

# LEGACY



January 24 - March 15, 2015

**MOAH** MUSEUM  
OF ART &  
HISTORY



# ERIC JOHNSON: LEGACY

*A Retrospective*  
Main Gallery

Science and engineering have become so complex, even fantastical, that sometimes I forget the very simple, seemingly miraculous, fact — that an equation of symbols can describe, even predict, the phenomena that define and shape the physical world; that there are underlying functions of some dark math waiting to be discovered. Yet, math is only an abstract construct we impose on the surrounding world. Things are not actually as rigid and perfect as the models that describe them. There's always some deviation, deformity, some slight departure from perfect, however infinitesimal. The "grid" doesn't really exist. But this can be experienced and explored just as much through art. By looking at any of Eric Johnson's sculptures individually, this is readily apparent. But looking through the sketches, studies, models and fully-finished works spanning over thirty years, any visitor of Eric's retrospective will develop a heightened sensitivity to the breadth of ideas that influence an artist, and how they develop and coalesce into an interwoven body of work. How the nascent interest is reiterated and refined. The scope of what challenges and influences an artist in the making of an individual piece is not always apparent from a single work of art, maybe not even to the artist himself. However, stretching out an artist's work over thirty years models the enormity of the subconscious process at any given moment in art-making. Because at any given moment, you don't actually know everything you know. Eric's work is great for a retrospective for this very reason. From the first piece of the retrospective's thirty-year span, *Two Towers*, you can see ideas that still recur in his most recent works. First, it introduces to the rigid, grid-conforming structures of math (i.e., the rectangular prism), the most minimal distortion to ordered form. It also prompts the viewer to ask about the material — how was this twist formed? Was it carved that way or was it shaped by torsion? Is the process the same for metal as it is for wood? Even early works that seem unrelated to his more recent and developed pieces share common threads or ideas. For example, his early drawings of tea cups, suspended mid-fall, demonstrate both Eric's interest in the laws of nature (in this case, gravity) and the properties of materials (fragility). As Eric became more eloquent with resin, wood and paint, his ability to interlock and weave multiple concepts through a single work bloomed as well. The more recent individual pieces in Eric's oeuvre evoke a variety of forms and ideas. In his composite resin "hearts," allusions range from weathered seashell to solar flare; they look sturdy as vertebra, but delicate as porcelain dish. You also get a fantastic sense of the material itself. As the disks narrow and taper, they reveal how the material behaves under varying thicknesses. and it takes a master of a material to enable a layman to explore it with commensurate depth. Other works, such as *Pasopna*, look ossified, yet wilted; organic, yet shaped by a grid; warped, yet structurally sound. Others have even more curious combinations: carapace and fluid-dynamic structures, horns and airplane spars. MOAH's proximity to the aerospace industry makes this a great place to contemplate these pairings of manufactured and organic, mathematical theory and physical surface. Southern California, too, is an appropriate place to watch Eric infuse Southern California's Light-and-Space and Finish Fetish movements with biology and deviation, almost like he's moving backwards, stretching the immaculate surface over equation and bone.







# CRAIG KAUFFMAN, DEWAIN VALENTINE, JOHN PAUL JONES, TONY DELAP, TOM JENKINS

## East Gallery

Johnson's exhibition is paired with a group exhibition showcasing work made by his artistic mentors, DeWain Valentine, Tony DeLap, Craig Kauffman, Tom Jenkins and John Paul Jones. DeWain Valentine is best known for using industrial materials such as fiberglass, Plexiglass, cast acrylic and polyester resin to produce large scale sculptures that reflect and distort the light around them. Tony DeLap's work is known for its illusionistic qualities, influenced by his interest in magic. Craig Kauffman paintings are known for their openness and dynamic use of line and his sculptures are known for their experimental materials and vivid color. Tom Jenkins makes paintings that are drawn using spinning tops and various hand-made mechanical drawing devices. John Paul Jones was a painter, printmaker and sculptor widely recognized for both his figurative and abstract work. All these artists played an important role in the development of Johnson's professional and personal life.



Craig Kauffman: *Presas* © Estate of Craig Kauffman, DeWain Valentine: *Diamond Column - Clear*, John Paul Jones: *"V"*, Tony DeLap: *More Edge Work*, Tom Jenkins: *Barnyard Dreaming*

Eric Johnson: *Maize Project*

FRONT COVER- Eric Johnson: *Maize Project* (Photograph by Marshall Astor)

## COMMUNITY ENGAGEMENT: Sunday, March 15, 2015 @ 10 AM "The Maize Project"

Community fundraiser for Lancaster Museum and Public Art Foundation. Community members are invited to purchase a resin corn kernel and customize it with small mementos or meaningful objects. Contact [mmahoney@cityoflanasterca.org](mailto:mmahoney@cityoflanasterca.org) for more information and to make your reservation.

# JENNIFER FAIST

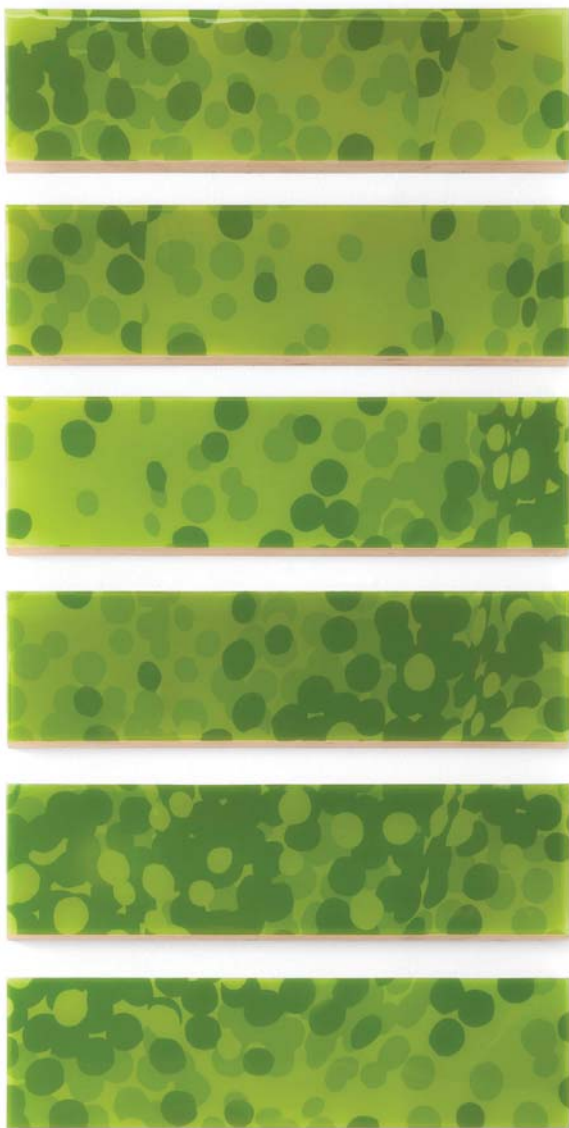
*The Deepest Tales Stay Etched  
Wells Fargo Gallery*

Jennifer Faist creates paintings that are highly saturated, patterned and shiny. Her work is delicately layered under a film of resin that provides a place of reflection and pulls the viewer's eye in. Informed not only by the love of material, Faist's work is also embedded with emotional aspects of her life as she utilizes patterns from fabrics that resonate with specific memories and moments. Faist graduated with an MFA from Claremont Graduate University and currently lives and works in Los Angeles.

## COMMUNITY ENGAGEMENT: Saturday, January 24, 2015 @ 3 PM

*Quilt Project unveiling in Association with MLK Day of Service and African American Heritage Month.* The community was invited to decorate a square piece of paper that was turned into a digital quilt. Participants were asked to respond to the question: "What is your dream for your community?" The quilt will be presented in the Hernando and Fran Marroquin Family Classroom.

Jennifer Faist: Slip Away



# LISA BARTLESON *3M* *Jewel Box*

Lisa Bartleson's work is heavily informed by color shifts found in nature and pigments themselves. Bartleson creates both paintings and sculpture that are elegantly presented and that delicately display gradations of color from light to dark and from hue to hue. There is a luminous quality present in her pieces that allows for light to bounce from center to edges, creating a radiating effect that captivates the senses.



Lisa Bartleson: 3M



Andrew Benson: SRSLY

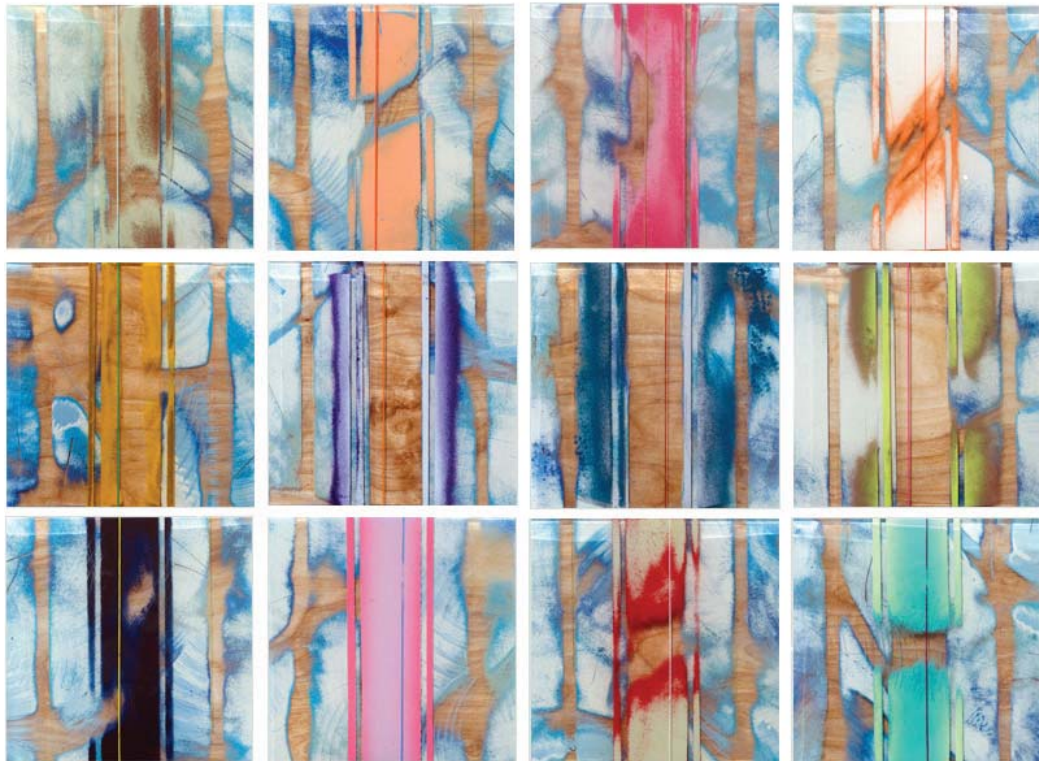


# ANDREW BENSON

*Education Gallery*

San Francisco based Andrew Benson is a visual artist, performer, software creator and teacher living in San Francisco, CA. He mainly makes videos and sounds using computers. Combining live action video captures with glitch art, fifth generation video games and 8bit music, Andrew creates captivating video loops. He also performs live using a collection of altered electronics and software he is constantly developing.

R. Nelson Parrish: Telluride



# R. NELSON PARRISH

*Meditations on NorCal  
Top of Stairs*

Parrish's work is a mix of color and motion. Largely influenced by the abstraction of movement, Parrish pours over the nature of a split second, how quickly reality transitions into a blur, and translates it into vibrant totems, wall works and photography.

# CHARLES DICKSON: LEGACY

## A Lifetime Survey

### South Gallery

Charles Dickson is consumed with how things work in a mechanical, creative, spiritual and political context. As a Sculptor he embraces many mediums, he explores the nature of the materials he uses in order to understand and challenge their properties in traditional and unique applications. At the core of this process Dickson inquires, "How do I learn to speak through the materials, to discover the truth about the materials and express the beauty of my artistic vision?"

Dickson's obsession with finding the truth of a form has been documented in his 45 year homage to the African American Woman. Rather than work from an imagined form, he realized early in his career, that he had to undress it, to uncover the truth of its essence. Dickson's work with Black Nudes was also the precursor for a much larger artistic dialogue on the politics of beauty and how the consequences of slavery reverberated in contemporary society that has extended throughout his entire career.

Dickson states, "This dialogue propelled me to immerse myself into the artistic heritage of Africa, searching for the language, tools and symbols, to recreate and recover the enormous spiritual influence and indigenous beauty this tradition has had on the world. It has also encouraged me to develop works reflecting the unique circumstances of the African American experience that traces back to its African origins."

Charles Dickson is a self-taught artist born in 1947 in Los Angeles, CA. He has public works of art at the Watts Towers, Los Angeles Metro Rail Green Line in El Segundo, Hope and Faith Park in South Los Angeles and the City of Costa Mesa Performing Arts Complex, among others. He is currently an artist in residence at the Watts Towers Arts Center Campus and the Caretaker of the Watts Towers of Simon Rodia with LACMA's preservation program. He is also working with the Los Angeles Neighborhood Land Trust and Offices of The Trust in Public Land LA River Center to create sculptures within the community. Dickson lives and works in South Central Los Angeles, CA.

(Background) Charles Dickson: *Symbols of Unity - The Idea of Freedom*  
Charles Dickson: *Reflection*



### COMMUNITY ENGAGEMENT:

Thursday, February 19 @ 6 PM

FORUM Night: Charles Dickson:

"Celebrating African American Heritage"

Join us in MOAH's South Gallery.



# COMMUNITY CALENDAR

- Community MLK Quilt - January 24 @ 3 PM
- Opening Reception - January 24 @ 4 - 6 PM
- Charles Dickson Talk - February 19 @ 6 PM
- "The Maize Project" - March 15 @ 10 AM

## Antelope Valley Art Outposts

### What is Outpost?

Antelope Valley Art Outposts (Outpost) is a creative placemaking project that supports regional community development through innovative, artist-driven projects in the unincorporated communities of Littlerock and Sun Village managed by the Los Angeles County Arts Commission. Outpost dovetails with the Antelope Valley General Plan managed by the Los Angeles County Department of Regional Planning, and will inform development plans for each community. The project is funded by the National Endowment for the Arts, the California Arts Council and Metabolic Studio.



## YOUNG ARTIST WORKSHOPS

MOAH: CEDAR

FEB	Sculpture!	02.12.15	2 - 6 PM
MAR	Sculpture!	03.12.15	2 - 6 PM
APR	TBD	04.09.15	2 - 6 PM

The free Young Artist Workshops are a great introduction to the creative concepts behind the exhibitions on display at MOAH: CEDAR. Projects explore skills such as assemblage, weaving and collage while introducing the participants to artistic terms. The second 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



FEB	Charles Dickson Lecture	02.19.15	6 - 8 PM
MAR	TBD	03.19.15	6 - 8 PM
APR	TBD	04.16.15	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:  
[lanastermoah.org/education.php](http://lanastermoah.org/education.php)



## ARTS FOR YOUTH

The Arts for Youth program revolves around docent-led tours that take students through current exhibitions and provide insightful commentary on the exhibited artists and artworks. Students will be engaged in discussion, introduced to significant contemporary artwork and encouraged to interact with the space through social media tools. Teachers and schools can download the application and transportation grant forms, as well as access further information through MOAH's website, [www.lanastermoah.org](http://www.lanastermoah.org), or by calling MOAH at 661-723-6250. Arts for Youth tours are generously funded in part by Hernando and Fran Marroquin, as well as the Lancaster Museum and Public Art Foundation.

## 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.

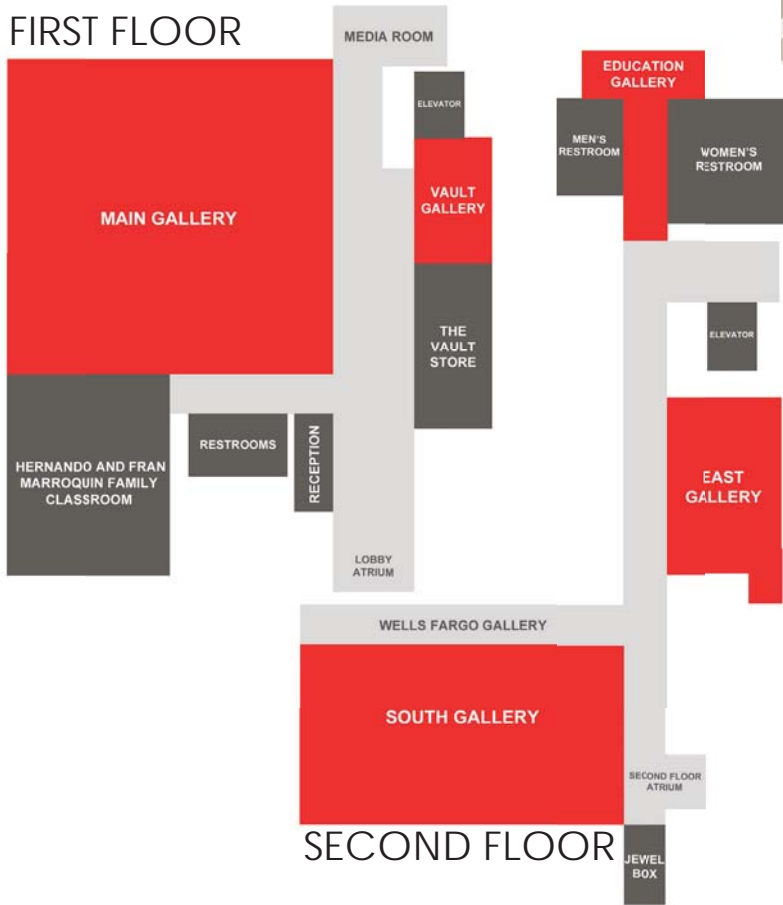
# MOAH MUSEUM OF ART & HISTORY

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



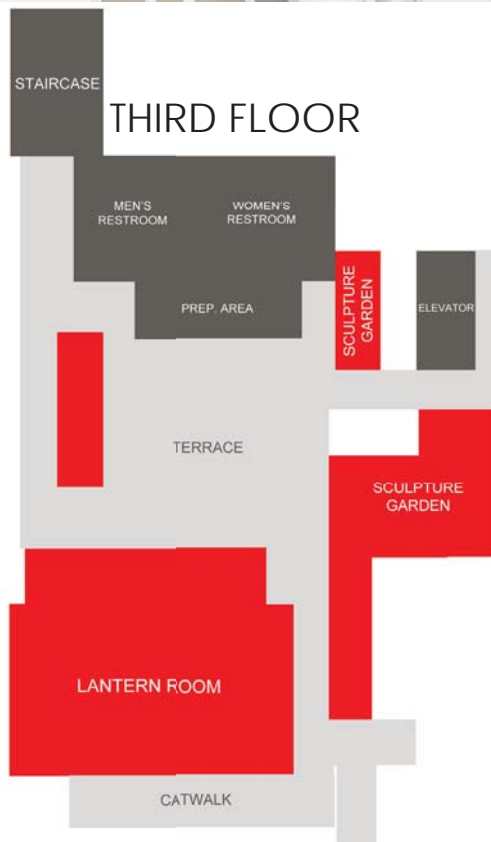
### SECOND FLOOR



# RENTAL INFORMATION

Located in the heart of downtown, MOAH is a popular venue for event rentals. With three levels of rentable space, MOAH's one-of-a-kind setting has been host to elegant weddings, special occasion gatherings, fundraisers, family celebrations, corporate meetings, holiday engagements and more. The Main Gallery is a grand, open space with towering ceilings to inspire any event. Our second floor offers two beautiful and intimate gallery spaces. The rooftop Lantern indoor/outdoor space is considered the jewel of the Museum and the Antelope Valley offering a bird's eye view of The BLVD, the Valley's breathtaking vistas and surrounding mountain ranges. For further information and pricing of MOAH's facility rentals, please call 661-723-5995 or email [moahrentals@cityoflancasterca.org](mailto:moahrentals@cityoflancasterca.org)

### 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 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

