



Raychael Stine (b. 1981) is a painter living and working in Albuquerque, New Mexico. She is an associate Professor of Painting at the University of New Mexico. In addition to her studio practice and university teaching, Raychael leads plein air adventures across the southwest as part of her Wilderness Studio course, and joins in group excursions with groups like Adventure Painting and East West Wilderness Project.

Stine has exhibited Emma Gray HQ (Five Car Garage), Los Angeles; Common People, Brooklyn, NY; Eugene Binder Gallery, Marfa, TX; Richard Levy Gallery ABQ NM; Art Palace Gallery, Houston, TX; Rhona Hoffman Gallery, Chicago, IL; Central Features ABQ NM; Smoke the Moon, SF; The Valley, Taos; 1969 Gallery, NY; Denise Bibro, New York, NY; Autotelic, Chicago, IL; Road-Agent, Dallas, TX; Marty Walker, Dallas, TX; Barry Whistler, Dallas TX, Leviton Gallery, Chicago, IL, and in shows such as the Texas Biennial, NADA art fair, The Next Fair at Art Chicago, Two by Two, Art Miami, Art LA, Seattle Art Fair, Aqua Fair, and Art on Paper NYC.

Stine's work has been featured in *New American Paintings* issues 132, 120 and 78 (Jurors pick), along with reviews, interviews, and features in publications such as *New City Arts Chicago*, *Bad At Sports*, *Arts + Culture Texas Magazine*, *Glasstire*, *New York Arts Magazine*, *Artlies*, *The Houston Chronicle*, *The Dallas Morning News*, *Albuquerque Journal*, *Southwest Contemporary*, among others. Stine has lectured about her work at Montana State, University of Houston, Rice University, and Santa Reparada in Florence, Italy. Stine has received awards and residencies including 100 West Corsicana, The Ghendler Fellowship/residency at the Bemis Center for Contemporary Art, Jentel Foundation Residency, The Stone Award at UIC, and the Dallas Museum of Art DeGoyler Grant. A Joan Mitchell Foundation Painting and Sculptor Grant nominee two times, She is Assistant Professor of Painting and Drawing at The University of New Mexico since 2013.

"I make paintings on canvas using acrylics and oils, integrating a variety of approaches of mark, paint quality, and levels of legibility and abstraction. My work is filled with Yows and Jammers, which are hidden, cryptic dog figures loosely inspired by mythic dog lore. Clumsy, bashful, silly and ravenous, they rise up out of spastic, active paint. A variety of type of marks and strokes hover together; Jammers and Yows emerge --pushing against, jamming between, uncovering shallow spaces underneath varied veils of paint. Paint slips and sneaks between what appears to be pure and expressive luscious abstraction and clearly representational elements like a naturalistic nose or a drop shadow. Palettes are often observed, collected and mixed in plein-air fashion. Color schemes and themes reference light phenomena, pictures and postcards of places or other artworks, frames and stage sets, waterfalls and rivers, landscapes, dogs, rainbows, hummingbirds and small plein-air paintings."