

BARBARA SMITH OTT

Atlas Moth

oil on canvas

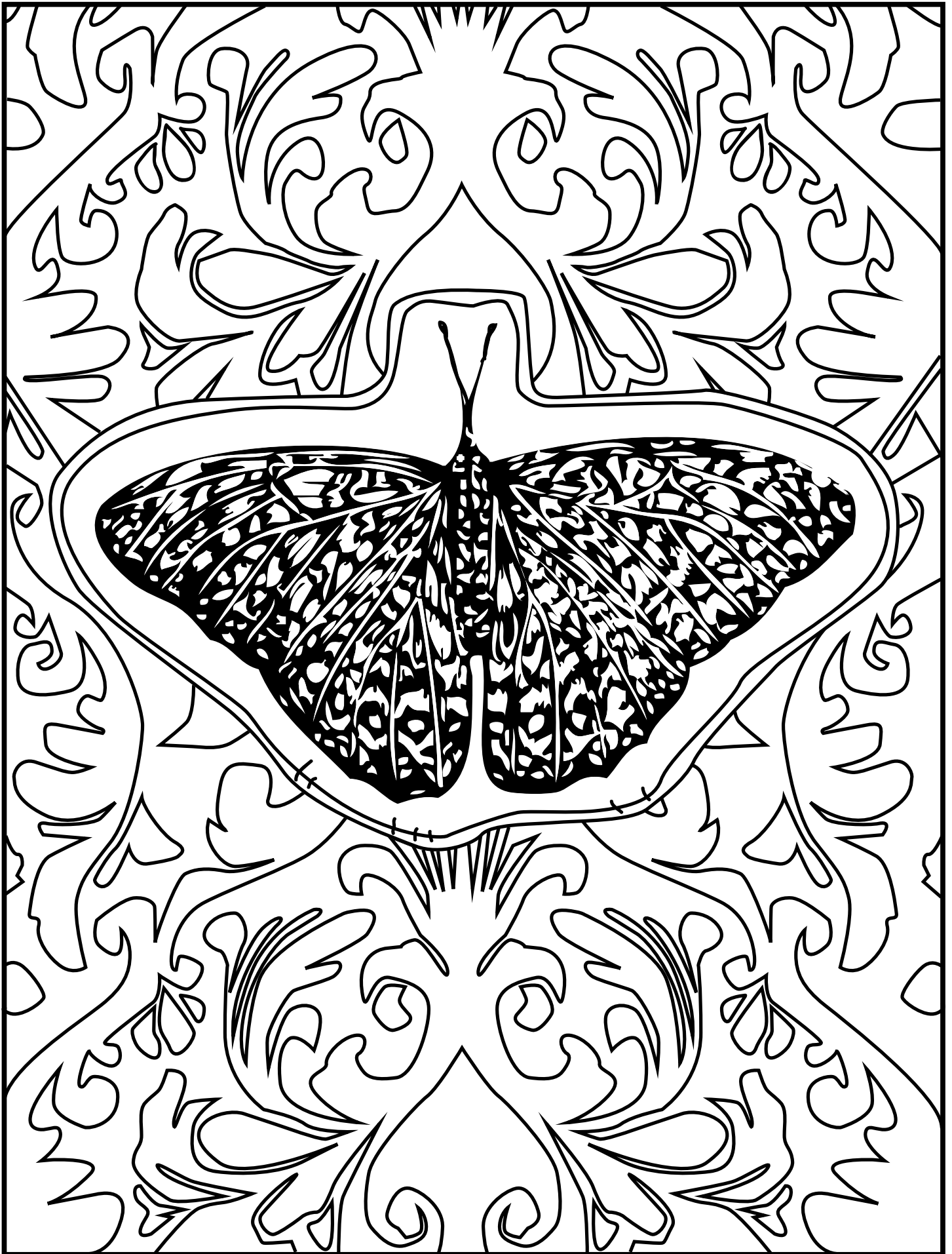
From the TOHONO CHUL exhibition

Artful Insects

"My work is representational but abstract. I focus on color, shapes and composition. With the exception of the studio studies, I tend to paint fast and furiously, alia prima, with passion, a more intuitive process.

Painting outside, en plein air, allows me to express how I respond to these scenes in an immediate, loose, and impressionistic fashion. In my current landscape paintings, my creative preoccupation is with the feeling of a big open sky and not much land - this is how I see nature.

Atlas Moth is part of a butterfly series that represents what goes unnoticed, what is taken for granted. Here my concern is with the loss of the natural world. It is more contemplative and for me invites introspection. I am stopping and taking a close-up look at nature's design, abstract forms and shapes."



Adapted line drawing of House Collection (Red) | Brooke Molla

BROOKE MOLLA

House Collection (Red)

woodblock with hand sewing

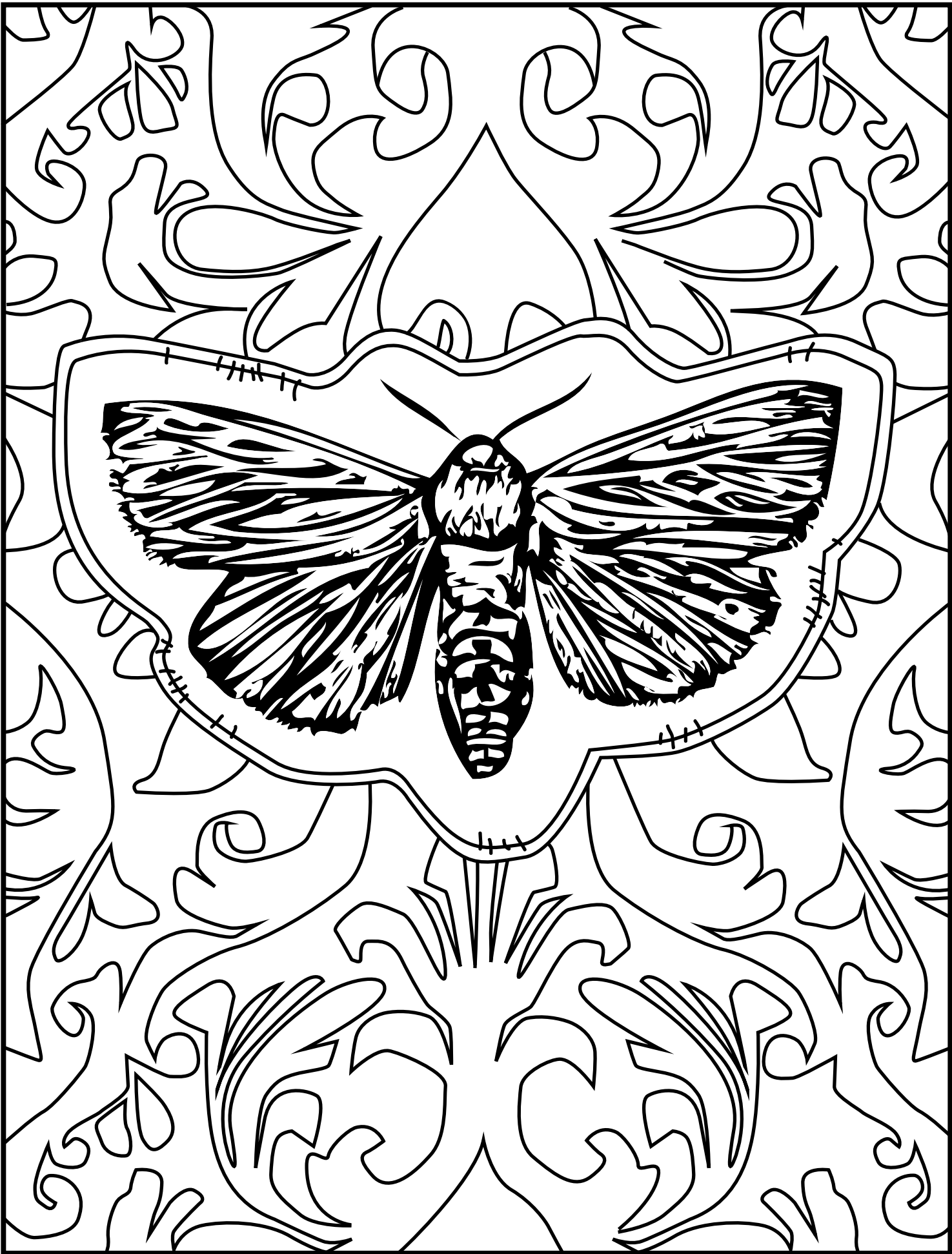
From the TOHONO CHUL exhibition

Day for Night

"**House Collection** is a series of prints that explores the animals and insects of the unseen natural world. Many creatures of the desert only come out at night especially in the summer. We don't see them but we can hear the screaming of a cat being caught by a coyote or remnants of moths and insects under the porch light to attest to the nocturnal drama."

Brooke Molla is an artist living in the low desert of Arizona. She creates landscape paintings of the bits and pieces of nature that she finds at her feet. These insignificant remnants of insects, seeds and leaves are clues to an unseen world that constantly moves around us. We very rarely see this drama but we do see what is left behind like the pieces of an insect in a spider web or finding a dried up baby bird at the base of a palm tree.

Brooke Molla studied printmaking at Washington University in St Louis MO. Her work is in many private collections and can also be found in special collections in libraries and museums.



Adapted line drawing of House Collection (Blue) | Brooke Molla

BROOKE MOLLA

House Collection (Blue)

woodblock with hand sewing

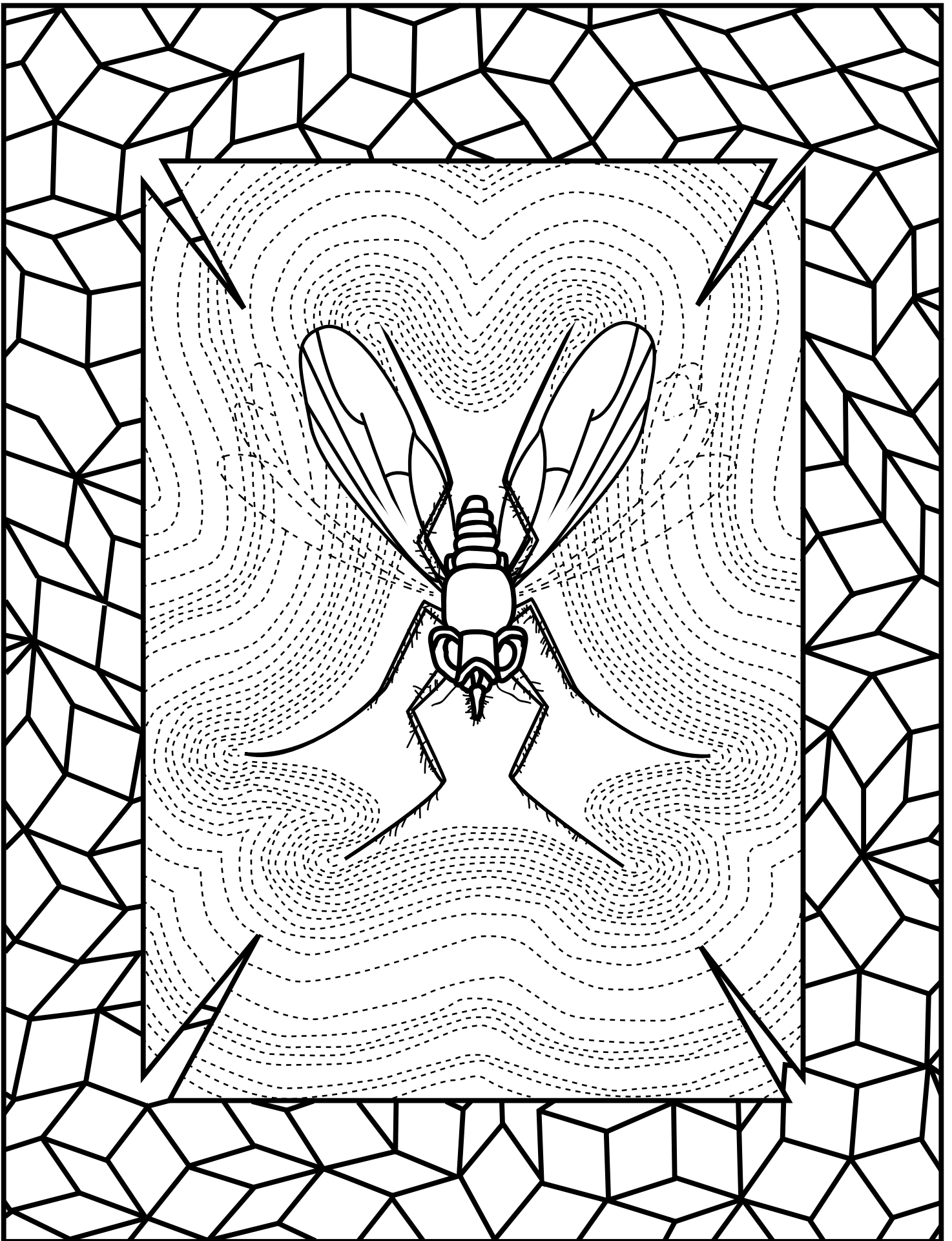
From the Tohono Chul exhibition

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Adapted line drawing of Vibrations of a Long-Legged Fly | Gwynn Popovac

GWYNN POPOVAC

Vibrations of a Long-Legged Fly

mixed media on paper

From the Tohono Chul exhibition

Artful Insects

"Long-legged flies can be found in wet habitats, running around on the vegetation in search of mates and small insect prey. Their mouths are part spongy bag for securing prey and part chewing, tearing tools. The male performs a slow-motion courtship dance in front of the female. He does not need to offer her a food gift, as many other predatory flies do, because her mouth is too small to be of any danger to him.

Scrutinizing nature, both human and wild. Courting dream visions. Keeping an eye on the ones that are clear, and persist. Trying to capture them by whatever means or medium it takes, without any loss of luster or edge; that is to say, as vividly as a vision was delivered to me and, before the blur of consciousness is cast over it. I am an expert sleeper, specializing in the zones of falling off and waking up and an avid dreamer who loves to share those images I feel are most universal.

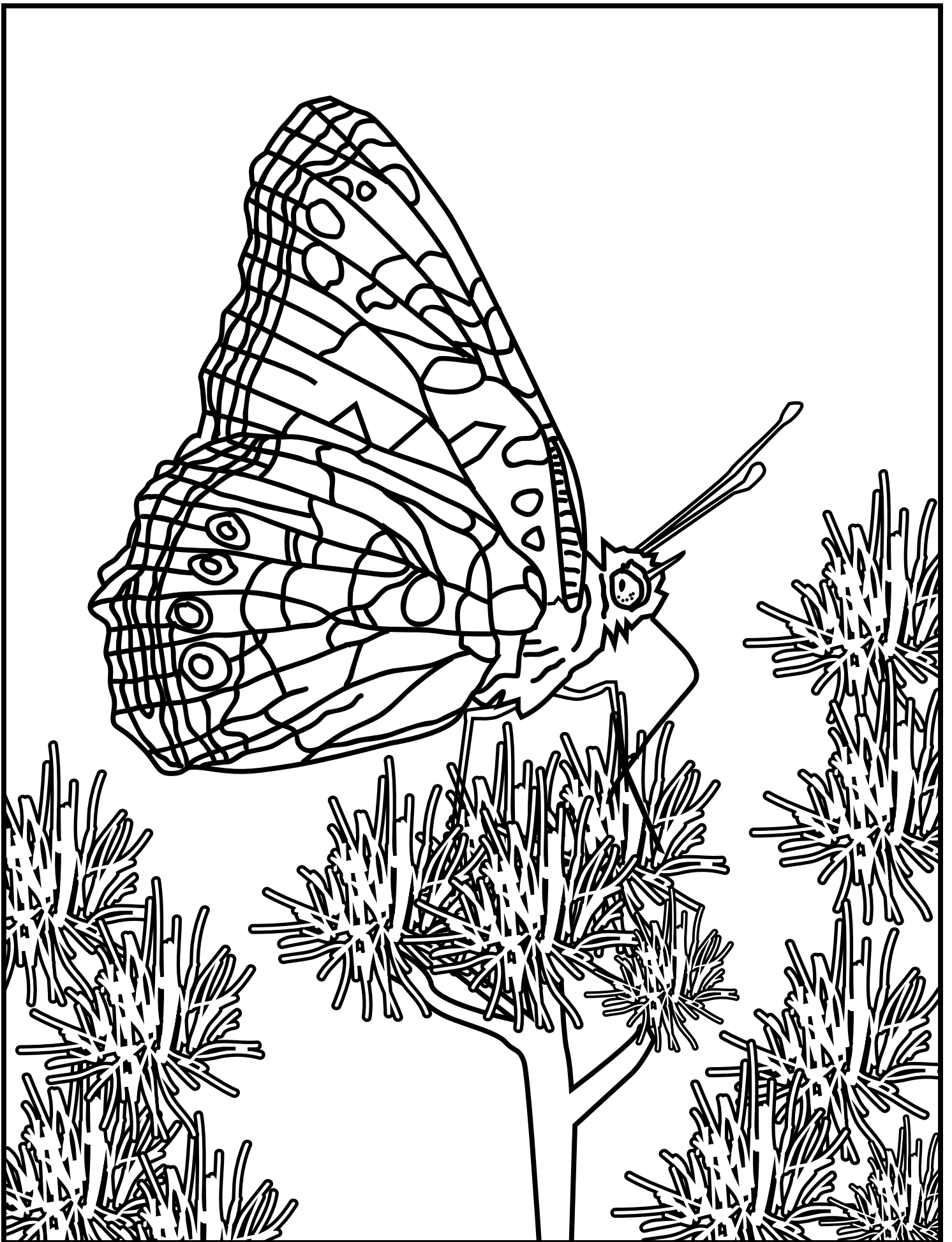
I am also engaged with the idea of kinetically charging an image by repeating it throughout a composition, as well as by enmeshing it in a terrain of textural patterns to create gratifying rhythms and reverberations. As though every element must be participating in some grand dance.

Why do some of the insects I draw look like humans, or the humans look like insects? Humans and insects share the same space, move upon the Earth displaying similar needs, urges, desires, and pangs. Playing with the interchangeability of body parts is one enjoyable, whimsical way of expressing this common pulse.

With the exception of temporarily captive insects, I do not use models, or work from photographs. My figures and forms are derived from memory and imagination. And although they are not anatomically correct, I feel I get closer to the spirit of what is human, or the essence of any living thing by this, for me, more direct path; from heart to hand to surface. The same goes for rocks, water, and air....

My mask sculptures are visages of human features blended with the shapes, tones and textures of natural habitats: desert, tide pool, ice fields, meadowlands, etc. In a sense, they are humans mimicking nature, and by looking the way they do, I trust they will offer a fresh vision of us as bio mythic beings, spiritual creatures aware of our essential and inextricable bond with the natural world.

I try not to be overly conscious of aesthetic or symbolic choices as I am rendering a vision. Just focus on each image with the belief that it has a right to exist regardless of any possible meaning it might have for me. Then, when a piece is done, I relish the discoveries and disclosures made by others, which keep opening my eyes."



Adapted line drawing of Flora n. 3 | Jay Suchland

JAY SUCHLAND

Flora n. 3

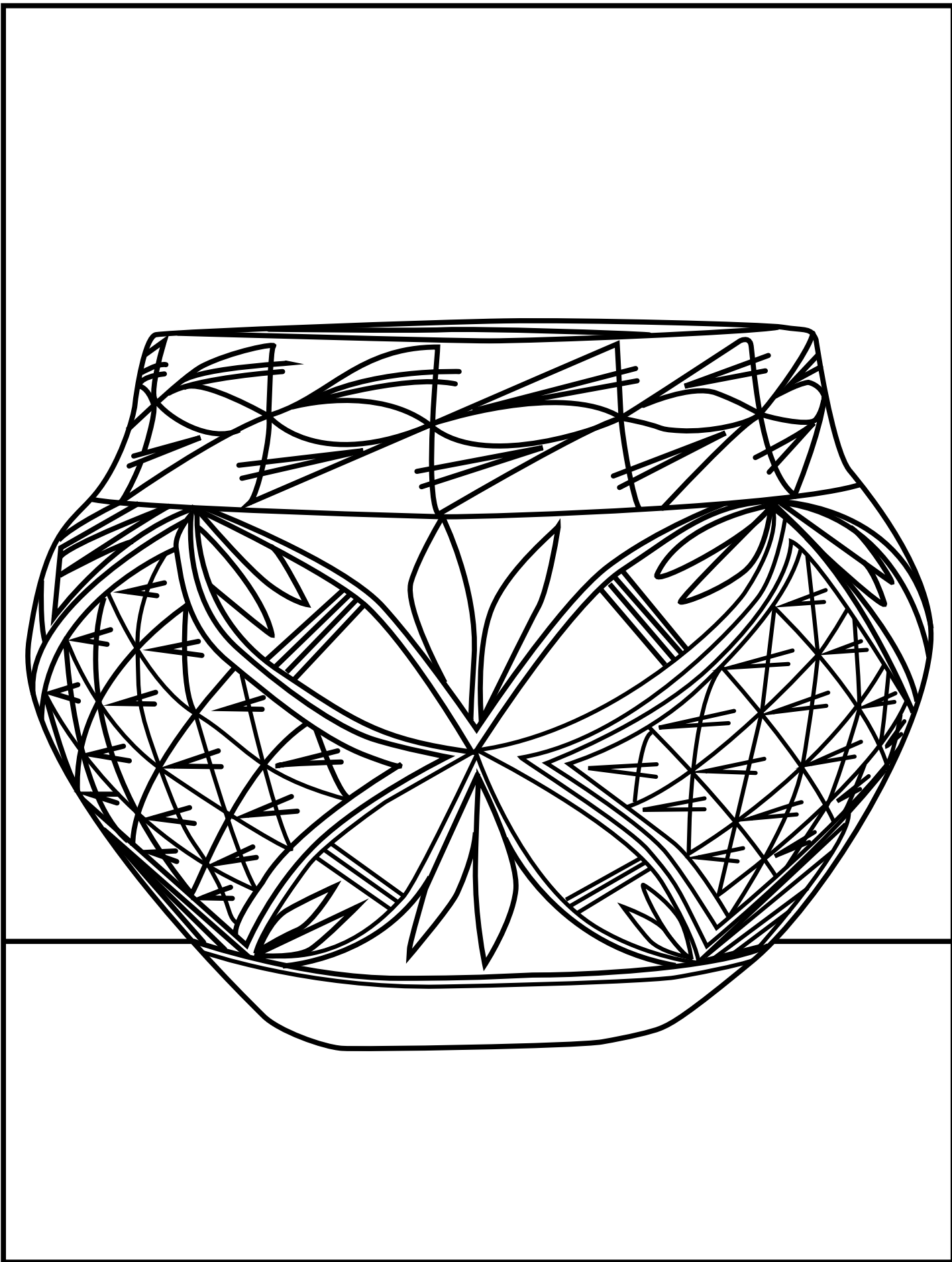
archival pigment print on rag paper

From the Tohono Chul exhibition

Pollen Path

"As I studied the work of other photographers, I began to want to have more to say with my images, to capture and convey the essence and sense of place or of a compelling subset of details within a broader landscape. This work represents some of the marvelous details one discovers when focusing on the smaller elements within a landscape. A closer look may reveal pollen-laden anthers within a flower made purposefully beautiful to attract just the right pollinator. On the other hand, it may present a butterfly posed in a floral landscape from a Monet painting.

My fascination with photography began while serving in the military in Europe where I had access to a photo lab and began developing and printing black and white film and shooting color using a Kodachrome slide film. The experience of living and traveling abroad shaped my early efforts and kindled a keen interest in people and places. That fascination has continued throughout my life as I travelled to many corners of the world. Often visiting and now living in the American Southwest has expanded my interest to landscapes and the component details within them including the flora and fauna of the area."



Adapted line drawing of Pot with Geometric Design | Lynette Garcia

LYNETTE GARCIA

Pot with Geometric Design

ceramic

Gift of Peggy Tanzer

ACNO 2008.5.2

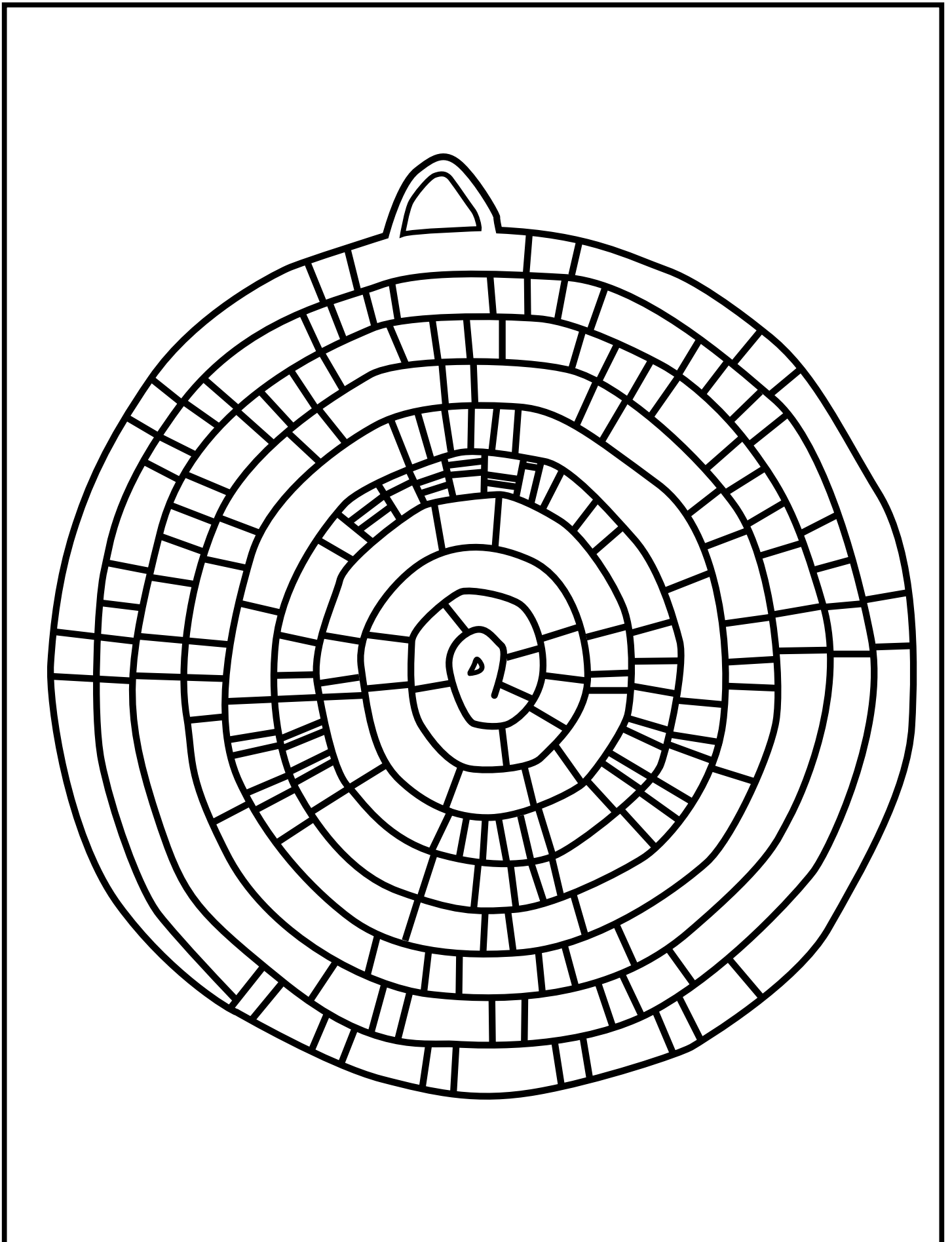
From the Tohono Chul exhibition

Call and Response II, 2017

The Acoma are known for their distinctive clay which yields white pottery. This thin-walled olla-shaped pot is decorated with vegetal paints in geometric designs with four stylized butterfly designs. The Acoma people, who call themselves, People of the White Rock, live in Sky City, New Mexico where they have maintained residence for hundreds of years. Traditionally, women created pottery but as the market grew, men have also learned the traditional craft.

Loretta Garcia, "U-Wi-Nit", was born into the Acoma Pueblo in 1956. She was inspired and encouraged to learn the art of pottery making by her Mother, Marie Torivio. Marie taught Loretta all the fundamentals of pottery making, the traditional way, from start to finish. She was also economically motivated to make her pottery.

Loretta specializes in hand coiled traditional pottery. She gathers her clay from sacred ground within the Acoma Pueblo. Loretta soaks the clay, cleans, sifts, mixes, hand coils, shapes, paints, and fires her pottery, outdoors, with pottery shards and manure. She hand coils many different shapes and sizes of pottery. She paints geometrical and traditional designs on her pottery.



Adapted line drawing of Coiled plaque with Palhikwmana Design, Butterfly Maiden Design | Unknown Hopi Artist

UNKNOWN HOPI ARTIST

Coiled plaque with Palhikwmana Design, Butterfly Maiden Design

galletta grass with yucca

Gift of Mrs. Robert Wilson

ACNO 86.2.44

From the Tohono Chul exhibitions

From Native Hands: The Collection of Tohono Chul Park

Tohono Chul Park's Permanent Collection, 1994

Tohono Chul Park's Permanent Collection of Native American Crafts, 1997

Selections from the Permanent Collection

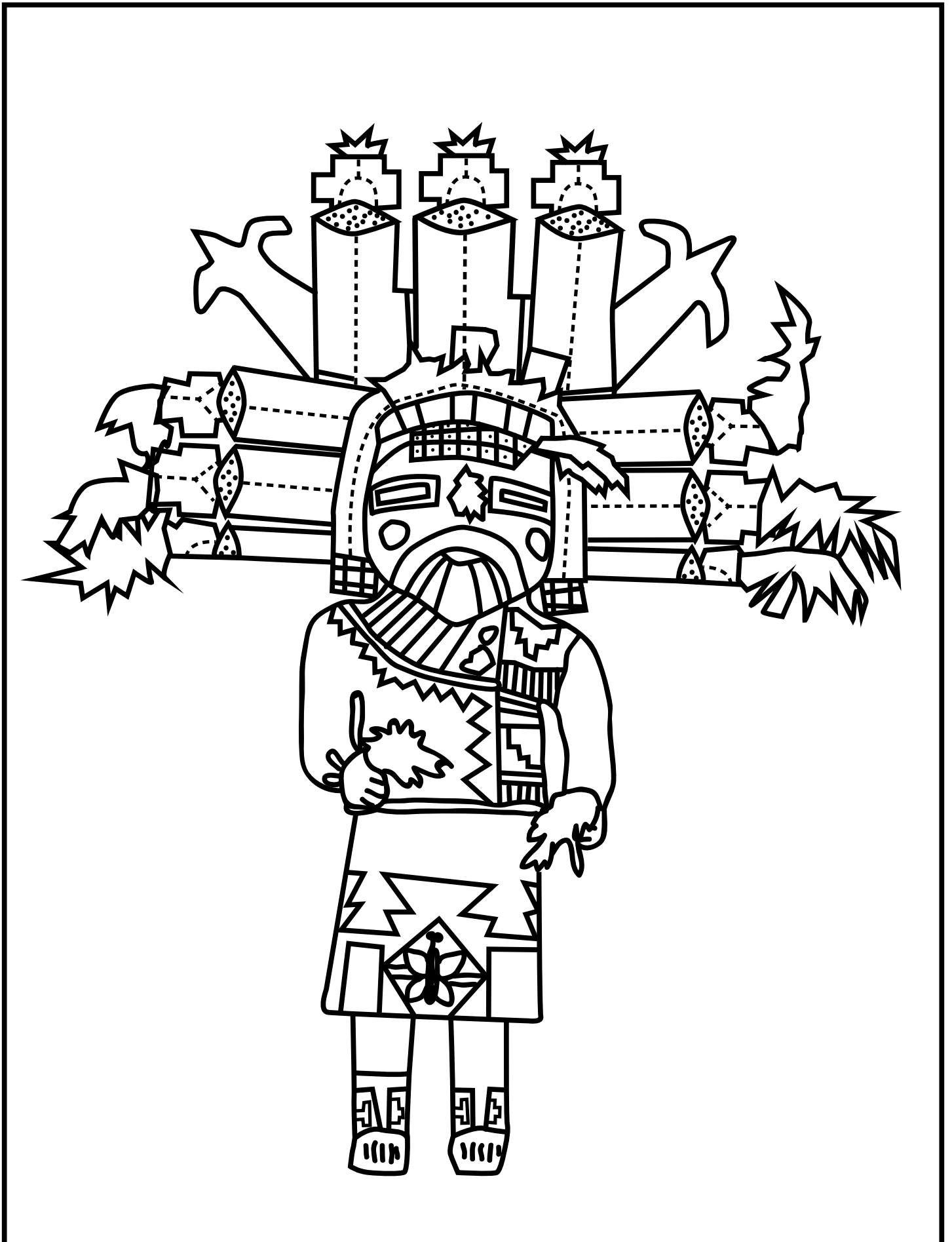
Quilting from the Hopi Mesas

Where Nature, Art and Culture Connect

Quilting on the Hopi Mesas

Weaving: Native Baskets and Blankets

This colorful katsina is the Hopi Palhikwmana or Butterfly Maiden. She generally appears in August, when the butterflies appear. The Butterfly Dance is a traditional social dance of the Hopi in August after the gathering of the harvest and presentation of the Snake Dance. It is a thanksgiving dance for the harvest, chiefly for the corn crop and features dancing by young Hopi maidens wearing elaborate headdresses. She dances with her bangs hanging over her eyes. The colorful tablet, or headdress, makes her a popular subject for carvers. Her name comes from the Hopi words paala, meaning juice, and hikwto, meaning to drink, comes together to be Palhikwmana, one who drinks nectar.



Adapted line drawing of Palhikwmana Katsina, Butterfly Maiden Katsina | Unknown Hopi Artist

UNKNOWN HOPI ARTIST

Palhikwmana Katsina, Butterfly Maiden Katsina

painted and carved cottonwood with feathers, shell and string

Gift of the Estate of Mrs. Robert Wilson

ACNO 86.2.14

From the Tohono Chul exhibitions

From Native Hands: The Collection of Tohono Chul Park

Hopi Crafts from Tohono Chul Park's Permanent Collection

Tohono Chul Park's Permanent Collection, 1994

Tohono Chul Park's Permanent Collection of Native American Crafts

Selections from the Permanent Collection, 2001

Quilting From the Hopi Mesas

Where Nature, Art and Culture Connect

Quilting on the Hopi Mesas

25 Milestones of Tohono Chul Park

Call and Response, 2018

A flat basket like this one is called a plaque. This colorful plaque has the Hopi katsina Palhikwmana or Butterfly Maiden design. She generally appears in August, when the butterflies appear. The Butterfly Dance, a traditional social dance of the Hopi, in August after the gathering of the harvest and presentation of the Snake Dance. It is a thanksgiving dance for the harvest, chiefly for the corn crop and features dancing by young Hopi maidens wearing elaborate headdresses. She dances with her bangs hanging over her eyes. The colorful tablet, or headdress, makes her a popular subject for carvers. Her name comes from the Hopi words *paala*, meaning juice, and *hikwto*, meaning to drink, comes together to be Palhikwmana, one who drinks nectar.