

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

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

José Guadalupe Sánchez III

Para Acompañar

June 18–26, 2021



José Guadalupe Sánchez III believes in the power of art to reflect, raise questions, and locate answers to some of society's most pressing concerns. His work is guided by a deep sense of responsibility and care and a desire for social, cultural, and political transformation. His MFA thesis exhibition, *Para Acompañar* ("to accompany"), explores how we might hold space for one another in a society structured around individualism.

The exhibition is both beautiful and inviting: groups of colorful free-standing portraits of Sánchez's family members populate the gallery floor, while large wall-bound paintings of landscapes and domestic scenes serve as anchors in the space. Most of the free-standing portraits honor family members who have passed, including one of a grandmother and great-aunt decorated with layers of rainbow cellophane. The layers warp and obstruct our ability to see their complete image, commenting on social invisibility and the lenses through which we see the world. Nevertheless, they stand with joy and dignity as remarkable reminders that they are with us.

Nanas, 2021

The wall-bound paintings shed light on how history and special places also live within us. In *Homes* (2021), Sánchez visualizes the domestic spaces he once inhabited through a meticulous layering of home driveways on top of one another. One layer depicts a parked car in the background, within a garage, while another layer showcases a more expansive view of a home with a side garage and a car parked in the driveway. These layers emphasize a non-linear perspective and suggest the possibility of being in multiple places at once, embodied through a grounded relationship to land and home.

In an earlier work, *He Cried. We Cried.* (2017), Sánchez places a rendering of his late father within specific environments that were important to him. The juxtaposition between the highly naturalistic figure and the cartoon-like renderings of the domestic settings is striking. For Sánchez, this painting is about acknowledgment and collective witnessing: acknowledging the challenging life his Mexican-American father led, and asking us to join him in seeing the man for all his complexities. When Sánchez presented this painting to his father after it was completed, the latter responded emotionally: "I've been waiting my whole life for this... all the suffering was for this." Here, art helped facilitate a rare moment between father and son, one that humanized the artist's father and unlocked a deeper level of male kinship and vulnerability.

At the exhibition's opening, Sánchez presented a self-reflexive performance titled *California Xochitl* (2021); a recording of it was subsequently displayed on a monitor in the center of the gallery. As Sánchez crawls across the outdoor courtyard, partially hidden under a large fabric sombrero, he is repeatedly asked by audience members, "José, how are you?" The artist's chipper responses to the same question erode over time, ultimately revealing his true emotions. He can't possibly be always well; none of us can. While society conditions us to put on a happy face, we have the power to break from the norm and express our true emotions. Sánchez's vulnerability brings forth a cathartic release, building new opportunities for collective vulnerability and healing.

∴ **José Guadalupe Sánchez III** is an interdisciplinary artist and educator. Relying heavily on self-reflexivity, his work investigates the multilayered experiences of varying social realities in Los Angeles, specifically centering on Latinx/Brown populations. Sánchez examines the structural and subjective nature of oppositional value systems and intelligence, and how they become validated or not. His projects manifest as pedagogical interventions as an arts educator, paintings, performances, videos, documentary videos, and through his socially engaged art practice. Sánchez is currently a part-time professor at USC Roski School of Art and Design and a museum educator at the Academy Museum of Motion Pictures. His work has been featured at Human Resources Los Angeles, 18th Street Art Center, UTA Artist Space, Cal State Los Angeles, and Plaza de la Raza, among other venues.

Ocean. Desert. Mountain., 2021

Luis, 2019

PAGE 38-39:
Installation view,
Para Acompañar,
2021







OPPOSITE:
California Xochitl
(performance
documentation),
2021

California Xochitl
(installation
documentation),
2021

Homes, 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