

*No Mountains, No Waterfalls:  
The Wondrous Prairie*

*No Mountains No Waterfalls: the Wondrous Prairie* is an exhibition examining natural terrain, indigenous life and culturally ascribed value within an area not fitting the traditional cannon of nineteenth century majestic landscape. The focus is directed towards the subtle and often overlooked beauty and strangeness found in the thickets, grassland prairies and flood plains of the North Texas and Southern Oklahoma region. Works include large, color photographs depicting natural landscape as well as still lifes of objects collected in this region. The photographs may encourage the audience to reassess their notions of beauty in the landscape, a necessary condition for reevaluation of how the viewer thinks about their relationship with this land.

Influencing the exhibition has been my year-round walks in this area. Photographic works reflecting local landscape convey a consonance between movement, sensory experience, land and thoughts. Mind, body and landscape become synchronized through the rhythm of walking. Similar to a thumbprint or an ocean wave, every walk, regardless of how many times it is traversed is a unique vision, a strange experience. Consequently, the possibility of the walk may remain ambiguous. The works in this exhibition explore ambiguity and the notion of change as it is revealed in the quiet spaces of the Trinity Corridor and Red River water basin and in the remains of indigenous life from the region.

As our consumption of the land grows with a new and uncanny efficiency, it may be beneficial to reconsider our constructs of beauty in the landscape. The work in this exhibition participates in the redefining of beauty in the landscape by taking a feminine point of view, seeking the intrinsic worth of nature not captured in monumental visions of beauty. Works place emphasis on the subtlety of nature, showing it to be as significant as nature's most abrupt visual transitions.

# Biography

ANGILEE WILKERSON lives and works in the Dallas-Fort Worth Metroplex and holds an M.F.A. in Photography. She is an artist, university adjunct instructor, and professional editorial photographer. Her work frequently examines memory and identity, family narratives, and the nature of alterity through landscapes, and she has participated in more than 30 national and regional exhibitions since 2002, including six solo shows. Most recently her *History Series* was exhibited at the Luzanky Gallery in the Czech Republic.

Wilkerson's photographic work has been recognized and honored by jurors from The Dallas Museum of Art; The New Museum of Contemporary Art, New York, NY; The Guggenheim Museum, New York, NY; The George Eastman Museum of Photography and Film, Rochester, NY; Temple University, Philadelphia, PA; SOHO Photo Gallery, New York, NY; The Society for Photographic Education; *Aperture Magazine*; FOTOFEST and many others.

Additionally, fine art journals, editorial magazines, and newspapers, including *The Photo Review*; *Photo District News*, *Photographer's Forum*; *Harper's e3 Queen—London*; *The Wall Street Journal*; and others have featured her work.

Active in her community, Angilee has led workshops for institutions such as The Dallas Museum of Art, Texas Photographic Society and the Girl Scouts of America. She has also worked with students in various Universities, Colleges, High Schools, and Cultural Centers.

In 2001, Wilkerson was voted the *Best of Southwest Photographers in Higher Education* by the Council for the Advancement and Support of Education (CASE). In 2005, Angilee curated *Works on Water*, an international exhibition of multimedia artists celebrating the Art, Science, and Philosophy of water-related issues, as part of the 2005 *WaterWays Symposium* at the University of North Texas.

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**SPECIFICS : LANDSCAPES**

**SIZE**

All works are 24" x 24" pigment prints and are framed in 30" x 30" white wood with archival matt and backing

**YEAR**

Works produced in the spring of 2008

**EDITIONS**

All images are printed in editions of 10.

**PRICE**

\$850 per image

\$950 with frame

**TITLES**

1. Cattails
2. Eruption
3. Denoting transcendentalism
4. Released
5. Residue
6. Towards the east
7. Alteration
8. Dark earth
9. Into the flood plains
10. Aletheia
11. Metamorphosis
12. Gathers to herself
13. Nature loves to hide
14. Unveiling as it conceals
15. Trails in the high grass
16. After the fire she wandered
17. Sway of the blue stem
18. At the old place
19. Winter marking
20. Jackrabbit
21. Cold wind
22. Red gesture
23. Ground
24. Enveloped after the drought

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**SPECIFICS : STILL LIFES**

**SIZE**

All works are 13" x 19" pigment prints and are framed in 30" x 30" white wood with archival matt and backing

**YEAR**

Works produced in the spring of 2008

**EDITIONS**

All images are printed in editions of 20.

**PRICE**

\$300 per unframed image

**TITLES**

1. Fallen bird I
2. Dragonfly I
3. Cicada I
4. Beetle
  
5. Snake I
6. Green Butterfly
7. Fallen Bird 2
8. Dragonfly 2
  
9. Blue butterfly
10. Snake 2
11. Cicada 2

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*In the exhibition, No Mountains, No Waterfalls, concurrent expressions of absence and presence in nature make reference to the emergence and withdraw of other possibilities. In such manners, the exhibition explores ambiguity, while offering a new reading of sublime beauty, paying heed to the landscape's open spaces and quiet moments, in a sort of deconstruction of the monumental spectacle that originally defined and later institutionalized natural beauty. The focus is directed towards the strangeness and alterity found in the thickets, grassland prairies and flood plains of the north Texas and south Oklahoma landscape—specifically the Trinity and Red River corridors.*

*The exhibition brings together a series of large color photographs of landscapes and natural terrain, and smaller images depicting mammal, reptile, and bird remains. Landscapes are shot from a low point of view, taking a small animal's perspective as it moves through the space. Such perspectives create ambiguous spatial relationships, which are highlighted with saturated color. Works depicting remains combine digital and alternative applications with diverse materials such as brass, raw bees wax, and polymer. These works have a fetish like quality in their handling as precious and transient objects.*