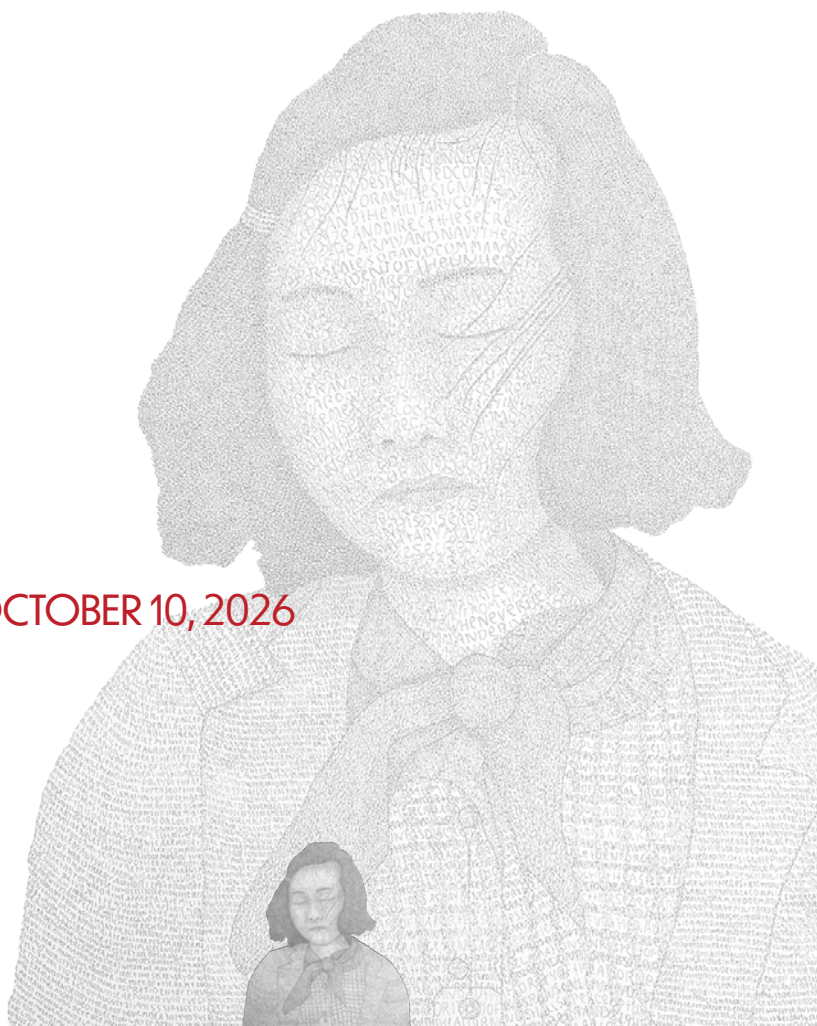


RECODING THE CODEX:

CULTURAL HERITAGE THROUGH LANGUAGE



JULY 25 - OCTOBER 10, 2026



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CULTURAL HERITAGE THROUGH LANGUAGE

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ARTIST RECEPTION:

Saturday, July 25, 2026, 6:30 PM – 8:30 PM

CURATED BY:

Ara and Anahid Oshagan, Monica Hye Yeon Jun



Glendale
Library
Arts &
Culture



Library, Arts & Culture
Arts & Culture Commission

REFLETSPEACE ARTISTS

Hyun Ho Hwang

Bryan Ida

Jin Woo Kim

Narsiso Martinez

Jung Min Park

PASSAGEWAY ARTISTS | SELF HELP GRAPHICS & ART

Sandow Birk

Raul Caracoza Jr.

Avis Charley

Alex Donis

Sandra Fernández

Lysa Flores

Brandy Flower

Melissa Govea (Tochtliita)

Miles Hamada

Tina Hernandez (aka La Libertina)

Sandra de la Loza

Álvaro D. Márquez

Dalila Paola Méndez

Laura Molina

RECODING THE CODEX:

CULTURAL HERITAGE THROUGH LANGUAGE

ReflectSpace presents *ReCoding the Codex: Cultural Heritage through Language*, an exhibition that considers the complicated relationship between language, social justice, and cultural heritage. The codex is the historical name for a book—this becomes the starting point for the artists in this exhibit to re-create or re-code the way language is seen and read. Located inside Central Library, Glendale's ultimate repository of language and books, ReflectSpace is the ideal setting for this exhibition, which intersects art, social justice, and language.

Through drawing, painting, sculpture, installation and video, the artists employ language in the form of script, handwriting, calligraphy, historical records, and archival and commercial texts, to highlight social justice issues that are relevant to their unique cultural communities. Based in the U.S. and Korea, *ReCoding the Codex* addresses colonization, Japanese American incarceration, and exploitation of agricultural workers, creating an international dialogue about harnessing the power of text and word in innovative ways.

In the PassageWay, works from Self Help Graphics & Art, an East L.A. art institution, extend these themes through pieces from their vast print and monograph collection.

ReCoding the Codex: Cultural Heritage through Language is part of a series of ReflectSpace exhibitions addressing cultural heritage launched in 2025 with *Reimagining Algorithms: Cultural Heritage in the Age of AI*.

Artists Hwang, Kim and Park are supported by the Women's Human Rights Institute of Korea and the Research Institute on Japanese Military Sexual Slavery.

This exhibition is sponsored by the Glendale Arts & Culture Commission through funding from the Urban Art Fund.

HYUN HO HWANG

This work reconfigures the textual fragments *Unfinished History*, *Remember the Truth*, *Unforgotten Testimonies*, *Forced Memories*, *Stolen Girlhoods*, and *Names that Remain* into a visual language of form and rhythm.

Rather than treating language as a vehicle of communication, Hwang transforms words into visual signs that evoke historical memory and collective consciousness. Repeated, layered, and fragmented, the letters become traces of wounds that refuse erasure, accumulating into strata of memory that continue to unfold in the present. Each circular canvas functions as both a fragment of remembrance and a symbol of history's cyclical return, where individual narratives gradually expand into the shared memory of a community.

The work distills into a concise visual vocabulary the violence, loss, and unresolved histories endured by the girls and women subjected to the Japanese military's system of sexual slavery. Testimonies long confined to silence and names that resist disappearance are reconstituted as a new visual narrative across the painted surface.

Rather than representing historical trauma directly, *Unfinished Stories: Girls* creates an aesthetic space in which memory and forgetting, absence and presence are continuously negotiated. It invites viewers to reflect upon the enduring resonance of history and the irreducible dignity of human life.



BRYAN IDA

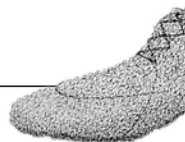
For the past eight years, Bryan Ida has developed *con.Text*, a body of work examining historical events through the lens of contemporary social and political conditions. Through research-based paintings incorporating language from government documents, Ida addresses histories of abuse, injustice, and the marginalization of targeted communities. By transforming these words into visual marks, his work moves beyond labels to create a visual language centered on compassion, dignity, and resilience. Ida's practice seeks to inspire reflection and emotional connection while exploring the enduring consequences of human injustice.



The portrait of the artist's father is inspired by a photograph by Dorothea Lange taken of Japanese Americans being forcibly incarcerated during World War II. Father II is rendered using text from California's 1913 Alien Land Law, which barred many Japanese immigrants from owning farmland. From within an internment camp, the artist's father later enlisted in the U.S. Army.

Right: Bryan Ida, *Father II*, Ink on panel, 40 x 34 inches, 2021

Above: Dorothea Lange (1895-1965), *San Francisco, CA, June 1, 1942*, Library of Congress Prints and Photographs Division





JIN WOO KIM

New Declaration of Independence transforms the remnants of Gounsa Temple in Uiseong, destroyed in the 2025 wildfires, into the primary material of the work. Charred wood and charcoal recovered from the site are carved with Korea's Declaration of Independence in Hunminjeongeum script and transferred onto traditional hanji paper through a woodblock rubbing process. The work reconstitutes the remains of a vanished place as a vehicle of historical memory, transforming destruction into the foundation of a renewed historical narrative.

Gounsa Temple served as a military supply base for monk soldiers during the Imjin War (1592 to 1598) and later became an important center of the Buddhist independence movement under Japanese colonial rule. The burned timber becomes testimony to histories of violence, resistance, and survival. Rendered in Hunminjeongeum, *New Declaration of Independence* recalls efforts to preserve Korea's language and cultural identity, while its repeated printing proposes independence as an ongoing ethical practice.

Charred objects installed beneath the print commemorate the victims of the Japanese military's system of sexual slavery, euphemistically known as "Comfort Women." By linking material traces of fire with suppressed histories, the work expands the meaning of liberation beyond national independence to include memory, human dignity, and justice. It positions the charred wood as both an archive of the past and a medium through which these histories continue to resonate in the present.

Jin Woo Kim, *New Declaration of Independence*, Rubbing on hanji paper, 2 panels, 82 x 28 inches each, 2026

기 기 피고음 피고음 하하 나 우도 후 설 이 미 세
 부 부 머머 기 기 등 윗 윗 이 세 나 머 기 평 이 하 단
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 우도 기 어 기 기 설 이 설 설 하하 나 이 설 설 이

설 설 설 설 설 설

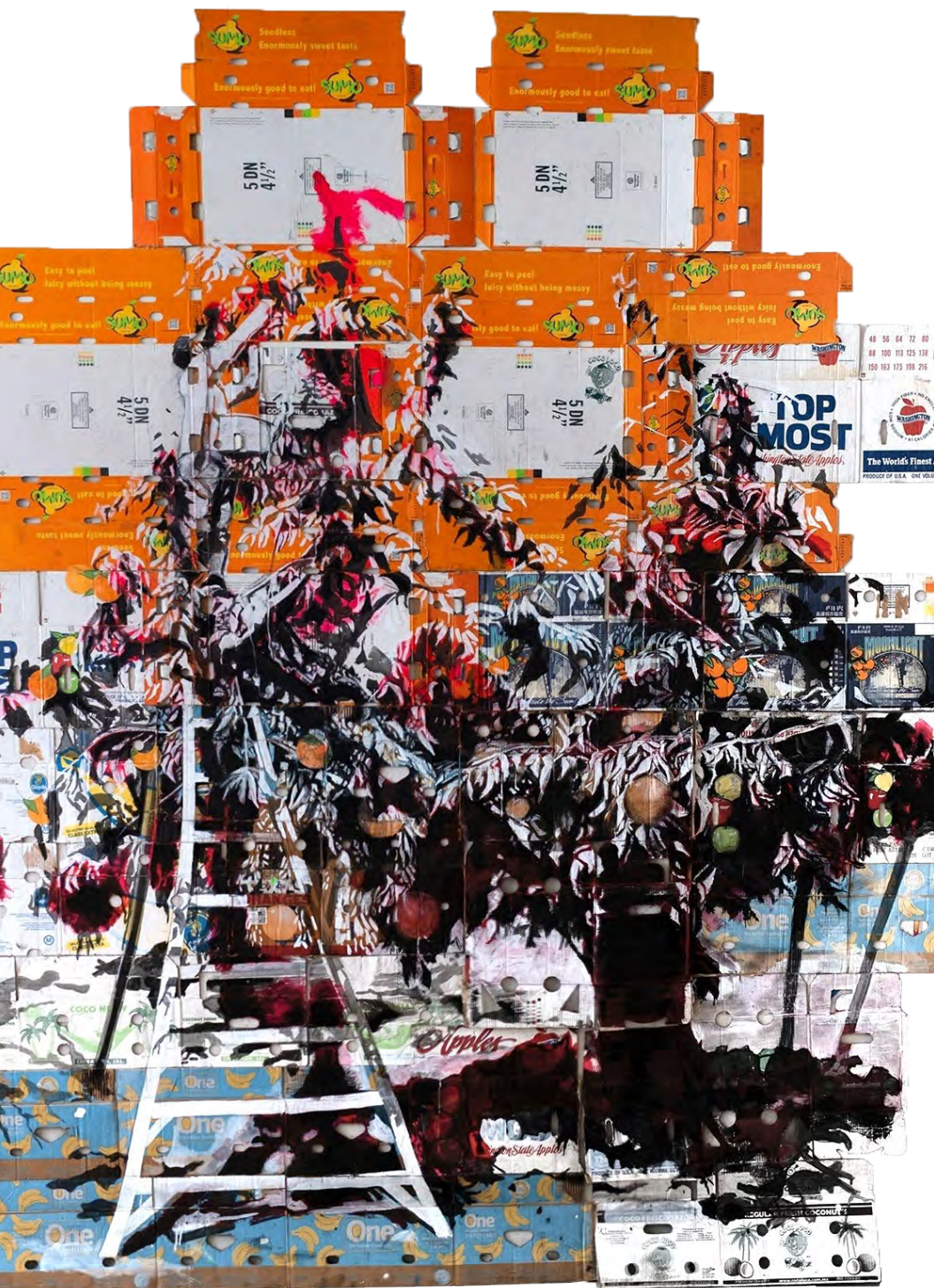
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NARSISO MARTINEZ

Drawing on his experience as a farmworker, Narsiso Martinez creates drawings and mixed media installations depicting agricultural laborers within expansive farming landscapes. Using discarded produce boxes collected from grocery stores, he transforms portraits into paintings, drawings, and sculptures. Influenced by 1930s Social Realism and the expressive potential of found materials, Martinez highlights the essential yet often overlooked labor of farmworkers while questioning the contradictions embedded in the term "American farmworker" amid the industry's reliance on undocumented labor.



Narsiso Martinez, *Easy to Peel*, Ink, gouache, charcoal, acrylic on produce cardboard boxes, 144 x 144 inches, 2017



JUNG MIN PARK

Sentinance (*senti:nance*), a hybrid term for sentiment and resonance, captures the moment in which the emotional residue of the past reverberate through the present. The work employs an AI large language model (LLM) to interpret historical archives documenting the victims of the Japanese military's system of sexual slavery alongside the continuous flow of contemporary big data, social media, and online news. In doing so, it composes a living dialogue in which historical memory and present-day narratives become inseparable

This encounter is mediated through the material and poetic presence of type. Across the displays, fragments of text drift, converge, dissolve, and reassemble, exceeding the function of documentation to become a living language that traverses time. History does not disappear; it returns, transformed yet enduring.

The emotional landscapes of past and present intersect, resonate, and unsettle one another. Rather than reconstructing history, the work reveals memory as an active, unfolding process, inviting viewers to contemplate those lives, voices, and histories that must be remembered.

Idol Concert Ticketing Failed 🤔

Malicious comments seen like real idiots lol

ChatGPT seems really smart 🤖

Are the people dissing Anonymous mentally ill?

It's already Thursday this week

친구!

I have to clean home on the weekend
Ordered snacks with dawn delivery

The speed of AI development is really scary 🤖



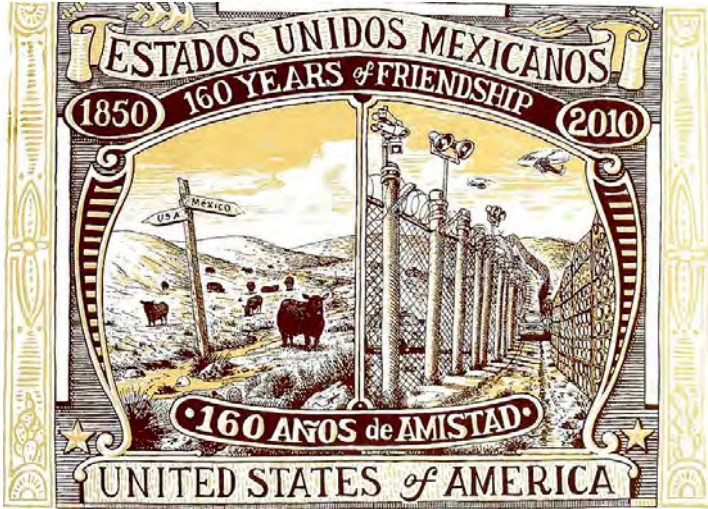
SELF HELP GRAPHICS & ART

Self Help Graphics & Art emerged from the inspiration, energies and labor of a group of artists/printmakers in East Los Angeles. Incorporated as a non-profit in 1973, Self Help Graphics & Art (SHG) is dedicated to the production and distribution of prints and other art media by Chicana/o and Latinx artists. Their multidisciplinary and intergenerational programs promote artistic excellence and empower their community by providing access to space, tools, training and resources. Now, more than 50 years later, SHG's world-class printmaking practice continues to foster emerging Chicana/o and Latinx artists and supports the role of artists as leaders.

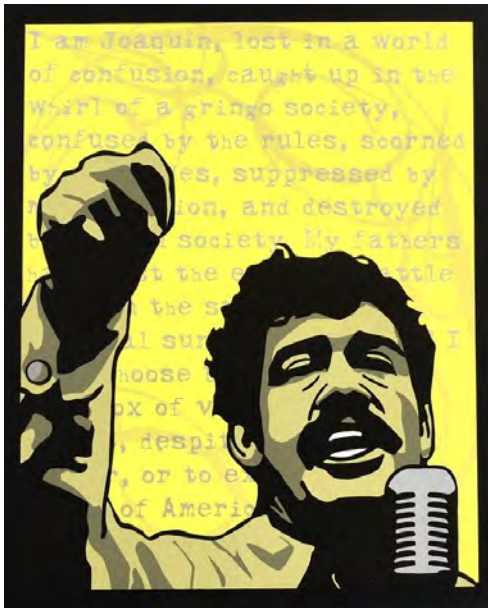
The artworks on the following pages are part of the Self Help Graphics & Art Collection and were made through their printmaking workshops and programs.

www.selfhelpgraphics.com

SANDOW BIRK



RAUL CARACOZA JR.



Sadow Birk, *Estados Unidos Mexicanos*, Serigraph, 26 x 38 inches, 2010
Raul Caracoza Jr., *Corky*, Serigraph, 26 x 20 inches, 2006

AVIS CHARLEY



ALEX DONIS



Avis Charley, *Notions*, Serigraph, 22 x 30 inches, 2022
Alex Donis, *Between the Lines*, Serigraph, 22 x 35 inches, 1992

SANDRA FERNÁNDEZ

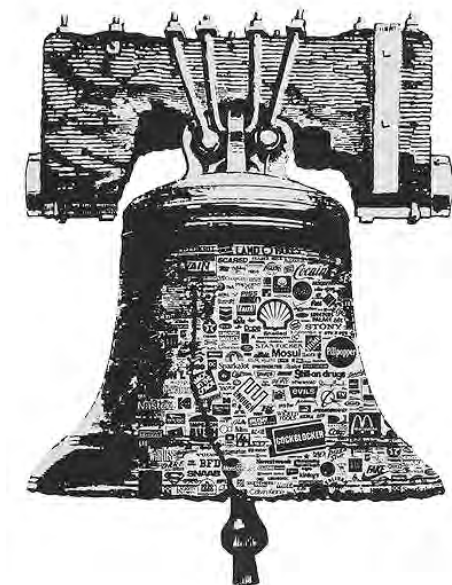


LYSA FLORES



Sandra Fernández, *The Northern Triangle*, Serigraph, 22 x 30 inches, 2018
Lysa Flores, *Tres Chic Ana*, Serigraph, 22 x 15 inches, 2024

BRANDY FLOWER



MELISSA GOVEA (TOCHTLITA)



Brandy Flower, *Liberty Hell*, 20 x 26 inches, 2008

Melissa Govea (Tochtlita), *Migration is Natural*, Serigraph,
30 x 22 inches, 2022

MILES HAMADA



TINA HERNANDEZ (AKA LA LIBERTINA)



Miles Hamada, *Untitled (Handcuffed Male w/ Red Stripes)*, Serigraph, 22 x 34 inches, 1983

Tina Hernandez (aka La Libertina), *Ya Basta*, Serigraph, 26 x 20 inches, 2004

SANDRA DE LA LOZA

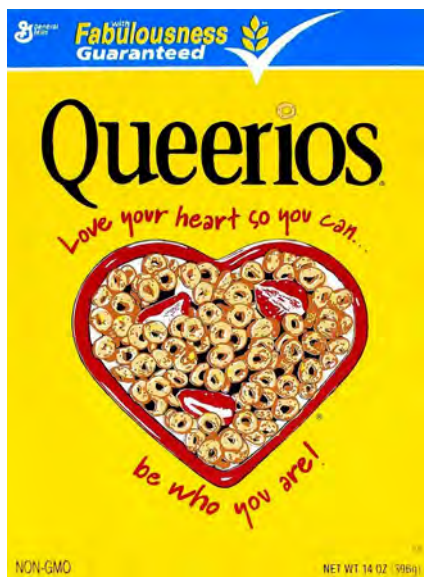


ÁLVARO D. MÁRQUEZ



Sandra de la Loza, *Spacechola Live!*, Serigraph, 30 x 30 inches, 2012
Álvaro D. Márquez, *Headed to the Fields*, Linocut print, 15 x 22 inches, 2017

DALILA PAOLA MÉNDEZ



LAURA MOLINA



Dalila Paola Méndez, *Queerios*, Serigraph, 26 x 20 inches, 2015

Laura Molina, *The Jaguar (Cihualyaomiquiz)*, Serigraph, 26 x 20 inches, 2002-2003

ARTIST BIOGRAPHIES

HYUN HO HWANG is a Seoul-based multidisciplinary artist whose practice examines healing and self-reflection. Working through Sally, the LINE FRIENDS character adopted as his artistic persona, he explores the tensions between individual experience and society, using humor and symbolism to critique popular culture and social systems.

BRYAN IDA is a Los Angeles-based artist whose practice evolved from music and sound design to visual art after working with Sam Francis. His work has been exhibited internationally, including at LACMA, MOCA Los Angeles, and the Japanese American Museum. He received the Gottlieb Foundation and 2025 COLA grants.

JIN WOO KIM is an installation artist and engineer whose work investigates evolution and “new humanity” through kinetic sculpture and mechanical systems. Since 1999, he has explored the relationships between machinery, nature, and humanity. His work has appeared in major Korean biennales, and he received the 2016 Jang Doo-Kun Art Award.

NARSISO MARTINEZ is a Mexico-born, Los Angeles-based artist whose work centers on labor, migration, and identity. He earned degrees from Los Angeles City College and California State University, Long Beach. His work is held in the collections of the Hammer Museum, OCMA, and the Amon Carter Museum of American Art.

JUNG MIN PARK is an artist and designer whose interdisciplinary practice combines visual and industrial design with AI, media engineering, and immersive technologies. Through interactive installations, XR experiences, and visual effects, he explores the relationship between art and emerging technology. His work has been exhibited internationally.



SELF HELP GRAPHICS & ART

SANDOW BIRK is a Los Angeles artist whose multimedia practice explores contemporary life through social and political themes. A graduate of Otis/Parsons Art Institute, he has received Guggenheim, Fulbright, Getty, and COLA fellowships and completed residencies at the Smithsonian.

RAUL CARACOZA JR. is a Los Angeles artist, graphic designer, printmaker, and photographer whose work blends Latino/a/x cultural traditions with contemporary design. He studied at Montebello High School and East Los Angeles College and is known for vibrant serigraphs.

AVIS CHARLEY (SPIRIT LAKE DAKOTA/DINÉ) is a Los Angeles-born visual artist whose ledger drawings and oil paintings explore evolving Native identity. She earned her BFA from the Institute of American Indian Arts, Santa Fe, New Mexico, in 2018.

ALEX DONIS is a Los Angeles-based multidisciplinary artist whose work challenges boundaries of religion, politics, race, and sexuality. Working across painting, installation, photography, video, and works on paper, he is a recipient of the Durfee Foundation Arts Completion Grant.

SANDRA FERNÁNDEZ is a printmaker whose work has been exhibited internationally. She received her MFA from the University of Wisconsin, Madison, and has taught at the University of Texas. Her work is held in collections including the Smithsonian.

LYSA FLORES is an East Los Angeles artist, musician, actress, and printmaker. Named by Newsweek as one of the "20 Young Latinos to Watch," her work spans music, film, and visual art, with serigraphs featured by Self Help Graphics.

BRANDY FLOWER is a Los Angeles-based art director, designer, and co-founder of HIT+RUN, a screen-printing company. He is best known for his work in the music industry, having served as a Sony Music Art Director from 1996 to 2005.

MELISSA GOVEA (TOCHTLITA) is a sign painter, muralist, and printmaker whose work transforms communities across Los Angeles. Her murals connect youth to cultural traditions. Her work has been featured at The Huntington Library, Art Museum, and Botanical Gardens, The Getty Museum, and the Smithsonian.

MILES HAMADA is a prominent Los Angeles-based community leader, arts administrator, silkscreen artist, and cultural preservationist. Based in the historic Little Tokyo neighborhood, he has dedicated over 30 years to Japanese American cultural preservation and activism.

TINA HERNANDEZ (aka La Libertina) is a Xicana/Tejana artist whose photography explores self-portraiture, womanhood, and Latinidad. Born in Brownsville, Texas, and raised in Houston, she earned a BFA in Photography/Digital Media from the University of Houston in 2003.

SANDRA DE LA LOZA is a Los Angeles-based artist whose research-driven practice explores history, memory, and power through visual, social, and archival frameworks. She creates projects that bridge institutions and communities and has co-founded initiatives including Arts in Action.

ÁLVARO D. MÁRQUEZ is an artist, educator, and museum professional whose practice examines displacement, indigenous dispossession, and gentrification through settler-colonial histories. A descendant of migrant farm workers, Márquez has exhibited internationally, with work in the LACMA collection.

DALILA PAOLA MÉNDEZ is a Los Angeles-born Guatemalan/Salvadoran queer artist whose multidisciplinary work explores ancestry, indigenous knowledge, resilience, and contemporary issues through painting, print, and film. She has a BA in International Relations from USC.

LAURA MOLINA is a Los Angeles visual and performing artist whose personal and political work incorporates self-image. She studied acting at the Inner-City Cultural Center and California Institute of the Arts and was an Artist-in-Residence at Self Help Graphics & Art.



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REFLECTSPACE

ReflectSpace, established in 2017, is an inclusive exhibition space designed to explore and reflect on major human atrocities, genocides, civil rights violations, and other social justice issues. Immersive in conception, ReflectSpace is a hybrid space that is both experiential and informative, employing art, technology, and interactive media to reflect on the past and present of Glendale's communal fabric and interrogate current-day global human rights issues. ReflectSpace.org

LIBRARY, ARTS & CULTURE

Founded in 1907, the Glendale Library, Arts & Culture Department includes eight neighborhood libraries including the Brand Library & Art Center, a regional visual arts and music library and performance venue housed in the historic 1904 mansion of Glendale pioneer Leslie C. Brand, and the Central Library, a 93,000 square foot center for individuals and groups to convene, collaborate and create. GlendaleLAC.org

ARTS & CULTURE COMMISSION

The mission of the Arts & Culture Commission is to enrich the human experience, reinforce Glendale's identity and civic pride through arts and culture, and to recognize the importance of arts to our quality of life and to the local economy. The Commission consciously integrates arts and culture into Glendale's daily life through urban design, planning, economic development, and education. GlendaleArtsandCulture.org

