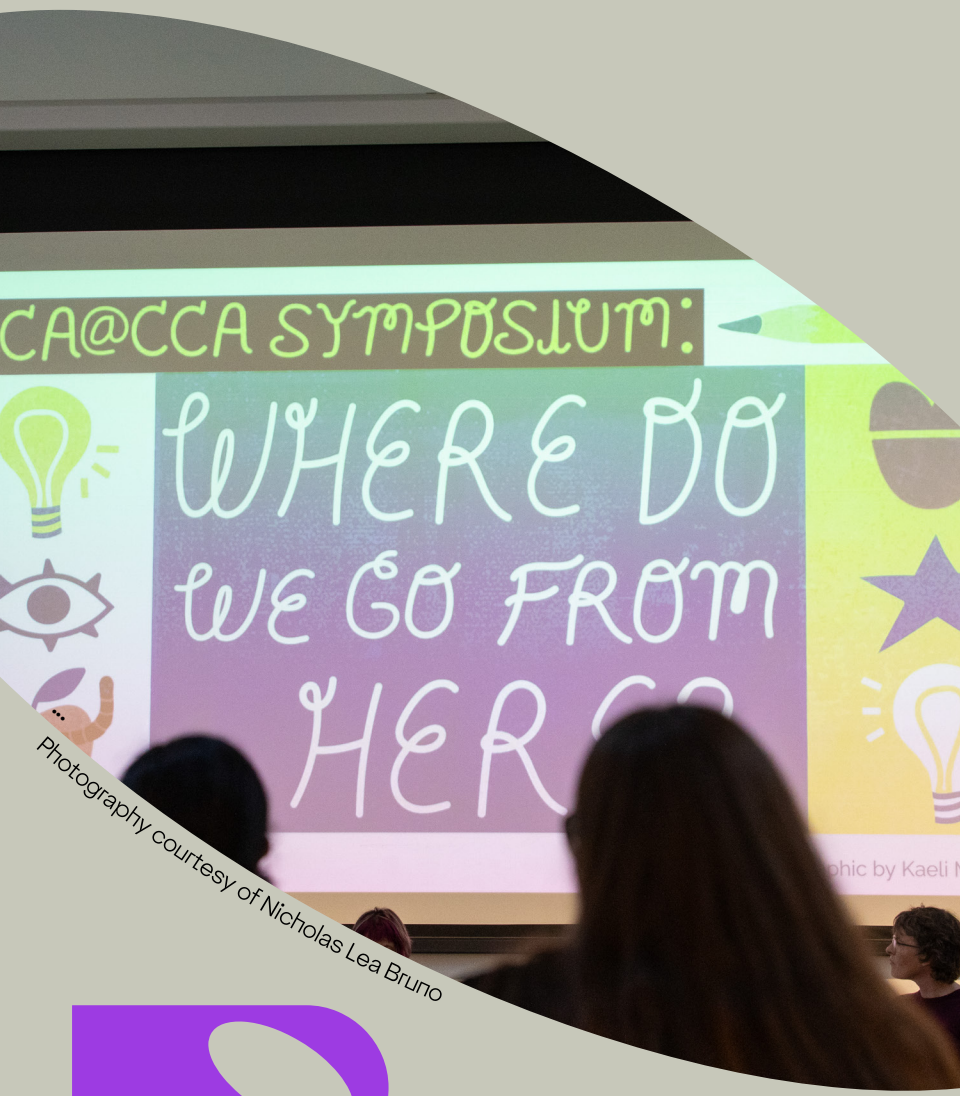
Where Do We Go From Here? Tracing Paths Through Art, Activism, and Conversation



Photography courtesy of Nicholas Lea Bruno

VOLUME 10

By Gabrielle Kedziora

"Darl-Uzu's design was something out of *Architectural Digest*: a beautiful bohemian living room—one of luxury and effortlessness. By stripping away the 'look,' leaving only the physical, there is no image of unattainable aesthetic homes. Our owned materials are all the same; it's an artwork that creates neutrality."

Where do we go from here? A question that stands prominent now more than ever. In response, the Creative Citizens in Action (CCA@CCA) initiative and Exhibitions Department organized a night filled with interactive discussions, workshops, and exhibitions, and generated new ways to incite change. The CCA@CCA Symposium, held in the Nave on March 6, 2025, allowed for collective and individual perspectives and intriguing installations, to showcase art and activism. Throughout the evening, CCA's campus was buzzing in collaboration; Grab This! The 2025 Girl Culture Tea Party kicked off the evening with tabled conversations. Information about menstruation, pregnancy, and oversexualization of women in media was shared over drinks and candy. CCA faculty Aaron Gach, Melinda Luisa de Jesús, Janette Kim, and Sara Dean led a panel discussion showcasing ways to combine art and activism. Each shared ways to rethink. For example, Aaron Gach proposed a combination of magic and activism—not necessarily in the literal sense. It could replicate the amazement in magic: an ice cream truck that educates or multiple kites flying on the beach spelling out a clear message.

The featured artworks throughout strived to answer the same question, Where do we go from here?, taken in literal sense with *Untitled Map with Bodily Annotations* by Zedekiah Gonsalves-Schild. The enormous begging-you-to-decode-multiple-paneled map uses symbols opposed to traditional routes. The repeated printed symbols beg you to use your sensorial connection within your body and its interaction with the world. Each

Zedekiah Gonsalves-Schild, *Untitled Map with Bodily Annotations*, 2025. Photograph courtesy of Nicholas Lea Bruno

symbol is recognizable: the smell of a gasoline tub with X marked on, the sound of leaves rustling or a wave crashing, and the paralyzing gaze of a raven. In the center of the map is rich color and added texture from copper, creating even more intrigue. What does this all mean? What am I looking for? This piece challenges you to look in all directions and take in everything around you, and it demands you to search.

Interactive works, such as *There is Still Hope* by Abby Lawrence and *Wahaj* by Abed Darwazeh, force visitors to participate and truly take in their surroundings. *(Re)Assembly Room* by Chibuzor Darl-Uzu invites participants from all different backgrounds to interact with familiar materials. By designing a neutral space such as a coffee table featuring plants, personalized home decor, and various coffee table books such as *Low Cost Design*, visitors are encouraged to engage and converse about our shared future.

The furnished room features clear heat-sealed cushions, bundles of wood planks and cardboard stacks acting as the table and bench. The design is something out of *Architectural Digest*: a beautiful bohemian living room—one of luxury and effortlessness. By stripping away the "look," leaving only the physical, there is no image of unattainable aesthetic homes. Our owned materials are all the same; it's an artwork that creates neutrality.

Darl-Uzu's room also includes a triptych of what would be

Students table at the Grab This! The 2025 Girl Culture Tea Party
Photograph courtesy of Nicholas Lea Bruno

Yunfei Hua, Grace Cao, and Xinling Wang, *Non-Resident Alien Box*, 2025. Photograph courtesy of Nicholas Lea Bruno

paintings, bound with rubber bands with a handwritten set of questions: "How can we assemble the future? How do we rebuild? What does repair look like? Where do we go from here? How do we rebuild trust? What do we salvage?" It's a space to not only confront these questions, but the physical materials we interact with and possibly throw away. We can rely on only what's in front of us.

The symposium not only generated open dialogue; it brought awareness to issues. For *Non-Resident Alien Box*, Yunfei Hua, Grace Cao, and Xinling Wang—three international students who can only work in degree-related fields with official authorization—designed job advertisements. They then invited international student artists to display their various skills and needs, such as OPT/H-1B sponsors, as a part of the installation.

The artists re-used a newspaper box from the streets of San Francisco, creating a rather worn look. The days of physical advertisements are lost: ripped posters on telephone poles, roughly taped papers on the newsbox, the trash cans, or the mailbox by the bus stop. Grace Cao shared that she taped advertisements on her water bottle, directing attention to the project. We might be able to dismiss ads on our phones and we might be able to ignore the postings around our neighbors. But the person looking for work, the person providing a service or executing a talent, exists. *Non-Resident Alien Box* forces you to interact with physical advertisements and understand the person behind the posting.

International students take on prolonged internships, heavy workloads, and rigorous hiring criteria while still being underpaid due to the challenges of changing employment under their visa status. Visitors were encouraged to share their own experiences and drop them into the newspaper box. As the box filled with the stickered advertisements and forms, it became its own sculpture.

Where do we go from here? A question we shall never cease to ask. A question that challenges us to think. The symposium equipped visitors with inspiring new ways of problem solving. When we are faced with a trying political climate or trying to advocate for our own individual needs, art and connection can lessen the stress. Conversing with each other and learning from one another can guide us in the direction we need to go.

CCA Provost TT Takemoto gives opening remarks at the symposium's faculty-led panel discussion.
Photograph courtesy of Nicholas Lea Bruno

Gabrielle Kedziora (BA Writing and Literature 2026) is a writer, poet, and visual artist.

REVIEW RESPOND REWIND REVIEW RESPOND
RESPOND REWIND REVIEW RESPOND REWIND
REWIND REVIEW RESPOND REWIND REVIEW
REVIEW RESPOND REWIND REVIEW RESPOND
RESPOND REWIND REVIEW RESPOND REWIND
REWIND REVIEW RESPOND REWIND REVIEW
REVIEW RESPOND REWIND REVIEW RESPOND
RESPOND REWIND REVIEW RESPOND REWIND
REWIND REVIEW RESPOND REWIND REVIEW
REVIEW RESPOND REWIND REVIEW RESPOND
RESPOND REWIND REVIEW RESPOND REWIND
REWIND REVIEW RESPOND REWIND REVIEW
REVIEW RESPOND REWIND REVIEW RESPOND
RESPOND REWIND REVIEW RESPOND REWIND
REWIND REVIEW RESPOND REWIND REVIEW
REVIEW RESPOND REWIND REVIEW RESPOND
RESPOND REWIND REVIEW RESPOND REWIND
REWIND REVIEW RESPOND REWIND REVIEW
REVIEW RESPOND REWIND REVIEW RESPOND
RESPOND REWIND REVIEW RESPOND REWIND