

Multiculturalism and Belonging 2025

CICA Museum x California State University San Bernardino

January 29 - February 16, 2025

2025.1.29 - 2.16

Featured Artists 참여 작가: **Francis Almendárez, Taylor Moon Castagnari, Yun-jeong Choi, Woosik Choi, Joomi Chung, D La Her, Blond Jenny and Elijah Blond, Soyeon Kim, Lee mee-kyong, Lee Se Jung, Lee SeungHee, Geuryung Lee, Eunji Lee, Jennifer Seo, Chansong Woo, Xin Feng and Meichun Cai**

The Multiculturalism and Belonging exhibition, a collaboration between CICA Museum and California State University, San Bernardino, explores identity, culture, and memory through works by artists from El Salvador, Nicaragua, Korea, Hong Kong, Puerto Rico, China, Vietnam, Mexico, and Afghanistan. Using diverse media, the artists address themes of assimilation, language barriers, migration, and cultural disconnection. Several Korean artists incorporate traditional materials, highlighting the immigrant experience and varying senses of belonging within cultural and family contexts.

한국의 CICA 미술관과 미국 샌버너디노 캘리포니아 주립대학교가 국제협력전 "Multiculturalism and Belonging (다문화성과 소속감)"을 개최합니다. 엘살바도르, 니카라과, 한국, 홍콩, 푸에르토리코, 중국, 베트남, 멕시코, 아프가니스탄 등 다양한 국적의 작가들이 정체성, 문화, 의식, 역사, 개인의 기억을 주제로 한 작업을 소개합니다. 현재 속해 있는 문화와 민족적 배경 사이의 간극을 살펴보고, 사회문화적 흐름 속에서 다양하게 발현되는 '자아'를 탐구하고 표현하는 전시입니다.

Francis Almendárez



“Dinner as I remember” (2016)

In *Dinner as I remember*, a voiceover narrative recalling the period of time leading up to dinner during childhood is superimposed with a slideshow of images of typical dishes eaten in Central America and the Caribbean. The images are mostly shot candidly as commonly seen on social media: some really close up while others set further back, enough to show family members sharing a meal. The title and the tone in the voiceover imply a longing for those foods and of familial/cultural belonging, while also re-framing those intimate moments and family dynamics at the dinner table as parts of larger concerns. The viewer is essentially taken on a journey re-thinking the concept of “family dinner” or “dinner at a table” as a communal/sacred tradition and acknowledging how the foods we eat, as ordinary as they may seem, are layered with histories, cultures, and politics of their own.

Francis Almendárez is an artist, filmmaker, and educator from South Central, Los Angeles. His work takes many different forms including exhibitions, screenings, performances, workshops, and collaborations that have been presented across museum, university, and DIY spaces both nationally and internationally. Through the merging of history, autoethnography, and cultural production, his works offer ways to navigate and reconcile with intergenerational trauma and reclaim diasporic identities. Recent presentations include screenings at Miami New Media Festival and Cité Internationale des Arts, Paris; DIY photography and filmmaking workshops in Honduras and El Salvador; public photo-murals at FotoFest, Houston; and collaborative performances at Antenna, New Orleans and Prospect Art, Los Angeles. Almendárez is an Assistant Professor of Photography/Video and Studio Art at California State University San Bernardino, and previously lectured at University of Houston School of Art and Houston Community College. He received his MFA (with Distinction) from Goldsmiths, University of London, and BFA in Sculpture/New Genres from Otis College of Art and Design.

Ain Ma & Minji Cho, Alyssa Candelario 1&2, Christopher Xavier 1&2, Elizabeth del Rio, Jim Castillo, Karla Altamirano, Kimberly, Madeline Ochoa 1&2, Marco Jimenez, Marina Morgan Ibarhim, Navid Zekria, Roberto Ceja, Roberto Davila, Rosalena Lopez, Stephanie Kelly 1&2, Vanessa Ramirez 1&2, Ain Ma, Minji Cho 1&2, An Nguyen 1&2&3, Vanessa Perez Jimenez, Vicki Har 1&2&3



The exhibition, “Multiculturalism and Belonging” is a true cultural and artistic exchange, as it features CSUSB’s diverse student and faculty population alongside international artists. These works traveled from CSUSB’s Dutton Gallery to the CICA Museum in Gimpo, Korea. This exhibition encouraged dialogue around topics of diversity, equity, and inclusion. Taylor Moon Castagnari’s art and design students explored their relation to or detachment from their respective cultures by creating map-based illustrations. These digital tapestries featured their cities of familial origin and the monuments, food, textiles, and patterns associated with these places. Students incorporated polaroid illustrations of their loved ones and personally significant motifs into a cartographic collage. In Castagnari’s Experimental Animation course, students created whiteboard-style animations that told their personal and cultural narratives, integrating their handwriting and self-portraits.

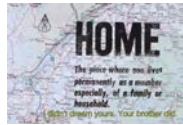
Taylor Moon Castagnari



Taylor Moon Castagnari’s artwork explores the formation of her multicultural identity in Los Angeles, inspired by her father and uncle’s early childhood experiences after immigrating from Korea. Her digital illustration, “Playing with Toy Cars on the 710”, printed on metal, depicts two young boys navigating assimilation and cultural challenges. This piece juxtaposes childhood imagination with adult realities, symbolizing growing up in a city from which one may eventually be priced out. Another work, “I Do Not Understand”, portrays herself as an adult learner in a Korean elementary classroom, highlighting her struggle with rudimentary Korean. In “Skyscraper Dreams”, she visualizes Los Angeles as a sandcastle, emphasizing the competitive nature of chasing grand dreams in an immensely populated city. Castagnari’s art frames imagination as a reclamation of innocence amid the pressures of urban life.

Taylor Moon Castagnari is a contemporary artist and professor of design and animation at California State University, San Bernardino. Her primary mediums are installation, animation, and digital illustration. Moon Castagnari has garnered solo exhibitions at the Riverside Art Museum, the Robert and Frances-Fullerton Museum of Art, the Grange Insurance Audubon Center, and the Sasse Museum. She took part in a process-oriented artistic residency at the Torrance Art Museum. She was a featured artist in Frieze magazine. Her work has been displayed in group exhibitions at the Museum of Contemporary Art, Santa Barbara, Next Museum, Las Laguna Art Gallery, Open-Walls, Orbit Art Gallery, a Burbank pop-up gallery in association with BG Gallery, Spiva Art Gallery, Decagon Gallery, and Stay Gallery, Kyung Sung University Art Gallery, Montgomery College’s King Street Gallery. Moon Castagnari received a double major in Studio Art, BA, and Art History, BA at the University of California, Santa Barbara. She received a Master of Fine Arts in Art from the University of Oxford’s Ruskin School of Art. Moon Castagnari taught previously as an Assistant Professor of Design at Missouri Southern State University.

Yun-jeong Choi



“Ho(me)” (2020)

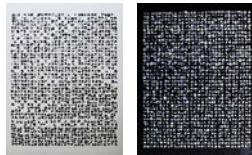
In this poignant video, a child’s voice tenderly recites a poem, each line evoking curiosity and wonder as they contemplate the essence of what "home" truly means. Layered with the audio of a phone call between the artist and their mother in the beginning of the video, the narrative reflects a shared search for the meaning of home. Through the child’s innocent yet profound questions — What is home? Where is home? — the video invites viewers to redefine home beyond its physical dimensions, exploring themes of belonging, love, and identity.

The piece weaves in carefully crafted installations and delicate paper materials, each element thoughtfully chosen to evoke the warmth, fragility, and memory associated with home. Through perspective art, the installations subtly shift and reframe the viewer’s vantage point, echoing the complexity of home as something that changes shape depending on where one stands.

By combining these visual elements with the pure reflections of the child’s voice, the piece engages viewers on the meaning of home-- is a place, a person or self? The work invites them to consider that home may not reside within walls but rather in the shifting, overlapping experiences and relationships that shape our understanding of ourselves and the world around us. Through this thoughtful blend of media, the video becomes a sensory journey that redefines home as a space of memories, dreams, and connections.

Yun-jeong Choi is a Korean-American visual interpreter working as a graphic designer and animator. Graduated from Rhode Island School of Design in animation, her work is grounded in motion and experimentation. Her animations have been showcased at renowned festivals both locally and internationally, including the Ottawa International Animation Festival, Fantasia International Film Festival, Brooklyn Academy of Music (BAM), and Seoul Indie-AniFest. Through her dynamic visual language, she explores themes of identity and emotional resonance.

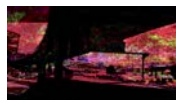
Woosik Choi



“A Day Darker than Night” (2018), “Leaving Pebbles Behind” (2018)

Woosik Choi is a visual artist based in New York. He explores relationships, communication, and personal history through drawing and painting. His work captures hidden and ambiguous points in human relationship and visualizes them as a tranquil and lyrical landscape. Also, he attempts intimate communication by using symbols with messages in his work. His artistic practice tries communal coexistence as well as the expansion of personal relationships. Woosik received his MFA in Fine Arts from School of Visual Arts, New York, 2022. He has exhibited his work at venues including New Collectors gallery, SVA Chelsea gallery, Main Street Arts, Starta Arta, LIC-A, CICA museum and space 776 gallery. He was selected for Honorable Mention by Main Street Arts.

Joomi Chung



“Transit” (2022)

“*Transit*” (2022) explores the multifaceted experience of moving through time-space as a driver. The condition of being a driver creates a unique kind of spatio-temporal experience. The car becomes an intersection between a framed landscape and an extension of my body. Multiple layers of landscapes move at varying speed. As the car moves in space, my senses are rapidly

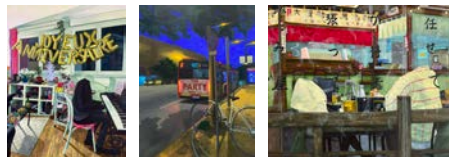
synthesizing multisensorial experiences and perspectives: view of the road in front of the car, reflections on rear-view and side-view mirrors, peripheral visions, view of the actual road vs GPS mapping of the same road, as well as immediate and distant views and noises. In addition to these simultaneous sensorial events, random thoughts come and go, disrupting my connection with my immediate surroundings and complicating my sense of reality.

이동, 일시적 체류, 변화, 교통 등의 의미를 지닌 "Transit" (2022)은 운전자의 시각에서 체험되는 다면적이고 유동적인 시공간을 탐구한 영상 작업이다. 달리는 차에서, 감각과 사고는 빠르게 흘러가는 실재 공간과 이 공간을 인지하는 다양한 시각들, 그리고 간혹 떠오르는 상념 또는 기억에서 나온 가상공간들의 조각들을 수시로 재구성해 나간다. 차의 내부와 외부, 순식간에 다가오는 풍경, 각기 다른 속도로 지나치는 겹겹의 풍경들, 백미러와 사이드 미러를 통해 보이는 (이미 과거로 흘러간) 풍경들, 장거리와 단거리 시각, GPS의 지도와 교통신호 및 표식들, 차 내부와 외부로부터 들려오는 소음과 진동 등 수많은 정보들이 순식간에 모든 감각을 통해 흡수되어 끊임없이 변화하는 '유동적' 현실로 재구성된다.

Joomi Chung is a Korean-American artist based in Oxford, Ohio where she is currently an Associate Professor of Art at Miami University. Her work has been exhibited at national and international venues including Alice F. and Harris K. Weston Art Gallery in the Aronoff Center for the Arts, Cincinnati, OH; Urban Arts Space, Ohio State University, Columbus, OH; Urban Institute of Contemporary Art, Grand Rapids, MI; Colorado State University, Fort Collins, CO; and Seoul Art Center at Hangaram Museum, SOMA Drawing Center, and CICA Museum, South Korea.

작가 정주미는 1999년 홍익대학교 회화과 졸업 후 동 대학에서 국고지원 연구과정 수료하였다. 2001-2004년에 미국 앰허스트 메사추세츠 주립대에서 석사학위를 마쳤으며 현재 미국 오하이오주의 마이애미 대학교 회화과 부교수(Associate Professor of Art)로 재직중이다.

D La Her



“Rue de la République” (2023), “Avinguda del Marquès de l'Argentera” (2024), “Three Generation Fish Market” (2022)

Rooted in Sartrean existentialism and American realism, D La Her explores the conditioning and evolution of individual identities in contact with societal norms through painting and performance. Her nomad lifestyle and multicultural background have influenced her artistic approach revolving around the fluidity of identity and the sense of belonging. Humans, devoid of inherent purpose, embody a free existence detached from all predetermination or fixed form in her works. They are no longer reduced to identification but are potentiality, open to all forms of possibilities based on their freedom of conscience and ability to overcome prejudice. The blank faces draw the viewers into the emptiness, freeing themselves from any categorization or essentialization. Her meticulous brush strokes on a large canvas offer a different reading depending on the viewing distance. As viewers come closer, the blank faces invite them to introspection. Those faces are addressed to everyone, regardless of origin, color, or gender. It is an empty field for reflection, an encounter with the self... to finally fully grasp one's presence.

사르트르 실존주의와 미국 사실주의에 뿌리를 둔 디 라허는 회화와 퍼포먼스를 통해 사회적 규범과의 접촉 속에서 개인 정체성의 형성과 진화를 탐구한다. 그녀의 삶에 깊이 자리한 다문화적 배경은 정체성의 유동성과 소속감을 다루는 예술적 접근 방식에 영향을 미쳤다. 그녀의 작품에서 인간은 고유한 목적이 없는 존재로, 모든 예정된 형식이나 고정된 형태로부터 분리된 자유로운 존재를 구현한다. 인간은 더 이상 정체성으로 국한되지 않으며, 의식의 자유와 편견을 극복할 수 있는 능력에 따라 모든 가능성에 열려 있는 잠재적 존재로 그려진다. 빈 얼굴들은 관객을 공허 속으로 인도해 자기 범주화나 본질화에서 해방시킨다. 라허의 큰 캔버스에 대비되어 더욱 돋보이는 세심한 붓질은 관람 거리에 따라 다른 해석을 가능하게 한다. 관객이 가까이 다가갈수록, 빈 얼굴들은 그들을 자기 성찰로 인도한다. 그녀 작품 속 빈 얼굴들은 출신, 피부색, 성별을 구분하지 않고 세상과 소통한다. 그것은 타인과 자신의 만남을 통해, 결국 자신의 존재를 마주하게 되는 텅 빈 성찰의 장이다.

D La Her (b. 1991) is a Paris-based South Korean artist who explores the forms of human existence through painting and performance. She holds both a BFA and an MBA from France and pursued further studies in the state of New York during her Master's degree in fine art. She started her paintings series in 2022 and is currently an artist-in-residence at 59 Rivoli in Paris following a residency program at Tangent Projects in Barcelona. Her works were shown at Rea! Art Fair in Milan and WIAF in London. La Her was further featured as 'Artist to Watch' in Art Connect and Collateral magazines in 2023, and selected for Homiens Art Prize in the US and Jackson's Art Prize in the UK this year. In spring 2025, she will present her first solo exhibition at the MINT Gallery in Atlanta, GA, US.

Blond Jenny and Elijah Blond



"The Guy Who Pulled The Earth Back - Part 2" (2024)

The Guy Who Pulled The Earth Back - Part 2

He is reaching for the sky. A guardian of mother nature, he is trying to pull Earth back so we can reconnect to the clean and beautiful past. With each subsequent pull, the dry and scorched land becomes more green and lush with nature. He continues to pull himself until he eventually arrives in Buyeo Gunnamgi. He has bridged East and West, restoring harmony with nature. The accompanying music is a 40Hz Gamma wave track which is designed to enhance cognitive function. The music helps to transport our guardian from his origin in the rural West into the graffiti painted streets of Brooklyn. Realizing this is not the final destination he digs deeper into his subconscious and eventually wakes up on the shores of Ulsan. The refreshing ocean mist revitalizes him to keep pulling. His journey leads him to the historic Buyeo where signs of the past are preserved as an inspiration for the future.

Blond Jenny & Elijah Blond collaborate as performance artists. They oscillate between mutual musings as they are often the subject of one another's work. They share ideas and support each other on either side of the lens. They are passionate about exploring and observing nature. They cement this passion in their work to bring continuity to their experiences through art.

Soyeon Kim



"Deep in the Woods" (2015)

Many of my works focus on a lyrical approach, reflecting the journey of discovering and defining one's identity. I try to capture a personal perception, conveying emotion through the abstractions of the audiovisuals, rather than providing a concrete narrative structure for the audience to simply follow through. In *"Deep in the Woods"*, the Woods represent the unknown world that one may encounter as they get thrown into an existing predominant culture. The audiovisual imageries are portrayed from the one's point-of-view, experiencing diverse cultural phenomena, both sociopolitical and sociological experiences to embrace or challenge against. The film depicts the visceral impressions of how I, as an immigrant, explored a new and unfamiliar culture, discovering the "unseen" and "unheard" with various emotions. By using abstract symbolism, many of these audiovisual elements: shapes, textures, motion, and sounds, could be something that we were familiar with, yet challenged our perceptions on identifying the symbolism and relation to our lives in this multicultural society. I would want the audience to immerse themselves into the woods connecting these elements with their own life experiences and reflecting their cultural identity. I felt that it has been the process of many negotiations, starting with the abandonment of my original and individual [Korean] culture to be assimilated into the predominant [American] one to be accepted. Then, I struggled through another round of negotiation, more correctly internal struggles and fights, denying the uncertain identity in this melting pot I threw myself into. Ultimately, each individual will result in defining one's identity through various challenges of their respective lifetime, both positive and negative, to reinvent themselves to invent themselves to harmoniously deal with the diverse voices and recognize the values in the cultural differences in the society.

Soyeon Kim is a Korean born interdisciplinary artist with a focus on visual and media arts. Soyeon combines her backgrounds in both painting and filmmaking to explore various themes, breaking down realism into abstract shapes, patterns, textures, and colors to build unique visual worlds filled with metaphor and symbolism. Her works have been showcased worldwide, aired on broadcast television, displayed in museums and galleries, and have won prestigious awards since 1995. She taught art, media arts and film at the California Institute of the Arts, Art Institute Minnesota, California State University Monterey, and is currently Associate Professor at the College of the Arts, California State University Long Beach.

Lee mee-kyong



“memory bojagi#3” (2021), “memory bojagi#4” (2023), “untitled#1” (2021)

memory bojagi#3 memory bojagi#4

This work is a work that captures nature and human life in the form of a cloth.

Print someone's photograph on a thin cloth and use it as a cloth

She made a sculpture in the shape of a sculpture. She placed the cloth in nature,

the home of our lives, and filmed it. It contains memories of someone's hard life,

Someone's heartbreaking story and someone's happy moment were unfolded on the earth.

untitled #1

We usually feel inconvenient when photographs of people are damaged or discarded. This emotional bias is due to the reproducibility of the photograph. Through this action, it is intended to escape the compulsive order created by the reproducible logic of existing photos.

기억보자기#3 기억보자기#4

이 작품은 자연과 인간의 삶을 보자기 형태로 담아낸 작업이다. 누군가의 사진을 얇은 천위에 인쇄하여 보자기 삼아 보따리 모양의 조형물을 만들었다. 그 보자기를 우리 삶의 터전인 자연에 배치시켜 촬영했다. 여기에는 누군가의 고된 삶에 대한 기억, 누군가의 가슴 아픈 사연, 누군가의 행복했던 순간을 대지위에 펼쳐놓았다.

무제(untitled)#1

우리는 보통 인물사진이 훼손되거나 폐기될 때 불편함을 느낄 때가 있다. 이러한 감정적 편향에는 사진의 재현성에 자리 잡고 있기 때문이다. 이런 행위를 통해 기존 사진의 재현적 논리가 만들어낸 강박적인 질서를 벗어나려보는 의도의 작업이다.

Lee Mee-kyong majored in photography at a late age and is working on the relationship with the batter in a series of works called "See". So much so that we can work on it. Since she felt the limitation of expression only with photos, she is considering the diversity of media after publication (2021).

이미경은 늦은 나이에 사진학을 전공했으며 '보다'를 연작으로 타자와의 관계성에 관한 작업을 하고 있다. 작업을 할수록 사진만으로 표현의 한계성을 느껴 간행전 (2021)이후에는 매체의 다양성을 고민하고 있다.

Lee Se Jung



“Navigue 01” (2021), “Navigue 02” (2021)

The stitches of the needle symbolize my footprints and traces, and the path that is formed by overlapping and accumulating. Empty spaces and traces of time create a sense of depth and texture, symbolizing the journey of life.

Lee Se Jung: I have always found walking to be a fascinating experience, especially when exploring unfamiliar places in cities. It allows for a new sense of discovery and opens up different ways of thinking. As I walk, I have seen the old stone roads and wooden stairs worn down by countless footsteps, and I leave my thoughts, emotions, and footprints there. Embroidery, with its meticulous process of one stitch after another, feels like leaving footprints. By embroidering, I aim to deepen and engrave my impressions even more.

Lee Seung Hee

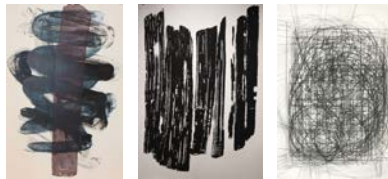


“The Record #14” (2023), “The Record #15” (2023)

I am a calligrapher who learned and honed traditional calligraphy. It was one of the most important social roles of calligraphy to convey the great documentary heritage to future generations as beautiful works. My artworks as a calligrapher are also based on these recordability. I am an artist of calligraphy who records contemporary times and a theorist who majored in Oriental aesthetics and art philosophy. Oriental aesthetics and philosophy recognized the deep abyss(深淵) that could not be "verbalized" and developed its aesthetic history and art history with many concerns and internal values to artistically embody it. My artworks as a contemporary artist of calligraphy are also accumulated with concerns and values to record these deep and intimate contemporary colorful contents that are not verbalized. My contemporary artistic records are established as my own calligraphic formative languages by citing and operating traditional Korean calligraphy, formative languages as de-characters created by newly interpreting and transforming tuoben, and media of various physical properties.

Lee Seung Hee is a lecturer in the Department of Calligraphy at the graduate school and a researcher at the Institute of Oriental Philosophy and Culture in Sungkyunkwan University. She is paying attention to the possibility and potential of calligraphy as a contemporary culture and art in the 21st century, so she conducts academic research in these regards. In addition, she is building a world of contemporary art based on cultural translation and artistic adaptation work of Asian calligraphy, not through regeneration or reproduction of traditional calligraphy

Geuryung Lee



"Zen" (2024), "Journey" (2024), "The Movement" (2024)

Geuryung Lee stands as a versatile visual artist and painter, renowned for her mastery of printmaking and captivating installations. Beyond her artistic endeavors, she passionately imparts her wisdom as a teaching artist across various public institutions and senior centers. With a BFA in Painting from the esteemed Pratt Institute and dual MFAs in Painting & Drawing and Printmaking from SUNY New Paltz, Geuryung's academic foundation is strong. Her creative journey has been further enriched through distinguished artist residency experiences, including the Chautauqua Institution and Vermont Studio Center, which have undoubtedly broadened her global perspective. Her artistry has left an indelible mark, showcased across international exhibitions in Italy, Morocco, Korea, China, and the US, fostering connections that transcend cultural boundaries.

Eunji Lee



“Self Portrait at Thirty Two ” (2011)

The poem *Self Portrait at Thirty Two* (2011) captures my upbringing of the frequent journeys between South Korea and the U.S. At thirty-two, I arrived in New York City to pursue academic studies after spending my twenties working in Seoul, Korea. Despite

spending my childhood in the U.S., returning as a full adult marked a significant change—a new beginning that was both overwhelming and exciting. The poem reflects the challenges and anticipation of this new chapter unfolding.

The image is a temporary installation of the poem, written on a window accentuated with clouds made of traditional Korean paper hanji, at the Tisch School of the Arts, New York University. I spent a decade in New York City before returning to Korea. A related new work, a current self-portrait, will be exhibited at the CICA Museum in January 2025.

Eunji J. Lee is an artist-educator who explores meaning-making experiences facilitated at the intersection of artistic practices, public engagement, and education. Eunji has presented her work in New York City's Painting Center, Macy Gallery, Acumen LLC galleries; Yeats Society, Ireland; and the Seoul Arts Center, Sejong Arts Center, Korea, and is a member of Roadworks, a community-based art collective. Eunji worked as a public art curator at Seoul City Gallery Project affiliated with the Seoul Metropolitan Government, and served as the former president of the Community Arts Caucus within the U. S. National Art Education Association. She has taught at NYC public libraries, correction facilities, and MoMA, working with diverse groups from PK-12 students to senior adults. In the field of art education, Eunji has instructed pre-service teachers at Columbia University and Southern Connecticut State University. She currently serves as an assistant professor at Busan National University of Education in Korea.

Jennifer Seo



“Grandma (button) photo” (2023), “Daily Rice Bowl 2” (2022), “Eyeglasses” (2022)

I make paper recreations of objects to better understand what we find important and why. Objects go from being simply a thing we interact with as utility to a thing that embodies a philosophy and culture. My current body of work focuses on objects found from old family photographs. As I look through the photos, I pick out common objects that those in the scene would have had the most interaction with. My making process is intentionally repetitive and careful. This meticulous labor elevates the handmade objects through the time and care spent producing it. While making these objects I have time to consider these lost moments, making space for quiet reflection.

The sculptures are made using a method of templating and patterning. The limiting characteristics of paper emphasize the replicated-ness of the realized object and I am interested in this preservation that deconstructs the original. I am also interested in the immediacy of the drawing process as a concept that I transition into a sculptural process. This transformational process folds in ideas of comparing illusion vs actual, comparing observation vs perception. Most importantly, I find the accessibility and fragility of paper very poetic. The ghostly visual of the sculptures produces a sense of preservation and loss.

The act of creating these objects as if I am reconstructing lost artifacts, is a study of my family that I have always felt disconnected from, but cherish. Through making these everyday objects I want to celebrate the minutia and monotony taken for granted in their lives. As I make the work, I project myself into experiences I was not always present for. I glean information from what is visible in the photographs to augment my limited knowledge of my family members, and my theories of their past time. This process of speculating on the rituals of daily life by recreating lost objects recorded around my family, is an exercise for locating my Korean American perspective.

The sculptures are of objects that are identifiably hand activated because I want the viewer to be able to recognize that action and insert themselves into an imagined scene with the work, participating in my attempt to connect. These works are not about the objects, but rather the time of the objects.

Jennifer Seo makes drawing-sculptures of everyday objects. In recreating objects found in family photographs and lore, her work considers what it means to be a second-generation Korean American. Her making process is intentionally repetitive and careful, working with purposefully fragile materials like paper. The meticulous labor elevates the handmade objects through the time and care spent producing them.

Seo holds an MFA in Painting & Drawing from the University of Texas at San Antonio and a BFA in Painting from Baylor University. In summer 2023, she was an artist in residence at Stoveworks in Chattanooga, TN. Currently Seo is an Assistant Professor of Painting and Drawing at Gonzaga University. Before coming to Gonzaga, she taught at Middle Tennessee State University in Murfreesboro, TN where she received an EXL faculty grant and won an Outstanding EXL Faculty Award in Spring 2023. Her recent solo exhibitions include shows at Delta State University's Fielding Wright Art Center Gallery in Cleveland, MS; Smith College's Oresman Gallery in Northampton, MA; Penn State's Sheetz Gallery in Altoona, PA; and the Czong Institute of Contemporary Art (CICA) Museum in Gyeonggi-do, South Korea.

Chansong Woo



“Untitled” (2023), “Untitled” (2023), “Untitled” (2023)

1. *Untitled, Charcoal on Paper, 22 x 30 inches, 2023*

This work shows how post-generation experience and learn the history of their forebears who witnessed and experienced cultural or collective trauma from the secondary sources such as images and/or stories among which they grew up. The narrative plays a role as a trigger for showing how historical memory and trauma transmit to post-generation and constitute their memories in their own right. As the work by a post-generation visual artist, it demonstrates how it can be expressed as art and communicate with viewers who have different social, cultural, and political backgrounds.

2. *Untitled, Charcoal on Paper, 22 x 30 inches, 2023*

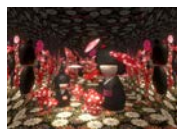
This work serves as a bridge that connects past events and present generations like a photograph. A photograph can link the moment and the viewers although they never saw and experienced, or even did not exist at that time. The moment when the viewers see a single photo, they feel, consume, and learn from it even though the photo is a record of the moment from others' points of view. The viewer's outcome becomes a starting point for (re)producing something in a different type or way of language.

3. *Untitled, Pen on Paper, 15 x 14.5 inches, 2023*

This achromatic pen drawing implies the stormy period and raises the question of how we, as a post-generation, recognize those stories that are layered, combined, and even omitted some parts whether it was intended or not. In addition, sophisticated pen strokes indicate the characteristics of flawed and fragmented memory.

Born and raised in South Korea, **Chansong Woo** now lives in Auburn, AL. She received her MFA in Studio Art and taught as an adjunct professor at Florida State University. Previously, she received her BFA and MFA degrees in Painting from Sookmyung Women's University in Seoul, South Korea. Her work has been exhibited nationally and internationally including several solo exhibitions at Gallery Palais de Seoul, Renaissance Plazza Cheongpa Gallery, and Artinsun Gallery and various group exhibitions at Pen and Brush, York Art Gallery, Whatcom Museum, Pensacola Museum of Art, Sunny Art Prize 2022, Museum of Fine Arts at FSU (MoFA), Grand Gallery at McNeese State University, FSU Honors, Scholars, and Fellows House, CICA Museum, Songwon Art Center, Palais de Seoul, Culture Station Seoul 284, and 311 Gallery. Also, she was a recipient of the 2023 Graduate Student Excellence in Visual Arts Award and 2022 Virtual Instruction Award at FSU, a longlist artist of the Aesthetica Art Prize 2024, and a live gallery shortlisted artist of the Sunny Art Prize 2022 in the UK.

Xin Feng and Meichun Cai



"Eternal Kokeshi in the Infinite Gaze" (2024)

Eternal Kokeshi in the Infinite Gaze invites a journey through traditional Japanese folklore and gaze-controlled virtual reality. As viewers immerse themselves, the doll's serene expression awakens, mirroring the subtle shifts of the viewer's gaze and emotional resonance. The artwork fosters a deeply personal and ever-evolving interaction, where each gaze breathes new life into the narrative. The Kokeshi stands as both a sentinel of cultural heritage and a luminous guardian of timeless wonder, guiding souls through an ever-blooming garden of ethereal dreams.

Xin Feng is a VR creative technologist and multidisciplinary designer. She completed her master's degree in Design Technology at Harvard University. Her diverse body of work encompasses game development, interaction design, XR prototyping, and web development, with a strong focus on crafting human-centered multimodal experiences that seamlessly blend the digital and physical worlds. Xin's research delves into social well-being in XR, affective computing, and immersive storytelling. Her projects have been showcased at CHI Interactivity 2024 and Siggraph Immersive Pavilion 2023.

Meichun Cai is an interdisciplinary designer and artist working across digital media, installations, interactive technology, and mixed realities. She creates research-based experiments for immersive storytelling, spatial and cognitive augmentation, and

plural futures within a more-than-human context. Her professional practice ranges from building next-generation platforms for democratizing 3D content creation to designing multi-modal interfaces with emotional AI. Meichun graduated from Harvard with a master's degree in Design Technology and received her BFA from the School of Visual Arts.