

Adapted line drawing of Rothko Sky (Baboquivari) | Curt Pradelt

CURT PRADELT

Rothko Sky . Baboquivari

photograph with encaustic and charcoal on birch board

from the TOHONO CHUL exhibition

ON THE DESERT: the Discovery and Invention of Color

*"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 by **Mark Rothko**."*

Curt Pradelt creates beautifully composed photographs that have a painterly feel. The painterly influence of his dream shrouded vistas comes from all directions – Surrealism, Minimalism, Abstract Expressionism, Pop Art, and Japanese Ukiyo-e woodblock prints – and lends each image a stripped down elegance with a sense of mystery. The painterly quality of the finished work is further enhanced by a layer of **Encaustic** that covers the image with a subtle veil of translucent wax, transforming the image to the realm of object. The contemplative mood each piece possesses may come from Curt's ability to let things happen when working with the camera – *"Sometimes I see the image and then take the photograph; sometimes I take the photograph and then see the image."*

Color Field : is a mode within Abstract Expressionism, distinct from gestural abstraction, or Action Painting. It was pioneered in the late 1940s by Mark Rothko, Barnett Newman, and Clyfford Still, who were all independently searching for a style of abstraction that might provide a modern, mythic art and express a yearning for transcendence and the infinite. To achieve this they abandoned all suggestions of figuration and instead exploited the expressive power of color by deploying it in large fields that might envelope the viewer when seen at close quarters.

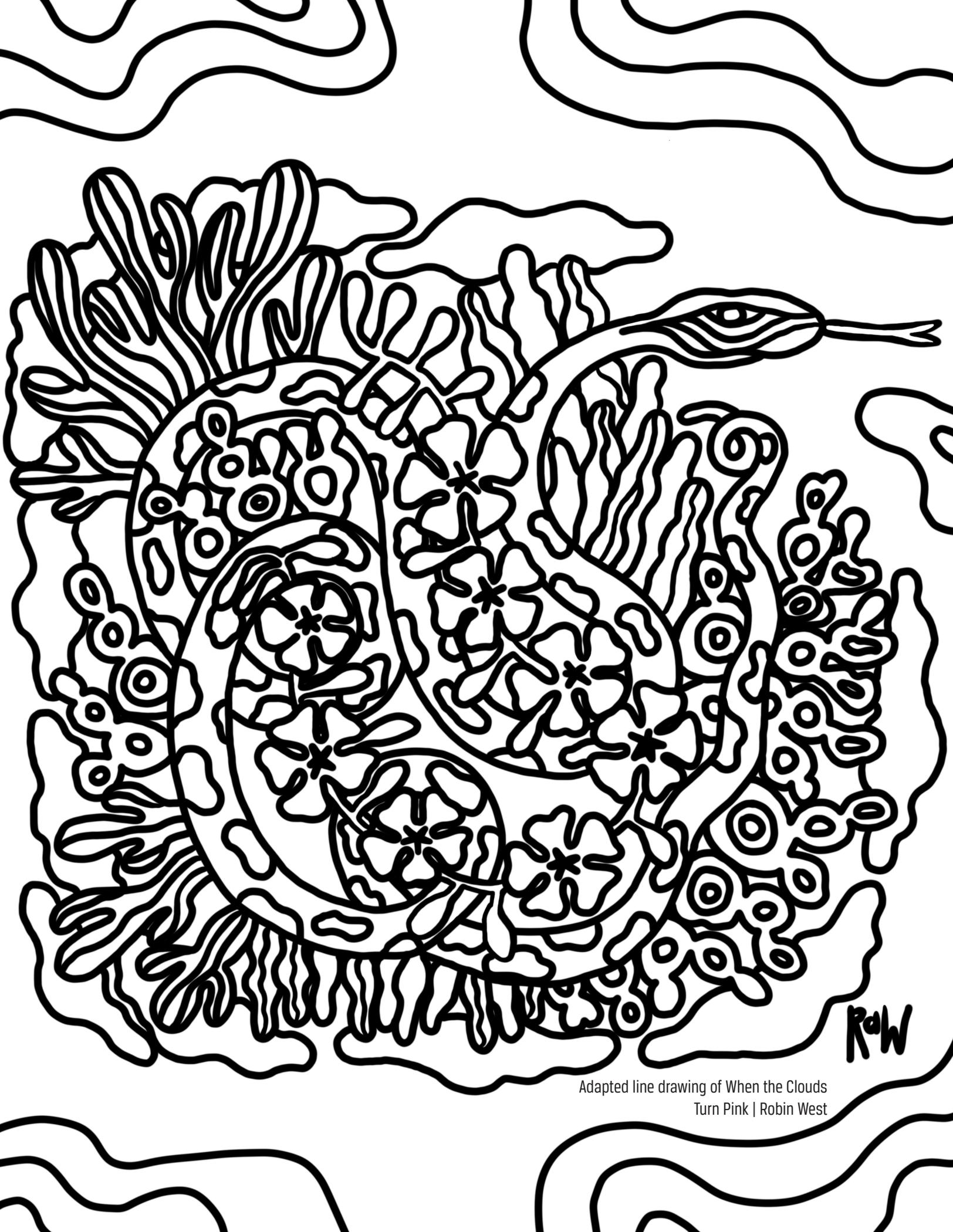
Mark Rothko : (1903-1970) a prominent figure among the New York School painters, Mark Rothko moved through many artistic styles until reaching his signature 1950s motif of soft, rectangular forms floating on a stained field of color. Heavily influenced by mythology and philosophy, he was insistent that his art was filled with content, and brimming with ideas - *"If you are only moved by color relationships, you are missing the point. I am interested in expressing the big emotions – tragedy, ecstasy, doom"*

Encaustic : also known as hot wax painting, involves using heated beeswax to which colored pigments are added. The liquid or paste is then applied to a surface—usually prepared wood. The simplest encaustic mixture can be made from adding pigments to beeswax, but there are several other recipes that can be used—some containing other types of waxes, damar resin, linseed oil, or other ingredients.

CLAUDE MONET study of light, color, and shadow project

Using a phone or camera, take pictures from the same fixed location that captures the sky, horizon, and some landscape elements near and far (foreground, mid-ground, background) in the view finder. Throughout the course of a day, take pictures of that same vast scene – maybe one per hour. The next day, go through the photographs and see how the sun's light and shadow affects the color of everything.

to learn more about Curt Pradelt go to www.curtpradeltphotography.smugmug.com



Raw

Adapted line drawing of When the Clouds Turn Pink | Robin West

ROBIN WESTENHISER

When the Clouds Turn Pink
acrylic on cradled birch panel

from the TOHONO CHUL exhibition

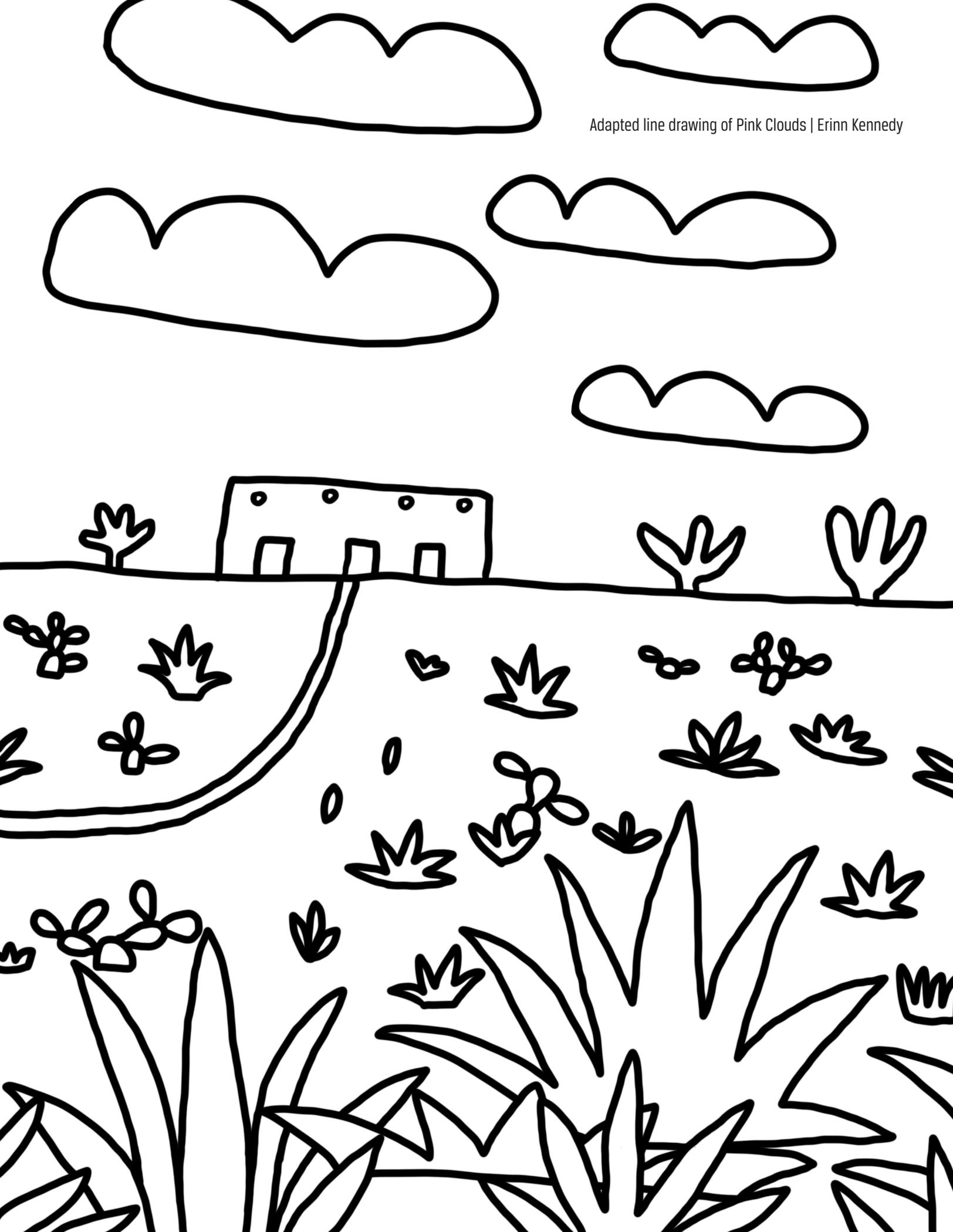
ON THE DESERT: the Discovery and Invention of Color

What drew Robin Westenhiser to Tucson has kept her 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. Her favorite time of day is always when the clouds turn pink.

Robin works from her home in Tucson, Arizona with a beautiful view of the Santa Catalina Mountains. She is a collector of things and finds inspiration in her colorful southwestern surroundings, the Sonoran Desert, the mountains that surround the city and our big blue sky. Robin's close proximity to the border has developed a deep love of Mexico, the colors, the foods, the traditions and the people. She loves to paint in bright colors that make her happy and feel alive! Robin's paintings make her smile and she hopes they make others smile too!

to learn more about Robin Westenhiser go to <https://www.naturaltucson.com/2018/11/01/230981/robin-westenhiser-enriching-life-with-color>

Adapted line drawing of Pink Clouds | Erinn Kennedy



ERINN KENNEDY

Pink Clouds

acrylic on cradled birch panel

from the TOHONO CHUL exhibition

ON THE DESERT: the Discovery and Invention of Color

Erinn Kennedy paints the objects and places that she loves and that are a part her everyday life. Inspiration comes from the natural beauty and historic structures found in the Sonoran Desert landscape in and around Tucson, Arizona. Erinn infuses her paintings with a moody atmosphere that hints at an unfolding narrative long ago told by some imaginative and colorful storyteller. Early in her career, Erinn fell under the spell of *Henri Matisse* and his use of simplified shapes, incredible color, and flat tilted perspective. Influenced by her Arizona surroundings, Erinn has developed a distinct style - a blend of Matisse paired with *Folk-Art* elements - that captures the essence of the Desert Southwest.

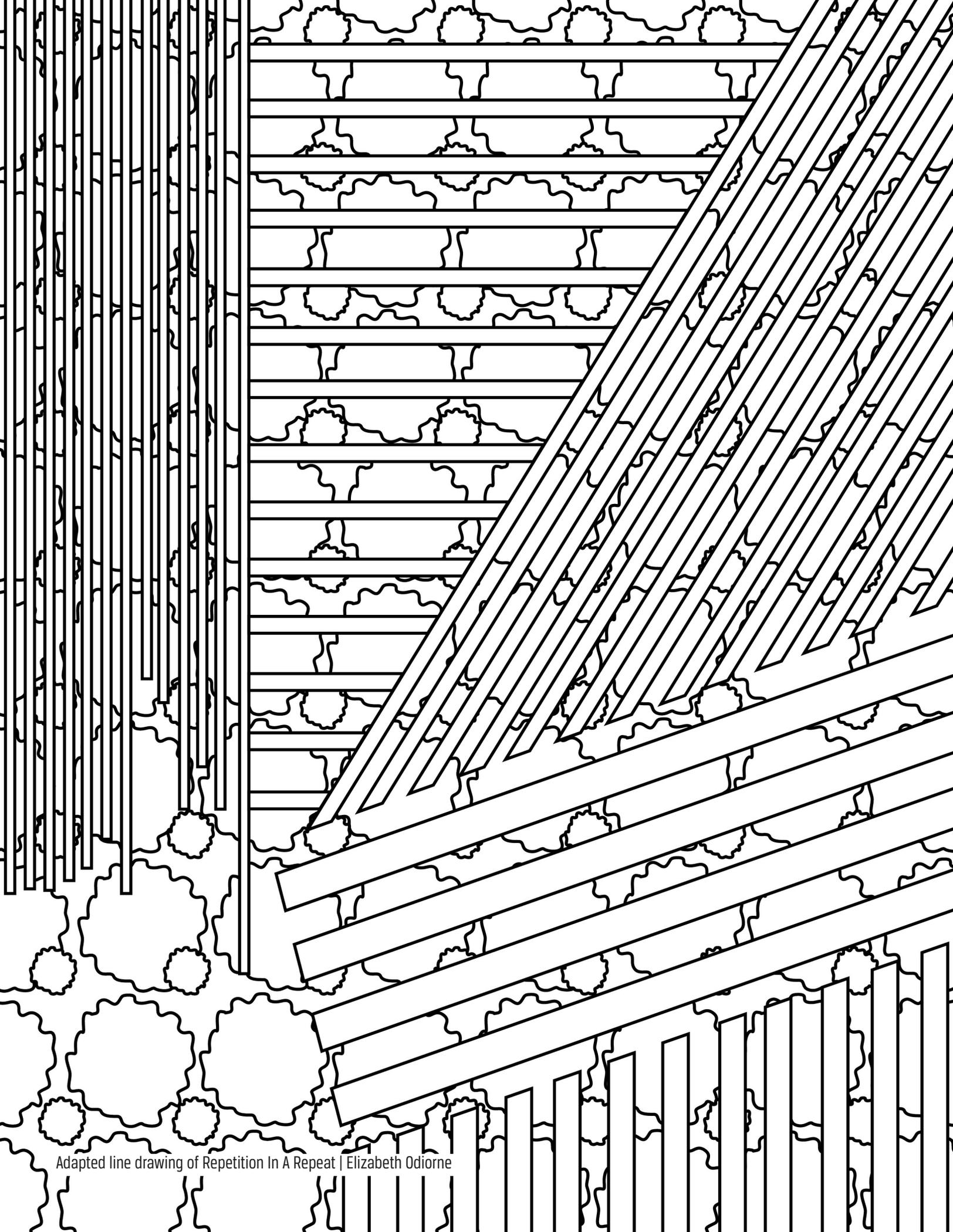
Henri Matisse : Henri Matisse (1869-1954) is widely regarded as the greatest colorist of the 20th century and as a rival to Pablo Picasso in the importance of his innovations. He emerged as a Post-Impressionist, and first achieved prominence as the leader of the French movement Fauvism. Although interested in Cubism, he rejected it, and instead sought to use color as the foundation for expressive, decorative, and often monumental paintings. As he once controversially wrote, he sought to create an art that would be "*a soothing, calming influence on the mind, rather like a good armchair.*" Toward the end of his life, he made an important contribution to collage with a series of works using cut-out shapes of color. He is also highly regarded as a sculptor

Folk-Art : May be decorative or utilitarian. Is handmade; it may include handmade elements, as well as new, synthetic, or recycled components. May be learned formally or informally; folk art may also be self-taught. Is traditional; it reflects shared cultural aesthetics and social issues. Is, of, by, and for the people; all people, inclusive of class, status, culture, community, ethnicity, gender, and religion

FIGURE | GROUND and FIGURE.GROUND | REVERSAL project

Erinn Kennedy sometimes makes stencils to create the plants in her paintings. Using scissors (Erinn uses an x-acto knife), paper and a pencil, draw your own simplified desert plants and carefully cut out the inner area (figure) from the outer area (ground) to create your own desert plant stencils. Then, use those stencils with watercolors or paint (apply with sponge), colored pencils or markers to create your own desert landscape. You can lay the sheet of paper down, then position the stencil on top of it, apply color to the cut-out area (creating the relationship of the figure to the ground), or lay down the cut-out shape and apply color all around it (creating a figure ground reversal).

To learn more about Erinn Kennedy go to www.erinnkennedy.com



Adapted line drawing of Repetition In A Repeat | Elizabeth Odiorne

ELIZABETH ODIORNE

Repetition in a Repeat

screen print on raw silk using pigment and hand drawn imagery

from the TOHONO CHUL exhibition

ON THE DESERT: An Exploration of Fibers

Elizabeth Odiorne has been living in Arizona for over 20 years; her studio practice is motivated by her local surroundings. We are surrounded by visually intriguing, recurring designs in nature, ranging from simple to intricate. Her desire is to capture this beauty for you to enjoy. Her screen-printed textiles focus on exemplifying and magnifying the complexity of repeated forms. She is passionate about the time-honored tradition of screen-printing textiles and takes great pride in executing nearly all aspects of the process by hand. Elizabeth is interested in the effects of a maze like environment that completely surrounds and immerses the viewer in patterns that subtly shift with imagery and color. She wants the viewer to absorb and be engrossed in the original drawings, shapes, composition and colors that she has created in her screen-printed designs that evolve and grow as time goes on. Her imagery utilizes a process of repetition that is significant in the memory of shapes and colors throughout her personal timeline. Patterns and motifs signify and reflect on monumental moments or personal achievements. Elizabeth's intention is to imply that the impact of events subtly evolve over time and are a never-ending source of inspiration and reflection. She wishes to instill an overpowering visual sensation upon entering her installations or when viewing a single panel; a confrontation of brilliant, saturation of colors, layers of delicate linear patterns, embedded with a unique record of personal anecdotes.

Screen Printing is a printing method where ink is driven through a stencil with a squeegee. Like to Japanese woodblock prints, one color is printed at a time and therefore several screens must be used and layered to produce an image with multiple colors. In the 1960s, American artists, including Roy Lichtenstein and Andy Warhol, popularized the technique by using it to mass-produce graphic style prints in bright colors. Their art marked the beginning of the Pop Art movement. Since the Pop Art movement, contemporary artists continue to use screen printing to produce inspiring works of art. For more information about screen printing and influential screen printing artists, go to <https://mymodernmet.com/silk-screen-printing-artists/>

To learn more about Elizabeth Odiorne go to <http://www.elizabethodiorne.com/>

See Elizabeth's pieces come to life in this video by Creechers, <https://www.creechers.com/track-and-repeat>