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
The class of 2021 may be the class most prepared to enter “the real world.” They have had a bumpy journey and are coming out fighting! During the first COVID-19 wave, we thought it would subside by the summer of 2020. Then came the second wave, and we thought surely, classes would be in-person again by the fall of 2021. That didn’t happen either, as the virus continued to dictate much of our lives—and yet this cohort persisted.

DANIE CANSINO, JIYOON KIM, HINGS LIM, JOSÉ GUADALUPE SÁNCHEZ III, DIANE WILLIAMS, and RACHEL ZARETSKY taught me so much about what can be accomplished through pure determination. They loved each other’s uniqueness and were fiercely protective of one another, always advocating for their collective needs. For a time, they lost their studios to the lockdown and that affected their practices. In the end however, their shows were bold and wildly impressive.


Danie Cansino in her USC Roski studio working on *Chicana Canvas* (2021).
The tuition rates at USC are hefty, and even with scholarships that are awarded to some of the students, many MFA candidates must take on employment to graduate. Our students found themselves in even more precarious situations as freelance gigs and in-person jobs vanished during the pandemic. The Roski community raised emergency funds and those funds went a long way toward helping our students thrive. We thank those who have given!

USC has made great strides toward monetary equity in education, but we still have work to do, particularly when it comes to the master’s degree programs. This cohort continued to make their way toward their ultimate goals: not just graduating, but mounting masterful thesis exhibitions, engaging the public, and creating pathways for the future—even when the range of possibilities seemed limited.

This will be the final class that I have the pleasure of graduating, as I am the outgoing program director. We’ve come through some trials together since 2016: rebuilding the art program, relocating our facility, and of course, a worldwide pandemic. I am thrilled to be handing over the directorship to a most capable faculty member and stellar artist, JENNIFER WEST. I do wish her the most fruitful years to come. I must also thank our dean, HAVEN LIN-KIRK, whose steady hand and support have brought us to this point. I am eager to continue engaging with the graduate population, as I remain at my post as Professor of Art.

Running an MFA Art program is a team sport, and we are fortunate to have great team members: NAZELI HOSIK, our graduate program specialist; ANTONIO BARTOLOME, our student services manager; KAREN MOSS, our MA Curatorial Practices program director; and EWA WOJCIAK, director of the MFA Design program. I know our grads would want me to offer special thanks to JUAN MORALES and TIMMY CHEN, both of whom work diligently on facilities and student exhibitions. I also must recognize our communications manager, KIRSTEN SCHMIDT, who manages the production of this catalog each year. And of course, all the faculty, staff, students, alumni, and the behind-the-scenes players who have helped our students. I truly appreciate all the support given to the MFA Art program as well as the recognition of Gayle Garner Roski’s legacy, its importance in the history of the university, and its continuing significance in the future.

Several faculty members have been assigned to teach in the MFA area in addition to myself. These include JENNIFER WEST, EDGAR ARCENEAUX, SUZANNE LACY, DAVID KELLEY, RUBEN OCHOA, THOMAS MUELLER, PATTY CHANG, and MARY KELLY from the art program, and ANDY CAMPBELL, AMELIA JONES, KAREN MOSS, JENNY LIN, and ANURADHA VIKRAM from the critical studies program. Many, many other faculty members passed through the studios to offer guidance, sit on thesis committees, and
attend reviews—I hold you all in the highest esteem. This cohort has also benefited from dialogues with visiting artists, critics, and scholars over the past two years. You will find complete lists of committee members and visiting lecturers on the back pages of this publication.

The list of USC Roski supporters is a very 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.
Finally, we are happy to continue our tradition of inviting an alum of the MA in Curatorial Practices and the Public Sphere to contribute to the MFA exhibition catalog. This year, we were honored to work with JOSEPH DANIEL VALENCIA, who received his MA in 2020. Joseph Daniel Valencia is a curator, writer, and museum professional dedicated to building a more equitable and inclusive arts community. A rising expert in Latinx art and the contemporary art and history of Southern California, his work often addresses the importance of artist networks, alternative spaces, and issues of historical erasure and collective memory in contemporary art. Valencia is a fitting writer for this cohort and this moment.

On behalf of the USC Gayle Garner Roski School of Art and Design, I present our 2021 Master of Fine Arts in Art cohort.
Introduction to the Artists
In her MFA thesis exhibition *Sangre* (2021), artist Danie Cansino brings together her parallel practices in drawing, painting, and tattoo work to reveal how they inform one another, and how she herself serves as a bridge between two seemingly disparate worlds. As a painter trained in the academy, Cansino produces large-scale works with brilliant sophistication. Paintings such as *Chicana Canvas* (2021) draw upon the Baroque tenebrism style, employing hyperrealism and the signature dramatic contrast of light and dark made popular by the European masters of the 16th and 17th centuries. But the artist’s subjects are far from the European painting tradition that she uses to render them: they are family members, friends, and clients from the tattoo shop where she works. Keenly aware of the historicization process and how communities of color often get left out of both art spaces and the historical record, Cansino uses her practice to represent her community, with each of her paintings serving as a point of departure to share both personal and collective stories.
Cansino’s drawing practice has undoubtedly been influenced by her work as a tattoo artist. Like many Chicano/a tattoo artists, she grew up surrounded by family, friends, and neighbors with tattoos, particularly the black and grey realism style born from barrio cultures and passed down through generations. As a young apprentice learning this style, Cansino was often encouraged to first practice with BIC ballpoint pens, since the pen’s fine point is similar to the end of a tattoo needle. In *Dodger Blue* (2020), she utilizes the same ballpoint pens to create a large-scale monochromatic landscape of Chavez Ravine, the historic Mexican American neighborhood—once home to her great-grandfather—that was ultimately destroyed by the city to make way for Dodger Stadium. Her rapid pen strokes create a dynamic representation of an effaced community and comment on racialized histories of displacement in Los Angeles.

In another drawing, *LA ESCALERÁ (#7)* (2019), Cansino depicts a woman wearing Nike Cortez shoes as she gets a “boost” to hop a fence. The artwork’s name and composition reference the Mexican Lotería playing card associated with a ladder yet reinterprets it through a 21st-century lens. The exhibition’s title wall also pulls from Cansino’s cultural vernacular. Her beautiful handwritten lettering draws from tattoo traditions and is rendered with blue graffiti paint markers, further collapsing the divide between high art and low art, and signaling her commitment to bringing homegrown modes of creative expression into the gallery space.

A nearby monitor presents a video recording of Cansino as she is tattooed by her mentor Cesar “Big Ceeze” Castañeda. Their informal conversations throughout the tattoo process reveal intimate perspectives on aesthetic principles, having pride in one’s work, and maintaining a commitment to family and community. This video of such a simple action, an everyday occurrence for both artists, gains special meaning as Cansino physically inherits Castañeda’s work on her body. The Chicano/a body, Cansino reveals, adorned with tattoos and carrying community stories, serves as a powerful archive of the culture.

Danie Cansino is an artist and educator who lives and works in her hometown of Los Angeles. She focuses on issues of systemic oppression, exploring the navigation of resources in her community. Through the use of various media such as oil paint, cardboard, and line paper, Cansino points to issues of material access and collapses the divide between low and high art, questioning what is considered worthy of representation. She also works in tattooing, striving to shine a light on its traditions and hardships and explore how colonization has affected its practice, particularly in the United States. Cansino’s work has been featured in *Artforum* and shown at SUR:biennial, New Wight Gallery at UCLA, American Museum of Ceramic Art (AMOCA), UTA Artist Space, the Felix Art Fair, and Charlie James Gallery.
Make Your Mark, 2020

LA ESCALERA (#7) Op, 2019

PAGES 14–15: Dodger Blue, 2020
OPPOSITE:
*Con Säfos*, 2021

*Mi Familia*, 2021

*Chicana Canvas* (detail), 2021
In my first studio visit with Jiyoon Kim in 2019, the Korean-born artist identified herself primarily as a filmmaker. She talked about her production background and shared storyboard drawings, details from her latest casting call with actors, and some clips of recently completed video artworks. During her time as a graduate student at USC Roski School of Art and Design, she expanded her practice, producing meditative and revelatory moments in performance, sculpture, and installation.

In *A Tough Cake II*, a durational performance presented at a 2019 USC performance program, Kim decorated a small wooden panel with a mix of frosting, paint, and fresh strawberries and incessantly attempted to cut a slice with a hand saw. She struggled to break off a piece of this makeshift cake for more than an hour, gaining and losing the attention of her audience in the process. But the goal of this performance was not to be appreciated in a quick and easy moment but to instead force viewers to suspend their expectations and endure the time and labor required to complete such a banal yet absurd task.
Jiyoon Kim’s attentiveness to the ordinary has become a central through-line in her work, acting as the overall framework for her MFA thesis exhibition, *twice a day by mouth* (2021). Sculptures powered by AC brushless motors endlessly repeat cycles of grinding pills and baptizing a lifeless fish carcass in a bucket of beauty products to emphasize daily routines and the physical and emotional tolls they take. In another work, Kim again utilizes painkillers, this time casting them in burnt sugar to speculate on their digestion outside of the body, and in large doses to suggest their inefficacy. While these objects may seem cryptic at times, they ultimately reveal the artist’s interest in re-engineering systems and structures of the body, while also functioning as evidence of her presence and labor. Together, they invite us to consider how we might disrupt our own routines through striking and unexpected means.

Kim’s production background emerges in the gallery through sketchbook notes and drawings converted into vinyl wall transfers. Here she reveals the conceptualization and fabrication plans for her work, pulling back the curtain to allow viewers inside her mind and creative process. She also highlights cultural assimilation and isolation in her video projection, *A Nonchalant Vacation* (2021), which blurs together multiple recordings of her as she drags long lines of string lights across an empty parking lot in the middle of the night. She writes out words in English and Korean such as *imperfect, practice*, and 지금 (meaning “present” in Korean), poignantly commenting on the labor of speaking a foreign language, constantly having to translate one’s words, and grappling with miscommunication and slippages.

There is no doubt that Kim’s experience as an international student living in Los Angeles has colored the works she has produced since 2019. Compounded by the isolation and contemplation brought forth by the first wave of the COVID-19 pandemic, her thought-provoking, maddening, and sometimes cynical approaches to artmaking and daily minutiae are testaments to life during such an unprecedented time.

:: Jiyoon Kim is an interdisciplinary artist born in South Korea and living and working in Los Angeles and Seoul. Her recent works examine the cultural and historical complexities that influence her passive acceptance of violence. Through an installation that deals with cleansing, feeding, and managing pain, Kim encourages viewers to consider their ever-present habituation through patriarchal and capitalistic networks. Kim has exhibited, screened, and performed her work at venues across Southern California and Seoul, including 18th Street Arts Center, Human Resources Los Angeles, Nomad Pavilion, Daelim Museum, and Whitenoise Seoul, among others. Kim is a recipient of the Fulbright Scholarship.
Painkillers, 2020

Untitled, 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 one 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 was 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.
Homo Lanterns, 2020

Wheels, 2019

PAGE 30–31: Installation view, Imperceptible: machine, animal, plant, stone, skull, 2021
OPPOSITE: Flaming Tower II, 2021

ABOVE: Witnesses I, 2021

BELOW: Bifaces, 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.
OPPOSITE:  
*California Xochitl* (performance documentation), 2021  
*California Xochitl* (installation view), 2021  
*Homes*, 2021
Diane Williams understands how colonialism has come to define most aspects of contemporary society, from personal and collective identity to issues related to racism, social stratification, geopolitics, and the writing of the historical record. In her MFA thesis exhibition, *The Precarious Life of the Parol*, she asks, “Does art have the power to alter the traumatic legacies of colonial history?” As an artist, researcher, and person born and raised in the Philippines, Williams is not a mere observer of colonality, but an active participant in the discourse and praxis aimed at dismantling it.

The exhibition takes the parol, an ornamental, star-shaped Christmas lantern, traditionally made of bamboo and paper, as a case study and point of departure. The parol, Williams asserts, is more than just a festive holiday object, but a generative tool to trace the intersections of Filipino Indigenous cultures, Spanish and American colonialism, and the production of national narratives and iconographies. Despite years of research, Williams has struggled to trace the object’s origins, instead locating discrepancies in the archive, white-washed embellishments on travel websites, and numerous layers of cultural hybridization developed over centuries.
These concerns are explored in *Anting Anting* (2021), a star-like sculpture made of wire, yarn, and found objects. The title borrows its name from the traditional amulets that Indigenous Filipinos long used for protection, including during the Spanish conquest, and thus positions the parol as an extension of the precolonial tradition. When I first encountered this object in the gallery, the sculpture reminded me of an abstracted Crucifixion, personified through the hanging of the t-shaped star from a wooden armature with melted acrylic and resin dripping over its base. I wondered, “Does this work address the enduring violence of war and cultural assimilation brought through colonialism and religious conversion? Or does my Mexican Catholic upbringing, brought forth by the same colonizer, influence this interpretation?” These questions are where Williams gains her traction. If we can make her artworks and the histories embedded within them meaningful to our individual lives, then we too can begin to engage with the deeply fraught legacies that the artist seeks to confront.

Eight large fiber artworks dominate the remainder of the exhibition space. Some hang on the gallery’s walls while others are draped over wood and metal structures designed by the artist. The centerpiece, titled *Embracing My Inner Badoy* (2021), is dramatically suspended from the gallery’s ceiling, bifurcating the space with thirty feet of undulating fabrics. *Badoy* means “outmoded” or “bad taste” in Tagalog and refers to the artist’s crowdsourcing of pre-used and found materials that are often viewed as cultural detritus. By embracing garments and textiles such as her mother’s old dresses, crocheted flowers, and other donated fabrics, and merging them with found objects and religious iconography, Williams sutures both personal histories and collective experiences, ultimately producing reimagined archives of Filipino community.

Williams’ inquiry into the history of the parol might have been futile, as the effects of colonialism, assimilation, and archival erasures are nearly impossible to reverse, but what has emerged are new avenues and a new visual language to engage in culturally specific artmaking and dialogue as powerful forms of resistance.

:: Diane Williams is a Pilipinx interdisciplinary artist and researcher based in Los Angeles. Her work has been shown at Armory Center for the Arts, 18th Street Art Center, Human Resources Los Angeles, Lancaster Museum of Art and History, Robert and Frances Fullerton Museum of Art, Stepping Art Gallery at San Diego State University, Berkeley Art Center, the San Francisco Arts Commission Galleries, and Children’s Museum of the Arts, New York. She has also developed community-engaged projects for USC Fisher Museum of Art and Pacific Asia Museum. Williams has been featured in *Artforum*, *Hyperallergic*, *Los Angeles Magazine*, *LA Weekly*, and *Artillery*, as well as on KPFK Radio. She has works in private and public collections at the National Immigration Law Center, Glendale Community College, and Azusa Pacific University.
OPPOSITE: 
Weaving Colonial Consumption, 2021

The Umbilical Cord (detail), 2021

Installation view with Anting Anting, 2021 (front) and Curtain of Illegibility, 2020 (back)
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
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. Zaretsky 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 Arts Center, and UTA Artist Space in Los Angeles; it has also been screened in New York and Germany.
empathic simulation, 2021

A Walk Along the Memorial Wall zine, 2021

OPPOSITE: Untitled (Reflections II), 2021
Danie Cansino

PAGE 10
Danie Cansino, Chica na 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

PAGE 14-15
Danie Cansino, Dodge r Blue 2020, BIC ballpoint pen on lined paper, repurposed cardboard, 40 x 60 in. Photo: Hiroshi Clark

PAGE 16
Danie Cansino, Con Safos, 2021, oil on plywood, 48 x 72 in. Photo: Hiroshi Clark

PAGE 17
Danie Cansino, Mi Familia, 2021, oil on plywood, 48 x 72 in. Photo: Hiroshi Clark

Danie Cansino, Chica na Canvas (detail), 2021, oil on plywood, 96 x 72 in. Photo: Hiroshi Clark

Jiyoon Kim

PAGE 18
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.

PAGES 22-23
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.

PAGE 25
Jiyoon Kim, Grinding Stone 2021, motor, cement, wood, Advil bottle; 14 x 14 x 8 in.

Hings Lim

PAGE 26
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

PAGE 29
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

PAGE 30-31
Hings Lim, Installation view, Imperceptible: machine, animal, plant, stone, skull, Roski Graduate Gallery, USC Roski School of Art and Design, 2021. Photo: Hings Lim

PAGE 32
Hings Lim, Flaming Tower II, 2021, wax, wicks, dye, aluminum; 60 x 32 x 32 in.

PAGE 33
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

PAGE 34
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, California Xochitl (performance documentation) 2021, family clothing, chicken wire, acrylic on canvas, sun/moon blanket, dimensions variable

PAGE 41
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

PAGE 42
Diane Williams, The Umbilical Cord, 2021, fabric, yarn, plastic netting, plastic bags, acrylic paint, dyed cotton welt piping cord; 43 x 120 in.

PAGES 45
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.

PAGE 48
Diane Williams, Weaving Colonial Consumption, 2021, fabric, yarn, plastic bags, ribbons, Spam cans, acrylic, paper on wood; 90 x 30 x 3 in.

PAGE 49
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

PAGE 50
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.

PAGE 56
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
USC Roski School Community

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ROSKI TALK SPEAKERS
2020–2021
Simon Leung
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Carmen Winant
Keith Mayerson
Cog·nate Collective
Black Gay Mail
Ruby Lerner
Ellen Lupton
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