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. Amabelle 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. Her work has been exhibited nationally and internationally in Hawaii, San Francisco, Los Angeles, Oregon, Mexico, Canada, Argentina, and South Korea.

sea(center), 2020, Repurposed materials and steel, 108” diameter x 1”
sea(center) II, 2023, Repurposed materials and steel, 60” diameter x 4”
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 + new media. Beavers’ work has been presented, exhibited, and screened nationally and internationally at Helsinki Design Week, Last Frontier NYC, Real Artilleria de Sevilla, Spain, Museum of Design Atlanta, New York Hall of Science, MIT Museum, and Humboldt-Universität zu Berlin Thaer-Institut, among others. They have held workshops at the Hammer Museum and the Institute of Contemporary Art/Boston. 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.

*What is 500 million years to a shark tooth?, 2023, Stained glass, wood, fishing line, variable sizes*

*Tomb Keepers, 2023, Sculpture and new media, variable sizes*
Barbara Benish is a California-born artist and writer. In 1992 she moved from Los Angeles to Prague as a Fulbright scholar after co-curating the first cross-cultural exchange between the U.S. and Czechoslovakia in decades. She founded ArtMill (established 2004) in rural Bohemia, an international eco-art center as an extension of her belief in environmental education grounded in local and rural practices. From 2010-2015 Benish served as Advisor for U.N.E.P. in Arts & Outreach, and since 2015 is a Fellow at the Social Practice Arts Research Center, (University of California, Santa Cruz). She has co-authored two books on art and the environment (Routledge), as well as dozens of essays on art. Her mixed media visual work critiques historical tropes that have kept unsustainable systems operating and reflecting post-human living systems. Benish’s art has been shown in hundreds of international exhibitions including museums such as P.S.1 (M.o.M.A.) in New York, the Getty in Los Angeles, Stadtgeschichtliche Museen in Nürnberg, Germany, and the National Gallery in Prague, Czech Republic.

The Marginal World: Jellies
Aurelia Aurita (Moon Jelly), 2023, Repurposed parachute fabric (polyester silk), watercolor, fishing line, found plastic, seaweed, flotsam from the beach, wire, 9’ diameter
Cyaneidae family (BlueFire), 2023, Repurposed parachute fabric (polyester silk), watercolor, fishing line, found plastic, seaweed, flotsam from the beach, wire, 9’-15’ diameter

Moon Jelly, 2023, watercolor/print, 30” x 40”
Moon Jelly II, 2023, watercolor, 30” x 40”
Blue Fire Jelly, 2023, watercolor, 30” x 40”
Cesar & Lois is a collective that probes the evolution of humanity’s relationship to nature by advancing intersections between the parallel networks of technology, biological and societal systems. Cesar & Lois consists of Brazilian media artist Cesar Baio and California-based media artist Lucy HG Solomon, often in conversation and collaboration with other artists, scientists and researchers. Formed in summer of 2017, Cesar & Lois has launched a number of projects that reorient technology and society to nature. Winner of the 2018 Lumen Prize in Artificial Intelligence and 2019 selection for the Global Digital Art Prize Biennial in Singapore and Edital CoMciência in Brazil, the iterative project Degenerative Cultures inserts a microbiological logic into A.I. and challenges the socio-technological division between humanity and nature. Lucy HG Solomon is associate professor in the Department of Art, Media and Design at California State University San Marcos (CSUSM) and Cesar Baio is a professor of art at the Universidade Estadual Paulista.

Aquatic Biome Box, 2023, Sculpture showing living algae alongside climate readings from the distant points of the ocean represented in the videos, microscope, 8’ x 10’ x 20’
A graduate of the Lebanese University in Beirut, Khodr Cherri began his photography career as a film technician and worked his way up to become a master printer. As production manager at the Nardulli lab, he worked with Herb Ritts, Helmut Newton, Matthew Rolston and Norman Jean Roy, among many other photographers. He has also worked with photo editors at publications such as Time Magazine, National Geographic, and Vogue. He is a skilled curator of work for gallery and museum exhibitions, and is the Creative Director of A&I Fine Art & Photography. Three years ago, Khodr established his own printing business called “Beyond Photographic” in Los Angeles, California, in order to serve the local community and to collaborate with artists and photographers from all over the world. The collaborations with artists include the creation of fine art prints and custom-designed photo books.

*Motion and Stillness, 2023*, Photographs and text, variable sizes
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 Blue Sprawl*, 2006/2023, Ceramic installation, variable sizes
Joyce Dallal is an artist who works in a variety of media. The themes that surface in her artwork are those of collective and personal history, community, memory, and the evolution of contemporary cultural identity. A first-generation American born in the Midwest to Iraqi-Jewish parents, her work is informed by the experience of navigating and integrating these often-conflicting identities. She is the recipient of several grants and fellowships, among them an NEA Regional Arts Fellowship in Photography, a Brody Arts Fellowship, and a City of Los Angeles Individual Artist Fellowship. She has exhibited nationally and internationally, and her work has been commissioned by the city of Pasadena, Los Angeles Public Libraries, Community Redevelopment Agency, Department of Cultural Affairs, and the Los Angeles International Airport. She received her MFA from the University of Southern California and founded the Digital Arts Program at El Camino College in Southern California.

Blue Rising, 2023, Acrylic on muslin and canvas, repurposed fishing rope and supplies, 20’ x 20’
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 lectured and exhibited internationally. She received her MFA from the School of Arts from UCLA.

Ny Alesund II, 2016, Oil on linen, 72” x 116”
Arctic V, 2017, Oil on linen, 72” x 116”
Arctic XII, 2019, Oil on linen, 72” x 116”
Selections from the five oceans, Pigment prints on floor
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 at California State University, San Bernardino.

Turvy, 2011, 15” diameter, Glass, water, cork
Shipwrecked, 2011, Glass and found object, 9’ in length (ship in bottle is 4”)
Untitled, 2023, Water, glass, 40” x 6” diameter
Taylor Griffith is a multi-disciplinary artist from Oakland, California. Currently he is living and working in Los Angeles. He received his BA in photography with a minor in studio art from the University of La Verne. Taylor recently graduated from the Graduate Art MFA program at Art Center College of Design. His work calls into question the relationships between natural systems and changing human interactions with the landscape. Taylor takes a multi-medium approach to the interdisciplinary nexus of art and ecology. He works in photography, sculpture, time based media, and printmaking. He collaborates with scientists, artists, and organizations to get out in the field, collecting imagery, audio recordings, notes, and samples that then come into the studio to be distilled down into a body of work. His work aims to continue conversations about the challenges that face our planet and act as a place to start conversations about moving towards a more ecologically minded future.

Macroystis, 2023, Cyanotype, 20' x 4.5'
Yaron Michael Hakim lives and works in Los Angeles. Hakim received an MFA from the University of California, Irvine in 2013 and a BFA in Painting from the Maryland Institute College of Art in 2002. Hakim has had recent solo exhibitions at Sargent’s Daughters West, Los Angeles (2023), California State University, Sacramento (2023), Grand Central Art Center, Santa Ana (2021-22), Herrnando’s Hideaway in Miami (2018) and LAXART, Los Angeles (2016). His work has been included in group exhibitions at California State University, San Francisco (2023), Praz-Delavallade, Los Angeles (2022), Art+Chateau, Ladoix-Serrigny, France (2020), The Pit, Los Angeles (2019), BBQLA, Los Angeles (2018); and at The Box, Los Angeles (2017), among others. Hakim currently teaches painting at Otis College of Art and Design and the University of Southern California.

Sacred White Sculpture, 2013, Plywood, Mahogany, teak, bamboo, fiberglass, epoxy resin, Dacron, Nylon, polyurethane topside paint, cleats, blocks, plastic, stainless steel, brass, 240” x 130” x 264”
Lily Hope (Tlingit; Alaska) is of the Raven moiety, belonging to her grandmother’s clan, the T’akdeintaan. She learned Ravenstail weaving from her mother, master weaver Clarissa Rizal, and artist Kay Field Parker. She apprenticed for over a decade in Chilkat weaving with Rizal who, until her untimely passing in 2016, was one of the last living apprentices of the late master Chilkat weaver Jennie Thlunaut. Hope endeavors to leave honorable weavers in her place.

Hope is one of few living designers of ceremonial dancing blankets, flowing garments created and worn by Northern Northwest Coast Alaska Native peoples. She teaches both finger-twined styles extensively in person (and virtually since COVID-19) in the Yukon Territory, down the coast of Southeast Alaska, and in Washington and Oregon. She demonstrates internationally and offers lectures on the spiritual commitments of being a weaver. Hope constantly looks for ways to collaborate with other artists, often spearheading multi-community projects or managing huge campaigns, like the Giving Strength robe for AWARE: a domestic violence shelter, and the PRIDE Robe woven with LGBTQIA+ youth at Zach Gordon Youth Center in Juneau, AK. Her work can be found in numerous museum collections, including the Portland Art Museum, Houston Museum of Natural Science, Museum Nature and Man (Germany), The Eiteljorg, The Burke, Sealaska Heritage Institute, and the Smithsonian Renwick Gallery.

*Between Worlds Chilkat Robe, Photograph, 42” x 60”*
*Photo @sydneyakagiphoto*
Virginia Katz is a process-based, conceptual painter. She has exhibited in California, New York, Europe, and Asia including exhibitions at the Long Beach Museum of Art, the Riverside Art Museum, the Laguna Art Museum, and the Pasadena Museum of California Art. Most recently, several of her Mixed Media Prints were acquired by The Los Angeles County Museum of Art (LACMA). Her work has been reviewed by the Los Angeles Times, The Huffington Post and Art in America. Virginia Katz lives and works in Southern California.

Separation Anxiety, 2015, Acrylic on panel, 20” x 16” x 5.5”
Snowpack, 2015, Acrylic on panel, 20” x 16” x 5”
Flesh of our Flesh, 2015, Acrylic on panel, 20” x 16” x 4.5”
Dry Bed, 2015, Acrylic on panel, 20” x 16” x 4”
Unsettled I & II, 2015, Acrylic on panel, 16” x 12” x 7” and 16” x 12” x 4.5”
Dennis Keeley has worked as an artist, photographer, teacher, and writer for more than 25 years. His work has been exhibited in one person and group shows and he is published internationally in numerous studies concerning urban circumstance and condition. He has worked for the J. Paul Getty Center Conservation Institute for more than fifteen years as well as the Getty Research Institute. Mr. Keeley was commissioned by the Getty Trust to document the creation of the Getty Center’s Central Garden by artist Robert Irwin. His 1998 book Looking for a City in America: Down These Mean Streets a Man Must Go won numerous awards and his photographs were included in the books Looking at Los Angeles and Both Sides of Sunset. He has been commissioned for work by the California African American Museum and other institutions. In 2016 he was chosen by MOPLA, the “Month of Photography in Los Angeles,” to exhibit his portraits of musicians in a solo exhibition entitled, “25 Years of Music.”

In addition to being the former chair of the Photography and Imaging Program at Art Center College of Design in Pasadena, he was a member of SPE, CCA, NCAA, and has been on the boards of the Los Angeles Music Center, a juror for numerous national photography competitions, a juror for the Public Art Selection Panel for the Port of Los Angeles and was on the board at the Angel’s Gate Cultural Center in San Pedro, CA for more than ten years. In 2005 Mr. Keeley spoke at the United Nations NGO Conference about utilizing photography as a critical tool in peace building and non-violent conflict resolution.

*Port of Los Angeles, 2023, Photographs, 10’ x 24”*
Catherine MacLean has worked as a sculptor since 1981, largely involving sound and mixed media construction. She is a highly skilled fabricator and teacher. She is a Professor at ArtCenter College of Design where she has taught for thirty years. At ArtCenter, she developed and taught with the Graduate Industrial Design Program, an interdisciplinary mix of faculty with artists, designers, neuroscientists, writers, makers, and philosophy of mind teachers.

Her sound sculptures have been exhibited at the Vancouver Art Gallery; Walter Phillips Gallery, Banff, Alberta; South West College/ Polyttech Institute, Exeter, UK; and Newport Harbor Art Museum. Head-Gear is a collaborative piece used in Mowry Baden’s exhibit, “Roland Brenner and Mowry Baden” at Art Gallery of Greater Victoria, British Columbia. MacLean’s sculptures respond to complex problems like climate change, and make information or ideas more relatable to the individual viewer. MacLean was raised in Canada and received her BFA from the University of Victoria. Her MFA in Sculpture is from Claremont Graduate University.

A Rising Tide, 2023, Welded steel, laser-cut dots, 7’ x 3’ x 1.5’
Ken Marchionno is an artist, educator, writer, curator living in the Los Angeles area. He is currently a Professor of Photography and Imaging at ArtCenter. Since receiving his MFA from UC Irvine, Ken has taught photography, interactive media, and video, as well as Graduate level seminar and crit classes in the US and abroad. Since the early 2000’s, much of his work has been community engaged, social practice. His work has been featured in exhibitions and festivals throughout the Americas, Europe, and Asia, including the Smithsonian Institute, the National Center for the Arts in Mexico City, the Third China Songzhuang International Exhibition, the California Museum of Photography, the Moscow Film Festival, and the Museum of Art and History in Lancaster, CA. His work has been featured in books on photography and media, including Dr. Betty Ann Brown’s Art and Mass Media, and multiple of Robert Hirsch’s texts on photography. He has been a stringer for the Associated Press and his photography has been featured in magazines and newspapers throughout the world. Additionally, he has published art criticism and short stories for international magazines and journals.

As Director of tractionarts, Ken curated the alternative video space in the downtown Los Angeles Arts District. He has curated exhibitions for Spring Break Art Show in Los Angeles and the Deagu Photo biennale in Korea. His work has received funding from the arts and humanities, and most recently the California Community Foundation, the Society for Photographic Education, and the Sidney Stern Memorial Trust.

*Ballona Creek Jetty, 2023, Photograph and video (verso), 120" x 30", Video RT 6:00*
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 often 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.

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), 2018, Post-consumer plastic, PVC, wood, fasteners, programmable LEDs, motion sensor, speaker, found objects from Rio Grande borderlands, rope, cable, 70” x 60” x 38” each*
Wayne Perry is an accomplished Los Angeles based artist, art fabricator, and educator. He maintains a studio practice, where he produces ceramic art, paintings and prints for exhibitions and commissions. For the past 25 years, Perry has worked on over 50 public art projects throughout Los Angeles and California. As a ceramic tile mural fabricator, he has helped make over 30 large-scale art projects with renowned artists, such as Frank Romero, Kim Abeles, Roberto Gil deMontes, Elsa Flores-Almaraz, Judy Baca, Micheal Massenburg, Margaret Garcia, and Sonia Romero. He has been commissioned by The Getty, The Wallis Annenberg Center for The Performing Arts, The Pasadena Playhouse and the California Community Foundation. He has taught wheel-throwing workshops at the Getty Center, The Getty Villa, The Craft Contemporary, The WLCAC in Watts, The Ron Finley Project and The California African American Museum. Perry’s technical and artistic mastery in ceramics and sculpture come from studying and working with artist Peter Shire, where he produced pottery, ceramic art and public art for 15 years. Currently, Perry works as a consultant for the Los Angeles Metro Public Art Program. He maintains and restores the extensive public art collection, as well as supports the fabrication and installation of new art projects throughout Los Angeles County. Additionally, he is a member of The Board of Directors at Self Help Graphics and Art, where he teaches ceramics workshops.

Vessel Vessel, 2023, 30-40 ceramic boats and large bowls, dimensions variable
Jimena Sarno is an interdisciplinary artist and educator from Buenos Aires, Argentina. With a focus on spatial and sonic experience she works across a range of media including installation, sound, video, text and sculpture. Her work has been exhibited in solo and group exhibitions at MASS MoCa, Vincent Price Art Museum, Clockshop, 8th Street Arts Center, LACE, Visitor Welcome Center, The Museum of Latin American Art, The Mistake Room, Human Resources, POST, UCI Contemporary Art Center, Grand Central Art Center, Control Room, San Diego Art Institute, The Luminary, Centro Galego de Arte Contemporánea de Santiago De Compostela, Fellows of Contemporary Art, Calico Gallery and Small Editions among others. A recipient of the 2021 California Arts Council Individual Fellowship, the 2015 California Community Foundation Fellowship for Visual Artists, the 2017 Foundation for Contemporary Art Emergency Grant and the 2019 Rema Hort Mann ACE Grant, Jimena Sarno is a 2019-2023 Lucas Artist Fellow in Visual Arts at Montalvo Art Center.

Jimena Sarno is an Assistant Professor of Art at the California State University Dominguez Hills. She’s the founder of office hours, an independent artist-run space within her office at the CSUDH Department of Art and Design. Bringing together works by current and past CSUDH students with the arts community in greater Los Angeles, the space features two exhibitions per semester and is open during office hours and by appointment.

aeolian, 2022, 4-channel sound and sculpture installation
Breathing, hand-felted horn speakers and c-stands, amplifiers, USB audio interface, sand bags, light fixture and lightbulb, dimensions variable
Taiji Terasaki is a Japanese-American artist based in Honolulu, Hawaii. Growing up in a family of scientists and creatives, with a formal arts education, Terasaki has spent years exploring avant-garde innovations in his craft, working in photography, sculpture, immersive and large-scale installations, and pioneering mediums like mist projections as canvas. His cutting-edge presentations are often juxtaposed by the subjects of cultural and environmental conservation, preservation, and restoration.

Terasaki made his public debut in 2017 with REBIRTH at Honolulu’s Ward Center, and Edible Landscapes for the Trillenium in conjunction with “Contact 3017: Hawai’i in 1,000 Years” at Honolulu Museum of Art. That same year, his first solo exhibition, Feeding the Immortals, premiered at the Ravizza Brownfield Gallery. Stemming from Terasaki’s search for ritual and meaning in death following the passing of his father, the exhibit was comprised of mixed media works with ceramic, photography, vapor projections, video, and ceremonial performance—all honoring and paying tribute to those beloved who have passed on.

Since then, Terasaki has invested his considerable energy into large-scale and civic art projects. He had shown in Hawai’i, throughout the continental US, and internationally—most notably at the Curitiba Biennial in 2017. Terasaki’s most recent project, TRANSCENDENTS: Immigrant Stories of Place, poetically holds space for the immigrant populations that comprise America, celebrating their contributions through technology-based storytelling, contemporary portraiture, and immersive experiences.

Driven to advance Honolulu’s arts community, Terasaki served on the board of directors for the Honolulu Museum of Art for many years and currently serves on the board of directors for the Honolulu Biennial Foundation. He is Board President of the Taiji and Naoko Terasaki Family Foundation, as a board member for the LA-based Terasaki Family Foundation, and as Board President of Art Explorium, a beloved nonprofit arts foundation for children that he co-founded with his wife Naoko and family friends Nate and Heather Smith. Terasaki most recently founded Make Visible, a 501c3 non-profit whose mission is to create and sponsor innovative platforms for artists to further their practice and gain greater visibility. Terasaki studied in the MFA programs at both Hunter College in New York and Cal State Long Beach, and holds a BFA from UC Irvine.

Intersection, 2023, Pigment print on fabric of shorebird and manta ray
Marie Thibeault’s large-scale oil paintings address the tension of urban landscape and the natural world. The imagery is informed the immediate experience of living near the expansive industrial Port of Los Angeles. While referencing the surrounding landscape with atmospheric color fields, the work contrasts industrial structures with organic forms to suggest the ideas of flux, change, and instability in our environment.

Her work has been recently featured in exhibitions such as Conveyance, at the Long Beach Museum of Art, The Feminine Sublime at the Pasadena Museum of California Art, and Color Vision, at the Huntington Beach Art Center. Recent solo exhibitions include Illuminations at Von Fraunberg Gallery in Dusseldorf, Neon Babylon, at Elena Shchukina Gallery in London, Engineering at George Lawson Gallery in San Francisco, and Broken Symmetries, Torrance Art Museum in Torrance, CA. She has recently completed a residency at Two Coats of Paint in New York and twice participated in the US Thai Exchange Program at Silpakorn University in Bangkok, Thailand. Her work has been reviewed in several publications, including Artillery Magazine, the Los Angeles Times, L.A. Weekly, and Art in America. Thibeault received her BFA in painting from the Rhode Island School of Design and an MFA from UC Berkeley. She is currently a Professor Emerita of Art at California State University Long Beach.
BLUE HOUR ARTIST

BARBARA THOMASON

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, Elsworth Kelly, Ed Ruscha, David Hockney, Joe Goode and Robert Rauschenberg.

Barbara Thomason has had numerous exhibitions. Some selected galleries, museums and university facilities include the Pacific Asia Museum, Space Gallery, representing Thomason (70’s-80’s); Los Angeles County Museum of Art, Los Angeles Municipal Art Gallery, University of Redlands, Laguna Art Museum, Cal Poly Pomona, Oceanside Museum of Art and 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,” four etched stainless steel elevator doors”, for the Junipero Serra State Office Building in Downtown Los Angeles, the “Noho Mask Mural” in North Hollywood, an interior mural for the Los Angeles Children’s Museum, banners for the Oceanside Museum and four banners for CSU Summer Arts at Cal State Fresno.

Barbara 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 Cal Poly Pomona. 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.


Coastal Disturbance, 2012-2022, Cell vinyl on illustration board, 20” x 16”
Selections from 118 paintings with related stories organized geographically along the coasts of California, Oregon, and Washington.

Rookery, Shell Beach, CA
Tacoma, WA
Cement Ship, Seacliff State Beach, Aptos, CA

Esther Oil Platform, Seal Beach, CA
Shipping Containers, Port of Los Angeles, CA
Sutro Baths, San Francisco, CA
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, Video*