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This was printed on the occasion of the exhibition
A Racket of Banshees:
Goddesses and Monsters Re-Imagined

Curated by the Association of Hysteric Curators
September 8 – November 14, 2026

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

Front and back cover images by Carolyn Castaño, 2026

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Ever Velasquez
Carey Watters
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A Racket of Banshees:
Goddesses and Monsters Re-Imagined

Curated by the Association of Hysteric Curators
September 8 – November 14, 2026

Welcome to *A Racket of Banshees: Goddesses and Monsters Re-Imagined,* a group exhibition curated by the Association of Hysteric Curators (AHC). The exhibition features artworks that explore themes of the monstrous and unruly feminine through painting, sculpture, video, and mixed media objects. The practices of AHC's member artists are deeply rooted in feminist inquiry and expression. Formed in 2014, the Association of Hysteric Curators emerged as a collaborative community dedicated to exploring feminist power through both artistic and curatorial practice. *A Racket of Banshees* reflects the collective's shared commitment to imagining speculative feminist futures while challenging social hierarchies and the mythologies that sustain them.

A Racket of Banshees channels the archetypes of divine and monstrous figures to ask how feminist futures might be imagined through transformative acts. The exhibition weaves together a constellation of possible futures, creating a collection of sacred images that are at once awe-inspiring and unsettling. These works guide, challenge, and embolden us in an ongoing pursuit of gender equity and justice. Collectively, they reclaim bodily autonomy and function as active sites of resistance. In *A Racket of Banshees*, the monster is not cast as an object of fear or shame, but celebrated as a figure of liberty, agency, and power.

The Wignall Museum is honored to present this iteration of *A Racket of Banshees* to our campus community and regional audiences. As an institution, we regularly organize group exhibitions around shared themes and ideas, creating multiple points of entry for visitors with varied backgrounds and levels of familiarity with contemporary art. The multiple entry points also allow integration of exhibitions into curriculum in related disciplines. In our role as a member of the Chaffey College community, we actively engage instruction and encourage teaching/learning on-site. We believe that encountering diverse artistic perspectives enriches the viewing experience and encourages deeper engagement with complex topics across disciplines. Through this exhibition, we invite viewers to reconsider the monstrous, the feminine, and the transformative as spaces of radical possibility and liberation.

Rebecca Trawick, Director/Curator, Wignall Museum
August 2026

A Racket of Banshees: Goddesses and Monsters Re-Imagined is a reinterpretation of the online exhibition *Goddesses and Monsters*, which highlighted works from 48 artists in 2023. In the iteration on view at the Wignall Museum, original artists were invited to present more recent objects alongside new contributions from additional contemporary feminist artists. The artists explore themes of death, rebirth, the divine, transformation, and resistance, drawing upon both historical archetypes and contemporary feminist theory.

Concurrently, a separate exhibition is on display at the Los Angeles Valley College Art Gallery, where AHC is presenting its complete 2023 works-on-paper exhibition. Additionally, a series of performances enhances both projects, extending the collective's exploration of mythology, identity, and storytelling beyond the confines of the gallery. Although each exhibition can be appreciated independently, it is crucial to view them as interconnected components of a broader artistic endeavor. Together, the two venues offer a more comprehensive understanding of AHC's practice, highlighting the collective's multidisciplinary approach and the diversity of ideas that inform their work. By presenting distinct yet complementary bodies of work simultaneously, the exhibitions encourage audiences to explore the numerous ways contemporary artists reinterpret ancient narratives through diverse media and perspectives.

A Racket of Banshees: Goddesses and Monsters Re-Imagined Exhibition Statement

The Association of Hysteric Curators (AHC), a Los Angeles-based collective of feminist artists and curators, is pleased to present "A Racket of Banshees: Goddesses and Monsters Re-Imagined," a new, multimedia exhibition hosted by The Wignall Museum of Contemporary Art at Chaffey College (Rancho Cucamonga, CA) and the Los Angeles Valley College Art Gallery (Valley Glen, CA). In this era of reloaded political backlash against women, these works urgently challenge long-standing patriarchal canons that have shaped banshee, goddess and monster imagery throughout the history of art. The participating artists make visible how masculinist versions of these iconographies can be deconstructed, and reshaped, from multiple, feminist points of view. Many of the works on display in this exhibition engage both politically and aesthetically with the concept of power and raise questions about how feminist representations of these images might inspire viewers to envision, and fight for, an alternative world that celebrates women´s equality and liberation.

Beyond the overarching themes of feminism, power and visual representation, the exhibiting artists also explore a number of sub-themes relevant for the question of how images of banshees, goddesses and monsters - those frightening and superheroic beings - can be recast in alternative, and more liberatory, ways for women. Some artists explore the continuum of figuration versus abstraction: for example, as seen in Ruby Osorio's *Listening Harpie* (2023); Amy Swartelé's *Long Pig Goddess* (2024); or Mary Anna Pomonis' *Hecate and Eirene* (2024). Others focus on the theme of justice, for example, as in Maya Makrandilal's performance-based *Inimicus Curiae/Enemy of the Court* (*Self Portrait as Justicia Lakshmi*, 2022). Women´s solidarity is also thematized, especially as it relates to women´s collective quest for self-actualization and self-determination (e.g., Chelsea Dean's *Ride or Die* (2021), and Rosina Lardieri's *Kissing Cowgirls* (2024)). Finally, many of the works in this exhibition reveal overlaps among the banshee, goddess and monster categories, where their definitional boundaries become blurry, and sometimes vanish entirely (see, for example, Janet Levy's *From the Earth through the Sky* (2024), and Ever Velasquez's *Obatala* (2021)).

This exhibition builds upon recent shows dedicated to goddess and monster feminism held at other major global art institutions. For example, in 2022, the British Museum hosted the exhibition, *Feminine Power: The Divine to the Demonic*, that explored "the significant role that goddesses, demons, witches, spirits and saints have played – and continue to play – in shaping our understanding of the world." In addition, in 2024, the Women's Art Collection at the University of Cambridge presented *The Goddess, the Deity, and the Cyborg*, an historical exhibition highlighting feminist artworks from 1970 to the present (e.g., including works by Mary Beth Edelson and Monica Sjöö). And lastly, in 2025, the A.I.R. Gallery in New York City mounted a solo exhibition for AHC member, Zini Lardieri, entitled *The Banshees and their Fairy Friends in the Shadow Forest*.

The Association of Hysteric Curators collective was founded in 2014, with the mission to advance the lives and careers of feminist artists and artistically explore alternative paradigms of gender and political protest through a non-hierarchical organizational structure based in dialogue and exchange. While honoring the historical lineage of feminist models, the AHC envisions "a future of human equality, knowing we must interrogate the customs of today in order to enable conditions for change." For more information, please visit the AHC website at: www.hystericcurators.com.

Anke Therese Schulz, MA, PhD
Art Historian and Curator
Member, The Association of Hysteric Curators

A Brief Herstory of Banshee Iconography

Anke Therese Schulz, MA, PhD

The banshee (from the Old Irish "ben sidé" or "fairy woman") is a spirit from ancient, pagan Celtic folklore, who, by keening and wailing, heralds the impending death of a family member. A central thematic figure in this exhibition, the banshee represents the divine and spiritual feminine. In her original form, she was strongly associated with the powerful Irish war goddess, Mórrigan. According to historian Cecile O'Rahilly, Mórrigan was a trickster and shapeshifter who often intervened in deadlocked war battles to help decide their outcome - a behavior echoed by the banshee. Over time, however, with the Anglicization of Irish mythology, the banshee was transformed into a much more passive figure - that of a mourner and foreteller of death - an interpretation that continues to frame our understandings of the banshee today.

In modern art, this more passive characterization of the banshee is what we typically see represented in drawings, sketches, and paintings. For example, in Thomas Crofton Comer's *Bunworth Banshee, Fairy Legends and Traditions of Southern Ireland* (1825), the banshee is depicted as a solitary mourner, perched forlornly on a mound under a withering tree, lamenting the dying and the dead. Portrayals such as these demonstrate the profound, historical shift away from the banshee's mythological origins as a war goddess toward the considerably more marginal role of spectator, whose only remaining power is to foretell and bemoan the death of loved ones within her own domestic sphere.

Carolyn Castano, *After America Femmage Kelly*, 2019. Watercolor and acrylic on paper with textiles on canvas. 60 x 48 inches.

Thankfully, in contemporary art - and feminist art, in particular - we have seen a resurgence of banshee portrayals that more closely align with her original conceptualization in Celtic mythology. For example, in Kiki Smith's 12-print series, *Banshee Pearls* (1991), the artist portrays herself as a banshee who embodies, and celebrates, her dominion over life and death.

In The Association of Hysteric Curators' exhibition, *A Racket of Banshees: Goddesses and Monsters Re-Imagined*, feminist artists take up, and further extend, this return to the banshee's mythological roots as a war goddess, and supernatural monstrosity. In these works, the banshee appears as an agentic and heroic entity who determines her own self-realization, and that of society. These ideas are expressed throughout the exhibition in both abstract and representational ways: as, for example, in Ruby Osorio's *String Theory* and Carolyn Castaño's *After America Femmage Kelly*.

Collectively, all of the works in this exhibition re-imagine and expand the iconography of banshee, goddess and monster feminism in the history of art. *A Racket of Banshees* builds upon previous exhibitions dedicated to goddess feminism recently held at major museums and art institutions worldwide, including *The Goddess, the Deity, and the Cyborg* at The Women's Art Collection (University of Cambridge) in 2024, and *Feminine Power: The Divine to the Demonic* at the British Museum in 2020.

Ruby Osorio, *String Theory*, 2022. Watercolor. 39 1/2 x 25 ½ inches.

AMANDA ADKINS

Amanda Adkins is an artist, curator, and art educator based in Phoenix, Arizona. Adkins' work has evolved over the years while remaining deeply rooted in women's health, women's rights, nature, and the spiritual realm. Her interdisciplinary practice spans oil painting, watercolor, and installation, exploring mythology, transformation, and the unseen connections between the physical and metaphysical worlds. She has curated exhibitions for Frontal Lobe Gallery, Cobra Flute Projects, and currently curates from her own space, Sunborn Studio & Gallery. Her painting *Theia, Goddess of Light* from the *Alchemy* series draws upon the Greek goddess of divine sight and prophecy. Through an abstract, intertwined figure, the work becomes a symbolic portal, inviting viewers to contemplate intuition, feminine wisdom, and spiritual awakening.

Adkins has exhibited nationally in galleries and museums including the John Michael Kohler Arts Center, Snatch Back Pop-Up Gallery, Las Laguna Gallery, the Endometriosis Foundation of America, Dog and Pony Gallery, and the IDEA Museum.

Amanda Adkins, *Theia*, 2022. Oil and acrylic on birch with mixed media. 24 x 30 inches.

ADINA ANDRUS

Adina Andrus makes work that confronts questions of memory, belonging, and visual culture across time and space. Andrus is a recipient of the Queens Council for the Arts New Work Grant and the NY State Arts Alive Artist Grant. Andrus has exhibited work in the United States and Romania at venues including at the Spring/Break Art Show, the New Bedford Art Museum, CollarWorks, the Romanian Cultural Institute, and Make a Point Gallery.

In Ancient Roman homes, the Lares were guardian deities protecting the household and its members. The statuettes were kept in small altars or brought to the table on special occasions, and they represented ancestors and family bonds. Mirroring these, the "new Lares" are meant to be effigies and reminders of our own sense of belonging. Like contemporary connections and kinships, they are amorphous and fluid, but the sense of preciousness remains, as does the need to place them in a prominent spot and tend to them.

Adina Andrus, *New Lares #7*: Gratiae, 2024. Glazed ceramic, luster, bioplastic and 24k gold leaf. 3 x 2.5 x 2.5 inches.

SUSAN ARENA

Susan Arena is a Los Angeles-based artist working in drawing, painting, and ceramic sculpture. Her work investigates the experience of the female in all her incarnations, ancient and present — making objects whose mysterious power suggests a wider cosmology or religious system. *Goddess House Dog* is part of a larger investigation into how the domestic and everyday come in contact with the mythic, combining personal and universal stories through iconic images, bold color, and gestural mark-making.

Arena has an MFA from Yale School of Art, studied at the New York Studio School and has a BA from Harvard University. She has exhibited at the Glendale Arts Center, Formah Gallery, the Santa Fe Center for Contemporary Art, the Center for Contemporary Art, Tinlark Gallery, and D'Amelio Terras. She is the recipient of the Mercedes Matter Award and the Alice Kimball English Travelling Award. She teaches at Crossroads School in Santa Monica.

Susan Arena, *Goddess House Dog*, 2023. Acrylic, watercolor on paper. 11 x 11 inches.

ATTIC PORTRAIT

Attic Portrait is the collaborative practice of Michelle Lea Tift and Sea Zeda. Working across sculpture, installation, and video, they use textiles as a central medium, existing in the slip between craft, ritual, digital collapse, and inherited knowledge.

Rooted in the impulse to repair and make visible what has been cast aside materially and emotionally, their collaboration is shaped by friendship and shared commitment to creation over consumption. Their work moves outward from the self into a broader social sphere, balancing sensitivity with absurdist humor.

Zeda holds a B.F.A. from Pratt Institute; Tift holds a B.A. from Hunter College, CUNY.

I want to stand by the river in my finest dress. I want to sing, strong and hard, and stomp my feet with a hundred others so that the waters hum with our happiness. I want to dance for the renewal of the world. - Robin Wall Kimmerer, Braiding Sweetgrass

Attic Portrait, *They Will Know Us by Our Voices*, 2026. Dye sublimation print on aluminum. 12 x 24 inches.

MELANIE ELYSE BREWSTER

Melanie Elyse Brewster is a Greek American artist and scholar based in New York City. She earned an MFA from the School of Visual Arts and her PhD in Counseling Psychology from the University of Florida. She engages in a research-based interdisciplinary practice to build new mythologies of care and mourning via sculptural assemblages made with ceramic, fiber, and found objects.

Brewster has been featured in solo exhibitions at Field Projects, Brazosport College Art Gallery, and a forthcoming show at Wave Hill Public Garden & Cultural Center. Selected group shows include exhibitions at Wönzimer Gallery, the CAMP Gallery, the Invisible Dog Art Center, La Mama Galleria, the Clara M. Lovett Art Museum, and the Koehnline Museum of Art. She has been an artist-in-residence at the Virginia Center for the Creative Arts, Watershed Center for the Ceramic Arts, the Vermont Studio Center, ChaNorth, and Guttenberg Arts.

Melanie Brewster, *wolfmotherhood*, 2025. Wall mounted glazed ceramic with 24k gold luster and gold chains. 17 x 15 inches.

A. LAURA BRODY

A. Laura Brody sculpts for the human body and its vehicles, using repurposed textiles, hardware, and mobility devices as a basis. She is the founder of Opulent Mobility, a series of exhibits that re-imagine disability as opulent and powerful. She began as a costume designer and maker and now focuses on arts and curation. *The Fairy Melusine* is loosely based on a character from French Medieval mythology and speaks to auto-immune disease, female autonomy, and emotional labor. Melusine has a spine of thyroid supplement bottles and is stuffed with plastic waste.

Brody's artwork has been shown at ACE/121 Gallery, Art Share LA, Arts Unbound, AVC Gallery, Brand Library & Art Center, Brea Gallery, Charles River Museum of Industry, Dora Stern Gallery, Ikouii Creative, Los Angeles Makery, Mike Curb Gallery, SUNY Potsdam Art Museum, Thymele Arts, USC Hoyt Gallery, Westbeth Center for the Arts, and the World of Wearable Art.

A. Laura Brody, *The Fairy Melusine*, 2023. Reused walker, textiles, and notions over plastics, cartons and wire. 98 x 42 x 36 inches.

CAROLYN CASTAÑO

Carolyn Castaño is a Los Angeles-based artist who uses eco-feminist frameworks in painting, installation, video, and artist books to explore the landscape, migration, family, and female identities. She is the recipient of the 2025 Guggenheim Fellowship in fine arts, the 2013 Joan Mitchell Foundation Grant in Painting and Drawing, the 2011 California Community Foundation Getty Fellow Mid-Career Grant, and the 2011 C.O.L.A. Individual Artist Fellowship.

After América (Kelly) reconsiders the 18th-century personification of the goddess America as a reclining, bountiful woman with ripe fruit and resources for the taking by European colonizers. Using tropical or landscape-themed fabrics obtained from thrift stores such as Goodwill and fast-fashion outlets such as Zara and the now-bankrupt Forever 21, the paintings playfully accent Columbia/America with the throwaway ephemera mass produced by gaudy late capitalism. Evoking the femmage practice of Miriam Shapiro, the collaged painting employs fabric scraps, sequins, and appliqués as materials of female consumption and female labor.

Carolyn Castano, *After America Femmage Kelly*, 2019. Watercolor and acrylic on paper with textiles on canvas.

ALESSIA LUPO CECCHET

Alessia Lupo Cecchet is an interdisciplinary artist who works at the intersection of studio and media arts. Grounding her work in object-making, video, and history, she explores matters of decay, abjection, empathy, human exceptionalism, and temporality. Through an engagement with the nonhuman body as an access point for inquiry, she interrogates matters of knowledge-making and power. Alessia Lupo grew up in the Dolomite Mountains of Northern Italy and is now based in Los Angeles. Alessia Lupo believes in a meaningful society that pays attention and asks questions.

Inspired by the Roman deity Janus Bifrons ("two-faced Janus"), god of duality and passage, the sculpture explores the concept of fear. What do we do with our fears in a time when it feels like "hell is empty and all the demons are here" (*The Tempest*, William Shakespeare)?

Alessia Lupo Cecchet, *Got Fear?*, 2026. Ceramic. 10 x 11.5 x 10 inches.

CHING CHING CHENG

Ching Ching Cheng is a multidisciplinary artist, art educator, and filmmaker whose practice explores ritual, memory, displacement, and renewal. Through sculpture, installation, film, and mixed media, Cheng investigates how familiar practices and inherited gestures become sites of solace, grounding, and transformation.

Her work grapples with questions of ritual. How do we find comfort through repeated actions and everyday objects? How can fragments of the past be reassembled into new forms of care and belonging? Through processes of investigation and material experimentation, ritual emerges not as a fixed tradition, but as an adaptive and necessary act—a continual reweaving of meaning from the whispers and remnants that remain.

Drawing from personal history, migration, and cultural memory, Cheng creates contemplative spaces that invite viewers into dialogue with transience, resilience, and the poetics of breath. Her work reflects on how objects hold memory, how breath can carry grief into renewal, and how rituals—whether inherited, invented, or improvised—become vital anchors during moments of displacement and return.

Ching Ching Cheng, *Pussy Willow*, 2024. Ceramic, vinyl, synthetic hair, pipe cleaner, steel, acrylic paint. 40 x 15 x 15 inches.

MONET CLARK

Monet Clark is an ecofeminist theorist, performance video artist, and photographer based in Los Angeles and Oakland. She creates wryly humorous works in natural landscapes with elaborate characters that draw from old Hollywood, stripper culture, and advertising imagery. Her works interrogate the cultural biases and gendered exploitations driving ecological collapse. They champion the dismissed intuitive mind, mysticism, and nature's sentience, and insert animal perspectives into feminist discourse. This piece extends Narwhal Woman's intervention in *Art in Odd Places 2025: VOICE*, West Hollywood. Transported next through Amanda Major's Hollywood studio portal—a saturated, chromatic environment radiating radical empathy, inclusivity, and visibility—Narwhal Woman's ultimate mission to cool the planet is amplified.

Select exhibition venues include SFMOMA: Now Playing, BAMPFA, MONCA, Saint Joseph's Art Foundation, Telematic, SOMArts, Krowswork, the Sarean Cultural Center, AViFF, The House of Culture, Defibrillator, Last Projects, and The Kitchen.

Find this artist's work on view at Los Angeles Valley College Art Gallery.

ALICE CLEMENTS

Alice Clements works principally with sculptural installation and performance, using handcrafted props and scenery. Her work balances humor with an exacting consideration of materials and conceptual rigor. She uses collages to quickly move through ideas using a scavenged range of media, democratizing sources by layering them and obscuring subjects with a sort of punk rock attitude tempered by a sincere search for meaning.

She received a BA from Wesleyan University and an MFA from Art Center College of Design. Recent solo and group shows include exhibitions at Rory Devine Fine Art, LACMA, Pomona College, University Art Museum at California State University Long Beach, and Honor Fraser Gallery.

Find this artist's work on view at Los Angeles Valley College Art Gallery.

dama

dama (aka Amanda Maciel Antunes) is a Brazilian artist and occult practitioner based in Los Angeles, raised in rural southeast Brazil. Her autodidactic, transdisciplinary practice is durational by design, and her projects often unfold over years, bridging language and ritual through painting, performance, writing, sound, film, and assemblage. Guided by bibliomancy, automatism, and mediumship, she treats conjuring as method, exploring the arcane as both research and revelation.

Her sites of practice have included a former WWII shelter in East LA, the Sæborg theatre in an Icelandic fjord, the Mount Wilson Trail in California, The Crowley Theatre in Marfa, Texas, and Dessana Tribe territory in Rio Negro, Brazil. Recent work includes *Amor & Psyche* at Oracle Egg; her solo museum debut at Craft Contemporary, *I've Got To Tell You Something Now*, grown from 365 days of hiking and hand-stitching text at a mountain summit during COVID lockdown; and *The Labyrinth*, a solo performance at ArtShare LA.

dama, still from *The Trapeze Project*, 2024. 4:15 minutes.

CHELSEA DEAN

Chelsea Dean is a Los Angeles-based artist whose studio practice includes printmaking, drawing, photography, sculpture, and collage techniques. Exploring the tension between order and entropy through complex material layering, her recent mixed media works shift from physical structures to the architecture of interpersonal connection and self-examination. While her prior body of work investigated the architectural decay of Southern California desert homesteads, Dean now translates her signature dimensional techniques to the female subject. Combining found imagery and vintage materials with handmade and decorative papers, works like *Ride or Die* construct tactile compositions where strong figures stand anchored against fluid, shifting patterns—bridging structural geography with an intimate, resilient narrative of female identity.

Dean has exhibited widely in Southern California, including at the Lancaster Museum of Art and History, Keystone Gallery, PØST, and R&R Gallery. She is the Visual Arts Department Head and Gallery Director at Marlborough School in Los Angeles.

Find this artist's work on view at Los Angeles Valley College Art Gallery.

VICTORIA DELGADILLO

Victoria Delgadillo's filmmaking sits at the intersection of experimental video art, documentary observation, performance, and political expression. Her work functions as moving portraits of people and communities, using everyday behavior, symbols and social critique to explore identity, power, and culture. Recently her videos are framed as a critical feminist reimagining of traditional icons. A collaborative pandemic video project with Dorian Wood, *The World's Gone Beautiful*, explores isolation and community connection. Delgadillo received the 2021 Actos de Confianza Grant, 2020 J. Paul Getty Trust & California Foundation Artist Grant, and 2009 UCSD Gracia Molina de Pick Feminism Grant awarded to women who are active in social justice and community service. Delgadillo's work is notably anthologized and discussed in Duke University Press's seminal publication *Museum Frictions: Public Cultures/Global Transformations*, where it is examined within the context of global museum politics, public art, and culture.

Victoria Delgadillo, still from *Ritual*, 2022. 4:39 minutes.

PALMER EARL

Palmer Earl is currently based in Los Angeles. She has a BFA from School of Visual Art. She has exhibited at venues in New York and Los Angeles including: the Lancaster Museum of Art and History, Torrance Art Museum, Melissa Morgan Fine Art, and Warnes Contemporary Gallery. Her work has been reviewed in *LA Weekly* and she recently had two solo exhibits in Los Angeles.

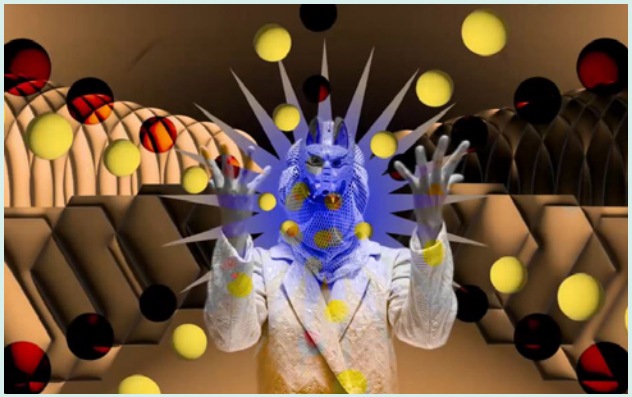
Then Ereshkigal fastened on Inanna the eye of death
She spoke against her the word of wrath
She uttered against her the cry of guilt
She struck her.
Inanna was turned into a corpse
A piece of rotting meat
And was hung from a hook on the wall.

From the Sumerian poem *The Descent of Inanna* (circa 1900-1600 BCE)
as translated by Diane Wolkstein and Samuel Noah Kramer

Palmer Earl, *Ereshkigal and Inanna on Hook*, 2024. Acrylic and goldleaf on canvas. 24 x 18 inches.

DIANA-SOFIA ESTRADA

Diana-Sofia Estrada is a visual artist and educator born in Houston, Texas. Relational aesthetics, progressive educational pedagogy, cartoons, and non-hierarchical modes of community influence her work which encompasses paintings, installations, social practice, video, and animation to question our immediate visual culture and environment. Drawing upon her family's Guatemalan heritage, her current work investigates broken familial narratives and visual/atmospheric conditions.



Estrada has exhibited and screened her work nationally and internationally at Alice Yard Space, LACE, Artlab at the Smithsonian Hirschhorn Museum, Matucana 100, Children's Museum of the Arts, the Torrance Art Museum, and Wonzimer Gallery. After 15 years in California, Estrada is now based in Houston. She is a full-time Art and Design faculty member at San Jacinto College in Texas and a member of the artist-run gallery Throughline.

Diana-Sofia Estrada, still from *ixchel/Abuelita*, 2024. 3:00 minutes.

TAWNY FEATHERSTON

Tawny Featherston is an artist, curator, designer, and permanent Angelino transplant from Seattle, Washington. Featherston's practice includes collage, assemblage, heavily adorned one-off fashions, and unique, embellished accessories. Featherston, and partner Jerry McKenna, opened the pikme-up espresso bar in 1987 and quickly became a Los Angeles institution. An arts community instantly formed around this haven and nexus for fashion, art, performance, music, and AIDS activism. The pikme-up operated as a strong social magnet and salon for the counterculture and misfits of all ages. Featherston curated over 60 art shows at the pikme-up featuring emerging artists including Bill Barminski, Mark Dutcher, Jim Reva, and Bill Rangel.

Find this artist's work on view at Los Angeles Valley College Art Gallery.

RACHEL FINKELSTEIN

Rachel Finkelstein is a mixed-media artist and PhD candidate in Visual and Performing Arts at the University of Texas at Dallas. Her interdisciplinary practice spans more than four decades, exploring the intersections of gender, technology, reproduction, and visual culture. Educated at Saint Martin's College of Art and the Royal College of Art in London, and later receiving an MFA in Photography from California State University, Long Beach, she investigates how emerging technologies shape bodies, identities, and systems of care. Working from a feminist perspective, her recent research and artistic projects examine donor conception, IVF, and artificial intelligence, exploring how these technologies shape memory, identity, and kinship.

In *AI Enhanced Pathway of Feminist Tomorrow,* Rachel Finkelstein imagines a speculative landscape populated by fragmented bodies, mechanical eyes, and hybrid human-machine forms. Rendered in monochrome, the work reflects on artificial intelligence, not as a distant technological future but as an evolving cultural infrastructure that mediates perception, agency, and identity.

Rachel Finkelstein, still from *Conflict to Cooperation: A Feminist Blueprint for Peace*, 2024. 2:23 minutes

MALADO FRANCINE

Malado Francine (b. Malado Francine Baldwin-Tejeda) is a multimedia artist based in Los Angeles. 'Malado' means 'good luck' in the Fulani language of the Peul peoples of Western Africa. Resisting neat categories, she explores in her art what Gloria Anzaldúa called the borderlands—spaces that are liminal, hybrid, and rich with contradiction. Drawing from African, Latinx, Indigenous, and global traditions, her artwork investigates speculative futurisms in vibrant color and esoteric patterns. The goal is a recognition of beauty and syncretism in disparate cultures through a desire for reconciliation. Through painting, sculpture, and film, she creates a new visual language rooted in cross-cultural mythology.

Francine is the recipient of the 2023 Mercedes Matter award for painting and a 2022 Pollock Krasner Foundation grant. She is a founding member of the Association of Hysteric Curators. Her work is held in public and private collections worldwide.

Malado Francine, *Fire Creature*, 2026. Acrylic on canvas. 48 x 36 inches.

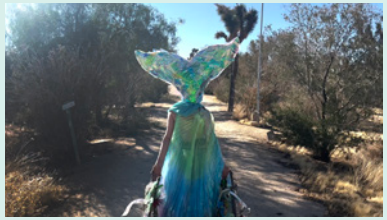
MANYU GAO

Manyu Gao, who grew up in China, collaborated with Ching Ching Cheng, who grew up in Taiwan, to create *Let's Talk* as a dialogue that could transcend boundaries and reflect emotions in relationships, whether it is personal, public, or global.

Ching Ching Cheng and Manyu Gao, still from *Let's Talk,* 2018. 1:57 minutes.

ANNE GAULDIN & CHERI GAULKE

Anne Gauldin is a Los Angeles–based feminist artist, graphic designer, and entrepreneur. She earned her MA through the Feminist Studio Workshop at the Los Angeles Woman's Building. Cheri Gaulke is a pioneering feminist artist whose practice emerged from the Woman's Building in the 1970s.



In 2018, the artists collaborated on *Gloria's Call*, a documentary about women Surrealist artists. They later reunited to work on Gaulke's 2026 feature documentary, *Acting Like Women*, which explores feminist performance art and the Woman's Building in 1970s and '80s Los Angeles.

Both artists have played influential roles in feminist performance art collectives. Together, they co-founded Sisters of Survival (S.O.S.); Gauldin was also a founding member of The Waitresses, and Gaulke of Feminist Art Workers. Gauldin and Gaulke each have extensive performance and exhibition histories.

Anne Gauldin and Cheri Gaulke, still from *Desert Rise Ocean Fall*, 2023. 3:21 minutes.

JULIJA GOYD

Julija Goyd is a Berlin-based photographer and video artist. In 2020, *GUP Magazine* included Goyd on its list of the best emerging European photographers. In 2024, her work was exhibited at the International Photography and Art Festival in Kaunas, and in 2025 at the Rencontres d'Arles photography festival.

Goyd's photographs were included in the book *The Naked & The Nude*, curated by Peter Weiermair and published in 2013 by Stockmal and Martel. This international anthology of nude photography features renowned contemporary artists such as Wolfgang Tillmans, Nobuyoshi Araki, Ralph Gibson, Vanessa Beecroft, and Jeff Bark. In 2016, she began collaborating with &editions, a non-profit initiative supporting art institutions and artists. This was the first project of its kind focused on the Baltic region and was presented at several art fairs, including Printed Matter in Los Angeles, Offprint London at the Tate Modern, and the Printed Matter New York Art Book Fair at MoMA PS1.

Find this artist's work on view at Los Angeles Valley College Art Gallery.

ZEAL HARRIS

Zeal Harris is a Los Angeles-based artist whose most recent work explores creative nonfiction writing combined with illustration. She is mostly known for creating vivid, colorful, mixed-media, painting-drawings inspired by eclectic influences. Her works often translate oral texts such as personal experience narratives into tangible, contemporary, visual art. Sometimes these narratives are historical fiction stories that reimagine the past while simultaneously speculating about the future. Time and space can be mixed and layered in Zeal's work. Yet always, her work is strongly grounded in African American history and culture while prompting dialogue around relevant sociopolitical issues.

Zeal has exhibited at the California African American Museum, the Ghetto Biennale in Haiti, and the Prizm Art Fair in Miami among other galleries, museums, and art spaces. She currently teaches at CSU Fullerton and at Cypress College. She has an MFA from Otis College of Art & Design.

Find this artist's work on view at Los Angeles Valley College Art Gallery.

TYLER HUBBY

Tyler Hubby's feature documentary, *Tony Conrad: Completely in the Present*, was called "a canonical work of cinema," touring worldwide with live performances by Kim Gordon of Sonic Youth; Imaad Wasif & Nick Zinner, Animal Collective & Matmos; Stephen O'Malley [Sunn O)))]. A graduate of SFAI (film, photography) his subversive, irreverent short films have screened internationally.

Chthonic Fatigue Syndrome is an infomercial from the future, of invented illnesses, light language, and Nü Age body aesthetics framed by eerie black and white infrared thermal (IRT) video. Underworld spa enthusiasts Marne Lucas and Tyler Hubby explore capitalist wellness culture of the Chthonic realm (pronounced "THON-ik") where one may bask in the darkness of their soul while their skin absorbs soothing ancient mud sourced from ancient funeral pyre charcoal. Using heat-sensitive imaging technology most associated with surveillance culture, actual bodily heat signatures appear white, and cold or wet areas are black. Filmed in Maui, Hawaii and Portland, Oregon, the film features Cara Griffin, Marne Lucas, and Kate Thompson.

Tyler Hubby and Marne Lucas, still from *CHTHONIC FATIGUE SYNDROME*, 2023. 4:20 minutes.

SCARLETT KIM

Scarlett Kim is a director and producer working across live performance and immersive media. A polymath, Scarlett creates participatory experiences through collaborative worldbuilding, drawing from theatre, XR, games, and ritual. Scarlett is Executive Creative Producer of Center for Unclassifiable Technologies and Experiences (C.U.T.E.).

The Six-Part Woman is a video installation exploring the body as a site of fragmentation and multiplicity. Created using motion capture and digital puppetry, the work follows a woman whose body appears in six scattered parts, drawing from Korean folklore. She lives in a karaoke room, suspended in the liminal space of the Korean diaspora, inviting us to imagine belonging beyond the boundaries of a single body.

Find this artist's work on view at Los Angeles Valley College Art Gallery.

RAGHUBIR KINTISCH

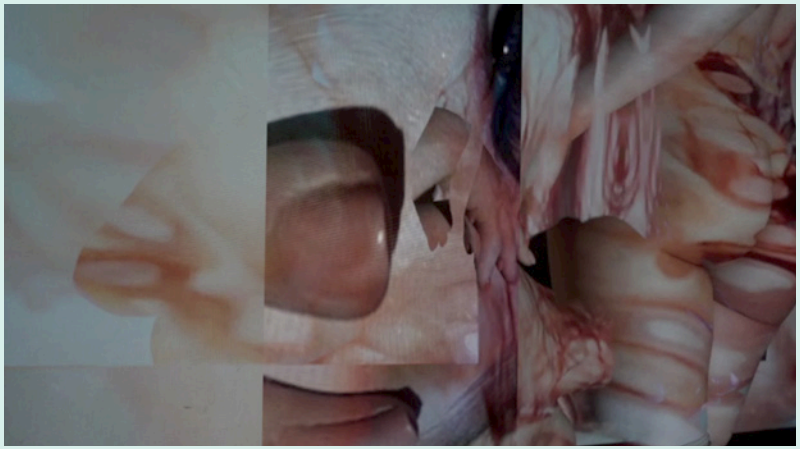
Raghubir Kintisch is a Los Angeles-based multidisciplinary artist exploring the intersection of spiritual and creative practices. Her richly textured oil paintings on paper emerge from the process of collage and reflect themes of nature and landscape of the inner mind. Kintisch's work follows a very prescribed method of production rooted in iteration. She sees her work as an inquiry into how abstraction can serve as a form of mysticism and a way of accessing what lies beyond the visible or knowable. In the unexpected abstraction that occurs as a result of this process, surprises and accidents occur, which the artist says is one of the most rewarding parts of the work. *As Above, So Below* refers to the sacred connection between the creativity and bio/emotional cycles of women as earthly reflections of the divine and cosmic forces. Kintisch has exhibited at institutions including the Museum of Modern Art, SUNY Potsdam Art Museum, La Foret Museum, and multiple galleries in New York and Los Angeles.

Raghubir Kintisch, still from *THE KOAN*, 2017. 5:43 minutes.

IBUKI KURAMOCHI

Ibuki Kuramochi is a Japanese-born interdisciplinary artist working across performance, video, and installation. Since 2016, she has studied Butoh under Yoshito Ohno at the Kazuo Ohno Butoh Dance Studio. Her work explores transformation, memory, and the female body through video, movement, and installation. She has exhibited internationally, including PST ART: Art & Science Collide, Torrance Art Museum, and Japan Foundation Los Angeles.

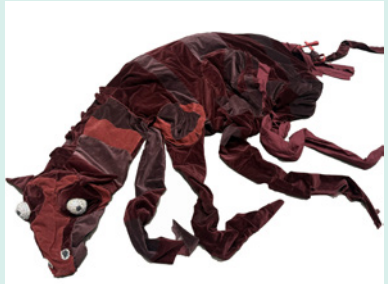
Sleeping with Monsters draws from Adrienne Rich's poetry, exploring the core, the depths, and the boundaries of the body and vulnerability. The grotesque emerges as a "creature of boundaries," roaming the edges of the familiar and customary as the body melts into the monstrous under its burdens. *Sleeping with Monsters* was produced & performed by Ibuki Kuramochi, with music by TDP-Experimental.



Ibuki Kuramochi, still from *Sleeping with Monsters*, 2023. 3:04 minutes.

LESLIE LANXINGER

Leslie Lanxinger is inspired by anthropomorphism, literature, and nature. She creates sculpture, costumes, and masks which she translates into paintings and drawings. Through this approach, Lanxinger builds immersive, self-contained worlds that carry deep, emotional resonance. She is based in Los Angeles, with an MFA from the School of Visual Arts. Lanxinger's work has exhibited at institutions including the Wexner Center, the Harn Museum, SUNY Potsdam Museum, Aguelimuseet, and the ICA Boston.



Lanxinger's soft sculpture *Rocinante* (named for Don Quixote's work horse) addresses the unpopular reality that great societies are built on the backs of multitudes of people whose names and sacrifices are largely forgotten.

Leslie Lanxinger, *Rocinante*, 2026. Sewn Fabric and Sequin. Approximately 50 x 50 x 5 inches

ZINI LARDIERI

Zini Lardieri is a multidisciplinary artist whose practice encompasses installation, video, photography, and found materials. Her work is relational and collaborative in nature, it is concerned with the body, the natural world, and the recovery of lost, hidden, and marginal energies that persist beneath the surface of everyday life. Lardieri's longstanding engagement with reflective surfaces, shadow, and movement finds concentrated expression in *Persephone's Vanity*. Her work proceeds from the belief that the invisible is never truly absent — only waiting to be seen.

She is a member of AIR Gallery, New York. Her work is held in the permanent collections of the Beinecke Rare Book & Manuscript Library at Yale University; the National Museum of Modern Art, Tokyo; the New York Public Library; and multiple private collections.

Look at yourself in the mirror and don't be afraid to notice how beautiful you are.
- Yoko Ono

Zini Lardieri, *Persephone's Vanity*, 2023. Cut photo sculptures, revolving mirror turntable, mirror case and pedestal. 14 x 14 x 14 inches.

TARYN LEE

Taryn Lee is an artist, art historian, and educator based on Tongva lands. Her practice explores psychosomatic and ecological concerns through postwar East Asian performance art lineages and their diasporas. *Tenuous Breath* is a participatory installation where childhood play meets mindfulness. Visitors are invited to "blow up" hopes or worries into rubber "goo" bubbles and place them on cone-shaped sculptures. Inspired in materiality by Jung Kang-Ja's 1970s performance art and Plum Village's applied practices, the work explores breath as a site of vulnerability, awareness, and transformation. Each breath expands a temporary manifestation of emotion, and the accumulations reflect the collective psychological landscape people choose to sustain.

Lee's public projects have recently been presented in *Art in Odd Places: VOICE* and *Ultra!*. She has contributed writing to the PoNJA-GenKon Wikipedia Initiative, and her article "Fool's Play: Post-Colonial Performance Art of The Fourth Group" appears in *Review of Japanese Culture and Society*.

Experience this artist's work at the performance festival.

JANET LEVY

Janet Levy is an American-Swiss sculptor and curator based in Lugano, Switzerland and Los Angeles. In her artwork she explores the physical and allegorical properties of stone in order to express emotional pressures, tensions and desires. Levy's abstract sculptures and installations draw inspiration from her studies and research of mythology, geology, zoology, film, music and literature. An essential part of her creative process is gathering and collecting materials from local sources. She carves, binds, and hangs stone often combining it with rope, chain, shells, branches, found objects, and cast bronze. Her sculptures reveal hidden activity and capture energetic sensations on the verge of eruption. Her work conveys an impression of duality by bringing emotion into solid form.

Levy has participated in numerous artist residencies culminating with solo exhibitions, including *Broken Bones & Angel Dust*, Casa Escuela; *Rapture Bound*, Anchor Studio; and *Pecked*, SWB Experimenthaus.

Janet Levy, *Said in the Sea I* (Two Sisters: Julia), 2024. Agate, shell. 10 x 9 x 8 inches.
Janet Levy, *Said in the Sea II* (Two sisters: Fani), 2024. Agate, shell. 7.5 x 12 x 9.5 inches.

MARNE LUCAS

Marne Lucas is an interdisciplinary artist and end of life doula (EOLD) working at the intersection of art, science, and health, using conceptual overlaps: the body, energy, and mortality in social practice investigations. An infrared thermal video pioneer since 1995, Lucas uses heat-sensitive imaging technology for an ongoing lens-based artveillance practice to illuminate the magic and temporality of human life cycles. *The Bardo Project* explores creativity as a form of spiritual and somatic care in collaborations with terminally ill artists nationwide to establish their legacy. Lucas has collaborated with artists, choreographers, dancers, musicians, activist groups, sex workers, health care and LGBTQIA non-profits, and the public at large. Lucas has exhibited widely at venues including PICA, Brand Library & Art Center, Fremantle Arts Centre, Peltz Gallery, FEMeeting 2024, Synthetic Becoming, and Transitional States: Hormones at the Crossroads of Art & Science (online).

Tyler Hubby and Marne Lucas, still from *CHTHONIC FATIGUE SYNDROME*, 2023. 4:20 minutes.

MAYA MACKRANDILAL

Maya Mackrandilal is an interdisciplinary artist, writer, educator, and community arts organizer. The US-born child of an Indo-Caribbean mother and Belgian father, she works at the intersection of transcultural memory, spirituality, and speculative future-building. Her work weaves together her personal identity as a mixed-race woman of color and mother with larger discourses around decolonization, matriarchy, nurturing, ancestral healing, and collective liberation. She has shown her artwork and presented performances internationally, and has published essays, creative nonfiction, and poetry. Exhibition highlights include the Bihar Museum Biennale, the Smithsonian Archives of American Art, the Armory Center for Art, and the Abrons Center for Art. She received her MFA in Studio Art from the School of the Art Institute of Chicago where she was awarded a Jacob K. Javits Fellowship and a BA in Studio Art from the University of Virginia.

Maya Mackrandilal, *Mother Portal*, 2024. Mixed Media on canvas. 72 x 60 x 3 inches.

AMANDA MAJORS

Amanda Majors is an emerging Los Angeles-based portrait and fine art photographer originally from Fort Worth, Texas. Through her Hollywood studio she elevates beauty across all shapes, forms, expressions, and backgrounds. With empathy she creates emotive frames that highlight eclectic individuals during genuine moments between poses. Inspired by classic Hollywood archetypes including the siren, the working girl, and her favorite the misunderstood monster, she uses bold color and bright studio lighting to champion women, the LGBTQ+ community, radical acceptance, and sex positivity. She holds a BFA in Photography and Media from the California Institute of the Arts. She collaborated with LA's Nuart Theatre on film industry portraits, produced a retro-infused Pin-Up Planner for Jenette Bras, and has exhibited in group shows with LA's Floating Gallery.

Find this artist's work on view at Los Angeles Valley College Art Gallery.

ALINE MARE

Aline Mare began her career in the Lower East Side of Manhattan, coming out of a background of theater, experimental film, and installation art. She completed undergraduate work at the SUNY Buffalo Center for Media Studies and an MFA from San Francisco Art Institute. She has received grants including a 2026 Fellowship at Ilan-Lael and a 2025 FOCA Curators Lab Grant. Residencies include: Art1307, the Valparaiso Foundation, NG Art Creative Residency, a 2015 Sino-American art tour, Starry Nights, Headlands Center for the Arts, New Langton Arts, and a New York State Residency for the Arts.

Her work is included in several private collections in the Bay Area, New York City, China, and Los Angeles. She continues to expand her work, concentrating on mixed media and installation, exploring the body and metaphors of nature and its transformative relationship to the human psyche and the state of our planet.

Aline Mare, *Stung*, 2023. Unique photo-based process on glass. 14 x 20 inches.

PATRICIA MAURIDES

Patricia Maurides is a visual artist whose practice is grounded in photography and extends across digital media and performance. Shaped by her background in the fine arts and natural sciences, she approaches image-making as a living, embodied space for inquiry and experimentation. Maurides teaches in the Department of Art at Stony Brook University and recently co-curated and exhibited in *Flows of Reflectivity* at the Simons Center for Geometry and Physics at Stony Brook University. Honors include a Heckscher Museum Biennial Merit Award and grants from The Nature Conservancy Andy Warhol Visual Arts Program.

Sea to Sea is a conversation about immigration and memory. “My yiayia came from a small island, Skopelos. She brought with her precious ancestral linens. In this series, I stand at the edge of the eastern shore using these linens, with the wind, sand, and sea, as a portal to connect to her and the heritage she carried across the Atlantic.”

Find this artist’s work on view at Los Angeles Valley College Art Gallery.

SARANA MEHRA

Sarana Mehra is a bi-racial South Asian British American artist living and working in Los Angeles. Her work examines the relation between the body, body-politic, and the cycle of disintegration and evolution in human-made systems like art, language, and technology. Having lived in the liminal space between life and death for much of her life, Mehra explores the cycle of collapse, renewal, and possible blank spaces left between human experience and online interaction. Drawing on Eastern and Western mythologies and the artifacts of past civilizations gathering dust in our museums, Mehra uses her practice to examine a “future relic.” Each piece, like the remnants of our ancestors, leaves clues and symbols but ultimately obfuscates their contemporary use and ritual. Her work posits that despite our technological advancements, we remain like our primordial predecessors who left their handprints on the cave wall, desperate to be remembered yet unable to thwart decay.

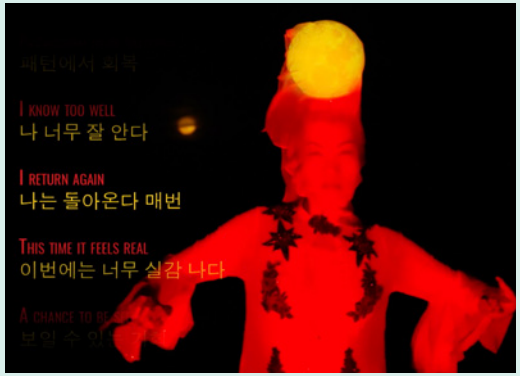
Sarana Mehra, still from *Liberty*, 2021. 1:08 minutes.

ALEXANDRA NEUMAN

Alexandra Neuman is an ecofeminist artist, tarot reader, and interfaith hospital chaplain based in Brooklyn, NY. Working at the intersection of video, performance, and ritual, Neuman’s artwork explores the mythological exile of feminine divinities and the radical potential of collective grief. Her videos and performances have been featured at The Brick Theater, Anthology Film Archives, 601 Artspace, Nitehawk Cinema, Miriam Gallery, Museum of the Moving Image, Performance Space, and the Museum of Sex.

In this clay animation musical, a feminine being’s sexual dissatisfaction prompts a journey into her womb through which she develops an empathic connection with the animate forces of nature.

Alexandra Neuman, still from *Semen Retention for a Better Tomorrow*, 2022. 5:56 minutes.



MATT ODOM

Matt Odom is a Southern California-based filmmaker, photographer, and visual artist whose work explores performance, spectacle, and the act of looking. Influenced by photographers such as Helmut Newton and David LaChapelle, Odom approaches the camera as both observer and participant, creating images that invite viewers into intimate moments while remaining conscious of their role as witnesses. His practice is rooted in the tension between documentation and interpretation, drawing from traditions of fashion, portraiture, and cinematic storytelling to examine how performance is shaped by the presence of an audience.

With a career spanning commercial production, documentary filmmaking, and digital media, Odom combines technical precision with an instinct for visual narrative. His work emphasizes composition, rhythm, light, and gesture, transforming fleeting moments into carefully constructed visual experiences. In this performance video, the camera does more than record an event—it frames the relationship between performer, viewer, and space, reinforcing Odom's enduring interest in observation as both an artistic process and a shared human experience.

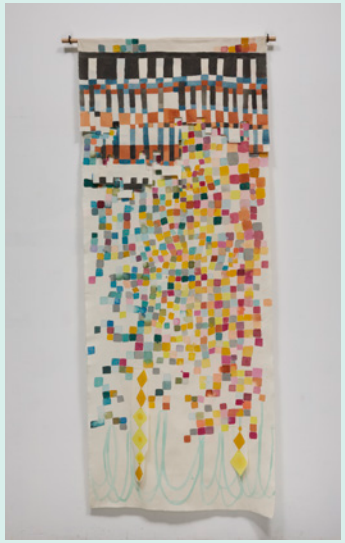
Matt Odom, C. Ryu, and Kayla Tange, still from *Blood Moon*, 2019. 3:11 minutes.

RUBY OSORIO

Ruby Osorio constructs personal mythologies that explore agency, transformation, and the mediation of memory through the fantastical. As a Los Angeles-based artist working primarily in water-based media, Osorio examines how memory functions and filters through dreams, fragments of recollection, and everyday perceptions. Her drawings and paintings function as visual vignettes, drawing inspiration from surrealist Alice Rahon's poetry, botanical illustrations, and vintage photographs. Navigating the formal tensions between figurative elements, subtle abstractions, and translucent color layers, she views drawing as a mapping of the psyche.

Osorio has exhibited at the Contemporary Art Museum St. Louis, Laguna Art Museum, and SUNY Potsdam Arts Museum. Her work has been reviewed in the *Los Angeles Times* and *Washington Post* and resides in notable permanent collections such as the Hammer Museum, the UBS Art Collection, and the National Gallery of Art.

Ruby Osorio, *String Theory*, 2022. Watercolor. 39 1/2 x 25 ½ inches.



Lisa Oxley, *Veil 011*, 2024. Jacquard dye and thread on muslin. 78 x 32 inches.

LISA OXLEY

Lisa Oxley is a Los Angeles-based artist with a hybrid painting practice that includes drawing, installation, textiles, and 3D objects. Her recent textile paintings use dye and stains on translucent muslin or silk in coded generative systems that reference histories of modernism, ornamental design and feminist legacies of making.

Oxley studied at Sarah Lawrence College and School of Visual Arts and received a BA in Liberal Arts from State University of New York and an MFA from Otis College of Art and Design. She has exhibited her work nationally and internationally and has been awarded residencies at Vermont Studio Center, Anderson Ranch, and Verge Center for the Arts. She is currently a faculty member at Otis College of Art and Design.

For this exhibition, Oxley notes that "*Veil 011*, speaking in material with a body of ornament, acts like a palimpsest both revealing and concealing fragments, remnants, and traceries in the form of a veil."

SNEŽANA SARASWATI PETROVIĆ

Snežana Saraswati Petrović is a Yugoslavia-born, Los Angeles–based transmedia artist, curator, and award-winning set and costume designer. Working across installation, video, performance, painting, and sculpture, she explores ecofeminism, hybrid ecologies, migration, and cultural memory. Drawing on mythology, science, and feminist thought, her work brings together historical, fictional, and contemporary voices to examine care, resilience, and transformation across time. She holds an MFA from UC Irvine, where she studied video under the mentorship of Ulysses Jenkins, and a BFA from the University of Fine Arts in Belgrade. Her work has been exhibited at MOCA, the Stedelijk Museum, the Tokyo Metropolitan Museum of Art, the Lancaster Museum of Art and History, and SUNY Potsdam Art Museum. She is Professor Emerita of Arts and a member of the Durden and Ray artist collective, with honors including the Golden Arena for Production Design and the UC Regents Grant.

Snezana Saraswati Petrovic, *Meeting with Wisdom*, 2020-24. Natural pigment, mixed media, handmade charcoal on pine wood. 5 x 3 feet.

LEAH PIEPGRAS

Leah Piepgras uses her own body and forms derived from nature to examine how our bodies interact within a cosmic timeline of the natural world and the universe, and how we flow through it in all our incarnations. Piepgras has a deep love for the physical process of making objects and uses many different modalities such as sculpture, performance, photography, and video to communicate her ideas.

Piepgras received her BFA in sculpture from the Kansas City Art Institute and her MFA from Carnegie Mellon University. She has exhibited throughout the United States in places such as the San Antonio Museum of Art, the Bass Museum, the Chelsea Art Museum, and SUNY Potsdam Art Museum. Her work has been covered in *Artsy, Hyperallergic, The New York Times*, and *The Boston Globe*. Piepgras lives and works on the lands surrounding Lake Cochichewick in North Andover, MA.

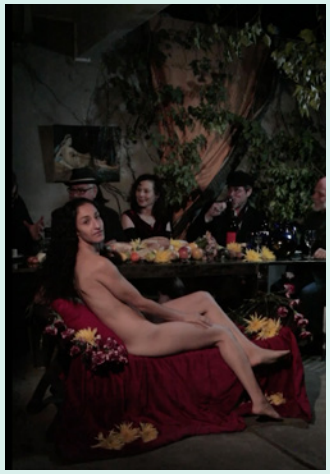
Leah Piepgras, *God's Eye III*, 2024. Driftwood, epoxy, clay, brass, silk thread, metallic thread, pearls, ash base. 17 1/2 x 12 x 6 inches.

MARY ANNA POMONIS

Mary Anna Pomonis is a Los Angeles-based artist whose recent work explores shape-oriented painting, sacred geometry, and the relationship between illusion and objecthood. By disrupting the expected rectangular format, her shaped paintings shift between painting and bas-relief sculpture. Airbrushed gradients create the illusion of volumetric form while remaining physically flat, challenging distinctions between surface and space. In this work, the Greek key motif fractures the exterior frame and merges with imagery of scales and water associated with Hygieia, the Greek goddess of health, whose serpent-and-cup symbol remains the international emblem of pharmacy.

Pomonis has exhibited at institutions including Torrance Art Museum, the Lancaster Museum of Art and History, SUNY Potsdam Art Museum, the Wignall Museum of Contemporary Art, and the Western Carolina University Museum of Fine Arts. She is an Associate Professor of Art at CSU Fullerton.

Mary Anna Pomonis, *Hygeia's Healing Waters Are Deep*, 2025. Acrylic on canvas over panel. 25 x 25 inches.



MEI XIAN QIU

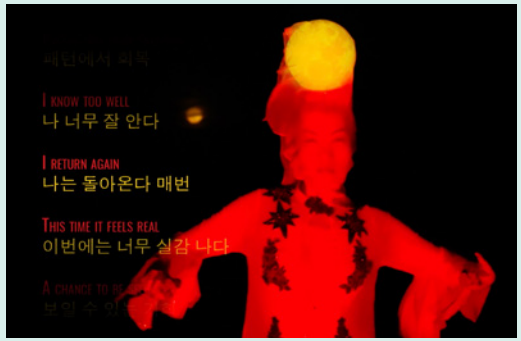
Mei Xian Qiu is a Los Angeles-based artist whose photography layers cultural meaning onto the body and the gaze. Born in Pekalongan, Java, to a third-generation Chinese minority family who immigrated to the United States, she has since exhibited on four continents.

In *J and the Forest*, a portrait of a fellow artist photographed in China is overlaid with Truntum, the classical Javanese court batik whose star-shaped motifs signify love and is traditionally gifted at weddings. The pattern simultaneously conceals and opens the subject to view, asking what we carry across cultures and what remains unseen.

I LOVE YOU explores gender inequality and the fetishization of women, inspired by Edouard Manet's *Le Dejeuner Sur L'Herbe*. The words "I love you" can be dual-edged, aggressive yet vulnerable. This film highlights both adoration and desperation, exploring oppression, self-oppression, and the contrast between romanticized views and reality, prompting reflection on the meaning and dynamics of love vs power.

Mei Xian Qiu, still from *I Love You*, 2016. 2:45 minutes.

C. RYU



C. Ryu is an interdisciplinary media artist using translation as a tool to map forgotten histories – to reveal psychological shadows haunting | hunting the Korean diaspora – and performs contemporary translations of rituals for the living. Her practice is rooted in performance, lens-based installations, experimental capture, and social practice—utilizing translation as a glitch to remind how much the past has hidden multiplicity, the strange, or the ugly to fit nation-state desires.

C. Ryu is a co-founder of Hwa Records, and JADED (named 2022 People of the Year by the Pittsburgh City Paper). Ryu has performed, exhibited, and culturally produced at the Carnegie Museum of Art, Institute of Contemporary Art San Francisco, McDonough Museum of Art, the LA Art Show, Kelly Strayhorn Theater, and more.

Matt Odom, C. Ryu, and Kayla Tange, still from *Blood Moon*, 2019. 3:11 minutes.

JOVI SCHNELL

Jovi Schnell is a Los Angeles-based artist; her work is distinguished by vivid color, botanical shapes, and imagined ecologies. Raised in a back-to-the-land community, Schnell developed an eco-poetic awareness that continues her explorations of flora and the garden as both subject and method. She tends a living archive through paint and collage, blending pattern, system, color, and text rooted in the belief that play is essential to our continued growth and learning.

Schnell holds a BFA from the San Francisco Art Institute and an MFA from UC Berkeley. Schnell is the recipient of the Pollock-Krasner Award for Painting and has held residencies at the Skowhegan School of Painting & Sculpture, MacDowell Colony, and the De Ateliers studio program. Her work has been exhibited in many galleries and institutions, including the Stedelijk Bureau Museum, the Brooklyn Museum, and the Berkeley Art Museum, and has appeared in *The New York Times, The New Yorker, Flash Art, and Art in America*.

Find this artist's work on view at Los Angeles Valley College Art Gallery.

MARGIE SCHNIBBE

Margie Schnibbe is a multidisciplinary artist who takes a holistic approach to exploring the complexities of personal memory, gender, and the body. Utilizing a variety of materials, Schnibbe investigates the libidinal economy of the gaze and reimagines collective domestic histories to challenge conventional societal structures.

For over thirty years Schnibbe has been exhibiting, screening and performing in galleries, film festivals, museums and alternative spaces nationally and internationally. Some of these venues include: Arsenal Film Institut, Kunsthalle Wien, Witte de With Center for Contemporary Art, Anthology Film Archives, Yerba Buena Center for the Arts, Highways, and in Los Angeles at LACE, Film Forum, Outfest, The Finley, Human Resources, Pio Pico Gallery, Charlie James Gallery, Night Gallery, Nicodim Gallery, MOCA, the Hammer Museum, the Getty Museum, Vincent Price Art Museum, LAXART, François Ghebaly Gallery, The Box, and David Kordansky Gallery.

Margie Schnibbe, *Self Portrait with Devouring Mother*, 2024. Glazed ceramic. 33 x 12 x 10 inches.

ANKE THERESE SCHULZ

Anke Therese Schulz is an art historian and curator whose artistic practice highlights and expands feminist canons in art and art history. Trained at the University of London's Courtauld Institute of Art and the University of the Arts Berlin, Anke curated the exhibition, "Half the World Belongs to Us!", at the Alpha Nova & Galerie Futura Berlin, and published numerous exhibition and book reviews in art magazines and academic journals, such as *Burnaway and Visual Studies*. Her artworks have been previously exhibited at Santa Cruz Art League, Santa Cruz Museum of Art and History, SUNY Potsdam Art Museum, and Emile H. Mathis Gallery at the University of Wisconsin-Parkside.

Aphrodite Terra, 2017 is an imaginary and fantastical rendering of the largest region on the planet Venus' surface, Aphrodite Terra. According to NASA, Venus has valleys and high mountains dotted with thousands of volcanoes. Its surface features — most named for both real and mythical women — include a South-America-sized region called Aphrodite Terra that stretches across the equator.

Read Anke Therese Schulz's "Exhibition Statement" and "A Brief Herstory of Banshee Iconography" on pages 3–6 of this guide. Find this artist's work on view at Los Angeles Valley College Art Gallery.

CAROLE SILVERSTEIN

Carole Silverstein is a LA painter whose work explores perception, ornamentation, & spatial experience, rooted in ornamental pattern as a form of coded meaning and spiritual inquiry. Her artwork was featured in the 2015 Venice Biennale in *We Must Risk Delight: 20 Artists from Los Angeles*, an official collateral exhibition in Italy. Her 2024 solo show *this ache in your heart is holy* at Nancy Toomey Fine Art was her fourth with the gallery where she is represented. Her artwork is held in major public and private collections including LACMA, Art in US Embassies in Djibouti, Citibank, and the Laura Dern Collection. She earned her BFA from The School of the Art Institute of Chicago and her MFA from Queens College, CUNY.

Carole Silverstein, *the desire to meet with the beautiful*, 2021. Acrylic ink on mylar, custom framed on aluminum. 58 x 42.5 inches.

ALLISON STEWART

Allison Stewart is a Los Angeles-based artist who explores the construction of American identity through its relics, rituals, and mythologies. Her recent work documents witchcraft in America and focuses on the archetype of the witch in contemporary society. Stewart has exhibited and published internationally, including Cortona On The Move, the Aperture Foundation, The Wright Museum, the New Mexico History Museum, the Griffin Museum of Photography, *The New Republic, Die Zeit, Wired, Mother Jones, and Vogue Italia*. Her work is included in the Rubell Family Collection, the Museum of Fine Arts Houston, the New Mexico History Museum Palace of the Governors Photo Archive, the University of Wisconsin Alumni Association, and private collections.

Allison Stewart, *High Priestess Gypsy Ravish in the Goddess Pose, Salem, Massachusetts*, 2023. Archival pigment print. 14 x 21 inches.

AMY SWARTELÉ

Amy Swartelé is an American and Belgian painter living in Potsdam, NY and Montreal. Over 20 solo exhibitions in North America and Europe include *No Perfect Offerings* in 2025 at the Greene Gallery in Waterloo, Belgium. Previous exhibitions include those at the Massillon, Castellani and Attleboro Art Museums. Group exhibition and art fair venues include the Grand Palais, Governors Island Art Fair, NordArt, Elizabeth C Wilson Art Museum, and A.I.R. Gallery. She is Professor of Painting at SUNY Potsdam.

Swartelé paints metamorphic figures, hybrid alter-egos that live in flux: embracing paradox, complexity and mystery. They live/grow between magic and science, invention and depiction, the transcendent and the mundane. These figures embody non-duality, and inhabit the murky, undefined neither/nor areas between familiar categories. These odd kinships are anti-essentialist, with creatures more become-ings than be-ings. Indiscrete entities constitute a Mongrel Manifesto.

Amy Swartele, *Eat Me*, 2020. Oil, acrylic, markers, ink on PVC board. 31 x 23 inches.

KAYLA TANGE

Kayla Tange is a Los Angeles-based multidisciplinary artist working across installation, sculpture, performance, video, and archival material. Born in South Korea and adopted into a Japanese American family, her work examines what survives when transmission is interrupted. Drawing from experiences of adoption, erotic labor, illness, and fragmented inheritance, she traces the movement of bodies, objects, histories, and desires through systems that fail to hold them. She is currently an Artist-in-Residence at the Institute of Contemporary Art, Los Angeles with Hwa Records. Her work has been supported by the California Arts Council and AHL Foundation.

Intergenerational Rupture takes the language of inheritance into the body—into grief, cancer, endometriosis, and desire. Constructed from discarded costumes, synthetic hair, and materials accumulated through years of performance and labor, the work considers what is passed down through bloodlines, environments, industries, and histories.

Kayla Tange, *Intergenerational Rupture*, 2025. Performance ephemera, old costumes, wood, canvas, polyester, rayon, nylon, plastic, acrylic paint, cotton, spandex, synthetic hair, glass, ceramic. 41 x 31 x 10 inches.

RHONDA URDANG

Rhonda Urdang is an interdisciplinary artist whose practice is informed by intersectional feminism, nuclear disarmament, and the peace movement. Since founding Flagstaff Feminist Art Studio in 2014, she has produced contemporary work that challenges dominant narratives. She is committed to truth-telling, gender equity, racial justice, nonviolent resistance, and feminist discourse, using art to shift perspectives and possibly spark social change. She flourishes in a supportive environment that fosters creative freedom and embodies feminine energy by uplifting marginalized womxn.

Urdang has shown her work locally, regionally, nationally, and internationally, reaching audiences in 42 states. She has lived in Northern Arizona for four decades, where stargazing has become a vital part of her life on the Colorado Plateau. Her visionary art reclaims artifacts and images once used disparagingly, transforming them into symbols of socioeconomic empowerment for underrepresented womxn.

Rhonda Urdang, *Sisters of the Sun*, 2025. Femmage. 22 x 18 inches.

MARJAN KHOSHBAKHTI VAYGHAN

Marjan Khoshbakhti Vayghan began incorporating images from her brain scans and annual MRIs into her visual practice following four brain surgeries in 2015. In this 47-inch circular painting, neurological images are layered with oil and acrylic paint, hidden writings, family textiles, geometric patterns, and fragile handmade gold-leaf flowers.

The fabrics, drawn from her grandmother's hall of textiles, introduce familial memory and inherited visual traditions into the clinical space of medical imaging. Delicate gold flowers rest across the surface as symbols of vulnerability, protection, beauty, and survival. Hidden within the brain's painted veins and textures are words and images that resist immediate recognition, suggesting memories and experiences held within the body but not always available to language.

Through its circular form, the work transforms the brain scan from medical evidence into a living, ancestral, and imaginative archive—one that bears witness not only to bodily trauma, but also to endurance, continuity, and creation.

Marjan Khoshbakhti Vayghan, *My Brain Keeps Golden Ancestral Rackets*, 2015–2026. Oil, acrylic, inherited fabrics, drawing, writing, and handmade gold-leaf flowers on a handmade circular support. 47 inches in diameter

EVER VELASQUEZ

Ever Velasquez is an artist, curator and Santera/Curandera based in Los Angeles. Known for her performative work and for her photo-based and collage works, Velasquez uses the visual language and history of Yoruba religious culture to explore the legacy of colonialism and its interconnections with indigenous spiritual traditions, with a focus on women's issues. Velasquez is a fully initiated crowned priestess of Obatala in the Lucumi religion.

In 2018, for her solo show *Baños* in Los Angeles. Velasquez exhibited photo-based works alongside a performance collaboration with LA-based artist rafa esparza. She exhibited *Baños II* in 2019 with a new performance piece at Angels Gate Cultural Center. Her work has been exhibited in group exhibitions including *Continuum* at Sofi Stadium as part of the Kinsey Collection exhibition, *Raiz* at Tlaloc Studios, as well as in exhibitions at the Brand Library and Art Center, Charlie James Gallery, Sovern Los Angeles, the South Gate Museum, and the Museum of Museums.

Ever Velasquez, *Tlateochiualiztli,* 2025. Archival pigment print (edition 1/3). 23 x 14 inches.

CAREY WATTERS

Carey Watters is a Professor of Art and Design, an artist, designer, traveler, and lifelong collector of stories and objects. Her work explores symbolism, folklore, and the ways humans create meaning through ritual, belief, and the ordinary forms that surround them. Influenced by Byzantine iconography, religious reliquaries, and vernacular traditions, she creates contemporary cabinets of curiosities that blur the boundaries between artifact, specimen, and mythology.

Trained as a graphic designer and printmaker, Watters's creative practice has been shaped by making, teaching, and a sustained curiosity about the connections between history, place, and human experience. Time spent in southern Italy, Turkey, and Bulgaria continues to inform her work and research.

Watters' work has been exhibited nationally and internationally, and she regularly teaches workshops on paper marbling, book arts, and printmaking. She also manages community-based mural projects, collaborating with international artists and designers.

Find this artist's work on view at Los Angeles Valley College Art Gallery.

MICHIKO YAO

Michiko Yao is a multimedia artist born and raised in Japan, currently based in Los Angeles. Through her art, she investigates the representation of women in both Japanese and American pop culture. Often incorporating quasi-scientific protocols, her work exposes cultural divergences that confront Asian and Western historical and social stereotypes. Her work explores the colonization of the Asian psyche and the contradictions and tensions that exist between Western and Eastern Asian identities. *Jenny Series* (2018-present) is inspired by an Orangutan that was brought to England from Asia for scientific research in the European colonial era. For *That's Just How I Express My Love*, the artist will disguise herself as an imaginary creature and continuously write Japanese anime lyrics on the ground with sand, exposing the fetishization of young girls within Japanese pop culture. Yao earned a BFA and MFA from the California Institute of the Arts. She is a recipient of the Visions from the New California Award from the Alliance of Artists Communities.

Experience this artist's work at the performance festival.

ASK ART

USING THE MUSEUM TO MAKE CURRICULAR CONNECTIONS

HOW TO USE THIS GUIDE

This guide is designed as a resource for viewing the exhibition, facilitating discussions, and creating activities in response to the content presented in the exhibition. 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.

ICONS and MYTHS

Every culture creates stories about gods, goddesses, heroes, monsters, and supernatural beings. These figures help us understand our fears, hopes, and values.

Look
Choose one artwork that reminds you of a myth, legend, fairy tale, comic book, or contemporary heroine.

Ask
What clues tell you this figure is powerful?
Is this character a protector, a trickster, a survivor, or something else?
What symbols help tell its story?
If there are no figures present, how do color, shape, or materials suggest mythology?

Discuss
How do artists reinvent old myths to speak about contemporary life?

RITUAL\REMNANT

Objects, photographs, sculptures, and even abstract forms can preserve memory. They can become evidence of a ritual, an offering, or something that has been transformed over time.

Look
Find an artwork that feels quiet, mysterious, or sacred.

Ask
- What materials did the artist choose?
- Does the work suggest something left behind?
- What emotions or memories does it evoke?
- Does the artwork feel like evidence of a ritual, a celebration, or a loss?

Discuss
How can everyday objects become meaningful through memory or ritual?

UNRULY BODIES

Bodies can communicate identity, resistance, joy, vulnerability, and transformation. Some artists show recognizable figures while others use abstraction to suggest movement, emotion, or physical presence.

Look
Find an artwork that feels energetic, uncomfortable, or transformative.

Ask
- How does the artist challenge traditional ideas about beauty, gender, or identity?
- How does scale, color, texture, or movement affect your emotional response?
- If no body is shown, how does the artwork still make you think about human experience?

Discuss
What does it mean for a body or an artwork to refuse expectations?

CREATE YOUR OWN ARCHETYPE

The artists in *A Racket of Banshees: Goddesses and Monsters Reimagined* present new futures by creating contemporary myths.

Create your own archetypal figure or symbolic form. Your creation might be a drawing, sculpture, photograph, collage, poem, or abstract composition.

Give your creation a title and write a brief statement explaining the future it imagines. What issue or hope does it represent? What powers does it possess? What warning, lesson, or gift does it offer future generations? What colors, materials, symbols, or forms help tell its story?

OTHER QUESTIONS FOR VIEWING

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 and biographies in your analysis.

ADDITIONAL ACTIVITIES

Attend one of the public programs. Bring a classmate, a friend, or a family member.

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 inspired by the work in *A Racket of Banshees*. Create a story about a work you see.

Compile a soundtrack to accompany *A Racket of Banshees* or create a piece of music based on your interpretation of artworks or the theme of the exhibition.

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, illustrations, poems, or text.

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 your work.

Create a still life from objects in response to the themes of *A Racket of Banshees*. 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 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 *A Racket of Banshees*.

@wignallmuseum
#whatsupatthewig
#wignallMOCA

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.

WIGNALL MUSEUM *of* CONTEMPORARY ART

VISION
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.

MISSION
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 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.

A Racket of Banshees: Goddesses and Monsters Re-Imagined

Curated by the Association of Hysteric Curators

September 8 – November 14, 2026

WIGNALL MUSEUM *of* CONTEMPORARY ART

Chaffey College