Rinehart School of Sculpture

Rinehart School of Sculpture MFA
Year in Review 2023 - 24


EXPEDITIONIST

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RINEHART SCHOOL OF SCULPTURE MFA

Dolores Zinny

Program Director and FT Faculty

FOREWORD

Rinehart School of Sculpture and Related Media: emphasizing the research of spatial constructions, architectural, environmental, and sustainable practices.

Rinehart School of Sculpture is built on a small cohort; around eight students are admitted annually. These students are given direct one-on-one access to faculty and internationally renowned guests. As the country's oldest program of its kind, we expand and reinvent sculptural practice to meet present needs. Students conceptualize sculpture in the form of large-scale projects, public art, installation art, architectural and urban interventions, theater stage, video and film, performative and spatial practices, digital spaces and objects, web-based projects, 3D digital modeling, sound, immaterial sculpture, text, jewelry, artifacts, furniture, and more.

For more than thirty-five years, as part of the artist duo Zinny Maidagan, I have developed an international artistic career based on the interrelations of art and architecture involving regular artwork production, large-scale commissions, and exhibitions. I translate my professional artistic experience into a pedagogical platform guiding students in achieving their goals. Sculpture is a space for convergence, a shared place of translation to learn from our culture of differences. While making sculptures, we find commonalities of experiences between diverse localities and voices as we promote shared models of thinking across the various disciplines, genres, and mediums that the school welcomes.



Our program consists of weekly lectures and discussions in conjunction with national and internationally renowned artists, curators, and writers. Through public talks, thematic workshops, and one-on-one consultations, combining intensive studio practice with a rigorous focus on critical theory, we provide a variety of voices and a solid theoretical framework for the students to position themselves and their artistic practice within current local and international dynamics. We encourage ethical commitment and work quality; we invite writers to expand our inspirational sources as we rethink new modes of fabrication and dissemination of artistic creations. Finally, we reflect with architects on how urban and architectonic spaces affect our thinking and acting. We aim to give the students the tools to empower the understanding of their present and provide them with the broadest range of options for being professional artists.

Through consultations with Practicum Adjunct Faculty **Tim DeVoe** and **Ben Kelly**, students are guided on the essential technical knowledge for fabricating and displaying the artwork they have in mind. We bring solutions for producing and materializing ideas that address environmental concerns related to weight, space, transport and storage, durability, sustainability, and new efficient modes of production. Students use digital technologies as tools for project presentation, communication with third parties, and ideating non-tangential products.

We offer spacious, unique, individually assigned studios with easy access to a comprehensive fabrication shop. Taking advantage of the vast fabrication resources available at MICA, each semester is focused on an exhibition and its evaluation; upon completing the two-year MFA program, the students will have a portfolio of four exhibitions. Although diverse, the students share an interest in exploring critical questions about current issues such as human exploitation of nature, environmental issues, the therapeutic function of art, and gender and race disparities. The Rinehart School of Sculpture is where students are confronted with challenges and problems to solve as practicing artists. We are a team; during the two-year program, the students share common interests, convey a sense of belonging, and realize they have an influence that matters in the group. They are building a solidarity network that will accompany them into the future of their careers. I feel immense gratitude for being part of this process. My special thanks to the class of 2024. It has been an honor to have you as a student.

Jessica Bell Brown
Visiting Critic

Jessica Bell Brown is the Curator and Department Head for Contemporary Art at the Baltimore Museum of Art. Prior to the BMA she was the Consulting Curator at Gracie Mansion Conservancy in New York, where she curated She Persists: A Century of Women Artists in New York, 1919-2019 with First Lady Chirlane McCray. Previously, she held roles at the Museum of Modern Art, New York, the Brooklyn Academy of Music, and Creative Time. Her writing has been featured in several artist monographs and catalogues, including Flash Art, Artforum, Art Papers, Hyperallergic, and The Brooklyn Rail.

Chakaia Booker
Artist in Residence

Chakaia Booker is an internationally renowned and widely collected American sculptor known for creating monumental, abstract works from recycled tires and stainless steel for both the gallery and outdoor public spaces. Booker's works are contained in more than 40 public collections and have been exhibited across the US, in Europe, Africa, and Asia. Booker was included in the 2000 Whitney Biennial and received a Guggenheim Fellowship in 2005.

Tony Cokes
Artist in Residence

[redacted]

Ruth Estevez
Critic in Residence

Ruth Estevez is a curator, educator and set designer. She lives between NYC and Mexico City. She was recently Artistic Director of Amant in Brooklyn (2020-2023), Senior Curator at The Rose Art Museum at Brandeis University (2018-2020), and Co-Curator of the 34th São Paulo Biennial (2021). She holds an MA in Art History (Universidad Nacional Autonoma de Mexico, UNAM) and she is currently finishing her Ph.D. in Art, Education, and Research at the UCLM, Cuenca, focused on the aesthetic, social, and political shifts of collective creation in performance art, architecture and theater.



Inés Katzenstein
Visiting Critic

Inés Katzenstein is Curator of Latin American Art and the inaugural Director of the Cisneros Research Institute for the Study of Art from Latin America at The Museum of Modern Art, New York. In her role as curator, she helps conceive the Museum's collection displays and heads the Latin American and Caribbean Fund, which is dedicated to acquisitions from the region. She has organized two major exhibitions based on the Patricia Phelps de Cisneros Gift: Sur moderno: Journeys of Abstraction (2019, with Maria Amalia García) and Chosen Memories (2023). In 2021 she was part of the curatorial team for Greater New York at MoMA PS1.



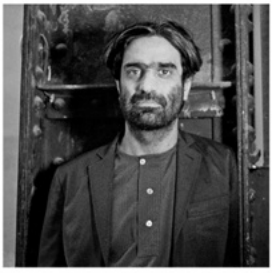
Jenny Hirsh
Critic in Residence

Based in Philadelphia, Jennie Hirsh is Professor of Modern and Contemporary Art and Architecture at MICA in Baltimore, MD. She holds a BA in classics (UPenn), an MA in Italian (Middlebury), and MA and PhD degrees in History of Art (Bryn Mawr). The recipient of numerous research fellowships—including a U.S. Fulbright to Italy and a Gladys Krieble Delmas grant—she has studied, conducted research, and taught in various cities throughout Italy for more than three decades. When she is not teaching, writing, or doing research, she enjoys spending time with her golden retriever Tulip, who also loves exploring.



Kristen Hileman
Critic in Residence

Independent curator Kristen Hileman spent nearly two decades working as a curator at the Hirshhorn Museum and Sculpture Garden in Washington DC and more recently as the Head of the Contemporary Department at The Baltimore Museum of Art. She also served as the inaugural Curator-in-Residence at The Delaware Contemporary from 2019 to 2021. Hileman is a frequent visiting critic and lecturer at institutions throughout the US, and she has taught graduate and undergraduate students at the University of Maryland Baltimore County, Johns Hopkins University, George Washington University, and the Corcoran College of Art and Design.



Sohrab Mohebbi
Visiting Critic

Sohrab Mohebbi was appointed Director of SculptureCenter in 2022. He served as the Kathe and Jim Patrinos Curator of the 58th Carnegie International,2022. Mohebbi has also served as SculptureCenter's Curator-at-Large (2020-21) and as Curator between 2018 and 2020. He was an associate curator at REDCAT in Los Angeles and a curatorial fellow at the Queens Museum. He is an advisor at the Rijksakademie in Amsterdam and has organized exhibitions and programs for the Walker Art Center, Minneapolis, MN; High Desert Test Sites, Joshua Tree, CA; SALT, Istanbul; and the Center for Historical Reenactments, Johannesburg, South Africa.



Jessica Rankin
Visiting Artist

Rankin (b.1971, Sydney, Australia), represented by White Cube Gallery, lives and works in New York. Rankin creates expansive sculptural paintings depicting maps of landscapes dotted with codes, signs, and symbols that refer to the processes of memory, intuition, and interpretation. Mountain ranges, constellations, thermodynamic readings, lines of stream-of-consciousness text, and neurological signals morph, merge, and stretch across her embroideries and works on paper.



Barry Schwabsky
Critic in Residence

Barry Schwabsky is art critic for The Nation and co-editor of international reviews for Artforum. His recent books include The Observer Effect: On Contemporary Painting (Sternberg Press) and The Perpetual Guest: Art in the Unfinished Present (Verso) as well as two collections of poetry, Water from Another Source (Spuyten Duyvil) and Feelings of And (Black Square Editions). He has taught at Hunter College, Yale University, and Goldsmiths College, London, among others.



Amie Siegel
Artist in Residence

Amie Siegel is a visual artist working variously with film, video, photography, sound, performance and installation. She is known for her layered, meticulously constructed works that trace and perform the undercurrents of systems of value, cultural ownership and image-making. Siegel's work is in the permanent collections of The Museum of Modern Art; The Metropolitan Museum of Art; Whitney Museum and the Solomon R. Guggenheim Museum in New York, among others internationally.



Yuri Stone
Critic in Residence and Adjuct Faculty

Yuri Stone is the Assistant Curator at Glenstone Museum in Potomac, Maryland where he works with artists to realize exhibitions, outdoor installations, and publications. From 2016-2019, he was the Assistant Curator at the MIT List Visual Arts Center, the contemporary art museum at the MIT in Cambridge, Massachusetts and prior worked as Program Associate at The Renaissance Society, an institution for contemporary art at the University of Chicago . His writing has appeared in art periodicals such as Flash Art International, Art Review, Art Papers, and others.



Javier Téllez
Artist in Residence

Javier Téllez is a New York based artist born in Venezuela. His work reflects a sustained interest in bringing peripheral communities and invisible situations to the fore of contemporary art addressing disabilities and mental illness as marginalizing conditions. Tellez's projects have often involved working in collaboration with people diagnosed with mental illness to produce film installations that question the notions of the normal and the pathological.



Asad Raza
Visiting Artist

Asad Raza assembles coalitions of living and non-living agents in his practice. Often working on questions of dialogue and community and rejecting disciplinary boundaries, Raza conceives of art as a metabolic, active experience, in which visitors engage in playful exchanges of meaning. Using actions and processes such as soil-making, tennis, and horticulture, his projects create encounters within and beyond the exhibition setting.



Ann Walsh
Studio Manager

Ann Walsh is the Fabrication Studio Manager for the Rinehart School of Sculpture and the Lazarus Center wood shop at the Maryland Institute College of Art. She received a BFA in sculpture from Arizona State University and an MFA in Craft and Material Studies from Virginia Commonwealth University. She delights in problem-solving and making stuff. Her sculpture combines architectural elements with animals to provide a tapestry for exploring the intricate relationship between humanity and nature.

Field Trips



Glenstone Museum, with Assistant Curator Yuri Stone



Woven Histories: Textiles and Modern Abstraction, with the senior curator of The National Gallery, Lynne Cooke



New York trip to the Whitney Biennial 2024, and other galleries

Class of 2024

Cosmo
Lika (Yuyun) Su
Pavlos Liaretidis
Ringo Lisko
Lite Zhang
Yan Lyu
Yi Zhou

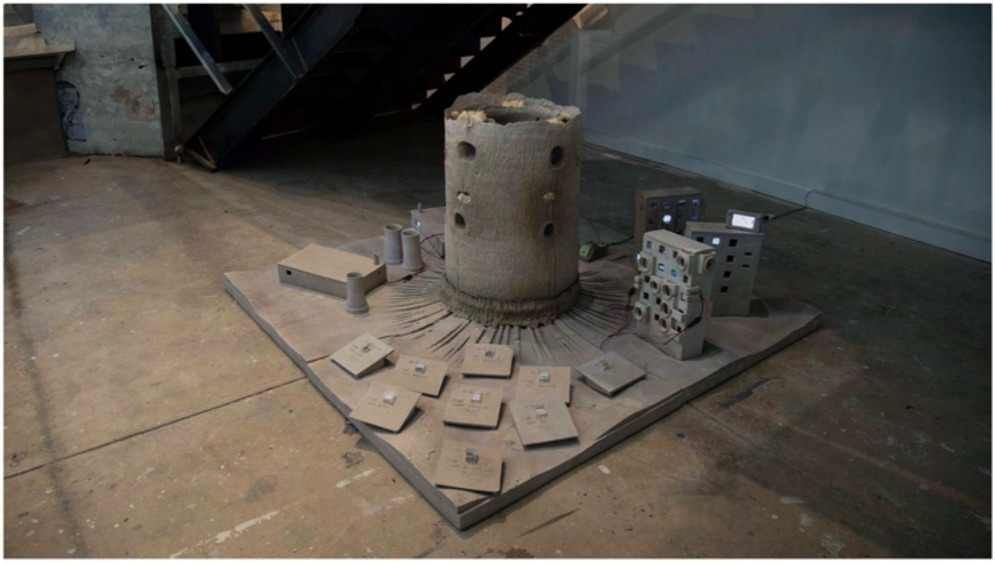


Cosmo

My practice is a reflection of my bodily connection with the outside world. Over the course of two transformative years, steeped in the realms of both traditional ceramic craft and cutting-edge technology, I've unearthed a fundamental law: my practice thrives on collaboration with the non-human forces that shape our shared reality. This collaborative ethos extends beyond mere coexistence; it's a dynamic process of co-creation and co-editing, where the boundaries between self and environment blur into a fertile ground for inspiration.

At the heart of my exploration lies the concept of Seed—a potent symbol of resilience and renewal, born from the convergence of personal and environmental catastrophe. Seed embodies different narratives, mirroring the complexities of existence itself. Its decay in one narrative could lead to a new birth in an alternative narrative.

This dichotomy reflects not only the cyclical nature of life but also the transformative power of perspective. Through Seed, I invite viewers to contemplate the intertwined fates of humanity and the natural world, embracing the notion that within every ending lies the potential for a new beginning. I faced challenges in the making which revealed more hidden mechanisms of the material and the world around me. Seed-making has become a process of how I make sense of the world.



Prototype 002
6' x 6' x 3.5'
stoneware clay, rice, Lion's Mane mushroom, TFT screens
single channel videos, foam, used plywood board



Prototype 002
6' x 6' x 3.5'
Image shown on the TFT screens in the sculpture



Prototype 002
6' x 6' x 3.5'
Details of the monuments



Future Heritage
2'x 2'x 6.5'
Detail of the peeping crack



Future Heritage
2'x 2'x 6.5'
Detail of "the seed"



Future Heritage
2'x 2'x 6.5'
stoneware, sand, straw, plywood, acrylic,
air pump, air valve, arduino board, mirror,
PET, aluminum, contact microphone



Lika (Yuyun) Su

Art is a manifestation of personal consciousness, memory, and self-preservation, guided by a deep belief that all things that exist, including memories, are imbued with vitality. I hold that all living beings share commonalities, and the human body is a magnificent vessel that contains personal consciousness and serves as a formidable shield.

My creative output explores and articulates the intersection between personal consciousness and the human body, evoking uncontrollable flashes of memories, shattered physical shells, and imprisoned consciousness. My artistic arsenal comprises mediums such as video, sound, sculpture, installations, and oil painting to fashion a realm that exudes detachment and emptiness.

In honing my artistic language, I carefully select materials to fashion my aesthetic style while honoring the unique features and textures of each.

My installations favor a predominantly white palette, with variations in shades and tones, as I endeavor to spotlight the inherent textures of materials within a simple color scheme.

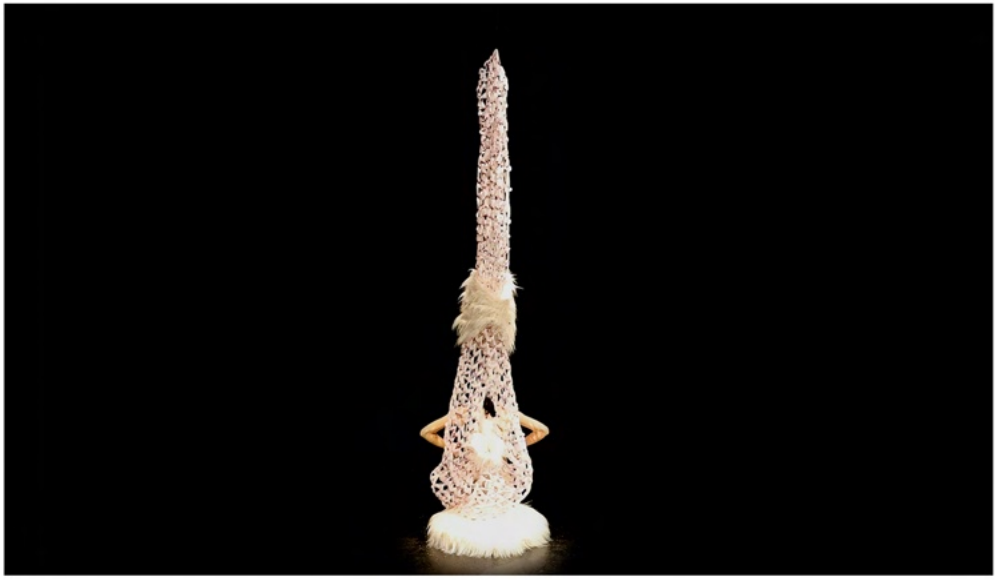
The process of creation is both enjoyable and cathartic for me. I aspire to stimulate viewers to contemplate the interplay between the physical body and personal consciousness, fostering diverse perspectives and ideas.



Cycle1 - wish and gift for J
Installation
Mesh tube, water soluble fabric, video, sound
Size variable



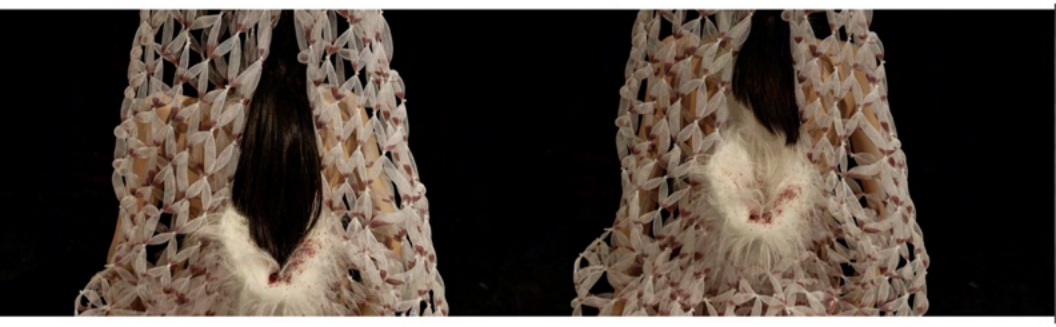
Blow it out
Installation
Wool, clay, UV resin, casting glass, candle, wax, video, sound
Size variable



Cycle2 - wish and gift for J
Installation
Mesh tube, bead, fabric, polypill, video, sound
Size variable



Cycle1 - wish and gift for J
Video Snapshots



Cycle2- wish and gift for J
Video Snapshots



Cycle3 - wish and gift for J
Installation
Fabric, mesh tube, bead, clay,
resin, wool, pearl
Size variable



Pavlos Liaretidis

In my recent work I have been examining the value of life. My pieces start from various social issues that plague places in which I have lived, such as Baltimore, MD or my home country, Greece. I am also concerned with traumatic social injustices in the international sphere such as, politically irresponsible positions lead to criminal actions or inactions that end in disaster. The destruction that results takes many forms, among them the killing of fellow human beings and the elimination of fauna and flora.

My artworks are stand-alone sculptures or sculptures synthesized into installations. I frequently incorporate two-dimensional art such as drawings on paper, prints and text-based works into these environments. Although my pieces conceptually address confounding major issues of current affairs, they never cease to be philosophical quests about life, death and evolution operating on both personal and universal levels. In visual language, my works are a constant search for materials and compositions. I am interested in the various symbolisms that each material may already bear, as well as the symbolism it might develop through my own processing and placement.



Remnants of a burned value
Installation dimensions variable
Print dimensions: 300' x 72"
hand pulled screen print on flame
retardant paper, metal base



Remnants of a burned value
Installation dimensions variable
plaster, bloodstain from a roadkill
deer, metal dust, graphite and coal
powder, steel

From left to right:
A deer on 11514 Greenspring Ave
8' x 7' x 13", asphalt
A raccoon at ol mile 23 west of I-695
8' x 7' x 13", asphalt



A human figure
8' x 6' x 13"
asphalt



A rabbit at exit 4 north of I-795
8' x 2' x 13"
asphalt



From left to right:
The wild one
text base installation on wall
poem
Evia, Greece ~ Aug 2021
each print dimensions: 4” x 6”
diptych screen print on stonehenge paper, wooden frame
The wild ones
text base installation on floor
poem



Ringo Lisko

I am interested in bodies
as relationships
as accumulations of being
as ever-emerging reflections of their contents and contacts
as surfaces indicative as much of an end as a beginning as neither
as illegible records of invisible acts
as archives of transition
as sites of fragmentation, contamination and multiplicity
as love-letters to potential
as presence
as absence
as bewilderingly capable of occupying both stances at once
as finite forms with infinite implications
as boundless forms inextricably entangled with their surroundings
as vessels of equally beautiful and terrible potential
as engaged beings in an engaged world

as becoming, with...



Reckoning
144" x 11" x 29"
Salvaged and refinished cedar beam, 15,240 breaths
Installation view from Yes, And...
[Also shown: *Multiplicities of Dust and Untitled (Gallery Wall)*]



Reckoning, 2023
Detail of tallied breaths



The ceiling fans look like dead flowers / the boundary of skin
from ***Letters to an Empty Studio***
12" x 12"
Linguistic ash on mirror



Dream for a Requiem
Pulverized cedar beam, two *Mirabilis multiflora* (desert four o'clock) seeds, linguistic ash, restored 16lb. sledgehammer
Installation variable



Dream for a Requiem
Detail of engraved text



Dream for a Requiem
Detail of sprouting *Mirabilis multiflora* seedlings



Lite Zhang

Space and audience interaction are important to me. I love converting existing objects and topics into my unique vision. Through my research and contemplation of reflecting on objects, I strive to provide my audience with a completely sensory experience. I treat space as a creative material and architecture as an empty canvas, thereby inviting the viewer to become part of the artwork.

Intervening in the stage of perception is the most direct way for me to create a dialogue with the audience, to regenerate a surreal fantasy by changing or replacing the original perception and thinking. Cognition refers to the process of understanding the world through perception, thinking, memory, and logical reasoning. I believe that human cognitive ability begins with perception, which leads to acquiring knowledge and insights.

I reimagined lots of traditional Chinese folk art and expressed it humorously. My passion lies in delving into the infinite potential of everyday materials, including discarded objects, to convey my reflections on different social phenomena through various forms and properties.



Wedding Installation
Installation variable
oxford cloth, wood, clear tube, water pump, resin, water, food grade soap



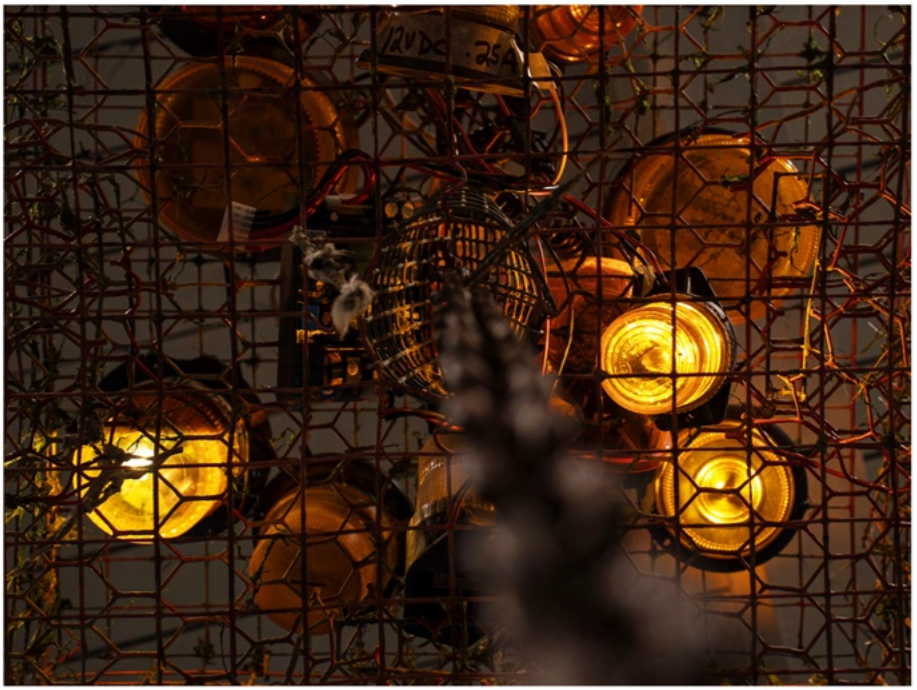
Bags in the Room (coming home)
Installation variable
dunnage bag



same roots 同根生
Installation variable
driftwood, construction wood, brown paper, metal, hemp rope, stage light, sound



I Might Guide to Somewhere (left)
&
Key Bridge (right)



Key Bridge (detail)
9.2' x 2' x 2'
crab cage, concrete sink, metal chain, strobe light



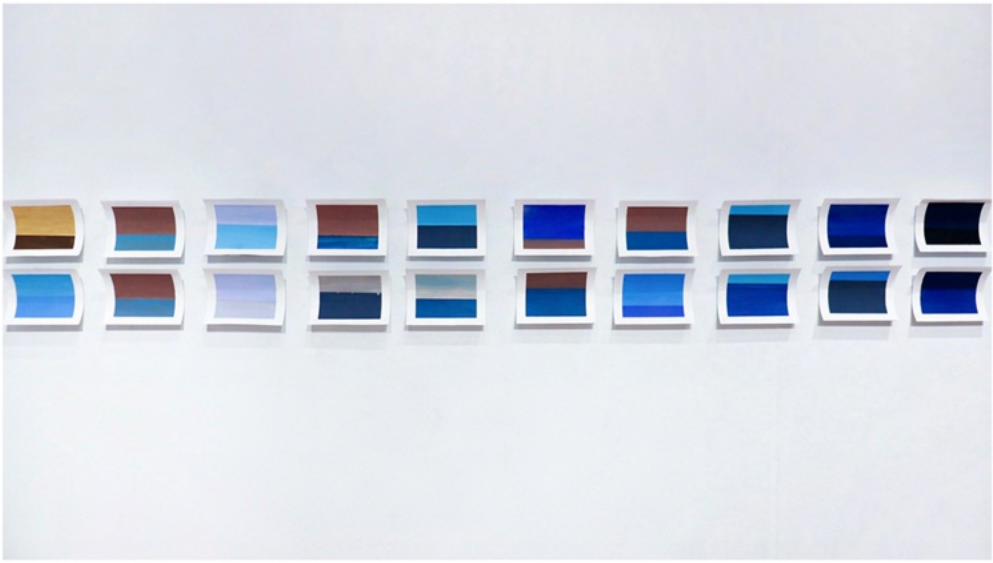
I Might Guide to Somewhere
13.4' x 1' x 1'
aluminum, steel, light



Yan Lyu

As an interdisciplinary artist, I blend multiple mediums to craft narratives that delve into themes of self-discovery, social consciousness, and individual identity. By weaving together abstract and realistic elements, while exploring personal reflections and societal expectations, my work seeks to illuminate the profound influence of upbringing and environment on individual experiences.

Central to my artistic exploration is "self-redemption," which delves into the journey of young individuals from East Asian families as they navigate the complexities of self-discovery and healing. Growing up in Beijing, China, I have observed that young people in a highly competitive environment will make choices against their own will for the sake of external goals. When I create, narrative elements naturally infuse my art, reflecting the peaceful experiences I've had in nature, especially by the sea. As part of a generation freshly navigating away from familiar territories like home and school, we often encounter profound confusion, struggle, and uncertainty. The process of making my art represents a deeply personal journey, reflecting themes of growth, resilience, and identity. I am eager to capture the extraordinary within the mundane and highlight the uniqueness of each individual's story. Through my art, I aim to emphasize the uniqueness, courage, and growth of individuals.



Seascape Serenity
14” x 102” x 2”
Gouache on paper, cardboard tube, tape





Sunset Metamorphosis #2
24” x 24”
Gouache on wood panel, epoxy resin, foam clay, glitter, powdered pigment

Sunset Metamorphosis #1
8” x 6”
Gouache on wood panel, epoxy resin, foam clay, glitter, powdered pigment



Through
31"x32"x3"
Window, acrylic paint



Wave (Detail)
Installation variable
Windows, Acrylic paint, canvas

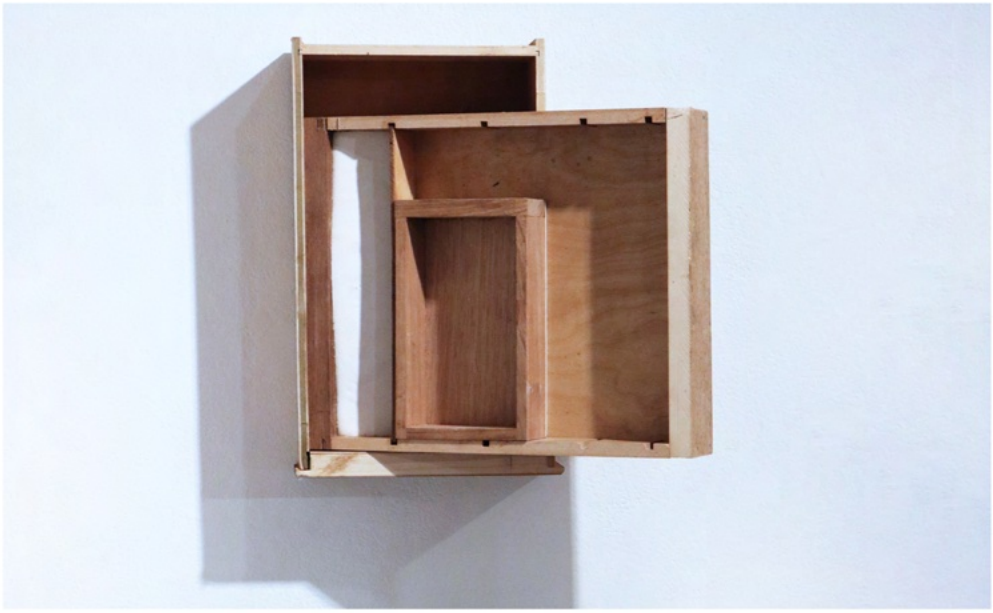


Wave
Installation variable
Windows, Acrylic paint, canvas



Yi Zhou

By salvaging and repurposing wasted objects, and transforming them into meaningful aesthetic expressions I achieve my goal of honoring the craftsmanship of a bygone era while evoking contemporary resonance. My sculptures are inspired by materials. When I see different materials before me, either my emotional reactions or intuition tells me how to reorganize and piece them together. Perhaps they are describing their own feelings and desires to me. I imagine being in dialogue with them as I transform each of them into a work of art, they tell me their stories, and patiently and carefully I listen for details before adding my own understanding of the stories they really want to tell by displaying them through sculptural techniques. Then I produce the story that they want to convey in order to make it visible to the audience. In other words, through my sculptural practice, they can better describe their ideas to the audience. I collect ample materials before starting to make a sculpture. In my daily life, I go to look for these objects, on the side of the road, in a trash can, or in the forest. Everywhere I find is meaningful to me, and I feel like it shouldn't just be thrown away. Especially after disuse, objects are the stories to tell their different experiences to share, their existence, and their (former) utility. And yet they are also witnesses of history. My job is to listen to their narratives and protect them from being forgotten by encouraging people to remember them in my own artistic way while letting them realize their value. In the past few years, I have been fascinated by old things whose scarred bodies express a sense of age through traces left on their bodies. Period-objects are very meaningful because they act as witnesses.



Untitled
13.4” x 14” x 8.5”
Wood, Plaster



Untitled
9” x 27” x 4”
Wood, Plaster



Untitled
10” x 50” x 5”
Wood



Untitled
16.5” x 17.9” x 11”
Wood



Untitled
91" x 39" x 39"
Wood, Metal

Class of 2025

Ariana Leon
Clipber - Ha Tran
Darian Francki
Federico Gauna
Lydia Chadwick
Nelson (ZiYi) Xu
Rida Yawar
Yiting Li



Ariana Leon

In my childhood, everything was overwhelming. Unable to understand, I tried to cope. I now find myself, a young woman, living at the intersection of sex, trauma, and violence – a landscape I am all too familiar with. I am intimately acquainted with the inevitable suffering of the femme body—a body that can never truly be owned by its inhabitant. As an artist, I channel my pain into art, displaying and transforming memories, reminiscing, and abstracting them. By adopting a pop-maximalist approach to quotidian events, the work subverts conventional narratives.

My work hinges on accessing the multiplicity of familiarity and shared knowledge – often drawing from contemporary culture and colloquial contexts. Here, seemingly innocuous events become grounds for introspection and challenge when dwelled upon by knowing eyes. In the delicate interplay of memory, trauma, and the multifaceted dimensions of femme identity, I delve into childhood memories. Vibrancy is lost and replaced by ghosted objects serving only to camouflage and reflect, blending and navigating hyper-visible imperceptibility. These memories inevitably confront the adult reality of experiences and the tangled way one is made participant.

Using play and pleasure as activism, I explore sculpture, installation, and performance, transforming thoughts and flashbacks into a renewed physicality. Every choice in my practice reflects my personal negotiation of reality, memory, and imagination. I extend an invitation for you to craft your narrative and navigate your own reality.



Oh! Baby!
14' x 42" x 42"
Breath, mylar, ribbon



Cake! Cake! Cake! (III)
9" x 13" x 1"
Inkjet home video stills, paint



Happy Birthday, Sweetie
6' x 6' x 4'
Mylar, wood, paper



It's coming, like too much
Foam, paint, wood, metal, plaster
Installation variable

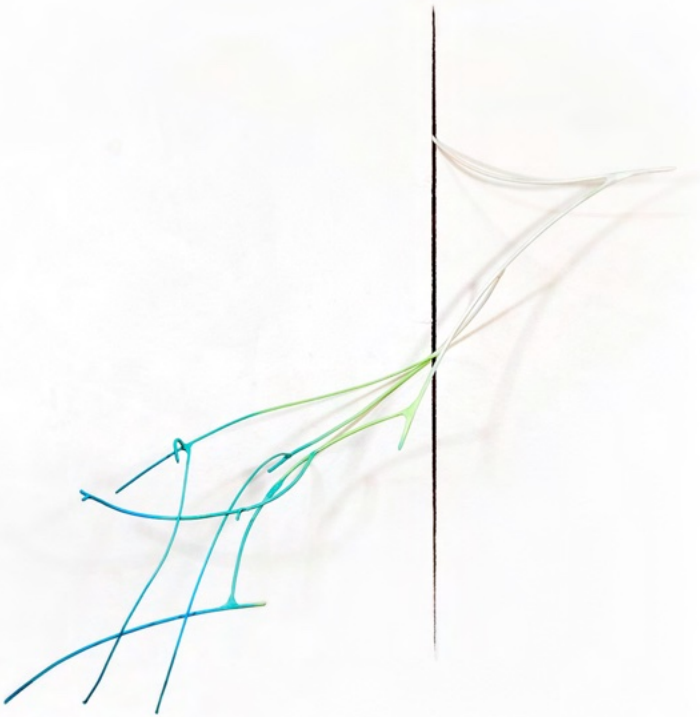


Clipber - Ha Tran

My practice examines human conditions via the struggles I face as a Vietnamese artist navigating life in the United States. Building upon the foundation laid by the installation "Encapsulation" in the Fall 2023 show: “Yes, and?”, which represents the psychological constraints associated with “home” being both protection and limitation, my works for the open studio "Inward" delve deeper into the complexities of identity and home, marking my shift from the religious influence to the Asian philosophy and teachings. I am interested in the nuanced interplay between displacement and belonging, where the concept of “home” transcends geographical boundaries to become a state of mind - a complex mixture of yearning and acceptance. Drawing inspiration from Confucianism and Buddhism, I navigate the dichotomy of personal aspirations and familial obligations/filial piety, questioning the very essence of 'home.' Amidst the ambiguity, I embrace the fluidity of 'home,' finding liberation in self-discovery and acceptance. My work challenges static identities, advocating for the recognition of the fluidity inherent in cultural connections and diasporic experiences. I find myself grappling with the question: What is home? Is it a place, a feeling, or a person?, like this poem I resonate with:

I am homesick
for a home that
I have yet to create
-Christopher Tapp

Fabrication is a significant element in my creative process. By selecting metal as my primary medium, I embark on an exploration of endurance and metamorphosis. The intensive labor of shaping and hammering transcends mere technicality; it becomes a testament to the human capacity and physicality for perseverance and adaptation. I insist on having a playful approach to this journey to redefine home on my own terms, transcending the confines of geography, finding solace in the realization that 'home' is not merely a destination, but a journey that unfolds with every step I take toward self-discovery and acceptance



Above Concrete
54” x 15” x 9”
Steel, paint, testament





Encapsulation
72” x 68”x 68”
Steel, labor, hardware



When drinking water, remember its source
15” x 15” x 18”
Steel, nylon fibers, paint, gratitude



Home return
18” x 18” x 14”
Steel, nylon fibers, paint, collectivism



Unlearn
23” x 9” x 10”
Steel, nylon fibers, paint, charms, grief



Darian Francki

My artistic practice centers around the display of and manipulation of found objects, using artifacts of past eras and ideas to elicit a thought or memory related to those objects and what they can represent to an individual rather than what they represent to the artist. The manipulation of an object to create something different while still maintaining its form is an important part of my practice, The hurdle of moving past an object and its preconceived notions and ideas does not necessitate its destruction, subverting the ideas people have about an object through the way its displayed can have an even greater impact. The contrast in perceived time invested into the objects feeds into the concept of a forced importance, why should something have a frame when it is rusting and written on. It must have some sort of value if it is displayed in such a caring and thought-out manner. That juxtaposition of care put into an object and effort put into building an armature or installation is what my work aims to show, it allows me to illustrate the ways in which an object can illicit certain memories or ideas based on the way in which it is displayed.



Pallets
144” x 26” x 26”
Recycled Pallets, Plywood



Hudson II
1944 Hudson fender, American black walnut, House paint
Installation Variable



Hudson II
1944 Hudson fender, American black walnut, House paint
Installation Variable

Hudson
66.5" x 63" x 22.5"
1944 Hudson hood, maple wood, black india ink





Federico Gauna

Although it's something I'm still learning to accept, I realized my work is more concentrated on what I can do and what I can show rather than how much I can talk about a bent piece of wire. For me, the strength of my practice is in the fabrication rather than the conceptual aspect of the work.

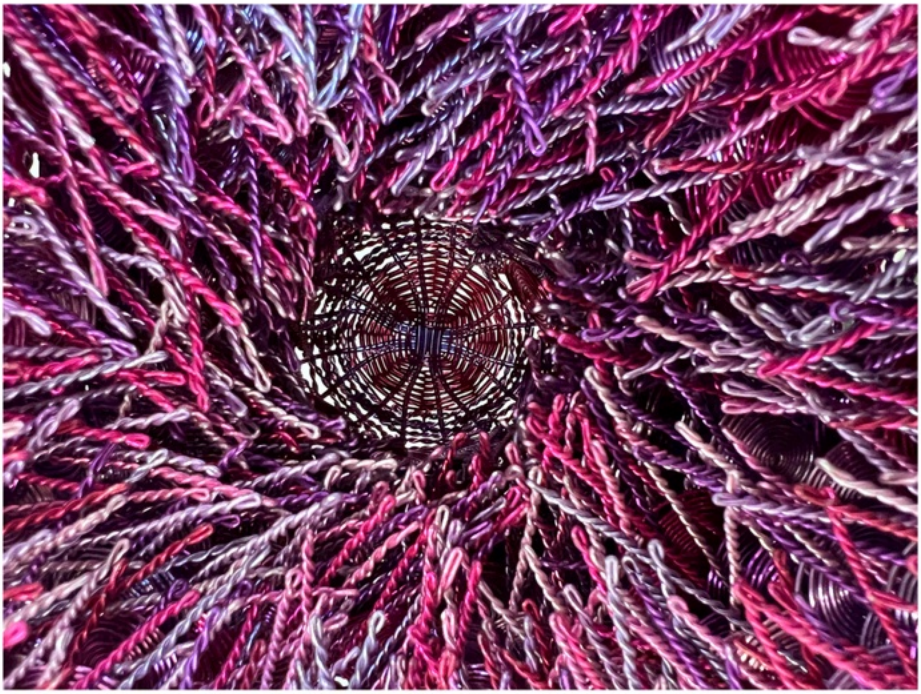
My work is based on an ongoing exploration of wire as an artistic material. Through figurative and abstract art, I'm constantly looking for new ways of improving and developing my techniques with the material I now consider an extension of myself. Since I started at MICA, I began to concentrate on not only what I could do with the material but what I had to do to achieve it. How a wire can be bent in a specific way and then never be completely straight again, how the properties of the different metals affect the process of the final piece, or how different textile techniques can be translated and applied to the wire.



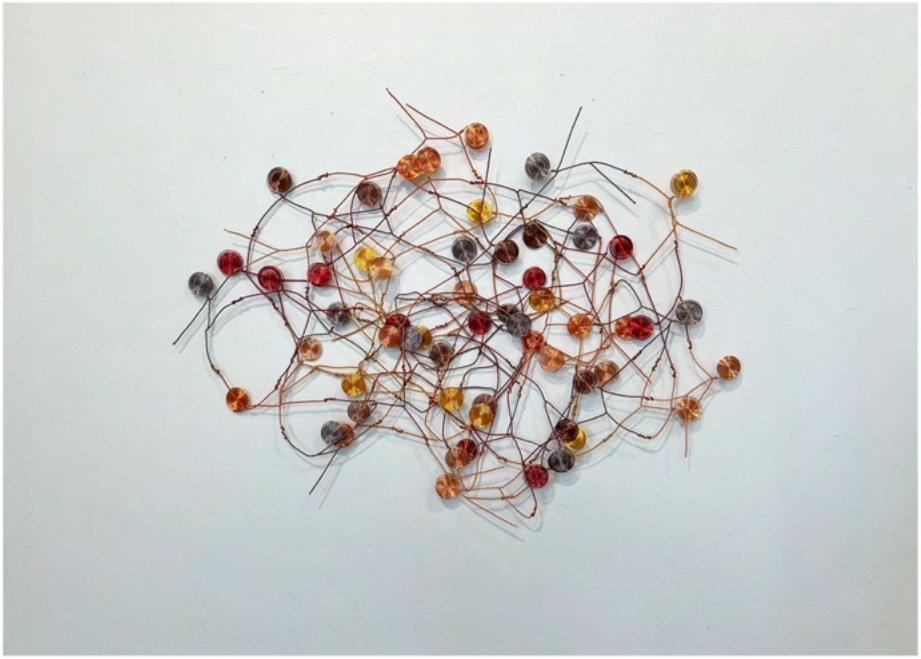
Broken TV
58” x 49” x 37”
Galvanized steel wire,
coloured aluminum wire



Self portrait, 2023
9” x 12” x 1.5”
Aluminum wire, white canvas



Canasta 1
17" x 17" x 6"
Colored aluminum wire



Removed dimensionality
26" x 20" x 1"
Colored aluminum wire

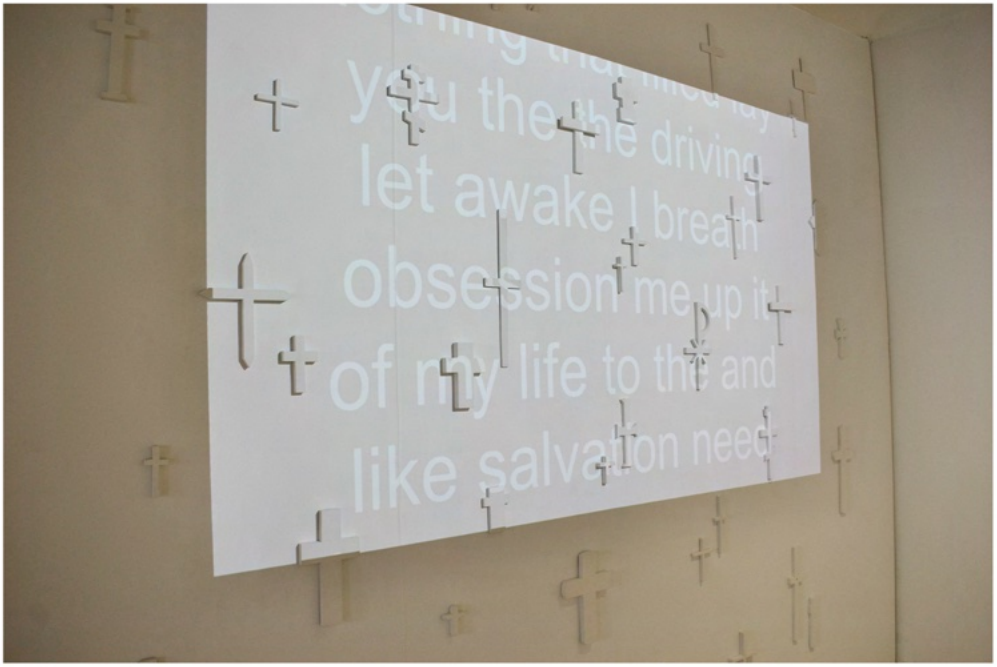


Two suitcases and a backpack
Galvanized steel wire, colored aluminum wire
Dimensions variable



Lydia Chadwick

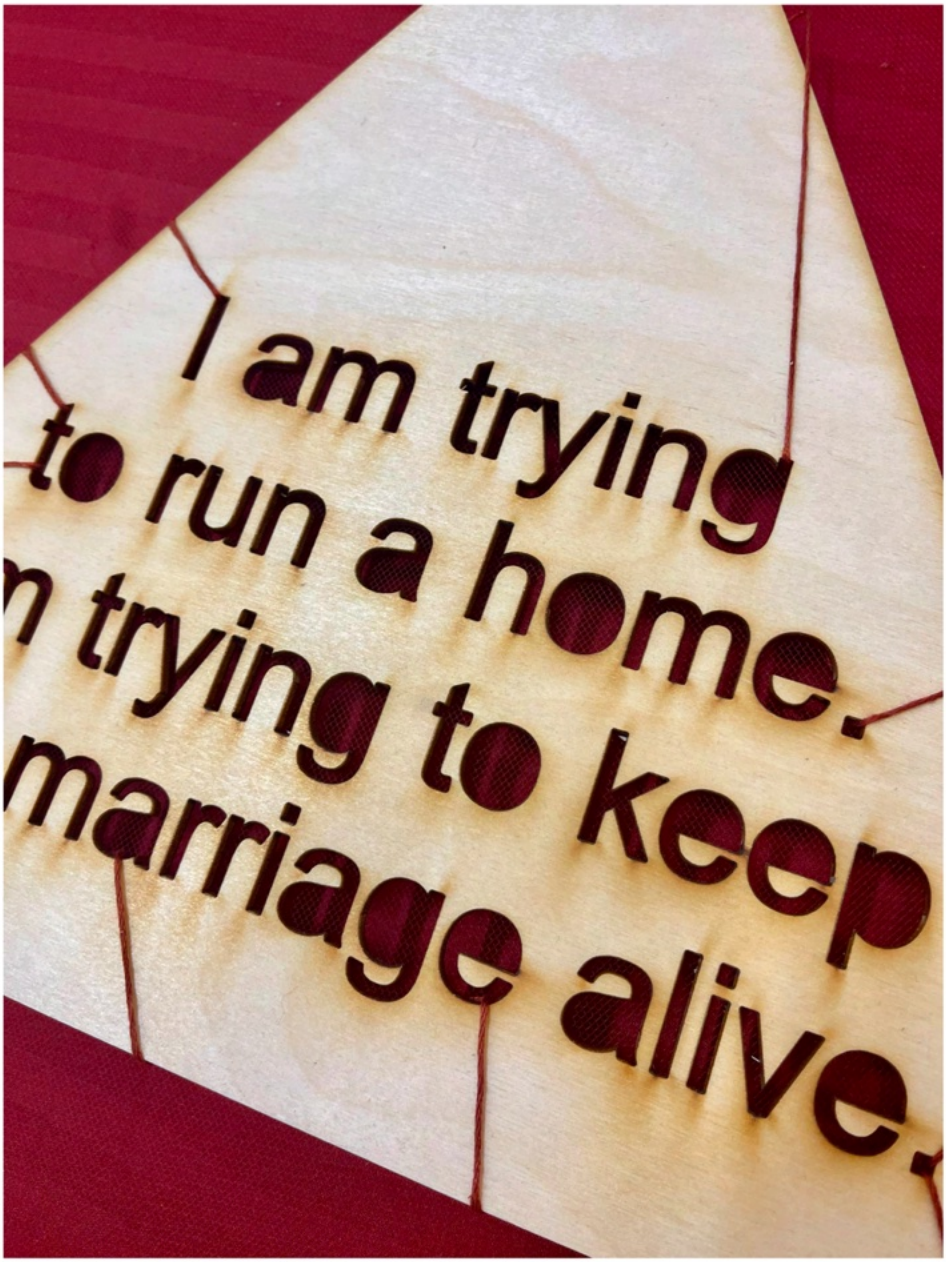
My current body of work is based on my perception of life and its challenges. The only story I can tell is my own. As an artist growing up in a turbulent religious house in the South, I find that much of my work revolves around these themes. The nuclear family and its functions are vital to my studies in creating sculptures and paintings. By experimenting with my discomforts and stressors, I can express myself and heal through my art-making practice. I have been focusing on working with my personal experiences and trying to make them feel personal to others through their own worldview. Memory plays a large part in my work. Serving as a catalyst for my concept. I believe that text is integral to my work. I enjoy the aspect of language intertwined with abstract conceptual sculpture. Technology is also something I have found to be a theme in my pieces. It is so fundamental to the future of humans that its progression over time interests me. What is new to us now will be obsolete in the future. I plan to carry on with these themes in the upcoming year.



40 days, 40 nights
Wood, Milk Paint, Wall Paint, Projected A.I. Generated Text, Mug, Paper, Pencils
Installation detail



40 days, 40 nights
Wood, Milk Paint, Wall Paint, Projected A.I. Generated Text, Mug, Paper, Pencils
Installation detail



I'm Not Sorry For Me, 2024
22" x 90" x 64"
Wood, Bed Sheets, Mesh, Hinges, Staples, Embroidery Tread



I'm Not Sorry For Me, 2024
22" x 90" x 64"
Wood, Bed Sheets, Mesh, Hinges,
Staples, Embroidery Tread



Nelson (ZiYi) Xu

I take great pleasure in creating dioramas that express the happiness and sadness of my childhood memories and explore my perspective of life. To achieve this, I merge the memories and the environmental nature with sculpture, making use of woodworking techniques and a diverse range of materials. The emotions of my memories are surrounding myself with miniature versions of how I see the world. My sculptures are designed to articulate the relationship of plants to dioramas, and anyone can be a viewer of my work, especially those who seek to explore the hidden stories of mine behind the sculpture. I was lost in the maze of memories, but I have been found in manufacturing sculptures and seeking guidance to help me bring back my memories.

My work is designed with stories, and we need to explore and discover them ourselves. The process of exploring them in the garden is pleasing, like discovering a scene of my family hiding in a wooden box where only people can see them through the hole. My work revolves around exploring the dichotomy present in the concept of nature between the real and the artificial, the present day and the imaginary. As a child, I fondly remember working with my father to create a beautiful outdoor garden. The moments of happiness and sadness that I experienced in the garden are marked on my mind. Planting, harvesting in the field and the burial of my dog.



Kuton, The Crab King of Stream
11" x 11"
Real crab shell, clay, epoxy resin, wood



The Triangles
73" x 24"
Wood, Artificial plants



They Sting me
48” x 19”
Wood, Artificial plants



Family time
12” x 11”
Wood, Collected items



My dog
12” x 10”
Wood, Collected items



Rida Yawar

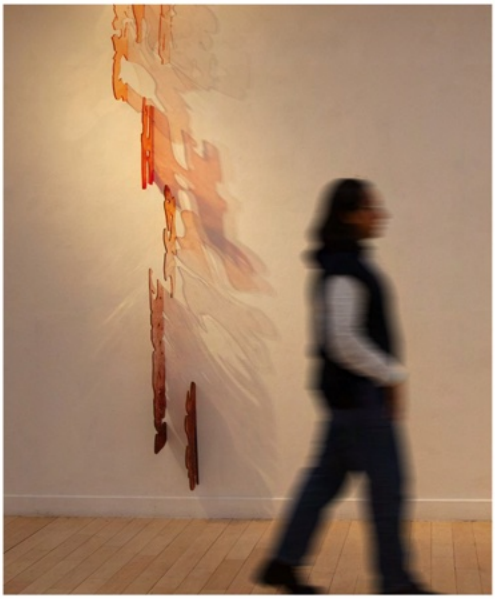
I find myself drawn to the “improper” elements of a city — those that defy the ideal Westernized vision of a perfectly sanitized urban environment. Informal architectural encroachment towards the face of a street, public expression in the form of writings on the wall and graffiti, display of one’s laundry for the world to see — are all violations that challenge the notion that demarcates a strict line between private and public. Private has to remain private under this notion, and extension of it into the public becomes subject to legal scrutiny.

My fixation on the disorderly is associated with my diminishing interaction with such elements in my surroundings. For the longest time, I had found them to be “inappropriate” and “cheap”. I had felt uncomfortable with how much visual information I received into people’s lives without wanting to, and how unbothered the people seemed by it. This discomfort eventually led me to question my own conditioning and upbringing regarding the proper and improper. I realise now that I yearn to see the imperfection that comes with visible human touch in my surroundings.

I search for imperfections because I’m fascinated by temporal signs of life. Our urban landscape on the surface of it seems too proper now, too artificial and devoid of human activity. It's almost as if our environments were designed not for us, but by some abstract ideal that we chase after.



Redline
96” x 120” x 24”
plywood, joint compound, paint, acrylic, gallery wall



Writings on the Wall
24” x 12” x 96”
hand-dyed acrylic, light



Redline (detail)
96” x 120” x 24”
plywood, joint compound, paint, acrylic, gallery wall



Our Public Matter
acrylic, hemp chord, hooks, window
Installation variable



Our Public Matter
Detail



Yiting Li

Abstraction of memory plays a profound role in this series of work that I created. The manipulation of textiles serves as a medium to explore the idea of memory. While in search of a way to advance in the realm of the human psyche and the unconscious, I decided to use this series of work as an entry point. The totality of the field I am researching cannot be fully understood within a short period of time. In this body of work, I experimented with three main approaches: heating, hand cutting, and laser cutting. I continued to use heat as the main method to condense and transform the fabrics containing polyester. Nonetheless, the play with sublime and distortion was shown through the contrasting of the subtle pieces mixed in with the vibrant works. The idea of understanding human memory is a complex and dynamic cognitive process that involves the encoding, storage, and retrieval of information - this plays a fundamental role in this series of work as memory shaping our identities, understanding of the world, and daily functioning. Memory is not a single, unified system, but rather a collection of different types and processes, each serving different functions. Through experimentation with different materials and techniques, I aimed to begin my entry into the realm of memory - its fluidity, its fragility, its ability to be both distorted and preserved over time.



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Untitled (Macrame)
23" x 106''
Macrame, yarn, wire



Untitled (Bobcat fire)
50" x 118"
Polyester fabric



Untitled (Bobcat fire)
Detail image



Blur
118'' x 8'' x 8''
Upholstery fabric, laser cut fabric



Remembrance of a Childhood
105” x 110”
Lace, heat treated pedestals, heat treated plastic balls, spray paint, PVC

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