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2019

MASTER OF FINE ARTS

USC ROSKI SCHOOL

OF ART AND DESIGN
Our 2019 MFA thesis exhibition catalog celebrates two years of intense production by seven evolving and bold artists who have taught us so much with their generosity of spirit. This cohort is rooted in social and political empathy and share the joy of creating. More than ever, artists are choosing to address the social inequities around us, and I am incredibly proud of the deep research and direct action taken by this, the 2019 cohort:

OSCAR DAVID ALVAREZ, PATRISSE CULLORS, ALEXANDRE DORRIZ, JAKE FREILICH, STAR MONTANA, NOÉ OLIVAS, REED VAN BRUNSCHOT

The MFA Art program supports emerging artists working in an array of disciplines, including conceptual practices, painting, photography, sculpture, performance, installation, and social practice. This cohort broke away from the group exhibition format and instead chose the ambitious path of seven solo exhibitions. Each proved to be far-reaching and comprehensive in scope and masterful in their aesthetic execution.

I’ve seen a lot of growth in this group, thanks primarily to their own motivation, and of course with the support of their professors and community. They proved unique when they applied for the Macomber Travel Grant award as a unified cohort. This is usually an individual award, but they collectively applied and together went to Mexico City, a major cultural capital. We are grateful to Jerry and Nancy Neely and Kathleen Neely Macomber for their continued support that allows our students to experience research travel.

Over time the MFA program has shifted to have a closer relationship with the Critical Studies curriculum, with students taking classes together. This year, two students from our MA in Curatorial Practices and the Public Sphere program acted as curators in the planning and execution of the final thesis shows of two of our MFA candidates; artist Noé Olivas worked with curator Joseph Daniel Valencia, while artist Star Montana worked with curator Ana Briz.

Continuing a new tradition of inviting an alum of the MA program to contribute to the exhibition catalog, we are honored this year to be working with Daniela Lieja Quintanar, who received her MA in 2015. Quintanar currently works as a curator at Los Angeles Contemporary Exhibitions and recently received the Warhol Foundation Curatorial Fellowship. Among other independent curatorial projects, she was part of the curatorial team for the 2018–19 MexiCali Biennial and served as project coordinator and contributing curatorial advisor for Below the Underground: Renegade Art and Action in 1990s Mexico at the Armory Center for the Arts in Pasadena, as part of the Getty’s Pacific Standard Time:LA/LA initiative. For this catalog, Quintanar...
conducted interviews with the 2019 MFA cohort and wrote the essays that follow.

Several faculty members have been assigned to teach in the MFA area in addition to myself. These include Edgar Arceneaux, Suzanne Lacy, Keith Mayerson, Ruben Ochoa, and Mary Kelly from the art program, and Andy Campbell, Amelia Jones, Karen Moss, and Cecilia Fajardo-Hill from Critical Studies. Many, many other faculty passed through the studios to offer guidance, sit on thesis committees, and attend reviews—I am very grateful. This cohort has also benefited from dialogues with our visiting artists, critics, and scholars over the past two years. You’ll find lists of committee members and guests on the back pages of this publication.

The exhibitions seen in this catalog could not have happened without the support of our staff members and student workers. The candidates have received assistance from program coordinators Marshall Astor and Marcus Kuiland-Nazario as well as communications manager Kirsten Schmidt, who have all kept us on track. Facilities technician Juan Morales has been incredibly generous with his knowledge, and we’ve had additional support from our photo lab technicians Hiroshi Clark and Jon Wingo, and facilities manager Raymond Marquez. We also owe a debt of gratitude to our facility custodian, Guillermo Avalos.

A special heartfelt thanks goes to the head of the MA program, Karen Moss, for her essential expertise and to Dean Haven Lin-Kirk, whose support and assurance has allowed us to mount these inspiring thesis exhibitions. The list of USC Roski supporters is a long one, but I must acknowledge our Board of Councilors who, year after year, provide critical scholarships for our MFA candidates as well as vital contributions to our programs. We are forever indebted to these individuals.

On behalf of the USC Gayle Garner Roski School of Art and Design, I present our 2019 Master of Fine Arts cohort.

NAO BUSTAMANTE
PROFESSOR AND DIRECTOR OF MFA ART
USC ROSKI SCHOOL OF ART AND DESIGN
Alexandre Dorriz’s complex work can best be approached through his studio, which functions as a thoughtful and intuitive laboratory informed by robust research and experimentation around a critique of Orientalism and memory, through fiber and textiles. Reflections of his Iranian experience in the United States without a direct relationship to Iran, are gathered with the histories found in his matrilineal archives, including a textile collection from the Iranian diaspora from the 1970s. Dorriz’s studio contains all the elements to hatch the artist’s ongoing installation, *Economies of Small, or the Location of Capital*: mulberry plants growing high, leaves, silkworms in clear cases, cocoons in aluminum pots, LED pink and purple lights that surround the room, an orientalist collection of Disney movies, notes, a selection of books about memory, textiles, fashion, photos, devices, screens, and a faint silk thread.

Dorriz’s practice is conducted in imperceptible forms that require more than a viewer’s glance. This slower rhythm challenges the accelerated forms of production operating in the outside world. Breeding silkworms goes back to the origins of fabrication—it hearkens back to the expansionism and imperialism of the silk roads and their similarity to
contemporary times. There is a dissident microsystem operating in his studio, the cycle of silkworms from cocoon to moth to eggs is monitored and exposed under a process of impregnating and indexing content in order to fabricate memories onto textiles.

Dorriz’s methods to index memory include placing cocoons on top of TV screens while playing films or videos with depictions of the so-called “Arab world” or using books with titles like Rugs to Riches: An Insider’s Guide to Buying Oriental Rugs—a homogenization of Iranian culture in the Western world, to form what he calls an “auto-orientalism” practice. Here, the idea that fiber contains memory develops into a statement against capitalist production of uniform cultures and disposable objects that are created to erase history.

Wormholes is a series of objects with miniature looms Dorriz has made out of steel nails. Untitled (Wormhole 04) (2018) is a pomegranate with a loom clamped on its crown; Dorriz impregnates the loom’s silk with memories by exposing it to the YouTube algorithm “Lawrence of Arabia.” Included in Dorriz’s MFA thesis exhibition, Eye for the Sensual: Selections from the Resnick Collection (homonym of the LACMA collection), this dried pomegranate locates us in California’s Central Valley, where billionaire couple Stewart and Lynda Resnick have several land holdings. The couple bought thousands of acres in the 1980s following President Carter’s sanctions against Iran, which included an embargo on goods, to cultivate pomegranates, almonds, and pistachios; along with the production bottled water. They own 90% of Kern Water Bank and have exploited the soil and the water of the region. The Resnicks have profitied by creating the brands POM Wonderful, Wonderful Pistachios, Teleflora, and FIJI Water. Those dry fields filled with lush green trees became a source of wealth for only two individuals. They have sustained their elite status through a European art collection, and subsequent exorbitant donations to the Los Angeles County Museum of Art. From the Resnick’s fields, Dorriz establishes a critical, poetic, and satirical game of mirage works—first placing sculptures on the monotonous landscapes of tree rows and then documenting them through photography and film.

In the rebellious image Untitled Mirage 8 (Napoleon Crossing the Alps) (2019), Dorriz created a photo with an Iranian woman riding a horse while wearing luxurious Iranian silk fabrics majestically decorated with pistachio shells. The same woman appears in Untitled Mirage 2, or an Exhibitionary Complex (The Lynda and Stewart Resnick Cultural Center) (2018), a three channel video installation. Built with three vertical monitors reflected on a two-way mirror, the videos show the intrepid woman riding in the pomegranate fields and then riding backward. The scenario is reflected back into the space of the gallery where the viewer is looking at the work, creating the perfect mirage. It is a phantom walking in these isolated lands, it is an act of decolonization, temporarily undoing the Resnick’s imperialism. The rest of the exhibition plays masterfully with interpretations of Ibn al–Haytham’s Book of Optics. Dorriz’s work is a reminder that mirages exist to trick our perspective, to both make us see what is not there and to not see what is there.
Jake Freilich examines the role of painting in Art History through an analysis of the medium in different contexts and through the medium itself. Representation has been a historically important concern in painting as well as in photography, and Freilich is interested in how these mediums portray reality and function as tools in society. Understanding courtroom sketches as a form of representation, he considers the implications of the prohibition of the more immediate and realistic proof of photography in the courtroom. His work invokes an inquiry on the meaning that a painting or a drawing has in a contemporary context, outside of the art field. What does the medium mean in a space dedicated to evidence and justice?

The artist searched through drawings online, from the Library of Congress’ exhibition “Drawing Justice” depicting jurors on trial and courtroom artists sketching in the courtroom. The roles of these two types of people on a court have the particular responsibility of interpretation. In the case of the artists, they must capture the moment of justice, while the jurors must capture the justice itself. *Untitled (Painting Justice 2)* (2018)
is an enlarged painted image of a sketch that features a group of jurors examining the evidence presented on monitors. The reproduction of the sketch preserves every detail, including the color of the paper and the signature of the illustrator, elements of a reliable copy, but devoid of any information detailing the scope of the trial. *Untitled (Painting Justice 3)* (2018) looks like an enlarged sketch made with a Sharpie and depicts five courtroom artists drawing at an unknown trial. Freilich reproduces a copy of the sketch as an artifact that produces a unique representation of a meaningful moment, to then become just a single document in an endless archive. The copy is not connected with mass reproduction, as in Walter Benjamin’s critique of modernity, but reverses to become a unique piece of art reproduced manually, providing the image a moment to take on a different form.

In his thesis exhibition, Freilich has included *Black Square Stretched Thin* (2019), his own deformed (previously digitally) painting of the controversial work *Black Square*, 1915 by Kazimir Malevich. “One hundred years after its creation, conservationists discovered a racist joke in the underpainting of *Black Square*. Without outwardly changing its appearance, the painting had transmuted into filth. Whether or not we throw Malevich’s canonical work out with the trash is moot, the joke is already on us. The ultimate abstract painting was never even abstract.” Art History has failed this time, and Freilich plays with the arbitrary but established constructions of art and idealization of painting. This work allows him to show the possibilities of stretching and modifying the form of a hegemonic canon. The question of the role of the painting stays without a single answer.
noé olivas’s MFA thesis exhibition *Que sueñes con los angelitos*, curated by Joseph Daniel Valencia, displays the marks of immigrant labor and culture through performance, photographs, sculptures, interventions, and drawings. His meditations create a “poetics of labor” that connects with the invisible work performed by Latinx working class communities. In the artist’s own words, “Growing up in a first-generation, Mexican-American working-class family home, I inherited a particular idea of what it means to perform hard labor. The grueling toughness of labor—physically, emotionally, mentally, and spiritually—is an integral part of my artmaking process.”

olivas’s practice draws from particular cultural symbols native to Southern California, such as the “Sleeping Mexican,” a stereotypical image that ignores the contributions of the Mexican-American workforce that has sustained the American economic system for decades. Rooted in his own family experience he uses personal belongings, tools, and materials from the archive of his life. olivas uses the 1987 white Ford Ranger that he acquired from his parents as a central point of access to his meditations. As a symbol of labor, the truck represents both a utilitarian object...
as well as the family experience.

olivas performed *Heading West* (2019) at 8 a.m. on Los Angeles’s 10 West freeway. He drove the Ford Ranger with two sculptures attached: an altered wheelbarrow tied upside-down to the truck’s roof and *Dear Juan* (2019), a hybrid of a customized lowrider bike and his father’s dolly, standing up on a mirror platform shaped by the footprint of the truck bed. Two photos in the exhibition document the performance; one is an aerial view of the truck and its tied sculptures moving on the freeway. The second photo, taken from an overpass, shows the truck in a massive traffic jam. *Dear Juan* is an ode to the creativity of resistance and the everyday domestic experiences of the poetics of labor. *Heading West* was created to initiate dialogue with LA’s working-class community while in transit - removing art from the isolation of the gallery into the public sphere and integrating it with the monotonous rhythm of the city, olivas activates a dialogue on the road with those who recognize the working tools and the style “low and slow.”

olivas’s work is rooted in an underground history of Chicano cultural resistance, such as the lowrider culture initiated in Southern California as well as the work of Chicana feminist thinker Gloria Anzaldúa. *Cut, bleed, heal (First Generation)* (2019), is a direct intervention on the concrete floor of the gallery, resonating with Anzaldúa’s reflections relating the border to an open wound.

A long, skinny pool of motor oil creates the effect of a dark mirror, a dense liquid that feels bloody like *una herida abierta*, a mark of a history of struggle. As Anzaldúa wrote in *Borderlands/La Frontera*: “and before a scab forms, it hemorrhages again, the lifeblood of two worlds merges to form a third country—a border culture.”

olivas preserves and honors the practice of poetry as a rebellious motor of Chicano social movements in works like *Washing* (2018) - four square muslin pieces installed in the shape of a diamond, dyed with motor oil and Southern California dirt. The poetic abstraction of the imperceptible *huella* (track) of labor is marked onto the muslin. A homage to an immigrant family’s journey is traced with elements in *Dear mom and dad*, (2019) showing the vulnerability of losing one’s history. The print is engraved with old truck mats and dirt on a white paper, creating a geometrical relief with almost invisible lines.

In the performance *Returning to the definition of the Sun* (2019), olivas wears work boots with wheels as he skates in a circle on a large sheet of paper while listening to music. The final result is a wrinkled paper that resembles an exploded universe that simultaneously serves as a closed circle of meditation. olivas’s poetic works are constant marks of labor and exodus; his unique use of materials and methods for printing *huellas* engages with the constant threat of being erased and forgotten.
Patrisse Cullors’s practice has been shaped by the Theater of the Oppressed, dance, and her own persistent work as an organizer and freedom fighter. From this base, she has developed a performance practice that challenges the visual arts. Instead of creating objects to admire, Cullors creates performative portals that invite the audience to participate and remind us that body and spirit are one.

Cullors has a robust activist background through her work co-founding transformative projects such as Black Lives Matter, Reform L.A. Jails and Dignity and Power Now. At the center of her practice is the aesthetics of abolition, which involves collective care, healing, resilience through spiritual and ritual performance, building power through movement. Her re-orientation of energy in her practice creates space for moments of silence and interiorization, which serve to refocus the spirit and enable agency. Cullors has said: “The tradition of black arts and the legacy that I come from around black performance, movement, and theatricality is that there is a history of us using those spaces as a way to undo what we’ve experienced.”

For her MFA thesis performance *Respite*,
Reprieve, and Healing: An Evening of Cleansing, presented on April 18, 2019 at The Big House, Cullors invited 13 performers and musicians to open up a peaceful space to pause the everyday fight outside and take a moment to recover. Undoing trauma requires collective ceremonial action, and Cullors addresses it through live music, improvisation, symbols, embodiment, meditation, and most importantly, collaboration.

Cullors summoned an audience willing to participate, and requested that they wear all white clothing, a symbolic key to access the ritual. The invitation reads: “I’m tired, and I’ve been tired for a very long time. Imagine the collective fatigue of being Black, now imagine US living in our healing and dignity. This piece is an ode to both my exhaustion and my respite.” Cullors is reclaiming her body as a place of defense and resistance, taking care of it by recognizing exhaustion.

During the performance her collaborators had their hair gently washed with honey and coconut milk, after the cleansing, their heads were wrapped with a rope that connected to each other. In Orisha traditions, hair is sacred and serves as the connective path to God. Meanwhile, Cullors sat in a 100-year-old porcelain claw foot tub on the porch of the house covered with 400 lbs of salt, a purifying crystal, up to her neck, releasing undesirable energies. Her long braided hair fell down the sides of the tub creating a mesmerizing image. There she visualized hundreds of years of struggles, channeling her strength to continue fighting, a continuous history of resistance and survival.

After some time, Cullors fearlessly emerged and shook the salt off her brilliant yellow dress while heightened live music and emotive chants—a call to ancestors—resonated throughout the site. Cullors then crawled, every move liberating the weight that remained on her spirit-body, toward a second tub containing coconut milk, a sacred aromatic liquid. In an unexpected and courageous action the artist let herself fall backwards into the tub, the performance climaxed; the white liquid splashed and the scent perfumed the space. The audience’s collective body felt empowered and connected with Cullors and her community, as she re-emerged refreshed, cleansed, and healed. She then calmly ended the ritual by removing her dress, engaging her now peaceful gaze with that of those present.

Cullors’s ritual elements are a constant exploration in her practice—the salt and honey as well as the traditional white clothing were used in Untitled (It’s dangerous times. We have to be connected) (2018), a collaboration with noé olivas. This performance served to create a place to bond with each other and investigate forms that strengthen coalitions.

Her practice is an insurrection to a system that demands overproduction and abandonment of the spirit and the body, a strategy to weaken struggles and ultimately eliminate them. Cullors’s rituals of defense are a form of blessing to recover the strength to be together, to heal and fight back. Her artistic practice is aligned and organically connected with her activism - explorations that are usually seen as separate.
Oscar David Alvarez performs between public and private spaces, using his body to intervene in the systemic power structures that exist in both arenas. Alvarez understands the city as a site of surveillance under an invisibly controlled grid, performing on freeway overpasses and underpasses, as well as busy streets, mostly undetectable. Alternatively, Alvarez explores performances using explosive strategies in places such as a hotel room, his studio, a museum, or a gallery - the dichotomy of inside/outside is a constant attempt to alter the psyche of those present. Class, vulnerability, and precarity are at the core of his practice, which interlaces elements of disruption through immersive installations and sculptures that parody the systems which seek to control them.

His performance character JIMMY, infiltrates the guts of a city's dynamics by containing multiple identities including a Starbucks employee, a construction worker, or a man with a backpack walking on the streets. In the artist's own words: “JIMMY [is] a performed document of a man whose personal agency is subjugated by tyrannies of social patriarchy and alienated by accelerated globalization.” Alvarez's MFA thesis show, We Run Circles in The Night, to Light Ourselves on Fire April 27 – May 1, 2019
Fire, analyzes the Olympic Games as a dualistic instrument of power, a massive business enterprise for politicians and developers. Alvarez views the Olympics as a spectacularized ritual fascinated with the use of the body. The thesis performance-exhibition took form as a large installation surrounded by a concrete sidewalk inside the gallery. Colorful flags with Olympic Games symbols hung on the walls to simulate the opening ceremony; a gradient of tiles on the walls showed historical images of the games, and an ominous video game station became the stage for the cathartic performance. This gallery was designated a controlled environment, and taking photos was forbidden. *A Visual Treatise of the Olympic Games*, the title of the performance, was realized with eight collaborators including a goat, resulting in an irreverent ceremony.

Using the case of the Olympic Games and their impact on cities around the world, Alvarez questions the role and even the existence of a political body. He references the ancient Greek term polis, wherein citizens actively participate in city politics—a concept that in current times is actively repressed. Alvarez specifically cites the 1968 Summer Olympics in Mexico City, which began under the dark cloud of a massacre of students by the government just a few days before the opening ceremony. The tiles bear images that refer to this crime, as well as the iconic moment when athletes Tommie Smith and John Carlos raised their black-gloved fists to support the black power movement in the United States. The glove provides a complex symbol that Alvarez uses to examine power dynamics; as some of the piece’s performers wore white gloves, which secret police used to identify themselves during the massacre.

The histrionic performance that Alvarez orchestrated with his collaborators is a representation of the fight for bodily survival, a real story of our city in the midst of a housing crisis. The Olympic torch was the victorious symbol of the performance, but also used to burn homeless tents in the video game Alvarez designed, set in the for-profit city of Los Angeles. The performance is a reflexive device that allows the audience to experience, in one brutal moment, control and self-determination through a cathartic shiny spectacle, and become a reflection of the power instruments themselves.
By Daniela Lieja Quintanar

Reed van Brunschot’s practice moves from humorous recreations of everyday objects and spaces, to lively experiments around the complexity of a society that exists within prefabricated structures. Her practice emphasizes the absurdity and the disenchantment of late capitalism, which creates fake sets or platforms purely for consumption, highlighting the crisis of existence and meaning.

*Play Spaces for my Son (Series)* 2018, presented as part of van Brunschot’s MFA thesis exhibition, *People Write Congrats Because They Can't Spell Congrajulashins*, recreates a typical monotonous workstation that could exist in any part of the world. Scaled down to accommodate her young toddler son, it features gray textured cubicle walls, a black office chair, a laptop, Post-It notes, a portrait—all object-signifiers of the pre-established destiny for the laboring middle class, a homogenization of the individual. To create a meta-narrative, a video loops on a mini-laptop in the office from Youtube, presenting documentation of the artist’s toddler playing on the set, while simultaneously destroying it. The absence of the meaning of these objects through his experience reveals a desolate panorama - a hollow future masked by the quest for a better life in a place of productivity.
For the immersive sculpture *The Waiting Line (Stanchions)* (2019), van Brunschot fabricated a series of black stanchions that create a single line that could be found at a bank or government office. The sculpture begins at a child’s scale and as you walk through it, its size increases until it becomes a giant object impossible to navigate. The public is guided from a familiar experience into an absurdity that questions the way our movements are constantly controlled and directed, funneling our bodies into specific processes. The work channels the disenchantment of an American society in this “surreality,” where bodies are constantly regulated and surveilled through ongoing bureaucratic processes. This installation shows Van Brunschot’s mastery of materials to simulate pre-fabricated objects, as a conscious form of manual labor that she deploys against the disposable objects that surround us.

*Series: Portraits of My Mother During Chemo* (2019), is a photographic series of the artist’s mother’s hand inside miniature domestic spaces painted to match the color of her skin. These monochromatic portraits are the evidence of a labored history, visible on the thickness of the worker hands and the skin’s marked fragility from chemo treatments. Continuing with the same palette and materials, *Untitled* (2019), is an installation that places a miniature tower of furniture in the center of an 8’ x 9’ salmon colored carpet. The tower is surrounded by vacuum cleaner tracks on the carpet, symbolizing the lines drawn between the island of the wealthy and the invisible labor of female immigrants that make stranger’s houses presentable in order to sustain their own homes.

Van Brunschot’s practice comments on the social disillusionment that capitalism has promised—portraying different stages of life from childhood, middle age and retirement. Utilizing symbolic places and objects, she draws a line from a place where productivity can provide “economic stability” to a place of loss—mocking the structure that failed for a society in crisis.
Star Montana’s luminous photo-based practice is showcased in her MFA thesis exhibition, *By the rivers, I stood and stared into the Sun*—a unique revision and re-interpretation of her family’s photographic archive. Two landscapes placed below the exhibition title situated the viewer in [*Sunset (at the End of the Chihuahua Desert)* (2018) and [*The Rio Grande (looking towards El Paso, Texas)* (2018)—both entrance and exit of a family history in transit, inviting the viewer to walk their path. The collection of images includes original family portraits, scanned and enlarged photos, video, and photos shot by Montana, all of which make present, past, and future interchangeable.

For this exhibition, Montana engaged in a deep study of her family’s archives, tracing her own history through stories of her loved ones. The archive is a reflection of the family’s struggles and a means of making them visible. In order to liberate an image from being buried in the past while also preserving the memory of who is portrayed, the artist locates the captured moment in a continuous cycle of life. As an artist, she situates herself in the predominantly Mexican-American Boyle Heights neighborhood of East Los Angeles—a place with a history of resistance, but also a contentious place.

*May 24 – June 2, 2019
Curated by Ana Briz
starmontana.net*
where many youths have violently lost their lives. Montana constantly explores the experience of loss and absence through her own story and community to spin a different future.

Using light, contrast, and temperature to rework photographs, Montana is able to emphasize layers of time, unlocking the possibilities of reviving a moment and mourning at the same time. In Louisa and Angel, early 1980s (2019), a 28” x 35” image with an applied sunset gradient, Montana retains the fold lines of the original photograph, evoking deep life scars that cross over into the present moment. She plays with shapes and sizes as well as printed materials, enlarging the archival photos to make an impact on the individual eye. The photographic scales created by Montana—along with her curator-collaborator Ana Briz, who conceptually coordinated the artwork installation—allow for a larger reading of the entire selection from afar, encouraging viewers to engage through radial walks, like the sun’s trajectory.

Some photographs capture dark interiors that are partially lit by rays of sunlight, such as Paula in the Dark (2014) and Star in the Dark (2014), locating the viewer in the home, while some photographs look outside, as in Inside Grandma’s Landscape (2014). Others, like Brooklyn and Soto Memorial (2018), reveal the urban landscape of East LA, giving the story a location, a place to stand. The memorial is a mark of a loss, commonplace in this community, where candles and objects of affection are placed on the ground for the fallen person. Individual portraits stand out as loud voices in the exhibition’s melodic visual narrative. Montana uses another portrait of her mother Louisa (1989), as a wallpaper pattern throughout an entire room. Louisa, in a glamorous pose, is present through the repetition of her image, her hair radiating over and over on the walls of the space. An altar becomes the background that holds other lives; it is intimate and feels familiar, even if those portrayed are not related. Framed photos and 8 x 10 photographs are hung on the walls, creating a game of overlapping images layered directly on the wallpaper pattern of Louisa’s portrait.

Montana’s altar-installation requires radial walks with pauses to enable the gaze to go up and down, left to right and back again, to rethink and look again at what was there and what was missing. The artist creates and preserves her own narrative that reflects the struggles of immigrant and Mexican-American histories, but her work also echoes other communities of color in this country, where hegemonic narratives attempt to whitewash their memories and culture. Taking agency of the memory of her family and community as a political power, Montana produces knowledge and aesthetic experiences that tell us the stories of others as well as ourselves. In the video Intergenerational Brujería (2018), the artists faces the Rio Grande in El Paso, Texas, throws an unknown object in the river, possibly, as the title suggests, casting a spell to spin the cycle of the sun into a different direction and to tighten her family histories.
CAPTIONS

All works courtesy of the artists.

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Alexandre Dorriz, Untitled Mirage 2, or an Exhibitionary Complex (The Lynda and Stewart Resnick Cultural Center), 2017-18. Archival inkjet print; dimensions vary.

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Alexandre Dorriz, Untitled Mirage 8 (Napoleon Crossing the Alps), 2019. Archival inkjet print, dimensions vary.

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Alexandre Dorriz, Untitled Mirage 2, or an Exhibitionary Complex (The Lynda and Stewart Resnick Cultural Center), 2017–2019. Three-channel video installation.

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Alexandre Dorriz, Untitled (Wormhole 04)”, Pomegranate (35°39’10.151” N 119°53’35.837”), 2018. Stainless steel nails, exposed silk (2 silkworm cocoons exposed to YouTube search algorithm, “Lawrence of Arabia” played continually for 10 days); 8 x 5 x 5 in.

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Alexandre Dorriz, Untitled Mirage 01 (Not in vain, but in hopes of tanning these white walls, consider your descent like my own / 35°44’6.719” N 119°47’14.28” W), 2017-19. Archival inkjet print; dimensions vary.

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Jake Freilich, Untitled (Painting Justice 3), 2019. Oil on linen, 34 x 42 in.

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Jake Freilich, Dead Zone, 2019. Oil on canvas, 19 x 11 x 13.5 in.

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Jake Freilich, Calendar, 2019. Oil on steel, 24 x 12 in.

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oé olivas, Untitled, 2019. Uncovered window with fabricated window sill and Sleeping Mexican made from Southern California and Rio Grande dirt; dimension vary.

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oé olivas, Que sueñes con los angelitos, installation view, 2019, Gayle and Ed Roski Fine Arts Gallery, Los Angeles. Foreground: Dear Juan, 2019. Dolly lowrider bike and mirror stand, 2 x 32 x 91 in, and ¼ x 49 ¾ in.

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oé olivas, Heading West (10 W, March 25, 8 am), 2019. Performance documentation on Sintra, 36 x 24 in. Photo: Elon Schoenholz.

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oé olivas, Untitled, 2019. Uncovered window with fabricated window sill and Sleeping Mexican made from Southern California and Rio Grande dirt, dimension vary.
oé olivas, Breathing, 2019. Rubbing from 1987 white Ford Ranger, 1 ½ x 56 ½ x 41 in.

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Patrisse Cullors, from the performance Respite, Reprieve and Healing: An Evening of Cleansing, 2019. Photo courtesy of Getty Images

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Patrisse Cullors, Hairwash, from the performance Respite, Reprieve and Healing: An Evening of Cleansing, 2019. Photo: Giovanni Solis

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Oscar David Alvarez, TOOL Shirt @ Broad Museum performance En Cuatro Patas, 2018. Photo: Germaine Robinson.

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Reed van Brunschot, The Waiting Line (Stanchions), 2019. Metal, PVC, fabric, wood; 20 x 22 x 8 ft.

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Reed van Brunschot, Untitled (Portrait of My Mother series), 2019. Carpet, small furniture; 7 x 9 ft.

Reed van Brunschot, Portrait of My Mother on Chemo (part of series of 5), 2019. Photographs, 33 x 40 in.

Page 51:
Reed van Brunschot, Portrait of My Mother on Chemo (part of series of 5), 2019. Photographs, each 33 x 40 in.

Reed van Brunschot, Cubicle (Play Spaces for My Son series) 2019. Mixed media, 7 x 9 ft.

Pages 52-53:
Reed van Brunschot, Untitled (Portrait of My Mother series), 2019. Carpet, small furniture; 9 x 11 ft.

STAR MONTANA
Page 56:

Page 57:

Pages 58 - 59:

Page 60:

Page 61:
Star Montana, Louie, 2019, Archival inkjet print.