



STUDENT
INVITATIONAL

April 28 – May 15, 2025

Chaffey  College

WIGNALL MUSEUM *of*
CONTEMPORARY ART

www.chaffey.edu/wignall

Student Invitational 2025 Online

www.chaffey.edu/wignall



This was printed on the occasion of the exhibition
Student Invitational 2025, April 28 – May 15, 2025
Wignall Museum of Contemporary Art
Chaffey College, 5885 Haven Avenue Rancho Cucamonga, CA 91737

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WIGNALL MUSEUM *of* CONTEMPORARY ART

WIGNALL MUSEUM 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, collections, education, and other community programming.


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.

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.

The background of the entire image is white, overlaid with thick, vibrant orange lines that flow in a continuous, wavy, and somewhat chaotic pattern, resembling liquid or smoke. These lines meander across the frame, creating a dynamic and organic feel. On the left side, there is a solid orange rectangular block that serves as a container for text.

Chaffey College and the Wignall Museum of Contemporary Art proudly present ***Student Invitational 2025***, the 48th 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 2025 is instructed by Professor Pamela Valfer.

Brandee Danielle

Mia Calderon

Bryan Andrés Charry

Zélia de Sousa

Trinity Galvan

Aubrey Johnston

Emerald Kolb

Lucille Love

Jolie Martinez

Angel Adáel Mendoza

Elijah Pashby

Leslie Romero

Brandee Danielle

Hell is Repetition is the output of a durational performance. Casted loaves of bread will be continuously added until deinstallment of the show.

Hell is the separation from God. "The Multiplication of the Loaves" is the only miracle that appears in all four gospels. Jesus Christ took five loaves and two fish and

multiplied to feed five thousand, leaving enough leftovers to fill twelve baskets. This multiplication was the result of an action only made possible by God.

Hell is gluten intolerance. The thyroid gland is responsible for metabolic function. Its chemical composition is identical to the composition of gluten. When the body

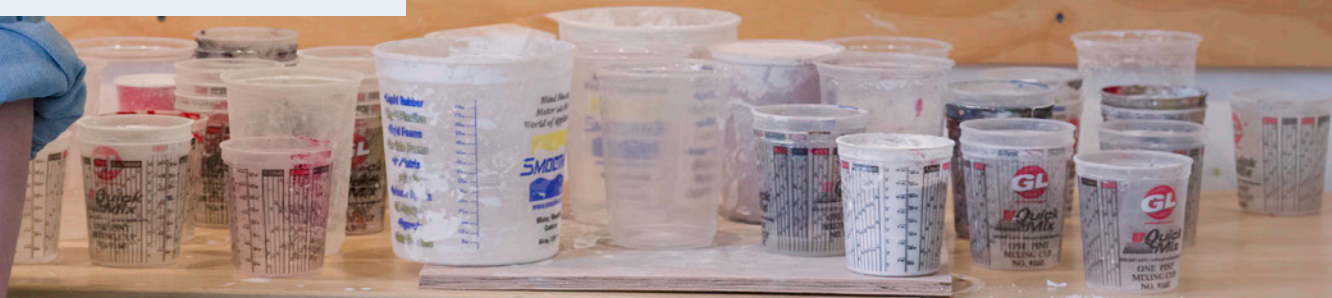
consumes bread the immune system must break it down in the bloodstream. Within that process it simultaneously attacks the thyroid gland, creating metabolic damage.

Hell is making bread. Bread is created through combining plaster and water. This mixture is poured into silicone molds that are rotationally cast. Each bread sets

unpredictably and the weight of the molds must be held the entire time. This rotation of plaster creates a hollow cavity within. The bread is empty.

Artwork:

Brandee Danielle, *Hell is Repetition*, 2025. Plaster. Dimensions variable.



Mia Calderon

Mournful explores my desire to go back to a time where my family was not consumed by my sibling's violent schizophrenic episodes. As his illness progressed, so did the erosion of my family, safety, and emotional security. This piece draws attention to not only the physical damage, but the emotional scar he has left on me.

I produce art with the goal of evoking emotion, not only within myself, but my audience as well. I hope that through my willingness to open up to other people, they too can feel a sense of familiarity with their own lived experiences.

In my attempts to go back in time and recall a sense of normalcy, I chose to recreate my unbroken bathroom sink from memory. As I begin to replicate something that is broken into something that was once new, no matter how hard I try, inevitably the clay begins to crack and fracture. As the cracks grow bigger, they are an unrelenting reminder that the damage cannot be repaired. The cracks have set and they will not go away. As I am faced with this turmoil, I begin to accept there is no way of rewinding time. The damage has been left on me. Despite my best efforts to remember a time before, it is simply unimaginable. There will never be a polished finish on something that is so broken.

What remains is not just a piece of art, but a portrait of my psyche.

Artwork:
Mia Calderon, *Mournful*, 2025. Wood, poultry netting, clay. 32 x 24 x 18 inches.

<https://www.instagram.com/mi.mango>



Bryan Andrés Charry

My project "*Calendrio Maya - Cholq'ij*" embodies a deep connection to the Earth through the creation of a Mayan Calendar designed to engage all five senses—touch, smell, sound, taste, and sight.

This installation invites a personal exploration of memory, encouraging viewers to reflect on their own experiences in both the past and the present. Objects within the calendar—such as herbs and clay textures—can evoke memories, while the arrangement of individual pieces serves as a reminder of moments and recollections that may be foundational to who we are today.

The process of working with clay brings together the four essential elements of creation: Earth, Water, Fire and Air. Earth, the source of clay, symbolizes the womb of origin, Mother Earth. Water adds fluidity and life, allowing the material to be shaped and molded. Air dries the clay, strengthening and transforming, while imparting a delicate brittleness. Finally, fire completes the transformation, permanently forging the clay into its final form—one that can never return to its original state.

Through this multisensory experience, the Mayan Calendar becomes more than a representation of time—it transforms into a living archive of memory, identity, and transformation. By engaging the senses and honoring the elemental forces of creation, the work invites viewers to reconnect with the Earth, with their personal histories, and with the cyclical nature of life itself. In doing so, it offers a space for reflection, healing, and a deeper understanding of our place within both time and the natural world.

Artwork:
Bryan Andrés Charry, *Calendario Maya - Cholq'ij* (Mayan Calendar), 2025.
Stoneware ceramic, wood. 4.5 x 5.5 x 5.5 feet.

<https://www.instagram.com/ursa.clay>



Zélia de Sousa

I was born in the Azores, Portugal to a carpenter and seamstress. Creating with my hands was encouraged throughout my life that inspired a career in architecture and design.

As I delved deeper into the meaning of my art, I recalled the beauty in cancer cell images, and bridged that idea to the beauty in life as a result of cancer. My artistic journey began as a response to pain. After being diagnosed with sarcoma (a rare cancer that develops in the bones and soft tissues), I turned to art as a healing practice—an expressive tool to cope when pain medication was not enough. Over time, art became more than personal therapy; it evolved into a profound vehicle for healing, connection, and meaning.

Two Things Can Be True at Once is a visual history of my cancer journey from the beginning when the tumor was found, the surgeries, the treatment and the result to present day. It uniquely and personally conveys my experiences physically, emotionally, and spiritually with cancer. My process involves creating acrylic “skins”, which later are “surgically” cut and “grafted” into another painting - a representation of my own radical muscle graft excision of my cancer. My experience has inspired me to use exacting surgical techniques in my work in order to convey the complexities of my journey, as well as hold myself accountable conceptually to convey the rigor of the surgeries I experienced.

I draw inspiration and themes from the medical and biological fields. In my research of cancer cells, I recognized the duality of their beauty and destructiveness. Cancer, in many ways, enriched my life and inspired the path for a more artful and meaningful way of living in the second half of my life. It is this “beauty” which I want to depict in my art work--the beauty of healing. I am interested in communicating how any expressive form of art can be used as a healing tool and that whatever tragic event one can experience, beauty can be born or inspired from that experience.

Despite the scars that remain, life is still beautiful and worth living.

Artwork:

Zélia de Sousa, *Two Things Can Be True at Once*, 2024-25.

Hips & Legs, 2024. Wood, seashells. 44 x 36 inches.
44 inches is the height of the artist's top of hip.

Left & Right Brain, 2024-25. Wood. 67 x 18 inches. 67 inches is the artist's height.

Hope & Cancer, 2025. Wood. 33 x 18 inches (dimensions variable).
33-40 inches is the varying height of the artist's cancer tumor locations.

Excisions, 2025. Acrylic on wood board. 67 x 24 inches. 67 inches is the artist's height.

Biopsy, 2025. Acrylic and textile on wood board. 67 x 24 inches.
67 inches is the artist's height and location of the biopsy site.

Graftings, 2025. Acrylic on wood board. 67 x 24 inches. 67 inches is the artist's height.

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



Trinity Galvan

Mental illness is layered, shifting, and often unseen, yet it shapes the lives of those who experience it and the people who love them. My work explores this emotional complexity, revealing the tension between resilience and suffering, love and pain, identity and disorder. Rooted in my mother's journey with bipolar disorder, this piece captures the silent battles waged within and the strength it takes to keep moving forward.

Through pentimento, I allow previous layers to remain visible, much like emotions that resurface over time. This technique mirrors the cyclical nature of mental illness: its highs, lows, and the moments in between. Figures emerge and dissolve, reflecting the duality of an ever-shifting mind.

This exhibition serves as both a personal reflection and an invitation: to acknowledge unseen struggles, to find beauty in imperfection, to honor the strength it takes to simply stay, and to sit with the discomfort of what cannot always be fixed. It is a reminder to live poco a poco—step by step—through uncertainty, with courage, love, and hope.

Artwork:

Trinity Galvan, *Fragments of Her*, 2025. Charcoal on paper. 53.5 x 49 inches each.

<https://www.instagram.com/trinspired.art>



Aubrey Johnston

My work explores unseen forces and the misunderstood as seen through the lens of invisible illness. I see fate as an invisible force that shapes our lives. It's a phenomenon that we struggle to fathom, which causes doubt. Similarly, invisible illnesses often face skepticism, people question their legitimacy, dismissing the profound impact they have. Yet, dismissal does not lessen its weight. The condition I navigate daily, Functional Abdominal Pain (FAP), affects my diet, social life, and reliability.

In order to illustrate my struggles, I use tarot, an often misunderstood medium, as a method to divine fate. Many believe in fate, but doubt a deck of cards can reveal life's path. Similarly, invisible illnesses exist regardless of whether they are acknowledged. They also exist indefinitely, meaning those suffering with one have a fate intertwined with their illness.

My work follows the structure of the Celtic Cross tarot spread, a ten-card spread traditionally used to unpack the unseeable. Some cards in the deck align with the Fool's Journey, representing personal challenges, while others belong to the four suits, each holding layered meaning. The orientation of a card (upright or reversed) alters its significance, much like perception shapes the experience of an invisible illness.

Using tarot to reveal the unseen forces that shape my life, I invite viewers to observe and interpret my story.

1. The Present/Self: The current situation and self.
Nine of Swords reversed: recovery, finding help, facing life
2. The Problem: The challenge being faced.
The Hierophant upright: tradition, conformity, beliefs, knowledge
3. The Past: How past events shaped the current situation.
Three of Wands reversed: restriction, limitation, frustration
4. The Future: What the future could be if nothing changes
Five of Cups reversed: contentment, acceptance, moving on
5. The Conscious - What the querent is thinking, their goals, and desires
The Hanged Man upright: sacrifice, lack of direction, contemplation
6. The Unconscious: What is actually driving the situation
Two of Pentacles upright: adaptation, resourcefulness, balancing
7. Internal Influence - How the querent sees themselves and how that influences the situation
The Star upright: hope, rejuvenation, inspiration
8. External Influence - How the world sees the querent and how that influences the situation
The Moon reversed: misinterpretation, fear, deception
9. Hopes and Fears - May be what one secretly desires or what they're trying to avoid
Four of Cups upright: apathy, discontent, melancholy
10. Outcome - A summary and the likely resolution
The Chariot upright: determination, self-discipline, ambition

Artwork:

Aubrey Johnston, *Diagnostic*, 2025. Digital prints on paper. Dimensions variable.



Emerald Kolb

My work invites viewers to confront their complicity in the injustices upheld by political and societal systems. Drawing on the moral symbolism of folklore, I use animals and surrealism to expose the violence embedded in political narratives.

In my current piece, a macabre scene unfolds: roadkill lies surrounded by bird-like camera creatures that record the audience as they pass. This surreal surveillance forces a quiet reckoning as the line between witness and participant blurs. The scene is unnatural, unsettling—a reflection of how easily we observe suffering and move on.

This work speaks to the vilification of marginalized groups under the Trump presidency; when cruelty becomes spectacle, and silence becomes complicity. The question I ask is simple, but urgent: will you look away, or see yourself within the story?

Artwork:

Emerald Kolb, *Centrifugal Carrion*, 2025. Mixed media installation with ceramic and live video feed. 18 x 19.5 x 11 inches (cameras), 6 x 28 x 10 (opossum).

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



Lucille Love

My work is focused on storytelling through graphic art, blending humor with dark themes to create fun narratives. *ANT*, my latest zine, is about a comically cruel child who finds different ways to torment ants for her own curiosity. While the subject matter is grim, the story unfolds with playful visuals and a layered sense of humor, reflecting my passion for storytelling that balances light and dark elements.

To create an eerie and moody atmosphere for *ANT*, I chose a limited monochromatic color scheme, combined with mixed textures and photographic elements taken from my home and campus. This combination is used to create a more visually-engaging experience.

Character design plays a huge role in my work. I focused on designing expressive body languages to communicate personality and narrative roles. Through multiple drafts and refinements, I made sure that each character is properly portrayed.

Beyond visuals, I incorporated music into *ANT* to enhance its immersive quality. The soundtrack complements the story's progression, reinforcing its moody tone and bringing the world of *ANT* to life.

Ultimately, my goal with *ANT*, and all my creative work is to craft experiences that captivate and entertain. I want viewers to be drawn into the world I've built, engaging with it through art, music, and storytelling. I hope *ANT* invites audiences to explore its world with curiosity while enjoying the journey.

Artwork:
Lucille Love, *ANT*, 2025. Installation with chalk drawings and digital projection. TRT: 4:50.

https://www.instagram.com/lucille_love



Jolie Martinez

I am interested in how childhood lessons, sensations, and experiences move us into adulthood. Childhood is a chaotic mess of new feelings and experiences, and not all of those things make sense. When we grow up, those experiences are recontextualized with an adult perspective. My work explores who the inner child is, and the adult perspective that observes their life.

I allowed my process to be instinctual, to invite my inner child to work with me through memory. I followed her artistic direction. Emotionally, I used my senses to discover the construction and design, like a curious baby. I used mixed media to establish a sense of chaos and overstimulation that complimented my process like a child at play. I thought back to adolescence, to remember the art and media that inspired my creative process.

Every piece was created to be interactive based on 7 senses; vision, hearing, taste, smell, touch, balance, and body awareness. This work can be touched, smelled, heard, altered, or pressed. Allow the inner child to explore, and if they want you to squish or braid something, then listen! While exploring, keep an open mind for the strange, scary, and uncomfortable; every child lives that way. Our inner child resides inside of us, and they want to help in their own way. Allow yourself to revisit the memories that they still carry with them. Be comforted in the fact that they went through all of that just to be with you now.

Take your inner child by the hand, what are they saying? Can you answer their questions or explain their feelings now? Peer through their eyes to see a reflection of you, and the space between them and yourself is *Life as a Teenage Sense Baby*.

Artwork:

Jolie Martinez, *Life as a Teenage Sense Baby: An Exploration with Seven Senses*, 2025. Mixed media. Dimensions variable.

<https://www.tumblr.com/3babies1face>



Angel Adáel Mendoza

My artistic practice is a journey of rediscovery and reclamation, rooted in the vibrant cultural heritage of Mesoamerica. Born in Mexico and raised in the United States, I navigate a persistent sense of disconnection from my ancestral homeland. This distance fuels a deep curiosity about my origins and a desire to reconnect with my roots.

Through my work, I aim to bridge this divide by honoring the legacy of those who came before me and reclaiming my heritage. I study and interpret the art and iconography of Mesoamerican civilizations, drawing inspiration from their rich traditions and symbolic language. By merging ancient visual forms with contemporary styles, I create pieces infused with symbolism, culture, and philosophy—connecting past and present.

When my work resonates, I experience a profound sense of fulfillment and empowerment, reaffirming my reconnection to my origins. I create art not only as a form of expression, but also as a tool for self-exploration. Through the creative process, I uncover new aspects of my identity and hope to inspire others on similar journeys of reflection and self-discovery.

Angel's Codex is an accordion-fold book inspired by Mesoamerican codices and Maya vase paintings, which use rich visual language to record myth, ritual, and history. I am fascinated by how ancient scribes employed line, color, and symbolism to convey complex ideas. Drawing from Mesoamerican legends, this piece is a contemporary reinterpretation telling a personal narrative of transformation, where a young artist, guided by mentors, enters a dreamlike world and challenges an underworld lord of fright and death in a sacred ballgame. After defeating death, he emerges from the earth like a sprout of maize, holding the tools of the artist-scribe.

Through this work, I pay homage to the enduring legacy of Indigenous Mesoamerican cultures and celebrate their invaluable contributions to the artistic and cultural heritage of the region. It is a journey of self-discovery, rooted in ancestral imagery, reclaiming identity through the act of creation.

Artwork:
Angel Adáel Mendoza, *Angel's Codex*, 2025. Digital prints. 10 x 7 inches (page).

<https://www.instagram.com/illestraid1>



Elijah Pashby

My work is experimental, in the way poking things with a stick is an experiment. A stick is a crude but direct interface between my senses and the world. I make art like that stick. It is my point of contact with disciplines, trades, traditions, and materials to which I have no other connection.

I explore the intersection of the virtual and physical—creating digital replicas of real objects, fabricating tangible forms from computer models, and using a combination of computer-driven and hand tools to design hybrid pieces that reveal the tools and processes behind them.

Photography and close observation fuel my ideas—I'm drawn to insects, plants, machinery, architecture, and infrastructure. They become reference points and raw material.

In my recent piece, I deconstructed and reconstructed a mulberry burl. The result explores the way digitization fragments reality, and how reconstruction becomes an act of interpretation.

Artwork:

Elijah Pashby, *Some of Its Parts*, 2025. Wood, epoxy resin. Dimensions variable.

https://www.instagram.com/elijah_p_tattoo



Leslie Romero

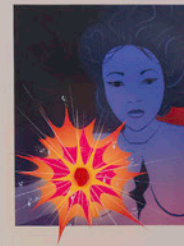
My work explores the intersection of Mexican cultural expectations of femininity and personal self-expression, with a focus on identity and femininity through a Western feminist lens. Growing up in a culture rich with history, I felt immense pride in my Mexican identity. Yet, despite this deep connection, I still faced the complex and deeply rooted gender roles within my culture, which often limited my ability to fully express myself. As a result, my pieces challenge the molds Latina women are often forced into.

Es Porque Tu Eres Una Mujer (It's Because You Are a Woman) highlights the expectations placed on Mexican women, ones that seek to define and confine our place in the world. Drawing from my cultural background, my work combines symbolic imagery, vibrant colors, typography, and layered textures to explore the tension between societal expectations and women's lived realities. Inspired by street art and chicana literature, my installation features plaster castings of the female form covered in posters using a wheatpasting technique. Beneath these layers, only a silhouette is visible, inviting the viewer to experience the overwhelming pressures women face.

Through this space, I challenge the typical narrative of "proper" values, blending traditional Mexican and progressive Chicana values to highlight feminine autonomy and personal truths.

Artwork:
Leslie Romero, *Es Por Que Tu Eres Una Mujer (It's Because You Are a Woman)*, 2025. Plaster, cheesecloth, digital art on paper, wheatpaste. Dimensions variable.

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



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 2025*. 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*. 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 11inch 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 2025*. 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 *Student Invitational* 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 the *Student Invitational 2025* exhibition.

@wignallmuseum

#studentinvitational2025

#wignallMOCA

#whatsupatthewig

ACKNOWLEDGEMENTS

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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.

Installation Images



Installation view of "Student Invitational 2025," featuring Jolie Martinez, *"Life as a Teenage Sense Baby: An Exploration with Seven Senses,"* 2025. Mixed media. Dimensions variable.



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Installation view of "Student Invitational 2025," featuring Leslie Romero, *"Es Por Que Tu Eres Una Mujer (It's Because You Are a Women),"* 2025. Plaster, cheesecloth, digital art on paper, wheat paste. Dimensions variable.



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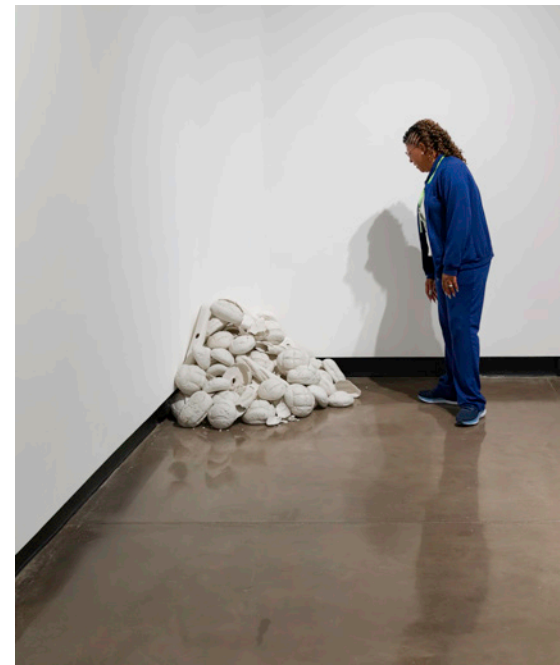
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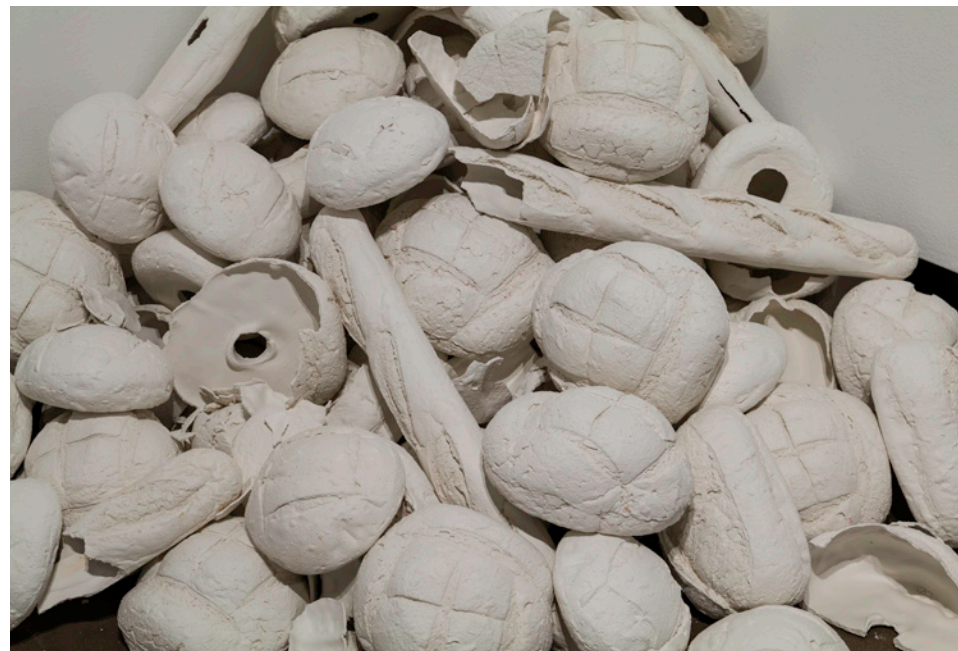
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Installation view of "Student Invitational 2025," featuring Brandee Danielle, "*Hell is Repetition*," 2025. Plaster. Dimensions variable.



Installation view of "Student Invitational 2025," featuring Brandee Danielle, "*Hell is Repetition*," 2025. Plaster. Dimensions variable.



Installation view of "Student Invitational 2025," featuring Emerald Kolb, "*Centrifugal Carrion*," 2025. Mixed media installation with ceramic and live video feed. 18 x 19.5 x 11 inches (cameras), 6 x 28 x 10 (opossum).



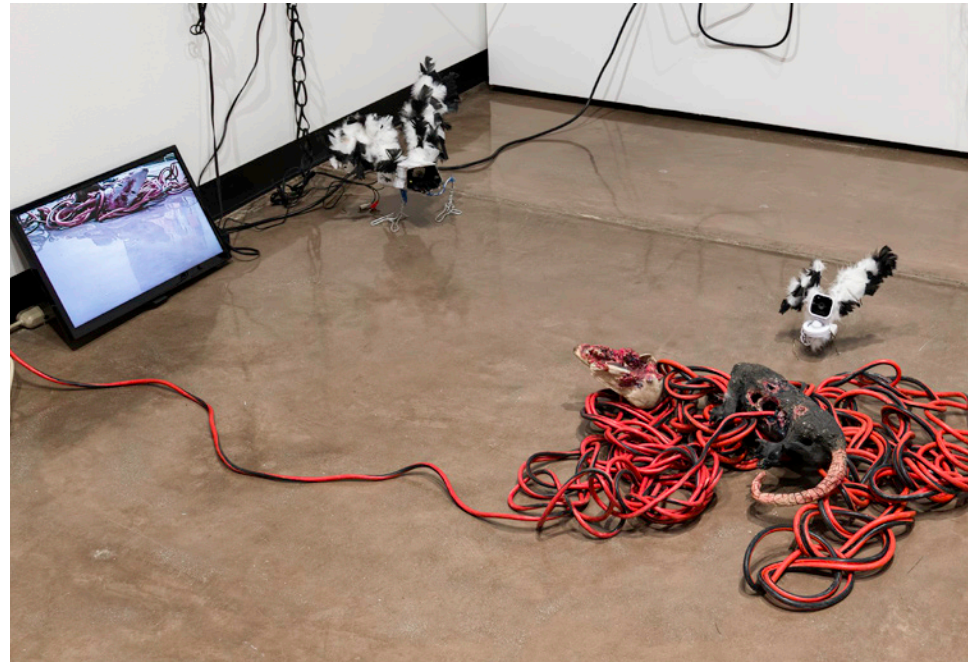
Installation view of "Student Invitational 2025," featuring Brandee Danielle, "*Hell is Repetition*," 2025. Plaster. Dimensions variable.



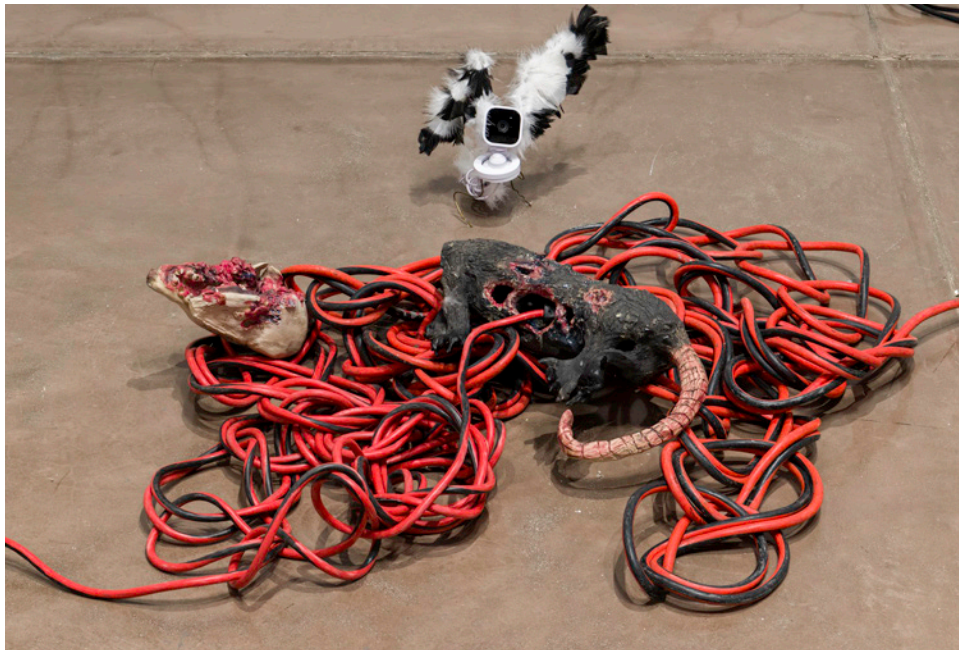
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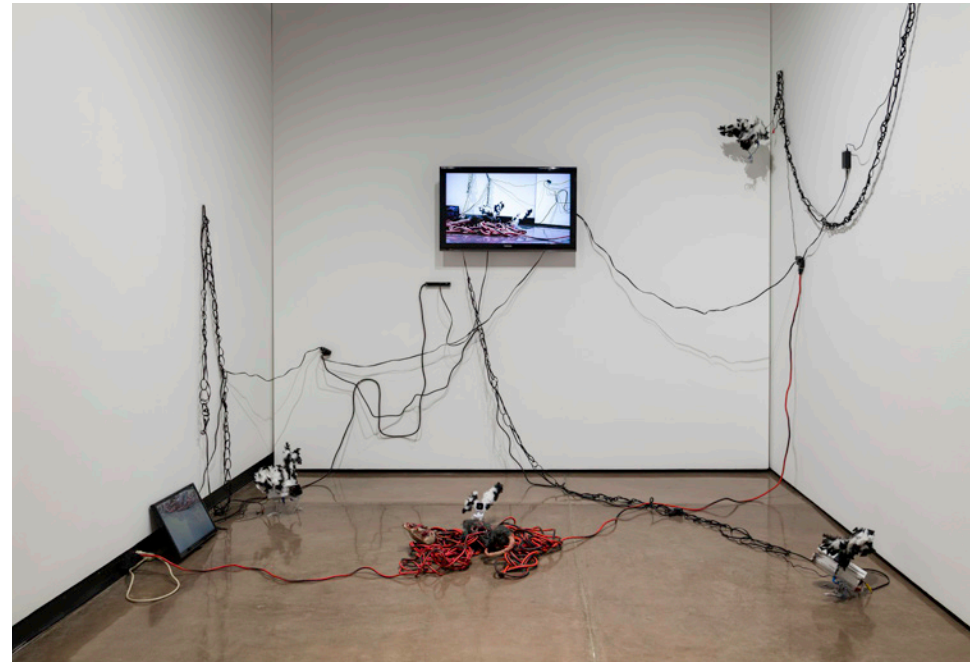
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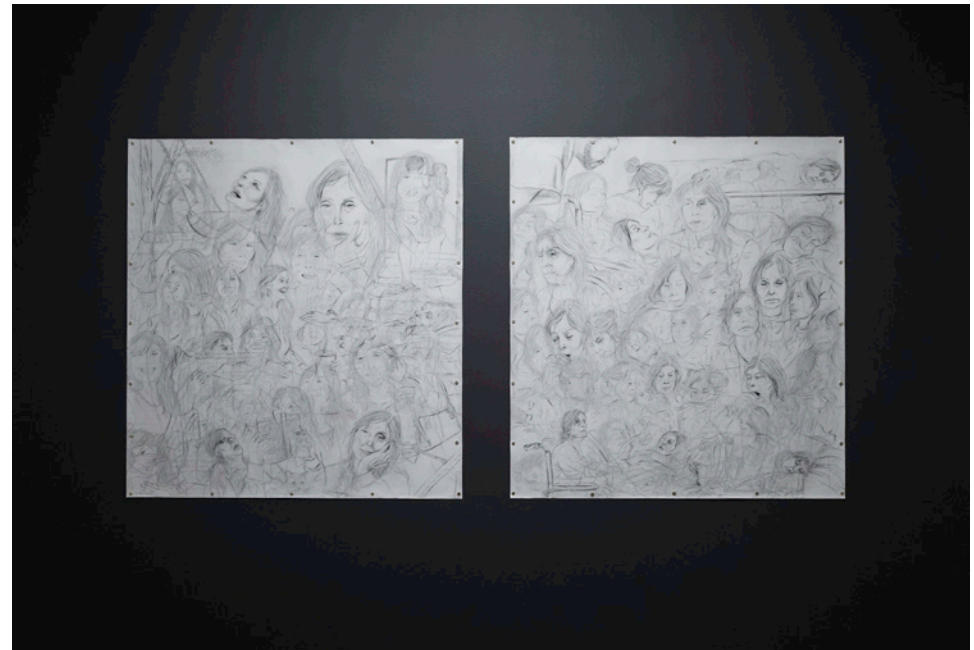
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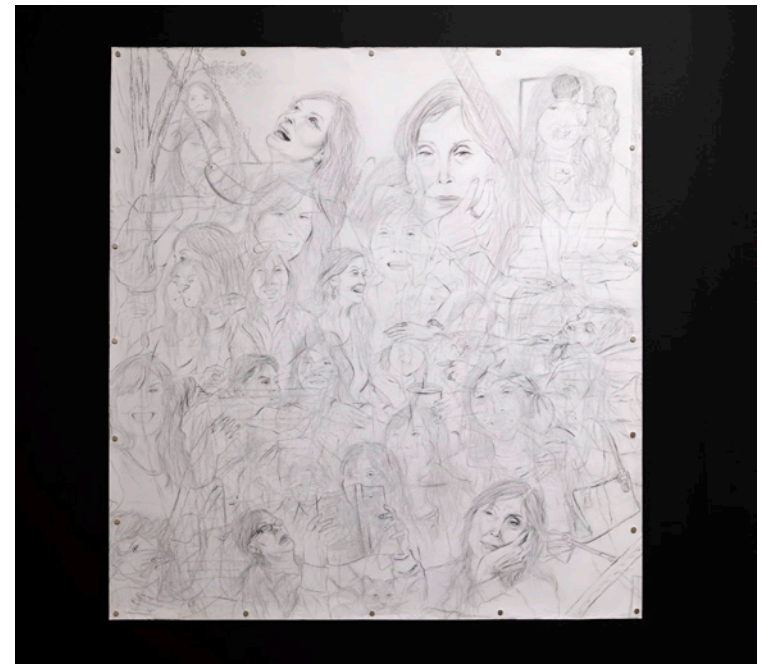
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Installation view of "Student Invitational 2025," featuring Trinity Galvan, "*Fragments of Her*," 2025. Charcoal on paper. 53.5 x 49 inches each.



Installation view of "Student Invitational 2025," featuring Trinity Galvan, "*Fragments of Her*," 2025. Charcoal on paper. 53.5 x 49 inches each.



Installation view of "Student Invitational 2025," featuring Trinity Galvan, "*Fragments of Her*," 2025. Charcoal on paper. 53.5 x 49 inches each.



Installation view of "Student Invitational 2025," featuring Trinity Galvan, "Fragments of Her," 2025. Charcoal on paper. 53.5 x 49 inches each.



Installation view of "Student Invitational 2025," featuring Angel Adáel Mendoza, "Angel's Codex," 2025. Digital prints. Dimensions variable (10 x 7 inch each page).



Installation view of "Student Invitational 2025," featuring Trinity Galvan, "Fragments of Her," 2025. Charcoal on paper. 53.5 x 49 inches each.



Installation view of "Student Invitational 2025," featuring Angel Adáel Mendoza, "Angel's Codex," 2025. Digital prints. Dimensions variable (10 x 7 inch each page).



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Installation view of "Student Invitational 2025," featuring Mia Calderon, "Mournful," 2025. Wood, poultry netting, clay. 32 x 24 x 18 inches.



Installation view of "Student Invitational 2025," featuring Angel Adáel Mendoza, *"Angel's Codex,"* 2025. Digital prints. Dimensions variable (10 x 7 inch each page).



Installation view of "Student Invitational 2025," featuring Mia Calderon, *"Mournful,"* 2025. Wood, poultry netting, clay. 32 x 24 x 18 inches.



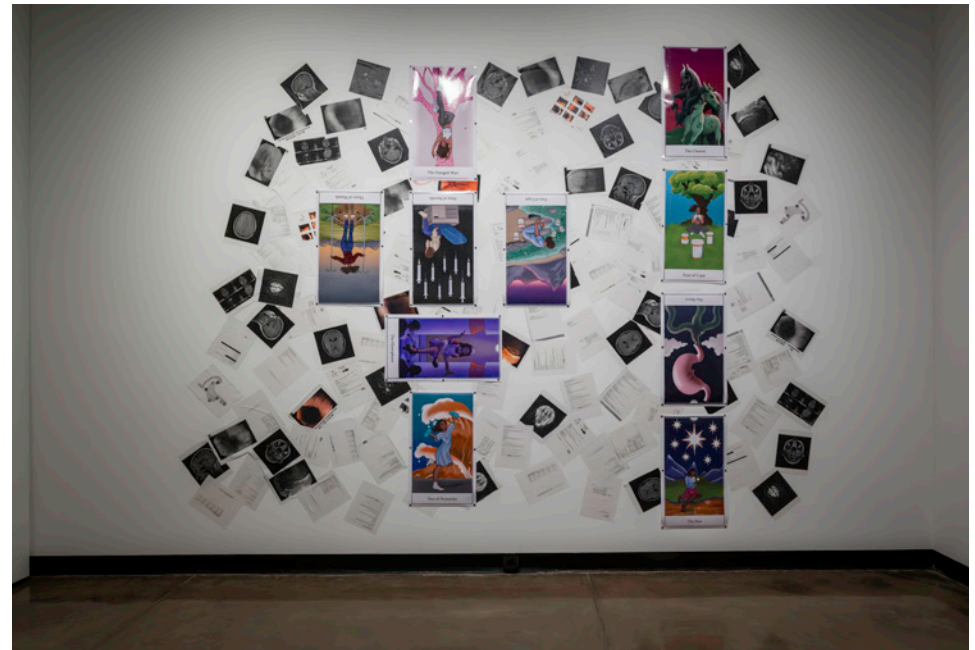
Installation view of "Student Invitational 2025," featuring Mia Calderon, *"Mournful,"* 2025. Wood, poultry netting, clay. 32 x 24 x 18 inches.



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Installation view of "Student Invitational 2025," featuring Mia Calderon, "Mournful," 2025. Wood, poultry netting, clay. 32 x 24 x 18 inches.



Installation view of "Student Invitational 2025," featuring Aubrey Johnston, "Diagnostic," 2025. Digital prints on paper. Dimensions variable.



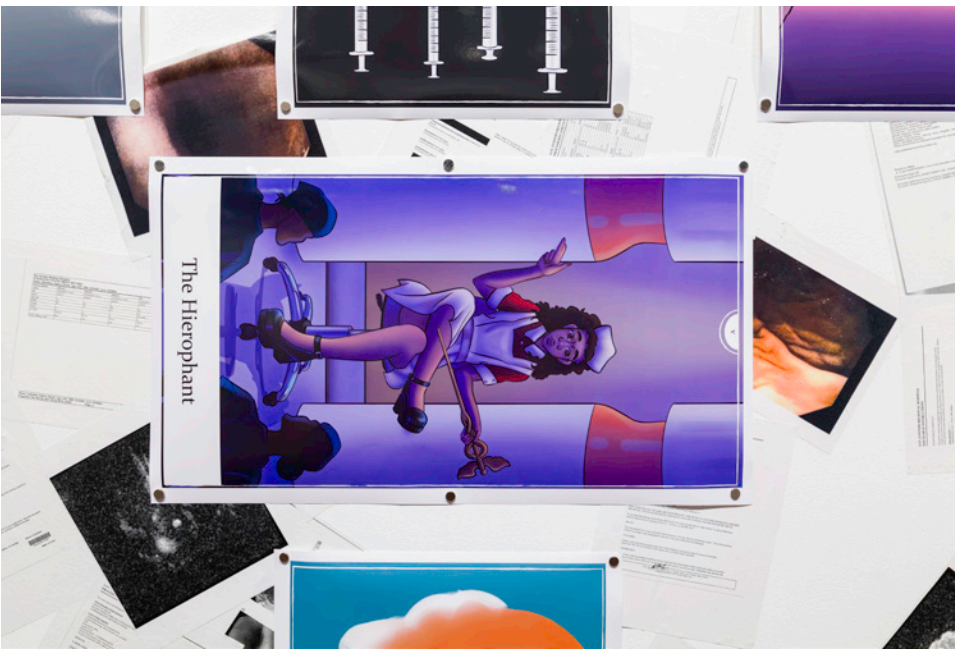
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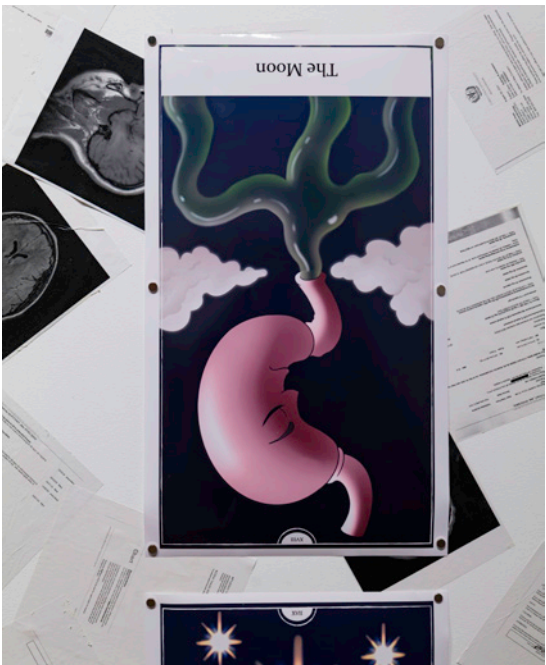
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Installation view of "Student Invitational 2025," featuring Bryan Andrés Charry, "Calendario Maya - Cholq'ij (Mayan Calendar)," 2025. Stoneware ceramic, wood. 4.5 x 5.5 x 5.5 feet.



Installation view of "Student Invitational 2025," featuring Aubrey Johnston, "Diagnostic," 2025. Digital prints on paper. Dimensions variable.



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Installation view of "Student Invitational 2025," featuring Elijah Pashby, "*Some of Its Parts*," 2025. Wood, epoxy resin. Dimensions variable.



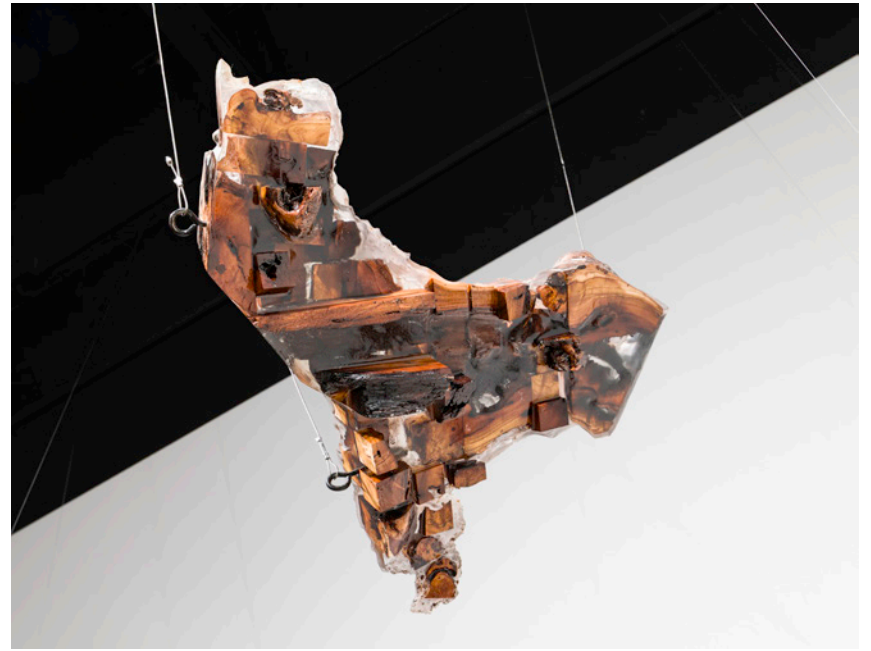
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Installation view of "Student Invitational 2025," featuring Elijah Pashby, *"Some of Its Parts,"* 2025. Wood, epoxy resin. Dimensions variable.



Installation view of "Student Invitational 2025," featuring Zélia de Sousa, *"Two Things Can Be True at Once,"* 2024-25.



Installation view of "Student Invitational 2025," featuring Zélia de Sousa, *"Two Things Can Be True at Once,"* 2024-25. *"Excisions,"* 2025. Acrylic on wood board. 67 x 24 inches (67 inches is the artist's height).



Installation view of "Student Invitational 2025," featuring Zélia de Sousa, *"Two Things Can Be True at Once,"* 2024-25.



Installation view of "Student Invitational 2025," featuring Zélia de Sousa, *"Two Things Can Be True at Once,"* 2024-25. *"Graftings,"* 2025. Acrylic on wood board. 67 x 24 inches (67 inches is the artist's height).



Installation view of "Student Invitational 2025," featuring Zélia de Sousa, "Two Things Can Be True at Once," 2024-25. "Biopsy," 2025. Acrylic and textile on wood board. 67 x 24 inches (67 inches is the artist's height and location of the biopsy site).



Installation view of "Student Invitational 2025," featuring Zélia de Sousa, "Two Things Can Be True at Once," 2024-25.



Installation view of "Student Invitational 2025," featuring Zélia de Sousa, "Two Things Can Be True at Once," 2024-25.



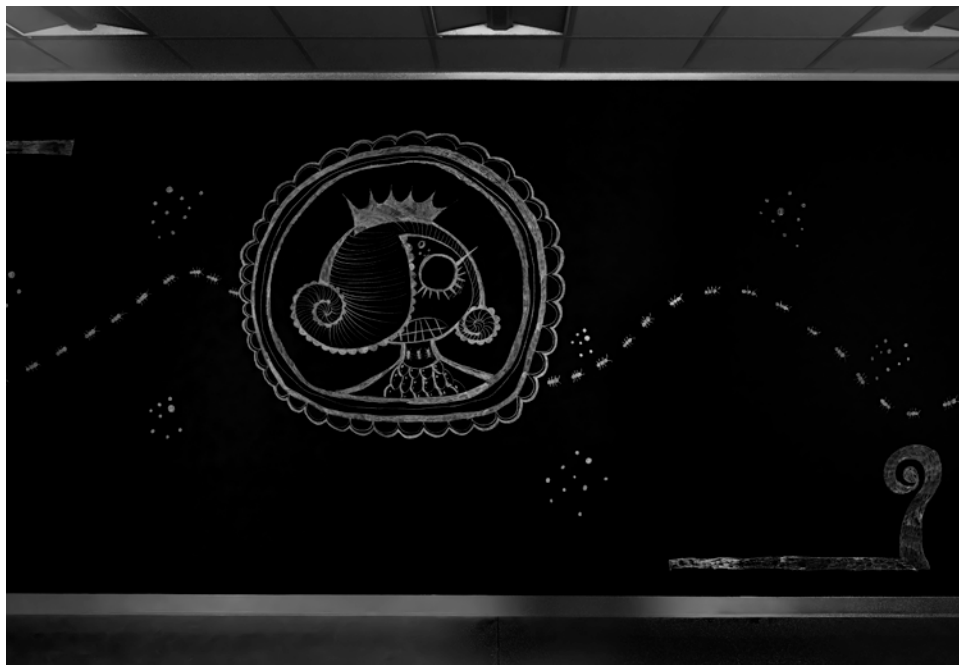
Installation view of "Student Invitational 2025," featuring Lucille Love, "ANT," 2025. Installation with chalk drawings and digital projection. TRT: 4:50.



Installation view of "Student Invitational 2025," featuring Lucille Love, "ANT," 2025. Installation with chalk drawings and digital projection. TRT: 4:50.



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Installation view of "Student Invitational 2025," featuring Lucille Love, "ANT," 2025. Installation with chalk drawings and digital projection. TRT: 4:50.



Installation view of "Student Invitational 2025," April 28 – May 15, 2025. Wignall Museum of Contemporary Art, Chaffey College, Rancho Cucamonga, CA.



Installation view of "Student Invitational 2025," featuring Lucille Love, "ANT," 2025. Installation with chalk drawings and digital projection. TRT: 4:50.



Installation view of "Student Invitational 2025," April 28 – May 15, 2025. Wignall Museum of Contemporary Art, Chaffey College, Rancho Cucamonga, CA.



STUDENT
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April 28 – May 15, 2025

Chaffey  College

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CONTEMPORARY ART

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