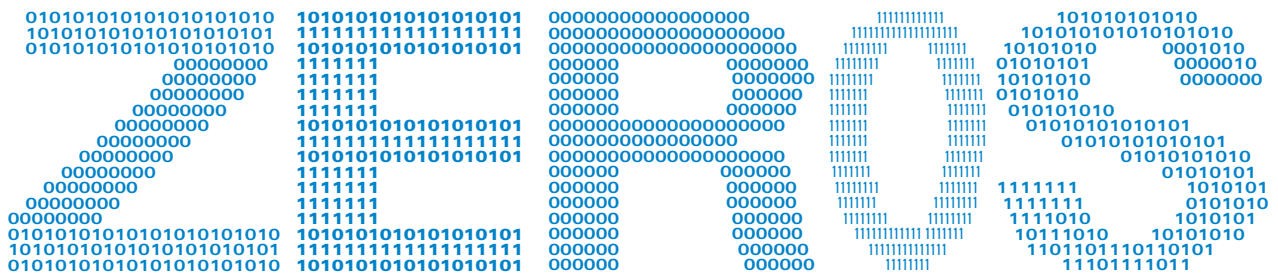
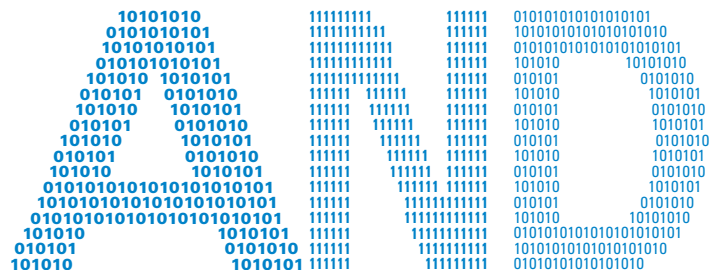




**Aaron Finnis, Charles Gute,
Matt Lipps, Sanaz Mazinani,
Simon Pyle, Stephanie Syjuco,
and Margo Wolowiec**



August 2–September 28, 2014

From sharing events on Facebook to paying for a coffee with Square, the influence of digital technology has become impossible to ignore. The Bay Area in particular is becoming increasingly dominated by this digital revolution and its creative impact is evident across the region. The 1990s witnessed the birth of net art, an art form that manifests digitally and is distributed via the Internet. In contrast, the artwork in this exhibition exemplifies a new trend in contemporary art that has been gaining momentum over the last few years: a critical engagement with the experience of living in the age of new media expressed in a non-digital format. Artists following this trajectory often choose to utilize traditional media to draw attention away from technology as apparatus to focus on technology as subject. Taking its title from the two components of binary code, *ONES AND ZEROS* presents work by a group of contemporary artists with ties to the Bay Area who are reflecting on the digital revolution and its infiltration into our lives.

Aaron Finnis uses industrially produced self-assembly furniture and minimalist painted patterns to transform the abstract materials of data recording—

such as binary code and computer magnetic tape—into tangible objects. By making the computer data that permeates our contemporary existence visible, Finnis alters our perception of the digital processes constantly at work around us. For *ONES AND ZEROS*, Finnis conducted a three-day survey on Amazon's Mechanical Turk, a website that offers an on-demand virtual workforce, asking thousands of paid participants to rate common household items. Two pre-fabricated chests of drawers altered by Finnis and installed in the exhibition serve as display stations for the least popular selections.

Charles Gute references text-based conceptual art by using language as his primary material. In the series *Random Tweets Reformatted as Telegrams*, Gute uses a combination of historical and high-tech printing techniques to transpose Twitter messages onto seemingly authentic vintage telegrams. Notably, the last Western Union telegram was sent on January 27, 2006, only weeks before the first tweet was sent on March 21. The transition from telegram to tweet illustrates not only a switch to a faster, cheaper method of conveying messages, but also points to an attitude shift. Both demand a certain economy of form, but

the social media posts often convey mundane details, while telegrams were reserved for momentous events.

Matt Lipps takes an analog approach to understanding our relationship to present-day image production. Juxtaposing personal imagery with appropriated reproductions from a Time Life series of amateur how-to manuals, Lipps's work addresses a longing for the traditional camera as the ubiquity of digital photography becomes ever more prevalent in our daily lives. At a time when the photograph has become almost completely dematerialized, Lipps sources his subject matter from books as opposed to the Internet. And yet, like a hashtag search on Instagram, the works communicate a plethora of references at once. His photographs suggest that the Internet-specific experience of images harkens back to the days of reference books and periodicals, before the overwhelming presence of screen-based consumption. At the same time, the work mirrors the artist's own inevitable Internet-influenced experiences by resembling a Google Image search format.

Sanaz Mazinani investigates the disconnect between the experience of an event and its photographic record through digital collages. Their lush ornamental formality, often referencing traditional Islamic and African patterning techniques, belies their source material: images of war, conflict, and activism sourced from countless hours on the Internet. For *ONES AND ZEROS*, Mazinani has created a sculptural wall work and site-specific wallpaper that reference the use of digital technologies in military operations, specifically focusing on images of unmanned drones. Also on display is a video from her *Conference of the Birds* series, which fuses photographs of the Arab Spring and Occupy Wall Street. The works aim to untangle the complex ways in which such media images define our relationship to war while also commenting on the Internet's potential for democratization and activism.

Simon Pyle explores preservation and loss in the digital age through photographic-based work. The series *Screens* presents our experience of the natural world as mediated by technology. Using a smartphone Pyle photographed the hiking trails of the Marin Headlands and then re-photographed those images on his phone's screen through a microscope to create abstract compositions. The suite of images points to the constant presence of the screen—in this case, the smart phone screen—in daily life. For the series *Jpeg Decay*, Pyle saved a digital file of a family photograph over and over again. By using a technological function designed to freeze a moment, Pyle actually produces the opposite effect, showing the ravages of time captured digitally.

Stephanie Syjuco creates large-scale installations and participatory projects that leverage open-source systems and flows of capital to investigate issues of economies and empire. For *RAIDERS: International Booty, Bountiful Harvest (Selections from the Collection of the A___A__M_____)* she downloaded images from the online collection database of San Francisco's Asian Art Museum and made digital archival photo prints from the images at the actual sizes. Mounted onto laser-cut wood, the two-dimensional reproductions of these antique vases introduce questions about the construction of culture and the potential of the Internet to democratize access.

Margo Wolowiec explores the oversaturation of images in the digital world through photographic textiles. Literally weaving together photos culled from social media websites such as Facebook, Instagram, and Tumblr, Wolowiec creates works that suspend the constant flow of digital images into the threads of hand-made textiles. These new pieces draw inspiration from Navajo rugs and Bauhaus weavers. Their formal abstract elements lend themselves to a more painterly sensibility, just as the artist hand dyes her thread at the loom. While Wolowiec directly appropriates her images from the Internet, she also freely manipulates them in the work, placing them at a remove from their original source. The work materializes the immaterial, making fleeting moments precious while often rendering them indecipherable.

ONES AND ZEROS warns of the dangers of succumbing to the allure of a completely digital world, but also hints at the potential for change inherent in the democracy and accessibility of the Internet. The artists in the exhibition express a conscious awareness of the pervasiveness of technology and the Internet in contemporary life through tangible works that challenge the immateriality of the digital realm. Some of their works offer a way to slow down and contemplate the endless stream of images available to us, while others analyze the new forms of communication and processing available today. Together these works question our automatic relationship with digital technology and encourage thoughtful consideration of our new normal.

—Jeanne Gerrity and Amy Owen, Curators

Exhibition Checklist:

In the listing of dimensions, height precedes width precedes depth.

AARON FINNIS

MTurk1 (5,000 Workers), 2014
Fiberboard, particleboard, acrylic paint, glass, objects, and MTurk workers
Dimensions variable
Unique edition
Courtesy of the artist and Et al.

CHARLES GUTE

[Random Tweets Reformatted as Telegrams:](#)

@allen_mylkar, 2013
Letterpress and mixed media on vintage paper
7½ x 9½ in., framed
Courtesy of the artist and Catherine Clark Gallery

@francesantos99, 2012
Letterpress and mixed media on vintage paper
7½ x 9½ in., framed
Courtesy of the artist and Catherine Clark Gallery

@jessiesmith13, 2013
Letterpress and mixed media on vintage paper
7½ x 9½ in., framed
Courtesy of the artist and Catherine Clark Gallery

@lapurfehta, 2012
Letterpress and mixed media on vintage paper
7½ x 9½ in., framed
Courtesy of the artist and Catherine Clark Gallery

@longliveallyson, 2012
Letterpress and mixed media on vintage paper
7½ x 9½ in., framed
Courtesy of the artist and Catherine Clark Gallery

@monicamar8ie, 2013
Letterpress and mixed media on vintage paper
7½ x 9½ in., framed
Courtesy of the artist and Catherine Clark Gallery

@prunes1979, 2013
Letterpress and mixed media on vintage paper
7½ x 9½ in., framed
Courtesy of the artist and Catherine Clark Gallery

@ted_the_gr8, 2013
Letterpress and mixed media on vintage paper
7½ x 9½ in., framed
Courtesy of the artist and Catherine Clark Gallery

MATT LIPPS

Camera, 2013
C-print
81¼ x 50 in.
Courtesy of the artist and Jessica Silverman Gallery

Photojournalism, 2013
C-print
75¾ x 50 in.
Courtesy of the artist and Jessica Silverman Gallery

Special Problems, 2014
C-print
78½ x 50 in.
Courtesy of the artist and Jessica Silverman Gallery

SANAZ MAZINANI

Conference of the Birds, 2012
HD video
2 min., 20 sec. loop, with sound
Courtesy of the artist and Stephen Bulger Gallery, Canada

Predator with Hellfire Missiles, 2014, from "Frames of the Visible"
62 x 84 x 10 in.
Lacquered pigment print, Dibond, wood, and magnets
Courtesy of the artist and Stephen Bulger Gallery, Canada

Shadow Wars, 2014
Site-specific wallpaper installation
Dimensions variable
Courtesy of the artist and Stephen Bulger Gallery, Canada

SIMON PYLE

[Screens:](#)

2013-07-03 16.51.20.jpg, 2014
C-print
18 x 12 in.
Courtesy of the artist

2013-07-09 14.54.11.jpg, 2014
C-print
18 x 12 in.
Courtesy of the artist

2013-07-09 15.08.09.jpg, 2014
C-print
18 x 12 in.
Courtesy of the artist

2013-08-18 19.49.43.jpg, 2014
C-print
18 x 12 in.
Courtesy of the artist

2013-10-26 18.36.56.jpg, 2014
C-print
18 x 12 in.
Courtesy of the artist

2013-11-26 16.24.41.jpg, 2014
C-print
18 x 12 in.
Courtesy of the artist

2013-12-05 15.54.27.jpg, 2014
C-print
18 x 12 in.
Courtesy of the artist

[Jpeg Decay:](#)

Grandpa Back From War / Save #0, 2012
Jpeg resaved repeatedly
Archival pigment print
8 x 10 in.
Courtesy of the artist

Grandpa Back From War / Save #2,500, 2012
Jpeg resaved repeatedly
Archival pigment print
8 x 10 in.
Courtesy of the artist

Grandpa Back From War / Save #50, 2012
Jpeg resaved repeatedly
Archival pigment print
8 x 10 in.
Courtesy of the artist

Grandpa Back From War / Save #5,000, 2012
Jpeg resaved repeatedly
Archival pigment print
8 x 10 in.
Courtesy of the artist

Grandpa Back From War / Save #10,000, 2012
Jpeg resaved repeatedly
Archival pigment print
8 x 10 in.
Courtesy of the artist

Grandpa Back From War / Save #15,000, 2012
Jpeg resaved repeatedly
Archival pigment print
8 x 10 in.
Courtesy of the artist

Grandpa Back From War / Save #20,000, 2012
Jpeg resaved repeatedly
Archival pigment print
8 x 10 in.
Courtesy of the artist

Grandpa Back From War / Save #25,000, 2012
Jpeg resaved repeatedly
Archival pigment print
8 x 10 in.
Courtesy of the artist

Grandpa Back From War / Save #30,000, 2012
Jpeg resaved repeatedly
Archival pigment print
8 x 10 in.
Courtesy of the artist

Grandpa Back From War / Save #40,000, 2012
Jpeg resaved repeatedly
Archival pigment print
8 x 10 in.
Courtesy of the artist

Grandpa Back From War / Save #45,000, 2012
Jpeg resaved repeatedly
Archival pigment print
8 x 10 in.
Courtesy of the artist

Grandpa Back From War / Save #65,000, 2012
Jpeg resaved repeatedly
Archival pigment print
8 x 10 in.
Courtesy of the artist

Grandpa Back From War / Save #116,250, 2012
Jpeg resaved repeatedly
Archival pigment print
8 x 10 in.
Courtesy of the artist

Grandpa Back From War / Save #256,000, 2012
Jpeg resaved repeatedly
Archival pigment print
8 x 10 in.
Courtesy of the artist

STEPHANIE SYJUCO

Selections from *Raiders: International Booty, Bountiful Harvest (Selections from the A___A___M___)*, 2011
Archival Epson photo prints mounted on laser-cut wood and hardware
Dimensions variable
Mixed set
Courtesy of the artist and Catherine Clark Gallery

MARGO WOLOWIEC

Almost otherwise, 2014
Handwoven polyester, cotton, dye sublimation ink, and fabric dye
46 x 52 in.
Courtesy of the artist and Anat Ebgi, Los Angeles

In step, 2014
Handwoven polyester, cotton, dye sublimation ink, and fabric dye
46 x 52 in.
Courtesy of the artist and Anat Ebgi, Los Angeles

Prehistoric forest, 2014
Handwoven polyester, cotton, dye sublimation ink, and fabric dye
46 x 52 in.
Courtesy of the artist and Anat Ebgi, Los Angeles

Acknowledgments:

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