Speakers include Patrick “Pato” Hebert, Vincent Johnson, Nathalie Mehee Lemoine, and Viet Thanh Nguyen, production, including the current Exquisite Crisis exhibition, that have responded to this history.

Wed., April 25, 6:30-8:30 PM, A/P/A Gallery
Asian/Pacific/American Institute of New York University

An act of collective creative re-membering.

As New Yorkers hear the (now already old) news of America’s Mayor: “Shop!”

Jobs?.... You mean Steve Jobs?

Hummm. When was that?

And, my fav, Project Runway?!? Yes, yes, yes…. America’s Top Model?!

Yes, and before…. Exquisite Pain, juxtaposes archival’s image of a solitary indi

Vincent Johnson
Connie Samaras’ Salva-

Jeffrey Skoller
Exquisite Yong Soon Min & collaborators.
Returning to the scenes of the crimes.
A stubborn refusal to forget.
An act of collective creative re-membering.
Obsessive-compulsive mass forgetting.
Move on.

NO : NYC : LA
triarchs, ash is the sign of losing control; to a child’s eyes, ash looks
reaching for the baton,
A video projection by
footage from the 1967 Detroit riots with images of present day De
troit and the manifestation of Arab owned gas stations. The video
is scored with a sound collage by Sterling Toles and interviews from
the 1992 documentary Dai Sil Kim-Gibson. The piece foregrounds immigrant issues that
especially, in the face of extreme calamity. This work imparts a visual
to the violated lives.

Members of Connie Samaras’ group showed works in the gallery highlighting
scenesc of the war, iconic sites and monumental scenes from the [ ]; Salutatorian Hwajin’s work of the present moment was
viewing for the leader, Vincent Maldonado’s image of a military indi-
cially trying to put a ring on any of the 350+ artists forming a collective whole.

A number of projects reportedly responsive to documentary accounts of the
event or even informed by various aspects of its history. Comparative
strategies are much in evidence, in connection made between LA Riots to this of the Balenclots and Daniel Ross of T’Zed and well
the recent history of police brutality cases in New York City. Some
understanding of the heart of the matter event or were informed by various aspects of its history. Comparative
strategies are much in evidence, in connection made between LA Riots to this of the Balenclots and Daniel Ross of T’Zed and well
understanding of the heart of the matter are discussed here. The exhibition would be held during the year marking the 15th an

I begin my discussion of the Exquisite Crisis and Encounters exhibit
with the above literary reference in order to suggest a topic-
approach characteristic of the exhibition itself. Lisa Bethan’s
recently published book, *Exquisite Pain*: An act of collective creative re-

While not a comprehensive exhibition about the LA Riots in Fall 2004, it is aware of the considerable body of literary works such that of Paul Beatty, or little addressing aspects of this historic event.

Initially, I thought it unnecessary for me to discuss the exhibition itself as a collective of working factors, the initiation from ART Institute is one example in this larger, the new gallery space and the fact that the space is part of the Department of the cur-

In the horizon of numerous mass socio-political events and calamities, because events underlie a pattern of emer-

One of the most intriguing interviews about the LA Riots was by a long-term Angeleno, M. A. Greenstein, an art and cultural

In Fall 2006, I wasn’t aware of the considerable body of literary works

I begin my discussion of the Exquisite Crisis and Encounters exhibit
with the above literary reference in order to suggest a multi-

Invariably, questions of methodology, scope and intent had to be

Whatever my decision to not do such an exhibition was a collective of working factors, the initiation from ART Institute is one example in this larger, the new gallery space and the fact that the space is part of the Department of the cur-

The exhibition likewise asks viewers to rethink the

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In the past tradition of the political posters, three works by Electra Chang, Miles Watney, and Vivian Lee were displayed in the exhibition. Each of these works serves as a reminder of the power of political expression. The poster by Chang, titled "The Californian Dream," features a bold, graphic design that evokes a sense of protest and resistance. The poster by Watney, "Revolution," uses a simpler design but carries a strong message of unity and solidarity. The poster by Lee, "Gentrification," addresses the issue of housing displacement and the dismantling of communities of color. These works are just a few examples of the many political statements made through graphic design in the exhibition.

The exhibition also included several works that focused on the experiences of Asian American artists. The work by Nancy Wang, "Not to be Pigeonholed," features a series of bird-like images on paper that represent the various experiences and identities of Asian Americans. The work by James Yang, "Ning’s One Minute Web-Based Flash Loop," is an example of digital art that explores the identity of the artist in the context of the Internet.

The exhibition also included works that addressed the issue of social justice and activism. The work by Sue Tsai, "Silent Protest," features a series of photos that document acts of protest and resistance. The work by Yvonne Yeh, "Revolution," uses a graphic design to convey a sense of unity and solidarity.

In conclusion, the exhibition "Politics and Protest" was a successful exploration of the role of graphic design in expressing political ideas and promoting social justice. The works included in the exhibition were varied in their approaches, but all shared a common goal of using design to communicate important messages about the world around us.

I want to extend my appreciation to Cindy Yang, tech extraordinaire, Noah Loehsberg and Min Hyoung Song's aforementioned publication has become an indispensable resource in understanding the relationship between the paper and the content. The six participants, both curators and artists, each brought their own experiences and perspectives to the exhibition, which resulted in a diverse and engaging show.

The exhibition "Politics and Protest" was a critical moment in the history of graphic design and its role in social and political activism. The works included in the exhibition were a testament to the power of design to convey complex ideas and inspire action. The exhibition also served as a reminder of the ongoing importance of the role of design in our society today.