

Errant Progeny
Cass Yao

curated by Rui Jiang

Baba Yaga Gallery, Hdson, NY

For purchase inquiry, contact Rui at gongyounv@gmail.com

Anatomy #1

2025

16 × 48 × 7 in

epoxy clay, acrylic pigment, raw silk,
silicone, velvet flocking



In Concentrated Hypnotic Ingredients, Dead Dreams, Like That Arched Luminous Body Suspending Over The insect, Emit A Strange Odor

2025

25 × 10 × 50 in

silicone, horsehair, pearl, hair, piercing ring,
stockings



Bone Ash, Sperm, and Blood (II) - The Androgynous Monarch Enfolds Itself And Comes To Recess Before My Forehead

2024

40 × 18 × 9 in

galvanized basin, silicone, plastic cloth, ash,
water, beads, polymer clay



Before It Came To My Chamber #1

2025

45 × 50 × 24 in

prosthetic silicone, plastic cloth, epoxy clay,
lamb ear, tripan balance, pearl, beads, wax

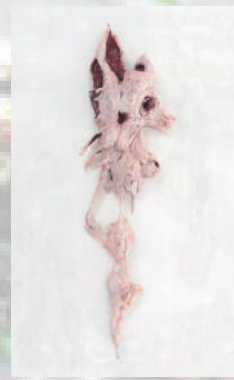


Shrunken Gland #2

2024

12 × 38 in

silicone, pearl, beads, aluminum backing

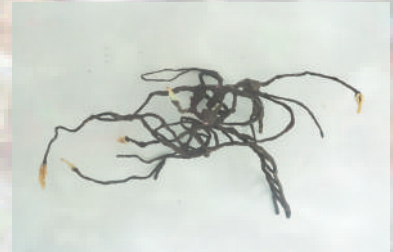


Anatomy #3

2025

58 × 28 in

epoxy clay, patina rust, lamb ear, silicone



Shared Meal

2025

48 × 86 × 44 in

epoxy clay, acrylic, rust, ceramic, powder,
silicone, mirror, brick block

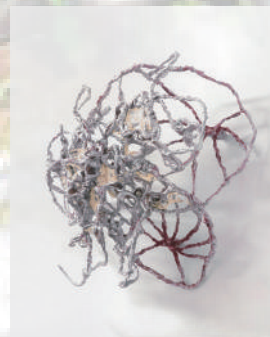


Anatomy #2

2025

34 × 24 × 12 in

epoxy clay, acrylic pigment, raw silk,
silicone, velvet flocking



Shrunken Gland #1

2024

8 × 13 in

silicone, resin, pearl, beads, stockings,
piercing ring



Artist Statement

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they / them

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Cass Yao's practice examines the voluntary act of bodily modification and its intervention to the assumed coherence of the body. Their work approaches corporeal identity as a contingent morphology shaped by psycho-physical trauma, desire, and inheritance. The body, in their work, is a responsive structure—stretched between internal pressure and external force, continually reshaped through touch, incision, mutation, and repair.

Who decides what a body should become, and what remains in the residue of that becoming? Informed by theories of epigenetics, abjection, gender formation, Yao investigates how bodies are inscribed by regimes of care and control, and how they reconfigure those inscriptions through acts of deformation. They are particularly drawn to bodily modifications that blur the line between agency and compulsion, whether driven by medical necessity, desire, or social imposition.

Yao's sculptures imagine anatomical blueprints composed of silicone, raw silk, epoxy, and salvaged debris. Crafted with porous form and viscous materiality, these works appear in states of collapse or containment, recalling membranes, viscera, or embryonic folds. They evoke organisms caught mid-mutation or prosthetics no longer bound to utility, embodying a temporality of healing, exhaustion, or stasis.

A recurring focus is the maternal body as a generative system of decay and repair. It unceasingly modifies itself with recursive care, transference and decay, conditioning corporeal regeneration in hemorrhage and erosion. Within this framework, sculpture becomes a space of unfinished transmission, where nurture and rupture, sustenance and depletion, intertwine to form new anatomies.