

Adapted line drawing of Anna's Hummingbird | Amanda Rohrbach

# **AMANDA ROHRBACH**

## **Anna's Hummingbird**

dye-infused aluminum print

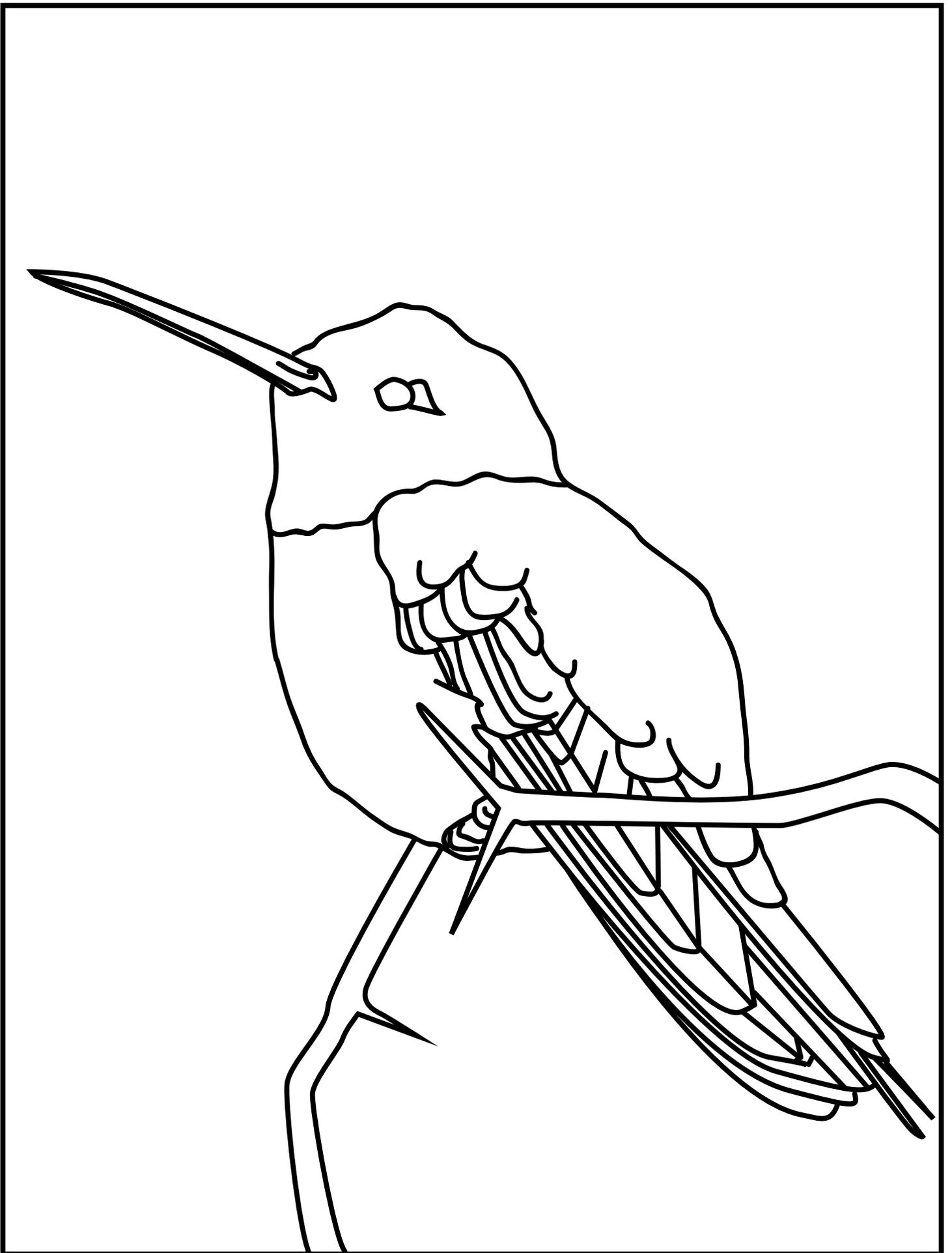
From the TOHONO CHUL exhibition

### **Pollen Path**

"Hummingbirds are nature's sprites; an encounter with one always leaves me feeling as if I have seen a fairy. This sweet Anna's Hummingbird kept returning to her perch again and again, surveying the shady garden peacefully. She looks like a watercolor come to life here, as her gentle colors blend with her environment."

Amanda Rohrbach is a natural light, on-location photographer specializing in family portraits and fine art nature photography and is based in beautiful Tucson, Arizona.

To learn more about Amanda and her work, visit <https://www.facebook.com/AmandaRohrbachPhotography/>



Adapted line drawing of Broad-Billed Hummingbird | Amanda Rohrbach

## **AMANDA ROHRBACH**

**Broad-Billed Hummingbird**  
dye-infused aluminum print

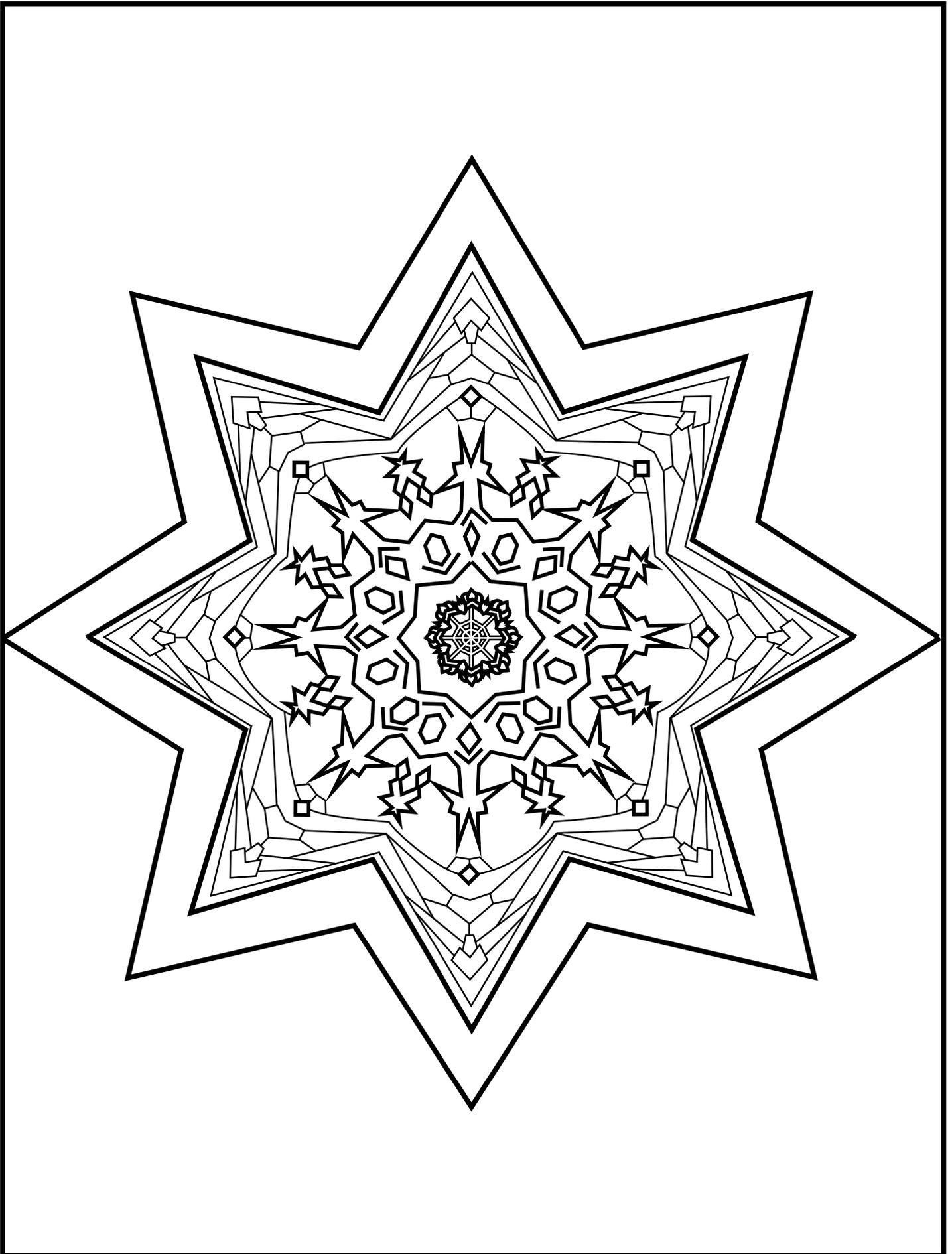
From the TOHONO CHUL exhibition

### **Pollen Path**

"This beautiful, flying jewel was zipping around a mesquite tree and over my head so fast that I could not quite capture a shot of him until he thoroughly exhausted himself and rested on a branch to catch his breath."

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Adapted line drawing of Nocturnal Sonoran Star, Tucson, Arizona | Christopher Allison

# CHRISTOPHER ALLISON

## Nocturnal Sonoran Star, Tucson, Arizona

heavily modified photographic print

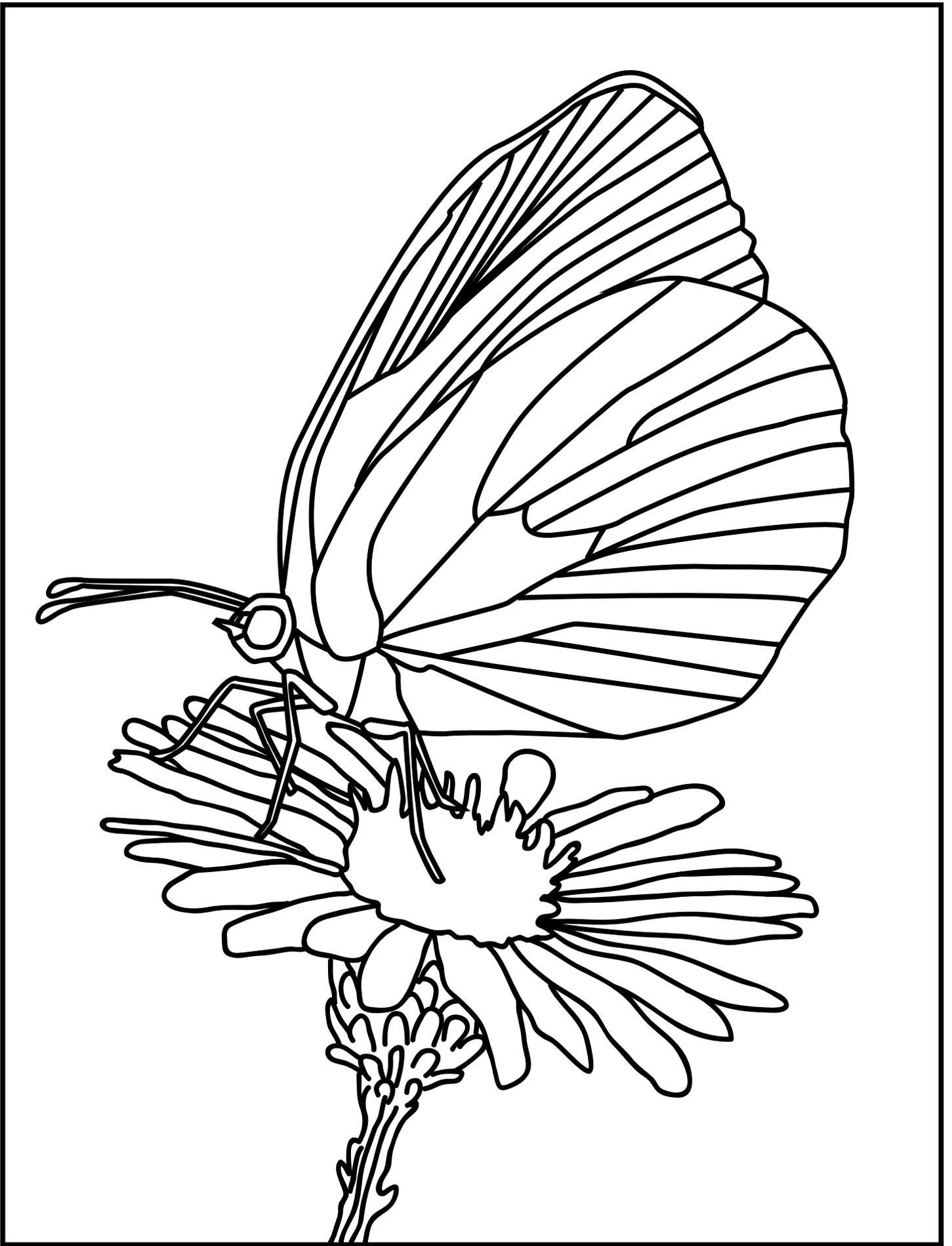
From the TOHONO CHUL exhibition

### Arizona Abstract

"Long-Nosed Snakes (*Rhinocheilus lecontei*) are nocturnal and are most frequently encountered by people while crossing roads. This harmless snake has a unique defense. If disturbed, females may expel blood from their mouth, nostrils and cloaca. I learned this first-hand while examining this specimen. While holding this snake, I noticed blood running down my forearm. I assumed that a vehicle had struck the snake, but there were no apparent injuries. After photographing her, I watched her slip unscathed back into the darkness of the desert night.

I do not always bring my camera when I observe nature. Some of the best images that I have seen are recorded only in my memory. I am fortunate to live in Tucson, a place where nature's persistence and perseverance make it a constant companion. With abundant interactions between plants, animals and their surroundings, I am constantly fascinated and inspired by the region that I call home.

I have always been fascinated with nature. As a child I was told that I 'left no stone unturned' by an uncle whose large stone wall I disassembled in search of worms and salamanders. Always seeking out any opportunity to be outside and experience nature, I was drawn to Arizona and particularly Tucson. During my 15 years as an Arizona resident, I have explored photography, painting, and digital art with an emphasis on insects, reptiles and birds."



Adapted line drawing of Sleepy Orange Butterfly (*Abaeis nicippe*) on Desert Aster | Christopher Allison

## CHRISTOPHER ALLISON

### **Sleepy Orange Butterfly (*Abaeis nicippe*) on Desert Aster**

modified photographic print on aluminum

From the TOHONO CHUL exhibition

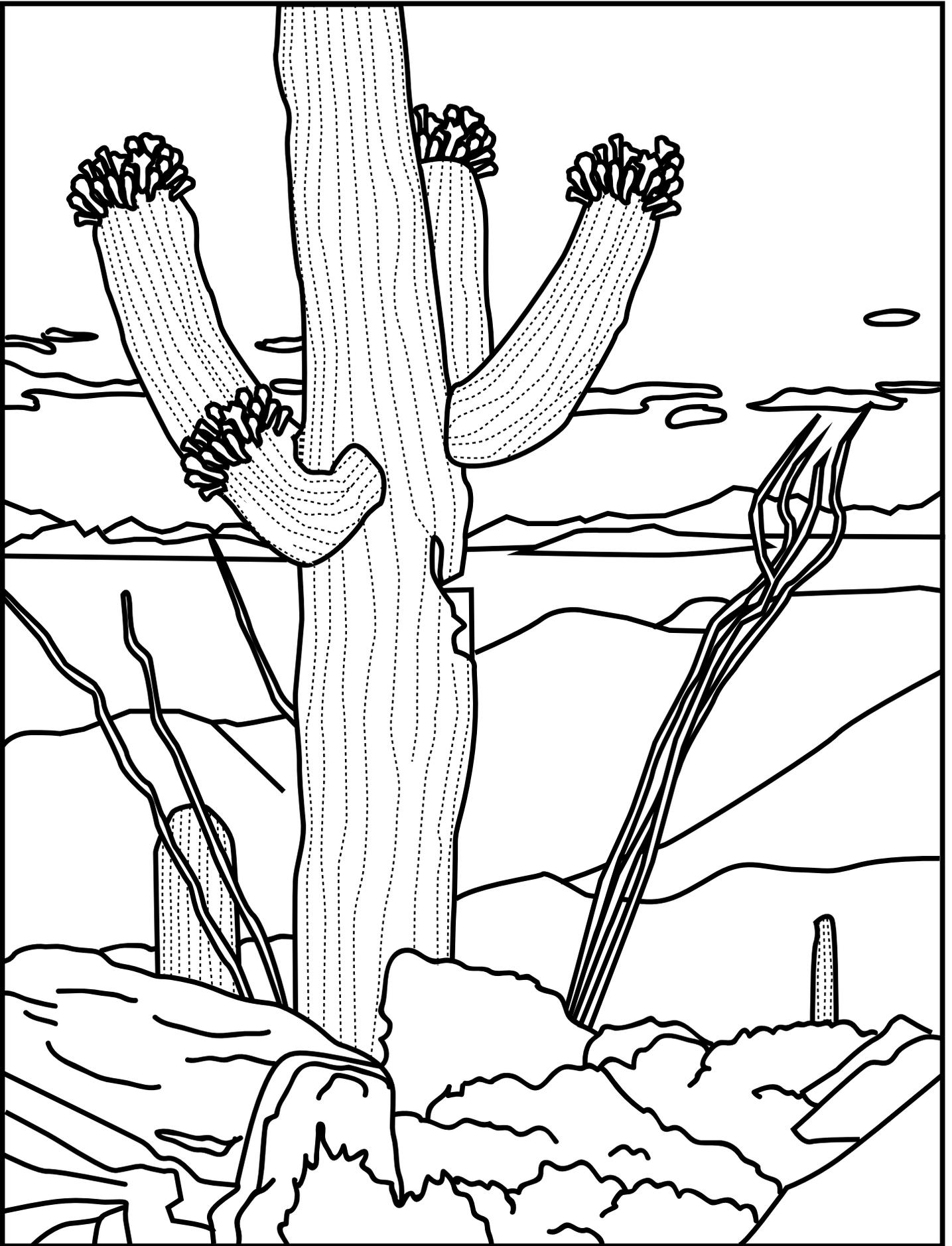
#### **In Full Bloom**

"The relationships between flowers and their pollinators are fascinating and complex. Each of these photographs demonstrate examples where pollinating insects were using flowers for shelter. The bees and wasps returned to the same flowers nightly to roost. I photographed them at sunrise over several days. The Sleepy Orange Butterfly was clinging to an aster during warm gusts of wind. It remained there for some time, calmly resting. These three photographs were taken near my home. I am fortunate to live in Tucson, a place where nature's persistence and perseverance make it a constant companion. From abundant birdlife to a seemingly endless variety of insects, I am constantly fascinated and inspired by my surroundings.

This **Sleepy Orange Butterfly** stopped to rest on a desert aster during a windy day. I observed it for some time and noticed that it did not feed, but instead appeared to use the swaying flower for shelter.

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Adapted line drawing of Merry Month of May | Linda Ekstrum

# LINDA EKSTRUM

## **Merry Month of May**

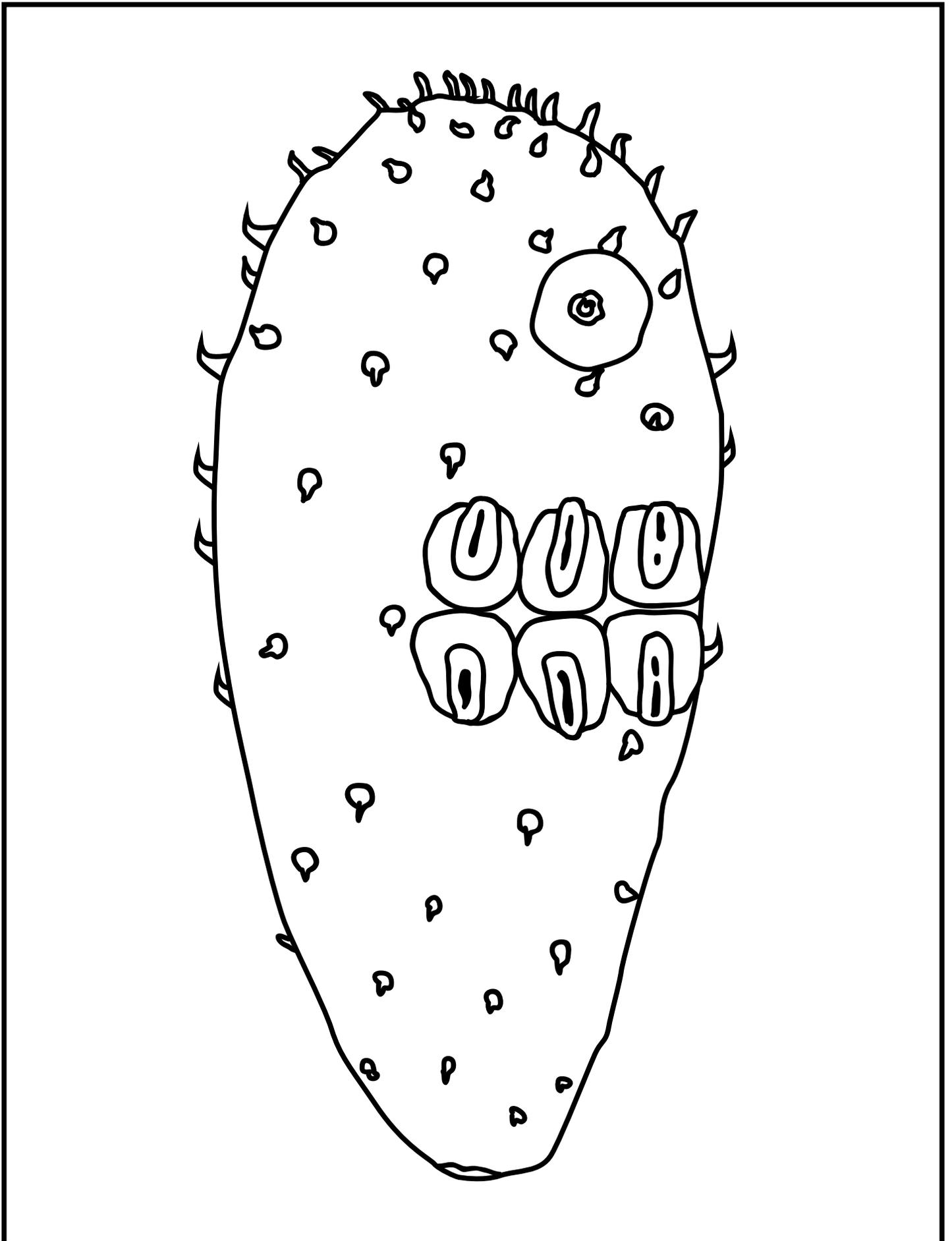
digital photograph (infrared)

From the TOHONO CHUL exhibition

### **Sonoran Seasons**

"Spring arrives early in the Sonoran Desert. Ephemerals bloom in February, tender and tiny. Poppies, blue phacelia and desert marigolds announce March. Cacti - claret cups, prickly pear, cholla - are signs of April. The 'who cooks for you?' call of the returning white-winged dove announces May - a fanfare that heralds of the late-blooming queen of the desert - the saguaro. They join in a symbiotic dance that will ensure their existence into perpetuity.

I am a native of southeastern Arizona and I like to say that my love of grasslands, windmills, white-faced cattle and hawks 'making lazy circles in the sky' are a part of my DNA. I grew up eagerly anticipating the monthly arrival of Arizona Highways Magazine, which expanded my vision of the state and connected me to the works of Ansel Adams and David Muench and their sweeping landscapes. Now years later, I have been able to visit those places for myself. It has been a great pleasure to photograph landscapes in some of Ansel Adams haunts such as Monument Valley, Canyon de Chelly, and Yosemite National Park. And, while it is clear that my body of work demonstrates my love of landscape, I do enjoy photographing other subjects including people, cars, architecture and horses—I'll follow anywhere a story leads."



Adapted line drawing of Tecpatl | Manuel Fontes

# MANUEL FONTES

## Tecpatl

black and white digital photographic print

From the TOHONO CHUL exhibitions

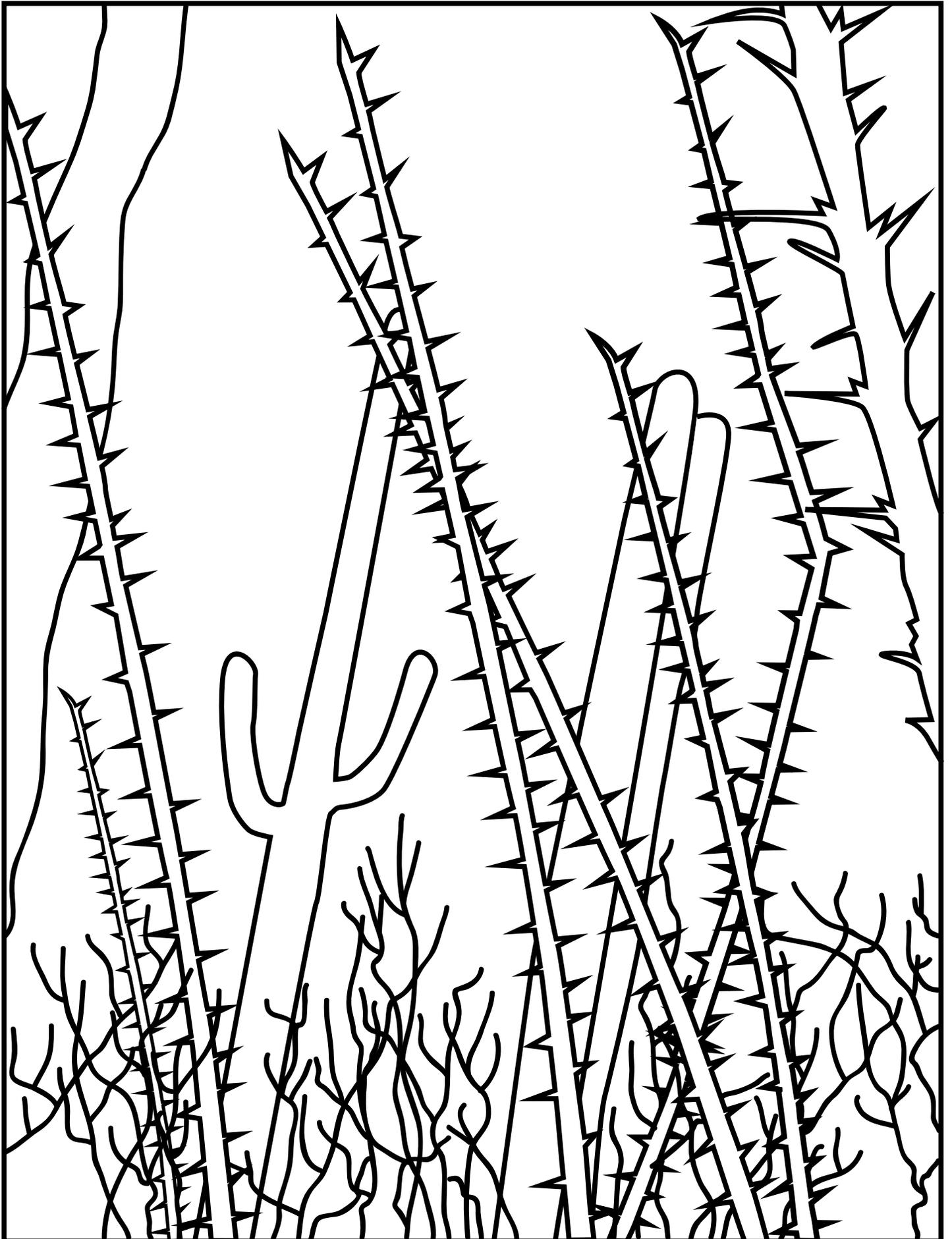
### **Día de los Muertos**

### **Sonoran Symbiosis**

"My grandmother was born in 1883 in northern Mexico, and was a well-known traditional Mexican-American healer in southern Arizona. Known as a Curandera in Spanish, she healed the sick and afflicted with plants and herbs gathered from the Sonoran Desert. As a boy, I spent a great deal of time at her side. Every day she would send me on errands into the desert to gather plants for her medicines. She taught me a great deal about living in harmony with nature. At times, I would help my grandmother in her garden. Her garden was a tangled mass of plants, cacti and trees. It was a place where one was welcomed with a fresh coolness and a symphony of herbal aromas. That was the place where she taught me about the Nopal cactus.

My grandmother spoke to her plants and seemed to know each and every one of them intimately as one would know a friend. She told me that the Nopal is a special plant because it sustains life. I never knew what that meant as a boy. All that I knew was that the Nopal was no different from any other vegetable at dinnertime, something to avoid. She once said to me, 'The Nopal gives up part of itself so we can live and by doing so we help it to live.' A profound statement lost as a child but later found and treasured as an adult. What I now know is that the Nopal has been an integral part of the lives of Mexican-American people in the Southwest for generations. It is part of the legend of the founding of Mexico by the Aztecs; it is depicted on the Mexican flag, has provided sustenance to the poor in lean times and even plays a prominent role in Mexican humor. Today, medical science is starting to discover the value of the Nopal in fighting Type-2 Diabetes.

In this photograph, I depict a freshly harvested Nopal cactus pad as the Aztec Técpatl. Técpatl is Nahuatl (the ancient language of the Aztecs) for their broad, lancet ceremonial flint knife. According to Aztec mythology, the Técpatl was the symbol of sacrifice profoundly associated with the lunar cycle and the harvesting of crops. It was often adorned to look like a human skeleton to represent the connection between life and death, mankind and nature. Without death, there can be no life. This was the belief held sacred by the Aztec. Although the great Aztec civilization has vanished, their mythology lives on in the lives of many Mexican-Americans in the Southwest today. In our technical society, we have lost the connection between ourselves and nature. My grandmother taught me that by sacrificing part of the Nopal we are provided with food. In turn, the Nopal is given the opportunity to live as well. Without cutting off parts of the Nopal (pruning), it will become too big and die. My Técpatl is adorned with items I often found in my grandmothers garden: maíz (corn), medicinal roots and wild Sonoran Desert berries (wolfberries). My Técpatl is a reminder that we all should live in balance with nature. That we are not separate, but a part of the natural world."



Adapted line drawing of Tumamoc Terrarium no. 2 | Patrick Cobb

## **PATRICK COBB**

### **Tumamoc Terrarium no. 2**

archival pigment print

From the TOHONO CHUL exhibition

### **Arizona Otherworldly**

"The desert flora of Tumamoc Hill are rendered into thorny profile on a rare foggy February morning."

Patrick Cobb is a mostly self-taught, occasional landscape photographer who installs solar panels for a living. He has lived in Tucson for the past 9 years, and has found it to be a good base camp from which to explore the surreal landscapes of the Desert Southwest. He draws photographic inspiration from the likes of Eugene Atget, Lee Friedlander and Stephen Shore, but more recently from the likes of Zoe Strauss, Stephen Strom and Mitch Dobrowner. Most of the time, he takes pictures of places and things spontaneously and without pre-conception, and then analyzes them obsessively to figure out how to improve on imperfections of lighting and composition. On occasion, he attempts to explore more conceptual themes or certain typologies, but usually without achieving much in the way of satisfying coherence. He is usually lucky enough to exhibit his work, on average, once or twice a year in places both urban and rural.

To learn more about Patrick and his work, visit <https://patcaribouphotography.com/home.html>