

# ***ROOTED***

## **ASIAN AMERICAN, NATIVE HAWAIIAN AND PACIFIC ISLANDER ARTISTS LIVING IN THE BAY AREA**

*ROOTED* brings together AANHPI artists whose work explores memory, migration, heritage, and identity. As an immigrant queer artist, I am honored to collaborate and curate this inaugural exhibition at Ruth's Table, dedicated to celebrating the vibrant voices of Bay Area AANHPI artists, as well as queer and women artists. This show creates a critical space where our histories are reclaimed, cultural legacies are celebrated, and our presence is powerfully asserted amid today's complex political climate in 2025.

In honor of AANHPI History Month and inspired by the transformative legacy of Ruth Asawa, *ROOTED* is a visual manifesto that reminds us of the fierce battles fought for our rights and the enduring strength of our community. The exhibition is a community-driven archive of survival and resistance, showcasing how our shared experiences of displacement, resilience, and transformation continuously redefine what we call home.

Each artwork is a testament to the intricate dance between past and present, holding fast to ancestral ties while boldly forging new paths forward. Our collective narrative is not

static, it is a dynamic, ever-evolving story of support, empowerment, and creative expression. This exhibition is a call to break through barriers of exclusion and invisibility by embracing activism, storytelling, and a celebration of our diverse identities.

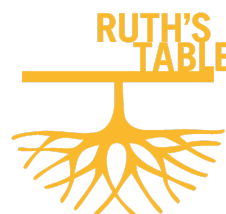
It is both an honor and a personal journey to co-curate *ROOTED* with Ruth's Table, where every piece speaks to our shared struggle and triumph. My hope is that this exhibition fosters a profound sense of connection, healing, and empowerment, serving as a visual message that our community not only supports one another but also grows and flourishes together.

Let *ROOTED* be a reminder of who we are, where we come from, and the strength we wield as we continue to write our collective story.

-Jun Yang, Curator

## **Access**

QR codes on the wall labels will take you to audio descriptions of each artwork. A comprehensive braille guide and exhibition information in large print are also available.



**Amanda Yim**

*Mom is a Safe Space*

2024

Oil on canvas

11" x 14"

NFS

A woman in a blue robe stands at a kitchen counter, her back turned to the viewer. A black and white dog lies curled at her feet. The kitchen is detailed with wooden cabinets, pots on the stove, and everyday objects on the counter.

**Amanda Yim**

*Mom's Hands*

2022

Oil on canvas

18" x 24"

\$1,500

A painting of a close-up of hands washing leafy greens in a kitchen sink. Water droplets are visible, with vibrant greens and purples from the vegetables. Dishware and a blue bottle sit nearby.

I am a Cambodian-American artist born and raised in the Bay Area. I mostly work in oil and acrylic but have recently been trying new mediums. In my work, I depict the mundane and routine moments in life and shift them into a softer lens. Daily actions like preparing a meal, or a plant grown in a Kikkoman bucket may not seem special, but carry a sense of nostalgia and affection. A central theme of my practice is family life and its unique peculiarities. Through my art, I aim to evoke a sense of tenderness, comfort, and familiarity.

**Amy Yoshitsu**

*A House*

2022

Paper, ink, thread

11" x 14" x 7", 2022

\$800

A dynamic, three-dimensional architectural collage featuring building facades, a rooftop, cranes, and wires. The collage was created with intricately cutout magazine images stitched together with dark thread. The materials are layered in an abstract structure that appears suspended or floating.

**Amy Yoshitsu**

*Survival Ornament*

2022

Paper, ink, thread

11" x 6.5" x 7.5"

\$800

A dynamic, three-dimensional collage of urban infrastructure, including power lines, traffic lights, solar panels, and buildings, created with intricately cutout magazine images stitched together with dark thread.

I am a sculptor, designer, and socially engaged artist deconstructing the interconnections between power, economics, labor, and race. I seek to illuminate these systems' foundational interplay with psychological schemas, emotions and interpersonal relationships. I want to contribute to building collective self-compassion and awareness by reframing experiences and conditions within historical, political, financial, and colonial contexts. I interrogate my perspective, circumstances and heritage—defined by multi-generational struggle and isolation incurred from ambitions to survive and strive within gas-lighting white supremacist patriarchal capitalism—in relation to systemic patterns, myths and power. As an Asian-American contending with inherited, conflicting duties and narratives of care-giving and achievement, I am especially interested in the conscious and unconscious positions and conditions of those whose lineages are entangled with diaspora, assimilation and imperialism.

The concepts, imagery, and materials of my work are informed by infrastructure, which encompasses the act of supporting, the undergirding for creation, and the workforce maintaining our unsustainable global practices. The objects I make embody the reality that systemic forces are driven by economic and social incentives in power structures that perniciously guide our decisions and

interpretations. The intersecting histories and consequences of omnipresent apparatuses—from taxation to electrical grids to the maintenance of “racecraft” (Fields and Fields)—are foundational to the tapestry of human existence. I employ sewing and textiles to interweave the effects of entrenched systems on the body, the delicate, the intimate.

## **Biography**

Amy Yoshitsu (b. 1988), they/she, is a sculptor, designer, and socially engaged artist living and working in their hometown, Berkeley, CA. Yoshitsu’s work has been shown across the US and internationally in solo and group exhibitions. In Fall 2024, Yoshitsu presented a solo exhibition at Gallery Route One (Point Reyes, CA) and was featured in a two-person exhibition at Vox Populi (Philadelphia, PA). Their solo exhibition at Satchel Projects (Chelsea, NY) in 2023 earned them a Must-See by ARTnews. Yoshitsu’s work has been included in group shows at Manifest Gallery (Cincinnati, OH), Pyramid Atlantic Art Center (Hyattsville, MD), Herter Gallery (UMass Amherst), and Berkeley Art Center (Berkeley, CA). In 2010, Yoshitsu received an A.B. in Visual and Environmental Studies from Harvard University and later attended the MFA Art program at California Institute of the Arts. Yoshitsu has been in residency at the Vermont Studio

Center (Johnson, VT), the Artist Residency Project at the School of Visual Arts, Esalen Institute (Big Sur, CA), and Kala Art Institute (Berkeley, CA). Yoshitsu is a co-creator and worker-owner of Converge Collaborative, a creative multimedia workers co-op and artist collective.



**Andrew Li**

*Chinese New Year*

2011

Ink on linen board

26" x 30"

Courtesy of Creativity Explored

\$600

A line drawing of a traditional dragon dance. The performers' faces and bodies are detailed, holding up the yellow dragon costume. A cityscape of windows fills the background and there is light brown watercolor wash depicting the ground.

**Biography**

A true product of his native Shanghai, Andrew Li's most frequent subjects are cities in motion. From Li's quick-handed and deliberate process emerges a representation of how the eye reads the urban environment – how it latches onto certain details and summarizes others, making sense of all the dizzying activity on a busy street.

Li's illustrations were licensed for use in the San Francisco Muni Accessible Services Guide. In 2018, Li completed a

19-foot mural at the new Salesforce Transit Center as part of an epic mural project organized by ArtSpan.

Additionally, Li's work is included in the Art+Action's 2020 COME TO YOUR CENSUS campaign and national toolkit.

VIDA produced a curated collection of animated scarves, totes, clutches, phone cases, and glass trays using Li's detailed drawings.

## **Bushra Gill**

*Feel Seen*

2023

Laser cut wood with acrylic, image transfer

27" x 25" x 1"

\$2,250

A composite portrait made of small, star- or flower-shaped pieces in shades of blue, white, and pink. Two faces emerge from the mosaic-like structure. The figure in the background is wearing a blue head covering and faces the viewer smiling. The figure in the foreground, in side profile, wears a white head covering.

Emigrating at a young age, I've always felt a part of things but was actually apart from most everything. So in my work, I think about connection, especially an underlying structure of everything around us that unites us to each other and to nature, time and space. Inspired by Islamic geometric patterns, I tessellate images from everyday life to create rich and complex surface structures in/with paint, print, and wood collage. In the process, dimensions of my subjects are simultaneously revealed and concealed, enabling me to explore the concept of things that are both present and veiled – like my hair, which I cover with a scarf in public. Using repeated geometric shapes that fit

closely together creates a sense of order through which I understand the natural world and my personal experience. Rather than constraining my freedom, this approach provides a scaffold for experimenting with color, texture, and spatial possibilities.

**Cathy Quon**

*Bound*

2024

Box with 3D objects, collage, acrylics, and colored pencils

12" x 10" x 4"

NFS

A wooden box painted red inside, filled with family hand-painted black and white photographs, playing cards, and a pair of small embroidered shoes. The objects are arranged as a personal shrine or tribute.

The practice of foot binding, a process of purposefully breaking and binding the feet of young girls (typically between ages 5 to 7) to create tiny, “aesthetically pleasing” feet originated during China’s Song Dynasty (960-1279) with final eradication not until the 1940s under Mao Zedong. Originally, only for society’s elite, the practice spread to commoners as a status symbol and increased prospects of a good marriage. In some rural parts of China, foot binding continued into the 1950s. In 1999, Zhiqian Shoe Factory, the last factory to make shoes for bound feet (called “lotus shoes”), closed. (See the pair in the assemblage.)

My great-grandmothers both had bound feet. They were unable to walk or stand for normal periods of time. The deformed feet needed to be carefully cleaned regularly to prevent infection and the cloth strips needed to be retied afterwards. Despite the inconvenience, both women lived into their 80s. Collage and assemblage speak to me because they are such freeing mediums. I can express anything, with anything—paper, metal, found objects, and different types of paints.

My work is a conduit for my strong feelings about past and present injustices—some call this “statement art.” My themes include the history of Chinese and Japanese Americans, American Indians, Communist China, U.S. and global events. My work is universal, yet highly personal--informed by my experiences and the stories of my family and community. My grandparents immigrated to the U.S. in the late 1920's and while I was raised very “American,” I have never forgotten my “otherness.” I first create art to express myself and second to share my perspective with others if my art resonates with them.

## **Biography**

Cathy Quon is a mixed media artist based in the San Francisco Bay Area. She is a San Francisco native and attended Lowell High and UC Berkeley. She is self-taught,

only having benefit of a few weekend collage workshops. Her 14 piece series “Silent No More: A history of anti-Asian discrimination in the U.S.” has been exhibited at the Drawing Room Gallery in SF, and at several local libraries, including the Martin Luther King Jr. Library at San Jose State. Her assemblage “Bound” is one of her many Asian-themed collages as a tribute to her ancestors.

## **Chai A'ilharder**

*Evacuation*

2024

Ceramic

6" x 6" x 7.5"

\$250

A ceramic sculpture resembling a seedpod encased in dark gray and brown tree-like structures. Inside the structure is a round object painted in gradient red and yellow. Small blue birds are perched on the outside, with a brown crown-like object on top.

## **Biography**

As a psychologist and ceramicist, Chai uses clay to explore mental health, emotions, memory, identity, disability and other transformative experiences. To optimize for fun and technical challenge for herself, she combines wheel throwing, altering, handbuilding and other techniques to make complex functional and sculptural forms. To provide multisensory experience to viewers, she incorporates rich textures, moving/audible and play with light and shadow. Her goal in shaping minds and clay is to foster curiosity about different ways of being and seeing.



**Chris Yee**

*Continuing Traditions*

2023

Mokuhanga on Kozuke paper

20" x 16"

\$365

A red ink drawing of a woman forms a ritualistic altar. Her arched body acts as a table, holding offerings like incense, food, and symbolic objects. Her hair extends downward and across the surface of the floor below.

## **Biography**

Chris M Yee is a queer Chinese-American multidisciplinary artist currently living and working in San Francisco. Their artist interest focuses on the intersection between identity and memory. She expresses her ideas through mediums such as sculpture, installation, analog and performance art. She has studied printmaking at Kookmin University, South Korea, and received her BA from University of California, Santa Cruz.

## **Christian Pabalan**

*For Export Only*

2020

Charcoal and SkyFlakes wrapper on paper

18" x 24" inches framed

NFS

A stylized, geometric human figure is drawn in black and white, with a folded collage of red, white, and blue patterned plastic packaging forming a loincloth. The figure stands against a plain background.

## **Biography**

Christian Pabalan is a teacher and multidisciplinary artist in San Francisco, CA. As a second generation Filipino American, he often reflects upon his cultural identities in a process of compromise and struggle. His work is expressed in a variety of materials and disciplines, from poetry to mixed media. He explores themes of colonial mentality, Folk Christianity, Ethnic Studies, and Filipino/a/x American narratives.

## Day Park

### *Self-Portrait*

2024

Graphite and colored pencils on paper

18" x 24"

\$2,000

A framed, detailed drawing depicts a person wearing a beanie and a hoodie with a snake-like tongue, holding a calla lily. A large crocodile with sharp teeth looms behind them. The person is drawn in black-and-white, with green colors used for the crocodile and purple shading in the background.

I made this piece after Qiu Miaojin's *Notes of a Crocodile*, astounded that a book could read me just as closely as I read it. Between the pages, I finally met someone else who knows the feeling of being torn apart at the core, someone whose habit is to oil the fires of self loathing and bathe in the ashes of what they've destroyed. Through the journals of Lazi, a lesbian living in post-Martial Law Taipei when it was taboo to be out and queer, *Notes of a Crocodile* reveals the creature that is born when our deepest desires have no place to go: the crocodile who hides in the dark for too long will open its jaws, bare the teeth of its insecurities, and strike anyone who tries to

come too close. Its longest lasting companion becomes its loneliness.

This book isn't just about repression of queer desire, though; it also explores the struggle to free it. Lazi calls this her self-actualization, asking the question, Why live if you can't be who you are, if you cannot give the heart the connection it yearns for? Throughout the book, Lazi flirts with suicide like a hungry lover. Her turmoil is visceral, unfurling off the edges of each page like they are more than just fiction. Shortly after they finished writing *Notes of a Crocodile*, Qiu Miaojin committed suicide. They were 26—just a few years older than I am. My self-portrait is a tribute to her, in honor of her honesty, in thanks for offering me a mirror so that I can continue this lineage of queerness that connects us, so that I might live to see the day where we revel in the power commanded by crocodiles.

## **Biography**

Hello, I'm Day, a queer, trans, and Korean multidisciplinary artist from San Francisco. Through my art, I want to take you to the new universes that queer love tears open in its rejection of the dominant "reality." Look for me stumbling upon little pockets of magic in these realms; if it's aligned, you'll be there, too. Thank you for breathing life into my work.

## **Elaine Nguyen**

*Jade: Protection & Permanence*

2024

Video

A 4-minute and 6-second video of an overhead view of a person washing oranges over a turquoise bowl in a sink. In the background, a man sings karaoke. The person soaps up their hands and attempts to put on a jade bracelet. Ice water fills the bowl, and then a child puts her hand in the ice water. The adult attempts to help the child soap up her hands and put the jade bracelet on. After many tries, they finally get the jade bracelet on the child's wrist, and they both rinse their hands under the faucet and then dump the soapy water out of the bowl.

## **Biography**

Elaine Nguyen is a Vietnamese-American interdisciplinary artist exploring identity, displacement, and the search for home as a perpetual foreigner. She is drawn to the passage of time and light and utilizes ephemeral materials to convey memory and yearning. Her work expands across painting, cyanotype, sculpture, and time-based media. Through cyanotypes and long exposures, she captures the fluidity and blurriness of memory and through her use of text, both poetic and linguistic, she navigates

vulnerability and relearning language. Nguyen seeks to reconnect with her Vietnamese heritage, reclaiming symbols and creating community through shared experiences. Through durational walking performances and site-specific work, she acknowledges the transitory and cyclical nature of seeking belonging as the works evoke timeless, placeless displacement.

## **Elaine Sheen**

*Cycle*

2024

Oil on canvas

20" x 24"

\$800

A surreal and abstract composition of three interconnected, fleshy humanoid figures with simple round faces. They encircle a central vortex of wood-like texture. The green ground under the humanoid contrasts with the neutral tan background.

## **Biography**

Elaine Sheen is a painter and educator originally from Taipei, Taiwan, now living in San Francisco, California. Her artistic practice merges surrealism and abstraction, weaving the imaginary with deep emotions. Through the childhood-adult dichotomy and the immigrant experience, she creates ambiguous landscapes where both suppressed and expressed emotions emerge.

Sheen's work explores human relationships through social, cultural, and familial dynamics, focusing on the tension between childhood expressiveness and adult repression. She depicts a circular-featured child alongside

a voiceless adult figure, symbolizing this contrast as the figures search for belonging. They embody different emotional states and memories, shifting between the past and present. This vulnerable moment allows her to rediscover the duality of her inner child and authentic self. She integrates natural elements and symbolic colors to bridge nature with the human experience.

Sheen's work has been exhibited at the Institute of Contemporary Art San Francisco, Minnesota Street Studios Gallery, and Cabby Gallery at California College of the Arts, and more. She holds a Bachelor of Arts in Animation and Illustration from San Jose State University and is currently pursuing an MFA in Painting at California College of the Arts.



## **Eva Agus**

*Nothing*

2024

Gouache blend and ink on birch panel

16" x 16"

\$580

Stylized trees with golden roots connect vertically to leaf-like triangular forms, forming a symmetrical, almost architectural design. Floral patterns and ornate detailing connect the top of the artwork to the bottom.

## **Biography**

Eva Agus (b. 1978 Jakarta, Indonesia) creates contemporary art honoring her Southeast Asian heritage. Eva explores themes of ecosystem harmony, migration experience, and fragility of life in her paintings. Her art practice is rooted in the intricate artistry of Indonesian batik, a high-precision sensibility gained from engineering research, and the natural biodiversity of her California home.

As a 5x cancer survivor, Eva celebrates the creative pursuit as both a testament to human resilience and a meditation on pain and loss. In particular, she finds solace in creating rhythmic patterns of batik and inspiration from

working on her Oakland flower bed, hiking in wildland trails, and staring across the Pacific towards her homeland.

Eva holds a Doctorate in Civil & Environmental Engineering from the University of California at Berkeley. She serves in the Flower Committee of the de Young Museum of San Francisco.

## **Grace Jin**

*Our land has a throbbing heart, it keeps the secrets of hills  
and wombs*

2025

Ink, incense, cinnabar, acrylic, sand, and Wenzhou  
mulberry paper on canvas, 16" x 20"

\$888

A layered abstract collage that combines calligraphy-like textures, black ink, and burnt edges. There are brushstrokes of red and black paint that peek through the burnt edges of the collage.

## **Biography**

Grace Jin was born in Ohio and raised by her grandparents in Yueqing, a fishing town in southeastern China bordered by the Yandang mountains and Pacific Ocean. She comes from four generations of physicians and village healers, a lineage she carries today as an artist and medical student living on unceded Ohlone land.

Grace's practice in art, just as in medicine, is a ritual quest for healing—using painting, calligraphy, bookmaking, installation and performance. Her work weaves personal and collective histories of migration, blood and chosen

kinships, decolonial theory and ancestral spirituality to create matrilineal heirlooms for restorative futures.

Grace received a B.A. from Yale College. She is pursuing a MFA from California College of the Arts and studying at Stanford School of Medicine. Her work has been exhibited at galleries and institutions in San Francisco, Oakland, Albany, Stanford, and New Haven.

**Hargun Mahal Mann**

*Carrying My Home Over the Waters*

2023

Watercolor and ink on watercolor paper

14" x 20"

\$1,400

A surreal watercolor depicts a house-shaped figure wearing a red skirt walking barefoot across a pile of blue leaves. Their orange arms are on their hips, and there is blue rope swirling behind their body. There are sheer brushstrokes of yellow watercolor in the background.

**Hargun Mahal Mann**

*What Women Carry*

2024

Watercolor and ink on watercolor paper

14" x 20"

\$1,400

A surreal watercolor depicts a figure walking barefoot across red earth. Her body carries a large, patterned bundle on her back, tied to a braided rope extending from her head. Floating clouds and abstract shapes swirl above her.

In India, the distinction between drawing and painting is blurred, in fact they are the same word “Chitrakala”, a concept that deeply resonates within my artistic practice. Seamlessly weaving together to construct a unified narrative. Working primarily on paper, humble yet versatile nature, offers me a space of play and discovery. At the heart of my work lies the exploration of womanhood and the indispensable role of sisterhood in navigating the tumultuous currents of our world. Drawing inspiration from myths and narratives surrounding women, migration, and home, I explore the shared stories that unite us. Delving into the intersections of migration, cultural diversity, and the elusive concept of home. Each piece serves as a visual diary capturing the triumphs and tribulations encountered along the way. Through vibrant colors, intricate lines, and emotive imagery, I strive to foster a sense of connection and empathy, bridging the divide between disparate cultures and experiences.

## **Biography**

Hargun Mahal Mann is an artist born in India, currently residing in California with her husband and two kids. Watercolor, ink are her mediums of choice. She draws inspiration from her multinational background, India and various parts of Africa, and personal history as an immigrant. Her work focuses on the myths surrounding

women, migration and home. She is interested to understand how women share their stories with each other to understand themselves and their complex worlds. She has BFA and MFA degrees in Graphic design from Chandigarh College Of Fine Art, Punjab University in India.

**Hiroshi Sato***Schafer*

2025

Oil on canvas

28" x 28"

\$9,200

A painting with a geometric composition with flat blocks of saturated purple, orange, and blue. A small portrait is positioned at the center, resting on a large window. There is a gray chair on the left and a blue coffee cup on the right.

**Hiroshi Sato***Stairway Rest*

2025

Oil on canvas

28" x 28"

\$5,800

A painting of a woman sitting on a staircase bathed in angled light, with dark blue architectural walls surrounding her. An orange dog with a circular object in its mouth is seen at the base of the stairs.



Paintings are fundamentally depictions. And although there has been an evolution of what or how these depictions occur, our current historical circumstance will likely lead to an unprecedented scarcity of it in the future.

Depicting our world has become the domain of digital professions, photography and writing, which increasingly are hosted and function in a digital commercial space. In our current year 2025, complete swaths of record and depiction exist only as digital objects. Lack of technological literacy and the incentive of convenience have created a world where “depiction” of our world has become less archival, less accurate, and less accessible for future generations.

Digital works rely on machines to be viewed. Machines break, machines fail to be compatible, machines need a knowledgeable operator. Hard drives decay, cloud services can be turned off in an instant. There’s no guarantee that a digital file is compatible with future devices (does your computer have a floppy drive?). How would you ever hope to find a “true” image of the Mona Lisa on the internet filled with a billion-computer bot generated fake versions (especially if you don’t know what a Mona Lisa is supposed to look like)? What if the people who own the machines/platforms limit what is accessible for ideological reasons?

## **Biography**

Hiroshi Sato was born in Japan in 1987. He spent his childhood in Tanzania but returned to Japan for secondary school. His work has been featured in Visual Art Source and Juxtapoz Magazine. He was most recently Artist in Residence at the Cheekwood in Nashville, TN. His work is in public collections including Cheekwood and Ionis Pharmaceuticals. He has shown extensively across the US and UK.

**Irene Wibawa**

*Excavation: Reconciliation Discrepancies*

2018

Wooden box with paper, safety glass, and plexiglass,  
12.5" x 20.5" x 2.25"

NFS

A shadowbox-style artwork containing a three-panel black-and-white photograph backdrop showing a fenced outdoor setting with trees. In the foreground, three cut-out figures appear in front of the photo: a child on the left, a semi-transparent figure in the center, and an adult male with raised arms holding a large yellow Chinese character with a child at his side on the right. The bottom of the box is filled with shards of broken glass.

**Irene Wibawa**

*We Are Not Your Enemy*

2024

Fabric

36" x 38"

NFS

A quilted textile artwork featuring a group of faceless people dressed in traditional clothing in front of a light blue background. The stitched text "We are not your enemy" overlays the entire piece in large cursive script, and small

yellow and black bees are scattered throughout.

## **Biography**

Irene Wibawa is a visual and performance artist. She incorporates found objects into her art, and honors her family and community by telling their stories. She is ethnically Chinese, born in Indonesia and has lived in California since the early 1980's. She earned a BS in Plant Biology from UC Davis, and works in the field of classical weed biological control. She lives and works in the San Francisco Bay Area on unceded territory of the Ohlone people.

## **Irman Arcibal**

*Shipped 008 (Altered By L. Arcibal)*

2024

Colored pencil on salvaged paper

21" x 17"

\$500

A piece of crumpled, irregularly torn brown paper with a pattern of hand-drawn lines in muted tones of red, black, white, and ochre. The marks form overlapping, abstract grids and leaf-like shapes across the surface.

Synchronous events and shared experiences are methods by which cosmic rhythms and mysteries reveal themselves. We consciously and unconsciously participate in these events and experiences. Elements of the macroscopic and microscopic universes appear structurally similar; on our plane of existence forms appear different. By creating work that depends on synchronous events and shared experiences, occurrences on this level of existence can be recorded in a way that evokes the macroscopic and the microscopic.

My "Pounds of Flesh" drawings are made on packaging paper crumpled by whoever put it into a shipping box, an unconscious collaboration. My flesh-toned marks respond

to the wrinkles, connecting co-creators. The paper is flesh colored, but also earth toned. The title, *Shipped*, refers to the previous use of the paper, as well as the forced or voluntary migration of peoples. This repurposed paper, often recycled or thrown away, is a connection to Mother Earth as well.

## **Biography**

Visual artist and poet Irman Arcibal makes process-based drawings, and writes poetry ranging from rhythmic, musical wordplay to crafted chronicle of sensory experience. After a Biological Sciences BS from Cal Poly SLO, he earned his Art Studio MFA from UC Davis, and studied poetry and art at Solano College. He teaches traditional visual arts at a San Francisco high school.

**Jang Lee***Abundance*

2023

Oil on canvas

30" x 40"

\$800

A painting of a man in a peach-colored shirt sits cross-legged on a wooden floor, slicing cheese on a plate. A plastic-wrapped loaf of bread and a can of Coca-Cola rest nearby. A bed with floral sheets is in the background.

**Jang Lee***The Magpie and the Tiger I*

2023

Oil on canvas

18" x 24"

\$400

A realistically rendered oil painting of a seated man in a white tank top posing on a bed with his legs bent and his arms crossed. Behind him, stylized tigers and birds are painted on a wall covered with large pastel rectangles and circles.

## **Biography**

Jang Lee (b. 1996, Seoul, South Korea) is an oil painter whose work explores his identity as a queer, Korean immigrant through narrative figuration and portraiture. He was awarded the Arts + Social Justice Grant from the Stanford Arts Institute in 2023 and has exhibited with Roots Division, Brea Gallery, and Good Mother Studio, among others. His work is included in the permanent collections at the ASUCLA Union, the Harvard Freshman Dean's Office, and featured in several art and literary magazines, including the Oxford Review of Books. Lee received a Bachelors in Arts from Harvard University in 2019 and a Master in Public Health from UCLA in 2022. He is a medical student at Stanford University and works in Palo Alto, California.



**Ji Wook Choi**

*A Special Crew*

2023

Oil on canvas

30" x 24"

\$1,400

A group portrait of seven children wearing brightly colored hoodies and jackets, standing against a solid teal background. They all look forward and smile. Some pose casually, with arms over each other's shoulders.

**Ji Wook Choi**

*Summers in Venado*

2022

Oil on canvas

30" x 24"

\$1,400

Three children in swimsuits lounge in an inflatable pool under a bright sky. The child in the middle wears oversized blue sunglasses while the child on the left attempts to pull the glasses off of their face. The child on the right wears oversized red sunglasses and looks over toward the child pulling off the glasses. Green leafy trees stretch to the sky behind a pink wall in the background.

## **Biography**

Ji Wook Choi is a San Francisco-based fine artist with a deep passion for painting and education. With a background in elementary school teaching, she now works in the education nonprofit sector, advocating for equitable and high-quality learning opportunities for all children.

While Ji Wook primarily works with oil paints, she enjoys exploring different mediums, constantly experimenting with color, texture, and new materials. She paints regularly in her home studio and at the Jean Henry School of Art, where she finds inspiration and guidance from her teacher and fellow artists.

Born in Korea, Ji Wook moved with her family to a small town in Argentina at the age of three, where she spent most of her formative years before relocating to California in high school. Navigating multiple cultures, she finds strength in her diverse experiences and perspectives. Through painting, she has found both joy and a sense of belonging, using her art as a means of self-expression and connection.

Her work is deeply personal, drawing inspiration from nature, her travels, and the intricate layers of her multicultural identity.

## **Jiayue Li**

### *Pearl Necklace*

2025

Oil on linen

24" x 30"

Inquire for price

A surreal double portrait of a stylized female figure with two heads facing opposite directions. Both have short black hair, wear pearl earrings, and share a strand of white pearls across their conjoined bodies. The background is solid blue.

## **Biography**

Jiayue Li (b. 1995) is a San Francisco-based artist whose work explores themes of femininity, introspection, and transformation through dreamlike compositions. Drawing from personal experience and universal storytelling, her figures blur the line between reality and imagination, creating emotional depth. Working primarily in pencil, oil and mixed media, Li's technique and symbolic narratives shape a visual language that is both intimate and transcendent.

**Joanna L. Kao**

Double Happiness, My Parents

2012

Mixed media, painting and collage

27" x 34" x 1"

\$3,600

A mixed-media collage on a textured gray book. On the left page, black-and-white photographic cutouts of a man and a blurred figure are connected by intersecting thin black lines. On the right page, three figures in traditional yellow Chinese robes with black and white photographic smiling faces stand beneath backwards English text.

I was born in Los Angeles, the child of unintentional immigrants from China. Our early years were spent in southern California and Michigan. In 1975 I earned an MFA in painting from Boston University. The violent suppression of the democracy movement in China in 1989 pushed me toward political art, and around that time, a series of personal losses led my artwork in a much more personal direction.

Since then I have used art to address issues of personal identity, my Asian legacy, and the struggle for social

justice. Most importantly, I learned to transcend myself by making alliance with larger movements-

With the series here, Hidden Geometry, I used the perspective diagrams of artist John Ruskin to puzzle out family relationships. Ruskin brought together from Renaissance art the 'necessary rules' based on plane geometry to form a system for creating the illusion of depth and space on a flat surface. In my hands, these clever constructions would suggest, in addition, a means to investigate the past, my childhood and youth, years that had remained so troubling to me.

Power dynamics, issues of conflict or contradiction, our alliances and rivalries, are counterbalanced with times of reconciliation, healing, and the resolution of earlier dilemmas—the good memories. I wanted to address our family struggles. Using geometric diagrams, size, and scale, I could visualize our interactions and gain insight into our motivations. This process helped me to understand my parents and why they acted as they did, both as individual personalities and as exemplar-representatives of Chinese culture. From my father's stories, I got to know my grandfather, whom I would never meet. I wanted to tell his final story because he really came alive for me. Finally, our family's obsession with sharing a wide range of culinary experiences of all

cuisines, including Chinese, earns mention in the piece, *The Two Paths*.

I love experimentation with media; each page in the book of my family history represents an episode, with old photos, text, and other visual material collaged onto salient 2D structures. In some pieces, use of text is a design element to give the appearance of a page in a book and is not intended to be legible. These include *Double Happiness*, *Nuclear Family*, and *Pyramid*. In the two works, *Grandfather*, and *The Two Paths*, the text is legible and its meaning is significant. It is important to me to make artworks that are beautiful yet compelling, art that deals with the real world, art that people can relate to.

## **Josie Licavoli**

*Daughter of the Moon*

2025

Watercolor, colored pencil, and collage on paper

24" x 24"

Inquire for price

A stylized painting of a woman in a red top and brown skirt holding her knees to her chest as she sits in a grassy field. A full moon glows above her, with white fish swimming across a dark blue sky. Two black crows and white lamp-like shapes flank the scene.

## **Biography**

Josie Licavoli is a painter and art educator from the Bay Area. Her work explores diverse cultural identities, drawing from her mixed-race heritage. Inspired by San Francisco, the California coast, music and literature, her work delves into human experiences, merging personal introspection with collective experience. Josie's art invites viewers to intimately engage with the rich fusion of Filipino and American culture, as well as glimpses of city life and moments in nature. Her work is a dialogue between the land, the body, and honoring those who came before us whose stories are lost within the systematic erasure of



oppressed people. She uses representations of the brown body as a vessel of strength, beauty and deep cultural significance.

## **Julia LaChica**

*Excelsior*

2024

Mixed media monoprint

12" x 15" x 1"

\$275

A monoprint featuring two children standing in front of a vintage car, with hexagonal patterns, bold pink and yellow accents, and the word "excelsior" above them.

## **Biography**

Julia LaChica is a Queer Japanese/Filipino multidisciplinary visual artist and designer, born in San Francisco during the height of civil unrest and the Summer of Love. Now based in Oakland, CA, she received her BFA from the California College of the Arts (CCA).

Her practice encompasses painting, printmaking, collage, and assemblage art, exploring themes of identity, culture, and the intersectionality of Queer experiences. Through her work, Julia aims to provoke thought, evoke emotion, and inspire dialogue within her community and beyond.

She is also deeply passionate about education and empowerment, regularly teaching printmaking workshops to encourage individuals to explore their own visual language and creative expression. Through both her teaching and artistic practice, Julia strives to foster a supportive and inclusive community where everyone's voice is heard and valued.

**Jun Yang***Fragment Self*

2025

Acrylic paint on canvas, fabric collage

18" x 16"

\$1,250

A textile piece with woven fabric strips forming a fragmented portrait of a person with warm amber skin tones. The woven strips include painted fabric, drawings of leaves and patterned textiles.

**Jun Yang***Wrapped in Love*

2025

Acrylic paint on canvas, threads, and stuffing

39" x 29"

\$3,800

A soft sculpture of two figures intertwined and embracing, rendered in stuffed fabric with painted and stitched facial features and body details. The figures' eyes are closed and their heads rest on each other's shoulders.

## Biography

Jun Yang (he/they) is a queer Korean artist whose practice is rooted in resilience, healing, and the search for belonging. Born and raised in Seoul, Jun's journey has taken them across Dublin, Ireland, Belgium, and France before finding home in San Francisco, a city that has profoundly shaped their identity and creative voice. As a self-taught artist, Jun's path has been marked by challenges: institutional rejection, the absence of formal academic validation, and the struggle of carving space as a queer immigrant artist. Yet, each setback has only deepened their commitment to transformation through art.

Jun's work spans painting, murals, and textile sculptures, drawing from personal histories of trauma, grief, and cultural displacement. Over the years, their practice has shifted toward celebrating POC queer bodies, creating works that serve as acts of visibility, reclamation, and care. Their fabric sculptures are tender yet powerful, invite touch and interaction, allowing viewers to engage physically and emotionally. With elongated limbs and fluid forms, these pieces symbolize both the longing for connection and the strength of community bonds.

Jun merges art with activism, using their practice to advocate for LGBTQ+ and immigrant rights. Their work not

only highlights the power of inclusivity and chosen family but also confronts the realities of marginalization. Through curatorial projects, public art installations, and mentorship, they actively create spaces for underrepresented voices, amplifying AAPI, queer, and women artists.

Jun has received recognition, a 2024 SECA nominee by SFMOMA, a recipient of the SFAC Visual Art Grant, and a selected artist in the Pro Arte's Apapacho AIR in CDMX and Public Works Residency Program. Their first museum solo exhibition at the Bakersfield Museum of Art, and their work has been featured at the De Young Museum, Kunsthaus Graz, MOCA Taipei, Kuandu Biennale, and the Consulate General of Korea. Their art has also been highlighted by KQED Arts and the Gay Asian Pacific Islander Alliance, among others.

Through every challenge, Jun remains dedicated to creating spaces of healing and visibility. Their work is not just about personal expression, it is an offering, a bridge, and a sanctuary for those who have felt unseen. Their journey is an open invitation to witness transformation through art, to challenge exclusion, and to reimagine what it means to belong.

## **Ka Wai Shiu**

*Chinatown*

2014

Ink and watercolor on paper

14" x 11"

Courtesy of Creativity Explored

\$300

A colorful drawing of Chinatown-style architecture and signage, with overlapping roofs, lanterns, and vertical signs in multiple languages. The line drawing of the scene has been filled in with paint in shades of red, pink, purple and green.

## **Biography**

Ka Wai Shiu was one of the first artists at Creativity Explored. After pursuing other interests for a time, she began working at Creativity Explored again in 2006.

Shiu creates elaborate, detailed drawings and paintings. She is particularly interested in complicated natural environments populated by many figures. She integrates text into the two-dimensional space, using many languages (including Cantonese, her first language) to elaborate the scenes she depicts. Shiu creates artwork

using source material that tell very specific stories, ranging from the path of a Chinese New Year parade to an epic voyage of ships across the sea.

CB2 selected Ka Wai Shiu's for a pillow in 2012. In addition to numerous exhibitions at Creativity Explored, Ka Wai Shiu's was featured in Outsider Artists, at the Oakland International Airport in 2013.



## **Kate Nam**

### *Blessing*

2018

Colors on paper

30" x 30"

\$4,500

Two panels depict blooming peonies with butterflies fluttering around them. One panel has a lighter, pastel blue background, while the other has a deeper, more dramatic navy blue. The panels are full of delicate linework and symmetry.

## **Biography**

Kate is an artist focused on introducing Korean heritage paintings to modern society, blending traditional art with contemporary themes. Her works maintain the color tones and techniques of traditional Korean art, while exploring modern subjects and evolving cultural values. Kate is currently the Chief Operating Officer at Kbean, a transparent digital artwork marketplace, and has provided business development consulting in the art, design, and living product industries. She holds a Minhwa teaching certification from the Gahoe Museum and is an advocate for Minhwa (Korean folk art) in the US. Kate has also curated several notable exhibitions.

**Kylie Choi**

*Fertile*

2024

Stoneware clay, glaze, metal

13" x 9" x 9"

NFS

A ceramic vessel sculpture with a tiered, spiky form. Each layer features outward-pointing spikes with metal rings adorning nipple forms that protrude from the front and sides.

*Fertile* is a work which explores connections between my ancestors and I, transcending centuries of time and place. Fertility can be synonymous with being fruitful or able to produce something. This piece is representative of inserting a distinctly Chinese, queer identity into history through an ancient vessel shape. The double gourd shape can represent fertility, immortality, and a connection between the Heavens and Earth. This is a way of validating and celebrating queer Chinese identities throughout history and time, while also exploring my personal connection with traditional ideas of motherhood being a queer and gender non conforming person. To be fertile is to be capable of nurturing a new life. Through my work and practice I hope to lovingly nurture the next

generation of queer and trans people of color, inspiring them to show up and take up space as they are.

My work explores my identity as a Chinese person who is also queer and gender non-conforming. Being so far removed from my culture and ethnic background, my work aims to honor my ancestors and the lineage I come from while also connecting to other aspects of my personal identity. My ceramic work draws inspiration from traditional Chinese ceramic vessel forms while making them distinctly unique; incorporating my own identity into these ancient forms, and drawing a connection between my ancestry and my intersecting identities. My works also examine and question ideals that have been imposed on East Asian femmes while simultaneously displaying healing and embracing a resistance to these gendered norms. As in my identity and daily life, my work embodies duality, creating a harmony and balance between femininity and masculinity, and between softness and sharpness.

## **Biography**

I am a Chinese, queer, gender non-conforming (they/she), and neurodivergent multidisciplinary artist, educator, and radical who was born and raised in San Francisco on occupied Ohlone land. The mediums I work in most are

ceramics, drawing, and jewelry. I am in the process of attaining my BA in Studio Art and Race and Resistance Studies from San Francisco State University. My work focuses on my sexual and gender identity in relation to my ethnic and cultural identity. I also address themes such as love, resistance, healing, and growth. A lot of my work reflects my intersectional identities while exploring my relationship with femininity.

**Mary Kalcic**

Chu Shee Lum

2025

Oil paint on canvas

8" x 10"

\$800

A monochromatic painted portrait of a woman with slicked-back hair and high collar, rendered on textured canvas in grayscale tones.

**Biography**

Mary Kalcic received her BFA in painting from the San Francisco Art Institute. Her figurative paintings rendered in oil paint are a visual representation of an intergenerational American journey.

## **Maryam Tohidi**

Nostalgia Brush

2025

Mixed media on wood panel

12" x 12"

\$800

A white canvas featuring a paintbrush with a handle made of fabric patterned like a pink and red rug with rug fringes as the brush bristles. Below the bristles is a larger form of the same printed rug fabric resembling a swatch of paint.

## **Biography**

Maryam (Maya) Tohidi is an Iranian-born multimedia artist, who has lived and worked in Iran, Canada, UK and the US. Like her personal journey across continents and cultures, her artistic process pulls from different disciplines, often blurring boundaries of different mediums. Her work is exploratory, personal and reflective. The use of culturally significant artifacts - such as rugs - and objects with a previous life, infuse Tohidi's work with a melancholic beauty, while layering memories, poetry, letters and journals make them deeply personal. Maryam's artwork often reflects on the challenges as well as the

growth opportunities of immigration and living between different cultures.

**Melanie Chen**

*Kitchen Table: Gossip*

2025

Acrylic on canvas

20" x 20"

\$888

A top-down view of a table with teacups, a teapot, and a central plate of sunflower seeds. Several hands reach in from different sides, shelling and eating seeds.

I'm a Taiwanese American artist raised in the Pacific Northwest and living in San Francisco. While my career has been rooted in engineering, art and music have always been my sanctuary. Painting and drawing have been constants in my life evolving alongside me as I grow, learn, and explore new ways to connect with the world and the people around me.

I strive to capture moments that spark joy—whether they stem from collective experiences that transcend boundaries or from the whimsy of mundane, fleeting interactions. I'm drawn to the quiet charm of life's little absurdities, the nostalgia of familiar scenes, and the warmth of human connection. Each piece is an attempt to



create a space where viewers can find something that feels both deeply personal and universally understood.

At its heart, my work is about joy—a celebration of the small, the silly, and the shared moments that remind us of our humanity.

**Melissa Lewis Wong +**

**Joy Chen Yu Lewis**

花和霧 flowers and fog

2021

Digital video collage / HD film

A 9-minute and 29-second video with a split view showing an older woman on the left and a younger woman on the right. The older woman stands in front of greenery outside in traditional dress and motions with her hands, while the younger woman performs dance-like movements in a bamboo forest. A close-up view of a red horse's face appears in the center of the screen, and then a close-up of the younger person holding bamboo and continuing to dance in the forest. Images of the horse continue to appear as the narrator tells a story of being young and riding a horse that kicked her afterward. Characters and subtitles label each section of the video with words like "hello," "mother," and "song." Another split screen shows an older woman on the left and a younger woman on the right putting on theatrical makeup. The woman on the left sings while the woman on the right dances outside at night. The video ends with another character and a title screen that says "end."

花和霧 flowers and fog is an intergenerational collaboration between Joy and Melissa using movement, voice, drag and storytelling — exploring diaspora, queerness and liberation. The project spans from 2021 (digital film collage/HD video) to 2023 (analog 35mm garden portraits of Joy by Melissa during a creative residency) to 2024 (their public performance debut) and beyond. Through performances and intergenerational creative devising workshop for artists or elders to attend with (or without) a loved one to explore movement, singing/drag and storytelling; this project aims to create a sense of possibility and imagination with one's stories and nearest relations, by peering into the world Joy and Melissa create together.

## **Biography**

Melissa Lewis Wong (they/she, AKA Deuce Lee in drag) is a queer, mixed-race Chinese-American nonbinary dance + drag artist making from their maternal Chinese lineage—in conversation with queerness, mixedness and diaspora. Their physical training includes Chinese folk arts, Western modern dance, and martial arts (JeetKuneDo, TaiJi). In 2020 Melissa began a collaboration with their mother, Joy, which has since become central to both their creative lives. Joy (she/her) is a singer + performer born in Beijing, China. Joy escaped to Inner Mongolia in order to ride

horses for five years during China's Cultural Revolution before immigrating to NYC in 1980 to study American Language and music at Columbia / City College. She likes to grow flowers and has worked as a freelance Chinese teacher and an interpreter for 3+ decades.

## **Michael HyunGu Kang**

*My Number 18*

2022

Acrylic paint, paint marker, abalone, hanbok fabric, and pencil on a wooden panel

11" x 14"

\$1,000

A thickly painted, multicolored figure reaches their right arm to the sky and holds a microphone in the left as they sing. They pose against a dark geometric background. There are red stitched numbers embroidered at the top right that are cut off at the edge of the painting.

## **Biography**

Michael Hyun Gu Kang is a Korean American artist and painter based in San Francisco, California. His work has shown internationally and locally. This has included showings at Arc Gallery, Land and Sea, The Salesforce Tower, and Vessel Gallery. In 2017 his zine, "hotdogs and rice" was collected by SF MOMA through Land and Sea publishings.

His work is heavily influenced by his childhood spent in suburban Southern California, and his past as an athlete, and dancer.

## **Michelle Hirsch**

### *Masks and Bandages IV*

2022

Found multicolored fabric masks and bandages

21" x 31" x 1"

\$1,200

A framed textile piece featuring horizontal rows of pleated, colorful fabric intersected by vertical ribbons in a grid pattern. One grey elastic loop extending out from the folds reveals that the fabric material used is actually colorful surgical face masks.

## **Biography**

Like her mother, Michelle grew up in a military base in the Philippines and currently lives with her husband in Penngrove in Sonoma County. After working in commercial operations in the pharmaceutical industry for 14 years, she moved to London to pursue a postgraduate art degree at Goldsmiths University of London.

Michelle experiments with found and commonplace materials in her art practice to create visual metaphors which address fragility and resilience amidst trauma. The

recurring themes in her work are related to healing and memory.

**Michelle Lin**

*I Build This Body*

From the series *This House We Care For*

2024

Handwoven wool

16" x 19"

\$2,000

A woven tapestry depicting nude legs surrounded by flowers with a small, yellow house window below. There is green fringe along the left and right edge of the tapestry.

I live with PTSD and dissociation, and often feel detached from my own body and this land. These tapestries are part of a series negotiating new relationships to both. As I learn more about how I can trust and respect this land and its indigenous stewards, I also yearn to return to my body—so I can be present and active in the ways I give back and support. Weaving tapestries is slow work, and with every stitch I hope to pay attention to my body, to the kelp forests I've been raised by, and the flowers that return each spring, and meditate on what is my responsibility as a settler on this coast.

My work explores my experiences as an estranged, queer, firstborn daughter of Taiwanese immigrants. I engage with



natural fiber to consider my relationships to family lineage, the Asian American diaspora, and the Indigenous land that I live on. I approach weaving as a ritual to navigate the violences diasporic people of color navigate in this country. Weaving allows me to approach difficult subject matters with softness and with slow intention. I seek to break through the silence and stigma surrounding these issues for Asian American femmes, children of immigrants, and diasporic peoples living in this country by evoking images and text about generational trauma, rupture, and healing. As a survivor who struggles with dissociation and putting words to my silence, my art practice has been a tactile way to ground myself back in my body, bringing me back to the soft and certain movements of my own two hands. Here, I make softness where I've felt a lack, and weave bridges back to the stolen parts of my self.

## **Biography**

Michelle Lin is a visual artist, cultural worker, and author of the poetry collection *A House Made of Water* (Sibling Rivalry Press, 2017). Their writing and art practice are rituals of grief and healing from the violence of patriarchy, capitalism, assimilation, and living within the imperial core. Passionate about building liberatory spaces for diasporic and queer artists, they work as the Artist Growth Program Director at ARTogether and serve on the Advisory

Councils for Vital Arts and Artists' Adaptability Circles.  
Learn more at [michellelinmakes.com](http://michellelinmakes.com).

## **Midori**

*In the depth of winter, within me I found...*

2024

Mixed Media (Digital photo on metal, acrylic, gold leaf)

18" x 24" x 1"

Inquire for price

A mixed media artwork of a figure with a face partially covered in thick white paint, with black circular shapes resembling ears behind the head, set against a dark textured background.

## **Midori**

*Placemat - Where Is Sam Wo?*

2025

Gouache, gold pigment, gold leaf

19 1/8" x 23 1/8"

Inquire for price

A printed placemat design in turquoise and red with zodiac animals and text referencing historical laws and moments affecting Asian Americans. The outside has a decorative border with intricate hand-painted patterns in gold.

I am a Japanese-American interdisciplinary artist whose work navigates the ambiguities of everyday life, labor,

material culture, and the distortion of memory. Rooted in cross-cultural experiences and inspired by the traditions of folk crafts, I weave rescued and discarded materials into my practice, uncovering unexpected beauty in what others overlook.

My art spans performance, installation, sculpture, and social practice, combining seething sorrow, stubborn optimism, and a dash of nerdy humor to confront the complexities of our world. Through my work, I aim to disrupt the ordinary and provoke new ways of seeing, inviting audiences—and myself—to question social norms, challenge cultural biases, and reflect on the delicate balance of our environment and society. By drawing attention to the uncanny within the familiar, I hope to spark curiosity and inspire meaningful conversations.

Outwardly, I am a bespectacled, middle-aged queer Japanese-American woman in sensible outdoor garb. My journey began in the vibrant streets of Tokyo, where I grew up with little, before immigrating to the U.S., serving in the Army, and eventually graduating from UC Berkeley.

Inwardly, I grapple with my monstrosity—my inner Godzilla, a powerful force of rage and profound potential energy. This primal part of me churns with untamed creativity and raw emotion, demanding to be expressed.

My art is a dialogue, a dance, and a scuffle between the civilized and the primordial within me. It is an act of reclamation and transformation, channeling both vulnerability and ferocity into works that explore what it means to care for a fragile, interconnected world.

**Millie Chan**

*Free Snacks*

2022

Mixed media, watercolor, colored pencils, and sticker embellishments on Arches hot press paper

9" x 12"

NFS

A mixed-media illustration of a cat running in a large hamster wheel, surrounded by scattered snacks, small objects, and other cat sculptures in a pastel-colored room. There is a flat screen on the wall with a chart that contains a curled green arrow with the word "MEOW" on the top left corner.

*Free Snacks* critiques startup culture, where the promise of endless snacks and work-life balance masks the pressure for constant productivity. A cat spins on a never-ending exercise wheel, surrounded by typical startup snacks like Pamplemousse La Croix and hard-boiled eggs. The "Evil String Cheese Man" cracks his whip, symbolizing control, while other cat workers appear on a MEOW stock ticker. Reflecting the artist's experience as a first-generation Asian American, the work also speaks to the pressures of conforming to a career in STEM—an obligation driven by cultural expectations. It

invites viewers to consider how "free" workplace perks and cultural expectations can trap individuals in an endless cycle of labor.

Millie Chan blends themes of loneliness, grief, trauma, and self-reflection with moments of whimsy and lightheartedness. Through her use of stickers, Millie adds a tactile element that blurs the line between serious and playful. The contrast explores the complexities of identity, emotional vulnerability, and healing. Playful interactions with her cats often provide a counterbalance to these serious themes, reminding her of the importance of joy and freedom in the midst of introspection.

Her artistic process is a continuous exploration of releasing control and embracing imperfection. Millie aims to capture the human experience in all its messiness and beauty—encouraging viewers to reconnect with different versions of themselves, from their current identity to their more carefree, youthful selves. Through her work, she hopes to evoke introspection and provide a space for emotional reflection, reconnecting with different versions of yourself, and exploring shifting identities with personal growth.

## Biography

Millie Chan (b. Los Angeles, CA) is a mixed media artist based in El Cerrito, CA. Drawing inspiration from relationships, trauma, grief, and introspection, Millie's work explores themes of identity and healing. As the child of Vietnam refugees, her Chinese and Vietnamese heritage deeply influences her art practice. After earning a B.S. from UC Berkeley, Millie began using watercolor to release control and explore imperfection, embracing the freedom to experiment with new materials and techniques.

Exhibited in group shows across the SF Bay Area and Japan, Millie's pieces are recognized for their bold colors, emotional depth, and playful elements. Continuously experimenting with form and materials, she invites viewers to engage with both the profound and playful aspects of her work, challenging them to reflect on identity and emotional complexity.



**Monica Lee**

*We Never Knew You*

2025

Handmade book

11" x 8.5"

NFS

An artist book with a cover collage featuring a black and white portrait photograph partially tucked into an envelope with only the eyes and forehead of the person visible. The envelope is layered onto dark printed paper and the whole collage is attached to a hand-stitched book made with brown textured paper and deckled edges.

After a long career as a film photographer I have returned to my first love of making things with my hands out of found objects. I am fortunate to teach creative Reuse workshops at Ruth's. Table, ScrapSF, The Exploratorium, San Francisco Center for the Book, Fabmo and other artistic venues. My motto is "Finding beauty and purpose in the discarded."

**Nic Elisa Hampton**

*Through Every Beginning* 2024

Acrylic and oil pastel on panel

18" x 24"

\$5,000

A painting of a bald figure with exaggerated features and swirling anatomical forms. The figure is curled inward with one arm wrapped across the chest and the other resting on the shoulder. The body is rendered in purples, pinks, and greens with transparent layers revealing musculature and spiraling patterns. The background features dark, energetic strokes in red, blue, black, and gray.

When I create is when I feel most alive and connected to myself. It's how I reflect and respond to experiences, alchemizing anxiety and grief into something beautiful and healing.

Through my work I emphasize the power of vulnerability, and strength in gentleness. Those messages are woven within the piece, as well as through the process. Studio sessions for me are very sacred – moments range from immense joy and play, to twisting heartache and tears. There is room for both, and I hope to share that with

others through my art: a safe space to feel all emotions that demand to be felt.

## **Biography**

Nic (they/them) is a queer, mixed Filipino-American, interdisciplinary artist and musician based in San Francisco. Their practice ranges from visual arts, including painting, drawing, and printmaking, to literary and audio works to complement visual installations.

## **Nimisha Doongarwal**

### *Immigrant Identity*

2020

Mixed media

30" x 40"

\$3,800

A collage portrait of a person with long hair composed of fabric, photos, and printed textures, layered over a patterned green background resembling wallpaper.

My art is a journey of exploring the intricate roots of heritage, celebrating the diverse tapestry of cultures that has shaped individuals over centuries. By intertwining history, text, and fabric, I nourish the rich traditions and narratives of colonized people, particularly South Asians, striving to challenge conventional ideals of beauty and identity. As an artist, I delve into the tangled undergrowth of race, gender, and post-colonialism, unraveling the biases that affect our world. Each layered piece is a profound reflection, mirroring the layers of our identities developed through the overlaps of culture and tradition. My aim is to plant the seeds of awareness, spark dialogue, and dismantle the roots of oppression.

## **Biography**

Nimisha is an Indian immigrant and sociopolitical artist. She moved to the US for higher education in science but in 2014 decided to study art history and art psychology at Stanford University, followed by an MFA at Academy of Arts University. Nimisha's work is inspired by her surroundings and finding identity as a global citizen. Her work has been featured in many publications and magazines including Forbes, Suboart, Maake, and Artmarket magazine. She exhibited at 80+ group and solo exhibits including the DeYoung Museum, SF International Airport, UCSF Hospital, San Mateo City Hall and Library, Museum of Northern California. She recently painted her first public art, San Francisco's iconic Hearts sculpture.

## **Nyingv Jae Saechao**

*round like the moon, ancient as my ancestors*

2024

Mixed media sculpture, clay, and yarn on canvas

23" x 23"

\$700

A circular, red tufted textile frame surrounds a sculpted face with closed eyes. The face is adorned with multicolored star-shaped stickers.

I am an interdisciplinary artist, storyteller, community educator and cultural worker. I was born and raised on occupied Ohlone lands (East Bay Area) as the first child of Lu Mien + Khmu refugees from the U.S. Secret War, and currently based on Nisenan territory (Sacramento, CA). My creative work focuses on themes of belonging, culture-keeping, culture-shaping, and ancestral healing with particular emphasis on fat, queer, indigenous Khmu and Lu Mien femme and gender-expansive issues. I am the co-founder of the Cold Rice Collaborative - an ever-evolving creative community and platform committed to uplifting the narratives and experiences of Lu Mien, Khmu, and diasporic indigenous and marginalized ethnic peoples of Southeast Asia.

Most recently, I was the inaugural Critical Southeast Asian American Studies Artist-in-Residence at UC Berkeley (2024) and a California Creative Corps Fellow (2023-24) with the 18th Street Arts Center. I was also named as an Emerging Artist Fellow (2021) by the California Arts Council and a recipient of the Hidden Gems Award III (2022) from the Lao Lu Mien Culture Association.

My practice is guided by my dreams for a collective reality that sees our communities safe, abundant, and free.

**Pablo Tapay Bautista**

*The Passage*

2025

Archival pigment print

12" x 9"

\$300

A color photograph of a ghostly, semi-transparent figure of an older adult using a walker is captured mid-movement in a dimly lit hallway. A small cat sits at the end of the hall. A framed portrait of a woman in a white dress hangs on the wall.

**Pablo Tapay Bautista**

*The Walker*

2025

Archival pigment print

12" x 9"

\$300

A color photograph of a walker with colorful tennis balls on its back legs is positioned in a corner of a hallway, suggesting absence or a pause in motion. The space is warmly lit, with wood flooring and a closed door nearby.



My art originates from my personal experience. “The Passage” and “The Walker” are part of my series called LIFE WITH DAD PORTRAITS, a collection of photographs I made when I became my father’s caregiver during the pandemic. Traditionally, Filipinos are expected to take care of their aging parents. I’m no exception even though I’ve been living in America since I was seven years old. As my father’s caregiver, I observed my dad struggle with his mobility, his memory, and his physical decline. Living with my dad forced me to confront my own mortality. Making photographs with my dad helped me explore the role of photography in how I relate to memory and to mortality.

I didn't choose photography; photography chose me. The camera is the perfect device for a self-described ‘outsider’ like myself, allowing me to compose the world through my viewfinder. Through my lens, the world becomes my canvas, my stage. I seek beauty in the mundane and in serendipity with the focus on sharing stories of outsiders and the underrepresented.

## **Biography**

Pablo Tapay Bautista is an American artist born in the Philippines and raised in San Francisco, CA. He holds a BA in Industrial Arts from SFSU and an MFA in film from Columbia University. His photographs have been

exhibited in numerous group shows including Arts Benicia, MarinMOCA, the DeYoung Museum, and at San Francisco's City Hall. He currently is based in Oakland, CA.

## **Rea Lynn de Guzman**

*Intertwined*

2022

Acrylic, image transfer and silkscreen on paper mounted on panel

20" x 24" x 1"

\$2500

A mixed media painting with a silhouette made from collaged lace, floral, and fabric patterns on a deep blue background. There is a white shirt collar on the bottom left.

I have moved repeatedly within my native and adoptive country since childhood. These migrations created not only geographic shifts, but also an intricate familial and personal disconnect interposed with cultural fusion and perplexity. As a result, my work explores psychological and socio-political themes surrounding liminal identity, cultural assimilation, and the Filipinx diaspora, tempered by my experience as a Filipina immigrant living in the United States. In this vein, I examine oxymoronic concepts of assimilation and repudiation, reductive and additive, permanence and temporality, and the complicit relationship between colonizer and colonized. My current work navigates through the colonial history of the piña fiber in the Philippines and its relationship with the idea of

“Maria Clara” — the Maria Clara-esque ideals of beauty and status, accompanied by stereotypes of chastity, demureness, light skin, passivity, and subordination. Popular Philippine concepts regarding beauty and status center on the normalization of skin-whitening products and championing of imported goods. My work presents and challenges the unbalanced power structure resulting from the inferiorization of native ideals by the colonizer, and its lasting impression of colonial mentality. Through the process of repetitive layering and a palette evoking skin tones, I utilize the tactility of specific materials such as image transfers on piña fiber and synthetic organza to extract and repudiate these imposed ideals and stereotypes — material remnants intertwined with cultural legacies.

## **Biography**

Rea Lynn de Guzman is an interdisciplinary artist, curator, and educator. She works in painting, print, and sculpture. Born in Manila, Philippines, she immigrated to the United States at age 14. She received her MFA from the School of the Art Institute of Chicago and her BFA from the San Francisco Art Institute. She has exhibited work throughout the US, and internationally in Australia, India, and the Philippines. She is a recent recipient of the API Artist Futures Fund award in 2022. In 2019-2023, she curated

the "Wander Woman" Series — featuring Bay Area-based, women of color artists with immigrant backgrounds. She has been featured in the Asian Journal Magazine, Hella Pinay, KQED Arts, and the San Francisco Chronicle, among other publications.

She is currently the Senior Manager of Educational Programs at the Yerba Buena Center for the Arts. She has taught art at: City College of San Francisco Continuing Education, de Young Fine Arts Museum of San Francisco, San Francisco Center for the Book, and Root Division, where she served as the organization's first Filipinx Teaching Artist Fellow in 2017. She lives and works in the Bay Area.

**Reiko Fuji***Detained Alien Enemy Illuminated*

2016

Window frame, wooden box, fused photo transfers,  
recycled bottles

26.5" x 20" x 15"

NFS

An old wooden window frame fitted with six panes showing translucent images of letters, photographs, and mason jars, illuminated with a warm yellow glow.

**Reiko Fuji***Grandma's Money Canister*

2004

Found objects, transferred images on muslin

6" x 24"

NFS

A red metal canister dispenses a long, rolled textile strip printed with vintage photographs and text. The fabric is dyed in orange, yellow, red, and black tones.

## **Biography**

Reiko Fujii was born in 1950 in Riverside, California, four years after her parents, grandparents, great grandparents and other relatives were released from their imprisonment in WWII American concentration camps. Her life and art have forever been intertwined with the influence of the grave injustice that was forced upon her family and over 125,000 others of Japanese ancestry by the United States government.

Fujii's art reflects a determination to preserve stories.....the stories of her ancestors, the stories of the Japanese American experience. Her responsibility as an artist is to tell stories that go beyond the personal and touch the universal of who we are and from where we came. Ultimately, these imprints inhabit her and become part of her own story as expressed in kiln-formed glass, performance, installation art, photography, video, documentaries, and book arts.

Her interdisciplinary technique of expressing herself encourages interplay between art and viewer, between story and audience, creating a meeting point where past and present can engage to further the narrative, carrying it forward into the future.

**Renetta Sitoy**

*Mtns Majesty III*

2023

Typewriter ink and thread on Italian crepe paper

19" x 47.5"

\$900

A vertical hanging scroll with a minimalist mountain landscape rendered in soft purple lines on a white surface. A few thread ends hang from the lower section.

For the past few years, I have been creating works on crepe paper using the typewriter, sometimes accompanied by the sewing machine. The combination of the vintage condition typewriter and the effort of typing results in type of varying detail; likewise, due to the paper's malleability, marks and stitches and the paper itself are somewhat distorted. These variables contribute to results that are surprising and unexpected. In my work, I explore the uncertainty of chance and the idea of transformation.



## **Saint**

### *Transmutation Light Realm Sculpture*

2025

Paper and rattan

27" x 20"

\$1,717

A sculptural lamp with a fish-like shape, illuminated from within. Only the body of the fish and its tail are visible, creating the illusion that the sculpture is diving down into the podium it is resting on.

## **Biography**

Saint (she/they) is a Queer Filipinx-American multimedia artist born and raised in the Bay Area. As a child of immigrants who immigrated from the Philippines, Saint's core values revolve around healing, identity and dismembering the illusions of the "American Dream." She embraces ancestral practices and explores the realms of tattoos, sculpture, painting, jewelry, and frequencies. Her intuitive process delves into the subconscious mind, channeling energy to sculpt each creation.

Her lifelong art practice embraces the emotions of the Queer Filipinx-American identity by holding space for healing, celebration, introspection, and reflection. Letting go of the weight of expectations, she explores abstraction to understand the complexities of the human experience and identity. Allowing each piece to unfold organically, never meticulously planned, but rather trusted to evolve naturally throughout the meditative state of creation.

## **Samantha Alexa aka SAZ**

*To Go Unravel*

2025

Found paper collage

14" diameter

NFS

A circular collage composed of various colorful chopstick sleeves woven together. The wrappers feature a mix of Asian restaurant logos, characters, icons, and patterns in red, blue, green, black, and white.

## **Biography**

SAZ is mixed-race and holds heritage from two divided nations—Korea and Cyprus. Growing up as an american third-culture kid, with ancestors shaped by conflict and complex histories, my body and spirit often feel as though they exist in between worlds. With a challenged sense of belonging and cultural connection- art has become my way of bridging gaps, deepening a connection to myself, and making sense of my nuanced cultural perspective.

**Sandra Yagi**

*Hyakki Yagyo #20 (Dancing Bakeneko)*

2023

Gouache and ink on paper

9" x 12"

\$1,000

Five cats are posed standing upright on their hind legs in a circular formation, as if dancing. One cat holds a yellow fan. A human skull lies on the ground in the center of the group. The background is split horizontally with a brown floor and a deep blue upper half. The image is bordered by a patterned tan frame.

**Biography**

Sandra Yagi is a painter who lives and works in San Francisco, California.

Her work reflects her interest in understanding the natural world, our existence and mortality. With a viewpoint rooted in logic and science, and a curiosity for the macabre, she explores themes such as mortality, human experience and our impact on the natural world. Recent work explores mythology and our understanding of the world before the age of science. Recently this has included the world of

Japanese Yokai, a class of supernatural entities and spirits in Japanese folklore, which can be seen as personifications of "supernatural or unaccountable phenomena.." Her exploration of Japanese mythology has deepened her appreciation of her Japanese-American heritage and culture.

**Saranya Chandrasekaran**

*Nostalgia*

2020

Acrylics on canvas

22" x 28"

\$1,500

A painting of a woman sitting cross-legged in an interior space, with her back to the viewer. Surrounding her are domestic items, including a charpoy, sacks, a ladder, and pillars, all painted in cool, earthy tones.

**Saranya Chandrasekaran**

*The Unfamiliar II*

2021

Acrylics on canvas

28" x 36"

\$1,500

A woman wrapped in a patterned sari reclines on a red couch, her body lit by a beam of light from a window. A gramophone and leafy plant are placed nearby in the dim interior.

## ***Nostalgia***

A quiet afternoon in a South Indian home—sunlight filtering through wooden pillars, casting beautiful shifting patterns on the floor. The rusty edges of an aging iron cot, the scent of camphor and incense mingling with the peppery tones of cumin-spiced rasam simmering on the stove. The walls, their peeling layers of paint, hold stories of a time when life moved slower, marked by familiar sounds: the rhythmic grinding of a stone mortar, the murmur of family conversations, the wail of a baby in the **thottil** (hammock), gently soothed by the rocking motion and a well-worn lullaby, the constant hum of a black-and-white television in the background.

A calendar dotted with handwritten birthdays, woven stools pulled up for a quiet chat, nine-yard cotton saris neatly stacked in a wooden cupboard—each a thread in the fabric of a world that still feels close, even as it drifts further into the past. Memories of my grandmother's home in West Mambalam are woven into every detail of this piece.

## ***The Unfamiliar II***

There is a quiet authority in stillness, a presence that feels both familiar and unfamiliar all at once. Inspired by a

vintage photograph, this piece captures that moment—when someone, having left everything behind, sinks into a chair and fully inhabits the space around them. The expression, embodying confidence, is unhurried and unapologetic. This painting is a tribute to that energy—an invitation to pause, take up space, and let the world wait, embracing the unfamiliarity of stepping into your own power.

My work is rooted in memory, identity, and the interplay between the familiar and the unfamiliar. I am drawn to the quiet, often overlooked details that shape our sense of place. Through painting, drawing, and mixed media collages, I explore these themes with a balance of structure and spontaneity. Science and nature add another dimension—I am fascinated by the unseen forces that shape perception: time, memory, and the patterns we carry forward. My practice navigates these intersections, creating spaces for reflection, nostalgia, and reimagining.

## **Biography**

Saranya Chandrasekaran is an interdisciplinary artist based in the San Francisco Bay Area. Her artistic practice is shaped by the interplay of nature, science, memory, and identity, with a deep interest in how the past and present inform one another. Originally trained as an engineer,



Saranya's work reflects a dynamic blend of analytical curiosity and creative expression. Through painting, drawing, and mixed media collage, she invites viewers to engage with the quiet details of their own stories, evoking nostalgia, introspection, and a sense of connection across time.

## **Seesha Takagishi**

*Ama*

2025

Oil on canvas

20" x 24"

\$350

An underwater painting with multiple nude figures diving and floating in a deep blue setting. The figures are surrounded by abstract white, flowing shapes and smaller framed vignettes.

## **Biography**

Seesha Takagishi is a multi-disciplinary artist based in San Francisco, CA. Her paintings depict landscapes of memories and psychological states. Epitomizing the eye of the beholder, these works invite the viewer to wander in Takagishi's psyche. She is also the founder of the Family Style Collective, an Asian American arts collective focused on using creative expression to explore cultural identity.

**Shari Arai DeBoer**

*Shadows of Resilience*

2022

Monoprint with pencil

20" x 16"

\$700

A landscape with muted tones. The composition includes a watchtower on the left, a mountain in the background, and various natural elements like flowers, shells, and ferns scattered across the foreground. The scene transitions from earthy tones to blue at the bottom.

**Shari Arai DeBoer**

*Walking on Shells*

2023

Monoprint

16" x 12"

\$500

An artwork showing a silhouette of a child in blue, standing outdoors on brown colored ground amidst light dash marks that resemble shells. A watchtower is visible in the distance, with swirling clouds dominating the sky.

## ***Shadows of Resilience***

In this monoprint, Shari uses hand cut stencils on a metal plate to silhouette the looming guard tower and mountain. Wind and dust were miserable and distinctive elements of life in the camps. She adds this relentless atmosphere to the print by manipulating layers of ink applied to the plate and running the metal plate and print through the press again. After the ink has dried, Shari adds details of ancient marine life and a piece of jewelry made from the shells collected and crafted in the camp, using resources available to the incarcerated.

## ***Walking on Shells***

A young child walks through the camp where she lives, built on the site of a dry lakebed sprinkled with small shells. Growing up she doesn't have any distinct memories her young life in the camp. But going back for a pilgrimage, more than 60 years later, the sound of the shells crunching under her feet sparks an unexpected wave of emotion that overwhelms her and she is that child again.

As a descendant of Japanese Americans incarcerated during World War II in American concentration camps, I am both haunted and inspired by this history and the many family stories that I will never know. My two works in this exhibition, "Walking on Shells" and "Shadow of Resilience

#1” reflect on my family’s and thousands of others’ tremendous loss and grief, but also on their resilience. From the dry lake bed where the Tule Lake camp was constructed, incarcerated collected tiny shells and crafted them into jewelry and other objects of beauty. I have inherited some of these mementos. For me they are evidence of my family’s resilience and has inspired this series of artwork.

Through my artwork and related conversations, I hope to spread awareness of past injustices. By sharing my personal story, I want to encourage empathy for those suffering from parallel issues of fear and racism today. While I am able to do this work with joy, freedom and agency that my ancestors did not enjoy, I have a responsibility to tell these stories.

## **Biography**

Shari Arai DeBoer is a visual artist working in printmaking, watercolor and book arts. After working as an architect, Shari shifted her focus to visual art. In her art practice she examines wonders of the natural world, the minutiae of everyday life, and her own family stories in the context of larger social and historical issues. Shari is a sansei, a third generation Japanese American. She is active in local

organizations that use art to build community and give voice to Asian Pacific American perspectives.

Shari's paintings and etchings are housed in the Alameda County Art Collection and Library of Congress Fine Print Collection. In 2018 she was awarded an artist residency at the Playa, a center for art and science in Oregon and was an artist-in-residence at the de Young Museum with the Asian American Women Artists Association.

## **Shilpa Kamat**

*Centered*

Part of the "Inner Peace" series

2018

Oil on canvas

20" x 20"

\$1,600

A painting featuring a green-toned figure reclining with legs bent. The figure's face is detached below it. The background shows vivid orange and red flames with a gradient sky transitioning from red to purple.

## **Biography**

Shilpa Kamat is a poet and artist with an MFA. Her chapbook, *Saraswati Takes Back the Alphabet*, was a finalist for the Gloria Anzaldúa Poetry Prize and was published by Newfound. Her Middle Grade Novel-in-Verse, based on her experiences with childhood Selective Mutism as well as the intersections of her queer and South Asian identities, will be published in 2027. You can read more about her work at [shilpakamat.com](http://shilpakamat.com).

## **Shrey Purohit**

*The Weight of Service: Between Stops, Community, and Belonging – An Ode to Asian American Labor*

2023

Acrylic on canvas

30" x 40"

\$2,400

A vibrant painting depicts a postal worker standing next to an open mail truck filled with packages. Surrounding elements include a burger restaurant sign, a coffee cup, an astronaut, an American flag, and various buildings against a backdrop of trees and a blue sky.

My paintings are love letters to the city that claimed me—the city I now call home. I move through its streets as a flâneur, capturing the fleeting interplay of light, architecture, and movement. Every brushstroke preserves a moment—the morning sun on a quiet street, neon glows on rain-slick pavement, the warmth of a late-night café. I am drawn to the rhythm of the city, the constant motion of people and transit shaping its energy. Lately, my work has explored the ways we move through urban spaces—trains rushing past, buses idling at stops, pedestrians weaving through crosswalks. These elements are more than just



subjects; they are the heartbeat of the city, tracing its patterns and stories.

I paint the city from within, tracing its stories and transformations. Working en plein air and in the studio, I uncover the extraordinary in the everyday, inviting others to pause, look closer, and find themselves in the landscape.

Shrey Purohit (b. 1997, India) is a San Francisco-based urban landscape painter whose work transforms everyday city scenes into compelling visual narratives. With a distinctive palette blending realism and shifting perspectives, his paintings capture the historic beauty and quiet optimism of San Francisco's neighborhoods. Through masterful use of color and light, he elevates fleeting urban moments into evocative compositions, inviting viewers to rediscover the magic in the mundane. His work has been exhibited at San Francisco City Hall, SOMArts, Minnesota Street Project, and NYC galleries, alongside public art projects that enliven city streets. A graduate of California College of the Arts and a two-time Plein Air Salon Award recipient, Purohit's practice extends beyond the canvas, documenting the resilience and transformation of urban life.

In addition to his painting practice, Purohit fosters creative communities through his curatorial work. As the founder of Ingleside Gallery—his neighborhood’s first dedicated arts space—and Exhibitions & Partnerships Lead at ArtSpan SF, he champions emerging artists and cultivates cultural connections.

A two-time recipient of the Individuals with Extraordinary Ability or Achievement Visa, Purohit continues his mission to celebrate urban life and build community through art.

**Stan Chan**

*Pot and Strainer*

2024

Found objects, recycled wood

32" x 7" x 1.75"

\$600

A mixed-media assemblage set within a rectangular wooden box painted light blue inside. It is fronted with a layer of chicken wire and overlaid with black cursive handwriting across the entire surface. The interior contains a dense arrangement of small found objects, including bottle caps, marbles, buttons, pencils, spools, and miniature glass vessels. Several dark wooden knobs are affixed to the top edge of the box, and one metal bracket is visible.

Growing up in East Oakland, my world was a couple miles radius except for the occasional trip taken to the barber in Chinatown or to see relatives in San Francisco. My World was in the house, the fenced front and backyard, and going to and from school. Me and my sisters big adventure were to walk 2 blocks to the grocery store and another block to the the variety store, sometimes to buy but most of the time to be fascinated and discover things of the outside world. My parents were immigrants. They were

able to buy a house in the 1950's. The house Victorian. The furniture was Montgomery Ward and everything was makeshift.

My parents and uncle who live with us were junior carpenters making the house fit their needs. I dug holes in the walls, in the mattress, in the backyard, burying my treasures. We played, ate and slept in that house. A generation later, I've seen the bigger world, but in my dreams, in my memory, my mother's house is still home. I have made a series of small wall sections inspired by my mother's house. maybe it's not exactly my parents, but it could be neighbors or relatives, immigrant people living in Victorians in East Oakland. The original walls were altered, repaired, changed by the newcomers. It showed layers and layers of its past history. Artifacts in the walls exposed left behind by the inhabitants to show that they had once existed.

## **Susan Kitazawa**

### *Letter From Grandma*

2012

Acrylic paint on layered canvases, wood, paper, plastic, metal, wire, thread

30" x 24"

NFS

A mixed-media artwork that displays a textured surface with irregularly shaped cutouts revealing layers beneath. The cutouts contain fragments of text, patterns, and black and white portrait photographs. Chopsticks wrapped in colorful strings are placed across the surface, adding dimensionality to the composition. The piece is bordered by red fabric.

## **Biography**

Susan Kitazawa is an elder now and a grandmother, too. She enjoys making art, writing, advocating for community, and dancing Argentine tango.

She is legally blind and is living with a rare form of cancer in her bone marrow.

She is coming to understand more and more that our own attitude toward life might be one of the few things over which we may have control.

She hopes to encourage others to keep on keeping on, just as they do so often for her.

**Tanya Momi**

*Birds Without Borders*

2020

Acrylic on canvas,

16" x 20"

\$500

A painting that features a blue sky with scattered birds perched on intertwined branches stretching horizontally across the canvas. The birds are painted in various colors, including red, green, and white, while others fly in small groups in the background.

*Rooted in Healing, Resilience, and Reclamation*

My work is deeply personal, yet it resonates with the collective memory of millions. As the daughter of refugees displaced during the violent Partition of Punjab, I carry an inherited grief that fuels my artistic expression. Through my paintings, I challenge how nationalism is used to construct identity, disrupt communities, and erase histories.

My art is also a reclamation of space—particularly for women whose voices have long been overshadowed. Having navigated my own journey of defying South Asian cultural expectations as a young divorcee, I explore themes of unfiltered femininity, empowerment, and the

magic of being present in one's truth. My work refuses the passive, subservient narrative often imposed on South Asian women, instead portraying them as bold, unapologetic, and free.

### Expanding the Conversation: Art as a Catalyst for Healing

My recent work has gained momentum, connecting me with scholars and audiences worldwide. I was recently interviewed by Professor Lakhvir Singh on The Muktsar Dialogue YouTube channel, where I discussed Understanding Partition via Visual Arts. This conversation sparked interest among academic circles, leading to an invitation from Khalsa College, Amritsar, to write a research paper. I am honored to present Rethinking the Partition of Punjab: Understanding the Inhuman Context of Colonial Policies at their upcoming conference.

Additionally, my work has been recognized by Dr. Kamlesh Mohan, a renowned historian from Panjab University, Chandigarh. She discovered my art through my interview and felt it embodied the themes of her forthcoming book, The Uprooted Peoples' Lives: Uncovering Stories of Compassion, Resilience, and Healing. I was invited to contribute a series of three paintings—each representing peace, compassion, and resilience—to accompany her research.



It has been profoundly fulfilling to pour my family's stories into these works, honoring the memory of my grandparents and parents, whose experiences of Partition continue to shape my artistic journey. This dedication also led me to complete my book, *Daughter of a Refugee*, a deeply personal account of displacement, survival, and healing.

At its core, my art is not just about revisiting the past—it is about reimagining a future where historical wounds are acknowledged, and healing takes center stage. Through my work, I hope to foster understanding, inspire resilience, and ignite conversations that transcend borders.

## **Biography**

### *The Voice of Partition Through Art*

Tanya Momi is a Sikh-American artist, painter, and activist whose work serves as a powerful testament to the untold stories of the Partition of 1947. As the child of refugees, the trauma and resilience of Partition are deeply embedded in her identity, and through her art, she brings these narratives to life with unparalleled depth and emotion. Her paintings go beyond historical documentation—they are raw, visceral expressions of loss, displacement, and the indomitable human spirit.

Having created the most extensive body of Partition-themed art to date, Tanya's work transcends political divides, portraying the shared suffering of those who were uprooted from their homes. Using a variety of media—including oil, acrylic, watercolor, and even gauze as a symbol of healing—she transforms trauma into resilience, offering a path toward empathy and reconciliation.

Settling in the U.S. over four decades ago, Tanya's love for her motherland remains steadfast, and her art serves as a bridge between the past and the present, between India and Pakistan, and between history and healing. More than an artist, she is a storyteller and advocate, ensuring that the voices of those silenced by history are finally heard.

**Ujjayini Sikha**

*Wedding Equivalence*

2024

Oil and acrylic on canvas

30" x 30"

NFS

A ceremonial scene shows a figure dressed in ornate pink attire with floral garlands, seated near a small fire. The backdrop features intricate blue patterns and the faint outline of another figure. A golden scale-like structure frames the composition.

As an immigrant who was born and raised in India and who now lives in the US, as an engineer turned artist - and many other identities - I often find myself at the crossroads of these hyphenated existences that pull me constantly and ask the question - who am I, to what/whom do I owe allegiance? My art in some ways tries to answer these very questions. I create art to share stories that are present but seldom talked about. Those stories are wherein lie the connections we discover with other fellow beings; and these connections provide the grounding on who we are, who came before us, where we came from, and what it means to be present in this moment now.

I strive for sincerity in my work - to celebrate humans and emotions as they are and were - with all their imperfections, eccentricities, victories and struggles. I am particularly drawn to the feminine - form, existence and consciousness. Untold stories of women are often a central theme in my work; women, in most cases, do much more than what they are granted acceptance for; and I feel the need to show the strength they carry along with their triumphs and tribulations.

I draw influences from the culture of the land of my birth, upbringing, and lineage - India, and having lived in the western world for more than a decade, I am influenced by the western art canon as well. Immigrant stories are, more often than not, sidelined in favor of assimilation success stories; but behind each person who dared to venture beyond their native land, is a story of struggle and perseverance against odds, and of a pursuit of a dream that seemed impossible at some time. I am living that struggle today.

The art of portraiture fascinates me and I am intrigued by the various forms portraiture has taken over the years till modern times. Who gets painted/sculpted and by whom, and how they are portrayed, is something I grapple with always. Much of my work is seeped in my own personal experiences. My journey is unique, and so is that of each

one of us, making us seem more different than we are alike; through my art, I seek to evoke emotions and honest experiences that transcend our differences and inspire us to discover the beauty in unusual places.

## **Biography**

Ujjayini is a painter and a filmmaker. After working for more than a decade in the tech industry Ujjayini switched careers towards art and attended the now closed San Francisco Art Institute for her MFA studies. Ujjayini is an Indian immigrant who now calls the Bay area home. Like the hyphenated existences she embodies, her art traverses geographies and cultures, that on the face of it may seem removed and divergent, but they all chart and interpret our shared human experience.

**Vincent Chong***Johnson*

2025

Oil on linen

48" x 36"

\$6,500

A seated figure looking slightly to their right is portrayed wearing loose-fitting dark pants and an open shirt revealing the torso. The background consists of soft, brushy strokes in green tones.

**Vincent Chong***Livien*

2025

Oil on linen

48" x 36"

\$6,500

A painting depicts a seated person wearing bright orange clothing with dark hair that is green at the ends. The figure sits in front of a mirror looking at their reflection giving the illusion that there are two figures in the painting. The figure is holding a pen and appears to be writing or drawing. The background is a blend of green and yellow swirling strokes.

I am a Queer gender-non-conforming mixed-race Chinese American multidisciplinary artist.

In practice, I am a painter—I make paintings, and I practice and perform Chinese calligraphy, one of the oldest continuous lineages of painting. Still, identifying as a painter has never rolled off my tongue without hesitation.

When I look at the canon of Western painting, I see a beautiful world, but a world where neither myself nor the people I call family exist. Thinking about making paintings often brings me back to Audre Lorde's essay *The Master's Tools Will Never Deconstruct the Master's House*. Lorde discusses how a structure of oppression, by design, omits the tools necessary for liberation. How can I participate in painting while simultaneously problematizing its authority and the white supremacy and Queer/Transphobia implicit in its history?

In search of modes of artmaking, which represented my identity, I looked to my Chinese heritage and my Queer and Trans BIPOC community. I studied calligraphy and stone-seal carving with Taipei-based calligrapher Wu Wensheng, and I practiced camp with drag and nightlife performers in Bushwick, New York. My bones and muscles have soaked in the mark-making of millenia of Chinese

calligraphers and painters. My heart swells with the histories of my Queer and Trans ancestors who forged the lens of camp to question oppression at its core. Through this work, I assembled a practice of painting that empowered me: painting—but make it performance, painting—but make it faggot, painting—but make it chink, painting—but make it cunt.

In retrospect, I see this work as part of my healing journey—it was a restorative act to create a world where I existed and felt beautiful. I suffered from much self-hatred and internalized queerphobia as a child, and my goal now is to make artwork that creates the representation of Queer and Trans Asians and Pacific Islanders I desperately needed back then. For so long whenever I saw European paintings, I only felt rage at the exclusion and oppressive histories they represented to me. This year I walked through the modern European painting wing at the Met, and for the first time I felt joy. I felt a sense of kinship and a quiet sense of awe at what an achievement it was to just finish a painting. I no longer felt that these paintings held power over me because my own art practice had filled me with strength and protection.

I make work in the hope of sharing this empowerment with my community and chosen family. I am not interested in asking how my community can simply be included in the



lineage of painting. Rather, I aim to center my community in my work and ask, “what can painting do for us?”

**Winnie Choi***Dimensions*

2024

Watercolor, crayons on watercolor paper

21" x 25"

\$2,222

A collection of fifteen small, individual portrait paintings displayed on a cream colored background in a wooden frame. The portraits are arranged in three rows of five. The portraits depict various faces, each rendered with a unique color palette and stylistic approach, using visible brushstrokes and blocks of color.

**Winnie Choi***Exposure*

2024

Color pencils on pastel paper

49" x 19" x 11"

\$3,333

A drawing of a woman standing in minimal clothing, consisting of a green sports bra and black underwear. Her silver hair is tied back, and she holds a red pencil in her right hand. The drawing is created with colored pencils and ink, featuring detailed shading and cross-hatching.

I would like my art to capture the people, places, and moments that define my experience. Each piece reflects personal significance, whether drawn from memory, observation, or the act of arranging elements in a way that feels true.

Self-portraiture has been my first step toward seeing and appreciating myself objectively. It has helped me recognize my place in the world, much like my connection to San Francisco, a city I've called home on and off since 2005. After twenty years, I can confidently say I am rooted here, and my art reflects that sense of belonging.

My process is about exploration—layering colors, adjusting compositions, and discovering meaning in the process. I balance structure and spontaneity, letting intuition guide my choices.

## **Biography**

I was born in Seoul, Korea, in 1971, and my journey as an artist has been shaped by both cultural contrasts and personal development. Growing up in Korea, I experienced the pressures of a highly competitive education system. But just before turning 18, I moved to the United States, where I learned resilience and

independence—qualities that continue to influence my work today.

I studied Character Animation at CalArts and worked with companies like Disney and Old Navy. However, it wasn't until 2024, when I began taking art classes at City College of San Francisco, that I fully embraced my path as a full-time artist. After years of exploring various artistic avenues, I discovered that my deepest inspiration comes from the people, places, and moments that hold personal significance.

My first exhibition has been a significant step in my development as an artist, allowing me to share my work with the San Francisco art community. This opportunity has deepened my appreciation for the power of art to bring together diverse stories and perspectives.

**YouBeen Kim**

*Mother Of Pearl*

2025

Mixed media on wood panel

10" x 10"

\$850

A painting of a woman dressed in a traditional Korean hanbok with intricate floral embroidery on the collar. She has a calm expression with her head slightly tilted and her hand above her head. Her dark hair is partially covered by a flowing blue and purple fabric that frames her face. The painting is rendered in rich colors with smooth blending and texture.

Art has been my voice—a way to share my journey as an immigrant and to connect with others beyond language. Born and raised in Seoul, South Korea, I immigrated to the United States as a teenager, navigating the complexities of a new culture while holding onto my heritage. This experience shaped my artistic practice, leading me to use painting as a means of storytelling, a bridge between cultures, and a celebration of identity.

At this critical time, when the world is grappling with divisions, it is more important than ever to expand our

understanding of different cultures and listen to the stories of immigrants. Through my paintings, I honor and celebrate my Korean roots, my family's journey, and the deep appreciation I have for my heritage. My work is an invitation to see that, despite our differences, we are deeply connected as human beings bound by shared emotions, resilience, and the universal longing for belonging.

Using expressive abstraction, I translate personal and collective narratives into color, texture, and movement. The waves of my brushstrokes echo the waves of migration, change, and adaptation. Layers of paint mirror the layers of memory, history, and transformation that shape who we are. Through my art, I seek to create spaces where stories can be seen and felt—where cultural beauty is not just preserved, but shared, embraced, and understood.

I believe that visual art has the power to bring communities together, to spark dialogue, and to foster empathy. My paintings are a tribute to my roots, my journey, and to the countless immigrant voices that deserve to be heard. By sharing my story, I hope to contribute to a world where art becomes a bridge—one that connects, heals, and reminds us of our shared humanity.