Rainbow bubble blast
and crackly white noise.
A tangle of bits and pieces

and tinkling white noise.
It was all yellow

and a cracking echo
of white noise.
Walt's megaphone and a duet of white noise.
Sir Anthony's easel

and Munari's white noise.
Birds of a feather flock together and strumming white noise.
Lollipop and a snapping quartet of white noise.
Sierra Nevada chopsticks

and a squeaky white noise.
On September 22, 1997, I began an experiment with color and structure. This experiment blossomed into my five-volume Color Series that began with One Red Dot and ends with White Noise.

The question I am most often asked is: “Where do you get your ideas?” My creative impulses are drawn from a combination of experiences. For each project I create, I purposefully look for inspiration in the world around me. Through free association, at some point in the process, there is an epiphany, an aha moment, where everything comes together.

In White Noise, the words for the piece “It Was All Yellow” came from my previous experimenting with making kinetic sculptures monochromatic. These sculptures were each a solid color—one all black, one all yellow, one all red, and so on. Eventually I added other colors to these sculptures, but when it came time to write the accompanying text, I struggled with writer’s block. When no clever words came to mind, I reminded myself that the piece was once all yellow. I usually have music playing while I’m working in my studio from my iTunes library. As I was searching for the right words, out of the speakers came a voice singing, “It was all yellow.” Coldplay’s song “Yellow” provided the aha moment.

I live, work, play, and ski in California’s Sierra Nevada Mountains. Sierra Nevada means “snowy mountain range” in Spanish. “Sierra Nevada Chopsticks,” another structure in this book, came about because this piece resembles snowy mountain peaks with angular paper shapes that jut up like chopsticks. If you look closely, you will see my ski tracks off the back side of the highest peak.

In White Noise, your quest is to find the source of the sound in each structure. On some pages the sound is subtle, and on some pages the sound is obvious, but it’s always created by the white portion of that page’s structure. Although I have included sound in other books, this is the first time that your search will be entirely based on sound. Keep your eyes peeled throughout the pages of White Noise for a red dot, a blue 2, 600 black spots, and a yellow square. These references to the previous titles in this series are hidden in the book.

As the Color Series evolved, I began to see each volume of my kinetic paper sculptures as art exhibitions. Now that the series is complete, this exhibition can live on your bookshelf. My hope is that each volume has been an adventure that will continue to entertain your senses and tickle your mind.

Have fun, and as always, please, touch the art.

—David A. Carter