

ARTS & SCIENCES

from the museum of arts & sciences, in association with the smithsonian institution
winter 2022



In this Issue:

The Lohman Planetarium Dedication Ceremony

“Ladies First: The Art of Carlos Luna”

Robotic Selfies on the Moon and More!

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ARTS&SCIENCES IN THIS ISSUE

4 LETTER FROM THE EXECUTIVE DIRECTOR

7 INTERN/VOLUNTEER NEWS AND AWARD WINNERS

8 **LADIES FIRST: THE ART OF CARLOS LUNA**
BY CAROL DAMIAN, PH.D., GUEST CURATOR

12 THE BEAUTIFUL FLORIDA RIVER
BY ZACH ZACHARIAS

16 WINTER 2022 EXHIBITIONS & EVENT CALENDAR

24 LOHMAN PLANETARIUM DEDICATION CEREMONY

26 ALETTE SIMMONS-JIMENEZ INTERVIEW BY RUTH GRIM
A Crack in the Moon

30 MOAS GUILD NEWS BY DIANE ROGERS
Another Busy Season in the Books

32 OVER AND OUT BY SETH MAYO
Robotic Selfies on the Moon



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ANDREW SANDALL

Writing the Letter from the ED for Arts & Sciences magazine is a quarterly ritual for me. And while I knew the day would always come where my words would be a goodbye to you all, it doesn't make it any easier to write them now that the day is here. As you will have heard, I will be moving on to new pastures at the end of 2021 and someone new will be taking on the role of keeping you informed about what we have going on here at the Museum of Arts & Sciences. So forgive me if I reminisce a little in my final opportunity to write to you all.

In preparation for writing this letter I pulled out the first few editions of the magazine from my tenure here, back in 2012, and looked back at what I said back then, but now with the benefit of hindsight. It will not come as any surprise to anyone that my sights were set firmly on construction projects back then. Firstly, the newly announced Cici and Hyatt Brown Museum of Art that

was shared with the public in my first week as Executive Director, and then the surprise news that we had been granted the money by FEMA that allowed us to take on the rebuilding of the flood-damaged parts of the Museum to create what is now the Lemerand Wing. Construction and expansion have been ever-present in my time here and it seems fitting that one of my last official acts here at MOAS was to preside over the dedication ceremony for the Lohman Planetarium, celebrating a project that saw us finally complete the renovations to our main entrance plaza.

But underneath the big announcements and landmark projects, I can still see the initial thoughts and hypotheses about what the Museum needed to do to move forward and grow as an organization were hinted at in my words. Scanning the pages of the magazines from 10 years ago and comparing them to where we are today it is amazing to see how many more exhibits and programs we do now compared to then. I make numerous mentions of

how important it is for us to be serving our community. Getting feedback from our community was crucial when writing our strategic plan and turning our focus to better being a museum that served Daytona Beach, its surrounding towns and cities, and Volusia County as a whole, as it was obvious from early on that a cookie-cutter approach to building the Museum's strategy just was not going to work in a community as complex and varied as ours. Seeing the turnout for our events, programs, and even just around the Museum now, I think I can justifiably feel proud that I made a good call there! There is also some sadness in going back through the old magazines as it gives me pause to think of the people featured in there who were crucial in getting us to where we are today but are no longer with us to see what they helped to create. I have always been keen to remind people that the Museum was here way before any of us and will continue to be around long past when we have all departed. Our responsibility is to make sure that while we have our chance to

work here, we pass it on in good – and if possible, better – condition to our successors. Our 50th Anniversary celebrations earlier this year really focused me on that concept as I got to hear so many stories of how the organization began with big dreams that, through careful nurturing, have not only been met but hopefully surpassed. So many people have played a role in making that happen, many of them unsung heroes who may never have known how influential they were. I'm pleased that the Museum is still safely in the hands of a committed, capable, and creative Board of Trustees and staff as I depart.

One thing that really stands out in the early magazines from 2012 are the photos and lists of the staff who were my core team when I arrived in Daytona Beach. In amongst all the physical construction projects I have overseen in my time here, it is sometimes easy to forget the job we have undertaken in building a staff to suit the demands of a modern, community-focused museum.

Comparing the photo in the Spring 2012 magazine to the photo taken at our anniversary party that graced the cover of the last issue shows you just how big we have grown. Although, it is fun to see how having to work with me for almost 10 years has aged Zach and Seth, the latter apparently having acquired many gray hairs trying to make some of my more off-the-wall ideas for the planetarium and its programs come to fruition!

I could go on and on, but I know it is time to sign off for one final time. It has become a tradition for me to end many of my columns, right back to those first ones, with the same phrase, and I feel it is appropriate for me to use it one last time, albeit with a slight adaptation. For almost the last 10 years while I have had the privilege to serve you all as the Executive Director of the Museum of Arts & Sciences, it has been a pleasure and I will miss seeing you all around the Museum.

ABOUT THE
MUSEUM OF ARTS AND SCIENCES

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 artifacts, Pleistocene fossils, Florida history and regional natural history. Permanent and changing exhibitions, lectures, and classes highlight educational programs. The Museum houses changing arts and sciences exhibition galleries, permanent collection galleries, a gallery of American art, paintings, decorative arts and furniture, the Charles and Linda Williams Children's Museum, the Cici and Hyatt Brown Museum of Art, the Cuban Fine and Folk Art Museum, the Lowell and Nancy Lohman Family Planetarium, library, the Frischer Sculpture Garden, maintains nature trails in a 90-acre preserve in adjacent Tuscawilla Park, and operates Gamble Place in Port Orange.

The Museum 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.

Major Museum 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, Elfun Community Fund, and over 30 Major Sponsors from the community.

MUSEUM HOURS:
10 a.m. - 5 p.m. Monday through Saturday
11 a.m. - 5 p.m. Sunday

The Museum of Arts and Sciences is committed to the Americans with Disabilities Act by making our facility and programs accessible to all people. If you have any special requirements, suggestions, or recommendations, please contact our representative, Executive Director, Andrew Sandall, at 386.255.0285. If you prefer, you may contact the Cultural Council of Volusia County representative at 386.257.6000, or the Division of Cultural Affairs, The Capitol, Tallahassee 850.487.2980, or TT 850.488.5779.

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INTERN *Spotlight*

Skills, training, development and personal growth at the Museum of Arts & Sciences



XAVIER
INOSENCIO

Xavier Inosencio is a junior attending Stetson University. After completing the Quanta-Honors program and receiving his A.A. from Daytona State College he transferred to Stetson on a full-ride scholarship to major in physics. In his first semester at Daytona State College, he decided to take an astronomy class and loved the course so much, he wanted to pursue it as a career, wanting to become either an astrophysicist or a cosmologist. With this desire, he was able to secure an internship at the Lowell and Nancy Lohman Planetarium where he works in various areas that range from behind the scenes work and helping with events and exhibits to assisting with some planetarium shows.

NATIONAL PHILANTHROPY DAY
2021 Agency Champion



MARION
WHELTON

Marion has been a volunteer with the Museum of Arts & Sciences since 1987 as a Gallery Specialist. She assists the Museum with educating MOAS visitors from children to adults through the Museum's exhibits and programs. As the Head Gallery Specialist, Marion assists with training all of the new Gallery Specialists. Throughout her over 30 years of volunteer work at MOAS, Marion has donated over 45,000 hours. Not only is Marion an active volunteer at the Museum, but she is also head docent for the Halifax Historical Society, a member of the National Audubon Society, and has served as a judge at the Volusia County Schools Social Studies Fair and a Volusia County Student Mentor for several years. MOAS is proud to honor Marion as our 2021 National Philanthropy Day Agency Champion.

VOLUNTEER
of the Quarter



JOELLE
FOX

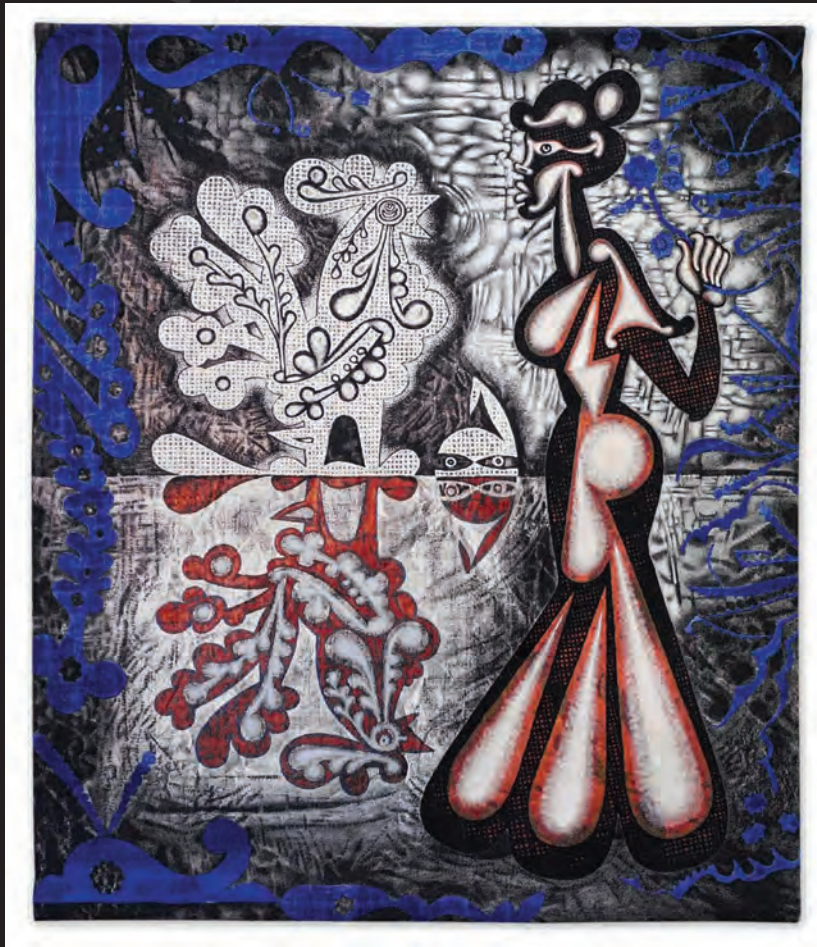
Joelle has been a volunteer with the Museum of Arts & Sciences since 2019 volunteering in the Museum Store. As an esthetician who likes to engage with the public and has an eye for beauty, including all forms of visual arts, she found the perfect place for giving her free time. Joelle assists with aiding museum visitors in selecting and purchasing merchandise to commemorate their visit to MOAS. Outside of volunteering at MOAS, Joelle enjoys keeping fit and healthy, cooking exotic recipes, gardening, reading, watching movies, bike riding, and walks on the beach.

VOLUNTEER
of the Year



MICHAEL
THOMPSON

Michael has been a volunteer with the Museum since 2019 assisting in multiple areas. He began helping with various events such as First Tuesdays and Night Sky Viewing Parties. Since day one, Mike is quick to volunteer for anything the Museum staff may need assistance with. He then jumped on board, no questions asked, to volunteer with the GE Volunteers in building exhibitions for the Charles and Linda Williams Children's Museum. When COVID came around and volunteer opportunities became limited, he was still able to work with the GE Volunteers to create touchless exhibits. We are proud to honor Michael with this year's Marge Sigerson Volunteer of the Year Award.



CARLOS LUNA, CATALINAS MORROR, 2015, JACQUARD TAPESTY. 103 X 88 IN.

Ladies First

The Art of Carlos Luna

One of the foremost contemporary Cuban American artists, Carlos Luna is part of a generation of Latin Americans who embrace their strong heritage and traditions while reinventing themselves along the way. Luna tells stories and narrates fables through detailed and richly painted canvases, mixed media works on paper, lavish tapestries, ceramics, sculptures, and installations.

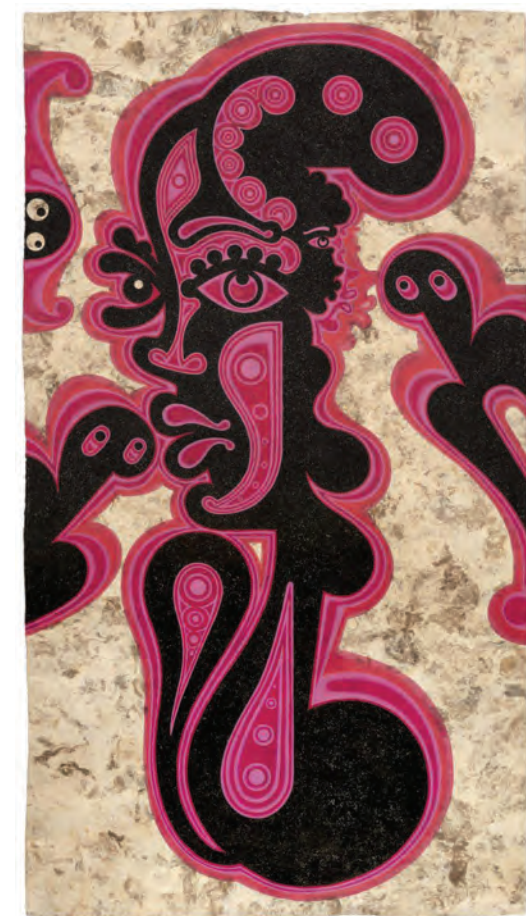
This exhibition explores Luna's work as an homage to women and femininity, which are recurring themes within his work. It is a tribute to creative power, strength, and delicacy as he honors the women in his life: his grandmother, mother, wife, and daughter. The artist remembers his grandmother's advice, and her words seem to be the common thread connecting his work. Her guidance has helped him move through the complexities of life, and her words are woven like a thread as he transitions from medium to medium. A selection of beautiful hand-embroidered handkerchiefs records her words in phrases both familiar and prescient. Each one exhibits the same natural facility and attention to detail found on the various surfaces he creates for his work, especially tapestries.

"Memories of my grandmother knitting transport me to places I call home. I've always wanted to express myself through thread and found woven tapestries to be the ideal medium for my artistic language."

Carlos Luna recognizes women's ability to be multifaceted. Women are the keepers of the hearth, the land, and the origin of all creation. He puts his heart and soul into their image with a reverence not often found in art today. His paintings depict women regally sitting with their lavish skirts that seem to swirl as if in motion. They dance in musical harmony, as visions of love and romance. They are maternal and loving. They preside over the home and the land; their stories continue family traditions and become the allegories of daily life for generations to come. The women are often portrayed as hieratic and timeless as the silhouettes of ancient Egyptian reliefs or in constant motion. They are vibrant personalities, lovers, and mothers, or sweet and sentimental. Grandmother Juliana is the subject of *Café Caliente Juliana* (2004). She stands in a bright, curtained room surrounded by flowers and roosters (the symbol of male virility). She boldly confronts her husband, holding his *cafecita*, with the message that she will never use that Singer sewing machine and would manage her own domestic agenda.

In his works, all the facets of life are present, with women ever dominant and his family as their inspiration. The diptych *Papa Luna – Mama Luna* (2013) introduces a traditional Cuban couple, the father presiding over the land on horseback and the mother in charge of everything else. Continuing his fascination with the role of women, Luna painted *La Mia* (2012) for friends whose relationship was reminiscent of that in his own family, especially the coffee pot and memories of the smell of coffee coming from his grandmother's kitchen. As the woman points at the coffee pot, preparing her daily cup, the man, in the guise of a rooster, points at her, saying: "Es la mia" to refer to his wife and family. As always, she is in the center, the origin, the balance.

Romantic relations between the sexes are a salient topic for Luna. The sentiments range from flirtation to courtship, to more or less explicit references to sexual encounters, to the power struggle of Latin lovers brandishing weapons. The quasi-serious, quasi-humorous meeting of the couple in *Latin Lovers* (2008) can undoubtedly do much to put the battle



CARLOS LUNA, UNTITLED, 2021, GOUACHE AND CHARCOAL ON AMATE PAPER. 64.5 X 35.5 IN.



CARLOS LUNA, LA MIA, 2021, OIL ON CANVAS.
47.5 X 59 IN.

of the sexes in perspective. Luna has surrounded the pair with an abundance of observant eyes, flowers, and water in the presence of the ubiquitous Elegguá. (The Afro-Cuban orisha/deity who guards the pathways of life oversees opening the door to the spirit world and is always present at Santería ceremonies.) It is as if he is asking the deity to conjure a more peaceful resolution to their conflict.

His love for his wife Claudia Catalina and daughter Camila becomes the subject of many works, including a jacquard tapestry, *Catalina's Mirror* (2016). An elegant woman stands before a table replete with decorative details. Claudia is the model for his works. She appears as *Rosa la Mexicana* (2021), a nod to her Mexican heritage and the exuberance of the country's dancers with their flounced skirts and bright paper flowers. For his daughter, a mosaic titled *Camila and Her Flowers* (2018) combines a playful rocking horse with the image of a young lady walking away from the toys into the future, as flowers replace youthful entertainment. Undoubtedly, both are the inspiration for such works as *Bailora/Dancer* (2014). This jacquard tapestry features a couple engaged in the rapid steps of a dance; their clothing intertwined within the moment's action. Luna's ability to convey visual language to different media is another remarkable aspect of his prodigious creativity and production. Beyond drawing and painting on surfaces that range from wood to canvas to hand made Amate paper, he has mastered the traditional techniques of ceramics, inspired by the workshops of Talavera in Puebla, Mexico; worked in aluminum and other materials for sculpture; converted

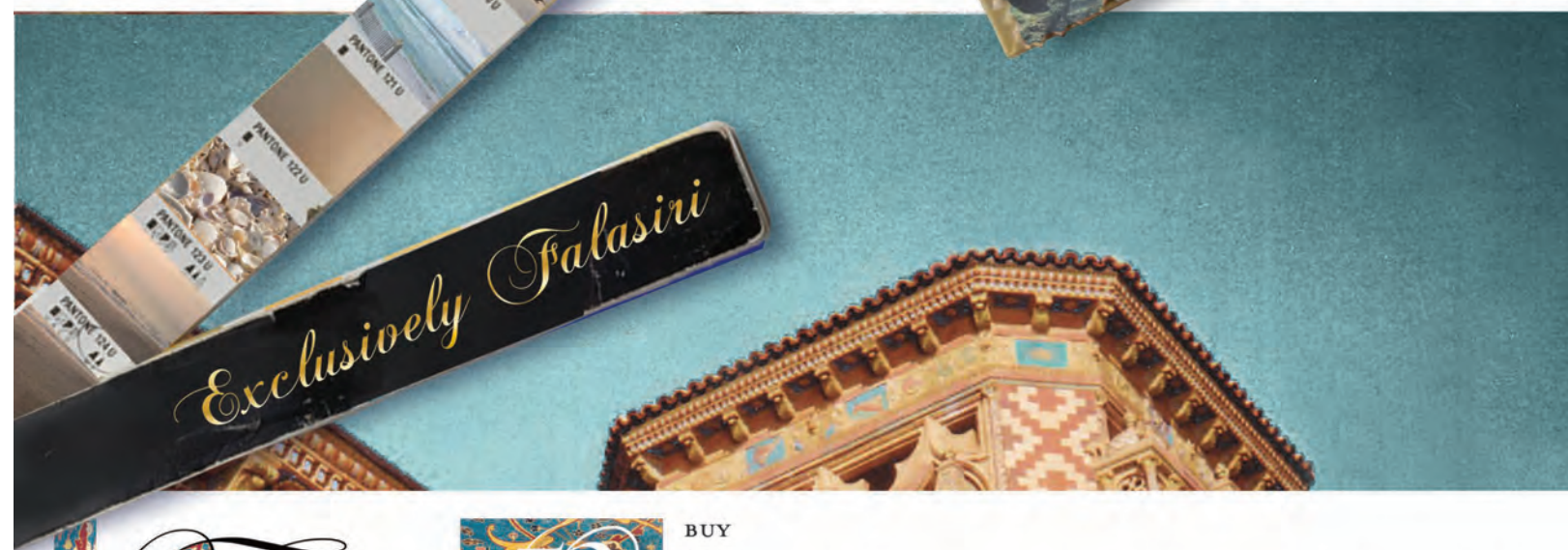
his designs with a computer to create tapestries, and designed a variety of unique objects, all in his signature style.

The stylistic and technical characteristics of Luna's work include heavy outlines, highly abstracted forms, and a dense patterning that is also reminiscent of colonial painting from Mexico and the Andes. His representation of drapery is similar, with its brocade and stenciled effects—done by the artist in a relief technique that is as tactile physically as visually. The tiny dots that outline many of his designs are dabs of opaque paint, meticulously applied with the same obsessive attention to detail that characterizes all his art and is typical of his work ethic. These details give a kind of baroque aesthetic to his surfaces, filled with tiny brushstrokes and a multitude of painterly elements. This strategy of calculated accumulation of widely diverse motifs and signs is also expressive of *horror vacui*, that fear of emptiness associated with the Latin American baroque. Cuban art has long been linked to this tendency to overload the canvas, just as the houses were filled with lace cloths, stained glass windows, iron ornamentation, and quantities of small decorations. A profusion of flowers, tropical fruits, and gardens overflowing with dense vegetation inspired generations of Cuban painters and now serve as the aesthetic and nostalgic foundation for Carlos Luna and his imagination.

Dr. Carol Damian, Ph.D. is a Specialist in Latin American Art and the former Director and Chief Curator of the Patricia and Phillip Frost Art Museum at Florida International University, Miami.

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The Beautiful Florida River



MARTIN JOHNSON HEADE, "ST. JOHNS RIVER WITH ALLIGATOR" CA. 1885, OIL ON CANVAS.

Florida is a land of exotic rivers that have shaped the history of our state. Many of them look lushly prehistoric just waiting for an ice age giant ground sloth to appear on its banks. Florida's rivers were used for thousands of years by its earliest Native American inhabitants for food and transportation. The rivers were the highways of Florida before the ability to travel by rail or road.

Many of these rivers are captured in moments of time by artists who traveled to Florida as tourists themselves. They fell in love with the gothic-looking oak trees draped in Spanish moss leaning over the riverbanks and the tall, majestic cabbage palms fighting their way to the tree canopy battling for sunlight. The native scenery is at the heart of these paintings. Most of all, the sunsets and sunrises create dreamlike atmospheres of oranges, reds, and purples further adding to the mysterious quality of the rivers.

The Cici and Hyatt Brown Museum of Art is filled with many gorgeous landscapes featuring many of Florida's major river systems from the Tomoka River to the Withlacoochee River. These paintings showcase the rivers as they were before development forever altered the riverbanks. Let's look at some of these wonderful river landscapes.

"St. Johns River with Alligator," ca. 1885 by Martin Johnson Heade

The St. Johns River, the State's largest, is also one of its most painted. The unusual north-flowing St. Johns began forming over 100,000 years ago and the current form that you see today dates back around 6,000 years. The St. Johns, an early important 310-mile-long highway into the interior of Northeast Florida, was important for Native Americans, pioneers, and tourists. It is still lush and wild and

abounds with native flora and fauna. President Bill Clinton designated it an American Heritage River. Only 14 rivers have this distinction in the United States.

This river is captured by one of America's greatest landscape painters Martin Johnson Heade in his work titled "St. Johns River with Alligator," ca. 1885, oil on canvas. Heade moved to St. Augustine in 1883 and was one of the preeminent painters at the famous Flagler Hotel, the Ponce de Leon. Here, he shows a primeval scene with strong colors creating a topographical scene yet still giving the viewer a nostalgic mysterious mood. The painting features the star for every tourist, the alligator perched on a log ready for the hunt. The sailboat gives you a scale of the scene which is most likely set near Palatka where the river is very wide.

"Blue Spring, St. Johns River, Fla. 1903" by Joseph Ryan Woodwell

Blues Springs in Orange City is featured by artist Joseph Ryan Woodwell titled "Blue Spring, St. Johns River, Fla. 1903," oil on canvas. Woodwell, a native of Pittsburg, Pennsylvania, painted in a Barbizon style a romantic movement in art that originated outside of Paris, France in the Village of Barbizon featuring tonal qualities, color, loose brushwork, and softness of form which can be easily seen in the landscape. Bright reds, oranges, yellows, and blues give this scene a sense of great romance and a hint of fall colors. Woodwell has you traveling right down the center of the painting flanked by lush vegetation headed towards the main channel of the St. Johns. Draped Spanish moss, cabbage palms, and a billowy sky with birds flying high show us this spring run before the massive crowds that descend on this most popular state park every day. Clearly, this painting captures one of the most beautiful springs flowing into the St. Johns River.

"Withlacoosee [Withlacoochee] River," ca. 1960 by Geoffrey Bate

Traveling down the state to Central West Florida is a light and bright landscape of the "Withlacoosee [Withlacoochee] River," ca. 1960, oil on canvas, painted by Geoffrey Bate. Little is known about the life and times of this painter, but we do know he was a Florida native, painting Florida scenes for over 20 years. The Withlacoochee, a native Muskogean word, meaning crooked river, flows north out of the large Green Swamp a region draining 560,000 square acres located in Polk, Lake, and Sumter Counties. After flowing for 160 miles, the winding river eventually empties out in the Gulf



JOSEPH RYAN WOODWELL, "BLUE SPRING, ST. JOHNS RIVER, FLA. 1903"
OIL ON CANVAS



GEOFFREY BATE, "WITHLACOOSEE [WITHLACOOCHEE] RIVER," CA. 1960
OIL ON CANVAS

of Mexico near Yankee Town, Florida. In this painting, Bate captures a rising afternoon thunderstorm off in the background showing the potential of an approaching storm. The artist shows the eye of the viewer entering the painting in middle and he brings you right down the center of the Withlacoochee towards the emerging thunder cap. Flanked on each side of the river the sun shines brightly on rows of cabbage palms and oaks showing off this prehistoric looking river from a long-lost time.



CLARA MITCHELL CARTER, BIG AL, 1887, OIL ON CANVAS

Big Al, 1887

by Clara Mitchell Carter

One massive painting on display in the masterwork's gallery is Big Al, 1887, oil on canvas by Clara Mitchell Carter. We are not sure of her place of birth, but we do know she died in Holly Hill in 1937. She and her husband William Carter published an early newspaper called the *Halifax Journal* in 1883 which eventually became the *Daytona Beach News-Journal*. She was not a professional artist but showed great talent and was mentioned in the *London Art Journal* in 1865 and The Society of Female Artists. The painting Big Al is an extra-large format landscape showing the confluence of the Tomoka River and the Halifax River Basin. In the foreground in a small clearing is the star of the painting, a

large alligator that looks very content as if it had just consumed a large meal. She nicknamed the giant, Big Al. Great attention to detail, lush vegetation, a bright billowy sky, and three large cabbage palms on the right side of the river make this landscape pleasurable to view and a must-see in the gallery for every visitor.

The Tomoka River, home to Big Al, originates in Volusia County off International Speedway Blvd. draining an area of roughly 110 square miles of local wetlands. It flows north for just about 20 miles before hooking up with the Halifax River at Tomoka State Park. The river has been designated a manatee sanctuary and includes other endangered species such as the bald eagle, wood stork, and Atlantic Salt Marsh snake.

Rivers have always been an important part of Florida's ecology and history. We are thankful these artists came to Florida as tourists and captured these water systems in such a pristine state. The paintings are an important time capsule to see what Florida looked like in its natural state. As the population continues to grow in our state, our rivers will continue to come under great ecological stress from development, invasive plants, and a plethora of pollutants. These paintings remind us to be good stewards of Florida's beautiful waterways so that future generations of Floridians will get to look at them in awe and wonder just like the artists.



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WINTER EXHIBITS



DIAMOND, SAPPHIRE, RUBY AND EMERALD: CLEAR AND COLORED GLASS TRADITIONS IN THE COLLECTION

**OPENING JANUARY 8
THROUGH APRIL 24, 2022
BOUCHELLE CHANGING GALLERY**

One of the most beautiful decorative and fine art mediums, glass has long been cherished by cultures throughout the world. The Museum of Arts & Sciences has fine

collections of many different European and American traditions of glass from the ruby-red of Bohemian glass to the deep cobalt blue glazing techniques from Koblenz, Germany. And, of course, the famous Waterford Crystal is found in abundance at the Museum and on permanent display in Visible storage. This exhibition brings some of the finest examples of these pieces out - as well as an important recent donation of American Pittsburgh glass -- in an exhibition to discuss the history and traditions behind them. *Image Credit: American, 19th Century, Decanter, Bohemian ruby-flashed, etched, and clear-cut lead glass. Gift of Mr. and Mrs. Thomas N. Willins, Jr. in memory of Louise Harris Willins. 91.10.034 A&B*



THE GOLDEN AGE OF GRAPHIC ARTS: FRENCH AND BELGIAN POSTERS FROM 1890-1930 IN THE COLLECTION

**OPEN THROUGH JANUARY 9, 2022
ROOT HALL**

The decades around the turn of the 20th century are often referred to as the "Golden Age" of Graphic Arts. Posters and other mass-produced images used commercially were in high demand as the

Industrial Revolution was in full swing and advertising for products, entertainment and leisure activities joined it. French artists and designers such as Jules Cheret, Henry Meunier, Maurice Dufresne and others created Art Nouveau and Art Deco-inspired graphic designs that have become icons of late 19th/early 20th century style. The Museum of Arts and Sciences has some fine examples of these original designs bridging the eras from the Belle Epoque to the Roaring Twenties and brings them together in a celebration of the heyday of European graphic design. *Image Credit: Henri Privat-Livemont, French, 1861-1936, Absinthe Robette, 1896. Lithograph, Gift of Davidson Gallery. 90.15.001*



THE ART OF ELIZABETH CATLETT FROM THE COLLECTION OF SAMELLA LEWIS

**OPENING JANUARY 15
THROUGH MARCH 13, 2022
ROOT HALL**

This exhibition organized by Landau Traveling Exhibitions highlights the career of one of the most important African American artists of the 20th century. Catlett's work blended art and social

consciousness and confronted the most disturbing injustices against African Americans in her time. She is best known for her work during the 1960s and 70s when she created politically charged, black expressionistic sculptures and prints. *Image Credit: Elizabeth Catlett, American, 1915-2021, Maternity, 1971, wood. Collection of Samella Lewis*



VISTAS: SEASONAL LANDSCAPES FROM THE COLLECTION

**OPEN THROUGH JANUARY 16, 2022
GARY R. LIBBY ENTRY COURT**

A selection of European and American landscapes from the 19th and 20th centuries showcasing prominent painters from the past who excelled in capturing the beauty of Fall, Winter, Spring and Summer in paint. The artists span time and cultures from the Frenchman Jean Baptiste Corot (1796-1875) to the Americans Peter Moran (1841-1915) and Emil Gruppe (1896-1978) and show nature in all its glory through the seasons. *Image Credit: Peter Moran, American, 1841-1914, Cows in a Pasture, 1861. Oil on canvas. Anonymous gift. 97.27.021*



MIAMI ORIGINAL: THE ART OF ALETTE SIMMONS JIMÉNEZ

**OPENING JANUARY 29
THROUGH APRIL 10, 2022
KARSHAN CENTER OF GRAPHIC ART**

The work of multidisciplinary Miami based artist, Alette Simmons-Jiménez, is rooted in a tradition that values vision as well as craft. Her work celebrates the physicality of the handmade while incorporating tangible spiritual components from our natural surroundings. On receiving a BFA from Newcomb College/Tulane (New Orleans) she relocated to the Dominican Republic and began a studio practice. Eventually relocating to the Dominican Republic and began a studio practice. Eventually relocating to Miami, her paintings, sculptures, collages and installation pieces reflected the energy and multi-cultural layers that have become synonymous with the Miami art scene. Finding beauty in all types of substances from fabrics, strings, beads, plexiglass, and vinyl coverings, Alette Simmons Jiménez's art represents imagination and innovation in simple yet surprising ways. *Image Credit: "A STICK, A STONE, A TREE" - m/m painting collage, oil, acrylic, china marker, fabrics, fibers, and papers, on hanging canvas tapestry, grommets, 84" x 60" (2020). Courtesy of the artist.*



FLORIDA PALETTE: FLORIDA ARTISTS GROUP ANNUAL EXHIBITION

**OPENING JANUARY 29
THROUGH APRIL 17, 2022
GARY R. LIBBY ENTRY COURT
AND L. GALE LEMERAND WING**

The Florida Artists Group (FLAG) was incorporated in 1949 as a not-for-profit organization of professional visual artists who have attained international, national, and statewide recognition. As a juried show, this exhibition brings to Daytona Beach some of the best Florida artists working today. *Image Credit: Margaret Schnebly Hodge, Impermanence, 2021, oil on canvas. Courtesy of the artist.*



FARM LIFE AND OTHER SCENES: THE ART OF HENRY GEORGE KELLER FROM THE COLLECTION

**OPEN THROUGH JANUARY 30, 2022
NORTH WING CORRIDOR**

A native of Cleveland, Ohio, Henry George Keller (1869-1949) studied at George Keller (1869-1949) studied at the prominent art schools in Germany before returning to the states where he attended the Art Students' League in New York and Cincinnati School of Art in the early 1900s. He worked as a lithographer to finance his art education and joined the teaching staff at Cleveland School of Art where he served until 1945. Skilled in watercolor, pencil drawing, lithography and etching, Keller represents a generation of American artists who shunned Modernism and preferred subject matter, styles and techniques of the Old Masters as he rendered his early 20th century views of Midwestern America. *Image Credit: Henry George Keller, American, 1870-1949, Morning in the Stable. Etching. In memory of Leona E. Prasse, donated by Mr. & Mrs. Prasse Bitte. 92.05.007*



FLORA, FAUNA, AND HIGH COLOR: THE FANTASTIC FLORIDA LANDSCAPES OF MARK MESSERSMITH

**OPEN THROUGH JANUARY 30, 2022
FORD GALLERY**

Mark Messersmith was born in Missouri but has called Florida - particularly, Tallahassee - home for years. One of Florida's most accomplished painters, his style can only be described as 'fantastic,' not only for its quality but, also, due to his unique style based on high-keyed, almost fluorescent color combined with densely-packed, dynamic images of the Florida backwoods like you have never seen them before.

These paintings explore themes of spirit and struggle within our modern world's "natural environments" as plants and animals jostle to survive in small isolated natural habitats as they feel the encroachment of their inevitable forced migration, dislocation, or isolation. *Image Credit: Mark Messersmith, The Lost Garden. Oil on canvas with carved wooden top and bottom parts. 2021. Courtesy of the artist.*



LADIES FIRSTS: THE ART OF CARLOS LUNA

**OPENING FEBRUARY 5
THROUGH APRIL 24, 2022
FORD GALLERY
AND NORTH WING CORRIDOR**

One of the foremost contemporary Cuban American artists, Carlos Luna is part of a generation of Latin American artists who embrace their strong heritage and traditions while reinventing themselves along the way. Luna tells stories and narrates fables through detailed and richly painted canvases, mixed media works on paper, lavish tapestries, sculptures and installations.

This first major exhibition of Luna's work in many years is an homage to women and femininity. It is a tribute to the creative power and strength of the women in his own life as well as on the larger world stage. *Image Credit: Carlos Luna, Bailaora, 2015, Jacquard tapestry, 101x85 inc. Courtesy of the artist.*



FLORIDA WOMEN'S ARTS ASSOCIATION

**OPENING MARCH 26
THROUGH MAY 22, 2022
ROOT HALL**

This organization brings recognition to the achievements of Florida women artists by exhibiting and supporting art by women and by educating the public about their accomplishments. This unique exhibition of painted umbrellas evokes the beauty of the first Spring rains. Rain realistically has no color, but imagine if you will these clear drops of rain alighting on the colors of nature infusing them with depth and perspective.

CURRENTLY ON DISPLAY AT THE CICI AND HYATT BROWN MUSEUM OF ART



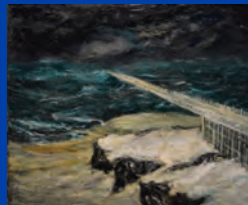
VOLUSIA COUNTY

Scenes from Volusia County and the importance of art schools and art venues in the development of culture within the county. *Featured painting: South Beach Street, Daytona, James Ralph Wilcox, Volusia County*



"THE LATEST NEWS FROM FLORIDA": WOOD ENGRAVINGS FROM 19TH CENTURY PERIODICALS A. WORLEY BROWN & FAMILY GALLERY

Wood engravings from 19th century illustrated magazines and journals documenting events in the remote land of Florida - a state that few northerners knew a lot about or would ever visit. *Featured Painting: Harper's Weekly, Ft. Pickens 1861*



FLORIDA WEATHER FRANCE FAMILY GALLERY

Experience a myriad of Florida weather in just one day. The Florida Weather gallery offers a look at Florida weather as represented by art. Florida is known for weather that changes with uncanny speed. Sun, rain, wind, clouds, storms, and fog all play a part in what the artist sees and wants to capture. The color, technique, rhythm, and texture are focused to evoke the full sensation of what is Florida's revealing environmental trait. *Featured painting: Naomi Duckman (Furth); Storm on Seven Mile Bridge, Florida Keys, 1935*



GONE FISHIN'

SENA H. AND THOMAS L. ZANE GALLERY

This exhibition emphasizes Florida's reputation for being one of the greatest sport fishing areas in the world. From locals with simple cane poles to celebrities on yachts decked out for challenging sailfish and tarpon. *Featured painting: Sam Stoltz, Strife of the Sea*



THE SEMINOLE AND THE EVERGLADES FRANCE FAMILY GALLERY

The Everglades is a region of tropical wetlands that occupies the southern portion of Florida. Water leaving the vast, shallow Lake Okeechobee in the wet season forms a slow-moving river 60 miles wide and over 100 miles long. Human habitation in the southern portion of the Florida peninsula dates from 15,000 years ago. The region was dominated by the native Calusa and Tequesta tribes. After European colonization, both tribes declined. The Seminole nation emerged out of groups of Native Americans, mostly Creek, from what are now the northern Muscogee peoples. Artists from the early 19th century on have found the visual characteristics of the people and the land compelling subjects for artworks. *Featured painting: James F. Hutchinson; Seminole Man, 1992*

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.

WINTER PROGRAMS

ONGOING EVENTS

Wednesday, Yoga in the Gallery Wednesday, 5:30pm-6:30pm

Take a break from your busy day and enjoy weekly Yoga in the Gallery at the Cici and Hyatt Brown Museum of Art. Meet in the lobby to join registered yoga instructor, Ashley Brooks of Holistic Movements, for an hour-long session that will provide you with an opportunity to practice a series of gentle yoga poses. Class is open to all experience levels. Please bring a mat, towel, and water. Space is limited and registration is required. RSVP to the Museum at 386-255-0285. \$5.00 for members, \$10.00 for non-members.

JANUARY

Tuesday, January 4 2:00pm-5:00pm KING: A Filmed Record... From Montgomery to Memphis

The Museum, in conjunction with The Daytona Times, will kick off the year with a celebration of a rarely seen civil rights documentary in the Root Family Auditorium. Titled "KING: A Filmed Record... From Montgomery to Memphis," the Academy Award-nominated documentary film, is constructed from a wealth of archival footage. It follows King from 1955 to 1963 in his rise from regional activist to world-renowned leader of the civil rights movement. Free for members, free for Volusia County residents with proof of residency, or with paid museum admission.

Saturday, January 8 7:00pm-10:00pm Second Saturday Laser Rock Concerts

7:00pm Laser Vinyl
8:00pm Laser Beatles
9:00pm Pink Floyd - The Dark Side of the Moon
Seating for these concerts is very limited to allow for proper social distancing. Advanced purchase of tickets is recommended by calling the Museum at 386-255-0285. \$5.00 for one show, \$7.00 for two shows, \$9.00 for three shows.

Friday, January 14 11:00am-12:00pm VIRTUAL Coffee with a Curator | The Lost Roadside Attractions of Florida

Grab your coffee and join Senior Curator of Education and History, Zach Zacharias, virtually on ZOOM for a presentation on the lost roadside attractions of Florida, with Florida as one of the original tourist destinations. This topic covers popular roadside attractions before Disney World. Many of these roadside attractions were just wacky and funny. Some examples include Six Gun Territory, Miami Serpentarium, Pirates World, Bongo Land, and more. Learn how Disney impacted the 100s of attractions that once dotted every highway in the state. Register online at MOAS.org or by calling the Museum at 386-255-0285 ext. 315. Free for members. Must be a MOAS member to attend.

Saturday, January 15 10:00am-3:00pm 6th Annual Florida History Con

Join us at the Museum of Arts & Sciences for an all-day celebration of Florida history. Enjoy various Florida history reenactors, historical displays, costumes, local history clubs, and more! Free for members or with paid museum admission.

10:00am: Perseverance: Episodes of Black History from the Rural South with Randy Jaye

The book Perseverance: Episodes of Black History from the Rural South was inspired because many aspects of black history in many parts of the rural South are both underappreciated and under-documented. Many of the local episodes of black history in this presentation occurred in Flagler County, Florida and are excellent microcosms of black history from the rural south. Journey through various episodes of black history from the rural South featuring local historical adventures weaved into broader national and international events that span from the European Invasion of the New World, the Plantation-era South, the American Civil War, Jim Crow laws, the two World Wars, the Civil Rights Movement, and beyond.

11:00am: Front Page News with Joseph Vetter, M.A. American History

Extra! Extra! Read all about it! The first front pages of Florida! 1783 *East Florida Gazette* (Saint Augustine) and 100 years later 1883 *Daytona Beach Halifax Journal*. Learn about Florida after the Revolution and a century later in this amazing journey through Florida history.

12:00pm: Confronting the "Hard History" of Racial Terror Lynching in Jim Crow Volusia County with Richard Buckelew, Bethune Cookman University

The history of lynching in Volusia County dates back to the 1890s to the 1930s as evidenced from newspaper accounts and county records. Volusia Remembers Coalition worked on this project with Dr. Buckelew as a history consultant to bring light to the individuals who met this awful fate. The goal is to bring awareness and promote racial healing.

WINTER PROGRAMS

1:00pm: Which Florida are we this time? With Mark Lane, columnist with the Daytona Beach News-Journal

"Which Florida are we this time?" *News-Journal* Columnist and author Mark Lane talks about what our state symbols tell us about our shifting identity and which parts of the Florida story we want to tell. Based on his book "Roaring Reptiles, Bountiful Citrus, and Neon Pies: An Unofficial Guide to Florida's Official Symbols," Lane explores the state's often uncomfortable relationship with its often colorful history."

2:00pm: Florida Forts: On the Edge of Empire with Zach Zacharias MOAS Senior Curator of Education and History

Join Zach Zacharias, MOAS Senior Curator of Education and History to discover the amazing forts that now sit as relics to a bygone age in Florida history. The Spanish, English, French, and Americans all built major fortifications to control the all-important strategic peninsula. Uncover the history of Florida through historic forts such as Fort Caroline, Fort Clinch, St Augustine Castillo, Fort Pickens, Fort Christmas, and many more. Learn about Florida's history through its amazing forts.

Wednesday, January 19 3:00pm-4:00pm

Talk and Walk: Dow American Gallery of Art with Lead Gallery Specialist, Marion Whelton
Join the Museum's lead gallery specialist, Marion Whelton, and discover the amazing history of America through the Museum's fantastic collection of portraits, landscapes, and furniture. Learn about the earliest pieces of pilgrim furniture and early American portraits to the pinnacle of landscapes that showcase our beautiful country. Space is limited. RSVP in advance by calling the Museum at 386-255-0285. Free to members or with paid museum admission.

Thursday, January 20 2:00pm-3:30pm Florida Vistas Book Club: The Life She Wished to Live: A Biography of Marjorie Kinnan Rawlings by Ann McCutchen

Join us at the Cici and Hyatt Brown Museum of Art for our next Florida Vistas Book Club meeting where we will be discussing *The Life She Wished to Live: A Biography of Marjorie Kinnan Rawlings*. We will also have this meeting available to attend virtually through ZOOM. To learn more about this book visit MOAS.org. Advanced RSVP for this program is required by registering online at MOAS.org or by calling the Museum at 386-255-0285. Free for members, \$5.00 for non-members.

Thursday, January 20 5:30pm-7:30pm Wine Tasting: Way Out West Coast

Join us at the Cici and Hyatt Brown Museum of Art for our quarterly wine tasting series with S.R. Perrott. Spend the evening among friends while you sip up knowledge on swirling, tasting, and describing wine while learning about different pairings of light appetizers prepared by Ravish Catering. This quarter's program will feature wine from many regions of California. This event is for ages 21 and older. Seating is limited and advanced registration is required by visiting MOAS.org or by calling the Museum at 386-255-0285. No refunds after January 14. \$35.00 for members, \$45.00 for non-members.

Wednesday, January 26 12:00pm-1:30pm Lunch and Learn: Sunrises and Sunsets

Join Senior Curator of Education and History, Zach Zacharias along with master landscape artist, Arnold Desmarais at the Cici and Hyatt Brown Museum of Art and learn about paintings from the Masterworks Gallery. Many of the great landscape artists in American history are represented in this gallery. Sunrises and sunsets were an important part of the artists who visited Florida. They loved to capture the natural surroundings with a glorious background of reds, pinks, oranges, and a tinge of blue to give that romantic and nostalgic feeling to their work. Join us for a look at the paintings that best capture the beautiful sunrises and sunsets. Call the Museum at 386-255-0285 to RSVP and place your lunch order. Space is limited and advanced RSVP and paid lunch are required. MOAS Members: Lecture is free plus \$10.00 boxed lunch. Non-members: Lecture is \$5.00 plus \$10.00 boxed lunch.

Friday, January 28 2:00pm-3:00pm Porch Talk at Gamble Place: The French Connection

The French had a long connection to Florida dating back to 1563 with their colony of Fort Caroline. Join Zach Zacharias at Gamble Place in Port Orange to discuss various aspects of French influence in Florida over the last 500 years including, Campbell Town, Napoleon's nephew, French aid during the American Revolutionary War, pirates, John James Audubon, merci trains and more. Space is limited. Advanced RSVP is required by calling the Museum at 386-255-0285. Free for members, \$5.00 for non-members.

Monday, January 31 5:00pm-7:00pm MOAS After Hours: In Partnership with The Locals Mix

Join us at the Museum of Arts & Sciences for exclusive after-hours access to all galleries, happy hour drink specials, and live music by The Transfers and DJ Jukebox Bully, in partnership with The Local Mix. Guests can enjoy two artist talks around the *V Florida Artists Group Exhibition* and *Miami Original: The Art of Alette Simmons-Jiménez* exhibit. Margaret Schnebly Hodge, the Curator of the Area V FLAG exhibition, will discuss the longstanding history of this group in our state and what makes this exhibition at MOAS unique as it brings together some of the most prominent artists working in our area. In addition, Alette Simmons-Jiménez will discuss her multi-media and interdisciplinary art installation in the Karshan Center of Graphic Art – one that references our immediate natural environment, including the Halifax River and the Atlantic Ocean, in a style unique to the artist. Advanced RSVP is encouraged by calling the Museum at 386-255-0285. Free for members, \$5.00 for non-members.

FEBRUARY

Tuesday, February 1
2:00pm-5:00pm
KING: A Filmed Record... From Montgomery to Memphis
 The Museum, in conjunction with The Daytona Times, will kick off the year with a celebration of a rarely seen civil rights documentary in the Root Family Auditorium. Titled "KING: A Filmed Record... From Montgomery to Memphis," the Academy Award-nominated documentary film, is constructed from a wealth of archival footage. It follows King from 1955 to 1963 in his rise from regional activist to world-renowned leader of the civil rights movement. Free for members, free for Volusia County residents with proof of residency, or with paid museum admission.

Saturday, February 5
2:00pm-4:00pm Matinee
7:00pm-9:00pm Evening
41st Asbury Short Film Concert
 Join us in the Root Family Auditorium at the Museum of Arts & Sciences for The 41st Asbury Short Film Concert, presented by MOAS and Asbury Shorts USA. The 41st Asbury Short Film Concert will feature a fast-paced and highly entertaining line up of the best in short film comedy, drama, and animation. This two-hour showcase will include Oscar Nominees, US film festival 'Best of Show' winners, and international honoree from the past and present. This event is recommended for ages 16 and older. Seating is limited, advanced ticket purchase is highly recommended by visiting MOAS.org or calling the Museum at 386-255-0285. No refunds after February 3.
 \$20.00 for members, \$25.00 for non-members.

Thursday, February 10
11:00am-12:00pm
VIRTUAL Coffee with a Curator | The Art of Elizabeth Catlett
 Grab your coffee and join Chef Curator / Gary R. Libby Curator of Art, Ruth Grim, virtually on ZOOM for a presentation in celebration of Black History month on the exhibition *The Art of Elizabeth Catlett from the Collection of Samella Lewis* on view in Root Hall from January 15-March 13. Organized by Landau Traveling Exhibitions, this exhibition highlights the career of one of the most important African American artists of the 20th century. Catlett's work blended art and social consciousness and confronted the most disturbing injustices against African Americans in her time. Influenced by the Harlem Renaissance of the 1930s, she is best known for her work during the 1960s and 70s, when she created politically charged, black expressionistic sculptures and prints. The work in this exhibition is from the collection of artist, educator and author Samella Lewis, Ph.D., Professor Emerita, Art History, Scripps College Claremont, CA. Lewis was a student of Catlett's in the 1940s and Catlett became her mentor. The two became lifetime friends. Register online at MOAS.org or by calling the Museum at 386-255-0285 ext. 315. Free for members. Must be a MOAS member to attend.

Friday, February 11
3:00pm-4:00pm
Meet Me at Bulow State Ruins
 Discover some of the most amazing ruins in Florida at Bulow State Ruins located on the border of Volusia and Flagler County. This historic site features massive sugar mill ruins and other historic features. Join Senior Curator of Education and History at the Bulow State Ruins for a tour of this important historical site and learn about the history from John James Audubon's visit to the destruction by the Seminoles. A short hike will take us to the ruins. Bring your camera and dress for the weather the day of the event. This is a weather -dependent event. The address is 3501 Old Kings Rd S, Flagler Beach, FL. A small entrance fee is required into the park (to be paid at the park) and an RSVP with the Museum. Please call the front desk at 386-255-0285 to reserve your spot. \$5.00 for members and \$7.00 for non-members.

Saturday, February 12
12:00pm-5:00pm
International Day of Women and Girls in Science
 Bring the whole family for a full day of activities at the Museum of Arts & Sciences as we celebrate International Day of Women and Girls in Science. This event will host an inspiring group of women from various disciplines to celebrate the amazing achievements, accomplishments, and work that is being done in all areas of science. There will be guest speakers in the Lohman Planetarium, as well as presenters and demonstrations throughout the Museum. Seating for our guest lectures is limited and is first come, first served. A full schedule of lectures can be found at MOAS.org. Free for members or with paid museum admission.

Saturday, February 12
7:00pm-10:00pm
Second Saturday Laser Rock Concerts
 7:00pm Laser Country
 8:00pm Laser Metallica
 9:00pm Laser Zeppelin
 Seating is limited. Advanced purchase of tickets is recommended by calling the Museum at 386-255-0285.
 \$5.00 for one show, \$7.00 for two shows, \$9.00 for three shows.

Tuesday, February 15
6:00pm-8:00pm
Cocktail Works: Bourbon & Bootlegging
 Start spreading the booze and mix up your Tuesday night plans with a fun-filled evening of drink-slinging packed with history and recipes for you to enjoy at your own cocktail parties. Join Mark Woods, aka TikiTender, founder of Fun Coast Bartending, at the Cici and Hyatt Brown Museum of Art for an interactive cocktail class complete with light appetizers. You already know that NASCAR has roots right here in Daytona Beach. But did you know that NASCAR was also born out of the practice of bootlegging before and during Prohibition? During this interactive class, you will learn about the history of bootlegging, the history and manufacturing of bourbon, and the birth of stock car racing, all while learning to make some classic bourbon cocktails. This event is for ages 21 and older. Space is very limited and advanced RSVP is required by visiting MOAS.org or by calling the Museum at 386-255-0285. No refunds after February 8.
 \$35.00 for members, \$40.00 for non-members.

Thursday, February 17
2:00pm-3:30pm
Florida Vistas Book Club: The Judge’s List by John Grisham
 Join us at the Cici and Hyatt Brown Museum of Art for our next Florida Vistas Book Club meeting where we will be discussing *The Judge’s List*. We will also have this meeting available to attend virtually through ZOOM. To learn more about this book visit MOAS.org. Advanced RSVP for this program is required by registering online at MOAS.org or by calling the Museum at 386-255-0285. Free for members, \$5.00 for non-members.

Wednesday, February 23
6:00pm-7:00pm
VIRTUAL LECTURE: Ask Our Curator of Astronomy
 Join MOAS Curator of Astronomy, Seth Mayo, virtually on ZOOM for this audience-guided show that can take you anywhere in the universe that you would like to go! Come with your questions, curiosities, and interests, as we navigate freely through powerful astronomical software. We cannot wait to explore the universe with you! Register online at MOAS.org or by calling the Museum at 386-255-0285. Free for members, \$7.00 for non-members.

Friday, February 25
2:00pm-3:00pm
Porch Talk at Gamble Place: The Great Shipwrecks of Florida
 The lore of the shipwreck is a powerful one - a story of death and survival, lost treasure, and stories of valor. Join MOAS Senior Curator of Education and History, Zach Zacharias at Gamble Place in Port Orange to learn about the thousands of shipwrecks along Florida's coast and to discover some of the more prominent wrecks from 1545 to present times. Space is limited. Advanced RSVP is required by calling the Museum at 386-255-0285. Free for members, \$5.00 for non-members.

Saturday, February 26
6:30pm-9:00pm
Night Sky Viewing and Candlelight Tour at Gamble Place
 Venture out to historic Gamble Place in Port Orange for an evening of stargazing and candlelight exploration. Enjoy a night tour of the Gamble Bungalow and the Black Forest Cottage to learn about the history of this unique hunting lodge. Weather permitting, join the planetarium team as we take our telescopes and laser pointers on a field trip to the forest to guide you through this wondrous evening. Guests are welcome to bring their own chairs, telescopes/binoculars, and curiosities about the universe. Be sure to dress for the weather. Parking is limited. To aid our planning, advanced RSVP is required by calling the Museum at 386-255-0285. Visit MOAS.org for directions. Free for members, \$5.00 for non-members.

Monday, February 28
5:00pm-7:00pm
MOAS After Hours: In Partnership with The Locals Mix
 Join us at the Museum of Arts & Sciences for exclusive after-hours access to all galleries, happy hour drink specials, and live music by Morgan McManus and DJ Jukebox Bully, in partnership with The Locals Mix. Guests can enjoy a talk by Curator Carol Damian on the exhibition *Ladies First: The Art of Carlos Luna*. One of the foremost contemporary Cuban American artists, Carlos Luna is part of a generation of Latin American artists who embrace their strong heritage and traditions while reinventing themselves along the way. Luna tells stories and narrates fables through detailed and richly painted canvases, mixed media works on paper, lavish tapestries, sculptures, and installations. This exhibition explores Luna's work as a homage to women and femininity, which are recurring themes within his work. Advanced RSVP is encouraged by calling the Museum at 386-255-0285. Free for members, \$5.00 for non-members.

MARCH

Tuesday, March 1
2:00pm-5:00pm
KING: A Filmed Record... From Montgomery to Memphis
 The Museum, in conjunction with The Daytona Times, will kick off the year with a celebration of a rarely seen civil rights documentary in the Root Family Auditorium. Titled "KING: A Filmed Record... From Montgomery to Memphis," the Academy Award-nominated documentary film, is constructed from a wealth of archival footage. It follows King from 1955 to 1963 in his rise from regional activist to world-renowned leader of the civil rights movement. Free for members, free for Volusia County residents with proof of residency, or with paid museum admission.

Thursday, March 10
5:30pm-7:30pm
Social Event: Skies Over Italy
 Join us at the Museum of Arts & Sciences for a night that will transport you to Italy. Guests can enjoy delicious Italian food prepared by Ravish Catering and visit our wine station with samples from different regions of Italy. To end the night, enjoy a special planetarium show by Seth Mayo, Curator of Astronomy, where the audience will be transported to Italy as we gaze at the skies above from that part of the world. We then take a step back in time to the late Italian Renaissance period, highlighting the important work by the famed astronomer, Galileo Galilei, and how his observations fundamentally shaped our understanding of the universe. Space is limited and advanced registration is required by visiting MOAS.org or by calling the Museum at 386-255-0285. No refunds after March 3.
 \$35.00 for members, \$40.00 for non-members.

Saturday, March 12
3:00pm-4:00pm
Enzology with Dr. Enzo Trapani, Neuro Specialist, M.D. and Artist
 Join Dr. Enzo Trapani, who has exhibited his art all over the world from Switzerland and Argentina to Miami and Italy. He has merged his award winning artistic creations with science including psychology, nutrition, Quantum Physics, and spirituality to help people deal with and prevent illness, making aware the importance of the environment in our life. Through years of research, Dr. Trapani will explain how art and color have the ability to make you think and feel better. Join us in the Root Family Auditorium at MOAS as Dr. Trapani, the creator of "Enzology," demonstrates how art and medicine and the infusion of science improve your health. Free to members or with paid museum admission.

Saturday, March 12
7:00pm-10:00pm
Second Saturday Laser Rock Concerts
 7:00pm Electrolaze
 8:00pm Pink Floyd – The Wall
 9:00pm Laser Queen
 Seating is limited. Advanced purchase of tickets is recommended by calling the Museum at 386-255-0285.
 \$5.00 for one show, \$7.00 for two shows, \$9.00 for three shows.

Thursday, March 17
2:00pm-3:30pm
Florida Vistas Book Club: Florida Forts by J. Zach Zacharias
 Join us at the Cici and Hyatt Brown Museum of Art for our next Florida Vistas Book Club meeting where we will be discussing *Florida Forts*. We will also have this meeting available to attend virtually through ZOOM. To learn more about this book visit MOAS.org. Advanced RSVP for this program is required by registering online at MOAS.org or by calling the Museum at 386-255-0285. Free for members, \$5.00 for non-members.

Friday, March 18
2:00pm-3:00pm
Porch Talk at Gamble Place: The Life and Times of James Gamble
 Join Senior Curator of Education and History, Zach Zacharias and learn about the history of James Gamble at the famous Gamble Place in Port Orange. Tour James Gamble's hunting lodge, the black forest cottage, and the neo-classical caretaker's house. Discover the unique architecture and history of James Gamble, one of Florida's earliest snowbirds. Space is limited. Advanced RSVP is required by calling the Museum at 386-255-0285. Free for members, \$5.00 for non-members.

Saturday, March 19
3:00pm-4:30pm
An Afternoon with Florida History
 Join us in the Root Family Auditorium for a presentation on Florida history. Free for members, \$7.00 for non-members, or included with paid museum admission.

The Long-Lost Roadside Attractions of Florida
 Join Senior Curator of Education and History, Zach Zacharias for a look at the unique history of the state's long-lost attractions. The State of Florida is the original tourist destination. This topic covers popular tourist roadside attractions before Disney World. Some examples include Six Gun Territory, Miami Serpentarium, Pirates World, Bongo Land, and many more. Learn how Disney impacted the 100s of attractions that once dotted every highway in the state.

Finding the Fountain of Youth: Florida’s Eternal Attraction
 Join Florida Historian and Award-Winning Author, Rick Kilby and discover Ponce de Leon's fabled quest for the mythic Fountain of Youth which helped shape the popular image of Florida and the legendary explorer's likeness that once populated the roadside of the Sunshine State. The evidence is shown in a plethora of interesting and amusing pop-culture images, documenting 500 years of our state's fascinating history. From beloved aquatic attractions and kitschy relics that celebrate Florida's “discoverer,” see how the concept of the state as a place of restorative health and perpetual fantasy continues to affect life in Florida today.

Saturday, March 19
7:00pm-10:00pm
Movie Night in the Lohman Planetarium: Dune (2021)
 After two years, movie night returns with Denis Villeneuve's ambitious *Dune*. Set in the far future, young Paul Atreides and his family struggle for control of the dangerous yet invaluable desert planet Arrakis. This film will be displayed in 16:9 aspect ratio on the Planetarium dome in stunning 4K Ultra High Definition. Popcorn and snacks will be available at the concession stand. Please arrive at least 15 minutes before the event start time as this event will start promptly with no late entry. Space is limited. Tickets may be purchased in advance by calling 386-255-0285.
 \$8.00 for members, \$10.00 for non-members.

Thursday, March 24
Member Appreciation Day

10:00am-11:30am
Member Mingle
 Join us at the Cici and Hyatt Brown Museum of Art for coffee and light snacks. Explore the galleries with an exclusive tour by one of our gallery specialists. Space is limited. Register online at MOAS.org or by calling the Museum at 386-255-0285. Free for members. Must be a MOAS member to attend.

3:00pm-3:45pm
Coffee with a Curator | The Sonification of Space

Join us in the Lohman Planetarium at MOAS as we infuse mind-bending sound and beautiful astronomical imagery together for an immersive celestial experience. Using content from NASA's "Data Sonification" project, which converted various space telescope images into an auditory format, we will gain a unique perspective of the universe using multiple sensory methods. You will get to "hear" the visual data from objects like the Whirlpool Galaxy, Cat's Eye Nebula, Supernova 1987A, and even our own Milky Way's galactic center. Along the auditory journey, we will explore the insight we have gained from studying these celestial objects, and how the combination of art and science can enable a greater understanding of the universe. Space is limited. Register online at MOAS.org or by calling the Museum at 386-255-0285. Free for members. Must be a MOAS member to attend.

Monday, March 28
5:00pm-7:00pm
MOAS After Hours: In Partnership with The Locals Mix

Join us at the Museum of Arts & Sciences for exclusive after-hours access to all galleries, happy hour drink specials, and live music by Savannah Savino and DJ Jukebox Bully, in partnership with The Locals Mix. Join L.C. Tobey and the artists of the Florida Women's Arts Association for a discussion of their whimsical annual exhibition celebrating Spring and its showers with artistic renditions on umbrellas. This unique and captivating exhibit brings together some of Florida's best women artists and presents their art as we have never seen it before. President of the Association, L.C. Tobey, will lead a discussion on the idea behind this innovative presentation, joined by Curator Margaret Schnebly Hodge. Advanced RSVP is encouraged by calling the Museum at 386-255-0285. Free for members, \$5.00 for non-members.

Wednesday, March 30
3:00pm-4:00pm
Talk and Walk: The Root Family Museum

Join Senior Curator of Education and History in the Root Family Museum at MOAS and discover American history through the Root Family Collection. Learn about the history of the bottle and the invention of Coca-Cola. Discover many of the great historical artifacts that are on display from trains to the Coca-Cola bicycle. Learn how the industrial revolution played a major role in the success of many of the objects. Space is limited. RSVP by calling the Museum at 386-255-0285. Free for members or with paid admission.

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LOHMAN PLANETARIUM

Dedication Ceremony

On December 9, 2021, the Museum hosted an invitation-only gathering of museum friends to mark the official dedication of the Lowell and Nancy Lohman Family Planetarium at MOAS.

The dedication of the Lohman Planetarium, which now proudly bears their name on the exterior, completes a nine year project to fully renovate and reimagine the Museum's entrance courtyard.

The construction of the new facade and signage follows on the back of the announcement in September 2019 that the Lohmans had donated \$2.5 million to the Museum's endowment. The Lohman's endowment gift was then tripled by the two-to-one endowment match provided by Cici and Hyatt Brown. The Museum's endowment now sits at over \$50 million thanks to the generous support of the members of our community such as the Lohman family.



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Alette Simmons-Jiménez

A Crack in the Moon



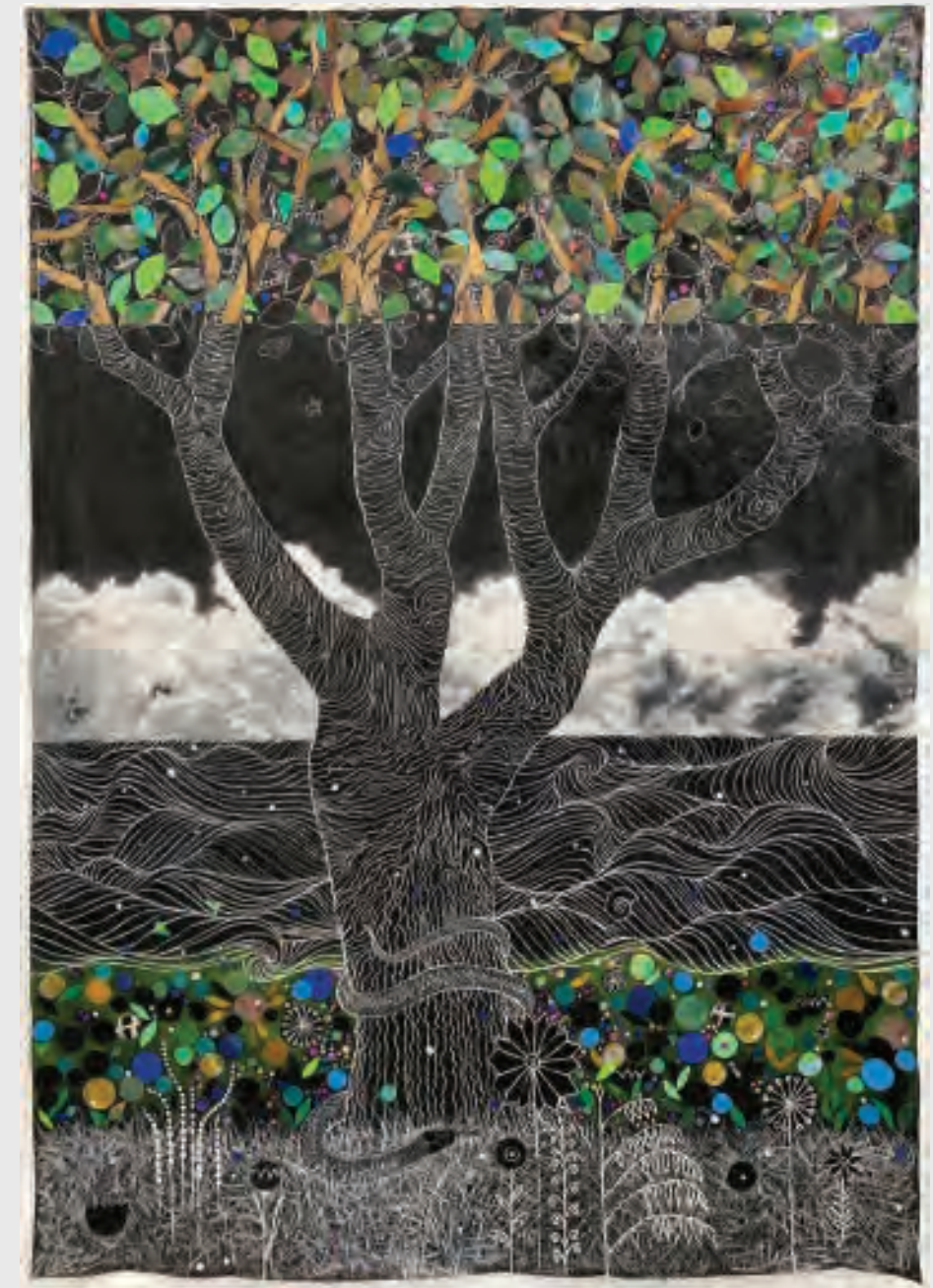
ALETTE SIMMONS-JIMÉNEZ, "A CRACK IN THE MOON," (SUNSET OVER THE HALIFAX), 2021, 30" X 24", MIXED MEDIA COLLAGE ON CANVAS WITH ARCHIVAL PHOTO, PRESSED ORGANIC MATTER, ACRYLIC, CORRUGATED PAPER, NAILS, COURTESY OF THE ARTIST.

RUTH: You've been a practicing artist in Miami for many years now but tell us how you came to Miami and what caused you to become an artist.

ALETTE: I grew up as a military kid in a somewhat creative family. I was used to coming and going and living abroad. My parents and siblings all had artistic talents of some sort, but I seemed to be the one with the matching personality for a life as an artist. I enjoyed culturally enriching communities, learning and connecting with people unlike myself. It was very natural for me to live outside the US and when I received my BFA from Newcomb College of Tulane University in New Orleans, I relocated to the Dominican Republic. I adapted easily to the small but vibrant art community, began my studio practice there, and stayed for seventeen years. Then suddenly there was a moment when life just pushed me to a new direction, and I ended up in Miami. The adjustment to living in Miami and repositioning my practice was quite difficult. But, as it turned out, the art scene in Miami soon began to flourish and it became an exciting place to be.

RUTH: You've made a name for yourself as an installation artist but have you always worked in this art form? Can you describe how and why you came to be interested in installation art?

ALETTE: I went to college to study painting and discovered sculpture. I could not and did not want to pick between them, so I did both. That opened a door to engage with endless options. Over the years the distinction between works became blurred and today I work in multiple media - objects are more painterly, and paintings are more sculptural. I don't distinguish between one or the other. The concept dictates what needs to be employed to articulate the idea. My first installation piece was created in 1992. It grew out of a concept I had been imagining for years. I wanted to recreate a painting of mine in 3D. A work that could be walked into. That work became the first in a series called "Walk-Ins". "Walk-In #6" had fantastical motorized parts, a video running on a reconstructed TV, furniture, and lights. Then came "Walk-In #5", and Walk-In #88". For an artist, most of the time it seems that life and the art world make no sense. I numbered the "Walk-Ins" randomly, making no sense. When I'm planning a solo show it's an opportunity to bring my works together creating a sort of expanded installation and an immersive experience. There is a sort of magic when you bring



ALETTE SIMMONS-JIMÉNEZ, "A STICK, A STONE, A TREE," 84" X 60", MIXED MEDIA COLLAGE CANVAS TAPESTRY WITH JAPANESE PAPERS, OIL, ACRYLIC, BAMBOO PAPER, CHINA MARKER, GROMMETS, 2020. COURTESY OF THE ARTIST.

work together that were created in different media and they are suddenly in concert, singing with one another. That's when my world seems to suddenly make much more sense.

RUTH: You have gravitated towards including weaving, beading, textile arts - the type of art associated with women's handicrafts -- in your pieces. Can you address that a bit?

ALETTE: When I was a young girl, my grandmother oversaw the family childcare. She was German and had an enormous amount of skill in baking, sewing, quilting, knitting and such, and had been a seamstress for high society women in Chicago. As young kids, we were not allowed TV watching until nighttime, if at all, and we were always outside running wild, or inside watching



ALETTE SIMMONS-JIMÉNEZ, "CATHEDRAL," 84" X 65", MIXED MEDIA COLLAGE CANVAS TAPESTRY WITH PRESSED ORGANIC MATTER, OIL, ACRYLIC, CHINA MARKER, GROMMETS, 2021. COURTESY OF THE ARTIST.

her make quilts for our beds or dumplings for dinner. When we got older, she taught us all to sew our own clothes. When I began as an artist, I wanted to throw the past away and explore everything outside familiar boundaries. It took many years of being in the studio, working, exploring, and searching for my own identity before I re-connected to my past, letting it come to the surface in my work. My collaged canvas tapestries,

suspended sculptures, and video works are all tied directly to my mother, my grandmother, and even to my father, who in the 50s filmed our every move, and who on weekends would escape to our basement and his woodturning workshop. I still love pushing boundaries and exploring how far I can push beading, pressing flowers, weaving fibers, and drawing patterns.

RUTH: And, also, recently you have started to include more video in your works. Can you talk a bit about that?

ALETTE: I'm so excited to present my latest new work in video at the show in MOAS. Creating works for the exhibit was a long and difficult struggle that I blame on the pandemic. Just how to articulate life at this moment has been a challenge, but I am so very happy with the outcome. While I revere beautiful tactile elements, and I celebrate traditional women's handicrafts, I also have a side that pushes into the future and loves exploring imagery and creativity produced through new media and technology. It has been said that I am a maximalist artist... using anything in hands reach, layering and mixing styles and techniques within one work. This extends to outside the studio as well, directing an artist-run space, volunteering time and directing a local chapter of a national non-profit arts organization as well, then also producing and editing an arts podcast! I admit, even before the pandemic, it was hard to find the time to dedicate to so many different outputs. And now, maybe because of the pandemic, I've realized it's time to focus on producing my own best work. I've given up most community work and gained time to return to exploring more creatively, such as in video art. I love the fluidity in recording moving images. You are offered

all the tools in the paint box: light, motion, color, sound, and space. "Slipping Through Your Fingers" was produced just for my show at MOAS and is my first work in video art in 9 years. I'm just getting started.

RUTH: You have indicated that you created the piece we are exhibiting in response to the Native American and ecological history of our area. Can you tell us where the inspiration for the piece came from and how it affected what you created?

ALETTE: Accepting an invitation to exhibit my work at MOAS occasioned a couple of logistics trips to Daytona. On one trip I slept in a home where the currents of the Halifax River nearly wash over the steps of the back door. I have a long history of living in waterfront cities, but this river imparted a special magic, and I was hooked like a tarpon. I became increasingly interested in the area. I explored the inlets, the dirt roads, old sugar mills. I read the histories of the Timucuan Tribes and learned a few Timucuan words. I studied about other people and cultures in the area from 11,000 years ago up until modern times. I imagined villages, shell mounds, and Spanish galleons sailing up the Halifax River, possibly right where the house I slept in was built. It made me wonder how it is possible that humanity, after all the trials, tribulations, and injustices done, can still prevail. And for me, the only answer could be "because of the sheltering trees,

the sweetness of the waters, and the brightness of the moon". Nature most certainly has saved humanity. I made another trip up just to photograph and shoot video, on location, capturing a true essence of the land, river, and sky. All the pieces on exhibit continue my fascination with the natural world and how nature offers the connective tissue holding all of us, and each one of us, together.

An interesting note: I also just learned that cracks in the Moon were recently discovered by NASA scientists. An expansive survey of more than 12,000 lunar images proves the surface of the

Moon is constantly cracking and shifting under stress. Just as the Moon's gravitational pull causes seas and lakes to rise and fall as tides on Earth, the Earth exerts tidal forces on the Moon. Scientists have known this for a while, but now they've found that Earth's pull also actually opens up faults on the Moon... – more connective tissues.

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Another Busy Season in the Books

Getting Excited About 2022

The Guild has just completed our busy season with great success. This year, our membership has increased 25%. We are very excited to have all of these new members and look forward to working on committees with everyone in the future. A few new members participated in our two fall events. We always look forward to getting to know our members who appreciate our museum and enjoy meeting new friends with the same goals.

Now for some more good news - our 11th Children's Museum Golf Classic was a huge success with a profit of \$18,000. Please plan to join us in October 2022 for our 12th annual golf tournament.

I hope you joined us for our 59th Halifax Art Festival. A day of heavy rain and wind on Friday that carried into Saturday led us to cancel day one of the HAF. We were fortunate to have an outstanding festival on Sunday. Most of our artists were pleased to stay open and were very happy with their sales. We thank all of you who supported our artists so they could have a good show. Andrea Pair and her team did an outstanding job with many changes occurring during this two day period. Thank you for a job well done!

I have listed the names of businesses that donated to all our fundraising events. Please

thank them for helping 2021 be a great year for the Guild and the Museum.

I look forward to working beside a wonderful organization of volunteers who have a deep appreciation for our Museum of Arts & Sciences. If you would like to join us or have any questions please contact me.

Diane Rogers, President
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Robotic Selfies on the Moon

THE INTUITIVE MACHINES NOVA-C SPACECRAFT, CARRYING THE ERAU EAGLECAM CUBESAT, IS SLATED TO LAND IN THE MIDDLE OF OCEANUS PROCELLARUM (OCEAN OF STORMS). IMAGE CREDIT: SETH MAYO/MOAS

Landing on the Moon is no easy feat. Taking a picture of said landing from a third-person perspective makes this an even more difficult feat. And that is exactly what the world-renowned aerospace and engineering institution, Embry-Riddle Aeronautical University (ERAU), is trying to accomplish early this year when their autonomous EagleCam system will hopefully snap photos of a commercial lunar lander as it touches down on Earth's natural satellite, essentially taking a spacecraft selfie.

If all goes to plan, this would be the first time in history that an external view of a landing on another celestial body would be captured up-close, along with the first university student project to land on the Moon.

EagleCam is a small satellite camera system, also known as a CubeSat, that is hitching a ride aboard the Intuitive Machines Nova-C lander during the IM-1 mission, and bringing various NASA and commercial payloads to the Moon. The uncrewed IM-1 mission will help test technologies that will be critical

for NASA's upcoming Artemis lunar program to land humans on the Moon by the mid-2020s.

Intuitive Machines is a Texas-based commercial company that was one of a handful of organizations that were awarded contracts under NASA's Commercial Lunar Payload Services (CLPS) initiative to help facilitate scientific activities and demonstrate various technologies at various sites on the Moon.

The Nova-C lander, which will act as a mothership, is planned to touch down in the change to middle of

Oceanus Procellarum, or the Ocean of Storms—a large impact basin filled with dark, basaltic regolith that is easily seen with the naked eye from Earth on the western side of the Moon. More specifically, the mission is slated to land near the larger craters of Aristarchus and Herodotus within this very large lunar region.

The planets seemed to align as the Intuitive Machines founder, Steve Altemus, an alumnus of Embry-Riddle, proposed the challenging idea of a robotic camera to students and faculty on a visit to the Daytona



BASIC FRAME STRUCTURE OF EAGLECAM WITH THE THREE FISH-EYE CAMERAS THAT SERVE AS THE MAIN EYES FOR THE SMALL CUBESAT. THESE CAMERAS WILL EVENTUALLY CAPTURE IMAGES OF THE SURFACE OF THE MOON AND THE LANDING OF THE INTUITIVE MACHINES NOVA-C SPACECRAFT. IMAGE CREDIT: EMBRY-RIDDLE/BERNARD WILCHUSKY



EMBRY-RIDDLE EAGLECAM TEAM. IMAGE CREDIT: EMBRY-RIDDLE

Beach campus in 2019.

Over the next couple of years, undergraduate and graduate students were able to develop, build, test, and deliver what eventually became EagleCam, under the guidance and support of professors in ERAU's College of Engineering.

Out of that endeavor came the design of a small cube structure—about half the size of a loaf of bread—that houses three 180-degree fish-eye cameras, sensors, batteries, communications equipment, and other various electronics. The completed EagleCam CubeSat was then placed inside a custom built

ejector module that will eventually release the unit at the precise, programmed moment.

As the hexagonally shaped Nova-C lander descends, EagleCam will be instructed to deploy about 100 feet (30 seconds before landing) above the lunar surface. In free-fall, the small CubeSat will continuously take high-resolution photos with its three fish-eye cameras in the hopes of capturing Nova-C as it carefully approaches the Moon. Once EagleCam impacts the surface, no matter its orientation, the strategically placed wide-angle cameras can still provide a 360-degree view as it continues

to take photos of the spacecraft during the final stages of landing and in the moments immediately after.

This whole process will allow EagleCam to witness Nova-C's experimental cryogenic landing system, the dynamic dust environment, and even provide a detailed look at the surrounding lunar terrain that may contribute to high-resolution mapping.

The unprecedented images that are captured will then be sent from EagleCam to Nova-C through WiFi—the first time this type of communication will be attempted on another celestial body. This is essentially the same type of WiFi you may connect to at home or at work, and this novel experiment will test the reliability of this data transfer system that may be useful for future missions.

After Nova-C receives the data, it will then transmit back to Earth, eventually making its way to students and faculty at ERAU for further analysis and study.

Throughout the landing, dust plumes that are inevitably stirred-up from Nova-C's engines will most likely coat EagleCam's lenses. This dust and soil, or lunar regolith, has very clingy properties—something that Apollo astronauts noticed

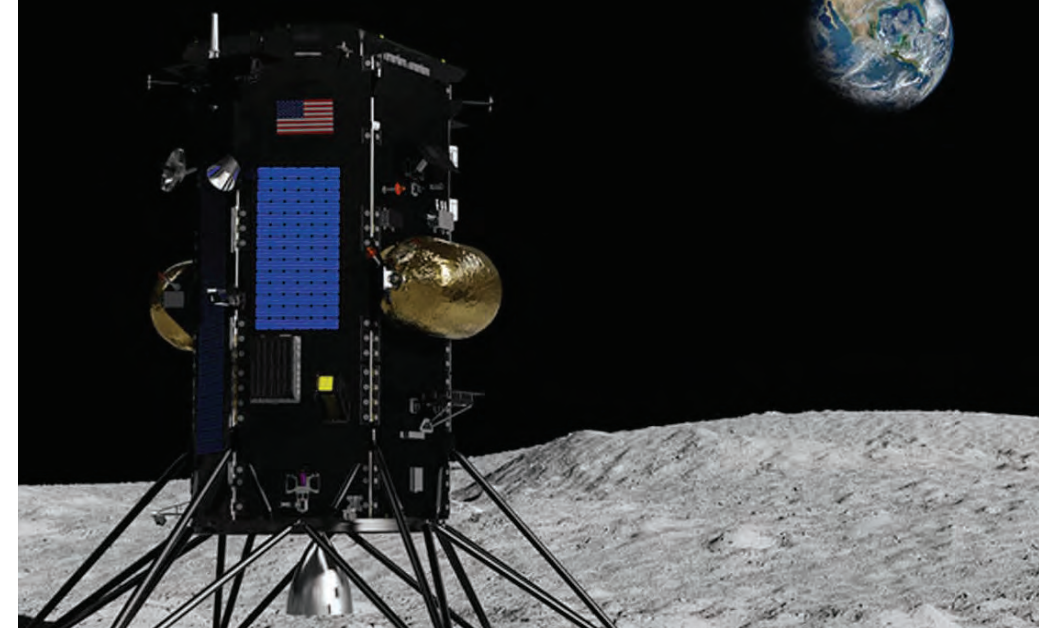
during their excursions on the Moon's surface more than 50 years ago

To combat this, onboard EagleCam is an experimental electrodynamic dust removal system that will be used on two cameras throughout the mission. Developed by engineers at NASA's Kennedy Space Center, this innovative technology uses an electric field to repel the accumulated lunar dust that may interfere with cameras' visibility. The demonstration may lend itself to major breakthroughs in dust management that could be utilized for many different applications on the Moon, missions throughout the Solar System, and even on Earth.

For all of this to happen successfully, EagleCam has to endure the journey to the Moon, the vacuum of space, harsh radiation environments, and extreme temperature variations—all while being nearly a quarter of a million miles from our planet. These are the challenges that students and faculty at ERAU had to overcome as they developed EagleCam, along with the development of the prime components of the CubeSat that have one shot to accomplish the lofty mission goals.

Having been completed in an academic setting, this project has provided students with invaluable hands-on experience in the challenging realm of space exploration, no matter the outcome of the mission.

The IM-1 mission is planned to be launched sometime in early 2022 on top of a SpaceX Falcon 9 rocket from Cape Canaveral, Florida. At that time, EagleCam will be safely stowed inside the Nova-C lander and ready for deployment once the spacecraft makes its several journey to the Moon.



ARTIST DEPICTION OF THE INTUITIVE MACHINES NOVA-C LUNAR LANDER ON THE SURFACE OF THE MOON. THIS COMMERCIAL SPACECRAFT WILL BE CARRYING THE SMALL EAGLECAM CUBESAT UNTIL ITS RELEASE JUST BEFORE LANDING. IMAGE CREDIT: INTUITIVE MACHINES



EMBRY-RIDDLE GRAPHIC DESCRIBING THE MISSION GOALS AND THE DATA TRANSFER ROUTE. AFTER EAGLECAM CAPTURES THE IMAGES, IT WILL SEND BACK THE DATA TO THE NOVA-C LANDER THROUGH WIFI, A TECHNIQUE THAT HAS NEVER BEEN ATTEMPTED ON ANOTHER CELESTIAL BODY. IMAGE CREDIT: EMBRY-RIDDLE

EagleCam appropriately gets its name from the iconic mascot of Embry-Riddle, but can also remind us of the historic Lunar Module Eagle that brought Neil Armstrong and Buzz Aldrin down to the Moon's surface during Apollo 11. In a similar fashion, EagleCam will make its own giant leap as it sets out to achieve something that has never been done before.

Our Lohman Planetarium Department will be working with the EagleCam team to create a unique planetarium show, highlighting the major mission milestones and using the fish-eye lunar imagery captured that will be displayed on the large dome screen. Stay tuned for more information about this show and an upcoming small exhibition we will be curating about the mission later this year.



ERAU DOCTORAL STUDENTS DANIEL POSADA AND CHRIS HAYS WORKING ON EAGLECAM COMPONENTS INSIDE A CLEANROOM WITHIN THE MICAPLEX FACILITY. SERVING AS THE LEAD ENGINEERS FOR EAGLECAM, POSADA AND HAYS ARE PART OF A LARGER TEAM OF STUDENTS AND PROFESSORS WITHIN EMBRY-RIDDLE'S COLLEGE OF ENGINEERING THAT ARE WORKING ON THIS UNPRECEDENTED MISSION FOR THE UNIVERSITY. IMAGE CREDIT: EMBRY-RIDDLE/BERNARD WILCHUSKY



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