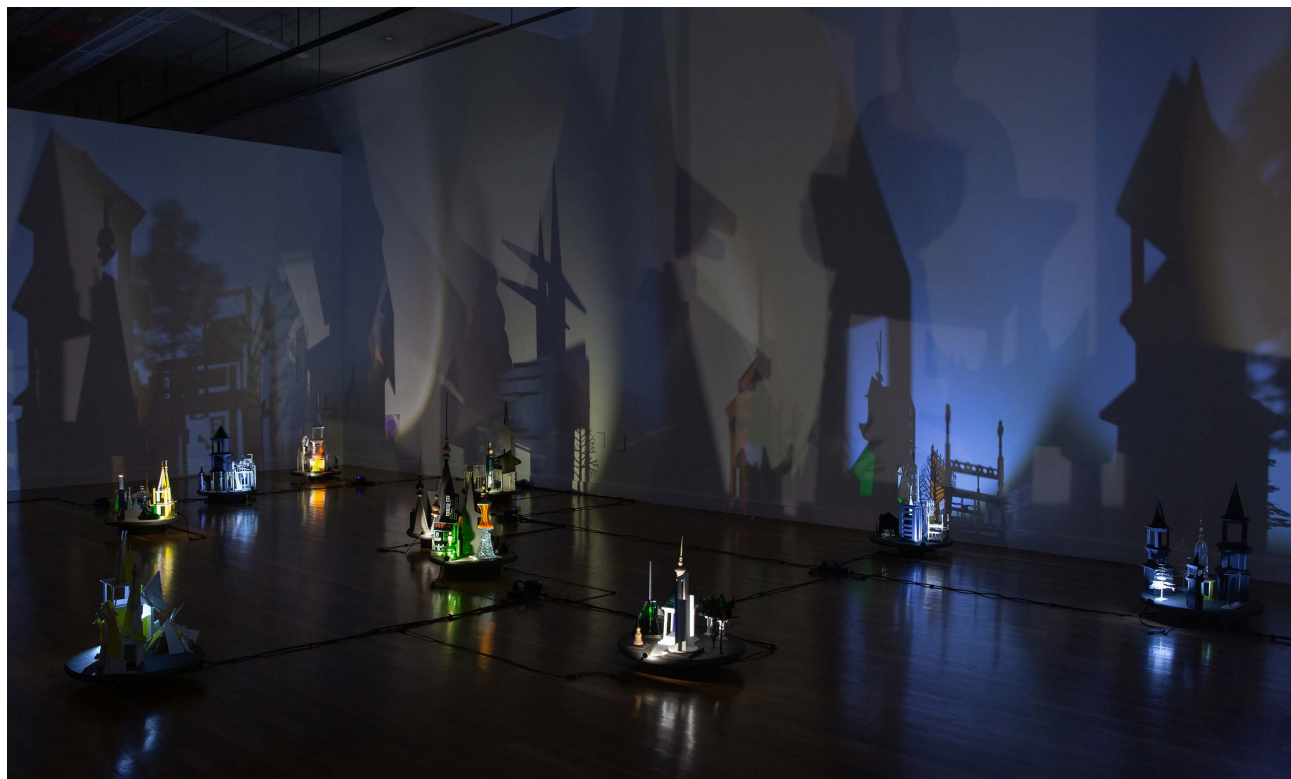


PRESS RELEASE

For Immediate Release
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That Sense of Complexity, 2026. Photo: Nikolay Maslov/UCR ARTS

WON JU LIM

The Vast Structure of Recollection

Exhibition on view

July 18, 2026–March 14, 2027
Culver Center of the Arts

FALL RECEPTION

October 10, 2026, 6 p.m.
Free and open to the public

**"But when from a long-distant past nothing subsists,
after the people are dead, after the things are broken
and scattered, taste and smell alone, more fragile but more
enduring, more unsubstantial, more persistent, more faithful,
remain poised a long time, like souls, remembering, waiting,
hoping, amid the ruins of all the rest; and bear unflinchingly,
in the tiny and almost impalpable drop of their essence, the
vast structure of recollection."**

— Marcel Proust, *In Search of Lost Time, Vol. I: Swann's Way*, 1913

UCR ARTS presents *Won Ju Lim: The Vast Structure of Recollection*, a major exhibition by Los Angeles-based artist Won Ju Lim opening July 18, 2026, at the Culver Center of the Arts. Bringing together three bodies of work spanning three decades of the artist's practice—including a new site-specific installation—the exhibition examines memory not as a fixed archive of the past, but as an ongoing act of reconstruction.

Taking its title from Marcel Proust's *In Search of Lost Time*, the exhibition explores how recollection collapses distinctions between past and present, lived experience and imagination. Across immersive installations, which include architectural models, wall paintings, and audio-visual elements, Lim transforms the elusive processes of remembering into physical space, inviting visitors to navigate environments where personal history and perception continually overlap.

"Won Ju Lim's work takes as its premise something both deceptively simple and tricky to pin down: that memory is not storage, but it is a process. *The Vast Structure of Recollection* asks us to take part in that process—to move through spaces built from recollection rather than pure documentation," says Nikolay Maslov, Curator of Special Projects.

Although Proust has long informed Lim's thinking, she resists describing her work as a direct translation of literature.

"Instead of translating Proust's literature into visual art, I'm more interested in creating a Proustian sensibility in my work that unfolds in time and space," says Lim. "We don't pay enough attention to involuntary memory, especially in this world where we have access to information at our fingertips. Throughout his seven-volume novel, Proust illuminates us with involuntary memory: fleeting encounters with an object, a smell, or a familiar place that unexpectedly release a kind of rush of sensation that comes through one's body. I am interested in how memory operates in this way; I don't think memory simply relies on recollection of facts. After all, forgetting is part of remembering."



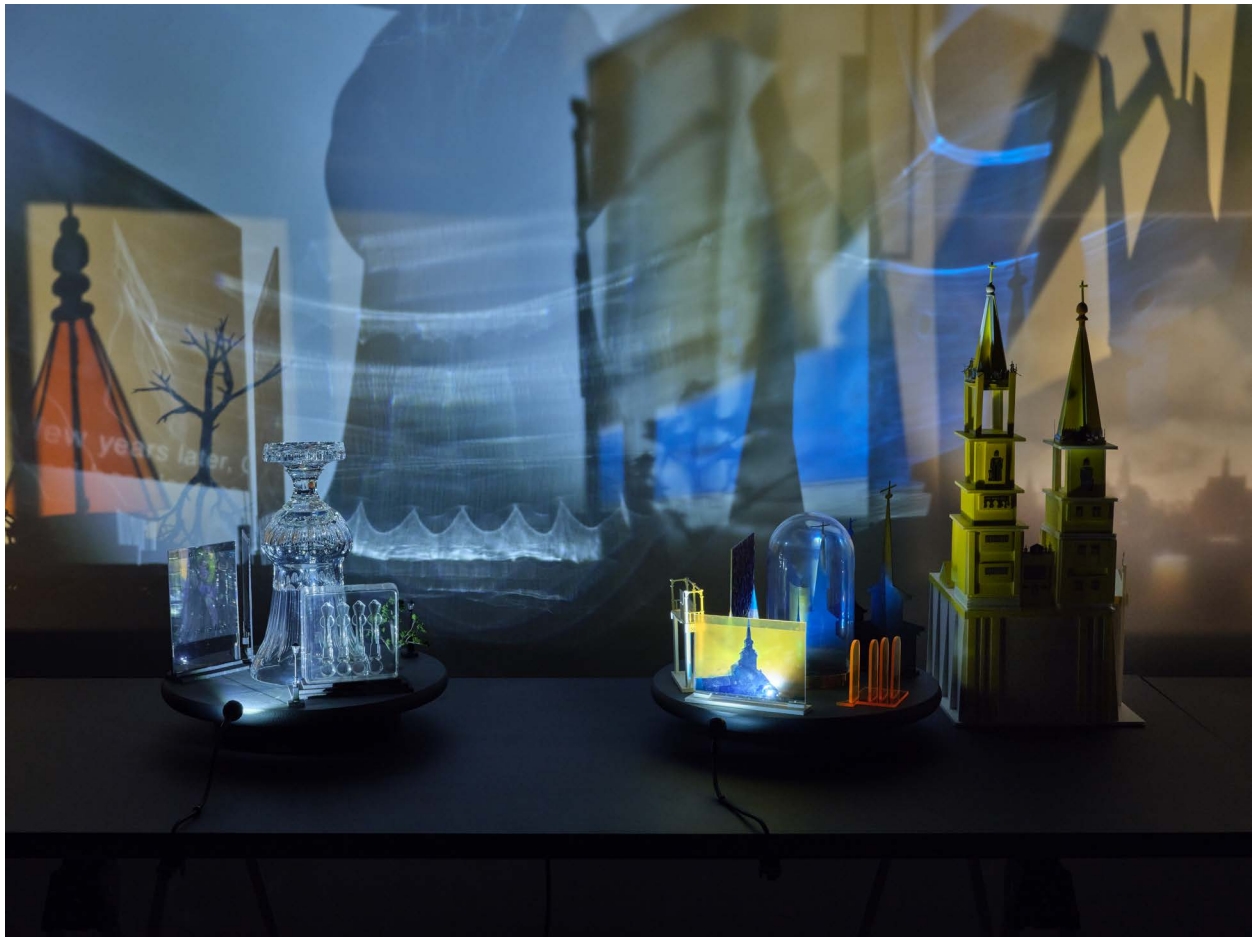
Proustian Bedroom, 2026. Photo: Nikolay Maslov/UCR ARTS

The Vast Structure of Recollection brings together three interconnected projects—*Proustian Bedroom*, *That Sense of Complexity*, and a newly commissioned installation responding to the history of the Culver Center building. Though distinct in form, each investigates architecture as a vessel for memory and the instability of remembered places, people, and things.

Conceived in 1995 when Lim was a first-year graduate student, *Proustian Bedroom* is set to conclude only at her death. Exhibited in evolving stages, it returns now in its third iteration. Entirely from memory, Lim reconstructs 11 bedrooms from her past and the one she currently occupies, layering their remembered dimensions and spatial arrangements across the walls of the Coil Atrium over the course of the exhibition, with the installation completing in March. Rather than reproducing architectural plans, the superimposed series of paintings register the distortions of recollection itself. The resulting surfaces retain a soft, atmospheric quality that mirrors the instability of memory itself.



Detail of *Proustian Bedroom*, 2026



That Sense of Complexity. Photo: Nik Massey and Night Gallery

“This iteration of *Proustian Bedroom* involves a series of superimposed paintings based on a set of sectional elevation drawn from my memory of my past bedrooms where scale remains unstable. For instance, the doorway of my childhood bedroom feels much taller than a doorway I recall from ten years ago. Isn’t it wonderful that scale constantly shifts with recollection?”

A second installation, *That Sense of Complexity*, combines found objects with architectural models built from Lim’s own mediated, evolving translations of how Proust recalls people, places, and things rather than accurate reconstructions of his writing. As important as the models themselves are the shadows they cast: visitors enter a room filled with shifting light, much like the shadow-play of a child’s bedroom lantern.

Created specifically for UCR ARTS, *Parasiting (Rouse’s Department Store)*, the exhibition’s new installation turns toward the building itself. Responding to the Culver Center’s past as the late 19th century Rouse’s department store, the work investigates what Lim describes as the site’s lingering residue. Visitors move through a darkened gallery, using flashlights to activate shifting shadows cast by the models. A glass panel, etched with an engraving, throws its own shadow across the wall, joined by a sound component that fills the space.

“The new site specific work at the Culver Center is a good example of Won Ju Lim’s process: rather than presenting the building’s history as found material, she’s working with what she calls residue, something that resists the archive in many ways. That’s also true of the larger exhibition. Across all three projects, form is never settled in advance. It emerges from research, memory, and from direct experience of the space. It also comes from the particular conditions of a site or a subject, and that’s exactly where the work earns its complexity,” reflects Maslov.

Across all three projects, Lim deliberately avoids settling into a single artistic language. “Once I get good at something where I feel comfortable with certain materials and processes, I know I’m in trouble,” she says. “Each time I start a new project, I need to rethink how the content creates a relationship with the formal. In other words, what the work is saying is inseparable from how it is being said, and vice-versa. I deploy specific mediums, materials, fabrication methods, and carefully consider the conditions of the exhibition space—these formal elements shape the specificity of each project. This ongoing negotiation between form and content is an important and consistent driving force in my creative practice.” Each project begins with research into a site’s history, architecture, and material conditions, allowing medium and concept to evolve together.

UCR ARTS will celebrate *Won Ju Lim: The Vast Structure of Recollection* with its annual Fall Reception on Saturday, October 10, 6–8 p.m. The public is invited to join the artist, curator, and members of the UCR ARTS community for an evening celebrating the exhibition.

UCR ARTS is part of the College of Humanities, Arts, and Social Sciences (CHASS) at UCR. Programs are supported by the City of Riverside. Additional support for this exhibition was provided by the Voy and Fay Wong Family (AAPI) Endowment.

PRESS INQUIRIES

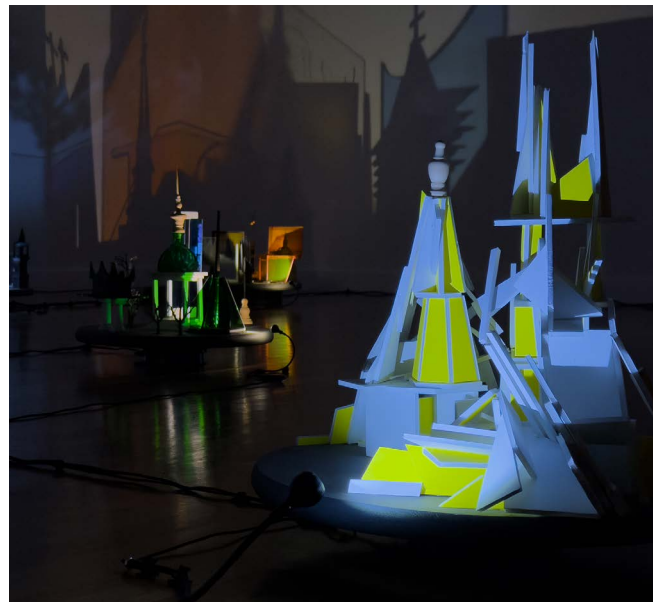
For press inquiries, high-resolution images, or additional information, please contact:
nikolay.maslov@ucr.edu



Proustian Bedroom, 2026. Photo: Nikolay Maslov/UCR ARTS

ABOUT THE ARTIST

Won Ju Lim is a Korean American artist whose multimedia practice is grounded in the interactions of sculpture and architecture. The conceptual and formal elements in her work draw from sources ranging from Baroque architecture, the urban landscape, to the domestic sphere. A 2024 Guggenheim Fellow, her work has been exhibited worldwide in over one hundred solo and group exhibitions. She received her MFA from the Art Center College of Design in Pasadena, CA. Won Ju Lim lives and works in Los Angeles, CA and is currently a lecturer at the University of California, Riverside. For more information, visit: <https://www.wonjulim.com>



That Sense of Complexity, 2026. Photo: Nikolay Maslov/UCR ARTS

ALSO ON VIEW

Dispatches: The Photography of Douglas McCulloh

Curated by Kevin Miller and Dawn Hassett

September 12–December 20, 2026

The Great Picture: Revisting the Legacy Project

Curated by Dawn Hassett

May 2, 2026–February 21, 2027

A Solid Sense of Who You Are: Celebrating the Legacy of Douglas McCulloh

Curated by Joanna Szupinska and Alyse Yeargan

October 3, 2026–June 12, 2027

Flash: Heather Cleary

Curated by Kathryn Poindexter-Akers

October 3, 2026–February 21, 2027

Shaping the Imperialist Imagination: Stereographs from the Museum Collection

Curated by undergraduate UCR students under the direction of Susan Laxton,

Associate Professor and Chair, Department of the History of Art

October 11, 2025–February 28, 2027

ABOUT UCR ARTS

UCR ARTS is the California Museum of Photography and the Culver Center of the Arts. Founded in 1973, the **California Museum of Photography** is the photography museum of the University of California. With more than 500,000 objects, it holds one of the major photography collections in the United States. The museum serves diverse local, national, and international audiences through research, exhibitions, education, programming, and publications. The **Culver Center of the Arts** advances the understanding and appreciation of the arts through extraordinary experiences in contemporary visual and performing art, as well as a rich ongoing film program. Culver Center facilities include a 72-seat screening room, computer lab, dance studios, Sweeney Art Gallery and other exhibitions spaces, and a black box studio and recording studio.

UCR ARTS is located at 3824 + 3834 Main Street, downtown Riverside • ucrarts.ucr.edu

UCR ARTS will observe summer hours from Saturday, July 11 through Sunday, September 20, 2026.

Summer Hours: Saturday & Sunday: 12:00 p.m.–5:00 p.m.

Regular academic year hours begin again starting Thursday, September 24, 2026.

Hours: Thursday + Friday, noon–5 p.m., and Saturday + Sunday, 11 a.m.–5 p.m.
