

Chaffey College  
WIGNALL MUSEUM of  
CONTEMPORARY ART

SEPT 06  
NOV 12  
2022

Chaffey College and the Wignall Museum of Contemporary Art proudly present *Home Edition*. When the pandemic hit the U.S. in 2020 and we began to isolate, we had to rethink the ways in which we would connect to students, faculty, artists and community members. Like other cultural institutions and organizations, we worked to provide materials for our audiences that were virtually accessible. In addition, we wanted the content we developed to be thoughtful, relevant, and we wanted it to advance the collective missions of the college and museum. The result was a virtual series of curated conversations and lectures with artists, workshops and tutorials, and other collaborative programs that we called *Home Edition*. The series allowed (we hope) a reprieve from the uncertainty of pandemic times, while allowing the artists and cultural workers that we admire an opportunity to share their practice, expertise, and cultural production with our communities.

As we return to campus in fall 2022, we wanted to reintroduce students, faculty, staff, and community members to our mission and programs. We felt strongly that a group exhibition featuring the participants of *Home Edition* is a beautiful way to reintroduce the physical museum and to bring these amazing artists and cultural producers together again one more time. Almost all of the participants from the *Home Edition* series of programs were able to participate in this exhibition at the museum. We are grateful for their enthusiasm for this project.

This was printed on the occasion of the exhibition  
*Home Edition*, September 6 – November 12, 2022  
Wignall Museum of Contemporary Art  
& Chaffey College Center for the Arts  
Chaffey College, 5885 Haven Avenue, Rancho Cucamonga, CA 91737  
[www.chaffey.edu/wignall](http://www.chaffey.edu/wignall)

# PROGRAMMING

FREE and open to the public

## HOME EDITION Exhibition

Wignall Museum of Contemporary Art  
& Chaffey College Center for the Arts  
September 6-November 12, 2022

## HOME EDITION Reception

Wignall Museum of Contemporary Art  
September 27, 2022 from 4-7pm

## Remyth: A visualization by Adam et al. in collaboration with Pythonlady and Abstractmachine

*Featuring short performances by  
Chaffey College Students*

Wignall Museum of Contemporary Art  
September 27 from 5-6pm

## WE ARE ALL HOMELESS

### Willie Baronet: Signs of Humanity A Sign-Making Workshop

Center for the Arts Gallery  
Center for the Arts - A (CAA), Lobby  
October 11 from 1230-2pm

Pável Acevedo

Adam et al.

Claudia Alvarez

Amanda Maciel Antunes

Isabel Avila

Willie Baronet

William Camargo

Jodie Cavalier

Jonah Elijah

Christina Erives

Thomas Hamdani

Stanton Hunter

Dulce Soledad Ibarra

Cole M. James

Jenny Kane

Justin E. Kemerling

Ann Le

Jackie Marsh

Katie Mendoza

Robert L. Newman III

Landyn Pan

Zeke Peña

Isabel Quintero

Nicole Rademacher

Cindy Rehm

Amy Sarkisian

Nicole Seisler

Macha Suzuki

Eric Tenorio

Rebecca Ustrell

Danielle Giudici Wallis

Jessica Wimbley  
and Chris Christion

Micah Wood

**PÁVEL ACEVEDO** is a printmaker and muralist originally from Oaxaca, Mexico with a printshop based in Los Angeles, CA. His artwork is inspired by traditional Mexican printmaking imagery, creating tales that emerge in our times. His artwork has been displayed in Southern California and the Bay Area. He has been awarded by the James Irvine Foundation and he was awarded with an artist fellowship at KALA Art Institute in Berkeley, CA.

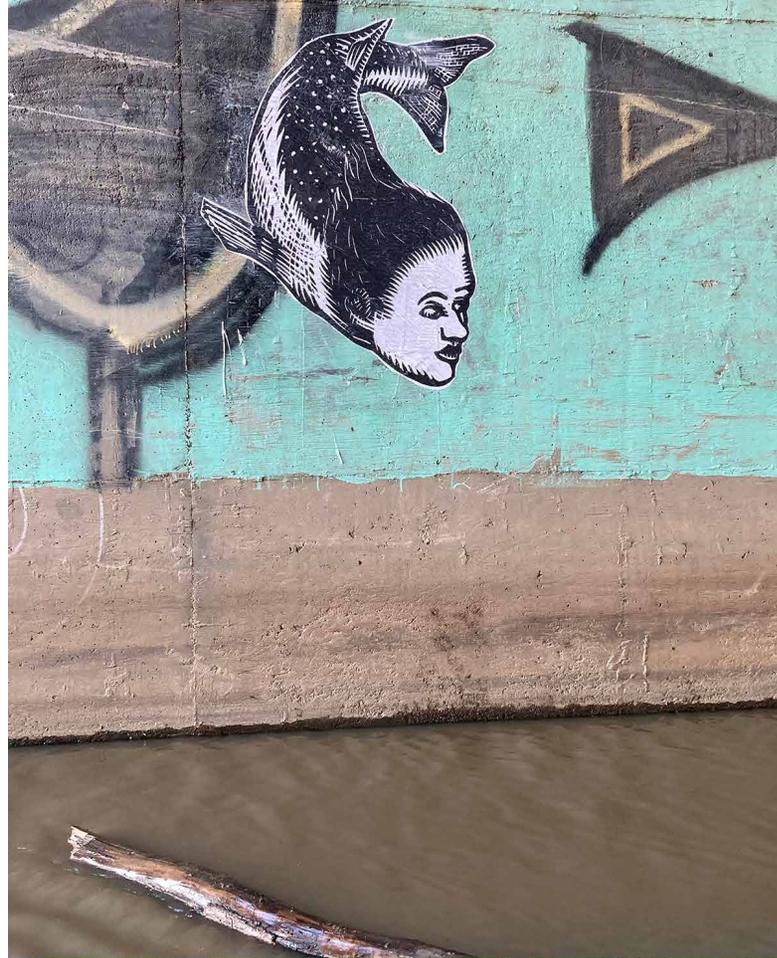
His past residencies include College of the Canyons, Santa Clarita, CA, and Horned Toad Print Shop, El Paso, TX. He was a participating artist in the Getty's *Pacific Standard Time: LA/LA* and *We Rise LA* in 2019. As a mural artist, he has been commissioned by Chaffey College, Rancho Cucamonga, CA, and La Sierra University, Riverside, CA.

In his artwork, Pável Acevedo explores the topics of migration, immigration, borders and the reflected duality of a person in a new homeland. His divine characters are a hybrid human being, animal, and flora. These characters are also a representation of self, a part of one's self that it's not tame, plays with fantasy, and pushes reality into absurdity.

Acevedo creates images that are inspired by the Zapotec tales told by his elders from Sierra sur of Oaxaca. These stories tell us about our unity with nature and the importance of learning the natural cycles of life.

**ADAM ET AL.** is a liminal creative & educator from the Inland Empire in Southern California. He makes raps, indie-folk-emo-pop, writes poetry & teaches English at Chaffey College, Rancho Cucamonga, CA. He earned his BA in English at the University of California, Riverside, and a dual MA/MFA in English & Creative Writing from Chapman University, Orange, CA.

The debut poetry collection from Adam et al., *Remyth* is a baptism and an exorcism. It's Hip-Hop and Punk. It's high art meeting low art at the church altar. It's a Works Cited page meeting with a ruthless remix culture unwilling to claim ownership and more than willing to take what it needs to make meaning. *Remyth* is a concept that is indebted to remix culture and self-preservation. The spirit of this book is a ritual in form and content, aiming to make sense of a life filled with social media, distrust, anxiety, depression, pop culture, and longing for the feelings that relics of the past can create. This collection of poetry joins various poetic styles (such as prose, rhizomes, futurist, and free verse) to highlight the psychic and corporeal effects of being a multicultural 20-something navigating identity post-heartbreak and in the nascent stages of coming to terms with childhood traumas. *Remyth* earned the Inlandia Institute Hillary Gravendyk Regional Prize in 2019.



[@pavel\\_acevedo](https://www.instagram.com/pavel_acevedo)  
Pável Acevedo, *Nis/Water*, 2022. Paste-up (print on paper adhered to wall). Courtesy of the artist.



<https://www.adametal.soy>  
[@adam.etal](https://www.instagram.com/adam.etal)  
Photograph of Adam et al. Photo: Leslie Gonzalez

**CLAUDIA ALVAREZ** is a Mexican American artist living in New York, NY. She received a BA from the University of California, Davis, and MFA from California College of the Arts, San Francisco, CA. Alvarez is currently teaching at Greenwich House Pottery, New York, NY; Visiting Assistant Professor at Pratt Institute, New York, NY; and Lecturer at New York University, New York, NY.

Alvarez's recent solo exhibitions include *Boy in a Room*, Edward Hopper House Museum and Study Center, Nyack, NY; *Acécate*, Centro Nacional de las Artes, Mexico City, Mexico; *Girls with Guns*, Scott White Contemporary Art, San Diego, CA; *Silencio de Agua*, Museo de Arte Contemporaneo de Yucatan, Merida, Mexico; *American Heroes*, Blue Leaf Gallery, Dublin, Ireland. Recent group shows include *You're Making Me Uncomfortable: Perspectives on Controversial Art*, Sheldon Museum of Art, Lincoln, NE; *New Ways of Seeing: Beyond Culture*, Dorsky

<https://claudiaalvarez.org>  
@claudiaalvarezart

**Claudia Alvarez**, *Boxer Girl #1*, 2021. Watercolor on stoneware, 34 x 14 x 11 inches. Courtesy of the artist.  
**Claudia Alvarez**, *Boxer Girl #2*, 2021. Watercolor on stoneware, 35 x 13 x 12 inches. Courtesy of the artist.



Gallery, New York, NY; *Mujeres*, Museum of Nebraska Art, Kearney, NY; *Migrantes: Claudia Alvarez, Jose Bedia, Ilya y Emilia Kabakov, Nina Menocal*, Mexico City, Mexico.

Alvarez has received grants from Art Matters Foundation, New York, and Barbara Deming Memorial Fund, New York. Residencies include SASAMA, Shizuoka, Japan; The Northern Clay Center with The McKnight Foundation grant, Bemis Center for Contemporary Arts, Omaha, NE; SOMA, Mexico City, Mexico; FUTUR, Rapperswil, Switzerland; and El Museo Del Barrio, New York, NY.

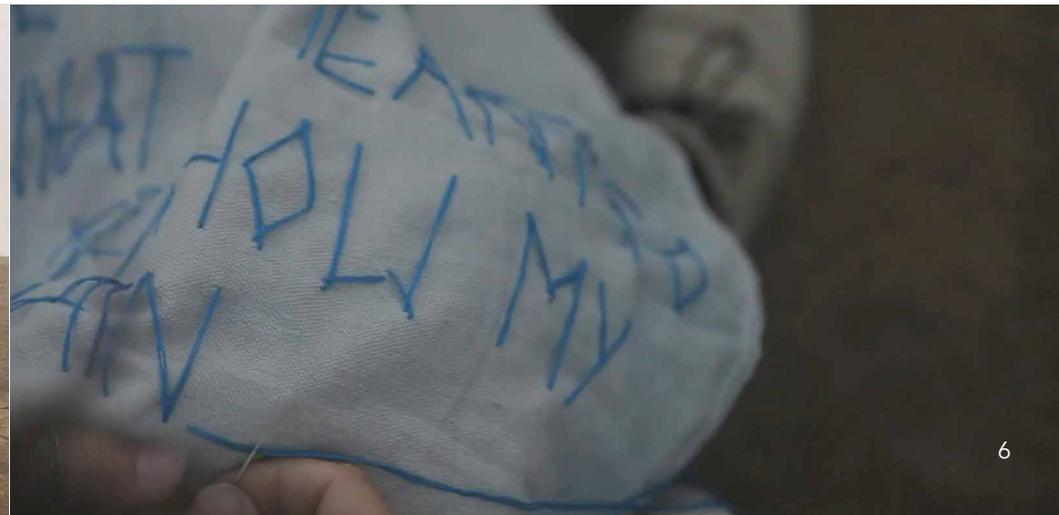
Alvarez explores notions of memory, immigration, and identity. Through drawing, painting and sculpture, she investigates fundamental questions about human behavior, ethics, and power struggles. Her work addresses the way social, political, and psychological structures impact our behavior and personal interactions.

**AMANDA MACIEL ANTUNES** is a self-taught artist and considers her art a transdisciplinary and spiritual practice. She creates for/ in non-traditional spaces and works on responsive and durational projects, often concerned with anthropological texts and poetry in translation. Her practice reflects on the selective nature of memory, language, and cultural heritage as processes that help us adapt and interpret our present.

Antunes notes that, "This film is a portrait of an action of resistance, an appeal to the intention of memory and stillness." Antunes spent 365 days walking up and down a

<https://art.amandamacielantunes.com>  
@amandamacielantunes

**Amanda Maciel Antunes**, still from *I've Got to Tell You Something*, 2020-21. Video, TRT: 23:00. Courtesy of the artist.



mountain with a piece of cloth, an audio recorder, a cell phone, a GoPro, sewing thread, and a needle. It began on the first day of lockdown for Covid-19 mandated in Los Angeles. The text, in the form of poetry, was written during the hike and hand-stitched upon reaching the summit. The trail leads to the oldest mountain in the San Gabriel Mountains. Its elevation is one of the highest in the least amount of time. Persisting in this daily action was a transforming and gratifying mental and physical revelation, reflecting on the trajectories of personal and ancestral territories. The mountain helped her remember.

**ISABEL AVILA** is a Los Angeles-based artist who uses primarily color film photography to document aspects of cultural history. Avila is dedicated to exploring local histories of Southern California, focusing on presenting a subjective perspective of the overlap in local Native and Chicano culture. Avila's photographs show this history living, working, and actively creating a counter-narrative to mainstream perception.

Avila received her MFA in Photography at California State University, Long Beach, and her BFA in Photography and Imaging, at Art Center College of Design, Pasadena, CA. Avila's exhibition history includes a solo exhibition, *Parallel Worlds* that debuted at the Vincent Price Art Museum, Monterey Park, CA, featuring work that was also exhibited in *The New World* at the Wignall Museum of

Contemporary Art, Chaffey College, Rancho Cucamonga, CA, and *The One & the Many: Perspectives on Self & Other in Art & Human Rights Practices* at the University of Dayton, Dayton, OH. Her recent solo exhibition *Reflections of Land and Lineage* debuted at Beyond Baroque, Los Angeles, CA. She was also featured in *A Universal History of Infamy* at the Los Angeles County Museum of Art Charles White Gallery, Los Angeles, CA, as part of *Pacific Standard Time*. Work from her *Native America* series joined the collection at the Gene Autry Museum of Western Heritage. Avila has also completed a series of eight portraits of Native Americans for the permanent exhibit *Becoming LA* at the Natural History Museum of Los Angeles, CA. She is currently a teaching artist-in-residence at Light Bringer Project, Pasadena, CA.

**WILLIE BARONET** is the former owner and Creative Director of the advertising firm GroupBaronet. In 2006, Baronet sold the company and earned an MFA in Arts & Technology from the University of Texas at Dallas. He now teaches Advertising Design at Southern Methodist University, Dallas, TX, where he has been recognized with the prestigious "M" award for his selfless giving of time and talent that serves to make the University, and indeed the world, a better place.

Since 1993, Baronet has been buying and collecting homeless signs from people on the streets. It began as a response to the uneasiness he felt when he encountered a person asking for help. Like many, he wrestled with whether or not he was

doing good by giving them money, with the unfairness of life, and with his moral obligation to help. In his struggle, he often avoided eye contact—an embodiment of a larger aversion to truly see the poverty that plagues so many lives.

That all began to change once he started buying signs. Immediately, the dynamic changed—now both had something the other wanted. Eventually, he became more comfortable with the negotiations and very comfortable in the conversations. As he observed and listened, he realized how vastly different each individual was from the last. His relationship with those experiencing homelessness has been powerfully and permanently altered ever since.

<http://www.isabelavila.com>  
@isabelavila.photo

**Isabel Avila, Cesar - Chicano Moratorium Veteran Activist (Lincoln Heights Senior Center), 2017.**  
Archival pigment print, 30 x 30 inches. Courtesy of the artist.

**Isabel Avila, Cruz Olmeda - Chicano Moratorium Veteran Activist (Lincoln Heights Senior Center), 2017.**  
Archival pigment print, 30 x 30 inches. Courtesy of the artist.

<http://www.weareallhomeless.org>  
@weareallhomeless @williebaronet

**Willie Baronet, installation view of WE ARE ALL HOMELESS, mixed media including homeless signs, dimensions variable.**  
One Arts Plaza, Dallas, TX, 2015. Courtesy of the artist.



**WILLIAM CAMARGO** is a photo-based artist and educator born and raised in Anaheim, CA. He is currently the Chair of the Heritage and Culture Commission in Anaheim and a lecturer in photography at the University of California, San Diego. He attained his MFA from Claremont Graduate University, Claremont, CA; his BFA from California State University, Fullerton; and an AA from Fullerton Community College, Fullerton, CA. William is the founder and curator of Latinx Diaspora Archives, an archive Instagram page that elevates communities of color through family photos.

In William Camargo's longest running body of work named *Origins & Displacements: Making Sense of Place, Histories and Possibilities*, he includes domestic still life such as *Chicanx Still Life #4*, which is a still life portrait of his mother's room, where iconography is visible and where we take a peek of her belongings and a more private view of her life. He also comments on the issue of resourcefulness in immigrant communities, where nothing is thrown away. In *All That I Can Carry*, started during the pandemic, he uses a method called "rasquache" by Chicanx artists. It means "making do with what you got." He collected items from his parents' home and created a sort of portrait, using himself to carry as many items as he could. The items chosen give a sense of his working-class upbringing, culture, and inspiration from contemporary photographic strategies and artists such as Erwin Wurm and his *One-Minute Sculpture* series. Both of these series are inspired by his critique of the photographic canon and photographic art history, in which he rarely saw artists that looked like him on white walls in museums.

**JODIE CAVALIER** is an artist, educator, and artist administrator living in Portland, OR. She earned a BA from the University of California, Berkeley and an MFA from Pacific Northwest College of Art in Portland, OR. Her work has been exhibited with Holding Contemporary, Portland, OR; Convergence 45's *Portland's Monuments & Memorials Project* in Portland, OR; the Schneider Museum in Ashland, OR; the deYoung Museum in San Francisco, CA; the Pacific Film Archive in Berkeley, CA; CoCA in Seattle, WA; Practice in New York, NY; and Städelschule in Frankfurt, Germany; among others. She has participated in residencies such as ONCA in Brighton, England; the Center for Land Use Interpretation in Wendover, UT; Wassaic in Wassaic, NY; and AZ West in Joshua Tree, CA.



<http://www.williamcamargo.com>  
 @billythecamera  
 William Camargo, *All That I Can Carry #2, 2020*. Archival pigment print, 30 x 24 inches.  
 Courtesy of the artist.



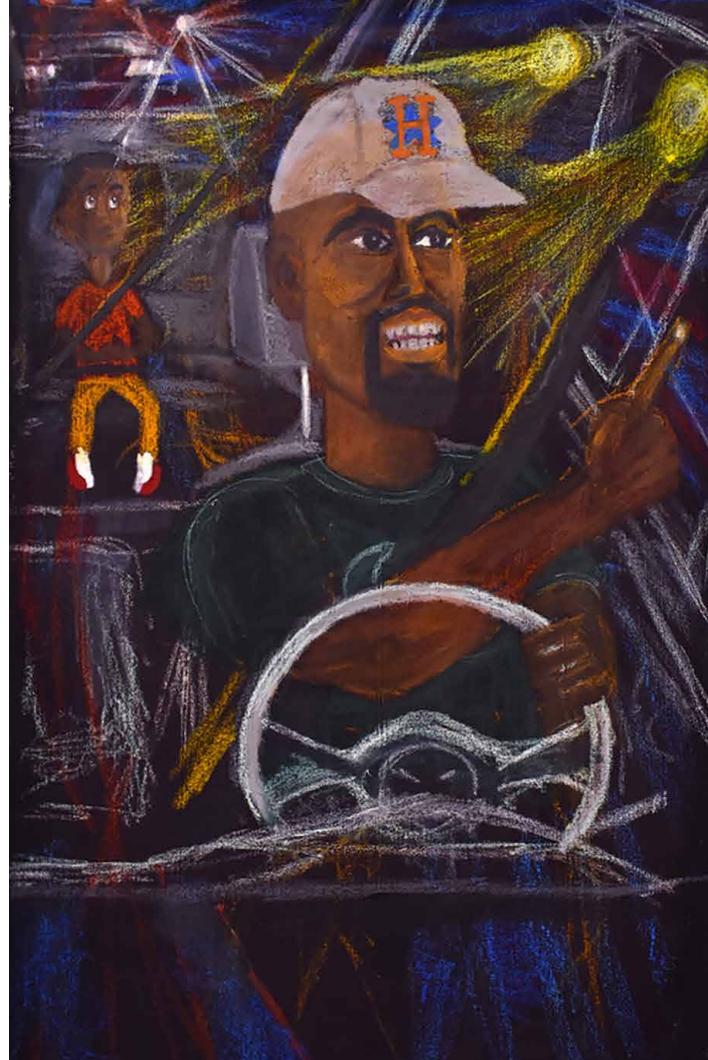
<https://www.jodiecavalier.com>  
 @jodiecavalier  
 Jodie Cavalier, *Want Food, 2021*. Hand-printed letterpress on archival paper, 17 x 11 inches.  
 Courtesy of the artist.

**JONAH ELIJAH** is a Houston, TX, native now working in Los Angeles, CA. He received his BA in studio art from the University of Texas at San Antonio in 2017 and his MFA from Claremont Graduate University, Claremont, CA, in 2020.

Elijah's work encapsulates black life in America and addresses controversial issues that actively affect the African American community, including the discomfiting realities of economic inequality, displacement, and human rights. Being raised around lower income hardships, Elijah builds off his own personal upbringing and creates works that reflect the black experience. Through abstraction, representation, and assemblage, Elijah uses memories to depict the experience of being raised in a predominately black neighborhood. He depicts the scenes from his journey with the hopes of providing nostalgia for a viewer. His work invites viewers to look at these experiences both literally and metaphorically, echoing his upbringing. He not only wants people to see scenes from his life, but also to feel what it's like to be a part of his larger community and maybe even feel what it's like to be black in America.

**CHRISTINA ERIVES** was born in Los Angeles, CA. She received her BA and MA from California State University, Northridge, and her MFA from Pennsylvania State University, State College, PA. She has worked as a Resident Artist at the Archie Bray Foundation in Helena, MT; Belger Craneyard Studios in Kansas City, MO; Arquetopia in Puebla, Mexico; and Rasquache in Puebla, Mexico. She has also worked as a Visiting Artist Instructor at New Mexico State University, Las Cruces, NM, and the University of Montana, Missoula, MT. Recent Exhibitions include *Ceramiques Gourmandes* at Fondation Bernardaud in Limoges, France; *US Emerging Voices in Clay* at District Clay Gallery in Washington, DC; *L.A.S. (Latin American Status)* at 707 Penn Gallery in Pittsburgh, PA; *2018 Scripps College 74th Ceramic Annual: Stories Without Borders: Personal Narratives in Clay* at Ruth Chandler Williamson Gallery in Claremont, CA; and *Lineal Rituals* at Mattie Rhodes Art Gallery in Kansas City, MO.

Erives believes that what stands out most in the field of ceramics is the community of people it seems to always attract. Clay has the power to connect people from all over the world and as a material it offers us so much malleability, giving us the opportunity to share our individual stories in such a beautiful way as it takes on endless possibilities of color, shape, and form. Ceramics as a material has permanence, it is one of the ways we are able to learn about ancient cultures. There is so much beauty in these traditions and Erives hopes to make a mark of her time that will be preserved in the history of ceramic objects.



<https://www.jonahelijah.com>  
[@jonah\\_elijah](https://www.instagram.com/jonah_elijah)

Jonah Elijah, Pops going off on cops, 2019. Oil on canvas, 63 x 34 inches. Courtesy of the artist.



<https://www.christinamaragaritaerives.com>  
[@christinamaragaritaerives](https://www.instagram.com/christinamaragaritaerives)

Christina Erives, Untitled, 2022. Earthenware, 11.5 x 8.5 x 3 inches  
Courtesy of the artist.

**THOMAS HAMDANI** is an Indonesian born artist. He graduated from Art Center College of Design, Pasadena, CA. Hamdani is a Motion designer with 10+ years of motion design and 3D experience in the industry. He has always been fascinated by technology, especially growing up with sci-fi movies.

<http://www.singamatic.com>  
@singarobot

**Thomas Hamdani**, *Astronaut Ape*, 2021. 3D-printed resin, 8.5 x 6.5 inches. Courtesy of the artist.  
**Thomas Hamdani**, *Singarobot (Turntable Lion)*, 2021. 3D-printed resin, 10 x 6 inches. Courtesy of the artist.



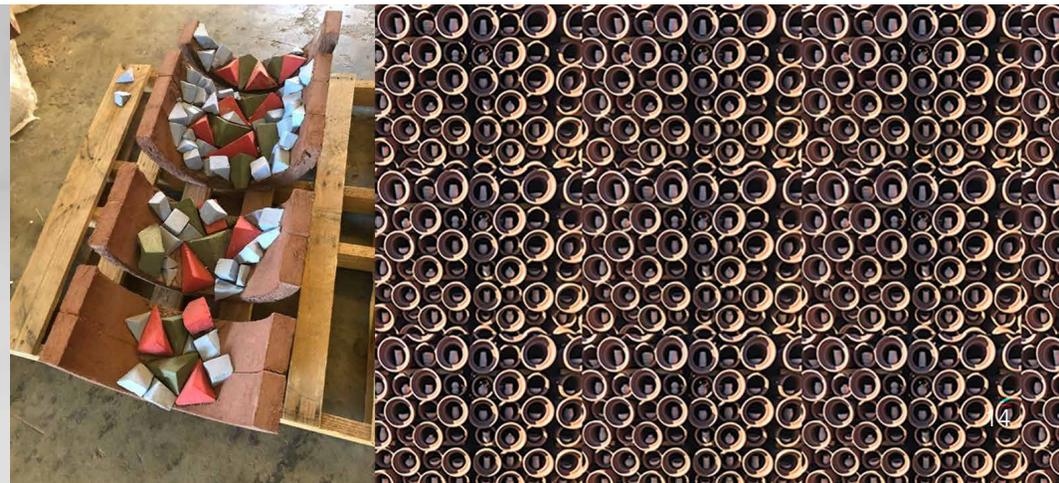
**STANTON HUNTER** exhibits his work nationally and internationally, and writings (both by and about him) and images of his work appear in numerous publications. He has been an instructor and guest lecturer at Art Center College of Design, Pasadena, CA. He ran the ceramics program at Scripps College, Claremont, CA, for five years, and was a Visiting Assistant Professor of Art at Pitzer College, Claremont, CA. Hunter is currently Professor of Art at Chaffey College, Rancho Cucamonga, CA. Prior to receiving his MFA from the University of Southern California, Los Angeles, CA, where he studied with and was a TA for Ken Price, he did his undergraduate work in Perceptual Psychology/Alternative Education at Eckerd College, St. Petersburg, FL, and pursued a career in music before the visual arts. Hunter's work incorporates vessels, autonomous sculptural forms, and

site-specific installations that often refer to landscape and architecture.

In his *Home Edition* lecture, Hunter described his solo residency at Mission Clay sewer pipe factory in the spring of 2019, and the work he produced while he was there. With plants in CA and AZ, Mission Clay fabricates all the sewer pipes that lay under Los Angeles, San Francisco, Portland, and Phoenix, using locally mined clays. For the residency, Hunter planned ideas ahead of time; however, as the residency progressed, the work became more site-specific. Unbeknownst to him at the time, the work also became more photographic. The work featured in this exhibition is a selection of what Hunter created at Mission Clay that also shows how the residency experience morphed during the pandemic and lockdown after.

<http://www.stantonhunter.com>  
@shunter1956

**Stanton Hunter**, *Geode*, 2019. Sewer pipe clay, underglaze, 48 x 20 x 18 inches. Courtesy of the artist & Mission Clay.  
**Stanton Hunter**, *As Above, So Below*, 2019. Digital print, 24 x 36 inches. Courtesy of the artist.



**DULCE SOLEDAD IBARRA** is a multidisciplinary artist whose practice is centered around the aesthetics and resilience of the Piñata/Party Supply District of Downtown Los Angeles, engaging in the means of sustaining as a community of businesses and as a place of cultural familiarities and commodities. Ibarra's practice is an invitation to the public for conversations on labor, craft, migration, (dis)placement, and futurities of community. Ibarra gravitates towards materials such as bolsas de mercado, piñatas, and broken/non-functional tools of labor as points of iconographic dialogues between what the objects are and how they are transformed.

Ibarra's project *9th to Olympic* is focused on the Los Angeles Piñata District, a regional landmark colored with culture, art, community, and Latinx (primarily Mexican) migrant methods of survival. The initial fascination with the district has since developed into a deeper relationship and commitment to the laborers there, creating a sustained exchange of conversations and commerce across time. The resilience of laborers and small business owners is tested daily, and the implications of COVID-19 have only maximized the need for adaptable and sustainable praxes. In a time of uncertain change and transition, this project utilizes artistic community engagement as a means to radically organize and collaborate within a fixed capitalistic system that disproportionately affects working-class, migrant folk.

**COLE M. JAMES** (They/Zi/She) is an interdisciplinary artist, Somatic Abolition Communal Consultant and Climate Justice Activist. Their work uses both figurative and abstract images, sound, and scent to amplify the subtle ways perception can collapse and expand time. James received their MFA from Claremont Graduate University, Claremont, CA, in Installation & Digital Media. "I make work as a negotiator, navigating the African Diaspora, circling the expanse of queerness, and traversing through womanhood. I am interested in the intersections between digital production and the analog collecting of lived experiences." Born in Chicago, IL, raised in Moreno Valley, CA, James works and lives in Inglewood, CA.



<https://www.dulcesoledadibarra.com>  
 @contemporaryart @dulcito.estudio  
**Dulce Soledad Ibarra**, *Bolsas de mercado* (Wearable No. 2), 2019. Bolsas de mercado, plastic lining, thread, buttons, 64 x 62 inches. Courtesy of the artist.

<https://www.colejamesart.com>  
 @colemjamesart  
 Cole M. James, still from *Manchego*, 2015, HD Video (720p), TRT: 02:46. Courtesy of the artist.



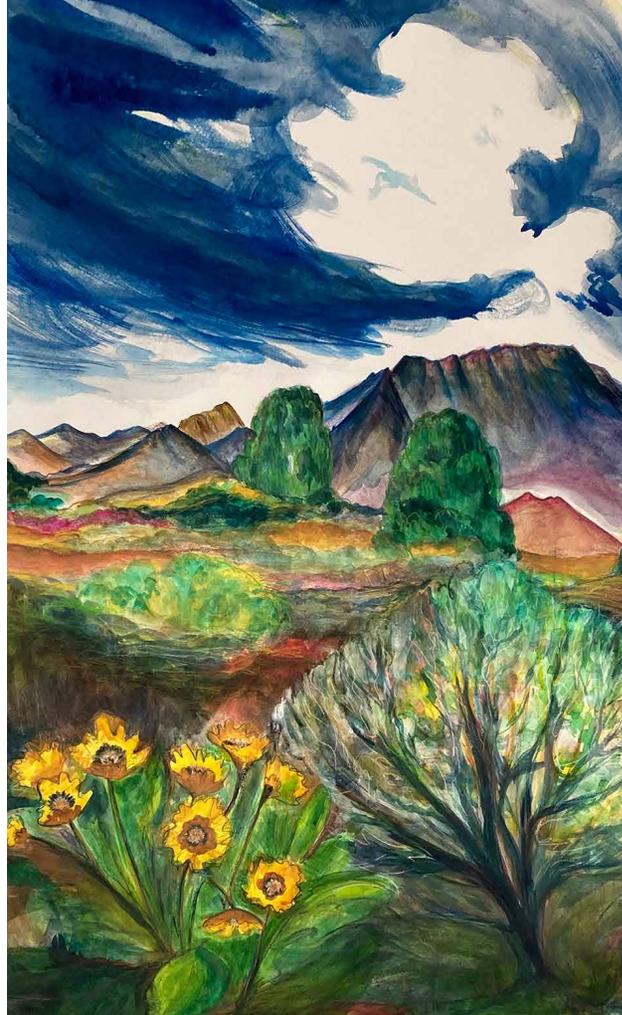
**JENNY KANE** is a SoCal-based artist recognized for her poetic landscape studies and public projects. Her work evokes both joy and reflection, balancing a bold palette with a collage of layered textures. An artist, arts organizer, and teacher originally from Los Angeles, CA, she received a BFA from Mount St. Mary's College, Los Angeles, CA, an MFA in Public Practice from Otis College of Art and Design, Los Angeles, CA, and is a graduate of Arts for LA's ACTIVATE Cultural Policy Fellowship program.

Much of what Kane paints is unplanned, on purpose. As a runner, Kane's paintings capture one image as a collage of moving skies and horizon lines, colors and layers of foregrounds and mid-grounds, all poetically merged in her memory. *Sierra Storm Running from Spring* is part of a series of large format watercolor paintings that plays with that perspective and explores how to capture movement, memory, and scale simultaneously.

Horizons help orient us to a place and set our perspective in relationship to how we move through a space or are drawn further to explore. The horizon is what anchors many of Kane's landscape studies, but the horizon isn't a true line or a directive about how to read a landscape. It's a conventional approach to orienting ourselves to a place and we have to be okay with letting go of that sometimes. Close your eyes and recall a landscape you love. What comes to mind and what colors, lines, and movement do you feel?

**JUSTIN KEMERLING** is an independent designer, activist, and collaborator living in Omaha, NE, focused on making it beautiful, moving people to action, and getting good things done.

Justin Kemerling's *You Are Not Alone* is a simple reminder that we do not go through this life by ourselves. We are loved and we matter. All of us.



<https://www.jennykaneart.com>  
[@jennykane\\_art](https://www.instagram.com/jennykane_art)  
**Jenny Kane**, *Sierra Storm Running from Spring*, 2022. Watercolor, pencil, ink, pastel on paper (framed in alder with walnut splines), 46 x 29 inches. Courtesy of the artist.



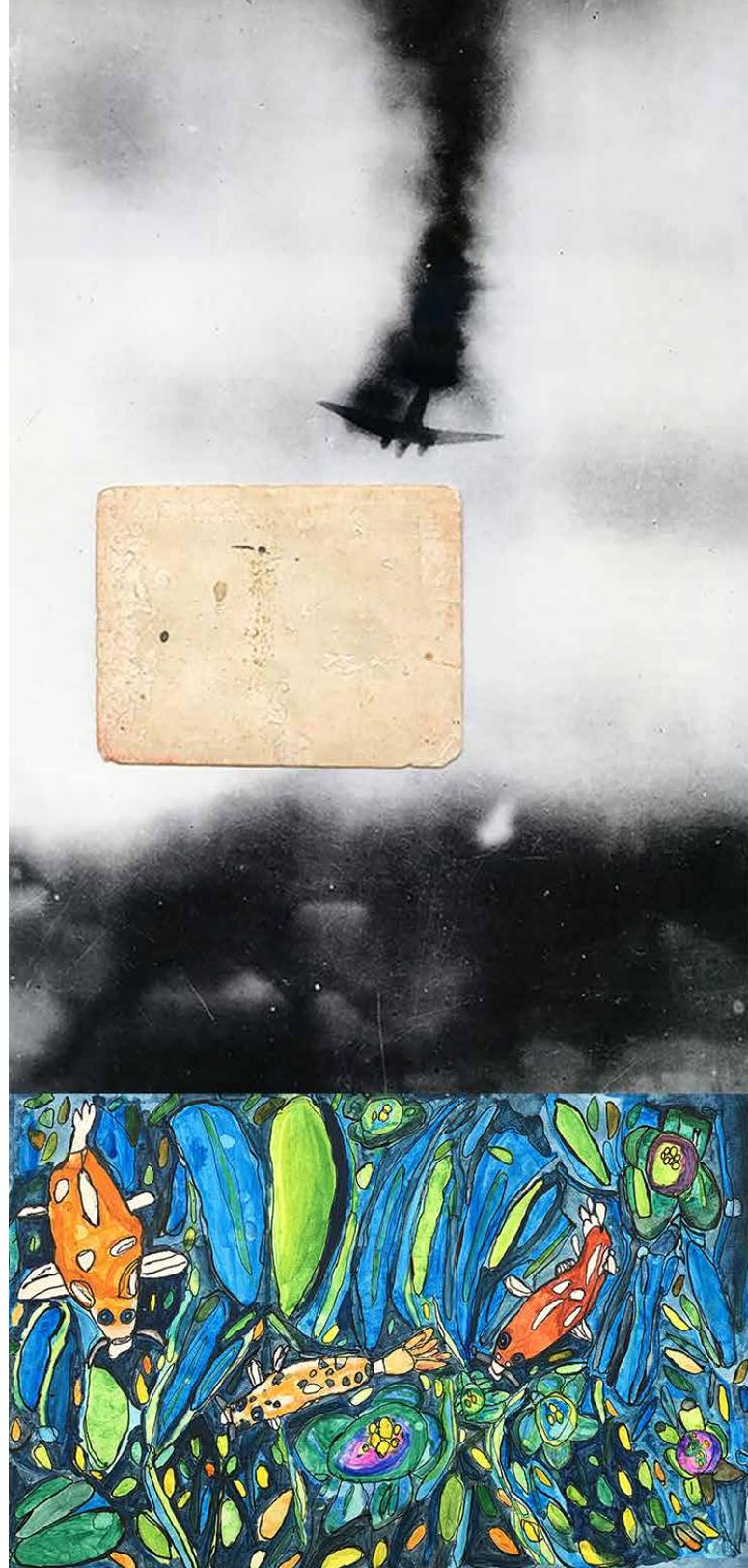
<https://www.justinkemerling.com>  
[@justinkemerling](https://www.instagram.com/justinkemerling)  
**Justin Kemerling**, *YOU ARE NOT ALONE*, 2021. Silkscreen (white ink on black paper), 18 x 24 inches. Courtesy of the artist.

**ANN LE** has always dealt with identity, culture, family history, and the duality of becoming Vietnamese-American in her work. Inspired by the cultural contexts in her life, she correlates the artificial with remembrances of generational trauma. Sentiment is vital in her works as she questions her personal experiences to construct imposing art. She excavates her lineage by revisiting her family's experiences by using personal and found images to reconstruct slippages in time and history. As layers of images are stacked upon one another, Le travels through time commenting on the idea of home, displacement, separation, and how we embrace and conquer loss. Tragic and poetic composites are pieced together to unravel narratives which places her Vietnamese-American perspective into a contemporary landscape. Ann Le was born in San Diego, CA, and currently lives and works in Los Angeles, CA.

In *Notes, A Conversation*, Le's family photographs are intentionally shown face down to create a dialogue with the appropriated Vietnam War images she uses. There are hints of discoloration, deterioration, and handwritten notes on the backsides of the old family images. Viewers only see the aged value of the backside of the photograph, which speaks of history, time, and the tangible object.

**JACKIE MARSH** has worked as a studio artist in the Careers in the Arts program at Tierra del Sol since 2009. Marsh is enthusiastic about making paintings and ceramic sculptures, and she produces both in a delightful and exuberant style. The subject matter of her paintings is often a scene from nature or an arrangement of flowers, while that of her sculptures may be an animal or a vessel. An important element in Marsh's work is her vibrant color. She has stated that her expression through color is the primary motivation for her art. Marsh combines gestural mark-making with her bright and loosely applied color palette to create whimsical and engaging artwork. When she is not making art, she is probably busy taking care of her many pets.

In addition to being a studio artist, Marsh has also taught art classes at Upland Art Studios, Upland, CA; the Joslyn Senior Center, Claremont, CA; and other venues. Her work has been exhibited at the Chan Gallery, Pomona College, Claremont, CA; California Baptist University, Riverside, CA; Claremont Graduate University, Claremont, CA; and Zask Gallery, Palos Verdes, CA.



<https://annle.net>  
@annsgood

Ann Le, *Notes, Tonkin: VN 1954/TBD/2018*, 2018. Archival pigment print, 40 x 27 inches. Courtesy of the artist.

[https://tierradel\\_sol\\_gallery.org](https://tierradel_sol_gallery.org)  
@TierraDelSolGallery

Jackie Marsh, *The Koi Pond*, 2022. Watercolor and marker on paper, 12 x 18 inches. Courtesy of the artist and Tierra del Sol Foundation.

**KATIE MENDOZA**, was born in Pasadena, CA, and now lives in Ontario, CA. She began working in the Careers in the Arts program at Tierra del Sol in 2014. Mendoza, an artist of many media, has made drawings and paintings, ceramic sculptures, dolls and other textile works, zines, and stop-motion movies. She is an enthusiastic reader, full of curiosity, and drawn to surrealism. Mendoza's subject matter is influenced by mythology, the paranormal, and her mood. She finds the creation of imaginative and fantastic works inspiring, therapeutic, and helpful in working with her feelings. She appreciates and supports optimistic perspectives. Mendoza enjoys working on her many diverse creative projects and hopes to make artworks that viewers can connect with.

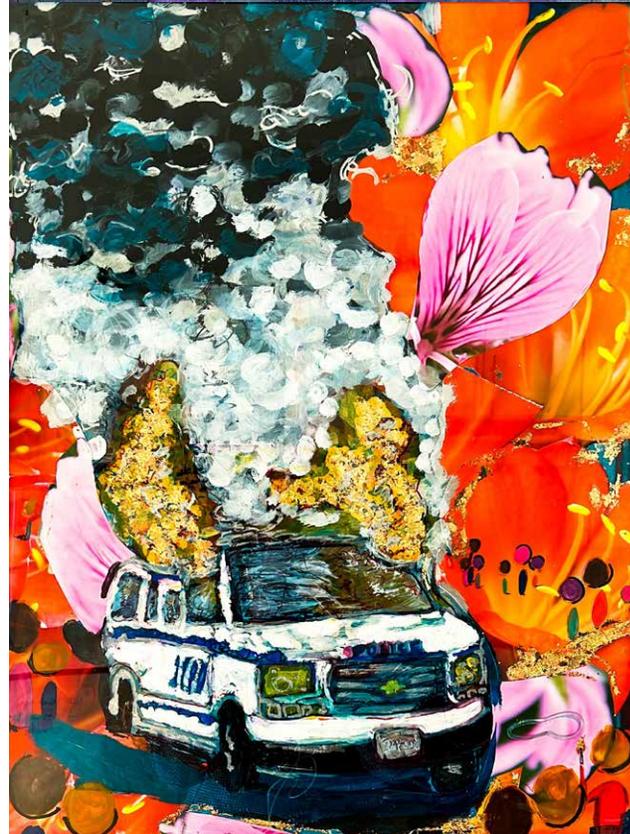
Mendoza has exhibited her artwork at the Chan Gallery, Pomona College, Claremont, CA; Inland Empire Museum of Art, Upland, CA; and Pitzer College Art Galleries, Claremont, CA.

**ROBERT L. NEWMAN III** is a self-taught Black American multidisciplinary artist, best known for his expressionist portraits. Currently living and working in Harlem, New York, NY, Newman's work primarily follows and examines the narrative of Black Folks through a post-Civil War Reconstruction era lens. Newman's artistic journey began in Tulsa, OK, in the window of his grandmother's doll store. Since then, Newman has traveled and lived throughout the United States with a significant amount of his time situated in what is known as the "Jim Crow South" in Florida, Arkansas, Tennessee, and Georgia. Newman utilizes his intimate and life-long experiences within Black culture to showcase the continued liberation efforts of Black Folks in America, evoking and honoring his ancestors throughout each piece he creates.

Drawing and painting have always been Newman's first loves, but in his growth as an artist, he has also developed his interests in fashion, photography, curating and writing. Much of Newman's work is influenced by his grandmother. She was his first teacher. He has since had the opportunity to study at Morehouse College, a historically Black college in Atlanta, GA, and the alma mater of Dr. Martin Luther King Jr. Because of this, his work is in constant conversation with his community. Newman seeks to create work that represents his peers and neighbors in the way he sees them (and they see themselves). His hope is that through this process of storytelling, he can facilitate healing and growth for Black Folks in American who have lived with, and for some through, the generational trauma of slavery and oppression.



<https://tierradelSolGallery.org>  
[@TierradelSolGallery](https://www.instagram.com/TierradelSolGallery)  
**Katie Mendoza**, Priestess of the Blue Eye, 2022. Mixed media on paper, 18 x 12 inches.  
Courtesy of the artist and Tierra del Sol Foundation.



<https://www.rxbart.com>  
[@robnemaniii](https://www.instagram.com/robnemaniii) @rxbart  
**Robert L. Newman III**, Untitled, 2022. Acrylic, ink, gold leaf, and collage on wood board, 24 x 18 inches.  
Courtesy of the artist.

**LANDYN PAN** is a trans non-binary photographer and video producer based in Brooklyn, NY. Their artistic mission is to amplify the voices of queer and trans people of color through creating empowering and uplifting media. Their photography work focusing on queer and trans identities, trans bodies, and gender presentation has been seen in *Dazed*, *i-D*, LogoTV, GLAAD, *Allure* and more. As a video producer, they have covered events such as the 2018 election of Ilhan Omar, 2018 VMAs, 2019 *Lollapalooza* Music Festival, 2019 *Made in America* Music Festival and more.

**ZEKE PEÑA** is a Xicano storyteller and cartoonist from El Paso, TX. He illustrated the award-winning books *My Papi Has a Motorcycle* (Kokila, 2019) and *Photographic: The Life of Graciela Iturbide* (Getty Publications, 2017). His studio work is a mash-up of political cartoon, border rasquache, and Hip-Hop culture that addresses identity, politics, ecology, and social justice. Zeke is currently writing and illustrating a story for young readers about growing up in the desert.



<https://landynpan.com>  
@landynpan  
Landyn Pan, Jarri and Corey, T4T Love, 2019. Pigment print, 24 x 16 inches. Courtesy of the artist.



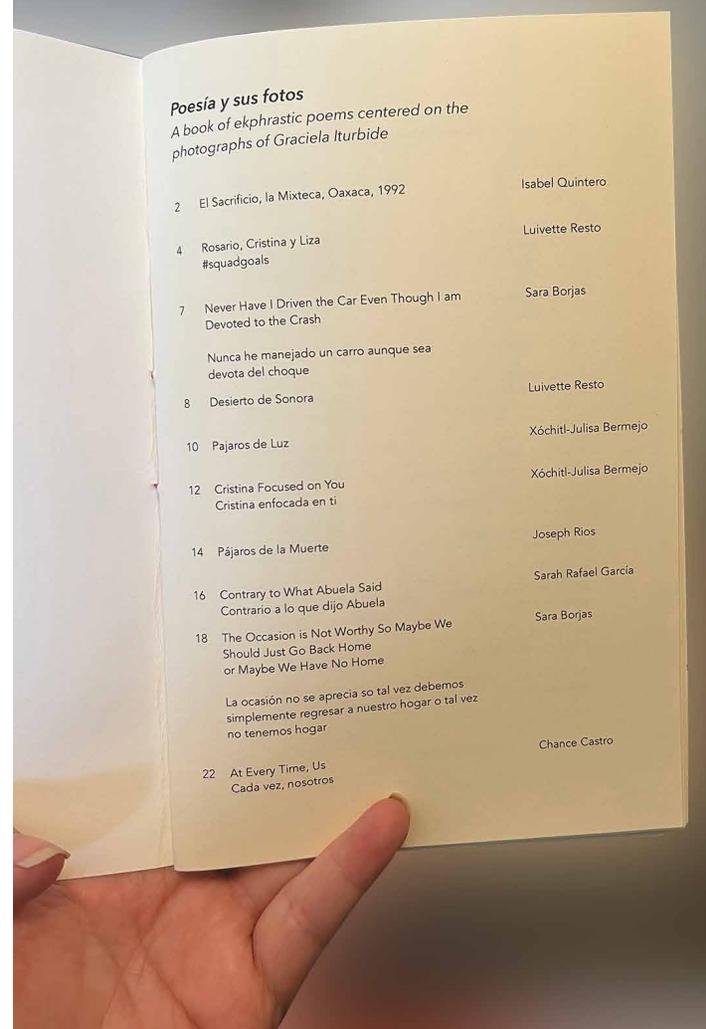
<https://www.zpvisual.com>  
@zpvisual  
Zeke Peña, Untitled (from *Photographic: The Life of Graciela Iturbide*), 2017. Ink on board, 15 x 12 inches. Courtesy of the artist.

**ISABEL QUINTERO** is an award-winning writer and the daughter of Mexican immigrants. She proudly lives and writes in the Inland Empire of Southern California. Isabel has authored the YA novel *Gabi, A Girl in Pieces* (Cinco Puntos Press), the chapter books *Ugly Cat and Pablo* (Scholastic, Inc.) and *Ugly Cat and Pablo and the Missing Brother* (Scholastic, Inc.), the graphic novel *Photographic: The Life of Graciela Iturbide* (Getty Publications), and *My Papi Has a Motorcycle* (Kokila). Her books have garnered many starred reviews and have been included in multiple best of lists including NPR's yearly Book Concierge List, NYPL's best of list, and the New York Times Best Books list. When she's not writing she enjoys hiking, laughing, and cooking with her partner and beautiful child.

Being the daughter of Mexican immigrants has taught Quintero resiliency and perseverance. It has also taught her that there are multiple ways of experiencing and living in America. In her work, she aims to write characters and stories that reflect those varying realities that perhaps hold up a mirror to the young people who read her work. Ultimately, though, Quintero just wants to write good stories that her readers can get lost in.

**NICOLE RADEMACHER** is an artist mainly working in video and community engagement. The influence of her adoption and reunion (with her biological family) feature prominently in her studio practice where she explores concepts of intimacy, identity, and belonging. Rademacher holds an MFA in Electronic Integrated Arts from Alfred University, Alfred, NY, and a BFA in Photography and Video from the School of the Art Institute of Chicago, Chicago, IL. Additionally, Rademacher is an Associate Marriage & Family Therapist and Art Therapist with an MA from Loyola Marymount University, Los Angeles, CA.

Using actual photographs of her biological and adopted families from the '80s and '90s, *Can I Grieve ...* explores the fantasies of Rademacher's "ghost kingdom." (A ghost kingdom is a term used to describe the imaginary family that adopted kids imagine is their real biological families and is experienced by many children who are adopted, especially trans-culturally or trans-racially). Rademacher reunited with her biological family when she was 26. It was then that she found out that her biological parents (one American and one Mexican) married 2 years after she was born, and she has 2—fully biological—younger brothers. Rademacher has scanned and blown up specific photographs of the lives of her biological family before reuniting and placed images of her childhood on top. She methodically cut herself out of the images of her childhood, symbolizing the loss, and replaced it with vellum. All of the images have been organized into a family photo album thus creating an imagined and fantasized upbringing, a psychic reality.



[@isabelinpieces](https://www.instagram.com/isabelinpieces)  
**Isabel Quintero** (contributing poet & translation), *Poesía y sus Fotos*, 2017. Handstitched chapbook, 24 pages, 8.5 x 5.75 inches. Published by ROSEGALLERY. Courtesy of Isabel Quintero.



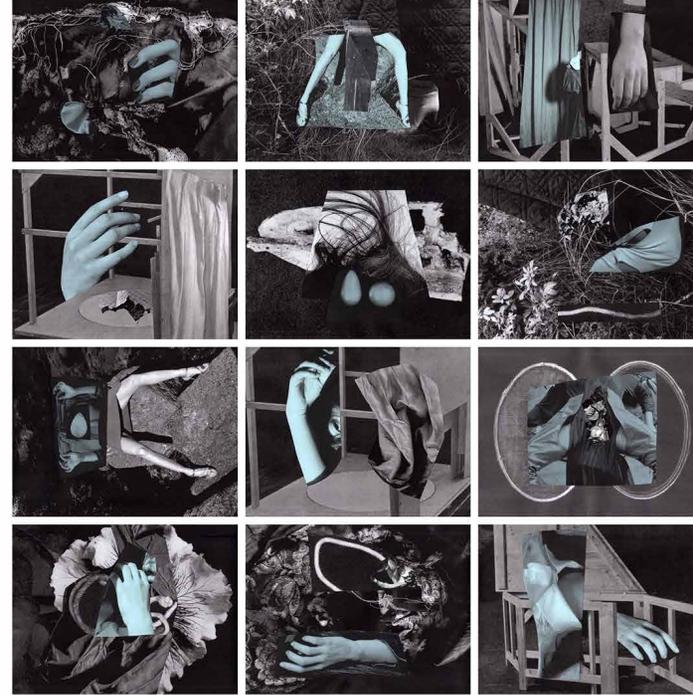
<http://nicolerademacher.com>  
[@nicrad](https://www.instagram.com/nicrad)  
**Nicole Rademacher**, from *Untitled*, 2022. Photo album containing 100 pages with photos and vellum. Each collage is approximately 10 x 10 inches. Courtesy of the artist.

**CINDY REHM** is a Los Angeles-based artist and educator. She serves as co-facilitator of the Cixous Reading Group, and is co-founder of the feminist-centered project Craftswoman House, and *Feminist Love Letters*. She is the founder and former Director of *spare room*, a DIY installation space in Baltimore, MD. In 2021, she launched Hexentexte, a collaborative project at the intersection of image, text, and the body.

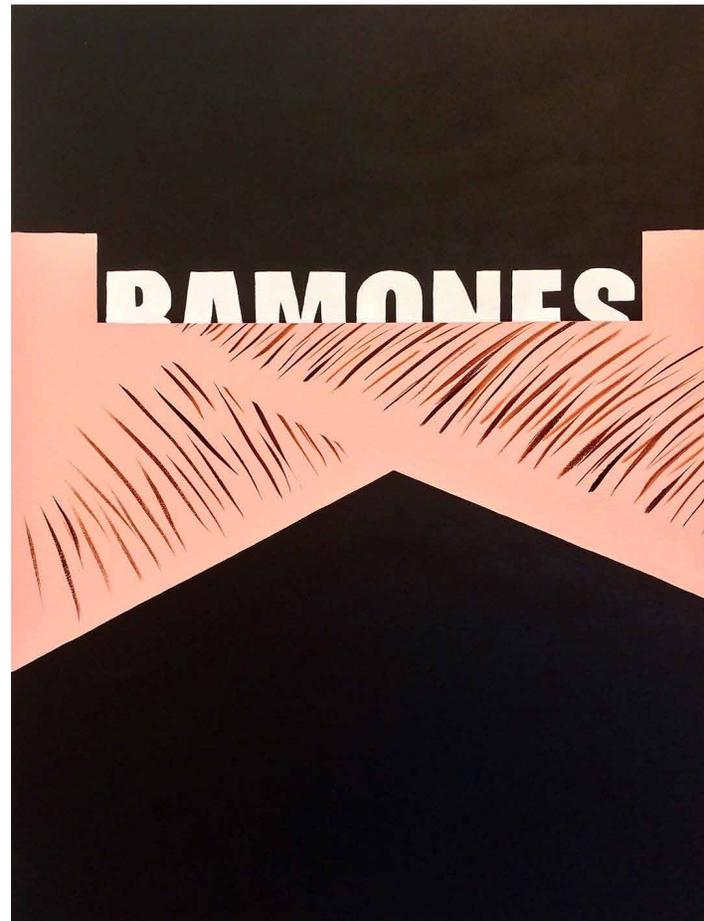
*Death Scene* is part of a project inspired by the Marguerite Duras novel *The Malady of Death*. Rehm's process always begins with reading—there is often a kind of bibliomancy as she follows paths through and between texts, to passages that inform and inspire the imagery. Her interdisciplinary practice focuses on the development of a symbolic language rooted in female interiority. Rehm explores tactile sensations between skins and surfaces; acts that cut, wound, and scar. Her collages are presented in grid form to show the choreography and movement of the bodies and forms across the work. Rehm uses the structure of the series as a feminist form, a gesture of collectivity with a dynamic relationship between the parts and the whole. Like a disassembled book, the grids are a collection of fragments that are interrupted by blank spaces in the body of the text. The gaps between the pages are tiny ruptures, moments of loss and discontinuity that mimic the disrupted flow in women's domestic lives.

**AMY SARKISIAN** has been included in exhibitions at The Mak Center, Los Angeles, CA; The Torrance Art Museum, Torrance, CA; The Wignall Museum of Contemporary Art at Chaffey College, Rancho Cucamonga, CA; The Art, Design & Architecture Museum at UC Santa Barbara, Santa Barbara, CA; The Chicago Cultural Center, Chicago, IL; Wolverhampton Art Gallery, Wolverhampton, United Kingdom; The London Institute Gallery, London, United Kingdom; The New Museum of Contemporary Art, New York, NY; and Parc Saint-Leger-Centre d'art, Pougues-les-Eaux, France. Most recently Amy has exhibited at Cindy Rucker Gallery in New York, NY. Sarkisian ran a project space in the late 90s called Studio 870 which showcased emerging and under-represented artists. In 2010-12, she was a member of the artist collective *WPA Los Angeles*. She illustrated a children's book in collaboration with author Janet Sarbanes titled *People of the Pancake* in 2014. And during the pandemic Sarkisian and her husband Tyler Vlahovich started a drive-by project space in their front yard in Northeast Los Angeles, CA, called *The Yard*.

Sarkisian has been cutting up space by using color field and hard-edge techniques in her paintings. She thinks of them as extremely flat sculptures. She considers the particular painting featured in this exhibition to be a study, due to the small scale and that it was created as an experiment. She was curious to see if some simple brown brush strokes would suggest folded arms.



<https://www.cindyrehm.com>  
@cindyrehm  
Cindy Rehm, *Death Scene*, 2021, Collage, 33 x 34 inches. Courtesy of the artist.



@amysarkisian  
Amy Sarkisian, *Untitled*, 2018, Acrylic on canvas, 32 x 25 inches. Courtesy of the artist.

**NICOLE SEISLER** is a Los Angeles-based ceramic artist who creates sculpture, installation, and public art that investigate time, materiality, process, and the overlapping roles of artist/viewer/participant/collaborator. Seisler has exhibited widely at museums ranging from the Museum of Fine Arts in Boston to the Museum of Contemporary Photography in Chicago, IL, and Craft Contemporary in Los Angeles, CA. Her book *Recipes for Conceptual Clay (in the time of covid-19)* was published in 2020 and she had a 2021 solo exhibition at the American Museum of Ceramic Art in Pomona, CA. Seisler received her MFA from the School of the Art Institute of Chicago (SAIC), Chicago, IL, and her BFA from the School of the Museum of Fine Arts, Boston, MA. Seisler has taught ceramics for over a decade at institutions across the country and she is the Director of A-B Projects, where she has curated over 30 exhibitions and offers educational and community programming that reevaluates the trajectory of contemporary ceramics.

For Seisler, the constant transitional state of the pandemic was—and still is—exhausting. Seisler is worn out but optimistic—this is the place from which an ongoing series of her videos and photographs emanates. These short tests and experiments, including *Opening Up*, study the necessity and incessantness of personal and societal transformation.

**MACHA SUZUKI** was born in Tokyo, Japan, in 1979; he immigrated to Los Angeles, CA, in 1988. He has an MFA from Claremont Graduate University, Claremont, CA, in Sculpture and a BA in Studio Art with emphases in painting and photography from Azusa Pacific University, Azusa, CA. His solo exhibitions include Sam Lee Gallery, Los Angeles, CA; Wignall Museum of Contemporary Art, Rancho Cucamonga, CA; Vincent Price Art Museum, Monterey Park, CA; Laguna Art Museum, Laguna, CA; Gallery Lara, Tokyo, Japan; Kravets/Wehby Gallery, New York, NY; Cypress College, Cypress, CA; Biola University, La Mirada, CA; and Pt. Loma Nazarene University, San Diego, CA. Suzuki is currently a Clinical Assistant Professor at Loyola Marymount University, Los Angeles, CA. He lives and works in Los Angeles, CA.

The *untitled communion table sculpture* is a part of a body of work Suzuki started in 2017 which investigates his faith and the current state of our society. These works resemble found furniture (sometimes referencing church furniture), and function as musical instruments. Suzuki explores his experiences as a follower of Christ and Christ's teachings and as a social and political leftist, trying to make sense of his place in the world. In this iteration, Suzuki references the famous message, "This machine kills fascists," painted on his guitar by Woody Guthrie in the 40's in the midst of World War II. Suzuki combines this message with the reference of a communion table found in a Christian church as a way to reclaim his faith from the extreme Christian Right.



<https://nysprojects.com>  
[@nicole\\_seisler](https://www.instagram.com/nicole_seisler)  
 Nicole Seisler still from *Opening Up*, 2021. Video featuring day, TRT 04:02. Courtesy of the artist.



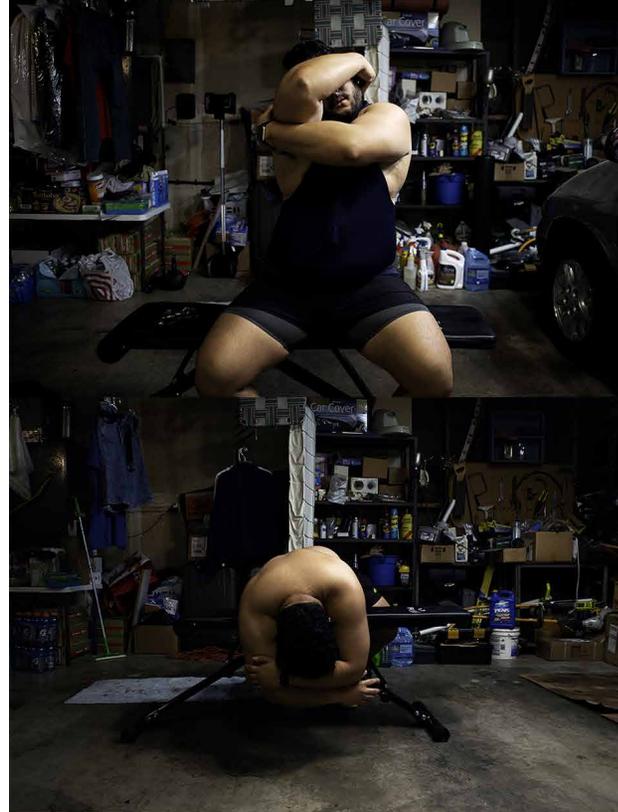
<https://www.machasuzuki.com>  
[@gtmacha](https://www.instagram.com/gtmacha)  
 Macha Suzuki installation view of *Rainbow Apocalypse*, Chaffey College, Rancho Cucamonga, CA, 2018. Courtesy of the artist.

**ERIC TENORIO** is a SoCal-based photographer and queer, HIV+ Filipino American. Tenorio graduated from the School of Visual Arts (SVA), New York, NY after completion of his AA in photography at Chaffey College, Rancho Cucamonga, CA. He uses his art to provoke viewers to question and confront new perspectives, to encourage discussion and understanding, and to explore different realities.

**REBECCA USTRELL** is a multidisciplinary creative based out of Upland, CA. She is the Founder and Editor in Chief of Curious Publishing. Curious Publishing was established to promote and nurture the underrepresented and under-served talents of the Inland Empire, Los Angeles, and Greater Southern California.

Ustrell uses India ink markers in an array of bright and pastel pigments on paper. She likes to test the limits of ink with the use of unusual color pallets. She has had some of her drawings digitally printed onto tapestries in order to bring softness to the imagery, much like the person or object being portrayed.

Her work focuses mainly on the female and male form and its relationship to the natural world, along with illustrative works of plants and animals. She tends to look at the relationships of her subject matter in terms of playfulness, coyness and sensuality. She places the people, animals and objects in settings that are both familiar and comfortable, but at the same time in unusual situations to provoke intrigue and desire. She takes the chaos that exists around us in the world and organizes that chaos in her imagery.



<https://www.erictenoriophotography.com>  
@etenorio\_and\_camera

**Eric Tenorio**, Home Workout Self-Portraits #54, 2020. Digital photograph, 13 x 19 inches.  
**Eric Tenorio**, Home Workout Self-Portraits #24, 2020. Digital photograph, 13 x 19 inches.  
Courtesy of the artist.



<https://www.rebeccaustrell.com>  
@rebecca\_ustrell

**Rebecca Ustrell**, Psychadelic Furs, 2019. Digitally woven tapestry with cotton and polyester thread, 60 x 50 inches. Courtesy of the artist.

**DANIELLE GIUDICI WALLIS** is an artist, educator, and shoemaker, currently residing in Redlands, CA. She received her BA degree from Antioch College in Yellow Springs, OH, and her MFA degree from Stanford University, Stanford, CA. Her work has been exhibited widely in the San Francisco Bay Area and beyond including shows at Catharine Clark Gallery, San Francisco, CA; Raid Projects, Los Angeles, CA; A.I.R., New York, NY; and The California Palace of the Legion of Honor, San Francisco, CA, which holds one of her artist's books in their Achenbach collection. She began shoemaking in 2018.

Giudici Wallis began walking daily during the Covid-19 pandemic. It became part of her art practice, as she began to use it as a means for understanding this time and place, and where she resides within it. Historically, walking has served a variety of roles: as simple transportation, as punishment, as spiritual practice, as philosophical journey, and as aesthetic experience. As both an artist and shoemaker, she reflected on the integral role of the shoe in all of these walks—functioning as the primary interface between the body and the ground. It protects and supports the body, but what else can this seemingly mundane intermediary tell us about our relationship to the world we move through? Giudici Wallis' work explores the possibilities of this connection.

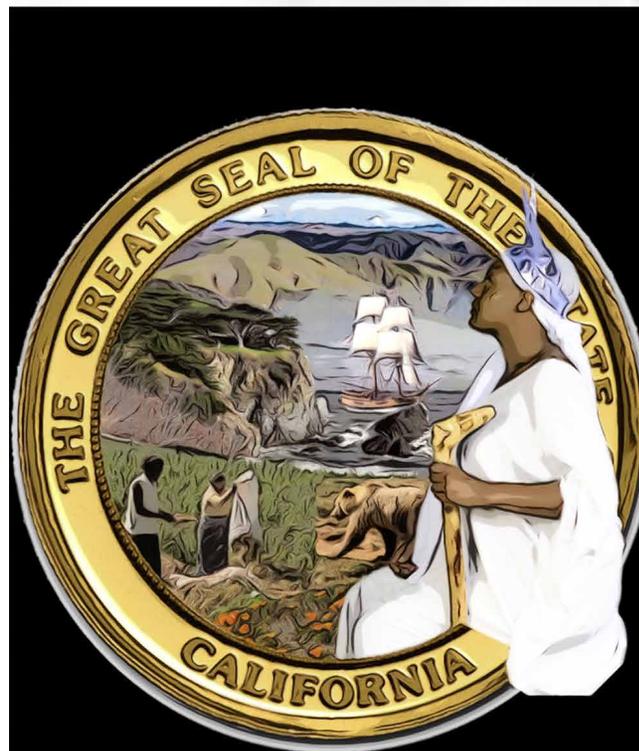
**JESSICA WIMBLEY & CHRIS CHRISTION** are both artists/curators based in Sacramento, CA. As curators they have developed the project series *Biomythography*, with exhibitions in academic and non-profit art spaces in Southern California. Their video *Fieldnotes: Califia, 2021* was created for the California Natural Resource Agency.

Wimbley & Christion are interested in the framework of histography to reflect the relationship between human and natural history in California. In particular, they wish to center the location of the Negro Bar State Park, a historic site named for African American gold miners during the 1849 California Gold Rush expanding outward to the Sacramento area and greater California. The video collage in *Fieldnotes: Califia* is composed of archival imagery from the Sacramento Historical Society of the Negro Bar and Sacramento/greater California Community, sourced video footage, and video/photo imagery produced by the artist team at the Negro Bar State Park, Sacramento area, and artists' home studio.

Queen Califia, a fictional character in which California received her namesake, played by Wimbley, is a central figure throughout the length of the video, navigating through a multilayered video collage of Californian history and landscape, (histography) centered on the location and history of the Negro Bar State Park.



<https://www.daniellejudiciwallis.com>  
[@giudicichandcrafted](https://www.instagram.com/giudicichandcrafted)  
**Danielle Giudici Wallis**, *California Chopins*, 2020. Leather with leather inlay, cork, paint, and repurposed car tread. 8 x 8 x 10.25 inches. Courtesy of the artist.



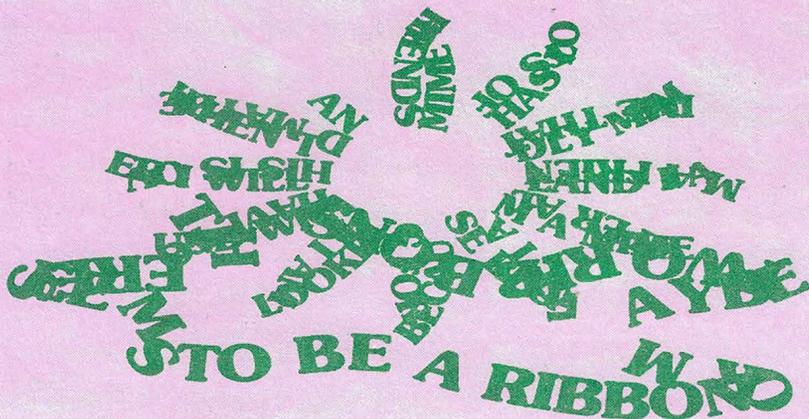
<https://www.biomythart.com>  
[@jessica.wimbley](https://www.instagram.com/jessica.wimbley) [@christopherchristion](https://www.instagram.com/christopherchristion)  
**Chris Christion & Jessica Wimbley**, *Fieldnotes: Califia*, 2021. Video collage. TRT 02:50. Courtesy of the artists & Public Art CA, Digital Media Collection, California Natural Resource Agency, Sacramento, CA.

**MICAH WOOD** is an artist living and working in Los Angeles, CA. He received his Masters of Fine Arts from California College of the Arts, San Francisco, CA. He has exhibited nationally and internationally with recent solo and group exhibitions at Cassandra Cassandra, Toronto, Canada; Simultanhalle, Moscow Museum of Modern Art, Moscow, Russia; Héctor Escandon, Mexico City, Mexico; Johansson Projects, Oakland, CA; Brittany Vallejo, CA; Egyptian Arts and Antiques, Los Angeles, CA; and the Fondation Des Etats-Unis, Paris, France. Wood was a recipient of the Harriet Hale Woolley Fellowship (2015-16), and the Yale/ Norfolk Summer School of Art (2010). Recent publications include "Looping, Vol. 4, Micah Wood" published by Yes, Snoopy, Dusseldorf, Germany. He was a co-director at City Limits Gallery in Oakland, CA, from 2016-2018 where he organized several solo and group exhibitions.

Formally, Wood's work is in dialogue with certain kinds of painting movements from pop art to post war German expressionism and Surrealism. Gestural marks on top of smooth, flat swaths of color come together to form details and leave the viewer with more questions than answers. His paintings operate as a kind of pictorial diary, displaying a personal visual vernacular that lends itself to open interpretation from the viewer. Wood's paintings lie at the nexus of abstraction and figuration and seek to create a distinctive vision of his environment. The imagery found throughout Wood's paintings oscillate between observational sketches and automatic drawings to found images and advertising. His paintings are informed from many different sources such as his automatic drawing process to Rube Goldberg machines and new age music.

<https://www.micahwood.biz>  
@micah\_wood

**Micah Wood**, detail from *Felini Belini*, 2020. Risograph prints on paper (edition of 50), 7.75 x 4.875 inches (folded size).  
Courtesy of the artist.



# ASK ART

## USING THE MUSEUM TO MAKE CURRICULAR CONNECTIONS

### QUESTIONS FOR VIEWING

Unlike many Wignall Museum exhibitions, *Home Edition* 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 it and why?

Artists often use their personal history and experience in their work as a starting point for their concepts, to discuss larger, more universal themes. Select an artist that you believe does this. What aspects are personal? Is the theme relatable to other people? How does the artist use their personal story to discuss larger themes?

Which artworks in the exhibition are most memorable to you? Why?

Chose two artists working in the same media and consider how their work uses the media similarly and differently.

Is there a work in the exhibition that you find especially challenging? Consider why you might be feeling challenged. Read the artist's statement. Does the artist's statement help illuminate the work at all? Why or why not?

### 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.

Some of the artists featured in *Home Edition* created their work collaboratively. Jessica Wimbley and Chris Christion have a long history of collaboration. So do Isabel Quintero and Zeke Peña. Research examples from art history to write a short essay about artists collectives, groups, collaborations, duos, and partnerships.

### ACTIVITIES

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

Develop a written work or a piece of music inspired by the work in *Home Edition*. 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.

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 poetry of Adam et al. and/or Isabel Quintero. Fill the zine with your own poem and illustrations.

Visit Tierra del Sol Studios and Gallery online to learn more about their organization, the gallery, and their programs and services. Look up some of their artists, including Jackie Marsh and Katie Mendoza as well as Helen Rae, Dru McKenzie, Michael Lavell, and others. Create a work inspired by Tierra del Sol artists.

Artists Jonah Elijah and Robert L. Newman III originally participated in *Home Edition* as part of a partnership with Chaffey College's annual Hip Hop Studies Summit. The summit occurs annually and explores Hip Hop Studies, a field of study that encompasses music, communication, dance, studio arts, art history, gender studies, sociology, and other disciplines. Research the field of Hip Hop Studies in the US. What are the origins of Hip Hop Studies in academia? What are some resources that you have found during your research?

Create a recipe or dish inspired by a work found in *Home Edition*. Share it with a friend or family member and explain which work of art you were inspired by. Give a thorough and thoughtful explanation of how your dish relates and the choices you made.

Design or create a garment, whether functional or conceptual. Use fabric and/or common and readily available materials. View William Camargo and Dulce Soledad Ibarra's work for inspiration.

Create a still life from objects in your home that speak to you and that you feel represent you. Organize them in a pleasing way, then photograph and share it.

Share any works of art you create related to *Home Edition* on your socials with #wignallmuseumhomeedition #wignallMOCA #whatsupatthewig

# ACKNOWLEDGMENTS

Institutional support for the Wignall Museum of Contemporary art is provided by Chaffey College, the School of Visual & Performing Arts, and the President's Office.

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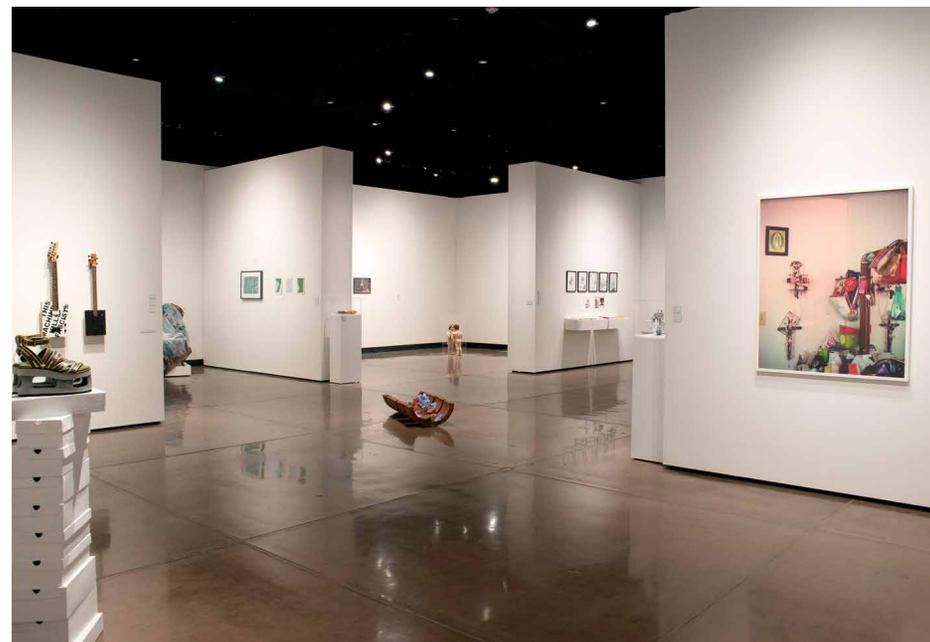
## **WIGNALL MUSEUM MISSION STATEMENT**

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

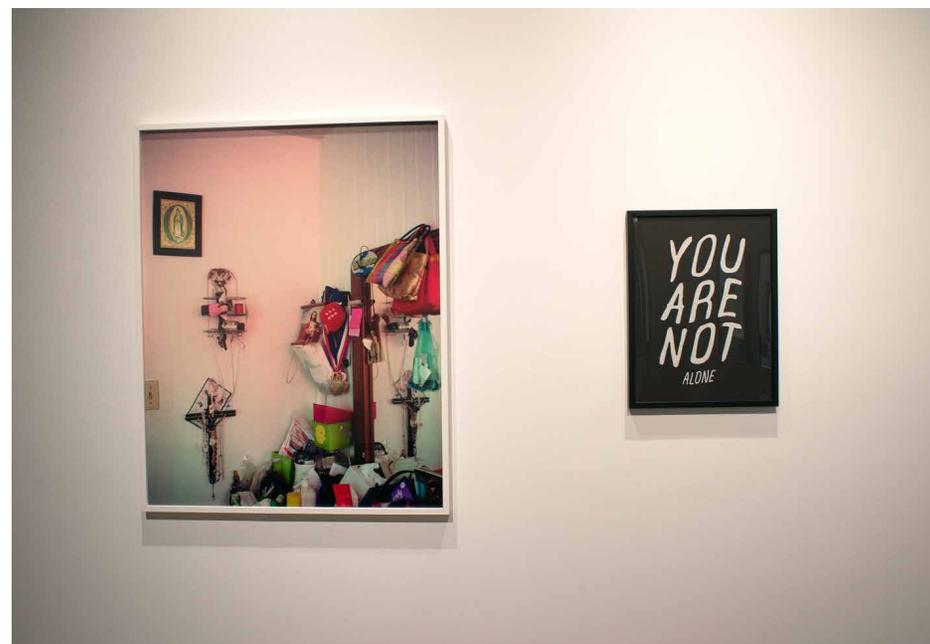
With respect and honor for the lands we gather on and the leaders before us, we acknowledge the Gabrieleño-Tongva Peoples, the original stewards of these sacred and unceded homelands. The Tongva people's history, language(s), cultural traditions, and legacy continue to shape this region and we recognize their continuing presence in their homelands.

In the spirit of truth and equity, Chaffey College commits to uplifting the voices of indigenous peoples, 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.

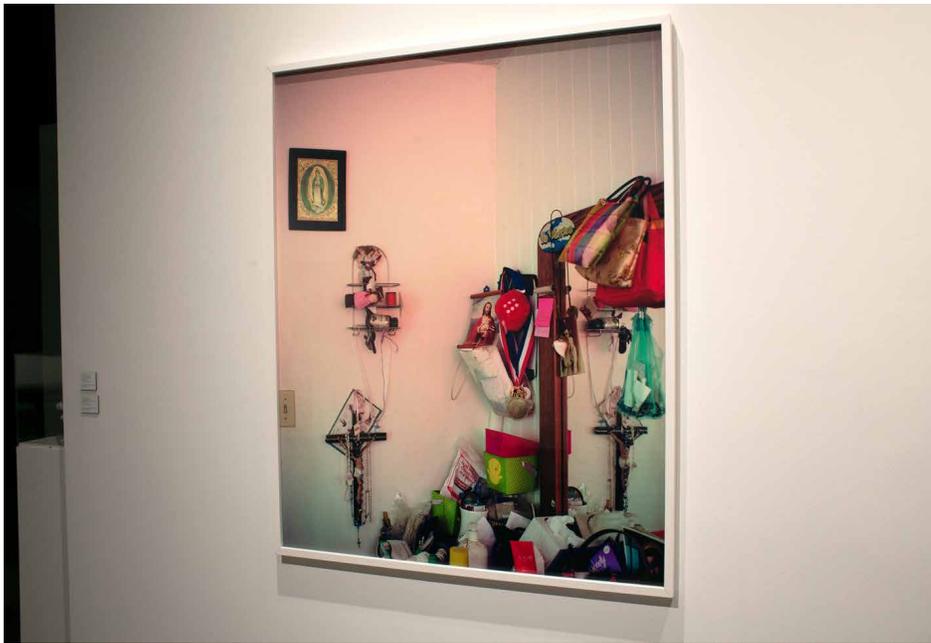
# INSTALLATION IMAGES



*Home Edition Exhibition, 2022. Wignall Museum of Contemporary Art, Chaffey College, Rancho Cucamonga, CA.*



William Camargo, *Chicanx Still Life #4*, 2019. Archival pigment print. 50 x 40 inches.  
Justin Kemerling, *YOU ARE NOT ALONE*, 2021. Silkscreen (white ink on black paper). 18 x 24 inches.



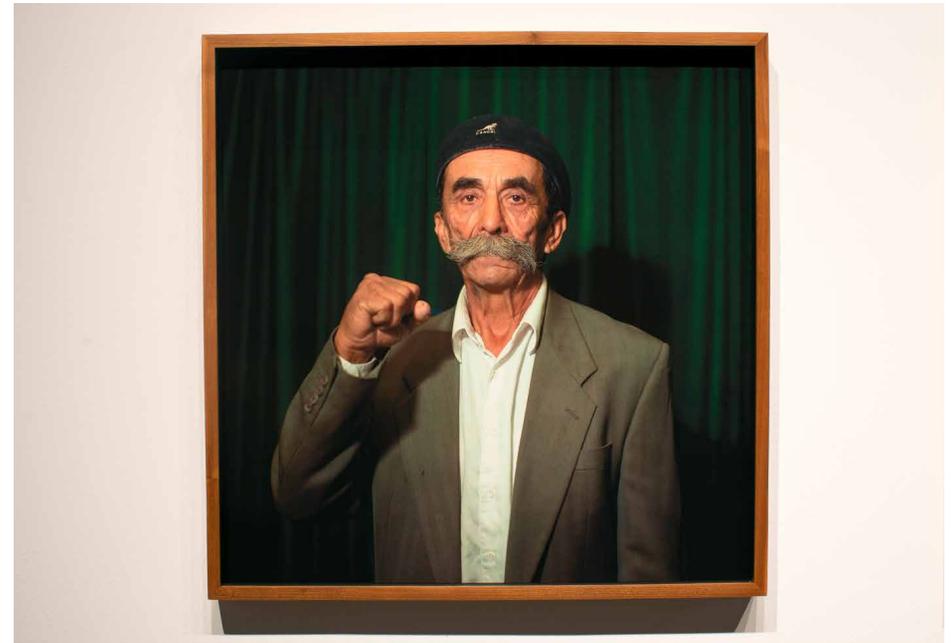
William Camargo, *Chicanx Still Life #4*, 2019. Archival pigment print. 50 x 40 inches.



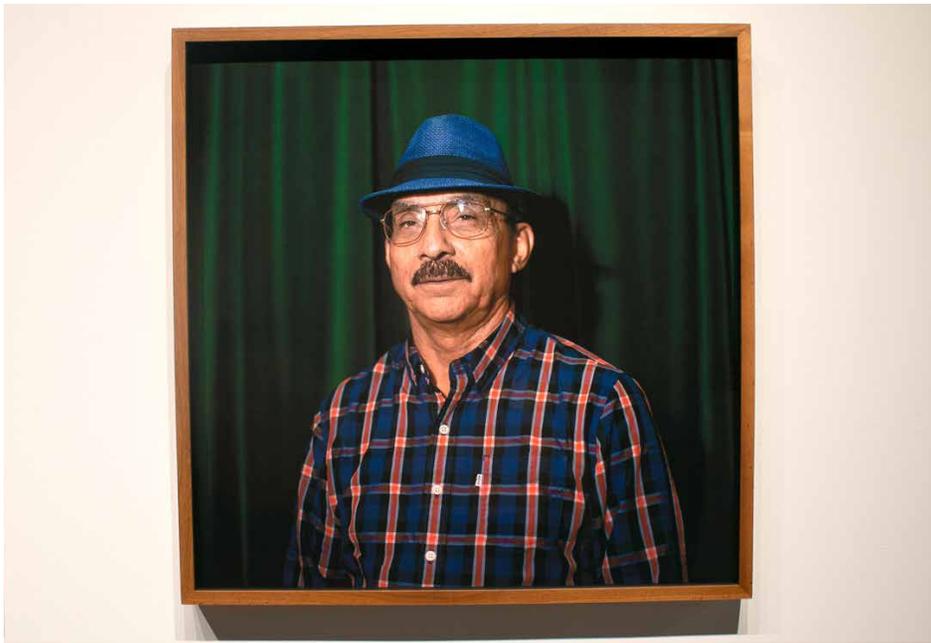
Isabel Avila, *Cesar and Cruz Olmeda, Chicano Moratorium Veteran Activist (Lincoln Heights Senior Center)*, 2017. Archival pigment prints. 30 x 30 inches each.



Justin Kemerling, *YOU ARE NOT ALONE*, 2021. Silkscreen (white ink on black paper). 18 x 24 inches.



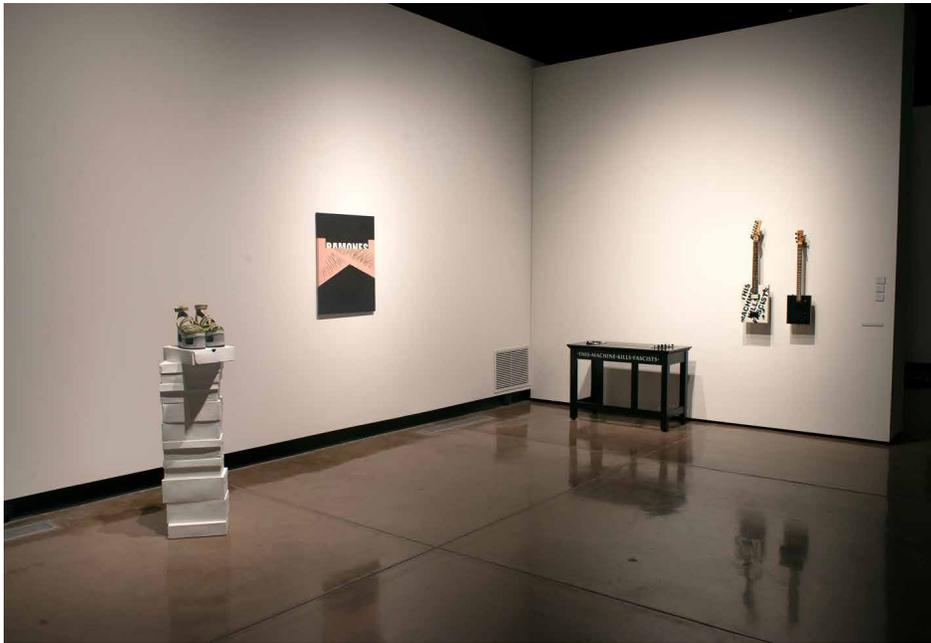
Isabel Avila, *Cesar - Chicano Moratorium Veteran Activist (Lincoln Heights Senior Center)*, 2017. Archival pigment print. 30 x 30 inches.



Isabel Avila, *Cruz Olmeda - Chicano Moratorium Veteran Activist (Lincoln Heights Senior Center)*, 2017. Archival pigment print. 30 x 30 inches.



*Home Edition Exhibition*, 2022. Installation view of work by Macha Suzuki.



Installation view of *Home Edition Exhibition*, 2022. From left: Danielle Giudici Wallis, Amy Sarkisian, Macha Suzuki.



Macha Suzuki, *Untitled (6-String Guitar)*, 2022. Wood, guitar hardware. 36.5 x 9.5 x 2.5 inches.  
Macha Suzuki, *Untitled (3-String Guitar)*, 2022. Wood, guitar hardware. 33 x 8 x 2.5 inches.



Macha Suzuki, *Untitled (Communion Table)*, 2022. Found table, wood, guitar hardware. 30 x 42 x 20 inches.



Danielle Giudici Wallis, *California Chopins*, 2020. Leather with leather inlay, cork, paint, recycled car tread. 8 x 8 x 10.25 inches.  
Amy Sarkisian, *Untitled*, 2018. Acrylic on canvas. 32 x 25 inches.



Amy Sarkisian, *Untitled*, 2018. Acrylic on canvas. 32 x 25 inches.



Danielle Giudici Wallis, *California Chopins*, 2020. Leather with leather inlay, cork, paint, recycled car tread. 8 x 8 x 10.25 inches.



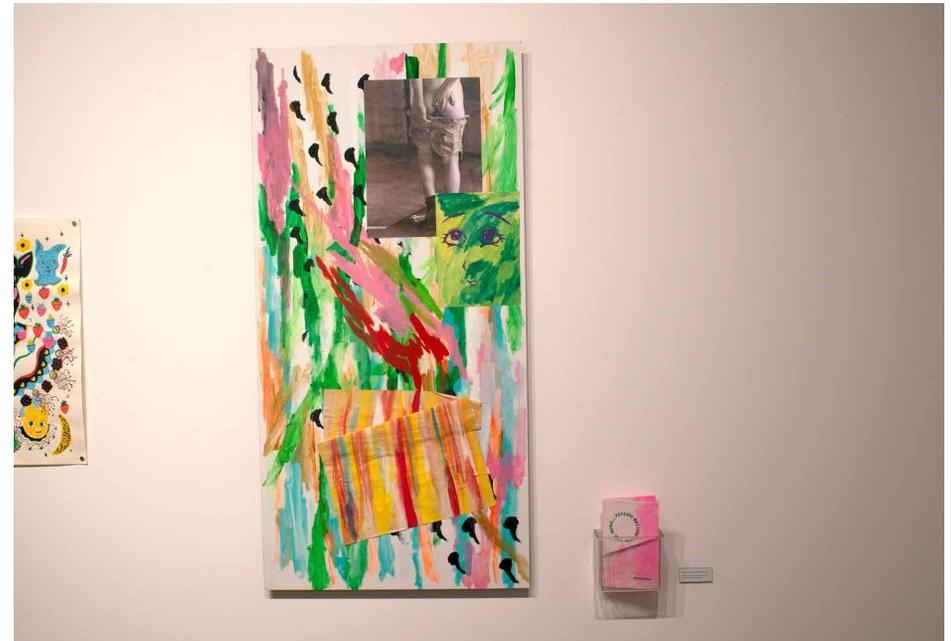
Danielle Giudici Wallis, *California Chopins*, 2020. Leather with leather inlay, cork, paint, recycled car tread. 8 x 8 x 10.25 inches.



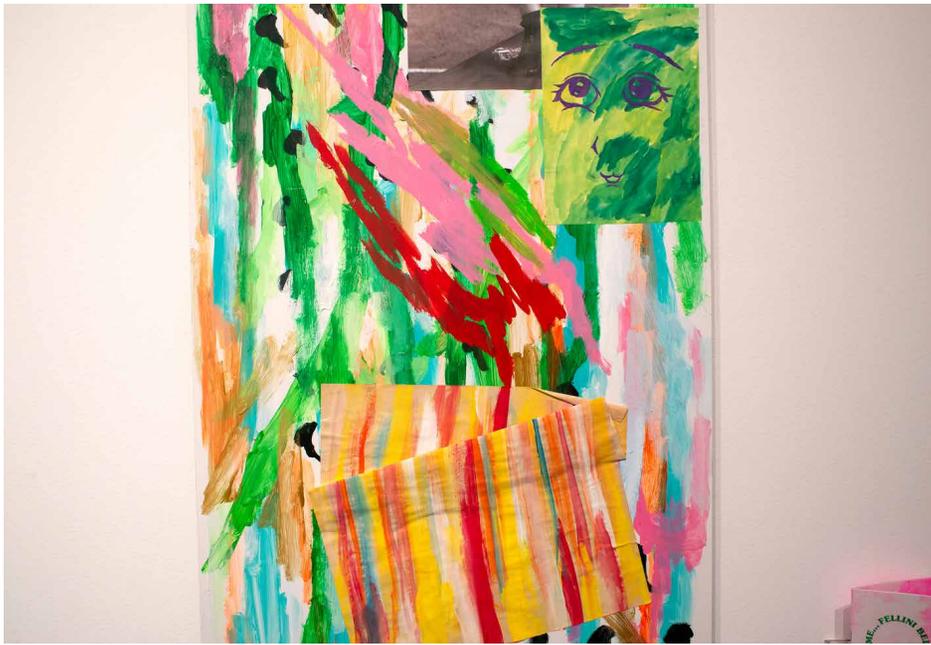
Rebecca Ustrell, 1, 2, 3 *Easy Street*, 2021. Posca markers on paper. 20 x 16 inches each.



Installation view of *Home Edition Exhibition*, 2022. From left: Rebecca Ustrell and Micah Wood.



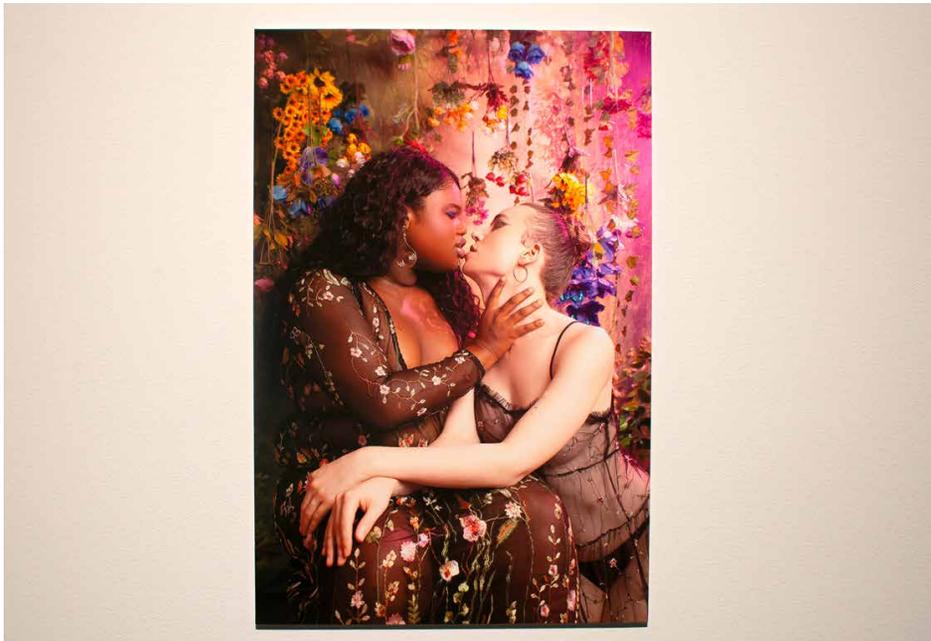
Micah Wood, *Untitled (Late Morning)*, 2022. Oil, acrylic, and collage on panel. 48 x 24 inches.  
Micah Wood, *Felini Belini*, 2020. Risograph print on paper (edition of 50).



Micah Wood, detail of *Untitled (Late Morning)*, 2022. Oil, acrylic, and collage on panel. 48 x 24 inches.



Amanda Maciel Antunes, *I've Got to Tell You Something*, 2020-21. Cloth, yarn, thread. 1080 x 144 inches. Video, TRT: 23:00.



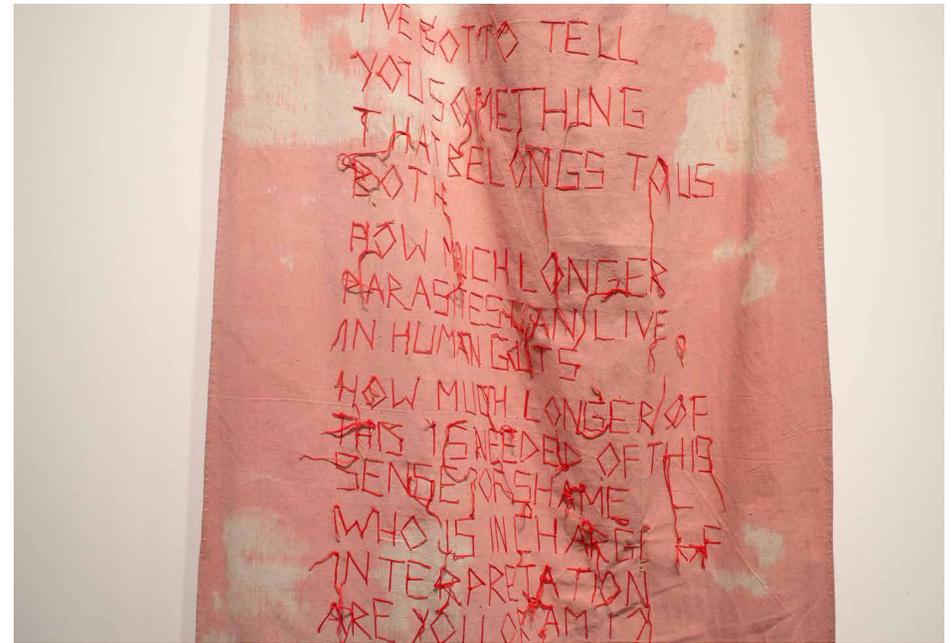
Landyn Pan, *Jari and Corey, T4T Love*, 2019. Pigment print. 24 x 16 inches.



Amanda Maciel Antunes, *I've Got to Tell You Something*, 2020-21. Video, TRT: 23:00.



Amanda Maciel Antunes, detail of *I've Got to Tell You Something*, 2020-21. Cloth, yarn, thread.



Amanda Maciel Antunes, detail of *I've Got to Tell You Something*, 2020-21. Cloth, yarn, thread.



Amanda Maciel Antunes, detail of *I've Got to Tell You Something*, 2020-21. Cloth, yarn, thread.



Installation view of *Home Edition Exhibition*, 2022. Featuring Rebecca Ustrell and Jackie Marsh.



Rebecca Ustrell, *Psychedelic Furs*, 2019. Digitally woven tapestry with cotton and polyester thread. 50 x 60 inches.



Rebecca Ustrell, *They Don't Come Here Often, Do They?* 2021. India ink and acrylic on paper. 11 x 8.5 inches each.



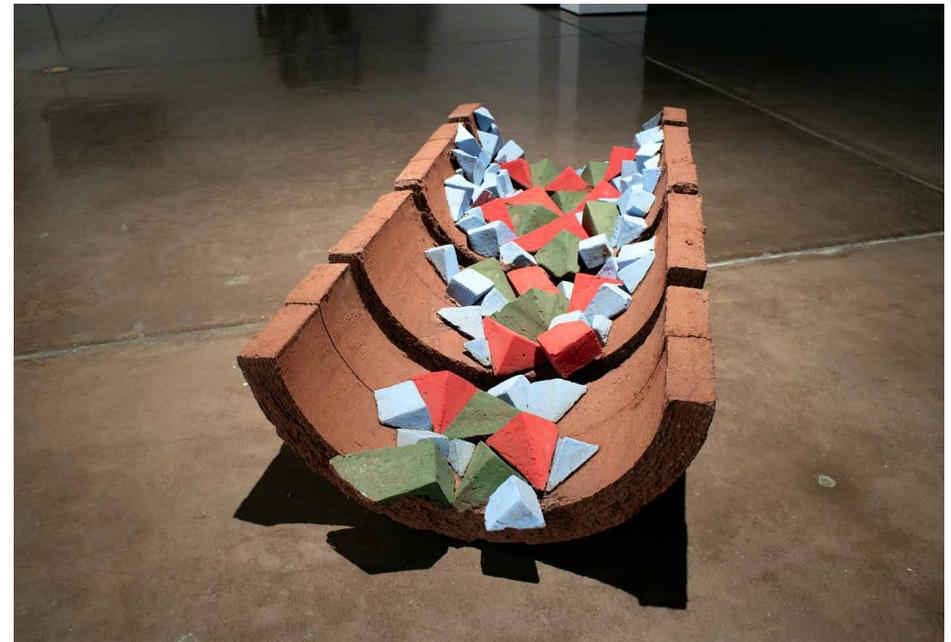
Rebecca Ustrell, *They Don't Come Here Often, Do They?* 2021. India ink and acrylic on paper. 11 x 8.5 inches each.



Rebecca Ustrell, *They Don't Come Here Often, Do They?* 2021. India ink and acrylic on paper. 11 x 8.5 inches each.



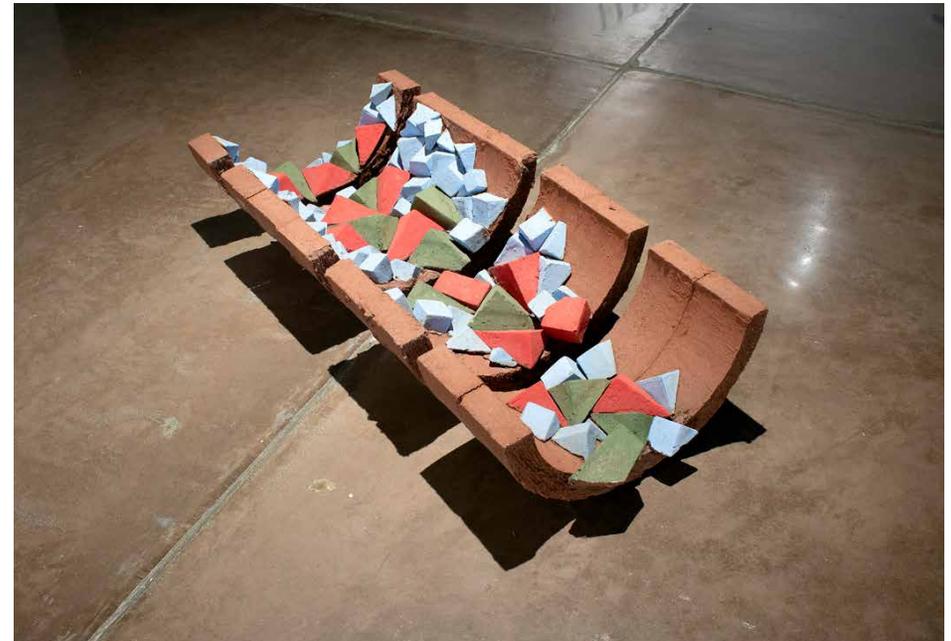
Rebecca Ustrell, *They Don't Come Here Often, Do They?* 2021. India ink and acrylic on paper. 11 x 8.5 inches each.



Stanton Hunter, *Geode*, 2019. Sewer pipe clay, underglaze. 48 x 20 x 18 inches.



Jackie Marsh, *The Koi Pond*, 2022. Watercolor and marker on paper. 12 x 18 inches.



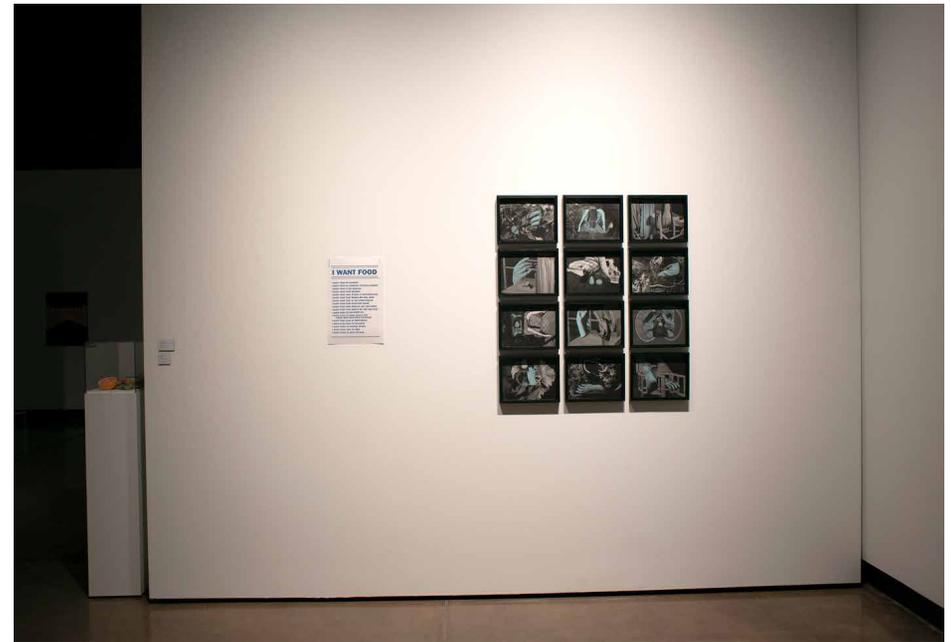
Stanton Hunter, *Geode*, 2019. Sewer pipe clay, underglaze. 48 x 20 x 18 inches.



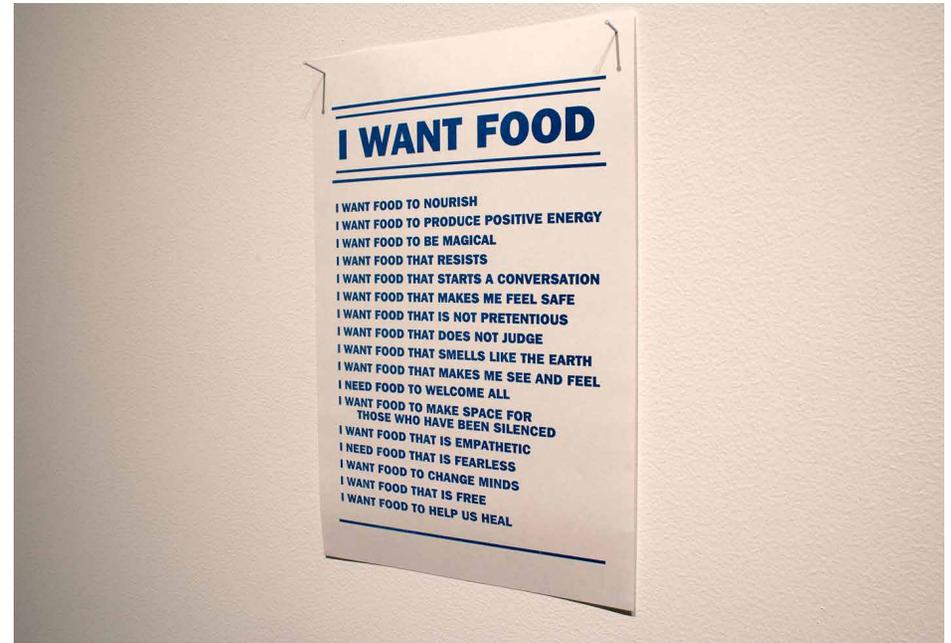
Christina Erives, *Untitled*, 2022. Earthenware. 11.5 x 8.5 x 3 inches.



Christina Erives, *Untitled*, 2022. Earthenware. 11.5 x 8.5 x 3 inches.



Jodie Cavalier, *I Want Food*, 2021. Hand-printed letterpress on archival paper. 17 x 11 inches.  
Cindy Rehm, *Death Scene*, 2021. Collage. 33 x 34 inches.



Jodie Cavalier, *I Want Food*, 2021. Hand-printed letterpress on archival paper. 17 x 11 inches.



Cindy Rehm, *Death Scene*, 2021. Collage. 33 x 34 inches.



Cindy Rehm, detail of *Death Scene*, 2021. Collage. 33 x 34 inches.



Cindy Rehm, detail of *Death Scene*, 2021. Collage. 33 x 34 inches.



Katie Mendoza, *Priestess of the Blue Eye*, 2022. Mixed media on paper. 18 x 12 inches.  
Nicole Rademacher, *Untitled*, 2022. Photographs, vellum, photo album. 11.5 x 10 x 2.5 inches.



Katie Mendoza, *Priestess of the Blue Eye*, 2022. Mixed media on paper. 18 x 12 inches.



Eric Tenorio, *Home Workout Self-Portraits 2020*. Digital photograph. 13 x 19 inches.



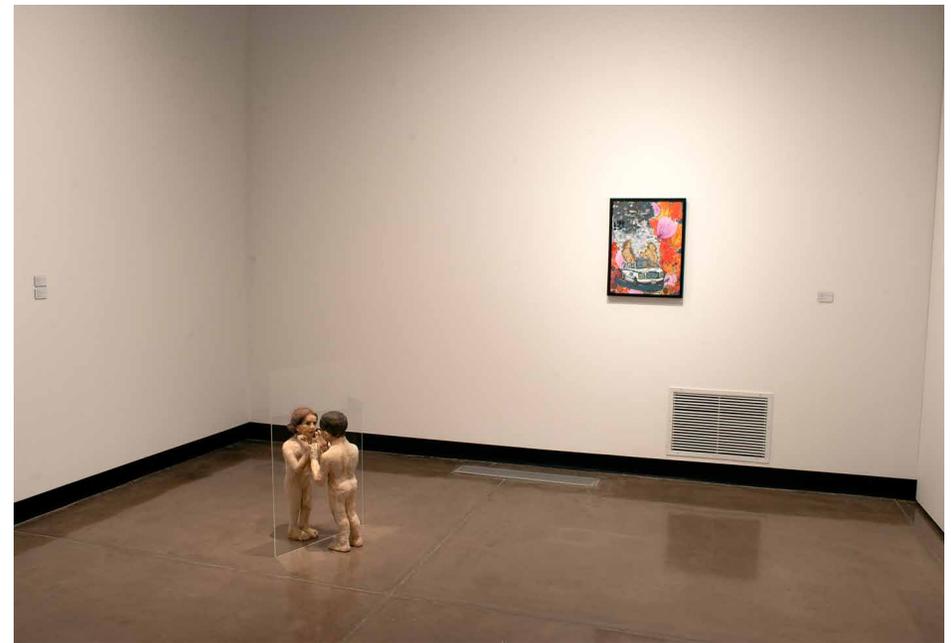
Nicole Rademacher, *Untitled*, 2022. Photographs, vellum, photo album. 11.5 x 10 x 2.5 inches.



Eric Tenorio, *Home Workout Self-Portraits 2020*. Digital photograph. 13 x 19 inches.



Eric Tenorio, *Home Workout Self-Portraits* 2020. Digital photograph. 13 x 19 inches.



Claudia Alvarez, *Boy*, 2022. 27.5 x 11 x 8.5 inches. *Girl*, 2022. 27 x 9 x 9.5 inches. Underglaze on stoneware and plexiglass. Robert L. Newman III, *Untitled*, 2022. Acrylic, ink, gold leaf, collage on wood board. 24 x 18 inches.



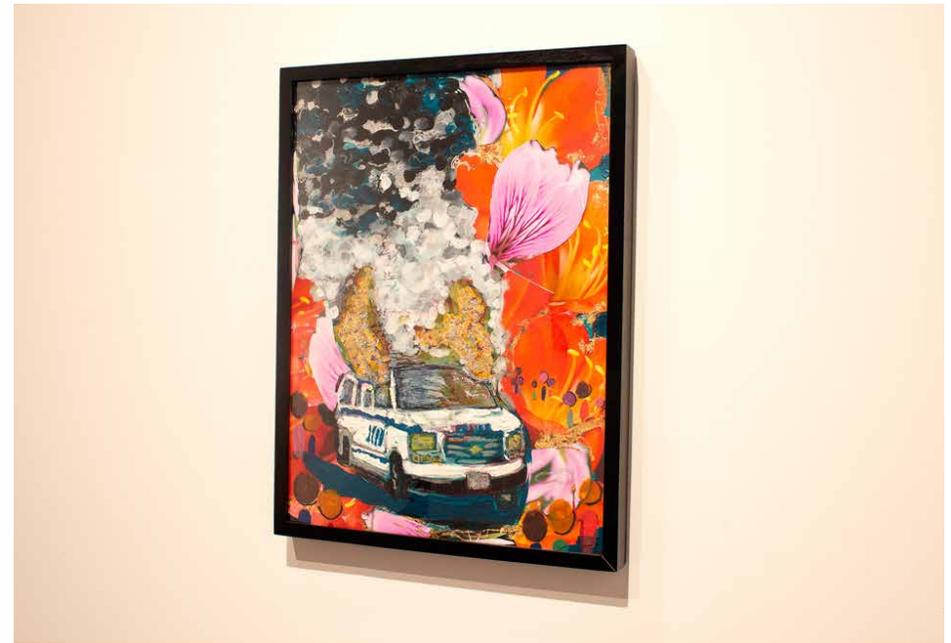
Eric Tenorio, *Home Workout Self-Portraits* 2020. Digital photograph. 13 x 19 inches.



Claudia Alvarez, *Boy*, 2022. 27.5 x 11 x 8.5 inches. Underglaze on stoneware and plexiglass. Claudia Alvarez, *Girl*, 2022. 27 x 9 x 9.5 inches. Underglaze on stoneware and plexiglass.



Claudia Alvarez, *Boy*, 2022. 27.5 x 11 x 8.5 inches. Underglaze on stoneware and plexiglass.  
 Claudia Alvarez, *Girl*, 2022. 27 x 9 x 9.5 inches. Underglaze on stoneware and plexiglass.



Robert L. Newman III, *Untitled*, 2022. Acrylic, ink, gold leaf, collage on wood board.  
 24 x 18 inches.



Claudia Alvarez, *Boy*, 2022. 27.5 x 11 x 8.5 inches. Underglaze on stoneware and plexiglass.  
 Claudia Alvarez, *Girl*, 2022. 27 x 9 x 9.5 inches. Underglaze on stoneware and plexiglass.



Danielle Giudici Wallis, *Homage to Long Walk*, 2021. Shoeboxes, wood, raspberry pi, speaker, recorded sound. 36 x 16 x 41 inches.



Danielle Giudici Wallis, *Homage to Long Walk*, 2021.  
Shoebboxes, wood, raspberry pi, speaker, recorded sound. 36 x 16 x 41 inches.



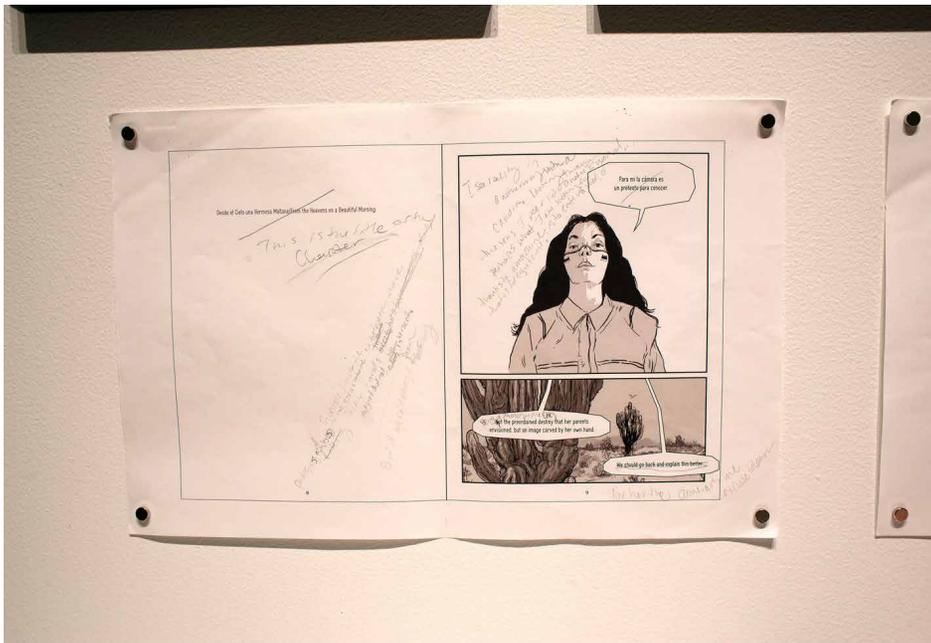
Thomas Hamdani, *Washing Machine Rabbit*, 2021. 3D-printed resin. 9.5 x 6 inches.  
Thomas Hamdani, *Astronaut Ape*, 2021. 3D-printed resin. 8.5 x 6.5 inches.



Thomas Hamdani, *Washing Machine Rabbit*, 2021. 3D-printed resin. 9.5 x 6 inches.  
Thomas Hamdani, *Astronaut Ape*, 2021. 3D-printed resin. 8.5 x 6.5 inches.



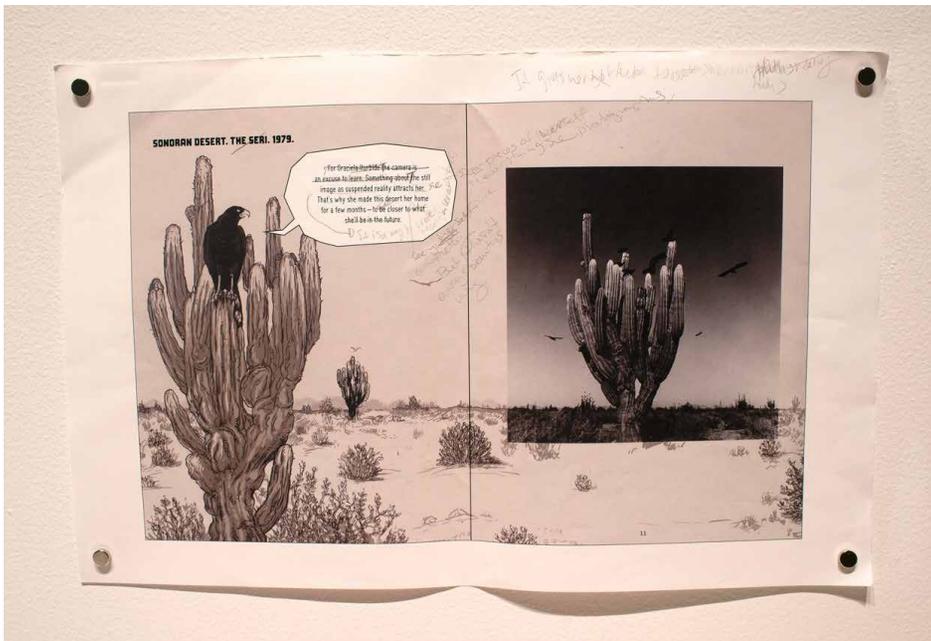
Installation view of *Home Edition Exhibition*, 2022. Featuring Zeke Peña and Isabel Quintero.



Zeke Peña and Isabel Quintero, draft pages from *Photographic: The Life of Graciela Iturbide*, 2016-17. Notes in pencil by Quintero on photocopies of artwork by Peña.



Zeke Peña, *Untitled* (from *Photographic: The Life of Graciela Iturbide*), 2017. Ink on board. 15 x 12 inches.



Zeke Peña and Isabel Quintero, draft pages from *Photographic: The Life of Graciela Iturbide*, 2016-17. Notes in pencil by Quintero on photocopies of artwork by Peña.



Zeke Peña, *Untitled* (from *Photographic: The Life of Graciela Iturbide*), 2017. Ink on board. 15 x 12 inches.



Zeke Peña, *Untitled* (from *Photographic: The Life of Graciela Iturbide*), 2017. Ink on board. 15 x 12 inches.



Installation view of *Home Edition Exhibition*, 2022. Featuring Zeke Peña and Isabel Quintero.



Installation view of *Home Edition Exhibition*, 2022. Featuring Zeke Peña and Isabel Quintero.



Ann Le, *Notes*, 2018. Archival pigment prints. 40 x 27 inches each.  
Jonah Elijah, *Pops going off on cops*, 2019. Oil on canvas. 63 x 34 inches.



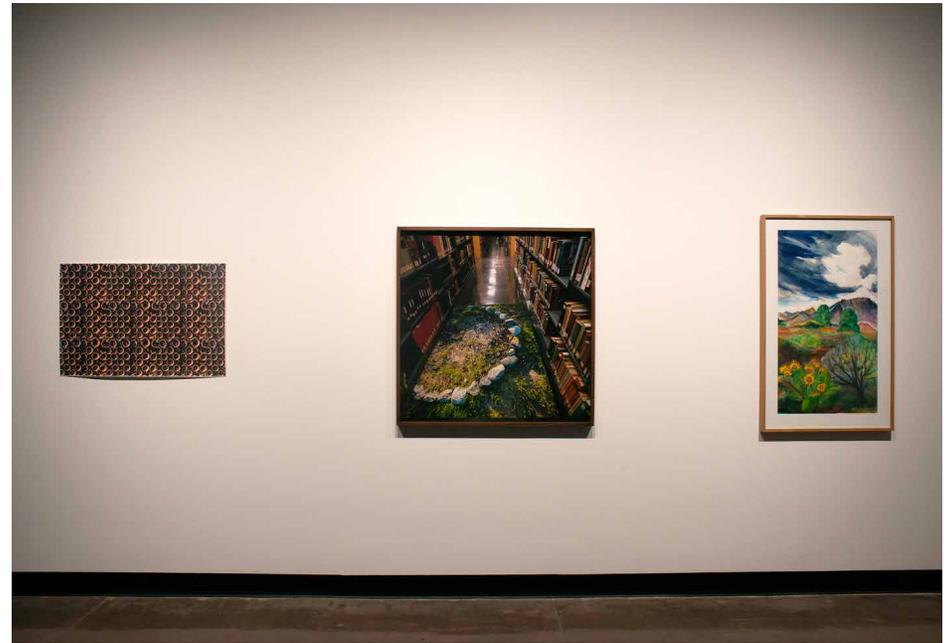
Ann Le, *Notes, 1954/1970/2018*, 2018. Archival pigment prints. 40 x 27 inches.  
 Ann Le, *Notes, Tonkin: VN 1954/TBD/2018*, 2018. Archival pigment print. 40 x 27 inches.



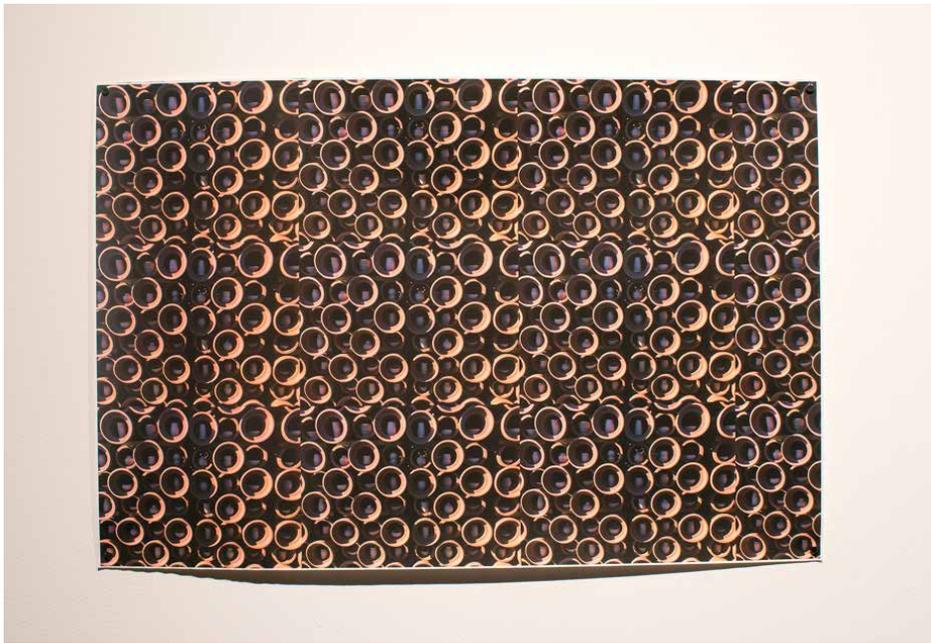
Jonah Elijah, detail of *Pops going off on cops*, 2019. Oil on canvas. 63 x 34 inches.



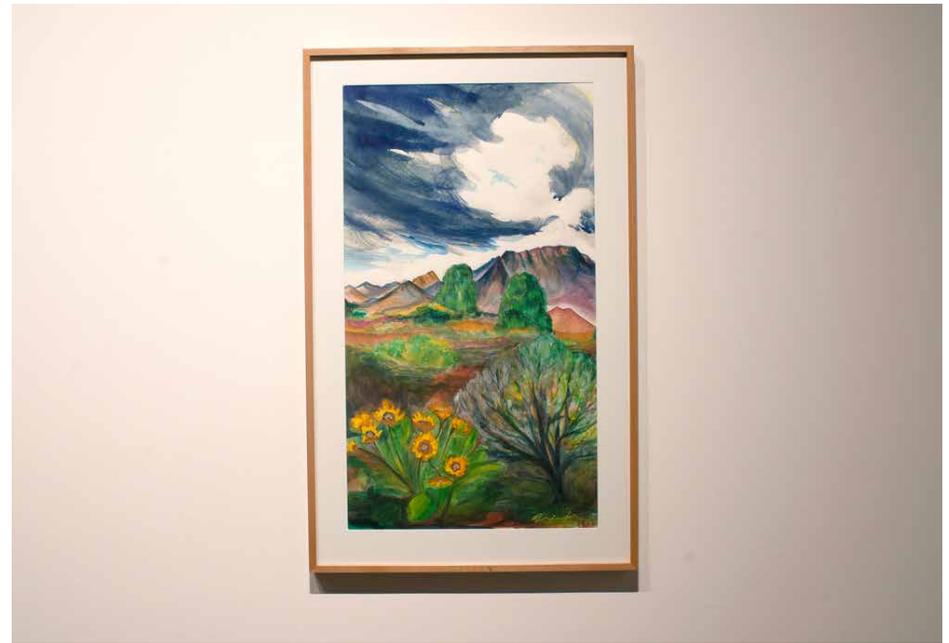
Jonah Elijah, *Pops going off on cops*, 2019. Oil on canvas. 63 x 34 inches.



Installation view of *Home Edition Exhibition*, 2022. From left: Stanton Hunter, Isabel Avila, and Jenny Kane.



Stanton Hunter, *As Above, So Below*, 2019. Digital print. 24 x 36 inches.



Jenny Kane, *Sierra Storm Running from Spring*, 2022. Watercolor, pencil, ink, pastel on paper (framed in alder with walnut splines). 29 x 46 inches.



Isabel Avila, *Ways of Learning (Cal State University, Long Beach, Puvungna Site)*, 2019. Archival pigment print. 40 x 40 inches.



Installation view of *Home Edition Exhibition*, 2022. From left: Stanton Hunter, Isabel Avila, and Jenny Kane.



William Camargo, *All That I Can Carry #2*, 2020. Archival pigment print. 30 x 24 inches.  
 Dulce Soledad Ibarra, *Bolsote (wearable no. 2)*, 2019. Bolsas de mercado, plastic lining, thread, buttons. 64 x 62 inches.



Dulce Soledad Ibarra, *Bolsote (wearable no. 2)*, 2019. Bolsas de mercado, plastic lining, thread, buttons. 64 x 62 inches.



William Camargo, *All That I Can Carry #2*, 2020. Archival pigment print. 30 x 24 inches.



Dulce Soledad Ibarra, *Bolsote (wearable no. 2)*, 2019. Bolsas de mercado, plastic lining, thread, buttons. 64 x 62 inches.



Home Edition Exhibition, 2022. Wignall Museum of Contemporary Art, Chaffey College, Rancho Cucamonga, CA.



Cole M. James, installation view of *Manchego*, 2015. HD Video (720p), TRT: 02:46.



Home Edition Exhibition, 2022. Wignall Museum of Contemporary Art, Chaffey College, Rancho Cucamonga, CA.



Nicole Seisler, installation view of *Opening Up*, 2021. Video featuring clay, TRT 04:02.



Jessica Wimbley & Chris Christian, installation view of *Fieldnotes: Califia*, 2021. Video collage, TRT 02:50.



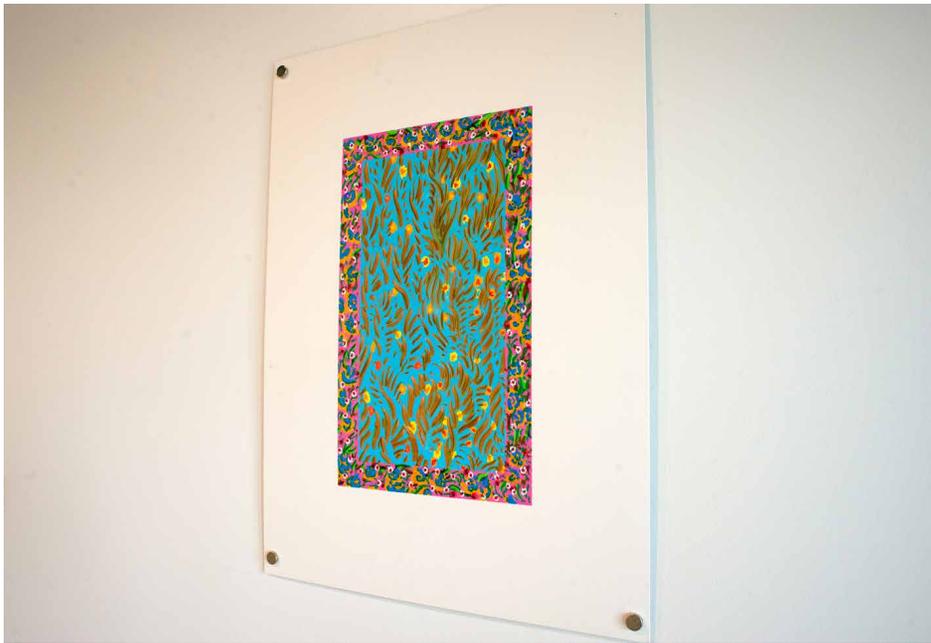
P-vel Acevedo, detail of *Nis/Water*, 2022. Block prints on paper adhered to wall.



P-vel Acevedo, *Nis/Water*, 2022. Block prints on paper adhered to wall.



Rebecca Ustrell, *Daisy Pop*, 2021. Posca markers and india ink on cold pressed illustration board. 16 x 20 inches.



Rebecca Ustrell, *Daisy Pop*, 2021. Posca markers and india ink on cold pressed illustration board. 16 x 20 inches.



Willie Baronet, detail of *We Are All Homeless*, 2022. Mixed media including homeless signs. Dimensions variable.



Willie Baronet, *We Are All Homeless*, 2022. Mixed media including homeless signs. Dimensions variable.



Willie Baronet, detail of *We Are All Homeless*, 2022. Mixed media including homeless signs. Dimensions variable.

# WIGNALL MUSEUM *of* CONTEMPORARY ART

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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.

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