

# OAXACALIFORNIA

A mural by Pável Acevedo

August 14 – December 15, 2017

WIGNALL MUSEUM *of*  
CONTEMPORARY ART

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This was printed on the occasion of the exhibition,  
*Oaxacalifornia*, August 14- December 15, 2017  
Wignall Museum of Contemporary Art, Chaffey College  
5885 Haven Avenue, Rancho Cucamonga, CA 91737  
[www.chaffey.edu/wignall](http://www.chaffey.edu/wignall)

In his work, Pável Acevedo often focuses on portraiture to explore relationships, symbolism, migration/immigration, borders, and the resulting duality many immigrants contend with after leaving their homeland for a new nation. Like Acevedo, recent arrivals to the United States of America often feel that they reside in an inconclusive state between families and lands, bound by invisible and visible borders. For immigrants in the U.S., they face a culture of discrimination, deportation and the potential cleaving of familial units, uncertain financial futures, and language barriers, to name a few adversities. In contrast to the divisive language often used to define immigration, Acevedo humanizes his subjects while exploring his own duality as a citizen of two worlds.

In *Oaxacalifornia*, Acevedo superimposed symbols and imagery from the codex of *Huaxyacac* and Nahuatl, the ancient Aztec language, to images of his contemporaries, family members, and friends. He includes a reference to "905" which refers to the 905 freeway that crosses through San Ysidro from Tijuana to San Diego. This path is a key conduit in the border transportation system between Southern California and Mexico. Acevedo inextricably connects the two regions in his work, highlighting the familial and economic relationship between the U.S. and Mexico.

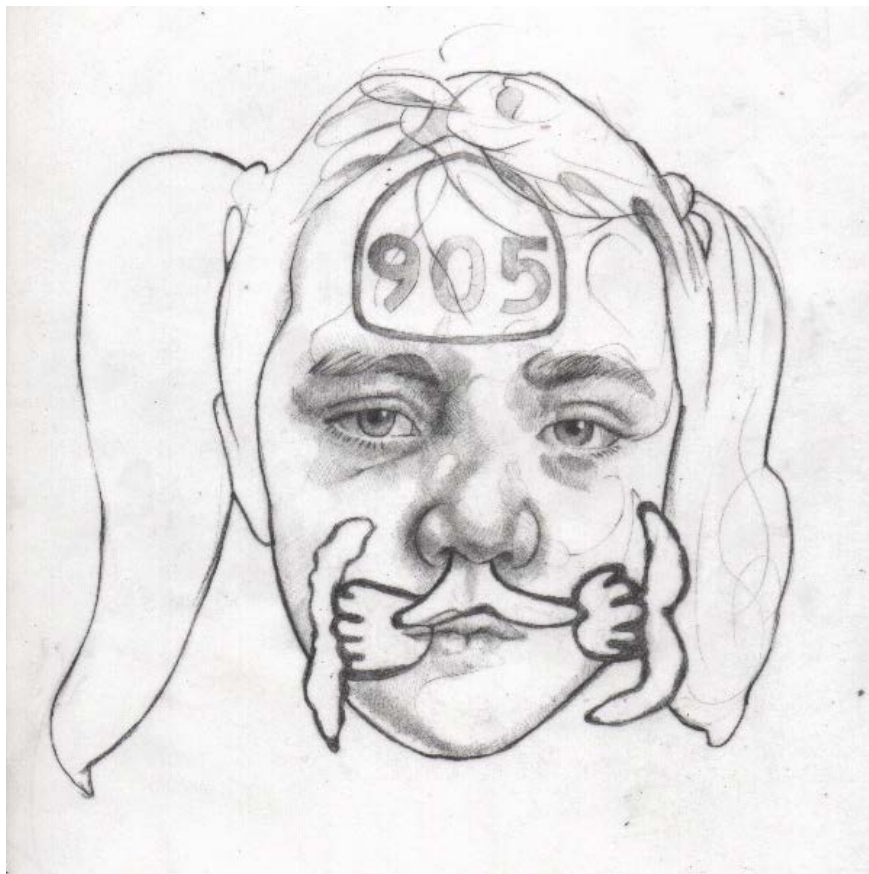
Acevedo also reminds us of the creative exchanges that artists continue to foster between the U.S. and Mexico. An exchange that Acevedo is actively involved in. In Oaxaca, his education and background focused primarily in printmaking, where he was part of a third generation of students at The Rufino Tamayo Workshop. In addition, he worked as assistant in a number of printmaking studios in Mexico including the Taller de Grafica Actual (TAGA), directed by artist Demian Flores. Through these creative experiences and cultural influences, his dedication to printmaking traditions is evident in his mural work and the techniques he employs in *Oaxacalifornia*.



Pável Acevedo, preliminary sketch for *Oaxacalifornia*, 2017. Courtesy of the artist.

Chaffey College is a Hispanic-Serving Institution. Our culture is dedicated to the transformative power of education. One that supports the lives of Dreamers and migrants to our country. We invite you to discover a piece of yourself in his work. We hope Acevedo's mural will inspire you to build a successful future through education.

Rebecca Trawick, Curator  
July 2017



Pável Acevedo, preliminary sketch for *Oaxacalifornia*, 2017. Courtesy of the artist.

## PÁVEL ACEVEDO

*Oaxacalifornia* references the part of my life when I started a “new life” in the United States after moving here to Riverside from Oaxaca, Mexico. It was a challenging time that left me with a lot of questions about how I see the future for my myself and my US born daughter, Pilar, in the United States. Pilar has just turned seven years old and is a bilingual person. She is a physical representation of the word *Oaxacalifornia*, of two places and two identities.

*Oaxacalifornia* merges a number of different techniques that I have been exploring for the last 3 years. The images are all of my friends that are second-generation immigrants and an exploration of their identities in the US, particularly in our current political climate with its harmful rhetoric. *Oaxacalifornia* includes the phrases *Huaxayacac* and *Bloomington*. Both pay tribute to my fellow artists and friends in Southern California.

## BIOGRAPHY

**Pável Acevedo (b. 1984, Oaxaca, Mexico)**

Acevedo currently lives and works in Riverside, CA.

Acevedo received a degree in Fine Arts from Universidad Autónoma Benito Juárez de Oaxaca, Mexico. He was also part of a Third Generation of Students at The Rufino Tamayo Workshop in Oaxaca.

Acevedo has worked as a printmaking assistant in numerous printmaking studios in Oaxaca such as Taller de Grafica Actual (TAGA), run by artist Demian Flores. In Mexico, he's collaborated with printmaking studios in Oaxaca, Puebla, Mexico City, and Tlaxcala.

Acevedo has exhibited his work in museums and cultural institutions in Mexico, Canada, and the US. In Mexico, they include Cuarto Contemporaneo, the Museum of Oaxacan Painters, University Cultural Center (UABJO), Museum del Palacio, and Museum of Huajuapán, among others. Several of his pieces were selected for exhibition in the Federation Gallery, Vancouver, Canada as part of the VI: Biennial International Print Exhibition. In the US, his work has been shown at SPARC, Self -Help Graphics, Bunny Gunner Gallery, Riverside Art Museum, Avenue 50, Blood Orange Infoshop, El Paso Museum of Art, and Gabba Gallery. He has had two solo shows in the US, *Traces of Faces* at Division 9 Gallery, Riverside and *Dryland Commute* at Avenue 50, Los Angeles. His work is held in a number of personal and institutional collections. He has completed a number of murals in Oaxaca and Riverside, CA and he continues to teach printmaking workshops all over Southern California.



Recently Acevedo finished a printmaking residency at Kala Art Institute in Berkeley, CA. He is also participating in two Getty Pacific Standard Time projects, *Visualizing Language: Oaxaca in LA* at the Los Angeles Central Library, Los Angeles, CA and another project with photographer Douglas McCulloh.

# ASK ART

## USING THE MUSEUM TO MAKE CURRICULAR CONNECTIONS

### QUESTIONS FOR VIEWING

Acevedo is heavily influenced by his contemporaries in Mexico and his training at university and in printmaking studios. In the printmaking tradition, apprenticeships are a valuable way to learn from a master. Consider why this type of tradition was developed and why it continues to flourish today.

Acevedo uses symbols from the codex of *Huaxyacac*, or *Oaxaca* in the ancient Aztec language Nahuatl. Why do you think the artist chose to use symbols from an ancient text in his work?

### ESSAY PROMPTS

Research and write an essay exploring the history of the murals in and around Southern California. Consider them in the historic, political and artistic contexts that they were created in.

Oaxaca is known as a destination for printmakers. Research the history of printmaking practices in the region. Consider why the tradition has endured.

Research the impact of immigrants in our region's fiscal and cultural wealth.

Compare and contrast the mural traditions in your own neighborhood. Many residents and business owners in Southern California use mural techniques to advertise their businesses. Visit a local business and ask them about the history of their mural. Write a short piece about the mural and its value in your community.

### ACTIVITIES

Take a field trip to visit a local mural. A few to consider: David Alfaro Siqueiros's *América Tropical* (1932) on Olvera Street, downtown Los Angeles, CA; José Clemente Orozco's *Prometheus* in Pomona College's Frary Dining Hall, Claremont, CA; or the mural on the Historic McDonald's Museum located in San Bernardino, CA.

# ACKNOWLEDGEMENTS

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## MISSION STATEMENT

The Wignall Museum of Contemporary Art is a teaching museum and interdisciplinary art space that cultivates direct engagement with works of art through exhibitions, education, and other community programming.

## ABOUT US

The Wignall Museum of Contemporary Art serves as a learning lab that features temporary exhibitions of contemporary art and other dynamic programming and public engagements throughout the academic year. The museum inspires hope and success in our students by fostering critical thinking in a space that encourages investigation and innovation. Exhibitions and programming are organized with our students in mind in order to enhance their academic experience by complementing the college's curricula and broadening their understanding of contemporary art. The museum advances the mission of Chaffey College by contributing to the intellectual and cultural life of the college and providing a dynamic, supportive, and engaging environment where our diverse student populations learn and benefit.

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**Chaffey College**

## VISION

Chaffey College: Improving lives through education.

## MISSION STATEMENT

Chaffey College inspires hope and success by improving lives and our community in a dynamic, supportive, and engaging environment of educational excellence where our diverse students learn and benefit from foundation, career, and transfer programs.

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