WE ARE CLOSE IN DISTANCE

an exhibition
organized by the
USC Roski School of
Art and Design
2023 MA Curatorial Practices and the Public Sphere

11.4–12.2.22

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ACKNOWLEDGMENTS
The 2023 Roski MA Cohort would like to thank all participating artists and the Roski faculty and staff for their support and contribution to this exhibition.

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DEDICATED TO TONYA INGRAM
Friend, may you dance across the world. May you never stop bathing in sound, in love. You are your mom's favorite recipe. Your sister's fierce protector. Alyesha and Cuban's chosen family and a heroine to many of us. Thank you for sharing your light with my cohort at USC. I love you dearly.
—Your friend Kev
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INTRODUCTION TO THE EXHIBITION

WE ARE CLOSE IN DISTANCE

STORM BOOKHARD  ADRIANNE RAMSEY  JONAS SHORT
We Are Close in Distance considers how physical, temporal, and archival space has the power to unite, as well as to divide, through the excavation of interpersonal, intergenerational, and spatial intimacies. The participating artists comprise a diverse and multigenerational group of artistic voices. Working across media including painting, photography, poetry, performance, video, sculpture, and zines, the exhibition’s artists explore how intimacies are constructed, broken down, and reclaimed in a culmination of the continuously unfolding present and lingering past. By investigating the poetics of fleeting closeness from personal and cultural perspectives, the exhibition excavates the contested nature of legacies and diasporas. Challenging conceptions of our relationships with one another and between generations, We Are Close in Distance considers how art can illuminate often overlooked relationalities. The exhibition spans two spaces at the USC Roski Graduate Building in the Los Angeles Arts District. Gallery North foregrounds video, poetry, installation, and pictorial mediums, while Gallery South primarily houses zines, as well as malleable and ephemeral forms. The exhibition’s spatial breadth complements the expansive range of media present and serves as a comprehensive site of interactive opportunities for viewers. We Are Close in Distance empowers participants to question how one can care for and nourish their communities through art, performance, and ephemera.
GALLERY NORTH

ART, INTIMACY, AND DIASPORIC NARRATIVES

STORM BOOKHARD  JONAS SHORT
The artworks in Gallery North thoughtfully comment on themes of communal intimacy, intergenerational connection, and archival activation. Diana Zeng’s *The Piercing Of The Veils* (2020) serves as the portal into Gallery North, highlighting ideas of the precarity in diasporas and longing for familial closeness. The assemblage of bamboo skewers, clothes from the artist, her family’s found textiles, and metal wire nods to both the artist’s Chinese heritage and the precarity of familial protection in unprecedented times. Edwin Bodney’s *The Night My Father Accompanies Me to a Gay Bar* (2015) echoes the sentiments of Zeng’s installation, and invites two visitors to synchronously listen to his poem while in a nightclub inspired environment. Viewers then confront Xirin’s *Kissing Mom (Kiss Piece #4)* (2018) and the performance’s corresponding ephemera. This work features Xirin applying lipstick and leaving stains as she circles and kisses the body of her mother, who sits idly on a chair in New York City’s Times Square. *Kissing Mom* connects to the exhibition’s themes of domestic and intergenerational intimacy, while emphasizing a tension between public spectacle and voyeurism.
The painting *Coatlicue-Lupe* (2022) by Ozzie Juarez appropriates fragments from Mexica, or Aztec, codices—pre-Columbian paintings and texts—and places them atop paintings of street art Juarez has seen and admired in Los Angeles. The work stands at an epochal ninety-six inches tall, echoing the formal presence of murals in the
urban landscape. Amanda Gentry’s *Myself, Gregory, and Josie* comprise three pieces from the artist’s *Brother John* (2013) series, which emphasizes how the very making of art can bring together strangers and permanently record their brief connections. The bisque fired, life-size ceramic pillows were created by having the artist’s friends, acquaintances, and near-strangers lay on hollow, wet clay pillows that Gentry blew into to conform to participants’ heads. Fleeting traces of intimacy are preserved in the work of Zeng, Bodney, Xirin, Juarez, and Gentry, transforming the passing connection of family, friends, and strangers into a record of community.

Also in Gallery North is Tonya Ingram’s *7 Commandments My Sister Should Know (After Falu)* (2022), a spoken word poem and video work dedicated to the poet’s younger sister. Told through Biblical metaphor, this poem is a celebration of sisterhood, a gospel that captures the trauma and heartbreak of what it means to grow up and survive.
There is no infrastructure for sustainable queer kinships.

The cliche does not make them untrue.

VISHAL JUGDEO
Film Stills from VQUEERAM, (2016-Ongoing)
Images courtesy of the artist.
as a Black woman. Projected on the opposite side of Ingram’s work is Vqueeram (2016-Ongoing), a film that artist Vishal Jugdeo created in collaboration with Indian scholar, poet, and activist Vqueeram. Vqueeram weaves narrative and documentary into an organic and constantly evolving piece that illustrates the power of art to unite and empower disparate communities. Ron Tarver’s Invisible Family (2018) serves as an apt connecting point between the two spaces as visitors leave Gallery North and enter Gallery South. Invisible Family comes from the artist’s excavation of his father’s photographic archive, connecting the past to the present and commenting on the historical erasure of the Black nuclear family. The materials in Gallery North and Gallery South exist in fluid conversation with one another and encourage viewers to consider how archives and communities interact in art and life.
GALLERY SOUTH
ARCHIVAL AND EPHEMERAL RECLAMATION
ADRIANNE RAMSEY
The artworks in Gallery South use various forms of media, predominantly text-based and archival pieces, to explore presence, absence, immediacy, and liveliness. The art further probes experiences of time and space, the self, and the “other,” ultimately questioning what it means to be present while acknowledging the past. The exhibited works in Gallery South investigate how we present ourselves despite a lack of visibility and how we visualize communication amidst distance.
Artist Joey Terrill envisions his zine series, *Homeboy Beautiful Vol. 1* and 2 (1978–79), as a self-contained artwork in magazine format. The publication makes fun of white fears and anxieties surrounding marginalized Latinx barrio culture, while satirizing aspects of homeboy gang culture, such as machismo, misogyny, violence, and homophobia. Recognizing that Chicanos were largely excluded from pop culture media, Terrill centered *Homeboy Beautiful* around the “othered,” thus making Latinx barrio culture highly visible amongst a publishing culture dominated by whiteness and financial wealth.

Artist Sadie Barnette’s practice often focuses on the personal history of her father, Rodney Barnette, a member of The Black Panther Party who was under surveillance by the FBI. Barnette’s zines included in Gallery South comprise a component of the artist’s larger installation, *The New Eagle Creek Saloon* (2019), which reimagines the San Francisco bar of the same name that Rodney owned and operated from 1990 to 1993. The bar, with its slogan, “A
friendly place, with a funky bass, for every race,” represented a safe space for members of the multiracial gay community, who had been marginalized due to racial profiling in San Francisco’s queer bar scene. The Eagle Creek Saloon hosted fundraisers for activist groups, honored Black holidays and heroes, participated in historic Market Street vigils for those who had lost their lives to AIDS, and served as a site of celebration and resistance. The zines not only contain personal photographs and ephemera from The Eagle Creek Saloon, but also include several articles relating to the HIV/AIDS epidemic and think pieces advocating for queer rights activism. These text pieces criticize both the Reagan and H.W. Bush administrations’ slow responses to the crisis, the prioritization of white gay men over heterosexual, femme, and/or minority HIV/AIDS victims, and how the FDA was slow to advocate for medical treatment.

Two postcard projects in this gallery—The Carl George | Felix Gonzalez-Torres | Ross Laycock Archive and love @ first line (2021–Ongoing) by Anna Sergeeva—both came to fruition during distinct global health crises. Postcards and photographs from The Carl George | Felix Gonzalez-Torres | Ross Laycock Archive, on loan from Visual AIDS, represent poetic and romantic exchanges between lovers and friends as they lived and traveled, together and apart. Correspondences between George, Gonzalez-Torres, and Laycock mark the passing of time and fleeting existence during the height of the HIV/AIDS epidemic.
Both Laycock (1959–1991) and Gonzalez-Torres (1957–1996) passed away due to AIDS-related complications, and many of Gonzalez-Torres’s works both memorialize Laycock’s life and raise awareness about the toll that an incurable illness takes on the body. Unfortunately, Laycock’s life has been somewhat reduced to Gonzalez-Torres’s artistic depictions of him; these archival postcards and accompanying photographs offer more personal, multidimensional insights into his life. Artist Anna Sergeeva created love @ first line during the COVID-19 pandemic, a time when physical contact was impeded by virus transmission and state mandated lockdowns. Four editions of the postcards, which contain the first lines of love poems written across centuries, appear in English, Spanish, Tagalog, and Traditional Chinese. Viewers were invited to write their own messages and addresses on the postcards, which were
video *We Heal and Heal in Los Ríos* (2020) tell the story of the relationship between Louie Chris, the artist’s brother, and Luis, who was Louie’s father. Luis was imprisoned for most of Louie’s life; they had a tumultuous relationship before Luis passed away. The video contains an interview between the artist and Louie about complicated Latinx fathered narratives, intergenerational family trauma, and the carceral system’s negative effect on people of color. Hearing Louie speak about his

Both the HIV/AIDS epidemic and the COVID-19 pandemic affected modes of travel and connection and emphasized distance and seclusion. Each of these postcard projects emphasize how feeling the presence of a letter can bring out a person’s absence, as well as liveliness.

Both of Jose Guadalupe Sanchez III’s pieces in Gallery South center on neglected histories and familial legacies. The acrylic painting *Luis* (2019) and accompanying...
difficulties communicating with his father Luis, as well as Luis’s struggles as an addict, inspired both the artist and Louie to break these negative cycles. The video’s oral history adds pertinent context to the painting and speaks to the importance of archiving familial communications.

Gallery South positions zines, postcards, and archival materials as alternative cultural sites that articulate more inclusive, intimate visions of the public sphere. Each presented work contains an element of personal or public engagement, while inviting visitors to interact with and learn more from the art. Gallery South highlights diverse, queer, and marginalized communities, and advocates for the utilization of the archive towards expanded representations and expressions of closeness.

(LEFT) JOSE GUADALUPE SANCHEZ III
We Heal and Heal in Los Rios, 2020

(ABOVE) JOSE GUADALUPE SANCHEZ III
Luis, 2019
SADIE BARNETTE (b. 1984, Oakland, CA) has a BFA from CalArts and an MFA from University of California, San Diego. She has enjoyed solo exhibitions at The Kitchen, New York; Pomona College, Los Angeles and Pitzer College Art Galleries, Los Angeles; ICA Los Angeles, The Lab, San Francisco; the Museum of the African Diaspora, San Francisco; MCA San Diego; Cantor Fitzgerald Gallery, Haverford College, PA; and the Manetti Shrem Museum, UC Davis. Barnette’s work has been included in recent group exhibitions at McEvoy Foundation for the Arts, San Francisco; Oakland Museum of California; FotoFocus Biennial, Cincinnati, OH; and the California Biennial at Orange County Museum of Art. Her work is in the permanent collections of LACMA, CA; Brooklyn Museum; Pérez Art Museum, Miami; Guggenheim Museum, NY; JP Morgan Chase Collection; Blanton Museum at UT Austin; San José Museum of Art, CA; Oakland Museum of California; the Berkeley Art Museum, CA; Studio Museum in Harlem, NY; and the Walker Art Center, MN. She’s the recipient of numerous grants and residencies including the Studio Museum in Harlem, Artadia, Art Matters, Eureka Fellowship, Skowhegan School of Painting and Sculpture, the Headlands Center for the Arts, and the Camargo Foundation in France, and was the inaugural Artist Fellow at UC Berkeley’s Black Studies Collaboratory. Recent commissions include Bay Area Walls at SFMOMA and a permanent, site-specific installation at the Los Angeles International Airport is forthcoming in 2024. Barnette lives and works in Oakland, CA.
EDWIN BODNEY is a Black, Queer, non-binary artist, award-winning educator, and nationally recognized poet from Los Angeles. As someone living with MS—along with the rest of the world’s chaos—they strive to remind all vulnerable communities of their joy and laughter. Edwin and their work have been featured live or in publications like: Button Poetry, Platypus Press, The Exposition Review, The Advocate, Amazon Prime, UW Madison, AWP, UCLA, USC, LACMA, PEN America, and many others. Their full-length book of poetry, *A Study of Hands* (2017), is available through Not A Cult Media. Edwin currently resides in East L.A with their cat, Myko, and co-hosts Da Poetry Lounge, one of the largest and longest-running poetry venues in the country.

AMANDA GENTRY (b.1973, Long Beach, California) is a Chicago-based artist. She approaches her process-driven work methodically and meticulously to achieve a meditative state that allows her to shed all but the moment at hand. Imbued with stillness and quietude, Gentry’s work elicits a similar pacifying and soothing response from the viewer. As a neuro-diverse artist, she pares down visual stimuli, intent on revealing what is essential so as to achieve breviloquence. Gentry is a DCASE (Department of Cultural Affairs and Special Events) grant recipient and has twice been awarded an IACA (Illinois Arts Council Agency) grant. Her work is in private collections worldwide and exhibited in galleries, academic institutions, and museums nationwide.

The Carl George | Felix Gonzalez-Torres | Ross Laycock Archive is a testament to the long-lasting friendship between CARL GEORGE (b. 1958), FELIX GONZALEZ-TORRES (1957–1996), and ROSS LAYCOCK (1959–1991), and offers a window into the love, respect and humor of the three friends who shared a deep, personal understanding of how AIDS affected every aspect of their lives. The collection provides a rare source of information on Ross Laycock and Felix Gonzalez-Torres’s relationship, illuminating connections that inspired the oeuvre of Gonzalez-Torres.

TONYA INGRAM (1991–2022) was a poet, Cincinnati native, Bronx-bred introvert, mental health advocate, Lupus legend, cat auntie, and lover of Tom Hardy and “The Office.” She was also a brilliant curator who spearheaded the *Poetry in Color Live!* series with the Los Angeles County Museum of Art. Tonya graced the stages of The Getty Museum, Madison Square Garden, San Francisco Opera House, Nuyorican Poets Café, The John F. Kennedy Center for the Performing Arts, Lexus Verses and Flow’s variety show, and “The Price is Right*,” the online and physical pages of *The New York Times, Vice i-D, Bustle, and Marie Claire*, and the classrooms of schools in the United States and Ghana, just to name a few. Her viral collaboration with BuzzFeed, “An Open Letter to My Depression,” has reached over 4 million views and counting. A friend, creative, daydreamer, and Virgo, Tonya’s writing explores
the necessity of taking care of ourselves, especially when we feel unworthy of ourselves. She graduated from New York University and Otis College of Art and Design.

**OZZIE JUAREZ** (b. 1991, Compton, CA) is a multidisciplinary artist who uses the realms of painting and sculpture to honor and revitalize ancient and recent cultural artifacts, languages, and histories. Inspired by the techniques, collaborations, ambitions, and ephemeral qualities of unsanctioned public art, Juarez incorporates excerpts of paintings he observes across the LA landscape into his own work. Just as graffiti can illuminate elements of cultural identity, Juarez studies the pre-Columbian Mesoamerican manuscripts known as the Mexica (Aztec) codices. Isolating fragments of texts, Juarez tessellates these shapes into repeating patterns that resemble DNA helixes. This multiplication and extension of a language almost lost to colonization is a spiritual act—according to Juarez, these sequences generate protective spells for those around them connected to Mexica ancestors, culture, and deities. His ongoing interest in the construction of shared experiences and identities can be equally attributed to time spent as a scenic painter specializing in physical simulation at Disneyland. The omnipresence of American cartoon culture—with its roots in racial stereotypes and its exoticization of global cultures—weaves itself effortlessly into Juarez’s motifs. Juarez earned his BFA from the University of California Berkeley. His work has been exhibited in Los Angeles, San Francisco, Oakland, Miami, and Mexico City and has been featured in publications including *Hyperallergic*, *Juxtapoz*, *LAist*, and *Artful Hare*. Juarez is a pillar of the local arts community and in 2020 he founded TLALOC Studios, an artist-run community gallery and studio building in the South Central neighborhood of Los Angeles. TLALOC evolves with its members, providing a space that encourages and promotes the possibility of a sustainable life as an artist, or as Juarez says, “a lifestyle worth living.”

The videos, performances, and installations of **VISHAL JUGDEO** (b. 1979, Regina, Canada) experiment with narrative methods, fusing documentary and fiction. Recent works are interested in animating archives that live in the shadows of the official record. A multiyear collaboration with Vqueeram, a poet and researcher based in Delhi, resulted in the feature *Does Your House Have Lions* (2021). The film, which documents queer and anti-caste solidarities across diaspora in the face of rising fascism in India has screened at MOCA LA, MoMA New York, Commonwealth and Council, and CCA Berlin, among several other venues globally. Jugdeo is a 2015 Guggenheim Foundation Fellow, has received funding from the Canada Council for the Arts, Art Matters and Artadia, and is New Genres Area Head in UCLA’s Department of Art.
JOSE GUADALUPE SANCHEZ III is an interdisciplinary artist and educator born and raised in West Los Angeles. He is currently a tenure track assistant professor at Occidental College in the Art & Art History department. He attained a MFA from the University of Southern California as well as the Performance Studies Graduate Certificate and Post-MFA Teaching Fellowship. He received his undergraduate degree from Otis College of Art and Design where he double minored in arts education and community engagement. Additionally, he received an AA from Santa Monica Community College in Liberal Arts: Social and Behavioral Sciences. Relying heavily on self-reflexivity, his work is an investigation of the multilayered experiences of varying Brown social realities in Los Angeles spanning the past, present, and future. This includes looking at the structural nature of oppositional value systems, intelligences, and subjectivities, and how they become validated or not. Sanchez has exhibited and performed in a variety of spaces including a solo exhibition at Cerritos College Art Gallery, LA Freewaves, The Mistake Room, The Landing Gallery, CurateLA digital platform, Redcat Disney/Calarts Theater, USC Mateo Studios, Human Resources gallery, 18th Street Art Center, UTA Artist Space, Plaza De La Raza, and more.

ANNA SERGEEVA is an artist who works with language as a medium. Her research is centered on form, origins, and liminal spaces. She is currently pursuing a Masters in Library and Information Science at Pratt Institute and recently opened a bookstore called dear friend books in Bedford-Stuyvesant, Brooklyn. She has previously designed a typeface based on the work of a non-verbal painter, traveled across America asking youth what they would change as President, and initiated a collaborative artwork that has spread millions of compliments internationally. Her work has been covered in The New York Times, New York Magazine, San Francisco Chronicle, ABC News, and more.

RON TARVER received a BA in Journalism and Graphic Arts from Northeastern State University in Oklahoma and an MFA from the University of the Arts in Philadelphia. He is an Associate Professor of Art at Swarthmore College. Before joining the faculty at Swarthmore, he had been a staff photojournalist at The Philadelphia Inquirer for 32 years, where he shares the 2012 Pulitzer Prize for his work on a series documenting school violence in the Philadelphia public school system. While at the Inquirer, he was nominated for three additional Pulitzers and honored with awards from World Press Photos and the Sigma Delta Chi Award of the Society of Professional Journalists, among others. He is co-author of the book We Were There: Voices of African American Veterans, published by Harper Collins. Tarver is recipient of a Guggenheim and Pew Fellowship. He has received
funding and grants from the National Endowment for the
arts, Pennsylvania Council on the Arts and two Independence
Foundation Fellowships. Tarver’s work has been exhibited
nationally and internationally and is included in many museums,
corporate and private collections, including the National Museum
of American Art of the Smithsonian Institution in Washington DC,

JOEY TERRILL is a formative figure in the Los Angeles Chicano
art movement and AIDS cultural activism. Painting and making
art since the 1970s, Terrill has always explored the intersection of
Chicano and gay male identity (where they overlap and where
they clash) as a strategy for much of his art production. A native
Angeleno, he attended Immaculate Heart College and lists
influences as diverse as Pop Art, Corita Kent, David Hockney,
Mexican retablos, and 20th-century painters ranging from
Romaine Brooks to Frida Kahlo. His work conveys the energy,
politics, and creative synergy of Chicano and queer art circles in
Los Angeles. His works from the 1970s and ‘80s are considered
pioneering examples of a queer sensibility and Latinx identity. He
has been living with HIV since 1980. His work was featured in Axis
Mundo: Queer Networks in Chicano L.A., which opened at MOCA
LA in 2015 and toured to venues in New York, Denver, Las Vegas,
Houston, Massachusetts, and Ohio, with its final iteration at moCa
Cleveland in 2021. Selected exhibitions include: Drama Queer,
Queer Arts Festival, Vancouver, BC –2016; Forging Territories:
Afro & Latinx Queer Contemporary Art, San Diego Art Institute
-2019; LA Memo: Chicana/o Art from 1972–1989, and La Plaza de
Cultura y Artes, Los Angeles –2022. His work is in the collections
of MoMA, The Whitney, Leslie-Lohman Museum of Art, MOCA,
The Hammer, SFMOMA, and the George Lucas Museum of
Narrative Art (opening 2025).

XIRIN (b. 1993) is an Iranian, New-York based multidisciplinary
artist whose work invents spaces of affection and sensual play.
She creates interventions, videos, and installations that together
work to heal the collective wounds brought on by a shared lack
of physical connectedness. The collaborations and duets in her
work create a world in which marks of embrace can be seen and
felt. The idea of gift-giving is also integral to this world, where
relationships can be explored through generous exchanges.
Situated at the center of her work is her own body—Iranian,
female-presenting—which takes actions necessary to answer
the question: What does it mean to love as a feminist within
patriarchy? These actions both mourn reductive depictions of
femininity and revel in the rituals of normative romance. Recently,
Xirin has performed at CUE Art Foundation, A.I.R. Gallery, Jewish
Museum, Knockdown Center, and Pioneer Works. Her writing is included in the permanent collection of the Museum of Fine Arts, Boston. Her work has been featured in publications such as *Pitchfork*, *Vestoj*, and *PAPER* magazine, and she has recently participated in artist residencies at A.I.R. Gallery and A-Z West: Institute of Investigative Living. Alongside Kembra Pfahler, Xirin frequently organizes performance art events in New York, known as Incarnata Social Club. She received her BA from Sarah Lawrence and her MFA from Columbia University. She currently is completing her postdoctoral studies at the Institute for Doctoral Studies in the Visual Arts and teaches online courses such as “Cruel Idealism,” a film, art, and performance studies class that discusses the performativity of optimism and the taboo of radical utopias.

**DIANA ZENG** (b. 1993, Chengdu, China) builds sculptures and installations that explore the entanglement of living within and attempting to break away from structures of power and expectations. Her self-developed technique of wrapping wire, textile, organic and inorganic materials—disposable chopsticks, bamboo skewers, dried dates, broom bristles—reimagines what artifacts and histories are considered valuable. As a Chinese immigrant raised in America, Zeng questions constructs of representation and economic mobility that limit individual and collective freedom. Through the labor of entwining modest household objects, Zeng creates symbolic safety nets, ladders, and portals that transcend the innate fragility of their materials to become powerful works that examine commodification, socio-political status, and intergenerational relations in Chinese-American culture.
EXHIBITED ARTWORKS

GALLERY NORTH

EDWIN BODNEY
The Night
My Father
Accompanies Me
To A Gay Bar, 2015
Spoken Word
Poem/installation
dimensions
variable

AMANDA GENTRY
Brother John, 2013
Unglazed white
talc earthenware
incised with
mason-stained slip
17 x 14 x 5 in.
(3 units)

TONYA INGRAM
7 Commandments
My Sister Should
Know (After Falu),
2022
Spoken Word
Poem/performance video

RON TARVER
Invisible Family,
2018
Pigment Ink
Print mounted
on Dibond in a
Vintage Frame
18.6 x 28 in.

OZZIE JUAREZ
Coatlicue-Lupe,
2022
Water-based
enamel, Flashe,
acrylic, and earth
on canvas
96 x 60 x 2 in.

VISHAL JUGDEO
VQUEERAM,
2016–Ongoing
HD video with
sound, 13 minutes

XIRIN
Kissing Mom (Kiss
Piece #4), 2018
HD video without
sound, 26 minutes
and Framed
Ephemera
Dimensions
variable

DIANA ZENG
Piercing Of The
Veils, 2020
Bamboo skewers,
clothes from the
artist and the
family of the artist,
found textiles,
metal wire
70 x 50 x 46 in.
GALLERY SOUTH

SADIE BARNETTE
Zines from The New Eagle Creek Saloon, 2019

THE CARL GEORGE | FELIX GONZALEZ-TORRES | ROSS LAYCOCK ARCHIVE
Selection of 11 postcards, 1980-89
Postcards/Drawings/Writing

JOSE GUADALUPE SANCHEZ III
Luis, 2019
Acrylic on canvas, cellophane
36 x 48 in.

We Heal and Heal in Los Rios, 2020
Video

ANNA SERGEEVA
love @ first line, 2021-Ongoing
Edition of 250 postcards

JOEY TERRILL
Homeboy Beautiful Vol. 1, 1978
and Homeboy Beautiful Vol. 2, 1979
Selection of two zines

All photographs of artworks, unless otherwise noted, by Ryan Miller/Capture Imaging
EXHIBITION & PUBLIC PROGRAMS POSTERS

DESIGNED BY EMMA REN HUNG LUKE WELCH

11.4.22-12.2.22
WE ARE CLOSE IN DISTANCE

OPENING RECEPTION
11/4
6-9PM

Ron Tarver, Invisible Family

ARTISTS:
Sadie Barnette
Edwin Bodney
Amanda Gentry
Carl George
Felix Gonzalez-Torres
Tonya Ingram
Ross Laycock
Ozzie Juarez
Vishal Jugdeo
Jose Guadalupe Sanchez III
Shane Aslan Selzer
Anna Sergeeva
Ron Tarver
Joey Terrill
Xirin
Diana Zeng

CLOSING RECEPTION
12/2
6-9 PM

USC ROSKI GRADUATE GALLERY
1262 PALMETTO STREET LOS ANGELES, CA 90013

GALLERY HOURS: TUE-SAT 2-4PM
WE ARE CLOSE IN DISTANCE

PUBLIC PROGRAMS

Opening Reception & Poetry Slam
11.4.22 | 6–9 PM PT
Featured Poets:
Jireh Deng
Kito Fortune
Matthew Cuban H.
Shaparey Lighthead

Hybrid Film Screening & Discussion: Shane Aslan Selzer’s “I Love You No Matter What” activating The Carl George /Felix Gonzalez-Torres / Ross Laycock Archive
11.14.22 | 5 PM PT / 8PM ET

Closing Reception & Kiss Piece #4 Performance by Xin
12.2.22 | 6–9 PM PT

USC ROSKI GRADUATE GALLERY
1262 PALMETTO STREET
LOS ANGELES CA 90013