INSIDE:
Master Artists at MOAS
After over a year of disruption and finding new ways to deliver our programs and services it’s great to be writing an introduction to an edition of the magazine that is filling back up with in-person programming.

In the last year, it has been interesting to see how finding new ways to work has taught us some better ways to deliver our programs that we will continue for the foreseeable future. Naturally, we still have to have a ‘Plan B’ in place with so much uncertainty still around which is why you will continue to see both in-person and online programs in place. However, it’s been great to slowly see old friends back in the Museum, while also making lots of new friends all across the country with our online programs. Especially, those coming from the staff in the Lohman Planetarium!

I was very proud that we were able to safely hold the 40th Abbey Shorts Film Concert both in person and virtually back in January. Once again, the organizers brought a fantastic roster of short films with them—many people thought they were the best yet. It was so great to hear their heartfelt thanks for the way we had worked with them to allow them to put the show on for a real, live audience, having had so many of their programs postponed or moved to virtual-only showings during the performances postponed or moved to virtual-only showings during the past 18 months. We were officially informed a few weeks ago that the procurement of reaccreditation files for the American Alliance of Museums will formally take place in 2022. This is a big deal for all museums like ours as our accredited status is a way of demonstrating that we meet the high level of professional standards expected by our peers when looking to bring in traveling exhibitions or borrow art and artifacts.

Due to a major reevaluation and changes to the accreditation process that were made a few years ago, we were asked if we would wait a couple more years before going through the reaccreditation process. The experience will be very different for us as reviewers will be looking at many different aspects of our work than they have in the past. Our impact on the community will be looked at much more closely now, as the museum industry as a whole reflects on what the last 12 months has taught us. As we continue to grow and develop, as reviewers will be looking at many different aspects of our work than they have in the past. The impact on the museum industry as a whole reflects on what the last 12 months has taught us. As we continue to grow and develop, our role here in the community will be recognized by the accreditation reviewers. I hope you know just how much we have appreciated your support and encouragement as we have worked hard to better create for you!

It is a good time to be thinking about how things have changed at MOAS as we also reflect on what we have learned during the last 18 months. As with all arts organizations, we have been challenged to adapt to the Covid-19 pandemic and to finding new ways to bring in much we have appreciated your support and encouragement as we have worked hard to better create for you!

It is a good time to be thinking about how things have changed at MOAS as we also reflect on what we have learned during the last 18 months. As with all arts organizations, we have been challenged to adapt to the Covid-19 pandemic and to finding new ways to bring in educational, and personally enriching experiences to our community.

I was very proud that we were able to safely hold the 40th Abbey Shorts Film Concert both in person and virtually back in January. Once again, the organizers brought a fantastic roster of short films with them—many people thought they were the best yet. It was so great to hear their heartfelt thanks for the way we had worked with them to allow them to put the show on for a real, live audience, having had so many of their performances postponed or moved to virtual-only showings during the last 12 months. It was a great reminder of just how much we have diversified our programming to bring not only the traditional museum programming we were already known for, but to branch out and offer all kinds of fun, educational, and personally enriching experiences to our community.

The Museum of Arts and Sciences is a not-for-profit educational institution, chartered by the State of Florida in 1962 and accredited by the American Alliance of Museums. Museum collections and research include Cuban and Florida art, American fine and decorative arts, European fine and decorative arts, pre-Columbian and African arts, fossil history and regional natural history. Permanent and changing exhibitions, lectures, and classes highlight educational programs. The Museum houses changing art and science exhibits, permanent gallery of American art, paintings, drawings, prints and sculpture; the Gene and Diane Rogers Permanent Planetarium Library, the Frischer Sculpture Garden, maintains nature trails in a 90-acre preserve in adjacent Luscavi Park, and operates Gamble Place in Port Orange.

The Board of Trustees has undertaken several initiatives during the pandemic, including an expenditure of State, Division of Cultural Affairs and the Florida Council on Arts and Culture. Major programs and activities for members, school children, and the general public are also supported by grants from the County of Volusia, the Guild of the Museum of Arts & Sciences, the Community Foundation fund, and over 30 Major Sponsors from the community.

The Museum is of Arts and Sciences is recognized by the State of Florida as a cultural institution and receives major funding from the State of Florida, Department of State, Division of Cultural Affairs and the Florida Council on Arts and Culture. The Museum is of Arts and Sciences is recognized by the State of Florida as a cultural institution and receives major funding from the State of Florida, Department of State, Division of Cultural Affairs and the Florida Council on Arts and Culture.
Summertime is just around the corner and the Museum will be conducting its annual Summer Learning Institute (SLI) which has been running for over 40 years. Every summer across the country, millions of children attend summer camp and remember the experiences for a lifetime. The Museum’s program is no exception and continues to flourish after many decades of serving our local community. Many of our former students are now grown-up and enrolling their children in SLI so they can also have the same wonderful learning experiences. It amazes me to see the continuing impact that our Museum has on our community and its families.

SLI has grown from its humble roots of just a few offerings to over 30 classes in art, science, and history. These hands-on courses offer subjects not typically available in the public school systems. Paleontology, archaeology, claymation, short movie making, criminology, and photography are just a few of the wonderful classes that introduce students to new academic fields.

One of the great aspects of summer camp is that it gives students an opportunity to make social adjustments to new and different people. It develops self-reliance and independence. Noted author and educator Peter Scales, Ph.D., Senior Fellow at The Search Institution stated, "The biggest plus of camps is that camps help young people discover and explore their talents, interests, and values. Most schools don't satisfy all of these needs. Kids who have had these kinds of [camp] experiences end up healthier and have less problems which concern us all."

Camp attendees may attend a private planetarium show, take educational nature walks through Tuscawilla Preserve, or handle real fossils from the Museum’s backroom collections. Our approach to summer camp has been consistent over the years. Our philosophy is to offer hands-on educational content while having fun. There are many targeted outcomes from the Museum’s summer programs, such as developing a positive identity, creating an aesthetic awareness, leadership, adventure, academic excellence, exploration, environmental awareness, and new friends. Students gain independence, learn new life skills, and spend time with positive role models.

History’s Mysteries, Backyard Rockets, and Florida Naturalist are examples of our innovative courses loved by our students. These programs are not prepackaged but have been perfected over the years right here at the Museum. These courses are unique and our educators continually refine them to develop the best possible experience for the student camper. It is these courses like these that have made SLI such a success. Our goal is that these experiences continue to impact the students and that they love learning and museums for the rest of their lives.

If you have a child between 4 and 13 years old, there is a class for everyone’s interest whether it is science, nature, space, history, or art. The Museum’s summer program is the perfect time to introduce your student to the Museum’s vast collections, and for them to develop an appreciation and understanding of them. If you or one of your children have ever attended an SLI camp that you remember fondly, we would love to hear about your experience. It is wonderful to hear how our passion to develop quality programming that is both entertaining and educational continues to make a difference in people’s lives.

Great Carpets in History: Diplomatic Gift brings $4.3 million

Sent from the court of Shah Abbas, to Sultan Murad III, this inscribed Safavid rug may have marked the 1590 peace treaty between the two empires.

"As long as there is trace of this earth and sky, Let the Ottoman house be the supreme lords
On the throne of justice and good fortune May it be perpetually joyful and successful
Let the name of Sultan Murad Be the beautifying ornament of sermons and coinage."

Shah Abbas, The Great, c. 1600

Great Carpets in History: Diplomatic Gift brings $4.3 million

Sent from the court of Shah Abbas, to Sultan Murad III, this inscribed Safavid rug may have marked the 1590 peace treaty between the two empires.

“As long as there is trace of this earth and sky,
Let the Ottoman house be the supreme lords
On the throne of justice and good fortune
May it be perpetually joyful and successful
Let the name of Sultan Murad
Be the beautifying ornament of sermons and coinage.”

Shah Abbas, The Great, c. 1600
Jill Cannady has had a long and successful career in Florida, beginning with thirty years in Miami followed by decades in Central Florida. One of our state’s most preeminent artists, her work is truly “exceptional” in its strength of the black and white paintings of Franz Willem de Kooning’s wild expressive brush strokes and a heatwave as the weather is changing and I wanted to capture the feeling of wind, on canvas. A description of things blowing was not enough, I wanted the brush strokes to be the wind, I wanted it to be direct. I couldn’t do it and after a day spent trying, I gave up, but the idea of non-descriptive painting remained interesting to me.

In college, I was introduced to Abstract Expressionism and I embraced it, learning a great deal in the process. Willem de Kooning’s wild expressive brush strokes and the strength of the black and white paintings of Franz Kline impressed me the most though my work was, of course, nothing like theirs. I painted mostly in acrylics, trying my hand with a variety of other drawing and painting mediums and techniques. The works I produced were shown in a number of group exhibitions winning a few awards but as I worked the figure began to appear in my paintings. That’s when I realized I wanted to be non-objective. Finally, I realized that my work was demanding that I return to the human figure, so I did.

I started with self-portraits (a model always available) and friends and family. Several portrait commissions followed. Although I love looking at people (there are not many ugly people, only ugly expressions) I didn’t want to portray a human subject. Masks, dolls, manikins, commercial images of humans (discarded and marked by use) as well as casual objects including packing materials that happened to be in the studio, became non-traditional still-life paintings.

I began to make small, sculpted images of people and the animals associated with them to use as models to work from. These eventually grew into full scale sculptures after I received a SAF/NEA grant for sculpture in 1991.

Art history is known to me through books and museums. As a child, my family visited the Toledo Museum of Art in Ohio where I was fascinated by The Architect’s Dream, a painting by Thomas Cole from 1840, and The Oath of the Horatii by Jacques-Louis David from 1784. I may have seen many artists who find a comfortable working style…push the envelope?

Jill Cannady has had a long and successful career in Florida, beginning with thirty years in Miami followed by decades in Central Florida. One of our state’s most preeminent artists, her work is truly “exceptional” in its strength of the black and white paintings of Franz Willem de Kooning’s wild expressive brush strokes and a heatwave as the weather is changing and I wanted to capture the feeling of wind, on canvas. A description of things blowing was not enough, I wanted the brush strokes to be the wind, I wanted it to be direct. I couldn’t do it and after a day spent trying, I gave up, but the idea of non-descriptive painting remained interesting to me.

In college, I was introduced to Abstract Expressionism and I embraced it, learning a great deal in the process. Willem de Kooning’s wild expressive brush strokes and the strength of the black and white paintings of Franz Kline impressed me the most though my work was, of course, nothing like theirs. I painted mostly in acrylics, trying my hand with a variety of other drawing and painting mediums and techniques. The works I produced were shown in a number of group exhibitions winning a few awards but as I worked the figure began to appear in my paintings. That’s when I realized I wanted to be non-objective. Finally, I realized that my work was demanding that I return to the human figure, so I did.

I started with self-portraits (a model always available) and friends and family. Several portrait commissions followed. Although I love looking at people (there are not many ugly people, only ugly expressions) I didn’t want to portray a human subject. Masks, dolls, manikins, commercial images of humans (discarded and marked by use) as well as casual objects including packing materials that happened to be in the studio, became non-traditional still-life paintings.

I began to make small, sculpted images of people and the animals associated with them to use as models to work from. These eventually grew into full scale sculptures after I received a SAF/NEA grant for sculpture in 1991.

Art history is known to me through books and museums. As a child, my family visited the Toledo Museum of Art in Ohio where I was fascinated by The Architect’s Dream, a painting by Thomas Cole from 1840, and The Oath of the Horatii by Jacques-Louis David from 1784. I may have been influenced by the stage like space of the latter and the imaginative use of architectural history in the former. There are not any specific artists that I am consciously of directly inspiring my work. Seeing good art always makes me want to work. Actually, even seeing bad art makes me want to work.

RUTH: I’m amazed at how you can move from such a polished, tightly composed, and stunningly beautiful painting such as “The Understanding” — a major self-portrait from 1973 in the Norton Museum of Art — to doing many of your other works which are highly animated with expressive brushwork. You seem to want at times to challenge yourself – get out of your comfort zone, to–speak– and create in new ways. Some may say it is due to that and also some of the artists from the past who have inspired you? I see something of Rembrandt and to that and also some of the artists from the past who have seen many artists who find a comfortable working manner and stick with it. Can you speak to your need to branch out in style…push the envelope?

JILL: I create by exploring an idea over a period of time, maybe a year or so, and then I am ready for a change. The change has usually been in my thoughts for some time and may have been prompted by a path suggested but not taken during the current work. These changes can seem drastic and may involve scale, medium, or idea, sometimes all three.

The work that I create is usually well planned and thought out. First comes the general idea and composition with the collection of information, choosing and preparing the medium and the surface then doing preliminary drawings. I do all this because in the end it saves time and it gives me the freedom to concentrate on my use of the medium which is being explored and taking advantage of opportunities as they occur to me while working, especially if the idea involves something I haven’t done before. This is the fun part! Challenging myself is what makes working exciting, even with all my preparations, not knowing how it will turn out.

RUTH: A see a strong sense of narrative in your works — often the pieces seem to cry out to tell a story. Did you ever think you might also be a writer or filmmaker inside?

JILL: Narrative is not something I think about, but some of my work does depict a moment of arrested movement which suggests future consequences, a little like seeing stills from a movie that shows you the good parts.

RUTH: Margo, can you fill us in a little about how you came to become a fine art photographer?

MARGO: It was an evolutionary process. I started taking photos out of necessity. I had to submit photos of my art for juried competitions and exhibitions. After doing that for a while I started to see the camera as more of a means of artistic self-expression instead of a tool to document my artwork. So, I kept pushing myself in that direction, experimenting and seeking out ways to express an idea, a message, or an emotion using a camera. In all the mediums I work in I find it’s the most creative for me. When looking through the camera lens, it’s an imagination parade that takes you on a never ending journey.
RUTH: Can you explain a bit what leads you to search out details and patterns to turn into works of art?

MARGO: Assembling a 1000 piece jigsaw puzzle to produce the image on the front of the cardboard box might be a clue. Do enough of those when you’re a child and something sticks. Your past experiences somehow manifest themselves in unusual ways in your future endeavors. Maybe linking those pieces to create a picture was where it started. I like the connectivity of things; how one thing is associated with another, how they fit and are built to create the end results. look for visual clues and details that others might miss and present them in a way to make the viewer see it differently.

RUTH: You have worked in other media – such as metalsmithing and printmaking -- throughout your career, as well. Do you think the experience of these other techniques has influenced your photography?

MARGO: All the elements of line, shape, color, texture, form, space, and tone come into play. There are certain mechanical skills necessary in metalsmith and printmaking to create a piece of quality art. With photography, there are technical things like sharpness, contrast, lighting, etc. to produce a good photo. They all embrace one another. I lean on my artistic eye and the discipline achieved from working in these other mediums to create my photographic images. I find the most important of skills learned is that of good composition.

RUTH: I first saw your photography when I juried an exhibition a while back in which you submitted “Liquid Metal.” I gave you an award for that incredible photograph and was so intrigued by how you happened to take this photo of the Disney Concert Hall in Los Angeles. A good number of your photographs have some interesting stories about how they came about – can you tell us some of these? For example, the story behind “Between a Rock and a Hard Place.”

MARGO: It was a bit of a challenge. I was in LA at the time and took a day to visit LACMA. In particular, I wanted to see Heizer’s “Levitated Mass.” Seeing it for the first time and taking architecture photos when I looked up and saw this young man having his lunch. The background of the Miami blue sky was so intense I couldn’t help but take a few quick shots. It wasn’t until I returned to my studio and began processing the images that I noticed the photo. Again, the blue sky contrasted with the man’s silhouette right at the moment of the ‘bite’ caught my eye.

It made me recall the delight of seeing things in a silhouette form so it helped me create this photo as a visual aid allowing one to see MORE with LESS.

RUTH: You have worked in other media – such as metalsmithing and printmaking -- throughout your career, as well. Do you think the experience of these other techniques has influenced your photography?

MARGO: Of recent, recognition from BIFA (Budapest International Foto Awards) for a Silver Award, “Rise and Fall” in Architecture/Interior category. This series is part of the “Seeing Differently” exhibition here at the Museum. Also, an Honorable Mention for “He Loves Me” from TIFA (Tokyo International Foto Awards).

Winning Third Place, from IPA (International Photography Awards) in the Nature/Flowers category for my floral series, “Her Breath of Sensuality” comes to mind. This award took me to enjoy the IPA gala at Carnegie Hall in NYC. Four photos from that series are here in the “Seeing Differently” exhibition. These photos were the result of an experiment using my cell phone with an attached macro lens.

All the awards are a blessing from above and I’m truly grateful for them. It’s an honor to be included with so many incredible photographers who participate in all these competitions.

RUTH: Tell us about your most recent works and what has inspired them?

MARGO: “A Bite in Miami” is one of my favorites in the line of recent works. It took me by surprise as it was not my intent to create a silhouette. I was out and about taking architecture photos when I looked up and saw this young man having his lunch. The background of the Miami blue sky was so intense I couldn’t help but take a few quick shots. It wasn’t until I returned to my studio and began processing the images that I noticed the photo. Again, the blue sky contrasted with the man’s silhouette right at the moment of the ‘bite’ caught my eye.

It made me recall the delight of seeing things in a silhouette form so it helped me create this photo as a visual aid allowing one to see MORE with LESS.

RUTH: Any new directions or new ideas germinating, that you think will lead to some future projects on your horizon?

MARGO: I’d like to continue experimenting with my macro lens on my cellphone. There’s an adventure that happens when I can buy a bouquet of flowers and explore new ways of capturing their beauty and sensuality. I’d also like to get back to doing some photogravure printmaking. I would also like to continue to participate in photography competitions. It helps me be a better photographer by constantly pushing myself to review my work; weeding out the good from the bad.

“Seeing Differently” at Sage & Co Fine Art

Sara Pedigo, a South Florida painter whose seemingly unpretentious views of her home and immediate personal environment have brought her recognition and awards nationally and internationally. She grew up in the South after receiving her MFA in Painting from the University of Massachusetts, Amherst, in 2007. She is currently a Professor and Department Chair of Visual and Performing Arts at Flagler College located in Saint Augustine, Florida, her undergraduate alma mater. Pedigo has exhibited nationally, with solo exhibitions at Western Illinois University, Furman University, College of Southern Nevada, Barton College, and Arts on Douglas, New Smyrna Beach, Florida, and Wynn Bone Gallery in Annapolis, Maryland.

RUTH: Sara, we’ve titled your exhibition “Home” because you seem to love to focus on intimate, everyday scenes of your own home, often caught in its familiar “lived in” state. This, of course, has a deep resonance with all of us these days as we’ve found ourselves working from home and more attached to our own home environment than we ever thought we would be. But you’ve been painting these types of scenes for many years – long before the pandemic. Can you explain to us a bit of what makes this type of subject matter appeal to you so strongly?
This year I was very fortunate because my painting was accepted into the Portrait Award 2020 Exhibition at the National Portrait Gallery. Our everyday lives, especially at home. And yet over the years this work has gradually done so less and less as my interests have shifted. As I mentioned above, I previously painted the figure quite a bit but notice that you now figure somewhat slightly in the composition. The portrait painting is a tour de force in the atmosphere, temporality (the bewitching hour of dusk hangs so mysteriously over the painting), and your signature still with the palette knife in your painting style. It’s a masterful work showing yourself at your ease viewed through a window that seems to say that you are a painter at your very core. In other words, the painting, as a portrait, seems to say that you are all about what you do, which is paint. Am I wrong in my interpretation? Can you elaborate a little more on the influence of that work and what led you to submit to this very prestigious competition?

You love that you get that from the portrait. As a painter, I am drawn to the idea of being ‘a painter’s painter’ and so it would make sense that I would present myself that way. There is something about reflections in a window that is entrancing and compelling, but it is because there is always an intricate double image, a world outside of the window, and the interior life reflected onto the glass. The painting is as much a self-portrait as it is a record of me in my studio window. It is also an unusual painting because I moved out of that house before I thought the work was entirely resolved. Deciding when to stop working on a piece is a challenge for me, and frequently “completed” paintings find themselves back on the easel for alterations. With this painting, I took it as an opportunity to move on to another piece of my own, and to start on a project focused on windows at night that are fascinating. I think it is because there is always a haunting quality, a sense of abandonment in my soul. I am attempting to portray what seems to be a person within a window. It is also an unusual painting because I moved out of that house before I thought the work was entirely resolved. Deciding when to stop working on a piece is a challenge for me, and frequently “completed” paintings find themselves back on the easel for alterations. With this painting, I took it as an opportunity to move on to another piece of my own, and to start on a project focused on windows at night that are fascinating. I think it is because there is always a haunting quality, a sense of abandonment in my soul. I am attempting to portray what seems to be a person within a window.

I agree with you that most of my work implies that you are all about what you do, which is paint. Am I wrong in my interpretation? Can you elaborate a little more on the influence of that work and what led you to submit to this very prestigious competition?

I instinctively painted similar subject matter as an undergraduate; recognizing and cultivating creative interests leads to artistic development.

Any thoughts on upcoming projects or directions you think you might go with your art?

You’ve been painting for quite a long time and have made something that works for you. I think that something is to dedicate significant time to practice. Frequently, students can get discouraged if they struggle with mediums or concepts. I share my experiences with my students from the importance of hard work. I was not always the best student, but I typically outworked my peers. Over time that adds up; persistence is critical. I want to be the tortoise, not the hare in the foot race. Additionally, I think that creative people are drawn to similar specific ideas and themes, and it is important to honor that. I instinctively painted similar subject matter as an undergraduate; recognizing and cultivating creative interests leads to artistic development.

Any thoughts on upcoming projects or directions you think you might go with your art?

One of Florida’s preeminent artists who is in museum and in prominent private collections around the world. The Mitchell captures most unseen views such as beautifully worn and weathered barns off rural back roads, as well as friends, family, and neighbors with watercolor strokes that seem timeless, quiet, and eternal. With his unique and award-winning style and talent, he honors his subjects – be they deserted farmscapes, the historic facades of his own workshop, or friends, family, and acquaintances. All are treated with respect and restraint in acknowledgment of their time and place within the human story and our history. And time has honed his craft, too, as is recognized now as one of America’s great artistic voices, receiving accolades far beyond the Sunshine State.

You’ve been painting for quite a long time and have made something that works for you. I think that something is to dedicate significant time to practice. Frequently, students can get discouraged if they struggle with mediums or concepts. I share my experiences with my students from the importance of hard work. I was not always the best student, but I typically outworked my peers. Over time that adds up; persistence is critical. I want to be the tortoise, not the hare in the foot race. Additionally, I think that creative people are drawn to similar specific ideas and themes, and it is important to honor that. I instinctively painted similar subject matter as an undergraduate; recognizing and cultivating creative interests leads to artistic development.

Any thoughts on upcoming projects or directions you think you might go with your art?

One of Florida’s preeminent artists who is in museum and in prominent private collections around the world. The Mitchell captures most unseen views such as beautifully worn and weathered barns off rural back roads, as well as friends, family, and neighbors with watercolor strokes that seem timeless, quiet, and eternal. With his unique and award-winning style and talent, he honors his subjects – be they deserted farmscapes, the historic facades of his own workshop, or friends, family, and acquaintances. All are treated with respect and restraint in acknowledgment of their time and place within the human story and our history. And time has honed his craft, too, as is recognized now as one of America’s great artistic voices, receiving accolades far beyond the Sunshine State.

You’ve been painting for quite a long time and have made something that works for you. I think that something is to dedicate significant time to practice. Frequently, students can get discouraged if they struggle with mediums or concepts. I share my experiences with my students from the importance of hard work. I was not always the best student, but I typically outworked my peers. Over time that adds up; persistence is critical. I want to be the tortoise, not the hare in the foot race. Additionally, I think that creative people are drawn to similar specific ideas and themes, and it is important to honor that. I instinctively painted similar subject matter as an undergraduate; recognizing and cultivating creative interests leads to artistic development.

Any thoughts on upcoming projects or directions you think you might go with your art?

One of Florida’s preeminent artists who is in museum and in prominent private collections around the world. The Mitchell captures most unseen views such as beautifully worn and weathered barns off rural back roads, as well as friends, family, and neighbors with watercolor strokes that seem timeless, quiet, and eternal. With his unique and award-winning style and talent, he honors his subjects – be they deserted farmscapes, the historic facades of his own workshop, or friends, family, and acquaintances. All are treated with respect and restraint in acknowledgment of their time and place within the human story and our history. And time has honed his craft, too, as is recognized now as one of America’s great artistic voices, receiving accolades far beyond the Sunshine State.

You’ve been painting for quite a long time and have made something that works for you. I think that something is to dedicate significant time to practice. Frequently, students can get discouraged if they struggle with mediums or concepts. I share my experiences with my students from the importance of hard work. I was not always the best student, but I typically outworked my peers. Over time that adds up; persistence is critical. I want to be the tortoise, not the hare in the foot race. Additionally, I think that creative people are drawn to similar specific ideas and themes, and it is important to honor that. I instinctively painted similar subject matter as an undergraduate; recognizing and cultivating creative interests leads to artistic development.

Any thoughts on upcoming projects or directions you think you might go with your art?
RUTH: Your works have been placed in prestigious collections all over the country — the world, actually. Can you tell us about some of those you consider to be the most important to you? And can you also speak to some of the highlights of your career so far?

DEAN: The Kemper Museum of Contemporary Art has a painting of my uncle who is stricken with lung cancer. Its founder, the late Crosby Kemper Jr., purchased the painting. It’s important because he asked me about it because he was moved by it on his first viewing of the painting. I explained it was my uncle who was dying of cancer. I later found out his first wife passed from cancer. It is important because it’s a painting of my uncle, who is African American but transcends race and speaks to a deeper part of our humanity. This painting reveals our humanity regardless of the social constructs that have crippled our common frailness.

The Phoenix Art Museum has two of my paintings displaying impoverished reservation structures of the Pima Maricopa Reservation. It is an ongoing series bringing a focus on poverty and spaces in America.

There have been numerous awards, but a significant one for me was the American Watercolor Society Gold Medal Award. The book collaboration with Maya Angelou and Wynton Marsalis; meeting President Obama and the First Lady after being recommended by the National Portrait Gallery to commission their portraits; my relationship with Bryant Galleries in New Orleans that placed me in an international market; the New York Times article in 2002 by Michael Kimmelman.

RUTH: We’re so thrilled that we could have the opportunity to show your work at MOAS because you’re a busy, in-demand artist. Can you tell us about some projects on your horizon?

DEAN: I have a show coming up at the Margaret Hartwell Museum in Poplar Bluff, MO. It is important because it was the first museum that invited me to have a show in 1989. I have multiple invitational shows at various museums coming up.
Kristen Alford  
Director of Community Relations

What sparked the idea for the MOAS baking tutorial videos?  
The MOAS baking tutorials were the result of binge-watching The Office during quarantine. I was approached to create a craft tutorial video, but I knew that we already had our very talented Education Associate, Nicole Messervy filming our content. I wanted to provide something for our audience that steamed from my own personal interests, or something that was unique or something that I wanted to provide something for our audience that steamed from my own personal interests, or something that was unique or something that I really enjoyed sharing with our MOAS audience.

What were some of your favorite parts about filming these baking tutorials?  
This was such a fun opportunity to celebrate some unconventional holidays like National Gummi Worm Day, National Sweet and Salty Day, National Lemonade Day, and Shark Week! Filming these videos was such a wonderful experience for me and something that I really enjoyed sharing with our MOAS audience.

Did you run into any obstacles while filming these videos?  
Since most of what I do is outside, weather can definitely be an issue. When I produced the history of the Brock House Hotel, a historic grand hotel on Lake Monroe that no longer exists, I had to wait several weeks to safely venture onto the lake in my kayak. On the last day, I had to do a long, they are surprisingly complicated to create. A great deal of prep work goes into these productions even before the first video segment is shot. One of the first things I do is find a historical site that I believe our members and community would be interested in learning more about. There are so many in Volusia and Flagler counties that it has been hard to just pick a few! Once I decide on a topic, I begin to research the site to learn the historic narrative, I put together a storyboard and write out a script for scenes on and off camera and use the Florida Memory Project website to find historical photos for overdub narratives.

Zach Zacharias  
Senior Curator of Education and History

What was it like filming these videos?  
Although most of my videos fall between five and eight minutes long, they are surprisingly complicated to create. A great deal of prep work goes into these productions even before the first video segment is shot. One of the first things I do is find a historical site that I believe our members and community would be interested in learning more about. There are so many in Volusia and Flagler counties that it has been hard to just pick a few! Once I decide on a topic, I begin to research the site to learn the historic narrative, I put together a storyboard and write out a script for scenes on and off camera and use the Florida Memory Project website to find historical photos for overdub narratives.

Kristen Alford  
Director of Community Relations

What was your favorite thing to film in 2020?  
What was your favorite thing to film in 2020? Since March 2020, the Museum staff has been hard at work creating online programming. One of my favorite programs that I have put together for virtual viewing is Afternoon with Florida History. I have filmed several segments such as the Volusia Bar Lighthouse, a trip down the Old Dixie Highway, the history of the Brock House Hotel, and others.

What were some of your favorite parts about filming these videos?  
This was such a fun opportunity to celebrate some unconventional holidays like National Gummi Worm Day, National Sweet and Salty Day, National Lemonade Day, and Shark Week! Filming these videos was such a wonderful experience for me and something that I really enjoyed sharing with our MOAS audience during a time when the only way we could connect with everyone was virtual. It was exciting to see how many people tuned in and baked with me. With my role at the Museum being more behind the scenes, it was great to feel connected to our followers. Who knows, maybe we will have a few baking videos sprinkled throughout our social media channels in 2021!

Seth Mayo  
Curator of Astronomy

What was the first video you created for enjoyment virtually?  
One of our popular programs at MOAS is our daily “Sky Tonight” tour of the night sky. We believed it was important to provide an alternative version of this program since everyone would have more time at home to explore the skies above. Fortunately, I have had a lot of experience using the free planetarium software, Stellarium, which became very useful for this endeavor. This software is a wonderful resource that anyone can download on their computer (stellarium.org), allowing you to explore all of the amazing celestial objects you can find from your given location. Using Stellarium, coupled with a simple screen record function built-in to any Windows 10 computer, I presented our first virtual “Sky Tonight” episode, and it quickly garnered many views and was well received by our followers online.

How do you prepare to record a new virtual Sky Tonight video?  
When it comes to creating an episode of the “Sky Tonight,” I follow many of the practices I have learned over the years. Careful and detailed planning is a must as you do not want to be out on a 40-minute grueling kayak trip in August heat only to discover your batteries are not charged, you brought the wrong adaptors, or you are missing other essential equipment. Water, sunscreen, bug spray, a life preserver, and letting others know of your intended location are essential because you are going to be on open water. Recording on a kayak is very difficult as you tend to float away on currents, nearby boats cause outside noise, and the threat of dropping equipment into dark tannic water was always a constant danger. I learned a lot through trial and error and became much more efficient for the next segments I created. How long would you say it takes to create one of our videos?  
Three minutes of recorded content on the lake took four to five hours in travel time and recording a sufficient number of takes. A five to eight-minute video production could take 10 to 11 hours of editing, voice overdubs, titles, and reshoots. Since I was working from home, I had to learn a lot of new skills, like how to transfer a large gigabyte video over the Internet, I used a program called “WeTransfer” which allowed for quick and simple transfer of large files. I also had other issues to overcome, like storage space. Running low on computer storage or storage on the filming device was a constant issue. Many hours were spent with an Apple representative solving storage issues. In the end, I learned a lot of new and valuable skills in creating the segments for Afternoon with Florida History. It was very frustrating at times, but also a lot of fun and very interesting. I hope the programs were enjoyed as much as I enjoyed creating them.

Did you run into any obstacles while filming these videos?  
Since most of what I do is outside, weather can definitely be an issue. When I produced the history of the Brock House Hotel, a historic grand hotel on Lake Monroe that no longer exists, I had to wait several weeks to safely venture onto the lake in my kayak. On my first several attempts it was either very windy which affected the sound quality, or the lake was too rough and threatened to capsize. Eventually, I realized that I need to be on the lake at 7:00 a.m. in the morning when it was at its calmest.

What are some things you had to take into account to do your own filming?  
Careful and detailed planning is a must as you do not want to be out on a 40-minute grueling kayak trip in August heat only to discover your batteries are not charged, you brought the wrong adaptors, or you are missing other essential equipment. Water, sunscreen, bug spray, a life preserver, and letting others know of your intended location are essential because you are going to be on open water. Recording on a kayak is very difficult as you tend to float away on currents, nearby boats cause outside noise, and the threat of dropping equipment into dark tannic water was always a constant danger. I learned a lot through trial and error and became much more efficient for the next segments I created. How long would you say it takes to create one of our videos?  
Three minutes of recorded content on the lake took four to five hours in travel time and recording a sufficient number of takes. A five to eight-minute video production could take 10 to 11 hours of editing, voice overdubs, titles, and reshoots. Since I was working from home, I had to learn a lot of new skills, like how to transfer a large gigabyte video over the Internet, I used a program called “WeTransfer” which allowed for quick and simple transfer of large files. I also had other issues to overcome, like storage space. Running low on computer storage or storage on the filming device was a constant issue. Many hours were spent with an Apple representative solving storage issues. In the end, I learned a lot of new and valuable skills in creating the segments for Afternoon with Florida History. It was very frustrating at times, but also a lot of fun and very interesting. I hope the programs were enjoyed as much as I enjoyed creating them.

What was the first video you created for enjoyment virtually?  
One of our popular programs at MOAS is our daily “Sky Tonight” tour of the night sky. We believed it was important to provide an alternative version of this program since everyone would have more time at home to explore the skies above. Fortunately, I have had a lot of experience using the free planetarium software, Stellarium, which became very useful for this endeavor. This software is a wonderful resource that anyone can download on their computer (stellarium.org), allowing you to explore all of the amazing celestial objects you can find from your given location. Using Stellarium, coupled with a simple screen record function built-in to any Windows 10 computer, I presented our first virtual “Sky Tonight” episode, and it quickly garnered many views and was well received by our followers online.

How do you prepare to record a new virtual Sky Tonight video?  
When it comes to creating an episode of the “Sky Tonight,” I follow many of the practices I have learned over the years. Careful and detailed planning is a must as you do not want to be out on a 40-minute grueling kayak trip in August heat only to discover your batteries are not charged, you brought the wrong adaptors, or you are missing other essential equipment. Water, sunscreen, bug spray, a life preserver, and letting others know of your intended location are essential because you are going to be on open water. Recording on a kayak is very difficult as you tend to float away on currents, nearby boats cause outside noise, and the threat of dropping equipment into dark tannic water was always a constant danger. I learned a lot through trial and error and became much more efficient for the next segments I created. How long would you say it takes to create one of our videos?  
Three minutes of recorded content on the lake took four to five hours in travel time and recording a sufficient number of takes. A five to eight-minute video production could take 10 to 11 hours of editing, voice overdubs, titles, and reshoots. Since I was working from home, I had to learn a lot of new skills, like how to transfer a large gigabyte video over the Internet, I used a program called “WeTransfer” which allowed for quick and simple transfer of large files. I also had other issues to overcome, like storage space. Running low on computer storage or storage on the filming device was a constant issue. Many hours were spent with an Apple representative solving storage issues. In the end, I learned a lot of new and valuable skills in creating the segments for Afternoon with Florida History. It was very frustrating at times, but also a lot of fun and very interesting. I hope the programs were enjoyed as much as I enjoyed creating them.

What was your favorite thing to film in 2020?  
Since March 2020, the Museum staff has been hard at work creating online programming. One of my favorite programs that I have put together for virtual viewing is Afternoon with Florida History. I have filmed several segments such as the Volusia Bar Lighthouse, a trip down the Old Dixie Highway, the history of the Brock House Hotel, and others. What were some of your favorite parts about filming these baking tutorials?  
This was such a fun opportunity to celebrate some unconventional holidays like National Gummi Worm Day, National Sweet and Salty Day, National Lemonade Day, and Shark Week! Filming these videos was such a wonderful experience for me and something that I really enjoyed sharing with our MOAS audience.
performing countless live shows in our Lohman Planetarium. For the week I am recording for, I will look up various sky calendars accessible online to check if any significant celestial events or objects are coming up. I like to emphasize things that would stand out to anyone that is casually looking at the night sky – an approach I take for our in-person shows. I then choose one or two objects, or concepts, that relate to what can be seen or is occurring that week and I provide a little more detail for those who may want a deeper dive on the subject. This may be telling the ancient mythologies of a particular constellation, highlighting an upcoming meteor shower and why it occurs, looking at an interesting star and what makes it tick, or honing in on a deep sky object that may only be visible with a telescope. Each “Sky Tonight” episode then becomes its own unique story, with something to look forward to that week.

Did recording the virtual Sky Tonight videos prepare you to start presenting live virtual content?

Many of the lessons I have learned while recording the virtual “Sky Tonight” videos have proved useful in other virtual lectures and programs we have completed this year. Upgrading to using streaming software to record our “Sky Tonight” has been quite helpful in hosting live content, either on Facebook or ZOOM. I also use a portable green screen behind me if I am on camera to digitally transport me to other celestial destinations while I speak to our viewers, hoping to create a fun atmosphere and aesthetic during the program. I like to plan one of these digital lectures as if I would be presenting in the actual Lohman Planetarium, but with a frame of mind that our viewers are seeing the content from their computer monitor or cell phone screen. For this reason, I like to use Stellarium, along with our planetarium software, Uniview, and the free and open source program known as Open Space (openspaceproject.org). Open Space is also software that anyone can download for free, which provides 3D visualization of our universe that is scientifically accurate and updateable. Utilizing these programs that offer a 3D perspective, can make watching on a flat screen much more intriguing and immersive, along with traditional slides and images. These digital programs have been a joy and a challenge to make, and we plan on continuing them in the future, even while the Lohman Planetarium is open and operating safely. They have helped us reach out to a bigger audience and connect with so many different communities, allowing us to bring the universe down to anyone.

How did you come up with your craft ideas?

Most of the crafts that I picked were ideas that I saw on Pinterest. I also put together some crafts that we do during the Summer Learning Institute and our Family Craft Days. Since we were on a stay-at-home order and there were a lot of restrictions on going out, I tried to select crafts that families could do together with items that they may already have at home. There were a few times that I would find a craft that I would really want to film, but I did not have the proper materials and figured that most families would not have them either unless they went out to buy them, so I would try to substitute the materials with something else that might be more easily accessible. This would usually work out, except for when I tried to make a cute little Ewok craft for Star Wars Day. They were made out of toilet paper rolls and felt material. I did have some pre-cut felt pieces but they didn’t cover the whole toilet paper roll so I substituted construction paper. It was a mess! It looked nothing like an Ewok when I finished it. So instead, I came up with the Crayon Resist Death Star craft which ended up being one of my favorites!

Did you have anything funny happen to you while filming?

One of the things I had to deal with while filming craft videos at home was keeping my incredibly curious cats from messing with my supplies. One time I was cleaning up from one of my crafts and I thought my cats were not around. I went to rinse off my paintbrush and when I came back there were green paw prints on my table. Luckily, I was using washable paint so that came off and I quickly washed his paws before he could do any more damage! For the most part, though my cats would leave me alone after a while or watch from a distance. This was not the case however when I was filming my Pinata Popper craft for Cinco de Mayo. The moment I started putting the streamer paper around the toilet paper roll, one of my cats would not stay away. I eventually gave up and just let them be involved in the video. If you go re-watch the last few minutes you will get a glimpse of what it was like filming with them most of the time.
### Easy Reference Course Schedule

<table>
<thead>
<tr>
<th>Age Groups</th>
<th>June 14–June 18</th>
<th>June 21–June 25</th>
<th>June 28–July 2</th>
<th>July 12–July 16</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>4-5.5 Years</strong></td>
<td>Dinosaurs: A Lost World</td>
<td>Science Wizard</td>
<td>Life Under the Sea</td>
<td>LEGO® Giant</td>
</tr>
<tr>
<td>Morning</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Afternoon</td>
<td>Junior Picasso</td>
<td>Walk on the Wild Side</td>
<td>A is for Art</td>
<td>Backyard Naturalist</td>
</tr>
<tr>
<td><strong>7-8.5 Years</strong></td>
<td>Paleontology '101'</td>
<td>King of All LEGO®</td>
<td>Mission Through the Solar System</td>
<td>Hoyts Fun Park</td>
</tr>
<tr>
<td>Morning</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Afternoon</td>
<td>Mega Science</td>
<td>Science Mania</td>
<td>Be Like da Vinci!</td>
<td>Archaeology Lab 101</td>
</tr>
<tr>
<td><strong>10-11.5 Years</strong></td>
<td>Down to a Science</td>
<td>Creative Chemistry</td>
<td>Beginner and Advanced Chess</td>
<td>CSI Daytona</td>
</tr>
<tr>
<td>Morning</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Afternoon</td>
<td>Art Strong</td>
<td>Science Strong</td>
<td>Welcome to Hoyts</td>
<td>Excitrix Comic Book Creation</td>
</tr>
<tr>
<td><strong>All Day</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Short Movie Making</td>
</tr>
</tbody>
</table>

### Student Registration Form 2021

- **Name:**
- **Age:**
- **Address:**
- **City/State:**
- **Zip:**
- **Phone:**
- **Parent(s):**
- **Email:**

**Program Guide & Registration Form**

**Programs Ages 4, 5 & 6**
- Dinosaurs: A Lost World $95/105
- Junior Picasso $95/105
- Science Wizard $95/105
- Walk on the Wild Side $95/105
- Life Under the Sea $95/105
- A is for Art $95/105
- LEGO® Giant $95/105
- Backyard Naturalist $95/105
- Paint, Print, and Splatter! $95/105
- Symphony of the Five Senses $95/105
- Art Valentine's Life $95/105
- Fossil City $95/105
- Space Cats $95/105
- Happy Camper $95/105

**Programs Ages 7, 8 & 9**
- Paleontology '101 $95/105
- Mega Science $95/105
- King of All LEGO® $95/105
- Science Mania $95/105
- Mission Through the Solar System $95/105
- Be Like da Vinci! $95/105
- Hoyts Fun Park $95/105
- Archaeology Lab 101 $95/105
- Hoyts Fun Park $95/105
- Welcome to Hoyts $95/105
- Mad Professor $95/105

### Extended Care Program

- **Extended Care Program:** Will be offered from 4:30pm - 5:30pm for $25 per week. Extended Care students pick-up/pull is charged $10 per every 10 minutes of additional care provided. Please mark the weeks which your student will attend as follows:
- June 14 - June 18
- June 21 - June 25
- June 28 - July 2
- July 12 - July 16

**Payment**

- Reservations for each class are confirmed by your payment. Fees are non-refundable, but the Museum will make every effort to find an alternative placement for a student in another session if cancellation occurs.
- **Total Number of Program Sessions**
- **Number of Extended Care Weeks**
- **Enclosed is my check**

**If you would like to pay with a credit card please register online at MOAS.org.**
- For more information please call 386-255-0285.
Week 2: June 14-18

10am-1pm Science Wizards
Explore the world of legos and create art beyond your wildest imagination. Utilizing the Museum’s collection, you will explore art fundamentals, color mixing, perspective, portraits, and draw your favorite animals! Take home lego creations and become inspired to create.

Week 3: June 21-25

10am-12pm Artistic Life
A weeklong journey exploring the arts with using a variety of artistic mediums, techniques, and tools. Each day is packed with hands-on projects, activities, and culminates with an art exhibition of their works.

Week 4: June 28-July 2

9am-12pm SOS Camp
A weeklong day camp dressed as sea creatures that will excite and educate children about the beauty and complexity of our oceans. The camp will include daily activities such as interactive games, hands-on demonstrations, and art projects aimed at fostering a love for the ocean and its inhabitants.

Week 5: July 5-9

9am-12pm Art & Science Camp
A unique experience that combines art and science to create beautiful and meaningful works of art. Participants will explore various art techniques and scientific concepts, integrating both mediums in a creative and fun way.

Week 6: July 12-16

9am-12pm LEGO® Giant
Indulge in the world of LEGO® and create dazzling sculptures, buildings, mechanisms, and other amazing constructions. Visit the LEGO® Discovery Center, explore the LEGO® Master Builder Academy, and participate in the LEGO® Masters competition.

Week 7: July 19-23

9am-12pm Backyard Naturalist
Discover the wonders of the world through the lens of a backyard naturalist. Explore the beauty of nature in your own backyard with engaging activities and hands-on experiences.

9pm-12am Night Owls Club
A unique evening program where kids can explore the Museum’s galleries and collection after hours, engaging in special after-hours activities and discussions.
MUSEUM OF ARTS & SCIENCES

SPRING EXHIBITS

MIDWAY: PORTRAIT OF A DAYTONA BEACH NEIGHBORHOOD OPEN THROUGH APRIL 30, 2021
L GALE LEMERAND WING

Gordon Parks was an American photographer, musician, writer, and film director. In 1943, while working for the Office of War Information, Gordon Parks was given an assignment to travel to Daytona Beach, to photograph the renowned African American educator and activist Mary McLeod Bethune, and her surroundings. The pictures he took capture a time of imminent and momentous change. Image Credit: Gordon Parks, Key Lime #1, Watercolor on paper, Courtesy of photograph from original negative. Museum Purchase. 99.01.032

EXCEPTIONAL: THE ART OF JILL CANNADY OPEN THROUGH MAY 2, 2021
GARY L. LIBBY ENTRY COURT & KARSHAN CENTER FOR GRAPHIC ART

Jill Cannady has been painting and drawing her primarily figurative works for decades throughout her successful artistic career in Florida. Truly “exceptional,” her works often are funny or ironic and always full of movement and life and never fail to evoke a response from the viewer. She is included in many media from drawing, painting, collage, sculpture, and ceramics. Always surprising, her works depicting animals, humans, humorous objects or highly symbolic still lifes either stun for their audacity or startle for their ferocity. This exhibition brings a representative selection of her long, varied and award-winning career to Daytona Beach. Image Credit: Twist, charcoal and acrylic wash on stretched canvas. 60x40” Courtesy of the artist

FRESH OFF THE EASEL: WATERCOLORS BY FRANK SPINO OPEN THROUGH MAY 30, 2021
NORTH WING CORRIDOR

One of our area’s most accomplished watercolorists, Frank Spino has achieved signature status in the National Watercolor Society, the Transparent Watercolor Society in America, the Southern Watercolor Society, and the Florida Watercolor Society. In addition to national shows, he has exhibited in juried and invitational international shows in Canada, China, Greece, Hungary, Italy, and the Netherlands. With Still Lives as his specialty, Frank Spino brings vibrant radiance to the simplest of subjects. Image Credit: Frank Spino, Key Lime #1, Watercolor on paper, Courtesy of the artist

WOMEN ARTISTS FROM THE RODRIGUEZ COLLECTION OPEN THROUGH APRIL 25, 2021
FORD GALLERY

A selection of contemporary works in a variety of media coming to the Museum of Arts & Sciences from the Kendall Art Center in South Florida. Highlighting the tremendous diversity in the Miami Metro area, this exhibition showcases the vibrant artistic energy of women artists from many cultural backgrounds who have been collected by Cuban-born American businessperson Leonardo Rodriguez and his family. Image Credit: Amelia Pelaez (Cuban, b. 1896-1968), Still Life, 1945; gouache on paper, Collection of Leo Rodriguez, Courtesy of the Kendall Art Center

HOME: PAINTINGS BY SARA PEDIGO OPEN MAY 8 - JULY 24, 2021
GARY L. LIBBY ENTRY COURT

An exhibit that highlights Sara’s preference for painting her daily life around her, in particular, in her home. Her beautifully composed, unassuming scenes of her bedroom, kitchen and porches have a surprising depth and strength to them and remind us that “home” is a very powerful concept indeed. Image Credit: Sara Pedigo, "Solitary Light," oil on canvas. Courtesy of the artist

EYES IN THE SKY: THE WORLD OF AERIAL DRONES OPEN MAY 8, 2021 – THROUGH AUGUST 1, 2021
FORD GALLERY

Drones have rapidly made their way into every facet of our lives. From sophisticated drones flying in the military, aiding in search and rescue efforts after natural disasters, efficiently fertilizing farmer’s crops, taking high resolution pictures and video from unique vantage points, nimbly maneuvering around obstacles in exciting races, and even flying on other worlds within our Solar System, these unmanned aerial vehicles, or UAVs, continue to progress and evolve in interesting ways. We explore this fascinating technology in this exhibit, as we display a diverse array of drones and illustrate how these vehicles are being relied upon for many different applications. Image Credit: Seth Mayo / MOAS

IN THE STYLE OF THE EMPEROR: NAPOLEONIC DECORATIVE ARTS FROM THE COLLECTION OPEN THROUGH MAY 24, 2021
BOUCHIE CHANGING GALLERY

2021 marks the bicentennial of the death of France’s most famous ruler in the past, Napoleon Bonaparte I. This exhibition contains examples of the many types of objects in the MOAS collection that touch on the reign of this incredibly influential leader, from a comprehensive movement known as Neoclassicism in early 19th century French art. Paintings, sculpture, and works on paper will join furniture, porcelain, and decorative fans, and ephemera in this look at the pervasive influence of this highly consequential historical figure. Image Credit: Germany, 19th Century, Plaque with Portrait of Napoleon I, porcellaneous, enameled. Gift of Kenneth Worcestor Dow and Mary Mohan Dow. 94.01.496

SEENING DIFFERENTLY: PHOTOGRAPHY BY Margo Kessler Cook OPEN THROUGH JULY 18, 2021
ROOT HALL

Margo Kessler Cook is a Fine Art International award-winning photographer. She is also a self-taught artist who has worked in printmaking, fabric design, and metal smithing. Her approach to photography is that of a quiet observer who discovers interesting things in ordinary places, shedding light onto subjects that many times go unnoticed. Cook is known for her architectural images, often in black and white. She often takes the language of shapes, forms, and lines creating abstract compositions giving the photograph a degree of independence from the normal visual reference. Image Credit: Margo Kessler Cook, Angles on the Hudson, color photograph, Courtesy of the artist

CHARTING THE CELESTIAL LANDSCAPE OPENING JUNE 5, 2021 THROUGH OCTOBER 10, 2021
NORTH WING CORRIDOR

The charts seen here are representative of the scientific creativity of the past. Attempting to grasp the mysteries of the universe, ancient civilizations and cultures have over thousands of years traced the myriad stars and objects in the heavens into intricate patterns or constellations that represented godly beings, beastly creatures, and a multitude of prominent objects. As these depictions became increasingly important in the daily lives of the observers as time passed, a methodical and scientific approach to observation began to take form. This unique permanent collection at MOAS was purchased through the Mombello-Ruoso Art Acquisition Fund. Image Credit: Alexander Jamieson (1782-1830), Celestial Chart - Andromeda, Perseus, Triangula. Gift of Malcolm C. Babb

AMERICAN EMPIRE OPENING JUNE 5, 2021 THROUGH OCTOBER 10, 2021
BOUCHIE CHANGING GALLERY

Upon the establishment of the new Republic in the United States of America, its first citizens adopted much from French neo-classicism to give the new Republic the same dignity of appearance they felt it deserved. Sometimes known as “American Federal,” the style first adopted by our new country in the early 19th century clearly reflected the great style of revolution in France. The Museum of Arts & Sciences brings together in this exhibition fine examples of American Empire furniture, decorative arts, prints, and period paintings from its collection to illustrate the transition from French to American in these works as the artists and craftsmen of the new United States attempted to make the style uniquely American. Image Credit: Seth Thomas, American, 1785-1859, Shelf Clock, c. 1835. Wood and reverse-painted glass. Gift of Kenneth Worcestor Dow and Mary Mohan Dow. 89.16.066

NAPOLITAN DECORATIVE ARTS

IN THE STYLE OF THE EMPEROR:

OPEN THROUGH MAY 8, 2021

BOUCHIE CHANGING GALLERY

OPENING JUNE 5, 2021 THROUGH NOVEMBER 7, 2021

NOVEMBER 7, 2021

OPENING JUNE 5, 2021 THROUGH OCTOBER 10, 2021

ROOT HALL

NORTH WING CORRIDOR

AMERICAN EMPIRE

OPENING JUNE 5, 2021 THROUGH OCTOBER 10, 2021

BOUCHIE CHANGING GALLERY

OPENING JUNE 5, 2021 THROUGH OCTOBER 10, 2021

ROOT HALL

NORTH WING CORRIDOR

AMERICAN EMPIRE

OPENING JUNE 5, 2021 THROUGH OCTOBER 10, 2021

BOUCHIE CHANGING GALLERY

OPENING JUNE 5, 2021 THROUGH OCTOBER 10, 2021

ROOT HALL

NORTH WING CORRIDOR

AMERICAN EMPIRE

OPENING JUNE 5, 2021 THROUGH OCTOBER 10, 2021

BOUCHIE CHANGING GALLERY

OPENING JUNE 5, 2021 THROUGH OCTOBER 10, 2021

ROOT HALL

NORTH WING CORRIDOR

AMERICAN EMPIRE

OPENING JUNE 5, 2021 THROUGH OCTOBER 10, 2021

BOUCHIE CHANGING GALLERY

OPENING JUNE 5, 2021 THROUGH OCTOBER 10, 2021

ROOT HALL

NORTH WING CORRIDOR

AMERICAN EMPIRE

OPENING JUNE 5, 2021 THROUGH OCTOBER 10, 2021

BOUCHIE CHANGING GALLERY

OPENING JUNE 5, 2021 THROUGH OCTOBER 10, 2021

ROOT HALL

NORTH WING CORRIDOR

AMERICAN EMPIRE

OPENING JUNE 5, 2021 THROUGH OCTOBER 10, 2021

BOUCHIE CHANGING GALLERY

OPENING JUNE 5, 2021 THROUGH OCTOBER 10, 2021

ROOT HALL

NORTH WING CORRIDOR

AMERICAN EMPIRE
MUSEUM NOTICE: Please note that any of these events are subject to change or cancellation. Please check the event calendar at MOAS.org for the latest updates on these upcoming events.

ONGOING EVENTS

Wednesday, July 7 2:00pm-5:00pm
AERIAL Drones: Aerial Drones
Gallery Tour:
Robert will explain the work he performs in the field of aerial photography and the latest technology used to capture stunning images from above. He will also discuss the ethical considerations of aerial photography, including the impact on wildlife and the environment.

Tuesday, September 11 7:00pm-8:45pm
Lunch and Learn Curator’s Choice
Join MOAS Senior Curator of Education and History, Zach Zacharias at the Cici and Hyatt Brown Museum of Art to take a tour through the museum’s collection, focusing on a particular artist or theme. This event is free for members, $5.00 for future members.

Wednesday, November 3 2:00pm-3:00pm
Porch Talk at Gamble Place: Highway to Paradise – the History of Transportation
Join us at the Technology behind these drones and how they are used in modern photography. Robert will provide an introduction to the technology and equipment used in aerial photography, followed by a demonstration of the drone’s capabilities.

Thursday, November 4 2:00pm-3:00pm
Paradise – the History of Transportation
Porch Talk at Gamble Place: James Gamble
The Local Mix. Enjoy an artist talk by one of our area’s most accomplished watercolorists, Frank Spino. Spino has achieved status in National and State watercolor societies. Join us in the North Wing Corridor as he describes his long love of watercolor as reflected in the beautiful still life work from Florida’s famous citrus in the exhibit Fresh Off the East. Free for members, $5.00 for future members.

Free for members, $5.00 for future members.

FREE for members, $5.00 for future members.

Free for members, $5.00 for future members.

July 9 2:00pm-3:00pm
Porch Talk at Gamble Place: James Gamble and the Gilded Age
The Museum has owned and operated the private hunting lodge of James Gamble and Proctor and Gamble farm since the 1930s. Located in Port Orange, James visited each year to hunt and fish with family and friends. Join MOAS Senior Curator of Education and History, Zach Zacharias at Gamble Plantation in Port Orange to learn about the history of the estate and its significance to the area. Free for members, $5.00 for future members.

May 7 12:00pm-1:30pm
Lunch and Learn Curator’s Choice
Join MOAS Senior Curator of Education and History, Zach Zacharias at the Cici and Hyatt Brown Museum of Art to take a tour through the museum’s collection, focusing on a particular artist or theme. This event is free for members, $5.00 for future members.

May 20 3:00pm-5:00pm
Eyes in the Sky: The World of Aerial Drones
Join us for a creative night with Lanipots of Ormond Beach. Upon arrival, guests will have the opportunity to purchase their own unique painting pot followed by hands-on instruction on how to build and maintain your own cactus and succulent garden. Seating is limited and advanced registration is required. Space is limited and advanced registration is required by calling the Museum at 386-255-0285. Free for members, $15.00 for future members.

May 13 11:00am-2:00pm
VIRTUAL C.I.T.E.: Members-Only Coffee with a Curator [Digital Trip to Mars – Perseverance Rover Update]
Grab your coffee and join Curator of Astronomy, Seth Shepherd for a zoom meeting on an update for NASA’s newest rover on Mars after its fascinating landing back in February. Seth will virtually fly to the Martian surface to discuss what Perseverance has accomplished so far, and how it will look for the location of past signs of microbial life within the Rocknest area. Murphy Shepherd

Wednesday, April 15 2:00pm-5:00pm
VIRUTAL C.I.T.E.: Members-Only Coffee with The Locals Mix
Join us at the Museum of Arts & Sciences for exclusive after-hour access to all galleries, happy hour specials, and live entertainment on Fridays. Sat and Sundays, Seth will virtually fly to the Martian surface to discuss what Perseverance has accomplished so far, and how it will look for the location of past signs of microbial life within the Rocknest area. Murphy Shepherd

Free for members, $5.00 for future members.

May 24 7:00pm-9:00pm
MOAS After Hours: In Partnership with The Locals Mix
Join us at the Museum of Arts & Sciences for exclusive after-hour access to all galleries, happy hour specials, and live entertainment. Sat and Sundays, Seth will virtually fly to the Martian surface to discuss what Perseverance has accomplished so far, and how it will look for the location of past signs of microbial life within the Rocknest area. Murphy Shepherd

Free for members, $5.00 for future members.

May 31 7:00pm-8:45pm
Lunch and Learn Curator’s Choice
Join MOAS Senior Curator of Education and History, Zach Zacharias at the Cici and Hyatt Brown Museum of Art to take a tour through the museum’s collection, focusing on a particular artist or theme. This event is free for members, $5.00 for future members.

Saturday, May 8 3:00pm-5:00pm
AERIAL Drones: Aerial Drones
Gallery Tour:
Seth will provide a comprehensive look at the technology behind these drones and how they are being used in interesting ways. Free for members with or without paid museum admission.

Thursday, April 22 6:00pm-7:00pm
VIRTUAL LECTURE: Mars Perseverance Rover Update
Join MOAS Curator of Astronomy, Seth Mayo, for a virtual talk on ZOOM as he provides an update on the goings-on of NASA’s new Perseverance rover on Mars. Seth will highlight the exciting science, the landing & landing sites, and the current status of the mission. Free for members, $10.00 for future members.

Thursday, April 29 7:00pm-9:00pm
Eyes in the Sky: The World of Aerial Drones
Join us at the Technology behind these drones and how they are used in modern photography. Robert will provide an introduction to the technology and equipment used in aerial photography, followed by a demonstration of the drone’s capabilities.

Thursday, May 6 12:00pm-1:30pm
Lunch and Learn Curator’s Choice
Join MOAS Senior Curator of Education and History, Zach Zacharias at the Cici and Hyatt Brown Museum of Art to take a tour through the museum’s collection, focusing on a particular artist or theme. This event is free for members, $5.00 for future members.

Tuesday, May 18 7:00pm-8:45pm
Lunch and Learn Curator’s Choice
Join MOAS Senior Curator of Education and History, Zach Zacharias at the Cici and Hyatt Brown Museum of Art to take a tour through the museum’s collection, focusing on a particular artist or theme. This event is free for members, $5.00 for future members.

May 27 7:00pm-8:45pm
Eyes in the Sky: The World of Aerial Drones
Join us at the Technology behind these drones and how they are used in modern photography. Robert will provide an introduction to the technology and equipment used in aerial photography, followed by a demonstration of the drone’s capabilities.

April 8 2012-2017
11:00am-12:00pm
VIRTUAL LECTURE: Members-Only Coffee with a Curator [Parcels and Recreation]
Grab your coffee and join Curator of Recreation and Education, Robert Graber for a virtual talk on ZOOM as he provides an update on the goings-on of Florida’s new Parcels and Recreation. Free for members, $5.00 for future members.

Thursday, April 8 5:30pm-7:30pm
Wine Tasting: Deciphering French Wine
Join us at the Cici and Hyatt Brown Museum of Art for the return of our wine tasting series with S.R. Perrott. Spend the evening among friends while you sip up some history, learning, tasting, and describing wine and learn about different pairings of light and hearty dishes from Rashid Catering. This quarter’s program will feature six wines from different regions in France. This event is for ages 21 and older. Seating is limited and advance registration is required. Visit MOAS.org or call 386-255-0285 to purchase your admission. $30.00 for members, $40.00 for future members.

April 1 10:00am-12:00pm
Virtual Book Club: Florida's Famous Citrus in the Exhibit Fresh Off the East
Join us at the Museum of Arts & Sciences for a virtual book club meeting with the author of Fresh Off the East. Free for members, $5.00 for future members.

Thursday, April 1 10:00am-12:00pm
Virtual Book Club: Florida's Famous Citrus in the Exhibit Fresh Off the East
Join us at the Museum of Arts & Sciences for a virtual book club meeting with the author of Fresh Off the East. Free for members, $5.00 for future members.

Wednesday, March 24 2:00pm-3:00pm
Paradise – the History of Transportation
Porch Talk at Gamble Place: James Gamble
The Museum has owned and operated the private hunting lodge of James Gamble and Proctor and Gamble farm since the 1930s. Located in Port Orange, James visited each year to hunt and fish with family and friends. Join MOAS Senior Curator of Education and History, Zach Zacharias at Gamble Plantation in Port Orange to learn about the history of the estate and its significance to the area. Free for members, $5.00 for future members.

May 8 12:00pm-1:30pm
Lunch and Learn Curator’s Choice
Join MOAS Senior Curator of Education and History, Zach Zacharias at the Cici and Hyatt Brown Museum of Art to take a tour through the museum’s collection, focusing on a particular artist or theme. This event is free for members, $5.00 for future members.

Free for members, $5.00 for future members.

Free for members, $5.00 for future members.
We have started off 2021 with a full schedule of meetings and fundraising events. Our first event was our “My Closet to Yours” luncheon on February 9th. It was a wonderful day of visiting with friends while purchasing handbags, jewelry, and scarves. It was a huge success and I would like to thank this hardworking committee that included Judy Kromholz, Jennie Palmer, Joan Hornett, Zayna Gibson, and our chairman, Maureen Mahoney.

We hope you will join us on April 13th at the Cici and Hyatt Brown Museum of Art for our High Society Garden Party Luncheon. The cost is $40 per person which includes a delicious lunch buffet with a trio performing for your pleasure. There will be herbs and flowers available for purchase in the outdoor garden area. You may also want to shop in the speakeasy and sip prohibition cocktails from our cash bar. All of our fundraising event proceeds go directly to the Museum.

At our meeting on May 11th, we will be honoring our Veterans. The social will be at 10 am in Root Hall at MOAS and then we will meet in the Root Family Auditorium for our meeting and guest speaker.

Mark your calendar for our annual Children’s Museum Golf Classic on October 15th at the Club at Venetian Bay as well as our 59th Halifax Art Festival on November 6th and 7th on Beach Street in Daytona Beach.

The month of May will be our last meeting until September 14th. We look forward to seeing you this spring!

Diane Rogers | President
The 21st century ushered in a new era for unmanned aerial systems, or UAS. If you include the UAV, ground, they are usually associated with aviation, with many today designed as small multicopters (multiple rotor blades) with some type of attached camera system. They can also be remotely-controlled or operated autonomously, depending on the particular design.

Technically speaking, within professional aviation, governmental institutions, and academia, a drone is typically known as an aircraft without a human on board. Even though drones can represent vehicles that operate in the water or on the ground, they are usually associated with aviation, with many today designed as small multicopters (multiple rotor blades) with some type of attached camera system. They can also be remotely-controlled or operated autonomously, depending on the particular design.

Colloquially known as a drone in the public sphere, these vehicles are commonly defined as an aircraft without a human on board. Even though drones can represent vehicles that operate in the water or on the ground, they are usually associated with aviation, with many today designed as small multicopters (multiple rotor blades) with some type of attached camera system. They can also be remotely-controlled or operated autonomously, depending on the particular design.

As with many advanced technologies, the history of drones primarily began with military applications. The term “drone” may have derived in the early 1900s with military applications. The term “drone” may have derived in the early 1900s with military applications. The term “drone” may have derived in the early 1900s with military applications.

With this explosion of popularity and increased accessibility, aviation regulation in the U.S. and around the world has only just begun to take hold as concerns for the public’s safety on the ground, collisions with other aircraft and property, and privacy issues, are now being fully realized. In the last decade, the U.S. Federal Aviation Administration (FAA) began to limit where and when drones could be operated, requiring many to be registered above a certain size, and even mandating pilot certification in certain use cases.

With all of this considered, drones have found a huge niche in our society when it comes to their applications. UAVs have buzzed their way into almost every industry and commercial enterprise, and are even finding use off-world in tantalizing ways.

There are now a multitude of reasons why drones are being used today.

As with many advanced technologies, the history of drones primarily began with military applications. The term “drone” may have derived in the early 1900s with military applications. The term “drone” may have derived in the early 1900s with military applications. The term “drone” may have derived in the early 1900s with military applications.

UAVs have found a critical role in many different industries and for very unique reasons. In farming and agriculture, drones have been flown to survey land for potential crops, and some have even been deployed to scatter seeds and fertilizer over large areas very quickly and efficiently. Utilizing GPS, laser guidance systems, and various sensors and cameras, they can be programmed to autonomously complete this work with minimal human interaction.

In more dangerous situations, drones can be vital during inspection operations. High transmission power lines that cross large swaths of uninhabited areas need to be checked from time-to-time, and using drones to assist with this work has shown to lower costs and provide a safer way to do so.

The same goes for the long stretches of oil pipelines that are in very remote areas, and inspection by drones using infrared cameras has been quite useful.

In the green industry, large solar farms and even wind turbine blades have benefited from UAVs as they can access hard to reach areas for inspection in a timely manner. The tedious nature of many of these operations can be eliminated by sending a drone up to take care of the work.

To expand their reach even more, Amazon has been developing a drone package delivery system known as Prime Air, which aims to bring goods purchased by customers within minutes of the order. This program is still being assessed by the FAA and has yet to be fully implemented.

As with many advanced technologies, the history of drones primarily began with military applications. The term “drone” may have derived in the early 1900s with military applications. The term “drone” may have derived in the early 1900s with military applications.

UAVs have found a critical role in many different industries and for very unique reasons. In farming and agriculture, drones have been flown to survey land for potential crops, and some have even been deployed to scatter seeds and fertilizer over large areas very quickly and efficiently. Utilizing GPS, laser guidance systems, and various sensors and cameras, they can be programmed to autonomously complete this work with minimal human interaction.

In more dangerous situations, drones can be vital during inspection operations. High transmission power lines that cross large swaths of uninhabited areas need to be checked from time-to-time, and using drones to assist with this work has shown to lower costs and provide a safer way to do so.

The same goes for the long stretches of oil pipelines that are in very remote areas, and inspection by drones using infrared cameras has been quite useful.

In the green industry, large solar farms and even wind turbine blades have benefited from UAVs as they can access hard to reach areas for inspection in a timely manner. The tedious nature of many of these operations can be eliminated by sending a drone up to take care of the work.

To expand their reach even more, Amazon has been developing a drone package delivery system known as Prime Air, which aims to bring goods purchased by customers within minutes of the order. This program is still being assessed by the FAA and has yet to be fully implemented.

As with many advanced technologies, the history of drones primarily began with military applications. The term “drone” may have derived in the early 1900s with military applications. The term “drone” may have derived in the early 1900s with military applications.

UAVs have found a critical role in many different industries and for very unique reasons. In farming and agriculture, drones have been flown to survey land for potential crops, and some have even been deployed to scatter seeds and fertilizer over large areas very quickly and efficiently. Utilizing GPS, laser guidance systems, and various sensors and cameras, they can be programmed to autonomously complete this work with minimal human interaction.

In more dangerous situations, drones can be vital during inspection operations. High transmission power lines that cross large swaths of uninhabited areas need to be checked from time-to-time, and using drones to assist with this work has shown to lower costs and provide a safer way to do so.

The same goes for the long stretches of oil pipelines that are in very remote areas, and inspection by drones using infrared cameras has been quite useful.

In the green industry, large solar farms and even wind turbine blades have benefited from UAVs as they can access hard to reach areas for inspection in a timely manner. The tedious nature of many of these operations can be eliminated by sending a drone up to take care of the work.

To expand their reach even more, Amazon has been developing a drone package delivery system known as Prime Air, which aims to bring goods purchased by customers within minutes of the order. This program is still being assessed by the FAA and has yet to be fully implemented.

As with many advanced technologies, the history of drones primarily began with military applications. The term “drone” may have derived in the early 1900s with military applications. The term “drone” may have derived in the early 1900s with military applications.

UAVs have found a critical role in many different industries and for very unique reasons. In farming and agriculture, drones have been flown to survey land for potential crops, and some have even been deployed to scatter seeds and fertilizer over large areas very quickly and efficiently. Utilizing GPS, laser guidance systems, and various sensors and cameras, they can be programmed to autonomously complete this work with minimal human interaction.

In more dangerous situations, drones can be vital during inspection operations. High transmission power lines that cross large swaths of uninhabited areas need to be checked from time-to-time, and using drones to assist with this work has shown to lower costs and provide a safer way to do so.

The same goes for the long stretches of oil pipelines that are in very remote areas, and inspection by drones using infrared cameras has been quite useful.

In the green industry, large solar farms and even wind turbine blades have benefited from UAVs as they can access hard to reach areas for inspection in a timely manner. The tedious nature of many of these operations can be eliminated by sending a drone up to take care of the work.

To expand their reach even more, Amazon has been developing a drone package delivery system known as Prime Air, which aims to bring goods purchased by customers within minutes of the order. This program is still being assessed by the FAA and has yet to be fully implemented.
After major disasters, particularly floods and hurricanes, drones have become lifesaving as they are able to fly around to get a bird’s eye view of a nearby area via the onboard camera, is worth the experience.

Very small, and high powered drones have cameras attached to the front of the vehicle, and a drone pilot on the ground can wear a head mounted display to provide a first-person view as they race through obstacles at outdoor arenas and even inside large warehouses at very high speed. This unique perspective is known as FPV (first-person view) drone racing and is becoming quite popular as the technology is improving and the price of entry is going down.

Another relatively new form of skyward entertainment, are the elaborate aerial dances that can be choreographed by hundreds of tiny drones fitted with LED lights. Using an advanced computer control and AI, it is now possible for amazing light displays to be shown as hundreds of drones are flown in tight formation, collectively creating interesting shapes and figures that seem to defy physics.

Perhaps one of the most cutting edge and exciting uses of drones are their application in spaceflight and Solar System exploration. Almost any robotic spacecraft traveling millions of miles through space without a human on board could be replaced by a drone. Using software designed for drones, it is possible to simulate the drone’s flight and to rotate much faster than a typical helicopter, due to the very thin Martian atmosphere. The surface of Mars is like being 100,000 feet up in Earth’s atmosphere, so this drone had to be built to operate in that type of environment. Ingenuity will make a series of short flights and take images from the air as reconnaissance, mostly serving as a technology demonstrator for future vehicles that may fly on the Red Planet.

This planetary drone consists of a small fuselage in the shape of a cube, with four small legs and two large counter rotating carbon fiber blades on top. Engineers designed the rotor blades to be quite long for the drone’s size and to rotate much faster than a typical helicopter, due to the very thin Martian atmosphere. The surface of Mars is like being 100,000 feet up in Earth’s atmosphere, so this drone had to be built to operate in that type of environment. Ingenuity will make a series of short flights and take images from the air as reconnaissance, mostly serving as a technology demonstrator for future vehicles that may fly on the Red Planet. NASA also has plans to reach even farther out into the Solar System by sending a drone to one of Saturn's moons. Still in development is the Dragonfly mission, which will bring a VTOL (vertical takeoff and landing) drone to the surface of the moon, Titan, possibly by 2036.

Titan is a unique world, with a thick nitrogen atmosphere, covered with lakes of methane, and possible subsurface water. The Dragonfly drone will be able to fly to scientifically important locations on this cold, but interesting world, to assess its potential for habitability and study its geology and chemistry.

There are countless more applications and uses of UAVs throughout many different areas of our lives, and this will continue to be so in the future. As we grapple with the implications of this technology over time, it will certainly be interesting to watch how these vehicles will be integrated into our society - on Earth and beyond.

To explore the fascinating world of drones, our new temporary exhibit, Eyes in the Sky: The World of Aerial Drones, running from May 8th to August 1st, will provide a closer look at how this technology is used in our everyday lives through various displays and UAVs within our Ford Gallery.

Many of these affordable drones allow the operator to use their own phone as a remote control and have been adapted for use for most ages and skill levels.

For many, being able to fly around to get a bird’s eye view of a nearby area via the onboard camera, is worth the experience.

This idea has been taken to the next level with the relatively new sport of drone racing, which traces its roots back to Germany in 2011.

Extra eyes in the sky have also found their way into police departments and search and rescue teams across the U.S.

As cost saving is a common theme among many of these applications, drones have been used as an alternative — or at least as support — for full size helicopters that would typically be used by police for various operations.

After major disasters, particularly floods and hurricanes, drones have even been lifesaving as they are flown to hazardous areas to search for survivors that need to be rescued. These aerial vehicles can serve as the first wave of support as a natural disaster can render an area very dangerous for search teams.

Assessing damage after a hurricane or a tornado have made UAVs an important tool in the recovery and rebuilding process as well.

The drone market is particularly geared toward those who use drones as recreation. Just as a hobbyist would fly RC airplanes (which can be categorized as a UAV) for enjoyment, so can the modern-day drone that can be easily purchased online and at very low price.

THE HIGH OCTANE SPORT OF FPV (FIRST-PERSON VIEW) DRONE RACING HAS QUICKLY BECOME A POPULAR HOBBY BY MANY UAV ENTHUSIASTS. THESE TINY CYCLES, FITTED WITH CAMERAS AT THE NOSE OF THE VEHICLE, GIVES OPERATORS ON THE GROUND A FIRST-PERSON PERSPECTIVE AS THEY WEAR A HEAD MOUNTED DISPLAY. THIS ALLOWS THESE DRONES TO BE PILOTED WITH HOLDING ONTO A SMARTPHONE AS A REMOTE CONTROL AND HAVE BEEN ADAPT}_{35}
COME SEE OUR INVENTORY OF NEW HIGH PERFORMANCE MODELS.

WE’LL MAKE YOU A SPORTS CAR ENTHUSIAST YET.

2021 CHEVY CAMARO Z71
AND CORVETTE STINGRAY

FIND NEW ROADS™