

ITAB International TECHstyle Art Biennial

In 2010, the San Jose Museum of Quilts & Textiles will launch a new signature event—the *International TECHstyle Art Biennial* (ITAB). ITAB is a juried exhibition of work by artists mining the expressive potential of fiber media and engaging new information and communication technologies in their artistic processes, as a medium of artistic expression, and/or in the content of their work. Leveraging its location in Silicon Valley, the Museum envisions ITAB serving as the premiere platform for introducing the emerging work of artists exploring the intersection of fibers and technology to the global community that assembles—virtually and in the real world—on the occasion of San Jose’s biennial *ZeroOne: A Global Festival of Art on the Edge* (01SJ).

As fibers, textiles, and the language of textile patterning have achieved wide currency in contemporary art practice—often as a means of evoking a collective haptic experience that is both historical and contemporary—ITAB seeks to expose and explore the tensions between and among works by artists using fiber media whose work employs diverse artistic disciplines. We welcome submissions from artists in the fields of architecture, fashion, fiber art, installation art, interior design, new media, painting, sculpture, etc. Artwork demonstrating a keen understanding and mastery of the aesthetic, structural/technical, and semiotic possibilities of fiber and of digital, computerized, or networked information and communication technologies—will become the hallmark of the San Jose Museum of Quilts & Textiles’ *International TECHstyle Art Biennial*.

ITAB 2010 will be on view from August 17 to October 31, 2010 to coincide with the 3rd 01SJ biennial, September 16-19, 2010.

ITAB 2010 JURORS

CAROLE COLLET serves as Course Director of MA Textile Futures at Central Saint Martins College of Art & Design and was co-developer of *Nobel Textiles*, a two-year collaboration between Central Saint Martins and the Medical Research Council aimed at exploring the interface between science and design. *Nobel Textiles* paired five Nobel Prize winning scientists with five textile designers to test the premise that “[d]esigners fundamentally shape the way we live, while science pervades the very fabric of our lives.” Collet collaborated with John Sulston, who received a Nobel Prize in 2002 for identifying the first mutation in a gene that participates in the deliberate suicide of unwanted cells in multi-cellular animals. Their conversations resulted in Collet creating “suicidal textiles,” a collection of sustainable garden textiles and furniture that reflected the process of programmed cell death.

STEVE DIETZ was the Founding Director of the biennial *01SJ Global Festival of Art on the Edge* in 2006 and is currently Artistic Director of its producing organization, ZERO1: the Art and Technology Network. He is the former Curator of New Media at the Walker Art Center in Minneapolis, Minnesota, where he founded the New Media Initiatives department in 1996, the online art Gallery 9 and digital art study collection. Dietz has organized and curated numerous new media art exhibitions. He speaks and writes extensively about new media, and his interviews and writings have appeared in *Parkett*, *Artforum*, *Flash Art*, *Design Quarterly*, *Spectra*, *Salmagundi*, *Afterimage*, *Art in America*, *Museum News*, *BlackFlash*, *Public Art Review*, *Else/Where* and *Intelligent Agent*. He has taught about curating and digital art at California College of the Arts, Carleton College, the University of Minnesota, and the Minneapolis College of Art and Design.

DR. NARINDER KAPANY Professor Emeritus at University of California, Santa Cruz, Dr. Kapany is acknowledged by many to be the father of fiber-optics. He has over one hundred patents related to his work in fiber-optic communications, lasers, biomedical instrumentation, solar energy and pollution monitoring. An academic and entrepreneur, Kapany has taught at the University of California, Berkeley and UC Santa Cruz, and for seven years directed the Center for Innovation and Entrepreneurial Development at UCSC. In 1960, he founded Optics Technology Inc. and was Chairman of the Board, President, and Director of Research for twelve years. In 1967, the company went public and engaged in numerous corporate acquisitions and joint-ventures worldwide. In 1973, Kapany founded Kaptron Inc. and was President and CEO until 1990 when he sold the company to AMP Incorporated. A major collector of Sikh art, Kapany is also an artist. He has created forty “dynoptic” sculptures which were first displayed in a one-man show at the Exploratorium of the Palace of Fine Arts in San Francisco in 1972.

MATILDA MCQUAID is Deputy Curatorial Director and head of the Textiles Department at Cooper-Hewitt, National Design Museum in New York City. Among the many exhibits she has curated, *Extreme Textiles: Designing for High Performance* (2005), was the first major museum exhibit to investigate innovation in technical textiles. The exhibit showcased textile products that have revolutionized the fields of aerospace, apparel, architecture, the environment, medicine and transportation. Previously Associate Curator in the Department of Architecture and Design at the Museum of Modern Art, she curated the groundbreaking *Visions and Utopias: Architectural Drawings* from the Museum of Modern Art (2003). Surveying early modern masters such as Frank Lloyd Wright, Le Corbusier, and Mies van der Rohe, as well as contemporary practitioners like Frank O. Gehry, Zaha Hadid, Rem Koolhaas, and Daniel Libeskind, this show explored how the digital revolution has transformed the practice of architecture and of architectural drawing as a form of artistic expression.

APPLICATION

1. Artists may submit up to three (3) works.
2. Each entry must be represented by two images: One (1) full view and one (1) detail.
NOTE: For installation pieces, provide TWO (2) different views and details.
3. Work that will be exhibited in a frame should be represented as such.
4. Work framed under glass should be photographed without glass, but noted that it will be displayed with glass.

NOTIFICATION

Notification of the jurors' decision will be sent by e-mail or US mail. All CDs (accepted and declined works) will become property of International TECHstyle Art Biennial 2010 (ITAB) and not returned to the artist.

REQUIREMENTS

1. Entries must be original work completed after January 1, 2008.
2. Artists must be 18 years of age or older.
3. Collaborative work will be considered as a single entry. Artists submitting both collaborative and individual works must apply separately.
4. Work must not exceed 10' in any single dimension.
5. Installation pieces must state total space requirement on entry form.
6. Work must be original in concept and design and not be the result of a class or workshop. Student work is accepted if it meets the previous statement.
7. All work must be either fiber in content or executed in a fiber technique.

CONDITIONS

Submission to ITAB implies the acceptance of the following conditions:

1. Accepted work must be completely ready for installation including any essential display hardware, rods or stands.
2. Accepted artwork must be available for the entire duration of the exhibition.
3. If accepted work is sold prior to the exhibition, the artist must notify ITAB and make arrangements with the new owner to have the work available for the duration of the exhibition.
4. Work other than that submitted and chosen by the jury may not be substituted.
5. The San Jose Museum of Quilts & Textiles retains the right to reproduce and distribute the images to print and electronic media for publicity, documentation, and educational purposes.
6. Work will be insured while at the San Jose Museum of Quilts & Textiles for 50% of the retail sales price or, for objects not for sale, the insurance value.
7. For works available for sale, a 50% commission on retail sale will be retained.

CALENDAR

Submission deadline	MARCH 1, 2010
Notification	APRIL 30, 2010
Accepted work due	JULY 23, 2010
Opening reception	AUGUST 22, 2010
Exhibition dates	AUGUST 17 – OCTOBER 31, 2010

SELECTION

1. Work will be judged from DIGITAL images.
2. Selection will be based on the overall quality of the work and its relevancy to the standards stated in "REQUIREMENTS".
3. Accepted work will be subject to final approval by the jurors' representative. Work that differs significantly from the image representing it will be rejected and returned to the artist.

PHOTOGRAPHING YOUR WORK

1. It is ESSENTIAL that the images of your artwork are of the highest professional quality. Use a professional photographer if possible.
2. Digital cameras should be 6 megapixel or better with a good quality lens to prevent distortion of the image (barreling, pincushion or key-stoning).
3. Each image should be clearly focused on a neutral background and accurately reflect the work submitted. COLORS MUST REPRESENT THE PIECE ACCURATELY.
4. Proper lighting is essential. DO NOT USE A CAMERA FLASH. It will cause a "hot spot" on the work.

DIGITAL IMAGE SUBMISSION

1. Original digital photography should be taken at high-resolution jpg or tif format. The narrowest uncropped dimension should be approximately 2700 pixels. DO NOT CROP. The image will be cropped and sized properly for jurying by ITAB.
2. DO NOT use interpolation (software to change size of a digital image into a larger size).
3. DO NOT use photo editing software (i.e. Photoshop) to edit, outline, manipulate, or alter image in any way. Proper setting of camera options should ensure accurate color representation.
4. NAMING FILES: Use your LAST NAME ONLY followed by a dash and the title. Please limit long titles to key words, for example: "untitled series of nature # 2" should be shortened to "nature2" or "untitled 2" (Provide complete title information on the form) and the file extension, jpg or tif.

EXAMPLE: If submitting 3 pieces, your file names should be as follows:

LASTNAME-title-1.jpg	LASTNAME-title-1-detail.jpg
LASTNAME-title-2.jpg	LASTNAME-title-2-detail.jpg
LASTNAME-title-3.jpg	LASTNAME-title-detail.jpg

5. Filenames should NOT contain special characters such as periods, commas, slashes, pound signs, asterisks, etc.
6. Use "baseline standards" when saving jpg files.
7. DO NOT use file compression when saving files.
8. DO NOT use paper labels of any kind. Write your name on the CD using a "Sharpie" or approved marker for labeling CD.

SHIPPING

The artist is responsible for all shipping and insurance costs to the exhibition. Complete shipping instructions and customs regulations will be included with notification of acceptance.

RECEIVING

1. Work must arrive at the designated location, included with notification of acceptance.
2. Work MUST be shipped in STURDY, REUSABLE containers and include any necessary hardware and materials, and detailed repacking instructions.
3. COD packages will NOT be accepted.

RETURN

1. The San Jose Museum of Quilts & Textiles will pay return shipping.
2. Return shipping will be via the original shipper, US mail or common carrier.