



**READING  
ROOM**

Zines, Comix,  
and Other  
Radical Texts



This was printed on the occasion  
of the exhibition

*Reading Room:  
Zines, Comix, and Other Radical Texts*

September 3 - November 16, 2024

Wignall Museum of Contemporary Art

5885 Haven Avenue,  
Rancho Cucamonga, CA 91737

The Wignall Museum of Contemporary Art aims to present diverse, innovative programming that engages contemporary subjects, social issues, and artist themes. Sometimes exhibitions or programs may contain provocative or otherwise sensitive/mature content for some viewers.

This exhibition was made possible with support from California Humanities, a non-profit partner of the National Endowment for the Humanities. Visit [www.calhum.org](http://www.calhum.org).

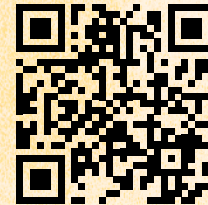
Any views, findings, conclusions, or recommendations expressed in this exhibition and exhibition guide do not necessarily represent those of California Humanities or the National Endowment for the Humanities.

Cover:

(Detail) Kumasi J. Barnett, *They, the Mighty #281, The Shame Vanishes!*, 2022.  
Acrylic, marker, pen, and oil marker on comic book. 9 3/4 x 6 1/4 inches.

## PUBLIC PROGRAMMING

In support of *Reading Room: Zines, Comix, and Other Radical Texts*, the Wignall Museum has organized several public programs. You are invited to learn a new skill, hear from experts in the field, to participate in a hands-on workshop, and to meet others who are interested in zines, comics, and art. Some of the programs will require RSVP, but most do not. If you have any questions, please reach out to the museum staff.



Please visit [www.chaffey.edu/wignall](http://www.chaffey.edu/wignall) for more information about all programs.

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All programs are free and open to the public.



THE TEXT TO RIGHT WAS FOUND IN A SMALL, HAND-MADE, PHOTOCOPIED BOOKLET (ALSO KNOWN AS A ZINE) OUTSIDE THE WIGNALL MUSEUM OF CONTEMPORARY ART ON A HOT, DRY AUGUST DAY THIS SUMMER. THE ZINE SEEMS TO BE ANONYMOUS AND REPRESENTS THE RAVINGS OF A "ZINESTER" — A PERSON OBSESSED WITH MAKING, READING, OR COLLECTING ZINES AND OTHER RADICAL TEXTS, INCLUDING COMIC BOOKS AND "COMIX." HOWEVER, THE "MANIFESTO" (REPRODUCED HERE WITH NO EDITS OR CORRECTIONS) ALSO SERVES TO INTRODUCE AND ILLUMINATE THE CURRENT EXHIBITION: *READING ROOM: ZINES, COMICS, AND OTHER RADICAL TEXTS*, WHICH INCLUDES A DIVERSE SELECTION OF ARTISTS AND ARTWORKS.

## Zines & Comix: A Manifesto

What the bleep is a zine??? Is it a mini magazine? Sort of. Is it self-published? Yes. Is it a fanzine? Maybe? Is it DIY? Yes. Is it radical? Yes. Is it corporate? No.

Zines are punk, riot grrrl, hip-hop, fantasy, sci-fi, queer, radical, political, sexual, personal, apolitical, asexual, aromantic, anarchic. In short, a zine is what you make it.

A zine can be an ephemeral item & an artifact. It can be cheaply made or lavishly made. It can be a throwaway or a keepsake. To quote Walt Whitman (was he the original zinester?), "Do I contradict myself? Very well, then I contradict myself, I am large, I contain multitudes."

The zine aesthetic contains multitudes; it is an aesthetic that is hard to define but easy to spot. It's anti-capitalist & entrepreneurial. It's not written by any stupid AI, & there is no template, except the template in your mind. A zine is both written & illustrated.

What about comix? Words & images, images & words, they fill the page & your mind. They are personal & universal. Forget *The Avengers*, *The X-Men*, or *Superman*. The real heroes are the radical stories that cannot be made into a Hollywood movie.

From the personal to the political, from punk rock to pansexuality, comix (like zines) tell the untold stories of the untold masses who work, love, and live on the margins of pop culture, culture and Amerikkkan life.

Reading comix and zines connects you directly with their makers without any mediator, editor, publisher, or corporation interfering.

Writing, drawing, creating, folding, stapling, selling, and giving away your own fantabulous zines and comix connects you directly with your audience, readers, fans, and frenemies.

Stop. Run. GO. MAKE. A. ZINE. OR. COMIC. RIGHT. NOW.



*Reading Room: Zines, Comix & Other Radical Texts* presents a loud and proud exhibition that celebrates the contemporary relevance and impacts of zines and comics on culture today, on the visual and literary arts, and in the Inland Empire region of Southern California. The exhibition has multiple components:

- visual artworks and objects
- hundreds of zines, comics, and other texts related to both genres
- pop-up installations from four regional non-profits and businesses whose missions embrace and advocate for zines and comics
- a community workshop studio (located in the Project Space of the Wignall Museum) that allows visitors the resources and space to create their own zine or comic after viewing *Reading Room*
- a series of public programs that invite the public to collectively create, learn, share, and explore more about these art forms

The Wignall Museum acts as a learning lab on campus. It is a space where students and faculty can engage with art objects and ideas. The objects may connect to the research, teaching, and learning that happens in classrooms across our college. Those connections may be explicit or they may be tangential, but we encourage viewers to find connections and divergences to inform their studies at the college. For non-campus visitors and others, we invite you to examine the ways the work may inform your experiences and understanding of the world we occupy together.

The exhibition leans into the aesthetic qualities of zines and comics, mapping the intersections and departures of the genres. The artwork is vibrant, imaginative, and often experimental. The art, imagery, writing, and themes of this exhibition may challenge some of your assumptions and beliefs. This exhibition isn't essentialist. We are not attempting to say everything there is to say about the humungous world of comics or the enormity of zines throughout the last 100 years. Rather, the exhibition provides a snapshot into our region, and why zines & comics are once again having a moment within our culture.

The curators encourage you to view the exhibition with an open mind. We also encourage you to respect the diverse perspectives and shared humanity of the artists and writers as well as those of other visitors. We hope viewers will take time to read some of the zines and comics we've made available and feel the itch to create works of art from their narratives and experiences. We encourage our community to start collecting their own personal library of zines and comics. We hope that our community will come together to create, think, read, refresh, meet like-minded people, write, dream, and find the playfulness, thoughtfulness, and vulnerability the artists explore in their works of art.

August 2024

Yasmeen Abedifard

Kumasi J. Barnett

Cheyne Ellett

Funchicken

Charles Glaubitz

Kristen Liu-Wong

Felix Quintana

Alkaid Ramirez

&

Birdcage Comics Café

Curious Publishing

El Espacio/The Space

Tierra del Sol



## BIRDCAGE COMICS CAFÉ

Birdcage Comics Café opened its doors in August of 2022 with a mission to share sequential art and zines with the people of Southern California. In 2022, founder Daniel Whitfield donated a kidney to his father-in-law. While on leave and recovering from surgery, he quit his job as a mail carrier at USPS, cashed out his retirement, and committed his life to the arts. Daniel purchased the cafe that he used to work at in his youth and transformed it into a space for shared artistic expression and independent, creator-owned art. Along with being owner and manager of the café, Daniel took on the position of Head of Distribution for Birdcage Bottom Books, a small press indie comics publisher that also runs an online comics store with over 800 different creator-owned titles.

With the support of his partner Camille Alaras, Daniel was able to expand the café beyond food, beverages and comics. They have collaborated with the Riverside-San Bernardino County Indian Health Clinic, Rainbow Pride Youth Alliance, Just SB and many other community-oriented organizations located in San Bernardino County, CA. The café currently hosts concerts on weekends with local bands from the Inland Empire, and during the week they offer their community opportunities to share their creativity with open mics, drawing events, and collaborative community events.

Whitfield is also a freelance illustrator, cartoonist, and writer with over a decade of experience in the comics industry. Alaras is faculty at Loma Linda University School of Public Health, Loma Linda, CA, and an illustrator. She's learned that art and public health can co-exist in her life and the shared space of the cafe. She has lived in the Inland Empire her entire life and is excited to see the renewed love for the arts in their hometown. Whitfield and Alaras live in the Inland Empire with their two cats (who unfortunately are not very good at drawing).

[www.birdcagebottombooks.com](http://www.birdcagebottombooks.com)

[www.instagram.com/birdcage\\_bottom\\_books](https://www.instagram.com/birdcage_bottom_books)

[www.instagram.com/birdcagecomicscafe](https://www.instagram.com/birdcagecomicscafe)

[www.instagram.com/camillekaze](https://www.instagram.com/camillekaze)

[www.instagram.com/lifeofawhitfield](https://www.instagram.com/lifeofawhitfield)



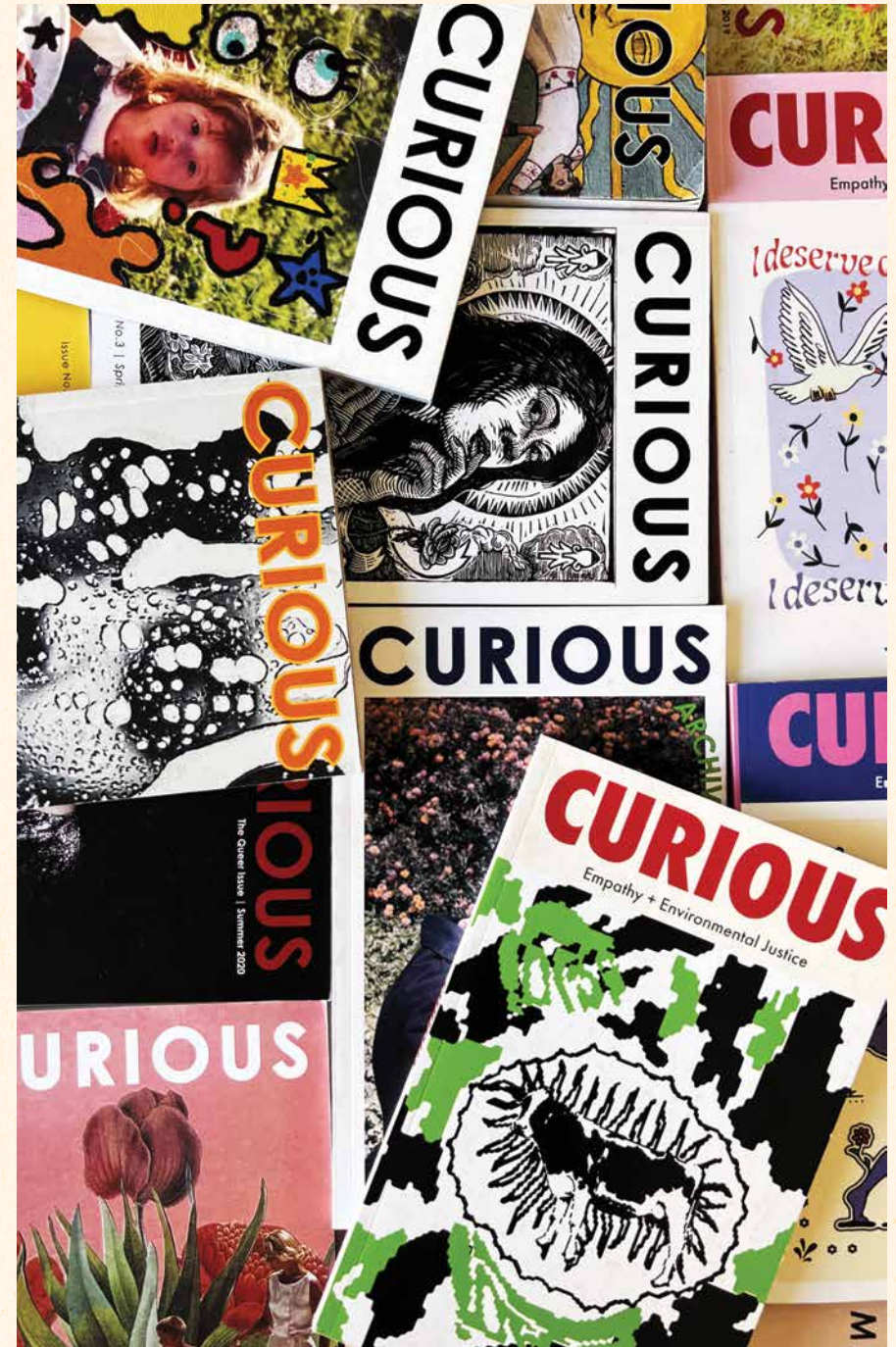
Camille Alaras, *Illustration of Camille & Daniel*, 2024. Digital illustration. Courtesy of the artist.



# Curious Publishing

100% artist owned and operated since 2017, Curious Publishing is a grassroots, BIPOC Womxn-founded small press and artist think tank focusing on social justice, mental health, and amplifying marginalized voices throughout the Inland Empire of Southern California. Directly in response to the consistently under-served reality for the region's creative talent, Curious has an expressed commitment to archiving, connecting, and celebrating artists of all practices through one of a kind, small-run artbooks. Most prominently, the quarterly CURIOS Magazine offers an equitable platform for creative expression and greater accessibility of community narrative and dialogue through an approachable open call format with rotating themes. Beyond our printed oeuvre, Curious Publishing's goals as set out in our mission statement are further fulfilled through our various programming; including zinefests, poetry readings, workshops, pop-up events, countless collaborations, online engagement, and meaningful in-person connections. Fiscally sponsored by The Arts Area, a Non-Profit 501(c)3 Organization, Curious's small but dedicated team is fortunate to have complete creative control in serving our vision and audience. The community that has organically accumulated through our years of work is the lifeblood of our project's success; blurred symbiotic lines of artistic, professional and personal growth are as much a testament as any of what we have come to own as an unquenchable need of creative exploration, lifelong learning, and the inextinguishable human spirit.

[www.curiouspublishing.org](http://www.curiouspublishing.org)  
[www.instagram.com/curiouspublishing](https://www.instagram.com/curiouspublishing)



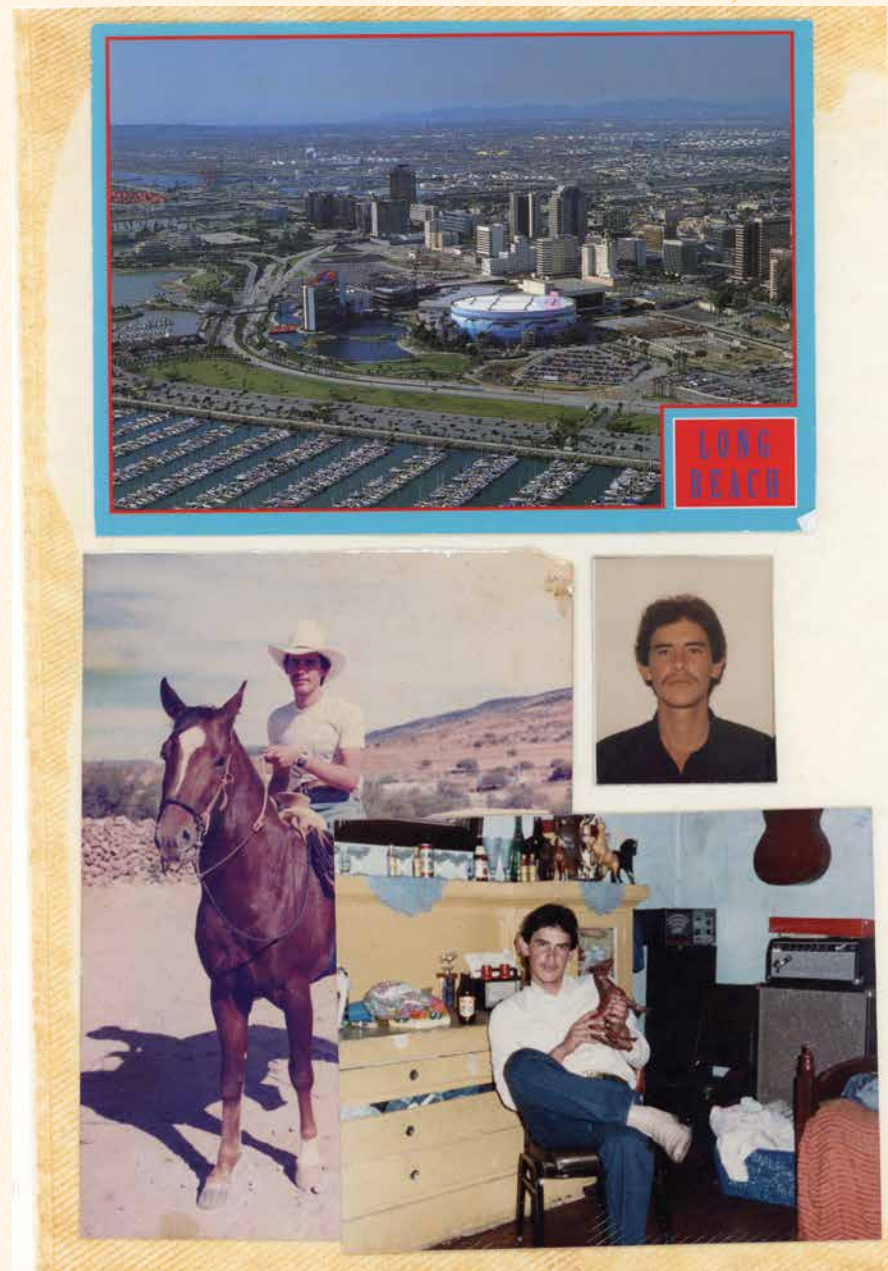


El Espacio **The Space**<sup>TM</sup>

El Espacio/The Space is a collaborative of local artists from the Inland Empire (IE) region of Southern California, seeking to bring visibility to issues in our community that often go unseen. We hope to encourage more conversations surrounding topics at the intersection of the environment, labor, and social justice.

[www.thespacezine.com](http://www.thespacezine.com)

[www.instagram.com/the\\_space\\_zine](https://www.instagram.com/the_space_zine)



Spread from *El Espacio / The Space, Borders 1.3* (Fall 2023), featuring Juan Carrillo-Dominguez, *From Zacatecas to Long Beach*, Photographs of my father aged 21-31. Courtesy of the artist





At Tierra del Sol Careers in the Arts, artists demonstrate that creativity and artistic expression are not limited by physical or intellectual challenges. Our programs support artists to develop creatively and be recognized as cultural producers, community leaders and professional artists.

Tierra del Sol operates two unique and innovative art studios (Sunland Studio Arts in Sunland, CA, and Upland Art Studios in Upland, CA) where artists establish a person-centered studio practice to craft a career path of their choosing. These pathways include a blending of 3 roles:

- An exhibiting artist with a strong studio practice of creating artwork, developing a portfolio and resume, and exhibiting art locally and internationally
- An arts educator designing lesson-plans and leading classes, workshops and presentations
- A professional in Arts Management, including curation and exhibition design, and successfully developing and launching art businesses

As part of the larger Tierra del Sol Foundation, the Tierra del Sol Gallery in Los Angeles, CA exhibits work created in our art studios. Tierra del Sol Gallery has propelled countless artists into the world of contemporary art. All sales go directly to supporting the artists as well as the foundation, which provides studio space, career support, and materials for artists to craft their work.

Tierra del Sol Foundation champions inclusion and value for all individuals with disabilities through creative pathways to employment, education, and the arts. A strong and vibrant community is one in which all its members contribute to the strengths and assets for the common good. Tierra's vision is that all people live productive and personally meaningful lives, regardless of the notion of disability, as neighbors, co-workers, and contributors to the economic, civic, and cultural vitality of the community.

[www.tierradelsol.org](http://www.tierradelsol.org)  
[www.tierradelsolgallery.org](http://www.tierradelsolgallery.org)  
[www.instagram.com/tierradelsolstudios](https://www.instagram.com/tierradelsolstudios)  
[www.instagram.com/tierradelsolgallery](https://www.instagram.com/tierradelsolgallery)  
[www.instagram.com/tierradelsoldn](https://www.instagram.com/tierradelsoldn)



Nikki Kesterson, *Abstract Flowers*, 2024. Colored pencil and marker on paper. 12 x 18 inches. Courtesy of the artist and Tierra del Sol.



## YASMEEN ABEDIFARD

Yasmeen Abedifard is an Iranian artist born in the San Francisco Bay Area and currently based in Oakland, CA. Her work is centered around storytelling mediums, including comics, illustration, and animation. She is currently teaching in the Comics BFA program at The California College of the Arts (CCA), San Francisco, CA, and has taught various workshops at Kala Art Institute, Berkeley, CA; Berkeley Art Studio, Berkely, CA; Sequential Artists Workshop, Gainesville, FL; and Black Mountain Institute, Las Vegas, NV. Her work has been featured in spaces such as the SF Art Book Fair, San Francisco, CA; the Charles M. Schulz Museum, Santa Rosa, CA; 2727 California, Berkeley, CA; and Jack Hanley Gallery, New York, NY. In 2023, she won the Ignatz Award for Outstanding Minicomic for *Death Bloom* (pub. Lucky Pocket Press). She is part of the comics collective D.R.Y. with peers Daniel Zhou and Raul Higuera, aimed at fostering community and highlighting the Bay Area comics scene.

[www.yasmeenabedifard.net](http://www.yasmeenabedifard.net)

[www.instagram.com/yasmeen.abedi](https://www.instagram.com/yasmeen.abedi)



Yasmeen Abedifard, *Kashan: Destruction*, 2019.  
Printed prayer rug. 25 x 36 inches. Courtesy of the artist.



## KUMASI J. BARNETT

Kumasi J. Barnett's work examines race, class, status, gender, sexuality, politics, and other contemporary issues in the United States. Barnett invites the viewer in with familiar iconography and a pop ethos, and then twists those images into a commentary on contemporary culture.

Barnett satirizes "The American Way" in his series of paintings of the same name by taking and transforming familiar comic book imagery. Beloved heroes like Spider-Man and The Hulk are transformed into meta-cultural icons like The Amazing Black-Man or The Thug. Through his comic books, Barnett constructs a subculture of heroes to take on a terrifying host of novel supervillains. Stereotypes, prejudices, southern pride, and killer police are all parts of the evil alliance, all attacking "The True American Heroes."

Acquired from years of gathering, the comic books used in this series are sourced from Barnett's own collection and bolstered by recent purchases in which he revisits and re-engages with a youth spent among the dusty shelves of comic book stores in Baltimore, MD. Influenced by the aesthetics and narratives of comic books, his work subverts and imbues the often-timeless genre with a present-day social consciousness. Barnett frequently paints directly over old copies of comic books, changing their narratives into critiques of police brutality, racial profiling, and more broadly, systemic racism.

Barnett lives and works in Baltimore, MD. Barnett received his MFA from The Ohio State University, Columbus, OH. Barnett's works have been exhibited widely both in the United States and abroad, including exhibitions at Lowell Ryan Projects, Los Angeles, CA; the SPRING/BREAK Art Show, New York, NY; Con-Artist Collective, New York, NY; The Arsenal Gallery, New York, NY; Sulphur Bath Studio, Brooklyn, NY; Montserrat College of Art, Beverly, MA; and The Brooklyn Public Library, Brooklyn, NY. Museum exhibitions include: the Zeitz Museum of Contemporary Art Africa in Cape Town, South Africa; The Boca Raton Museum of Art, Boca Raton, FL; Verge Center for the Arts, Sacramento, CA; and most recently The Peale Museum, Baltimore, MD. Barnett presented a solo booth with Lowell Ryan Projects at The Armory Show 2020, in the Focus section curated by Jamillah James. Barnett's work has been featured in *Artforum*, *Ammo*, *Vibe*, *Hyperallergic*, *Huffington Post*, *Autre*, *Artnet News*, and *The Guardian*, among others.

[www.kumasijbarnett.com](http://www.kumasijbarnett.com)

[www.instagram.com/thekumasi](https://www.instagram.com/thekumasi)

### Top (left to right)

Kumasi J. Barnett, *Racist Comics #342, Earth is Doomed*, 2022.

Acrylic, marker, pen and oil marker on comic book. 9 3/4 x 6 1/4 inches.

Kumasi J. Barnett, *Racist Comics #470, Who is This?*, 2022.

Acrylic, marker, pen and oil marker on comic book. 9 3/4 x 6 1/4 inches.

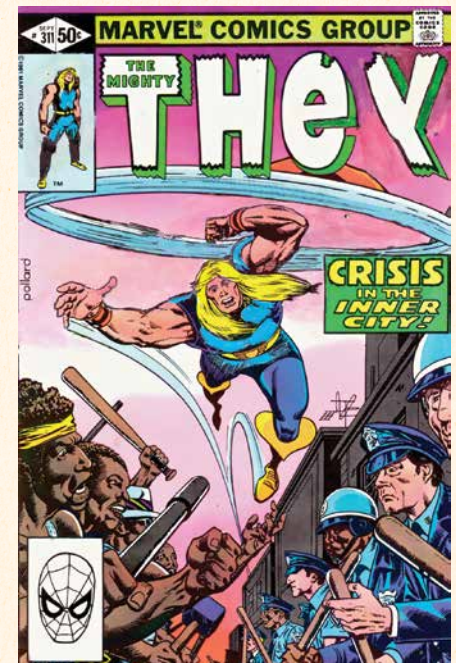
### Bottom (left to right)

Kumasi J. Barnett, *They, the Mighty #281, The Shame Vanishes!*, 2022.

Acrylic, marker, pen, and oil marker on comic book. 9 3/4 x 6 1/4 inches.

Kumasi J. Barnett, *They, the Mighty #311, Crisis in the Inner City!*, 2022.

Acrylic, marker, pen, and oil marker on comic book. 9 3/4 x 6 1/4 inches.



All images courtesy of the artist.



## CHEYNE ELLETT

Cheyne Ellett, a California native born in Torrance, holds a BFA in Illustration from California State University, Long Beach. Ellett currently resides and creates in Pomona, CA. His artistic journey began with a childhood immersed in the vibrant skateboarding culture and landscapes of California, sparking a lifelong passion for visual storytelling and artistic expression. Influenced by Pomona's local imagery, music culture, and his experiences in skateboarding, Ellett's work delves into themes of fragmented identity, social structures, power dynamics, and personal growth.

His artwork reflects a duality of bright, seemingly-cheerful aesthetics juxtaposed with a subtle undercurrent of darkness, symbolizing the complexities of life. Ellett's exploration of the human spirit's resilience in adversity and the intrinsic beauty found within darkness is evident in his colorful yet introspective fictional characters. His work navigates between tight, editorial illustration-inspired precision and playful, expressive looseness, showcasing a versatile skill set across various media and scales.

Throughout his career, Ellett has engaged with diverse artistic communities, participated in exhibitions, and collaborated on projects that reflect his deep-rooted connection to the local imagery and music culture of Southern California. His commitment to community engagement and creative exploration continues to shape his artistic voice and contribute to the cultural landscape. Through his work, he invites viewers to contemplate the nuances of existence, inviting introspection and dialogue among his viewers.

[www.ellettoheyne.com](http://www.ellettoheyne.com)

[www.instagram.com/ellettoheyne](https://www.instagram.com/ellettoheyne)



Cheyne Ellett, *All Good, Really...I Swear*, 2023. Acrylic on shaped wood panel. 23 x 26 inches. Courtesy of the artist.



## FUNCHICKEN

*The Transporter Library* is a dimensional structure that invites viewers into an immersive experience reminiscent of the traveling bookmobiles of days gone by, which once brought reading to local neighborhoods. The installation is built from modular panels deconstructed from past structures and stretched with upcycled fabrics. This approach is inspired by the punk zine aesthetic of stripping down commercial intentions and recontextualizing them into new forms of expression outside mainstream high art.

Upon entering, visitors are greeted with abstract, mixed media collage zines that comment on an array of common and obscure obsessions, DIY culture, gossip, music, comics, and political causes. This modern take on an otherworldly traveling library comments on and engages with the community that often exists on the periphery of mainstream culture.

The artists behind Funchicken are Mark Todd and Esther Pearl Watson, artists and authors of many zines and books including *Whatcha' Mean*, *What's a Zine? A Guide To Producing Zines and Mini-Comics*. Esther is a painter and comic artist. Her iconic graphic novel series *UNLOVABLE* was published by Fantagraphics. The comic also ran regularly in *BUST* magazine for over 15 years. Her paintings have been exhibited widely at venues including at the Amon Carter Museum, Fort Worth, TX; and the Oakland Museum of California, Oakland, CA. Mark's work has appeared in books, on products and in countless publications such as *The New Yorker*, *The New York Times* and *McSweeney's*. His work often includes a nostalgic sense of humor with text.

[www.funchicken.com](http://www.funchicken.com)

[www.instagram.com/estherpearlwatson](https://www.instagram.com/estherpearlwatson)

[www.instagram.com/mark\\_todd](https://www.instagram.com/mark_todd)



Funchicken, detail of *Zine Transporter*, 2024. Mixed media structure. Approximately 108 x 108 x 108 inches. Courtesy of the artists.



## CHARLES GLAUBITZ

Charles Glaubitz González is an artist from Tijuana, Mexico. In his work, Glaubitz explores the intersection of myth-making and quantum physics through various art disciplines, including painting, illustration, zines, graphic novels, and animation; these endeavors converge to narrate a singular story. Glaubitz draws inspiration from vibrant, psychedelic imagery, and layers of symbolic meanings derived from ancient myths, alchemical tales, quantum physics, and spirituality. He merges these elements to construct a cosmology of symbolic forms that create a rich tapestry where abstract concepts intertwine with archetypal motifs and universal themes. He seeks to make the invisible visible within a sequential narrative. Through this amalgamation, he aims to forge a new myth in comic form that intertwines the past and present toward a new future. This concept serves as a central theme in his work.

Glaubitz has participated in exhibitions at the Zapopan Museum of Art in Guadalajara, Mexico; the Tijuana Cultural Center (CECUT), Tijuana, Mexico; the Museum of Contemporary Art, San Diego, CA; Carrillo Gil Museum in Mexico City, Mexico; and the Oceanside Museum of Art, Oceanside, CA. Solo exhibitions include the Athenaeum Art Center, San Diego, CA; and the Centro Cultural Tijuana, Mexico, among others. His work is part of distinguished collections, including the Elias Fontes Collection, Baja California, Mexico; Amparo Museum in Puebla, Mexico; the Lynda Resnick Collection, Los Angeles, CA; and Lucas Museum of Narrative Art, Los Angeles, CA. He is a two-time grantee of Sistema Nacional de Creadores de Arte FONCA, Mexico. His work has been shortlisted in Biennales in Mexico and in 2016 Glaubitz won second prize. His graphic novel *Starseeds* was published by Fantagraphics in 2017 and was translated into French by Komics Initiative in 2021.

Glaubitz studied Graphic Design at San Diego City College, San Diego, CA; and Arts and Humanities at the California College of Arts, San Francisco, CA. Glaubitz was an instructor at San Diego City College in the United States for over ten years, and he has conducted workshops and lectures at various cultural institutions, museums, and universities.

[www.mrglaubitz.com](http://www.mrglaubitz.com)

[www.instagram.com/mrglaubitz](https://www.instagram.com/mrglaubitz)

### Top (left to right)

Charles Glaubitz, *Star Lassoing*, 2023.

Ink and zip tone on bristol paper. 19 × 12 inches.

Charles Glaubitz, *Crystal Shaman*, 2023.

Ink and zip tone on bristol paper. 18 × 12 inches.

### Bottom (left to right)

Charles Glaubitz, *Platonic Crystal Juggler Field*, 2023.

Ink and zip tone on bristol paper. 19 × 12 inches.

Charles Glaubitz, *Crystal Beat Maker*, 2023.

Ink and zip tone on bristol paper. 19 × 12 inches.



All images courtesy of the artist.



## KRISTEN LIU-WONG

Born and raised in San Francisco, CA, Kristen Liu-Wong attended Pratt Institute, New York, NY, where she graduated with a BFA in Illustration. She has shown extensively in numerous galleries both domestically and abroad and in addition to her gallery practice, she has worked with an extensive range of clients on projects ranging from murals to editorial illustrations to clothing lines. She now lives and works in Los Angeles, CA.

Liu-Wong's work blends everyday occurrences from her life with abstracted nightmares and crude humor. Trained as an illustrator, she tries to tell a story with every piece she makes, developing a personal and slightly sinister narrative within each painting. Using vibrant colors, heavy patterning, and tight compositions, the work draws inspiration from a variety of sources including but not limited to American folk art, the cartoons she watched as a kid, Shunga, and her appreciation for architecture. She is always striving to make work that is highly personal but altered enough to allow individual interpretations to be applied to every story she paints.

[www.kristenliuart.com](http://www.kristenliuart.com)

[www.instagram.com/kliuwong](http://www.instagram.com/kliuwong)



Kristen Liu-Wong, *Still Life With a Fish*, 2016. Acrylic and acrylic gouache on wood panel. 14 x 11 inches. Courtesy of the artist.



## FELIX QUINTANA

Through photography and media, Felix Quintana creates a portrait of Los Angeles, his community, the street, and the urban landscape. He uses a 19th-century photography process, the cyanotype, to create portrait, street, and landscape vignettes of Southeast, East, and Central Los Angeles. He encourages the viewer to take a cruise through neighborhoods and places that were formative for him. His work is a gesture to slow down and see the past and present through a process of combining photography, printmaking, collage, and multimedia. He works with archival imagery of Los Angeles to represent his community, often sourcing from online archives or directly from artists in his creative community. He also pulls material and inspiration from Google Street View, local swap meets, and handmade signage around his neighborhood. He is interested in uplifting the struggle and beauty of everyday routines, ultimately creating artworks that serve as emblems of diasporic communities in Los Angeles. His work is deeply personal, reflecting the phantom histories of LA's immigrant families and businesses. Ultimately, he considers his work to be a love letter to his community, telling their lived stories of migration and resilience.

Born in Lynwood, CA, Felix Quintana is a Salvadoran-American artist, photographer, and educator. Quintana's multidisciplinary practice spans photography, digital media, collage, drawing, and installation. Quintana received an MFA in Photography from San Jose State University, San Jose, CA and a BA in Art from California State Polytechnic University, Humboldt, CA. Solo projects include *Fantasma Paraiso* presented by Los Angeles Nomadic Division, Los Angeles, CA; *Cruising Below Sunset*, Residency Art Gallery, Inglewood, CA; and *Los Angeles Blueprints*, Somarts Cultural Center, San Francisco, CA. Select group exhibitions include Museum of Latin American Art, Long Beach, CA; Vincent Price Art Museum, Monterey Park, CA; Center for Photography at Woodstock, Kingston, NY; San Jose Institute of Contemporary Art, San Jose, CA; LA><ART, Los Angeles, CA; and San Francisco State University Art Gallery, San Francisco, CA.

Quintana's work has been featured by NPR *The Picture Show*, *The Guardian*, *Los Angeles Times*, KCET *Artbound*, and *ArtNews*. His work is held in the permanent collections of Oakland Museum of California, Oakland, CA; Altamed Art Collection, Los Angeles, CA; and Cal Poly Humboldt, Arcata, CA. Awards include the Los Angeles Nomadic Division Mohn LAND Grant (2023), LACE Lightning Fund Grant (2023), and Lucas Artist Fellowship at Montalvo Arts Center (2023-26). Quintana has taught and lectured at numerous institutions, including UCLA, SFAI, CSU Monterey Bay, UC Santa Cruz, Hammer Museum, and California African American Museum. Quintana lives, works, and teaches in Los Angeles, CA.

[www.felixquintana.com](http://www.felixquintana.com)

[www.instagram.com/felixquintana](https://www.instagram.com/felixquintana)



Felix Quintana, *Songs for a New World*, 2021-22. Cyanotype prints and mixed media on canvas. 36 x 48 inches.



Felix Quintana, *Cruising Through Five Dollar Paradise (Watts to K Town)*, 2021-22. Cyanotype prints, mixed media, and found objects on canvas. 36 x 48 inches.

All images courtesy of the artist.



## ALKAID RAMIREZ

Alkaid Ramirez is a documentary photographer based in Anaheim, CA. Ramirez uses traditional photography methods to capture the heart of their community, focusing on scenes, stories, and moments of civil unrest through a material analysis lens.

Ramirez works to spark important conversations about social inequality and injustice, shining a light on the challenges faced by working-class immigrants and marginalized communities. Motivated by a deep desire to document these struggles and challenge the status quo, Ramirez records the cultural significance of these experiences for future generations.

Ramirez makes work that is deeply personal, rooted in the places and times that have shaped their identity as the child of immigrant parents and a second-generation Chicano. Through their lens, Ramirez aims to break down harmful stereotypes and shed light on the complexities of BIPOC identity in colonized spaces.

[www.alkaidramirez.com](http://www.alkaidramirez.com)

[www.instagram.com/totesthewizard](https://www.instagram.com/totesthewizard)



*Alkaid Ramirez, Caught in Between, 2023.*  
Collaged archival family photos. 4 x 6 inches.



*Alkaid Ramirez, Return to Sender: Monte Steals Homes, 2023.*  
Fillable Postcard. 5 x 7 inches.

All images courtesy of the artist.



# EXHIBITION PLANNING TEAM



**Brody Albert**

Zines are cheap to produce, easy to distribute, and accessible for anyone to collect. I can't think of a more democratic, more inherently political form of art.



**Sandra B. Galeas**

I love zines for their unique creativity as well as accessibility to obtain and share information to everyone. Zines are a DIY intellectual art form that anyone, at any age, can produce on any topic!



**Arthur Kayzakian** @arthurkayzakian

Zines bring a raw, uncut voice to publishing that is often polished by bureaucracy.

I read comics because it reminds me that I am still a child at heart.

Comics fuse the alter ego with science fiction to tell a story of the society we live in.



**Adam Martinez** @adametal

I grew up reading *Teenage Mutant Ninja Turtles* comics because they expanded my imagination with vibrancy and humor; I grew into zine culture because in grad school I learned that zines and comics could be more than entertainment and leisure reading—one could reach people's hearts and minds in a digestible, aesthetically-pleasing way, centering subject matter that questions and challenges the status quo or even what's popularly alternative (re: the way comics and zines are generally perceived). At Chaffey college, through teaching and assigning zines as part of an educational practice, I learned just how communal, healing, ritualistic, and urgent zines are for anyone that seeks to make meaning, feels voiceless, and wishes to embolden the spirit and curiosity of those who open one up.



**Michelle Sanchez**

I enjoy zines for the creativity and different points of view artists bring when sharing their information with others.



**Rebecca Trawick**

Zines have been a gateway for me to explore ideas and cultural content that I couldn't easily find elsewhere. In the early '90s, my budding feminism and the discovery of grunge and Riot Grrrl expanded my world, with zines playing a significant role in that transformation. As I strive to learn more about the world and people's experiences, zines and comics continue to enrich me and satisfy my curiosities.



**Vicki Tulacro**

Zines are counterculture. They are grassroots. They are a form of protest, a medium of story-telling, a blend of genres to be whatever the author needs them to be.



**Neil Watkins**

I have been reading comics since the 1970s when I was a kid back in cold, grey England. Whether it was a weekly British comic or a monthly American Marvel comic book with all its bright colors, the combo of words and pictures always fascinated me. I dreamed of being a comic book artist but became an English major instead (sad face emoji). Zines fascinate me because of the hand-made, anyone-can-make-one vibe. I can't draw a superhero, but I can throw some words on the page, make some copies, and share that zine.

Illustrations courtesy of August Trawick.



# THANK YOU!

We want to express our immense gratitude to the many artists, designers, cultural workers, illustrators, activists, and authors who contributed to this exhibition by giving us permission to include their zine or comic for our visitors to read and enjoy. Huge thanks to the individuals, collectives, and groups listed below, and to the many others who provided permission after this publication was created.

Kim Abeles	Sam Brewster
Pável Acevedo	Bushwick Grill Club
Ian Addison	cam santa anna
Camille Alaras	CAO
Brody Albert	Vin Caponigro
Francis Almendarez	Ed Cash
Laura Anh	Efren Castro
Amanda Maciel Antunes	CCSG
Deborah Aschheim	Tamara Cedre
Jen Aster	Chaffey College Library
Tricia Avant	Chaffey Creative Collective
Kristyna Baczynski	Chaffey D&D Club
Sondria Bailey	Chaffey Game Development Club
Bait Bag	Chaffey Psych Club
Tiffany Barber	Chaffey Puente Club
Joshua Barton	Chaffey Review
James Beard	Stef Choi
Anna Jo Beck	Angelica Compton
Heidi Berthoud	Josh Corea
Will Betke-Brunswich	Laurant Corrales
Birdcage Comics	Gemma Correll
Amelia Bjesse-Puffin	Kat Crab
Black Cross Health Care Collective	Kelly Cripe
Luis E. Blackaller	Seraphina Violet Cuellar
Valerie J. Bower	Curious Publishing
Jeremy Brett	Alisa Damaso

Sara Danish  
Frank Davis  
Miquela Davis  
Ray & Shay Daylami-Frost  
Chiquita Dineyanti  
John Dishwasher  
Christa Donner  
Amira Doromal  
dotphotozine  
Sylvie Douglas  
El Espacio/The Space  
Nicole Elizabeth  
Cheyne Ellett  
Sara Fowler  
Violet Fox  
frankie & kristen  
Jenna Freedman  
Victor Frias  
Jessica Fuentes  
Amy Gadbois  
Sandra B. Galeas  
Siobhan Gallagher  
Johnny Gamber  
Ness Ilene Garza  
Jillian Gomez  
Erin Gordon  
Troy Guard  
Brett Gundlock  
Maya Gwynn  
Laura Harthrich  
Kate Haug  
Jennifer LaSuprema Hecker  
Chloe Henderson  
Kristofer Heng  
Carolina Hicks  
Tori Holder  
Sarah Hotchkiss  
JempolZine  
Eunsoo Jeong  
JGV

LA Johnson  
Just SB  
Acadia Kandora  
Christy Kane  
Rebecka Kann  
Lilian Karabaic  
Rhonda Kauffman  
Ketchikan Queer Collective  
Nathaniel Klein  
Maia Kobabe  
Olga Krasanova  
Carly Lake  
Karly Lake  
Thomas Lamb  
Jason LaMotte  
Sarah Lampen  
Last Word Press  
Deborah Lee  
Joyce S. Lee  
Ounjian Little  
Kristen Liu-Wong/Luke Pelletier  
Llano Del Rio Collective  
Silvio Long  
Matt MacFarland  
David Macke  
Lilac Vylette Maldonado  
Andy Mangels  
Adam D. Martinez  
Bronwyn Mauldin  
Keith Mayerson  
Stephanie McDevitt  
Kelly McElroy  
Arlene Mejorado  
Milo Miller  
MIZNA/Asian American Writers  
Workshop  
Honor Moody  
Jessica Mullen  
Mystic Multiples  
Tom Neely



Hazel Newlevant  
 Mimi Nguyen  
 David Nice  
 Mike Nichols  
 Iggy Nicklebottom  
 Desert Oracle  
 Mariana Parisca  
 Lisa Patel  
 Pleasurepie  
 Publication Studio Hudson  
 Rad Lanzerotti  
 Eloise Rae  
 Mary Rajotte  
 RAT NEST  
 cindy rehm  
 REP  
 Jen Delos Reyes  
 Cindy Rinne  
 Kim Robinson  
 Celia Rocha  
 roctothorpe  
 Nicky Rodriguez  
 Lauren Romero  
 Jaklin Romine  
 Craig Brosebraugh  
 Beverly Salsa  
 Samizdat Press  
 London San Luis  
 Jillian Sandell  
 Sasaki Family  
 Scarfff  
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 Heath Schultz & Brad Thomson  
 Olivia Serrill  
 Emily Wear Shum, PhD. Shum  
 Olivia Smith  
 Snake Hair Press  
 Sam Spina  
 Stella  
 Robert Henry Stevenson

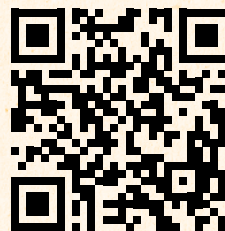
Hester Stinnett  
 Savannah Storm  
 Cosima Storz  
 Carolyn Swiszc  
 Stephanie Syjuco  
 Tasha Fierce  
 Kate Tattersfield  
 Cameron Tepper  
 The Decolonization Project  
 Andrew K. Thompson  
 Alix Thunder  
 Tierra del Sol  
 Mark Todd  
 Navi Toly  
 August Trawick  
 Rev. Dak J. Ultimak  
 Bre Upton  
 Rebecca Ustrell  
 Jude Vachon  
 V. Vale  
 Madeline Veitch  
 Jen Venegas  
 Lexa Walsh  
 Neil Watkins  
 Esther Pearl Watson  
 Sarah Welch  
 Daniel Whitfield  
 Jenny Wilkson  
 Celina Williams  
 Jennifer Williams  
 Sandy Williams iV  
 Kelly Wooten  
 Chris Wright  
 Rachel Yinger  
 annette young  
 Kat Zagaria  
 Adam Zapotak  
 Sophia Zarders  
 Bryan Zents  
 Zig-Zag, Warrior Productions

## WANT MORE ZINES AND COMICS? VISIT THE CHAFFEY COLLEGE LIBRARY!

Currently enrolled students, faculty & staff can check out selections from our zines and comics collections!

Scan this QR code for more info, including:

- Featured zines
- Learn how to make your own zine (paper and digital)
- Print and digital books about zines
- Online zines from people of color (POC), queer, and feminist creators



Find them on the 2nd floor of Rancho Library,  
 Call Number Range 741.5 or at  
<https://tinyurl.com/chaffeylibraryzinecollection>  
<https://libguides.chaffey.edu/zines>

### Fontana and Chino Students-Dive into the Creative World of Zines and Comics!

Join us at the Chino Campus Library for an exclusive pop-up exhibition, and don't miss the vibrant display at the Fontana Campus!

#### Where to Go:

**Chino Campus Library:** Explore an eclectic collection of unique works, grab our special exhibition zine, and discover how to craft your own zine at home.

**Fontana Campus:** Explore a display of zines and comics on view in the FNAC Building, 1st floor, east end.

**Fontana Campus Library:** Stop by the Library to pick up a specially crafted zine inspired by the exhibition, and easy instructions for making a one-page zine at home.

**When:** During Library Hours. For more details on library hours, visit our website. Unleash your creativity and join us in celebrating the art of zines and comics!

For more information, visit: [www.chaffey.edu/library/hours.php](http://www.chaffey.edu/library/hours.php).



# ASK ART

## USING THE MUSEUM TO MAKE CURRICULAR CONNECTIONS

As you view the works of art in the exhibition (visual art, written/illustrated work, text-based works of art), note which words, images, or phrases stand out to you.

When you enter the Wignall Museum, take a few seconds to check in with yourself. How are you feeling today, mentally and emotionally? As you view the exhibition, notice how you are feeling as you engage with art.

Do text or images have a stronger impact on you as a viewer? Is this distinction helpful or harmful to you?

### QUESTIONS WHILE VIEWING

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

The artists in *Reading Room* create art objects, zines and comics. What do you think separates these different art forms? In what ways do they intersect? Does the distinction matter to you? Why or why not?

In what ways do the processes of art-making and writing seem similar, and how do they differ? Please use specific examples from your museum visit to explain. Jot your examples down and share with a friend or classmate.

Select two of the artists from this exhibition and describe in detail the thoughts and emotions that their work evokes in you. What aspects of the work are you reacting to?

How do some of the artists and authors in *Reading Room* use humor in their work? Similarly, how do the artists use suspense, horror, fantasy, and/or romance in their art? What do these emotions add to the experience of viewing or reading their works of art?

### HOW TO USE THIS GUIDE

This guide is designed as a resource for viewing the exhibition, facilitating discussions, and creating activities in response to the content presented in the exhibition. It supports further research, curiosity, and investigation of contemporary art, artists, and themes. These materials can be used in the classroom, community-based learning environments, or by individuals who visit the exhibition.

### BEFORE YOU VIEW THE EXHIBITION ASK YOURSELF THE FOLLOWING QUESTIONS

What does it mean to understand a text or piece of literature? How do you know you understand it?

How do viewers and artists, like authors and readers, interact through their art?

What makes a community? How would you describe the different kinds of communities you interact with?

Many of the artists in this exhibition work collaboratively. How do you define collaboration? Consider if their contributions could have been realized without the input of other cultural workers. How does collaboration affect a work of art? How is it different from an individually realized work of art?

Many of the artists who create zines repurpose imagery from commercial sources such as magazines, books, and other sources. How do these artists transform those materials into a new meaning or idea?

### ESSAY PROMPTS

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

As you view the artworks presented in the exhibition, what do you think the artist is exploring, inquiring about, visualizing, or illuminating? Organize your observations and thoughts into a social media post on your reaction to the exhibition, with an image from the exhibition. Please use the hashtags provided at the end of this list.

What are some ways in which people express their identity? Find examples and discuss how people express their identity in literature, music, art, fashion, personal style, or the style and design of their personal space or home?

Zines often travel freely between the creator and others.

What do you think these artists think about authorship, copyright, and other devices that reinforce a system of ownership over works of art? Do you agree or disagree with this concept? What are the pros and cons of this approach?

The history of comics goes back over a hundred years. Research the history of comics, the challenges the genre has faced, and the resurgence in popularity in film today. Write a paper exploring the historical and social context of comics in contemporary culture.

### ACTIVITIES

Identify a favorite work of art, installation, or text from *Reading Room*. Create a collage that refers to it in some way.

Create a small diagram, zine, comic, or collage about a secret. Once complete, leave the work of art in a public space for someone to discover.

Write your own manifesto. A manifesto is a public declaration, often political in nature, or a group or individual's personal beliefs, and principles, often with a call to action. Compose your own manifesto in the form of a poem, a zine, or a graphic object.

Make a zine using frottage. Frottage is a technique where you rub atop materials like string, mesh, textured surfaces, leaves or other natural materials, or other textured materials. Using a sheet of paper and soft pencil or crayon, create a series of frottage from your environment and create a zine of your findings.



# ASK ART

## USING THE MUSEUM TO MAKE CURRICULAR CONNECTIONS

Curious Publishing has created several sculptural books in their pop-up installation. Create a work of literature that also functions as a 3D object. Play with scale in unexpected ways by creating something surprisingly large or small.

Create a word web or Venn Diagram after reading five zines/comics and viewing some of the visual art. Note the similarities and differences between the works you focus on.

Visit the library and review the college's zine collection. Find a zine at random and create your own zine or comic in response. Leave it in the Library for future visitors to discover.

Choose one of the words, phrases, or images that stood out to you while viewing the exhibition. Use it as a starting point for a small drawing, zine, or comic you create. Repeat the word, image, or phrase as much as you like, but include it at least twice.

Create a portrait of someone from your own community that often goes "unseen." Use a

camera, a pencil or pen, an instrument, etc. Once complete, write a few sentences about why this member of the community should be seen.

Use a single color to influence the creation of a work of art or piece of music. How is your relationship to this color connected with the object or composition?

*El Espacio/The Space* looks at local and regional histories in their zines. Identify a historical moment that influences your life today. Find archival materials and create a work to connect the past and the present.

Zines, comics, art, and music often intersect. Select an image in the exhibition to inspire you to create a soundscape, a song, or a piece of music. Then reverse the process and select a sound or song that you feel connects to an artwork of your design. Design a display for the two works and what inspired them.

Create a video or performance that experiments with sounds and language. Emphasize new or discovered sounds from your community.

Create a personal history timeline with objects from your home, or a place of importance to you. Photograph this sculptural timeline to tell a story about your personal history.

Write two or three rules or limitations for making a work of art and share them with a friend or classmate. Trade ideas, create a work, and make a small exhibition in a public space of work based on your assignment.

Gather with a small group of friends. Each of you should have 10 index cards or small sheets of paper. On each card, write a word or phrase describing something that is important to your identity. Once done, everyone should layout the cards on a table or surface. Walk around the room and read what others wrote. Every time you see something that you also identify with, put a dot sticker on their card. Then, share out what you all noticed during this exercise. Which cards had the most dots on them? Did anything surprise you?

Create an 8-page mini-zine or comic about yourself. Create an avatar for yourself. It could be a character, an animal alter ego, or other concepts as a stand-in for yourself. Document a real or imagined event in your life.

After you view *Reading Room*, free-write for 5 minutes. Reread your writing and identify a word or statement that stands out to you. Create a zine or comic based on the word or phrase.

Create a cut-and-paste poem. Your poem could be list, a haiku, prose, lyrical, or other format poem. Use your last sent text messages to create your poem.

Create a work of art around the theme "family dinner." Consider how you define your family, and how you connect family and food.

Make a one-minute sculpture. The sculpture should only exist for one minute. Use your body, your clothing, or a partner to create a sculpture. Ask someone to photograph your sculpture.

### SHARE

Create a playlist to accompany the exhibition. What would you include and why?

Create a zine or comic book in the drop-in space at the Wignall Museum. Share your zine with a friend or family member.

Tell a friend, classmate, instructor, or family member about *Reading Room: Zines, Comix, and Other Radical Texts*. Invite them to view the exhibition with you, in person, or online at [www.chaffey.edu/wignall](http://www.chaffey.edu/wignall).

### SHARE YOUR WORK OF ART ON SOCIALS:

#readingroom  
#wignallMOCA  
#whatsupatthewig



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**Improving lives through education.**

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

## WIGNALL MUSEUM *of* CONTEMPORARY ART

The Wignall Museum of Contemporary Art is a teaching museum and interdisciplinary art space that fosters direct engagement with works of art through exhibitions, collections, education, and community programming.



*Reading Room: Zines, Comix, and Other Radical Texts* was made possible with support from California Humanities, a non-profit partner of the National Endowment for the Humanities. Visit [www.calhum.org](http://www.calhum.org).

Any views, findings, conclusions, or recommendations expressed in this exhibition do not necessarily represent those of California Humanities or the National Endowment for the Humanities.



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WIGNALL MUSEUM *of*  
CONTEMPORARY ART

## LAND ACKNOWLEDGMENT

It is our tradition that we acknowledge that Chaffey College is on the ancestral lands of The Kizh and Tongva (Gabrieleño) who remain in the area today. With respect and honor for the lands we gather on and the leaders before us, we would like to take a moment to acknowledge the Gabrieleño-Tongva (GABRIEL-EN-YO TONG--VAH) Peoples, the original stewards of these sacred and unceded homelands. The Tongva people's history, language(s), cultural traditions, and legacy continue to shape this region and we recognize their continuing presence in their homelands.

In the spirit of truth and equity, Chaffey College commits to uplifting the voices of indigenous peoples, and building an inclusive and equitable educational environment, and decolonizing the institution. We also encourage members of the Chaffey College community to learn about the land they reside on and the original caretakers and advocate for culturally responsive action.