OCCUPY the MUSEUM

September 9 – November 23, 2013
Reception for the artists and organizations
Tuesday, September 10, 6-8pm

(u)ntitled
The Chaffey Review
CCFem
One Book/One College

WIGNALL MUSEUM of CONTEMPORARY ART
Occupy the Museum re-imagines the museum as a collaborative teaching and learning lab, and an investigational space that allows for the exploration of new ideas. During Occupy the Museum, four groups and organizations that naturally overlap with the museum’s mission to foster critical thinking and to encourage innovation and investigation through art have been invited to physically inhabit the space for a select amount of time. Each group is then responsible for organizing a series of events in the gallery. Events should illustrate the creative work they’re doing on campus and in their organization, and allow viewers to participate in some cases. Programming will include lectures, hands-on workshops, film screenings & conversations, readings, and other kinds of experimental programming that investigate the intersections of art, activism, and inquiry within their own respective missions. The invitees include (u)ntitled: The Wignall Art Organization, The Chaffey Review, Chaffey College Feminists (CC Fem), and One Book/One College.

Occupy the Museum opens with a micro-exhibition in the entry gallery featuring one art work per occupying group. The four works serve as a jumping off point to contextualize the programming in the gallery and to allow slow looking and exploration of art objects. Slow Looking is the act of spending considerable time looking at one work of art new discoveries can be made by the viewer regardless of expertise. The art works will also allow further inquiry through the Wignall Museum’s initiative, Ask Art: Using the Museum to Make Curricular Connections. An educational guide will be developed to assist with slow looking and to encourage broad based interdisciplinary consideration. The Wignall Museum then becomes a site of art-viewing, happenings, static installations and prompts for viewers to consider. Viewers may be present for a particular event, to view the exhibition, or out of sheer happenstance or curiosity. Every event, every visit will be experiential for the viewer and upend their expectations of how a museum functions and what they’re role as a viewer is.
Artist Joe Suzuki’s *Fortune Cat* series has been matched up with the *(u)ntitled: The Wignall Art Organization*. The mission of *(u)ntitled* is an amalgam of goals – they work to support happenings at the Wignall Museum and museum culture as a whole, but also to explore their own inquiries into curatorial and artistic practice. *(u)ntitled* organized an artist’s panel that included Suzuki last spring where club members were able to engage Suzuki about his practice. Suzuki, a self-proclaimed “Japamerican dad” uses his own practice to explore the microcosm of his familial experience, a theme that is often investigated by our student artists. His work also reflects the impact of the Japanese culture and aesthetic on American art and design, a passionate interest to many in our student population. Manga, Japanimation or anime, and graphic novels and events like Comic-Con, the symbolism and style that defines Suzuki’s images reflects that influence in America and amongst a wide-ranging population.

Los Angeles-based Elana Mann presents *The People’s Microphony Camerata Songbook*. Paired with *The Chaffey Review: A Creative Collective*, a production course that is dedicated to the creation of a journal that consists of literature, film, music and art that assumes a degree of risk by established and emerging artists. Mann’s *The People’s Microphony Camerata Songbook* utilizes the talents of composers, artists, musicians, and artists from North America, Mexico and Europe and features a collection of resistance songs that were originally written for the LA-based experimental choir the *People’s Microphony Camerata* (PMC). The PMC was founded by Mann and Juliana Snapper in 2012 to explore the human voice as a political device through the emergent phenomena of the People’s Microphone (Mic). *The People’s Mic* is a technology used in resistance movements worldwide including the Occupy Wall Street Movement. Mann and Snapper expanded on the interests of the People’s Mic to include the investigation of ideas of radical receptivity and deep listening techniques. These radical explorations were just the type of risk-taking work that *The Chaffey Review* is interested in.

The LA Art Girls are a group of Los Angeles – based artists who work both collectively and independently. The LA Art Girls evolved from informal gatherings and studio visits, which started in 2004, as a way to encourage the kind of contemporary art discourse they were looking for in a supportive and constructive environment. The group strives to be a voluntary and non-hierarchical gathering of studio practices. Likewise the CCFem work collectively to employ feminisms in support of constructive discourse and education around the empowerment of those who lack power in our culture. In the LA Art Girls *Strange Love* (2005), an exquisite corpse-style video remake of Stanley Kubrick’s *Dr. Strangelove*, the collective appropriates Kubrick’s *Dr. Strangelove* using their own feminist interpretations of the classic work.

Artist Ehren Tool “just makes cups.” Tool, a Gulf War veteran, has created tens of thousands of cups and given them all away as a peacekeeping gesture. He uses his craft to comment on the horrors of war and the impact on soldiers, young men and women. The graphic nature of the images he includes on his cups demand that we pay attention to war and it’s many ramifications on peoples’ lives, our communities, and on humanity. Tool’s work corresponds with *One Book/One College*, whose 2013-2014 common reading selection, *The Things They Carry* by Tim O’Brien similarly looks at the dreadfulness of war and the impact on soldier’s lives.

By matching up our occupying organizations with the four works on view in *Occupy the Museum*, we hope it will allow one possible context with which to approach the art works and allow for deep thinking about the works. We also hope that the schedule of diverse, compelling events will engage new audiences, excite returning visitors, and engage discourse that is relevant to the curricula at Chaffey College. We hope you’ll join us.

Rebecca Trawick
Curator/Organizer
August 2013
The LA Art Girls evolved from informal gatherings and studio visits, which started in 2004, as a means of encouraging substantive discourse on contemporary art. The intentions of the LA Art Girls are to provide inspiration, support, dialogue and feedback to one another. The group strives to be a voluntary and non-hierarchical gathering of practices.

The LA Art Girls have produced several collaborative projects: Strange Love (2005), an exquisite corpse-style video remake of Stanley Kubrick’s Dr. Strangelove, exhibited at QED Gallery; Total Art Performance Event, a series of Fluxus-inspired performances at the Getty Center in June 2006; group exhibitions at Anna Helwing Gallery, LACE and Angles Gallery; String Theory, a radio show on Kbeach Global Radio; and Overflow, a re-invention of Fluids (1967) by artist Allan Kaprow, at the Getty Center in April 2008. While there are over 30 members of the LA Art Girls at this time, a lesser number participates in the collaborative projects on a self-selecting basis. Meanwhile, all members of the group pursue their own practices as contemporary artists and participate in meetings and studio visits as they choose.
Center for Cultural Innovation ARC Grant. Mann has published six publications, four of which are in the collection of the Getty Research Institute. Her interest in collectivity has led her to create the Artist Bailout Collective and the People’s Microphony Camerata choir. She has worked with artist Audrey Chan as the collaborative duo Chan & Mann since 2005. Her projects have been written about in such periodicals as the Los Angeles Times, NPR, O Globo, El Pais, X-Tra magazine and n. paradoxa. Mann received a BFA from Washington University in St. Louis and an MFA from California Institute of the Arts. She is currently a Visiting Lecturer at Scripps College. www.elanamann.com
Joe Suzuki (b. 1976, Tokyo, Japan) received his MFA from Claremont Graduate University in 2005 and his MA in painting from Cal State Northridge in 2003. Joe’s recent work was shown in a two-man show with his brother, Macha Suzuki, at Sam Lee Gallery. His artworks have been included in numerous exhibitions throughout southern California: Cartelle Gallery, Korean Cultural Center, Japanese American Cultural Center, Riverside Art Museum, and Duke Gallery at Azusa Pacific University. He was most recently included in an exhibition at Roppongi605 in Tokyo titled Mise en Scène.

Ehren Tool (b. 1970, Charleston, South Carolina) was raised in sunny South Central Los Angeles (and South Dakota). Ehren Tool’s work is heavily influenced by his service in the Marine Corps, during the 1991 Gulf War, and his return to the civilian world. Tool works primarily with the cup. For Tool the cup is the correct scale to talk about war. Tool has made and given away over 14,300 cups since 2001. Tool has also mailed cups to corporate and political leaders. Tool received his BFA from the University of Southern California in 2000 and his MFA in 2005 from the University of California at Berkeley. Tool is a 2010 United States Artists Berman Bloch Fellow. He now works and sometimes teaches at UC Berkeley. Tool lives in Berkeley with his wife and son.
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WIGNALL MUSEUM of CONTEMPORARY ART
The Wignall Museum of Contemporary Art is a teaching museum that cultivates direct engagement with works of art in an interdisciplinary space through the presentation of exhibitions, education, and community programming to visitors of all ages. We strive to foster critical thinking and to encourage innovation and investigation through contemporary art. The Museum advances the mission of Chaffey College by contributing to the intellectual and cultural life of the college community and offering equal access to quality programming for the diverse communities of the Inland Empire.

CHAFFEY COLLEGE MISSION AND COMMITMENT
Chaffey College improves lives within the diverse communities it serves through equal access to quality occupational, transfer, general education, and foundation programs in a learning-centered environment where student success is highly valued, supported, and assessed.