

STRATA GALLERY  
**FOURTH ANNUAL  
MEMBER GROUP SHOW**  
2024



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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

Millian Giang Pham, Treasurer

Carlos Canul, Secretary

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Jennifer Van, Gallery Director

Stephanie Jacinto, Assistant Gallery Director

Carter Davenport, Gallery Assistant

Lauren Reddington, Gallery Assistant

Annamarie Morris, Gallery Assistant

*(Cover Photo) Susan Stephenson, The Peach Shed, Oil on Panel, 20" x 20", 2022-2023*

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

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# ANNUAL MEMBER GROUP SHOW

JULY 9 - AUGUST 2, 2024

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Since its establishment as a 501(c)(3) non-profit organization in August 2021, Strata Gallery has become a beacon of diversity and innovation in Santa Fe. Renowned for its commitment to showcasing artwork based purely on artistic merit, Strata offers a bold and refreshing perspective in the contemporary art scene. Our artists, rigorously peer-reviewed by esteemed professors from college art departments nationwide, bring unparalleled creativity and vision to the gallery.

A highlight of Strata's mission is the mentorship of emerging artists by Established Members. Each year, five emerging artists are selected for mentorship and given the opportunity to present a solo exhibition at the gallery.

This year's exhibition features twenty-two exceptional artists from across the country: Adrian Aguirre (TX), Anne-Katrin Spiess (NY), Bernice Ficek-Swenson (MN), Beverly Todd (NM), Carlos Canul (TX), Chloe Hanken (NM), David Olivant (NM), Emma Ressel (NM), Jandey Shackelford (AZ), Jane Shoenfeld (NM), Katie Simmons (CO), Keanu Jones (NM), Margi Weir (NM), Max Sorenson (NM), Millian Giang Pham (AL), Mirabel Wigon (CA), Peter Chapin (NM), Shelby Shadwell (WY), Stephanie Gonzalez (TX), Susan Stephenson (CA), Tulu Bayar (PA), and Xuan Pham (MA).

The works on display delve into a myriad of urgent and thought-provoking themes, reflecting the pressing concerns and discoveries of our time. From hybridity and fragmentation, cultural identity, and the nature of consciousness, to border politics, myths, rituals, and archetypes, each piece offers a unique and innovative perspective. The exhibition also addresses issues such as accountability, climate change, environmental degradation, landscape nostalgia, tradition, materiality, decay, and the adaptation of aesthetic principles to meet contemporary challenges.

Join us at Strata Gallery for this exciting exhibition and experience the powerful and diverse voices shaping the future of art!

# ANNUAL MEMBER GROUP SHOW

JULY 9 - AUGUST 2, 2024

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1. Adrian Aguirre
2. Anne-Katrin Spiess
3. Bernice Ficek-Swenson
4. Beverly Todd
5. Carlos Canul
6. Chloe Hanken
7. David Olivant
8. Emma Ressel
9. Jandey Shackelford
10. Jane Shoenfeld
11. Katie Simmons
12. Keanu Jones
13. Margi Weir
14. Max Sorenson
15. Millian Giang Pham
16. Mirabel Wigon
17. Peter Chapin
18. Shelby Shadwell
19. Stephanie Gonzalez
20. Susan Stephenson
21. Tulu Bayar
22. Xuan Pham



## **ADRIAN AGUIRRE**

My pursuit of creating socially conscious work is grounded in the recognition of the boundaries of my impact as a visual artist. However, I see a benefit in sharing the experiences of refugees and other vulnerable populations. Though it might not wield political influence, there's a profound beauty in beholding our collective humanity. I use an expressive form of realism. This technique serves to emphasize movement, activate the space, and, most importantly, express an emotional connection to the individuals depicted in the work.

*José, Oil on Canvas, 28" x 22", 2022*



## **ANNE-KATRIN SPIESS**

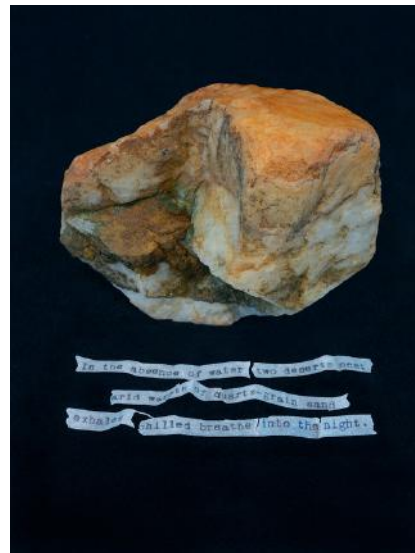
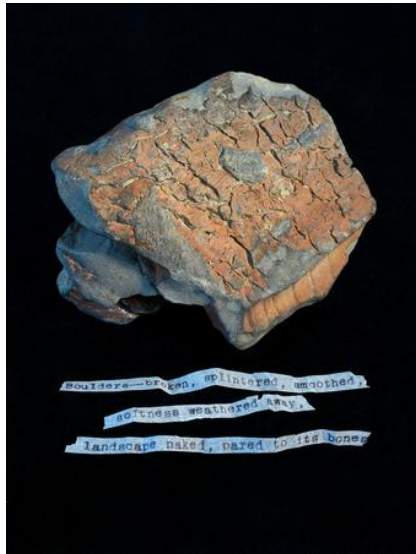
My artistic practice is defined by a profound relationship to the land. I create site-specific work that addresses environmental issues, as well as socially engaged art that employs direct action to inspire change. My deep concern for the ecology of the planet is directly reflected in my projects. I often work in wide-open desert landscapes, using my body as a medium to explore a chosen site. I also create performance works in urban settings to call attention to urgent environmental concerns. The works are always ephemeral and are documented through photography, video, and text.

*Great Toxic Lake, Digital C-print, 22" x 36", 2022*



Anne-Katrin Spiess, *Great Toxic Lake*, Video, 2022





## **BERNICE FICEK-SWENSON**

In my *The Stone Remembers* prints I explore portraits of stones with text I have written that are perceptions or observations about the site of each stone and are fragments of contemplations experienced over time. The land retains memories, so many of these stones represent historic, political or spiritual sites. Using my father's vintage typewriter my reflections are typed on translucent paper, then creased, symbolizing a transformation akin to the aging process of each stone's origins. My work delves into the interplay between physical geographies and the geographies of the mind and spirit.

(Top Left) *The Stone Remembers - Sully Creek*, Archival Pigment Print, 21" x 16", 2023

(Top Right) *The Stone Remembers - Mora River*, Archival Pigment Print, 21" x 16", 2024

(Bottom Left) *The Stone Remembers - Medicine Lodge*, Archival Pigment Print, 21" x 16", 2022

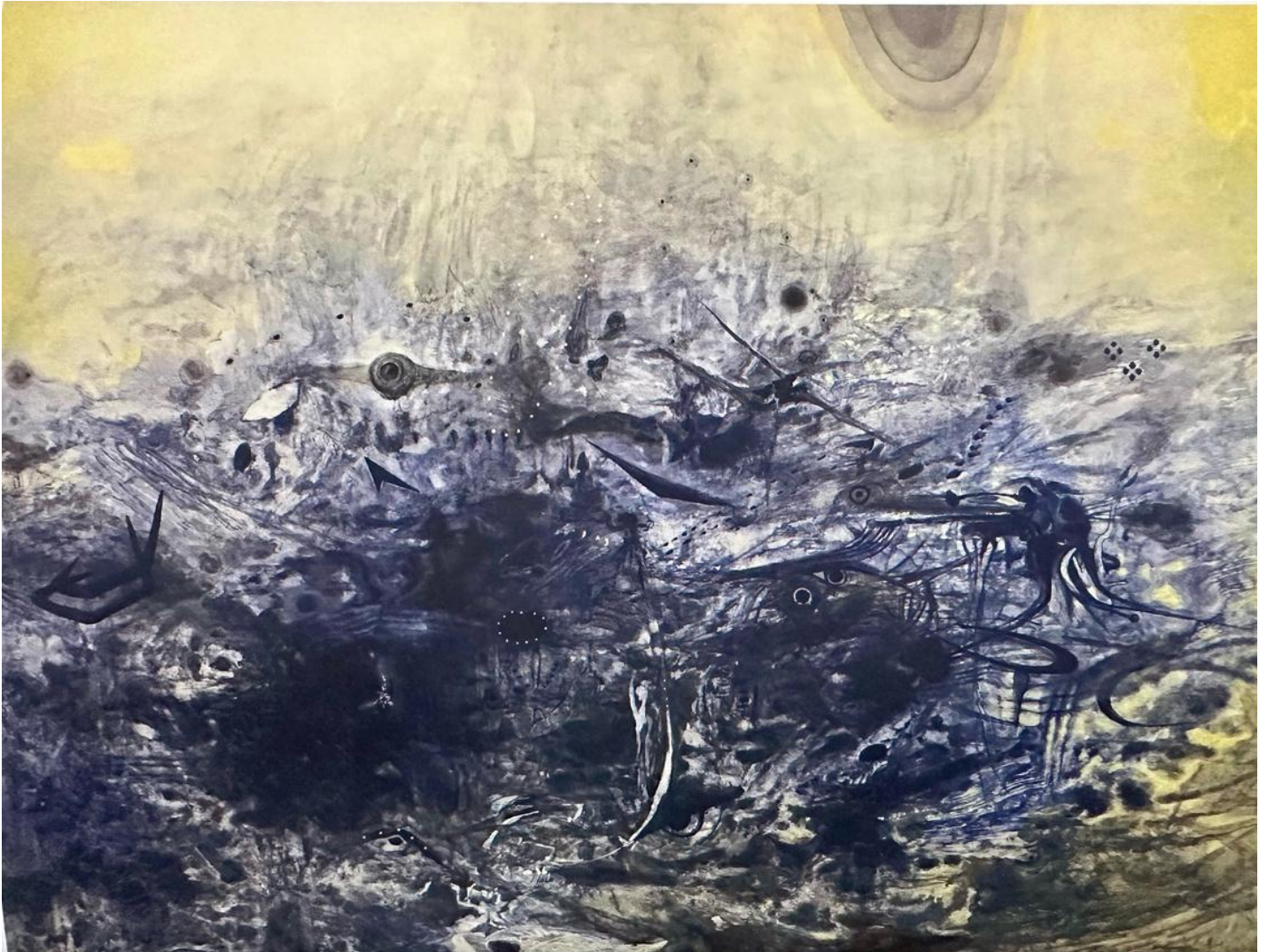
(Bottom Right) *The Stone Remembers - Joshua Tree*, Archival Pigment Print, 21" x 16", 2023



## **BEVERLY TODD**

My art joyfully explores wonder, reigniting curiosity and discovery. Creating in acrylic and mixed media and using unconventional tools, including hardware-store brushes, broken sticks, and hands, I create layers and textures. I embrace abstraction, inviting viewers to explore the unexpected. Each piece sparks conversations about awe and play, with titles reflecting poetic exploration. My goal is to inspire dialogue, urging viewers to wander, lose themselves, and rediscover wonder—listening to the whispers of exploration, opening hearts, minds, and eyes to the joy of play.

*Imperfect Beauty, Acrylic on Canvas, 36" x 36", 2023*



## **CARLOS CANUL**

The specific areas of my process intersecting the avenues of drawing and watercolor form as a connective media that feeds all of my oil painting activities. All realms of my thematic interests hold together in oil paintings rich with the variations of thin and thick application processed through a myriad of creative and destructive cycles. These tidal forces of creation, destruction, and back again as creation, in my art bring forth the soul and physical visions in each work.

*The Journey of Venus through the Underworld, Watercolor & Ink on Archival Watercolor Paper, 10" x 13", 2024*

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**Carlos Canul**, *Fighting Forms II*, Watercolor & Ink on Archival Watercolor Paper,  
10" x 13", 2024



## **CHLOE HANKEN**

In my work as a printmaker I engage with content ranging from personal narrative concerning family and femininity, to conflict over resources and relationships to landscape. I utilize illustration and collage to create compositions that play with narrative form. In my prints, these elements represent the nonlinear nature of storytelling and memory. These stories, coupled with the intricate nature of the illustrations encourage a slow encounter with the work. Recent projects have utilized medieval imagery and textile as a scaffolding for contemporary narratives of loss, change and unbelonging.

*Been Through the Desert, Lithograph, 14" x 20", 2023*



## DAVID OLIVANT

This statement by one of my favorite writers, sums up better than I can say the uncertainty and trepidation that dogs my sense of myself and my work. I feel anything I make should come with an apology. "I have sculpted my life like a statue made of a material alien to myself. Sometimes, I don't even recognize me, so external to myself have I become, and so entirely artistically have I deployed my consciousness of myself. Who am I behind this unreality?" — The Book of Disquiet by Fernando Pessoa.

*Eat Crow, Mixed Media Assemblage, 30" x 17" x 9", 2016*



David Olivant, *Ordeal by Fire*, Polychrome Ceramic, 18" x 14" x 19", 1999



## **EMMA RESSEL**

I make still lifes of afterlives to lighten the weight of the things that trouble me. I use color 4x5 film photography and collage to make fictional images of animals and damaged ecosystems to visualize the disorientation I experience living through environmental change. Building scenes for my camera and rephotographing my prints and backdrops, I multiply singular moments, complicate what is real and fake, and create fictional worlds within each photograph. In these photographs, preserved animals and the symbolism of the garden represent our failure to hold onto the species we are losing.

*Grieving Pomegranates*, Archival Pigment Print in Handmade Ash Frame, 24" x 30", 2024





## **JANDEY SHACKELFORD**

My work raises questions and sheds light on persistent stereotypes, gender roles, and forms of oppression that exist within a home or house setting. These pieces were created through a process that employs bodies, space, interaction, and physical manipulation of roofing paper. The material was subjected to a system of imprinting, tearing, arranging, and careful mending with fibers to represent the foundation of a home and the chaos that exists within it. I seek to express the experience of living in a space characterized by a sense of hopelessness and helplessness.

*Pages From My Coloring Book 1-4, Asphalt-Saturated Paper, Footprints, Hand Sewn Fibers,  
22" x 18" (8" x 10" each), 2024*



## **JANE SHOENFELD**

My goal is to merge the structural with the magical. Representations of chamisa and images of my face coalesce. Color's emotional impact is central. Chamisa is complex and using pastel, I create multiple and resonating layers of color. Chamisas branch unpredictably. I claim their flexibility and unpredictability as my own. I have returned to my love of the visual world. Careful observation of nature has re-emerged as one of my sources. I welcome surprises. I explore my own impermanence as I age.

*Eternal Chamisa Crown, Bones, and Spirit, Pastel with Acrylic Underpainting on Sanded Paper, 20" x 26", 2024*

**ANNUAL MEMBER GROUP SHOW ——— 2024**



**Jane Shoenfeld, *Darkness and Light*, Pastel on Tinted, Sanded Paper, 11.5" x 9", 2023**



## **KATIE SIMMONS**

As an artist and biologist I find plants, fungi, and lichens from which pigments can be extracted and apply these to surfaces on which I create drawings in ballpoint pen. I investigate growth, decay, and the exploitation of bodies. I'm fascinated by the otherness of my own body and its traumas which include being abducted and sexually assaulted by a stranger in a foreign country. My art is a return to these events, but the horror of revisiting is extreme. Thus, I comfort my figures with colors and animals. I embrace two aesthetics: one of unease and anxiety and one of reassurance and hope.

*Liriodendron tulipifera*, Ballpoint Pen on Silk Dyed with Persimmons, Yellow Poplar Leaves, Poke Berries, 28" x 33", 2024



## **MAX SORENSON**

As an artist and conservationist, my work focuses on the holistic and care-full expansion of our notions of human stewardship of the land. I find delight in deep, repeated, and close engagement with the communities of more-than-human life that run through our own. These interactions allow me to explore the stories that the living land holds and to express care for these stories and their carriers. My work is defined by return and re-connection: to areas exposed to prescribed fire, to these same areas in daily botanical illustration, to natural materials and organic line, slowness, and quiet.

*Shingle Oak #1-2, Archival Ink on Shingle Oak Leaves, 2 3/8" x 9" x 11", 2022*



**Max Sorenson, Sycamore #1, Archival Ink on Sycamore Leaf, 2 3/8" x 9" x 11", 2024**



## **KEANU JONES**

Keanu Jones (Diné/Navajo) is Mexican People Clan born for Big Water Clan and is originally from Grand Falls, Arizona. He graduated from Navajo Technical University with a bachelor of fine arts degree in Creative Writing and New Media. He is currently based in Albuquerque, New Mexico. While being surrounded by family and the way of life on the Navajo Nation, his artistic identity has been greatly informed by his upbringing. This continues to be reflected in film, photography, graphic design, and writing.

*BURN*, Digital Collage, 24" x 36", 2023



## **MARGI WEIR**

I began making drawings of ink and watercolor about 20 years ago using a technique that I call a “snap line”. A snap line is the mark made by dipping cotton twine into liquid ink or diluted paint, pulling it tight and snapping it against the paper in an action like plucking a guitar string. It is a record of the violent impact of ink or paint with paper. I use this snap line to anchor my images of architectural ruins or images of the mundane sights along our interstates (guardrails, billboards, fences, tree lines) or ordinary moments in everyday life.

*Model Set-Up: Interior, Sumi Ink, India Ink & Watercolor on Rag Paper, 30" x 28", 2022*

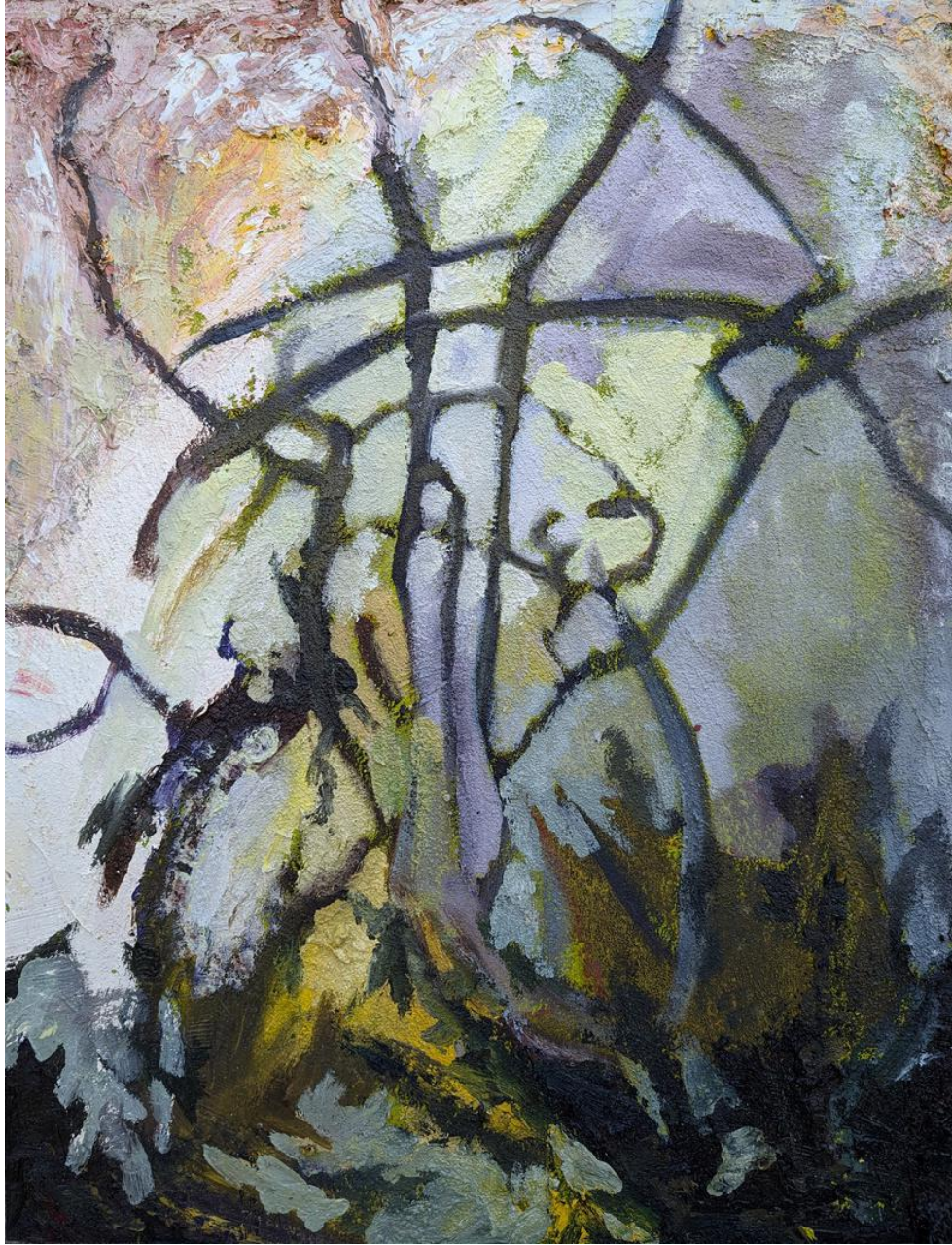




## MILLIAN GIANG PHAM

My overarching investigation on text and images consists of compositions that switch from printed images to hand drawn text and embroidered text with painted imagery to reevaluate the framework of fine art and seemingly lowbrow craft. I'm interested in highly abstracting words to the point of near illegibility, hiding phrases, and presenting them as ambiguous visual puzzles. Since the answer to each puzzle is provided in the title of each piece, the works aim to reorient the viewer toward issues beyond mere appreciation of surface elements.

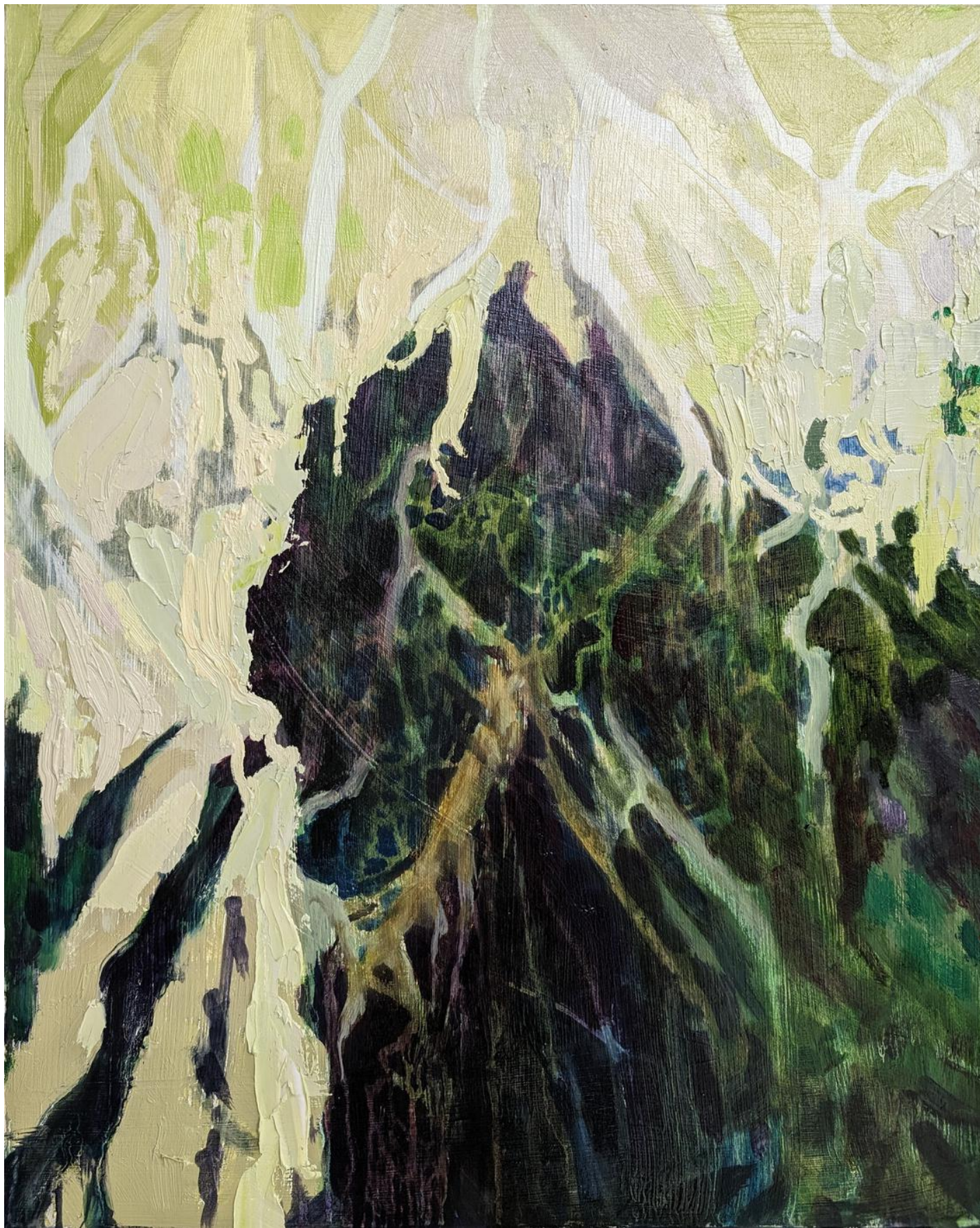
*MEDIOCRE ADVANTAGE*, Acrylic Paint & Embroidery, 38" x 19", 2023



## **MIRABEL WIGON**

Mirabel Wigon is an artist residing in the San Joaquin Valley of California. Her works have been featured in exhibitions both regionally and nationally. Her recent work has been exhibited in *Into the Thicket* at Strata Gallery in Santa Fe, NM; *Hollow Veil* at Axis Gallery in Sacramento, CA; *New Voices* at the Jacki Headley University Art Gallery in Chico, California; and *Painted 2021: 5th Biennial Survey* at Manifest Gallery in Cincinnati, Ohio. She is Assistant Professor of Art at California State University, Stanislaus where she teaches drawing and painting.

*Imprint, Oil & Sand on Panel, 18" x 24", 2023*



**Mirabel Wigon, *Veil*, Oil on Panel, 24" x 20", 2024**



## PETER CHAPIN

I hope that viewers will find meaning in my work by using their minds and imaginations to recreate the work of art in terms of their own life experience and thereby share in my attempt to grasp or at least reach some small truce with what goes on in life.

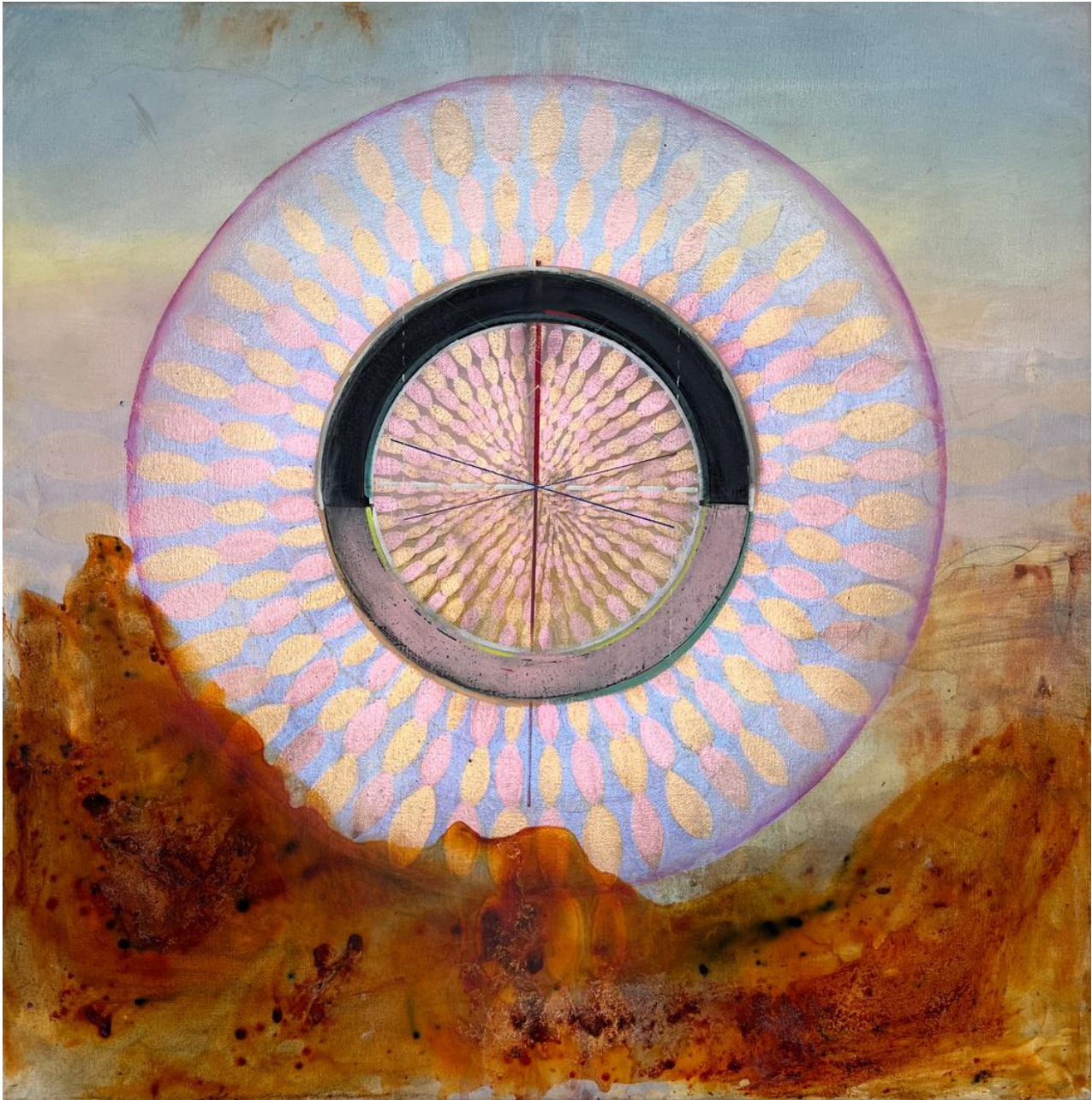
*MARCH MEMORY*, Acrylic on Wood Panel, 36" x 40", 2024



## **SHELBY SHADWELL**

This work represents one of my first genuine efforts at oil painting in color and a preview of the work I hope to present in my solo show at Strata in the summer of 2025. Working with black plastic trash bags, I continue to focus on the tension between representation and abstraction, high and low status, and attraction and repulsion. I believe that my work fits into the ongoing dialogue that elevates the mundane, the ephemeral or the vulgar to a higher status thereby reflecting parts of society that we often refuse to acknowledge in the mirror of traditional norms.

*COMPOSITION 1, Oil on Canvas, 30" x 40", 2024*



## **STEPHANIE GONZALEZ**

The influence of these works comes from the metaphysical, quantum, and spiritual realms. I use isolation and self-reflection to come up with this subject matter. My inspiration comes from the practice of meditation and the natural and spiritual world. I intend to capture unseen energies in the work. I want to decode a spiritual language accessed in the subconscious mind.

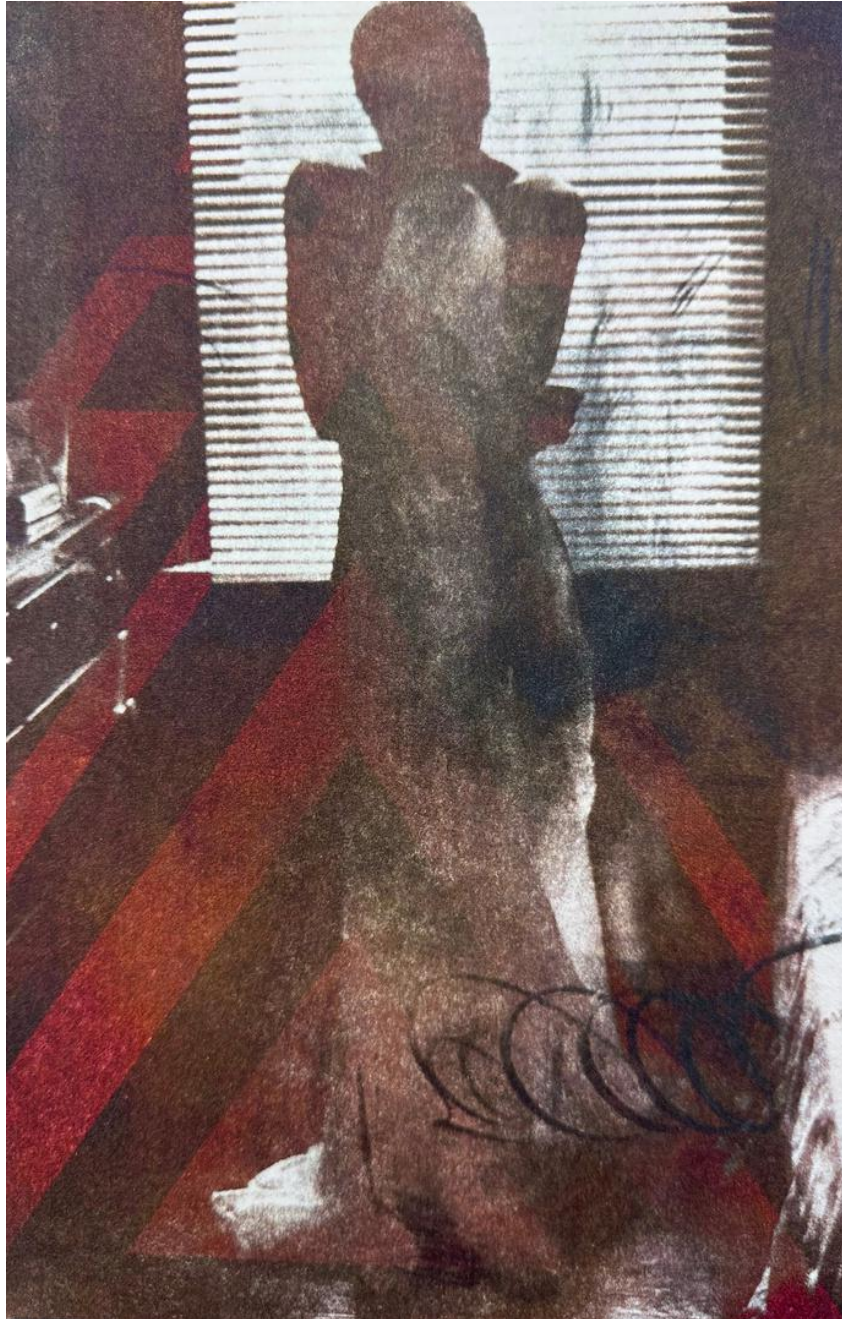
*Inner Sanctuary, Gouache, Dye, and Acrylic on Canvas, 20" x 20", 2023*



## **SUSAN STEPHENSON**

Best known for panoramic oil paintings developed on site, Susan Stephenson transforms everyday scenery through an exploration of color and light. Her easy relationship with curvilinear perspective stems from having grown up in a geodesic dome; after using the panoramic view for so many years, it now permeates her work. Similarly, the spatial relationships of landscape now define everything she develops. Inspired by traffic lights, stop signs, or golden lines on a road, she navigates a line between attraction and unease – torn between appealing places and those some might call “un-paintable.”

*The Peach Shed, Oil on Panel, 20” x 20”, 2022-2023*



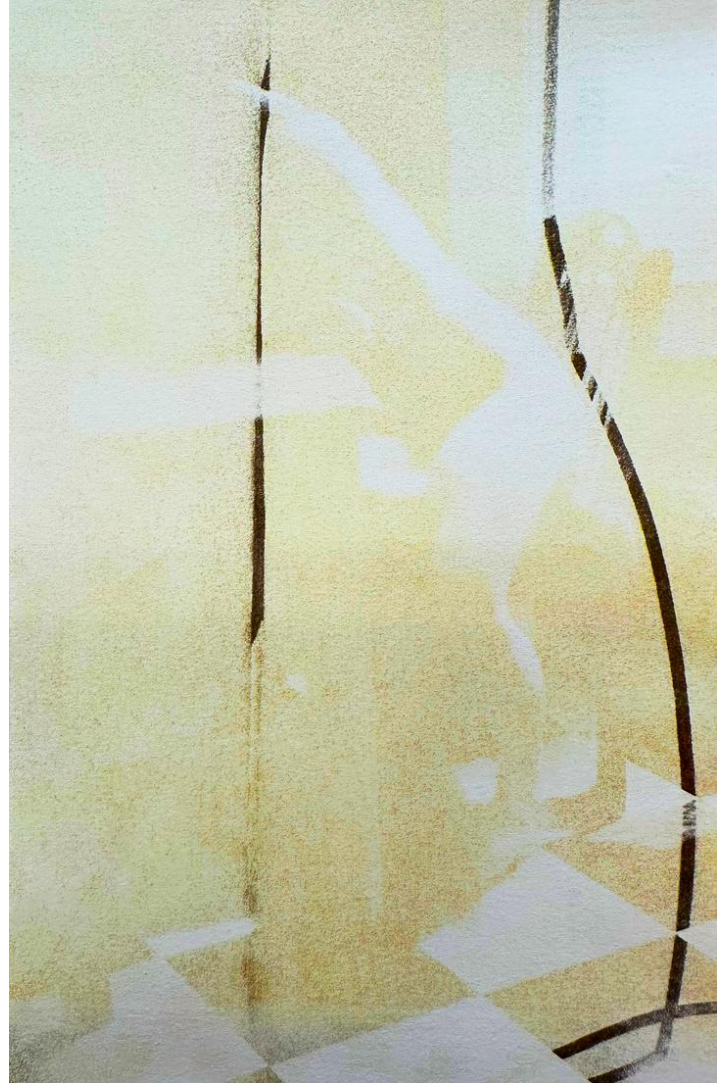
## TULU BAYAR

My work spans photography, sculpture, drawing, printmaking, installation, and video. As a recent immigrant, I navigate between my native and adopted homes, a common experience for many. I often obscure physical traits of subjects, incorporating intricate patterns, fostering open-ended narratives. Drawing from historical and contemporary sources like manuscripts, magazines, and symbols, I merge imagery from both my old and new worlds.

*Contemplation*, Citrus Transfer Print on Handmade Paper, 6.5" x 10.5", 2023



# ANNUAL MEMBER GROUP SHOW ——— 2024



(Left) **Tulu Bayar**, *Phantom*, Citrus Transfer Print on Handmade Paper, 6.5" x 10.5", 2023  
(Right) **Tulu Bayar**, *Sunk in Thought*, Citrus Transfer Print on Handmade Paper, 6.5" x 10.5", 2023



## XUÂN PHAM

I'm an interdisciplinary artist whose work explores themes of hybridity, vulnerability, and empathy through object making and storytelling. My background as a Vietnamese immigrant shapes my multi-disciplinary practice and ongoing research around racialized melancholia. My work centers the relationship between trauma, migration, and race, investigating how the political and psychological impact of trauma and grief transpires within the Asian American communities and how it informs the formation of subjectivity and of racial identity, especially in representations of race in the United States.

*Talisman Vest Pockets, Organza Fabric, 24" x 27" x 5", 2018*

# STRATA GALLERY

## ARTIST MEMBERS

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### EMERGING ARTISTS

Chole Hanken  
Emma Ressel  
Jandey Shackelford  
Katie Simmons  
Keanu Jones  
Max Sorenson  
Mehrdad Mirzaie  
Rebecca Padilla-Pipkin  
Stephanie Gonzalez  
Xuan Pham

### ESTABLISHED ARTISTS

Adrian Aguirre  
Anne-Katrin Spiess  
Bernice Ficek-Swenson  
Beverly Todd  
Carlos Canul  
David Olivant  
Grant Johnson  
Jane Shoenfeld  
Joyce Yamada  
Lin Medlin  
Margi Weir  
Millian Giang Pham  
Mirabel Wigon  
Peter Chapin  
Shelby Shadwell  
Susan Stephenson  
Tulu Bayar

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STRATA

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Gallery