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Multiple Displacement No. 4 from the Fire Blanket series, Seffa Klein

Anthropocene: Humans and Nature exhibition explores the era of dominant human effect on the Southern California and Tijuana landscape. Art installations at the Bonita Museum and Cultural Center (BMCC) will be on view from Sept. 6 - 28th, 2019. The public reception is on Friday, Sept. 6th, 5:30 - 8:30 PM. The reception will host exhibiting artists as well as anthropogenic soundings by regional composers including Jeremy Field and Isaac Crow. Poet Gerda Govine will perform at 6:30 PM.

"You cannot help but reflect the Anthropocene...anything you do is part of the epoch because you are nature,
you carry it around in your cells." Brian A. Gibson

Exhibiting artists

Stephanie Bedwell, Diana Benavidez, Annette Cyr, May Y. Cheung Hoffman, Michael Field,

Brian A. Gibson, Matthew Hebert, Nancie Holliday, Luis Ituarte, Amanda Kachadoorian, Seffa Klein, Jim Melli, Paula Poole, Sasha Koozel Reibstein, Anna Siqueiros, Julie Sperling, Eva Struble, and Luke Woodaman.

[Artwork in the exhibition](#)

Artwork in the exhibition explores the earth and nature as affected and interpreted by humans including language, systems, technology, farming, animals, architecture, and ethnobotany. Systems and mysteries as related to various fields of study including metal and mineral extraction, plant science, shamanism, invisible and visible communication systems, and human designed environments. Conceptualizations of objects in contemporary philosophy and art include peak experience phenomena related to storytelling and topography. An undercurrent of reptile, plant and animal dialogues dominate the exhibit.

[More about the Artists](#)

Shelter Valley artist **Paula Poole** documents defunct and abandoned science institutions, as well as mystical human meeting places in Southern California deserts.

Seffa Klein has her San Diego premiere with *Multiple Displacement No. 4* from the *Fire Blanket* series. The series speaks of future's creation stories, internal control centers, and alchemic tensions between elements. Klein's artwork takes inspiration from fire and metals. From curator Wendy Wilson, *Seffa's mastery of materials and universal thought follows in the footsteps of her ancestors, including Grandfather Yves Klein. The Klein family Magnum Opus, including the transformation of materials through Fire, presents a universal deliverance of the soul.*



Arthropod 60x Magnification, Jim Melli

Encanto artist **Jim Melli** has devoted his career to recreating animals from the fossil layers of San

Diego. Jim brings these ancient animals to life working as an artist at the San Diego Natural History Museum.



Abandoned Carbon Dioxide Well, Niland California, 2019,
detail from photo installation, Michael Field

Michael Field and **Stephanie Bedwell** are an artist super couple who met at San Diego State in the 1980's. Field is known for his photo documentation of hidden pockets of San Diego as well as his handmade backpacks. Bedwell creates emotionally charged architectural environments highlighting human vulnerability as well as our transitory/migratory methods of shelter.

North Park artist **Brian Gibson** explores the connections between humans and other animals. He believes we are all in the same boat, part of the same organism that makes up the living earth. "We act as the nervous system of the planet, and we have the tools of art and science to help us make decisions that will affect the future."

Painter **Eva Struble** is debuting a new artwork in the exhibition documenting the relationship between human made structures and plants in Southern California.

Matthew Hebert's *Information Retrieval* invokes a play-on-words with a Stonehenge ancient architecture environment involving the placement of multiple filing cabinets. Inside the cabinets viewers will find visuals and auditory stories about landscape and technology from poets and artists from around San Diego County.

Jamul artist **Luis Ituarte** relates peak experiences through his carved wood artworks based on the joy he found making slingshots in his youth growing up in Tijuana.



Anthropocene: A Local Landscape, Diana Benavidez

We have broken our planet to the extent that it is no longer capable of rewarding us with its natural magic. By utilizing the piñata as a method to convey stories and messages, artist **Diana Benavidez** reflects on the current Anthropocene epoch. Through the use of projection mapping techniques, video collages of local landscapes projected onto a traditional six-star piñata present unique patterns caused by irreversible human activities. Diana Benavidez is a Binational artist from the San Diego/Tijuana border region. Her art practice introduces piñata making as a method of expression and storytelling and consists of building piñata that reflects upon her experiences growing up along the border, her identity, and culture.

Artist **Nancie Holliday** runs a conceptual Botanica based on the spiritual and medicinal nature of city water systems and local plants.

South Bay artist **Amanda Kachadoorian** researches plants to speak about her multicultural identity and uses her personal motif "heart in a bowl" to connect to displacement, isolation and anxiety in a post-colonial society. Her work investigates concepts of identity and psychology, and aspects of ephemerality in terms of nature and human interaction.

Spending time on the road between Bonita and Los Angeles, painter **Anna Siqueiros** represents the mass of humanity through human eyes and the documentation of her Airbnb guests.



Artist May Y Cheung-Hoffman

The exhibition will also feature a tribute to the late San Diego artist **May Y. Cheung Hoffman**. Cheung, a first generation Chinese American, explores the torture of generations of females through the sculpture series *Domestic Torture, Torture I, II & III*. Sculptures investigate fashion and the practice of foot binding in China through modern day shoes incorporating everyday hardware from kitchens and building sites. Her work is a comment on fashion and torture. Said Cheung, *My great-grandmother's mobility was severely limited by her bound feet. I cannot imagine the unbearable pain that she endured throughout her life, bending and breaking the bones in her feet until she finally achieved the perfect four-inch lotus foot.*

Artist **Sasha Koozel Reibstein** creates otherworldly objects that are simultaneously recognizable and enigmatic. From the curator, *my love of Sasha's work defies language. When David Bowie died we needed to create an exhibition/installation that was his spaceman time capsule, enshrining all of the love that artists had for Bowie. Sasha's artwork was the first that came to mind. Her otherworldly creations are pure magic, oozing minerals and materials encompassing for me the fantasy of the engineering side of new worlds/astrobiology, showing a possible beauty of fantastic future collaborations.* Sasha will be exhibiting a sculpture work entitled *Pray for Rain*.

Luke Woodaman captures the sun and the human attachment to light and the desert. He lives in transitory environments between San Diego and Joshua Tree.

Annette Cyr's painting *On the Brink* expresses the collective cycles of fear, anxiety, helplessness and courage to face the realities of global warming. The painting is in response to an old black and white photo of a La Jolla restaurant in which well-dressed diners sip from their martini glasses, oblivious to the huge wave about to slam into against the magnificent picture

window.

Julie Sperling from Ontario, Canada is part of an artist exchange at the museum. As a mandala artist, Julie uses regional materials to tell her rock stories about topography and the origin of materials.

Why this exhibition?

This exhibition allows for the time and space to think about current relationships with the planet. This hopefully opens up global environmental ways of thinking, opening up new modes of action at a time when human beings make up the largest single force for change on the Earth. Analysis of the Anthropocene era can lead to a material turn of public opinion as to how societies and individuals can thoughtfully interact with nature and the planet. The exhibition space invites the audience to enter into a dialogue on the Anthropocene and the planet.

Curatorial statement

I have been obsessed with the connections between art and science and data display since my first group exhibition highlighting the theme in 1987. Every other year I enjoy organizing this theme and monitoring the evolution in the artwork and themes displayed. This iteration of the theme targets South Bay and borderlands of San Diego County. The exhibition draws upon artists and themes trending for 2020 in this region. Some of the common threads of discourse involve reptile, plant and animal communications with the Anthropocene and with humans. –

Wendy Wilson

The BMCC is located at 4355 Bonita Road, Bonita CA. Hours are Wednesday through Saturday from 10am to 4pm. Admission is free. *Art in the Museum Day* is every 2nd and 4th Saturday of the month from 11 am - 3pm with San Diego Art Kids artists Christopher Padilla and Desiree Lawrence. Website: www.bonitahistoricalsociety.org.

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For images and interviews please contact: directorbmcc@gmail.com

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