



STUDENT INVITATIONAL 2023
www.chaffey.edu/wignall

Reception for the Artists on April 25 from 4-6pm

Chaffey  College

WIGNALL MUSEUM *of*
CONTEMPORARY ART

Student Invitational 2023 ONLINE

www.chaffey.edu/wignall



This was printed on the occasion of the exhibition

Student Invitational 2023, April 17 – May 11, 2023

Wignall Museum of Contemporary Art

Chaffey College, 5885 Haven Avenue Rancho Cucamonga, CA 91737

<http://www.chaffey.edu/wignall>

<https://linktr.ee/wignallmuseum>

@wignallmuseum

#studentinvitational2023

#whatsupatthewig

#wignallMOCA

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.

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.

Chaffey College and the Wignall Museum of Contemporary Art proudly present **Student Invitational 2023**, the 46th annual juried exhibition featuring Chaffey College student artists. In this rigorous program, the selected artists work closely with faculty, the museum curators & staff, and other art professionals to create a new body of work.

Programming

FREE and open to the public

Student Invitational 2023 Exhibition

Wignall Museum of Contemporary Art

Chaffey College

April 17 – May 11, 2023

ONLINE Gallery

www.chaffey.edu/wignall

Student Invitational 2023 Reception

Tuesday, April 25, 2023 from 4-6pm (PDT)

MANDY ASUNCION

HONEY BRYAN

MACKENZIE BUSSOLA

CAM SANTA ANNA

ALEX CUAUHTLI

KIMBERLY GRAHN

MAXIMILIANO LOPEZ

DIANA S. MARTINEZ

Q

ALEXA RAND

ANGEL SOLTERO

DELFINA TORRES

MANDY ASUNCION

An expansive draped canvas stiffened with plaster, *Untitled* marks my first venture into sculpture. Whereas my previous work used the canvas as a surface on which to apply paint, here I explore the textile nature of canvas through drapery and curvature. The relatively flat aesthetic of a painting, however, is retained in the way *Untitled* is hung on the wall. It loosely imitates the decorative display of a cowhide in a living room or the flutter of a sheet blowing in the wind. The result is a piece that is undulating and alive.

Untitled is created out of my love for movement. My appreciation for art stems from my sixteen years as a dancer, utilizing the human body as a medium. Dance provided me with a deep understanding of physicality and motion. Not surprisingly, the time investment, fixation, and constant comparisons transformed my relationship with my body into a hypercritical one, creating a sense of discomfort and dysmorphia in my formative years. *Untitled* emerges out of these life experiences and abstractly represents the body, which is then presented to the viewer for public conversation, scrutiny, or enjoyment.

https://www.instagram.com/_mandyasuncion/



HONEY BRYAN

The Trophy Room is a representation of my experience as a creative child, and how childlike wonder can bring light to the darkest places. This is my first foray into installation art, as I usually work in sculpture and oil painting. The installation recreates a bland and boring living-dining space of a small apartment occupied by a family of three deer-headed people. The dullness of the room is contrasted by the liveliness and eagerness of the young son, who is doodling to his heart's content with all the colors there are... in a crayon box. He fills the room with his joy.

After experimenting with many new materials, I decided to use air-dry clay and household duct tape for the figures. Air-dry clay is light and won't crack when it dries, making it perfect for sculpting heads and hands. Duct tape worked well for the body parts that would be concealed under clothing (I made body "casts" by carefully wrapping duct tape around three friend and family "models"). Most of the furniture pieces were gifted to me from families who had used and loved them for years. By using secondhand furniture, I emulated the wear and tear of a roughly loved environment that was so familiar to me as a child.

With this work, I wanted to reach deep into my memories to remember what ran through my head when I was small. No matter my surroundings or circumstances, my imagination guided me and gave me light.

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



MACKENZIE BUSSOLA

I began crocheting at the beginning of the pandemic due to boredom and I haven't stopped since. The repetitiveness of making the stitches is calming for me. Crocheting has given me a joyful creative outlet and the ability to take ideas and designs in my head and make them come to life.

When I started creating this collection, "Art," I knew I wanted to make it wearable. Art that can be worn on the body is more exciting to me than art that simply hangs on a wall. All the pieces in "Art" have been made in bright colors and funky shapes and will become part of my everyday wardrobe once the exhibition is over. I love how I can wear the clothes wherever I go and let the world see the playfulness and joy I feel in making my art.

Many people believe crochet is simply a craft, but I see it as equal to any fine art form out there. That's why I chose to title the collection "Art" (including the quotations), because I view it as such even though others don't. In fact, I think it's more interesting because it is functional and can be worn. Also, this collection was created from only reused yarn from thrifted sweaters or old projects I've unraveled, allowing these old and forgotten materials to be seen again as wearable "Art."

https://www.instagram.com/_mackensley_/



CAM SANTA ANNA

"It is all quite mysterious. And the more you look at it the more mysterious it seems."
- Richard Feynman, The Feynman Lectures on Physics

A door opens onto a darkened room of projections, wooden beams, and beaded curtains. You are welcome to watch the videos and to explore the space by passing through the curtains and through the two projections of simultaneously playing videos. Images relating my queer identity, concepts of physics, and the natural world are stacked on each other and diffracted through multiple beaded curtains and walls. This installation is inspired by the famous double-slit experiment of quantum mechanics as well as physicist and feminist theorist Karen Barad's writings, lectures, and interdisciplinary approach. Through focusing on the relationship between the queer experience and the quantum world, this installation both investigates how the contradicting and uncertain nature of quantum laws can apply to the queer experience and highlights how the governing laws of the universe are fundamentally queer.

The double-slit experiment was one of the first experiments that proved the wave-particle duality of quantum mechanics. The experiment consists of a device that can fire a single photon (light particle), two extremely small slits, and a wall where the experiment can be measured. When a photon passes through the two slits, both an interference pattern (pattern only observed by waves clashing) and a double 'line' pattern is observed on the wall depending on what apparatus is used to measure it. This suggests that a photon exists somewhere in between a wave and a particle, can exist everywhere in the universe, and is constantly intra-acting (coined by Barad, meaning acting within the system rather than acting from two outside systems). My installation *Intra-action* tries to manifest the idea of photons diffracting and intra-acting through the projections existing and clashing in multiple different states (on the curtains, and on the walls), through people intra-acting with the space and projectors, creating new diffraction patterns on their bodies and the space around, and through the viewer being in a state of uncertainty between both projectors and the curtains. The installation explores the duality found in the quantum world and the queer experience of existing everywhere, being in a perpetual state of flux, and intra-acting with oneself and others. Time and space and intra-acting bodies seem to be queer at the fundamental building blocks of reality.

Blurring the line between the viewer and the art, the material and the space, and pushing the mediums and subjects to unexpected places are what drive my artistic practice. These interests have been shaped by my close observations of thousands of gallery visitors in my frontline position at an art museum. Fascinated by how people's own bodies affect their and other people's experience of the artworks, I seek to make my work not solely just a visual object for the viewer to ponder, but rather an interactive force where the viewer is just as much a part of the work as the materials. Through integrating ideas of quantum physics, queerness, and participatory art, my work explores how the actions we take intra-act with the world, shaping my and other people's identity and day-to-day experience.

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





ALEX CUAUHTLI

Luxuries is an animation based on a video clip that went viral two and a half years ago, an excerpt of an interview between talk show personality Larry King and comedian Danny Pudi on the subject of luxuries they can't live without. I chose to base my work on an interview because the nature of a conversation lends itself to a cohesive flow for storytelling in animation, and its compact, simple format creates a foundation on which to build visuals. Playing off the inadvertently comedic tone of this particular interview, I added visual gags and imagery to the scenes that act as accents to their talking points. This includes items mentioned in the conversation - a floating pair of socks or a cup of coffee - as well as characters adopting humorous behaviors not seen in the original clip - Pudi bringing his foot up on the table or King rolling a toy plane along the table.

I've always been fascinated with the concept of animation and its ability to bring one's imagination to life by creating unique stories, characters and worlds. Over the past four years, I've been creating various short-form animations, such as walk cycles, looping dances and hand waving motions, that were little more than exercises to improve my ability. However, in *Luxuries*, I wanted to dive into something bigger in scope that involved more character acting and storytelling.

Luxuries presents two different perspectives on what is considered a luxury. To Larry King, a luxury is something that suggests excess, grandeur, and status in a traditional sense, which leads him to suggest a private plane as an example. Danny Pudi, however, defines luxuries as mundane items, like a cup of coffee and a pair of socks, that are quite the opposite of King's concept. Pudi's appreciation for the smaller things in life, and satisfaction with what he has makes the older King come off as arrogant and out of touch with everyday life in America.

https://www.instagram.com/redtheman_/



KIMBERLY GRAHN

For this exhibition, I created three visually rich shadowbox sculptures that encapsulate the last four decades of living in the West Valley of the Inland Empire. Inspired by a paper sculpture I made during the COVID lockdowns for an online course, each shadowbox is an elegant assemblage of found materials, such as cardboard, glass, aluminum, and food packaging boxes. These materials are no longer just ordinary objects to me, but have become deeply symbolic of my experiences, memories, and emotions.

I started my artistic journey in the early 1980s, studying art at Chaffey College. After a long gap, I returned to Chaffey in 2020 to continue my art education. My passion for art has driven me to excel in multiple distinct mediums, including drawing, painting, printmaking, and three-dimensional design, all of which are showcased in my sculptures.

Last semester, I discovered a new way to express myself through abstraction, and each sculpture reflects my journey of self-discovery. The abstracted images are skillfully crafted with the same found materials and techniques, creating a visual narrative that connects each sculpture. The contrast between shadow and light are an integral part of my work and symbolize the complexities and dualities of human experience - oppression, darkness, death and loss, against the vigilant light, with hope, joy, spirituality and transcendence.

The first shadowbox, titled *RC*, is a nostalgic and historical view of my time spent in Rancho Cucamonga, evoking a sense of connection to my past. The second, *Purple Baby*, delves into a later period of my life, which was filled with adversity and betrayal, yet still highlights a moment of resilience. The third, *Tailspin*, represents a time of healing, coming out of disorientation and chaos with the feeling of being caught off guard, but ultimately resulting in the courage to recover and move forward. Additionally, *Tailspin* is a tribute to both the Apollo 11 Mission, which captured my imagination as a young child, as well as to all of those who inspire innovation, curiosity, and exploration.

<https://instagram.com/kimgrahnart/>

MAXIMILIANO LOPEZ

Marrow is a trio of abstract biomorphic sculptures arranged in an installation. Suspended in the air and sitting directly on the floor, they inhabit the space like living things and suggest extensions of a human body.

Fashioned out of steel wire and bound by zip ties, duct tape, and nylon stockings, the materials imply violence and tension. They allude to feelings buried deep within us, typically drowned in shame and fear.

Marrow is inspired by a poem that I wrote in October 2022. Most of my poetry remains on a page, but this one evoked such strong emotions within me that I felt compelled to materialize it as a sculpture. The poem touches on my struggles with gender identity, sexuality, mental health, and body image. It explores the internal conflict and pain felt by existing in a body, and the need to release this tension to evolve as a person.

<https://www.instagram.com/aelyas999/>





DIANA S. MARTINEZ

Through *Connected Spaces*, I want to share a piece of me, my connection with nature and the online world, and how they collide together in my life. Both nature and the internet are healing spaces for me. I often go to the forest near my home and create a physical space where I can work isolated from everyone. With props, a desk and multiple cameras, it's like a studio. The process of installing things outdoors is meditative and ritualistic and gives me space to make art and execute my ideas. Online, I am free to create my own digital world and can connect with others virtually. I share my emotions through the art I post, and strangers become friends I connect with virtually.

Connected Spaces includes loops of videos played on CRT monitors as well as three large-scale photographic prints. I want the prints to make you feel as if you are walking into the forest and the video to give you the experience of the movements and sounds of the environment. One video consists of a series of random short clips documenting me performing things outdoors that feel natural and organic, like braiding hair on a tree. The second video pans across individual letters of a keyboard I took apart and laid out on a table to form words. The text inspiration comes from thoughts I've had and letters I've written to myself about connecting with people on the internet. The dreamy/nightmarish mood of my work is inspired by the analog video style horror movies I grew up with.

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

Q

Hi Q! Could you describe what *A Cup of Water* means?

Sure! *A Cup of Water* is a concept that I've created to explore the interplay between perception, transformation, and belonging. It consists of three chapters: *Exchange*, *Direction*, and *Belonging*.

Is there no actual cup of water in the gallery?

Correct. Instead of having a physical cup of water, I've created a space for people to experience the artwork more abstractly and intuitively.

What do you mean by *Exchange*?

In the *Exchange* space, viewers are required to exchange an item for a pair of customized grayscale eyeglasses that they will use throughout the gallery. The eyeglasses are not symbolic of water; they simply serve as a medium to change the viewer's perspective.

How do I exchange an item? Is anything okay?

Yes, anything is okay. Take a black tag and write your name, date and dollar amount that represents your item's value to you. Then attach the tag to your item and place the item with the tag in the gray triangular box.

Do I need to put the eyeglasses back?

Yes, please leave the glasses behind when you finish your journey in the *Exchange* space so that other viewers can also experience the artwork.

Oh, okay! How about *Direction*?

Now you have to decide whether to enter the *Belonging* space (outdoor courtyard) or stay in the gallery. My intention is that you stay in the space for a full hour. No one will disturb you at that time. To go there, you need to sign a blank card.

Sorry, I'm confused. What's the difference between *Direction* and *Belonging*?

To clarify, *Direction* involves filling out a blank card before entering and after leaving the outdoor space that is part of *Belonging*.

What about the *Belonging* space?

It's hard to use words to describe the space, you have to feel it. That's why I leave some space for you to imagine it. It's all about you, not me.

Why do you call this artwork *A Cup of Water*?

The grayscale colors, the card, and the space are carefully crafted to create an experience that invites the viewer to engage with their inner world. It's kind of like a space experience. Different seasons still exist here, never changing, waiting for you to come back, even going through high and low, it's still open for you. It's a cup of water that's the origin of life.

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



ALEXA RAND

My river, crafted out of crocheted yarn and fired and glazed clay, is designed to replicate something naturally beautiful as well as to bring a calm to the space in which it is presented. The unique combination of yarn and clay bring the viewer to another world. This is a world where yarn can be water and rocks can be fantastical forms, splashed with colors that play on every curve and edge. What connects these two mediums is the tactile, repetitive processes needed to transform the raw materials into works of art. Clay is messy, cold, and prone to drying out as you work on it, whereas yarn is soft, fibrous and colorful.

All the yarn strands in the water portion of my project use a single chain crochet technique. This single chain technique is the starting point for most objects like blankets, scarves, and jackets and is fundamental to learning crochet. When yarn is in this form and not interlocking with anything else except for the next chain link, you can see every individual stitch. There are about six-hundred twenty-five stitches in each sixteen-foot strand of this river, and there are a total of one-hundred strands to make it as full as possible. While some might find doing the same technique over and over boring, I see it as meditative and calming.

Like crocheting, making the sculpted clay rocks requires a lot of repetition and focus. For a single rock sculpture, I start with the pinch pot technique to form two bowls, each with the same size opening, that are then lined up and smoothed together to form a hollow ball of clay. I hand sculpt the ball using adding, carving, or stamping techniques, and then I cut a quarter-sized hole in the bottom to allow air to escape during the firing. After drying, the clay is fired for the first time in a kiln, making it stronger and ready for the liquid colored glass known as glaze to be applied. Lastly, the rock is fired in an oxidation kiln to fuse the glass to the clay and give it a glossy look. For *Along the River*, I repeated this lengthy process for each rock, shaping and glazing each one into a unique object. Rocks have always fascinated me and creating my very own through this intensive handmade process has allowed me to connect with them that much more.

Being an organized person, I tend to feel most comfortable with rules and predictability. I like how I must carefully follow a set of fixed steps to transform yarn and clay into finished works. Crocheting and clay sculpting can be strict in their rules, but are relaxing to me because of how far I have come in my skills and the meditative nature of working with my hands and minimal tools. This river relates to my desire for calm in my busy life, and I hope it can bring a sense of wonder to my audience.

<https://www.etsy.com/shop/ArtOriginalsbyAlexa/>

ANGEL SOLTERO

In this body of work, I display what I see every day in my community: the loss of homes and neighborhoods due to the construction of warehouses. I've been wanting to create these paintings for the past four years as the construction has taken down a new neighborhood every month. Growing up in the southern side of Fontana, I remember when there used to be tall trees and houses standing since the city was built. But now the area has been flattened out with warehouses and commercial buildings, and pollution fills the air. There's not much time left before the whole town is commercialized for profit. The construction is happening at such an alarming rate that I'm in constant fear that my family is going to lose our home. Like me, the people living here are predominantly lower-class Mexican immigrants whose families have been here for decades. My community and my Mexican heritage are my inspiration for my art. It saddens me to see my city ruined because when I lose my community, I lose my heritage, and when I lose my heritage, I lose my art.

This series is made up of three canvases displayed in a specific order, from left to right, echoing the encroachment of the warehouses into the neighborhoods. As the warehouses get closer to the homes, the clouds get darker and bigger, suggesting the gloom unfolding over the town.

I try to paint as realistically as I can. I like the challenge, and as a self-taught painter, I know how much time and practice it takes to achieve a naturalistic style. My biggest motivation is my mom. When I was a kid, surprising her with how realistic I could make my work was my way of trying to impress her. But this style also serves to convey how urgent and real these problems are in my community.



DELFINA TORRES

Vessels Within Vessels is a series of clay works that tell my life story through three significant health scares: the burning of my face as a three-year-old child, the discovery of an abnormal heart mutation in my heart when I was 26, and a mini-stroke last year at the age of 33. Composed of a set of three jars with sculpted lids and two human organs made of clay, *Vessels Within Vessels* is a tribute to my Aztec heritage as well as a nod to my fascination with the Ancient Egyptian practice of preserving body organs of the deceased in canopic jars.

Age 3: Face Burn

Anubis Jar Lid depicting the Egyptian god who travels to the afterlife and places the heart of the deceased on the scale. A head of a jackal with one section stripped down to the skull. Suggests the past injury to my face.

Age 26: Heart Mutation

Quetzalcoatl Jar Lid depicting the Aztec god who traveled to the underworld to collect bones of previous humans. A serpent with feathers.

Heart: A vessel for blood. Refers to the discovery of a muscle mutation in one of my main arteries, making it larger than normal. The Ancient Egyptians believed that the heart recorded all the good and bad deeds of a person's life and used it for judgment in the afterlife.

Age 33: Mini-Stroke

Mictlantecuhтли Jar Lid depicting the Aztec god of the underworld. A skull with feathered headpiece.

Brain: A vessel for ideas and memories. Refers to my recent mini-stroke

https://www.instagram.com/luna_llena89/



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 or producer of this exhibition, what would you title the exhibition? Why?

Artists often use their personal experiences as a starting point in their work to discuss more universal themes. Select an artist that you believe does this. What aspects are personal? Is the theme something that other people can relate to? How does the artist use their personal story to discuss larger themes?

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.

ACTIVITIES

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

Develop a written work or a piece of music inspired by the work in *Student Invitational 2023*. 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.

Attend one of the public programs organized as part of *Student Invitational*. Bring a classmate, a friend, or a family member.

Zines are small-circulation, self-published magazines. Create a zine or mini-zine out of an 8.5 x 11inch piece of paper or multiple papers. Find instructions on YouTube. Find inspiration in the exhibition and fill your zine with your own art, your own poems and illustrations.

Create a playlist to accompany *Student Invitational 2023*. What would you include and why?

Design or create a garment, whether functional or conceptual. Use fabric and/or other common or readily available materials, or knit, crochet, or weave materials. Photograph and share on social media.

Create a still life from objects that you feel represent you. Organize them in a pleasing way, then photograph it and share your images with a friend, on social media, or in a group text.

ONLINE

Visit the Wignall Museum website and access the *Student Invitational 2023* page <http://www.chaffey.edu/wignall>

Share the exhibition page with someone else and tell them about your visit to the museum.

SHARE

Share your thoughts, activities, written responses, and any works of art you create related to the *Student Invitational 2023* exhibition.

@wignallmuseum

#studentinvitational2023

#wignallMOCA

#whatsupatthewig

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.

CHAFFEY COLLEGE GOVERNING BOARD

Lee C. McDougal, President
Kathleen Brugger, Vice President
Deana Olivares-Lambert, Clerk
Gloria Negrete McLeod, Member
Gary C. Ovitt, Immediate Past President

SUPERINTENDENT/PRESIDENT

Henry D. Shannon, Ph.D.

ASSOCIATE SUPERINTENDENT

STUDENT SERVICES & STRATEGIC COMMUNICATIONS

Alisha Rosas

ASSOCIATE SUPERINTENDENT

INSTRUCTION & INSTITUTIONAL EFFECTIVENESS

Laura Hope

DEAN, LANGUAGE ARTS

INTERIM DEAN, VISUAL & PERFORMING ARTS

Jason Chevalier

FACULTY

STUDENT INVITATIONAL, VISUAL & PERFORMING ARTS

Leta Ming

DIRECTOR/CHIEF CURATOR

WIGNALL MUSEUM OF CONTEMPORARY ART

Rebecca Trawick

ASSISTANT CURATOR

WIGNALL MUSEUM OF CONTEMPORARY ART

Roman Stollenwerk

STUDIO TECHNICIAN AND MUSEUM PREPARATOR

VISUAL & PERFORMING ARTS

Andrew Hadle

PRINTING, GRAPHIC & WEB DESIGN

Strategic Communications Office



Chaffey College

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.

Installation Images

2023 STUDENT INVITATIONAL

Mandy Asuncion
Honey Bryan
Mackenzie Bussola
Cam Santa Anna
Alex Cuauhtli
Kimberly Grahn

Maximiliano Lopez
Diana S. Martinez
Q
Alexa Rand
Angel Soltero
Delfina Torres

Installation view of *Student Invitational 2023*. Wignall Museum of Contemporary Art, Chaffey College, Rancho Cucamonga, CA. April 17 – May 11, 2023.



Honey Bryan, *The Trophy Room*, 2023. Upholstered chair, rug, wooden kitchen chairs and table set, wooden media center, vinyl records, framed painting, crayons, printer paper and deer-head sculptures (air-dry clay, plaster wrap, and duct tape).



Honey Bryan, *The Trophy Room*, 2023. Upholstered chair, rug, wooden kitchen chairs and table set, wooden media center, vinyl records, framed painting, crayons, printer paper and deer-head sculptures (air-dry clay, plaster wrap, and duct tape).



Honey Bryan, *The Trophy Room*, 2023. Upholstered chair, rug, wooden kitchen chairs and table set, wooden media center, vinyl records, framed painting, crayons, printer paper and deer-head sculptures (air-dry clay, plaster wrap, and duct tape).



Honey Bryan, *The Trophy Room*, 2023. Upholstered chair, rug, wooden kitchen chairs and table set, wooden media center, vinyl records, framed painting, crayons, printer paper and deer-head sculptures (air-dry clay, plaster wrap, and duct tape).



Honey Bryan, *The Trophy Room*, 2023. Upholstered chair, rug, wooden kitchen chairs and table set, wooden media center, vinyl records, framed painting, crayons, printer paper and deer-head sculptures (air-dry clay, plaster wrap, and duct tape).



Honey Bryan, *The Trophy Room*, 2023. Upholstered chair, rug, wooden kitchen chairs and table set, wooden media center, vinyl records, framed painting, crayons, printer paper and deer-head sculptures (air-dry clay, plaster wrap, and duct tape).



Honey Bryan, *The Trophy Room*, 2023. Upholstered chair, rug, wooden kitchen chairs and table set, wooden media center, vinyl records, framed painting, crayons, printer paper and deer-head sculptures (air-dry clay, plaster wrap, and duct tape).



Honey Bryan, *The Trophy Room*, 2023. Upholstered chair, rug, wooden kitchen chairs and table set, wooden media center, vinyl records, framed painting, crayons, printer paper and deer-head sculptures (air-dry clay, plaster wrap, and duct tape).



Angel Soltero, *Comunidad*, 2023. Oil on canvas. 18 x 24 inches.



Angel Soltero, *Comunidad*, 2023. Oil on canvas. 18 x 24 inches.

Angel Soltero, *Caballero*, 2023. Oil on canvas. 18 x 24 inches.

Angel Soltero, *Terreno*, 2023. Oil on canvas. 18 x 24 inches.



Angel Soltero, *Caballero*, 2023. Oil on canvas. 18 x 24 inches.



Angel Soltero, *Terreno*, 2023. Oil on canvas. 18 x 24 inches.



Diana S. Martinez, *Connected Spaces*, 2023. Installation of decorated desk, journal, rock, branch, analog videos playing on CRT monitors, and inkjet prints. Prints 40 x 60 inches each; Video TRT 4 minutes on loop.



Diana S. Martinez, *Connected Spaces*, 2023. Installation of decorated desk, journal, rock, branch, analog videos playing on CRT monitors, and inkjet prints. Prints 40 x 60 inches each; Video TRT 4 minutes on loop.



Diana S. Martinez, *Connected Spaces*, 2023. Installation of decorated desk, journal, rock, branch, analog videos playing on CRT monitors, and inkjet prints. Prints 40 x 60 inches each; Video TRT 4 minutes on loop.



Diana S. Martinez, *Connected Spaces*, 2023. Installation of decorated desk, journal, rock, branch, analog videos playing on CRT monitors, and inkjet prints. Prints 40 x 60 inches each; Video TRT 4 minutes on loop.



Diana S. Martinez, *Connected Spaces*, 2023. Installation of decorated desk, journal, rock, branch, analog videos playing on CRT monitors, and inkjet prints. Prints 40 x 60 inches each; Video TRT 4 minutes on loop.



Alexa Rand, *Along the River*, 2023. Crocheted yarn, fired and glazed clay, black river stones, and fiber fill. Approximately 8 x 4 feet.



Alexa Rand, *Along the River*, 2023. Crocheted yarn, fired and glazed clay, black river stones, and fiber fill. Approximately 8 x 4 feet.



Alexa Rand, *Along the River*, 2023. Crocheted yarn, fired and glazed clay, black river stones, and fiber fill. Approximately 8 x 4 feet.



Alexa Rand, *Along the River*, 2023. Crocheted yarn, fired and glazed clay, black river stones, and fiber fill. Approximately 8 x 4 feet.



Alexa Rand, *Along the River*, 2023. Crocheted yarn, fired and glazed clay, black river stones, and fiber fill. Approximately 8 x 4 feet.



Alexa Rand, *Along the River*, 2023. Crocheted yarn, fired and glazed clay, black river stones, and fiber fill. Approximately 8 x 4 feet.



Mandy Asuncion, "Untitled," 2023. Canvas, plaster, and acrylic. 5 x 8 feet.



Mandy Asuncion, "Untitled," 2023. Canvas, plaster, and acrylic. 5 x 8 feet.



Mandy Asuncion, "Untitled," 2023. Canvas, plaster, and acrylic. 5 x 8 feet.



Mandy Asuncion, "Untitled," 2023. Canvas, plaster, and acrylic. 5 x 8 feet.



Mandy Asuncion, *Untitled*, 2023. Canvas, plaster, and acrylic. 5 x 8 feet.



Alex Cuauhtli, *Luxuries*, 2023. Digital animation (1080p HD Digital Video). TRT: 47 seconds.



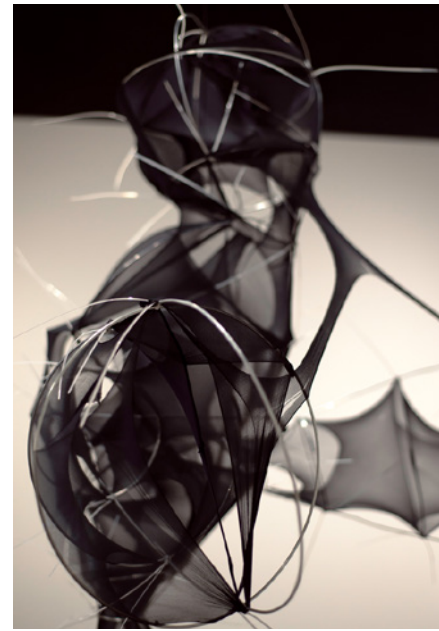
Alex Cuauhtli, *Luxuries*, 2023. Digital animation (1080p HD Digital Video). TRT: 47 seconds.



Alex Cuauhtli, *Luxuries*, 2023. Digital animation (1080p HD Digital Video). TRT: 47 seconds.



Maximiliano Lopez, *Marrow*, 2023. Steel wire, zip ties, duct tape, and nylon stockings. Approximately 8.5 x 3.5 feet each.



Maximiliano Lopez, *Marrow*, 2023. Steel wire, zip ties, duct tape, and nylon stockings. Approximately 8.5 x 3.5 feet each.



Maximiliano Lopez, *Marrow*, 2023. Steel wire, zip ties, duct tape, and nylon stockings. Approximately 8.5 x 3.5 feet each.



Maximiliano Lopez, *Marrow*, 2023. Steel wire, zip ties, duct tape, and nylon stockings. Approximately 8.5 x 3.5 feet each.



Maximiliano Lopez, *Marrow*, 2023. Steel wire, zip ties, duct tape, and nylon stockings. Approximately 8.5 x 3.5 feet each.



Maximiliano Lopez, *Marrow*, 2023. Steel wire, zip ties, duct tape, and nylon stockings. Approximately 8.5 x 3.5 feet each.



Maximiliano Lopez, *Marrow*, 2023. Steel wire, zip ties, duct tape, and nylon stockings. Approximately 8.5 x 3.5 feet each.



Maximiliano Lopez, *Marrow*, 2023. Steel wire, zip ties, duct tape, and nylon stockings. Approximately 8.5 x 3.5 feet each.



Maximiliano Lopez, *Marrow*, 2023. Steel wire, zip ties, duct tape, and nylon stockings. Approximately 8.5 x 3.5 feet each.



Mackenzie Bussola, *'Fine Art' Vest & Birthday Cake Hat*, 2023. Cotton and acrylic yarn scraps and an unraveled thrifted sweater. 16 x 18.5 inches, 4 x 14 x 32 inches.



Mackenzie Bussola, *Art*, 2023. Crochet. "Mackenzie-sized."



Mackenzie Bussola, *Wavy Sweater & Hat*, 2023. Acrylic thrifted yarn and an unraveled sweater 19 x 57 inches, 4 x 13.5 x 31.



Mackenzie Bussola, *Sweater Scarf & 'Art' Hat*, 2023. Acrylic yarn scraps. 3 x 60 inches, 4 x 13.5 x 31 inches.



Delfina Torres, *Vessels Within Vessels*, 2023. Fired and glazed clay. Approximately 20 and 10 inches tall.



Delfina Torres, *Vessels Within Vessels*, 2023. Fired and glazed clay. Approximately 20 and 10 inches tall.



Delfina Torres, *Vessels Within Vessels*, 2023. Fired and glazed clay. Approximately 20 and 10 inches tall.



Delfina Torres, *Vessels Within Vessels*, 2023. Fired and glazed clay. Approximately 20 and 10 inches tall.



Delfina Torres, *Vessels Within Vessels*, 2023. Fired and glazed clay. Approximately 20 and 10 inches tall.



Delfina Torres, *Vessels Within Vessels*, 2023. Fired and glazed clay. Approximately 20 and 10 inches tall.



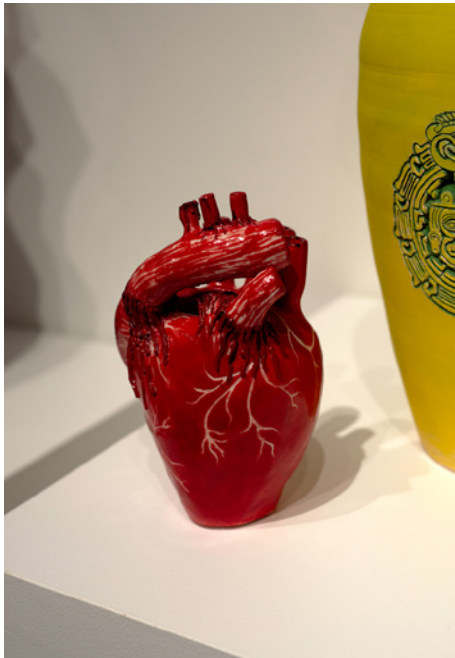
Delfina Torres, *Vessels Within Vessels*, 2023. Fired and glazed clay. Approximately 20 and 10 inches tall.



Delfina Torres, *Vessels Within Vessels*, 2023. Fired and glazed clay. Approximately 20 and 10 inches tall.



Delfina Torres, *Vessels Within Vessels*, 2023. Fired and glazed clay. Approximately 20 and 10 inches tall.



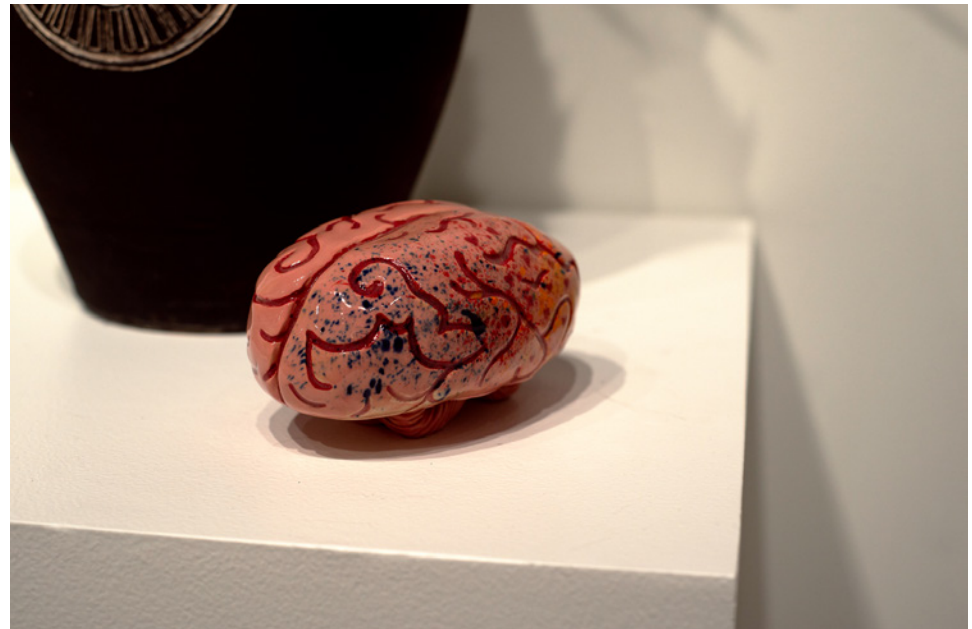
Delfina Torres, *Vessels Within Vessels*, 2023. Fired and glazed clay. Approximately 20 and 10 inches tall.



Delfina Torres, *Vessels Within Vessels*, 2023. Fired and glazed clay. Approximately 20 and 10 inches tall.



Delfina Torres, *Vessels Within Vessels*, 2023. Fired and glazed clay. Approximately 20 and 10 inches tall.



Delfina Torres, *Vessels Within Vessels*, 2023. Fired and glazed clay. Approximately 20 and 10 inches tall.



Delfina Torres, *Vessels Within Vessels*, 2023. Fired and glazed clay. Approximately 20 and 10 inches tall.



Kimberly Grah, *RC*, 2023. Ink, watercolor, burning, on paper, cardboard and wood with glass, aluminum wire and foil. 24 x 24 inches.

Kimberly Grah, *Purple Baby*, 2023. Ink, watercolor, burning, on paper, cardboard and wood with glass, aluminum wire and foil. 24 x 24 inches.

Kimberly Grah, *Tailspin*, 2023. Ink, watercolor, burning, on paper, cardboard and wood with glass, aluminum wire and foil. 24 x 24 inches.



Kimberly Grahn, *RC*, 2023. Ink, watercolor, burning, on paper, cardboard and wood with glass, aluminum wire and foil. 24 x 24 inches.



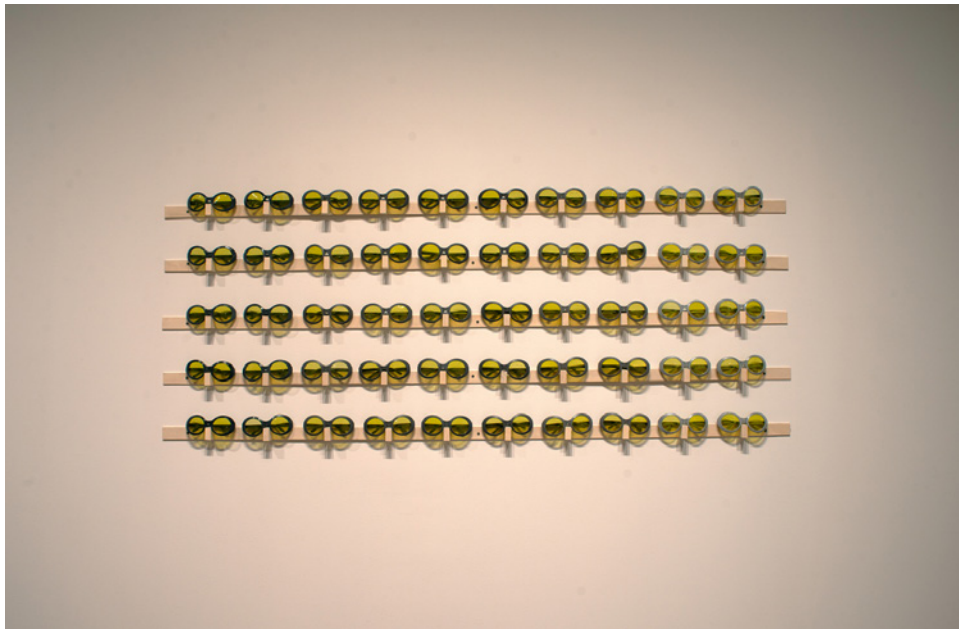
Kimberly Grahn, *Tailspin*, 2023. Ink, watercolor, burning, on paper, cardboard and wood with glass, aluminum wire and foil. 24 x 24 inches.



Kimberly Grahn, *Purple Baby*, 2023. Ink, watercolor, burning, on paper, cardboard and wood with glass, aluminum wire and foil. 24 x 24 inches.



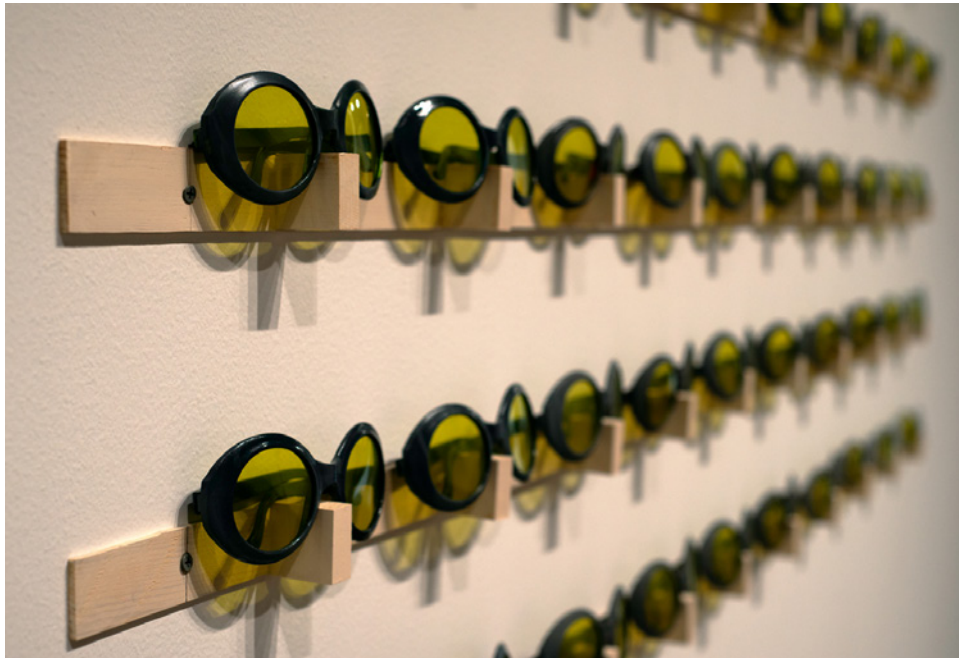
Q, *A Cup of Water*, 2023.



Q, *A Cup of Water*, 2023.



Q, *A Cup of Water*, 2023.



Q, *A Cup of Water*, 2023.



Q, *A Cup of Water*, 2023.



Q, *A Cup of Water*, 2023.



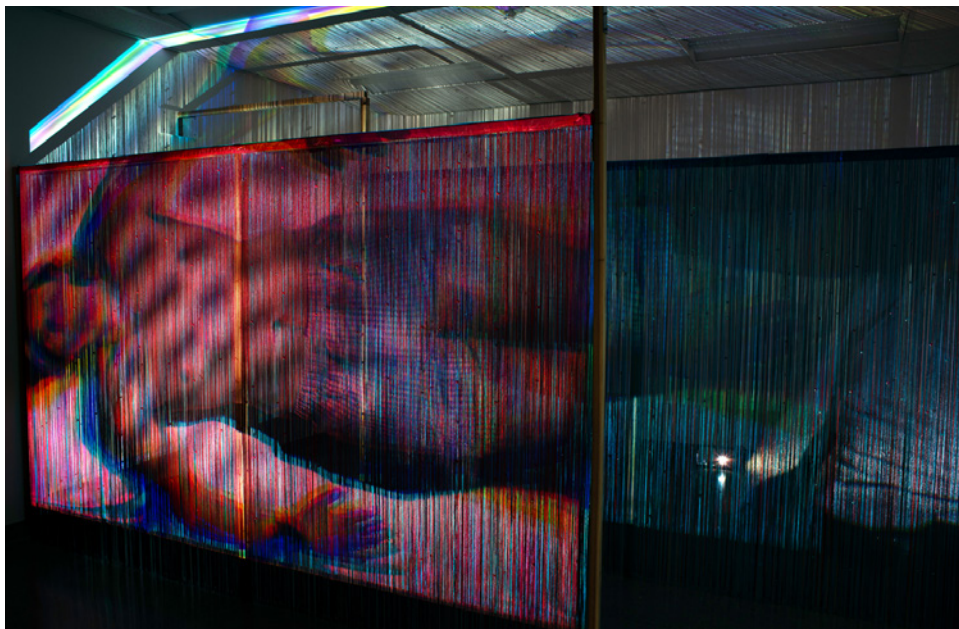
Cam Santa Anna, *Intra-action*, 2023. Beaded curtains & wood, LCD Projectors, video, and sound. Sound designed by Maximiliano Lopez.



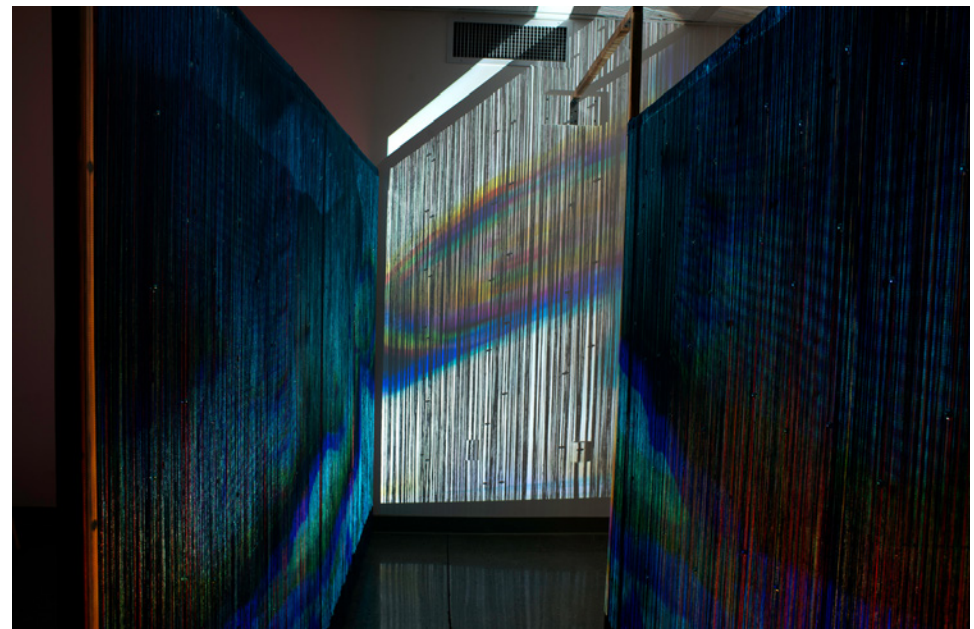
Q, *A Cup of Water*, 2023.



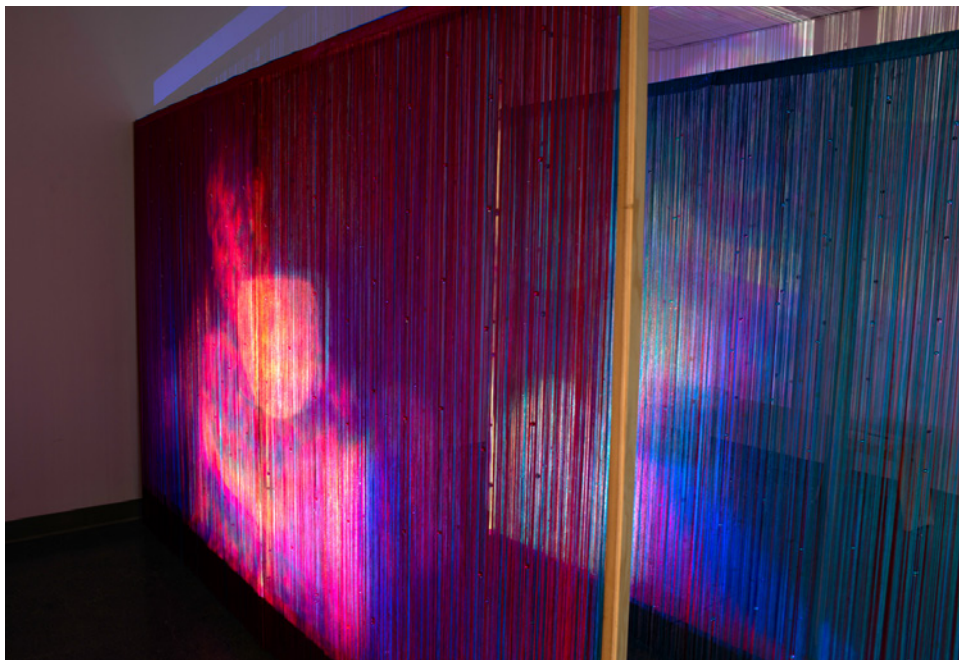
Cam Santa Anna, *Intra-action*, 2023. Beaded curtains & wood, LCD Projectors, video, and sound. Sound designed by Maximiliano Lopez.



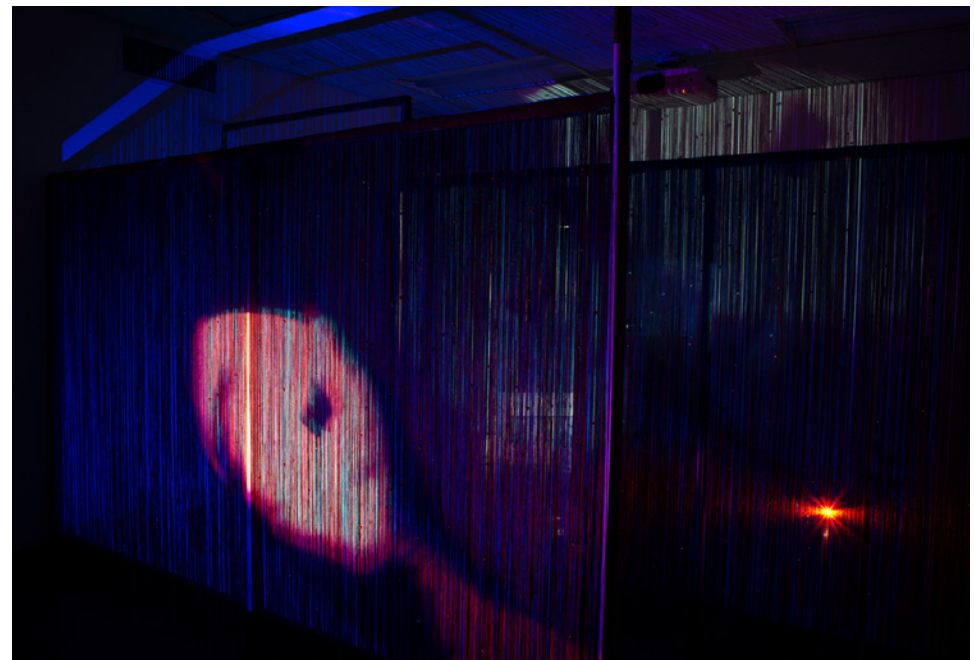
Cam Santa Anna, *Intra-action*, 2023. Beaded curtains & wood, LCD Projectors, video, and sound. Sound designed by Maximiliano Lopez.



Cam Santa Anna, *Intra-action*, 2023. Beaded curtains & wood, LCD Projectors, video, and sound. Sound designed by Maximiliano Lopez.



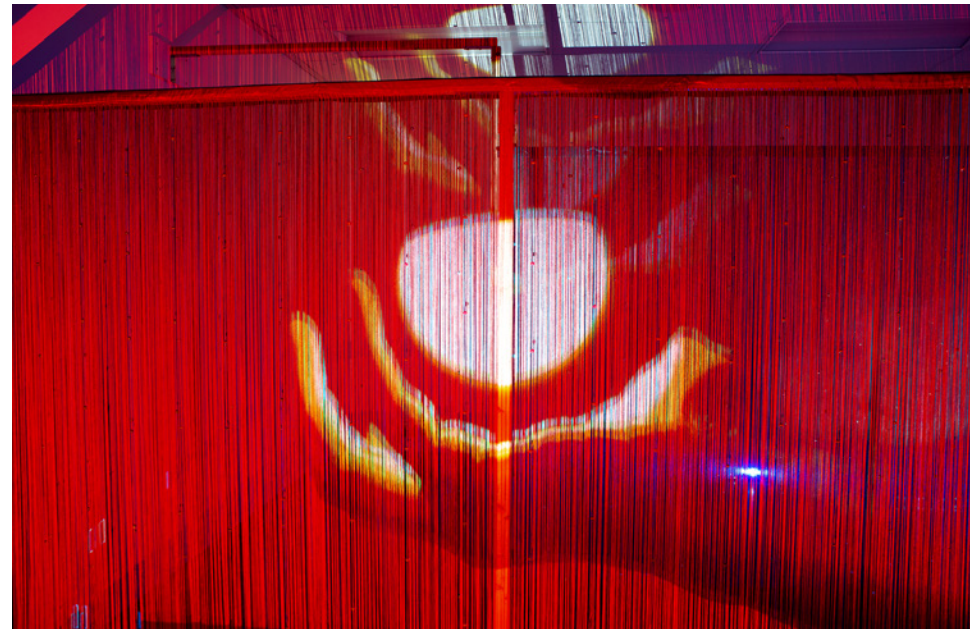
Cam Santa Anna, *Intra-action*, 2023. Beaded curtains & wood, LCD Projectors, video, and sound. Sound designed by Maximiliano Lopez.



Cam Santa Anna, *Intra-action*, 2023. Beaded curtains & wood, LCD Projectors, video, and sound. Sound designed by Maximiliano Lopez.



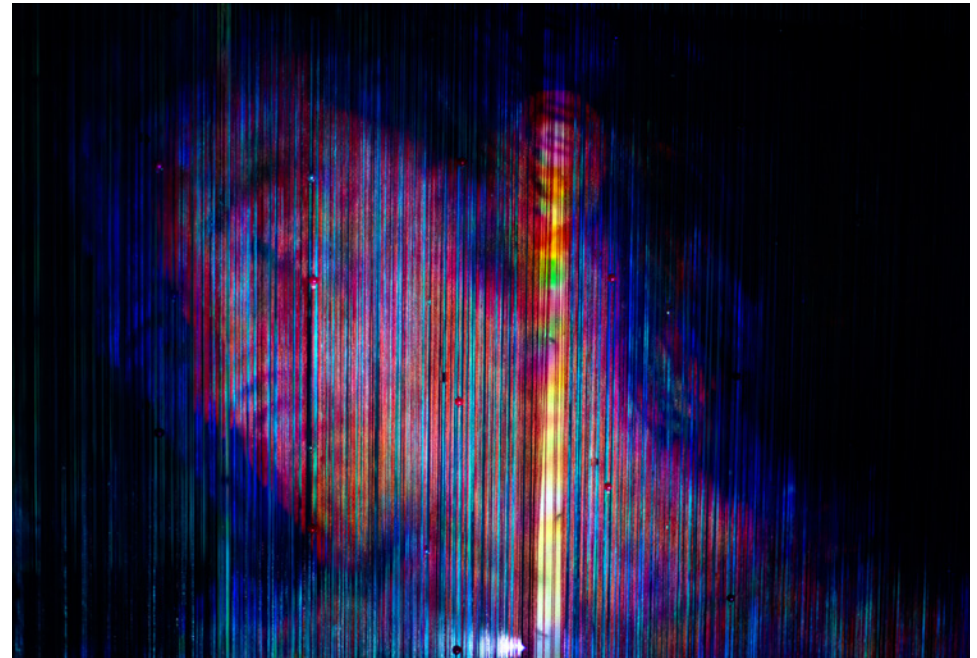
Cam Santa Anna, *Intra-action*, 2023. Beaded curtains & wood, LCD Projectors, video, and sound. Sound designed by Maximiliano Lopez.



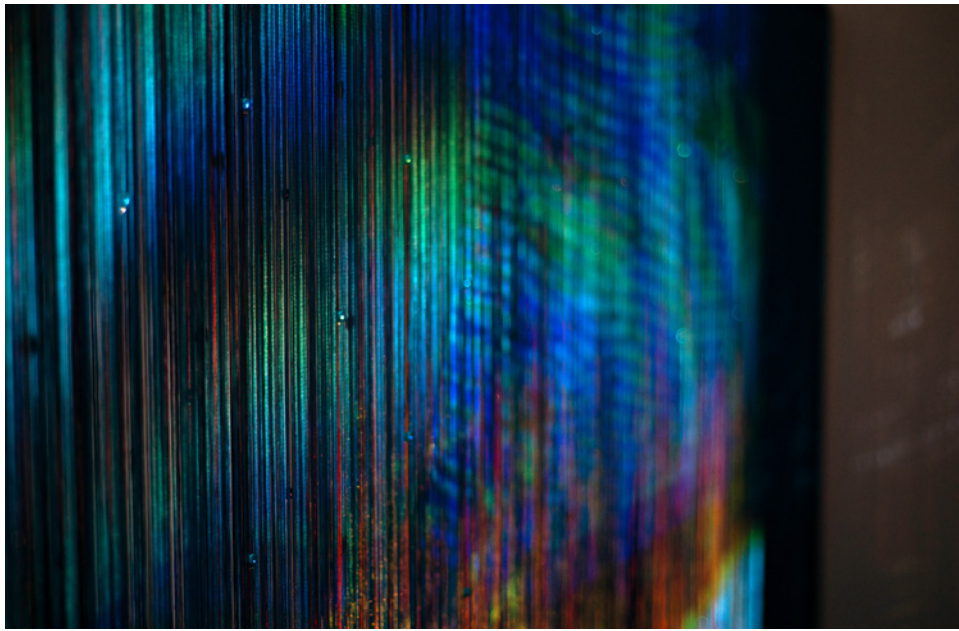
Cam Santa Anna, *Intra-action*, 2023. Beaded curtains & wood, LCD Projectors, video, and sound. Sound designed by Maximiliano Lopez.



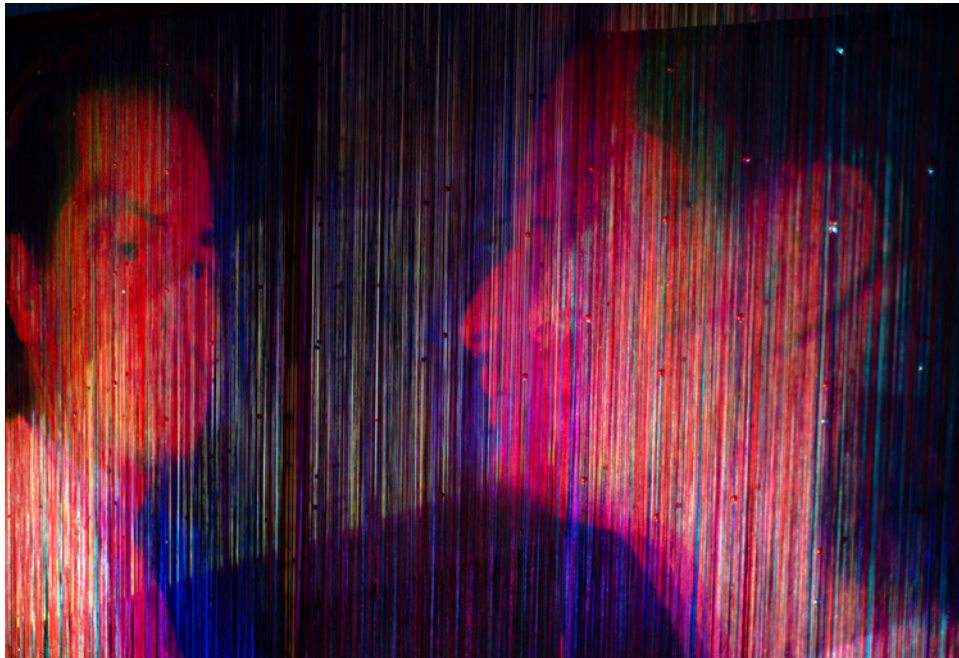
Cam Santa Anna, *Intra-action*, 2023. Beaded curtains & wood, LCD Projectors, video, and sound. Sound designed by Maximiliano Lopez.



Cam Santa Anna, *Intra-action*, 2023. Beaded curtains & wood, LCD Projectors, video, and sound. Sound designed by Maximiliano Lopez.



Cam Santa Anna, *Intra-action*, 2023. Beaded curtains & wood, LCD Projectors, video, and sound. Sound designed by Maximiliano Lopez.



Cam Santa Anna, *Intra-action*, 2023. Beaded curtains & wood, LCD Projectors, video, and sound. Sound designed by Maximiliano Lopez.



STUDENT INVITATIONAL 2023
www.chaffey.edu/wignall

Reception for the Artists on April 25 from 4-6pm

Chaffey  College
WIGNALL MUSEUM *of*
CONTEMPORARY ART