In this Issue:

The Lohman Planetarium Dedication Ceremony

“Ladies First: The Art of Carlos Luna”

Robotic Selfies on the Moon and More!
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
Writing the Letter from the ED for Arts & Sciences magazine is a quarterly ritual for me. And while I know 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 have heard, I will be moving on to the role of keeping you informed about what we have going on here at the Museum of Art & 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 milestone in 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 forward and grow as an organization, getting feedback from our community was crucial when writing our strategic plan and turning our focus to better being a community-focused museum.

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 and featured in there who were crucial in making that happen, many of them unsung heroes who have overseen in my time here, 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. 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 helping 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 and if possible, better – condition 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 10 years while I have had the privilege to serve you all as the Executive Director of the Museum of Art & Sciences, it has been a pleasure and I will miss seeing you all around the Museum.
ABOUT THE MUSEUM

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 art, maritime history, 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 Csi 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 Luscavilla Park, and operates Gemble House in Port Orange.

The Museum of Arts and Sciences is recognized by the State of Florida as a cultural institution and has 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 Foundation, 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 Sandifer, at 386.255.0285. If you prefer, you may contact the Cultural Council of Volusia County at 386.255.0285.

A COPY OF THE OFFICIAL REGISTRATION AND FINANCIAL INFORMATION MAY BE OBTAINED FROM THE DIVISION OF CONSUMER SERVICES BY CALLING TOLL FREE WITHIN THE STATE. (800) 435-7352.

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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. Through 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.

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Joelle has been a volunteer with the Museum of Arts & Sciences since 1997 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 Marga Sigerson Volunteer of the Year Award.

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InterNExoN

Xavier Inosenco is a junior attending Stetson University. After completing the Quarza- 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 this 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.

ARTS & SCIENCES MAGAZINE
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 twirl 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
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 Eleggúa. (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, Catarina’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.
The Beautiful Florida River

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 by 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 can create dreamlike atmospheres of oranges, reds, and purples.

The Cici and Hyatt Brown Museum of Art is filled with 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.

**"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 Pittsburgh, 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 framed 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.

**"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.


by Geoffrey Bate

Traveling down the state to Central West Florida is a light and bright landscape of the “Withlacoochee [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 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.
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.

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

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.

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

OPENING JANUARY 8 THROUGH APRIL 24, 2022
BOUCHERLE 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. 97.10.034 A&B

Emerald: Clear and Colored

Diamond, Sapphire, Ruby and Emerald: Clear and Colored Glass Traditions in the Collection

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WINTER EXHIBITS

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Miami Original: The Art of Alette Simmons Jiménez

OPENING JANUARY 29 THROUGH APRIL 10, 2022
KARSHIN 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 Miami, her paintings, sculptures, collages and installation pieces reflected the energy and multi-cultural layers that have become synonymous with the Miami art scene.

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Florida Weather

The forecast for Florida weather in just one day. The Florida Weather gallery offers a look at Florida weather as represented by local artists, a reminder that weather changes with uncanny speed. Sun, rain, wind, clouds, storms, and fog all play a part in what the artists see and want to capture. The colorful array of Florida weather, however, is also a reminder of what is Florida’s revealing environmental trait.

Featured painting: Naomi Duckman (Furth). Storm on Seven Mile Bridge; Floride Keys, 1923

**GONE FISHING**

at the Cici and Hyatt Brown Museum of Art

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 the greatest sport fishing areas in the world. From locals with simple cane poles to celebrities on yachts decked out for luxury and fun, sport fishing in Florida is represented by art. Florida is known for weather that changes quickly, from beautiful sunrises and sunsets to bad storms. The museum admission is free for members, free for Volusia County residents with proof of residency, or with paid museum admission.

**Talk and Walk: Dow American Gallery of Art**

Join the Museum’s lead gallery specialist, Marion Perrott. Spend the evening among friends while perusing the Dow American Gallery of Art which is filled with a collection of portraits, landscapes, and early American portraits to the pinnacle of fine art represented in this gallery. Sunrises and sunsets are great landscape artists in American history are represented in this gallery. Sunrises and sunsets are great landscape artists in American history are represented in this gallery.

**Lunch and Learn: Sunrises and Sunsets**

12:00pm-1:30pm

The history of landscapes in Volusia County dates back to the 1890s to the 1930s as evidenced from newspaper accounts and county records. Volusia Remember’s Coalition worked on an art project to bring light to the individuals who met this awful fate. The goal is to bring awareness and promote racial healing.

**Wine Tasting: Way Out West Coast**

3:00pm-7:00pm

Join 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. The theme of the evening is “Art, Wine, and Early American Portraits.” The evening will include wines from many regions of California. This event is for ages 21 and older. Seating is limited and early advance registration is required by calling the Museum at 386-255-0285 or by visiting MOAS.org or by calling the Museum at 386-255-0285. Non-members: $5.00 for non-members.

**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.

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**WINTER PROGRAMS**

**January 11:00am-12:00pm**

**Virtual Coffee with a Curator: The Lost Roadside Attractions of Florida**

Grasp your coffee and join Senior Curator of Education and History, Zach Hodge, 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 possible curiosities and attractions throughout the World. Many of these roadside attractions were just as juicy and funny. Some items include Six Gun Territory, Miami Serpentarium, Pirates World, Bongo Land, and more. Learn how Disney imitated the lost roadside attractions of the Dime World. RSVP to be a virtual member to attend.

**January 15**

10:00am-3:00pm

**6th Annual Florida History Con**

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

**January 19**

3:00pm-4:00pm

**Talk and Walk: Dow American Gallery of Art with Lead Gallery Specialist, Marian Whelton**

Join the Museum’s lead gallery specialist, Marian Whelton, and discover the amazing French influence in America through the Museum’s collection of paintings, portraits, landscapes, and decorative art. Learn about the earliest pieces of pillar furniture and early American portraits to the pinnacle of fine art represented in this gallery. Space is limited. RSVP in advance by calling the Museum at 386-255-0285.

**February 20**

2:00pm-3:00pm

**Florida Vistas Book Club: The Life She Wished: 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: A Biography of Marjorie Kinnan Rawlings*. The lecture is free for members, $5.00 for non-members. RSVP is required by registering online at MOAS.org or by calling the Museum at 386-255-0285.

**February 20**

7:00pm-10:00pm

**Perrott’s Free for Members Wine Tasting Series**

Perrott’s Free for Members Wine Tasting Series will kick off the year with a celebration of 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 luxury and fun, sport fishing in Florida is represented by art. Florida is known for weather that changes quickly, from beautiful sunrises and sunsets to bad storms. The museum admission is free for members, $5.00 for non-members.

**February 27**

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 settlement at Fort Caroline. Join Zach Zacharias at Gamble Place in Fort Orange to discuss various aspects of French influence in Florida over the last 500 years including, Campbell Town, Napoleon’s nephews, French aid during the American Revolutionary War, pirates, John Ambroise Audubon, mint trains and more. Space is limited at Gamble Place and RSVP is required by calling the Museum at 386-255-0285. Non-members: $10.00 boxed lunch.

**March 14**

7:00pm-10:00pm

**Monthly Mix: In Partnership with The Locals Mix**

Join us at the Museum of Art & Sciences for a relaxed evening with our sister galleries to all galleries, happy hour drink specials, and live music by The Mountain Holes. Guests can enjoy two drinks from each gallery for $3 each. Please note that this event is for ages 21 and older. Seating is limited and early advance registration is required by calling the Museum at 386-255-0285. Non-members: Lecture is $5.00 plus $10.00 boxed lunch. Non-members: $5.00 for non-members.
February

Tuesday, February 1 2:00-5:00pm  VIRTUAL Coffee with a Curator | The Art of John Grisham

Grasp your coffee and join Chief Curator / Gary R. Libby Curator of Art, Ruth Grinn, virtually from home for a conservation and scholarly discussion of Black History month on the exhibition The Art of John Grisham. Free for members. Register online at MOAS.org or by calling the Museum at 386-255-0285. No refunds after March 3.

Tuesday, February 8 10:00am-11:30am Member Appreciation Day

Join MOAS as Dr. Trapani, the creator of “Enzology,” the science of color and color therapy, and his team as we take our telescopes and laser pointers on a fast-paced and highly entertaining line up of the best in short film, comedy, and animation. This two-hour showcase will introduce you to the many Crossroads, an annual film festival; “Best of Show” winners, and international honorees from films shown at the first festival. This event is recommended for ages 16 and older. Seating is limited, advanced ticket purchase is recommended by visiting MOAS.org or by calling the Museum at 386-255-0285. No refunds after February 3. $20.00 for members, $25.00 for non-members.

Tuesday, February 15 10:00am-11:30am Member Mingle

Join us at the Cici and Hyatt Brown Museum of Art for our next Virtual Member Mingle. This will be a casual drop-in event where we will discuss upcoming events and activities at the Museum. Register online at MOAS.org or by calling the Museum at 386-255-0285. No refunds after March 3. Free for members, $10.00 for non-members.

Tuesday, February 22 10:00am-11:00am VIRTUAL Coffee with a Curator | The Art of Carlos Luna

Meet Dr. Elizabeth Cudworth, MOAS Curator of Education and History, as she introduces you to the exhibition, MOAS After Hours: In Partnership with The Locals Mix. Join MOAS as Dr. Enzo Trapani, Neuroscientist, M.D. and Artist join us to talk about the upcoming event, “Enzology: The science of color and color therapy” on Friday, March 4 at 7:00pm. Free for members, $5.00 for non-members.

February

Monday, February 14 3:00-4:30pm Andrew Rich with Florida History

Join us in the Root Family Auditorium for a presentation on Florida’s history. Free for members, $7.00 for non-members, or included with membership.

The Long Lost Roadside Attractions of Florida

Join Senior Curator of Education and History, Zach Zacharias at the Museum at 386-255-0285. No refunds after March 3. Free for members, $7.00 for non-members, or included with membership.

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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 converts 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, $5.00 for non-members.

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 Buly, 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 objects. Space is limited. RSVP by calling the Museum at 386-255-0285. Free for members or with paid admission.

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ON OUR SOCIAL MEDIA CHANNELS FOR EVENT AND EXHIBIT INFORMATION, RECAP PHOTOS, AND MORE!

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2021-2022 SEASON
The Polish Wiśniowski Philharmonic Orchestra
Agata Szymczewska, violin
7PM - SATURDAY, JAN. 15, 2022

Tenors & Divas
Teatro Lirico D’Europa
7PM - SATURDAY, JAN. 29, 2022

VERDI’S RIGOLETTO
Teatro Lirico D’Europa
7PM - FRIDAY, FEB. 4, 2022

Siberian Virtuosi
State Ensemble of the Republic of Sakha
3PM - SUNDAY, MAR. 27, 2022

Warsaw Philharmonic Orchestra
Bruce Liu, Pianist
7PM - THURSDAY, MAR. 31, 2022

Symphony Tickets Make a Great Gift, Call for Details.
386.253.2901 OR VISIT DBSS.ORG
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.
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 work together that were created in different media and they are suddenly in concert, 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...

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

ALELTE: 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, 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 return to exploring more community work and gained an arts podcast! I admit, even before the pandemic, it was hard to find the time to dedicate to so many different outputs.

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?

ALELTE: 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. I explored village, 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.

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. 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.
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
386-871-8177

Another Busy Season in the Books

Getting Excited About 2022

Thank You to the Supporters & Sponsors of the MOAS Guild

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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
Over the next couple of years, 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.

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.

EagleCam has to endure the journey of 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: Intuitive Machines

EagleCam CUBESAT Camera System

Project Objectives

1. Capture high-resolution images of the Moon's surface
2. Uncover new scientific findings through dust particle snapshots

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.

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 has 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.

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Over the next couple of years, 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.

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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 in the hopes of capturing Nova-C as it carefully approaches the Moon.

Hopes of capturing Nova-C as it takes high-resolution photos with the small CubeSat will continuously be instructed to deploy about 100 feet (30 seconds before landing) 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