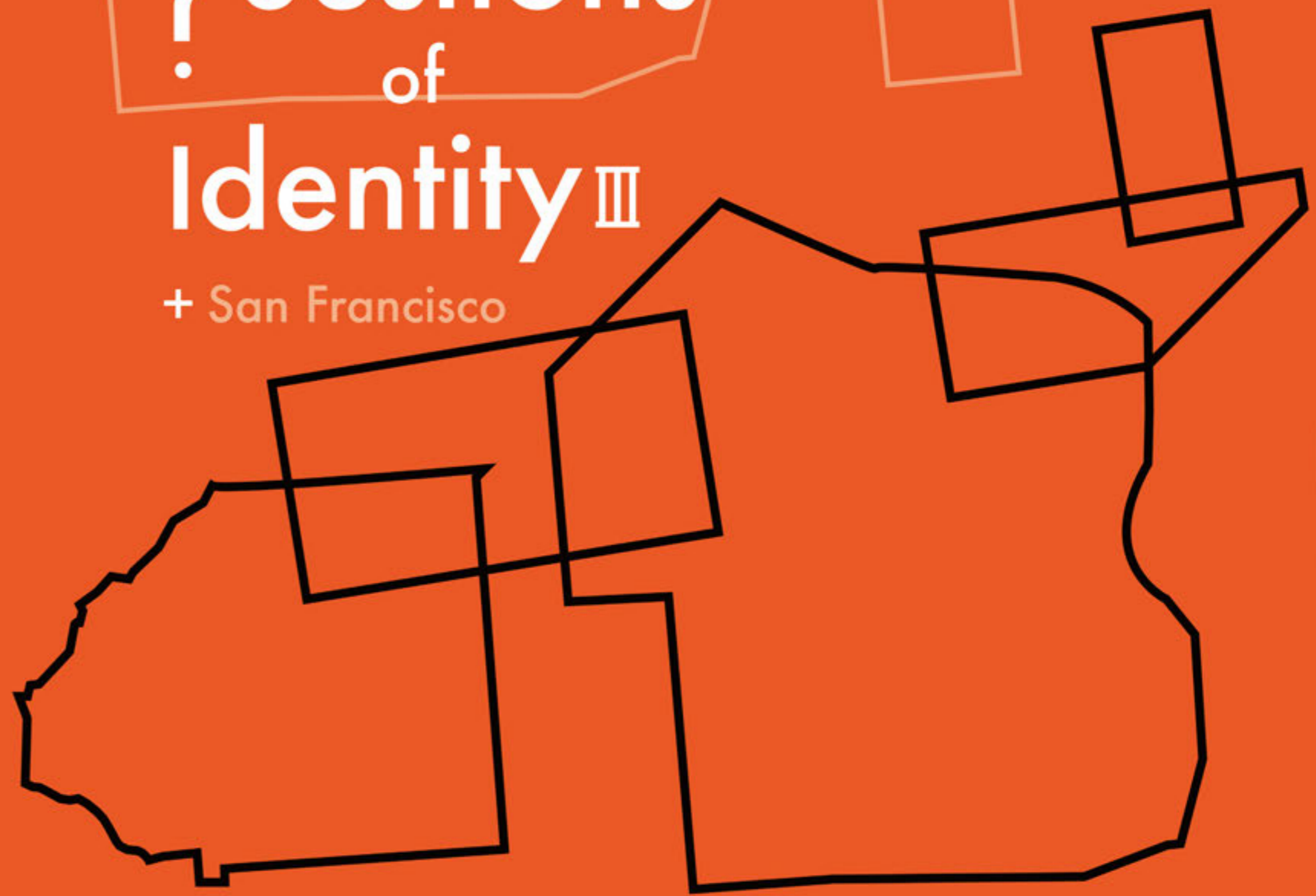


Questions of Identity III

+ San Francisco

Questions of Identity III

Multiculturalism & Identity 2018



Questions of Identity III

+ San Francisco

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Name: Mariella Poli

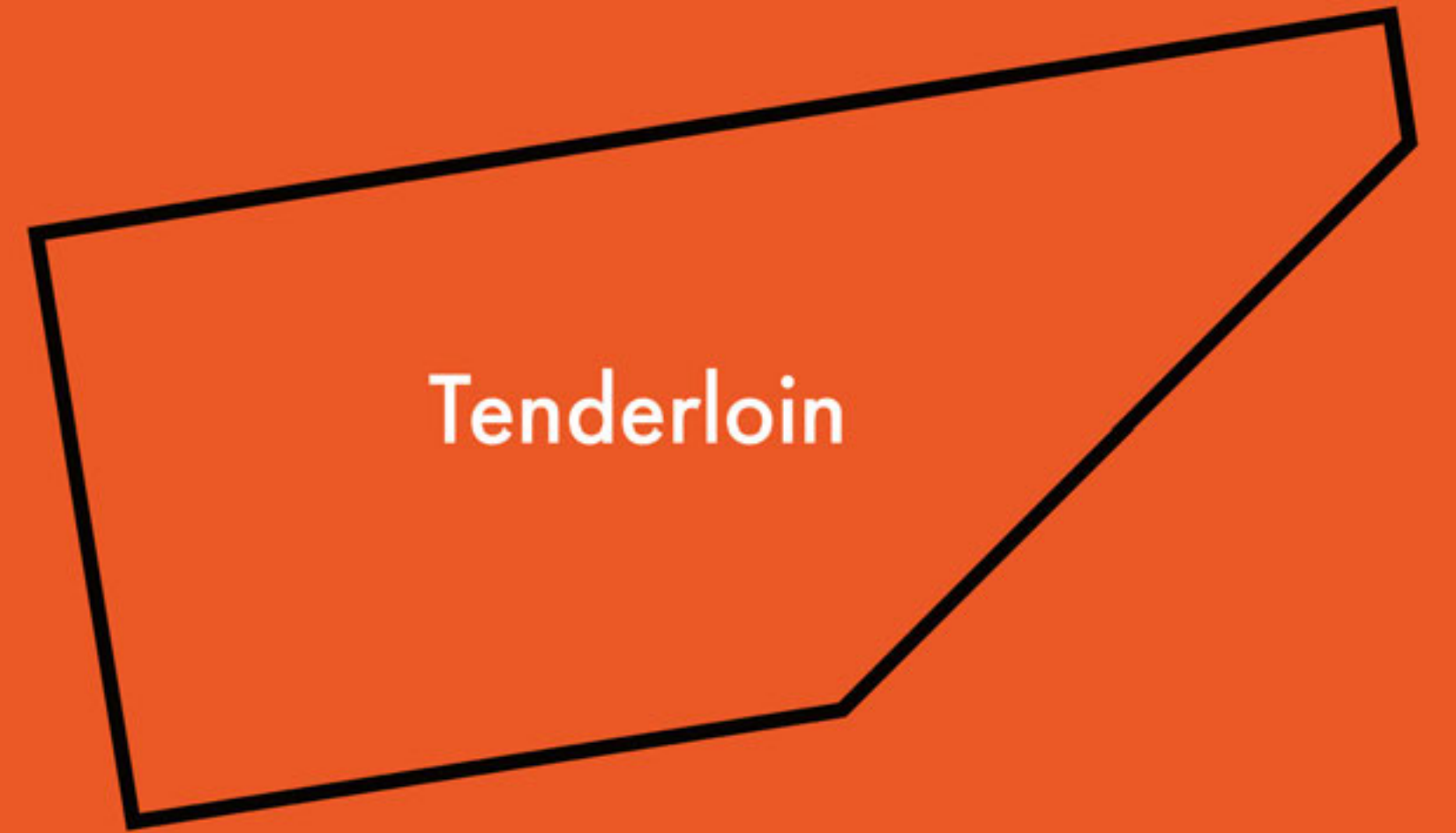
Work: Senior
Adjunct Professor

From a small village built in 1776 called Yerba Buena grew the city of San Francisco with its population from diverse cultures and religious backgrounds.

The platform for the artworks on view in this catalog are a result of a Interdisciplinary Course of Design and Art, "Multiculturalism and Identity" from the Diversity Program, Humanity & Science at the California College of the Arts, San Francisco. This catalog features the artworks from an interdisciplinary and culturally diverse group of artists/designers investigating current and historical perceptions concerning culture and identity in everyday life and their complex relationship to artistic and cultural production. Each body of work represents a unique perception according to each individual's experience, vision and culture identity. Areas and issues under examination include the representation of space both physical and psychological in every conceivable site within our personal and physical boundaries. Memory, race, religion, gender, identity, history are also recurrent concerns that permeate our daily lives and contribute to our understanding of who we are as a culture.

Diversity Studies Studios introduce students to the interrelations between race/ethnicity, art making and design practices. These courses complement

the Diversity Studies Seminars with their hands-on approach in which themes of ethnic identity are incorporated into studio and community practices. The individual views in this catalogue are a result of a complete commitment from each participant and their experience, vision, interests and esthetics.



Tenderloin



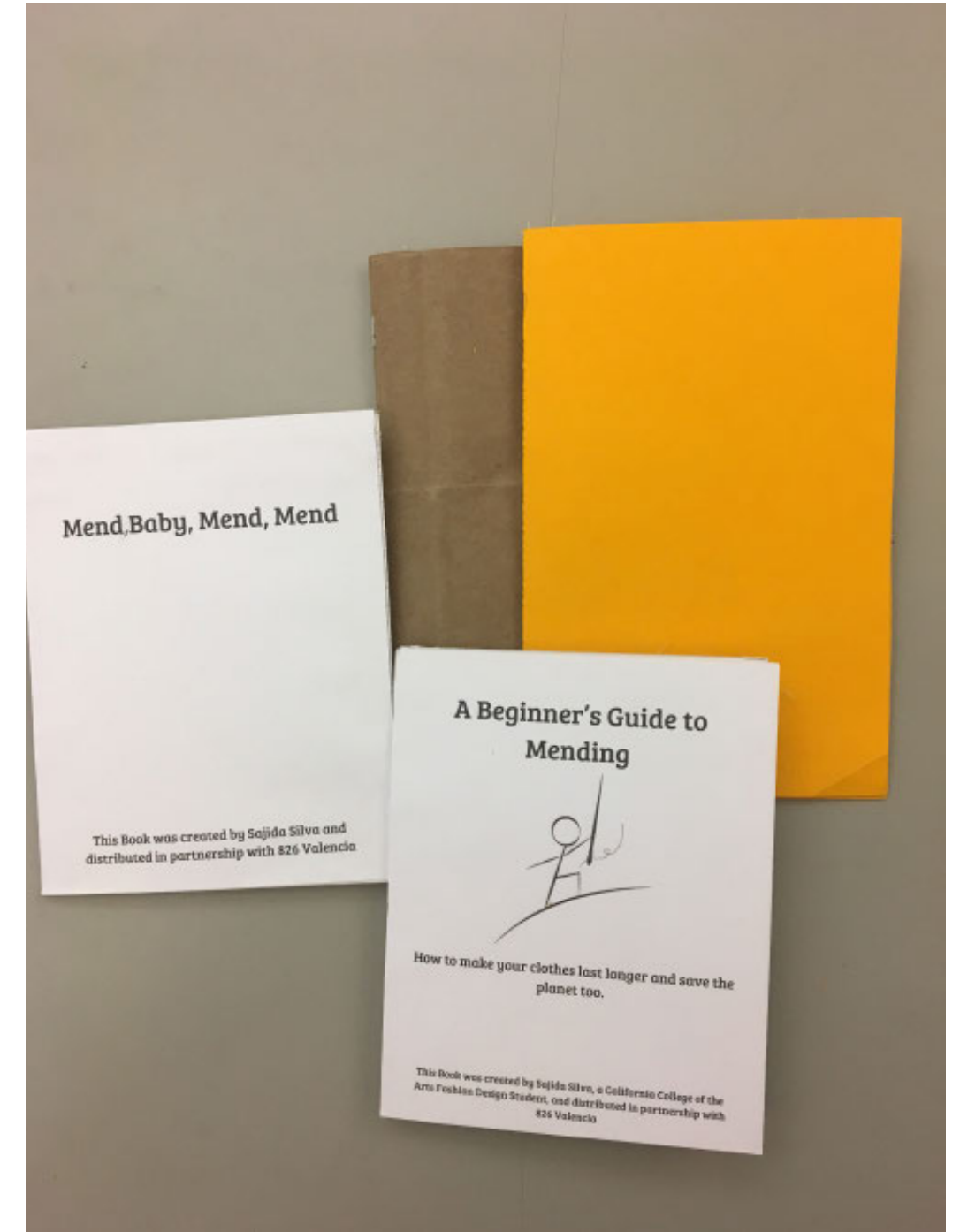
Name: Sajida Silva

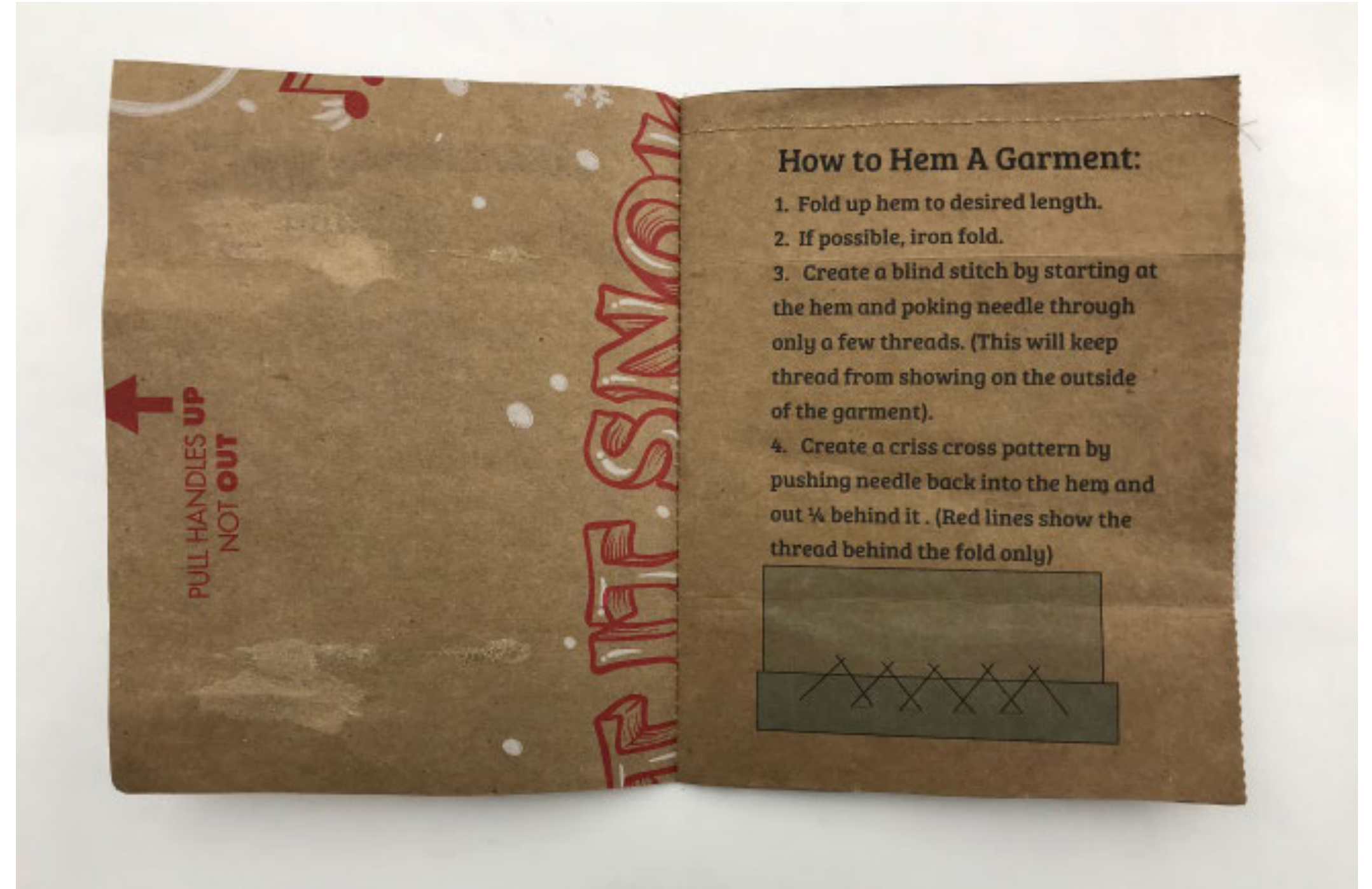
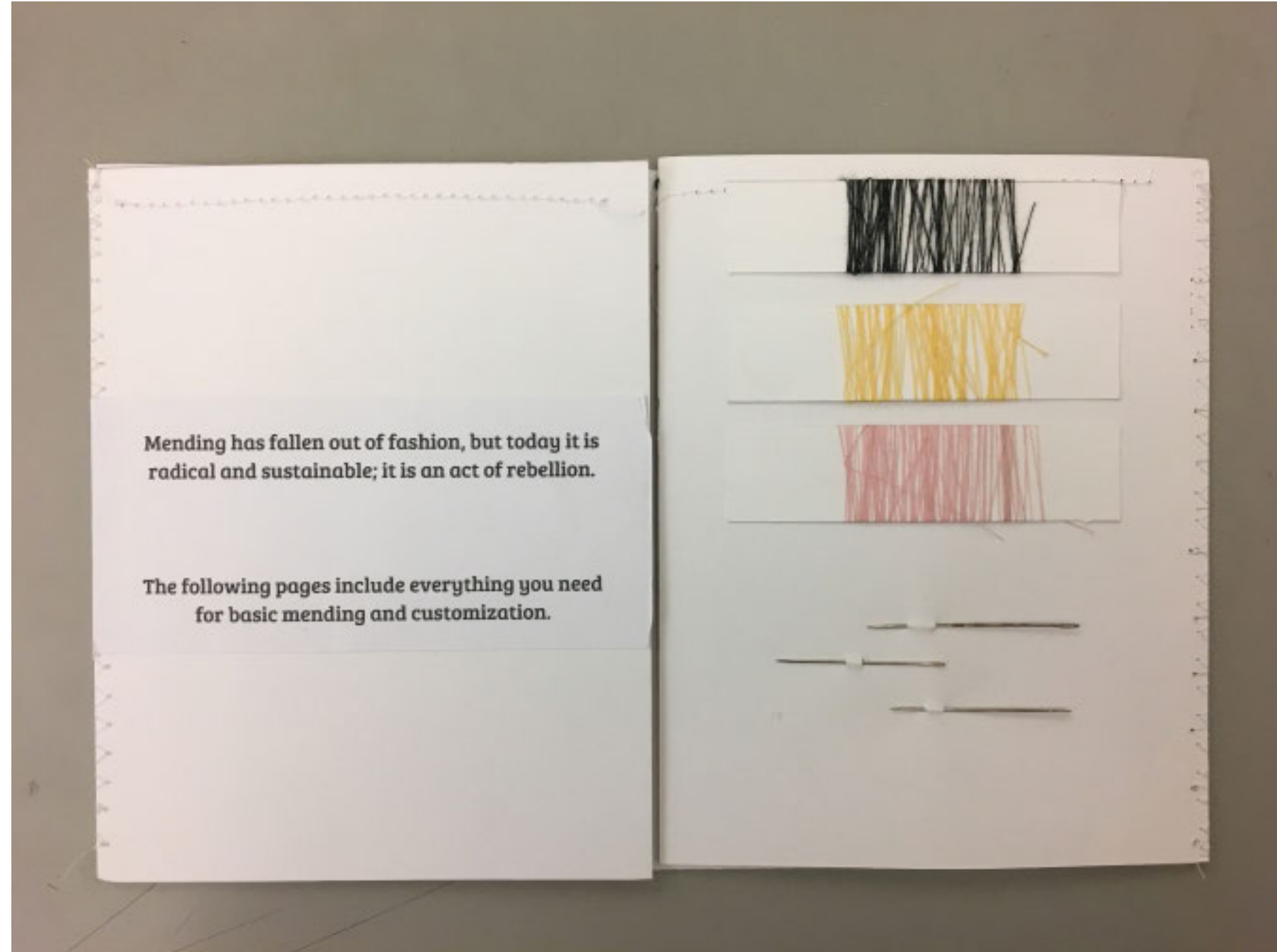
Major: Fashion Design

Sajida Silva is a third year Fashion Design major at California College of the Arts. Her work prioritizes system-based design and sustainability, as well as the wearer's experience by incorporating her interest in accessibility, intersectional feminism and socio-economic issues primarily within the United States and Latin America. Sajida is a proud first generation college student striving to make her community proud. She intends to use her position as a designer to uplift, advocate for and amplify the voices of marginalized groups.

Mending Book

My primary goal with this project is to provide marginalized communities of color with an alternative to purchasing new clothing by creating of a cost-efficient manufactured and easily distributable "Mending Book" in order to empower them to live sustainably thus allowing them to save money and protecting the environment. It is a common belief that sustainable or "eco-friendly" living is only achievable by the wealthy. The median income for people living in the Tenderloin is \$31,000/year while the city-wide average income is \$78,000/year yet every single one of these people wears clothing. My project gives those with less disposable income easy access to mending techniques, a sewing kit, and fabric in order to reduce their need to purchase new garments: a very sustainable practice. The money they would save as a result of mending can then be spent on necessities such as food, transportation, work-related expenses, and familial expenses. A lower income means the people of the Tenderloin, primarily Vietnamese, Yemeni, and Salvadorans, have less disposable income to spend on new garments so they are the primary consumers of second and third-hand garments. Although it was found that children are the only demographic that truly wears out their clothing in this day and age, a 51% unemployment rate in the tenderloin, primarily a result of not having a high school diploma and not having United States citizenship status, means that people in the Tenderloin tend to work jobs that are much more labor-intensive. As a result, their clothing suffers more wear and tear and genuinely requires replacing at a faster rate. Mending clothing extends the lifespan of garments and reduces the need for replacing them. In addition to having to buy less clothing, extending the lifespan of a garment also keeps them out of landfills for a longer period of time. The fashion industry is the second largest global polluter and the Environmental Protection Agency found that the average US citizen throws away 70 pounds of clothing and other textiles annually.¹ Clothing with little wear and tear is usually donated to organizations such as the Salvation Army or Goodwill yet as of 2018 84% of donated clothing ends up in landfills anyway.² Mending a garment has the power to make these "damaged" garments re-sellable and more likely to be reused rather than thrown out.









FREE
MENDING KITS
MENDING KITS
MENDING KITS
MENDING KITS
MENDING KITS
MENDING KITS

Available While Supplies Last

Free
MENDING KITS
 available at the BAWCC

Available While Supplies Last

Distributed in partnership with California College of the Arts Student Sajida Silva as part of a Diversity Studies Course: Multiculturalism and Identity



Name: Daiming Zhang

Major: Graphic Design

Ray Zhang is an international student focus on multimedia graphic design. His current design work focuses on interests of identity design and packaging design. He solving problems with his life experiences. Within that realm, he visualizes and communicate ideas spark inspiration and forge thoughtful human interaction. He is passionate about drawing and music. When he is not on the computer, he resorts back to his childhood pastime of drawing.

The Menu of Little Saigon in Tenderloin

Tenderloin is a big neighborhood, which represents multi-culture in San Francisco. When I visited the area, I saw there are a lot of restaurants and diverse food, such as Chinese dim sum, Middle-Eastern falafel, and Mexican burrito, etc. These various restaurant made me think what the food we eat every day can tell people about where we come from? How does food tell the identity story? Then, I realized the restaurant is a good entrance for people knowing the identity and culture. Based on my thinking, I explore Vietnamese food in Tenderloin. The reason I focus on Vietnamese food is in the history Tenderloin has accepted thousands of refugees from Vietnam, which makes part of the neighborhood called "Little Saigon." So the Vietnamese community becomes an important part in Tenderloin history. This project is a book which records three Vietnamese restaurants located at Little Saigon. My intention focuses on Vietnamese immigrants in Tenderloin. The audience can through read the distinctive interviews and look at inside restaurant images to get how Vietnamese food play the identity in American culture and the personal identity story behind the restaurant and food.



☰ "Little Saigon" at Tenderloin in San Francisco



☰ Guided Map



☰ Introduction of Little Saigon

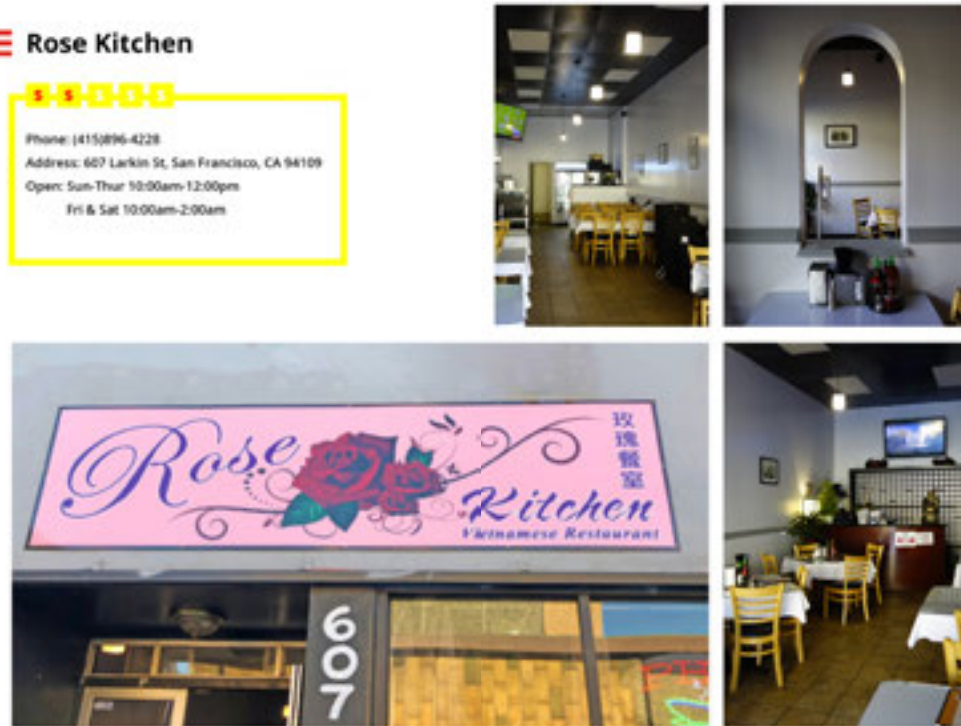
Little Saigon is a name given to ethnic enclaves of expatriate Vietnamese mainly in English-speaking countries. Alternate names include Little Vietnam and Little Hanoi (mainly in historically communist nations), depending on the enclave's political history. Saigon is the former name of the capital of the former South Vietnam, where a large number of first-generation Vietnamese immigrants arriving to the United States originate, whereas Hanoi is the current capital of Vietnam.

In early 2004, San Francisco officially designated Larkin Street between Eddy and O'Farrell streets as "Little Saigon" (Lít Gòn Nhí). Located in the Tenderloin district where 2,000 of the city's 13,000 Vietnamese-American residents live, the two-block stretch is more than 80% Vietnamese-owned. Unlike San Jose, with its larger ethnic Vietnamese population, the ethnic Chinese from Vietnam are well represented in San Francisco due to self-segregation. Banners and directional signs have already been posted. A formal symbolic entrance was erected in July 2008, akin to those for San Francisco's Japantown and Chinatown (albeit smaller).



☰ Rose Kitchen

☰ ☰ ☰ ☰ ☰ ☰
Phone: (415)896-4228
Address: 607 Larkin St, San Francisco, CA 94109
Open: Sun-Thur 10:00am-12:00pm
Fri & Sat 10:00am-2:00am



Rose Kitchen Menu



Appetizers	
1. CHAI GIO (1/2)	1.50
2. CHAI GIO (1)	3.00
3. BUN HUONG TRUEN (1/2)	1.50
4. BUN HUONG TRUEN (1)	3.00
5. MUC CHEN CHON (1/2)	1.50
6. MUC CHEN CHON (1)	3.00
7. HAI HUYT (1/2)	1.50
8. HAI HUYT (1)	3.00
9. CHANH SA CHEN NUOC (1/2)	1.50
10. CHANH SA CHEN NUOC (1)	3.00
11. THACH THUAN CHEN (1/2)	1.50
12. THACH THUAN CHEN (1)	3.00
13. CHAM CHU CHEN (1/2)	1.50
14. CHAM CHU CHEN (1)	3.00
15. CHAI GIO (1/2)	1.50
16. CHAI GIO (1)	3.00
17. CHAI GIO (1/2)	1.50
18. CHAI GIO (1)	3.00
19. CHAI GIO (1/2)	1.50
20. CHAI GIO (1)	3.00

Family Dinner	
1. PHO (1/2)	1.50
2. PHO (1)	3.00
3. PHO (1/2)	1.50
4. PHO (1)	3.00
5. PHO (1/2)	1.50
6. PHO (1)	3.00
7. PHO (1/2)	1.50
8. PHO (1)	3.00
9. PHO (1/2)	1.50
10. PHO (1)	3.00
11. PHO (1/2)	1.50
12. PHO (1)	3.00
13. PHO (1/2)	1.50
14. PHO (1)	3.00
15. PHO (1/2)	1.50
16. PHO (1)	3.00
17. PHO (1/2)	1.50
18. PHO (1)	3.00
19. PHO (1/2)	1.50
20. PHO (1)	3.00



Pho	
1. PHO (1/2)	1.50
2. PHO (1)	3.00
3. PHO (1/2)	1.50
4. PHO (1)	3.00
5. PHO (1/2)	1.50
6. PHO (1)	3.00
7. PHO (1/2)	1.50
8. PHO (1)	3.00
9. PHO (1/2)	1.50
10. PHO (1)	3.00
11. PHO (1/2)	1.50
12. PHO (1)	3.00
13. PHO (1/2)	1.50
14. PHO (1)	3.00
15. PHO (1/2)	1.50
16. PHO (1)	3.00
17. PHO (1/2)	1.50
18. PHO (1)	3.00
19. PHO (1/2)	1.50
20. PHO (1)	3.00

Bun	
1. BUN (1/2)	1.50
2. BUN (1)	3.00
3. BUN (1/2)	1.50
4. BUN (1)	3.00
5. BUN (1/2)	1.50
6. BUN (1)	3.00
7. BUN (1/2)	1.50
8. BUN (1)	3.00
9. BUN (1/2)	1.50
10. BUN (1)	3.00
11. BUN (1/2)	1.50
12. BUN (1)	3.00
13. BUN (1/2)	1.50
14. BUN (1)	3.00
15. BUN (1/2)	1.50
16. BUN (1)	3.00
17. BUN (1/2)	1.50
18. BUN (1)	3.00
19. BUN (1/2)	1.50
20. BUN (1)	3.00

Side Order	
1. WHITE RICE (1/2)	0.50
2. WHITE RICE (1)	1.00
3. GARLIC NOODLES (1/2)	1.50
4. GARLIC NOODLES (1)	3.00
5. FRIED CHICKEN (1/2)	1.50
6. FRIED CHICKEN (1)	3.00
7. FRIED CHICKEN (1/2)	1.50
8. FRIED CHICKEN (1)	3.00
9. FRIED CHICKEN (1/2)	1.50
10. FRIED CHICKEN (1)	3.00
11. FRIED CHICKEN (1/2)	1.50
12. FRIED CHICKEN (1)	3.00
13. FRIED CHICKEN (1/2)	1.50
14. FRIED CHICKEN (1)	3.00
15. FRIED CHICKEN (1/2)	1.50
16. FRIED CHICKEN (1)	3.00
17. FRIED CHICKEN (1/2)	1.50
18. FRIED CHICKEN (1)	3.00
19. FRIED CHICKEN (1/2)	1.50
20. FRIED CHICKEN (1)	3.00

Beverage	
1. BEER (1/2)	1.50
2. BEER (1)	3.00
3. BEER (1/2)	1.50
4. BEER (1)	3.00
5. BEER (1/2)	1.50
6. BEER (1)	3.00
7. BEER (1/2)	1.50
8. BEER (1)	3.00
9. BEER (1/2)	1.50
10. BEER (1)	3.00
11. BEER (1/2)	1.50
12. BEER (1)	3.00
13. BEER (1/2)	1.50
14. BEER (1)	3.00
15. BEER (1/2)	1.50
16. BEER (1)	3.00
17. BEER (1/2)	1.50
18. BEER (1)	3.00
19. BEER (1/2)	1.50
20. BEER (1)	3.00

Interview

I interviewed the Rose kitchen's keeper, who go by name **Rose**. The interview was on the November 03, 2018.

Me: Introduce yourself.
Rose: I come from Vietnam in 1979 as a refugee during the war. I have already lived in San Francisco about four years.

Me: Do you have family here?
Rose: yeah! I have a sister, parents and my wife.

Me: Do you live in this block?
Rose: No, I live in the daily city.

Me: Do you own this restaurant?
Rose: Yes, this restaurant is mine.

Me: Why you choose open a restaurant in here?
Rose: I did a lot of stuff before. I have been an instructor for while and worked on car fix for 23 years. Now opening a restaurant is something new for me.

Me: How do you feel about tenderloin?
Rose: Drug, crime, homeless. It's never changed.

Me: Are there any reason you open restaurant in Tenderloin?
Rose: No, it's just available at that time.

Me: How long has the restaurant open?
Rose: it's just 6 months.

Me: Do you only provide Vietnamese food?
Rose: No, Rose Kitchen provide Vietnamese and Chinese food, like most of the Asian restaurant.



A special Vietnamese Cha Gio provides at Rose's Kitchen. In order to approach more American consumer, rose kitchen adjusted the spicy level.

Me: What did you hear people usually comment on Vietnamese food and restaurant?
Rose: Pho is very great, it's one of the most traditional dishes.

Me: What are the differences between Vietnamese food and American Vietnamese food? please give an example.
Rose: Vietnamese food in America seems to have evolved to fit the high-sodium high-fat palate of the American. But for the restaurant, I can't tell there is a big difference. But the taste of pho is the pretty much same thing.

Me: In American, Vietnamese food tastes very sweet. Is there any difference in Vietnam?
Rose: I think Vietnamese food tends to sweet.

Me: Do you have any secret recipe?
Rose: We have, but I can't tell you the details. Go online, You can find a lot of Vietnamese food recipe.



The American Style of pho provide at Rose's Kitchen

Me: Are there any story about you as a Vietnam?
Rose: All the story are on the wall. These image tell about how my hometown (Saigon) look like and how people lived in there.



The image shows the popular dry pho at Ha Nam Ninh. In order to match American consumers, Ha Nam Ninh increase more protein ingredients.



Name: Maha Kurdi

Major: Graphic Design

Maha is a designer and a visual artist from Jeddah, Saudi Arabia. She is currently a junior at California College of the Arts pursuing a BFA in Graphic Design in the San Francisco Bay Area. She believes that with her imagination she can make the moment live. She loves screen-printing, jewelry making, branding, and book design. When she is free and not creating, she enjoys shopping, baking, cooking, traveling, photography, music, hanging out with friends and most importantly sleeping.

Being Muslim In America

Muslims have long been the targets of harmful and false stereotypes about the Islamic faith and as a Muslim Saudi girl who is living and studying abroad, I would like to give a different perspective of this image. So I decided to design a booklet called *Being Muslim in America*, focusing especially of the Muslims who are living/working in the Tenderloin district in San Francisco, California and it aims to correct that injustice by sharing different important quotes that were said during the interviews that has been made with a beautiful group of Muslims from around the world by telling their diverse stories and share their experiences, thoughts, and feelings in their own words.



Muslims have long been the targets of harmful and false stereotypes about the Islamic faith. **Being Muslim** aims to correct that injustice. In this honest and beautiful collection, with more than five Muslims from around the world tell diverse stories and share their experiences, thoughts, and feelings in their own words.

Being Muslim In America

Muslims living/working in the Tenderloin, San Francisco



Oscar, San Francisco

“

Islam gives me guidance about how to be a better person and how to have morals. Islam taught me how to be a good husband and a father.

My family asked me why did I convert to islam? Are you a terrorist? And then they saw me changed, they saw me more at home , going to work, and I don't do drugs anymore!

Acts of terror committed in the name of Islam do not represent the holy religion.

”



Khaled, Yemen

“

I'm a muslim, but I enjoy celebrating Thanksgiving and Christmas because it reminds me of our Eid celebrations back home.

Islam is a religion and not a hardship debt treatment and tolerance and i'm here to spread the knowledge.

Quran Says "There is no compulsion in religion; truly the right way has become clearly distinct from error."

”



Huda, Egypt

“

I wear hijab because I want to. I wear hijab as a feminist, as a woman, as an Egyptian. I wear hijab to hold myself morally accountable. I wear hijab for God.

Hijab is a representation of something greater than any one article of clothing. It represents modesty and humility, which apply to all the adherents of Islam, whether they are male or female.

”



Mustafa, Mexico

“

I personally define my identity through my various music projects.

I'm a Mexican American and came to Islam through music, but I also have a cultural connection via Lebanese half cousins.

Islam doesn't separate me from my hobby which is music.

”



Shahad, Saudi Arabia

“

We aren't different than other women from any other country or community, the only thing that differentiate us from others is the religion and the way we look.

When I was preparing my MA degree I thought that I might face professors that will challenge me because of me being a Muslim, but they were really encouraging.

Being a Muslim woman didn't stop me from pursuing my dream!

”



Al-Anoud, United Arab Emirates

“

Within the Muslim community, it is Islam that fixes the racism problem, the injustice problem, the terrorist problem, the freedom problem the woman's right problem, the orphan problem, the equality problem and pretty much every other issue you can think of.

Be strong, be proud and most importantly, be unapologetically Muslim.

”



Zahra, Saudi Arabia

“

In being Muslim, I have found confidence in being a woman, in being a mother, in being a professional.

Living in the West as an Arab Muslim girl can be extremely intimidating, but I choose to stand. To withstand the lies the media portrays about my religion and my people. We know who we are and we know what we stand for. Justice, humility, freedom and respect are all so embedded within Islam.

”



Chinatown



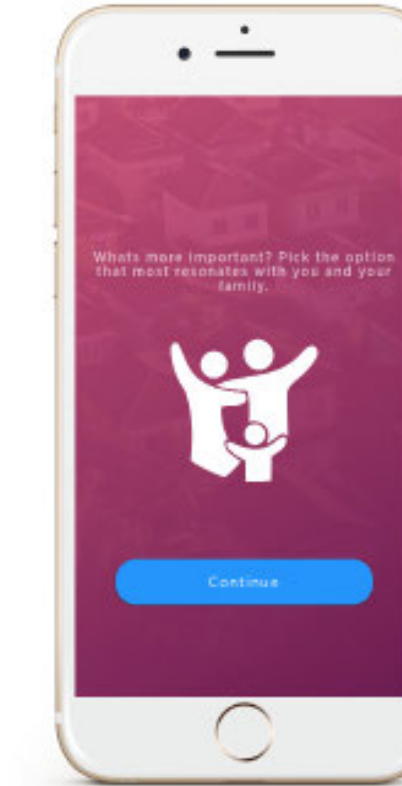
Name: Benjamin Mclaughlin

Major: Interaction Design

Ben Mclaughlin. Living in the tenderloin he spends his days working on personal projects and studying interaction design. Ben is a tinkerer, taking apart everything through out his life. Ben has built problem-solving skills and can tackle anything thrown at him. Throughout school Ben has gained the skills and knowledge to develop and build products and services that people want. Enhancing his digital design skills requires "Everyday practice" as Ben states. To counter balance the digital screens of everyday Ben relaxes by working on cars and sculptures with his hands keep him sane.

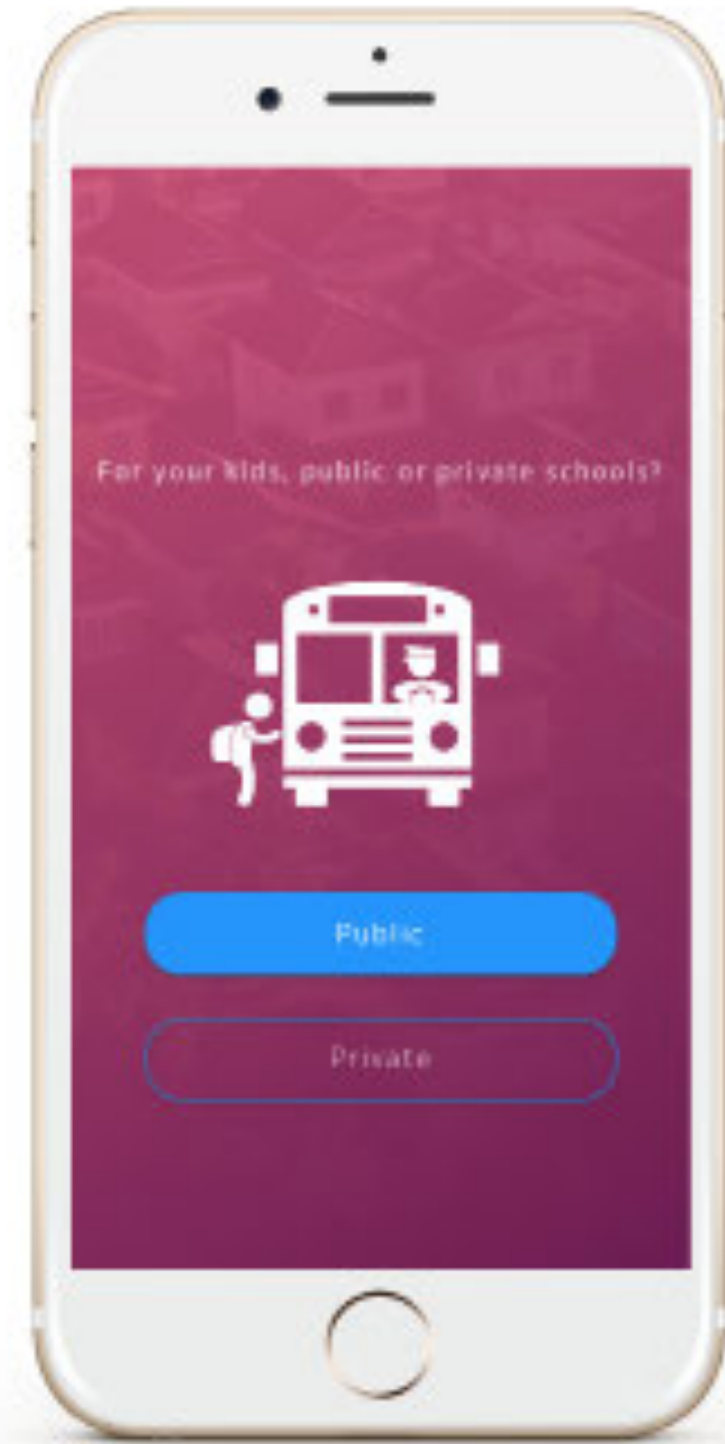
Unity

Housing is one wicked problem. Some people make money off rentals, while others struggle to pay rent. The system of housing has existed for eons and within San Francisco, we are experiencing a crisis of our own. The cost of housing is too high and people are being forced out of the communities they grew up in. Gentrification takes hold and strips neighborhoods of tradition and buries the established watering holes. The impact increased rents and evictions have had on communities around the bay is visible on our streets. Communities continue to be broken apart and the social fabric torn. This is a natural progression- homes change hands, and apartments are put back on the market. But what happens to the community of people who where from said place? How are the people affected when they have to move outside of the city or even the state? Community gives people purpose and others to care for. Without it we have many fewer personal connections. Chinatown is an example of all of this. The area within San Francisco, given to the Chinese to call their home is now under crisis itself. Families who have been living there for generations are being forced out by non-community orientated landlords. The people who already have a hard time paying rent are now forced to pay even higher rents when a building sells. My intention is to explore this gentrification bubble and rent hikes. I want to create a service that helps people find their communities and form new ones. People need community to be healthy human beings. I am striving to make something that helps people not just connect, but stay connected. Focusing on the community aspect, people can connect on a deeper level, talking with neighbors about community development projects and future housing plans. I want to create the platform to facilitate these conversations and these ideas.

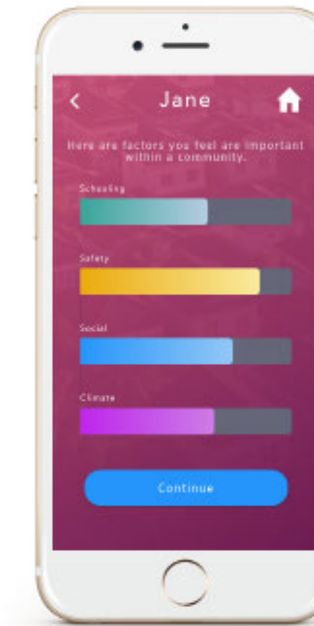


Build your neighborhood profile
What makes you a good neighbor?

What's important? Answer questions about your life



Match Criteria Communities thrive on strong values



Match and Meet Meet with community representatives to learn more







Name: Kelley Chao

Major: Painting/Drawing

Kelley Chao is a Chinese-American artist from the Bay Area whose work is centered around the mixing of Chinese heritage and traditions with an American upbringing. Eastern and Western cultures collide and mix into an amalgamation of belonging and immense loneliness. Chao often utilizes her film photography to create and capture the, many times, chaotic essence of her being Chinese as an American. She further transforms that vision by expressively oil painting those photographic moments.

Website: kelleychao.com

Instagram: @kchaoart

The Red and Gold of Reciprocal Happiness

I first received a lai see (red envelope in Cantonese or 紅包 hóngbāo in Mandarin) when memories of that age evaded me. According to my mother, it was placed in my hands starting from when I was a small child. Receiving red envelopes became an expected ritual for me during special family gathers, Spring and Autumn festival, Lunar New Year, and birthdays. Yet, I found that its mysterious charm continues to fascinate me even after two decades of instinctively participating in the exchange between generations. What did this mean to me as an American-Born-Chinese, culturally split in two? As I researched further into my own psychological connections to Chinese culture and my yearning to feel “whole”, I found that the pride I had for ritualistic tea-making and tea-serving had a similar effect. At every family gathering, those that were even special enough to have red envelope giving, I would be the chief tea brewer and server, taking meticulous care in my brewing of specific tea leaves and the filling of porcelain cups. This attraction first started when my parents introduced to me how to pour tea for others and request for more water at our weekly family dim sum brunches. The loving feeling of celebration and the dense surrounding of Chinese culture made me feel fully immersed in Chinese traditions and language. Red envelopes are bundles of represented happiness and love, rather than simply money, and they helped fertilize the love I wanted to give back to the older generations; the red envelopes become the metaphorical tea leaves that steep in my life’s teapot, cultivating a continuation of tradition and familial joy. When I see my family rejoice after receiving the warm tea, I express my own form of happiness and love, continuing the cycle of red and gold.









Name: Karuna Mam

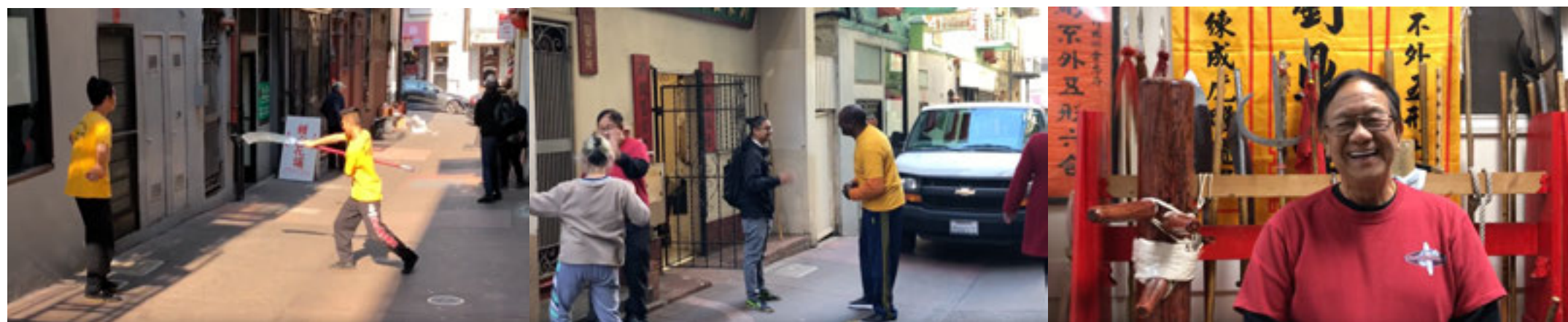
Major: Industrial Design

Karuna Mam is a senior Industrial design student at California College of the Arts (CCA) with a passion for soft goods and apparel design. Team focused individual with proven leadership qualities from his time spend with the United States Air Force. Karuna studied art and design in Philadelphia, PA before attending the California College of the Arts in San Francisco, California in 2016. Prior to his formal education, he served nine years with the United States Air Force as a pharmacy/medical technician. He is a big believer in design as a form of transformative healing and should be done for social good. He is currently working part-time as an intern/builder at LMNOP Design in San Francisco, CA, where he is focusing on mastering the craft of building and help reimagine city space through design.

Wisdom Through Discovery

The oldest alley in San Francisco's Chinatown, Ross Alley, was originally home to gambling houses and brothels in the early days of the city. Today, the narrow passageway between Jackson and Washington Streets retains enough of its character to become one the most visited alleys in San Francisco's Chinatown for both locals and tourists. During the day, many tourist are attracted to Ross Alley for the Golden Gate Fortune Cookie Factory. A happy grin would be glowing from each person's face who would typically walk out with a freshly baked fortune cookie sample in their hand, knowing that it was hand-folded by the two-women assembly line they witnessed in a tight space. As one enters the center of Ross Alley, they soon realize they're in the heart of something powerful and magnificent. Students of various ages, background, ethnicity, and genders are performing in unison at the heart of the alley. From hand movements, weapons, sparring, lion and dragon dances, the students performed a self defense Chinese martial arts that's being taught by the Yau Kung Moon Kung Fu Institute, led by Master Michael Lau and Sifu Susan Yee. As I stood far away, I glanced at the diverse body of students performing martial arts with bamboo sticks while an older African American doctor was being tutored by Master Michael, as he concentrated his focus on his breath, movement, and surrounding. At this moment, I discovered a brand new experience of multicultural identity. This alley was a gem because it became more than just an enclosed tourist attraction. The alleys of San Francisco's Chinatown exuded rich history and lessons that reminded me of my childhood memories in Philadelphia's Chinatown. In contrast to my hometown encounter of Chinatown in Philadelphia, Pennsylvania, San Francisco's Chinatown is an eventful eye-opening experience. Philadelphia's Chinatown is rich with restaurants, grocery stores, temples, and family oriented businesses such as a laundry shop. I've never witnessed an outdoor martial arts lesson until I visited Ross Alley. Through this short film, I explore the interaction between teachers, students, and members of the community active in the Yau Kung Moon Kung Fu Institute. Personable interviews have taught me life lessons that I want to share with others in my video. Master Michael gives his recommendations on how to handle tough situations in life, how to protect oneself with minimum amount of force, whereas the African American doctor named James said he drives 2 hours every Sunday to attend class for peace and harmony, in which he's has found with the help of Master Michael. I hope to share wisdom through my discovery videos and interviews.









Mission



Name: Joy Shan

Major: Industrial Design

Joy Shan is an industrial designer in training with background in fine arts and mul-timedia design. Having the mindset of an artist and a designer, her works embody balance and contrast on rationalism and sentiments. Her artistic eyes enable her to follow her instincts and empathize with others, while her design trainings find so-lutions. Shan is a true believer of the idea that design is personal, that art needs ambiguity, and that taking risks is a part of the process to bridge two together. She always prioritizes considerations of human interactions and relationships, in order to provoke changes.

Outline

The piece Outline is about culture. This triptych collage piece utilizes both traditional and non-traditional formats to start a conversation about minority group living in the U.S. When it comes to merging culture, there cannot be just one side of the story. I would like to use a triptych to analyze, report and open up a discussion about the reasons why some minority groups, choose to change their life path by moving from one country to another. I decided to focus on the immigration happening in Latino group who live in the mission. I want to capture small segments of their adaptation as well as frustration in a new cultural environment. In Outline, I choose to work with three parts - adaptation (Left), emotions (Middle) and resistance (Right) - to represent a more wholesome story of the culture transformation of Latino group. The right panel depicts the authenticity of Latino groups who live in the mission district within San Francisco. It is what they try to preserve such as history, cultural traditions, religion, while facing many conflicts. The left panel is a collection of the Latino group's transition to Northern American culture. In this section, art and elements of pop culture are placed to indicate their interests on while merging western culture. Frida Kahlo, central America's vast landscape, and stamps of famous Latino music legends are all explaining how the two cultures merge. The panel in the center is about those sentiments one can possibly encounter with the drastic life change of migration. The contrasting and complementary relationship between the resistance panel and the adaptation panel in the collage, in addition to my own emotional reflection, is represented in the middle panel. The use of white texts on white canvas refers to the Latinos internal emotions caused by change, integration, conflict, transformation and coexistence. I choose to work with mostly the perspective of pop culture, which includes books, magazines, social media, arts. Books, magazines, and even culturally influential figures are sums of their current culture consumption. It is a presentation of power and vulnerability among Latino groups in Mission district, which reflects other minor cultural groups as well. As someone who is not Latino or from American culture groups, I am privileged to be an outsider who just observes, collects and presents. I connected with Libreria Mexico, which is a local bookstore carries texts that reflects the life, culture, and social happenings in Central America. Mission Cultural Center for Latino Arts, an influential organization aiming to promote, preserve, and develop Latino arts and culture. With the help of those two organizations, Outline is constructed to provoke doubts and raise questions on the culture merge that i have seen, discovered and experienced.









Name: Miguel A. Sermeno

Major: Individualized

Miguel Sermeno is multi media craftsman, based in the bay area, who primarily works in wood, clay, and metal as well as design. He is a senior, pursuing an Individualized, BFA with a focus on furniture and ceramics. He appreciates and implements minimal design with a focus on materiality. He allows for natural processes to dictate design and in this way hopes to do his part in sustainable craft.

Food of The Mission District

The San Francisco Mission District has a melting pot of ethnic eateries, ranging from South American to Eastern Asian cuisines. A wave of new tech and gentrification has been building up in San Francisco, and the Mission District is not immune. A number of mom and pop shops are being pushed out in favor of higher end boutiques, restaurants and real estate. It is imperative to bridge small, unassuming restaurants with a more diverse crowd. Bridging ethnic gaps is challenging, so I created a booklet with information on a number of restaurants and their relationship with other cuisines. As well as interview quotes on the authenticity of the food offered in each respective restaurants. My aim is to give knowledge on different foods so that more people understand the and enjoy the food offered, especially those often overlooked; with the hope of helping smaller businesses.

Panchita's
Salvadoran Restaurant

Owner: Doris Campos Founded: 1989
Address: 3091 16th St. San Francisco, CA 94103
Multiple small growth locations.

Other foods similar to Panchita's Offerings:
Arepas, a Venezuelan dish. Gorditas, a fried tortilla. Tamales, south American dish.

You might enjoy Panchita's if you like:
dumplings, quesadillas, Arepas, tamales, empanadas, samosas, and any savory corn based dishes.

Pupusas **Dumplings** **Samosas**

01

Authenticity: 9.5/10

"Living in SF, Pupusas are the closest thing to my home of El Salvador. And Panchitas pupusas are the closest to the real thing."- Marcia Delgado

"It is great having a Salvadoran restaurant near by. Its an easy choice because I feel welcome here and represented which sometimes is hard to feel in other places."- Enrique

02



Panchita's: #2
Salvadoran Food Restaurant. 4.5 Stars
#1 4901 Mission St San Francisco, CA 94112
#2 3091 16th St, San Francisco, CA 94103
#3 530 Valencia Street, CA 94103 (Not open yet)
Owner: Doris Campos.
Founded: 1989.

Food:
Panchitas serves Pupusas in a variety of flavors offered along with other Latin American staples in a humble space.
Pupusas are a traditional Salvadoran dish made with masa de maiz made into thick corn tortillas stuffed with savory fillings.

Other foods similar to Panchita's Offerings:
Arepas, a Venezuelan dish. Gorditas, a fried tortilla. Tamales, south American dish.

Would enjoy Panchita's if you like: dumplings, quesadillas, Arepas, tamales, empanadas, savory corn based dishes.

Professional Review on Panchita's #2:
"Thick corn cakes filled with meat and cheese - it's not the lightest lunch ever, but you'll be set for a while. Get them filled with pork, chicken, beef, pork sausage, or vegetables. One is enough for lunch, but you can also get some fried plantains or beans on the side. We like the chicken, but no matter which filling you get, make sure to top yours with the slaw they keep in buckets on the tables." -Will Kamensky The Intuition

Panchita's legacy:
Panchita's 3rd location has recently opened and Doris Campos plans on building a new seven-unit apartment building with a 4th restaurant on the ground floor.

Interview Questions:
Customers:

Is eating here important to you?
Marcia- "Yes, very important. I come here with family to spend time together and to support the people that make the food closest to me."
Enrique- "Yeah, I try to come here a few times a month it's one of my favorite places and its really good. They are nice here and sometimes I can have good conversation with the employees I feel welcome here."
What is your experience with this restaurant (How often do you eat here/ enjoyment)?

La Torta Gorda

Mexican Deli/Cafe



Authenticity: 10/10

Address: 2833 24th St, San Francisco CA, 94110
single location

Founded: July 2002

Founder: Armando Macuil

La Torta Gorda restaurant was inspired by the tasty foods found in the Mexican state of Puebla. Founder Armando Macuil, born in the same region and state, wanted to share the foods of his home, with the Bay Area. La Torta Gorda specializes in tortas, a Mexican sandwich. Armando imports most of his ingredients from Mexico because he wants his restaurant to be as authentic as possible.

03

Other foods similar to La Torta Gorda's Offerings:

Deli sandwiches, Paninis, etc.

You might enjoy La Torta Gorda if you like:
Cold Cut Sandwiches, Paninis, Gyros, Steamed Buns, Latin food.



Torta-Mexico



Gyro-Greece



Panini-Italy



Steamed Buns-China

04

Tacolicious

Mexican Style Street Food

Address: 741 Valencia St, San Francisco, CA 94110

Owner/CEO: Joe Hargrave



Tacos-Mexico



Crepes-France



Injera-Ethiopia



Steamed Buns-China

You might enjoy Tacolicious if you like:
Crepes, Steamed Buns, Dosa, Injera, Gyro, Etc.

05

Authenticity: 4/10

"It's good food, but I would not say it is authentic. Sure, the ingredients are traditional, and possibly from Mexico, but it's certainly Americanized." -Max

"I come here after work sometimes to grab some food and drinks. To answer your question though, I'm sure this place isn't the best if you want to support small business. And you can probably get better and cheaper tacos from them." -Alejandro

"It may not be the most authentic, but I think the same amount of love and respect is going into the food as any other place." - Jacquelin olivier



06

Mission Chinese

Modern Chinese Restaurant

2234 Mission St, San Francisco, CA 94110

Owner: Danny Bowien

"I've never had Chinese food that was very different, yet familiar. This place is authentic, not in tradition, but in ingredients and technique. It's easy for anyone to enjoy the food here and you can really feel the love."

- Helen Hong

"In my opinion, Mission Chinese actually benefitted from gentrification, I see a lot of tech people, and the hipster/millennial type when I'm here." - Gabriel Xu



07

You might enjoy Mission Chinese if you like:
Most eastern Asian foods: Thai, Vietnamese, Japanese, Etc., Fusion type cuisines, and general American-ethnic foods.



Chinese

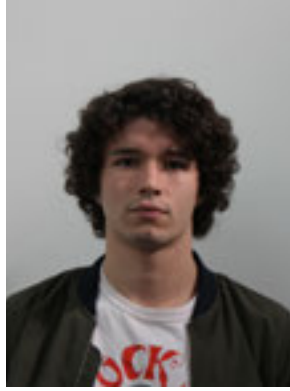


Thai



Chinese Fusion

08



Name: Tomas Gonzalez Blanco Biondo

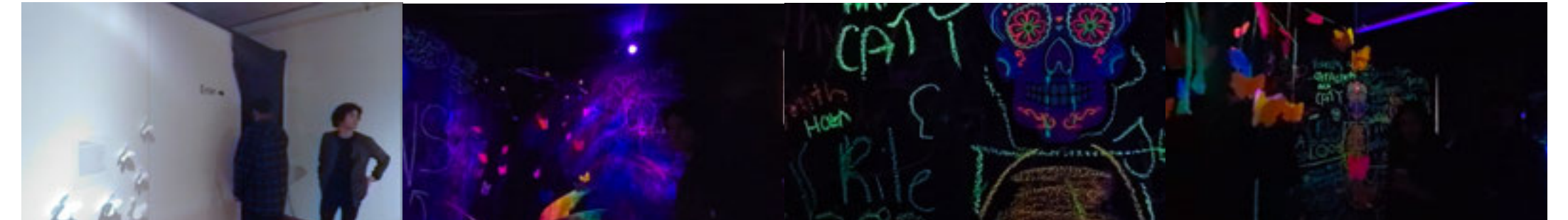
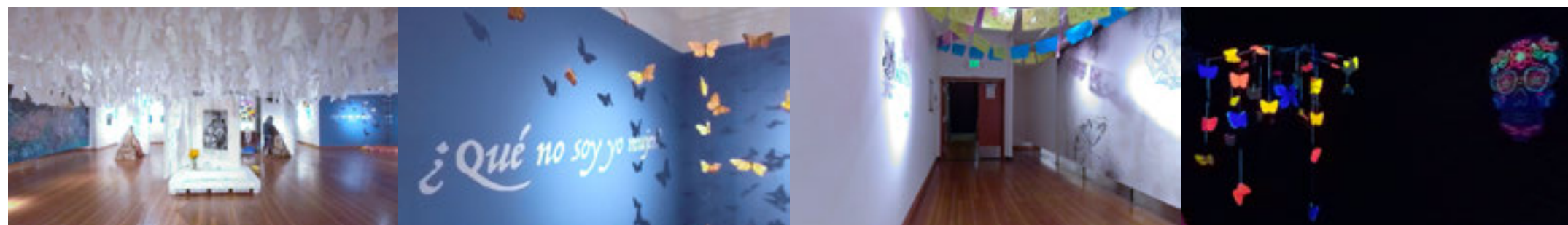
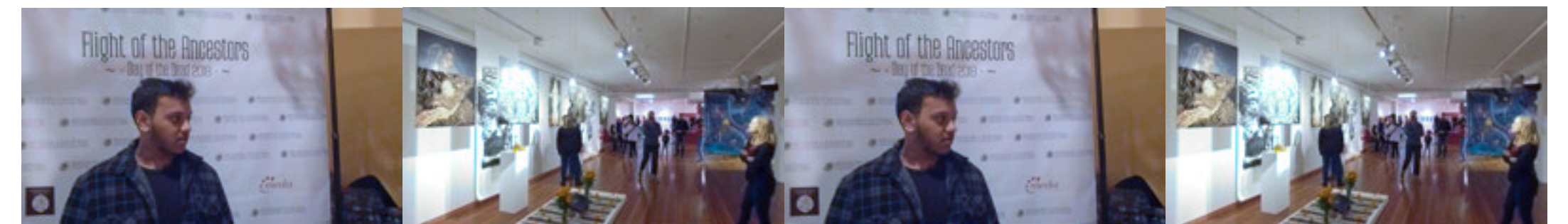
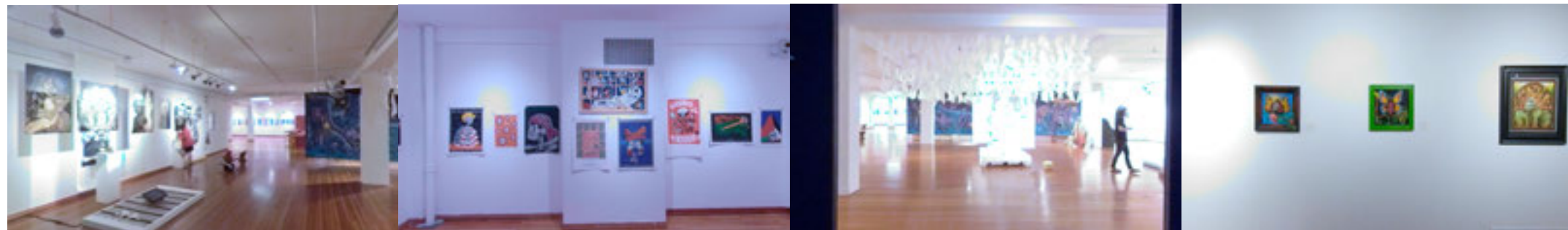
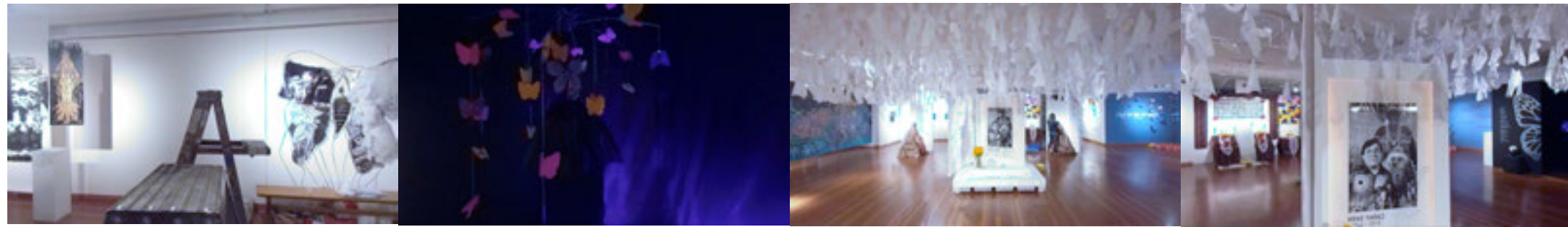
Major: Film

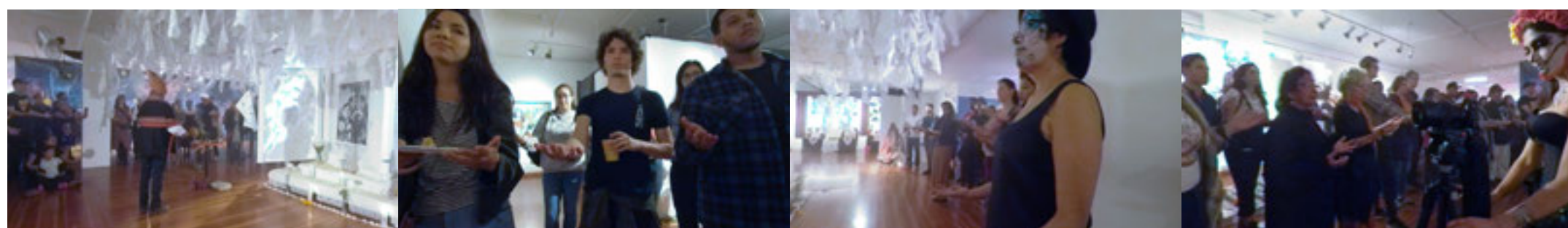
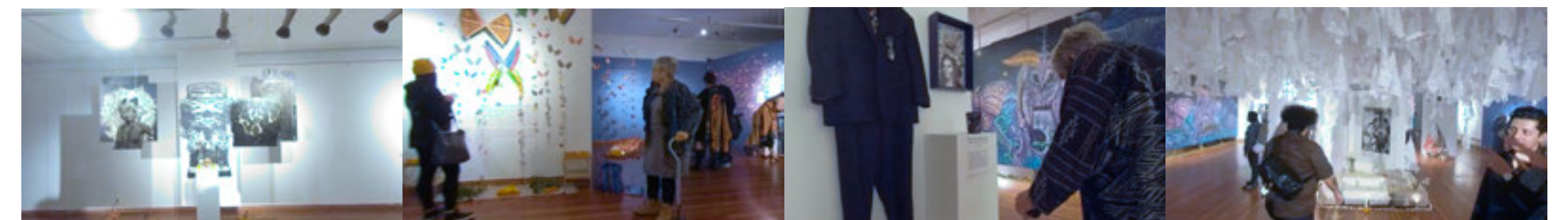
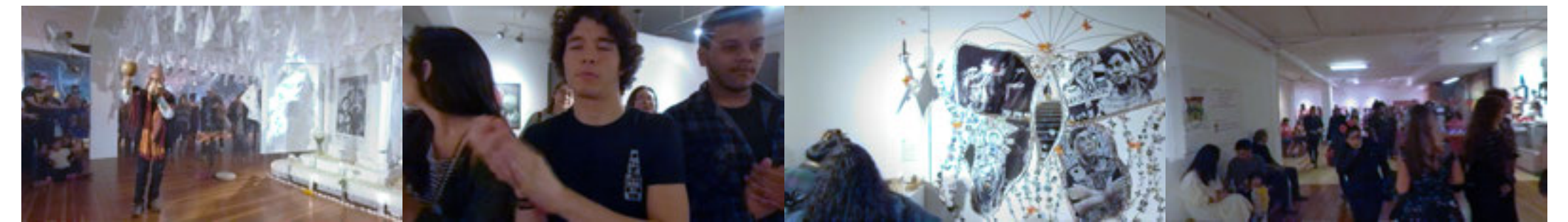
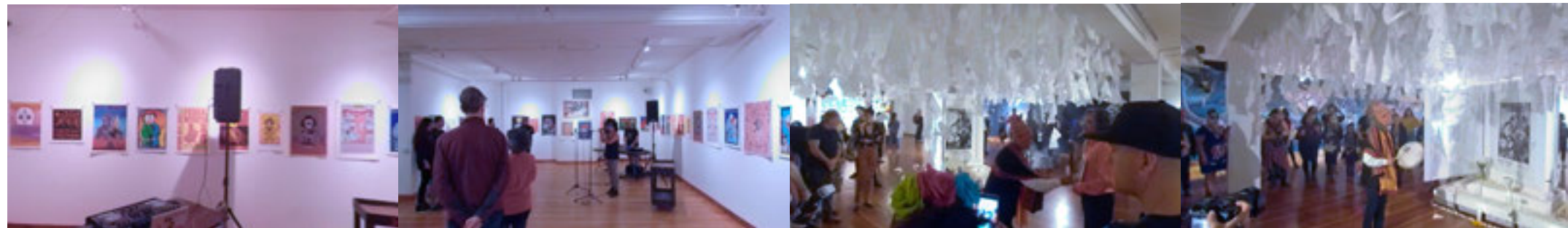
Tomás González Blanco Biondo is a 3rd year Mexican film student at CCA. He was born in Mexico City in 1997, but he has also live in Madrid, Spain and in Northern and Sout-hern California, USA. His work mainly focuses on the exploration of semi-autobiographical characters through video, photography and/or the combination of both. He uses himself as a character in his work quite often and people close to him, some-times creating a documentary or semi-autobiographical feel. He also focuses on studies of time as a character and/or subject. His work is also very dependent on the dissociation of audio and image, to create subjective and personal worlds; he does so through fictional or experimental narrative.

Día de los Muertos: Flight of the Ancestors Documentation

The final product for this semester's project will be a video documentation of an art exhibition in the Mission Cultural Center for the Latino Arts. I documented the installation process with a 360 VR GoPro Fusion camera in order to create an immersive experience that can best represent the process of an installation in a gallery. The art exhibit is based on the Day of the Dead, but what will carry the documentation will be the voice over of Angelica Rodriguez, the project coordinator and the Day of the Dead altar blessing. The main focus of the documentary will be to reveal the process behind the exhibition and how artists and project managers work towards the goal of showcasing different works from Latino and international artists. My main goal is to carry the audience into the installation of the exhibition, and for them to see the progress in an "objective" way. Another goal is for the audience to understand what the MCCLA does, and specifically what they were trying to accomplish in this exhibition. I developed this project with the ultimate goal of gaining experience in what the process of documenting an exhibition takes, working with people from a local community. I also developed this with the intent, as I discussed with the project coordinators, of the Mission Cultural Center for Latino Arts to maybe use this project, if they think it would benefit them and like the end product, for their website and to promote the center. I hope that the documentation will inspire Latino artists and designers to see themselves in that space and imagine ways to collaborate with other organizations in order to promote art and design in their community.







A film by
Tomas Gonzalez Blanco Biondo

special thanks to
Mara Hernandez
Brooke Hessler
Gabriela Mendez
Mariella Poli
Angelica Rodriguez
Joel Rakowski
Charles Victor

Film Program at CCA
California College of the Arts
c 2018



The Castro



Name: Divya Das

Major: Graphic Design

Meet plant mom, Divya Das. Currently living in San Francisco, California, she is a graphic design Student at California College of the Arts. Detail oriented, with a passion for design, a lot of her work deals the concept of 'identity.' Born and raised in Mumbai, India, Divya loves spicy street foods and hates the rain. As an only child, she is constantly working towards achieving her ultimate goal—making enough money to be able to afford two dogs.

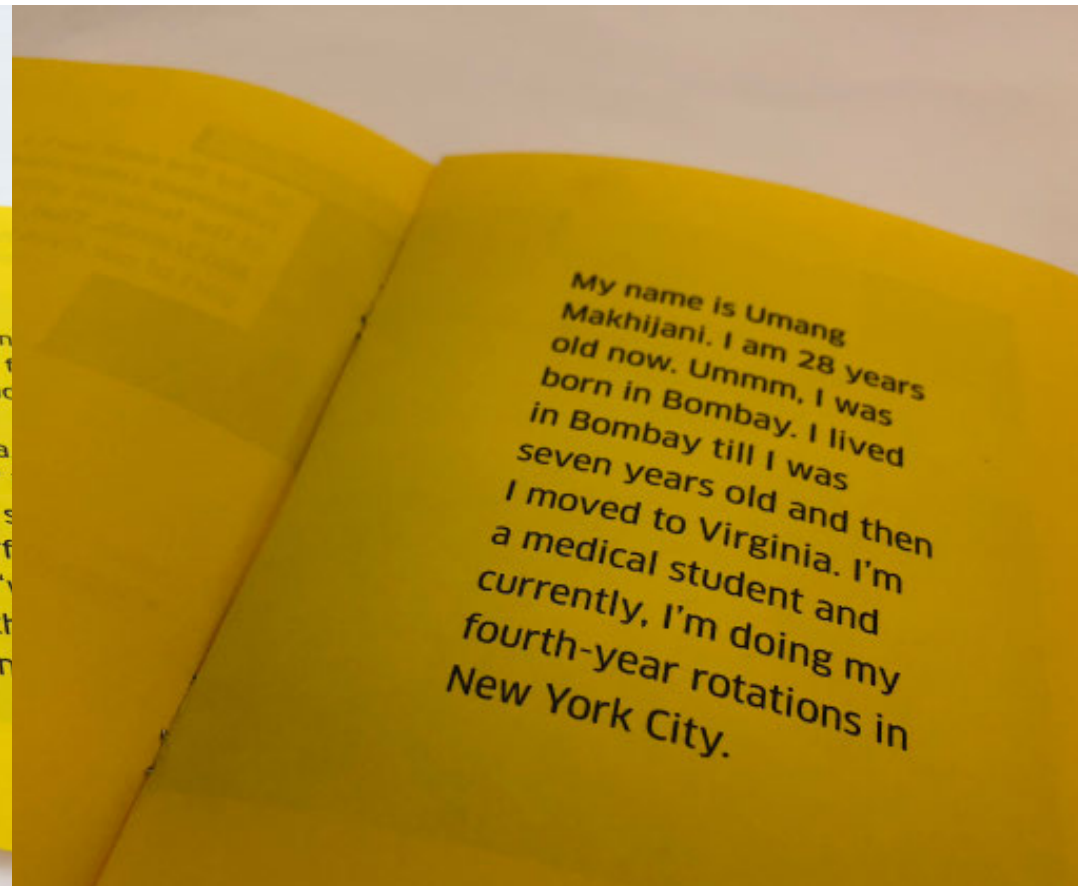
In Conversation With

What does 'identity' mean in a multicultural society? And why is important for individuals to try and keep it alive in a society that isn't inherently theirs? America is a country with its own culture, but it is also multicultural—filled with experiences and traditions of people who have moved here to gain opportunity. When immigrant families move from one country into America, they essentially are leaving everything that they're used to—languages, food, holidays, people, religion—their culture. But, leaving that familiarity does not mean they leave behind their beliefs, views and traditions. My goal for this project is for it to tell stories about the people who had to leave home and move to the United States of America. Through four distinct interviews, I have attempted to uncover the nuances of four specific cultures and how their kept alive in an environment that is not their "home." These interviews ask WHY it's important for immigrant families to keep their home culture alive, and how they actively choose to do it. These stories are self published in the form of a series of zines—each zine holds the story of one such "identity." Each zine is printed in different colours and contains photos and text to aid in telling the story the best way possible.

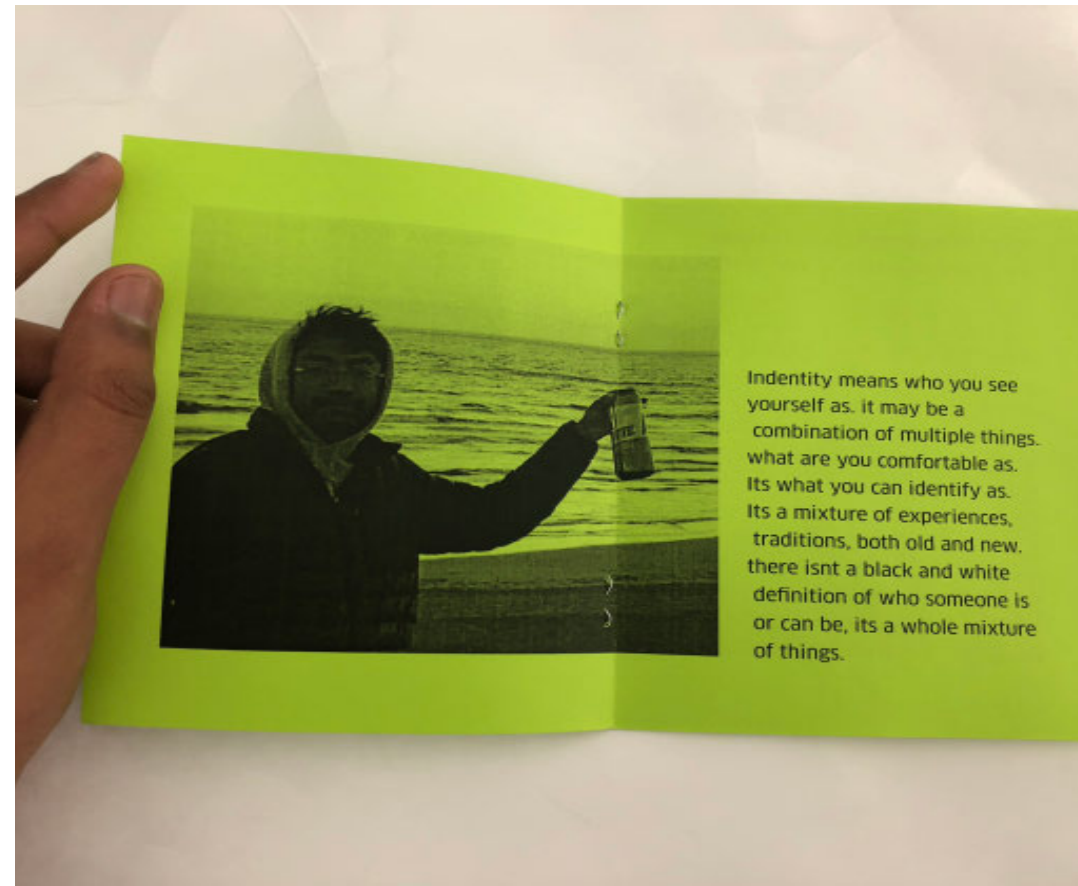




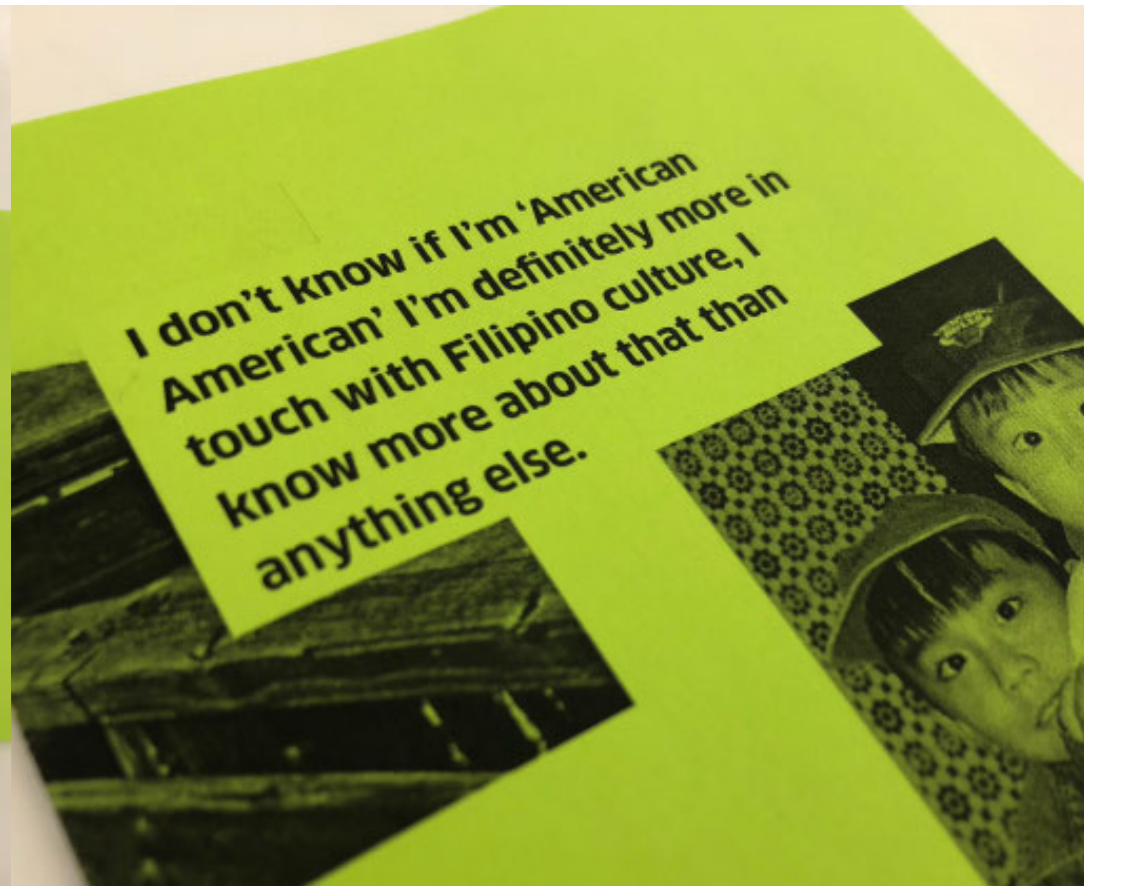
It was a completely different culture, I was totally away from everything that I knew, and English wasn't as good as everybody else's. In India, we don't really say 'cologne,' we just 'perfume.' One day I said, "oh! I'm just wearing perfume and everyone was like, 'are you talking about? the girls!'" But, the main thing that I was really shy.



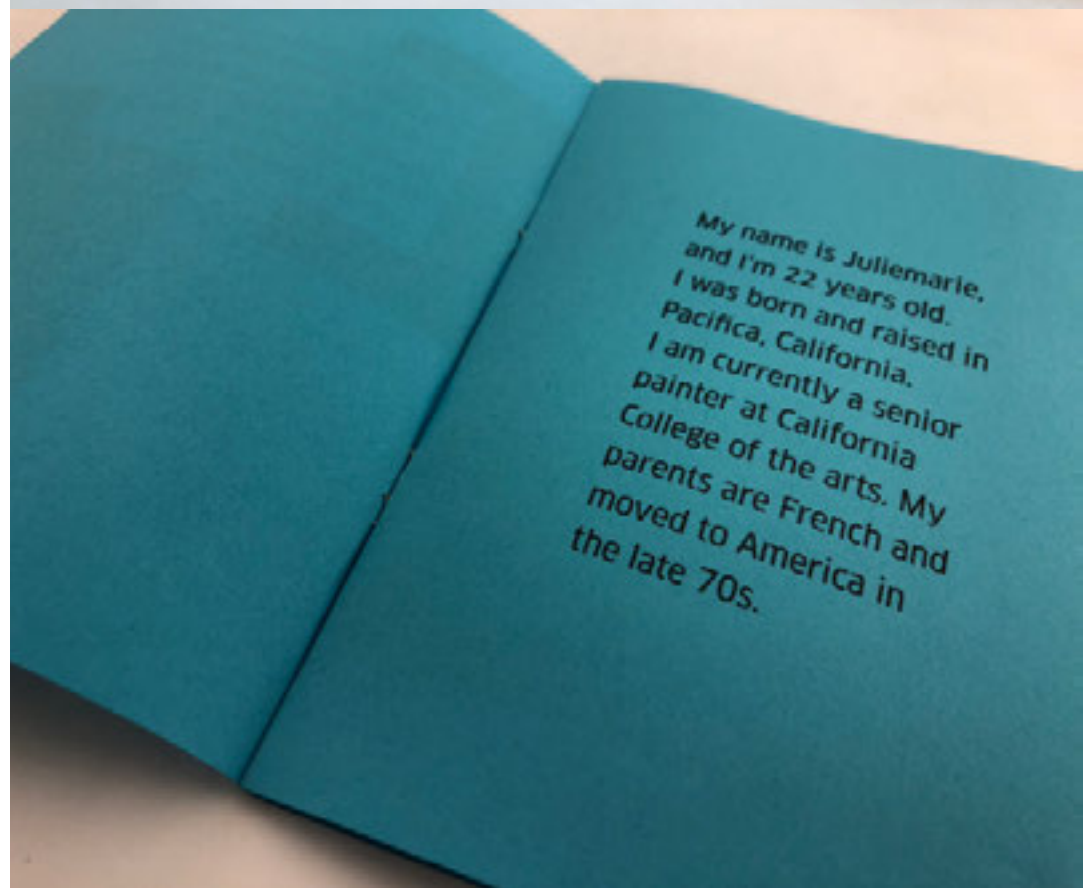
My name is Umang Makhijani. I am 28 years old now. Ummm, I was born in Bombay. I lived in Bombay till I was seven years old and then I moved to Virginia. I'm a medical student and currently, I'm doing my fourth-year rotations in New York City.



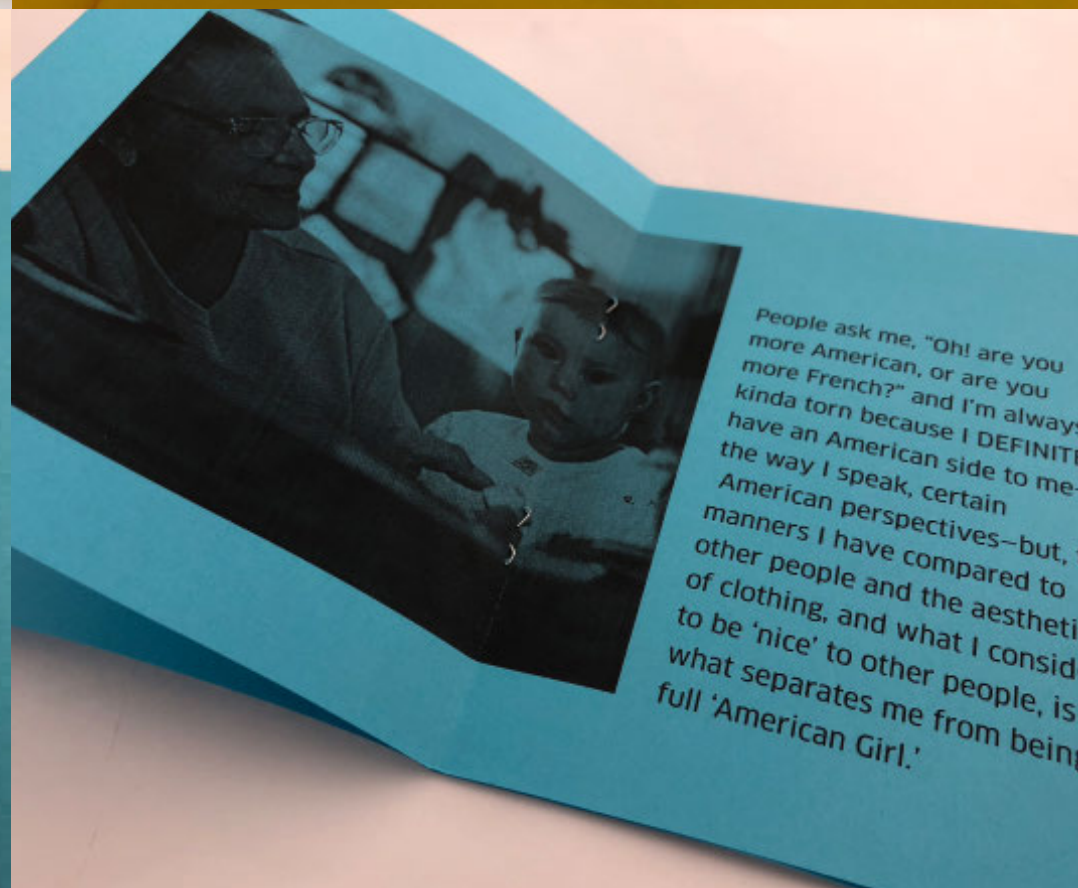
Identity means who you see yourself as. It may be a combination of multiple things, what you are comfortable as. It's what you can identify as. It's a mixture of experiences, traditions, both old and new. There isn't a black and white definition of who someone is or can be, it's a whole mixture of things.



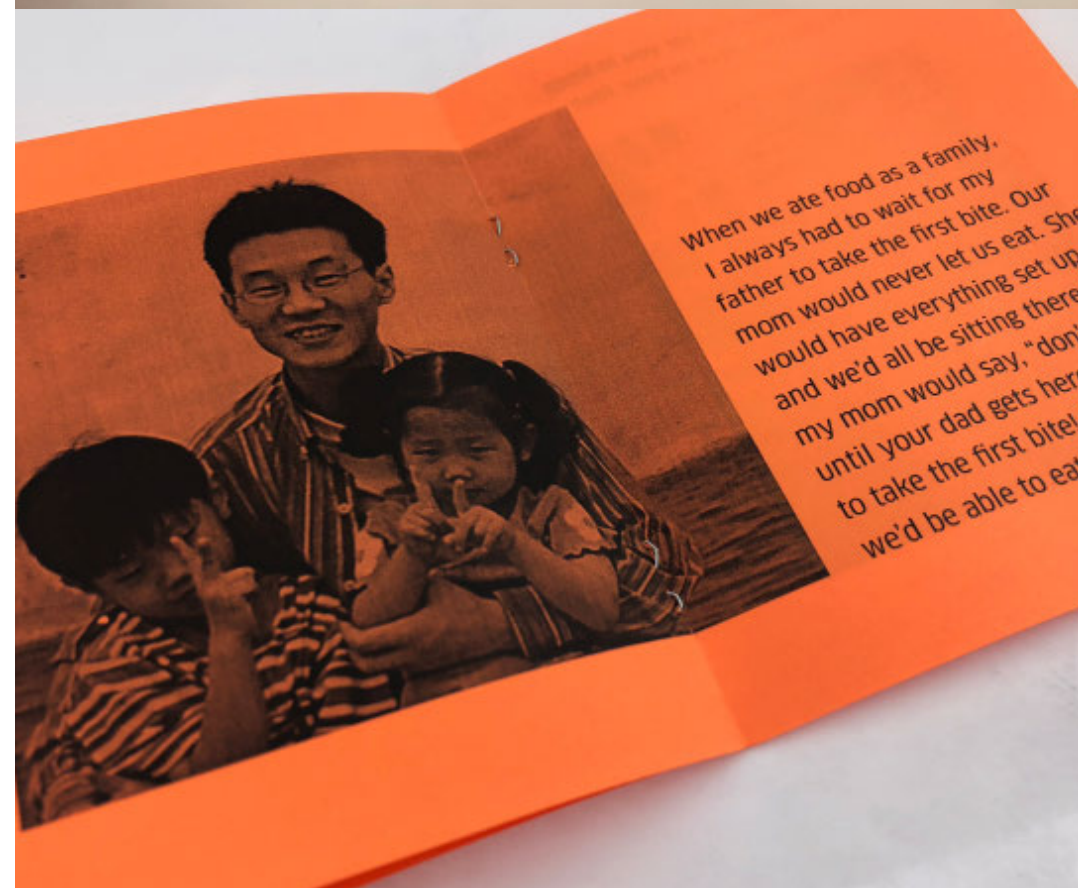
I don't know if I'm 'American American' I'm definitely more in touch with Filipino culture, I know more about that than anything else.



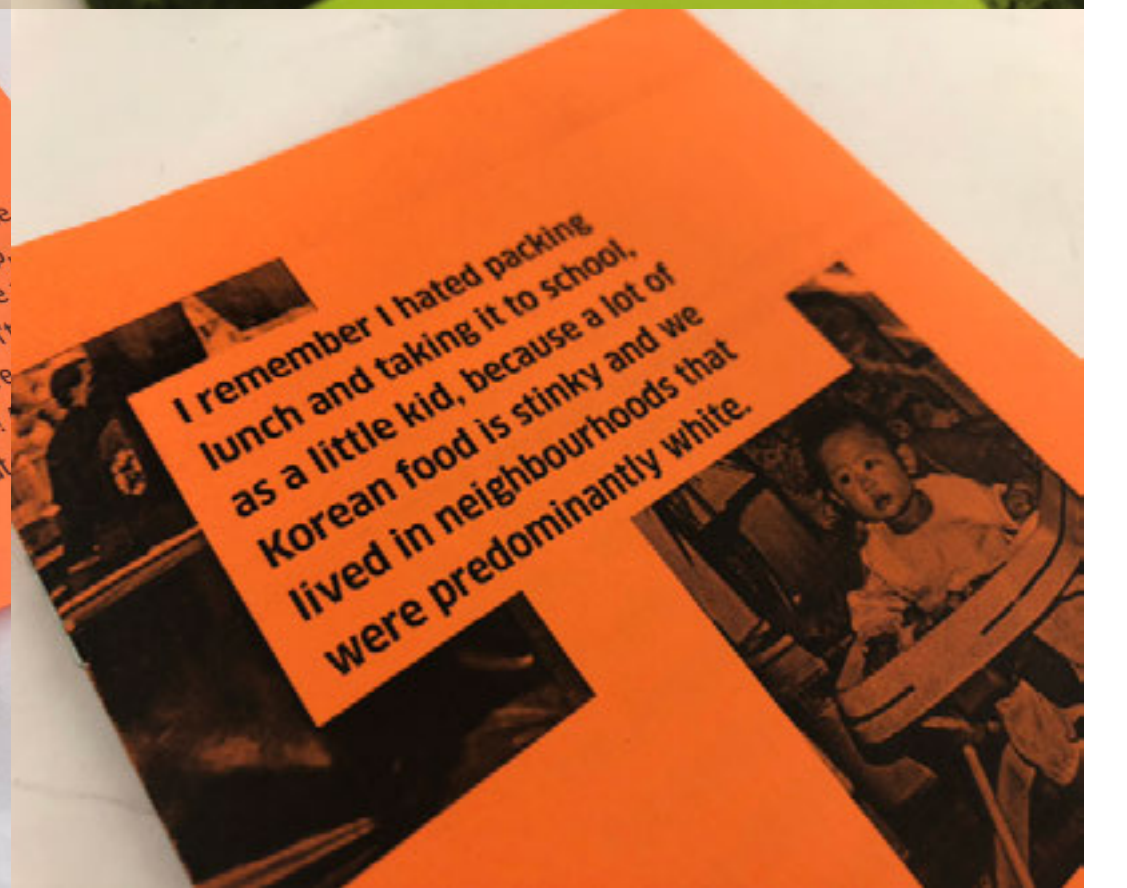
My name is Julie Marie, and I'm 22 years old. I was born and raised in Pacifica, California. I am currently a senior painter at California College of the Arts. My parents are French and moved to America in the late 70s.



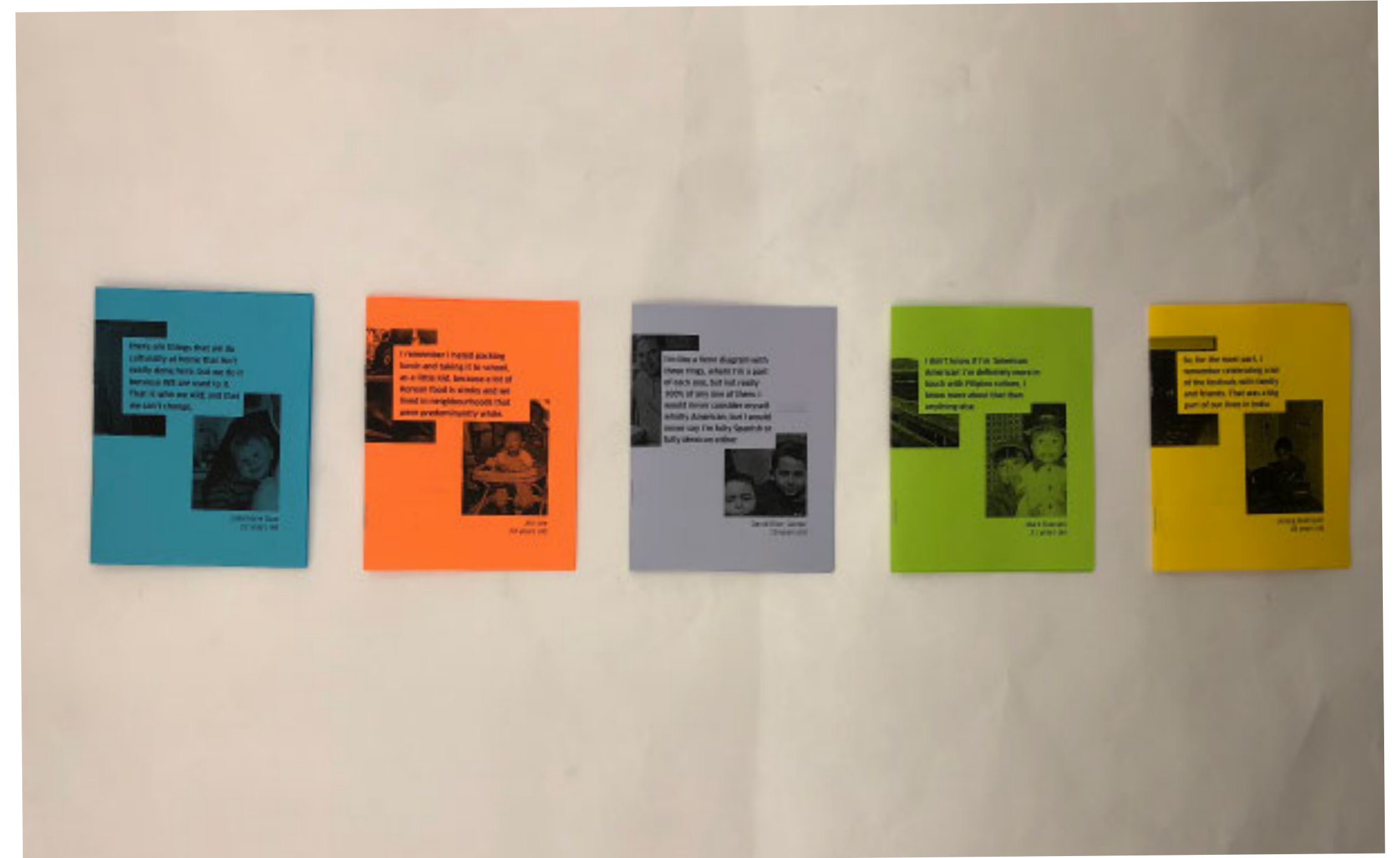
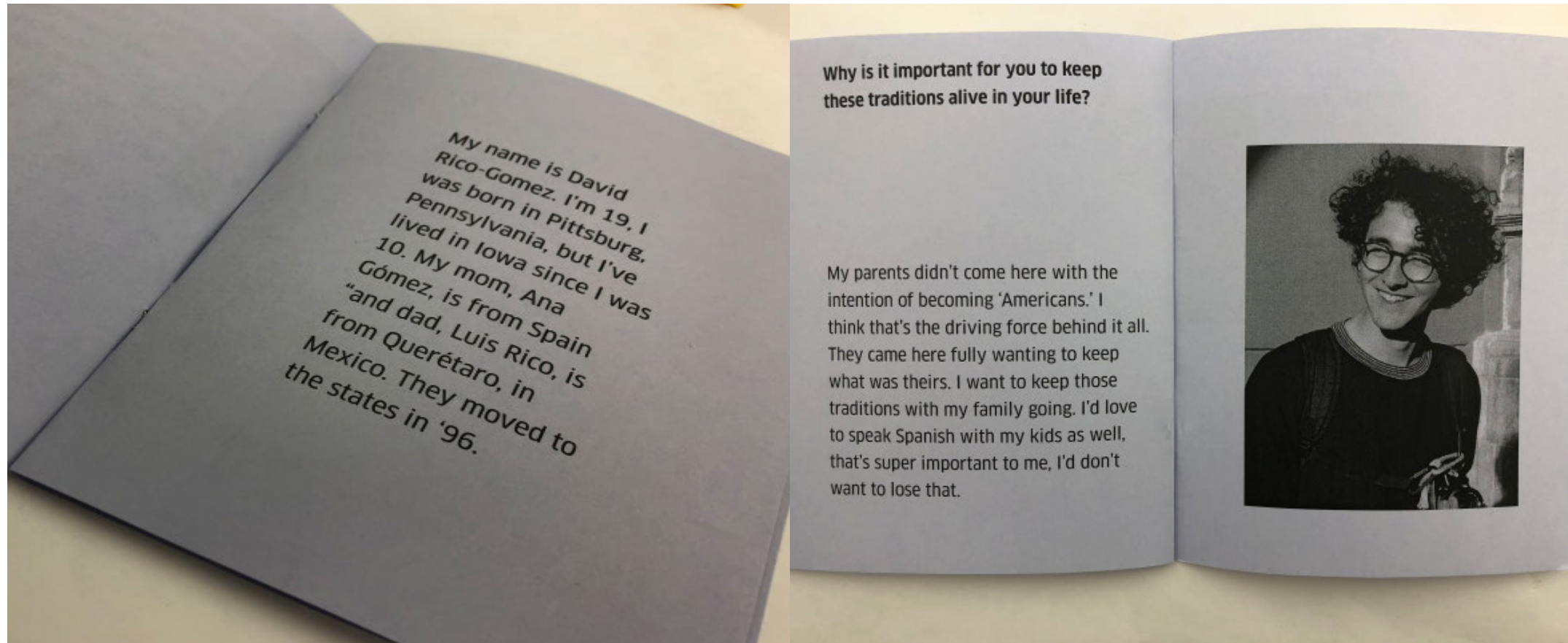
People ask me, "Oh! are you more American, or are you more French?" and I'm always kinda torn because I DEFINITELY have an American side to me. The way I speak, certain American perspectives—but, the manners I have compared to other people and the aesthetic of clothing, and what I consider to be 'nice' to other people, is what separates me from being a full 'American Girl.'



When we ate food as a family, I always had to wait for my father to take the first bite. Our mom would never let us eat. She would have everything set up, and we'd all be sitting there, and my mom would say, "don't eat until your dad gets here to take the first bite! we'd be able to eat."



I remember I hated packing lunch and taking it to school, as a little kid, because a lot of Korean food is stinky and we lived in neighborhoods that were predominantly white.





Name: Lingyun Lang

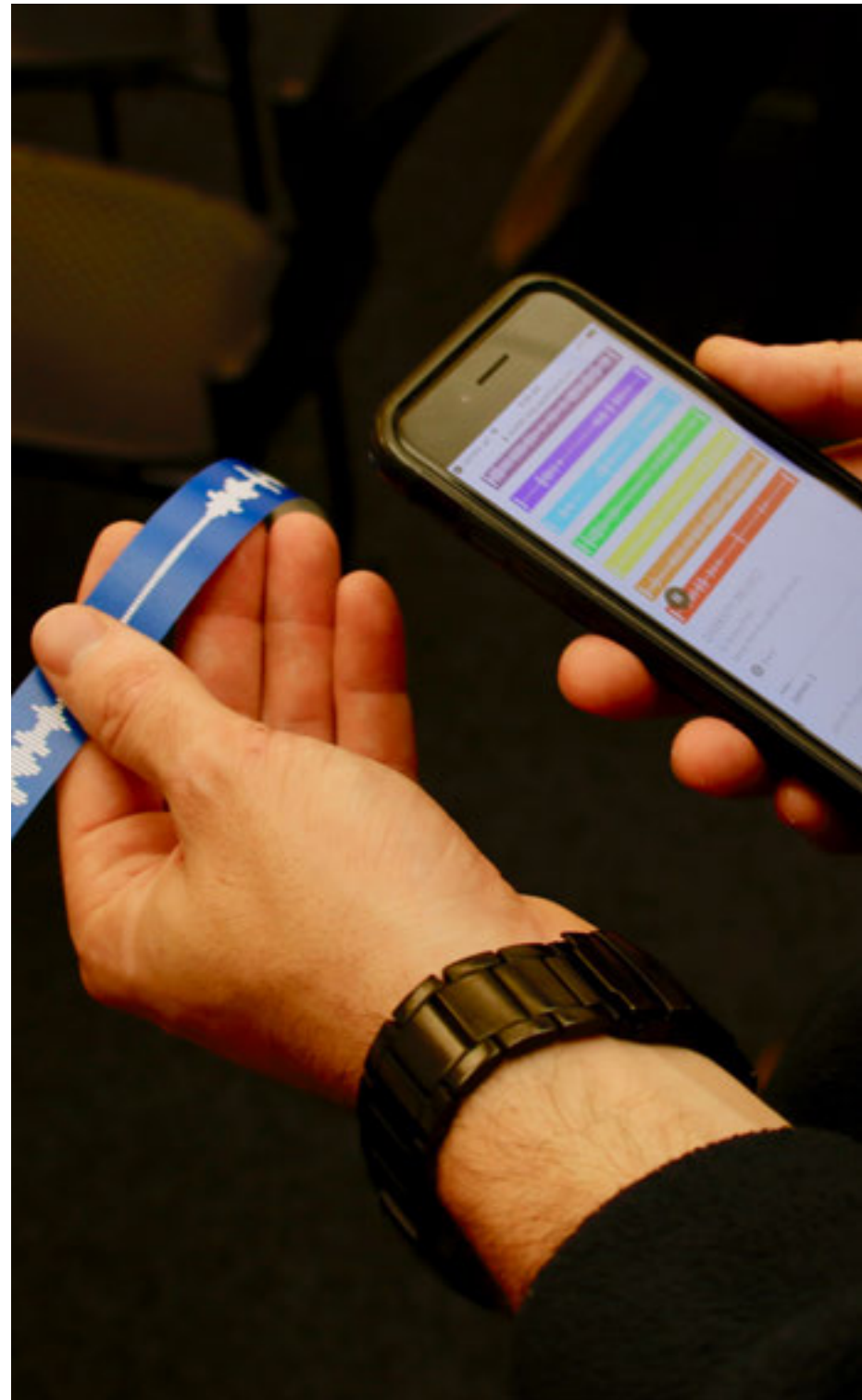
Major: Industrial Design

Scarlett Lang is an industrial design student at California College of the Arts. Her experience of living in different places changed her way of thinking and living. She is often inspired by observing people and things around her with an open mind. She believes that design comes from everyday life and designing everyday objects that are not only functional but the experience around the objects is the most important aspect to her.

Spread the Words

In the process of pursuing personal identity, many people face confusion and struggle in one way or another. It is even harder on the minority groups with different culture and sexuality. The project is focused on the Castro LGBTQ+ community to create a simple sound wave strip which uses voices and color to engage the community. The main focus is on people who start to come out to family, friends and showing the struggles they are going through. The Castro as one of the first LGBTQ+ community in the U.S. provided support and love to people in the community. My project involves interviewing people from the community to talk about their stories. It is not only about people who have been through the struggle but also the teenagers who are seeking their own identity in the world and in need for the help. A part of the is to help the community builds the support around the new members for a safe and controlled environment to develop their minds, and identities are extremely important. Many people as outsiders never understand or cannot understand how hard the situation can be both physically and mentally. The artwork is determined to bring that struggle, pain, and warmth of the community during that period of time to the audience. In hope of the audience to put themselves in the shoes of people in LGBTQ+ community in order to bring more sympathy and positive energy to the community.







scarlett-lang.squarespace.com

SCARLETT LANG

[DIVERSITY PROJECT](#) [WORK](#) [ABOUT](#) [CONTACT](#)

	James 2	5:50
	Jessie Paege	0:12
	Rutina Weseley	0:12
	Brain and Derek	0:06
	James	0:16
	Harvey Milk	5:50
	Background Loop Music	2:09

DIVERSITY PROJECT
by Various Artists
Stories from the LGBTQ+ community

Share



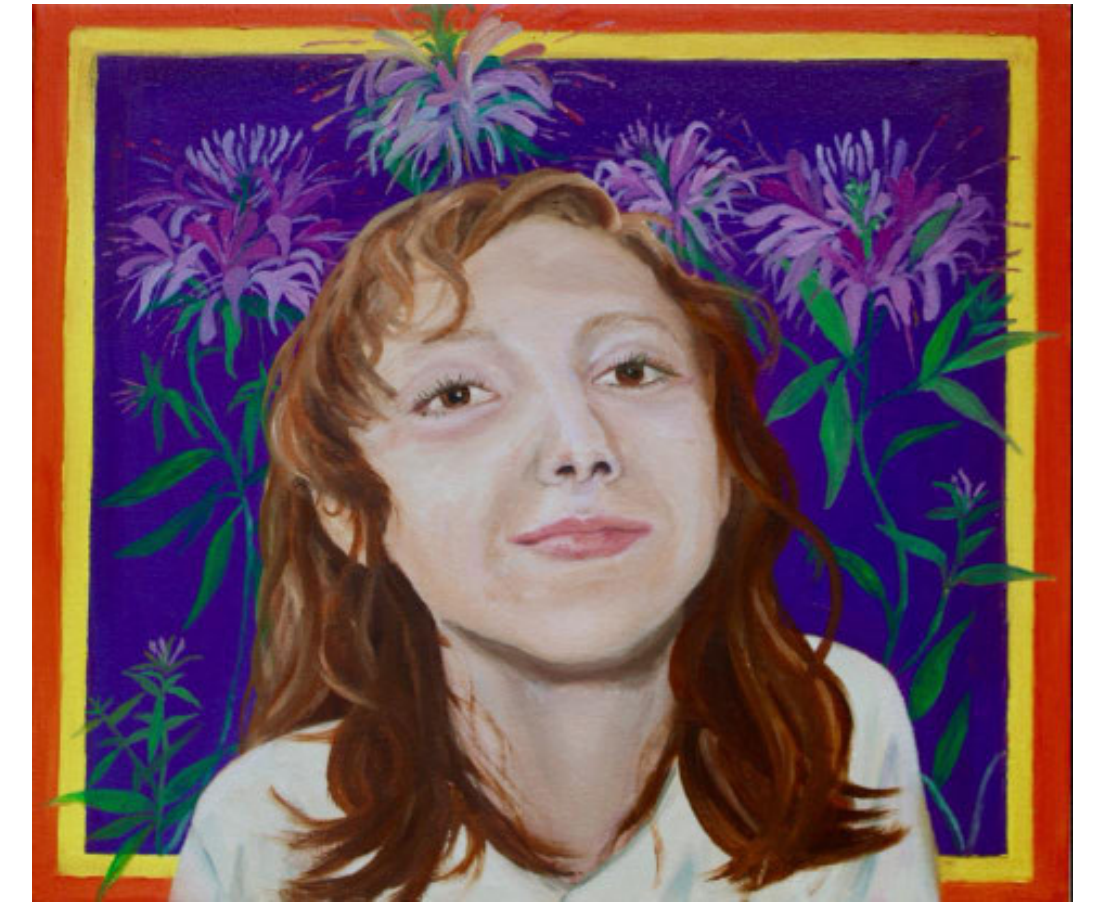
Name: Natalia Poehner

Major: Painting/Drawing

Natalia Poehner Corazza is a Colombian-American painter who grew up in the Monterey Bay. Her annual trips to her family farm in the Colombian countryside have largely influenced her work. The bright color palette within South American architecture and nature is largely reflected in her work. She chooses to work in oil paint as a medium so that the vibrance in her paintings is enhanced. While her work is currently focusing on latina identities and campesino lifestyles, Corazza has also painted about relationship dynamics, touching on themes of girlhood, motherhood, sisterhood, and daughterhood. She sometimes also works in pen and pencil drawings as a way to let go of psychological inner turmoils, often depicting images of "the second self."

Las Latinas Son

Drawing from frustrating and repetitive conversations about my identity as a latina, it has become important for me to create a positive and inclusive discourse about what being latina really means. The latina identity has been corrupted and misinterpreted by stereotypes and machismo. The phrase "latinas are so..." or "las latinas son tan..." is often finished with sexist and racist stereotypes, using derogatory terms such as "sexy," "feisty," "obnoxious," "dirty," etc. These terms and categories used as identifiers for latinas are misleading, inaccurate, and often demeaning. So I am making a series of portraits called Las Latinas Son... which provides viewers with positive imagery, encouraging the sentence to be finished with words of empowerment, rather than discouragement. The images are drawn from latina women and girls I have met and photographed myself. The intent is to capture them in a natural state, and enhance their empowering attributes through painting, so they appear in moments of joy, intensity, stoicness, and confidence. It is important to be as inclusive as possible by painting latinas of different ages, skin tones, and orientations, to demonstrate the diversity and the intersectionality within the identity. The portrait painting is embellished with elements drawn from nature and architecture from Latin American environments. The introduction of a vibrant palette and Non-western imagery is the beginning of the process to decolonize my work.







Acknowledgements

I would like to thank all the students in this course that participated in creating a vital learning environment. A special thanks goes out to Daiming Zhang and Maha Kurdi for designing the class catalog.

This class would not have been possible without the support from the California College of the Arts, Diversity Program. I'm sincerely grateful.

Mariella Poli
Senior Adjunct Professor
Fall 2018

Colophon

This catalog was produced under the guidance and direction of S.A.Professor Mariella Poli during the Fall 2018 term.

Designed by Maha Kurdi and Daiming Zhang.

The type family used in creating this book is Futura PT
The type used for the title used for title is called Semi, Futura PT
All headers typeface is called Semi, Futura PT
All the body content typeface is called Book, Futura PT

