

PELONCILLO COUNTING























Landscape as Information:

What are we to make of a picture of land? Is it a space of a previous experience or merely information built to the proportions of our expectations? There is often, but not always, a purpose to being in a rural landscape. Within the landscape there are elements which constantly change and shift according to their own governance: a conditional argument often made for our participation with aesthetic objects and culture.

The two disparate works here - images and images - are associative through distance alone. While one suggests an expansive environment, the other is flat, matte and allegorical. Together they suggest an improbable story about place, scale and objects, of which there is no real or tangible resolution concerning their differences, besides revelling in the incongruity of their visual dissimilarity and negotiated partnership.

[NM/AZ photography credit: Renata Golden, 2017]

Information about contents:

The National Audubon Society has conducted an end of the year bird count since 1900. Volunteers from across North America come to record every bird species and individual bird encountered within the designated 15-mile diameter. These records now comprise an extensive ornithological database that allows for monitoring of winter bird populations and the overall health of the environment.

The Peloncillo mountain range is located in southwestern New Mexico [Hildago County], also referred to as the New Mexico boot, and runs parallel to the Chiricahua Mountains across the border in southeastern Arizona [Cochise County].

The “Peloncillo Mousehole Paintings” are both monolithic and diminutive, measuring roughly 11”x10”. Their malleable surfaces are a deep blue-black encaustic body holding flat and steady in their attempt to measure up to the expansiveness and atmospheric coloration of this regional landscape.
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