

Xandra Ibarra, *Nothing lower than I*
Human Resources Los Angeles

Works List

Chairs For St. Vicodin and Lord Demerol: Sculpture, 2021, dimensions variable

Steel, Wheelchair wheels, Leather, Pigment, Breathing tube, Port-a-Catheter, Pierced stones, Steel hardware, Roses

Free To Those Who Deserve It: Sculpture Series, 2020, dimensions variable

Silicone, Vinyl, Pigment, Jewelry, Syringe Needles, Clarinet Ligature, Tent Stake, and Vise on Medicine Cabinet Mirrors, Folding Cross Bars, and Steel Tubes

Chest Rest: Sculpture Installation, 2020, 16' x 12'

Upholstered Leather Wheelchair Leg Rest, Pigment, Port-a-Catheter and Steel Jewelry on Medicine Cabinet Mirrors, Folding Cross Bars, and Steel Tubes

Empathetic Tools: Sculpture, 2021, 6' x 3,' dimensions variable

Leather, Pigment, Engraved Hand Cuffs, Toe Cuffs, Nickel Plated Tent Stake and Hooks on Rubber, Wood, Medicine Cabinet Mirrors

'Sheree with Dildo' (1995) & 'Bimbox Cover' (1995): Print, 2022, 8' x 3'

Rubber, Pigment, Wood, Photos from the Bob Flanagan and Sheree Rose Collection, ONE Archives at the USC Libraries

Handwritten Will by Bob Flanagan (1995): Print, 2022, 30" x 36"

Rubber, Pigment, Wood, Document from the Bob Flanagan and Sheree Rose Collection, ONE Archives at the USC Libraries

This is the End: Sculpture Series, 2016-2022, 24" x 12" x 16" each

Red (2022): Steel, Aluminum, Stainless Steel, Pigment,
Black (2022): Steel, Pigment, Horsehair, Vinyl

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Human Resources Los Angeles presents *Nothing lower than I*, a solo exhibition by interdisciplinary artist Xandra Ibarra. The exhibition is anchored in an archival exploration and artistic study of Bob Flanagan and Sheree Rose's canonical performances experimenting with sadism, masochism, pleasure, illness and disability in 1980s and 90s Los Angeles. Playing with sub mythologies and objects, Ibarra considers the relationship between care and pain, art and labor, sculpture and flesh. Her sculptures—steel pasties, bruised leather hammers, and wheelchairs—contend with the interplay of consent, race, and disability. Engaging historical and ongoing attachments, she invokes archival ghosts to think through ideas of bottomhood and dehumanization.

Xandra Ibarra, who sometimes works under the alias of La Chica Boom, is an Oakland-based performance artist and community organizer from the U.S./Mexico border region of El Paso/Juárez. Ibarra works across performance, video, and sculpture to address abjection and joy and the borders between proper and improper racial, gender, and queer subjectivities. Her art has been featured at El Museo de Arte Contemporáneo (Bogotá), The Broad (Los Angeles), ExTeresa Arte Actual (Mexico City), the Leslie-Lohman Museum (New York City), and the Anderson Collection (Stanford). Ibarra's work is located within feminist, immigrant, anti-rape, and prison abolitionist movements.

The exhibition is curated by **Jeanne Vaccaro** as a collaboration between HRLA and the ONE Archives at the USC Libraries.

Public Programs

Exhibition Opening: Friday, March 4, 7-9pm

Artist Talk: Wednesday, March 9, 4pm on Zoom
Visit one.usc.edu to register

Poetry Reading: Saturday, March 12, 7-9pm
Deluge Books presents readings by **Brontez Purnell, Trisha Low, Aimee Goguen, K Allado-McDowell, Yatta Zoker, Janetta Rich, and Phoebe Kaufman**

Exhibition Walk Through with **Ron Athey**: Sunday, March 13, 2pm

Exhibition Walk Through with **Sheree Rose**: Sunday, March 20, 2pm