

Chaffey  College

WIGNALL MUSEUM of
CONTEMPORARY ART

Reunion

JANUARY 9 — MARCH 4, 2023



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@wignallmuseum

This was printed on the occasion of the exhibition
Reunion, January 9 – March 4, 2023
Wignall Museum of Contemporary Art
5885 Haven Avenue, Rancho Cucamonga, CA 91737
<https://www.chaffey.edu/wignall>

WIGNALL MUSEUM MISSION STATEMENT

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

LAND ACKNOWLEDGEMENT

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

In the spirit of truth and equity, Chaffey College commits to uplifting the voices of indigenous peoples, building an inclusive and equitable educational environment, and decolonizing the institution. We also encourage members of the Chaffey College community to learn about the land they reside on and the original caretakers and advocate for culturally responsive action.

Front Cover Images:

Brody Albert, *Western Union (2)*, 2022. Painted wood. 52 x 52 x 24 inches. Courtesy of the artist.

Mark Batongmalaque, *4 Portraits Out of 32*, 2021. Acrylic on canvas. 20 x 16 inches. Courtesy of the artist.

Sheila A. Malone, still from *Dykes on Bikes®: Origin Stories, Part I*, 2022. HD digital video featuring animation and audio (1080p). TRT 7:30. Courtesy of the artist.

Back Cover Images:

Mark Robert Lewis, *North Hollywood*, 2022. Acrylic on canvas. 64 x 48 inches. Courtesy of the artist.

Brian Benfer, *Untitled (HLE-127)*, 2022. Ceramic. 9 x 8 x 8 inches. Courtesy of the artist.

Megan Fowler-Hurst, image of Nohely Arroyo Gomez during production of *Hold Space*, 2022. HD digital video (1080p), directed by Megan Fowler-Hurst. Courtesy of the artist.

The ongoing global pandemic has left communities living, working, and interacting differently from pre-pandemic times. As Chaffey College continues to move towards more open campuses, the Wignall Museum presents an exhibition that reminds us all of the continued creativity of the Chaffey College community and that introduces students to the skills and abilities of our faculty and staff in the Arts, Communication, and Design (ACD) Academic and Career Community (ACC). Discipline areas from the ACD Degrees and Certificates that are represented in the exhibition include: English, Journalism, Studio Art, ESL, Theatre Arts, Art-Ceramic Studio, Dance, Graphic Design for Digital Media, Broadcasting and Cinema, and Photography.

Reunion proudly presents recent work from faculty and staff within the ACD ACC. The work artists have selected to share in the exhibition may or may not be directly pandemic-related, but all of the work was created within the last three years. For many students, spring term 2023 may be the first time they are taking courses on the campus in a face-to-face modality. For others, spring term may represent a return to Chaffey College. Regardless, *Reunion* presents an opportunity to come together around the innovation, the artistry, and the expertise found in the Arts, Communication, and Design community at Chaffey College.

PROGRAMMING

FREE and open to the public

Reunion

Wignall Museum of Contemporary Art
January 9 – March 4, 2023

Reunion Reception

Wignall Museum of Contemporary Art
January 24 from 4-7pm (PST)

Creating in a Time of Turmoil

**An Evening of Poetry and Fiction
with Arthur Kayzakian, Laura Picklesimer,
and Vicki Tulacro**

Center for the Arts (CAA-211)
February 15 from 4-6pm (PST)

Finding What You Need

An Evening with Michelle Dowd

Center for the Arts (CAA-211)
February 28 from 4-6pm (PST)

Home Edition

Artist Talk with Illustrator Susan Brand

Online via Zoom
<https://www.chaffey.edu/wignall/home-edition.php>
March 6 from 1230-2pm (PST)

Brody Albert

Cabrina Alviar

Mark Batongmalaque

Mary Beierle

Brian Benfer

Brice Bischoff

Haylee Bolinger

Jason Charles Dawes

Michelle Dowd

Kevin Eichorst

Charity Capili Ellis

Megan Fowler-Hurst

Kent Hammond

Stanton Hunter

Daniel Jacobo

Cj Jilek

Arthur Kayzakian

Mark Robert Lewis

Sheila A. Malone

Amy Maloof

Carrie Ohm

Michael Penilla

Jenny Phelps

Charmaine Phipps

Laura Picklesimer

Elizabeth Preger

Seth Pringle

Amber Marie Smith

Roman Stollenwerk

Oliver Sutter

Sympathie Fahteague

Andrew K. Thompson

Victoria Barras Tulacro

Pamela Valfer

Robert Watkins

meital yaniv

BRODY ALBERT is an artist and educator working across media with a focus on sculpture, installation, and publishing. His work addresses objects that shape, and are shaped by, social interaction. Albert's work freely borrows from historic strategies of Post-Minimalism, Land Art, Pop, and Conceptualism and employs techniques from the applied arts and industrial production.

Recently, Albert's work has been exhibited at Bridge Projects, Los Angeles, CA; the Neutra VDL, Los Angeles, CA; TIMES Museum, Beijing, China; Access Gallery, Vancouver, Canada; the Pasadena Museum of California Art, Pasadena, CA; and Nicodim Gallery, Los Angeles, CA. Albert co-directs the experimental publishing imprint *OHPAPERS*. He is currently Assistant Professor of Art at Chaffey College, Rancho Cucamonga, CA. He holds an MFA from the University of California, Irvine, and a BFA from Art Center College of Design, Pasadena, CA.

CABRINA ALVIAR works primarily with everyday materials, found objects, and photographs of the ordinary; these items and images invite the viewer to interpret and relate their own memories and experiences. Language also plays a strong role in her work, as she focuses on the appropriate form of the letter and meaning of content to connect with the viewer. Alviar's design background plays a prominent part in her thinking process and the execution of the artwork.



Brody Albert, *Western Union (2)*, 2022. Painted wood. 52 x 52 x 24 inches. Courtesy of the artist.

Cabrina Alviar, *Thankful To Be Healthy*, 2020. Digital photograph. Dimensions variable. Courtesy of the artist.

MARK BATONGMALAQUE has always been interested with the gap between art and life, and the way art fails at conveying the total experience that life actually has. But this train of thought was usually addressed with a wryness. There is something honest about exploring the emotional content of art with a bit of coldness and distance. Over the last couple of years, while we slept, the world changed. So, the attitude towards the work changed and is more unguarded. That sardonic eye is still there, but it's also met with hope and understanding.

The work included in the show is from a series of 32 portraits done over the month of September 2021, using abandoned student canvases due to the Covid shut down. It's a bit of a tribute to the stalled assignments that took a backseat to more important things. The portraits range in subjects, mostly found images with no real origin tied to the artist.

Batongmalaque, a first generation Filipino American, has always been aware of his otherness. That otherness was part of the grand tradition of the melting pot, not at the expense of feeling isolated, but other and different because that added something to the mix of the promise he was told. But that promise has yet to really materialize, and we're still waiting. Mark Batongmalaque was born in Torrance, CA. He lives and works in Riverside, CA. He received his MFA with a concentration in Painting & Drawing from the University of California, Santa Barbara.

MARY BEIERLE often begins the sculptural process on the potter's wheel, folding and expanding the fragile porcelain layers into a Fibonacci composition, a mathematical sequence often found in nature. Beierle is attracted to the alchemic ceramic process, in which earthen materials and heat offer an unpredictable color-saturated palette. The kiln firings add an unexpected element to the creative process because the heat can change the form and surface in unexpected ways. Beierle creates dozens of glaze combinations and mineral mixtures with each sculpture that are applied up to ten layers thick. This accumulation of color stratum provides a unique light refractive luminosity as the glazes melt, flow, pool, and sometimes flake.

Cross-culturally, the flower has been used for millennia as a symbol of transcendence into the sublime. Mary Beierle is interested in the abstracted image of the flower as a vehicle for this journey. In the sculpture *The Tempest*, are the exposed and healed cracks and crags metaphors of the vicissitudes of a life lived and transformed? Beierle is fascinated by the idea that a delicate flower-like object has such a powerful spiritual and aesthetic presence and ability to lift our spirits.



<https://marklb.com>
<https://www.instagram.com/markbat>
Mark Batongmalaque, 4 Portraits Out of 32, 2021. Acrylic on canvas, 20 x 16 inches.
 Courtesy of the artist.



<http://www.marybeierle.com>
<https://www.instagram.com/marybeierle>
Mary Beierle, Excavation Series, 92, The Tempest, 2022. Porcelain, glazes, minerals, and oxides, 14 x 23 x 13 inches. Courtesy of the artist.

BRIAN BENFER is an interdisciplinary artist, writer, and educator. He received a BA from Humboldt State University, Arcata, CA; and an MFA from Mason Gross School of the Arts at Rutgers University, New Brunswick, NJ. His work thematically deals with the concept of residue and its implication on the psyche, utilizing an array of material considerations and processes including site-specific installations, sculpture, video, ceramics, painting, and performance art. He has exhibited his work across the US and abroad at venues including: the Bill Maynes Gallery, New York, NY; Craft Contemporary, Los Angeles, CA; the Seto Museum, Seto, Japan; the Mark Rothko Art Centre, Daugavpils, Latvia; the National Art Museum, Vilnius, Lithuania; and the Museo Internazionale delle Ceramiche, Faenza, Italy. Over the last two decades, his work has been included in numerous academic, museum and private collections. He has served at an array of institutional appointments, written reviews and articles for publications, and is a Fulbright Scholar. He currently lives and works in Southern California.

BRICE BISCHOFF is inspired by the ethos of land art and the aesthetics of science fiction. In his work, he creates sensorial connections to energies the earth emotes as it changes throughout time. Using photography, this process is recorded as quantum hallucinations of the camera, illustrating Bischoff's intimacy with light, space, and site.

The work for *How Close* is made at Red Rock Canyon in the Mojave Desert in California. Despite its sublime beauty, the site restlessly exists in the present with an ability to easily represent different moments in time. For example, it was the set of the movie *Jurassic Park* in 1993, it has been the rightful home of the indigenous Kawaiisu people for 1500 years, it supports a critical aqueduct to Los Angeles now, and it was the floor of the Pacific Ocean 250 million years ago. Bischoff also imagines proposed futures at Red Rock Canyon, more generally referenced in the climate crisis models of science fiction writer N. K. Jemisin.

With awareness, Bischoff is reacting against the destructive elements of land art in favor of a temporal, noninvasive gesture. Created on site with his body and sculptural prosthetics, the movement in his work is documented by a large format camera and leaves no actual mark on the land. He developed a system of actions to perform during the exposures and sculptures staged in the pictures, both of which meditate on the prehistoric, historical, and future contexts of Red Rock Canyon.



<http://brianbenfer.com>
Brian Benfer, *Untitled (HLE-127)*, 2022. Ceramic, 9 x 8 x 8 inches. Courtesy of the artist.



<http://www.bricebischoff.com>
https://www.instagram.com/brice_bischoff
Brice Bischoff, *How Close #2*, 2021. Archival pigment print from large format negative, 28 x 24 inches (framed). Courtesy of the artist.

HAYLEE BOLINGER is a multi-media artist that focuses on world-building and narrative artworks. She creates artworks with the intention of prompting the imaginative process of storytelling. The short story below is only one of many possibilities.

Walter and Jack are a pair of hybrid creatures, Crystal Pyglopses. They are depicted here frolicking with the joy of reuniting after emerging from an exceptionally long winter of hibernation. They frolic for some time before a small party of adventurers stumbles into their meadow. This ragtag team consists of a halfling, a wicked elf, a barbarian, and a human bard. Walter and Jack generously share their joy with these wary travelers by using their psionic powers to project sweet melodies into their heads. For the travelers, the temptation of stopping to revel in this moment proves to be overwhelming. The bard breaks out his lute and begins to play and sing, and the whole party joins him in a dance. The party soon forgets their previous mission of stopping a runaway wagon full of orphans. During their revel, the adventurers might notice the beauty of Walter's and Jack's crystal eyes which glow at night and grow larger in sunlight, but mostly they are filled with a profound sense of fulfillment and joy. The party feels like little time has passed, but in reality, they have been dancing for hours, maybe days. At nightfall, the halfling collapses from exhaustion, his body frozen mid marry jig with a look of ecstasy on his face. His companions see but continue to feel only happiness. Walter and Jack are not wasteful creatures. They turn their crystal eyes toward the halfling, and suddenly a beam of light radiates from their eyes toward the halfling's body. In a matter of minutes, the halfling's meat is cooked to perfection. Walter and Jack consume their first meal and wait for the rest of this party to fall prone from pure happiness.

JASON CHARLES DAWES is a working artist based out of Southern California. He works, lives, and creates in the Inland Empire. Jason received a BFA from the California Institute of the Arts, Valencia, CA, and his MFA from California State University, San Bernadino. As an alumnus of the Photography Department at Chaffey College, Rancho Cucamonga, CA, he has been the Photography Specialist since 2007. Jason has a background in photography, but found himself moving toward collage work and the insular and unconscious within the artwork that distances itself from photography, but still references it. He began working with collage and found that his photography and collage played harmoniously together as they are attempting to flesh out ideas of domesticity, gender roles, and family dynamics. He can tap into the unconscious and explore ideas through the re-contextualization of other images, text, and scraps of paper. Through a serious studio practice, he is able to share a sense of humor and playfulness in the work.



<http://www.hayleebolinger.com>
<https://www.instagram.com/hayleebolinger>
Haylee Bolinger, Jack Lemon & Walter Math-How, 2022, Steel, 30 inches tall.
 Courtesy of the artist.



<http://www.jasoncharlesdawes.com>
Jason Charles Dawes, Everything You'll Ever Need in One Neat Little Package., 2021, Magazine pages, paper, glue, on paper mounted to mat board, 9.25 x 9 inches (20.5 x 20.5 inches framed).
 Courtesy of the artist.

MICHELLE DOWD is a journalism professor and contributor to *The New York Times*, *The Los Angeles Book Review*, *The Alpinist*, *Catapult* and other national publications. She has been recognized as a *Longreads Top 5* for her article *The Thing with Feathers*, on the relationship between environmentalism and hope in *The Alpinist* and nominated twice for the Pushcart Prize. Her popular *Modern Love* column in *The New York Times* inspired her memoir, *Forager: Field Notes on Surviving a Family Cult*, which showcases her life growing up on an isolated mountain in California as part of an apocalyptic cult, and how she found her way out of poverty and illness by drawing on the gifts of the wilderness.

KEVIN EICHORST is a Los Angeles artist and educator whose work examines how trauma and memory influence the construction of masculinity, identity, and domesticity through a photographic, printmaking, collage, and bookmaking approach. His latest work *Being But Men* is an exploration of the psychological process of transition from the idyllic innocence of childhood to the moral complexity of maturity.

The artist's work has always looked at masculinity filtered through the trauma of losing his father at a very young age. While those elements are still very much present in *Being But Men*, in terms of Eichorst's own role as a father and husband, he was interested in expanding outward and looking at broader family dynamics by examining the nature of relationships we hold dear. Questioning how, even though these relationships are inherently temporary, they can still allow for the passing of knowledge and become the base of the world we construct for ourselves.

CHARITY ELLIS is a visual artist whose work investigates the interconnected relationships between people, nature, and their environment. Her work is inspired by personal journeys, family narratives, and travel. The interplay of story-telling and identity is playfully explored through printmaking, paper collage, paint, ink, hand-constructed elements, and found objects. Ellis' work is a tangible expression of our human desire to create and visually express ideas or concepts that transcend the boundaries of language. Sharing stories, both verbal and nonverbal, that allow us to realize our connection to others.

Ellis holds an MFA in Visual Arts from Azusa Pacific University, Azusa, CA, and a BFA in Fine Arts with an emphasis in Graphic Design from California State University, Fullerton.

"Listen to me: get this book in your hands now and prepare to lose a couple of nights of sleep, because you won't be able to put it down."
—JENNIFER PASTILOFF, bestselling author of *On Being Human*

Forager

FIELD NOTES
for SURVIVING a
FAMILY CULT



A Memoir
Michelle Dowd

<https://www.michelledowd.org>
<https://www.instagram.com/michelledowd>
Dowd, Michelle. *Forager*. Algonquin Books, 7 Mar. 2023. Cover design by Rachel Ake Kuech. Cover images ©Getty Images (roselipi), © Shutterstock (burt paper). Courtesy of the artist and Algonquin Books.

Kevin Eichorst. *Present Future Self*. 2020. Mixed media and archival pigment print. 16 x 26 inches. Courtesy of the artist.

<https://capitellisdesign.space>
<https://www.instagram.com/ccapitelliscreate>
Charity Capiti Ellis. *Imagination Walkabout*, 2021. Acrylic and ink. 18 x 56 inches. Courtesy of the artist.



MEGAN FOWLER-HURST (they/them) is a dancer, choreographer, filmmaker, and educator from Riverside, CA. Their movement exploration includes release technique, floorwork, and body communication through gesture and improvisation. They are drawn to dance in unconventional spaces, expanded cinema, and vocal expression which are often present in their work. Fowler-Hurst is a part of P.L.A.C.E. Performance, a non-profit in Riverside, CA, where they founded the dance film festival, Some Dance Screen Fest. As Acting Director, they created a Mentorship Program that provides community members with tools and equipment to create dance films. Megan holds a BFA in Dance and a Math/Science Minor from the California Institute of the Arts, Valencia, CA. They are also a certified Level I C-I (Conditioning with Imagery) Trainer given by Donna Krasnow, PhD.

Hold Space explores the dichotomy of static architecture and movement design. Through the use of projection, practical effects, unique costuming, and theatrical hyperbole, Fowler-Hurst encourages viewers to reexamine how they perceive and interact with the world around them. This work exists to highlight the otherwise mundane spaces on the Chaffey campus. This site work is a video movement collage that weaves three worlds together in a kaleidoscope of imagery and sound. *Hold Space* was made in collaboration with the Chaffey College Dance Production students who stepped into roles as directors, choreographers, and performers by collectively coming up with shot lists, creating choreographic phrases, utilizing props, and stepping in front of the camera as the subjects.

KENT HAMMOND is a painter and sculptor currently living in Los Angeles and holds an MFA from Claremont Graduate University, Claremont, CA, and a BFA from the University of Iowa, Iowa City. His works tend to be abstract, yet there is very little pure about them. They tend to reach a precarious place that joins recognizable signs to ambiguous abstracted forms. Imagery, understated splashes of color, wood, rocks, mysterious shapes, and even text can all be found in his work. A balancing act gets constructed with each element becoming inquisitors to each other as well as the viewer.



Megan Fowler-Hurst, image of Nohely Arroyo Gomez during production of *Hold Space*, 2022. HD digital video (1080p), TRT 10:07. Directed by Megan Fowler-Hurst. Courtesy of the artist.



<http://www.khammond.com>
Kent Hammond, *Blue and Reds*, 2021. Acrylic on shaped wood panel. 23 x 15.75 inches. Courtesy of the artist.



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

DANIEL JACOBO graduated from the University of California, Los Angeles, School of Film and Television with an MFA degree and from the University of California, Riverside, with a BA degree in Fine Art and Chicano Studies.

His current work, *Troika: Royalty in Exile* is an acrylic painting that combines collage and other techniques to visually depict three eras of his family's generational timeline. His inspiration derives from the Mexican Muralists, Diego Rivera, José Clemente Orozco, and David Alfaro Siqueiros.

Another significant inspiration for Jacobo's art comes from the Chicano art movement. In particular, he is inspired by the Sacramento-based California artist collective known as the Royal Chicano Air Force (RCAF), headed by artist Jose Montoya and founded in 1969 during the Chicano civil rights and labor movement of the United Farm Workers. The RCAF advocated for Self-awareness, Self-Management, Relationship Skills, Social awareness, and Responsible decision-making.

The far-left panel in *Troika: Royalty in Exile* begins with the phrase "Mexican" followed by an image of his great, great, great grandfather Anixeto Jacobo, followed by his immigrant grandfathers. At the railroad crossing is his father and to the right a cameo of Daniel Jacobo appears. The yellow band at the bottom written in Spanish, echoes the Indigenous pre-Colombian cosmic ideology of the four elements of life: Water, Earth, Sun, and Wind. The middle panel spotlights the agrarian background of his grandparents and his father. The far-right panel uses outrageous humor and outlandishness to signal the mainstream acculturation by Chicano/a youth of the 1950s.



Daniel Jacobo, detail of *Troika: Royalty in Exile*, 2022. Acrylic and collage on canvas, 24 x 48 inches. Courtesy of the artist.

CJ JILEK is inspired by the sensuality of the natural world to appropriate botanical forms with their openly displayed reproductive elements as a metaphor for human sexuality. By creating abstracted flower blooms with layers of detail, her intentions are to inspire the viewer to explore the work in the same way one explores nature. Eliminating the presence of stems, leaves, and roots removes the physical context of the plants allowing the viewer to focus on the form specifically in terms of its sexuality. The exaggerated forms of the stamens and pistils create a visual language making direct correlations between the botanical forms and characteristics of the human body. Her forms typically present multiple aspects of sexuality in the same form as she believes everyone exhibits both masculine and feminine characteristics in their personalities that lead to the interesting combinations of desires. These biomorphic forms are designed to lead the viewer to a subconscious association between nature and the human instinct of attraction. Through her work, Jilek is questioning ideas of beauty, eroticism, adaptation, acceptance, attraction, and desire.

ARTHUR KAYZAKIAN is the winner of the inaugural 2021 Black Lawrence Immigrant Writing Series for his collection, *The Book of Redacted Paintings*, which was also selected as a finalist for the 2021 Philip Levine Prize for Poetry. He is also the winner of the Finishing Line Press Open Chapbook Competition for his chapbook, *My Burning City*. He is the winner of the PS Strousse Award for his poems published in the Spring 2020 issue of *Prairie Schooner*. He has been a finalist for the Locked Horn Press Chapbook Prize, Two Sylvias Press Chapbook Prize, the C.D. Wright Prize, the Sunken Garden Poetry Prize, and the Black River Chapbook Competition. He is a contributing editor at *Poetry International* and a recipient of the Minas Savvas Fellowship. He serves as the Poetry Chair for the International Armenian Literary Alliance (IALA). His work has appeared in or is forthcoming from several publications, including *Cincinnati Review*, *Portland Review*, *Chicago Review*, *Nat. Brut*, *Michigan Quarterly Review*, and *Witness Magazine*.



<https://cjilekartist.wordpress.com>
<https://www.instagram.com/cjilek>
 CJ Jilek, *Gravillea Robusta*, 2021. Ceramic, underglaze, flocking, millinery elements. 6 x 6.5 x 5 inches.
 Courtesy of the artist.

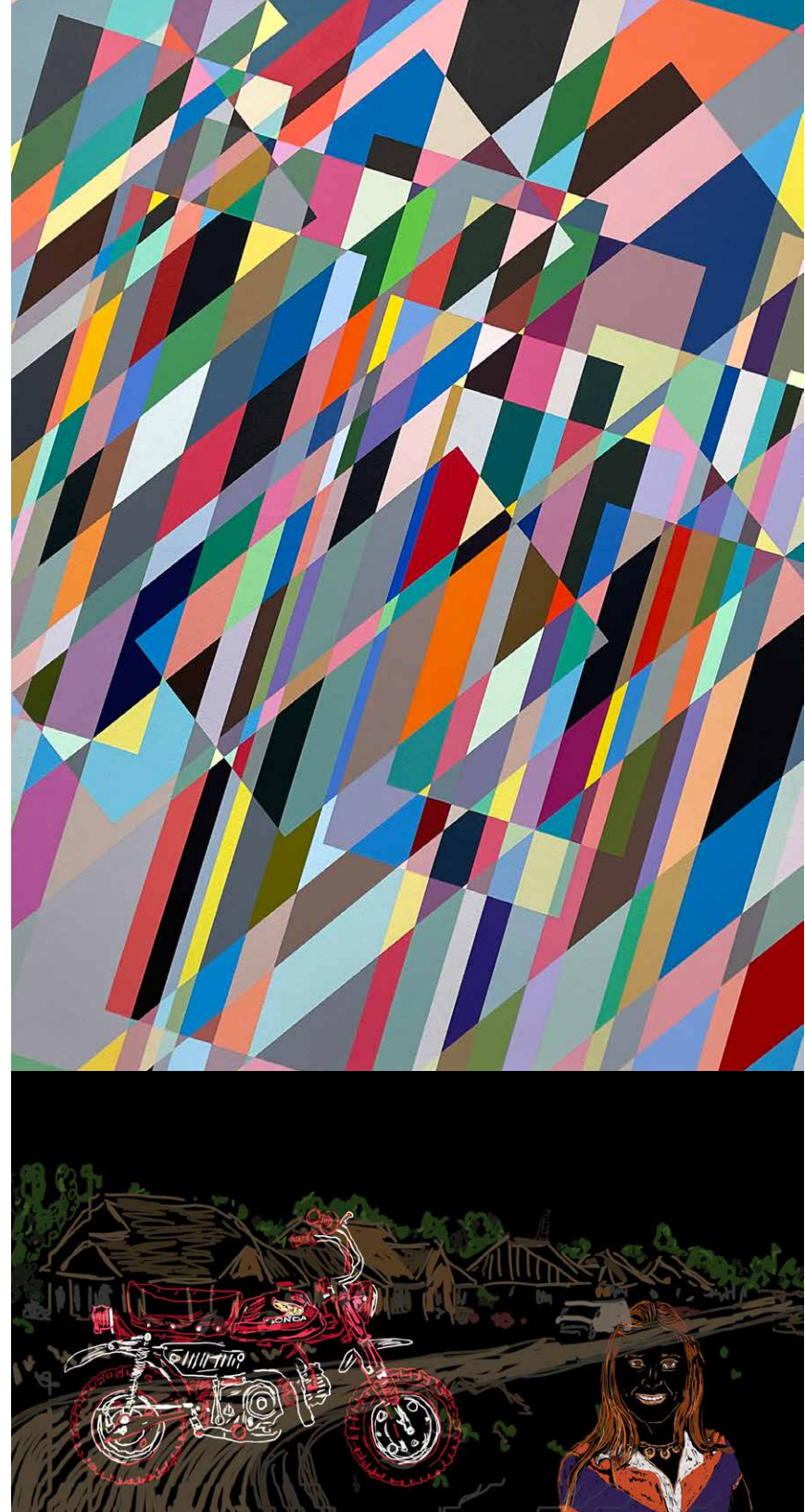
<https://artkayzakian.wixsite.com/poet>
<https://www.instagram.com/arthurkayzakian>
 Image of **Arthur Kayzakian**. Photograph by Frank Borer Jr.

MARK ROBERT LEWIS is a former forklift and truck driver who obtained his BFA from San Francisco State University, CA, focusing on painting, technology, and philosophy. He received an MFA from the California Institute of the Arts, Valencia, CA, and he became a full-time multimedia instructor at Chaffey College in 2005. His work has been exhibited in Los Angeles, New York, Tokyo, and Paris. Writing excerpts from his sabbatical project, *Additional Parking Field Notes*, will be published in the literary journal *Minor Literatures* in early 2023.

His work for this exhibition stems from a long-standing interest in Russian Constructivism and everything Bauhaus, but creates a dialog with sources as wide-ranging and diverse as Ani & Joseph Albers, Brutalism, Islamic art, color theory, quilt making, Phenomenology, Mysticism, and Jungian psychoanalysis. In addition to painting, his body of work (including drawing, sculpture, video, and books) articulates a curiosity about mass communication and electronic media and their effect on modern thinking and ontology. He is particularly interested in our somewhat haptic appetite for absorbing endless waves of highly coded linguistic and cultural stimuli, further noting how this reverberates into abstract behavioral specters that have furtively embedded themselves into the intellectual and spiritual subconsciousness of the contemporary human experience. The effects are a metaphysical mess that is simultaneously ubiquitous and yet virtually invisible. His work seeks to distill and materialize this momentary zeitgeist.

SHEILA MALONE is a media artist, scholar, and educator. Malone received their PhD in Theater and Performance Studies from the University of California, Los Angeles, and an MFA in New Media from CADRE Laboratory for New Media at San José State University, San José, CA. They work across disciplines in theatre, performance, installation, and film, focusing on issues of gender, technology, and queerness. Their documentary films *San Francisco Dykes on Bikes®* and *Annie Sprinkle's Amazing World of Orgasm* have been shown all over the world. Currently, Dr. Malone is a Professor of Theatre Arts at Chaffey College and is a company member at Ophelia's Jump Productions where they design projections and lighting. Dr. Malone's writing has appeared in *The International Journal of Motorcycle Studies*, *Lateral: Journal of the Cultural Studies Association*, *Contention: The Multidisciplinary Journal of Social Protest*, *Rhizome*, *Artshift*, and *Switch*.

Origin Stories is both an oral history of Dykes on Bikes® and a visual meditation. It articulates knowledge through memory and storytelling. The phenomenology of the motorcycle elicits such questions as, "How did you arrive at the motorcycle?" and "What was it like when you first rode?" These and other questions about the unique embodied experience of riding and the relationship each member has with the motorcycle are asked and answered. Part memory, part discovery, *Origin Stories* takes the visitor for a first ride.



<https://www.periscopes.org/mrl.html>
<https://www.instagram.com/markrobertlewisart>

Mark Robert Lewis, North Hollywood, 2022. Acrylic on canvas, 64 x 48 inches. Courtesy of the artist.

Sheila A. Malone, *Dykes on Bikes®: Origin Stories, Part 1*, 2022. HD digital video featuring animation and audio (1080p). TRT 7:30. Courtesy of the artist.

AMY MALOOF is a third-generation Southern Californian artist. She works in a wide range of media wherein the ongoing thread is silliness embroidered with a sharp needle.

Sad Clown is a preeminent example of Maloof's knack for visually communicating ideas by combining cultural iconography and social expectations via the displacement of objects and ideas. The flattened circle of the clown nose on a found paint-by-numbers has been replaced with a spherical, bright orange 76 antenna ball— shape becomes form and costume morphs into reason for the supposed emotion.

CARRIE OHM is a mixed-media artist working primarily in clay, along with other materials, to make pieces that are often interactive and utilize wonder and whimsy to explore more complex ideas around hanging on and letting go. She is an Ironman triathlete and mother originally from Grand Rapids, MI. Ohm earned her MFA from the School of the Art Institute of Chicago, IL, and a BFA in painting and ceramics from the University of Toledo, OH. She has lectured and exhibited work widely around the Midwest. She is currently a ceramic and studio art instructor at Chaffey College, Rancho Cucamonga, CA; Golden West College, Huntington Beach, CA; and Saddleback College, Mission Viejo, CA.

Using wheel thrown and hand-built ceramics along with mixed media, Carrie Ohm replicates everyday objects and presents them in ways that inspire wonder and whimsy. In *Below the Surface*, ceramic plumbing pipes extend from under a hydrant to form a tangled mess of pipes. Fire hydrants became an often-used object in Ohm's work while living in Chicago. She heard a story on the radio about the fact that some of the hydrants in the city were not even hooked up to water. She started to view them as underappreciated public sculptures. She liked them. She would stop to take pictures of them. She began to wonder what they are connected to and who decided they should be there. From there it was easy to imagine what may or may not exist below the surface.



<http://www.amymaloof.com>
<https://www.instagram.com/amymaloof>
 Amy Maloof, *Sad Clown*, 2019. Mixed media with found objects. 19 x 15 inches. Courtesy of the artist.



<https://www.carrieohm.com>
https://www.instagram.com/ohm_spells_who_upside_down
 Carrie Ohm, *Below the Surface*, 2022. Ceramic, wood, and paint. 41 x 11 x 11 inches. Courtesy of the artist.

MICHAEL PENILLA is interested in the processes that underly the creation and manufacture of the materials and objects that surround us. He has a BFA in Ceramics from California State University, Fullerton, and currently works as the Ceramics Technician at Chaffey College, Rancho Cucamonga, CA. He has worked as a technician and taught ceramics at numerous community studios before arriving at Chaffey.

Ceramics is a very process oriented medium. Specialized equipment and machinery are necessary to coax clay through a multi-step transformation from various mined materials into ceramic objects, both useful and decorative. With these cups, however, the equipment most apparent in the finished product is the human hand. The process of forming the clay by hand is recorded in the texture on the surface of the cups. From cracks and crags created by the clay's movement to his actual fingerprints, Penilla has taken care to preserve and highlight these textures. The finished products serve as a record of the actions involved in their production.

JENNY PHELPS spent the past two years of the pandemic, noting the ever-changing nature of Los Angeles. This change – destruction and construction of buildings – was something Jenny Phelps witnessed out her window, as homes on all sides were torn down and transformed into apartments. In the first weeks of lockdown, a short trek into her backyard made it feel like the world was literally falling apart, as she discovered a gaping hole in one fence and another knocked completely over by developers. Transitioning “out” of the pandemic, the pace of this change has accelerated. The artist’s neighborhood of 12 years looks almost nothing like it did before the pandemic, and she leaves the neighborhood with a notice of demolition on the front door of a home that will also be transformed into apartments.

4647 #1 is part of a series of work focusing on the changing landscape of one home in Mid-City Los Angeles, exploring themes of destruction and construction, absence and presence, and the life cycle of homes and neighborhoods. It uses photographic record, on-site rubbings, and “traditional” art materials, as well as found materials, in a meditation on a space that will soon cease to exist.

<https://www.instagram.com/nephylsmythe>

Michael Penilla, ROYGBV Cups, 2022. Pinched Porcelain, 5 inches tall. Courtesy of the artist.



Jenny Phelps, 4647 #1, 2022. Collage (paper, rubbings, and found materials), graphite, and colored pencil, 16 x 16 inches (18 x 18 inches framed). Courtesy of the artist.



CHARMAINE PHIPPS is an artist working with a variety of media. She is drawn towards upcycling everyday items and giving them new life, especially if they can be integrated back into the community in the form of a painted rock, chair, or garden sculpture. An English teacher by day, Phipps began taking online art classes to combat the malaise of long days quarantined at home.

Her *Whimsical Garden* on the patio combines her love of whimsical florals with her love of rummage sales. The flowers are made from discarded household items found at yard sales around Rancho Cucamonga. They are inspired by the colorful garden sculptures at the Sam and Alfreda Maloof Foundation Garden in Rancho Cucamonga, CA, as well as watercolor paintings and music. Phipps enjoys searching for hidden treasures and then asking them what they want their new life to look like.

LAURA PICKLESIMER is an English professor at Chaffey College. She writes short stories, novels and screenplays across a variety of genres, including thriller, horror and speculative fiction. Her debut novel *Kill for Love* will be released by Unnamed Press in fall 2023. Her short stories have appeared in the *Kenyon Review*, *Santa Ana River Review* and *Gold Man Review*, among other publications. She earned a BA in Creative Writing from UCLA and an MFA in fiction from Cal State University, Long Beach.

Picklesimer's featured short story "Madeline" appeared in the *Kenyon Review* August 2022 climate issue. The story explores the barricades a privileged mother constructs to shield herself from encroaching global threats. Her desire for safety compels her to hire an automated nanny named Madeline - and soon she realizes the danger might reside in her own home. "Madeline" is part of a larger collection of interconnected stories focused on the climate crisis and advanced A.I.



<https://www.cphipsart.com>
Charmaine Phipps, *Whimsical Garden*, 2021. Upcycled metal kitchen items. Dimensions variable. Courtesy of the artist.

Photograph of **Laura Picklesimer**.

ELIZABETH PREGER creates large scale, immersive environments that utilize photography, video, sculpture, and sound. Recorded interviews and oral history are integral to her practice as a way of proposing an act of collective listening while asking, “Who is talking to whom?” and “Who is listening?” Her work activates narratives around nature and people, where the subjects of her own cultural history, and the documenting and developing of relationships, are always framed in resilience.

In *Towards a Resplendent Portraiture*, Preger’s recent portraiture practice, the work is collaborative. The images start with an invitation to the subject to a process of play where the interactions, interruptions, and dialogue lead to a partnership. Together they try imagining a visual language that connects to our present moment in time and reinvents, sheds, or transforms tropes that are often associated with majestic formal portraits. The images are a melding of how Preger sees the subject (as mythic, iconic, resplendent), and how they see themselves. The work is driven by the experience of open communication with multiple sessions that unfold over time. This is a process where failure is not only allowed, but inevitable, because it means they are taking risks and experimenting. The final images are chosen together and often the viewing and editing leads to more sittings. We all contain multitudes, and a single image can often only concentrate on a specific aspect of a person. For that reason, these collaborations are ongoing and are ultimately about deepening relationships based on the shared nourishment of the process.

SETH PRINGLE was born in rural Ohio. He earned a BFA in ceramics from Ohio University, Athens, OH, and an MFA in painting from Claremont Graduate University, Claremont, CA. Working in a variety of media, his work is instilled with a sense of rigor and physical engagement with materials. Irrational systems of logic and a commitment to process have yielded a practice that confronts self-consciousness on multiple levels simultaneously. Abstract paintings create geological metaphors instilled with temporal flux. Recent projects have explored the potential for alternative economies of exchange to reconsider both political philosophy and interpersonal engagement.

Seth Pringle also works as a curator and exhibition designer for local institutions such as the Claremont Lewis Museum of Art, Claremont, CA; the Ontario Museum of History & Art, Ontario, CA; the Sam and Alfreda Maloof Foundation for Arts and Crafts, Rancho Cucamonga, CA; and others. He has worked for many years as an advocate for neurologically diverse and heterodox artists.



<https://elizabethpreger.com>
<https://www.instagram.com/elizabethpreger>
Elizabeth Preger, *Towards a Resplendent Portraiture*, Luis & Julio, 2020. Archival pigment print.
 36 x 24 inches. Courtesy of the artist.



<https://sethpringle.com>
<https://www.instagram.com/sethpringle>
Seth Pringle, *Untitled*, 2022. Acrylic on cement and fabric. 30 x 18 inches. Courtesy of the artist.

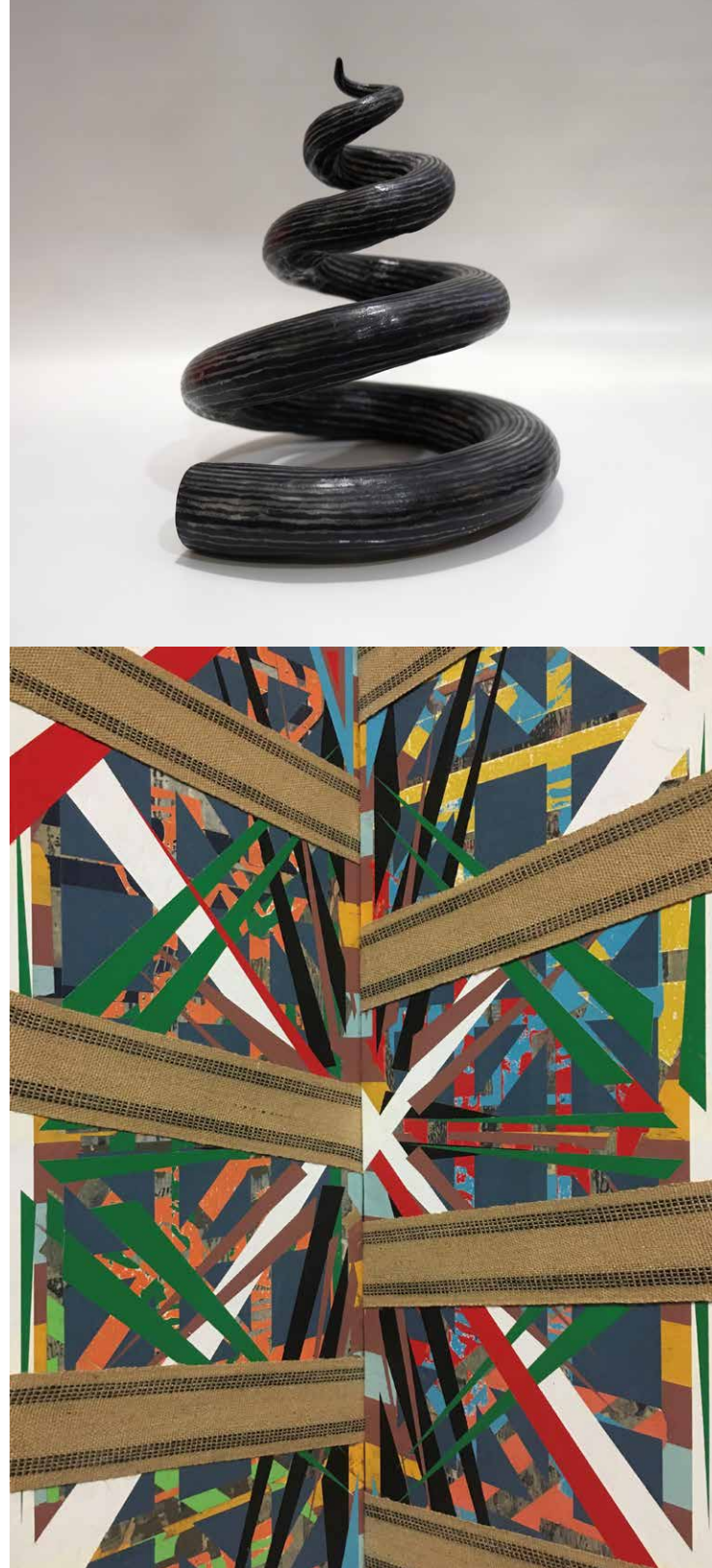
AMBER MARIE SMITH works in a variety of mediums including ceramics, balsa wood, water, and mirrors. In her work she has been exploring ideas of memory, fixation and rumination. She was born in Redlands, CA. She graduated from California State University, Long Beach, with a BFA in Ceramics. After graduating she stayed at Cal State Long Beach for post baccalaureate study. She left California to attend Virginia Commonwealth University, Richmond and earned her MFA from the Craft and Material Studies program. She also attended an artist residency at Houston Center for Contemporary Craft, Houston, TX.

This spiral is a continuation of past works made about fixation. She had a traumatic event happen in her childhood. The childhood trauma changed the course of the rest of her life. She thinks about those events daily. However, the more she recalls those events, it increases the risk those memories will be altered. The memories have changed and parts are missing because of the obsessive recollection of them. Recently, the fixations on thoughts have turned to anxiety. One thought can grow and spiral out of control.

ROMAN STOLLENWERK is a Southern California artist and curator. He received an MFA in Studio Art from Claremont Graduate University, Claremont, CA, and a BA in Studio Art from the University of Southern California in Los Angeles. Stollenwerk is Assistant Curator at the Wignall Museum of Contemporary Art at Chaffey College, Rancho Cucamonga, CA.

In his painted artworks, Stollenwerk takes a playful and willfully experimental approach. His work often challenges the relationship between the work surface and its support, rejecting classification by taking unconventional approaches to fabrication and display. His practice uses experimentation and play as ways of rejecting normative processes and controlled outcomes, often bending the parameters of value, function, and taste. As a painter, Stollenwerk explores the color systems that influence our contextual perceptions of color.

In his recent work, Stollenwerk integrates his art and yoga studio practices, considering the impulses that motivate him in both and the areas of overlap between the two. Both studios build on repetitive practice, duration, and philosophy to produce physical form and create space in life for formalist play, aesthetic pleasure, and psychic release.



Amber Marie Smith, *Spiral*, 2021. Ceramic and acrylic paint. 10.5 x 9.5 x 9.5 inches. Courtesy of the artist.

Roman Stollenwerk, *Detail of Corner Painting (Scorpion)*, 2021. Acrylic and shellac over magazine pages and wallpaper paste on Masonite birch panels with jute webbing. 80 x 30 inches flat. Courtesy of the artist.

<http://www.ambermariesmith.com>

<http://www.romanstollenwerk.com>
<https://www.instagram.com/rswerkstatt>

OLIVER SUTTER painted *Darth Vader and Kilo Ren Play Croquet in Heaven* as part of the *Craft Box Shangri-la* series. In this sub-run of the *Mojave Blue* project Sutter takes a deliberate step away from his usual practice of building his own painting supports, instead limiting the project to available canvas from the local suburban craft box store. This deliberate engagement with the material consequence of compromise is a direct engagement with the necessities of teaching from home during Covid. The vast vague homogeneity of the suburban shopping box experience emphasizes the anonymity and loneliness of rona years. Over this simulacrum of support the project is presented as usual, continuing the exploration of color and spatial static.

SYMPATHIE FAHTEAGUE is the online persona of Cynde Balent. Balent is a practicing artist who uses Instagram as a public visual journal. Balent holds a BFA in Studio Art from the California Institute of the Arts, Valencia, CA, and an MFA in Studio Art from the University of California, Irvine.

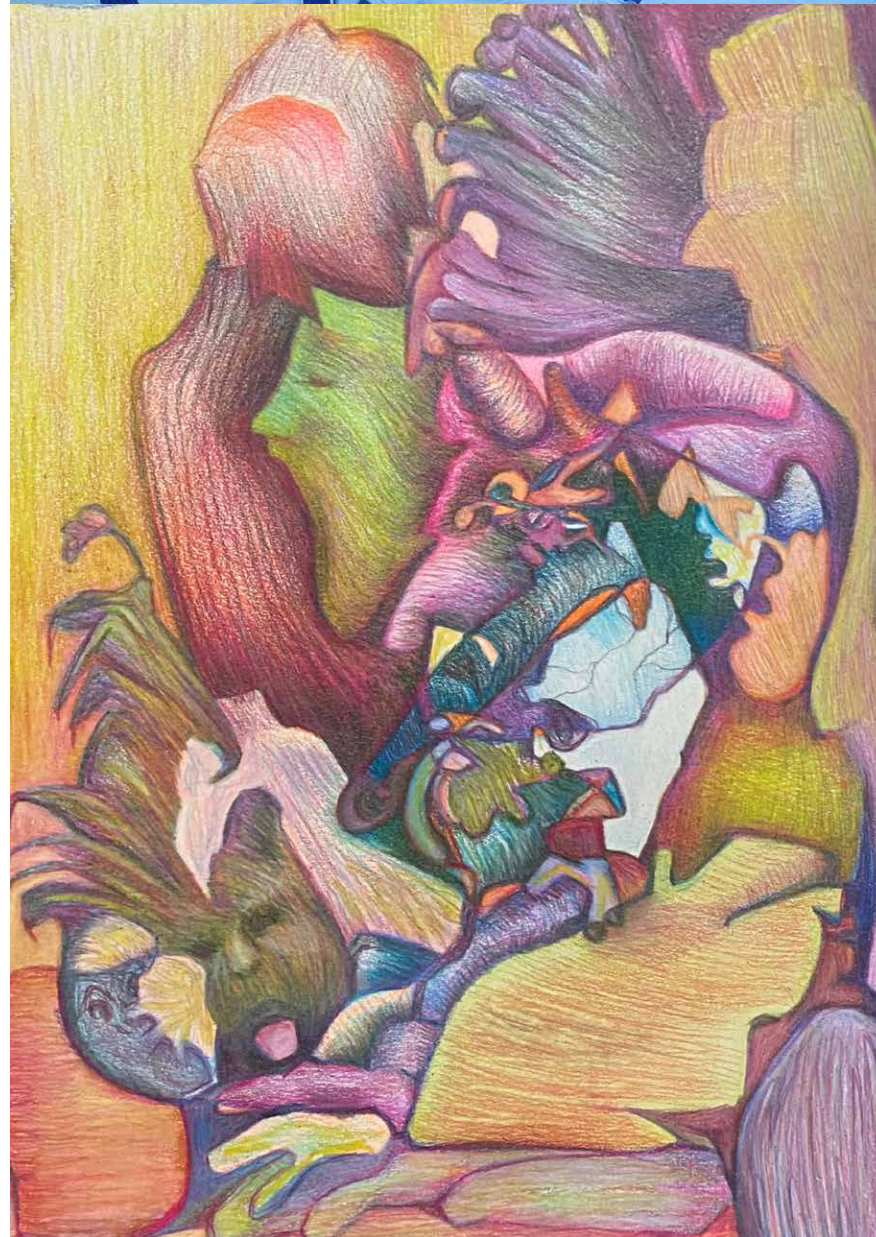
Sympathie's practice starts with an external experience, and then an experimental, automatist response creating a loop of ongoing response, act, react, and experimentation. The moment that causes the first act of a piece affects where the work goes in terms of being more or less representational. The medium used affects the cycle of action and response. For every medium, Sympathie employs a detail-oriented process and intensive labor.

One example of the process uses the line contour technique. The technique is, in a way, misused in "impossible" situations. Instead of a stable subject that is looked at to create the line contour, Sympathie will use an imagined, mental image or watch something in constant movement like a tv show. The process begins with something that feels authentic and detailed but is entirely unreal.

As the process continues, an element will begin to look like or remind the artist of something. From there, the actions begin to "realize" the images. This process is akin to looking at clouds or ceiling tiles and seeing imagery in the patterns and details. During this process, a few themes make themselves known in the inevitable failure to be random. Human and imagined bodies, internal biological systems, and monsters often arise.



Oliver Sutter, from the series *Craft Box Shangri-la: Darth Vader and Kilo Ren Play Croquet in Heaven*, 2022. Oil on canvas, 16 x 32 inches.



https://www.instagram.com/sympathie_fahteague
Sympathie Fahteague, *Ongoing Daily Practice*, 2020–2022. Colored pencil, oil pastel, and acrylic on paper, mixed media sculpture. Dimensions variable. Courtesy of the artist.

ANDREW K. THOMPSON creates photographs that depict an apocalyptic vision of nature's future. Thompson is an imperfectionist. He cuts and punctures, stitches, and stains. He does to photographs what mankind is doing to the planet. Thompson's practice has a punk edge with a strong streak of environmental activism, destruction as creation with metaphoric aims. His markers of scruffy Inland Southern California—palm trees, power lines—are intentionally generic: a place, not this exact place.

Andrew K. Thompson is an artist and educator working in Southern California. He holds an MFA in Studio Art and Design from California State University, San Bernardino, a Certificate Degree in Art Business from New York University, New York, NY, and a BFA in Photography from the Academy of Art, San Francisco, CA. He has exhibited throughout the United States, including: California Museum of Photography, Riverside, CA; The Center for Fine Art Photography, Fort Collins, CO; Lancaster Museum of Art and History, Lancaster, CA; Riverside Art Museum, Riverside, CA; Ontario Airport, Ontario, CA; Sturt Haaga Gallery at Descanso Gardens, La Cañada Flintridge, CA; Klotz Gallery, New York, NY; and SRO Photo Gallery at Texas Tech University, Lubbock, TX. Thompson co-founded The Little Gallery of San Bernardino, CA, an artist-run space dedicated to regional artists of the Inland Empire. Musings on his work have appeared in *L.A. Weekly*, *KVC_aRts*, *Artillery Magazine*, *KCET Artbound*, and *The Photo Exchange*.

VICTORIA BARRAS TULACRO teaches writing full-time at Chaffey College. During the pandemic, she has written more and cried more than she has in a long, long time. She is working on her first novel, a tv show, and a collection of stories when she is not endlessly grading.



Andrew K. Thompson, *Punctured Orange Tree - Bleeding with Blue Embroidery*, 2021. Chemically altered Chromogenic print accentuated with thread and embroidery floss. 20 x 16 inches. Courtesy of the artist.

<http://www.andrewkthompson.art>
https://www.instagram.com/andrew_k_thompson



Image of **Victoria Barras Tulacro**.

PAMELA VALFER is interested in the politics of space. She uses a multidisciplinary approach (performance, installation, video and drawing) to interrogate this politically charged topic. In her *Landscape* series, she is interested in representing the devastation of climate change. The drawings are crafted from the collected burnt wood (charcoal) from burn sites. Each ecologically destroyed place illustrates itself through drawing; devastation describes devastation. 100% of money raised from drawing sales will go to California Wilderness Coalition, an organization working to battle climate change.

ROBERT WATKINS paints landscapes and architecture that combine imagery from the margins of his everyday experiences. Roadside foliage, forbidding architecture, and urban ruins figure in much of his work. Through his paintings, Watkins memorializes overlooked spaces and creates protracted moments of appreciation for their beauty and mystique.

Although he grew up in Southern California, it wasn't until returning as a graduate student at the Art Center College of Design, Pasadena, CA, that Watkins began to describe scenes of nature striving on the waysides of his daily commutes. Watkins attributes his limited palette to a fondness for Asian brush and ink paintings. Living and working in South Korea for more than a decade gave him exposure to artists who combined traditional methods with contemporary themes. While living abroad, Watkins immersed himself in stories of historical and fictional Los Angeles. These accounts throw the buildings and landscapes in his paintings under a supernatural light that often casts horror-tinged shadows. The same economy of color used to describe the muted tones of scenery beneath overcast skies in earlier landscapes now yields stronger contrast to depict gothic phenomena in recent paintings. Robert Watkins teaches at Chaffey College, Rancho Cucamonga, CA, and Citrus College, Glendora, CA, while continuing to make work that reflects his enamor for noir and nature.



Pamela Valfer, *Dome Fire by Dome Fire (Loshue Tree)*, 2021. Found charcoal on paper, 18 x 24 inches. Courtesy of the artist.

Pamela Valfer, *Wolsey Fire by Wolsey Fire (Malibu)*, 2022. Found charcoal on paper, 18 x 24 inches. Courtesy of the artist.



Robert Watkins, (*in progress*) *Horologion*, 2022. Oil on canvas, 48 x 30 inches. Courtesy of the artist.

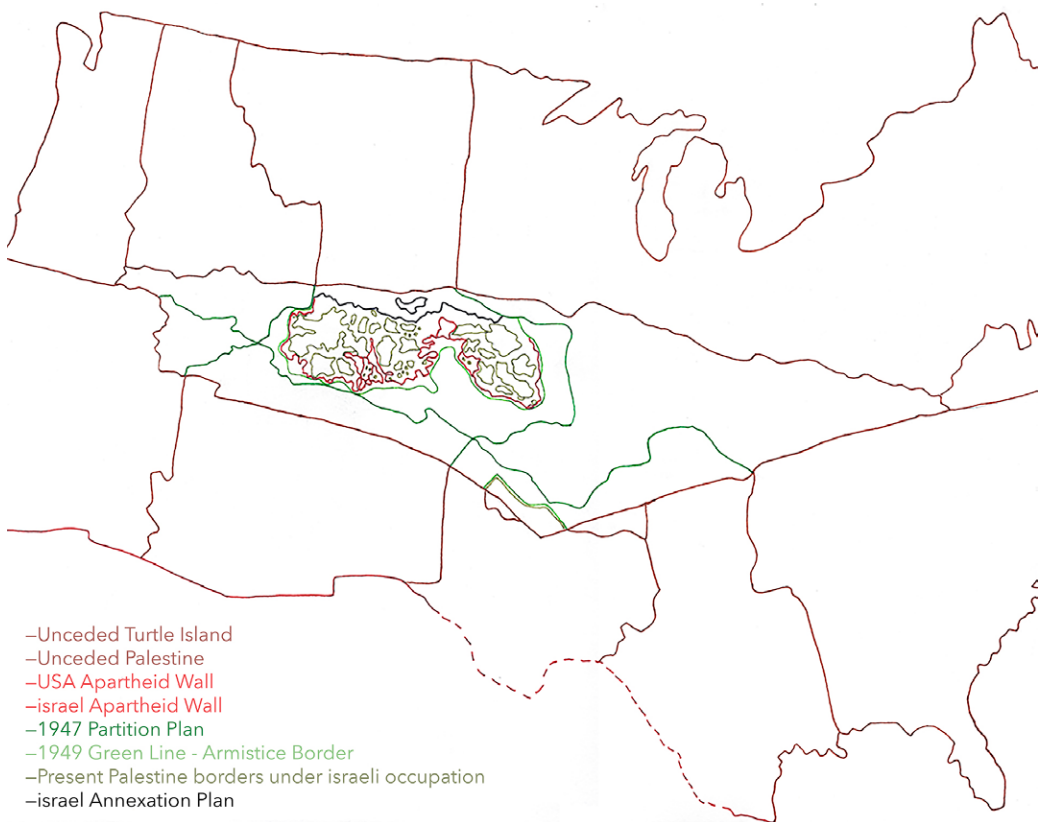
<http://robertdwatkins.com>

<https://pamelavalfer.com>
https://www.instagram.com/_pamela__v

meital yaniv (b. Tel-Aviv, israel) is learning how to be in a human form. they do things with words, with moving n still images, with threads, with bodies in front of bodies, with the Earth. they are a death doula tending to a prayer for the liberation of the land of Palestine and the lands of our bodies. they are learning to listen to the Waters, birdsongs, caretakers, and ancestors as they walk as a guest on the lands of the Cahuilla, Tongva-Kizh Nation, Luiseño, and Serrano peoples and ways.

<https://meitalyaniv.com>

meital yaniv, *bloodlines*, 2020. Projection. Dimensions variable. Courtesy of the artist.



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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Chaffey College: Improving lives through education.

MISSION STATEMENT

Chaffey College improves lives and our communities through education with a steadfast commitment to equity and innovation to empower our diverse students who learn and thrive through excellent career, transfer, and workforce education programs that advance economic and social mobility for all.

ASK ART

USING THE MUSEUM TO MAKE CURRICULAR CONNECTIONS

QUESTIONS FOR VIEWING

Artists were asked to submit work created within the last three years, so all work was created during the pandemic. Examine the works presented in *Reunion* and ask yourself which works have a visible link to the pandemic, which are addressed in the artist statements, and which works do not overtly address the pandemic. Compare and contrast the artists who explore the pandemic in their artwork. If you were the curator or producer of the exhibition, what would you title it and why?

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

Choose two artists working in the same media and consider how their work used the media similarly and differently.

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

ACTIVITIES

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

Write a well-developed essay in which you compare and contrast two artworks in the exhibition. Analyze key elements such as subject matter, composition, use of color, point of view, themes, etc. Utilize the artist statements in your analysis.

Create a playlist to accompany *Reunion*. What would you include and why?

Develop a written work or a piece of music inspired by the work in *Reunion*. Create a story about a work you see, or create a soundtrack based on your interpretation of a work in the exhibition. Share your work on social media or with a friend.

PROGRAMMING

Attend one of the public programs organized as part of *Reunion*.

Bring a friend to one of our programs. Programs are free and open to the public.

Ask a question at one of the programs during the Question & Answer portion of the program.

ONLINE

Visit the Wignall Museum website
<http://www.chaffey.edu/wignall>

View the exhibition at the Wignall Museum and online. Choose an artwork(s) that you think is different when experienced in person and online. Explain the difference between viewing artworks in person and online.

Listen to the short audio clips from authors and poets Michelle Dowd, Arthur Kayzakian, Laura Picklesimer, and Victoria Barras Tulacro.

Write your own short work or poem inspired by the *Reunion* authors and poets. Share your work with your friends and community or on social media.

SHARE

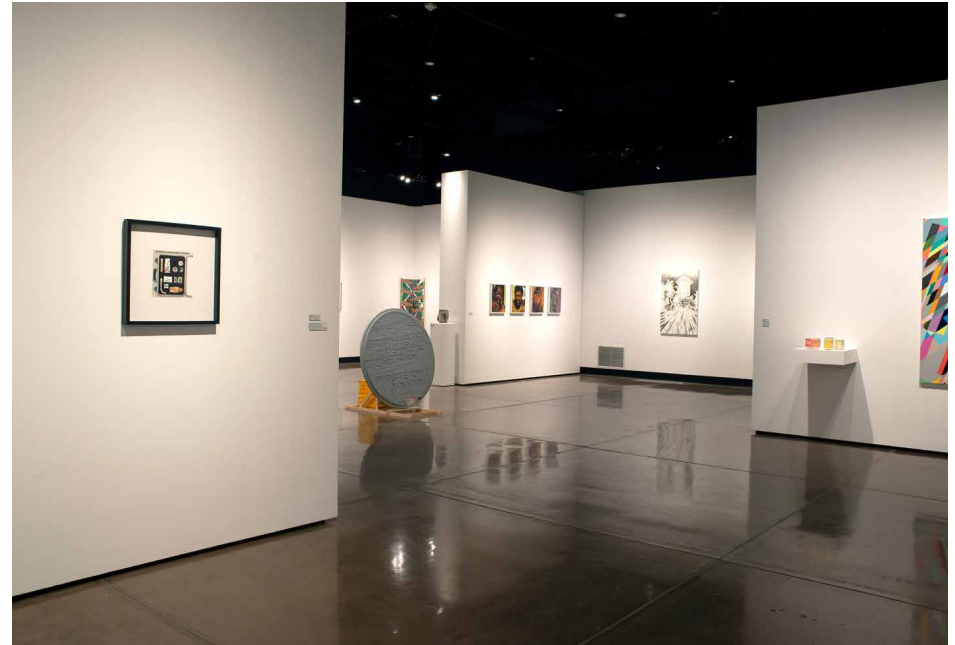
Share your thoughts, activities, and written responses.

or

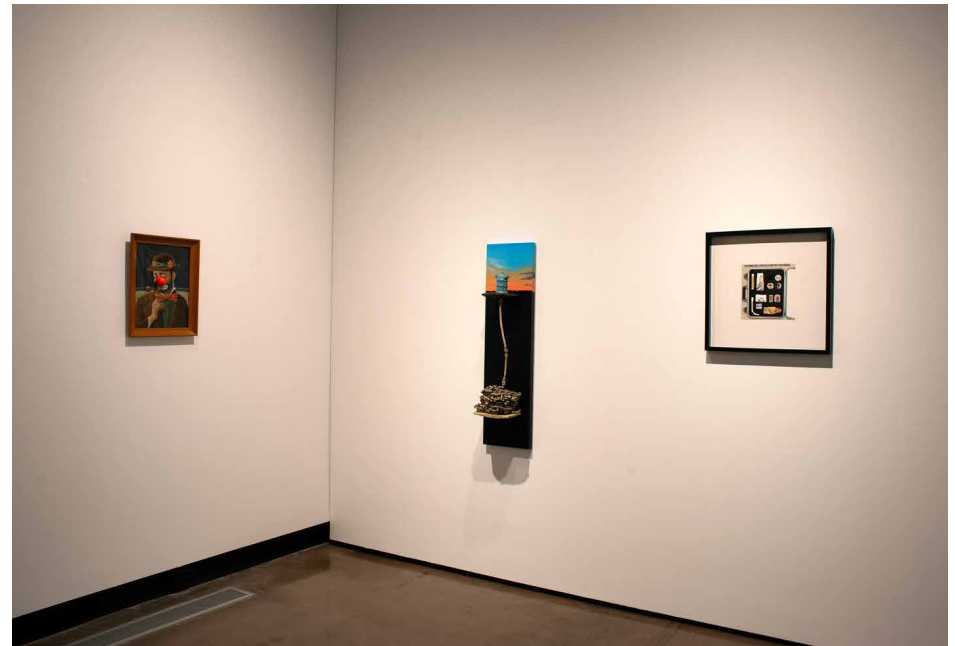
Share any works of art you create related to the *Reunion* exhibition.

@wignallmuseum
#reunionexhibition
#whatsupatthewig
#wignallMOCA

Installation Images



Installation view of *Reunion* at the Wignall Museum of Contemporary Art, Chaffey College, Rancho Cucamonga, CA.



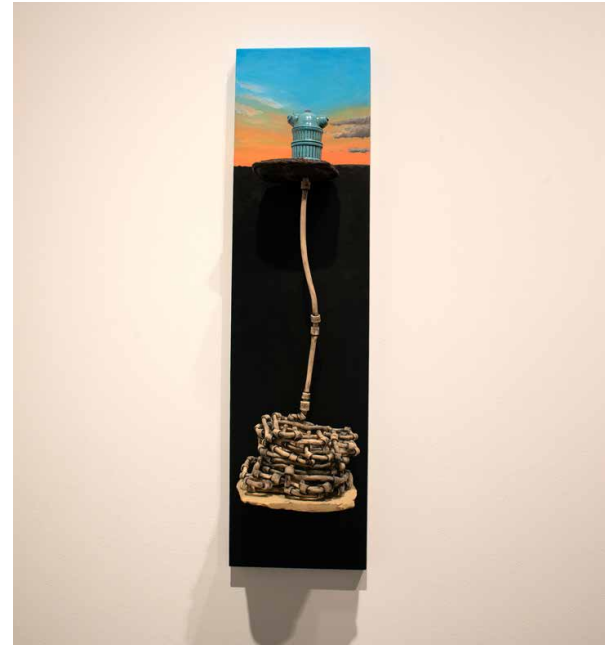
Installation view of *Reunion* featuring Amy Maloof, Carrie Ohm, and Jason Charles Dawes.



Amy Maloof, *Sad Clown*, 2019. Mixed media with found objects. 19 x 15 inches.



Amy Maloof, *Sad Clown*, 2019. Mixed media with found objects. 19 x 15 inches.



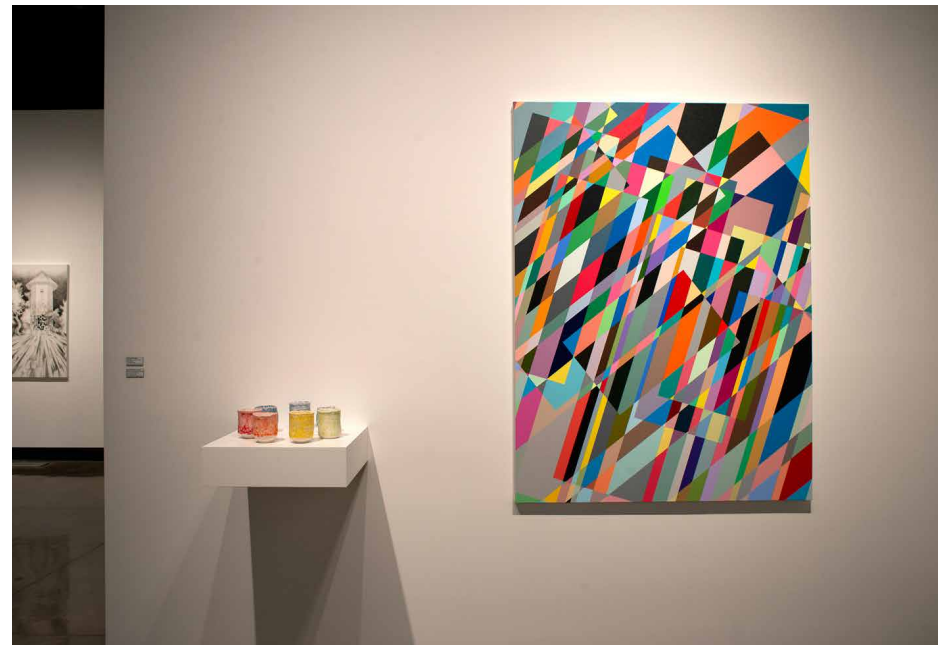
Carrie Ohm, *Below the Surface*, 2022. Ceramic, wood, and paint. 41 x 11 x 11 inches.



Jason Charles Dawes, *Everything You'll Ever Need. In One Neat Little Package.*, 2021. Magazine pages, paper, glue on paper mounted to mat board. 20.5 x 20.5 inches (framed).



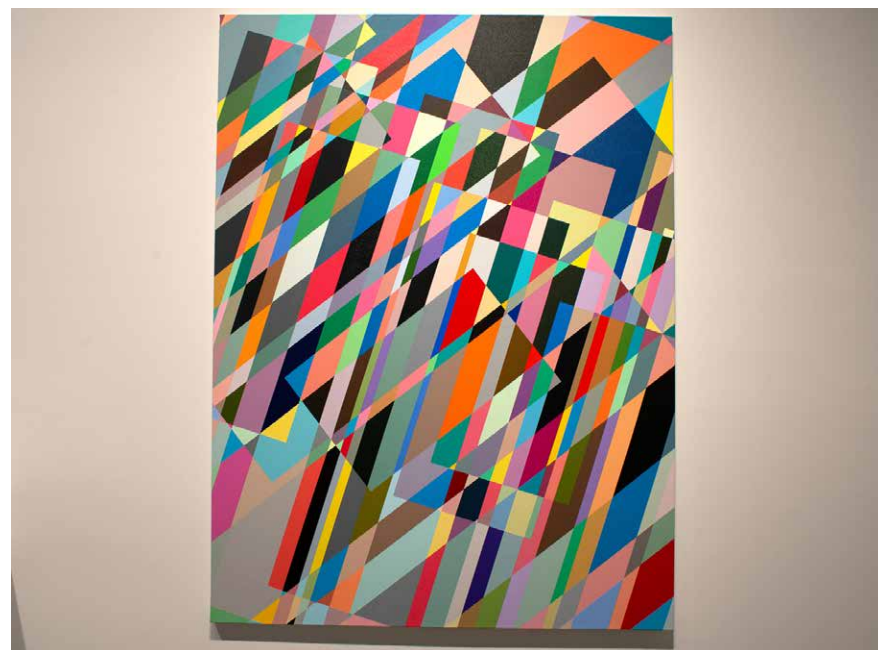
Michael Penilla, *ROYGBIV cups*, 2022. Porcelain. 5 inches tall each.



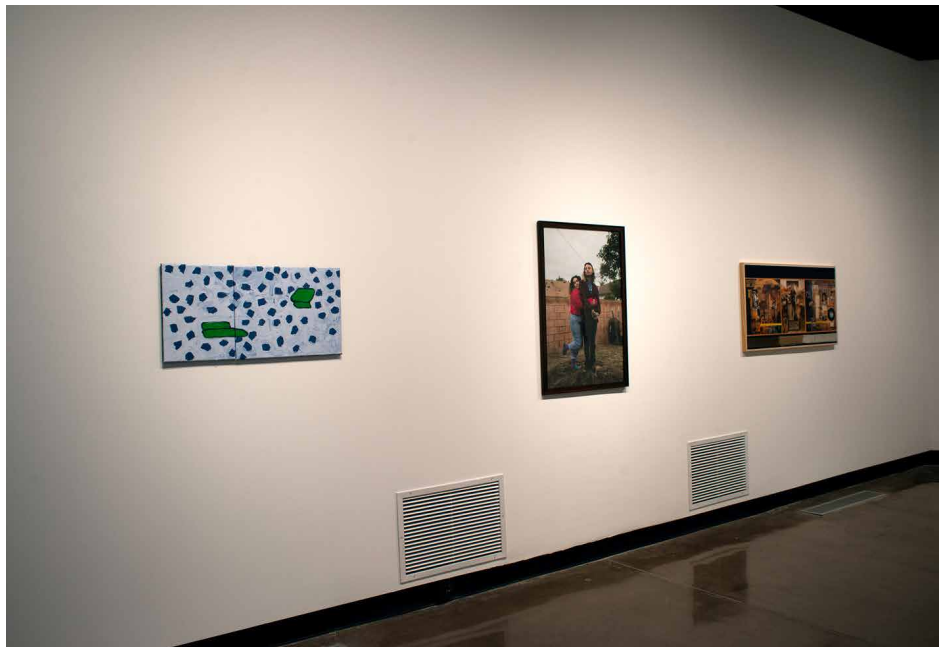
Installation view of *Reunion* featuring Michael Penilla and Mark Robert Lewis.



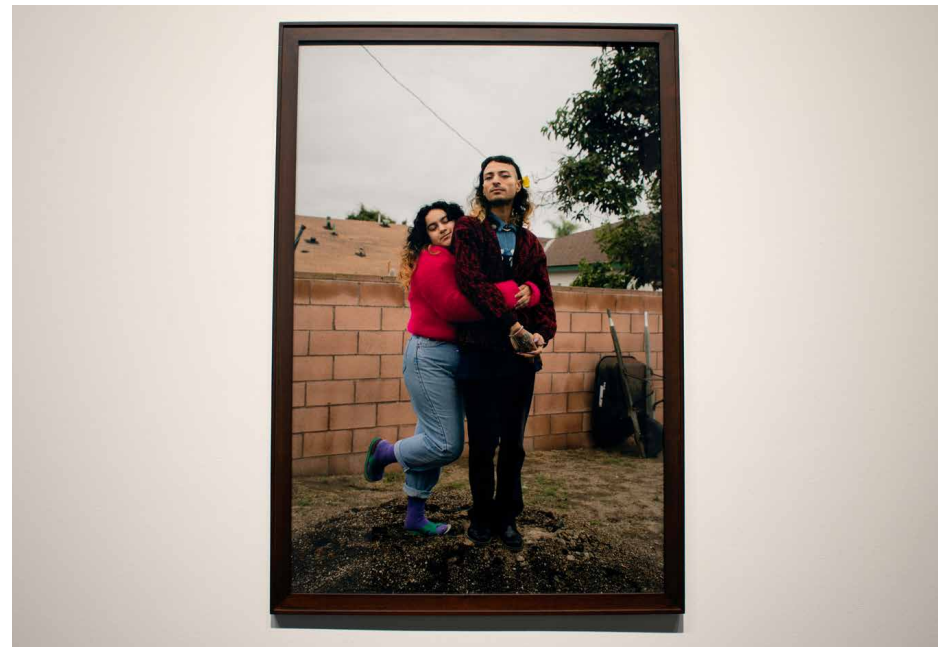
Michael Penilla, *ROYGBIV cups*, 2022. Porcelain. 5 inches tall each.



Mark Robert Lewis, *North Hollywood*, 2022. Acrylic on canvas. 64 x 48 inches.



Installation view of *Reunion* featuring Oliver Sutter, Elizabeth Preger, and Daniel Jacobo.



Elizabeth Preger, *Towards a resplendent portraiture, Lusi & Tulio*, 2020. Archival pigment print. 36 x 24 inches.



Oliver Sutter, *Darth Vader and Kilo Ren Play Croquet in Heaven*, 2022. Oil on canvas. 16 x 32 inches.



Daniel Jacobo, *Troika - Royalty in Exile*, 2022. Acrylic and collage on canvas. 24 x 48 inches.



Mary Beierle, *Excavation Series, 92, The Tempest*, 2022. Porcelain, glazes, minerals, and oxides. 14 x 23 x 13 inches.



Installation view of *Reunion* featuring Mary Beierle, Elizabeth Preger, Daniel Jacobo, and Stanton Hunter.



Mary Beierle, *Excavation Series, 92, The Tempest*, 2022. Porcelain, glazes, minerals, and oxides. 14 x 23 x 13 inches.



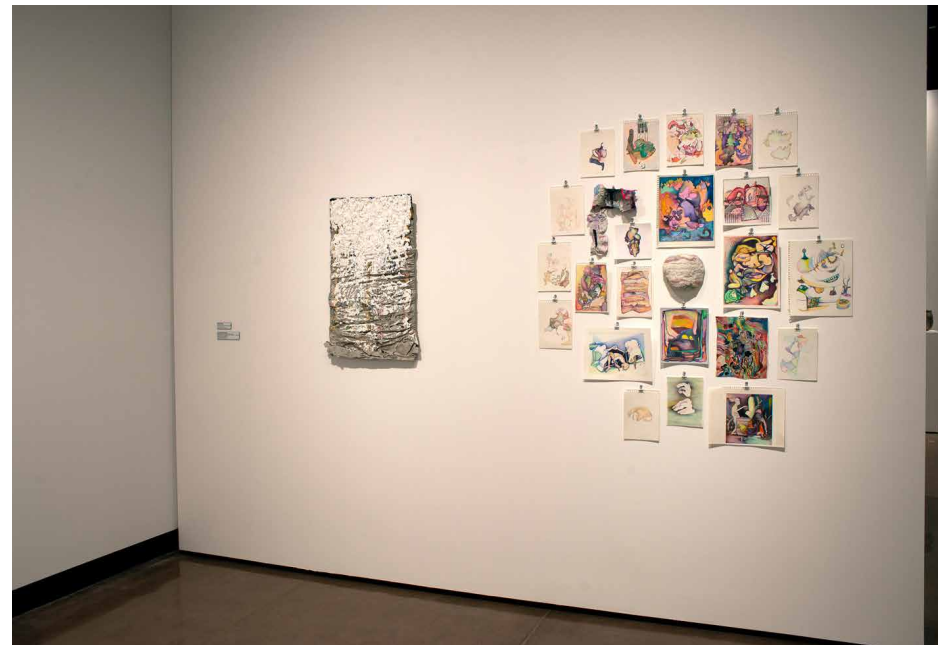
Stanton Hunter, *Pandemic Still Life (Cocoon & Pots)*, 2022. Ceramic. 14 x 36 x 12 inches.



Stanton Hunter, *Pandemic Still Life (Cocoon & Pots)*, 2022. Ceramic. 14 x 36 x 12 inches.



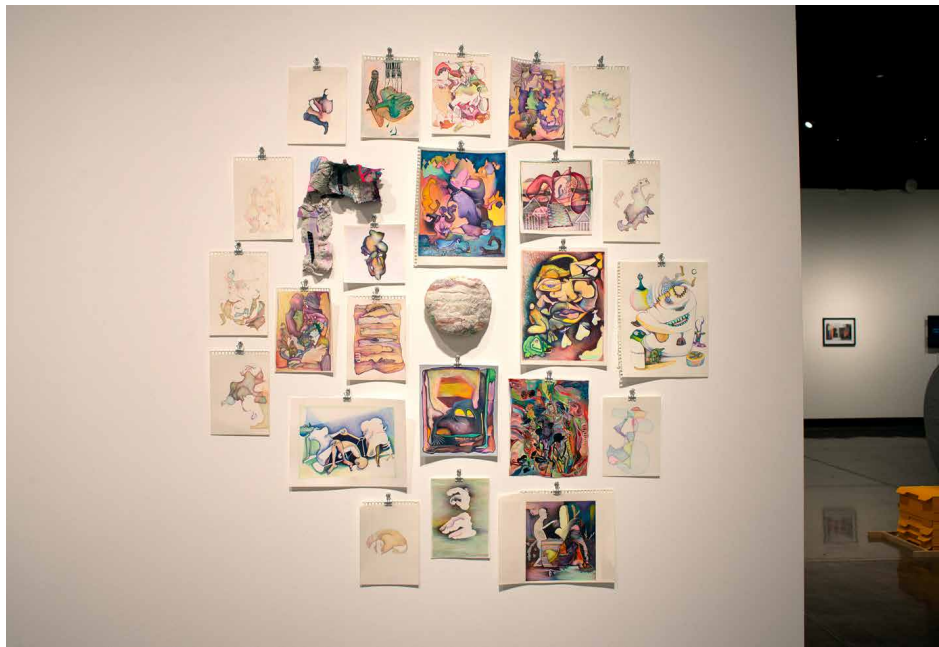
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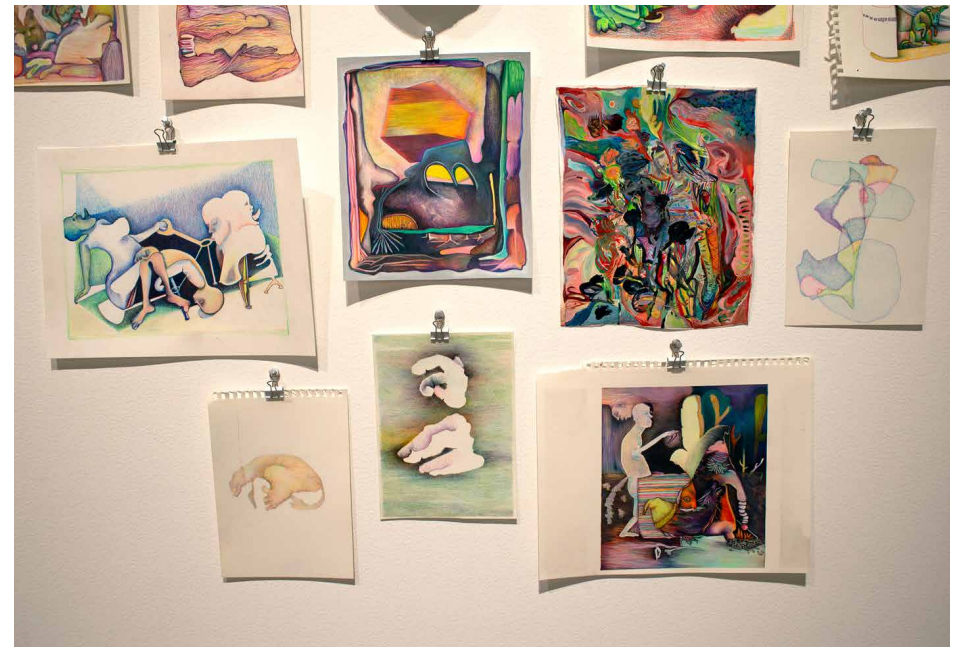
Installation view of *Reunion* featuring Seth Pringle and Sympahie Fahteague.



Seth Pringle, *Untitled*, 2022. Acrylic on cement and fabric. 30 x 18 inches.



Sympathie Fahteague, *Ongoing Daily Practice*, 2020–2022. Colored pencil, oil pastel, and acrylic on paper; mixed media sculpture. Dimensions variable.



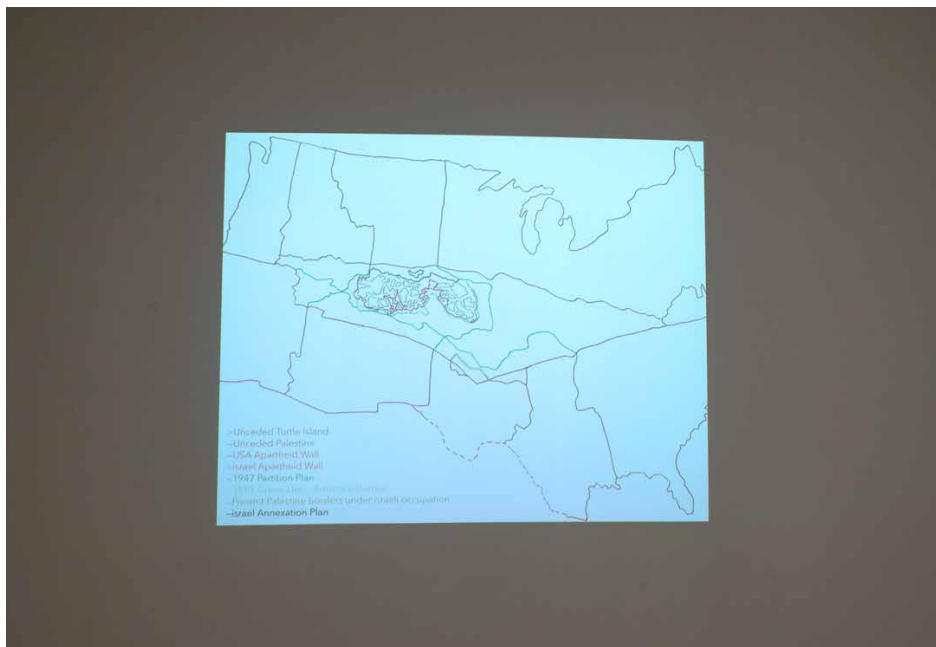
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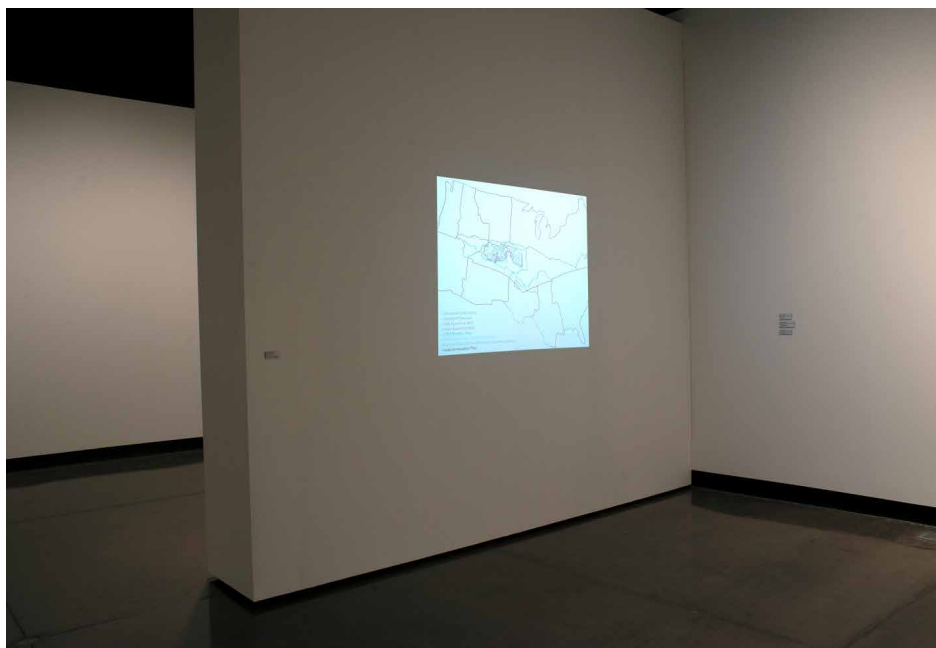
Installation view of *Reunion* at the Wignall Museum of Contemporary Art, Chaffey College, Rancho Cucamonga, CA.



meital yaniv, *bloodlines*, 2020. Projection. Dimensions variable.



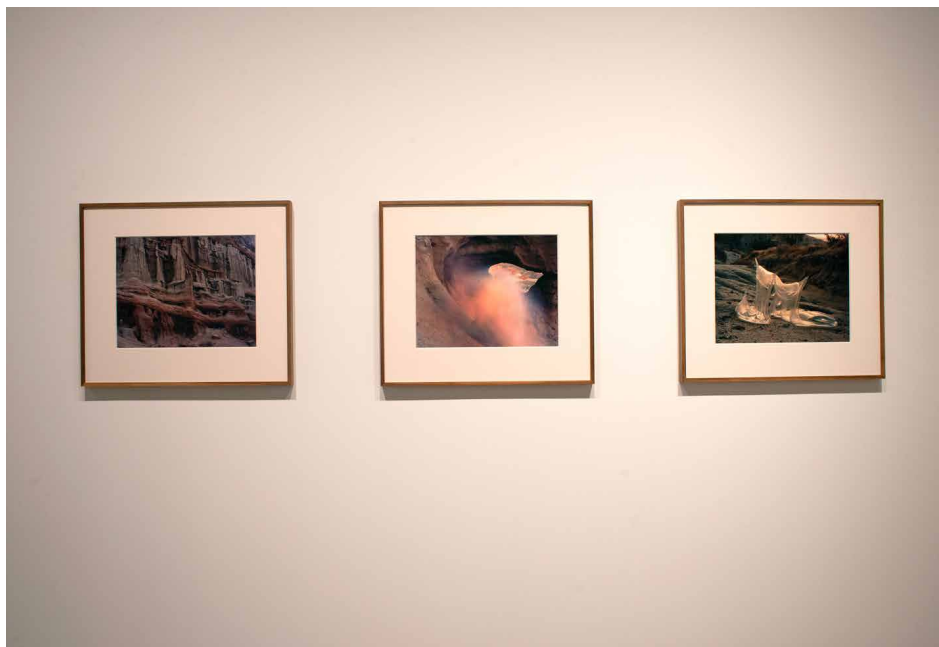
Brian Benfer, *Untitled (HLE-127)*, 2022. Ceramic. 9 x 8 x 8 inches.



meital yaniv, *bloodlines*, 2020. Projection. Dimensions variable.



Brian Benfer, *Untitled (HLE-127)*, 2022. Ceramic. 9 x 8 x 8 inches.



Brice Bischoff, *How Close*, 2021. Archival pigment print from large format negative. 28 x 24 inches (framed).



Brice Bischoff, *How Close*, 2021. Archival pigment print from large format negative. 28 x 24 inches (framed).



Brice Bischoff, *How Close*, 2021. Archival pigment print from large format negative. 28 x 24 inches (framed).



Brice Bischoff, *How Close*, 2021. Archival pigment print from large format negative. 28 x 24 inches (framed).



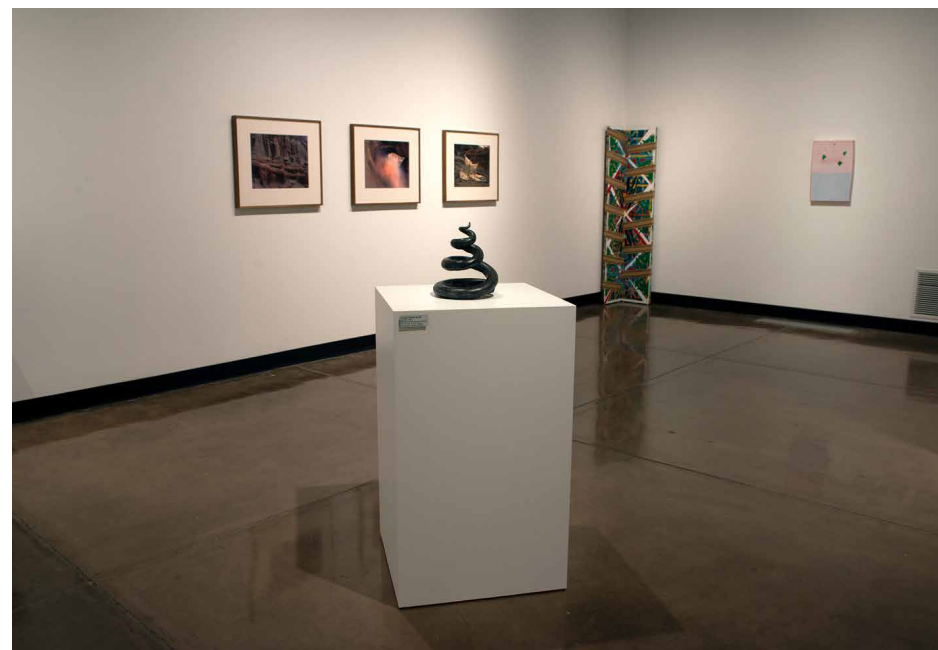
Amber Marie Smith, *Spiral*, 2021. Ceramic and acrylic paint. 10.5 x 9.5 x 9.5 inches.



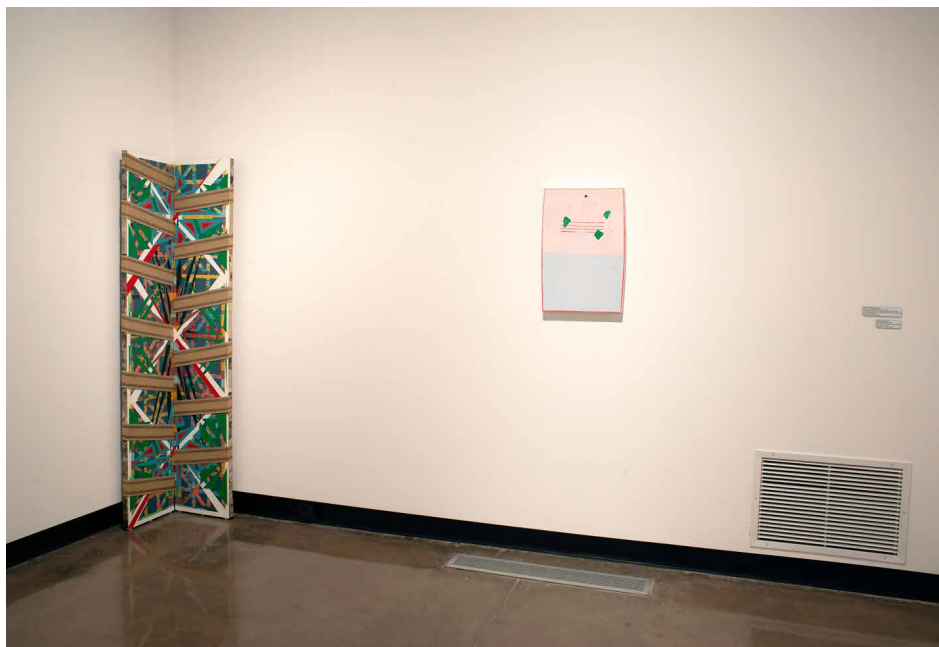
Amber Marie Smith, *Spiral*, 2021. Ceramic and acrylic paint. 10.5 x 9.5 x 9.5 inches.



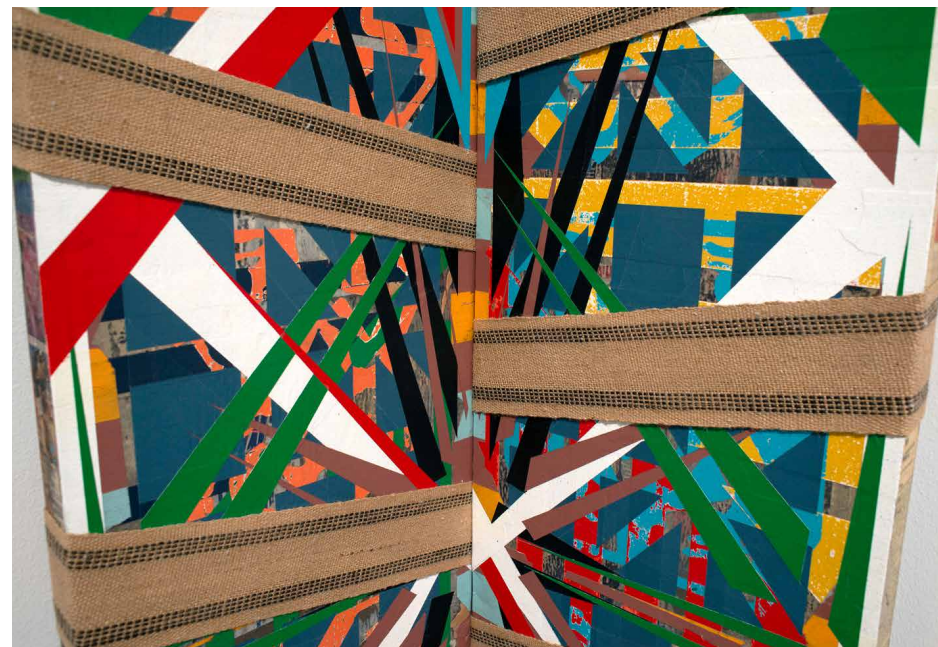
Amber Marie Smith, *Spiral*, 2021. Ceramic and acrylic paint. 10.5 x 9.5 x 9.5 inches.



Installation view of *Reunion* featuring Amber Marie Smith, Brice Bischoff, Roman Stollenwerk, and Kent Hammond.



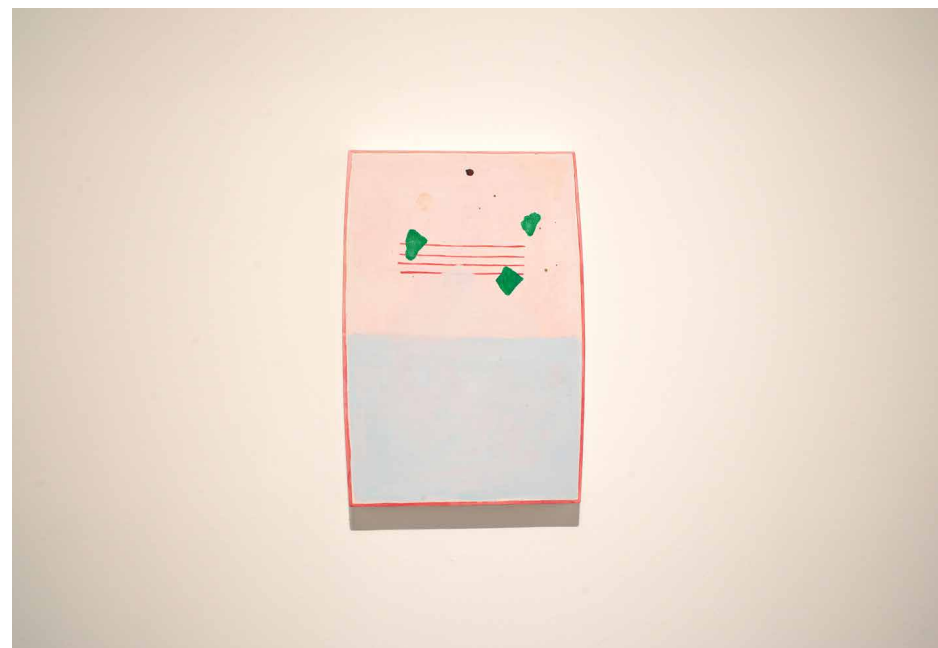
Installation view of *Reunion* featuring Roman Stollenwerk and Kent Hammond.



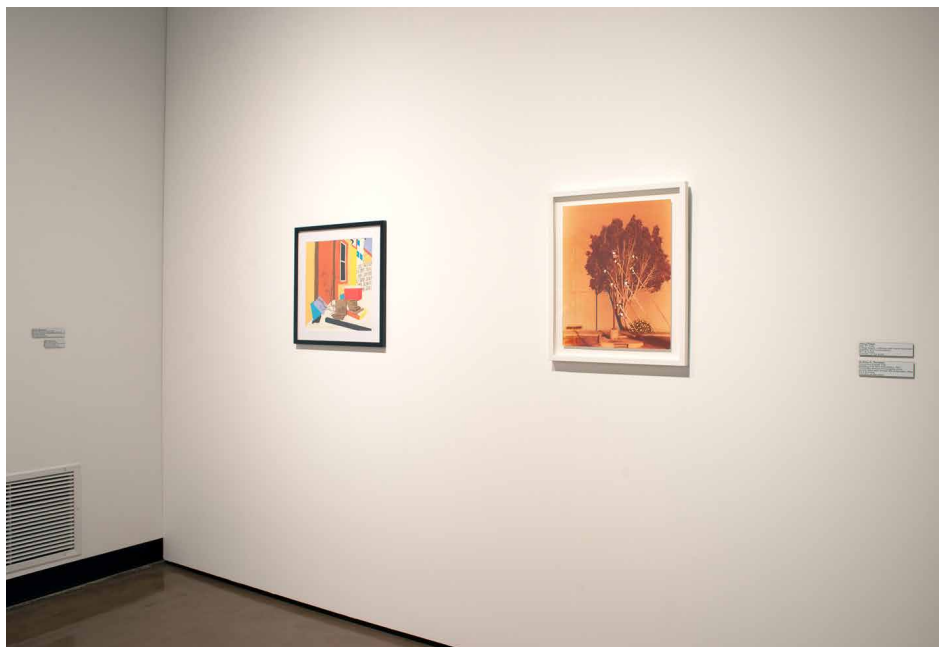
Roman Stollenwerk, *Corner Painting (Scorpion)*, 2022. Acrylic and shellac over magazine pages and wallpaper paste on Maisonite with jute webbing. 80 x 30 inches flat.



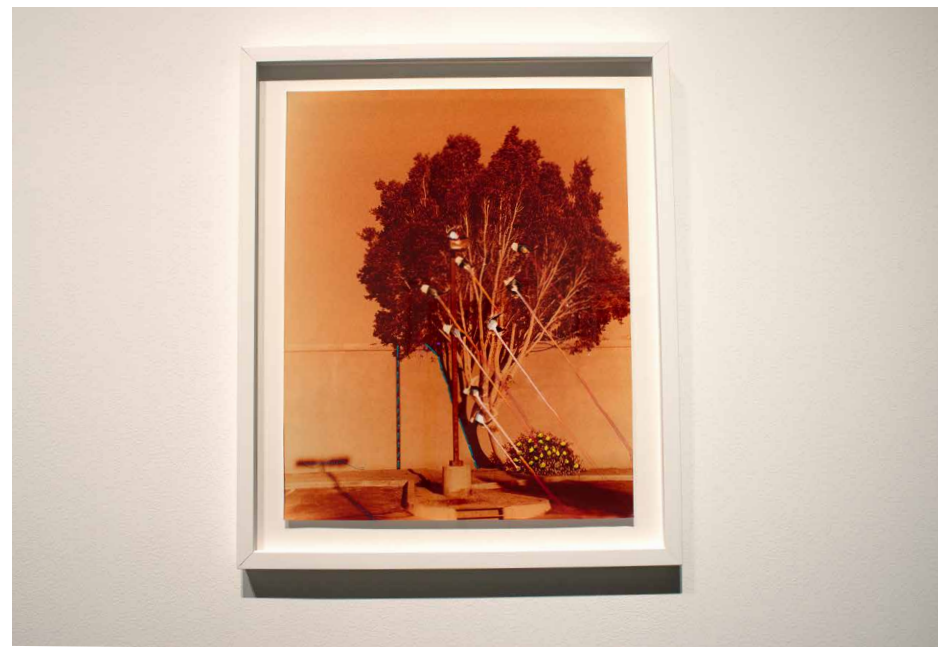
Roman Stollenwerk, *Corner Painting (Scorpion)*, 2022. Acrylic and shellac over magazine pages and wallpaper paste on Maisonite with jute webbing. 80 x 30 inches flat.



Kent Hammond, *Blue and Reds*, 2021. Acrylic on shaped wood panel. 23 x 15.75 inches.



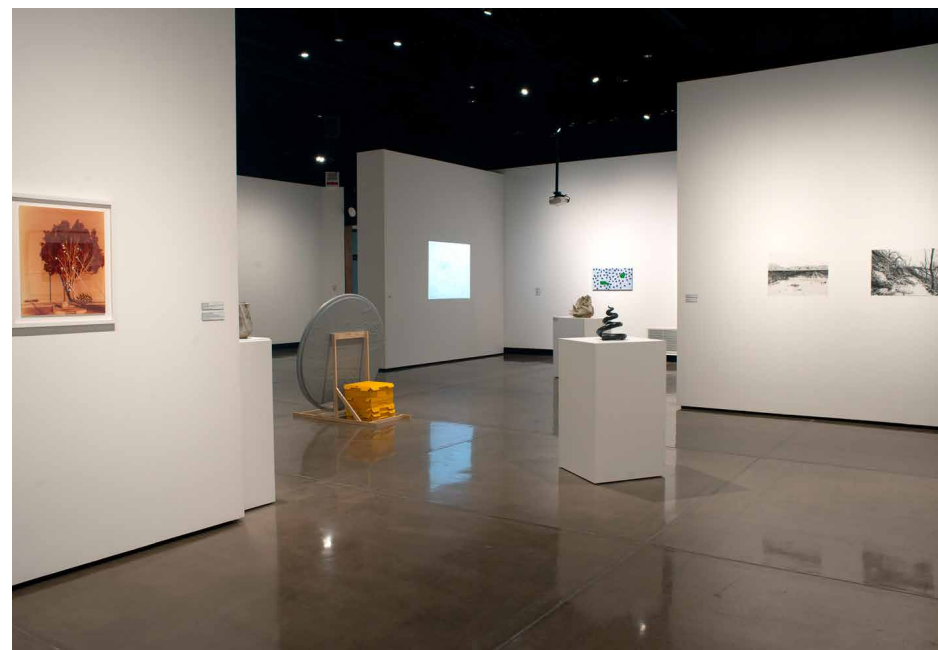
Installation view of *Reunion* featuring Jenny Phelps and Andrew K. Thompson.



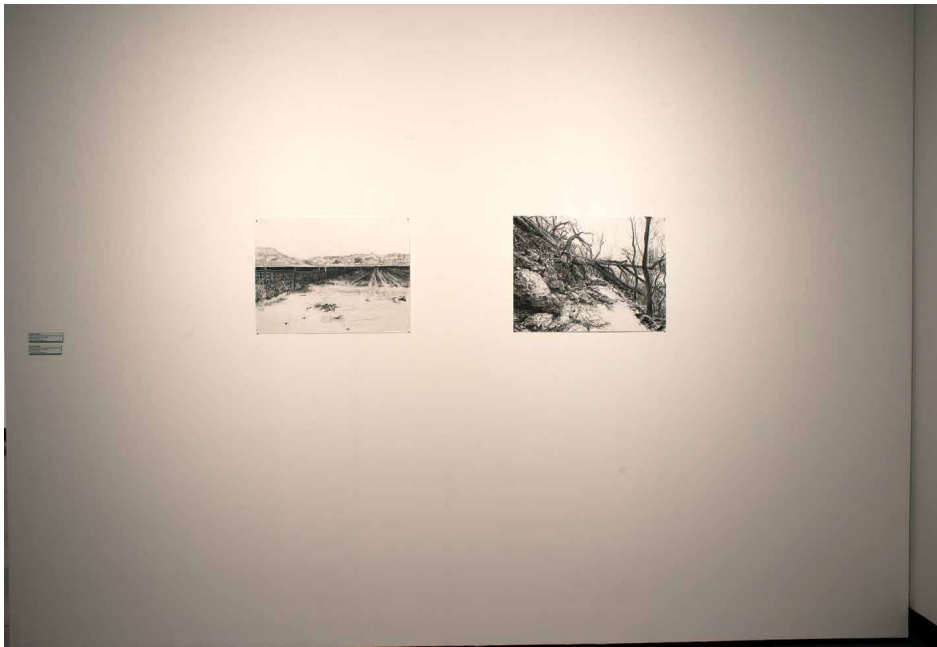
Andrew K. Thompson, *Punctured Orange Tree - Bleeding with Blue Embroidery*, 2021. Chemically altered Chromogenic print accentuated with thread and embroidery floss. 20 x 16 inches.



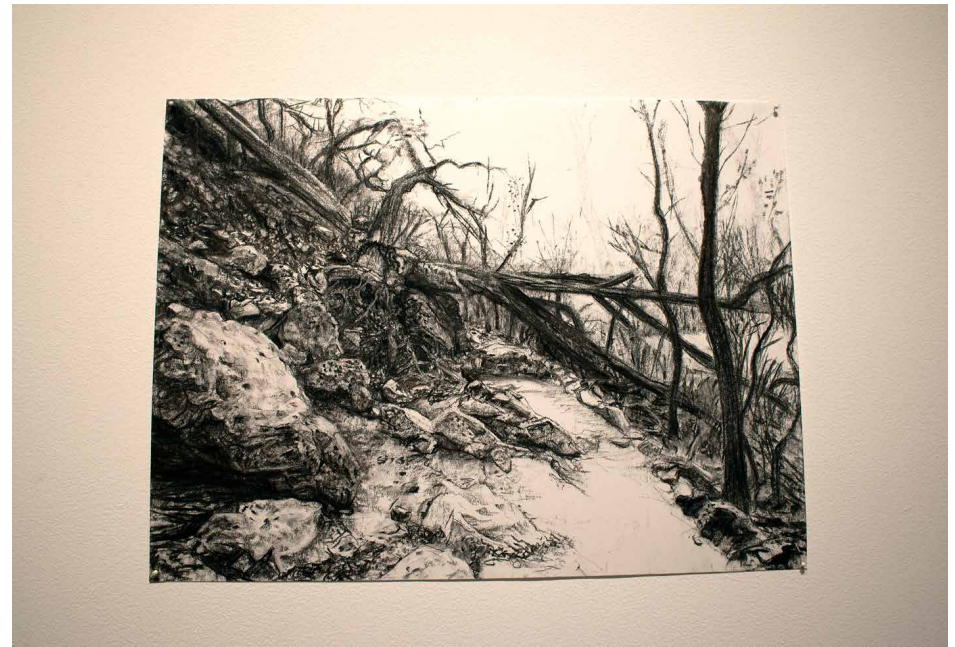
Jenny Phelps, *4647 #1*, 2022. Collage (paper, rubbings and found materials), graphite and colored pencil. 18 x 18 inches.



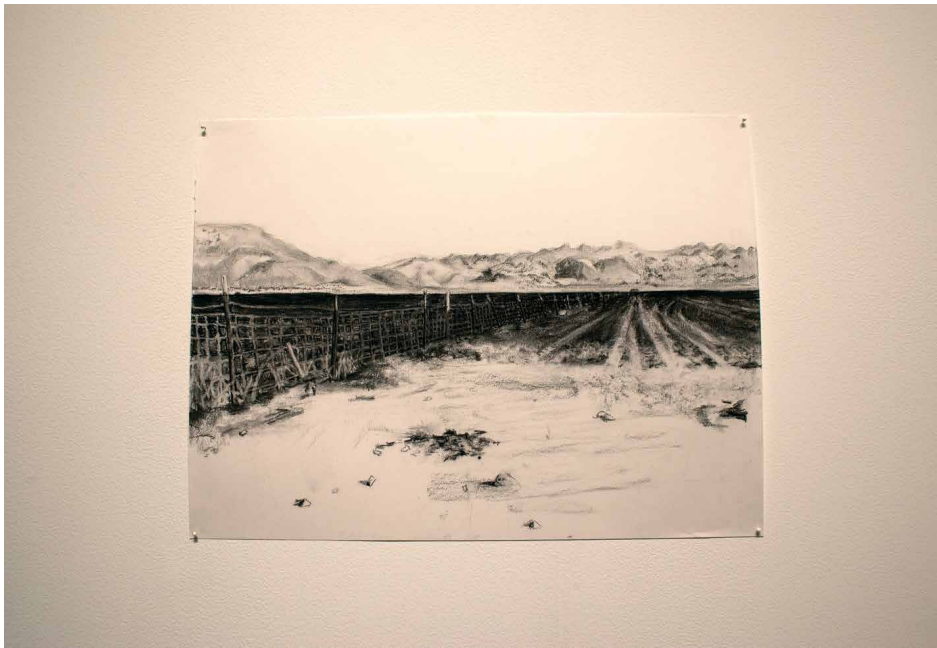
Installation view of *Reunion* at the Wignall Museum of Contemporary Art, Chaffey College, Rancho Cucamonga, CA.



Pamela Valfer, *Dome Fire by Dome Fire (Joshua Tree)*, 2021. 18 x 24 inches.
 Pamela Valfer, *Wolsey Fire by Wolsey Fire (Malibu)*, 2022. 18 x 24 inches.



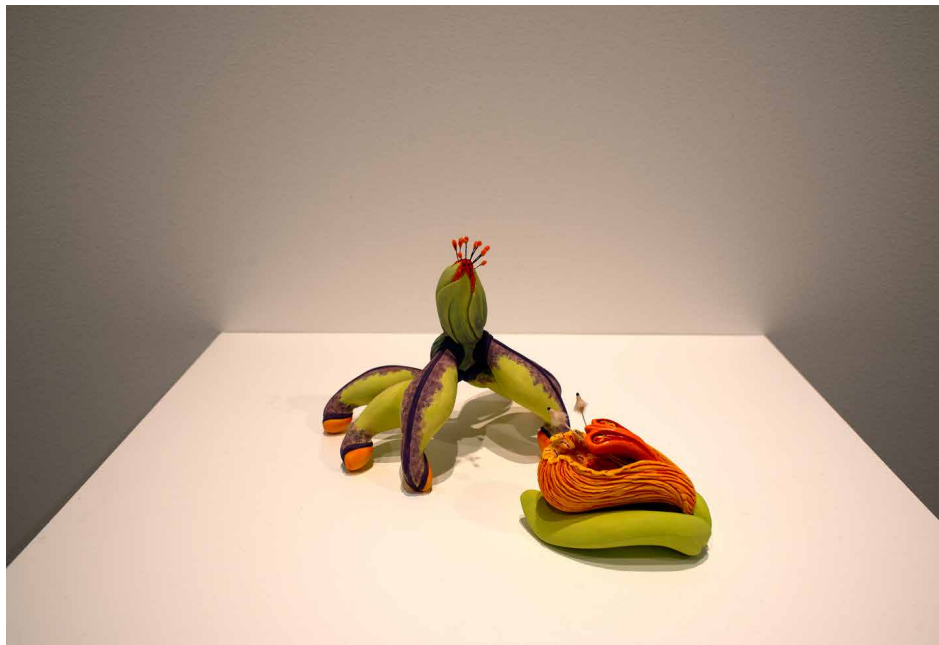
Pamela Valfer, *Wolsey Fire by Wolsey Fire (Malibu)*, 2022. Found charcoal on paper. 18 x 24 inches.



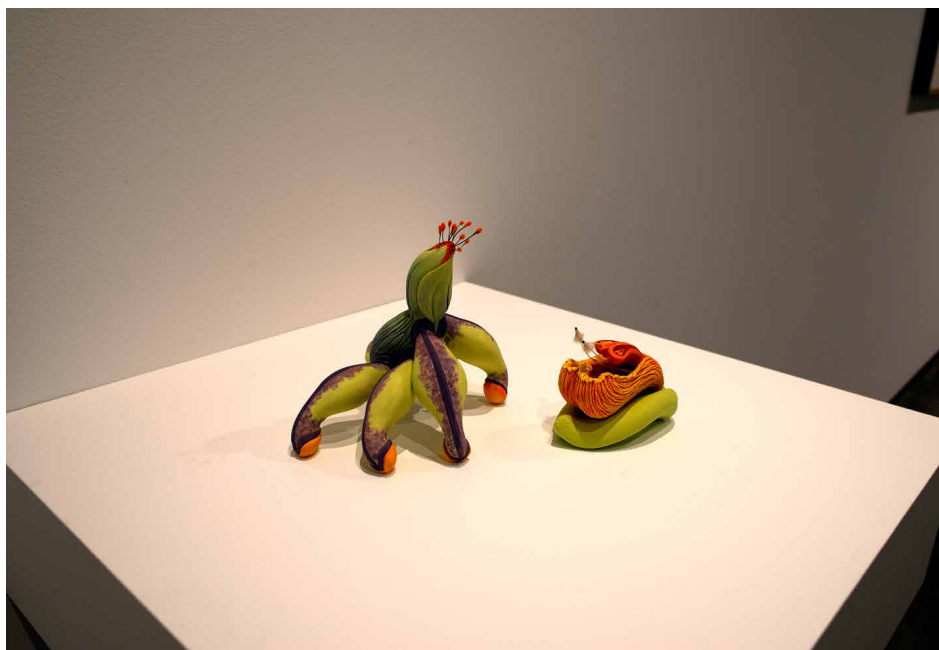
Pamela Valfer, *Dome Fire by Dome Fire (Joshua Tree)*, 2021. Found charcoal on paper. 18 x 24 inches.



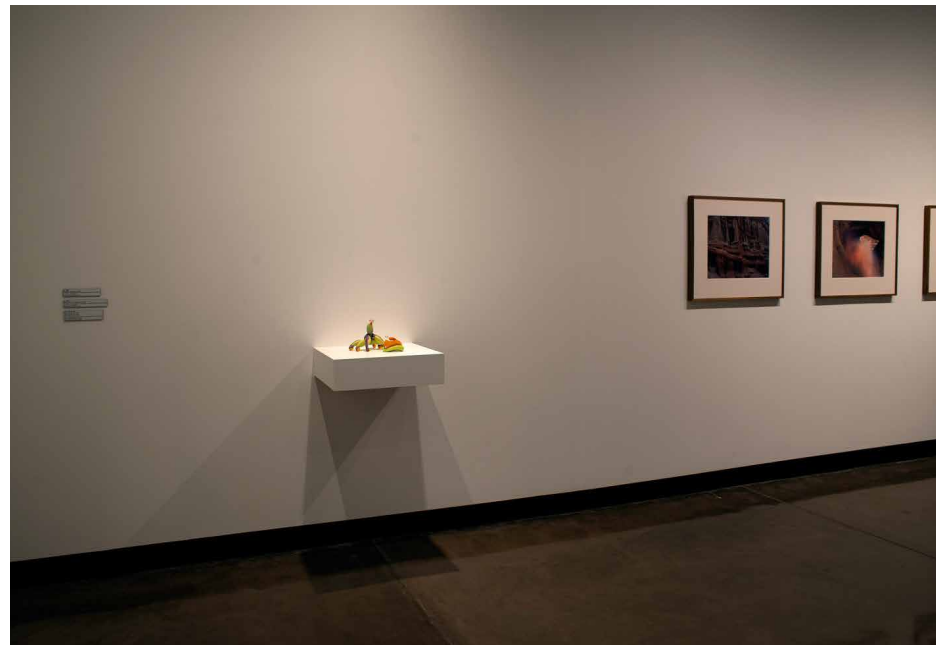
Installation view of *Reunion* featuring Pamela Valfer, Cj Jilek, Amber Smith, and Brice Bischoff.



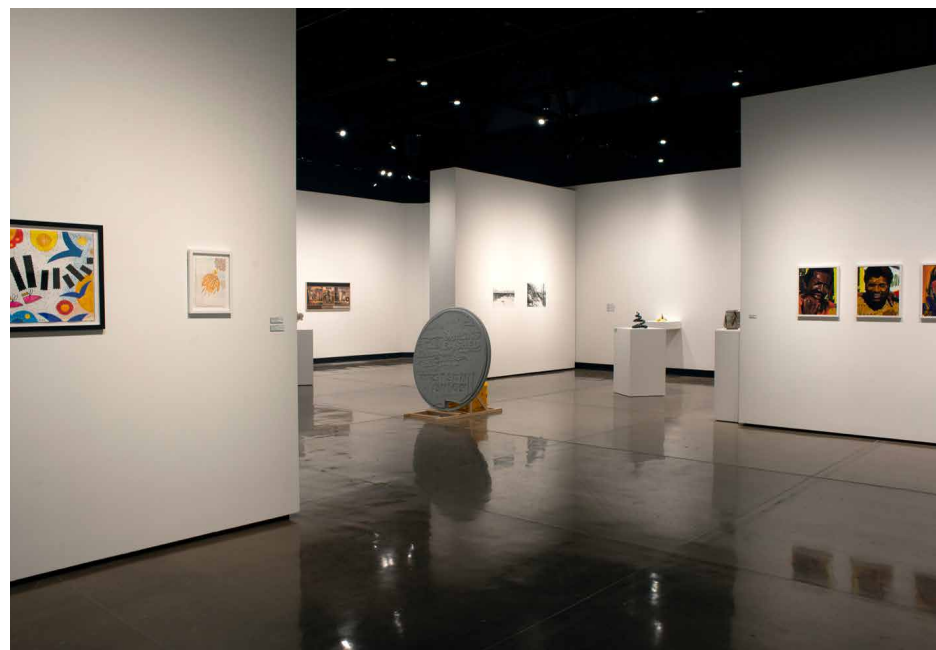
Cj Jilek, *Grevillea Robusta*, 2021. Ceramic. 6 x 6.5 x 5 inches.
Cj Jilek, *Erinaceinae Androecium*, 2022. Ceramic. 4.5 x 3 x 2 inches.



Cj Jilek, *Grevillea Robusta*, 2021. Ceramic. 6 x 6.5 x 5 inches.
Cj Jilek, *Erinaceinae Androecium*, 2022. Ceramic. 4.5 x 3 x 2 inches.



Installation view of *Reunion* featuring Cj Jilek and Brice Bischoff.



Installation view of *Reunion* at the Wignall Museum of Contemporary Art, Chaffey College, Rancho Cucamonga, CA.



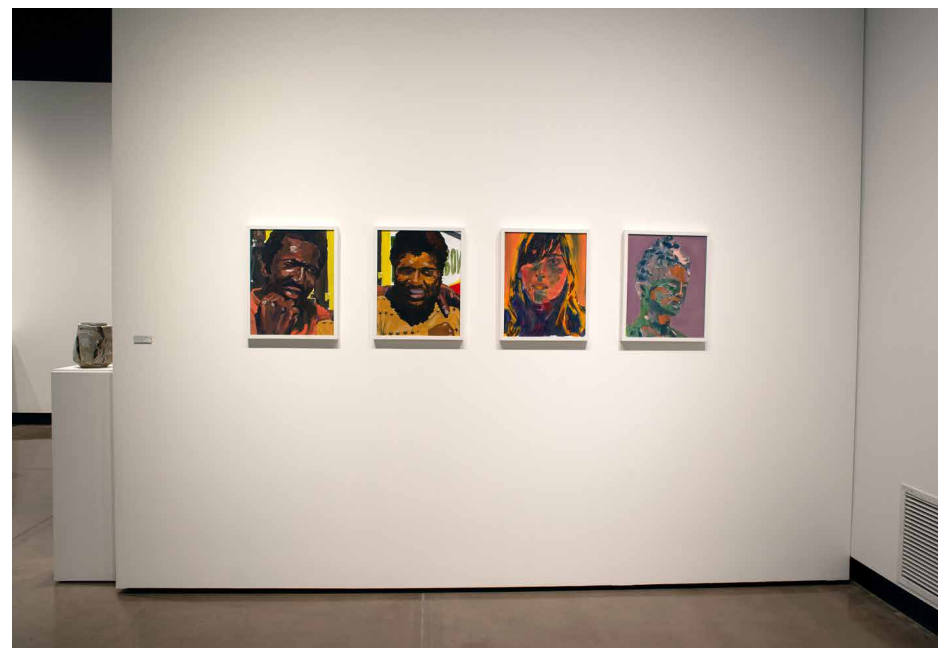
Brody Albert, *Western Union (2)*, 2022. Painted wood. 52 x 52 x 24 inches.



Brody Albert, *Western Union (2)*, 2022. Painted wood. 52 x 52 x 24 inches.



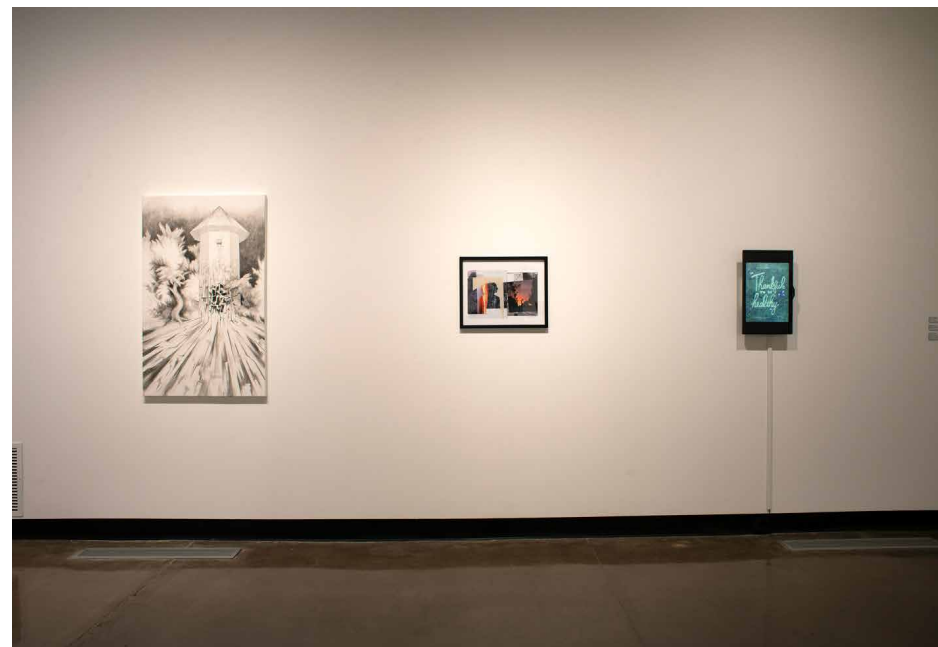
Brody Albert, *Western Union (2)*, 2022. Painted wood. 52 x 52 x 24 inches.



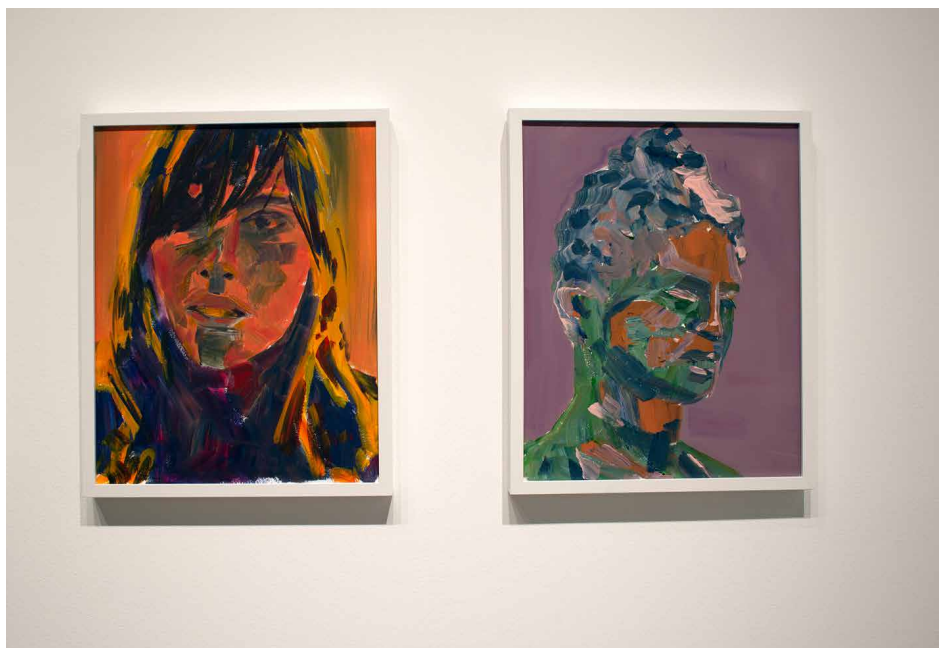
Mark Batongmalaque, *4 Portraits Out of 32*, 2021. Acrylic on canvas. 20 x 16 inches.



Mark Batongmalaque, *4 Portraits Out of 32*, 2021. Acrylic on canvas. 20 x 16 inches.



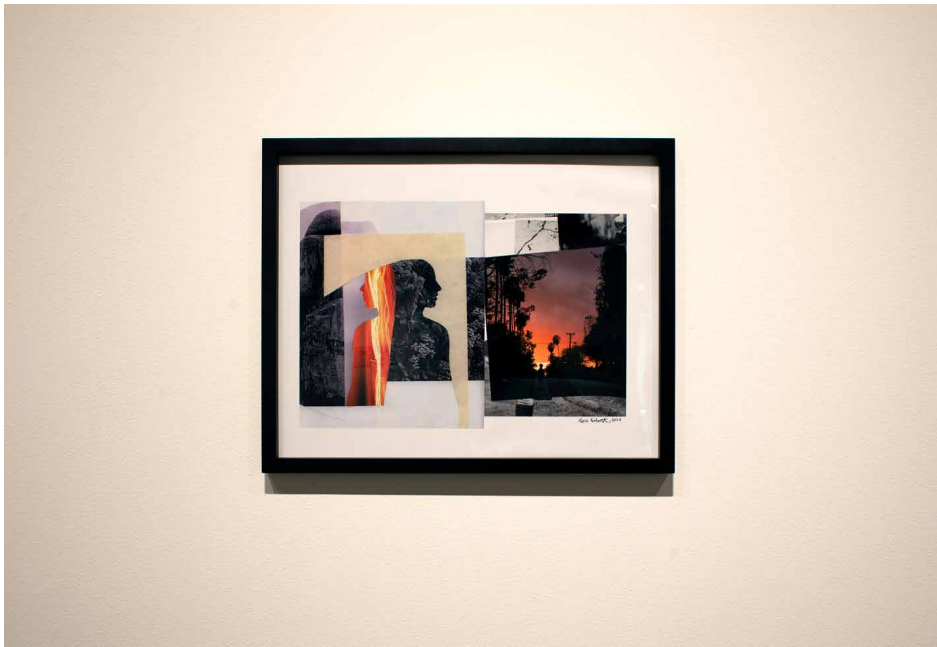
Installation view of *Reunion* featuring Robert Watkins, Kevin Eichorst, and Cabrina Alviar.



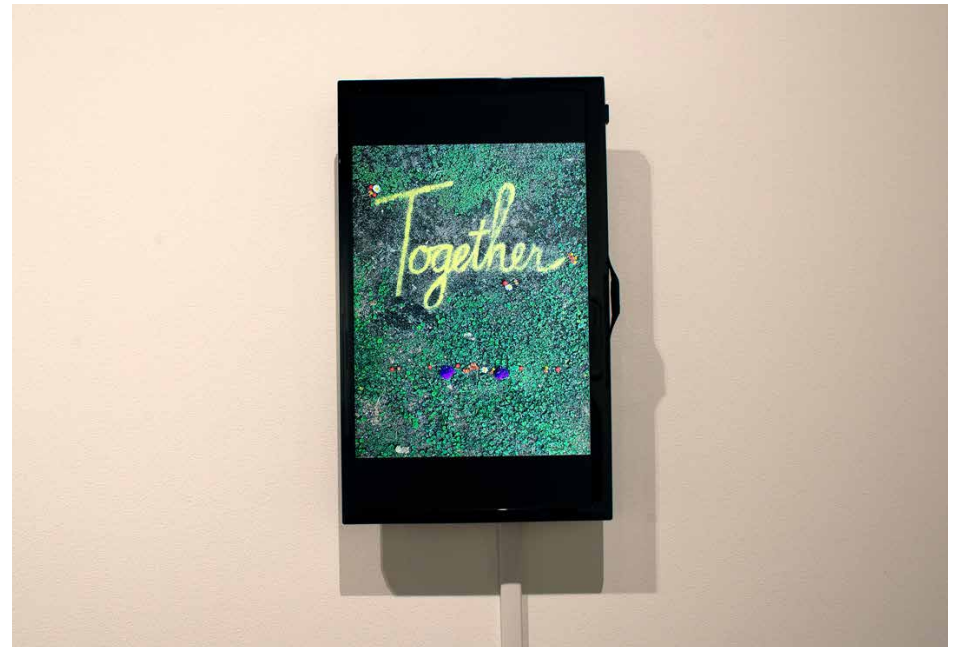
Mark Batongmalaque, *4 Portraits Out of 32*, 2021. Acrylic on canvas. 20 x 16 inches.



Robert Watkins, *Horologion*, 2022. Oil on canvas. 48 x 30 inches.



Kevin Eichorst, *Present Future Self*, 2020. Mixed media and archival pigment print. 16 x 26 inches.



Cabrina Alviar, *Together*, 2020. Digital photograph. Dimensions variable.



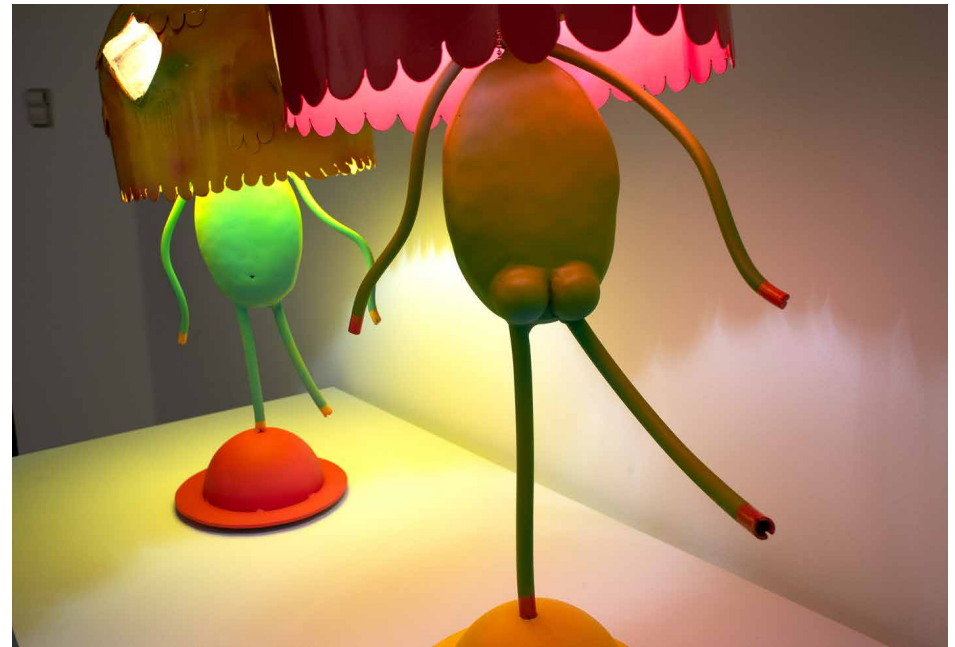
Cabrina Alviar, *Thankful To Be Healthy*, 2020. Digital photograph. Dimensions variable.



Cabrina Alviar, *Unjust Suffering*, 2020. Digital photograph. Dimensions variable.



Haylee Bolinger, *Jack Lemon & Walter MathiHow*, 2022. Steel. 30 inches tall.



Haylee Bolinger, *Jack Lemon & Walter MathiHow*, 2022. Steel. 30 inches tall.



Haylee Bolinger, *Jack Lemon & Walter MathiHow*, 2022. Steel. 30 inches tall.



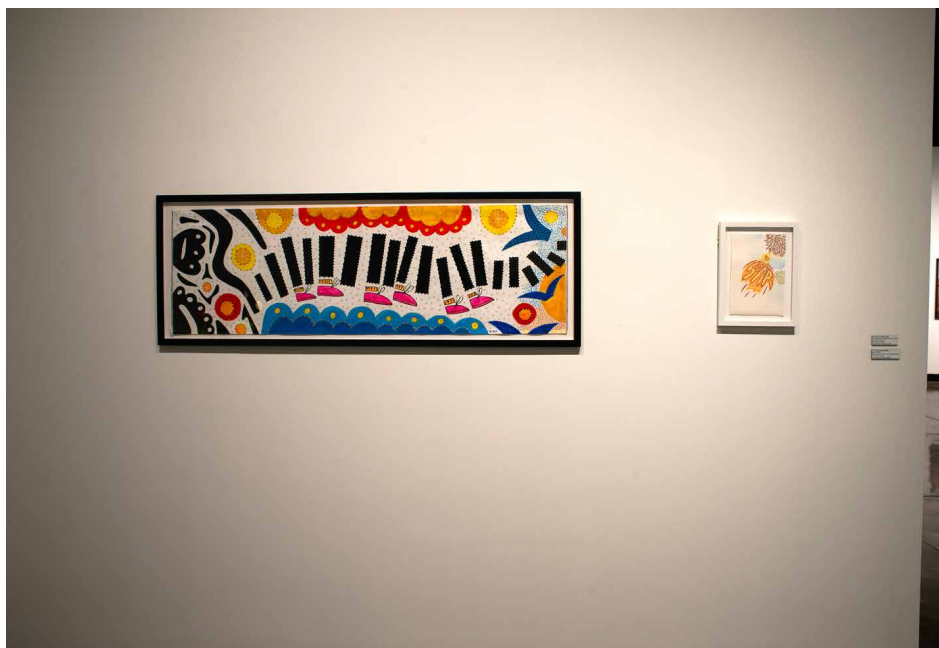
Haylee Bolinger, *Jack Lemon & Walter MathiHow*, 2022. Steel. 30 inches tall.



Installation view of *Reunion* featuring Haylee Bolinger and Charity Capili Ellis.



Charity Capili Ellis, *Imagination Walkabout*, 2021. Acrylic and ink. 18 x 56 inches.



Charity Capili Ellis, *Imagination Walkabout*, 2021. 18 x 56 inches.
Charity Capili Ellis, *Soar*, 2022. 11 x 7.5 inches.



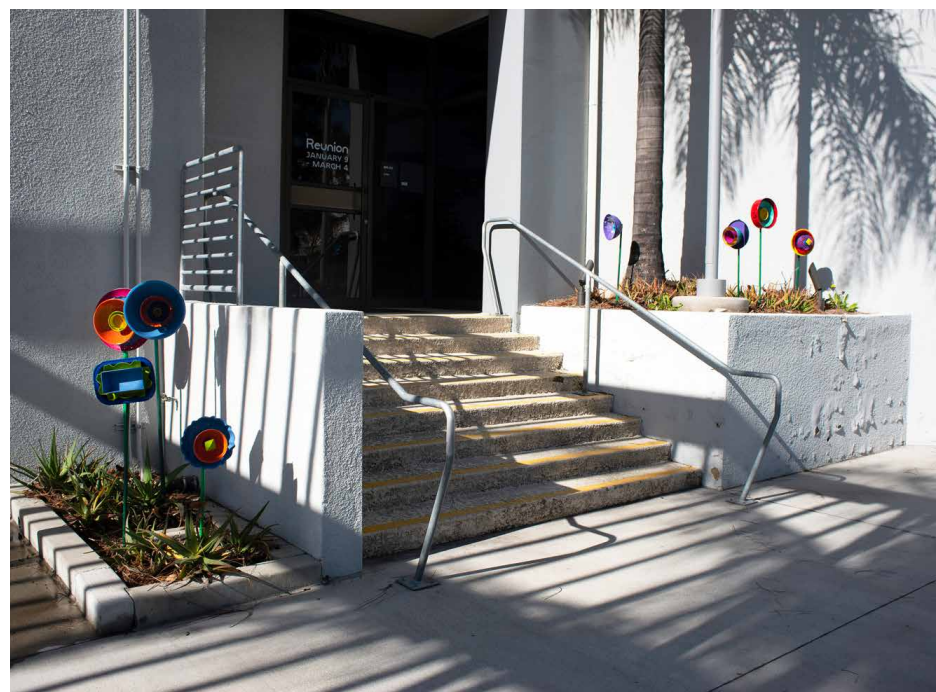
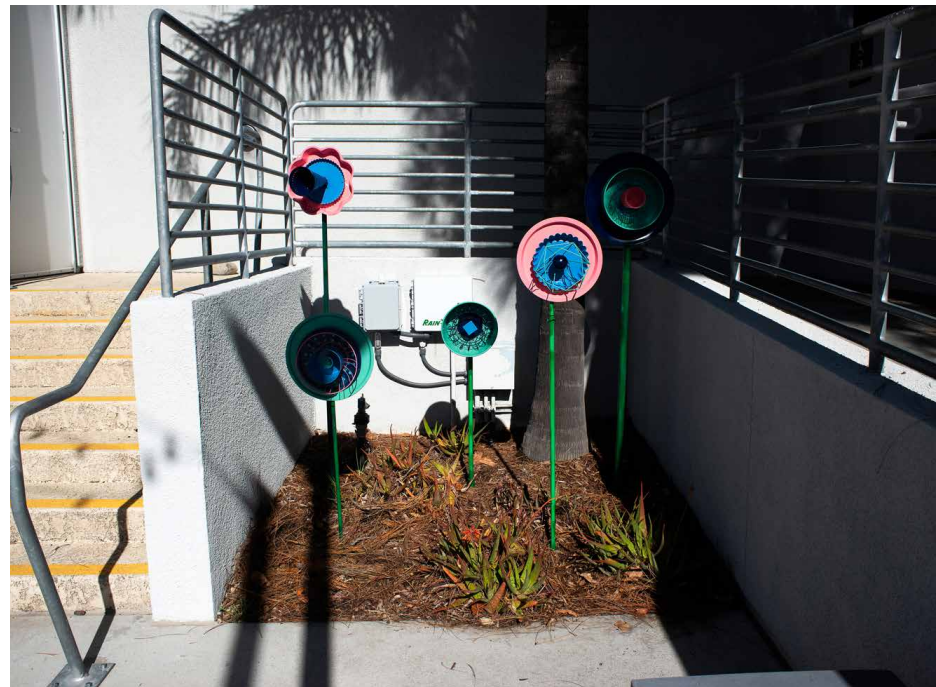
Charity Capili Ellis, *Soar*, 2022. Watercolor, ink, and relief print. 11 x 7.5 inches.



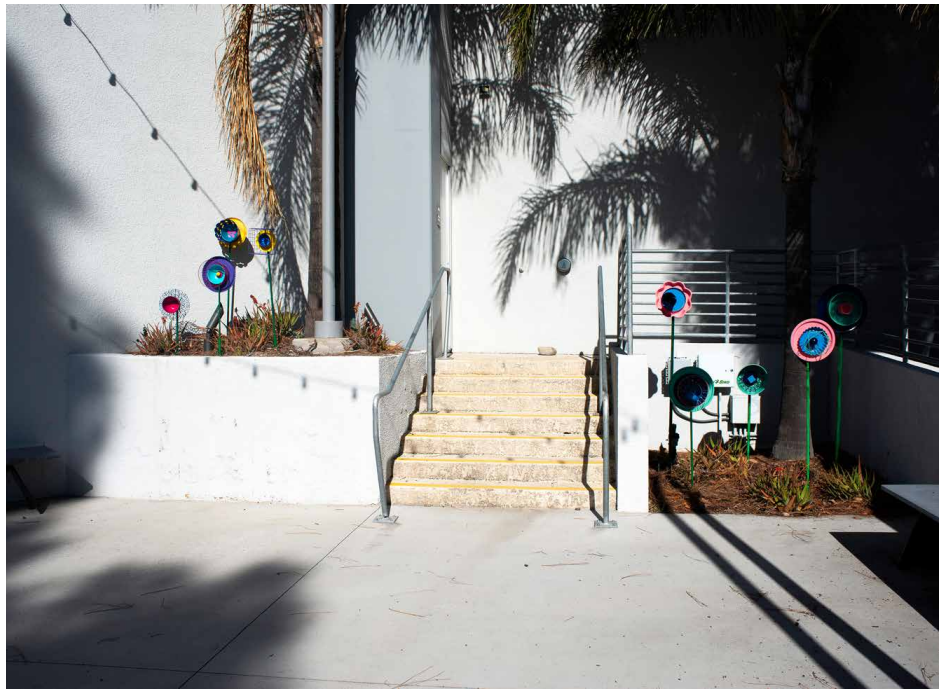
Megan Fowler-Hurst, *Hold Space*, 2022. HD digital video (1080p), TRT 10:07.



Sheila A. Malone, *Dykes on Bikes: Origin Stories, Part I*, 2022. HD digital video featuring animation and audio (1080p), TRT 7:29.



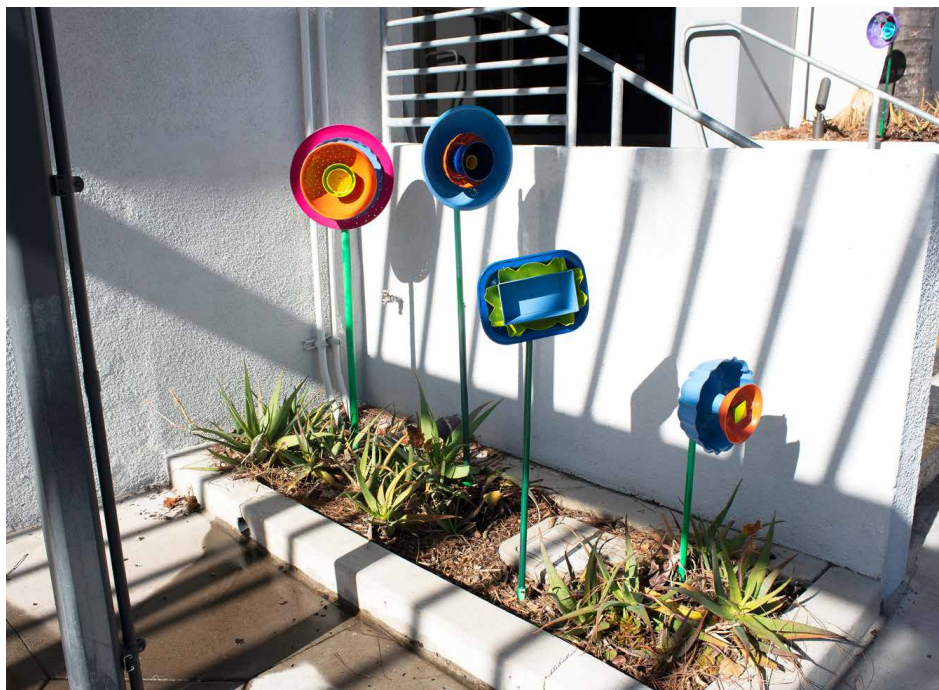
Charmaine Phipps, *Whimsical Garden*, 2021. Upcycled metal kitchen items. Dimensions variable.



Charmaine Phipps, *Whimsical Garden*, 2021. Upcycled metal kitchen items.
Dimensions variable.



Charmaine Phipps, *Whimsical Garden*, 2021. Upcycled metal kitchen items.
Dimensions variable.



Charmaine Phipps, *Whimsical Garden*, 2021. Upcycled metal kitchen items.
Dimensions variable.



Chaffey  College

WIGNALL MUSEUM of
CONTEMPORARY ART

Reunion
JANUARY 9 — MARCH 4, 2023

