

# MADE in *ABQ*

Noé Barnett • Thomas Barrow • Mick Burson  
Beau Carey • Karsten Creightney • Sean Hudson  
Earl McBride • Jennifer Nehrbass • Emi Ozawa  
Sallie Scheufler • Raychael Stine • Mary Tsiongas



June 2 - July 10

curated by Sallie Scheufler



contactless price sheet

## Mick Burson



*Edie Falco*  
2021  
Plaster and paint  
48 x 44 inches  
**\$5,000**



*Going on a date with myself and pulling the ol forgot my wallet trick,*  
2021  
Plaster and paint  
33 x 24 inches  
**\$3,000**

**Mick Burson** (b. 1990) is a multimedia artist who combines painting, sculpture, print and installation to create playful abstract works. He has created public art murals all over the world including a commissioned piece on the back exterior wall of the Richard Levy Gallery. In 2018, Burson executed the largest mural in New Mexico to date on Keshet Dance Center. His work is in the permanent collections of the Fidelity Investments Corporate Art Collection, the Navasota Public Library, TX and the University of New Mexico. Originally from Waco, TX, Burson currently lives and works in Albuquerque, NM.

*I like the idea of the tradition of painting on a 2-d surface but usually fall short with finding personal satisfaction with the constraints, so I resort to combined surfaces that fall somewhere between painting and sculpture. I like the idea of verbal communication but usually fall short with finding personal satisfaction with the constraints, so I resort to visual language. My use of this visual language is ambiguous and sarcastic while holding a very serious "I mean this" sort of feel. I use colors that would be found in a toy box and shapes that would be found in a house occupied with people. The work is sometimes uncouth in its appearance like showing up after a late night but still having the best intentions for the day. They are constructed and painted and constructed again with wood, paint, and common materials. – Mick Burson*

## Raychael Stine



*2 jammers dream (of terriera and daisies)*, 2020  
Oil and acrylic on canvas  
33 x 44 inches  
**\$6,000**

**Raychael Stine** (b.1981) seamlessly intertwines representational imagery and dramatic abstract gestures in her paintings. In the series Yows and Jammers, Raychael Stine begins with painting dogs, landscapes, and rivers onto postcards and then makes larger paintings based on her painted postcards. Her works are self-referential, repetitive, and constantly evolving.

Raychael Stine's work was published in multiple issues of *New American Paintings* and included in the Texas Biennial. She is a recipient of the Dallas Museum of Art Degoyler Grant, the Stone Award Scholarship at the University of Illinois at Chicago, and the Gendler Fellowship as artist in residence at the Bemis Center for Contemporary Art in Omaha. Raychael Stine is currently Associate Professor of Painting and Drawing at the University of New Mexico.

*The gradient for me is more about old-school painting devices, areas around the edge that used to be naturalistic, kind of trompe l'oeil floats. So, rather than trying to create a frame of a narrow space behind the painting, so that it looks like a painting of a painting, and actually represents weird, narrow passages of space, I started thinking about creating that same kind of edge—but what if it didn't depict naturalistic space and instead was pushing up against other areas? So the paintings are often called Jammers or Yows. – Raychael Stine, Studio Visit interview, THE Magazine*

## Sallie Scheufler



*Sister Sister Sister (or Sallie Stacie Sadie)*, 2020  
Archival inkjet print  
24.5 x 30.27 inches  
Edition of 7  
**\$1,700**

**Sallie Scheufler** (b. 1988) explores how relationships within her family affect her sense of self. In her recent series *Family Resemblance*, she utilizes tools found in the beauty industry to draw attention to physical features, alike and unlike. From dressing in drag to look like her sisters, to getting matching hair cuts with her mom, Scheufler examines superficial desires and the ways that the women in her family perform gender.

Scheufler uses personal history as artistic fodder in the context of feminist theory and familial relationships through performance, video, and photography. She has exhibited in museums and galleries internationally, including the Center for Contemporary Art in Santa Fe, Amarillo Museum of Art, Northlight Gallery in Phoenix, 516 ARTS, and the University of New Mexico Art Museum. Scheufler is the recipient of the Beaumont Newhall Fellowship and the Robert Heinecken scholarship, among others. She received her MFA in studio art from the University of New Mexico and her BFA from Arizona State University and currently lives and works in Albuquerque.

## Karsten Creightney



*The Burning of Mother Earth*  
2020  
Collage on paper  
25 x 34 inches  
\$2,000

**Karsten Creightney's** (b. 1976) process presents a reality based on personal perceptions as opposed to mythologies of written history. He makes art as an inquiry by reassembling, reorganizing, and repurposing existing materials to discover new truths and possibilities that arise from the remnants of the past.

Creightney builds his canvases from paper, scraps of paintings, cuttings from books, and paint which are layered together as fields of information. Outcomes are never predetermined as compositions of urban and natural environments emerge from the chaos of materiality. Histories of problematic places are questioned and the past is examined to reimagine the future. Images of flowers- a signature motif - are utilized as elements of joy and interrupt the picture plane as a figure might. The enlarged xerox dots are a tool to embody the artist's constant desire to break things apart and bring them back together. They hum and buzz across his canvases.

Karsten Creightney works in multiple media combining prints, paint, photographs, and found materials to create images that capture the partly lived, partly imagined sense of place experienced in memory. His work is in the collection of the Cleveland Museum of Art, Detroit Institute of Arts, Kalamazoo Institute of Arts, Minneapolis Institute of Arts, Nelson-Atkins Museum of Art, Springfield (MO) Art Museum, and numerous other institutions. He is currently an assistant professor at the University of New Mexico and lives and works in Albuquerque, NM.

*I feel a responsibility to produce art that questions the socio-political mainstreams of our society. I believe in the ability of visual arts to confront the myths I see depicted by popular culture. I want to create artwork that celebrates the legacies of a different set of heroes, and rewrites history from the margins. In my work, I address a multitude of issues - some political in nature, while others are more conceptual and abstract. But throughout all of my work, it is my hope that I convey a pervading sense of joy. Where there is joy, there is hope. – Karsten Creightney*

## Mary Tsiongas



*Fish Out of Water*, 2021  
Video  
21 x 24 inches  
\$2,700

**Mary Tsiongas** (b. 1959) is a multi-disciplinary artist whose work addresses human relationships to technology and the natural environment. In her recent new media piece, *Fish Out of Water*, Mary Tsiongas worked with local experts on the ecology of the silvery minnows found in the Rio Grande. Her quiet meditative new media piece conveys the arduous fight for survival that the minnow has faced over recent decades.

Born in Greece and now based in Albuquerque, NM, Mary Tsiongas has performed, exhibited, and lectured extensively for the past fifteen years. Her work has been shown in over fifty solo and group exhibitions nationally and internationally, including ARTSPACE, Sydney, Australia; NOGA Gallery, Tel Aviv, Israel; San Jose Museum of Art, San Jose, CA; National Museum of Women in the Arts, Washington, D.C.; and the Lincoln Center, New York. She is currently a Professor of Experimental Art and Technology in the Department of Art at the University of New Mexico.

*The work I have done in the last ten years has attempted to explore my (and our) changing relationship to the natural world. I use 'natural world' to refer to the naturally occurring landscape, and to its apotheosis in wilderness; and as a term of opposition to the increasingly unnatural suburban/urban/engineered/built environments I find myself in. My choice of subject hinges on my deep (and deepening) concern about how we as humans are impacting the natural world; and on my interest in how these impacts are affecting me (and us), personally and globally, in return. This underlying concern interacts with other longtime fascinations such as metaphysics, games, chance, memory and simple electronic technology. – Mary Tsiongas*

## Noé Barnett



*Die Empty.*  
2021  
oil and glass microbeads on  
aluminum  
26 x 24 inches  
\$2,200

**Noé Barnett** (b. 1992) is an emerging painter and important figure in the mural community in Albuquerque, NM. His unique life experience has given him the ability to see both sides of a very polarized society and uses his work as a bridge between diverse communities.

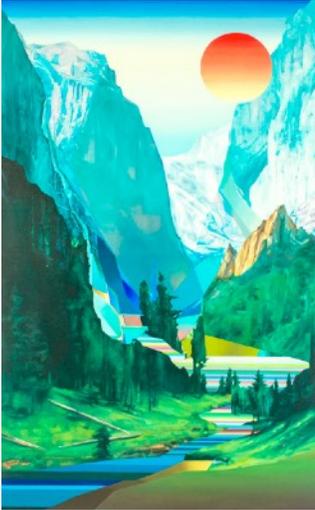
Unity is a dominant theme in his projects as he strives to create opportunities where deeper conversations can be achieved. In the wake of recent police shootings, one of Barnett's most recent murals, "Over Come" was executed in Albuquerque to literally "shed some light" on the history of the civil rights movement. Barnett integrated faces of both victims of racial inequity and important leaders of social justice from the past 60 years. In doing so, he invites his viewer to contemplate why recent reactions are not about singular events but to generations of infractions. Layering paper faces and painted text, iridescent spray paint was strategically applied so the words "Over Come" appear when the mural is illuminated by light.

In his studio practice, Barnett works with light as both a subject and a medium. Striving to include different perspectives, each piece is a painted representation of the visible light spectrum. His work provides space to consider what it is like to be Black in our current times and more specifically how cultures can come together as a community and stay in the light. Barnett serves as a mediator in much of his work by focusing on what is shared and providing space as a catalyst for growth.

Other public projects include the New Mexico United Mural, Hometown Heroes, and Can You See Me? - all which have received much attention from the press. He has exhibited in the southwest and currently lives and works in Albuquerque, NM.

*You cannot mess with light.* – Noé Barnett

## Jennifer NEHRBASS



*Red Sun*  
2021  
oil on canvas  
48 x 36 inches  
**\$6,500**

**Jennifer Nehrbass** (b. 1970) paints idealized landscapes that reimagine a world without the climate crisis. Each painting starts from a digital collage sketch where the artist arranges photographic source material to work out a fictional composition. She then paints the composition onto the canvas. At first glance, her paintings appear photorealistic, but then jagged lines or unfeasible planes of color remind us of their artificial nature. Ambiguity, realism, and fantasy are all at play in Nehrbass's work.

Jennifer Nehrbass spent ten years working as a design director at Ralph Lauren before pursuing her art career. Her work has been featured in *Hi-Fructose Art*, *American Art Collector*, and *HuffPost*, among other publications. Nehrbass's work was recently acquired by the Elizabeth A. Sackler Center for Feminist Art: Feminist Art Base at the Brooklyn Museum and is in private and public collections worldwide. She currently lives and works in Albuquerque.

# Emi Ozawa



*Cobalt*

2021

Paper on paper

7.75 x 7.75 x .6875 inches: paper

16.25 x 16.25 x 2 inches: frame

**\$2,000**



*Orange Arches*

2021

Paper on paper

7 x 7.25 x .6875 inches: paper

16.25 x 16.25 x 2 inches: frame

**\$2,000**

**Emi Ozawa** (b. 1962) strategically arranges color and form to play with shadow and create compositions that shift when viewed from different perspectives. Central to Ozawa's studio practice is an elaborate model-making process. These models originally showed how she can generate form and structure with paper which would later be completed in wood. In 2018, Ozawa chose to refine these models and present them as finished artworks. Now instead of the models mimicking the characteristics of wood Ozawa accentuates the material qualities of paper, like thinness and flexibility. These artworks are presented in custom frames which are handmade in her studio. Originally from Tokyo, Ozawa currently lives and works in Albuquerque, NM. She studied woodworking at the University of the Arts in Philadelphia and later earned an MFA in furniture design from the Rhode Island School of Design.

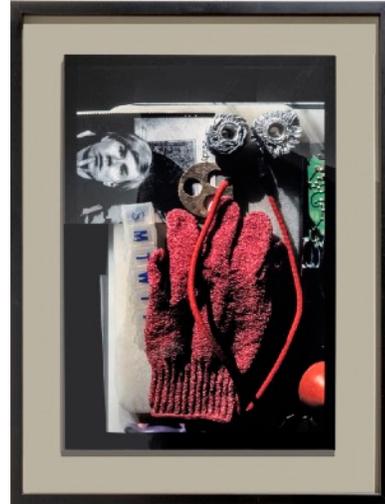
*One day 5 years ago when I looked at a paper model on a wall with its shadow casting, I knew this was a stand alone work of art. From this point on, I started experimenting with paper towards the work as a finished art object. The intrigue about paper is that it gives me color and structure fused. Paper is foldable and flexible unlike wood, and allows for different structural properties. It doesn't have thickness like wood and is more fragile. There are differences between the two with what you can and cannot do, yet my paper and wood pieces are alike and some ideas echo in-between these two practices.*

-Emi Ozawa

## Thomas Barrow



*The Last Cancellation*  
2013  
Fuji Crystal Archive  
18.75 x 28 inches  
\$2,650



*A.W.'s Pink*  
2004  
Fuji Crystal Archive  
20 x 13.5 inches  
\$1,500

**Thomas Barrow** (b. 1938) studied with Aaron Siskind at the Art Institute of Design, Chicago, and graduated with an MA in 1967. He has been at the forefront of a generation of photographers who came of age during the sixties counterculture and has worked with numerous experimental processes. During his prestigious career he has filled multiple roles as curator, editor, educator, and practitioner. His work can be found in public collections worldwide, including the Los Angeles County Museum of Art, the Museum of Modern Art in New York, the Museum of Fine Arts in Houston, the Denver Art Museum, the San Francisco Museum of Modern Art, the Art Institute of Chicago, the Center for Creative Photography, where Barrow's archive is held, and scores of others. Barrow has received two NEA Photographers Fellowships (1973, 1978).

## Earl McBride



*Watermelon Sugar Hill with Hat*  
2021  
Acrylic on canvas  
48 x 44 inches  
\$4,200

**Earl McBride** (b.1963) is a contemporary artist known for his large scale abstract paintings. Growing up in the South in white, black, and gay culture, McBride cites white cotton, black tar, Sunday whites, gospel music, the Runaways, Boy George, rainbow stickers, and disco balls as his early inspiration. His childhood art hero was Don Martin, a cartoonist for Mad Magazine. He learned to draw by studying Mad, Cracked Magazine, and illustrations from the Bible.

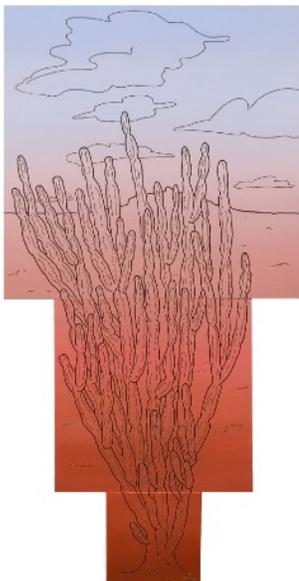
McBride's large-scale paintings are bold and impulsive. Whether he's using spray paint, lithography grease pencils, thick oil paint straight from the tube, gold and silver dust, or simply acrylic paint on canvas, McBride transforms each blank surface into fields of discordant colors and shapes.

Receiving his bachelor's degree from Otis College of Art and Design, McBride spent many years working in art galleries before studying painting and drawing at the University of New Mexico Graduate Program. He moved to New Mexico from LA thirteen years ago for the fresh energizing air and the availability of studio space. He has exhibited in Los Angeles, Albuquerque, and Santa Fe.

*My process is rooted in storytelling. A story emerges, shifts and morphs as the picture takes shape. Narrative and biography migrate into the process. Making art is my way of understanding the world. What interests me most is how we construct ourselves and the process of personal and cultural transformation.*

-Earl McBride

## Sean Hudson



*Desert Fruits*  
2020  
oil on panel  
18 x 36 inches  
**\$3,240**

**Sean Hudson** (b. 1983) paints transcendental landscapes that represent fleeting moments and are studies of atmosphere, light, and space. Hudson's animated scenes of the high desert illuminate the relationship between land and sky. In this Router Paintings series, he carves lines into the surface of painted panels using a router saw to form images of land, sky, expansive horizons, and portals. By employing unusual techniques like drawing with a router saw or painting at a small scale, he draws attention to the physicality of each painting.

Sean Hudson earned his MFA in studio art from the University of New Mexico in 2017 and his BFA in painting and drawing from the Rocky Mountain College of Art and Design in Denver in 2009. He was featured in *New American Paintings* and has shown his work in New Mexico and Colorado. Hudson currently lives and works in Albuquerque.

*They're about those magical moments when you notice a shimmering star in the night sky or become aware of the most brilliant pink in a sunset.*

*Many of the router paintings depict an open doorway. This is an invitation to cross a threshold; a right of passage. I think about the Torii, the gate at the entrances of Japanese shrines. The Torii marks the transition from the mundane to the sacred. You are changed as you enter.*

—Sean Hudson

## Beau Carey



*Silver Ranges*  
2021  
oil on canvas  
35 x 45 inches  
**\$6,200**

**Beau Carey** (b. 1980) travels extensively to remote areas of the world to experience and record a sense of place. His new paintings comprise specific geographies repeated. Mountain ranges from Norway, Alaska, and the Southwest are compressed and layered into single compositions and horizon lines so typical of landscape painting are absent. He paints each invented landscape from memory, plein-air studies, and photographs. Carey's work has been published on Blouin Artinfo, Artsy, artnet, Sotheby's online magazine, and alibi.com.

*My previous paintings comprised multiple geographies compressed into single paintings. Each could contain mountain ranges from Norway, Colorado and Alaska created from sources gathered years apart. In contrast this new work takes individual locations and repeats them. If the previous work was about globe trotting and condensing vast distances, the new work is about repeating and expanding specific sites. The resulting paintings are patterned and stacked. They play with symmetry but are not slave to it. They allow negative space, color and value to dissolve and confuse the painting's space. They fracture and flatten traditional western pictorial conventions defined by horizon lines. Duplicated memories that fade and shift within a single painting. —Beau Carey*

## ***Made in ABQ***

Noé Barnett, Thomas Barrow, Mick Burson, Beau Carey, Karsten Creightney, Sean Hudson, Earl McBride, Jennifer Nehrbass, Emi Ozawa, Sallie Scheufler, Raychael Stine, and Mary Tsiongas

**June 2–July 10**

Richard Levy Gallery is pleased to present ***Made in ABQ***, a 30th–anniversary celebration that showcases artworks by gallery artists living and working in our city. Curated by Sallie Scheufler, this exhibition offers a sampling of the cutting–edge contemporary work being made in Albuquerque, where the gallery first opened its doors in 1991.

***Made in ABQ*** includes a broad range of mediums and concepts that create a sense of place through local visual culture. Drawing attention to Albuquerque’s diverse ecology, **Mary Tsiongas’s** video illuminates the endangerment of silvery minnows, and **Sean Hudson’s** metaphysical router painting depicts cactus as an emblem for desert survival. Invented landscapes by **Beau Carey, Jennifer Nehrbass**, and **Karsten Creightney** provide their personal perspectives on the environment, while works by **Mick Burson** and **Emi Ozawa** explore play through elements of design. Powerful brushstrokes are central to abstract paintings by **Raychael Stine** and **Earl McBride**. **Sallie Scheufler’s** staged portrait will have you staring into the eyes of the artist and her sisters. Mural artist **Noé Barnett** has made a colorful shaped painting with a message. You’ll have to figure out the message in **Thomas Barrow’s** experimental photograph. *Made in ABQ* is a celebration not only of our 30th anniversary but also of the vibrant and diverse art community in our city.

This exhibition is presented online and by appointment from June 2 to July 10. Images for this exhibition can be viewed on [ARTSY.net](https://www.artsy.net) and [www.levygallery.com](http://www.levygallery.com). High-resolution images are available on request. Follow us on Instagram, Facebook, and YouTube: **@levygallery @nb.artistry #thomasbarrow @mickburson @beaucarey #karstencreightney @magikflowerz** (Sean Hudson) **@earlxmlcbride @jennifernehrbass #emiozawa @salliescheufler @rayrayandbertie** (Raychael Stine) **@marytsiongas #richardlevygallery #madeinabq**

Online & By Appointment: June 2–July 10, 2021

Reception: June 19, 5–7 pm

Location: 514 Central Avenue SW, Albuquerque, NM 87102

Contact: 505.766.9888, [info@levygallery.com](mailto:info@levygallery.com), [www.levygallery.com](http://www.levygallery.com)