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This year's Gallery explores the theme of digital campfire, and the transformative nature of storytelling. The work selected examines the relationship between an artist's materials, a participatory audience, and the conversations that evolve as a result of this interaction.

In an allusion to the original campfire, most work included in this gallery focuses on natural or found materials as a basis for artistic exploration.

The TV of Tomorrow Show
Yerba Buena Center for the Arts
San Francisco, California

Beth Wright
Gallery Manager

Jill Andersen
Outreach Developer



RENE YAÑEZ

Widely recognized for his innovative art projects that promote a greater awareness of our culturally diverse society, Yáñez is a founder and former Artistic Director of Galeria de la Raza, and was one of the first curators to introduce the contemporary concept of Mexico's Day of the Dead to the United States.

This piece was commissioned by the de Young Museum for the exhibit *Picasso: Masterpieces from the Musée National Picasso, Paris*.

Picasso in 3D, 2011



JASON TRUCCO

www.anniewhartonlosangeles.com

Jason Trucco is an accomplished artist and director whose distinctive and highly experimental work is grounded in handsome explorations of seemingly familiar images, ideas, and experiences. An important contributor to the Newest Wave movements of the 2010s, his mode of expression is a disarmingly clear and accessible style, characterized by inventive new technology, wordplay, and wit.

Courtesy of the artist and Annie Wharton Los Angeles.

Going For Broker, 2012

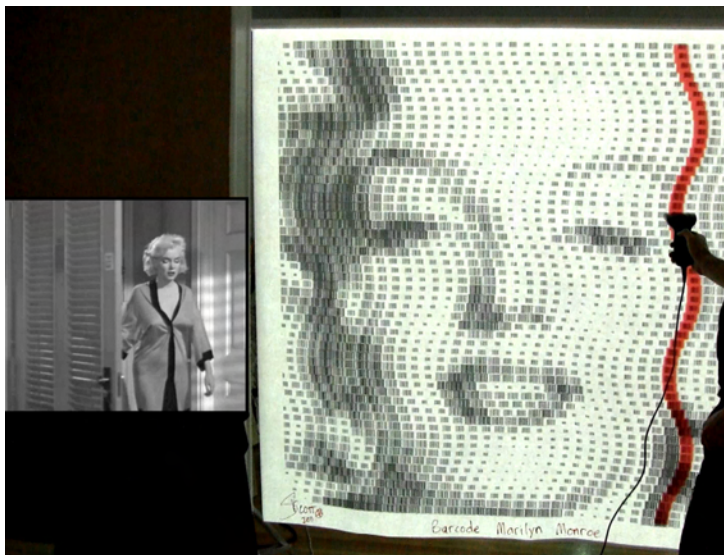


SARAH BAND

www.sarahbandart.com

The *Oil Bird* series is made from hand sculpted glass on copper tubing, which is then filled with motor oil. The pumping oil, made from dead organisms, takes on a new life when pumped through a glass skeleton. The oil becomes the bird's blood, its tears, and its life source. The simple design of these creatures mimics oil drills and cranes. The piece asks the viewer to question oil's role in their life and the world, repositioning oil as something we've pumped so much it's now pumping through our veins.

Crying Vulture, 2012



SCOTT BLAKE

www.barcodeart.com

Scott Blake creates mosaics that have both form and function. His art, inspired by the Y2K computer crisis, started with circles, squares and tile patterns that morphed into barcodes. Blake has made more than 30 large-scale digital portraits of cultural icons using UPC numbers connected to their lives. Interact with this art. Scan the barcodes with your smartphone. Hear, watch and read as his subjects tell their stories.

Barcode Marilyn Monroe, 2011



The Urban Hedgerow makes space for the feelings and thoughts that urban wild animals and plants provoke. Instead of a row of trees, Urban Hedgerow explores vertical forms that comprise varied substrates, from repurposed industrial waste, to habitat for indigenous plants, and hosts to indigenous fauna. Guided by the work of entomologists, ornithologists, botanists and ecologists, and by hope and love for nature's spontaneous colonization, the work allows for "nature" by tolerating degrees of neglect and chaos, and cultivating enjoyment and delight.

The Archive Machine: Blaze Gonzalez and Jordan Dozzi

Urban Hedgerow: Lisa Lee Benjamin, spokesperson



THE ARCHIVE MACHINE WITH URBAN HEDGEROW

www.archivemachine.net
www.urbanhedgerow.com

The Archive Machine is an experimental platform for critical engagement with urbanity; an interface to express, react, interact, and create a dialogue to prompt an alternative way of engaging with cities. To deeply immerse individuals in a spatial moment, and utilize this engagement to facilitate a feedback loop of ideas, concepts and conversations.

The Archive Machine, 2011



CARL BURMEISTER

www.carlburmeister.net

Art, music, math, science, ... all are indescribably amazing. Create something.

This is not a statement.

Pixel Harmonizer, 2009



EDDIE COLLA

eddiecolla.wordpress.com

There is a visual conversation that takes place on the streets of urban environments, dominated primarily by advertising and utilitarian signage, and assumes passive participation. Invited or not, I am going to participate in this conversation. Public spaces were never intended to be coated from top to bottom with photos of consumer products. These spaces should, in some manner, reflect the culture that thrives in that space.

Fung Leung Kee Watch, 2012

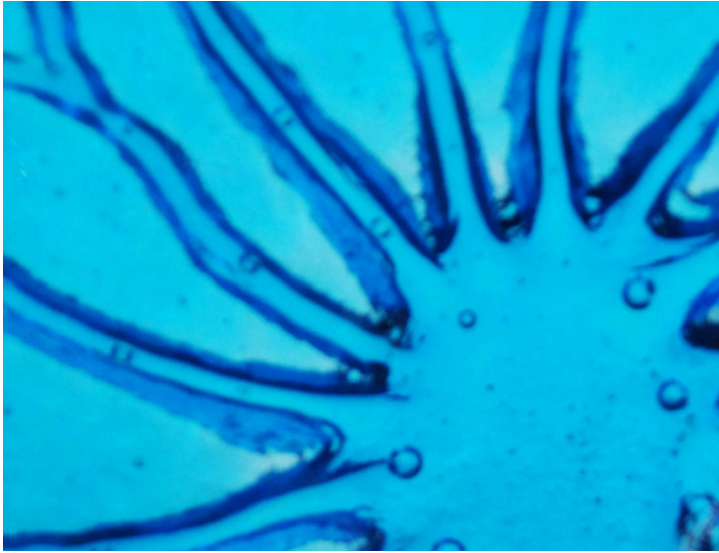


CYNTHIA TOM

www.cynthiatom.com

Cynthia Tom is a visual multi-media artist, passionate about social justice, women's issues and playing with the accepted norm. She is inspired by dialogue with friends and family, forming new themes and stories for her work. Her surrealist work is filled with symbols, cues and clues. Her paintings and installations persuade us to look beyond the aesthetic, to challenge stereotypes and traditional roles, question paradigms, and encourage our internal dialogue.

Nicola and Philo Invite You to TV of Tomorrow, 2012



DANIEL STAUBER

www.danielstauber.com

Daniel works with images from the subconscious, which bring forth apparitions and archetypes. The subconscious doesn't allow choice; it is automatic. He seeks to create work that attracts and repels simultaneously; something that draws a person in, but keeps them unnerved. This parallels the polarity of nature: beauty juxtaposed with savagery.

Cell #3, 2011



BENJAMIN COWDEN

www.twentysevendegears.com

Perennial Flux uses several distinct types of mechanical movement, collaborating to produce motion that is both patterned and pseudo-random. It is this relationship between the regularity of the machine and the haphazardness of nature that intrigues Ben at the moment. The pinions attached to the cage axles are spun one way and then the other as the crank spins in different time to the ring gear.

Perennial Flux, 2012



ANDREINA DAVILA

www.andreinadavila.com

Andreina's paintings explore the relationship between life and movement. Her early work was a consciously naive experimentation with techniques, color, texture, and new uses of materials. In an effort to evolve, her work began to incorporate abstract representations of nature, and to experiment with typography and text. *BotaniNK* is a clean start: dots of ink, limited use of color and texture, illustrating the fragile balance between life and nature.

Orbits, 2009



NATE SCOTT

www.natescottart.com

Working mainly with found objects and layered imagery, Nate Scott welds a wide range of materials into a cohesive iconography. His work alludes to form rather than representing it fully, allowing the viewer to connect the dots and create their own interpretations of the work. His work includes multiple materials and techniques, and often involves a sense of movement. His work ranges from assemblages and lightbox collages, to fully kinetic pieces.

TV, 2000

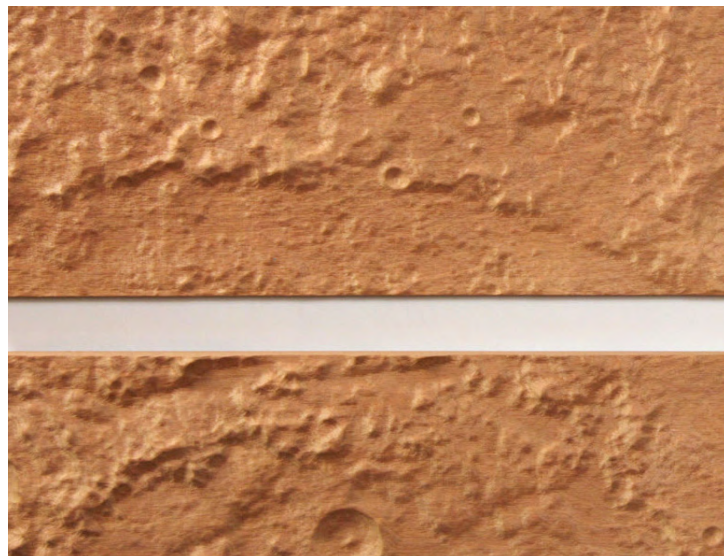


KEN MURPHY

www.murphlab.com

Ken Murphy is an artist, programmer, and tinkerer who creates unconventional time-lapse compositions. This series of panoramic time-lapse videos were shot with a camera mounted on a motorized tripod. The video is presented repeatedly in a series of panes, each just out of phase with the next to reveal the surrounding patterns of light, weather, and human activity over time in a simultaneous 360-degree scene.

Panoramic Time-Lapse, 2012



CRAIG DORETY

www.craigdorety.com

Using our senses to help understand our position in space-time, we rely most heavily upon vision. The disconnect between binocular and monocular vision poses a limitation, from which the brain cannot always properly interpret visual information. Using clean lines, simple shapes, self-similarity on varying scales, pure, changing color as his palette, and information systems and data-sets as his subject matter, Craig uses this dichotomy to express the workings of the subconscious.

Lunar Topographies: Mare Orientale Triptych, 2012



MAURICIA GANDARA

www.mauriciagandara.com

Mauricia's painting derives from a relationship with her surroundings. She creates imaginary readings; recording moments, images and insights. Urban themes, human presence, and nature are constantly featured on her canvases. During her process, she searches for meaning in materials that become the physical and semantic foundation of her work. Sand, natural pigments, coffee grounds, and sawdust, appear in the work.

From Nowhere II, 2008



ESZTER MAROSSZEKY AND DAVID MATHESON

www.eszteranddavid.com

Eszter and David are a photographic duo specializing in social narrative and environmental portraiture. Originally from Sydney Australia, they have made San Francisco their home away from home and feel fortunate to shoot both commercially and in a fine art capacity. They share a simple desire to first connect to the truth of their subjects and illustrate their unique personal story, then celebrate their existence: just as every life deserves.

Betty of Lilyfield, 2010



ERIK JOHNSON

www.lightbright.net

Erik has been working with LEDs and electronics since he could first manage a screwdriver, from repackaging them into common objects, to creating larger scale projects. As a child, his grandparents would save their broken electronics for him, specifically to be taken apart. No longer a dumpster-diving kid, Erik now frequents second-hand shops or discount stores looking for interesting gadgets to dismantle and re-purpose.

Personal LED, 2012



NEMO GOULD

www.nemomatic.com

What makes a thing fascinating is to not completely know it. It is this gap in our understanding that the imagination uses as its canvas. Salvaged material is an ideal medium to make use of this principle. These sculptures are both familiar and new, incorporating consumer detritus with symbology. They are the synthesis of our manufactured landscape and our tentative place within it: strong and frail at the same time.

The Race, 2010



RON HALBERT AND JULIAN CASH

www.AuroraLightGraffiti.com

Light Graffiti is an extension of traditional light painting technique, which uses video, rather than the open shutter of a still camera, to create a live experience where everyone sees the image as it evolves. With inexpensive light toys used as "paint brushes" and the open space around them as "canvas," the artist moves the light but its image stays behind, frozen in mid-air when viewed on a monitor, or projected on a building at night like graffiti.

Aurora Light Graffiti, 2012



JESSE HOULDING

www.houlding.com | www.kimperialfineart.com

Jesse's work consists of installations and kinetic paintings that use magnetism, light and other natural phenomenon to explore perception and our human tendency to construct meaning from experience and visual stimuli. His drawing machines investigate the accumulation of marks and how time is evidenced in a work.

Courtesy K. Imperial Fine Art | aimee@kimperialfineart.com

Ferrous Wheel, 2012