

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

Jiyoon Kim

twice a day by mouth

May 12–14, 2021



In my first studio visit with Jiyoon Kim in 2019, the Korean-born artist identified herself primarily as a filmmaker. She talked about her production background and shared storyboard drawings, details from her latest casting call with actors, and some clips of recently completed video artworks. During her time as a graduate student at USC Roski School of Art and Design, she expanded her practice, producing meditative and revelatory moments in performance, sculpture, and installation.

In *A Tough Cake II*, a durational performance presented at a 2019 USC performance program, Kim decorated a small wooden panel with a mix of frosting, paint, and fresh strawberries and incessantly attempted to cut a slice with a hand saw. She struggled to break off a piece of this makeshift cake for more than an hour, gaining and losing the attention of her audience in the process. But the goal of this performance was not to be appreciated in a quick and easy moment but to instead force viewers to suspend their expectations and endure the time and labor required to complete such a banal yet absurd task.

Sacred Bone (detail), 2020

Jiyoon Kim's attentiveness to the ordinary has become a central through-line in her work, acting as the overall framework for her MFA thesis exhibition, *twice a day by mouth* (2021). Sculptures powered by AC brushless motors endlessly repeat cycles of grinding pills and baptizing a lifeless fish carcass in a bucket of beauty products to emphasize daily routines and the physical and emotional tolls they take. In another work, Kim again utilizes painkillers, this time casting them in burnt sugar to speculate on their digestion outside of the body, and in large doses to suggest their inefficacy. While these objects may seem cryptic at times, they ultimately reveal the artist's interest in re-engineering systems and structures of the body, while also functioning as evidence of her presence and labor. Together, they invite us to consider how we might disrupt our own routines through striking and unexpected means.

Kim's production background emerges in the gallery through sketchbook notes and drawings converted into vinyl wall transfers. Here she reveals the conceptualization and fabrication plans for her work, pulling back the curtain to allow viewers inside her mind and creative process. She also highlights cultural assimilation and isolation in her video projection, *A Nonchalant Vacation* (2021), which blurs together multiple recordings of her as she drags long lines of string lights across an empty parking lot in the middle of the night. She writes out words in English and Korean such as *imperfect*, *practice*, and 지금 (meaning "present" in Korean), poignantly commenting on the labor of speaking a foreign language, constantly having to translate one's words, and grappling with miscommunication and slippages.

There is no doubt that Kim's experience as an international student living in Los Angeles has colored the works she has produced since 2019. Compounded by the isolation and contemplation brought forth by the first wave of the COVID-19 pandemic, her thought-provoking, maddening, and sometimes cynical approaches to artmaking and daily minutiae are testaments to life during such an unprecedented time.

∴ **Jiyoon Kim** is interdisciplinary artist born in South Korea and living and working in Los Angeles and Seoul. Her recent works examine the cultural and historical complexities that influence her passive acceptance of violence. Through an installation that deals with cleansing, feeding, and managing pain, Kim encourages viewers to consider their ever-present habituation through patriarchal and capitalistic networks. Kim has exhibited, screened, and performed her work at venues across Southern California and Seoul, including 18th Street Arts Center, Human Resources Los Angeles, Nomad Pavilion, Daelim Museum, and Whitenoise Seoul, among others. Kim is a recipient of the Fulbright Scholarship.

Installation view,
Twice a day by mouth, 2021

Sacred Bone,
2020

PAGES 22–23:
Installation view,
Twice a day by mouth, 2021







Grinding Stone,
2021



Painkillers, 2020

Untitled, 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

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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