Past Exhibitions (2010-Present)
Chaffey College and the Wignall Museum of Contemporary Art are pleased to present *Occupy the Museum* from September 9 – November 23, 2013. The artists' and occupants' reception will be September 10 from 6-8pm with light refreshments and entertainment.

*Occupy the Museum* re-imagines the museum as a collaborative teaching and learning lab, and as an experimental space that allows for the exploration of new ideas. During *Occupy the Museum*, a number of groups and organizations that naturally overlap with the museum’s mission to foster critical thinking and to encourage innovation and investigation through art will physically inhabit the space during their own two-week sessions. The occupants include (u)ntitled: The Wignall Art Organization, The Chaffey Review, Chaffey College Feminists (CCFem), and One Book/One College. Each group has produced a schedule of special events including lectures, hands-on workshops, film screenings, and other kinds of programs that investigate the intersections of art, activism, and inquiry within their own respective missions.

*Occupy the Museum* opens with a small exhibition in the entry gallery featuring one artwork per occupying group. The exhibition features work from Elana Mann, The LA Art Girls, Joe Suzuki, and Ehren Tool. The works are meant to serve as a jumping off point to contextualize the programming in the gallery and to allow slow looking and exploration of art objects. Slow Looking is the act of spending considerable time looking at one work of art; new discoveries can be made by the viewer, regardless of expertise, by spending the time to actively engage and think about the artwork. The artworks will also allow further inquiry through the Wignall Museum’s initiative “Ask Art: Using the Museum to Make Curricular Connections.” An educational guide (the “Ask Art: Tool Kit”) is available to assist with slow looking and to encourage broad based interdisciplinary consideration.
Student Invitational 2013
April 15 – May 16, 2013

Chaffey College and the Wignall Museum of Contemporary Art proudly present **Student Invitational 2013**, the 36th annual juried exhibition featuring Chaffey College student artists. In this rigorous program, the selected artists work closely with faculty, the museum curators, and other art professionals to create a new body of work, culminating in a professional quality group exhibition at the Wignall Museum of Contemporary Art.

**Student Invitational 2013** will feature the work of Emily Burns, Cindy Dillingham, Karissa Ford, Timothy Haerens, Brittany Hennon, Bob Hurton, Dulce Soledad Ibarra, Russell Kuch, Robert Tidwell, Ryan Timblin, Luis Valencia, Laura Wilde.
The New World
Curated by Roman Stollenwerk
January 22 – March 16, 2013

The New World is an exhibition that considers changing social, political and economic relations in the world from the perspective of Southern California-trained artists. The New World features artists who attended art school in Southern California, but whose outlook, explicitly or implicitly, engages with the changing world as emerging markets grow in economic and cultural prominence. Their work explores the conflicting feelings of fear and optimism elicited by a globalized world and art market, as well as the excitement, fascination, experimentation, uncertainty and displacement that accompanies change. The New World was curated by Roman Stollenwerk and will include work by: Isabel Avila, Chris Barnard, Cathy Breslaw, Hugo Crosthwaite, Asad Faulwell, Chuck Feesago, galería perdida, Kaguya, Bianca Kolonusz-Partee, Elleni Sclavenitis, and Joe Suzuki.

In the Project Space:
Never Underestimate a Monochrome
2/2/2013 - 3/2/2013

Meant to activate the poetic, political and performative registers of the monochrome, Never Underestimate a Monochrome (2012) is a conceptual project conceived and organized by Mariángelas Soto-Díaz in a collaborative partnership with the University of Iowa Museum of Art. Artists from different parts of the world interpreted instructions written by Soto-Díaz, and provided documentation of their monochrome performance for a digital archival space, bringing the textual, embodied and mediated aspects of the monochrome into dialogue. The collective event occurred over the summer of 2012 across the globe, defying the logic of the event as necessarily bound to a singular physical and temporal space.
When I’m Sixty-Four
Curated by Rebecca Trawick
September 10 – November 21, 2012

When I’m Sixty Four explores the lives of our country’s plus 50 population. In California alone it is projected that the population over the age of 65 will rise to 6.5 million in the first two decades of the new millennium. All aspects of life will be impacted from politics, public services, the economy, family structures, and healthcare. As our population ages we have to ask ourselves the role this group will play in our culture and whether or not our perception, acceptance and politics will mature along with them. The contemporary artists in When I’m Sixty Four use diverse approaches to explore the realities of the lives of our elderly, often through extremely private investigations into their own aging or the lives of their loved ones. Their work will pose questions about our concepts of aging, and what we can all do to access our older and wiser community members. Artists include Troy Aossey (AZ), Jeanne C. Finley (CA), Gina Genis (CA), Jessica Ingram (CA), Nancy Macko (CA), Peter Riesett (NY), Shari Wasson (CA), and Martha Wilson (NY).
Chaffey College and the Wignall Museum of Contemporary Art proudly present Student Invitational 2012, the 35th annual juried exhibition featuring Chaffey College student artists. In this rigorous program, the selected artists work closely with faculty, the museum curators, and other art professionals to create a new body of work, culminating in a professional quality group exhibition at the Wignall Museum of Contemporary Art.

Student Invitational 2012 will feature the work of Jerry Acosta, Andrea Arceneaux, Mora Douk, Christopher Allen Fontilla, Brooke Green, Sara Koh, Olivia Manchego, Derek Ortega, Gina Nicol, Philip Watson, and John Wood II.
Food for Thought: A Question of Consumption
Curated by Rebecca Trawick
January 17 – March 24, 2012

In Food for Thought: A Question of Consumption, artists Edith Abeyta, Fallen Fruit (David Burns, Matias Viegener and Austin Young), Anne Hamersky, Mark Menjivar, and Jessica Rath use food as the impetus to explore food politics and activism in complex ways. In the Project Space, Lauren Michele Kasmer (LMK) presents a participatory installation, Thoughtful Food. Coordinated in concert with the One Book/One College (OBOC) program 2011-2012 selection, Michael Pollan’s Botany of Desire, Food for Thought: A Question of Consumption and related program work to expand the dialogue of Pollan’s book into the realm of contemporary art.
Lauren Michele Kasmer (LMK) *Thoughtful Food* is a multi-media art installation, a personal and interactive musing on our relationship with plant life. LMK *Thoughtful Food* participants and enthusiasts are encouraged to attend a LMK Food Fete. These are celebrations of the publics' participation in the artwork through their recipes, stories and culinary performances which have been contributed to the LMK Recipe Exchange. This project also provides an opportunity to donate to local food banks and includes the sale of unique artworks with 100% of the purchase price going to benefit local non-profit organizations which serve to alleviate hunger.
Art/Object began with a desire to include innovative contemporary design in our upcoming 2011-2012 programming at the Wignall. The fact that Chad Petersen & Dakota Witzenburg of td[s] have backgrounds in fine art was an intriguing idea that blurred the separation of art and functional design; both Petersen and Witzenburg are trained as studio artists and both have experience working as art professionals at museums and galleries. Attempting to classify designers and artists is not a new problem; however, doing so continues to raise interesting questions about how a person’s training influences our response to their creative work and how our response to objects changes depending on the context and how the object is displayed. This selection of exhibitions and projects expands upon some of these questions by presenting variations on the relationship Art/Object.
In the Project Space:
Nathan Bennett
Curated by Roman Stollenwerk
September 12 – November 23, 2011

Nathan Bennett is a New York-based artist who uses photography, video, sculpture and drawing in his multidisciplinary practice. Bennett often integrates readymades and appropriated imagery in his work to present pieces of commercial culture with an uncanny tinge. He is interested in philosophy, psychoanalysis and anthropology as social theory practices that confront the limitations of history and the production of culture. In his work, Bennett hopes to create moments of desire and alienation that function as a magnifying glass for the irrationalities of capitalism.
Chaffey College and the Wignall Museum of Contemporary Art are pleased to announce the Student Invitational 2011, an exhibition featuring a select group of Chaffey College student artists that have excelled in the visual arts programs. In this competitive program, artists are selected by a jury of full-time faculty from the Art, Photography, and Digital Media departments to participate in the exhibition and accompanying honors class. The selected artists participate in a unique seminar course, undergoing a rigorous investigation of their own artistic processes with support and assistance from the art faculty, gallery curators and staff, culminating in an exhibition at the Wignall Museum of Contemporary Art. In its 34th year, this annual exhibition reflects the creative professionalism and diversity of the visual arts program at Chaffey College.

Student Invitational 2011 will feature the work of Donald Dreyer, Chris Hackworth, Rachel Hurton, Evert Munguia, Jaime Muñoz, Rachel Alexis Parks, Jessica Pavone, Nicole Rodriguez, and Cherie Savoie.
Xavier Cázares Cortéz  
_Some THING about nobody knowing anything for sure_  
January 24–March 5, 2011  
Curated by Rebecca Trawick

_Some THING about nobody knowing anything for sure_ features Southern California-based artist Xavier Cázares Cortéz. Cortéz is an artist, curator, writer and educator who has shown his work throughout the United States. The Wignall Museum of Contemporary Art is pleased to present a solo exhibition featuring a sprawling installation of mixed media wall constructs, works on paper, sculptures and vast collections that presented together, challenge the notion of the fixed object and aesthetics. Through intricate and obsessive collections of mass-produced ephemera and the incorporation of language onto his works, Cortéz creates a visual cacophony, including the viewer in the discourse created by the work and inviting the viewer to make his or her own conclusions about the work. Cortéz prompts the viewer to decode the work, to question their own ‘knowing” of what they’re seeing and experiencing, and to insert themselves into the narrative.

This exhibition was made possible in part with the generous support of the Chaffey College Foundation, Vera Dunwoody, and the many patrons that responded to our Kickstarter campaign.
Brian Bress
*Creative Ideas for Every Season*
January 24– March 5, 2011
Curated by Roman Stollenwerk

Brian Bress is a Los Angeles-based artist who fuses sculpture, photography and video practices to investigate how we negotiate our interactions with others and ourselves. Bress uses a variety of narrative structures and a discursive logic that is slightly disorienting and ambiguous, resulting in constantly shifting points of view and situations that play upon the viewer's expectations. The Wignall Museum is pleased to present the West-coast premier of Bress’ newest video, *Creative Ideas for Every Season*, first screened with Cherry and Martin at Art Basel Miami Beach, 2010.

*In the Project Space: Allison Alford*
January 24– March 5, 2011
Curated by Roman Stollenwerk

Los Angeles-based artist Allison Alford will present work consisting of video and performance in the Wignall Museum’s Project Space. In her work, she looks at the vocabulary of gestures used in relating with digital interfaces. Alford engages the idea of the body as a site for social, physical and virtual interactivity. She combines body movements from rituals such as martial arts, dance, iPhone apps, laptop touch pads and Nintendo’s Wii Console. This project was made possible with the generous support of the Claremont Graduate University Friedman grant.
Separation Anxiety
Curated by Denise Johnson and Rebecca Trawick
October 11 – November 13, 2010

As significant numbers of women have entered the workforce since the 1970s in response to shifting economic needs and the influence of the Feminist movement, Jean-Jacques Rousseau’s long honored notion of the “Good Mother” and the demand that she blithely sacrifice all for the good of her children and family has been challenged and reevaluated. But as women have taken a place within the domestic AND public realms, conservative groups have predictably lamented the decline of “family values.” Within that cry, the child has often been portrayed as endangered and lost while mothers seeking to redefine their roles and obligations are seen as frantic and on the verge of unraveling. While far from being resolved, such debates are symptomatic of a cultural anxiety over the state of popular ideals of familyhood and a realization that these idealistic, largely unattainable notions of the family should continue to be frankly reconsidered in the 21st century.

Even Better Than the Real Thing: The Art of the Uncanny
Curated by Jennifer Frias
August 23 – September 25, 2010

Even Better Than the Real Thing: The Art of the Uncanny observes the edges of perception. It takes into account the notion of “defamiliarization,” or the artistic technique of forcing the audience to see common things in an unfamiliar or strange way in order to enhance perception of the familiar by making the everyday uncanny. While the procedure to achieve such realistic and hi-tech qualities may appear mass-produced, the objects in the exhibition were constructed meticulously by applying basic, traditional art and handcraft techniques, such as painting, drawing, sculpting and sewing. The works selected for Even Better Than the Real Thing posses characteristics that are visually arresting, seductive, and at times, disturbing. The results undertake an unsettling realism and issue a challenge to art’s alleged dedication to the world of appearances.

Even Better Than the Real Thing will feature the work of: Jon Bonser, Joe Davidson, Ben Jackel, Kiel Johnson, Nina Katchadourian, Rebecca Morales, Kristen Morgin, Kaz Oshiro, Derek Parker, Andy Ralph, Laura Splan, and Stephanie Syjuco.