

**Visual Culture 2025 The International Exhibition**

CICA Museum

September 10 - 28, 2025

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**Featured Artists** 참여작가: **Stefani Byrd & Caroline Louise Miller & Alarm Will Sound, Mary Kearney Hull, Jayde Kim(김지현), Carol Seungwon Lee, Moon Uzu(문혜영), Maurice Moore, Ivy Nicole-Jonét, PESHKAR, Lucy Ralph, Anat Wegier, Patryk Wilk, Debra Wright**

We invite artists, scholars, and researchers worldwide and local communities to participate in the International Symposium for Visual Culture (ISVC). The community of artists, researchers and academics meets in the international symposium and participates in the exhibition. ISVC is an international platform for diverse and critical perspectives on visual culture. Through ISVC, we aim to create a global network of researchers/ artists and consumers/makers of visual culture, and foster critical thoughts and in-depth understanding of visual culture on a global scale.

국제 시각 문화 심포지엄 (ISVC)에 전 세계 아티스트, 학자, 미술 애호가들을 초청합니다. 예술가, 연구원 및 학계의 커뮤니티는 국제 심포지엄을 통해 만나고 전시에 참여합니다. ISVC는 시각 문화에 대한 다양하고 비평적인 시각을 공유하는 국제 플랫폼으로 ISVC를 통해 아티스트와 연구가, 시각 문화 생산자와 소비자들을 잇는 글로벌 네트워크를 구축하며 시각 문화에 대한 거시적이며 심도 있는 이해와 주체적, 비판적 시각 함양과 향유를 위한 장이 되고자 합니다.

**Stefani Byrd & Caroline Louise Miller & Alarm Will Sound**



**“Here There” (2024)**

*Here There* is an immersive multimedia installation exploring complex historical relationships among labor, industrial infrastructure, and collective memory through an examination of three significant Transcontinental Railroad sites in Northern California: Donner Pass, Bloomer Cut, and Roseville Train Yard. The project weaves together historical documents with contemporary footage and audio recordings in order to reorient the framing of the history of the Transcontinental Railroad. The project disrupts the “Golden West” national narrative, reframing the mythos of the Transcontinental Railroad as a metaphor for colonialism and capitalism in America. It also engages how the technologies of film and locomotion reshaped our relationship to both time and space, expanding us beyond our embodied sensorial experience of the world. In this work, the origin story of the Transcontinental Railroad reexamines aspects of American history that are overlooked, particularly the experience of the worker, both past and present. *Here There* does not take the perspective of history told through the lens of “great men”—such as the big four railroad barons. Instead it focuses on canonically marginalized communities such as the pre-contact indigenous Martis, the Maidu tribe, Chinese railroad workers, Pacific Fruit Express ice house laborers, and contemporary unionized railroad crews. The work is a collaboration between composer Caroline Louise Miller, visual artist Stefani Byrd, and world-renowned contemporary music ensemble Alarm Will Sound.

**STEFANI BYRD**’s art practice includes video, new media, and interactive technologies. Their practice explores the impact of imbalanced power structures. Her work has been exhibited nationally and internationally including South Korea, Switzerland, Spain, and Greece. Byrd is currently Assistant Professor of Experimental Media in the Film Studies Department at the University of North Carolina Wilmington.

**CAROLINE LOUISE MILLER**’s work explores affect, ecology, labor politics, tactility, and digital materiality. Her music has appeared across the U.S. and internationally, including Germany, Denmark, Australia, Mexico, Canada, Italy, the U.K., and Switzerland. Miller is Assistant Professor of Sonic Arts at Portland State University, and holds a Ph.D in Music from UC San Diego.

**ALARM WILL SOUND**

“As close to being a rock band as a chamber orchestra can be” (The New York Times), Alarm Will Sound is a 20-member touring ensemble led by Artistic Director Alan Pierson that commissions, performs, and records innovative works by established and emerging composers, especially works that incorporate theatrical and multimedia elements.

## Mary Kearney Hull



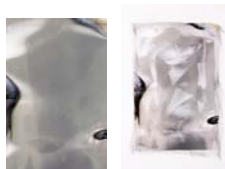
### “Behind The Attic Chair” (2025), “The Crowns That Crush Us” (2025)

The artwork in *Behind The Attic Chair*, is a haunting mixed-media diorama that evokes themes of childhood revisited. The girl wears her “crown” of sacrifice, childhood, vulnerability and fear. She has become a part of her environment and feels that she must look closer in order to understand. The grey human hair is tangled and flows like a web of dust and represents a grown woman looking back and seeking answers. The piece is to be walked around and viewed as a story of this little girl sitting in fear while wearing her forced “crown” and waiting for answers.

The “crown” in this painting is soft, innocent and childlike in the shape of a lamb. The crown represents the stolen innocence of a child, silence, secrecy and self-blame. It is a symbol of how abuse is often dressed in familiarity, trust or normalcy, leaving the child trapped beneath the crushing force of disbelief or shame. The painting addresses an ancestral tension and is an outcry against systems that normalize or ignore abuse, and a visual assertion that the weight of such a “crown” is both real and remain unbearable for a young woman to wear.

**Mary Kearney Hull** is a multidisciplinary feminist artist whose work explores the intersections of gender, power and lived experiences. She studied fine arts and creative writing at the School of The Art Institute of Chicago and the University of Central Arkansas. She is featured in numerous publications and art museums and is a signature member of the National Association of Women Artists. Drawing from a lifelong commitment to human rights and mental health advocacy, her art work is rooted in personal narrative and social critique. She addresses the cultural and sexual expectations of women and children, including the impact of societal expectations, stereotypes and early experiences of sexual violence. In her art studio, she creates art that confronts silence and encourages open dialogue around justice, identity and healing.

## Jayde Kim(김지현)



### “Process i” (2018), “Untitled I” (2018)

In "Series in Action", I utilize both digital and film photography to express the theme of art and capitalism to illustrate the method by which a process becomes a result. The works titled “*Process i*” and “*Untitled I*” are abstractions that experiment with exposure techniques to convey business practices. Through the motivation of functional areas that lead interactions to move ideas by action, the process brings forth a development of the product.

The works create images that depict the steps by undergoing a systematic approach that precipitates an outcome. Through the concept of a series, I seek to emphasize the process implemented to create a significant image. By representing value exchanges in the series of works, the iterations exemplify the conceptualization of an action through the steps taken to achieve the outcome. The exchanges consist of primary and secondary activities that are managed to create the works.

The steps that move the action forward describe the process as leading to the increase in value of the image. Through the additions that alter an idea, I seek to capture the concept of process through photographic images. In "Series in Action", the works illustrate the function of an image as a process. Furthermore, the photograph implies a complexity that requires the human hand to change the image, which contributes to the deconstruction of the photograph.

Influenced by photography, **Jayde Kim** approaches the observation of her surroundings in context as a multidisciplinary artist. Born in Seoul, she began her artistic journey defined by inner reflection and its relationship to the environment. Central to her art is the figure, where the subject of the individual pertains to life. She explores themes of individuality, restriction, and emotion through her interpretation of mediums to convey the experiences in contemporary society. She held on to expression as creativity and the importance of living standards residing in countries based on the free exchange of ideas. Through her art practice, she was led to concentrate on the process of self-betterment.

## Moon Uzu (문혜영)



**“Circle Variation 08” (2025), “Circle Variation 15” (2025)**

*“Circle Variation No.08”* (2025) explores the fluidity of time, space, and existence through fragmented circular forms. The composition, created using ink and cut Hanji paper, disassembles and reconstructs concentric circles, symbolizing cycles of movement and transformation. The scattered cuttings evoke the dynamic tension between structure and disorder, inviting multiple interpretations of continuity and disruption. The piece's variable dimensions allow for adaptable installations, emphasizing its evolving nature within different spatial contexts.

*“Circle Variation No.08”* (2025)은 시간, 공간, 존재의 유동성을 원형의 해체와 재구성을 통해 탐구하는 작품이다. 한지 위에 잉크로 그려진 원형들은 절단되고 재배열되며, 이는 움직임과 변형의 순환적 과정을 상징한다. 잘려 나간 조각들은 구조와 무질서 사이의 긴장을 형성하며, 연속성과 단절을 동시에 시사하는 다층적 해석을 유도한다. 작품의 가변적 크기는 공간에 따라 다양한 방식으로 설치될 수 있도록 구성되어 있으며, 장소에 따라 변화하는 유동적 특성을 강조한다.

*“Circle Variation 15”* (2025): An ink painting on traditional Korean mulberry paper (Jangji), mounted on a square wooden panel. The artist utilizes thick, uniform lines to construct a structured yet fluid composition. The concentric circles create a sense of containment, while a single curved extension disrupts the balance, suggesting movement beyond the boundaries. Through this controlled simplicity, the work explores notions of expansion, continuity, and spatial tension.

정사각형 나무 패널 위에 초배지와 장지를 부착하고 아교 포수를 한 후, 먹을 사용하여 작업한 작품이다. 일정한 굵기의 선으로 구성된 원들은 구조적인 안정감을 형성하면서도, 화면 오른쪽으로 확장되는 곡선이 공간의 확장을 암시한다. 닫힌 형태와 열린 형태가 공존하는 이 작품은 균형과 흐름, 확장과 고정 사이의 긴장감을 탐구한다.

**Moon Uzu (Hyeyoung Moon)** is an artist and researcher whose practice investigates the intersections of repetition, temporality, and material transformation across traditional and digital media. Her work explores the evolution of creative tools, from hand-drawn gestures on hanji (traditional Korean paper) to AI-assisted processes, revealing the tension between permanence and impermanence. Through her ongoing Circle Variation series, Moon Uzu examines the shifting notions of authorship and artistic agency in the age of automation. A full member of the Korean Minhwa Academic Association, she collaborates with the Red Boots Project Space and the art group TAM. Her works have been exhibited at CICA Museum (Korea) and other venues, and have been featured in discussions on conceptual art, digital transformation, and the future of artistic labor.

## Maurice Moore



**“Non-binaries in Nature (Feat. Infrared thermography)” (2025),  
“Mirror Play (Feat. Non-binaries in Nature)” (2025)**

*Non-binaries in Nature* (featuring infrared thermography) and *Mirror Play* (featuring *Non-binaries in Nature*) are interconnected components of Tech Play, a collaborative durational performance and evolving installation. Developed specifically for the immersive context of {Re}HAPPENING, this work integrates movement, light, and interactive technology to inspire curiosity, reflection, and embodied engagement. Installed outdoors—near electricity, shelter, and the lake—the setup invited public participation and exploration through real-time sensory interaction. Rooted in the legacy of experimental performance at Black Mountain College, the practice draws from the philosophies of John Cage, Merce Cunningham, and Pauline Oliveros. Sound and silence were incorporated as compositional tools, using stillness, site-specific found sound, and chance operations to structure an experience that honors improvisation and presence. Drawing on Maxine Sheets-Johnstone’s phenomenology of movement, the body was treated as a source of knowing—each gesture an inquiry, each pause a provocation.

This work questions the boundaries of play in adult, public, and artistic contexts. Through the use of projectors, infrared cameras, fog machines, and reactive objects, were explored to show how technology mediates connection and perception. Can tech be a conduit for collective presence rather than distraction? Can performance be a container for spontaneous discovery? This installation evolved throughout the event, shaped by audience movement and environmental feedback. It dissolves distinctions between performer and observer, composition and chance, structure and improvisation. All materials and elements were designed with ecological sensitivity, ensuring minimal environmental impact and full removability after the event.

**Dr. Maurice Moore** is an Assistant Professor of Drawing and Painting at the University of Tennessee, Knoxville. They hold a PhD in Performance Studies from the University of California, Davis, and an MFA in Studio Art from the University of North Carolina at Greensboro. Moore is the author of *Drawing While Black Mixtape Vol. 1* (Versal Journal, 2022), winner of the Amsterdam Open Book Prize. The book, composed of visual poems, investigates queer mark-making as a site of resistance and possibility. Their writings and artworks have also appeared in *Bloomsbury*, *Communication and Critical/Cultural Studies*, *Obsidian*, and the Poetry Foundation. Since 2011, Moore's creative work has been exhibited internationally and nationally at venues including the Centre for Recent Drawing (C4RD) in London, UK; Calabar Gallery in New York, NY; Weatherspoon Art Museum in Greensboro, NC; Jan Shrem and Maria Manetti Shrem Museum of Art in Davis, CA; Cameron Art Museum in Wilmington, NC; and Black Mountain College Museum + Arts Center in Asheville, NC.

### Ivy Nicole-Jonét



#### **"the waters whisper sweet solace" (2023)**

*"the waters whisper sweet solace"* invites viewers to enter the sacred landscapes of North Carolina, where the waters, sands, and trees cradle the living memory of Black life. Rooted in Afro-Carolinian history, this work honors the land as a witness. Holding the beauty of the everyday, the weight of grief, and the fire of resistance. Engaging archival materials from Duke University, the experimental film threads together the mundane and the extraordinary, tracing how Black communities have shaped, survived, and dreamed across generations. In remembrance of the Wilmington Massacre of 1898, and the countless quiet acts of defiance etched into this soil, the waters whisper sweet solace looks toward an Afrofuture. One built from memory, resilience, and radical imagination. It calls us into deeper connection with the land, our Ancestors, and the futures we are still daring to create. This is an ode to the Black South. To Black resistance. To Black joy. To the Black mundane.

**Ivy Nicole-Jonét** (she/they) is a Black Womxn multimedia artist, documentarian, AR/VR artist, and Afrofuturist currently based in Baltimore, Maryland, whose work merges Afrofuturism with Black Womxnism to conjure immersive spaces alive with ancestral echoes and visions of liberation. Raised in Southeast Washington, DC, and rooted in Afro-Carolinian heritage, Ivy's practice conjures the sacred: weaving memory, land, and Black life into living portals of resistance and rebirth. Through documentary film, experimental media, and archival exploration, they weave together stories of resilience, everyday survival, and radical imagination. Their work engages the deep histories held within the soil, waters, and communities of the South, offering portals into an Afrofuture where Black existence is unbound, thriving, and free. Ivy's art is a call to remember, to resist, and to dream — shaping collective futures that center healing, freedom, and ancestral wisdom.

### PESHKAR



#### **"Oldham Are You With Me?" (2025)**

YDF Zine - Weave your way through this zine documenting the whole Young Digitals Festival journey, from small community libraries to Oldham central library between 2024 and 2025.

*Oldham, are you coming with us?* The video piece tells the story of 14 artist commissions during the period April 2024-March 2025. for, by and with the people of Oldham, a post industrial town on the outskirts of Greater Manchester in the United Kingdom. At the heart of the video is the showcasing of the work as part of an annual festival of Young Artist Visual Culture entitled YDF25 (Young Digitals Festival 2025). All of the artists are aged between 18 and 30, are of protected characteristics around race, gender, sexuality, disability or socio-economic opportunity and are resident in England's North West region. They are all early career artists and span the whole gamut of artist disciplines. Further information and detail on the individual works and artists can be found in the accompanying 'zine concertina' which includes QR code links to the respective artists and their backgrounds. Peshkar have been developing young artists for over 30 years and are a National Portfolio Organisation (NPO) of the Arts Council of England who have funded this work. In addition, this project was brought about in collaboration with Oldham Libraries with support from Oldham Council and Historic England.

**Peshkar** is a UK based arts organisation from Oldham in Greater Manchester that specialises in the development of artists from hard to reach communities and protected characteristics. As part of Arts Council England's National Portfolio of organisations, Peshkar is interested in the development of work created in dialogue with local communities across all artforms with outcomes having a core digital element as part of the aesthetic. This anthology of work is the culmination of their 24-25 Artist Development Programme through their annual Young Digitals Festival produced in partnership with Oldham Library and curated by the young Salford born artist and curator Stewart Knights (esk). *'Oldham Are You Coming With Us?'* is inspired by the history and heritage of Oldham (being part funded by Historic England), artists and community participants worked across a range of visual media to interrogate themes including craft, place, belonging, travel and aesthetic. In 2026, Peshkar will celebrate its 35th anniversary with its Young Digitals Festival entering its 10th year. This work is presented in connection with a paper on Peshkar's international programme presented at the International Symposium on Visual Culture at Montgomery College in Maryland, Washington DC on September 20th 2025 by Executive Director Jim Johnson.

### Lucy Ralph



#### **"Even if you're not ready for the day / It cannot always be night II" (2025)** **"Fallen Leaves" (2025)**

Through a sculptural approach to painting, I empathize with the poet Joan Murray, who imagined her work as "recreating what is desolate, to rebuild." I am preoccupied by the body, living organisms and ecosystems and often reflect upon these natural structures' shifting states of deconstruction and reparation, of control and loss of it, and the connection and separation we may feel towards our bodies and our surroundings. Each of my works portray an individual narrative, influenced by personal experience and poetry whilst drawing comparisons between the fragility and adaptive capacity of our natural world and human health. From environmental and climate pressures to healthcare emergencies and pandemics, we are seeing signals that the ability for the natural world to adjust is being pushed to the brink.

*'Even if you're not ready for the day / It cannot always be night II'* reflects upon our co-existence with nature in a way that is both universal and discrete. Disjointed fragments of a sleeping figure and their pillow suggest the state of sleep and the feeling of peace and tranquility, or possibly, resignation. The detachment between the figure and the pillow could also indicate the state of awakening. The painting is divided into two parts - night and day, each part seeping carefully into the other.

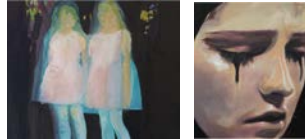
*'Fallen Leaves'* depicts fragmented figures amongst a sea of fallen leaves - a symbol of impermanence and involuntary change. With some of these figures playing, some resting, this painting contemplates what it means to be small in relation to the immensity of what nature holds. My work often endeavors to uncover the possibility in finding comfort in such smallness.

My harsh manipulation of oil paint contrasts with my soothing palette, gentle embroidery and poetic narrative. I scratch, erase, rub, brush and reapply paint, often hiding fragments of figures or poems between several layers. In all my gestures, ambivalence prevails: virulence and aggressiveness rub shoulders with delicacy and care. But my painting is not the sole expression of the vulnerability of a natural world that proves to be unreliable; I also consider the resilient, sensitive structures within it as genuine armor.

**Lucy Ralph** is a British-French artist born in 1994. Lucy Ralph received an MFA from the L'Ecole des Beaux-Arts de Paris, a BFA from Central Saint Martins, London and was a fellow at the Cooper Union School of Art in NYC. Her work has been exhibited in New York, Paris and London and most recently participated in an exhibition curated by Oracle at a Hotel Particulier in Versailles, which was published in the magazine Architectural Digest. Lucy Ralph will also be participating in the exhibition 'Contemporary Landscapes, 2026' at the Czong Institute for Contemporary Art in January 2026. Prizes include the Clyde & Co Art Award and Altarea Cogedim Art Award. Lucy Ralph currently lives and works in Paris.



## Anat Wegier



**“Starlights” (2025), “Tears of Silence” (2025)**

Two translucent girls hover in a twilight space—neither fully present nor fully imagined. *Starlights* is rooted in my ongoing dialogue between **Stories & History**: personal tales whispered at bedtime, and the larger historical currents that shape women’s inner worlds. The painting is part of “Evening Primrose,” a cycle where girls navigate dream-scapes guided by night-blooming flowers. Their bodies recall private stories; their blurred faces echo an unwritten history carried across generations. This work invites viewers to consider how the smallest childhood story can contain centuries of collective experience. In dim corners of memory, these girls glow—not merely to be seen but to remind us that history is made of ordinary, luminous stories.

A close-cropped portrait shows the instant after the cry: mascara tears slide down a woman’s face. *Tears of Silence* confronts the collision of **Stories & History** within the female body. It belongs to “The Ball,” a series that unpacks how spectacle, manipulation, and patriarchal narratives turn women into silent performers of someone else’s script. Here the mask is gone, leaving behind a raw yet dignified presence. The tear becomes language—an act of rewriting history through a single, eloquent drop. Her silence is not passive; it is deliberate, turning inward to reclaim authorship of her own story. Beauty and discomfort fuse, reminding us that the history of women is often written between the lines of what was never said. Together, these two works embody my practice of weaving **Stories & History** into layered visual narratives. By merging intimate anecdotes with collective memory, I aim to offer images that transcend silence and invite viewers to read—and rewrite—their own place within the feminine archive.

**Anat Wegier** is a French-Israeli multidisciplinary artist whose practice explores the emotional architecture of identity, feminine presence, and inherited silence. Her oil paintings are rooted in personal mythologies-poetic, cinematic narratives that unfold across the canvas in a visual language both intimate and symbolically charged. Blending classical techniques with contemporary tools, Wegier’s process begins with AI-generated storyboards inspired by imagined scenes. These digital visions are refined in Photoshop and transferred to canvas, where she paints over them by hand-layering emotion, gesture, and texture to reclaim authorship and evoke ambiguity. Wegier holds a B.A. and M.A. in Art History from Tel Aviv University and pursued advanced studies in figurative painting and contemporary art in Barcelona, New York, and Jerusalem. Her work has been exhibited in galleries and art fairs across Israel, London, Madrid, Miami, and South Korea. With a palette rich in symbolism and atmosphere, her paintings invite viewers into a world where story and silence, memory and identity, begin to merge.

## Patryk Wilk



**“inexpressible” (2022)**

Patryk Wilk (b. 1995, Łódź, Poland) is an interdisciplinary artist and researcher whose practice explores the tension between body and media, emotional overload, and the fragmentation of memory in the age of hypercommunication. Working across installation, video, and research-based projects, he approaches art as both observation and intervention, uncovering hidden dynamics of human behavior and social conditioning. A graduate of the Iceland University of the Arts (MFA), he is a full member of The Living Art Museum (Nýló) and SÍM – The Icelandic Artists’ Association. His work has been exhibited internationally, including at the Living Art Museum in Reykjavík, and he currently serves as Managing Partner & CEO of The Light of Art Institute Foundation.

## Debra Wright



### “Legendary Exhibition Poster” (2025)

Historically, women artists have faced significant disparities in the art world, despite their strong presence. While women make up 51% of all living visual artists in the United States, they represent only 13.7% of artists in galleries. This lack of representation is reflected in their earnings and market value: on average, women artists earn 81 cents for every dollar their male contemporaries make. From 2008 to 2019, art by women accounted for only 2% of the total \$196.6 billion spent at global art auctions. These statistics highlight the systemic inequities that persist in the arts, making targeted efforts for equity essential.

Legendary: An Exhibition of Women Artists directly addressed these inequities by creating a crucial platform for women artists. Curated by Debra Wright, this exhibition not only provided a space for women to exhibit their work and engage with the public, but also served as a powerful counter-narrative against the erosion of Diversity, Equity, and Inclusion (DEI) initiatives. By championing the work of women artists, the exhibition highlighted their diverse experiences and artistic expressions, challenging historical omissions and biases within the art world.

*The Legendary exhibition poster* has become a symbol of American women artists' solidarity, showcasing their resistance to the current political attacks on DEI. This powerful image sparks important conversations, challenging the idea of a "level playing field" and emphasizing the need for continued efforts to achieve equity. Ultimately, *Legendary* was more than just an art show; it was a powerful statement of resistance and advocacy. It demonstrated that even without top-down institutional support, equity efforts can flourish from the ground up. This exhibition, with its compelling curatorial vision, is a testament to the enduring need to champion women's voices.

The artists of *Legendary* appear in the image as follows: TOP ROW (left to right): Amber Bryson, Ann Pham, Debra Wright, Antonella Manganelli, Astrid Reeves, Heather Eberst. MIDDLE ROW (left to right): Hana Yang, Jessica Gardner, Kathleen Stark, Rosemary Gallick, Kristina Kilgallen, Bobbi Horsens, Jes Berry, Andrea Salzman. BOTTOM ROW (left to right): Anyamani “Yok” Wongkachonkitti, Sarah Ernst, Renee Sandell, Lori Saunders, Kelly Snyder, Jo Westfall, Natalia Malley, Cheryl Neway.

**Debra Wright** is an artist and curator based in Northern Virginia. Her work as a found object, installation, and avant-garde artist explores themes of social justice, human rights, and personal identity. Wright's art has been exhibited internationally in traditional venues, as well as in public art installations throughout the Washington metropolitan area. As a curator, Wright brings her artistic vision and community engagement to the forefront. She was appointed and served on the City of Fairfax Commission on the Arts, where she chaired the Public Art Committee from 2021 to 2024. In January 2025, she was selected as the Curator of The Stacy C. Sherwood Community Center in Fairfax, Virginia. Currently represented by Kyo Gallery (Alexandria, Virginia), Wright is actively involved in the art community through her roles as: Managing Committee Member, Regional Coordinator Chair and Northern Virginia Regional Coordinator of The Feminist Art Project (International); Member of Women's Caucus for Art (Greater Washington, D.C., and Northern California Chapters); Artist Member of The Museum of Modern Art (New York, New York); Supporting Member of The National Museum of Women in the Arts (Washington, D.C.); and Ally of 5célula Arte y Comunidad, an alliance of artists and collectives from Mexico, Latin America, Asia, and the rest of the world. Wright's commitment to social justice permeates every aspect of her work, extending well beyond her artistic and curatorial pursuits. She is a dedicated volunteer with local and national collectives, tirelessly promoting public art, fostering diversity, and advocating for equity for marginalized groups. Her compassion translates into direct action through outreach efforts directly benefiting her community. As a key organizer of events, Wright is a strong proponent of women artists, regularly moderating discussion groups that build community, forge new relationships, and confront barriers prevalent in the art industry. Through her curatorial work and presentations, Wright consistently transforms art into a powerful tool for dialogue and change, passionately advocating for a more inclusive and equitable landscape.