

ManUp!

masculinity in question

Badly Licked Bear
Ryan James Caruthers
Cassils
Chris Dacre
Amy Elkins
Steven Frost
Pilar Gallego
Oree Holban
Wynne Neilly
Conrad Ruiz
Devan Shimoyama
Scott James Vanidestine

Curated by
Roman Stollenwerk

**January 9
to March 11
2017**

Reception on
January 10
6-8pm

Image: Ryan James Caruthers, from *Tryouts, Boxing*, 2015, archival pigment print, 36 x 30 inches. Courtesy of the artist.

Chaffey  College
WIGNALL MUSEUM of
CONTEMPORARY ART

ManUp!

masculinity in question

January 9 to March 11, 2017

Curated by Roman Stollenwerk

Badly Licked Bear

Ryan James Caruthers

Cassils

Chris Dacre

Amy Elkins

Steven Frost

Pilar Gallego

Oree Holban

Wynne Neilly

Conrad Ruiz

Devan Shimoyama

Scott James Vanidestine

Badly Licked Bear

My earliest school memory, maybe my earliest of all, is being in preschool.

And there was a rattlesnake in the schoolyard.

Not a big one.

And everyone ran inside.

And they locked the gate.

And I went up to the gate.

And with my fingers curled around the chain link, I watched it.

Coming closer, and closer.

Slowly.

For like five minutes.

A teacher came out and grabbed me.

Dragging me inside and away.

Later, I had to sit with the head teacher for lecture and discipline.

And while she was telling me that I was in trouble.

I told her that it was okay.

Because there was a brontosaurus that lived in my neighbor's yard, and it would put its head over the fence and I wasn't afraid.

I was down with the brontosaurus.

She accused me of lying, which I was.

But, I kind of believed the story. I wanted there to be a brontosaurus.

And I think that I've never changed.

I want there to be a brontosaurus.

Something magical, just over the fence.

And I want to watch the snake come closer.

I want it to come right up to me.

I want it to bite, or not bite.

Because I want to know what the poison feels like.

And the sharp pain of the bite.

And I have to know.

I want the scar, and the story, and the pain, and the knowledge.

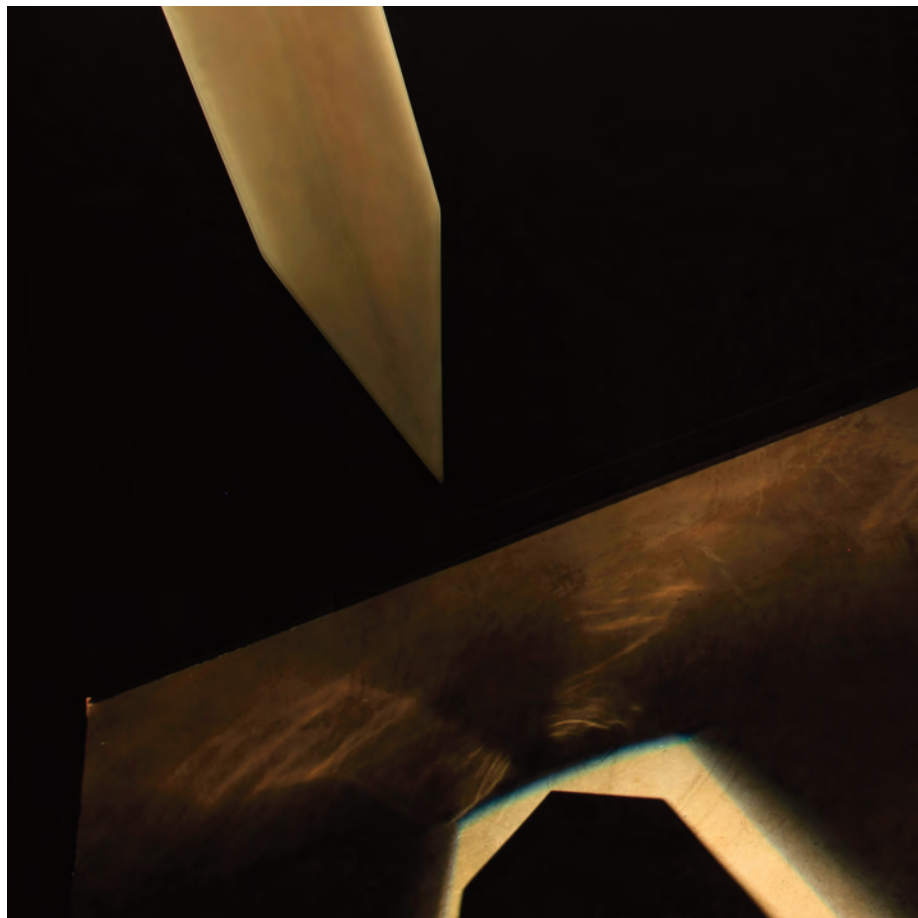
That's who I am.

I want to lure the snake to me, and let it do its snake thing.

I like the miracle.

And the closeness of death.

And I love the pain.



Badly Licked Bear, Ragnarok Supply, 2009, polyester resin / site-specific installation, 8 x 12 x 20 feet. Courtesy of the artist. Photo by Slobodan Dimitrov.

Badly Licked Bear holds a MA in Critical Theory and Creative Research from the Pacific Northwest College of Art and a BA with an emphasis in Visual and Cultural Studies from The Evergreen State College. They are a member of the collectives The Public School Los Angeles, Jung Money, KCHUNG, and D'Club LA. Recent projects include performances and exhibitions at CurrentLA Biennial, Machine Project, MOCA, Hammer Museum, Human Resources, Portland Institute of Contemporary Art, the DeYoung Museum. Their primary concerns are: radical intimacy, feminisms, post-apocalypses, intersectionalities, and extremes of sensuality.

Ryan James Caruthers

These images are in-between moments and portraits of myself performing as an athlete, and my attempt at playing said roles. The motivation for this series stems from childhood isolation and my own coming-of-age experience. My body has never felt ordinary to me, as I have always been thin and fragile. Being born with a bone deformity in my chest called *Pectus Excavatum* only contributed to my immense feeling of solitude. This condition is when the ribs and sternum of the chest do not grow correctly and instead cove inward causing a caved-in chest. This birth defect contributed to removing me from masculinity, pushing me away from all forms of physical activity interest. This estrangement from athleticism pushed me further from other boys in school – as this is what they were preoccupied with. Being a closeted homosexual throughout this experience also created a further separation from other boys. Throughout this photographic process I am placing myself and body type into situations where it would not typically fit in due to societal standards. The entire process itself is also an alternate way to experience all of these physical activities that I have avoided throughout my childhood and teen years. The experience of doing this feeds my interest for athleticism yet also highlights my overall separation from it. Throughout my awkward sensual poses in these photographs the audience shall question boyhood, the connection between homosexuality and athleticism, and overall the definition of masculinity.

Ryan James Caruthers (b. 1994) is a creative & photographer based in Brooklyn, NY. His work has been published in *Dazed & Confused*, *TIME Magazine*, Interview Magazine Germany, *Teen Vogue*, and more.



Ryan James Caruthers, from *Tryouts, Boxing*, 2015, archival pigment print, 36 x 30 inches. Courtesy of the artist.



Ryan James Caruthers, from *Tryouts, After Tennis*, 2015, archival pigment print, 36 x 30 inches. Courtesy of the artist.

Cassils

Fast Twitch//Slow Twitch is a video made as part of an endurance performance entitled *Cuts: A Traditional Sculpture*. When installed in a gallery setting, *Fast Twitch//Slow Twitch* uses two large screens. One of these screens displays a time-lapse animation that collapses the 23 weeks of daily photographs of my transformation into 23 seconds, while the other screen juxtaposes the speed of the time-lapse with highly stylized scenes in painful slow motion, scenes which depict a process laden with exhaustion, pain, nausea, trembling, and jouissance.

"Listed by the Huffington Post as "one of ten transgender artists who are changing the landscape of contemporary art," Cassils has achieved international recognition for a rigorous engagement with the body as a form of social sculpture. Featuring a series of bodies transformed by strict physical training regimes, Cassils' artworks offer shared experiences for contemplating histories of violence, representation, struggle, and survival, often juxtaposing the immediacy, urgency and ephemerality of live performance against constructed acts for camera in order to challenge the "documentarian truth factor" of images. Bashing through gendered binaries, Cassils performs transgender not as a crossing from one sex to another but rather as a continual process of becoming, a form of embodiment that works in a space of indeterminacy, spasm and slipperiness. Drawing on conceptualism, feminism, body art, gay male aesthetics, Cassils forges a series of powerfully trained bodies for different performative purposes. It is with sweat, blood and sinew that Cassils constructs a visual critique around ideologies and histories.

Recent solo exhibitions include MU Eindhoven, the Netherlands; Trinty Square Video, Toronto; and Ronald Feldman Fine Arts, New York. Cassils' work has also been featured at Institute for Contemporary Art and The National Theatre, London; MUCA Roma, Mexico City; Yerba Buena Center for the Arts, San Francisco; Los Angeles Contemporary Exhibitions; Utah Museum of Contemporary Art, Salt Lake City; ANTI Contemporary Performance Festival, Kuopio, Finland; Museo da Imagem e do Som, São Paulo, Brazil; Museo de Arte y Diseño Contemporáneo, San José, Costa Rica; and Deutsches Historisches Museum, Berlin, Germany. Cassils is the recipient of a 2015 Creative Capital Award. They have also received the inaugural ANTI Festival International Prize for Live Art, Rema Hort Mann Visual Arts Fellowship, California Community Foundation Grant, MOTHA (Museum of Transgender History) award, and Visual Artist Fellowship from the Canada Council of the Arts. Cassils' work has been featured in New York Times, Wired, The Guardian, TDR, Performance Research, Art Journal, and Vogue Brazil and was the subject of the monograph Cassils published by MU Eindhoven in 2015."



Cassils, still from *Fast Twitch//Slow Twitch*, 2011, two channel video installation, TRT 11:08. Courtesy of the artist and Ronald Feldman Fine Art, NY.



Cassils, still from *Fast Twitch//Slow Twitch*, 2011, two channel video installation, TRT 11:08. Courtesy of the artist and Ronald Feldman Fine Art, NY.

Chris Dacre

When I was a junior in high school I convinced my mother to cosign my enlistment into the Air Force. At the age of seventeen I was in basic training and spent the next eight years indoctrinated to a life of structure and hierarchy. Over the past decade I have been trying to figure out what exactly was so appealing about that lifestyle and what part of the Department of Defense's marketing campaign spoke to me? Toys, video games, movies and television commercials make up a majority of what we often see as harmless entertainment but as kids are so absorbent, these innocent images are often embedded and used to desensitize future generations to realities of the wars that we, the United States, have started abroad. These prints are my attempt at using reverse-psychology on possible future participants within the ranks of the US military.

Born outside of Chicago and raised in rural Ohio, Dacre saw a bleak future if he stayed rooted in the Midwest- so he joined the Air Force as a way to see the world. This action set his life in motion and he has lived in 12 different states and traveled extensively. He earned a degree in Graphic Design from the University of Alabama at Birmingham and a Printmaking degree from the University of Arizona. His work is in the collections of the Denver Art Museum, Museum of Fine Arts- Boston and the Museu de Douro- Portugal. He currently lives and works between San Francisco and Grass Valley, CA.



Chris Dacre, from *Artificial Dissemination*, *Relax It's Under Control*, 2011/2014, mixed-media: lithograph, relief, collage, wood type and hand coloring, 17 x 13 inches. Courtesy of the artist.

Amy Elkins

"Masculinity as a socially constructed identity is not a stable entity, but one made up of conflictual and contradictory aspects." – Ramsay Burt, author of *The Male Dancer*

These are select images from the project *Danseur*, which seeks to further push and explore aspects of male identity, gender stereotypes, vulnerability and modes of athleticism. In *Danseur* I am fascinated with the art and sport of ballet and contemporary dance, specifically with young men who push past gender stereotypes associated with dance and challenge societal notions of masculinity. These young men are in the pursuit of becoming or already are professional ballet and/or contemporary dancers. These portraits were shot in Copenhagen, Denmark moments after intensive training.

Amy Elkins (b. 1979 Venice, CA) is a photographer currently based in the Greater Los Angeles area. She received her BFA in Photography from the School of Visual Arts in New York City. She has been exhibited and published both nationally and internationally, including at Kunsthalle Wien in Vienna, Austria; the Center for Creative Photography in Tucson, AZ; the Minneapolis Institute of Arts; North Carolina Museum of Art; Light Work Gallery in Syracuse, Aperture Gallery and Yancey Richardson Gallery in New York, De Soto Gallery in Los Angeles, the Houston Center for Photography in Houston, TX among others. Elkins has been awarded with The Lightwork Artist-in-Residence in Syracuse, NY in 2011, the Villa Waldberta International Artist-in-Residence in Munich, Germany in 2012, the Aperture Prize and the Latitude Artist-in-Residence in 2014 and The Peter S. Reed Foundation Grant in 2015.



Amy Elkins, from *Danseur*, Lucas, Age 12, 6th Year in Royal Danish Ballet School, Copenhagen, 2012, archival inkjet print, 40 x 30 inches. Courtesy of the artist and Yancey Richardson Gallery, New York.



Amy Elkins, from *Danseur*, Benjamin, Age 21, Corps Dancer, Royal Danish Ballet Company, Copenhagen, 2012, archival inkjet print, 40 x 30 inches. Courtesy of the artist and Yancey

Steven Frost

For the exhibition *Man Up!*, Frost selected a series of sculptures and wall-based works that draw on inspiration from an essay about Liberace titled, *A Rhinestone as Big as the Ritz* by art critic Dave Hickey. The series includes sequin drenched sculptures built from wood, custom fabric, and foam that playfully examine Liberace's life in the closet. Objects in the show include night masks, batons, garments, and wall mounted paintings that employ formal design choices from his home in Palm Springs.

Central to the series is a large rhinestone shaped painting with a Versace-esc print of Liberace and Dolly Parton embracing. These two larger than life entertainers came from modest backgrounds and created public personas that were so sparkly, that their private lives were hard to see. You won't spot any candelabras in Frost's work but you will notice a sad chandelier made of mini disco balls and pipe cleaners. The disco balls are half-dipped in tool paint and covered with dayglo pink paint. They spin on a disco ball motor in a half fabulous, half pathetic manner.

Frost also wanted to connect Liberace to the narrative of his own family so included two of Liberace's biggest fans, his late Great Aunt Helen and her partner Alice. These two women like Liberace lived in what many have called the "glass closet." A space where queer people agree to obscure their private lives and society collectively ignores their queerness in exchange for their safety. When looking for pictures of Helen and Alice it was impossible to find an image of them together. Frost prints their images on simple cotton sweatshirts and displays them next to each other, finally creating a portrait of a loving couple. While Helen and Alice loved Liberace they lived a modest life in Central Massachusetts. Frost thought a sweatshirt was much more his great-aunt's style than a mink coat. Queer visibility in America and modern attitudes towards sexuality are making the "glass closet" a thing of the past.

Steven Frost (b. 1981 Woodsville, NH) is an artist who tells the stories of hidden histories through objects and performances. He sources archival and non-traditional materials to help audiences engage with and remember forgotten narratives. He selects these materials because their value comes not from the material itself but from the context he gives them. Frost is an Instructor at the University of Colorado Boulder where he teaches performance art and media studies. Prior to moving to Colorado, he had a year-long residency at the ArtExchange in Long Beach, California. Frost spent his residency running a storefront project space focused on an ongoing engagement with the public through contemporary art. Frost has exhibited his work widely both nationally and internationally. He holds a BFA from the New York State College of Ceramics and Design at Alfred University and received an MFA in Fiber and Material Studies from the School of the Art Institute of Chicago.



Steven Frost, *It's Hard to be a Diamond in a Rhinestone World*, 2014, custom printed fabric, wood, and felt, 26 x 49 x 4 inches. Courtesy of the artist.



Steven Frost, *The Difference Between Men and Boys is the Price of their Toys*, 2014, sequins, pins, and pink insulation foam, 8 x 12 x 1 inches. Courtesy of the artist.

Pilar Gallego

Pilar Gallego (b. 1981 Barranquilla, Colombia; lives and works in Los Angeles) is an interdisciplinary visual artist. Gallego's art practice is informed by their 'mutant subjectivity' — a product of their transnational and transgender identities. Gallego's work looks into the body and its construction to unearth unconsidered potential. This embodiment leads to investigations into location, assimilation, gender, and our complicated desire for the Other. Gallego looks to the closet/wardrobe as a repository for potential selves, considering the ways in which design marks and speaks for the body. Their research continues to grow and expand into ideas where queer implications arise — op art, sculpture & installation, the object/subject in space, live movement & performance, and interactivity.

Gallego attended the Pratt Institute (BFA, 2005) and the California Institute of the Arts (MFA, 2015). They were an artist-in-residence at Skowhegan School of Painting and Sculpture and Yaddo in 2015 and is a nominee for the 2017 Rema Hort Mann Foundation Emerging Artist Grant.



Pilar Gallego, documentation image of the performance *A Spectacle*, 2014.
Courtesy of the artist. Installation shot. End of performance.



Pilar Gallego, *Teen Idol Posters Series* (part of *I Look at Me Like You're the Ugliest Thing in the World*), *Untitled*, 2014, inkjet on matte paper, 18 x 24 inches & 18 x 20 inches. Courtesy of the artist.

Oree Holban

The Great Pretenders is an ongoing series of personal photographs that was shot in Israel as well as across the USA and Europe over the past 10 years. Included in it are also some old pictures from my family's album. What started somewhere in between narcissistic posing and/or pretentious pseudo-masculine gestures that were increasingly reiterated, was also a product of my long time fascination (or semi obsession) with American 1950s aesthetics and music.

It has been a slow process of uncovering a deeper reality and infinite layers of this amazing simulacrum – partly by rediscovering numerous images of my father/grandfather/brother doing the same shtick (1) in a good old family tradition. The collection grew instantly. It was good to start seeing things clearer: not just another car picture or a complete ego trip.

There was something about the “charm” of mobility combined with (my) nostalgia and its illusionary nature which seemed to cause pain: The need to escape, to be able to go anywhere and whenever at all, yet all the while– attached to a memory, place, or an identity that was never really “mine” to begin with. Freedom or happiness seemed to be superficially waiting on the other side (in an enslaving dualistic world), granted that one could get a hold of this or that wonderful object (2).

As a trans-itioning person driving crazy and confused from FEMALE to MALE, and country to county, I have become all the more interested in those cars and means of transportation as “The Vehicle”, an extension of the body in the world, but also as a physical-spiritual journey, which allows a unique tour from *within*. There's still much more to explore: subtler, softer movements. The “Big MM” (as you might notice in some of the pictures) feels like this tremendous desire or craving to get “there”, to get where? I found that for me it is hard to stay present, at one place, to fully feel for once how things are, as unpleasant as they are. Yet there is also something soothing about witnessing how these sensations just come and go naturally anyway on the highways of body and mind, in stillness....

- (1) My mother was rarely present in those pictures, I did include the few ones I did find or re-created of her later on, as well as some of past girlfriend/s and the ones of myself as a child.
- (2) See for example my grandfather & his beloved Chevy Caprice which he purchased soon after immigrating from Israel to the US in the 70s.



Oree Holban, *The Great Pretenders*, ongoing project, 35mm slides. Courtesy of the artist.

Multidisciplinary in practice, Holban is a serious meditator, an image-maker, performer, singer-songwriter, a guitar player of words, and a creator of neon worlds. Their work reflects on being in "Limbo" of genders, "The Middle Way/path", love relationships, toys for kids who want it all, the American 1950s in the 21st century, authenticity, celebrity culture, the "Wholesome Performer", and the experience of identity/ego loss. Holban graduated in 2015 from the MFA Studio Art program at UC Santa Barbara. In 2009 they studied at Rhode Island School of Design, while earning and completing a BFA at Bezalel Art Academy of Jerusalem in 2010. Holban is the recipient of several awards, including the Fulbright Fellowship Award, the Israel Levitan Fellowship, the UCSB Doctoral Student Travel Grant, and the America-Israel Cultural Foundation Scholarship for Painting, among others. Holban performed and exhibited in different venues locally as well as internationally; most recently at Highways Performance Space (Santa Monica) and the Broad Museum (LA), Robertson Gym (Santa Barbara, CA), Luma Webstau (Zurich, Switzerland) Emmanuel Gallery (Denver, CO), The Watermill Center (NY), EFA Project Space (NY) and RawArt Gallery (Tel Aviv).

Wynne Neilly

Of Center is a collection of images reflective of a segment of those in my community who identify with masculinity. Masculine of Center is an ever-evolving term used to envelop people whose gender expression lies within the masculine end of the spectrum, including but not limited to lesbian/queer women, trans* people, and gender variant individuals.

This project seeks to authenticate and legitimize the narratives of those portrayed in the project, as well as my own. Growing into my own masculinity as a young adult was never something that felt valid until I was introduced into a supporting community of like-minded people who gave me confidence. This series explores the minute but powerful differences in gender expression/identities and informs the viewer on experiences of these individuals.

Wynne Neilly is a Canadian based, queer and trans-identified, visual artist and award winning photographer who is currently working out of Toronto. Upon completion of his BFA in Image Arts at Ryerson University, Wynne has directed his focus on producing and showcasing work in gallery spaces internationally. It is important for him to continue sharing his experiences and images around the world through online mediums and physical installations. Wynne focuses on portraiture and editorial work, using its personal nature to reflect the development of identity and the complexities of human gender expression.



Wynne Neilly, from *Of Center, Liam*, 2012, c-print mounted on sintra, 24 x 18 inches. Courtesy of the artist.



Wynne Neilly, from *Of Center, Mel*, 2012, c-print mounted on sintra, 24 x 18 inches. Courtesy of the artist.

Conrad Ruiz

In his large-scale paintings and new explorations in sculpture, Conrad Ruiz (b. 1983, Monterey Park, CA) delves into the concept of machismo. For the past seven years his fantastical works, oscillating between figurative and abstract, have captured freeze-frame instances of stirring sporting events, amusement park thrills, and mass group exercises in attack strategies that often situate the male figure in actions that bolster his heroic status. Ruiz's references to history painting converge with pop culture imagery—drawn from the entertainment industry of Los Angeles where he currently lives—and are interwoven with aspects of his personal experience growing up as a teenager in nearby Hacienda Heights. Says Ruiz in an interview with VICE magazine, "One thing I'm constantly thinking about when I'm making work is the ultimate boy-zone, like comic books, video games, fantasy, and sci-fi." In so doing, his paintings are imbued with a familiar range of adolescent impulses bound up in ever-complicated politicized issues of sexual identity, body image, competitive drive, and willingness to conform.

Conrad Ruiz received his MFA from the California College of the Arts. He has exhibited at institutions such as the Museum of Contemporary Art in Santa Barbara, Silverman Gallery in San Francisco, Yutepec Gallery, Mexico City, the Torrance Art Museum, Steve Turner Gallery, Los Angeles and the Berkeley Art Museum and Pacific Film Archive. He lives and works in Los Angeles, CA.



Conrad Ruiz, *Tough Lover*, 2015, watercolor on canvas, 72 x 60 inches. Courtesy of the artist.



Conrad Ruiz, *Bomb Slide II*, 2015, watercolor on canvas, 37 x 60 inches. Courtesy of the artist.

Devan Shimoyama

I seek to reimagine the black queer male body as both desirous and desirable. He is a creature of both mystery and magic in a developmental stage of locating one's origins. A certain reticence about gay male sexuality comes into question, followed by an exploration of locating where the queer black male body fits into contemporary society and even within the microcosm of queer/gay male politics besides the better-known examples such as Ru Paul. My paintings explore the relationship between celebration and silence in queer culture and sexuality. Using primarily self-portraiture, I renounce the notion of one's body belonging to oneself. My body serves as the home in which I reside, maintain and utilize his functionality to navigate the world. He becomes a portal for the viewer to enter and undergo a symbiotic relationship with him. Fairy tales, folklore and mythology greatly influence the narrative element within my paintings, alluding to a creation myth of the queer black male. Through the tactility of the thickly poured and splattered paint to the effervescent luminous sprayed stencils, I create silhouettes of figures bursting with divine ecstasy, at times interacting with other figures of possibly a different realm engaging in a post coital union or collision. These figures are stripped, dauntless and often brazenly inviting in their demeanor. They exist as wholly magical, yet universally human.

Idol Eclipsed (Johnny), 2016, is part of my *Idol Eclipsed* series which focuses on musicians who went almost all the way to acknowledging their homosexuality publicly but pulled back from their statements due to pressure from their audience and/or their industry.

Devan Shimoyama (b. 1989, Philadelphia, PA) received his BFA from The Pennsylvania State University in Drawing /Painting (2011) and his MFA from Yale University School of Art in Painting/Printmaking (2014). Shimoyama has exhibited throughout the United States, including at the Northern Illinois University Art Museum, in Dekalb, IL; Samuel Freeman Gallery in Los Angeles, CA; Alter Space, San Francisco, CA; Emmanuel Gallery, Denver, CO; The Active Space, Brooklyn, NY; and internationally in *Realities in Contemporary Video Art* at the Fondation des Etats Unis, in Paris, France. Shimoyama has been featured in publications such as *New American Paintings* (Volume 105 & 116), *Pinwheel*, and Saatchi Art's 'Best of 2014'. Devan Shimoyama is currently full time faculty at the Carnegie Mellon University, Pittsburgh, PA and lives and works in Pittsburgh, PA.



Devan Shimoyama, *Idol Eclipsed (Johnny)*, 2016, monotype print with collage and glitter, 36 x 25 inches. Courtesy of the artist and Lesley Heller Workspace, New York.

Scott James Vanidestine

Through signs, signifiers, and symbols that position queer individualism against the homogenization of gay culture. I use the visual as a vernacular which allows "gay" to become something universal. My work employs implication, innuendo, and "queer" jokes as materials by using the structures and systems of masculinity, gestures of queer identity, and the sexualized appropriation of space. My studio practice has been dedicated to exploring gay identity through an understanding of a collective queer visual culture and my work pushes the viewer to question—both politically and personally—their ideas about gender, "the other", notions of pleasure, identity archetypes, constructed LGBTQ "characters", and the structures and systems of, and about, masculinity.

Since 2013 I have been collecting the oral histories of HIV Positive men UNTITLED (7 POZ QUESTIONS), *Oral Histories Project*. Each story is told through a series of responses to a seven part questionnaire posed to the subject. These responses drive the process of making.

- 1.) *Favorite color?*
- 2.) *Favorite animal?*
- 3.) *First (MM) kiss?*
- 4.) *Greatest moment?*
- 5.) *The moment you found out you were POZ?*
- 6.) *Do you know who exposed you?*
- 7.) *Do you remember the experience?*

My works challenge the viewer to decode objects that straddle between the known and unknown. Most of my works draw on a family history of working with our hands through quilting, sewing, and carpentry. Often times the materials I use carry a deeper connection to place, symbolism, or symbolism through storytelling. Within the process of making these objects, I am able to reveal or conceal this deeper connection, as I choose, similar to the way gay persons can reveal or conceal their sexual identity as they so choose.

Scott James Vanidestine lives and works in San Diego California. His research concentrations include: pornography, beauty and desire, pleasure, and masculinity studies.

(detail) Scott James Vanidestine, *3 Weeks After Exposure*, 2016, beaded paisley applique, beaded/sequin bodice applique (9 piece bridal party), embroidery thread, glass beads, metallic gold thread, pearl paisley applique, plastic beads, sequins, sequin flower trim, and sequin swirl trim on canvas panel, 52 x 52 inches. Courtesy of the artist.



Scott James Vanidestine, *3 Weeks After Exposure*, 2016, beaded paisley applique, beaded/sequin bodice applique (9 piece bridal party), embroidery thread, glass beads, metallic gold thread, pearl paisley applique, plastic beads, sequins, sequin flower trim, and sequin swirl trim on canvas panel, 52 x 52 inches. Courtesy of the artist.

ACKNOWLEDGEMENTS

This exhibition and related programs are generously supported in part by the President's Equity Council, Associated Students of Chaffey College, and the President's Host Account.

Institutional support for the Wignall Museum of Contemporary Art is provided by Chaffey College, the School of Visual & Performing Arts, and the President's Office.

CHAFFEY COLLEGE GOVERNING BOARD

Lee C. McDougal, President
Katie Roberts, Vice President
Kathleen Brugger, Clerk
Gloria Negrete McLeod, Member
Gary C. Ovitt, Member

SUPERINTENDENT/PRESIDENT

Henry Shannon, Ph.D.

ASSOCIATE SUPERINTENDENT

INSTRUCTION AND INSTITUTIONAL EFFECTIVENESS

Meridith Randall

DEAN

VISUAL & PERFORMING ARTS

Jason Chevalier, Ph.D.

DIRECTOR/CURATOR

WIGNALL MUSEUM OF CONTEMPORARY ART

Rebecca Trawick

ASSISTANT CURATOR

WIGNALL MUSEUM OF CONTEMPORARY ART

Roman Stollenwerk

PRINTING

Chaffey College Print Shop

WIGNALL MUSEUM *of* CONTEMPORARY ART

MISSION

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.

A NOTE ABOUT OUR EXHIBITIONS & PROGRAMMING

The Wignall Museum is an important part of the educational programs and mission of Chaffey College. Some of the artwork contained in our exhibitions and publications may contain mature content. Adults are encouraged to preview content prior to sharing with minors. The views and opinions expressed in the content of our programming and publications are those of the authors and artists and do not reflect the opinions or policy of Chaffey College.

THE CHAFFEY COLLEGE MISSION AND COMMITMENT



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.

WIGNALL MUSEUM *of* CONTEMPORARY ART

www.chaffey.edu/wignall

Facebook • Instagram • Pinterest • Tumblr • Twitter

@wignallmuseum