

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

Rachel Zaretsky

A Walk along the Memorial Wall

May 21–29, 2021



Rachel Zaretsky's socially-engaged art practice utilizes performance, video, installation, and other formats to investigate the social space of memory. In recent years, she has focused her attention on sites of commemoration, examining their function, design, and public reception. As a Jewish American raised in Miami with local access to a Holocaust memorial, she came to reflect on how these sites gain their power and help facilitate collective memory, grief, and acknowledgment of past horrors. In the artist's view, sites of commemoration serve as a type of public stage, where we can see how members of society express their relationships with history—from public affirmation and respect to ambivalence, disregard, or even negligence.

In her MFA thesis exhibition, *A Walk Along the Memorial Wall*, Zaretsky explores the possibility of a remote engagement with a commemorative site. Produced during the first wave of the COVID-19 pandemic—when travel, physical closeness, and touch with others were restricted—the

Untitled (Reflections I), 2021

artist built a digital experience of Washington, DC's Vietnam Veterans Memorial, using materials sourced from social media and travel sites. Her sleek gallery installation features a center wall projection with an aerial view of the memorial and two accompanying side screens that showcase intriguing video composites of past visitors at the site. These composites bring together layers of found footage, photographs, and audio reviews of the memorial, revealing both an intimacy of individual experiences and an etic look at the cyclical repetition of behaviors and experiences that the memorial facilitates. Video of the artist's disembodied arm floats across the screen, simulating a virtual walk along the wall. Her virtual hand points out names on the memorial wall and drags the viewer through space, attempting to create a bodily connection within a digitally constructed sphere.

Zaretsky's exhibition builds upon artistic strategies developed in an earlier work from 2019, *Visiting the Holocaust Memorial Miami Beach by Proxy*, where she records herself describing the memorial and its visitors based exclusively on images publicly uploaded to Instagram. The work reveals how social media images can provide great insight into the social life of commemorative sites, while also questioning how internet imagery might serve as an omnipresent yet insufficient stand-in for a physical experience of the site. In today's rapidly changing technological and social media landscape, new layers to our interpretation and experience of commemorative sites will naturally emerge, complicating the desire of historians, government officials, and survivors to maintain a singular expression or performativity at these spaces. Zaretsky's work opens new points of access to the histories embedded within these sites, pushing us from spectators to active participants in the hopes that we, too, might carry the difficult yet important responsibility of remembering.

∴ **Rachel Zaretsky** was born in Miami and currently lives in Los Angeles. She works in performance, video, and photography to challenge our relationship to the creation of collective memory. Studying the compulsion to collect, she creates archives of digital images and treats them as malleable material for her videos. Through this inquiry-based art practice, Zaretsky examines how modes of representation can portray absence, how we process loss, and how we strive to preserve through memorialization. She was the recipient of the USC Shoah Foundation's Beth and Arthur Lev fellowship and the USC Macomber Travel Grant. Her work has been exhibited at Human Resources, 18th Street Art Center, and UTA Art Space in Los Angeles; and has been screened in New York and Germany.

A Walk Along the Memorial Wall, 2021

A Walk Along the Memorial Wall, 2021

PAGES 54-55:
installation view,
A Walk Along the Memorial Wall, 2021

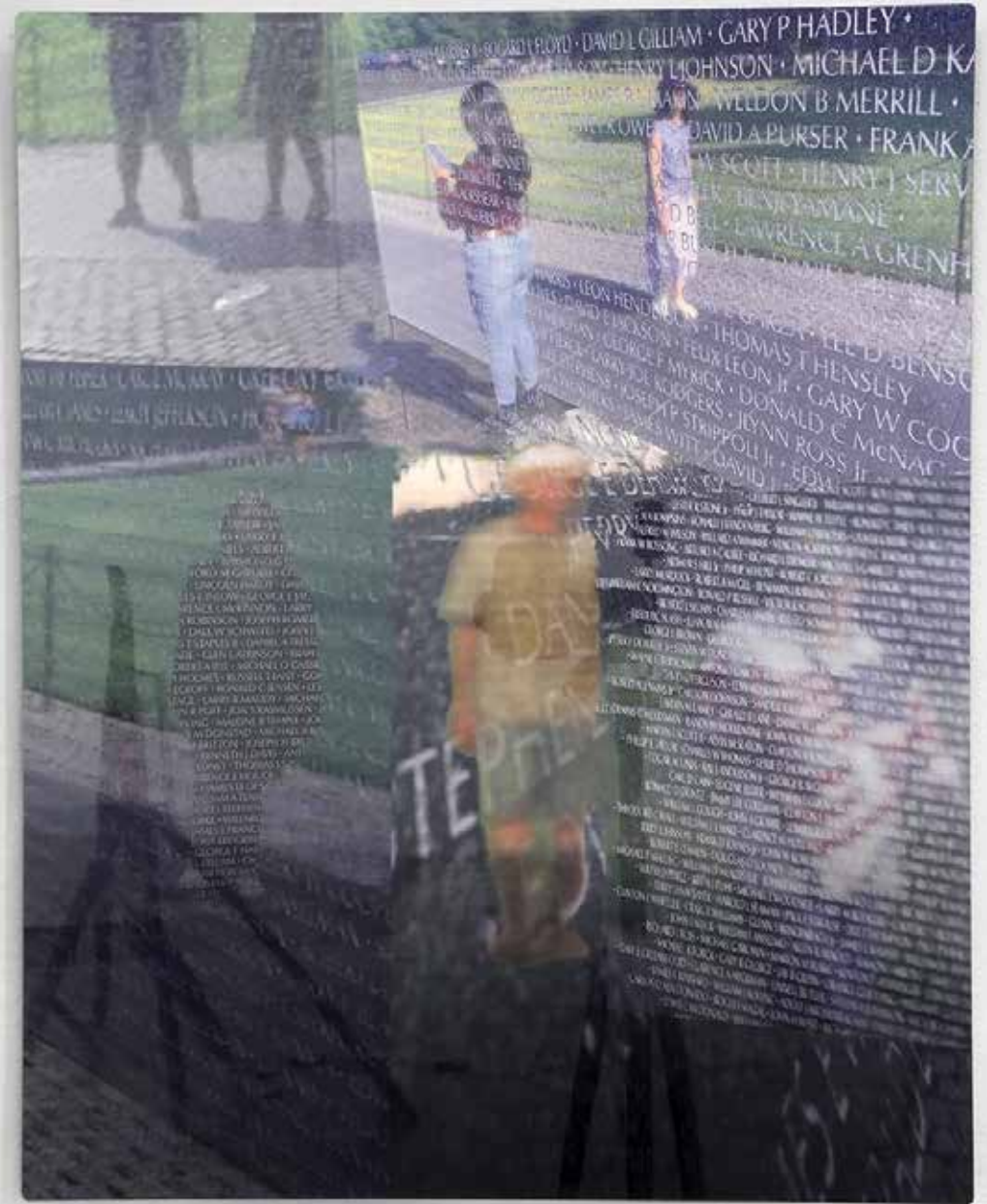






empathic simulation,
2021

A Walk Along the Memorial Wall
zine 2021



OPPOSITE: Untitled (Reflections II),
2021

Danie Cansino

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

PAGE 13

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.

PAGES 54–55

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