

For Immediate Release

January 25, 2018

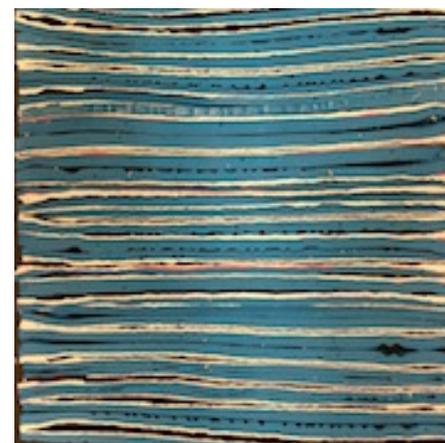
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The San Jose Institute of Contemporary Art opens THREE
new exhibitions in February



Printstallations

February 24 – June 10, 2018

Chris Eckert: Privacy Not Included

February 17- June 3, 2018

Art(work)

February 24 – June 3, 2018

SAN JOSE, CA – February 2018 – The San Jose Institute of Contemporary Art (ICA) is pleased to announce the opening of three new exhibitions in February. The **Opening Reception** will be held on **Sunday, February 25**; Members Preview 1-2pm and Public Reception 2-4pm.

San Jose Institute of Contemporary Art
560 South First Street, San Jose, CA 95113
Hours: Tuesday-Friday, 10am-5pm and Saturday & Sunday, 12pm-5pm



Printstallations

February 24 – June 10, 2018

Main Gallery

Printstallations presents monumental sized works by nine artists who combine printmaking techniques with installation to create hybrid works. Large-scale prints are not a new

phenomenon. Nor is installation art. As far back as the Renaissance, artists like Dürer and Titian were making mural-sized woodcuts and engravings that sometimes reached as high as ten feet. Fast forward to the late 60s and early 70s, large-scale printmaking was commonplace for artists like Andy Warhol, Robert Rauschenberg, and Helen Frankenthaler. And, we can trace installation art back to the cave drawings at Lascaux, c. 15,000 B.C. However, the hybrid combination of the two art forms is a relatively new development in the evolution of each. Printmaking, in particular, is often defined by its fluid and unconventional use of traditional techniques. The innovative history of printmaking continues today with photography, video, photopolymer, and digital techniques and artists in the show present these techniques. The nine artists in *Printstallations* include Sarah Amos; Kyoko Fischer; Beth Howe and Clive McCarthy; Pantea Karimi; Fanny Retsek; Meghann Riepenhoff; Sarah Sanford; and Stephen Whisler.

Australian native **Sarah Amos's** work is substantial in scale, brimming with luscious details and filled with a bold narrative that insists you look and look again. The artist plumbs the technique of collograph printing by using felt, fabric and stitching as her ground. For her newest pieces, she has taken her two-dimensional works on paper and made them dimensional. She invites the viewer to encounter the surfaces at close range and examine her extensive use of exquisite hand embroidery.

Clive McCarthy and **Beth Howe** are artists and collaborators whose work pursues the possibilities that come from combining software engineering and traditional printmaking. Using a router as their tool of translation, Howe and McCarthy have developed code that prepares photographic images to be cut into relief surfaces. Their imagery is monumental yet commonplace, featuring bridges, overpasses, boulders and warehouses. Printed at a large scale, the work moves between abstract marks at close range and photographic images from a distance.

Iranian-born **Pantea Karimi** is a printmaker and painter who is "obsessed with form." She is intrigued by the ways in which image and text come together to convey meaning. Following this interest, her current work is an exploration into the pages of medieval and early modern scientific manuscripts. Her newest project, *The Folding Garden*, explores

medieval manuscripts about drugs, medicinal plants, and their healing properties. Karimi's prints are installed on large print panels that hang from the rafters, creating a dimensional forest of organza. Karimi highlights the significance of visual elements in early science and invites the viewer to observe science and its history through the process of image-making.

Ever since she can remember, **Fanny Retsek** has felt a deep connection to nature. Her reverence for the earth is entwined with her identity. In her work, Retsek draws connections between global and local stories, and in doing so, reflects on who we are. Her work in *Printstallations* comments on the eradication of apex predators by man that has triggered secondary extinctions of other species throughout our ecosystem. Retsek's practice combines traditional printmaking with drawing and mixed media.

Meghann Riepenhoff is a photographic artist based in Bainbridge Island, WA and San Francisco, CA. Inspired by the 19th-century English botanist and photographer Anna Atkins, Riepenhoff's work is marine-based, open to chance and subject to impermanence and instability. In her series *Littoral Drift*, she stands in ocean water, submerging large pieces of light-sensitive, chemically coated paper, to record the movement of the sand and water washing over them. In other works, she pins the paper down, letting water and sediment flood over it, or removes the paper from the water and buries a portion of it in the sand while it develops. Riepenhoff does not completely wash the chemistry off the paper, so the images continue to develop over time, the color changing, salt crystallizing, sediment shedding. Impermanence is the thread that connects all aspects of her work.

Santa Cruz artist **Sarah Sanford** combines photography, printmaking, drawing and installation to create hidden worlds of biological landscapes and scientific abstractions. Intrigued by the scientific process in which intense investigation of minute subunits is integral to understanding the whole picture, her work transitions between macro- and micro-cosmic worlds. Sanford's practice focuses on exploring the physical nature of light. Her new body of work chronicles one month of light in her studio. The large series layers new history onto the history already imbedded in the existing pages. Her work elevates the mundane of the day-to-day notations and entries of running a business and offers a moment to study time, space, and chance.

Napa-based artist **Stephen Whisler's** practice consists of prints, sculpture, drawings, performances and guerilla art actions. Investigating surveillance and military power has been the main focus of his most recent projects. In his works on paper, watchtowers, military drones, atom bombs and rockets are pieced together to create mural-sized installations. Using photographs downloaded from the Internet as source material, Whisler composes the prints in Illustrator on his computer and prints the images in large



scale on typing paper with the pages tiled in a grid. For this show, the images are derived from the first American and Russian atomic bomb.

Kyoko Fischer is a printmaker and a painter, and much of her work is influenced by her life in Tokyo. She is interested in how the past and present intersect, and what tensions emerge as a result. Her work in *Printstallations* has been a two-year project in which she recalls memories of growing up in Japan. Fischer reconstructs her tatami (Japanese sleeping mat) as a fragile object comprised of hundreds of prints, which are illuminated by a custom built light box. Much of Fischer's work involves the process of reimagining and rearticulating her identity.

The ICA has had a long affiliation with prints and installations. From 1995 – 2010, we presented the annual *Monotype Marathon*, a Bay Area-wide printmaking event for hundreds of printmakers that culminated in a three-week exhibition and auction. In 2007, when we began programming in our new building, we opened the ICA Print Center that hosted classes, Open Access hours for proficient printmakers, and an Artist-in-Residence Program. More recently, we have presented numerous *Sandbox Projects*, site-specific immersive installations that have dramatically transformed our galleries. As of 2018, the ICA is committed to presenting *Sandbox Projects* year 'round.

Printstallations is supported by a grant from the Applied Materials Foundation.

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Chris Eckert: Privacy Not Included
 February 17 – June 3, 2018
 Focus Gallery and Cardinale
 Project Room

California-based artist Chris Eckert uses technology and machinery—media that are often thought of as cold and impersonal—as vehicles for exploration and introspection. In his solo exhibition, *Chris Eckert: Privacy Not Included*, Eckert will present two large installations that investigate the physicality of the

body, social and political systems, and surveillance.

In *Blink*, Eckert will debut a wall-sized installation of what appear to be eyeballs sunken into the wall of the gallery. Upon closer inspection, the individually articulated eyeballs follow the viewer, tracking one's every move in the gallery. The eyeballs are enhanced with eyelids, offering the sculpture an even more realistic range of emotion of surprise, suspicion, and boredom. Each eye is unique and based on friends and recent acquaintances that Eckert met during his Artist-in-Residence at Autodesk's Pier 9 in San Francisco, CA.

Babel is an installation consisting of several small writing machines. Each machine is armed with a pen that is programmed to write a message in cursive. Although the machines appear to be identical, they write in different languages including English, French, German, Portuguese, and Spanish. Eckert has programmed the machines to cull phrases from the Internet that are pertinent to each language's country of origin. For instance, English machines write sentences beginning with "America is not..." French and German machines search for "La France n'est pas..." and "Deutschland ist nicht..." Throughout the duration of the show, mounds of paper will amass beneath each machine.

Privacy Not Included presents a sensorial experience that reflects how we are viewed and followed, how we present ourselves, and how we are presented online. Eckert's work has been exhibited nationally and internationally including venues in New York, Chicago, San Francisco, Boston, Austria, Germany, France, Switzerland and Japan. Eckert received his BS and MS in Mechanical Engineering from Santa Clara University and his MFA from SJSU.

Chris Eckert: Privacy Not Included is supported by ICA Director's Circle Members.

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Art(work)

February 24 – June 3, 2018

Off Center Gallery

In general, the crews that install the art in galleries and museums are out of public view. These “art preparators” are responsible for the seamless transition between exhibitions. Before a new show starts, they paint the gallery walls, unpack the work, determine the layout, hang and place the pieces, and

mount labels for the artwork. Once a show ends, they de-install and repack the art, repaint the walls, and prepare for the next cycle of exhibitions.

Although this job remains behind the scenes, many preparators in art institutions also maintain public creative artistic practices. In *Art(work)*, the ICA puts front and center the work of four local artists, all of whom currently work as art preparators: Cynthia Cao, Martie Guile, Damian Kelly, and Michael Oechsli. All have been involved in the San Jose Institute of Contemporary Art (ICA) and other South of First Street Arts (SoFA) venues in preparator capacities for years. *Art(work)* presents new paintings, prints, and sculptures that explore how their work as art preparators influences their art.

ICA’s Installation Manager **Michael Oechsli’s** practice involves sourcing material from both inside and outside the gallery space. By creating paper out of palm tree fronds collected outside the ICA and salvaging paint shavings from past installations, Oechsli’s art emphasizes how his work environment inspires his art practice. Oechsli received his BFA from San Jose State University (SJSU) in Pictorial Arts.

Printmaker, preparator, and gallery manager **Cynthia Cao’s** work examines the cyclical nature of an exhibition and the processes involved in installation and de-installation. Cao reevaluates the role of the preparator in her work by creating intaglio prints and watercolor paintings from photographs of previous installations. Cao received her BFA from SJSU in Pictorial Arts. Cao is the Gallery Coordinator for the Natalie and James Thompson Gallery at SJSU and an art preparator at the ICA.

Paint chips, paint-splattered cardboard, and house paint combine in **Martie Guile’s** work. Guile quite literally takes the preparator environment home with her to create works inspired by the massive gallery walls that she regularly paints between exhibitions.

The repetitive nature of preparator work is reflected in **Damian Kelly’s** art. His time-lapse videos, as seen from the preparator’s perspective, explore what goes on behind the scenes during the installation of an exhibition. Kelly has a graphic design



background and is interested in experimenting with way-finding signage and vinyl lettering, material often seen in the entryways to exhibitions. Kelly studied Industrial Design at SJSU.

Cathy Kimball, Executive Director notes, "Silicon Valley is an exceptionally challenging place for artists to live and work. Most of them need to finance their art making with one or more jobs. Throughout our history, the ICA has been committed to supporting emerging artists and their careers. I'm very proud to present *Art(work)*, an exhibition that highlights the dual talents of the artists on the ICA's installation crew."

Art(work) is supported in part by ICA Members.

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Opening Reception

Sunday, **February 25**

Members preview, 1pm-2pm

Public reception, 2pm-4pm

The reception is open and free to the public from 2pm-4pm. ICA members are invited 1pm-2pm. Participating artists will be in attendance.

Talking Art

Conversations, workshops, panel discussions and artist professional development programs. Open to the public. Ticketed events.

ICA Members, Free admission to select Talking Art events

Non Members, \$10

Students, Free

Saturday **February 24**, 3-4PM *Printstallations*: Artist Panel Discussion

Join us for a panel discussion with the artists featured in *Printstallations*.

Sunday, **April 8**, 3-4PM *Surveillance and Privacy Today*

A panel discussion in conjunction with *Chris Eckert: Privacy Not Included*.

Sunday, **May 6**, 3-4PM *Social Media and Your Practice*

Learn to share your art practice on social media.

ICA Live!

Presented during South First Fridays, *ICA Live!* explores the role of performance art in contemporary society. Free and open to the public.

Friday, **March 2**, Lux Interna

Friday, **April 6**, Lauren Baines: Dance/Theater

Friday, **May 4**, O.M. France

Friday, **June 1**, *Art(work)* Artists Printing Demonstration

Images:

Image courtesy of **Fanny Retsek**

Image courtesy of **Chris Eckert**

Image courtesy of **Michael Oechsli**

Image courtesy of **Sarah Sanford**

Image courtesy of **Chris Eckert**

Image courtesy of **Michael Oechsli**