

STUDENT INVITATIONAL
SI
2021

WIGNALL MUSEUM *of*
CONTEMPORARY ART

Chaffey College and the Wignall Museum of Contemporary Art proudly present **Student Invitational 2021**, the 44th 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 produced on the occasion of the virtual exhibition,

Student Invitational 2021

Wignall Museum of Contemporary Art,

Chaffey College, 5885 Haven Avenue Rancho Cucamonga, CA 91737

www.chaffey.edu/wignall

BABYPARTS

VINCENT BLAIR

DEZ DLT

NICHOLAS DEL ROSARIO

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ANDRÉ JOSÉ HOLGUIN

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CHRISTY ANNE MORA

MARIE AMANDA NICKEY

ALEXUS ELAINE RAISTY

BABYPARTS (MANNY CARBAJAL)

It has been more than a year that a global pandemic spread uncontrollably and dramatically altered the way I live, operate, and understand my digital life.

Quarantines and lockdowns moved the more productive aspects of my life to be conducted entirely online, and the more mundane activities to be shared on social media. The amount of content I was sharing online increased exponentially and it didn't take long before I realized I was living my entire life online and in front of digital screens.

In late December of 2020, I tragically lost my very close friend to the virus. This new kind of complete human isolation and total digital connection turned my grieving online. I found myself visiting her social media profile to look at old pictures and see what loved ones were saying. I eventually began to wonder if I was not allowing myself to let go? Was this grieving in the digital era? This new experience triggered a whole new set of thoughts that made me question my digital footprint and life's relationship with social media.

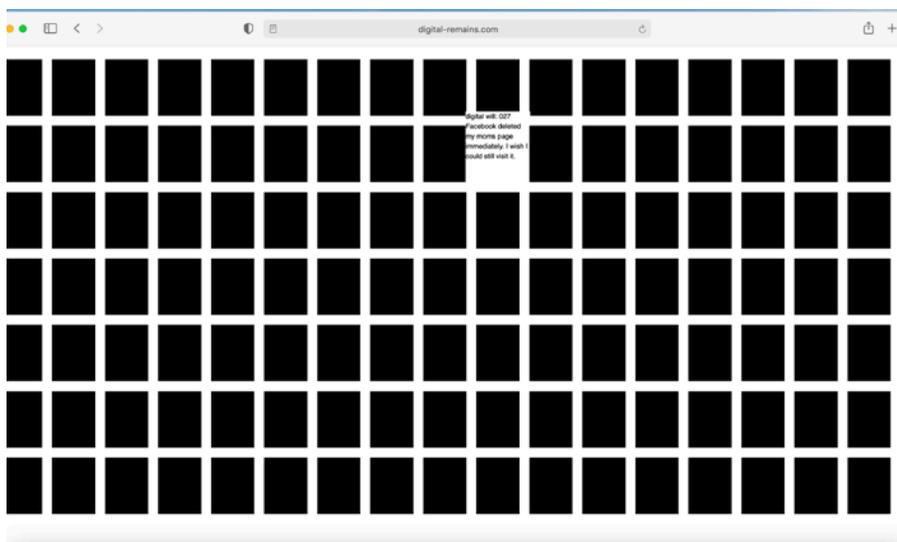
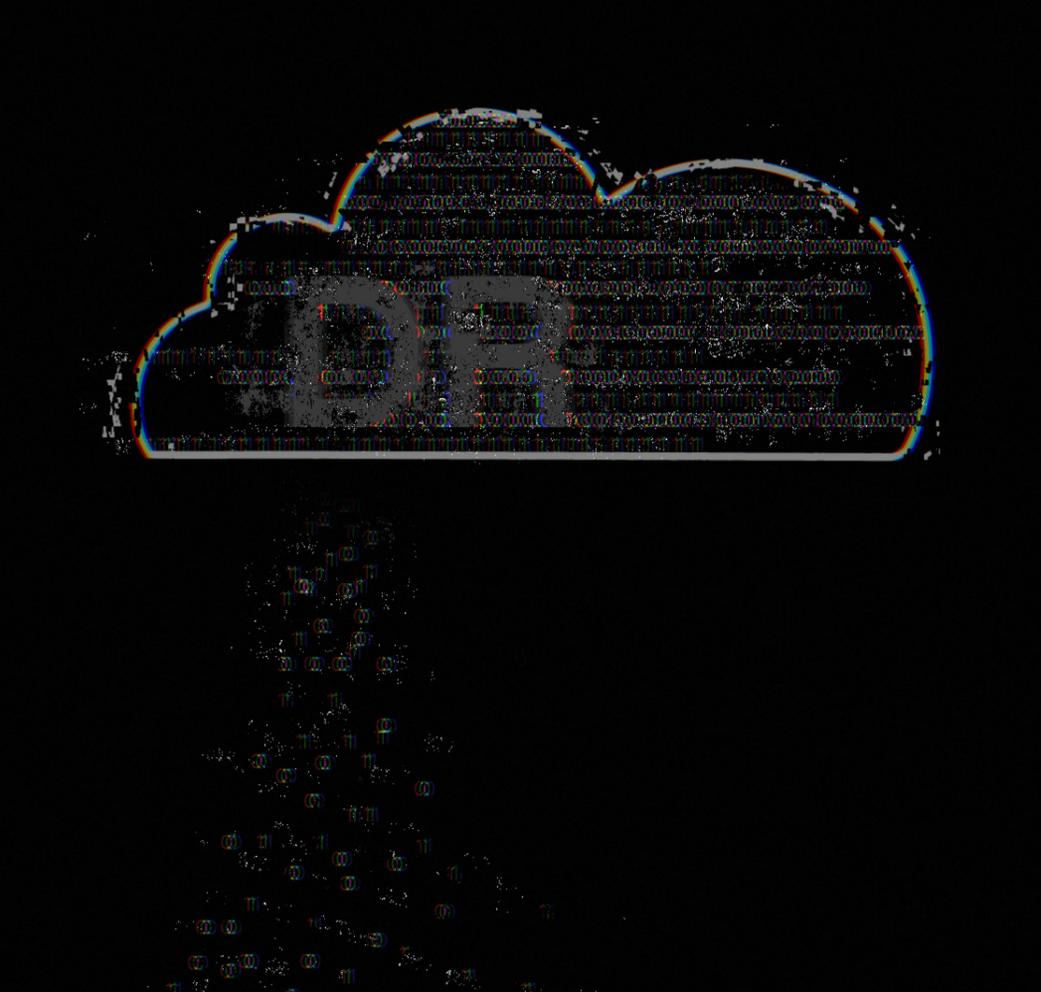
I began to grow interested in the topic of our digital legacy and learned that if Facebook continues to grow at its current rate, it is estimated that by the year 2100 there may be up to 4.9 billion Facebook profiles of the dead. We may get to a point where the amount of dead Facebook profiles outnumbers that of the living. Facebook legally owns dead profiles, and the current U.S policy only allows next of kin to request an account to be memorialized or permanently deleted; otherwise, all account data remains in complete control and possession of Facebook.

Servers are filling up with the dead and we will eventually arrive at a point in time where this data can no longer be stored, leaving an American company in the position to decide who is digitally preserved. Better understanding the global dynamics of our digital legacy in relation to the present inspired me to reach out to my social network to better understand what they thought would happen to their social media content when they die.

Given the circumstances, and as a response to the format of the exhibition this year, I wanted to create a piece that could be experienced online via a desktop computer, the way I lived the most of the prior year. I struggled with selecting the appropriate medium to communicate my message and materialize my concept, and ultimately arrived at the internet. It felt it was appropriate to create something that lived online and use this experience to expand on other digital skills.

I hope my work creates an introspective conversation of what I think is one of the most important issues surrounding our relationships with social media: the management, ownership, and preservation of our data when we die.

Digital Remains is a graveyard containing the digital wills of the living. **Digital Remains** was created using coding languages written by babyparts and currently lives online.



VINCENT BLAIR



Vincent Blair, *Unity Project*, 2021. Oil and acrylic on canvas, wood, 24 x 25 inches.

I often wonder if my love for drawing and painting stems from my autism, because I know there is a correlation between people on the spectrum and having a love for art. Either way, art has always been a way for me to express what I am feeling. As a young Black man that experiences the division between different ethnicities and cultures in America in real life and in the media, I feel driven to create work that expresses my desire for people to show more unity and love. I see too much division that will only stagnate American growth. This is why I find it important to create art with messages about social justice, the tolerance of Black people, as well as unity among all people in America.

My new work is a combination acrylic and oil painting on a handmade canvas that depicts two men – one a participant in the Black Lives Matter Movement (BLM) and the other a member of the Make America Great Again Movement (MAGA) – at opposite sides of the political spectrum. Shown in an embrace, the two characters reflect a message of unity. I believe the juxtaposition of the two individuals may make viewers feel somewhat uncomfortable, but at the same time push them to think critically about the positive message I want to convey. My goal in creating this new work is to spread an important message through art: unity and tolerance for all.



Dez DLT, still from *The Visitor*, 2021. HD video (stop-motion animation), TRT: 01:45.



Dez DLT, still from *The Visitor*, 2021. HD video (stop-motion animation), TRT: 01:45.

DEZ DLT (DEZ DE LA TORRE)

Growing up in the not-so-suburbs of Southern California taught me how to be quiet, resourceful and practical. The ultimate goal for me and my sister was to shut our mouths, go to college, and find a practical career to break the chain of poverty that comes with being a first generation American. My mother, a woman of strict values and constant outbursts, conditioned us to be meek and stick to the script, a habit that I am still struggling to unlearn today. Art has been like therapy to me; it allows me to express myself visually and to physically process experiences whether traumatic or positive.

My art is deeply personal, often recording a moment of realization or of intense emotion. To me, the most gratifying part of art-making is the process of creation. I value the exploration of mediums and creating pieces that are visually appealing and purposefully anxiety-inducing to look at. My clay work often includes elements of woodwork and acrylic painting. My paintings are often large and incorporate plastics, wire, and magazine clippings. My videography work is jumpy and purposefully unnerving to look at, and my characters and storylines are often based on my personal experience. I enjoy creating art that is experimental and vague enough to be interpreted differently amongst different viewers.

Prior to COVID, my work was centered around ceramics and multimedia sculpture. Since COVID, I have sought to make clay more accessible to audiences at home by experimenting with animation and stop-motion claymation. I'm inclined to personal items found around my home and quarantine has encouraged me to be even more resourceful and creative with my materials. In *The Visitor*, I used a gridded black dish towel to create a makeshift-looking sofa as well as the actual clock that hangs in my studio. The character wears a striped shirt that is a replica of my favorite. The inclusion of these intimate materials and personal items seeks to connect me and my everyday experiences to the work and the viewer.

JENNIFER ESCOBAR

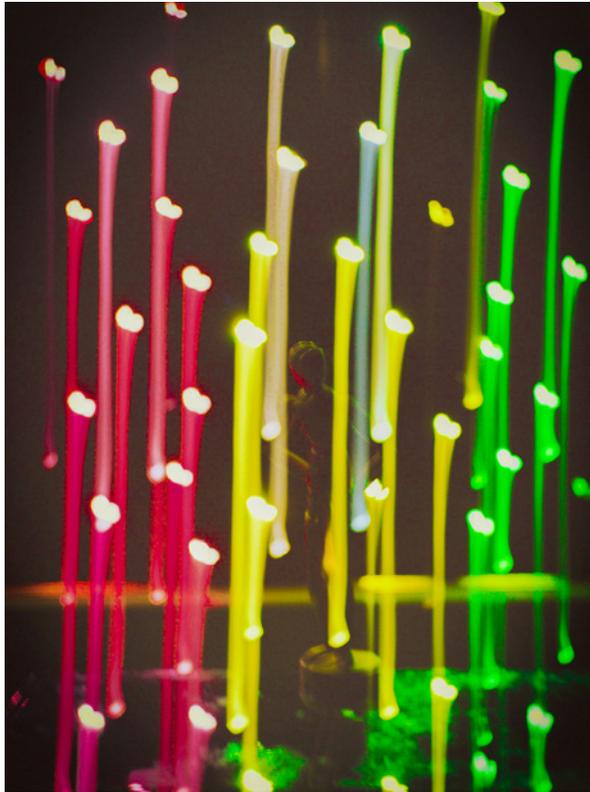


Before this year, I never had an interest in making a self-portrait because I saw my face as uninteresting and average. My mindset changed after I experienced a disorder called Bell's Palsy in mid-2020 that caused an infection on a cranial nerve, leaving the left side of my face temporarily paralyzed. After weeks of not being able to move or feel my own face, I still suffered from lingering side effects of burning sensations and sharp pains pulsating underneath my skin. The feelings were so intense that sometimes everything around me ceased to exist and the only thing I could sense was the pain in my face. After I recovered, I decided to make a self-portrait to capture such a jarring experience of suffering I had gone through.

In *Self-Portrait*, I chose a close up of my face on a 24 x 30 inch canvas to document the terrifying experience. I utilized several hues of reds, yellows and browns in order to achieve my natural skin tone and in contrast I used graphite to highlight the location on my face where I felt the most pain. The absence of color in that spot suggests how at the time it felt like I had no flesh but just an empty void filled with pain. I also omitted my neck from the self-portrait because it felt as if my head was attached to nothing.

When your body doesn't do what you want it to, it can send you into a frustrated and depressive spiral. All you want to do is detach from your surroundings and disappear. The pain, however, kept me present. This painting is also a way to remind myself that I'm not as weak as I think I am and perhaps in sharing my experience I am able to bring some awareness to this disorder.

AMANUEL GETACHEW



Amanuel Getachew, *Idea/Identity*, 2021. Photographs, dimensions variable.

In the piece, I wanted to honor the countless innocent men, women, and children who have lost lives, homes and livelihoods in the current and ongoing conflicts that are happening all over my home country. As an Ethiopian, the colors green, yellow and red mean more than what they are. I was taught what it means to wave that flag and what it is it stands for, not only for Ethiopians but for all Black people everywhere. I realized that it is more an Idea rather than an Identity. Growing up in Addis Ababa, I got to absorb my surroundings to become who I am today. I also see that carry over into what photography is and how the camera gets to absorb the light from the surrounding to create a whole composition.

In making this work, I was interested with how light travels in a dark room and how it interacts with the camera and the subject. I blacked out the room by sealing the windows so light would not enter. I then proceeded to pierce the cardboard to let light pass through the holes and into the room. The red, green and yellow in the picture are from an Ethiopian flag on the other side of the window. Then by using low shutter speed and moving the camera I was able to manipulate the small beams of light to capture the trail it creates.





men-to

as a reminder or
person or event.

Zack Gibson, still from *Memento Assemblage*, 2021. HD video, TRT: 00:45.

ZACK GIBSON

All human relationships, whether they are platonic, romantic, or familial, will come to an end. As our relationships die, so do past versions of ourselves. I struggle to accept the fact that nothing is forever, and I want to reflect that in my art.

My piece **Memento Assemblage** is a documentation of my expired relationships. By photographing keepsakes and arranging them into a video, I allow myself to relive these relationships and give others a glimpse into them. I chose to capture these objects in a series of photographs created by using a flatbed image scanner. By scanning and creating copies of these objects, similar to how one scans printed photos, I show my desire to preserve these memories and relationships for as long as possible. I emphasize my connection to these objects and memories by including my hands interacting with the objects in each composition. Displaying these photographs in a video format also mimics the way our minds wander from memory to memory. As the video progresses, the idea of death becomes more apparent through my use of definitions, as well as my inclusion of mementos that are symbolic of death. This piece suggests that death, both metaphorically and literally, is inevitable for everyone and everything.



Zack Gibson, still from *Memento Assemblage*, 2021. HD video, TRT: 00:45.

ANDRÉ JOSÉ HOLGUIN

After having studied a variety of art mediums ranging from painting to drawing and sculpture, I have found photography to be the medium that has stuck with me the longest and also the one that has been the most rewarding in terms of communicating my ideas.

I made these images to capture the actual, physical light of the world itself through an aesthetic framework. In other words, photography allows me to use artistic techniques, namely composition, to see this world as a potential work of art to study and exhibit.

I aim to create photographs that will encourage us to see the world aesthetically in a more focused manner. I believe knowledge of the world can be gained from observing it closely: the motion blur and washed out colors taken from a moving car during a bright afternoon contributes to an understanding of an otherwise forgotten, fleeting moment.



André José Holguin, *Untitled*, 2021. Photographs, dimensions variable.



André José Holguin, *detail of Untitled*, 2021. Photographs, dimensions variable.



André José Holguin, *detail of Untitled*, 2021. Photographs, dimensions variable.



ZOE KIHM

In my personal quest to understand the world, I have begun with learning myself. This idea of self-actualization fascinates me, especially through psychologist Carl Rogers' definition - the cyclic human experience of reflection, recovering, change, and growth - which I aim to manifest through this installation. I wanted to add to the conversation the idea of self-acceptance, as I have gone through a challenging time in coming to terms with the things I used to find unbearable about myself, both externally and internally. In this new series of paintings **SA**, I aim to blend the various bodily targets of my introspection into a coherent work. Through my attempt to visualize the self-actualization process, I hope to convey the tediousness of it, because self-acceptance is not a simple goal and it should not be displayed as such. By showing the stages of acknowledging the self, I hope to get across the message of loving the self and having strong self esteem.

Through the vertical compositional layout of **SA**, I suggest a person composed of different levels as well as the notion that the person is always ascending to higher and higher levels of self-understanding. The paintings are composed of acrylic paint on mirrors with parts of me painted or "reflected" in them, but enough bare mirror to allow the audience to see their own reflections in the midst of mine. These mirrors serve to reflect an image back at yourself of who you are and what you are experiencing, as I want to encourage the process of self-reflection as a participatory event. I took inspiration from the various colored chakras in association with different parts of the body in order to determine my color scheme and subject matter. I also focused on primary colors to express the color fundamentals as the fundamental components of the self, and to display this symbolism compositionally through the formal elements of each piece.

I have an innate need to share, connect, and interact with others around me in a way that combines my personal experience with the collective perspective in order to come to a mutual understanding, and that is my motivation in creating art. In calling for the participation of my viewers in self reflection, I intend to meet the goals of my artistic needs through opening up myself and inviting others to do the same. With that in mind, I encourage you to look, whether that reads for you to look at my work or to look at yourself, and to consider the symbolic significance of my mirrors rather than only their function.

C. M. LEE (COURTNEY LEE)



C. M. Lee, *House With Blue Door and Market from Untitled Community*, 2021. Cardstock paper on foam core poster board with ink washed resin figures. Approximately 20 inches tall.



C. M. Lee, *detail from House With Blue Door and Market from Untitled Community*, 2021. Cardstock paper on foam core poster board with ink washed resin figures.

I am interested in gaining a multidisciplinary view of life as a way to understand the world and my place in it. Every day, a new YouTube video or book is published that promises to offer a one size fits all solution to living life. I feel bombarded by lifestyle mandates that only want to see things their way. For me, there is no one true method to navigate my life and to make art. I find myself drawn to many art mediums and many ways of looking at the world around me. I don't see myself ever deciding to only seriously pursue a handful, let alone one, medium of art for the rest of my life. When I brainstorm new ideas, I want to be able to draw on as many artistic approaches and practices as possible.

My concept for this body of work came from the philosophical question: what type of people are needed to make society function? How does a community rely on individuals? Do humans need society to carry on with their lives? As we continue to deal with the consequences of COVID-19, my work takes on new meaning that I wasn't initially expecting. Some people, who could have been called self-centered and individualistic before this pandemic, are now more open to the importance of community. How conformity and individualism affect the world around us is playing out right before our eyes.

When I came up with the initial idea for this body of work, there were certain technical characteristics that I knew had to be part of it. Instead of working in 2D, I knew this piece had to be 3D to allow me to work with physical depth and to better reflect the complexity of society. If I had unlimited time and space, the scale of this work could have filled up an entire room. Every time I brainstormed ideas, I found myself wanting to add new pieces. Certain color and design decisions were also important to me. Making the school-house red and putting a specific blue door on one of the houses are a way for my memories to be spoken without telling the story behind them. The identical resin figures represent the idea of conformity to the community expectations. Their varied colors have less to do with physical diversity and more to do with differences in frame of mind.

CHRISTY ANNE MORA

The coronavirus quarantine interrupted my life in a way that trapped me in my past while in my present. As the world went into lockdown, I was confined within my own four walls with little to no physical contact with the outside world. This echoed my experiences as a small child, when I spent a lot of time alone, locked in a room with a window fitted with rod iron bars. The physical and emotional trauma from my childhood made it difficult to process the changes we all were experiencing with the pandemic. I have relied on my own and my son's school schedules for clarity and routine, my husband for support, and my art to keep me from drowning in my negative experiences. Art is one way I am combating my anger and Post-Traumatic Stress Disorder.

My new sculptural installation **Explosion** is a representation of my childhood and my current feelings about it. By using several different mediums, I am able to give manifestation to the pain and growth that I have experienced. The burnt plaster outer shell is my body; it is charred and broken in several places but it still stands tall. The shattered remains of a clay-fired replica of my childhood room are scattered throughout. The plywood and chicken wire allude to the bars on my childhood window. The clay well feature, equipped with a compass that signifies the sky's limit, represents the hole I climbed out of to reach the outside world. More broken clay pieces combined with different types of firerock were glued into my signature spiral formation to reflect the idea of continuous improvement. The burning and smoldering fires throughout the work suggest both the destructive and cleansing properties of the explosion. Smoke in and around the frame made of cotton balls and dyed pillow stuffing represent the lost time I spent stuck in a negative mindset. The leaves reflect my continued headway as I try to navigate the intense emotions that affect me on a daily basis.



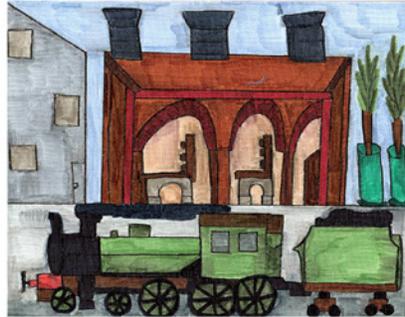
Christy Anne Mora, *Explosion*, 2021. Mixed media with plaster, plywood, and chicken wire, 29 x 17 x 19 inches.

Location 1: New York City downtown Manhattan West 142nd Street
 Chapter reference: Chapter Four Agents in Training
 This location is Mr. Pinkerton's spy agency and his apartment complex on top of his National Security Organization Incorporated building.
 Concise character dialogue: Zoe and Sam see what looked to them as a row of ordinary high-rise business buildings with one stout dark gray building with oddly shaped windows in which a sign above read: N.S.O.I. On top of this building was a smaller apartment styled small building with five windows and a plant box on the outer wall between the windows. Mr. Pinkerton explained to them both that here is where he lives and works.



Marie Amanda Nickey, Location 1 New York 42nd St. Street Shot, 2021. Copic markers and Sakura micron ink on canvas, 8 x10 inches.

Location 2: Krasnoyarsk Krai, Siberia, Russia Train Station
 Chapter reference: Chapter Ten Hunting for Rose Karlovich
 This location is where Mr. Karlovich works and lives close by. The station has a vaulted ceiling made of dark Mahogany wood, benches, and a green and black train accompanied by a small two-story gray wood home.
 Concise character dialogue: As a locomotive engineer Rose had plans to steal the blue prints for a Mr. Elton Mayflower British rail train car. She is successful in her endeavor and plans to create a time machine inside the train's conductor room. In this scene she has built the completed train engine and coal car which is hidden in plain sight as the train sits on the rail road track in front of the station.



Marie Amanda Nickey, Location 2 Krasnoyarsk, Krai, Siberia, Russia, Railroad Station Street Shot, 2021. Copic markers and Sakura micron ink on canvas, 8 x10 inches.

Location 3: Hotel De Arte, Buenos Aires Argentina
 Chapter reference: Chapter Eleven A flaw in place of a good plan
 This location describes a traditional Argentinian two-story hotel with low vaulted windows vibrantly colored brick outer exterior and two signs that read ARTE. This is where Pinkerton, Shelton, Sam, Zoe and Sam stay for two weeks to live low from surveillance on Rose and her renegade robots. Sam believes that Zoe played a prank inside his hotel room by transforming into an Iguana which are commonly found near this hotel.
 Concise character dialogue: Inside the hotel hallway leading to Sam's hotel room door. With a ground floor window left open all night a green gray Iguana enters into the room, when Sam wakes, he calls out to the lizard saying, Zoe is that you? Why did you transform? He goes to poke it, and shrieks when he is almost bitten saying, You're NOT Zoe. Sam yelled BULL! Zoe's response is Sorry did you say help? Oh, I see you're in a meeting with a lizard. I think it'll be leaving you two alone in your awkward conversation now. Zoe half laughs, Sam's snappy response is, No do no, you are not going anywhere until you explain why there is a lizard in MY ROOM and it clearly was a set up by you, and pick up your friend, relative, it goes with you Zoe. As Sam spies peering at the lizard still on his bed sheet, Zoe exclaims, Well Sam to clarify that lizard is technically more commonly known as an Iguana if you already didn't know that, and I am certain that the Iguana did this without any help from ME thanks for your unhelpful conclusion. Sam is stunned and, in his tricornes.



Marie Amanda Nickey, Location 3 Hotel ARTE, Buenos Aires, Argentina Street Shot, 2021. Copic markers and Sakura micron ink on canvas, 8 x10 inches.

Location 4: Tokyo, Japan Tokyo Prefecture
 Chapter reference: Chapter Fifteen Commission War's sudden ending
 This location is where Mr. Pinkerton and small militia catch up to Rose Karlovich and try to convince her to leave the present time and go back to her time, as well as figure out how to safely destroy her crazy time machine.
 Concise character dialogue: Here at a quiet street in Tokyo Mr. Pinkerton, Zoe, Sam, and two other members of their small militia are still trying to locate Rose Karlovich when Mr. Pinkerton receives intel that Mr. Karlovich is staying in a gray colored small apartment with yellow lighter sign situated between a couple of other gray buildings with dimly lit bronze lanterns at the end of this street.



Marie Amanda Nickey, Location 4 Tokyo, Japan Street Shot, 2021. Copic markers and Sakura micron ink on canvas, 8 x10 inches.

MARIE AMANDA NICKEY

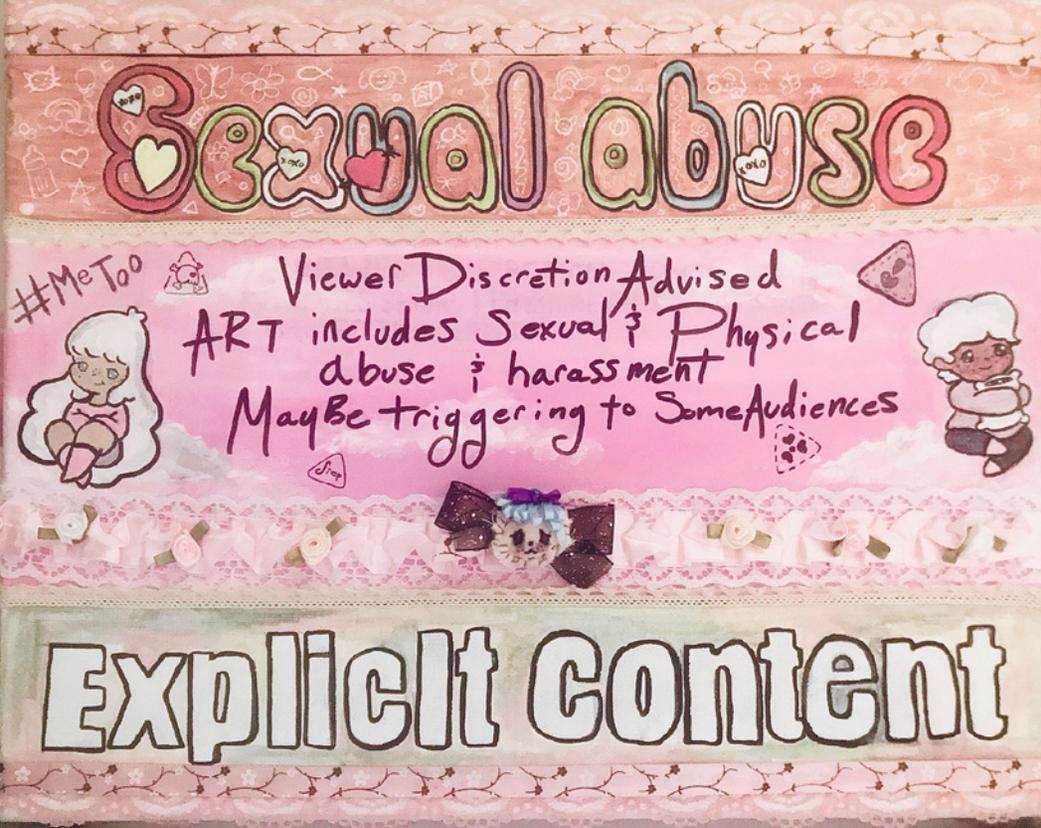
I have photographic memory. I can form a photographic image in my mind as I form a memory. Or I can recall information by simply looking at any type of media and my mind interprets this information as a photograph. My type of memory recall allows me to see new ideas as film stills that complete a conceptualized interwoven flow chart of events forming into a completed version of events, creating new literary worlds and characters.

This new body of work is based on my original historical war fiction meets science fiction, manga-inspired novel **Commission War**. Begun thirteen years ago, the still unfinished **Commission War** tells the story of two opposing World War I spies who are in a world chase and race against time. Through the use of a time machine, they accidentally involve two teenagers from the present, who join their cause and chase.

For the exhibition, I created a series of eight posters depicting four main characters and four central locations from **Commission War**. The characters include my main protagonist, Mr. Major Allen Pinkerton; secondary protagonist high school twins, Zoe and Samuel Crenshaw; and my sole antagonist Rose Yesenia Karlovich. The four locations that play key story plot roles are New York City; Krasnoyarsk Krai, Siberia, Russia; Buenos Aires, Argentina; and finally Tokyo, Japan. Rendered in Copic markers and Sakura Pigma micron black ink fine markers, the style is born out of my love of Japanese animation.



Marie Amanda Nickey, Character Montage, 2021. Copic markers on mixed media poster, 11 x 14 inches.



Alexus Elaine Raisty, *Warning Label*, 2021. Acrylic, paint marker, gel pen, Sharpie, alcohol-based marker, ribbon, lace, thread, cloth, glue, ribbon roses, and hand sewn stuffie on canvas, 11 x 14 inches.



Alexus Elaine Raisty, *detail of Warning Label*, 2021.

ALEXUS ELAINE RAISTY

My art is inspired by the nightmares of my own dark, twisted childhood. It is like me; it is cute until you see what is underneath - the dark truth of trauma and the ugly judgment I feel from the world. I use its adorability like candy as a deliberate tactic to lure in viewers. Though the images depict cute, **chibi**-style, anime characters, they are not meant to be merely attractive, but also bluntly confrontational. They address the horrific pain of physical, verbal and sexual abuse as well as draw attention to the sex-driven society we live in.

Before I start working on a canvas, I map out the content and design beforehand with strategically placed colors and small details, but I also leave room for experimentation. In this new series of paintings titled **Who are We Protecting?**, I use the number eight for its negative representation on the topic of lack of control. People like to say they lack control to blame-shift their actions so they don't have to acknowledge that their behaviors are harmful to others. In **Predator Octopus**, I pair red in contrast to purple - against the advice of an art teacher to never put these two colors together - to suggest the wrongdoing of the predator octopus. I also incorporate cut-out newspaper letters and paste them to the canvas to compare sexual predators to serial killers, since both tend to be repetitive offenders. In **Heartfelt Sorrow**, a small carton of chocolate milk on the character's head alludes to a personal experience of being bullied by schoolmates who poured milk over my head. Text from my emo-as-shit poetry is also sprinkled throughout this painting. Additionally, in **Proof of Purchase**, I use a vintage 1990 Barbie lingerie bar code to show how corporations are profiting from oversexualizing children.

I often work with a variety of materials including watercolor, gouache, and acrylic paint. I like to spontaneously mesh things together and experiment without testing. In the process of making the **Predator Octopus** painting, I discovered when alcohol marker color is laid down first it will bleed through subsequent paint layers. I continue to use the technique in the other works in this series because of how the alcohol marker stands its ground and does not cave in to the pressure to hide. I also like to mix my paint on the canvas, because it wastes less paint, and I find it bizarre that I can mix it on the canvas, yet all my surfaces still come out flat. Apart from paint, my process includes additions of random materials on the canvas like the 3-inch sized stuffies, gems, ribbons, cut out newspaper letters and Post-it Notes. When I ran into problems making these paintings, I used it to my advantage. For example, my family member, who is going through PTSD stemming from his own trauma from abuse was upset and kicked a whole into my painting **One Too Many**. I decided to continue the piece despite the damage by repairing the holes in a way that allows the damage to stay visible. Now my art has the rage, anger, and pain these abuses cause and has a representation of how it leaves people feeling - torn and broken inside - just like the rips in the canvas.

I feel that the world we live in needs to start protecting children, not the abusers. I hope that this work inspires you to advocate for children by supporting the #MeToo movement, Bikers Against Child Abuse (B.A.C.A) and other organizations that stand up against child abuse.

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 themes 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 or classmate.

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

In *Digital Remains*, babyparts explores the management, ownership, and preservation of the digital content we leave behind after death. Zack Gibson mines the end of relationships. Compare and contrast the two artists work and how they consider endings and death.

Christy Ann Mora, Amanual Getachew, Jennifer Escobar, Nicholas Del Rosario, and Marie Amanda Nickey explore personal and cultural traumas in their work. Each artist approaches the subject

matter in a variety of ways, and each explore different aspects of trauma and pain. Compare and contrast the artists approaches to this subject matter.

A number of artists in *Student Invitational 2021* directly and acutely responded to the pandemic in their art practices. Consider how the pandemic has affected your creativity and share with a friend or family member.

ACTIVITIES

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

In the exhibition, Jennifer Escobar presents a self-portrait. In it, she portrays her experience with Bell's Palsy, a health condition that impacted her physical and mental health. Her portrait serves as a reminder of her challenges, her strength, and her perseverance. Create a work (portrait, zine, painting, video, or story) that focuses on a time when you were vulnerable due to illness or other challenges.

Using Zack Gibson's work as inspiration, create your own collection of items that represent a relationship from your past. Choose items that have a symbolic, cultural, or personal value to you. Document those items through photographs, small drawings, or other media and share your pop-up exhibition with family or friends.

Zoe Kihm's work demands the viewer's interaction with her work through the use of mirrors. Kihm asks viewers to consider their own self-reflection as a way of experiencing change and growth. Research theories of "self-actualization", then create your own interactive work of art using any materials that interest you. Share your work with family and friends to get their reactions.

Develop a written work, a work of art, or a piece of music inspired by the work in *Student Invitational 2021*. Share your work on social media or with a friend.

Nicholas Del Rosario uses a ubiquitous item, a retail receipt, to process and explore his own personal loss due to COVID, his anger and frustration at the public and political response, and the toll the pandemic has taken. Create a zine, drawing, or video that explores the intersections of a personal and societal issue using a common item as the jumping off point. The item could be a bill or piece of mail, packaging from everyday items that you purchase, or other mundane, common items found around your home.

Share any work or materials you create related to the Student Invitational 2021 exhibition on your socials (#wignallmuseumofcontemporaryart #studentinvitational2021 #wignallMOCA).

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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.



VISION

Chaffey College: Improving lives through education.

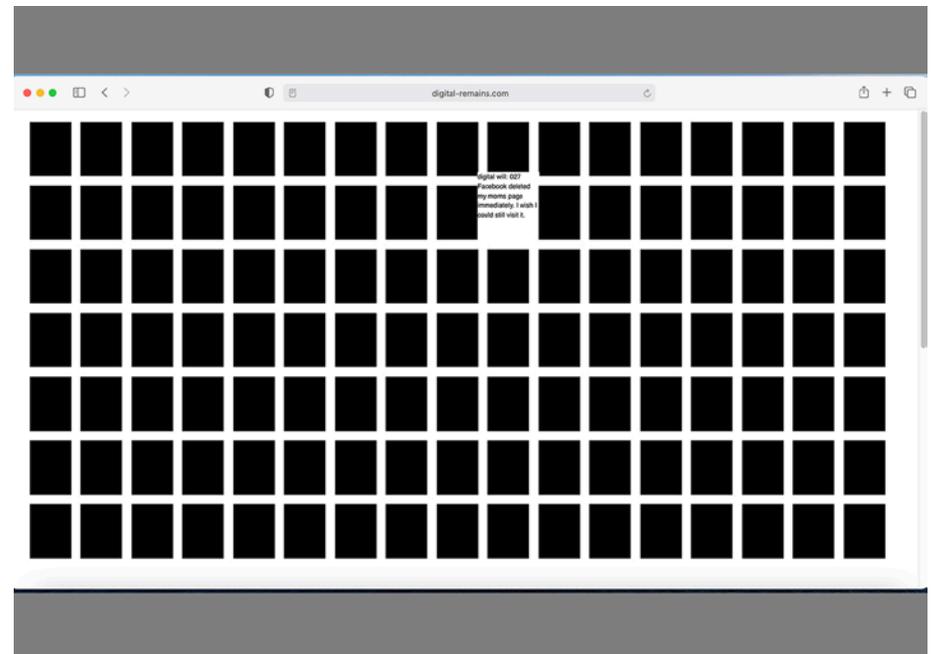
MISSION STATEMENT

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.

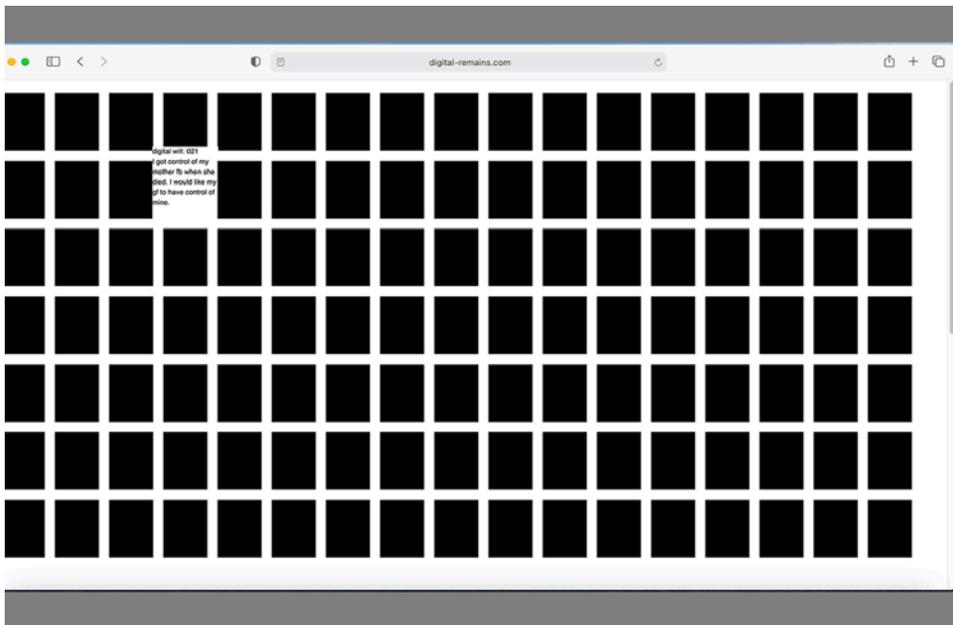
Installation Images



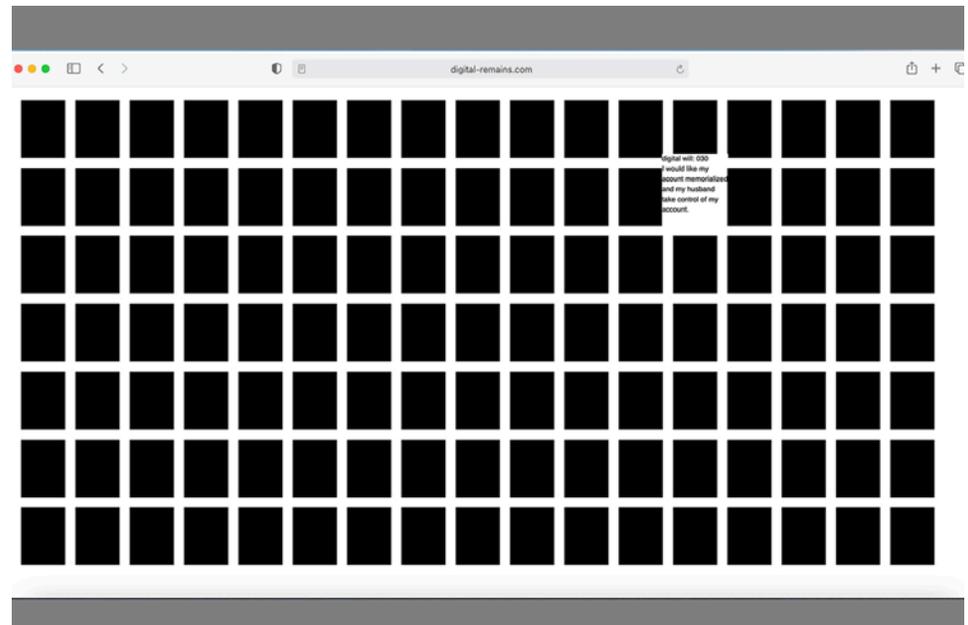
babyparts, graphic from *Digital Remains*, 2021. Website: www.digital-remains.com



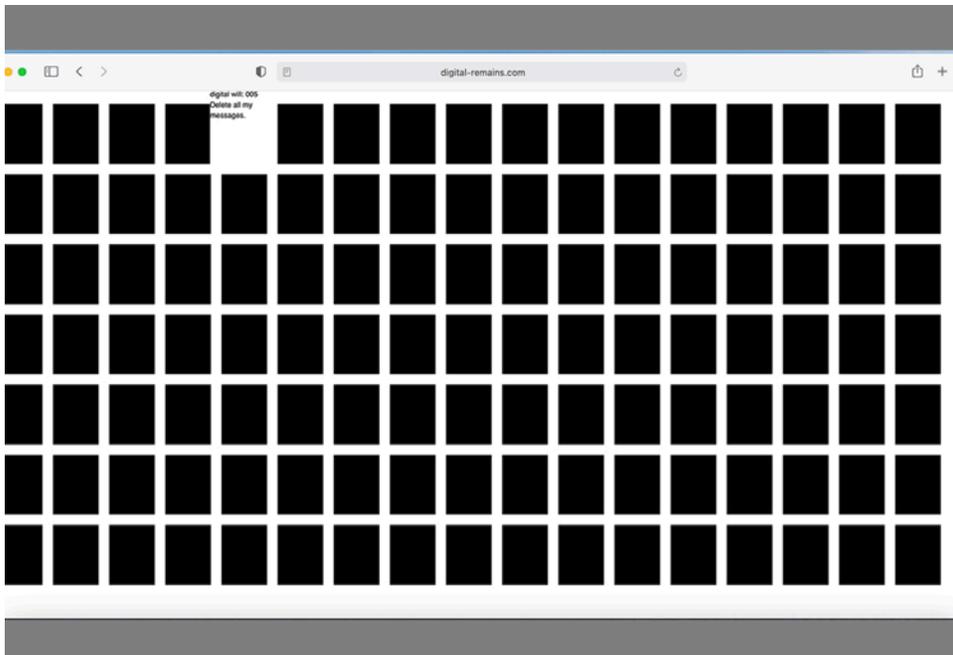
babyparts, from *Digital Remains*, 2021. Website: www.digital-remains.com
Alt txt_digital will: 027_Facebook deleted my mom's page immediately. I wish I could still visit it.



babyparts, from *Digital Remains*, 2021. Website: www.digital-remains.com
Alt txt_digital will: 021_I got control of my mother fb when she died. I would like my gf to have control over mine.



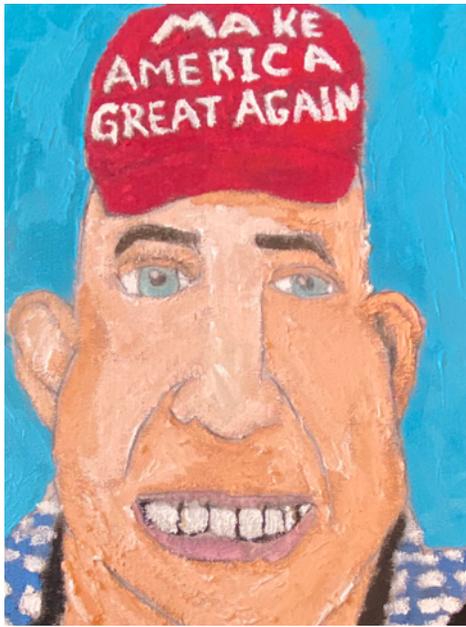
babyparts, from *Digital Remains*, 2021. Website: www.digital-remains.com
Alt txt_digital will: 030_I would like my account memorialized and my husband take control of my account.



babyparts, from *Digital Remains*, 2021. Website: www.digital-remains.com
Alt txt_digital will: 005_Delete all my messages.



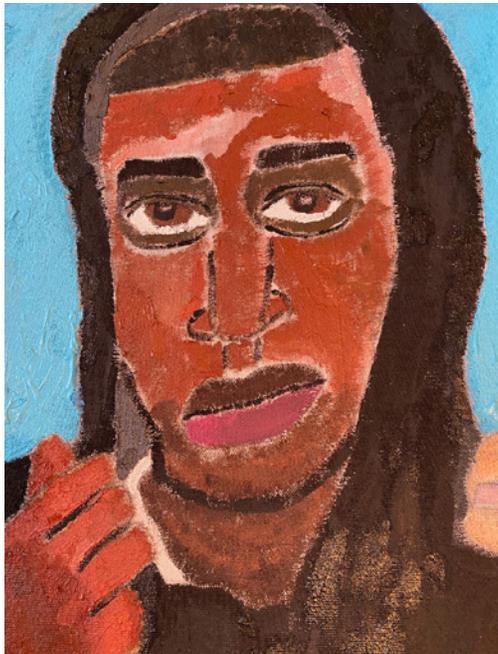
Vincent Blair, *Unity Project*, 2021. Oil and acrylic on canvas, wood, 24 x 25 inches.



Vincent Blair, detail of *Unity Project* (MAGA man), 2021. Oil and acrylic on canvas, wood, 24 x 25 inches.



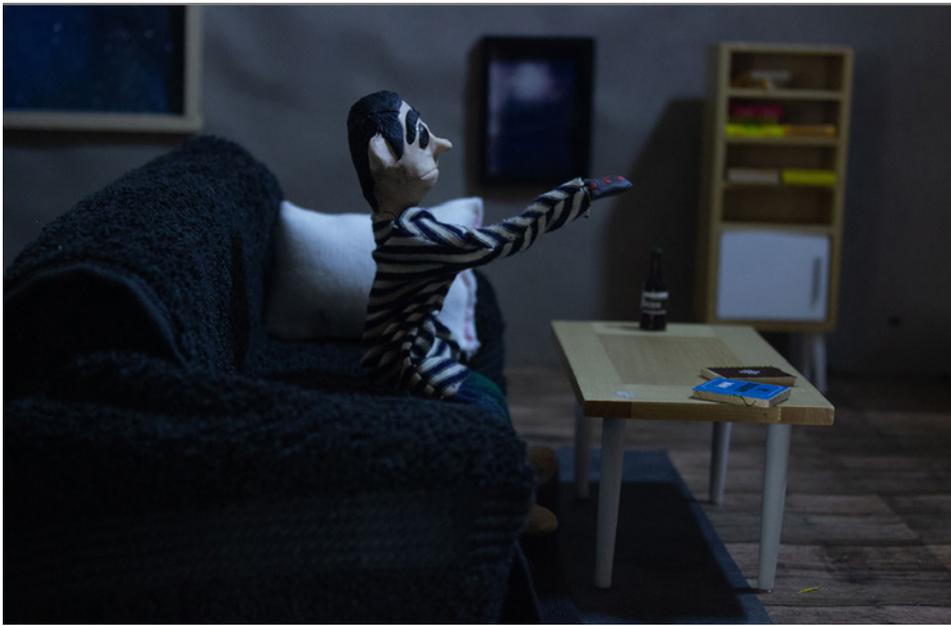
Vincent Blair, detail of *Unity Project* (hand), 2021. Oil and acrylic on canvas, wood, 24 x 25 inches.



Vincent Blair, detail of "Unity Project" (BLM man), 2021. Oil and acrylic on canvas, wood, 24 x 25 inches.



Dez DLT, still from *The Visitor* (man on sofa), 2021. HD Video (stop-motion animation), TRT: 01:45.



Dez DLT, still from *The Visitor* (man turning TV off), 2021. HD Video (stop-motion animation), TRT: 01:45.



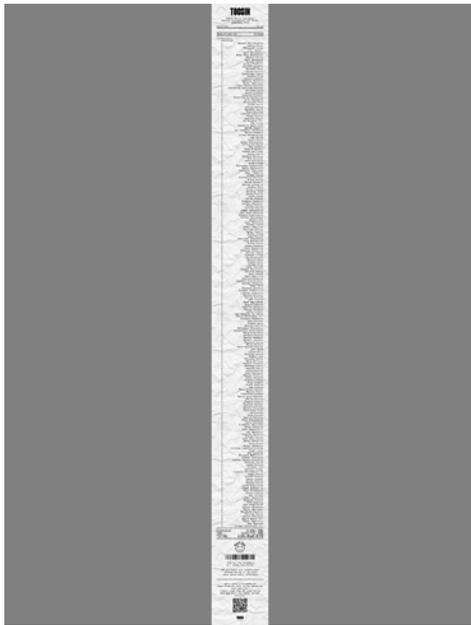
Dez DLT, still from *The Visitor* (the visitor on sofa), 2021. HD Video (stop-motion animation), TRT: 01:45.



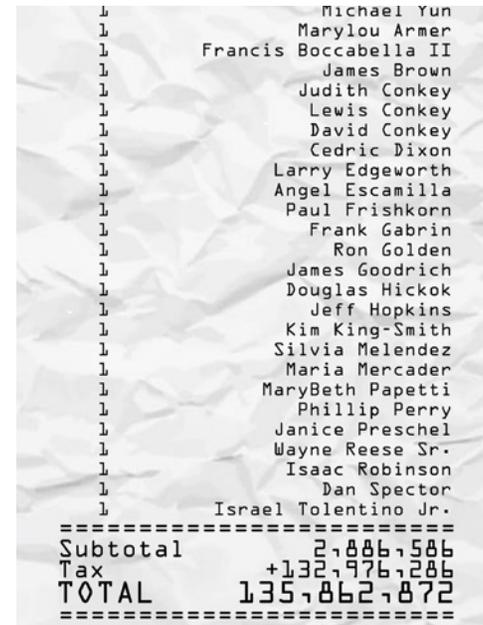
Dez DLT, still from *The Visitor* (man looking back), 2021. HD Video (stop-motion animation), TRT: 01:45.



Dez DLT, still from *The Visitor* (man's face), 2021. HD Video (stop-motion animation), TRT: 01:45.



Nicholas Del Rosario, *Ephemeral*, 2021. Digital print, 40 x 3.125 inches.



Nicholas Del Rosario, detail of *Ephemeral* (receipt totals), 2021. Digital print, 40 x 3.125 inches.



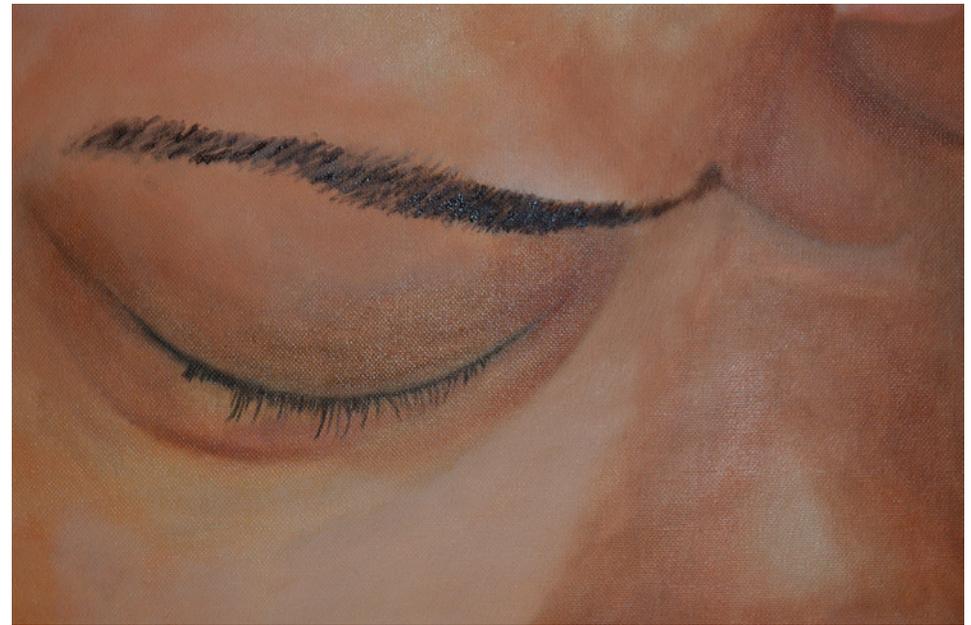
Nicholas Del Rosario, detail of *Ephemeral* (receipt top), 2021. Digital print, 40 x 3.125 inches.



Nicholas Del Rosario, detail of *Ephemeral* (receipt bottom), 2021. Digital print, 40 x 3.125 inches.



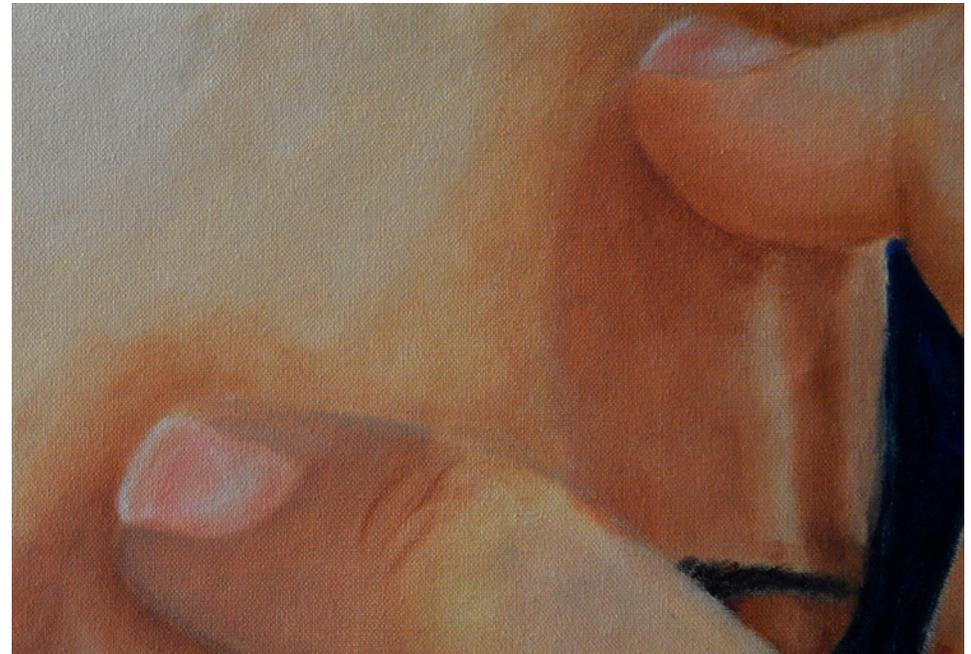
Jennifer Escobar, *Self-Portrait*, 2021. Oil paint and graphite on canvas, 30 x 24 inches.



Jennifer Escobar, detail of *Self-Portrait* (right eye), 2021. Oil paint and graphite on canvas, 30 x 24 inches.



Jennifer Escobar, detail of *Self-Portrait* (left cheek), 2021. Oil paint and graphite on canvas, 30 x 24 inches.



Jennifer Escobar, detail of *Self-Portrait* (fingers), 2021. Oil paint and graphite on canvas, 30 x 24 inches.



Amanuel Getachew, *Idea/Identity*, 2021. Photographs, dimensions variable.



Amanuel Getachew, from *Idea/Identity* (right image), 2021. Photographs, dimensions variable.



Amanuel Getachew, from *Idea/Identity* (left image), 2021. Photographs, dimensions variable.



Zack Gibson, still from *Memento Assemblage* (still 1), 2021. HD Video. TRT: 00:45.

me·men·to

noun

an object kept as a reminder or souvenir of a person or event.

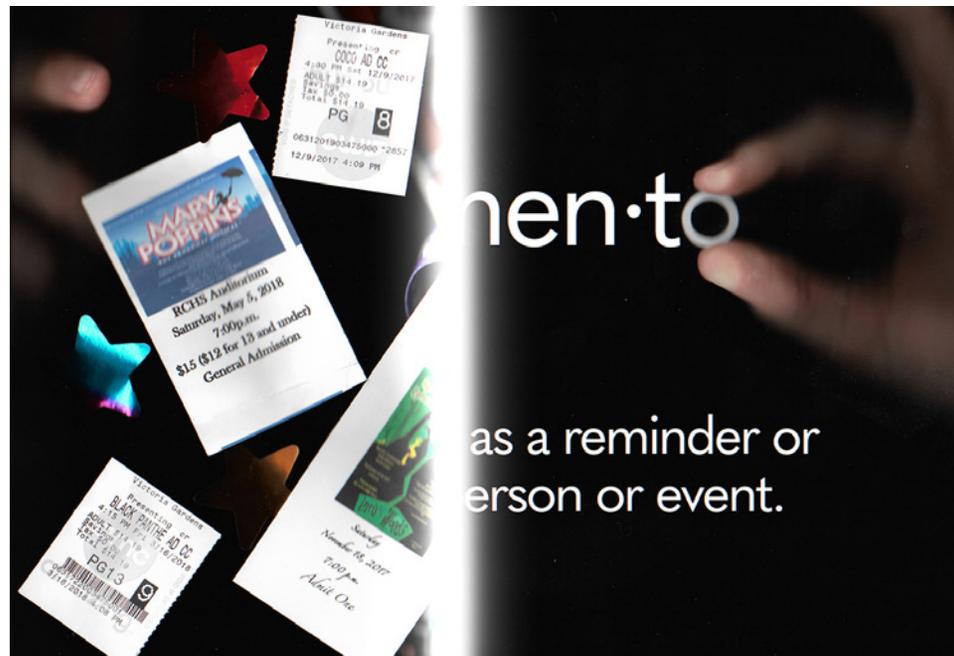
Zack Gibson, still from *Memento Assemblage* (still 2), 2021. HD Video. TRT: 00:45.



Zack Gibson, still from *Memento Assemblage* (still 4), 2021. HD Video. TRT: 00:45.

men·to

as a reminder or souvenir of a person or event.



Zack Gibson, still from *Memento Assemblage* (still 3), 2021. HD Video. TRT: 00:45.

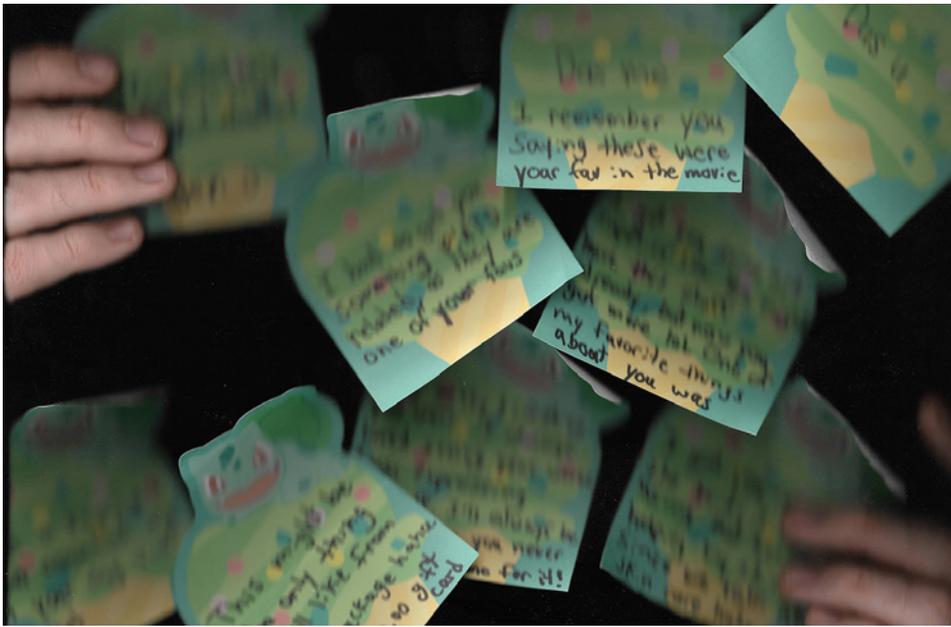
mo·ri

noun

a Latin word meaning "death".



Zack Gibson, still from *Memento Assemblage* (still 5), 2021. HD Video. TRT: 00:45.



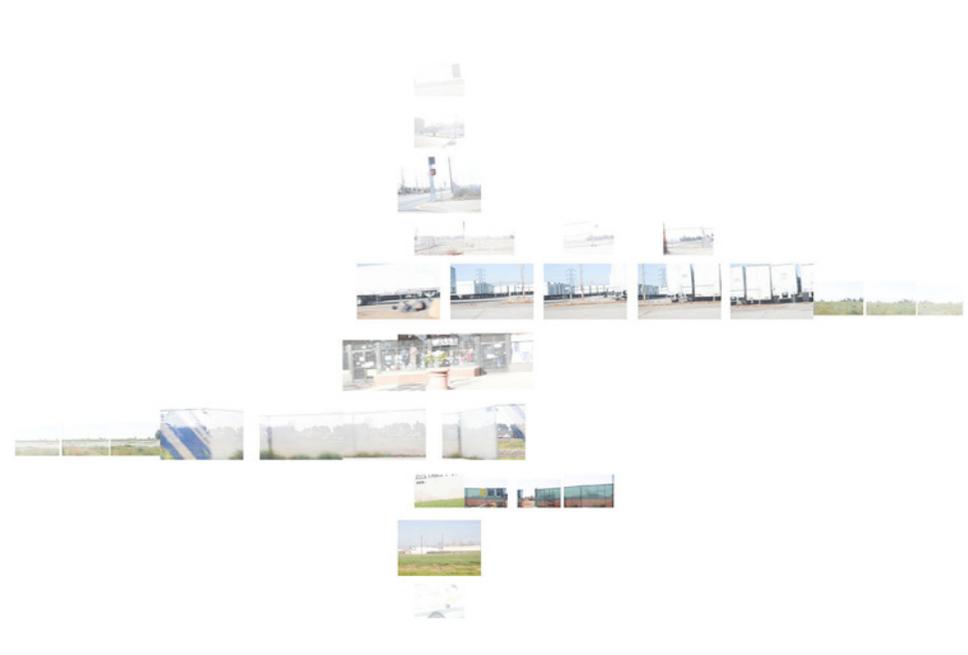
Zack Gibson, still from *Memento Assemblage* (still 6), 2021. HD Video. TRT: 00:45.



Zack Gibson, still from *Memento Assemblage* (still 8), 2021. HD Video. TRT: 00:45.



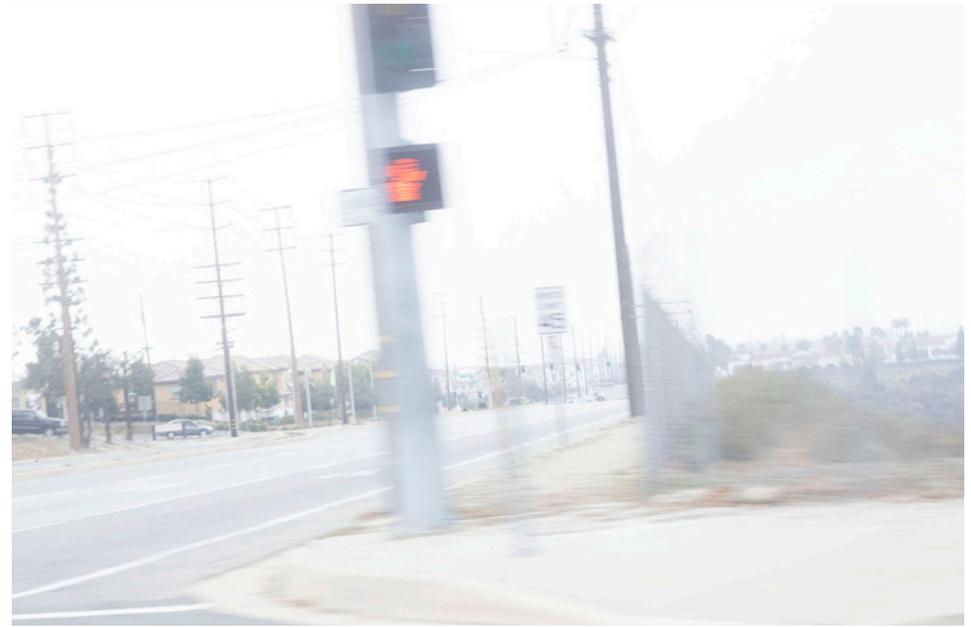
Zack Gibson, still from *Memento Assemblage* (still 7), 2021. HD Video. TRT: 00:45.



André José Holguin, *Untitled*, 2021. Photographs, dimensions variable.



André José Holguin, detail of *Untitled* (first row), 2021. Photographs, dimensions variable.



André José Holguin, detail of *Untitled* (third row), 2021. Photographs, dimensions variable.



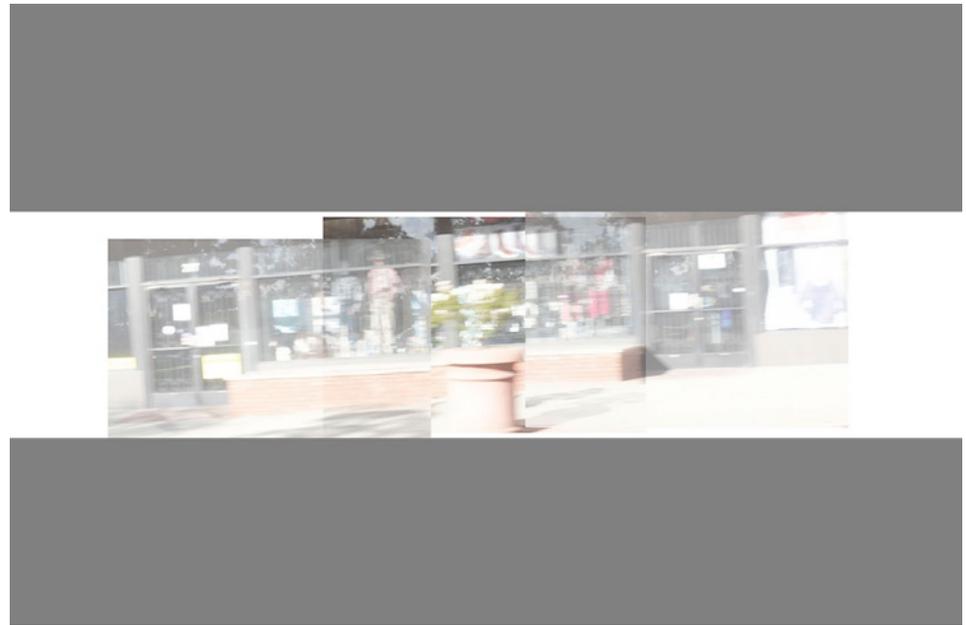
André José Holguin, detail of *Untitled* (second row), 2021. Photographs, dimensions variable.



André José Holguin, detail of *Untitled* (fourth row), 2021. Photographs, dimensions variable.



André José Holguin, detail of *Untitled* (first half of fifth row), 2021. Photographs, dimensions variable.



André José Holguin, detail of *Untitled* (sixth row), 2021. Photographs, dimensions variable.



André José Holguin, detail of *Untitled* (second half of fifth row), 2021. Photographs, dimensions variable.



André José Holguin, detail of *Untitled* (first half of seventh row), 2021. Photographs, dimensions variable.



André José Holguin, detail of *Untitled* (second half of seventh row), 2021 . Photographs, dimensions variable.



André José Holguin, detail of *Untitled* (ninth row), 2021 . Photographs, dimensions variable.



André José Holguin, detail of *Untitled* (eight row), 2021 . Photographs, dimensions variable.



André José Holguin, detail of *Untitled* (bottom row), 2021 . Photographs, dimensions variable.



Zoe Kihm, *SA*, 2021. Acrylic paint on mirror panels, 12 x 12 inches each.



Zoe Kihm, detail of *C*, 2021. Acrylic paint on mirror panel, 12 x 12 inches.



Zoe Kihm, *C*, 2021. Acrylic paint on mirror panel, 12 x 12 inches.



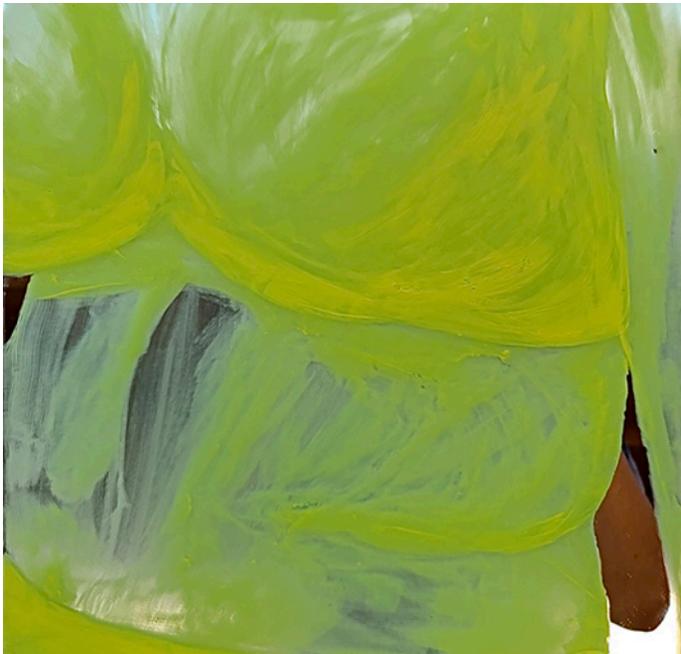
Zoe Kihm, *T*, 2021. Acrylic paint on mirror panel, 12 x 12 inches.



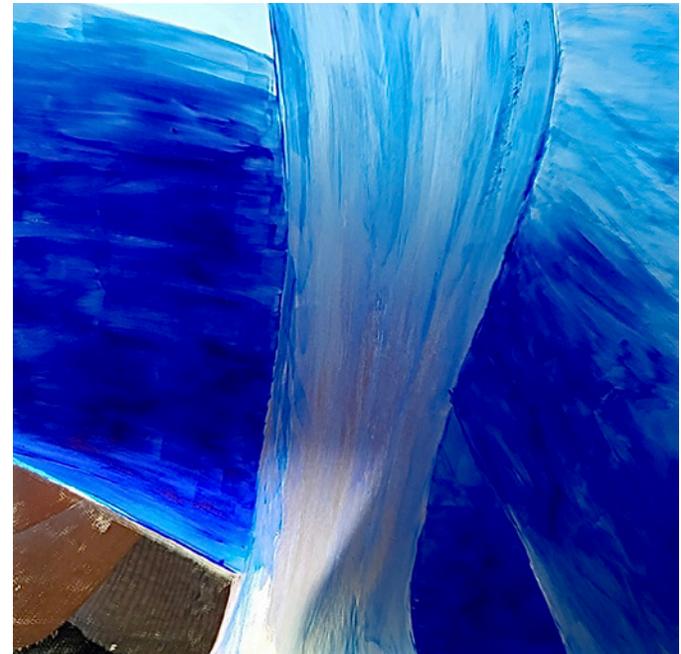
Zoe Kihm, detail of *T*, 2021. Acrylic paint on mirror panel, 12 x 12 inches.



Zoe Kihm, detail of *S*, 2021. Acrylic paint on mirror panel, 12 x 12 inches.



Zoe Kihm, *S*, 2021. Acrylic paint on mirror panel, 12 x 12 inches.



Zoe Kihm, *R*, 2021. Acrylic paint on mirror panel, 12 x 12 inches.



Zoe Kihm, detail of *R*, 2021. Acrylic paint on mirror panel, 12 x 12 inches.



C. M. Lee, *House With Blue Door and Market* from *Untitled Community*, 2021. Cardstock paper on foam core poster board with ink washed resin figures, approximately 20 inches tall.



C. M. Lee, *Untitled Community*, 2021. Cardstock paper on foam core poster board with ink washed resin figures.



C. M. Lee, detail from *House With Blue Door and Market* from *Untitled Community*, 2021. Cardstock paper on foam core poster board with ink washed resin figures.



C. M. Lee, *Purple House and Library* from *Untitled Community*, 2021. Cardstock paper on foam core poster board with ink washed resin figures, approximately 20 inches tall.



C. M. Lee, detail from *Purple House and Library* from *Untitled Community*, 2021. Cardstock paper on foam core poster board with ink washed resin figures.



C. M. Lee, detail from *Purple House and Library* from *Untitled Community*, 2021. Cardstock paper on foam core poster board with ink washed resin figures.



C. M. Lee, *Red School House and House with Porch* from *Untitled Community*, 2021. Cardstock paper on foam core poster board with ink washed resin figures, approximately 21.5 inches tall.



C. M. Lee, detail from *Red School House and House with Porch* from *Untitled Community*, 2021. Cardstock paper on foam core poster board with ink washed resin figures.



Christy Anne Mora, (right) *Explosion*, 2021. Mixed media with plaster, plywood, and chicken wire, 29 x 17 X 19 inches.



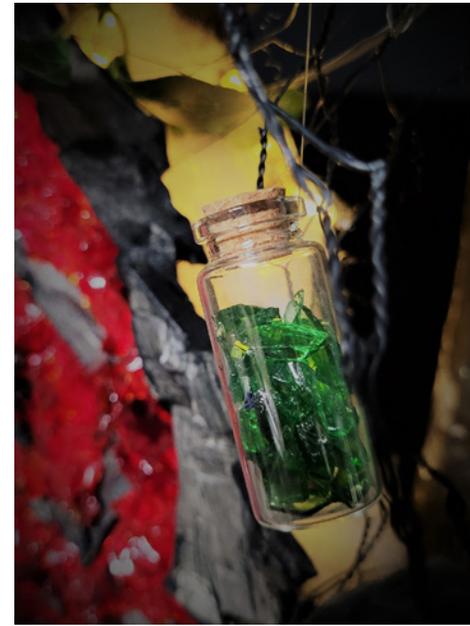
Christy Anne Mora, (front) *Explosion*, 2021. Mixed media with plaster, plywood, and chicken wire, 29 x 17 X 19 inches.



Christy Anne Mora, (left) *Explosion*, 2021. Mixed media with plaster, plywood, and chicken wire, 29 x 17 X 19 inches.



Christy Anne Mora, detail of *Explosion*, 2021. Well fired clay and acrylic paint.



Christy Anne Mora, detail of *Explosion*, 2021. Small bottles filled with green glass, representing the artist's blessing.



Christy Anne Mora, detail of *Explosion* (detail of textures), 2021.



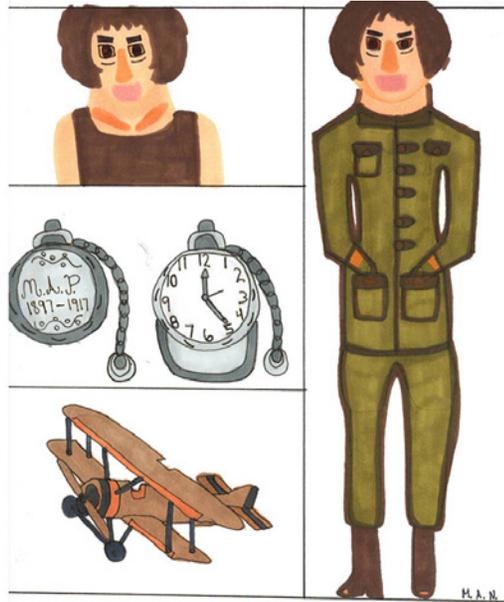
Marie Amanda Nickey, *Character Montage*, 2021. Copic markers on mixed media poster, 11 x 14 inches.

Character 1: The Protagonist

Name: Major Allen Pinkerton

Mr. Pinkerton is 30 years old has chestnut brown eyes, has dark brunet hair, and he is six feet two inches tall medium muscular build. His two most valuable possessions are his pewter watch a gift from his father; and his 1911 Ribbon Ette cruiser plane. He lives in Lower Manhattan up above his spy agency. In June of 1916 he re joined the United States Army earning the rank of Major under General John J. Pershing's 1st Division Expeditionary forces. He also is a C.E.O. of his spy agency National Secrecy Organization Incorporated.

One Liner: "Look I understand exactly what the problem is; tell me something that I do not know for a change".



Marie Amanda Nickey, Character One Shot Major Allen Pinkerton, 2021. Copic markers on mixed media poster paper, 14 x 11 inches.

Character 3: Secondary protagonist

Name: Samuel (Sam) Crenshaw

Samuel is 16 years old has Virgo green eyes, fawn light brown hair, five feet eight inches slender medium build. Unlike his fraternal twin sister Zoe Sam was not born with a lizard birthmark, which means he is not a Dragonite. He attends his Sophomore year at Silverwood Prep Highschool in Maryland along with his twin. When the twins turned 15 their father gave each twin one set of quartz diamond ore crystal daggers as the final piece in their ancient sword and dagger collection; which Sam keeps in a mahogany wood display case in his game room. Sam drives and owns a vintage Aermacchi Chimera 175cc 1950 motorcycle; it was his 15th birthday gift from his parents. His twin sister that same day received a 2007 sunset orange and black convertible Mini Cooper. Needless to say, he was not in the least bit jealous of Zoe for receiving a used car.

One Liner: "Weapons specialist ME? No Zoe, I thought that was your chilling arms dealer in the making skills, certain interests, and specialties".



Marie Amanda Nickey, Character One Shot Samuel Crenshaw, 2021. Copic markers on mixed media poster paper, 14 x 11 inches.

Character 2: Secondary protagonist

Name: Zoe Astaire Crenshaw

Miss Crenshaw is 16 years old, she has lavender eyes, fawn light brunet hair, five feet eight inches tall with slender build and a lizard birthmark between her shoulder blades. As a dragonite she has the ability at will to transform into any known lizard species on earth; such as a Madagascar day gecko, Tokay gecko, and Pigmy chameleon. She currently attends her sophomore year along with her fraternal twin brother Sam at Silverwood Prep Highschool in Maryland. In a chance encounter at the Bowie Railroad Station Museum on Chestnut Ave, Bowie, MD, she and Samuel meet and join up with Mr. Pinkerton and small company who are hunting time traveler Rose Karlovich for espionage, train blueprint theft, and war crimes.

One Liner: "Samuel you moron with an I.O. of negative five; do not make me lower it to... Moron with an I.O. of negative ten".



Marie Amanda Nickey, Character One Shot Zoe Crenshaw, 2021. Copic markers on mixed media poster paper, 14 x 11 inches.

Character 4: The Antagonist

Name: Rose Yesenia Karlovich

Described as six feet tall slimly built, dark short brunet hair, with hazel brown eyes; Ms. Karlovich is a Bolshevik sympathizer and Serbian nationalist who lives on the outskirts of Russia in the 3rd largest Siberian city of Krasnoyarsk Kriya near the city's central rail road station, where she is employed as a train car engineer. During the Great War she disguises herself as a British red cross nurse stationed outside of Aras France. She has plans to create a train car time machine and builds a small communist gold and steel colored private robot army whilst in Siberia before traveling to France During World War 1 in 1917. As she tries to escape paying her war crimes of train theft and espionage, she, Mr. Pinkerton and small company get accidentally transported through time lost in America in 2017; where the groups meet twins Samuel and Zoe at a Maryland train Museum in a chance encounter.

One Liner: "With this invention of MY robot army.. All of Nother Russia and the World will be UNIFIED under COMMUNISM!".

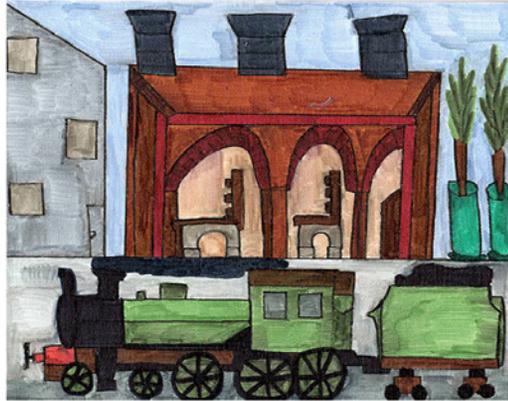


Marie Amanda Nickey, Character One Shot Rose Yesenia Karlovich, 2021. Copic markers on mixed media poster paper, 14 x 11 inches.

Location 2: Krasnoyarsk Kriya, Siberia, Russia Train Station

Chapter reference: Chapter Ten Hunting for Rose Karlovich
This location is where Ms. Karlovich works and lives close by. The station has a vaulted ceiling made of dark Mahogany wood, benches, and a green and black train accompanied by a small two-story gray wood home.

Concise Character dialogue: As a locomotive engineer Rose had plans to steal the blue prints for a No 61306 Mayflower British rail train car. She is successful in her endeavor and plans to create a time machine inside the train's conductor room. In this scene she has built the completed train engine and coal car which is hidden in plain sight as the train sits on the rail road track in front of the station.



Marie Amanda Nickey, *Character One Shot Major Allen Pinkerton*, 2021. Copic markers on mixed media poster paper, 14 x 11 inches.

Location 3: Hotel De Arte, Buenos Aires Argentina

Chapter reference: Chapter Eleven A flaw in place of a good plan
This location describes a traditional Argentinian two-story hotel with low vaulted windows vibrantly colorful brick outer exterior and two signs that read ARTE. This is where Pinkerton, Sheldon, Emma, Zoe and Sam stay for two weeks to lie low from surveillance on Rose and her communist robots. Sam believes that Zoe played a prank inside his hotel room by transforming into an iguana; which are commonly found near this hotel.

Concise character dialogue: Inside the hotel hallway leading to Sam's hotel room door. With a ground floor window left open all night a green gray iguana enters into the room, when Sam awakes, he calls out to the lizard saying, Zoe is that you? Why did you transform? He goes to poke it, and shrieks when he is almost bitten saying, You're NOT Zoe. Sam yelled HELP! Zoe's response is Sorry did you say help? Oh, I see you're in a meeting with... a lizard. I think I'll be leaving you two alone in your awkward conversation now. Zoe half laughs. Sam's snappy response is. No Oh no, you are not going anywhere until you explain why there is a lizard in MY ROOM and it clearly was a set up by you, and pick up your friend, relative, IT goes with you Zoe. As Sam implies pointing at the lizard still on his bed sheet. Zoe retorts. Well Sam to clarify that lizard is technically more commonly known as an iguana if you already didn't know that; and I am certain that the iguana did this without any help from ME thanks for your untruthful conclusion. Sam is stunned and, in his triteness, leaves her alone with the iguana as he heads to the hotel lobby for breakfast.



Marie Amanda Nickey, *Character One Shot Samuel Crenshaw*, 2021. Copic markers on mixed media poster paper, 14 x 11 inches.

Location 3: Hotel De Arte, Buenos Aires Argentina

Chapter reference: Chapter Eleven A flaw in place of a good plan
This location describes a traditional Argentinian two-story hotel with low vaulted windows vibrantly colorful brick outer exterior and two signs that read ARTE. This is where Pinkerton, Sheldon, Emma, Zoe and Sam stay for two weeks to lie low from surveillance on Rose and her communist robots. Sam believes that Zoe played a prank inside his hotel room by transforming into an iguana; which are commonly found near this hotel.

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Marie Amanda Nickey, *Character One Shot Zoe Crenshaw*, 2021. Copic markers on mixed media poster paper, 14 x 11 inches.

Location 4: Tokyo, Japan Tokyo Prefecture

Chapter reference: Chapter Fifteen Commission War's sudden ending
This location is where Mr. Pinkerton and small militia catch up to Rose Karlovich and try to convince her to leave the present time and go back to her time; as well as figure, out how to safely destroy her train time machine.

Concise character dialogue: Here at a quiet street in Tokyo Mr. Pinkerton, Zoe, Sam, and two other members of their small militia are still trying to locate Rose Karlovich when Mr. Pinkerton receives intel that Ms. Karlovich is staying in a gray colored small apartment with yellow lighted sign situated between a couple of other gray buildings with dimly lit bronze lanterns at the end of this street.



Marie Amanda Nickey, *Character One Shot Rose Yesenia Karlovich*, 2021. Copic markers on mixed media poster paper, 14 x 11 inches.

Location 1: New York city downtown Manhattan West 142nd Street

Chapter reference: Chapter Four Agents in Training
This location is Mr. Finkertons' spy agency and his apartment complex on top of his National Security Organization Incorporated building.

Concise character dialogue: Zoe and Sam saw what looked to them as a row of ordinary high-rise business buildings with one stout dark grey building with oddly shaped windows in which a sign above read: N.S.O.I. On top of this building was a smaller apartment styled small building with five windows and a plant box on the outer wall between the windows. Mr. Finkerton explained to them both that here is where he lives and works.



Marie Amanda Nickey, *Location 1 New York 42nd St. Street Shot*, 2021. Copic markers and Sakura micron ink on canvas, 8 x10 inches.

Location 3: Hotel De Arte, Buenos Aires Argentina

Chapter reference: Chapter Eleven A flaw in place of a good plan
This location describes a traditional Argentinian two-story hotel with low vaulted windows vibrantly colorful brick outer exterior and two signs that read ARTE. This is where Pinkerton, Sheldon, Emma, Zoe and Sam stay for two weeks to lie low from surveillance on Rose and her communist robots. Sam believes that Zoe played a prank inside his hotel room by transforming into an Iguana; which are commonly found near this hotel.

Concise character dialogue: Inside the hotel hallway leading to Sam's hotel room door. With a ground floor window left open all night a green gray iguana enters into the room, when Sam awakes, he calls out to the lizard saying, Zoe is that you? Why did you transform? He goes to poke it, and shrieks when he is almost bitten saying, You're NOT Zoe. Sam yelled HELP! Zoe's response is Sorry did you say help? Oh, I see you're in a meeting with a lizard. I think I'll be leaving you two alone in your awkward conversation now. Zoe half laughs. Sam's snappy response is, No Oh no, you are not going anywhere until you explain why there is a lizard in MY ROOM and it clearly was a set up by you, and pick up your friends, relative, IT goes with you Zoe. As Sam implies pointing at the lizard still on his bed sheet. Zoe retorts. Well Sam to clarify that lizard is technically more commonly known as an iguana if you already didn't know that, and I am certain that the iguana did this without any help from ME thanks for your untruthful conclusion. Sam is stunned and, in his crumpled, leaves her alone with the iguana as he heads to the hotel lobby for breakfast.



Marie Amanda Nickey, *Location 3 Hotel ARTE, Buenos Aires, Argentina Street Shot*, 2021. Copic markers and Sakura micron ink on canvas, 8 x10 inches.

Location 2: Krasnoyarsk Krai, Siberia, Russia Train Station

Chapter reference: Chapter Ten Hunting for Rose Karlovich
This location is where Mr. Karlovich works and lives close by. The station has a vaulted ceiling made of dark Mahogany wood, benches, and a green and black train accompanied by a small two-story gray wood home.

Concise character dialogue: As a locomotive engineer Rose had plans to steal the blue prints for a No 41306 Mayflower British rail train car. She is successful in her endeavor and plans to create a time machine inside the train's conductor room. In this scene she has built the completed train engine and coal car which is hidden in plain sight as the train sits on the rail road track in front of the station.



Marie Amanda Nickey, *Location 2 Krasnoyarsk, Krai, Siberia, Russia, Railroad Station Street Shot*, 2021. Copic markers and Sakura micron ink on canvas, 8 x10 inches.

Location 4: Tokyo, Japan Tokyo Prefecture

Chapter reference: Chapter Fifteen Commission War's sudden ending
This location is where Mr. Pinkerton and small militia catch up to Rose Karlovich and try to convince her to leave the present time and go back to her time; as well as figure, out how to safely destroy her train time machine.

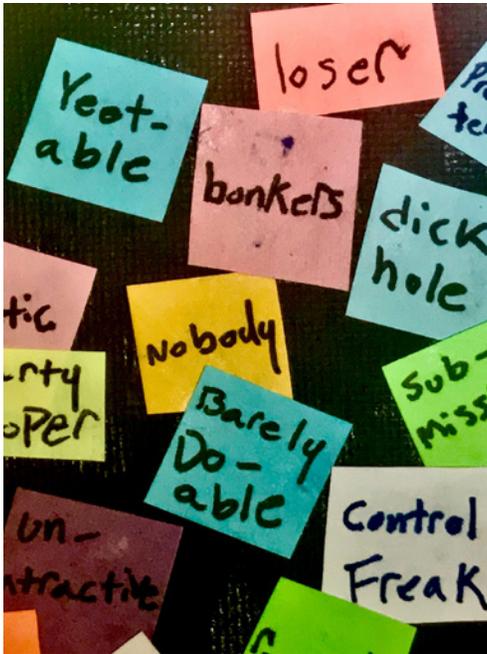
Concise character dialogue: Here at a quiet street in Tokyo Mr. Pinkerton, Zoe, Sam, and two other members of their small militia are still trying to locate Rose Karlovich; when Mr. Pinkerton receives intel that Ms. Karlovich is staying in a gray colored small apartment with yellow lighted sign situated between a couple of other gray buildings with dimly lit bronze lanterns at the end of this street.



Marie Amanda Nickey, *Location 4 Tokyo, Japan Street Shot*, 2021. Copic markers and Sakura micron ink on canvas, 8 x10 inches.



Alexis Elaine Raisty, *One Too Many*, 2021. Acrylic, paint marker, Sharpie, dual brush pen, micron pen, alcohol-based marker, cut out Post-it-Notes, color printer paper, elementary lined paper, glue, thread, cloth, band-aids, and hand sewn mini blanket on canvas, 24 x 18 inches.



Alexis Elaine Raisty, detail of *One Too Many*, 2021.



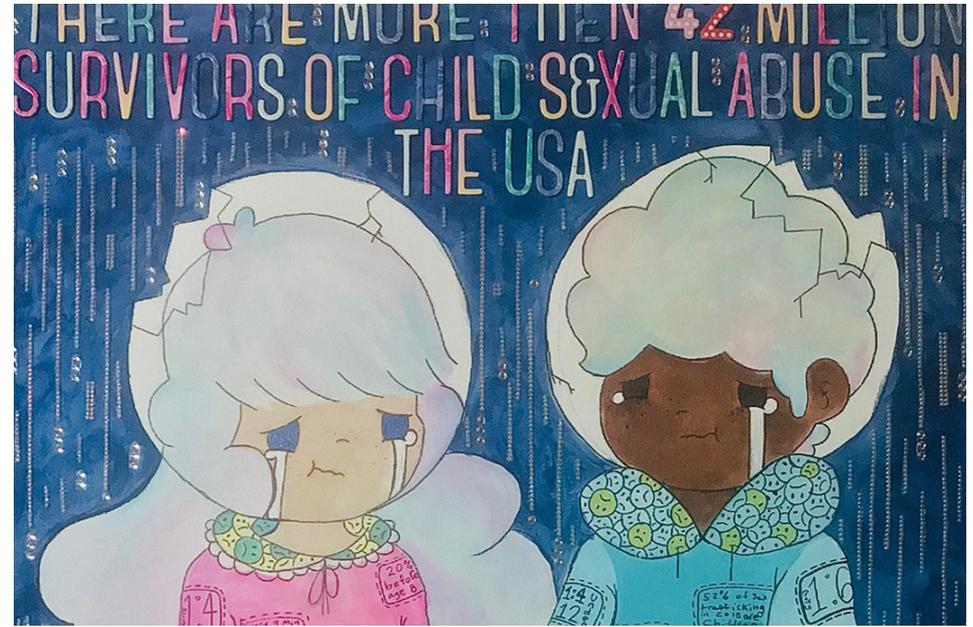
Alexis Elaine Raisty, *Proof of Purchase*, 2021. Acrylic, paint marker, Sharpie, gel pen, dual brush pen, micron pen, alcohol-based marker, pencil, cut out newspaper barcodes, glue, thread, cloth, and hand sewn stuffies on canvas, 24 x 18 inches.



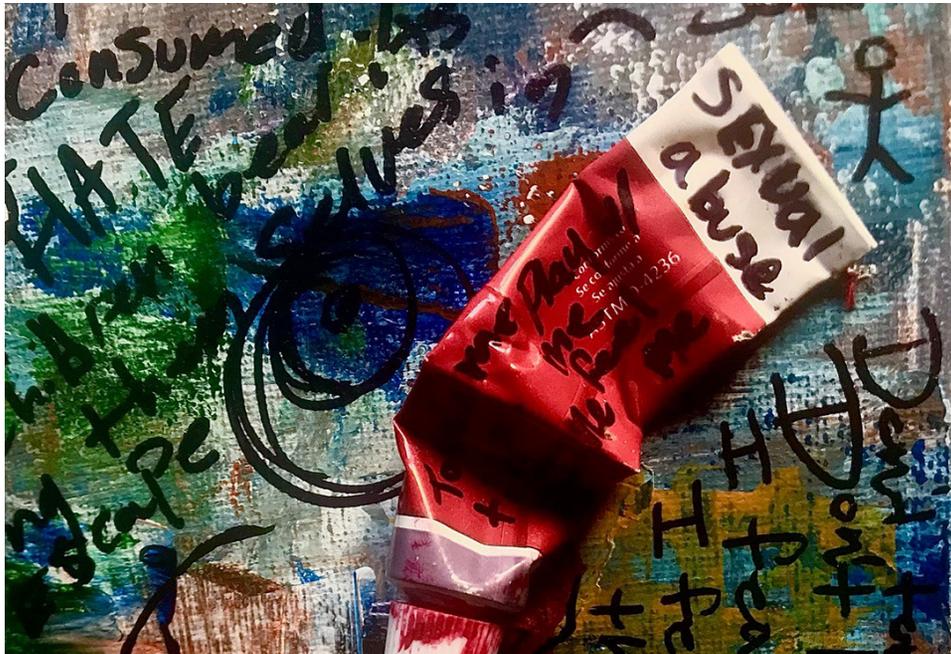
Alexis Elaine Raisty, detail of *Proof of Purchase*, 2021.



Alexis Elaine Raisty, *Heartfelt Sorrow*, 2021. Acrylic, Sharpie, micron pen, alcohol-based marker, and hand sewn on empty paint tubes on canvas, 24 x 18 inches.



Alexis Elaine Raisty, *42 Million*, 2021. Acrylic, paint marker, gel pen, Sharpie, dual brush pen, micron pen, alcohol-based marker, letter stickers, and gem stickers on canvas, 24 x 18 inches. Each gem represents 10,000 of the 42 million survivors.



Alexis Elaine Raisty, detail of *Heartfelt Sorrow*, 2021.



Alexis Elaine Raisty, detail of *42 Million*, 2021.

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