

3 

GREEN REVOLUTION



MOAH MUSEUM
OF ART &
HISTORY

 3

February 13 - April 17, 2016



Lynn Aldrich

Lynn Aldrich: *Silver Lining*

Water Feature / Silver Lining

Rooftop Terrace & Entry Atrium

The art of Lynn Aldrich is inspired by landscape, light and color in nature, and aspects of various natural environments, focusing on familiar objects from the everyday world and transforming them structurally in order to create a deep sense of mystery for the viewer. The objects are deviated from function, and added to with imaginative aspects, altering their state to a greater significance, but not in a theatrical sense. The objects must remain familiar to the viewer to celebrate and question the ordinary in its new form. She creates the new objects with references to the experience of living in a culture that is fragmented and oriented toward

artificiality and consumerism. The incentive for her artwork is to increase perception and wonderment while instigating powerful questions – to create a platform for both conceptual analysis and poetic reflection in the mind of the viewer. She invokes a sort of transparent alchemy that allows these ordinary objects to remain common even as they may take on a more precious value, carrying metaphorical weight or spiritual significance.

Lynn Aldrich received a Bachelor's degree in English Literature from the University of North Carolina, Chapel Hill, and a Bachelor of Fine Arts from California State University, Northridge

and a Master of Fine Arts from the Art Center College of Design in Pasadena. Her work has been exhibited nationally and across Europe. Aldrich is part of the public collection at the Los Angeles County Museum of Art and the Museum of Contemporary Art, Los Angeles. In 2014, she received the Guggenheim Fellowship Award in Creative Arts.



Fawn Rogers: *Subject*

Fawn Rogers

Subject

East Gallery

Fawn Rogers is a LA based contemporary artist. Rogers' interest of entropy, anthropology and evolution come together in a deck of cards entitled *Subject* inspired by a produce truck driveshaft and the most fertile soil (terra petra) found in California.

The installation creates a propositional composition of a closed system with man-made objects, nature and the by-product of biotechnology. The artist invites the viewers to watch super weeds grow from the soil under the resurfaced produce truck drive shafts where organic and inorganic compounds slowly reach chemical equilibrium through the sedimentation of time, as nature gradually re-establishes its ecological balance beyond our existence. As part of the installation Rogers invited 52 California artists to represent currently farmed in California as works of art on a deck of oversized playing cards through their own interpretations knowing water would be represented on the joker cards. The artists represent a vast spectrum from very established to outsider.

Fawn Rogers' wide-ranging practice reflects and challenges the interrelations between nature, structures of ideological power and various models of social constructs. Her work has been featured in *ArtNET News*, *Forbes Magazine*, *The Creators Project*, *Italian Vogue*, and the *Huffington Post*.

Subject Artists:

Lindsey Mejia, Lindsey Nobel, Eddy Vajarakitipongse, Guy Rusha, Alice Wang, Katie Sinnott, Milon Moore, Tasya van Ree, Yuval Pudik, Michael Genovese, Markus Bacher, Henry Taylor, Isabella Kelly-Ramirez, Ryan Sluggett, Patrick Martinez, Heather Rasmussen, Jessica Williams, Julia Paull, Chas Schroeder, Kenton Parker, Miller Robinson, Juliana Paciulli, Eric Minh Swenson, Vanessa Prager, Andre Moya, Angeline Rivas, Paige Greco, Adam Mars, Analia Saban, Vanessa Chow, Erin Morrison, Austyn Weiner, Andy Schansberg, Vanessa Kowalski, Karl Petion, Andrew Schoultz, Corey Cano, Mary Rosenberger, Alex Becerra, Emery Lambus, Fawn Rogers, Danielle Dean, Theodore Wohng, Kysa Johnson, Mariah Garnett, Gordon Holden, Jesse Willenbring, Michael Brunswick, Melanie Willhide, Sandeep Mukherjee, Lilly Aldridge, Dwyer Kilcollin, Lisa Soto, Earl Gravy, Morgan Mandalay, Andi Campognone



AVAILABLE FOR SALE IN THE VAULT STORE:
Subject Playing Card Deck
Take home 52 pieces of California artwork today!

Coleen Sterritt



Coleen Sterritt: EAR,near.dear.Hear.Clear

Selected Works 2010-2016

South Gallery

For close to 40 years, sculptor Coleen Sterritt has worked with a variety of materials ranging from plaster and tar, pinecones and fishing line, to found furniture and studio waste. With this range of materials, she focuses on the interactions between organic and geometric forms, balance and imbalance, the intimate and remote. Sterritt explains her technique as being both immediate and studied while also abrupt and fluid. The sculptures Sterritt creates play with movement and chance; doubt, discomfort and desire, beginning sometimes in one direction and then turned upside down upon completion. She creates forms indicative of a nature to culture convergence. As a process of re-

creation the material rehabilitates and reinvents itself to become rediscovered by the viewer and interact with them in a new way. She fashions a visual language both formal and evocative while exploring the many possibilities the sculpture itself can hold. All these elements combined, act as a barometer for lived experiences Sterritt hopes the viewer will find familiar as they interact with the pieces.

Coleen Sterritt was born in Morris, Illinois. She holds a Bachelor of Fine Arts from the University of Illinois, Urbana-Champaign and a Master of Fine Arts from Otis Art Institute, Los Angeles. She began teaching in 1983, including positions at Otis College of

Art and Design, University of Southern California and Claremont Graduate University. She has been a professor and the faculty coordinator of the sculpture program at Long Beach City College since 1998.

Sterritt is a recipient of residencies, grants and fellowships from the National Endowment for the Arts in 1986, Art Matters in 1994, the Roswell Art-in-Residence Program in 1994, the J. Paul Getty Trust Fund for the Visual Art/California Community Foundation in 1996 and the City of Los Angeles Individual Artist Fellowship in 2007. Her work has been shown in numerous exhibitions throughout the United States and Europe.

LAGI

The Future of Energy is Here

Wells Fargo Gallery

The main goal of the Land Art Generator Initiative (LAGI) is to design and construct public art installations that have the added benefit of utility-scale renewable energy generation. Each sculpture continuously distributes clean energy into the electrical grid, resulting in thousands of homes powered by art. Presenting the power plant as public artwork—simultaneously enhancing the environment, increasing livability, providing a venue for learning and stimulating local economic development—is a way to address a variety of issues from the perspective of the ecologically concerned artist and designer. By nature of its functional utility, the work also sets



LAGI: WindNest

itself into many other overlapping disciplines from architecture and urban design to mechanical engineering and environmental science. This interdisciplinary result has the effect of both enhancing the level of innovation and broadening the audience for the work. The Land Art Generator Initiative utilizes the design competition model as a free and open platform to engage as many interdisciplinary

teams of artists, architects, scientists, ecologists, landscape architects, and engineers around the world as possible to conceptualize aesthetic and pragmatic solutions for 21st century environmental challenges. The results of the competition are made public in exhibitions, workshops, literature, and educational materials to inspire the general public about the potential of our energy landscapes.



LAGI 2015 - 2016 Youth Design Prize:
Check out www.youth.landartgenerator.org for details. All submissions will be featured in exhibitions, online portfolio and in a printed publication. Submissions due by May 15, 2016.

Ann Weber | Site Specific Jewel Box

Ann Weber began her artistic journey with ceramics, creating functional pottery. Inspired by her days working with Viola Frey at California College of Arts and Crafts, the scale of her artwork shifted to monumental forms. She began working with cardboard as a way to create lightweight forms, while eliminating the cumbersome process of the clay. Ultimately, Weber's interest lies in expanding the possibilities of making beauty from a common and mundane

material. She views the psychological component of her artwork as one of the most important aspects. Being between representational and abstract, Weber invites the viewers to bring their own associations to the artwork. When it comes to her public art, Weber casts ordinary cardboard into bronze and fiberglass, illustrating that things are not always what they appear to be. Even when cast in other materials, it is easy to see the details of the former lives of cardboard boxes and individual staples.



Ann Weber: Jewel

Jeremy

The Interrupted Landscape

Main Gallery

British-born, Los Angeles-based artist Jeremy Kidd approaches landscape photography innovatively, by combining sculptural elements and condensing up to 100 long exposure photographs into a single work. He believes this to be a more cohesive way of expressing a landscape pictorially to an audience. Incorporating sculptural elements invigorates the viewing experience. Through this process, Kidd explores movement and condensed time; all the while exemplifying the transcendental and the essence of place in the urban or desert landscape.

"It seems unrealistic to expect a single photographic shot, a single moment in time, to convey the human experience of seeing." - Jeremy Kidd

His artwork presents a condensed vision of multiple photographs as a metaphor for repeated perceptual glances. This in turn engages the viewer by conveying an animated experience of the dynamic natural or urban infrastructure. Kidd's current body of work explores the presence of wind farm turbines whose placement interrupts the natural landscape with a beautiful array of upright forms that

COMMUNITY
ENGAGEMENT:
Artist Talk:
Christine Mugnolo
February 25, 2016 @ 7 PM



Kidd



Jeremy Kidd: *The Interrupted Landscape*

possess a surreal presence and scale. Combining the wind farm components with his photographic process, Kidd believes, will draw awareness to both the arts and alternative energy and bring into question their aesthetic placement. Integrating sculpture with his photographs, Kidd includes replicas of the windmills that move forward out of the images as sublime objects embracing and interacting with the viewer. The works attempt to explore our relationship to these interrupted landscapes as places for spiritual renewal and functional utility.

Jeremy Kidd received his Bachelor of Fine Arts and Sculpture at Du Monfort University in Leicester, England. His work has been exhibited across the United States and Europe. He has been featured in the *New York Times*, *Los Angeles Times*, *Art LTD*, *Art & Text Wired Magazine* and *The Observer UK*. He has taught at the California Institute for the Arts and Otis Parsons School of the Arts in Los Angeles. He has upcoming one person shows at Imago Gallery Palm Desert and Panorama Masdag Museum in the Netherlands.

**COMMUNITY
ENGAGEMENT:
Artist Talk:
Charles Hood**

April 14, 2016 @ 7 PM



Make the SMART CHOICE

Choose LCE's 100% *renewable* energy plan

You've made a great start by selecting Lancaster Choice Energy (LCE) as your new YOUtility. Now take the next step toward total energy independence by opting up to 100% renewable content with our SMART CHOICE plan.

Residential customers can create a cleaner, greener, environment for future generations for a nominal 33¢ per day. Business customers pay just 1.5¢ extra per kWh.



Call **(661) 723-6084**
to opt up today

www.LancasterChoiceEnergy.com

The City of Lancaster appreciates the generous underwriting of programs and services by our City Partners including Lancaster Choice Energy. Please extend your thanks and patronage to all our City Partners.

Help us create a more sustainable future for ourselves and the children of Lancaster by joining **SMART CHOICE** today.



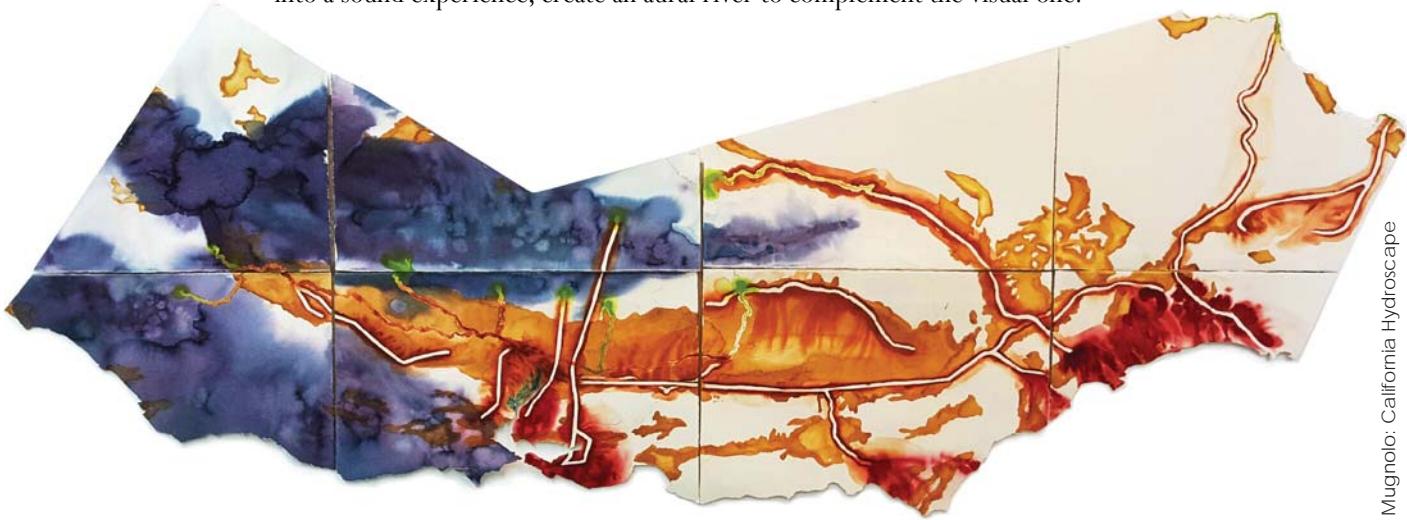
Charles Hood

Under/Water

Education Gallery

Charles Hood: Under/Water

Charles Hood seeks to consider the visual and political statements this engineering project makes; his photography installation surveys a generous portion of the Aqueduct itself. The documentary photos fill 30 feet of gallery wall in two parallel rows. The top half captures the stark, modernist beauty of land, pipe and sky, often creating two intense bands of abstract color. Beneath that, each panel has a mirrored twin, and in those inverted shots, the sky becomes a parallel river beneath the main Aqueduct itself—the memory or echo of the resources being taken from one landscape and delivered to another. Water's importance in our daily lives is further explored with an immersive soundscape. The sound fills the gallery in a subtle way, and is built out of recordings of everyday household water uses (washing hands, changing the water in a fish tank) when combined into a sound experience, create an aural river to complement the visual one.

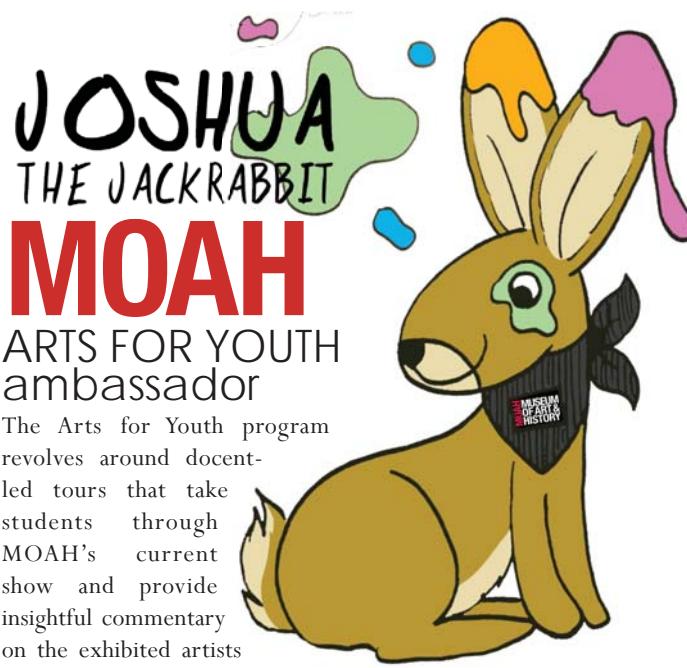


Christine Mugnolo: California Hydroscape

Christine Mugnolo

California Hydroscape | Top of Stairs

Christine Mugnolo seeks to help residents, visitors and community groups appreciate the value of water—and the ingenuity and complexity of its delivery infrastructure—via a wall-sized, watercolor map of California's water network showing the state's major water resources, storage facilities and distribution systems. Layering complex data sets, this map attempts to communicate a simple, pressing concept: the huge and cumbersome discrepancy between the state's supply and demand for water. While maps assert knowledge and authority over resources, they also function as sentimental emblems for one's love of place. California Hydroscape straddles and navigates both operations. By turning the state 90 degrees to its side, this map pushes against two concepts implied by California's iconic vertical status: that California is proudly self-sufficient and that water flows logically from north to south.



JOSHUA THE JACKRABBIT **MOAH** ARTS FOR YOUTH ambassador

The Arts for Youth program revolves around docent-led tours that take students through MOAH's current show and provide insightful commentary on the exhibited artists and artworks. Students

are engaged in discussion, introduced to significant contemporary artwork and encouraged to interact with the space through social media tools. Teachers and schools may download the application and transportation grant forms, as well as access further information through MOAH's website, lancastermoah.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.



YOUNG ARTIST WORKSHOPS

MOAH:CEDAR

FEBRUARY	02.25.16*	3 - 7 PM
MARCH	03.26.16	2 - 6 PM
APRIL	04.23.16	2 - 6 PM

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

*Workshop will be held on Thursday



The Boeing Company and the Lancaster Museum and Public Art Foundation in conjunction with MOAH: offer GREEN REVOLUTION! Now through June, book a trunk and experience a creative catalyst for living greener, more sustainable lives. Learn about environmentally conscious topics like illegal dumping, water conservation, food sustainability, renewable energy and much more. To schedule your trunk please visit lancastermoah.org/education.php.

Andrew's vision was to share his art with the public; it is the goal of MOAH and the Frieder family to honor his passion by extending the opportunity for creation, with all of its therapeutic benefits, to the public with this community space. Drop-in and make art in the free-to-use space during regular MOAH:CEDAR hours. Use the hashtag #AFCreativeSpace to share your creative process. Follow MOAH:CEDAR on Facebook for special Andrew Frieder Creative Space events and Artist Workshops!

Lancaster Museum of Art & History Presents 4th ANNUAL TEA *In Honor of Mother's Day* FARM to TABLE

Saturday, May 7, 11:30 a.m. to 2 p.m.

\$45 per person. Tickets available at www.lmpaf.org

665 West Lancaster Blvd. Lancaster, CA 93534



Renewable Energy. Sustainable Future.™

Headquartered in Salt Lake City, with offices in San Francisco, Long Beach and New York City, sPower is a leading independent power producer (IPP) that owns and/or operates more than 150 utility and commercial distributed electrical generation systems across the U.S. and the UK. With 4.0 gigawatts between operating, construction and pipeline, sPower is actively buying select utility-scale renewable assets in virtually any stage of development in the United States. sPower is a portfolio company of Fir Tree Partners, a global investment fund.

150+ PROJECTS

North America and UK

FIR TREE PARTNERS

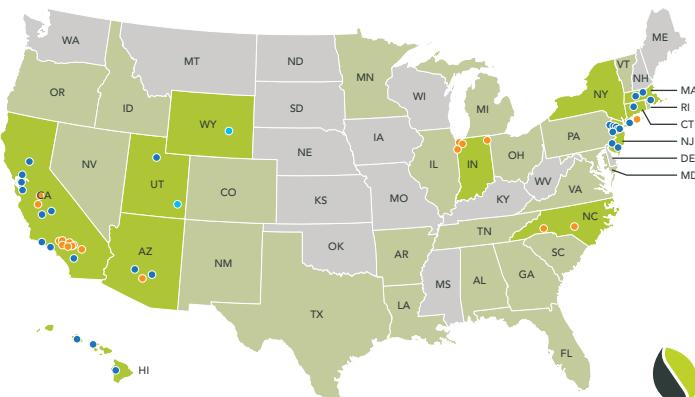
Global Investment Fund

500 MW

Operating Assets

4GW

Operating | Construction | Pipeline



■ Operating Projects

■ Under Development

● Utility Projects

● DG Projects

● Wind Projects

Utility-Scale | DG | IPP | Land | Developer

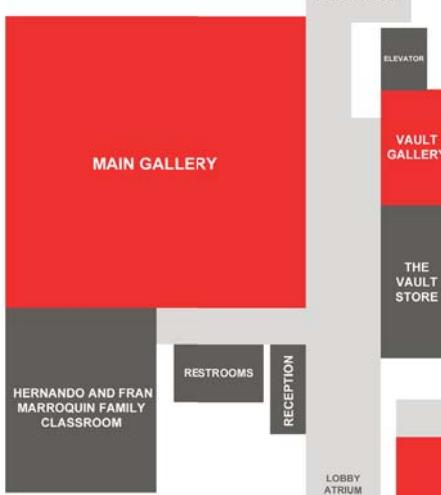
Salt Lake City, UT • San Francisco, CA • Long Beach, CA • New York City, NY

www.sPower.com



MOAH MUSEUM OF ART & HISTORY

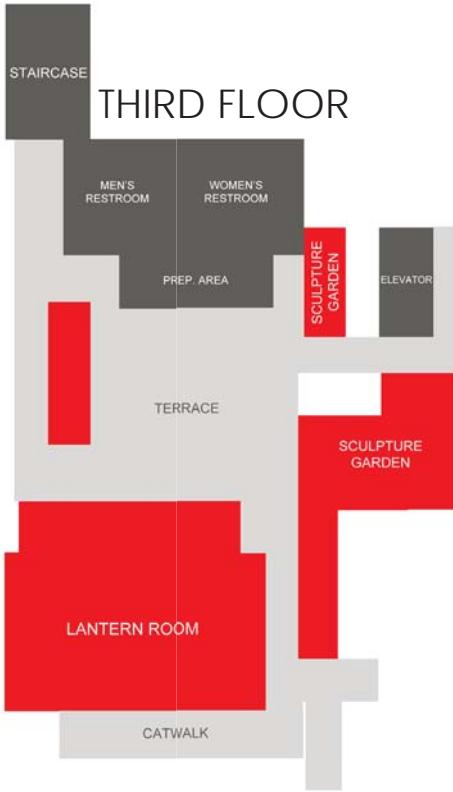
FIRST FLOOR



SECOND FLOOR



THIRD FLOOR



OTHER MOAH FACILITIES ON THE BLVD

MOAH CEDAR

44857 Cedar Ave.
Lancaster, CA 93534



January 28 - March 27, 2016

HOURS OF OPERATION:
2 - 8 PM Thursday - Sunday



WEAD--WOMEN ECO ARTISTS DIALOG and MOAH present WEAD members' annual juried exhibition: *Smaller Footprints: Artists Examine Global Warming*. *Smaller Footprints* showcases work that reflects the life-altering effects of climate change and its impact on water, food, human health, social justice, and species loss.

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

