



School of the Art Institute
of Chicago

Cara Louise Dunkerley

Charles North

Conrad Cheug

earthworm heartboi

FÁTIMA

hangyu

Jasmine Huaimin Yeh

Jess Bass

KATEANNEGROSS

Katie Rauth

Lisa Bjornstad

Luba Mendelevich

Muxi Zhuo

Nour Malas

Sungho Bae

Valien

Yue Xu

YuHsin Wu

Yumi Erica Fukuda

Zhisheng Wu

SCULPTURE CATALOG 2021 2022

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Introduction

This catalogue is a presentation of works from our 2021 and 2022 graduates in the Sculpture Department at the School of the Art Institute of Chicago, which I am immensely proud to share with you. Having been a member of this sculpture community for nearly a decade, I can say that this department and the MFA students who move through these studios consistently impress and inspire. Like all artists struggling and growing in the studio, the path of an artist's education and career is less a ladder than a climbing wall with intermittent overhangs; BUT the work represented on these pages was created by a community of artists who completed their MFA degrees under the duress of a pandemic, in a city and region that bore an enormous brunt of the national cases, at an institution that experienced strain unlike any other time in its history and a department pushed beyond its capacity. This is not your average overhang! And yet, this community of graduates showed incredible capacity for adaptation, a moving level of mutual aid and they came together to collectively make clear and respectful requests of the institution that they are such an important part of. They made it happen! The work presented here is evidence of this.

The Sculpture Department's commitment to expanded practices makes it the home to a diverse body of artists with a variety of skills and

backgrounds. Grads in this department explore and integrate sculpture, performance, relational forms, photography, painting, drawing, kinetics, digital processes and more. In acknowledgment of this diversity, all grads begin their MFA journey in sculpture with a seminar that explores foundational discourses on the history and theory of sculpture. During this leading semester, students meet one another's work and are introduced to each other's questions and struggles. They are introduced to and foster their own community culture. It is from here that students move through and across sculpture and other departments to seek the research and training necessary to develop their own creative voice and practice. A cornerstone of the SAIC MFA program is a focus on tutorially guided studio practice. Adjacent to art history and theory courses, critique seminars, technical training courses, and studio exploration is our Sculpture Dialogues program. A rich amalgam of a visiting lecture series and graduate presentations, the Sculpture Dialogues colloquium brings together invited artists, scholars, writers, and curators with our graduates and graduates from other departments with a guest presentation, 2 graduate presentations and discussion. Sculpture graduates in their second year present a lecture as fulfillment of their degree requirements.

Sculpture MFA students graduate from SAIC

with an adaptable array of skills and methodologies, experience with managing and maintaining a studio practice, and an intellectual distinctness to lead a rich professional practice. You will see evidence of this capacity in the pages ahead. The resilience of this particular group of artists may not be directly observable, rather, it is the quality of work generated amidst immensely challenging circumstance and represented here, that demonstrates this. Please enjoy.



Sara Black

Associate Professor of Sculpture and Chair



What Do Toucans Eat? 2020/21, oil, acrylic, canvas, steel, resin, glitter, costumes, mask, collage, polyurethane foam, vinyl banner, tinsel, lights, toy speaker, hardware

Cara Dunkerley



Lovely Babar (Twilight V), 2020/2021, 10 x 12 x 3 in, oil, acrylic, canvas, steel, resin, glitter, lollipops, stuffed animal, hardware

Artist Statement

I am currently interested in communication, control, and lightheartedness. I value intuition and unnameability over structure and definition, or I see intuition and unnameability as alternative versions of structure and definition. I am exploring these ideas through fragmented narrative and kitsch.



Install from "is it negligence", 2020/2021, 132 x 254 x 136 in, mixed media



All sensation is already memory, 2021, PLA resin, latex, urethane foam, automotive clear coat, spray paint, 15 x 30 x 9 inch

Charles North



Brainless as the love of god, 2021, resin, so-strong dye, automotive clear coat, 3.5 x 11 x 8 inch

Artist Statement

A chant/ a mantra/ a head rush—in these moments we experience freedom from structure—freedom from ourselves; the buddhists call this moment, “ego death.” Rigid structures like a cube, a grid, and stripes are all manipulated by a wide range of liquid gestures as a way of exploring transcendence.



Installation, 2021, resin, so-strong dye, automotive clear coat, PLA resin, automotive paint



First Refrain (Lincoln Mall), 2021, existing architecture, framed photographs from Claire Fischer's series It is Never the Same, OSB, pine, lauan, baltic birch, drywall, adhesive vinyl, latex paint, coat hooks, mirror, LED lighting, ceiling speaker, portable generator, casters, hardware, 90 x 48 x 93.5 in



2021, *A New Low*, existing architecture, reclaimed pine, reclaimed plywood, PVC, nylon fabric, drywall...

Artist Statement

Through wide-ranging tactics and media, particularly forms of collaborative imagining and fiction-making, I examine and intervene in a variety of crises that undercut the aspirations of the publics, both human and nonhuman, that we participate in.



2021, *gKt, mhhHRRrrh, dDDRdDR, rhEHh, mrr, tSNH, nN, rR-EWhr, mpkPRAHh*, recycled carpet, recycled underlayment, recycled hardwood, recycled cardboard, modified found objects, microcontrollers, servos, pine, MDF, PVC, steel, expanded polystyrene, cotton rope, water, hardware, 9.5 x 35 x 32 ft



Jesus, Fall 2021, ice 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.

earthworm heartboi



Jesus, Fall 2021, ice tea, but like the one you buy at the gas station, paired with a preserved blueberry muffin, prayers, love... ...

Artist Statement

Dear google,
I will follow the star like the Magi,
I will dance like the Trout,
I will admire the Skys freckles,
I will dream, and keep dreaming to the stars.
I will swim in the Air, in the Water, and
learn how to walk on this Earth.
Amen



2021, Installation view of various pieces, and collected spirits.



OMOTEO | duality, balance, cosmic order, steel, kyanite, mirror, 18 x 16 x 13 inches

FÁTIMA



The Only Way Out is In, steel, quartz, light, presence, 63 x 63 x 63 in

Artist Statement

Through radical ancestry I immerse myself into ancient ways of creating. I use object and space making as a ritual tool in expressing the connection to self, society and the sacred in order to project revitalized interconnected realities.



pneuma-yolía I | manistee, air, fire, earth, water, spirit, 9 x 9 x 13 in



2021, *The guide to the Museum of Art*, guide, barbie stop-motion, mirror, cosmetics, board, acrylic

Artist Statement

Hangyu Chen focuses on sculpture, installation, video, and animation to express “the same” of consumption and lifestyles and the illusion of social class led by women on social media. Hangyu Chen received an MFA from School of the Art Institute of Chicago and a BFA from Accademia Albertina di Belle Arti di Torino.



2021, social media, paper, fake plants, table, vase, plate, cup, chair, bag, photo frame



2021, Nylon stockings, cast silicone

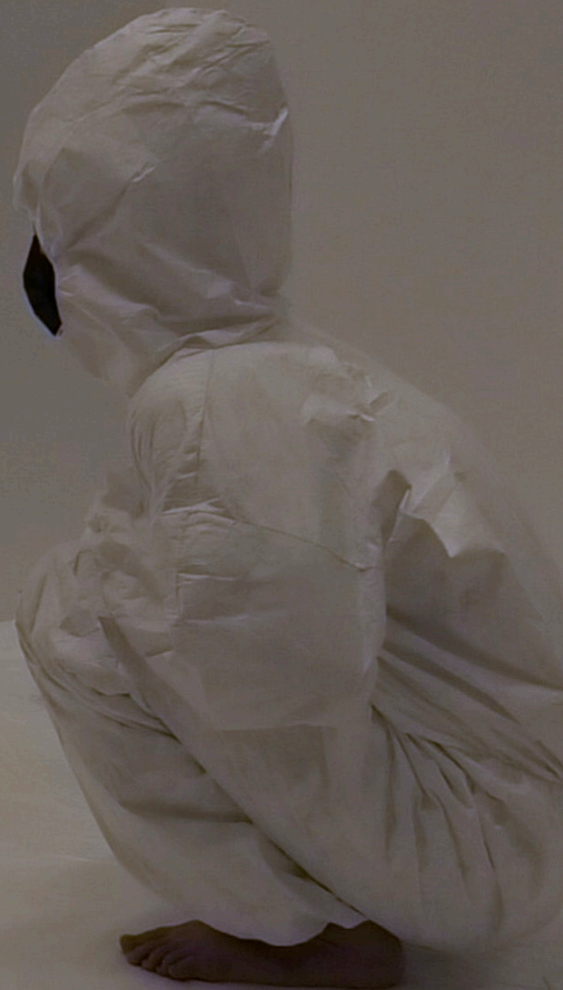
Jasmine Huaimin Yeh



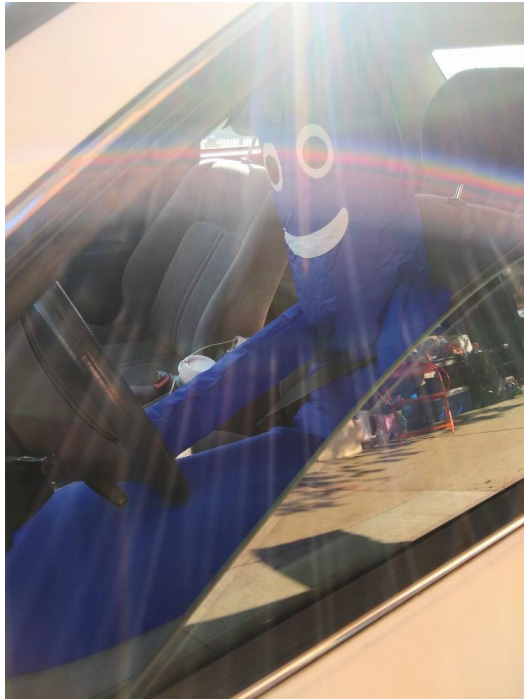
2021, Occupation Game, Cast resin

Artist Statement

Belonging is coded in unconscious ties – but in consciously conjuring the objects and experiences of belonging, they are exposed as not sacred, but banal. In attempting to reinforce my tenuous anchors to homeland, I only manifest its precarity. When pushing against these unstable fulcrums, what can be revealed?



2020, Ghost in the Rice Cooker, Still taken from a looping video, part two of a two-channel installation



2021, *Hot Wheels*, installation view, blue inflatable holding steering wheel in borrowed White Camry

Jess Bass



2020, *Framing*, Performance with multiple cardboard cutout bodies/costumes, 3:05min.

Artist Statement

I use play as both a process and aesthetic, anthropomorphizing everyday and discarded materials to build mimetic and uncanny performances and installations. By working with what I have, I explore sets of relations, and the means by which I know.

Tommy with cat	orange	9
Stutter	silver/blue	10
Funke	yellow/red/orange	11
rook burger	green/red	19
Truck	yellow	16

Van	silver	21
Carta Truck	gray/yellow	20
Pipe Truck	red	22
Space Shuttle	white	23
Super Mobile	blue	24



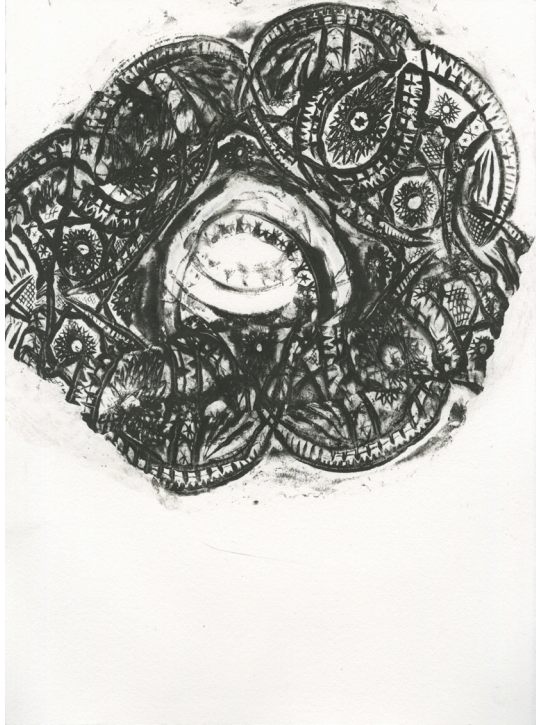
2021, Hot Wheels, installation view, finger puppets made from balloons, cardboard and acrylic, placed in found Hot Wheels container in borrowed White Camry



HERE LIES MY EGO

1988 - 2020

Gone but not forgotten

2021, *Pressed*, monoprint on Rives BFK, 13"x15"

Katie Rauth

2021, *The Worm at the Core (Day 14)*, gelatin and pearls, individual objects 6"x6"x6", photo courtesy of David Salkin Creative

Artist Statement

In her work, Katie Rauth explores the connection between anti-fatness and our fear of mortality. Investigating the morality placed on consumption and indulgence, they question the construction of "health" as a signifier of human hierarchies of worth. Constructed from unstable materials like ballistic gelatin and cast sugar, the ephemeral installations grow mold, melt and decay, considering the futility of controlling bodies.



2021, *The Worm at the Core*, gelatin and pearls, individual objects 6"x6"x6", photo courtesy of David Salkin Creative



Bit by Bit, 2020, Faux Fur Drill Bit, Cordless Drill, 20 in x 9 in x 9 in

Lisa Bjornstad



Painting Rounds 1, 2021, Acrylic Paint, Canvas, Steel Rod, 60 in x 46 in x 6 in

Artist Statement

Lisa Bjornstad is an interdisciplinary artist whose current work reflects upon the residue of accumulated experiences, acknowledged trauma, human agency, and adaptation. As a retired professional mixed martial artist, she employs personal narrative to transmute the embodied physicality of her past experiences into tangible form. Bjornstad intuitively creates objects through layered processes of accumulation, repetition, and timed engagement with materials.



Untitled, 2021, Burlap, Yarn, Safety Fence, Wood, Paracord, Lashings and Frappings, 59 in x 44 in x 43 in



Untitled, 2021, installation view, potato candles, neon potatoes, potato cars, kid scooters

Luba Mendelevich



Whooops (Unknown Creature), 2021, paper-mache, cardboard, acrylic paint, model magic.

Artist Statement

In my practice I search for my childhood memories through remaking the objects that surrounded me growing up in Russia. I spend most days drawing, playing with potatoes, and coming up with new ways to make things.



Baby Steps. Take One, 2021, still from digital video



untitled (at home)1, 2020, paper model, printed paper, lampshade, 45 x 12 x 6 in

Muxi Zhuo



untitled (at home)2, 2020, paper model, printed paper, lampshade, 38 x 15 x 9 in

Artist Statement

In 2019, Zhuo Muxi began his MFA at SAIC. One of his ongoing projects is about Chicago's largest public park, Grant Park. He uses prolonged documentation to reflect on how, in the pervasive narrative context of crisis in contemporary society, the park's landscape is squeezed into an alien public space by drastic and seismic technological developments, historical inscriptions, current memories, and the force majeure of nature and society.



Still from "A Travel Note of Visiting the Grant Park (2019-2020)," Video, 7mins



Waffle Fountain, 2020, Eggo waffles, sugar syrup, water pump, bucket, metal pipe, 7ft.

Nour Malas



Green on Green Mountain, 2021, Acrylic on canvas, 37 x 35 inc

Artist Statement

Having called several cities ‘home’ , Nour Malas uses humour, absurdity and vulnerability to depict her experience of everyday life objects. Malas’ multidisciplinary practice incorporates representations of food, landscape, household objects and her cats. Rather than identifying home with place, her work attempts to find comfort in the mundane and make better sense of the world surrounding her.



Hanging Bit, 2021, Bread, bacon, lettuce, tomato, pegs, rope



The (•••) Modern Prometheus, 2021-ongoing, Various portraits of plush toys of Frankenstein's monster

Sungho Bae



Nonlinear Narrative, 2019, Toys, ground into particles, feet collected from various toys snow globe, rotating device, steel, wood, 23 X 15 X 18

Artist Statement

Sungho Bae focuses on embracing the present visual domain as it is, considering images as mediators, consumptions as strategies, and humans as mutant creatures.



The (•_•) Modern Prometheus, 2021-ongoing, Various portraits of plush toys of Frankenstein's monster



Untitled No.1-Stage 4, Expected Spring 2022, Found chair, mineral oil, marigold flowers, worm casting, hair, moss, soil, tulip bulbs, hyacinth bulbs, checkered fritillaria bulbs, amaryllis bulb, 60" x 30" x 20"

Valien



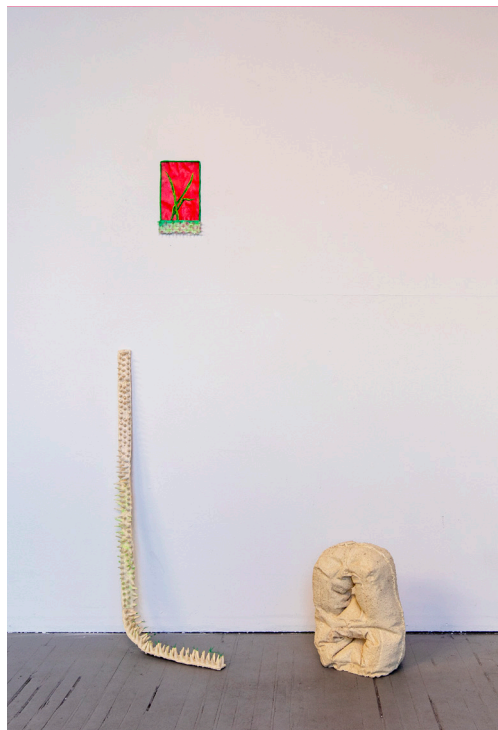
Untitled-Stage 1, 2021, Found chair (wood, latex paint, nails), 36" x 20" x 22"

Artist Statement

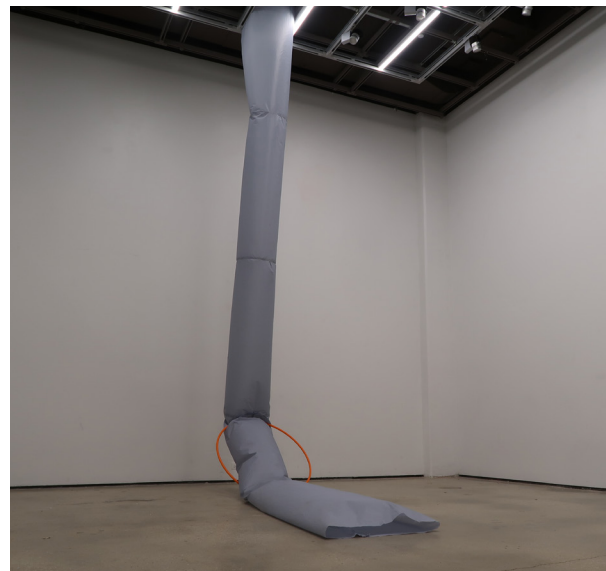
Valien makes time-based sculptures. Since coming to the United States in 2011 (with a non-resident visa), he has been making art as a way to navigate his assigned identity as an alien. The personal, time-based medium he has developed expresses his existence in a country that, while becoming home, remains foreign.



Untitled-Stage 3, Found chair, mineral oil, marigold flowers, worm casting, hair, 50" x 19" x 20"



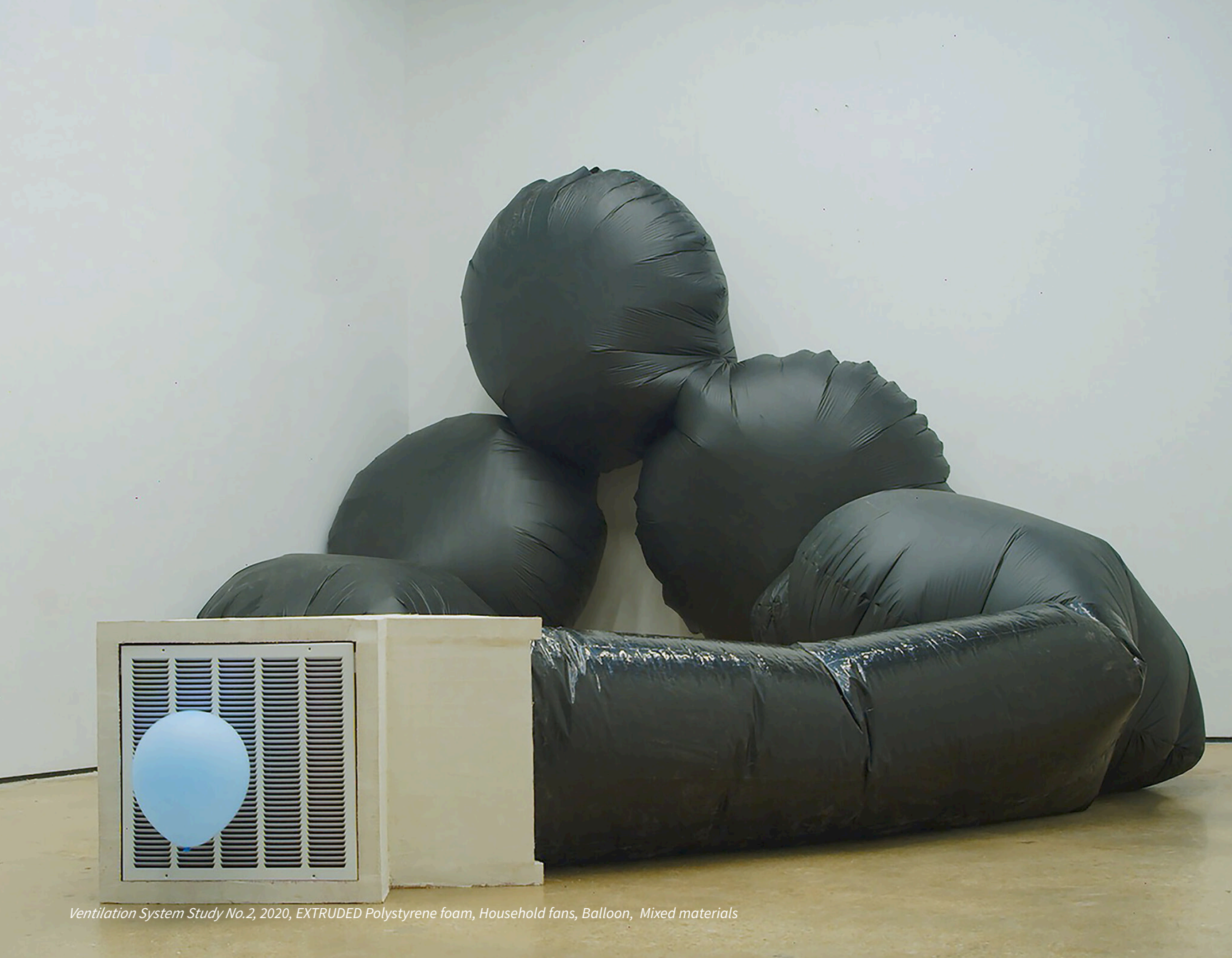
*Be Grass, My Friend, 2021, Latex, Defender Spikes, Filter
Fiber Stuff, Acrylic Paint Spray Paint, Mixed Materials*



Ventilation System study No. 4, 2021, Nylon, Hula Hoop

Artist Statement

I am a multimedia artist making sculptures, inflatable installations, and artists books. I focus on the serendipitous and absurd surprises that occur in overlooked moments of the habitual surrounding of daily life. I manipulate industrial and found objects, and found images of objects and situations, in order to draw attention to the forces—invisible or taken for granted—that structure our everyday lives. This transitory act of constructing temporary stability parallels the experience of moving and living across different borders.



Ventilation System Study No.2, 2020, EXTRUDED Polystyrene foam, Household fans, Balloon, Mixed materials

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Taiwan

resistance: protest: mobility: displacement: tectonic: folding: bending: asking:
boundaries: in between spaces: migration: folding: cutting: bending: asking:

conceptual: interdisciplinary: sculpture: installation: performance:
paper: acrylic: stone: bronze: available materials

the structural language of the grid: perspectives: coordinates: structures: systems
By creating a sense of vulnerability: I show the strength of new opportunities.

The U.S.

I distill injustice for an understanding that cannot be spoken for by a single culture.

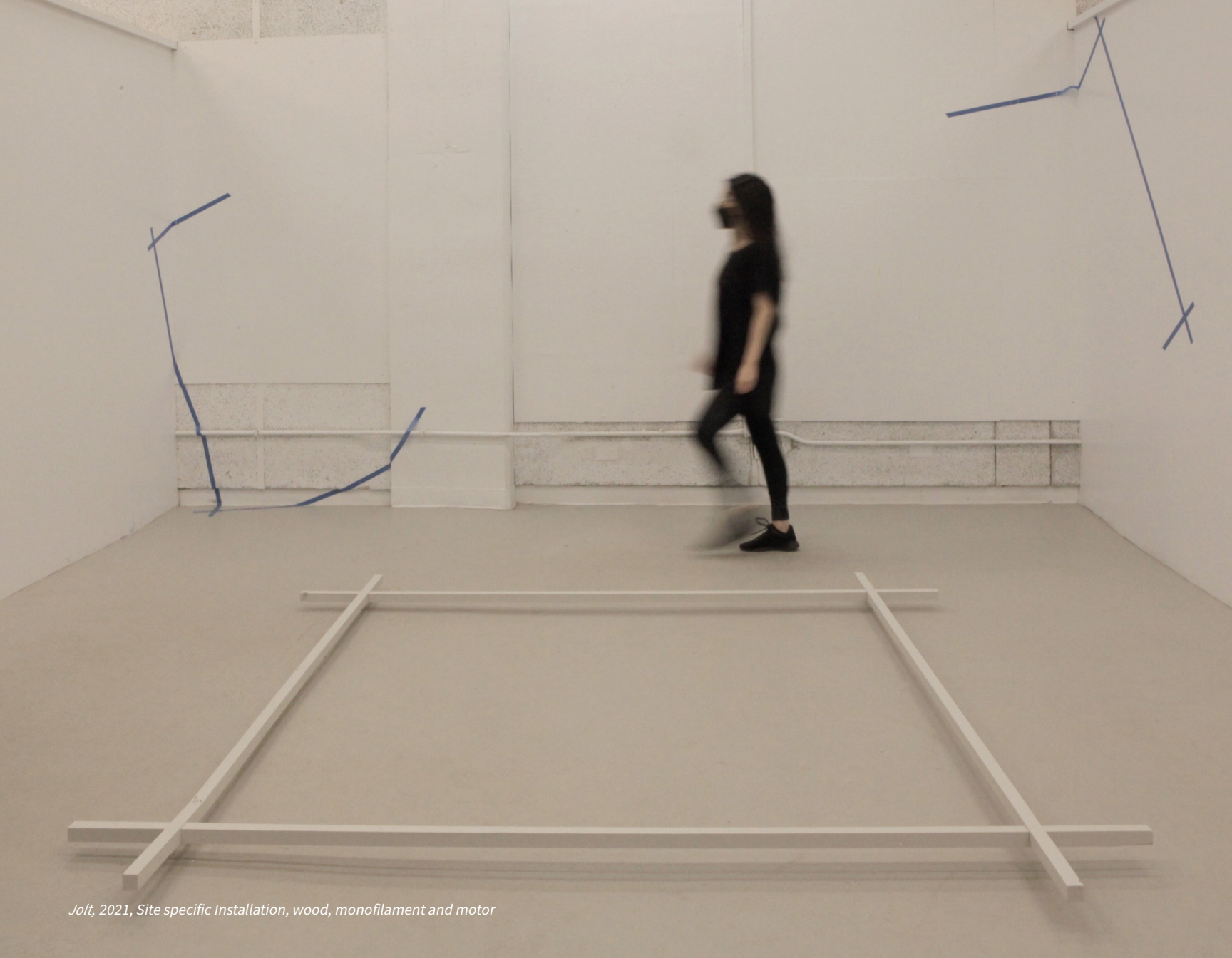
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YuHsin Wu



Jolt, 2021, Site specific installation, wood, monofilament and motor



Jolt, 2021, Site specific Installation, wood, monofilament and motor

"Norainu (Stray dog)"

ぞろぞろ (Zorozoro)

There are so many people walking in this street.

ふさふさ(Fusafusa)

I saw bushy corns for sale on the Sunday street market.

ふらふらふらふら(Fulafulafulafula)

I walked around without any aim.

きちんと(Kichinto)

Suddenly, I sat down the street neatly.

カラカラ(Karakara)

I wait for the people who pushed a hand cart up a hill. The tires are making a sound.

カラカラ(Karakara)

I was thirsty, I drink some juice,

グビグビ (Gubigubi)

in loud gulps.

ギラギラ(Giragira)

The stone pavement is glaringly bright.

のら犬(Norainu)

I'm a stray dog.



2021, No Title, Clay,

Artist Statement

My work is interactive performance. I am interested in the specificity of communication.

I am exploring a series of tasks involving the ambiguity in the in-between, bearing witness, dialogue, misunderstanding, and same but slightly different things, which are completely different.

Reacting to the present situation and continuing to dismantle and reanalyze.





Self-consciousness, 2019, Rubber, and other comprehensive materials, 500*500*300cm(Variable)

Zhisheng Wu



Got the Root of the Matter, 2018, Abandoned Roots, 500*500*100cm

Artist Statement

I have strong interests in sculptures and installations in public spaces. I hope my artworks are able to build contradictory and interactive relations in the public space by changing the relations between individual and site.



*A line, 2021, Garbage on the construction site, 500*60*20 cm*

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SCULPTURE

For more than 150 years, the School of the Art Institute of Chicago (SAIC) has been a leader in educating the world's most influential artists, designers, and scholars. Located in downtown Chicago with a fine arts graduate program ranked number two in the nation by U.S. News and World Report, SAIC provides an interdisciplinary approach to art and design as well as world-class resources, including the Art Institute of Chicago museum, on-campus galleries, and state-of-the-art facilities. SAIC's undergraduate, graduate, and post-baccalaureate students have the freedom to take risks and create the bold ideas that transform Chicago and the world—as seen through notable alumni and faculty such as Michelle Grabner, David Sedaris, Elizabeth Murray, Richard Hunt, Georgia O'Keeffe, Cynthia Rowley, Nick Cave, Jeff Koons, and LeRoy Neiman.

