Lisa Bjornstad
Jordan Brown
Laura Bustamante
Hangyu Chen
Maggie Cleary
Johnny Doley
Serena Elston
Yumi Fukuda
Lexi Herman
Kelly Johnston
Dylan Languell
Jonathan Lanier
Olivia Lee
Rudolph Lingens
Qian Liu
Tong Liu
Nour Malas
Broderick McGarvey
Stella Moon
Tasos Mylonas
Vince Phan
Katie Rauth
Miranda Ribeiro-Vecino
Braden Skelton
Yiwei Leo Wang
Zhisheng Wu
Jasmine Yeh
Minzhi Zheng
For T, 2022
hand-dyed gauze, painted canvas, velvet sourced from a U-Haul container, yarn, wool, raw cotton batting, stitches, trans-pacific flights, unwavering relentless companionship
78” x 60” x 1”

Lisa Bjornstad reflects on the residue of things.
Painting Rounds 1, 2021
acrylic paint, canvas, steel rod,
boxing interval timer, footwork
60” x 46” x 6”
Jordan Brown works within the worlds of...
texture, rhythm, and movement.
Laura Bustamante explores the idea of existing
in the in-betweens.
Hangyu Chen believes we have lost the ability to
differentiate luxury goods from daily necessities.
Field of Dreams, 2022
grass, chair, video projection
36" x 36" x 36"

Margaret “Maggie” Cleary is a
YiaYia, 2021
fabric, balloons, video projection
96” x 96” x 96”

sound and installation artist and performer.
Seat with a Flag, 2022
sticks from the park, 
wood from the scrap bin, 
canvas from when I used 
to paint, string from my mom
12” x 28” x 36”

Johnny Doley
Seat with Two Old Holes, 2022
oak from my childhood home
with holes made by the local
Pileated Woodpeckers, maple,
cherry purchased from the woodshop
16” x 16” x 36”

watches birds.
Elemental Hunger, 2021
copper, electric hotplate,
extension cord
84” x 24” x 2”

Serena Elton thinks of herself as
an ancient futurist.

Siren’s Arousal, 2022
bronze, stone
12” x 12” x 20”
Yumi Fukuda confronts names, lands, and words
in their practice.

Color Dialogue, 2021
interactive work with plastic sheets, acrylic
8” x 6” each
Lexi Herman is trying to figure out...
if her cells know what her dog means.
Embed / Expose / Entwine, 2022
knitted blanket, chimney sweep, nylon rope
60" x 54" x 5"

Kelly Johnston’s autoethnographic research
treats the body as a site of critical exploration.
Dylan Languell reimagines accessible resources
as a “transitional material.”
Daddy Long Leg, 2021
walnut, poplar, soft maple
17' x 10' x 7'

Jonathan Lanier examines the way things grow
and the way things are built.
Out of the Belly of Hallow I Cried, and You Heard My Voice, 2022
coffee grounds
44” x 122” x 50”

Olivia Lee makes objects that address the universe.
Assorted Instruments, 2022
scrap wood
68” x 75” x 2”
Rudolf Lingens explores existential and political
dimensions of permanence.
How to Cook A Loved One, 2022
servos, sensor, thumb drive, beef stew,
gelatin, hair, glitters, feeding bags,
sensor, steel, copper, video, sound
dimension variable

Qian Liu has sent words about you to outer space.
Burger Mixture (“For Eating Some Burgers” No.18), 2021-22
single channel video
00:23:04

Tong Liu is a conceptual artist
Nothing: For Losing Weight

2022
Negative 71 lbs

In the beginning, I planned to lose weight. In order to give myself motivation and a reason to keep going, I decided to make an artwork that required me to lose weight and persist in it. (Like an actor who loses weight for a role)

Thus, while losing weight, I conceived many ideas for the form the final work would take. I collected every kind of data and images of my body changing in the process, as well as the data of doing exercises, with the aim of completing the final artwork when I finally lost the weight. The gym was my studio.

For this reason, I persevered.

In the 118 days between 2/21 to 6/18, I lost 71 pounds. I had accomplished what I set out to do before I started to complete the artwork. Then, I realized I didn’t need to make anything concrete anymore.

with a passion for making things up.
Nour Malas’ work can be simple
sometimes obviously so.
Dear Jesus, Amen, 2021
iced tea, but like the one you buy
at the gas station, paired with a
preserved blueberry muffin, prayers,
love, loneliness on an autumn night
before I got cut open, wheat with
seeds ordered from Ebay, a photo
of my deceased cat, hair from my
spirit animal, and objects grown/
transformed by the wind that were
found with loved ones
dimensions variable

Broderick McGarvey dances like
the trout, and swims in the air.
Stella Moon battles perfectionism in her work.
Guardian of Cauliflower, 2022
wax
15” x 10” x 5”

Tasos Mylonas’ formerly classified and now disclosed
operation is making formulas for reconciliation.
III: Bury, I Shall Bloom, 2022-adopted chairs, human hair, worm castings, soil, moss, perennial bulbs dimensions variable

V, a.k.a. Vince Phan, is
an earthly-alien collective.
Katie Rauth urges questions about
the morality placed on consumption.
Miranda Ribeiro-Vecino loves eggs.

The Shelf, 2021
plaster, foam board, pine scraps, tassel, raw egg white and raw egg yolk from a months-long de-shelling vinegar soak, additional items are subject to constant angst/change of heart
10.5” x 16” x 55”
Hulk Hand, 2022
cast aluminum, galvanized steel, steel rope, hardware
32” x 48” x 4”

Braden Skelton explores the role of
contemporary spirituality within late stage capitalism.
Confetti, 2022
glazed stoneware,
inglazed stoneware
dimensions variable

Yiwei Leo Wang addresses key phenomena
in today’s social media and pop culture.
Drowning, 2022
durational performance
01:00:00
Zhisheng Wu seeks empathy from his viewers.
Moon Mirror (you get so many parts of the tiger that if you turn them rapidly enough in your mind, you think you have seen the tiger), 2022 poplar, plexiglass, two-way film 60” x 48” x 18”
at the same tiger and see different tigers.
Minzhi Zheng engages the duality
of the processes of creation and destruction.
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