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STUDENT INVITATIONAL 2022  
[www.chaffey.edu/wignall](http://www.chaffey.edu/wignall)  
Reception & Walk-Through May 6 from 1230-2pm

Chaffey  College

WIGNALL MUSEUM *of*  
CONTEMPORARY ART

Chaffey College and the Wignall Museum of Contemporary Art proudly present ***Student Invitational 2022***, the 45th annual juried exhibition featuring Chaffey College student artists. In this rigorous program, the selected artists work closely with faculty, the museum curators and staff, and other art professionals to create a new body of work. The exhibition guide is an educational tool that allows the exhibition to be used in the classroom and provides images, information, and prompts for visitors.

This was printed on the occasion of the exhibition,

***Student Invitational 2022***

Wignall Museum of Contemporary Art

Chaffey College, 5885 Haven Avenue Rancho Cucamonga, CA 91737

[www.chaffey.edu/wignall](http://www.chaffey.edu/wignall)

FAITH ANTILLON

JUSTIN BRADEN

MELANIE DELANEY

ANNABELLE ERICKSON

YVES JACKSON

JOSEPH KERYAKES

EVELIN GONZALEZ PADILLA

LO RUN

MORGAN TURNER

RUBY VAN DEN BROEK



# FAITH ANTILLON

My work for this exhibition is intended to be a love letter to the horror genre. Strolling down the horror film aisle of the video rental store as a kid, I felt like I was in an art museum, with the strange, eye-popping cover art of the cases lining the shelves stopping me in my tracks. Viewing the films was an experience all of its own. Their grotesque, odd nature sparked my imagination, and over the years, after spending countless hours indulging in these worlds of fear and fantasy, I found that they gave me an unexpected comfort. The dark nature of these films allows me to explore the gruesome and the uncertain in a safe, distanced environment and it gives me a distraction from any reality I want to escape. Horror films also seem to have this comforting effect on others; studies show that the staged fear allows individuals to refocus their minds away from real world problems and feel a sense of control.

Apart from the psychological and emotional comfort aspect I have found in this genre, the art and production that go into horror filmmaking – whether it be creepy zombie makeup, intricately designed creature costumes, detailed set designs, or intriguing movie posters – has also inspired my work. *In the Comfort of Creatures* draws specially from horror movie poster art. At 18 x 24 inches, each drawing is close to the usual poster size, and the color palettes echo movie posters of the different decades, from the early creature flicks of the 1940s-50s (*Vintage*), to the eccentric 1980s (*Retro*), and the modern horror of today (*Modern*). Unlike printed movie posters, my watercolor and colored pencil drawings have more of a handmade quality to them, and they bring a unique twist to them in terms of color and content. As with many horror film posters, each of my drawings features a female character entangled with a monstrous creature. Although the characters featured in real posters look uncomfortable and terrified, I reimagine them as if they find pleasure in their contact with the creatures. Like me, they find strange solace in wacky, dark fantasies.

@\_serenathefriendlyspirit



# JUSTIN BRADEN

The two paintings in the exhibition were inspired by a trip to New York City a few years ago. The first canvas, *Cityscape*, seeks to capture the feeling I had walking around the city. I placed tall buildings alongside smaller buildings, mixed together hospitals, hotels and businesses, and put advertisements on the sides of some of the buildings.

My second painting, *Underground*, depicts an imaginary ancient city set in a cave filled with stalactites and stalagmites and a stream flowing through it. Originally, this work was going to show the underground of the aboveground city in *Cityscape*, but as I started sketching, I realized that I wanted to go in a different direction and to incorporate Aztec and Mayan elements that I recently learned about in a Mesoamerican art class. I kept the underground setting, but added a triangle-shaped wall as viewed from a head-on point-of-view. Up top, sitting in the center of buildings and columns is a small stone figure suggesting power and wealth. Below is a village with stalactites growing into the old walls of the buildings. Although you cannot see them, there are more structures inside the cave waiting to be found by explorers of this lost ancient site.

For this project, I challenged myself to explore different types of perspective drawing, using both one-point and two-point perspectives. In addition, I experimented with two materials that I have never used before: acrylic paint and tissue paper. I adhered the tissue paper to the surface of the canvas with watered-down glue to add texture to the stalagmites and stalactites or to suggest movement of the sun and the river.



# MELANIE DELANEY

This series of drawings all began when an image of a bear playing an accordion popped into my head. This enchanting bear made me wonder: what kind of music is he playing? Where is he? Is he playing alone? After a bit of research, I ultimately decided to set the scene in the Swiss Alps, home to both brown bears and accordion-laced Alpine folk, a musical genre originating in the Western Alps. Once the setting was decided, I chose other animals native to the region to perform with the brown bear including a racoon, a red deer, a mountain hare, a red fox, and two marmots. Each animal holds their own Alpine folk instrument, whether a clarinet, an upright bass, a mandolin, a fiddle, or two alpenhorns.

It's no surprise that an image of a musician bear crossed my mind given that I've always been intrigued by the personification of animals and illustrations of them in vintage children's books. In fact, the entire *Alpinist Folk Band* series is strongly inspired by illustrated storybooks like *Frog and Toad* (1970-1979) and other books that incorporate two aspects of life I consider the most beautiful: music and nature.

My main goal in creating these works was to emulate the sentimental, vintage style of children's book illustration on a relatively large 18 x 24 inch easel-sized scale. After experimenting with a mixture of mediums that are commonly used in children's book illustrations — watercolor, pastels, acrylics, oil paints, and pens — I found that the combination of oil pastels and colored pencils allowed me to capture the same softness and familiar feeling of the original storybook images that I loved.

In *The Alpinist Folk Band Collection*, an enchanting, alternate dimension where animals stand upright and play instruments, I hope to evoke a familiar feeling of magic and wonder found in children's books.

@smellvino



# ANNABELLE ERICKSON

I create characters because the process helps me to feel a sense of control over or connection with the world around me. The work shown in this exhibition showcases characters from my original story, *Abnormality*, which has been in development since my childhood. Modeled after tarot cards, each print offers a concise snapshot of a single character and serves as a window into their complex storyline.

*Radio* depicts the character of the same name who was developed around my fifteen-year experiences with the performing arts. The figure's radio-shaped head represents my connection to music, and her outfit and ballet pose mimic my silhouette as a young dancer. She is the main character in my story *Abnormality*, a paranormal whose head was replaced by a radio when her father Plague used her for an experiment. She floats above a bleak building operated by her human adversaries, while her parents stand behind her keeping a watchful eye.

The works exhibited here are prints of digital illustrations. As someone who finds it difficult to keep an organized space, I like how the digital medium allows me to keep my workspace simple, while also offering a broad scope of tools to expand my artistic process. With digital art programs, I can freely experiment with different brushes, perspective tools, and lighting effects without too much commitment. For this body of work, I pushed myself to work with new digital brushes and techniques to add detailed texture as well as to perfect the shading and coloring techniques that allow the characters to appear more alive. Although my characters are fleshed out in the digital medium, I still enjoy drawing by hand on paper, and I usually start out with preliminary pencil sketches, some of which are included for viewing along with my prints.

These characters are my life's work, so seeing them fully developed and on display for the public is a dream come true. I hope audiences can see themselves in the characters – whether in terms of personality, attitude, style, or even story – just as I did when creating them.

@vicious\_milk\_art



# YVES JACKSON

I had been making sculptures out of clay for several years when the pandemic hit. Shops closed, campus shut down and I lost access to the equipment, kiln, glazes and studio that I had used to work in clay. Forced down another path, I started making art out of materials more accessible to me. I scrounged around my home and city parks to find both manmade and natural objects like the bottle caps, jewelry and twigs that you see in the work exhibited here, *Peace of Mind*.

The work is a diorama of an outdoor setting created atop a base of two used skateboard decks covered in moss, tiles and beads. I included landscape elements like trees made of twigs, fiber and artificial flowers; a stream made out of blue beads outlined with cobblestones; as well as a walking trail made from sand. I also added a number of buildings: a birdhouse covered with bottle caps and coins, a hut made of popsicles sticks and cobblestones decorated with cardboard ads, a moss-covered "crashed" drone, and a steampunk tower made of metal decorated with gears. A few humans and several animals made of cork, wood or rubber are sprinkled throughout.

I chose to create a scale model of a scene based on a combination of city and national parks, which are environments that I find relaxing and pleasant to look at. For me, these are quiet spaces to reflect on life and to tamp down on anxiety. The work also references the activities I enjoy doing in parks: skateboarding, bike riding, fishing, hikes, camping, and wildlife observation. Finally, the scene includes animals that I admire – birds, fish, moose, giraffe, cats as well as dinosaurs (even though they are extinct, I often imagine living in a world in which humans and dinosaurs coexist).

When stores reopened I had more access to more materials. But I liked how these types of sculptures could be made out of any material. I also appreciated how this assemblage method made use of discarded items and were thus more friendly to the environment. Moreover, the process of making these ornate, decorative works was soothing. It gave me something interesting to focus on every day, which was especially needed in times of pandemic and quarantine.

@skeighterjack



# JOSEPH KERYAKES

*Inner Landscapes* is a collection of fifty one-foot square tiles made over the course of about fifty days. During this period, I have made it a daily practice to fabricate, design, or glaze a ceramic tile with the goal of creating one tile for each day. It is a form of disciplined physical and mental exercise, much like the training I did the year before that led me to lose seventy pounds in two months. It represents my struggles to stay consistent with healthy habits and my own dedication to being a creator.

The process of creating each tile is strenuous and protracted. To form each tile, I take a deep squat position on the floor, and I throw about twenty pounds of clay continually up and down to get rid of air bubbles. Then I shape the clay into a flat rectangular shape and flatten it into a tile with the aid of a crank-operated slab roller. Next, I sculpt each into an abstract three-dimensional landscape. The design is done freestyle with my emotions and thoughts guiding me as a form of meditation. No tile looks the same because no day feels the same. On the back of each tile, I incise a single word that encapsulates my mindset that day. For example, on Day 10 (white and gray marble with a hole on the bottom right), I wrote "Union." I was contemplating relationships and the hole seemed to embody the missing piece in my life.

Through this process I am working out the anxiety and intrusive thoughts that I encounter daily. While actively creating each piece, I stay present in the moment.



# EVELIN GONZALEZ PADILLA

When I began working on my project in February, the news was filled with terrifying reports of Russia's invasion of Ukraine. Could we be having a war on European soil in 2022? How could wars still be happening when history tells us that they do not contribute to the well-being of humanity? Even after a winner is declared, the lives have already been lost and the hard feelings persist.

Wars are something that I often reflect on in my everyday existence. Now that we are in the middle of another war, it felt natural to focus my project on this topic. *World at War* is one of the ways I am attempting to make sense of the chaotic world. It is both a realistic representation of our tragic history and also an idealistic plea for positive change.

My installation highlights the repeated wars throughout history by focusing on dates, which are rendered in three-dimensional form and hung from the walls. A physical line of black tape stretches across the walls and floor to connect each date with a brief description of the particular conflict. In addition, specific quotes from war survivors are included to add a more humanistic feeling to the work.

*World at War's* emphasis on text belies my training as a graphic designer. The viewer is assaulted with my declaration in large, bold, sans-serif red font: "IF WAR IS THE ANSWER WE ARE ASKING THE WRONG QUESTION." The statement reflects both my anger and impotence on the issue.

Although I usually work with flat graphic elements in a digital format, I challenged myself here to incorporate tangible, three-dimensional forms and to add lighting and sound. In this way, I hope to create an interactive and impactful experience for the viewer.

<https://egonzalezp.myportfolio.com>



# LO RUN

*Home* includes two separate, but connected environments. The two environments are small-scale representations of my studio and my bedroom. These are places where I am usually alone with my thoughts and creations. They are places where I allow myself to be my most vulnerable self and let artistic expression consume me.

For this project, I wanted to allow myself to be more open. I am not one who usually flaunts my vulnerabilities or speaks openly about inner emotions, but I found this to be a manageable way to do so. By presenting these miniature spaces to you, you gain an intimate view into my most private environments: the potter's wheel where I have spent countless hours throwing pots, the bed where I sleep every night, and the floors upon which my bare feet drag daily.

*Home* is a culmination of my fascination with miniatures and my love of clay. I have been obsessed with miniatures since I was a child. I have collected miniature objects since around age seven and continue to do so to this day. Additionally, I have been obsessed with clay since around age fourteen. Although I started out making mostly utilitarian, wheel-thrown bowls and mugs, I have recently become enthralled with sculpting objects out of clay. The tiny objects set in dioramas seen in *Home* are a far cry from the thrown pots that I usually create.

*Home* is me on display for everyone to see. These works are my love letters to clay and my thank you notes to the creative process. Thank you for constantly destroying me and putting me back together. And to the viewer, thank you for looking upon my works with curiosity and an open mind. Perhaps you will allow these environments to comfort you the way that they have comforted me all these years.

@lorunceramics

<https://www.lorunceramics.com>



# MORGAN TURNER

*Headspace* is a collection of drawings made using black ink applied with a sumi brush. Ink is a new medium for me, so my approach to this body of work is extremely experimental, making the process just as important as the finished work. Through trial and error, I discovered that ink has a strong way of communicating emotionally through the versatility of its marks, which are endlessly variable depending on the dryness of the brush, the pace at which you move your hand, and the amount of pressure you apply to the surface. I had to learn how to manipulate the brush and ink to capture a feeling on paper.

This collection of drawings focuses on the capacity of my headspace. It illustrates how it feels to be inside of my head when it's overwhelmed with activity. Along with creating narrative scenes from my imagination, I use the gestural marks to exaggerate my mental state of being consumed by my mind.

@uhh\_morg



# RUBY VAN DEN BROEK

The series *Grounded* addresses the relationship between humans and nature. The figures in the work fully embrace the earth, seeking to become one with it literally and figuratively. In *Much Needed Rest*, a body is found decomposing in a bed of moss. *Enveloped* shows a figure wrapped in a cocoon, symbolizing the process of change and a protective state of being. The *Poplar Tree* is an abstract headless figure sitting silently with a tree growing out of their back. This piece represents the growth of a figure going from one life to another, using the remains of their past body to grow into its new form of a tree. I use unpainted bisque-fired clay or completely unfired clay for the figures to retain a natural look and earthy texture. I embed natural objects, like broken branches and moss, in and around the clay figures to make it look like the materials were always meant to be together, as well as to show our connection to the land and how everything returns back into the earth.

I often feel disconnected to the world around me, letting the world overwhelm me and causing me to shut down. The dismembered and grotesque figures in my series suggest this sense of fear and disconnection, and represent the discomfort of having to process trauma. But working with clay has been a very grounding experience, using material from the earth to create and work through my personal challenges. Before this project, I had mainly worked with two-dimensional mixed media, such as acrylic, watercolor and ink, but I found working with clay to be much more of a physical and personal means to create. To mold a piece that you can touch and hold; it's like creating another version of myself to give to the world. The dismembered and grotesque figures in *Grounded* suggest this sense of fear and disconnection, and represent the discomfort of having to process trauma. But the more I create art and learn about the natural world, the more I grow and become more grounded into the world around me.

@rouxbee.ink

# ASK ART

## USING THE MUSEUM TO MAKE CURRICULAR CONNECTIONS

### QUESTIONS FOR VIEWING

Unlike many Wignall Museum exhibitions, the *Student Invitational* exhibition doesn't present a unified theme to consider when viewing the works of art on display. See if you can find some threads that connect multiple works in the exhibition.

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

Several of the artists featured in *Student Invitational 2022* use their art practice to work through complex emotions and create realities that provide respite from an increasingly stressful world. Compare and contrast the artists who explore the human emotional experience in their artwork.

Which artwork in the exhibition do you find most memorable? Why?

### ESSAY PROMPTS

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

Annabelle Erickson finds inspiration for her compositions in the tarot. Why do you think the artist chose to use the format of the tarot in her work? Research the development and history of tarot and write a well-researched essay about it.

Ruby Van Den Broek and Melanie Delaney both explore the natural world in their work. Examine the differences in their respective bodies of artwork. Consider their choice of media and how it supports the themes they explore in their work. Write a short essay on the similarities and differences in their work.

Melanie Delaney creates anthropomorphic characters with her illustrations of animals playing instruments. Explore the history of anthropomorphism and write a short paper on why humans tend to portray animals in this way.

### ACTIVITIES

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

In the exhibition, Justin Braden creates cityscape paintings inspired by his visit to New York City in 2018, and by recent studies in a Mesoamerican Art History

course. While both paintings are inspired by reality, Braden uses his memory and imagination in creating both compositions. Create your own landscape drawing, painting, or mixed media work, inspired by a memory of a favorite place or location.

Joseph Keryakes presents a series of 50 clay tiles in *Student Invitational 2022*. His practice includes a durational element by committing to creating a tile every day for 50 days. Each tile represents his emotional state on a given day and together, we can "read" his tiles like a visual diary. Create your own visual diary by drawing, collaging, journaling, creating music, or other art for 5 minutes a day. See what the results are after one week, after 30 days, or more.

In her installation, Evelin Gonzalez Padilla uses graphic design to explore the horrors of war. Create your own collage in response to her work. Use newspapers, magazines, and other paper materials you find in your home to create a small collage.

Faith Antillon created a series of paintings, titled *In the Comfort of Creatures*. The series is a love letter to her favorite film genre, horror. Create your own piece of art (music, digital drawing, short video, etc.) that reflects a genre of film that you love. Share on social media.

Morgan Turner's works on paper are expressive, fluid, and intuitive. View Turner's work, then using ink and brush on paper, spend 20 minutes creating your own series of spontaneous, expressive forms and compositions. Try not to focus on perfection, just do as many as you can in 20 minutes. Then, like Turner, choose the most interesting ones (at least 3 works of art.) Hang the selected works up in a small pop-up exhibition in your bedroom, living room, or other location where you can view it with friends and family over the course of a few days. See how your experience and opinions of the work change over time.

Yves Jackson uses unique and found materials to create his sculptures. He began using found materials in response to the global pandemic and the resulting interruption in sourcing traditional artmaking materials. He has since found utility and comfort in using found materials in his art practice. Lo Run uses clay to create her sculptures. Both Jackson and Lo Run explore places of comfort in their work. Look around your house, yard, or neighborhood and collect items that interest you, or buy some clay, to create your own work of art. Depict literal or fantastical environments that you enjoy and find solace in.

Develop a written work or a piece of music inspired by the work in *Student Invitational 2022*. 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.

Share any works of art you create related to the *Student Invitational 2022* exhibition on your socials with #studentinvitational2022 #wignallMOCA #whatsupatthewig #wignallmuseumofcontemporaryart

# 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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## VISION

Chaffey College: Improving lives through education.

## MISSION STATEMENT

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

WIGNALL MUSEUM *of*  
CONTEMPORARY ART

**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.

**WIGNALL MUSEUM VISION STATEMENT**

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

**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.

# Installation Images



Installation view of *Student Invitational 2022*. From left: Jusin Braden, Ruby Van Den Broek, Justin Keryakes, Melanie Delaney.



Installation view of *Student Invitational 2022*. From left: Yves Jackson, Annabelle Erickson, Jusin Braden, Ruby Van Den Broek, Joseph Keryakes.



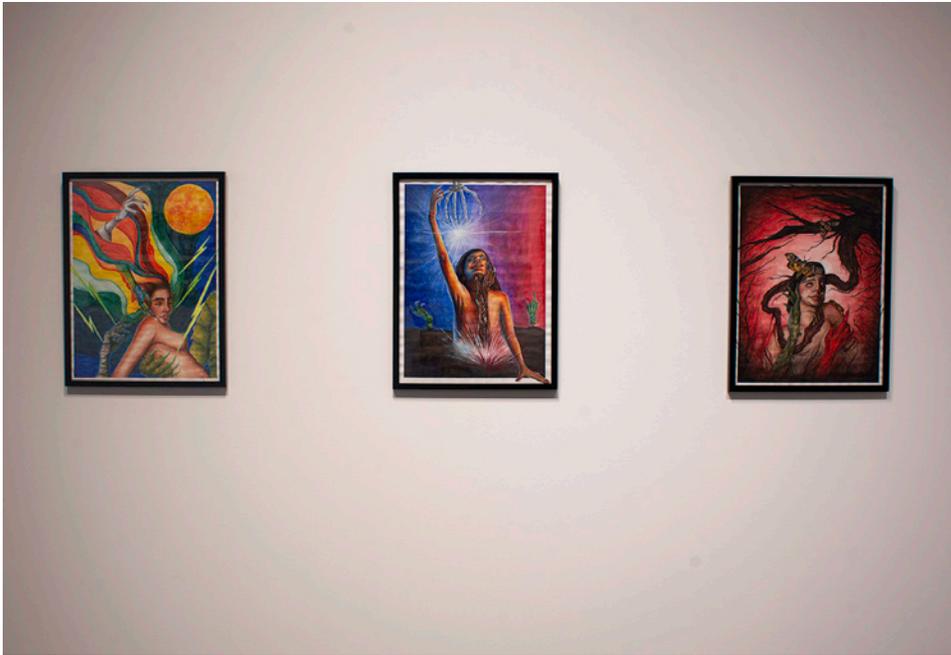
Installation view of *Student Invitational 2022*. From left: Morgan Turner, Yves Jackson, Annabelle Erickson, Ruby Van Den Broek.



Installation view of *Student Invitational 2022*. From left: Ruby Van Den Broek, Annabelle Erickson.



Installation view of *Student Invitational 2022*. From left: Annabelle Erickson, Justin Braden.



Installation view of *Student Invitational 2022*. From left: Ruby Van Den Broek, Morgan Turner, Yves Jackson, Faith Antillon.



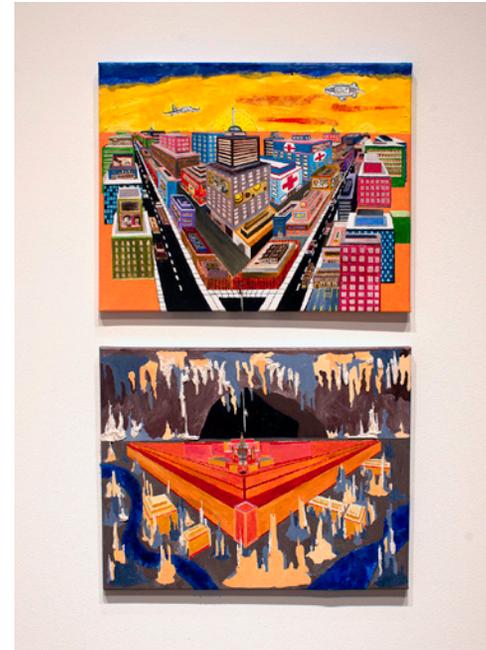
Installation view: Faith Antillon, *In the Comfort of Creatures*, 2022.



Faith Antillon, *In the Comfort of Creatures: Modern*, 2022. Colored pencil, watercolor, acrylic paint, soft pastels, and gel pen on mixed media. 24 x 18 inches.



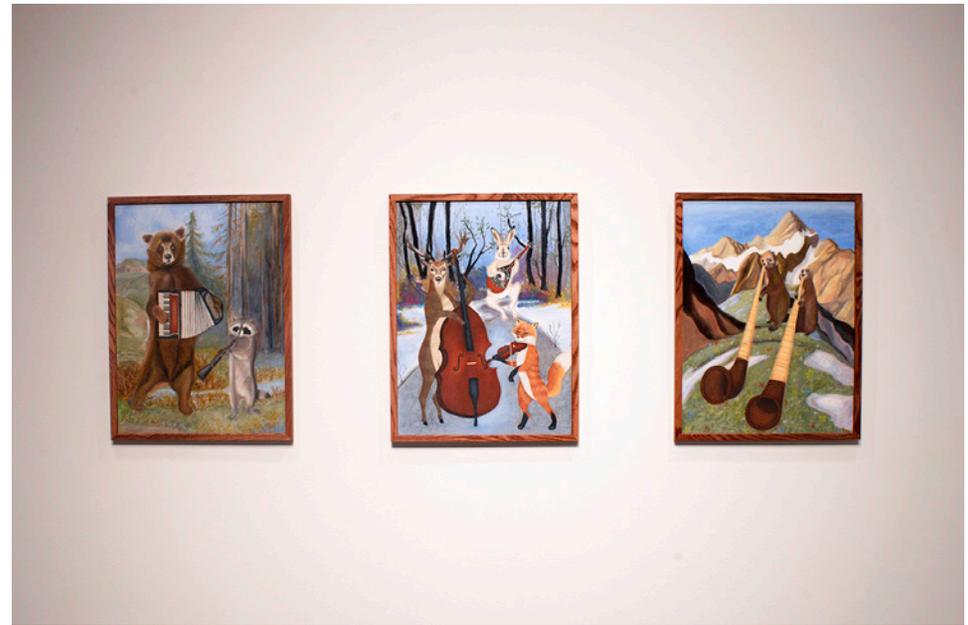
Faith Antillon, *In the Comfort of Creatures: Retro*, 2022. Colored pencil, watercolor, acrylic paint, soft pastels, and gel pen on mixed media. 24 x 18 inches.



Installation view: Justin Braden, *Cityscape and Underground*, 2022.



Justin Braden, *Cityscape*, 2022. Acrylic, tissue paper, and glue on canvas. 16 x 20 inches.



Installation view: Melanie Delaney, "Student Invitational 2022."



Justin Braden, *Underground*, 2022. Acrylic, tissue paper, and glue on canvas. 16 x 20 inches.



Melanie Delaney, *Holzbläser-Duett im Herbst* [Woodwind Duet in Autumn], 2022. Oil pastels and colored pencil on paper. 24 x 18 inches.



Melanie Delaney, *Streichtrio im Winter [String Trio in Winter]*, 2022. Oil pastels and colored pencil on paper. 24 x 18 inches.



Installation view: Annabelle Erickson, *Abnormality*, 2022.



Melanie Delaney, *Blechbläser-Duo im Frühling [Brass Duo in Spring]*, 2022. Oil pastels and colored pencil on paper. 24 x 18 inches.



Annabelle Erickson, *Radio*, 2022. Digital illustration prints. 24 x 18 inches.



Annabelle Erickson, *Kijivu*, 2022. Digital illustration prints. 24 x 18 inches.



Annabelle Erickson, *Death*, 2022. Digital illustration prints. 24 x 18 inches.



Annabelle Erickson, *Plague*, 2022. Digital illustration prints. 24 x 18 inches.



Annabelle Erickson, *War*, 2022. Digital illustration prints. 24 x 18 inches.



Annabelle Erickson, *Famine*, 2022. Digital illustration prints. 24 x 18 inches.



Annabelle Erickson, *Lyra*, 2022. Digital illustration prints. 24 x 18 inches.



Annabelle Erickson, *Endelle*, 2022. Digital illustration prints. 24 x 18 inches.



Annabelle Erickson, *Diaboli Ex Animus*, 2022. Digital illustration prints. 24 x 18 inches.



Installation view: Yves Jackson, *Peace of Mind*, 2022.



Yves Jackson, *Peace of Mind*, 2022. Skateboard decks, paint, moss, sand, twigs, leaves, fiber artificial flowers, bottle caps, wood, metal, cardboard, beads, cobblestones, cork, rubber, and plastic. 9 x 29 x 16 inches.



Yves Jackson, *Peace of Mind*, 2022. Skateboard decks, paint, moss, sand, twigs, leaves, fiber artificial flowers, bottle caps, wood, metal, cardboard, beads, cobblestones, cork, rubber, and plastic. 9 x 29 x 16 inches.



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Installation view: Joseph Keryakes, *Inner Landscapes*, 2022.



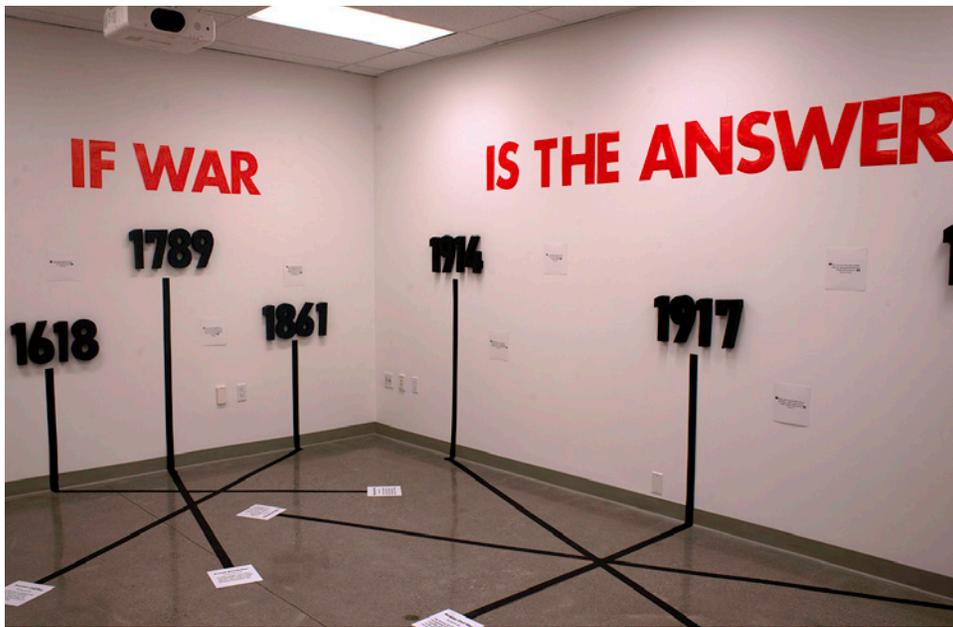
Joseph Keryakes, *Inner Landscapes*, 2022. Fifty ceramic tiles. 12 x 12 inches each.



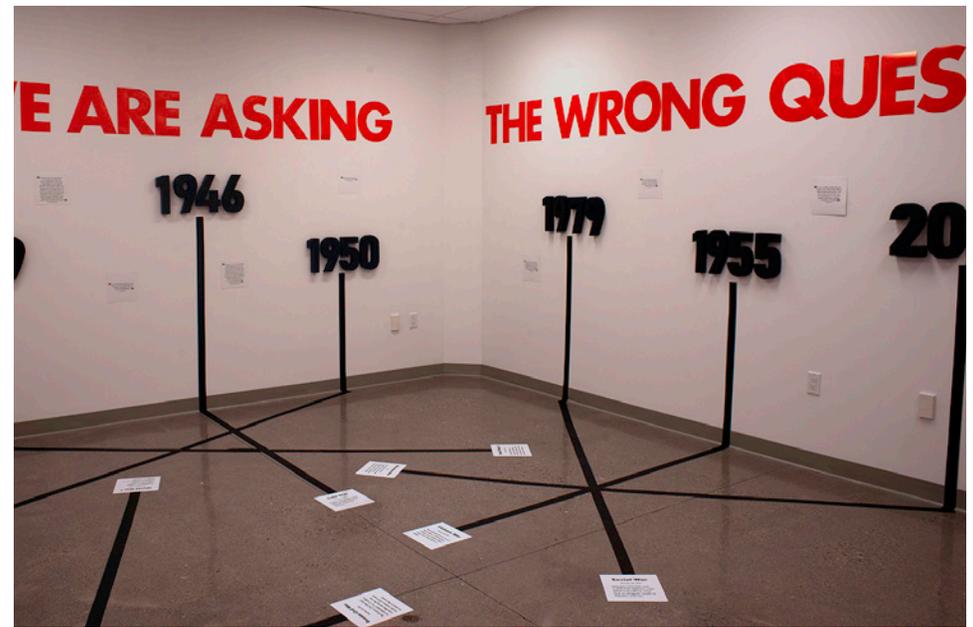
Joseph Keryakes, *Inner Landscapes*, 2022. Fifty ceramic tiles. 12 x 12 inches each.



Joseph Keryakes, *Inner Landscapes*, 2022. Fifty ceramic tiles. 12 x 12 inches each.



Evelin Gonzalez Padilla, *World at War*, 2022. Installation of paper, duct tape, foam board, light and sound.



Evelin Gonzalez Padilla, *World at War*, 2022. Installation of paper, duct tape, foam board, light and sound.



Evelin Gonzalez Padilla, *World at War*, 2022. Installation of paper, duct tape, foam board, light and sound.



Installation view: Lo Run, *Home*, 2022.



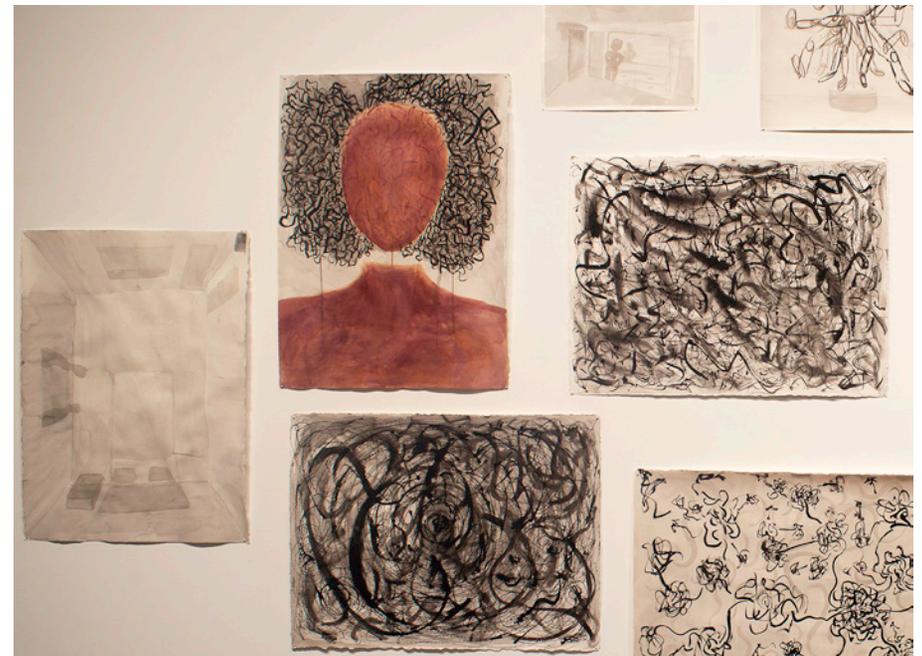
Lo Run, *Home*, 2022. Fired and unfired clay, wood, plastic, fabric, paper, and acrylic paint. 12 x 12 x 12 inches each.



Installation view: Morgan Turner, *Headspace*, 2022. Ink on paper. Dimensions variable.



Lo Run, *Home*, 2022. Fired and unfired clay, wood, plastic, fabric, paper, and acrylic paint. 12 x 12 x 12 inches each.



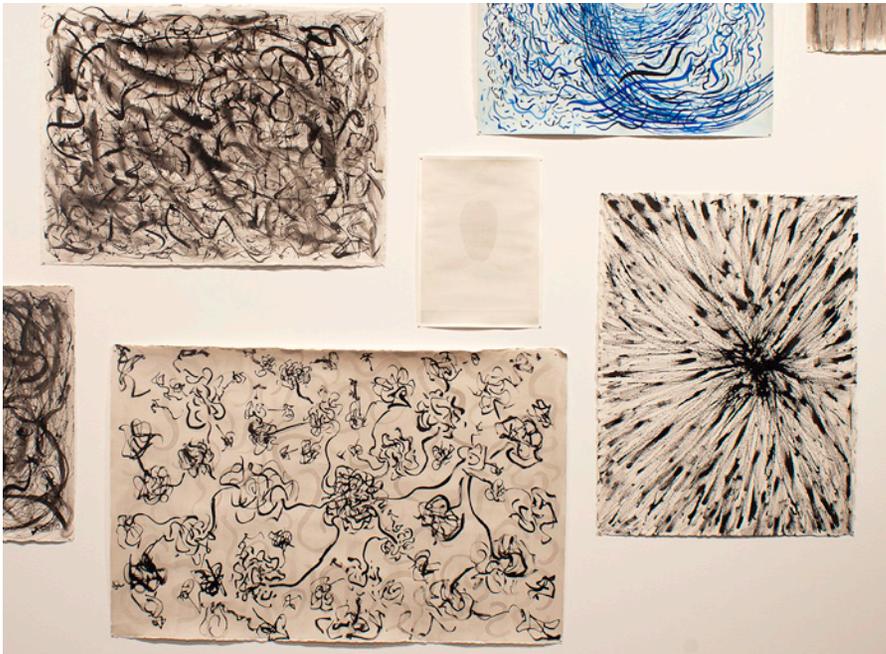
Morgan Turner, *Headspace*, 2022. Ink on paper. Dimensions variable.



Morgan Turner, *Headspace*, 2022. Ink on paper. Dimensions variable.



Morgan Turner, *Headspace*, 2022. Ink on paper. Dimensions variable.



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Installation view: Ruby Van Den Broek, *Student Invitational 2022*.



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Installation view: Ruby Van Den Broek, *Student Invitational 2022*.



Ruby Van Den Broek, *Grounded: Much Needed Rest*, 2022. Bisque fired ceramic, broken tree branch, badger skull, rodent jaw, and acrylic paint. 47 inches wide.



Ruby Van Den Broek, *Grounded: Poplar Tree*, 2022. Unfired ceramic clay and embedded tree branch. 19 inches tall.



Ruby Van Den Broek, *Grounded: Enveloped*, 2022. Bisque fired ceramic. 17 inches tall.

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