

# 200 Years of Rinehart School of Sculpture

Rinehart School of Sculpture MFA
Maryland Institute College of Art
Year in Review 2025-2026
Bicentennial Edition

# Rinehart School of Sculpture MFA Year in Review 2025-2026 Bicentennial Edition

Maryland Institute College of Art

54-52 25 cub filed

NOV 12 1934

BER 12, 1934

file - rinehart

# *Art For History's Sake*

MISS MARY E. HAZLEHURST



Rinehart Students Working, Circa 1934

# Table of Contents

Dolores Zinny, Program Director, Introduction..... 1
Visiting and In-Residence Critics and Artists..... 3
Glenstone Field Trip..... 7
New York Field Trip..... 9
MICA Graduate Interdisciplinary Speaker Series..... 11
Fall Show 2025..... 13
Visitors and Guests..... 14

Class of 2026..... 15
Angelica Neyra..... 17
Ben Eckert..... 21
Emily Muscroft..... 25
Greg Tarczynski..... 29
Hannah Atallah..... 33
Lilly Adkins..... 37
Nic F. Amsel..... 41
oliver charles..... 45

Class of 2027..... 49
Audrey Buchanan..... 51
Fang Bao..... 55
Caroline Subdrink..... 59
Iz Alexis..... 63
Jeanne Richardson..... 67
Jo D'Alonzo..... 71
Marion Vail..... 75

Contacts..... 79
Acknowledgements..... 82



## Dolores Zinny,
## Artist and Program Director
## Rinehart School of Sculpture

Rinehart School of Sculpture opened in 1896 under MICA's leadership. Two hundred years later, led by artist and Program Director, Professor Dolores Zinny, the Rinehart School of Sculpture MFA continues to advance its mission of supporting and guiding graduate students as they develop and transform their ways of working, articulate the motivations behind their practices, and situate their work within the contemporary world as they move toward professional roles as artists, designers, and educators.

At the core of the program is the Seminar, focused on sculpture and extended media in the broadest sense. The two-year MFA provides students with the technical tools and conceptual framework to envision the broadestrange of options for becoming professional practicing artists in today's world. This studio-intensive program focuses on cross-disciplinary approaches to sculptural practice as an instance to cre ate spatial, tangible, and intangible works of art. Students conceptualize sculpture as a space of convergence of various forms, including large-scale projects, art for the public space, architectural interventions, text, sonic works, intangible 3D representations, artifacts, and furniture.

Each semester culminates in an exhibition that reflects on how urban and architectural spaces shape our thinking and action. The program fosters an awareness of visual language, composition, and spatial relationships among form, shape, color, and material—considering both how work is perceived and how it interacts with its context. Built on a small cohort, students benefit from weekly lectures and one-on-one studio critique with visiting artists and Scholars in Residence, recognized practitioners who share their work and research, expanding the scope of possible creative trajectories.

Presented here is student work developed for the exhibitions Proposals for the Urban Space (Fall 2025), Open Studios (Spring 2026), and the Graduate Show 2026.









Students working in Rinehart Studios 2025-2026

# Our Visiting Scholars and Artists 2025-2026



## Kianja Strobert

### Visiting Artist

Assistant Professor of Art, Film, and
Visual Studies at Harvard. Visual Artist.



## Melanie Kress

### Visiting Curator

Senior Curator at Public Art Fund



## Bill Caine

### Visiting Critic

Independent Art Historian and Public Art Curator



## Ruth Estévez

### Visiting Critic and Performer

Co-Director of Skowhegan School
of Painting and Sculpture



## Lawrence Chua

Visiting Critic

Associate Professor, School of Architecture at Syracuse University and Co-Founder/ Board Member of Denniston Hill



## Jann Rosen-Queralt

Visiting Artist

Visual Artist and Scuba Diver
Rinehart Director 2017-2021



## Terrence Gower

Visiting Artist

Visual Artist



## Cecilia Wichmann

Visiting Curator

Curator and Department Head of Contemporary Art at the BMA



## Matt Mullican

Visiting Artist

Visual Artist



## Rashida Bumbray
Visiting Artist
Curator and Choregrapher

## Alexandra Grant
Visiting Artist
Visual Artist





## Monsieur Zohore
Visiting Artist
Visual Artist

## Coleman Collins
Visiting Artist
Visual Artist





## Cameron Martin
Visiting Artist
Visual Artist

# Our Team



## Kristen Hileman
Critic In-Residence
Independent Curator



## Yuri Stone
Practicum, Adjunct Faculty
Assistant Curator at Glenstone



## Tim DeVoe
Practicum, Adjunct Faculty
Studio Manager of Dolphin Design Center
and Digital Fabrication Studios



## Ann Walsh
Studio Manager
Studio Manager for Fred Lazarus IV
Woodshop and Rinehart Studios



## Glenstone Field Trip

Since 2022 **Yuri Stone**, Assistant Curator at Glenstone, has taught as an instructor for the Practicum course. In this role, Yuri developed a class focused on exhibition display, in which students visit Glenstone three times per semester. Students visit the museum three Mondays when the museum is closed to the public, which provides a special viewing experience of the museum's collection and temporary exhibits. Yuri holds lectures which give the students insight into the curatorial process, as well as museum logistics and communications.







# New York Field Trip, Whitney Biennial, Chelsea Galleries









Students with Program Director Dolores Zinny



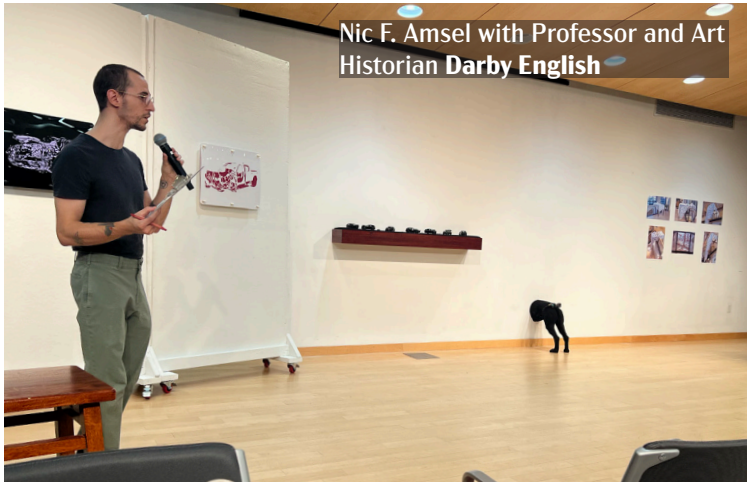




Students with Program Director Dolores Zinny

## MICA Graduate Interdisciplinary Speaker Series

The Graduate Studies Interdisciplinary Speaker Series brings artists, scholars, and curators – across all disciplines – to MICA's campus. During the 2025-2026 school year, we invited Darby English, Claire Bishop, Janine Antoni, Teresita Fernández, Dr. Oluremi Onabanjo, and Marcela Guerrero. The series is a collaboration between five MICA Graduate programs: the Mount Royal School of Art, the LeRoy E. Hoffberger School of Painting, Curatorial Practice, Photography + Media & Society, and the Rinehart School of Sculpture. The aim of the series is to build to important and engaging events that address the diversity of practice in our fields, and support MICA's cross-disciplinary approach to art and design education. Each lecture – six in total, spanning the Fall and Spring semesters – is accompanied by an opportunity for second-year Graduate students in the sponsoring graduate programs to share and discuss their work with the visiting speaker.



Nic F. Amsel with Professor and Art Historian **Darby English**



Emily Muscroft with Artist **Janine Antoni**



oliver charles with Art Critic and Scholar **Claire Bishop**



Lilly Adkins with Artist **Teresita Fernández**



Angelica Neyra with Artist **Teresita Fernández**



Ben Eckert with Art Critic and Scholar **Claire Bishop**



Greg Tarczynski with MoMA Curator **Dr. Oluremi Onabanjo**



Hannah Atallah will meet with Whitney Curator **Marcela Guerrero**

# Life at Rinehart



Studio Visit with Alexandra Grant



Studio Visit with Bill Caine



Dolores Zinny in conversation with Teresita Fernández

# Fall Show 2025



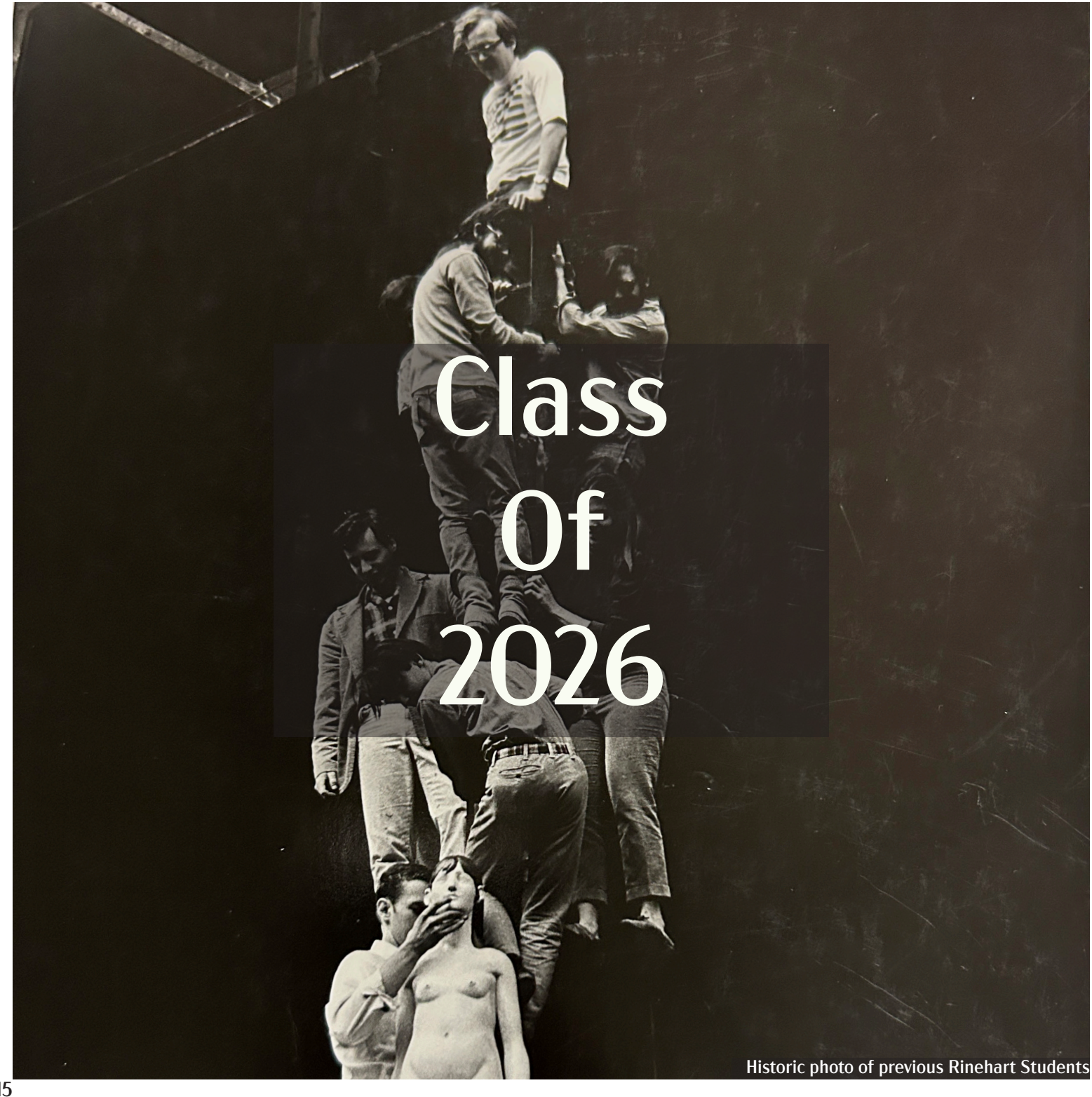
NULL SPACE

PROPOSALS FOR URBAN SPACE

The semester was dedicated to the study of public art and architectural interventions. For the Fall Exhibition 2025, we approached sculpture as a vehicle to influence how we perceive, imagine, and engage with urban spaces. The students present proposals that include concepts, technical drawings, models, budget estimates, and fabrication plans for Cohen Plaza, Station North, and the surrounding area.







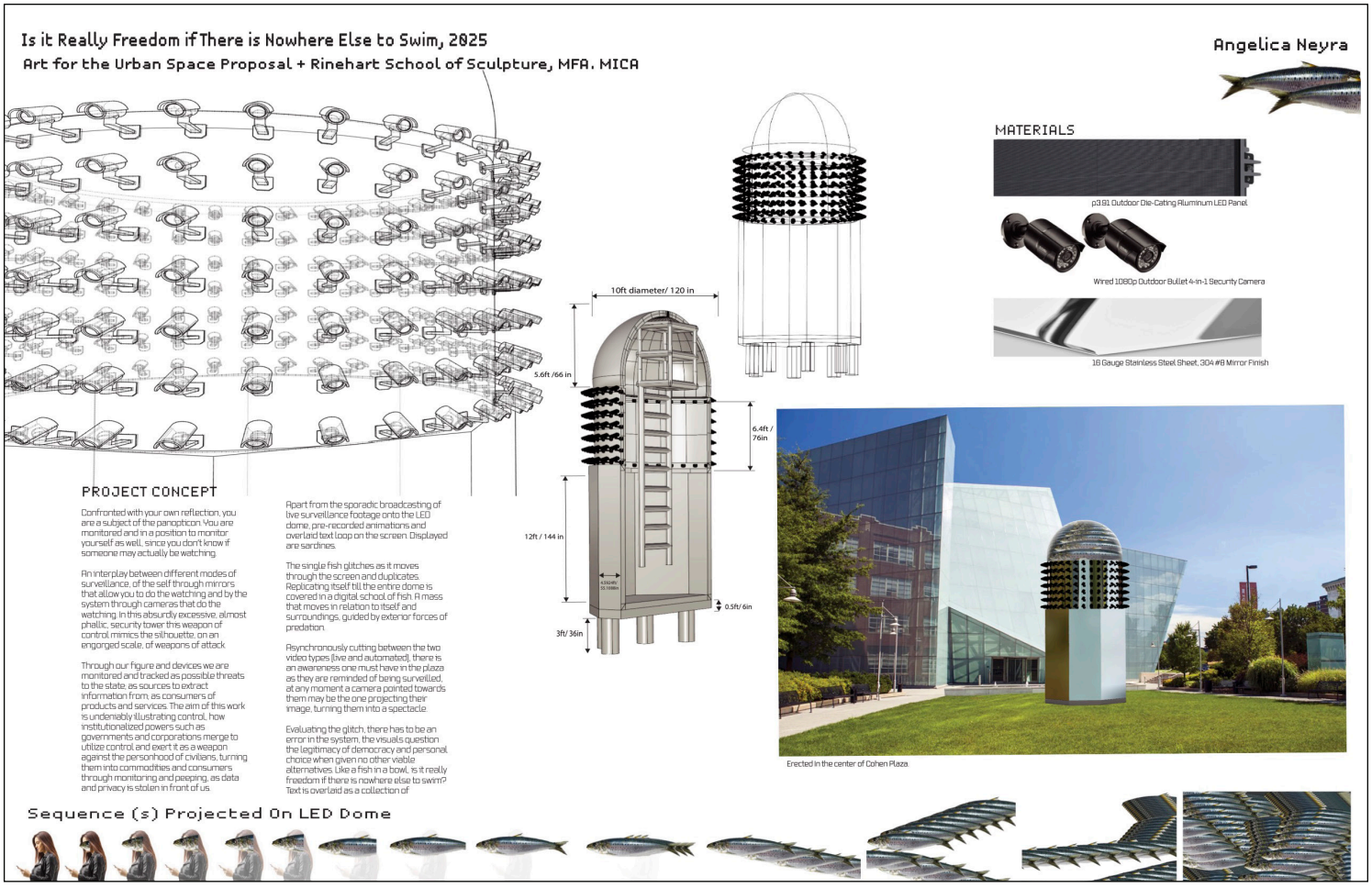

Historic photo of previous Rinehart Students

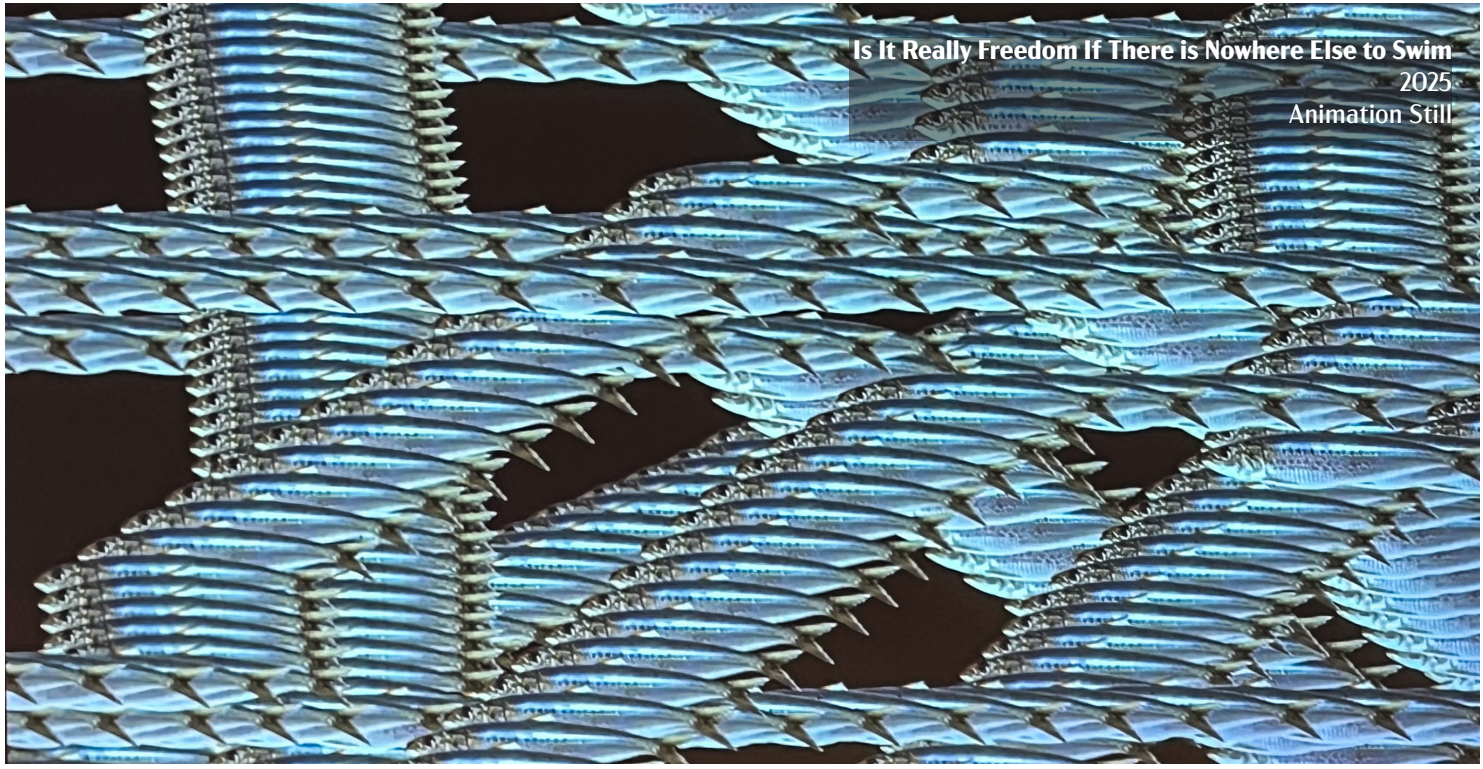
Angelica Neyra
Ben Eckert
Emily Muscroft
Greg Tarczynski
Hannah Atallah
Lilly Adkins
Nic F. Amsel
oliver charles

# Angelica Neyra

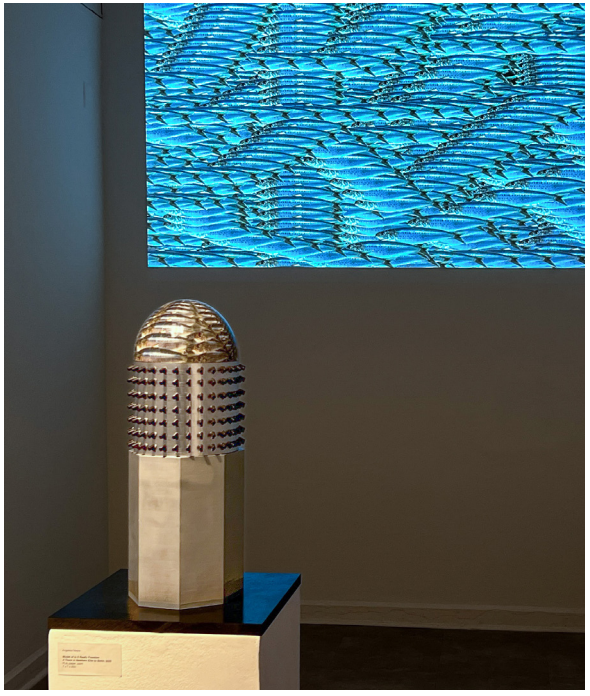
Rooted in intersectional environmental feminism, my work investigates systems of power and the interconnectedness of various forms of power through language and ideology, as informers of culture. Drawing from personal experience and the overlapping cruelties endured by undervalued bodies, I cross-exam my inherited history as the daughter of Cuban immigrants with colonial and continuing imperial histories as interventions by U.S. powers.
The bodies in reference are to a more loosely defined understanding of the word, where I consider a body to be of person, creature, space, object, element, or organism. Found objects are utilized as witnesses of the moment with their own connotations in my sculptures and installations.

Simultaneously, I source historically and culturally rich materials to create my work, incorporating video/performance art.
By deliberately employing labor-intensive methods of making, my work echoes the laborer, emphasizing and acknowledging the worker despite their erasure within the exploitative landscapes of neoliberal capitalist societies. Exploring cycles of objectification, fragmentation, and consumption - in all senses of the word - my work plays with absurdism to further decolonize constructed narratives and binaries.





**Is It Really Freedom If There is Nowhere Else to Swim**
2025
Animation Still

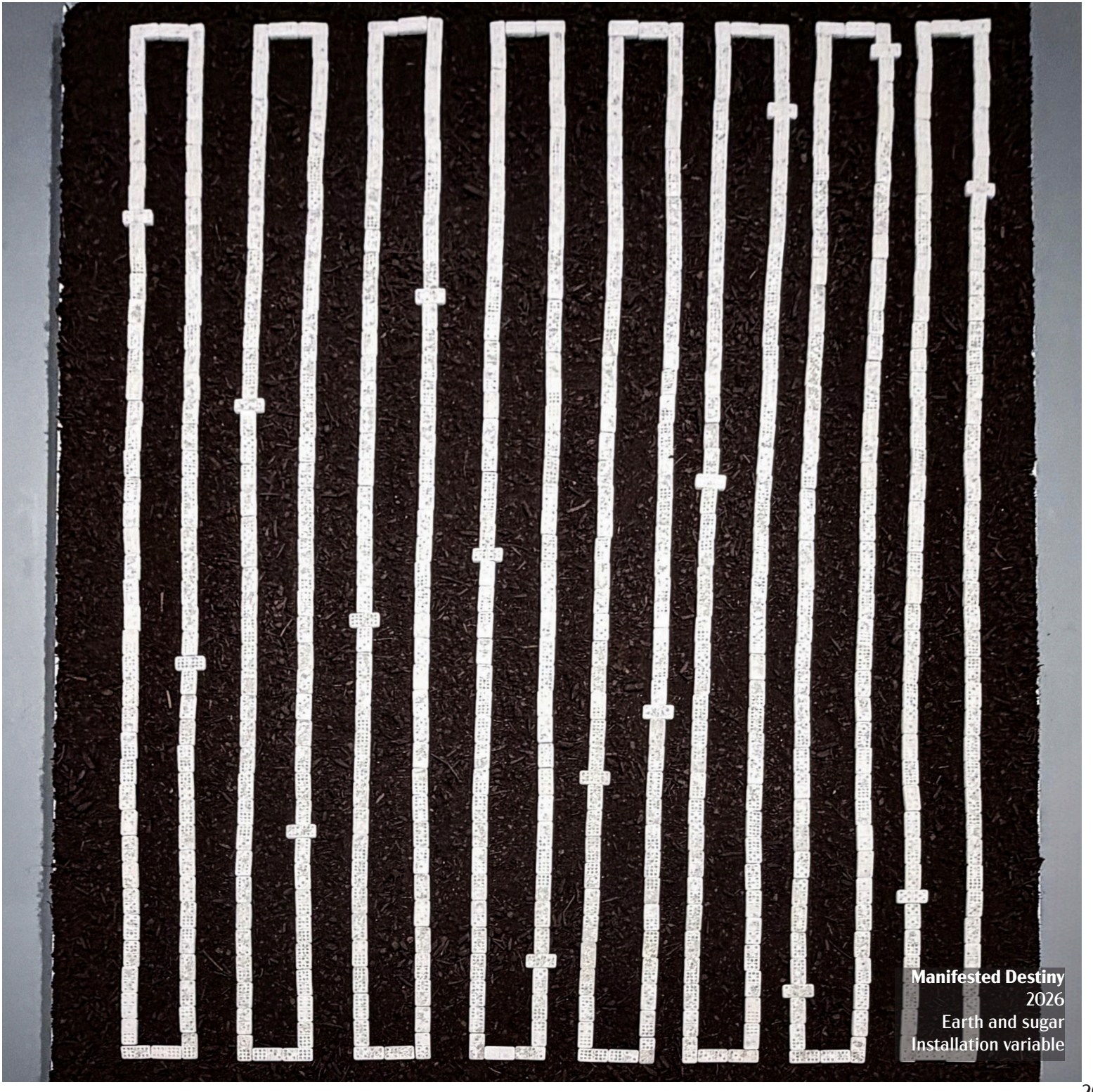




**Is It Really Freedom If There is Nowhere Else to Swim**
2025
Installation View



**Cheers To The Laborers**
**A Habit of Chasing What Moves**
2026
Installation View

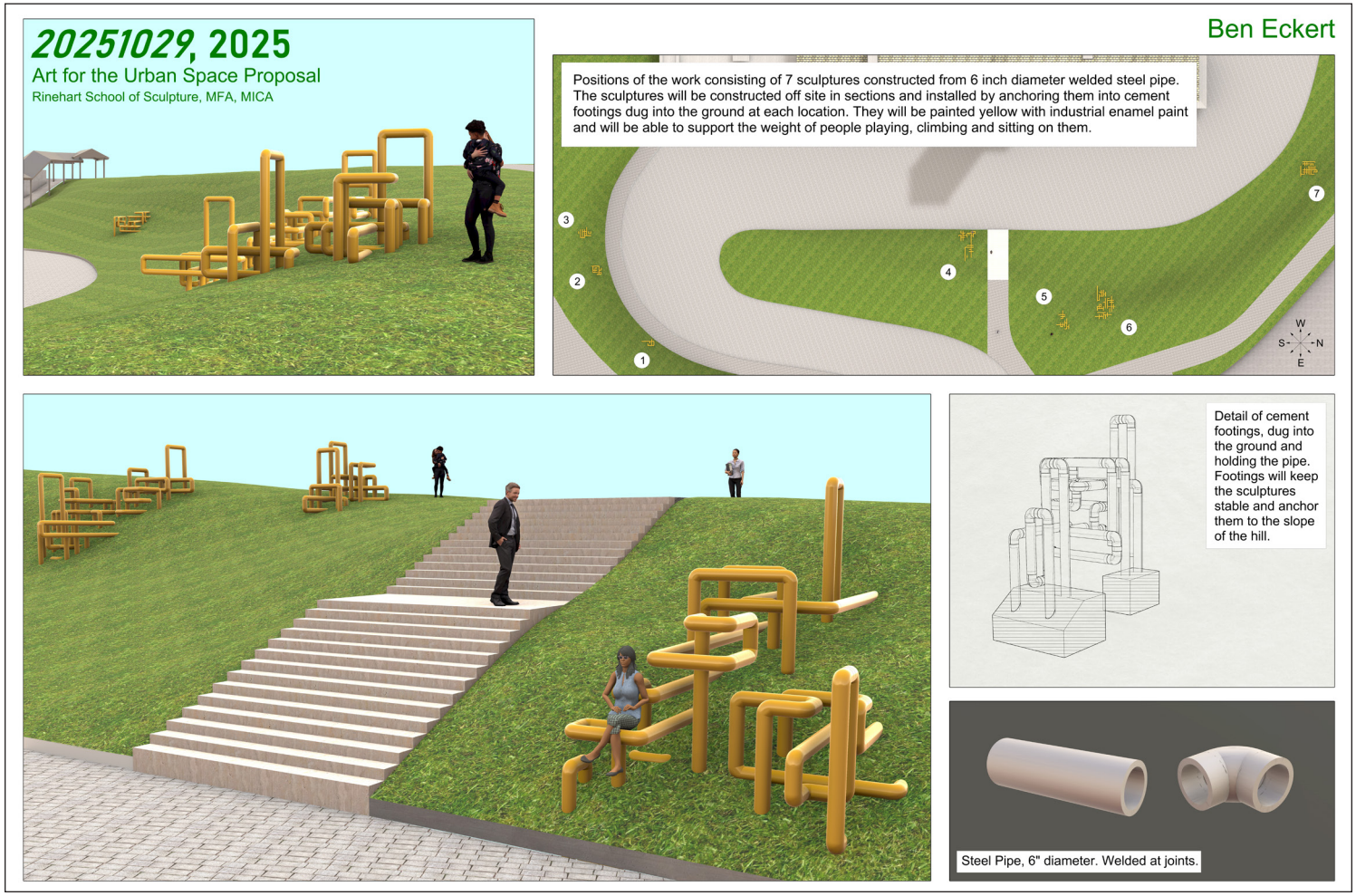


**Manifested Destiny**
2026
Earth and sugar
Installation variable

# Ben Eckert

My work explores my interest in systems, infrastructure and how it relates to the natural world, and the ways in which we visually arrange and navigate the spaces we occupy. I began my sculpture making practice at thirteen years old, sitting in class one day, when I found a paper clip on the table in front of me and began bending it at right angles, as if it were a line navigating an imagined 3 dimensional grid, and has grown over the years to include wire, steel, pvc, copper pipe, hard wood, and various other building materials. I utilize making techniques derived from craft, the building trades, and digital fabrication methods such as cnc milling, laser cutting, and 3D printing.

My work ranges in scale from just a couple of inches tall to monumental, and I imagine it existing in spaces where it can be enjoyed and engaged with by people of all ages and backgrounds. Above all, I want my work to be seen as fun, inviting, and providing a space for the viewer to consider their environment, and aspects of it that may have gone unnoticed, in new and exciting ways.





**20251029**
2025
Installation View

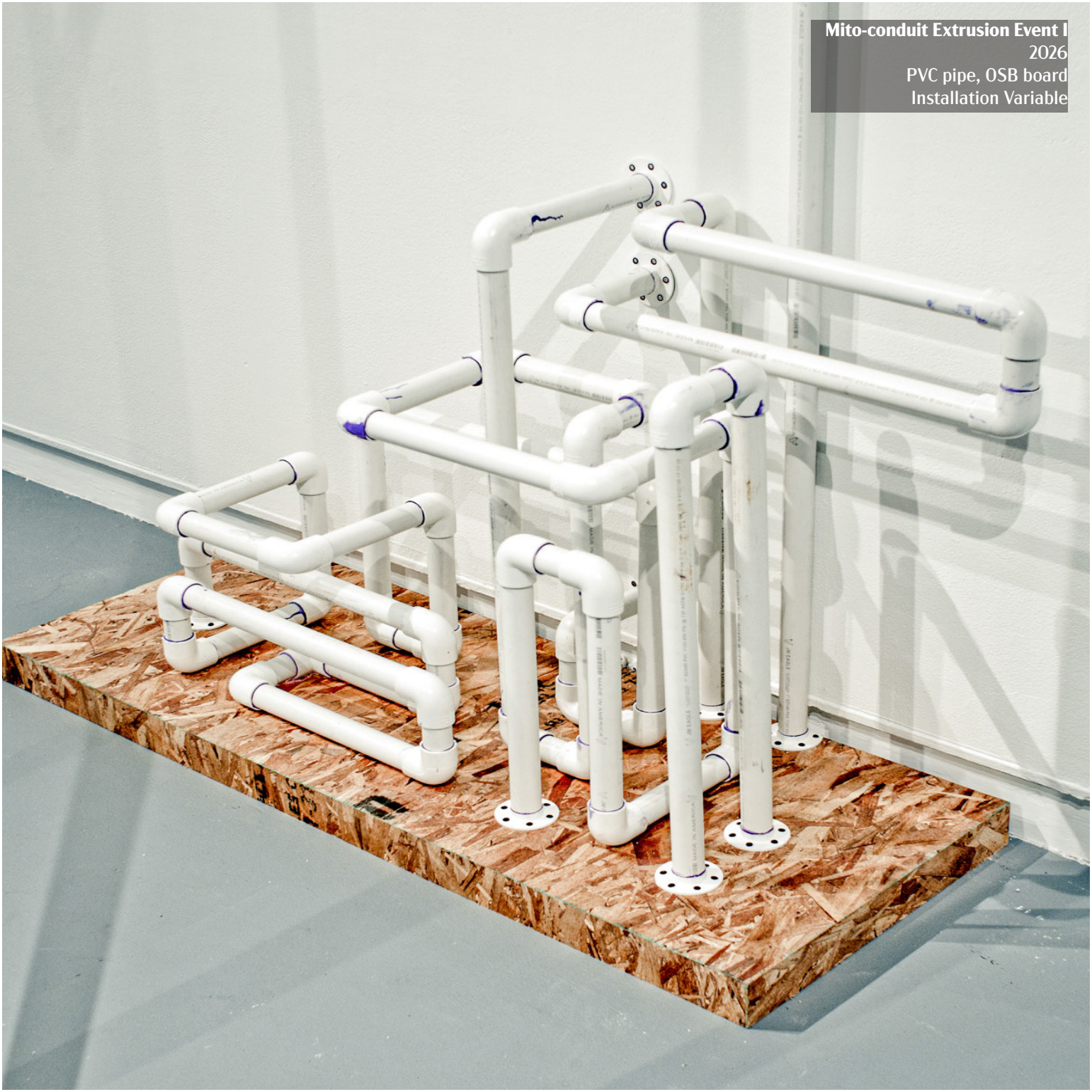




**20251029**
2025
Installation Details



**Mito-conduit Extrusion Event I**
2026
PVC pipe, OSB board
Installation Variable



**Mito-conduit Extrusion Event I**
2026
PVC pipe, OSB board
Installation Variable

# Emily Muscroft

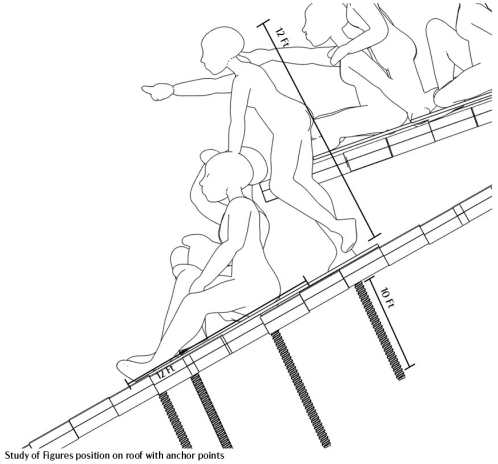
Having moved from the Edmonton area to West Texas at a young age, my nuclear family became very important to me. Even more so, being the oldest of four girls I became even closer to my sisters. As a result, my work explores the intricacies of my familial relationships, both as they are currently and how they have changed over time. My interests lie in doll making, set design, and prop making, as a way to express these thoughts and ideas. I grew up with an interest in dolls, both as an artistic practice and as a storytelling modality. Mixing that interest with theatrical environmental design I hope to engage the audience in an active viewing experience when exploring my work. The goal is to allow the viewer to tap into their relationship dynamics, whether they are familial or otherwise, and to build the story they see in front of them. My work also builds on themes like Magical Realism, a term used by Laurie Simmons to explain how the scenes she creates make sense but can only exist in another world. As while I work in realism, there are surreal and fantasy elements that add visual interest and expand on the themes I have presented.

"See you soon!", 2025
Null Space: Art for the Urban Space. Rinehart School of Sculpture, MICA, 2025

Emily Muscroft



Image composit of renders in the final space



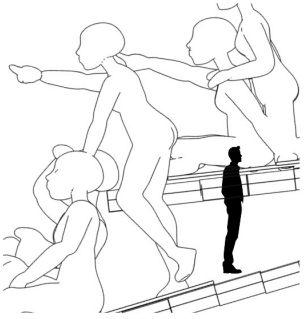

Study of Figures position on roof with anchor points



Site Placement:
This piece is designed to be an intervention on the roof of the MICA Station Building. The figures are meant to be seen from the top of the hill, where viewers can easily admire it.



Fabrication:
-The fibreglass figures will be sent to a fabricator, where they CNC the molds from the 3D Model of my piece.
-The aluminum figure will be die casted aluminum, and will also be sent to a fabricator that works with the 3D model to construct the final piece.
-Final installment of the rods used to secure the piece will be done by the artist, before being shipped to final destination.
-Only necessary repairments and cleaning will be included in upkeep costs,



Figures next to 6 ft man, for scale reference

Materials:
- Cast Aluminum
- Fiberglass
- 1/2 in threaded Steel rods
- 1/2 in nuts
- Weather proofing materials
- Wood for platforms
- Lights and electrical equipment for nighttime lighting

**"See you soon!"** is a proposed piece for the MICA Station building roof, and talks about the distance between loved ones. Because only 22.6% of MICA's student population is from the state of Maryland, many students are leaving behind friends and family to attend this university. This piece talks about this, with the solid figure being the person here in Baltimore and the ghostly figures around them representing loved ones not here. All of the ghostly figures are posed like they are seeing the city for the first time, to mimic sharing stories or photos of a new place with someone not there with you in the moment.

The figures are made out of aluminum and fiberglass, with a total of six figures on the roof of Station. The fiberglass figures will remain translusant as to act like the loved ones who are far away. The solid aluminum figure will act as the viewer surrogate, as they are the most present of the group.



**See you soon!**
2025
Installation Detail







**Funny how that was our last visit**
2026
Wood, acrylic, casted resin objects
24 x 48 x 83 in



**Funny how that was our last visit**
2026
Wood, acrylic, casted resin objects
Installation Shot

# Greg Tarczynski

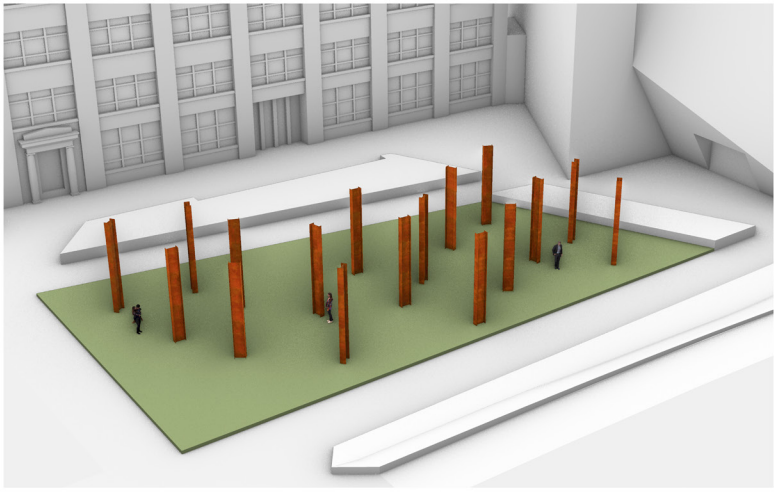
Greg Tarczynski is a sculptor and installation artist whose work explores embodied perception, the fragmented nature of memory, and the possibility of transcendence through material encounter. Combining steel, found objects, images, sound, and algorithmic systems, he constructs environments that engage the viewer's body and invite sustained attention.

Grounded in phenomenology and theological aesthetics, his practice is rooted in the conviction that perception is not passive but requires active, bodily participation. Such encounters can open onto something that cannot be fully explained, only experienced. He begins with direct, hands-on engagement with materials, allowing form to emerge through process, and extends this intuition through computational tools. Working across scales, from intimate desk sculptures to eighteen-foot steel columns, his work pursues a single question: how minimal, elemental forms can generate a sense of physical, emotional, and spiritual presence.

## ***Sentinels*, 2025**

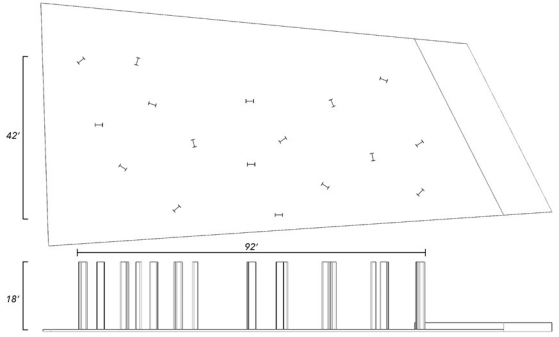
Art for the Urban Space Proposal
Rinehart School of Sculpture, MFA. MICA.

Greg Tarczynski

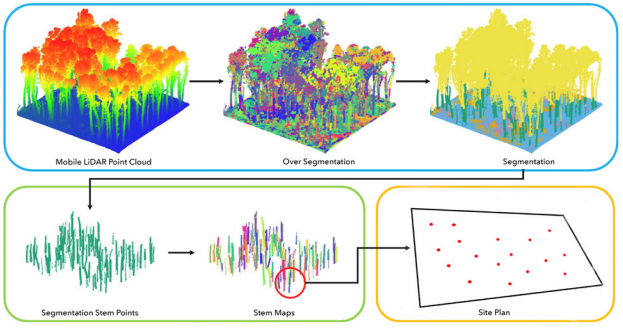


Perspective view of *Sentinels* proposed installation in Cohen Plaza

*Sentinels* is a field of seventeen weathering-steel columns, each column standing eighteen feet tall. Their placement across MICA's Cohen Plaza is derived from the spatial mapping of oak trees in an old-growth forest. The merging of ecology, data analytics, and the physical presence of weathering steel translates a natural order into a modernist sculptural rhythm. Over time, the steel surfaces develop a rich patina. The work is designed not to be approached as an object, but for the viewer to enter into the space, move among the forms, and experience their presence. Standing adjacent to the angular glass architecture of MICA's Brown Center, the rich texture of brick and beams of the historic Fox Building, and alongside the flow of the Jones Falls River corridor, *Sentinels* becomes a place of contemplation of nature and industry, body and environment, stillness and change.




Plan view and dimensions of *Sentinels* proposed installation in Cohen Plaza



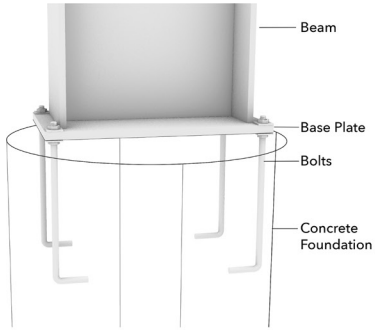

Mapping locations of tree trunks in a forest using LiDAR and statistical segmentation analysis



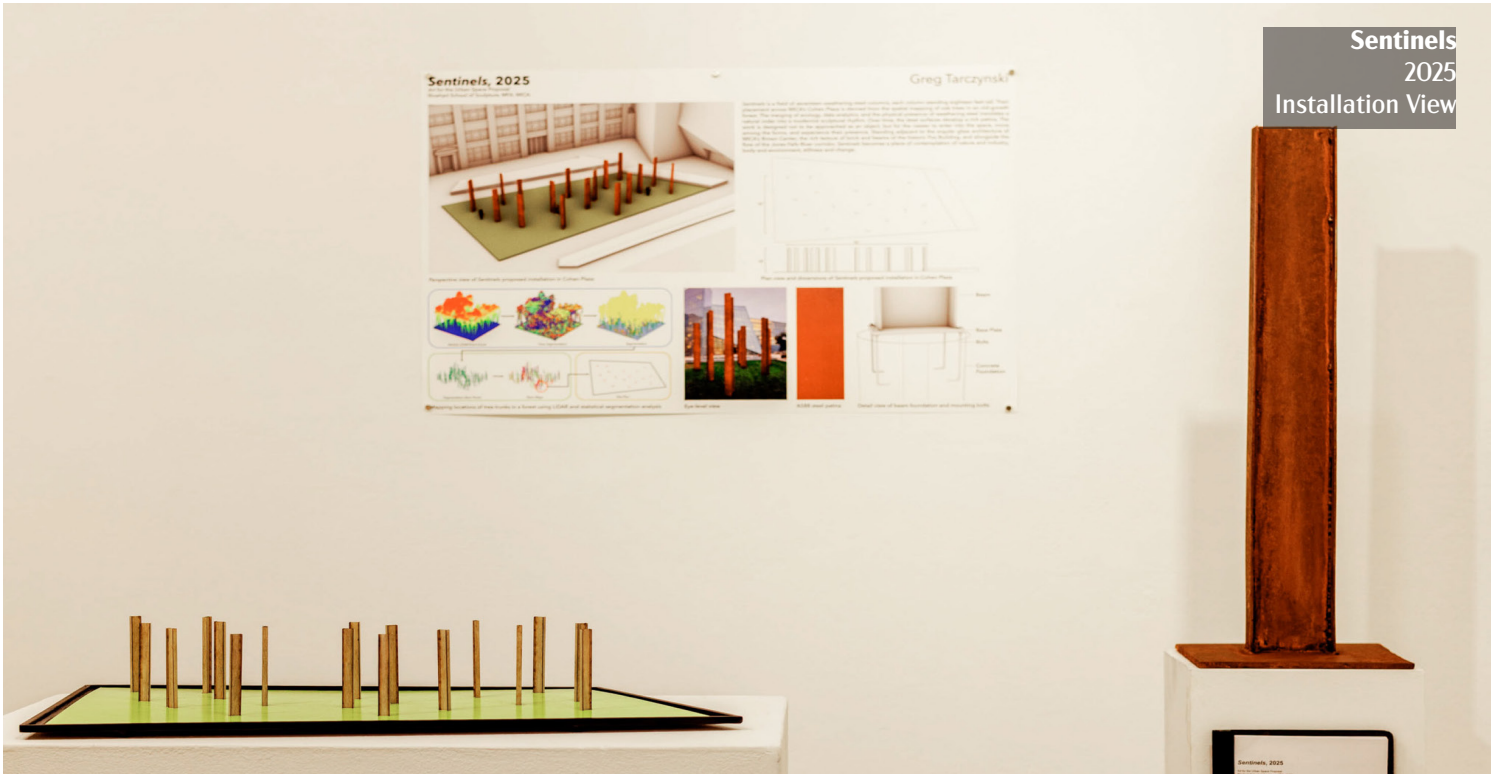
Eye-level view



A588 steel patina




Detail view of beam foundation and mounting bolts




**Sentinels**
2025
Installation View






**Sentinels**
2025
Installation Detail



**Fractured Memory**
2026
Installation View



**Dziwny (Strange)**
2026
Video 16 min. 15 sec.
Installation Variable

# Hannah Atallah

Hannah Atallah is a Palestinian-Lebanese-Irish multidisciplinary artist. Atallah has created murals and exhibited work across Baltimore, the US, Jordan and Mexico. Through her work, Atallah strives to explore cultural assumptions, embrace historically rich artistic techniques with discarded contemporary materials, and foster connections within local communities through workshops and performances. She harnesses Arabic traditions of marquetry, carpet making, weaving, mosaics, and tatreez (embroidery) to reclaim imagery connected to Arab histories, cultures, and experiences while simultaneously attempting to imagine concepts that extend beyond the limitations of the present.

Ultimately, her work aims to honor lives and ways of living that resist erasure and demand dignity.

THE CINEMA OF IMPOSSIBLE RETURNS | سينما العودة المستحيلة

HANNAH ATALLAH

**ART FOR THE URBAN SPACE PROPOSAL | 2025**
RINEHART SCHOOL OF SCULPTURE, MFA. MICA.

**MARYLAND INSTITUTE COLLEGE OF ART**
**LOCATION:** COHEN PLAZA

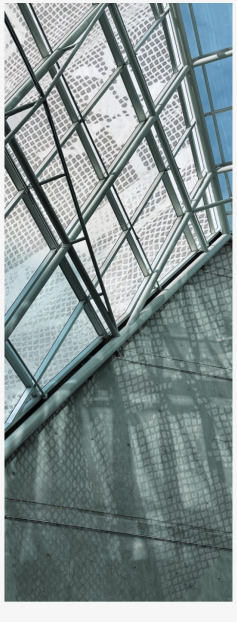
**DRAPERY: MATERIAL**

POWDER COATED METAL
PTS-4456
SOFT WHITE TEXTURE

**FIGURES: MATERIAL**

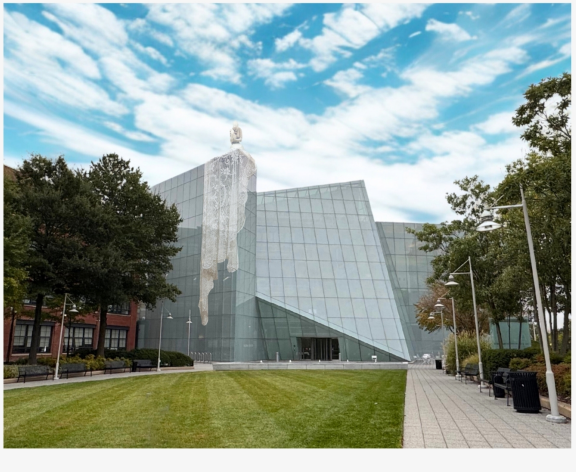
GEL COATED FIBERGLASS
PTB-10809
SUPER GRIP DIRTY WHITE







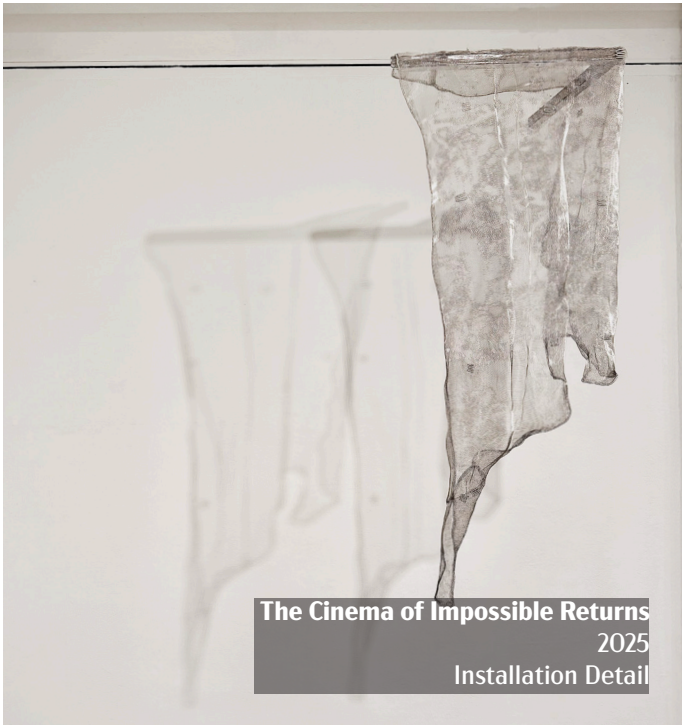


In this public artwork, I explore how indigenous relationships with land and the built environment, storytelling, and cultural knowledge might offer relational approaches that inform and expand geographies and awareness. I was wondering if, through a sculptural installation, I could render heavy materials and concepts visible, and what this might offer for learning and collective orientation around grief, spirituality, desperation, existentialism, and suspension. This public artwork operates in concert with the architectural transparency of glass, changes in light and shadow throughout the course of a day, and the position of bodies relative to the work, both outdoors and indoors. Lace, a fabric that naturally flows, is fabricated with powder coated metal. Consequently, it is ultimately suspended and still. The figures, positioned at a height where their visibility melds with the sky, consist of a mother holding a young child – influenced by repeated images seen worldwide of human vulnerability and care amidst devastation, profound grief, and loss. The architectural intervention is placed on the existing built environment, with deference to the land and natural landscape. Here, the institution, both literally and metaphorically, is positioned to grapple with concepts of visibility. Here, the community, is positioned to work through lenses of visibility, assumptions, and existentialism. What might it mean to collectively operate from a place of urgency informed by an awareness of death, suffering, struggle, and loss? How can we find our ways out of the depths together? How can we have an appreciation, a sensitivity, and an understanding of life that fills us with compassion, gentleness, respect for one another's humanity, care, and a deep loving concern? What might interrupt a cinema of impossibilities, certainties, and singularities?



**The Cinema of Impossible Returns**
2025
Installation View

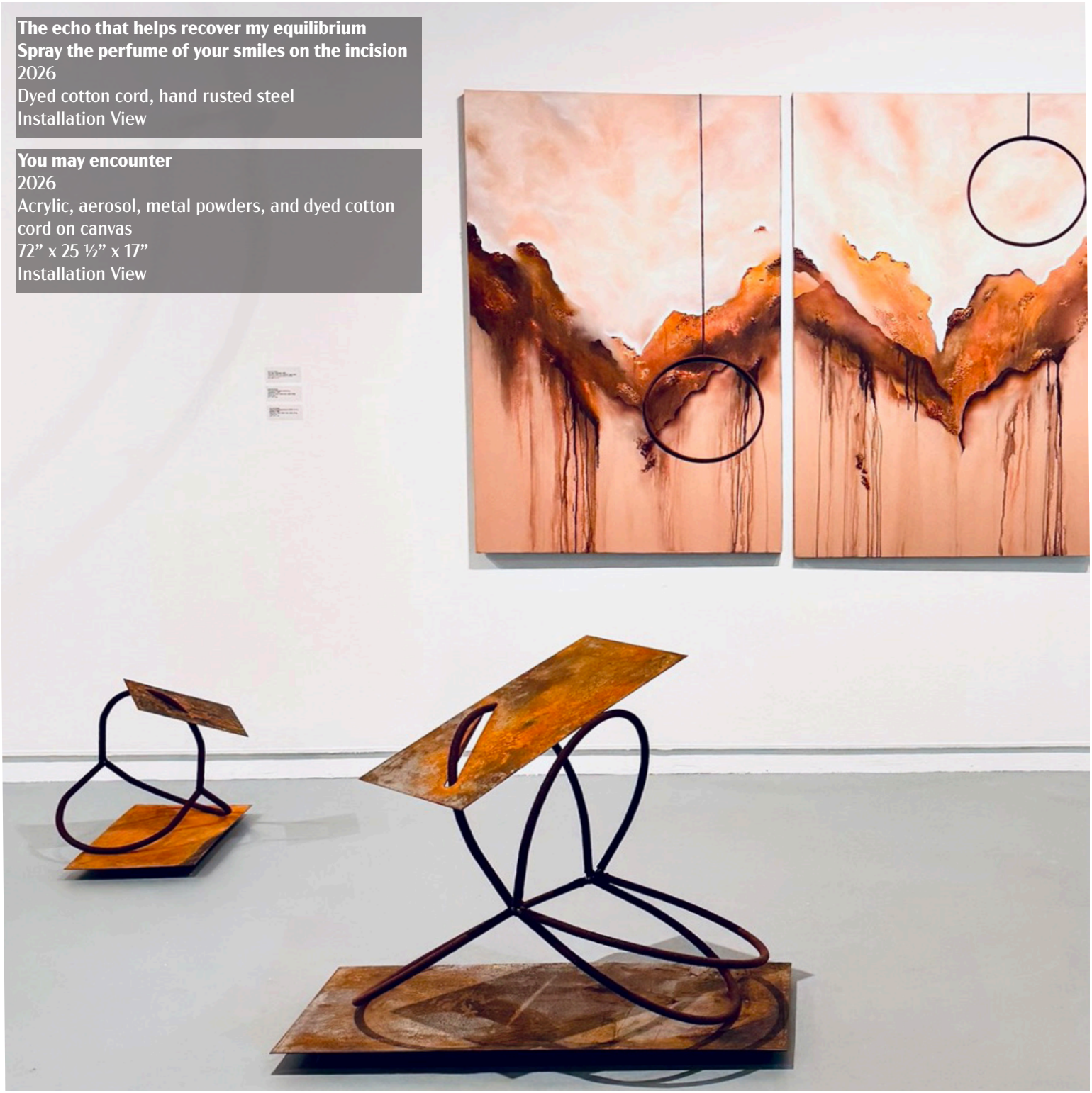




**The Cinema of Impossible Returns**
2025
Installation Detail

**The echo that helps recover my equilibrium**
**Spray the perfume of your smiles on the incision**
2026
Dyed cotton cord, hand rusted steel
Installation View

**You may encounter**
2026
Acrylic, aerosol, metal powders, and dyed cotton cord on canvas
72” x 25 ½” x 17”
Installation View



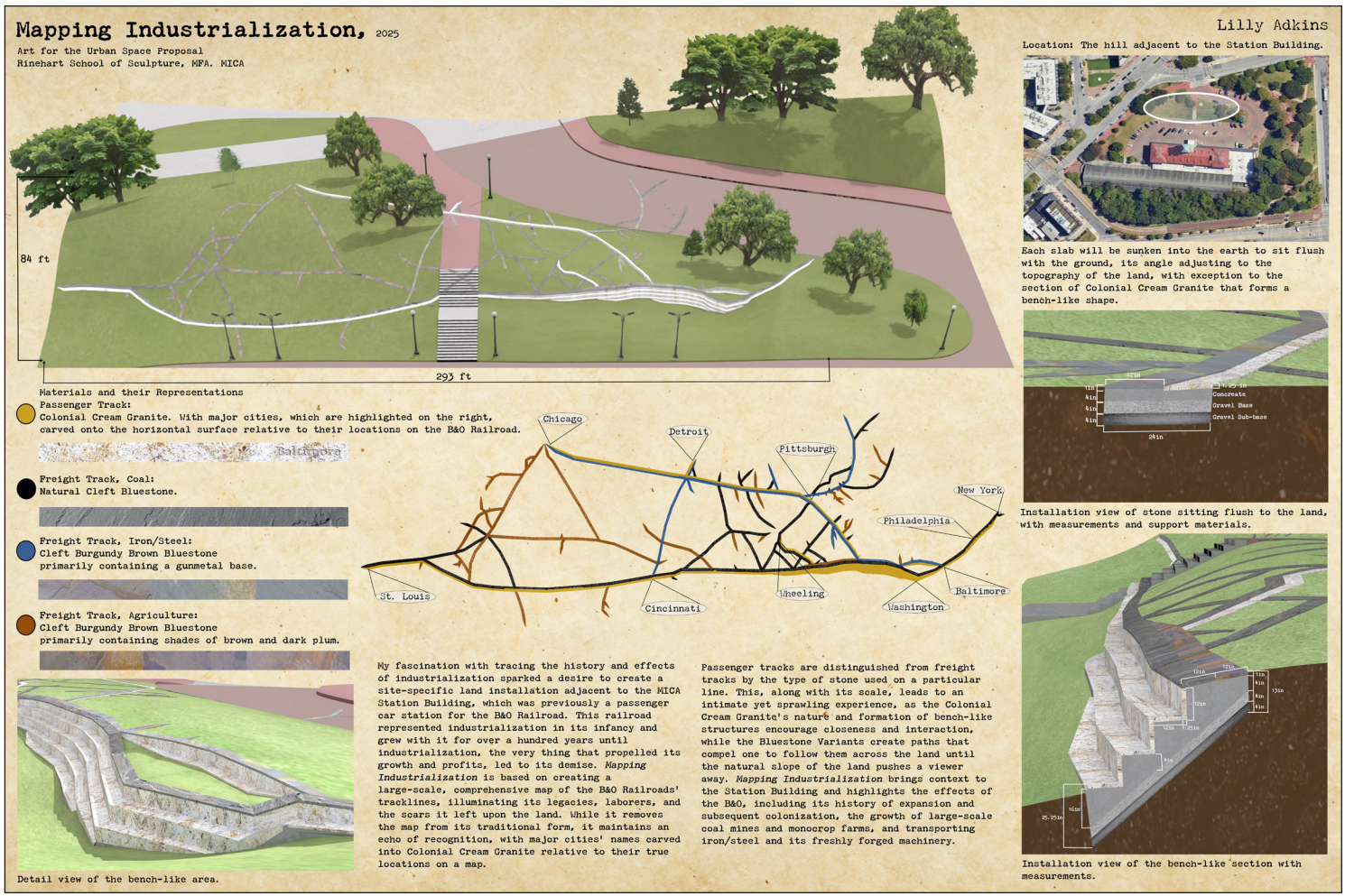


**Things you may find hidden in my ear**
2026
Steel, yarn
156” x 36” x 1/4”

**Inject the song of life into my veins to wake me up**
**When you open my ear, touch it gently**
**When you stitch the cut**
2026
Steel, cotton cord, yarn, acrylic yar
Installation View

# Lilly Adkins

Lilly Adkins (b. 2002) is a multimedia sculptor who lives and works in Morgantown, WV, Baltimore, MD, and Detroit, MI. Their practice is focused on unpacking relationships with materials that were defined by extraction industries. To do this, she looks at alternate ways the material functions, its historical role, and the impacts of its mass extraction on the land and its inhabitants. Their work slips between capturing a feeling and creating legibility, as their inspiration ranges from memory to dense data sets. Lilly works across a wide array of media, but a common throughline is evident as she works directly with the materials she is unpacking. Most recently, she has been focused on coal, carving it, using its dust, painting with it, and arranging it into patterns. She is a process sculptor, conversing with the materials as she works; this conversation brings life back to what is perceived as inanimate, and can mimic the reality she is representing. Through weaving a web of complexities surrounding coal and all that it has touched, we can shift away from the singular narrative of profit value. This recontextualizing is done to heal an unsustainable and dysfunctional relationship we have with the earth.





**Mapping Industrialization**
2025
Installation View





**Mapping Industrialization**
2025
Installation View

**Coal Carving: Raven (Native American)**
2026
Coal, wood.
5 ½ x 4 x 6 ½ in





**Coal: A Shift in Perception**
2026
Installation View

# Nic F. Amsel

My recent work continues to have a deep engagement with tragedy, and is now beginning to converse with comedy as well. The precise mark of mechanical fabrication is present in most of the artworks, as is a reliance on the special variety of chance that is
cultivated within the incorporeal spaces of video games, modeling software, and the mind. I am interested in the ways the presentation of an image, event, or figure can mollify or empower what it depicts. Using steel structures and plastics I invoke the ever-present struggle against destruction and degradation, which many of my pieces aim to arrest. I like working with subjects that emphasize the scale and ephemerality of human beings; subjects that are undergoing or show the scars of a drastic change– like Cathedrals built to last millennia set ablaze, freshly-minted designer vehicles crumpled in collisions, collapsed and bombed-out high-rises barely held together by naked rebar. Chromatic unity affords me a great amount of freedom in both the form and subject matter of my pieces, while also neatly placing them within their own, highly polished, universe.





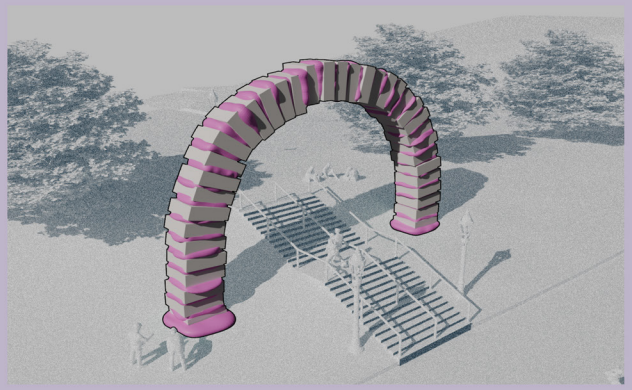
**Don't Call Me Shirley**
2025
Installation Detail

# “Don’t Call Me Shirley”

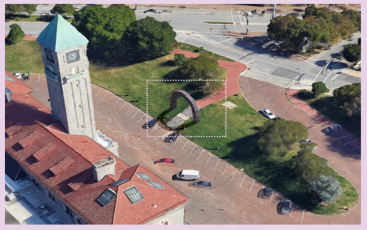
**Art for the Urban Space Proposal**
**Maryland Institute College of Art**
**Rinehart School of Sculpture MFA**

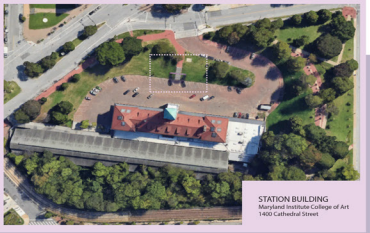
**Nic F. Amsel**

“Don’t Call Me Shirley” is a sculptural installation proposed for the Maryland Institute College of Art at the Station Building. The sculpture is an archway spanning the pre-existing stairwell that pedestrians traverse from the sidewalk of Cathedral Street down to the level of the Station Building. While the arch’s structure mimics the construction of a solid architectural feature the decidedly inconsistent alignment of the blocks and the gooey substance that appears to bind them together makes one question its integrity.



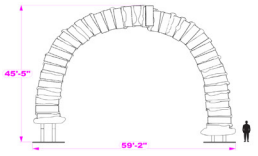
## LOCATION

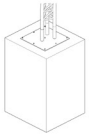




STATION BUILDING
Maryland Institute College of Art
1400 Cathedral Street

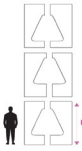
## SCALE



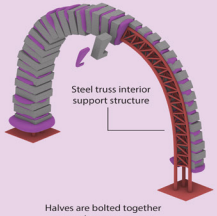



The truss is anchored to two concrete foundations below ground.

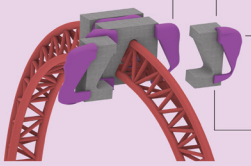
The ‘blocks’ are each composed of two unique segments of cast concrete.



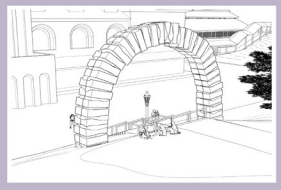

## CONSTRUCTION




Halves are bolted together around truss structure



The main support structure of the sculpture is a welded-steel truss that is anchored to concrete foundations built into the hillside. The exterior parts of the sculpture are composed of cast concrete and hollow fiberglass pieces that are bolted together around the truss.



Fiberglass





Concrete







**Untitled (Big Dog)**
2026
XPS foam, polyurethane foam, aqua-resin, fiberglass, paint, ink
56 x 68 x 20 in



**Playtime**
2026
Concrete, pigment
Dimensions variable

# oliver charles

i am a Transgender, Disabled, Neurodivergent sculptor dedicated to the undoing of binarism through acts of (dis)embodiment. i centralize abject and Queered sentimental materials, body and material tracing, and performance. i primarily work in Iron Casting and its affiliated processes, believing strongly that to Cast Iron in the contemporary age is to be part of a vital subcultural and deeply Queer movement focused on establishing non-normative communities of care.

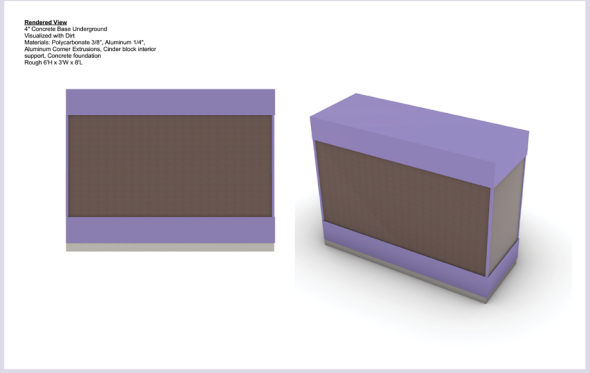
my interest in sentimental materials is an act of ephemeral tracing, self de/re-construction, trauma recovery, and Queer futurism. i Queer the politicized, economized, colonized, and cisgender-heteronormative conceptions of “genitals,” “gender,” and “sexuality” by discussing them in blurred, grotesque, and coded visualizations. interlacing these conventionally divisive categories with conversations of memory, pleasure, and trauma further abstracts them and strips them of their hegemonic power. i refuse the notion of “digestibility” and “singularity” as a rejection of the normative structures of classification used to otherize, control, and subjugate (un)living bodies.

my work is loudly Queer and specifically Trans. i am committed to getting even gayer, kinkier, and louder in the wake of american fascism. i am committed to representing bodies beyond body– expression without rigid, binary definitions of what constitutes “body.” i am committed to the great undoing of everything.

## “we’re still here”, 2025

**Art for the Urban Space Proposal**
**Rinehart School of Sculpture, MFA. MICA.**

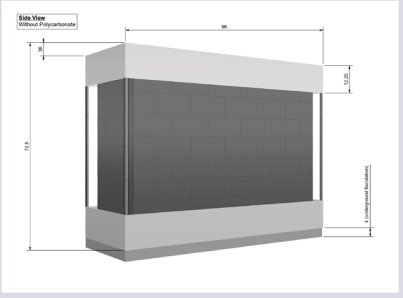
oliver charles




**CONCEPT:**
“we’re still here” is a physical visualization of the volume of earth displaced in a standard burial. It is a conversation with Queer mortality and grief, and of how these sentiments can mutually occupy a space of resistance. “we’re still here” focuses on Transgender identities in response to the heightened transphobia of the current u.s. presidential administration, and in response to the large Queer population at MICA and in Baltimore.

“we’re still here” speaks to the idea that Transgender people cannot be erased, silenced, murdered, or otherwise wiped from the face of history because our traces, legacies, ideas, and impact are immortal. You can kill us all, but we will never truly be gone.

The piece functions as a place to reflect, to question, to have conversations, and to allow oneself to feel the enormity of grief so as to create space for joy. It is a site to acknowledge death, but simultaneously see evidence of Trans existence as a testament to our resilience.



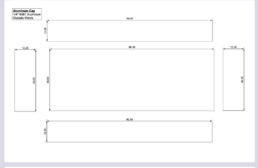

“The greif never stops.
Neither does care, if you let it.”

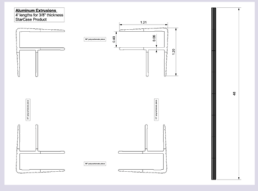
– Johanna Hedva, “How To Tell When We Will Die” p. 286



**PHYSICAL DETAILS:**
The sculpture focuses on dirt and Transgender ephemera-- objects from Transgender people pertaining to their Transgender identity-- as symbols of Queerness, the abject, and mortality. The placement of the under-ground above ground aims to put death onto the same existential and physical plane as the living in order to make an often abstracted concept irrevocably physical. The piece is constructed to be transparent aside from lavender colored structural framing, allowing the viewers to see the contents of the box while also having lavender as a contextualizing visual aid due to its symbolism in the Queer and Trans community– the Lavender Scare, Stonewall, lavender marriages, and the blending of gendered colors. Any vandalization or weathering to the piece is welcome as I believe these gestures speak to the same metaphor the piece does; you can try to vandalize or destroy a symbol of Transness, but it will remain.

**MATERIALS:**
- 3/8” thick polycarbonate sheets (x2 sheets 72” height 35” length; x2 sheets 72” height, 96” length
- Aluminum support frames constructed of 1/4” thick 6061 aluminum (12” overhang covering polycarbonate) and aluminum corner extrusion pieces (4’ long, fits 3/8” thick material)
- Dirt (topsoil to encourage moisture) with donated personal objects from Trans people (gender affirming garments, HRT vials, etc.)
- Internal support structure composed of cinder blocks (x117 blocks at standard 8” x 16” x 8” dimensions, full structure measuring 72” height x 32” depth x 88” length. Leaves 4” space for dirt and objects on short sides and 2” on long sides).

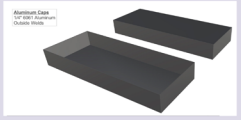




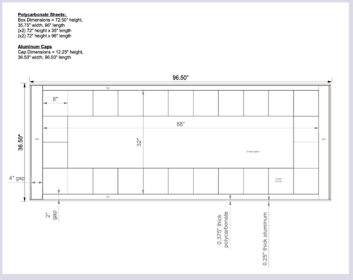
**FABRICATION LOGISTICS:**
Aluminum extrusions are a pre-fabricated part made to order through Star Case. The top and bottom aluminum caps are to be fabricated. All aluminum parts are to be powder coated with Cosmic Lilac from Prismatic Powders.

The piece will be bolted to a 4” thick concrete slab sunk to ground-level. A cinder block internal support structure will be built on-site, which helps reduce the volume of dirt by several tons. The polycarbonate box will be built around the cinder blocks and secured with the corner extrusions, tension from the caps, and silicone adhesive.

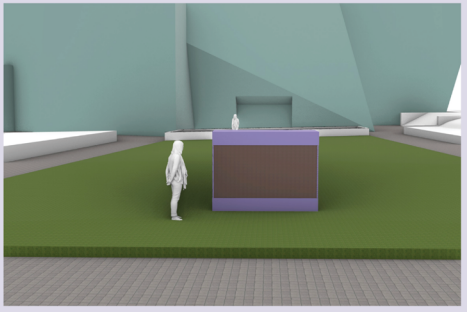
Dirt and ephemera will fill the spaces between the cinder blocks and the polycarbonate. The aluminum top cap will be placed once the dirt is in position.



**DIMENSIONS:**
With caps placed, the final dimensions work out to be 96.5” long, 36.5” wide, and 72.5” tall. These reflect the size of a standard burial plot (8’ long, 3’ wide, 6’ deep).



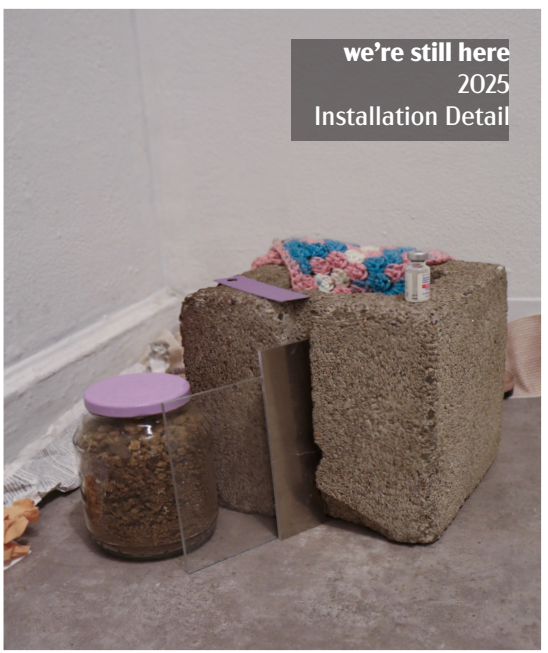

**SITE PLACEMENT:**
The piece will sit in Cohen Plaza, centered along the sidewalk facing Lafayette Ave and sitting 12’ away from the sidewalk. The placement is intended to leave breathing room in the plaza for viewers of the work due to the heavy nature of the subject.





**we're still here**
2025
Installation View



**we're still here**
2025
Installation Detail



**“between survival and adoration”**
2026
cast iron and bronze, body traces, rust
installation variable
Installation View



**akin to losing you**
2025-2026
cast iron from grandma's doily, universal burgundy patina, grandma's doily
2" x 33" x 33"



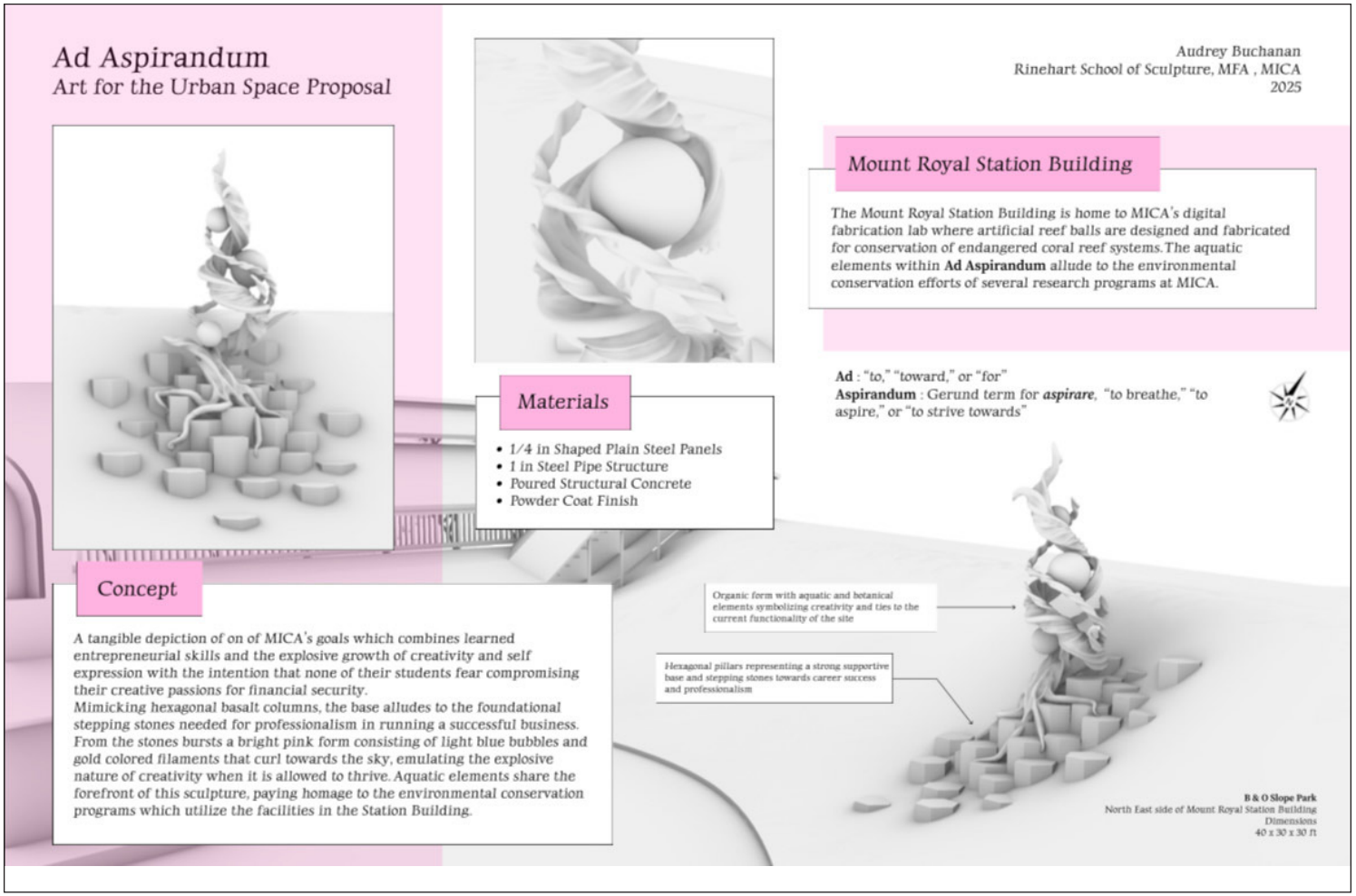

Historic photo of previous Rinehart Student

Audrey Buchanan
Fang Bao
Caroline Subdrink
Iz Alexis
Jeanne Richardson
Jo D’Alonzo
Marion Vail

# Audrey Buchanan

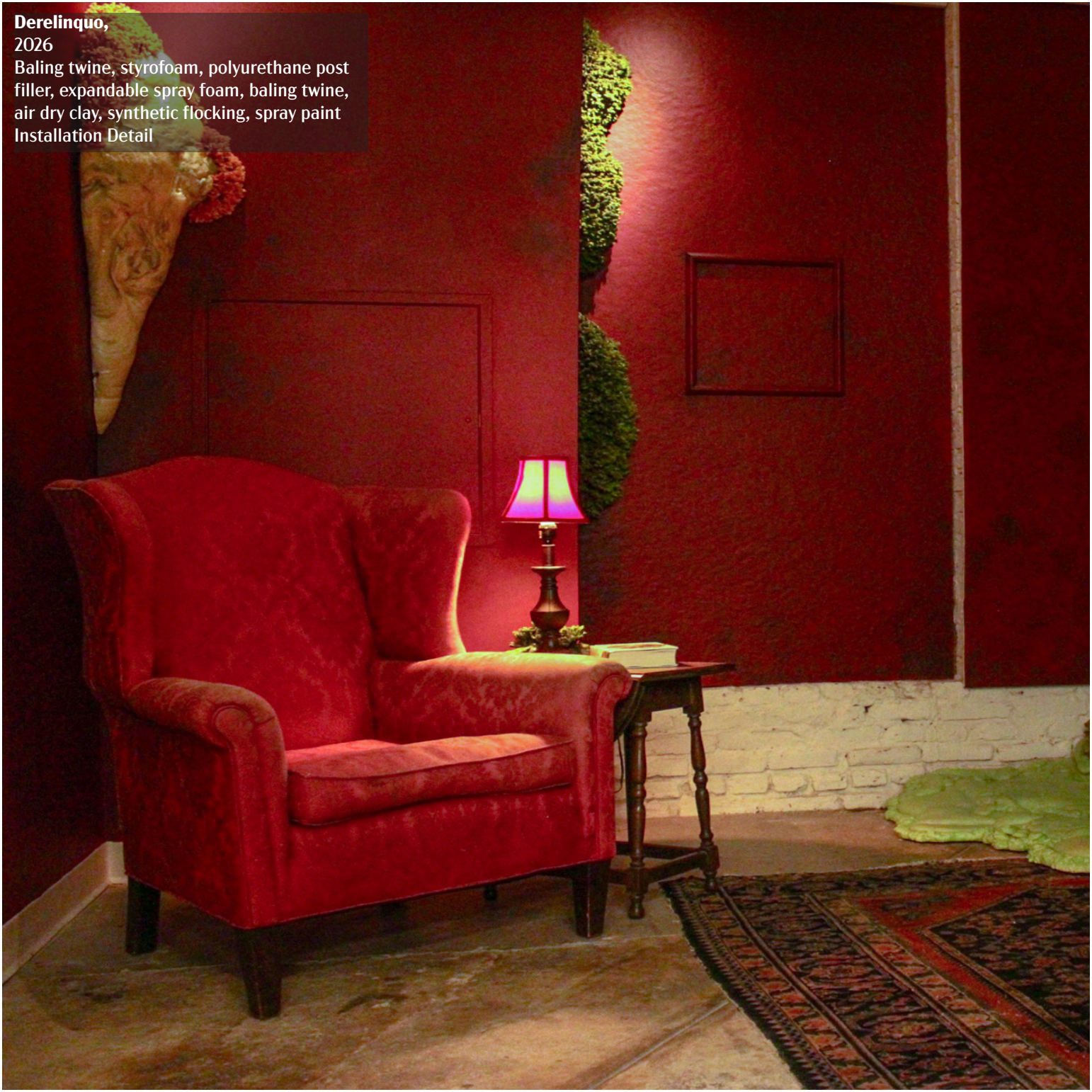
Over the last few years, my work has been primarily craft based with the focus surrounding technical skills in metal working and overall design. I love creating botanical pieces from steel, especially delicate leaves and flowers. I find working with this medium as satisfying as it is forgiving, since it is not only a subtractive material but additive as well, providing a comforting sense of security with the knowledge that any mistake can be remedied. Working with steel has given me an immense amount of empowerment in not only my work but myself as well. Being a woman in the world has the propensity to leave one feeling like they are not in control of their own life.

Metal work for me has become a cathartic release as it has helped me feel like I have the resilience not only to exist but thrive in an otherwise 'man's world.' There is a feeling like no other to be able to bend such a substantial material to your will, taking control and creating something beautiful.





**Ad Aspirandum**
2025
Installation Detail



**Derelinquo,**
2026
Baling twine, styrofoam, polyurethane post filler, expandable spray foam, baling twine, air dry clay, synthetic flocking, spray paint
Installation Detail



**Derelinquo,**
2026
Baling twine, styrofoam, polyurethane post filler, expandable spray foam, baling twine, air dry clay, synthetic flocking, spray paint
Installation Detail

# Fang Bao

Bao Fang, She focuses on the potential connections between things across time and cultures, and in her practice she strives  for a kind of transgressive disclosure.




**Snallygaster**
2025
Installation View

# SNALLYGASTER

## Art for the Urban Space Proposal

## Rinehart School of Sculpture, MFA. MICA.

**BAOFANG,2025**

### The Legend of the Snallygaster




Image courtesy of the Snallygaster Museum, USA

The site of Snallygaster is located within the Station campus. I was deeply inspired by the unique atmosphere of the station building itself. As an Asian person living in a Western country for the very first time, everything around me felt both unfamiliar and enchanting. I often felt as if I were walking through a scene from a fairy tale.I searched on the internet and found that in Maryland, there is a legend about a dragon called Snallygaster.

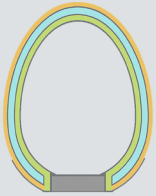
The Snallygaster originated in the early 1700s. German immigrants brought the word ***SchnellerGist*** which means "quick spirit." As different cultures mixed in Maryland, Schneller Geist gradually became Snallygaster.It was believed to be a creature that looked like both a dragon and a bird. People said it had one eye, a beak, a dragon-like body, and strangely, tentacles coming out of its mouth.

These old stories mixed with local American legends about flying dragons, mountain monsters, and night predators, forming the early image of the Snallygaster.In some situations, the story of the Snallygaster was also used to scare and control certain groups at night especially during the time of racial segregation and Black voter migration in Maryland.Over time, the dragon came to symbolize the emotion of fear itself. Whenever something bad or inexplicable happened, people would simply say, "It must have been the Snallygaster."

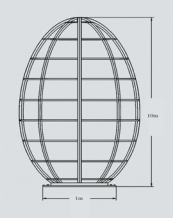
**Dimension**:10.30 × 5.08 × 5.33 m
**Material**:white marble,led light

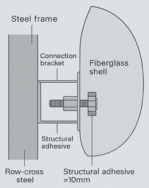


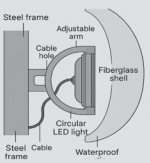
### inside Structure

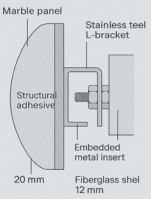


Marble veneer 20 mm
Structural adhesive 5–8 mm
Fiberglass shell 12 mm
Moisture protection layer1 mm
Steel frame

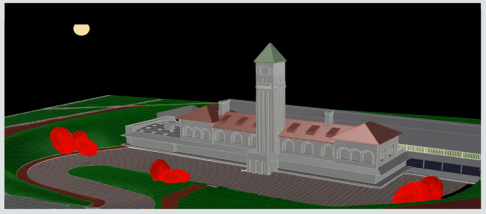





### Night effect

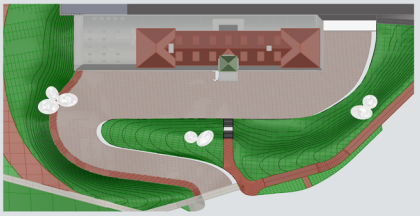


I found this story very interesting.It shows how people project their anxiety and fear onto something imagined.So I decided to make real "dragon" eggs here.

The Station campus is a sunken terrain, which I regard as a giant nest. I will use white marble to create the form of dragon eggs. I made seven eggs in this site. I studied the biological characteristics of birds and dinosaurs, as well as their egg-laying patterns. Based on biological research, I designed the shape, number, and grouping of the eggs.



### Daytime effect



The red LED lights inside the marble will illuminate at night.This color represents warning and fear.It asks people: what are we afraid of today?This is an era full of crises.We live with many kinds of fear, like global warming, war, and animal extinction.

"what we fear today, and what we are hatching now. "



**Perforated Objects, Luminous Bodies, and Transfer**
2026
Acrylic, LED, motor, wood, iron, snail shells, glass beads, plastic beads
80 x 40 x 75 cm, 30 x40 x 60 cm; 30 x 40x 55 cm; 10 x 10 x 3 cm; 180 x 10 x 10 cm



**Perforated Objects, Luminous Bodies, and Transfer**
2026
Acrylic, LED, motor, wood, iron, snail shells, glass beads, plastic beads
Installation Detail

# Caroline Sudbrink

My work synthesizes found objects from a wide variety of discarded sources to produce visions of the future from our present world. I seek to embody themes of personal identity, transformation, technology, and the fight against fascism as we hurtle towards this uncertain future. I hope to make my audience question their surroundings and their role in the chain of causality, a thought process which can lead to new action.

*Sea Change*, 2025
Art for the Urban Space Proposal
Rinehart School of Sculpture, MFA. MICA.

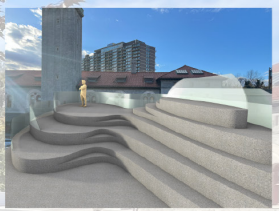
Caroline Sudbrink



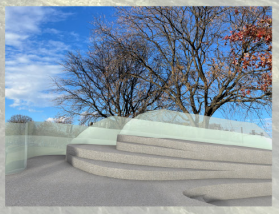




"Sea Change" is designed to not only evoke a wide variety of functions but also physically uplift those who choose to climb it. Its overreaching nature gives the feeling of flying above the ground, a sort of escape from the constraints of the surrounding city. Its open back side invites those in both the MICA community and city at large to partake in this exrcise, elevating the individual and encouraging them to look forward to new future possibilities beyond the limits of our own time.

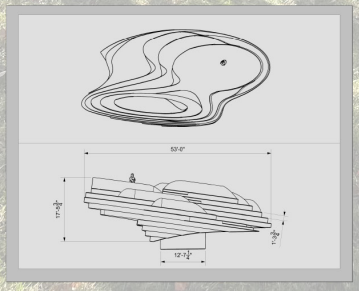


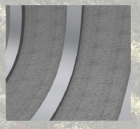


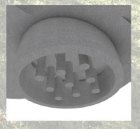


The B&O park area creates a wide, natural space in which MICA students and the public can relax and socialize. In approaching this space, I wished to preserve this atmosphere and create an object that is fully interactive despite its size. I was inspired by the idea of fantasy- the human capacity to imagine new realities as a way to protest the constraints of their current one. My work typically explores this idea from my perspective, however here I am endeavoring to create a piece that encourages the audience to fantasize. Thus, I chose an abstract shape on which a wide variety of contexts and functions could be envisioned.

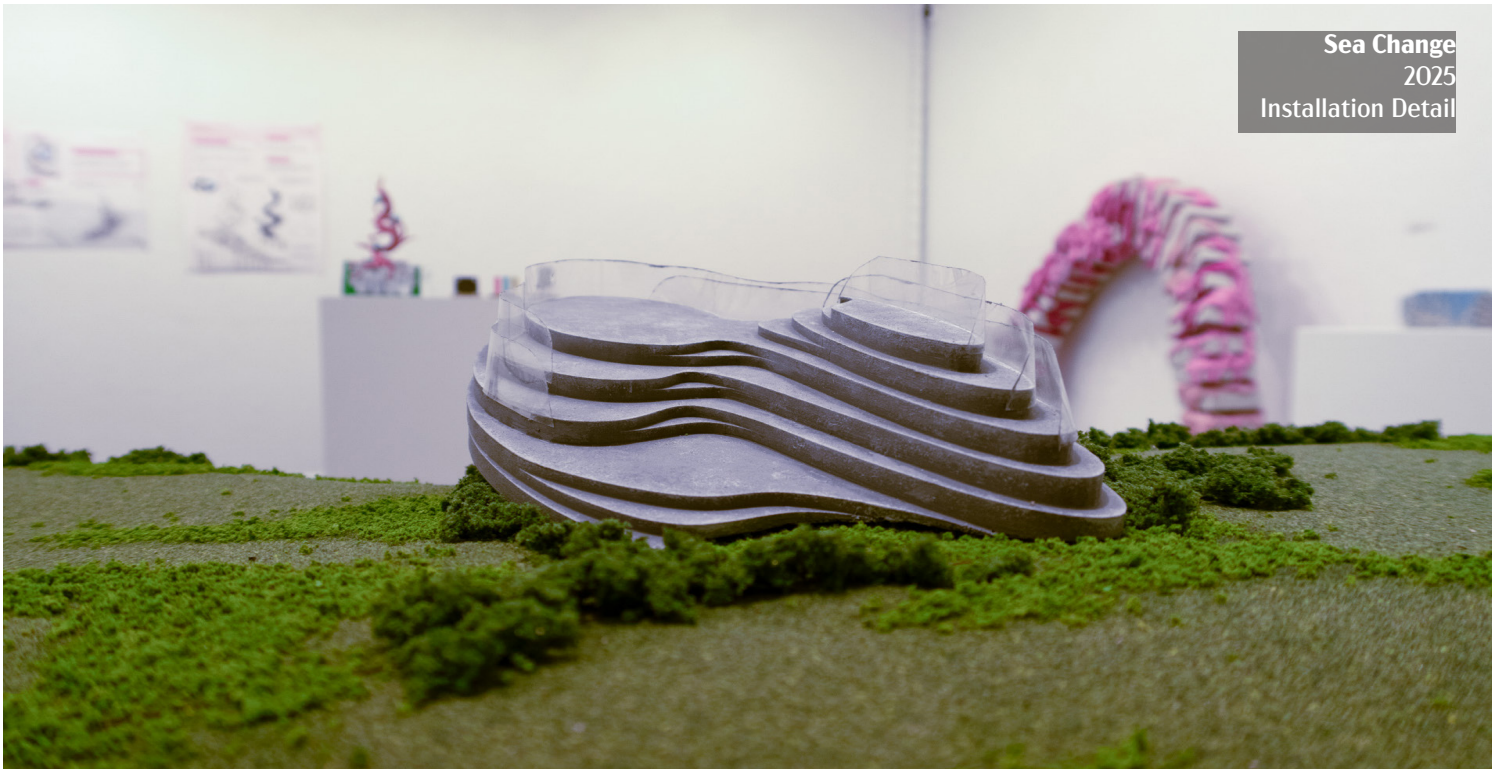




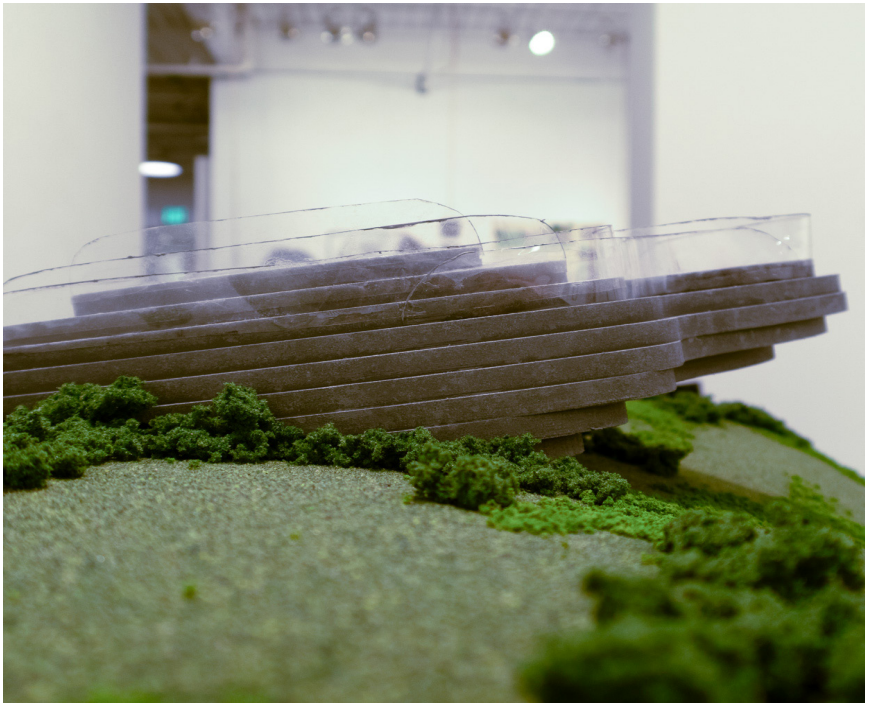




The interior is hollow, with a steel armature to provide support that links into the pylons of a shelled base structure.
The material chosen is stamped concrete, allowing a simple pouring process and lower cost for larger size. The texture of the concrete gives additional traction to visitors making the climb up its side. Along the edges of the top terrace, plexiglass balconies provide both protection from falls and additional shaping to the sculpture. Each is supported by simple metal brackets. Their clear material allows those on top to be visible from many more angles, as well as evokes the feel of a spaceship.



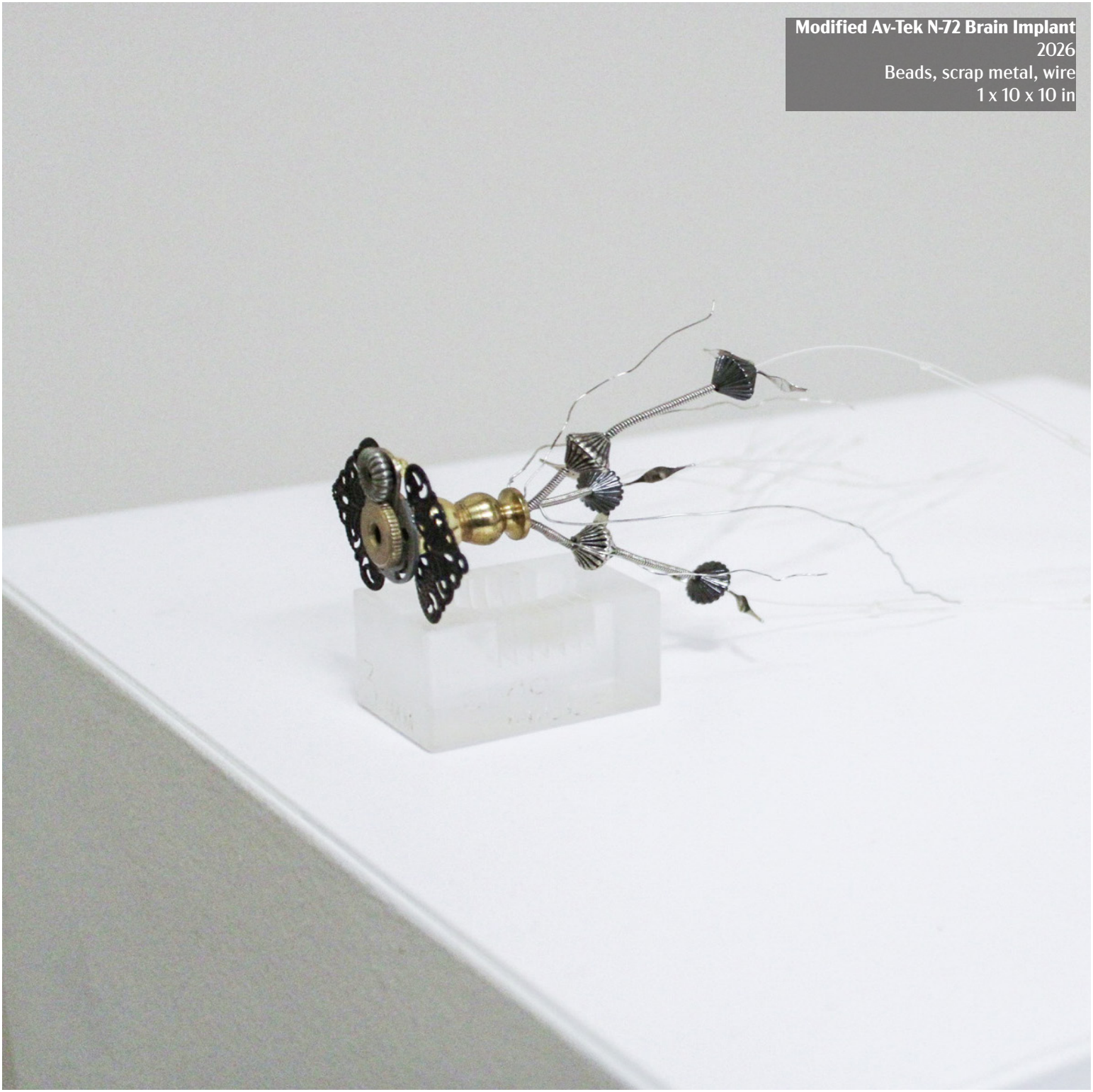
**Sea Change**
2025
Installation Detail





**Arctura Mercenary Corporation Headquarters, circa. 2385**
2026
Foam, dirt, acrylic paint, plastic, wood, flocking
12 x 42 x 29 in





**Modified Av-Tek N-72 Brain Implant**
2026
Beads, scrap metal, wire
1 x 10 x 10 in

# Iz Alexis

Iz Alexis is a multimedia visual artist based in Baltimore, MD. Their most recent work investigates Christian hegemony and its impact on the development of selfhood and identity. Iz grew up deeply immersed in Christian community and spent the first 20 years of their life as part of a Korean Presbyterian congregation. Their identity and heritage have always been inextricably linked to Christianity, and their departure from that faith has been a constant exercise in unraveling, grieving, negotiating, and reimagining; this loop is the engine behind their practice.

In their work, Iz uses both biblical and modern-day materials and processes as stand-ins for the body and parts of human identity. Working with digital media, installation, and performance across English and Korean, they confront ideas within Christian ontology about what it really means to be human. Scripture acts as both medium and mediator to illustrate the tension of being something small in the face of something impossibly, inconceivably large. Through their work they aim to make a case for the embodied human experience, and to ask if being one of us, exactly the way we were made, is really all that bad.



**Ark of the Covenant/Seat of Mercy**
2025
Installation Detail

ART FOR URBAN SPACE PROPOSAL || RINEHART SCHOOL OF SCULPTURE MFA : MICA

Iz Alexis

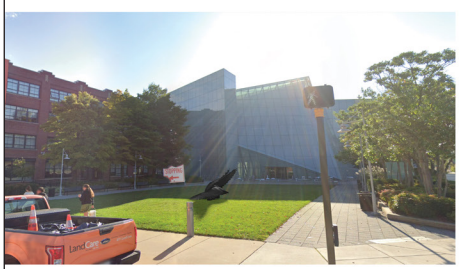
# Ark of the Covenant/Seat of Mercy, 2025

## 언약궤/속죄소

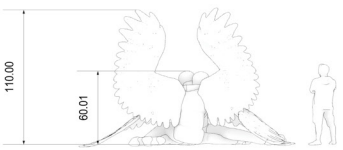
Extruded graphite

110" x 156" x 120"



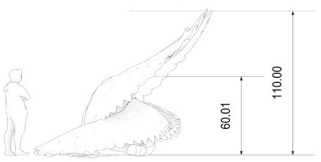













### *CONCEPT*

**Ark of the Covenant/Seat of Mercy** references the Ark of the Covenant, a holy object described in the book of Exodus that contains the stone tablets of the Ten Commandments. The lid of the Ark as described in the Bible is flanked by two kneeling cherubim sculpted in solid gold - divine beings represented by winged human figures. Their wings reach towards each other and join in the middle, creating an enclosed space on top of the lid. This is said to be the place from which God speaks - the presence of God on earth. Any human being that touches or even approaches the Ark dies on contact, as human flesh, imbued with sin, cannot coexist with the holiness that exists between the wings of the cherubim. The Ark anchors the presence of God to this negative space and rejects the enfleshed; this binary is the basis of personhood in Christian thought.

Ark/Seat seeks to redraw this boundary and challenge notions of what is sacred by elevating the human form. The cherubim, instead of being separate, are in a close embrace. Instead of enclosing a void between them, their wings are wrapped around their bodies, creating a shape that is no longer regular or fully closed. The most holy place now enshrines an intimate, distinctly human moment. The work is made of solid graphite - a substance made of pure carbon, the biochemical foundation of all life on Earth.

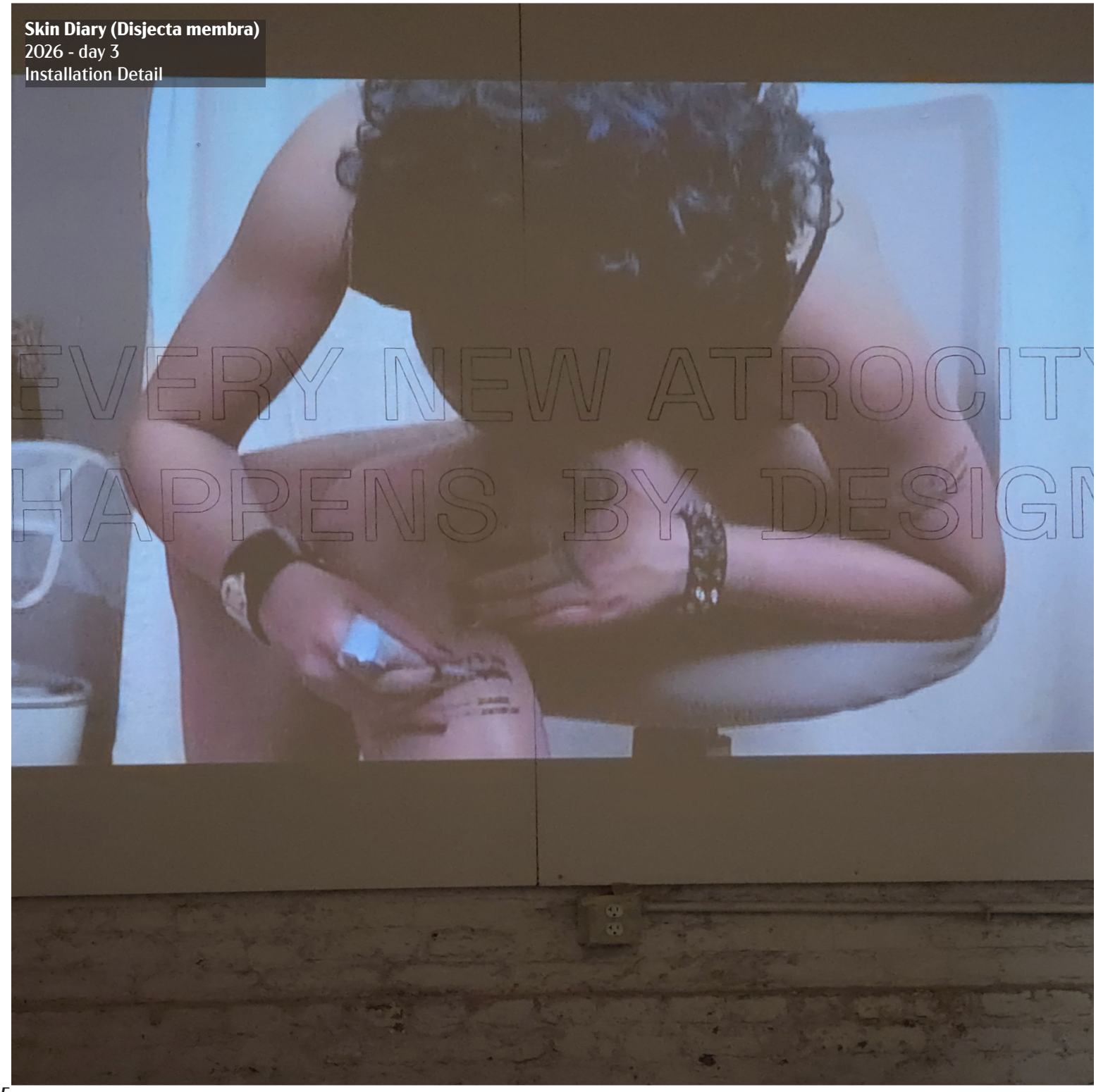
### *LOCATION*

Ark/Seat is located on MICA's Cohen Plaza, a common gathering space for students. The wingtips of the cherubim gesture outward - one pair towards MICA's Fox building, the other towards the Corpus Christi Catholic Church directly across the street. This configuration bridges a place of worship and a place that is deliberately secular, activating the space between them as viewers move in and around it.

### *MATERIALS + MAINTENANCE*

The work is open for viewers to touch. The surface of the graphite is not to be maintained; any marks or damage made by viewers or exposure to the elements will be considered part of the work.

Extruded graphite (1.68 tons; 54.07 cubic feet)
Concrete slab
Rebar support




**Skin Diary (Disjecta membra)**
2026 - day 3
Installation Detail




**Skin Diary (Disjecta membra)**
2026 - day 3
Installation Detail

# Jeane Marie Richardson

The artwork presented for the fall Public Art Proposal, Bloom in Broken Spaces referred to the concept of fragmentation, both a biological process and to the concept of personal growth. Biologically speaking, asexual reproduction in plants takes place when broken pieces fall, then propagate and grow into a new genetically identical organism. Metaphorically, personal transformation occurs over the course of a myriad of experiences, trials, and tribulations. This artwork is an abstract representation of these concepts, as well applies to the current state of our nation.

This spring, my work aims to primarily focus on abstract expressions with several underlying themes such as beauty as resistance, Black femme subjectivity and reclaiming the body and gaze from racial-sexual stereotypes, bi-racial identity, and remembering American history from the ontological position of the Black perspective. Inspired by the juxtaposition of the beautiful and the abhorrent, taking cues from artist Barbara Chase-Riboud, this work seeks to highlight profound truths, what you see in this exhibition is not what it seems. Thinking beyond traditional practices, and beyond canonical interpretations of objects of material or visual culture, I utilize sugar as a medium and language to communicate these artistic expressions.

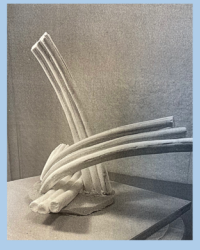
## BLOOM IN BROKEN SPACES, 2025

Art for Urban Space Proposal
Rinehart School of Sculpture, MFA. MICA.

Jeanne Marie Richardson

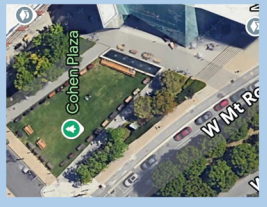
Introduction
In this artwork broken spaces or fragmentation refers to both a biological process and to the concept of personal growth. Biologically speaking, asexual reproduction in plants takes place when broken pieces fall, then propagate and grow into a new genetically identical organism. Metaphorically, personal transformation occurs over the course of a myriad of experiences, trials, and tribulations. This artwork is an abstract representation of these concepts, as well applies to the current state of our nation. The rigor of the academic experience requires intense creative and technical demands like critique, creative blocks, and subjective expectations can be difficult to navigate. Students may also face social pressures like competition and isolation and this artwork seeks to encourage resilience, counter self-doubt, and inspire forward thinking.

Description
This model sits atop two circular bases made of pastillage. The marbled rods are also made of pastillage which is a handmade sugar-based material which is hard-drying and typically used in cake decorating to create sturdy, long-lasting structural elements. The marbling effect is created using a dual-colored handmade sugar paste and basic kneading technique. It is then formed into rods, broken, and glued back together using royal icing and industrial glue to create the abstract structure. Sugar paste is also used to create the abstract florals, they are secured with floral wire, which reaches through the breaks of the structure.







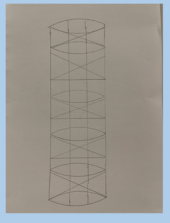


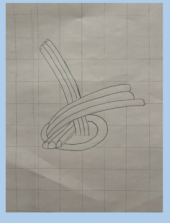



Site
Cohen Plaza, South lawn.

Fabrication
Cement foundation constructed beneath the soil allowing for minimal disturbance to the natural lawn. Rebar internal structure. Blue Carrara marble rods. Forged clay florals.

Scale:
10ft(h) x 5ft(w) x 3.33ft(d) overall dimension. This unique structure will not obstruct views on the lawn and allows for full visibility through and around the artwork. Its marble structure is elegant and imperfect. A display of abstract florals will reach toward the sun inviting the viewer to interact with the art piece.







**Bloom in Broken Spaces**
2025
Installation Detail



**Watching You Watching Me**
2026
Sugar, styrofoam, wood
Installation Detail



**Foraged**
2026
Sugar, paper
Installation Detail

# Jo D'Alonzo

D'Alonzo has a strong interest in the mixed media, constantly striving to combine different materials in unconventional ways. She is heavily influenced by Keith Haring's sentiment that art should be available to all as well as Jean-Michel Basquiat's expressionistic style. D'Alonzo is a firm believer that art is everywhere all of the time. She graduated from Loyola University in Maryland with a bachelor's degree in studio art in which she studied oil painting, public art, mixed media, painting from live models, and natural sculpture. In her graduate studies, D'Alonzo is most interested in the interplay of the five senses with everyday experiences.





**Time's Arrow**
2025
Installation Detail



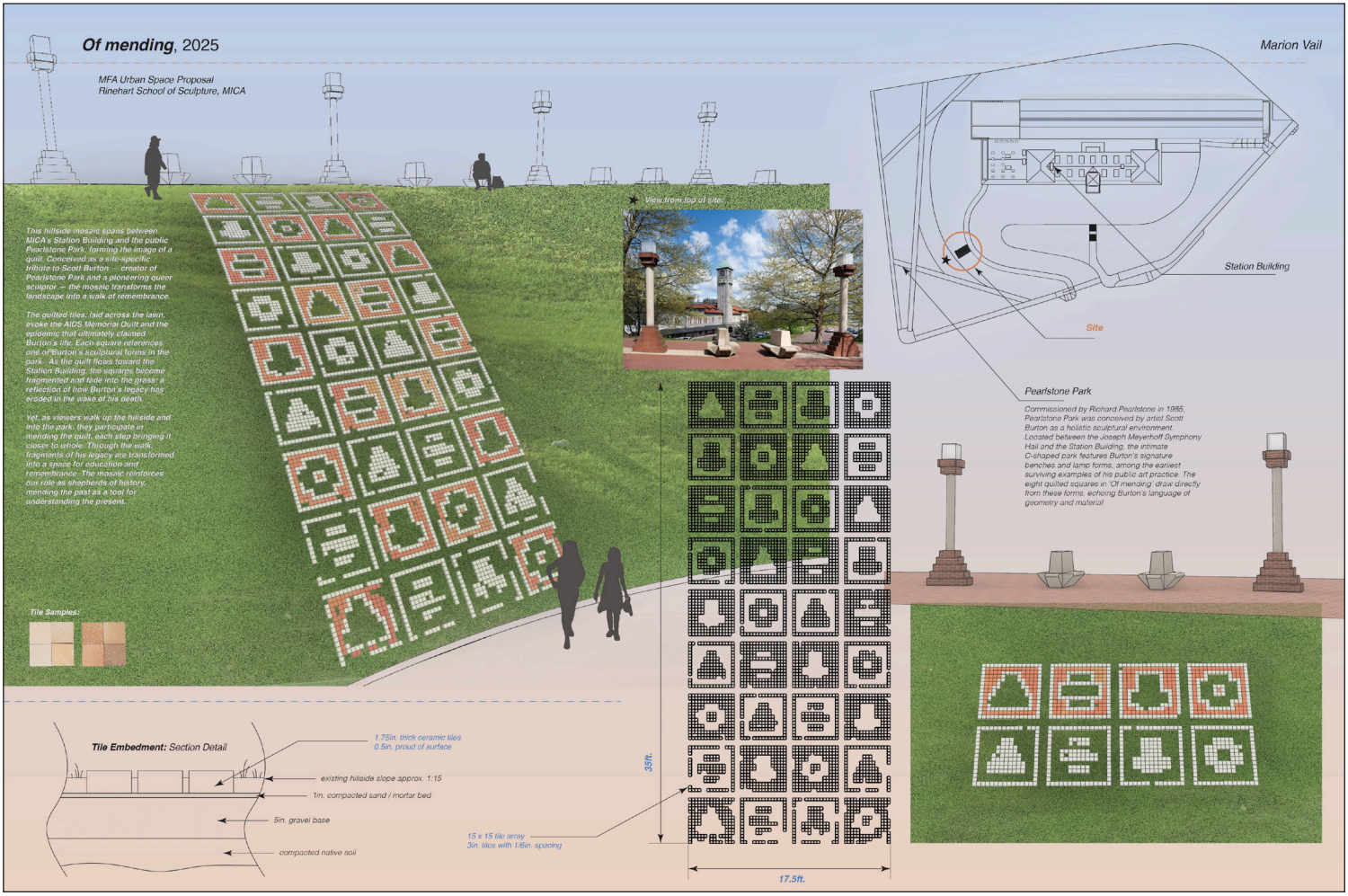
**IAM**
**THEBEACH**
**ISME**
2026
Bones, Shells, Burlap, Sand,
Wire, Twine
Installation Detail



**IAM**
**THEBEACH**
**ISME**
2026
Bones, Shells, Burlap, Sand,
Wire, Twine
Installation Detail

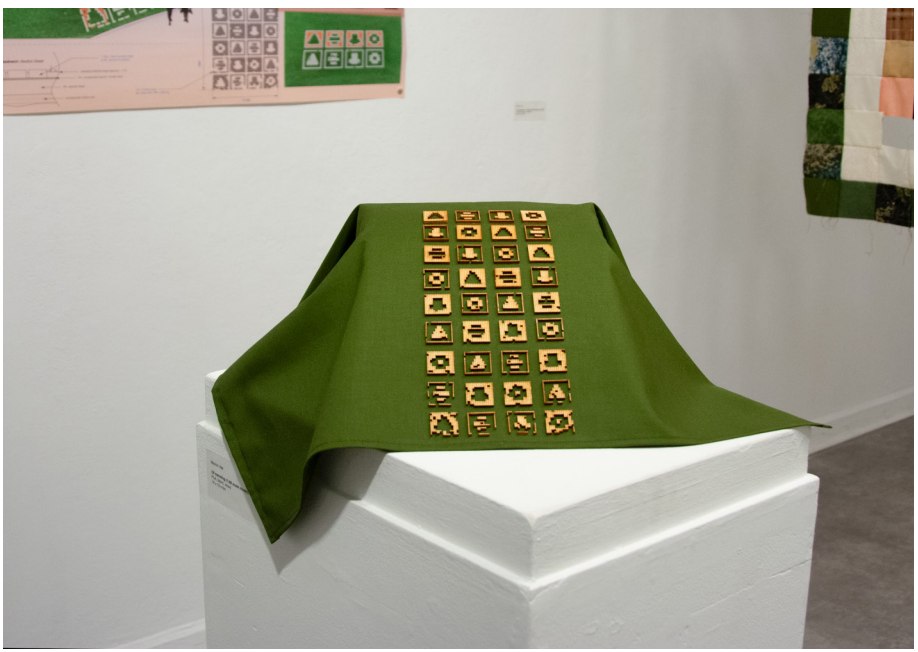
# Marion Vail

In Marion Vail's sculptural and installation works, they explore the emotional effects of time — archetypes of age, rites of passage, and life stages — through the lens of memory. Their work manipulates found objects, often representative of their own past, including childhood tchotchkes and religious memorabilia. Through the intimate and unsettling works, the artist navigates our relationship with memory, time, and decay.





**Of mending**
2025
Installation View





**Of mending**
2025
Installation Detail



**The dove**
2026
Ceramic figurines, tile, grout, PLA, sheepskin, beads, thread
Installation Detail



**The hare**
2026
Ceramic figurines, tile, grout, PLA, fake fur, ribbon, beads, wire
Installation Detail

# Contact Page

Class of 2026



## Angelica Neyra

She/They
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Website: angelicaneyra.com



## Hannah Atallah

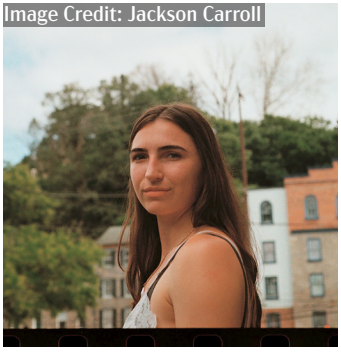
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He/Him
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Image Credit: Jackson Carroll



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## Nic F. Amsel

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## Greg Tarczynski

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Class of 2027



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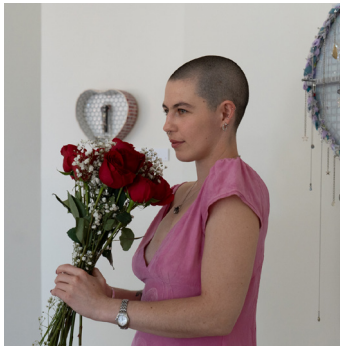
## Fang Bao
She/Her



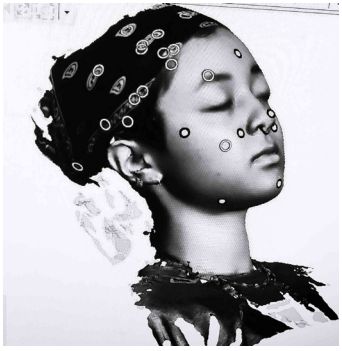
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