

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

Hings Lim

Imperceptible: machine, animal, plant, stone, skull

July 2–10, 2021



How does the notion of “ghost” reveal new ways of thinking about time, becoming, and witnessing? This is a chief concern of *Imperceptible: machine, animal, plant, stone, skull* (2021), the MFA thesis exhibition by artist Hings Lim. The idea of ghosts, as imperceptible beings, varies across cultures and belief systems, but one thing remains constant: ghosts are beings of in-between realms. This in-betweenness is of particular interest to Lim explored as an idea, a lived experience, and a framework for new experiments in art and technology.

Lim's exhibition is ghostly in and of itself. Video installations placed in both corners of the gallery necessitate darkness and produce flickers of light and shadows across the space. The largest video installation, *Monolith* (2021), features an interactive projection of an upright dark form inhabiting the atmosphere. Surrounded by whirling clouds, the dominating figure surrenders to our shrieks, collapsing onto itself before

disappearing completely. As ghost, *Monolith* comments on mass hysteria, fear of authority, and fear of one another, while also questioning what makes something human or nonhuman. The other video installation, *Homo Lanterns* (2020), simulates the passing of time, as three windows creep up the gallery walls through elaborate video mapping that begins on the gallery's cement floor. An early hominid skull rotates in space within the center of the windows. The skull remains even as the windows fade out of focus, prompting inquiry into our evolutionary past.

Technology clearly plays a profound role in Lim's ghostly articulations. In a brighter section of the gallery, ancient stone tools are reproduced as wax candles through a 3D printing and casting process. Tools such as these mark the earliest examples of what we call now call technology. The colorful sculptural pieces pull from both ancient and contemporary advancements and mark the collapsing of time and space. This is further evidenced through their fuel-like function in *Flaming Tower II* (2021), where Lim ignites them atop an aluminum stand and they melt themselves away.

A large purple photograph, *Witnesses I* (2021), presents a stereoscopic view of trees that have borne witness to humanity's vicissitudes. This work gestures to the 19th-century photographic device that produced early three-dimensional images, while also highlighting the multiple views—proud, ashamed, and disgusted to name a few—that we can use to examine humanity's collective history on the planet. Performativity is an equally important part of Lim's practice. His works require our full attention, participation, and acknowledgment, but they also present new portals to bring forth what we might not yet be attuned to perceiving.

∴ **Hings Lim** is an interdisciplinary artist working in a range of media including video, image, object, performance, and situation. His process-oriented practice often probes the performativity of things to allude to notions of becoming and in-betweenness. Coming from Southeast Asia, Lim's work reflects the underlying multiplicities of his cultural background as a Malaysian of Chinese descent. Lim was born in Kuala Lumpur and is currently based in Los Angeles. He is awarded the USC International Artist Fellowship in 2019, received the Petronas–P. Ramlee Chair's Award in 2012, and completed the Southeast Asian Artist Residency Program at Rimbun Dahan, Selangor, Malaysia in 2018.



Wheels, 2019

Homo Lanterns,
2020

PAGE 30–31:
Installation view,
Imperceptible:
machine, animal,
plant, stone, skull,
2021





OPPOSITE:
Flaming Tower II,
2021

ABOVE:
Witnesses I, 2021

BELOW:
Bifaces, 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