

For Immediate Release

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The **San Jose Institute of Contemporary Art** opens
THREE new exhibitions that highlight paper and books



NextNewPaper, June 5 – September 18

This is Not a Book: Chapter 2, June 5 – September 11

Mary Ellen Bartley: Looking Between the Covers, June 5 – September 4

SAN JOSE, CA – May 2016 – The San Jose Institute of Contemporary Art (ICA) is pleased to announce three new exhibitions opening on June 5. The **Opening Reception** for all three exhibitions will be held on **Sunday, June 5**, 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



NextNewPaper
June 5 – September 18
Main Gallery

In this iteration of the *NextNew* series, 19 Bay Area artists use paper as their medium, creating works that highlight the endless ways that this seemingly innocuous material can be manipulated.

Originally invented in the first century, this omnipresent material continues to be a necessary resource even in this digital age. Letters, notepads, business cards, Post-its, money, utility bills and promotional flyers are all part of our everyday lives. Artists in *NextNewPaper* examine the numerous properties of this medium, cutting, bending, molding and otherwise manipulating it to create intimately detailed works as well as massive site-specific installations.

Exhibiting artists include: Javier Arce, Michael Buscemi, Peter Foucault, Julia Anne Goodman, Taro Hattori,Carolynn Haydu, Cynthia Ona Innis, Loren King, Kyong Ae Kim, Jacqueline Rush Lee, Monica Lundy, Kirk Maxson, Joyce Nojima, Jann Nunn, Amy Oates, Michael Sell, Weston Teruya, Annie Vought and Imin Yeh.

Joyce Nojima, Weston Teruya, and Imin Yeh explore ordinary objects such as cash register receipts, electrical outlets, and architectural elements to question our relationship to these ordinary fixtures in our daily lives. Kyong Ae Kim, Michael Buscemi, Amy Oates and Annie Vought meticulously cut paper to construct reliefs and intricate silhouettes that emphasize the play of light and shadow. The sculptures of Jann Nunn and Jacqueline Rush Lee are painstakingly assembled with hundreds of thin sheets of paper resulting in amazingly sturdy structures. Collage, mixed media, and abstract mark-making with ink, coffee, and tea (and sometimes with the help of a robot) are seen in the works of Peter Foucault, Javier Arce, Cynthia Ona Innis, Carolynn Haydu, and Michael Sell. Monica Lundy and Kirk Maxson reference leaves and plants to evoke a sense of place and reflect upon history in their nature-inspired pieces. Julia Anne Goodman examines the concept of intimacy with her newest pulped bed sheet work. With Loren King, the two collaborate to create colorful “brain maps” on hand-made paper. And, Taro Hattori’s monumental site-specific installation made of cardboard bends the dynamics of the medium in awe-inspiring ways.

The Members Preview on June 5, 1pm-2pm, will include an exhibition walk through.

***NextNewPaper* is generously supported in part by a grant from the Silicon Valley Community Foundation’s Donor Circle for the Arts.**

This is Not a Book: Chapter 2
June 5 – September 11
Focus Gallery



In collaboration with Seager Gray Gallery, the ICA is proud to present *This is Not a Book: Chapter 2* in the Focus Gallery. For the past decade, Seager Gray has taken the lead in presenting art related to books and recently celebrated the 10th anniversary of their now widely acclaimed *Art of the Book* exhibition, which takes place each May at the Mill Valley gallery. The ICA's presentation culls from that rich history and continues where the ICA's 2001 exhibition *This is Not A Book* left off.

The typical anatomy of a printed book is text and/or images on paper, bounded by glue or sewn together. On the interior pages, authors write stories and information about places, memories,

facts, and images, and on the exterior, a cover details the title of the book, name of the author, and often offers a teaser summary. In *This is Not a Book: Chapter 2*, 28 artists expand on the very essence of a book. The ubiquitous objects on the shelves of our homes or libraries have been astonishingly altered into wondrous sculptures. One might still discern the materiality of the pages and the characteristics of the covers. However, they are now transfigured into inventive forms, from intimate, finely carved objects to large-scale installations to glowing cubes. With curiosity, wit, and play, artists in *This is Not a Book: Chapter 2* create sculptural objects that question our assumptions about book design, the future of the book, and our relationship to these ordinary, but important and cherished publications.

Exhibiting Artists Include: Guston Abright, Jody Alexander, James Allen, Doug Beube, Sarah Brown, Kim Henigman Bruce, Valerie Buess, Julie Chen, Marie Dern and Danielle Giudici Wallis, Brian Dettmer, Lauren DiCioccio, Jessica Drenk, Arian Dylan, Andrew Hayes, Helen Hiebert, Meg Hitchcock, Airan Kang, Lisa Kokin, Vince Koloski, Guy Laramée, Emily Payne, Maria Porges, Jacqueline Rush Lee, Sandi Miot, Mike Stilkey, Vita Wells, and Barbara Wildenboer.

The Members Preview on June 5, 1pm-2pm, will include an exhibition walk through.

***This is Not a Book: Chapter 2* is generously supported in part by members of the ICA's Director's Circle.**

Mary Ellen Bartley: Looking Between the Covers

June 5 – September 4

Off Center Gallery*



Mary Ellen Bartley's photographs explore the materiality of the printed book – the formal qualities of the paper, the binding, the spine, the cover and the color.

Bartley has always had an affinity for books. They have served as an important way for her to learn and think about art. Inspired by the 2008 retrospective of Morandi, the Italian painter and printmaker known for

the tonal subtlety of his still lifes, Bartley was moved to find a still life project that she could work on for an extended period of time.

Looking Between the Covers includes work from three still life series made between 2009 and 2012. The muted colors and delicate use of light in her *Paperbacks* series reflect Bartley's minimalist sensibility. She has purposefully chosen not to title the images so that the subject of the book does not distract the viewer. She has used a wide palette of "whites," from light grey to pale blue, in order to create "something quiet." The dark and ominous colors of her *Blue Book* series create a sense of mystery and sadness. As the painter Ross Bleckner commented, these images reflect both presence and absence. They are beautifully enigmatic and foreboding. The works in *Standing Open* mark a departure from the minimalist tendencies in Bartley's earlier work. She came to the series by accident when she stood one of the books upright and the pages began to spread apart. What she discovered was a wonderful striping motif that was created by the pages. Unlike her earlier works, these images afford the viewer a glimpse into the contents of the publication, as do the titles, which reference the books that Bartley is photographing.

*The ICA has recently reopened and renamed the former ICA Print Center as the **Off Center Gallery**, a flexible exhibition space that will feature site-specific installations, solo exhibitions and exploratory work. For the first time since the 2014 culmination of the ICA's printmaking program, the ICA will present a solo exhibition by Mary Ellen Bartley in the newly renovated space.

Mary Ellen Bartley: Looking Between the Covers is generously supported in part by members of the ICA's Director's Circle.

Related Public Programs

The ICA will feature a number of programs related to the exhibitions, including *Talking Art* and *ICA Live!*.

Opening Reception

Sunday, **June 5**

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 for an exhibition walk through of *This is Not a Book: Chapter 2* and *NextNewPaper* with select artists. 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

Sunday, **June 26**, 3:30pm-5pm, *This is Not a Book: Chapter 2*

Sunday, **July 17**, 3:30pm-5pm, Artist Discussion

Sunday, **August 14**, 10am-12pm & 1pm-3pm, Annual Artist Portfolio Reviews, Special instructions for sign-ups will be released on the ICA website in June. Price: \$65 with ICA membership, all participating artists must be ICA members to participate.

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, **June 3**, 6pm-8pm, Taro Hattori

Friday, **August 5**, 6pm-8pm, Peter Foucault

Friday, **September 2**, 6pm-8pm, TBD

Images:

Taro Hattori, *Obscenity Version 1 (detail)*, 2010, Cardboard, 20 x 20 x 4 feet, Courtesy of the Artist. Installation view at Headlands Center for the Arts.

Jann Nunn, *New Punctuation*, 2013, hand-cut archival microprint paper, nylon, cast plastic, variable dimensions, Courtesy of the Artist.

Andrew Hayes, *Passage*, 2015, Steel, book pages, paint, 9 x 15 x 4 inches, Courtesy of the Artist and Seager Gray Gallery.

Mary Ellen Bartley, *The Edge of Vision*, 2010, From the series *Standing Open*, Pigment prints on rag paper, 18 x 27 inches, Courtesy of the Artist and Yancey Richardson Gallery, NY