

San Jose Institute of Contemporary Art



NEWS RELEASE

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Two New Exhibitions Make Their Mark at the San Jose ICA

*Solo Exhibition by Tim Craighead and
Group Show Featuring Seriality in Works on Paper*



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SAN JOSE, CA – October 2011 – The San Jose Institute of Contemporary Art (ICA) is presenting two new shows that illuminate and celebrate the visual language of repetitive mark making in contemporary painting, prints and drawings. *Dos Mundos*, a solo exhibition of paintings and works on paper by Santa Cruz-based abstract artist Tim Craighead opens in the ICA Focus Gallery and Cardinale Project Room on Saturday, November 5, 2011 and runs through February 18, 2012. *One Thing Leads to Another* presents works on paper by contemporary artists who employ repetition to create a series of artworks. The exhibition opens on Saturday, November 12, 2011 and runs through February 25^h, 2012 in the ICA's Main Gallery. An Opening Reception for both exhibitions will be held on Friday, November 11, 2011 from 6pm-8pm.

Dos Mundos: Paintings and Works on Paper by Tim Craighead

November 5, 2011 – February 18, 2012

Opening Reception: Friday, November 11, 6 - 8PM

Dos Mundos is an exhibition of paintings and works on paper by abstract artist Tim Craighead who has long explored and exploited mark making and recurring symbols and objects in his work. Like the artists in *One Thing Leads to Another*, Craighead's visual vocabulary includes repetition and duplication of marks and shapes. Shells, vessels, scribbles, knots, polygons, DNA fragments and other representational and abstract gestures are repeated from canvas to canvas. The biomorphic and architectural forms that populate Craighead's mostly autobiographical painted and printed works are reminiscent of the structural works of Frie Otto



and Buckminster Fuller who looked at models found in nature to develop the ideas surrounding their work.

“When I look at a painting by Tim Craighead, I feel as though I’ve just awakened from a dream, the details of which are rapidly dissipating and what’s left is fragmented residue that continues to swirl around in my head, ” says Cathy Kimball, the ICA’s Executive Director.

Craighead’s work inhabits that precise space between the objective and the nonobjective world. His paintings and prints are a unique mix of abstraction and acute attention to representational detail. And it is this dichotomy and tension that drives his work. He is interested in the physicality of paint and its expressive potential. He finds the language of paint to be encyclopedic. He pushes, pulls, wipes, scrapes and smears paint on canvas, often revealing his process of editing and refining. Through his work, Craighead provides an entry to a compelling and provocative space that blurs the distinction between the content and the composition, the recognizable and the mysterious.



Craighead lectures in the Art Departments at the University of California Santa Cruz and Cabrillo College in Aptos, CA. He has a B.A. in Printmaking and Sculpture from the University of California Santa Cruz and an M.F.A. in Painting from Columbia University, New York where he was also a Post Graduate Fellow in Painting in 1992-93. Craighead has exhibited his work since the late 1980s with solo exhibits at the Gerald Peters Gallery in Santa Fe, NM; Smith Andersen Editions, Palo Alto, CA; and the University of California in Santa Cruz. Craighead’s group shows

include *Lost and Found* at Savage Gallery, Portland, OR, *Yuma Symposium* at the Yuma Fine Arts Museum, AZ; *Roll the Dice* at Cabrillo College in Aptos, CA, *Seven, Painting and Sculpture*, with The Heritage Fine Arts Collaborative at the Heritage Bank of Commerce, San Jose, CA; and *Small Matters* at Gerald Peters Gallery in Santa Fe, NM. Craighead was recently awarded the Rydell Visual Arts Fellowship for 2010-2011. In 2004 he was a lecturer at the Visiting Art Lecture Series at California State University in San Jose, CA, and his *Suites of Monotypes* have been produced by Taller de Gravat Torralba, Girona, Spain and Smith Andersen Editions, Palo Alto, CA. Craighead's work can be found in collections at the DeSassiet Museum, University of Santa Clara, Santa Clara, CA; the Graham Gund Collection, Boston, MA; and in private collections in Shanghai, China and throughout the United States.

One Thing Leads to Another

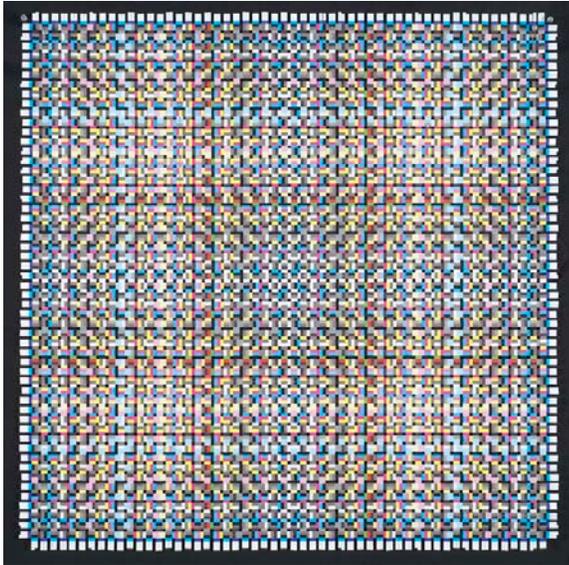
November 12, 2011 – February 25, 2012

Opening Reception, November 11, 2011, 6pm-8pm



One Thing Leads to Another presents contemporary prints and drawings by artists who address process and repetition in their works. The exhibition highlights works created in the ICA Print Center by several of its talented Artists-in-Residence and simultaneously celebrates the art of printmaking and the ICA's Print Center itself. *One Thing Leads To Another* will highlight and contextualize four of the ICA Print Center's Artists-in-Residence including Modesto Covarrubias, Christel Dillbohner, Linn Meyers and Theodora Varnay Jones. Additionally, works by Mari Andrews, Brad Brown, Jaq Chartier, Amy Ellingson, Lea Feinstein, Robin Kandel, Fanny Retsek, Anthony Ryan and Kim Rugg will be presented.

Through repetitive and sometimes systematic processes, the exhibiting artists generate a varied visual vocabulary where one work informs the next one and so on. Drawing on various disciplines, such as music, language, mathematics and architecture, and employing minimal materials such as paper, pencil and ink, the artists present the expansive possibilities that repetition yields in developing a series of works.



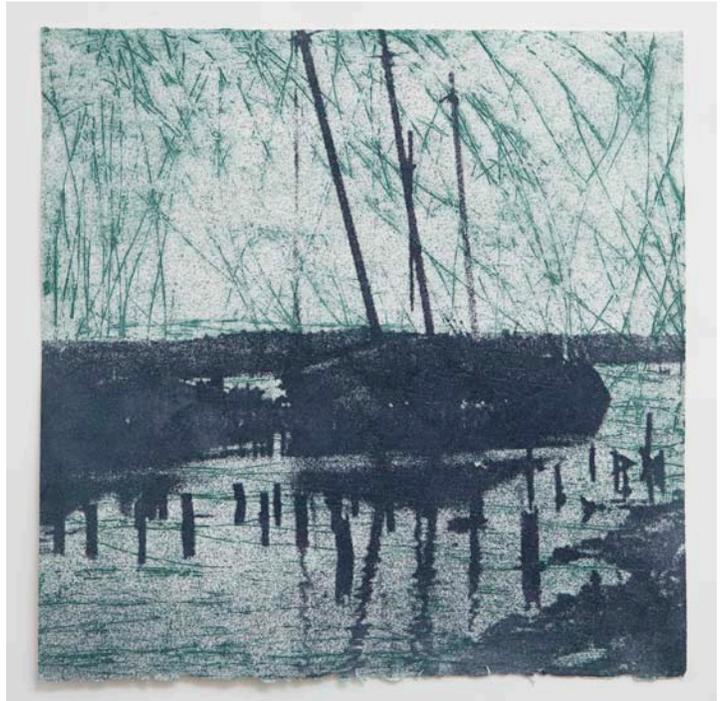
“As humans, we can relate to methodical repetition in imagery. We find ourselves lost in the recurring marks and mesmerized by the unexpected patterns it produces,” explains Susan O’Malley, ICA Curator and Print Center Director. “The physical act of repeating a mark over and over invokes the elemental and primal practice of mark-making, and thus is connected to the long lineage of human creativity,” adds O’Malley.

Printmaking lends itself to repetition: In the printmaking process, artists work in diverse ways on the surface of a plate, which ultimately is the object that is placed on the press. In the development of a series, artists can duplicate and alter the properties of the plate, then repeat the printing process. Re-use of the plate inevitably creates repetition in a series; this rhythmic repetition suggests motion and draws the viewer’s attention through the series.

Repetition is inextricable to this practice, and yet difference is key to the creation of a series, since variation and development, and not reproduction, are sought. With the extraordinary works on paper in *One Thing Leads To Another*, the ICA intends to explore creative repetition and its relationship to the development of a series of works.

The ICA Print Center

In June 2007, with the opening of a newly purchased facility in downtown San Jose, the ICA unveiled its state-of-the-art, 500 square-foot onsite printmaking studio. Printmaking requires equipment that is both prohibitively expensive and large. The ICA Print Center answers a demand in the South Bay for a professional-quality, public-access facility where artists of all ability levels can come to learn, experiment and produce artwork in a welcoming and engaging environment. It is an invaluable resource for established artists and art students who have recently graduated and no longer have access to university facilities.



In addition to serving artists who have extensive experience in printmaking, the Print Center offers artists working in all media (including painters, sculptors, photographers, graphic designers, etc.) opportunities to explore new ideas and techniques. Because the printmaking process involves works on paper, it provides an important means for experimentation. The ability to print an etched plate in various states, re-work a monotype image, or adjust the palette in the printing process supports artistic risk-taking, discovery and growth.

The Print Center is vital to the realization of the educational directives of the ICA's mission. The Center offers a year-round schedule of workshops for artists of all ability levels, as well as open access sessions that provide artists familiar with the printmaking process an affordable opportunity to work on self-directed projects. Since its inception, this dynamic studio has served approximately 200 artists per year in its workshops and open access sessions.

Images:

Tim Craighead, *La Selva*, 2011, Oil on casein on linen, 40 x 30 inches. Courtesy of the Artist and Dolby Chadwick Gallery, San Francisco

Tim Craighead, *Madremanya*, 2011, Oil on linen, 72 x 60 inches, Courtesy of the Artist and Dolby Chadwick Gallery, San Francisco

Tim Craighead, *Madremanya 1*, 2011, Casein, ink, and acrylic on paper, 12.5 x 10 inches, Courtesy of the Artist.

Anthony Ryan, *Woven Paper 1*, Paper, Courtesy of the Artist

Amy Ellingson, *50 Variations*, 2008-11, Gouache on paper, Variable, Courtesy of the Artist and Haines Gallery, San Francisco

Christel Dillbohner, *Polar Journey Series*, 2009, Monoprint (collagraphy and photopolymer intaglio), 15x15 inches, Courtesy of the San Jose ICA

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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, after-dark programming in the front windows, panel discussions, printmaking workshops, brown bag lunches and impromptu conversations in the galleries. Admission is always free.

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