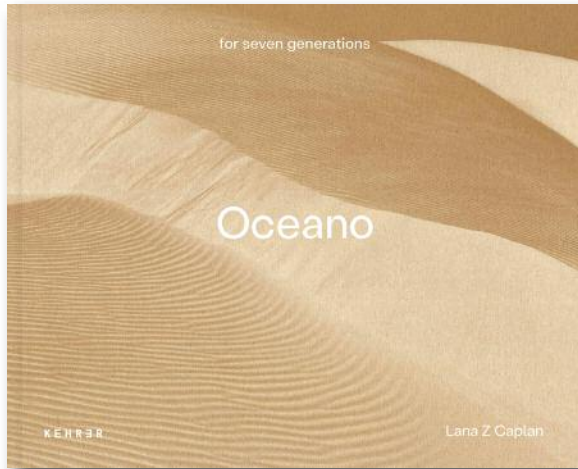


NEW RELEASE 2023



Lana Z Caplan

Oceano

for seven generations

Texts by Matthew D. Goldman, Hanna Rose Shell,
 Mona Olivas Tucker
 Designed by Kehrer Design (Laura Pecoroni)
 Hardcover, 30 x 24 cm
 128 pages, 75 color and b/w illustrations
 English
 ISBN 978-3-96900-123-3
 Euro 45,00 / US\$ 54.00

Native Americans to Hollywood, utopist settlers to present day ATV riders — stories from the Oceano Dunes

These are the dunes of Edward Weston's iconic photos; of Cecil B. DeMille's 1923 buried movie set for *The Ten Commandments*; of the Dunites—the artists, poets, nudists, and mystics who lived in dune shacks from the 1920s to the 40s—hosts to Weston during shooting trips; and fundamentally, of the native Chumash. These dunes now host a landscape of ATVs, inciting a decade-long legal battle with nearby residents over air quality.

Lana Z Caplan attended Air Pollution Control District hearings, met with historians, scoured archives, and collaborated with yak tit'u tit'u yak tiłhini Northern Chumash tribal leadership to excavate these histories in images. Ultimately, *Oceano* questions the legacies of colonization, photographic history, utopian ideology, and the future for the politically charged and environmentally threatened Oceano Dunes.

The subtitle for the book *for seven generations* comes from a phrase used by Lorie Lathrop-Laguna, ytt Northern Chumash Tribe, in a phone conversation with Caplan — »Our decisions are made while thinking seven generations into the future.«. The Seventh Generation Principle is believed to date back to the twelfth century Great Law of Peace of the Haudenosaunee Confederacy.

From the text *Vanishing and Morality in the Dunes* by **Hanna Rose Shell**:

The Rancho Guadalupe-Nipomo Dunes present a highly textured environment of cultural, aesthetic, and political possibility. Often called simply the Oceano Dunes, and covering eighteen miles of California's Central Coast, they are governed by a complex of federal, state, local, private, and tribal land ownership and usage agreements. In her body of work, Lana Z Caplan explores the Dunes and finds layers of communities that have been alternately celebrated and erased; her project's multiple narratives traverse space and time. Ruins (remains, rem-

nants, relics, vestiges)—from broken headlights, to old movie props, to discarded clam shells—their concealment and their enshrinement, permeate the topographies and temporalities of the dunes.

From the text *šumoqini* by **Mona Olivas Tucker** and **Matthew D. Goldman**:

»I watch over special places and feel proud of my ancestors. Walking the Dunes can feel like heaven. On the nights when no one is there, it's a sanctuary. This is a place that can help you heal from trauma and pain. Walking in the dunes, on the beach, or in the water is healing. I've seen people who are sick go there to recover. I've seen some people scream to the ocean. Healing can happen. During the times when the beach is flooded with people and vehicles, I feel sick and sad. Huge amounts of filthy trash is left behind in a place I love. Damage by vehicles is happening to the dunes, damage to animals, birds, plants, and beautiful flowers. Some won't survive and won't be seen again.«

Lana Z Caplan is a photographer and filmmaker. Her projects are often inspired by notions of utopia, where one person's utopia is another's undoing. Her exhibition record includes Museum of Contemporary Art Tucson, Institute of Contemporary Art San Diego, Everson Museum of Art, Inside Out Art Museum Beijing, Museo Tamayo Arte Contemporáneo Mexico City, National Gallery of Art Puerto Rico, Griffin Museum of Photography, and numerous national and international film festivals. Caplan earned a BA in Art History and BS in Psychology from Boston University and MFA in Photography from Massachusetts College of Art. After many years in Boston and then Brooklyn, Caplan moved to Southern California in 2014 and is currently Associate Professor of Photography and Video at California Polytechnic State University, in San Luis Obispo.

Please note:

These photographs have been copyright cleared for worldwide print and electronic reproduction in the context of reviews of the books only. Print media: No more than THREE photographs plus the cover image from the selection can be used in total — they are not to be used on the cover or cropped. Online media may use a total of TWELVE images in a gallery.

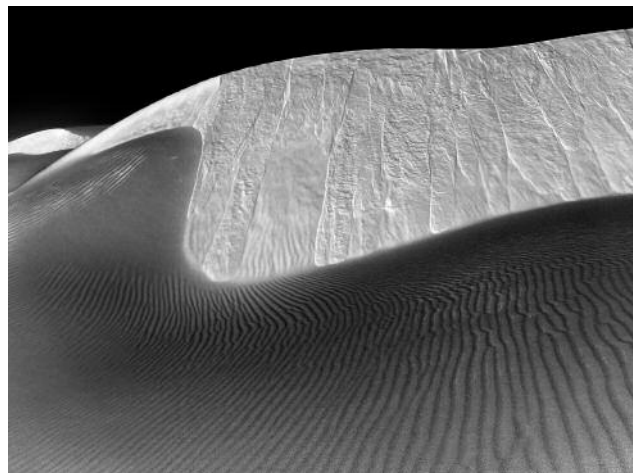
For further details, press images, permissions and review copies, please contact the publisher's press office:

Barbara Karpf, barbara.karpf@kehrerverlag.com or pr.assistance@kehrerverlag.com
 Kehrer Verlag, Mannheimer Str. 175, 69123 Heidelberg, Germany
 Phone +49 (0)6221/649 20-18 | www.kehrerverlag.com

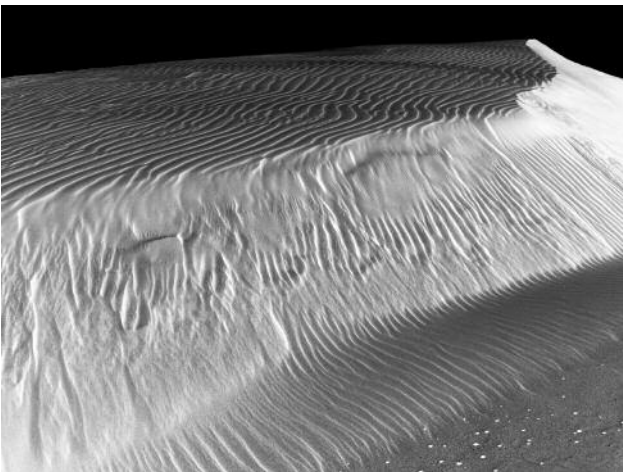
Press images



01_American Family 2, Oceano Dunes SVRA, 2018
©Lana Z Caplan



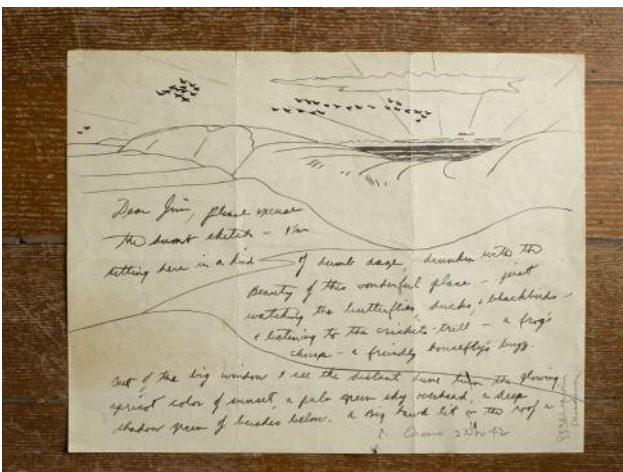
02_Dunes, 3 (negative), 2020
©Lana Z Caplan



03_Dunes, 7 (negative), 2022
©Lana Z Caplan



04_Dust Circles, Oceano Dunes SVRA, 2018
©Lana Z Caplan



05_Letter from Elwood Decker to Jim Coffie, November 2, 1942, 2023
©Lana Z Caplan



06_Blanca and Gabriela, Oceano Dunes SVRA, 2022
©Lana Z Caplan



07_Matthew Goldman, yak tit'yu tit'yu yak tiłhini Northern Chumash Tribe, Oceano Dunes, 2023
©Lana Z Caplan



08_Dunite Historian Norm Hammond Holding Painting by Dunite Dixie Paul in Gavin's Cabin, Oceano, 2022
©Lana Z Caplan



09_Orange Crush, Oceano Dunes SVRA, 2022
©Lana Z Caplan



10_Abel, Oceano Dunes SVRA, 2022
©Lana Z Caplan



11_Sphinx Head, The Dunes Center, Guadalupe, 2018
©Lana Z Caplan



12_Where Mountains Meet the Sea, Oceano Dunes SVRA, 2022
©Lana Z Caplan