artwork. Parties other than the artist (curators, collectors or even framers) often choose the style of the ‘shell’. They are designed not only to protect the work but also to tie the artwork materially to the ideologies of a particular place and time. The Baroque style was encouraged by the Catholic Church in the 1600s as a way to self-define and further combat the Protestant Reformation (with their simple, large dark wood frames). In contrast, contemporary framing styles attempt an aesthetic neutrality. A clean wood or metal frame isolates the artworks, elevating them out of the reality of daily life.

For this exhibition Maneros Zabala presents a series of “void artworks”. Using a combination of contemporary and traditional framing materials: oak, walnut, balsa, compo, bole, metal, traditional gesso (made with rabbit skin and calcium sulfate), she creates wall works which are meticulous and bleak. Many of the frames were constructed with ‘seconds’, framing stock deemed unusable because of its imperfections. The artist employs not only a variety of materials but also a variety of framing styles and techniques to explore the periphery or the container of the missing image.

The one outlier in this series, *Untitled*, 2017, hangs on the back wall of the gallery. This work is a collection of rubber casts of different frames from the artist’s studio. If Maneros Zabala’s frame works are voids, this piece can be seen as a negative inversion of these voids, a document of the space held by the frame.

Erlea Maneros Zabala's conceptual practice redirects our attention from the experience of looking to how and why this information has been placed in front of us. Using appropriation, reproduction and seriality, she often begins by culling together a group of images in order to analyze how they are composed, displayed and archived.

She has recently presented solo exhibitions at the Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain & the Guggenheim Museum, Bilbao, Spain.

Other selected institutional exhibitions include REDCAT, Los Angeles; El Eco, Mexico Cit; Stifelsen 3,14, Bergen; Ballroom Marfa, Texas; University of Chicago, Illinois; and the Kadist Art Foundation, Paris. In 2003 she received her MFA from California Institute of Arts and BFA from Glasgow School of Art.