

SAIC

2023 M.F.A.
SCULPTURE
CATALOG

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**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 I, 2021
acrylic paint, canvas, steel rod,
boxing interval timer, footwork
60" x 46" x 6"



Mermaid Brown, 2022
assorted fabrics, steel,
basketball, hat
60" x 20" x 36"

Jordan Brown works within the worlds of



texture, rhythm, and movement.

Our Child Storm, 2022
assorted fabrics, thread
36" x 33"




Laura Bustamante explores the idea of existing



in the in-betweens.

Redesigning Barricades, 2022
earthenware
dimensions variable



"Made" in China, 2021
paper, plate, vase, cup, chair
table, photographic print
dimensions variable

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.



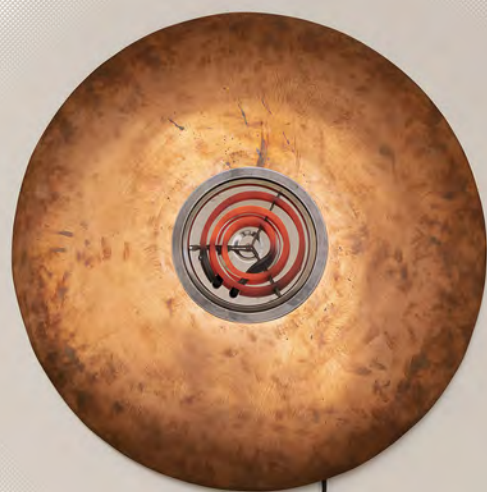
Seat with a Flag, 2022
sticks from the park,
wood from the scrap bin,
canvas from when I used
to paint, string from my mom
12" x 28" x 36"

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

Peanut Butter and Jelly, 2022
peanut butter, silicone, resin
30" x 40"




Lexi Herman is trying to figure out

I's That Cannot C, 2022
mixed media
24" x 24"

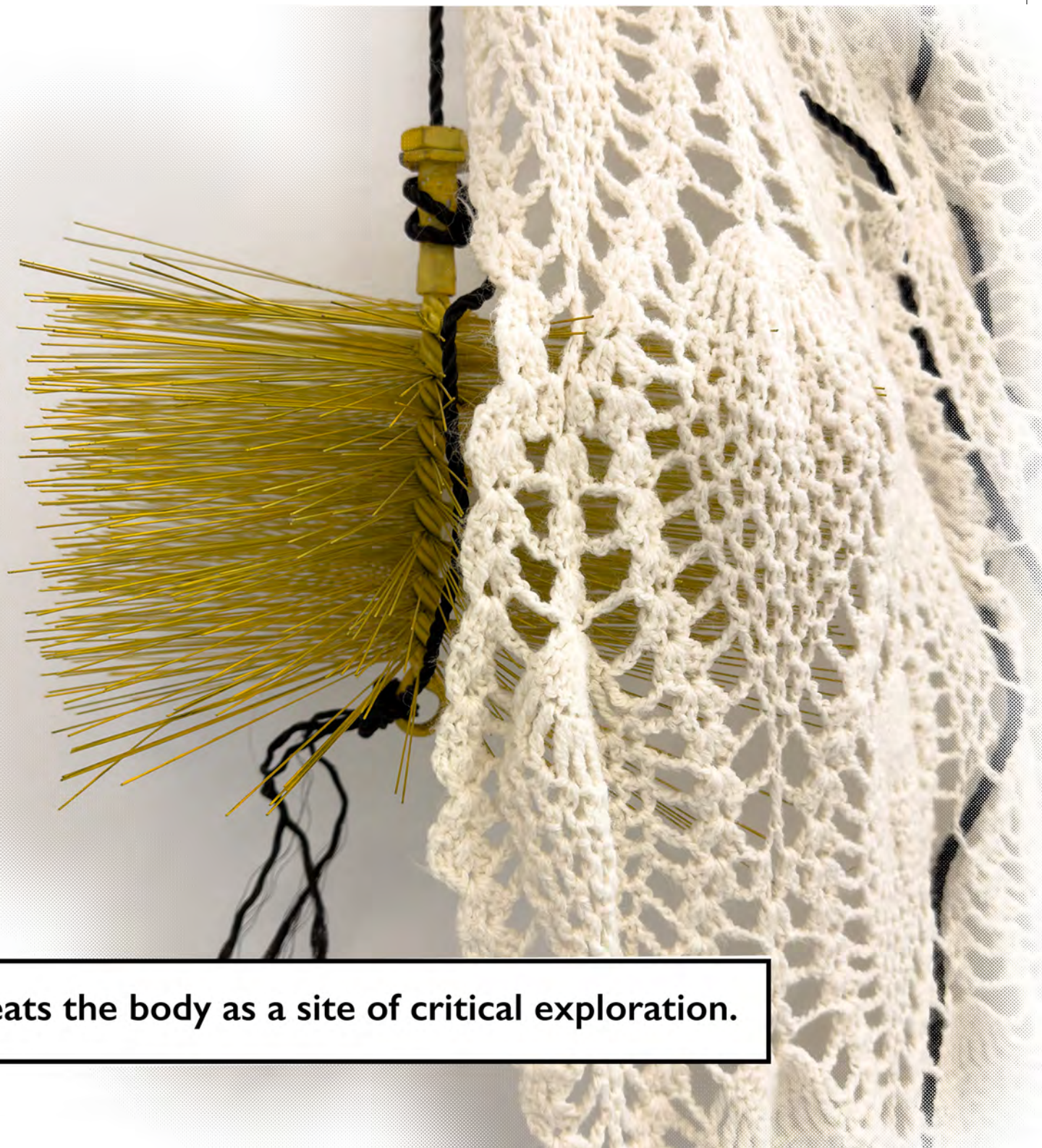


if her cells know what her dog means.

A white knitted blanket with a black zigzag pattern and a yellow tassel, hanging on a wall. The blanket is made of a fine knit and features a prominent black zigzag line running down its center. A yellow tassel is attached to the top left corner. The blanket is displayed against a plain white wall, with its bottom edge resting on a dark surface.

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.

Held, 2022
latex paint
20" x 19" x 14"



Dylan Languell reimagines accessible resources

as a “transitional material.”




Mirror, 2022
latex paint, ink
58" x 17"

Daddy Long Leg, 2021
walnut, poplar, soft maple
17' x 10' x 7'



Jonathan Lanier examines the way things grow



Of Age, 2022
charred and bare poplar,
walnut, soft maple,
purple heart, human hair
dimensions variable

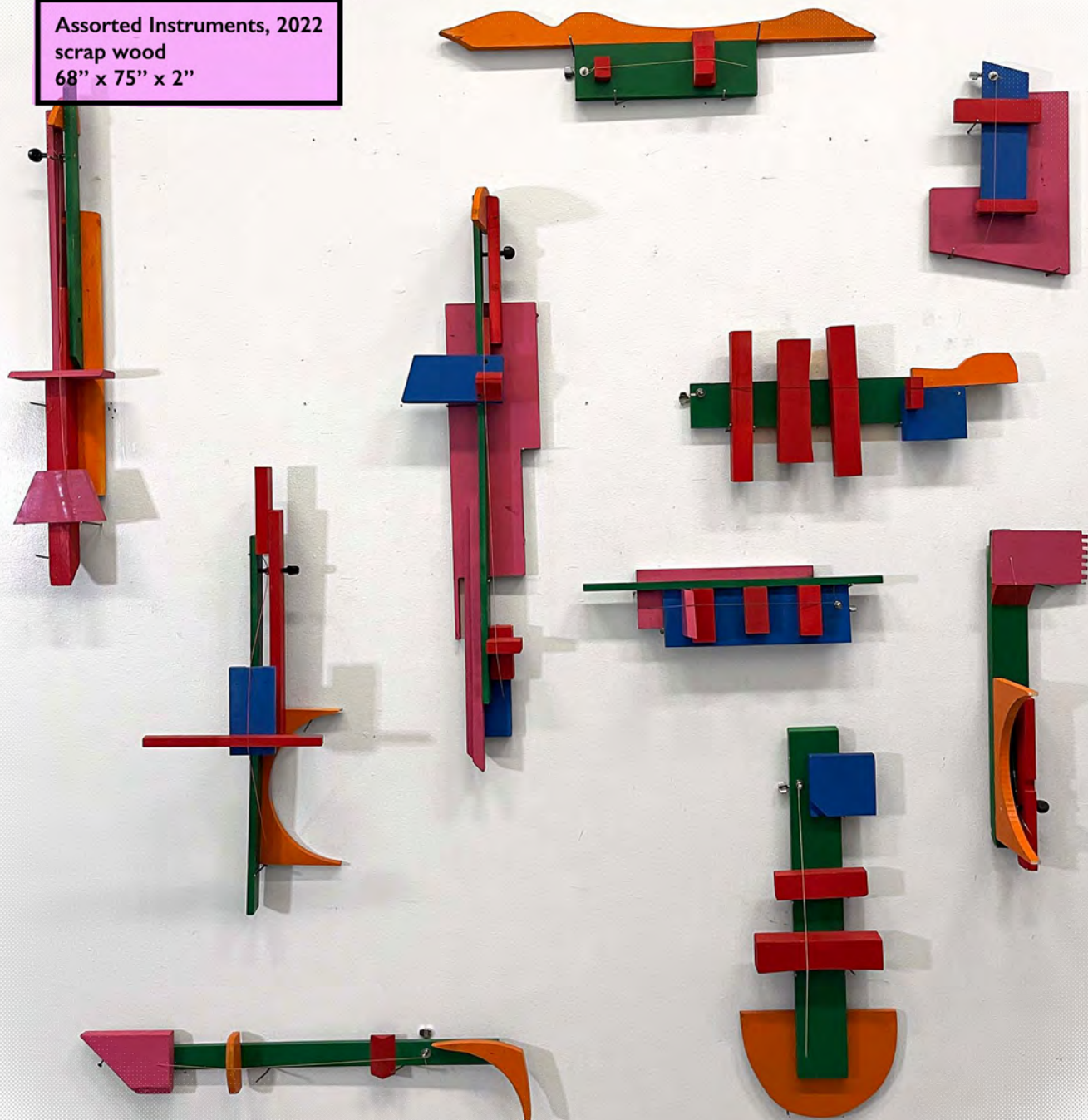
and the way things are built.

Out of the Belly of Hallow I Cried,
and You Heard My Voice, 2022
coffee grounds
44" x 122" x 50"



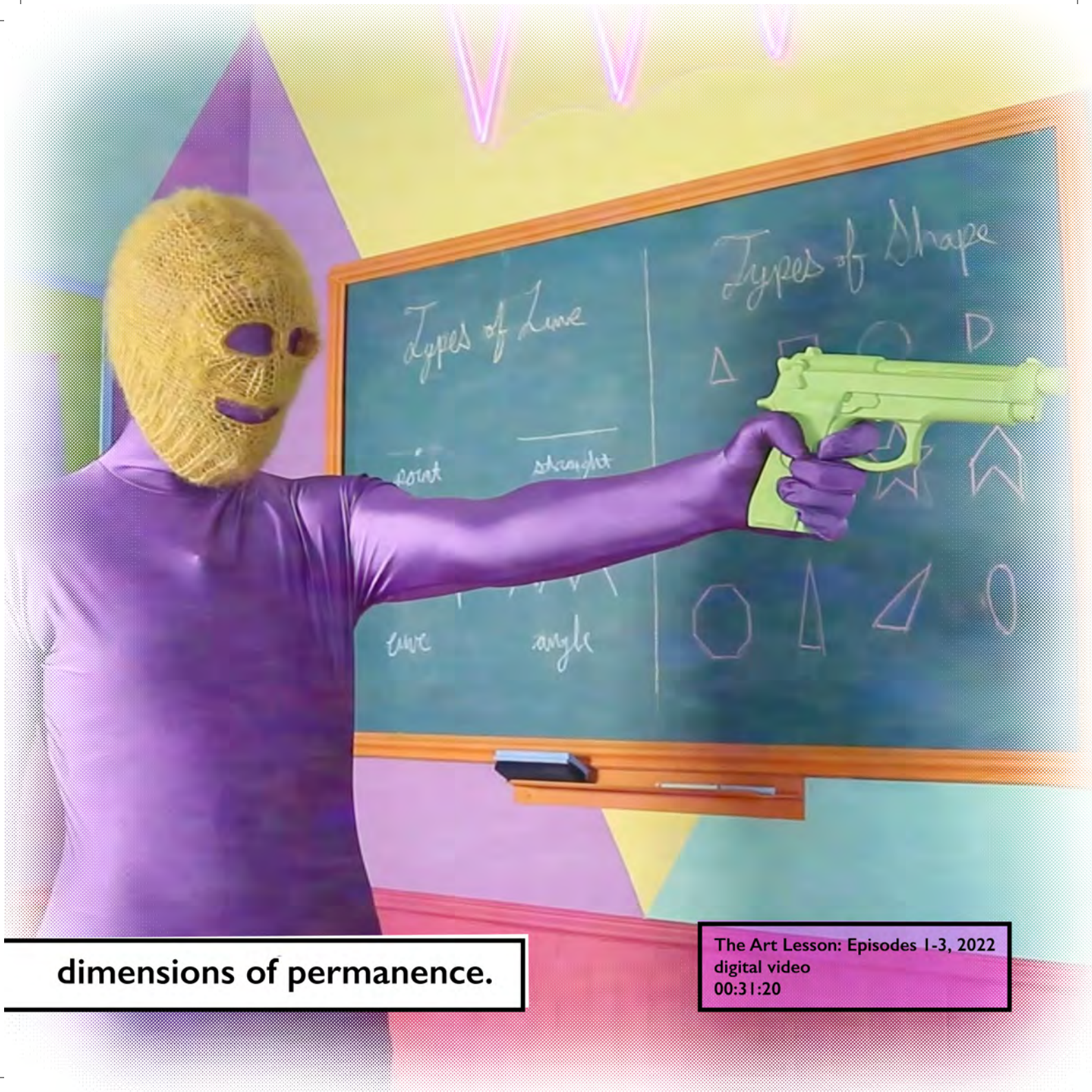
Olivia Lee makes objects that address the universe.

Assorted Instruments, 2022
scrap wood
68" x 75" x 2"





Rudolf Lingens explores existential and political



dimensions of permanence.


The Art Lesson: Episodes 1-3, 2022
digital video
00:31:20

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.



A close-up photograph of a hand placing a slice of tomato onto a burger. The burger is assembled in a white bowl and consists of a bun, a patty, a slice of yellow cheese, and another patty. The hand is holding a slice of tomato and is in the process of placing it on top of the burger. The background is a solid red color.

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.

Nothing For Losing Weight, 2022
negative 71 lbs.
dimensions variable



Nour Malas' work can be simple



Deconstructed B.L.T., 2021
toast, bacon, lettuce,
tomato, rope, pegs
dimensions variable

sometimes obviously so.



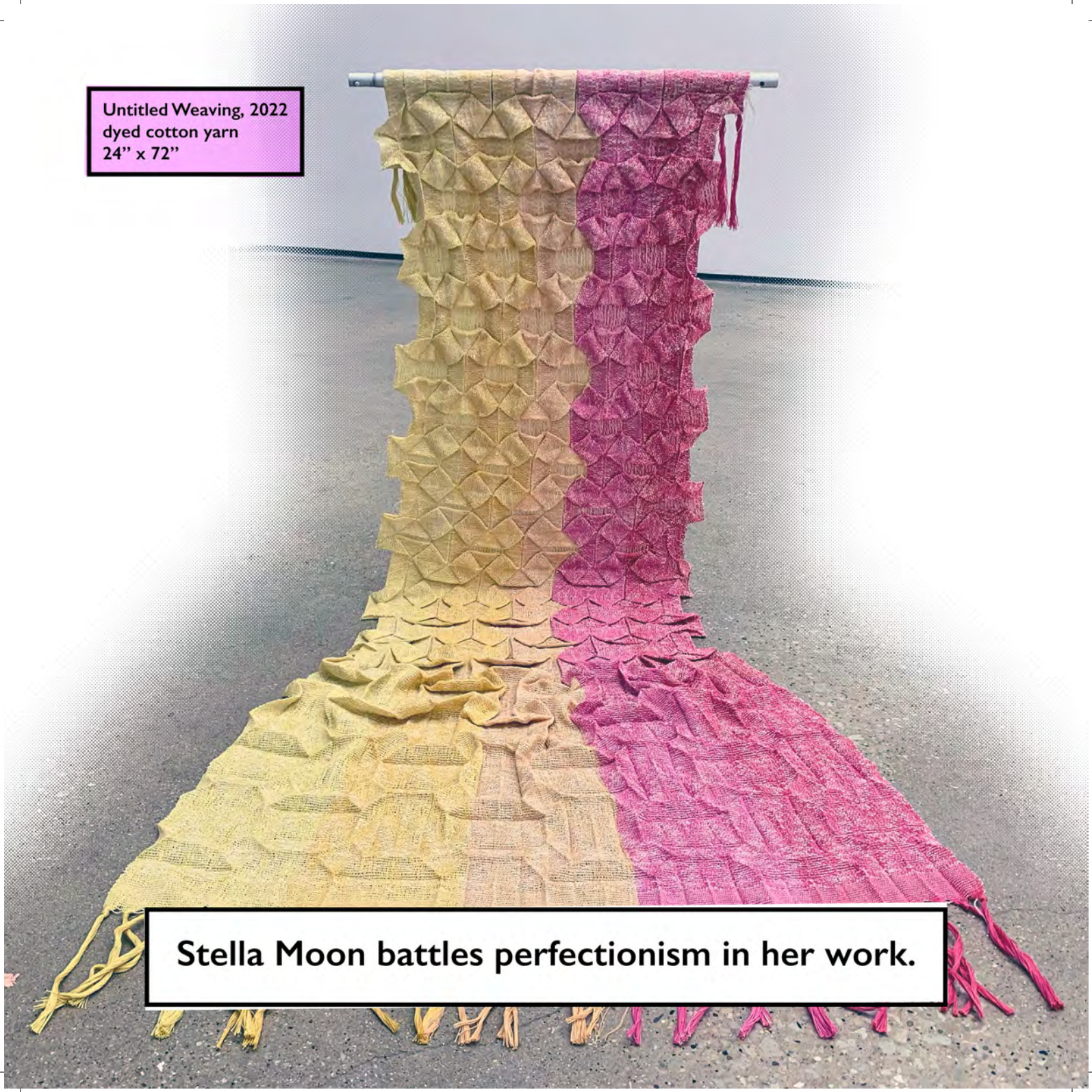
Dear Jesus, Amen, 2021
iced tea, but like the one you buy
at the gas station, paired with a
preserved blueberry muffin, prayers,
love, loneliness on an autumn night
before I got cut open, wheat with
seeds ordered from Ebay, a photo
of my deceased cat, hair from my
spirit animal, and objects grown/
transformed by the wind that were
found with loved ones
dimensions variable



Broderick McGarvey dances like



the trout, and swims in the air.



Untitled Weaving, 2022
dyed cotton yarn
24" x 72"

Stella Moon battles perfectionism in her work.



Acceptance, 2022
dyed cotton yarn
48" x 72"



Guardian of Cauliflower, 2022
wax
15" x 10" x 5"

Tasos Mylonas' formerly classified and now disclosed

Mirage2000, 2022
ink on paper
24" x 18"



operation is making formulas for reconciliation.

IIII: 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

Paused, as an Attempt to Become, 2022
digital print
47" x 25"



the morality placed on consumption.

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"

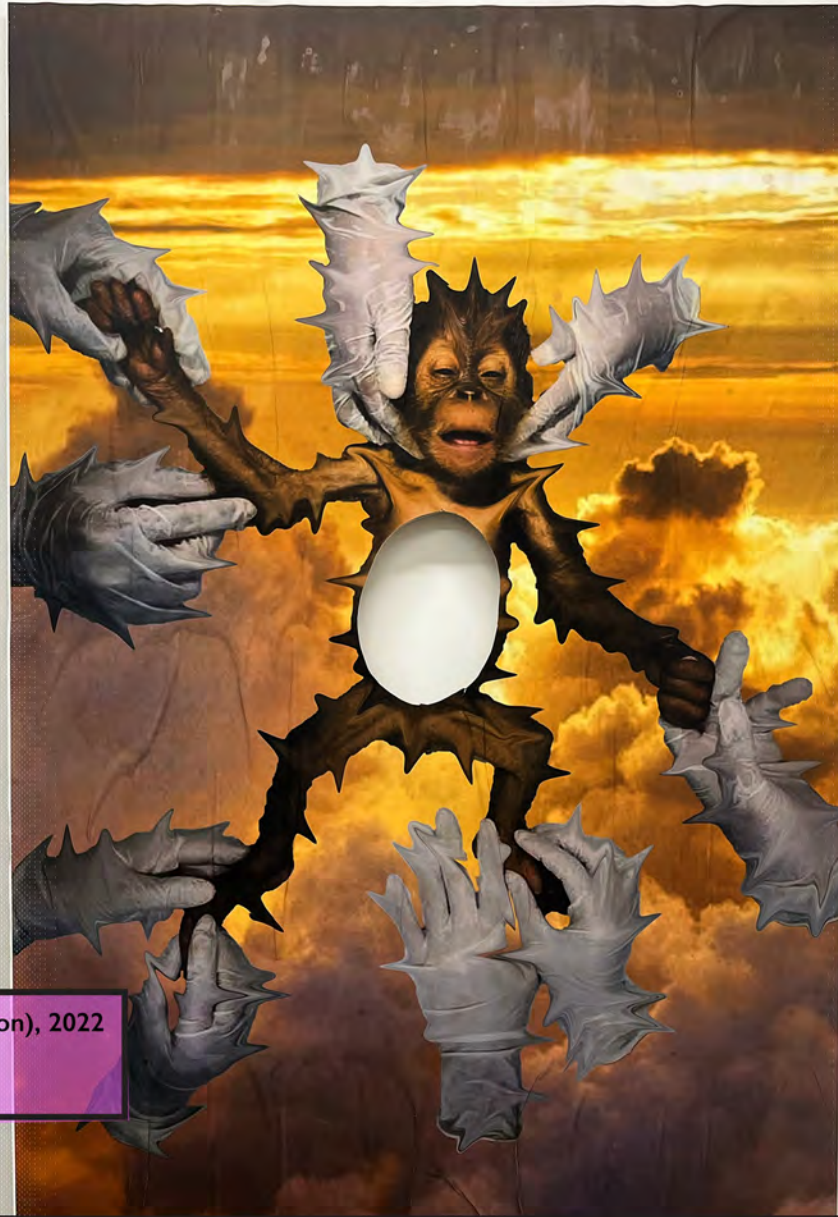
Miranda Ribeiro-Vecino loves eggs.





Hulk Hand, 2022
cast aluminum, galvanized steel,
steel rope, hardware
32" x 48" x 4"

Braden Skelton explores the role of



Untitled (Monkey Ascension), 2022
image transfer on wood
48" x 72"

contemporary spirituality within late stage capitalism.



Confetti, 2022
glazed stoneware,
unglazed stoneware
dimensions variable

Yiwei Leo Wang addresses key phenomena



Quilted Emptiness, 2021
cotton fabric, polyester batting,
dye, ink, plastic clothespins
dimensions variable


in today's social media and pop culture.



Drowning, 2022
durational performance
01:00:00



Zhisheng Wu seeks empathy from his viewers.

The image shows a large, circular, two-way mirror installation. The mirror is mounted on a wall and reflects a scene of several potted plants on a table. The plants include a large Monstera, a peace lily, and other smaller greenery. A small, round, patterned dish sits on the table. The background behind the mirror is a plain wall with a yellow vertical stripe on the left. The floor is a light-colored, polished surface. The overall effect is a visual illusion where the reflection of the plants appears to be in the same space as the actual plants, creating a sense of depth and continuity.

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"

Jasmine Yeh can look



at the same tiger and see different tigers.



Tragic Tragedy, 2022
digital video
00:02:00

Minzhi Zheng engages the duality



of the processes of creation and destruction.

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