

Adapted line drawing of Cochise Head | Carson Bilger

## **CARSON BILGER**

### **Cochise Head**

acrylic on canvas

From the Tohono Chul exhibition

### **Arizona Otherworldly**

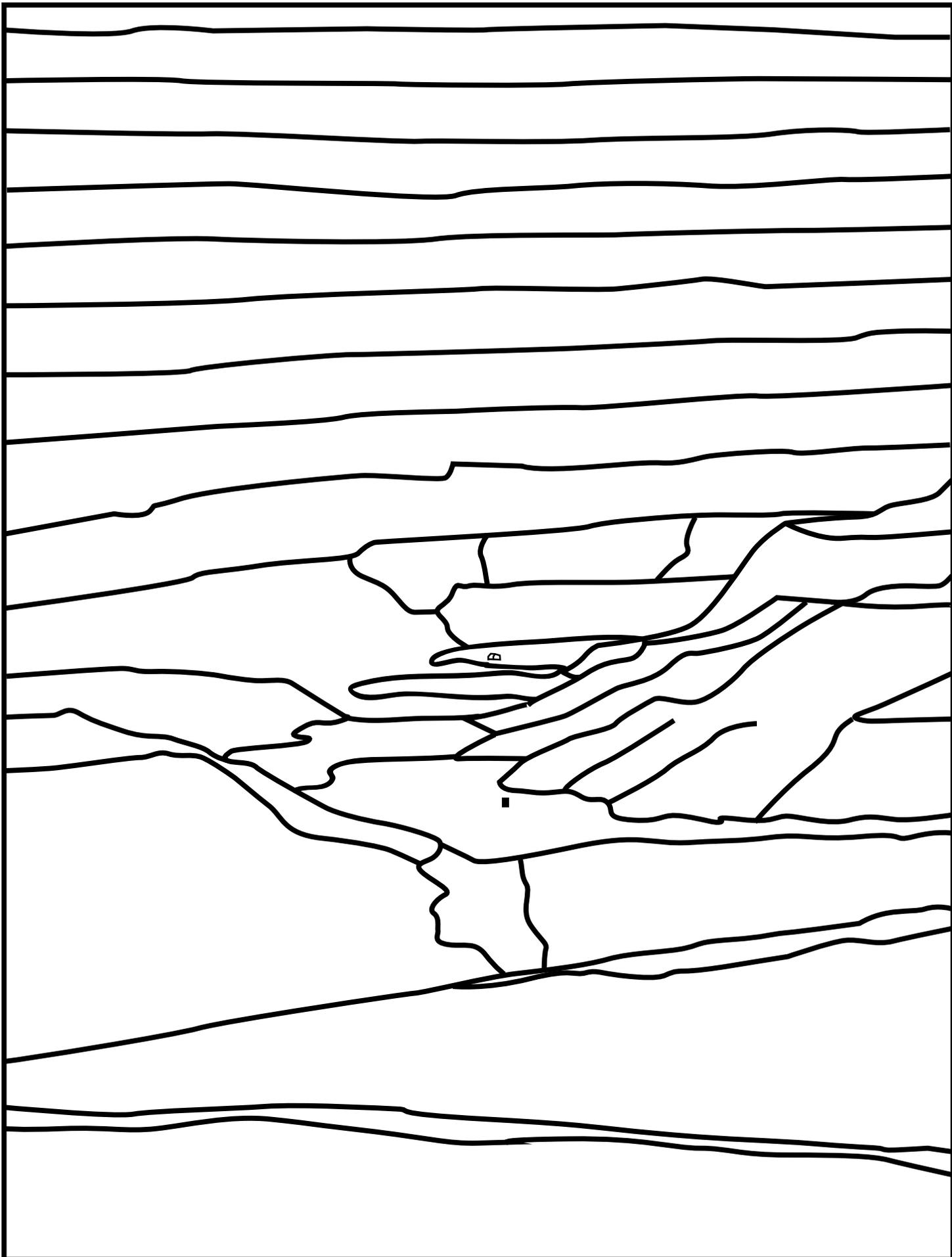
"This painting shows the mountain that resembles the upward facing head of Cochise in the Chiricahua Mountains. The way the peaks settle into facial features in a way that looks both intentional and natural was strangely beautiful to me."

Carson was born in the Midwest and moved to Arizona as an adult. His artwork is based off his travels around the state and the western part of the country and uses planar analysis to depict these landscapes as a complex puzzle of interlocking shapes and color. His aim is retain the sublime feel of the original location while visually exploring the geometry of spatial relationships.

Carson takes a vintage Polaroid 600 camera on his road trips to capture iconic American landscapes through a nostalgic filter. This imbues the images with a washed out color palette that evokes memory of the landscape as a moment of singular discovery. He then creates watercolor studies in his sketchbook of the photographs, choosing select compositions to paint larger scale using acrylic on canvas or board.

To learn more about Carson Bilder and his work, go to <https://carsonbilger.com/>

To learn more about the Chiricahua National Monument, visit <https://www.nps.gov/chir/learn/nature/geologicformations.htm>



Adapted line drawing of Lavender Pit | James Burton

# JAMES BURTON

## Lavender Pit

canvas print

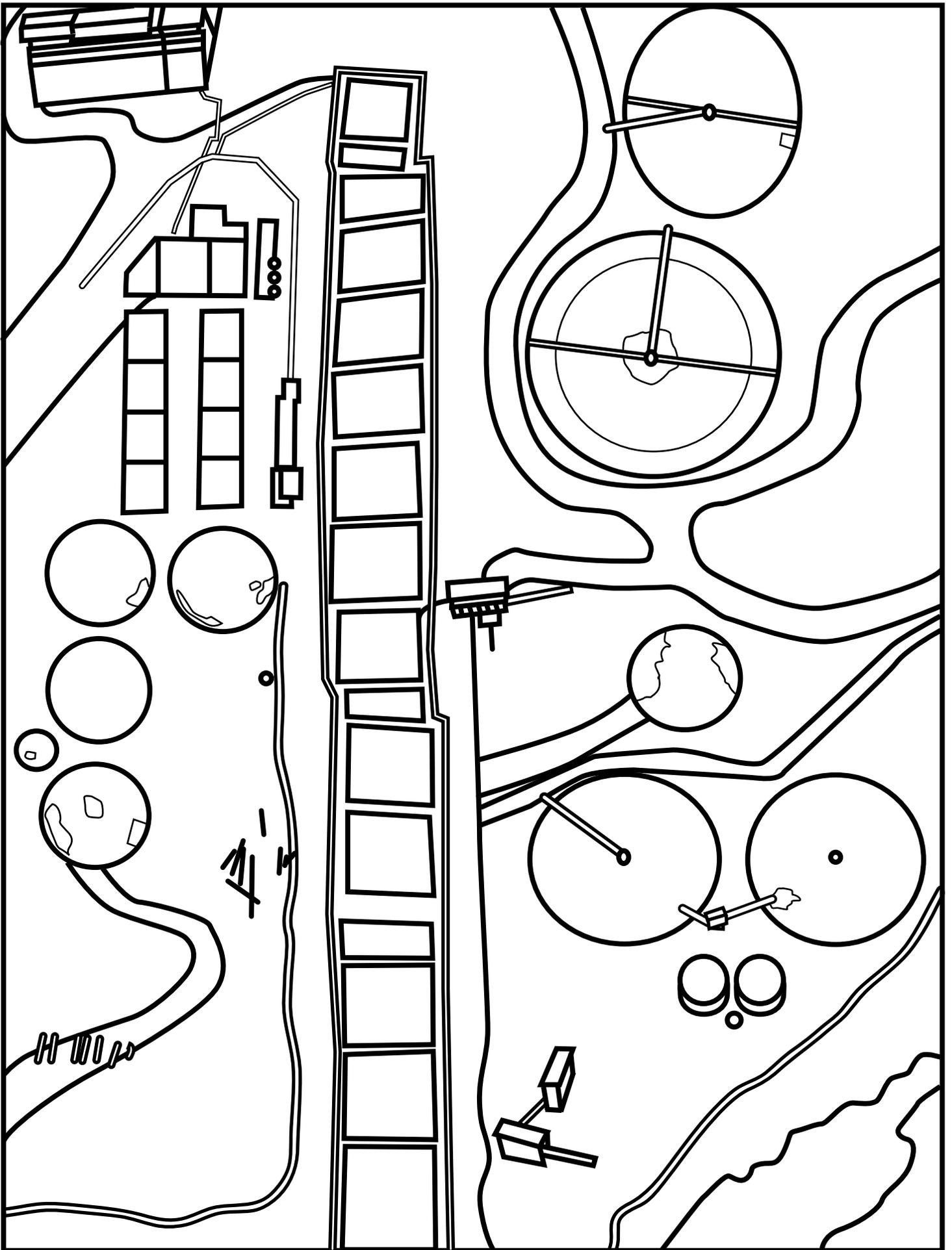
From the Tohono Chul exhibition

## Copper State

"More than a quarter billion (with a "b"!) tons of rock were removed from the Lavender Pit, including almost the whole town of Lowell, Arizona. The pit, even though it is lavender, is named for Harrison Lavender, the mining engineer who conceived the idea of the open-pit mine."

James began using a film camera when he was eight and began doing his own darkroom work as a child. Later, in college in Tempe, Arizona, he fell deeply in love with the American Southwest. His career as a scientist and archaeologist took him across four continents, but Arizona remained, by far, his favorite place on the planet. When James retired in 2015, he returned to Arizona and found time to use a camera again, together with a computer. This has greatly expanded his ability to create images that express how he experiences the desert.

To learn more about James Burton and his work, go to <https://jamesburton.zenfolio.com/f543682870>



Adapted line drawing of Ray Mine Montage 10 | William Lesch

# WILLIAM LESCH

## Ray Mine Montage 10

archival pigment print

From the Tohono Chul exhibition

### **A(maze)ing Maps & Legends**

**10 x 10 A Fundraiser 2017**

**Featured Artist William Lesch**

**10 x 10 A Fundraiser 2019**

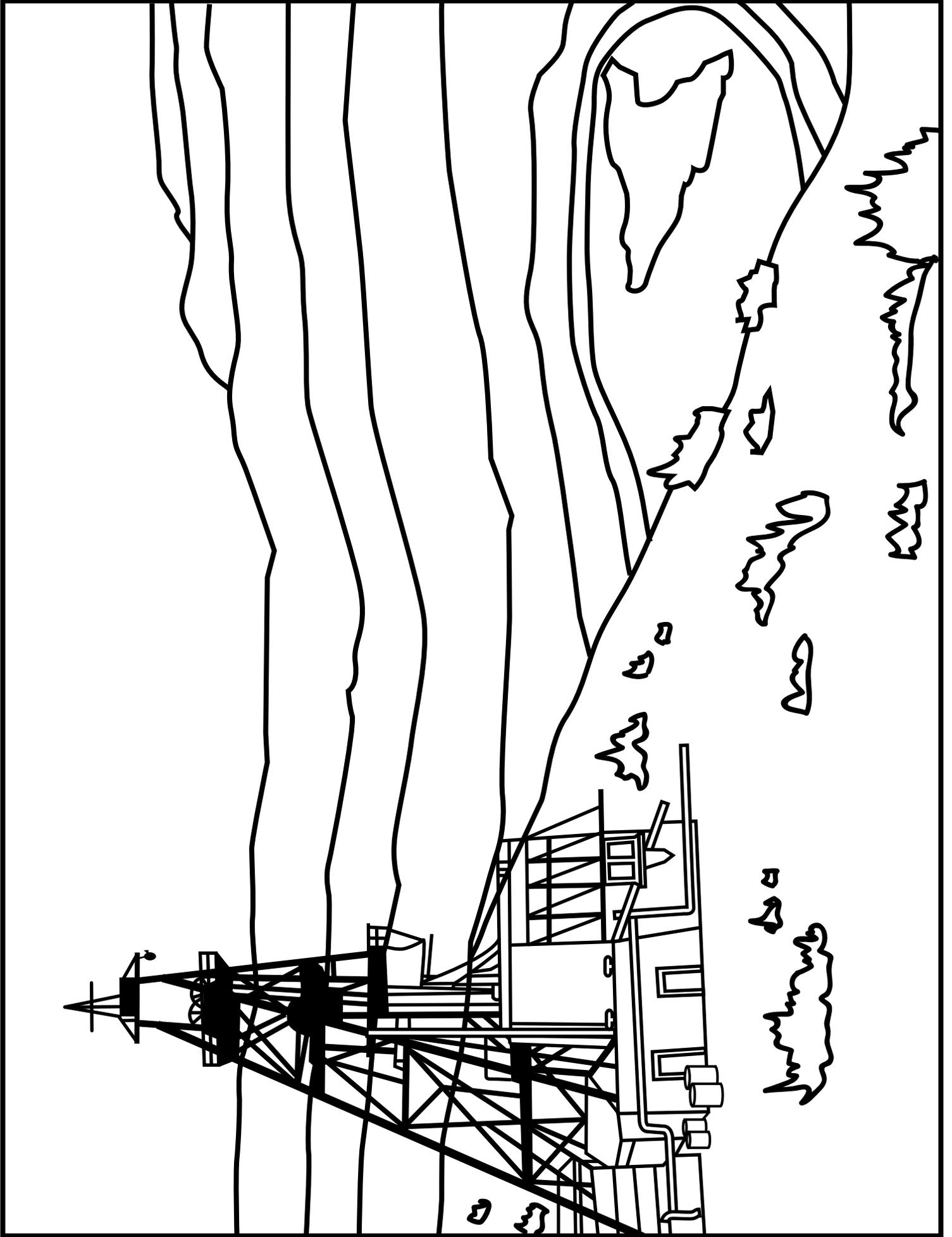
"My aerial photographs were inspired by the aerial work of Emmett Gowin, which I first encountered when he began shooting Mt. St. Helen's in the late 80's, and his later work of mines and bomb sites in his book Changing the Earth. The impetus to actually begin taking aerial photographs came about when my son got his pilot's license in high school in 2001. I began flying with him over Southern Arizona and naturally, I began to photograph from the plane.

We flew over mines and as I looked at them, I understood why Emmett had photographed them. The shapes and colors were amazing, like abstract paintings thrown onto the earth. From the very start, I made the decision not to follow what many other photographers had done with mines and make documentary photos about the destruction of nature. I felt that had been done and besides it seemed too obvious. Of course, these mines were a blight upon the earth, all you had to do was look at them to see that, but they also contained a terrible sort of beauty. They were like road maps of our way of life, the results of the decisions we had made to extract these minerals for our steel and copper, and in their own way, they were huge abstract earth sculptures, the sculpture of our time displayed upon the canvas of the earth.

I made digital scans from the film I shot and once the work was in digital format I realized I could piece these together. I saw no reason I could not work with them like a puzzle, pieces of earth, of shape and color, lines of roads and road cuts, the circles of the open pits and holding ponds. The mines had certainly paid no attention to the earth so I saw no reason to pay attention to factual recording of the mines, if they could move the earth around so could I. The mine photographs are montaged, pieced together from various mines and sections of desert, made into a composition the same way an abstract painter or a mapmaker might work with shapes of color and form."

William Lesch was born in Indianapolis, Indiana and grew up in the Midwest. His childhood summers were spent on Lake Wawasee in Northern Indiana and it was at Wawasee that he began forming an intimacy with the natural world. Lesch discovered photography and met his future wife, his two life-long loves, in the same year at the age of 21. He took photography as an elective course while in a pre-med program. Lesch had found his calling; he dropped out of pre-med and switched to art the following semester. Lesch earned a BFA in photography from the University of Arizona in 1976. He was the first Staff Photographer at the Center for Creative Photography from 1976-78. It was at this time that he began work on many of his signature series: his first time exposures of clouds, his early color work in the desert, and the beginning of his time-lapse light painting series. William Lesch still resides in Tucson, Arizona. He lives and works in an adobe house and darkroom that he built himself, by hand, making the adobe in his backyard. Lesch has always felt that life and art are about weaving together complex threads, be those threads of color, light and time, or experiences and skills.

To learn more about William Lesch and his work, go to <https://www.williamlesch.com/index>



# **FIONA LOVELOCK**

## **Bisbee Copper Mine**

watercolor on paper

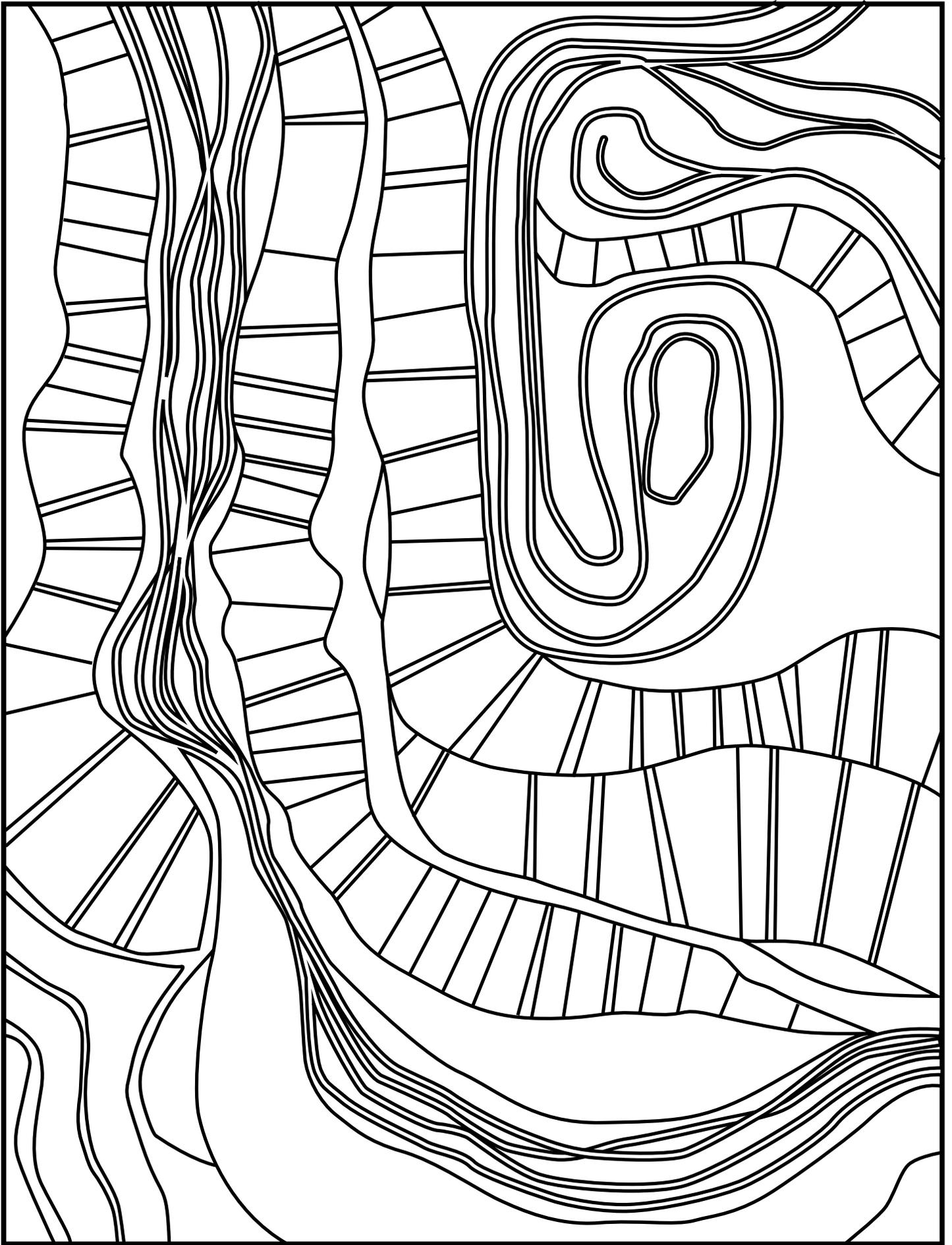
From the Tohono Chul exhibition

### **Copper State**

"Bisbee is a very quaint little town with an open pit copper mine. The shaft was used for taking miners down into the depths of the earth. The open pit mine, with its many terraces, is a very colorful sight due to the different soil colors. It was mined mainly for the exceptional quality of copper found there, but it also produced gold, silver, lead, zinc and manganese."

Fiona was born in Nairobi, Kenya, and lived there until 1965, when she moved to England and married. In 1969, she moved to Canada and lived there until 1974 before making Tucson her permanent home. She has been interested in art, mainly watercolors and drawing, all her life, but only started painting seriously in 1979. She is a signature member of the Southern Arizona Watercolor Guild, the Montana Watercolor Society, Arizona Aqueous, and a member of the Tubac Center of the Arts. Her paintings can be found in collections in the U.S., Canada, England, and South Africa, and have been accepted in numerous juried national and local art exhibitions.

To learn more about Fiona Lovelock and her work, go to <http://fionalovelock.com/index.html>



Adapted line drawing of Kitty Sturrock | Copper Mine Abstract

## KITTY STURROCK

### **Copper Mine Abstract**

watercolor on paper

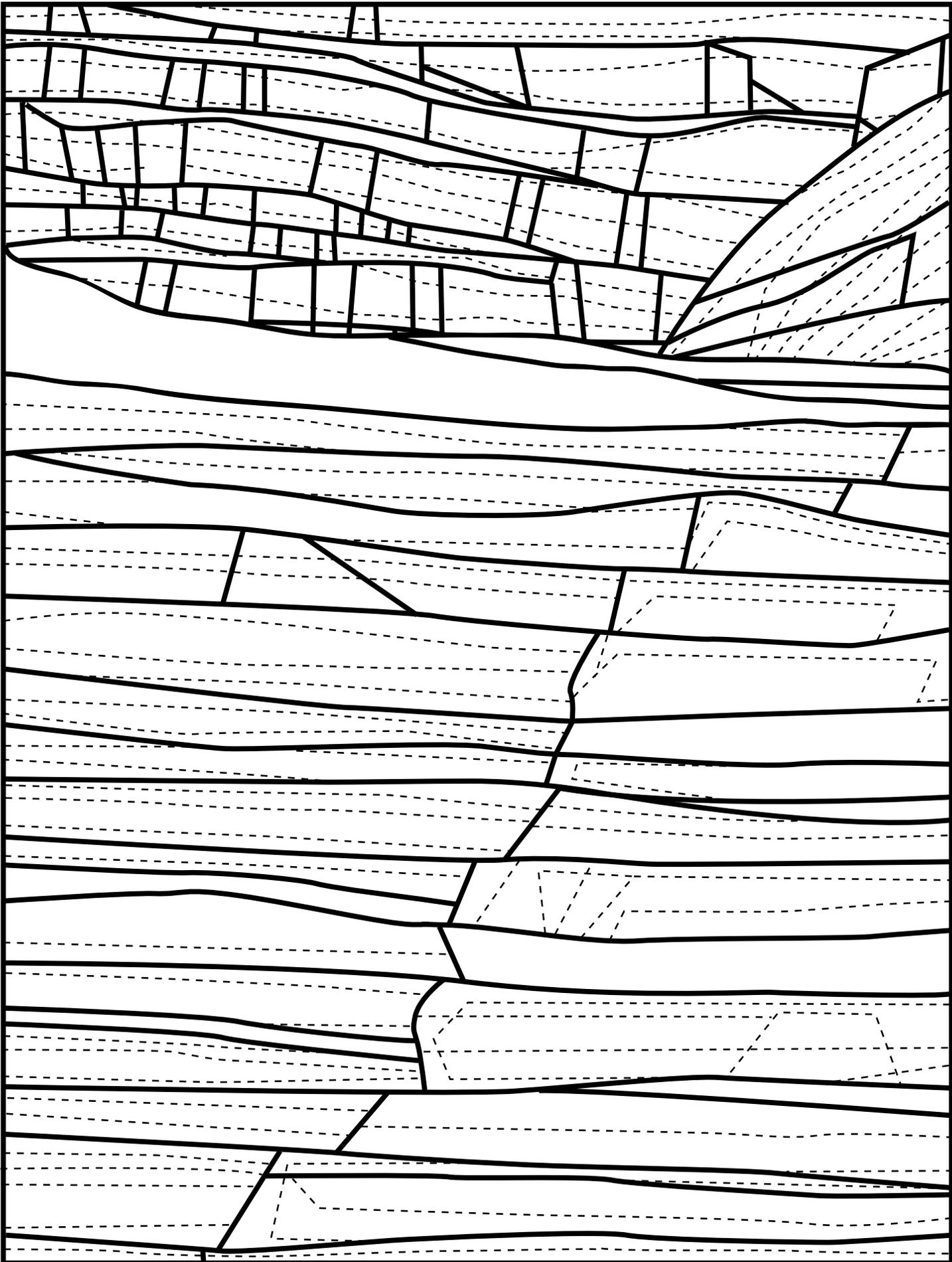
From the Tohono Chul exhibition

### **Copper State**

"**Copper Mine Abstract** is an abstract interpretation of a copper mine showing contours, layers, tracks and pools. The work represents hard work, determination and discovery."

Kitty Sturrock is a watercolor artist who spends winters in Arizona and summers in Wisconsin. She finds inspiration on sunny days with dramatic lights and darks. Kitty has been in many juried national exhibits, including Transparent Watercolor Society Annual shows, and Watercolor Wisconsin. She has been juried into top national art fairs including Lakefront Festival of the Arts in Milwaukee, the Old Town Art Fair in Chicago and Art on the Square in Madison, WI. Awards include the Watercolor Wisconsin Purchase Award, Southern Arizona Watercolor Guild Fiesta Sonora Best of Show, Lake Forest Art on the Square Poster Artist, and Featured Artist in the Channel 10 PBS Art Auction. Kitty's paintings are in collections across the country including the Racine Art Museum permanent collection.

To learn more about Kitty Sturrock and her work, go to <https://www.kittysturrock.com/>



# JANET WINDSOR

## **Lavender Pit**

fabric and thread

From the Tohono Chul exhibition

## **Copper State**

"Copper mines are very controversial in Arizona. While they bring in much needed revenue and jobs, they do not leave the landscape untouched. We no longer dig deep into the mountains; we blast them apart, leaving scars upon the land in pursuit of that prized commodity. But, if you look closely, those scars are indeed beautiful, revealing all the layers that lie beneath and each pit is different. The Lavender Pit in Bisbee is aptly named for its beautiful purple layers. And these layers became a quilt."

I use the desert around me to inspire my works in fabric. The endless variation of color and form lends itself to abstraction in fiber. With this collection, I have branched out in new directions. I have used hand dyeing, embroidery, applique; all of which have been used sparingly, if at all, in my previous work. I have used new materials including wool, tie-dyed velvet and linen, embroidery floss, beads, the better to reveal that hidden beauty inside those dark twisted trees.

To learn more about Janet Windsor and her work, go to <http://www.janetwindsor.com/>