

Another World

Kerry Cottle • Jenna Kuiper • Amie LeGette
Linda Lomahaftewa • Emily Margarit Mason
Thais Mather • Manjari Sharma • Raychael Stine
Saya Woolfalk • Chelsea Wrightson

Project Room:

Joanne Lefrak • *Fictional Landscapes*



January 19 – February 25, 2022

Reception: February 19, 6-8 pm

Amie LeGette



reecho
2021/2022
three layers, painted silk with
wood shelf
36 x 74 x 3 inches:
\$2,400



Vesper, 2021
monotype and acrylic gouache on
collaged paper
17.5 x 18.5 inches: monotype
22 x 23.25 x 1.5 inches: frame
\$1,950

Amie LeGette (b.1985) creates atmospheric silk paintings and works on paper through assemblage. She physically pulls apart swaths of material to layer and reassemble the pieces resulting in collaged paper and draped or stretched fabric. Through the methodological act of layering translucent materials, LeGette creates abstract landscapes reminiscent of the transient temperament of nature. Her works challenge vision and perception as they play with depth of field.

Amie LeGette has shown nationally at Michael Strogoff in Marfa, Tx, Littman in Portland, OR, and Tamarind Institute in Albuquerque, NM, among others. Her work had been reviewed in Southwest Contemporary, Pasatiempo in the Santa Fe New Mexican, and Travel Portland. LeGette received her MFA from the University of New Mexico in 2021 and her BFA from Rhode Island School of Design. She lives and works in Santa Fe, NM.

My intention is for the physical space created in the layering to evoke ephemerality and play with the depth of field and the viewer's perception of solidity. Folding space with material, these layers meld as they bleed into one another with their translucent passages, mimicking the glazing techniques used with oil and acrylic paint. – Amie LeGette

Manjari Sharma



Human Tapestry, 2021
digital photo collage
19.5 x 29.5 inches: print
21 x 31.25 x 1.5 inches: frame
\$3,000

Manjari Sharma (b. 1979) addresses issues of identity, multiculturalism, and personal mythology in her photographs. In this new photo collage, Sharma brings diverse plants that thrive in specific environments together as a metaphor for what humans can create from our abundance of differences. She suggests the complexity and beauty in bringing people together.

Manjari Sharma was born in Mumbai, India, and moved to the US in 2001. Her *Shower Series* and *Darshan* series have garnered much attention and have been written about by the *New York Times*, the *Los Angeles Times*, CNN World, NPR, Life Magazine, and Forbes India, among many others. She has received the First Place Curator's Choice award from CENTER in Santa Fe, and was selected for the *New York Times* Portfolio Review. Sharma currently lives and works in Los Angeles.

Waterlilies, cacti, and tropical plants are typically only found thriving in their own habitats. By crossbreeding plants, gardens and using human hands as symbols, I invite you to consider the power of our shared humanity. Racial separatism is real. Colorism is real, and this digital collage is meant to remind us that we can create unique imagined worlds replete with multiplicity, but not until we come together and turn ourselves into a tapestry.

— Manjari Sharma

Saya Woolfalk



Cannabis, 2021

Dye sublimation print on cotton/linen blend with cotton embroidery floss, feathers, and plastic, metal, and glass beads

40 x 21 x 1.75 inches

\$15,000

Saya Woolfalk (b. 1979) blends historical information with science fiction and fantasy. Her interdisciplinary practice includes installation, video, painting, digital collage, textiles, and more. In her ongoing series *The Empathics*, she creates a new world with a fictional race of women who become human-plant hybrids. Every new body of work is like a new chapter in the series. During Woolfalk's recent residency at the Newark Museum of Art, she began to study the museum's plant collection through the perspective of the *Empathics*. This archeological-style investigation examines these medicinal plants and their relationship to American identity from an outsider's perspective.

Saya Woolfalk has exhibited her work internationally, including solo exhibitions at Montclair Art Museum in New Jersey; the Chrysler Museum of Art in Virginia; the Asian Art Museum of San Francisco; SCAD Museum in Georgia; Everson Museum of Art in New York; Sheldon Museum of Art in Nebraska; and the Mead Museum of Art in Massachusetts, among many others. Her works are in major collections like the Whitney Museum of American Art, the Mead Art Museum, the Weatherspoon Art Museum, the Newark Museum of Art, the Chrysler Museum of Art, and the Seattle Art Museum. Woolfalk has received several prestigious awards, including the Fulbright Grant, Joan Mitchell Foundation MFA Grant, and a New York Foundation for the Arts Fellowship. In 2019 she presented a TED X talk. Woolfalk lives and works in Brooklyn, NY.

Saya Woolfalk's work is currently on exhibition at the Newark Museum of Art through December 31, 2022.

*My current work is focused on the meanings of different kinds of hybridity. In part, this project developed out of my own experience as a black, white, and Japanese American woman. But it also emerges from my broader interest in exploring how hybridities (of cultures, races, and ethnicities; humans and machines; etc.) are becoming more apparent, but also more fraught and confounding in American society. My ongoing science fiction inspired project, *The Empathics*, is about fictional humans who physically and culturally metamorphose as they merge identities and cross species, taking on characteristics of various cultures while becoming a fusion of animal and plant. The material culture and biology of *The Empathics* is the synthesis of diverse sources. – Saya Woolfalk*

Jenna Kuiper



Glories, Ultraviolet, 2021
oil on linen
20 x 16 x .75 inches: canvas
22 x 18 x 1.625 inches: frame
\$2,100



Green Lady, 2021
oil on linen
9 x 12 x .75 inches: canvas
11 x 14 x 1.625 inches: frame
\$1,700



Dandelions, 2020
oil on linen
17 x 14 x .75 inches: canvas
18.5 x 15.5 x 1.625 inches: frame
\$2,000

Jenna Kuiper (b. 1981) is a multimedia artist working primarily in painting and previously with light-sensitive materials. Her recent paintings focus on the physical characteristics of plants as medicine and the widespread belief in the healing properties found in the earth's vegetation. As she approaches her subjects at ground level, she questions the fine line between medicinal and toxic.

Jenna Kuiper's work has been included in publications such as *Lenscratch* and *THE Magazine*. She has exhibited nationally at the New Mexico Museum of Art in Santa Fe, NM, Rayko Center for Photography in San Francisco, CA, and the Missoula Art Museum in Missoula, MT, among many others. Her work is in the collections of the New Mexico Museum of Art and Soho Beach House. Kuiper holds an MFA from the University of New Mexico. The artist lives and works in Santa Fe, NM.

And yet there is a question around the peril of the natural world. Something unknown. Poison. Healing. These paintings were made with a longing to listen to the imprint of nature in our complex and changing world. — Jenna Kuiper

Raychael Stine



vision 25 (midnight lights and cosmos)
2021
oil on canvas
17 x 13 x 1.5 inches
\$3,500



vision 24 (inside cosmos and sunsets)
2021
oil on canvas
17 x 13 x 1.5 inches
\$3,500

Raychael Stine (b.1981) seamlessly intertwines representational imagery and dramatic abstract gestures in her paintings. In her vision paintings series, Stine explores the mechanics and limitations of vision. By recording color and light, she unveils the slippage of visual thresholds. Each composition is contained in a portal-like border of color gradients. Throughout her practice, Stine's paintings often include references to dogs, whether it be a subtle floppy-eared silhouette in the gestural marks on the top layer of the canvas or a realistic snout. Her masterful technique hides the abstract dog form in plain sight. Painting pets is often regarded as taboo and sentimental making Stine's work subversive in nature.

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 Degoylier 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 lives in Albuquerque, NM where she 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?

– Raychael Stine, Studio Visit interview, *THE Magazine*

Kerry Cottle



Greydient, 2021
13 color lithograph
29.5 x 22 inches: print
33.5 x 25.75 x 1.5 inches:
frame
Edition 3/10
\$300



Arbitrary Hierarchy of Values
2021
oil on canvas
94.5 x 23.5 x 2.5 inches
23.5 x 23.5 x 2.5 inches: panel
\$3,000

Kerry Cottle (b.1985) uses the constraint of the square to create meditative paintings. She starts by creating a grid on a square canvas and follows her intuition to fill in each square. The resulting works are a hybrid of rigidity and organic forms, a cross between technology and metaphysics reminiscent of woven textiles. In addition to painting, her practice includes printmaking, textiles, and works with found objects.

Kerry Cottle has an MA and BA from California State University and is currently pursuing an MFA from the University of New Mexico. She has exhibited her work nationally at Tamarind Institute in Albuquerque, NM, Shimo Center for the Arts in Sacramento, CA, and Lily Aeske Arts in Boulder, CO, among others. She has received the Betty Szabo Fellowship and a Northwestern Oklahoma State University Artist-in-Residence award. Cottle currently lives and works in Albuquerque, NM.

The mingling of the material quality of oil paint and the visual language of line, grid, color, and shift, leads to moments of divergence from the order that otherwise grounds these works. This suggests that the inclination for control or order is oftentimes met with a desire for fluidity or elasticity. The use of color also goes to support this want for softening in an otherwise hard-edged or sharp environment: the rainbow implies a sense of unending circularity that spirals inward and outward, providing depth and breadth and the ability to span the fullness of the allotted space: in this case, within the square's edges. – Kerry Cottle

Thais Mather



Sunlike Star (1), 2021
Evil eye hologram (round)
9 x 9 x .75 inches: hologram
11 x 9 x 8 inches: installed
Edition 1/4
\$2,900



Blazing Open, 2021
Flower hologram
10.5 x 8.5 x .75 inches: hologram
13.25 x 8.5 x 7.75 inches: installed
\$2,100

Thais Mather (b.1983) is a multimedia artist whose exploration of different materials is an integral part of her practice. Mather's works are often about the magic found in everyday experiences. Fascinated by human perception and sparked by the experience of childbirth, light has become both a medium and an inspiration for creating holograms. In this investigation, she poses these questions: *What is the difference between sight and perception?* and *How can the sensation of light -- as both visual and experiential phenomenon -- be communicated through artistic practice?*

Thais Mather is an artist and educator based in Santa Fe, NM. She holds an MFA in installation art and feminist theory from the Vermont College of Fine Arts where she is now a Graduate Professor of Art. Mather has exhibited widely and her work has been reviewed in various publications including Southwest Contemporary and Pasatiempo in the Santa Fe New Mexican. She is a recipient of the Shipley Swan Fellowship for Printmaking, the Levin Lutz Fellowship for Installation and Research, and the LewAllen Grant for Educators. Mather also owns and operates Good Folk Gallery in Santa Fe, NM with her husband, artist Todd Ryan White. The focus of Good Folk Gallery is to support and create careers for folk artists from Northern New Mexico and Oaxaca, Mexico.

I became particularly curious about the medium of light and holography when I gave birth to my daughter Ember, one year ago. I had been told before the process of birth that a contraction has identical energetic qualities to a bolt of lightning. Therefore, during childbirth, I held a vision of lightning catapulting through my anatomy. To feel this surge of life pulsing through me was unlike any experience I could have possibly imagined. As my body experienced the absolute definition of its power, my mind was singularly focused on a sharp bolt of light that was both seen and felt. – Thais Mather

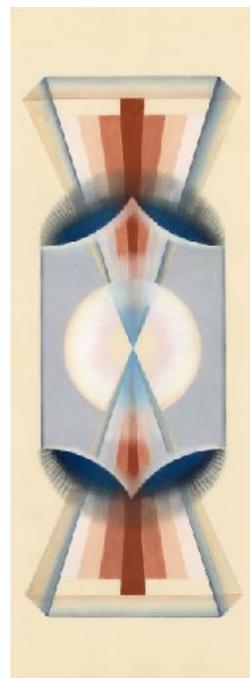
Chelsea Wrightson



mountain-valley axis #1, 2021
soft pastel on paper
30 x 11 inches: paper
35 x 16 x 1.5 inches: frame
\$2,400



Quantum Vision #18, 2021
soft pastel, graphite on paper
15 x 11 inches: paper
19 x 15 x 1.5 inches: frame
\$1,200



mountain-valley axis #2, 2021
soft pastel, watercolor on paper
29 x 11 inches: paper
35 x 16 x 1.5 inches: frame
\$2,400

Chelsea Wrightson (b.1986) is a multimedia artist working in painting, drawing, sculpture, and ceramics. She is fascinated by the physics of vision and its intersection with consciousness. Her series *Quantum Visions*(*Quarantine Visions*) began at the start of the COVID 19 pandemic when a majority of people were in quarantine. The series is inspired by the experience of one's vision adjusting to total darkness and the illusions that start to emerge.

Chelsea Wrightson has exhibited nationally in Seattle, Albuquerque, Taos, and New York City. Her work has been written about in *Southwest Contemporary* and the *Albuquerque Journal*. Putting a contemporary perspective on transcendentalism, Wrightson is inspired by painters Hilma af Klint and Agnes Pelton. Wrightson holds a BFA from the University of New Mexico. She currently lives and works in Albuquerque.

Quarantine felt like entering a cave; while my eyes adjusted to sudden total darkness, my brain constructed its own lights, shapes, and colors to focus on in the absence of clear vision. What forms out of the dust on paper are contracts of interconnection. – Chelsea Wrightson

Emily Margarit Mason



Perforated Sky, 2021
archival pigment print
45 x 30 inches: print
45.25 x 30.25 x 1.25 inches: frame
Edition 1/12, 1
\$5,000



Mylar and Locust, 2021
archival pigment print
45 x 30 inches: print
45.25 x 30.25 x 1.25 inches: frame
Edition 1/12, 1
\$5,000

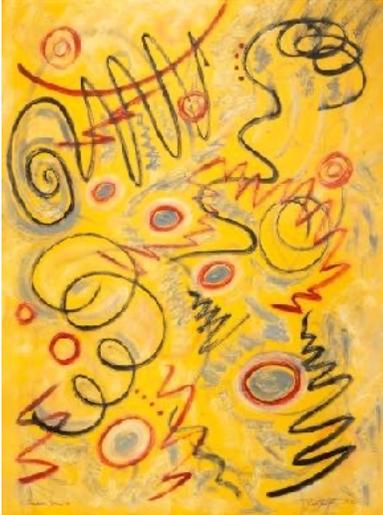
Emily Margarit Mason (b.1992) creates sculptural sets using deconstructed photographic prints and found materials. Mason's practice is quite physical, from collecting photographs and objects to their reconstruction in the studio. This play with materiality translates to a dimensional nature in her 2d photographs. Mason's final photograph becomes a sort of dreamlike vision, not entirely representative of reality but not completely separate from it either.

Emily Margarit Mason is one of Southwest Contemporary's 12 New Mexico Artists to Know Now. She has exhibited her work nationally and has been published on numerous platforms, including *Der Grief*, *Vast Art Magazine*, *PHROOM*, *Don't Smile*, and more. Mason holds a Bachelor of Fine Arts from Maryland Institute College of Art. She currently lives and works in Santa Fe, NM.

My work physically reimagines the perceived world from something seen to something felt, exploring how the multifaceted nature of experience might emotionally manifest.

– Emily Margarit Mason

Linda Lomahaftewa



Pandemic Yellow IV, 2020
monotype on white Rives BFK 250
gram paper
29.5 x 22.5 inches: print
34.5 x 27.25 x 1 inches: frame
\$1,500

Linda Lomahaftewa (b.1947) is a mixed media artist with a focus on painting and printmaking. Her practice is centered around the concept of landscapes and often includes or is inspired by symbols from her Hopi culture. *Pandemic Yellow IV* is from a series of monotypes that started out as scribble drawings and represent the colors of the four directions from Hopi culture. Each color symbolizes a different direction. In Hopi belief, Yellow symbolizes North, Red is South, Turquoise(Blue or Green) is West and White is East. With each direction comes knowledge. These prints were created during her artist residency with IAIA and were printed with former student and master printer Michael McCabe.

Linda Lomahaftewa (Hopi/Choctaw) has had a lustrous 60 year career as an artist and educator. She began her career as early as high school when she moved from Phoenix to Santa Fe to finish her studies at Institute of American Indian Arts (IAIA) as one of the prestigious academy's first students. Where she later taught for more than 40 years. Lomahaftewa has exhibited nationally and internationally and has been in numerous traveling exhibitions. Her work has been published in multiple books and is in many collections. She has been listed in *Who's Who in American Arts* and twice in *Who's Who in American Indian Arts* and won the Robert Rauschenberg Foundation's Power of Art Award. In 2021, IAIA Museum of Contemporary Native Arts presented a retrospective for the artist, *The Moving Land: 60+ Years of Art by Linda Lomahaftewa*. The artist lives and works in Santa Fe.

With monotypes, you kind of have to work fast. It's instant painting almost. There's more gestural movement in the prints. – Linda Lomahaftewa

Joanne Lefrak: *Fictional Landscapes*



Natural History, 2016
Scratched Plexiglas and shadow
16 x 12 inches
\$1,400



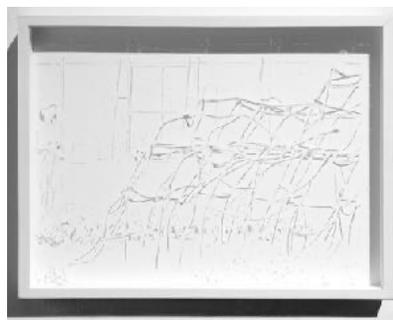
Natural History, 2016
Scratched Plexiglas and shadow
12 x 16 inches
\$1,400



No Country For Old Men, 2016
Scratched Plexiglas and shadow
12 x 16 inches
\$1,400



The Birds, 2016
Scratched Plexiglas and shadow
12 x 16 inches
\$1,400



Rhapsody in August, 2016
Scratched Plexiglas and shadow
12 x 16 inches
\$1,400



The Harder They Fall, 2022
Scratched Plexiglas and shadow
12 x 16 inches
\$1,400

Joanne Lefrak (b. 1977) creates cast shadow drawings by scratching into plexiglass surfaces. In this series, Lefrak draws fictional landscapes from dioramas at the infamous American Museum of Natural History in New York City and the backgrounds of notable films. Lefrak questions what delineates a real landscape from a fake one as these landscapes are manufactured but are found in real life. The impermanent nature of shadows further accentuates this question of reality.

Lefrak is an artist, museum educator, and teacher. Her work has been exhibited at MASS MoCA, ev+a in Ireland, Albuquerque Museum, and the New Mexico Museum of Art, among others and has been reviewed in *Art in America*, *Huffington Post*, the *Boston Globe*, *art ltd.*, and in many other national and international magazines and blogs. Lefrak is the Director of Education and Curator of Public Practice at SITE Santa Fe and a strong advocate for promoting women in the arts. She lives and works in Santa Fe, NM.

In questioning if a fictional landscape is a "real" place, I use the technique of a cast shadow drawing. – Joanne Lefrak

Press Release

Another World

January 19 – February 25

Reception: February 19, 6–8 pm

Richard Levy Gallery is pleased to present ***Another World*** a group exhibition of contemporary artists working in methods and concepts inspired by **transcendentalism**. Artists include **Kerry Cottle, Jenna Kuiper, Amie LeGette, Linda Lomahaftewa, Emily Margarit Mason, Thais Mather, Manjari Sharma, Raychael Stine, Saya Woolfalk, and Chelsea Wrightson**.

Another World comprises paintings, photographs, prints, and holograms. Each artist explores the phenomena of perception. The resulting artworks become dreamlike portals into spaces that are shared by all yet often go unnoticed. **Chelsea Wrightson's** soft pastel drawings, **Raychael Stine's** vision paintings, and **Amie LeGette's** painted layers of translucent silk are inspired by the mechanics of vision and illuminate what lies beyond the surface. **Kerry Cottle** processes her relationship to the material world through vast networks of interconnected grids in her oil paintings. **Jenna Kuiper** and **Saya Woolfalk** celebrate the medicinal properties found in nature in their work. This is the first time the gallery will showcase works by **Kerry Cottle, Amie LeGette, Linda Lomahaftewa, Emily Margarit Mason, Thais Mather, and Chelsea Wrightson**.

In the project room, the gallery presents a solo exhibition of fictional landscapes scratched into plexiglass by **Joanne Lefrak**. These landscapes are drawn from dioramas at the American Museum of Natural History in New York City and the backgrounds of notable films. With her cast shadow drawings, Lefrak questions what delineates a real landscape from a fake one. Lefrak is an artist, museum educator, and teacher. Her work has been exhibited at [MASS MoCA](#), [ev+a in Ireland](#), Albuquerque Museum, and the [New Mexico Museum of Art](#), among others. She lives and works in Santa Fe, NM.

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Dates: January 19 – February 25

Reception: February 19, 6–8 pm

Location: 514 Central Avenue SW, Albuquerque, NM 87102

Contact: 505.766.9888, info@levygallery.com, www.levygallery.com