



CONTEMPORARY LANDSCAPE:
FROM THE

DESERT TO THE SEA

November 22, 2014 - January 11, 2015

MOAH MUSEUM
OF ART &
HISTORY

BEING HERE

Curated by Sant Khalsa
Main Gallery

Being Here and There features photographic works by twenty-six artists whose imagery derives from their individual and contemplative experience of place. Situated among an array of topographies and ecosystems from the desert to the sea, each of their creative works provides us with a unique view and perspective of a spectacular landscape unlike any other. These artists are contemporary surveyors, seeking to depict and give meaning to this place where we live. Each artist's work in the exhibition is distinct in its concept, content and approach, providing us with an opportunity to view and gain understanding of the significance of the everyday – that which is extraordinary within one's experience as well as the ordinary and often overlooked. These photographic works developed from each artist's creative impulse to visually articulate and convey their independent vision of our remarkable Southern California landscape. Clearly evident is their expertise as perceptive observers and visual poets who savor and artfully capture the experience of being present in this place we call home.

Being Here and There Artists:

Laurie Brown, Stephen Callis, Cristopher Cichocki, scott b davis, Lewis deSoto, John Divola, J. Bennett Fitts, Robbert Flick, Corina Gamma, Alexander Heilner, Steve King, Meg Madison, Tony Maher, Douglas McCulloh, Thomas McGovern, Catherine Opie, Naida Oslone, Christopher Russell, Mark Ruwedel, Julie Shafer, Nicolas Shake, Kim Stringfellow, David Taylor, Andrew K. Thompson, Tom Turner, Amir Zaki

COMMUNITY ENGAGEMENT: Sunday, December 7, 4 - 6 PM

"BLVD Behind the Scenes"

Opening reception for the Tony Maher and AVC Photography Student project "BLVD Behind the Scenes." Sponsored by the BLVD Association.

J. Bennett Fitts: *Tree with Two Benches*
FRONT COVER- Cristopher Cichocki: *Shoreline 2*

AND THERE SANT KHALSA

Paving Paradise

Atrium 1st & 2nd Floors

Sant Khalsa has been photographing the 96-mile-long Santa Ana River and its expansive watershed for nearly three decades. Her work is intended to create a contemplative space where one can sense the subtle and profound connections between themselves, the natural world and our constructed settings.

Paving Paradise refers to the current state of the Santa Ana River and the conflicting terrain of natural riverbeds and dams, flood plains and tract home communities, riparian wetlands and concrete channels. She was first drawn to the Santa Ana because of its natural beauty—the vast open landscape, the starkness of its often-dry riverbeds and the power of its occasional rushing waters. The river remains a source of creative inspiration as she continues to depict the critical role it plays within the region and her home since 1975.



Sant Khalsa: *Paving Paradise 2*

COMMUNITY ENGAGEMENT: Sunday, December 7, 2 PM

Curator/Artist Sant Khalsa on "Place and Photography." She will discuss the diverse ideas and approaches employed by the artists in *Being Here and There* and the genesis of her *Paving Paradise* installation.

An abstract painting by Carol Sears titled 'Chantilly Lace'. The artwork is a dense, layered composition of various colors including shades of blue, yellow, pink, purple, and white. It features expressive, gestural brushstrokes and a complex interplay of lines and shapes, creating a sense of movement and depth. The overall effect is a rich, textured visual experience.

CAROL SEARS

Linescapes South Gallery

Los Angeles-based artist Carol Sears was born in Sydney, Australia in 1942. In the early 1960s she studied at Sydney's prestigious Julian Ashton Studio. Sears' classical art education in Australia and her training in

more modern idioms in California all translate into highly expressive artworks overlaid with the influence of such modern masters as Matisse, Picasso and de Kooning. MOAH is pleased to present her new work, where she strives to retain the treasures of a long, full, creative life accumulated through decades of experience, but to use them with the clarity of the young mind. It is a balance she seeks; to be centered but spontaneous; to welcome "accidents;" to be intuitive, in touch with the unconscious and the natural self; to relish discovery. *Linescapes* is a visual record of this

new beginning. Sears explains a deep feeling of belonging when she is painting, "I feel whole when I am in my studio with my canvases and drawing pads, interpolating and translating the memories and impressions of my native Australia. The symbols and metaphors in my art reflect the qualities of texture, light and color particular to the immense Australian landscape and seascape. To these influences I've added my appreciation of other landscapes and the aesthetics and values of other cultures garnered from my world travels."

Carol Sears: *Chantilly Lace*

COMMUNITY ENGAGEMENT: Thursday, December 18, 6 - 8 PM

December Forum Night: "Land and Place"

Join us in the Lantern Room on MOAH's rooftop for a discussion on how art is a catalyst for understanding ecology and place.



HOLLIS COOPER

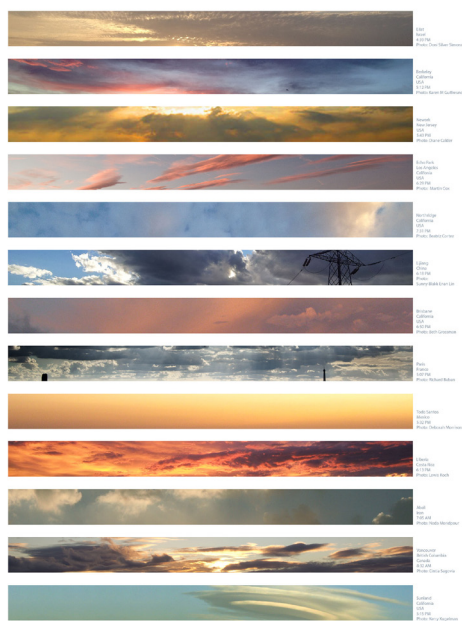
in flux
Education Gallery

The work of Los Angeles-based artist Hollis Cooper straddles the line between site-specific installation, drawing and painting. Cooper's pieces engage perceptual, painterly and physical space in ways influenced by concepts of virtual reality and the Baroque, where multiple spatial models that have been folded and spliced into one another coexist in harmony. Like moving among a landscape, the viewer is encouraged to interact with the work in unconventional ways; movement, changes in distance and shifts in sight-line are rewarded. Cooper's current practice is grounded in tenets of Supermodernism; specifically, ideas of "non-place." Cooper's source material comes from digital drawings of theoretical architecture: 3D chatroom renderings, video game environments and physical "non-places" such as airports and train stations, all physical or virtual landscapes. Rather than looking at "non-places" as transitory spaces lacking content or meaning, she regards them as loci of infinite possibility.

KIM ABELES

Shared Skies
East Gallery

The work of Los Angeles-based multidisciplinary artist Kim Abeles includes many genres and involves specialists in diverse fields of study and community groups of all ages. The artist works on projects worldwide and maintains an open mind to multiple modes of visual art. Abeles focuses on subjects including the urban environment, feminism, aging, HIV/AIDS, labor, mental health and collective memory. In her Shared Skies series, Abeles invites people from all walks of life, all over the globe to submit a photograph of the sky in their part of the world. Shared Skies speaks to the connections between global, local and personal. As people look toward the sky each morning, through the day or each night, the sky speaks to their personal and local concerns. In a global sense, we observe the effects of our environmental decisions and can find community through a seamless sky. From the Salt Flats of Bolivia to Grand Forks in the United States and Maasai Mara, Kenya to Pine Ridge, Oglala Sioux Tribe, our skies portray the connected parts of our place on this earth.



Kim Abeles: Shared Skies

COMMUNITY ENGAGEMENT: November 22 @ 4:30 PM & January 11 @ 2 PM

Shared Skies: Antelope Valley

Kim Abeles will assemble a new print based on images taken of the Antelope Valley sky. Just as she did with the original Shared Skies series, Kim Abeles invites you to send an image of the skies above the Antelope Valley. Please email it to kimabeles@earthlink.net. Submit it by January 1 and come join MOAH in a community kick-off of Shared Skies: Antelope Valley at the opening reception. Join us on January 11 and a signed photomontage print of Shared Skies: Antelope Valley will be yours to keep as a show of thanks for your participation.

JULIUS EASTMAN

State of Wonder Vault Gallery

As a landscape painter, the high deserts of the west have greatly impacted Julius Eastman's work. The artist is influenced by the distinctive microclimates and harsh local conditions that help shape plants and animals into incredibly resilient and unique organisms, especially when compared to organisms adapting to more stable

conditions. Eastman notes, "I have been to almost every State Park in California and all of the major National Parks in the region and there is no other biome that provides more interest in my opinion. At a glance the desert appears to be little more than sage brush and Joshua trees, yet it has one of the greatest densities of life of any biome. Nothing is wasted or taken for granted and that is a strong lesson for humanity. As we move towards technology and away from instinct we are losing our spiritual connection to the land."



Julius Eastman: Unified

JILL SYKES

Yucca Forest Jewel Box Gallery

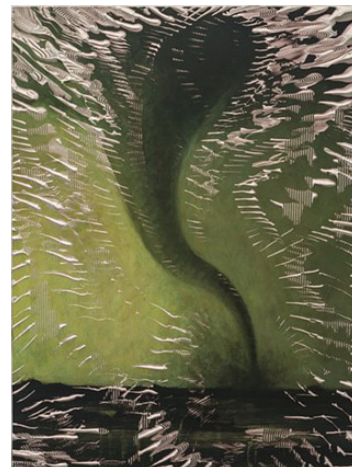
Jill Sykes focuses on the beauty and patterning of the botanical world. In Yucca Forest, her site-specific installation in MOAH's Jewel Box Gallery, the artist refines the complexity of the Joshua tree into silhouetted shapes that form a blooming forest overlooking Lancaster BLVD. Driving back and forth on the highways between Los Angeles and Lancaster the tall and stately indigenous yuccas are ubiquitous. Beginning with some spontaneous iPhone photography, Sykes amassed dozens of images of the trees. This photographic research became the basis for drawings which ultimately were translated into 18 approximately 10' high

tree silhouettes cut out of white vinyl. Clustered together on the glass the artist envisioned a forest with huge, lacey white blossoms in various stages of development floating in air above and beyond the blooming yuccas. She was also fascinated by the tall, burnt-out skeletal trees — beautiful, gnarly sentinels showing age and decay in the desert. Looking close-up inside the Museum, the viewer will be able to see the abstracted and amorphic shapes that ultimately form the individual trees; seen from a distance on the street below, the silhouetted yuccas will overlap each other and create visual depth; ever changing depending upon where one stands.

KELLY BERG

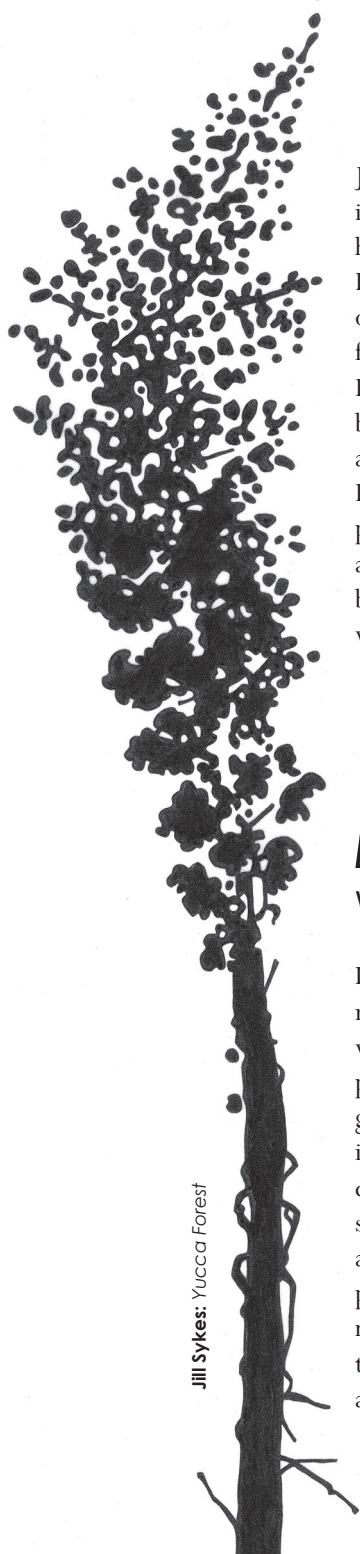
Dangerous Transcendence Wells Fargo Gallery

In Dangerous Transcendence artist Kelly Berg's landscape paintings ride the jagged edge between beauty and destruction and invite the viewer into mysterious cataclysmic scenes from local and faraway places. Through the use of acrylic paint, Berg creates textured gestural surfaces with accents of delicate enameled line work. The iridescent and metallic acrylics specific to the series give a jewel-like quality to natural phenomena, while the thick, sculpted black paint suggests the aftermath of destruction. Berg's intent is to introduce audiences to a current global theme through an autobiographical point of view. Berg's connection to extreme weather began in her native Minnesota, at age 12 she experienced a near miss with a tornado. The artist cites this experience and other close encounters as a major influence on this new direction in her work.



Kelly Berg: Vortex IV

Jill Sykes: Yucca Forest



COMMUNITY CALENDAR

- Opening Reception - November 22 @ 4 - 6 PM
- Shared Skies AV - November 22 @ 4:30 PM & January 11 @ 2 PM
- Sant Khalsa: "Place and Photography" - December 7 @ 2 PM
- "BLVD Behind the Scenes" Public Reception - December 7 @ 4 PM
- Video Screening "Being Here and There" Artists with Q+A - December 11 @ 6 PM
- Suzanne Lacy: "Social Practice & Placemaking" - December 14 @ 2 PM
- December Forum Night: "Land and Place" - December 18 @ 6 PM
- AV Art Outpost Guest Public Engagement Artist - January 15 @ 6 PM

Antelope Valley Art Outposts

In August of 2014, The Los Angeles County Arts Commission's AV Art Outposts project was awarded a grant from the National Endowment for the Arts to address some of the Antelope Valley region's most entrenched social issues. Through a partnership with MOAH, Otis College of Art and Design MFA Public Practice program, the Greater Antelope Valley Economic Alliance and the LA County Fifth Supervisorial District the grant project's objective is to foster community interaction through innovative artist-driven programming and to ultimately embed two artists into the communities of Littlerock and Sun Village.

OTIS
Otis College of Art and Design



YOUNG ARTIST WORKSHOPS

Sponsored by **The Children's Center of the Antelope Valley**
Hernando and Fran Marroquin Family Classroom

DEC	Rocks!	12.18.14	2 - 6 PM
JAN	Sculpture!	01.29.15	2 - 6 PM
FEB	Color!	02.26.15	2 - 6 PM

The free Young Artist Workshops are a great introduction to the creative concepts behind the exhibitions on display at MOAH. Projects explore skills such as assemblage, weaving and collage while introducing the participants to artistic terms. The last Thursday of each month, youth 17 years old and younger are invited to participate in the free drop-in workshops.



FORUM NIGHT

Rooftop Terrace Lantern Room



DEC	Landscape Representation	12.18.14	6 - 8 PM
JAN	AV Arts Outposts	01.22.15	6 - 8 PM
FEB	Charles Dickson Lecture	02.19.15	6 - 8 PM

Forum Night returns this season with new and exciting opportunities to learn, inspire and share art, culture, design, writing, poetry and music. Every third Thursday from 6 - 8 PM.

From the Boeing Company, LMPAF in conjunction with MOAH:

The Museum of Art and History offers a variety of educational trunks designed for students and lifelong learners. Educators can request FREE VISITS from an Education Specialist. Program activities feature interactive discussion, hands-on discovery objects and role play.

To schedule your trunk please visit:
lancastermoah.org/education.php



JOIN FRIENDS OF MOAH

MOAH LANCASTER
MUSEUM &
PUBLIC ART
FOUNDATION

The Lancaster Museum of Art and History is dedicated to strengthening awareness, enhancing accessibility and igniting the appreciation of art, history and culture in the Antelope Valley through dynamic exhibitions, innovative educational programs, creative community engagement and a vibrant collection that celebrates the richness of the region.

By joining friends of MOAH you help support the programs listed on this page, as well as receive exclusive member benefits. Pick up a brochure at MOAH, located at 665 W. Lancaster BLVD, Lancaster, CA 93534 or call 661.723.6250 for more information.

MOAH MUSEUM OF ART & HISTORY

665 W. Lancaster BLVD
Lancaster, CA 93534
661.723.6250
lancastermoah.org

HOURS OF OPERATION

Tuesday-Sunday:

11 AM - 6 PM

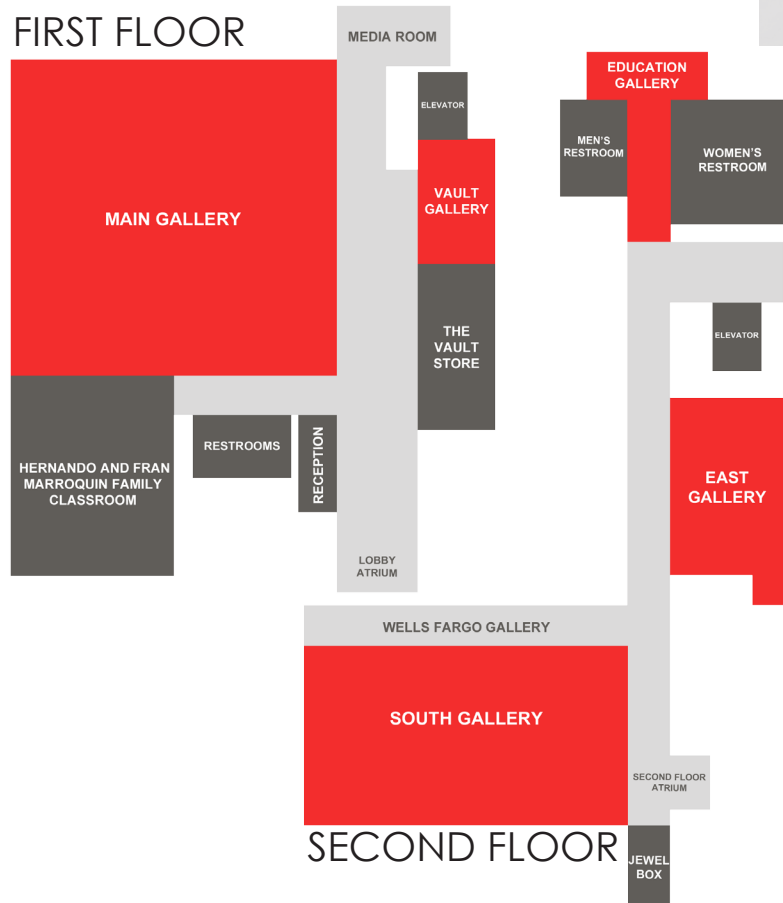
Extended Hours:

Thursday 11 AM - 8 PM

Monday & Holidays:

Closed

FIRST FLOOR

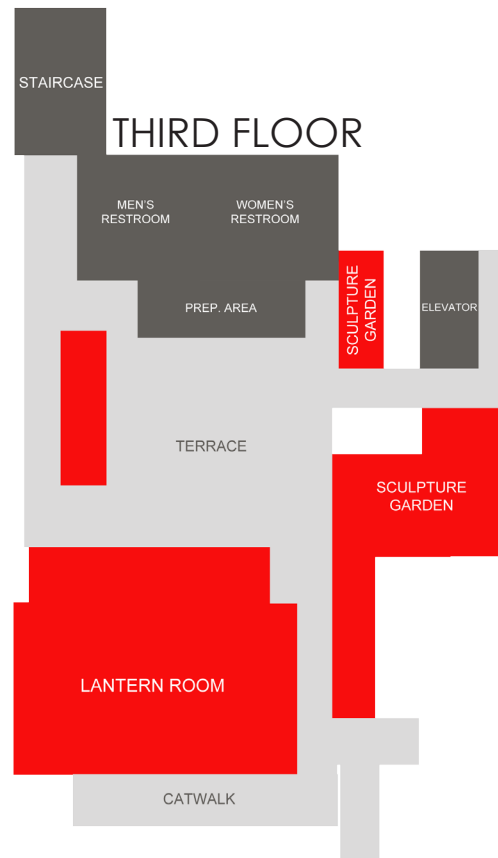


SECOND FLOOR

RENTAL INFORMATION

The Lancaster Museum of Art and History (MOAH), has become an increasingly popular venue for rentals. With three levels of rentable space, MOAH's one-of-a-kind setting has been host to elegant weddings, special occasion gatherings, family celebrations, corporate meetings, holiday engagements and more. For further information and pricing on MOAH's facility rentals please visit our website at lancastermoah.org/rentals or contact the City of Lancaster's Parks, Recreation and Arts Department at 661-723-6077.

THIRD FLOOR



MOAH CEDAR

44857 Cedar Ave
Lancaster, CA 93534

MOAH CEDAR is on the National Register of Historic Places and consists of several buildings on the southwest corner of Cedar Avenue and Lancaster Boulevard. The Cedar Center for the Arts was restored in order to retain and preserve its original character with attention paid to changes that have occurred to the buildings since the 1930s. True to the building's history and form, the restoration preserved much of the original architecture, features, fixtures, and style. Join us for Open Mic night every Thursday evening from 6 - 8 PM. For more information, call 661.723.6250

HOURS OF OPERATION: 2 - 8 PM Thursday - Sunday



Built in the late 1800s the Western Hotel Museum is downtown Lancaster's oldest surviving structure. The Western Hotel Museum plays host to permanent displays of historical artifacts from the Museum of Art and History's permanent collection.

HOURS OF OPERATION:

11 AM - 4 PM on the second and fourth Saturday and accompanying Friday of each month.

557 W. Lancaster BLVD
Lancaster, CA 93534
661.723.6250

