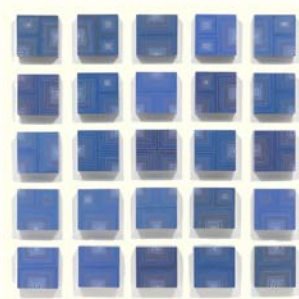




The Golden Mean



The Space Below



Avatar Sky Burial

Mel Prest

The Golden Mean, 2007

Oil on canvas

16 x 16 x 2 inches

The Space Below, 2007

Oil on canvas

25 pieces

5 x 5 x 2 inches each

Avatar Sky Burial, 2007

Oil on canvas

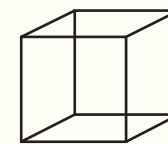
16 x 16 x 2 inches

Courtesy of the Artist and
Gregory Lind Gallery,
San Francisco

Mel Prest paints abstract landscapes that are constructed by using repetitive lines that seemingly recede and advance, creating the impression of motion sweeping across the canvas. Prest combines subtle variations of color and hue to create pulsating patterns requiring the viewer to focus and re-focus the eye in order to apprehend the full composition. In her most recent work, Prest utilizes the shadows cast by her multiple-panel paintings to expand the space of each work. Lines and colors converge, connecting disparate panels so that they appear to be one painting.

Mel Prest is originally from Minnesota and now lives and works in San Francisco. She received her B.F.A. from the Rhode Island School of Design and her M.F.A. from Mills College in Oakland. In 2004, she was the Artist in Residence at the Fine Arts Museums of San Francisco and an Affiliate Artist in residence at the Headlands Center for the Arts in Sausalito, CA. Her work has been included in numerous solo and group shows throughout the country.

TBHEETSWPEAECNE



Common sense realism states that the way we perceive the world is the way the world actually is. The Necker cube seems to disprove this claim because we see one or the other of two cubes, but really, there is no cube there at all – only a two-dimensional drawing of twelve lines.

-Maurice Denis, painter, 1890



#55



3DP #06/07

Nancy White

#55, 2007

Gouache on hand-tinted paper

10 x 5 inches

3DP #06/07, 2007

Gesso on Paper

5.25 x 7.25 x 2 inches.

Courtesy of the Artist

Using the simple and precise vocabulary of geometric abstraction, Nancy White creates intimate works that are intended to be personal conversations with the viewer.

She hand tints her paper with multiple washes of color and then finishes the painting in gouache. In each composition, White manipulates form, light and color to create a sense of movement. Her triangular forms appear to fold and unfold, simultaneously dissolving and reappearing in space. What emerges is an area of visual activity where the distinction between what is painted and what the eye constructs is elusive. White's three-dimensional paintings involve cutting, scoring, folding and in some cases curling small sheets of heavy gauge paper.

In this series, she is most interested in how the shadows and reflections of color on the wall merge with the painted surfaces of the paintings.

Nancy White was born in New Hampshire and now lives in Redwood City. She received a degree in painting from the School of the Museum of Fine Arts in Boston and a B.F.A. from Tufts University. Her work has been exhibited throughout California and on the east coast.

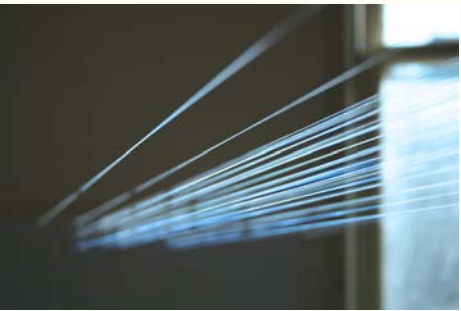
One of the most exciting and powerful qualities of art is its ability to show alternate ways to perceive and experience the world. *The Space Between* presents the artwork of six contemporary artists that challenges and invites the viewer to reflect on the very act of looking. Utilizing Minimalism, Geometric Abstraction and Op Art as an aesthetic and/or conceptual reference point, the artwork visually delights, disrupts, and disorients. The viewer is taken through a visual and perceptual journey where repetitive systems create

fields that shift from two- to three-dimensions; abstract lines appear to collapse and vibrate and force the eye to re-focus; non-representational objects are familiar and unfamiliar at the same time. While these incidents may seem confounding, they allow a moment of active perception, transforming the way one sees. Though seldom practiced in today's fast-paced culture, taking one's time to look can be an exciting, powerful and rewarding activity.

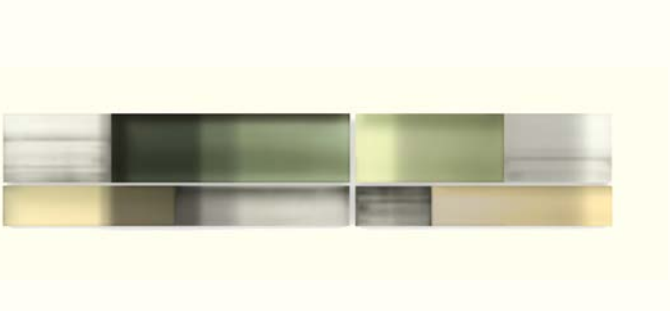
The Space Between is supported in part by the Myra Reinhard Family Foundation. The San Jose Institute of Contemporary Art also acknowledges support from the David and Lucile Packard Foundation, the Andy Warhol Foundation for the Visual Arts, Silicon Valley Community Foundation, and members of the ICA. The ICA is funded in part by a grant from the City of San Jose and by a grant from Arts Council Silicon Valley, in partnership with the County of Santa Clara and the National Endowment for the Arts.

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Fugitive Horizons (detail)



Untitled I

Freddy Chandra

Fugitive Horizons, 2007/2008
Monofilament installation detail
Dimensions variable

Untitled I, 2008
Graphite, pigments, resin,
cast acrylic, varnish
14 x 76 inches
Courtesy of the Artist

Freddy Chandra works in a variety of media ranging from wall-based sculptures to large-scale installations. Chandra is interested in drawing attention to those visual experiences that take place on the periphery of our consciousness. He describes his site-specific installation at the ICA, *Fugitive Horizons (Redux)*, as “an immersive environment constructed as a place that encourages sensory understanding of the physical space and temporal duration.” As light passes over hundreds of lines of monofilament, installed at eye level, it creates gentle

fluctuations in our ability to perceive each element of the installation. The array of lines crisscrossing the gallery appears and disappears depending on the viewer’s vantage point.

Originally from Indonesia, Freddy Chandra currently lives and works in Oakland. He received a B.A. in Architecture and a B.A. in the Practice of Art from UC Berkeley and received his M.F.A. from Mills College in Oakland where he presently teaches. He has received numerous awards and his work has been exhibited throughout northern California.

Linn Meyers

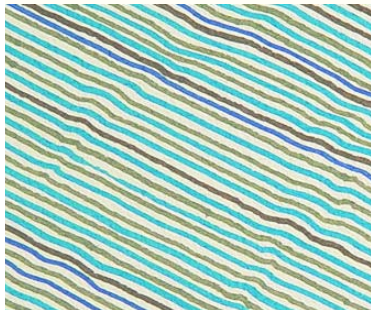
Untitled, 2007
Ink wall drawing at the
University of Maryland
Courtesy of the Artist

Linn Meyers employs large numbers of small marks to build up visual density in her site-specific wall drawings. She begins with a proposed composition, which serves as a road-map of sorts that guides her process. This initial proposal dictates the size, the borders, the color, the type of mark and how the marks relate as a whole.



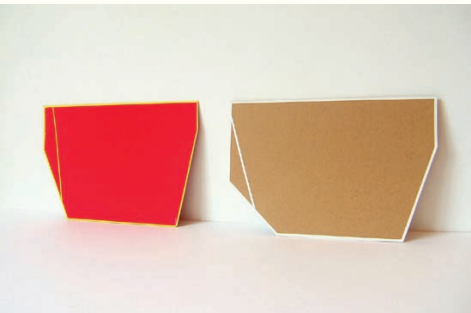
Untitled

However, as she draws the lines on the wall, Meyers does not strictly adhere to her preliminary calculations. According to her, “Rules and systems are integral to my drawing process. Originally this was driven by the idea that a mathematical approach would lead to images that were rock solid, somehow undeniable. In reality it is the loss of control, the straying line, which makes the images interesting; slight movements of my body as I breath cause an ever-so-minor slippage, which, over the course of the drawings have a ripple effect.”



Untitled (detail)

Now based in Washington, D.C., Linn Meyers received a B.F.A. from The Cooper Union in New York and an M.F.A. from the California College of the Arts in San Francisco. Meyers has received numerous awards and honors, including a Pollock-Krasner Foundation award, a Trawick Award, grants from the DC Commission on the Arts and the Fifth Floor Foundation. She has been awarded residencies at the Hirshhorn Museum in Washington, D.C. the Millay Colony, The Bemis, and Tamarind Institute.



Untitled Template

Brent Hallard

Untitled Template, 2005
Glossy card on PVC
42 x 14 inches
Courtesy of the Artist

Brent Hallard’s works challenge the typical connotations of what a painting is. His simple abstract geometric wall works are perceived more as objects than images despite their two-dimensionality. Hallard is equally interested in what exists as in what *doesn’t* exist. His solid templates are made from cut paper upon which Hallard includes a simple pencil line drawn on the surface of the paper. The glow of the fluorescent colors results in an intense visual experience. In juxtaposition to the small, solid forms of color, the large-scale line works imply content despite their emptiness.

In his quest to achieve a special ambiguity between the works, Hallard adapts and alters specific measurements and proportions, as well as particular choices of color, depending on the space in which the works are installed.

Brent Hallard grew up in Sydney, Australia and has lived in Germany and England. Currently, he maintains a studio and project space in Tokyo, Japan. His work has been exhibited internationally in Japan, Germany, Australia and Italy, as well as in the United States.



Tear

Gay Outlaw

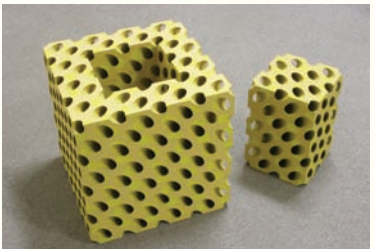
Tear, 2007
Glass, dyed vinyl,
closed cell foam
5 x 65 x 43 inches
For Sale By Owner, 2007
Corroplast, paper, glue
72 x 73 x 20 inches
Camo Cube with Plug (Yellow), 2006
Corroplast, paper, glue
16 x 16 x 16 inches and
12 x 8 x 8 inches

Courtesy of the Artist and
Gallery Paule Anglim,
San Francisco



For Sale By Owner

Sculptor Gay Outlaw uses common materials – glass, cardboard, plastic, felt, as well as found objects like pencils and rubber hoses – to create objects that are perceptually quizzical. Utilizing optical tricks that play on our perception of volume and surface, Outlaw challenges the traditional notions of sculpture being stable and static. Perception plays a central role in her sculptures as she seeks to engage viewer participation. While Outlaw employs the formal elegance of a minimalist vocabulary in her use of cubes and grids, she infuses her work with humor and surprise.



Camo Cube with Plug (Yellow)

Her series of *Camo Cubes* serve as a playful homage to her Minimalist forebear Sol LeWitt, who used the cube throughout his career to explore the way we perceive three dimensions.

Gay Outlaw was born in Mobile, Alabama. She lives and works in San Francisco and her work has been exhibited throughout California and on the east coast. She was a 1998 recipient of the SECA award from the San Francisco Museum of Modern Art, and has done commissions for the Djerassi Foundation in Woodside, CA and Yerba Buena Center for the Arts in San Francisco.