

ARIZONA HIGHWAYS

THE ART OF OUR PHOTOGRAPHY



LEFT: *Remembering Navajo Camp*, 2021, oil and acrylic on canvas, 40 by 30 inches, \$19,000. AMERY BOHLING

ABOVE: This photo, by Jack Zehrt, appeared in the August 1950 issue of *Arizona Highways*.

November 12, 2021 - January 16, 2022

Western Spirit: Scottsdale's Museum of the West,
3830 N. Marshall Way, Scottsdale, Arizona

A *Arizona Highways* is proud to partner with Western Spirit: Scottsdale's Museum of the West on a new exhibition titled *The Art of Our Photography*, which features the work of 10 artists who were given access to our extensive photo archive. The gist of the project was simple: Select any one of the many images we've published since 1925, set up an easel and paint away. Their interpretations are spectacular. What's more, each artist agreed to donate at least half of the sale price of their paintings to a charity of their choice.

ARIZONA
HIGHWAYS



Western Spirit
SCOTTSDALE'S MUSEUM OF THE WEST

OLD PALS

by William Ahrendt

2021, oil on linen canvas, 19.5 by 24 inches, \$8,000

BENEFICIARY: Humane Society of Central Arizona,
Payson, 928-474-5590, humanesocietycentralaz.org



LEFT: J. Peter Mortimer's photograph, *Cowboy and Kid*, was published in the November 1980 issue of *Arizona Highways*.

REMEMBERING THE LAND OF SNOW AND MIST BY ESTHER HENDERSON

by Amery Bohling

2021, oil and acrylic on canvas, 30 by 40 inches, \$19,000

BENEFICIARIES: Western Spirit: Scottsdale's Museum of the West, Scottsdale, 480-686-9539, scottsdalemuseumwest.org;
National Cowboy & Western Heritage Museum, Oklahoma City, 405-478-2250, nationalcowboymuseum.org;
Grand Canyon Youth, Flagstaff, 928-773-7921, gcyouth.org



LEFT: Esther Henderson's photograph, *The Land of Snow and Mist*, appeared in the November 1978 issue of *Arizona Highways*.

CLOUDS OVER THE SUPERSTITIONS, 1956

by Naomi Brown

2021, oil and acrylic on canvas, 30 by 48 inches, \$5,000

BENEFICIARY: House of Refuge, Mesa, 480-988-9242, houseofrefuge.org



LEFT: Don Keller's photograph of the Superstition Mountains was published in the January 1956 issue of *Arizona Highways*.

FROZEN IN TIME

by Michelle Condrat

2021, oil on board, 16 by 25 inches, \$5,200

BENEFICIARY: Best Friends in Utah, Salt Lake City, 801-574-2454, utah.bestfriends.org



LEFT: Paul Gill's photograph of Monument Valley was published in the December 2017 issue of *Arizona Highways*.

SONG OF THE GRASSLANDS

Linda Glover Gooch

2021, oil on linen canvas, 22 by 70 inches, \$15,500

BENEFICIARY: MorningStar Missions,
Radcliff, Kentucky, 270-505-4636, morningstarmissionsblog.org



LEFT: This photograph, by
Joel Hazelton, was published
in the August 2019 issue of
Arizona Highways.

STAND TALL

Tamara Hastie

2021, oil on cotton canvas, 45 by 36 inches, \$4,000

BENEFICIARY: Oak Creek Watershed Council,
Sedona, 928-978-2515, oakcreekwatershed.org



LEFT: David Muench's photograph, *Lukachukai*, was published in the October 1997 issue of *Arizona Highways*.

CACTUSLAND USA, OPUNTIA BLOOMS, ORGAN PIPE CACTUS NATIONAL MONUMENT

Dyana Hesson

2021, oil on canvas, 71 by 55 inches, \$21,500

BENEFICIARY: Hospice of the Valley, Phoenix, 602-530-6900, hov.org



ABOVE: Josef Muench's photograph, *Engelmann's Prickly Pear*, graced the cover of the January 1959 issue of *Arizona Highways*.

JACK KNIFE

Kevin Kibsey

2021, oil on canvas, 48 by 30 inches, \$7,900

BENEFICIARY: Scottsdale Artists' School, 480-990-1422, scottsdaleartschool.org



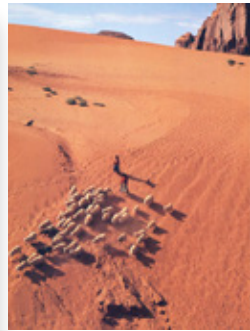
ABOVE: This photograph, by Ken Akers, was published in the August 1984 issue of *Arizona Highways*.

SHIL HÓZHÓ [WITH ME THERE IS BEAUTY]

Marcia Molnar

2021, oil on linen, 58 by 38 inches, \$12,000

BENEFIICIARY: Grand Canyon Conservancy, Grand Canyon Village, 928-638-2481, grandcanyon.org



ABOVE: Debs Metzong's photograph of two Navajo shepherders appeared in the July 1985 issue of *Arizona Highways*.

WHITE DOVE OVER THE DESERT

Frank Ybarra

2021, acrylic on canvas, 36 by 60 inches, \$6,000

BENEFICIARY: Cancer Support Community Arizona,
602-712-1006 (Phoenix) or 928-236-2333 (Flagstaff), cscaz.org



LEFT: Richard Maack's photograph of Mission San Xavier del Bac was published in the November 2010 issue of *Arizona Highways*.

THE ARTISTS



William Ahrendt williamahrendt.com

Ohio native William Ahrendt has spent his long career applying the techniques of the masters to the Western subjects that have interested him since childhood. While his focus has always been fine art, he also spent many years as a contributing editor for *Arizona Highways*, and in the 1980s, his drawings and paintings interpreted a wide range of Arizona history for the magazine. He says his painting for this project changed as “different ideas appealed to me and new ideas seemed to improve on old ideas,” adding that “the one anchor point of my response to that photograph was the character in the face of the old cowboy. Everything else grew out of that.”



Amery Bohling amerybohling.com

Amery Bohling couldn't decide on a photo to re-create, so she picked two: Jack Zehrt's *Navajo Camp* and Esther Henderson's *The Land of Snow and Mist*. The atmosphere of Henderson's Grand Canyon photo appealed to Bohling, and so did the subject: Bohling has been a participant in the Grand Canyon Celebration of Art since 2009, and her fascination with Arizona's best-known natural wonder began with a chance visit to the North Rim on the way home from painting at Canyon de Chelly. She says her interpretation of Henderson's work is “more that memory you have when you looked at a place, not necessarily the photograph of it.”



Naomi Brown naomibrownart.com

Naomi Brown hated all the rules in the University of Utah's arts program, but she enjoyed watercolors, which became her only formal training as a painter. She also practiced by painting miniature watercolors from photos in *Arizona Highways*. Eventually, she transitioned to acrylics, then began incorporating oils to improve the look of her clouds. She chose Don Keller's image partly because she sees the Superstition Mountains every day while living in the San Tan Mountains. And she liked that there's nothing around the mountains in the photo. “I love the old photos,” she says, and she enjoyed the challenge of giving her painting a vintage look.



Michelle Condrat michellecondrat.com

Utah artist Michelle Condrat got her big break at the 2016 Grand Canyon Celebration of Art, where her quick-draw piece sparked a bidding war and her other pieces there quickly sold out. Soon, she quit her job to paint full time. She says she was drawn by the colors and contrasts in Paul Gill's image: the blue snow against the red rock, the clouds against the sky. She'd always wanted to paint Monument Valley but had never been there, and she liked that the image was unmistakably Arizona. Other than cropping the scene a bit and giving it a digital feel, her painting remained true to the photo.



Linda Glover Gooch masterfulpainting.com

As a child, Linda Glover Gooch traveled from her Southern California home to spend summers with her grandmother in Duncan, and she recalls the dramatic clouds from the thunderstorms in that part of Arizona. She moved to the state 20 years ago, and while she's never been to Buenos Aires National Wildlife Refuge, where Joel Hazelton made the photograph that inspired her painting, it was the clouds in Hazelton's image that attracted her. In the painting, Glover Gooch did some landscaping and got moodier with the sky, painting a squall in the background to add drama and romance. If you look closely, you'll find the meadowlark that inspired the painting's title.



Tamara Hastie tamarahastie.com

Tamara Hastie began her professional life on the other side of the camera, first as a child model and later as a rock climber. She also was a photographer but eventually decided that painting was a better way to invest her energy. "I really needed to focus on those memories, what was most important to me as a person, and to be able to share that with others," she says. David Muench's photo spoke to Hastie on many levels. The location, she says, feels "out there and primitive and just wild. ... As a climber, I love those places. I like to feel like I'm the first woman on the moon ... and that image really speaks to that. You can almost hear the wind. But then you can also feel the calmness."

THE ARTISTS



Dyana Hesson dyanahesson.com

The first cactus flower Dyana Hesson ever painted came from a photo on the March 1990 cover of *Arizona Highways*. She's been painting flowers and other botanical subjects ever since, and her work has appeared multiple times in the magazine in recent years. For this project, Hesson chose another image of a cactus flower: a photo of prickly pear blooms by Josef Muench. "I loved everything about it," she says. "The blue sky, the puffy clouds, the light on the prickly pear pads, the glorious wreath of yellow blossoms, the rugged mountains." She also added her own touch to the scene: her blue Jeep, driving into the mountains.



Kevin Kibsey kibzart.com

Arizona Highways' longtime map designer and illustrator, Kevin Kibsey, had a childhood dream of working as a cowboy. His work for the magazine introduced him to cowboying, but also to photographer Ken Akers, whose rodeo photo Kibsey chose as the inspiration for his painting. "Ken's image is something I would have done had I created a painting from scratch," Kibsey says. To make the painting his own, he reimagined the scene from above, taking the inverse perspective of the ceiling frescoes he admired on a recent trip to Italy. He used a bendable mannequin and other techniques to get the horse's anatomy and perspective right.



Marcia Molnar thepaintedjournal.com

Of all the places she's traveled, Marcia Molnar says she loves the Navajo Nation the most. "I'm not sure why I connect to it so much, but I do," she says. "There's that flat horizon and big sky. Maybe it's the freedom of that big sky." But what drew Molnar to Debs Metzong's photo was the girls. She and her husband moved to Arizona because her husband, also an artist, wanted to paint Navajos and cowboys, but while Molnar appreciated Western art, she never felt its masculine subject matter spoke to her experience. "When I paint women, I'm painting myself," she says. "So, when I saw these girls, I related to them."



Frank Ybarra ybarraart.com

A second-generation Arizonan of Mexican heritage, Frank Ybarra has history with Mission San Xavier del Bac, which he first painted about 15 years ago. The painting was well received, and he's revisited the subject multiple times over the years. He says he felt drawn to the composition and colors of Richard Maack's 2010 image, particularly the dark blues contrasting with the yellows and oranges. "It's just real striking," he says. His interpretation retains Maack's composition, but, as is typical of Ybarra's style, he added crooked angles and other unusual elements — along with a dove overhead, alluding to the mission's nickname of "White Dove of the Desert."

Western Spirit: Scottsdale's Museum of the West celebrates *Arizona Highways* and more than 95 years of inspirational art and photography with this new exhibition, titled *The Art of Our Photography*.

These spectacular paintings are proudly displayed and offered for sale by the artists in the Virginia G. Piper Charitable Trust Theater and Auditorium.

Paintings that are sold will be designated by a red marker on the information panel on the wall, next to the respective art.

In order to purchase any of the paintings, please visit the artist's respective website. All prices and purchase details are overseen by the artist.

Information on each artist, their website and the charity organization scheduled to receive at least half of the sale price of their painting is located in this program.

