

# Longing for Attachment Artist Statements



Featured Artwork: "Carrying my home over the waters"  
by Hargun Mahal Mann

## Opening Reception

June 20, 2024

6 PM - 8 PM

## Gallery Hours

Wed - Sat

12 PM - 5 PM

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Presented by



**ART**Together



OAKLAND  
**ASIAN**  
CULTURAL CENTER

# Exhibition Statement

ARTogether and Oakland Asian Cultural Center co-present “Longing for Attachment,” an exhibition curated by Bushra Gill featuring 30+ Bay Area 1st/2nd generation immigrant and refugee artists reflecting on the notion of attachments.

As immigrants, refugees, and their descendants, we make choices on what to hold onto and what to let go of when moving to another country or culture. Being too attached to a place or way of being can make it hard to form connections to anything new. But our connection to a place is also related to our quality of life and well-being— it links us to neighborhoods and communities where we have lived. Anyone who has migrated from another country or grown up in an immigrant family knows these attachments run deep and true, not needing to be present to have a prominent place in our hearts.

We invite you to join us in reflection of our relationships to attachment, and to celebrate these Bay Area refugee, immigrant, and children of immigrant artists.

## Acknowledgement of Land & Peoples

This exhibition takes place on the stolen, occupied, and ancestral lands of the Ohlone people, who have stewarded and honored this land throughout generations and are still here. We acknowledge the ongoing legacies of colonialism, violence, and genocide against indigenous communities both within this country and globally, including the ongoing genocide in Palestine. We understand that displacement and war is a shared story with many immigrants and refugees, and believe in the liberation and safety for all peoples. This provides the context for our lives and for our work at ARTogether. Land acknowledgement is always just the first step, and we encourage everyone to learn more about this land’s history, about its people, and to reflect on your own relationship and impact to land, history, and to the communities here and globally.

## About ARTogether

ARTogether’s mission is to provide art programs that foster compassionate communities where refugees and immigrants can flourish. We envision a world where there are no barriers—or borders—to art and creative expression, where everyone is welcomed and their stories have impact. *Learn more at [artogether.org](http://artogether.org).*

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## Amanda Messina Gerodias



“Bikin”

Watercolor on paper carving

22” x 30” unframed

23 3/4” x 31” framed

2024

\$1,300.00

### **Statement**

This piece is entitled Bikin and is a banig (woven mat) pattern original to the Jama Mapun weavers in the southwestern Philippines. Bikin is a term used for the technique of folding the strips of pandan at 90 degrees to change direction and color pattern. Banigs are commonly used for sitting, sleeping and ceremony.

The practice of working with patterns so close to simple life, is to connect to those objects that symbolized home for my ancestors living and departed. There is comfort and care in working closely with common objects and creating pieces they might recognize as familiar and beautiful. This work offers me the freedom to explore those relationships, reconcile every corner, and imagine a new way of being in connection.

### **Bio**

Amanda Messina Gerodias is a queer, mixed race Pinay, visual artist based in San Francisco. Her family’s ancestral lands can be traced to the Philippines, Croatia and Sweden. As a response to being a caregiver during the pandemic, she began to work with Filipino indigenous protection symbols, drawing on their connection to spirit and the land. This work has extended to an exploration of textile and mat weaving patterns. She works primarily with watercolor and uses paper carving techniques to create texture, transparency and interaction between the different layers of cotton paper and painted surface.

**Instagram:** @earth.signed

## Anita Sulimanovic



"Home"

Mixed Media (cement, glass,  
eggshell, paper, ink)

5'8 x 8'x 2'4 ft

2023

NFS

### **Statement**

"Home" installation is about the fragility of human existence and the representation of displaced peoples. The theme of displacement has been present in my family for several generations, and I have moved to over twenty different places in the course of my life. I see my history and the history of humanity as a story of movement and displacement.

I use imagery of houses, trees, and roots, attempting to capture the contrast and sense of tension that occurs when juxtaposing organic images and accidental art processes like paint spills and scratching with those that are more systematic in nature such as the man-made, geometric, and angular shapes of houses.

### **Bio**

Anita Sulimanovic is a visual artist and educator. Born in Croatia, she holds BFA from the Zagreb Academy of Fine Arts, and MFA in Sculpture from the Edinburgh College of Art, Scotland. Upon immigrating to the US she founded Studio 1.6 Art School where she teaches studio art. Anita's work has been shown internationally, recently at Croatian Pavilion at Venice Biennale, and Transmission Gallery San Francisco. She received the ARTTogether Mini Grant, Honorary AIR Award - Kala Art Institute, and the IMA-Fellowship of the NYFA. She is the designer of the "Planet Award" for the BBC World Music Awards.

**Instagram:** @anita\_suli

**Website:** [www.anitasulimanovic.com](http://www.anitasulimanovic.com)

## Bushra Gill (Curator)



“Attachments: Carmel Shore”

image transfer, collage, modeling paste on collagraph  
print on paper, mounted onto wood

9.75 x 9.75" unframed, 20 x 20" framed

2021

\$300



“Attachments: Mendocino Sunset”

image transfer, collage, modeling paste on collagraph  
print on paper, mounted onto wood

9.75 x 9.75" unframed, 20 x 20" framed

2021

\$300

### **Statement**

The Attachments series was an exploration of considering vast landscapes, being awed by endless waves and moving sand. The attachments between people are not visible but evident, which led me to consider patterns in nature, like the structure of petals in roses, which we understand only after close observation. These works are the first in a series that I continue to explore today and the ideas behind them were the inspiration for curating this show.

### **Bio**

Bushra Gill is interested in finding order within the chaos of everyday life through art. She was born in Karachi, Pakistan, and emigrated to Houston, Texas, with her family as a small child. Drawn to art from a young age, she graduated from Pratt Institute in 1994, with a BFA in sculpture. She spent many years of working as a museum educator at various galleries and museums including The Museum of Modern Art, The Drawing Center and The Rotunda Gallery, while also working as a studio assistant to various artists including Maya Lin, Ursula von Rydingsvard and Maria Elena Gonzalez, as well as a career as a clothing designer and boutique owner in New York. In 2009, she moved to northern California with her family and returned to making art. In recent years, Gill has participated in many exhibitions in galleries across the United States.

**Instagram:** @bushradraws

**Website:** [www.bushragill.com](http://www.bushragill.com)

**To purchase art:** Email [michelle@artogether.org](mailto:michelle@artogether.org) with **ARTWORK TITLE** and **ARTIST NAME**.

## Christina Xu



“Flowers”  
Acrylic on canvas  
24” x 36”  
2023  
\$1,200



“Manifest”  
Acrylic on canvas  
30” x 40”  
2020  
\$1,500

### Statements

**Flowers:** I made this piece with myself and my ancestors in mind and the offerings we are forced to make in order to sustain life. Like the flower, the figure in this painting has been “plucked” from their origin; an immigrant searching for belonging, longing for attachment to self, to community, to country. An Asian woman’s journey in her body, in her culture, in her surroundings resembles that of this flower. Society often presents women as if we are “delicate flowers”, our beauty for the purpose of consumption. Plucked from our own, treated as if our sexuality and bodies are not our own but rather an offering to the world. This woman holds the flower as an offering of herself to her roots, the reclamation of purity ever existing within her being.

**Manifest:** In Chinese culture, the symbolism of butterflies evokes the qualities of freedom, earthly beauty, love, and the human soul. Every part of this painting is meant to embody these symbolic traits mutually shared with the butterfly. Mirroring the butterfly, an immigrant leaving their home to find a new, often will feel as if we are ripping ourselves apart; shedding who we were, risking it all for a new life. There are no guarantees that our sacrifices and risks will be worth it, but still we make the journey praying; manifesting for a beautiful outcome.

### Bio

Christina Xu is a visual artist living and working in West Oakland. She began painting in highschool and learned to use this practice as a tool for processing challenges and hardships in life. Xu observes herself, her relationships, and the ways of the world and presents them in her work through thoughtfully selected vibrant colors and images that she hopes will elicit certain thoughts and feelings for her viewers. As a first generation American, Xu has spent most of her time and energy understanding what it means to belong to a place where one doesn't have roots: a common anxiety that many may face, be they immigrants or not. As Xu honors certain aspects of her life as a queer female, Asian, Pacific Islander - American and as a child to immigrant parents, her conversations with her pieces evolve; they grow through the relationships she has with herself and her community.

**Instagram:** @ChristinaXu\_

**Website:** [www.ChristinaXu.art](http://www.ChristinaXu.art)

**To purchase art:** Email [michelle@artogether.org](mailto:michelle@artogether.org) with **ARTWORK TITLE** and **ARTIST NAME**. **7**

## Chupis



“Roots”  
Mixed media  
24” x 30”  
2024  
\$3,000

### **Statement**

Sometimes we are uprooted without our wanting too, and other times we choose to uproot ourselves in search of different soil to grow in.

Cactuses, modeled after nopales, represent an association with Mexico, be it art, plants, food, and/or in slang. When it comes to immigrating, your body may be in one country, while your heart and thoughts may be elsewhere, with your roots. Even when a cactus is cut, it does not necessarily mean it’s destroyed. There is beauty in that even from a clipping it can grow anew if propagated correctly. It may hurt, or be uncomfortable to move, change, or face the unknown, but it allows the chance for new growth.

### **Bio**

Self-taught artist Chupis, a Bay Area native born to Mexican immigrant parents, integrates Spanish Colonial and indigenous influences into her unique style. With Spanish as her first language, navigating private education spurred her pursuit of extracurricular art forms. Honing her craft in Guatemala, she draws inspiration from mural art and museum works, infusing her pieces with Mexican history and Latin American aesthetics.



## Dion



“Recuerdos Desconocidos”

("Unknown Memories")

Oil on canvas

24” x 20”

2022

NFS



“El Sacrificio Para La Buena Vida”

("The Sacrifice for the Good Life")

Oil on canvas

24” x 20”

2022

NFS

### Statements

“**Recuerdos Desconocidos,**” also known as Unknown Memories is a piece about honoring México, the land of generations before me, and my attachment to her despite only having stepped on her soil once. An ancestry connects my family and me to this country, yet my parents broke this lineage to make a better life for themselves and their children. I could see the places my parents grew up and away from. There was an unexplainable grounding and attachment to these places, like a whirl of endless stories I couldn’t decipher, but as if I had lived there all my life and felt embodied by the generations before me. This landscape pictures the alleys right outside my mother’s childhood home to capture the essence of what connects us.

“**El Sacrificio Para La Buena Vida,**” also known as The Sacrifice for the Good Life, is an homage to my father and all his sacrifices since leaving México. Leaving for the United States at 17 entailed he could not hold any attachments to what would become his previous life. My father chose to sacrifice everything to start anew in a completely new country and work up a successful future from the ground up. He has worked tirelessly since going to the “Norte,” giving up his aspirations so I can have mine. My father has not returned to México in 23 years, he’s lived in the United States longer than he did back in his motherland, and yet the attachment to what once was lingers. In the style of Diego Rivera.

### Bio

Dion (Paola Diaz Leon) is a multidisciplinary artist currently residing in Berkeley, CA, where they will receive their BA in Art Practice from the University of California, Berkeley. Their work includes installation, sculpture, and printmaking but primarily focuses on blending painting and collage. Their work centralizes on the human experience, specifically their intersectional identities in alignment with their interest in mortality. Their artist name is an honoring to their parents, blending their last names (Diaz and Leon) to create a new identity, Dion.

**Instagram:** @creatingdion

**Website:** [creatingdion.wixsite.com/site](https://creatingdion.wixsite.com/site)

**To purchase art:** Email [michelle@artogether.org](mailto:michelle@artogether.org) with **ARTWORK TITLE** and **ARTIST NAME**.

## Eva Agus



“Year of the Horse”

The Zodiac Series

Ink on paper

19” x 24” framed, 11” x 14” unframed

2023

NFS



“Year of the Tiger”

The Zodiac Series

Ink on paper

19” x 24” framed, 11” x 14” unframed

2023

NFS

### **Statement**

Although the cultural heritage of Indonesians of Chinese descent is suppressed through the end of 20th Century, snippets of identity such as one's Lunar year symbol persisted informally. The Zodiac Series is the Artist's interpretation of the theme--adorned with Indonesian textile, crafts, and nature. The Artist moved to the Bay Area following ethnic violence but left behind a sister born in the Year of the Tiger in their hometown of Jakarta. The artwork depicts her role as a steadfast matriarch carved above precipitous cliffs and fearless twin tigers. The figure wears a Qing Dynasty imperial costume embellished with Javanese Batik patterns.

### **Bio**

Eva Agus is a visual and textile artist in Oakland, California who grew up in the Chinese diaspora of Jakarta, Indonesia. Eva is a Berkeley PhD engineer who is disabled due to terminal cancer and embarked on her art practice to explore her heritage and end of life. Eva's work blends her technical background with a love for folkloric textiles and Asian art traditions. Her works have been included as public art and exhibits in Oakland, San Jose, Seattle and others.

**Website:** [evaagus.art](http://evaagus.art)

**Instagram:** [@evaagus.art](https://www.instagram.com/evaagus.art)

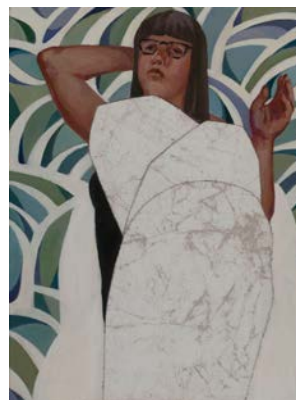
**To purchase art:** Email [michelle@artogether.org](mailto:michelle@artogether.org) with **ARTWORK TITLE** and **ARTIST NAME**.

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## Ezra Mara



“Seeking  
Balance”  
Oil, acrylic,  
canvas  
20” x 20”  
2017



\$2,200  
“Ana's Day”  
Oil, canvas  
12” x 16”  
2020  
\$1,700

### Statements

“**Seeking Balance.**” People are constantly in a state of determining their identity, their place in society, their purpose in life, their path to realization. This comes from the fact that our beliefs, goals, and circumstances do not remain unchanged throughout our lives. For people who have moved to another country, the problem of finding a balance between their internal worldview and the external environment becomes especially acute. In my work, I tried to convey the state of an immigrant person looking for his place in the structure of society and the balance that connects his basic values with the realities of the new environment.

“**Ana’s Day.**” Every day offers us new challenges and opportunities. The heroine in the painting is open to prospects for building a new life, filling her days with meaning and small achievements. Through a positive inner attitude, through her genuine beliefs, through the desire to create a better future, she finds ways to attach to a new environment.

### Bio

Ezra Mara is a studio name derived from a short form of the artist's name Marina. She was born, grew up and studied art in Russia. She graduated from the Stroganov Academy of Art in Moscow. She moved to the United States in 1996 and has lived and worked in San Jose ever since. Her work was exhibited in the United States, France, and Russia and has received several regional and national awards in the form of recognition, cash prizes and purchases for universities' galleries. Mara has also been featured in Content magazine and Metro Silicon Valley newspaper.

**Website:** [www.ezramara.com](http://www.ezramara.com)

**Instagram:** @ezra\_mara1

## Fernanda Martinez



“Entre horizontes”

Acrylic and oil pastel on raw canvas

40” x 30” x 1.5” unframed

41.4” x 31.4” x 2.3” framed

2024

\$4,500

### **Statement**

Coming from a culture where solidarity among other virtues replicate in our population, a cultural shock is present in my creative journey. This social separation pushed my desire to embody this in my work by transmitting the detachment and disconnection that I experience.

For this piece I focused on the experimentation. As I incorporated different textures to the piece, I realized its relation to human adaptability and how the environment shapes our interactions. 'Entre horizontes' shows opposite ideas: the solitude and the companionship. Each division is a unique composition that interacts with the rest of them to create a sequence. This narrative can only be appreciated when we see it as a whole.

### **Bio**

Fernanda Martínez is an Oakland based painter and muralist; In her work, she incorporates nature elements as themes, organic shapes, bold textures, and deconstructed patterns to develop intrinsic narratives. Recently her practice expanded to sculptures, where she experiments with different materials to translate her distinguishable shapes and mastery in color into delightful 3D pieces. With an experimental and intuitive approach, Fernanda’s pieces are unique statements that represent feelings of connection, expansion, and growth.

Born and raised in Mexico City, Fernanda moved to the Bay Area in 2015 where she founded La Tinta. Under this name, she collaborated with brands such as Anthropologie, Lulu and Georgia, World Market Plus by licensing her work for a variety of products.

Fernanda has exhibited her paintings throughout galleries; she has also done Mural installations at Meta, Google, Unity among other companies. Fernanda’s art and murals can be found across the Bay Area and select online platforms.

**Website:** [www.fernandamartinezart.com](http://www.fernandamartinezart.com)

**Instagram:** @tinta\_art

**To purchase art:** Email [michelle@artogether.org](mailto:michelle@artogether.org) with **ARTWORK TITLE** and **ARTIST NAME**.

## Glish Group (Timofey Glinin & Anastasia Shubina)



“Mystery Lands 01”  
Photography, digital print  
12” x 18” unframed  
16” x 24” framed  
2023  
\$400



“Mystery Lands 02”  
Photography, digital print  
12” x 18” unframed  
16” x 24” framed  
2023  
\$400



“Mystery Lands 03”  
Photography, digital print  
12” x 18” unframed  
16” x 24” framed  
2023  
\$400

### Statements

**Mystery Lands 01.** This image emerged during our emigration to San Francisco, where we were compelled to leave Russia due to political persecution for refusing to support the war and the repressive regime. It arose as an attempt to reinterpret the concept of home and understand how and where to feel it in emigration. Initially, we settled near Glen Canyon in San Francisco, trying to integrate ourselves into the landscape by assuming roles such as prisoners or ghosts and placing ourselves in the new environment. While searching for our first image, we found a place reminiscent of the dwellings of nomadic tribes and indigenous people who lived here centuries ago but have since disappeared. Myths often connect us to a place.

**Mystery Lands 02.** This portrait emerged as an attempt to reinterpret the concept of home and understand how to feel it in a new, unfamiliar environment. We projected a photograph of Timofey taken three years ago in St. Petersburg onto his face at our home in San Francisco, bridging our past with our present.

**Mystery Lands 03.** This image emerged after our emigration to San Francisco as an attempt to reinterpret the concept of home and understand how to feel it in a new, unfamiliar environment. We sought a connection by merging old images taken before emigration with our new surroundings, projecting them onto our apartment in San Francisco. The photograph shows our kitchen with a projection of an image from the Far North of Siberia, taken just before we emigrated. This process aimed to transform nostalgia into an attachment to a new home, bridging our past with our present in San Francisco.

### **Bio**

GLISH is an art group founded by Timofey Glinin and Anastasia Shubina in San Francisco. Specializing in conceptual and documentary photography, film, and performance, their works have been exhibited at over 80 exhibitions and festivals across Europe, Asia, America, and Australia, including venues such as the Centre Pompidou in Paris, the Musée du Quai Branly – Jacques Chirac, and F<sup>3</sup> — Space for Photography in Berlin. They have been recognized in international competitions, received numerous awards, and their works are featured in museum and gallery collections. They are members of the Bay Area Photographers Collective, California. Their projects explore diverse themes such as mythology, anthropology, and historical trauma.

**Website:** [glish.org](http://glish.org)

**Instagram:** @nastiya.shubina

**Instagram:** @glish.group

# Hargun Mahal Mann



“Over the waters:”

Series: The baggage we carry

Ink and watercolor on watercolor paper

14” x 20” unframed, 19” x 25” framed

2023

\$1,500



“Searching for Home”

Acrylic on board

18” x 28”

2020

NFS

## Statements

**Over the waters.** I explore the intangible essence of home—a blend of nostalgia, longing, and resilience. Through colors and textures, I convey the complexity of emotions tied to belonging and the ever-shifting landscape of our lives. Home isn't a fixed destination but a journey, an emotion, reflecting our enduring quest for connection amidst life's vastness.

**Searching for Home.** In my journey to the United States in 2018 and through the unprecedented experience of the 2020 lockdown, I found myself grappling with the sense of distance and longing that emerged between my two homes. This period of introspection prompted me to explore themes of belonging, connection, and home. The physical distance separating me from my family during the lockdown served as a catalyst. It was during this time that I began to envision the metaphorical significance of water as a unifying element, connecting all continents and humanity

## **Bio**

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. Drawing from her multinational background 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.

**Website:** [www.hargun.art](http://www.hargun.art)

**Instagram:** @storiestoldanduntold

**To purchase art:** Email [michelle@artogether.org](mailto:michelle@artogether.org) with **ARTWORK TITLE** and **ARTIST NAME**.

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## Jaide Lin



“Garden at World's End”

Digital Art

24" x 36"

2024

\$45

### **Statement**

My goal was to illustrate the longing of people living in the dual realities of refugee/immigrant status and trans/queer existence. When faced with alienation within a colonizer culture and frequent ostracization by your own ethnic community, one's longing is not for some faraway homeland. That longing is for a place that doesn't yet exist yet, born from the rubble of the old. It is through our shared connections, attachments to each other, that we can begin to imagine the creation of that new world and the destruction of this one. For that is the only way to protect trans/queer and refugee/immigrant futures.

### **Bio**

Jaide (he/they) creates art about queerness and death when he isn't mobilizing and organizing in the community for a Free Palestine, Sudan, and Congo. You can find his work presented in this exhibit or plastered/stickered on a variety of walls, telephone poles, and other viewable surfaces across Berkeley, Oakland, and San Francisco. Jaide also likes to spend time with his cat Pohina, who was deported from Hawai'i for hunting several rare bird species to (near) extinction.

**Instagram:** @yulin.draws



## Lark Chang-Yeh



“Transnational Trans”

Screenprint

10” x 14”

2024

NFS

“Boys: What Are Those Things?”

Screenprint

12” x 9”

2024

NFS

### **Statements**

The series of twelve screenprints, **Transnational Trans**, and two additional prints, **Boys: What are Those Things?**, explore my longing for attachment to my Chinese and Taiwanese heritage. My parents' stories reflect lives far from their roots, with my father's itinerant childhood in rural America and my mother's upbringing as one of the only Asian American families in West Chester, Pennsylvania. I grapple with the cultural dissonance I feel as a trans person, where queerness is often dismissed as "Western" within my cultural context. I overlap family photos with fragmented text, transforming words like "West Chester" and "Transnational" into "west," "chest," "trans."

**Boys: What are Those Things?** incorporates collage, memory, and imagery of my sister dancing, alongside leaves that reference my surname "Yeh." This part of the series contemplates gender and identity through a nostalgic lens of familial connections and cultural heritage.

### **Bio**

Lark is a creator-person studying Art Practice and Sociology at UC Berkeley. They enjoy stop-motion video making and printmaking, particularly through repurposing archival footage and photographs of found objects, magazines, and sounds. Their work often interrogates and explores consumerism, queerness, Asian diaspora, and gender. They recently received a Certificate of Excellence in Video from Berkeley's Art Practice Department. Their art has been featured in the BAMPFA Bay Area Student Film Festival and local student galleries. Lark's art is also informed by their research—they are currently working on a project focusing on trans epistemologies from the Oakland ballroom scene.

**Website:** <https://larkart.cargo.site/>

**Instagram:** @larkart

**To purchase art:** Email [michelle@artogether.org](mailto:michelle@artogether.org) with **ARTWORK TITLE** and **ARTIST NAME**.

## Leyla Jamil Rzayeva



"Winged Rock"  
oil on linen  
7" x 18"  
2023  
\$900



"Tourist"  
oil on linen  
11" x 14"  
2024  
\$970



"Holding Hands"  
oil on linen  
11" x 14"  
2024  
NFS

### Statements

**Winged Rock.** Research completed for this painting uses the digitized slide film from the early 90's to show the unique experiences in Pamir and Caucasus regions of West Asia as a link between my present and past identities. The complexity and overlay of the contexts in my paintings create narratives of everyday life and artifacts that are systematized into new stories. In constructing these works I can weave centuries of analog and digital representations to create an identity that I can be grounded in.

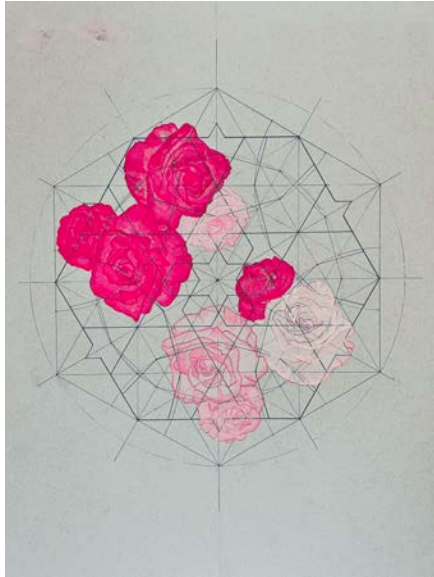
**Tourist and Holding Hands.** Interested in the gaze of a tourist and a visitor, I focus on the movement of the body in my paintings. I enlarge areas of the photographs and film showing people commuting, shopping, and sightseeing. In my paintings the people and observers are depicted in motion, at rest or posing for a picture. The mementos and artifacts in my work describe the untenable nature of nostalgia and reconstruction.

### Bio

Leyla Jamil Rzayeva is a multimedia artist living and working in the San Francisco Bay Area. Leyla works to understand the role of people relating to place and history. Her work unites dislocated cultural identities to critique expectations connected to artists from West Asian diaspora. She earned her BFA from Maryland Institute College of Art and a Professional Printer Certificate from Tamarind Institute, University of New Mexico. Her work has been exhibited at the Berkeley Art Center; ME in a(ME)rica curated by WEDAPEPO Collective at Root Division; APAture 2023; the de Young Museum; and 500 Capp Street Spring Invitational.

**Website:** <https://rzayeva.com>

## Linah Sofi



“Roses on Islamic Geometry”

Gouache / Ink

20” x 26” framed, 18” x 24” unframed

2023

\$650

### **Statement**

My artwork blends pink roses in gouache over visible construction lines of Islamic art, reflecting my journey and multifaceted identity. As a Muslim Saudi Arabian of Uyghur descent, the geometric patterns represent my deep-rooted cultural heritage, inspired by a tomb in Bukhara. The roses, the national flower of the United States, symbolize my life in America, where I migrated at 24. This piece embodies the theme of "Longing for Attachment," illustrating my quest to connect with my origins while adapting to a new cultural landscape. The interplay of Islamic geometry and American roses narrates my experience of blending tradition with new beginnings.

### **Bio**

Linah Sofi, an Uyghur, Muslim, Saudi Arabian artist in the San Francisco Bay Area, uses acrylic, canvas, gouache, and ink markers to create art blending abstract expressionism with Islamic geometric & motifs. Her work reflects themes of cultural identity, spirituality, and advocacy for her heritage. Linah's journey began in high school, where her talent was nurtured by a supportive art teacher. Currently, Linah explores Illumination art, infusing Islamic geometry shapes and motifs into her pieces. Her goal is to advocate for her culture and express divinity through her art, particularly focusing on forms of Allah through Islamic Geometry.

Linah has showcased her artwork in various Bay Area events and was recently displayed in a San Francisco gallery in Haight & Ashbury. Her upcoming aspiration is to share her art in Saudi Arabia. Linah's career milestones include transitioning from Abstract acrylic to Illumination Art and gaining recognition in local art scenes, marking her as an emerging voice in contemporary art with a unique fusion of tradition and modernity.

**Website:** [LinahSofi.com](http://LinahSofi.com)

**Instagram:** [@LinahASofi](https://www.instagram.com/LinahASofi)

**To purchase art:** Email [michelle@artogether.org](mailto:michelle@artogether.org) with **ARTWORK TITLE** and **ARTIST NAME**.

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## Lorraine Lawson



“Following Her Heart”

Mixed media on stretched canvas

18” x 36” unframed, 19” x 38” framed

2020

\$1,500

### **Statement**

My mother was 18 when she met my father at the end of WW2 in Belgium. They fell in love, he proposed and soon after, he was sent back to California. He made arrangements to get her to California. She prepared for her new life and, through telegrams between the two, communicated her journey to marry him in Oakland, CA. Imagine the blind faith that he would be there to greet her and marry her. She could not speak English. My father's family made all of the arrangements for their wedding held on January 1st, 1949. "Following Her Heart" was just what my mother did. She never looked back. They were married for 65 years. A story of love, connection, culture and trust that lives in my heart and those of my 2 daughters and 6 grandchildren.

### **Bio**

Second generation Belgian, Lorraine Lawson learned at an early age to learn and understand cultural differences. Her Belgian mother and her father, a US Army soldier, traveled extensively while raising three daughters. Born in Liege, Belgium in 1952, Lorraine and her sisters learned a lot about their own heritage, including the horror of living in a war-torn country. Language and cultural distinctions of every kind have been the inspiration for Lorraine's work. Appropriating cultural symbols, learning Japanese calligraphy and collecting ephemera from the countries where she travels and using them as collage materials inspire rich, storytelling works of art.

**Website:** [LorraineLawsonFineArt.com](http://LorraineLawsonFineArt.com)

**Instagram:** @LorraineLawsonFineArt

## Mariel Paat



"Filipino-American"

Oil on canvas

48" x 36"

2019

\$2,300

### **Statement**

Filipino-American is an exploration of my identity as a first generation Filipino-American. The two subjects are a literal separation of my identities to capture the feeling of not being "Filipino enough" but not quite American either. The traditional barong worn by the figure on the left, is an example of objects I hold onto to develop a deeper connection with my Filipino roots. This is because as a first-gen, I am constantly searching for that sense of belonging, validation, and celebration. Through my work I hope that others feel seen and that collectively we can let go of the arbitrary expectations that make us see ourselves as "Filipino enough".

### **Bio**

**Mariel Paat** is an artist and educator based in San Francisco with a BA in studio art and art history from SFSU. Her oil paintings are explorations of her identity as a first generation Filipino-American existing within the diaspora. She combines her portraits with specific settings and objects that are reminiscent of her heritage, as a way to preserve her and her family's narratives. Her work calls for a sense of belonging, and aims towards building visibility and connection amongst the Filipino community.

**Instagram:** @mariel.m.aarte

## Martín Rodríguez Serrano



“Melancolía Amazónica”  
Color pencil on wax paper over  
watercolor  
8.5” x 11.00” framed  
12” x 15” unframed  
2021  
\$200

### **Statement**

This piece depicts one of my first trips as a child into the Ecuadorian Amazon. The memory has been blurred but stories account for a time of joy and laughter when my father and I used to swim along the Capawari river. This work signals the conflict between my memories and the struggle to emotionally connect as an adult with my father. The wax paper divides the intangible realms of memory and the material world. This division gestures to the conflictive feeling of being caught between worlds, growing up, emigrating, and leaving childhood behind. The colored pencil drawings of caimans and the scribbles of a child, signal the friction of this liminality and the playful innocence of my younger self.

### **Bio**

Martin is an Ecuadorian-born, interdisciplinary artist in the UC Berkeley Art Practice program. Melding psychology, philosophy, architecture, and sociology, his work explores the profound human experience. Using abstraction, he crafts and transfigures feelings into visual works, cutting, reassembling, and shaping his life experiences into intricate collages.

**Instagram:** @martinrodriguez.art

**Website:** martinrodriguez.art

## Michelle Lin



“I’m allowed to lay down what my family gave me”  
Photo and text transfer on muslin, cotton, tulle, wool,  
wire  
2023  
\$1,000

### **Statement**

This sculpture is an attempt at piecing together memory and knowing. As someone who is estranged from family, I have struggled to understand my relationship to my cultural identities and how I fit within our community's stories. With this piece, I work with my fragments—scavenging for childhood photos, Google translating old family documents, screenshotting street view images of locations I've identified from my family's immigration journey, and reading old journals from living back home—and image-transfer these fragments by hand onto cloth to weave. This is a ghostly understanding of what has clothed and sheltered me. I honor and carry its regrets, silences, hopes, and anger. And then I learn to set them down.

### **Bio**

Michelle Lin is a textile and mixed media artist, cultural worker, and author of the poetry collection "A House Made of Water" (Sibling Rivalry Press, 2017). Their art practice is a ritual of grief and healing from the violence of patriarchy, capitalism, and American assimilation. Through weaving and writing, Michelle breaks through the silence and shame surrounding these issues for Asian-American femmes, children of immigrants, and peoples living within the imperial core. As an arts and cultural worker, Michelle believes in the transformative power of intentional relationship building and collaboration across diverse cultures, backgrounds, and through the diaspora.

**Instagram:** @firstborncryptid

**Website:** michellelinmakes.com

**To purchase art:** Email [michelle@arttogether.org](mailto:michelle@arttogether.org) with **ARTWORK TITLE** and **ARTIST NAME**. **23**

## Narges Valibeigi



“Surviving through my traditional music”  
Collage - paper, matte medium, acrylic  
unframed 8.5 x 11 / with frame 24 x 30  
2024  
\$920



“I carry my home wherever I go”  
Collage on canvas - found paper, glue, acrylic, matte medium  
Unframed 8 x 10, with frame 24 x 20  
2023  
\$1,100



“Among those roots”  
Collage - paper, ink, glue  
unframed 6.5 x 9. With Frame 18 x 27  
2023  
\$420

### Statements

**Surviving through my traditional music.** When Ostad Shajarian passed away in 2020, I felt as if a part of my homeland had vanished. As an Iranian immigrant, his voice embodied my sense of home. Listening to his music still envelops me in the warmth and familiarity of my town. This sentiment inspired this collage. Immigrants often maintain a deep connection to their homeland through the local music they cherish.



**I carry my home wherever I go.** After leaving Iran, I've lived in over 8 homes across 6 cities and 2 countries over the past 20 years. Despite this constant movement, my idea of "home" has remained unchanged. To me, home is still the house in Tehran where I spent my childhood. It's a place filled with the warmth of belonging, a bright and embracing home built through generations of my family. This collage, made from various found paper scraps in different languages, reflects this sentiment. As immigrants, we carry our homes within us, in our minds and language, wherever we go.

**Among those roots.** After the uprising of the Woman, Life, Freedom movement in Iran in 2022, I began creating collages more earnestly, recognizing it as the most democratic medium in art. Being outside Iran, I was horrified and devastated by what was happening to the women in my homeland. Though I couldn't do much to support them directly, I realized that through collage, I could honor the sovereignty and power of women. I have since created many pieces that express how I, and many women like me, feel about the sexism and male chauvinism in our society. This collage captures the contradictory emotions of suffering and belonging to that culture.

### **Bio**

Narges Valibeigi is a California-based Iranian origin collage artist. Immersed in the unconventional, she delves into collage art, defying boundaries and inviting viewers into a realm where imagination knows no bounds. As an immigrant sociologist scholar, with a background steeped in the exploration of new communication technologies and their profound impact on cultural identity, she discovered that words alone could not encapsulate the depth of her experiences as a first-generation immigrant. For her, collage is a democratic medium, by which disparate materials form a symphony of social activism and emotion. Focusing on women's life experiences, Narges unravels tales of resilience and introspection, weaving threads of longing, belonging, transformation, and challenges faced by women in both familiar and foreign landscapes. Each collage holds a fragment of her narrative, a testament to her courage. With each cut, tear, glue, and stitch, she embarks on a journey of self-discovery, unveiling a kaleidoscope of emotions and bravery.

**Website:** [Nargesv.art](http://Nargesv.art)

**Instagram:** [@nargesv.art](https://www.instagram.com/nargesv.art)

# Ngân Vũ



## “Nhà Bếp và Chợ”

Diptych, Archival Pigment Prints

24 x 36 in (Framed)

2022

NFS

### **Statement**

In our Vietnamese immigrant home, love was seldom expressed through words, but rather through the language of food as care. I’ve grown to recognize the familiar scenes from my childhood of the matriarchs of my lineage cooking in the kitchen and their frequent trips to the local supermarket as profound gestures of love. The shelves of the supermarket and our overflowing fridge were filled with familiar Asian flavors, representing more than mere ingredients. The food was a connection to our roots, evoking a longing for the homeland that my family left behind.

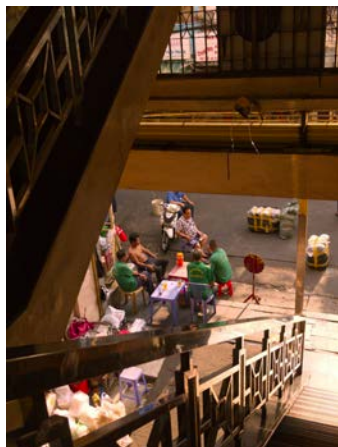
### **Bio**

Ngân Vũ (she/her) is a Vietnamese American visual artist, photographer, and storyteller, exploring the depths of identity, culture, and vulnerability in her work. As a first-generation immigrant and daughter of the Vietnamese diaspora, she draws inspiration from her vibrant community and ancestral lineage. Ngân's creative practice harnesses the transformative power of personal storytelling to cultivate collective intergenerational healing within our shared narratives. Her work aims to evoke empathy and foster a heart-centered tenderness in human connection.

**Website:** [ngantvu.com](http://ngantvu.com)

**Instagram:** [@ngan.t.vu](https://www.instagram.com/ngan.t.vu)

## Nhien Le



“An Dong Market, Ho Chi Minh City”

“Spring in Saigon”

Photograph, Silver Halide Print  
8x10 (unframed), 11x14 (framed) each  
2024  
\$600 each photo

### Statements

**An Dong Market** was one of the first markets in Ho Chi Minh City I had ever been to during my first couple of visits to Vietnam when I was younger. I took this photo during my first time back in Vietnam and to An Dong Market in almost twenty years. I had left the rest of my family to wander around on my own, checking out the different corners of the indoor market, weaving through the cramped vendor stalls, when I came across this staircase that led outside to the street and saw a common sight you would see among the Vietnamese Diaspora in the United States. Several Vietnamese men, a couple of them drinking beer, sitting around a table, and just shooting the breeze with one another.

**Spring in Saigon.** April is the hottest month in Vietnam because it coincides with the dry season ending and right before the beginning of the wet season in early summer. Being back in Saigon after almost two decades, I was struck by how much had changed but also how much still felt familiar. I came across this Saigonese local resting next to a food stall during the hottest time of the day, and the street vendor in the background bagging up a drink to go.

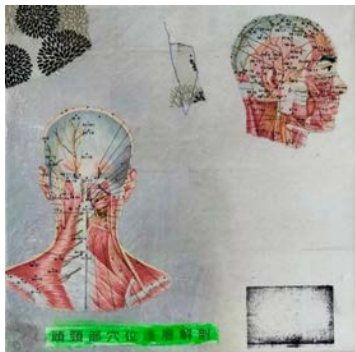
### Bio

Nhien Le is a second-generation Vietnamese American. He was born in the Dallas, Texas area and currently resides in Oakland, California. He first started taking photos with a Minolta 35mm film camera that he bought off eBay in high school when he was sixteen years old. His main photographic interests include photographing moments that capture the Asian American identity, the Asian diaspora, and Vietnamese cultural traditions. Besides photography, Nhien has also been involved in short film and documentary projects, most recently having co-produced and hosted a YouTube docuseries titled *Our Diaspora*.

**Website:** <https://linktr.ee/nhienle>

**Instagram:** @lehnhien

## Peter Gee



“The Departure”

“Stepping Into the Circle”

Mixed-media painting,/collage  
12"x12" each  
2022  
\$300 each

### Statements

**The Departure.** My earliest memory is watching my father drive away in his car. Despite my best effort to run after him, and despite my screaming, he was gone. This early image imprints on a three year old in ways that are immeasurable, measured only by the boy himself. Confronted with the task of naming a work of art requires a step back to see the piece in a different way. Often the image precedes the message. Naming a painting almost seems foreign to the painting itself, but the connections exist. This painting is called *The Departure*, re/presenting my migration inward, leaving behind a terrain deemed too overwhelming to process. Waving Goodbye to my father and saying hello to the vistas now portrayed in a variation on a theme- A life's journey.

**Stepping Into the Circle.** I had an acupuncturist that once told me that he healed a person's past trauma by needling the points on the back of the body. I often dream of people viewed from the back, sometimes never seeing their faces at all. This is how I met my life partner. The hand receives impulses through the meridians that run down the arm from the heart, from the lung/breath, the joy and sighs evident of living. The blank canvas is an interface, a mirror, a manuscript recording the evidence of the present moment. This painting is called ""Stepping Into the Circle"" because however far I travel I return to the past. And I'm no longer waiting on the shift, the stillness and promise of arriving at center., but still expect to find it anyways.

### **Bio**

Peter Gee connected with art as language at an early age. Like most Artists, he refined his skills over time. From Kindergarten to graduate school, the trajectory was etched a worthy pursuit. Over the years, and now decades, Peter maintained a steady pace in the picture making process. He has studios in both Oakland, CA and San Miguel Allende, Mexico. His otherness remains a theme in his work because it's the easiest thing to do. If he wanted to waste his time being someone else he could, but we all know the value in that.

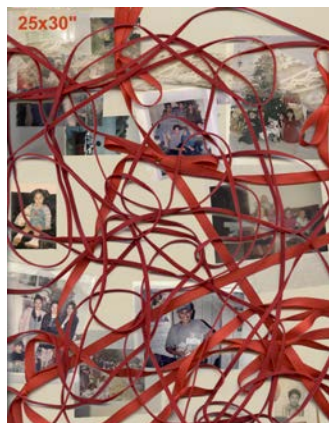
**Instagram:** @petergeestudio

**To purchase art:** Email [michelle@artogether.org](mailto:michelle@artogether.org) with **ARTWORK TITLE** and **ARTIST NAME**. **28**

# Renacimiento



“Abuelita Amparo y Mamá Chela”  
Photographic print on luster paper  
29.5x25 framed  
19x13 photographic print  
2023  
NFS



“Family Ties, Listones Vital”  
Photographic print on luster paper  
27x30 Framed  
16x24 Photographic Print  
2023  
NFS

## Statements

**Abuelita Amparo y Mamá Chela.** Acuitlapilco, Coatepec Harinas, Estado de México. 2018. A reworked image captured on a family visit to my mothers' hometown. This image pays homage to memories and efforts of reconnecting as a mixed-status family. Abuelita Amparo y Mamá Chela are transported digitally to El Monte, California reconnecting with Maria, my mother, after 24 years of her migration to the United States.

**Family Ties, Listones Vital.** El Monte, California, United States. Tecamatlán, Hidalgo, Mexico. CDMX, Mexico. The American Dream evokes entanglement of old and new life prospects. The image offers an intergenerational interpretation of an "American" experience through the lens of family. Kinship plays the role of the "listones vital" that empower one to prevail under the realities of an American Dream.

## Bio

Renacimiento embodies the spontaneous nature of imaginative play, transforming feelings into art. Her works “*Family Ties, Listones Vital*” and “*Abuelita Amparo y Mamá Chela*” convey feelings of memorabilia and the nostalgia that arises as we reimagine memories into our present. Honoring one's inner child and curiosity is central to her art practice, inspiring the visual narratives. Her creative process begins with a feeling, which is then transformed into a concept inspired by media, memories, and shared experiences.

**Website:** <https://renacimiento.mypixieset.com/> **Instagram:** @renacimiento.url

**To purchase art:** Email [michelle@artogether.org](mailto:michelle@artogether.org) with **ARTWORK TITLE and ARTIST NAME.** **29**

## Ria Sharma



“Trance to Eternity”

Series: Lost in Eternal love

Acrylic and texture paints on Canvas  
30X40 inches

2024

\$1,850

### Statement

**Trance to Eternity.** Having recently migrated from Dubai, UAE, to California, the artwork captures the artist's mesmerizing tale of love, longing and adaptation. Within the artwork, an Indian couple dances, their graceful movements symbolizes their navigation through new challenges and their resilience in embracing a new country. It unfolds into a backdrop of Arabic heritage of forts and mosques, a place they once called home.

Their red and gray, attire wraps around the buildings before transforming into elegant Arabic calligraphy that spells out 'Nishwa' 'نشوة', which translates to 'Trance'. The Arabic calligraphy and its meaning serves as the focal point of the painting, symbolizing the cherished memories of Dubai that instead serves her as her strength.

### Bio

Ria Sharma is a US based multi award winning Artist, Photographer and art teacher. After fulfilling a 16 year career in construction as a civil engineer, she accidentally found herself in the middle of paints & brushes in 2016. With a desire to bring out goodness to society she practices her art. Her passion grew into photography in 2019, She studied photography online. She received three distinctions and 20 plus awards. She had 8 Solo Shows. More than 50 international / group exhibitions. Her typical style of Cubism is covered by many leading newspapers internationally. Her work is owned by art lovers around the world.

**Website:** [www.riaksharma.com](http://www.riaksharma.com)

**Instagram:** @riaksharma

## Russel Arelis



"Simba'ng Gabi"  
Series: Kainan  
Watercolor on Paper  
15x20 with frame  
2024  
\$1,000



"Taho for Two"  
Series: Kainan  
Watercolor on Paper  
Framed, 15"x20"  
2024  
1,000



"Agua Fresca in Tagalog"  
Series: Kainan  
Watercolor on Paper  
15"x20"  
2024  
1,000

### **Statements**

Inspired by her memories of Filipino street food culture, Russel Arelis' "**Simba'ng Gabi**" explores community connection through food. The piece features "bingka," a typically charcoal oven roasted cake served on a banana leaf and topped with salted egg. The treat is often served during Simba'ng Gabi (Night Mass) an annual Filipino Catholic tradition in anticipation of Christmas. In ""Simba'ng Gabi," Russel invites viewers to connect with her home and traditions through her memories of this delicious treat."

**“Taho for Two”** is part of an art series created by Russel Arelis inspired by her memories of Filipino street food culture and communal connection through food. “Taho” is soft silky tofu, brown and warm flambé sugar syrup, tapioca pearls. Taho is an experience, a vendor echo-ing in the Kalye (Street) – “TAHOOO!” Then...we scurry! The “Longing for Attachment” is in the scoop of this treat. Russel’s intention is to encapsulate an experience, swirled in a time back into early childhood of her barangay (district) waiting daily to hear that echo-ing sound of home. The crave will never change.

**“Agua Fresca in Tagalog”** is part of an art series created by Russel Arelis that explores her memories of Filipino street food culture and communal connection through food. After immigrating to the U.S., Russel began noticing the similarities in Filipino and Mexican dishes. For example, strawberry horchata reminds the artist of childhood memories of ordering “Guinilu” - a milk based drink with red gelatin cubes. These discoveries served as inspiration for “Agua Fresca in Tagalog”. With this painting, Russel invites viewers to connect with their memories and notice the reminders of home around them.

### **Bio**

Russel Arelis is a multidisciplinary Graphic Designer, Dj and Artist living in Oakland, CA. Her art work is largely focused on portraits and communities that spark joy despite facing austerity. Her Graphic Design work can be found alongside queer events, creating digital Illustrations for non profits and grassroots organizations. She is currently exploring watercolors on paper, creating a balance between realism and surrealism.

**Website:** [www.russelarelis.com](http://www.russelarelis.com)

**Bio:** @russelarelis.art



## Salma Arastu



“Dinner Time at Lal Kothi”

Series: Memory Vignettes

Acrylics, Pen & Ink and plywood on wooden panel.

20"x 20"

2014

\$1,200



“Drying Clothes on the Terrace”

Series: Memory Vignettes

Mixed Media

24" x 24"

2009

\$1,200



“Vegetable Vendor at the Door”

Series: Memory Vignettes

Mixed Media- Acrylics, pen & Ink, cardboard on the wooden pane

24" x 24"

2009

\$1,200

### **Statement**

Memory Vignettes- series of small paintings is inspired from the tradition of Miniature Art, an elegant tradition from the royal courts of India, Iran, and Turkey. The jewel-like quality of miniature painting, storytelling, and compositions has mesmerized me since I was a child. I paint these vignettes as stories from the different regions and countries where I have lived, including scenes from my childhood. "Dinner Time at Lal Kothi" is a memory from my childhood home in Ajmer, Rajasthan. I was born in that home and grew up with my older siblings as I was the youngest. We used to sit together and eat on the floor spreading mat. Painting these series in between my other series keeps me connected to my land and culture.

**To purchase art:** Email [michelle@artogether.org](mailto:michelle@artogether.org) with **ARTWORK TITLE** and **ARTIST NAME**.

**Bio**

As an internationally exhibited woman artist, Salma Arastu brings a unique global perspective due to the fact that she was born into the Sindhi and Hindu traditions in Rajasthan, India, and later embraced Islam and moved to the USA in 1986. As a woman, artist, and mother, she works to create harmony by expressing the universality of humanity through paintings, sculpture, calligraphy and poetry. Inspired by the imagery, sculpture and writings of her Indian heritage and Islamic spirituality, she uses her artistic voice to break down the barriers that divide to foster peace and understanding. Arastu pursued her formal education in Fine Arts at Maharaja Sayajirao University in Baroda, India.

**Website:** [salmaarastu.com](http://salmaarastu.com)

**Instagram:** @salmaarastu

## Shooting Within (Sarah Espinosa)



“Evidence of Things Unseen”

Series: In Their Element

Photography

36 x 24 print

2024

NFS

### **Statement**

My grandma, Leticia Nieves, always stressed the importance of looking presentable. Having good hygiene and wearing ironed clothes that were planned in advanced helped her feel secure in herself. Growing up in poverty, she never let her lack of wealth become a limiting factor to the way she loved herself and others. In fact, the way her confidence never wavered despite her circumstances has always been one of her greatest strengths.

### **Bio**

Shooting Within was founded by Sarah Espinosa in hopes to inspire others to notice their pockets of joy within the storms of life. When Sarah thinks about what makes photography so special for her, it's the ability to revisit memories she would have otherwise forgotten. It reminds her of who she was, where she has been, and the people she was lucky enough to share them with. By capturing snapshots of a life lived, she aspires to not only highlight the aesthetically pleasing moments but to also honor the full spectrum of what life has to offer — flaws and all.

**Website:** [shootingwithin.com](http://shootingwithin.com)

**Instagram:** @shooting\_within

## Tatiana Carvalho



"Flying"  
mixed media, acrylic on canvas  
16x20  
2024  
\$500



"To Cernnuno with joy"  
acrylic, oil sticks, pastel  
16x20 in  
2024  
\$500

### **Statements**

"Flying" is a powerful and evocative genre that uses dynamic lines, vibrant colors, varied shapes, and rich textures to capture the essence of flight. It transcends literal representation, inviting viewers to experience the sensation of soaring and to reflect on the deeper symbolic meanings of flight. Through this artistic lens, "flying" becomes not just a physical act, but a metaphor for freedom, aspiration, and the limitless possibilities of the human spirit.

In "To Cernnuno with Joy," the artist masterfully uses abstraction to convey a profound connection to the natural world and a deep sense of happiness that comes from living in harmony with it. This piece invites viewers to feel the exuberance and life-affirming energy of Cernunnos, encouraging a moment of reflection on the beauty and joy inherent in nature. It stands as a modern tribute to an ancient deity, reimagined through a contemporary lens that celebrates joy, life, and the interconnectedness of all things.

## **Bio**

Tatiana Carvalho is a self-taught abstract expressionist artist hailing from Rio de Janeiro, Brazil. Born and raised in the vibrant city, she developed a deep passion for art from an early age. Growing up surrounded by Brazil's rich artistic heritage and diverse cultural influences, Tatiana's creativity flourished, leading her on a remarkable journey. In search of new artistic experiences and a broader perspective, Tatiana made a life-changing decision to move to New York City. For four years, the bustling metropolis served as her creative playground, providing inspiration and exposure to a diverse range of artists and art forms. Immersed in the city's thriving art scene, she absorbed its energy and incorporated it into her artistic expression.

In her artistic practice, Carvalho delved into the works and philosophies of Carl G. Jung, a renowned psychiatrist and founder of analytical psychology. She found inspiration in Jung's exploration of the human psyche and the interconnectedness of the individual and collective unconscious.

For Carvalho, art served as a means of self-healing, allowing her to delve into the hidden recesses of her own mind and emotions. She believed that by tapping into the collective unconscious, she could uncover universal symbols and archetypes that transcend cultural boundaries. By infusing her paintings with these symbolic elements, she aimed to create a visual language that transcends the limitations of words, inviting viewers to connect with their own intuitive understanding of the world.

**Website:** <https://www.tatianacarvalho.com/>

**Instagram:** @t.a.t.y.x.

## Ujjayini Sikha



“When I rolled and you fried”  
Series: ties that bind, ties that set free  
Oil and acrylic on canvas  
56 x 34  
2024  
NFS

### **Statement**

As a first-generation immigrant, the traditional foods I grew up with hold a special place. One such dish is the ‘luchi’, a delectable fried dough savored by many in the Bengal region of the Indian subcontinent. Despite being labor-intensive and requiring skill to roll out and fry, luchi was a weekly Sunday staple in my childhood home. Now, living in a new country, it has become a treasured treat reserved for special occasions, like when my mother visits from India. Immigration brought about significant changes in my life, including food, values, and personal identity. The relationship dynamic between my mother and I is no exception, as we navigate the complexities of adapting to new cultural norms while reminiscing about the wistful past.

### **Bio**

An engineer turned artist, Ujjayini is an Indian immigrant, who now calls the Bay area home. After working in the tech industry Ujjayini switched careers towards art and attended the San Francisco Art Institute for her MFA studies. Reflecting the complexity of her own identity, her art traverses geographies and cultures, that prima facie seem removed and divergent, but they all aim to chart and interpret our shared human experience. With a profound reverence for the feminine essence—its form, presence, and consciousness—her creations unravel the untold narratives of women, highlighting their strength amidst life's trials and victories.

**Website:** [www.ujjayinisikha.com](http://www.ujjayinisikha.com)

**Bio:** @ujjayinisikha

## Vreni Michelini Castillo



“Kira”

Series: Skype Glitch Calls

Oil on Canvas

4.5"x4.5"

2012

NFS, open to commissions



“Steven”

Series: Skype Glitch Calls

Oil on Canvas

4.5"x4.5" each

2012

NFS, open to commissions

### **Statements**

**Kira.** This miniature painting captures a glitch during a skype call with my family.

**Steven.** This miniature painting captures a glitch during a skype call with a past lover.

### **Bio**

Vreni Michelini Castillo is a transdisciplinary cultural producer, musician, curator & educator from Guanajuato, México. Their practice involves art, ceramics, performance, music, hip hop, writing, Mexican folk medicine, cultural organizing, traditional ecological knowledge & danza. She is the co-founder of art collective Aguas Migrantes (2015), co-editor of Color Theory (2019) and creator of Fluid Mutualism (2021). Vreni is also the creative engine of Chhoti Maa's Agua Corre (2014) and Caldo de Hueso (2016). Their practice is done in collaboration, highlighting and celebrating QTBIPOC creatives to bring forth robust productions that are time sensitive, practical, transnational and beautiful.

**Website:** [www.chhotimaa.com](http://www.chhotimaa.com)

**Instagrams:** @chhotimaa

@fluidmutualism

@colorthorybook

**To purchase art:** Email [michelle@artogether.org](mailto:michelle@artogether.org) with **ARTWORK TITLE** and **ARTIST NAME**.

## YouBeen Kim



“Paper Crane 종이학”  
Mixed Media on Paper  
11" x 14" without frame  
12" x 15" w/ frame  
2022  
\$300.00

### **Statement**

My artwork tells a personal story about connections and wishes. When I was younger, I used to fold paper cranes, believing it could make my wishes come true. During a recent trip to Seoul, South Korea, I had a surprising moment at my grandma's restaurant. She showed me paper cranes I made when I was a kid, displayed in a glass box. It reminded me of how family ties can last a long time, even when we're far away from each other.

Inspired by the colorful Saekdong pattern, which represents balance and tradition in Korea, I made this artwork to remember my family and cherished memories. I hope when people see my artwork, it makes them feel happy and encourages them to think about the special connections they have in their own lives."

### **Bio**

Originally from Seoul, South Korea, YouBeen Kim moved to the US at 16 for education. Settling in Utah and later Illinois, she used art to bridge language barriers, focusing on landscapes and portraits. Graduating from the Academy of Art University with a Fine Art Painting degree, she now lives in California. Her art, blending Korean heritage and American life, spans self-portraits to nature-inspired abstracts with vibrant Korean hues.

**Website:** [www.youbeenkim.com](http://www.youbeenkim.com)

**Instagram:** [@youbeen.kim](https://www.instagram.com/youbeen.kim)



## Yuting Wang



“Minor Cold - Rejuvenation”

Series: 24 Solar Terms

Watercolor

18" x 24" (without frame)

24" x 33" (with frame)

2022

\$1,150

### **Statement**

The 24 solar terms, a system from ancient Chinese agrarian society, reflect the era's social practices and nature observations. Creating this series was my way to reconnect with nature, portraying traditional elements while infusing my own observations of my environment's unique climate, vegetation, and animals.

This series also allowed me to reconnect with my cultural roots. Living outside China for years, I now view my heritage more objectively, free from past burdens. I realized traditions, often seen as outdated or superstitious, still hold value in modern life. This series explores and expresses that enduring connection."

### **Bio**

Yuting Wang is a watercolor artist specializing in portrait and figure paintings. She was born and grew up in Beijing, China. She studied Civil and Environmental Engineering in Israel for four years before she moved to the United States in 2014. Yuting's artistic style is shaped by her multi-cultural background. As a child, she learned traditional Chinese painting and calligraphy. Later on she was trained in various ateliers for realistic sketching and oil painting. In 2023, she transitioned from a seven-year career in construction to a full-time artist.

**Website:** [www.yutingwangart.com](http://www.yutingwangart.com)

**Instagram:** @yutingwangpainting

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