



Christopher Myott, *Knuckle Head*, 2016, Oil, Graphite and wax on panel, 20x30 inches. Courtesy of the Artist

Faster, Faster!

THE ART OF MOTORCYCLE CULTURE

JANUARY 22-MARCH 9, 2019

Curated by Rebecca Trawick

Deborah Aschheim
Tom Cardwell
Sean Duffy
Jeffrey O. Durrant
Max Grundy

Cory Jarman
Toria Jaymes
Max Lockwood
Christopher Myott
Ryan Quickfall

Lydia Ricci
Susana Rico
Marwan Shahin
Rachel Wolfson Smith
Mark T. Stockton

Chaffey  College

WIGNALL MUSEUM of
CONTEMPORARY ART

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Faster, Faster! The Art of Motorcycle Culture features works of art that explore motorcycle culture. Some of the featured artists reflect on the rider's experience or persona, while others focus on the bike itself. Other artists and contributors in the exhibition consider the historical importance of the motorcycle and rider. A few artists use the rider or motorcycle as a jumping off point to investigate related concepts or historically significant events. Most artists included in *Faster, Faster!* are also motorcycle collectors and riders making the theme a reflection of their own dedication and love of the sport. Collectively, these works explore the contemporary implications of the motorcycle in our culture and history while celebrating the motorcycle and the people who love them.

Motorcycles are cool. We know this from the way they are represented in media, art, and popular culture. Motorcycles are also commonplace worldwide. Globally, motorcycles and other two-wheeled forms of transportation are more common than cars in most households. In the United States, the Pew Research Center found that 14% of Americans own a motorcycle compared to Thailand, Vietnam, Indonesia, and Malaysia collectively where more than eight-in-ten surveyed report owning a scooter¹. As a nod to the international importance of moto culture, the artists included in the exhibition come from North America, the United Kingdom, and Portugal.

The motorcycle represents different things to different people. For some, it signifies freedom and a free-spirited outlook. For others, it is a symbol of rebellion. Motorcycle riders have been portrayed as freewheeling hippies or dangerous outlaws, but the reality is much more complex. Riders come from a multiplicity of experiences, interests, and expertise. Among riders, there is diversity in race, gender, sexual orientation, ethnicity, and political worldview. The works of art found in *Faster, Faster!* are not meant to be an essential view of the many sub-cultures that comprise the sport, but as curator, my hope is that this particular collection will entice the viewer to consider a broader, more complex image of the motorcycle enthusiast.

Acknowledgments

Faster, Faster! is the result of a unique collaboration. The exhibition was the idea of my colleague, Sheila Malone PhD, Associate Professor, Theatre. Sheila is a member of the *International Journal of Motorcycle Studies* (IJMS) and an avid motorcyclist. When she suggested a collaboration to intersect with the upcoming *IJMS Conference*, summer 2018 at Chaffey College, I was intrigued. Sheila's support in the form of her own expertise and research materials, and her assistance in the development of programming and associated events, proved crucial.

While most of the artists included in *Faster, Faster!* reside in North America, the research for this exhibition also led me to the United Kingdom and Portugal, where a few of the artists live and work. My gratitude goes to all the artists who so graciously agreed to share their work in *Faster, Faster!* Their obvious enthusiasm for the theme was evident immediately. The artists made this a fascinating and exciting inquiry, and I have enjoyed getting to know each of them and their work. In addition, a huge thank you to the motorcycle clubs that generously loaned artifacts from their archives to the exhibition. I would like to thank the Motor Maids, ONE Archive in Los Angeles, and the Satyrs. These contributions also helped illustrate the value that female riders and the LGBTQAI communities have made to the history of the motorcycle in the US.

At the college, I would like to thank Dr. Henry Shannon, President, and Meredith Randall, Associate Superintendent, Instruction and Institutional Effectiveness, for their support of the Wignall Museum's exhibition program. My appreciation to Jason Chevalier, Dean of Visual and Performing Arts for his continued support of Wignall Museum programs, and Yubel Svensson, VPA Educational Program Assistant for critical support on administrative tasks. My gratitude to Deanna Hernandez and Jessica Wyland, who provided their expertise by reviewing written materials related to the exhibition. Finally, a special thank you to Assistant Curator Roman Stollenwerk for his curatorial and organizational assistance; to Andy Hadle for his installation support; and to our student staff who assist in innumerable ways during exhibitions.

Rebecca Trawick
Curator

¹ Jacob Poushter, "Car, Bike or Motorcycle? Depends on Where You Live," *Pew Research Center*, April 16, 2015, <http://www.pewresearch.org/facttank/2015/04/16/car-bike-or-motorcycle-depends-on-where-you-live/> (accessed Sept. 10, 2018).

A Phenomenology of the Motorcycle and The Signs of Subculture

by Sheila Malone, PhD

Our relationship with things is not a distant one: each speaks to our body and to the way we live. They are clothed in human characteristics (whether docile, soft, hostile or resistant) and conversely they dwell within us as emblems of forms of life we either love or hate.

- Maurice Merleau-Ponty, *The World of Perception*

What is motorcycle studies? Some might define it as an offshoot of cultural studies, or an area of sociology, or anthropology, a specific history of technology, or even philosophy. For a hand full of academics who have made motorcycle studies their lives' work, motorcycle studies encompasses all of these disciplines and more. To study the motorcycle is to study the object, its makers and myriad subcultures associated with riding. To understand what constitutes a subculture, we must unpack the meaning of a particular subculture's signs, codes or as Dick Hebdige argues in his seminal work, *Subculture: The Meaning of Style*, "to discern the hidden messages inscribed in code on the glossy surfaces of style, to trace them out as 'maps of meaning' which obscurely re-present the very contradictions they are designed to resolve or conceal" (Hebdige 18). The sign system or style of motorcycle culture can be mapped across brand identities, across nation-states, and across varying topographies, terrains, and territories. It is through these cultural mappings that the complexities of class systems, the hows and whats of hegemonic practices, the networks of meanings, and the connections of culture overlap and intersect.

These meanings are embedded in the object: the motorcycle, embedded in human activity: behavior, customs, social relationships, and economic industries. In order to tease out various "contradictions" in meaning – codes of motorcycle culture, subculture theory offers pathways and processes of unpacking why the motorcycle is important as an object of study, and how it continues to intrigue scholars, practitioners, and onlookers. In their recent book, *An Alternative History of Bicycles and Motorcycles: Two-Wheeled Transportation and Material Culture*, Steven Alford and Suzanne Ferriss argue that the particular confluence of industrialization, flow of material goods, and economic reality of labor markets brought about the development of the motorcycle in the early 20th century, at the same time the bicycle was developing as a separate culturally significant object (Alford and Ferriss). The production and use of the motorcycle is embedded with meaning through its materiality and through the practices of the rider. While the motorcycle points to the manufacturing, to the consumption– all signs of an exteriority, there is another critical lens, phenomenology, which offers alternative modes of decoding the motorcycle as a sign. These alternative modes are tied to the ephemerality of riding, to the fleeting feeling found while hugging the curves of the road, to the never attainable vanishing point on the horizon, to an interiority. Arriving at the motorcycle emphasizes the foregrounded object and equally important emphasizes what is backgrounded – or in other words, what allows us to experience the object in the foreground. Phenomenology offers the scholar and the onlooker an understanding of the sentient experience of the motorcycle beyond a cultural understanding, focusing meaning on how we come to the motorcycle, how we arrive, and how we might experience *Faster, Faster! The Art of Motorcycle Culture*.

Works Cited

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Merleau-Ponty, Maurice. *Phenomenology of Perception*. 2 edition. London: Routledge, 2002.

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Deborah Aschheim



Deborah Aschheim, *Human Be-in, January 14, 1967* (after Eric Thiermann), 2016, ink and watercolor on Dura-Lar, 48 x 40 inches. Courtesy of the artist.

The Human Be-in at the Polo Fields in Golden Gate Park was billed as a "Gathering of the Tribes." The free event brought together as many as 30,000 people from diverse communities, including musicians, poets, activists, artists, intellectuals, counterculture luminaries and the "outlaw" motorcycle gangs.

I make drawings, installations and sculptures and for the past 10 years I have been trying to visualize and to understand memory. Most recently, I have been searching for collective memory in the shared public spaces of history, collecting community stories and combining drawing and oral history into illustrated vernacular narratives that reanimate collective memories. *The Zeitgeist*, the series that my drawing "Human Be-in" is part of, was an installation of posters on Market Street in 2017 that let Bay Area viewers time travel back to the summer of 1967.

Sean Duffy



Sean Duffy, *KBC*, 2017, steel on motorcycle helmet, 11 x 9 x 14 inches.
Courtesy of the artist and Susanne Vielmetter Los Angeles Projects.

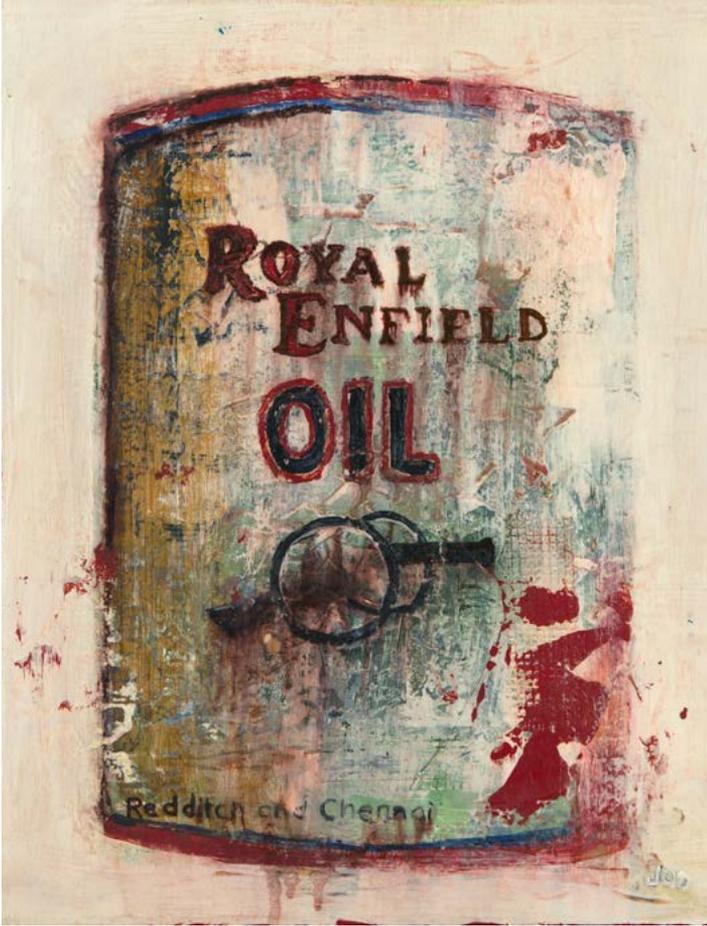
Growing up with dirt bikes, wearing a helmet became second nature. My helmet was my armor. It provided a sense of safety while giving me permission to do something dangerous. During one particular spill, I remember sliding across the gravel and thinking about the state of my helmet. Would it hold up? Did it need some protection?

When and how much safety equipment a rider uses, or doesn't use, signals how he or she relates to danger and to the world. Adding another layer makes an activity safer while implying its greater inherent danger.

Repetition, redundancy, and the fine line between improvement and destruction are recurring themes in my work. Adding a roll cage to a helmet is silly, yet somehow comforting. The roll cage protects the helmet; the helmet protects the skull; the skull protects the brain.

For parents of teenagers, who recall testing the limits during their own adolescence, there may be a certain logic in this belt-and-suspenders approach; however, the redundant roll cage belies a mistrust in armor's ability to withstand the abuses that will soon be heaped upon it. What new and terrible activities require such precautions? No parent—or safety-minded bystander—dares imagine.

Jeffrey O. Durrant



Jeffrey O. Durrant, *Royal Enfield Oil*, 2017, acrylic on board, 14 x 11 inches. Courtesy of the artist.

In recent years, my family and I have settled in Castle Valley, UT and I have been focusing more on my art practice. While my paintings are often quite loose, my subjects are dominated by motorcycle culture – the riders, the tools and materials, and the machines coupled with the rugged landscapes that surround me in my immediate environment in Castle Valley.

Max Grundy



Max Grundy, *Patrolled by Aircraft*, 2012, enamel on aluminum panel, 18 x 24 inches. Courtesy of the artist.

My painting is created with enamel paint on aluminum panel, a nod to the automotive and engineering heroes I represent in my work. My compositions contain scenarios that are rendered in a style reminiscent of propaganda art: specifically, Russian World War II propaganda art. I have always admired their use of unusual perspective, a limited color palette, and dramatic text and design for maximum effect.

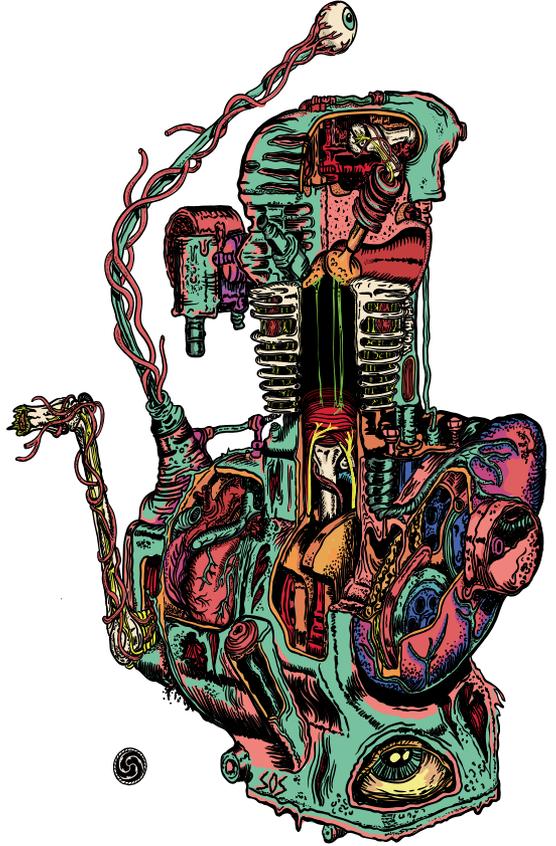
Cory Jarman



Cory Jarman, *Uncle Sam*, 2013, ink on paper, 20 x 26 inches. Courtesy of the artist.

My illustrations depict motorcycles that I love to look at - nothing more, nothing less. They represent the still life of a machine made to move fast.

Toria Jaymes

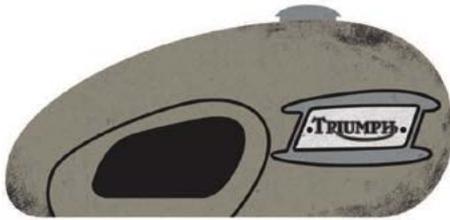


Toria Jaymes, *It lives: Suicide shift*, 2016, screenprint, 40 x 30 cm. Courtesy of the artist.

I'm a multi-disciplinary artist, working under the guise of Stay Outside. My work spans a multitude of mediums from digital art to traditional crafts, such as woodcut block printing, painting and hand drawn illustration, including large-scale murals.

All of my self-initiated projects are focused on things that excite me and that are in some way already a part of my life; motorbikes, skateboarding, subcultures, science fiction, humor, surrealism and playtime.

Max Lockwood



Max Lockwood, *Triumph Bonneville Fuel Tanks*, 2015, digital illustration, 23.39 x 16.53 inches. Courtesy of the artist.

My artwork takes a nostalgic and aesthetic view of the many shapes, forms and lines that make a particular motorcycle distinct from another. The contours of a fuel tank speak of a time and a cultural moment of motorcycling. Often referencing motorcycle culture, my work explores the iconic beauty of the Triumph Bonneville, paying particular attention to the tank, which is the core feature of a motorcycle. Over the years the Bonneville has gained wide spread popularity and acclaimed history. They are still being manufactured today to strongly resemble the original series, which is a testament to its success. The motorcycle has evolved into new models, which I have depicted with the use of varying types of badge designs and a cohesive color palette. I have tried to evoke a sense of simplicity and elegance when recreating the clean lines of the famous teardrop tank design, as I see it as a work of art. The reason I chose to use three tanks was to symbolize the different versions of the original; the T120, T140 and the new Bonneville. *Triumph Bonneville Fuel Tanks* also pays homage to the fact that this machine was manufactured in three generations over three separate production runs. The reason for making this art was to make visible the elements of a motorcycle that are sometimes overlooked and shadowed in its grandeur, but in essence are at the heart of any motorcycle.

Christopher Myott



Christopher Myott, *Soichiro*, 2016, oil, graphite and wax on panel, 30 x 20 inches. Courtesy of the artist.

Much of my work lies somewhere at the intersection of drawing and painting. I use pallet knives and handmade implements to manipulate oil paint on panel, and then I draw through the surface of the paint often exposing layers of color underneath. The process offers an unedited spontaneity akin to handwriting and investigates the relationship between the deliberate and the inadvertent. I often create interior spaces around the subject that tends to flatten the image and warp the perspective in interesting ways. I use finishing techniques I learned as a furniture maker to highlight textural elements. The goal is to make a physical object only fully appreciated in person.

Ryan Quickfall



Ryan Quickfall, *Midnight Tracker*, 2017, 4 color screen print on paper, 50 x 70 cm. Courtesy of the artist.

I am influenced by the outlaw and passionate culture that has for generations established its connections with the motorcycle - the people, the machines and the culture that has built around them. I try to portray the outlaw sense of the motorcycle and its rider, through original and printed media editions. Death and the undead are also prominent themes throughout my works, often portrayed through central, subversive anti-hero characters.

Lydia Ricci



Lydia Ricci, *You Need to Wear Pants*, 2018, mixed media, 5.5 x 4 x 1 inches. Courtesy of the artist.

I have been collecting scraps for over 25 years (top-drawer clutter, dusty office supplies, something hanging out of a neighbor's trash can). I sculpt these scraps into tiny tributes to the objects that are more specific representations of moments in time.

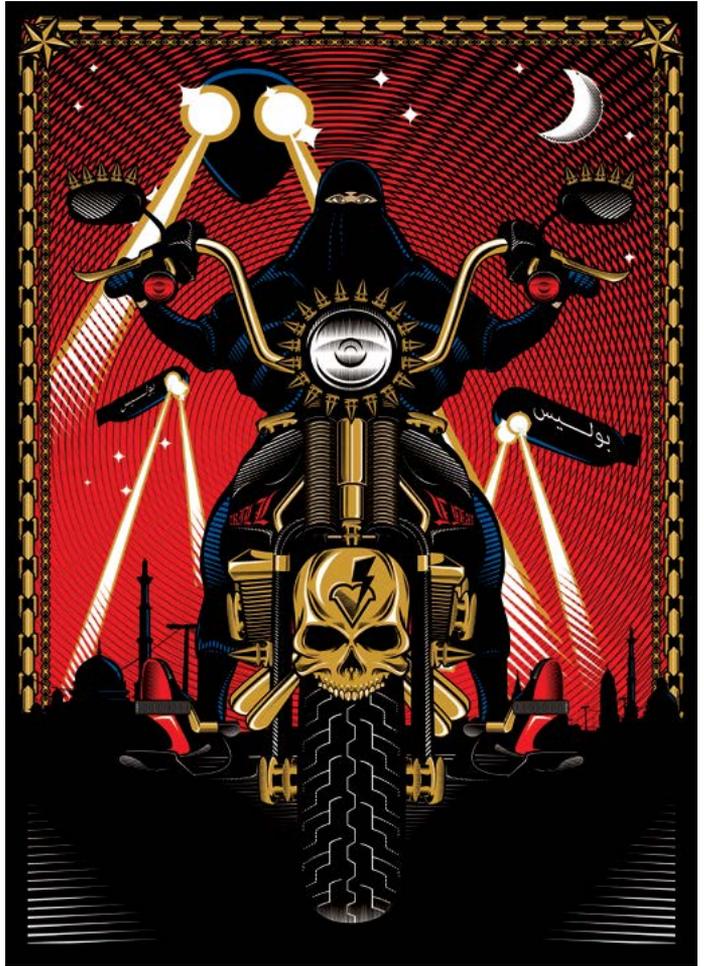
Susana Rico



Susana Rico, *Kirsten with Her Triumph Bonneville*, 2017, tintype, 3 x 9 inches. Courtesy of the artist.

In my series on women bikers, *Viragos*, I pay homage to the spirit of Virago, a female warrior. As a biker, I celebrate the women who have defied stereotypes, slander, and sexism to taste the freedom and power the motorcycle confers. I've specifically chosen the tintype medium for its timeless quality, to execute a series of portraits that epitomize the toughness and tenacity of these defiant women. I hope that their example will give heart to any woman who wishes to overturn convention in order to experience her own strength, daring, and joie de vivre—to become, in the ancient meaning of the word: a true Virago.

Marwan Shahin



Marwan Shahin, *Born to Ride*, 2012, giclée print on fine art paper, 100 x 70 cm. Courtesy of the artist.

In January 2011, right after the historic Egyptian uprising against Mubarak's system I created an illustration titled "The 2Vth (Anonymous Pharaoh)", a mash-up between the infamous Guy Fawkes Mask from the "V for Vendetta" movie with Tut Ankha Amoun. It was the perfect representation of the Egyptian revolution of 2011 and incidentally it was used as an icon of the revolution.

After "The 2Vth (Anonymous Pharaoh)," I made a personal commitment to use my platform to represent marginalized communities and voices. After completing "The 2Vth (Anonymous Pharaoh)," I was struck by the Saudi Arabian law that forbade women from driving and riding bikes. In "Born to Ride," a rebellious girl in her niqab takes out her gold studded Harley Chopper for one revolutionary ride, risking everything for her freedom and right to ride with the police hot on her tail.

Rachel Wolfson Smith



Rachel Wolfson Smith, *Newton's Law*, 2016, graphite and gold leaf on paper, 72 x 54 inches. Courtesy of the artist.

My large-scale graphite drawings give a nod to dramatic Renaissance battle paintings. Dirt bike riders are like soldiers on horseback, hidden behind helmets and racing costumes that playfully mask the tragedy of the crashes they're paused in. Myths, contradictions, and ridiculous driving machinery fuel drawings that illustrate the guarantee that what goes up must inevitably come down.

Mark T. Stockton



Mark T. Stockton, *Hells Angels*, 2013, graphite on custom drawing panel, 14 x 10 inches. Courtesy of the artist.

My drawings and installations reexamine previously consumed images of famous and infamous archetypes. Dependent on my memory, found images and web searches, my work reflects a collective consciousness that is shaped by our media-saturated culture. Using exaggerated scale and time-consuming detail, I allow viewers to reconsider their relationship to the iconic images I manually record.

My work often develops as an extended series and relies on this plurality to create compound narratives. Compositions multiply into compilations and images are visually organized according to inherent formal characteristics. Through this process, my work attempts to locate an inherently individualistic American identity.

Artists' Biographies

Deborah Aschheim

Deborah Aschheim makes installations, sculptures and drawings about memory and place. Her solo exhibitions include Barrick Museum at the University of Nevada, Las Vegas; Suyama Space in Seattle, San Diego State University Art Gallery, the Mattress Factory in Pittsburgh, Otis College of Art and Design in Los Angeles, and Laguna Art Museum in Laguna Beach. She has created permanent public artworks for Rancho Los Amigos National Rehabilitation Center in Downey, CA; UC San Francisco; Amazon.com in Seattle, WA; the City of Sacramento; and the Los Angeles Police Department. Artist residencies include the MacDowell Colony, Headlands Center for the Arts, McColl Center, Bemis Center, and the Roswell Artist-in-Residence program. Aschheim was the inaugural Hellman Visiting Artist at the Memory and Aging Center in the Neurology Department at UCSF from 2009-2011. She has received grants from the Center for Cultural Innovation, the California Community Foundation, and the City of Los Angeles. She lives in Pasadena, CA.

Tom Cardwell

Tom Cardwell's recent solo exhibitions include Wimbledon Space Gallery at University of the Arts, London, and Herbert Read Gallery, Canterbury. Recent group exhibitions include Best Practice, London; James Freeman Gallery, London; and Estudio Lamina, Sao Paulo. From 2010-11 Tom was artist-in-residence at Kingsgate Workshops, London. The article "Battle Jackets, Identity and 'Material Individuality'" was published in the journal *Metal Music Studies* (Intellect) 3.3 (September 2017). Cardwell is Senior Lecturer in Painting at Wimbledon College of Arts, London, UK.

Sean Duffy

Born in San Diego County and raised in the dusty, rocky hills of its most Southeastern edge, Sean Duffy was raised by Labrador Retrievers and teenage girls. He spent his days listening to overlapping radio stations and repairing his second-hand dirt bikes while trying to be new wave. In 1988 he graduated from UC San Diego with BAs in Visual Art and Political Science, and in 1992 received an MFA from UC Irvine. He currently lives and works in a Southern California suburb, reminiscent of the setting of an early Spielberg movie, with his adoring wife and two wonderful boys.

Jeffrey O. Durrant

Jeffrey O. Durrant has dabbled in art his entire life including a few art classes in college; however, by the time he thought about pursuing the subject further he had graduated in International Relations and was pursuing a doctorate in Geography at the University of Hawaii.

Durrant met his wife, Marie, while she was working as a snowboard instructor in Park City. Marie left for a Peace Corps assignment to Chad, Africa and a few months later he followed her and they were married. He has visited over 110 countries; however, Africa remains his passion. In 2018, Durrant established the East Africa Motorcycle art show for local artists living in Tanzania.

In recent years, Durrant has settled in Castle Valley and focused more on his art. His work has been shown across the United States as well as in Europe, Africa, and India. He is also the curator of @motoartists, an Instagram account that promotes the varied motorcycle art of artists across the globe. He is also the art editor for the *International Journal of Motorcycle Studies*. His motorcycles include a 1937 Indian Jr. Scout, 1943 Harley Flathead, 1966 Hodaka Ace 90, 1966 Yamaha YL-1, 1968 BSA Scrambler, 1976 Yamaha DT 175, 2003 Harley Sportster and a 2007 Royal Enfield Bullet.

Max Grundy

Max Grundy has designed and worked on custom cars for the past 22 years. He is active as a product designer in the car industry and has worked with clients such as Disneyland and SEMA. He has also created custom art for a number of musicians and bands including Reverend Horton Heat, Black Label Society, Wayne the Train Hancock, and many others. Grundy received a BFA in Illustration from Weber State University, Ogden, UT and an MFA in Painting and Art History from Brigham Young University, Salt Lake City, UT. He lives and works in Riverside, CA.

Cory Jarman

Cory Jarman is a San Francisco-based artist, with a background in architecture and design. Born and raised in Phoenix, he earned a BA in Spanish from the University of Arizona, Phoenix, AZ and a MA in International Studies from the University of San Francisco, San Francisco, CA. He works in mostly two dimensions and on paper, using ink, acrylic, watercolor and gouache. He aspires to maintain a network of creative friends and collaborators in various artistic endeavors, locales and experiences.

Toria Jaymes

Toria Jaymes is a Yorkshire born, East London, UK-based multi-disciplinary artist, working under the guise of Stay Outside. Her work spans a number of mediums from digital art to traditional crafts, such as woodcut block printing, painting, and hand drawn illustration, including large-scale murals.

Max Lockwood

Max Lockwood lives and works in Bristol, UK and grew up on the outskirts of Reading. He graduated from Southampton Solent University, Southampton, UK with a BA in Illustration in 2011. Since then he has participated in various exhibitions, most recently he's showcased vintage motorcycle inspired artwork at the Oi & Ink Print Exhibition in 2016 & 2017. He has worked predominantly in the print industry and is now working as an artworker and freelance Illustrator.

Christopher Myott

After completing art school in his native New Hampshire where he focused on studio art and painting, Christopher Myott moved to Boston, where he worked multiple odd jobs from building sets to rebuilding vintage bicycles. He continued to work on his paintings while living in Boston and for a brief time apprenticed under Rachel Pery Welty. In 2008 Myott moved back to New Hampshire where he began working on his own as a furniture maker and eventually began painting full time. His colorful abstracts are easy to recognize. In his latest collection Myott has focused on motorcycles in domestic settings.

Ryan Quickfall

Ryan Quickfall is a UK based illustrator. Using his signature style of solid black line work and bold colors, Quickfall's work is readily recognizable in illustration and graphics for apparel lines, branding projects, ad campaigns, event posters and book covers. Quickfall's own work is steeped in B-Movie posters, comic book art, retro skate graphics and absolutely anything motorcycle related.

Lydia Ricci

Lydia Ricci is a graphic designer living outside of Philadelphia, PA. A graduate of Carnegie Mellon University, Pittsburgh, PA she has also studied in St Gallen, Switzerland and Cortona, Italy. She teaches in the Industrial Design Department of the University of the Arts, Philadelphia, PA.

Susana Rico

Susana Rico grew up in Setúbal, Portugal and spent 5 years of her childhood in the French part of Switzerland. In 2005, she returned to Portugal to complete her degrees in Marketing and Advertising. In 2009, she moved to London to learn English and later returned to Switzerland for work. It was on a trip to Bali, Indonesia in 2011 when she fell in love with photography and subsequently started taking her camera everywhere. Because of her extensive travel she developed a particular preference for street and documentary photography. Susana is currently based in Lisbon, Portugal.

Marwan Shahin

Marwan Shahin is a self-taught Egyptian artist based in Egypt & Los Angeles, CA. Shahin has a commitment to use his craft to represent marginalized voices. His work is political, focuses on cultural resistance, and often employs a dark humor. Shahin has been commissioned to create album cover artwork for MIA, Kid Cudi, Snoop Dogg, among others. His work has been exhibited worldwide and he has collaborated with various brands & creatives on commercial and fine art projects.

Rachel Wolfson Smith

Rachel Wolfson Smith is an Austin, TX based artist. She received her BFA from the Maryland Institute College of Art, Baltimore, MD and her MFA from Indiana University, Bloomington, IN. Her work has been shown both nationally and internationally with exhibitions in Austin, Portland, New York, Chicago, Baltimore, and Istanbul.

Mark T. Stockton

Mark T. Stockton is an artist who lives and works in Philadelphia, PA with his wife, Cindy, his two kids, Otto and Iona, and his dog, Elsie. His drawings have been shown both nationally and internationally, with exhibitions in Philadelphia, Los Angeles, New York, London, and Beijing. Originally from the West Coast, he received his BFA from Oregon State University, Corvallis, OR in 1996 and his MFA in Painting and Drawing from Syracuse University, Syracuse, NY in 2000. He currently teaches design and drawing at Drexel University, Philadelphia, PA.

ASK ART

USING THE MUSEUM TO MAKE CURRICULAR CONNECTIONS

QUESTIONS FOR VIEWING

If you were the curator of this exhibition, what would you title this exhibition? Why?

Consider the history of the motorcycle and its relationship to race, gender and identity. How do we see this in representations of motorcycles and moto culture? Is there a “mainstream” culture and how do we see this in representations of motorcycle culture?

Artist Sean Duffy creates roll cages for his helmets. Why do you think the artist chose to modify helmets in this way?

Photographer Susana Rico’s photos are tintypes, a photo made by creating a direct positive on a thin sheet of metal coated with a dark lacquer or enamel and used as the support for the photographic emulsion. This process was in its heyday in the 1860’s and 1870’s. Why do you think she chose this process for her

photos? What effect does it give her contemporary portraits of female bikers?

Artist Max Grundy’s highly stylized painting includes UFO’s and electricity towers in the background. Why do you think the artist has included these symbols in the backdrop of his painting?

Rachel Wolfson Smith portrays her riders in motion, hurling into space where they land in a pile of motorbikes and riders. Smith titled the work *Newton’s Law*. What are Newton’s Laws of Motion and what do you think is the significance of her title choice?

Marwan Shahin’s portrait depicts a female biker in a niqab. What is a niqab and why is it germane in our present day?

Consider the role of the motorcycle in developing countries. How does the motorcycle function in industry and the economy? In what ways does this differ from the way the motorcycle functions in the United States, for example?

Both Mark T. Stockton and Deborah Aschheim present drawings of Hells Angels from historic references from the 1960’s. Both drawings feature hyperrealistically rendered Hells Angels club members. Compare and contrast the drawings.

ESSAY PROMPTS

Research Southern California motorcycle clubs and their histories, including the clubs referenced in the exhibition. Write an essay on a lesser-known club and why they're important to the landscape of Southern California and the history of moto culture.

Research the evolution of bicycle to motorcycle. Who first conceived of and manufactured the motorized bicycle? Were they successful? Why or why not.

Research the impact WWII had on the rise of "outlaw motorcycle clubs." Why was the life of a motorcycle rider so appealing to many of the veterans of WWII?

Research the many types of motorcycle sport racing including motocross, endure, track, drag racing, hillclimb, etc. What are the differences and characteristics of these different forms of racing?

Tom Cardwell draws motorcycle vests or cuts embellished with patches of heavy metal or punk bands that his fictional bikers would wear. Research the history of the iconic motorcycle jacket, vests, and patches in moto culture. Historically, is the vest merely a fashionable accessory or is there a deeper significance?

Christopher Myott's painting *Soichiro* is a portrait of Soichiro Honda. Soichiro Honda was a Japanese engineer and industrialist. In 1948, he established Honda Motor Co., Ltd., a multinational automobile and motorcycle manufacturer. Write a paper researching Honda's rise to success through motorcycle design and fabrication.

ACTIVITIES

Visit the Peterson Automotive Museum in Los Angeles to see *Custom Revolution*, on view now through March 2019. The exhibition gathers the most avant-garde and influential custom motorcycles from independent builders around the world. Choose your favorite prototype or show bike and post on social media.

Visit the International Journal of Motorcycle Studies (IJMS) website, www.motorcyclestudies.org. Review their resources, articles and learn more about the organization.

Create a playlist of music that relates to moto culture. What would you include and why?

Watch a movie about moto culture. Some suggestions might be *The Motorcycle Diaries*, *The Wild One*, *Why We Ride*, or *12 O'clock Boys*, to name a few.

ACKNOWLEDGEMENTS

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, education, and other community programming.

WIGNALL MUSEUM VISION STATEMENT
The Wignall Museum introduces Chaffey College students, faculty, staff, and community members to innovative contemporary art objects and ideas. By fostering critical thinking, visual literacy, discourse, and empathy, the Museum seeks to enhance the intellectual and cultural life of our community.

WIGNALL MUSEUM *of* CONTEMPORARY ART

www.chaffey.edu/wignall

Facebook • Instagram

@wignallmuseum



Chaffey College

VISION

Chaffey College: Improving lives through education.

MISSION STATEMENT

Chaffey College inspires hope and success by improving lives and our community in a dynamic, supportive, and engaging environment of educational excellence where our diverse students learn and benefit from foundation, career, and transfer programs.

5885 Haven Avenue
Rancho Cucamonga, CA 91737

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