

FOR IMMEDIATE RELEASE

Katrina Bello

Terra Madre

30 May – 30 August, 2025

OPENING RECEPTION

30 May, 5 – 7 PM



KATRINA BELLO | *Lupain (Ulmus Pumila)*, 2023. Charcoal and pastel on paper, 51 x 48 in (130 x 122 cm). Photo by Katrina Bello, courtesy of the Artist

(Santa Fe, NM) Katrina Bello intensifies the psychological connection between land and lived experience with large-scale graphite drawings, photographic prints, and videos that focus on the physicality of our natural environment.

(May 2025) In *Terra Madre*, Katrina Bello explores the connection between land, landscape, motherhood, migration, and memory through charcoal and pastel drawings of natural surfaces on paper, photographic prints on metal, and soundless video. “The centerpiece of *Terra Madre* comprises three drawings, *Lupain (Ulmus Pumila)*, *Lupain (Posoge)* and *Lupain (Posoge 1)*, created during Bello’s 2023 residency at the Helene Wurlitzer Foundation in Taos. *Lupain (Ulmus Pumila)* is of Siberian Elm bark she photographed in northern New Mexico. Not indigenous to the area and viewed as a hostile interloper, the species transplanted from the Gobi Desert is appreciated in some camps for its capacity to thrive even in a place where water is scarce and to serve as a natural shelter where the desert sun is severe,” says Zane Bennett director Carina Evangelista. “As someone who moved to the U.S. as an adult, she found in the tree a powerful metaphor for ‘how it takes some time for immigrating people to find their place in their adopted lands, eventually thriving, eventually able to nurture others, turning from being refugees into sources of refuge themselves,’” Evangelista adds. ***Terra Madre: Katrina Bello opens with a reception at Zane Bennett Contemporary Art on Friday, 30 May, from 5 – 7 PM on the gallery’s second floor.***

“*Terra Madre* invites viewers to ponder how land, landscape, and memory form the complex fabric of our identities as immigrants in this country,” says Bello. “It is also an exploration of the ongoing human search for connection in the constantly shifting landscape of our lives.” If Earth’s crust serves as evidence of the planet’s geologic change, then so too does human skin, as the body’s protective barrier, carry evidence of its experience. Skin mediates our experience of the physical world through touch. Conversely, what we touch, or what touches us, literally or figuratively, is mediated by how we are perceived. In our world of competing religions, cultures, and ideas, our skin—the most external element of our physical appearance—mediates how we are perceived and thus, how we experience our lives, environments, and the social constructs humans have foisted onto the planet.

As in her large-scale drawings, Bello closes the psychological distance between medium and subject matter in her digital prints. Using ground-up pastels—the same used for her drawings, Bello creates lens filters that manipulate the details of the landscapes she captures with her phone camera. Bello’s video compositions provide slow narratives about the artist’s attempt to piece together images and footage of places remembered and imagined. In *Hold Your Earth*, Bello deepens her exploration between the Earth’s surface and skin by depicting a palm cradling a clod of earth, which serves as a screen for the first-person perspective of spaceflight. The dynamic motion of celestial bodies in this clod-turned-screen is echoed in the undulating surface of water that fills another quadrant of the composition. Here, change becomes synonymous with motion that is fluid yet chaotic. Devoid of sound, Bello’s videos evoke the quiet, internal entropy of memory and reinforce the meditative aura of her large-scale drawings in *Terra Madre*.

“I see this exhibition as an exploration of the connections and tensions between our physical environment and personal and collective histories,” says Bello. **“It is my intention to invite the viewer to navigate the narratives [in these works] that I feel are personal and universal.”**

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For press or image inquiries, please contact Spencer Linford at spencer@zanebennettgallery.com.

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About the Artist

Born in the Philippines, Katrina Bello is a visual artist whose work is informed by reflections and experiences of natural environments encountered during the course of migration. Her work has been shown in museums, galleries, universities and colleges in the United States and the Philippines, and has been awarded fellowships and residencies in the United States. She has participated in exhibitions at El Museo Cultural in Santa Fe, NM; MO Space and West Gallery in Metro Manila, Philippines; Montclair Art Museum in Montclair, NJ; and the Visual Arts Center of New Jersey in Summit, NJ. She has been awarded residencies at Art & History Museums in Maitland, FL; Millay Arts in Austerlitz, NY; The Helene Wurlitzer Foundation in Taos, NM; The Sitka Center for Art & Ecology in Otis, OR; Tides Institute & Museum of Art in Eastport, ME; and Tusen Takk Foundation in Leland, MI. She was awarded a Creative Fellowship by Mid Atlantic Arts in 2024 and is currently a nominee for the Joan Mitchell Foundation Fellowship. This year, she concluded a solo exhibition at the Dennon Museum in Traverse City, Michigan, presented by Tusen Takk Foundation. Bello attended the College of Fine Arts at the University of the Philippines, and received a BFA from the Mason Gross School of The Arts at Rutgers University and an MFA from the Maryland Institute College of Art. She lives and works in New Jersey and Nevada in the United States, and Metro Manila in the Philippines.

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