Déjà Vu

EXHIBITION

CATALOGUE

2025-2026

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EXHIBITION INFO

Have We Met Before?
Presented by Côlab Collective

Baotran Vo • Diamond Nguyen • Kristen Duong

Venue: ARC Gallery, 2602 Main St, Dallas, TX
Dates: November 7, 2025 — January 8, 2026
Juror: Professor Marilyn Waligore

CÔLAB'S NOTE

Côlab Collective is honored to bring *Déjà Vu* to ARC Gallery - an exhibition born of shared memory, collaboration, and the quiet energy of return. Through the works of twelve artists, this exhibition reflects the pulse between what we remember and what we re-experience, between what fades and what reawakens in another form.

As curators and artists, we approached *Déjà Vu* not as an answer, but as a shared As curators and artists, we approached *Déjà Vu* not as an answer, but as a shared inquiry: how does one re-encounter the same emotion twice? What remains when a moment repeats? Each work here is a vessel for this sensation- personal, intimate, and yet universally familiar.

We extend our heartfelt gratitude to *ARC Gallery* for its support and to *Professor Marilyn Waligore*, whose discerning vision as juror helped shape this exhibition with depth and sensitivity.

- Côlab Collective
Baotran Vo, Diamond Nguyen, Kristen Duong

EXHIBITION OVERVIEW

Côlab Collective presents *Déjà Vu*, a juried group exhibition that explores the poetic tension between memory, time, and perception. This immersive showcase brings together twelve contemporary artists working across painting, photography, print, sculpture, performance, animation, and interactive installation, offering multiple ways to encounter the uncanny familiarity of déjà vu: that fleeting sense of having lived a moment before.

Déjà Vu transforms the act of remembering into a shared poetic experience, an invitation to linger within the folds of time, where past and present overlap like a breath returning to itself.

The participating artists: *Anisha Chaudhary, Amanda Dunbar, Baotran Vo, Betül Sertkaya, Diamond Nguyen, Daniel Kim, Kristen Duong, Monica Berlanga, Lauren E. Allen, Scott Tucker, Sean Ephram, and Vaji Zamaniderkaani.*

CURATORIAL CONCEPT

There are moments when time folds back on itself when a scent, a touch, a sound, or a flicker of light brings us into a space we've never been, yet have somehow known before.

Déjà Vu is not merely recollection; it is transformation.
It is the dream that returns in new light, the echo that travels through our bodies, the quiet rhythm between remembering and becoming.

It may be a familiar corner of a room, a reflection trembling on the surface of water, a scent that stirs a long-buried ache, or the stillness of someone we once knew now lingering only as a quiet presence in memory.

These moments whisper that nothing ever truly leaves its energy circles back, breathing again in the rhythm of a familiar feeling.

Each artwork in *Déjà Vu* carries its own memory a fragment of the artist's story, their longing, tenderness, or grief transfigured into light, texture, sound, and motion.

Together, these works weave a tapestry of shared remembrance, where spaces, faces, and sensations converge.

In this looping current of emotion, we are invited to recognize ourselves in another's dream.

Here, *Déjà Vu* is not only seen- it is felt. It invites you to linger, to listen, and to ask softly: Have we met before?

- Baotran Vo, 2025

JUROR BIO

& STATEMENT

Marilyn Waligore is an artist working in photography and digital media who lives in the Dallas/ Fort Worth area. She currently is Professor of Visual and Performing Arts / Photography at UT-Dallas. She is a recipient of an Ohio Arts Council Visual Arts Artist Fellowship, Arts Midwest/ National Endowment of the Arts Regional Visual Arts Fellowship, and the Moss/Chumley North Texas Artist Award. Her work is included in collections at the Philadelphia Art Museum, Pennsylvania and the Museum of Fine Arts, Houston, Texas. She has exhibited in Hong Kong, Spain, Italy, Sweden, Thailand, and at SIGGRAPH, Los Angeles, California, the New York Digital Salon, NYC, Center for Photography at Woodstock, New York, and in Texas at Ro2 Gallery in Dallas, Artspace 111 in Fort Worth, Women & Their Work in Austin, and the Texas Biennial. She is represented by Ro2 Gallery in Dallas, Texas.

Varied mediums and approaches in *Déjà Vu* allow for the creation of a visual dialogue that explores the abstract concept of memory, namely, as in the inexplicable connection between past experiences and a situation that occurs in the present. Many of these artworks incorporate time as an integral element in their generation or display, or involve processes such as interactivity and the use of iteration.

Daniel (Da Hyun) Kim's performance underscores the temporary nature of human presence. He generates intersections of music and image through the application of a game engine, resulting in varied, repeating abstract digital animations. Several of the 3 artists investigate the potential of the portrait to connect past and present.

Betül Sertkaya's video employs sound to initiate the display of family photographs, and *Kristen Duong's* interactive digital mirror encourages viewers to encounter the self in a new context. This document of a person, a marker of personal and collective experience, functions as a record of individual transition over time while also referencing the psychological.

Monica Berlanga's work on paper and *Anisha Chaudhary's* animation both suggest an emotional connection to human relationships. They recount the sense of loss or bitter memories resulting from a broken heart through their use of imagery, paired with a title or inclusion of text within the work itself, to imply a larger narrative.

The embrace of transformation is facilitated through technology in *Amanda Dunbar's* stages of her silkscreen print and *Vaji Zamaniderkaani's* painting, which is paired with electronically controlled screens. These works affirm a condition of instability, as *Dunbar* states "flicker[ing] between abstraction and recognition."

Lauren E. Allen describes her photographs, comprised of blurred details and massing of shadows and highlights, as "dreamlike environments." In her painting, *Diamond Nguyen's* subject hovers in a mysterious pool of water, remaining almost weightless.

Scott Tucker & Baotran Vo embrace collaboration; their double-sided, fragmented paintings float in the gallery space. The images present diverse depictions of environments, from isolated bubbles and close-up details, to expanding galaxies and open horizons.

These artists invite viewers to draw connections between visual clues that may trigger recollections.

- Marilyn Waligore, 2025

ARTIST BIOS

& STATEMENTS

ANISHA CHAUDHARY
Witch Breaking Hearts, 2022
2D Animation using Photoshop and After Effects,
1920 × 1080 px

My ambition is to reflect on my experiences as a queer Indian woman in the context of connecting with myself and others. I reference my identity and use my creative platform to delve into themes of vulnerability and agency within my artwork. I am influenced by my culture, sexuality, surrealist environments, the natural world, and film to create charming 2D animations, illustrations, and sculptures. As an animator, I spend time taking repetitive steps to create something entirely new, showing how smaller actions accumulate to growth.
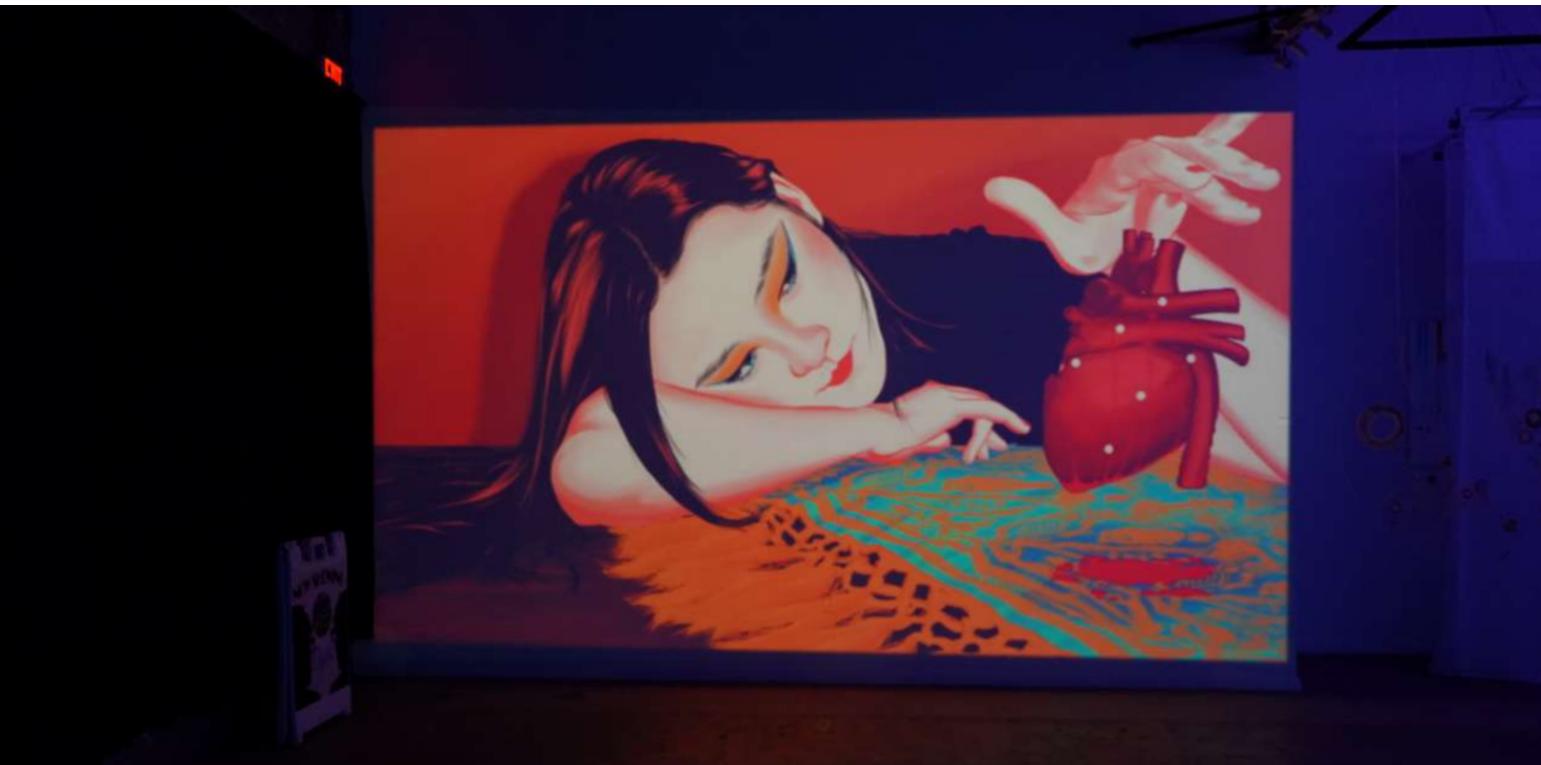
With the simple and surreal action of twirling a heart covered in pins, *Witch Breaking Hearts* playfully touches on themes of love, pain, and healing after a fruitless relationship. My original concept focused on the perspective of a heart broken witch, but with my reference model's pose and slight smirk, it transformed to a more powerful position and became a narrative of a witch that enjoys breaking their ex-lovers' hearts.

The relaxed posing and repetition of this animation inform viewers that these tumultuous relationships have become an inevitable cycle in her life, and the heart's unknown origin suggests that there are multiple perceptions that share the same experience. The style and 4 concept of this looping rotoscoped animation was inspired by The Love Witch (2016) directed by Anna Biller, the Korean digital illustrator SillDa, and the oil paintings of Shyama Golden. This endless, dreamlike animation combines realism with fantasy, persuading young women to take control over their heartbreak, rather than succumbing to it.

ARTIST BIOS

& STATEMENTS

AMANDA DUNBAR
Muir Mechanica Series (Layers 1–4), 2024
Screenprint on paper, 17 × 14 in
*Muir Mechanica (Ink and Intervention), 2019*
Screenprint with hand-painted acrylic intervention , 17 × 14 in

Amanda Dunbar is a Dallas-based contemporary impressionist painter and printmaker known for her vibrant, large-scale oil works that blend traditional techniques 5 with bold palette knife gestures and philosophical inquiry. Recognized nationally as an "artistic prodigy," her early success led to features in People, Southern Living, and ARTnews, as well as appearances on The Oprah Winfrey Show.
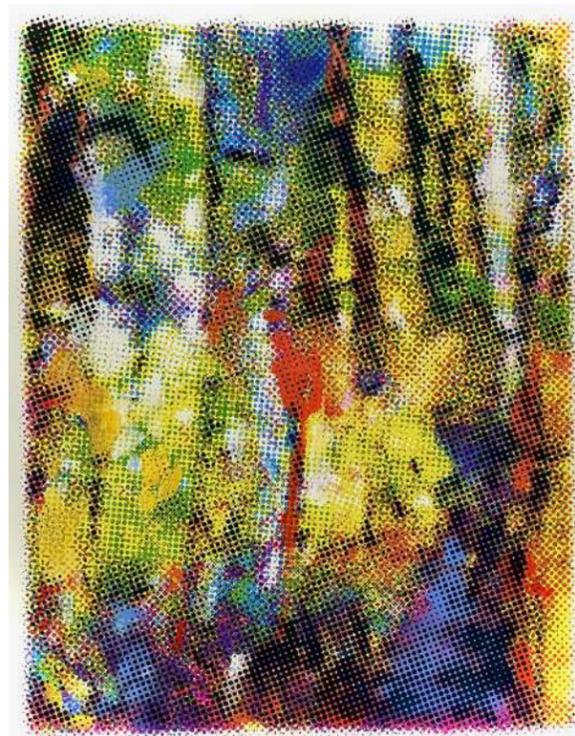
With over two decades of exhibition history, Dunbar's multidisciplinary practice spans painting, printmaking, and textile arts, offering a reflective engagement with landscape, color, and texture. She holds a BFA from SMU and an MA from UTD in art history and aesthetics; she is currently a Ph.D. candidate at the UTD Bass School of Arts, Humanities, and Technology in Visual and Performing Arts. A former two-time Research Fellow with the Edith O'Donnell Institute of Art History, Dunbar's academic work explores phenomenology, ethics, and Impressionist painting, particularly Monet's Water Lilies Cycle, positioning painting as a poietic and philosophical act. Through both studio and scholarly work, Dunbar positions making as a site of philosophical dwelling, care, and attention. She was inducted into the Texas Women's Hall of Fame at age 23 and remains an advocate for the arts and arts education.
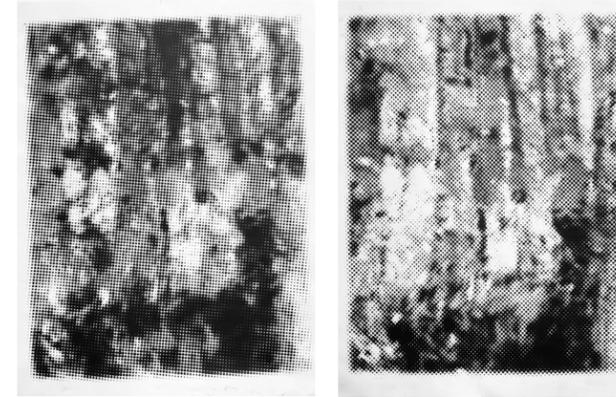
This five-part screenprint series deconstructs and reassembles a view of Muir Woods through the industrial lens of CMYK halftone printing. Each print isolates a single color layer - cyan, magenta, yellow, black - rendering the redwood forest as mechanical trace and tonal residue. The towering redwoods, once organic and immersive, now flicker between abstraction and recognition. This partial imprint resists fullness, offering a machine-processed glimpse into what is usually vast, living, and immeasurable. The final composition overlays all four separations, intervened with expressive hand-painted color, where digital process meets material gesture. What begins as loss and fragmentation culminates in an uneasy synthesis of nature filtered, fractured, glitched, and reimagined through ink, dot, and labor.

The first print in this series, though the "final print" in the *Muir Mechanica* series brings all four CMYK layers into alignment- more or less. While the preceding prints isolate each mechanical pass, this composite reintroduces the image in full, with hand-painted gestures interrupting the orderly system of halftone dots. The addition of paint marks a return of the body: expressive, imprecise, resistant to replication. Here, the forest becomes both constructed and reclaimed, filtered through process but not contained by it. The tension between machine precision and human touch underscores the limits of reproduction and the persistent urge to intervene.
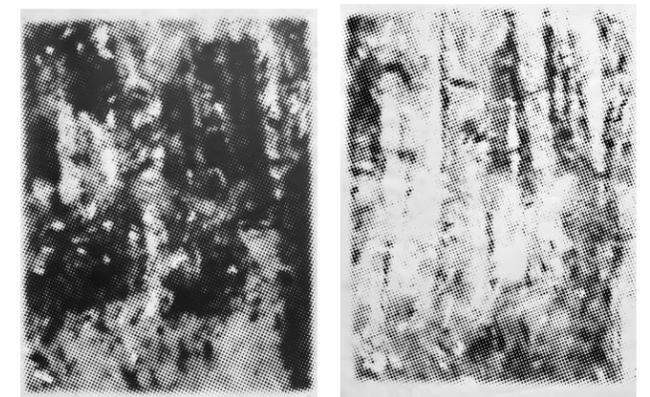
ARTIST BIOS

& STATEMENTS

BAOTRAN VO
(collaborate with Scott Tucker)
Until I See You... Again, 2025
Acrylic painting with fluorescent pigment, wood,
and transparent acrylic sculpture installation

Baotran Vo is a multi-media artist who employs a range of mediums, including animation, virtual reality, painting, digital fabrication, and interactive installation, to create immersive environments that explore the intersection of identity, culture, and memory. Vo is pursuing a Master of Fine Arts in Creative Practice and is a Teaching Associate at the University of Texas-Dallas. She received her Bachelor of Arts in Kinetic Imaging and a minor in Painting and Printmaking at Virginia Commonwealth University 6 in May 2022.
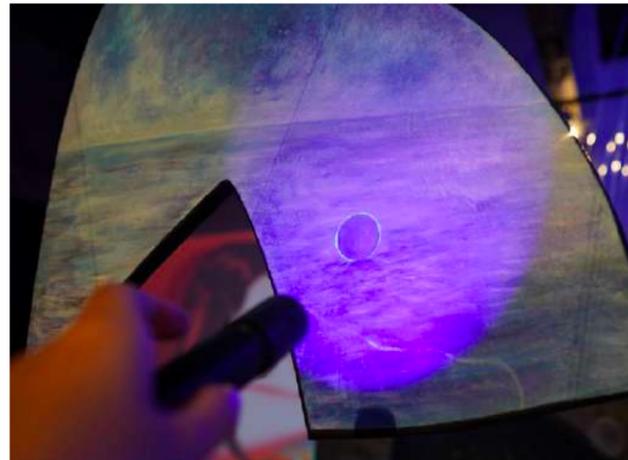
Vo's work reflects her journey as an international artist and her Vietnamese heritage. By delving into the themes of displacement, belonging, and cultural identity, Vo's art encourages viewers to reflect on their own experiences and to find meaning in their journeys. Ultimately, Vo's goal is to create a space for connection and understanding where audiences can find solace and a sense of belonging in their identities and experiences.

Until I See You... Again is an installation about continuity, transformation, and the unseen threads that connect one life to another through the memory of energy. Circular forms of painted wood drift beside their transparent acrylic reflections—each fragment suspended between presence and absence, matter and light. The work reflects on how energy moves through time, how memory and emotion shift shape yet remain alive within us. Layers of fluorescent pigment quietly absorb and release light, creating a slow afterglow- a trace of what was once present, now returning in another form.

Through the dialogue between acrylic and wood, color and transparency, the piece becomes a quiet meditation on return- a reminder that nothing ever truly disappears; energy only transforms, breathing again in another form, another life, another moment of recognition. In that suspended space, the work lingers like a pulse between two souls- a meeting that feels both familiar and infinite.

ARTIST BIOS

& STATEMENTS

SCOTT TUCKER
(collaborate with Baotran Vo)
Until I See You... Again, 2025
Acrylic painting, wood, and transparent
acrylic sculpture installation

Scott Tucker is a musician, arts journalist, and art curator. Tucker's endeavors have included executing creative projects for Neiman Marcus, Crow Holdings, and The Latino Cultural Center Dallas. Other recent community-based works have included curating 2025's Psychic Fissures for Arc Gallery, serving as the media director for 2023's Sounds of Deep Ellum, and executing Deep Ellum Dialogues: A Cultural Inquiry. Tucker holds an MA from The University of Texas at Dallas, a BA from The University of North Texas and is a current contributor to The Dallas Observer, Alternative Press and Grapevine Today. In his free time Tucker enjoys collecting rare books and recording music with his neo-grunge band, Aztec Milk Temple.

The work addresses my belief in the potential for multiplicity regarding the many unknown lives we may live within the realms of the physical and metaphysical Universe. As a nineteen-year-old, one night I had a dream in which I lived my entire life from start to finish. Towards the end of the dream, I was transported to an alternative, better life, which I then experienced in reverse.

To my regret, this alternative life was filled with love, joy, fulfillment and much more happiness than I was to experience in this life. In the dream, it was also revealed that one simple decision I had made in my youth, still unknown to me, had prevented my alternative life from existing as I had briefly witnessed it that night. Many years after the dream, following a helpful and unexpected conversation with artist and collaborator *Baotran Vo* in her studio, the mysticism of my experience was made a little less opaque by the artist's own belief system.

ARTIST BIOS

& STATEMENTS

BETÜL SERTKAYA
Dés Vu, 2025
Experimental video, 11:44 min, created with TouchDesigner

My name is **Betül Sertkaya** (Turkiye,1991), a visual artist working primarily in painting. I graduated from the Department of Painting at Mimar Sinan Fine Arts University in 2019, Istanbul. In 2024, I completed my master's degree at Hacettepe University Institute of Fine Arts, with a thesis titled 'An Essay on Life and Spatiality: The Apartment Project'. Currently, I am pursuing a Proficiency in Art (equivalent to DFA/PhD) at the same institution. My artistic practice explores the fragile boundary between reality and dreams, engaging with the construction of a fictional reality amidst the stream of distortions and absurdities of contemporary life. Through the lens of pastiche, I reinterpret artworks from past periods within a modern context, while also questioning the irony of producing art in an increasingly caricatured media landscape.

"Dés Vu" is an experimental video work that explores the disappearing nature of the past, memory, and time. Created using TouchDesigner, the project links MIDI keyboard notes to visual triggers each note evokes a new image or video, forming a dynamic visual narrative that evolves in harmony with sound. Inspired by personal family photo albums, the project examines how individual memories can transform into collective ones. Influenced by Chris Marker's Sans Soleil and La Jetée, it reflects on how memory shapes identity and shared history.

In Dés Vu, the artist overlays personal memory photographs with others' memory videos, symbolizing the merging of private and collective remembrance. Viewers are invited to connect emotionally with the fragmented pasts they see, uncovering a subtle sense of belonging and shared experience.

ARTIST BIOS

DANIEL (DA HYUN) KIM
Endless night, 2025
Interactive Audiovisual Performance

Daniel (Da Hyun) Kim is a Graduate Teaching Assistant at the University of Texas at Dallas, pursuing a degree in Game Design and Development. He holds a bachelor's degree in graphic design and works as a solo game developer.

& STATEMENTS
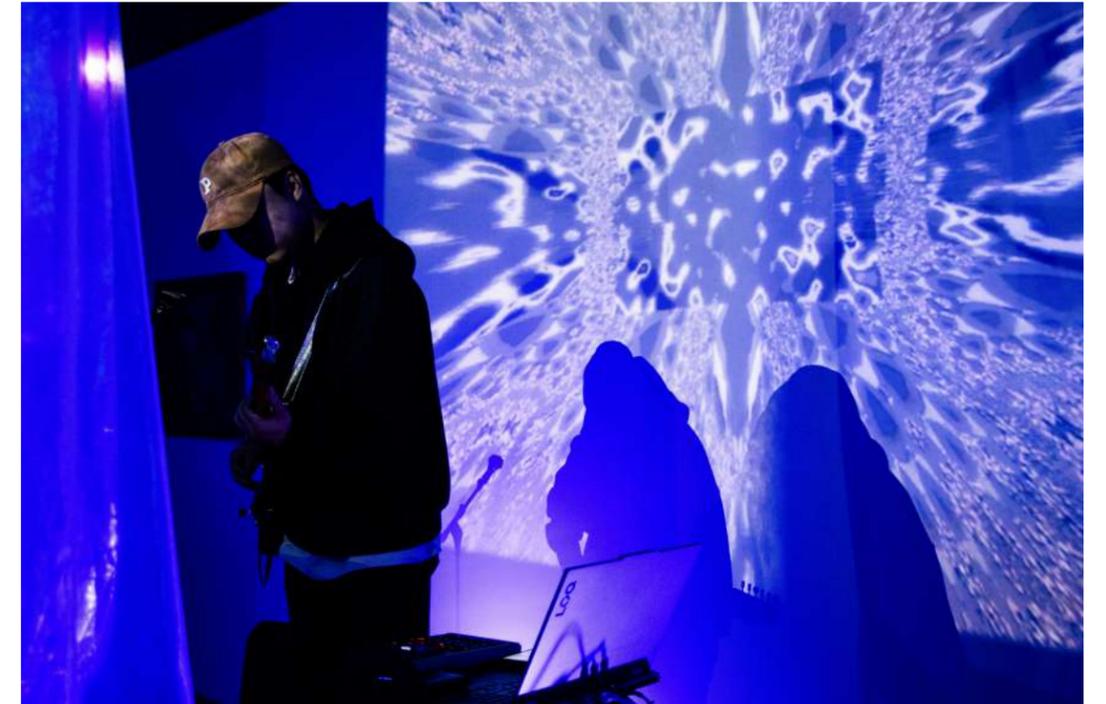
This project explores the relationship between sound and image through an interactive audiovisual system developed in Unity. Using real-time audio analysis, music is translated into dynamic patterns of light, shape, and color, creating a visual language that responds to and enhances the sound experience. By using the game engine not as a space for gameplay but as a platform for digital performance, the work transforms familiar listening into a multi-sensory involvement. The connection to the exhibition theme Déjà vu happens with elements, such as the looping sound and visuals, repeat, and the result of constantly changing combinations.

Musical rhythms generate repeating patterns, while variations in frequency and dynamics alter their visual expressions in real-time. You are invited to feel a sense of familiarity; shapes and colors reappear, echoing the sounds they have already heard, yet each 8 repeated sequence slightly changes, producing both familiarity and strangeness. In a way, the project shows Déjà vu as anaesthetic; the feeling of something repeating, familiar but not exactly in the same way.

ARTIST BIOS

& STATEMENTS

DIAMOND NGUYEN
Stillness, 2025
Oil on canvas, 24 × 30 in

Diamond Nguyen is a multimedia artist and educator with eight years of experience blending Art, Design, and Technology. She specialized in 2D/3D animation and interactive installations, currently pursuing a PhD in Art, Technology and Emerging Communication at UTD.

Stillness is an oil painting inspired by John Everett Millais's Ophelia. It captures an intimate moment of contemplation, examining the paradox that human life is both precious and fragile, and that the material world holds value only in the fleeting present. Ultimately, the work suggests that all such existence is transient, presenting life itself as an illusion.

ARTIST BIOS

& STATEMENTS

KRISTEN DUONG
Split Second, 2025
Interactive Installation

Kristen Duong is a multidisciplinary artist and performer pursuing an MFA in Creative Practice at the University of Texas at Dallas. Her work explores memory, 9 identity, and technology through immersive installations, sound, and performance. Treating technology as a poetic extension of the body, she transforms emotion and recollection into layered sensory landscapes. Influenced by her mother's history as a dancer and Vietnamese immigrant, Duong reflects on restoration, vulnerability, and womanhood, creating contemplative spaces that explore cultural memory and belonging.

Split Second is an immersive installation that materializes the elusive phenomenon of déjà vu. The viewer becomes the present moment, standing between a portal to the future, an abstract chrome mirror, and a portal to the past, a golden frame projecting a live feed. A webcam records the viewer's reflection, which is then projected with a slight delay into the frame behind them.

What they see in the mirror is not their immediate self, but a ghost from a moment just passed. This temporal rift creates a disorienting loop, compelling one to question their own senses and memory. Split Second invites a personal investigation into the fragile nature of time, perception, and the haunting feeling that you have been here before.

ARTIST BIOS

MONICA BERLANGA
In the Time It Took to Bloom, 2025
Mixed media on paper

Monica Berlanga is a Mexican American artist and advocate born in Laredo, Texas, and shaped by her years in Austin. Her artistic voice intertwines with her longstanding commitment to equality, mental health, and community healing- including her recognized role in the 2011 repeal of Don't Ask, Don't Tell and continued work with the Modern Military Association of America. Working in mixed media and acrylics, Monica explores themes of inner light, resilience, and emotional connection. Her paintings- often influenced by dreams, spiritual energy, and sensory experiences- offer a visual language for feelings that words alone cannot hold.

& STATEMENTS

In the Time It Took to Bloom captures the cyclical nature of transformation— portraying renewal as a return to the self. Through layered textures and botanical imagery, Berlanga evokes the tenderness of healing and the quiet strength of emotional rebirth.

ARTIST BIOS

& STATEMENTS

LAUREN E. ALLEN
*Sulis (2023), Nebula (2023), Transitus (2025),
Sanctus (2023), Sphaera (2023*

My artwork is the exploration of emotional responses to moments and memories that have been shaped by my experience as a neurodivergent person. Through the creation of tangible objects I am able to reflect and dissect these experiences, giving me the opportunity for internal resolution. Embracing motion blur and low lighting I conjure dreamlike environments as my artwork serves as vessels for nostalgia, curiosity, and unresolved identity. I'm constantly negotiating what parts of myself are mine and what parts have been shaped by my surroundings.

Currently residing in Dallas Texas, **Lauren E. Allen** graduated from the University of North Texas in 2024 with a Master of Fine Arts in Studio Art with a concentration in photography and Cum Laude from Texas Woman's University in 2014 with a concentration in photography. Lauren's work is an exploration of the psychological aspects that influence our ideas of self. Utilizing abstracted photographic imagery and fiber, viewers are encouraged to reflect on their own conscious and unconscious identity.

ARTIST BIOS
& STATEMENTS

SEAN EPHRAM
Untitled (Time Drift), 2025
Immersive LED sculpture with light and sound

Sean Ephram is a multidisciplinary artist who creates immersive LED sculptures that merge light, sound, and design. Drawing on a background in music and programming, their work transforms spaces into vibrant, otherworldly environments that invite exploration and sensory engagement.

Inspired by Anaximander and physicist Carlo Rovelli, this work reflects how time moves at slightly different speeds depending on altitude- a result of gravity's subtle effect on the flow of time.

ARTIST BIOS

& STATEMENTS

VAJI ZAMANIDERKAANI
Continuing Unrooted (Between Me and You), 2025
Interactive painting installation, oil on canvas
and fabric, 36 × 48 in

Vajihe Zamaniderkani is a multidisciplinary artist and educator born and raised in Isfahan, Iran- a city renowned for its rich architectural heritage and cultural legacy. She holds a Bachelor's degree in Painting and a Master's in Art Research from Iran, and earned her MFA in Creative Practice from the University of Texas at Dallas, where she now teaches Design Foundation. Her practice weaves together painting, sculpture, and interactive elements to explore themes of identity, memory, and displacement. Rooted in her immigrant experience, her ongoing body of work, Unrooted, draws on the metaphor of a plant removed from its native soil, embodying the emotional and psychological processes of migration, adaptation, and transformation. Zamaniderkani's work is both intimate and spatial, creating immersive environments that invite reflection on the themes of belonging and fragility. Through translucent layers and responsive technologies, she explores the thresholds between visibility and concealment, as well as distance and connection. Her installations often engage the audience as participants in acts of seeing and sensing- transforming the experience of displacement into one of shared presence and emotional resonance.

In *"Continuing Unrooted,"* identity is depicted as layered- partly concealed and partly revealed. The shifting veil symbolizes the initial barriers through which people perceive one another, and only intentional closeness can lift these layers. As a viewer draws near, the fabric responds, allowing glimpses of a healing space beyond— an inner landscape of connection and care. The painting *"Between Me and You,"* visible only during these moments of openness, represents a sanctuary for emotional healing. The artist suggests that healing is a relational process that unfolds only in the presence of another. A semi-transparent curtain, adorned with delicate shards of color, like fragments of memory suspended in mid-air- hangs in front of the painting *"Between Me and You."*

As it senses a visitor's approach, the curtain stirs, rolling up or down to reveal or conceal the artwork behind it. This quiet choreography invites viewers into an intimate exchange: a moment where what is hidden breathes into view. This interactive installation reflects on the fragility and resilience of being seen and held- the delicate bravery of exposure and the quiet strength that comes from support. Soft fabric, subtle light, and gentle motion give form to impermanence and memory- moments that slip away yet linger like echoes. Each reveal is as fleeting as déjà vu; each concealment serves as a reminder of the distance we maintain. *"Continuing Unrooted"* navigates the tender tension between self protection and vulnerability, as well as distance and closeness. It creates a poetic space of inbetweens: the curtain trembling at the threshold of two worlds, inviting us to witness how identity and healing emerge when we dare to approach and truly see one another. In the context of *"Déjà Vu,"* the piece resonates with themes of memory and impermanence- an uncanny familiarity, as if this 11 gentle dance of revealing and concealing has played out before in the quiet echoes of memory.

COMMUNITY ENGAGEMENT & EVENTS

OPENING RECEPTION
Friday, November 7, 2025 | 7–9 PM
• Interactive Audiovisual performance
by Daniel Kim at 8:00 PM
• Interactive audience experience featuring
motion and light responsive installations.
• Award announced by
Professor Marilyn Waligore.

PERFORMANCE NIGHT
Thursday, December 11, 2025 | 7–9 PM
• Curated by Professor Dean Terry
• Participating Artists: Diamond Nguyen,
Kristen Duong, Daniel Kim, Zahra Jafarpour,
Tina Vahed Khoshknab, Jacqueline Nicole
Hinojosa, Mai Khanh Tran Ho, and Neal Ma.

CLOSING RECEPTION
Thursday, January 30, 2026 | 7–9 PM
• Interactive Audiovisual performance
by Daniel Kim at 8:00 PM.
• Interactive audience experience featuring
motion and light responsive installations.

AUDIENCE TAKEAWAYS
• Collectible keychains designed by Diamond
Nguyen for *Déjà Vu*, featuring 3D modeled
representations of works by all eleven
participating artists.
• Art Print Collection available from artists
Monica Berlanga and Amanda Dunbar.

SHARED THOUGHTS ON DÉJÀ VU

Déjà Vu, opening November 7, 2025, at ARC Gallery
in Dallas, Texas, playfully acknowledges the mystical
qualities of creation, examines the intentions behind
it, and challenges the irony embedded in post-internet
culture, while also exploring the fragility, temporality,
and beauty of sincerity. If the internet has made
accessibility unlimited, perhaps personal boundaries have
become more necessary than ever to protect sincerity.

Could sincerity, when rooted in personal experience, serve
as the foundation for both mysticism and creation? If so,
Déjà Vu may be seen as a cosmo-psychic acknowledgment
of the human experience- an attempt to reconnect itself
to the mystical, the physical, and the metaphysical
universe.

- Scott Tucker, 2025

CREDITS

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Dr. Kevin Sweet, Zack Nguyen

Technical Support
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Invited Artists
Vaji Zamaniderkaani, Daniel Kim, Scott Tucker
Guest Artist Sean Ephram

Thank You The Bass School of Arts, Human-
ities, and Technology at The University of Texas
at Dallas, Professor John Pomara, Bass School
Graduate Students, and all applicants from
the open call.

CLOSING REFLECTION

Déjà Vu lingers in the echo of the familiar, the soft
return of something once known, breathing again
in a new shape, a new moment. Within every
repetition lies renewal. And in each encounter, a
quiet recognition of return.

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Catalogue written by Baotran Vo
Edited by Diamond Nguyen and
Professor Marilyn Waligore
Design by Kristen Duong