

Rameen Ahmed

This piece is a reflection of the Sonoran Desert during the summer monsoon season. The cloud and storm activity with the setting sun will emblazon the sky with an array of colors. I decided to depict a very specific cloudscape that was unbelievably brilliant.

Monsoonal Cloud 01
mixed metals with patina
\$200



Paul Anders-Stout

The unique texture on the exterior of the bowls is created by pressing hot glass into a combination of dried creosote, mesquite needles and wood ash. The hot glass fuses to the organic materials, burning them in the process. The smell of creosote captures the essence of the Sonoran Desert. Using these materials with hot glass burns away the organic matter leaving only the elemental behind. The result is an ashen texture, the ghost of the creosote.

Plum
glass pressed in creosote, mesquite needles and wood ash
\$490



Carolee Asia

Sonoran antelope jackrabbits (*Lepus alleni*) are a species of North American hare. Found throughout Southern Arizona and Northwestern Mexico, they prefer dry desert areas. Male and female are identical in appearance. We are familiar with their large size, the long, pointed ears and distinctive coat coloration. They are crepuscular and nocturnal, enjoying cacti, mesquite leaves and other desert vegetation.

It is the coat coloration, along with the playful size of their ears, which inspired me to create these two creatures. Their ears can weigh up to nine pounds. Sitting together, they mimic the stance of an adult jackrabbit with its offspring.

I set the color wheel spinning and discovered rainbows of hues in the basic natural colors associated with this fabulous hare. Fine art papers are remarkably endless in both color and pattern. Looking closely at these two jackrabbits' fur and hair, the viewer will see the nature of color. Because of the glow and intricacy of these jackrabbits' coats, they are, of course, masters of camouflage.

Adult Sonoran Antelope Jackrabbit

papier-mâché, artist papers, spray paint and acrylic paint with seeds,
native gourds, quills, and gold thread on a pinewood vase

SOLD

Young Sonoran Antelope Jackrabbit

papier-mâché, artist papers, spray paint and acrylic paint with seeds,
native gourds, quills, and gold thread on a pinewood vase

SOLD



Jan Bell

The surface of this piece reflects my fascination with all manner of nature's texture, from mud-cracks to lichens, which I like to imagine an ancient vessel might encounter over millennia on its own in the wild. Here, the color reflects a newly deposited layer of sediment in an arroyo, now dried and cracked, brought from who-knows-where after a recent rain.

Arroyo, Two Days Later
stoneware
\$180

Walking up a dark stone canyon on a drizzly day, I catch sight of my friend Max up ahead, for some reason carrying a brilliant orange little towel. Its tiny glow underscores the rich ebony-black of the rock walls and gloom of the gray skies. To my eye, desert color is all about light, affected by the time of day, the season, the weather, the direction of view; they all play a key role in creating and reflecting light and color.

Winter Rain
stoneware
SOLD

Living here in the sun-rich Sonoran Desert, clouds seem an all-too fleeting luxury. Among my favorites are the dark, thick, gray-to-silver storm clouds that roil forcefully across the landscape. Their providential rays of sun light up dry grasses as though from within.

Desert Grasses, Stormy Day
stoneware
SOLD







Tom Bergin

I generally do landscape paintings in oil; most done on hardboard panels that are painted in one session. These paintings are all about color, shapes and movement in the Sonoran Desert and are created from reference photos. What I find most intriguing is the ever-changing light on the American western landscape. My paintings attempt to interpret the shifting light on the shapes and planes. I have a natural tendency to distill these views of nature into more abstract forms while trying to respect a sense of real place. This struggle between abstract and accurate representation from within is a comfortable tension that keeps art interesting. Most importantly, I feel there is a certain muscularity of energy, a dynamic solitude, in nature that I try to capture in my paint strokes. Color and application of the medium reflecting this energy are the prioritizing factors in the end.

Sabino Creek Abstract no. 2
Moonsoon Clouds East Of Picacho
oil on panel
\$1500 each



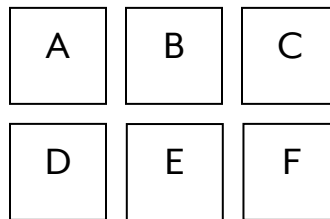


Nicholas Bernard

Avocado Wave
Rust Orb
earthenware
SOLD

John Birmingham

My art draws on a perception of nature, abstracted and internalized. When I look at the natural world, I am not looking at objects such as trees and rocks. I see space and form fractured by movement and light. Foreground, middle ground and background compress into a kaleidoscope of energy. Using the pictorial language of gestural abstraction, I work in the space between what I observe or remember and what I imagine. Color is the carrier of energy. Slashes, splashes, lines and marks hint at the transition and transformation of natural processes.



A. Desert Pastiche

B. Two Sides

C. Over Under

acrylic on paper

\$350 each

D. Look See

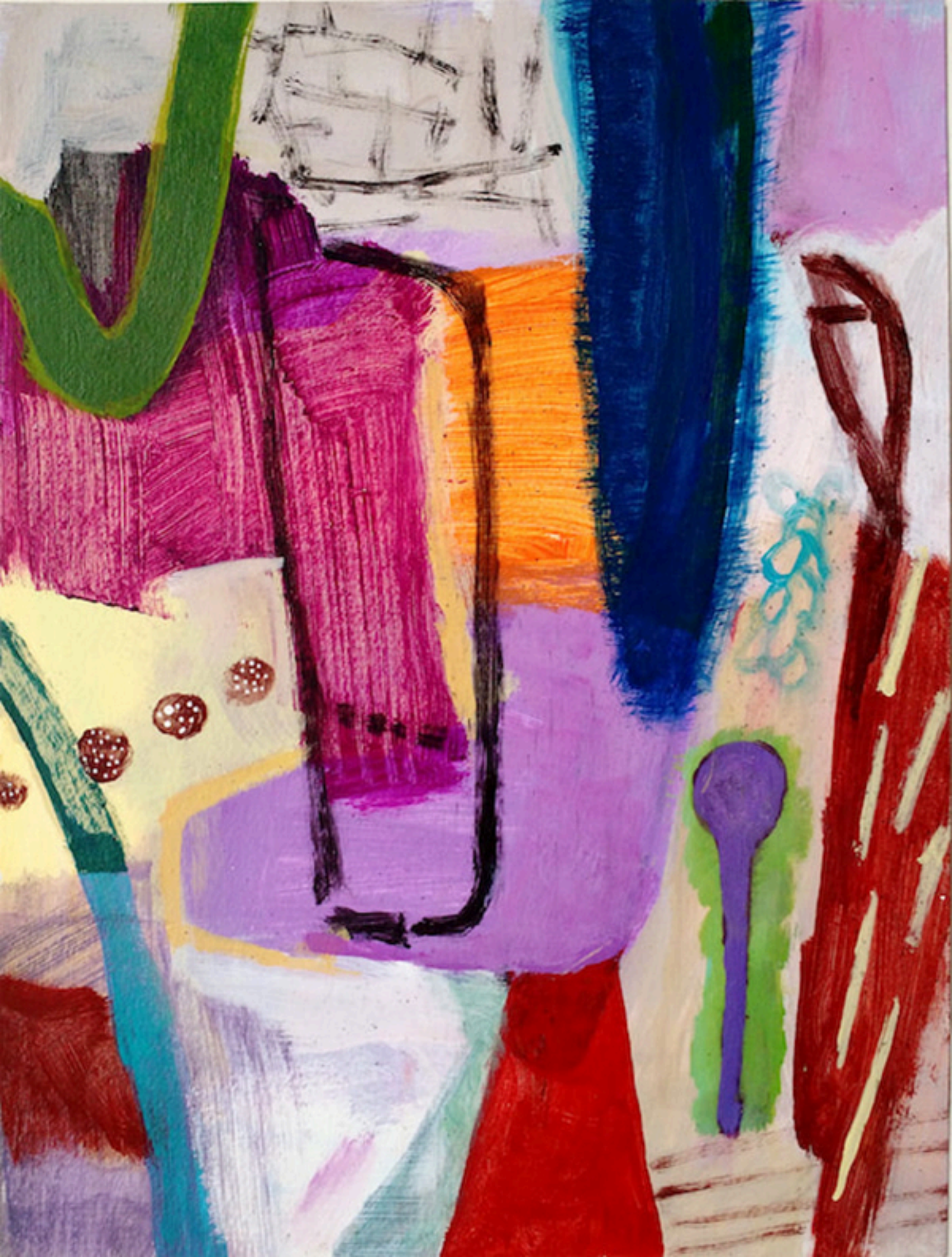
E. As I See It

F. Close Encounters

acrylic on paper

\$450 each















Nancy Charak

The ever-changing colors and layers of the desert provide a kaleidoscope of images that can never be accurately depicted. I am a mark-maker and the marks I make relate to each other in degrees of tension, proximity, distance, stillness, absence, and presence. The marks create spaces, surfaces and edges that become interconnected, separated, and conflicted.

Geologies 9043

Geologies 9044

graphite pencil, conté, prismacolor, erasure,
pencil shavings and smudge on #140 Fabriano Artistico
\$1200 each

FABRANO

ARTISTICO FABRANO

ARTISTICO FABRANO



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ARTISTICO + FABRIANO

ARTISTICO + FABRIANO



Patrick Cobb

Like words on a page, the colors of the desert document the geologic forces, both violent and indiscernible, that give rise to their wide assortment of hues. The perception of color can be a function of the sun's angle, cloud cover, time of day and even state-of-mind. Likewise, color can trigger emotions within the human psyche that can further altar how they are perceived. In no other biome but the desert, can color reveal itself in such stark nakedness. In no other biome can a sense of subdued awe and quiet reflection be inspired than in the desert.

Hoodoos of Coal Mine Canyon
Painted Desert
archival pigment print
\$250 each





Ellen Cook

As a lifelong observer of animal life in Arizona and other places, birds have always fascinated me. The cactus wren darting amongst the cholla and tapping at my studio door. The phainopepla, nearly a regional secret, perched in the mesquite branches at dusk. We are pleased to show off these local particulars to those who come from more temperate regions, though for our part, the sighting of a cardinal's brilliant plumage is hardly less coveted. Sculpting and painting locally, I have found it natural to include both the local birds and their transient cousins in my work.

Cactus Wren
ceramic
\$600

Phainopeplas
ceramic
\$700

Woodpecker Vase
ceramic
\$800







Rick DeMont

What I am thinking about, or not thinking about when responding to the magic before me, is to create an illusion with jeweled strokes of color. My hope is that each stroke has an aesthetic value on its own and when put together, adds up to more than the sum of its parts.

Sonoran Grotto
watercolor on paper
\$4500



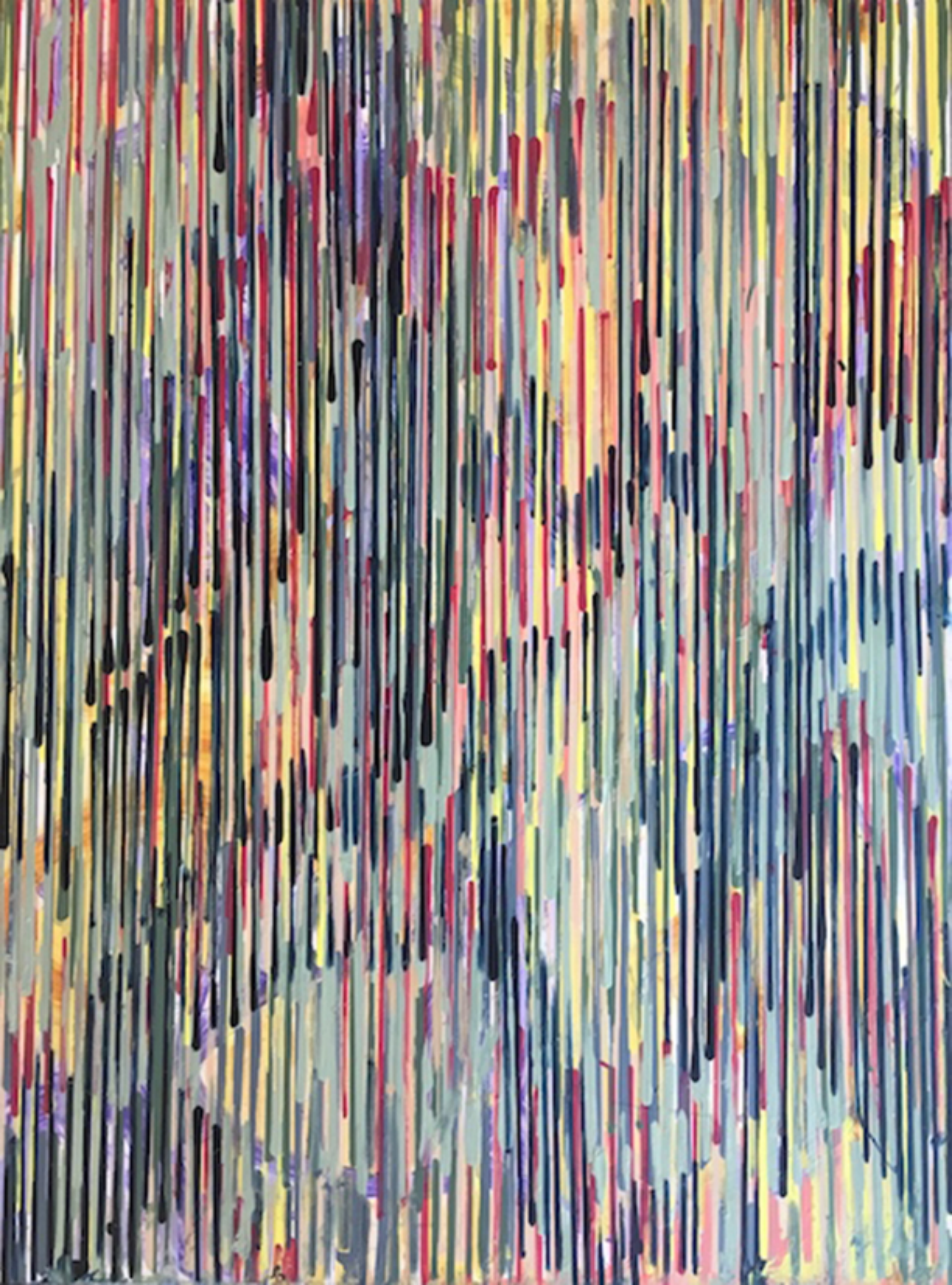
Joe Hatton

Alignment:

1. Arrangement in a straight line, or in correct or appropriate relative positions.
2. A position of agreement or alliance.

With the divisive energy in our country now, I have been going a little nuts, so my inner creative voice reminded me that it is okay to be obsessive compulsive in a productive way and painting has often calmed me down and given me solace. The beginnings were simple, with repetitive straight vertical strokes of primary colors painted on gessoed paper. Over a period of two years, the paintings evolved into a complex alliance of colors, shapes, space, vertical and horizontal strokes, on paper and canvas. The process is simple but arduous, using a small shaped brush pulled along a straight edge to apply the paint. I have no preconceived image; I just start applying paint and have a visual conversation until we feel it is finished.

Alignment X
oil on panel
SOLD



Jerry Jacobson

This series of ink and rust works on paper grew from an ongoing interest in chance, found objects, and natural processes as a means to produce unique images. In creating these drawings, metal objects are dropped or placed on wet paper, then inks are applied, placed under pressure and allowed to dry slowly and unseen. This process allows for a wide degree of unknown variables and reactions between the elements. Imagery is only revealed after the drawing is taken down and the objects removed.

Untitled (04-07-19)

Untitled (03-23-19)

ink and rust on paper

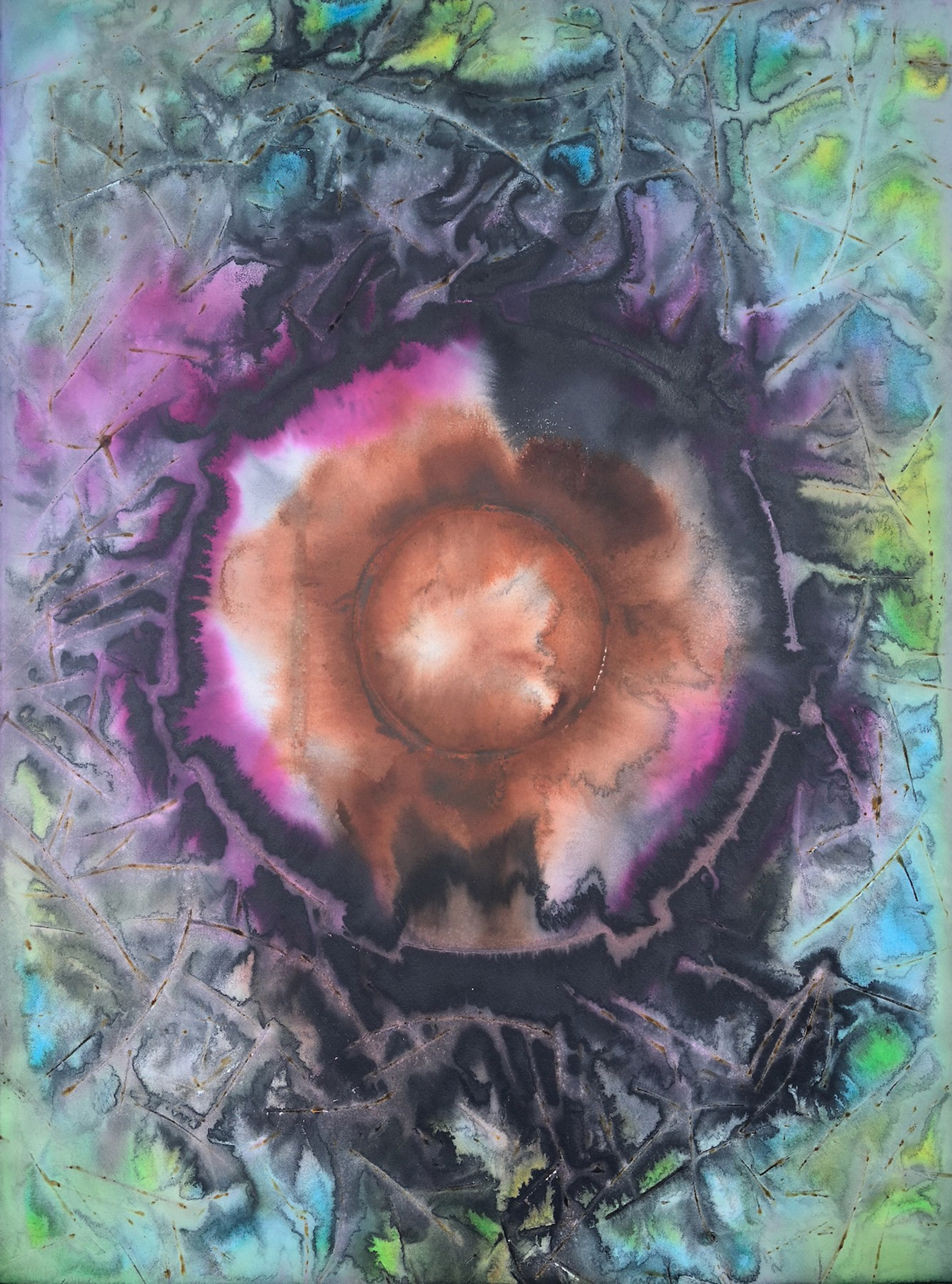
\$500 each

Untitled (03-17-19)

ink and rust on paper

Not For Sale







Margit Kagerer

I was introduced to the world of quilting and fiber art when I relocated from Germany to the United States. As a math teacher, I am attracted to the geometric patterns in traditional quilt making. Right from the beginning, I created my own contemporary designs. My education in mathematics still figures throughout my work. The way I arrange the blocks and shapes has to do with the clear structure of geometry. A major aspect of my quilts is the use of bright and brilliant colors. Most of the ideas for my work have been derived from the surrounding environment: the four seasons in New England, the rock formations in Arizona, and the beauty of the Sonoran Desert.

Arizona Evening Sky
fabric and thread
SOLD



Lauri Kaye

In this piece, I had a blast replacing the stunning bursts of color found in the tiny pieces of desert life, inside of a prickly pear fruit, blues and bright greens of our wildflowers, bright reds of vermillion flycatchers, with the muted palate of browns and green we normally see out in our community.

Footprints of Sabino Canyon
mixed media giclée collage on metal
\$345



Erinn Kennedy

Three Houses
acrylic on panel
SOLD

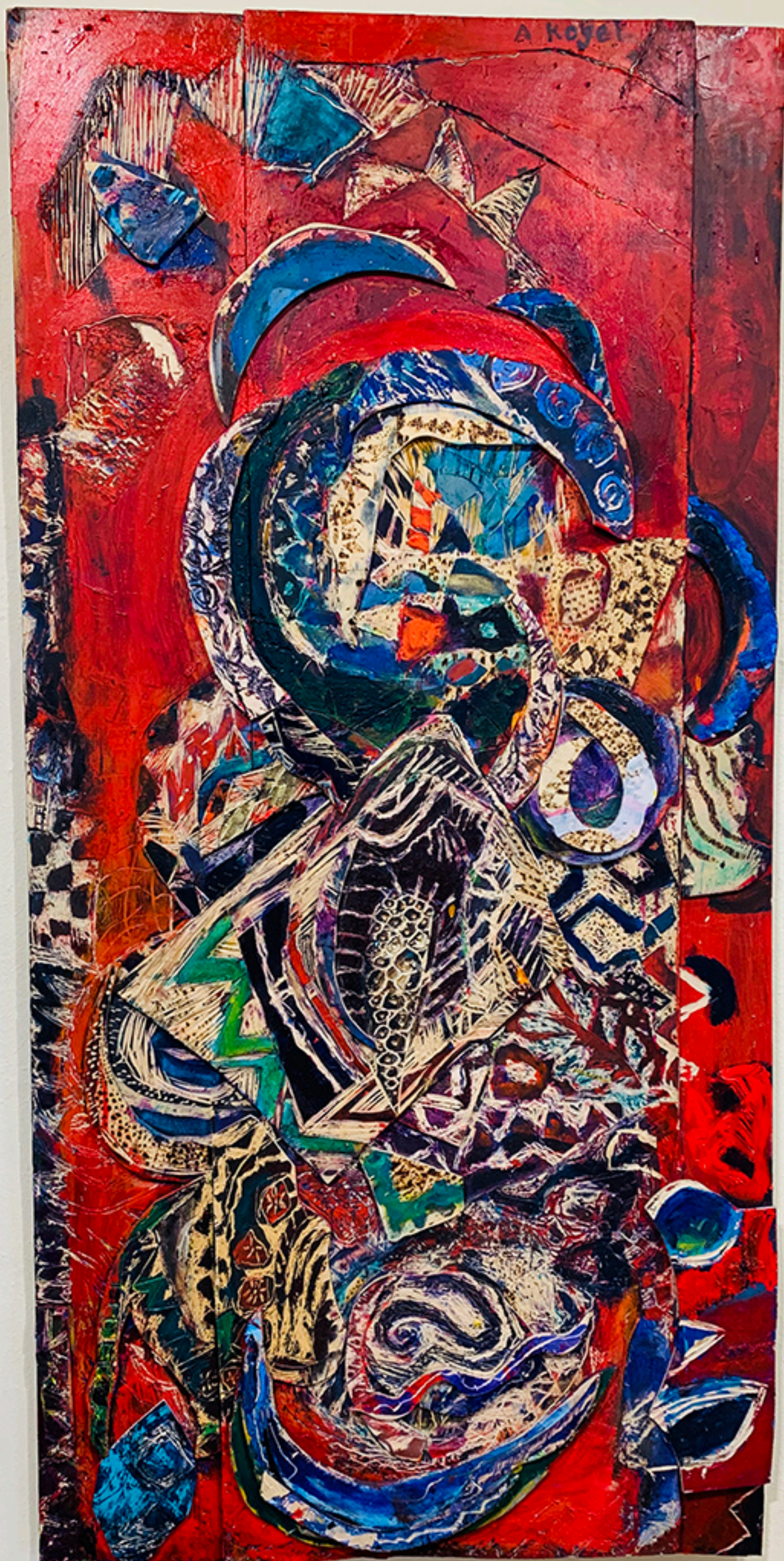


Albert Kogel

The color of light in August.

The Light in August
acrylic on wood
\$3800

courtesy of Davis Dominguez Gallery, Tucson, AZ



Samantha Kolb

Desert Marigold was cast using copper metal clay and the chain was created using glass beads. As you progress up the chain, the beads change color representing the changing seasons of the desert.

Desert Marigold
copper metal clay with glass beads
\$260



Kathleen Koopman

An enigmatic collection of objects and materials found in the desert come together in a classic portable artist's kit: brushes, pencils, sketchbook, maps, tools and interesting finds along the way. Featuring rust/pigment samples and a palette of the hues and tints, we call rust. All outfitted in a found utility box.

Found rust and glass hold a vital space in my collections and palettes; so many tints, hues and subtleties, pigments evoke evidence of oxidation, deterioration, transformation, corrosion, breakage, erosion, transparency, chronicled by time and the environment. Materials once robust soften, tendered by the wind, sun, and indifference. I recognize detritus as subtle symbols of resilience and survival.

I imagine myself an urban archeologist/archivist, collecting artifacts and evidence of the detritus nature humanity leaves behind. I arrange, organize, display, print and photograph them, visually exploring their past and provenance. I see deeply into the intrinsic beauty and the messages these objects hold. This work has become a visual narrative of our place, exploring layers of memories, mysteries, and dreams.

My Desert Paintbox
mixed media assemblage
\$500



William Lesch

“...Living in the desert, I have learned to observe not snow, but light. I recall becoming fully aware, for the first time, of the ability of light to transform the landscape. It struck like a blow. Particularly at dusk, when the conditions are just right, the intensity of light can be overwhelming. It is as if someone has left open the door to a celestial blast furnace, light and color spill out over the land like lava. Bathed in this unearthly radiance, each twig, each needle of cactus is illuminated, distinct, alive. You feel as if for one brief instant a great secret is being revealed.

Being a photographer, this was a light I could not resist. I had been trained to see the world in shades of gray, but here was a light that could not be contained by the austere formality of that medium. My early attempts had a marvelous subtlety of tone, but there was not the immediacy, no urgent pulsing of light. Forays into color were dismal; the film was stiff and inflexible by comparison, allowing little variance of contrast or hue. Out of impatience with the materials, and based on the precedent of earlier photographers, I began to experiment with light. Through much trial and error, this has developed into my current working method. Using colored light as a painter uses pigment, and working at night, I build the photographs with layers of color. This is often combined with a normal exposure, made in daylight on the same sheet of film. The total time of the photograph can extend to several hours.

...I spend a lot of time in the desert. The movements of sun and cloud, wind, rocks, water – there is about these things a feeling of benediction; an unbounded grace. It is a feeling almost of homecoming, but the way is unclear. I am the product of a culture that has looked too far into the fire to ever again stand before nature totally innocent. What began as an experiment has become for me a weird ritual of exposure, performed in the dark of night more by intuition than logic. In some strange sense, it is a way for me to reach out and touch something ancient with a modern hand: a bridge, across the gulf of civilization, to a power far greater than any human creation.”

Expansions by William Lesch

Ocotillo Sunset, Summer Thunderstorm
archival pigment print
\$1500

Rainbow and Ocotillo over Tucson
archival pigment print
\$1200





Susan Libby

Sonoran Desert Garden represents the fabulous colors and variety of fauna that bursts forth in our unique desert! The blue agave, a large succulent with spiky fleshy leaves, provides a distinct texture to the desert landscape. This tequila agave invites the viewer into a wonderful play of color and shadow throughout the light of day, or under a shining moon.

Sonoran Desert Garden
acrylic on canvas
\$1500



Sharon Nemirov

Moving to the Sonoran Desert sixteen years ago, I was impressed with the variety and sculptural presence of the plant life. The many different cacti species are visually intriguing with springtime bringing flowers and fruit to add to the feast for the eyes. Without tall trees to obstruct the view, the vastness of the skies and the breath of the landscape stretches to the distant horizon, the effect of atmosphere muting the colors. The Sonoran Desert is a remarkable change from the northeast where I was raised living under the ubiquitous canopy of tall, green, broad-leafed trees. Here, the greens sing in a multitude of shades and tints. Combined with an array of subtle colors and their juxtapositions, I fell in love with living in Tucson and strive to depict it in my paintings and fiber art. Working with both paint and textiles, using my favorite colors, greens, oranges, and purples, I depicted three iconic desert plants, showing the Opuntia in its glorious full bloom.

Desert Sculptural, Blooming
fabric and thread with textile paint and markers
\$4200



Ric Nielsen

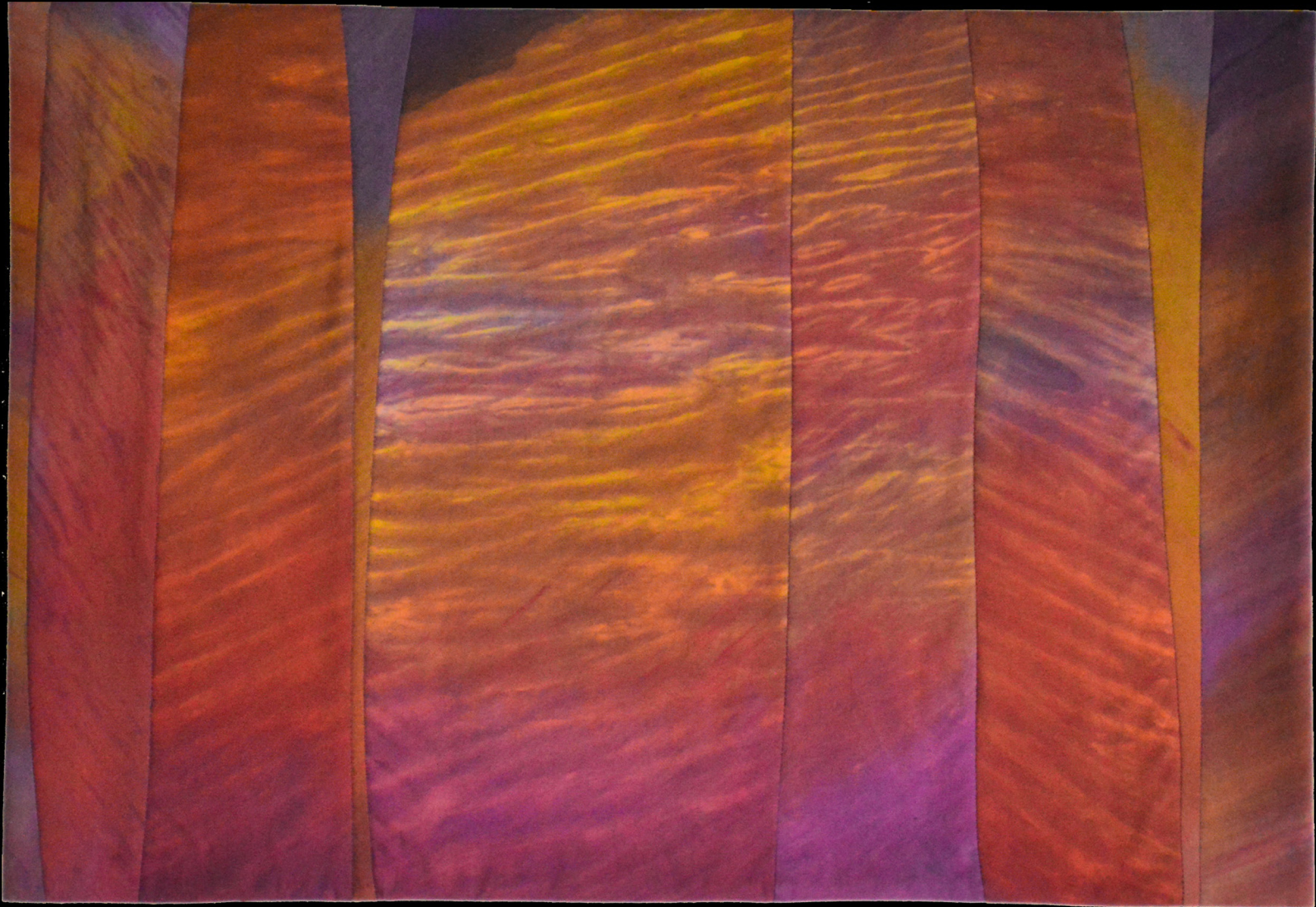
The color of the Sonoran Desert comes from many things: plants, earth, animals, insects and more. The Tarantula Hawk Wasp brings its own brand of color into view as both a warning and a show of beauty. With a contrasting black body and magnificent orange colored wings, the Tarantula Hawk was one of the early treasures I found while creating my art. The patterns created from the orange and yellow wings are amazing. The frame is a corrugated steel panel salvaged from a section of an old building in the Tanque Verde area of Tucson.

Tarantula Hawk Splendor
canvas print
SOLD



Miriam Otte

Foothills at Sunset
hand-dyed fabric and thread
SOLD



Curt Pradelt

While this work is in fact a landscape, the expressive power of the light and sky resulted in colors that created a near abstract scene. It suggests an otherworldly experience to the viewer, one that feels more like a color field painting.

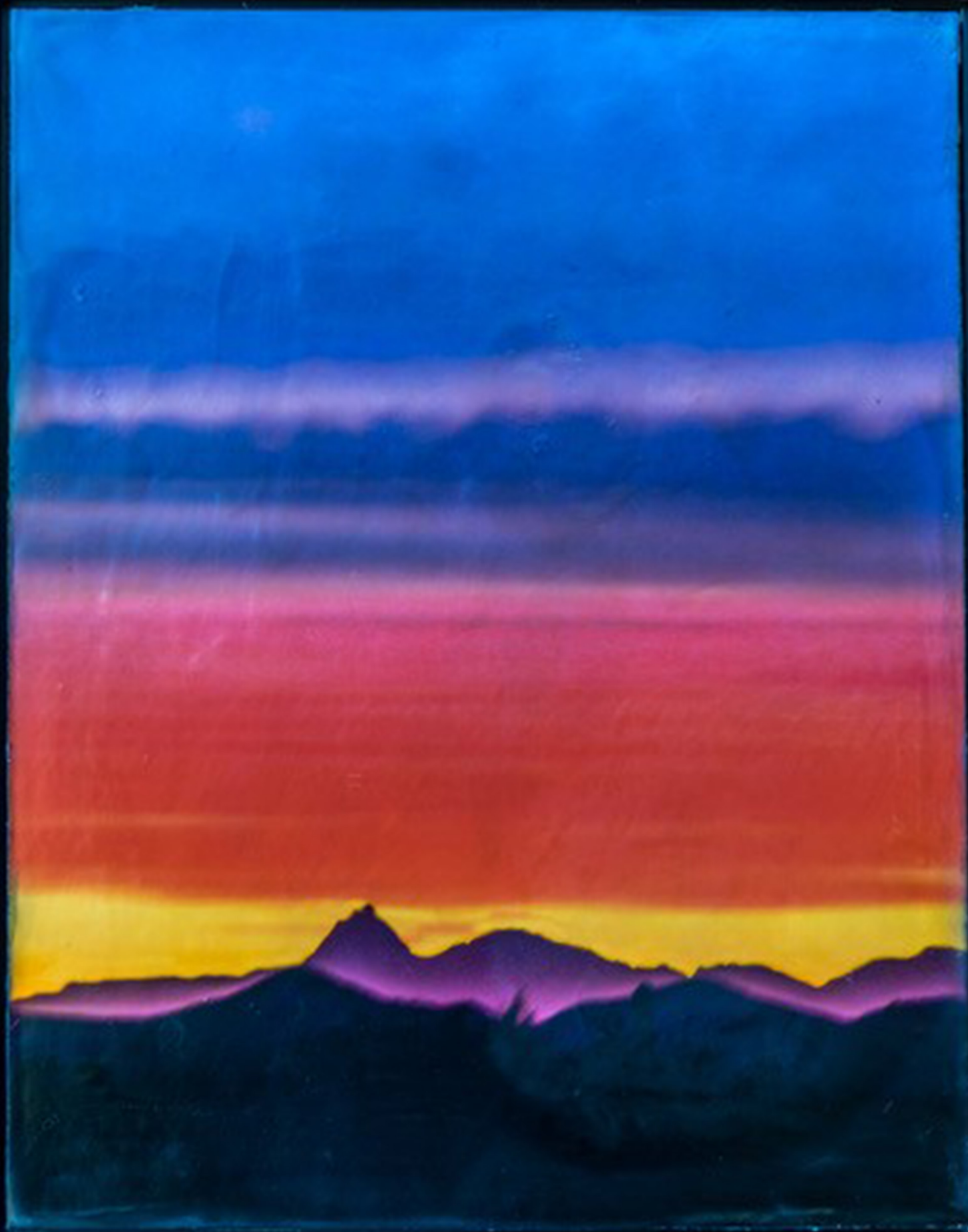
Rothko Sky, Babaquivari
photograph with encaustic and charcoal on birch board

SOLD

In Arizona, wonderful things can happen well after sunset. This image was taken twenty minutes after sunset when the sky changed from an earlier red to yellow and then added enough moon light to see the surrounding environment, which had turned dark blue. This picture is not about a specific subject, but about color and its impact.

Blue Hour
photograph with encaustic and charcoal on birch board

\$295





Colleen Quigley

Pink Arcadia is a grouping of hybrid forms covered in a pink glaze inspired by the multiplicity of shapes and colors of cacti native to the Sonoran Desert. The arrangement of the pieces evoke propagation and repetition, a dynamic that highlights the potential of basic forms. The pink glaze evokes an idyllic space of unbounded colorful nature, a pink arcadia.

Pink Archadia
hand built glazed ceramic
\$800



Colleen Quigley

Pink Persepolis is a grouping of bright pink ceramic flowers, some arranged in a line, others in a cluster, all of which nod to the famous ancient Persian city. The pieces are made of ceramic and are hand-painted with a vibrant pink color. The flowers are arranged in a way that they appear to be growing from a common base, creating a sense of unity and harmony.

Barbara Rogers

One of my favorite parts of being an artist and living in Tucson, AZ is having a garden easily accessible from my studio. The desert itself and these glorious botanical resources like Tohono Chul, the Arizona-Sonora Desert Museum, and The Tucson Botanical Gardens are remarkable resources that are available to all of us working artists who choose to live in Tucson. Just looking out of my studio window is enough to get me excited about color in the desert. The colors around me now are so much more subtle in their variations than the emerald greens and bright chartreuses that inspired the work when I painted in San Francisco. There are probably 30 variations on the color green that I see every day and then throw in the dead foliage and you get at least 15 shades of ochre and brown. All of these greens and browns form the stage for the showstopper that is fuchsia *Bougainvillea*. The supporting cast of oranges and lemons on their trees create my garden as my theatre in the desert. It is almost too much beauty for me to handle and when the hummingbirds visit, I know this is a kind of heaven.

Cultural Alchemy
oil on canvas mounted on panel
\$3500

courtesy of Gebert Contemporary, Scottsdale, AZ



Barbara Rogers

Todd Ros

Sonoran Garden
oil on canvas
\$2400



Tamara Scott-Anderson

Purple Prickly was inspired by the Santa-Rita prickly pear (*Opuntia violacea* var. *santa rita*). The color contrast of their blue-grey pads and the shades of purple make it one of the most colorful of the prickly pear cacti.

Both the pads and fruit are edible. Cold temperature and drought intensify the purple color. Lovely yellow flowers appear in the spring followed by red fruit in the summer months. Inspired by the colors and textures of the flora of my surroundings, flowers and plant life are a favorite subject of mine. I enjoy layering fabrics, ribbons, trim, thread and beads to depict real and imaginative flowers.

Purple Prickly
hand dyed fabric with beads and thread on hardwire cloth
\$875



Maddie Tsurusaki

The Sonoran Desert is blessed with magnificent summer monsoons. In this piece, I used an iconic image of a lightning bolt to play with the colors of the rainbow that follow a storm. The movement and color of shapes in the background suggests the vertical movement of a summer downpour. The border is me, playing with shape and color as I weave.

Most of the piece is done in a traditional Swedish tapestry technique called Rolaken. Like any tapestry technique, it can be found around the world under different names.

Monsoon
linen warp with wool weft
Not For Sale



Jim Waid

I am particularly fond of the sunrise and sunset in the Sonoran Desert when the plants are raked with a backlight that turns the spiny edges neon. Those days when the combination of moisture and the angle of the sun in the evening suffuses the air with pink. These inform my practice of creating sparkling light.

Along the Tanque Verde
acrylic on canvas
\$19500

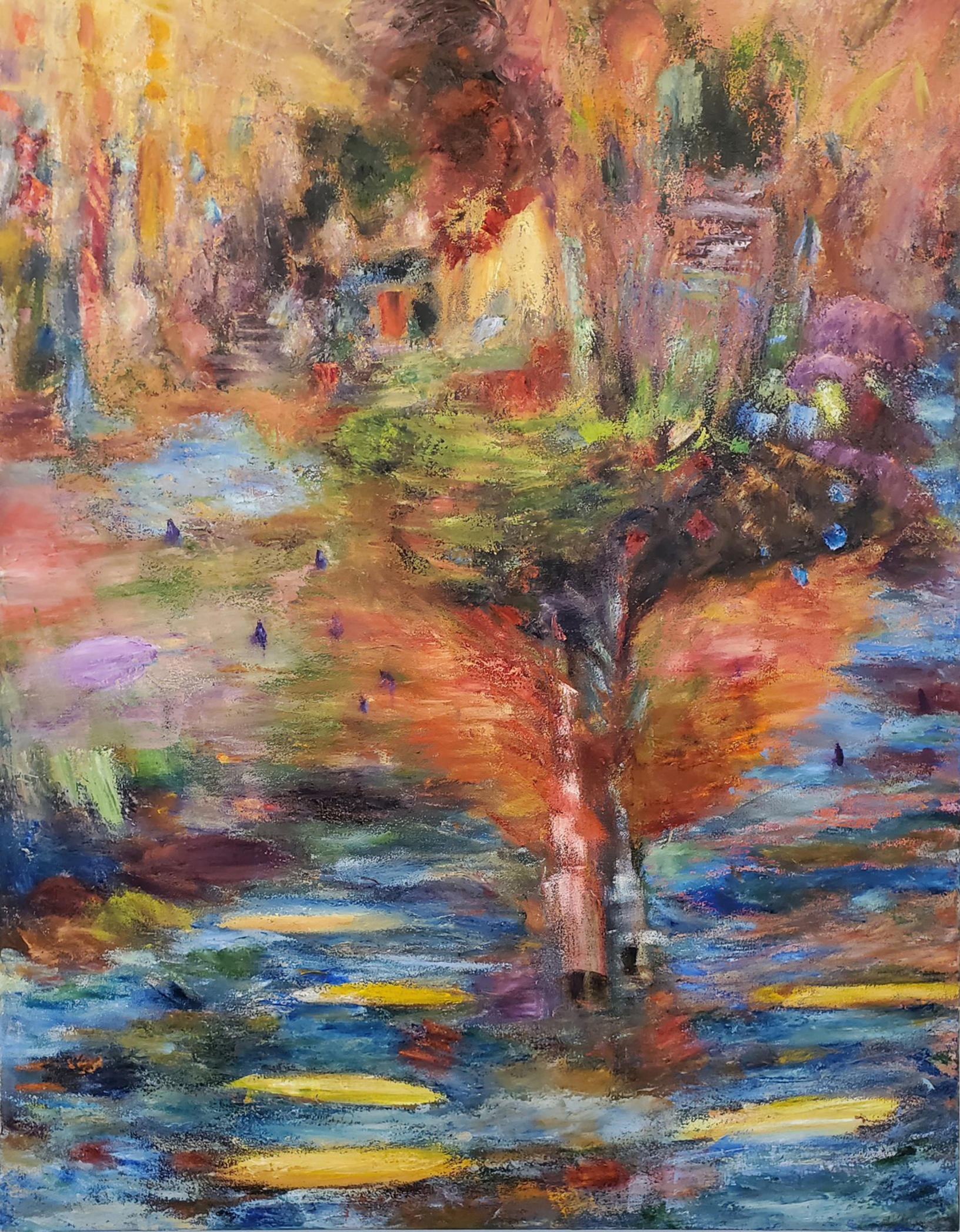
courtesy of Bentley Gallery, Phoenix, AZ



Paul Waid

Using color, light and shapes in organic compositions, I try to give my paintings a visual impact that shows some of the beauty and connections that I see in the world around me.

Phoenix
oil on canvas
\$7000



Helen Walthier

These pieces are a part of my ongoing Color Studies Series. Long known as a colorist, in this group of paintings I explore the ability of color to describe location, time, and an emotional response to specific places. Living in Tucson, traveling extensively, and working in landscape architecture has inspired my interest in the sometimes powerful, sometimes subtle, nuances of local color in the Sonoran Desert and the world beyond.

Color Series: Springtime, Palo Verde is an intimate piece, capturing the joyful brilliance of Palo Verde trees as the weather turns warm. The color is an almost unreal chartreuse green that illuminates the desert during this time of year.

Color Series: Springtime, Palo Verde
oil and cold wax on cradle board
\$450

Color Series: Desert Rain expresses the power and intensity of our summer desert rains. It captures the impact of these storms racing across the desert, lightening flashing, and the subtle smell of returning moisture in the desert air.

Color Series: Desert Rain
oil and cold wax on cradle board
\$1650





Dan Weisz

The Sonoran Desert hosts more varieties of hummingbirds than any other region of the United States. One of the more stunning hummingbirds is the male Broad-billed Hummingbird, only in the deserts of southeastern Arizona commonly in the summer. The male Broad-billed has a bright red/orange beak, a dark green body and a brilliant blue gorget that takes one's breath away.

Bedazzled Feathers
archival pigment print
SOLD



Robin Westenhiser

What drew me to Tucson has kept me here over 40 years. The colors, the dance of light and shadow, a time when the light seems to lavish each object of its desires and turns the ordinary into something sacred. My favorite time of day is always when the clouds turn pink.

I work from my home in Tucson, Arizona with a beautiful view of the Santa Catalina Mountains. I am a collector of things. I find inspiration in my colorful southwestern surroundings, love my Sonoran Desert, the mountains that surround the city and our big blue sky. My close proximity to the border has developed a deep love of Mexico, the colors, the foods, the traditions and the people. I love to paint in bright colors that make me happy and feel alive! My paintings make me smile and I hope they make others smile too!

When the Clouds Turn Pink
acrylic on wood cradle board
SOLD



RaW

Patty West

This piece represents colors gleaned from the desert and used to dye wool fibers. The variety of color that is in and can come from the desert is endless. Natural dyes often result in unique colors each time they are steeped from roots, leaves, flowers, parasites and fruit. All of the materials used in this piece are harvested in Arizona although the cochineal was purchased. This piece is made from wool dyed with 20 different combinations of plants and animals using mordant techniques including some native plants (camphorweed, elderberry fruit, canaigre dock root, and black walnut husks) and non-native plants (pokeweed berries, mulberry fruit, and eucalyptus leaves) as well as the historically significant parasite Cochineal. Rusty iron was used to make an afterbath to shift some colors. Others were fermented to give richer hues. The wood frame is made from a yucca stalk, two mesquite roots and a piñon branch. The hanging plant materials are walnut cross sections and a devil's claw seedpod, also known as a girl catcher.

Information about the different dyes present in this piece is viable at the Welcome Desk

Color of Place
plant dyed wool with plant materials
SOLD



Patty West

Patty West is a textile artist who has been working with natural fibers and dyes for over 20 years. She is known for her intricate woven pieces that often incorporate natural elements like driftwood and stones. Her work is displayed in galleries and museums around the world.

Photo: David Laundy

Maureen Brusa Zappellini

Delights of the Soil is inspired by the patterns of wildflowers emerging from the sandy soil of the desert. Every year I spread a wide variety of native wildflower seeds on the first Tuesday in November, Election Day. Wildflowers are typically seeded many months before they appear in the springtime. I choose that specific day as a wish for hope and change in our environment and society. Wildflowers are hearty and strong; they need little care and are made stronger by weathering the winter storms and rough ground. In the early spring, they emerge as a pattern of tiny leaves and color changes in the surface of the new soil. They give me hope for a splendid spring and a more decent, humane society.

Delights of the Soil
stitched fabric with brass, copper and felt
\$800

