



3 SEPTEMBER - 17 OCTOBER 1998

PLUGGED IN

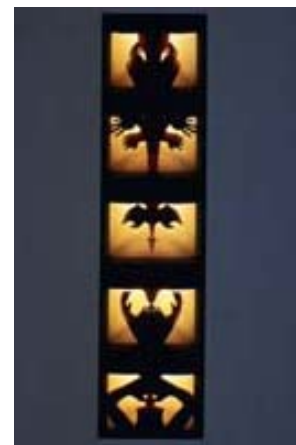
Opening Reception: Thursday, 3 September, 5.30 - 7.30pm



Gail Wight "Residual Memory"
Detail 1993
CPU chips, glass, agar, bug
lights 18"x10"x35'



Mary Tsiongas "Miraki" Detail
1998
Video, wooden box, metal stand



Tamiko Thiel "The Totem of
Heavenly Wisdom" 1996
Video Installation

"Plugged In" has been scheduled to coincide with this year's inaugural San Francisco International Art Exposition. With the Bay Area host to visiting collectors and curators from around the world, it made perfect sense to us that our program should highlight, and support, the community of artists that are working with new technologies here in the Bay Area. These artists occupy a unique position poised between the visual arts world and the high tech industries of Silicon Valley, with a commitment to experimentation and a dedication to the use of new materials in their art making.

Investigating various approaches to digital media through a techno / art hybridization resulting in kind of mechanized visual poetry, this group exhibition focuses on work by Bay Area artists J.D. Beltran, Jim Campbell, Bruce Cannon, Lewis de Soto, Doug Hall, Joyce Hsu, Alan Rath, Tamiko Thiel, Mary Tsiongas, and Gail Wight.

Predominantly installation based, these artists are working with video manipulation and projection, cathode ray tube or computer generated images, and robotics. Using the latest technologies in contemporary artmaking is not a new phenomenon and one that has been

increasingly explored as a curatorial positioning. This group however, occupies a unique position in that their use of technology is not purely "technology for technology's sake".

Technology becomes a narrative tool in these works - a medium that is committed to the subtle use of color, balance, refined form and a sensibility in the use of space - elements which are relegated secondary considerations in much of the "hype" of technology and how far the mechanical boundaries can be pushed. What results is an underlying grace and sensibility in these works which set them apart from the sea of new media and which emphasizes their individuality in approach to 'technology' as a conceptual medium

Haines Gallery would like to acknowledge the support of David Rauch and eMOTION Studios, Bay Area Video Coalition (BAVC), Snader, Richmond Art Senate and SFMOMA, Gallery Paule Anglim and Rena Branten Gallery.

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