



Adapted line drawing of The Night Owl | Robin Westenhiser

## **ROBIN WESTENHISER**

The Night Owl

acrylic on cradled birch panel

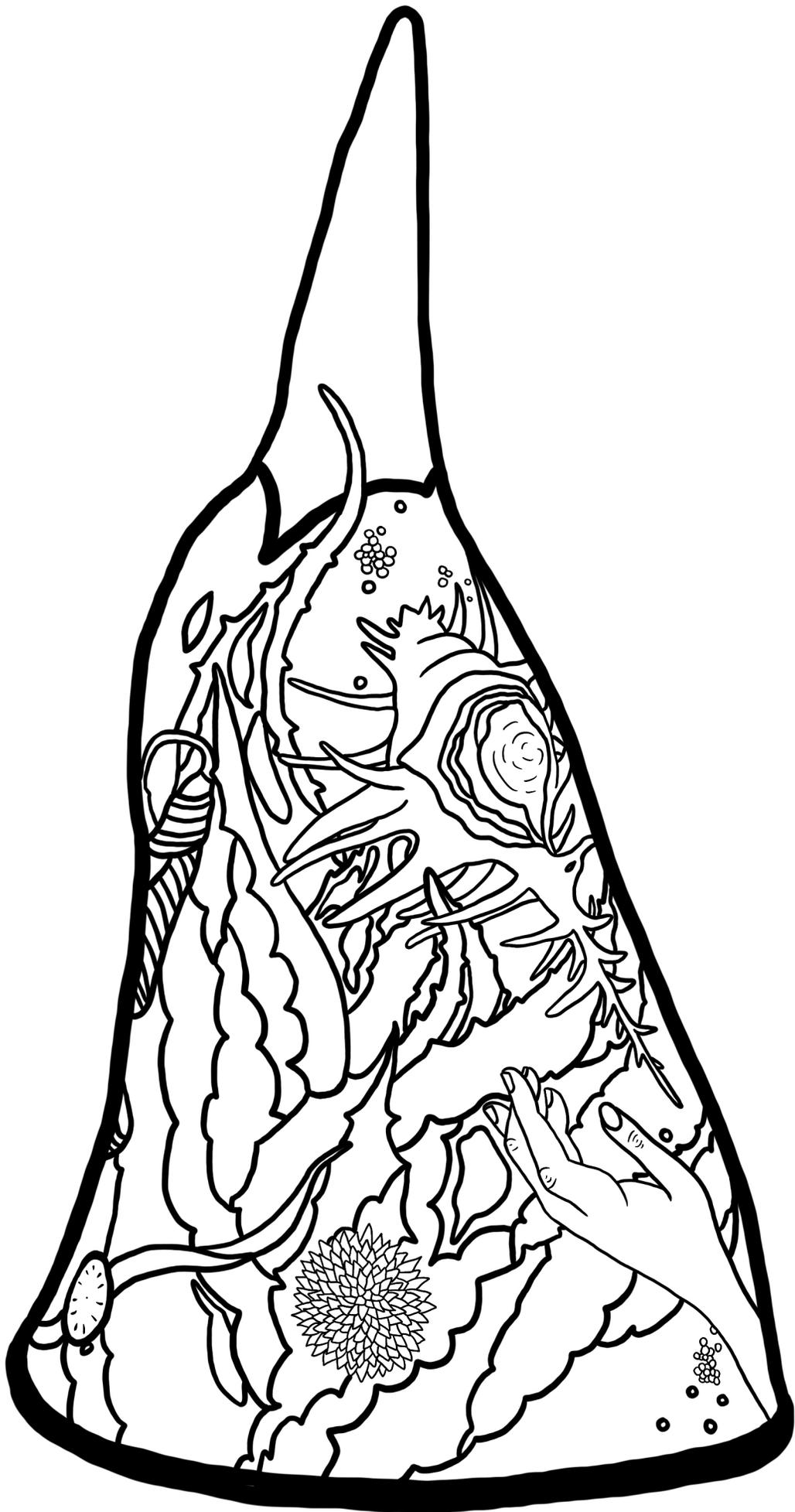
from the TOHONO CHUL exhibition: 10 x 10 2019

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 Agave Bird | Farrady Newsome

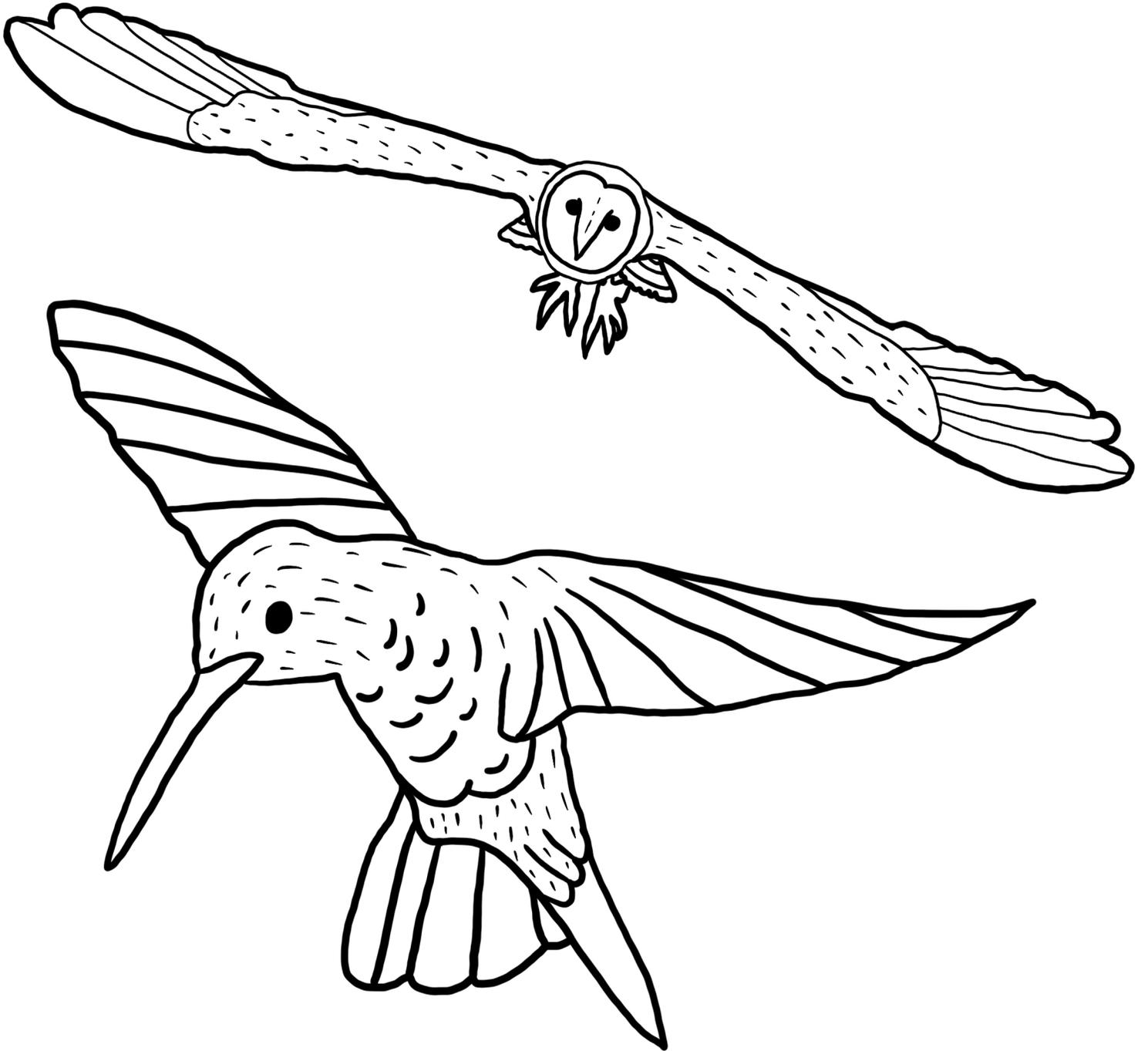
## **FARRADAY NEWSOME**

Agave Bird

ceramic: glazed terra cotta

BIRDS from the Tohono Chul exhibition TAKING FLIGHT: Birds in Art

"This large, glazed terra cotta bird gazes upwards towards the sky in a reflective state. The drift imagery that cloaks it speaks to the unseen current of time, especially biological time and the dangers inherent within its flow. The watch, pelvis, shells and eggs can be seen to represent biological time and fertility, whereas the spiny agaves, shark tooth and poisonous datura seed represent potential dangers. This sculpture is part of an ongoing series that explores these ideas by means of a painterly glazed surface."



Adapted line drawing of Last Face | Brian Hooker (owl) and Broadbill in Reverse | Lawrence Beck (hummingbird)

## **BRIAN HOOKER**

Last Face  
archival pigment print

BIRDS from the Tohono Chul exhibition TAKING FLIGHT: Birds in Art

"The barn owl is a nocturnal predator whose wide range includes a year-round presence in much of Arizona. With a feathered dish-shaped face and slightly offset ears, the barn owl has the ability to detect and to locate prey from their slightest sounds. Sharp talons and a hooked bill quickly snatch and dispatch small mammals. The barn owl's call is a long hissing shriek, rather than a hoot often associated with owls. One can imagine that as the barn owl descends, the prey takes a quick glance backwards at the last face it will ever see."

## **LAWRENCE BECK**

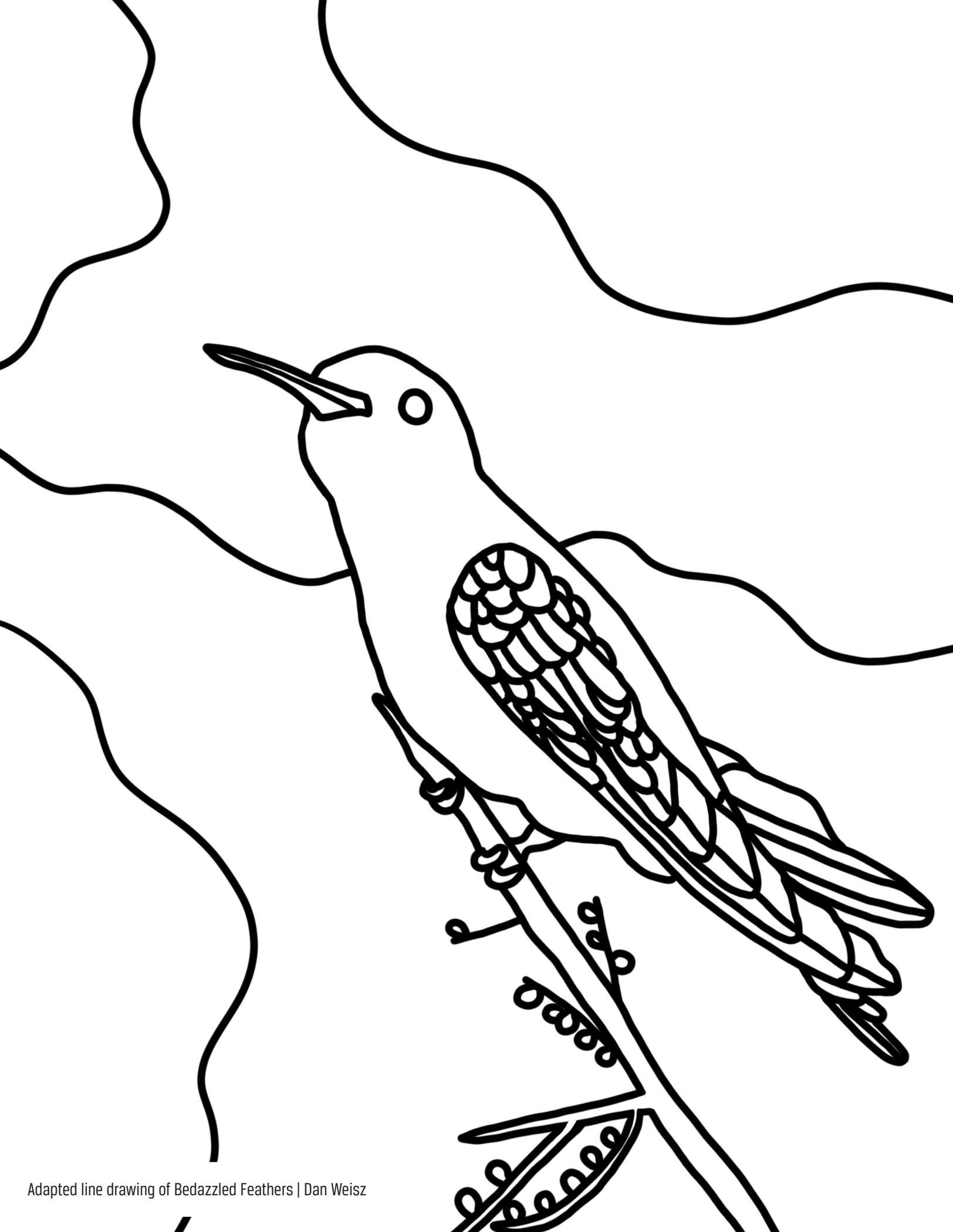
Full Reverse  
archival pigment print on rice paper attached to panel, finished with acrylic

BIRDS from the Tohono Chul exhibition TAKING FLIGHT: Birds in Art

"To my way of thinking Hummingbirds represent the essence of flight. Their ability to hover, fly inverted and in reverse is unequalled in the Avian kingdom. That they exist only in the Americas and are the smallest of all birds adds to their unique aspect.

I've chosen to study and photograph Hummingbirds for the past nine years, following my first exposure to them in 2006. Rather than follow the current norm of using between six and twelve flash units mounted on light stands placed 18" from a flower or feeder I prefer to photograph them from a distance of 15-20 feet, with a super telephoto lens (840mm equivalent), tripod and single flash mounted to a ring attached to the lens foot. Flash is used at the lowest power setting so as to provide fill light and not overwhelm the bird with a blinding intensity of light that would require 'glare recovery' endangering the bird's vision. With this technique I can capture wing movement rather than freeze all motion, rendering the bird lifeless as multi flash technique often does. Wing movement represents life. With enough time and exposure to the same birds relationships are developed. Food can be a powerful motivating force, especially when the Broad-billed Hummingbird consumes up to three times its body weight in nectar daily. They are aware as to where their food comes from and can be very trusting. I've had up to three hummingbirds land on me while cleaning and refilling their feeders and have had two Annas fly between my legs while I was leaning forward photographing Calla Lilies... emitting what sounded like a giggle as they flew away.

For over 30 years I've endeavored to find a way to present my work in unconventional ways. This past summer I developed a means of presenting my work in a mixed media format with no frame and no glazing, allowing the delicate texture of the substrate to complement the image."



## DAN WEISZ

Bedazzled Feathers  
archival pigment print

from the TOHONO CHUL exhibition ON THE DESERT: the Discovery and Invention of Color

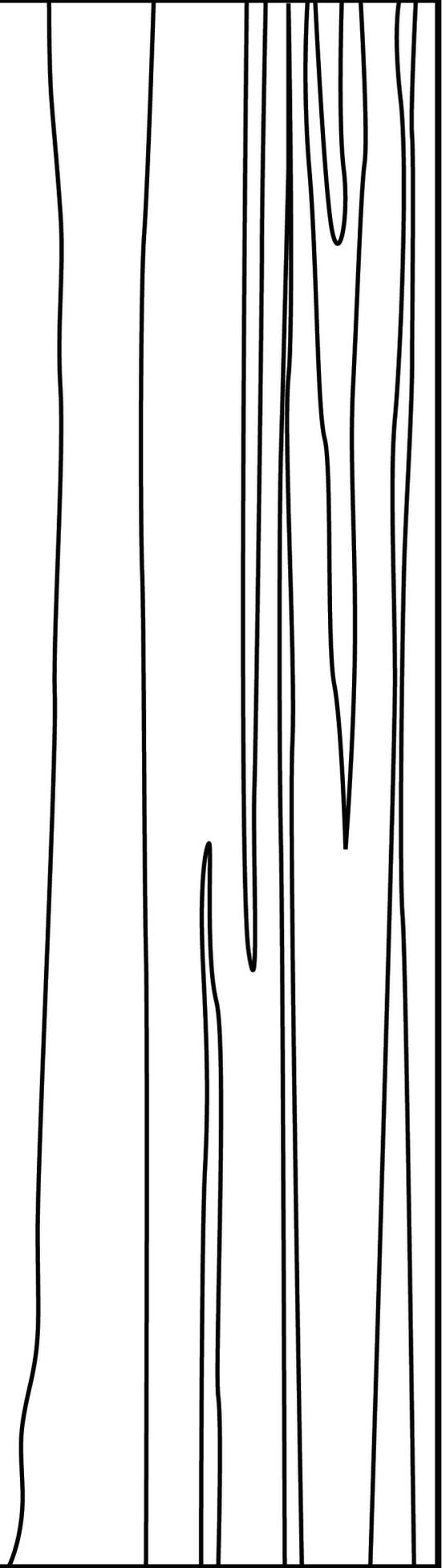
*"The Sonoran Desert hosts more varieties of hummingbirds than any other region of the United States. One of the more stunning hummingbirds is the male Broad-billed Hummingbird, only in the deserts of Southeastern Arizona, commonly in the summer. The male Broad-billed has a bright red/orange beak, a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

I am a native Tucsonan who grew up in a house west of Alvernon, near Speedway when Speedway was unpaved east of Country Club. I remember playing with lizards and ants in the yard and building forts made of tumbleweeds. To me, Tucson has always been the sounds of doves waking me in the morning, the smell of a summer rain, the mountains and desert, the beauty of our sunsets and the equally mesmerizing sight of our fleeting sunrises. I love Tucson for its rich diversity of people, cultures, and traditions.

After a career in Public Education, I retired and am able to spend more time outdoors. I took up photography and I now volunteer at the Arizona Sonora Desert Museum with their renowned Raptor Free Flight program, both as a narrator and as a bird handler.

The Sierra Club's "Daily Ray of Hope" has featured numerous images of mine on their e-newsletter and social networks. Tucson Audubon Society has used my work and images in their web blog, in the Vermilion Flycatcher newsletter and for various communications including print, e-mail newsletters and social networks. I have images on permanent display at Agua Caliente Park's Ranch House and at the Paton Center for Hummingbirds in Patagonia.

To learn more about Dan Weisz go to <https://www.flickr.com/photos/122902197@N03/>



## **JERRY CAGLE**

Pilgrim's Rest (Return to Roost)

Conspiracy of Cranes

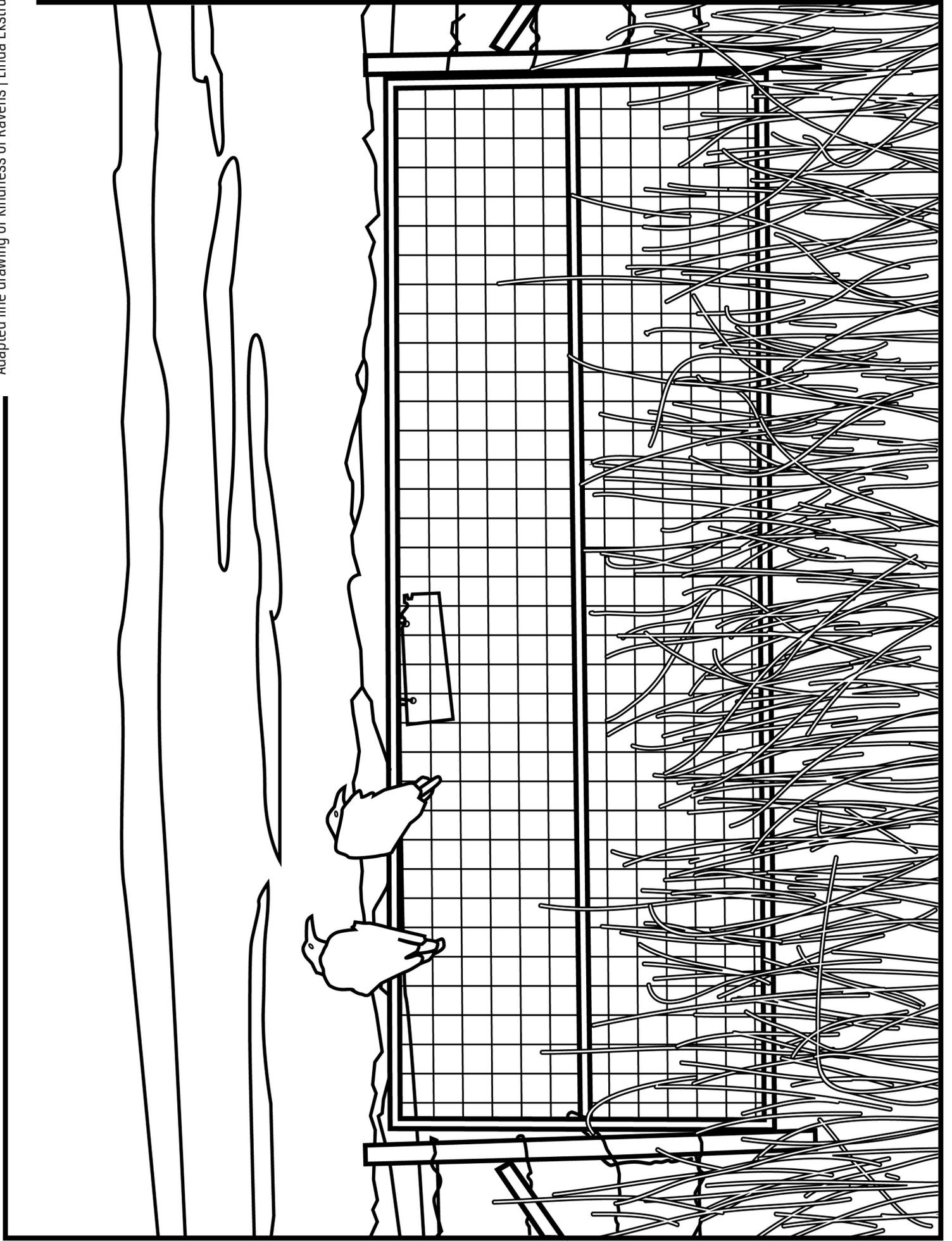
Sandhill Cranes, Sunset Silhouette, Whitewater Draw, Arizona

archival pigment prints

SANDHILL CRANE series

"Birds enliven our hearts. Spirit-like beings of, and yet not of, this world. They can, at will, slip the bonds of "earthly existence" and ascend into the ethers. Watching them soar, boundless and carefree, we long to commune with them in their natural milieu."

*Note: The sandhill cranes in these images are wild birds that overwinter in Cochise County at the Whitewater Draw Wildlife Area in the southeast corner of the state. I encourage all to take the time to make the trip out to Whitewater Draw to observe firsthand these amazing animals in their seasonal environment.*



## LINDA EKSTRUM

A Kindness of Ravens  
archival pigment print

BIRDS from the Tohono Chul exhibition TAKING FLIGHT: Birds in Art

"These two Common Ravens (*Corvus corax*), looked rather regal as they perched on this gate that sits along Highway 181, a road that skirts the Chiricahua Mountains in Southeast Arizona, while seemingly enjoying the expanse of their kingdom at the end of a day. In all likelihood they are a monogamous mated pair. Note: the title of this photo is a protest against the Collective Noun designation for Ravens, that is, 'An Unkindness of Ravens,' which is a rather harsh judgment for a bird known for their intelligence and in some cultures been revered as Gods."