ART INSPIRED BY CLASSIC VIDEOGAMES OF THE '80S

BY JON M. GIBSON FOREWORD BY CHUCK KLOSTERMAN

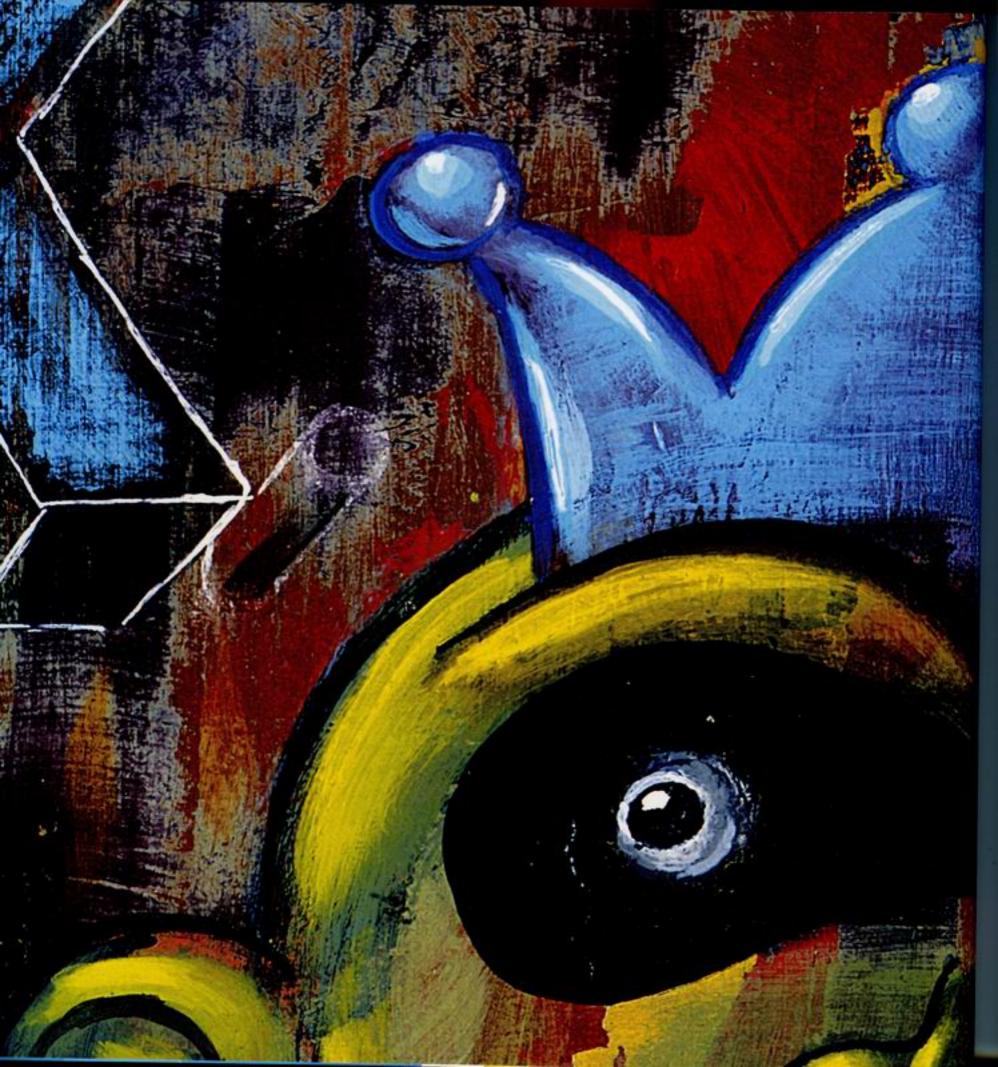
The 8-bit era of videogames refers to the glorious '80s, when blocky plumbers and magic mushrooms were first unleashed on 8-bit computer CPUs. But for many of us, it was so much more. It was a time when a few pixels and unlimited imagination created fantastic new worlds.

i am 8-bit is the ultimate retro-game experience, showcasing the work of cutting-edge artists paying tribute to their favorite videogames of the '80s. Seventy artists share their reinterpretations and outlandish depictions of the all-time greats, including pieces inspired by Donkey Kong, Joust, Q\*bert, The Legend of Zelda, and Tron. This is more than just a walk down memory lane—each artist injects a degree of thought-provoking analysis and self-reflection into their work as they revisit their youth.

Whether you simply played Space
Invaders while waiting for a pizza or
were the proud owner of a complete
library of NES games (even Cheetahmen II!), the 8-bit era of videogames
represents a time when games were
cool and creative, when every blip! and
bleep! was a breakthrough in its own
right. It represents a time of unyielding fun,
when you could lose yourself in a make-believe
world—and feel right at home.

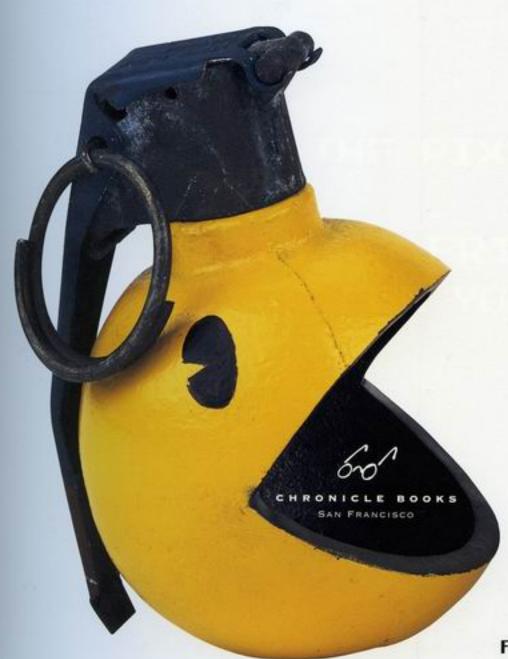
Are you 8-bit?

I AM 8-BIT



# I AM 8-BIT

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Page 156 constitutes a continuation of the copyright page.

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Chronicle Books LLC 85 Second Street San Francisco, California 94105 www.chroniclebooks.com Page 2
Tony Mora
k.h., k.o.'d (detail)
acrylic on wood - 8 x 8 inches

Inspiration: Mike Tyson's Punch-Out!! (NES)

Page 3
Peter Gronquist
Untitled

grenades - 3 x 4 inches (detail) Inspiration: Pac-Man (arcade)

Page 6
Anna Chambers
Lunch Time for Peach (detail)
stuffed, mixed media - 22½ x 18½ inches
Inspiration: Super Mario Bros. (NES)

Page 10
Gabe Swarr
Mario Block (detail)
acrylic on illustration board - 5 x 7 inches
Inspiration: Super Mario Bros. 3 (NES)

Page 12

Tim Tomkinson

Duck Hunter S. Thompson (detail)
gouache, ink, and pencil on canvas - 8¼ x 7½ inches
Inspiration: Duck Hunt (NES)

Page 15
Greg "Craola" Simkins
Pac-Man in Hospice (detail)
acrylic on canvas - 24 x 18 inches
Inspiration: Centipede, Dig Dug, Frogger, Joust,
Super Mario Bros. (all NES); Pac-Man (arcade)

TO THE PIXEL.

THIS, MY FRIEND, IS FOR YOU.



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HAVE BEEN A MERE FIGMENT OF MY INSANE IMAGINATION. ALL THE ARTISTS, NO DOUBT—IT WAS YOUR INTENSE MEMORIES THAT FUELED THE IMAGES IN THIS BOOK. HATTHEW FRIED FOR ENDURING THE TASK OF PHOTOGRAPHING EVERYTHING... TWICE. MY MON FOR SAYING, "DO WHAT YOU HAVE TO DO," THEN RELEASING ME INTO THE CALIFORNIA WILD. GABE SWARR FOR ALWAYS LISTENING, LAUGHING, AND DESIGNING AN AMAZING WEBSITE. TONY MORA FOR ALWAYS HELPING (WITH ANYTHING). JORGE R. GUTIERREZ FOR ALWAYS REGUING AND ANALYZING. SANDRE EQUIHUR FOR ALWAYS SUPPORTING AND SINGING

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CHRISTOPHER WALKEN, AND AN AMAZING DESIGN? BRIAN AT MAKING STELLAR ART LOOK WORKED THE PRODUCTION LIKE

WEIRD AL YANKOYIC. PLUS, SINGER (NOT THAT ONE) AND THAT MUCH MORE AMAZING, NO OTHER. OH, AND THEN WHAT'S A BOOK WITHOUT BROOKE JOHNSON KICKED ASS AND YOLANDA ACCINELLI THERE'S THIS EDITOR GUY,

KEYIN TOYAMA, WHO WELCOMED OF PUBLISHING AT CHRONICLE BOOKS I READ BUT ONLY DION'TFORGETYOU, YES, YOU—

ME INTO THE HIGHER ECHELON BOOKS—R COMPANY WHOSE DREAMED OF MAKING, AND NO, I SO THANKS, YOU'RE AWESOME!









# FOREWORD





Within the reality of videogames, time is elastic. Five minutes of Madden Football is like forty minutes of the NFC play-offs; thirty hours on Grand Theft Auto is like three years of crime; a week of Civilization can be twenty-five billion years of evolution. This being the case, the year 1993 (at least when you're talking about videogames) is long, long ago. Right now, it's entirely possible (in fact, entirely probable) that the best gamer on earth was not even alive in 1993. Within the context of this idiom, 1993 might as well be the Bronze Age.

But sometimes you need to talk about the Bronze Age, too.

In 1993, Dr. Timothy Leary was interviewed by Douglas
Rushkoff, a journalist who would later write a book called

Media Virus. They talked about Pong. What Leary said (and what Rushkoff proceeded to explain) was that Pong allowed modern kids to do something their parents never fathomed: they could control and manipulate what they saw on television. This was the most revolutionary media event since the invention of television itself. And what remains profoundly striking is how that sentiment was simultaneously (1) so obvious and (2) so overlooked by just about everyone.

Since '93, this idea of videogames being an active experience (unlike the passivity of TY, film, and audio recordings) has become a widely accepted notion. At this point, only a Maoist would discount the intellectual sophistication of gaming. Yet i am 8-bit is not a book about how videogames made smart people smarter; it is a book about how videogames changed the way creative people imagined a world that they were









actively inventing. What you are about to see are not images that will seem completely familiar; what you are about to see are images that will seem **vaguely** familiar yet remain weirdly personal. They are, I suppose, the images of what artists saw when everyone else just saw pixels.

If you've ever really been absorbed into a particular videogame, you already understand how alive the game felt, and how alive it still seems in your mind. The games I loved most (Ten-Yard Fight, the original Metal Gear on NES, M.U.L.E., and the first Legend of Zelda) don't seem like books I've read or movies I've watched or songs I've heard; those other experiences were autonomous ideas I had to interpret. With videogames, I was the experience (or at least half of it). I made the choices, and I dictated the action. If the little flat-topped person from Elevator Action had a personality, his personality was mine. And this is what happens to anyone who ever twisted a joystick or thumbed a controller and immediately thought, "I like this." What they like is the process of making something nonexistent become who they are.

What you will see on the pages of this book is the manifestation of those transformations, projected on paper. In one sense, they are adaptations of cultural artifacts. But they're mostly just self-portraits.



-Chuck Klosterman

# INTRODUCTION

FOR ME, IT WAS MARIO. A PUDGY PLUMBER WITH A FINE-COMBED 'STACHE MIGHT SEEM AN ODD ADDICTION FOR A WEE LAD OF FIVE, BUT WE DON'T PICK OUR FIXATIONS...

THEY CHOOSE US.





Grandma has her collection of crocheted cows, Stimpy has his mighty undertable of nose goblins, and I have my **ohh**-so-fond memories of a man and his many, many mushrooms.

Super Mario Bros. had it all—a megastar in the making (and overalis); a kingdom populated by psychedelics (floating blocks, squatty munchkin minions); and a princess indefinitely in peril (offering a reward of cake for your valiant efforts). You didn't just play it—you lived it. Mario was me. I was Mario. And so was an entire generation, consumed by the Italian idol... or countless other '80s videogame icons whose existence was lived out one quarter—or continue—at a time.

Face it: if you flipped this far in, it's obvious that a thick fog of nostalgia clouds the better half of your brain. The '80s were an era of button mashing when 3.0 was a fantasy on par with flying cars—when gaming was about style, expression, and, most of all, unyielding fun. It's an aroma that hasn't been smelled since PlayStation plagued us



with polygons—those bitty soundtracks, sly yet simple animations, the blips, the bleeps. Ahh, the bleeps.

At a certain point, it becomes imprinted. It's instinctual. Like baby chicks, we flock to that one game that is our mother. Our babysitter. Our best friend. Our lover. Games were my refuge from an alcoholic father, a distraction from chores. They were a release of younger-brother aggression, a reward for a hard day's work. They were sympathetic, congratulatory, and warm. Playing was compulsive—it was beyond habitual—because you could go twenty minutes or twenty years and still have the same revved reaction: "Just.... one... more... game."

Still, Kool-Aid's cool had an expiration date, and no matter how much you say you loved it, feathered hair went limp when the calendar fore into '91. But the classics—the **Dig Dug**s, **Donkey Kongs**, and **Duck Hunts** of our youth—will never shrivel in the cruel cancer that is pop culture. They were the basic elements of gaming—the originals, the ingenues.



Forget earth, wind, fire, and water—we're talking Asteroids,
Zelda, Burger Time, and Tetris. What we played then is the
very foundation of what games are now, minus marketing
gimmicks, schlocky mascots, and celebrity voice-overs.
Games of the '80s weren't just rock 'n' roll—they
were the pick that played the very first note.
They were that inventive, that groundbreaking. They were
that fucking fresh.

Every time a new game was released, it was like a Mack truck
to the gut (in a good way). No matter how pixelscopic the
improvements—a few more colors here, a zippier rhythm
there—it was always so eye-fryingly new. Sure, compared to
the pore-perfect technology we have today—capable of rendering hair follicles that you'll never actually see—graphics
from the past were pretty primitive. Prehistoric, even.
But it was those very limitations that drove designers to
create, to innovate—to push every line of code and every
measly microchip to the max. It was those intreptid few who
gave us Missile Command's earth-shattering trackball, Street

Fighter's mind-boggling combos, Ms. Pac-Man's tear-jerking love story. These were the "WOW!" moments—when oohs and ahhs devolved into "No fucking way!" and overall shifts in blood pressure.

Month after month—game upon game—that was the stuff of legend, prompting scenes of recess gossip, school-skipping arcade stints, and late nights that would blur into early afternoons. History was being burned onto our retinas, and we were more than willing to show off the scars.

But it wasn't just personal lust, this was mass masturbation—kids huddled behind that lucky bastard of a joystick
jockey, all drooling and swooning, cheering and jeering.
For as far as that one life would take you, you were the
king, the pope, the warrior, the rock star—you were
directing the ultimate action movie for all to behold.
You were sweating. Panting. Aching. Every twitch was
noted, every technique logged. Your toggles were regarded
with envious eyes. When you stepped down from your throne,





high score in tow, every single body in that room was your rival. That number was your momentary medal of honor. And your opponent, after a nod of approval, would stop at nothing to nudge you out of that record-breaking slot so he or she could carve his or her initials onto the screen. Punk.

From the instant you gripped that pad or tweaked that stick, that was it—hook, line, and 1-UP. For those of us lucky enough to be raised totally '80s, the game will never be over.

That's what i am 8-bit is all about. When I first walked into Gallery 1988 in Hollywood and proposed an art show that celebrated such a wicked addiction to the old school—the retro chic of that bygone era—there was no convincing, no doubt. Gallery owners Jensen Karp and Katie Cromwell simply got it. And so did our dream army of artists, a core of extraordinarily talented animators, painters, cartoonists, designers, sculptors, sewers, and illustrators who, too, once breathed that pixelated air. And so did 1,500-some attendees at the opening night who came to admire everything from

Greg "Craola" Simkin's geriatric Pac-Man feeding off an IV of pellets to Sean Clarity's pixel-dimensional rendering of Excitebike. Again, years later, it was a room jammed with players, grown-up yet still wide-eyed—the same community of nerds who would beg, plead, and just about kill for a one-buck bump in allowance to stake claim to that brand-spankin' new NES cartridge.

It was the reunion of complete strangers with a common love. It was the next level.

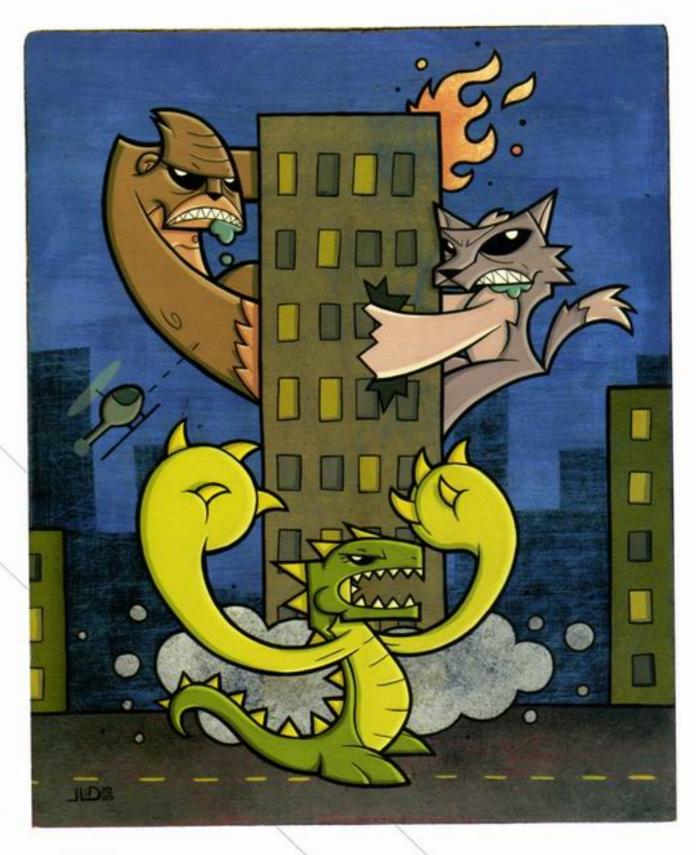
Still, it hadn't truly sunk in until the party had calmed, the gamers had gone, and only the art remained. No matter how you bake it, shake it, or bust it up—for better or worse—those classic games are a permanent part of us, a tattoo on the mind. Being 8-bit means being whole—being real. We are what we play.

We are 8-bit.

E.

-Jon M. Gibson, curator, gamer





Joe Ledbetter 01600 Rampage

acrylic on wood - 21 x 2516 inches Inspiration: Rampage (arcade)



Joe Ledbetter @!\*?@!

acrylic on canvas - 11 x 14 inches Inspiration: O\*bert (arcade)



Bob Dob Cheers

oil on panel - 13 x 10 inches Inspiration: *Dankey Kong* (arcade)



Gary Baseman
Pac-Man vs. Base-Man
acrylic on wood - 12 x 16 inches
Inspiration: Pac-Man (arcade)



Foi Jimenez Jurado Looking for the Secret Passage

graphite on paper - 10½ x 8 inches Inspiration: Super Mario Bros. (NES)



Foi Jimenez Jurado Listen to the Voice of the Earth graphte on paper - 101/2 x 8 inches

Inspiration: Super Mario Bros. (NES)

02100



Thomas Han Super Mushroom Boogie

mixed media on wood - 9 x 12 inches Inspiration: Super Mario Bros. (NES) Super Mario Bros. had one of the most influential, contemporary characters out there. SUCH A GREAT MIX OF CUTE AND

CREEPY POSSESSED THOSE OBSCURE MONSTERS AND LANDSCAPES.

-Thomas Han





Sean Clarity Excitebike

mixed media on canvas - 11 x 17 inches Inspiration: Excitebike (NES)



### Ashley Wood Untitled

mixed media - 8% x 10 inches Inspiration: Metroid (NES) 02500



Erik Otto All You Need Is a Bar

pencil on found wood - 12 x 12 inches

Inspiration: Tetris (NES)



Nathan Cartwright The Passion of the Kong

sculpted, mixed media - 13 x 14 inches Inspiration: Dankey Kong (arcade) 02700



Amanda Visell Clockin' In

acrylic on board - 17 x 101/2 inches Inspiration: Super Mario Bros. 2 (NES)



Amanda Visell Level 1016

acrylic on board - 12 x 14 inches Inspiration: Frogger (arcade)



Chris Reccardi Robopede 1

acrylic on board - 28 x 16 inches Inspiration: Centipede (arcade)





Aaron Horkey Borogon Dregs

acrylic on ash - 6 x 6 inches Inspiration: Sega Genesis YOU CAN'T BEAT THE AESTHETIC OF THE GENESIS-BLACK, SLEEK, AND AS METAL AS A VIDEOGAME SYSTEM IS

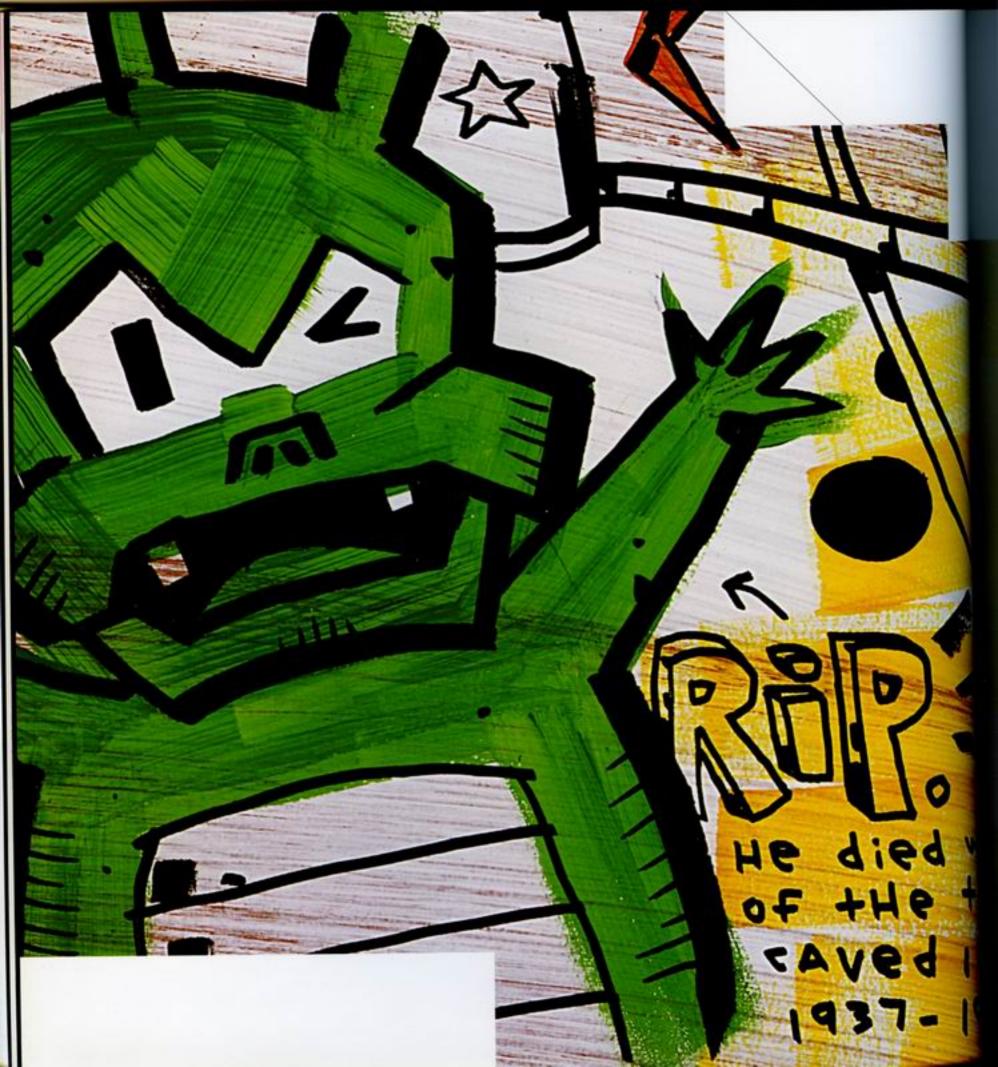
GONNA GET. A lot of the early games were dark as well—graphically and thematically. Ghouls 'N Ghosts, MUSHA, Sword of Vermillion, ESWAT, Truxton, and so forth—there was nothing cute about those games. It was a great time to be a kid.

-Aaron Horkey



John Pham Sedentary

mixed media on wood - 91/2 x 71/2 inches Inspiration: Tetris (NES)





Jim Mahfood Record Dug Digger

acrylic and marker on wood - 11 x 28 inches Inspiration; Dig Dug (arcade)



Katie Rice Princess Zelda (Girls of Nintendo series)

ink and marker on illustration paper - 8½ x 11 inches Inspiration: The Legend of Zelda (NES)



Katie Rice Samus (Girls of Nintendo series)

ink and marker on illustration paper - 8½ x 11 inches Inspiration: Metroid (NES)

03900



Katie Rice Daisy (Girls of Nintendo series)

ink and marker on illustration paper - 8½ x 11 inches Inspiration: Super Mario Land (Game Boy)



Katie Rice Peach (Girls of Nintendo series)

ink and marker on illustration paper - 8½ x 11 inches Inspiration: Super Mario Bros. (NES)

04100

# THE NINTENDO WAS MY BABYSITTER.

wasn't skateboarding, I was playing the Nintendo 'til my fingers were raw from those damned square controllers. I also remember that the wall in my bedroom had all these little angular holes from when I would throw tantrums, cuss, and chuck my controller at the wall as hard as I could because I couldn't pass a part in the game—and yet, the controller never broke! They don't make controllers like they used to.







Jose Emroca Flores
The M.K.
ol on board - 2216 x 17 inches
Inspiration: Super Mario Bros. (NES)



Emily Smith Pac-Man Alley

photo - 18 x 22 inches Inspiration: Pac-Man (arcade)



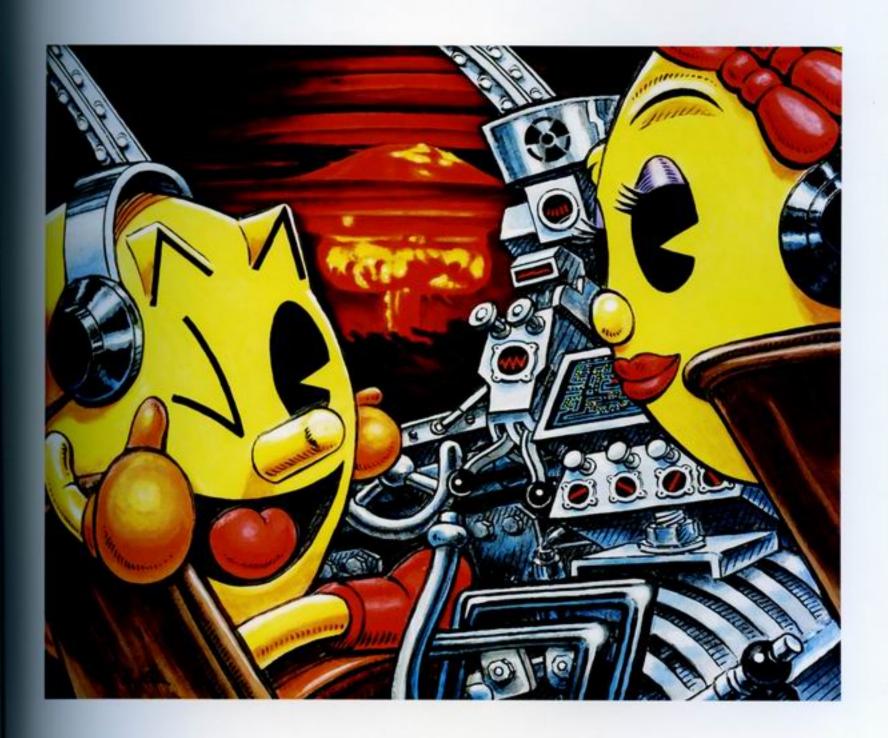
Nikki Yan Pelt Computer Space

acrylic and resin on canvas - 16 x 20 inches Inspiration: Computer Space (arcade)



Michael Slack Centipede

mixed media on plastic and paper - 12½ x 12½ inches Inspiration: Centipede (arcade)



#### Dennis Larkins Playing the Nuclear Option

sculpted, mixed media - 15 x 12 inches Inspiration: Ms. Pac-Man (arcade), Pac-Man (arcade) 04700



### 04800 Ryan Bubnis Lost, Luigi Encounters a Floating Monoeye

acrylic on wood - 8 x 10 inches Inspiration: Kid Icarus (NES), Super Mario Bros. 2 (NES)



Ryan Bubnis Goody Goody Goomba

acrylic on wood - 5 x 7 inches Inspiration: Super Mario Bros. (NES) 04900

I was never skilled enough to beat Gannon and save Princess Zelda. I had both Zeldas on the NES and spent countless hours plopped in front of the TV trying to beat them, with no such luck. SO I THOUGHT IT WOULD BE FUNNY AND INTERESTING TO REVISIT LINK YEARS AFTER HIS DEFEAT AND SEE HOW HE WAS COPING WITH THE LOSS. You know, fatten him up a bit, throw on a beard, give him a cigarette, and so forth.

-Ryan Bubnis



# Ryan Bubnis Mourning the Loss of the Princess

acrylic on wood - 8 x 10 inches Inspiration: The Legend of Zelda (NES) 05100



Jim Rugg Starman vs. Giant Panther

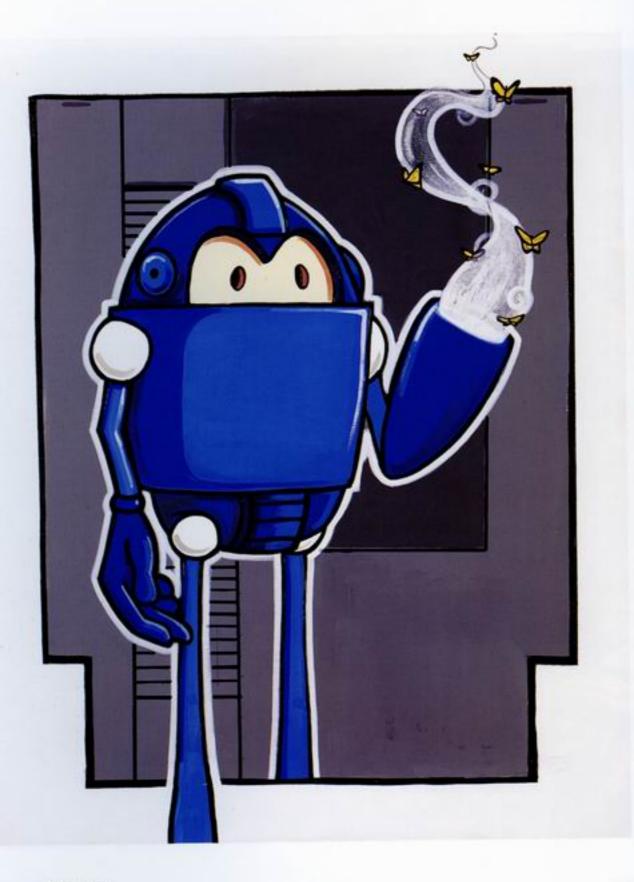
mixed media - 9 x 12 inches

Inspiration: Nintendo Pro-Wrestling (NES)



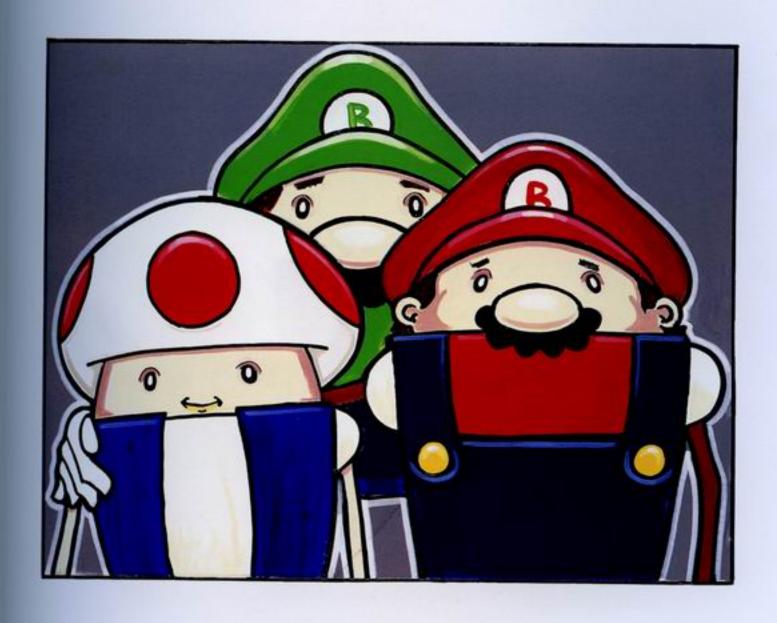
Brian Singer Bobomb

mixed media - 8 x 8 inches Inspiration: Super Mario Bros. (NES)



Dan Fleres Megabot

acrylic on canvas - 16 x 20 inches Inspiration: Mega Man (NES)



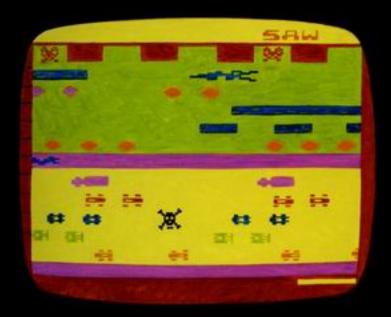
Dan Fleres Super Mario Robots

acylcon canvas - 20 x 16 inches inspiration: Super Manio Bros. (NES)



Scott Saw Game Over 1

oil on wood - 8 x 10 inches Inspiration: Frogger (arcade)



#### Scott Saw Game Over 2

oil on wood - 8 x 10 inches Inspiration: Frogger (arcade)



#### Scott Saw Game Over 3

oil on wood - 8 x 10 inches Inspiration: Fragger (arcade)



Love Ablan Bobblun (a.k.a. Bob)

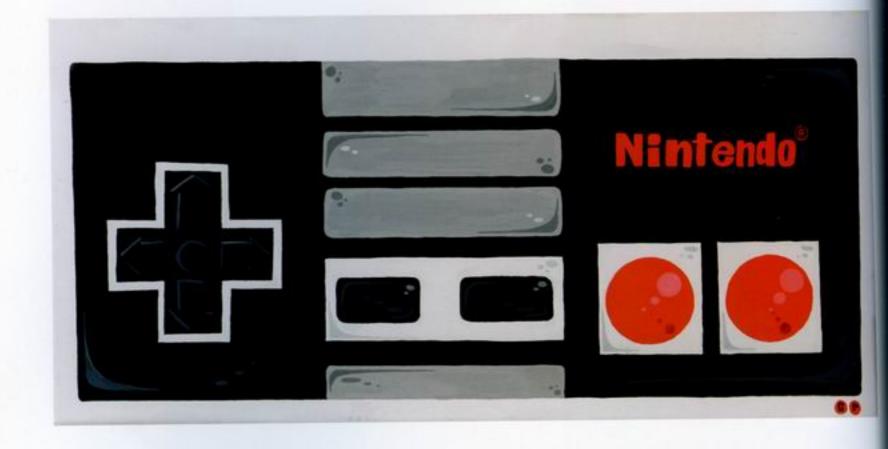
mixed media, stuffed - 6½ x 5½ inches Inspiration: *Bubble Bobble* (NES)



Love Ablan

ľ

mixed media, stuffed - 6 x 6 inches Impraton: Mr. Do (arcade) 05900

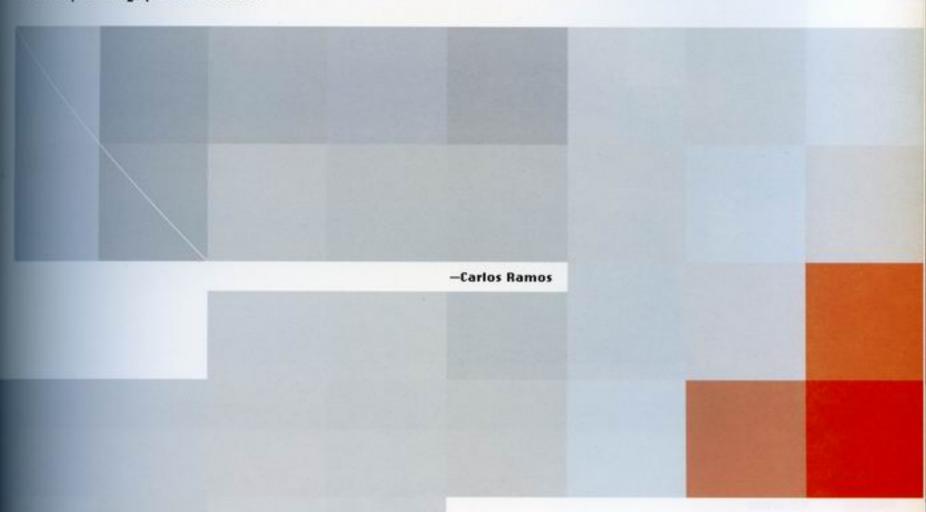


Carlos Ramos Nintendo Controller

cel paint on canvas - 24 x 12 inches Inspiration: Nintendo Entertainment System

# IREMEMBER PLAYING NES UNTIL MY HANDS WERE TOO SORE TO CARRY ON.

Our favorite habit became playing in two-player mode; when you died, the other person would play, but you'd still work the other controller in the hopes of sharpening your skills.





Kii Arens Smart Bomb

mixed media - 20 x 14 ¼ inches Inspiration: Defender (arcade)



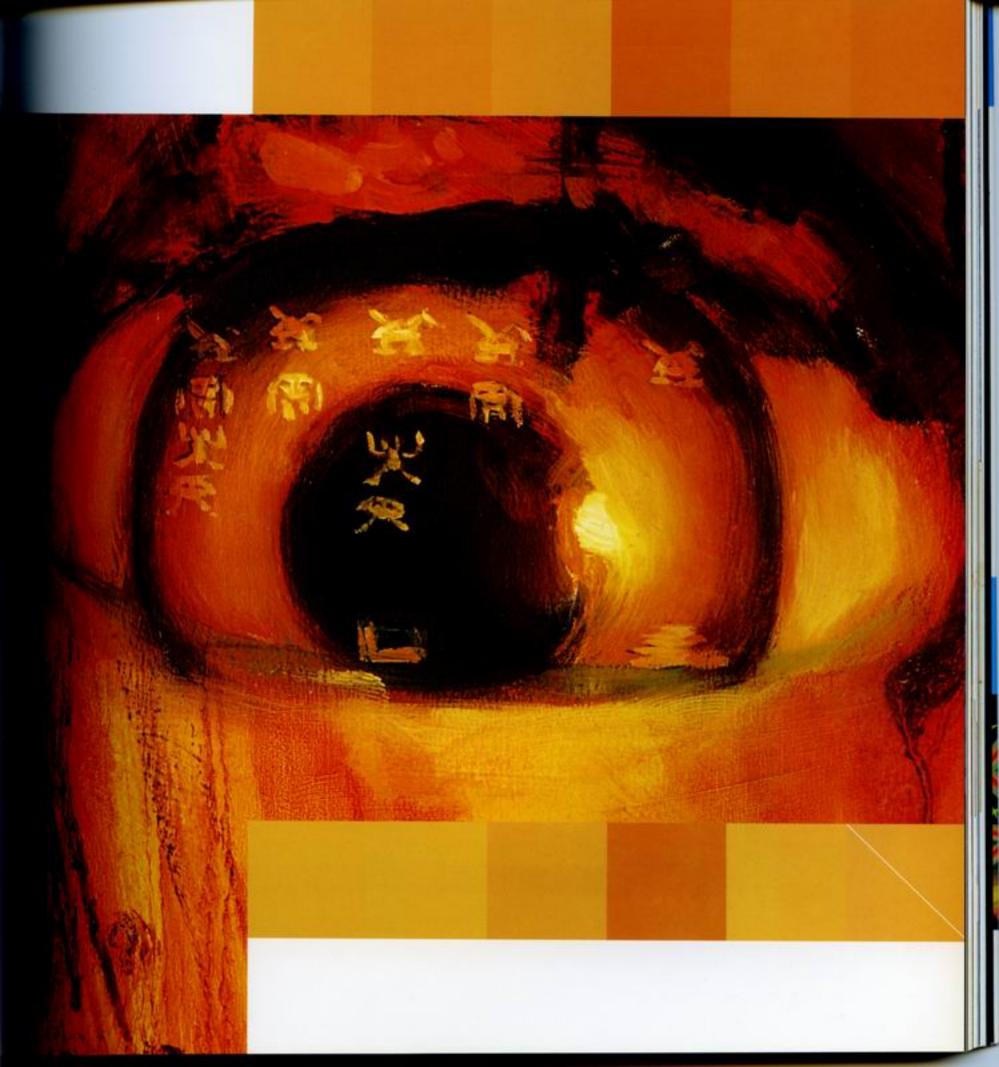
Sean Steles
Ns. Pac-Man Takes a Joyride

scylic or carvas - 14 x 11 inches Impreson: Galaga (arcade), Ms. Pac-Man (arcade)



#### Shawn Barber Forerunner

oil on panel - 24 x 24 inches Inspiration: Space Invaders (arcade)





Martin Cendreda Luigi Bros.

ink and watercolor on paper - 9 x 101/2 inches Inspiration: Mario Bros. (arcade)

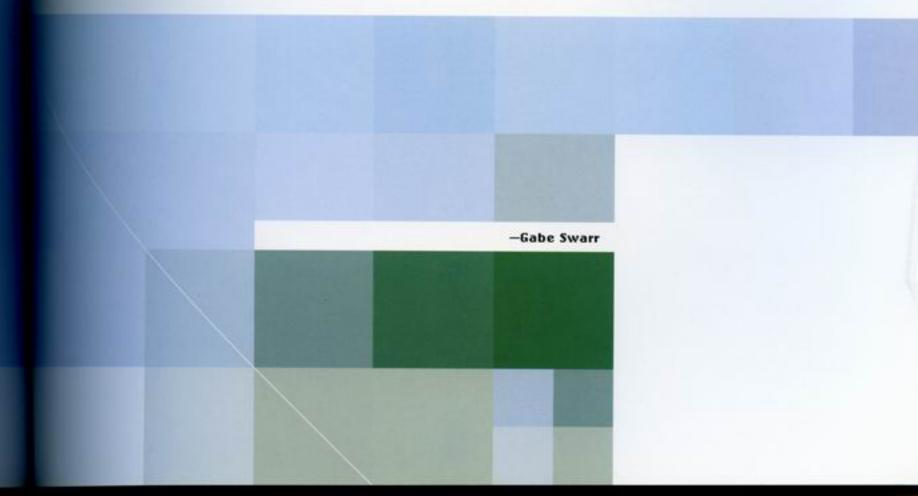




Gabe Swarr Brotherl

acrylic on illustration board - 5½ x 13½ inches Inspiration: Super Mario Bros. 2 (NES) When I first played Super Mario Bros., my brain could barely comprehend that it was my fingers forcing the little red-and-brown plumber to run and get hurt. Then it was my brother's turn to hurt the little green-and-white man. We loved it! Over and over again, we forced the tiny Italian men to do our bidding.

I'VE ALWAYS LOVED HAVING A SLAVE TO SQUASH THOSE PESKY MUSHROOMS, THROW FIREBALLS, OR JUST STOMP ON PEOPLES' HEADS TO MAKE THEM DISAPPEAR. MARIO IS MY HERO.





Gabe Swarr Super Mario World

acrylic on illustration board - 33 x 7 inches Inspiration: Super Mario World (SNES)





07200 Gabe Swarr
Super Mario World (continued)
acrylic on illustration board - 33 x 7 inches
Inspiration: Super Mario World (SNES)

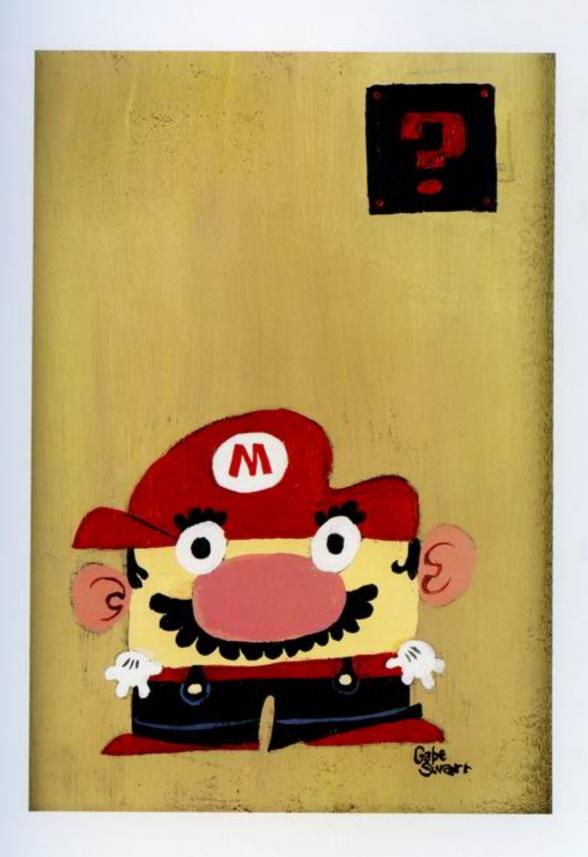




07400

Gabe Swarr Bowser Breath

acrylic on illustration board - 7½ x 9½ inches Inspiration: Super Mario Bros. (NES)



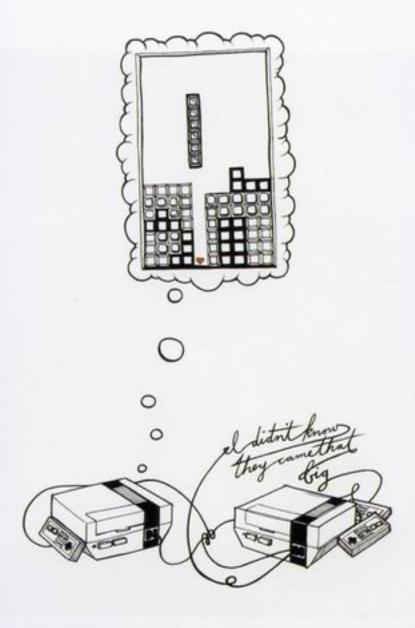
## Gabe Swarr Mario Block

acrylic on illustration board - 5 x 7 inches Inspiration: Super Mario Bros. 3 (NES)



Zen Sekizawa I Heart Joust

c-print photo - 19 x 19 inches Inspiration: Joust (arcade)



Jason Sho Green Tantric Tetris

mixed media on paper - 13 x 16 inches Inspiration: Tetris (NES)



Jason Sho Green
Putting the Super in Mario (diptych)
acrylic on wood - 16 x 10% inches / 5½ x 5½ inches
Inspiration: Contra (NES), Super Mario Bros. (NES)





Joshua Krause The Lovely Ms. Pac-Man in Her Final Days

acrylic, stain, collage, and aerosol on wood - 10 x 12½ inches Inspiration: Ms. Pac-Man (arcade)

PRINCESS, EAT THE DOTS, JUMP FROM HERE TO THERE, AND FOLLOW YOUR ZANY DREAMS...













Anna Chambers
Mushroom 3, 4 (bottom row)
stuffed, mixed media - 8 x 8 inches
Inspiration: Super Mario Bros. (NES)





Anna Chambers Mushroom 5

stuffed, mixed media - 9½ x 8½ inches inspiration: Super Mario Bros. (NES)

Anna Chambers Mushroom 6

stuffed, mixed media - 9½ x 8½ inches Inspiration: Super Mario Bros. (NES) 08300



## 08400 Anna Chambers Lunch Time for Peach

stuffed, mixed media - 22½ x 18½ inches Inspiration: Super Mario Bros. (NES)



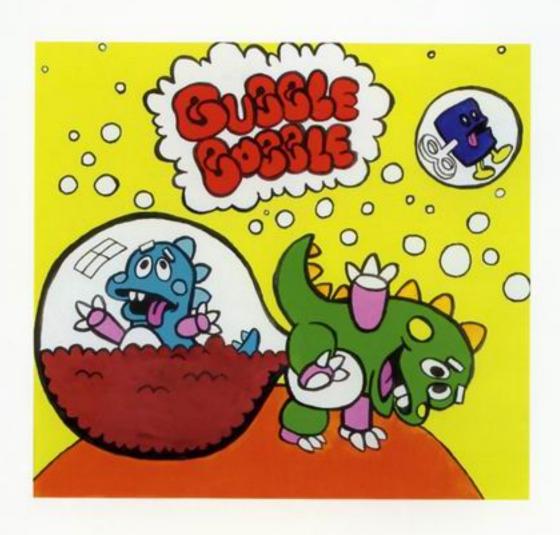
Anna Chambers

Donkey Kong with Barrel
stiffed mixed media - 21 x 12 inches
Inputton: Donkey Kong (arcade)

08500



Mike Matei
Super Mario Bros. 2 Collage
acrylic and ink on bristol board - 17 x 14 inches
Inspiration: Super Mario Bros. 2 (NES)



## Mike Matei Bubble Bobble

gouache and ink on bristol board - 9 x 814 inches Inspiration: Bubble Bobble (NES)



Tim Tomkinson Duck Hunter S. Thompson

gouache, ink, and pencil on canvas - 8¼ x 7½ inches Inspiration: *Duck Hunt* (NES)



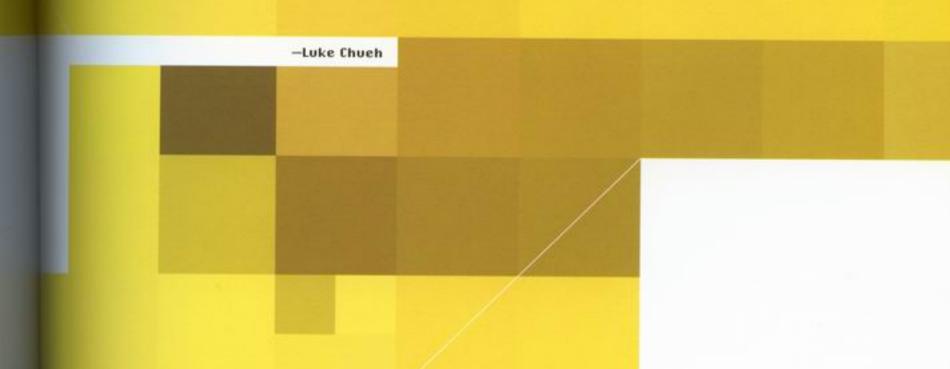
Tim Biskup Mega Man dgtil - 8 x 11 in

dgtal -8 x 11 inches Inspiration: Mega Man (NES)



Luke Chuch Dig Dug

acrylic and ink on canvas - 11 x 14 inches Inspiration: Dig Dug (arcade) destroy your enemies. Armed with a bicycle pump, you simply shoot its nozzle into your foes and pump them full of air until they explode. When you actually play the game, its chunky graphics really don't make what's going on evident, but IF YOU TAKE THE TIME TO THINK ABOUT IT, YOU MUST AGREE THAT BEING INFLATED 'TIL YOU EXPLODE WOULD BE TERRIBLY UNPLEASANT.





JJ Stratford 720

c-print photo - 28 x 24 inches Inspiration: 720° (arcade)



Trent Watanabe 8-Bit: One

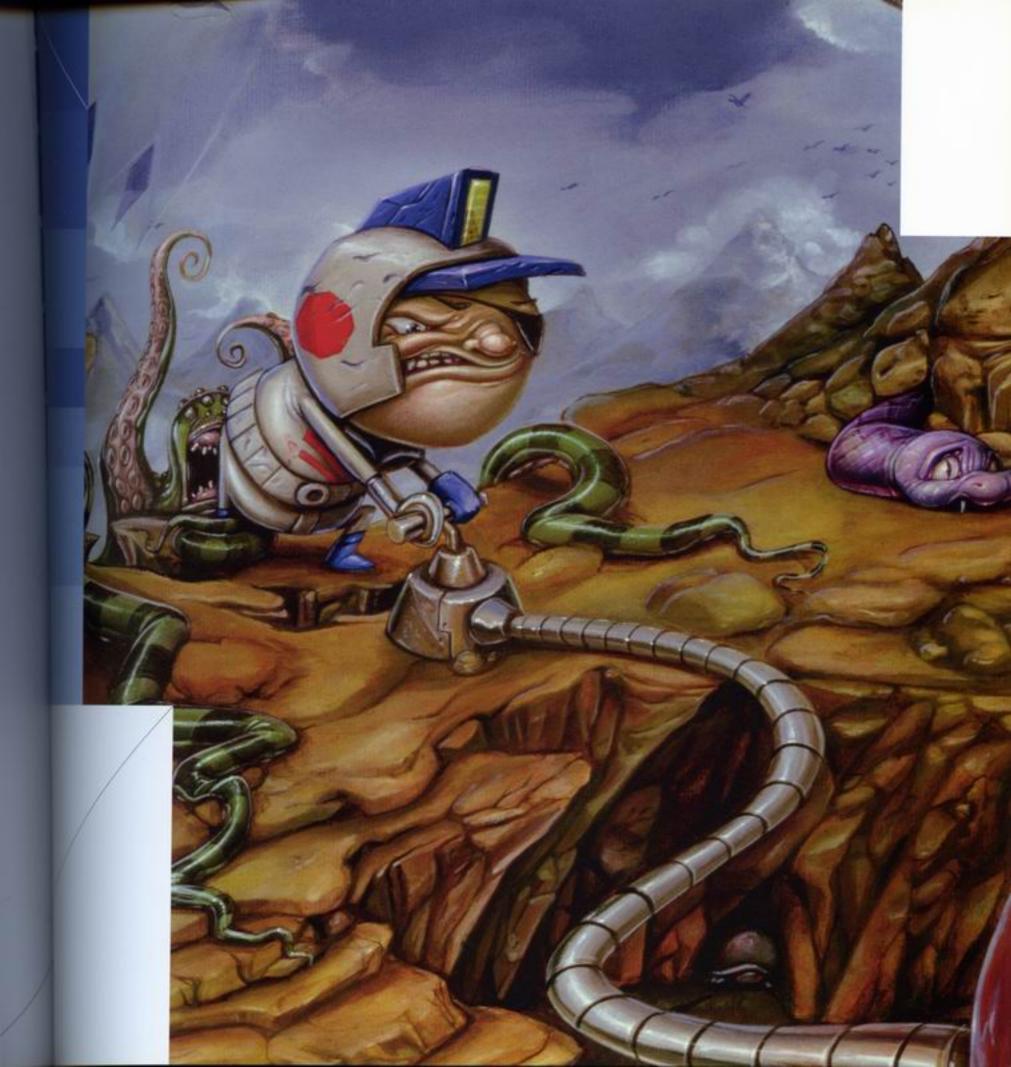
mixed media - 7½ x 7 inches Inspiration: Gyromite (NES)

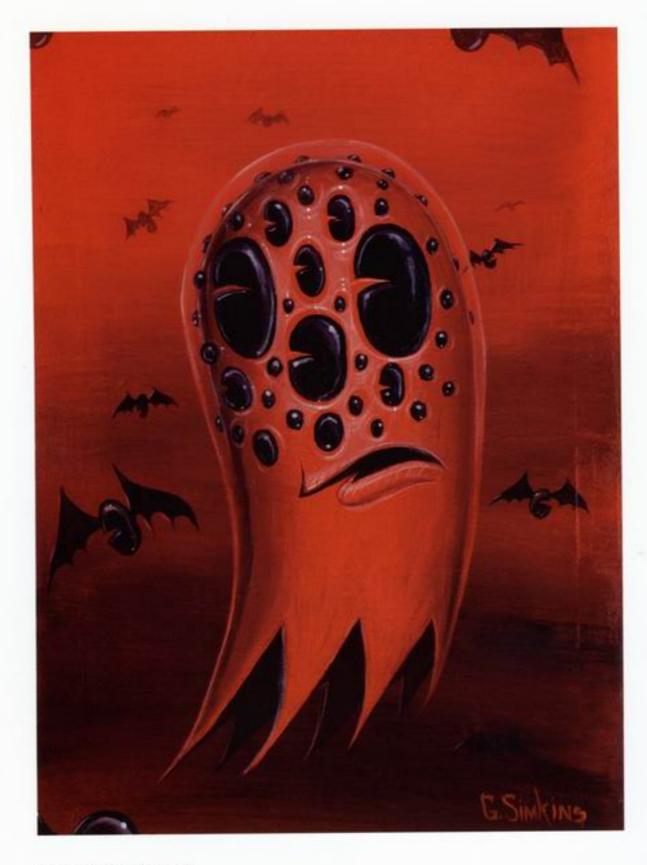


Greg "Craola" Simkins Pac-Man in Hospice

acrylic on canvas - 24 x 18 inches

Inspiration: Centipede, Dig Dug, Frogger, Joust, Super Mario Bros. (all NES); Pac-Man (arcade)





Greg "Craola" Simkins Blinky

acrylic on wood panel - 5 x 7 inches Inspiration: Pac-Man (arcade)



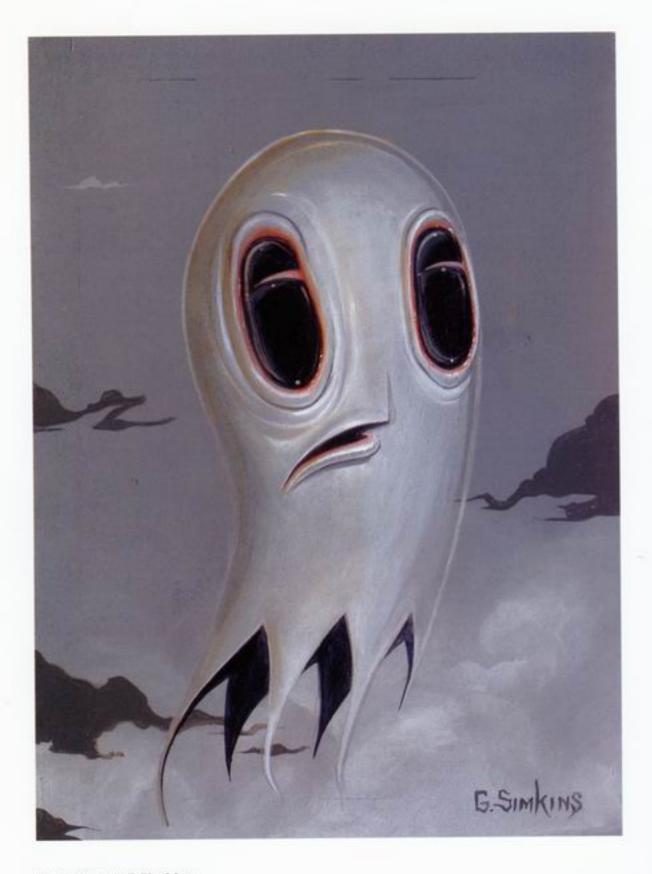
Greg "Craola" Simkins Clyde

acrylic on wood panel - 5 x 7 inches Inspiration: Pac-Man (arcade)



09800 Gr

Pinky acrylic on wood panel - 5 x 7 inches Inspiration: Pac-Man (arcade)



Greg "Craola" Simkins R.I.P. Ghost

acrylic on wood panel - 5 x 7 inches Inspiration: Pac-Man (arcade)



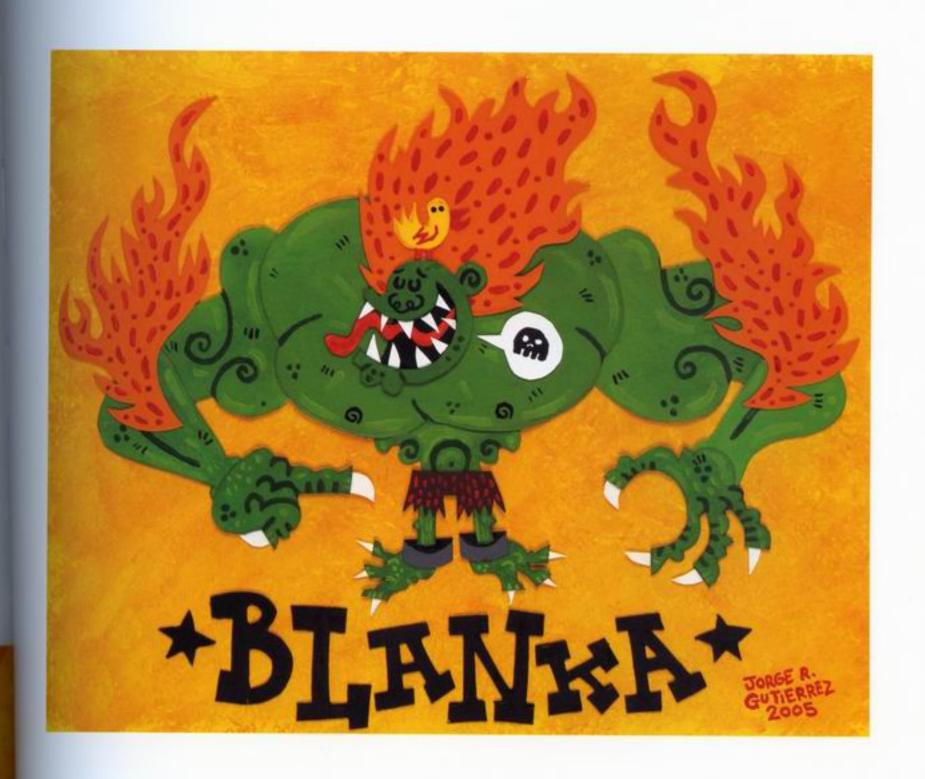
Greg "Craola" Simkins Frogger Ghost Hunter acrylic on canvas - 6 x 8 inches Inspiration: Frogger (arcade)

# STREET FIGHTER II WAS THE MOST PAINLESS WAY TO EARN HONOR AND ADMIRATION— AT LEAST FOR AN ELEVEN—YEAR—OLD IN MEXICO CITY. In every arcade with a SF2 machine, you could witness all the struggles of life; the rich versus the poor; the North

could witness all the struggles of life: the rich versus the poor; the North versus the South; the first world versus the third world; and, more importantly, you versus thousands of unknown kids.

As a proud Mexican boy, I had to swear my loyalty to any Mexican character. Sadly, there were none. The closest I could come was Blanka, a Brazilian monster with green fur and crazy orange hair. So I trained until I felt orange hair coming out of my chest... but someone—usually younger—could always put me in my place. When I got into real fights, I even tried using some of his moves. They never worked.

-Jorge R. Gutierrez



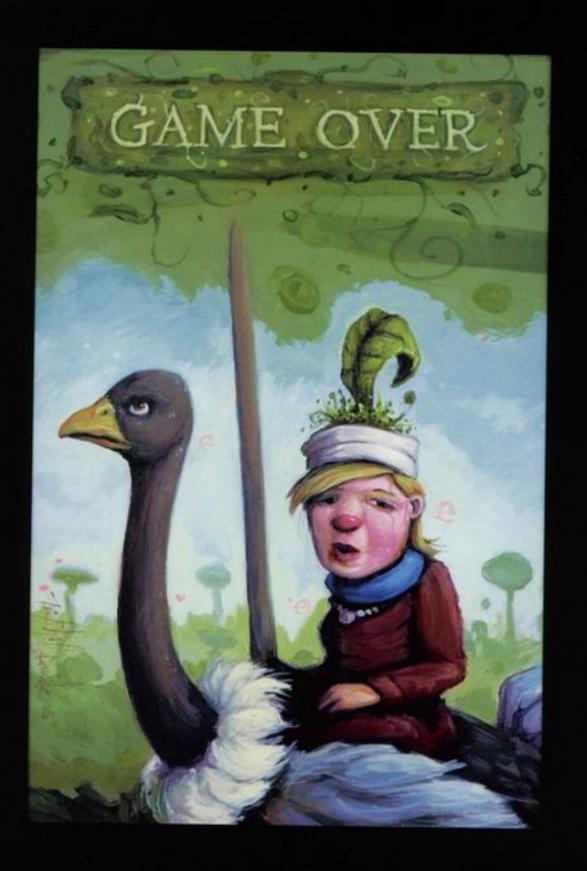
Jorge R. Gutierrez Bossa Nova Blanka

scylic on watercolor paper - 10 x 8 inches inspiration: Street Fighter II (SNES)



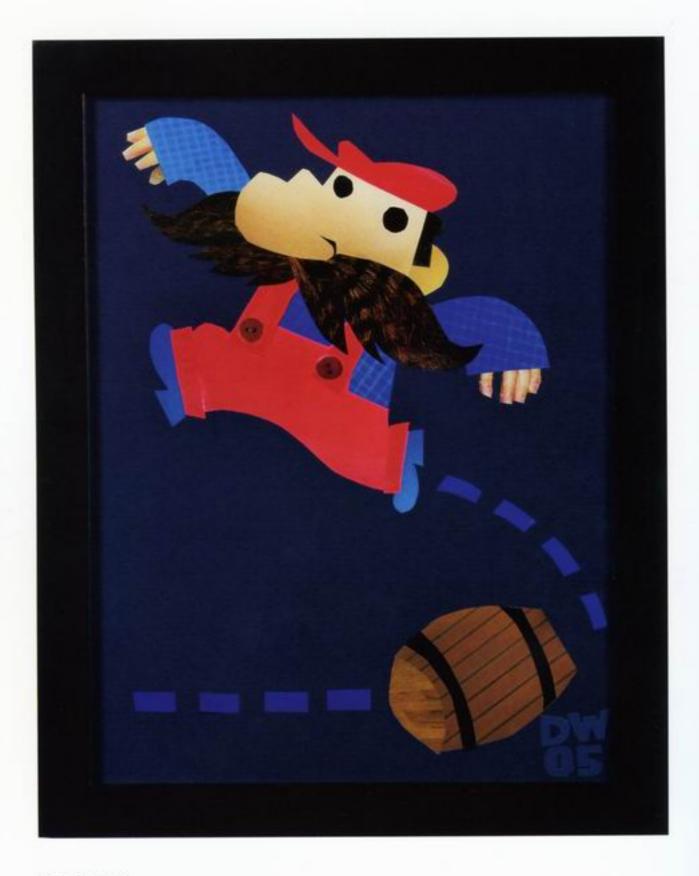
Peter Gronquist Untitled

grenades - 3 x 4 inches (each) Inspiration: Pac-Man (arcade)



Tim McCormick Love Joust

acrylic on wood - 10 x 14½ inches Inspiration: Joust (arcade)



Dave Wasson Mario: The Early Years

mixed media - 10¼ x 13¼ inches Inspiration: Super Mario Bros. (NES)



# Bavid Knott 3647 Thornton

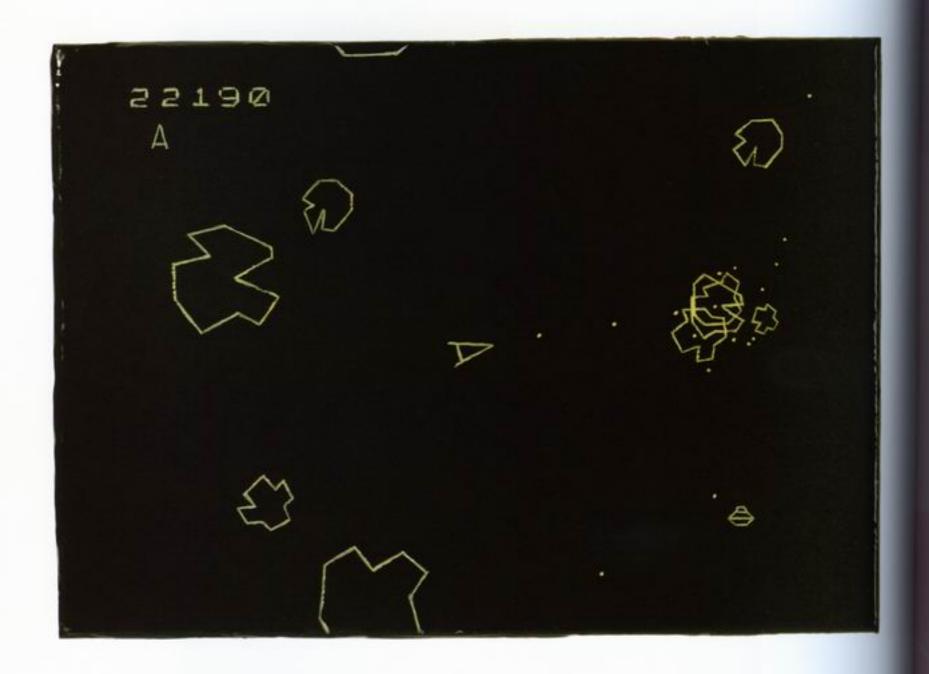


Nathan Stapley Pac-Man

oil on panel - 5 x 7 inches Inspiration: Pac-Man (arcade)



Nathan Stapley Q\*bert oil on panel 5 x 7 inches Inspiration: Q\*bert (arcade)



11000

Nathan Stapley Asteroids

mixed media on panel - 7 x 5 inches Inspiration: Asteroids (arcade)



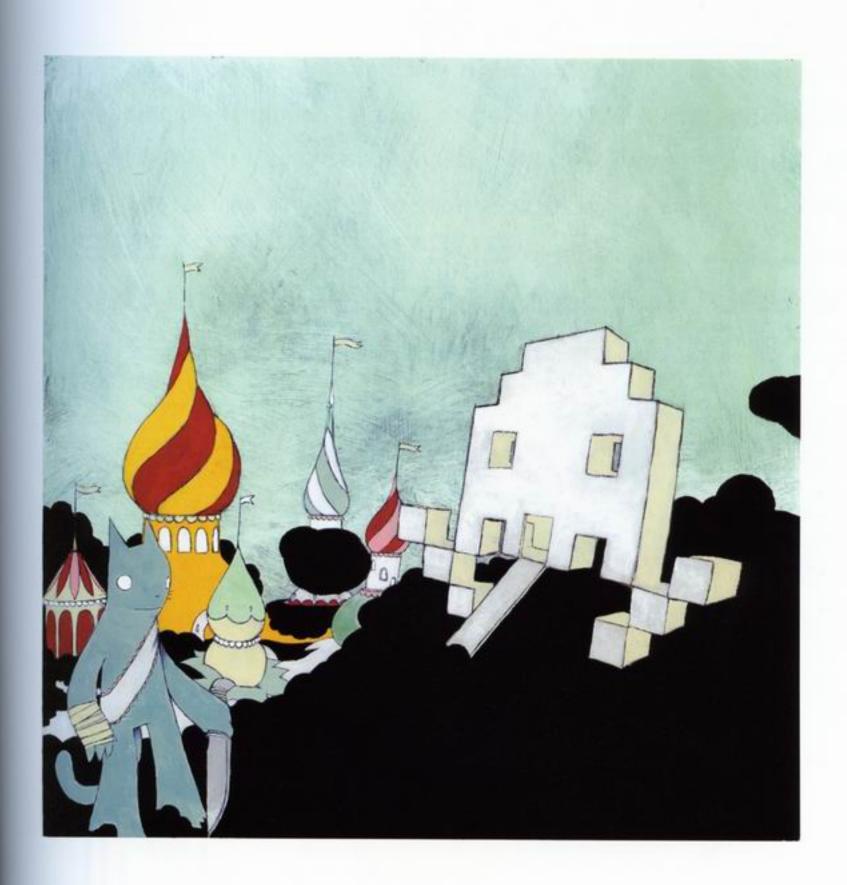
Todd Bratrud Up, Down, Up, Down, Left, Right, Left, Right, A, B, A, B, Select, Start

acrylic on wood - 18½ x 47 inches Inspiration: Double Dragon, Duck Hunt, The Legend of Zelda, Mega Man, Metroid, Mike Tyson's Punch-Out!!, Super Mario Bros. 3, Tetris (all NES)



Brendan Monroe They'll Hurt If They Fall on Me

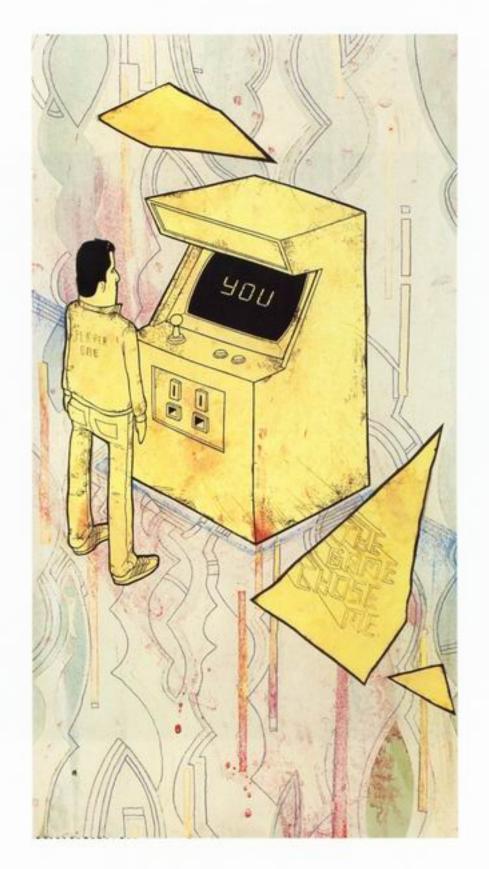
acrylic on paper - 8 x 10 inches Inspiration: Super Mario Bros. (NES)



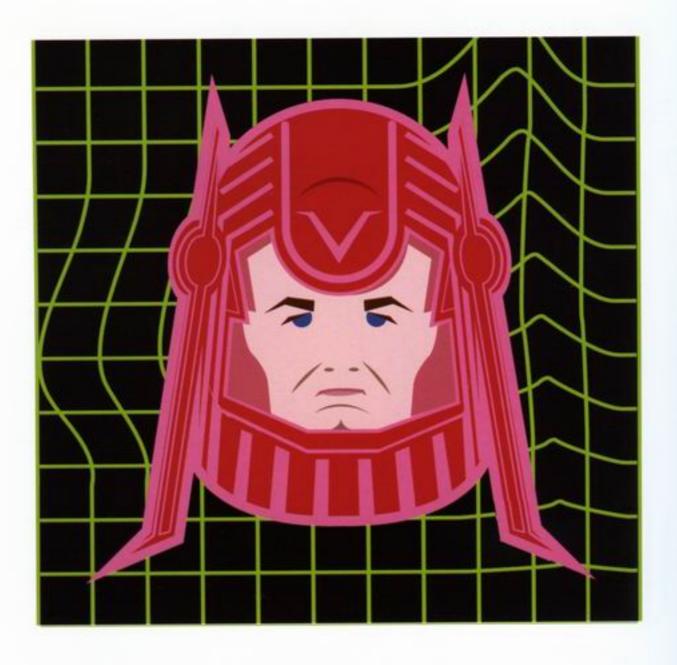
Deth P. Sun Untitled acrylic on wood - 17 x 18 inches Inspiration: Space Invaders (arcade); Tetris (NES)

There are millions of things in the world that need to get done, and each one of those things "chooses" a person to do it. I thought it would be funny to explore this perspective through something seemingly trivial, like an arcade game. The game has selected the man to be its ambassador. This kind of thing is universal, though—EVERYONE IS THE AMBASSADOR OF SOMETHING; YOU JUST HAVE TO DISCOVER WHAT IT IS.





Matt Clark
The Game Chose Me
mixed media - 71/2 x 14 inches
Inspiration: arcades



11600

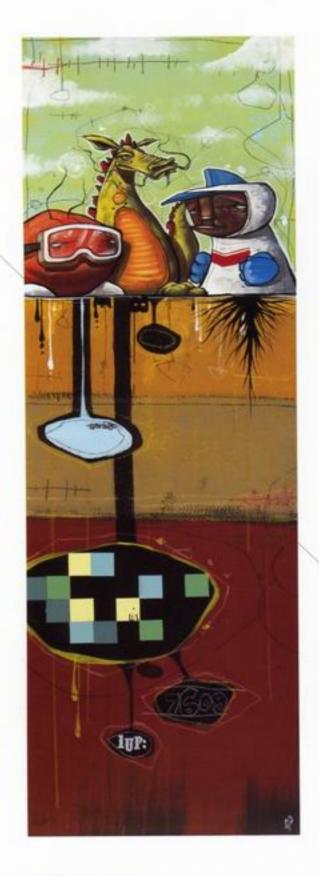
Plasticgod Sark

digital print on canvas - 4 x 4 inches Inspiration: *Tron* (arcade)



Plasticgod Tron

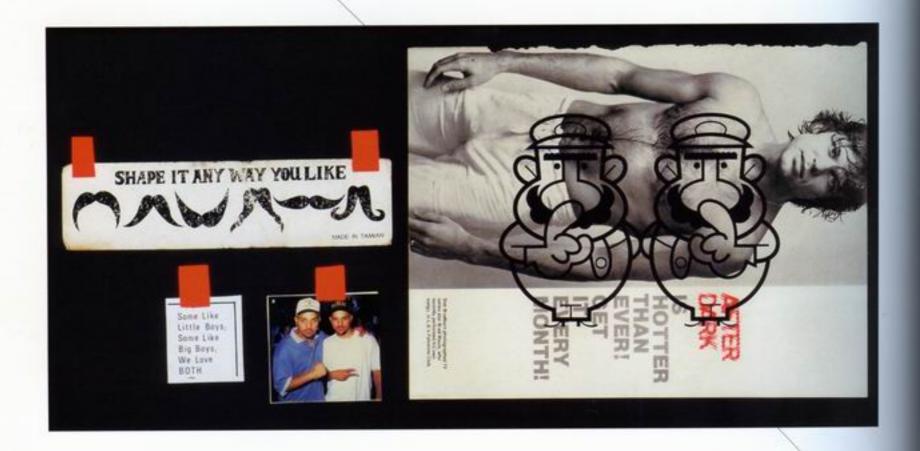
digital print on canvas - 4 x 4 inches Inspiration: *Tron* (arcade)



### Blaine Fontana Dig Dug

mixed media on canvas - 15 x 45 inches Inspiration: Dig Dug (arcade)





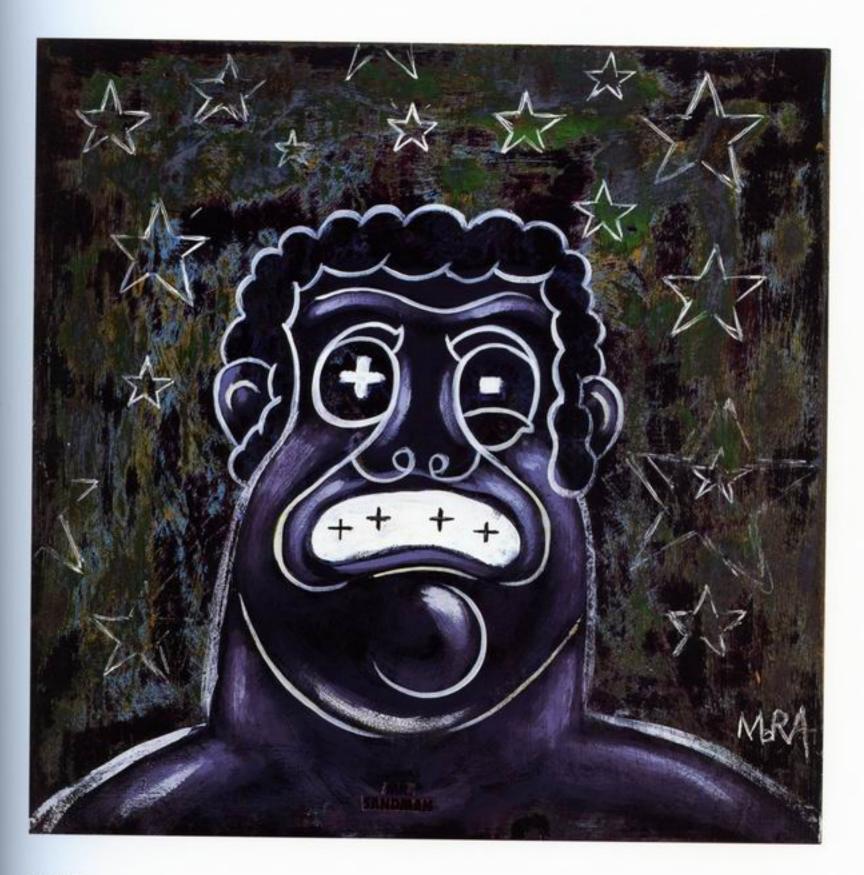
mixed media - 22 x 12 inches Inspiration: Super Mario Bros. (NES) I would fantasize of the glamorous life I would have when I grew up and lived in New York City: primarily, all-night disco dancing with handsome mustachioed men. This fantasy is not far from my current reality. I have a mustache. It's kind of gay porn star—but it's also kind of Super Mario Bros. THIS MAKES ME WONDER... IF THE MARIO BROTHERS HAVE ANY SEX LIFE TO SPEAK OF, THEY'RE BEING VERY 'DON'T ASK / DON'T TELL' ABOUT IT.





## 12200 Tony Mora Great Toothless Tiger

acrylic on wood - 8 x 8 inches Inspiration: Mike Tyson's Punch-Out!! (NES)



Tony Mora Sleepy Time for Mr. Sandman

acrylic on wood - 8 x 8 inches

Inspiration: Mike Tyson's Punch-Out!! (NES)



12400

Tony Mora 35-0

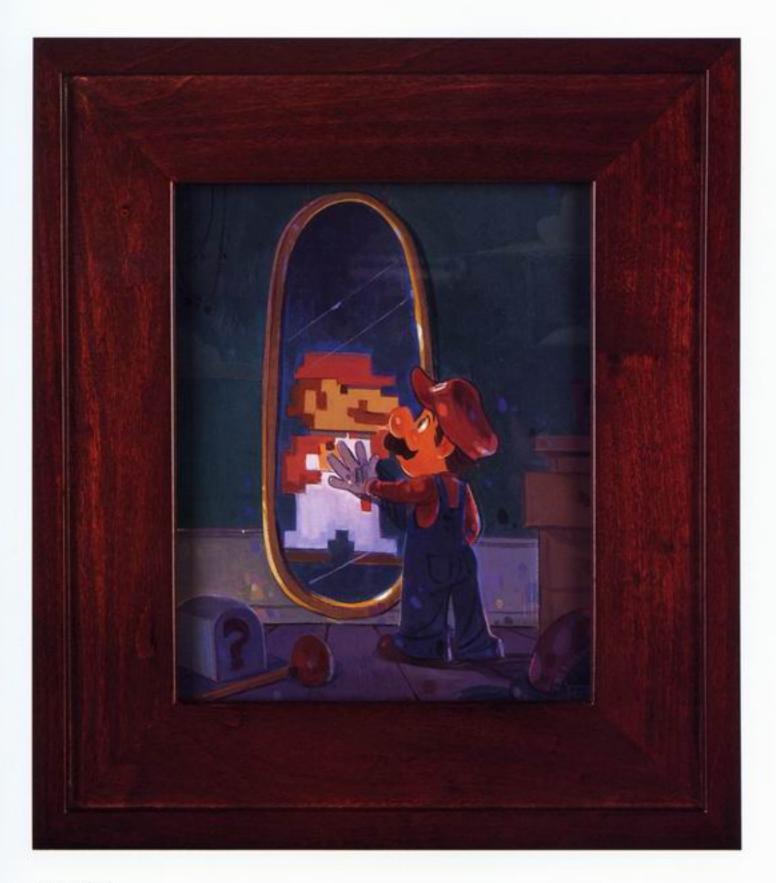
acrylic on wood - 8 x 8 inches Inspiration: Mike Tyson's Punch-Out!! (NES)



Tony Mora
k.h., k.o.'d
scrylic on wood - 8 x 8 inches
Inspiration: Mike Tyson's Punch-Out!! (NES)



Sandra Equihua Kirby, Take Me Away!! acrylic on illustration board - 6 x 15 inches Inspiration: Kirby's Adventure (NES)



Devin Crane An Old Reflection

acrylic and colored pencil on illustration board - 8 x 10 inches Inspiration: Super Mario Bros. (NES)



Gerald De Jesus Catharsis

ink and watercolor on paper - 18½ x 22 inches Inspiration: *Q\*bert* (arcade)



Steve Purcell I Hunger

acrylic on board - 7 x 13 inches Inspiration: Sinistar: Cradle to Grave series (arcade) In PAC-MAN, the four ghosts always come across as having the same qualities, but some must be better than others. THERE MUST BE A HAPPY-HAPPY, JOY-JOY MOMENT WHEN, LET'S SAY, ONLY ONE OF THESE GHOSTS GETS PAC-MAN. EATS HIM UP. THAT MUST BE SATISFYING. Pac-Man loses; the ghost wins.

This is the trigger to richer experience—a deep satisfaction. And I suppose it's an almost spiritual thing, a simple, 8-bit transcendence where it just reveals itself, where the ghost has this nirvana moment that ancient mystics and books on tape can teach us today.



eacock

Inspiration: Pac-Man (arcade)

13100



# 13200 Daniel Peacock Super Mario Sack Lunch

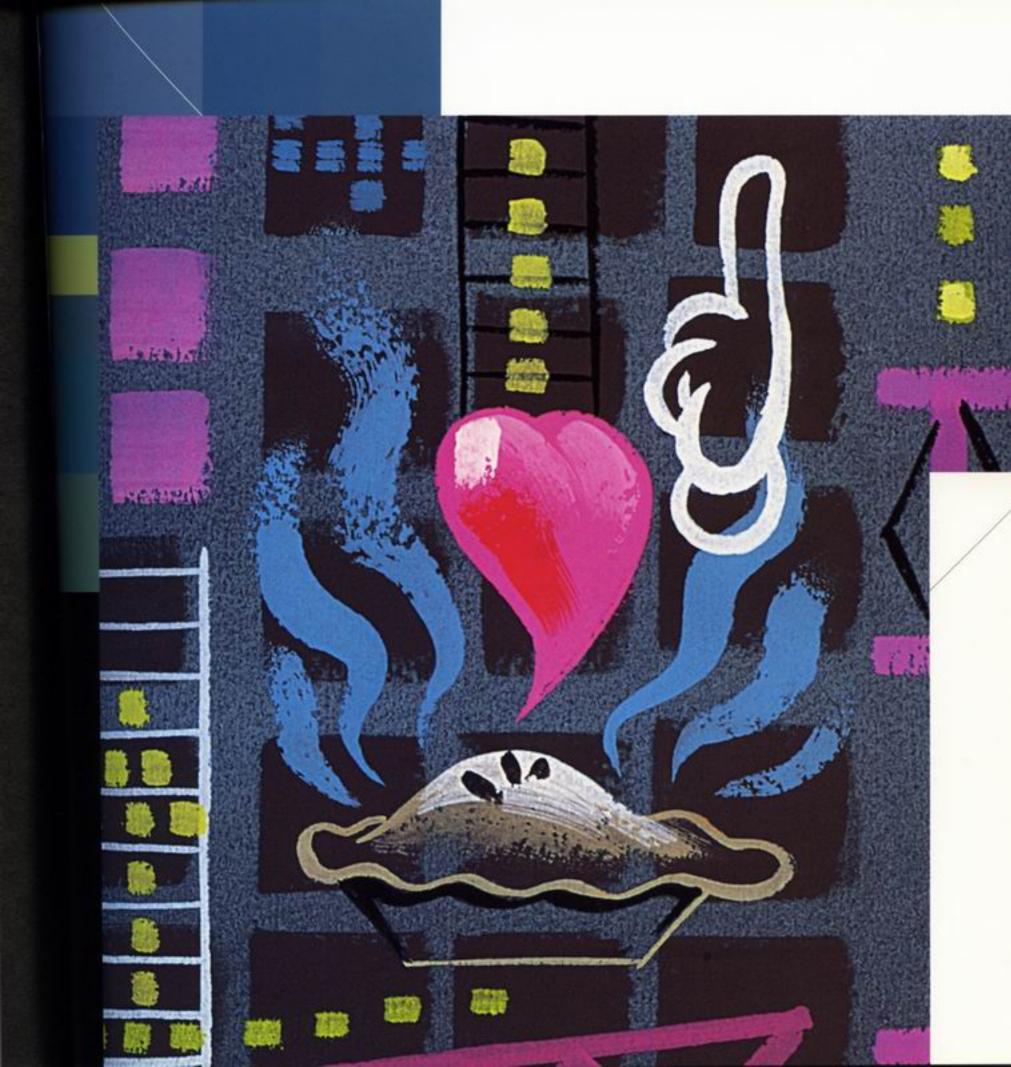
acrylic and oil on canvas - 12 inches Inspiration: Super Mario Bros. (NES) Larly every morning—to save a little money—S. Mario makes his lunch at home and takes it to work in a brown bag. TODAY HE'S HAVING A SANDWICH OF BLACK FOREST HAM ON CRACKED WHEAT WITH MUSTARD SAUCE AND A SIDE PICKLE—WITH CHIPS.

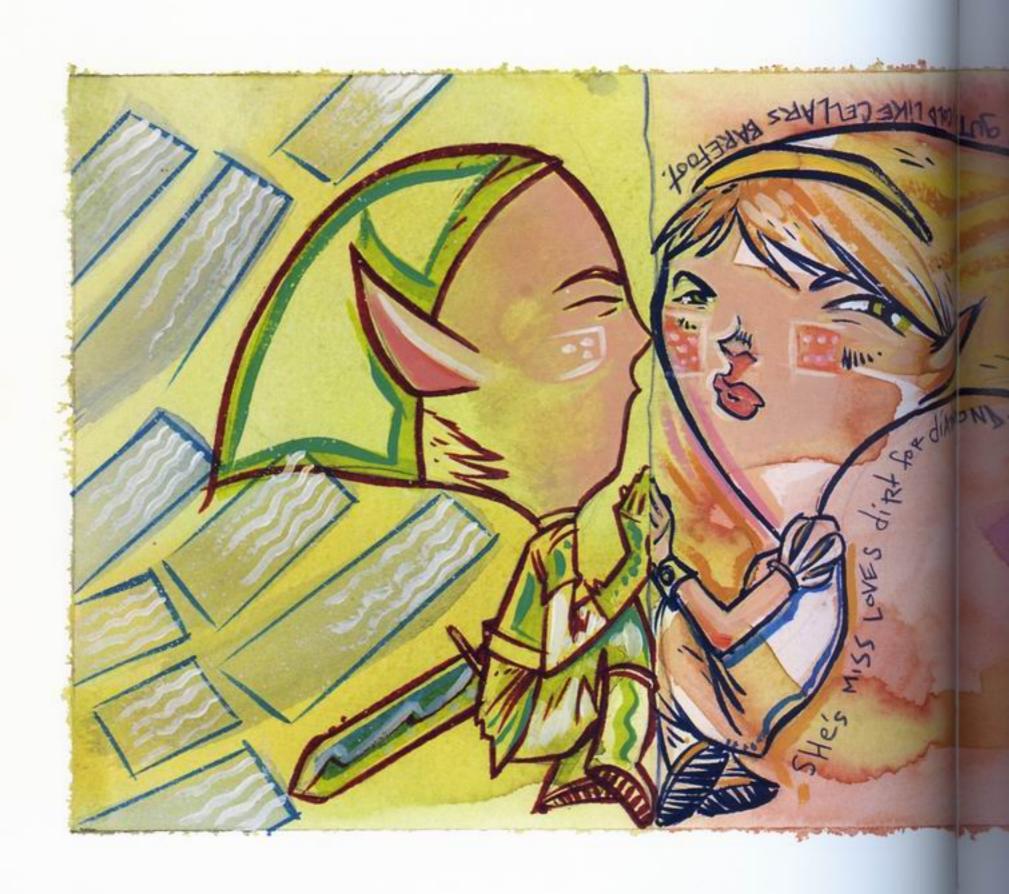




13400 Miles Thompson NGEN®81

> gouache on paper - 19 x 19 inches Inspiration: Donkey Kong (arcade)

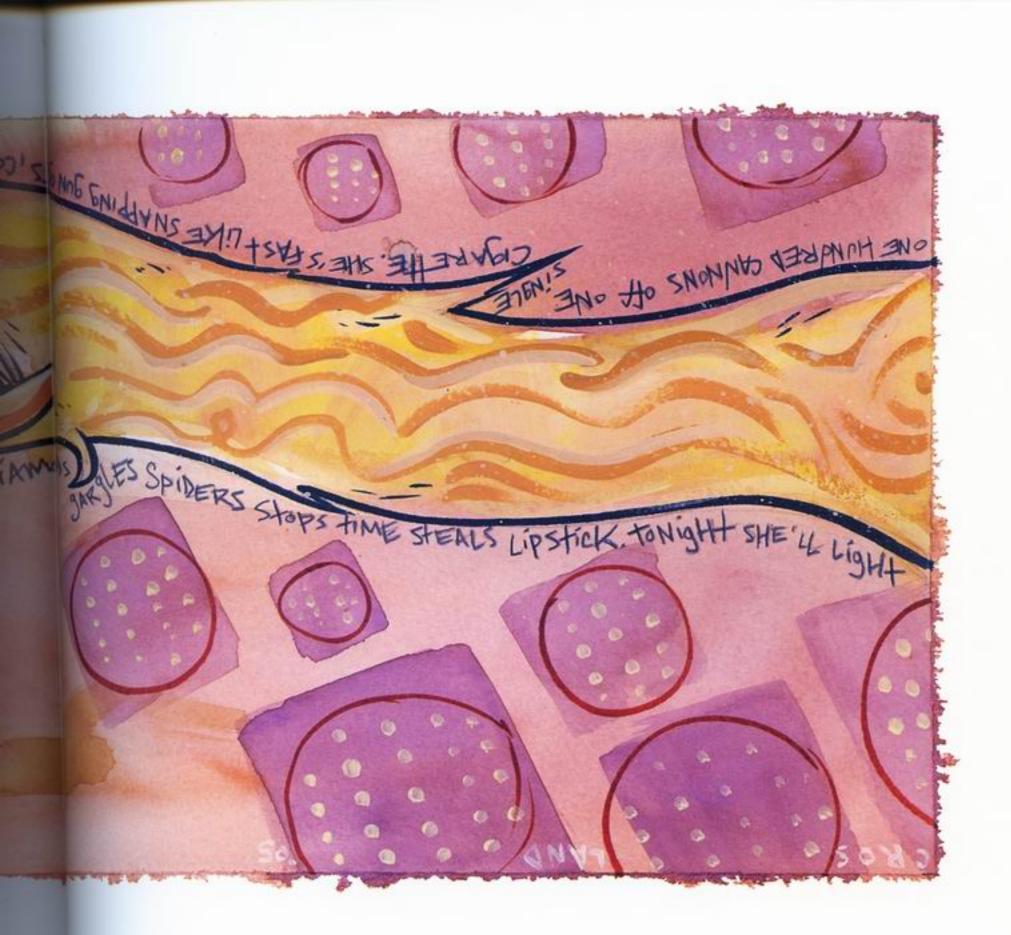




### Dave Crosland Zelda

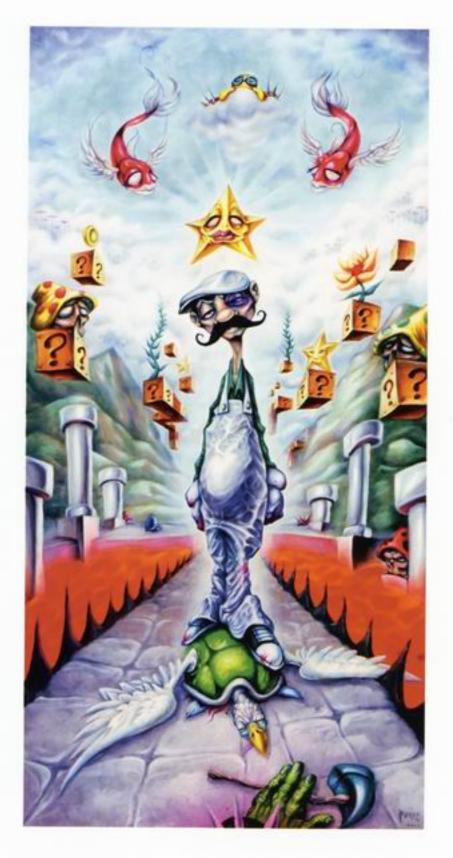
600

acrylic, marker, watercolor, and colored pencil on paper - 15  $\times$  6 inches Inspiration: The Legend of Zelda (NES)



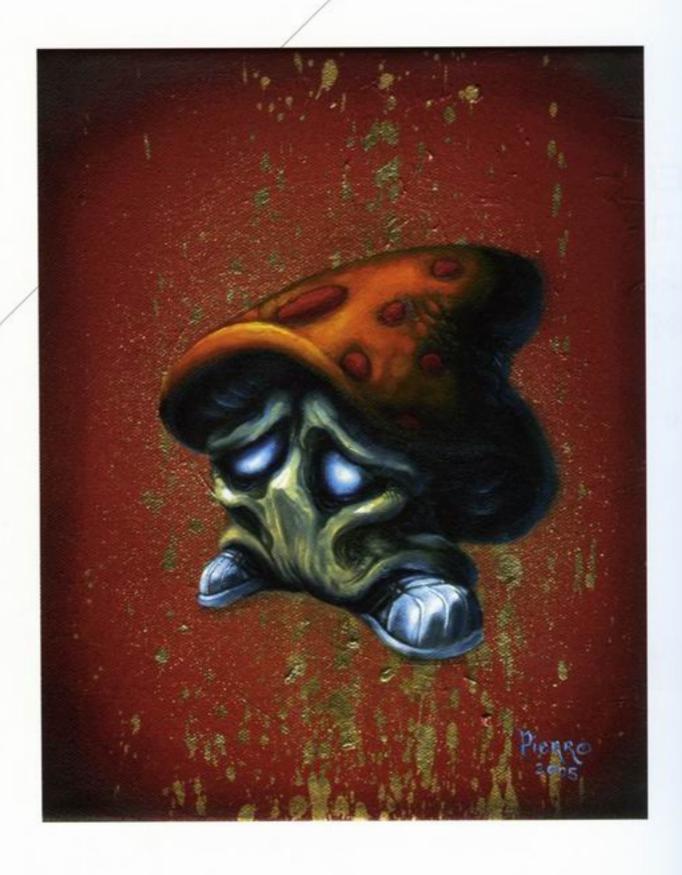


### 13800 Yoskay Yamamoto Untitled



Isaac Pierro Don't Be a 2nd Player Hater (Luigi for Sheezy)

Krylon and oil on canvas - 23 x 40½ inches Inspiration: Super Mario Bros. 2 (NES)



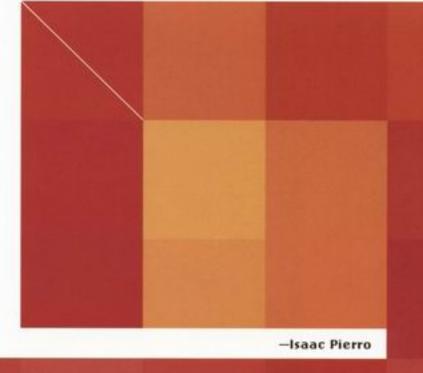
Isaac Pierro Ooh, Getchyo Big!!!

Krylon and oil on canvas - 13 x 16 inches Inspiration: Super Mario Bros. (NES)

# A CERTAIN EXCITEMENT WOULD TAKE OVER THE ROOM WHENEVER SOMEONE BUMPED A SQUARE THAT HAD A MUSH-ROOM-MAKING YOU BIG-prompting the crowd

to yell, "OOH, OOH, GETCHYO BIG!!!" and you had to get your big mushroom

before it fell off the screen.





Michelle Garduno Tag Team

mixed media - 11% x 14% inches Inspiration: Ms. Pac-Man (arcade), Pac-Man (arcade)



Sket One Intended Vision

14300



Sket One Insert Coin

acrylic and digital print on canvas -  $20 \times 30$  inches Inspiration; arcades



Sket One 2 Much @!\*?@!

14500



Clay Sisk Bit Break

mixed media - 12½ x 16½ inches

Inspiration: Tron (arcade)

GAME OVER

## HIGH SCORES

#### LOVE ABLAN

05800

Los Angelino Ms. Ablan is a multimedia artist, photographer, designer, and creator of other splendored things. Her work has appeared in galleries around the world, in the character design book Pictoplasma 2, and possibly even in your home. www.loveablan.com

#### KII ARENS

06200

Mr Arens is a pop-art designer with a bent toward rock 'n' roll. Never formally trained, this St. Paul, Minnesota, native grew up with a fascination for album covers, band logos, blinding color combos, and Sid and Marty Krofft's Saturday morning creations.

www.kijarens.com

## SHAWN BARBER

06400

Illustrator, painter, web designer, teacher, and all-around make-shit-happen guy, Mr Barber moved to San Francisco two summers ago with his wife, Yukiko, and their cat, Miles, to enjoy the hills, the food, the fog, and the fabulous art scene.

#### **GARY BASEMAN**

01900

Pervasive artist. Painter TV and movie producer Toy designer Humorist. Mr Baseman is all these and continues to have solo exhibitions of his paintings in New York, Los Angeles, Rome, and Tokyo.

www.garybaseman.com

## TIM BISKUP

08900

Mr Biskup's dense, character-driven style is inspired by mid-century modern design infused with a healthy dose of punk-rock energy. He owns his own store/gallery, Bispop Gallery, in Old Town Pasadena, California, exhibiting and selling original paintings, clothing, toys, books, cards, and other cool, exclusive stuff.

www.timbiskup.com

#### TODD BRATRUD

11100

Crookston, a small beet-farming town in rural northern Minnesota, is where Mr Bratrud began life. Now living in Santa Cruz, California, he's divided between art directing for skate companies and showing his art.

www.burlesquedesign.com

## RYAN BUBNIS

04800

In a world full of bunnies, bears, vampires, and superheroes, Mr Bubnis's characters play and reach beyond the realm of normal cartoon caricature to express a broad range of human emotions, like bravery, sadness, loneliness, and joy. He resides in Portland, Oregon.

www.ryanbubnis.com

## NATHAN CARTWRIGHT

02700

Mr Cartwright came from deceivingly humble beginnings, spawned from the urban blight of the central Ohio flatlands. Currently, the shaman artist is living in Los Angeles, simply a pause for realignment and social and artist connecting. www.artwrightstudios.com









#### MARTIN CENDREDA

06600

32. Cartoonist, Animator Los Angeles, Pizza, Blue, Wife: Jenny, Cats: Snuggins, Monkey, Shoe: 81/2. www.zurikrobot.com

## ANNA CHAMBERS

08200

Lovely Ms. Chambers was born in Santa Barbara, California, but calls smoggy Los Angeles home sweet home. She draws cartoons by day, sews plush creatures by night, and just generally tries to instill the world with cuteness at every corner www.annachambers.com

#### LUKE CHUEH

09000

Mr. Chueh (pronounced Chu-not Chewy) brush 'n' inked his way through Los Angeles's alternative art scene with visions of cute but brute creatures always in seemingly ill-fated situations. Poor animals-they did nothing.

www.lukechueh.com

## SEAN CLARITY

02400

Mr. Clarity day-jobs graphics at Movingsun Studios and moonlights as art director at HipHopSite.com. He has learned to keep his profession a secret from women, because women who would want to date an artist must be crazy. If anyone asks, he's the top salesman at the Carpet Barn, three years running.

www.faok.com

## MATT CLARK

11400

You wouldn't know it from looking at any of his work, but Hr Clark is the Ernest Hemingway of our time. He's not alcoholic or anything, but he's definitely bearded and surly, living out his existence in Portland, Oregon.

www.manbaby.com

### DEVIN CRANE

12700

Mr Crane spends most of his time storyboarding hilarity at DreamWorks Feature Animation for the likes of Shrek 2, but he still saves energy to draw up panels for, say, a Run DMC video or to develop his own projects around Tinseltown.

## DAVE CROSLAND

13600

Los Angeles slummin' Mr Crosland is so avantcore, it hurts. You can enjoy all 8-bits worth of the art he makes on his wonderfully juicy website.

www.hiredmeat.com

## GERALD DE JESUS

12800

Mr. De Jesus currently works out of Los Angeles and is influenced by the garden gnomes in his apartment complex to do unlawful things such as not recycling. He is a compulsive liar, and he really hates painting.

www.jdjartist.com

## BOB DOB

01800

Born in Hermosa Beach, California, Mr Dob cultivated a taste for adolescent unrest early on, playing in a punk band. Transmutation from music to art was a natural progression. providing a visual format to dramatize the beat of a disenfranchised youth culture.

www.bobdob.com

## SANDRA EQUIHUA

12600

Señorita Equihua was born in Tijuana, Mexico-land of the maracas and burritos. She has many great influences but none as great as children's storybooks. Be warned: her drawings are so cute, they're contagious. The end.

www.fulanita.com

#### DAN FLERES

05400

Mr Fleres is a passionate artist and musician from the California Bay Area with an uncanny penchant for drawing, painting, and creating (with thread and stuffing) a little creature he's dubbed the "Brobot"—like robots but cooler www.danielfleres.com

## JOSE EMROCA FLORES

04200

Between conceiving and storyboarding stuff for videogame megafranchises like **Medal of Honor** and **Lord of the Rings** for Electronic Arts in Los Angeles, Mr. Flores surfs (compulsively), races his lowrider (unlikely), and stares at disproportional people (secretly).

www.emroca.com

#### **BLAINE FONTANA**

11800

Born and raised in the Puget Sound area of Washington, Mr Fontana has developed a unique style, fusing illustration, fine art, and design—urban surrealism—inspired by world myth and Native American and African folklore and juxtaposed with urban textures, characters, and Asian elements. www.totembookmedia.com

## MICHELLE GARDUNO

14200

Growing up in Los Angeles and having other artistic family members meant Ms. Garduno was always at arms with her brother to create (anything), finally finding her knack for shadow boxes.

## PETER GRONQUIST

10400

Mr Gronquist is an Oakland-based painter and sculptor Contrary to popular belief, the quality of his work is surpassed only by his gigantic, mind-blowing ego. www.petergronquist.com

## **JORGE R. GUTIERREZ**

10200

Raised by masked Mexican wrestlers, Señor Gutierrez quickly learned his manly art skills under the blessing of the Holy Virgin of Tequila. With that most sacred of dexterity, he creates animated bliss at Nickelodeon, Disney, Sony, and Warner Bros.

www.super-macho.com

#### THOMAS HAN

02200

A walking, talking contradiction and a hopeless believer, Taiwan-born Mr Han was somehow accepted in this weird, evolving art world, dedicating his life to painting pills, absurdly cute creatures that boogie, flying cigarettes, and addicted crab'bots.

www.tomorama.com

## AARON HORKEY

03200

Mr Horkey is in a burlap sack. On his side, clawing at the base of the ditch with his bare hands. Twenty-seven years, rural Hidwest forever

www.burlesquedesign.com

## FOI JIMENEZ JURADO

02000

Ms. Jurado is a graphic artist from Tijuana, Mexico. She draws and paints every day with her daughter, Luna. She has been collaborating with musicians, artists, and graphic designers in the Tijuana cultural scene since 1992.

www.foijimenezjurado.com

## DAVID KNOTT

10700

Ten years ago, animation saved Mr. Knott from moving back to Michigan to work at Glamour Shots. He has since storyboarded for Recess, Kim Possible, and Maggie and is directing The Emperor's New School at Disney.

#### JOSHUA KRAUSE

08000

Mr. Krause makes art, drives around aimlessly in San Diego, California, and believes his best foot is starting to step forward. He also considers Ms. Pac-Man to be the first woman he ever loved. and the first woman who ever truly slipped away. www.krauseart.com

#### ROMAN LANEY

03400

Mr. Laney is a tireless slave to the world of animation. When he's not plying his trade for Disney, Nickelodeon, and Warner Bros. or conceiving new characters and worlds, he's an avid music collector and bike enthusiast.

www.romanlaney.com

#### DENNIS LARKINS

04700

Working by day as a mild-mannered designer of cultural ephemera, Mr Larkins spends his nights and weekends fighting for Truth, Justice, and Degenerate Art. www.startlingart.com

## JOE LEDBETTER

01600

Los Angeles's own Mr Ledbetter likes to paint cute creatures that make destructive and disturbing adult behavior seem all so innocent. Alcoholism, breakups, samurai-sword decapitations—you know, suburban life served raw 'n' cuddly. www.joeledbetter.com

## JIM MAHFOOD

03600

Mr. Mahfood is a Los Angeles-based artist who makes comic books, designs T-shirts, paints live at various hip-hop and DJ events around the country, and enjoys tacos. A lot. Probably too much. But he keeps in shape. Kinda.

www.40ozcomics.com

#### MIKE MATEI

08600

When Mr Matei isn't playing **Yars' Revenge**, he's busy exposing more pop culture than you can shake an annoying Encyclopedia Britannica kid at, drawing comics and narrowly recognized TV stars from decades past.

www.mikematei.com

#### TIM MCCORMICK

10500

A Southern California native, Mr McCormick's inspiration comes from a love for and a need to make art. His work is about all aspects of life, from the most profound to the most trivial: everything is relative; everything is important.

www.timmccormickart.co

## **BRENDAN MONROE**

11200

Mr Monroe likes strange creatures and foreign lands. His imagery often includes things derivative of nature that are then twisted and brought to life like some kind of science experiment gone bad.

www.brendanmonroe.com

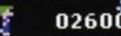
## TONY MORA

12200

After his sudden demise as a runway supermodel, Mr Mora resorted to a less-hectic lifestyle of animating cartoons for Disney and Warner Bros., drawing stuff (like his doggies, Persephone and Maximo), and kickin' it NoHo style with his lovely wife, Amanda.

www.sobaditsgood.blogspot.com

# ERIK OTTO



With a degree in illustration and animation, experience ranging from set production to graphic design, and a love for all materials, Mr. Otto enjoys constructing art from discarded paint and found objects. In his spare time, he creates cool shirts for cool people.

## DANIEL PEACOCK

www.erikotto.com

13000

A native of Southern California, Mr Peacock has been painting and drawing mostly rodents and various rogue pheasants in his work, which often encompasses Eastern theology and small chocolate donuts.



www.danielpeacock.com

## JOHN PHAM

03500

Mr Pham's favorite games were always the ones in which he could beat up on his younger brother and cousins, like **Street Fighter**. His favorite jobs: meticulously screen printing comic books and infiltrating the Los Angeles gallery scene.

www.epoxypress.com

## ISAAC PIERRO

13900

Mr Pierro is a Los Angeles local artist who dreams big and paints even bigger, currently infiltrating the Hollywood gallery scene in preparation for his world domination plot. www.isaacpierro.com

## PLASTICGOD

11600

Plasticgod's clean, minimalist forms; simple shapes; and saccharine colors reduce an ever-expanding pantheon of pop-culture icons to their most basic visual identifiers, entering them into his vision of immortality.

#### www.plasticgod.com

STEVE PURCELL

12900

When he's not whipping up obscure, self-indulgent paintings, Mr Purcell spends his adult adolescence creating comic books, videogames, and TV animation (like Sam & Max) and is currently developing stories for feature films at Pixar in San Francisco.

www.spudvision.com

## CARLOS RAMOS

06000

After graduating from Cal Arts in 1997, Mr. Ramos got saddled into animation at Cartoon Network, Disney, and currently Nickelodeon, where he created **The X's**. He enjoys videogames, movies, music, and everything else that is responsible for corrupting today's youth.

www.monkeypuzzles.com

## CHRIS RECCARDI

03000

Mr Reccardi is a director, animator, painter, storyboard artist, designer, and musician who has worked on The Ren & Stimpy Show, Samurai Jack, and Super Robot Monkey Team Hyper Force Go! He lives in Los Angeles with his hyper-talented wife, Lynne Naylor

www.reccardi.com



#### KATIE RICE

03800

Ms. Rice watches too many cartoons and plays too many videogames but still finds time to draw cute, big-headed girls for your visceral enjoyment, all from her home in Los Angeles. www.katierice.homestead.com

#### JIM RUGG

05200

East Coaster Mr. Rugg is the co-creator of **Street Angel**. He works as a graphic designer during the day and draws comic books at night. His wife—and cat—hate comics, wrestling, and videogames.

www.streetangelcomics.com

#### SCOTT SAW

05600

Born in San Diego, Mr Saw creates vibrant, energetic paintings where dreams and current surroundings cross-pollinate with childhood memories and subconscious interpretations of the afterlife.

www.scottsaw.com

## ZEN SEKIZAWA

07600

Since graduating from the Art Center College of Design in Pasadena, California, photography-obsessed Ms. Sekizawa has appeared in **Graphis** and worked on numerous national and international advertising, music, and editorial projects. www.zensekizawa.com

#### JASON SHO GREEN

07700

After studying autonomous robotics, embedded digital systems, and math at the University of Washington, Mr Sho Green has started to get back into art for the first time since grade school (so much for college degrees).

www.jasonshogreen.com

## GREG "CRAOLA" SIMKINS 09400

Mr Simkins spent most of his youth hiding from the monsters under his bed in a hollowed-out tree in his Southern California backyard. While out there, he was befriended by a group of rabbits trained in the ninja arts, building confidence and skills aplenty. Turns out the monsters weren't that scary—they just wanted to pose for him. So now he paints his new friends and enjoys tall glasses of Ovaltine.

www.iamscared.com

#### **BRIAN SINGER**

05300

Despite hours of dedication and plenty of sore thumbs, San Francisco-based Mr Singer couldn't beat any videogames without resorting to cheats. He compensates for this by launching absurdly large art experiments, like The 1000 Journals Project.

www.1000journals.com

#### CLAY SISK

14600

Mr Sisk is an artist-illustrator working from a secret underground location somewhere in Texas. Word is that he's a nice guy—though some say he is a robot (but it's only a rumor, damn it).

www.siskart.com

#### SKET ONE

14300

Between hanging out with his family and designing figures for today's hottest toy companies, how Sket One finds the time to demean the corporate icons we all love to hate is anyone's guess.

www.sket-one.com

#### MICHAEL SLACK

04600

San Jose-based Mr Slack is an artist, character designer, and occasional animator. His illustrations have appeared in numerous publications, including Time, Computer Gaming World, and the New York Times, and he's currently toiling away on several children's' books.

www.slackart.com

#### EMILY SMITH

04400

Ms. Smith is a photographer living in Michigan, just kind of winging it and harboring an unreasonable love for baseball. www.shutterbabe.org

## NATHAN STAPLEY

10800

Mr Stapley helped to create the critically acclaimed videogame **Psychonauts** with some of his talented friends and is a founding contributor to the comic book **Hickee**, published by Alternative Comics. He also loves the sun but not in a worshipful kind of way.

www.nathanstapley.com

#### JJ STRATFORD

09200

Ms. Stratford's work is an exploration of the world and the hidden messages in everyday life, often displayed in a series of photographs that spring from her life's adventures and obsessions in and around Los Angeles.

www.jjstratford.com

#### DETH P. SUN

11300

Mr Sun went to school at the California College of Arts and Crafts, where he received a BFA in painting and drawing He recently relocated to Los Angeles and is thinking of moving again.

#### **GABE SWARR**

06800

Born to yokels in small-town Pennsylvania, Mr. Swarr parlayed his love for Miyamoto, Clampett, and Tezuka into a crusade to make cartoons as cartoony as damn possible via studios like Cartoon Network, Nickelodeon, and Spümce.

www.bigpantsmouse.com

## SEAN SZELES

06300

A San Diego native, Mr Szeles doesn't surf—he draws. He went to CalArts and loves cartoons. He also loves cats, but not hats—unless they're top hats.

seanszeles.blogspot.com

## MILES THOMPSON

13400

Mr Thompson likes painting, drawing, music(ing), reading, traveling, cooking, hiking, movie(ing), nature(ing), osteology, and Rempel squeak toys. He also might live in Los Angeles. Maybe.

www.kooch-e-koo.com

#### TIM TOMKINSON

08800

Hr. Tomkinson works out of his home in Brooklyn, New York. Aside from gallery showings, he creates regular illustrations for a range of editorial, advertising, and institutional clients. When not working, he likes to hang out with his wife and his two overweight cats.

www.timtomkinson.com

#### NIKKI VAN PELT

04500

Ms. Yan Pelt's multidisciplinary practice includes drawing, painting, and sculpting. Through paintings of models, cultural icons, and her friends, she explores issues of both public and private identity from her digs in Los Angeles. www.nikkivanpelt.com

#### AMANDA VISELL

02800

Ms. Visell is one-half of a two-headed monster. Her likes are gelato, story songs, and dogs that make people sounds. Her dislikes are hot feet, sleep deprivation, and people that make dog sounds. She also paints stuff in Los Angeles. www.thegirlsproductions.com

## CHIP WASS

12000

An award-winning professional illustrator, Mr. Wass lives—and works—in New York. He's terribly fond of chimpanzees, physical fitness, and the occasional well-made cocktail. If he could come to a decision about it, he'd have a lot of tattoos. Clients include Nike, Disney, Nickelodeon, Cartoon Network, and the New York Times, among many others. www.worldofwassco.com

#### DAVE WASSON

10600

A bastard child of the Midwest, Mr Wasson ventured to Los Angeles to contaminate the animation industry with his ideas, creating **Time Squad** for Cartoon Network and directing various commercials and series here and there.

#### TRENT WATANABE

09300

Mr Watanabe spends most of his time laying out local publications in Santa Barbara, California. With the rest of his time he paints, breaks up toys to make other toys, and leaves town whenever he can.

www.trentwatanabe.net

## ASHLEY WOOD

02500

Mr Wood is the self-proclaimed king of ass and robots—and allegedly Australian. Also known for an unnatural like of cats. And, on occasion, he'll tend to one of his many comicbook franchises, such as World's Best Robots or Popbot. www.ashleywood.com

## YOSKAY YAMAMOTO

13800

Born in the Land of the Rising Sun, Mr Yamamoto spent his youth idolizing Japanese graphic novels and playing endless hours of NES. Now he lives in San Francisco where he paints, experimenting with various art forms—from Ukiyo-e to Graffiti, Picasso to Twist—and lives as a starving, student artist. www.yoskay.com

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Jon M. Gibson is a screenwriter who has worked for Disney, Nickelodeon, Cartoon Network, and PBS/Scholastic, and has contributed to several major publications, including Cargo, Electronic Gaming Monthly, FHM, Men's Health, Sound & Vision, Vanity Fair, and Wired, as well MTY.com and Yahoo! He lives in Los Angeles, where he curates art shows and trains every single day on his Burger Time coinop, holding all ten high scores. Visit him on the Web at www.iam8bit.net.

Chuck Klosterman is a senior writer at Spin magazine and a columnist for Esquire. He has written for the New York Times Magazine, Washington Post, Believer, and GQ. He is the author of Killing Yourself to Live; Sex, Drugs, and Cocoa Puffs; and Fargo Rock City. He lives in New York.

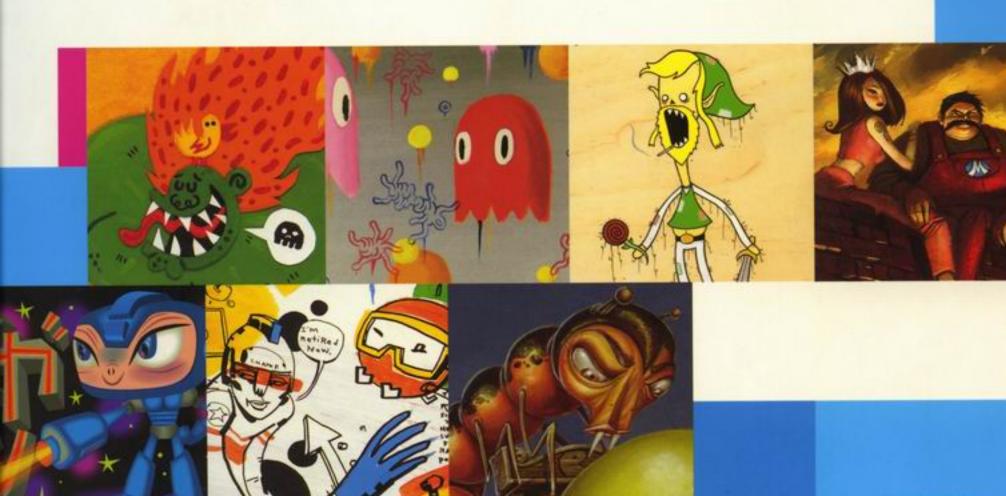


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