

# THE NEW WORLD

CURATED BY ROMAN STOLLENWERK

1/22/13 - 3/16/13

ISABEL AVILA

CHRIS BARNARD

CATHY BRESLAW

HUGO CROSTHWAITE

ASAD FAULWELL

CHUCK FEESAGO

GALERÍA PERDIDA

KAGUYA

BIANCA KOLONUSZ-PARTEE

ELLENI SCLAVENITIS

JOE SUZUKI



Image has been altered. Elleni Sclavenitis, *Port of Long Beach*, 2011. Courtesy of the artist. Please visit [www.industriallosangeles.org](http://www.industriallosangeles.org)

WIGNALL MUSEUM *of*  
CONTEMPORARY ART



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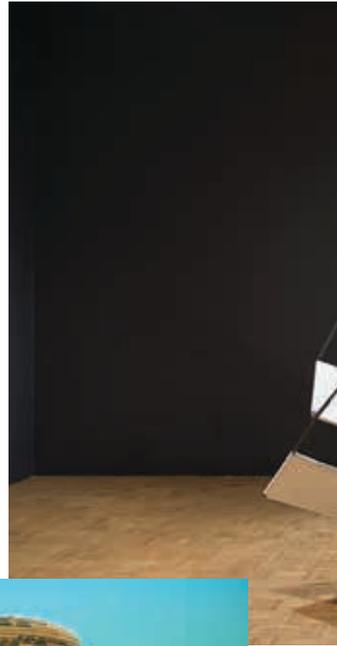
# THE NEW WORLD

CURATED BY  
ROMAN STOLLENWERK

*The New World* is an exhibition that considers changing social, political and economic relations in the world as observed from the perspective of Southern California-trained artists. The idea for this exhibition began as I noticed the increasing activity and art news coverage of the Chinese market. Over the past years, coverage of the Chinese market ceased to be a regional discussion and it has become a substantial component of the mainstream contemporary international art market.

As Nic Forrest noted on [artmarketblog.com](http://artmarketblog.com) on May 13, 2011, "There can be no doubt that the global art market is currently experiencing a period of increased confidence and positive sentiment that is being defined and driven by an influx of wealthy Chinese buyers who are not only having a significant influence on the western art market, but are also propelling the Chinese art market to new heights at an alarmingly rapid rate." He went on to note, "With one of the world's fastest growing economies and a burgeoning middle class it is no surprise that the Chinese are madly spending huge amounts of money on antiques and fine art - prime symbols of wealth for the status obsessed Chinese. It is also no surprise that the emergence of Chinese buyers as a dominant force at auctions of both Western and Chinese antiques and fine art has sparked a plethora of reports and predictions that China is on the way to becoming the centre of the global art market."

This increased influence of China on the art market made me stop to consider what this means for me as a curator in Los Angeles, and for all the artists in Los Angeles, and what would be the impact on the American art market? The point of this exhibition is not one of value judgment, but rather an observation that we have arrived at a point of change that is becoming increasingly pronounced and it does indicate that artists in Southern California will



Isabel Avila, *Virginia Carmello (Tongva)* Anaheim CA,  
30x30 inches Chromira Archival C-Print 2012



galería perdida, *HAVE NO FEAR*, 2012, steel, vinyl lanyard from Zamora, Michoacan, 9 kilo Copper from Santa Clara del Cobre, Michoacan, dimensions vary. Courtesy of the artists.

need to begin to alter their regional focus regarding the business of art. Perhaps the traditional dream of gaining representation by a New York gallery and extending careers further into the European market is no longer relevant to Southern California artists. Perhaps the stronghold that the Atlantic had on the art world is no longer the case and focus has shifted to the Pacific Rim.

In February 2011, [artmarketblog.com](http://artmarketblog.com) posted its recap of the trends of 2010 in the world art market. Prominent trends that Nic Forrest noted included Latin American art and Los Angeles. The mention of Latin American art is important because I must now clarify that while China is the most notable of the expanding markets, it is not the only one. The trend is not just one of an expanding Chinese market, but rather a new plethora of emerging markets that include the Pacific Rim and Latin America.

As I continued to view and reconsider different artists through the lens of this exhibition premise, I also continued to broaden the scope of the exhibition, including considering the rise of the United Arab Emirates in art world prominence during this same time period. While this region is outside the initial Pacific Rim focus, it is nevertheless a new or emerging market that has expanded to exert real influence in the international art world. The focus of the exhibition is not on a specific geography, but on an expanded art world and expanded definition of "International" that is truly international in nature, rather than transatlantic.

It should also be noted that while the idea for this exhibition began with China, ultimately none of the artists included were Chinese or focused explicitly on China. At the time of this exhibition, now, a slow in the Chinese economy and art market has been observed by art market analysts, however, *Artslant* reported on October 15, 2012 that "The Asian Contemporary Art Market Generally Is Soft, But Southeast Asian Art Is Booming." Once again this points to a larger shift in the contemporary commerce behind art.

*Artslant* went on to report "Southeast Asian art has been a market to watch for some seasons now and this fall delivered Sotheby's its best-ever result for the sector. Their Modern and Contemporary Southeast Asian Paintings sale last Sunday raked in HK\$121 million (\$15.5 million), almost doubling their pre-sale estimate. Icing on the cake was provided by Indonesian modern artist Lee Man Fong, whose "Fortune and Longevity," 1951, set a new world record for Southeast Asian painting when it sold for HK\$34.26 million (\$4.4 million). Arguing well for the sector's continuing development is that Asia's canniest collectors, the Taiwanese, have now entered the fray, indicating this is a market with a long way to go yet."

This bit of news is important to include because my observations in this exhibition are not meant to be a critique or criticism of Chinese influence in the art market, but rather observation of a continued opening of the areas of influence in the international art market. As such this

premise must be taken as a starting point for a larger conversation about inclusiveness and the fluidity of art historical validation. We often allow ourselves to forget that in valuating an art object, the art historical value can change dramatically when individuals with enough money begin to express an interest. In the past years, high values of Chinese painting at auctions have demonstrated that assumptions that Western Art is the most valuable is also subject to change.

In the art market trends of 2010 that I mentioned previously, it is also important to note the mention of Los Angeles, because it perhaps offers the answer to my question of what this shift would mean for the American art market, it would mean a related expansion of Los Angeles in art market prominence due to its geographical and cultural connections to the Pacific Rim and Latin America. This expansion was recently given a boost by the shrewdly planned *Pacific Standard Time* exhibitions of 2011&2012 as well as the new *Made in LA* biennial organized by the Hammer Museum and LAx Art.

With these ideas all in mind I decided to fuse these various observations into an exhibition premise and focus on artists who attended art school in Southern California, but whose outlook, explicitly or implicitly, engages with the changing world as emerging markets grow in economic and cultural prominence. Their work explores the conflicting feelings of fear and optimism elicited by a globalized world and art market, as well as the excitement, fascination, experimentation, uncertainty and displacement that accompany change.

Any discussion of change is not simply a conversation about what is new, but necessarily it must be about what has past. **Chris Barnard's** paintings engage the tradition of landscape painting and its connection to imperial expansion. The history of landscape cannot be viewed simply as the representation of nature,



but the image of human domination over nature and the conquering of new lands (and cultures). Barnard's landscapes show the looming threat of this domination and the military presence required to maintain it. Barnard's paintings present this presence indirectly, instead of showing military action, he depicts militarized landscapes filled with the infrastructure and space age technology that suggests the relationship between advances in science and technology and the push for American expansion that funds the research that developed some of our current consumer technologies. Barnard's work also brings the specter of colonialism into the conversation, showing the extreme money, technology and energy required to dominate world economics and politics.





Chris Barnard, *Mother*, 2011, oil on canvas, 50x74 inches.  
Courtesy of the artist and Luis De Jesus Los Angeles.

# CHRIS BARNARD

Chris Barnard was born in 1977 in New York, NY. He lives and works in Los Angeles, CA. Barnard received his MFA in 2005 from the University of Southern California and his BA in 1999 from Yale University. His recent solo exhibitions include *Toward Trinity*, Luis De Jesus Los Angeles (2011), *Full Spectrum Dominance*, Sam Lee Gallery, Los Angeles (2010), *No Exit*, Luis De Jesus Seminal Projects, San Diego (2008). His recent group exhibitions include *F2:Three*, Luis De Jesus Los Angeles, Santa Monica (2010), and *Shut Up and Keep Swimming*, Jail Gallery, Los Angeles (2009).

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Chris Barnard, *Homo Erectus*, 2012, oil on canvas, 70x62 inches.  
Courtesy of the artist and Luis De Jesus Los Angeles.

Chris Barnard, *Gateway Drug*, 2011, oil on canvas, 60x84 inches.  
Courtesy of the artist and Luis De Jesus Los Angeles.

Any discussion of the United States and its relationship to colonialism must address the impact of the Vietnam War on American culture. It is arguable that Vietnam was the first instance where the United States was forced to consider that its control of the world was not definite, despite its wealth and technology. **Eleni Sclavenitis's** film *Phoenix* addresses the complexity of colonialism and its impact on how individuals and societies view themselves. In her film, Sclavenitis documents two interviews that she interweaves to explore different perspectives on the Vietnam War. In 1996 Sclavenitis's father revealed to her that he had gone to Vietnam on a secret mission with the US Military during the Vietnam War. In 2004, Sclavenitis married a man whose mother is half Vietnamese and was born in French colonial Cambodia. These relatives were further connected through their relationship to Hué, the city where Sclavenitis's father was stationed in during the war and the city where her mother-in-law was born.

In her statement, Sclavenitis notes, "To me, Vietnam had always been a distant place, only visited in movies and war footage, until I was on a plane to Saigon in 2000. Looking out the window as we were coming in to land at Tan Son Nhat Airport, I could see bomb craters in the rice fields below. I was in Vietnam for less than an hour, but those traces of war have stayed with me over the years. Now I know why: they are a signal that the past is always present. This idea, along with my father's revelation and my mother-in-law's story of immigration, were the catalysts for this film."

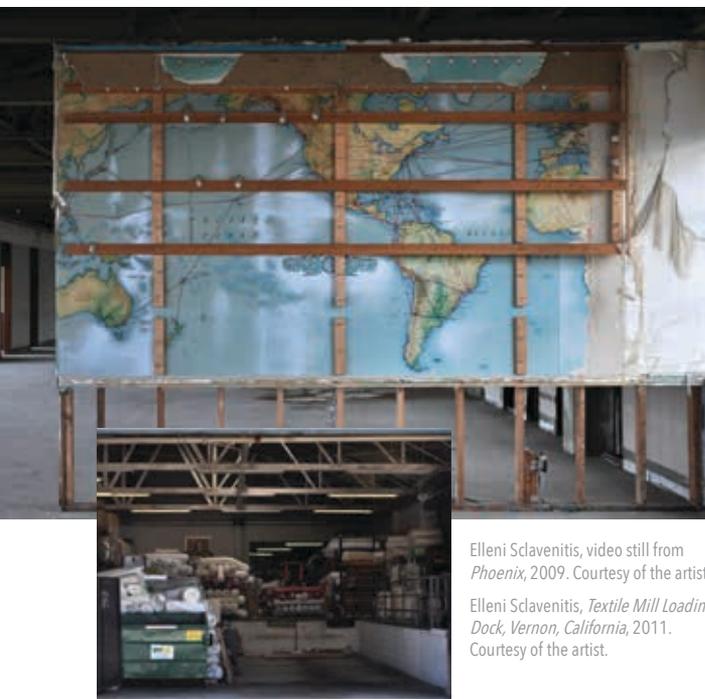
The complex nuances of identity expressed by Sclavenitis's mother-in-law in *Phoenix*, point to the fluid nature of personal identity and its



Eleni Sclavenitis, *Port of Long Beach*, 2011. Courtesy of the artist.  
Eleni Sclavenitis, video still from *Phoenix*, 2009. Courtesy of the artist.  
Eleni Sclavenitis, *Flight Route Map, Former Hughes Aircraft Company Administrative Building*, 2010. Courtesy of the artist.

# ELLENI SCLAVENTITIS

Elleni Sclavenitis is an artist and filmmaker whose practice operates at the intersection of art and documentary. Her work explores the interconnection of memory, experience and history through subjective and historical perspectives. Sclavenitis received her MFA from the California Institute of the Arts (CalArts). She lives and works in Los Angeles. Recent projects include the website *IndustrialLosAngeles.org*, which traces the history of industry on the Southern California landscape through a series of photographic and written essays. In summer 2012, she co-curated *KNOWLEDGES* at Mount Wilson Observatory, bringing together the works of more than 30 Los Angeles-based artists at the historic site.



Elleni Sclavenitis, video still from *Phoenix*, 2009. Courtesy of the artist.

Elleni Sclavenitis, *Textile Mill Loading Dock, Vernon, California*, 2011. Courtesy of the artist.

relationship to an ever changing cultural context. **Joe Suzuki** uses his studio practice to explore his own ever changing "Japanamerican" culture that is, as he states, "a smaller, more specific unit made up of my own immediate family, where customs and idioms are born out of misunderstandings or idiosyncrasies, and myths and legends are often formed through the struggles of everyday life."

Suzuki also brings an example of cosmopolitan cultural exchange into the discussion. His work reminds us of the strong influence of Japanese culture and design on our contemporary taste and aesthetic. Conversations about the looming presence of China in the economy and culture fail to recognize that Japan was also viewed with suspicion in the 1990s as an economic aggressor and threat to western primacy. In Suzuki's work we see this fear turned on its head, as the classic western theme of "Judith Beheading Holofernes" is given a Japanamerican revision.

Joe Suzuki, *Judith Beheading Holofernes*, 2011, acrylic and enamel on panel, 48x36 inches. Courtesy of the artist.



Joe Suzuki's studio, 2012. Courtesy of the artist.

# JOE SUZUKI

Born in Tokyo in 1976, Joe Suzuki received his MFA from Claremont Graduate University in 2005 and his MA in painting from Cal State Northridge in 2003. Joe's recent work was shown in a two-man show with his brother, Macha Suzuki, at Sam Lee Gallery. His artworks have been included in numerous exhibitions throughout southern California: Cartelle Gallery, Korean Cultural Center, Japanese American Cultural Center, Riverside Art Museum, and Duke Gallery at Azusa Pacific University.

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Joe Suzuki, *Fortune Cat Series*, 2012, acrylic on raw canvas, 24x17 inches. Courtesy of the artist.

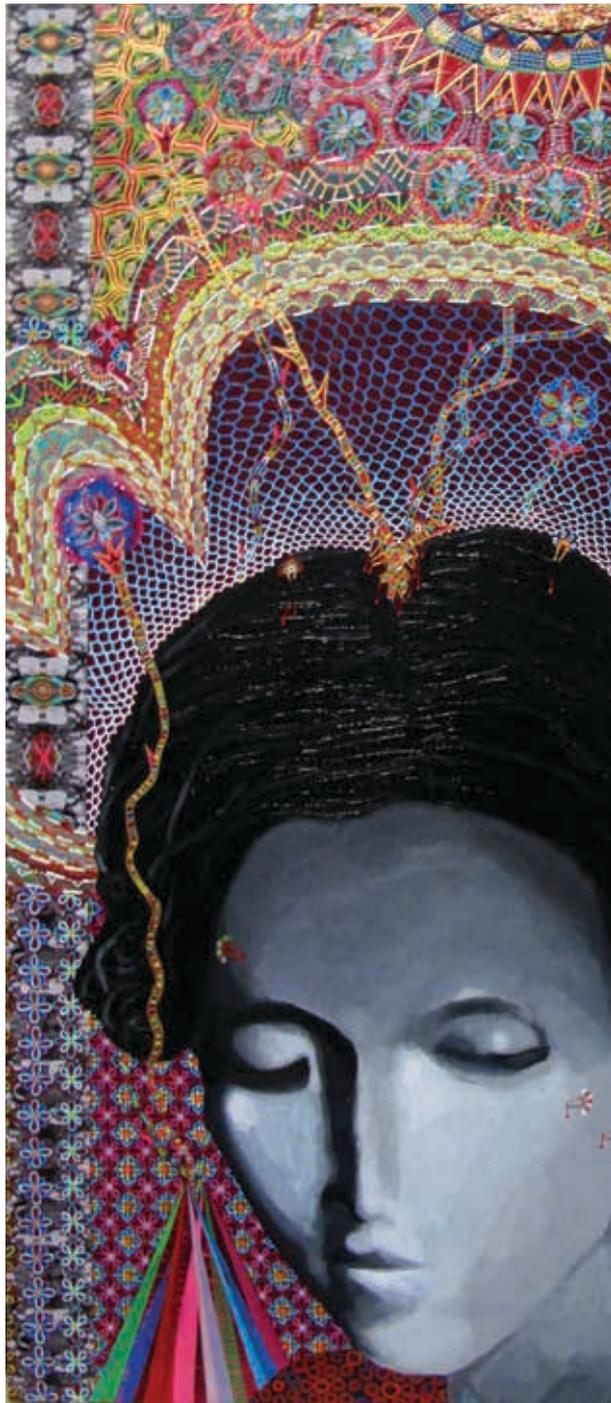
Joe Suzuki, *So I'll Die Trying*, 2012, acrylic on canvas, 41x25x16 inches. Courtesy of the artist.



Joe Suzuki, *Fortune Cat Series*, 2012, acrylic on raw canvas, 24x17 inches. Courtesy of the artist.

Asad Faulwell's work engages a similar fusion of both personal and wider cultural influences, with a painterly style that draws from traditional Islamic art. Faulwell looks to his Iranian heritage, invoking Middle Eastern history and motifs. In this exhibition, Faulwell's painting from his latest series, *Les Femmes d'Alger* is a nod to Orientalist painting of the past, as well as referencing the iconic 1966 film *The Battle of Algiers*, about Algeria's 1962 war of independence from France. Just as Vietnam marked a change in American's relationship to colonialism, Algeria changed France similarly.

In this work, Faulwell has researched and depicted the female suicide bombers from the film (and history) that infiltrate the French parts of Algiers to set off bombs within the colonial strongholds of the city. Faulwell's representations of these women are ashen-hued vestiges, often wounded and bleeding. Faulwell's work recognizes the complexity of these women, he recognizes the violence of what they did, while also acknowledging the cultural context that made it necessary for them. This is a sentiment that points back to Sclavanitis and her conversation with her father, a difficult conversation about motivations and exchanges that are not exclusively good, nor bad on either side, but instead a disturbing indication of the complexity of reality and how this can plague us as individuals and as a society.



# ASAD FAULWELL

Asad Faulwell is a Los Angeles based artist who received his BA from UCSB in 2005 and his MFA from Claremont Graduate University in 2008. He was the recipient of a Joan Mitchell Foundation Grant in 2008. Since finishing school he has taken part in solo exhibitions in Los Angeles and New York as well as group exhibitions in Zurich, Los Angeles, New York, Miami, Dubai and London. He is featured in numerous prominent private collections as well as multiple museum collections. Reviews of his work have been written about in ArtForum, The New York Times and LA Weekly. He is represented by Kravets/Wehby Gallery in New York, NY and Lawrie/Shabibi gallery in Dubai.

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Asad Faulwell, *Les Femmes D'Algier #21*, 2012, oil, acrylic and paper on canvas, 48x36 inches. Courtesy of the artist.

Slavenitis' and Faulwell's work in this exhibition conjures phantoms from the past, while **Hugo Crosthwaite** conjures phantoms from the present. Like Chris Barnard, Crosthwaite also presents landscapes, however, his landscape is quite different but equally disturbing. Crosthwaite's landscape is not sleek and mechanical, but rather it is cluttered and disordered, a landscape of dead ends and walls. His landscapes are inhabited, but unsettlingly they are inhabited by phantoms and threatening figures. This is the landscape that many Americans envision when they think of Tijuana and Mexico.

Crosthwaite's images confront American viewers with their fears of the unknown and the foreign. In the mind of Southern-Californians, "TJ" has long been a symbol of reckless partying, a mix of joyful escapism and perverted vice. As a border town Tijuana conjures images of the continued drug violence ravaging Mexican border communities. This violence is also a matter of foreign fear for Mexico, being beleaguered by a distant demand for drugs that brings these phantoms out to supply American demand. These phantoms and walls also suggest the arduous journey and the potential danger along the way to reaching the walled-off prosperity just to the north. For this exhibition Crosthwaite notes that his piece *Guadalupana March*, paying homage to Francisco de Goya's *A Pilgrimage to San Isidro*, "is a traditional celebration of the Virgen de Guadalupe. The procession of devout worshipers is replaced by satirized comic and monstrous characters that march across the landscape wielding an image of the Virgin. The mixed media installation manifests the social and political themes of the migrant journey, highlighting the trials and tribulations that travelers encounter along the border while chasing the elusive American Dream.



# HUGO CROSTHWAITE

Hugo Crosthwaite was born in 1971 in Tijuana, Mexico. He lives and works in Rosarito, BC, Mexico. Crosthwaite received his BA in Applied Arts and Sciences from San Diego State University School of Art, Art History and Design. He is represented by Luis De Jesus Los Angeles. His recent solo exhibitions include: *Tijunerias*, Luis De Jesus Los Angeles (2012); *Brutal Beauty: Drawings by Hugo Crosthwaite*, San Diego Museum of Art (2010) and *Dark Dreams*, Noel-Baza Fine Art Gallery, San Diego (2010). His recent and notable group exhibitions include *The New World*, Wignall Museum of Contemporary Art, Chaffey College, Rancho Cucamonga, CA (2013); *The Very Large Array*, Museum of Contemporary Art San Diego, La Jolla, CA (2012-13); *Behold, America!*, San Diego Museum of Art, San Diego, CA (2012-13); *Morbid Curiosity: The Richard Harris Collection*, Chicago Cultural Center, Chicago, IL (2012); *Modus Vivendi*, Pierogi, Brooklyn, NY (2012); *FAX*, Knoxville Museum of Art, Knoxville, TN (2011); *El Grito (The Cry for Independence)*, UALR Gallery, University of Arkansas-Little Rock, Little Rock, AR (2010); *TRANSactions: Contemporary Latin American and Latino Art*, organized by and presented at the Museum of Contemporary Art San Diego, La Jolla, CA (travelling 2006-9); *Scene/Seen: Recent Acquisitions from the Luckman Fine Arts Complex Permanent Collection, 1979-2006*, Luckman Gallery, California State University, Los Angeles, CA (2008).

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Hugo Crosthwaite, *Two Worms*, 2010, graphite and ink on paper, 12x9 inches. Courtesy of the artist and Luis De Jesus Los Angeles.

Hugo Crosthwaite, *Tijunerias (cityscape)*, detail of 2 panels, 2012, graphite, ink, and acrylic on board, 30x80 inches. Courtesy of the artist and Luis De Jesus Los Angeles.

Hugo Crosthwaite, *Blown*, 2010, graphite and ink on paper, 12x9 inches. Courtesy of the artist and Luis De Jesus Los Angeles.

Hugo Crosthwaite, *La Verguenza*, 2010, graphite and ink on paper, 12x9 inches. Courtesy of the artist and Luis De Jesus Los Angeles.

As America proceeds into the future, it will need to renegotiate its relationships with its neighbors and the emerging markets of the world. This relationship was historically one of American economic domination, but as the world economy continues to change, it is important to have dialogue around economic, social and cultural models that are mutually beneficial, rather than competitive due to fear and nationalism. **Kaguya** is an artist run design house and shop emphasizing a critical approach to the design, theorization, fabrication and distribution of functional objects. Their model presents a different approach to exchange, both economic and cultural. Prototypes for limited editions are curated and released seasonally in collaboration with visual artists and fabricated, by hand, by Kaguya, to order. Their process is collaborative, rather than competitive, encouraging a release of autonomous control. Kaguya is an example of a larger tendency in art and design that releases the tight control of the single visionary and instead encourages exchange and mutual benefit.

A similar working methodology can be found with **galería perdida**. They employ a variety of media including films, photography, sculpture and curatorial projects to focus on the slippages that happen across cultural and historical platforms. Equally important and inseparable from the work itself is the working process and methodology of their practice. galería perdida eschews personal identity for a collective identity, taking a name that is inherently a clash, suggesting the opposing ideas of a physical building and a lack of definite location. As such, galería perdida becomes permanently located in the space between locations, the space of displacement and uncertainty.

In addition to the artworks in the gallery, for this exhibition galería perdida selected the type used in the exhibition materials and publications (including this essay and exhibition takeaway). By making this selection as their artistic gesture, they bring attention to the supporting infrastructure and construction of the exhibition and it points to the museum as an institution, not a neutral space. These institutions have long controlled our perceptions of other cultures, even so far as defining whether objects are considered natural history or art. The gesture of intervening in the design of museum didactics and materials reminds us that this exhibition is a constant negotiation between designer, artist, curator, director, audience, and institution.





# KAGUYA

Kaguya (furniture shop) is an artist collaborative practicing a critical approach to design, fabrication, distribution and theorization of functional objects. Projects include prototypes for limited editions of furniture, tools and other utility as well as commission works that foreground and loosen the selvages of art, craft and design. These are fabricated, by hand, by Kaguya, to order. Kaguya's mission is to create heirloom goods while examining past and present concepts of economic, ecological and aesthetic habitability.

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Kaguya, *Hachi (Chu-Taka)*, edition of 8, 2009-edition completion, 6x20x6 inches. Courtesy of the artists.

galería perdida's interest in cultural and economic exchange is quiet and discreet, pointing to the silent exchanges going on all around us. Their projection piece in this exhibition is a series of exchanges, featuring the recorded image of physical materials from the US (steel) and Mexico (copper) in constant rotation. This exchange is made physical in the gallery through the gallery attendant's mimicry of the rotation and their physical relationship to the gallery visitors. In this work, personal relations at this moment are being influenced by previous and now invisible economic exchanges.

This silent influence of the past is also found in galería perdida's Occasional Papers. This work is influenced by Lance Wyman's iconic graphic identity for the 1968 Mexico City Olympics and also point to the volatile times in which the design was created. Just ten days prior to the opening of the games, student protests in '68 filled the streets of Mexico City. The result was a severe confrontation between the police and protestors, ending with several dead protestors, however, the Mexico City Olympics continued as scheduled. Again, in this piece, galería perdida points to the hidden exchange and violence contained in the crisp, clean design. This piece also points to the hidden complexity of events like the Olympics, under the banner of international good will, nations compete to assert cultural primacy while individuals compete to assert personal triumph and identity.



# GALERÍA PERDIDA

galería perdida is a multi-disciplinary practice established in 2005. The cooperative employs various media including films, photography, and sculpture as well as utilizing curatorial projects to observe slippages across cross-cultural and historical platforms. Recent exhibitions include *La Carne de Burro No Es Transparente* at the Luckman Gallery, Los Angeles, *Matryoshka* at Recess Activities, NY, *all we ever wanted was everything* at the Elizabeth Foundation for the Arts, NY and *PopRally* at the Museum of Modern Art. They are currently based in Brooklyn, NY.

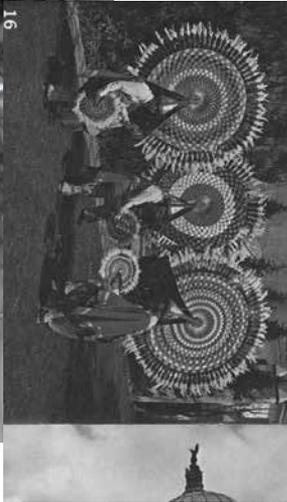
## galería perdida

*Until We Approximate the Difference*, 2013

Typefaces: Avenir Next Condensed Ultra Light, Avenir Next Condensed Regular, Designio, Edmonsans, Laranjha Pro Fraco.

For the The New World, galería perdida selected all the visible typefaces for any information affiliated with the exhibition, including the one you are currently reading. While they advocated no direct design decisions, their selection of typefaces initiated a series of negotiations between institutions, artists, and those in between. This piece is perhaps best viewed through the framework of a scaffold supporting a refurbishment and its laborers.

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galería perdida, *The flow of information (1 of 7)*, 2012, c-prints on opaque scrim, 35x26 inches. Courtesy of the artists.

galería perdida, *Occasional Papers*, 2010-2011, graphite on paper, 44x30 inches (each). Courtesy of the artists.

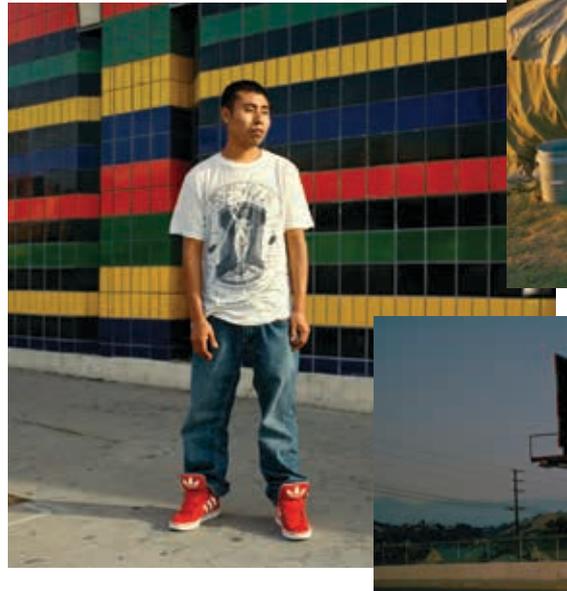
galería perdida, *Untitled*, c-print mounted on wood, 11x8 inches, 2012. Courtesy of the artists.

galería perdida, *se cayó el sistema*, 2012, vinyl lanyard, copper tubing, a selection of books from the library of Jorge and Myriam Rodríguez, fruit, 60x60x12 inches. Courtesy of the artists.

These slippages and clashes that occur between identity, history and contemporary context are explored in documentary examples in the work of **Isabel Avila**. For the past few years, Avila has been documenting Indigenous people and their stories in the form of photographic portraiture and video. Specifically, she is interested in how Indigenous communities have intersected continuously through history and continue to do so in contemporary times. Avila has surveyed personal stories from Native Americans like the Lakotas (South Dakota), Tongva (Los Angeles), Seminole (Oklahoma), Pawnee (Oklahoma), Zapotec (Oaxaca, Mexico), Chicanos (Mestizo-mixed) and also indigenous immigrants from Central America.

In her current work, Avila's portraits and videos explore the relationships between Native American and Mexican American cultures. The work points to the blurred and displaced identity that can occur in our contemporary American context when ruptures occur between culture, history, and place. This sense of displacement can only continue as global migration and interaction advance. In doing so, Avila's work suggests that identity is fluid in nature and is often defined by context.

Avila also notes the historic influence of trade routes on cultural exchange. This relationship between commercial trade and cultural trade can lead to voluntary exchanges of goods and ideas, but trade and exchange can also create friction between national identity and global commerce. By opening themselves to globalism, nations and cultures also open themselves to outside influences on their sense of regional identity.



# ISABEL AVILA

Isabel Avila was born in East Los Angeles in 1979 and is currently based in Pasadena, California. She received her B.F.A in Photography and Imaging at Art Center College of Design in 2005 and was a photography instructor for several years at her alma mater, Los Angeles County High School for the Arts.

Avila currently works as a freelance photographer and videographer while concurrently pursuing personal projects. She has exhibited at Vincent Price Art Museum, Pasadena Museum of California Art, Jean Deleage Gallery, Compact Space Gallery, The Hive Gallery, M.J.Higgins Fine Arts, Art Center College of Design and is a recipient of the First Grand Prize for the David A. Dechman Photography Award, a grant from the Richard & Jean Coyne Family Foundation and an Art Center Grant. Additionally, Avila's work is included in the collection of the Gene Autry Museum of Western Heritage.

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Isabel Avila , *Alfred at Bolsa Chica Sacred Site (Juaneno)*, Huntington Beach, CA, 2012, Chromira Archival C-Print, 30x30 inches. Courtesy of the artist.

Isabel Avila, *Noel Hernandez, Artist (Zapotec)* Los Angeles CA, 2012, Chromira Archival C-Print, 30x30 inches. Courtesy of the artist.

Isabel Avila, *Brian Freejo and the family Sweat Lodge (Pawnee Seminole)*, Oklahoma, 2012, Chromira Archival C-Print, 30x30 inches. Courtesy of the artist.

Isabel Avila, *Cahuilla Red Elk (Lakota)* East Los Angeles CA, 2011, Lightjet Archival C-Print, 30x30 inches. Courtesy of the artist.

Isabel Avila, *Yangna (Tongva)*, Los Angeles, CA, 2012, Chromira Archival C-Print, 30x30 inches. Courtesy of the artist.



**Bianca Kolonusz-Partee's** work explores global commerce, presenting viewers with the massive shipping ports created to facilitate international trade. After exploring the massive American shipping ports, including: Los Angeles, New York and San Francisco, Kolonusz-Partee began to research the ports of Asia and piece together images from Google maps. Her practice uses the materials and packaging taken from consumer goods (created in Asia and shipped around the world) and the global communication technology of the internet to create hand-made collage works that depict these major hubs of international commerce. By doing this, Kolonusz-Partee explores her role in the global issues that surround shipping, environmental and human abuse are rampant in eastern centers of production, but most of the demand that fuels these abuses comes from the west. In her research and depiction of these shipping ports, Kolonusz-Partee gives an image to these rarely thought of locations that quietly feed the international demand for consumer goods. These shipping ports function simultaneously as a physical place and a non-place. These ports are not locations to visit, but rather points of interaction and exchange.



# BIANCA KOLONUSZ-PARTEE



Born and raised on the Russian River Bianca Kolonusz-Partee received a Bachelor of Arts from Mount Holyoke College in 1997 before moving to San Francisco. She received a Masters of Fine Arts in Painting/Drawing from Claremont Graduate University in 2007. While in Los Angeles, Kolonusz-Partee continued her exploration of container shipping ports in the massive ports of Long Beach and San Pedro. After living in Manhattan and exploring the New York/New Jersey area ports Kolonusz-Partee moved with her husband to Guerneville, California where they currently reside. Kolonusz-Partee has exhibited in the Bay Area and Los Angeles as well as nationally and internationally.

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Bianca Kolonusz-Partee, *Yokohama Bay, Japan*, 2011, product packaging, colored pencils, adhesives and map tacks, 6x26 inches. Courtesy of the artist.

Bianca Kolonusz-Partee, *installation view of Outward Inward 2 at 555 12th Street, Oakland, CA*, 2009/2012, recycled product packaging, colored pencils, adhesives & map tacks, 40 x 180 inches. Courtesy of the artist.

(image of work in progress) Bianca Kolonusz-Partee, *Keelung, Taiwan*, 2012, product packaging, colored pencils, adhesives and map tacks, 21x53 inches. Courtesy of the artist. Photo by Eli Deering.

Bianca Kolonusz-Partee, *Countries of Origin: Rambler Channel B, Hong Kong*, 2011, product packaging, colored pencils, adhesives and map tacks, 20x30 inches (framed). Courtesy of the artist.





Chuck Feesago, *(detail) CYMK - A, ISSUE 41 SUMMER (orange)*, 2010, acrylic & cotton on gloss paper, approximately 72x64 inches. Courtesy of the artist.

The relationship between contemporary western culture and cheap consumer goods creates an abundance of waste. Kolonusz-Partee repurposes that waste to create her artwork, which is a technique common to multiple artists in this exhibition. **Chuck Feesago** creates artworks using cut up art magazines to create loose wall pieces that suggest a modernist grid while simultaneously creating a Arte Povera and California Assemblage hint by using recycled and repurposed materials. In addition to using the abundant waste paper produced through magazine publishing and the cycles of fashionable art discourse, Feesago uses this process to engage with the high art discourse of the international art world represented by magazines such as *Artforum*. His work is a clash between the international (western) style of high art and the formerly regional styles that are being reassessed art historically. His work integrates motifs that reference his Samoan identity, suggesting the fraught relationship between the colonial other and the consumption in the United States.





# CHUCK FEESAGO

Chuck Feesago is a Los Angeles-based artist. He received his MFA from Claremont Graduate University in 2007 and his BA from the University of California, Irvine in 2005. He has had recent exhibitions at Mt. San Antonio College, Walnut, CA, Coagula Curatorial, Los Angeles, Harris Gallery at the University of La Verne, La Verne, CA, and Offramp Gallery, Pasadena.



In addition to being a practicing artist, Feesago is an established curator focusing on artists who have been overlooked by the gallery/museum system but who are confident and continuous in their practice. He is also on faculty at the University of La Verne in La Verne, California where he teaches foundation courses, sculpture, installation and curatorial practices.

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Chuck Feesago, *THE FALL (blue)*, 2012, acrylic & cotton on gloss paper with books, approximately 144x98x72 approx. Courtesy of the artist.

**Cathy Breslaw** also repurposes non-art materials that make reference to consumer waste. Much of her work, which references painting, drawing, and sculpture, uses industrial plastic mesh as its material. Breslaw first encountered the material in her travels to Southeast Asia. She then visited a factory in Shanghai to see where it came from and bring the materials back to experiment with in her studio practice. This mesh has been used around the world in the grocery, construction and decorative industries. Packed in giant rolls, this mesh is shipped in commercial vessels worldwide, traveling through the ports depicted in Kolonusz-Partee's work. This mesh is a globally traded product that facilitates further global exchange, perpetuating galeria perdida's cycle of unseen exchange.



Cathy Breslaw, *Carousel*, 2005, plastic mesh, fabrics, beads, buttons, twine, plastic mylar support, 132 inches diameter. Courtesy of the artist.



Cathy Breslaw, *detail of Above, Below, and Beyond*, 2012. Courtesy of the artist.



Cathy Breslaw, *Above, Below, and Beyond*, installation view at Walkers Point Center for the Arts, Milwaukee, WI, 2012. Courtesy of the artist.

# CATHY BRESLAW

Cathy Breslaw is a Southern California artist working out of Carlsbad. She received her MFA from Claremont Graduate University. Her recent solo exhibitions include: *Above, Below and Beyond*, Walker Center for the Arts, South Gallery, Milwaukee (2012); *Illuminations*, Penn College of Technology, Penn State, Main Gallery, *Illuminations*, Williamsport, PA (2012); *Transformations*, Kishwaukee College, Main Gallery, Malta, IL (2012); *Transitions*, Soka University, Founders Hall, Main Gallery, Aliso Viejo, CA (2012); *A Matter of Space*, Oceanside Museum of Art, *Project Room*, Oceanside, CA (2011); *Light Moves*, Pittsburgh State University, University Main Gallery, Pittsburgh, KS (2011); *Light Play*, LUX Center for the Arts, Main Gallery, Lincoln, NE (2011); *Explorations: Space and Light*, Bakersfield Museum of Art, Bakersfield, CA.

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# ROMAN STOLLENWERK

Roman Stollenwerk is Assistant Curator at the Wignall Museum of Contemporary Art at Chaffey College. Stollenwerk received a M.F.A. in Studio Art from Claremont Graduate University and a B.A. in Studio Art from the University of Southern California. His interest as a curator lies in the intersections and fissures of art, design and commerce, and artworks that consider, confront or subvert the hidden social and economic forces behind the creation of images and objects. His past exhibitions for the Wignall include: (2011) *Art/Object*, (2011) *In the Project Space: Nathan Bennett*, (2011) *Brian Bress: Creative Ideas for Every Season*, (2011) *In the Project Space: Allison Alford*, (2010) *Haute*, (2010) *Suzanne Erickson*, (2010) *In the Project Space: Bari Ziperstein*, (2009) *Sky Burchard: It's Dangerous to Go Alone*, (2008) *Infrastructure*.

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# WIGNALL MUSEUM

## MISSION STATEMENT

The Wignall Museum of Contemporary art presents exhibitions, education, and community programming to our diverse audiences in order to foster critical thinking and to encourage innovation and investigation through contemporary art. The Museum advances the mission of Chaffey College by contributing to the intellectual and cultural life of the college community and offering equal access to quality programming for the diverse communities of the Inland Empire.

## ABOUT US

The Wignall Museum of Contemporary Art serves as a learning lab for investigating and contemplating contemporary visual culture, featuring temporary exhibitions of innovative contemporary art throughout the year. Exhibitions and programming are organized with our students in mind in order to augment their academic experience by complementing the college's curricula and broadening the understanding of contemporary art. Our exhibitions allow visitors to see and experience a variety of contemporary artistic practices that examine timely and relevant topics.

The Wignall is an important resource for students, faculty, and staff that can act as a catalyst for a student's own creative investigations or enhance classroom experience with direct engagement with art. For many visitors, exhibitions at the Wignall Museum of Contemporary Art may provide an exciting first encounter with the visual arts. The Museum strives to transform the art museum experience into something unexpected, extraordinary and engaging. We invite you to visit us and to explore!



# THE NEW WORLD

1/22/13 - 3/16/13

WIGNALL MUSEUM *of*  
CONTEMPORARY ART