

Sublime Jasmine Hill: Wetumpka Crater to landscape painters' historic use of the panorama which is an extreme horizontal stretch of space. The oblique slant of the crater sharply contrasts to the verticality of the ground which I have painted in a strong yellow chartreuse. The color of the ground represents the verdant greens of the landforms found in Jasmine Hill at the bloom time of the dogwoods in February 2017.

Duality of ideas and process merged to create a description of place

I use an interplay of latex resist and layers of opaque and translucent acrylic paint to engage the painting process precisely. I employ specific angles to help tell stories of the places I paint. Craters are all painted at an oblique angle, in washes, which reference traditional shading practices. The oblique angle also refers to the crater's angle of impact which was as much as 33 degrees of vertical impact. Strong vertical washes of the ground help draw latitude lines. Latex resist is used to both create the edges and boundaries of objects as well as to fill in the objects. The shapes of cloud coverage and dogwood blooms are made by dotting latex resist across the plane. The washes of paint are then applied, and the resist is then erased. This process is repeated methodically as many as eight to ten times until complete. My process is revealed in the layers of color often seen at the edges of the dotted clouds. To make the craters, the edges or boundaries are painted with resist, and then the crater itself is painted in broad, direct gestures. My application of this method gives me a degree of control that helps further the meaning. In this case, the oblique angle's edges and shape are unified resulting in unadulterated sweeps of color.

EMOTION AND MYTH

Emotion and myth and experience about the landscape are combined with the technical data in *Sublime Jasmine Hill: Wetumpka Crater*. My fascination is with both the scientific gathering of information about places and oral histories which record experiences and interactions that are combined and reconciled. In the right half of the painting, dogwood blossoms and their shadows are shown, set amidst a charred atmosphere. The details used to create the painted scene were described to the artist about the experience. The oral histories are the viewpoint. Areas of Jasmine Hill use controlled burning as a reinvigoration method. In the wooded area, the dogwoods are marked, saved and held apart from the fires. Walking through the wooded area of Jasmine Hill after a controlled burn is magnificent – as the blossoms of the dogwood gleam against the charred black backdrop. The experience underscores how the power of a garden hinges on fleeting beauty.

The main goal of incorporating satellite imagery is to provide a bird's eye view of a moment frozen in time. The objective of using a crater map is to provide a specificity of place. The use of oral histories allows me to listen to others as to why and how a place matters. Satellite and shadows reference the time element, mapping refers to the place and

listening provides the emotional data that come together in these works. Knowing that the garden is on the crater rim provides a great opportunity to think about the universal sublime and take in the idea of an event eighty million years ago where the face of the earth was permanently altered – in an instant.

14 EXPOSED STAR WOUNDS (5" X 5", PASTEL ON BOARD)

This series of 14 diminutive pieces are focused on the exposed U.S. craters using United States Geological Survey (USGS) satellite imagery of the cloud coverage overhead. The number 14 – representing a fortnight or two weeks, provides a moody look at the star wound shapes and associated landforms and geographic locations. The atmospheric phenomena overhead is layered to complete an emotive portrait of the star wounds.

28 STAR WOUNDS (10" X 10", ACRYLIC ON PANEL)

The USGS satellite imagery of cloud coverage over the 28 U.S. crater sites provides the connection of time and place. Selecting the data points over specific crater locations at the specific bloom time of Jasmine Hill dogwoods (which was February of this year) results in a recording of both time and place. The series of 28 is installed to represent the month of February 2017.

The 28 paintings of the currently known star wounds in the U.S. depict the known shape of the craters. The pieces that use associated landforms and the USGS satellite imagery of cloud coverage over the crater sites reinforce the connection of time and place. The series marks buried and exposed craters. To indicate buried craters, an oval hash line is employed in the pictures. This directly links contemporary mapping devices commonly used in the paintings. For example, mapping programs often use the oval hashed line over buried star wound sites. The interplay of opaque shapes, washes of color, and areas of dotted resist refer to solid landforms, bodies of water, fields, roads, and clouds. Abstracted from reality, 28 Star Wounds encourages the viewer to make up the place they are seeing.

Annie Kammerer Butrus

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