

A black and white photograph of a concrete pavement surface. The surface is composed of several large rectangular slabs separated by dark, recessed expansion joints. One joint runs vertically down the right side of the image, another runs horizontally across the middle, and a third runs diagonally from the top right towards the bottom center. The concrete has a rough, textured appearance with some small dark spots and imperfections.

STRATA GALLERY

STRATAS OF NEW MEXICO ART

2025

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STRATA GALLERY

SANTA FE, NEW MEXICO

Established in 2021, Strata Gallery is 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. Instead, Strata Gallery promotes diverse and authentic individual expression through a varied material practice, imagery, style, and ethos independent of any commercial concern.

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Robbie Sugg, *Sidewalk: 4th Street Southwest, Albuquerque*,

Aquatint, 30" x 22" (Unframed), 34" x 26" (Framed), 2020.

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STRATAS OF NEW MEXICO ART

April 15 - May 2, 2025

Strata Gallery presents Stratas of New Mexico Art, a juried exhibition featuring artists living and working across the state. On view from April 15 through May 2, the exhibition brings together a wide range of material practices and conceptual approaches, offering insight into how artists in New Mexico engage with place, memory, and transformation.

The dynamic show includes works by 31 artists, each bringing their unique voice and vision to the conversation. The exhibition offers a multi-faceted view of how materials and mediums convey different artistic expressions, from abstract and conceptual explorations to intimate depictions of the local environment.

In her *Chupadera Foothills Archive Book*, Desara Boehm uses the landscape to explore emotional and sensory engagement with memory, time, and place. This deeply introspective piece captures moments in nature that mirror internal transformations, embodying Boehm's practice of turning fleeting experiences into lasting visual narratives. The painting's quiet and expansive nature uses light and texture as key tools, conveying a sense of reflection and stillness that defines her work. *Chupadera Foothills Archive Book* invites viewers to reflect on the emotional resonance of the landscape as both a personal and collective memory.

DJ Barrett's abstract works, *An Ideal Presence* and *Stumble*, offer a raw, personal language that challenges the viewer's understanding of form and perception. Influenced by his background as a saxophone player and composer, Barrett's work explores abstraction and improvisation, pushing boundaries to break free from predetermined artistic traditions. Barrett's *An Ideal Presence* and *Stumble* both communicate a visceral, emotional

STRATAS OF NEW MEXICO ART

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language that calls upon viewers to confront their own internal landscapes.

Tate Rockwell Lithgow's *Where is the Friend's House?* explores the fluidity and impermanence of the psyche, using fractured, ornate structures to materialize the often intangible nature of human consciousness. Inspired by architectural, philosophical, and psychological elements, Lithgow's work challenges traditional ideas of permanence and authority, transforming these structures into abstract forms that reflect the malleability of memory and emotional experience.

Working across painting, sculpture, photography, and mixed media, these selected artists investigate personal and shared narratives through varied forms and processes. These works offer a glimpse into conversations and inquiries shaping art across the state.

Exhibiting Artists

Chase Ankeny, Jim Baker, DJ Barrett, Carol Belcher, Jo Bertini, Jacquelyn Blackstone, Desara Boehm, Jordan Caldwell, Elijah Chong, Anna Bush Crews, Jessi Cross, Patty deGrandpre, Mark M. Feldman, Michael Gallagher, Joan Grabel, Leah Hardy, Isabel Jerome, Justine Kablack, Katrina Lasko, Shana Levenson, Tate Lithgow, Lisa Miles, Lysha Montiel, Timothy Nero, Benjamin Normand, Andrea Polli, Mark Reynolds, Jenna Ritter, Estelle L. Roberge, Robbie Sugg, and Carlos Sullivan

CHASE ANKENY

New Mexico has a long tradition of building most of a house using mainly dirt from the land it's built on—adobe blocks baked in the sun, clay plasters to smooth and protect the walls, and earthen floors built up and stabilized with oxblood.

In their recent work, Chase Ankeny reimagines that tradition by making adobe plaster—essentially mud from the ground mixed with sand and straw for strength—and applying it to a carved wooden structure. The result is furniture that is strikingly beautiful, lasts generations, and dissolves back into the earth when it's done.

The sustainability of this dust-to-dust lifecycle is important, but there's also a radical strangeness in this material, which has been used for the bulk of the built environment for most of our ancestors throughout history. It's become utterly foreign to us.

As a society, we often disregard or fetishize minimally processed materials while elevating refined materials until they become unrecognizable from the raw materials gathered to make them. The history of luxury goods is based upon an artificial separation between the beautiful finished product and the destruction that went into its creation. It's often a refined veil hiding the pillaging of the earth.

It doesn't have to be. The goal for this project is to design opulent forms made of this humble material, asking the question: Why this destruction in the name of beauty when we can create compelling objects out of a little more than dirt from right outside our door?



Earthen Urn, Adobe Plaster (Clay rich soil, Sand, Straw),
Maple Hardwood, Linseed Oil, 12¼" x 8½" x 6", 2024

JIM BAKER

Jim Baker is a New Mexican multi-media artist who works on the creation of three-dimensional, altered Bibles and Christian art. Jim's art combines antique altered Bibles with Biblical symbols, metaphors, and artifacts to inspire the devotion and worship of God, to provoke spiritual conversations, and to uncover the often hidden meaning in Holy Scripture.

Unsurprisingly, Jim's 40 years of experience as a Southern Baptist minister in Texas, Louisiana, Mississippi, and Tennessee informs his sacred artwork. "My art conveys the belief that Holy Scripture cannot be fully interpreted and applied without metaphor, symbol, and story. Jesus modeled this when he took what he saw around him.....animals, flowers, trees, vines, bread, wine, yokes and used them as metaphors and parables to communicate truth. My art reflects the deep connection between the Holy Scriptures of my Judeo-Christian faith tradition, the Torah and the Bible, and the metaphors, stories, and symbols requisite to their understanding."

Viewers can find Jim's art in homes, churches, colleges, and businesses throughout the South and Southwest. Jim's art is represented by the Jemez Fine Art Gallery in Jemez Springs, New Mexico, Seraphymn Sacred Art Gallery in Santa Fe, New Mexico, The Benedictine Monk Gallery and Gift Shop in Taos, New Mexico, and Art and Faith Gallery in Royal Oak, Michigan.



Our Lady of Guadalupe, Mixed Media, 15" x 28" x 4", 2025

DJ BARRETT

DJ Barrett's artwork derives from a compulsion to create as a means of trying to understand and interpret the internal and external world. To use his hands to think out loud, to engage and converse visually, to make himself laugh, to challenge himself to go beyond whatever it is that he thinks he knows. His work reflects a strong belief in abstraction and improvisation. This stems directly from several decades of experience as an improvising saxophone player and composer — the transition to visual art in 2016 felt perfectly natural. His influences are multifold, yet he tends to follow his instincts rather than subscribe to any particular artistic tradition or "school." A working method he often employs involves self-imposed constraints. Of specific interest are unexpected juxtapositions and the subconscious made visible.

For him, the struggle, joy, and gratification are all in the making. Anything else is gravy.



An Ideal Presence, Acrylic and Oil Stick on Paper,
22" x 30" (Unframed), 27" x 35" (Framed), 2025



Stumble, Acrylic and Oil Stick on Paper,
22" x 30" (Unframed), 27" x 35" (Framed), 2025

CAROL BELCHER

Carol's earliest childhood memories formed in Vaughn, New Mexico; later she would move with her family to Roswell, New Mexico. Upon reflection in adulthood as she pursued an art practice, and attempting to verbally describe her renderings and paintings, she realized that some of her works were informed by the vast horizons, the beauty and emptiness of the llano (plains and grasslands) that surrounds Vaughn. Many of her family friends were ranchers, and sheep and goatherders. Carol's artistic passion focuses on capturing those fleeting, ethereal memories and emotions through her thoughtful application of charcoal, pastel, and oil paints, expressing the verbally inexpressible.



Las Corderas Dulces, Charcoal, 24½ " x 19½ ", 2021

JO BERTINI

Love for desert lands runs deep for Jo, seeming to connect with some kind of fundamental longing. The powerful attraction of deserts is most often linked to a sense of its ‘spiritually charged’ nature. The instinctive response, from the early indigenous and tribal to the colonial and contemporary, has been to create artworks that act as enduring testimonials to this effect. We share a compulsion to make art that describes the possibility of an intimate, mystical connection with these special places. The solitary, inviolable nature of deserts has been persistent in the human psyche for millennia. Historically, the Western view of deserts has consistently been that they are places of wildness that can be conquered or empty, inhospitable wastelands. However, there is also the indigenous view of deserts as benevolent homelands, places of pilgrimage, housing something inherently sacred.

Jo’s focus is the female experience of wild desert places as opposed to the predominantly patriarchal archive. Rather than a nostalgic approach, Jo is interested in personalizing this landscape, introducing a contemporary, feminine perspective into the historical archive, and offering alternative ways of seeing that can contribute to a deeper, more holistic and extensive understanding of desert environments. Desert light has an elusive, fleeting quality that can instantly transform the landscape. Initially, the spectacular beauty of these places enchant us. “My challenge,” says Jo, “is to see beyond representation, beyond re-recording the historical and acknowledged, but rather to create a unique, personal aesthetic.”



Below the Listening Mountain, Oil on Canvas, 50" x 50", 2023

JACQUELYN BLACKSTONE

We all carry millions of pictures around in our minds and are continuously bombarded with new images. Some images resonate and stay with us, some make no impression, and some we wish we could forget.

The images I make inevitably refer to something I have seen before. Some stir up memories. Some evoke a time or place in the past. Some subjects create a jolt of recognition — of a sensation, a dream, a painting, a film, or a photograph. Since I moved to New Mexico, my attention has been drawn to remnants of the past. Embedded in the sprawling mini-malls that comprise Albuquerque, there are funny, funky architectural reminders of past decades. This has become my subject matter.

I have been working with gelatin silver black-and-white photography for over 50 years. I started toning and hand-coloring some of these prints many years ago. I just started working with digital images and making prints, so this work is relatively recent.



Closed, Photography, 21½ " x 25½ ", 2021

DESARA BOEHM

Desara Boehm lives and works in Santa Fe, New Mexico. Through drawing, painting, and bookmaking, she uses landscape to explore how emotion shapes her understanding of memory, time, and place. With every drawing, brushstroke, and bound page, she translates personal experiences into visual narratives that integrate internal and external environments.

Whether documenting the introspective solitude of a winding trail or the transformative impact of seasonal change, she strives to authentically express the intimate moments that have given her a language to interpret this journey we call life. Each handmade book serves as an archive of memory, telling the story of time and place. She captures her surroundings with archival inks, natural pigments, pastels, and watercolors—curating emotion through light, form, and texture with technical precision and poetic intuition.

This dialogue between her inner world and the external environment has transformed the act of making into a refuge—a meditative process that turns fleeting experiences into enduring connections. When viewing her work, she hopes to provide this same refuge—a space to pause, reflect, and reconnect with the natural rhythms shaping our lives.



Chupadera Foothills Archive Book,
Watercolor and Earth Pigment on Paper,
Glass Vials, Cotton Cord, Leather, Grommots,
6" x 9" x 1" (Closed), 6" x 17" x 30" (Open), 2024

JORDAN CALDWELL

Jordan is a local artist from Albuquerque, New Mexico. He wants to show Albuquerque is not all green chile and hot-air balloons. Through his cityscape paintings, he aims to depict the beauty of the cold/ isolated world we live in. Similar to his primary inspiration, Edward Hopper, who captured the struggles, isolation, and leisure of the common American at the time. He attempts to create an Expressive Realism aesthetic in his art. He achieves this through romanticizing the mundane world around him, emphasizing saturated colors, thick/liquid-like textures, and realistic lighting. What he wants the viewer to take away from his art is the feeling of complacency, the momentary appreciation of their surroundings—reflecting on their lives at that time through an idle snapshot of beautiful mindlessness.



Unser Transit Center, Oil on Canvas, 27" x 36", 2021

ELIJAH CHONG

The mission of the artist is to communicate. Communication is the successful transference of information and is only made possible through the universal language of elemental symbols. To properly communicate, the artist comes to understand the language of the universe through experiencing occurrences in time and endeavors to rework this passing information into his own understanding and voice. In this way, the artist is a machine of biological complexity, capable of reflecting, projecting, translating, rotating, skewing, inverting, and filtering his environment.

The material through which the artist works are the Elements of Design: the point, the line, and color. The tools through which the artist works are the forces behind the three Aspects of Being bound by the Mortal Coil: The Body, The Mind, and the Spirit. These forces are the Will, the Imagination, and the Intent of the Artist. The artist intends to utilize the creative process as a spiritual vehicle for seeking and exploring the Great Mystery.

The artist's process is holotropic, through which the artist transmutes his environment into an objective artifact through recursive ritual, for only an artifact that has as an element of its own composition an instance of itself can truly be a microcosm of its environment. In this way, all elements are indicative of each other, as they all contain each other within their own relative definition. They are all part of the same instance and find themselves in relation to each other through synchronicity. Artifactual elements connect at the quantum level, invoking a nuanced but radiant and harmonious vibrancy within the viewer. Then, the viewer, too, becomes an elemental and critical part of the artifact and will find themselves woven into its manifold.



The Resonant Function of Incarnation,
Oil on Raw Canvas Over Birch Panel, 19 $\frac{4}{5}$ " x 19 $\frac{4}{5}$ " x 2", 2021

ANNA BUSH CREWS

Time and change dominate the artist's perspective in the works submitted here. New Mexico dominates as the birth home that places the newborn into the setting of existence that will be so strong forevermore. Going here and there, the home turf exists in the mind as the turf of home, the pebbles, colored earth, smells, and plants not known as weeds. To return to the birthplace and bring all that has happened since, the surrender of all that has happened then and since, is to let things happen without being hindered. Things happen in work, not predetermined but of the moment. Two parts can be made with many months in between, or longer, waiting to find their place together and offering the "missing thing".



Volcanic Rock Stand, Ceramic, 20" x 4½" x 4½", 2025

JESSI CROSS

Jessi Cross's artwork is a series of vibrant visual mythologies of more-than-human experiences that link to our own. As a painter and printmaker, she tells stories, reminding herself and others of their place within and among this incredible planet's plants, animals, waters, stones, and landscapes. She believes humanity is an extension of the Earth rather than a species separate or above it. She shows this through her paintings, drawings, and prints. Wild flora and fauna engage with the viewer as companions and teachers rather than subjects to be depicted.



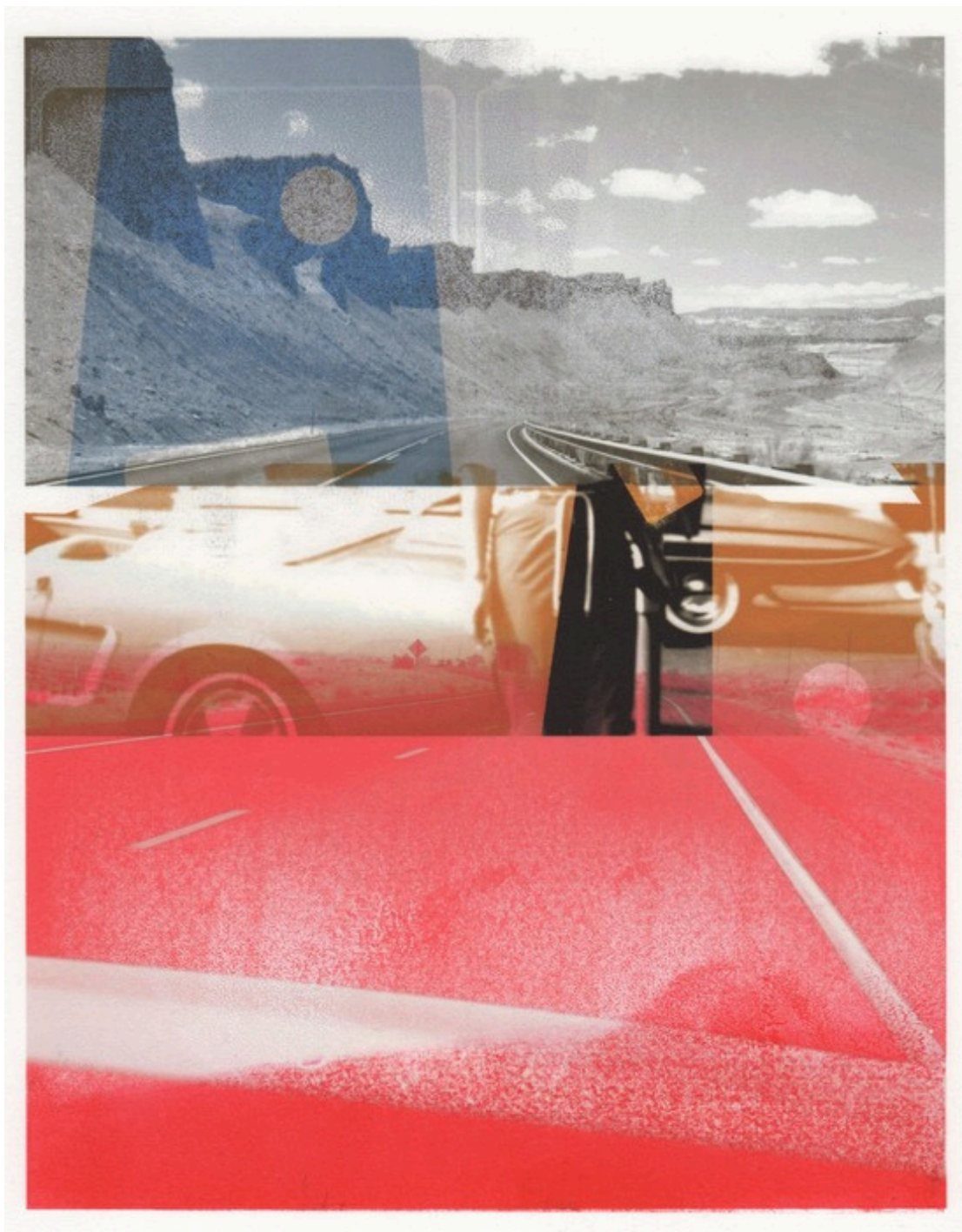
Hauling Water to the Southwest,
Linocut on Paper, 12" x 12" (Unframed), 16" x 16" (Framed), 2023



Embroidery/Riverbank Stabilization,
Linocut on Paper, 12" x 12" (Unframed), 16" x 16" (Framed), 2024

PATTY DEGRANDPRE

Patty deGrandpre is a mixed media artist interested in experimental printmaking utilizing combinations of block printing ink, gouache, and digital inkjet. Photographs and imagery from her life experiences catalyze her mixed-media prints. As a two-time cancer survivor and a recent transplant from Coastal Massachusetts to New Mexico, her impulse to catalog and document both past and current events is strong. The act of organizing the imagery became not only a tool in her art making but also a means to recall and remember. deGrandpre received her BFA in Visual Design at the University of Massachusetts Dartmouth. A graphic design approach is apparent and a pragmatic necessity for deGrandpre. Making sense of the subjective through thoughtful structure and balance of tone, form, and details are considered with all components of her work. DeGrandpre frequently reviews her ever-expanding catalog of imagery. Snapshots of her life are cropped, deconstructed, and thoughtfully reassembled onto the media. The layered latticework of imagery is the artist's way of sharing and telling a story. Whether walking down memory lane or embracing the present, she effortlessly combines her collected visual elements.



Winding thru the Mesas, Block Printing Ink and Digital Inkjet
on Awagami Bamboo Japanese Paper, 20" x 16", 2022

MARK M. FELDMAN

Mark M. Feldman brings together the natural and the personal in his abstract stone carving. He aims to place strong organic forms and solid rock in direct juxtaposition to stimulate imagination and memory. The contrast between the natural and the man-made, the rough and the smooth, and the new and the old give his work emotional content. He wants his sculptures not only to be viewed but also to be touched and pondered. He feels that a sculpture succeeds when it elicits unique and strong feelings, images, and memories in each viewer.

For most artists, the most challenging moment is the first brush stroke or, in the case of a stone sculptor, the first chip of the chisel or tap of the hammer. For Mark, this blank canvas calls for “direct carving.”

He starts by eliminating any weak or rough parts of the stone that might cleave off later. When only the strong, beautiful stone is left, he begins his “conversation” with it. The interplay of shapes—and sometimes found iconic objects—leads him to ideas about form, composition, and meaning. With a pencil, he often draws designs directly on the stone itself. As he moves the tools around, the stone tells him what to remove and what to save.



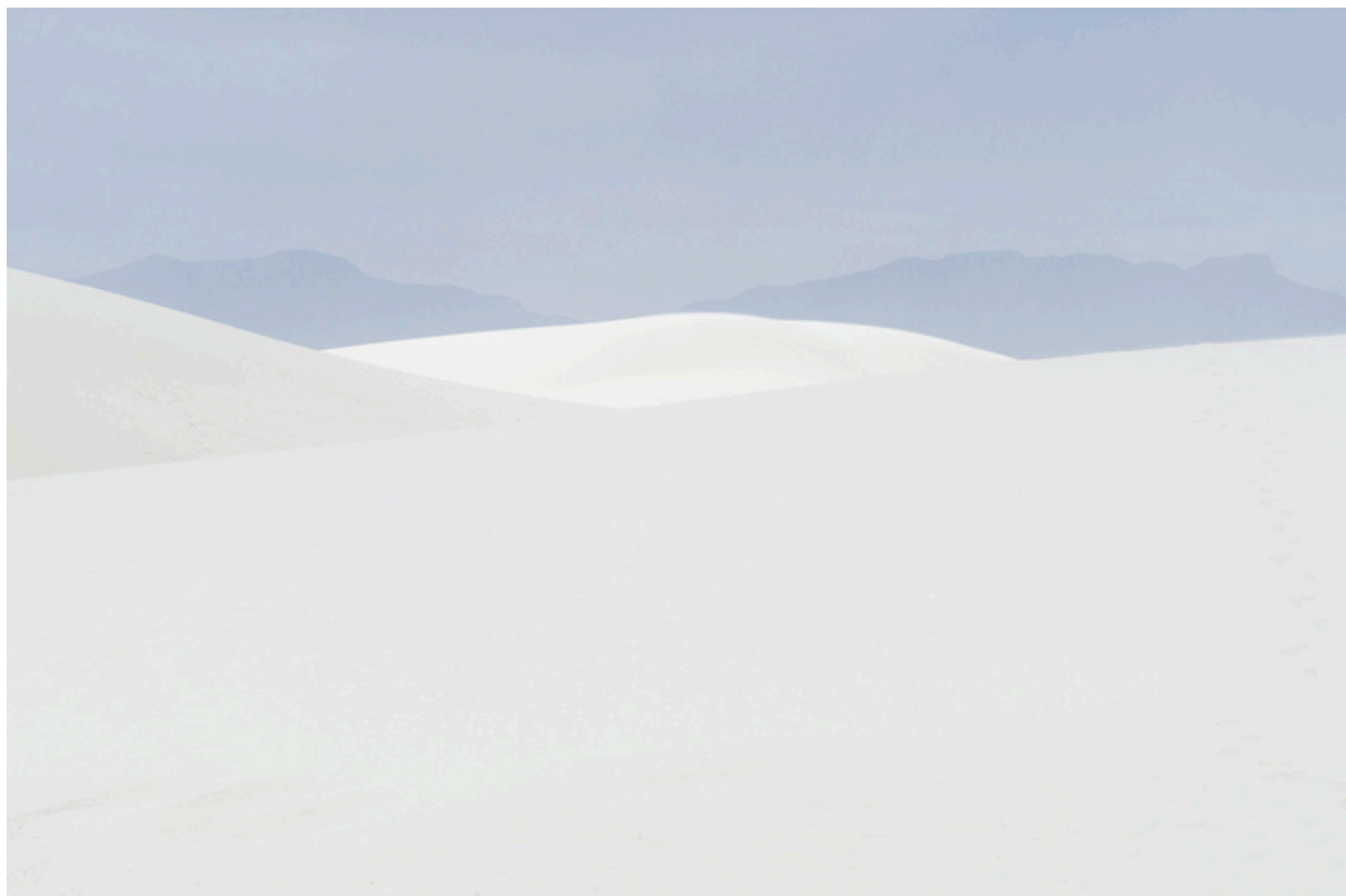
Sailing in the Desert,
Crema Espanol marble from Spain, 15" x 28" x 12", 2024

MICHAEL GALLAGHER

In Michael Gallagher's photography, he tries to take 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, has become mundane, and has ceased to be a thing of enchantment. These intimate bits often seem to become an abstraction when presented with them, and we sometimes wonder how we missed it.

Much of his work can be described as minimalist or abstract. The size of the subject is not relevant to his seeing and interpreting it, whether tiny or not. That idea may apply even when he is walking in a very big place. White Sands comes to mind: a vast landscape that can be described with just lines or patches of two or three monochrome colors. That is all that is needed to tell its story; nothing extraneous needs to be seen.

The tools of his image making can be said to be his eyes and camera, but the source and inspiration is his curiosity- the great motivator – and his desire to understand. He can walk city streets or wilderness paths and see the patterns, textures, and colors that are mysterious. Or he sits, and watching the sun's light on the side of an aspen, he is drawn to imagine other planets being warmed and lit by their suns. That is no small inspiration for him to continue.

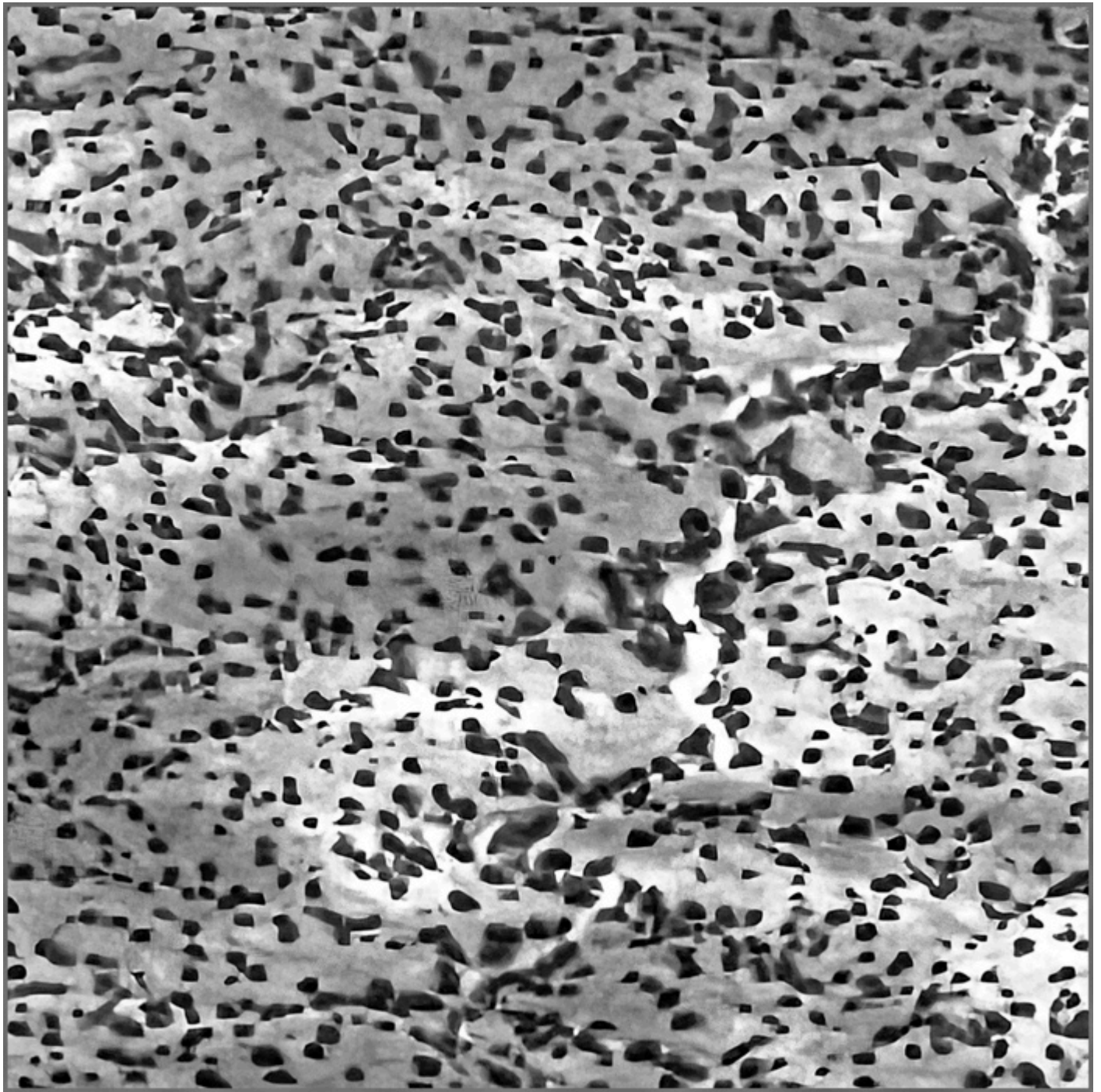


White Gray Blue Gray,
Photographic Print on Archival Materials, 18" x 24", 2012

JOAN GRABEL

Joan Grabel is a fine art photographer residing in Santa Fe, New Mexico. Zen Buddhism, Native American cosmology, and Japanese minimal aesthetics influence her work. Grabel's photographic style ranges from minimalism to observational realism, grounded in themes of impermanence, transition, and the quest for meaning.

Questioning From Afar 3 is part of the series 'From Above'. Flying over New Mexico, Grabel observed the patterns below, abstracting and isolating until the land was unrecognizable. Life issues become insignificant. Grabel's photographs have been purchased for New Mexico Art in Public Places from 2019 to 2025. Her work has been exhibited nationally and internationally.



Questioning From Afar 3,
Archival Pigment Print, 12" x 12" (Unframed), 16" x 16" (Framed), 2024

LEAH HARDY

Employing insect-inspired forms that become metaphors for the present human condition, Hardy's current works are narrative and contemplative in nature. These stories illustrate personal inquiry into social behavior, ethics, and, most recently, politics. Fragmented, altered with mechanical elements, or re-contextualized, these life forms reference our fascination with immortality and desire with the underlying yearning to connect, communicate, and gain insight.



love letter, en route, Cast bronze, Patina, Silver, Nickel,
Brass, Copper, Steel, Paper, Wax, 5½" x 15" x 3", 2014

ISABEL JEROME

Drawn to the grey area between nature and objects, Isabel Jerome uses painting, sculpture, and non-narrative video to splice and merge the biological and the artificial. Trained initially as an observational painter and later as a photographer, Jerome brings a meticulous study of surface and light and a fixation with optics to her work. Through the mirrored process of seeing to paint and painting to see, she develops otherworldly entities and environments that defy identification and demand scrutiny. Synthetic textures and contours are grafted onto organic objects; parts of plants are put into motion or reconfigured to become autonomous organisms. The formal tensions between the imperfect shapes of nature and the predictable forms of the man-made world prompt questions about how these supposed opposites might cohabitate, especially in a world increasingly made by humans where plants and animals are merely decorative. Jerome's work attends to this relationship by confusing the animate/inanimate binary and subverting the viewer's perception of nature.



Grass, Oil on Board, 24" x 31", 2024

JUSTINE KABLACK

Kablack constructs half-remembered forms into physical manifestations, fumbling through dream logic to find a way home. With accessible, scrap materials (plywood, house paint, steel, denim), she can bring these visions to life, but in a way that makes them notably prop-like - they are imitations of the real thing. As a recent southwest transplant, navigating an unfamiliar place has been informative to this practice. New environments, new animals, and new stress dreams all act as inspiration. Through surrealism, Kablack can capture the awe of quotidian existence - be it a landscape viewed from a car windshield, the hypnotic lines of a highway at 80 miles an hour, or a spiderweb animated by morning dew.



Dead End, Pine, Plywood, Latex and Acrylic Paint, 36" x 50" x 3", 2024

KATRINA LASKO

“I Wish I Had a River” is made with my introspection/retrospection.

Mick Jagger said, “You can’t always get what you want, but if you try sometimes, you might find you get what you need.” I’m not sure I agree with Mick, but “sometimes” I do. You won’t get anywhere if you don’t try.

The “River” series began as a personal biography of family and friends and became one for every person. It speaks to loss and unfulfilled dreams. Working with a boat form, she built this series on thoughts of escaping and conjuring a sense of floating away on dreams of something different, something better.

Her youngest brother died suddenly; he had been working very hard to finish a house he had been building for years. He wanted to finally sell it and move to a warmer climate (Washington state to the Southwest). He died before he accomplished his dream, and she became overcome with the sadness of losing him, but also for his losses.

Because there is no real escape from what life deals us, the boats, a mode of transportation, are presented in a fragile state. The rougher textures, honest material finishes, and neutral tones make the boats look unfinished, in disrepair, abandoned, ruined, discarded... They will not get you where you want to be. It seems this is an ode to tragedy, but it is simply about life.



Silk Road, Wood, Silk, Paint, 48" x 16" x 9", 2022

SHANA LEVENSON

Shana Levenson is an accomplished representational painter based in Albuquerque, New Mexico. Her artistic journey began with a BA in Fashion Design from the University of Texas, Austin. After the birth of her children in 2009 and 2010, she pursued and completed an MFA in Fine Art Painting from the Academy of Art University in San Francisco. Her work primarily focuses on portraiture and the figure, often capturing significant people in her life. Levenson aims to tell each person's story authentically and meaningfully, drawing inspiration from her own experiences.

Levenson is known for her hyperrealist style, emphasizing delicate and feminine details in her subjects, like body shape, lace, and jewelry. Her background in fashion has notably influenced her latest series of paintings featuring lace. Additionally, she incorporates surrealistic elements in her current work, highlighting the strength and beauty of women.

Beyond her painting career, Levenson is deeply involved in education. She teaches workshops out of her studio, mentors students, and conducts workshops worldwide. These teaching experiences have shaped her patience and approach as an artist, allowing her to tailor her guidance to each artist's journey.

Levenson's exhibition experiences have been significant and memorable throughout her career. Her first exhibition in Louisville, CO, was a pivotal moment, where she realized the potential for her work to connect with a broader audience. Her artwork has been featured in numerous exhibitions across the United States and internationally. She exhibits in galleries around the United States, including Rehs Gallery in NYC, Sugarlift Gallery in NYC, Corey Hellford Gallery in LA, and Abend Gallery in Denver..



Sair (she/they), Oil on Aluminum Panel,
20" x 20" (Unframed), 23" x 23" (Framed), 2024



Natassja (they/them), Oil on Aluminum Panel,
22" x 22" (Unframed), 25" x 25" (Framed), 2024

TATE LITHGOW

“I am constantly trying to communicate something incommunicable, to explain something inexplicable, to tell about something I only feel in my bones and which can only be experienced in those bones.” -Franz Kafka.

The psyche is an unreliable architect—its structures shift, decay, and rebuild themselves over time. Tate Rockwell Lithgow’s work uses this concept as a framework for design, transmuting fractured yet ornate structures of consciousness into physical form.

Tate draws from historical and contemporary architectural, philosophical, and psychological references, distorting and merging them to create new spatial languages. Pulling these institutional traditions out of context, he questions their permanence and authority, revealing them as mere abstractions of human subjectivity.

Tate’s work is at once an attempt to materialize the immaterial and an acceptance that doing so is impossible. These sculptures depend on the viewers’ phenomenological experience for completion—viewers project their own worlds upon them, merging their histories with the artist’s.



Where Is the Friend's House?, Mixed Media, 6½" x 4" x 3½", 2025

LISA MILES

My hand-beaten paperworks explore paper as both material and messenger, a bridge across time, cultures, and geographies. Inspired by ancient makers, I craft works that transform plant fibers into visual language, creating portals that connect our past, present, and future. These pieces transcend a single language or cultural perspective, inviting a universal dialogue.

Made entirely of plants, my works embody both fragility and resilience. I meditatively “draw” with plant-dyed Japanese Kozo fiber in my labor-intensive practice. The image isn’t created on top of the paper—it is the paper. Inspired by ancient Mesoamerican papermaking traditions, I have innovated the formation technique to produce imagery that is composed face-down and then hand-beaten with a volcanic stone on a wood board. The rhythmic cadence of hand-driven processes shapes the undulating landscapes that emerge. My paperworks are born from silent meditations on the power and beauty of nature – the universal, ethereal forces that shape our existence. Echoing Carl Sagan’s words, I see them as “a way for the universe to know itself,” inviting reflection on the interconnectedness of all things.



Cognate II, Hand-beaten Japanese Kozo,
Indigo, Pomegranate, 13½" x 12", 2024



Cognate III, Hand-beaten Japanese
Kozo, Indigo, 13½" x 12", 2024

LYSHA MONTIEL

Lysha Montiel has been an abstract artist for over 25 years. Creating art is an intuitive, visual conversation and a means to connect with others. In the studio, she takes risks and taps into the personal and collective unconscious. This realm is where she senses her place in the cosmos, trusting its hand. She seeks something new in each painting that resonates spiritually, almost like prayer or the birth of a poem. Lysha begins with a blank canvas and an open mind. Instinct propels an initial choice of paint (acrylic, gouache, or ink) squirted directly onto the canvas. An orchestra of colors, marks, water, textures, collages, scraping, physicality, and anything new she wishes to try ensues. All the while, she is in search of a painting that speaks to her. Some pieces are born quickly, while others have 10 or more layers of construction and deconstruction, with remnants peeking through like ruins.



Heights, Mixed Media on Canvas, 36" x 24", 2023

TIMOTHY NERO

My work has gone through many permutations and iterations, from distorted figurative images to abstract forms, yet it is always based on the figure and is currently back to the figure.

It does not matter whether it is seen as abstract or figurative. What is important to me is that I am working. For close to 40 years, my art has been grounded in psychology, the mind, ego, the influence of substances, and meditation.

The original catalyst for this work was from my youth. My older sister was severely mentally handicapped and blind. That was a lot to take in, and I wondered how it was for her. At age 10, I began working in my family business, a very large flea and farmers market. All manner of humanity showed up there, from the comical to the criminally insane and ordinary people. Twice a week, it was quite the spectacle, daunting, maddening, moving, and exhilarating. Limited experimentation in college with psychedelic substances carried a significant impact. All of this has influenced my work since grad school in the 1980s until the present.

All the marks, forms, and energetic strokes are ways of representing objects in the mind, thoughts, feelings, and emotions. They are not specific but more like lightly held indicators and loose depictions.

I work across several mediums: painting, mixed-media sculpture, and drawing. Each aspect informs the others. I see it as a conversation between the three mediums.

I intend to cause mystery and introspection.



Clown of Unknowing, Acrylic on Panel, 48" x 60", 2024

BEN NORMAND

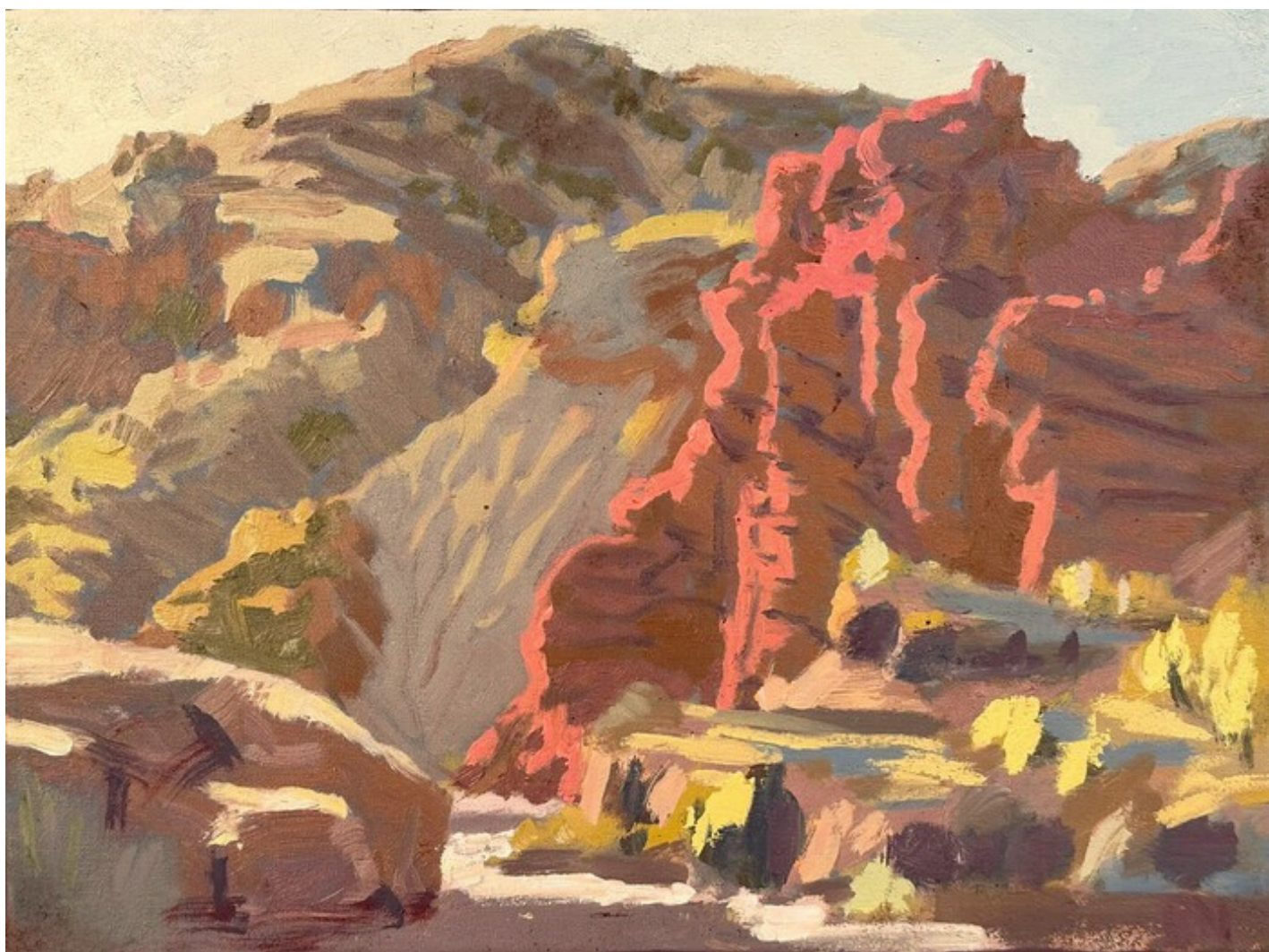
Using oil paint on stretched canvas, Normand captures the sensory experience of Northern New Mexico through both plein air and studio painting. He is deeply inspired to depict the ever-changing play of light upon the landscape, the fantastical shapes of the flora, and the crystalline air of the high desert.

Normand says plein air painting is both challenging and exhilarating. It makes him cede control and embrace the constraints of time, weather, and light. His plein air paintings embody a loose, impressionistic style and a distillation of bold forms. Using impasto texture and directional movement, dynamic brushwork vibrates with the energy the scene inspired in him.

In his recent work, Normand transitions plein air pieces into the studio, transforming them into larger, expressionistic compositions. He slows down his process by carefully considering the relationships between forms and infusing the palette with golden and acid hues. He aims to evoke a dream-like quality of light that conjures the experience embedded in memory.

Normand's practice implicitly critiques our digitally distracted age and is a testament to the power of patient observation amidst technological noise. Inspired by fantasy epics like "Lord of the Rings," he uses the recurring motif of passageways to lead the viewer into imagination and embodiment, encouraging a slowdown and disconnection from technology.

His work merges the sensory depth of plein air with the deliberate introspection of studio work, inviting viewers into an immersive space free from digital distractions.



Sunset at San Lorenzo Canyon, Oil Painting, 12" x 16" (Unframed), 15" x 19" (Framed), 2025

ANDREA POLLI

Andrea Polli has been a practicing artist for over 30 years and creates art/science works spanning a wide range of media, from traditional to technological.

She combines computation and biotechnology with elemental materials, including mist, air, earth, and glass. Her methods are united by a goal of making invisible patterns of the earth, nature, and society visible, audible, and tangible.

In the late 2000s, she traveled to the Antarctic and Arctic to work alongside climate scientists and built public artworks that visualized pollutants to raise awareness of the fragility of the air we breathe. She presented these at sites around the world, including at the climate conference COP21 in Paris. Her work then evolved toward functional structures designed to improve air. She created a public light artwork powered by a 'nano-grid' of wind on a city bridge and an outdoor 'kitchen' that juxtaposed ancient practices with contemporary biotechnology.

Polli's current work focuses on air using animations and objects imagining the shape of air in two ways: Firstly, through computational mapping of sound spectrograms, animating, 3d printing and casting resulting shapes in blown glass and other materials. Secondly, through examining materials chemistry, including biochemistry, to create new forms and unexpected material responses, for example, by creating porous foam glass shapes using chemical catalysts. Her work examines theories and myths related to air across cultures, technology as a bridge between breath on a human scale, air on an architectural scale, and atmosphere on a geologic scale.



Clear and Foam Glass,
Clear Blown Glass with Foam Glass, 6" x 4" x 4", 2024

MARK REYNOLDS

In 1982, Mark Reynolds received a B.A. in Fine Art from Colorado College, including a summer session at the Rhode Island School of Design. Courses there included Oil Painting and Drawing and color.

From 1984 through 2003, he worked as a commercial decorative painter in New York City. His work included faux finishing, murals, tromp l'oeil, Venetian plaster, stenciling, gilding, and historic restoration. He worked alongside master artisans from around the world, accumulating valuable experience with an extensive range of materials and techniques.

While living in NYC, he also frequently visited museums and galleries, which he continues to do here in Santa Fe and other cities. In recent years, he has travelled to see exhibits by Diebenkorn, Rothko, Rauschenberg, and Turner, among others.

In 2003, he relocated to Santa Fe, where he continued to operate his own small decorative painting business. In 2008, he began working at the Trader Joe's store in Santa Fe as a sign and display artist, where he continued to work until his retirement. Several years ago, he completed large murals for both of the Trader Joe's stores in Albuquerque.



A Lingering Awareness of the Notes Just Played,
Oil and Alkyd on Canvas, 36" x 24", 2024

JENNA RITTER

When the world spins and distorts, it is in the sanctity of the studio where things become clear. Working from a deep inner need to make sense of the world, Jenna has discovered that in creating with her hands, there is a knowing that cannot come from mental understanding. Jenna's process of making is just as significant as her final product: in the silent dialogue of the physical labor of readying hand-gathered raw materials for use, a satisfying grounding and clarifying centering manifests. Through her process, she comes to be restored and inspired: again and again, Jenna discovers the power of the intimate alchemy of breaking down to mix up to make whole again to offer something transformed. Jenna's art is an invitation into connection, peace, and harmony in this chaotic, fragmented, troubled time — she intends that her output brings to those who will look to contemplation and consideration of new perspectives that lead to expanded knowing.



Earthed, Clay, 6" x 8" x 6", 2024

ESTELLE L. ROBERGE

Alligator Juniper I, II, III represents the process of walking in the Magdalena Mountains, although it is also a meditation on certain European ideas of wilderness and of mountain landscape. On certain levels, the painted collages simply reflect my time wandering, appreciating, and drawing in the Magdalena. On other levels, I work through 17th-century European ideas of mountain wilderness, as documented in Marjorie Hope Nicolson's *Mountain Gloom* and *Mountain Glory*. In the simplest terms, my painterly/collagist process was to consider wild terrain as "simply beautiful" and sublime, and I am in awe of these mountain places. With the high mountain desert's color, shape, and texture, I abstract landforms. Yet the visual abstractions also embody subconscious wanderings of the mind, "active imagination" as Carl Jung wrote, informed at times by Nicolson's research. As she notes, between 1600 and 1700, European summits were considered both attractive and terrible, sometimes viewed as "inhospitable, desolate, hostile, obdurate, always distant and remote." By uniting the sublime, the distant, and the remote through layers of colored shapes, I combine two distinctively different attitudes towards wilderness and time.



Alligator Juniper I, II, III, Collage, 38" x 37 ¼", 2023

ROBBIE SUGG

“Things are symbols of themselves.” –Allen Ginsberg

Robbie Sugg constructs images that speak of the accretive nature of a place being lived in. They investigate how ordinary minutiae mark the passage of time and people and how they speak to what is forgotten or left behind in our social consciousness.

Sugg sustains an engagement with the motif of cardboard, a material solely designed to be cheap and disposable, able to contain and transport goods of greater value than itself. Once exhausted of its valuable contents, it is broken down, disposed of, or left to the elements. Insidiously, this is also how neoliberal economies tend to treat people, whether its agents intend to or not. Cardboard’s cheapness and ubiquity make it particularly useful for those living precariously on the margins, allowing its use as a last-resort shelter or bed.

Like cardboard, concrete is pervasive in our lived environment. It is a seemingly neutral material, yet its levels and segments are meticulously predetermined in the codes of bureaus. Concrete is made to be disregarded. It is meant to be walked on, not looked at. It is made to be spat on, not loved. It is intended to be passed over, not dwelled upon—“move along, nothing to see here.” Forgotten stories and histories are encased underneath the vast expanse of parking lots, which are sacrifice zones that mark every landscape in the United States. Beneath parking lots lie levelled villages, lost kings, mass graves, and burned Chinatowns.



Sidewalk: 4th Street Southwest, Albuquerque,
Aquatint, 30" x 22" (Unframed), 34" x 26" (Framed), 2020

CARLOS SULLIVAN

Carlos Sullivan's work is anti-cynical and anti-nihilistic. It suggests futility, collapse, emptiness, and failure firstly and only in order to then demonstrate the meaning's persistence. And this persistence of meaning comes from a place of self-conscious indeterminism, which is generated by resisting and blurring binary oppositions – to be neither fully this nor fully that, to be neither brittle nor intangible. Self negation and irrationality are frequent returns, not to sanitize or corrupt, but to make both sanitization and corruption incoherent and become self-consciously and unsafely sentimental. It is a place in which an audience may incorporate failure and wretchedness and, in doing so, perform an irrational, romantic act. Sullivan's works both perform and present an opportunity to self-consciously let go of the strictly rational and cynical in favor of irrationality and sentimentality.



Shear Me Honest, Latex Paint on Cloth, 36" x 20", 2022

STRATA GALLERY

ARTIST MEMBERS

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	Michael Donnelly
Charles Rosenthal	Millian Giang Pham
David Olivant	Mirabel Wigon
Elaine Duncan	Peter Chapin
Frank Trocino	Shelby Shadwell
Grant Johnson	Susan Stephenson
Jane Schoenfeld	Tulu Bayar
Jeannine Spooner Kitzhaber	

STЯATA

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