



Radical Geographies

possibilities of the imaged landscape

September 2 – November 8, 2025

***Radical Geographies:
possibilities of the imaged landscape***

Curated by Tamara Cedré
September 2 – November 8, 2025

Wignall Museum of Contemporary Art
5885 Haven Avenue,
Rancho Cucamonga, CA 91737



www.chaffey.edu/wignall

Francis Almendárez's installation, *To let go is to arrive* is presented as part of FotoSoCal. FotoSoCal is a constellation of exhibitions bringing together over twenty community college galleries and affiliated spaces across Southern California, including Los Angeles, San Bernardino, Riverside, San Diego, and Orange counties, featuring the work of emergent latine/x photographers.



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Historically, land has been wielded in the service of power for exploration, extraction and conquest. The advent of the camera legitimated this speculation and capture with the click of a shutter. But, can photography rupture this cycle and reconnect us with the endangered ecologies that surround us?

This group of artists propose radical geographies, rendering land as a politically charged locus of negotiation, mediating the site of their environs with the sight of their camera to posit questions about our ontological connection to the landscape and envisioning new ways of stewarding it into the future.

Francis Almendárez

Katrina Bello

Lindsay Buchman

Jenny Calivas

Alex Delapena

Tarrah Krajnak

Lacey Lennon

To let go is to arrive

Francis Almendárez

Denim Terrains #1, 2025. Single-channel video. TRT 3:15.

Mountain, 2013. Single-channel video. TRT 2:11.

Untitled (Van Nuys Blvd.), 2013. Single-channel video. TRT 6:05.

Francis Almendárez is an artist, filmmaker, and educator whose work converges autoethnography with history and cultural production. In attempting to make sense of and reconstruct identity, Almendárez uses them as tools to address memory and trauma, specifically of im/migrant, queer, working-class communities of Central America, the Caribbean, and the Diasporas. Being the product of a family of intergenerational im/migrants and having to frequently relocate due to financial instability, he attempts to transform spatiotemporal dislocation and intersectionality into agency, resistance, and autonomy by vocalizing and embodying the experiences of the marginalized, disenfranchised, or liminal Other. His work, ranging from filmic installations to performance and text, incorporates music and storytelling, and brings to the foreground time, labor, and rhythm. Combining personal narratives with familial histories, Almendárez uses the biographical to collapse and superimpose past, present, and future, confronting underlying, overlapping, and recurring themes from (post)colonialism to migrant labor to the matriarchal family and gender roles. Working from the vantage point of both insider and outsider, he observes, he listens, and he collects. Then, he transforms the material from the personal to the political - and finally - to the poetic, in the effort to re-present and re-historicize alterity, and provide an alternative to the dominant Western narrative.

Almendárez was born and raised in Los Angeles, CA. He received his MFA in Fine Art from Goldsmiths, University of London, UK and his BFA in Sculpture/New Genres from Otis College of Art and Design, Los Angeles, CA. He is Assistant Professor of Photography/Video and Studio Art at California State University, San Bernardino, and previously taught at University of Houston and Houston Community College, Houston, TX.

Almendárez's work has been presented nationally and internationally in group exhibitions at Rubin Center for the Visual Arts, El Paso, TX; Usdan Gallery, Bennington, VT; Blaffer Art Museum and FotoFest International, Houston, TX; San Antonio Museum of Art, San Antonio, TX; El Museo del Barrio, New York, NY; and National Taiwan Museum of Fine Arts, Taichung, Taiwan. He has presented solo exhibitions and commissioned projects at Los Angeles Filmforum, Los Angeles, CA; Fullerton Museum of Art, San Bernardino, CA; Antenna, New Orleans, LA; Aurora Picture Show, Houston, TX; Artpace, San Antonio, TX; The Reading Room, Dallas, TX; Houston Center for Photography, Houston, TX; and NX Project Space, London, UK.

To let go is to arrive is both an invitation and a provocation to reconsider and recalibrate our relationship to this land and the way it is constructed and shaped through media. Incorporating humor and play to formal explorations of light, color, and scale within the Los Angeles/Southern California landscape, typical expectations of a romanticized and even fetishized landscape are upended, even if just temporarily, through pauses, interruptions, and refusals.

To let go is to arrive is presented as part of FotoSoCal. FotoSoCal is a constellation of exhibitions bringing together over twenty community college galleries and affiliated spaces across Southern California, including Los Angeles, San Bernardino, Riverside, San Diego, and Orange counties, featuring the work of emergent Latine/x Photographers.

Still from Francis Almendarez, *Mountain*, 2013. Single-channel video. TRT 02:11.

Still from Francis Almendarez, *Untitled (Van Nuys Blvd.)*, 2013. Single-channel video. TRT 06:05.



Lupain

Katrina Bello

Colliding, 2025. Rocks, tree bark, ceramics, ink, watercolor, 3D print. Dimensions variable.

Lupain, 2022. Charcoal and pastel on paper. 60 x 100 inches.

Lupain, 2023. Metal prints. 5 x 7 inches each.

Lupain (Sophia, Kai, Kamilla), 2025. Video (silent). Dimensions variable.

Katrina Bello was born in the Philippines and is an artist whose work is informed by reflections and experiences of natural environments encountered during the course of migration. Her intricate drawings, videos and photographs emerge from reflections and observations that speak to our complex relationship with the natural world. She sees this relationship as a point of departure for understanding our shared humanity; what we cherish, long for, strive for, dream of, fear, and what makes us vulnerable. She is particularly interested in representing landscapes that feel distant and remote such as deserts, prairies, mountains and oceans—and how their vastness and emptiness speak to what is beyond our control.

Bello attended the College of Fine Arts in Diliman, Quezon City, Philippines. Bello received a BFA from the Mason Gross School of The Arts at Rutgers University, New Brunswick, NJ and an MFA from the Maryland Institute College of Art, Baltimore, MD. She lives and works in New Jersey and Nevada in the United States, and Metro Manila in the Philippines.

Her work has been shown in museums, galleries, universities and colleges in the United States and the Philippines, and has been awarded fellowships and residencies in the United States. She has participated in exhibitions at the Montclair Art Museum, Montclair, NJ; the Visual Arts Center of New Jersey, Summit, NJ; El Museo Cultural, Santa Fe, NM; MO Space and West Gallery, Metro Manila, Philippines. She has been awarded residencies at Tusen Takk Foundation, Leland, MI; The Helene Wurlitzer Foundation, Taos, NM; The Volland Foundation, Alma, KS; The Sitka Center for Art & Ecology, Otis, OR; Millay Arts, Austerlitz, NY; Tides Institute & Museum of Art, Eastport, ME; Art & History Museums, Maitland, FL. In 2024, she was a Creative Fellow at the Mid Atlantic Arts, Baltimore, MD; and was a nominee for the Joan Mitchell Foundation Fellowship. Earlier this year, she concluded a solo exhibition at the Dennon Museum, Traverse City, MI, presented by Tusen Takk Foundation. She is currently a National Artist-in-Residence with Friends of Pando, a partner of Fishlake National Forest/USFS, Department of Agriculture, and currently has a solo show at Zane Bennett Contemporary Art in Santa Fe, NM.

Lupain, the title of Bello's drawings and pigment prints, is the Filipino word for land. Within the word are the letters for the word "pain." Depending on who is reading, pain can be understood as sustenance or suffering—or something else in another language. Her series of large drawings is an ongoing body of work that began in 2016. It emerged from a desire to find analogies to a landscape and seascape that she could no longer visit except in her memories or what appears in her dreams. Through Bello's drawing, she attempts to achieve a sense of place, permanence, and safe space for healing, embodiment and interiority. Line, touch, vast areas of detail, marks, and smudges by her own hands and palms on the paper, become evidence of her weight; this weight, this pressure, is central to the work.

Detail of Katrina Bello, *Lupain*, 2022. Charcoal and pastel on paper, 60 x 100 inches.



Everything I've Ever Loved

Lindsay Buchman

Everything Ever, 2025, Digital offset newspaper broadsheet, 14.75 x 11.5 inches, open edition.
Stratagems (Orange County), 2021-25. Installation with HD video & Super 8, diegetic sound, projection on scrim & plywood, archival inkjet prints & silver gelatin prints. 88 x 120 x 48 inches (installation screen) & 60 x 48 inches (wood screen).
Todo Everything (sky, plant, ground), 2025. Silver gelatin lumen prints. Dimensions variable.

Lindsay Buchman is an interdisciplinary artist, writer, and publisher based in Brooklyn, New York, whose work explores image-making and writing through print and lens-based media, artist books, and installation. Recent exhibitions include the Penumbra Foundation, New York, NY; Center for Photography, Woodstock, NY; and San Francisco Center for the Book, San Francisco, CA. Her work is included in collections at the Metropolitan Museum of Art, New York, NY; the New York Public Library, New York, NY; and SFMOMA, San Francisco, CA. She is a recipient of the Toby Devan Lewis Fellowship and the Flaherty Fellowship, and her work has appeared in *Hyperallergic*, *Lenscratch*, and *The Hopper Prize Journal*. Buchman has been an artist-in-residence at Light Work, Syracuse, NY; Virginia Center for the Creative Arts, Amherst, VA; the Lower East Side Printshop, New York, NY; and Kala Art Institute, Berkeley, CA. She holds an MFA from the University of Pennsylvania, Philadelphia, PA and a BFA from California State University, Long Beach.

Buchman's long-term project, *Everything I've Ever Loved*, is a multimedia autoethnography that considers Orange County, California's history of landholdings, subdivisions, conservatism, and underrepresented narratives through the lens of a mixed-race Chicana and a transracial adoptee. The project explores autobiographical accounts of place, combined with broader social histories within the geographic region of Southern California, examining how location, place, and belonging shape racial imaginaries. *Everything I've Ever Loved* maps how a veiled understanding of self, distinct to transracial adoption, and informed by place-based racism, can be contoured by regional politics and geography. The project features photographic negatives from the 20th century, paired with the iconography of the Valencia orange, a symbol for Orange County's name and an emblem of migrant labor in its farmlands; these central images are contrasted by image-making from regional locations, parklands, coastlines, and neighborhoods that comment on the preservation of 'natural' land within the southernmost part of Orange County.

The visual language of print and lens-based media, as well as moving images, depicts soft, often obfuscated points of view, dislocating subjects and highlighting details of plant life and textures from Orange County's landscape—poetic gestures contrasted by text or subtitles presented within and alongside works on paper, photo essays, or video. Interdisciplinary in nature, the project sits between darkroom photography, alternative processes, print media, and analog and digital filmmaking: a still image from Super 8 film transposed as a lumen print; a lustrous silkscreen made with film scans mediated through risograph; creative nonfiction writing used as a score for subtitles. Hovering between video art, film essay, and experimental form, *Everything I've Ever Loved* meanders through the history of photography and media-making, expanding and contracting as a nuanced counter-narrative, slowly articulating how place shapes who we become.

Detail of *Todo Everything (sky, plant, ground)*, 2025. Silver gelatin lumen prints. Dimensions variable.



Birth Rehearsal

Jenny Calivas

Beginner (As Diatom Scuzz #12), 2021. Silver gelatin print. 24 x 20 inches.

Birth Rehearsal #1, 2021. Silver gelatin print. 20 x 24 inches.

Birth Rehearsal #2, 2021. Silver gelatin print. 20 x 24 inches.

Birth Rehearsal #5, 2021. Archival inkjet print. 30 x 40 inches.

Jenny Calivas is an artist who works with photography and performance. She makes her photographic work using analog processes and experimental darkroom techniques, prioritizing embodied ways of thinking and making. Her recent work consists of performative self-portraits as well as darkroom collages which investigate issues of agency and gender in relation to photography and to the natural environment. She is influenced by eco-feminism, xeno-feminism, and queer theory and through these lenses investigates how we can trouble our cultural understanding of the earth as feminine.

Calivas holds her MFA degree from Yale University, New Haven, CT and her undergraduate degree from The Evergreen State College, Olympia, WA. Her work has been exhibited at The Whitney Museum of American Art, New York, NY; Light Work, Syracuse, NY; Yancey Richardson, New York, NY; Huxley Parlour, London, UK; and the Center for Maine Contemporary Art, Rockland, ME. Recent publications that feature her work include *The Brooklyn Rail* (July 2025), *Aperture Magazine* (Fall 2024), and an artist publication with New Poetics of Labor Publishing (2023). Her work is held in the permanent collections of The Whitney Museum of American Art, New York, NY and The Museum of Modern Art, New York, NY.

Birth Rehearsal is a series of black & white analog photographs and one color image which were made as Calivas began contemplating becoming a mother. The black and white images picture Calivas with a make-believe pregnant belly made of sand that is birthed incrementally across the series of images. Calivas' hand is seen taking the picture by squeezing the bulb release, an act which signals her agency and the simple fact that we are looking at a photograph being made. *Beginner (as Diatom Scuzz #12)* is a silver gelatin photogram made in the darkroom by collaging together the same *Birth Rehearsal* photographs into the dark, celestial, and womb-like space of the photogram. In *Birth Rehearsal # 5*, the one color image, Calivas' body nearly melds with her environment as it traverses the shaky and unstable image into the water on the right side of the frame.

Detail of Jenny Calivas, *Birth Rehearsal #1*, 2021. Silver gelatin print. 20 x 24 inches.



Under the Bango Moon

Alex Delapena

Bango Altar 01, 2022. Archival inkjet print mounted on dibond (Ed of 2, 1 AP). 41 x 31 inches.

Lay in the Cane Field Under the Bango Moon, 2022. Archival inkjet print mounted on dibond (Ed of 2, 1 AP). 53 x 40 inches.

Sugarcane 02, 2022. Double-sided archival inkjet prints mounted on dibond, wood. 62 x 21 x 16 inches.

Sugarcane Stock 02, 2022. Archival inkjet print on dibond, dried clay on acrylic, artist frame. 61 x 10 inches.

Alex Delapena is an artist who is hearing impaired and uses hearing aids. He was born in the Philippines, and raised in Honolulu, Hawai'i. His art practice begins with curiosities and playful improvisations to question how multiple gestures will be rendered together with photography. He merges drawing, painting, and sculpture to create scenes for the camera. Delapena often looks at the representations of historical images to influence his visual aesthetics. His investigations lead into different cultural histories and iconographies to bring stories resurfaced in another light to bridge the past and present together.

Delapena currently lives and works in Los Angeles, California and is an instructor for Pasadena City College, Pasadena, CA and Chaffey College, Rancho Cucamonga, CA. He received his MFA from the University of California, Riverside and his BFA from the University of Hawai'i, Manoa. He was an artist in residence at 3331 Arts Chiyoda, Tokyo, Japan (2020) and The Center of Photography, Woodstock, NY (2023). Delapena's most recent exhibitions include: *Crosscurrents HNL -> SBA*, UCSB Glass Box Gallery, Santa Barbara, CA (2025); *Float On*, Hō'iikeākea Gallery, Pearl City, HI (2024), and his first solo exhibition at No Moon / The Fulcrum, Los Angeles, CA (2023).

Under the Bango Moon is a series that brings visibility to the Bango Tags which were utilized throughout the sugar plantations in Hawai'i in the late 19th century. Plantation leaders devised the system to keep track of the various ethnic laborers, but lacked sensitivity towards the proper annunciations of their names. The solution was to utilize the Bango System. Bango derived from a Japanese term for a "series of numbers," and the Bango Tags were a form of identification card. Each ethnic group was assigned a shape—circles, octagons, squares, rectangles, etc. and a series of numbers, which were used until the implementation of Social Security numbers. If laborers did not have their Bango Tag on payday, they would not get paid. *Lay in the Cane Field Under the Bango Moon*, 2022, is a visual interpretation of the somberness felt from the cane field folk song, *Holehole Bushi*. This folk song was sung by Isei—first generation Japanese plantation workers.

Detail of Alex Delapena, *Bango Altar 01*, 2022. Archival inkjet print mounted on dibond (Ed of 2, 1 AP). 41 x 31 inches.



Forestpath

Tarrah Krajnak

A Forestpath (after V. Burgin's Photopath), Printed at a 1:1 Scale of the Forest Floor, Post-Dolan Fire, Landels Hill Big Creek Reserve, Big Sur, CA, March, 2022, 2022. Silver gelatin prints (1 AP). 16 x 20 inches each.

To Walk on a Forestpath (Video Performance #2) Eugene, OR September, 2023, 2023. Video. TRT: 0:36.

Tarrah Krajnak was born in Lima, Peru and is an artist working across photography, performance, and poetry. Krajnak is currently based in Los Angeles, California. She is an Associate Professor of Art at University of California, Los Angeles, and is represented by Zander Galerie, Cologne/Paris. Krajnak is a 2024 Guggenheim Fellow, and was recently awarded the Jury Prize of the Louis Roederer Discovery Award at Les Rencontres d'Arles, a Dorothea Lange-Paul Taylor Prize from the Center for Documentary Studies, the Hariban Grand Prize, from Benrido, Kyoto, Japan, and The Lewis Baltz Research Award from Le Bal, Paris. Krajnak has published three books including *El Jardín De Senderos Que Se Bifurcan* (DAIS 2021), *Master Rituals II: Weston's Nudes* (TBW 2022) and *RePose* (FW Books 2023). Her work was featured in recent issues of *Aperture*, *British Journal of Photography*, *The Eyes Journal*, and *European Photography*. Krajnak's work is in the collections of the Museum of Modern Art, New York, NY; Tate Modern, London, UK; Victoria & Albert Museum, London, UK; Centre Pompidou, Paris, France; The Pinault Collection, Paris, France; Museum Ludwig, Cologne, Germany; Huis Marseille Museum of Photography, Amsterdam, Netherlands; Museum of Contemporary Photography, Chicago, IL; and The Nelson-Atkins Museum of Art, Kansas City, MO; among others. Krajnak's work is currently on view in *Around Group f64: Legacies and Counterhistories* at SFMoMA, San Francisco, CA; the Deutsche Börse Photography Foundation Prize Exhibition, The Photographer's Gallery, London, UK; and in *Body Configurations (Lima)* at the Frye Museum, Seattle, WA.

Forestpath is a performance-based series produced during an artist residency with Unseen California (2021-2024). The work is titled after *Photopath* (1967) by the conceptual artist Victor Burgin, who photographed the exhibition space floor, had the photos printed full-size, and laid the photos on the same floor. Along the same lines, Krajnak returns to Landels Hill-Big Creek Reserve with the prints in hand, lays the photos directly on the original site, and rephotographs them. She has also installed them in her studio and performed Ansel Adams' 1978 inaugural speech in a redacted form while walking on the prints. Burgin's original work references Borges' short story *On the Exactitude of Science*, in which a 1:1 map is made so exact that it replaces the original. Krajnak's *Forestpath* also considers the map-territory relation, copy and original, reproduction and mimesis.

Detail of Tarrah Krajnak, *Landels Hill Big Creek Reserve, Big Sur, CA, March, 2022, 2022. Silver gelatin prints (1 AP). 16 x 20 inches each.*



Blind Chess

Lacey Lennon

Blind Chess (Eyes Closed), 2024. Archival pigment print. 11 3/4 x 9 1/2 x 1 inches.

Blind Chess (Hands Over Head), 2024. Archival pigment print. 11 3/4 x 9 1/2 x 1 inches.

Blind Chess (Listening To Notes), 2024. Archival pigment print. 11 3/4 x 9 1/2 x 1 inches.

Blind Chess (Moving Through), 2024. Archival pigment print. 9 1/2 x 11 3/4 x 1 inches.

Blind Chess (Refinery), 2024. Archival pigment print. 11 3/4 x 9 1/2 x 1 inches.

Blind Chess (Resting), 2024. Archival pigment print. 11 3/4 x 9 1/2 x 1 inches.

Blind Chess (Tunnel), 2024. Archival pigment print. 9 1/2 x 11 3/4 x 1 inches.

Lacey Lennon creates photographs and video works that combine elements of performance and documentary to explore ways that sensation and physicality can be expressed in an image.

Lennon is currently a 2024-2026 Unseen California Artist in Residence at the University of California, Santa Cruz in partnership with the Kenneth S. Norris Center for Natural History. She has exhibited her work at / Slash Art, San Francisco, CA; Brown Fine Arts Center, Oresman Gallery, Smith College, Northampton, MA; and the Museum of Contemporary Photography, Chicago, IL; among others. Lennon holds an MFA from the Yale School of Art photography program, New Haven, CT. She is an Assistant Professor of Photography at California State University, Long Beach, and lives and works in Los Angeles and Oakland, California.

Blind Chess is a series of photographs of Aloe, a young person living in West Oakland who is intensely training to have extraordinary skill in chess. Aloe rigorously trains “blind,” meaning there is no physical game unfolding on the board, it’s in their mind. Without the constraints of a board, training becomes mobile—it starts at their apartment, and continues as they move outside, past highways, shipping docks, and the San Francisco skyline. With this body of work Lennon attempts to describe the abilities of one’s mind.

(cropped) Lacey Lennon, *Blind Chess (Listening To Notes)*, 2024.
Archival pigment print. 11 3/4 x 9 1/2 x 1 inches.

CURATOR

Tamara Cedré

Tamara Cedré was born in Brooklyn, New York and raised in Central Florida, often visiting Puerto Rico—where her family is from. As a lens-based artist and educator, her artistic practice employs archives to address issues at the nexus of land, labor, migration, and identity. Her interests in land use policies and environmental advocacy are largely inspired by the frontline communities she's lived and worked in. *Radical Geographies* is a love letter to her current home in Southern California and explores the potential for an expanded, phenomenological engagement with the landscape through photography.

Cedré received her MFA from Maryland Institute College of Art, Baltimore, MD and has been the recipient of awards and grants from the Center for Creative Citizenship, the Joan Mitchell Foundation, and the California Arts Council. She is currently a Visiting Professor at Pitzer College, Claremont, CA and lives/works along the route of the supply chain between Los Angeles and the Inland Empire of Southern California.

ASK ART

USING THE MUSEUM TO MAKE CURRICULAR CONNECTIONS

CURRICULUM GUIDE

This guide is designed as a resource for viewing the exhibition, facilitating discussions, and creating activities in response to the content presented in *Radical Geographies*. It supports further research, curiosity, and investigation of contemporary art, artists, and themes. These materials can be used in the classroom, community-based learning environments, or by individuals who visit the exhibition.

QUESTIONS

When we immerse ourselves in the landscape, we make memories and draw meaning from our experiences. How does the artwork shown engage with the landscape over merely depicting it as a romantic subject?

In the last 20 years, climate change events have jumped by 83%.¹ Southern California has experienced intense wildfires, prolonged droughts and biodiversity loss. How could looking closer at the natural world give us insights into helping us appreciate and protect the environment?

ESSAY PROMPT

Geography is defined as “the study of the physical features of the earth and its atmosphere, and of human activity as it affects and is affected by these—including the distribution of populations and resources, land use, and industries.”

Write a well-developed essay in which you compare and contrast two artworks in the exhibition. Analyze the formal and conceptual elements within each artwork. Through the lens of geographical study, how do the artists reveal qualities about physical, social and historical traces of land in their work?



Still from Katrina Bello, *Lupain*, 2025. Video (silent).

ACTIVITIES

Go on a 30 minute walk outside. Record your reflections in a journal with words, sketches or rubbings. What do you see, hear, smell, and feel? Look for interesting scenes, behaviors, and details. Study nature and the built environment to understand patterns. Return to the same spot in a week. How have things changed? Why did they change? Share your journal with others to start a conversation on how these changes might affect the larger community.

REFLECT & SHARE

Spend some time in the project space looking at the films in Francis Almendárez's *To let go is to arrive* installation. How is experiencing the videos different from viewing the 2D and sculptural work in the main gallery?

Invite a friend or family member to view the exhibition with you, in person, or online at www.chaffey.edu/wignall.

Share on social media:
@wignallmuseum

FURTHER READING

Check out these titles which explore more of the ideas presented in *Radical Geographies*:

Ecology without Nature
by Timothy Morton

Ecology without Nature challenges the romantic idea that the natural world is a distinct entity and instead focuses on the interconnectedness of all things, including humans and their environments.

Fieldwork for Future Ecologies
by Sam Nightengale & Polly Stanton

Fieldwork for Future Ecologies explores art-based practices of fieldwork, focusing on how artists and researchers engage with dynamic, ever changing environments.

Victor Burgin's Photopath
by David Company

David Company ruminates on the tensions between presence and representation in photography by revisiting Victor Burgin's *Photopath*.

1. Yale School of the Environment, *E360 DIGEST*, October 13, 2020

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Improving lives through education.

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.

WIGNALL MUSEUM *of* CONTEMPORARY ART

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

LAND ACKNOWLEDGMENT

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.

Image: (cropped) Jenny Calivas, *Birth Rehearsal* #5, 2021.
Archival inkjet print. 30 x 40 inches.

WIGNALL MUSEUM *of*
CONTEMPORARY ART

Chaffey  College