



# STUDENT INVITATIONAL

**April 27 – May 14, 2026**

Chaffey  College

WIGNALL MUSEUM *of*  
CONTEMPORARY ART

[chaffey.edu/wignall](http://chaffey.edu/wignall)

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*Student Invitational 2026* ONLINE  
[www.chaffey.edu/wignall](http://www.chaffey.edu/wignall)

This was printed on the occasion of the exhibition  
*Student Invitational 2026*, April 27 – May 14, 2026  
Wignall Museum of Contemporary Art, Chaffey College  
5885 Haven Avenue, Rancho Cucamonga, CA 91737

[www.chaffey.edu/wignall](http://www.chaffey.edu/wignall)

@wignallmuseum  
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#wignallMOCA  
#studentinvitational



Chaffey College and the Wignall Museum of Contemporary Art proudly present *Student Invitational 2026*, the 49th 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 2026* is instructed by Professor Pamela Valfer.

Alexia Alvarado Saenz  
Paola Argueta Rodriguez  
Alexis Bautista  
Elijah Carraby  
Jasminette Castronovo  
Chris Concepcion  
Brianna Martinez  
Eddie Martinez  
Karen Mata  
Milla Nava  
Enrique Tapia  
Alyssa Valle



## ALEXIA ALVARADO SAENZ

As a first-generation Mexican immigrant, I grew up hearing all about what it meant to my family members to come to the United States and achieve the American Dream. The idea of striving for this kind of success often felt embedded in my culture, which to me, is a shared system of beliefs, values, and traditions that people carry with them across places and generations. It is something that deserves to be honored and celebrated wherever it exists.

For much of my life, I did not fully reflect on what it meant to take honor and pride in my culture as I felt that it was apparent and unspoken of. Over the past year, however, I have become more aware of the growing climate of division, and the lack of appreciation for cultural differences. This shift has influenced my work and encouraged me to engage more deeply with my identity.

My paintings explore the personal experience of being a first-generation Mexican individual navigating today's political and social climate. Through playful colors and imagery inspired by culturally significant moments and traditions, I aim to honor being Mexican while expressing what it means to carry my culture into my art.

My interest in art has been lifelong, but it has deepened through my studies. An art history course introduced me to the importance of capturing both the time period and social context within artwork. Alongside my passion for art, I am also interested in political and social justice, and I am inspired by how visual imagery can communicate powerful messages.

Through my work, I seek to create connection and accessibility. I depict meaningful subjects such as a home I can only wish to visit again, customs and traditions, as well as personal memories. While my work reflects my own experiences, it also serves as a broader commentary on identity, belonging, and the pursuit of the American Dream today.

### ARTWORK

*19 AD 6*, 2026. Acrylic on canvas. 16 x 20 inches.

*Brindis*, 2026. Acrylic on canvas. 18 x 24 inches.

*Prolongación 70*, 2026. Oil on canvas. 16 x 20 inches.

*El otro lado*, 2026. Acrylic and oil on canvas. 30 x 40 inches.

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

# PAOLA ARGUETA RODRIGUEZ

*Sentire* - to listen

To listen is to feel. Still, silent, and sensitive, the listening angel teaches of opening to your senses and quieting of your mind.

*Scire* - to understand

Through understanding your internal and external world, you transform. The understanding angel asks you to remain curious and studious, as the opportunity to learn and grow knocks every day.

*Fluere* - to flow

With pure presence, the state of doing and the state of being become one, and there is flow. The flowing angel reminds you to dissolve concepts of past and future and exist harmoniously in the here and the now.

At the heart of this body of work is the question, "What am I here to do?" I spent a long season of my life simmering on the question. I strained for an answer that was not there. A bittersweet release came once I let in the only answer I had: "I don't know." Our world demands answers and plans; mystery and the unknown are rejected out of fear. But as I settled into the dark, expansive, liminal space of not knowing, a guiding light appeared before me to reveal the information I was seeking. What I am here to do is to listen, to understand, and to flow.

This experience inspired me to create three abstract angel beings - one dedicated to each action and named accordingly in Latin. Angels are luminous, immaterial beings who appear to us in mysterious ways. I was interested in exploring biomorphic forms and radial symmetry to formalize their formlessness.

My artistic practice mirrors my spiritual practice; both are lifelong processes of opening and learning. Artistically, I approach materials and 3-dimensional space with curiosity and discipline. Spiritually, I find myself in an ongoing state of observation, creating a dialogue with my internal and external world. These are my methods for expressing the fullness of my being, through listening, understanding, and flowing.

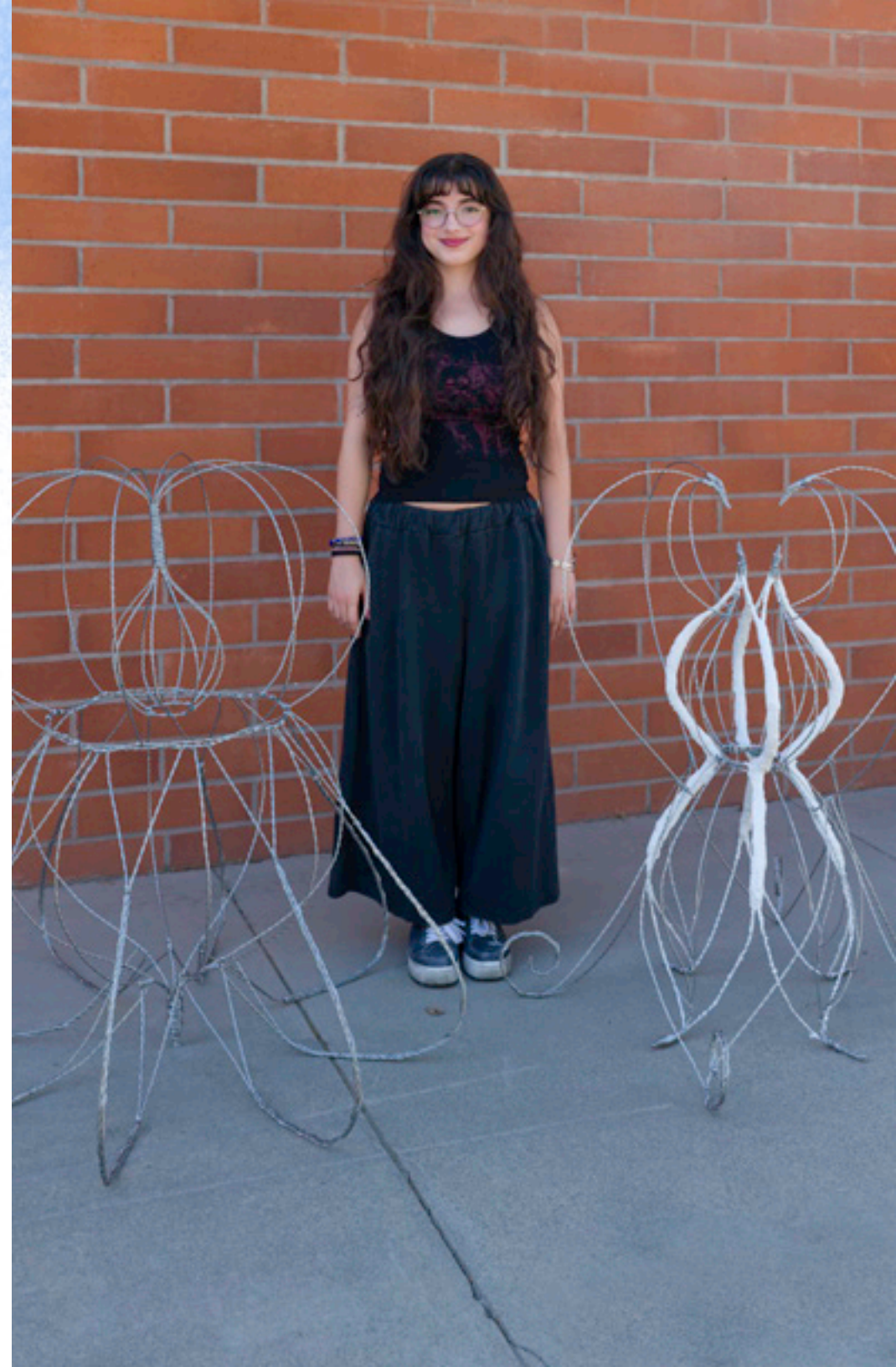
## ARTWORK

*Fluere*, 2026. Aluminum wire, cellulose clay. 56 x 30 x 30 inches.

*Scire*, 2026. Aluminum wire, cellulose clay. 38.5 x 37 x 37 inches.

*Sentire*, 2026. Aluminum wire, cellulose clay. 39 x 40 x 40 inches.

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



## ALEXIS BAUTISTA

This work explores the tension of growing up between cultures. It reflects my lifelong experience of being raised Mexican American and feeling as though I never fully belong. Growing up in the United States shaped me through American culture, language, and education, yet within my own family, I sometimes feel “not Mexican enough.” These photographs capture that in-between space, the struggle of navigating two cultures at once.

The saying “ni de aquí ni de allá”—not from here, not from there—speaks to this experience. Yet I am both at the same time. This duality shapes who I am and informs the emotions and stories I express in my work.

Through self-portrait photography, I use myself as the subject because this is my story. I reconstruct emotions I have lived—confusion, sadness, pressure, and moments of pride. The clown makeup in my work represents feelings of distance, as well as not feeling fully normal or welcomed within my culture. It also represents a version of myself that feels unworthy to represent my Mexican identity. Because of this, it shows how I sometimes feel disconnected from that identity and unsure of where I belong. When I wear it, my sadness and sense of otherness are allowed to surface, and the makeup becomes a tool for visibility—a way to express feelings I might otherwise keep hidden. Even if my struggles may seem small to others, they feel heavy to me, and this work allows me to share that weight.

This series is not only about struggle, it is also about understanding and acceptance. I am both Mexican and American, and I embrace the complexity of that identity. I hope that viewers who have felt caught in between see these images and know they are not alone. I invite reflection: who decides whether we belong, and why should anyone else have that power?

### ARTWORK

*Ni de aquí, ni de allá*, 2026. Installation with archival pigment prints and found objects. Dimensions variable.

[https://www.instagram.com/ab\\_photoz\\_](https://www.instagram.com/ab_photoz_)



# ELIJAH CARRABY

*I was dreaming. On nights of the full moon... I'd become a small child and find myself embraced by nostalgic warmth. But, when I wake from the dream all that remains is a faint sense of loneliness. That too soon fades away. Along with a single tear. Like Morning dew.*

- Kentaro Miura

While shooting my series *Only for tomorrow to be the same*, I have focused on exploring between authenticity and manipulation within an image. Focusing on the language between different photographs, the gaps between them, and to discover the rhythm and language they create. A picture is worth a thousand words, and once you place another photo next to another those words morph into fresh sentences that otherwise can't be uttered.

I am inspired by movies and believe that cinema is not just something that's found inside a theater, but is experienced in every corner of the world. They hide up in the trees, in a weathered undisturbed shack, and underneath that stained ceiling you've been staring at your entire life. These moments don't choose where they lay, but still they remain waiting to be observed. Waiting for their photo to be taken.

Photos are a way for me to decouple myself from the anxieties of this context overloaded world. To reattach myself to the earth and create my own context.

## ARTWORK

*Can't Shake This Feeling*, 2026. Archival pigment prints.

Dimensions variable.

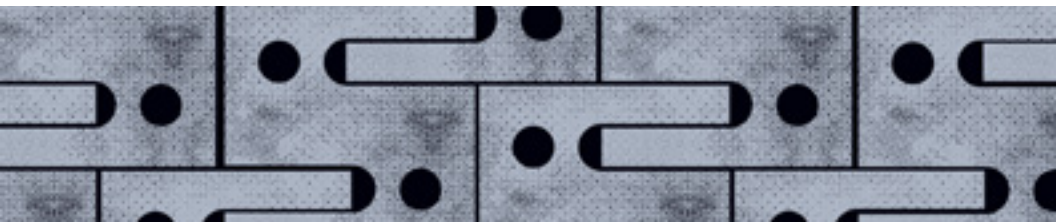
*Fear and Loathing in Ontario*, 2026. Archival pigment prints.

Dimensions variable.

*It's A Bird, It's A Plane, It's A Drone*, 2026. Archival pigment prints.

Dimensions variable.

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





## JASMINETTE CASTRONOVO

Much of my art is fueled by my curiosity with human nature. I am drawn to the human figure and my need to understand the psychology of the human form. Creating for me is meditation, a moment that invites contemplation. As I observe the figure, I am wrestling with the subject to find the authenticity. I obsess over the complexities of the human figure and in this meditative state I am conveying a feeling using the human as an instrument.

Through large-scale portraiture, I explore the human figure as both subject and process, using drawing to wrestle with the complexities of form and perception. My practice is grounded in observation and people-watching, where I experience infinite curiosity about the human experience.

With charcoal and pastel, I interpret every gesture with a raw reaction and confident brushstrokes. It evokes conversation and a desire to be seen and to be understood. The materials I use to capture these scenes are quite forgiving, charcoal and pastel can be wiped away with little to no effort. The option to start over recognizes perfection is process and time is discovery.

Every day we step out into the world to observe and be observed. I create a dialogue with my work that leads to a more authentic encounter. This is when I see only what I see and feel only what I feel, fully present in the moment. In that same way, the viewer is invited to slow down and connect with the piece for what it is, allowing themselves to feel and experience it just as genuinely in their own moment. Creating an opportunity to go on this journey of curiosity, process and discovery.

### ARTWORK

*Figure 1*, 2026. Charcoal and pastel on paper. 84 x 80 inches.

*Figure 2*, 2026. Charcoal and pastel on paper. 84 x 80 inches.

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

<https://www.artistnovo.com>

# CHRIS CONCEPCION

My interest in art began in high school when I took my first art class. I found it both fun and engaging, and it made me feel relaxed and creative. I have always been drawn to lines, colors, and shapes, and that was when I realized I wanted to explore art further in college.

I later took an art history class that introduced me to various art movements, styles, and influential artists. The class was inspiring and exposed me to some of the greatest post-World War II artists. It motivated me to pursue a career in painting. Although I admired many postwar artists, such as Willem de Kooning and Jean-Michel Basquiat, it was the avant-garde movements of the early 1900s that had the greatest impact on me. German Expressionism, Cubism, and Surrealism helped shape my approach to painting. The works of Edvard Munch, Pablo Picasso, and Leonora Carrington have also played an important role in influencing my artistic development.

At this stage in my artistic journey, much of my work involves exploring styles and techniques related to abstraction and fragmentation. I enjoy creating distorted figures and shapes that feel unsettling, uncanny, and sometimes humorous. Challenging traditional ways of thinking about art pushes my style into unfamiliar and unpredictable territory, giving me the freedom to experiment throughout the painting process.

Art is more than a hobby to me; it is a journey that allows me to express my view of the world. I strive to transform familiar subjects—such as buses, figures, and everyday objects—into distorted or fantastical forms. I work with techniques such as spontaneous drawing, gestural mark-making, and layering acrylic and oil paint, allowing each surface to evolve through experimentation and chance.

I hope to continue developing my skills and expanding my creative abilities. Painting brings me joy, and I aspire to one day exhibit my work in a gallery or museum. I believe that, with dedication, I will achieve that goal.

## ARTWORK

*The Blue Polar Bear*, 2026. Oil and acrylic on canvas. 36 x 48 inches.

*Kandinsky Remix*, 2026. Oil and acrylic on canvas. 48 x 36 inches.

*Picasso Remix*, 2026. Oil and acrylic on canvas. 40 x 30 inches.

*Picasso Remix*, 2026. Oil and acrylic on canvas. 48 x 36 inches.

*Picasso Remix*, 2026. Oil and acrylic on canvas. 48 x 36 inches.

*Rainbow Bull*, 2026. Oil and acrylic on canvas. 30 x 40 inches.





# BRIANNA MARTINEZ

*I am my own muse. I am the subject I know best.*  
– Frida Kahlo

I was diagnosed with autism at age two, but I didn't learn this until I was ten. As I grew older, I became more open about it now, and it's often the first thing I share. While I've been spared certain hardships, I've still experienced ignorance, ableism, and inequality.

Media, especially movies and television, has shaped how I understand the world. It taught me how to socialize with others and gave me permission to be myself. This project grows from that influence: a space where I can exist comfortably and authentically. Autism is deeply varied, and as someone who struggles with sensory input, I imagine a place grounded in comfort and hope. I also hope this work offers a reminder that autism exists on a spectrum.

I built this project using carpentry, painting, and polymer clay. It draws visual inspiration from *Blue's Clues* and Guillermo del Toro's *Bleak House*—one for its use of color, the other for its reflection of a creative identity.

The house is divided into rooms representing my needs and wants. Larger rooms reflect essential needs: Stability, Guidance, and Creativity. Smaller rooms represent wants: Relationship, Bravery, Sensory, and Hopes & Dreams. Stability is central, shaped by my experience growing up. Guidance reflects the ongoing support from my loved ones. Creativity is my primary form of expression.

The smaller rooms explore personal growth and desire: a longing for connection, the challenge of asking for help, and the complexity of sensory experience. Together, these spaces form a personal structure—a “Dream house” that reflects what I need to navigate the world as a neurodivergent adult.

## ARTWORK

*A Tour Inside Her Spectrum*, 2026. Wood, polymer clay, acrylic paint.  
Dimensions variable.

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

# EDDIE MARTINEZ

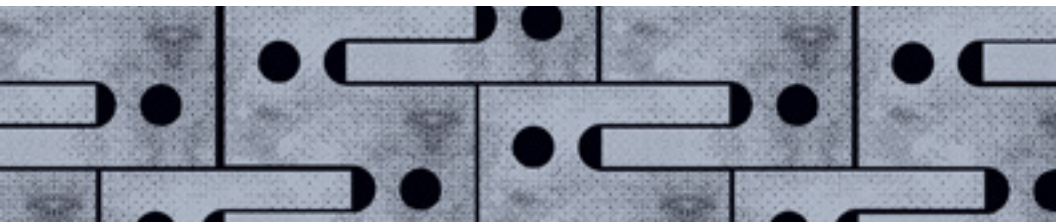
These paintings are raw emotions I draw from my nightmares. Rather than working towards something, I painted with emotions. It's an ongoing process of deciphering what these paintings reflect in me.

My nightmares are vivid and surreal, so I normally refine them into characters and stories, but these paintings are direct expressions of emotions. Things like an absence of light are more of a tangible nothingness in my dreams. Working with watercolor and gouache lets me use their textures to make my paintings feel closer to the atmosphere of my dreams.

I shifted between moods during this process. I painted some pieces in melancholic moods and others in a manic state. Engaging with these emotions is not easy, but it's impossible to avoid. My nightmares invoke memories I don't like revisiting, which in turn guides my hands to paint these formless things.

## ARTWORK

*Uncomfortable Space*, 2026. Gouache & watercolor on paper.  
Largest painting 42 inches wide.





## KAREN MATA

In my series, *De la tierra*, I create self-portraits utilizing landscapes and home-based settings. I incorporate animals that have lived with my family through generations, such as burros, chickens, and roosters. Photography has helped me stay connected to my Mexican heritage, allowing me to exist with one foot in each world, never fully separated from either.

Through self-portraiture, I search for my identity, as an act of both expression and form of making my imprint in a country that has been foreign to me. I've always appreciated photography as a medium that can freeze a moment; a memory. Photography is the link to those distant memories of my family I left behind in Mexico. Growing up with only those memories formed my passion for photographic work. It allowed me to capture myself in images that helped me connect with a world that I could only imagine. Placing my past and present emotions in my gestures, I navigate this experience. Using symbolism through objects, lighting, and environments, I portray the struggles of my journey.

Self-portraiture becomes a vessel, a way of stepping out of the shadows, where I can fully inhabit my body as an artist and human. These images stand as quiet evidence of my existence. Like my childhood photographs, they carry a still, undeniable crystallization of who I am; fragile, fixed, and enduring all at once.

I titled this work *De la tierra* because the earth, the land, and its animals, do not recognize borders. It does not divide, deny or make distinctions. It gives life freely, offering all that we need to survive, and more than that, to experience beauty and wonder.

### ARTWORK

*Entre la oscuridad ahí luz*, 2026. Archival pigment print. 26 x 40 inches.

*Fuerte, valiente*, 2026. Archival pigment print. 26 x 40 inches.

*La mujer de los burros*, 2025. Archival pigment print. 26 x 40 inches.

*La vida que construimos*, 2026. Archival pigment print. 26 x 40 inches.

*Las alas de mi abuela*, 2026. Archival pigment print. 26 x 40 inches.

# MILLA NAVA

In my work, I explore the notion of girlhood. I dive deep into the abstract concepts connected to growing up female; the unspoken, messy and awkward, tying those to the reality that is the everyday life of a girl.

My current body of work, *The Ambiguity of Girlhood*, is a coming-of-age story that deals with the chaotic and emotional whirlwind that is puberty. This project explores my personal experience as a girl with physical and mental pain, and the depersonalization that I went through during puberty.

In this body of work, my subject lives in the liminal space between girlhood and womanhood. Central to the theme in my work, I present menstruation as a site of struggle both physically and symbolically. The work reflects intimate moments of a girl's life where internalized inadequacy creates a fundamental belief of self-othering. This installation confronts the pain and violence that is inherent in being a woman.

The *Ambiguity of Girlhood* is made up of seven pieces. Four large photographs are positioned to mimic the four menstrual phases in their placement. Accompanying these are three mixed-media collages that provide fragmented glimpses into the chaos that comes with puberty. I challenge the viewer to allow themselves to sit with the ambiguous emotions surrounding the onset of menstruation.

## ARTWORK

*Collage I*, 2026. Mixed media. 4 x 4 x 3/16 inches.

*Collage II*, 2026. Mixed media. 4 x 4 x 3/16 inches.

*Collage III*, 2026. Mixed media. 4 x 4 x 3/16 inches.

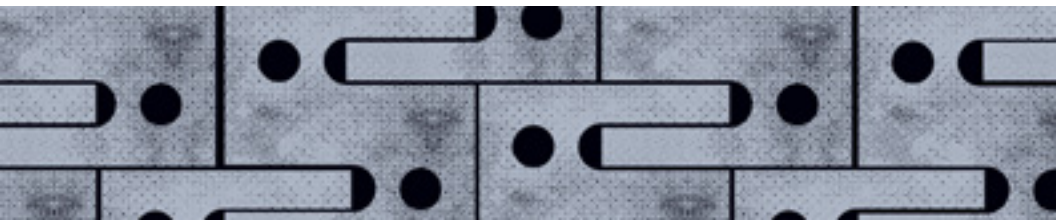
*Phaseos Follicularis*, 2026. Archival pigment print. 12 x 18 inches.

*Phaseos Lutea*, 2026. Archival pigment print. 12 x 18 inches.

*Phaseos Menstrualis*, 2026. Archival pigment print. 12 x 18 inches.

*Phaseos Ovulatoria*, 2026. Archival pigment print. 12 x 18 inches.

<http://instagram.com/takenbymilla>





## ENRIQUE TAPIA

The destruction of a book to create art is a form of recycling that I have admired for many years. To me, a book is part of the imagination, education, and culture of archived ideas and thoughts shared with the world. My work incorporates craft items and skills that have an endearing kitschy quality of a keepsake. In order to push the limits of the art form, I created large scale sculptural objects from small quilled pieces of paper. Although the original book is repurposed, it is still used to convey imagination, indignation or admiration of what can be used as an art material. The language becomes a repetition of a pattern that can still convey meaning. It takes the form of a new texture and structure. The destruction and rebirth of these books can make a new story without the anticipated or intended linear narrative. Through delicate detail and a processes of repetition, pattern, and the visual harmony of a modular construction, I create large-scale installations that the viewer can perceive both at a distance and in a very close and intimate way.

### ARTWORK

*It's Just Paper*, 2026. Recycled book paper. 6 feet (longest dimension).



# ALYSSA VALLE

*The moniker has stuck, in part because people who live in what they consider the 'nicer' surrounding areas like to differentiate and distance themselves.*

– Mike Davis, *City of Quartz* (1990)

Fontucky, a dog whistle for the undesirable. A project dedicated to the people of Fontana—south of Baseline; a documentation and celebration of the people who make up the city when the city does not claim them.

## ARTWORK

*Fontucky*, 2025-26. Archival pigment prints. Dimensions variable.

<https://alyssavalle.com>



# ASK ART

## 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 2026*. 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 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 2026*. 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 2026* exhibition.

[@wignallmuseum](#)

[#whatsupatthewig](#)

[#wignallMOCA](#)

[#studentinvitational](#)



# 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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Strategic Communications Office

## IDENTITY SYSTEMS

Exhibition identity for *Students Invitational 2026* was an instructional project.

Savannah Arias

Joshua Herrera

Micah Garcia

Felix Strong



## 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



Installation view of work by Karen Mata, *Student Invitational 2026*. April 27- May 14, 2026. Wignall Museum of Contemporary Art, Rancho Cucamonga, CA. Photography by Cindy Dillingham.



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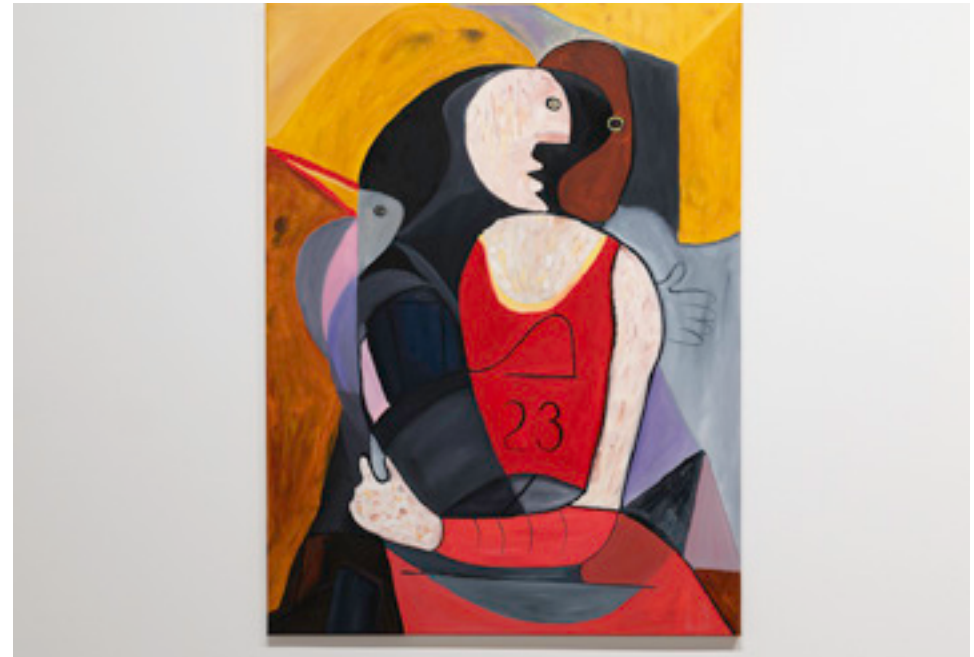
Installation view of *Student Invitational 2026*, featuring Karen Mata and Chris Conception. April 27- May 14, 2026. Wignall Museum of Contemporary Art, Rancho Cucamonga, CA. Photography by Cindy Dillingham.



Installation view of *Student Invitational 2026*, featuring Paola Argueta Rodriguez, Jasminette Castronovo, and Chris Conception. April 27- May 14, 2026. Wignall Museum of Contemporary Art, Rancho Cucamonga, CA. Photography by Cindy Dillingham.



Installation view of *Student Invitational 2026*, featuring Paola Argueta Rodriguez, Chris Conception, and Enrique Tapia. April 27- May 14, 2026. Wignall Museum of Contemporary Art, Rancho Cucamonga, CA. Photography by Cindy Dillingham.



Chris Conception, *Picasso Remix*, 2026. Oil and acrylic on canvas. 48 x 36 inches. *Student Invitational 2026*. April 27- May 14, 2026. Wignall Museum of Contemporary Art, Rancho Cucamonga, CA. Photography by Cindy Dillingham.



Chris Conception, *Rainbow Bull*, 2026. Oil and acrylic on canvas. 30 x 40 inches. *Student Invitational 2026*. April 27- May 14, 2026. Wignall Museum of Contemporary Art, Rancho Cucamonga, CA. Photography by Cindy Dillingham.



Chris Conception, *Kandinsky Remix*, 2026. Oil and acrylic on canvas. 48 x 36 inches. *Student Invitational 2026*. April 27- May 14, 2026. Wignall Museum of Contemporary Art, Rancho Cucamonga, CA. Photography by Cindy Dillingham.



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Jasminette Castronovo, *Figure*, 2026. Charcoal and pastel on paper. 84 x 80 inches. *Student Invitational 2026*. April 27- May 14, 2026. Wignall Museum of Contemporary Art, Rancho Cucamonga, CA. Photography by Cindy Dillingham.



Detail of Jasminette Castronovo, *Figure*, 2026. Charcoal and pastel on paper. 84 x 80 inches. *Student Invitational 2026*. April 27- May 14, 2026. Wignall Museum of Contemporary Art, Rancho Cucamonga, CA. Photography by Cindy Dillingham.



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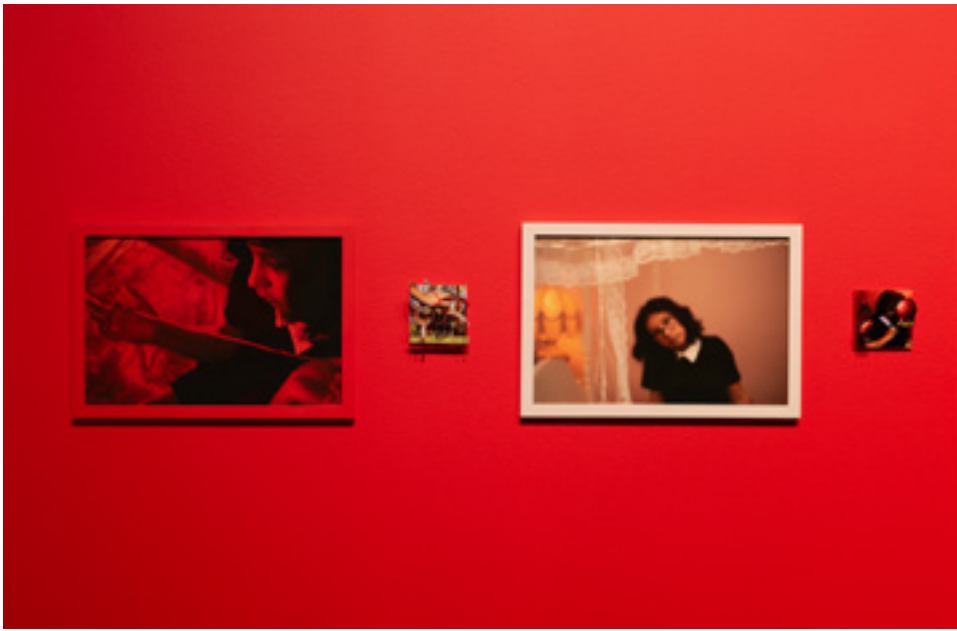
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Installation view of *Student Invitational 2026*. April 27- May 14, 2026. Wignall Museum of Contemporary Art, Rancho Cucamonga, CA. Photography by Cindy Dillingham.



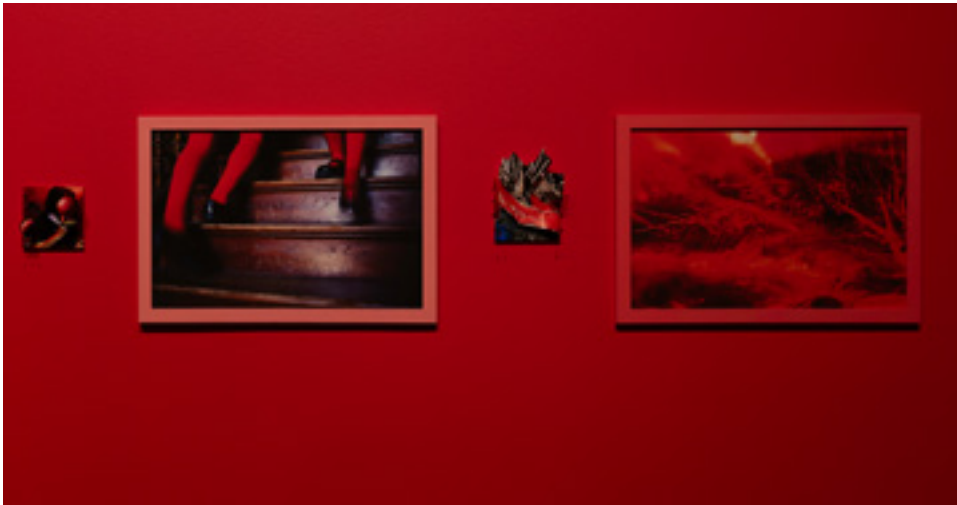
Installation view of work by Milla Nava, *Student Invitational 2026*. April 27- May 14, 2026. Wignall Museum of Contemporary Art, Rancho Cucamonga, CA. Photography by Cindy Dillingham.



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Installation view of *Student Invitational 2026*, featuring Paola Argueta Rodriguez. April 27- May 14, 2026. Wignall Museum of Contemporary Art, Rancho Cucamonga, CA. Photography by Cindy Dillingham.



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(foreground) Enrique Tapia, *It's Just Paper*, 2026. Recycled book paper. 6 feet (longest dimension). *Student Invitational 2026*, April 27- May 14, 2026. Wignall Museum of Contemporary Art, Rancho Cucamonga, CA. Photography by Cindy Dillingham.



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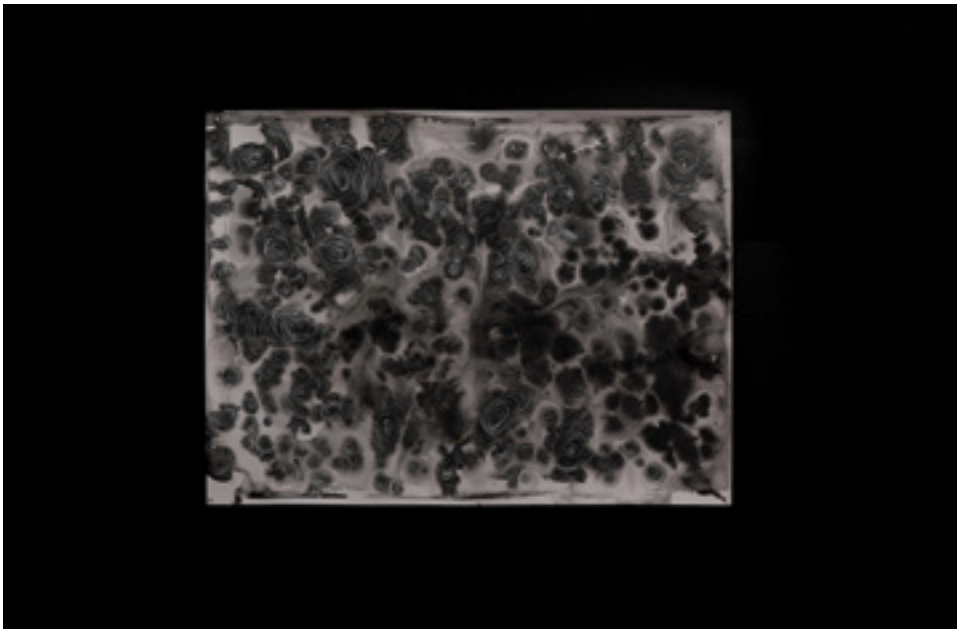
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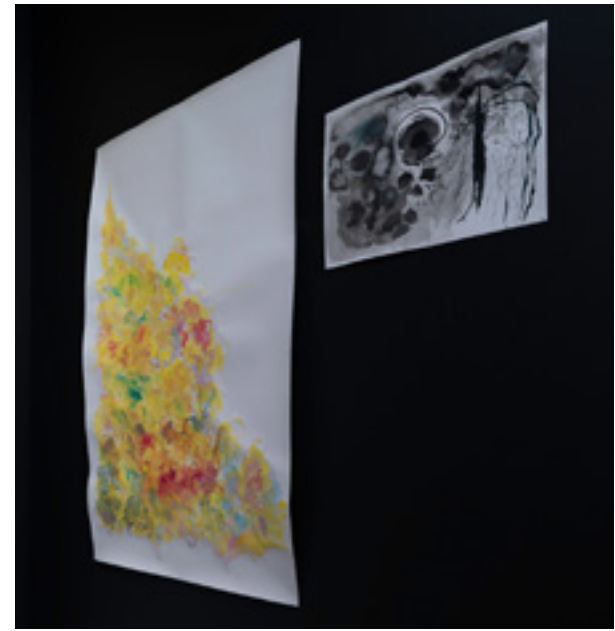
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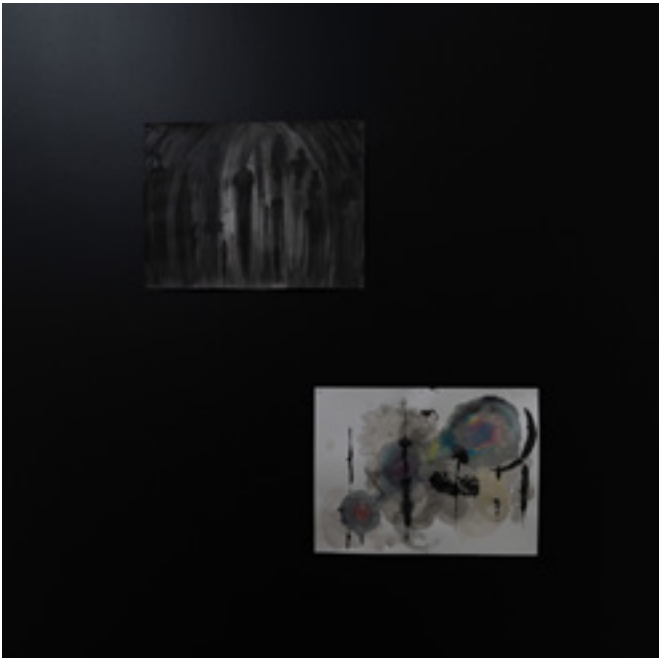
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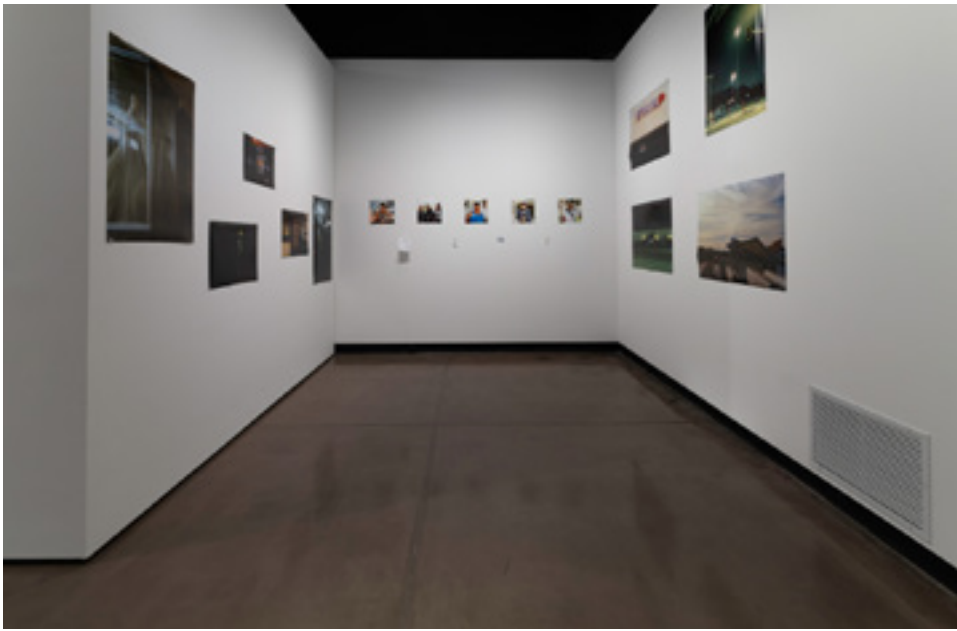
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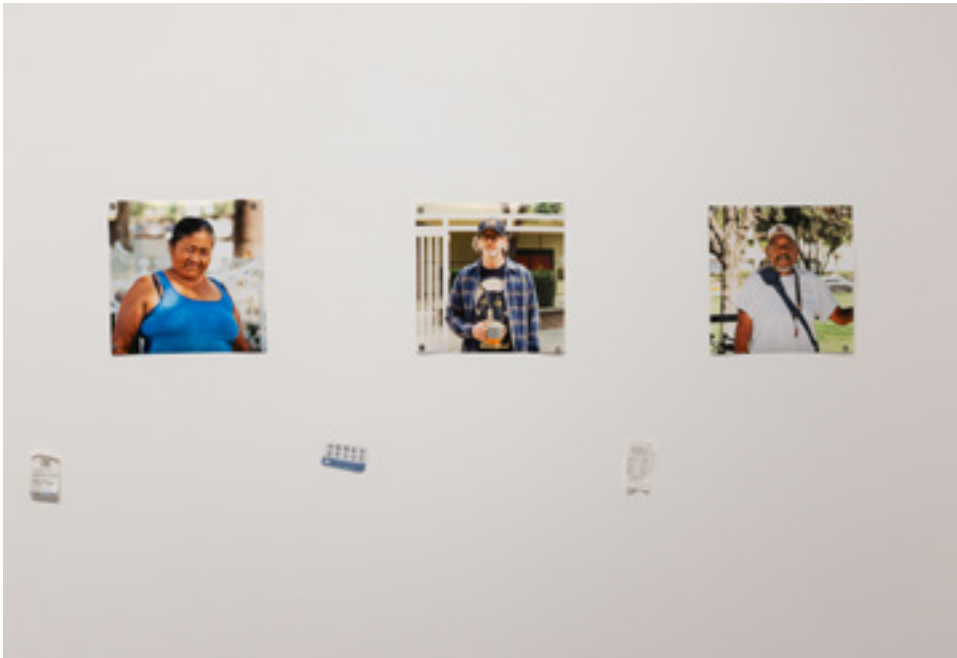
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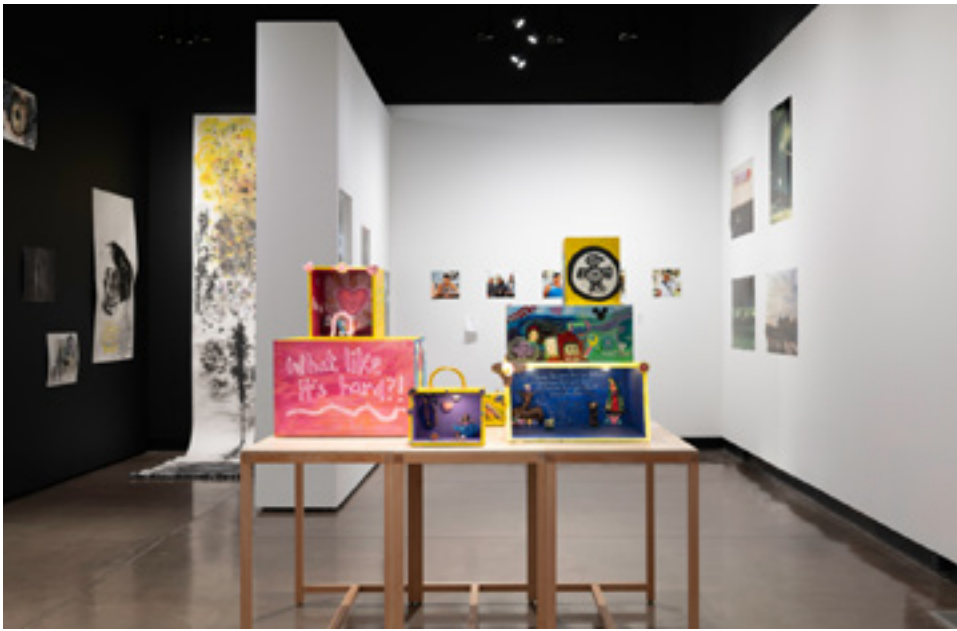
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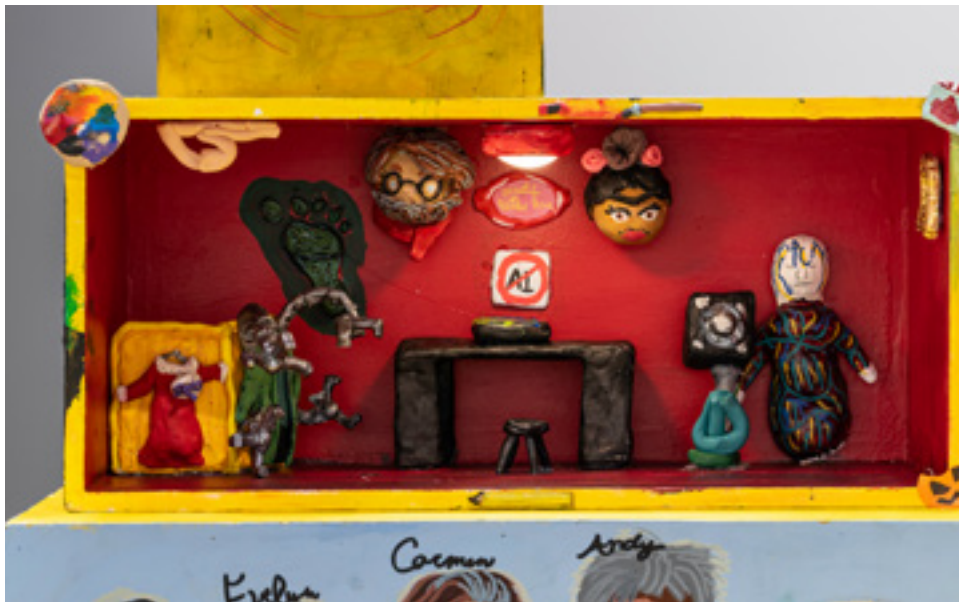
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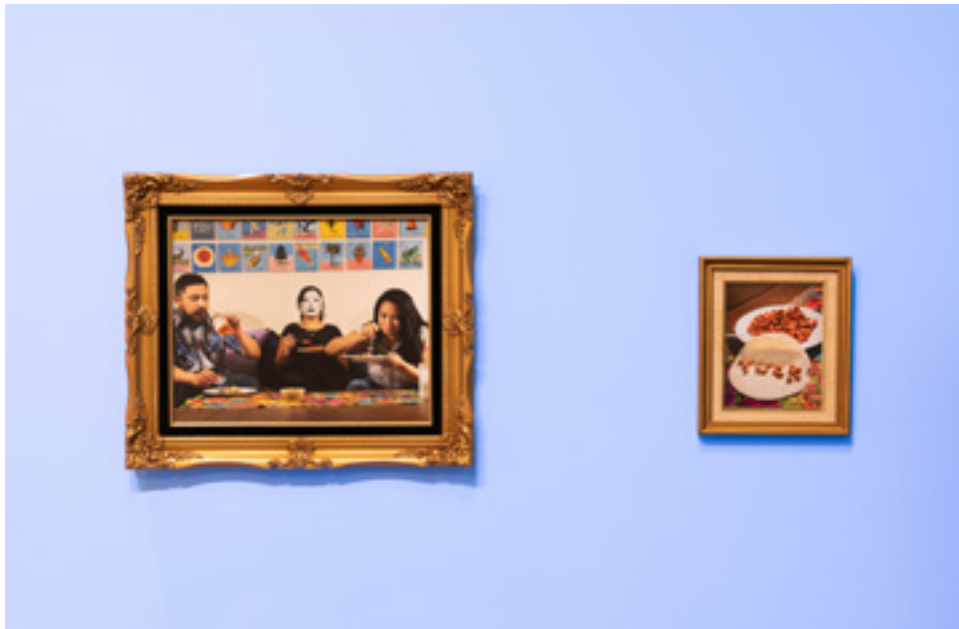
Alexis Bautista, *Ni de aquí, ni de allá*, 2026. Installation with archival pigment prints and found objects. Dimensions variable. *Student Invitational 2026*. April 27- May 14, 2026. Wignall Museum of Contemporary Art, Rancho Cucamonga, CA. Photography by Cindy Dillingham.



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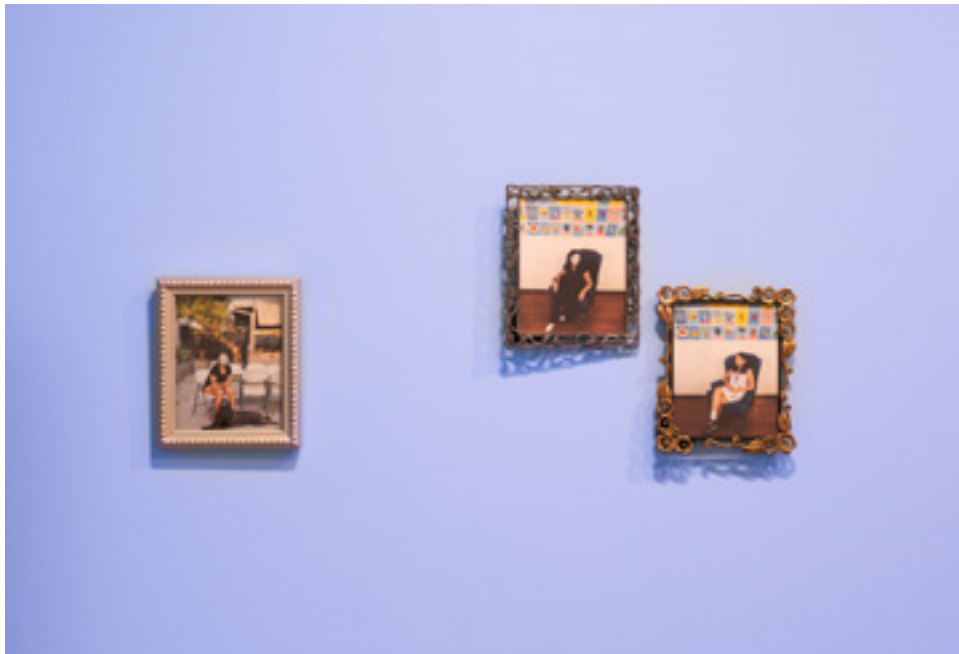
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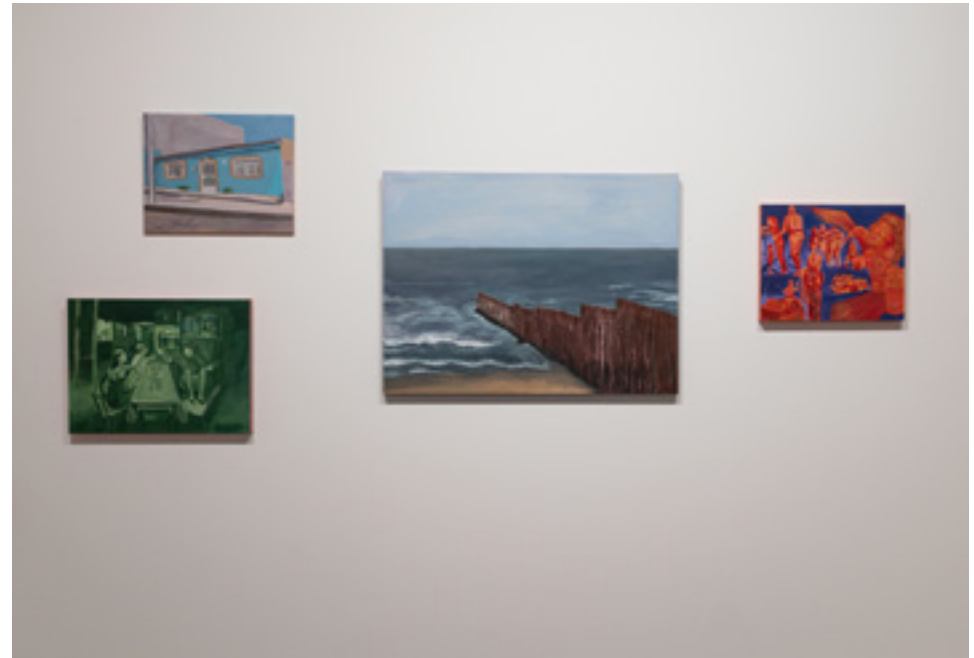
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Installation view of work by Alexia Alvarado Saenz, "*Student Invitational 2026*." April 27- May 14, 2026. Wignall Museum of Contemporary Art, Rancho Cucamonga, CA. Photography by Cindy Dillingham.



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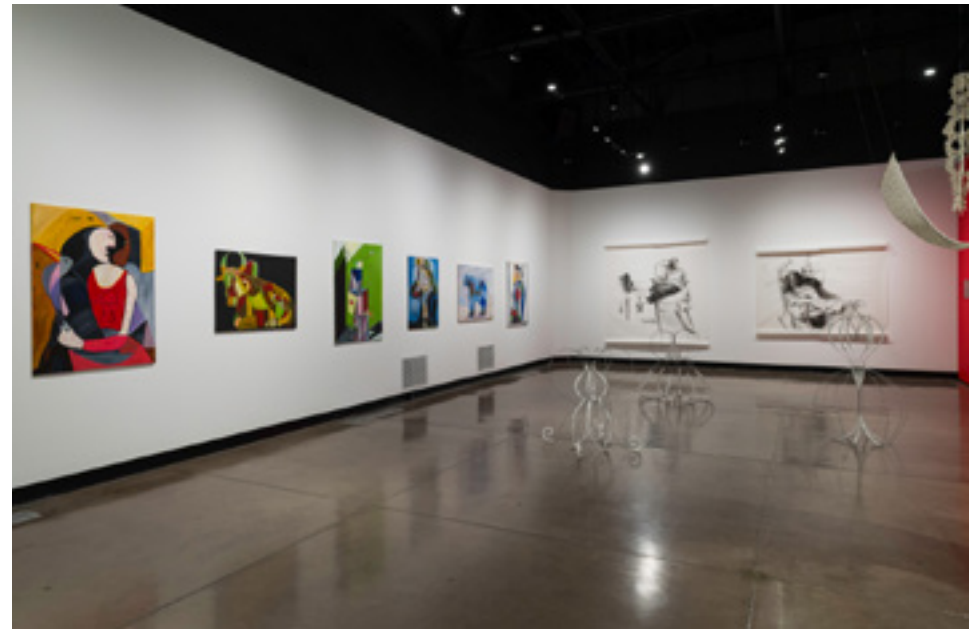
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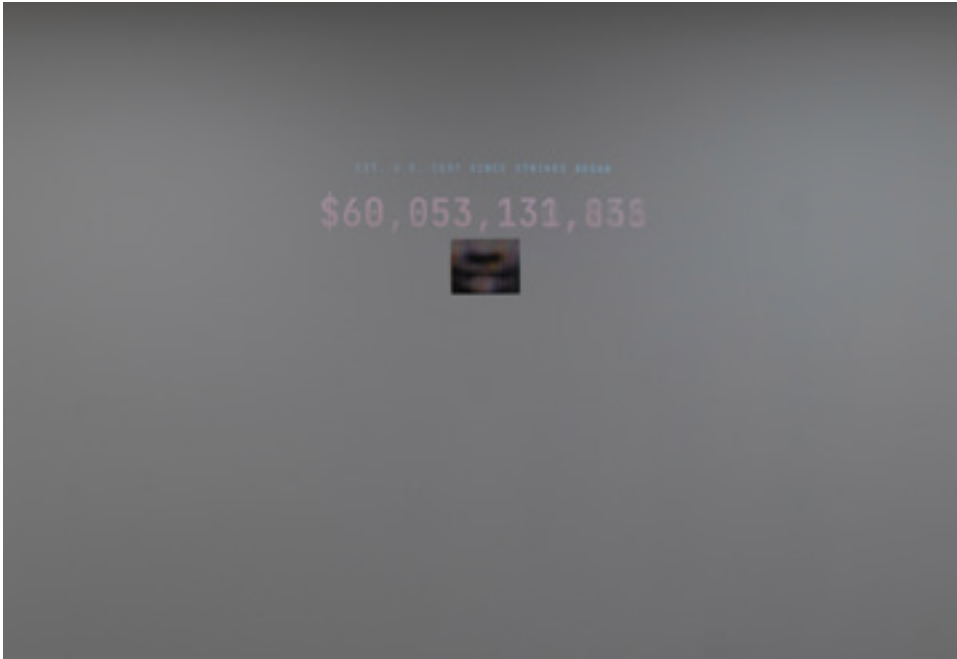
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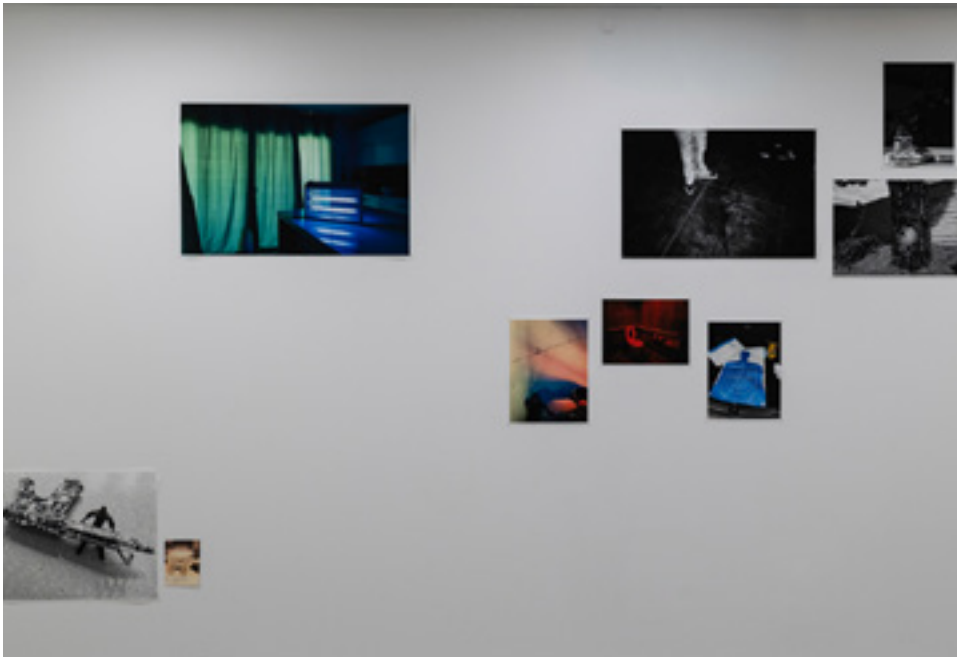
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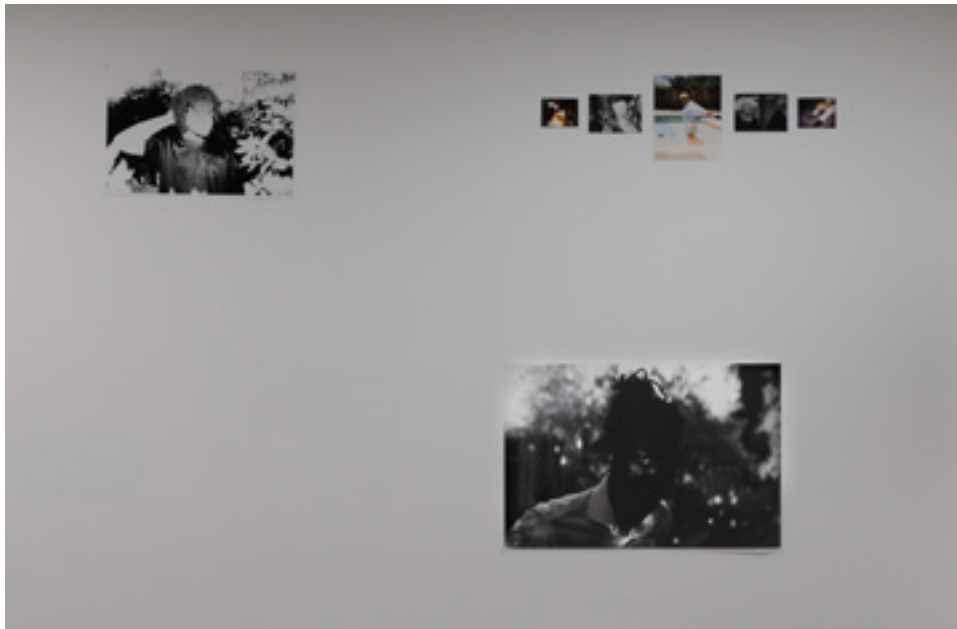
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Student Invitational 2026 ONLINE  
[www.chaffey.edu/wignall](http://www.chaffey.edu/wignall)

### 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.

### 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.