

## ABOUT MOCA

**MOCA Tucson's mission is to inspire new ways of thinking through the cultivation, interpretation, and exhibition of cutting-edge art of our time.**

*Established by artists, MOCA is Tucson's only museum devoted exclusively to contemporary art from Tucson and around the globe. MOCA is committed to thinking globally, acting locally, and engaging with the ethics and aesthetics of contemporary life. Through varied programs, MOCA is Tucson's primary educational resource for contemporary art and maintains a full exhibition, education, and artist-in-residence program.*

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The logo for the Museum of Contemporary Art Tucson (MOCA) features the lowercase letters 'moca' in a bold, sans-serif font. The letters 'm', 'o', and 'a' are grey, while the letter 'c' is a vibrant red. The letters are closely spaced and have a modern, rounded appearance.

**Museum of Contemporary Art Tucson**

265 SOUTH CHURCH AVENUE TUCSON, ARIZONA 85701  
MOCA-TUCSON.ORG 520.624.5019 12-5PM WEDNESDAY-SUNDAY

# Aranda\Lasch and Terrol Dew Johnson

*Meeting the Clouds Halfway*

## JPW3

*Sleep Never Rusts*

## Miranda Lichtenstein

*Sound and Noise*

29 October 2016 – 29 January 2017

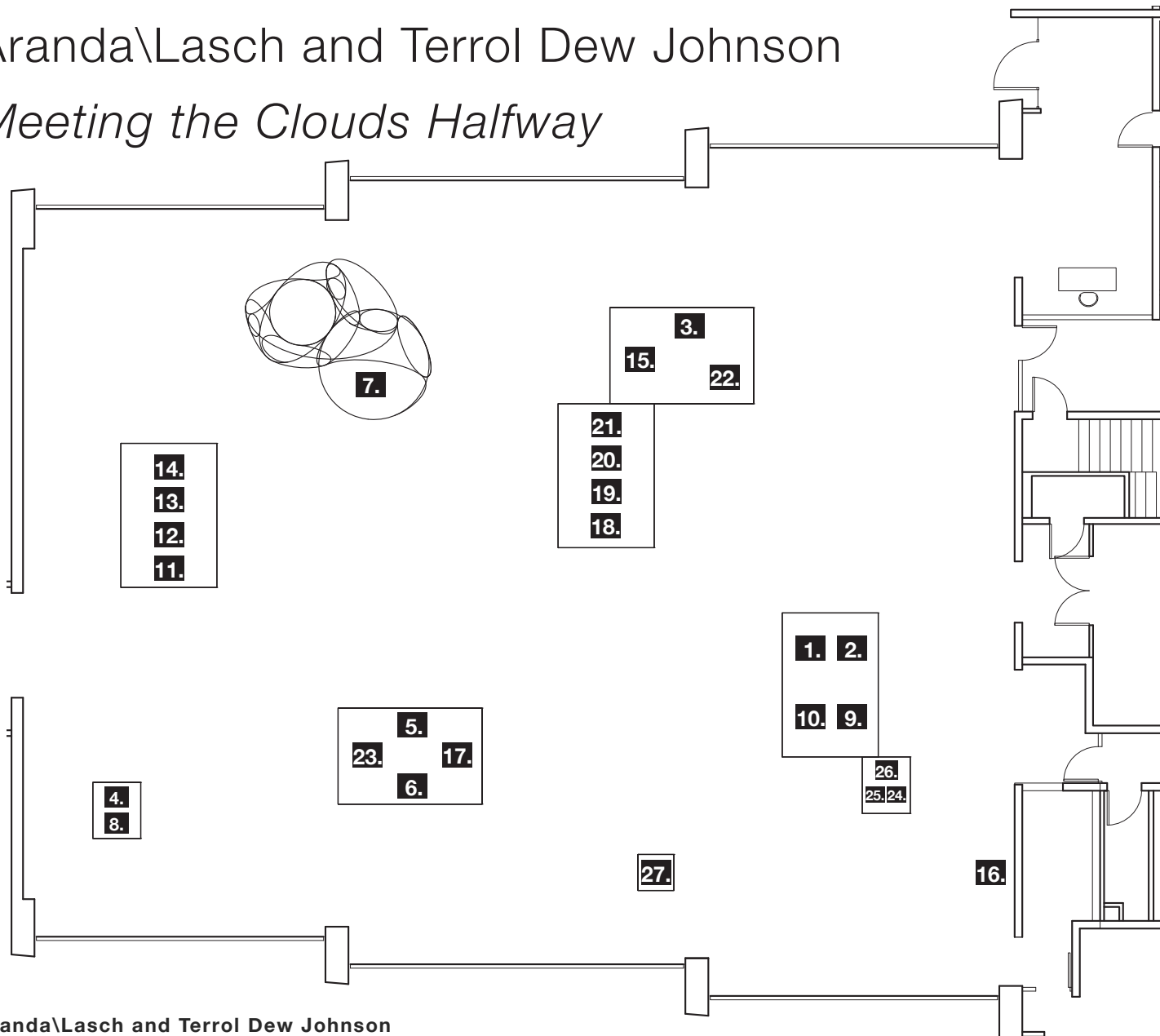


Museum of Contemporary Art Tucson

# GREAT HALL

Aranda\Lasch and Terrol Dew Johnson

*Meeting the Clouds Halfway*



## Aranda\Lasch and Terrol Dew Johnson

1. **Grass Coil 01** (2016) bear grass, sinew, and steel wire, 13" x 16" x 16"
2. **Grass Coil 02** (2016) bear grass, sinew, and steel wire, 24" x 24" x 21"
3. **Grass Coil 03** (2016) horsehair and waxed nylon, 16" x 16" x 12"
4. **Grass Coil 04** (2016) bear grass, sinew, and steel wire, 22" x 26" x 24"
5. **Wire Coil 01** (2016) steel wire and nylon, 26" x 18" x 20"
6. **Wire Coil 03** (2016) steel wire and nylon, 24" x 26" x 24"
7. **Wire Nest** (2016) fiberglass rod, 11'0" x 16'0" x 9'0"
8. **Wire Coil 05 w/ Yucca** (2016) steel wire, nylon, and yucca paper, 24" x 26" x 24"
9. **Wood Basket 01** (2016) wood, yucca, and sinew, 16" x 16" x 12"
10. **Wood Basket 02** (2016) wood, yucca, and sinew, 16" x 16" x 12"
11. **Copper Coil 01** (2016) copper, 16" x 16" x 12"
12. **Copper Coil 02** (2016) copper, 16" x 16" x 12"
13. **Copper Coil 03** (2016) copper, 16" x 16" x 12"
14. **Copper Coil 04** (Patina) (2016) copper, 24" x 31" x 18"
15. **Table** (2016) painted steel, 30" x 30" x 18"
16. **Knot #3** (2016) aluminum, creosote, yucca, and cedar bark, 3'4" x 5'6" x 5'8"

## Aranda\Lasch

17. **Rock Table** (2016) ferrock, 6'0" x 2'0" x 0'1"
18. **Bandshell Site Model** (2016) paper, paint, and foam, 2'0" x 4'0" x 1'0"
19. **Desert Shelter Site Model** (2016) paper, paint, and foam, 2'-0" x 4'0" x 0'9"
20. **Olaski Site Model** (2016) paper, paint, and foam, 2'0" x 4'0" x 0'8"
21. **Seed Bank Site Model** (2016) paper, paint, and foam, 2'0" x 4'0" x 0'6"
22. **Desert Shelter Sprayed Model** (2016) fiber glass rod, wire mesh, concrete, 3'6" x 3'8" x 2'0"
23. **Seed Vault Sprayed Model** (2016) fiber glass rod, wire mesh, and concrete, 3'6" x 3'8" x 2'0"

## Terrol Dew Johnson

24. **Gourd Basket** (2015) gourd, bear grass, and sinew, 9" x 9" x 12"
25. **Inlaid Gourd Basket** (2007) gourd, bear grass, and sinew, 15" x 15" x 18"
26. **Form Over Function** (2014) wood, bear grass, and sinew, 18" x 6" x 15"

## Matthew Ritchie

27. **Language of the Sun** (2016) plastic and paint, 3'0" x 2'6" x 4'0"

# Curator's Essay

## GREAT HALL

### Aranda\Lasch and Terrol Dew Johnson *Meeting the Clouds Halfway*

29 October 2016 – 29 January 2017

Coiling is the core of the collaboration between Tohono O'odham fiber artist Terrol Dew Johnson and New York and Tucson-based architects Aranda\Lasch. What began as a conversation about the similarities between traditional Native American craft and cutting-edge design became a decade-long exchange that re-imagines an ancient material practice within the needs of a contemporary world. The result of their dialogue is a range of constructions, from baskets to architecture, which suggest cross-cultural sharing as a means of reckoning, manifesting a shared truth that inspires reflection and action.

*Meeting the Clouds Halfway* at the Museum of Contemporary Art Tucson presents this new series of objects which use materials and rituals born from the Sonoran Desert, a region rich in both ancestral wisdom and visionary thinking. For many generations, the Tohono O'odham have coiled baskets out of desert fibers not only for domestic use, but also as a ceremonial meditation that unites art with life. The act of coiling creates form through an intuitive geometric system and iterative movements, building on a set of principles that can be manipulated to create new compositions.

A gifted weaver from a young age, Johnson has achieved national acclaim for pioneering abstract constructions that transcend familiar forms and materials in a way that invites reflection on a long-established practice. Johnson's novel approaches to cultural traditions informs every aspect of his life, and ultimately led him to found Tohono O'odham Community Action, an organization that advocates for a healthy and vital tribal community. Having won numerous awards, his work is included in the permanent collections of the Smithsonian Institution's National Museum of the American Indian and the Heard Museum.

Aranda\Lasch established their reputation with the 2006 publication of Pamphlet Architecture 27: *Tooling*, illustrating how phenomena in nature like weaving, flocking, and cracking, can generate architectural procedures. *Tooling* defined a way to use computer code to not only to facilitate the design process but also as a conceptual engine in its own rite. Their work has since been informed by collaborative making, translating abstract geometries into tactile forms through handcraft, performative construction, and partnerships with artists such as Matthew Ritchie, Casey Reas and fashion designer Silvia Fendi. The first series of baskets with Johnson was shown in 2007 at Artists Space in New York, which led to the Museum of Modern Art in New York acquiring several works from the exhibition for their permanent collection.

**Terrol Dew Johnson** (Tohono O'odham, b. 1973) is a community leader, nationally recognized advocate for Native communities and renowned artist. In 1996, Johnson co-founded Tohono O'odham Community Action (TOCA), a grassroots community organization dedicated to creating positive programs based in the O'odham Hímdag—the Desert People's Way. In 2002, Johnson and TOCA Co-Director Tristan Reader were recognized as one of the nation's top leadership teams when they received the Ford Foundation's Leadership for a Changing World Award. Johnson's collaborations range from museum exhibitions to documentaries and book publications. In October 1999, Johnson was named one of "America's top ten young community leaders" by the Do Something Foundation.

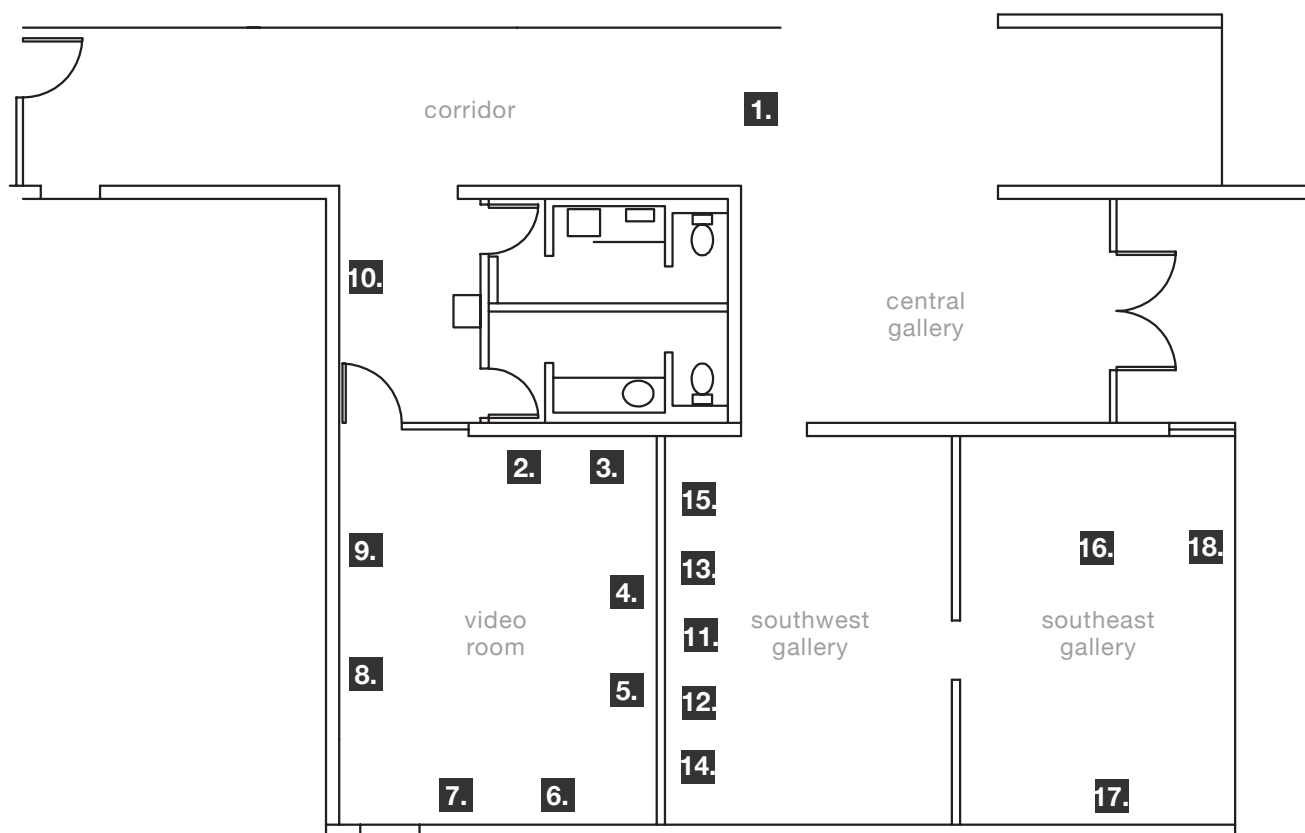
In 2009-10, Johnson walked from Maine to Arizona as a part of "The Walk Home: A Journey to Native Wellness," bringing awareness to the crisis of Diabetes in Native communities and highlighting the ways in which communities have the capacity to create wellness by drawing upon their rich cultural traditions.

As an artist, Johnson began learning to weave baskets in school when he was just ten years old. He is now recognized as one of the top Native American basketweavers in the U.S. He has won top honors at such shows as Santa Fe Indian Market, O'odham Tash, the Heard Museum Fair and the Southwest Indian Art Fair. His work is in the permanent collections of museums such as the Smithsonian Institution's National Museum of the American Indian and the Heard Museum. Today, Johnson combines basketry with other media such as bronze castings and gourds.

**Aranda\Lasch** designs buildings, installations and furniture through a deep investigation of structure and materials. Recognition includes the United States Artists Award, Young Architects Award, Design Vanguard Award, AD innovators, and the Architectural League Emerging Voices Award. Their early projects are the subject of the book, *Tooling*. Aranda\Lasch has exhibited internationally in galleries, museums, design fairs, and biennials. Current building projects include stores in Miami, an outdoor theater in Gabon, and an Art Park in Bali. Aranda\Lasch continually develop furniture products and are represented by Gallery ALL. Their work is part of the permanent collection of the MoMA in New York.

# VIDEO ROOM & SOUTHEAST GALLERIES

## JPW3 *Sleep Never Rusts*



### CORRIDOR

**1. *Serena*** Hologram Installation (2016) satin ribbons, canvas, video projections, and fans

### VIDEO ROOM

*Clockwise from north wall*

**2. *Circular B*** (2016) 72" x 96"

**3. *Circular A*** (2016) 72" x 96"

**4. *Orange Circular*** (2016) 72" x 96"

**5. *Circular O*** (2016) 72" x 96"

**6. *Shadow B4*** (2016) 72" x 96"

**7. *Shadow B*** (2016) 72" x 96"

**8. *OB4*** (2016) 72" x 96"

**9. *YXB4*** (2016) 72" x 96"

**10. *Rust Shadow*** (2016) 72" x 96"

acrylic, wax enamel, paint, marker, and news print

### SOUTHWEST GALLERY

*west wall*

**11. *Season 1*** (2010) 8' x 3' x 4'

**12. *Season 2*** (2013) 8' x 3' x 4'

**13. *Season 3*** (2013) 8' x 3' x 4'

**14. *Season 4*** (2016) 8' x 3' x 4'

**15. *Season 5*** (2016) 8' x 3' x 4'

wax, popcorn, and steel

### SOUTHEAST GALLERY

**16. *Musical Stare*** (2016) chairs, spandex, paper, and ink

**17. *XL Clear*** (2016) enamel, marker, and wax, 48" x 72"

**18. *CNC Sex Ford*** (2016) enamel, marker, and wax, 60" x 84"

# Curator's Essay

## VIDEO ROOM & SOUTHEAST GALLERIES

### JPW3 *Sleep Never Rusts*

29 October 2016 – 29 January 2017

In "Sleep Never Rusts" JPW3 inverts the tried-and-true Rust-Oleum slogan into a conundrum of meaning and materials, with paintings of infinity-loop buckets full of holes rendering them totally impractical, limned like illustrations from instruction manuals, sarcophagus-like "wedge" sculptures laying on their backs, supine, covered in melted wax and slowly molting, a room of black and orange finish line checkers, and an homemade analog hologram summoning Serena Williams' power in mid-forehand. The bucket paintings rotate around the room, showing all of their sides while revealing nothing, with an appearance of movement yet trapped in time on canvas. Williams will be at the threshold between the Corridor and the Central Gallery, seen from both sides, doubled, as the viewer will pass "through" her he or she will momentarily become one with the celebrated tennis pro, part of the/her machine. The checkered room is a "handmade" (via Risograph) matrix, a zine (the earliest and a continuing manifestation of JPW3's output) writ large on the walls instead of the page, composed of 8 x 11" tartan motifs created from a trash bag plaid flag pattern, conflating the "sign" of finishing and victory with its mundane source.

The exhibition's title bears explaining, not only as somewhat curious popular cultural trivia but directly related to this show and JPW3's interest in "how weird it is how things can happen," and how looking back it can seem so strange "it" ever happened in the first place. The most surprising transformations and mutations of significance out in the world, and in the artist's work, through the prism of Mark Mothersbaugh of Devo, who had invented the term "Rust-Oleum" as a young man while working in advertising, and in 1979 suggested the title "Rust Never Sleeps" to Neil Young who bestowed it on the album now seen as a cornerstone in the Young canon. Rust never sleeps, a riddle in a way, like Ludwig Wittgenstein's "a rose has no teeth," referring to our experience of words and their meanings in different contexts, extrapolated to the multiple allusions, references, and shape shifting of both form and content that are integral to JPW3's artwork.

From painting to sculpture to performance to zine making to co-running a gallery (Patrick Gomez 4 Sheriff in Los Angeles, with friend and fellow artist Sayre Gomez), an array of interrelationships mirror the uncanny trajectory from Mothersbaugh's slogan to Young's album to forty years later this conglomeration of things and images that also never "sleep" or "rust." As the buckets show all of their sides they remain inscrutable, echoing the old and painful nursery rhyme "There's a Hole in my Bucket" with its deadlock situation of Henry's impossible task of filling the bucket with water. An excruciating song and quandary, relevant to the artistic journey as metaphor for the Sisyphean predicament of working through accidents and errors to find solutions through the mistakes, or conversely finding problems in everything. Creating the ramps is similar, as wax is melted and poured leaks occur causing a continuous unknowing of the final outcome and ultimate appearance of the work. In that sense the ramps are seasons and in "Rust Never Sleeps" seasons one through five are presented as a layered, aromatic, molded recording of the action. Williams, cast on ribbon, gives a boost with a volley on the butt. The checkered room revisits the zine on an environmental scale, and there will also be six seats covered in checkered fabric adding to the profusion of and also providing a place to sit. Truly multi-disciplinary, the combined parts of the exhibition constitute a trip into perceptual, physical, and mental landscapes that are inventive, humorous, allusive, as well as slightly disquieting and destabilizing.

**JPW3** was born in Florida in 1981 and received his MFA from the University of Southern California in 2012, and his BFA from the School of the Art Institute of Chicago in 2005. Recent solo exhibitions include Night Gallery (Los Angeles), Michael Jon Gallery (Miami), Martos Gallery (New York), and Galerie Nagel Draxler (Cologne). His work has been covered by *The Los Angeles Times*, *Artforum*, and *The New Yorker*, among others. JPW3 lives and works in Los Angeles.

# NORTHEAST GALLERIES

## Miranda Lichtenstein *Sound and Noise*



### Drawing Room

*Clockwise from door*

1. **Jen** (2011) archival pigment print, 37" x 37"
2. **The Reader** (2005) polaroid, 5 3/16" x 4 3/16"
3. **Ganzfeld** (2005) polaroid, 4 3/16" x 5 3/16"
4. **Anechoic Chamber** (2005) polaroid, 4 3/16" x 5 3/16"
5. **Heaven's Gate** (2005) polaroid, 4 3/16" x 5 3/16"
6. **If you bring forth...** (2005) polaroid, 4 3/16" x 5 3/16"
7. **Floater** (2005) polaroid, 4 3/16" x 5 3/16"
8. **Dream Machine** (2007) polaroid, 4 3/16" x 5 3/16"
9. **Karin** (2010) archival pigment print 37" x 37"
10. **Clara** (2011) archival pigment print 37" x 37"

### NORTHWEST GALLERY

*Clockwise from door*

11. **Ground #10** (2016) 40" x 31"
12. **Ground #12** (2016) 50" x 40"

13. **Ground #9** (2016) 24" x 18"
14. **Ground #11** (2016) 19" x 13"
15. **Ground # 2** (2016) 19" x 13"  
archival pigment prints

### NORTHEAST GALLERY

*Clockwise from door*

16. **Bodega (slash)** (2015) archival pigment print, 40" x 26.6"
17. **Siren** (1996/2016) C print, 84" x 90"
18. **Bodega (mirror)** (2015) archival pigment print, 40" x 26.6"

# Curator's Essay

## NORTHEAST GALLERIES

### Miranda Lichtenstein *Sound and Noise*

29 October 2016 – 29 January 2017

"Miranda Lichtenstein: Sound and Noise," features a variety of distinct yet wholly intertwined works in photography the artist has produced in the last fifteen years. At the heart of this enterprise is a desire to make art that confronts the intangible: diverse states of mind, feelings, emotions and thoughts, processed through an ever-shifting medium. This pursuit yields gorgeous, accessible pictures that also disclose the artist's complex relationship to their status as representations of the photographically impalpable.

This is especially true of the small Polaroids in the "The Searchers", which depict quests for mental states of utopian sanctuary, the unknown, unreal, and utterly desirable, by showing human subjects in or on attempted voyages of secular enlightenment. This requires a visualization of a place of absolute calm and peace, a state of bliss, a rooting around for sanctuary. The resurgence since the 1960s of a broadly-defined "spirituality" provides a basis for these pictures that explore the aftermath of fitness and "mindfulness" merging into yoga, drum circles, solstice celebrations, transcendental meditation, floatation tanks, Ganzfeld experiments, et al, representing attempts by people to "find themselves" and connect to an inner wisdom. This is the photography of something that inherently cannot be seen, an interior experience, and a transformation that we might not recognize even if we do "see" it. In the same gallery haunting, barely-there images of singers mid-song, vocalizing with intense passion yet unheard, build upon Lichtenstein's interest in out-of-body experience. Motivated by musical performances she attended in which the singer appeared to enter a trance, she recruited vocalists to sit for her and requested only they perform a work that provoked a strong emotional response. While documentary photography often emphasizes the expression of the subject in heightened detail, Lichtenstein strips away particulars, redirecting the focus to the experiential, otherworldly realm, negating the idea that a portrait can reveal deeper internal states.

In the Northeast Gallery is a wall-sized print of a tornado siren, a signal of alarm precipitating panic that here is rendered mute. Shot off a VHS tape of hurricane and tornado disaster footage in 1995 and used in a music video directed by Lichtenstein for Saturnine 60, "Siren" is a cultural and environmental warning rendered ominous by its silence. Flanking "Siren" are two prints from her ongoing collaboration with the artist Josh Blackwell that further complicate things by obscuring claims of authorship. Her lush, large-scale prints of Blackwell's abraded plastic bodega bags become defamiliarised stand-ins for the "disposable" culture we inhabit. Inflating their eponymous subjects, they give otherwise flattened works volume and form, coupled with the elusive passage of light. Plastic appears simultaneously fleeting and expendable, as well as monolithic in its permanence and recurrence.

Rounding out the exhibition are Lichtenstein's most current investigations called "Grounds", made of cut and layered accumulations of photo paper. The void we perpetually attempt to fill is alluded to, indicated and perhaps even shown, while leaving open deeper questions about what we can see and what we think cannot be pictured through the act of photographing. The "Grounds" are made up of the remainders of prints, which originally were scans of embroidered plastic bags made by Blackwell. The scan produces a burnt edge, a burn from light, which frames the outline of each emptied image. In the iterations seen at MOCA a collage is produced on the wall by hanging multiple grounds on top of one another. They resemble maps, though cartographically untrustworthy ones in which territories are overlapped and the earth is scorched. As a gathering of varied yet aligned images, "Sound and Vision" is full of pensive and even philosophical confrontations with the visual in the allure of "sound" and the static and pain of averted "noise" and a comprehensive engagement with the ethereal through the visible.

**Miranda Lichtenstein** lives and works in New York, NY. Her work has been widely exhibited at institutions including The Guggenheim Museum, the Hirshhorn Museum and Sculpture Garden, the Renaissance Society, Chicago, Stadthaus Ulm, Germany, and the New Museum of Contemporary Art, New York. Solo exhibitions of her work have been held at venues such as the Hammer Museum, Los Angeles, the Whitney Museum of American Art, Elizabeth Dee Gallery, New York, Gallery Min Min, Tokyo and at the Gallery at Hermes, New York. She is Assistant Professor in Photography at Mason Gross School of the Art at Rutgers University.