

**Sabbatical Leave Proposal Cynthia Minet, MFA
Professor of Studio Art, Moorpark College**

Proposal Date: November 2016

Proposed Leave time: Fall 2017-Spring 2018

Previous Sabbatical Leave: Fall 2008-Spring 2009

Seniority of Service: August 2001-present

OVERVIEW OF SABBATICAL PROPOSAL:

The purpose of this one-year sabbatical is to increase my proficiency in 3-D modeling, 3-D printing and interactive technologies in order to maintain currency in my field and bring that knowledge back to share with my students at Moorpark College. I will use this proficiency to develop new projects for the 3D Design and Sculpture classes that I teach. Further, I will expand my sculptural skills by creating and presenting new works for a solo museum exhibit in Texas in November 2017. I have spoken with my Dean, Jennifer Kalfsbeek-Goetz, my department chair, Erika Lizee, and my colleagues Gerry Zucca and Lydia Etman, and they are fully supportive of all aspects of my proposal. They see the presentation of solo exhibitions by faculty to be a valuable asset to the goals of our program. These goals include encouraging professional level achievements by faculty as essential to faculty development as well as role-modeling for our transfer-bound students. They are also supportive of my proposed courses of study at Art Center College of Design, Otis College of Art and Design, and through tutorials on Lynda.com. They recognize the value and necessity of maintaining currency in the new developments of 3D technology.

DETAILS OF THE PROPOSAL

Technology Study:

During Fall 2017, I will be collaborating with lighting designer, Vaughn Hannon, and with sound engineer Tony Shogren to incorporate interactive elements in my installation for the International Museum of Art and Science in McAllen, Texas. The exhibit will be activated through motion sensors that will trigger lighting and audio sequences. The incorporation of interactivity is a new development for me, and I will be working closely with Vaughn and Tony to achieve our goals.

During Spring 2018, I will learn new techniques in 3D printing and 3D modeling, Arduinos, and lighting sequencers through courses at Art Center, Pasadena, Otis College of Art and Design, as well as through tutorials on Lynda.com and at Hexlab Makerspace in Chatsworth. (see details on courses in timeline below). The Art Program recently purchased a 3D printer, and while I have started using the printer in my classes, I am only using existing models to print. I wish to develop my skills so that I can incorporate the design of simple 3D models as well as 3D prints into our 3D design courses.

Artwork Development and Relevance to my teaching assignment:

I have been commissioned to mount a solo exhibition of new work (*Cynthia Minet: Migrations*), at the International Museum of Art and Science (IMAS) in McAllen, Texas from November 16, 2017-April 2018. The IMAS is a Smithsonian Affiliate, and the "premier art and science museum of South Texas" (please see timeline and attachments below). My installation will present seven illuminated life-size suspended sculptures of roseate spoonbills. The sculptures will be made from recycled plastics and LEDs. The installation is site-specific, using artifacts gathered from the borderlands region of the Rio Grande Valley as well as recycled debris from Los Angeles. My research for my sculptures and drawings involves studying comparative anatomy and animal behaviors.

Research of anatomy is relevant to my teaching of Figure Sculpture, and Sculpture, and Life Drawing. The practice of drawing is relevant to the courses of Drawing and Life Drawing which I teach. Additionally, students in Figure Sculpture and Sculpture usually have an assignment that requires visits to the EATM zoo and a sculpture of a human/animal hybrid. My development of a deeper understanding of animals and their behavior will enhance my teaching of this segment of my classes. The extensive problem-solving that my sculptures require is fundamental practice in how to build sculpture. This is absolutely relevant to my teaching of how to construct sturdy sculptures to my students.

Further details on the scope of my installation at the International Museum of Art and Science in McAllen, Texas and how the project will be disseminated in our District:

The project:

The McAllen area borders Mexico on the Rio Grande River. The small region at the southern tip of Texas is a primary crossing site for both legal and illegal immigrants from Central and South America, and is the narrow point of confluence for two of the four major bird migration Flyways in the Western Hemisphere. I am creating work that considers both avian and human migration. My art practice involves extensive research into the anatomy and behavior of the animals I am representing, and leads to preparatory drawings and models that are often displayed along with the sculptures.

In this installation, I will be focusing on the colorful Roseate Spoonbill, and will also make my work interactive for the first time. Motion sensors will activate light sequences and sound into the installation. Migrant-discarded materials found on the U.S. banks of the Rio Grande River will be imbedded in the sculptures of the birds. The underlying analogy is that bird migration is being affected by environmental changes such as pollution and global warming in the Gulf Coast region, and human migration world-wide is hindered by borders, socio-economic factors, racism and other issues. I intend the birds as themselves and also as metaphor for the complexity of the social and environmental issues of the borderlands.

The Roseate Spoonbill is native to the Southeast coastal regions, and its migration takes it all the way down to South America. It is an aquatic wading bird, and its propagation is dependent on a specific balance of water levels and food. The Audubon Society considers this flamingo-colored bird an indicator of the health of its environment. I am studying the anatomy and behavior of the spoonbill in order to depict the complexity of its form and the fragility of its existence.

When I visited Texas in October 2016, I met with Scott Nicol, faculty at South Texas Community College, and Paul Valadez, faculty at University of Texas, Rio Grande. Scott Nicol, and his colleague, David Freeman, are interested in collaborating with me on the collection of materials. They will involve their art and photography students in collecting some artifacts for me for use in the work, and will give them college credit for helping me to install my work in November of next year.

Dissemination:

I am excited about the potential that this collaboration with faculty from South Texas College holds. While I would hope that my exhibit will help to raise awareness of border issues, both in Texas and wherever else the work is exhibited, my contact with the artist/professors in the South Texas region has already given me insights into the equity issues of the area. Both Scott Nicol and David Freeman are accomplished artists who are also political activists. If we can find the budget to support it, I would like to arrange to bring some of their work, as well as the work of Paul Valadez from University of Texas, Rio Grande, for display either at our campus gallery, or at our sister colleges of Oxnard and Ventura. They have larger galleries that might welcome an exchange exhibition, as well diverse populations for whom the border issues might have great relevance. I will approach the gallery directors at each college to see what interest I can generate. I am also interested in sharing some of the work from my installation as an exhibition either at Moorpark College or at our sister colleges, thereby disseminating my sabbatical project within our District.

During the Spring of 2018, I will organize an exhibit and panel presentations on the theme of artists' responses to border and environmental issues to be presented in Fall 2018 or Spring 2019 depending on the schedule of our campus gallery. If it is possible, this exhibit could be the one that includes the Texan artists' works. If not, I will invite artists from Southern California to participate. The symposium and exhibit will be similar to one that I organized for the Year of the Environment in 2014. That project brought together an art exhibit that included former students from Moorpark College and faculty, and panel presentations by artists and faculty, including Professors Jana Johnson, Katherine Courtney, and myself. Further, I intend to present my project, and some of the Texan artists' work in a Multicultural Day event.

Background:

I have been teaching studio art at Moorpark since 2001. I teach Figure Sculpture (which I developed), 3D Design, and Drawing, and Life Drawing and Sculpture classes (on alternate semesters). I serve as lead faculty in the drawing discipline, and share responsibility for our program development with the other full-time faculty (Gerry Zucca and Erika Lizee). I have served on the Faculty Senate, numerous tenure committees (currently on two), full-time and adjunct hiring committees, the Campus Environment committee, and the Multicultural Day Committee. I am particularly proud of my role as a mentor to our students. Many of them are professional artists and designers, and two of them are now teaching here at Moorpark in the art history and art department.

In addition to my work on campus, I maintain a very active exhibition schedule. In the past seven years, (since my last sabbatical), my work has been exhibited in solo and group museum shows. (Please see attached resume). Moorpark is almost always mentioned in my artist talks and panel discussions. I am honored that my participation in exhibitions helps our art program's reputation to grow, and the College's visibility to spread to new audiences.

DETAILED PLAN: I have already begun work on the preparation for my solo exhibition at the IMAS in McAllen, including travel and research as outlined below.

- June 2016** Traveled to McAllen, met with Jennifer Cahn, Curator of the International Museum of Art and Science, McAllen.
Visited bird reserves.
- July 2016** Wrote up formal proposal for exhibit to travel (Jennifer Cahn will work on traveling the exhibit to the Art Museum of South Texas, Corpus Christi, and/or other venues)
Gathered estimates on shipping costs from Cooke's Crating
Made drawings to accompany proposal and exhibition

Oct. 12-15, 2016:

Visited McAllen's bird reserves to see spoonbills in situ

Met with artist/professors and activists:

Paul C. Valadez, artist, The University of Texas, Rio Grande Valley

Scott Nicol, artist and activist, South Texas College, McAllen, TX

Patty Alexander, environmentalist and grant writer for US. Dept. of Parks and Wildlife

Gathered some border materials and arranged for art students at South Texas College in the art program's capstone class to receive credit for assisting me in the gathering of materials and installing of the exhibition in November 2017.

(Work Period overlaps Spring 2017 into Fall 2017):

Oct. 2016-Oct. 2017:

Visit the Special Collections at the Natural History Museum, Los Angeles to study and draw the Roseate Spoonbill specimen.

Work in studio to develop drawings and sculptures

Work with Vaughn Hannon on sequencing

Work with sound engineer Tony Shogren on sound design

FALL SEMESTER 2017:

Aug- Sept 2017:

Continue work in studio on sculptures and drawings for exhibition

Continue work with Vaughn Hannon on light sequencing

Continue work with sound engineer Tony Shogren on sound design

Design mounting devices for sculptural installation

Arrange for framing of drawings for exhibit

Finalize arrangements with shipping company (Cooke's Crating)

October 2017:

Develop and finalize didactics and slide show/Powerpoint for gallery on my process

Complete works for the installation at IMAS

Ship work to Texas

November 2017:

Fly to McAllen, install work

Attend opening, give a formal artist presentation, document the show

SPRING SEMESTER 2018:

During the Spring semester, I will take specific courses that relate to my teaching assignments of 3D Design (ART M23), and Sculpture classes (ART M77/78). Maintaining currency in recent developments in additive manufacturing technology and 3D modeling, and learning how to design projects to use the 3D printer will help me develop new and relevant projects for my 3D Design and Sculpture classes. Learning about electronics and interactivity will help me to incorporate cutting edge technology into my artwork for upcoming exhibitions as well as learning how to potentially incorporate these elements into my class assignments.

January-April 2018:

Enroll in Intro to Electronics: ACN-203W, Art Center College of Design/Art Center at Night.

Take your ideas from basic concept to high tech. today's small, inexpensive and easier-to-use microcontrollers allow creatives to incorporate functionality into just about any project or art installation. This seven- week course explores the basics of electronics and coding through easy hands-on examples. Projects will demonstrate how to use microcontrollers such as Arduino, colorful LED displays; sensors to explore the real world; IoT (Internet of Things) to link all things to the cloud; and the code that makes it all work.

Prerequisites: This course assumes no prior knowledge of electronics or programming. Access to a personal laptop during class time is recommended starting on Week 1, but not required. 2 units. (Class regularly offered in Spring)

Enroll in Intro to Interaction Design: ACN-200, Art Center College of Design,/Art Center at Night.

This course offers a hands-on introduction to interaction design, the craft of how people interact with products, systems and services. Through brainstorming and critiquing different types of user experiences such as mobile and social applications, websites, gestural interfaces, games, consumer electronics, smart products, tangibles and art, students will become familiar with the range of design elements and methods that make up interaction design. Equal parts thinker and maker, students will conceive, design and produce simple interactive projects.

Prerequisite: curiosity and a desire to create never-seen-before solutions. Fundamental design skills are recommended but not required. Basic computer skills required. Transferable. 3 units.

Enroll in Introduction to 3-D Digital Modeling (Rhino/SolidWorks), Otis College of Art and Design Continuing Education.

A computer studio class teaches students fundamentals of 3 – D modeling also known as CAD – Computer Aided Design. Emphasis is on developing the ability to create computer generated objects and products using Rhino and SolidWorks. These digital computer skills enhance the analog hand skills taught in the other studio courses. Projects result in files that can be successfully transferred and executed by a 3 – D Printer also known as rapid prototyping. Simple rendering techniques for 2 – D execution are also taught as another method of communicating forms and products. Prerequisite: None . 1 unit

Additionally: Complete tutorials on Lynda.com on 3D printing/3D modeling.

Attend courses in 3D printing and 3D modeling at HexLab Makerspace in Chatsworth or comparable MakerSpaces in Los Angeles.

May 2018:

Begin work on organizing an exhibit at Moorpark College, or Oxnard, or Ventura Art Galleries that focuses on border issues and the environment. Investigate potential for bringing the work of Texan artists to our District.

Develop new projects for 3D Design curriculum and Sculpture curriculum.

(tentative) Fly to Corpus Christi to install next leg of the Migrations show at the Art Museum of South Texas, Corpus Christi (dependent on where the show travels after McAllen).

June 2018 Begin work on new interactive exhibit slated for Sept. 2019-Jan 2020 at the Craft and Folk Art Museum, Los Angeles.

Benefits to the Students:

This will be the first solo museum show I have mounted out of state, so there are many aspects to share about my experience that will benefit my students. This project involves more than other shows because I have had to prepare a proposal for travelling the exhibit as well as specifics for the McAllen show, such as budget, crating, scale models, etc. The second part of my sabbatical project will directly benefit the students because I will develop expertise in new technology: the 3D printer and 3D modeling techniques as well as rudimentary electronics. In the 3D Design course that I teach, students are assigned projects that deal with scale and with interactive elements. Thus far, all projects have been strictly non-digital. However, as I become well-versed in the use of the 3D printer, I will be able to incorporate a digital design unit into the course. Lighting with LEDs and working with Arduinos is also becoming mainstream, and my experiences learning these applications at Art Center will be new information that I can share with the students to enhance the interactivity of their 3D Design projects. Additionally, I will be organizing an art exhibit and panel discussion on the theme of the environment and border issues. Students will benefit from the presentations and the exhibit through exposure to and engagement with new and relevant topics, and through contact with professional artists and their works.

Benefits to the District:

District Vision Statement

The Ventura County Community College District will become the leader in the development of high quality, innovative educational programs and services. Keeping in mind that students come first, we will model best practice in instructional and service delivery, student access, community involvement, and accountability.

District Mission Statement

Ventura County Community College District provides students, in its diverse community, with access to comprehensive quality educational opportunities that support student learning and student success.

I will be a faculty member who is conversant in new technology, thereby benefitting the district by offering comprehensive quality education and current relevant instruction to support student learning and student success. To that end, through the knowledge and experience gained during my sabbatical, I will be able to recommend the best new equipment to purchase to support our program, from 3D scanners to laser cutters and beyond. Through my exhibition in McAllen, Texas, and the supporting publicity materials, I will help to increase visibility for our art program, Moorpark College and the VCCCD district as well. I will also learn a lot about exhibition design and the challenges of exhibiting at a major museum in another state. That kind of first-hand experience is invaluable for what I can then offer to my students, colleagues and faculty at our sister colleges. It is anticipated that my exhibition will travel to other museums in South Texas, and thus our visibility will spread farther. I will be meeting again with faculty at academic institutions in the Rio Grande Valley, and hope to build relationships for potential exchange with their artists to present work in our District galleries, whether at Moorpark, Oxnard or Ventura. These artistic and cultural exchanges between academics and their institutions help to build bridges that could have far-reaching benefits to the district. I am also interested in presenting parts of my new work in our District galleries, as well as offering an overview of my project as part of Multicultural Day. I will be contacting the gallery directors at our sister institutions to gauge their interest in collaborating on a border issues/ environmental show that might run concurrently at Moorpark and either Oxnard or Ventura. Additionally, I will organize an exhibit and panel discussion art and environment or art and border issues, potentially as part of our Year Of... presentations. These exhibitions, presentations and panel discussions will invite the diverse community members of our District to participate in the educational opportunities that our

institution offers.

Benefits to the candidate:

The benefits to me, the candidate, are many. I will have the time necessary for me to complete a new body of work for a solo exhibition in the premier art and science museum in South Texas. I will be challenging myself to incorporate interactivity in ways never before attempted in my artwork. I will thus learn new technologies that will not only benefit my teaching, but also my own work for the future projects that are already scheduled, such as the solo installation in the main window space of the Craft and Folk Art Museum in Los Angeles for 2019. I will have time to focus on the development of new curricula to incorporate the digital printing, lighting, and interactive technology that I will study. I will be continuing contact with academics in another state to learn how they respond to the border and equity issues in their communities. I will be learning more about the environmental and social issues in Texas that have parallels to the issues facing immigrants and birds in California. I will be organizing an exhibit that brings together other artists that are interested in environmental and social issues. The sabbatical period will expand my view, renew my energies, and offer me learning opportunities that are not possible within the scope of my regular academic full-time responsibilities.

Conclusion:

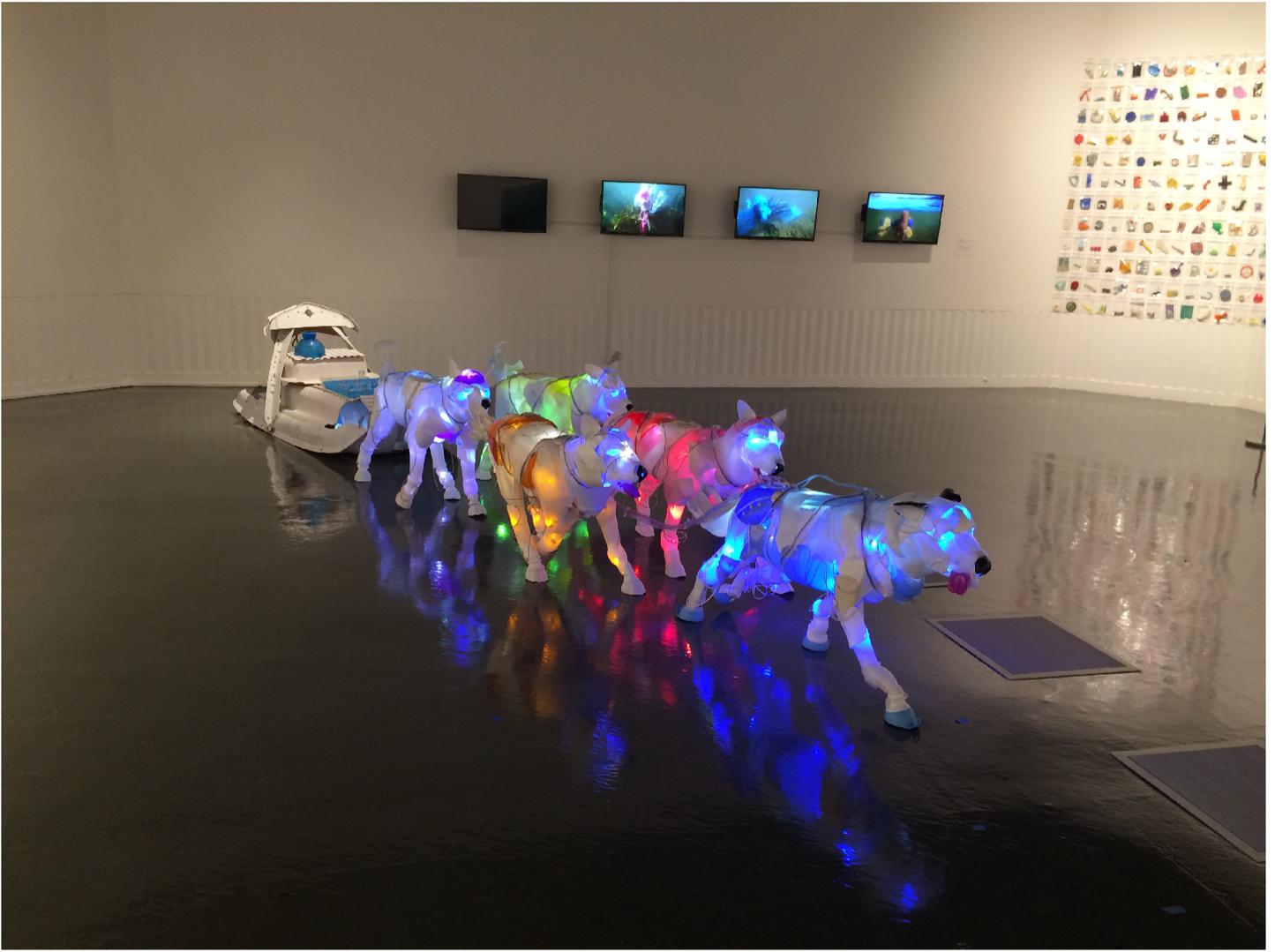
This sabbatical project represents an opportunity for me to embrace new challenges on many fronts, from making artwork, to learning new technologies. In my last sabbatical, I learned mold making techniques for casting in porcelain slip in Denmark. I also became proficient in the use of Photoshop through an online UCLA extension course, and learned about the principles of industrial design. I have been sharing that knowledge with my students regularly. As a result of my last sabbatical, I also found the new direction for my work that has led to these major exhibition opportunities. If granted this sabbatical award, I will share my new expertise and experiences with my students, the College and the District through presentations, potential exhibitions and instructional activities.

Thank you,

Cynthia Minet, MFA
Professor, Studio Art
Moorpark College



Predator: Sky Dance, 2015. Post-consumer plastics, LEDs, PVC, Instamorph. 80" x 115" x 52". Seen here in the PostWaste Exhibition, South Bay Contemporary, San Pedro, CA. October 2016



Pack Dogs (compressed) for San Jose State University. Post-consumer plastics, LEDs, PVC, fasteners, Portland cement. Dimensions of real husky dogs, installation variable dimensions (20 x 4 x 3 feet approximately). 2014. Shown here at the USC Fisher Museum of Art in Gyre: The Plastic Ocean. 2015.

Cynthia Minet: Artist Resume

CYNTHIA MINET

Born: New Jersey, USA

EDUCATION:

Master of Fine Arts in Sculpture, San Francisco State
University Bachelor of Arts, University of California, Santa
Barbara
Tyler School of Art/Temple University Abroad in Rome, Italy
Scuola Libera del Nudo, Rome, Italy

SOLO EXHIBITIONS AND INSTALLATIONS: * indicates solo
exhibition 2017

Migrations, An installation by Cynthia Minet, International Museum of Art and Science, McAllen, Texas *
(Curator: Jennifer Cahn, forthcoming November 2017-April 2018)

2016

Cynthia Minet: Avian, Vita Art Center at the Bell Arts Factory, Ventura, CA *
Pack Dogs, installation for *Gyre: The Plastic Ocean*, Natalie and James Thompson Gallery, San Jose State
University (Feb- April)

2015

Ox Pull Revisited, Valley Performing Arts Center Gallery, California State University,
Northridge * *Beast of Burden*, USC Fisher Museum of Art, University of Southern California *
(curator: Ariadni Liokatis)

Pack Dogs, installation for *Gyre: The Plastic Ocean*
San Jose State University Art Gallery, San Jose, CA (Feb
2016) David J. Sencer/CDC Museum, Atlanta, GA, (Jan-June)
USC Fisher Museum, Los Angeles, CA. (Sept-Nov)
(Installation within a large group exhibit with 25 artists including Mark Dion, Pam Longobardi, Alexis Rockman,
Andy Hughes, Dianna Cohen and others)

2014

Pack Dogs, installation for *Gyre: The Plastic Ocean*, Anchorage Museum, AK (curator: Julie
Decker) *The Elephant*, Gensler Architects, Los Angeles (October-March)

2013

Packing (caravan), solo installation, Los Angeles International Airport *
Funded by Los Angeles World Airports/ LA Department of Cultural Affairs

2012

Cynthia Minet's Unsustainable Creatures, Sculptures of Plastic and Light *
University of CA/ Riverside ARTSblock/Culver Center for the Arts, in conjunction with the City of Riverside
Festival of Lights

2010

Unsustainable Creatures III, 24-Hour Gallery, Pasadena, CA *
Unsustainable Creatures II, The Wedge Gallery, Woodbury University, Burbank, CA *

2009

Unsustainable Creatures, (solo) PØST, (Kamikaze one-night exhibitions), Los Angeles, CA *

2005

Hybrids, (solo) SolwayJones, Los Angeles, CA

SELECTED GROUP EXHIBITIONS:

2016

Post-Waste, South Bay Contemporary, San Pedro, CA (curator: Tracey Weiss)

Bird!, Muzeum, Los Angeles, CA (curator: Mishelle Moross)

2014

MAS Attack, Santa Monica Art Studios, (curator: Max Presneill and others)

Aqua Art Fair, with Coagula Curatorial, Miami, FL (curator: Mat Gleason)

Luminosity, Pasadena ArtNight 2014, DayOne/LightBringer Project, Pasadena, CA

American Trash, EarthWE Gallery, Bergamot Station, Santa Monica, CA (curator: Marina Debris)

Transcending Trash: The Art of Upcycling. Muzeo, Anahem, CA (curator: Matthew Leslie)

LA Luz, Gensler, Los Angeles (curator: Tess Logan)

2013

Arranged Art, Hudson | Linc, Pacific Design Center, West Hollywood, CA (curator: Nick Lisica)

2012

Escape from the Landfill, Huntington Beach Art Center, CA (3 person with Joyce Dallal and Olga Lah) (curator: Darlene DeAngelo)

Space Oddity, SCube Gallery, Laguna Beach, CA

2011

AIGA ReExtravaganza, (exhibited artist), Natural History Museum, Los Angeles, CA

Markers 8: Mapping 2011, ArtLife for the World, Venice, Italy (curator: Doron Polak)

2010-11

Increments, installation/group show selected by GATE Projects, (Glendale Area Temporary Exhibition), Glendale, CA

2010

Unleash the Beast, Arena 1 Gallery, Santa Monica, CA (curators: Milo/McLean)

99cent Ontario, Los Angeles World Airports/Ontario Airport, Ontario, CA (curators: Barry Markowitz and Stu Rapaport)

2009

Souvenir Art Venice 2009, Scala Mata, Collateral Event of the 53rd Biennale of Art, Venice, Italy, (organized by Doron Polak and the International Artists Museum, Israel)

PRESS AND PUBLICATIONS:

2016

DRAIN: A Journal of Contemporary Art and Culture, Junk Ocean (Vol:12:2)

Cynthia Minet: Oceans of Junk (art project) editors: Celina Jeffery and Ian Buchanan

Davis, Genie, "Post Waste at South Bay Contemporary: Nothing Wasted", Art and Cake, September 21

2015

Zellen, Jody. "Cynthia Minet at the USC Fisher Museum of Art, ARTILLERY MAGAZINE, November 2015

MEMORY AND DREAM, 2015

The Album of the 6th Beijing International Art Biennale (catalog)

Foreign Languages Press

Cynthia Minet: Beast of Burden, Nela Art News (review, front page) 6 Sept

Powers, Summer. "Past, Present and Futuristic: 3 Recycling Artists in Los Angeles (Noah Purifoy, Marina DeBris, Cynthia Minet)

The Culture Trip, Summer 2015

<http://theculturetrip.com/north-america/usa/california/articles/past-present-and-futuristic-three-recycling-artists-in-los-angeles/>

Campodonico, Christina, *The Beauty of Awareness: Artists shape plastic ocean debris into visual messages*, The Argonaut, Sept 16 <http://argonautnews.com/the-beauty-of-awareness/>

Fallon, Clare. "Stunning Art Exhibition Captures the World of Plastic Trash", The Huffington Post,

September [http://www.huffingtonpost.com/entry/plastic-garbage-ocean-](http://www.huffingtonpost.com/entry/plastic-garbage-ocean-art_55f2fa28e4b063ecbfa40ece)

[art_55f2fa28e4b063ecbfa40ece](http://www.huffingtonpost.com/entry/plastic-garbage-ocean-art_55f2fa28e4b063ecbfa40ece)

Stafford, Jeff. "Artists Sound the Environmental Alarm in "Gyre: The Plastic Ocean", www.artsatl.com, Feb 18

Willer-Allred, Michelle. "Of Bards and Beasts: Moorpark School Hosts Hybrid Art Event", Ventura County Star, Apr 16

2014

Chang, Richard. "Museum Showcases Trash as Art", OC Register, May 28

Discovery Channel Canada, feature on Daily Planet's *Weird Planet* (March 21, 2014)

Kehe, Jason. "Beautiful Glow-in-the-Dark Critters Born From Dumpster Diving", Wired Magazine (online) Feb

13 Martinez, Francisco. "Pack Dogs, Manada de Perros", Catalogodiseno, (online), based in Santiago, Chile.

Mar 5 Estes, Adam Clark. "These Glowing Dogs are Made From Rubbish Pulled From the Ocean", Gizmodo (UK), Feb 16

NOAA's Response and Restoration Blog, "Gyre: The Plastic Ocean exhibit puts ocean trash on display in Alaska",

Feb 21 Dunham, Mike. "Museum exhibit explores pollution as art". Anchorage Daily News, January 31

2013

Bingham, Lisa. "Taking Flight: Cynthia Minet on Art in Airports", FORM Magazine Web Extra,

Dec 9 Jao, Carren. "Animal sculptures at LAX shed light on household trash", Los Angeles Times

, July 27

2012

Solis, Jaime. "Unsustainable Creatures", Inland Empire Weekly, December 27

Barton, Dave. "Excavating America's Future With 'Escape from the Landfill'", OC Weekly. August 2,

2012 Senn, Evan. "Escape from the Landfill, Cultural Sanctuary in Surf City", KCET Artbound, July 13, 2012

2010

Daichendt, Gary James. "Creatures of the Night are Wildly Fun, and Political", Pasadena Star News, Nov 22

Rosoff, Libby. "Seduction, revulsion in L.A.—Studio Visit with Cynthia Minet". theARTblog, June

22 Celada, Luca. TG1 Focus: Mostre e Eventi, RAI Television, April 19

2007

Maddox, David. "With Strings Attached", Ruby Green, Nashville, Numbers: 58, Winter 2007

2005

Myers, Holly. "Hunger Meets Mere Consumption", Los Angeles Times, April 22, E2

PROFESSIONAL ACTIVITIES, GRANTS AND HONORS:

2016

Panelist, *Gyre: The Plastic Ocean*

Natalie and James Thompson Gallery, San Jose State University, CA

2015

Artist Selection for the 6th Beijing International Art Biennale, The National Museum, Beijing, China

Guest Lecture, Eco Art Summer Course, Wexner Center for the Arts, Ohio State University, Columbus, OH

Presenter, Bards and Beasts, (collaborative art and poetry), Walnut Canyon Elementary School,

Moorpark, CA Co-Organizer (with Erika Lizee) of panel discussion for the Year of Myth and Reality,

Moorpark College, CA

2014

Recipient of Pasadena ArtNight Minigrant, sponsored by LightBringer Project/DayOne, Pasadena,

CA Selected for Pre-Qualified Artist Pool, Metro Art, LA County Metropolitan Transportation

Authority Organizer/Curator of Planet: An Ecological Symposium and Exhibition, Moorpark

College, CA

Artist Lecture: Gyre: The Plastic Ocean, Anchorage Museum, AK

2012

Panelist, in conversation with Peter Frank and "Space Oddity" artists, SCube Gallery, Laguna Beach, CA

Panelist, in conversation with Sue Carpenter, OC Register, and other artists in "Escape from the Landfill": Joyce Dallal and Olga Lah

Workshop facilitator, "Re-using Trash", with kids' summer camp at Huntington Beach Art Center in conjunction with "Escape from the Landfill", Huntington Beach Art Center, CA

2008

Artist's Residency, International Ceramic Research Center, Guldagergaard, Denmark

Master Artist for Ventura County Award, Focus on the Masters 2008, archive and lecture

2005

Artist's Residency, Stichting Kaus Australis, Rotterdam, Netherlands

TEACHING EXPERIENCE:

2001- Professor, Studio Art, Moorpark College, Moorpark, CA

1992 Teaching Fellow, Foothill Consortium/Universidad de Guadalajara, Mexico

1990-2000 Professor, Studio Art and Art History,

Antelope Valley College,

Lancaster, CA

1989-90 Visiting Professor, Sculpture, Tyler

School of Art/Temple

University Abroad, Rome,

Italy



Loan Agreement

This contract is comprised of three sections, the Loan Agreement Information, the Itemized List of works of art (Appendix A) and the Terms and Conditions. Please read and sign the Terms and Conditions.



IMA S

Loan Agreement Information

International Museum
Loan Information

Purpose of loan: For the Migrations: An Installation by Cynthia Minet exhibition

Date of loan: 10/30/2017 Return date: 04/23/2018

Opening date: 11/16/2017 Closing date: 04/08/2018

Lender's Information

Name: Cynthia Minet

Address: 660 South Ave. 21, Studio 10, Los Angeles, CA 90031

Ph.: 323-350-7801 Email: cminet@twc.com

Contact name: Same as above

Credit line for publications: On loan from the artist

Shipping Information

Date: 10/30/2017 Method: Cookes freight

Address shipping to: 1900 NoJana, McAllen, Texas 78504

Shipper's contact person: Sarah Galvan

Ph.: 323-268-5101 Email: sarah@cookescrating.com

Information for pick up

Venue's contact person: Cynthia_Minet_

Ph: 323-350-7801 Email: cminet@twc.com

Shipping Information for Return

Date: 04/23/2018 Method: Cookes Freight

Address returning to: 660 South Ave. 21, Studio 10, Los Angeles, CA 90031

Shipper's contact person: Sarah Galvan

Ph.: 323-268-5101 Email: sarah@cookescrating.com

Information for pick up

Venue's contact person: Mayra Zepeda _____

Ph: 956-681-2800

Email: mzepeda@themasonline.com

An itemized list of works of art must be attached to this form

The term of this Agreement shall commence on 10/30/ 2017 (mm/dd/ yyyy) and shall continue until 04/ 23/ 2018 (mm/dd/yyyy) unless properly terminated in accordance with the terms hereof.

**Recital
s**

The International Museum of Art & Science agrees to contract the artist Cynthia Minet for a site specific exhibition titled "Migrations: An Installation by Cynthia Minet" (here after referred to as Exhibition).

Cynthia Minet agrees to create new work(s) of art, for which she will retain all copyrights and ownership, specifically for the Exhibition.

Now, therefore, Cynthia Minet (here after referred to as Lender) hereby lends to the International Museum of Art & Science (here after referred to as Borrower) the work(s) of art described in the attached itemized list for the purposes and subject to the terms and conditions set forth below.

1. Schedule

- (a) Exhibition venue: International Museum of Art & Science
- (b) Approximate arrival: 10/30/ 2017
- (c) Public Opening: 11/16/2017
- (d) Closing: 04/08/2018
- (e) Approximate departure: 04/23/2018

2. Creation

- (a) The Lender agrees to conceive, research, produce and participate in the fabrication and installation of the work(s) of art, which shall be completed and installed not later than One (1) day prior to the Exhibition's public opening scheduled for 11/16/2017.
- (b) The Borrower agrees to pay the Lender a total of Five Thousand Six Hundred and No/100ths Dollars (5,600.00 USD) for acquisition of materials as scheduled below:
 - i. 50% (2,800.00USD) will be paid in full upon receipt of the Installation Plan, which will be submitted no later than December 5, 2016.
 - ii. Remaining 50% (2,800.00USD) will be paid in full upon completion of the installation and no later than 04/08/2018.

3 Travel Expenditures

- (a) The Borrower agrees to pay travel expenditures for the Lender as follows:
 - 1. During the research and preparation stage. Borrower will be responsible for hotel accommodations for Two (2) nights and round trip airfare from Los Angeles, California to McAllen, Texas.
 - 11. During installation. Borrower will be responsible for hotel accommodations for Four (4) nights and round trip airfare from Los Angeles to McAllen, Texas.

4 Rights; Restrictions

- (a) The Borrower will provide the work(s) of art lent to it the same handling and care provided to its own collections. It is understood that the work(s) of art in this loan will not be altered, repaired, restored, or cleaned in any way without written consent of the Lender. It is also understood by the Lender and Borrower that all tangible works of art are subject to gradual inherent deterioration for which neither party is responsible.
- (b) The Borrower reserves the right to request a detailed condition report of the borrowed work(s) of art, prior to their delivery. If upon arrival inspection it is discovered that the conditions of the work(s) of art have changed in any detrimental manner, the Lender will be notified immediately.
- (c) The Borrower reserves the right to withdraw the work(s) of art from the exhibition at any time prior to the termination of this loan agreement and, with reasonable notice, the Borrower may return the work(s) of art to the Lender.
- (d) It is understood that any reproduction of the borrowed work(s) of art is created and used solely for education, publication, and registrarial purposes. All publications of photographs of the borrowed work(s) of art will bear a credit line acknowledging that the borrowed work(s) of art are property of the Lender.

5 Transportation

- (a) The Lender represents that the work(s) of art is in such condition as to withstand ordinary strains of packaging, transportation, handling, and exhibition. The Borrower will generate a condition report for all borrowed work(s) of art received upon arrival and departure.

- (b) Unless otherwise agreed by both parties, the Borrower will be responsible for up to Nineteen Thousand Six Hundred and No/ IOOths Dollars (\$19,600 USD) of all transportation fees. Both parties must agree upon the method of shipment. If the work(s) of art is to be returned to a different address from the Loan Agreement upon the Lender's request, any additional charges will be the Lender's responsibility.
- (c) It will be the Lender's responsibility to adequately and securely package the work(s) of art in accordance with the necessities of the transportation method previously agreed upon.
- (d) Upon the termination of the loan period, all work(s) of art will be returned to the Lender within fifteen (15) days. In case of change of legal ownership during the period of the loan, the new owner will be required to provide sufficient (at Borrower's discretion) proof of legal ownership before the work(s) of art is released. If the work(s) of art is sold during the period of the loan, the buyer is bound to the terms and conditions of the Loan Agreement and it is the responsibility of the Lender to state this clearly to the buyer and to indicate in writing to the Borrower the transfer of ownership. The new owner shall be responsible for paying any difference in shipping charges due to change of address or shipping method.

6 Insurance

- (a) All work(s) of art will be insured by a fine arts insurance company provided by the Borrower. Insurance values and the itemized list of work(s) of art will be attached to this contract as Appendix A. If the Lender fails to specify a change in value or an amount, the Borrower will not be responsible for the difference in insurance coverage. The Borrower's insurance policy is subject to the following exclusions: wear and tear; gradual deterioration; moths; vermin and inherent vice; or loss or damage sustained due to or resulting from any repairing, restoration, or retouching process; hostile or warlike action; any weapon of war employing atomic fission or radioactive force; insurrection, rebellion, revolution, civil war, usurped power, etc.; nuclear reaction, nuclear radiation or radioactive contamination.
- (b) A written notification by the Lender is required if there is an increase in value of the work(s) of art during the period of loan. In the event of a loss or damage, the amount payable by this insurance is the sole recovery available to the Lender through the Borrower's policy terms.

7. Termination

- (a) Lender may terminate this Agreement forthwith upon the occurrence of any one or more of the following events: (i) the appointment of a trustee, receiver, or other similar custodian for all or any substantial part of Borrower's property; (ii) the filing of the petition by Borrower, or an answer, not denying jurisdiction, in a bankruptcy proceeding, under Chapters 7 or 11 of the Federal Bankruptcy Code, or any similar law, state or federal, whether now or hereafter existing, or if any such petition is filed against Borrower and not vacated or stayed within fifteen (15) days of such filing; (iii) the making, by Borrower, of an assignment for the benefit of its creditors; (iv) the insolvency of Borrower; or (v) the breach of, or default under this Agreement by Borrower and the continuation thereof for fifteen (15) days after written notice thereof is given to Borrower by Lender provided that, if the default is the non-payment of any monies due and payable under this Agreement, the notice period shall be five (5) days.
- (b) Termination of this Agreement for any reason shall not affect any other rights or remedies, or any obligations which Lender may have in connection with this Agreement at the time the termination becomes effective, whether such rights, remedies or obligations are accrued, contingent, absolute or otherwise at that time.
- (c) Upon the expiration or termination of this Agreement, Borrower shall deliver to Lender, F.O.B Lender's facility, all of the work and/or art loaned by Lender to Borrower.
- (d) In the event of the breach of or a default under this Agreement by Borrower, the Lender, in addition to any other rights or remedies under this Agreement, shall be entitled to injunctive relief and/ or specific performance of this Agreement and may seek such relief and/ or the recovery of damages in a court of competent jurisdiction. In any legal proceedings brought to enforce this Agreement or to recover damages for the breach of this Agreement, the prevailing party shall be entitled to recover its reasonable attorneys fees incurred with respect to such proceedings, in addition to any other damages or remedies allowed under applicable law.

8 Indemnification; Damages

- (a) Borrower will indemnify, defend and hold harmless Lender and its directors, officers, employees, agents, representatives, successors and assigns from and against any and all losses, expenses, damages, claims,

suits, demands and causes of action, including, without limitation, reasonable attorneys' fees, court costs and other litigation and dispute resolution costs, arising from or relating to: (i) any breach of this Agreement by Borrower; (ii) any injuries to or death of persons, or any damage to property, occurring as a result of, or in any way arising out of, Borrower's use of the art and/or art loaned to Borrower hereunder; (iii) any act or deed, whether by way of tort or contract, committed or omitted by Borrower or any of its agents or employees in the performance of this Agreement; and (iv) any threatened or commenced proceeding against Lender or Borrower alleging that Borrower's use of the work and/ or art is an infringement under the Trademark Act, the Lanham Act or any other applicable law, rule or regulation in the United States.

- (b) NOTWITHSTANDING ANYTHING HEREIN TO THE CONTRARY, LENDER SHALL NOT BE LIABLE TO BORROWER FOR ANY SPECIAL, INDIRECT, INCIDENTAL, CONSEQUENTIAL OR EXEMPLARY DAMAGES (INCLUDING, WITHOUT LIMITATION, DAMAGES FOR LOSS OF PROFITS, LOSS OF GOODWILL, BUSINESS INTERRUPTION, LOSS OF BUSINESS OPPORTUNITY, OR ANY OTHER PECUNIARY LOSS) RESULTING FROM OR RELATING TO THIS AGREEMENT, WHETHER BASED IN CONTRACT, TORT (INCLUDING NEGLIGENCE), OR THEORY OF STRICT LIABILITY EVEN IF LENDER HAS BEEN ADVISED OF THE POSSIBILITY OF SUCH DAMAGES.

9 Miscellaneous

- (a) *Binding on Successors.* This Agreement shall be binding upon and shall inure to the benefit of the parties hereto and their successors and assigns.
- (b) *Compliance with Law.* Lender and Borrower agree at all times during the term of this Agreement to comply with all federal, state and local laws and regulations applicable to their performance hereunder.
- (c) *Non-Waiver.* Failure by either party to exercise promptly any option or right granted by this Agreement to such party or to require strict performance of any obligation imposed by this Agreement on the other shall not be deemed to be a waiver of such rights.
- (d) *Governing Law; Vertue.* This Agreement shall be governed by, construed and enforced in accordance with the laws of the State of Texas, without reference to its choice of laws principles. Each of the parties irrevocably and unconditionally: (i) agrees that any suit, action or legal proceeding arising out of or relating to this Agreement shall be brought in the courts

located in Hidalgo County, Texas; (ii) consents to the exclusive jurisdiction of each such court in any suit, action or proceeding; (iii) waives any objection which it may have to the laying of venue of any such suit, action or proceeding in any of such courts; and (iv) agrees that service of any court paper may be effected on such party by mail, as provided in this Agreement, or in such other manner as may be provided under applicable laws or court rules in said state.

- (e) *Entire Agreement.* This Agreement constitutes the entire agreement between Lender and Borrower and supersedes all prior agreements and understandings. This Agreement is entered into by the parties without reliance upon any oral or written representation, promise, or warranty, except as specifically provided for herein. This Agreement may be modified only by an instrument in writing signed by both parties.
- (f) *Construction.* The parties agree that, if an ambiguity or question of intent or interpretation arises, this Agreement will be construed as if drafted jointly by the parties and no presumption or burden of proof will arise favoring or disfavoring any party because of the authorship of any provision of this Agreement.
- (g) *Counterparts.* This Agreement may be executed in multiple counterparts with detachable signature pages, each of which will be deemed an original, but which taken together shall form a single agreement. A copy of this Agreement or of a signature thereto shall have the same force and effect as the original.
- (h) *Severability.* This Agreement is intended to be severable. If any term, covenant, condition or provision hereof is determined to be illegal, invalid or unenforceable, for any reason whatsoever, such illegality, invalidity or unenforceability shall not affect the legality, validity or enforceability of the remaining parts of this Agreement.

I have read and agree to the above terms and conditions and certify that I am the owner or the agent of the owner authorized to agree thereto.

X *Cynthia West*

Signature of Lender

10/14/2016
Date

() owner () authorize agent

X *Shirley Johnson*

Signature of Borrower

9/26/16
Date

