

RINEHART SCHOOL OF SCULPTURE

Rinehart School of Sculpture MFA
Year In Review 2024-2025

RINEHART
SCHOOL OF
SCULPTURE
MFA

Fall Show 2024 Exhibition Photo



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Dolores Zinny Program Director

Introduction

This year, the Rinehart School of Sculpture MFA advanced its mission of supporting and guiding graduate sculpture students in developing sustainable, creative, and ethical practices; transforming their ways of working and articulating the motivation behind their work; connecting and situating their creative practices in the present world as they approach professional status as artmakers, designers, and educators.

Under the leadership of Program Director Dolores Zinny, Rinehart provides students with the technical tools and conceptual framework to envision the broadest range of options for becoming a professional practicing artist today and in the coming decades.

Rinehart is a studio-intensive program that focuses on cross-disciplinary approaches to the sculptural practice

as an instance to create spatial, tangible, and intangible works of art. Students conceptualize sculpture as a space of convergence of various forms, including large-scale projects, text, sonic, intangible 3-D representations, artifacts, and furniture.

At Rinehart, we reflect on how urban and architectural spaces affect our thinking and acting. Students are asked to pursue technical skills—the development of familiarity with contemporary art materials—through regular hands-on assignments, culminating each semester in an exhibition.

Technical skills concerning awareness of visual language, composition, spatial relations, forms, shape and color theory, material, how the work is perceived and how it interacts with the context where it is shown—its physicality—the relation to what they want to say and the work itself, is taught by the Program Director, Dolores Zinny.

The core of the Rinehart program is the Seminar, which is focused on sculpture and extended media in the broadest sense. During the Seminar, students discuss assigned readings that cover topics pertinent to contemporary sculpture. In addition, guests to the program—including Artists, Critics, and Scholars In-Residence present on topics that have ranged from their own artistic work, models of production, the history of nude in Chinese art, and sculpture as performance and theater. Most of the Artists, Critics, and Scholars In-Residence are highly visible and recognized for achievement within their professions, and offer students a broad scope of possibilities for a creative career. Our guests are recognized locally, nationally, and internationally; some are successful young artists, while others have careers spanning decades; some are professionals in disciplines other than art, such as architects.

Rinehart is tailored to the students' needs, with the roster of visiting Artists and Scholars rotating with the cohort, to provide students with ongoing, sustained conversations.



Students are required to dedicate a minimum of twenty hours per week to their independent art practices and research. During this time, students work according to the needs of their current projects, doing hands-on fabricating, as well as both theoretical and material research.

Specific fabrication techniques, such as mold-making and digital fabrication, are taught as part of the Rinehart curriculum in both workshops and the Practicum course.

The program offers each student a spacious studio connected to a comprehensive wood and metal fabrication space, allowing easy access to an array of specialized tools and machinery.

Students acquire the skills to produce their work, but are also challenged to integrate pragmatism into their art practices in preparation for professionally exhibiting, transporting, and storing their artworks.

Ann Walsh, the Rinehart Studio Manager, leads multiple fabrication workshops each semester, and offers invaluable technical advice in the form of one-on-one consultations.

Practicum

To ensure that students are prepared to work as sculptors in the contemporary context, the Rinehart Practicum course addresses modes of sustainable production, exhibition display, and the latest technologies in computer-generated visualizations. These visualizations serve both as a tool for the planning of future artworks, and as a crucial element of successful and legible proposals; a necessity when interacting with third parties such as institutions and fabrication technicians.

The Practicum instructors will change each semester to provide students with a variety of skill sets to ground and sustain their sculptural practice. Students consult Practicum Faculty **Tim DeVoe** and **Yuri Stone** regularly.

Kristen Hileman, who has been the Rinehart Critic In-Residence since 2022, hosts seminars on the writings of contemporary critics and theorists. She also leads workshops developed by her and the Program Director that give guidance on written statements and the development of each students' conceptual foundation. Kristen has been instrumental in connecting students with the Baltimore art scene and introducing collectors to the program, which has produced exhibition opportunities and job prospects for Rinehart students and alumni.

Fall Show Evaluation with Kristen Hileman and Dolores Zinny



Students visit Liu Shiming Art Foundation



Field trips have been varied and frequently include unique dialogues with distinguished institutional curators. The program focuses on taking students to exhibitions examining sculpture and design, often visiting shows organized by scholars and curators who have previously visited Rinehart.

Through these excursions, Dolores Zinny seeks to have students investigate the way that space itself can be structured to expand on more limited notions of sculpture.

Since 2022, field trip destinations have included: the Philadelphia Museum of Art, with an exclusive on-site seminar by senior curator Carlos Basualdo; The National Gallery of Art, Washington DC, for *Woven Histories* with renowned curator Lynne Cooke; Hirshhorn Museum and Sculpture Garden; The Whitney Biennial; and ongoing trips to Glenstone Museum.

This fall semester trip was graciously supported by the **Liu Shiming Art Foundation** Travel Award. During this two-day trip to New York City we visited the foundation headquarters to see sculptures by Liu Shiming, as well as exhibitions at MOMA, SculptureCenter, Dia Chelsea, The Whitney Museum, and a number of commercial galleries around Manhattan.





Ongoing Collaboration with Glenstone Museum (Potomac, MD)

Since 2022 **Yuri Stone**, Assistant Curator at Glenstone, has taught as an instructor for the Practicum course. In this role, Yuri developed a class focused on exhibition display, in which students visit Glenstone three times per semester. Students visit the museum three Mondays when the museum is closed to the public, which provides a special viewing experience of the museum's collection and temporary exhibits. Yuri holds lectures which give the students insight into the curatorial process, as well as museum logistics and communications.

Fall Show 2024 Critiques



Exhibitions

The studios are transformed into exhibition spaces for the Open Studios to present the students' works to the greatest advantage. The **Open Studios Exhibition** is a requirement for the first-year cohort and is showcased concurrently with the second-year **Thesis Exhibition** at the end of the spring semester.

Based on the artworks presented in these two Spring exhibitions, together with the **Fall Show**, the students are evaluated by two external evaluators, a Critic In-Residence, and the Program Director. Each student delivers a thirty-minute oral presentation about the exhibited work with a 1500-word statement.

Each semester is focused on an exhibition and the evaluation that takes place during the last weeks of the semester. The two Fall Shows, the Open Studios Exhibition, and the Thesis Show allow students to graduate with a portfolio of four exhibitions, through which they have gained exposure to an array of visitors: alumni, collectors, gallery owners, directors, faculty, and the general public.

The Thesis Exhibition is accompanied by an individual lecture at Lazarus Auditorium and the submission of a written thesis. Four experts including the Program Director evaluate the graduating student.



Open Studio and Thesis Show Prep



Visiting and In-Residence Critics and Artists



Jessica Bell Brown
Visiting Critic

Executive Director of the Institute of Contemporary Art at VCU



Matthew Lyons
Visiting Critic
Curator at The Kitchen



Mia Yinxing Liu
Visiting Art Historian

Assistant Professor of History of Art at Johns Hopkins University



Ruth Estévez
Critic In-Residence

Co-Director of Skowhegan School of Painting and Sculpture



Inéz Katzenstein
Visiting Critic

Curator at The Museum of Modern Art (MoMA)



Alexandra Grant
Artist In-Residence
Visual Artist



Josh Kline
Visiting Artist
Visual Artist

Image courtesy to Isabel Asha Penzlien



Kristen Hileman
Critic In-Residence
Independent Curator



Tony Cokes
Artist In-Residence
Visual Artist, Professor at Brown
University, MacAurthur Fellow
2024

Image courtesy the artist and
Greene Naftali, New York. Photo by Don Stahl.



Aruna D'Souza
Critic In-Residence
Editor, Writer, and Curator



Willie Cole
Visiting Artist
Visual Artist, organized in
partnership with Johns Hopkins
Visual Arts Department



Terence Gower
Visiting Artist
Visual Artist

Practicum Faculty



Tim DeVoe
Adjunct Faculty
Studio Manager of Dolphin Design
Center and Digital Fabrication
Studios



Yuri Stone
Adjunct Faculty
Assistant Curator at Glenstone

Studio Manager



Ann Walsh
Studio Manager
Studio Manager for Fred Lazarus
IV Woodshop and Rinehart
Studios

Class
of
2025

**Ariana Leon
Clipber - Ha Tran
Darian Francki
Federico Gauna
Lydia Chadwick
Nelson (ZiYi) Xu
Rida Yawar
Yiting Li**



Ariana Leon
She/They

As an artist, I believe visual abstraction is an act of subversion in a world saturated with commodified and sensationalised representational imagery of suffering. My artwork revolves around the actions and abstractions of femme bodies, depicting them not as passive subjects to be represented but as active, embodied forms of resistance to the neglect and suppression navigated daily in the dominant domain of whispered misogyny. I make room for the realities of pleasure, desire and sexuality that accompany all lives, unpacking the tension between vulnerability, opposition, trauma and joy.

Often working *insitu* and drawing from existing architecture, I create systems that penetrate and permeate the walls, exaggerating openings and thresholds. These alternate spaces, rooted in surrealist techniques of distortion and scale, dismantle familiar symbols of safety and support such as ceilings and domesticity. Materiality is central to my practice, not just as a formal concern but as an active force—an expression of the body's malleability, fragility, and resilience.

I aim to “speak female” in all that I do – regardless of who is listening.

See how it likes to open, 2025
Foam, resin, plaster, wood, paint
Installation Variable



Something like I came for this (I-V), 2025
Foam, resin, ink
12 x 12 x 2 in (each)
Detail Shot



When two become one (and it feels so good), 2024
Exhibition Photo
Installation Variable



I beg you, coat my tongue, 2024
Rubber, wood, metal, paint
44 x 44 x 4 in





Clipber - Ha Tran She/They

I am a Vietnamese interdisciplinary artist whose work explores the embodiment through tangible things as a way to navigate my personal experience of displacement, confront the uncertainties of being and life after death, and make sense of my existence. Through my art, I often engage with Asian religious and cultural iconographies, weaving in a layer of absurdist humor to challenge traditional interpretations. This allows me to approach weighty spiritual and existential themes in a way that is both lighthearted and subversive.

My practice focuses on the creation of tactile, interactive, and kinetic sculptures that invite physical engagement, transforming spiritual and metaphysical concepts into immersive, playful yet often dark and conflicting experiences. By incorporating movement and inviting audience participation, my sculptures become unified, awakening the audience's connection to their physical entities.

I am consistently interested in how beliefs are inherited, adapted, and restructured in the modern digital era. As we live increasingly digitized lives, I am fascinated with how spirituality—traditionally rooted in physical rituals and human touch—can be embodied and expressed through a hybrid of analog and digital processes as I combine human organic craftsmanship with digital fabrication.

Save us from ourselves, 2025
Motors, PLA, electronics, arduino, latex,
polyfil, wood, foam, steel
48 x 48 x 22 in



Detail Shot



Detail Shot



Laughter is the best medicine, 2024
Painted steel, stainless steel, PLA, motors,
feathers, fabric, foam
84 x 38 x 30 in





Darian Francki

He/him

My current artistic practice centers on the use of utilitarian objects that are no longer functional, raising these objects up from being derelict and unused to seemingly important and placed in a gallery. My practice has moved past using found objects. Changing the use, theme, and concept of an object, moving past history and form of a found object and looking at it in a new light is the goal of my practice. Rebirth and finding new meaning and purpose from the decaying corpse of material while also being able to inject my own feeling and emotions into an object that can articulate my own experience while also calling back onto the history that every object contains. The destruction of my own memories along with the casting aside of the proper use of a found object to better understand myself and the ways in which we can reuse material to create an entirely new object, idea and feeling.

Ford, 2025
1964 Ford Galaxie, Acrylic, Paint



Installation Overview



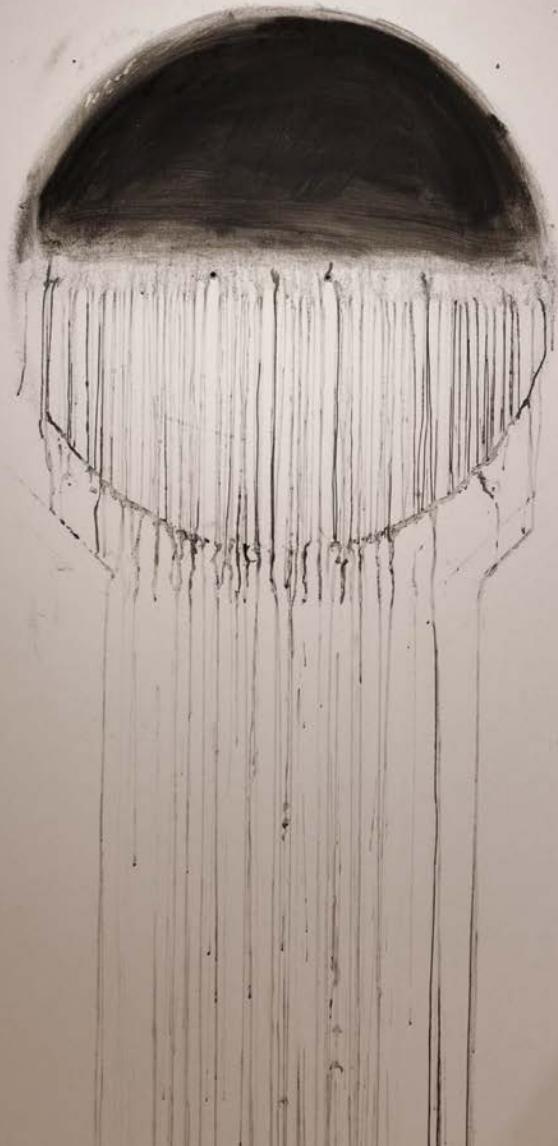
Cyclical, 2024

Furnace distributor, galvanized steel pipes
Installation Variable



Spread, 2024

Air conditioner radiator, fan cover, charcoal, water
Installation Variable
Detail Shot



1/2" UT EAST-LITE DS 01.24.12:52

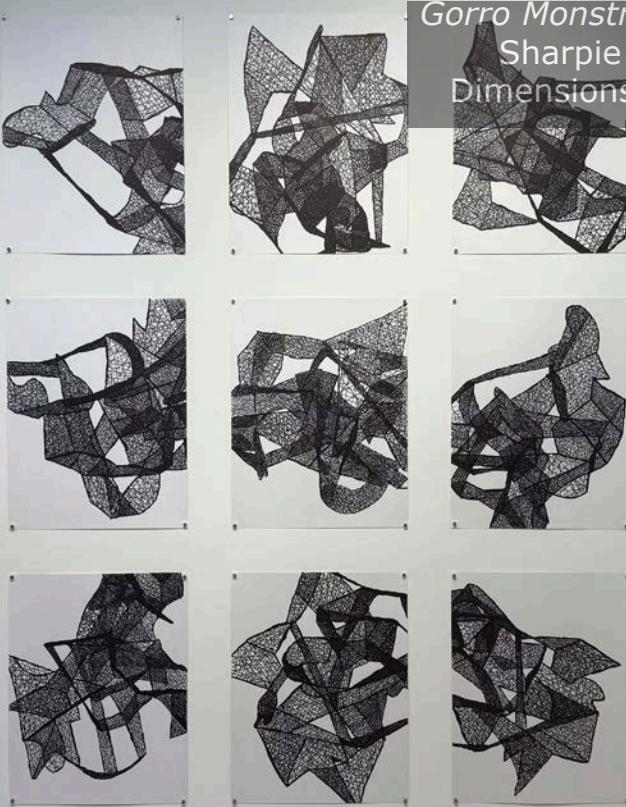


Federico Gauna
He/him

My practice focuses on the exploration of wire as a creative material while striving to find a sense of identity as a guy born in Argentina who grew up in Uruguay and is now developing his artistic practice in the United States of America. My work often refers to pop culture, abstraction, Río Platense culture (From Uruguay and Argentina) and personal experiences as an immigrant, finding personal value in the labor intensive quality of wire sculpting. One of the most repeated elements in my sculptures is that of the Trådman, a small stick-man-like wire character that I developed very early in my practice that has helped to add personal value to my own work due to the iterative aspect of its fabrication.

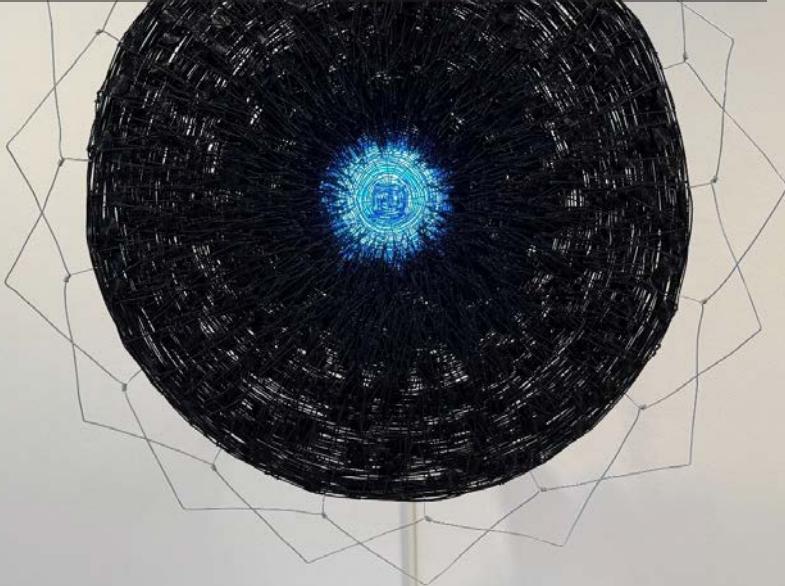


Gorro Monstruo, 2025
Sharpie on paper
Dimensions Variable



No me encandila la luz mala, 2024

Steel wire, colored aluminum wire, Trådmans, audio recording, subtitles, light bulb, blue theatrical gel
Dimensions Variable

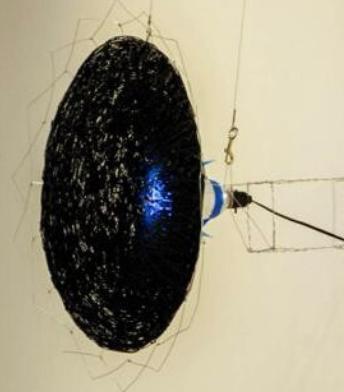


Gorro 1 to 5, 2024

Trådmans (colored aluminum wire)

Installation Variable







Lydia Chandwick
She/Her

My practice revolves around my life experiences and memories of deeply personal, turbulent relationships. I find that working through difficult experiences, I can heal through my work and use it as a form of therapy, which is a notion I contemplate in my most recent work. To me, art is therapy. I typically use found furniture and materials like fabric and wood. Occasionally, I will incorporate painting. Text is one of the most important aspects of my work. I use text to convey my thoughts and use it as a material. Overall, I find that using materials that evoke visual aspects of domesticity allows the audience to connect with my work and can cause their own experiences to connect with mine.

I, love, you, 2025
Couch, Fabric, Shelves, Bottles
10 ft x 62 in x 40 in





What You Told Me, 2024
Wooden dresser
49 x 36 x 18in

What You Told Me, 2024

Wooden dresser

Detail Shot

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Fire! Fire! Fire!, 2024
Acrylic on canvas
36 x 24in

To The Touch 1, 2024
To The Touch 2, 2024
Acrylic on canvas
16 x 20in



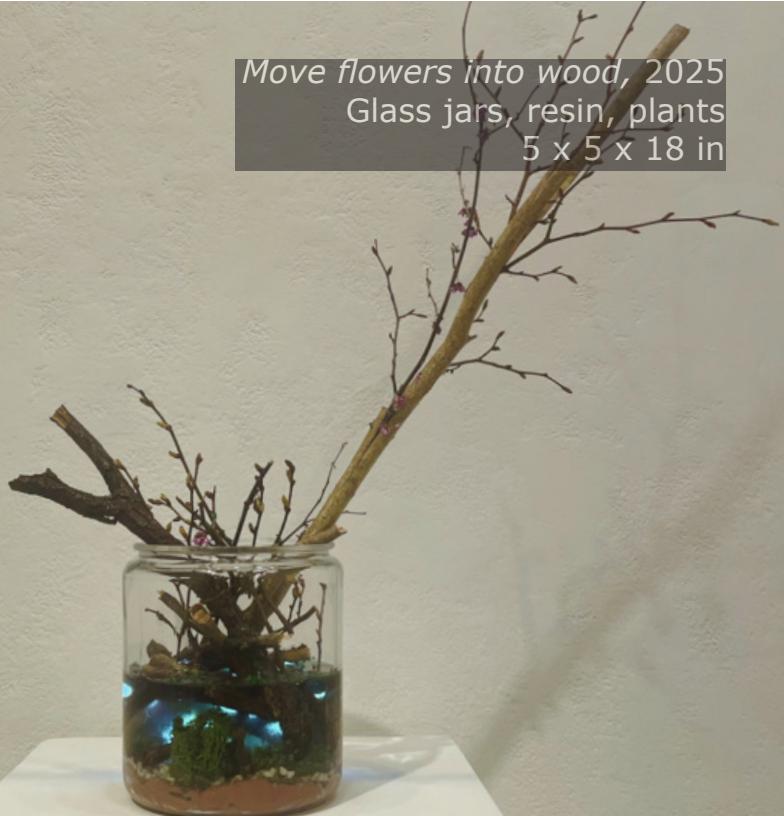


Nelson (ZiYi) Xu

He/him

My name is Nelson Xu and I am an Asian artist. I feel so joyful with the process of creating new art. I am interested in playing with mixed materials to create miniature landscapes and the design of interior landscape sculpture. I enjoyed the moment when I created my own studio space with my sculptures and transformed it into a new environment with shapes and forms based on my memory of my father's old vineyard. I decided to explore the complexities of different materials to design interior landscape artwork. I created those miniature landscapes in the jars that are inspired by the experience of wildness. My goal is to capture the unique characteristics of each landscape and display their beauty to the audience. I am aiming to turn the gallery space into a corner of nature. In my studio, I've been practicing with the measurements and structure of the space. Through this process, I've learned to use my landscape artwork to transform the interior environment.

Move flowers into wood, 2025
Glass jars, resin, plants
5 x 5 x 18 in



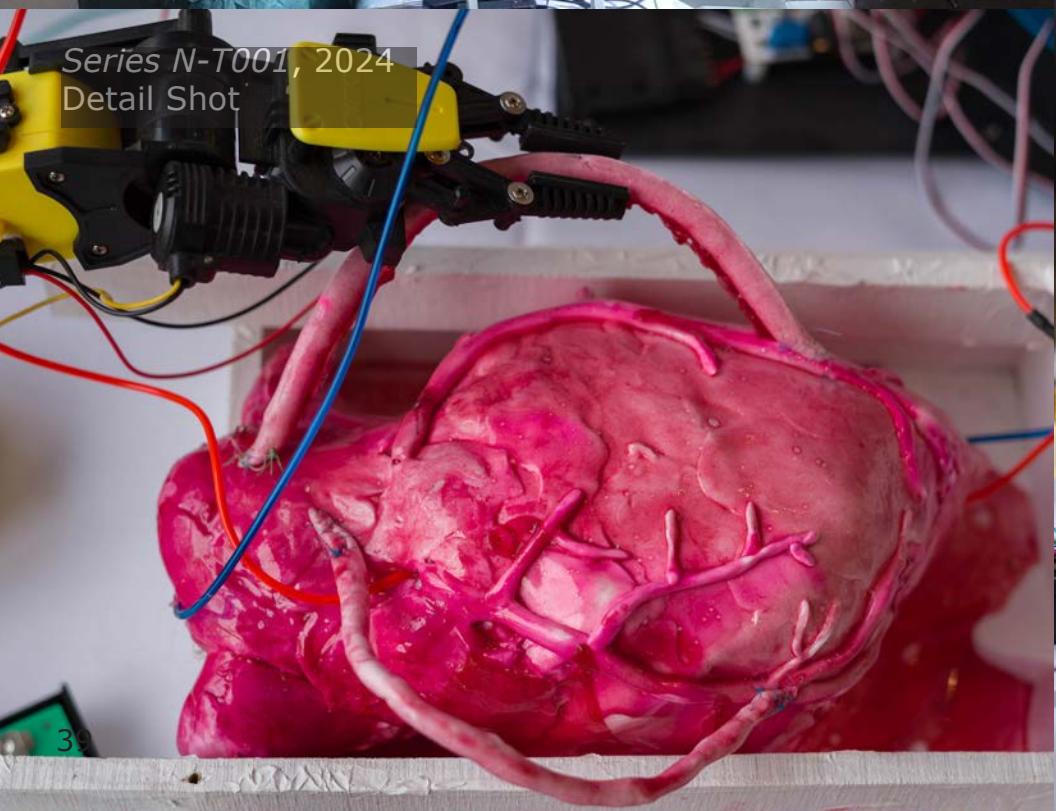
Jars, 2025
Glass Jars
Installation Variable



Series N-T001, 2024
Detail Shot



Series N-T001, 2024
Detail Shot



Series N-T001, 2024
Plywood, metal, double sided
PCB board kit, white wood, paint
36 x 36 x 84in





Rida Yawar
She/Her

Rooted in my immediate context, my practice navigates the space between personal experience and overarching structures. I'm drawn to light, transparency, and translucency to explore suppression, distortion, and loss. Fragmented imagery becomes a metaphor for the blurred lines between public and private, and the uncertain control individuals have over their own choices. Materials like acrylic and salt reflect my interest in impermanence, challenging the conventional links between weight, permanence, and power.

Lately, I've been working with Himalayan pink salt, using its material contradictions to critique exploitative systems of regions often overlooked. These works adopt the language of minimalism while quietly upending it, using charged materials to question labor, worth, and consumption. Light and ephemeral forms emphasize the instability of systems assumed to be unshakable.

You left the window open, 2025
Pink salt bricks



Installation Overview



If not for you, 2024
Acrylic, Himalayan Pink Salt
9x5x14in







Yiting Li
She/Her

As an artist, I explore material agency through personal memory and the human psyche in our world of excess. My work in fashion design has allowed me to apply methodologies of different fabric manipulation toward textiles. Standing in the middle ground of decay and preservation, I utilize my works as vessels for complex emotions derived from my own mind. Rooted in the fascination with the interplay of the conscious and the subconscious, I delve into textiles through the transformative power of their manipulation. Decay of materiality serves as the transformation of my fleeting memories into a continuous animation of new translation whilst I attempt to preserve and encapsulate them within my work through additional applications on top of the materials. In my practice, I blur the material boundaries with synthetic materials and organic fibers with experimentations that merge, abstract, and extract in order to achieve an ethereal aesthetic. My artistic process consists of controlled elements, such as material choices, and spontaneity of the undefined force of nature.

Spine, 2025
Resin
Installation Variable





Resonance #1, 2024
Crystallized ropes
56 x 91 x 7in
Resonance #4, 2024
Crystallized ropes
13 x 41 x 6in



Installation Overview



Taken Apart, 2024
Fabric, rope
62 x 70 x 11in



Class
of
2026

Angelica Neyra
Ben Eckert
Emily Muscroft
Greg Tarczynski
Hannah Atallah
Lilly Adkins
Nic F. Amsel
Oliver Charles



Angelica Neyra
She/They

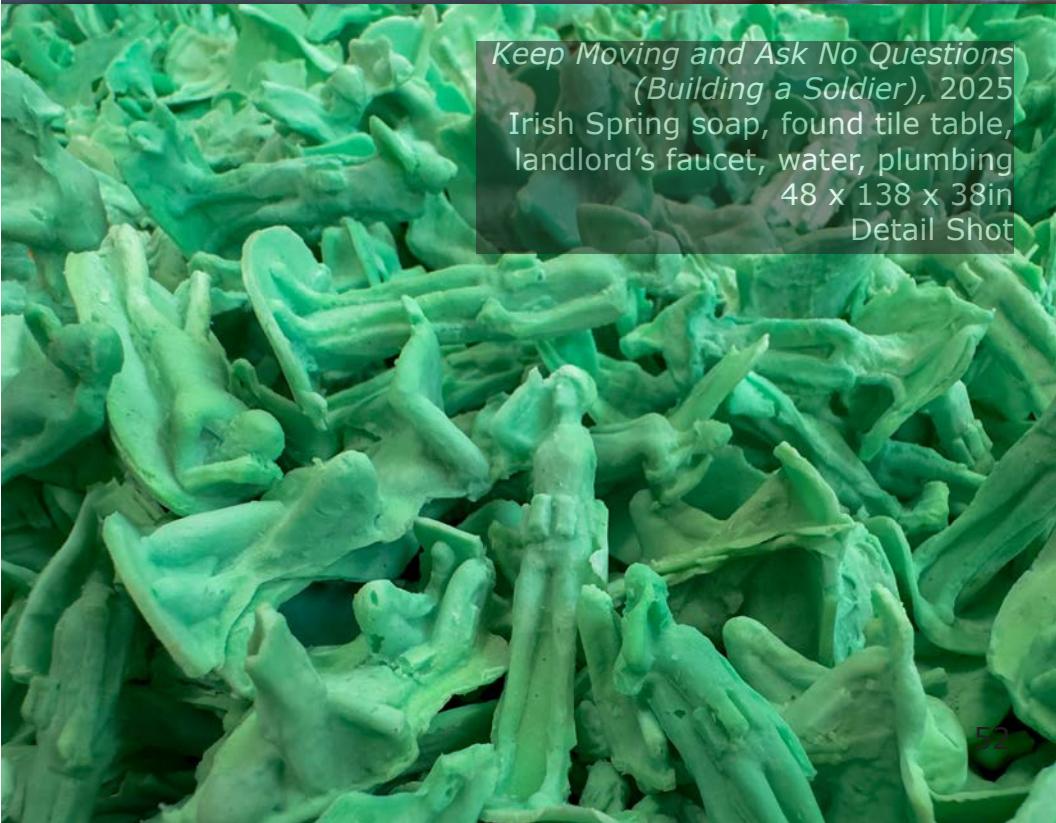
Centered around feminist theory and critique, my practice investigates systems of power and the interconnectedness of various forms of power through language and ideology, as informers of culture. Utilizing found materials as well as sourcing materials with culturally charged associations, I explore cycles of objectification, fragmentation, and consumption - in all senses of the word - upon marginalized bodies; regarded as toys to break and discard.

Utilizing my own hair as a material source, I collect my sheddings and make use of them as a resource, like the commodity I'm told I am. Aimed to emphasize the erasure of the laborer, my work dissects such relationships within capitalist frameworks of neo-globalization paired with the insistence of excess in our lives.

I am in the heart of the empire and the world is burning around me



Can I Ever Be Impenetrable, 2025
Latex, Crepon, Artist's hair, video projection
52 x 29.5in



*Keep Moving and Ask No Questions
(Building a Soldier)*, 2025
Irish Spring soap, found tile table,
landlord's faucet, water, plumbing
48 x 138 x 38in
Detail Shot



Girls Who Lock Their Doors at Night, 2024
Door, wood, drywall, monitor, camera,
metal, ceramic, beads
93 x 35 x 7in



Tightrope, 2024
Artist's hair shavings handspun into
a four-strand cable yarn, hardware
0.25 x 108 x 0.25in

Hija de Bestias [Daughter of Beasts], 2024
Artist's mother's cowhide rug,
artist's hair sheddings, ribbon
90 x 87 x 0.625in

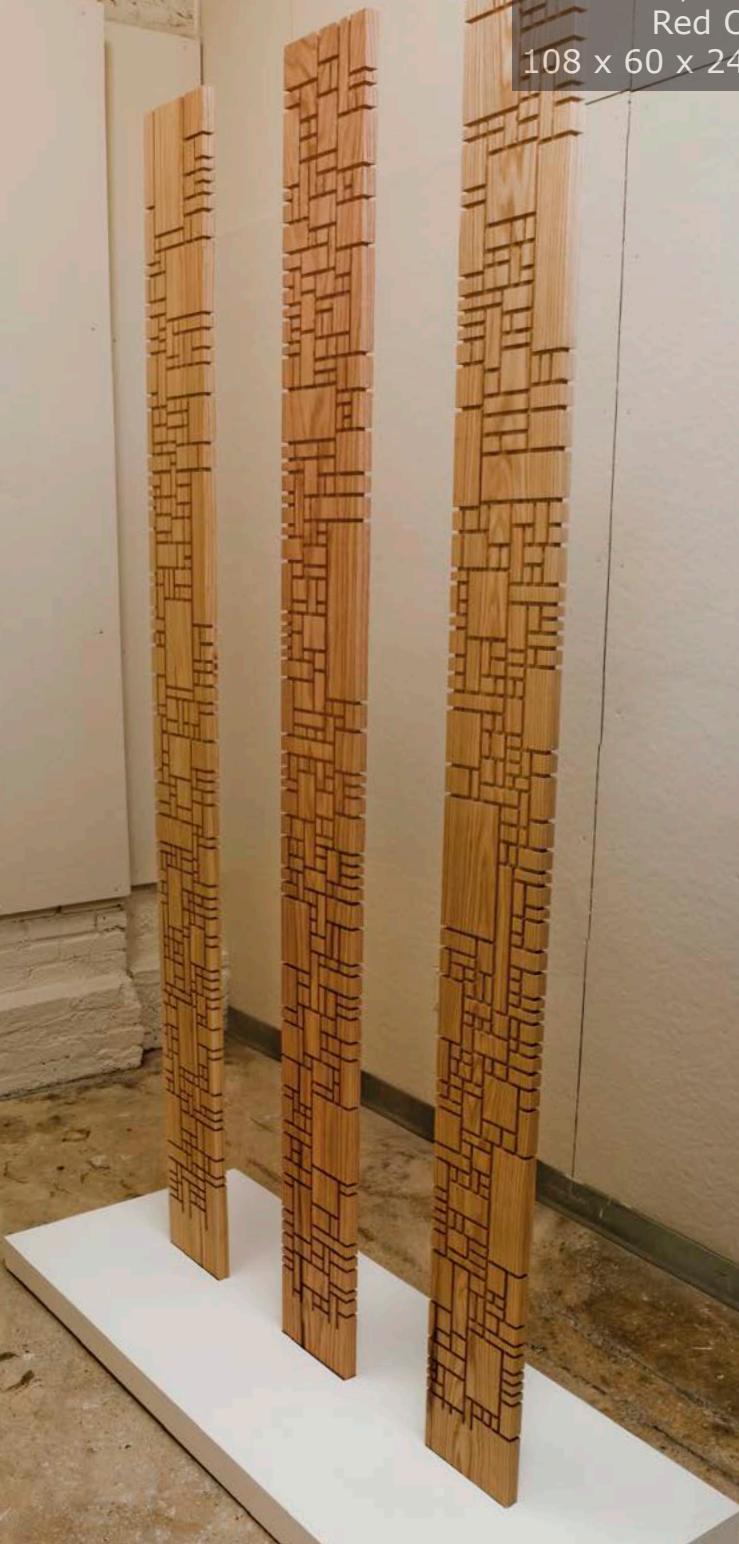




Ben Eckert
He/Him

My work explores the relationship between nature and the built environment and how the two compliment and contrast with one another. We source our building materials from nature, develop infrastructure that allows us to live separately from the natural world, and yet we all share a need to connect in some way with the natural environment. Our attempts to build nature into our surroundings is one way to achieve this connection while still existing within the urban landscape. I seek to explore ways in which we can incorporate themes that exist in nature into our surroundings by weaving art into the fabric of our built landscape. I also seek to honor the complexities and visual language of the very infrastructure we all too often take for granted, by incorporating it into my sculptural language. My work seeks to generate a dialogue concerning the ways in which we build our communities, the importance of honoring the natural world, and recognizing the fascinating—often complicated—ways in which we as humans build the world around us.

20250331, 2025
Red Oak
108 x 60 x 24 in





20241021, 2024

Water System

PVC pipe, artificial turf, acrylic, water, water pump

20241021, 2024

Water System Group

PVC pipe, artificial turf, acrylic, water, water pump

Dimensions Variable



20241004, 2024
Wood, Shoji paper, lamp hardware
3.25 x 3.25 x 11.375 in





Emily Muscroft

She/Her

Having moved from the Edmonton area to West Texas at a young age, my nuclear family became very important to me. Even more so, being the oldest of four girls I became even closer to my sisters. As a result, my work explores the intricacies of my familial relationships, both as they are currently and how they have changed over time.

My interests lie in doll making, set design, and prop making, as a way to express these thoughts and ideas. I grew up with an interest in dolls, both as an artistic practice and as a storytelling modality. Mixing that interest with theatrical environmental design I hope to engage the audience in an active viewing experience when exploring my work. The goal is to allow the viewer to tap into their relationship dynamics, whether they are familial or otherwise, and to build the story they see in front of them. My work also builds on themes like Magical Realism, a term used by Laurie Simmons to explain how the scenes she creates make sense but can only exist in another world. As while I work in realism, there are surreal and fantasy elements that add visual interest and expand on the themes I have presented.

When are you coming home?, 2025
Borrowed table, wood, foam, paint, clay,
paper, 3D printed elements, found objects
169 x 151 x 81 in





"you need to call more, like actually", 2024

Wood, beads, paint, fabric, resin, yarn, paper mache,

chicken wire

48 x 90 x 70in

Detail Shot







Greg Tarczynski
He/Him

I respond to a world shaped by light, color, texture, form, and sound. In my photography practice, I translate events, experiences, and places into images that convey not only meaning but also an enhanced reality—one mediated through deliberate aesthetic choices. I turned to sculpture as a way to deepen my engagement with the physical and spiritual dimensions of being. During my first year at the Rinehart School of Sculpture, I worked primarily with steel—a material that, though heavy, can convey surprising lightness due to its inherent strength. In my first semester, I created larger-than-life rusted steel forms. By the second semester, my focus shifted toward organic shapes and color. My artistic process is rooted in observation and an intuitive response to the materials at hand. Many of my recent sculptures emerge from the negative spaces and discarded fragments of previous works. I seek to embody in my work the paradoxical “lightness” of steel, creating forms that invite viewers into moments of physical and spiritual communion—experiences that resist explanation in mere words.



Expanded, 2024

Steel

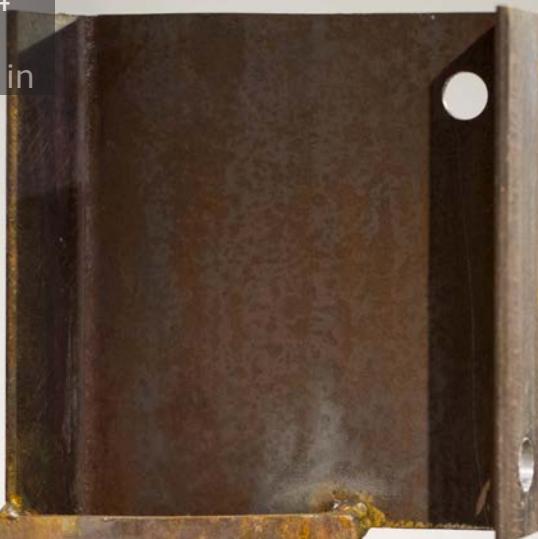
3 x 175 x 2 in



Paloma, 2024

Steel

66 x 32 x 32 in



Viejo, 2024
Steel, wood
77 x 40 x 26 in





Hannah Atallah

She/Her, They/Them

I operate at the nexus of public art, cultural preservation, and community engagement. With a focus on public art, I create culturally resonant installations, murals and sculptures that are attuned to their environmental and social contexts. Prioritizing collaboration with local community members, I infuse my work with the stories, figures, and symbols relevant to each site.

In my studio practice, I explore the intimacies and impacts of migration and displacement on communities. Drawing inspiration from culturally significant artistic traditions—marquetry, carpet weaving, sacred geometry, and tatreez embroidery—I integrate these forms within a contemporary lens. Through the detailed application of tatreez motifs, skateboard marquetry, and immersive installations, I pay homage to the people and traditions that have shaped me.

My current series of interdisciplinary work explores the nuanced and layered experiences within my communities. By depicting the intimate and social dimensions of contemporary life—beyond the prevailing narratives—I seek to honor and dignify the humanity of everyday individuals. Through this work, I aim to create spaces that not only celebrate cultural heritage but also allow us to imagine different, more expansive realities.



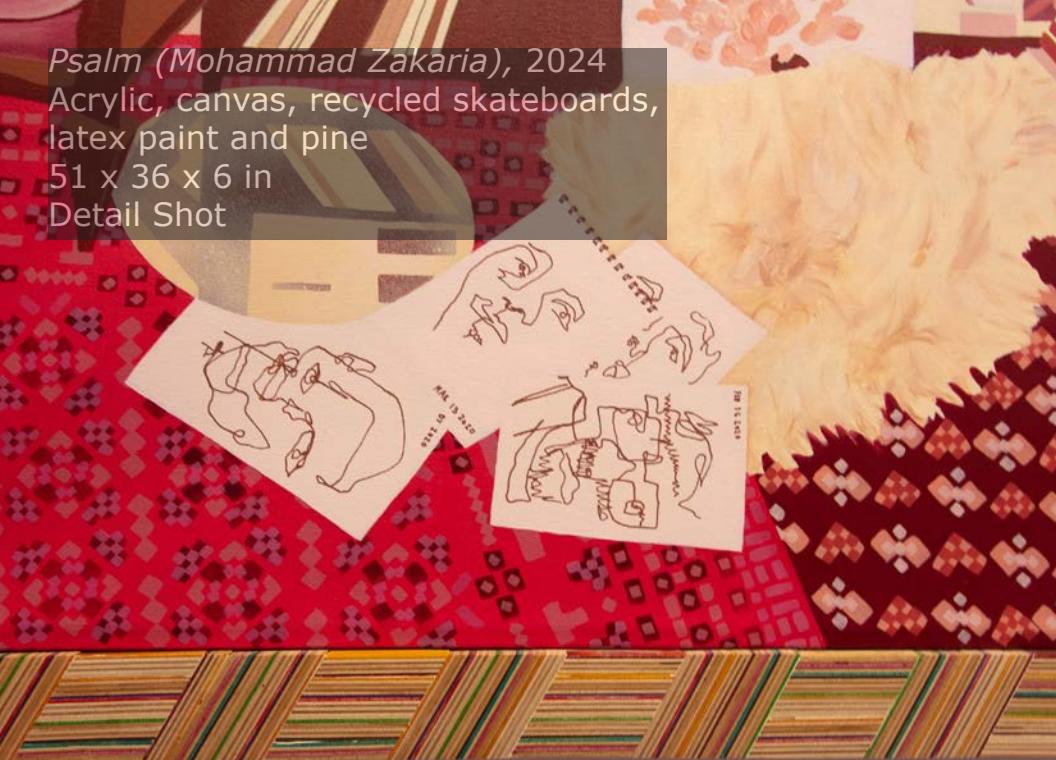
Unfortunately, It Was Paradise, 2025
Acrylic yarn, felt, foam, ancestral
wisdom, felt, memory, cotton cord,
poplar, embroidery floss
Installation Variable

Psalm (Mohammad Zakaria), 2024

Acrylic, canvas, recycled skateboards,
latex paint and pine

51 x 36 x 6 in

Detail Shot



Installation Overview



Acknowledgement, 2024
Recycled skateboards, poplar, aerosol, and acrylic
144 x 60 x 4 in



*how stunningly beautiful that our sacred respect for
earth, for life is deeper than our rage*, 2024
Acrylic, aerosol, canvas, acrylic yarn
31.5 x 94 in
Detail Shot



Lilly Adkins

She/They

My artistic practice incorporates a multi-pronged approach. Through sculpture, I materialize memory and data centered around the environmental situation we are in. Most recently, my work has explored the coal mining industry's effect on the planet. After living for over a decade in West Virginia, I needed to create art to dissect the poisonous man-made biome I lived in; one created by hundreds of years of mining the land, and subsequently creating its own culture centered around coal.

I am a process sculptor, conversing with my materials as I work. Their treatment often mimics the reality I am representing. The memories I choose to materialize highlight the circumstances of life-conditions we grew up in—whose haunting presence I did not recognize until adulthood. I also look into dense data sets. Inspired by what these numbers represent outside of the screen, I give this data physicality.

I don't hide the reality of the situation—too much denial already exists. Instead, I aim to show the persistence of everyday people through our reality.



The Cloud Factory, 2025

Coal, steel, bare twisted copper wire, fishing line,
aluminum wire, sheets, towels, acrylic medium,
and oil paint.
113 x 55 x 55 in

Where have all the Mountains Gone, 2024
Coal, textile scraps, steel, and burlap string,
on burlap and polysynthetic fabrics
70 x 76 x 47 in



Empty Mountains and AMD, 2024
Torn paper, stained with acid mine
drainage, stretched onto rusted steel
39 x 31.5 x 6 in



Goodbye Fish, Hello Orange, 2024
Torn paper, string, and rusted steel,
hanging from rusted steel
74 x 30 x 34 in

Coal is my only hope, it is my home, 2024
Coal sealed in resin, pyrite, iron oxide, and steel,
on burlap fabric, with woven burlap string,
and other textiles
80 x 45 x 3 in



Nic F. Amsel
He/Him

My recent work continues to have a deep engagement with tragedy, and is now beginning to converse with comedy as well. The precise mark of mechanical fabrication is present in most of the artworks, as is a reliance on the special variety of chance that is cultivated within the incorporeal spaces of video games, modeling software, and the mind. I am interested in the ways the presentation of an image, event, or figure can mollify or empower what it depicts. Using steel structures and plastics I invoke the ever-present struggle against destruction and degradation, which many of my pieces aim to arrest. I like working with subjects that emphasize the scale and ephemerality of human beings; subjects that are undergoing or show the scars of a drastic change—like Cathedrals built to last millennia set ablaze, freshly-minted designer vehicles crumpled in collisions, collapsed and bombed-out high-rises barely held together by naked rebar. Chromatic unity affords me a great amount of freedom in both the form and subject matter of my pieces, while also neatly placing them within their own, highly polished, universe.

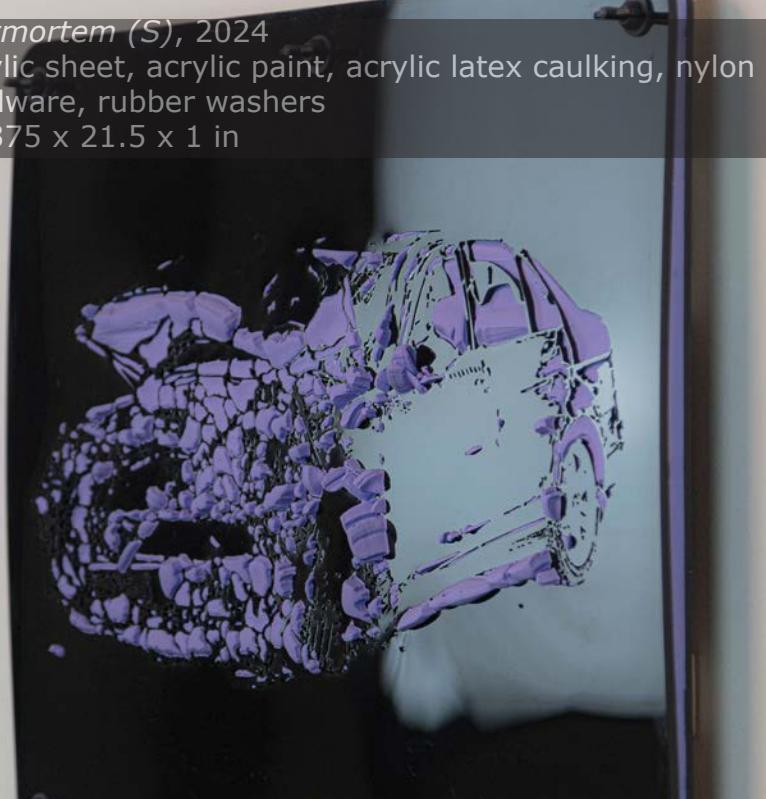
Sun Mon Tue Wed Thu Fri Sat, 2025
Resin, enamel paint, velvet, upholstery foam, wood,
MDF
8 x 64 x 10 in



Dog Butt, 2025
PLA plastic, flocking, sunglasses
23 x 20 x 10 in

Sandbag, 2025
Canvas, fabric dye, sand
59 x 21 x 6 in





Ten Items (This Side / That Side), 2024
Steel, fabric, epoxy resin, acrylic paint, clear acrylic
gesso, PVA glue
192 x 72 x 36 in





Oliver Charles

They/He

i am a little rat dedicated to the undoing of rigid classification through a fundamental commitment to abstraction, fragmentation, abjectification, and embodiment. my practice centralizes feral rat materials and objecthood– incorporating sweat-stained mattress fragments, leather, bondage rope, medical supplies, suggestive objects, my own bodily fluids, Cast Iron, and the like.

i refuse the notion of digestibility as a discursive response to the normative structures of classification used to otherize, control, and subjugate (un)living bodies. my work simultaneously occupies and enmeshes the spaces of what is traditionally divided, what is bodily and abstract.

i am committed to representing bodies beyond body – form without rigid, static definitions of what constitutes body. i am committed to the great undoing of flesh, of dominion, of everything.



the heavy burden of discarding a mattress, 2024

mattress springs, mattress foam, foundry wax, shellac

18 x 33 x 11 in



you promised (so many things), 2024

cast iron from mattress, rope

Installation Variable



the ocean is calling me, 2024

mattress pieces, fish bones, binding tape

60 x 43 x 17 in

akin to evisceration, 2024
cast iron from mattress, red rope, chains, my old bed
frame, my old mattress, rebirth, becoming, cupric
nitrate, ferric nitrate
63 x 53 x 8 in



Life at Rinehart

Rinehart Lectures at Lazarus Auditorium



Jessica Bell Brown Lecture



Ruth Estévez Lecture



First Year Presentations



Second Year Presentations



First Group photo of '25 and '26



Outing at Tapas Teatro



Students and Alumni with
Dolores at the Kreeger
Museum Exhibition



Fall Show Critiques



Group Studio Visit



Aruna D'Souza Critique



Willie Cole Studio Visit



Terence Gower Visit



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