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**Subject:** Curators Picks: Issue One  
**Date:** September 30, 2015 at 3:37 PM  
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**San Jose Institute of Contemporary Art**

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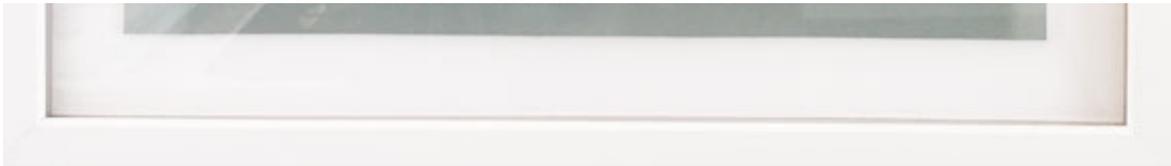
## ICA Curators Picks

2015 marks the third year of the popular **Curator Picks**, write ups by the curatorial team illuminating a small sampling of amazing works included in the auction this year. The first group represents six works from the Silent Auction, which takes place on **Saturday, October 10th**.

The "picks" are selected by Executive Director and Chief Curator Cathy Kimball, Curator Donna Napper, and Curatorial Assistant Emily Fayet.

**Week 1 Curator Picks** include pieces donated by Mel Day, Chris Dorosz, Ema Harris-Sintamarian, Michelle Murillo, Chris Trueman, and Kimetha Vanderveen.





## Mel Day

*Etc. Etc., A New Edition*, 2014

Graphite and digital pigment print on archival paper

14 x 16"

Courtesy of the Artist

Mel Day is an interdisciplinary artist working across a wide range of media including video, participatory projects, installations and photo-based works such as *Etc. Etc., A New Edition*. This work is part of a series she began as a visiting artist at Stanford Experimental Media Arts Lab where she had access to high resolution scanners and printers. To create this image, she scanned a book she found in the remains of an old house in Scotland, arranging it with a bookmark, an icon peeking out above its pages. On the right page is an erased inscription; below the erasure, one can read "Etc. Etc., A New Edition" – hence the title of the piece.

Day's body of work explores doubt and the instability of belief systems of all kinds.

Books, as vectors of knowledge, convey a certain vision of reality, sometimes leading to a personal revelation or sometimes raising skepticism in the reader's mind. Do words carry any form of definite truth? Or is their meaning dictated by their historical and cultural environment, as the erasure may suggest? By scanning the first two blank pages of the book, Day leaves these decisions up to the viewer.

Day is a Canadian-British artist currently living in the Bay Area. Her work has been exhibited both nationally and internationally. She holds an MFA from UC Berkeley and a BFA from Queen's University, Canada, with a year's study at the Glasgow School of Art, Scotland. (EF)





**Chris Dorosz**

*Ghost*, 2010

Acrylic paint and industrial staples on canvas

15 x 18"

Courtesy of the Artist and Scott Richards Contemporary Art, San Francisco

Many of you may recall [\*The Painted Room\*](#), Chris Dorosz's floating sculpture at the ICA in 2008 in which he created the illusion of a life-size living room suspended in space and comprised of colorful splotches of paint adhered to clear hanging monofilament. In describing that work, Dorosz explained, "...I began to regard the primacy of the paint drop, a form that takes shape not from a brush or any human-made implement or gesture, but purely from its own viscosity and the air it falls through, as analogous to the building blocks that make up the human body (DNA) or even its mimetic representation (the pixel)."

In addition to his large-scale installations, Dorosz has created a series of canvases made up of intricate patterns of industrial staples, meticulously woven together to form "staple corrals," which he subsequently fills with paint. The highly decorative surfaces appear to be computer generated due to the precise repetition of the pattern. Instead, Dorosz employs the age-old techniques of time and patience to create these compositions, which oscillate between representation and abstraction. He reduces his paintings to individual components, resulting in a great deal of detail, but a limited amount of information. Like any pixelated image, the viewing experience changes depending on how close or far away one stands from the canvas. In this particular work, one may ultimately discern the image of a ghost hidden within the ornate surface of the canvas.

Canadian-born Dorosz graduated with an MFA from the Nova Scotia College of Art and Design in Halifax,

Nova Scotia, and a BFA from Concordia University in Montreal, Quebec. His work is in public and private collections throughout the United States, Canada and the United Kingdom. (CK)

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**Ema Harris-Sintamarian**

*Splash-Lash*, 2015

Gouache on paper

18 x 24"

Courtesy of the Artist and Jack Fischer Gallery, San Francisco

Ema Harris-Sintamarian's work is the visual embodiment of the technological revolution that informs our present-day culture. Harris-Sintamarian creates complex compositions that pulsate with bright colors and intricate patterns, in varying degrees of density and intensity in an attempt to depict the amount of informational noise that bombards our everyday existence. The dynamic colors and elaborate details come together to create pulsating imagery and exhilarating optical twists. Her working process tends to be intuitive and the work is serial (usually there are 10 – 15 works in a series). She regularly works on several pieces concurrently and in a variety of media (from graphite to film) and a variety of scale (from 5 x 7 inches to 8 x 15 feet).

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Harris-Sintamarian is originally from Romania and her art is informed by that heritage, her newer western identity and the ways she has devised to reconcile these incongruous elements of her being. Embarking upon a new body of work, she recently wrote, "I commenced to reevaluate the idea of identity, consumption and the politics of being a socially active human.... Our taste is tailored by either injected information or predigested knowledge."

Harris-Sintamarian received an MFA in Printmaking from the University of Delaware and an MFA in Painting from San Jose State University. Her work has been exhibited throughout the United States and in Europe. A 2011 Eureka Fellowship recipient, she is currently represented by Jack Fischer Gallery in San Francisco. (CK)



**Michelle Murillo**

*In the Letters ACGT*, 2014

Screen printed and fused glass

15 x 15 x 2"

Courtesy of the Artist

Michelle Murillo's work is a keen investigation into how identity is self-defined by place, traces of the past, memory, and knowledge. The inspiration for her recent work came after Murillo researched her ancestry and turned to DNA testing to seek the makeup of her own heritage. The test revealed a diverse background including Irish and African lineage, as well as Native American or Asian ancestry previously unknown by the artist and lost over generations.

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The auction piece *ACGT* refers to the acronym for four types of bases found in a DNA molecule – adenine, cytosine, guanine, and thymine. Letters A-C-G-T are randomly found in the artist's heap of glass alphabet tiles similar to ones used in the word game Scrabble. The game's objective is for players to piece together random tiles to form and connect words, a process echoed in Murillo's search for identifying markers in the composite of her own cultural makeup.

*ACGT* is comprised of a hybrid of printmaking and kiln formed glass. Murillo often uses alternative processes and materials to expand the vocabulary of traditional printmaking. Here she employs an innovative method of screen printing with frit (powdered glass), in which the artist sifts finely ground glass through a screen onto a glass plate, and then fires the powder-printed plate.

A recipient of numerous grants and awards, Murillo teaches at California College of the Arts. She has exhibited her work throughout the U.S. and abroad, and has participated in artist residencies in the Bay Area, China, Australia, Ireland, and Argentina. (DN)





**Chris Trueman**

LX, 2014

Acrylic and acrylic spray paint on canvas over panel

20 x 16"

Courtesy of the Artist and Edward Cella Art + Architecture, Los Angeles

Chris Trueman draws upon an amalgam of art historical painting genres, combining the precision of hard edge, the spatial expanse of color field, and the gestural nuance of abstract expressionism. Rather than competing on the canvas, the artist harnesses these traditional methods to produce harmonious and captivating results.

Trueman begins his work by using brushes, squeegees, and a variety of tools to apply the paint. He then adds additional layers using the process of masking and spray painting, giving the work visual reference to computer graphics and graffiti and street art. Demonstrating a fresh aesthetic and approach to materials, Trueman states "I'm mining the history of painting and visual culture to take advantage of what these diverse modes and processes can do and what the experience of them is."

The painting *LX* in the auction is like a well-choreographed dance that blends a complexity of forms and colors with an overlay of rhythmic linear patterns. The multi-layered effect both obscures and reveals existing areas in the layers underneath, thereby creating both illusionistic depth and reductive perceptions. Trueman succeeds in simultaneously capturing a contradiction of tension and balance, making for a rich composition.

Trueman is based in Los Angeles and is a graduate of the San Francisco Art Institute and Claremont Graduate University. He has exhibited his work throughout California and internationally in Milan, Paris, Tokyo, and Australia. Recently, his work was included in a solo exhibition at the Lancaster Museum of Art and History in southern California. (DN)





**Kimetha Vanderveen**

Corfu, 2013

Oil on wood

8 x 8"

Courtesy of the Artist and Peter Mendenhall Gallery, Los Angeles

Although she does not usually title her monochromatic paintings, this year's auction piece by artist Kimetha Vanderveen is titled *Corfu*, which refers to an eponym musical composition by late 20<sup>th</sup>-century composer Robert Erickson. The painting is part of a series Vanderveen created after she was invited by the San Francisco Del Sol String Quartet to create visual works in collaboration with their performance and recording of Erickson's music.

To render the complexity and haunting effect of the music, Vanderveen immersed herself in the musical world of the composer while painting in her studio and attending the musicians' rehearsals. She also researched the composer's biography and musical ideas in order to understand the inner secrets of his composition technique. The ethereal shifts of color successfully translate Erickson's subtle modulation of pitch and tonal vibration. Although resolutely abstract, the translucent layers of paint applied on a carefully prepared wood panel may suggest a landscape, perhaps the reflection of the moon over the hazy Ionian Sea near the Greek island of Corfu.

Vanderveen's work has been exhibited at various museums and galleries in the Bay Area, New York City,

Seattle, St. Louis, and Los Angeles. She holds an MFA from Washington University in St. Louis, Missouri. (EF)

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**Add the auction events to your Google or iCal calendar:**

Opening Reception, October 4, 1-4pm: [iCal](#) [Google Calendar](#)

Silent Auction and Party, October 10, 6-9pm: [iCal](#) [Google Calendar](#)

Live Auction Gala: October 24, 6pm: [iCal](#) [Google Calendar](#)

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