

STRATA GALLERY  
**SMALL WORKS**

2025



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# STRATA GALLERY

SANTA FE, NEW MEXICO

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Strata Gallery was founded in 2021 as a non-profit, artist-member gallery with a mission that cultivates artistic discussion and educates the public about the work of contemporary established and emerging artists. Through our mentorship program, our established artists give our emerging artists direct guidance, feedback, and information as they learn to navigate their artistic practice. Through collaborations and discussions, Strata Gallery provides a venue that encourages artists to experiment and re-examine what art is and could be. Strata Gallery presents community events, including but not limited to; exhibits, educational tours, guest lectures, performances, poetry readings, workshops, and printed educational materials. Strata Gallery does not favor any distinct style and promotes a range of diverse and authentic individual expression through a varied material practice, imagery, style, and ethos independent of any commercial concern.

## **The Board of Directors:**

David Olivant, President

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Jennifer Van, Gallery Director

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Roxanne Marquez, Gallery Assistant

## **Cover:**

**Clea Carlsen**, *Psyche Abandoned*, Stoneware, Underglaze, Mason Stain, Paint, Mixed Materials, 15 x 10.25 x 9.25 in, 2015

© **Strata Gallery**, 125 Lincoln Avenue, Suite 105, Santa Fe, New Mexico 87501

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# SMALL WORKS

January 10 - January 31, 2025

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Strata Gallery is pleased to announce the second iteration of its annual juried exhibition, “Small Works.” The show will be on view from January 10 through January 31, 2025, in Santa Fe’s historic district. An opening reception will take place on January 10th from 5 to 7 PM, and is open to the public.

Featuring 44 works by 33 artists, “Small Works” invites viewers to consider the impact of scale and detail. This year’s exhibition includes a range of media, such as photography, painting, printmaking, sculpture, and mixed media, showcasing diverse perspectives and methods.

Among the works on display is Thomas Family Portrait #1 by Taylor Thomas, a collage that reimagines familial images through the use of personal photo archives and second-hand materials. By weaving these elements together, Thomas reflects on representations of Blackness across generations and cultural contexts.

Egor Shokoladov’s etching, Master, engages the viewer in a narrative journey. Shokoladov’s meticulous approach draws attention to details that evoke both introspection and discovery, encouraging an exploration of the stories embedded within the work.

Cristi Frye’s sculpture, Spring Chickens, combines polymer clay and found objects to depict a moment of humor and connection. Frye’s work examines shared human experiences, inviting audiences to construct their own narratives about the relationships and actions portrayed.

Athena Parella’s Quiet House, created with graphite and pastel on paper, reflects nostalgia and the surreal. Through subtle shifts in recurring

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# JURIED EXHIBIT

January 10 - January 31, 2025

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motifs, Parella explores the convergence of memory and imagination, transforming personal experiences into symbolic reflections.

The exhibition underscores Strata Gallery's commitment to fostering dialogue among artists and audiences, highlighting the potential of small-scale works to leave a lasting impression.

## **Exhibiting Artists**

Saba Besier, Terry Brewer, Emily Budd, Clea Carlsen, Graham Cassano, Steve Counsell, John Decker, Kelly Dunagan, Christy Ferrato, Trish Foschi, Christi Frye, Michael Gallagher, Laura Gatto, Zoe Gleitsman, Patricia Gould, Jody Graff, Jesse Hinson, Heidi Hogden, Rachel Katz, Carla Lopez, Nicole Merkens, Ashley Miller, Elizabeth Morisette, Joel Murnan, Ruth Omlin, Athena Parella, Fabiola Penafiel, Adrian Ricca Lucci, Terri Sanders, Egor Shokoladov, Taylor Thomas, Mahli Toscano, Catherine Walker



## SABA BESIER

Saba Besier's sculptural works are inspired by delightful freaks of nature, bringing awareness to their plight, celebrating their bizarre beauty and bringing hope for healing for the many species we are losing. Due to ecological trauma, these imaginative floras are disappearing from underwater, disrupting ecosystems as they go. The sculptural forms intermingle what could exist through caustic mutation or evolve on other planets, colonized if we deplete our own resources. These science fiction-like growths combine plant, mineral, metal and human representations depicting the existence of other-worldly creatures, beauty molting out of hardened places. Besier found porcelain to be her primary medium due to its luminous characteristic, adding an element of hope to the despondency of the subject. Each work draws on a hard-earned expertise in the techniques of slab building, throwing, hand sculpting, metallurgy and alchemy.

*Deep In the Darkness, Porcelain, 15 x 15 x 3 in, 2023*



**Saba Besier, *Life Form Aperature*,**  
Porcelain, 22k Gold and White Gold Overglaze, 9.5 x 6.5 x 6.5 in, 2024



## TERRY BREWER

In this most recent series of landscapes, Terry Brewer chose to continue exploring a Himalayan theme due to the endless sense of awe and inspiration Brewer has for that land and the familiarity with the subject. He has spent over two years living and trekking in Nepal and have done multiple extended treks in various regions with camera gear and sketchbook in hand. In this series, Brewer chose to work within a small format rendered in oil on wood panel, with the intention of executing the images in a more detailed, intimate and personal sensibility.

*Parchamo, Oil on Wood Panel, 11 x 11 in, 2023*





## EMILY BUDD

These small works by Emily Budd made of tin, conch shells, and cast copper explore evidence of a queered relationship to nonlinear time, where an entropic melting gathers in unrecognized spaces to find new identity. Between presence and non-presence lies the opportunity for wild visualizations, the remaking of the past, and reimagining how we see futures. The cast tin portions encapsulate submerged paper with written notes containing hopes and questions about belonging in time.

*Serafina (Time Capsules)*, Cast Copper, Cast Tin,  
Submerged Notes to the Future, 2.5 x 2 x 5 in, 2024



**Emily Budd, *Serafina (Shell)*,**  
Conch Shell, Cast Tin, Submerged Notes to the Future, 1 x 1 x 2 in, 2024





## CLEA CARLSEN

There is a recurring motif in myth, art and literature in which one must descend into the underworld in order to obtain something of great importance, be it perhaps knowledge or something lost. Clea Carlsen's work describes the experience of that murky place, or what brings her there, traveling in the clutches of the human condition. Encumbered with human faults—not least those typically ascribed to “the second sex”—Carlsen views the work as an attempt to accept the self and the trials of the journey. It leads her down from what is, through what has been, into what may ever be: a reminder of will, perseverance and the promise of coming out on the other side.

*Psyche Abandoned*, Stoneware, Underglaze, Mason Stain, Paint,  
Mixed Materials, 15 x 10.25 x 9.25 in, 2015

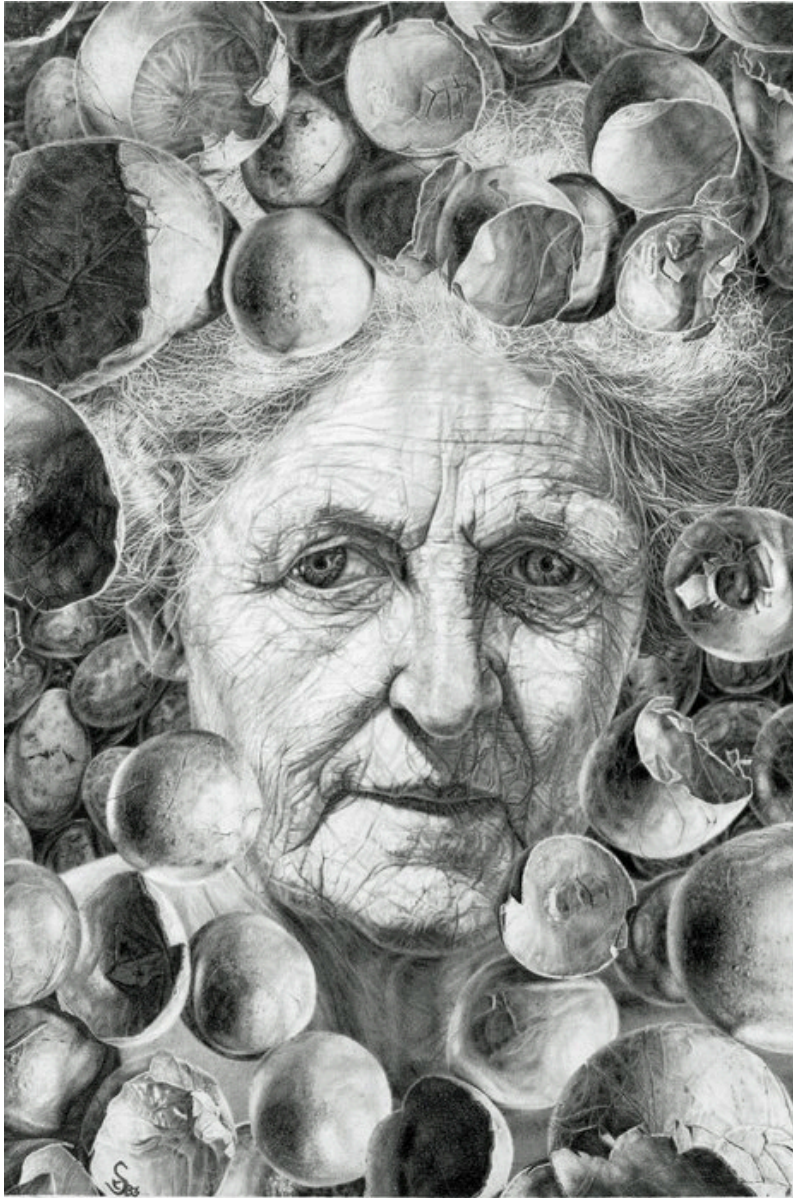


## GRAHAM CASSANO

This photo narrative follows the principles of ‘free association,’ as set down first by Sigmund Freud, then by André Breton and his collaborators. The sequence elaborates ideas drawn from George Bataille, Ralph Waldo Emerson, Wilhelm Reich, and Max Weber. From Emerson and Bataille, Graham Cassano derives the sign of the eye, less neutral receiver than potent projector. As such, it is encased by the steel hard shell Reich calls “character armor.” This series of 8x10 framed pieces contains four silver gelatin contact prints of the large format (5”x7”) negatives. When making the contact prints, Cassano used broken glass in order to produce a photogram over the top of the negative. The images are printed on a cotton fiber silver gelatin paper.

*Orgone Projector #1,*  
Photogram and Contact Print on Silver Gelatin, 8 x 10 in, 2024





## STEVE COUNSELL

Steven E. Counsell is a narrative visionary artist and poet. He believes art must alter perceptions through myth, symbol, and archetype. With a Renaissance, even Flemish technique, in each of Counsell's art works, he thinks that a high level of technical skill is the very bedrock each observer deserves. Counsell says, "It's far more interesting to be technically traditional and put your daring in the ideas or the depth of your feelings, or in the boundlessness of metaphor itself. Art must be transformational or it is merely interior decoration."

*Toys No. 2, Graphite on Bristol Board, 8 x 5 3/8 in, 1983*



## JOHN DECKER

As John Decker reaches the middle to later parts of Decker's life, he spends more time thinking about the big questions in life. "Why am I here, how did I get here, what influences made me who I am today, and what do I want to do with my life?" Decker's upbringing was typical Midwestern, middle class, Christian (specifically Catholic), conservative, safe, and comfortable, within a loving family of six. His work is an examination of these subjects, attempting to convey Decker's struggles, confusion, guilt, and ongoing search to find answers. The images are not intended to offend, or be irreverent, but illustrate these topics as he currently views them. Decker has no answers, only questions and theories.

*Bite Your Tongue*, Hand Colored Intaglio, 4 x 6 in, 2022





## KELLY DUNAGAN

Kelly Dunagan is a painter and photographer originally from St. Louis, Missouri. Dunagan's background in photography informs her work as a painter; Dunagan seeks to capture scenes that give a glimpse into some intriguing narrative—what Cartier-Bresson called “the decisive moment”—and compose her paintings from these photos. As a parent of young children, Dunagan is interested in using works to explore domestic interior settings and the tensions between the different subjective realities of the parent/artist and children/subjects.

*Hotel Room, Santa Barbara, Gouache and Watercolor on Paper, 6 x 6 in, 2023*





**Kelly Dunagan**, *The Box*, Gouache, Watercolor, and Ink on Paper, 6 x 6 in, 2021





## CHRISTY FERRATO

Poet, artist, educator and performance artist, Christy Ferrato explores the intersection of poetry and language with other art forms to consider how we might transcend our stained histories. Questions about social justice are integral to work that is responsive to historical omission and erasure. Ferrato's work has been featured in lectures, publications, poetry performances and exhibitions including the Lake Eden Arts Festival, the Taos Poetry Festival, the Re(dress) Poetry series in Los Angeles, the Fort Collins Museum of Contemporary Art, the Durango Arts Center, the Henderson Fine Arts Center, the Ray Drew Gallery, Fusion 708 Gallery, and the Vermont College of Fine Arts.

*Book End, Wooden Mannequin, Miniature Banned Books,  
Feathers, Beads, 12 x 12 x 3 in, 2024*



## TRISH FOSCHI

About 20 years ago, Trish Foschi began printmaking, creating mostly solar etchings, line etchings, and linocuts. Unlike her encaustic and acrylic paintings which are mostly painterly abstractions containing highly-textured surfaces, her prints are mostly pictorial. Most of her paintings and some of her prints contain mixed media. Foschi, who lives in Santa Fe, has exhibited work in numerous juried and non-juried shows in New Mexico, California, and elsewhere. Her work is owned by private collections in NM, CA, NY, a number of other states, as well as the UK and Italy. She has won 4 awards for her solar etchings.

*Cotswold Pasture*, Solar Etching on Paper (Framed), 15.75 x 12.75 in, 2009





## CRISTI FRYE

Cristi Frye's work is an exploration of the imperfections and commonalities that connect us in the human experience. Frye strives to capture a single moment, expression, or attitude that is both relatable and allows the viewer to invent their own narrative about the piece. Her goal is to construct work that encapsulates the idea that we all exist in a realm of activities and experiences that form a linkage into the same society. As a self-taught artist that has jumped into this exciting new world of creating art, sculpting has become interwoven into Frye's hectic family life. Most of her sculptures are created primarily of polymer clay and found objects.

*Spring Chickens*, Polymer Clay, Found Objects, Acrylic Paint, 8 x 7.5 x 5 in, 2021



**Cristi Frye, *Threshold*,**  
Polymer Clay, Found Objects, Acrylic Paint, 6 x 5 x 9 in, 2021



## MICHAEL GALLAGHER

Michael Gallagher's photography tries to examine an intimate view of an object rather than the grand thing we see daily without dwelling on it. We often fail to see something because it is so familiar and has become mundane, and ceased being a thing of enchantment. Gallagher started to work with digital in about 1999. The capabilities then were often meager, and his first digital camera had about 2M pixels. The prints Gallagher could make were also very small, and therefore were not widely shown. However they were and still are among his favorites (all of them, but perhaps especially the reds of 'Store Front' or the yellows of 'Yellow Stairs'). Now with an exhibit dedicated to Small Works, they may be able to escape the confines of their dark storage box and reveal themselves at last.

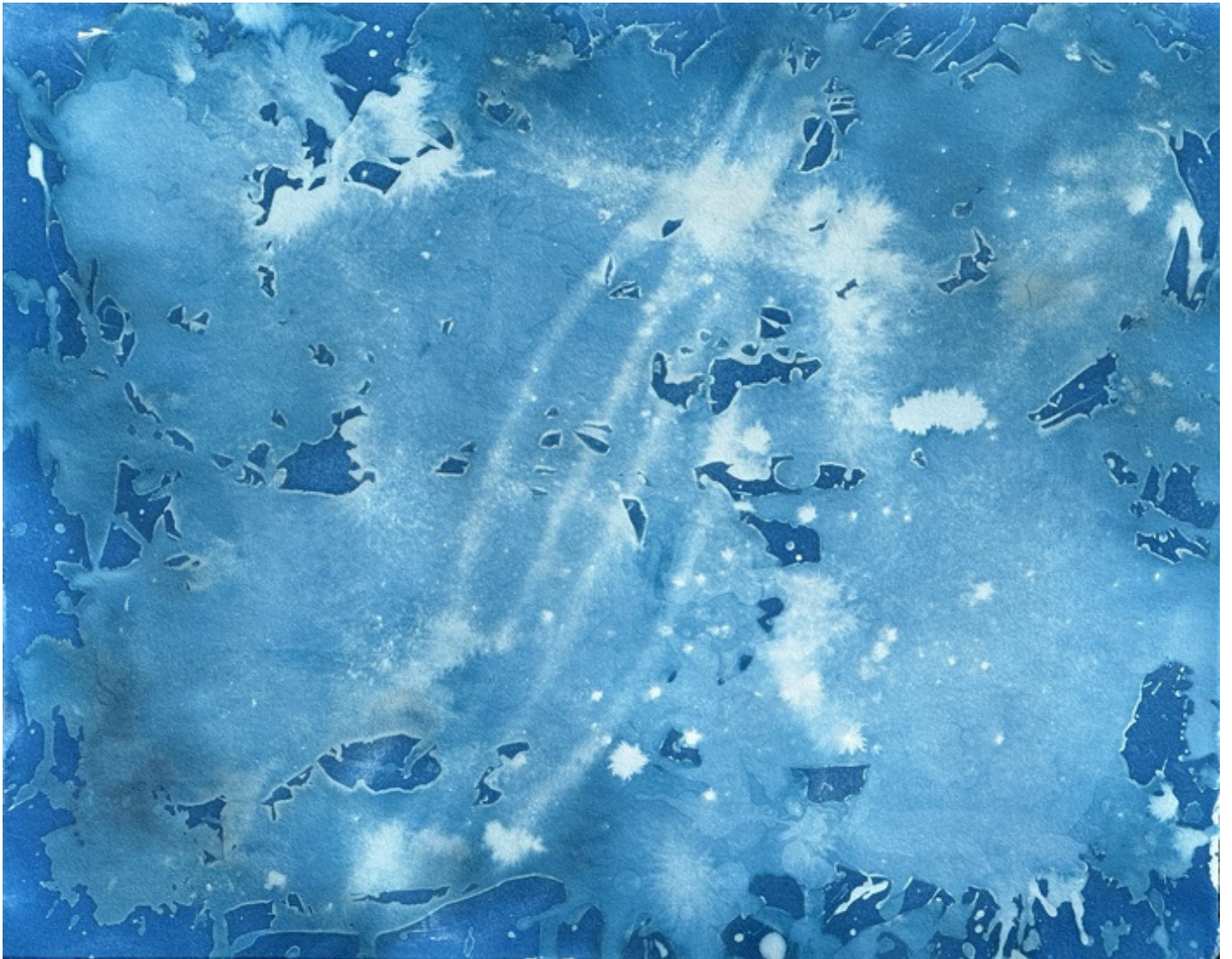
*Yellow Stair*, Digital Print on Archival Paper, 8.5 x 11 in, 2000





**Michael Gallagher, *Wall Shadows O'Keefe*,**  
Digital Print on Archival Paper, 8.5 x 11 in, 2007





## LAURA GATTO

In this body of work, Laura Gatto explores the expressive possibilities of wet cyanotype printmaking, embracing the organic interplay of nature, light, and moisture. She celebrates the spontaneity of natural elements like sunlight, water, and organic materials, crafting each piece as a meditation on the fluidity of identity and the transient beauty of the natural world. Gatto's work invites moments of introspection and wonder, encouraging viewers to reflect on their place within ever-changing landscapes, both external and internal.

*Rain Chain, Cyanotype on Hahnemuhle Paper, 11 x 14 in, 2024*





**Laura Gatto**, *Meditation Reflection*,  
Cyanotype on Hahnemuhle Paper, 5 x 7 in, 2024





## ZOE GLEITSMAN

Zoë Gleitsman is a photographer originally from New York City currently pursuing her Masters of Fine Arts degree at the University of New Mexico in Albuquerque. Her main practice is personal documentary, using analog materials and processes to preserve and translate her photographs, creating a carefully composed and controlled visual world of moments that are both fleeting and still, a mix of brilliant clarity and shrouded mystery. Through the use of alternative analog processes, specifically cyanotype and print toning, she's taking the once full-color image and distilling the light, shadows, and details into monochromatic earth tones. There's a timelessness to the resulting print, almost seeming of a distant realm: aged and worn, cared for and worshipped.

*Sanctus*, Cyanotype Toned with Wine Tannins, 4.5 x 7 in, 2024

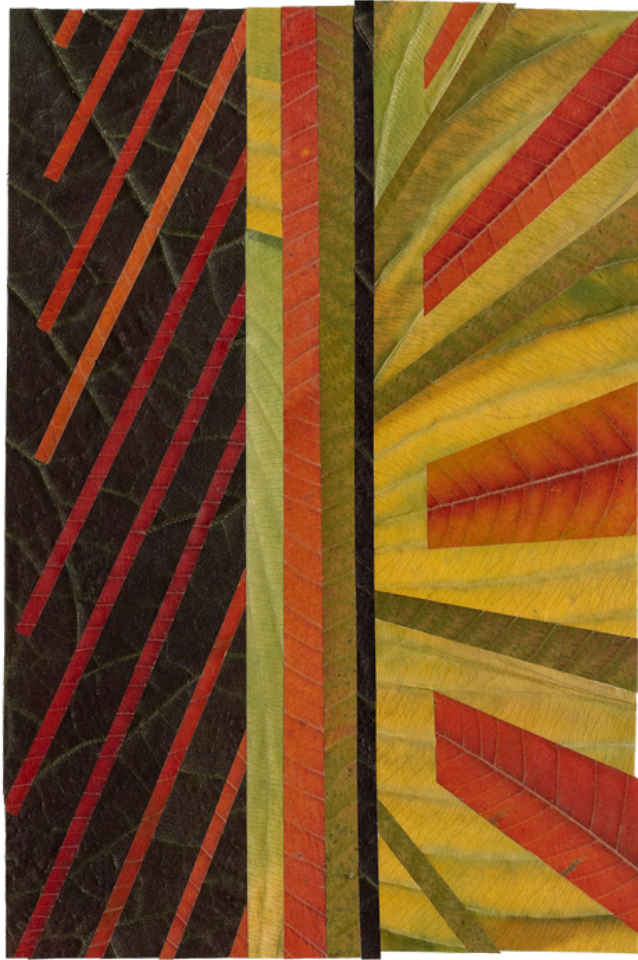


## PATRICIA GOULD

Patricia Gould's inspiration comes from trips to Asia, East Africa, Russia, Antarctica, and extensive travel throughout North America and Europe. Gould's drawn to a few subjects in nature that she finds perpetually intriguing, and her voice is whispering a tribute to the incredible beauty of nature, only touched by the hand of humans on rare occasions. Gould is obsessively drawn to trees, rocks, skies, all forms of water, and animals; she portrays these subjects as if they were asking to reveal their messages to the world. Although Gould's first passion as an artist was photography, she spent over 20 years creating my visions in mixed media fiber art before deciding to concentrate on paintings and photography.

*Clear Mountain Pool, Mixed Media Fiber Art, 14 x 14 in, 2012*





## JODY GRAFF

The work Jody Graff creates uses botanical materials that are tied to the specific location where they were collected, which is then explored in the composition (historical quilt patterns, site related abstract compositions, culturally tied patterns, and designs that emphasize details of the botanical). The collected botanicals reflect the conditions of a specific season and particular environmental conditions of that time period. The components in all series are collected and pressed by Graff, and then hand-cut and individually placed and secured. The work has a slow and meditative quality, with each cut affecting the next piece and cut. The pace allows a more intimate connection to the materials and the time to select each unique piece. Graff is as invested in the process and discovery as in the final outcome.

*Forgotten Bottom Ben Franklin Bridge Quilt,*  
Hand-Cut Leaves on Paper (Red Bud, Hosta, Sumac), 6 x 4 in, 2023



**Jody Graff**, *Stoneleigh Garden Franklinia Cairo Tiling Papillon Quilt*,  
Hand-Cut Leaves on Paper (Franklinia), 6 x 4 in, 2024





## JESSE HINSON

Through the use of found materials, personal objects, and common phrases and imagery found in Southern culture, Jesse Hinson's work showcases a more complete South and the role it has played within the United States. Traditional quilt patterns are collaged and overlaid with drawn images that are screenprinted onto repurposed fabrics. The imagery and patterns used for these pieces intertwine to combine history, location, and culture. While the drawings come from stories and colloquialisms, the underlying quilts reference location. By collaging them in unconventional designs the past can be brought forward so that we can move towards a more complete view of the South.

*Just Another Shitty Breakroom, Marker, Pen, and Acrylic, 9 x 12 in, 2022*



## HEIDI HOGDEN

As an artist, Heidi Hogden believes we can understand the human impact on our environment through personal stories of living in diverse landscapes. To achieve this, Hogden uses her own experiences, encounters, history, and personal imagery as visual autobiography. This includes examining her memory in relation to specific locations, acting as protagonist in weather-altered terrains, and investigating overlooked aspects of human/animal interactions. In exploring these topics, Hogden has produced creative research projects using graphite drawing, oil painting, printmaking, and sculptural installation.

*Then I Knew, She Was Only a Dream*, Graphite on Paper, 14.5 x 11 in, 2018





## RACHEL KATZ

Rachel Katz's current series works with fifty years of shredded personal journals. Katz finds herself relieved and invigorated by the fact that her journals are "destroyed" and becoming their own life forms. These pieces incorporate hog gut, which Katz has come to love for its translucent quality, versatility, and metaphorical associations. The long strands of gut interact with her journal shreds in a myriad of ways. As she works, Katz thinks about the act of transformation, both internally and externally, and what is said and what is unsaid. She is in a process of reworking old memories into organic shapes that literally and figuratively come from the gut.

*Holding It Together, Hog Gut, Shredded Personal Journals, 7 x 7 x 7 in, 2022*



## CARLA LOPEZ

Drawing is an invocation. When Carla Lopez's fingers move clouds of graphite across the surface of textured paper and wipe ink as it weeps off the translucent page, Lopez is summoning ghosts and following them. The ritual of drawing allows her to see and confront the grief of absent family members, the shadows of mental illness and generational trauma, the everlasting search for belonging inherent to histories of immigration, and the weight of family secrets. Lopez draws to be present with the hauntings and to learn from them.

*Le Vide M'est Apparu (I)*, Pen and Ink on Yupo (Framed), 9.5 x 9.5 in, 2024





## NICOLE MERKENS

Nicole Merkens' work is about spiritual guardians, rebirth, the soul and its energies. Merkens draws on metaphysical as well as catholic iconography to portray her spiritual journey. Merkens feels through her work she is able to document her mystical path which is too emotional and profound to put into words. Through mixed media, Merkens pieces together images, shapes, colors and symbols; all chosen to produce specific effects. Their interaction with each other conveys an essence of being. Merkens believes she is working from a higher consciousness and a passionate drive possesses her.

*Art Bunny, Clay, 9.5 x 8 x 4.5 in, 2024*



## ASHLEY MILLER

The series, “Meat Receipts,” consist of small encaustic paintings, or more precisely, wax and resin on receipt paper. They each measure three inches wide with variable heights determined by the length of each itemized report. The thin paper holds the weight with stiff resolve, transformed from throw-away notes on expenses into the base structure below a mass of beeswax. All fees and figures vanish from sight. The wax, with its pinkish pigments, is built up in textured, gnarled layers, reminiscent of exposed flesh. Each piece in the series is a festering wound on the face of everyday costs.

*Meat Receipt,*  
Encaustic Wax and Damar Resin on Receipt Paper, 4.5 x 3 in, 2020





## ELIZABETH MORISETTE

An important aspect of Elizabeth Morisette's work is the use of recycled or repurposed materials. Morisette likes using materials with a history. This history often draws viewers in to experience these often common objects in a new manner. By giving the pieces catchy, nostalgic names, Morisette invites the viewer to remember a time, place, or person that they once knew. Though the objects are common, often the memories invoked by the work is as varied as the individuals who view them.

*Compacted, Sewn Zippers, 5 x 6 x 4 in, 2011*



## JOEL MURNAN

Land plays a crucial role in human psychology. Joel Murnan's work examines how exploring landscapes fosters a deeper personal connection to place. This connection is often linked to the *genius loci*, or the spirit of a place, which embodies a region's unique emotional and psychological aura. While these spaces hold significant potential for individuals, access is often limited to a privileged few. The land's shapes, textures, and scale reflect the complexities of the human condition, creating a reciprocal relationship with those who project their inner emotions onto the environment.

*Twist and Pull*, Wood, Epoxy Clay, Paracord, and Acrylic, 9 x 7 x 3 in, 2023





**Joel Murnan**, *Stroll in the Park*, Wood, Epoxy Clay, Plaster, Model Parts, Light Bulbs, Wire, Mandarin Bag, Flock, Acrylic Paint, 16 x 5 x 5 in, 2024



## RUTH OMLIN

Ruth Omlin finds great joy and fulfillment in exploring various techniques to express oneself and to push boundaries. Through her art, Omlin hopes to inspire others to trust their own creative instincts, and to see the world with fresh eyes. Her art appreciation was nurtured by traveling extensively and living in different countries, learning about different cultures, and visiting great museums, galleries, and historic places at a young age. However, Omlin did not trust her own creative process until doing a Masters in Art Therapy at Pratt Institute in Brooklyn, NY in midlife. Living in Santa Fe since 2000 has allowed Omlin to experiment in different techniques and materials.

*Denizens of the Deep, Mixed Media, Ink, and Collage, 12 x 12 in, 2021*





## ATHENA PARELLA

Athena Parella (b. 1995) is an American artist whose work explores the interplay between wonder and unease. As a child, she believed magic was intrinsic to reality, with even ordinary objects carrying emotions and thoughts. Losing this belief left her longing for enchantment — a desire that fuels her artistic practice. Working in oil, charcoal, and graphite, Athena examines nostalgia and the surreal. Through subtle shifts in recurring motifs, she creates spaces where memory, imagination, and reality converge. Her work transforms personal experiences into symbolic reflections on what remains, what fades, and what we create to fill the void.

*Quiet House*, Graphite and Pastel on Paper, 9.75 x 9.25 in, 2024



**Athena Parella, *Quiet House*,  
Variation 2, Graphite and Pastel on Paper, 10 x 10 in, 2024**





## FABIOLA PENAFIEL

With desensitization and indifference as heavy barriers to social change, art appeals to our humanity, providing vessels for the voices of those often reduced to barren statistics or politicized labels, particularly in conversations about immigration. Including a mixture of sculptural and functional works, Fabiola Penafiel's art highlights immigrant realities and narratives, exploring the immigration crisis through different lenses, from those of sorrowed mothers, fearful children, and isolated adults. Every piece invites the audience to consider these perspectives, and the functional pieces, such as the cups and bowls, further highlight the privileged relationship between the public and the people whose stories they have the choice to consume. In this way, Penafiel's work seeks to bridge the seemingly parallel realities of the audience and those often disregarded, allowing anguish and normalcy to coexist simultaneously with beauty, thus providing immigrant voices with an unignorable platform.

*Stolen by the River*, Ceramics, 2 x 3 x 4 in, 2024



## ADRIAN RICCA LUCI

Adrian Ricca Lucci is a painter and textile artist. Inspired by past experiences navigating public-private health systems and working in the labor movement, he is interested in how societal structures shape our world and selves. Ricca Lucci has given talks on research conducted about these subjects at Trinity College, Dublin; Indiana University, Bloomington; and The American Public Health Association Annual Conference. He has exhibited work in Albuquerque at Harwood's 6th Street Studios as well as venues at the University of New Mexico, where he studies painting and sculpture.

*Body Swatch III*, Acrylic on Hand-Smocked Canvas, 12 x 9 x 2.5 in, 2024





## TERRI SANDERS

Within the rectangle frame, Terri Sanders builds on the light Sanders's art captures from memories caught in time. Her soul's journey echos a collection of mysterious architecture and found objects placed among nature. The association Sanders has with the evolution of photography from the 1960s to present has been a focus in her work. Sanders's passion is creating photopaintings which enhances the natural light and adds to the spiritual quality of each piece. Her goal is for the viewer to move beyond a photograph and experience the visual foundation which is deeper than reality. Photography becomes a mystery to Sanders when architecture is a place with a soul and found objects have a soul, but allow her to relive captured memories of the journey.

*Mausoleum In Flight, Mixed Media, 11 x 8.5 in, 2023*



## EGOR SHOKOLADOV

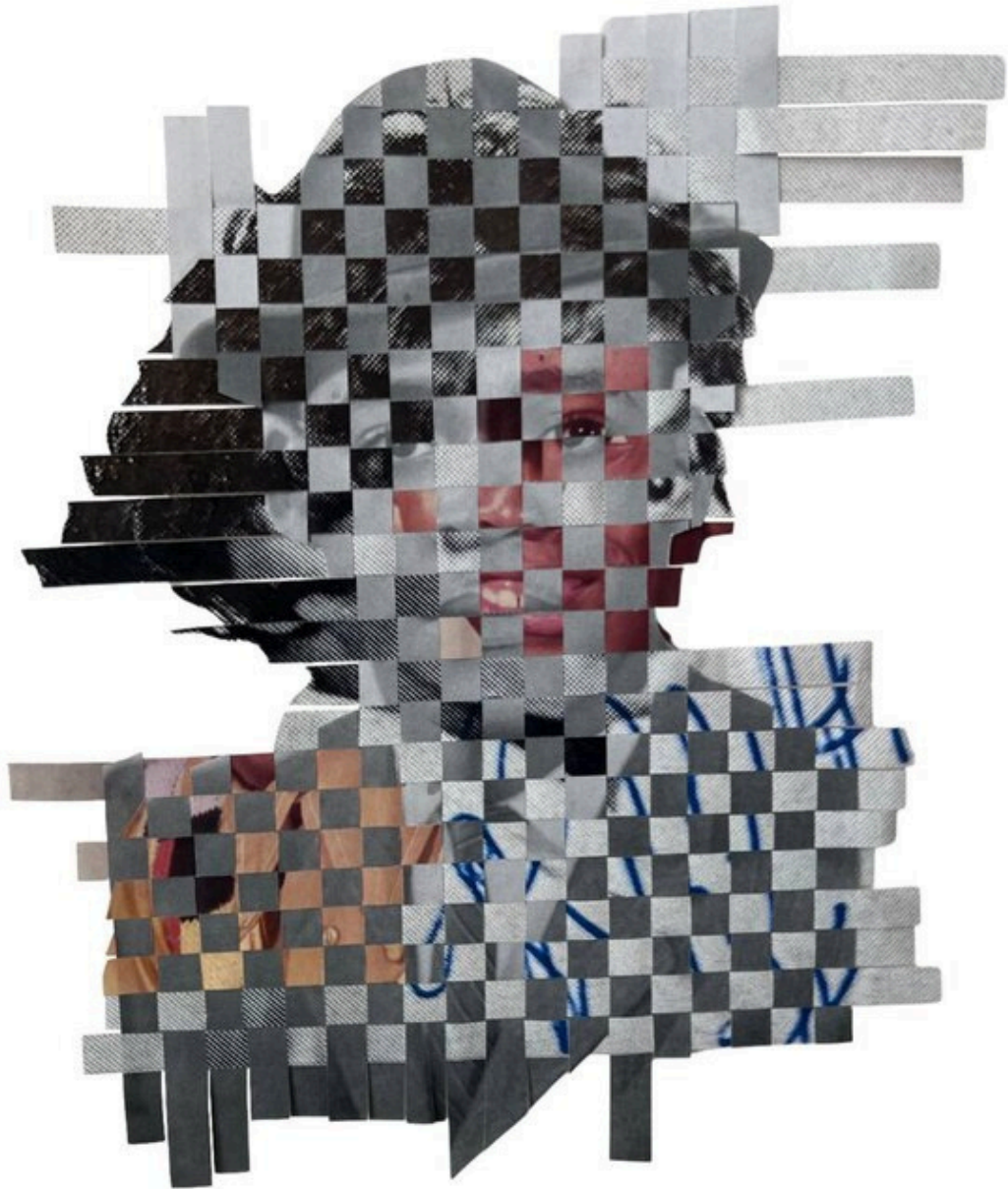
To better express his thoughts and impressions, Egor Shokoladov creates graphic art mostly by the printmaking technique called etching. Many of these images can be compared to a riddle or a mystery of some kind - one can "read" the story behind them similar to how one would read a story in a book. Shokoladov works in a variety of genres and his creations often show his mood and psychological state at a given moment ranging in a spectrum from ironic and humorous to serious and reflexive. Shokoladov pays close attention to details attracting the viewer to explore all parts of the story behind his artistic pieces with him.

*Master, Etching, 5 29/32 x 3 15/16 in, 2015*





Egor Shokoladov, *Sleepwalker*, Etching, 5 3/64 x 4 1/16 in, 2022



## TAYLOR THOMAS

Thomas reflects on public and private representations of the Black family as explored through her personal photo archive. By freeing her subjects from the confines of their picture frames and collaging the original images with weaves made from found and second-hand materials, Thomas creates a composition that calls attention to the similarities and differences in the ways Blackness is depicted in culture across three generations.

*Thomas Family Portrait #1, Collage, 11 x 14 in, 2022*





**Taylor Thomas**, *Stevie Portrait #1*, Collage, 11 x 13 in, 2022



## MAHLI TOSCANO

Mahli Toscano's work primarily centers around narrative portraiture, using oils or graphite to explore the connections between memory, identity, and time. Toscano takes a lot of inspiration from liminal space in the context of exploring both the familiar and the unknown, as well as drawing heavily on themes of nostalgia and self-reflection. Self-portraits, in particular, help Toscano reconnect with herself, offering a way to explore composition, proportions, and the emotional resonance of the piece. This visual dialogue allows Toscano to deconstruct the layers of consciousness, where moments from the past can feel both vivid and distant. Through the choice of using limited or muted color palettes and minimal imagery, she aims to capture the essence of these in-between spaces, where emotions linger and time becomes fluid.

*Epoch #1, Graphite on Paper, 4 x 6 in, 2024*





## CATHERINE WALKER

Catherine Walker is a Professor in the School of Art and Design at East Carolina University. She attended the Central School of Art and Design in London, England before coming to East Carolina University to complete her BFA and MFA. Her primary areas are printmaking and painting. She has also worked in lithography and etching. Presently, she is focused on creating highly detailed linocuts. These linocuts focus the viewer's attention on familiar forms experienced as depictions of meaningful possibilities. They enable the artist and viewer to experience the joy of discovering the unexpected in the every-day.

*Shadow of a Doubt*, Linocut, 14.5 x 11, 2024

# SMALL WORKS ARTISTS

January 10 - January 31, 2025

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|-----------------------|-------------------------|
| 1. Saba Besier        | 18. Heidi Hogden        |
| 2. Terry Brewer       | 19. Rachel Katz         |
| 3. Emily Budd         | 20. Carla Lopez         |
| 4. Clea Carlsen       | 21. Nicole Merkens      |
| 5. Graham Cassano     | 22. Ashley Miller       |
| 6. Steve Counsell     | 23. Elizabeth Morisette |
| 7. John Decker        | 24. Joel Murnan         |
| 8. Kelly Dunagan      | 25. Ruth Omlin          |
| 9. Christy Ferrato    | 26. Athena Parella      |
| 10. Trish Foschi      | 27. Fabiola Penafiel    |
| 11. Cristi Frye       | 28. Adrian Ricca Lucci  |
| 12. Michael Gallagher | 29. Terri Sanders       |
| 13. Laura Gatto       | 30. Egor Shokoladov     |
| 14. Zoe Gleitsman     | 31. Taylor Thomas       |
| 15. Patricia Gould    | 32. Mahli Toscano       |
| 16. Jody Graff        | 33. Catherine Walker    |
| 17. Jesse Hinson      |                         |



# ABOUT THE JURORS

David Olivant, Jennifer Van, and Stephanie Jacinto are the co-founders of Strata Gallery in Santa Fe, New Mexico.

**David Olivant** currently serves as Strata's Board President. He was a professor of painting for 25 years at CSU Stanislaus. His work has been featured in solo exhibitions in New Delhi, New York City, Chicago, Dusseldorf, Wuppertal, Fresno and San Bernardino. His recent bodies of work - Heteroglyphs and Retroglyphs address heterogeneity, as well as spatial and temporal fragmentation. [www.davidolivant.com](http://www.davidolivant.com)

**Jennifer Van** currently serves as Strata's Director. She currently works and lives in Los Angeles, California. Her work has been featured in solo exhibitions in California, New Mexico, and New York City. Jennifer received her MFA in Photography and Media from CalArts in 2024, BFA in Graphic Arts and a BA in Art History from California State University, Stanislaus in 2019. [www.jennifervan.com](http://www.jennifervan.com)

**Stephanie Jacinto** currently serves as Strata's Assistant Director. She currently works and lives in Camarillo, California. She received her BA in Art History from California State University, Stanislaus. She is currently enrolled in the MA in Art History program at the University of New Mexico.

# STRATA GALLERY

## ARTIST MEMBERS

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### EMERGING ARTISTS

Chloe Hanken  
Katie Simmons  
Max Sorenson  
Stephanie Gonzalez  
Xuân Pham

### ESTABLISHED ARTISTS

Adrian Aguirre	Joyce Yamada
Anne-Katrin Spiess	Lin Medlin
Bernice Ficek-Swenson	Lita Kenyon
Beverly Todd	Margi Weir
Carlos Canul	Marla Lipkin
Charles Rosenthal	Michael Donnelly
David Olivant	Millian Giang Pham
Elaine Duncan	Mirabel Wigon
Frank Trocino	Peter Chapin
Grant Johnson	Shelby Shadwell
Jane Schoenfeld	Susan Stephenson
Jeannine Spooner Kitzhaber	Tulu Bayar



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