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## CATHARINE CLARK GALLERY AND THE ZERO1 BIENNIAL

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**ZERO1 Biennial: *Seeking Silicon Valley***

**September 12 – December 8, 2012**

**Opening Week September 12–16 in downtown San Jose**

[www.zero1biennial.org](http://www.zero1biennial.org)

Inviting more than 150 artists from over 13 countries, the 2012 ZERO1 Biennial will present works at the forefront of media art – collaborating with local, regional, national and international cultural institutions and iconic Silicon Valley companies. Throughout three months of exhibitions, events, and performances will be showcased—in museums and galleries, in skywriting above San Francisco, in the streets and storefronts of Silicon Valley, on iPads and smartphones, and across the internet.

The 2012 ZERO1 Biennial theme and the core Biennial exhibition, *Seeking Silicon Valley*, was inspired by Silicon Valley's globally renowned reputation as the hub of high-tech entrepreneurial innovation and networked creativity, as much as from the region's conspicuous lack of publicly accessible features including borders, a defining architecture, a singular culture, and a cohesive sense of place. Biennial artists and partnering organizations have been charged with articulating the 2012 theme *Seeking Silicon Valley* in all of the showcased performances, exhibitions, events, and panels. For three months throughout the Bay Area, the Biennial will feature installations, interactive media, sculptures, online works, videos and performances by artists who are utilizing technology to create contemporary art in original and provocative ways.

**ZERO1  
BIENNIAL**

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**Solo Exhibition: Chris Doyle: *Idyllwild***

**September 8 – October 28, 2012**

**Reception Saturday, September 8, 4–6pm**

**Catharine Clark Gallery, 150 Minna Street, San Francisco, CA 94105**

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

Catharine Clark Gallery announces *Idyllwild*, a solo exhibition of new media works and works on paper by Chris Doyle. The exhibition dates are September 8 – October 28, 2012. The artist will be present for the opening reception on Saturday, September 8, from 4 to 6pm.

For *Idyllwild*, Chris Doyle's first solo exhibition in the main galleries at Catharine Clark Gallery, the artist presents work from his ongoing series inspired by Thomas Cole's *The Course of Empire* paintings (1833-36). Doyle's series delves into Cole's original narrative and reinterprets the rise and fall of civilization through animation, lightboxes, and watercolor. The course of human interaction with nature is updated with current issues—urban landscapes, consumer trappings, the rise of digital culture. Shifting the sequence, Doyle's cycle begins with *Apocalypse Management (telling about being one being living)* (2009), based on *Destruction* (1836), the next-to-last painting in Cole's series.

Included in the exhibition are the first three videos of what will eventually be five: *Apocalypse Management* and *Waste Generation* (2010), as well as his newest piece, *Idyllwild* (2012), a two-channel video projected onto the wall and floor. Filling out the exhibition is a series of related lightboxes and watercolors, and a large circular projection, titled *Rondo*.



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**Commissioned Project: Stephanie Syjuco: *FREE TEXT: The Open Source Reading Room***

**Part of the exhibition *Seeking Silicon Valley***

**September 12-December 8, 2012**

**ZERO1 Garage, 439 South First Street, San Jose, CA 95113**

[www.zero1biennial.org/stephanie-syjuco](http://www.zero1biennial.org/stephanie-syjuco)

*FREE TEXT: The Open Source Reading Room* (2012) is an installation that functions as a physical archive, public reading room, and actual production site for collected texts dealing with the thorny issues of digital copyright, open source culture, and the state of the intellectual commons in the 21st Century.

Using only articles and texts found online, an on-site project librarian will download, print, and bind these works for public reading access, creating "re-printed" works from digital files. The texts are curated around the history of the open source movement, creative commons, remix culture, and challenges to copyright in the digital era, engaging the public in a lively dialogue of ownership and public access. File sharing and copyright infringement—of media, entertainment, creative works, and intellectual property—are hot political and cultural topics in a world increasingly seeking to commodify the production and dissemination of ideas and information. The internet has created a seemingly endless amount of ways in which information can be spread, much to the consternation of copyright holders. Surprisingly, not only music and media are illicitly shared online, but also texts, which are sometimes scanned directly out of books and traded within the academic community. A quick internet search can uncover an amazing amount of them, many ironically being themselves about open source culture and copyright. *FREE TEXT: The Open Source Reading Room* is a space devoted to an urgent and pressing topic that will shape how the future accesses and produces culture.

