

NEWS RELEASE

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Figure 1

SAN JOSE, CA – February 2013 – The San Jose Institute of Contemporary Art (ICA) is pleased to announce three new exhibitions, opening in February and March 2013. A Reception for the Artists will be held on Friday, March 1, 6pm- 8pm.

Val Britton: Intimate Immensity
February 23 – May 18, 2013
in the Focus Gallery

In July 2012 the ICA initiated an exhibition program called *Sandbox Projects* that provides opportunities for West Coast artists to create and exhibit experimental artworks in the ICA's Focus Gallery. A curatorial committee assembled by the ICA reviewed 36 artist submissions and awarded the first *Sandbox Projects* commission to San Francisco-based artist Val Britton.



Figure 2

Britton's mixed media abstractions draw on the language of maps and the exploration of space, abstraction and geography—literal and emotional. She is interested in exploring the tension between chaos and imposed order, the concrete and the imaginary, the known and unknown. For Britton, mapping serves as a metaphor for searching. Collage, drawing, painting, staining, printing, and cutting paper are Britton's methods for navigating the blurry terrain of memory and imagination.

Intimate Immensity is an immersive collage-like installation that resembles exploded paper road atlases suspended in space. The installation includes large-scale drawings that hang on the wall as well as hundreds of scavenged and recycled segments of paper and meticulously cut paper pieces that hang from strings suspended from ceiling rafters, crisscrossing the space.

According to Britton, much of her work has been influenced by a longing to connect to her father, a long haul cross-country truck driver who passed away when she was a teenager. Based on road maps of the United States, routes her father often traveled, and an invented conglomeration, fragmentation, and abstraction of those passageways, Britton's works on paper help her piece together the past and imagine parts unknown.

Val Britton received her B.F.A. from Rhode Island School of Design and her M.F.A. from California College of the Arts. Her work is held in public collections including the New York Public Library, the New York Historical Society, and the Library of Congress. She has exhibited her work at Secret Project Robot in Brooklyn, Intersection for the Arts and the San Francisco Arts Commission Gallery in San Francisco, CES Contemporary in Laguna Beach, the John Michael Kohler Arts Center, San Jose Museum of Art, and the Katonah Museum of Art. Her work has been featured in *New American Paintings*, *Sleek Magazine* (Berlin), *Invisible City* (Melbourne), *Artweek*, *Elephant*, and *The Map as Art: Contemporary Artists Explore Cartography* by Katharine Harmon. She has been awarded residencies at the Ucross Foundation, the Jentel Artist Residency Program, the Oregon College of Art and Craft, Caldera, the Millay Colony for the Arts, Recology, and Kala Art Institute. The recent recipient of a grant from the Pollock-Krasner Foundation, she lives and works in San Francisco.

About the ICA's *Sandbox Projects*: In the Silicon Valley, technologists use the term "sandbox" as a figurative place to experiment with new code or ideas. In a similar spirit, the ICA's *Sandbox Projects* is a program that supports emerging and mid-career artists to experiment, take risks and develop works that would not otherwise be realized. Open to all media, the program encourages site responsive, ambitious, architectural and large-scale works. Recipients are awarded an honorarium to design, create and complete their projects. *Sandbox Projects* is supported in part by a grant from the Applied Materials/Arts Council Silicon Valley Excellence in the Arts grant.

Judith Rothchild: *Black Magic*

February 23 – May 18, 2013
in the Cardinale Project Room



Figure 3

Black Magic is an exhibition of mezzotint prints by noted American-born, France-based artist, Judith Rothchild. The exhibition includes approximately two dozen mezzotints with subject matters ranging from nature, still life and food, to travel, street scapes and objects drawn from everyday living.

A mezzotint print—from the Italian *mezzo* ("half") and *tinta* ("tone")—is known for the luxurious quality of its tones. The mezzotint process was first developed in the printmaking center of Amsterdam in the second quarter of the seventeenth century. In this type of intaglio (non-relief) print, subtle gradations of light and shade, rather than lines, form the image. Mezzotint prints have a remarkable capacity to convey texture, and are noted for their velvety black shades.

Judith Rothchild has been producing mezzotints and illustrated books since 1996. She studied drawing, painting and printmaking at the Boston University Tanglewood Summer program, Sarah Lawrence College, Rhode Island School of Design (BFA) and the Academie für Angewandte Kunst in Vienna. She has made hundreds of mezzotints as well as 26 artist books with her partner Mark Lintott under the name of Editions Verdigris. Judith's work has been exhibited at more than thirty solo exhibitions throughout the United States and Europe, and is in numerous public collections, including: The Ashmoleon Museum, Oxford, England; The Musee Fabre, Montpellier, France; Harvard University, Cambridge, MA; The New York Public Library; and The Bibliotheque Nationale de France.

Parallax Views

March 2 – May 25, 2013
in the Main Gallery

parallax: an apparent change in the direction of an object, caused by a change in observational position that provides a new line of sight [...from Greek *parallaxis*, from *parallassein*, to change] *American Heritage Dictionary*

Whether by photographing environments they have constructed or through deconstructing and reworking photographs they have taken, the artist in *Parallax Views* offer the viewer a new line of sight. Faced with the contemporary overload of images, these artists have altered, blended, and re-mixed their photographs in order to offer revitalizing views of the world. In contrast with straight photography, each of these works show evidence of some kind of modification – occurring either before or after the image capture. Exhibiting artists include: Elizabeth Bryant, Alex Clausen Kathryn Dunlevie, Matthias Geiger, Liz Hickok, Allison Hunter, Elise Irving, Georg Kuettinger, Lori Nix, Laura Plageman, Tracey Snelling, Jennifer Williams, and Patrick D. Wilson.



Figure 4

Liz Hickok, Lori Nix and Tracey Snelling fabricate miniature worlds and document them photographically, creating disorienting alterations in scale. One has a sense of dislocation while entering improbable, dreamlike landscapes. In the works of Elizabeth Bryant, Alex Clausen and Laura Plageman, the interplay between sculptural and photographic information brings about perplexing compositions. Through disruption, reorganization, and an oscillation between image and object, these works synthesize more than one vantage point. By digitally altering their photographs, Allison Hunter, Matthias Geiger and Georg Kuettinger create changes in observational position. Hunter relocates and reinterprets her subjects, Geiger “allows past, present and future moments to appear simultaneously”, and in Kuettinger’s works multiple perspectives are stretched, shifted and compressed.

In the works of Kathryn Dunlevie, Elise Irving, Jennifer Williams, and Patrick D. Wilson, photographs are used as raw material for handmade constructions. Dunlevie and Irving investigate apparent inconsistencies in time and space and explore ideas of multiple realities and unseen dimensions. Williams' compositions are meant to show the viewers what they are missing, and Wilson strives to create works that contain a depth within the surface. Seen as a group, these artists' works offer a multifaceted vision of our time, a map with an array of possible routes.

Images:

Figure 1: Matthias Geiger, Train, 2002, c-print, 30 x 36", Courtesy of the Artist (On view in Parallax Views)

Figure 2: Val Britton, Transected Plan (detail), 2012, Mixed media collage, Courtesy of the Artist

Figure 3: Judith Rothchild, Caprice 1, 2009, mezzotint, Courtesy of the Artist

Figure 4: Elizabeth Bryant, Bunting with Peppers and Fig Leaves, 2008, Archival inkjet print, Courtesy of the Artist (on view in Parallax Views)

Val Britton: Intimate Immensity is generously supported in part by an Applied Materials/Arts Council Silicon Valley Excellence in the Arts grant.

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The San Jose Institute of Contemporary Art (ICA) is an energetic art space located in downtown San Jose dedicated to making contemporary art accessible and exciting to audiences of all ages and backgrounds. Exhibitions are presented in three galleries that display the most current, relevant and often challenging art from the region, the nation and the world. The ICA is activated by opening receptions, monthly gallery walks, programming in the front windows, panel discussions, printmaking workshops, brown bag lunches and impromptu conversations in the galleries.

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