



STUDENT INVITATIONAL 2024

April 15 – May 9, 2024

Reception for the Artists on April 23 from 4-6pm

Chaffey  College

WIGNALL MUSEUM *of*
CONTEMPORARY ART

www.chaffey.edu/wignall

Student Invitational 2024 ONLINE

www.chaffey.edu/wignall



This was printed on the occasion of the exhibition
Student Invitational 2024, April 15 – May 9, 2024
Wignall Museum of Contemporary Art
Chaffey College, 5885 Haven Avenue Rancho Cucamonga, CA 91737

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#studentinvitational2024

WIGNALL MUSEUM *of* CONTEMPORARY ART

WIGNALL MUSEUM 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, collections, education, and community programming.

LAND ACKNOWLEDGEMENT

It is our tradition that we acknowledge that Chaffey College is on the ancestral lands of The Kizh and Tongva (Gabrieleño) who remain in the area today. With respect and honor for the lands we gather on and the leaders before us, we would like to take a moment to acknowledge the Gabrieleño-Tongva (GABRIEL-EN-YO TONG-VAH) Peoples, the original stewards of these sacred and unceded homelands. The Tongva people's history, language(s), cultural traditions, and legacy continue to shape this region and we recognize their continuing presence in their homelands.

In the spirit of truth and equity, Chaffey College commits to uplifting the voices of indigenous peoples, and building an inclusive and equitable educational environment, and decolonizing the institution. We also encourage members of the Chaffey College community to learn about the land they reside on and the original caretakers and advocate for culturally responsive action.

WIGNALL MUSEUM VISION STATEMENT

The Wignall Museum introduces Chaffey College students, faculty, staff, and community members to innovative contemporary art objects and ideas. By fostering critical thinking, visual literacy, discourse, and empathy, the Museum seeks to enhance the intellectual and cultural life of our community.

Chaffey College and the Wignall Museum of Contemporary Art proudly present ***Student Invitational 2024***, the 47th annual juried exhibition featuring Chaffey College student artists. In this rigorous program, the selected artists work closely with faculty, the museum curators & staff, and other art professionals to create a new body of work.

Student Invitational 2024 is instructed by Professor Leta Ming.

BAIT

Brooke Bartholomew

David Galindo

Jenette Green

Annmarie Guerrero

Andrea Hernandez

Ryan Le

Linayha

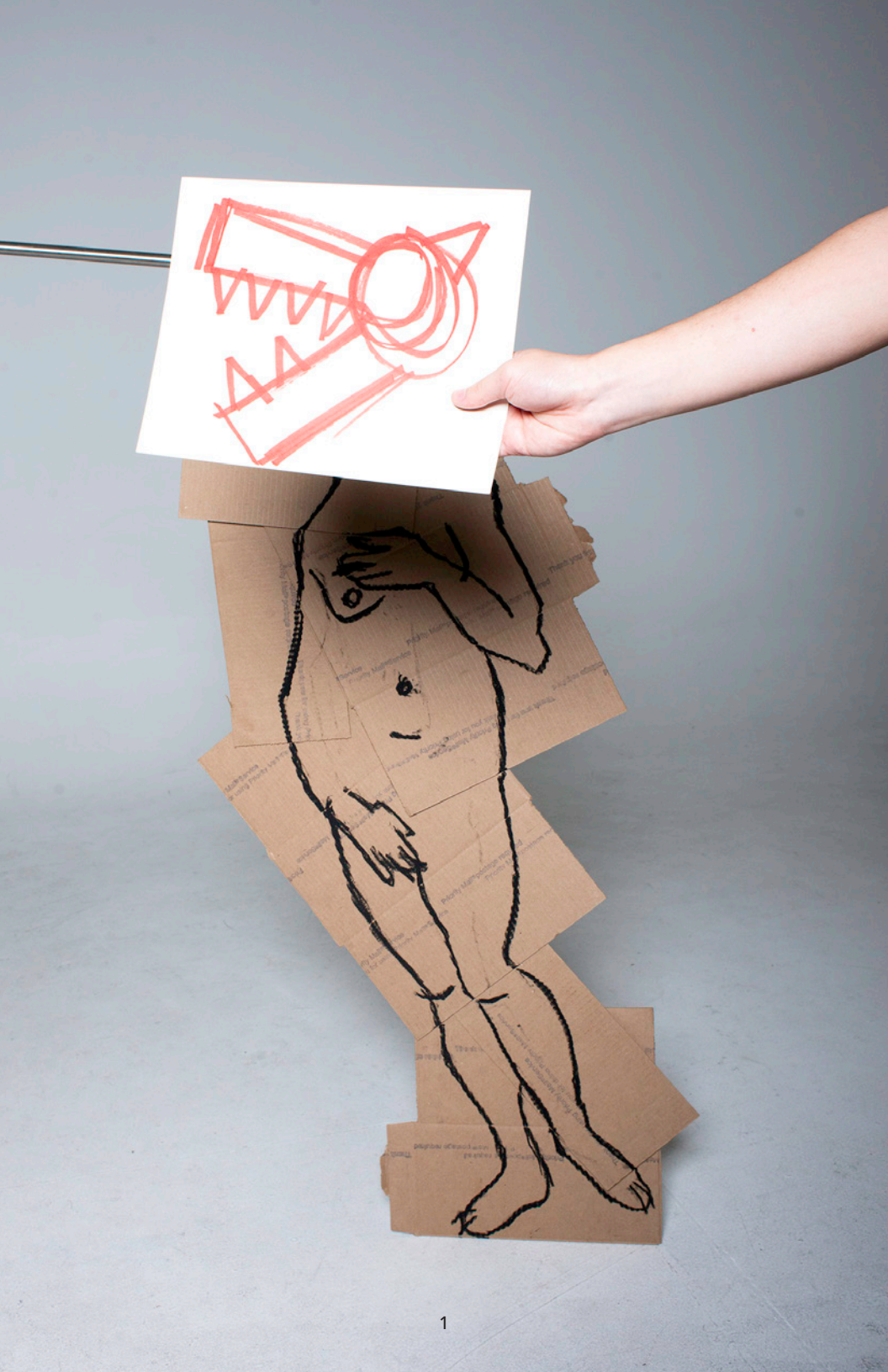
Omar Ricardo Melendez

Melanie Padilla

Jeneane Sandoval

Josh Scott

Kalia Spaulding



BAIT

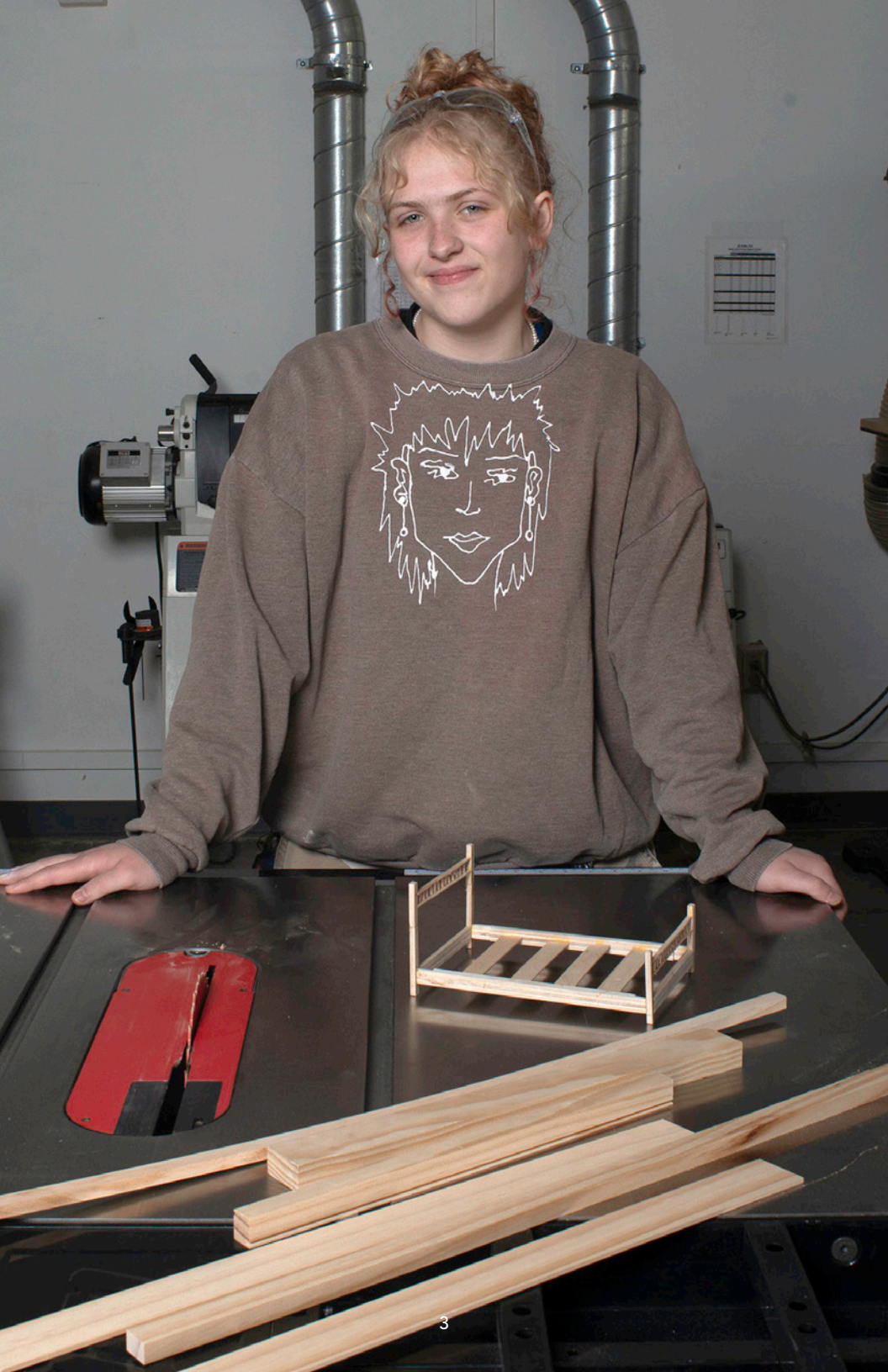
Acrylic and oil pastel erratically color cotton duck canvas with a scene of two figures precariously intertwined. A projector hung above illuminates the enclave behind them with an unsettling, red glow.

Worth in the Mouth of God suggests violence and desperation through its erratic strokes and raised, uneven textures. The large teeth and tongue seize the borders of the canvas, confining the entangled figures to their own red tinged enclave. Viewers are encouraged to examine the moment beyond bared teeth.

<https://www.instagram.com/baitbaitisland>

Artwork:

BAIT, *Worth in the Mouth of God*, 2024. Animation projected onto oil pastel and acrylic on canvas. 36 x 60 inches.



Brooke Bartholomew

Familiarity within objects creates a sense of knowingness. For something to be strange or uncanny, it first must be familiar. “Unheimlich,” the German word for uncanny, which literally translates as “un-home-like,” relates to this idea. In taking a bed, a domestic furnishing, and scaling it down incrementally, I’m searching for a particular moment when the body stops connecting to the familiarity within the function of the bed. When, in the process of scaling, do we no longer relate to the object as a bed, but as a concept (of art)?

Beds (At What Moment is it Mine?) is an investigation of dysfunctional furniture. The ability to lay down on the bed is removed by altering the scale. The object is not broken, but instead rendered as unusable for its decided function. The ordinary human usage of each bed, registered in the messiness of the sheets, is then uncannily mechanically duplicated multiple times.

The idea of an experience. At what moment is it mine?

Artwork:

Brooke Bartholomew, *Beds (At What Moment is it Mine?)*, 2024. Five beds: wood, paint, fabric, and foam. 40 inches long (largest).



David Galindo

I am enamored with ritual and how it exists in daily life, how the spaces we inhabit are routinely visited and everyday behaviors are repeated. I engaged in ritual and repeated behavior during the six months of the pandemic when I became obsessed with calisthenics. Every day, twice a day, I used a single pair of weights, pushing until I could no longer complete the repetition.

When things opened up after the period of quarantine, I began to notice that I kept falling into the same patterns in my life and the cycle of euphoric highs and debilitating lows. Frederick Nietzsche and his thought experiment of eternal recurrence helped to crystalize the phenomenon that I was experiencing. Eternal recurrence is the idea that one is repeatedly born in the same life.

This repetitiveness and prior obsession reappears in *Distance Maintained*, comprising two doors installed in a dark room. Affixed to one door is a mirror, the exact one I would look at myself in while working out during the pandemic. Attached to the second door are dozens of clay cups split in half. Cutting cups in half is a technique used by potters to check the thickness of the walls.

Distance Maintained asks the viewer to reflect on the spaces they inhabit daily and how space and ritual play off each other.

<https://www.instagram.com/underneaththeskin>

Artwork:

David Galindo, *Distance Maintained*, 2024. Ceramic, epoxy, plywood, wooden door, mirror, light, and ambient sound. 7 x 2 feet (doors). Sound design by Xen Lopez (@aelyas999).



Jenette Green

These towers represent the sequences of human life. The vessels begin unblemished, and as they ascend they begin to gather scars. Their colors begin to darken as they reach their end. The precariousness of the structure parallels the dangerous and delicate journey of one's own life.

I spent 17 years away from any type of artistic expression. During that time I was building a family, had a failed marriage, and worked constantly to sustain myself and my children. In 2022, I chose to completely change my life and career. I sold my business and jumped head first into my education and art.

I encourage you to walk through the towers, engage them, and contemplate your own journey.

<https://www.instagram.com/jgreenceramics>

Artwork:

Jenette Green, *Allotted Span*, 2024. Glazed hand-thrown ceramic vessels. Stacked approximately 10 feet tall.



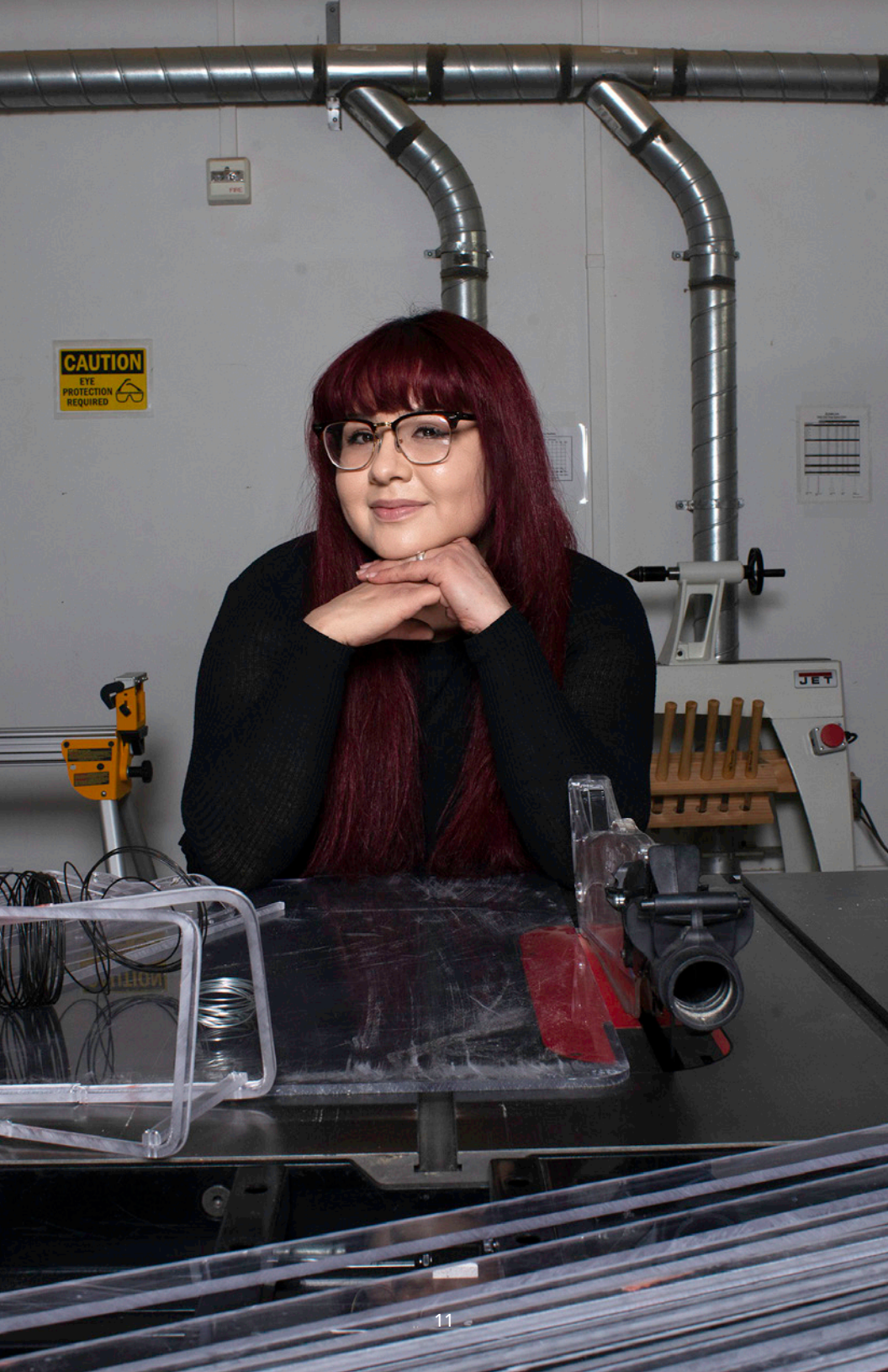
Annmarie Guerrero

These works are based on observations of strangers going about their day in public places. I have always been a people watcher, a person on the outside of other lives witnessing their existence, and have been compelled by the variety of human forms to capture them on paper. For this series, I continued to play the voyeur, going to crowded places and sitting with my sketchbook to make images of the moving life passing by me. In the brief time that any people came into my view, I tried to capture the motion of their bodies and the shifts of their expressions. My finished drawings evoke the transience and movement that I observed in life by intermixing mediums - including oil pastel, acrylic, gouache, and markers - as well as by layering, erasing, modeling, and manipulating the figure/ground relationship.

This project was also inspired by my recent awareness of my surroundings and the humanity of strangers whom I encounter in my daily life. This may sound naïve or self-absorbed, but I had not previously appreciated the complexity and validity of the strangers around me. My drawings, with all their entangled lines and overlapping form, suggest that even if we are strangers, we are connected in some way, shape or form.

Artwork:

Annmarie Guerrero, *Intertwined*, 2024. Selection of drawings in acrylic, marker, and oil pastel on Bristol and sketch paper. 22 x 30 inches (largest).



Andrea Hernandez

Modeled on a 1994 Honda Civic Dx coupe that my Dad bought in 1999, 2HG EJ226RH5 is a replica of the car that served as our family vehicle throughout the 2000s and is still parked in my driveway today. The letters and numbers that make up the title refer to the Vehicle Identification Number assigned to this specific model of car.

Growing up, my father taught me and my siblings the basic mechanics of maintaining our own vehicles. My mother, a former seamstress, altered off-the-shelf clothes and created entire outfits from scratch for me and my sister, while we helped and watched, learning how to sew using industrial machines or by hand.

For 2HG EJ226RH5, I combined these two forms of familial knowledge passed down to me by carefully reconstructing our beloved 1994 Honda Civic using upcycled materials. COVID-19 era clear acrylic dividers cut into slats and melted into desired shapes as well as metal clothing hangers bent into vehicle parts all formed the car's frame. Chiffon curtains adhered on the frame replicated the painted body. Through the process of hand-fabricating this car, I pay homage to my deceased parents and carry on our family traditions.

Artwork:

Andrea Hernandez, 2HG EJ226RH5, 2024. Acrylic, wire, and fabric. 4 x 5 x 15 feet.



Ryan Le

As kids, we often “play pretend” as animals, whether it’s prancing around like show ponies in the schoolyard or barking and growling like dogs. This behavior typically ends in adulthood for most people. But for some, it continues into their adult life in a more erotic setting.

I became an inadvertent viewer of the furry and pet play subculture at a young age. As a child who loved drawing, I was always on websites like DeviantArt or looking up drawing tutorials on YouTube (where I was first exposed to the concept of furies). Oblivious to its connection to the kink community, I saw them as silly animal drawings. But as I got older, I became aware of the erotic practices including the furry fandom, people who are interested in anthropomorphic animals, and the pet play community, a subset of the kink community that engages in sexual acts dressed up and acting as animals. My fascination with these groups led to the creation of *Animalistic Tendencies*.

In this work, I explore the intimate, sexual side of the furry and pet play communities while also keeping the animated form to blur the lines between innocence and our libidinous desires. I wanted to mix the furry community’s cartoony and child-like elements with the suggestive, provocative elements of pet play. I created masks of the two most popular animals in this subculture, a dog and a pony. The base of the masks is sculpted in a cartoon style, more akin to fursuits, and the masks are covered in leather to look more like pet play masks. They are displayed alongside black harnesses and photographs of the masks being worn on the head in an erotic context. In this way, the installation both highlights the masks as static, sculptural objects and also shows how they are animated when used in play.

Artwork:

Ryan Le, *Animalistic Tendencies*, 2024. Two masks, two harnesses, and three photographs: plaster cast, expanding foam, foam clay, and leather (10 inches tall); nylon strapping and metal hardware (30 inches long), and digital prints (36 x 24 inches).



Linayha

Playthings is a quest for the reconstruction of memories and the reclaiming of lost innocence. The installation consists of clay replicas of toys that I owned in childhood, suspended in a blanket-fort enclosure built to provide a place of belonging for the recreated toys.

When I was a child my toys were often tossed out without my consent, never allowing me the opportunity to feel as if I had grown out of them at my own pace. This, among other difficult situations, made for impactful experiences that still affect me to this moment. While most of them aren't comforting, they are still mine to make the most of. This act of replicating the toys in a medium like clay is a way for me to create a positive association of permanence around them; they no longer exist in traumatic memory alone. It is ultimately the process of giving myself back the stability that was lacking in my adolescence.

As we age, we realize that toys and the act of playing with them are thought of as something with an imposed expiration date; we give them with the understanding that the recipient will outgrow them. *Playthings* is meant to provide a safe space to connect with lost aspects of whimsy within oneself without those pressures. It allows the viewer a chance at embracing a moment of contemplation of their own childhoods.

<https://www.instagram.com/artbylinayha>

Artwork:

Linayha, *Playthings*, 2024. Installation of underglaze on ceramic, wood, fabric, ribbon, conduit, and rope. Dimensions variable.



Omar Melendez

I am a Native from the Americas; I was born in Los Angeles California, but my roots travel deep in the ground below the rainforests of Central America. As a child of the nineties, my inspiration for making art developed from basking in the environment and culture of Southern California and Guatemala. I've always had a deep fascination with illustration, graffiti, abstract paintings, and the nature around me. I enjoyed gazing at the playful lines and colors in the alternate realities of cartoons and children's book illustrations as well as the bold colors and movement in graffiti. The famous abstract paintings in art galleries or in artist biographies felt like a window to the soul. Seeing colorful and symbolic Hispanic art around me everywhere – often portraying the power in nature and animals – helped me grow an appreciation for color and the environment. In my series of paintings *Central*, I've combined my style of illustration and design with a look of native styles of art.

Central consists of four 18-inch square paintings on wood panel. The rustic feeling of the panels suggests a relationship with nature and creates a marvelous texture for paint. I used a harmonic flow of vivid colors and designs from the ancient natives from the Americas to represent four different animals from Central America: the black howling monkey, the snake, the quetzal, and the jaguar. In *Central*, I wanted to represent the power of the animals and display it in a way that connects with the inner spirit. My paintings embody a vibrancy from my American cultures and evoke the beauty of nature.

Central reflects my multiple identities as graphic designer, Californian native, and descendant from the ancient cultures of America.

<https://www.instagram.com/basikart>

Artworks:

Omar Melendez, *Central*, 2024. Four acrylic paintings on panel.

El Mono Aullador (Black Howler). Acrylic paint, watercolor, pastel, marker, ink, colored pencil, graphite, charcoal, on wood panels with wood burning. 18 x 18 inches.

La Culebra (Snake). Acrylic paint, watercolor, pastel, marker, ink, colored pencil, graphite, charcoal, on wood panels with wood burning. 18 x 18 inches.

El Quetzal. Acrylic paint, watercolor, pastel, marker, ink, colored pencil, graphite, charcoal, on wood panels with wood burning. 18 x 18 inches.

El Jaguar. Acrylic paint, watercolor, pastel, marker, ink, colored pencil, graphite, charcoal, on wood panels with wood burning. 18 x 18 inches.



Melanie Padilla

For many years now, my memories have been fading. The once-clear images of the past grow cloudy, and the familiar feel of my home is usurped by a sense of displacement. Despite the pain of forgetting, I cling to the hope that one day I may find my way back to the person I once was, and reclaim what was lost.

In this work, I wanted to document how I spent my summers at my grandparent's house in a tiny town in rural Jalisco, Mexico in the 2010s. I was prompted to make these pieces when I realized the place I loved growing up no longer had any love left for me. The girls I used to play with as a child have since become young mothers or moved away. Notable destinations have been transformed and continue to deteriorate. And my grandparents have passed away, taking my love with them.

Every summer, after coming back to their house from California, I felt a horrible kind of loneliness. In the warm embrace of their home, the glittering stars and glowing fireflies danced across walls worn down with love and history, a living testament to a life lived to the fullest. Their stories lie dormant, forever in that home above the river. That home is where I had my first birthday party. That home is where I had my quinceanera, the last time I ever saw them.

In these two paintings, I document the sense of dissociation from memory as time progresses, slowly fading and blurring the lines between them. Much like my memories, the love I once held so dear for these places is fading in the face of time. Despite this realization, I continue to hold onto the vestiges of that love and attempt to rekindle it by creating these works. The vivid hues of acrylic paint capture the vibrant nature of reality. In contrast, the dream-like, soft color of pastel pencils, crayons, and vine charcoal suggests the ethereal aspect of memory. These mediums represent my experiences and how they shaped my sense of self.

<https://www.instagram.com/mixiie.png>

Artworks:

Melanie Padilla, *2010s San Francisco, Jalisco, Mexico: Reminiscence*, 2024. Acrylic, pastel color pencil, crayon, vine charcoal, and found objects on canvas. 36 x 24 inches.

Melanie Padilla, *2010s San Francisco, Jalisco, Mexico: Void*, 2024. Acrylic, pastel color pencil, crayon, vine charcoal, and found objects on canvas. 36 x 24 inches.



Jeneane Sandoval

Emergence is based on the principles of repetition of individual building blocks coming together to create a cohesive abstract form. In the past, I experimented with this concept on a small-scale using paper, but was curious to explore these concepts using a much more inflexible and stiff material – wood. Composed of triangular wooden components that can be infinitely expanded, *Emergence* can take on different forms by adding, subtracting, or adjusting the placement of the triangular building blocks. A piece cut from a mylar emergency blanket placed on the face of the triangle is used as a reflective medium, mirroring the environment and the viewers. I was also drawn to the natural organic aesthetic of wood and liked how it contrasted with the artificial reflective material. Designed to have no fixed viewing point, the sculpture is installed to allow spectators to move around it and observe it from different positions.

Artwork:

Jeneane Sandoval, *Emergence*, 2024. Wood, metal braces, and Mylar emergency blankets. 12 inches (triangular units).



Josh Scott

As I near the end of my studies at Chaffey College, I am eager to share my artistic journey. Drawing inspiration from art history, my latest work blends various influences. Combining elements from ancient relief sculptures, abstract painting techniques, and color theory, I used Adobe graphic software to experiment with new ways of drawing and creating repeating patterns. By exploring stencils and mixing traditional offset printing with contemporary painting techniques, I added depth and movement to my work. Moving forward, I am excited to continue exploring projects that merge design concepts with different mediums, especially those with commercial applications. Whether I am designing clothes, painting, producing videos, or marketing on social media, I am dedicated to pushing creative boundaries and fostering innovation.

Artwork:

Josh Scott, *Horseplay*, 2024. Acrylic on canvas, 50 x 60 inches; digital print on paper, 17 x 24 inches; and motion graphic video, 1080p.





Kalia Spaulding

Pressure consists of three coil pots made from nearly four hundred pounds of interconnected clay coils shaped into abstracted female forms. Each pot touches on some of the disturbing societal and physical pressures women have faced in recent decades. The first pot refers to the practice of douching in the 1930s-60s, when women were encouraged to “clean” their vaginas by saturating them in strong chemicals, such as Lysol and a weak bleach called Zonite. The second pot unexpectedly collapsed after it was completed, becoming a metaphor for the numerous pressures placed upon women and the results of living under those pressures. The third pot symbolizes the use of corsets, a fashion trend most popular in the mid-1800s that imposed an unnatural and harmful hourglass silhouette on the female body.

I chose clay for these vases because of the parallels between clay and womanhood. Both are solid yet fragile, resilient but breakable. Women, like clay, have immense strength but can be hurt by outside pressures. With these vases, I want to demonstrate the strength, resilience, and beauty that women possess even when things get tough.

<https://www.instagram.com/sweetpea1271>

Artworks:

Kalia Spaulding, *Pressure*, 2024. Three ceramic vases.

Douching. Ceramic. Approximately 4 feet tall.

Collapse. Ceramic. Approximately 2 feet tall.

Corset. Ceramic with plastic boning, and copper wire. Approximately 4 feet tall

ASK ART

USING THE MUSEUM TO MAKE CURRICULAR CONNECTIONS

QUESTIONS FOR VIEWING

Unlike many Wignall Museum exhibitions, the Student Invitational exhibition doesn't present a unified theme to consider when viewing the works of art on display. See if you can find some threads that connect multiple works in the exhibition.

If you were the curator or producer of this exhibition, what would you title the exhibition? Why?

Artists often use their personal experiences as a starting point in their work to discuss more universal themes. Select an artist that you believe does this. What aspects are personal? Is the theme something that other people can relate to? How does the artist use their personal story to discuss larger themes?

Which artwork in the exhibition do you find most memorable? Why?

ESSAY PROMPTS

Write a well-developed essay in which you compare and contrast two artworks in the exhibition. Analyze key elements such as subject matter, composition, use of color, point of view, themes, etc. Utilize the artist statements in your analysis.

ACTIVITIES

Tell a friend, classmate, instructor, or family member about the exhibition. Invite them to view the exhibition with you (in person or online). Which work(s) of art should they see? Why?

Develop a written work or a piece of music inspired by the work in *Student Invitational 2024*. Create a story about a work you see, or create a soundtrack based on your interpretation of a work in the exhibition. Share your work on social media or with a friend.

Attend one of the public programs organized as part of *Student Invitational 2024*. Bring a classmate, a friend, or a family member.

Zines are small-circulation, self-published magazines. Create a zine or mini-zine out of an 8.5 x 11-inch piece of paper or multiple papers. Find instructions on YouTube. Find inspiration in the exhibition and fill your zine with your own art, your own poems and illustrations.

Create a playlist to accompany *Student Invitational 2024*. What would you include and why?

Design or create a garment, whether functional or conceptual. Use fabric and/or other common or readily available materials, or knit, crochet, or weave materials. Photograph and share on social media.

Create a still life from objects that you feel represent you. Organize them in a pleasing way, then photograph it and share your images with a friend, on social media, or in a group text.

ONLINE

Visit the Wignall Museum website and access the *Student Invitational 2024* page <http://www.chaffey.edu/wignall>

Share the exhibition page with someone else and tell them about your visit to the museum.

SHARE

Share your thoughts, activities, written responses, and any works of art you create related to *Student Invitational 2024*.

@wignallmuseum #studentinvitational2024 #wignallMOCA
#whatsupatthewig

ACKNOWLEDGEMENTS

Institutional support for the Wignall Museum of Contemporary Art is provided by Chaffey College; the Arts, Communication, and Design Academic and Career Community; the President's Office; and the Chaffey College Foundation.

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Chaffey College

VISION

Chaffey College: Improving lives through education.

MISSION STATEMENT

Chaffey College improves lives and our communities through education with a steadfast commitment to equity and innovation to empower our diverse students who learn and thrive through excellent career, transfer, and workforce education programs that advance economic and social mobility for all.

IDENTITY DESIGN

Exhibition identity for *Student Invitational 2024* was an instructional group project.

Jazmin Muro
Ana Ramirez
Yazmin Sanchez
Danny Smith
Bella Wunderlich

Art 474-Identity Systems

Associate Professor Cabrina Alviar

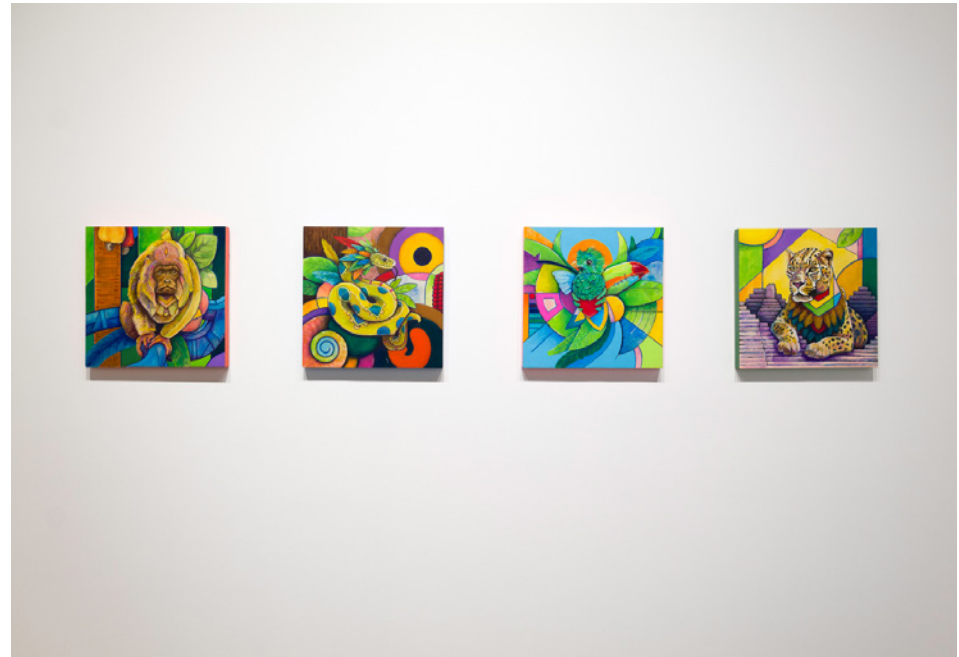
The objective of the course is to create an identity system for the Student Invitational. With creating the identity system, the students also created the following:

Creative Brief
Personas
Digital Mood Board
Logo Design

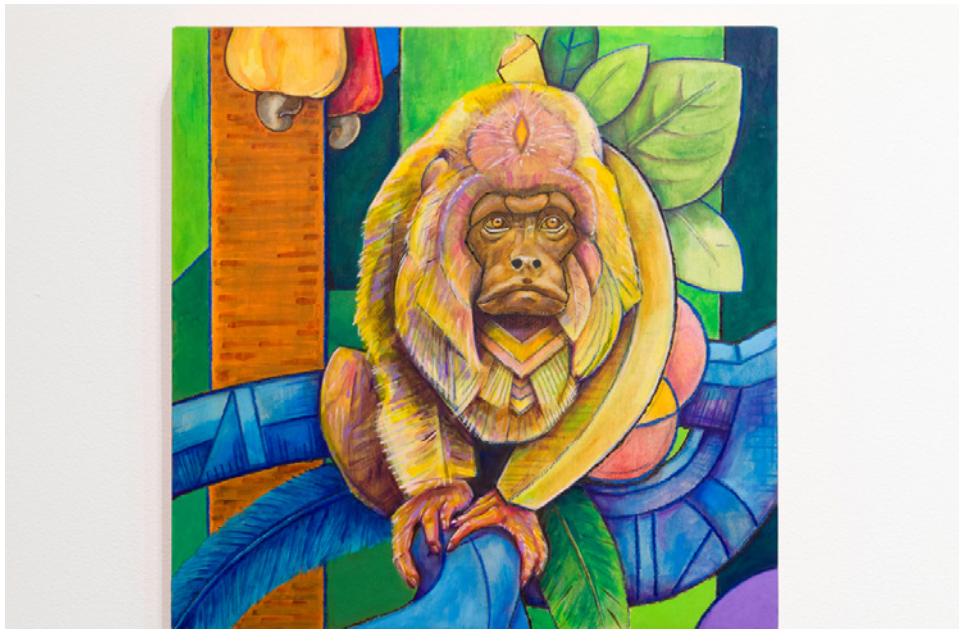
Installation Images



Installation view of *Student Invitational 2024*. Wignall Museum of Contemporary Art, Chaffey College, Rancho Cucamonga, CA. April 15 – May 9, 2024.



Omar Melendez, *Central*, 2024. Acrylic on panel. 18 x 18 inches each.



Omar Melendez, *El Mono Aullador (Black Howler)*, 2024. Acrylic paint, watercolor, pastel, marker, ink, colored pencil, graphite, charcoal, on wood panels with wood burning. 18 x 18 inches.



Omar Melendez, *El Quetzal*, 2024. Acrylic paint, watercolor, pastel, marker, ink, colored pencil, graphite, charcoal, on wood panels with wood burning. 18 x 18 inches.



Omar Melendez, *La Culebra (Snake)*, 2024. Acrylic paint, watercolor, pastel, marker, ink, colored pencil, graphite, charcoal, on wood panels with wood burning. 18 x 18 inches.



Omar Melendez, *El Jaguar*, 2024. Acrylic paint, watercolor, pastel, marker, ink, colored pencil, graphite, charcoal, on wood panels with wood burning. 18 x 18 inches.



Installation view of *Student Invitational 2024*. Wignall Museum of Contemporary Art, Chaffey College, Rancho Cucamonga, CA. April 15 – May 9, 2024.



Josh Scott, *Horseplay*, 2024. Acrylic on canvas, 50 x 60 inches; digital print on paper, 17 x 24 inches; and motion graphic video, 1080p



Installation view of *Student Invitational 2024*. Wignall Museum of Contemporary Art, Chaffey College, Rancho Cucamonga, CA. April 15 – May 9, 2024.



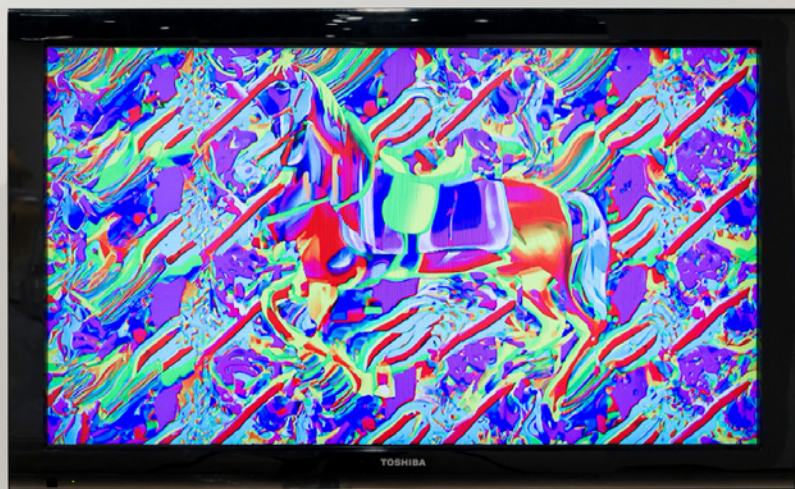
Josh Scott, *Horseplay*, 2024. Digital print on paper, 17 x 24 inches.



Josh Scott, *Horseplay*, 2024. Acrylic on canvas, 50 x 60 inches.



Installation view of *Student Invitational 2024*. Wignall Museum of Contemporary Art, Chaffey College, Rancho Cucamonga, CA. April 15 – May 9, 2024.



Josh Scott, *Horseplay*, 2024. M motion graphic video, 1080p.



Ryan Le, "Animalistic Tendencies," 2024. Plaster cast, expanding foam, foam clay, and leather (10 inches tall); nylon strapping and metal hardware (30 inches long), and digital prints (36 x 24 inches).



Ryan Le, *Animalistic Tendencies*, 2024. Plaster cast, expanding foam, foam clay, and leather (10 inches tall); nylon strapping and metal hardware (30 inches long), and digital prints (36 x 24 inches).



Ryan Le, *Animalistic Tendencies*, 2024. Plaster cast, expanding foam, foam clay, and leather (10 inches tall); nylon strapping and metal hardware (30 inches long), and digital prints (36 x 24 inches).



Ryan Le, *Animalistic Tendencies*, 2024. Plaster cast, expanding foam, foam clay, and leather (10 inches tall); nylon strapping and metal hardware (30 inches long), and digital prints (36 x 24 inches).



Andrea Hernandez, *2HG EJ2226RH5*, 2024. Acrylic, wire, and fabric. 4 x 5 x 15 feet.



Andrea Hernandez, *2HG EJ2226RH5*, 2024. Acrylic, wire, and fabric. 4 x 5 x 15 feet.



Andrea Hernandez, *2HG EJ2226RH5*, 2024. Acrylic, wire, and fabric. 4 x 5 x 15 feet.



Andrea Hernandez, *2HG EJ2226RH5*, 2024. Acrylic, wire, and fabric. 4 x 5 x 15 feet.



Andrea Hernandez, *2HG EJ2226RH5*, 2024. Acrylic, wire, and fabric. 4 x 5 x 15 feet.



Andrea Hernandez, *2HG EJ2226RH5*, 2024. Acrylic, wire, and fabric. 4 x 5 x 15 feet.



Annmarie Guerrero, *Intertwined*, 2024. Selection of drawings in acrylic, marker, and oil pastel on Bristol and sketch paper.



Annmarie Guerrero, *Intertwined*, 2024. Selection of drawings in acrylic, marker, and oil pastel on Bristol and sketch paper. Largest drawing: 22 x 30 inches.



Annmarie Guerrero, detail of *Intertwined*, 2024. Selection of drawings in acrylic, marker, and oil pastel on Bristol and sketch paper.



Annmarie Guerrero, detail of *Intertwined*, 2024. Selection of drawings in acrylic, marker, and oil pastel on Bristol and sketch paper.



Kalia Spaulding, *Pressure*, 2024. Ceramic. Approximately 4 feet tall.



Installation view of "Student Invitational 2024." Wignall Museum of Contemporary Art, Chaffey College, Rancho Cucamonga, CA. April 15 – May 9, 2024.



Kalia Spaulding, *Pressure: Corset*, 2024. Ceramic with plastic boning. Approximately 4 feet tall.



Kalia Spaulding, *Pressure: Collapse*, 2024. Ceramic. Approximately 2 feet tall.



Kalia Spaulding, *Pressure: Douching*, 2024. Ceramic. Approximately 4 feet tall.



Kalia Spaulding, *Pressure*, 2024. Ceramic. Approximately 4 feet tall.



Kalia Spaulding, *Pressure*, 2024. Ceramic. Approximately 4 feet tall.



Kalia Spaulding, *Pressure*, 2024. Ceramic. Approximately 4 feet tall.



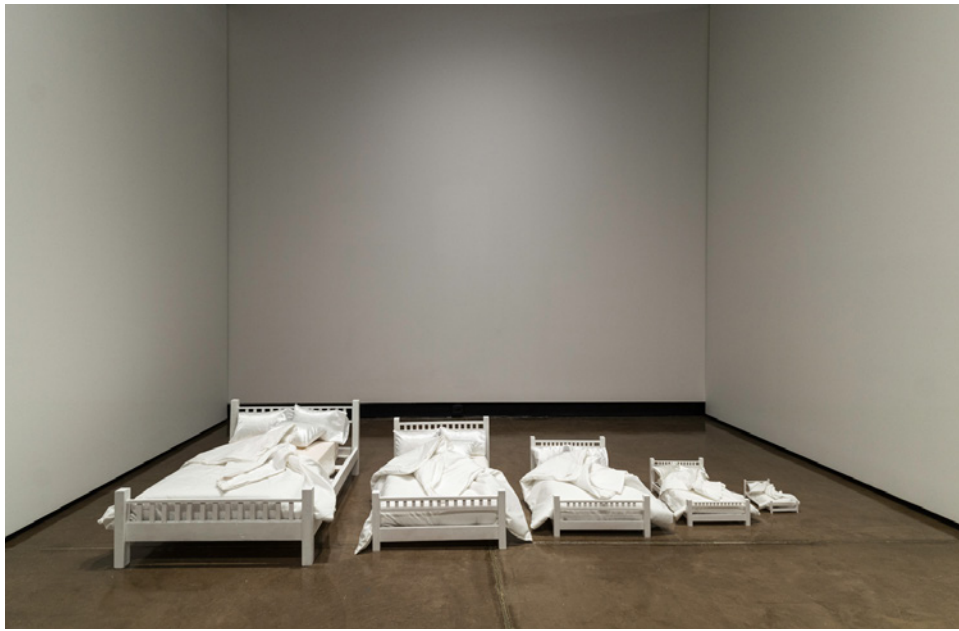
Installation view of *Student Invitational 2024*. Wignall Museum of Contemporary Art, Chaffey College, Rancho Cucamonga, CA. April 15 – May 9, 2024.



BAIT, *Worth in the Mouth of God*, 2024. Animation projected onto oil pastel and acrylic on canvas. 36 x 60 inches.



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Brooke Bartholomew, *Beds (At What Moment is it Mine?)*, 2024. Five beds: wood, paint, fabric, and foam. Largest bed: 40 inches long.



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Linayha, *Playthings*, 2024. Installation of underglaze on ceramic, wood, fabric, ribbon, conduit, rope. Dimensions variable.



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Jeneane Sandoval, *Emergence*, 2024. Installation of triangular units: wood, metal braces, and emergency blankets. 12 inches (triangular units).



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Jenette Green, *Allotted Span*, 2024. Glazed hand-thrown ceramic vessels. Stacked approximately 8 feet tall.



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Melanie Padilla, *2010s San Francisco, Jalisco, Mexico: Reminiscence*, 2024. Acrylic, pastel color pencil, crayon, vine charcoal, and found objects on canvas. 36 x 24 inches.

Melanie Padilla, *2010s San Francisco, Jalisco, Mexico: Void*, 2024. Acrylic, pastel color pencil, crayon, vine charcoal, and found objects on canvas. 36 x 24 inches. Artworks:



Melanie Padilla, *2010s San Francisco, Jalisco, Mexico: Reminiscence*, 2024. Acrylic, pastel color pencil, crayon, vine charcoal, and found objects on canvas. 36 x 24 inches.



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David Galindo, *Distance Maintained*, 2024. Halved ceramic vessels, epoxy, plywood, wooden door, mirror, and light. 7 x 2 feet (doors).



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STUDENT INVITATIONAL 2024

April 15 – May 9, 2024

Reception for the Artists on April 23 from 4-6pm

Chaffey  College

WIGNALL MUSEUM *of*
CONTEMPORARY ART

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