

Owen Premore

Owen Premore's artwork utilizes salvaged materials to make imaginative and interactive objects. Employing deceptively low-technology and electronics, Premore invents new ways of seeing and experiencing scraps of wood, Ikea furniture, and old typewriters. The sculptures often incorporate sound elements and rely on the audience to complete them through pushing buttons, flinging rubber bands or stepping on a pedal.

Valerie Raps

Valerie Raps is interested in making intangible concepts such as thoughts, memories and relationships into tangible terms. In *Borderline*, she depicts the silhouette of the body in various poses. Some figures are contemplative and calm while others convey feelings of tension and movement. Behind each silhouette is an area of the world map. The lines and negative spaces of the maps and bodies play off one another to create abstract forms as new spaces and connections are made.

Andrew Reilly

Andrew Reilly's photographs and video work grapple with the concept of the American Dream. The work contemplates the idealization of suburban middle-class culture – a life complete with the nice car, the picket fence, and the manicured lawn. In his work, Reilly complicates this clean-cut vision by suggesting the isolation, envy and despair that represent the dark side of the American dream.

Jim Shurter

In his *Salmon Series*, Shurter reflects on the simple practice of drawing a line. Automatic and intuitive, the line is unconsciously derived from memories and dreams. The quality of the mark relies on the fluidity of the paint and the sense of space. Influenced by modernist painters like Jackson Pollock, Cy Twombly, Franz Kline and Brice Marden, Shurter's work relies on repeating an action in understanding its essence.

Carla Turturici

While employed at an office job, Carla Turtucci began making artwork. With a background in printmaking and unfettered by the limited supplies in a corporate environment, she discovered she could manipulate the Xerox machine for her own aesthetic interests. Though she quit the job, Turtucci continues to transform everyday office supplies like Post-it Notes, computer paper, glue, and Xerox copies into abstract geometric artwork. Her grid-like collages create patterns and structures that resemble maps of urban landscapes.

Donald Bruce Wright

Donald Bruce Wright relies on intuition as well as careful planning and observation to make his figurative and psychological paintings. In *Dialog #2*, he uses photographs of a friend that he took over the course of a lengthy conversation. In addition to painting from these photos, Wright incorporates disparate elements and graphic shapes to the canvas. Together, the figure and objects play off each other to create a surreal image with multiple interpretations.

Lift Off *San Jose State 2007 Master of Fine Arts Exhibition* June 29 - August 4, 2007

Lift Off is the third annual graduate exhibition at the San Jose Institute of Contemporary Art and features the work of San Jose State University's 19 graduating Master of Fine Arts (MFA) students. The graduate exhibition marks the culmination of two to three years of intense investigation and is both an end to their studies as well as a beginning to their pursuit of artistic and cultural production.

In conversation with the diversity of the contemporary artistic landscape, the work in the exhibition ranges in the approach to materials and practice. Paintings and works on paper by Jason Adkins, Nalyne Lunarti, Jim Shurter, Carla Turturici and Donald Bruce Wright range from innovative collages made with a Xerox machine and office materials to large scale painting. Sandra Frank and Morgan Konn present the figure in their digital photo-based work, while Julia Bradshaw and Andrew Reilly exhibit digital video and prints that incorporate language and text. Sculptural works by Jonathan Brilliant, Shay Church, Kimberly Cook, Julie Jacobson, Sarah Lowe, Wendy McDermott, Owen Premore and Valerie Raps span from expansive and interactive installations to ephemeral objects. In addition, Carlos Castellanos and Bruce Gardner present technology-based work developed in the Computers in Art and Design Research and Education (CADRE) program.

The voices represented in *Lift Off* remind us to reflect on the time in between and engage with the work of these 19 graduates as they embark on the next steps of their artistic journeys.

San Jose Institute of Contemporary Art

560 South First Street, San Jose, CA 95113
408 283 8155 | info@sjica.org | www.sjica.org

Gallery Hours

TuesWedsFri: 10 to 5 Thursday: 10 to 8

Saturday: 12:00 - 5:00 Sun & Mon: Closed

