UNM 2020
CREATIVES TOGETHER, APART – SENIOR STUDIO CAPSTONE EXHIBITION
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Creatives Together, Apart
2020 Senior Capstone Exhibition

(Cover Photo Credit)
Anna K McConnell
The year 2020 has been a hard one. Live interaction with artists have been few and far between, more and more artists holding talks digitally through zoom or sharing their continuing works on the internet. With the use of the internet to show works at an all time high, the time could not be better to be learning in this new style and figuring out what is and is not possible for artists continuing their work.

The artists featured in this catalog have all had to learn to navigate the changing online exhibition space and how to get their work out to the public who could not actually view their works in public. The fifteen artists featured in this catalog have all worked together, while dealing with all the stresses of the global pandemic and their own lives to create it and the exhibition it accompanies.

Please enjoy the collaborative works of the students of Andrea Polii’s Fall 2020 Senior Studio Capstone class, Creatives Together, Apart.
Andrea Polli

web: www.flickr.com/photos/andreapolli/albums/
72157674711075333

Andrea Polli is an environmental artist working at the intersection of art, science and technology. Her interdisciplinary research has been presented as public artworks, media installations, community projects, performances, broadcasts, mobile and geolocative media, publications, and through the curation and organization of public exhibitions and events. She creates artworks designed to raise awareness of environmental issues. Often these works express scientific data obtained through her collaborations with scientists and engineers and have taken the form of sound art, vehicle-based works, public light works, mobile media experiences, and bio-art and design. Polli holds an MFA in Time Arts from the School of the Art Institute of Chicago and a PhD in practice-led research from the University of Plymouth in the UK.

She has created and presented public artworks at 25 locations including a wind-powered light work covering the Rachel Carson bridge in Pittsburgh, a permanent light work for the University of Utah and building-scale works presented in the cities of San Jose California, Charlotte North Carolina, Detroit, Pittsburgh, Philadelphia, Hagen Germany and Zagreb Croatia. She has had over 20 solo exhibitions including at the Parco Arte Vivente Museum in Turin Italy, and her work has been presented in over 125 group exhibitions including in Paris, Berlin, Copenhagen, New York City, Chicago and Hong Kong. In addition to ten keynotes, since 2009 she has given over 200 professional presentations of her art and research.

Her artwork and research has received major support from The National Endowment for the Arts (NEA), The National Science Foundation (NSF) and Fulbright among others, including support for two over $1.5 million projects: the NEA and Intel-supported ISEA2012: Machine Wilderness Symposium for which she served as Artistic Director, and a 5-year NSF Division of Chemistry project titled Sustainable Energy Pathways in Engineering and Technology (SEPTET) for which she was a Co-Principal Investigator.

She co-edited the book Far Field: Digital Culture, Climate Change and the Poles published on Intellect Press and authored Hack the Grid published by the Carnegie Museum of Art, and has written and published eight book chapters and entries, 20 journal articles and conference papers, and several short editorial essays, curatorial statements.
“Faced with one of the most unusual semesters in my teaching career - comparable only to the semester I taught in New York City during 911 - I have found this UNM Fall 2020 studio capstone class to be filled with more resilient and caring students than I have ever known. I have seen this class consistently support and encourage each other as they have faced the daunting challenges of finishing their degrees and launching their careers as arts professionals during a global pandemic. They give me hope for the future and I know this group of artists will bring their supportive community with them as they face the unknown challenges of our future.” -Andrea Polli
Abdiel Beltrán (b.1996) is a first-generation Mexican-American painter living and working in Albuquerque, New Mexico. He is currently completing his Bachelor of Fine Arts Degree at the University of New Mexico.

His work primarily consists of non-representational imagery and utilizes painting as a form to interrupt everyday life. His search to find an interruption is enhanced when he leaves the studio and paints in natural spaces. He recreates and re-screens layers of paint and often finds himself wanting to translate what it means and looks like to “let go”. For example, painting non-figuratively en plein air allows him to experience a sense of liberation – typically manifested as gestures and letting the subtleties of the details matter. This process creates a dialogue between letting go while developing the tangible characteristics of painting through layers of marks, color, and re-worked imagery. The results document a relationship between the restrictions that come from ordinary life and pushing boundaries as a form to find a sense of freedom within. He invites the viewer to not search for a narrative but to be curious instead.
Katherine Conley is a photographer born in Charleston, South Carolina. She currently studies at the University of New Mexico in Albuquerque, where she currently resides.

Katherine’s work is playful and often childish. By integrating found objects, old photographs, processes from home, children’s craft supplies, and historic indigo dye processes, her images reflect her vibrant, goopy, soft, sugared-up, and sometimes tarnished view of her own identity, memories, home, and change.

Her photographic work explores the evolution of memory and her own experience navigating through the wonderful (and sometimes terrible) parts of growing up in the US at the dawn of the 21st century. Surroundings change and people come and go. At times we are left with a mess; a clutter of trust issues or fears we never had before. Other times we are left repaired, with a better sense of self. And sometimes we are left with a jumble of memories—tainted and obscured by the meanings we give them.

The idea of what remains is one that has fascinated her as she has watched friends, partners, and family members come and go. Katherine uses souvenirs of the past to create works about the present. She moved from a marshy, coastal home to the arid desert. Amidst these changes, she considers the ways she has been impacted by the places and people left behind. What is salvageable? And what can never be recovered? What stains remain?
For the most part, the subject of my work is often people, documenting humans and their environments. There is something to be discovered in the emotions and expressions of human beings that I feel we can learn about our own selves with. My audience is anyone who has an open heart or mind and is willing to listen. I work mainly in film photography, for most of my career up onto this point I have shot black and white film for assignments and dabbling here and there in color 35mm. Developing and shooting my own black and white film is a tactile and involving process allowing me to feel more connected to my photographs. I come from a suburban bubble of a small town in Randolph, New Jersey, where I feel a lot of people I have met are afraid to venture out of said bubble, and for the most part, my job as a photographer is to document both inside and outside of this environment and the experiences that accompany them.

I am a Student and practicing artist attending the University of New Mexico on the verge of graduating and my education at UNM has allowed me to take other forms of study (mainly philosophy) to create work with a deep root in conceptual practice. I believe if I am going to pursue something for the sake of artistic practice, I should dig as deep and wide as possible for the information to back up my work.

Even though my work is mainly photographic, I have recently been pursuing the idea of owning a clothing company which serves as a place for my work, and also allows me to work in other art forms such as fashion and graphic design. I want to see my work be a sort of multimedia experience utilizing analog and digital techniques to create a company that allows me to be self-sustainable and create work for the rest of my life.

Matthew Duda

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(opposite)
On The Farm, 2018
Black and white photography
4x4in

(Following pages)
On The Farm, 2018
Black and white photography
4x4in

Life Away From NJ 2, 2019
Black and white photography
24x24in
Ian Douglas Hucke is a painter and senior Art Studio major at the University of New Mexico. His passion for painting portraits was ignited after a tragedy. In August 2017 before his junior year in college, Ian was hit by a car while crossing Lead Ave, heading home from campus. This near-fatal accident changed everything for him. Although fortunate to have survived, Ian didn’t feel very fortunate. He spent months in multiple hospitals and missed his friends and making new ones. Ian discovered that painting could be an escape and also a vehicle for healing. Pairing his love for meeting new people and all the time spent in busy waiting rooms, painting portraits of strangers became a natural fit.

For these portraits, Ian most often uses watercolor paint, adding texture and detail with graphite. With his paintbrush and words, he tells a story. Each subject he paints is a real person, and he adds a fictional biographical vignette to create unique intrigue to his completed work. With this combination, he encourages others to see people more deeply.

Through his painting, Ian explores the human condition. He strives to portray the diversity and vulnerability of all people. Ian invites the viewer into a subject’s story hoping to promote understanding and acceptance. Often when an observer relates to some aspect of the subject’s story, an emotional connection is made which can offer healing. In his view, a person’s face is the public window into their soul and his work serves to connect us all.

(web: https://sites.google.com/view/artbyjacqueline/home
ins: @ianhucke)
Peter, 2020
watercolor, graphite
11 x 15 in
Simon, 2019
watercolor, graphite
11x15in
Blaise Koller is a visual artist born in Seattle, Washington who has lived in Albuquerque, New Mexico since she was six months old. Ever since she can remember she has been making some type of art from whatever materials called to her. Over the last few years, she has started making more sculptural and interactive works that use materials gathered and scavenged from around the city she lives in.

For Giving Ourselves is an experimental pop up that embodies a defense of giving. Living in a world where money is worshipped as God, how can we receive and share the gifts of the earth respectfully and regeneratively? What can we give of ourselves to create a more compassionate, just world, where all beings are respected and have a place? Can we forgive ourselves for making imperfect decisions while trying to create a world where gifts of kindness are common?

A ceremonial gift-giving, For Giving Ourselves is a potential transition imagining what exchanges may look and feel like without the lens of capitalism that commodifies every being and sacred act.

Baskets felted and woven from reused and discarded scraps, and dyed with plant materials, will be given. Fallen fruit and wild weeds collected within a few blocks of my home have filled these baskets with jams, syrups, seeds, and a question as to what will happen with their life force next. The abundance of the last eight months has been collected to show the beauty and generosity of the everyday and the small who give themselves within this citiescape. If we take the time to slow down, we can see them and learn to appreciate their inherent worth. For the generosity of their lives and gifts to us, reciprocity and care are asked in return.

These gifts are given from me and my mother and my aunt and the soil and the sky and the rain and the fruits and the seeds -- and so many more-- to you. I only ask that you share the contents of the basket mindfully with your circle of care, and scatter the seeds to continue the cycles of life and nourishment contained within. These cycles don’t end tomorrow. Let us not give up on caring for what is here and alive today.
For Giving Ourselves
James Loftus is a graphic artist born and raised in Albuquerque, New Mexico, and has been drawing since childhood. James has a love for comics and would like to illustrate graphic novels, children’s books, or work in the field of graphic design after he graduates. He loves to draw and paint or use the computer to make his art but doesn’t limit himself to any one medium.

James has a deep interest in various beliefs that range from spiritual, scientific, superstitious, to philosophical and how those ideas are expressed visually. He is amused by the idea that there are things we believe in that border on fiction but makes us who we are, and he uses Frankenstein’s monster to express that idea. When he was five, he witnessed the tragic explosion of the Space Shuttle Challenger live on TV, and in that 74 seconds, his life was forever changed. He sees television as his first teacher. He was inspired to draw comics at the age of five after visiting The Graphic Art of Charles Schulz Exhibition at the Albuquerque Museum. He works with a wide range of different materials such as graphite, ink, acrylic, oil, plaster, and digital software. His process can start with a sketch and end up as a painting or a digital image or later be recreated in plaster.

( opposite)
My First Teacher, 2020
Graphite on paper
14x17in

(following pages)
Fearless, 2020
Digital

The Epic of Nomad, 2020
Paper cutting and water color
18x14in
Jiayi Liang was born in Changsha, Hunan, China. She is currently living in Albuquerque, New Mexico, and studying Art Studio at the University of New Mexico. From photography to performance, Jiayi’s work expresses and explores self-identity, the limitation of language, and the fragility of human memory. Her artistic practice serves as a meditation and treatment for healing the inner problems and mental struggles that pervade her life.

Remodel, is a series of poetic meditational travels based on the cosmos as my primary spiritual sustenance. By blurring the macroscopic and microscopic scale, I subtly resolve my perception of being, memories, emotions, identity, and construction through photographs.

How to remove temporary tattoos from skin depicts my understanding of the meaning behind words. Language is the most commonly used tool for communication. It functions as both a bridge and a border between individuals. This is obvious when people speak different languages, but the barriers are still present even when we utilize the same language.

How do we understand the depth of meaning behind language? How are different cultures influenced to use language when presenting thoughts? What are the barriers that prevent effective communication?
Jackie Montiel

web: https://sites.google.com/view/artbyjacqueline/home

Jackie was born and raised in Albuquerque New Mexico where she is currently finishing her Bachelor's Degree in Art Studio with a drawing and painting concentration with a minor in Museum Studies and Exhibition at the University of New Mexico. She has exhibited in Albuquerque and donated works raising over $1,000 for the Spirit of Children Foundation in collaboration with Spirit Halloween Albuquerque. In her free time, she loves to spend her days with her family and boyfriend watching football and listening to music.

Jacqueline Montiel is a visual artist born and raised in Albuquerque, New Mexico. She is currently enrolled at the University of New Mexico, completing her Bachelor in Fine Art in Art Studio, with a Minor in Museum Studies and Exhibitions. She plans to continue her studies in graduate school for studio art and hopes to pursue a lifestyle that will combine her love for art and museum studies.

Her preferred mediums are acrylic paint on canvas and graphite or colored pencils on paper. Her appreciation for creatures and architecture defines her style. Her works follow the ideas of realism or semi-realism. Her inspiration comes from a Polish painter named Zdzislaw Beksiński. She chooses to work with these materials and mediums since she can create vital details and work faster.

(opposite)

Davy Jones, 2018
Colored pencil on toned paper
12x 12in

(following pages)

Demogorgon, 2019
Acrylic on canvas
20x 16in

Self-Portrait, 2019
Colored pencil on black paper
18x 25in
My work revolves around nature and the outdoors. It references threats of global warming and human impact on animals, or landscape scenes of the modern world. My main goal for my art is to get people interested, engaged, and informed on the present and future of the endangerment of species, and learn to love and enjoy nature in an art form.

I grew up in Questa New Mexico, then moved to Taos New Mexico when I was 9. I am currently an art studio major, in my fourth year finishing up my bachelor’s degree at UNM Albuquerque. I’ve been creating all kinds of art throughout my life using numerous mediums since I could walk and even went to a Waldorf school where I learned many hands-on art styles. This background has greatly influenced me because I have many artistic skills now which I am able to use throughout my life. I had started with finger-painting and drawing as a child, then began ceramics, painting, photography, printmaking and eventually went into higher advanced techniques like digital art and 3D printing in high school and college. I learned sculpture, felting, and did a lot of drawing at the Waldorf school, and even participated in two plays there. My most preferred medium is drawing and painting digitally. Most of my work revolves around nature as it is my passion and I’ve always had a connection and interest to the outdoors since I’ve lived in the mountains and forests all my life.

I believe my art makes a defining statement about both the future and the present. Mainly with my endangered species series, where pollution and human impact is harshly and dangerously affecting them, this will probably be happening in the future as it is happening now. Much of my printmaking and painting work is like this and I hope my work challenges the theories of others for the better.

I’ve recently been wanting to start making commission work online for clients or beginning an interior design, or graphic design business with a mentor and hope to continue a successful art career in the future. Though, I do have many more ideas for the future as well. What inspires me and makes me want to continue to do art throughout my life is not just the desire I have from making the work, but also the wonder and surprise I get from others when enjoying my art. I want to inspire others and show them how enjoyable, beautiful and peaceful nature can be, and maybe even have them learn from my art as well.
(right)
Untamed, 2020
Intaglio print
11.5x15in

(following pages)
Mountain Home, 2018
Lithograph

Moon's Hold, 2018
Oil on canvas
30x40in
I am a sculptural artist from Albuquerque. I am currently completing my Bachelor of Fine Art degree at the University of New Mexico. My interests lie in the worlds of 3D, materials and multimedia. I have no preference for one 3D medium over another, I am always exploring new materials. Investigation with different mediums and materials has been a huge part of my individual growth and research as an artist. My ideas develop in conjunction with my understanding for new materials.

My work is a statement about the present, you must bring yourself into real-time to interact with the tangible space occupied by sculpture. It is a physical experience that we are in desperate need of, in the high-speed world we know today. Experimenting in ceramics, wood and metal as well as multiple casting techniques has resulted in exposure to everything from wo-man power to power tools. Learning under several teachers and next to many students and their varieties of styles has kept me open-minded, optimistic and inspired.

(TrollsBronze, 2020
Edification, 2019
PaintedWood
6ft

Mother Nature, 2015
Sculptural Ceramics
18x23.5x12in

Opposite
Robyn Leigh Rozelle is a printmaker and textile artist born in Dallas, Texas. She is currently studying Studio Arts at The University of New Mexico while making art and residing in Dallas. In her practice, she focuses on how printmaking and textiles share a unique layering process that allows her to thoughtfully reflect and allow change to occur. Her prints and textiles feel like memories, rich with dreamy colors and star filled skies. The color palettes she chooses are from photographs she takes of the sky.

Her work reflects on the experiences of women, from her own personal memories and those from generations gone by. Often reflecting on the relationships between sisters, mothers and their daughters, and the experiences of loss, tenacity, vigor and love that seem to be a common thread through her own lineage of women. Many of the stories of these women she has learned through storytelling from family, or through stories that have been passed on through family members creating a sense of folklore and wonder.

(opposite)

Bobby and Minnie Vs. the World, 2019
Relief linocut
24x14in

(following pages)

Knucks, 2019
Five color Woodcut on Kinwashi paper
30x24in

Our North Stars, 2019
One color lithograph
30x24in
Shannon Smith is a painter born in Wurzburg, Germany who has lived in New Mexico most of her life. She is working to complete a Bachelor of Fine Arts degree at the University of New Mexico. She creates detailed works mixing fiction and reality based on urban legend and the paranormal.

Her work is largely created in watercolor, gouache and colored pencil. She uses layers to give depth to the forests and abandoned buildings portrayed in her paintings to emulate fears and feelings on the unknown. Her inspirations come from stories found during late night deep-dives on the internet, fiction, and the urban ruins of her surroundings while growing up. She also creates costume based art through cosplay and photography, exploring anime shows such as My Hero Academia, and stories such as The Adventure Zone, beloved to her on the less serious side. Through her work, she seeks a place to explore and visualize her own ideas of these stories by making videos as different characters. She also seeks to express her own hardships with mental health and growing up through relation to these characters and entities, by acting and by referencing childhood memories of road trips across the United States with her family.
MEMEMORI MORA

REMEMBER THAT YOU WILL DIE
Sergio Stryker

Sergio Stryker is a visual artist born and raised in the outskirts of Chicago, IL. Living in the slower paced Albuquerque, New Mexico, his practice investigates the politics of image making. With a playful yet serious delivery, Stryker asks the viewer to question the validity of any singular voice in image making. His work often references the history of photography while taking into account the contemporary concerns that surround the medium.

These photographs are from a body of work entitled In Theory: Unseen Works From The Roy Stryker Archive 1935-1936. In Theory is a collaborative body of work between Sergio Stryker and his long deceased paternal relative. The two are brought together through their appreciation for the medium of photography. Mysteries of national conspiracy become unveiled in Sergio’s journey through a family archive.
Felicia Tafoya is a ceramics sculptor and painter born in Albuquerque, New Mexico. She is currently attending the University of New Mexico to earn her Bachelor of Fine Arts degree and will be graduating in December 2020. Most of her artwork consists of small and large scale sculptures with pre-mixed and originally mixed glazes. In the area of painting she works medium to large scale and uses oil and acrylic, but acrylic as her primarily painting medium.

Her ceramic sculptures are sometimes functional but mostly created for decorative purposes only. Her passion for ceramics began in 2014 during her sophomore year in high school, and she has been working with this medium since. Most of her work is very detailed either with the glazes she uses or the designs engraved into the work. She received an award for largest ceramic piece entered by a high school student back in 2016, and with the same piece sold it in the A is for Art show. In her most recent work she gets her inspiration from Ellen Dissanayake. She looks at art through a perspective of what it was intended to be used for, in order to understand what we use it for today and how it has changed. When looking at art from back then she says it was all functional, it had a specific purpose, whether it was for ceremonies, dance, marriage rituals or barials. People made art for the purpose of it being used for something, not just something thanks hangs on the wall. Felicia got her inspiration from artists and the appreciation she has of nature and the human body. She combines these subjects to give them more meaning.
Today and tomorrow look totally different. The world is changing at an ever-increasing pace and I want my visual art to present the everyday steps we take and face to get to that ever-changing future. To create my photography, I look at moments from daily life that I find most fun. For me the most fun activity is talking with new people. When I meet new people, I can experience through them the variety that the world has to offer.

The “ME?” Collection, featured in the “Now You See ME” graduate show and represented by 13 prints and transparencies, was inspired by the social issues I have experienced in our fast-changing relationship with digital photography technology.

As digital photography changed so too did our perception of ourselves. We could look at ourselves and capture that moment instantaneously and just as easily we could manipulate those photos. Digital photo editing is creating a social problem on the Internet right now. Often there are many people who are addicted to photo editing who lose sight of what they really look like and instead attempt to only view themselves with their most ideal face or body. Edited beauty has become so prevalent that criticism against those who choose not to use photo altering programs is commonplace.

The artwork featured in this show was chosen to demonstrate the difference between how I appear and how others would edit my photos to make me look more beautiful to them. When creating my collection, I asked dozens of friends to edit my photo how they saw fit. While some are more extreme than others it truly shows how beauty is in the eyes of the beholder as well as highlighting beauty standard that we as a society have adopted. The setup of these pieces allows the viewer to not only experience edited beauty but also interact with the topic in a physical space which I hope raises awareness for how prevalent edited beauty is.

Issues like these catch my attention and motivate the creation of my art. I yearn to learn more and make my art to highlight these social issues that are happening. The world is changing too quickly to not pay attention and take action. It is my hope that through my photography I can raise awareness of current issues and motivate changes that we as a people must overcome and work together towards a better future.
ME, 2020
Gallery Exhibition Photo

(following pages)
Beauty in the Eye of Bella, 2020
Inkjet print on transparency
11.7x16.5in

Beauty in the Eye of Ruby, 2020
Inkjet print on transparency
11.7x16.5in
Creatives Together, Apart

2020 Senior Capstone Exhibition