



The Art of ReUse

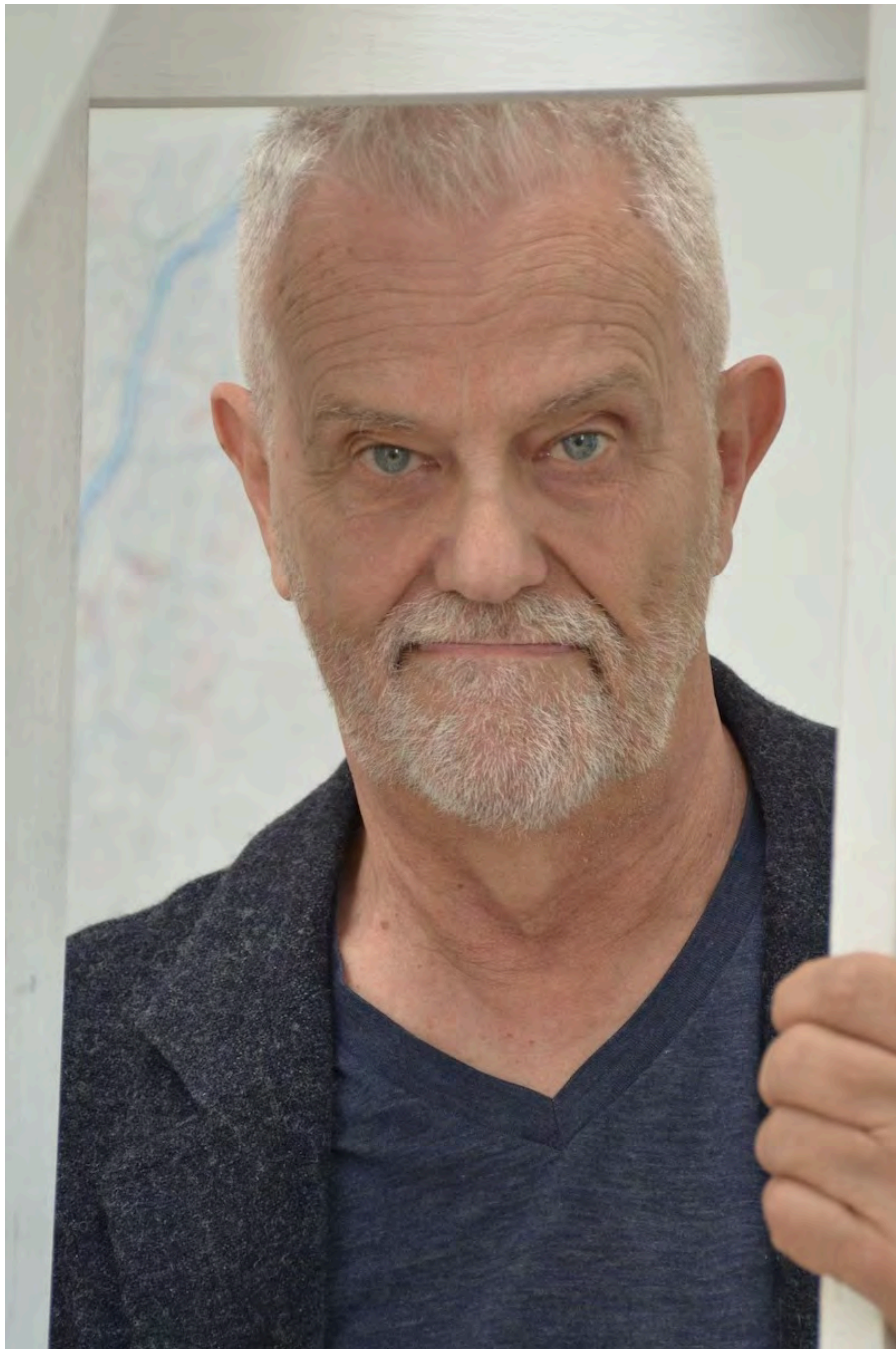
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□ **Bruce Warren Davis**, *Set of Blocks*, 2025, salvaged wood and acrylic paint, 80 x 60 x 12 inches, 203.2 x 152.4 x 30.5 cm, **\$3,000**

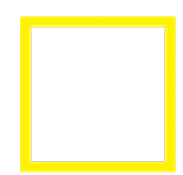


 **Bruce Warren Davis**, *Electric Storm*, 2025, scrap plastic and LED lights, 36 x 18 x 18 inches, 91.4 x 45.7 x 45.7 cm, \$1,000



Bruce Warren Davis (b. 1947) creates objects that sit at the intersection of functional design and art. His practice begins with the most humble materials, plastic en route to the landfill, broken furniture abandoned at the curb, and other remnants discarded by consumer culture. Through careful reconstruction, he transforms these overlooked materials into works that challenge assumptions about value and purpose, asking viewers to reconsider what is salvageable, useful, and worthy of attention. His approach reflects a commitment to rescuing the unwanted and revealing the potential embedded in everyday debris.

Born in Chicago, Illinois, Bruce Warren Davis grew up in a city marked by extreme weather, political turbulence, and a vibrant legacy of American design and improvisational theater. He arrived in New Mexico in 1973 and established a passive solar architecture practice three years later, completing more than two hundred projects over several decades. As construction costs rose dramatically, he shifted toward smaller-scale artistic work that continues to draw on his architectural sensibilities. Davis lives and works in Albuquerque, NM.



Ilse Bolle

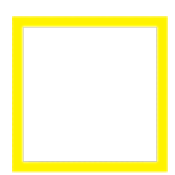
Minds Apart V, 2023

handmade paper, encaustic, silk,
found objects

16 x 18 x 4 inches

40.6 x 45.7 x 10.2 cm

\$1,800



Ilse Bolle

Minds Apart VIII, 2024

handmade paper, encaustic, silk,
found objects

16 x 17 x 2 inches

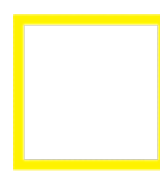
40.6 x 43.2 x 5.1 cm

\$1,800

Ilse Bolle (b. 1969) transforms disparate materials into sculptural explorations of texture and form. The artist's background in traditional crafts, basketry and paper making, and childhood fascinations with seed pods, tree bark, twigs, and grasses inform her practice. Natural materials and forces found in nature are paramount to her practice. The artist explores oppositions such as light and shadow, order and chaos, predicability and unpredictability.

Ilse Bolle has exhibited extensively, including at Vivo Contemporary Gallery in Santa Fe, Woman Made Gallery in Chicago, and the 8th International Triennale of Tapestry in Lodz, Poland. Her work is held in collections including Embassy Suites Chicago, Zurich Reinsurance Centre in New York, and numerous private collections around the world. Bolle's art has been featured in publications including *santa fean*, *American Style*, *Fiberarts*, and *American Craft*. After immigrating from Germany in 1969, Bolle taught art in public schools for 26 years while maintaining her studio practice. The artist lives and works in Santa Fe, NM





Cinta Sinta

*New Floral II 3 Piece Nature's Alchemy
Printed Silk Ensemble, 2025*

Silk dress, long kimono-style overcoat, and
generous wrap scarf, Nature's Alchemy™ -
printed with sustainably foraged leaves and
flowers

68 x 24 inches

172.7 x 61 cm

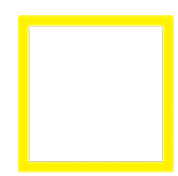
\$3,400



Cinta Sinta Tornick creates ecologically conscious artisan fashion that reflects the beauty of the natural world. Self-taught and drawing on years of experience in the fashion industries of Java and Bali, the artist works primarily with hand-dyed organic fabrics printed using Nature's Alchemy™ — a labor-intensive process in which hand-picked flowers, blossoms, leaves, and stems are applied to fabric, then steamed for hours to transfer the plants' colorful essence to the material. Each piece is one-of-a-kind wearable art, shaped by the unpredictable interactions between botanical materials and cloth. Her work connects the lush natural forms of her native Bali with a deep commitment to sustainability and care for others.



Born in Singaraja, Bali, Cinta Sinta overcame significant early adversity, including abandonment at birth and childhood polio. These experiences cultivated a vast compassion for others and a profound connection to the natural world that continues to inform her practice. Entirely self-taught and fluent in four languages, she has worked as a sought-after photographer in Santa Fe, New Mexico, and now channels her creative vision through Cinta Sinta Fashion, using her business as a platform for caring for those less fortunate. The artist lives and works in Santa Fe, New Mexico.



Susanna Carlisle

Nasturtium, 2025

drawing, photograph,

Dichroic glass, and petri dish

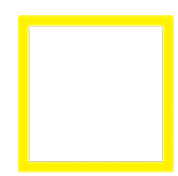
6 x 6 inches

15.2 x 15.2 cm

\$950 each

\$3000 set of 4





Susanna Carlisle

Hollyhock, 2025

drawing, photograph,
Dichroic glass, and petri dish

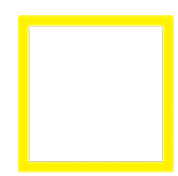
6 x 6 inches

15.2 x 15.2 cm

\$950 each

\$3000 set of 4





Susanna Carlisle

Calendula, 2025

drawing, photograph,
Dichroic glass, and petri dish

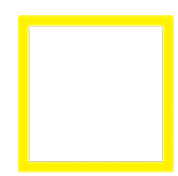
6 x 6 inches

15.2 x 15.2 cm

\$950 each

\$3000 set of 4





Susanna Carlisle

Echinacea, 2025

drawing, photograph,

Dichroic glass, and petri dish

6 x 6 inches

15.2 x 15.2 cm

\$950 each

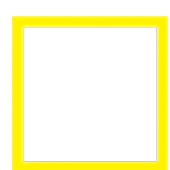
\$3000 set of 4





Susanna Carlisle's (b. 1943) decades of living in the wilderness have cultivated a profound fascination with the natural world that permeates her artistic practice. Carlisle's recent series incorporates salvaged dichroic glass, a NASA-developed material originally engineered in the 1950s and 60s for spacecraft shielding and astronaut eye protection from cosmic radiation and unfiltered sunlight, though it ultimately proved inadequate for this purpose. The dichroic coating consists of ultra-thin layers of metals including titanium, magnesium, chromium, aluminum, and gold applied through vacuum deposition, creates glass that transmits one color while reflecting another, adding ethereal, shifting luminosity to her work. This incorporation of space-age materials creates a poetic tension between technological innovation and organic observation, between the cosmic and the terrestrial. The dichroic glass, originally designed to protect human bodies in the hostile environment of space, now serves to illuminate forms and patterns found in nature.

Carlisle holds a Master's in Architecture from the University of Pennsylvania. Until 2024, when her husband Bruce Hamilton died, Carlisle collaborated in art and life with her partner for over 40 years. Working as new media artists across video, sculpture, architecture, and computer programming, they combined their fascination with technology with their backgrounds as architect and carpenter to create works that often incorporated video elements with three-dimensional constructions. Over the course of their career, they worked as artist assistants for Steina and Woody Vasulka and Bruce Nauman, experiences that deepened their interest in new media and heavily influenced their practice. Carlisle and Hamilton exhibited at venues across the United States, Europe, Asia, and Australia, and received funding from New Mexico Arts, the National Endowment for the Arts, and Albuquerque's 1% for Arts program. They lived and worked outside Santa Fe, New Mexico, in a house they designed and built together, where Carlisle continues her practice.



Josh Tafoya

La Puta, 2025

Churro wool and Viscose Raffia

70 x 36 inches

177.8 x 91.4 cm

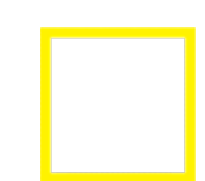
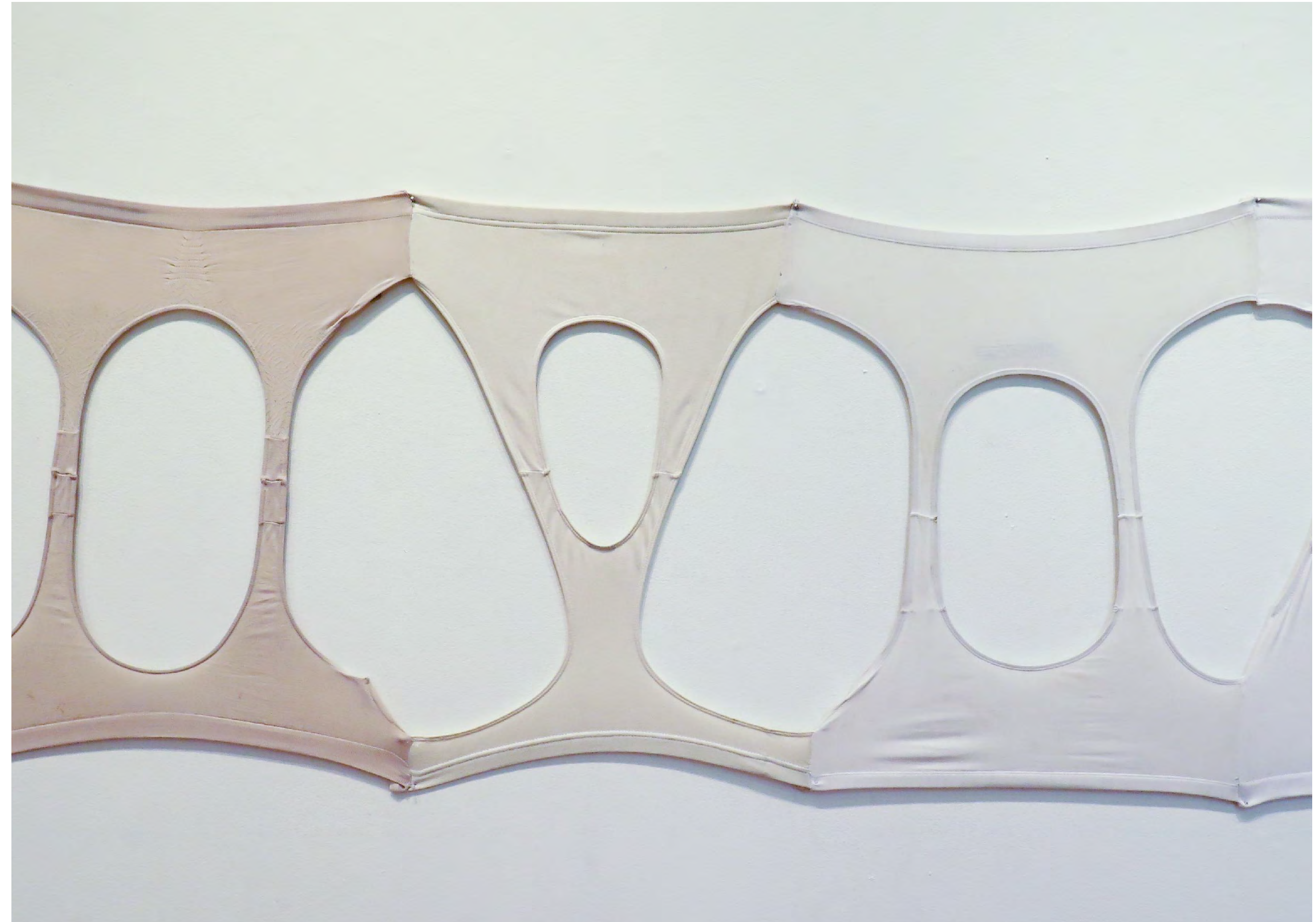
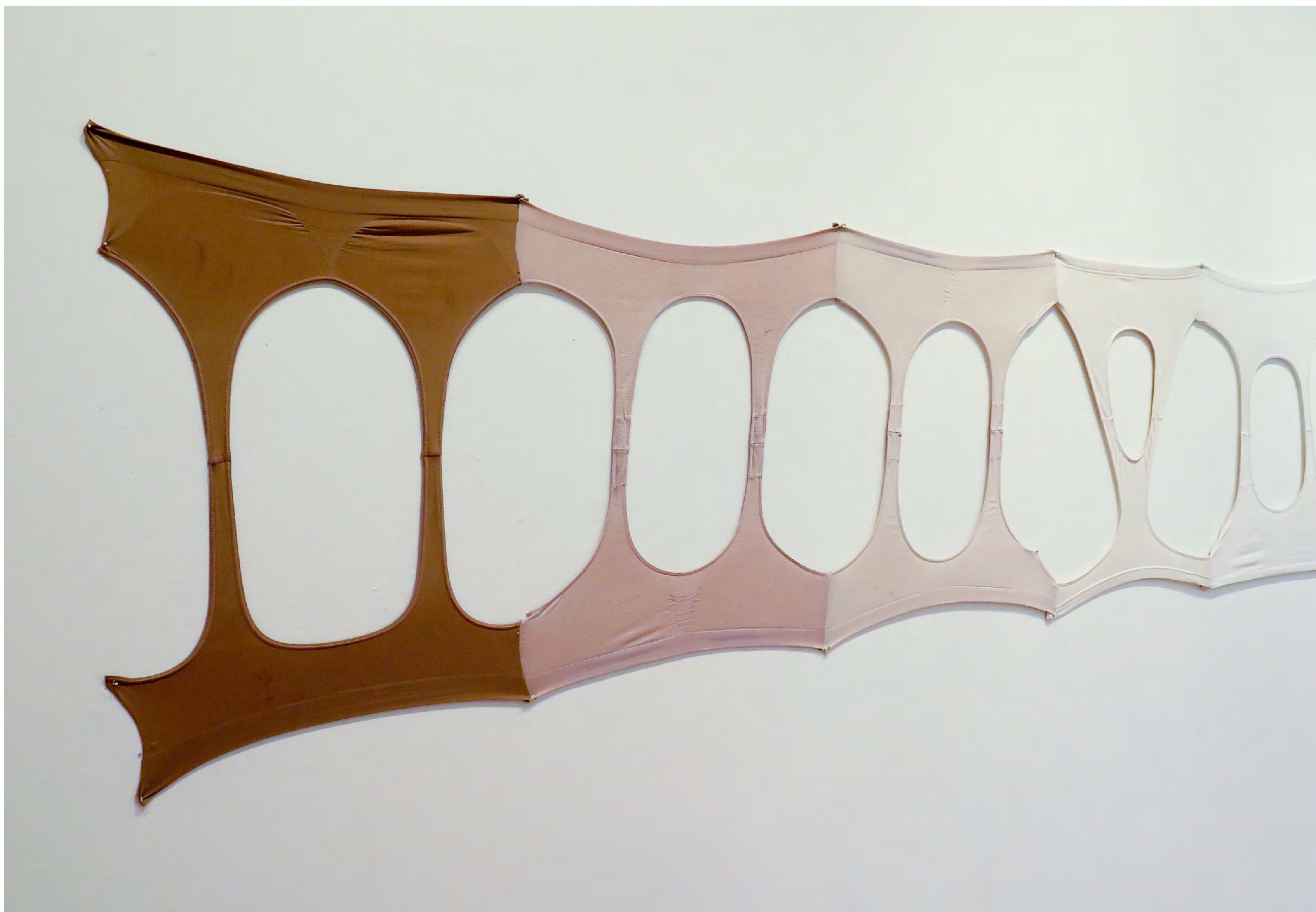
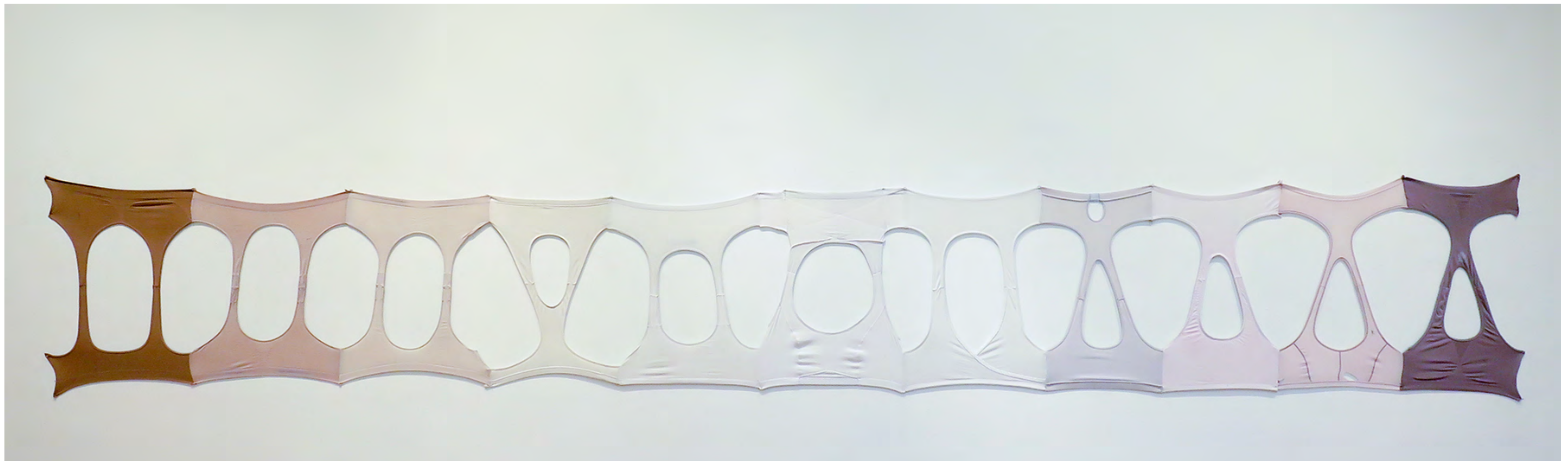
NFS





Josh Tafoya is a textile artist and fashion designer born and raised in Ranchos de Taos, New Mexico, whose work is rooted in his Spanish, Genízaro, and Chicano heritage. Drawing from a family lineage of ranching and weaving, Tafoya combines traditional New Mexican and Spanish loom-weaving techniques with contemporary fashion practices. His textiles and garments explore the dialogue between old and new methods, reclaiming and reimagining Southwestern aesthetics while keeping regional craft traditions alive within a contemporary context.

Tafoya earned a BFA in Fashion Design from Parsons School of Design in New York. His work has been exhibited and presented nationally and internationally, including in Taos and Paris, and he was named a semifinalist for the 2025 LVMH Prize. A Council of Fashion Designers of America Interim Member, his work and career have been featured in publications including *Vogue*, *Vanity Fair*, *Vice*, *The CUT*, and *Southwest Contemporary*, as well as coverage through the Latin American Fashion Awards, positioning him within global conversations around fashion, identity, and craft.

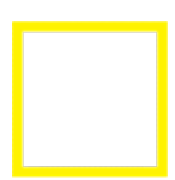


Kailani Mayer, *Untitled*, 2015, used sports bras, thread, 144 x 24 inches, 365.8 x 61 cm, **NFS**

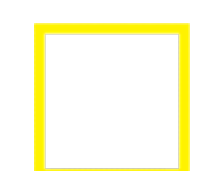


Kailani Mayer (b. 1990) is a multidisciplinary artist and garment designer from Taos, New Mexico. Her work is driven by an obsessive inquiry into personal and familial history, using everyday objects, photographs, and belongings to investigate how we form identity, intimacy, and desire. Through mixed media artworks and intimate, meticulously crafted garments, she examines human connection and the construction of self. Mayer is also the founder of Maman Atelier, a boutique lingerie studio inspired by her French grandmother. Working with organic cotton, hemp, and other sustainable fibers, she creates garments designed to be cherished and to deepen in beauty over time.

Born in Wailuku, Hawai'i and raised in Taos, Mayer received her BFA in Studio Art from the University of New Mexico, where she was named a SITE Scholar. Since 2020, she has operated Maman Atelier, producing all designs in-house and exhibiting both her artwork and lingerie in New Mexico and internationally, including presentations at the Salon International de la Lingerie in Paris, Freestyle Gallery in Albuquerque, Graft Gallery in Albuquerque, and SITE Santa Fe. She lives and works in Albuquerque.



Alfredo Quiroz
Sin City at Night, 2025
fabric collage on canvas
20 x 16 inches
50.8 x 40.6 cm
\$222



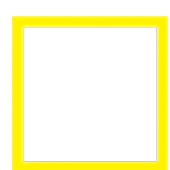
Alfredo Quiroz, *Desert Hills*, 2025, fabric collage on canvas, 12 x 24 inches, 30.5 x 61 cm, \$333



Alfredo Quiroz (b. 1997) works across music, fashion, and performance to explore transformation and identity. The artist approaches creation as a fluid process that bridges internal and external worlds, welcoming experimentation and honoring the personal stories that shape us. Quiroz works primarily with denim and upcycled materials, transforming everyday fabrics into works that connect spirituality, culture, and sustainability. His multidisciplinary practice weaves together rhythm from music, presence from acting, and cultural memory from fashion design to create immersive, emotional experiences. Rooted in authentic self-expression and storytelling as connection, his work invites viewers to reflect on their own narratives and imagine new possibilities for themselves.

Quiroz is co-founder of Lover Nature Collective, a clothing brand inspired by nature and unconditional care. He served as 1st Assistant Director on the music video *Holy Water x Wake Self*, which received recognition at festivals including the American Indian Film Festival, Mindfield Film Festival, and the London Music Video Festival. As a Media Arts instructor at the New Mexico Academy for the Media Arts, Quiroz teaches music, acting, and textiles, encouraging students to use art as a space for experimentation and truth. He earned his BA in Studio Art from the University of New Mexico in 2019. The artist lives and works in Albuquerque, New Mexico.

As an artist, I am pulled by the sounds that become textures, the fabric becomes stories, and performance becomes a mirror. My intention, as I pray, is to expand one's own understanding of self and create work that invites viewers to feel, question, and reflect parts of themselves in the experience. I explore denim and upcycled fabric/materials to create an experience of conscious thought. I want my viewers to wonder about what is possible and spark a fire within to reach for dreams that pull at their hearts. – Alfredo Quiroz



Parron Allen

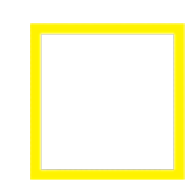
THE PATCHWORK DRESS, 2025

Woven patchwork of salvaged,
discarded, and remnant fabrics in
multiple fiber contents

50 inches from High Point Shoulder

NFS





Parron Allen

*THE UP-CYCLED FIREFIGHTER'S
JACKET, 2025*

Out of Circulation Up-cycled
Firefighter's Jacket and Polychrome
Acrylic Paint

34 inches from High Point Shoulder

NFS





Parron Allen (b. 1984) shapes everyday statement pieces that merge whimsical sophistication with a grounded sense of joy. The designer's childhood in Lexington, Mississippi—and the resourceful dressmaking of his grandmother, Momma Ruth—informs a practice rooted in transforming remnants into beauty. Drawing on traditions of reuse long held within Black craft histories, Allen incorporates fabric offcuts, discarded textiles, and thrifted garments into collections that celebrate sustainability as cultural inheritance. Trained in the US and UK and seasoned by work with fashion houses including Vera Wang, Ellen Tracy, and Rebecca Taylor, the designer established his Brooklyn-based label in 2021. Allen continues to create garments that embody a lively tension between playfulness and refinement, offering fashion meant to spark conversation in daily life.



□ **Tschaner Sefas**, *Before the bell rings*, 2024, folded magazine adhered to canvas, 15 x 28 in, 38.1 x 71.1 cm, \$6,000

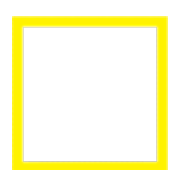


Tschaner Sefas, *What's Understood*, 2025, folded magazine adhered to canvas, 16 x 24 in, 40.6 x 61 cm, \$4,700



Tschaner Sefas (b. 1988), also known as Tschaner Azubuike, is a Texas based visual artist and the creator of 31:13 Ecofriendly Accessories and Fine Art. Sefas transforms upcycled paper into sculptural canvases that explore transformation, femininity, and interconnectedness. Working with folded strips of magazine paper, she creates vibrant compositions that honor the resilience and unique stories of the women who have influenced her life. Each piece reflects her own process of healing, self-discovery, and acceptance, while emphasizing environmental sustainability and the human ability to be reshaped, revitalized, and renewed. Her work celebrates renewal in all its forms, highlighting the beauty that emerges when fragments are gathered, reimagined, and brought into wholeness. Pieces such as *Before the Bell Rings* and *What's Understood* extend this vision, celebrating both the imaginative freedom of childhood and the restorative joy of women's shared spaces.

Sefas has exhibited nationally at institutions and festivals including the Dallas African American Museum, Houston Museum of Natural Science, ArtsGoggle in Fort Worth, and Artscape Baltimore. She has received multiple awards, including the Gallery of Dreams Grant and The Next Big Idea entrepreneurial contest. Her work has been featured on Good Morning Texas, Fox 4 News, Very Good Mondays, and NBC 5. Based in Fort Worth, Texas, she continues to develop a practice centered on transforming discarded materials into luminous, sculptural narratives.



Chula Punk

Black Lace Ribbon Mexica Dress,
2024

lace and ribbon

53 x 21 inches

134.6 x 53.3 cm

NFS



Chula Punk, founded by **Simona Monet** (b. 2001), is a fashion practice rooted in body positivity, spiritual transformation, and resistance to colonized beauty standards. Working across fashion, performance, music, and visual art, Monet creates up-cycled garments that merge punk aesthetics with Indigenous and Chicano cultural expression. Each piece is re-purposed and reimagined as a metaphor for healing and transformation, advocating for inclusivity, human rights, and the reclamation of self through style.

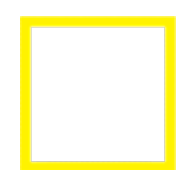
Simona Monet is a multidisciplinary artist, muralist, singer, and fashion designer. She is a graduate of New Mexico School for the Arts and a first-generation college graduate with a BFA and a minor in performance art from the Institute of American Indian Arts. Her work has been presented through murals, fashion shows, and performances across New Mexico, Mexico City, and Los Angeles, where she integrates live music, painting, fashion, and movement to create community-centered, spiritually driven experiences.





- ☐ **Madison Van Der Lingen**
Coyote and the Dry Riverbed, 2025
 recycled bed comforter, recycled
 vintage woven textile, salvaged fur
 scrap, deadstock 70s felted fabric,
 salvaged up-cycled tulle ruffle
\$660: coat, medium
\$250: dress, small





Madison Van Der Lingen

Ilusión Eterna, 2025

poster

30 x 20 inches: poster

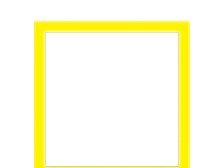
76.2 x 50.8 cm

31 x 21 inches: frame

78.7 x 53.3 cm

\$350



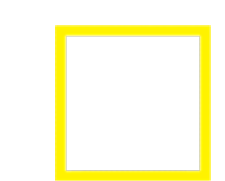


Madison Van Der Lingen, *Ilusión Eterna v.2*, 2025, poster, 20 x 30 in: print, 21 x 31 in: frame, **\$350**



Madison Van Der Lingen (b. 1995), the designer behind MadVan Designs, creates garments that fuse the ethereal, whimsical character of New Mexico's Land of Enchantment with the playfulness and nostalgia of childhood. Her practice sits at the intersection of wearable art, costume, and storytelling, shaped by her background in performance-based design and technical filmmaking. Guided by a core commitment to sustainability, Van Der Lingen approaches fashion as an act of care—crafting garments with conscious material choices, longevity, and ecological responsibility in mind. Each piece resists the disposability of fast fashion, offering clothing designed to be cherished, lived in, and imagined through.

Van Der Lingen studied costume design for performance and new media at The University of New Mexico and completed the film technician program at Central New Mexico Community College. After earning her BA in design, she worked freelance in the New Mexico film industry on feature films and independent productions, experience that deepened her understanding of how garments move, perform, and communicate on camera. She now lives and works in Albuquerque, NM as a freelance fashion designer, tailor, and digital marketer—balancing MadVan Designs with a vibrant studio practice and life as a devoted dog mom.

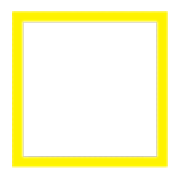


Shawn Holtaway Keller, *Great Horned Owl*, 2025, needlepoint mosaic stitch, hand stitched, repurposed window screen, previously owned cotton embroidery floss, repurposed wood frame, 13.5 x 11.5 x .75 in, 34.3 x 29.2 x 1.9 cm, **\$500**



Shawn Holtaway-Keller (b. 1981) transforms repurposed materials into intricately hand-embroidered works that honor both sustainability and the long lineage of craft. Working under the name *Scattered Light Stitchery*, the artist gives renewed life to fabric, paper, wood, and other found objects, using slow, intentional stitching to reimagine materials at the end of their lifecycle. Her practice spans wall hangings, patches, stuffed animals, garments, and sculptural objects, each stitched entirely by hand. By merging traditional embroidery techniques with unexpected surfaces, Holtaway-Keller challenges assumptions about the medium while celebrating the resilience, history, and tactile presence of salvaged materials.

Shawn Holtaway-Keller was born in the suburbs of Chicago and introduced to handwork by women in her family who nurtured her early curiosity. She later earned a BFA in Fashion Design and a BA in Sociology, grounding her material knowledge while shaping her understanding of the social histories embedded in craft. Her work in bridal alterations, papermaking, technical design, and clothing production across Chicago, Wisconsin, and Los Angeles further deepened her technical fluency. She has exhibited at The Groove Artspace in Albuquerque, Above Snakes in Albuquerque, and the Brea Gallery in California, where she received Third Place in the *Made in California* exhibition. Her commissions include a hand-stitched window screen for Hotel Andaluz. Holtaway-Keller lives and works in Albuquerque, New Mexico.



Samantha Manion-Chavez

Genesis, 2020

wedding veil, inherited fabric, grape

leaves and vines

30 x 30 inches

76.2 x 76.2 cm

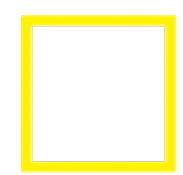
\$2,500





Samantha Manion-Chavez (b. 1994) combines contemporary technology with traditional craft to explore identity, memory, and the experience of moving between cultures. Working with video, quilting, and colcha stitch embroidery, she brings together inherited fabrics, and found materials with commercial products like red RTV silicone. These unusual pairings bridge family stories with present-day life, highlighting traditions that have often been separated or overlooked. Her work reflects themes of resilience, cultural continuity, and the shared histories passed down through generations.

Manion-Chavez has participated in residencies with Art Gym Denver, the Santa Fe Art Institute, and the Women's International Study Center at Acequia Madre House. She received the Fulcrum Grant from 516 Arts in 2021 for her use of historical techniques in contemporary practice. A first-generation college graduate, she earned her BFA from University of Colorado Denver, where she was recognized as a EURECA! Fellow and grant recipient. Raised in Denver, Colorado, and southern Illinois, the artist now lives and works in Albuquerque, New Mexico.



Desert Flower Bridal

Lazaro Perez Wedding Gown, 2013

pre-owned wedding dress

35 inch: bust

28 inch: waist

67 x 50 inches: gown

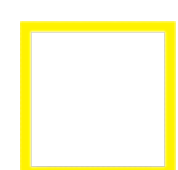
170.2 x 127 cm

NFS



Francesca Tobias is the founder of **Desert Flower Bridal Boutique** in Albuquerque, NM, a studio dedicated to giving pre-owned wedding gowns a second life. After trying to sell her own wedding dress and discovering a gap in the local market, Tobias transformed this insight into a sustainable, inclusive business. Her practice blends sustainability, inclusivity, and artistry, curating modern and vintage dresses that celebrate diverse bodies, budgets, and bridal traditions. Tobias's collection of over 100 gowns is housed in a North Valley orchard studio and showcased at bridal expos across the state, offering brides a thoughtful, environmentally conscious alternative to conventional bridal retail. Through Desert Flower, she transforms cherished garments into lasting memories, emphasizing body positivity and the beauty of reimagined fashion.





John Garrett

Study for a Paper Quilt, 2025

various papers glued to a non-woven synthetic substrate

36 x 36 inches

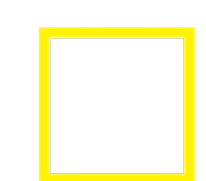
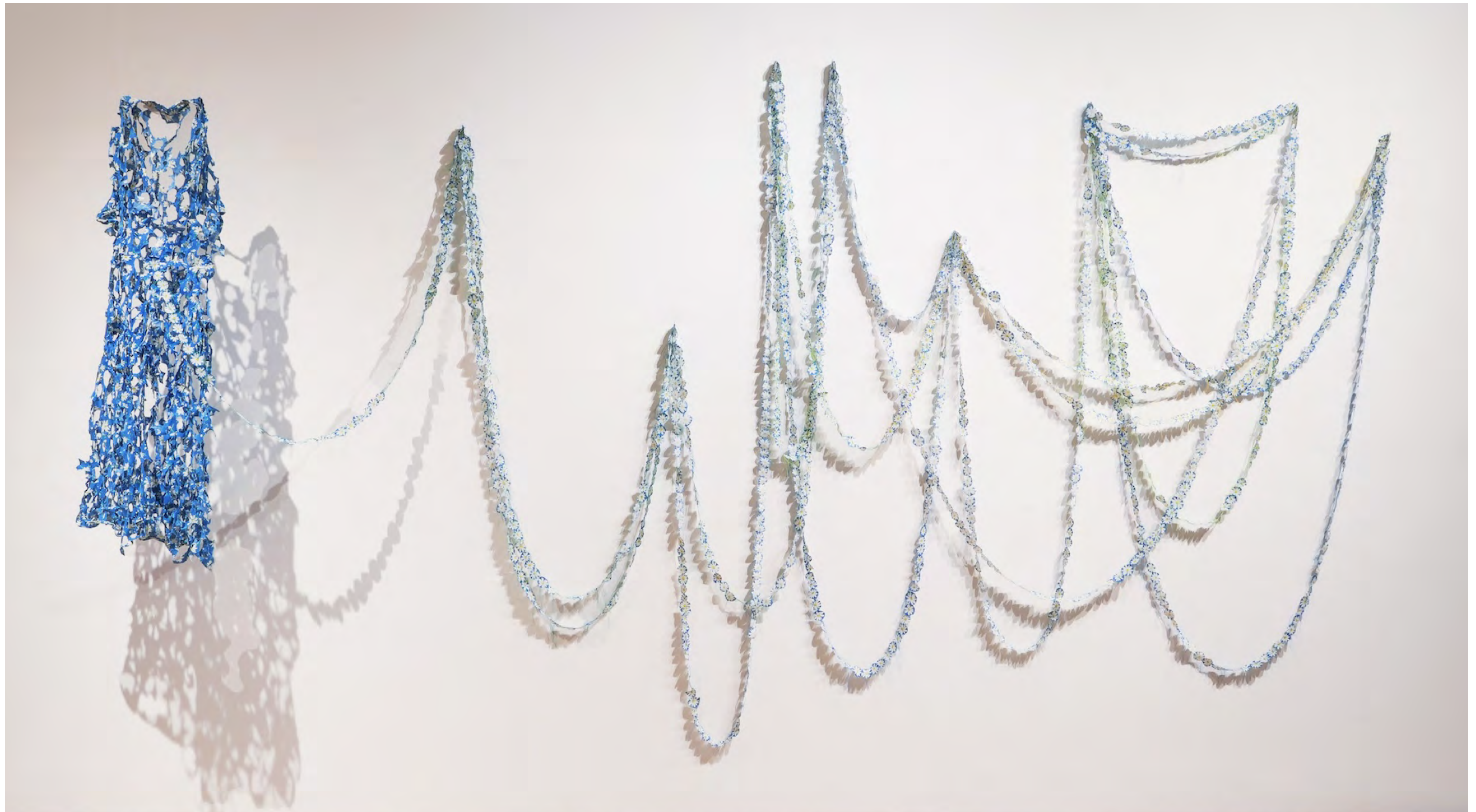
91.4 x 91.4 cm

\$1,200



John Garrett (b. 1950) merges textile technologies with unconventional materials to create sculptural investigations of structure, pattern, and possibility. For the past forty years, he has applied these methods to an expansive range of materials, from distressed metal and aluminum flashing to hardware cloth, license plates, vinyl records, and VHS tapes. Drawing on needlepoint and embroidery as structural strategies, Garrett developed flexible rectangular components that can be folded, layered, and reconfigured into dynamic forms, emphasizing the beauty of the discarded and overlooked. Rooted in weaving yet unbound by tradition, his work explores rhythm, repetition, and material transformation.

John Garrett earned his B.A. from Claremont McKenna College in 1972 and his M.A. from UCLA in 1976. Now a full-time studio artist in Las Cruces, New Mexico, he previously taught at institutions including Scripps College and UCLA and continues to lead workshops nationwide on creative and sculptural textile methods. His achievements have been recognized with two National Endowment for the Arts fellowships, election to the American Craft Council College of Fellows, and the National Basketry Organization's Lifetime Achievement Award. Garrett has exhibited widely in the United States and abroad, and his work is held in major museum collections including the Renwick Gallery of the Smithsonian American Art Museum, the Minneapolis Institute of Arts, the Philbrook Museum, the Albuquerque Museum, and the Racine Art Museum.

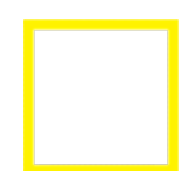


Nika Feldman, *The Solace of the Spinster*, 2025, Vintage Dress from artist's wardrobe, starch, hand cut and hand stitched, 20 x 20 inches, 50.8 x 50.8 cm: dress, **NFS**, [watch the video here](#)

Nika Feldman (b. 1972) engages in intentional acts of unmaking, including cutting, ripping, and deconstruction in her garment-centric interdisciplinary practice. Salvaged clothing serves as both subject and medium, carrying histories that the artist transforms to explore impermanence, grief, identity, and renewal. Feldman situates her practice within the contexts of gender, cultural heritage, and socioeconomic experience. The artist positions herself as an activator and mediator, approaching art as a verb rather than a noun, with processes that reference rituals, spell-casting, and performances of prayer. In this way, the work emerges from the energetic engagement between artist and material rather than from completed objects.

Nika Feldman has exhibited nationally and internationally and has received awards from the Canada Council for the Arts, Arts Nova Scotia, the Ontario Arts Council, the Ontario Craft Council, and the Vermont Arts Council. She was featured on the cover of *American Craft* magazine in August/September 2016, received the Japanese Monbugakusho Fellowship at Kyoto City University of Arts, and served as Craft Studio Resident at Toronto's Harbourfront Centre. Feldman holds an MFA and BA from the Institute of American Indian Arts, and a BFA from Nova Scotia College of Art and Design University. She splits her time between Santa Fe, NM and Cape Breton, Nova Scotia.





The Son of Picasso

Black Puffer Fit, 2025

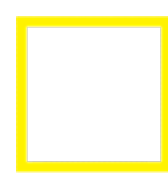
3 piece, skirt with a long train, tube top, puff shoulder overlay, made of deconstructed Tommy Hilfiger Artic Puffer Jacket

56 x 52 inches

142.2 x 132.1 cm

\$4,500





The Son of Picasso

The Ballerina Fit, 2024

studded full face mask, cone bra
made of vintage scarves, denim
bikini bottom and a full tutu made of
vintage scarves (4 pieces)

53 x 42 inches

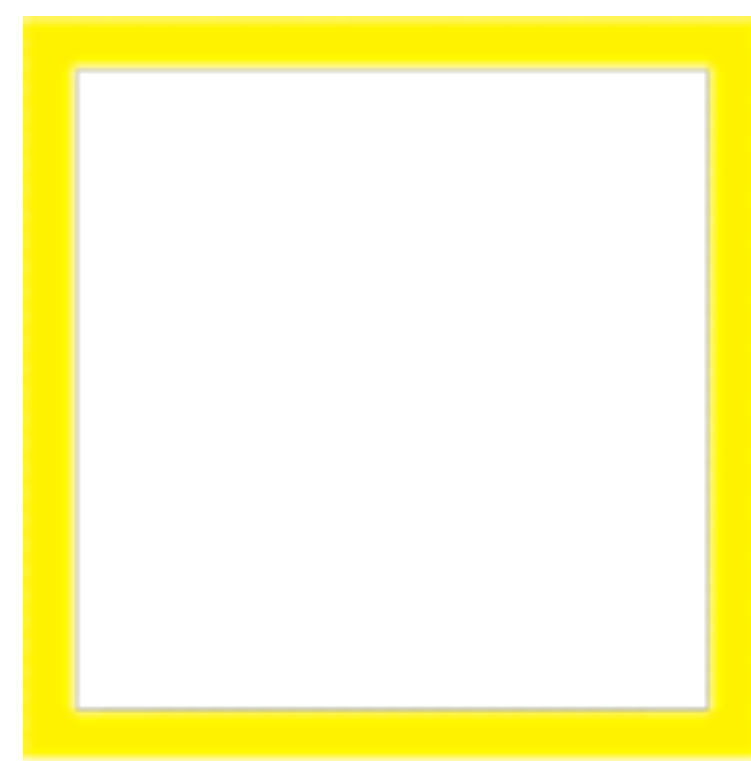
134.6 x 106.7 cm

\$5,000



The Son of Picasso (b. 1982) is a Kiowa artist whose practice spans fine art and fashion, blending sophisticated artistry with urban sensibilities. Recognized as a prodigy early in his career, his work has been collected by figures such as Princess Diana and Elton John, and is held in institutions including the Phoenix Art Museum, the Smithsonian, and the Museum of World Culture in Sweden. Through his clothing brand, Products of My Environment, he translates his visionary fine art into wearable pieces that merge creativity, culture, and contemporary streetwear. His designs have been featured in major fashion events, including New York Times showcases, Swaia, and First Peoples, Santa Fe, and Denver Fashion Weeks, continuing to redefine the boundaries between art and fashion.





The Art of ReUse

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