

Above & Below

Views from  AltaSea's Blue Hour
Guest Curated by Kim Abeles

Amabelle Aguiluz
Isabel Beavers
Barbara Benish
Patsy Cox
Danielle Eubank
Katherine Gray
Cynthia Minet
Ann Phong
Barbara Thomason
Minoosh Zomorodinia

In 2022, Kim Abeles, was invited by **AltaSea** to curate an exhibition for their *2023 Blue Hour*, a yearly fundraiser for educational programming focused on youth and community. Located in San Pedro at the Port of Los Angeles, between the Battleship USS Iowa and Fort MacArthur in Point Fermin —not far from the Angel's Gate Cultural Center, the Cabrillo Marine Aquarium and the Korean Friendship Bell— 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:

AltaSea is dedicated to accelerating scientific collaboration, advancing an emerging blue economy through business innovation and job creation, and inspiring the next generation, all for a more sustainable, just and equitable world.

...We will turn to the ocean to develop solutions for some of the planet's most pressing challenges, such as climate change, energy supply and global food security – and prepare today's generation of students for future jobs in science, technology, engineering, business and the ocean.

AltaSea Mission & Vision Statements
Altasea.org Website
est. 2017

The **Cal Poly Pomona** campus and the **W. Keith & Janet Kellogg University Art Gallery** community are grateful to 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 selection of the poignant and inventive 2023 Blue Hour Artists to our campus for a new, abbreviated iteration of the AltaSea show 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, Curator
Kellogg University Art Gallery
Cal Poly Pomona
2024





Photo Credit: Calista Lyon

GUEST CURATOR, KIM ABELES



CURATOR'S STATEMENT

In November 2022, AltaSea's Executive Vice President and COO, Jenny Krusoe, invited me to curate an exhibition for the 2023 *Blue Hour*, a yearly fundraiser for educational programming focused on youth and community. **AltaSea at the Port of Los Angeles** is an ocean research and innovation institute which broke ground in 2017 at the historic warehouse berths. The 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. A sense of possibility is immediate when visiting AltaSea, and I spent the next nine months getting to know the place and the people, making studio visits or conversations, and constructing the narrative. The subtitle for the exhibit, *Blue Hour: Above & Below*, addresses the connection between community and the sea; it is a reference to the land and sky as well as the sea's surface and below. Human interaction is visible in all those locations, and each affects the other. The exhibition was installed in 20,000 square feet of Berth 57, and on October 14, 2023, opened with the fundraising event. Twenty-three artists were exhibited with large-scale works featuring installation, ceramics, glass, video, photography, sound, and painting. The installation, *Above & Below Culture Dish* was a community-based project featuring seventeen artists, many from an AltaSea partner, Angel's Gate Cultural Center in San Pedro, with a closing event featuring poets and presentations. The exhibition at the Kellogg University Art Gallery offers a vibrant selection of artworks from the original venue and pays homage to the leadership of women at the forefront of art and science in service to the planet. Gallery Curator, **Michele Cairella Fillmore**, visited *Blue Hour* installed at AltaSea and her keen insights made this iteration of the exhibition possible, to honor *Women's Month* and *International Women's Day* in connection with the major and current environmental issues affecting us today.

BIOGRAPHY

Kim Abeles' art crosses disciplines and media to explore biography, geography and environment. She has received fellowships from the Guggenheim Memorial Foundation, J. Paul Getty Trust Fund for the Visual Arts, California Community Foundation and Pollack-Krasner Foundation. She has created artwork with a unique range of collaborators including California Bureau of Automotive Repair, California Science Center, Department of Mental Health, and natural history museums in California, Colorado and Florida. In 1987, she innovated a method to create images from the smog in the air, and *Smog Collectors* brought her work to international attention, and were recently exhibited in New York at the United Nations Headquarters. Abeles' journals and process documents are archived at the Center for Art + Environment, Nevada Museum of Art. Her work is in public collections including MOCA, LACMA, CAAM, Berkeley Art Museum, and National Geospatial Intelligence Agency. NEA-funded projects involved a residency at the Institute of Forest Genetics; and *Valises for Camp Ground* with Camp 13, a group of female prison inmates who fight wildfires. Her public art includes Citizen Seeds along the Park to Playa Trail, and *Walk a Mile in My Shoes*, based on the shoes of Civil Rights marchers and local activists. Recent articles about her projects are published in New York Times, Hyperallergic, and Social Practice: Technologies for Change (Routledge Press).



ABOUT THE ARTISTS IN THE EXHIBITION

Several artists 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. For the exhibition, selections from the total 118 paintings are organized geographically along a coastal mapping of California, Oregon, and Washington. Thomason's paintings and her written accounts of the locations succinctly describe the powerful beauty and the tragic errors of our interaction with nature. How often we forget that we are intertwined with "the natural world", not passing through as outsiders.

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. Her project titled, *One Artist Five Oceans*, is represented as a floor installation in the gallery with an example of her images from each of the five oceans. We can experience through the paintings of Thomason and Eubank, the unique result that only a long-term project provides, and the incomparable discipline required to continue toward these artistic, investigative undertakings.

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. Deep sea extraction exemplifies a problem with the way humans have approached the stripping of resources globally: if the public can't see it, don't worry about it. Beavers' artwork tackles the horror of the undersea machinery that chokes the creatures below in the same way that particulate matter in the air harms life above.

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. Minet's statement about the installation emphasizes the intersecting crises that we face. In her words, an intentional purpose of the work is "to provoke difficult conversations about climate change and human needs." Linking issues requires more complex thinking on our part, and suggests solutions overlooked by siloed thinking or politicized reflexes.

This same 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. When creating one of the configurations, Cox carefully places each element one by one. The installation of the components becomes a reverent activity, reflecting on all the emotions, details, and actions that compose a life.

Katherine Gray's blown glass and assembled sculptures connect the physical principles of air, water, and matter. *Turvy* is a large, glass sphere half-filled with water and creates an optical reverse. Like a camera obscura or the retina of the eye, the scene viewed through it presents the magic of physics. The skill and dexterity required to create her blown glass spheres is a marvel. Her installation, *Shipwrecked*, adds an ethereal humor through blown glass bubbles, enlarging in size with a steady gradation, emerging upward from a tiny ship-in-a-bottle resting on the floor. Gray's newest sculpture, *Untitled*, is a tall glass cylinder filled to the brim with water and interlocking clear glassware. She is interested in the property of glass as being both "present and absent". The sculpture's potency is in its physical characteristics or interpreted as a core sample through the waters of the sea toward a sunken civilization.

The rigorous skills required to create Gray's work is also apparent in the art throughout the exhibition. 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. Zomordinia's 3-channel video, *Resist: Air, Water, Earth*, places herself amid the windy shore of the ocean, maintaining a solid strength in contrast to the wild movement of her garment. The two flanking videos present the glacially slow melting of cylindrical ice forms composted of water from the bay. The artist's movement is in fact a steady walk backwards toward the sea. She is at once pushing against and interconnected with the coastal scene.

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. The two versions of *Sea (Center)* are created from repurposed fiber and express the accumulation of this technique. Aguiluz's 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, *Immigrant –A New Wave of Life and Environment – The Beauty in Bleakness*. Her personal encounter with the sea involved an intense journey alone to join her older sister who fled from Vietnam to the United States in 1975. In 1981, one of Phong's students helped her escape to Malaysia in a small fishing boat "overloaded with 59 humans in it". Phong's stories about struggles in Vietnam, Malaysia and the Philippines speak to her resilience and her empathic sense for refugees worldwide, past and present. Her painting, *Looking Up from the Broken Boat*, reimagines the turmoil of one of those journeys, escaping in a small boat through the South China Sea. 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 *The Marginal World: Jellies* portray *Aurelia Aurita (Moon Jelly)* and *Cyaneidae family (BlueFire)* 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





AMABELLE AGUILUZ



ARTIST STATEMENT

Sea (Center) explores themes of water using body movement, breathing, and meditative postures to create shapes with thread. The installation was influenced by various movements and breathwork techniques that are meant to prevent or cure ailments in the body. These movements were incorporated in the process of making the knitted forms which are made while a knitting machine carriage is

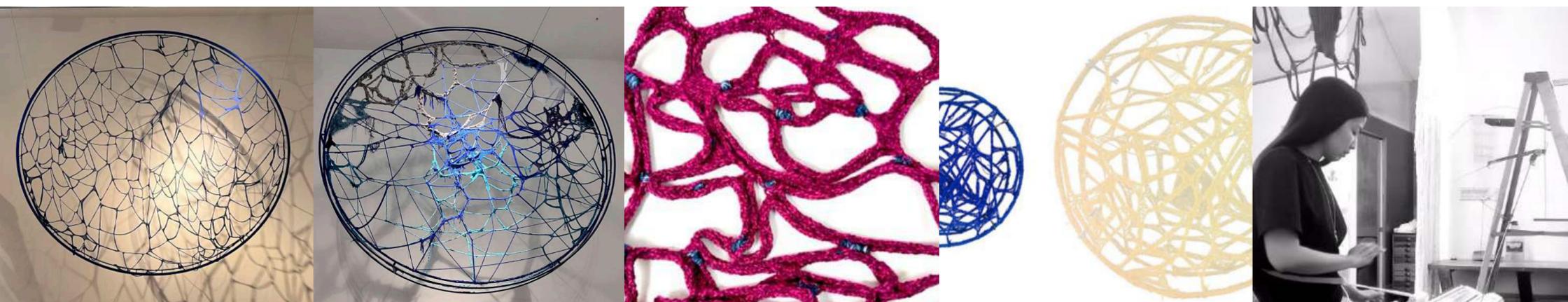
attached to the artist's waist. The work suggests flow and transformation and are expressions of energy. The installation is a connection with internal and external worlds, memory, and time.

ARTIST BIOGRAPHY

Amabelle Aguiluz is a Filipina American multidisciplinary artist, weaver, and teacher. Her work is deeply rooted and connected to the body, nature, and the healing power of plant medicines. She uses both traditional and unconventional textile techniques to transform organic, recycled, or found materials into sculptures, weavings, and site-specific installations. Aguiluz received her BFA from the Fashion Institute of Technology in New York for Fashion Design with a specialization in Knitwear Design. She spent a year of her program studying knitwear design at Politecnico di Milano in Italy. She took her design knowledge into her art practice to create fiber sculptures and installations. She is an instructor of Fiber Arts at Santiago Canyon College. Her work has been exhibited nationally and internationally in Hawaii, San Francisco, Los Angeles, Oregon, Mexico, Canada, Argentina, and South Korea. She was an Artist-in-Residence at MorYork Gallery in Highland Park, CA in 2016, Helms Design Center in Culver City, CA in 2017, and at California Creative Learning Academy in Eagle Rock, CA in 2022. Her work has been written about and featured in the *Los Angeles Times*, *Signal Tribune*, and *Fiber Art Now*. She was selected for the *Fiber Art Now* Public Installation Grant for a sculpture presented at the Tucson Botanical Gardens in 2020.



Changes III, 2023, 3 parts: knit repurposed materials and steel



Sea (Center), 2020, repurposed fiber and steel, 108" diameter x 1"

Sea (Center) II, 2023, repurposed fiber and steel, 60" diameter x 4"

Exposure, 2022 wool and cotton dyed with indigo

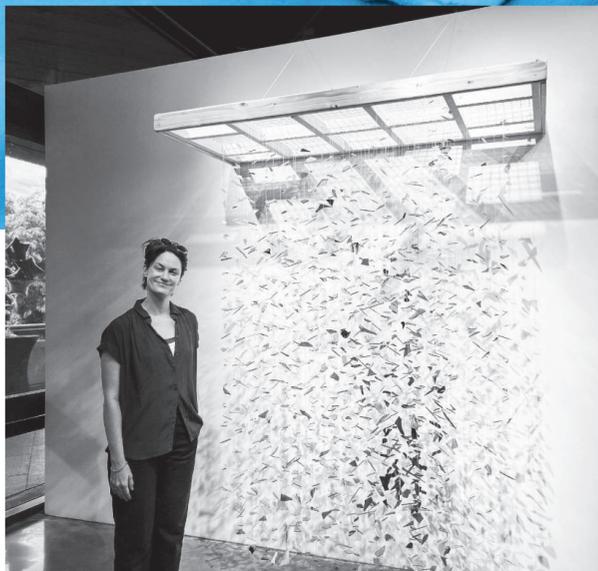
Circles, 2023 5 parts:

- Circle #1 - blue/blue (small) - double circle found materials and steel
- Circle #2 - black/blue (small) - organic cotton and steel
- Circle #3 - white/white (large) - organic cotton and steel
- Circle #4 - blue/blue (small) - found materials and steel
- Circle #5 - black/black (small) - organic cotton and steel

How to live in body, 2019, artist performance video; run-time: 2 min. 4 sec

All images and artworks courtesy of the artist.

ISABEL BEAVERS



ARTIST STATEMENT

In the series *The Abyss*, sculpture and new media is used to explore extraction in the deep ocean. In July 2023, permits will be opened for mining in the Clarion Clipperton Zone –a region 6000m under the ocean, rich with polymetallic nodules that have grown over 500 million years around organic material like a shark tooth or a piece of coral. Metals from these nodules power technological devices and

the green car revolution. Deep ocean communities that live in and around the abyssal plain and hydrothermal vents thrive in extreme environments. We cannot predict the harm that deep sea mining will cause them. Vilem Flusser calls the deep ocean 'the luxuriant garden,' a loud, dark, and cold environment where ctenophores thrive. *The Abyss* imagines an alternate world where ctenophores (comb jellies) are guardians and harbingers, protecting the integrity of the deep ocean environment and imparting the wisdom of deep time. They guard the burial grounds of life on earth, keeping it for tomorrow. We seek their slow treasure for a world riddled with speed. *The Abyss* asks us to consider what is lost in the face of deep sea mining, and at what cost.

Tomb Keeper contemplates deep time as a lens for understanding the urgency of risks linked to the extractive process of deep sea mining for polymetallic nodules, sulphides and other resources at the bottom of the ocean. Drawing from mythology, the work reimagines an underwater deity that guards the moon, the deep ocean, and polymetallic nodule fields. This guardian of the deep and harbinger of deep knowledge is inspired by fossils of comb jellies, or ctenophores. Ctenophores are one of the oldest groups of animals on the planet, branching off from the evolutionary tree around 500 million years ago. The work ruminates on the perspective of creatures that embody a distinct scale of evolutionary time - what does the speed of our progress look and feel like to them, creatures who have been alive as long as the nodules? The piece ruminates on the contradiction of mining a mineral that has taken over 500 million years to accumulate for the purpose of powering our extremely fast, progress obsessed societies, while also harboring the potential for generating 'green' energy.

To our fast eyes they look still is a short film created in 4D animation. It contemplates deep time as a lens for understanding the urgency and risks embedded in the extractive process of deep sea mining for polymetallic nodules, and other resources at the bottom of the ocean. It juxtaposes the slow sinking of a deep sea hydrothermal vent against the fast shattering of marine organisms, questioning the time scales of marine organisms, ones that are undetectable by humans.

ARTIST BIOGRAPHY

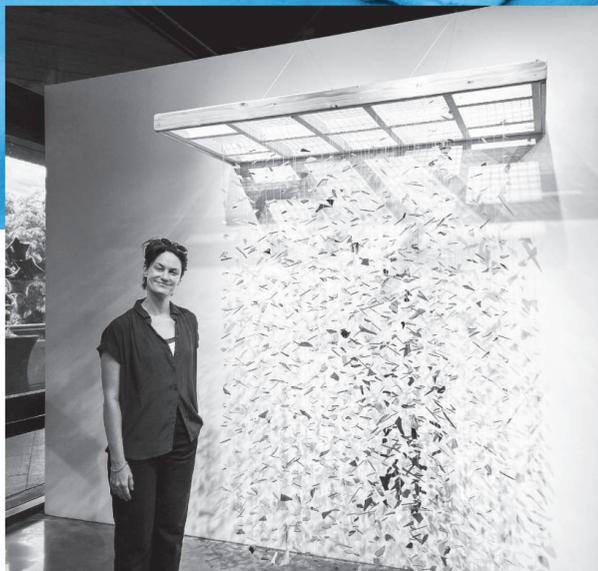
Isabel Beavers is a transdisciplinary artist and creative producer based in Los Angeles. Her work explores ecologies, examines environmental histories and postulates about climate futures through multimedia installation and new media.

For complete Artist's Biography see text panel located in the Corridor Gallery for *What is 500 million years to a shark tooth?*



Tomb Keeper: Skeleton 1, from the series *The Abyss*, 2023-2024, sculptural mapping video installation with suspended stained-glass sculpture on a black wire grid

ISABEL BEAVERS



ARTIST STATEMENT

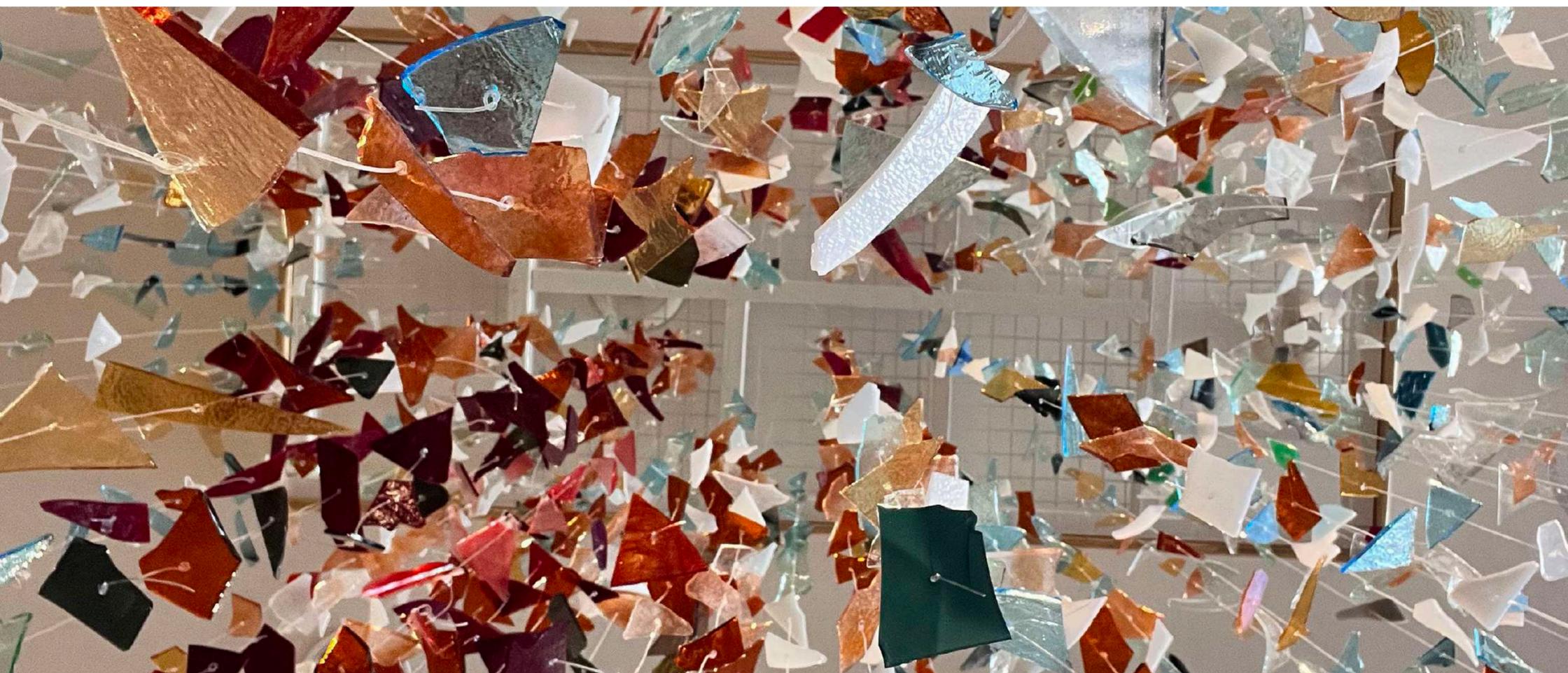
What is 500 million years to a shark tooth? depicts an exploding nodule and the resulting cloud of dust. The shards of glass reference the violence of deep-sea mining, and the color gradients reference the ecological impacts that mining will impart on the ocean. Organisms in this part of the ocean also create the largest daily migration by mass on the planet, called diel vertical migration.

In the safety of the dark, they swim up to shallower waters to feed in the moonlight. This movement contributes to the function of the oceans at large, to their enormous carbon sequestration capacity, and as a result, to the health of our planet.

ARTIST BIOGRAPHY

Isabel Beavers is a transdisciplinary artist and creative producer based in Los Angeles. Her work explores ecologies, examines environmental histories and postulates about climate futures through multimedia installation and new media.

Beavers' work has been presented, exhibited, and screened nationally and internationally at Helsinki Design Week (2022), Last Frontier NYC (2022), Real Artilleria de Sevilla, Spain (2022), Heidi Duckler Dance (2022), Museum of Design Atlanta (2021), New York Hall of Science (2020), CultureHub LA (2020), SUPERCOLLIDER Gallery (2020), MIT Museum (2019), Humbolt-Universität zu Berlin Thaer-Institut (2018), Mountain Time Arts (2017) among others. They have held workshops at the Hammer Museum (2020) and the Institute of Contemporary Art/Boston (2019). She holds an MFA from the SMFA at Tufts University and a BS from the University of Vermont. She was the 2021 AICAD/NOAA Fisheries Art + Science Fellow, 2022 Creative Impact Lab Amman Lead Artist with ZERO1, and is the Artistic Director of SUPERCOLLIDER LA.





BARBARA BENISH



ARTIST STATEMENT

Always the edge of the sea remains an elusive and indefinable boundary.

Rachel Carson
The Edge of the Sea
1955

The Marginal World: Jellies is, in part, inspired by an early work of Rachel Carson, *The Edge of the Sea* (1955). Repurposing military parachutes into large, billowing sculptures that hang from the ceiling, the structures become oversized jellyfish floating in the space. This play of scale renders the human observer small, thus reversing the size between us in nature. Moving gently in the air, the Jellies take on a supernatural feeling of grace and beauty, contrasting with our human oxygen-based environment, as if it was in reverse to that of the ocean. Based on earlier sculptural installations installed on Prague's Vltava riverbank, (*Water Enough for One Root*, 1995) these works echo floral structures in the invertebrate world of underwater creatures.

ARTIST BIOGRAPHY

Barbara Benish is an artist, curator, writer and farmer. She studied Ethnography & Art (University of Hawai'i), Painting (MFA, Claremont Graduate University), and at the Royal Academy of Art in Stockholm. She moved to Prague in 1993 as a Fulbright scholar and stayed. Her work has been shown at numerous institutions in Europe and the U.S., including P.S.1 Museum, the Getty Museum, the Stadtgeschichtliche Museen in Nurnberg, Germany, and the National Gallery in Prague, including over 200 exhibitions since 1979. Benish is Founding Director of ArtMill in rural Bohemia, which is an expansion of her vision of art as social practice working with students, artists, and locals. She has been an Advisor to the United Nations Environmental Program, a Fellow at the Social Practice Arts Research Center (UCSC) and co-author of *Form, Art, & the Environment* (Routledge, 2017), which are public manifestations of a deeply committed activism. Benish teaches in Prague and West Bohemia University in Plzen. With co-author Nathalie Blanc, she recently completed a new book entitled *Art, Food and Farming for the Future* (Routledge, 2023) and continues to create installations, interventions and paintings on environmental and social issues integral to our time.



Aurelia Aurita (Moon Jelly) from *The Marginal World: Jellies Series*, 2023, repurposed parachute fabric (polyester silk), watercolor, fishing line, found plastic, seaweed, flotsam from the beach, wire



Cyaneidae family (BlueFire) from *The Marginal World: Jellies Series*, 2023 repurposed parachute fabric (polyester silk), watercolor, fishing line, found plastic, seaweed, flotsam from the beach, wire.

All images and artworks courtesy of the artist.



PATSY COX



ARTIST STATEMENT

Urban Rebutia references the urban sprawl of Los Angeles. Each element has its own growth pattern based on nature (*Rebutia* is a clumping cactus) and employs the use of primary colors, alluding to the idea that all colors are possible from red, blue and yellow, a metaphor for cultural/racial assimilation. *Urban Rebutia* is designed to grow and reconfigure each time it is installed. The installation

began in 2006 with 600 pieces and has grown to more than 50,000 elements in a matter of 10 years as showcased in venues including Ulrich Museum of Art, Hyde Art Gallery, Seattle Design Center, the Clay and Glass Museum in Waterloo, Ontario and, most recently at the Long Beach Museum of Art.

ARTIST BIOGRAPHY

Patsy Cox was born in 1973 in Ubon Ratchatani, Thailand. She grew up in Dracut, Massachusetts, finished high school in Kearney, Missouri and has lived in Juneau, Alaska, Salt Lake City, Utah, and Newark, Delaware before settling in Los Angeles, California. She received her BFA from Missouri State University and her MFA from the University of Delaware. She is Professor of Visual Art and Head of Ceramics at California State University, Northridge. She has been a Getty Scholar for the Linking Service Learning and the Visual Arts program, and has served as President for the National Council on Education for the Ceramic Arts (NCECA, 2010-2016). Her recent exhibitions include *Post Painted Pottery Culture* in Lanzhou, Gansu Province, China; *Mouthpiece* at the American Museum of Ceramic Art in Pomona, California; *Melting Point: Movements in Contemporary Clay* at Craft Contemporary in Los Angeles, and *From Funk to Punk: Left Coast Ceramics* curated by Peter Held at the Everson Museum of Art. Her work has been featured in *VoyageLA*, *Los Angeles Times*, and *ArtCritical*. Patsy Cox is recipient of grants from the Durfee Foundation, and the California Center for Cultural Innovation.



Urban Rebutia (partial), Red Sprawl, 2006/2023 site-specific ceramic floor installation

All images and artworks courtesy of the artist.



DANIELLE EUBANK



ARTIST STATEMENT

I have painted every ocean on Earth and over 200 bodies of water to forward the public conversation about how pollution threatens our seas and what we can do to support the environment. My art is international and collaborative. The goal of my work is to join art, culture and science to create a greater understanding of the changing planet. My work is about how water unifies us.

Human history is intrinsically dependent on water and I want to invigorate people's passion for it. If people observe and think about water, they will feel more passionate about protecting it. Aesthetically, I am looking for the tipping point between the conceptual and visible to create an emotive response. I consider forms created by ripples, oil slicks, or refuse a foundation for deconstruction. I create patterns within patterns, representing vertical stacks of rhythms in each painting. By studying water's cultural history, environmental necessity and its aesthetic qualities, the captivation is endless.

ARTIST BIOGRAPHY

Danielle Eubank explores the relationship between abstraction and realism through painting water. She is a recipient of the Pollock-Krasner Foundation Grant. Eubank conceived *One Artist Five Oceans*, a 20-year project where she sailed and painted the waters of every ocean on Earth to raise climate awareness. Eubank is currently painting some of the most polluted bodies of water in the United States, including the Gowanus Canal (superfund site), NY, and the San Francisco Bay (multiple superfund sites), in order to heighten awareness of the urgency for redress and protection of these waters in our neighborhoods. Eubank is the Expedition Artist for the Phoenicia Ship Expedition, a replica 600BCE ship that circumnavigated Africa. As Expedition Artist in the UNESCO approved Borobudur Ship Expedition she traveled with the replica 8th century Indonesian boat from Indonesia to Ghana. Eubank has sailed to Antarctica and aboard a barquentine tall ship to the northernmost settlement on Earth. She was a 2018 Creative Climate Award nominee and the awardee of the WCA/United Nations Program Honor Roll Award for 2019. Eubank has spoken at conferences and universities in Japan, Korea, Germany, United Kingdom, France, Mexico, United States, Spain, Syria and Italy, as well as painting the Henley Royal Regatta. A film documentary about her work, *Mozambique VI*, premiered at the Newport Beach Film Festival. Danielle Eubank holds a Master of Fine Arts degree from the School of Arts, UCLA. She exhibits her work throughout the United States, United Kingdom, as well as in Europe and Asia.

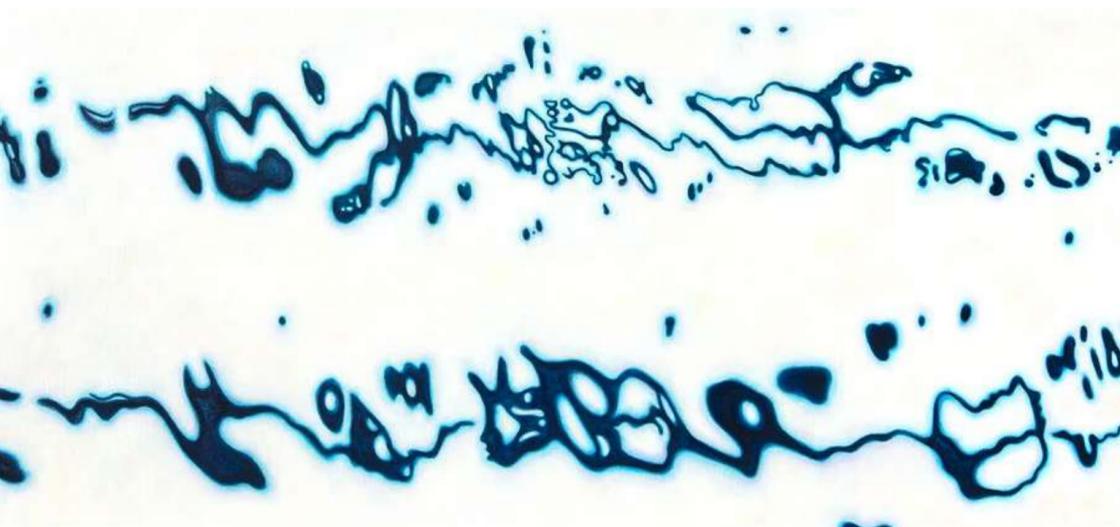


Gowanus Canal III, 2023, oil on linen



Potomac VI, 2022, oil on linen

Potomac V, 2022, oil on linen



All images and artwork courtesy of the artist.

ONE ARTIST FIVE OCEANS

By Danielle Eubank



San Pedro, oil on linen, 2010 – Pacific Ocean

We are grateful for the breeze on this hot August day. It is cool and wet and silent, drowned by the sound of the water hitting the shore. I am sitting on a towel running my hands through the sharp grey sand. My ankles sting, a natural consequence from splashing through the cold, salty ebbing waves the length of the beach. As I relax chatting with my parents, each of us contemplates some part of the Pacific, the late afternoon sun, the 20-foot boulders made purple by the coating of California mussels dressed in their complex color palette of blues, whites, browns, and oranges. This is one of my first experiences of the Pacific Ocean. It is almost like my family's backyard, an escape on hot days. As a kid I try to imagine drawing it. I can't. To be fair, I don't see the elliptical shapes yet. That won't happen for many years. Instead, I see globules of some indeterminate color that are rushing toward me and away again. Even if I could create one shape, how would it relate to the shapes next to it? At 12 years old, I think, "I will never be able to draw that." I persist, taking inspiration from the Pacific, the largest and deepest body in the world that covers three quarters of Earth's surface. It is the ocean that gives me the most joy. It is beach parties, boating trips and *California Dreaming*. It is home to more than 228,000 species and millions of unknown organisms yet to be discovered. I eventually figured out how to draw the Pacific. Studying it continues. It is exciting to think about unexpected marine life and discoveries the Pacific has in its depths.



Mozambique IX, oil on linen, 2011 – Indian Ocean

Setting out in the Java Sea in 2003 I didn't know that painting filthy water would become a lifelong pursuit. I began painting water in 2001. By 2003 I painted it almost exclusively. As Expedition Artist aboard a replica 8th century CE Indonesian boat, I painted the Indian Ocean. From the first day as Expedition Artist for *The Borobudur Ship Expedition*, I was aghast by the oil and trash that coated the water, boatyard, and workers in Semarang, Java, Indonesia. I thought the filthy yard was a one-off until we moored in Jakarta where the vessel floated amongst plastic bottles, polystyrene packaging, shopping carts. Next to me, boys fished. Dismayed that families relied on protein from these waters, I began painting the 'film' on the surface of the water and included cigarette butts, cans, and other debris. I encountered a similar scene of human debris around Seychelles, Madagascar and Mozambique. Despite the pollution, the Indian Ocean was the most fun of all the oceans to paint. It has the widest range of colors— from pale blue and ultramarine to golden orange, and even red. There are particles of air pollution, black sand, and other elements in nature that change how the ocean looks. *Mozambique IX* is a literal reflection of a police vessel in drydock, however, I have reflected the colors I saw in women's clothing and fabric shops in Beira Mozambique.



Ny Alesund III, oil on linen, 2016 – Arctic Ocean

The High Arctic behaves strangely. It is as if Mother Nature is playing a trick on us Middle Earthers by showing us what she can do at the poles. For a start, the sun doesn't rise above the horizon starting about the third week of October. This means that there is daylight, but not daylight as we know it. Instead it's a kind of bluish-grey light. The tips of the mountains alight with the last pink rays of sun coloring their peaks. From November 14 to January 29 there is no light at all. In spring, the sun stops setting in April and doesn't begin setting again until August. There are times when the moon is nearly always visible. It's the behavior of the climate and atmosphere that attracts scientists to Ny Alesund, the northernmost settlement on the planet, a territory where all nations can conduct research. *Ny Alesund III* celebrates the coming together of ideas to learn more about our planet. The Arctic Ocean is the smallest ocean. It is centered around the North Pole which is covered by the Arctic ice pack. Arctic. It's a funny sounding word, isn't it? The word 'arctic' is thought to derive from a Greek phrase of 'near the bear'. Bear in Greek is *arktos*. Near the polar bear? The color of the Arctic Ocean is a steel-Prussian blue, yet highly changeable as every few hours there is a different type of ice in the water. One hour a fjord could be filled with polygonal pillows of ice dusted with white snow. The next hour thousands of miniature pale blue icebergs float by, snapping and crackling as the gases inside them burst. Strange, isn't it?



Isle of Mull, oil on linen, 2014 – Atlantic Ocean

Usually, when writing about an ocean, people begin with how deep it is, how big it is in relation to other oceans, which animals and plants live there, how the ocean helps our climate, and then quickly shift to discussing it as a resource: which fish we eat, the history of fishing, seafaring, discovering 'new' continents, how long it takes to fly over, how to derive energy from it. It's as if the oceans were a tool waiting to be employed. The study of nature used to be the study of 'natural resources'. Flowers, animals, the wind, water, and soil were put there with the sole purpose for humans to use. By extension, if something wasn't 'useful' it was not worth studying or saving. Large species like humpback whales (14-17 meters long) were deemed more interesting than small species like the microscopic microporella (who live in underwater caves and volcanoes). All species are connected, whether they are small or large, and therefore are worth studying and protecting. The interconnected balance of life in the Atlantic (excepting humans) is interesting on its own. The Atlantic Ocean is the most studied because population centers on either side have depended on it and needed to know how to traverse it. *Isle of Mull* is based on a reflection of a boat in Tobermory, Isle of Mull, Scotland. The Isle of Mull has been populated since 6500 BCE and is a good example of how people can work with the land and sea, living alongside and respecting it.



Antarctica II, oil on linen, 2019 – Southern Ocean

I am travelling on the surface of an abstract painting. My path gouges rough white lines behind me, dragged into the substrate of the Southern Ocean by the boat. Colossal turquoise rectangles float by. Circles circle me, then recircle me. I am a droplet in a capillary wave, a ripple punctuated by the positive and negative shapes of an orca. I flick my brush and penguins porpoise out of the canvas in twos and threes. Now I am in the painting. Pushing paint in organic lines that echo coastal contours. With each movement of my paint brush I am reliving the motion, color, attitude, sounds, scent and forms of the water. I am simultaneously painting and communicating with the Southern Ocean. I am expressing it. Now that I have sailed and painted all of Earth's oceans, I paint more like I am *in* the water than *describing* the water. I experience it while painting it, I am neither chronicling it nor telling a narrative. *Antarctica II* signifies my transformation from observer to participant.



KATHERINE GRAY



ARTIST STATEMENT

I use a material that we don't generally 'see': glass. It is often flawlessly clear and colorless, hence invisible in that regard, but also it can be so ubiquitous and banal that it does not register in our psyches either. It is a material that allows us unparalleled connectivity (via smart phones and fibre optics) yet also serves to separate us. To my mind, these two polarities are what set this material apart from so many others, and one of the reasons that I feel compelled to

keep working with it as an artistic medium. It is both present and absent, known and unknown, and vacillating between a state of mundane familiarity and otherworldly perfection.

ARTIST BIOGRAPHY

Katherine Gray received her undergraduate degree from Ontario College of Art in Toronto, and her MFA from Rhode Island School of Design in Providence, RI. Her work has been exhibited at Heller Gallery in New York City, Urban Glass in New York, and most recently in solo shows at the Craft Contemporary (formerly the Craft and Folk Art Museum) in Los Angeles, and the Toledo Museum of Art. Her work has been reviewed in the *New York Observer.com*, *Artforum.com* and in the *LA Times*. Images of her glasswork have also appeared in the *New York Times Design Magazine*. In 2017, she was the recipient of the Libenský/Brychtová Award from the Pilchuck Glass School for her artistic and educational contributions to the field; she has also been inducted into the College of Fellows of the American Craft Council and is a Fellow of the Corning Museum of Glass. Gray can be seen in the ongoing Netflix series *Blown Away* as the Resident Evaluator. Her work can be found in the collections of the Corning Museum of Glass, the Toledo Museum of Art, the Asheville Museum of Art and the Museum of Glass in Tacoma, WA, among others. Gray has written about glass, curated and juried multiple exhibitions, and has taught workshops around the world. Currently, she lives in Los Angeles, CA, and is a Professor of Art and Department Chair at California State University, San Bernardino.



Shipwrecked, 2011, glass and found object

Untitled, 2023, water, glass

Turvy, 2011, glass, water, cork

All artworks courtesy of the artist.



CYNTHIA MINET



ARTIST STATEMENT

Migrations is a project inspired by both avian and human migration. The installation was commissioned by the International Museum of Art and Science, McAllen, TX, in 2018, and was subsequently shown at the Museum of Art and History (MOAH) in 2020, and in 2023 at AltaSea's *Blue Hour: Above and Below*. The exhibit at the Kellogg Gallery features three over-life-size suspended sculptures based on an aquatic wading bird, the Roseate Spoonbill. Made from re-purposed and recycled plastics, and incorporating sequenced

LED lighting as well as motion-activated sound, the brightly colored discarded plastics that the sculptures are made from emphasize our human dependence on the use of this toxic, yet beautiful, material. The installation also contains migrant-discarded materials that the artist sourced from the borderlands of the Rio Grande. These materials add a deeper layer of meaning to the work, as they reference the ongoing humanitarian crisis of the US/Mexico border. The Roseate Spoonbill has become an avian "poster child" for the environmental threats to wildlife in the Rio Grande Valley, that include rising water, pollution, habitat loss, etc., but the political message of this artwork is equally critical. The artist intends her installation to provoke difficult conversations about climate change and human needs, while simultaneously offering the viewer solace through the contemplation of animated lighting and soaring sculptural forms. Cynthia Minet's sculptures, drawings and installations stem from her interests in scientific and ecological issues. Made from translucent post-consumer plastics and LEDs, her work prompts viewers to ponder the complicated roles that plastics, consumer culture, and electricity play in our lives. She constructs anatomically accurate, life-scale, domesticated animals and intends them as surrogates for humans, presenting human nature via the animal.

ARTIST BIOGRAPHY

Cynthia Minet was born in New Jersey, raised in Rome, Italy, and is based in Los Angeles. She holds an MFA in Sculpture from San Francisco State University, and a BA from UC Santa Barbara. Currently a professor at Moorpark College in Southern California, she has also taught in Rome, Italy and in Guadalajara, Mexico. Minet's artwork has been presented in solo shows in Southern California at USC, UC Riverside, and CSUN, as well as in the Los Angeles International Airport. In addition to group shows nationally, Minet has presented her work internationally in Italy, Israel, Denmark, and Belarus. Her work is in private and public collections, including the Projectiv Artist's Museum, Tel Aviv, the Bell Gallery Collection at Brown University, and Special Collections, Otis College of Art and Design. Features and reviews have appeared on The Discovery Channel (Canada), Wired Magazine, the Los Angeles Times, KCET ArtBound, Artillery Magazine, FORM Magazine, the Anchorage Daily News, RAI Television, (Italy), The Huffington Post and on numerous websites.



Migrations: Spoonbills 4,5 and 6, 2018, post-consumer plastic, PVC, wood, fasteners, programmable LEDs, motion sensor, speaker, found objects from Rio Grande borderlands, rope and cable

All artworks courtesy of the artist.



ANN PHONG



ARTIST STATEMENT

I have lived in many different countries in my life from Asia to America. Each nation has given me unique memories of its culture and lifestyle. I like to wander, to listen to the voices of people, blend into crowds and watch as people juggle their everyday lives. In each one of my art pieces, I let my feelings flow from my past to the present, seeking to record the most memorable scenes. I have seen cities that embrace and protect nature others do not. It is painful to witness such destruction due to human greed. It seems the

more convenient we make our lives, the more pollution we create and the more carelessly we deplete the earth's resources. Mother Nature has given us a home and we should be treating it as such. To live a peaceful life, one first needs to make peace with our Mother Earth.

ARTIST BIOGRAPHY

Ann Phong is "a gifted painter with a penchant for subtle but nonetheless critical narrative. Phong juxtaposes heavily impasto layers with finer, more transparent ones, as well as vaguely delineated images to convey the complexity of her feelings."

Daniella Walsh

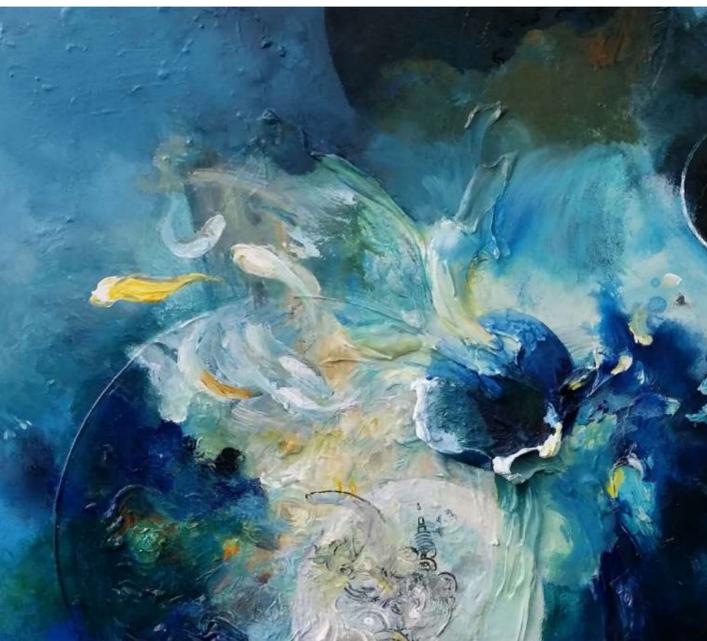
Visual Artsource

February 1998

Ann Phong received her MFA at CSU Fullerton (1995). She has exhibited nationally and internationally, solo and group in more than 200 exhibitions at galleries and museums including: the Watts Towers Art Center, Los Angeles; Laguna Art Museum and Palm Spring Art Museum in California; Kitakyushu Municipal Museum of Art, Kitakyushu, Japan; Center Art Gallery, Vancouver, Canada; Gandong Art Center, Seoul, Korea; Red Roof Museum, Chengdu China; and, Andaman Museum, Bangkok, Thailand. Phong's exhibitions have been reviewed in the *Los Angeles Times* (Zan Dubin, March 1995), *Voice of OC* (Richard Chang, November 2018), *OC Register* (Jeannie Denholm, December 2019), and *KCET* (Sarah Rafael García, March 2022). She served as Board President of the Vietnamese American Arts and Letters Association between 2009 and 2018. Currently, she is faculty in the Department of Art at Cal Poly Pomona, where she teaches Drawing and Painting, and has taught for twenty-seven years.



Looking Up from the Broken Boat, 2016, acrylic on canvas



In the Ocean, 2019, acrylic on canvas



Fishes in the Warm Ocean, 2021, acrylic with used materials on canvas



After The Tsunami, 2019, acrylic with used materials on canvas

All images and artworks courtesy of the artist.

ANN PHONG (CONTINUED)



Oil Spilled in the Ocean, 2016, acrylic on un-stretched canvas



Fragility, 2017
acrylic with found objects on canvas
with interactive magnetic components

This painting is for those who have been forced to flee from their birthplace to a new land, by sea. Surviving the physical and emotional journey of displacement, trauma, war, and political repression, reveals the fragility of life and death. While ocean waves can be seductively soothing, they are also deceptively destructive, and deadly. If you, your parents, your ancestors or your loved ones have had to escape from your homeland, you are invited to take a circular magnet and place it on the lower portion of the canvas. Take caution though since the tenuous bond of the magnet and the canvas' surface varies in strength. If you fail to find a strong connection, you may be swept out into the open waters by the powerful storm. However, if you are tenacious, you may survive the harsh conditions to make it to a new land.



Angel in the Sea, 2018, acrylic on canvas



The Vietnamese Lac Bird Crossed the Ocean, 2023, acrylic on canvas



Crossing the Ocean, 2008, acrylic on canvas



BARBARA THOMASON



ARTIST STATEMENT

This series of paintings started as an exploration of the coastal environment and how urbanization and industrialization have contributed to the environmental degradation, but as I slowly painted my way up and down the coast my focus changed. I became much more aware of other issues. We have accelerated the process of change by hubris and greed. The results are ocean warming and coastal flooding. Our lives will be impacted and these changes are not readily reversible. The realization is that no matter what we do, the Ocean will always have the last word. It hammers away daily at the entire coastline. Water is power at the most primal level. It will change our coastline regardless of our human desires. The natural world is the great equalizer. Our culture of development at any price has turned much our west coast into a denaturalized coastal zone. I have observed the ocean for my entire life, watching as familiar places disappear or become unrecognizable. In spite of it all, the ocean still inspires wonder and I am drawn to its power and beauty. We forget that the coast is at the edge of the wilderness, the western boundary of our land. It is a place of dreams, danger and the unknown. I approached these paintings with the intent to focus on the most obvious and egregious trespasses but as I worked my feelings and motivations gradually changed. Anger and outrage became more tempered by longing, nostalgia and the mystic beauty of the ocean. This coast made me who I am. Growing up on the Southern California coast and spending most of my time at the beach or on the water was the best upbringing I can imagine. I feel so grateful to have been lucky enough to spend my life here. Working on this series has allowed me to focus on the past and present, examining the results of our tenure at this fragile zone between land and sea. This series has expanded to include more of the West Coast than just California. The paintings span the entire length from SoCal to the top of Washington. These areas are very different from Southern California and have revealed other aspects and opened new areas of investigation. Ultimately they are all interconnected and are being worked upon by the same forces. I made some disturbing discoveries while doing research for the writings. I would come across things that would just throw me on the floor for days unable to work. I did not intend to follow some stories but some I could not ignore. The work took on a new layer of meaning expanding my original intent. I got more than I bargained for. This series was done in two parts. The first seventeen paintings of Part One were completed between 2012-13. Part Two was painted between 2014-2021 and consists of one hundred and one paintings. There are a total of 118 paintings, all with related stories.

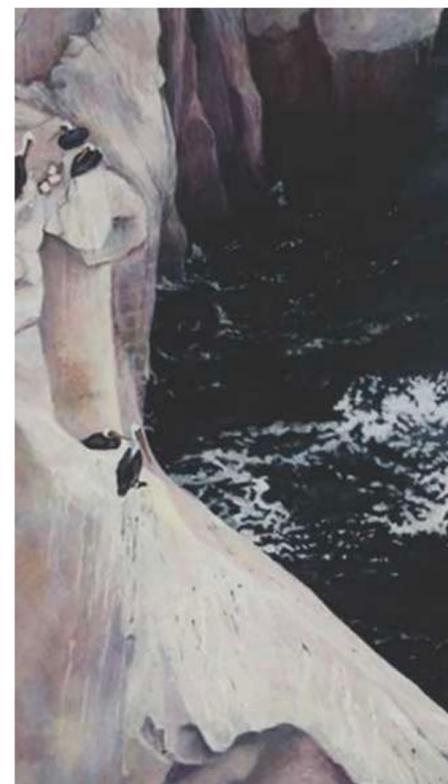
ARTIST BIOGRAPHY

Born in San Diego, Barbara A. Thomason received her Master's Degree in printmaking at California State University, Long Beach. After graduation she worked as a master printer in lithography at Gemini G.E.L. in Los Angeles for artists Jasper Johns, Frank Stella, Claus Oldenberg, Ellsworth Kelly, Ed Ruscha, David Hockney, Joe Goode and Robert Rauschenberg.

Thomason has had numerous exhibitions: venues include the PacificAsia Museum, Space Gallery representing her (70s-80s); Los Angeles County Museum of Art; L.A. Municipal Art Gallery; University of Redlands; Laguna Art Museum; Cal Poly Pomona; Oceanside Museum of Art; the Armory Center for the Arts; and LA Artcore and Los Angeles City Hall. Thomason has completed site-specific public art pieces such as the *Gates of Los Angeles*, etched stainless steel elevator doors, for the State Office Building in Downtown Los Angeles; the *Noho Mask Mural* in North Hollywood; an interior mural for the Los Angeles Children's Museum; and banners for the Oceanside Museum and for CSU Summer Arts at Cal State Fresno.

Thomason has taught Painting, Drawing and Printmaking extensively and has participated in several academic projects. She has been on the faculty of Otis College of Art and Design, University of California Santa Cruz, University of Redlands, Ryman Arts at USC, University of Alaska, and taught here at Cal Poly Pomona for twenty-two years. She has coordinated courses for the CSU Summer Arts in both Sculpture and Printmaking and was the gallery director at the University of Redlands Peppers Art Gallery for five years.

Prospect Park Books published a book of her paintings and writing, *One Hundred Not So Famous Views of L.A.* (2014).



Pelican Rockery, Shell Beach, CA, 2016



Alcatraz, San Francisco, CA, 2017

Santa Monica Pier, CA, 2017

Saw Mill, Eureka, CA, 2017

Shipping Containers, Port of Los Angeles, CA, 2019

Devil's Punchbowl State Natural Area, Otter Rock, OR, 2022

All on cell vinyl on illustration board.

All images and artwork courtesy of the artist.

See wall statements for all twenty-seven artworks.



MINOOSH ZOMORODINIA



ARTIST STATEMENT

Over several years I have used the four natural elements in my work. This three-channel video is an ongoing project sometimes displayed as a photograph or sometimes as a video. I have been using water, air and earth as a metaphor of resistance. In two videos, I documented an ice cylinder using water of the bay in California, melting in different locations, and in the middle screen I use my body wearing Chador (a traditional garment that devout Muslim women wear to cover the head and body)

and holding it tight so the wind or water don't remove it while walking backwards entering the ocean. The video demands the viewer to watch the struggle and navigate the body with the camera while the audience enters the frame and not paying attention to me.

ARTIST BIOGRAPHY

Minoosh Zomorodinia is an Iranian-born Bay Area interdisciplinary artist/educator/curator whose work explores the relationship between humans, nature, and technology. She uses walking as a way to negotiate the boundaries of land, challenge the power of technology as a colonial structure, and reimagine our relationship with nature. Her work addresses the natural forces as a resistance and makes visible the emotional and psychological reflections of her environment by photo and video. Zomorodinia has received numerous awards and grants, including the YBCA 100, Kala Art Media Fellowship, the Alternative Exposure Award, and completed residencies including Headlands Center for the Arts, Djerassi Residency, Recology Artist Residency, and many more. Zomorodinia is a Co-Chair of Women Eco Artists Dialog, and a member of the Program Committee at Berkeley Art Center, SF Camerawork, and former Southern Exposures's Curatorial Council Member. She has exhibited locally and internationally including the Asian Art Museum, Yerba Buena Center for the Arts, Pori Art Museum, and the Nevada Museum of Art, among others.



Resist: Air, Water, Earth, 2013, 3-channel video installation:
run-time 19 minutes, 6 seconds

All images and artworks courtesy of the artist.

ABOUT ALTASEA



AltaSea at the Port of Los Angeles is dedicated to accelerating scientific collaboration, advancing an emerging scientific collaboration, advancing an emerging blue economy through business innovation, and job creation, and inspiring the next generation, all for a more sustainable, just, and equitable world.

– Mission Statement AltaSea

AltaSea is a public-private ocean institute located at four 100-year-old berths that include 80,000 square of research facilities led by leading universities; educational programming with youth clubs, local schools, and international organizations; and businesses focused on a sustainable, healthy, blue economy.

The yearly fundraising event, **Blue Hour**, brings together art installations and an awards program to honor innovators and leaders. In 2023, **Kim Abeles** curated the exhibition, *Blue Hour: Above & Below*, to reference to the land and sky as well as the sea's surface and below. Human interaction is visible in all those locations, and each affects the other.

The documents and videos in this display present a detailed view of all the art in the exhibit and scenes at AltaSea. The original exhibition was installed in 20,000 square feet of Berth 57 and included twenty-three artists featuring installation, ceramics, glass, video, photography, sound, and painting. The installation, *Above & Below Culture Dish* was a community-based project featuring seventeen artists, many from an AltaSea partner, Angel's Gate Cultural Center in San Pedro.



AltaSea, Berth 57. Photo Credit: Kim Abeles

Stephanie Sherwood
Above & Below (AltaSea), 2023, site-specific mural on Eco Wave shipping container, original dimensions: 100" x 334"

Document display for **Taylor Griffith**
Macrocystis, 2023, Cyanotype, original dimensions: 20' x 5'



Ken Marchionno
Ballona Creek Jetty, 2023, photograph and video (verso), original dimensions: 120" x 30"

Excerpt from **Cynthia Minet**
Migrations, 2019, video documentary by Zframe, runtime: 2 minutes, 59 seconds

Amabelle Aguiluz - Visual Artist and Weaver, 2022, video runtime: 1 minute, 30 seconds, credit @musicforyourinbox

Images of the seventeen artists' artworks for *Above & Below Culture Dish*, 2023, 5" diameter x 1" each

Cultures Dishes by Ashton Phillips (displayed left) and Dagoberto Perez (displayed right)

Scenes from AltaSea's 2023 *Blue Hour: Above & Below*

Our Future is Blue
Publication for the Campaign for AltaSea

Yaron Michael Hakim
Sacred White Sculpture, 2013, plywood, mahogany, teak, bamboo, fiberglass, epoxy resin, dacron, nylon, polyurethane topside paint, cleats, blocks, plastic, stainless steel, brass, original dimensions: 240" x 130" x 264"

Yaron's hand-constructed Polynesian-styled outrigger sailing canoe on its 14 nautical mile voyage to Dana Point. Facsimile of his journal; Video credit: **Yaron Michael Hakim**

Document display for **Catherine MacLean**
A Rising Tide, 2023, welded steel, watercolor on laser-cut dots showing endangered and extinct species, original dimensions: 7' x 3' x 1.5'

