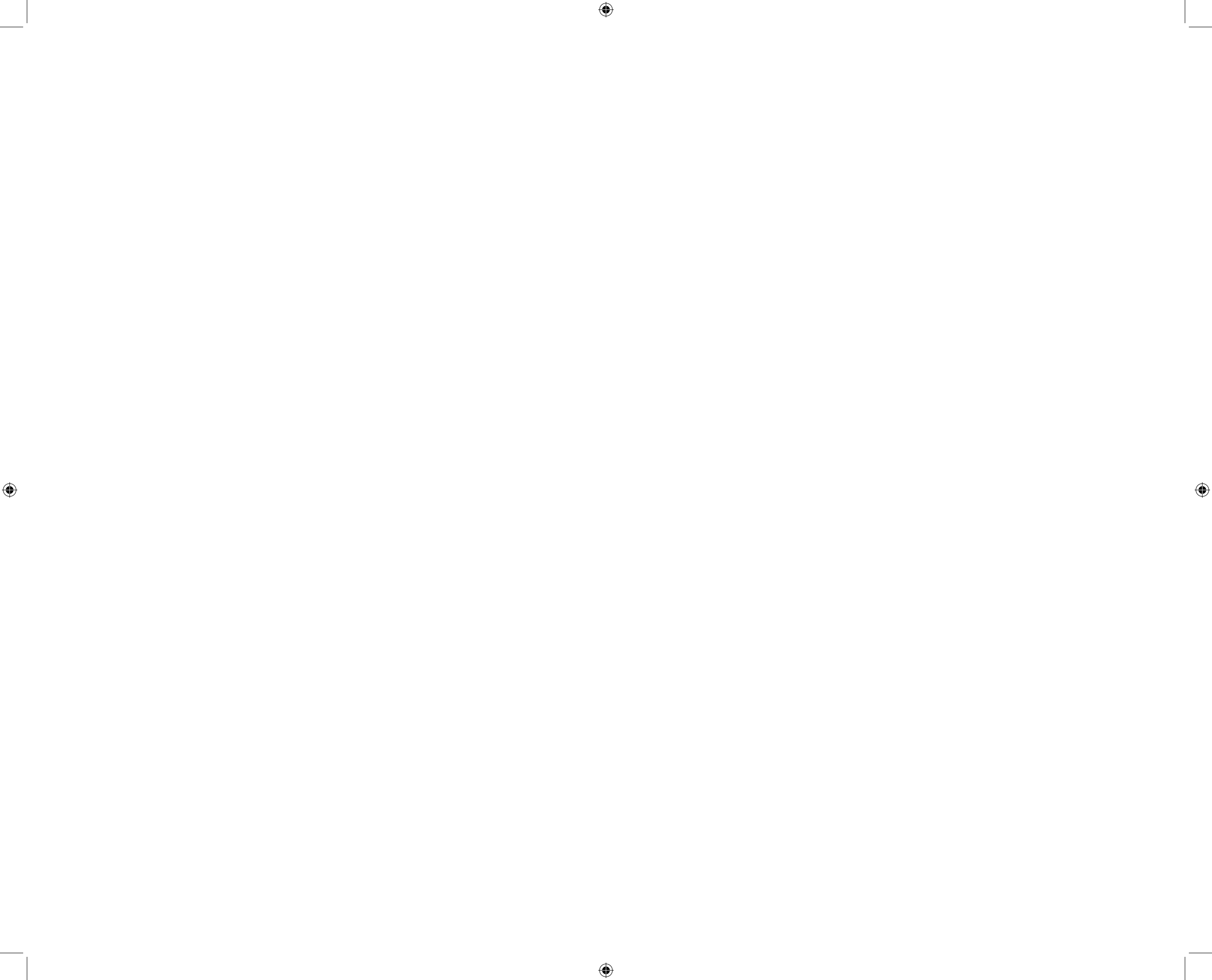


STATES OF

PERCEPTION



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This exhibition is the result of a course, Multiculturalism and Identity, an international exchange between the students at the California College of the Arts (CCA), Oakland/San Francisco and University of Cape Town (UCT), South Africa. The exhibit features the works of 21 artists investigating current and historical perceptions concerning Culture and Identity in every day life and their complex relationship with regard to artistic and cultural production. Areas and issues such as the representation of space both physical and psychological, public place (urban fabric) or private (memory and history) will help frame discussions as they relate to personal or cultural identity.

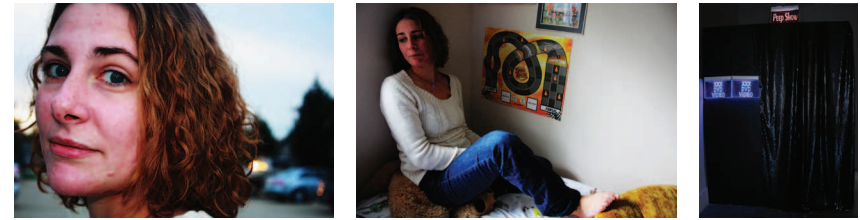
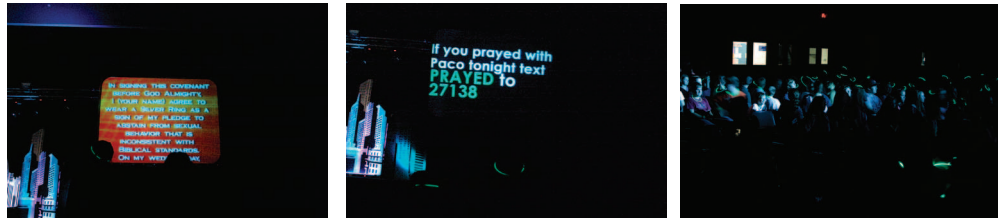
The exhibition includes photography, painting, video, sound, and mixed media work, and was co-curated by Mariella Poli, and represents the students from the BFA Diversity Studies, and Jean Brundrit, in Fine Art (Photography) at University of Cape Town. The exhibition will travel to Michaelis Gallery at the Michaelis School of Fine Art, University of Cape Town.

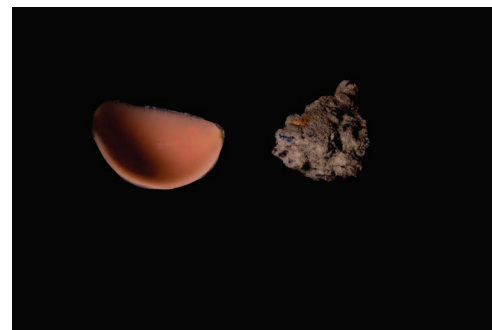
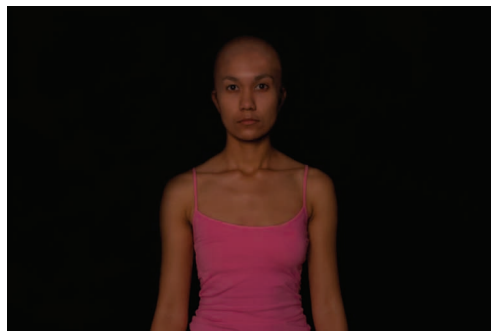
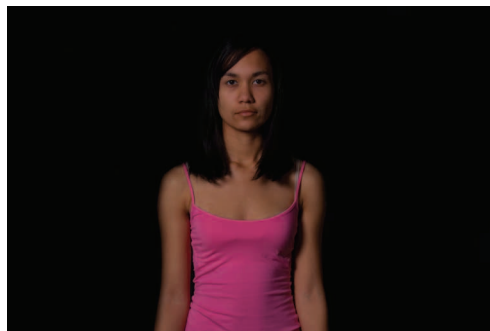
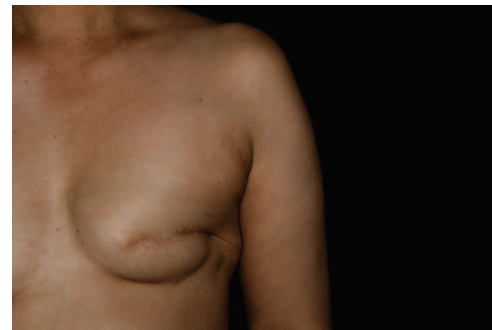
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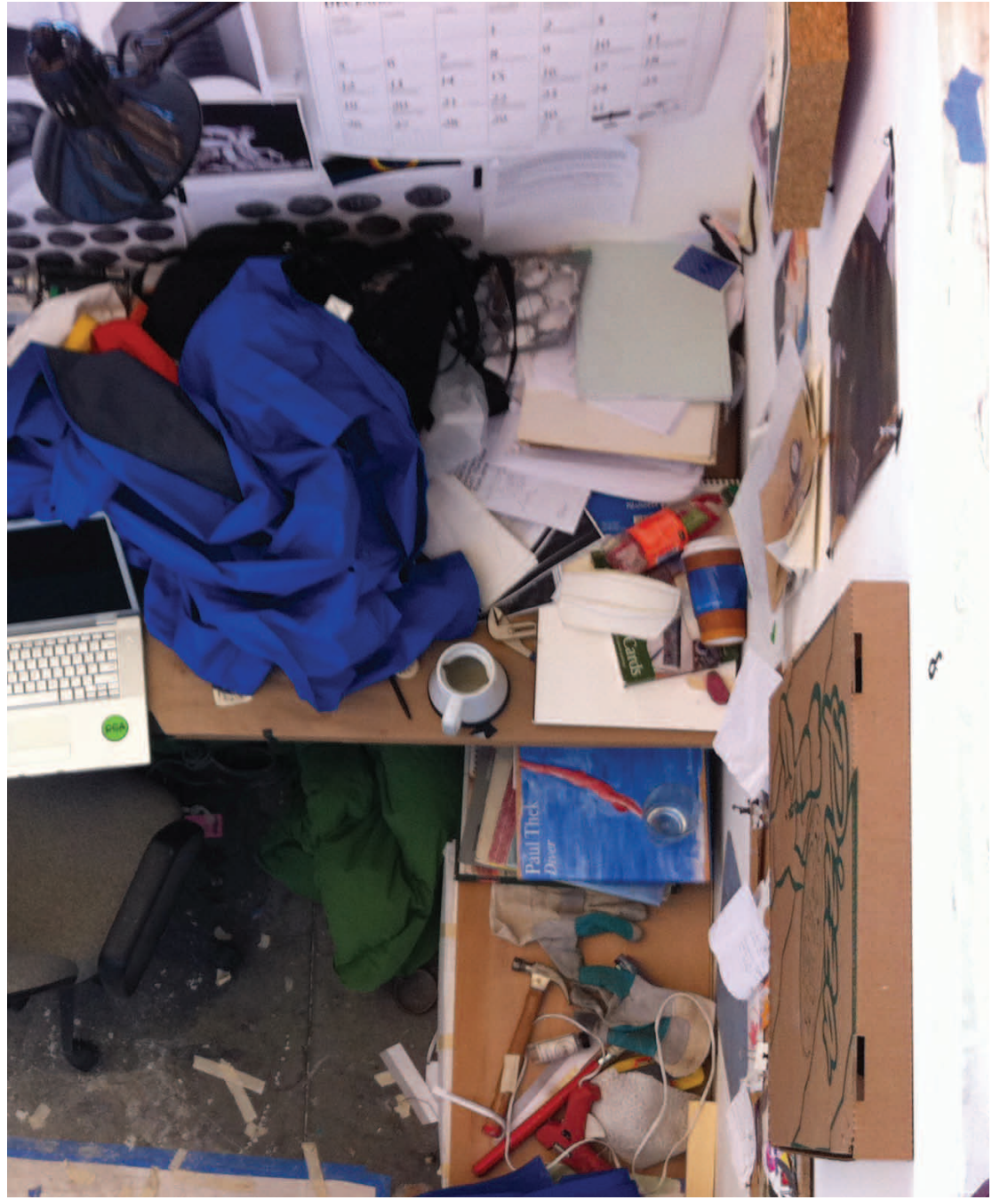
# PARTICIPANT WORK



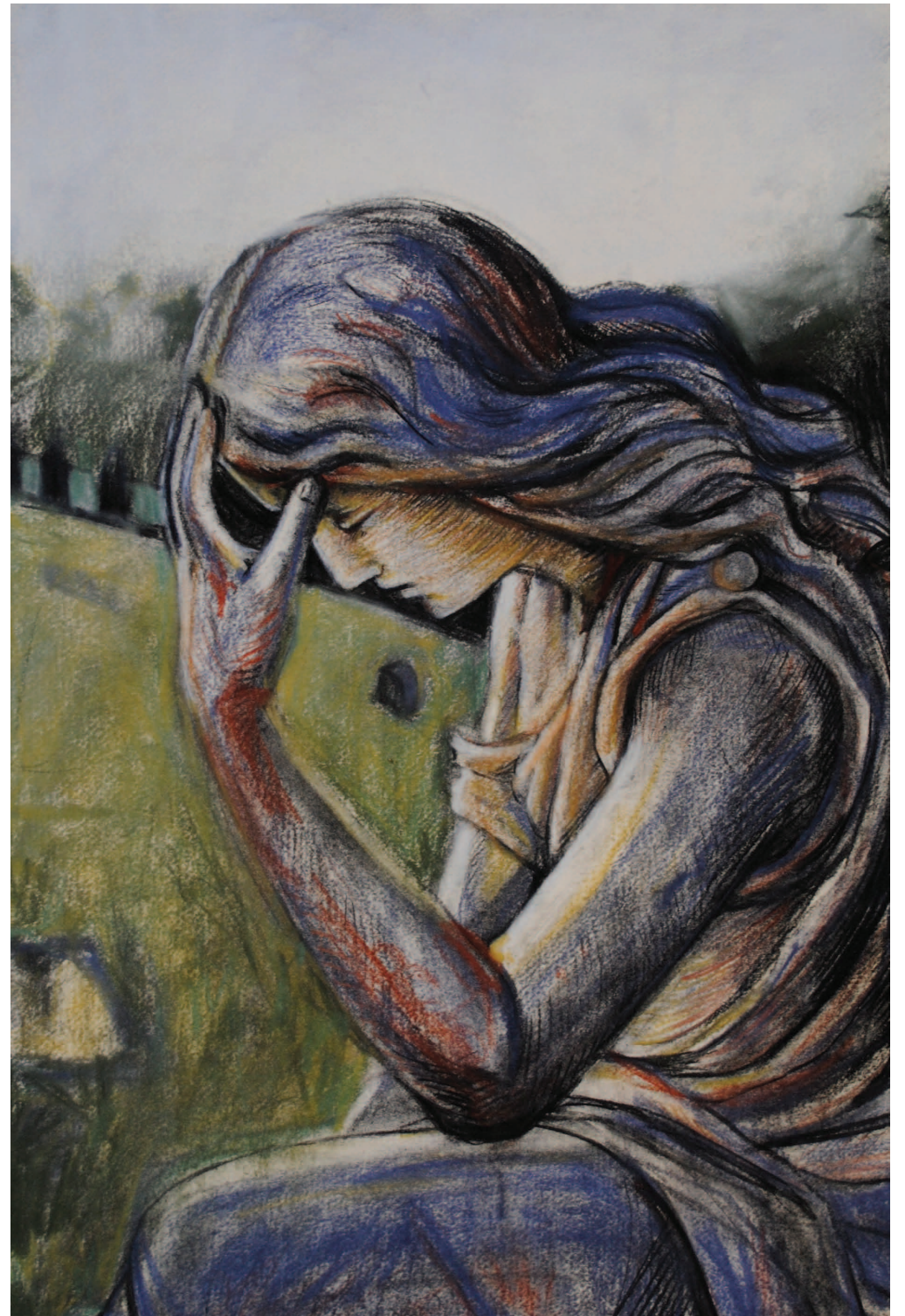
● CHAAT CHEA



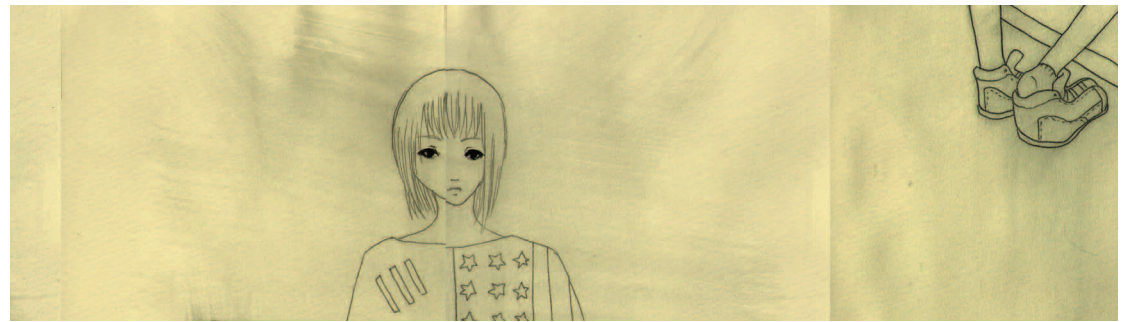
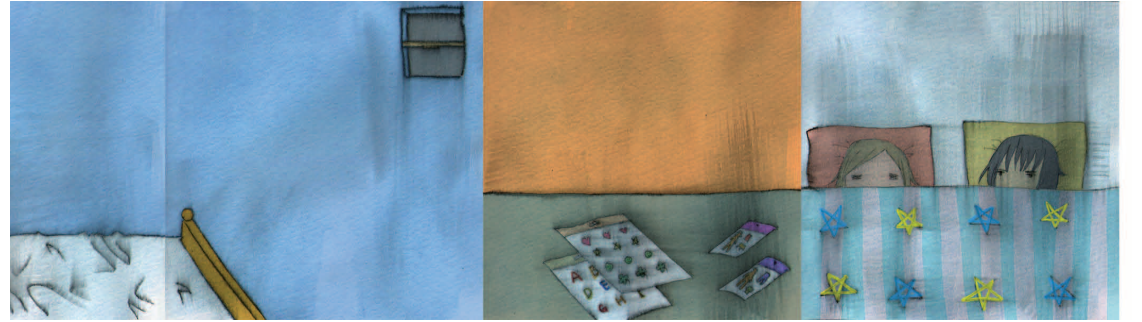






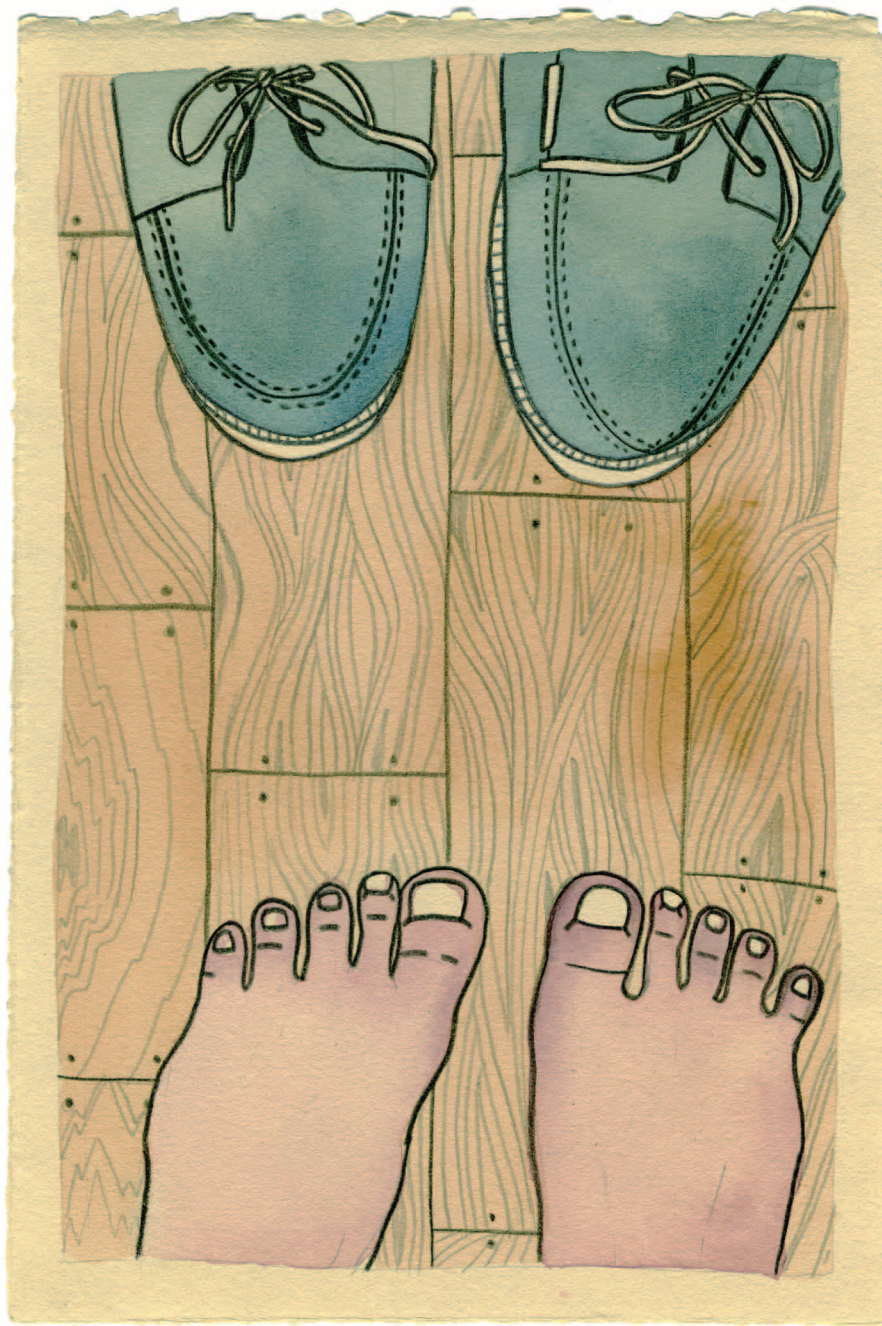


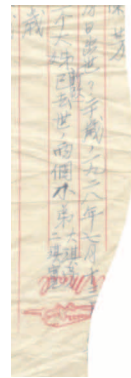
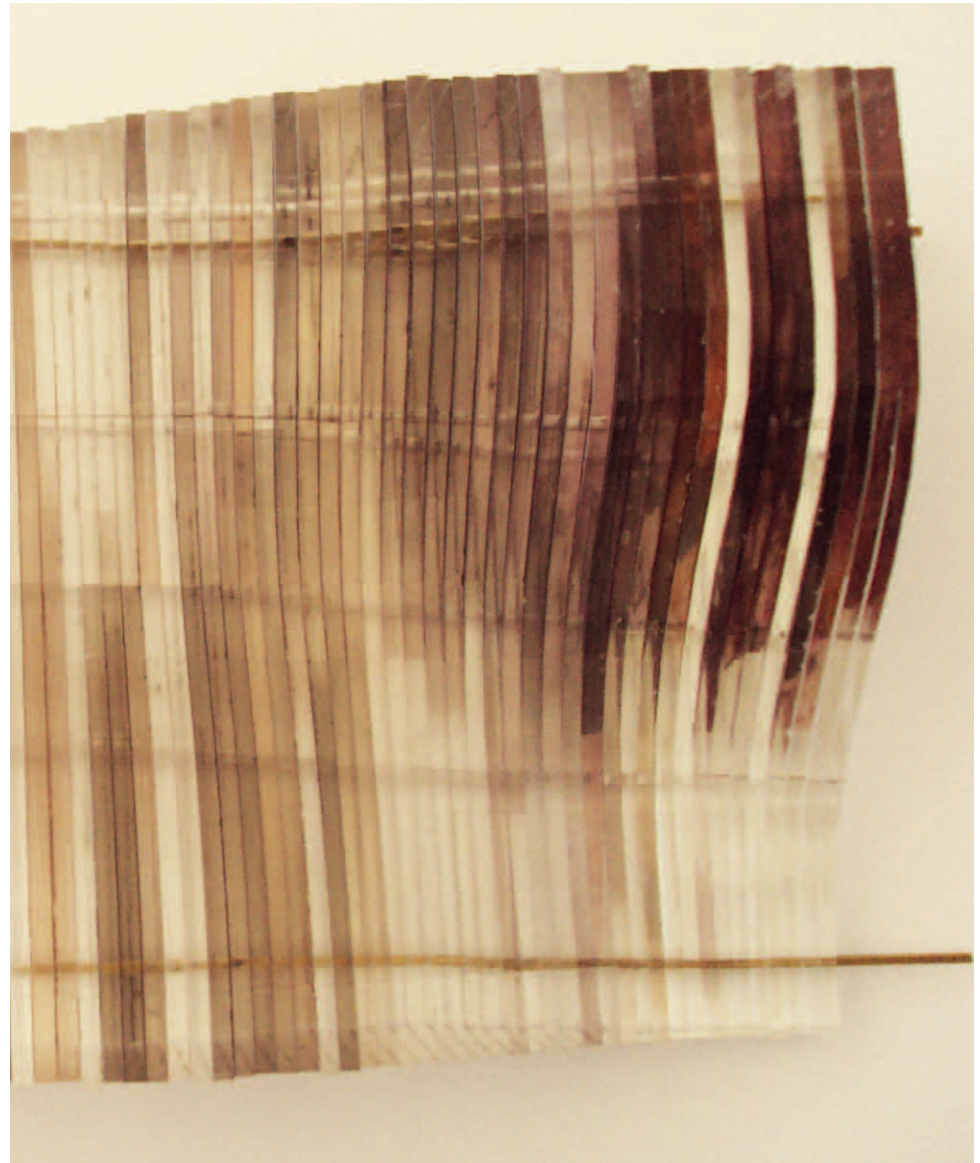
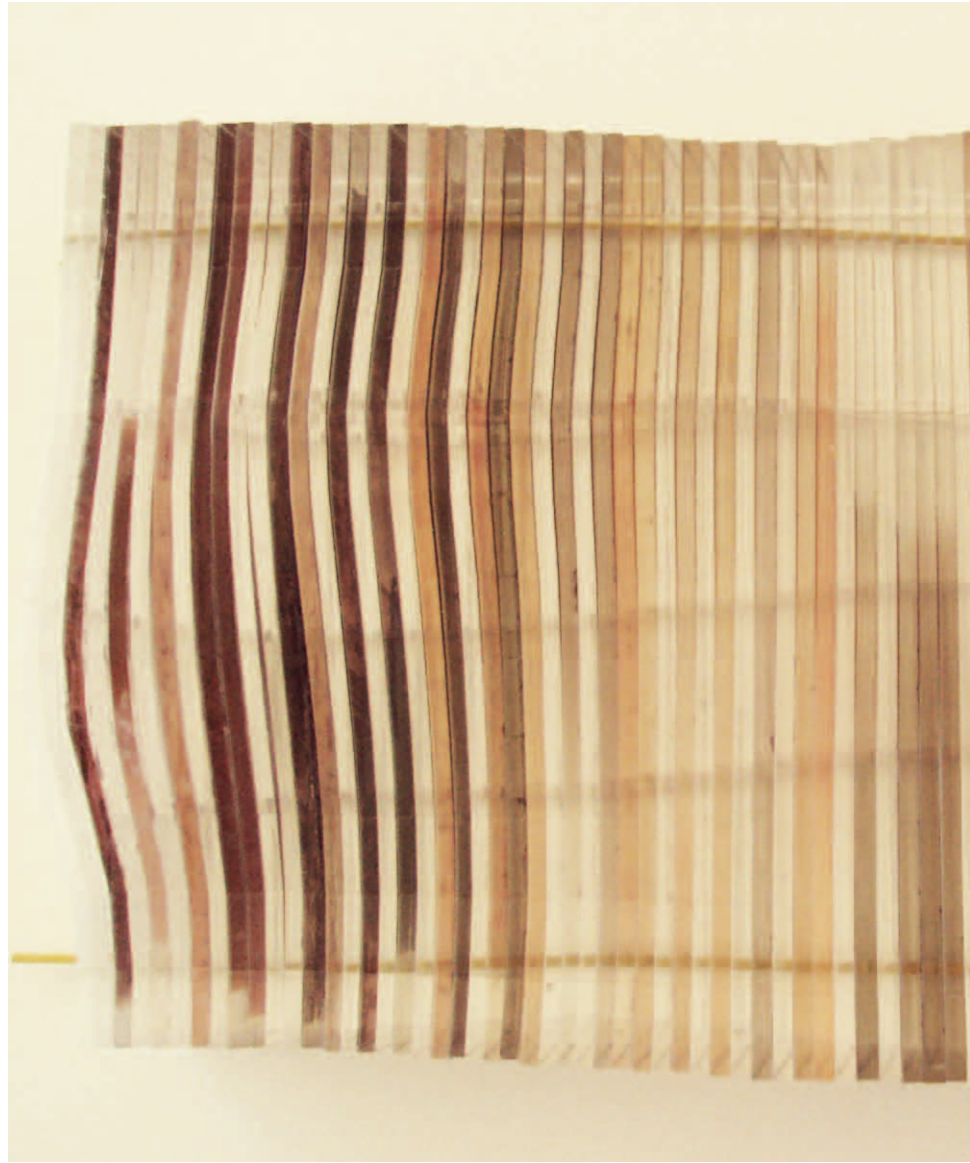
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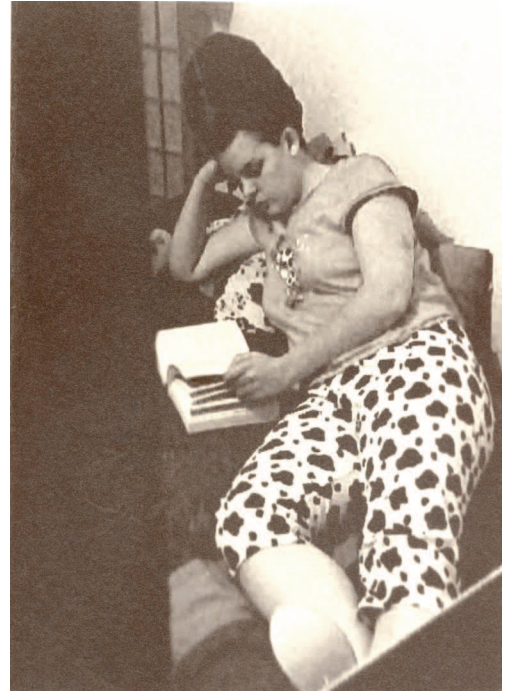




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untitled  
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CHHAT CHEA

I identify myself as a person of Cambodian descent who was born into an American society. I have always grown up around a strong cultural Cambodian background yet raised in an American setting. My parents escaped from the Khmer Rouge regime during the late 1970's to the United States in search of a better life. I value my heritage and traditions because that is what makes me who I am, yet I am thankful to have been brought up as an American citizen. Pol Pot and the Khmer Rouge had wiped out nearly one third of the Cambodian population and way of life. The importance of keeping my culture so close to my heart is something I value dearly. I am American. That will never change, yet my Cambodian roots will always live in me forever.

LAURA-JO DIEDERICKS

In my work over the past semester I have been investigating and exploring the ideas of breast cancer, investigating ideas of prevention, risks and the fear that surrounds it. Cancer is one of the most feared diseases. Breast cancer may be one of the oldest known forms of cancerous tumors in humans and it is also the most common cause of cancer-related deaths among women worldwide. Most people, including myself, respond to cancer with anxiety and dread. Having one first-degree relative with breast cancer approximately doubles a woman's risk, having two first-degree relatives increases a woman's risk about five-fold. In light of these figures the fact that I have a mother and grandmother, who are both first-degree relatives and breast cancer survivors, increases my fear of the disease drastically and thus triggers

my exploration into this family history and its effect on me. Breast cancer is all around us, killing people, causing fear and presenting difficult and often impossible dilemmas. Everyday I live with the fear and dread that this disease will come and take up space in my body. Through this series I explore my thoughts, discomfort and anxieties over the disease, caused by the fear of bodily damage and the possibility of death that accompanies the disease.

MATT ENDLER

What is a trace? Often it is when one material body says "I have been touched!" or "I am of age!" We see how the materials converse and express difference, where the atoms have collided... Is it a social moment? Are we witnesses to a mistake? Entropy, it looks like a path! A vision of potential? Should I believe it when it speaks in such a fact-of-matter-of-fact way? Aren't there moments where this stance of happening is a set-up? Are we given process or is it a given?

This also happens in the blueprint, where we see the components—the pieces—the relationships before they touch or collide at all. When we see it this information, is there still poetry in the path? Or is it soon to be subjugated by a product? How should I present this moment? How should I be the architect? Do I present process in a room, on a thing, around a site? Should it be a place to sit inside or a space of passing-by? Is there an ethics to it also to this documentation?

There is also the thing that matters not because it is a material body but because it is a body of images, with the force of the material because there is cohesion, surface tension, when the thing-that-matters is not matter at all? At this point is a definition of materiality as a physical even relevant? At this point, the matter is never before our eyes...only behind them as blips. Does it then push us around? How does it treat us? And what is a body to do?

KATY CHIMURA

CULTURE OF FEAR:  
THE DANGER OF ABSTINENCE ONLY  
I have created this body of work to expose the negative after math of growing up in a culture of fear. Abstinence programs are an example of the fear-mongering epidemic that spread during the Bush administration. They preach abstinence and simultaneously omit basic sexual health information that youth need to know about. I believe abstinence programs violate the human rights of young people, including their ability to make health protective decisions. In these works, I am visually communicating the facts and statistics that state these programs are harmful through a "personal is political approach". I achieve this by documenting a personal story about my friend who became pregnant when she was 18 because she had no sex education.

ALEX EULAU

I am interested in peoples stuff—the things they fill their spaces with. My fascination with peoples collections of objects is not new, in fact it started with my grandmothers small box collection—for reasons I will never know. I projected the question of, why do people surround themselves with stuff?, back onto myself and three other co-habiting couples (all CCA students), to take a look at the dynamic and often tense relationships to the objects we choose to surround ourselves with. What are the things we fill our homes with? What do we want others to see? How can objects be a reflection of self? The understanding of—stuff—personality—arrangement—style—identity—time—collections—aesthetic—combination—behavior—ideas of self—consumer objects—function—visual interest—curation—self—reflection of self is a powerful exploration not only of aesthetics but of socio-political and personal relationships therein.

LISA JEONG

The project is about my life becoming a Korean-American. All the events in the book are inspired and even taken from my life experiences. My intent is to show my transformation from being surrounded by different cultures and having to conform to certain parts of the cultures in order to be who I am today.

ERIN GALLAGHER

There is a feeling of wait and weightlessness when you enter a graveyard. Everything is still yet in constant flux. You are confronted with your own mortality and wonder what happens after your last breath. Many of us are afraid of the stillness, afraid of transforming into nothing. The frozen statues are a way for us to immortalize ourselves. As time moves forward the statues transform and become a living entity. Moss, ivy and the elements create a patina on the smooth white surface. It is a reminder that life is never stagnant, that it never truly ends but revolves through the endless cycle of birth, life and death.

JUSTIN KAI

Having a clean and reliable source of drinking water while traveling across the world can often be scarce. This problem is most urgent in less developed nations and sometimes even in various rural areas of more developed countries. Even seemingly clean water can be infected with bacteria, parasites and viruses. This can even be a problem for a traveler when their immune system has not yet adapted to a new region's microorganisms.

This project focused on the creation of a water bottle solution to this issue for use in the urban environment. This solution is not intended for camping-like situations since UV light purification needs external power (battery recharging) and clear water to ensure UV light penetration for purification. By combining a UV light purifier within the bottle, a convenient solution was found to ensure safe, clean drinking water while traveling through any city in the world.

YINA KIM

I spent my childhood in South Korea and moved to the United States when I was eleven years old. Since then, I have realized that elements of both places make up who I am. My habits are as much from South Korea as they are from here, between and betwixt the two places. This collection of illustrations describe my experience as a Korean living in the U.S.

JOANNA PAWELCZYK

My body of work revolves around exploring the idea of the traditional portrait. I became interested in historic photographic processes, specifically albumen, and upon looking at old albumen prints it struck me that a lot of the time the process was used for portraiture which was intimate, romantic, requested or consensual. I combined this historic photographic process with the idea of surveillance and stalking to create a body of work that comments on the nature of society in which people have become paranoid, wary and detached. In our society people are constantly being recorded, both willingly and unknowingly. I have used the visual language of surveillance videos and spy-cams, which are some of the most impersonal and invasive forms of visual documentation. The photographs are stills from surveillance and spy footage of an individual's daily activities, cropped to focus on the "portrait" element. The Albumen printing process, which is highly labour-intensive and hands-on, contrasts with the impersonal nature of the images. A constant push and pull exists between the intimate format of the photographs and their invasive content.

The albumen process involves coating paper with a special egg white solution, which is then sensitized and a negative is contact printed onto it using UV light.

ELAINE SONG

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ASHLEY BRENDON WALTERS

In my attempt to create an unforeseen element already bound to the constructs of societal norms but 'not encoded in the laws of ordering' lurks a manifesto of chaos. Everything that is not considered normal to a society that holds the beliefs imposed by others functions completely separate from what I am attempting to show. Each image is a reconstruct of a real space, and representation of fact that exists within a non-real space. The 'conscious-subconscious' seem to invert all that which is considered true. My approach is to show that which lurks in disbelief, a reversal of what is considered true, a reality, which in fact is the opposite current social trends. I chose to elevate the function and meaning of what is considered utopian in the eyes of the beholder.

MELISSA LEE

My grandpa, Herbert Lau, was born in San Francisco (1929) after my great-grandparents immigrated to this country in the 1920's. Our family has lived here ever since. What I aim to explore are the ties that intertwine my family's history with the history of San Francisco. Through this piece, I examine the history of my family through a three-dimensional photographic timeline. The photographs inform the bulges in the timeline, giving the viewer a small glance. When seen as a whole, the piece gives an overall glimpse of my family's history; when viewed up close, the piece allows the viewer to study with closer detail. The three-dimensional photographic timeline is the accumulation of events that illustrate an immigrant family assimilating to American culture.

# PARTICIPANT STATEMENTS

STINA PEK

Inspired by a conversation with my grandfather and the things he talked about. He had been a young man in the Jim Crow South. That summer I took a history class covering 1841 to 1945. This period was fraught with change and violent resistance. The class covered the politics of the reconstruction, the 13th, 14th and 15th amendments; socialism and lynching.

Protected by distance and time, I looked back to what he talked around.

LAUREN SZABO

My intentions are to conjure my dreams into my wake. The travels were an endeavor to find Mars on Earth. These paintings are in pursuit of the surreal in reality, with hope to seek a representation of impermanence.

HELENA STEEVELD

This project investigates and raises questions around people in relation to place and projected stereotypes, particularly with respect to the term 'Coloured' in the contemporary South African context. The term is very problematic and as a person of 'Mixed race', I have encountered various perceptions all of which have caused an estrangement of self. Having other people perform and re-perform the stereotypes that have been projected onto me, is a way of reflecting and confronting fraught relationship of self and other. Even though my photographs address serious issues, I have introduced elements of humour to disempower the oppressors involved as well as challenge their notions.

## ACKNOWLEDGEMENTS

I am indebted to Melanie Corn, Associate Provost, Melinda L. de Jesús, Diversity Department Chair, for their generous support throughout the course and for the assistance in shipping the exhibition to Cape Town, South Africa. This catalogue would not have been possible without the assistance and hospitality of Luisiana & Richard Gale, I am sincerely grateful. And not to forget the dedication and hard work from each and every student, thank you.

Mariella Poli

