



UNRULY

Curated by Roman Stollenwerk

January 21– March 15

Artists Reception: January 21 from 6-8pm

Elizabeth Jackson

Fay Ku

Candice Lin

Evona Lynae

Rachel Mason

The Miracle Whips

Yoshie Sakai

Amy Sarkisian

Jessica Wimbley

Antonia Wright

WIGNALL MUSEUM *of*
CONTEMPORARY ART

UNRULY

Curated by Roman Stollenwerk
January 21– March 15

Elizabeth Jackson

Fay Ku

Candice Lin

Evona Lynae

Rachel Mason

The Miracle Whips

Yoshie Sakai

Amy Sarkisian

Jessica Wimbley

Antonia Wright

UNRULY

CURATED BY ROMAN STOLLENWERK

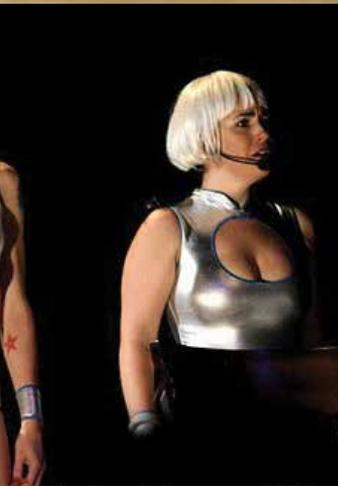
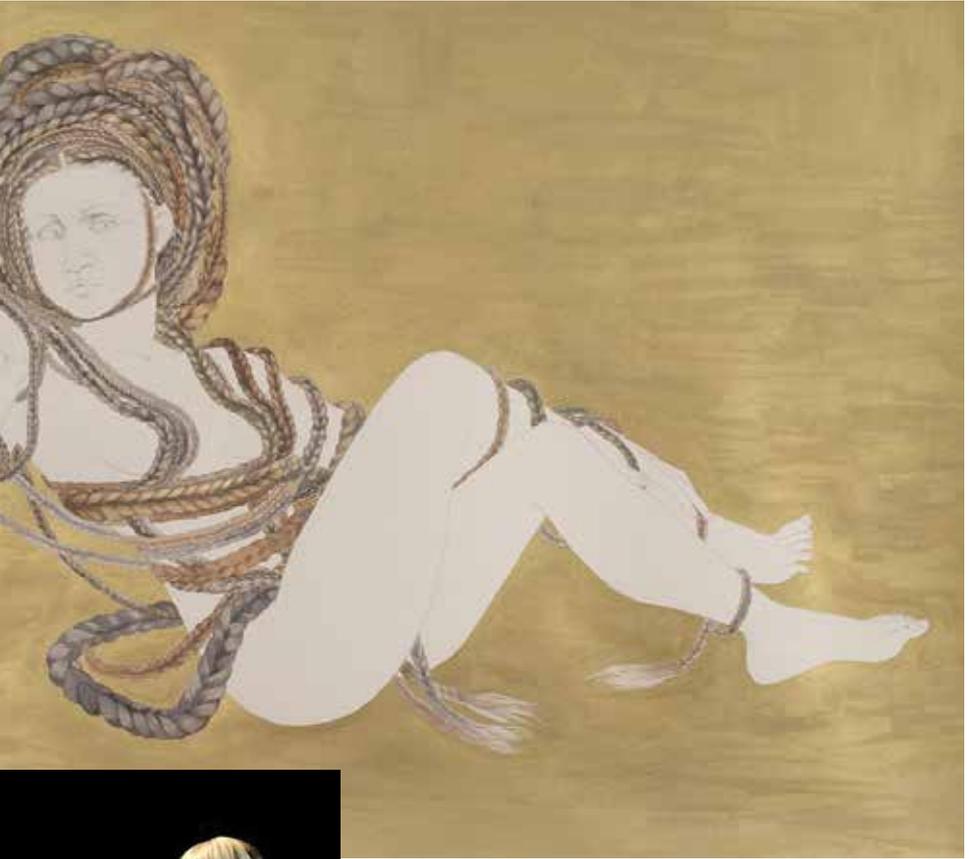
Unruly is an exhibition of work by women artists who challenge the parameters of feminine behavior by engaging in unruly behavior in their art practices. In the pursuit of their artistic and conceptual interests these artists use assertive sexuality, bawdy and idiosyncratic humor, surreal and violent imagery, and public spectacle and engagement in their work. Whether or not it is the ultimate goal for these artists, in the process their work also becomes a stance against oppressive standards of femininity. The work in *Unruly* pushes visitors to reconsider expectations about feminine behavior and asks viewers to consider whether society tries to label the behavior of certain women as weird or unruly in order to discredit or nullify their expression.

The working title of *Unruly* was “Weird Girls.” The premise was to explore art by women that makes viewers uneasy due to its content or tone. After discussion with one of the artists about this concept, I realized the need to further hone the concept. She was correct that the dismissive “weird” and diminutive “girls,” while intentional jokes, were striking the wrong note. I agreed that these ironic gestures have been played out before and may reaffirm the very notions they are meant to question.

With the “funny” title gone, I had to address exactly what I originally meant by “weird” and what it was about these artists that might make people uncomfortable and dismissive. I believe it is that people are uneasy about the idea of unruly or misbehaving women. If work of a similar tone or tendency were made by men, it



The Miracle Whips, documentation of *Asstronauts* performance. Courtesy of the artists.



Fay Ku, *Icon*, 2013, graphite, watercolor, metallic color on ivory Fabiana Rosaspina, 27 1/2 x 39 inches. Courtesy of the artist and Sam Lee Gallery, Los Angeles.

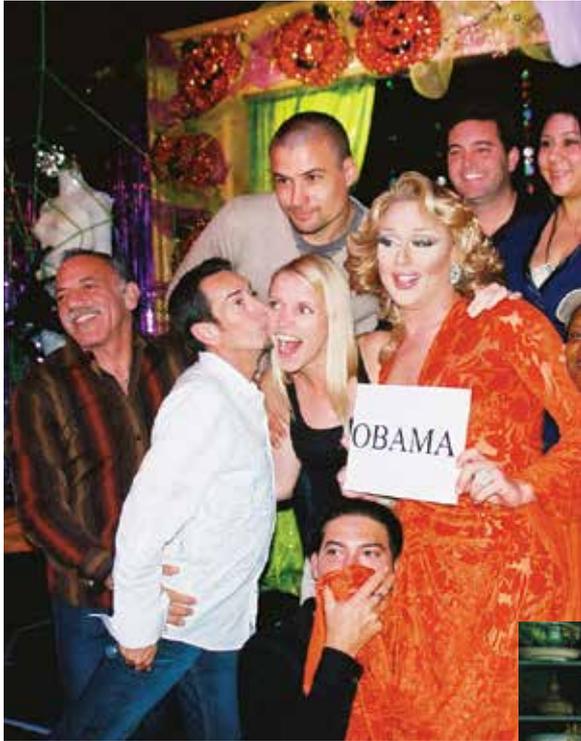
would not be as odd to viewers. "Boys will be boys," is still a common enough phrase. The rebellious bad boy artist regularly reappears, but the self-consciousness of this persona tends to defang it. The work in *Unruly*, however, has a more meaningful and challenging bite. Women aren't generally rewarded for being rebellious or off-putting and transgressions of socially acceptable behavior are more shocking when they are performed by women. Since I believe society fixates on these women's perceived weirdness rather than their social message, I wanted to reverse the dynamic and applaud their unruly behavior with this exhibition.

Women who express their opinions strongly are not given the same reception as their male counterparts and the representation of women in politics is still very far from equal. But Elizabeth Jackson really believes in the importance of active participation in governance and she wants EVERYONE to assert their own opinions and participate in the political process. In *Campaign: 2000.... 2004.... 2008.... 2012..... Ongoing....* Jackson approaches strangers and asks them to share, publicly, who they intend to vote for. In the process, not only does Jackson encourage political discourse, she also engages complete strangers and inverts the unfortunate social model in which women are imposed upon by male attention (often unwanted). Her project reflects how we judge people based on their appearances and illuminates how we make assumptions about an individual's political convictions based on those appearances.

Elizabeth Jackson, *Campaign 2008*, Oct-Nov 2000, c-print, 4 x 6 inches. Courtesy of the artist.

Elizabeth Jackson, *Campaign 2000*, Oct-Nov 2000, c-print, 4 x 6 inches. Courtesy of the artist.

Elizabeth Jackson, *Campaign 2000*, Oct-Nov 2000, c-print, 4 x 6 inches. Courtesy of the artist.





ELIZABETH JACKSON

Elizabeth Jackson is an artist based in Gerlach, Nevada. She received a Master of Fine Arts from the University of Southern California and Bachelor of Fine Arts from the San Francisco Art Institute.

STATEMENT

Campaign: 2000...2004...2008... 2012...Ongoing...

This ongoing work strives to conflate the public space of American cities, the semipublic space of an art gallery and the private political convictions of the participants featured in the work. The work highlights the degree to which freedom of speech and democracy is taken for granted here in the United States; as opposed to those places in the world where it remains dangerous to publicly assert one's vote and political convictions.



Every four years for the last twelve years armed with a camera and a clipboard I go into the streets of a different city to conduct my photographic Presidential election poll. The work has been conducted in San Francisco (2000), New York City (2004), Ft. Lauderdale, Florida (2008) and Gerlach ,Nevada (2012).

Two or three weeks prior to the Presidential election I approach individuals on the streets of a different city asking them to pose with a sign with the name of the candidate they intend to vote for. In the first three elections I asked participants to write down a mailing address so that I could mail them their image. The printed 4x6 postcards were mailed to each participant. This image might be viewed as a receipt, a thank you card and a mnemonic device for each participant. What I found striking about this is that, out of the hundreds (perhaps thousands at this point) of participants, a small minority of the post cards were returned. This seems to highlight the continuing erosion of public and private space. Not only are the participants willing to have their private vote and political convictions documented, they are also willing to give a complete stranger their home address on the promise that I will send them their image in the mail.

A woman's personality and status are often assessed by hair. A woman must choose how she wants to be perceived by her hair; long sexy waves, a serious and tasteful bob, short and sporty, and countless other styles impact how society treats them. Coloring, straightening, weaving, extending, curling and the use of wigs are all strategies to consider in crafting the appropriate persona for public consumption. Opting out of these choices isn't really a choice for a woman because the choice to not style her hair is also then interpreted as either laziness or militancy. For this exhibition, Fay Ku's work is a simultaneously humorous and disturbing look at women's relationship to hair and fashion. In Ku's paintings the braided hair is taken to the extreme and becomes literally oppressive and binding. The forces of beauty and fashion unite to overwhelm and completely consume the woman.

Fay Ku, *Hair Dress*, 2013, graphite, watercolor, ink on ivory Fabriana Rosaspina, 27 1/2 x 39 inches. Courtesy of the artist and Sam Lee Gallery, Los Angeles.

Fay Ku, *Bound*, 2013, graphite, watercolor, ink on ivory Fabriana Rosaspina, 39 x 27 1/2 inches. Courtesy of the artist and Sam Lee Gallery, Los Angeles.





FAY KU

Fay Ku exhibits her works on paper nationally and internationally, including solo museum exhibitions at the New Britain Museum of American Art in New Britain, CT, and The Contemporary Museum in Honolulu, HI. Other solo shows include Eight Modern Gallery, Santa Fe, NM; Galerie L MD, Paris; Goedhuis Contemporary, New York; Karin Weber Gallery, Hong Kong; Real Art Ways, Hartford, CT; and Sam Lee Gallery, Los Angeles.

Ku is the recipient of a 2007 Louis Comfort Tiffany Foundation grant and 2009 New York Foundation for the Arts (NYFA) fellowship award. She is currently a member of NYFA's Artist Advisory Board.

Ku holds an MFA in Studio Art and an MS in Art History, Criticism and Theory

from Pratt Institute and a dual-degree BA in Literature and Visual Arts from Bennington College, Bennington, VT.

STATEMENT

I work most often with graphite, watercolor and ink on paper to create disquieting narratives, delicately drawn. Women and little girls emerge isolated against the white of the paper, recalling East Asian art traditions. Decorative patterns reinforce this association and, at the same time, contrast the dark content. Problematic relationships and issues of socialization are central themes in my work; stories, myths and things witnessed inspire me. I never have any preconceived notion of what the work will look like, and I never sketch beforehand. I work to discover what I am thinking, and I have to find my way to the image. I see the influence of my upbringing: I grew up in two cultures as the child of Chinese immigrants raised in all-white American suburbs. The intersection of the personal, social and cultural is where my work lives.

Candice Lin's practice addresses many issues surrounding the idea of the "other" and how we create ideas of primary and secondary that create tiers of status. Her work in *Unruly* forces viewers to address the female "other" as an assertive force, rather than a passive "other" to masculinity, in which female is defined by being a receptacle for male action. But rather than simply asserting that female is equal to male, and thus reinforcing the split, Lin creates a fractured and reassembled fusion of the two, thereby allowing for true equality and expanded possibilities for self-definition. In her video, sex becomes a site for psychological conflict where the line between desire and disturbance is not always clear; we're not sure what is meant to elicit fear or desire. Lin's fantasy tale is not straightforward, in the same way that erotic pleasure is not straightforward and divisions of masculine and feminine are simplistic at best.

Candice Lin, *Inside Out*, 2010, stop motion animation and video, TRT 00:02:46. Courtesy of the artist and François Ghebaly Gallery, Los Angeles.

Candice Lin, *Large Glory Hole (for E. Haeckel)*, 2013, silicone, 14.5 x 15 x 1.25 inches. Courtesy of the artist and François Ghebaly Gallery, Los Angeles.



CANDICE LIN



Candice Lin is a multimedia artist working primarily in sculpture and video. She received her MFA in New Genres at the San Francisco Art Institute in 2004 and her double BA in Visual Arts and Art Semiotics at Brown University in 2001. Lin's work has been recently exhibited in solo exhibitions at Galeria Quadrado Azul (Porto, Portugal) and Francois Ghebaly (Los Angeles) and group exhibitions and biennials at La Maison Populaire (Paris), Vincent Price Art Museum (Los Angeles),

San Jose Art Museum, and Atis Rezistans (Port au Prince, Haiti). Lin has been awarded several residencies, grants, and fellowships including the Fine Arts Work Center residency, Center for Cultural Innovation Investing in Artists Grant, Frankfurter Kunstverein Dutsche Börse Residency, Instituto Sacatar Artist Residency and the Smithsonian Artist Research Fellowship. She lives and works in Los Angeles.

STATEMENT

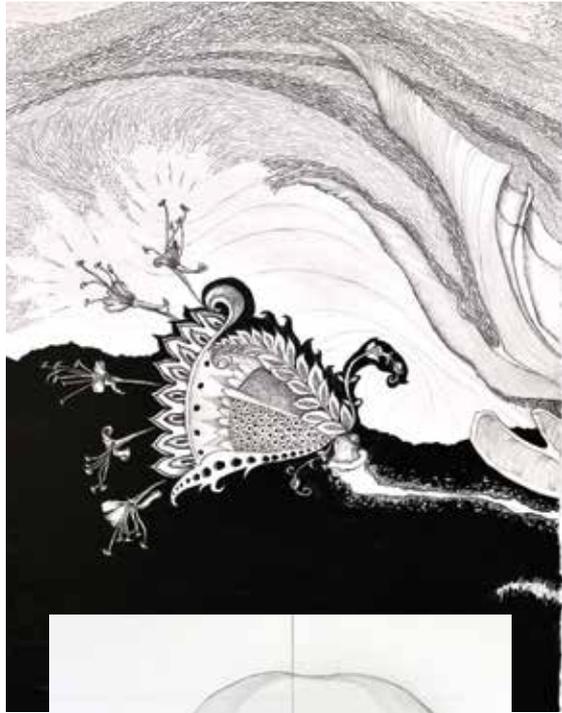
My work concerns itself with the construction of identity in relationship to subjectivity and othering. In particular, I am interested in how the politics of power play out within these slippery and shifting realms of sexuality, class, gender, and race. Drawing from slighted and celebrated discourses as varied as science fiction, food histories, anthropology, colonial histories and post/ de colonial theory and African diasporic studies, my work probes the economic, racial, and gendered structuring of power.

Evona Lynae's work for *Unruly* delves into a dreamlike terrain similar to Ku and Lin. Lynae's work allows for transgressive play, a sort of unfettered adult play that returns to a childlike exuberance and innocence in exploring ourselves. Doodles in sketchbooks become humorous, but ominous, apparitions. An aggressive amazon-like woman rides in on a phallic chariot. Two fairy-like figures dance with innocent joy, but we realize their joy is also sexual. The simultaneous desire and disturbance that we see in Lin's is also seen in Lynae's work.

In much of her work, Lynae is directly interested in the genre of grotesques. This is an appropriate topic in the context of *Unruly* since many artists in this exhibition work with the grotesque to address contemporary changes in gender and the related social unease. The grotesque functions as a way of visualizing and giving form to the uncertainty and unseen shock and horror that accompanies social change.

Evona Lynae, *Electrochemical Music*, 2010, graphite and ink on paper, (diptych) 18 x 24 inches each. Courtesy of the artist.

Evona Lynae, *Europa*, 2009, graphite and watercolor pencil on paper, 40 x 60 inches. Courtesy of the artist.



EVONA LYNAE

Evona Lynae received her BFA from the University of California, Irvine and completed her MFA at the University of Southern California, 2000. Following her first solo presentation at F Space in Los Angeles, October (2000), Lynae participated in a number of group exhibitions at venues such as the Wight Theme Gallery at UCLA, Los Angeles (2000), Millicent Gallery, Los Angeles (2004), El Camino College Art Gallery, Torrance (2005), Los Angeles Goal, Culver City (2006) and the Ten by Ten Gallery in Redbank (2009). She has taught

drawing and painting in Southern California at USC, Flintridge Preparatory School, and Los Angeles Goal. Lynae works and resides in Long Beach, CA.

STATEMENT

The modern world creates so many options for the forming of the grotesque. We can replace our hair, suck out fat, add fat, seek new faces, extend genitals and enlarge breasts. We can flatten our noses and round out musculature. We can create a physical walking drawing of new perspectives of beauty.

A large portion of the grotesque tradition questions and questioned the idea of beauty and the body. Drawn and painted figures of the past were rendered for perusal and interpretation. And now, modern individuals can, through the body itself, choose to draw and transform it with the medium of "aesthetic" surgery. Whether we wish to retain the body of our youth or change into a new realm of being, the modern freedom in celebrating the grotesque has no bounds. I choose this unbounded arena for my point of departure and fabricate figures in the midst of their transformations. Whether they are serious, lighthearted, gangly, cheeky, awkward or strangely elegant, each rendering helps itself to the exaggerated gourmet of modern possibilities.



Rachel Mason's work included in *Unruly* challenges expectations that women behave themselves demurely in public and simultaneously challenges the power and authority of art world institutions. In *Wall*, Mason is seen climbing the exterior of the UCLA Broad Art Building (a gesture that had her temporarily expelled). In addition to challenging the ideas of what female performance might include, the act is also a challenge to the power and authority of the philanthropist and the top tier art school, in which Mason literally attempts to climb her way to the top. In *Never Let Me Down Again*, Mason can be seen disrupting the rarified environment of a blue chip art gallery as she spontaneously bursts into dance, turning the massive masculine sculpture into a prop for her own artwork. In the process Mason makes clear that, although it is generally assumed, the *enfant terrible* doesn't have to be a man.

Rachel Mason, *Never Let Me Down Again*, 2006, still from video. Courtesy of the artist and envoy enterprises, New York.

Rachel Mason, *Wall*, 2001, still from video. Courtesy of the artist and envoy enterprises, New York.



RACHEL MASON



Rachel Mason (b. 1978) is a New York-based artist born in Los Angeles. Whether sculpting the bust of a president, or giving voice to the imagined internal narrative of a dictator through song, artist and performer Rachel Mason renders history intimate and subjective, blurring the autobiographical and fictional with the historical. -Sarah Lehrer-Graiwer, Flash Art

Mason's solo exhibitions include *Filibuster*, envoy enterprises, NYC (2013), *The Deaths of Hamilton Fish*, Marginal Utility Gallery, Philadelphia (2010); *I Rule With a Broken Heart*, Andrew Rafacz Gallery, Chicago (2009); *The Candidate*, Circus Gallery, Los Angeles (2008); and *Still Legends*, Jessica Murray Gallery, NYC

(2004). Her group exhibitions include *Fuel for The Fire*, David Zwirner Gallery, NYC (2012); *Three Points Make A Triangle*, Queens Museum, Queens, NY (2012); *Personal Histories*, Museum of Contemporary Art Detroit, Detroit, MI (2010); *People Weekly*, James Gallery, City University of New York, NYC (2008); and *Democracy in America*, Park Avenue Armory, NYC (2008). She has performed at art museums including The Clocktower Gallery, NYC, The Swiss Institute, NYC, The Queens Museum, NYC, and Kunsthalle, Zurich.

Mason was awarded the Lower Manhattan Cultural Council Studio Award (2013) NYFA Fiscal Sponsorship Award (2012), the Susan H. Whedon Award (2004), and the Blair Dickinson Memorial Prize (2004). She was a nominee for the Louis Comfort Tiffany Grant (2009) and Rema Hort Mann Grant (2008). Publications include the New York Times (2010, 2004), Artforum (2009), Modern Painters (2008), and the Huffington Post (2008). She received her B.A. from the University of California, Los Angeles and her M.F.A. in Sculpture from Yale University.

Openness and pleasure are central ideas to the work of the Miracle Whips. They use this openness to expand our notions of sexiness and ease our fear of sexuality by using fun and sassy burlesque to talk about gender and social issues. The Miracle Whips promote models of progressive femininity. In their model, femininity is closely tied to erotic pleasure and sexuality; however it is not a sexuality of display in the service of a male viewer, rather it is a sexuality that is lived and felt by the woman herself. Their burlesque is not a performance to lure and titillate the audience; it is a burlesque that is a demonstration of the pleasure of the performance.



The Miracle Whips, documentation of *Asstronauts* performance. Courtesy of the artists.

The Miracle Whips, documentation of performance. Courtesy of the artists.



THE MIRACLE WHIPS

The Miracle Whips have performed at *Highways*, *Upright Citizens Brigade*, *Femme Conference* (2006, 2008, 2010, 2012), *Homo-A-Go-Go* 2009, *Butch Voices LA* 2011, UCLA, Claremont College, and UCSB. They have been featured in the LA Times and LA Weekly. The LA Times noted that, "At the intersection of the intellectual and the physical, their act focuses on a radical, highly politicized notion of femme queer identity." The LA Weekly commented that, "The evening peaked early when the Miracle Whips took the stage."

STATEMENT

The Miracle Whips is a queer femme performance troupe that works to promote models of progressive femininity, create radical erotic possibilities and disrupt conventional notions of sexiness. We use multimedia performance and tits n' ass to take on gender and social issues with plenty of irreverent humor. We are a feminist collective that provides a healthy dollop of sass with your social commentary. The sting means it's working!



The use of humor is a defining element in the work of Yoshie Sakai. Unfortunately, humor isn't very feminine. This is because humor attracts attention, and it is often negatively charged attention. Although it is meant as a positive and enjoyable experience, it nevertheless results in people laughing (at you). If humor is directed at someone else, it can be rude, which is not feminine; however, if humor is directed at oneself, it becomes unsavory because it generally exposes the comic as being imperfect. And it is this very idea of feminine perfection that makes Sakai nervous. Sakai's characters act out absurd scenarios that display uneasiness with the socially constructed identities crafted in the fashion of mass media idealization. Sakai's work shows that women are not perfect. Instead, expectations are placed on them as they are socialized in life, and these expectations are often unwanted and unfair.

Yoshie Sakai, *Curry Fairy Cooking Show* (from *Dream Kitchens* installation), 2011, still from single-channel video, 2011. Courtesy of the artist.



Yoshie Sakai, *Squeezed*, 2012, still from two channel video installation. Courtesy of the artist.

Yoshie Sakai, *Britney Scale Surgery*, 2008, still from single-channel video. Courtesy of the artist.

YOSHIE SAKAI

Yoshie Sakai was born in Torrance, California. She received her BA in Communication Studies/Ancient Greek & Latin from UCLA in 1994. She earned a BFA in Drawing and Painting from California State University, Long Beach in 2004 and an MFA in Painting and Video Installation from Claremont Graduate University in 2009.

Sakai is a recipient of the 2012 California Community Foundation for Visual Artists Emerging Artist Fellowship. Her work has been shown throughout the United States in film festivals and art exhibitions from Los Angeles to Miami, as well as internationally in Phnom Penh, Cambodia and Victoria, BC, Canada.

STATEMENT

My work creates an uneasy environment that embodies my love-hate relationship with consumerism and pop culture and how they simultaneously perpetuate both ecstasy and extreme anxiety in quotidian life. In my videos, I act as an undercover agent trying to expose the absurdities of a manipulative social structure while at the same time humorously struggling and reveling in it as a participant.

My process includes performance. I often create characters that function as avatars that act out responses to contemporary society, addressing the social, cultural, and personal. I induce intimate situations between my created personalities and the audience by staging my videos within installations that are pushed to exaggerated and imaginative levels. My videos and installations infiltrate the psychological and physical space of the viewer, giving form to a sort of vulnerability – a nervous laughter.

People often ask, "Why are you so happy all of the time?" and my response is "It's better than crying." Ultimately, in my work I would like to continue the exploration of humor as a complicated intersection where hope, happiness, anxiety, and darkness reside much like our society, a tension-filled existence of both criticality and complacency.



Amy Sarkisian also uses humor in her work. She uses it as a means of poking at the haughtiness that can be found in the art world, similar to Mason's *Never Let Me Down Again*. Conversely, Sarkisian uses more dark and sinister material and elevates its formal and aesthetic condition, similar to the grotesques of Ku, Lin, and Lynae. Both techniques have a leveling effect that seeks to challenge the parameters of high art and good taste, with a humorous touch. This humorous approach is once again at odds with traditional femininity because it mocks the standards of taste that women are traditionally tasked with enforcing and displaying. Instead the work of Sarkisian begins to emulate the fraternal pranksterism of male social behavior, but her work in this exhibition does so while making fun of and questioning types of male behavior.

Amy Sarkisian, *Baby Guns & Ammo Collage*, 2006, collage using *Parenting* magazine and *Guns & Ammo* magazine, 11 x 5 inches (unframed). Courtesy of the artist.

Amy Sarkisian, *Untitled*, 2011, wood, paint, shoes, and mirrors, 62 x 35 x 18 inches. Courtesy of the artist.



AMY SARKISIAN

Amy Sarkisian has had solo exhibitions at WEEKEND, WPA, Sister and Susanne Vielmetter in Los Angeles, Atelier Cardenas Bellanger and Galerie Carlos Cardenas in Paris, Marella Arte Contemporanea in Milan.

She has been included in exhibitions at The Mak Center Los Angeles, The Torrance Art Museum, The Art, Design & Architecture Museum at UC Santa Barbara, The Chicago Cultural Center, Wolverhampton Art Gallery, The London Institute Gallery UK, The New Museum of Contemporary Art in New York and Parc Saint-Leger-Centre d'art in France.

Amy Sarkisian ran the project space Studio 870 for emerging and under-represented artists. In 2012 Sarkisian and her husband, Tyler Vlahovich, started a small grant program for individual artists. She is a member of the artist collective WPA Los Angeles. Amy Sarkisian just finished illustrating a book in collaboration with author and CalArts faculty professor, Janet Sarbanes. Amy Sarkisian currently lives and works in Los Angeles.

STATEMENT

My work often has a suggestion of duality. I've attempted to neutralize the dark and repulsive by adding an elegant or seductive element.

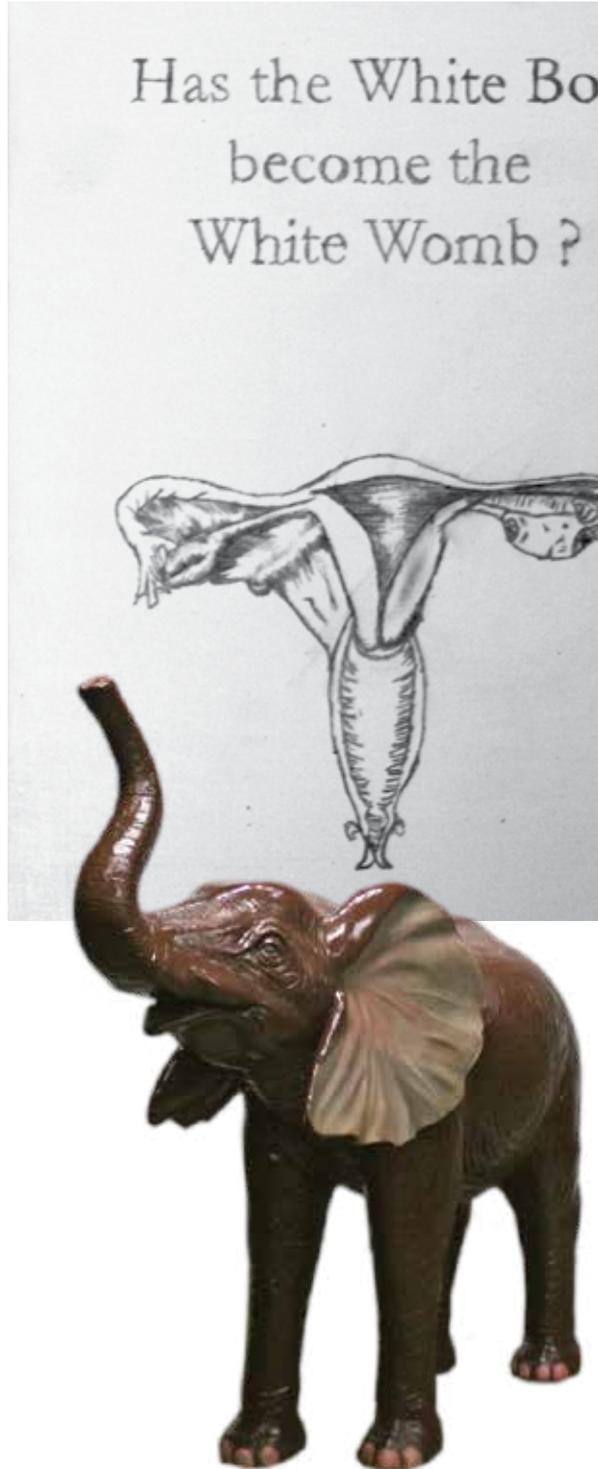
I've also combined the reductive quality of high modernist sculpture with aspects of pervading pop culture or objects with which I have a nostalgic connection. Often I attempt to convey a type of conscious failure-it provides a sense of awkwardness that I love. I also seek to find subtly in the repulsive-it can provide a gratifying level of humor. Basically, I'm inclined to embarrass the haughty and to sober up the inane.



Jessica Wimbley's installation challenges the institutions of the art world by questioning the lack of parity for women and people of color in the arts. Wimbley makes the elephant in the room literal, rather than shying away. As an arts professional as well as an artist with gallery representation, Wimbley has to navigate blending in and accepting the status quo of the institutions she is a part of or risking being perceived as unruly. Wimbley's work also points out that the idea of unruliness is not just a notion imposed on women by men, but a larger social issue that is often enforced by women as well: if women are so highly represented in arts administration, why doesn't the programming of these institutions reflect that?

Jessica Wimbley, from *Social Intercourse* installation, *Has the White Box Become the White Womb?*, 2013, pencil on wood panel, 8 x 10 inches. Courtesy of the artist and Western Project, Los Angeles.

Jessica Wimbley, from *Social Intercourse* installation, 2013, painted fiberglass elephant, 70 x 62 x 24 inches. Courtesy of the artist and Western Project, Los Angeles.



JESSICA WIMBLEY

Wimbley received her BFA in Painting from Rhode Island School of Design, M.F.A in Visual Arts from the University of California, Davis, and her MA in Arts Management from Claremont Graduate University. Represented by Western Project in Los Angeles, Jessica Wimbley has been included in exhibitions at the Athens Institute of Contemporary Art in Athens Georgia, Raid Projects, California State University at Long Beach, California, National Palace of Culture/Lessedra Gallery in Sofia, Bulgaria, 21st Century African Youth Movement, Sierra Leon, Africa, and other galleries and institutions in the United States. Her work has been reviewed in both the LA Times and Huffington Post. Wimbley is a recipient of the 2012 Peter S Reed Foundation Grant.

STATEMENT

Social Intercourse is defined as a communication between individuals or mutual communication. With conversation at its core, the installation Social Intercourse addresses the multiple transformations taking place within the art world regarding the integration of both women and people of color within arts management and administration at art intuitions including academic institutions, museums and gallery spaces. Social Intercourse reveals the implicit frictions that have evolved as a result. The institutional space is addressed through the architecture of the gallery space, questioning Brian O'Doherty's critical essay Inside the White Cube: The Ideology of the Gallery Space, the white box angular corners are rounded into a more organic, womb like shape, feminizing the space by using a dichotomy of angular as masculine and curved as feminine. The question of the white box is further explored through the museum labels, which use the language of the arts administrator and curator to pose questions to the audience about institutional gaze and the role women play in shaping institutional gaze. The white box becomes a play on art theory and colloquial language used for the vagina. The illumination of the non-defined object further highlights a kind of non-space, ultra space, or ideal space where the surrounding matrix of space-time is symbolically annulled. This puts the contemporary practice of museum and galleries under scrutiny. The brown elephant and fly on the wall reveal being simultaneously present within the space and not present, but in full observation of the transformations in progress.

The idea of appropriate public behavior is prominent in many of the artworks in this exhibition including the videos by Antonia Wright. In *I Scream Therefore I Exist* we see the artist escaping under water to release her frustrations. Overwhelmed by the same pressures and anxieties as Sakai's characters, the artist has found a way of simultaneously having a public outburst while avoiding any public uneasiness. This interest in appropriate public behavior is also explored in *Love on an Escalator*, in which Wright collaborated with Ruben Millares to make this video showing the responses of other people as the couple kisses non-stop while riding up and down the escalator. In *Are You Okay?* Wright begins crying in public to see how people on the street respond. It is worth noting that a few women stop to comfort her, while men all nervously continue past her, or looking out of the corner of their eye. These works play on society's uneasiness with unruly women and how they are treated as irrational or hysterical and their behavior interpreted as pathology rather than as a response to specific social conditions.



Antonia Wright and Ruben Millares, *Love on an Escalator*, 2012, still from video. Courtesy of the artists.

Antonia Wright, *Are You Okay?*, 2009, still from video. Courtesy of the artist and Spinello Projects, Miami.



ANTONIA WRIGHT

Antonia Wright was born in Miami, Florida in 1979. She graduated from the New School University in New York City with an MFA in Poetry as well as at the International Center of Photography. Recent exhibitions include solo shows at Luis de Jesus Gallery in Los Angeles and Spinello Projects in Miami, Trading Places 2 at The Museum of Contemporary Art North Miami, Perfect Lovers (a Frieze New York special project) at the White Box Gallery in New York and Areoplastics in Brussels, Belgium. Other venues in South Florida include The Tampa Museum of Art, The Art and Culture Center of Hollywood, The Frost Museum at Florida International University and The Cisneros-Fontanals Foundation (CIFO), Primary Projects, David Castillo Gallery, and Dorsch Gallery. In April 2012, she

became the first artist-in-residence at the Lotus House Shelter for women and children in Overtown, Miami. Her work is held in the permanent collections of the Martin Z. Margulies at The Warehouse (Miami), The Hadley Martin Fisher Collection (Tampa), Marty & Cricket Taplin Collection at the Sagamore Hotel (Miami Beach), and the Mosquera Collection (Miami). She was named one of the “Young Miami artists making a mark this Art Basel go-around” by The Miami Herald in December and featured in the ArtNewspaper’s Basel edition on Miami artists. Wright and her work have been presented in publications including Art In America, New York Magazine, Daily News, The Miami Herald, El Nuevo Herald, The Art Newspaper, The Sun-Sentinel, ArtSlant and Miami Art Guide.

STATEMENT

My work is grounded in the tradition of female performance art, but within the context of our modern multimedia society. By using the body as a tool, I set up various scenes that aim to change the landscape by introducing the ‘unnatural’ into the ‘natural’ or vice versa. Inspired by Baudelaire’s call to create art that reflects modern society, I investigate social structure and the reasons behind our unspoken behaviors, in order to reveal the bizarre within the context of normal situations. The projects range from being covered in 15,000 bees, to crying in the streets and documenting how no one asks if I am okay, to rolling naked down alleys, to screaming underwater in crowded pools, having my portrait taken as a Quinceañera, to smoking a cigar dressed as Fidel Castro until violently ill. The visceral pieces are curious poems that unearth the invisible obvious in a way that can be experienced by all. Although my art is deeply intimate, the viewers co-create the work through their interaction and interpretation of it.



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: (2013) *The New World*, (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*.

WIGNALL MUSEUM

MISSION STATEMENT

The Wignall Museum of Contemporary Art is a teaching museum that cultivates direct engagement with works of art in an interdisciplinary space through the presentation of exhibitions, education, and community programming to visitors of all ages. We strive 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 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!

ACKNOWLEDGEMENTS

CHAFFEY COLLEGE GOVERNING BOARD

Lee McDougal PRESIDENT
Gary L. George VICE PRESIDENT
Katie Roberts CLERK
Kathleen Brugger IMMEDIATE PAST PRESIDENT
Paul Gomez MEMBER

SUPERTINTENDENT/PRESIDENT

Henry Shannon, Ph.D.

ASSOCIATE SUPERINTENDENT, INSTRUCTION & STUDENT SERVICES

Sherrie Guerrero, Ed.D.

DEAN, VISUAL & PERFORMING ARTS

Michael M. Dinielli, M.A.

DIRECTOR/CURATOR, WIGNALL MUSEUM OF CONTEMPORARY ART

Rebecca Trawick

ASSISTANT CURATOR

Roman Stollenwerk

DESIGN

Little Bear Productions,
Diana Giordano

PRINTING

Chaffey College Lithography
Department

This was printed on the occasion of the exhibition, *Unruly*, January 21 – March 15, 2014 Wignall Museum of Contemporary Art, Chaffey College 5885 Haven Avenue Rancho Cucamonga, CA 91737 www.chaffey.edu/wignall

