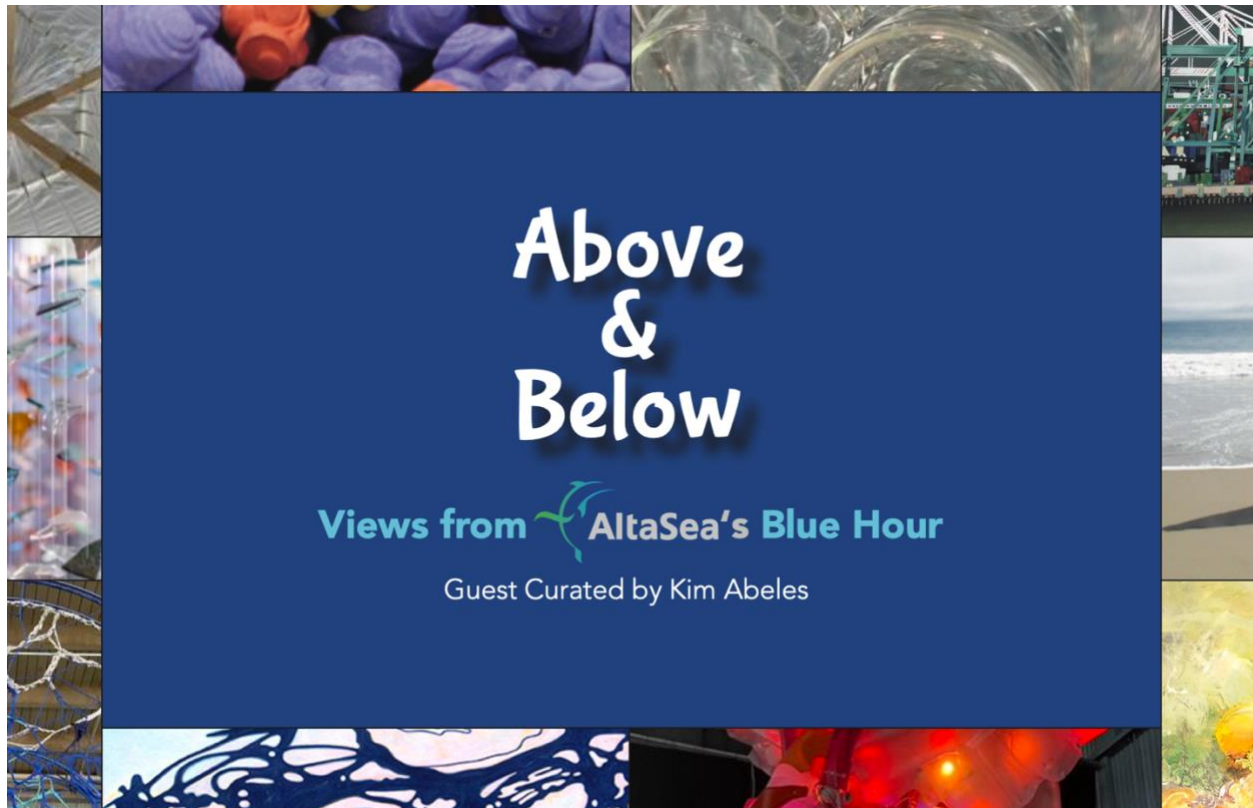


For IMMEDIATE RELEASE (January 19, 2024)

THE W. KEITH & JANET KELLOGG UNIVERSITY ART GALLERY at CALPOLY POMONA

Located: Building 35A, Bronco Student Center North, across from the University Library



Above & Below: Views from AltaSea's Blue Hour

Guest Curator: **Kim Abeles**

In collaboration with **Michele Cairella Fillmore**,
Curator of the Kellogg University Art Gallery

Exhibition Dates:

Mon., January 22 – Thu., March 21, 2024

Views from AltaSea's Blue Hour Exhibited Artists:

Amabelle Aguiluz

Isabel Beavers

Barbara Benish

Patsy Cox

Danielle Eubank

Katherine Gray

Cynthia Minet

Ann Phong

Barbara Thomason

Minoosh Zomorodinia

In 2022, renowned artist **Kim Abeles**, was invited by **AltaSea** at the Port of Los Angeles to curate an exhibition for their *2023 Blue Hour*—a yearly fundraiser for educational programming focused on youth and community. Located not far from the Angel's Gate Cultural Center, AltaSea is a

remarkable ocean research and innovation institute focusing on regenerative aquaculture, renewable energy, blue technology and underwater robotics. Partnering with scientists, educators and commercial entities, AltaSea's volunteers and staff educate through art and science about our relationship to the ocean, and its importance to the health and future of the planet.

The **Cal Poly Pomona** campus and the **W. Keith & Janet Kellogg University Art Gallery** community acknowledge AltaSea for its dedication to science and education while utilizing art and its *Blue Hour Artists* programming as a positive conduit for advocating for our environment at such crucial and pivotal times. We are also honored to welcome **Guest Curator, Kim Abeles**, and a remarkable selection of the poignant and inventive *2023 Blue Hour Artists* to our campus for a new, abbreviated iteration of the AltaSea exhibition titled, *Above & Below: Views from AltaSea's Blue Hour*.

We further recognize these local, LA-based female artists, including our esteemed Guest Curator, as part of *2024 Women's Month* and *International Women's Day* festivities. For their lifelong dedication to creating art in such unique and formidable ways, utilizing such a diversity of media and expressive artforms, while also instilling profound and relevant meaning with current historical, socio-political and environmental significance to their bodies of work, these women artists are some of the most cherished treasures Southern California Art has to offer.

Michele Cairella Fillmore, Gallery Curator
Kellogg University Art Gallery
Cal Poly Pomona
2024

The artists featured in ***Above & Below: Views from AltaSea's Blue Hour*** have created long-term projects that speak to the importance of commitment. **Barbara Thomason's *Coastal Disturbance*** is the result of ten years of travel (2012-2022), painting views along a coastline from San Diego, California to San Juan Island, Washington. Thomason's paintings, and written accounts accompanying the locations depicted, succinctly describe the powerful beauty and the tragic errors of our interaction with nature.

Danielle Eubank has been documenting the seas throughout the world for the past twenty years. Her journeys to the locations follow the route of ancient transport ships or take place on research vessels to the Arctic and Antarctic. Scale is in dialogue from multiple directions: the expansiveness of the seas, the travel to reach them, and the paintings themselves that offer refined details of the waters' grand surfaces.

The splendor of the ocean and its relevance for our future is a meaningful direction for an exhibition. We must also address rather than evade the critical decisions we continue to face. *The Abyss* is an overarching project by **Isabel Beavers** that involves mixed media artworks to focus on the dangers of mineral extraction in the deep sea. The artworks in the exhibition represent three visual approaches –sculpture, video, and installation– to address this vitally important subject.

Cynthia Minet's colorfully lit roseate spoonbills combine the delight of the imagery with a somber message. The sculptures are created from plastic trash found at the Rio Grande, a prominent crossing point at the US/Mexico border for migrants from many regions of the globe. In Minet's words, an intentional purpose of the work is "to provoke difficult conversations about climate change and human needs."

This interconnectedness can be found in the imagery of **Patsy Cox. *Urban Rebutia*** in its entirety contains 50,000 elements, each individually created from clay. The artwork began in 2006 with 600 hand-made pieces, and combinations of red, yellow, and blue are site-specific to installation spaces. In each case, the concept depicts urban sprawl. At the Kellogg Gallery, 17,000 red forms emerge from the darkness of the gallery space.

Katherine Gray's blown glass and assembled sculptures connect the physical principles of air, water, and matter. She is interested in the property of glass as being both "present and absent",

visible yet transparent. The sculptures in the exhibit create a dialogue between the characteristics of glass and water. For example, one creates an optical reverse of the scene viewed through it, and another with its glassware interlocking with water seems like a core sample through the sea toward a sunken civilization.

Process as a performative element can be seen directly in the work of **Minoosh Zomordinia** and Amabelle Aguiluz. Both artists involve their bodies to inform the outcome. In her three-channel video, Zomordinia places herself amid the windy shore of the ocean, maintaining a solid strength in contrast to the wild movement of her garment against the current.

The sculptures of **Amabelle Aguiluz** are created with a performative gesture: connected at the waist to a knitting machine carriage, she moves back and forth with an informed, intentioned awareness. Her holistic approach prompts the viewer's thoughtful observation for art and the ocean, a time element based on a distant heartbeat and our connection to each other.

Ann Phong's paintings bring together selections from her two primary series and her personal encounter with the sea involving an intense immigrant journey. Her visual stories speak to her resilience and her empathic sense for refugees worldwide, past and present. Her artwork shares experiences –as an individual in a chaotic world and polluted environment– through the physicality of the paint and the objects that seem to fly through the thick swirls.

Phong's paintings juxtapose dramatically with **Barbara Benish's** enormous jellyfish created with repurposed, watercolor-tinted silk parachutes. The two artists share an interest in abstraction as a potent tool by communicating through a fearlessness of form and color. Benish's artworks are presented at such a mammoth scale that our size as viewers is reduced. This contrasts with our typical experience viewing jellyfish, framed in blue behind a tempered glass aquarium in a museum.

Discovery through physical endurance and passionate dedication is a philosophical connection between the artworks in this exhibition. In a variety of ways, the artists tackle their relationship with the ocean from personal, global, and political viewpoints. In connection with each of the artists exhibited, the urgency of this moment is balanced by a simultaneous surge of creative expression. The crisis we undergo propagates a human need in us to convey, create, and hopefully correct. The processes of artmaking open our understanding by prompting and clarifying. As an artist, one goes through a metamorphosis. The viewer is the recipient of the result, and in turn, empowered to be an active agent of that focused energy.

Kim Abeles, Guest Curator
Kellogg University Art Gallery
Cal Poly Pomona
2024

RELATED EVENTS

Artists' Reception: **Sat., February 3, 2024 | 2-5pm**

with Curators' Introductions and Artists' "Round Robin" Talks & Tours:

Admission Free. Refreshments Served.

Please RSVP: <https://www.eventbrite.com/e/780443516567?aff=oddtcreator>

Campus Reception: **Tue., March 5, 2024 | 4-6pm**

with Curators' Introductions and Artists' Walks & Talks:

in honor of Women's Month and International Women's Day March 8

Please RSVP: <https://www.eventbrite.com/e/780935688667?aff=oddtcreator>

(MUST USE LOGOS whenever possible)



LOCATION INFO

**California State Polytechnic University Pomona, Building 35A
3801 West Temple Avenue, Pomona, CA 91768**

The **Kellogg University Art Gallery** is located in **Building 35A**, on the Northeast end of the Bronco Student Center, diagonally across from the University Library.

CONTACT INFO:

Tel: 909-869-4302

Email: artgalleries@cpp.edu

Website: cpp.edu/kellogg-gallery

GALLERY HOURS:

Mon-Tue: 4-8pm Sat-Sun: 12-4pm

Wed-Thu: 12-4pm Closed Fridays

VISITOR MAPS & PARKING INFO:

www.cpp.edu/maps/

Use Lots C, F8, F9 or Structures 1 or 2 to park on campus with:
\$8 Daily permits / \$5 Weekend permits, \$2/hour permits available

Parking Phone: (909) 869-3061

The Kellogg Art Gallery is located on the **North side** of the Bronco Student Center in **Building 35A**, across from the University Library.

SOCIAL MEDIA

Facebook: **Kellogg University Art Gallery**

Instagram: **kelloggandhuntley**

X/Threads: **@cppartgalleries**

TikTok: **@cppartgalleries**

Snapchat: **@cppartgalleries**

NOTE: Image and caption list to follow separately.