

**Florence Ashamu** @florenceashamu <aashamu@alumni.risd.edu>

*AJI*, 2020

Plasticine clay, Metal Rods

This is a plasticine sculpture of my brother. I made it to honor his goofy yet serious self.



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**Jenine Bressner** @jbfireworks

*For Flo II*, 2024

Textiles, steel, mixed media

Everything in museums was made by people who were once babies.



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**Elena Bulet i Llopis** @elenabulet <buletelena@gmail.com>

*Untitled*, 2023

Wrinkled glass

These works aim to reflect on the constant change of memory and the impossibility of returning to certain experiences after we lived them. The folds that the pieces present harden the temporality of memory, from a past in which the material was malleable to a fragile but steady wrinkle in the present. Gaffers: Jocelyne Prince; Daiqing Zhang



**Rafe DiDomenico** @304rf027 [rafedido@gmail.com](mailto:rafedido@gmail.com)

*Cardboard Idea*, 2024

Canvas, cardboard, pencil shavings, gesso, tape

*Tuner*, 2024

Broken guitar tuner, 2 photos, blue tape, scotch tape, cardboard, acrylic paint

Materials around make silly messages with tape.



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**朱高灿月 Zhu Gaocanyue** @zglifeonline <[gzhu@risd.edu](mailto:gzhu@risd.edu)>

*A Failed Translation*, 2024

Wooden cubes, inkjet prints, black marker

is an interdisciplinary artist working with photography, text, drawing, installation, etc. Perceives images as vocabularies to excavate unseeable aspects of different subjects, Zhu Gao's work always begins with living experiences, evolving into essence and presenting the process in books. web: [zhugaocanyue.cargo.site](http://zhugaocanyue.cargo.site)



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**Grief** @nonbinarycoffeelocation <[griefplastic@protonmail.com](mailto:griefplastic@protonmail.com)>

*Untitled*, 2024

Macbook, Macbook charger, Mac OS, Linux, Chromebook, power strips, the absence of RAM

Femi's mother will donate these laptops to children in Nigeria the next time that she visits.



**Srikar Hari** @srikar\_hari <harisaisrikar@gmail.com>

*Mirror @ 24fps*, 2024

TV, Mac mini, Webcam, Pedestal, tripod, extension splitter

The viewer is confronted with a closed-circuit video feed of themselves; however, its delay disorients one's experience of time and embodiment. For this iteration of the piece, I programmed an old TV and a webcam module to give a feedback of its image to display a trailing image on the screen. The image formed on the screen appears as a ghostly afterimage of the viewers' trailing reflection. The short time-lag creates a neurophysiological short-term memory that forms an immediate part of our present perception and affects this from within. If you see your behavior a few seconds ago visually presented to you on a screen, you will probably therefore not recognize the distance in time but tend to identify your current perception and current behavior with the state recorded a few seconds earlier. Since this leads to inconsistent impressions, which you then respond to, you get caught up in a feedback loop.



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**Milo Harris** @miloh4rris <miloharris28@gmail.com>

*Sprout*, 2024

Wire, paper mache, and duct tape

*Sprout* was shaped by observations of the twining patterns of vines, as well as the evasive movement of light on water. This piece was previously displayed as the centerpiece of an altar-like space, and its inclusion in *Mixotricha* reframes it as a piece that drapes across and tangles around other bodies in its ecosystem.



**Ethan Hoskins** @et.washere <Ergh843@gmail.com>

*Untitled*, 2024

Styrofoam, masking paper, gesso, acrylic, house paint, graphite, pastel, painter's tape, "Framendino, Female Mannequin Hand Ring Holder Display for Jewelry Bracelet Left Black," key to my studio, and canvas.

I don't know what to say so I'll say nothing.



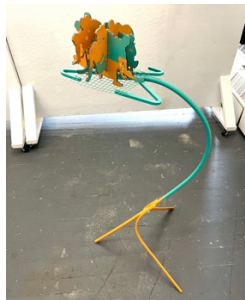
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**Kobe Jackson** @kobejac <kobeisanartist@gmail.com>

*Tiepolo's future*, 2024

Laser-cut plywood, welded steel, hardware cloth and aerosol paint

Not a circle, but a vortex is shed by the tip of a propeller moving through space. I wonder how more complex forms also create protean outlines as they are tracked through time.



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**Simone Khanyi** @certifiably\_uncool <khanyi.Hadebe97@gmail.com>

*Untitled*, 2024

Lazer cut birch wood, textile paint and thread on canvas, laser engraving on textile painted canvas, rust dyed cotton canvas, digital print onto linen.

These works are textural experiments for my thesis, to evoke the image of the Kalahari desert by picking an earth tone palette. The last piece is an off cut from a larger 6ft square of fabric, a pattern I designed that marries the dunes of the Kalahari with the leteisi—the traditional attire of the Batswana





**Scott Lerner** @scottlernerart <slerne01@gmail.com>  
*One Man's Trash*, 2024  
acrylic paint, plaster, gauze, and EPS foam

The technology of today will make for very interesting garbage in the future. The evolution of computers and cell phones will be documented like the evolution of a species.



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**Grid Matison** @yapyiyo <inmatison@gmail.com>  
*Addie's Goblin*, 2023  
Sculpy and acrylic

I made this for my friend's birthday. A mix between a gargoyle and an action figure—he is wearing his pearls for the party.



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**Julia Helen Murray** @juliahelenmurray <juliahelenmurray@gmail.com>  
*green squiggles, aka grass*, 2024  
Italian Green glass, argon, mercury, stainless steel, aluminum and concrete

This is abstract grass. Grass does not grow naturally.



**Gabriel Rojas** @gabrielrojasart <grojas317@gmail.com>

*Enigmolith: A study*, 2023-24

acrylic, rope, wood, plaster, canvas, fabrics

From uncertainty and urgency, we craft our stories. Using remnants of the studio, (ropes, paint, wood, etc.) I reimagine an ancestral communication device based on the khipu, (an Andean system for coding information).

Considering different approaches and influences to abstraction, these hybrid objects contradict themselves. They attempt to connect with a lost past while also connecting painting to the constantly changing realities it finds itself in, thereby leaving open spaces for new possibilities.



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**Malda Smadi** <maldasmadi@gmail.com>

*Her body obeys no law other than the law of the strange*. 2024

Tree branches and elastic

I see these natural formations of dying and falling trees and they drum up these images and feelings of a theatrical figurative gesture of a woman. I make these associations with what I keep coming back to, the antiquated term of the hysterical woman. I see my interior self in the formations, the lines, the hard edges, uncontrollable and overwrought, yet it grows in defiance and settles in with its weight, one layer on top of, one across, one through. It's the self that remains inside, the one that is visible only when explored in the depth of a thicket.

I'm also thinking about tension, with materials that extend and stretch before they snap. The tension between two things, two moments, two angels. With materials that are part natural, and part industrial. Materials in their degradation reveal their softness.



**Michel Song** @michelsong1993 <ysong03@risd.edu>

Lift Ground, 2024

Tiberous steel, string, stone, wood

It contains two parts building. A canopy and a wood tower. They are both constructed by two laws for an architect – material & gravity, which are both coming from the ground. While, to let a building become an architecture, there is something beyond – this world is constructed by story. Mind over mind is magic, just like lift ground.



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**Eiden Spilker** @eiden\_spilker <eiden\_spilker@alumni.brown.edu>

*A Piece of Bark*, 2023

Walnut, PLA, Steel, Brass

Reproduction divorces form from matter and the aesthetic image that was once inseparable from an object's physicality becomes seen as its essential characteristic. The primacy of the image negates the presence and authority of the original because the perception of value has been reduced to its image rather than the testimony of its history. The perception of objects as static and identified solely by their form results directly from mechanization and the social system that organizes industrial production.



**an talatinian** @impossible lizard <anya.talatinian@gmail.com>  
*light following, 2023/4*  
glass, steel, solder, fir, lightbulb

*after you died i had a dream i went missing somewhere  
around your big intestine rifling through dancing through fold after fold you  
dancing back around me thousands of these dances, like this, hands overflowing little black stones,  
you didn't speak a word but beckon beckon and beckon  
so i come i came, light following*



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**Carmen MC Vigilante** @mc\_vigilante <mcv.png@gmail.com>,  
*Corals #1, #2. 2024*  
Wire, foil

*Corals #1 and #2* are iterative improvisational works, drawing on the fluidity of forms found in rocky intertidal zones. These sculptures are part of a larger body of interconnected work exploring water and emotional landscapes.



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**Marvin Wells** <lolsat@aol.com>  
*The Bloom, 2024*  
Epoxy on glass with tree stump base

I poured different colors of epoxy in multiple layers over a glass disk and set it on top of a found silver tree stump.



**Derrick Woods-Morrow** @moresweetbeef <DerrickWoodsMorrow@gmail.com>

*Sixteen pieces from a half-full Box of 64*, 2018

Ceramic: Sand-sourced from Fire Island's Meat Rack, 8 Century old hand-built Chicago Common bricks salvaged from the George Washington Monument (circa 1904), and modified commercial glazes

These bricks sourced from the George Washington Monument are from the original foundation placed in Washington Park, one of Chicago's most notorious black cruising parks. Gathered, they migrated to my studio in 2017, and were re-fired with sand I shipped to myself during the Fire Island Artist Residency in 2016. As a modular sculpture, they can be installed in anyway a curator sees fit as long as each one touches.

*Box of 64*

tell someone of color they can build a sandcastle entirely of themselves.  
they can build their own future.

Give them a box of 64.

Tell them there is no center.

There is no end.

Be hopeful they are queer.

Remind them they must all touch.

Remind them of the bodies blackened; of the sand.

Remind them they came here to play.

Of the sea; on the water and beneath the break.



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**Iris Wright** @iris.write <iris.write.artist@gmail.com>

*Blabber*, 2022

book (cotton, abaca, kozo, plastic mesh, recycled paper, and hydrangeas)

*Blabber* is an object of play, meant to be handled and refusing to comfortably shut. It is hand-bound from tactile handmade papers, and it is best viewed by touching, leaning against other objects, moving like a toy, opening like a book, and wearing around the wrist.

