

# TVOT

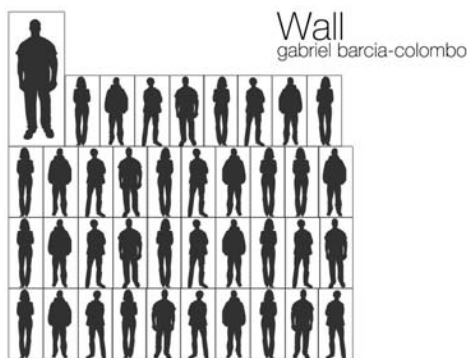
The TV of Tomorrow Show 2011  
www.thetvoftomorrowshow.com

## Gabriel Barcia-Colombo

www.gabebc.com

Gabriel's work focuses on memorialization, and the act of leaving one's imprint for the next generation. While formally implemented by natural history museums and collections (which find their roots in Renaissance "cabinets of curiosity"), this process has grown more pointed and pervasive in the modern-day obsession with personal digital archiving, and the corresponding growth of social media culture. His video sculptures play upon this exigency in our culture to chronicle, preserve and wax nostalgic, an idea which he renders visually by collecting human beings (alongside cultural archetypes) as scientific specimens.

Gabriel repurposes everyday objects like blenders, suitcases and cans of Spam into venues for projecting and inserting videos of people. While making conspicuous references to Marcel Duchamp's ready-mades, he draws from an eclectic range of other influences, from the combines of Robert Rauschenberg and the video spectacles of Aernout Mik, to taxonomy texts and anatomical drawings.



*Wall*, 2011  
\$6500

A video sculpture representation of my Facebook wall. Each video projected member is trapped in plastic, and on display for your viewing pleasure. No friend request is necessary. Friends shout their Facebook status at regular intervals. No poking please.

Barcia-Colombo is a New Media artist based in New York City. He has been included in group shows from Europe to Los Angeles to Austin, Texas. His *Animalia Chordata* won honorable mention at the 2007 Prix Ars Electronica Festival in Linz, Austria, and he recently completed *Threads*, a window display for the Hugo Boss store in New York City. His short films and animations have been featured in national film festivals, including the Slamdance Film Festival (where he won the 2006 Anarchy Award for the video *Dada: A Pseudomentary*) and the Brooklyn Waterfront Arts Council Film Festival.

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## Luke Butler

www.silverman-gallery.com

Luke Butler's work is about masculine anxiety and vulnerability, viewed affectionately through the absurd lens of popular culture. Butler works primarily in painting and collage. He views his work as an opportunity to reach into Pop's mirror, to divert its flow, and to redefine the imagery that so often defines reality.



*Captain XXIV, 2010*  
NFS

*(Courtesy of the Artist and Silverman Gallery.)*

In this series, he describes moments lifted from Star Trek. They remain framed as if by a phantom television, untethered to the canvas' edge, not pictures he invented, but ones whose meaning are determined through appropriation. Out of their narrative context, Captain Kirk's numerous heroic agonies take on a religious iconography. He is a martyr figure, an emblem of pathos, one that both exemplifies and belies masculinity, a discount Saint Sebastian. Butler paints deliberately, quietly, faithful to the original source. Having redirected the meaning of this imagery, he wants to disappear, and for it to look and act like itself.

Butler was born in San Francisco in 1971, and grew up in New York City. He attended the Cooper Union School of Art (BFA 1994), and the California College of the Arts (MFA 2008). He has had solo exhibitions at Second Floor Projects and Silverman Gallery, San Francisco, and Kantor Gallery, Los Angeles. He has participated in numerous group exhibitions, including "Now What?" at the Norton Museum, West Palm Beach, the 2010 California Biennial at the Orange County Museum of Art, Galerie Georg Kargl, Vienna, Institute for Contemporary Art, Boston, and the Eagle Tavern Men's Rooms, San Francisco.



*Spock, 2010*  
NFS

*(Collection of Chris Kronner.)*

*(Luke Butler is represented by Silverman Gallery, San Francisco.)*

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## Judy Aimé Castro

www.aimedesigns.com

Judy is an artist and designer working with textiles, metal, industrial materials, and electronics. She learned tinkering from her father, a machinist, and sewing from her mother as a family trade. Born in the North Andes of Peru, she moved to New York in her teens. She lives in San Francisco and works at a prosthetic and orthotic lab as a designer and fabricator.



*The Brain on Energy*, 2010  
\$1800

This piece represents a dialog between the past and the future, between the development of technology in the late eighteenth century, and the development of nanofibers. The piece looks at history and design through the lens of innovation.

Inspired by a previous project, in which I was shocked by static electricity from the constant friction of fabric on a bare hollow metal structure, *The Brain on Energy* represents a machine-installation with a new technological approach, a romantic historical view, and a steam punk style.

Judy works with several collaborative art groups, co-designing and fabricating large scale fire and metal sculptures that have been installed around the world. As a member of the Flaming Lotus Girls, she worked on *The Serpent Mother*, and assisted with the visual design, project management, fabrication, and installation of *Mutopia*. She was also a crew member and fabric installation designer for *Fishbug* a large kinetic installation that includes fire effects, video projection, and a fabric woven interior.

Trained in Industrial Design, Judy has developed projects and educational toys for *Make* magazine, and conducted and organized Make Play Day, the largest tinkering workshop at Maker Faire. She is the co-founder of Teach Me To Make, an educational organization providing hands-on art and technology workshops, and is currently in residence at the Tinkering Zone at the Exploratorium Museum of Science and Perception.

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## Marque Cornblatt

[www.marquecornblatt.com/](http://www.marquecornblatt.com/)

Guns & Gardens - How to Survive the Zombie Apocalypse is the last and only reality show broadcasting from the zombie apocalypse. From our secret fortified bunker somewhere in the San Francisco Bay Area, or from along the road in the post-American wasteland, each episode of Guns & Gardens shows viewers how to hunt, farm and rebuild as they avoid zombies, gangs and other dangers.



Don't Just Survive...  
Thrive, with Guns & Gardens.

*Guns & Gardens:*  
*How to Survive the Zombie Apocalypse*  
2010 – 2011  
[www.guns-n-gardens.com](http://www.guns-n-gardens.com)

Video Series / Installation

Marque Cornblatt is a zombie hunter, futurist, trained emergency first-responder and do-it-yourself expert. He's a graduate of NYU's film and video program, holds a Masters in Conceptual Information Arts from San Francisco State University, and is widely credited as a pioneering researcher in the field of mobile telepresence robotics. His media art and robots have been exhibited at SFMoMA, Burning Man, and featured on *Modern Marvels*, *Monster Nation* and other programs. Guns & Gardens, Marque's zombie apocalypse survival series, is the most viewed zombie series on YouTube, with a combined viewership of 1.9 million.

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## Jason Dietz

Jason started out restoring old classic cars when he was a teenager and has always enjoyed creating fun things. He works in multiple styles, using found, obscure, and custom fabricated materials. His inspiration comes from seeing his visions become a reality. He believes it is always fulfilling to see something that you create, and even more gratifying to see others enjoy your work. It gives you a sense of pride in your work.



*UFO Lamps, 2009*  
\$5000 each

Hand blown recycled glass, light diffusers and acrylic. Lights include CFLs, halogens, and LEDs.

Inspired by retro 1950s sci fi comic book art, these lamps portray the soft glow of an alien abduction in progress. Created from scavenged parts, including parabolic aluminum heat dishes, Edison flame bulbs and artificial turf, as well as LEDs, halogen bulbs, and a hand blown recycled glass vase, these lamps are utilitarian, nostalgic, and evocative.

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## Jon Ferran and Kurt Wahlberg

[jflabs.blogspot.com](http://jflabs.blogspot.com)

Jonathan's work focuses on using the fringe elements of publicly available technology and open software development tools to create interactive and engaging experiences for the viewer. Using the precise control offered by the pixels of a projector, he tries to erase a small part of the real world, and replace it with a modified perception of reality.



*Kinect Matrix Generator, 2011*  
\$500 / day rental; \$5000 purchase

When I design something, I try to squeeze as much power and performance as I can out of available resources. No piece is ever finished; I display my art to learn more about the process, rather than the final product. The learning process involved in creating a piece is the most valuable part.



*Projection Mapped Boombox, 2011*  
NFS

A manifestation of 3D animation in real life. Through innovative techniques in 3D modeling and animation, various parts of the object come alive. The boombox tricks the viewer into believing parts of it are animated.

Jonathan is a San Francisco native, and a self taught engineer of the world. A "generalized specialist" mechanical, electrical, and software engineering are important processes to Jonathan, enabling the world to be shaped into what we see it as today. His art incorporates custom programmed 3D graphics, state of the art sensors, and cutting edge computer vision software. Jonathan's art has been featured at Project One Gallery, Million Fishes Gallery, BRAF Artumnal Gathering, Sea of Dreams, 1015 Folsom, Bohemian Carnival, Lightning in a Bottle, and is a regular at LoveTech. His goal is to show viewers that cutting edge technology is something that everyone can use to create amazing new experiences.

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## Al Honig

www.alhonig.com

These works are not assemblages, but constructions using objects of many different materials which I subtly change to make fit together to form a single sculpture. Each piece is a part of the whole. My selection of objects is determined by design, condition, and price. Most of my items come from scrap yards and flea markets, usually the last stop before meltdown. My intent is to use these objects when their utilitarian sense is gone and only the aesthetic sense is left. At that point I use them to make a sculpture.



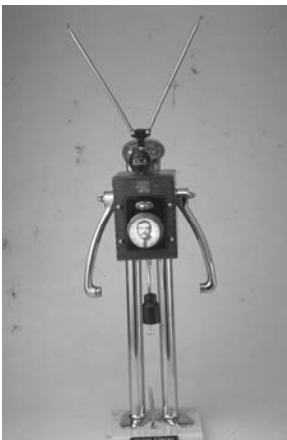
*Picasso*, 2010  
\$1800

Mixed Media



*Wassup*, 2005  
\$1400

Mixed Media



*Deluxe*, 1989  
\$1700

Mixed Media

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## killer banshee (Eliot K Daughtry and Kriss De Jong)

[www.killerbanshee.com](http://www.killerbanshee.com)

killer banshee intersects technology and cultural politics, combining material from personal and public archives to forge a new practice through gesture, time, and place. Using software and hardware apparatus to perform remediation, we seek to expose meanings that otherwise hide within the construction of media. Exploring the culture of technology, we investigate pathways formed behind the blistering march of progress. Abandoned equipment and discarded technology form an unsentimental backbone for our projects, on which we sequence information, recursive, non-linear images and text, to shape each work.



*Network Buddha*, 2011  
\$2500

Video Sculpture

Created as an homage to Nam June Paik, *Network Buddha* is comprised of 2 hung iMacs, 2 processed video loops of images of Buddha taken from the Internet, and a small statue of Buddha bathed in the light of the iMac screens in the center of the work. Using antique computers as an artist's instrument, *Network Buddha* offers the viewer an unexpected opportunity for meditation in the midst of technology, observing an encounter between eastern deity and western media.

killer banshee collaborative partners Eliot K Daughtry and Kriss De Jong are artists, technologists and educators based in Oakland, California. They are part of the Illuminated Corridor project in the Bay Area, and have presented featured works at Artists' Television Access in San Francisco, Space 242 in Boston MA, and 21 Grand in Oakland CA. Past projects of interest include their work with Rocket Network, an online audio collaboration system and Ars Electronica NET Distinction recipient in 1999.



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## Shawn Lani with PJ Reptilehouse

[www.shawnlani.com](http://www.shawnlani.com)

[www.pjreptilehouse.com](http://www.pjreptilehouse.com)

Shawn Lani's works are created to be accessible objects of wonder; mysterious, but navigable. Ideally, interacting with them leads to the type of investigations common to both scientists and artists; noticing details, asking questions, and exploring phenomenon.



*Strobe Flowers*, 2009

\$5000 each

Twirling scraps of plastic are transformed into a delicate field of self-luminous flowers in a tactile, interactive installation. Using LED strobes to both capture and transform evolving and intricate symmetrical shapes, *Strobe Flowers* entices people to directly manipulate the ethereal flowers that surround them. Lightly touching any of the spinning objects changes their overall behavior and shape, as gentle manipulations nudge the flower into new forms.

Shawn Lani's career began, and evolves with his work at San Francisco's Exploratorium, where he is a Senior Artist and Curator for outdoor works. His work is installed in over 50 museums world-wide, and he is the recipient of a National AIA award for the monumental L.I.G.O. Wind Wall installation in Livingston, Louisiana. His most recent work includes pieces created for the NSF funded Outdoor Exploratorium: Experiments in Noticing. Mr. Lani has participated in a number of national and international artist-in-residencies, and is an active public artist. He is collaborating closely with NOAA (National Oceanic and Atmospheric Administration) to create artworks that create intimate experiences with broad-scope implications.

PJ Reptilehouse is an art photographer who builds custom strobe lights to create unique images using chronophotography. He occasionally builds strobes for other artistic purposes as well.

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## leonardogillesfleur

*(Courtesy of Catharine Clark Gallery, San Francisco.)*

**leonardogillesfleur** is an alliance of two artists, Leonardo Giacomuzzo (b. Argentina) and Gilles-fleur Boutry (b. France). The two artists were collectively awarded one Masters of Fine Arts degree from the San Francisco Art Institute in 2004. Straddling the genres of performance, sculpture, and video, leonardogillesfleur's conceptually driven work uses a wide range of approaches to explore how the loss of individuality that can occur through collaboration and relationship can result in a third identity. leonardogillesfleur's work has been exhibited in solo and group exhibitions in Mexico City, Miami, Buenos Aires, Paris, Prague, New York, and San Francisco. Their work is in the collections of di Rosa and ArtNow International. The artists live and work in Buenos Aires, Argentina, and New York, NY. They have exhibited with Catharine Clark Gallery since 2003.



*A Quema Ropa  
(At Close Range), 2011*

Lenticular C-print,  
3 + 2 AP,  
25 ¼ x 23 inches

*Please direct sales  
inquiries to:  
Catharine Clark Gallery  
150 Minna St.  
San Francisco, CA 94105  
[www.cclarkgallery.com](http://www.cclarkgallery.com)*

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## Yasmin Mawaz-Khan

[www.yasimak.com](http://www.yasimak.com)

Yasmin Mawaz-Khan is inspired by the process of creating, collaborating with people, and seeing a project from concept to completion. Her influences include her diverse background, the community she lives in, and her passion for exploring new concepts and methods of representation and interactivity.



### *Somalone* NFS

Somalone is a video installation that explores the concept of individuality and aloneness in a space that is inundated with sound and imagery. An experience of somatic overload in an empty space leaves the viewer with only his/her shadow as a companion. Position yourself accordingly.

Yasmin Mawaz-Khan has been an artist all her life, and explores painting, illustration, photography, installation, sculpture and film. She was born in Los Angeles to an Iranian mother and a Pakistani father, and has lived and studied in Iran, Pakistan, and the United States. She speaks three languages: Farsi, English, and Urdu, and studied German in high school. She attended Punjab University and received a B.A. in Art History of the Sub-Continent in 1999, and went on to attend UC Santa Cruz where she received a B.A. in Film and Digital Media in 2003.

Yasmin currently lives in San Francisco and works as a video producer and installation artist. She has built large sculptural installations with the Flaming Lotus Girls, received grants for her work on the Fire Blooms project for Ocean Beach, and led collaborations in Taiwan and Holland. She has created and shown experimental and documentary videos at a variety of galleries and festivals here and abroad.

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## Ken Murphy

[www.murphlab.com](http://www.murphlab.com)

Ken Murphy is interested in the creative use of commonplace and recycled technology to accomplish something unique: for example, to create simple behaviors from a few electronic and mechanical parts, or to build powerful time-lapse rigs from obsolete digital cameras and computers. He tries not to fall in love with any one technology, and attempts to create something where the tools do not distract the viewer from the experience itself.



*Studies in Hyper-Stereo Time-Lapse, 2011*  
NFS

Produced using digital still cameras with modified firmware, hacked to shoot images at synchronized intervals without having to be tethered to each other.

This series of short, time-lapse, stereoscopic videos play with the elements of time and space. While traditional stereoscopic photography positions two cameras close to one another, simulating the relative position of our eyes, this piece experiments with considerably increased binocular distances (anywhere from twenty to hundreds of feet). This extends the sense of stereoscopic depth to far greater distances than we would see naturally, and distorts the apparent scale of the subject, creating a sense of miniaturization. This, combined with time-lapse techniques, drastically repositions the viewer in relation to the subject.

Ken Murphy is a programmer, artist, musician, and tinkerer living in San Francisco. His past projects include *Blinkybugs*, which have recently evolved into a combination kit and book with comic-style instructions. He's also written how-to articles for magazines such as *Make* and *Popular Science*. He was a resident artist at the Exploratorium Museum in San Francisco, where he experimented with time-lapse photography, and was a recipient of the first San Francisco Awesome Foundation grant, for his long-term time-lapse project, *A History of the Sky*.

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## Nate Pagel

[www.natepagel.com](http://www.natepagel.com)

Nate Pagel is a San Francisco-based media artist whose installation work involves public and private spaces, urban and natural environments, and focuses public and personal awareness in order to effect social change.



*Metropolitana  
(Milano), 2010  
\$1500*

Video Installation  
(Aluminum, Flat  
screen TV, hard  
drive).

4th in a series of video works capturing and exploring public transit systems around the world in abstract ways, *Metropolitana* melds the urbanity of the trains with fashion and high design. This piece was shot entirely in Milan, Italy in July 2010. Previous incarnations of this project, featuring Paris, London and Tokyo, have been featured at venues such as Gen Art, the SFMOMA, Mark Wolfe Contemporary Art, and the Japanese Consulate.

Pagel's media artwork has been shown in 23 countries, broadcast in Costa Rica, Italy, Australia and the U.S. and has garnered over 60 awards internationally. He's been commissioned to create work by the SFMOMA, the United Nations, the Japanese Consulate, the Natural World Museum, Google and Planet Magazine, and has been represented by Mark Wolfe Contemporary Art. He travels extensively to create installations, events and environments.

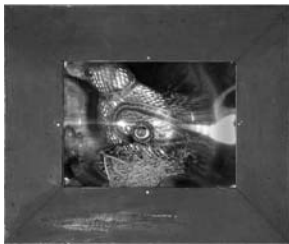
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## Lisa Perrott

www.lisaperrott.com

Lisa currently maintains a studio at the Hunter's Point Shipyard Art Collective in San Francisco, and has lived and worked in the City since 1989. Exploring themes of beauty, melancholy, humor, and truth, she uses primarily found objects and discarded goods as materials in the creation of her work. Although she usually begins with concrete ideas, she welcomes the element of surprise to coax seemingly unrelated objects into uniting, and is satisfied when she is convinced that all materials have fully integrated to realize her vision. The Dada and Surrealist art movement of the 1920s has been her biggest influence, with their concept of *ready-made* art and their admiration for the anti-intellectual and non-conformist. Like the Dadaists, she finds inspiration in dreams, the unconscious, myth, and irrational modes of thought. It is her desire that the viewer find as much pleasure and intrigue in discovering her work as she experienced in making it.



*Bird's Eye*, 2008  
\$1800

Mixed-media w/  
battery operated  
lighting and manual  
music box.



*Compassion*,  
2002  
\$6000

Mixed-media  
with magnified  
glass lens.



*Bird's Eye #2*, 2011  
\$1800

Mixed-media w/  
Fresnel lens.



*Power*, 2000  
\$6000

Mixed-media  
with magnified  
glass lens.

Lisa Perrott works as an Art Installer, Framer, and Art Preparator for the San Francisco Arts Commission Gallery, San Francisco City Hall, and the Palo Alto Art Center. She is trained as a printmaker, and has worked for over a decade as Master Silkscreen Printer with Trillium Fine Art Press in Brisbane, CA. She served as a board member for Precita Eyes Mural Arts, and remains active in the local arts community.

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## Beth Ross

www.bethross.net

Beth grew up on the east coast, and migrated to the SF Bay area in her mid-twenties. She has been blessed with an adoptive family of creative friends. Her background in painting, multi-image production and theater set design dovetailed nicely with the emerging practices of the digital age, and by the mid-90s, her art became photography- and computer-based.

The components within her images survive intervention and reconstitution, and tell their own essential stories of time and place, while establishing new tempos, rhythms, patterns and entities. Finding photographic abstraction compelling, she strives to remember the importance of context when framing a shot. The impossibly beautiful clarity of a photograph supersedes the painterliness of her earlier digital work; yet allows for an emphasis on the visceral.

*Insomneconomy: Time Management, Sleep Deprivation and The Back Burner*, 2010  
\$150 each

Epson pigment prints on Hahnemuhle German Etching stock, mounted on gessoed MDF.



Lack of sleep affects us all in different ways. Some people manage on six hours, others need nine. My sleeplessness began about five years ago. Every few weeks I crash for eight or ten hours. (It is not particularly due to stress, but becomes more entrenched during those times.) I find I enjoy waking up at three, four or five o'clock in the morning when everyone else is asleep and all is quiet and still. I find that period incredibly productive for my art, and superior to any other time of day or night.

So I ponder the “economy” of insomnia as a resource requiring careful management in order to function effectively. I do not want to squander these early morning hours because, toward the end of a weeks-long cycle, I experience a decline in the rate of return. With all these extra cycles, my circles widen until I reach the center.

*(Rhythm and Occupy featured on the TVOT stage screens.)*

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## René and Rio Yañez

[www.rioyanez.com](http://www.rioyanez.com)

René Yañez is an artist, curator and producer who lives in San Francisco. A founder and former Artistic Director of Galeria de la Raza, Yañez was one of the first curators to introduce the contemporary concept of Mexico's Dia de los Muertos to the United States. Since the early 1970s, René has been instrumental in establishing the Day of the Dead as an important cultural celebration. Marked by exhibitions, ceremonies, processions, and school-based activities, these events quickly spread beyond the Mission District, to communities in greater California, the American Southwest and Mexico.

René is widely recognized for his innovative art projects that promote a greater awareness of our culturally diverse society. He has worked with organizations including SomArts, Oakland Museum of California, Yerba Buena Center for the Arts, Kearny Street Workshop, Mission Cultural Center and the San Francisco Arts Commission.



*Altar to Memories, 2008-09*  
\$1200

With *Altar to Memories* René and Rio Yañez combine traditional images, icons, and cultural practices with contemporary art. The father-son team incorporates 3D anaglyph collages, illustrations, and photographs into the infrastructure of a traditional Mexican Dia de los Muertos altar. Using the culturally relevant medium of the altar, the two artists present images to honor their friends, fellow artists, and the work of Mexican illustrator Jose Guadalupe Posada. *Altar to Memories* is both a spiritual art installation, and an example of how technology is shaping the experiments of contemporary artists.

Rio Yañez, conceived in an artist's studio, born and raised in San Francisco's Mission District, is a curator, photographer, and graphic artist. As a curator he has frequently collaborated with his father, René Yañez, since 2005. His work has been shown from San Francisco to Tokyo. Yañez is a founding member of The Great Tortilla Conspiracy, the world's most dangerous tortilla art collective, and currently works at the South of Market Cultural Center (SomArts) as a curator and manager.