

STUDENT INVITATIONAL
SI
2020

WIGNALL MUSEUM *of*
CONTEMPORARY ART

Chaffey College and the Wignall Museum of Contemporary Art proudly present ***Student Invitational 2020***, the 43rd 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 to our website.

This was printed on the occasion of the exhibition,
Student Invitational 2020
Wignall Museum of Contemporary Art, Chaffey College
5885 Haven Avenue Rancho Cucamonga, CA 91737
www.chaffey.edu/wignall

DAISY ALARCON

ABBY RAMIREZ ALCALA

CHONLAPHAT CHAMNANKIT

JOHN DURAN

CASANDRA MARTINEZ

DAVID MIR

SARAH PARK

SERAIHA RINCON

JACOB SCOTT

MICHAEL TORRES

DARIIA ZAMRII

Missing the *Student Invitational 2020*

This is an Exhibition Guide to a show that never happened. Or rather, an exhibition that was never actually installed.

During the fall 2019 semester, art students at Chaffey College began developing proposals for a new body of work to compete for a spot in the *Student Invitational 2020* exhibition that would open the following April at the Wignall Museum. A faculty jury selected eleven artists to be included in the show, and these students became part of a spring 2020 semester honors class. From January through March, this group researched approaches used by established artists, critiqued each other's ideas, and labored over individual art projects, each of which evolved dramatically in this intense period of investigation and studio time. Everything was on schedule to install at the end of March.

Unlike every previous year in the forty-three year-long run of the annual *Student Invitational* program, however, a deadly "novel" respiratory virus – the novelty referring to the fact humankind had never before been exposed to it, nor developed any immunity to it – was making its way across the world. By March 13, two weeks before the show was to be installed, Chaffey College and other Southern California educational institutions announced that they would be closing their campuses. At that time, the shutdown felt like a temporary pause, and it still seemed possible to present the *Student Invitational* exhibition in the Wignall galleries, even if such public group events as an opening reception could not take place. We assumed that the show would go on.

But within a week, it became clear that the coronavirus or COVID-19 disease was rampant in communities across the nation, and that it had the potential to overwhelm the country's medical system. On March 19, California was the first state to impose a "stay-at-home" order to limit peoples' movement and the spread of the virus. The entire country soon followed suit, leading to the collapse of thousands of businesses and organizations and a dramatic transformation of the daily operations of others. A month after campus was closed, the reality set in: the quarantine was not ending any time soon, all Chaffey classes were moving to a "remote learning" format for the summer and the fall semesters, and the Wignall Museum galleries would remain shuttered for the foreseeable future. To the great disappointment of all of us involved in the *Student Invitational 2020*, the show would not go on, not in the way that it had been intended.

This essay that you are reading now was added to the guide just before publication in mid-April to address the rapidly changing situation of the pandemic and quarantine. The rest of this document – including the images and the artist statements – were assembled a month ago when the artists were planning to show in the physical museum space. Because of the shutdown, not all the works were fully realized as described in this exhibition guide. The projection room by Michael Torres and the sculptural and graphic installation by Dariia Zamrii were designed specifically for the Wignall galleries and thus were impossible to execute without a physical space. Jacob Scott, a ceramicist, left a few items to be fired in the kilns at Chaffey, only to have them trapped on campus when Chaffey closed. Daisy Alarcon,

another artist working with clay, was not able to fire her works at all. The color prints for the photograph-based pieces by Abby Ramirez Alcala, Casandra Martinez, and David Mir were never produced because they depended on non-operational photography labs. The painters in the show – Chonlaphat Chamnankit, John Duran, Sarah Park and Seraiah Rincon – were able to complete their paintings at home, but they had been counting on using the expansive gallery walls and floors to lay out visually impactful groupings of their work. With the elimination of the possibility of exhibiting in a physical space, the students had to accept the alternative proposed by the College and Wignall staff: a virtual, web-based showcase of images of their work. They are now struggling to find the best ways to photograph their physical pieces with their smartphone cameras at home, or to make digital mock-ups of the installations that had been intended for the galleries.

At the time of writing this statement, it appears that the measures put in place to limit human contact – what experts call "social distancing" but is perhaps more accurately termed "physically distancing" – are having the intended effect of slowing the spread of the disease. We seem to have avoided the worst fate of a complete health care system collapse, at least in the state of California and in the United States. We nevertheless mourn the over one hundred thousand worldwide coronavirus-related deaths and those still to come. We deplore the dissipation of the livelihoods of hundreds of millions more.

We are also saddened by the loss of the opportunity to experience this show with you in person. Part of the anxiety felt today is the uncertainty about when the quarantine will end. At Chaffey, we are exploring different ways to host next year's *Student Invitational* virtually in case the museum is still closed or must shut down again due to a virus flare-up. Until the day when we can stand with you in person before an artwork, the texts and images collected in this publication and on the exhibition website will have to serve as stand-ins for the live experience.

We miss you.

April 17, 2020

Leta Ming
SI Lead Faculty
Associate Professor of Art History
Chaffey College



DAISY ALARCON

The body of work that I created is a comparison between two childhoods. I am using actual photographs as sources for my paintings in order to make the idea of my subject more real. There are two sets of paintings that each represent a different background, location, and time. The two childhoods are represented by a different color palette to help the viewer distinguish not only the childhood, but the culture as well. One childhood has a muted palette to suggest a past moment, and a sense of longing for the past, while the other childhood has a more vibrant color palette to reflect a contemporary time. Besides the different colors, the exact location of each work is painted into the image itself to help the viewer distinguish the locations. The idea is that even though they are from two different times, with different environments and social classes, humanity is the same. Everyone hopes for a better future; we all want the best. So why is it that we decide how much of the best humans get by their ethnicity, the color of their skin?

The two childhoods are my own and my father's. My parents moved to this country in the hopes of giving me and my siblings a better life than the one they had. In the same way, I am going to college in the hopes that one day my children will have a better life than mine. The two directions of life are different, but the goal is the same. I exposed myself in order to create an intimacy and vulnerability between me and the viewer. In letting the viewer into my life and background, I hope it inspires them to reminisce about their own life and social codes and to compare it to that which is shown in this work. I hope it counteracts the notion that immigrants are a menace to society and reveals that the people who are spoken of so poorly have the same way of living as they do. I hope to show that we are human beings wanting to get the best out of life, whether for ourselves or someone else. We deserve the chance to do that, regardless of where we come from simply because we, too, are human.

ABBY RAMIREZ ALCALA



Abby Ramirez Alcalá, details from *Reversed Reflection*, 2020, archival pigment prints, 36 x 24 inches, 43 x 72 inches.

The title of this piece, *Reversed Reflection*, refers to the exchange between two people: the photographer and the photographed. My subject was a complete stranger. I photographed him over a two-month period. I captured him in my lens both from afar and up close. What interested me was his shift from confidence to insecurity as I got closer. I am aware that the difference in our gender influenced the exchange and yet, I was surprised when his masculinity transformed into insecurity. I wanted to capture the beauty, as well as the coordination of the awkward and tense examination of representation and reflection. I highlighted the fragmentation of the subject's body through lighting and color gels paired with isolation of body parts and shifts in scale.

I gravitated to photography in order to cope with depression and anxiety. It provided me with a way to talk about topics that I wouldn't otherwise discuss, which results in much of my work exploring themes of vulnerability and transparency. It is important to me to leave room for the viewer's interpretation based on their own experiences. I often incorporate elements of symbolism into my portraiture in order to create emotional connections with my viewer.

CHONLAPHAT CHAMNANKIT

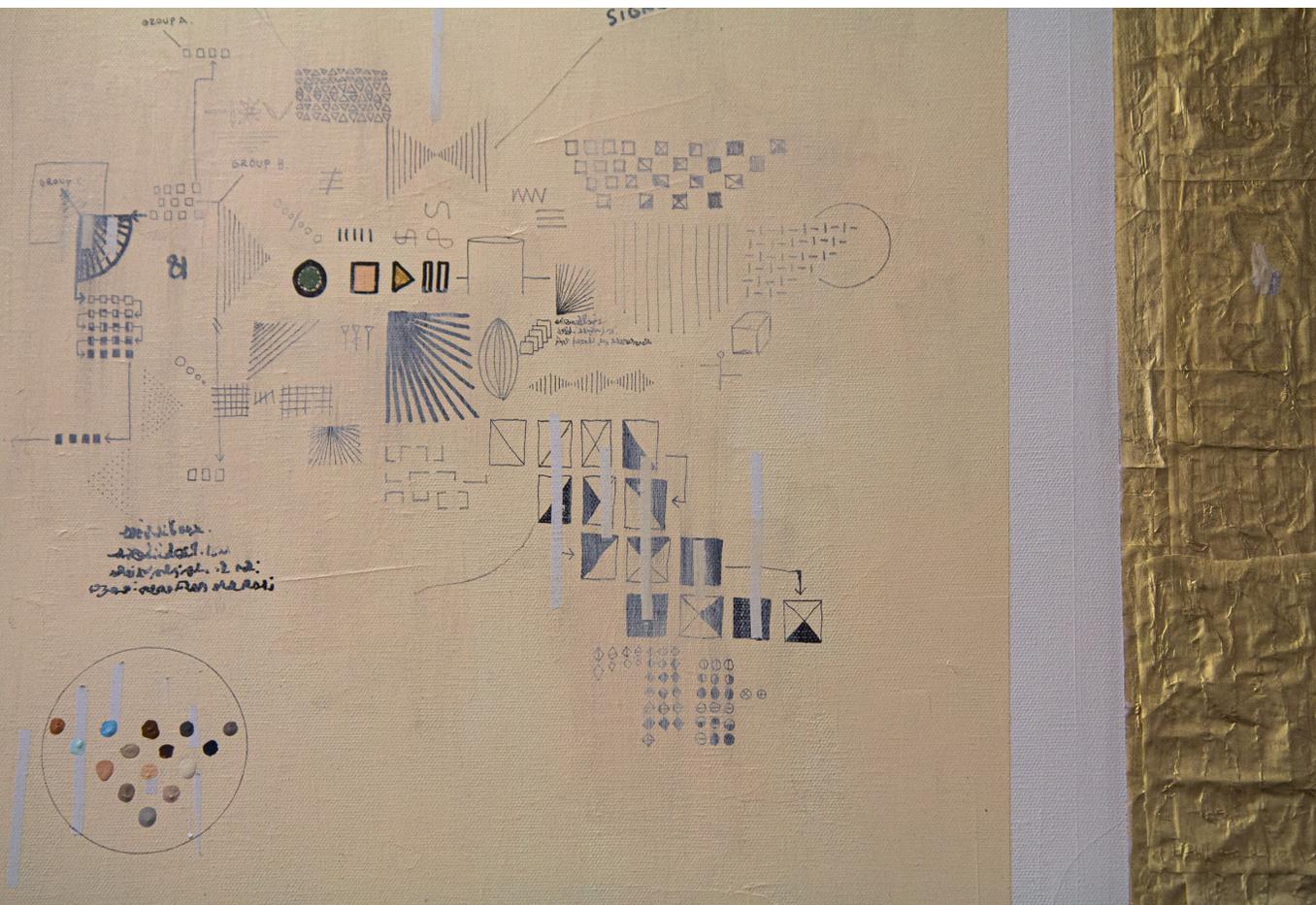


Chonlaphat Chamnankit, *Element 1*, 2020, acrylic and cardboard on canvas, 24 x 36 inches.

For this exhibition, I am creating a series of five abstract paintings. Given that my previous work is figurative and surrealist in style, painting multiple abstract works is a great challenge. Working in abstraction allows me to paint more freely. Because the paintings do not attempt to be naturalistic, there is more room for experimentation.

This series of paintings stems from my interest in the symbols of nature. In ancient Greek philosophy, the world is composed of four basic elements: fire, air, water, and earth. Each element is represented by a single painting in the series, and each painting uses different techniques, materials and colors to convey its subject. *Element 1* uses paint squeezed directly out of the tube, glued pieces of cardboard, and the color red. Other works in the series incorporate combed paint, pieces of yarn or gold leaf. At the core of this series is a single painting that represents the combination of the four basic elements. Hung in the center of the other four and larger than all of the others, this work suggests the harmony of the world.

JOHN DURAN



John Duran, detail of *KOAN: CHOICE, WILL AND POWERLESSNESS*, 2020, acrylic, pencil, pen, white-out, wood, and aluminum on canvas, 8 x 10 feet.

I am not a painter. I was not trained to paint. I think of myself more as a facilitator for a mutual creation between myself and the viewer. Though I apply paint to canvas, the intended result is more of a situation than a picture. A situation which allows the viewer to ask questions and create their own answers.

I began down the road to this type of artmaking seeking to fill the space made by the absence of siblings and the uncertainty of a broken home. I became a voracious reader and general life sponge. This curiosity and feeling of physical, emotional, psychological, spiritual emptiness over time led me to the dark alley that is drugs and alcohol. This is when I found graffiti. I found it easier to commandeer a spray can at the local ninety-nine cent store than to

rough up the cash for brushes, paint and canvas at an art supply establishment. Entanglements with law enforcement and eventual incarceration led me to make a right turn towards recovery, songwriting, sound design/recording and performance. In other words, I checked into rehab, got sober and started a band.

Freed from the limitations of a physical medium and mind-altering substances, I found myself enlightened to the idea that what exists between the viewer and the artist is most interesting, that collaborative effort. Here I seem to have found a destination, as I continue to work in this medium to this day with two different music projects: The Violet Mindfield and The Mulberry Tops. With the money I started to earn from these projects I could start acquiring art supplies. I began to hit the books again, tearing through art history, psychology and philosophy as well as the beat generation and occult sciences.

The influence of these interests can be found more or less in the work in the exhibition. The spontaneity, stemming from the beat generation and the abstract expressionists, the importance placed by the occult sciences on symbols, and ritual and ceremony to evoke the imposition of will. The use of found objects as source material, a technique of *nouveau réalisme*, and the rough handling of materials associated with neo-expressionism, all inform my work. The ideas I developed about the relationship between the artist and audience as a musician contributes the why.

I have chosen a disarming color palette. Muted acrylic hues beset against a milky white backdrop adorning eight canvases

that as one equal eight feet by ten feet. The scale grabs the viewer's attention and the color gives a feeling of comfort. The basic shapes and lines in repetition large to small draw the viewer in. Once close enough the viewer is presented with text, some legible and some obscured. Three dimensional attached objects, figurative sketches, enigmatic diagrams and complex textural surfaces give a tactile feeling. The subject matter of the varied content represent people, places, events and perceptions that hold meaning for me but are not as important in and of themselves as their purpose: to spark questions and aid in the formulation of an answer in the viewer's mind. The familiarity of pencil, pen, crayon, white out, and the human form help this along. I believe if we find familiarity then we can relate. If we can relate we can ask questions. If we can ask questions we can make a story to answer them. Even if the answer is that there is no answer. Zen Koan? Ha! When all is said and done I hope the viewer walks away having created something of their own.



CASANDRA MARTINEZ

As an artist, I work toward developing photographs that capture a world that is separate from our own sense of reality. Through my work, I hope to create a window onto a new world where the invisible becomes visible.

When creating a photograph, I often use common household objects within the image and construct a scene that causes a barrier to form between the subject and the viewer. I enjoy seeing how I can transform and manipulate these materials to create what I see in my mind.

I have been fascinated with the human mind and our internal struggles. Our thoughts have the strength to tear us down, as well as build us up. Unlike physical strength, we cannot see visually the power of our minds. I hope to share with others how I perceive the world through an interpretation of my thoughts into visual imagery.

DAVID MIR



David Mir, *The Lake* from the *Epilogue Series*, 2019, archival inkjet print on lustre paper, 20 x 30 inches.



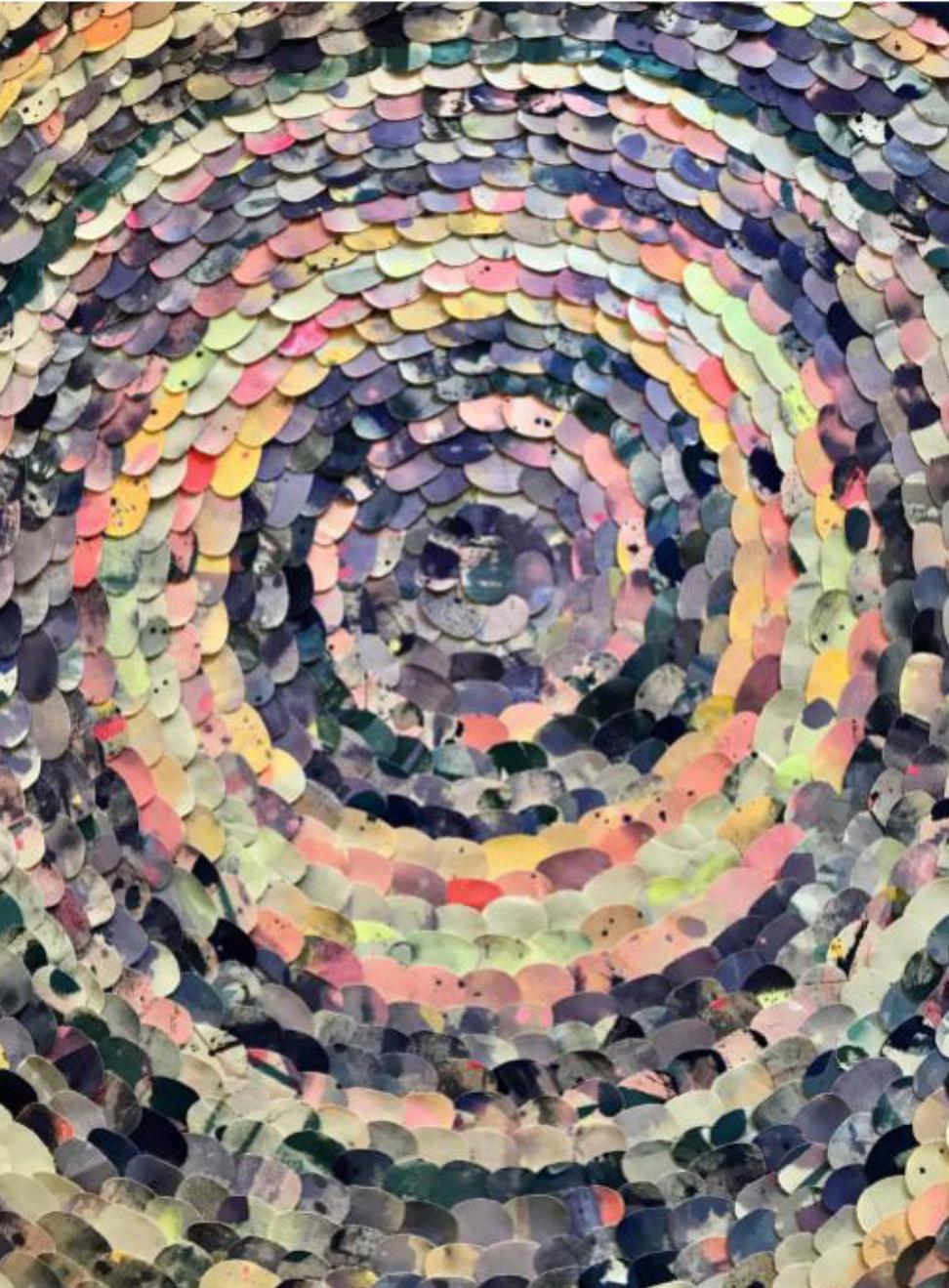
David Mir, *The Entrance* from the *Epilogue Series*, 2019, archival inkjet print on lustre paper, 20 x 30 inches.

As an artist, I focus on creating works that combine sculpture, painting, photography, and writing. I'm originally from Yucatan, Mexico, where there's a strong sense of folklore, and that has embedded itself in everything I do. My passion for storytelling is what drives me and the creative decisions I make. Creating art has also provided a way for me to express myself emotionally. Even in the darkest moments, the process of creating art has been the solution to understanding things better. This project, *Epilogue*, allowed me to digest what precisely the after-life is and why it's so mysterious. By writing and presenting it as a story, I want to transmit what I learned and felt to the viewer. The story in this project is not autobiographical; it belongs to this character. Rather than presenting a personal outlook on the past, I chose to have it appear like its character's story. The work is a reflection of this character's history and how it connects to his legacy.

I wanted to depict a story with a unique setting. Large elaborate sets seemed unattainable, but a little creativity could go a long way. Each scene was comprised of different elements to create a single composition using miniature sculpture, matte painting, and digital compositing. There's one sole reason I chose to use this method: to create the illusion of scale. By photographing miniatures and making the character appear small, I make the viewer feel larger and god-like. The viewer can observe the character transition over time behind a window. Though we're presently watching, the character does not know of our existence. The character's development is motivated by the guidance put into his life; in turn, we learn something ourselves. I specifically chose twelve photographs to symbolize the twelve numbers on a clock. We move forward eternally until we end up right where we started. Death is a terrifying subject matter because we don't know when it comes, yet it's the one sure thing in life. The experience of a friend passing away made me realize no one is immortal. I believe we have a limited time on this earth in order to give life value.

I want viewers to ask themselves a question: if you could change your past, how would it change you? That distinct question will only be answered by our actions. Every day we fill one more page in our book. There are rarely second chances, and we only have one life. It's difficult to discern whether there is another world after death. However, we do know there's a legacy that continues to live for us. We are each the hero of our epic tale; how can we make our story last beyond a lifetime?

SARAH PARK



Sarah Park, detail of *Ripples at Sunset*, 2020, acrylic on raw canvas, dimensions variable.

In the past, I have worked with both abstract and figurative subject matter. With my abstract work, I don't have a final vision in mind as I'm painting; it develops as I paint. My work involves a lot of experimentation and the color palette is the only predetermined aspect of my art. Even then, my color choices can be spontaneous. My work has relied on the use of vibrant and bright colors with the layering of textures and transparencies. I mainly use acrylic paints to play around with transparencies by watering down the paint, and build layers quickly and spontaneously. My artmaking depends on innovative layering, usually beginning with a really light, watered down layer and building the painting up from there.

In my current work, I am exploring the concept of the transience of time. Each day passes by quickly and my vision is to capture the temporality of it all. My painting *Ripples at Sunset* highlights the impermanence in the process of painting. The idea behind this painting is to capture the fragments of time and document the accumulation of the moments that make up each day. Through daily sessions of painting on a large, raw canvas, I stained and splattered the paint in an abstract design to create 'small moments' on the canvas. I was inspired by Polly Apfelbaum's fallen paintings, Alma Woodsey Thomas' abstractions as well as Helen Frankenthaler's approach to painting and mark making. The design and colors are inspired by ripples of water, sunsets and how ephemeral these experiences are.

In addition, I am fascinated by a modular based concept of painting. After having finished my painting on a large raw canvas, I cut it into hundreds of small ovals. With these ovals as my building blocks, I assemble them together to mimic the dynamic ripples of color in a sunset. The pieces are independent of each other but layered on top of one another. Placed on the floor, the ovals are held together by only the weight of the overlapping layers themselves. I don't want to be confined by a traditional canvas, so I feel this approach is the best way to explore how the accumulation of small moments, in this case the oval-shaped paintings, can create an overall piece that is transient but unified like a sunset.

SERAI AH RINCON



Seraiah Rincon, *Aurora Blue (Delphinium Elatum)*, 2020, acrylic on canvas, 24 x 18 inches.

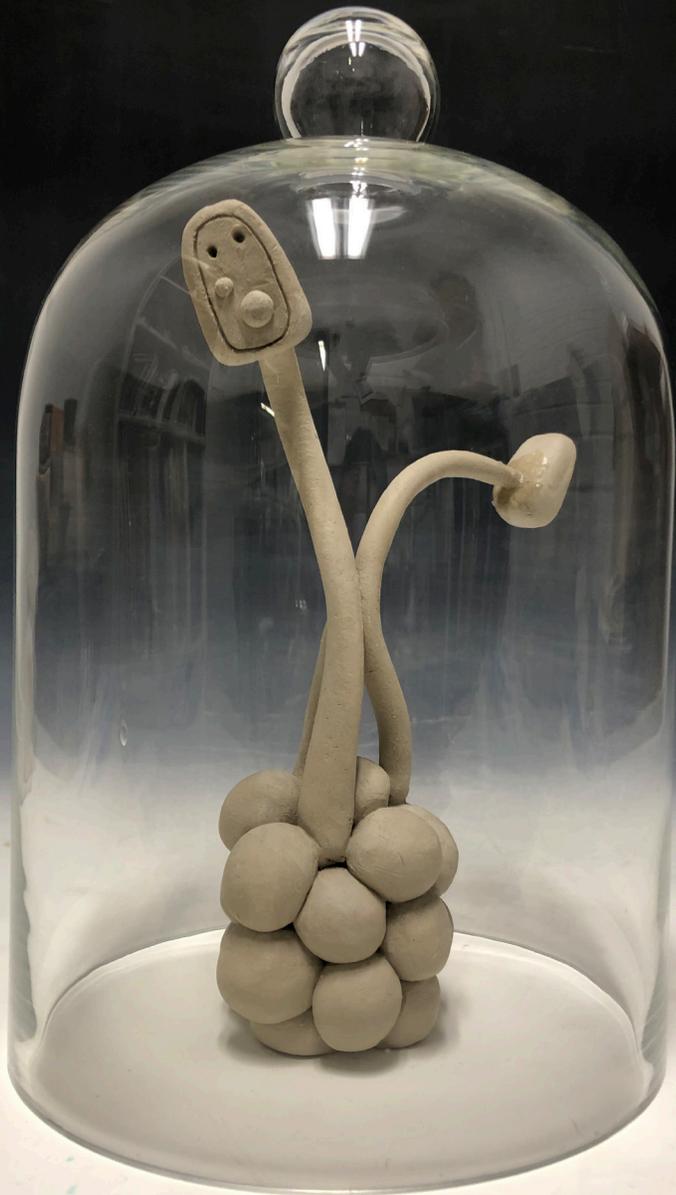
As a child, my family and I would visit various botanical gardens across Southern California to view native plants and flowers, and to immerse ourselves in fresh air. As I got older, I found visiting these gardens to be a very peaceful experience. Life can be so busy and overwhelming that we forget to bring our minds to a state where it can be at peace. Surrounded by nature and greenery, I feel in a peaceful state of mind. Today I continue to visit some of my favorite botanical gardens, such as the Los Angeles County Arboretum and Descanso Gardens, and take pictures of various plants and flowers as reference photographs for my paintings.

For my series of figurative paintings titled *Peacefulness in Solitude*, I have incorporated textured flowers and plants alongside colorful figures. The purpose of my artwork is to create a visual representation of the feeling of being in a peaceful state of mind. Each flower and plant included in my artworks are thought to produce a calming effect. In one painting from the series, a pinkish woman stands by some purple and blue delphiniums. Delphiniums represent the feeling of lightness, happiness and joyfulness. For my painting with the blue man, I chose to place the figure alongside palm tree leaves because they symbolize eternal life and peace. In another painting, a woman sits by various succulents and a pot of flowers called peace lilies. Peace lilies are known to signify purity and innocence. The fourth painting depicts an orange man sitting in a field of chamomiles. Chamomile not only suggests the feeling of relaxation, but it is also great for making tea!

Alongside the plants are partially nude figures who are turned away from the viewer and rendered in a colorful skin tone. I purposely painted the figures looking away from the viewer to show that the figures are in a meditative state of mind. In addition, I painted each figure partially nude to represent the physical feeling of being comfortable and peaceful. For the skin tones, I chose colors that can be associated with the emotional feeling of being calm. Blue and purple are often used to represent tranquility and relaxation. Pink can be interpreted as representing inner peace, while orange implies balance and joy.

In all my paintings I have used a combination of acrylic paint and texture paste. I used the textured paste to create the flowers and plants to purposely bring them forward, so that they are slightly raised and visible to the viewer. My sense is that texture can bring in the viewer and increase the visual interaction with the painting, and that it can direct the viewer to focus on the craftsmanship of the artwork. I also wanted my flowers to be more defined, so I used the textured paste to help separate them from both the figure and the background

JACOB SCOTT



In contemporary life, people use television, books, and music as a way to escape a world that they think is boring. I am no different. I like to read books and watch television about magical worlds filled with exciting stories of adventure and heroics. As a child, I thought if I believed with all my heart or searched hard enough, that I'd be able to successfully find and escape to those lands of wonder. Now, instead of trying to exit this world, I have found that the natural world around us is filled with its own kind of magic.

Wunderkammers or cabinets of curiosity came about during the late 16th century and were collections of various objects that the owner had gathered, often with a focus on natural history. Many were used by scientists as a way of cataloging and displaying their findings. In this work, I have created a *wunderkammer* of my own filled with items I found to be intriguing. Some of the objects were gathered from the real world by me, along with help from my friends and family. Others are objects that I constructed out of clay to resemble things in the natural world. Originally I was going to make the entire collection out of clay, but I was unable to capture the natural beauty of some of the specimens and decided it best to let them speak on their own.

In addition to combining both made-up and real objects, I have been experimenting with how they are displayed. Some of the items I cut into slices, which I then strung together and hung like a banner for a party. Others are submerged in liquid-filled jars like body parts preserved through the ages.

I hope the viewer will question where the line between fantasy and reality is drawn. I hope the viewer will look upon my cabinet and see things they didn't see at first. Maybe after experiencing my work, people will start to view the previously thought boring world with a new sense of curiosity and amazement.

MICHAEL TORRES



Michael Torres, still from *Path*, 2020, looped motion graphic animation projected onto mylar.

We often find ourselves lost in a world so crowded and loud like the one we live in today.

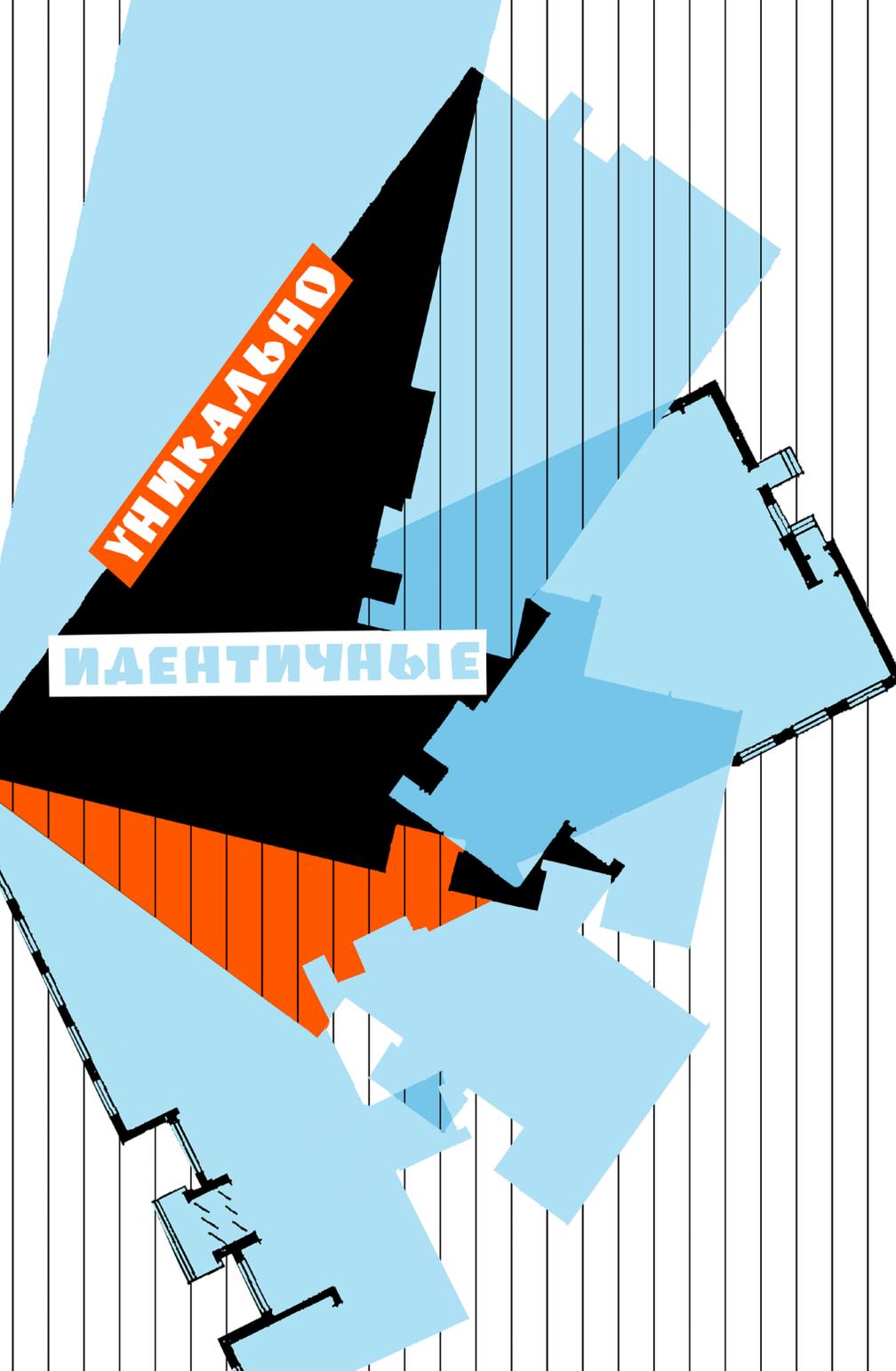
What escape do we have?
How do we find our way?
Why search for an alternative?

I became lost in the path that I was expected to follow based on social norms. It was ingrained in me that if I verged away from this path, I would be going against the mores of society. But then I wondered, if I maintain this path, how long until I lose my true self entirely to the overbearing crowds and noise of the world?

My work is my self-reflection and experiences brought to material form. My chosen method is projected graphics. I design two-dimensional forms on the computer and then use a projector to project those forms onto a surface, whether it be a wall, object, or a person. Projected graphics enable the viewer to play with the idea of an isolated space within the everyday world, creating a type of otherworldly dream space for the viewer.

My installation, *Path*, is set in a secluded room with a mirrored wall onto which graphics are projected. This wall disrupts the path of the wave of light coming from the projector and reflects it back into the room. These projections create an experience of light and movement over a previously static room.

I have created a room to mimic the crowded, noisy world we live in today; yet I also allow for a path of escape. The time you spend in this space is a time for your own self reflection on the part you play in this world.



DARIA ZAMRII

I conformed to survive and now I misbehave to live.

As a child, I would obsessively ask "why" as many children do at a young age. Unlike other children who become adults, I forgot to stop asking.

It is natural for me to question the norms and rules. I have always been in rebellion against tradition despite being raised in an extremely traditional town in Russia. As a child, I changed schools six times in eleven years. I was aware that each school was exactly the same. The rules, architecture, classrooms, the systems were identical. This conformity overwhelmed my family life as well since I am an identical twin. I often lost my identity in both my social and personal systems.

When I moved to the United States from Russia, it suddenly became more acceptable to question existing norms. I am interested in the topic of conformity and systems relevant to my existing environment and the contrast to the residing systems in my memory. I have come to realize that we all conform to a system more or less by default no matter where we live.

ASK ART

USING THE MUSEUM TO MAKE CURRICULAR CONNECTIONS

QUESTIONS FOR VIEWING

Unlike many Wignall Museum exhibitions, the *Student Invitational* 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. Explore those concepts with a friend, family member or classmate.

Chonlaphat Chamnankit's abstract paintings explore the four main elements: fire, air, water, and earth. How does Chonlaphat's mark making mimic the elements he's exploring?

Michael Torres video artwork creates a space that mimics our busy lives, always amongst people but often alone. How does his video make you feel? What possibilities does the idea of an escape hold for you?

Dariia Zamrii utilizes principals of environmental graphics, graphic design, and conceptual art in her

artwork. The artist uses repetition, text, and common materials in their work. How do these strategies engage in her investigation of systems?

Seraiah Rincon's paintings strive to make us feel some of the calm and pleasure she feels when experiencing nature. Every gesture, color and flower choice, and composition has symbolic meaning to the artist. What feelings do her paintings evoke for you? Why?

Abigail Ramirez Alcala and John Duran both speak about art-making as antidote to mental and emotional pain and stress. What positive activities do you do to cope in your busy life? Reflect with a family member or friend.

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

Sarah Park's *Ripples at Sunset* is a painting that embraces the transitory nature of life. Her painting is comprised of hundred of little unique paintings that she arranges into specific configurations with the expectation that the interaction of viewers with her work will alter the work over time. Furthermore, she positions her painting on the floor and not the wall. Why do you think Park welcomes these inevitable changes in her work?"

ACTIVITIES

David Mir's photographs are very graphic and cinematic stylistically. Together, his photographs tell a story. View Mir's photos and create your own zine, essay, or work of art inspired by Mir's photos.

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

Jacob Scott creates his own cabinet of curiosities made of found objects and sculptures that he created. Walk your neighborhood to find objects to create your own cabinet. Consider the meaning of the items you choose, alter some of the objects, and carefully organize a display of objects in your home. Share your pop-up exhibition with family or friends.

John Duran believes that the artist and viewer are collaborators in the act of experiencing his work. Collaborate with a friend or family member on a written work, a work of art, or a piece of music. Afterwards, reflect on the ways in which collaborating are different then creating art on your own. Did you like collaborating? Why or why not?

Daisy Alarcon's paintings present two realities side by side, her childhood and her father's childhood. Compare and contrast the paintings, then create a diptych portrait that expresses your experience and that of a family member from a specific memory.

Casandra Martinez uses common materials to create a barrier between the viewer and the subject of her photographs. Set up your own photo shoot with a human subject and common materials, using Martinez's work as inspiration. Use materials that have a symbolic or cultural value to you.

Be your own DJ or sound designer. Create a playlist inspired by the works presented in *Student Invitational 2020* and share it on social media.

Create a makeup tutorial inspired by one of the works of art presented in Student Invitational 2020. Snap a picture of the finished product and share with family or friends.

Artists often do a great deal of experimentation in their practice. Whether you call yourself an artist or not, create your own experimentation. Use simple art supplies, found materials, or alternative materials to create a portrait of yourself, a family member, or a friend. Try to think outside the box and use materials in a new way.

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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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, 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.



Chaffey College

VISION

Chaffey College: Improving lives through education.

MISSION STATEMENT

Chaffey College inspires hope and success by improving lives and our community in a dynamic, supportive, and engaging environment of educational excellence where our diverse students learn and benefit from foundation, career, and transfer programs.

WIGNALL MUSEUM *of* CONTEMPORARY ART

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