

HDS 2018 SCHEDULED EVENTS

SATURDAY, OCT 27TH, 2018

11:00 am – 5:00 pm
Exhibition Hours

8:00 pm Screening at Palms Restaurant

SUNDAY, OCT 28TH, 2018

11:00 am-2:00 pm
Exhibition Hours

MAPS >>> ALWAYS A GOOD START

A. Sky Village Swap Meet & Crystal Cave (Yucca Valley)

A world of its own, with shanties packed with curios, 'desert junk, and cactus gardens, and home to Bob Carr's Crystal Cave. Regulars show up at 6:00am, so come early for best dibs! (6am-2pm) **FREE MAPS**

1. Iron Age Road (Wonder Valley)

This 40-acre site is at the most eastern edge of Wonder Valley, near the Sheephole Valley Wilderness area. Sites are scattered along Iron Age, so look for clusters of cars.

Laura Davis

The sculptures I am creating for this show will be based on the seagull brooch designed by Paloma Picasso for Tiffany in the early 1970s. Picasso's design for this iconic piece of jewelry is inspired by the way children often will draw birds in the sky as a rounded "M" shape. My sculptures will be based off of Picasso's but scaled up to the size of an actual seagull. All gulls travel to where there is bodies of water and in the desert there is no water except that which is brought by humans. These shiney acrylic gulls will be hoisted up on tall poles and polished so that they will be gleaming in the bright inevitable sun like a desert stick pin.

Richard Galling

18-004A
(see page 2)

Alex Herzog

Alex's paintings unite the handiness of a painter's gesture together with the mechanical appearance of graphic edges and colors. This is an approach of both nearness in the touch of the hand, and distance, in the touch made graphic. The movement of hands wiping, swiping, make roads of lines that become

frozen into a flat plane. This is a painter's idea of a hand moving across so many flat screens, scrolling, searching, across an endless search.

Thaddeus Kellstadt

Suitcase Painting (Mirage)

This work was made to fit inside of my suitcase. It weighs 42 pounds. I thought instead of waiting to hopefully see a mirage in the desert, I would just bring my own.

Mark Klassen

The prickly pear cactus grows wild on the outer edges of extreme climates – found in both the Mojave Desert and Wisconsin it has adapted to survive. Slicing up a cactus to look like a person is *something*... -Forgive us for we know not what we do.

John Riepenhoff

Handler supports the work of artists as well as being a work of art itself. It pays homage to the many unseen and unheralded workers who often go uncredited in exhibition presentations. The work shown on this Handler ties a thread between a social art scene engaging another artist who showed as Ski Club, Alex Herzog. Connecting the work of the artist to the work of the gallerist, this piece invites authorship credit to be shared by all participants in an art situation including viewer and host.

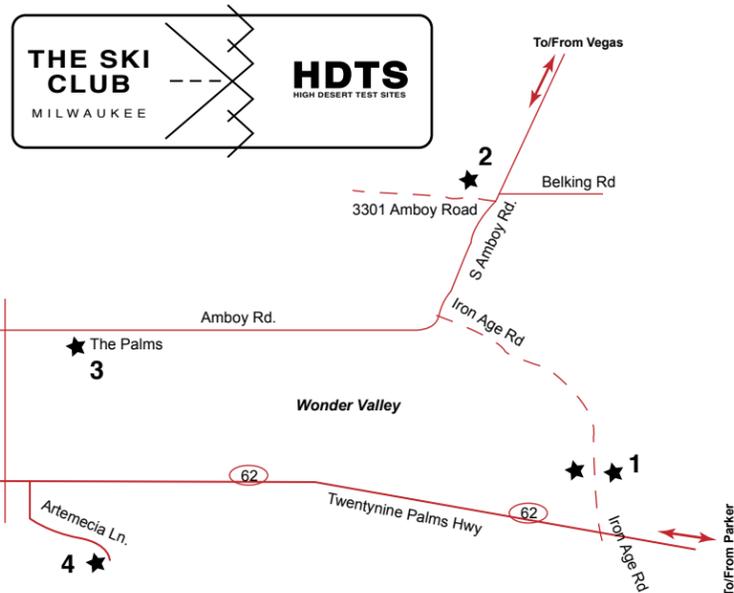
Edra Soto

Open 24 Hours is a response to the littering of bottles in my neighborhood and how it relates to the historic connection between African Americans and cognac through its genesis in the 1930s to contemporary repercussions instigated by hip-hop and rap culture.

My work is motivated by constructed social hierarchies, culture-historic archaeology and vernacular languages, which I situate in engaging and contemplative contexts. I aim to challenge the boundaries between audience, artist and the work itself, prompting viewers to reconsider the nature of urban space, cross-cultural dynamics, the legacy of colonialism, and personal responsibility. My upbringing and relationships with communities in Puerto Rico and the US informs my artistic practice. Often manifested in representational form, my work walks the line between visual arts, social practice, immersive installations, and architectural interventions.

Oli Watt

Circle Jerk -You can only travel so far west in the United States. When you reach the end, you can either stay or...possibilities are to stay or turn around and head back, continuing the journey. Circle Jerk is a testament to the constant cycle of of repair and disrepair in the conquest of landscapes. Demolition leads to construction which leads to more demolition. Old territory is made new, even when being rediscovered.



<http://www.highdeserttestsites.com/>
www.theskiclubmilwaukee.com

- TIPS:**
1. Drive with others
 2. Ask for directions
 3. Bring water
 4. Dress in Layers
 5. Watch for snakes

Allison Yasukawa

My work considers the unintended consequences, cultural confluences, (mis)interpretations, and (mis)perceptions of social relations. It examines various types of mobility that range in breadth from the individual to the international. In the movement between and among materials and processes, I am invested in making work that has a strong performative dimension: it may be produced in a social exchange or may exist as a potentiality, proposing an imagined interaction without necessitating its enactment. The piece exhibited here is a letter to geography and loss. Its audience is the desert—absolutely this particular desert and not this desert at all. Taking various human and non-human forms, its actors push forward and upward to insist their presence—and, of course, as is altogether expected—mostly do so too forcefully. Yet, as much as traces of their will to occupy manifest, this letter is not a report of transgression or a demand for redress; rather, it is maybe love letter or maybe just a thing being tossed around in the breeze.

Directions: From 29 Palms, continue east on Hwy 62. Drive forever (23 miles) and turn left at Iron Age Rd. Drive a mile or so until you see something. (Iron Age Rd connects both Amboy Rd and Hwy 62, so you can reach it using either access road.

2. HubbyCo Far East

HubbyCo Far East is a work in progress and burgeoning outpost for art experiences and events, owned and operated by artist Bettina Hubby.

Richard Galling

18-005A

These sculptures come out my painting practice. Here blocks of wood are joined and carved, then stained with oil paint. Like commercial applications, staining allows the wood to act as another type of wood or surface. Like the paintings, the sculptural objects allude to organic elements of the landscape, while their coloration often eschews that relationship.

Directions: Driving east on Amboy Rd. turn LEFT right at the TRUMP/PENCE sign and HubbyCo Far East will be on the right.

3. The Palms (Wonder Valley)

15 miles east of town, but feels like the end of nowhere. Our favorite desert haunt, where you can take time out to play pool, order Pabst on tap (Thanks Milwaukee!) and buy used cowboy boots and books (opens at 3pm)

OCTOBER 27TH - 8:00 PM

Between Relating

A screening of contemporary artist films curated by **Jesse McLean** of **Microlights Cinema**. Microlights is one of many small cinemas across the country that platform independent film and video artists. Our vision is on the pursuit of critical and non-conventional modes of the moving image arts. What Microlights offers our community is a space to seek out movies that are made with artistic intention and that provide critical and socially productive insight into our contemporary media ecology.

Return to Forms

Zachary Epcar

2016, 16mm on HD, 10:00

A constellation of objects, each emerging into the soft peach-light void of an indeterminate condominium space.

Jáaji Approx.

Sky Hopinka

2015, HD video, 7:30

Logging and approximating a relationship between audio recordings of my father and videos gathered of the landscapes we have both separately traversed. The initial distance between the logger and the recordings, of recollections and of songs, new and traditional, narrows while the images become an expanding semblance of filial affect. Jáaji is a near translation for directly addressing a father in the Hočak language.

Between Relating and Use

Nazlı Dinçel

2018, 16mm on HD, 9:00

Borrowing words from Laura Mark's "Transnational Object" and DW Winnicott's "Transitional Object", this film is an attempt to ethically make work in a foreign

land. Transitioning from assuming the position of an ethnographer, we turn and explore inwards- on how we use our lovers.

Spotlight on a Brick Wall

Alee Peoples + Mike Stoltz

2016, 16mm on HD, 8:00

A performance film that navigates expectations of both the audience and the makers. A series of false starts. Dub treatment on the laugh track.

Outside

Beny Wagner

2017, HD video, 14:00

Outside traverses two cyclical metabolic paths in the attempt to forge a reciprocal relationship between the two. Moving from the metabolism of the human body to the metabolism of waste infrastructures, the film creates an inverted exchange wherein the concealment of waste inside the human body turns to the concealment of the human body inside waste. The boundary that divides waste from production would seem to contain an underlying set of moral implications. The film considers these as situated somewhere between law enforcement and class structure as defined through labor positions.

Onward Lossless Follows

Michael Robinson

2017, HD video, 16:45

A password-protected love affair, a little vapor on Venus, and a horse with no name ride out in search of a better world. Against the mounting darkness, a willing abduction offers a stab at tomorrow.

Matt Cook

Matt Cook is the author of five books of poetry, including his newest collection, *Irksome Particulars* (Publishing Genius Press). His poems have appeared in *The Evergreen Review*, *The Hawaii Review*, *Faultline*, and other journals. His work has been anthologized in *Aloud: Voices from the Nuyorican Poet's Café*, *The United States of Poetry*, and in *Garrison Keillor's Good Poems*, *American Places*. He is the former poet laureate of Milwaukee, where he currently resides.

4. Artemecia Cabin (Wonder Valley)

This abandoned homestead like many others still holds the the personal effects and afemera of the family that once called it home.

Chris Larson

For the past 10 years the focus of my studio practice has been investigating architectural spaces through sculpture, video, photography and drawings. I build and reproduce spaces, objects and specific architectural sites that look familiar but have been severely affected, disfigured, or transformed through relocation, replication and distortion. My last four projects have dealt with specific architectural sites that are deeply connected to history and location. For HDS, I will be examining the life of objects, interior walls and floors of an abandoned cabin located on HDS.

Directions: From 29 Palms, continue east on Hwy 62. Drive (xx miles) and turn RIGHT on Artemecia Ln. and you see the cabin on your right. **DRIVE SLOW TO KEEP DUST DOWN!**

BE SMART:

Bring lots of water, food sunblock, a headlam, and a big hat. Leave no trace! Be careful of fragile plants, artworks and watch for snakes. This is a delicate ecology and a community that desires to protect it. Help keep HDS a positive force.

BRING CASH:

Many places accept cash only!

DRIVE SAFELY:

There are more sites than you will realistically be able to see, so pick and choose - and take your time! Obey speed limits (they are known to catch speeders on Hwy 62). and avoid drunk and drowsy driving!

IF YOU GET STUCK IN THE SAND:

Do NOT gun your car - This will only dig you in further. Place car floormats under your wheels and back out slowly. Another trick is to let some air out of your tires. If all else fails, dig the sand out and wiat for help pushing the car out. Patience and cooperation can stop the situation from becoming dire. Or call a tow truck - Bailey's (29 Palms) 760-367-0089, Hills (Joshua Tree) 760-365-0621, and Lefevre's (Pioneertown) 760-364-2846.