

Adapted line drawing of The Ironwood Tree | Erinn Kennedy

ERINN KENNEDY

The Ironwood Tree

acrylic and pencil on panel

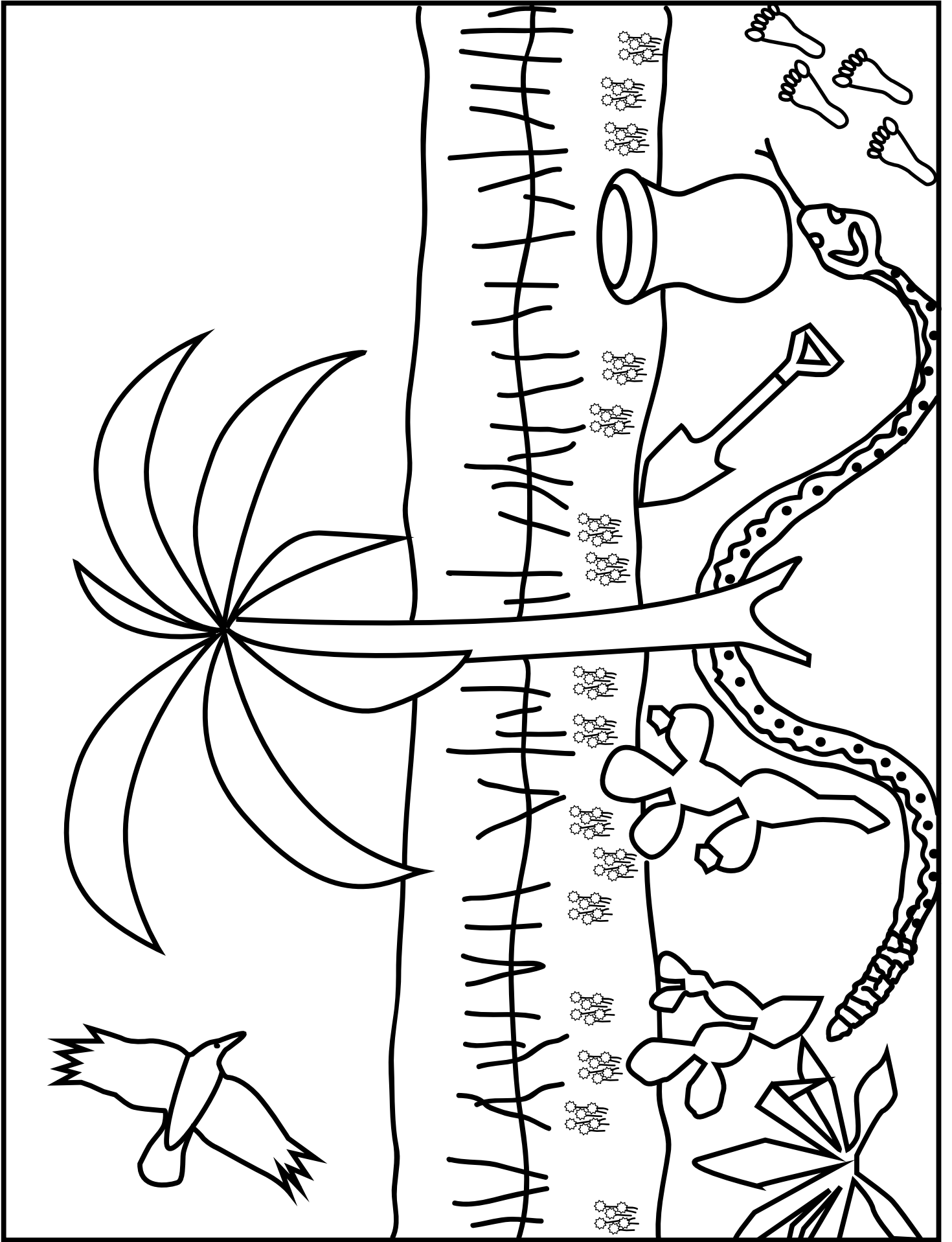
From the TOHONO CHUL exhibition

Featured Artist - Erinn Kennedy

"I paint the objects and places that I love and are a part my everyday life. I find inspiration in the Sonoran Desert landscape in and around Tucson, Arizona where I live. I am very interested in its natural beauty, historic manmade structures, and stories left behind. I am equally interested in the atmosphere that surrounds these places and the moods they evoke.

When I see a still life arrangement or an outdoor scene that captures my attention I will make several sketches of it from observation, emphasizing spatial relationships, passages and colors that I find interesting or unexpected. When starting a painting I put these sketches away and work from memory and attempt to capture the beauty and essence of these engaging places and things."

To learn more about Erinn Kennedy and her work, visit <http://www.erinnkennedy.com/index.html>



Adapted line drawing of Happened in the Desert | Jack McLain

JACK MCLAIN

Happened in the Desert

acrylic on hot pressed watercolor paper

From the TOHONO CHUL exhibition

Sonoran Stories

"This painting was made in reaction to the many things seen and feelings had during the days I have spent wandering in the Sonoran Desert. I am intrigued by the desert's ability, because of its fragility, of showing hints of things that happened a long time ago. The rusted implement, the spent cartridge, the pottery sherd, the sun bleached bones. The desert is inscrutable and vision inducing and unforgiving and inspirational. The desert does not encourage ambiguity."

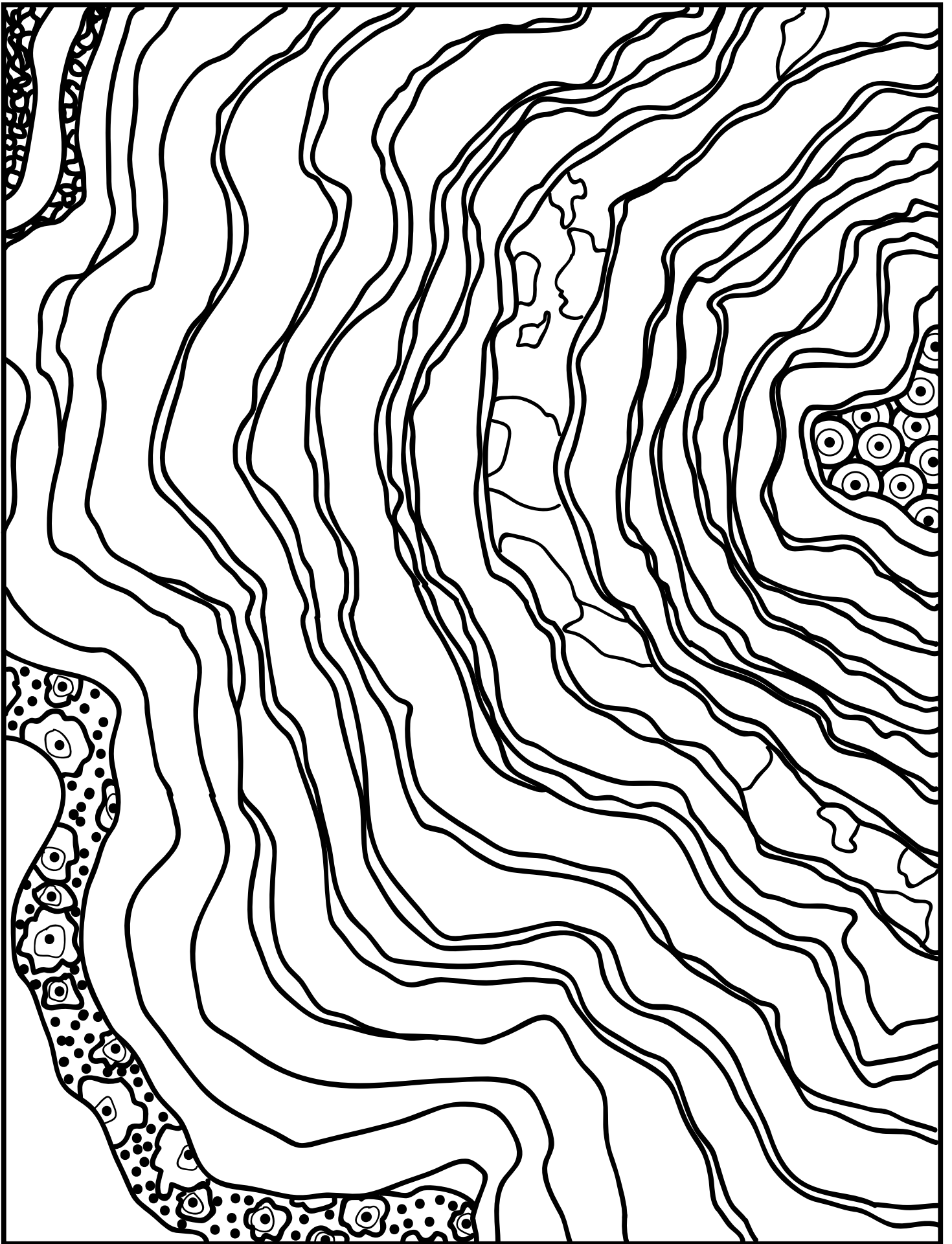
"Painting - and my favorite thing about it - allows creating my own light and forms. Painting allows expression limited only by my own skills and imagination. Painting is physical like dancing. Painting allows sloppy and drippy and finger prints. Painting is analogue, and painting can be colorful far beyond the natural.

I try not to overthink what is happening when I start a painting. I simply allow texture and random shapes and colors to take form with brushes or knives. This is the chaos stage. Making a story out of the chaos comes next.

Sometimes addressing the chaos results in pure form/color abstractions, sometimes quasi-figurative and sometimes allegory. At other times when traces of the old left-brain photo-formality rises to the surface the painting morphs into distinct geometric forms with no purpose but to be colorful with coherent orderliness.

I live in Tucson, Arizona, and certainly my colors and compositions are informed by the natural palette of the Sonoran Desert. My painting is no doubt further influenced by the funky pre-statehood historic neighborhood that I live in. Tucson is a very eclectic and groovy place with lots of one-of-a-kind creative people that have befriended me, inspire me, and help in my attempts to deserve the moniker "artist". I owe my friends so much; they know who they are and I thank them."

To learn more about Jack and his work, visit <http://jackmclain.com/>



Adapted line drawing of Burl | Janet Windsor

JANET WINDSOR

Burl

hand-dyed and commercial cotton and linen

From the TOHONO CHUL exhibition

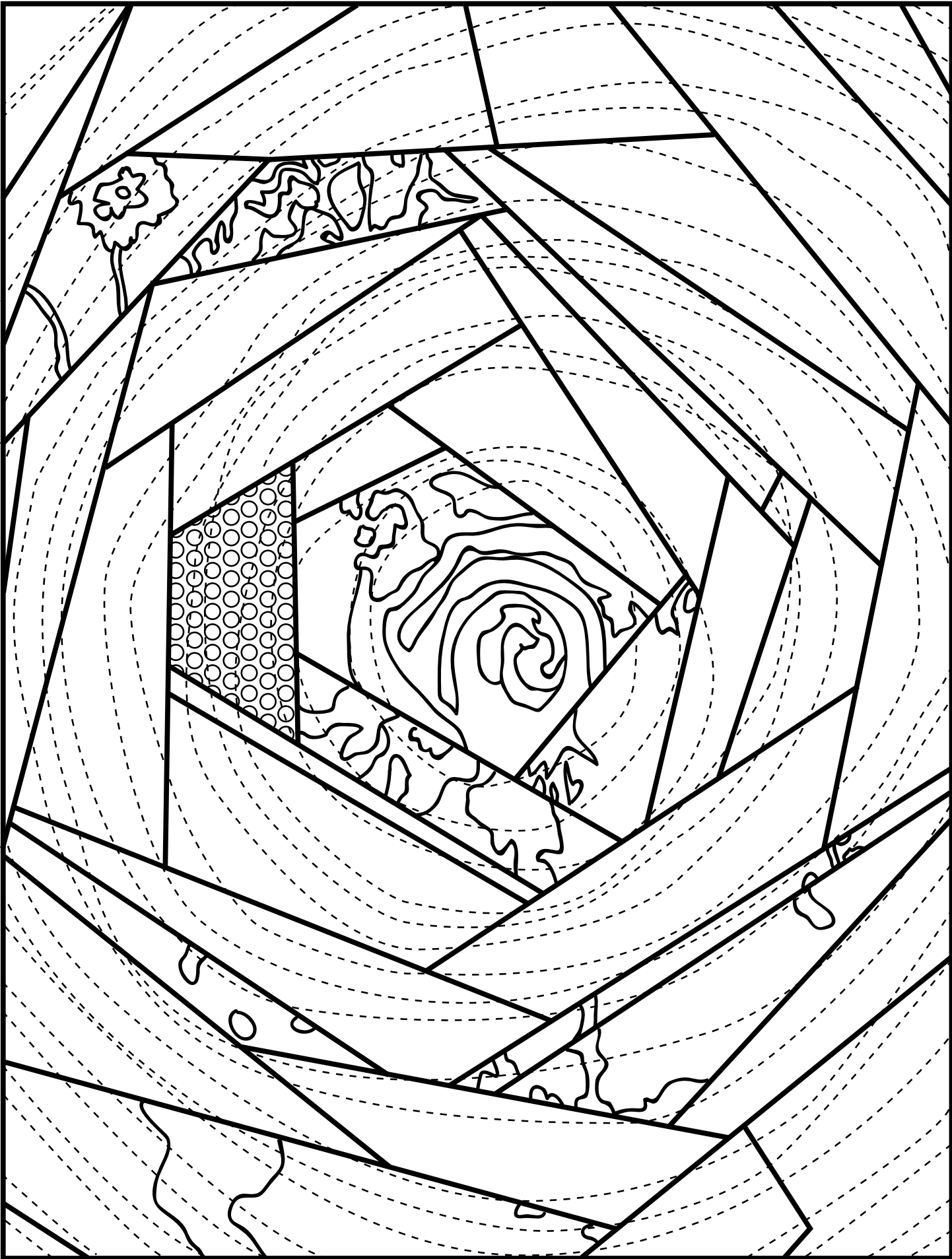
Slices of Sonora - David Windsor and Janet Windsor

"The trees in the Sonora Desert often appear stunted and dead, their forms twisted, the bark black, flaking and peeling. In the winter when the leaves have dropped, they truly look lifeless. However, when you look inside, a world of beauty is revealed."

"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, and beads, the better to reveal that hidden beauty inside those dark twisted trees."

SLICES OF SONORA is the third exhibition of the 2019-2020 Entry Gallery Project Space on view now in the Entry Gallery and online, <https://tohonochochul.org/galleries/entry-gallery/>

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



Adapted line drawing of Riffing on Rings 1 | Janet Windsor

JANET WINDSOR

Riffing on Rings 1

hand-dyed linen

From the TOHONO CHUL exhibition

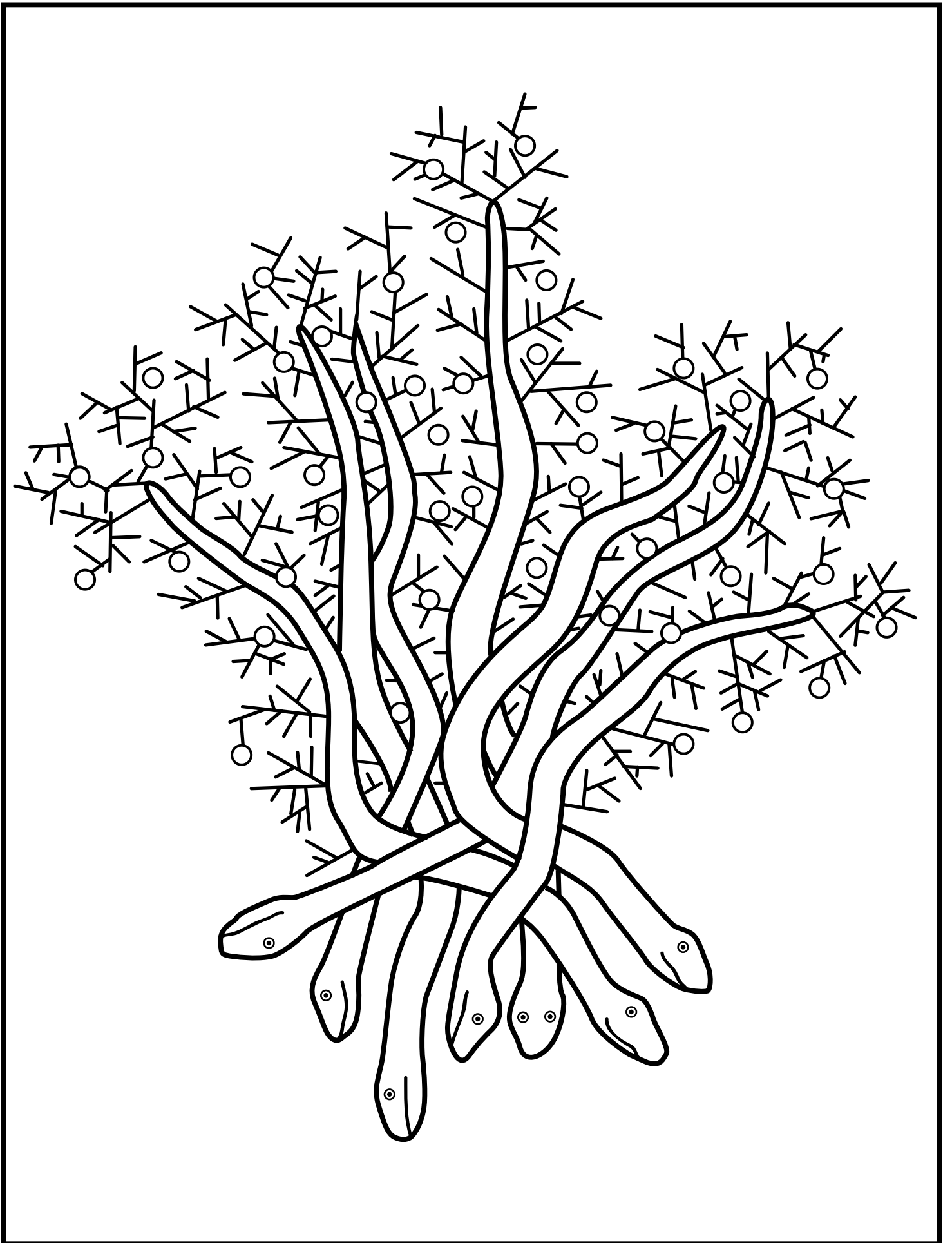
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JENNIFER ESCHEGOR

Survival

cotton fabric, pearl cotton and thread with glass beads

From the TOHONO CHUL exhibition

Sonoran Stories

"This artwork is inspired by my experiences walking through the desert. On close inspection of plant life, I have discovered an unbelievable range of creatures living in harmony with others because of their ability to camouflage. In addition to insects and birds, I have also witnessed a snake. Quite honestly, watching a snake winding itself around a tree branch and swinging limb to limb is one of the most unnerving experiences I have ever had.

When I read the prospectus for Sonoran Stories, I thought about mythology and folklore; how different cultures have explained a natural occurrence with a story. Inspired by my actual experience, I thought a whole tree made of snakes could explain the sensation of "bites" that occur when walking under many of the thorny tree species that survive in the desert. It seems every living thing in the desert is designed with its own attributes that help them to survive - being able to hide is just one of them.

I am intrigued by the relationships of creatures in the natural world. I like to compare and explore them with those of the human nature."

"I have been working with fibers for over 35 years! Of all the processes I have tried, my favorite is to combine linocut printmaking with fabrics. In the past, I have used commercially produced fabrics and stamped text to create "quilt" like results. Most recently, I have enjoyed stitching and the dimension it creates."