

BONE SNACK

JAN 31 - MAR 7, 2026

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(performance at opening)

1. Melinda Kiefer Santiago

Porous Boundaries

Acrylic, embroidery thread, stones, soils, wood, chiffon

\$1,000

Porous Boundaries is gesturely painted with washes of acrylic on loose chiffon. Life size and installed hanging in space, viewers can see through the semi translucent fabric to the surrounding environment, activating their own embodiment as the work slightly shifts and breathes. Evoking trails of rivers or cartographic markings, moments of hand embroidery and soil dipped beads bring our attention to tactile experience. A silhouetted figure merging with the environment acknowledges our permeable relationship with the living world and the hauntings of our human impact on the land we culturally believe are separated from.

Through mixing painting, embroidery, and assemblage, Melinda Kiefer Santiago explores how identity is porous with the natural world and the idea of the uncanny applied to ecology. Often painting on loose fabric, embroidering intuitively, and assembling natural objects found on walks, Santiago finds herself responding to the materials, relinquishing control, and as a result creating in collaboration, a metaphor for existing with other species. Through the process, imagery, and materials, she aims to offer experiences that consider a reciprocal relationship of ecology and perception. Santiago builds layers to evince a range of influences such as impressionism, arte povera, and walks in the woods.

Melinda Kiefer Santiago is a multidisciplinary artist and educator. She has exhibited her work in New York at PS122 Gallery, Flux Factory, SEPTEMBER Gallery, ChaShaMa, Paradise Palase, The Wassaic Project, LABspace, A.I.R. Gallery, College of Staten Island, School of Visual Arts, and Flowers for All Occasions Gallery, among others. Select residencies include Wave Hill Winter Workspace, Swale House, Ox Bow, Byrdcliffe, and ChaNorth. Santiago earned her BS from Skidmore College, her Adv. Cert. in Art Education from Hofstra University, and her MFA from SUNY Purchase College. She is currently the Director of Visual Arts at Loyola School.

2. June Ferris

I asked god to throw me a bone, that was BIZARRE

Burlap and grown wheatgrass

NFS

Grown wheatgrass

Distilling the complexities of the world into tactile systems, I grasp at knowledge through metaphor and poetics, a connection more dynamic than fact alone. More blatantly, making is an act of contending with my insatiable need to define "how do you live?" I confide in matter that comes from the earth; raw, unstable, and prone to change in their nature; salt, rust, wheatgrass, and odors, to name a few. In our partnership, they teach me a language that challenges ideas of touch, legacy, and humility. In exchange, my work then arrives as a gentle catalyst, rekindling the meeting point for people and material. Made possible through attention, research, and playful experimentation.

June is an artist and metaphorical deep-sea diver living in KCMO while they earn their BFA from the Kansas City Art Institute.

3. **Ian Kelley**

Incidental sternum

Aluminum, steel wire

\$1,000

This work is a nonwelded, modular metal painting that uses joined aluminum and steel components. The aluminum bars and steel wires were all hand bent and snapped. This work uses wire to create a stiff tension to the aluminum components which holds the entire piece together. This piece strays away from my main body materially, honing the titled name incidental, and the structure resembling a rib cage and sternum; being the local region of my panic and anxiety. All of the wire components are slightly moveable likewise to the movements of a human chest.

In my work, I look to find the mental intolerance of surviving in Midwest America. Drawing from notions of monotonous blue collar culture, I look at the relationships between possessions and portraiture. Depictions of cars, tattered and polished; clothing and dishes being stretched or ashed in, and the dissociation of being in the motion" The subjects in my work become anomalies or sentient as they look for sympathy to overlook their wear and tear. I often look to reference the motions of what exhausts the figures in my work by describing them with scratchy and hastened modes of painting. For that reason, the paintings carry an amount of contortion and existential focus of the body.

Ian Kelley is a painter, metal bender, and canvas builder from St. Louis, who is presently working in Kansas City. He earned his BFA at the Kansas City Art Institute in 2022. His work has been featured in selected group exhibitions in Kansas City and Fayetteville. His work observes the trivialities of life and mundanity of American livelihood; working these themes into renditions of portraiture. His work magnifies and animates personal and observed objects that obscure from a sense of capitalistic focus. Kelley's work frequently navigates storytelling through modular painting and sculpture.

4. **Jonah Criswell**

Magic Lady

Marker on paper

\$75 or One Goth Vinyl Album

Jonah Criswell was born in Springfield Missouri and graduated from Kansas City Art Institute in 2005 with a BFA and from Pennsylvania State University in 2008 with a MFA.

He has exhibited in Omaha, Kansas City, St. Louis, New York and Berlin. He currently lives and works in Kansas City Missouri and is an Assistant Professor in the Kansas City Art Institute's Painting Department.

5. Olivia Helms

If I Won There Would Be Signs

Embroidery on lottery ticket

\$50 each

If I Won There Would Be Signs places Sonic—an icon of childhood speed, freedom, and optimism—embroidered onto lottery tickets, objects associated with adult hope, chance, and the belief that life might suddenly change. The title reflects the quiet superstition that winning would come with signs, moments of reassurance that something better is on its way. By merging a childhood symbol with the material language of adulthood, the piece suggests that the things we once loved are not abandoned as we grow older; they resurface as markers of value, belief, and desire. These “signs” are not proof of winning, but reminders that childish dreams continue to inform what we hope for and how we imagine success.

Olivia Helms is an interdisciplinary artist whose work investigates identity through the lens of her relationships and experiences. Her paintings explore the concept of faded memory through a nostalgic lens. She creates a space for connection and dialogue by empathizing with multiple perspectives. Identity is constructed in part through social media and pop culture yet also through our relationships and the way we are perceived. Liminal spaces and stretched forms appear often in her work to create something that is familiar but unsettling. Her fiber works often point to the contrasting forces of childhood and the domestic. Often, the domestic is the liminal space where we are made to construct a sense of self. For Helms, the warmth of childhood with an adult’s perspective or slow careful processes that signify time, care and intention are opportunities to suggest new meanings beyond their original purpose.

Olivia Helms is a Kansas City–based painter pursuing her BFA in Painting with a Minor in Entrepreneurial Studies at the Kansas City Art Institute. Originally from McKinney, Texas, Helms discovered her passion for art after relocating to Oklahoma at age 13, where she began developing the technical skill and personal voice that continue to define her work today. Her artistic journey has been shaped by both study and teaching, with experience as an instructor at Inspired Aesthetics (Kansas City, MO) and Stilly Arts (Stillwater, OK). These roles have deepened her commitment to creative community-building and mentorship. Helms’ work has been featured in curated exhibitions at the Kansas City Art Institute and the Kansas City Artists Coalition. Through her practice, she continues to explore the intersection of expression, connection, and education while striving to inspire others to pursue their own creative paths.

6. Sumin Hwang

May I be the tiniest nail in the house of the universe

Mugwort paper, archival inkjet print, birch, upholstery nails, hair from summer 2024 haircut

NFS

May i be the tiniest nail in the house of the universe documents the artist's 21-day namesake performance: between November 1 - November 21, 2025, Hwang spent mornings in her Brooklyn apartment making paper out of mugwort and garlic, drinking the liquid byproducts, and immediately documenting her corporeal transformations through singular daily headshots. Studying the ancient myth of Ungyeo and Tangun, the first humans and mythical founders of Korea, these related gestures of performance, ephemera production, and fabrication collectively celebrate patient cycles of alchemy, radical forms of faith, contemporary anti-colonial photography/performance theory, and the indelible power of the world's most humble offerings.

Hwang's work across image, sculpture, performance, and publication explores photography's capacity to shape autobiographical memory, diasporic experimentalism, Korean anti-imperial resistance, and what Sadiya Hartman defines as queer fabulative practice. She is interested in how the apparatus of the lens, transgressive archival research, and (something) can expose ways to access, memorialize, and care for those she hold closest through/against colonial anthropocentrism, modernity, and acceleration. Her work plays with the formal characteristics/ languages of sculpture, publication, photography, and performance to establish protective boundaries against the imperial demand that minoritarian subjects be hyper-visible, always legible, and easy to surveil. Instead, she takes her primary cues from the behaviors of unnamed archival subjects, documentation of contemporary performance, and private family albums of pictures that pay little attention to ego. She wants to make work that honors and emulates the humility of those who are comfortable with their own operational "failure" and interiority.

Sumin Hwang is a Brooklyn-based artist, arts worker, and researcher interested in Korean anti-colonial resistance, refusal/ nonperformance, "bad" photography, queer performance cultures, modes of non-institutional programming/publishing, and transgressive archival research. She has produced and/or shared work with groups such as the Brooklyn Museum, Center for Book Arts, Lawndale Art Center, Ivester Contemporary, stop-gap projects, Vox Populi, School for Poetic Computation, Vermont Studio Center, Directangle Press, and others. She is from San Diego, CA, Houston, TX, and the Korean Peninsula.

7. Ryann McKinney

Health Ritual

Ceramic, Rosemary, Ginger root, Mint leaves,
Silicone Intestines

NFS

Health Ritual is a large metallic bronze glazed bowl adorned with skulls peering inside the bowl and adorning the bottom rim. Inside is a mixture of organic materials known for their use in homeopathic pain and/or nausea relief. On the inside rim of the bowl, there are gold engravings of different IUD shapes used throughout the history of the IUD.

My art is inspired by my research on the history of gynecological health and my experience with severe stage-four endometriosis. I focus on the impact of living with disabilities through sculptural hand-built and wheel-thrown ceramics, exploring forms that allude to or mimic the body.

Oftentimes, the genesis of my work is the frustration and anger I feel as I manage my symptoms. Forms are thrown on the wheel and then manipulated through the addition of sculpted details. This practice involves the whole body, and each step is informed by my relationship with my body alongside my internal experiences of chronic illness.

Utilizing imagery and information from the history of gynecological medicine informs how I incorporate associated iconography in new and unique ways. I aim to raise awareness of these traumas and nurture an environment that can connect and educate people, whatever their knowledge or experiences of gynecological health may be.

Ryann McKinney is a ceramic artist currently based in Kansas City, MO. They will receive their BFA in ceramics from the Kansas City Art Institute in 2025. Ryann's work focuses on the impact of living with disabilities through sculptural hand-built and wheel-thrown ceramics. Her goal is to create a safe space to raise awareness of health practices for the assigned female at Birth (AFAB) community. Ryann is influenced by everyday life and the internal experiences of the people surrounding us. Their practice is deeply motivated by themes of accessibility, mental health, and the inherently traumatic nature of gynecological health practices in the US. Ryann's key achievements are the end-of-semester exhibitions held at KCAI and their work with local artists and organizations like The Cherry Pit Collective.

8. **Zo Ulibarri**

My Brother's Keeper

Ceramic, wood, steel, felt

\$650

A tableau for the modern American

My work investigates transformation and identity through monolithic forms that merge religious, ancient, and postindustrial influences. With the human figure and eternal symbols as central elements, I explore the tension between permanence and impermanence, structure and collapse. Rooted in the landscapes of Colorado, my sense of scale and reuse is informed by the waste, labor, and terrain of the Front Range and the Sangre de Cristo Mountains that shaped my imagination. Each piece represents a moment of self-understanding, where my Chicano heritage connects with acts of labor, reclamation, and renewal. I reimagine the body in clay and found materials as a monument to endurance, where tradition and disruption, body and environment, coexist in constant transformation.

Zo Ulibarri is a Colorado-born ceramic artist currently pursuing a BFA at the Kansas City Art Institute. Grounded in a family history of labor and seven semesters of study at Front Range Community College, his practice has expanded to include mixed media, precious metals, and stone. Zo has worked as a studio monitor and instructor at Belger Crane Yard and collaborated with artist Leon Jones in preparation for Jones's solo exhibition at Studios Inc. He is currently preparing to create bronze work for KCAL's BFA exhibition this coming spring.

9. **Syd Kindberg**

Small Things, All of Them

Plastic tote lid, batting, fabric, glue, manila file folders, polyethylene bags, graphite, paint, colored pencil, wire

NFS

It's easy to feel disconnected from the essentialities of life with our tendency to race from moment to moment. This piece was created to be a reminder to pay attention to the funny universal experiences that are hidden within the itty bitty bits of life. Here I've placed some of the small things I like to pay attention to on paper, packaged in plastic bags ready for snacking. You might find a memory unlocked in the simple, yet joyful mechanics of a toothpick dispenser, the easy & widely applicable utility of a thumbtack, or the frustrating regret of a speeding ticket. Bon appétit, if you so please.

I love an argument for meaning in the mundane as well as an argument for meaninglessness in general. Life is a constant battle between caring too much and caring too little. The work I make is my own exploration of my relationship to Care for Things.

Syd Kindberg is a visual artist from Southeast Kansas who moved to Kansas City in 2017. She has spent most of her years as an artist working primarily in ink pen and graphite drawings, though she has been taking time in recent months to dabble in multi-media art where she can explore the use of materials that might otherwise be discarded. Her passion is helping others change the way they see what would normally be deemed as "trash." Small practical uses of otherwise "unuseful" materials are what she is planning on focusing her artistic endeavors on in the future.

10. **Yul Jorgensen**

Sacred Space #100000000

Pointcloud scan made with 3D Scanner App
Modeled and rendered in Blender

\$500 Digital File or NFT (for provenance)

An animation sequence depicting a 3d scan of the 100m space, removed of all artwork and furniture, filled with candles and smoke, turned into a sacred space.

Any space becomes a place of worship with a screen. The reverent glow of pixels washes over the devotee, digital candlelight and angelic algorithms guiding us to the Divine. A conduit now exists in every home and every pocket, where access to our preferred sermon or sin is one click away. Within this screen, we see an otherworldly reflection of the 100m space, a digital dimension where the gallery becomes a collective place of worship, a site of congregation around our faith in data.

Yul Jorgensen is a multidisciplinary artist who bridges traditional art with emerging digital forms. Working between Kansas City and Denver, Yul explores his personal relationship with technology, and how it impacts the world around us. From analogue techniques to virtual spaces Yul constructs compositions grounded in curiosity, material experimentation, and a desire to understand how the systems we build reflect the values and dichotomy of the world we live in.

11. **Andy Ozier**

Patchwork Mask #2

Patchwork on Linen

NFS

Patchwork Mask #2 is part of an on-going series of the same medium, content, and form.

My work is made from fabric, fragments, and collected objects. I use patchwork, mosaics, and built forms to push color and repetition through slow, hands-on processes. The work is shaped by accumulation, breakdown, and reassembly. It is often tedious and sometimes obsessive, letting time and attention become visible in the final pieces.

Andy Ozier graduated from the Kansas City Art Institute in 2013 with a degree in Illustration. Outside the studio, Andy is an avid gardener and approaches both gardening and his creative endeavors with curiosity and patience. He considers himself a hobbyist and a Toyota enthusiast. His work reflects a love of process, repetition, and the quiet satisfaction of building something piece by piece.

12. **evan pettiglio**

close

glass, train-flattened coins

Please inquire for pricing

clasp meditates on quantum spacetime and human systems of value. Considering quantum physics' Block Universe theory which posits that all of time; past, present, and future is happening simultaneously, *clasp* reflects light, mirrors viewers and disappears from sight in differing lighting and environments. In certain viewings only the coin, flattened by the heat, pressure and motion of a train is visible. The multiple layers of the piece obscure, protect, reflect, and magnify objects surrounding itself.

Occupied by the question of time, my work with stone, glass, metal, water, scent, light and sound resides in spaces between the slightness of human time scales and the unyielding reality of Deep Time, searching for points of intersection. Guided by the nature of stone as palimpsest record of time; of earth memory, I consider the significance of memory in relation to the fluid nature of time, value, and place. Knowing time to be interwoven with place I work in pursuit of deepening questions on where our place in time might be. I welcome and protect the mysteries time offers, mapping the edges where earth's time meets human cultural products. Informed by the study of geology, chronobiology, quantum physics, and zen buddhist theory and absorbed by the spirit of archive my work meditates on time's nature as both a physical reality and an equally metaphysical entity.

evan pettiglio is an interdisciplinary artist and writer working in California. They earned an MFA in sculpture from the San Francisco Art Institute. Their research-based sculpture practice is informed by geology, quantum physics, and zen buddhist theory and guided by a formative interest in the interwoven nature of time and place. Their work has been exhibited throughout the San Francisco bay area including at Minnesota Street Project and Your Mood Gallery. Their writing has been published in *Spectra* and featured on Lower Grand Radio.

13. **Cam Jimmy Fox**

Me (?)

Mini hockey stick, air dry clay, vinyl letters, false eyelashes, acrylic paint, UV resin

\$250

Lately I've been wondering if every piece I make is, in some way, a self portrait. Maybe they contain pieces of myself, more than red vinyl letters spelling my name or eyes sculpted to look like my own; maybe my thoughts and experiences live on through the object itself. It leans against the wall, trying to convey a sense of mystery, meanwhile its existence isn't hiding anything. Its performance is obvious in its silence.

I am deeply attached to objects; I am a collector. I draw out my memories and embed them in material, finding honesty in futile performance. Memory therefore becomes a tangible material in my work, something that I can imbue or reject. I view humor as a tool to dismantle and reconstruct my queer identity. I yearn to understand how our bodies interact with objects and the magic that arises from these encounters. Through the act of creating, I am investigating rigid material and the handmade. Haphazard material applications allow for objects to exist honestly, secure in their objecthood. I distill subjects to find their material essence, which creates a focused environment that anchors them in reality. What makes one want to approach, shy away from, or gawk at something? I explore these questions by engaging with the way sculptures have the ability to evoke curiosity and laughter.

Cam Fox is a multimedia sculptor from Acton, Massachusetts. Growing up with an extensive stuffed animal collection, Cam's accumulative tendencies now inform the three-dimensional objects he creates. He embraces a deep connection to material and approaches the making process playfully. Fox is currently attending the Maine College of Art & Design where he will earn his BFA in Sculpture in the spring of 2026. His work has been shown in Maine and internationally; his video *Camgirl* was featured in VII International Bad Video Art Festival in Cosenza, Italy. Cam's ideal day consists of wearing wrinkly pants and searching for trinkets in thrift stores that fit in the palm of his hand and close to his heart. He daydreams about playing a sport again.

14. **C. Pazia Mannella**

VICTORY HERITAGE PRESTIGE

Cotton, plastic and silk yarn, gold leaf and wood, hand woven on TC2 digital Jacquard loom

NFS

VICTORY HERITAGE PRESTIGE is a hand-woven textile that hangs like a flag or banner. Both sides are visually different, and both sides should be viewable. The warp is black and the weft colors are chroma key green, yellow, coral, and light blue metallic. It is a mix of both natural and synthetic fibers. One side features a tapestry weft float making the one side have a drape of threads that emphasizes the double "V" pattern by changing the color in the pattern. The other side is the inverse of the image and predominately yellow. The work is hand tied to and hangs from a dowel rod that is a slightly curved and organic gold leafed branch.

Architecture, interior decor, and fashion influence our psychology, our identity, and our cultural values. My creative projects in weaving features architecture décor and fashion with symbolic flowers, laurels, and cornucopias, illustrative motifs that culturally represent wealth, prestige, and power. Considering the intrinsic difference between haute couture and mass-produced ready-to-wear fashion, I utilize tapestry techniques, and hand finishing techniques including knotting and macramé.

I hand weave on a Thread Controller 2 (TC2) digital Jacquard loom. I weave in a banner scale that relates to both human scale and architecture, interfacing and obstructing one another. Works in this creative project sparkle from metal and plastic tinsels, implying that all that glitters is gold. I take freely and reflect on the symbolism of high-end fashion houses. The symbols, repeat patterns, and material inclusions may look familiar; crafted like haute couture fashion, this work is not a knockoff.

C. Pazia Mannella received an MFA from Tyler School of Art, Temple University and is an Associate Professor and Fibers Area Head at the University of Missouri-Columbia. In 2024, she exhibited work in Beyond: Tapestry Expanded, the American Tapestry Association, Peeler Art Center at DePauw University. In 2023, she presented her creative research at Praxis and Practice—A Digital Weaving Conference, Praxis Fiber Workshop, Cleveland Institute of Art, and Kent State College of Art. She had a solo exhibition at the World of Threads Festival 2023, Canada. Her work has been published in Digital Weaving Norway, Dutch Textiel Plus magazine, US Airways Magazine, and The Philadelphia Inquirer. Her work has been exhibited at the Annmarie Sculpture Garden & Arts Center, Chehalem Cultural Center, Museum of Texas Tech University, Amarillo Museum of Art, Muskegon Museum of Art, and the Urban Outfitters Headquarters.

15. **Anna Rafalowski**

Nacre

Steel, Oyster, Projector

NFS

Nacre is projection mapping of an eye, superimposed into an oyster shell. A steel pedestal nearby houses a short throw projector, Micca media player, and electronics. In the projected video, an eye frantically moves -reflecting a ring light inside the iris. This reflection of the ring suggests a connection of the luminescent glow to a pearl in an oyster.

Pearls are grown in an oyster by nacre, which form around a foreign contaminate or parasite within the shell. Commonly seen in the reflection of content creators, the ring light acts as the foreign light source, or parasite.

As a sculptor working across metal sculpture, video, performance, and installation, I aim to reflect and critique the experience of contemporary digital consumption and trends, inviting viewers to consider its broader cultural implications. I create structures that support projectors projecting videos of different scenarios where person meets media consumption. My goal is to construct a holistic visual landscape that points to the hyperreality of the permanent online residence I encounter. I utilize sculpture, performance, and video to engage viewers in a compelling sensory experience. I seek to share the contradictions they experience while existing in the hybridized online/IRL reality.

Anna Rafalowski was born in Brooklyn, New York. She lives and works in Bowling Green, KY. Her work primarily involves sculpture, video, performance and installation. She engages with digital spaces projected to physical space emphasizing the absurdity of endless time spent viewing screens. Rafalowski received her MFA from Ohio University in Sculpture + Expanded Practice and BFA from University of North Carolina Greensboro and attended residencies at Salem Art Works, exhibited her work at Skylab Gallery in Columbus, Ohio and The Dairy Barn in Athens, Ohio.

16. **Jenna Rothstein**

Miss Woman the Woman

Acrylic paint, wood, ceramic, plastic, plaster, steel

\$999

Small painting of a drag queen and balloon dog in a white mosaicked frame with dangles.

My work highlights vignettes of surprising, off-center, and intimate moments. I'm interested in the experience of mutual finding, of stumbling upon the strange and weird. These moments become the material of a collective inside joke, oddities and absurdities captured in painting. The painted imagery is derived from photographs I take, as well as photos sourced from friends. These found moments, captured in a treasure hunt, are encased in bespoke, handmade sculptural frames. Like the odd moments, these sculptures frame the peripheral moment to both underline the event and accessorize the joke.

Jenna Rothstein is a New York-based artist. She holds a BFA from the University of Michigan and a MFA from Goldsmiths, University of London. She has exhibited her work nationally and internationally. She is interested in jokes, treasure, tiny dogs, and crafting.

17. **Ena Kantardžić**

Untitled (tethered disavowal)

Inkjet on paper, steel, and aluminum

NFS

While at a residency in Belgrade, Serbia, I compiled documentation for structure of disavowal. That project took place in Derventa, Bosnia-Herzegovina, in the city that I am from but never lived, alongside the river Ukrina. This city was a war-zone that became part of Republika Srpska. Inspired by the stray dogs that grew in population due to the war and their own current cleansing, I dug 10 holes and filled them with meat and bones. The animals were invited to dig and make their own mark on the red and bloodied path.

Ukrina is a tributary of the river Sava. Sava is a tributary of the Danube. Like the rivers, the project is a tribute to heritage; like the installation, the publication is an offering onto itself: a spilling into, a confluence of material into image, composed in the city where Sava ends.

My work is a collision of consequences, of temporalities and their materialities. This convergence attempts to analyze the natural and digital worlds' sense of time by way of programming and design, emergent technologies, and land. Through what I call the "non-durational," my work intends to instill endlessness. The non-durational posits that power dictates a thing's duration; artworks and installations vie for survivability. With this methodology applied to my practice, I am critiquing different modalities of power through formal configurations, with a focus on grief, love, labor, and displacement.

Ena Kantardžić is a nowhere artist, sitting in their nowhere land, making all their nowhere plans for nobody. Though currently, they are Artist-in-Residence/Visiting Faculty at the Montserrat College of Art in Beverly, MA, they just had knee surgery, and have upcoming exhibitions at the Goethe-Institut in Boston, MA and the Montserrat College of Art's FRAME 301 Gallery.

18. **Ben Copolillo**

You Will Pay \$3

You Will Pay by Lisa Jackson, Cool Blue Gatorade, copper, selenite crystal, ruby fuchsite, rubber bands, oil clay, nylon stockings, pine rosin, bees wax

NFS

This piece unfolds through a series of actions applied to symbolically charged materials, intended to counteract, disguise, and destabilize their assumed meanings and functions. Each material is chosen for its association with power and influence. Brought together in an absurd configuration, the components both exaggerate these associations and undo them, ultimately returning the objects to a state of disuse and inertness.

Ben Copolillo reflects upon the material culture of the everyday, combining and transforming relatable objects into sculpture. Familiar items gain new relationships as they uncouple from their function and value. Symbolism is complicated by material and subjected to physical processes like incursion and decay. These assemblages take shape through extended digressions in the studio, with layers systematically obscured or exposed as the work is excavated and reframed over time.

Ben Copolillo lives and works in Richmond, Virginia, where he is an adjunct professor in the VCUarts program. He received his MFA in Studio Art from University of Texas at Austin in 2025. His work has been exhibited in New York, Richmond, and Austin.

19. **Brooklyn Berry**

Motion Sickness

Acrylic

\$3,500

Motion Sickness expresses the feeling of moving too quickly, and being pulled in a direction I'm not sure is right for me. It's lost, like I'm not sure where to go or how to slow down. Its layers represent figures that want to be covered, they are misunderstood. I close my eyes and see substances, shapes and sequences that are nonexistent, they only exist as an indescribable feeling of who I believe myself to be.

My name is Brooklyn Berry and I'm a student artist in Kansas City. I work with a range of mediums which include fiber, photography, collage, painting, and sculpture. Themes of my work involve disconnection, confusion, and ambiguous identity.

My work is created through a series of photographing references, layering and burning images, and translating images into different mediums. This allows me to manipulate the work in an uncontrollable manner, with much of my work being experimental.

20. **Piper Dorsey**

Thumb Tip

Inkjet on legal paper

NFS

An image of an adult store printed on a piece of yellow legal paper. There is a magician's "fake thumb tip tool" printed over the image of the adult store.

Piper Dorsey is an artist and fabricator in Kansas City Missouri. She analyzes her world through playful alteration and reproduction of its objects, paying close attention to material and craft. Dorsey received her BFA with a focus in sculpture from the Kansas City Art Institute in 2024.

21. **Melanie Brewster**

in memory of what (diptych)

Air dry clay, metallic foil, acrylic paint, wire, found metal, synthetic hair, 24k gold-plated chain

\$1,200

in memory of what (diptych) is a pair of deconstructed mourning banners made with plaited synthetic hair, brightly colored foil, chain, air-dry ceramics, and found objects

With “in memory of what” I reimagine Victorian-era mourning artifacts and hairwork jewelry popular in the late-1700s to early-1900s. Such objects served as tangible reminders of loss, blending bereavement with craft and symbolism; my sculptures draw on these historic practices, but depersonalize acts of remembrance, turning to more speculative modes with atemporal colors and processes. I use materials such as plaited synthetic hair, brightly colored foil, chain, high-fire and air-dry ceramics to make deconstructed banners that honor ambiguous loss and post-memory.

Melanie Elyse Brewster (b. Miami, Florida) is a Greek-American interdisciplinary artist and scholar based in New York City. She earned an MFA from the School of Visual Arts in 2024 and her PhD in Counseling Psychology from the University of Florida in 2011.

Brewster’s solo exhibitions include: Brazosport College Art Gallery (Lake Jackson, TX) and a forthcoming show at Wave Hill (Bronx, NY) in 2026. Selected group shows include: Wönzimer Gallery (Los Angeles, CA), The CAMP Gallery (Miami, FL), The Invisible Dog Art Center (Brooklyn, NY), La Mama Galleria (Manhattan, NY), Gallery 263 (Cambridge, MA), Arts Warehouse (Delray Beach, FL), Clara M. Lovett Art Museum (Flagstaff, AZ), and Koehnline Museum of Art (Chicago, IL).

She has been an artist-in-residence at Virginia Center for the Creative Arts, Watershed Center for the Ceramic Arts, Vermont Studio Center, and ChaNorth. In 2026 she will hold a Space & Time Artist Residency at Guttenberg Arts in New Jersey.

22. **Kayla Jones Pulido**

Beth

Hollowed out bowling ball

NFS

I cut a bowling ball in half, hollowed it out, and manipulated its skin into a new geometry. Although it is an object, I worry that it remembers the process.

My practice explores the act of truth-seeking as both an absurd and spiritually necessary human practice. Using a wide range of approaches, I explore how truth and meaning are changed by the constant, necessary process of retelling. I resist the fast pace of our contemporary lexicon of symbols by rendering them through slow, cumulative processes. These interruptions allow for a more intentional relationship with myths and symbols that I grew up with, both shared and personal.

Kayla Jones Pulido lives in Richmond, VA. She earned her MFA in Sculpture + Extended Media from Virginia Commonwealth University in 2023.

23. **rebekah hurst**

Dear Wound

gypsum mouth cast, nylon thread, metal crimps, assorted pearls, and tonsil stones

\$300

We come to be; wounds become a part of us. The introduction of a foreign particle, so tiny it nestles its way into our deepest cavities. It's an encounter we carry, absorb, and grow around. This fragment, no longer itself (nor a true part of the body it lives within), can only be extracted by force. The wound is a calcification, an accumulation of the self that straddles the precious and the grotesque - it is a matter of perspective. It seeps out in a rush, like crashing waves that punctuate the rhythms of a lifetime. My wound is my stone, my wound is my pearl.

My practice explores the potentiality of material, phenomena, and composition as a means of channeling a quotidian transcendence, ultimately revealing the interconnectedness between matter, beings, and passages of time. How can physical reconfigurations evoke cognitive shifts in one's positionality and perception of the world? In such, my practice transforms sensations and objective knowledge into poetic, sculptural frameworks that ask what other truths might surface when logic gives way to feeling and form?

I utilize artifacts of the body, of earth, and of humanity as well as the found, the raw, and the untouched resource. Much of my work is non-archival and unfixed, still susceptible to external forces and ongoing change. By collaborating with transformative processes and material behaviors, each object or installation becomes a suspended moment in a longer history. Here, materiality acts as a force for embodiment, grounded relations, and new forms of being.

rebekah hurst (they/them) is an interdisciplinary artist and educator from San Antonio, Texas.

hurst holds a BFA in Studio Art with a concentration in New Media and minors in Art History and Museum Studies from the University of Texas at San Antonio. Their work has been exhibited at The Frank Lloyd Wright Smith House (Bloomfield Township, MI), Manifest Gallery (Cincinnati, OH), Patterson-Appleton Arts Center (Denton, TX), Beco Gallery (Kansas City, MO), Presa House Gallery (San Antonio, TX), 500X Gallery (Dallas, TX), and Flight Gallery (San Antonio, TX). They received grants from the Dallas Museum of Art and Greater Denton Arts Council. Presently, they are pursuing an MFA in Sculpture at the Cranbrook Academy of Art. In 2026, hurst is looking forward to participating in the Stove Works Residency (Chattanooga, TN) and the Greenhouse Residency (Mendocino, CA).

24. **Jake Madel**

Nunchuks Solo, 2023

Acrylic, Crayon, Lacquer, Carvings on
Plasterboard

\$3,000

"What is bone snack?" made me think immediately about the "Solo" — a moment when I saw a young man perform a ferocious and very anachronistic nunchuks solo — like straight Bruce Lee Fist of Fury action with front flips and air splits — during a community theater play in Greensburg, Kansas in 2023. I was so affected by his performance that I calcified the experience that day in a frenzy on Sheetrock— my first representative artwork in ten years, and the end of my work in abstraction. Bone Snack, other than having great mouthfeel, is that turning point, that moment, where a new idea/revolution/culture must be realized through old heuristics before it can become and create it's own universe. "Nunchuks Solo" is Bone Snack because it is that fossilized ring in the sediment of my artistic journey that shows an intense and dramatic change in my creative ecosystem, where two worlds were sandwiched before one went extinct.

Each of my paintings begins as a story that grows in imagination and fiction as time passes — much like a folktale or sailor's yarn. The day after Christmas my partner said, hypothetically, that only they would survive our hike of the Appalachian trail because they can run faster than the bear. This moment, for example, will become a painting highlighting the benefits of partnership in difficult times. I paint mostly in oils. I mix my oil paints with beeswax and damar varnish because I like a flexible matte thickness on a painting. I know what perspective is, but it is optional, and abstraction is only an element to highlight the figurative motif. Some of my works are painted on plasterboard, such as the one in this exhibition. Plasterboard is sculptural, it has weight and presence compared to canvas and painting on it feels like a defiant act of childhood vandalism.

Jake Madel (*1988) was born in Topeka, Kansas and his first artwork was a ceramic handprint made in 1990 at the Lawrence Art Center. He earned a B.A. in Economics and a B.A. in Psychology from Saint Louis University where he took Painting 101 and Drawing 101 as his last electives to graduate. He graduated with a Master's in Public Policy from Georgetown University in 2012, whereupon instead of getting a job he moved to Berlin and melted his mind. Soon after he began studying at the Kunstakademie Düsseldorf under the tutelage of Katharina Grosse and Ellen Gallagher earning an MFA in 2019. He averages about two exhibitions a year, mostly in Düsseldorf, where he has shown in the Kunstpalast and K21. His work reflects the blue-collar ethos of the painting division of the Kunstakademie. He is hard-working, light on theory and he believes class consciousness cannot be achieved if you do not stretch your own canvasses.

25. **Eric Couture**

Body 1 (flayed)

Cut, sewn, and handwoven wool + cotton.

NFS

Body 1 (Flayed) is a part of a series of explorations into handwoven overshot cloth as analog for the body and the implications of actions performed on them. Overshot is a woven structure with an inherently unstable history, its invented category in the weaving world mimics the invented categories queer people are forced to adapt to. In a period of intense restriction of the right to Queer self expression, I turn towards the flesh as a medium in which to express my own autonomy in the face of state repression. *Body 1 (Flayed)* particularly is exploring what would happen if we were to make modifications beyond the limits of our human bodies, what potential is there in gutting/flaying oneself in pursuit of a utopian constructed form?

As my weavings become more explicitly bodies, explicitly queer bodies, cutting, sewing, altering, and mending them becomes an attempt at resistance through bodily autonomy. While I grapple with the implications and commitment of modifications to my own flesh, my weavings have become a site where I can experiment with acts of bodily autonomy. They are for me, but also serve as a call to action to realize and exercise one's own bodily autonomy, especially as queer people.

Born and raised in rural Vermont, Eric is a queer, weaver, former mailman, and MFA candidate at the University of Kansas. Their work is about the making, the connections between weaver and product, loom as interface, cloth as body, body as cloth, warmth, and the self. They received their BFA in Graphic Design and Craft + Material Studies from Virginia Commonwealth University. They have taught/held residencies at Studio Two Three (Richmond, VA), Berea College Student Craft (Berea, KY), VCUArts (Richmond, VA), and Access CVU (Hinesburg, VT).

26. **Hayley Labrum Morrison**

"(He) saw the Destroyer, in his most horrible power, ride upon the face of the waters."

Ephemera, wood, and copper pipe

\$1,100

Three stacked early 1970s photographs from my family archive depict my siblings and cousins joyfully playing in a pool to the right of a 1981 maroon church-published book, "And the Moon Shall Turn to Blood: The Very Last Days" by Mormon author, Anthony E. Larson. The book and photographs are framed with heat-tinted industrial copper pipe which references the Kennecott Copper Mine.

My interdisciplinary practice draws on personal and family archives, church propaganda, my own photography practice, and research on the American Frontier, specifically, the Kennecott Copper Mine (where my father worked for eleven years) and the Church of Jesus Christ of Latter-Day Saints. Photo prints, photorealistic paintings on panel, copper, salt, ephemera, and church propaganda come together to obfuscate and distill information, span time, and illustrate the impact that a totalizing system can have on day-to-day existence.

My work contemplates the impact of inherited traditions, the backs and land that they are built on, and the powerful systems that profit from them. It considers a human-centered viewpoint and questions the truth claims of systems like the Mormon Church and the Kennecott Copper Mine by examining the lives of real people, families, and societies to reflect on broader issues within the United States regarding religiosity, capitalism, quality of life, and the American Dream.

Hayley Labrum Morrison (she/her) is an interdisciplinary artist born in Salt Lake City, UT (1986). Morrison's work blends painting, sculpture, and photography in examination of the impact that the Church of Jesus Christ of Latter-Day Saints and the Kennecott Copper Mine have on the land, culture, and people of the Mountain West. Her recent solo exhibitions include "Of(f) the Body" at Dougherty Arts Center (Austin, TX, 2022) and "Tinkling Ornaments" at Martha's (Austin, TX, 2022). Morrison co-founded concept animals (Virtual, 2020-present), was a summer resident at Wassaic Project (Hudson Valley, NY, 2025), in Rose Nestler's NYC Crit Club Canopy Program (virtual, 2024), and a resident at Vermont Studio Center (Johnson, VT, 2023). She earned a BFA from Brigham Young University (Provo, UT, 2008), and is pursuing an MFA at Cranbrook Academy of Art (Bloomfield Hills, MI, 2026).

27. Violet Campbell

Eggs, Flour, Bacon

Ceiling tile, Acrylic paint reclaim, Ink, Glass, Blue painters tape, Tracing paper, Crayon. 3 inch nail

\$200

Eggs, Flour, Bacon is an assemblage of studio rubble. This ceiling tile clipboard reflects on the continuous diversion of the ADHD brain. The excerpt is from my notes app three years ago. I needed groceries but got... distracted, and only made it through *Eggs, Flour, and Bacon* before remembering the night before and needing to write down a sentence my brain told me was genius. The statement on its surface may seem confusing coming from a lesbian woman. But I seek to challenge the vocabularies of gender. The assemblage of ceiling tile, paper and tape to create a writing surface stands as an autobiographical glimpse into the need to barf words out in a specific order and sit with them in order to understand their full meaning – a meaning that I am still chewing on.

How do old understandings of spaces affect our present cognitive navigational abilities? Smacking the wall to find the light switch, or running into the table even though you know it's there. Our perceptions of reality differ from the memory of the same event. These mental misfires of situational awareness help us rerecognize the mundane object.

Through gathering parts of objects that hold symbols of the whole, I build visual divisions between paint and surface. This collaboration allows the two to bleed into one another, questioning the division of object and body. I am interested in how the parts of a mess have similarities to an individual's fingerprint, and how messes reflect and define various aspects of our individuality. I gather my dust and litter, and use it to build a bond between the physicality of the memory, and the act of reiterating it. I aim to build images that are redefined through layers, proximity, material resonance and the position of the viewer.

Violet Campbell is an artist from Kansas City, MO. Her practice is informed by the recontextualization of materials through processes of deconstruction and reconstruction, defined through painting practices. She is interested in exploring the physical and visual divisions of paint and surface, and the complexity of images that are redefined through layers, proximity, material resonance and the position of the viewer. The main concepts behind her recent work include society's perception of the body, the body's relation to AI, and concepts of gender. Recently she has been relating these concepts to the idea of messes, she is interested specifically in how a mess has similarities to an individual's fingerprint, and how messes reflect and define various aspects of our individuality. She has displayed her work through the Charlotte Street Foundation KC and Pendleton Arts Block at multiple locations, as well as collaborating with multiple small galleries across Kansas and Missouri.

28. **Jorge Palacios**

Carriers

Boiled Kudzu Leaf, Purple Glue Stick

NFS

These pieces are made from kuzu leaves that have been boiled with washing soda and ironed flat. Kudzu is a deeply invasive plant that grows throughout the southeast United States, and so I foraged for their leaves to create this speculative material that mimics plastic and tissue paper. *Carriers* is a sculptural iteration of what plastic shopping bags may look like crafted from this material as a future cultural practice. Their color bleaches over time from green to beige.

I use foraging, digital media, glass, and installation to explore unresolved relationships between land, material culture, displacement, and decolonization. I am interested in subversive forms of speculative technology, experimenting with how to center Indigenous futurity, ecological relations, and spirituality through new media and sculpture. My practice is process-oriented and involves ethnography, craft practices, and physical computing. This nonlinear workflow leads to unusual connections, taking substrates such as soil, molten glass, leaves, and ephemera to be combined with intangible phenomena - light, projection, computation, and moving image. I aim to sculpturally gesture towards ways of being with the environment extending thousands of years into the future. For me, location is an opportunity to recontextualize spaces and dismantle the concept of terra nullius and private property, allowing for transformative encounters through speculation and reconfiguring what kinds of cultural practices are possible.

Jorge Palacios (they/them) is an artist from Yanawana/San Antonio, Texas, currently based in Boston, Massachusetts. Trained as a glassblower and anthropologist, Jorge is an interdisciplinary artist who theorizes about the borderlands of South Texas and Tenochtitlan/Mexico City, contemplating technology, craft, and speculative utopias. Currently they are a doctoral candidate in anthropology at Massachusetts Institute of Technology where they are working on an ethnography of space travel and Mars colonization, following how SpaceX's Starbase is changing and affecting the South Texas Lower Rio Grande Valley and the U.S.-Mexico borderlands. They hold a BFA in glass from Rhode Island School of Design, a BS in astrophysics from Brown University, an MA in social sciences from University of Chicago, and an MFA in environmental art and social practice from University of California, Santa Cruz.

29. **Caro Kroger**

Stump

Oil on hand-plucked cowhide on shaped panel

All cowhide I used is sourced from American meat cows, and are the byproduct from that industry. Additionally the cowhide I used are scraps that leather goods makers cannot use due to imperfections in the thickness of the hide, the hair pattern, etc.

\$750

A small tree stump sits nestled into cowhide, above it sits a small cloud. The shape of the panel is informed by the shape of the scrap cowhide.

My practice operates through handicraft as both structure and subject. Woodworking, quilting, appliqué, and needlepoint function as framing devices and conceptual tools, asking how images shift when materials change, and how domestic labor and play can coexist with questions of industry and extraction and isolation. I am interested in how paint behaves when it sits atop fabric, how illusion collapses when it meets stitch, and how containment within frames, boxes, and borders becomes visible. Motifs repeat across my work: sharp geometry, obsolete machines, birds that hover between symbol and body. I'm drawn to this kind of slippage, where humor and seriousness share space. I paint tools and landscapes meant to function but destined to fail.

Caroline Kroger is a Houston-based artist whose practice moves between painting, quilting, and sculpture. She holds a Bachelor of Fine Arts from Carnegie Mellon University, where she was awarded the Marjory Glassburn Francis Award in Painting in 2023. She is currently an MFA candidate at Cranbrook Academy of Art

Raised in Texas, her work reflects a connection to the layered histories and contradictions of the Gulf Coast, where industrial sprawl intersects within the native landscape. Drawing from her Mexican, Texan, and German heritage, she weaves personal and regional narratives into her material choices and processes.

30. **Dalila Sanabria**

))

butter dish, steel, acrylic, laser print image transfer, silicone, rust

\$3,500

((is a wall sculpture of two found butter dishes embedded in a sheet of bent and painted scrap steel, with laser print image transfers of the artist's open mouth. A makeshift rusted metal flag of ordinary dining objects, whose stains, scuffs and tarnish still glimmer and reflect.

My work references domestic sites and sacred architectures, accumulating organic materials and kinetic technologies as catalysts to explore displacement, permanence, and belonging. I work primarily with sculpture, installation and video in accumulative, materially-conscious processes, combining both organic and industrial modes of construction. Growing up between central Florida, Colombia and Chile, I often refer back to these histories, and the material languages embedded in their distinctive geographies. I remain curious about the tensions between precarity and structure, and the parallel forces of care and punishment within systems of truth, power, the mythic and the familiar.

Dalila Sanabria is a Chilean-Colombian-American artist from central Florida. She received her MFA in Sculpture from Cranbrook Academy of Art, where she was a Gilbert Fellow, and a BFA from Brigham Young University. Her exhibitions include the Utah Museum of Contemporary Art (UT), Ortega y Gasset Projects (NY), the Latinx Project at NYU (NY), Roman Susan Gallery (IL), Tiger Strikes Asteroid (PA), the Contemporary Arts Center New Orleans (LA), and the John Michael Kohler Arts Center (WI). Her work has been featured in Art in America, Terremoto Magazine, Creative Loafing Tampa Bay, and Oxford University Press. She has participated in ACRE residency (WI), Haystack Mountain School of Craft (ME), Anderson Ranch Arts Center (CO), the Vermont Studio Center (VT), and the Interdisciplinary Art and Theory Program in Manhattan, NY. Currently, she is a Visiting Lecturer of Sculpture at Williams College in Williamstown, MA.

31. **Armanis Fuentes**

untitled shard

Intonaco and pigment (fresco) on found brick

\$300

Detail from a Puerto Rican landscape, painted al buon fresco. Using a found brick shard as the painting substrate, the image is crystalized on the rocky surface.

Armanis Fuentes is an interdisciplinary artist and fresco painter. In their practice Fuentes investigates diasporic worlding, queer materiality, and the dignity of domestic ritual. Homemaking as a critical practice sets the stage for auto-mythological work, wherein history, memory, and family lore are collapsed to emphasize the fragile truce between Place and Home. Fuentes comes from a long line of domestic workers who left Puerto Rico for the United States. Displacement, movement, teleportation—Fuentes traces these ruptures in the studio.

Armanis Fuentes (b. 1997, Bayamon, Puerto Rico) is a Brooklyn-based multidisciplinary artist. They received a BA from Williams College and an AA from Holyoke Community College. Fuentes is a member of the artist collective hotbed.

32. **Walker Walls Tarver**

Zoned

Latex Paint on Board

NFS

Most paintings are never shown.

I am the daughter of Claire Alexia Walls, the sister of Nanette-Rose Walls Tarver, and the granddaughter of Tinka Tarver and Grace Walls. I am the grand-niece of Vernetta Tolliver, Geraldine Bailey, Gertrude Graves, Diane Dickerson, and Rose Marie Graves, and the great-granddaughter of Nannette Anderson, Rose Frances Johnson, Mildred Hackett, and Jennie Walker Banks.

Walker Walls Tarver (b.1995) lives and works between New York, Detroit, and now Brownsville TX. She received her MFA from Cranbrook Academy of Art as a member of the inaugural class of Gilbert Fellow, and has completed residencies at 100 W in Corsicana, TX, Popps Packing in Detroit, MI, and the Graphics Research Lab in Colorado Springs, CO. She has been visiting faculty at Colorado College and Anderson Ranch Art Center. Recent presentations include *Esoteric Realism?* at Flower Shop (Brownsville, TX), *Witness at Unit17* (Vancouver, BC), *A Big, Big Love* at 12.26 (online), and *A Room for Two* at Fleming Space (Colorado Springs, CO).

33. **Gabriela Gutierrez**

Missing Mouth Bone No. 10

Glass, porcelain, aluminium, tooth, wood, led

\$1,300

I can't put stuff in the gap anymore, I closed it this year in July. Although a huge achievement after 7 years of not having a tooth, it feels like a minor failure for not having put enough money together for a gold tooth or a silver one at least. Years of a little trauma here and there led to Mouth Bone No.10's demise in 2018 to Dental Resorption. Apparently odontoclasts were responsible for eating away at the internal structure of the tooth, and left resorption lacuna. The tooth has been living in a little pink polyester sachet along with the mold of my mouth, the flipper, and the silver grill I got in 2020. These elements played an important role for the absence of No.10, honoring its sacrifice. Here is a space for *Missing Mouth Bone No. 10*, chin-chin.

I am interested in revisiting a blend of familial craft and odd traditions, different stories of uprooting and home, and contemplating on memory's uncanny capabilities. My work feels like a pseudo-architectural practice that needs a break from time to time; with the help of sketches, plans, sections, elevations or perspectives, I make sculptures that look into memory of spaces using collections of anecdotes, stories, photographs, attachments from exchanges with people or from my own recollections. I turn 2D projections into small 3D architectural sculptures using clay, wood and other materials that present themselves to me. When it's time to take a break I enjoy considering form, color, texture, grids, and different materials into unlikely arrangements that take the form of unstructured playsets or architectural kits-of-parts for self-soothing and ideation.

Gabriela currently lives and works in Colorado Springs, where she balances her studio practice with being the 3D shop supervisor in the Art Department at Colorado College. Since moving to the US in 2007, she has completed a Bachelor of Architecture at The Cooper Union; worked at architecture firms in Germany, Mexico, India and New York; organized the archive of architect Anthony Vidler for the Canadian Centre for Architecture; earned an MFA in Ceramics from Cranbrook Academy of Art; worked as an art preparator at the Cranbrook Art Museum; and taught foundation courses at the College for Creative Studies. Gabriela grew up in Guatemala City in a Nicaraguan household until the age of 19, and attributes some of her upbringing, sisterly bonds, friend art collaborations, happenings, working in coffee shops and restaurants, and other side hustles, as significant experiences that have also shaped her current art practice.

34. **Bird Nord**

playing dead... playing the long game...

Ceramic, colored pencil

\$500

Puppy excalibur... Who can draw the knife? How did it get there? A little clay dog who's been stabbed in the back! Between nightmares of fighting dogs with my bare hands and long winter days, I'm playing the long game.

Beating dead horses... waking sleeping dogs... chasing my own tail... My practice is a cycle of remembering and retelling. Stories—which may be personal, social, and/or mythical in origin—tumble into compositions that become sculpture. Their narratives are about being in love, feeling fear, weird dreams, self-sabotage, duality, violence, mystery, obsession... I often depict the subject of each sculpture as tussling animals or an element of a landscape. They are coil-built out of clay, smothered in bright, warm colors and scrawled upon with pencil. Everything I do is tied by intention and bound by walking in circles.

Bird Nord is an artist from Chicago, IL working predominantly in ceramics. Their work consists of hand-built ceramic sculptures that portray narrative through non-human subjects, bright colors, and simplified forms. They graduate from the School of the Art Institute of Chicago in 2026 with a BFA in studio arts. Outside of the studio, Bird can be found biking around the city or walking along the lakefront looking for cool rocks.

35. **Leah Tacha**

Ellis Garage Blinds

Glazed ceramic with digital decals and luster

\$550

Freestanding ceramic sculpture with cut up photographic/collage imagery made into decals and fired onto clay.

I combine traditional ceramic techniques, color and line with contemporary digital photographic and firing techniques to create sculptures. My process begins with collage as a vehicle to smash together disparate worlds: photos from my life, cut-outs from advertisements and prints of screenshots.

Formally I am researching color, abstraction vs. realism, and negative and positive space. The empty spaces and seams are emphasized, forcing an interaction to the shape of the object, the imagery it displays and color connections. I draw on art histories that created work with readymade materials and imagery that encouraged dialog around activism including constructivist posters, dada sculpture and European pop art.

I am working to reconcile the aching beauty found in insignificant moments of life and grappling with the weight of a deeply violent society in which I am raising a family. In all that I do, there is simultaneous joy, comfort and beauty with the backdrop of clawing to make space for myself.

Leah Tacha (b. 1984, Lawrence, KS) received her BFA in Painting from The Cleveland Institute of Art in 2007 and her MFA from SUNY Purchase College in 2009. She has had solo shows with Gold/Scopophilia*, Morgan Lehman and 106 Green among others. She has shown at multiple art fairs including NADA, Art on Paper and Arrivals Art Fair. Other galleries exhibited at include SSD (Shrine & Sargent's Daughters), Deanna Evans Projects, Daily Operation, Underdonk, RARE Gallery, New Baroque, and the Torrance Art Museum, among many others. In 2015 she was awarded the Robert Blackburn Printmaking Workshop SIP Fellowship in New York City. In 2017 she was awarded a Windgate Fellowship from the Archie Bray Foundation in Helena, Montana. Works by Tacha have been discussed in Hyperallergic, Art Spiel, Maake Magazine among others. In 2024-25 she was selected to be a participating artist in The Canopy Program.

36. **Magx Wanner**

Rib Eating

Two bodies; ribs; bones; grease; domestic furniture; disposable tableware; duration; residue

NFS

This is a live performance in which I consume ribs with my roommate in the presence of spectators. The action is simple and repetitive. Eating is the performance. The elements of the work are bones, fat, sound, and time. A common household ritual—sharing food—is slowed to a pace where intimacy exists alongside discomfort. Care and appetite are made visible without embellishment; the act of consuming is staged plainly, without added sound, gesture, or narrative. The performance does not explicitly name the larger systems that organize eating, but moves in their proximity—meat, labor, access, and excess. What remains after the performance—cleaned bones, residue, and shared time—marks both nourishment and extraction. The audience is left with the quiet recognition that even the most ordinary acts, such as eating, are structured, uneven, and never neutral.

My practice begins with ordinary actions—eating, making, repeating—and considers how these gestures are shaped by systems larger than the body. I am interested in moments where care and discomfort overlap, where intimacy is structured by labor, access, and necessity. Through performance and material-based work, I slow down familiar rituals until their underlying tensions become visible. I approach code through a feminist and linguistic lens, understanding it as a system of rules, patterns, and translations that organize behavior and meaning. Much of this coding exists outside of formal technology—embedded in craft, domestic labor, and learned rituals. In my work, I create and use ciphers as a way of holding information without fully revealing it, allowing meaning to circulate through structure and repetition rather than direct explanation. Rather than illustrating critique, I work through implication. Food, craft, and domestic actions become sites where power, survival, and desire quietly surface. I am interested in how meaning is held and transmitted through structure—through what must be learned, repeated, and interpreted—asking viewers to read actions the way one reads a cipher: slowly, partially, and with attention to what resists clarity.

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