

Douglas Wage: Fallen Housewife (Detail)

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Community Photos Uploaded to Instagram with #RegardingUs + #RegardingUsVote



CALLING ALL ARTISTS

BY ERIN HARKEY, SENIOR PROJECT MANAGER, LOS ANGELES COUNTY ARTS COMMISSION

Jose Zuniga: *The Ears Have Eyes* (Detail)

The Los Angeles County Arts Commission believes that the arts are an important component in community development, the Antelope Valley Art Outpost (Outpost) project responds to this idea by using artist-driven approaches to support regional vitality.

The project is reflective of a larger movement in contemporary art practice called creative placemaking, which seeks to leverage the arts in support of broader community goals and objectives.

Outpost is divided into two phases: Phase 1: Antelope Valley Cultural and Community Asset Research, and Phase 2: Artist in Residence Program that embeds two artist in the communities of Littlerock and Sun Village to create projects with local residents. We were fortunate to have received grants from the National Endowment for the Arts and California Arts Council.

To implement Phase 1, we assembled a cross-sector team. Under the direction of the Arts Commission, the Greater Antelope Valley Economic Alliance, the Lancaster Museum of Art and History (MOAH), and the Otis College of Art Design MFA Public Practice Program, with support from the Office of Supervisor Michael Antonovich and the City of Lancaster, worked collaboratively to identify community and cultural assets, needs and opportunity areas over a period of nine months.

Chief among community and cultural assets are artists. MOAH, as a key provider of resources to this

group, led the effort to reach them. It was important that the process was engaging, so the team consulted with artist Rebecca Niederlander. She developed an outreach plan based on a chain letter in which a group of artists invited another group and so on to produce an art exhibition curated by relationships. Identifying an initial group of artists that had significant ties to the larger creative community was critical to ensuring success.

The definition of “artist” was broadly defined to include painters, sculptures, photographers, musicians, poets, tattoo artists, doodlers and quilters. If you lived in the Antelope Valley, self-identified or were identified by others as having an artistic practice, you were eligible. The project was called *Regarding Us* to emphasize the distinct nature of this community.

As the responses grew organically, connections were carefully tracked and managed by MOAH staff to provide an accurate documentation of the process. Outreach began in March 2015 and concluded in July when the participating artists delivered their work to MOAH's Cedar Center. In all, 178 artists were identified, with 50 of them being included in the show.

The Arts Commission's Research and Evaluation Director worked with MOAH to develop surveys for the artists to complete. The questions were designed to deepen our understanding of the artists in this region, and what services they believe are needed to

help them thrive. In addition, we captured contact information and medium, and each artist and their work were photographed. This catalog provides an asset map that documents the data that was captured. In addition to promoting Antelope Valley artists, the publication can be used by MOAH, the Arts Commission or anyone else interested in building the capacity of local artists and providing them with more opportunities to create and exhibit work.

Regarding Us is just a snapshot in time that is in no way a complete representation of this creative community or what its needs are. The information that we gathered, however, has already been put to good use.

Robin Rosenthal, an Antelope Valley artist and documentary filmmaker who participated in the exhibition, was selected to be the artist in residence in Littlerock for Outpost Phase 2. Programs and projects during this phase will also include opportunities for area artists to participate. At the conclusion of the residencies, the development of long-term, sustainable strategies will examine how the arts can continue to influence the planning and development of the region.

Through this process it became clear that artists are playing an important role in communicating what is extraordinary about the Antelope Valley. Beyond what we learned and what we hope to do, is what the exhibition means today. An artist's ability to organize,

to inspire participation, to gather and to celebrate has always been a part of the way that communities are defined and built. Evidence of that is demonstrated here, in the now and in preparing for the future.

The image features three identical vintage-style electronic devices, possibly radio receivers or transmitters, arranged in a row. Each device is mounted on a silver-colored tripod stand. The device's face is a light-colored panel with a grid pattern, featuring a central black square, a circular dial, and various control knobs and switches. Two long, thin antennas extend upwards from the top of each device. The background is a plain, light blue-grey color.

REGARDING MOAH: CEDAR

BY ANDI CAMPOGNONE, CURATOR, LANCASTER MUSEUM OF ART & HISTORY

UFO'SHO: Keep Silent for Empty Space

The Cedar Center complex, located on the southwestern corner of Cedar Avenue and Lancaster Boulevard, has stood for nearly a century. Originally constructed as Los Angeles County's Antelope Valley hub, the space has often served diametric purposes: a library, jail, dance hall, courthouse, sheriff station and a hospital just to name a few. In the past decade, numerous arts groups have existed at the Cedar complex - each laying its claim to the space, each with its own agenda. Cedar's contentious history is the very real evidence of the chasm between the Valley's overwhelming need for arts programming, exhibition and studio spaces and the systematic lack of resources for the Antelope Valley's creative class. It is, however, this contentious past that has galvanized Cedar's vital role in its community as one of the principal arts facilities in the Antelope Valley.

When MOAH:CEDAR launched in the summer of 2014, the Museum of Art and History (MOAH) imagined a space that would incubate and mentor the Antelope Valley's emerging artists and encourage progressive ideas and new, experimental genres of artwork.

MOAH's staff imagined an arts space that would serve the Valley's population of creatives, developing a distinct culture from the Museum's flagship location while still being very much a part of MOAH. When the Los Angeles County Arts Commission named MOAH as a partner

on its artist-driven placemaking project, Antelope Valley Art Outpost, MOAH:CEDAR was a natural choice for a specialized exhibition, the Regarding Us Chain Letter Project, designed to help gain a better understanding of Antelope Valley artists.

During the Regarding Us Chain Letter Project's entry process, participants were asked to complete a brief survey, asking questions that assessed artists' exhibition, studio practice, networking and professional development needs. The concept of utilizing an artistic community's own talents to generate an exhibition, along with this catalog, was an essential component of the project. David Espinoza, a Palmdale photographer was hired to photograph each entry and take a portrait of each artist. Antelope Valley College's own Christine Mugnolo was hired to write the exhibition's essay and the catalog was produced with Peter Castoreña, a local printer.

The Museum compiled all of this information: essays, artist profiles and data and the results have already begun to influence, not only MOAH:CEDAR's programming, but MOAH's programming as an institution.

The Regarding Us Chain Letter Project has, most notably, fundamentally changed the discourse around MOAH's annual All-Media Juried Art Exhibition. Through the implementation of more engaging, community-oriented strategies, expanding the exhibition to include performance art and creating more expansive

networking opportunities and workshops, the Juried Art Exhibition will now be much more than just an annual arts exhibition, it will be a comprehensive community-based experience. The Andrew Frieder Creative Space, where artists are invited to utilize the space's materials, tools and equipment to further their own work is another program that is a direct response to help better meet artists' need for studio and workspace. Although there are countless other ways the Regarding Us Chain Letter Project will benefit the arts in the Antelope Valley, now and long into the future, the Project was only the beginning of increasingly comprehensive, community oriented programs.

The Regarding Us Chain Letter Project has spawned a number of new questions: Why were some groups of artists more represented than others? What about MOAH's programming speaks to the participant's demographics? How can we improve our programming to better meet the needs of our artist community? Through our continued array of engagement programming, exhibition opportunities, data collection and the artists' participation, we hope to answer these questions and more.

Throughout its history, the Cedar Avenue complex has been a contested space – and it may very well always be the case. However, the Regarding Us Chain Letter Project has undoubtedly changed the dynamic between MOAH, MOAH:CEDAR and its creative community. Still, we cannot evolve to better meet the needs of local artists without their participation and input; as the discourse between MOAH and the Valley's artists increases, so too will our responsiveness.

Local artists can keep the conversations going by attending opening receptions or FORUM Nights, responding to calls for artwork, participating in the annual juried show and submitting their artwork on MOAH's website, accompanying their children at a Young Artist Workshop, requesting a tour of the Museum and by following MOAH and MOAH:CEDAR on social media. Together, MOAH, MOAH:CEDAR and the artists of the Antelope Valley will create a rich cultural landscape that is truly unique and rewarding.



Roben Zaghian: Moonlight (Detail)

REGARDING YOU

UNDERSTANDING THE COMMUNITY-CURATED EXHIBITION
BY CHRISTINE MUGNOLO, VISUAL & PERFORMING ARTS DEPARTMENT FACULTY,
ANTELOPE VALLEY COLLEGE

Writing here, I feel both extremely privileged and far out of my comfort zone. Where do I even begin? To write an exhibition essay, normally I turn first to the curator's statement and then astutely analyze how the works on display fulfill and surpass the exhibition's goals. The process is clean, responsible, and predictable: It's usually pretty easy to write. However, this is a community-curated exhibition, generated by individual communications between artists. A diversity of relationships (intimate friendships, respected colleagues, coincidental acquaintances) generated the invitations and a diversity of motives finalized these selections. Most artists contacted their friends. Others grabbed the opportunity to pressure shy and unrecognized practitioners into public view. Others judiciously attempted to maneuver more peripheral Antelope Valley art practices into a centralized spotlight. Within this organic selection, some Antelope Valley artist networks were never reached, while others spread through the exhibition like seasonal wildfire.

So how does one decanter a single curatorial aim from so many variant, even contradictory, motives? I must remember this is a "community" exhibit. Community: a wonderful, consoling word with a nearly narcotic effect on anxious, academic questions. "Community" privileges belonging over professional anxieties. It temporarily marginalizes the demands of art world critics and market-driven prerogatives. It promotes an artist-driven space, a safe haven for discussing creative urges and even the humdrum of studio practice. Most of all, the word "community" promises to absorb a rich diversity of voices into a single declaration. Yet for many, including this exhibit's worldly participants, "community" can be

an embarrassingly insipid label. So here I'd like to dig into this term and reclaim it as both a contemporary and ambitiously conceptual method for understanding artistic practice in the Antelope Valley, or anywhere.

First of all, is it possible, or even wise, to read the Regarding Us Chain Letter Project as a communal "self-portrait?" I asked participating artists and their guests at the opening reception what meaning an "Antelope Valley art community" had for them. The responses were mixed and decidedly ambiguous. Many affectionately credited their AV-based communities for their creative growth and even for launching their creative practice. Yet, just as many others responded by emphasizing their distance and the importance of "branching out." Some responded by immediately acknowledging artist groups not represented within the show. New Antelope Valley settlers and artists located outside the valley didn't know the concept existed. From these insightful and inspiring conversations,

I left with the impression that the "Antelope Valley art community" is a heavily contested, sensitive, yet esteemed term with frustratingly malleable boundaries.

Regionalism: Good or Bad?

The very concept of an Antelope Valley arts community channels a regionalist approach to history. Dominating multiple fields of American studies, the regionalist theory asserts that someone stationed in a particular place produces work infused by a local identity. Think of how a fine wine inherits its characteristics from the landscape. However, unlike wine, regionalist labels in the

arts typically imply that such practices stand in the cultural shadow of a dominant, superior megalopolis. In the early nineteenth century, British critics gave backhanded compliments to the regionalist “quirks” of American literature. In 19th century America, the local flavor of Western and Southern artists were feebly applauded against the decidedly world-class standards established by New York.

In the 1930s and 40s, regionalism experienced a historic resurgence in American culture. Artists championed a break from European abstractions and the pursuit of a truly unique American voice tied physically to the landscape. Southern California was a prominent leader in this movement, creating bold, experimental watercolors that played upon stereotypes of California as a lush, fertile land, permitting freedom of movement and sun-kissed health. Yet this also highlights regionalism’s drawbacks and limitations as a historical method: regionalism frequently plays upon generalized myths and sentimental archaic traditions, pushing such communities firmly to the periphery. In addition, postmodernism theories have since painted regionalism as quaint, conservative and anti-modern. Responding to our socialized cyberspace and global interactions, some historians question whether physical place is even relevant to contemporary local identity. I’m guessing these individuals do not live in a desert.

Using Regionalism to Understand the Antelope Valley

Working to unyoke regionalism from outdated biases and romantic applications, current historians argue how “postmodern regionalism” moves past remote, abstract analyses of art and pins its practice back to local experience. As historian Charles

Reagan Wilson explains, “even in the global village, geographical places still differ and the people who live in them find meaning in the social groups they claim and the local experiences that continue to abide.” Reflecting on the convoluted history of regionalism, I begin to understand the enormous challenges, and see the enormous potential for constructing an Antelope Valley identity.

To begin, what was the “social experience” dominating opening night? From my viewpoint, it was a vibrant excitement and genuine affection for the achievements of all the participants, regardless of practice, maturity and conceptual drive. I was struck by how rarely I run into this kind of selfless communal support in the art world and how a raw love for creativity can abolish the corrosive effects of hierarchy and pedigree. It reminded me of what drew me to this life and practice in the first place.

If regional identity hinges on local myth and legend, what are the myths and legends the Antelope Valley currently reverberates to the outside world?

If seeking neighborly feedback from surrounding large cities, we will most likely be disappointed. The large metropolises of Southern California frequently treat desert communities with the same dismissal and marginalization they suffered in East Coast newspapers for decades. So, Antelope Valley artists stand in the enviable position of being able to construct their identity from the ground up and, first and foremost, for themselves. The Antelope Valley is already a bubbling caldera of local myths and

bizarre back histories. It pits together cultural, industrial, and environmental extremes. Postmodern regionalists would say this forms an influential and connective tissue, fundamentally changing how Antelope Valley inhabitants perceive and process this world. The residents here, and sensitive visitors to this area, only need to consult their daily experience to know this is true.

Regarding You

With the naiveté and brashness of an art history graduate student, here I offer some brief observations on the exhibit as a whole and their possible connections to Antelope Valley life. I hope some might resonate with or inspire your own construction of regional identity.

Many compositions in this exhibition are splintered and fragmented. Sometimes this occurs in radical splashes of liquid, other times in carefully controlled shards of color, and even in infinitesimally delicate marks and punctures. Works often appear to be disintegrating or evaporating within a strange stoppage of time. Yet these works also frequently follow a strong symmetrical plan. I can only describe the overall effect as cosmic, balancing a number of extreme variants within a perfect order. Reflecting on this, I cannot help recalling the pressing presence of the AV sky, especially at night.

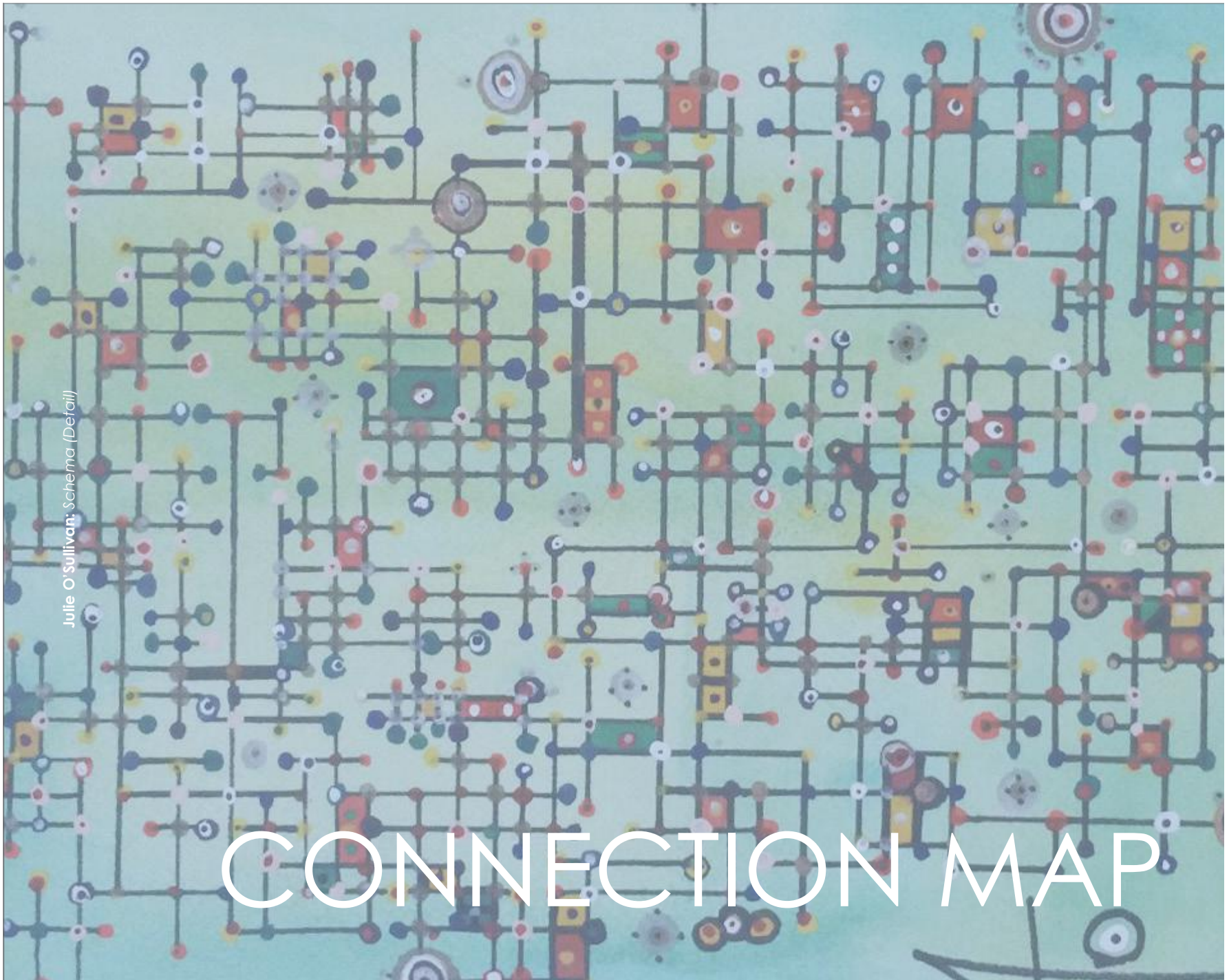
Many works exude a totemic presence. Facial and bodily features might seep through a network of abstract planes. Other artists create highly realistic colossi. If totems are supposed to connect the living to an ancestral culture, then I think of these as desert spirits. Harkening both to various indigenous art forms and postmodern aesthetics, these totemic figures are often compact, sharply faceted and

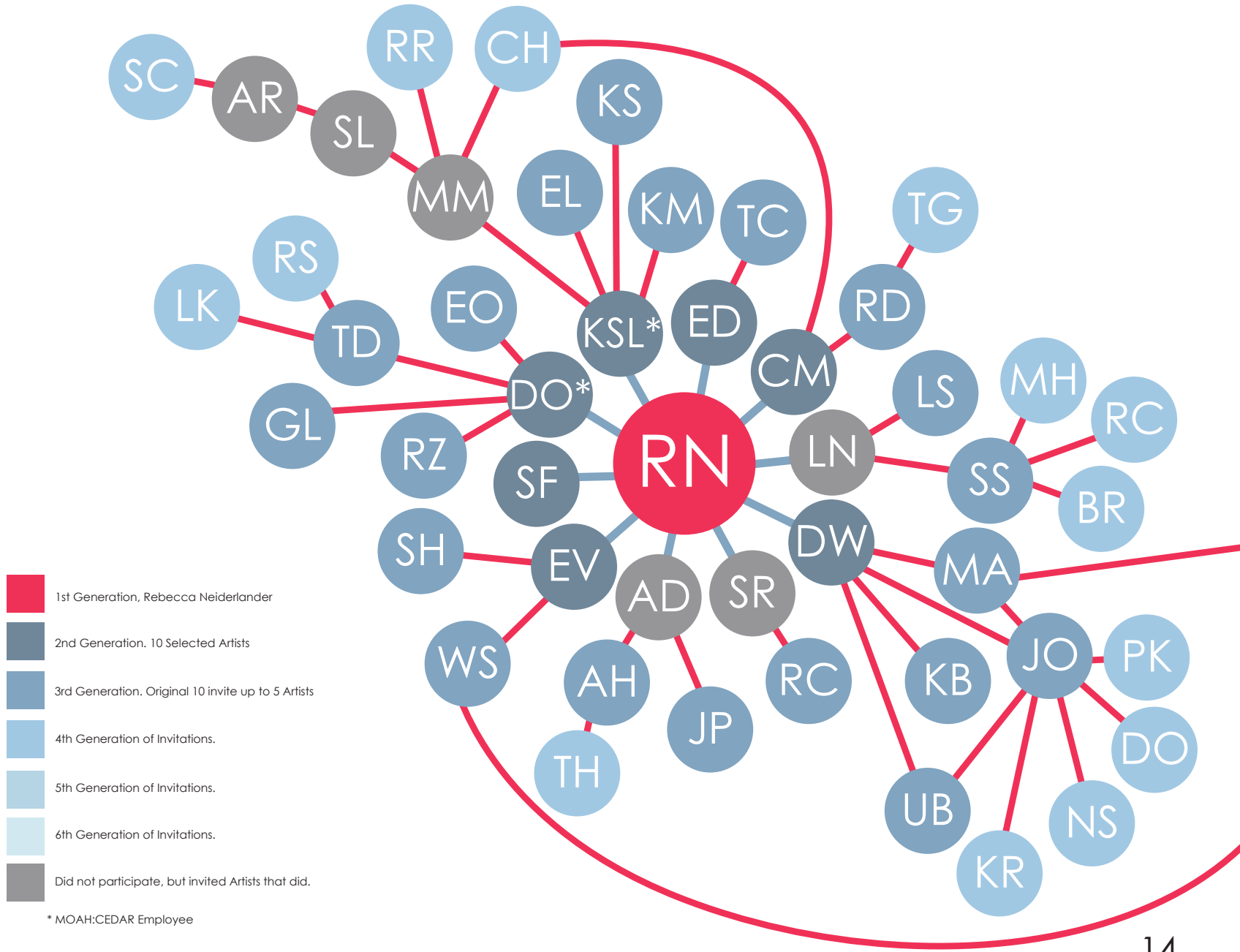
seemingly ready to burrow. Yet they overwhelmingly exude a mischievous, even transgressive air. This sense of play and exuberance extends to a number of the works (especially through their celebratory application of vibrant color). However this pairs alongside an undeniable penchant for the mystical and macabre. Luscious skeletons, mysterious damsels and eerie disappearances offer enticing narratives and moody meditations. The art historian in me longs to describe this as memento mori, rumination on the ephemerality of life. However, my local self recalls how surprise desiccated remains, ominous flying objects and inexplicable lights in the sky pepper daily life here.

Most surprising? There are strong channelings of Paul Klee and like-minded early modern European artists. Exquisitely composed paintings string soft geometric shapes along wavering lines, replicating the same muted ochre and oxide palettes of early twentieth century modernism. Antelope Valley artists, why does this art movement speak to you? While my analysis here has certainly glossed over the brilliant nuances of many individuals, one thing that stands out to me universally is an unabashed sense of preciousness. The works are largely devoid of cool ironies or contemporary homages to commercial culture. Be it content, technique or material, the works as a whole exude a relic-like presence while championing experimental freedom. I sincerely wish to know how this approach springs from a life lived in the Antelope Valley. I look forward to discovering your answers.

Julie O'Sullivan: Schema (Detail)

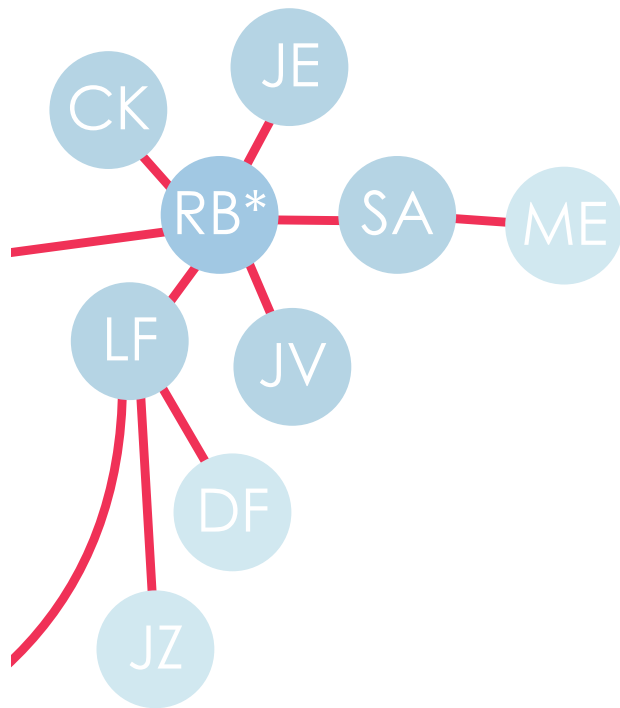
CONNECTION MAP





REGARDING US

chain letter project



The Regarding Us Chain Letter Project was a self-curated group exhibition celebrating creativity in the Antelope Valley. The process began with a small group of artists who were initially invited to show their work by community engagement artist Rebecca Niederlander. This group then each invited five artists to also participate. Those five invited five more artists, thus leading to your invitation. The process continued on with more invitations until the installation date. The result was an exponentially massive, community-curated project filled with work by an extraordinary array of Antelope Valley creatives. The Regarding Us Chain Letter Project was a part of Antelope Valley Art Outpost, a creative placemaking project that supports regional vitality in the Antelope Valley. For more information about this and other Outpost programs, visit www.lacountyarts.org/outpost.

Christine Mungnolo: Baby Crawling (Detail)



ARTISTS



PEOPLE'S CHOICE

Winner of the popular vote for "People's Choice" at the *Regarding Us* Opening Reception. This piece got the most posts on Social Media, winning recognition in the catalog and a monetary prize.

DIANA HARTMANN

Diana Hartmann is a Palmdale based artist who works primarily in photography. Her work is inspired by the beauty of darkness. Diana is a self-taught artist who has a love for comic books.

Image:
Autumn, 2015
Photograph





LUIS FILETO

Luis Fileto is an abstract artist residing in Palmdale. He works in acrylic, mixed media, photography, sculpture and assemblage. His work is about introspective issues: rational and irrational human emotions. He is a self-taught artist. He likes to watch the “washer machine” spin.

Image:
La Muerte del Cubista
(*The Death of the Cubist*), 2013
Acrylic on Wood Panel





WARREN SCHERICH

Warren Scherich is a sculptor, painter and teacher residing in Quartz Hill. He works in acrylic paint, ceramic and precious stones. His work is about the Dogu Invasion, an international sculpture with components all over the world. He attended California State University Los Angeles, where he received a Master of Fine Arts degree. He shares a large studio with his wife Nancy Scherich.

www.warrenscherich.com

Image:
The Dogu Invasion, 2013
Ceramic Figurines





DONALD FERGUSON

Donald Ferguson is an abstract artist. He works in oil and acrylic monoprints.

Image:
Dale Chanza a la Paz
(*Give Peace a Chance*), 2012
Oil Monoprint



STEVIE CHUN

Stevie Chun is a Green Valley artist. She works in pen and watercolor. Her work is about autobiographical experiences. She is also inspired by others around her. She is a self-taught artist. Her biggest fans are the children she works with as a teacher's aide.

www.facebook.com/StevieChunArt

Image:
Awakening, 2015
Pen and Watercolor



KAREN STOCKING

Karen Stocking is an Antelope Acres artist. She works in Fabric. Her work is about wearable art; creating beauty out of everyday materials. She attended Antelope Valley College, where she received a degree in Clothing and Textiles. She learned to quilt while her family was stationed in Northern Scotland. This brought out a love of fabric as her mother taught her how to embroider and sew Barbie clothes at a young age.

www.facebook.com/CraftingKoala

Image:
*Quilted Jacket
(Waterlilies and Irises), 2004
Fabric*



CHRISTINE KLINE

Christine Kline is a Lancaster artist. She works in collage, oils, tempera and assemblage. Her work is about human interest in terms of the chain letter concept. She attended California State University Northridge where she received a Bachelor of Arts degree in Art History. Kline was a beginning artist at age two.

Image:
The Chain Letter, 2015
Assemblage



CHAIN LETTER HOSTESS TAKES LIFE WITH GAS. Guests Are Warned to Refrain From Telling of Letters. New York, April 24. (AP) - "A Park Avenue hostess who planned "the most unusual and amusing cocktail party ever" held in New York, died of illuminating gas tonight in the kitchen of her swanky apartment as her guests - invited by chain letters - arrived in the lobby below.

The hostess, Mrs. Helen Hunt, 29-year-old actress and bride of a month, failed to answer the bell when the first of her 100 guests arrived, and the apartment super-intendant unlocked the door. Guided by the odor of gas, he walked past tables, already set for the cocktail party to the kitchen.

There he found Mrs. Hunt, unconscious, a gas tube from her mouth. She was tied only in a slip, silk stockings, and shoes. An apartment agent rushed to revive her, and finally pronounced her dead; the party guests waited in the apartment lobby.

Police Detective Frank McCallahan, who said he was told Mrs. Hunt had a apartment place for her party with her husband, James Hunt, prominent interior decorator, listed her death as suicide. Hunt was in his studio when his wife's body was found.

Mrs. Hunt had called her cocktail party "a mystery cocktail party", and warned her guests "not to talk about sending or receiving this letter."



ULRICA BELL

Ulrica Bell is a Lancaster artist. She works in mixed-media collage, drawing and acrylic assemblage. Her work is about humanity, cultures, rhythm and textures. She has studied art extensively, including taking art classes at the San Francisco Art Academy and California College of Arts and Crafts. Her father Ulric Bell was a noted New York City artist.

Image:
Oaxaca, 2011
Collage





GERALD M. HOLDER

Gerald M. Holder is a painter residing in Lancaster. His work is about stylized cartoons and is a self-taught artist. He is also a stand-up comedian.

Image:
The Ibbar, 2015
Acrylic on Canvas



STACEY CHARLES SPIEGEL

Stacey Charles Spiegel is a self-taught artist residing in Lancaster. He works in painting, recording and videography. His work is about perception of reality. He sleeps during the day and works at night.



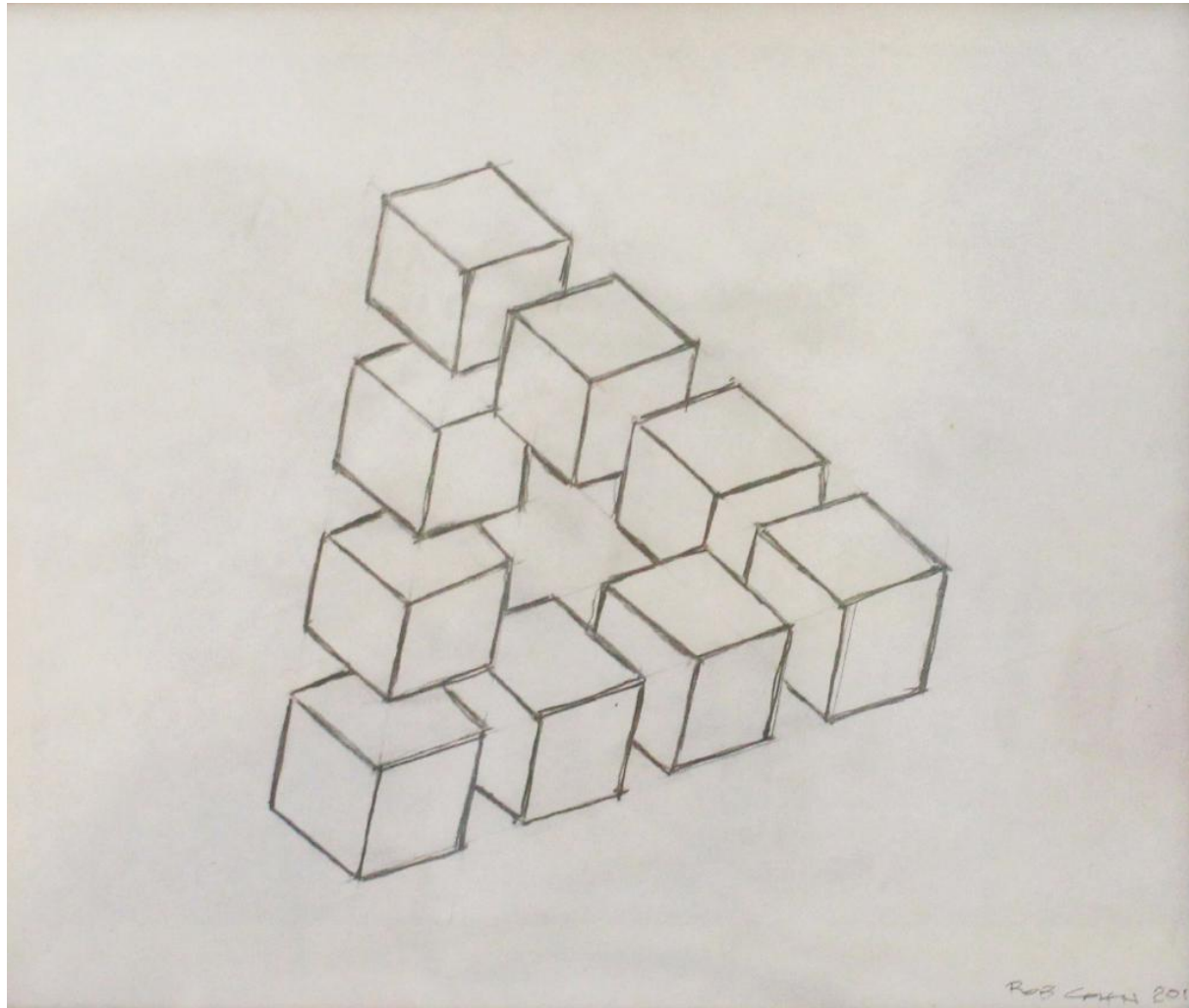
Image:
Wave or Particle, 2015
Acrylic on Canvas



ROB COHN

Rob Cohn is a Lancaster artist. He works in writing, music and drawing. His work is about nothing in particular. He attended the USMC school of music, where he received a Bachelor of Arts degree in Percussion Arts. He wrote the "Phantom Poet" due out in 2017.

Image:
Impossible Triangle, 2014
Pencil on Bond





BRIAN ROWA

Brian Rowa is a Lancaster artist who is a man of a lot of thoughts. He works in music, clay and paint cloth. He is a self-taught artist. He enjoys plants, food, animals and art.

Image:
Dark Flowers, 2015
Acrylic

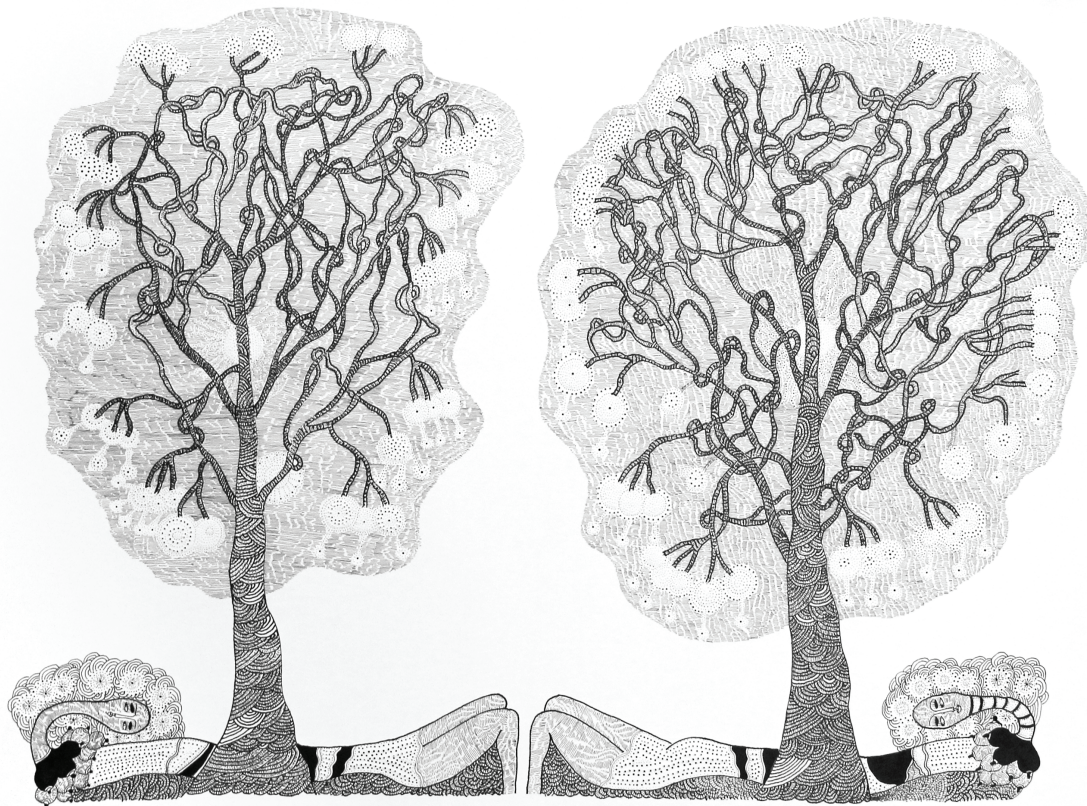


MARTHE APONTE

Marthe Aponte is a Lancaster artist. She works on paper with ink and also pierces paper. She is inspired by relics of memory. Marthe is a self-taught artist.

www.martheaponte.weebly.com

Image:
Women in the Forest, 2015
Ink and Picoté





GEOFFERY E. LEVITT

Geoffrey E. Levitt is a Lancaster city artist who works in acrylic and ink. His work is inspired by impressions of the art of indigenous people from the Northwest coast of the United States, Canada and Alaska. Geoffrey attended California State University Northridge and received a degree in music. He is a self-taught artist. Geoffrey was the first artist and member of the Antelope Valley Allied Arts Association.

www.geoffreyelevitt.com

Image:
Northwest Portal, 2015
Acrylic and Ink on Canvas



AMY HORTON

Amy Horton is a Lancaster based artist that works in oil paint. Her work is about capturing the beauty God displays through His creation.



Image:
Peaceful Waterfall, 2014
Oil





TIMOTHY HORTON

Timothy Horton is a Lancaster artist that works in wood. His craft is all about creating good quality wood products with an essence of beauty that can be used every day. Timothy is a self-taught artist and luckily still has 9.5 of his fingers.

Image:
Mustang in Motion, 2011
Wood





JENNIFER PROTTUNG

Jennifer Protting is a Lake Elizabeth artist who works with glass to capture current events in her art. She attended California State University Sacramento where she received her degree in Fine Arts.

Image:
Horse in Waves, 2014
Glass on Wood



ROBEN ZAGHIAN

Roben Zaghian is an Antelope Valley Artist who works in painting, sculpture and ceramics. He attended the Royal College of Arts in London, England where he received his Ph.D in ceramics.



Image:
Moonlight, 2014
Watercolor





TINA DILLE

Tina Dille is a Tehachapi artist who works in watercolor and acrylics to create abstract paintings and animal portraits. She lives in the mountain community surrounded by wildlife and menagerie of pets that inspire her artwork daily. Dille received her Bachelor of Arts degree in Studio Arts at California State Bakersfield.

www.dilleyart.com

Image:
Untame, 2015
Acrylic on Canvas

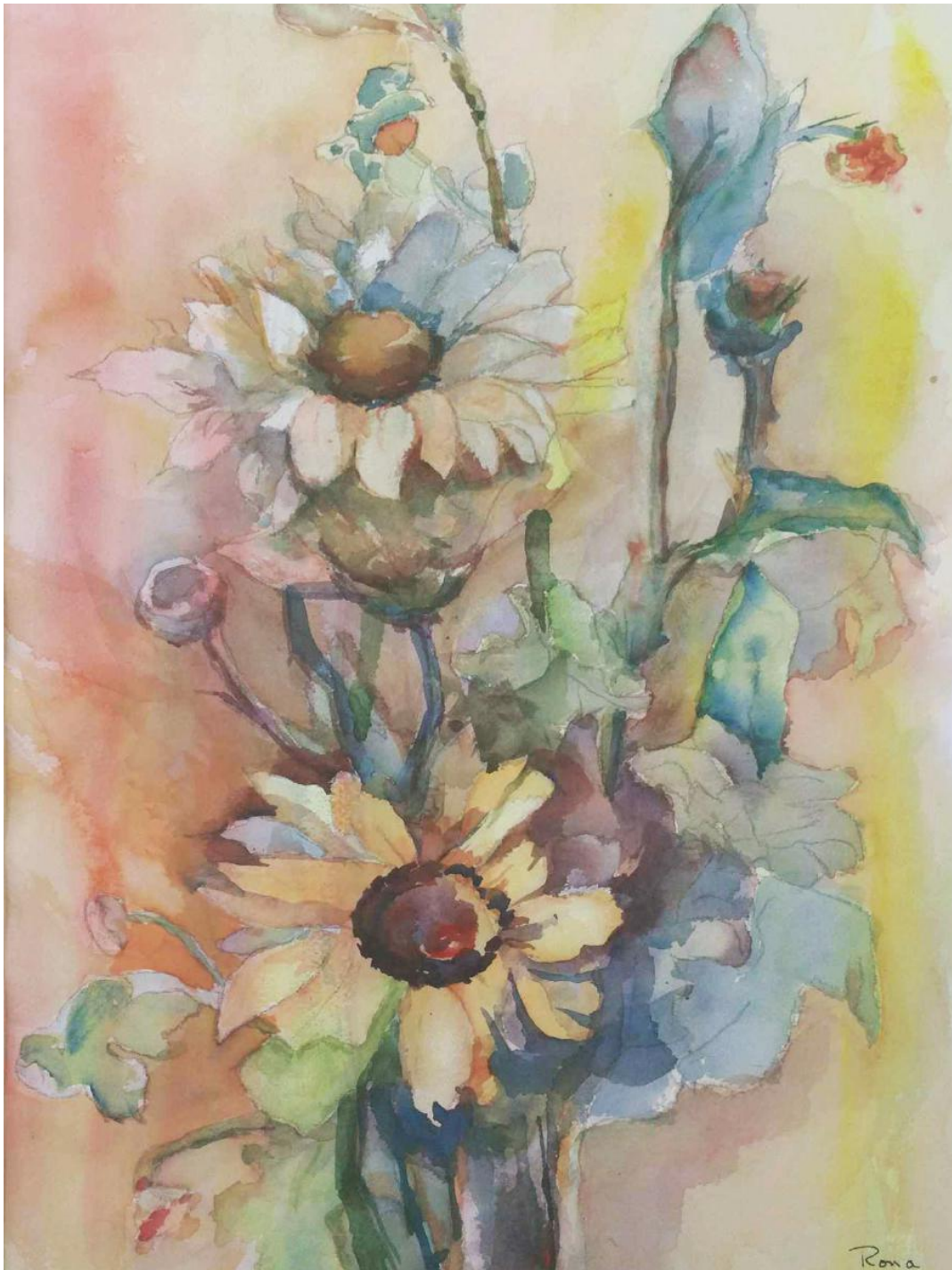




UFO'SHO

UFO'SHO is an artist. His work is about space. UFO'SHO works in audio, synthesis, and space. He attended Antelope Valley College and received his degree in Fine Arts.

Image:
Keep Silent for Empty Space, 2015
Mixed Media



RONA SAMUELS

Rona Samuels is a Tehachapi artist who works in watercolor. Samuels' work is about nature's colored gifts.

Image:
Sunflowers, 2014
Watercolor





LEILA KLEIMAN

Leila Kleiman is a Tehachapi artist who works in glass and oil paint. Her work is about secret places. She attended University of Arizona where she received a Bachelor of Science degree in Science.

Image:
The Secret Garden, 2015
Kiln Worked Glass

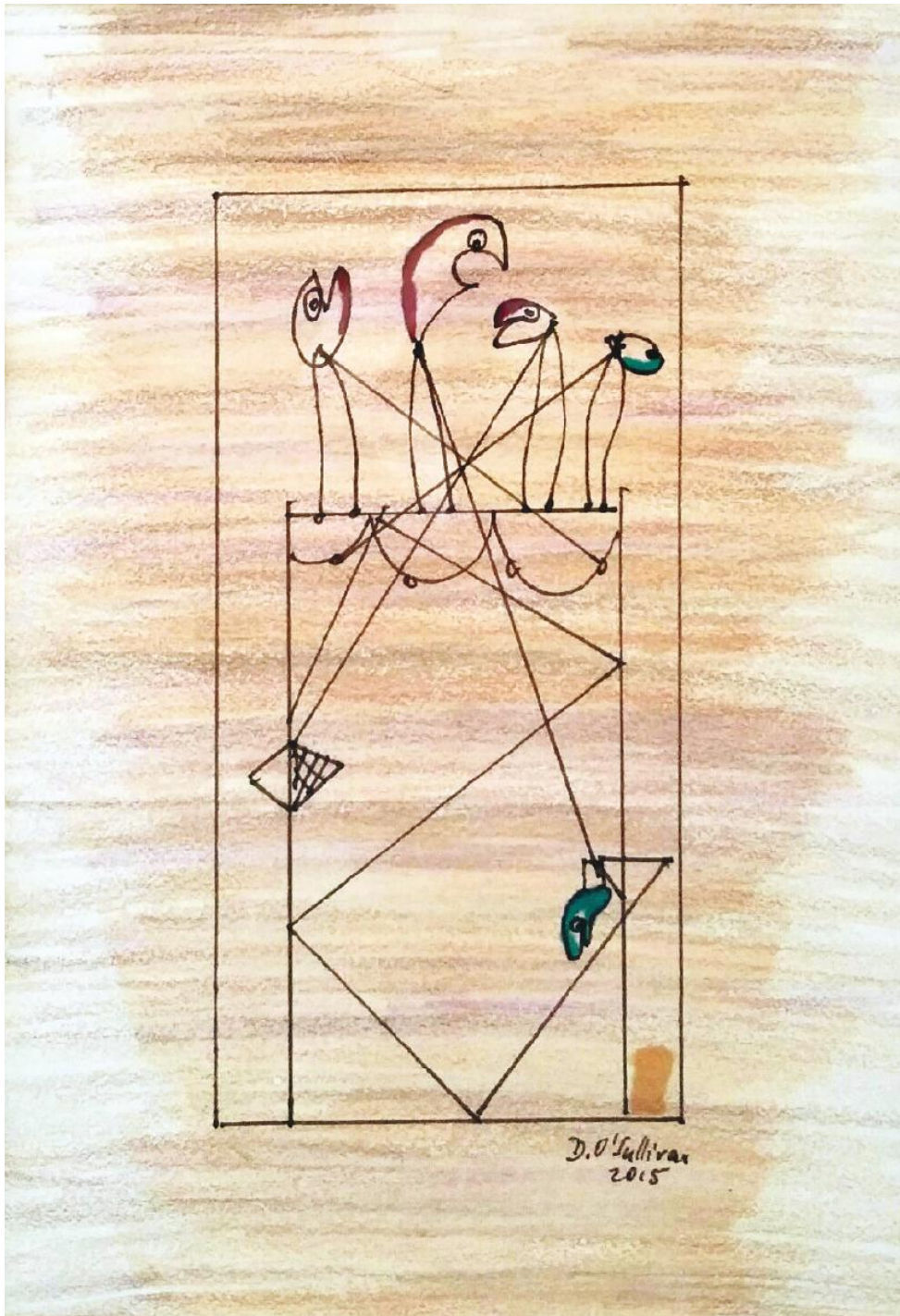


PATRICK KARWOSKI

Patrick Karwoski is a Palmdale artist who works in paints, sculpture, collages and found objects. Patrick's work is inspired by intense emotion, tactical and visual stimulation, and the unseen spiritual realm. Patrick is a self-taught artist who, at 55 years of age, has only been showing his art for 3 years.

Image:
Primordial, 2015
Acrylics





DONAL O'SULLIVAN

Donal O'Sullivan is an artist based in Palmdale who works in many mediums. His work is inspired around admiring the Old Masters. Donal attended the University of Bonn Germany and received two PhDs in History. Although born and raised in Germany, Donal is an Irish citizen.

Image:
Fisherman, 2015
Ink + Colored Pencil



ROBIN ROSENTHAL

Robin Rosenthal is a Littlerock based artist who works in mixed media and video. Her work is conceptualized around whatever she is thinking about in that moment. Robin received her MFA at Queens College, City University of New York.

Image:
Transmogrified, 2015
Ink, Goache, Mylar and Grommets

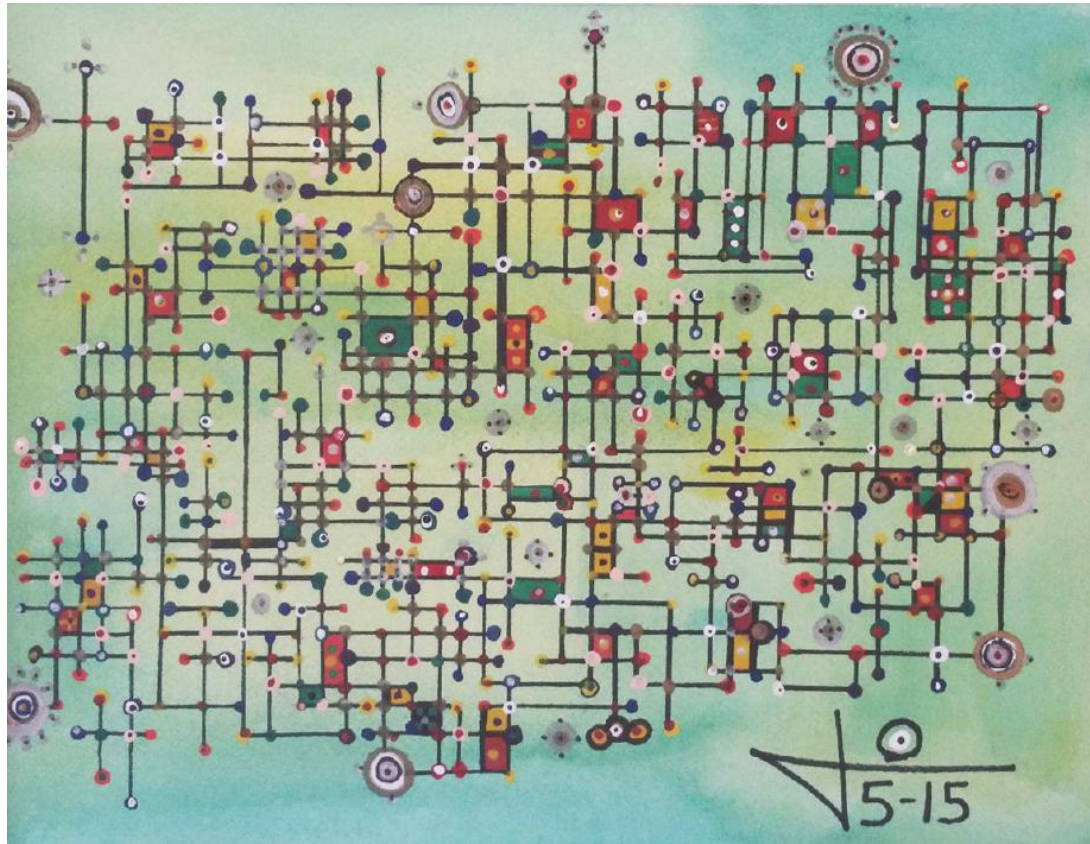


JULIE O'SULLIVAN

Julie O'Sullivan is a Palmdale artist. She works in abstract multimedia and is hugely inspired by the interworking of the human brain as it goes through intense emotion. Julie received her degree in Architectural Engineering at the New England Institute of Technology. Although born in Nebraska, Julie has yet to go cow tipping but it is high up on her bucket list.

www.osullivanarts.com/julies-work.html

Image:
Schema, 2015
Watercolor, Acrylic + Ink



TALEEYA DEL REAL

Taleeya del Real is a Lancaster artist who works in photography and fashion design. Her work is about loyalty and love, and being lost and found. She is a self-taught artist. She designed the jacket and the model is her brother.

Image:
Brother, 2014
Photography



THADDEUS A. GRZELAK

Thaddeus A. Grzelak is a Palmdale artist. His work is about humor and social commentary. He attended Art Students League in New York City where he received a Bachelor of Arts degree and Master of Divinity in Religious Art and Architecture.



Image:
*Fanfare for the Common Man
(New Statuary Hall), 2015*
Diorama





RICARDO CISNEROS

Ricardo Cisneros is a Palmdale artist. He works in acrylic, charcoal, copper, canvas, aluminum and paper. His work is about fictional narratives presented in a surreal context that loosely represents his own experiences. He attended Humboldt State University, where he received a Bachelor of Arts in Art Studio and Gallery Studies. He watches a lot of 80's movies to trigger his creativity.

www.fluxspace.daportfolio.com

Image:
Monkey Business, 2015
Acrylic on Canvas



CHARLES HOOD

Charles Hood is a Palmdale artist. He works in photography and mixed media. His work is about landscape and human perceptions. He attended University of California Irvine, where he received a degree in Poetry. He survived the Bubonic plague.

Image:
*This is Not From the California
Museum of Photography, 2015*
Mixed Media



CALIFORNIA MUSEUM *of* PHOTOGRAPHY





NANCY SCHERICH

Nancy Scherich is a Lancaster artist. She is a pluralist. Her work is about sensuality. She attended California State University Northridge, where she received a degree in Fine Art. She loves to fight.

Image:
Jeanie, 2003
Oil on Canvas





LAUREL JEAN SILER

Laurel Jean Siler is a Quartz Hill artist. She works in painting, printing, fiber arts and installation. Her work is about layered symbols, personal obsession, sampling and beauty. She attended the School of the Art Institute of Chicago, where she received a Bachelor of Fine Arts degree in Studio Art (Fiber Arts and Material Studies). She was an extra on a TV show that starred Dick Van Dyke. She was homeless and lived in a tent for almost two years. She can also conduct music.

www.laureljeansiler.com/home.html

Image:
Maybe, 2015
Painting



EDDIE LOPEZ

Eddie Lopez is an Antelope Valley artist. He works in whatever unconventional materials he can get his hands on. His work is about having fun and experimenting. He received a degree in Art from California State University Northridge and a degree in Aircraft Structures from Antelope Valley College. He builds planes.

www.facebook.com/inkrabbithdesign

Image:
Pi Chart, 2015
Composites





DEVORA ORANTES

Devora Orantes is a Lancaster artist. She works in graphite, ink and mixed media. Her work is about nature, self and spirituality. She attended California State University Fullerton, where she received a Master of Fine Arts degree in Drawing and Painting. She loves sharpening pencils and experimenting with materials.

www.devoraorantes.com

Image:
Bristlecone, 2009
Graphite on Clayboard



JULIUS EASTMAN

Julius Eastman is a Lancaster artist. He works in acrylic. His work is about weather, flora and anthropology.



Image:
Still Committed, 2014
Acrylic on Canvas





JOSE ZUNIGA

Jose Zuniga is a Los Angeles artist. He works in various mediums. His work is about markers of identity, class, race and gender. He questions what is politically and visually acceptable. He attended Otis College of Art where he received a Bachelor of Fine Arts degree and is currently working on a Master of Fine Arts at Columbia University.

Image:
The Ears Have Eyes, 2015
Acrylic and Oil on Canvas





TERRY CERVANTES

Terry Cervantes is an artist and potter residing in Palmdale. She works in porcelain with under glaze pencils and under glaze watercolor. Her work is about fantasy surrealism: moons, earth and nature. She attended California State University Northridge, where she received a degree in Drawing and Painting. She combines her love for drawing and painting with her need to play with clay.

www.tjcervantesart.com/

Image:
Lady Kissing Moon Plate, 2015
Ceramic





KATHERINE STOCKING-LOPEZ

Katherine Stocking-Lopez is a Lancaster artist. She works in resin, wool and mixed media. Her work is about personal reflections. She uses a child-like and whimsical style to talk about deeper issues like infertility and learning disabilities. She attended California State University Northridge where she received a degree in Computer Animation. She grew up as a military brat and loves to travel; she studied abroad in Japan.

katherinestockinglopez.com

Image:
Pi (Handcast Prototype), 2015
Resin





KRISTEN RAMDOHR

Kristen Ramdohr is a Palmdale artist who works in collage. Her work is about being conscious of what she consumes, the earth and its precious resources. She and her husband met because they love the same furry, famous alien.

Image:
Conscious, 2015
Recycled Mixed Media





EDWIN VASQUEZ

Ewin Vasquez is a Rosamond artist. He works with mixed media materials. His work is about social issues affecting our community. He is a self-taught artist.

Image:
Red, 2015
Mixed Media

JOSEPH VANLON

Joseph Vanlon is a Lancaster artist. He works in photography, mostly contemporary landscapes. His work is about trying to show popular landscapes in ways they may not have been shown before. He is a self-taught artist. This is his first year showing his photography in public.



Image:
Golden Gate by Night, 2012
Photography



EUNICE ORANTES

Eunice Orantes is a Lancaster artist. She works in graphite, ink, watercolor and acrylic. Her work is about streams of consciousness inspired by nature, music, emotions and God. She attended California State University Northridge where she received a Bachelor of Arts degree in Art. She also creates her own greeting cards.

Image:
Untitled, 2014
Graphite and Ink





CHRISTINE MUGNOLO

Christine Mugnolo is a Lancaster artist. She works in oil, watercolor, intaglio and drawing media. Her work is about human relationships, particularly the negotiation between mind and body. She attended Indiana University and University of Connecticut, where she received a degree in Painting and Printmaking. She also studies the history of American comics.

www.christinemugnolo.com

Image:
Baby Crawling, 2014
Drypoint

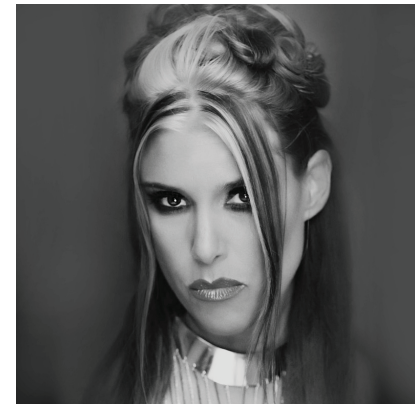


KATHLEEN BLACKLOCK

Kathleen Blacklock is an Antelope Valley fine art photographer. Her work is about emotion and normally is a reflection of herself.

www.kblacklockphotography.com

Image:
The Trapped Daydreamer, 2015
Photography

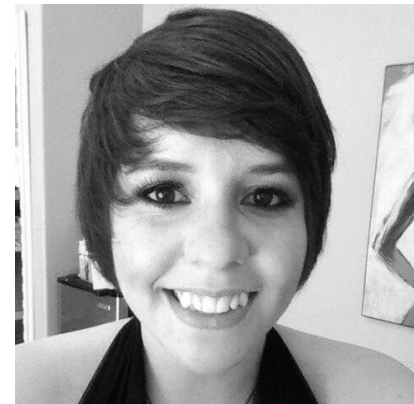




KACEY MANJARREZ

Kacey Manjarrez is a Lancaster artist. She works in traditional media - acrylic, watercolor, foam, paper, and ink. Her work is about whimsy, wonder and movement. She attended Antelope Valley College where she received a degree in Animation. She won an animation contest with a group of friends competing against 36 other teams.

Image:
The Wind Waker, 2015
Paper, Acrylic Paint





SERGIO HERNANDEZ

Sergio Hernandez is an Acton artist. He works in oil, acrylic, pastels, metal, wood, fiberglass and pen and ink. His work is about social, political and cultural images; and political satire. He attended California State University Northridge, where he received a degree in Chicano studies and a minor in Art. He enjoys lampooning politicians through his cartoons.

Image:
Entre Animas
(*Among Beautiful Souls*), 2015
Oil on Canvas

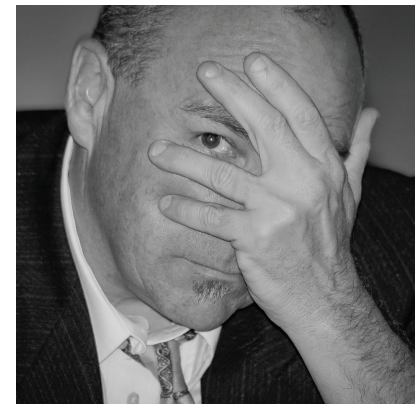


DOUGLAS WADE

Douglas Wade is a photographer.
He works in the Antelope Valley.
His work is about irony.

www.douglaspaulwade.com/

Image:
Fallen Housewife, 2015
Photography



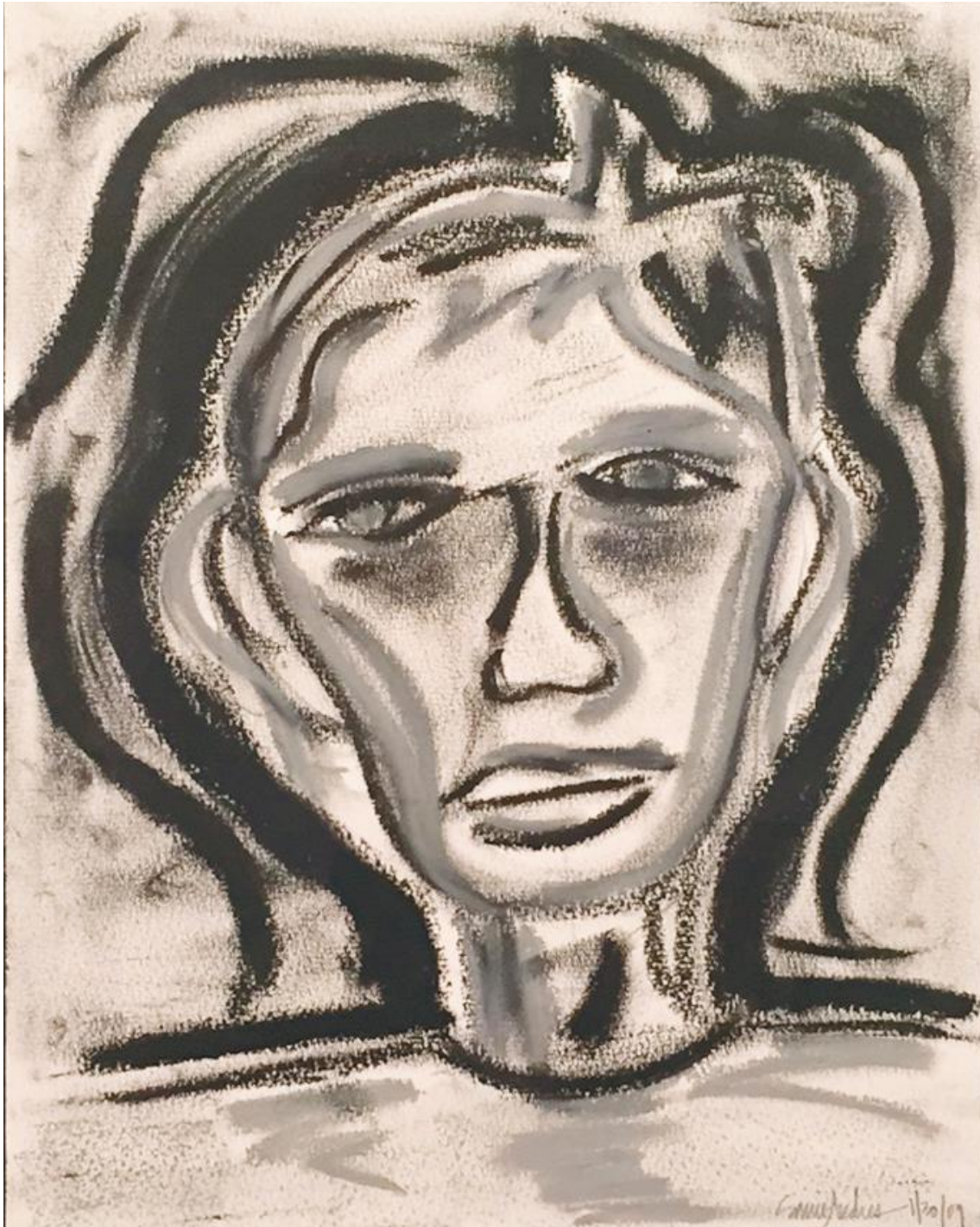
MAKAYLA ERIKA

Makayla Erika is a Quartz Hill artist. She works in crayons, finger paint and construction paper. Her work is about growing and learning. She attended Heights Christina Preschool, where she received a degree in imagination and creativity. She is only two years old.



Image:
Dinosaur, 2015
Mixed Media





SANIE ANDRES

Sanie Andres is an Antelope Valley artist. He works in Mixed Media including oil pastel and watercolor. Sanie is a licensed Marriage and Family Therapist as well as a registered Art Therapist.

Image:
Untitled, 2009
Oil Pastel





ROBERT BENITEZ

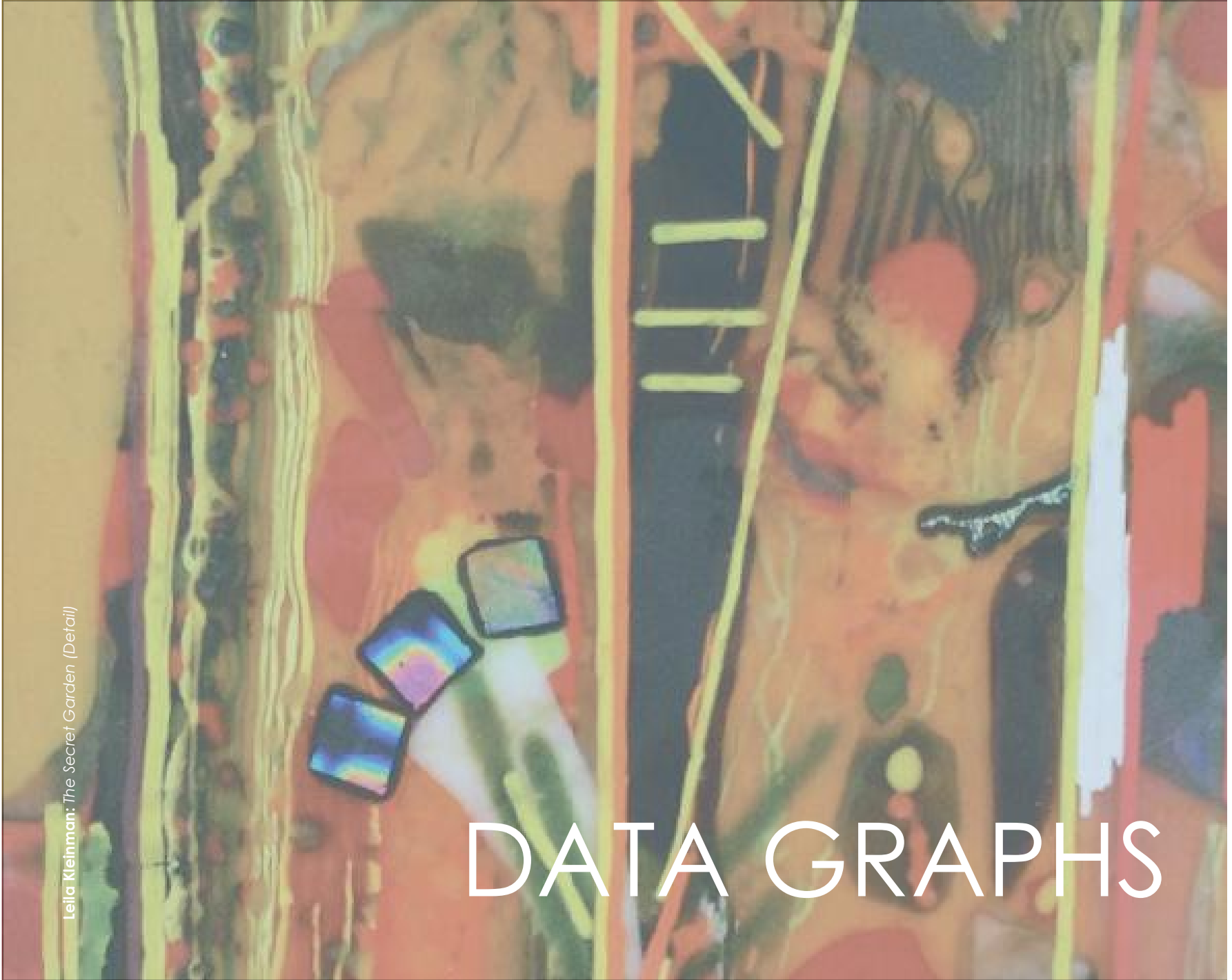
Robert Benitez is a Palmdale artist. He primarily works in oil pastel and paper mache. He is self-taught.

Image:
The Crème, 2012
Oil Pastel



Lella Kleinman: *The Secret Garden* (Detail)

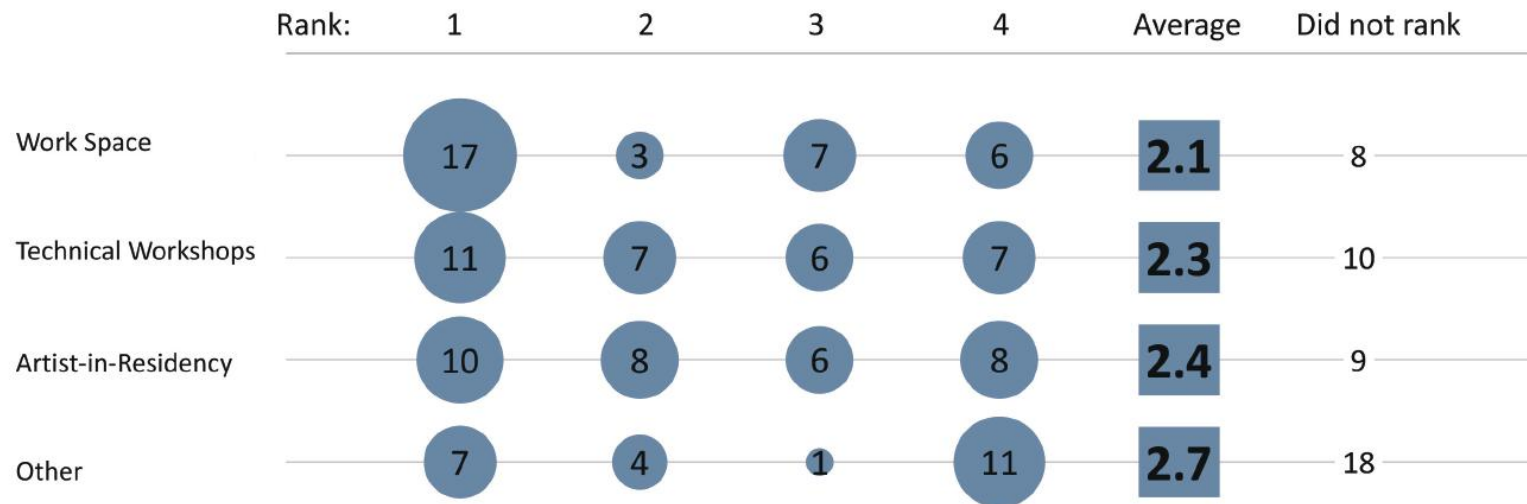
DATA GRAPHS





Fifty local artists responded to a survey asking about their needs for Studio Practice, Professional Development, Networking and Exhibitions. While the data show much agreement among artists in terms of Studio Practice, Professional Development and Exhibition needs, Networking needs are more varied. Artists identified Exposure, Work Space and Exhibit Space as their highest needs.

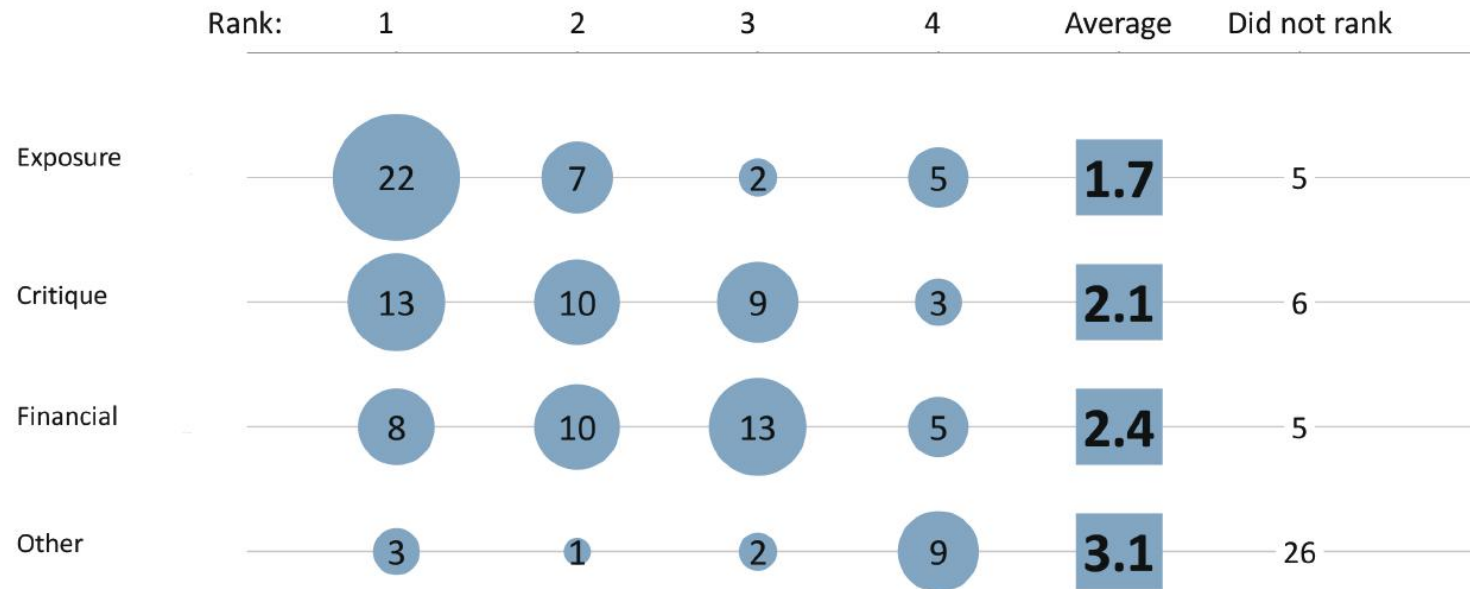
STUDIO PRACTICE NEEDS



Suggested by respondents



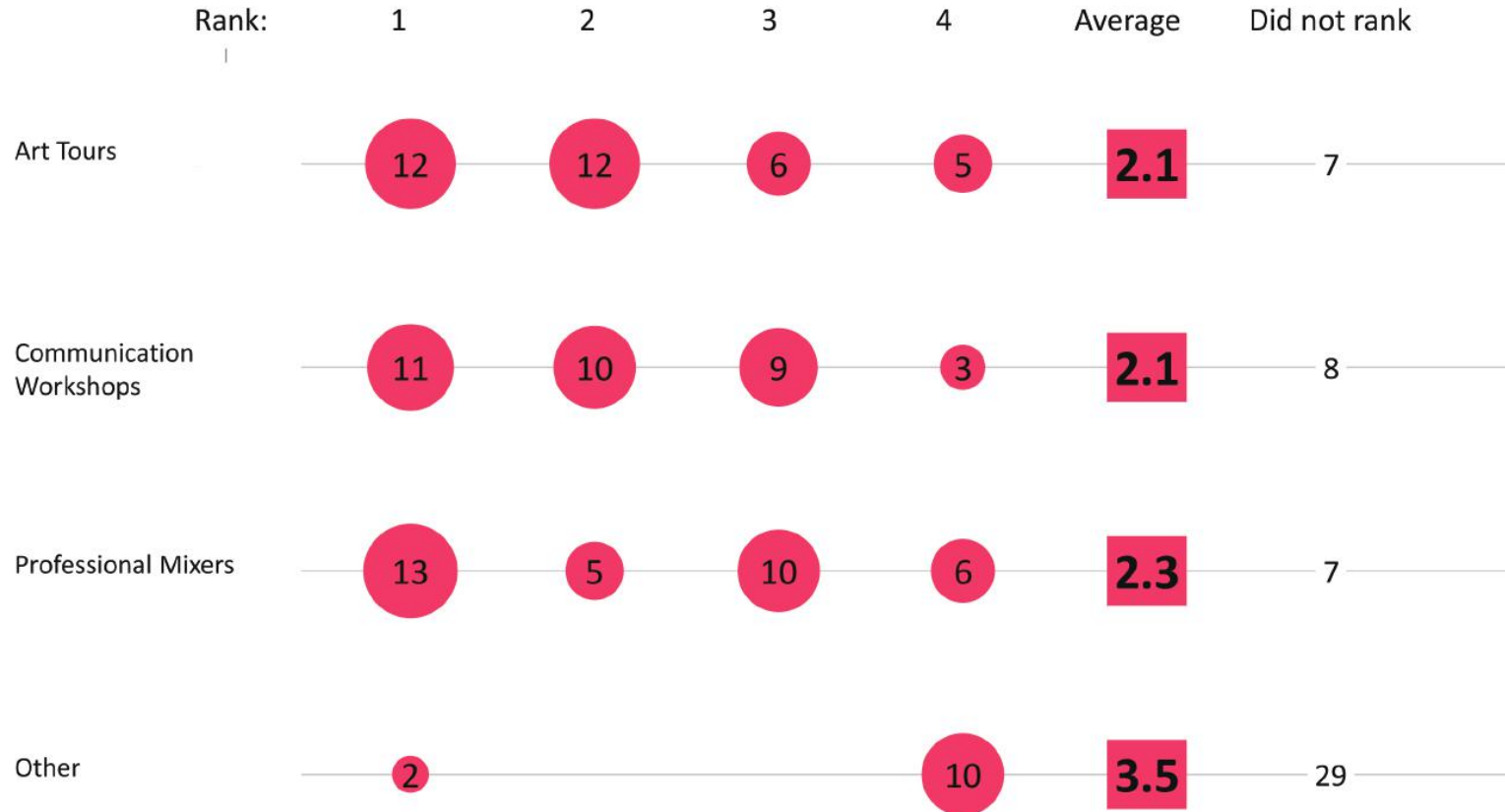
PROFESSIONAL DEVELOPMENT NEEDS



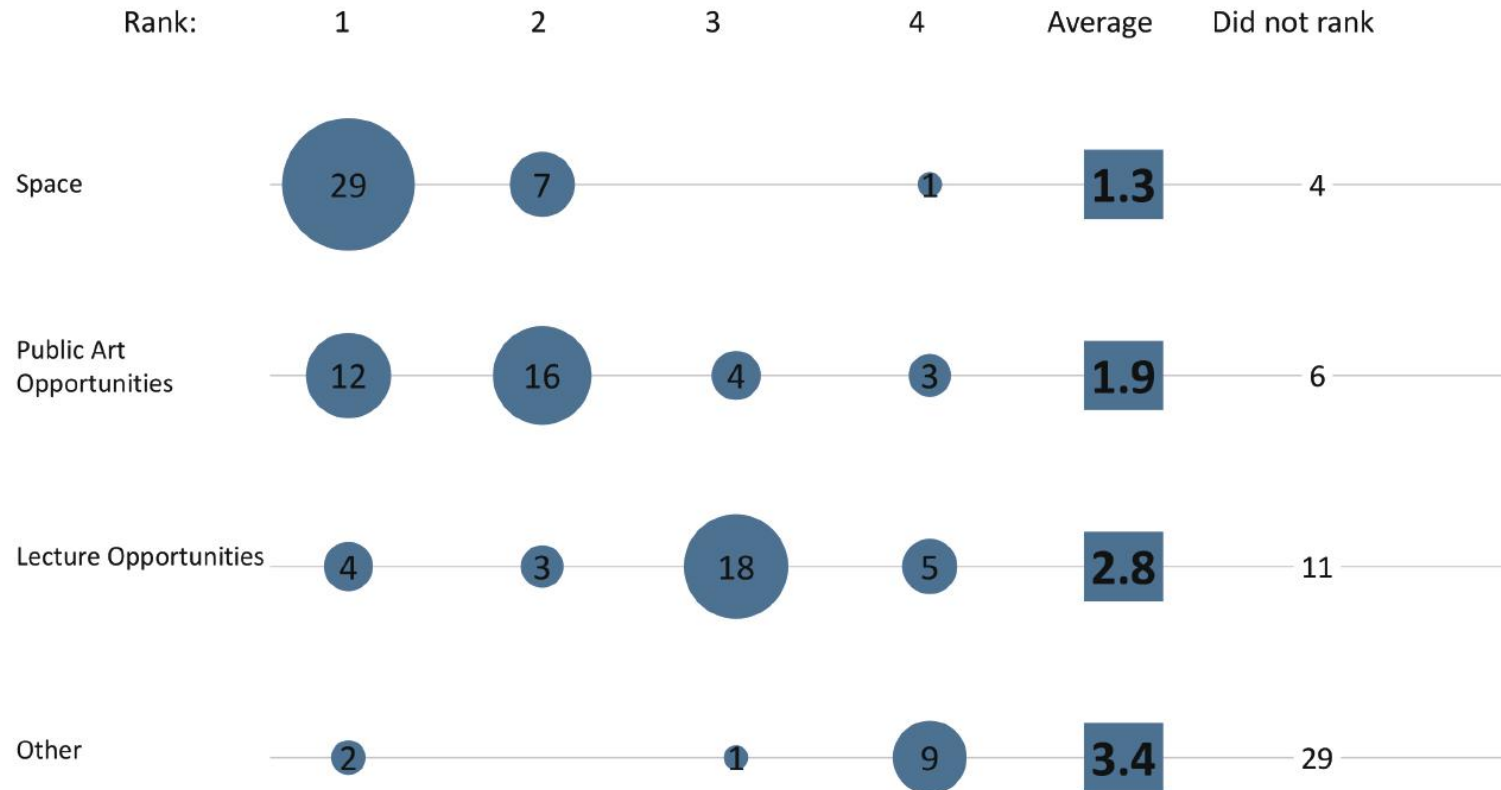
Suggested by respondents



NETWORKING NEEDS

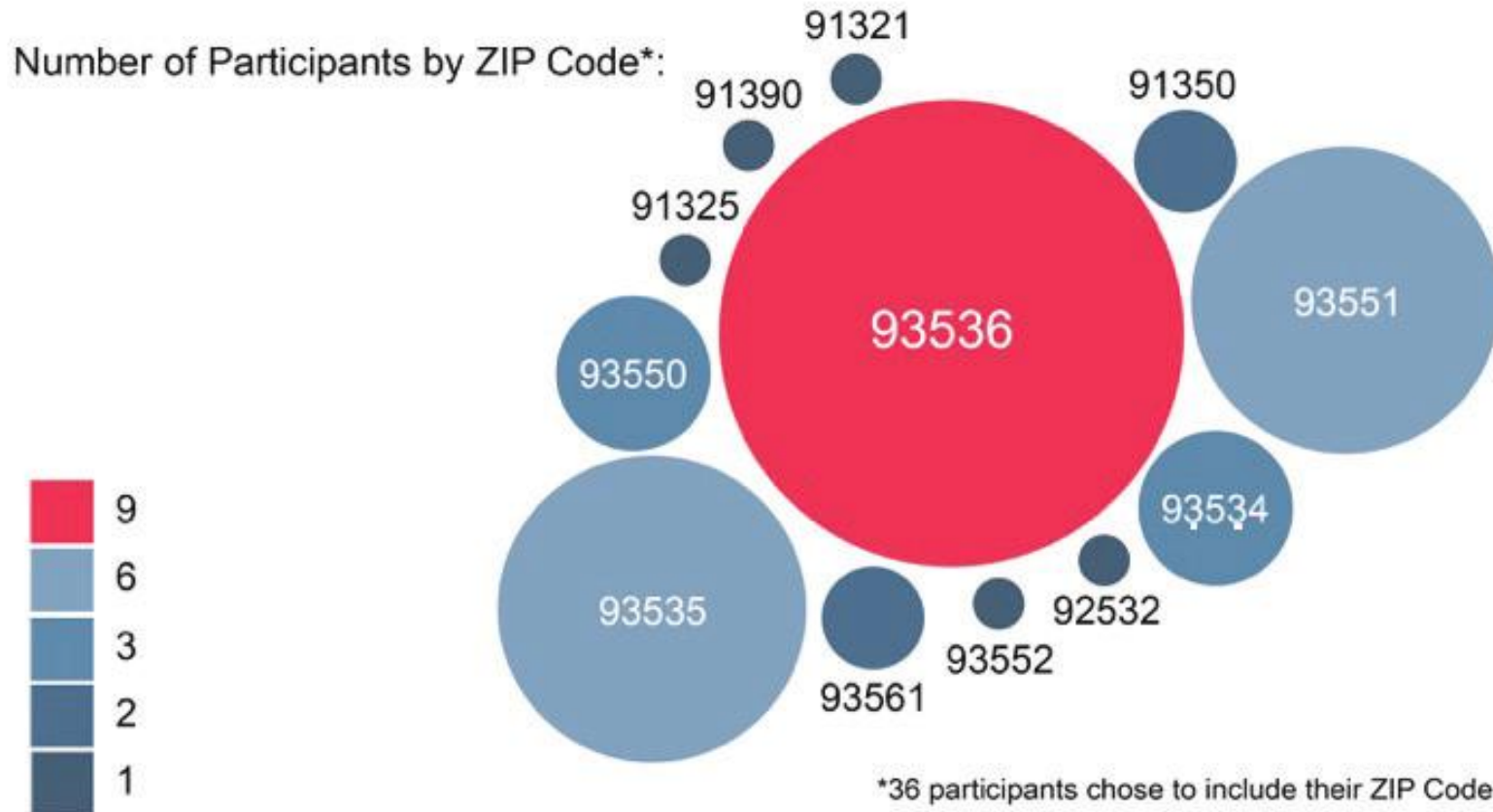


EXHIBITION NEEDS



Who were the artists who responded to the survey?

This page and the next show a breakdown by zip code and a variety of demographic factors.



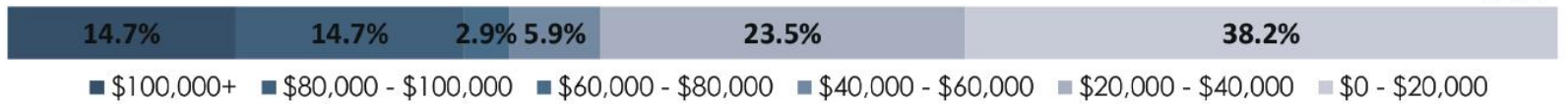
Education

n=38



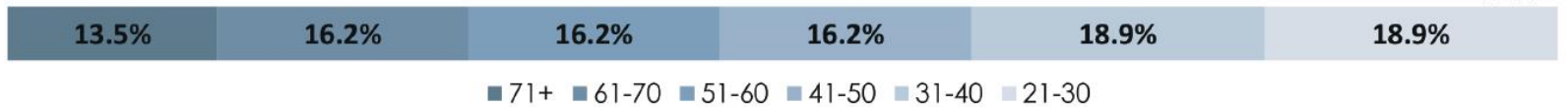
Income

n=34



Age

n=37



Gender

n=33



Race or Ethnicity

n=37



