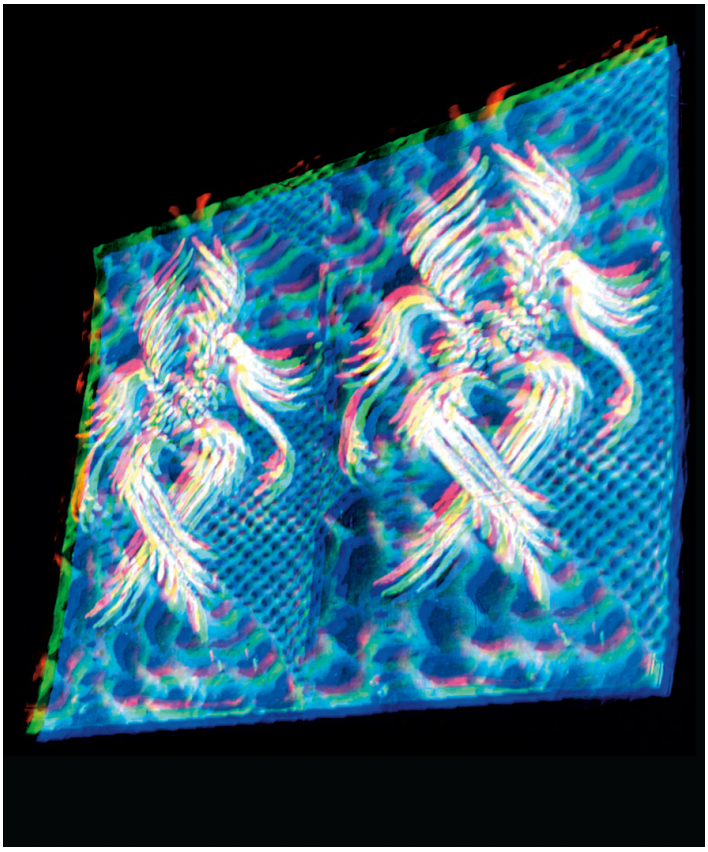
# *memory.unshift( )*

*alexa_ann_bonomo*
*glenda_drew*
*jesse_drew*
*william_mead*

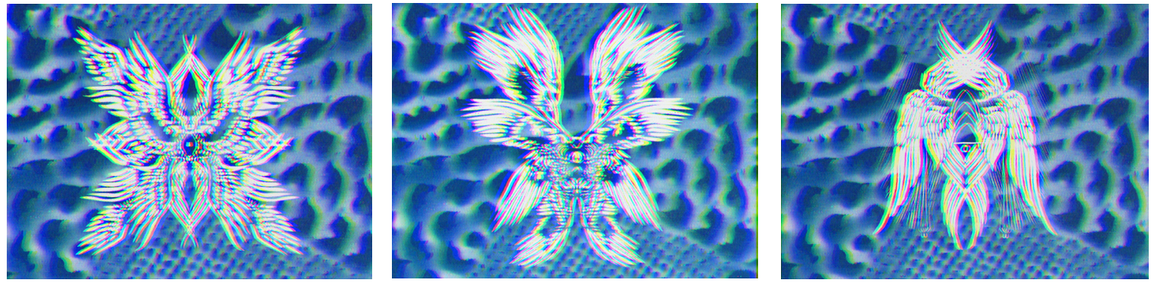


*Alexa Bonomo, 2017, 2022*

The four artists represented in memory.unshift() exhibit their contemplations, memories, thoughts and meditations on the shifting and tenuous relationship between electronic technology and human consciousness.

The work they bring to this show explores the tentative connections between the often random and erratic thought processes of human beings multiplexing with the deterministic and “programmed” logic of the machine. How can a machine that relies upon “logic” represent the human condition, that is often associated with such un-machine-like qualities as hope, fear, dread, loneliness, humor, boredom, and other human traits? What is the relationship between our expanding electronic metaverse and our emotional, accidental, non-linear human lives?

Alexa Ann Bonomo, glenda drew, Jesse Drew and William Mead bring together a collection of work that includes textiles and fabrics, video monitors, computers, software programming, three-dimensional dioramas, and augmented reality that try to contemplate the tenuous relationship between memory and consciousness, linearity and non-linearity, intentionality and randomness.

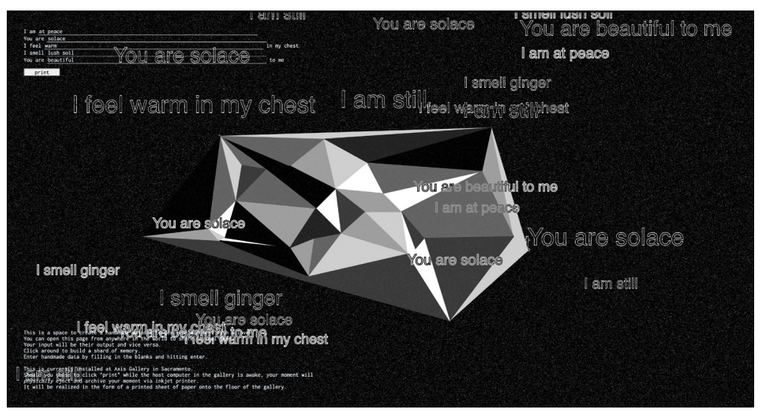


*alexa_ann_bonomo*
***Pulse of Anonymous Memories***
*Sensor Driven Installation, Digital Illustration, Projection Mapping*
*2017, 2022*

FROM THE ARTIST

“I opened a gallery of Anonymous Memories...” a story told by Emily Prime in the film A World of Tomorrow by Don Hertzfeldt. In a world where memories are able to be digitized and archived, memories salvaged from a dead lover are displayed in an art gallery in rememberance of his long lineage of clones that carried on the memory of “David Prime”

In 2017, Alexa took this act of remembrance and internalized the idea deeply enough to form her own gallery of anonymous memories in the form of floating pieces of fabric. Mixing the use of hand-drawn illustrations of angelic entities, the cyanotype depicts the macrame of a family heirloom. The macrame was orginally handmade by her disabled great aunt who was taken care of by her grandma who was 20 years younger than her, which acts as the vessel for a heart rate sensor on a platform. Visitors are invited to place their index finger on the sensor to watch the floating images pulse to the beat of one’s own heart rate. The angelic beings are meant to bring solace and safety, despite their horrifically grotesque form used to protect humans from evil. The self-driven internal force of a heartbeat acts as the force to drive the pulsating movement of the angelic forms. This connection causes an everflowing ebb and flow between fear and safety.




*alexa_ann_bonomo*
***Handmade Datasets***
*Interactive Web Interface*
*2022*

A handmade dataset as an act of love. After noticing a habit of carefully trying to take in sensory information while in the state of vulnerability and intimacy, in an ironically unromantic manner thought of how to collect data for later retrieval. This is the realization of an interface to collect a moment with a lover. In the process of making this piece,  the anticlimatic realism of the concept proves the inefficacy of repeatability. Even finely tuned data collection and visualization will never reconfigure the moment as it was originally an experience of mindfulness during a moment or act of love.

ABOUT THE ARTIST

Alexa Ann Bonomo is an interactive artist and designer, and lecturer at the University of California, Davis. She has presented her work at various exhibitions and conferences including the Exploratorium, Gray Area Foundation of the Arts, The Manetti Shrem Museum, and International Symposium for Electronic Arts.
Her design practice consists of interdisciplinary processes within new media, computation, and psychology. She observes the creation of countless avatars that represent a self digitally and on the internet. Alexa turns marks, pixels, and computer memory left behind and uses them as an artistic medium to reveal substance and personal meaning that is normally left unrevealed and forgotten.



*glenda_drew & jesse_drew*
***future, past tense***
***- charm.world***
*foam, foilage, metal, plastic, wood, augmented reality*
*2022*

FROM THE ARTISTS

future, past tense uses the interactive abilities of augmented reality to peer into our collective future. We are interested in using the developing technologies of AR to imagine new avenues of speculative fiction. In this work, we combine AR with a much older means of creating immersive environmental reality—that of the nature diorama, primarily associated with Museums of Natural History. These dioramas are integrated into a National State Park motif of signage as well, further commenting on the means of staging the natural environment. Using the motif of the ”photo spot” popular at public land venues, viewers trigger a series of found-footage vignettes evoking the themes associated with our environmental future.

Welcome to the portals of the future of California! Will we continue emptying our aquifers of water, leaving behind a parched, depleted desert? Will we continue to heat our planet, flooding our lands with rising seawaters? Will we build a utopic paradise, building harmony with nature?

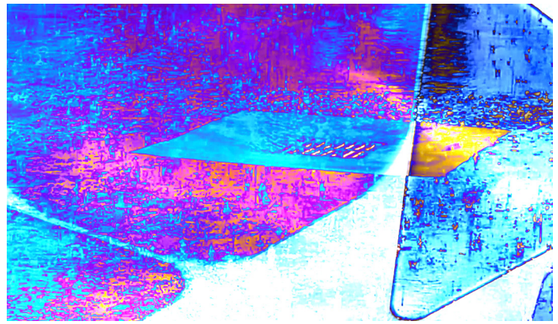
Step up to this photo-opportunity to peer into our collective future!
What does our future hold?
It’s your choice!

Add sources here

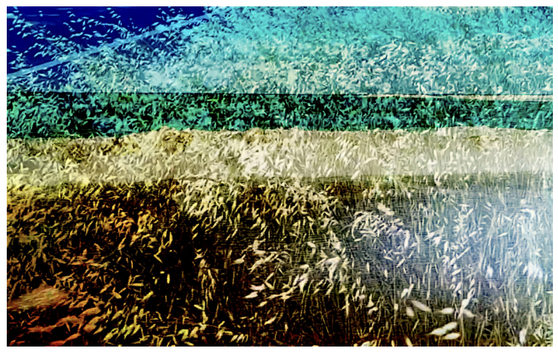
ABOUT THE ARTISTS

glenda drew’s research is based at the intersections of visual culture and social change, with a particular emphasis on the working class. Her subjects include country musicians, waitresses, feminists and precarious workers. Her practice is multifaceted in form and includes film/video, motion graphics, photography, graphics, interactivity and audience participation. Drew was an active member of Paper Tiger Television in San Francisco for several years, a defining experience that continues to anchor and shape her work, from the DIY aesthetic and approach aimed at unpacking media technologies, to creating accessible work that asks critical questions. Drew exhibits her work nationally and internationally. Her work has been featured in Leonardo, Bitch! and The Washington Post. She is currently a Professor of Design specializing in digital media at UC Davis.

Jesse Drew’s research and practice centers on alternative and community media and their impact on democratic societies, with a particular emphasis on the global working class. An active audio-visual artist, his interactive, video, photography and installation work has been featured at festivals and in galleries internationally. His writings have appeared in numerous publications, journals and anthologies, including Resisting the Virtual Life (City Lights Press), At a Distance (MIT Press), Collectivism After Modernism (University of Minnesota), and West of Eden (PM Press). His book, A Social History of Contemporary Democratic Media is published by Routledge. He is currently professor of Cinema and Digital Media at UC Davis, where he teaches media archaeology, radio production, documentary studies, electronics for artists, and community media. Before coming to UC Davis he headed the Center for Digital Media and was Associate Dean at the San Francisco Art Institute.







*william_mead*
***Meditations on Light***
***Meditations on Pattern***
***Meditations on Time***
***Meditations on Change***
*Generative programming, variable size and duration*
*2022*

NOTES FROM THE ARTIST

The pieces in this body of work use multiple juxtapositions to pose questions about the tenuous relationship between human expression and generative programming presented through an electronic technological medium. Formal elements of light, pattern, time and transformation rub up against personal imagery and writings related to those formal themes. The tension this creates can be both beautiful and off-putting; it can be delightful and disappointing. The juxtaposition of the formal structure of programming and logic as well as the very structured approach to the haiku-like poems is pitted against randomness and raises questions of intentionality and consciousness, while encouraging the viewer to be contemplative and search for their own meanings.

Inspired by the experimentation and approach to the implementation of technology in the work of Moholy-Nagy, I see in him a kindred spirit, who was less concerned with standard labels of art than he was in pursuing his vision. I aspire to the fluidity with which Moholy-Nagy shifted between art, design, writing and other creative media.

“Designing is not a profession but an attitude... Thinking in relationships.” – László Moholy-Nagy

Anyone interested in an installation of this work, or commissioning work based on these pieces should contact the artist.

ABOUT THE ARTIST

William Mead earned his BFA at Parsons School of Design in 1989. He completed a lifetime certification in secondary art education at Massachusetts College of Art in 1992. In 1999 he completed a Master’s degree in Education (MEd) At Lesley University.

While at Parsons, Mead majored in fine arts and focused on sculpture, but continued to work in other traditional media, including painting, drawing and printmaking. Much of his work at that time was constructed from wood and metal, and made use of found objects, playing materials off each other in ways that were surprising, while working to achieve a kind of balance and harmony that felt natural and calming.

With the advent of the personal computer revolution, Mead became obsessed with digital image making, design, typography, user interfaces, user experience and programming.

Today, Mead’s work employs a variety of media and techniques and is driven by conceptual themes, while remaining personal and expressive.

Axis Gallery
Sacramento