

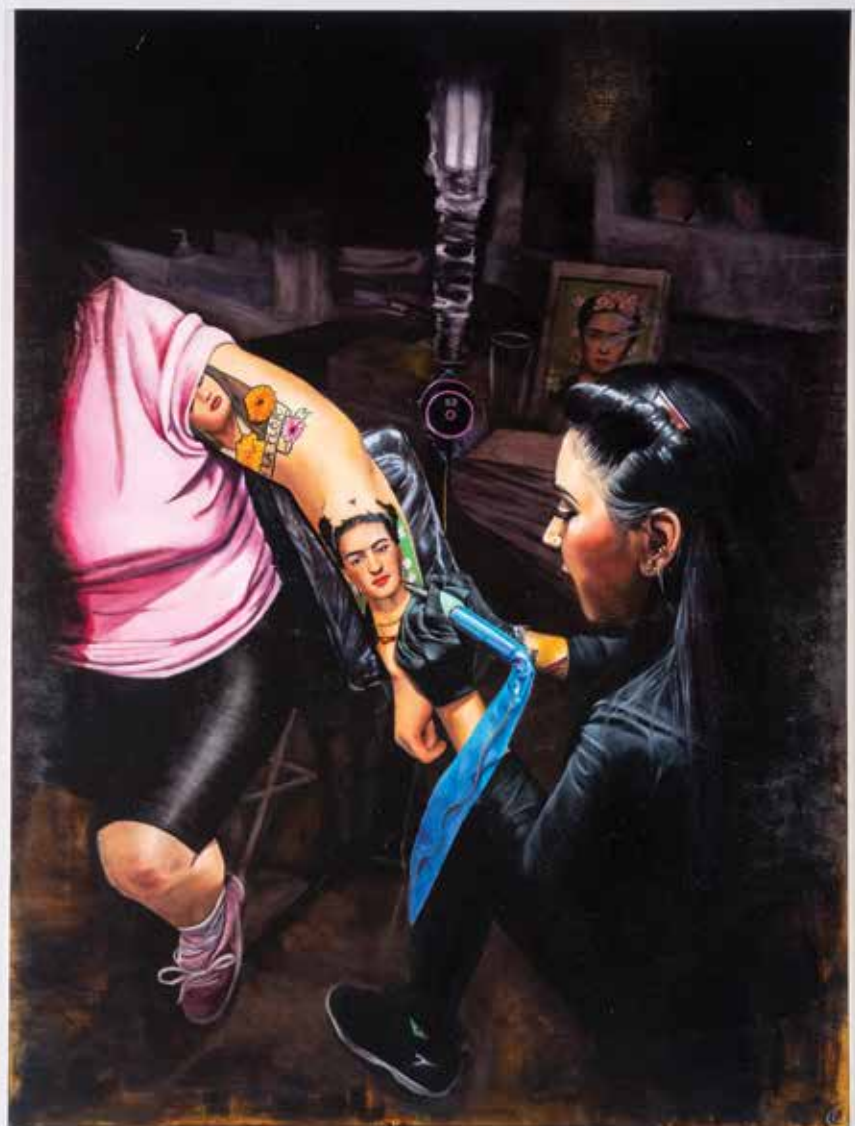
USC Roski School
of Art and Design
Master of
Fine Arts 2021

Danie Cansino
Jiyoon Kim
Hings Lim
José Guadalupe Sánchez III
Diane Williams
Rachel Zaretsky

Danie Cansino

Sangre

June 4–12, 2021



In her MFA thesis exhibition *Sangre* (2021), artist Danie Cansino brings together her parallel practices in drawing, painting, and tattoo work to reveal how they inform one another, and how she herself serves as a bridge between two seemingly disparate worlds. As a painter trained in the academy, Cansino produces large-scale works with brilliant sophistication. Paintings such as *Chicana Canvas* (2021) draw upon the Baroque tenebrism style, employing hyperrealism and the signature dramatic contrast of light and dark made popular by the European masters of the 16th and 17th centuries. But the artist's subjects are far from the European painting tradition that she uses to render them: they are family members, friends, and clients from the tattoo shop where she works. Keenly aware of the historicization process and how communities of color often get left out of both art spaces and the historical record, Cansino uses her practice to represent her community, with each of her paintings serving as a point of departure to share both personal and collective stories.

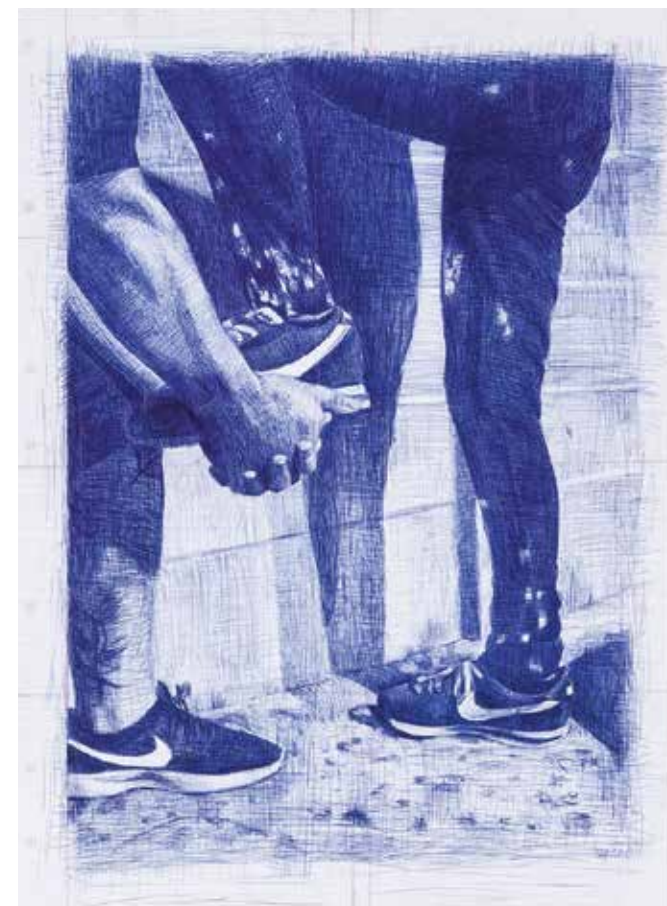
Chicana Canvas, 2021

Cansino's drawing practice has undoubtedly been influenced by her work as a tattoo artist. Like many Chicana tattoo artists, she grew up surrounded by family, friends, and neighbors with tattoos, particularly the black and grey realism style born from barrio cultures and passed down through generations. As a young apprentice learning this style, Cansino was often encouraged to first practice with BIC ballpoint pens, since the pen's fine point is similar to the end of a tattoo needle. In *Dodger Blue* (2020), she utilizes the same ballpoint pens to create a large-scale monochromatic landscape of Chavez Ravine, the historic Mexican American neighborhood—once home to her great-grandfather—that was ultimately destroyed by the city to make way for Dodger Stadium. Her rapid pen strokes create a dynamic representation of an effaced community and comment on racialized histories of displacement in Los Angeles.

In another drawing, *LA ESCALERA* (#7) (2019), Cansino depicts a woman wearing Nike Cortez shoes as she gets a "boost" to hop a fence. The artwork's name and composition reference the Mexican *Lotería* playing card associated with a ladder yet reinterprets it through a 21st-century lens. The exhibition's title wall also pulls from Cansino's cultural vernacular. Her beautiful handwritten lettering draws from tattoo traditions and is rendered with blue graffiti paint markers, further collapsing the divide between high art and low art, and signaling her commitment to bringing homegrown modes of creative expression into the gallery space.

A nearby monitor presents a video recording of Cansino as she is tattooed by her mentor Cesar "Big Ceeze" Castañeda. Their informal conversations throughout the tattoo process reveal intimate perspectives on aesthetic principles, having pride in one's work, and maintaining a commitment to family and community. This video of such a simple action, an everyday occurrence for both artists, gains special meaning as Cansino physically inherits Castañeda's work on her body. The Chicana body, Cansino reveals, adorned with tattoos and carrying community stories, serves as a powerful archive of the culture.

∴ **Danie Cansino** is an artist and educator who lives and works in her hometown of Los Angeles. She focuses on issues of systemic oppression, exploring the navigation of resources in her community. Through the use of various media such as oil paint, cardboard, and line paper, Cansino points to issues of material access and collapses the divide between low and high art, questioning what is considered worthy of representation. She also works in tattooing, striving to shine a light on its traditions and hardships and explore how colonization has affected its practice, particularly in the United States. Cansino's work has been featured in *Artforum* and shown at SUR:biennial, New Wright Gallery at UCLA, American Museum of Ceramic Art (AMOCA), UTA Artist Space, the Felix Art Fair, and Charlie James Gallery.

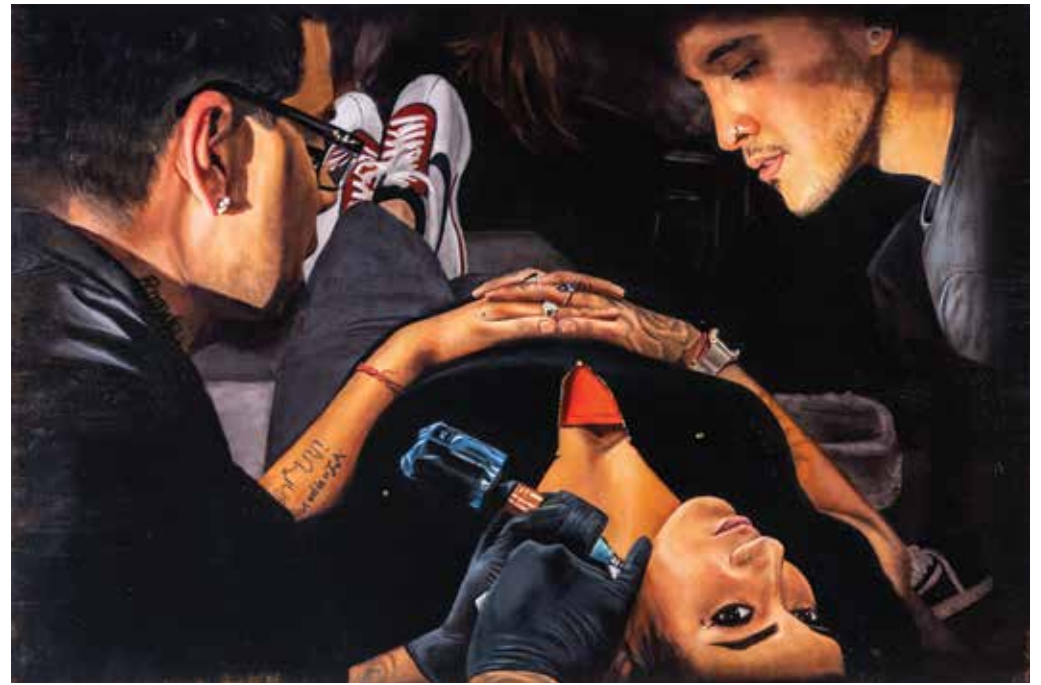


Make Your Mark,
2020

LA ESCALERA (#7)
Op, 2019

PAGES 14–15:
Dodger Blue
2020,





OPPOSITE:
Con Safos, 2021

Mi Familia, 2021

Chicana Canvas
(detail), 2021



Danie Cansino

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Danie Cansino, *Chicana Canvas*, 2021, oil on plywood, 96 x 72 in. Photo: Hiroshi Clark

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Make Your Mark, 2020, BIC ballpoint pen, Flamin' Hot Cheeto dust, lined paper, repurposed cardboard, 6 x 12 ft. Photo: Hiroshi Clark

Danie Cansino, *LA ESCALERA (#7) I*, 2019, BIC ballpoint pen on lined paper, plywood. 24 x 18 in. Photo: Hiroshi Clark

PAGES 14–15

Danie Cansino, *Dodger Blue* 2020, BIC ballpoint pen on lined paper, repurposed cardboard, 40 x 60 in. Photo: Hiroshi Clark

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Danie Cansino, *Con Safos*, 2021, oil on plywood, 48 x 72 in. Photo: Hiroshi Clark

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Danie Cansino, *Mi Familia*, 2021, oil on plywood, 48 x 72 in. Photo: Hiroshi Clark

Danie Cansino, *Chicana Canvas* (detail), 2021, oil on plywood, 96 x 72 in. Photo: Hiroshi Clark

Jiyoon Kim

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Jiyoon Kim, *Sacred Bone* (detail), 2020, motor, shampoo, fish bone, dimensions vary.

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Installation view, *Twice a day by mouth*, Roski Graduate Gallery, USC Roski School of Art and Design, 2021.

Jiyoon Kim, *Sacred Bone*, 2020, motor, shampoo, fish bone, dimensions vary.

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Installation view, *Twice a day by mouth*, Roski Graduate Gallery, USC Roski School of Art and Design, 2021.

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Jiyoon Kim, *Painkillers*, 2020, burnt sugar, water, lemon juice, plaster. Photo: Jon Wingo

Jiyoon Kim, *Untitled*, 2021, Advil pills, plaster, pot, 16 x 16 x 26 in.

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Jiyoon Kim, *Grinding Stone* 2021, motor, cement, wood, Advil bottle; 14 x 14 x 8 in.

Hings Lim

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Hings Lim, *Monolith*, 2021, real-time simulation, projection; computer, hydraulic pedestal, aluminum, nickel-plated steel, electric cords, projector; 90 x 45 x 45 in. Photo: Hings Lim

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Hings Lim, *Wheels*, 2019, Resin; 8 x 8 x 1.75 in. each. Photo: Hings Lim

Hings Lim, *Homo Lanterns*, 2020, real-time simulation, projection mapping; projectors, tripods, computer, electric cords; dimensions variable. Photo: Hings Lim

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Hings Lim, Installation view, *Imperceptible: machine, animal, plant, stone, skull*, Roski Graduate Gallery, USC Roski School of Art and Design, 2021. Photo: Hings Lim

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Hings Lim, *Flaming Tower II*, 2021, wax, wicks, dye, aluminum; 60 x 32 x 32 in.

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Hings Lim, *Witnesses I*, 2021, Stereograph, inkjet print on matte paper; 72 x 36 in.

Hings Lim, *Bifaces*, 2021, wax, wicks, dye, polyurethane foam; 7 x 72 x 24 in. Photo: Hings Lim

José Guadalupe Sánchez III

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José Guadalupe Sánchez III, *Nanas*, 2021, acrylic on wood panel; 6 x 4 ft.

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José Guadalupe Sánchez III, *Ocean. Desert. Mountain.*, 2021, acrylic on canvas, wood mount; 16 x 7 ft.

José Guadalupe Sánchez III, *Luis*, 2019, acrylic on canvas, cellophane, mylar; 3 x 2 ft.

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José Guadalupe Sánchez III, Installation view, *Para Acompañar*, Roski Graduate Gallery, USC Roski School of Art and Design, 2021.

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José Guadalupe Sánchez III, *California Xochitl* (performance documentation) 2021, family clothing, chicken wire, acrylic on canvas, sun/moon blanket, dimensions variable

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José Guadalupe Sánchez III, *California Xochitl* (installation documentation), 2021, family clothing, chicken wire, acrylic on canvas, sun/moon blanket; dimensions variable

José Guadalupe Sánchez III, *Homes*, 2021, acrylic on canvas, 10 x 6 ft.

Diane Williams

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Diane Williams, *The Umbilical Cord*, 2021, fabric, yarn, plastic netting, plastic bags, acrylic paint, dyed cotton welt piping cord; 43 x 120 in.

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Diane Williams, installation view, with *Batik and the Lasa of Control*, 2020 (foreground) and *My Mother's Daster*, 2020 (background), mixed media, dimensions variable.

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Diane Williams, installation view, *The Precarious Life of the Parol*, USC Roski Graduate Gallery, July 2021.

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Diane Williams, *Weaving Colonial Consumption*, 2021, fabric, yarn, plastic bags, ribbons, Spam cans, acrylic, paper on wood; 90 x 30 x 3 in.

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Diane Williams, *The Umbilical Cord* (detail), 2021, fabric, yarn, plastic netting, plastic bags, acrylic paint, dyed cotton welt piping cord; 43 x 120 in.

Diane Williams, installation view, *The Precarious Life of the Parol* with *Anting Anting* (foreground) 2021, and *Curtain of Illegibility* (background), 2020.

Rachel Zaretsky

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Rachel Zaretsky, *Untitled (Reflections I)*, 2021, Sublimation dye on aluminum panel; 24 x 30 in. Photo: Jackie Castillo

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Rachel Zaretsky, *A Walk Along the Memorial Wall*, 2021, video installation; dimensions variable.

Rachel Zaretsky, *A Walk Along the Memorial Wall*, 2021, video installation; dimensions variable.

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Rachel Zaretsky, installation view, Roski Graduate Gallery, USC Roski School of Art and Design, 2021.

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Rachel Zaretsky, *empathic simulation*, 2021, interactive sound installation, dimensions variable.

Rachel Zaretsky, *A Walk Along the Memorial Wall*, 2021, Risograph zine, 10.5 x 13.5 in.

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Rachel Zaretsky, *Untitled (Reflections II)*, 2021, Sublimation dye on aluminum panel 24 x 30 in. Photo: Jackie Castillo