

# Queer Madison Biennial 2025

## Gallery Guide

September 8 - 16, 2025

Common Wealth Gallery

Curators: Bo Owen and Kean O'Brien

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# Abby Graf

Abby Graf is a stained glass artist. Born and raised in Madison, her work explores themes of deconstruction, spirituality, and folklore through the lens of the Catholic aesthetics of her upbringing. Her work can be found on Instagram @prioryglassworks.



*Transubstantiation I*, 2023, Stained Glass, 16"x11.5"

*Transubstantiation* is a series exploring the transformative power of human creativity. In the Catholic church, transubstantiation is defined as the process by which a priest consecrates bread, turning it into the body of Christ. So too can we as artists transform the mundane (raw materials) into the divine (art). This iteration features a traditional Japanese origami crane.



*Transubstantiation II*, 2025, Stained Glass, 11.5"x16"

*Transubstantiation* is a series exploring the transformative power of human creativity. This iteration features a paper fortune teller, also known regionally as a "cootie catcher," which has been used in fortune telling games in Europe and America since the 19th century.



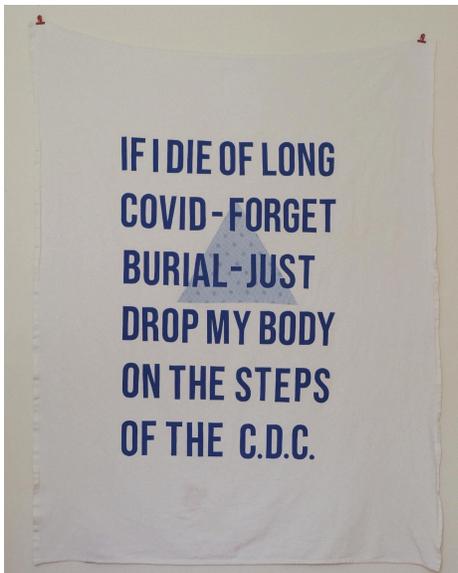
*Meanwhile the world goes on*, 2024, Stained Glass, 17.5"x11.5"

*Meanwhile, the world goes on.* is a piece in an ongoing series inspired by Mary Oliver's poem "Wild Geese," designed as a response to the Via Crucis.

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## Adrian Aiello

Adrian Aiello (b. 1996, he/him) is a white, trans, disabled, multidisciplinary artist living in Madison, WI. Through writing, documentary photography and textiles, he is invested in practices of meaning making surrounding chronic illness, disability, and queerness. His work focuses on his experiences with severe Myalgic Encephalomyelitis (ME), Long Covid, medicalization, disability justice, access, and community care.



*IF I DIE OF LONG COVID*, 2024, Hospital blanket, scrub jacket, hospital gown  
Appliqué: hand sewn while bedbound, 55"x76"

In the years since becoming severely disabled by Covid, I have reached toward practices of meaning making surrounding chronic illness, disability and queerness. Through writing, photography and textiles, I document my experiences with Long Covid, Covid induced Myalgic Encephalomyelitis (ME), medicalization, access and community care.

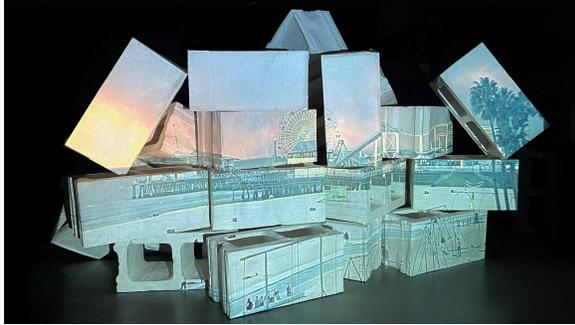
As my health has declined, my practice has shifted toward finding ways to create while bedridden— through hand sewing, iPhone documentary photography, and writing. In my recent work, I focus on the visual aesthetics of medical spaces and supplies, and their influence on experiences of Crip Time, illness, and care. My work utilizes the colors, textures and materials familiar to the disabled to capture the visual landscapes that surround the medicalized sick body as we construct and manage illness.

I spent pride month 2024 bedbound in a Long Covid crash, thinking of my queer and trans ancestors who were denied HIV treatment. HIV and (Long) Covid have strong parallels in both disease process and in the way the government and the medical industrial complex have and will respond. Millions of queer and trans people are more severely affected by Covid, while the government has pushed for a “return to normal.” Looking to the art created during the AIDS epidemic, including the AIDS memorial quilt, I utilize medical textiles to create a banner that mirrors the words of David Wojnarowicz, “If I Die Of AIDS - Forget Burial - Just Drop My Body On The Steps Of The F.D.A.,” drawing connections between historical and modern betrayals by the health systems that subjugate and dispose of queer, trans and disabled people.

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## Adriana Barrios

Adriana Barrios is a queer, biracial Latina artist who grew up in the coastal borderlands of San Diego, California. She received her Bachelor of Fine Arts degree from the University of Texas at San Antonio and her Master of Fine Arts degree from the University of Wisconsin-Madison. Barrios has exhibited her artwork in numerous solo and group exhibitions both nationally and internationally. She has received numerous awards for her work, including recognition from the Highpoint Center for Printmaking, Arts + Literature Laboratory, the University of Wisconsin-Madison, the Women Artists Forward Fund Art Prize, and the Nō Studios Artist Grant. Barrios has participated in artist residencies at the Pilchuck Glass School, Kala Art Institute and the Milwaukee Institute of Art and Design. She currently holds the position of Vice President at the Santa Reparata International School of Art (SRISA), where she works closely with her colleagues in the U.S. and Florence, Italy, managing relationships with affiliate schools, prospective partners, and students.



*An Hour by the Pacific Ocean – January 7, 2025, 2025*, Handmade abaca paper, mulberry paper, California beach sand, video 34min 54sec

*An Hour by the Pacific Ocean – January 7, 2025*, is an ongoing project by Adriana Barrios, currently made up of 20 paper cast cinder blocks and a video montage captured from a drone and live feed camera.

The handmade paper cast cinder blocks with embedded California beach sand in this installation mimic concrete cinder blocks, a common building material used in the construction of seawalls. Beach sand, a main ingredient in concrete, is the most consumed natural resource on the planet apart from water. Coincidentally, the material used along coastlines to hold back the ocean is made from materials that come from the ocean. The cinder block form stands in as a symbol of humanity's relentless desire to control and manipulate the natural world.

Moments of the video captured from the live feed camera are of the Santa Monica Pier which sits in a haze of smoke, produced by wildfires raging just beyond the frame of the camera including the Pacific Palisades fire, about 10 miles down the road from the pier. In January 2025, there were seven major fires burning in the Los Angeles area.

There is nothing ordinary about this recording, though at first glance, it might seem that way. People move through their day, seemingly oblivious to the smoke-filled air and the likely roar of emergency vehicle sirens in the distance. This recording calls attention to the way in which people move about in a world where they are often caught between awareness and inaction.

At times, the lens of the live feed camera loses focus, abstracting the disaster into a smokey blur. Barrios sees this as a metaphor for how she personally holds these tragedies. She questions how much one person, or a community can endure, catastrophe after catastrophe in today's world. Like the camera lens, she too moves in and out of focus in the face of this overwhelming reality. Her attention, her capacity to hold and process, shifting constantly. Using lens-based tools in her practice allows for alternative perspectives that might otherwise be inaccessible such as the bird's-eye view from a drone. She utilizes video to capture a memory of a place and as a method of recording her observations of the changing California coastline. Barrios is interested in how these tools allow her to look more closely while reflecting on her own relationship with the overlooked or unrecognized.

## A. Katz

A. Katz is an artist, writer, and filmmaker whose artwork has been displayed at the Art for the Soul Gallery in Middleton, WI (2021); at Communication in Madison, WI (2022); and at the Art+Literature Laboratory's Women's Work exhibition (2023) and as a part of their 6x6 Project (2024). She has directed two music videos for the LA based singer-songwriter, Alfa - "Take Me Home," which premiered on MTVph (2017) and "La Vie En Rose," which has over 24k views on YouTube. Additionally, the music video, "Genesis," that she co-directed and edited for the Madison, WI band, Nester, premiered at the Madison Area Music Awards (2021). Other projects that she has directed include the short film, Memento Mori (2019-2021), and the documentary short film, Conversations with Musicians in Madison, WI (2013-2016). She has also written and illustrated a pitch packet for a graphic novel and co-directed the Girl Power Indie Film Edition summer camp in Wausau, WI (2018).



*At a Work Event*, 2015, Acrylic and water-based oils on canvas, 33" x 54"

This work is for sale; please contact the artist: [akatz4444@gmail.com](mailto:akatz4444@gmail.com)

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## Amber Lim

Amber Lim (she/her/they/them) is a lover of portraits and the human form. She works in a variety of mediums, hopping from digital, to oil painting, oil pastels, ink, and gouache, playing with bright colors to form cohesive palettes. She works in scientific research and computing when she's not actively painting or biking around Lake Monona.



*Portrait of Joseph*, 2025, Gouache, 9" x 12"

The *Portrait of Joseph* reveals Joseph Vignieri, as he told the grim story of The Raft of the Medusa: a painting that depicts dying survivors aboard a raft, survivors who were forced to practice the "custom of the sea." As Joseph spun his macabre tale, the red cloths he lay on became blood, and his open arms became a gesture of sacrifice.

This work is for sale; please contact the artist: [xamberlim@gmail.com](mailto:xamberlim@gmail.com)

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## Anna Campbell

Anna Campbell is an artist, designer, and professor based in Teejop/ Madison, WI and Lenapehoking/ NYC. Campbell's sculptures, installations, and ephemera mine queer history and desire. Using material metaphors evoked through scaffold, found objects, and digitally fabricated forms, they construct immersive, exploded diagrams of archives for queer and feminist histories that might have existed. Their ephemera, or prefigurative merch, often marks fabulated sites, and creates rhizomatic and itinerant installations that insist on intimate engagement and the dailyness of queer survival. Campbell's current project focuses on queer publics formed around New York's Riis Beach.

Campbell's work is in the collections of the Leslie Lohman Museum, the MoMA Library, the Watson Library at the Metropolitan Museum of Art, and their site-specific, bronze sculpture is permanently installed at the Lesbian Herstory Archives in Brooklyn.



*Against Our Erosion*, 2025, video With thanks to the People's Riisearch Group, zavé martohardjono and Quito Ziegler. 31 min; NEWINC cut for DEMO2025 BIO

*Against Our Erosion* tells a story of collective persistence in shaping histories. The piece celebrates the historical significance of the People's Beach at Riis Park as a vital site for LGBTQ2+ New Yorkers since the 1940s. Cammpbell's piece exposes the consequences of erasing structures of privacy in queer spaces, specifically the demolished Neponsit Beach Hospital. In response to this building's demolition, a community coalition led by trans women of color organized to protect the beach for those who have relied on it as a safe space. This artwork is part of a multi-year project engaging with the beach's environment, history, and voices of the community. This initial piece features a video essay that immerses viewers into the waters of Jacob Riis Beach and introduces the beginning of an oral history. As an ongoing work this represents a thread of experience that will continue to build into a collection of stories. Ephemeral sandcastle replicas of the former hospital anchor the foreground of the piece, acting as temporary memorials and reminders of the precarity of these safe spaces.

- Andrea Chiney, Arianna Deane, and Ashely Kuo of A+A+A

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## Annika Carter



*Time & Space 01*, 2025, Mixed media H. 3 in.; Diam. 5.5 in.

An artist's choice of medium is a weighty question. What context do we choose to create in? What voice do we speak with? What history do we move through? Pottery & chainmaille are ancient mediums born from human innovation and a desire to store, to shield, to inspire. This work reimagines those innate desires by building a new context in which the two speak together; embedding their histories in the contemporary moment, by infusing my perspective, which is itself shaped by a thousand other histories. The art I create is never mine alone, and what a joy it is to be in community across time & space.

This work is for sale; please contact the artist: [annikahcarter@gmail.com](mailto:annikahcarter@gmail.com)

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## Carly "Car" Riegger

Carly "Car" Riegger is a chronically ill and disabled artist, writer, curator, and advocate from Ann Arbor, Michigan, USA. They utilize porcelain and installation artworks to express inner feelings and narratives of disability. Riegger has organized several important exhibitions for artists with disabilities through the National Council on Education for the Ceramic Arts (NCECA) including #CripClay in Cincinnati, OH in 2023, and Outpour in Detroit, MI in 2026. Riegger is also the recipient of the 2024 Midwest Artists with Disabilities Award. They hold an MA in Disability Studies from The City University of New York and are currently pursuing an MFA in Studio Art from the University of Wisconsin-Madison. Both Riegger's artwork and career goals involve disability inclusion and rights. They are working to expand how the arts communities work with artists with disabilities and how disability communities utilize art to express complex disabled ideas.



*A Resting Place for an Aching Body*, 2025, Porcelain, Pillows, Bedsheet 4' x 4' x 3'

My work is a direct response to my life with Ehlers Danlos Syndrome (EDS), an inherited disorder that causes pain in the connective tissues throughout the body. My experience is grounded in many hospital stays, surgeries, and being constantly unsure of the cause of pain in my body. My work documents, preserves, and expresses my inner turmoil and disability, as it is not always visible to others. Many people have denied me care, made judgements or decisions based on my physical appearance, therefore, I create work that documents my internal state as an undeniable physical expression of my pain. These situations are common

among people with disabilities, so I aim to bring this important topic to light through honoring true representations of my own disabled experience. I use various materials to convey both the tenuous state of an ill body and the way it is perceived. With many inaccurate and ableist historical and societal interpretations of the disabled body, I choose to speak about my own experience through the disabled lens as a reclamation of my identity.

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## Corey Wellik



*Being An Animal That Has Lost All Sense Of Belonging*, 2025, Cherry Wood, Stoneware, 144" x 60" x 50" OR 12'x5'x4.16

I enter a space every once in a while, a space of sitting and waiting and watching. Often in the sandy rocks along the waters, any Midwest waters. Any tree-strewn palace off the side of the road, any strip of green, mostly gray, on the edge of the path. Any bit of dust and stone juxtaposed by any bits of wet life. In these moments, I never know “what for,” but in the moment it doesn’t much matter to me. Sometimes the water will lap toward my mud-fixed shoes in such a way that the magma cluster of anxiety in my chest will vent through my tear ducts, effusive hot. I will exchange a moment with the trees that lean over me, I can’t put words to it more than that, a moment that often leaves me in lighthearted, childlike laughter. The trees are my original mothers, the ones who fix and save and grasp me. The ones who fill my senses in the way nothing else can, not too little, not too much. They shine and scent and fill my heart. To them I am the most known. The insects are my greatest entertainment. I am never more impressed than by the work a bug can get done in mere minutes: the showmanship, the fervor. The birds can transfix me for the longest, and they know this. They dance and croon and hide and no-show on me. I won’t wait for anyone else the way I wait for them. They know this. I am known by this world, I know that deeper than anything else. I am known by this world. The whole knows me better than I know me, better than you know me. Sometimes I feel alone in knowing this knowing. Being aware of this knowing. It’s the reason I’m alive, the reason I’ve kept

myself alive, the only way I have kept myself alive. Do you know this? Does this knowing keep you? I am making artwork about this knowing. About this desire for others to know this knowing. I am relentlessly aware that so many of the people I share community with, who surround me in love and loss and struggle, don't know it. They are lost in despair for the changing world, not much changing for the better. Their shame swirls within them and everywhere outside of them. To me, this issue is of being an animal that has lost all sense of belonging, all sense of forest and prairie and wetland, all sense of being in place and feeling that, that has forgotten this all-encompassing knowing. We are becoming a species that only knows each other, only speaks to each other, and has forgotten how to relate outside of ourselves... What is happening to us as we become more and more of a species only talking to itself? What happens to our humanity? And, what would happen if we understood other-than-human life to exist in the same conscious awareness as us—as sibling, witness, storyteller, friend, struggling and striving just as we are?

This work is for sale; please contact the artist: [cwellik@wisc.edu](mailto:cwellik@wisc.edu)

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## Da Da Da Da



*To hold this mode of sound*, 2025, Cut paper, 28.8 in x 34 in

### I FOUND HEAVEN AT THE GAS STATION

Wonder Kid

100 burnt pins pushing against skin

Explosions

flea salt fur teeth and saliva turned on

A kiss that reeked of drowning

At least now I can't breathe it stings

But you will  
Smell like tire iron dick punch backstroke forward dive foam pit somersault  
You will fear hell groping out  
Diaper all day bag boy mothy balls bounce house  
Pissing lighter fluid from huff gas dollar store melted plastic bags  
Pink bourbon pollock spit up cop light penis drippy  
Empty cup fake heart out blood screaming  
Cashing glass face smearing fluid lungs  
Sucking out stomach staples grand romance  
biting since twilight  
Licking chemical fingertips vomiting  
sun bathing singing  
My baby  
anime cowboy  
Wearing pink boas  
Cat eyed crawling

There is a terrible thing haunting me then didn't  
Reach me  
The petroleum soaked landscape of shattered hearts and lost futures  
What glows brighter in the dark  
I get as breakable as possible

This work is for sale; please contact the artist: [Ryaancaain@gmail.com](mailto:Ryaancaain@gmail.com)

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## Ian Danner



*SDI (So do I)*, 2025, Cotton, Wool, Lurex, Mohair, Silk 36" x 40" x 0"

As a transdisciplinary artist, I am interested in how textiles perform and engage in conversation with craft mediums to explore my thoughts on queerness. My textile practice spans multiple modes of making, including weaving, knitting, felting, and dyeing. I often mix techniques to visually articulate the tension I feel with (non)binary thinking, making, and being. I am currently working on textiles with performance qualities, such as reimagining queer cinema stills through jacquard weavings.

This work is for sale; please contact the artist: [idanner@wisc.edu](mailto:idanner@wisc.edu)

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## Jennifer Bastian

I am an autistic, queer, disabled artist and mother creating objects and experiences related to the labor of parenting, grieving, and making community. I am the Thurber Park Artist in Residence for the City of Madison during 2024-2026.



*Vision*, 2025, Used bedsheets, taffeta, satin and other scrap fabric, polyester and cotton thread, craft fill. 43 x 42 x 3.5

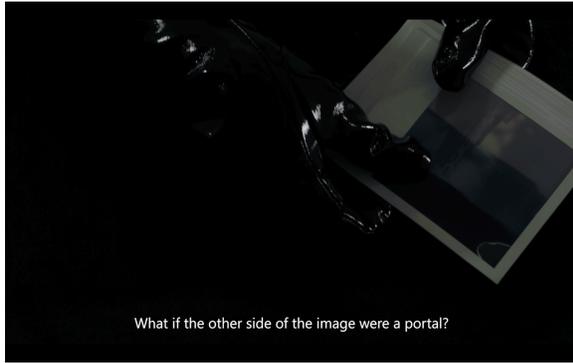
I started the piece, "Vision," as my lifelong best friend began dealing with a new iteration of a multiple decades long health issue with her eyes. The work speaks to my emotions around the fragility of our bodies, the potential loss of my friend's eyes and the eventuality that we will both die. It also relates to my experience of life as a disabled person, where very little feels guaranteed and the depth of isolation can feel endless (and ominous), but life still holds beauty and joy.

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## Jill Casid

An artist, theorist, and historian, Jill Casid pursues a research practice across writing, photography, and film. Casid is the author of *Sowing Empire: Landscape and Colonization* (Minnesota, 2005) which received the College Art Association's Millard Meiss award and

*Scenes of Projection: Recasting the Enlightenment Subject* (Minnesota, 2015) — now in Spanish translation (Metales Pesados, 2022). Casid also co-edited the collection *Art History in the Wake of the Global Turn* (Yale, 2014). Casid exhibits their artwork nationally and internationally. Casid holds the position of Professor of Visual Studies at the University of Wisconsin-Madison with a cross-appointment in the Departments of Art History and Gender and Women's Studies.



*Untitled (Melancholy as Medium)*,. 2021, color video with sound.

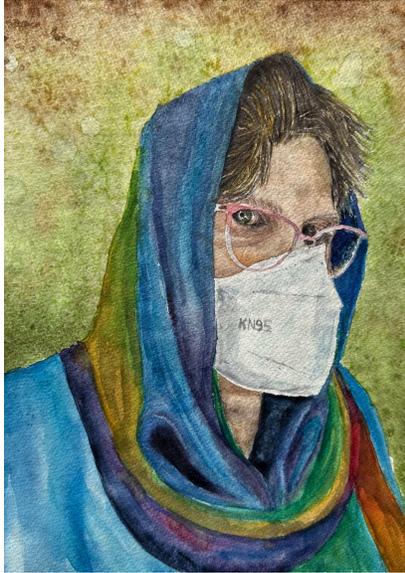
Conceived, written, and performed by Jill Casid and realized by Jack Kellogg, RT 9:38

What to do with the ways we're being undone? Casid's short film, *Untitled (Melancholy as Medium)* calls up an activist wake that refuses to move on. Unfolding a ritual of mediumship, the film conduces our outraged grief as catalytic for the uprising and care work of living with more than one virus, amidst more than one pandemic, carrying our as yet unaddressed losses into the battles we're still waging in the name of supports for the thriving of Black, Brown, Indigenous, crip, queer and trans vitalities. Centered on a set of fragile Polaroids, the film conjures with the material fragility of analogue photography to commune with the incalculable but still powerful presence of unredressed loss. In reversing the primacy of showing over telling, the film incorporates disability access as aesthetic gain by making closed captioning integral and image description its primary vehicle.

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## Katy Heyning

I have been honored to share my work in numerous juried art shows including Watercolor Wisconsin at the Racine Art Museum, The Life of Water at the Cedarburg Art Museum, and Enough to Share at the Kasieta Center. I've also had pieces in Madison Gilda's Club Art Show in 2022, 2023 and 2024 and shared my paintings in other public spaces. In addition, my work has been purchased by several corporations and businesses to decorate office and communal spaces in the Madison and surrounding area.



*Self Portrait KN-95, 2023, Watercolor*

Inspired by my pilgrimage to the Blue Mosque in Istanbul, Türkiye on a very, very hot day. In 2021, after many years of working in an everyday job and occasionally expressing my creative side, my wife was diagnosed with a serious illness that made me reprioritize my life. I picked up the paintbrush as a way to relax, express my creativity and center myself. I became passionate about watercolors and sought out classes and demonstrations to further my understanding of the medium.

I am often inspired by my travels and things I see when I visit new places. Now I reach for my watercolors to recreate the images I see. My work has taken a different turn as others have begun sending me photos of places they have visited, and want me to translate their photos into watercolors. Most recently, this has included their children and family members, a new challenge for me.

This work is for sale; please contact the artist: [heyningk@gmail.com](mailto:heyningk@gmail.com)

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## Katie Hudnall



*Container for a Lost Year*, 2021, salvaged wood, fasteners, various polychrome, 40" x 16" x 16"

The drawer in *Container for A Lost Year* holds a small, storm-downed twig that I found on a walk in the late summer of 2020. The twig felt like a good physical representation of a year's worth of lost growth - it reminded me of the loss of time, connections and closeness to family and friends I experienced during the pandemic lockdown.

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## Kean O'Brien

Kean O'Brien (he/they/she) is a white, trans, chronically ill, disabled artist, educator, and academic living in Madison, WI. O'Brien received an MA in Education and Leadership in 2022, an MFA from CalArts in 2011, a BFA from SAIC in 2008, and is currently a Ph.D. student at the University of Wisconsin, Madison. He has exhibited, screened, and/or curated work at Mana Contemporary in Chicago, Geffen Contemporary at MoCA, Rochester Contemporary Art Center, Fotografiska Museum, and Czong Institute of Contemporary Art in South Korea, among others. Their work is in the collection at The Gay and Lesbian Canadian Archive and The City of West Hollywood.



*Sick Daddy*, 2025, 1000ml saline bag, leather collar, metal letters, metal chain, metal lock, concrete

I am just playing in space and time with things that resonate and vibrate - I'm not a sculptor - my hands hurt too bad to make art like that. I'm not really a photographer even though I have two degrees in it. I have all these ideas and theories and concepts that I want to convey and connect to people with. I want to release myself from the pressure of the objects being something spectacular. Let's just talk about how my chronic pain is a form of non consensual bdsm... how my relationship to care of my own body extends beyond me to my boy...my girl/// where power lays itself down and pulls at every part. The way the trace of a glove is left imprinted on my skin when I'm touched more by nurses than anyone else. How does reflecting ourselves back to each other offer a deeper sense of belonging. How does reflecting ourselves to ourselves build in this hellscape of a place when pain is so great and some feel more than others and there isn't room for that distinction? I'll start by putting objects together that lock ideas and connect tissues - to desire a conversation about loss and death being a form of liberation.

*The sick Daddy is a Daddy who is in control of his boy but not of his own body. The negotiated position of power is co-created, and the boy turns over their power and receives whatever pleasure or pain is given. The care and patience invested in this dynamic is a replication either of the care that the sick Daddy has experienced in medical situations or the opposite, and is a healing care for his own trauma. The sick Daddy is often offering his boy praise and instruction, and a protector of perceived threats, offering a soft landing. The sick Daddy lets his pain and suffering bleed into one another like a boundaryless mess.*

*The sick Daddy is genderless and his power is not held through the lens of masculinity but rather the genderlessness his sick trans body exists within everywhere; his body is not weak but also is not strong; his hands are powerful but they are also fragile and in pain, his body is often disabled, but he is always able to sub his boy.*

kean.obrien@gmail.com  
www.keanobrien.com

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## Naomi Miller

Naomi Miller is a furniture maker and sculptor living in Madison Wisconsin, she holds a BA in theater from St. Michele's College, and a MFA in woodworking and furniture design from Rochester Institute of Technology. She currently works at the University of Wisconsin Madison where she is the Instructional Technician in Wood, for the UWM Art department. Naomi makes auto biographical work related to her experiences as a transgender woman.



*Assigned At Birth*, 2023, Maple, Mirror 10"x11"x23"

This work is for sale; please contact the artist: [gnomesinred@gmail.com](mailto:gnomesinred@gmail.com)

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## Lars Shimabukuro

Lars Shimabukuro (b. 1991, Honolulu, Hawai'i) is an artist whose work expands ideas of homelands, family, and memory to include the queer landscapes that raised them. They earned a Bachelor of Arts degree in Studio Art from Yale University, an Associate Degree from Haywood Community College (NC) focusing on weaving, and completed the Core Fellowship program at the Penland School of Craft. Lars has shown textile installations nationally, and teaches technical weaving at craft schools. He is currently pursuing a Design Studies MFA at the University of Wisconsin's School of Human Ecology in Madison, on unceded Ho-Chunk land.



*Placeholder*, 2021, cast paper, Thai kozo, flax, and pineapple fibers, indigo, cotton handwoven strap, cast glass hook 34" x 34" x 60"

A strong wind makes me homesick. Maui's northeastern tradewinds are the strongest within Hawai'i, and their presence fits into my memory of the landscape just as the mountains or coastline- but as a blurred line of vegetation, a howling, my own chilled bracing. Tradewinds speak to my love for duality and extremes. Annual rainfall can vary from 8 inches on one side of the island to 400 inches on the other. This effect is known as rain shadowing. My work looks to hold similar polarities. There is joy in color, pattern, and texture. Subtly woven through are meditations on generational trauma, memory loss, and ancestral knowing. What does the loss of homeland mean to one's identity, and what does it mean to build a homeland as mixed, queer, trans? What does it look like to dig into the in-between? If time is non-linear, and a body retains all of its travels, what of that knowledge goes into woven cloth?

This work is for sale; please contact the artist: [lars.shimabukuro@gmail.com](mailto:lars.shimabukuro@gmail.com)

[www.lars-shimabukuro.com](http://www.lars-shimabukuro.com)

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# Leah Stargardter



*Mobile*, 2024, Pine, stainless tube, brass wire, spray paint 6' diameter column from floor to ceiling

This work is for sale; please contact the artist: [sawdustandlove@gmail.com](mailto:sawdustandlove@gmail.com)

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# Leon Clouthier

Leon Clouthier is a queer multimedia creator who lives in Madison, WI. They enjoy skateboarding, building ramps with friends, playing music, making art, and cooking and sharing food with friends and community.



*First Time*, 2025, Skate deck, paint, paint markers

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## Malakai Schulz



*Patterns & Systems*, 2021 Oil Paint, Sharpie, Charcoal on Drop Cloth Canvas 81" x 46"

I paint self-portraits that are derived from memory and set within the psychological landscape of a modern psychiatric hospital. They live in the realm of taboo, and expose the fractured and isolating systems within U.S. mental healthcare. Imbued with catharsis and criticism, the setting is defined by glaring fluorescent lights, patterned tile floors, and empty walls. While the setting is based on my real memories, it is also surreal; both aesthetically and in the uncanny nature of a rehabilitative space that is lacking evidence of wellness, care, and compassion.

The patients' heightened states of mind represent by proxy the pools of reality existing within every human. The cross-stitching that holds together the fragments of drop cloth canvas creates a physical reference to my history of severe mental illness and suicidality. My perception as a gender-variant, queer, disabled, and working class individual raised in the American South are inextricable from my experiences in institutionalized care. As with any marginalized group, framing the modern patient's experience is only possible through the lens of historical injustice. I position myself not only in my personal narrative, but as a conduit for the psychiatric patient throughout Western history to bring forth a visual indictment of the U.S. mental healthcare system.

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## Owen Forer

Owen Forer (it/its) is a visual artist and writer based in Madison, WI. Forer received a BA in Art and Art History from Southern Illinois University - Carbondale and an MFA in Fine Arts from University of Wisconsin - Madison. Currently, their practice focuses on soft sculpture and costume as tools for storytelling. To Forer, narrative is a lens to understand the world through,

from pop culture to fanfiction, epic myth to the anecdotal. Costumes, props, and objects blur the boundaries between fantasy and reality, acting as evidence of imagined or exaggerated events. Forer is interested in tragicomic stories, enmeshed in modernity, social dysfunction, complex bodies and identities, and hyperbole. They pull inspiration from internet subcultures, ad-saturated visual landscapes, self-indulgent classical references, and cringey biographic episodes. Though primarily working with textiles, Forer also dabbles in illustration and comics, photography, and writing. Across all media, Forer prioritizes comedy and levity as important aesthetic elements; at its best, humor cuts through barriers and makes the complicated and upsetting easier to confront.



*Bedfellows*, 2023, Fabric, Paint, Polyfil, each 50x22x22"

This work is for sale; please contact the artist: [kate.l.forer@gmail.com](mailto:kate.l.forer@gmail.com)

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## Rebecca Benedict



*All at Once*, 2025 Acrylic, watercolor, linocut print, upcycled trash, collage, oil pastel, and embroidery

This installation serves as a show of acceptance to all versions of the self, which are all welcome, everywhere, and all at once. 32" high x 36" wide

This self-portrait series reimagines a single reference photo across various mediums, including oil pastel, collage, acrylic, watercolor, embroidery, linocut printing, and even a piece woven from trash and discarded plastic.

The series explores being multiple versions of yourself at one time, as well as the various perceptions that can stem from a single moment. From fatness to transness, there is often a disconnect between the fluid internal existence and external perception. This installation serves as a show of acceptance to all versions of the self, which are all welcome, everywhere, and all at once.

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## Sam Northcut

Sam Northcut is a cross-disciplinary artist with a focus in textiles and woodworking. They are currently researching the language of cruising and domesticity through familiar objects and spaces like quilts and bathrooms to talk about queerness and visibility in the everyday. Queer history, craft and labor are keystones to their practice.



*Glory*, 2025, White Oak, Hand Woven Cane, Bathroom Stall Hardware, and Duct Tape, 115 in x 85 in x 56 in. Special thank you to Elena Dummann and Mariah Moneda for helping me cane

*Glory* asks us to think about the intimacy shared in anonymous sex, particularly of era past. To confess your desires to a stranger, who is confessing back to you, becomes a powerful moment of shared resistance.

This work is for sale; please contact the artist: [sam.northcut@yahoo.com](mailto:sam.northcut@yahoo.com)

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# Sophia McGaff

Sophia McGaff is an artist, researcher, and writer working within the expanded fields of painting and critical theory. Their practice centers on theories of immanence and liminality, exploring the material surfaces of divinity within the context of end-stage capitalism and Americana.



*vera icon*, 2024, silicone rubber, motor oil, embossed handmade paper, enamel edition 1 of 2, 24" x 24"

This work is for sale; please contact the artist: [sophiamcgaff@gmail.com](mailto:sophiamcgaff@gmail.com)

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# Sylvie Rosenthal



*Tape Dispenser (layers + attachments)*, 2018, Basswood, framed Sam Gross cartoon (Gross, Sam. "I don't care if she's a tape dispenser, I love her." Cartoon. *New Yorker Magazine*, 29 November 1998), 29"l x 6.5"w x 21"h (tape dispenser)

*Tape Dispenser (layers + attachments)* is a humorous meditation on attachment, desire, and the porous boundaries between species, objects, and ourselves. A large basswood sculpture of a classic Scotch tape dispenser faces a framed Sam Gross cartoon in which two snails contemplate love's illogic: "I don't care if she's a tape dispenser, I love her." Tape itself is built from three layers—the sticky adhesive, the material it clings to, and a release layer that keeps it from sticking to itself. This structure becomes a metaphor for the attachments and releases that shape love: the bonds we form, the supports that hold them, and the necessary spaces that allow us to let go. By placing the carved object and printed image in direct conversation, the work layers materiality and representation, inviting viewers to consider how affection, recognition, and longing can slip across the human, the animal, and the inanimate—often with absurd, tender results.

This work is for sale; please contact the artist: [sylvie.rosenthal@gmail.com](mailto:sylvie.rosenthal@gmail.com)

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## Swan Ferraro

Swan Ferraro is an interdisciplinary artist working in installation, somatics and photo/video. Individual and collective healing are emphasized in the work through the use of ritual. Their current research is titled *Creative Improvisation as a Form of Divination in the Trans Body*.



*Pretty Boy*, 2025, Dried Flowers, 20" x 27"

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## Tina Rose Rea Meister

Tina Meister is an artist whose work centers around queer and lesbian identity, kinship and interiority. Tina Meister received her Bachelor of Fine Arts at Massachusetts College of Art and Design, and is a current Master of Fine Arts Candidate at University of Wisconsin—Madison. Her work centers on the queer home archive and world-making through the lens of domestic and ecological spaces. Her work has been shown across the Midwest and East Coast. She currently resides with her partner in Madison, WI, along with their cat and a mountain of blankets.



*The Bathtub, 2024, Throw blanket*

This work is for sale; please contact the artist: [tinarosemeister@gmail.com](mailto:tinarosemeister@gmail.com)

[www.tinameister.com](http://www.tinameister.com)

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## Vivienne Timchenko

Vivienne Timchenko is a Qartveli-American, Queer, multidisciplinary artist. Within Timchenko's work, she shapes and synthesizes themes of purpose, peculiarity, and protest. She describes her art as a loving, labyrinthine, labor of life.



*Léggömb, 2024, Photography, 16x24*

This work is for sale; please contact the artist: [vivienne@innovatsia.com](mailto:vivienne@innovatsia.com)

<https://innovatsia.com>

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## Zo Croxford

Zo Croxford explores intimacy, sexual deviancy, and identity through the visual language of sports. They focus on overlooked moments of touch, that when held for inspection, break the ritual of sport, and allow for deeper considerations. In this space between truth and perversion the spectator ponders their own relationship with touch, human connection, and how sport reflects our inner desires more publicly than we realise.



*Ruck*, 2024, Oil on Canvas, 60" x 60"