

FLOURISH

Verbal Descriptions
Compiled by VSA Vermont
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Adelman, Marguerite

Kata Tjuta: Australia's Red Center (2017)

Acrylic on canvas

24" x 12"

Described by: Katie Miller

This is 24 inches long and 12 inches high acrylic painting of an abstract landscape. The painting is made up of a rainbow of colored stripes filled with dots, progressing from the bottom to top of the painting from green, to red, then topping the piece with blue. The work is displayed in an ornate frame with multiple bevels. The frame is painted black.

The stripes are not perfectly horizontal or straight. They twist and turn across the canvas, creating abstract shapes of grass, hills, and a sky of pink and blue. The stripes alternate dark and light within the same color (dark green, light green, etc.). Along the bottom, within the green stripes, are vertical pieces suggesting grass or cactus, with circles representing other vegetation.

The middle of the painting is made of red, black, brown, and yellow stripes. In the center these lines are their curviest, twisting and turning inside each other to form hills. On the left, a large red circle filled with red, orange,

and yellow dots depicts a sun peeking out from the horizon.

The top-most third of the painting is blue and pink, dotted with circles, suggesting an evening or morning sky.

Bascom, Willow

Hummingbird and Sunflowers (2017)

Print with gel pen embellishment
16" x 12"

Described By: Katie Miller

This print, 16 x 12 inches, displays a hummingbird taking up almost the entire left half of the piece retrieving nectar from a sunflower which runs the length of the right side of the piece. Below the bird are two bees above a second, shorter, sunflower. The scene is shown against a light-blue background, with all the elements thickly outlined in bright red. Each element is filled with colorful shapes and patterns.

The humming bird's body and beak are a brilliant teal color and it just barely touches the sunflower in front of it. At first glance the pattern on the bird appears to be varying shapes, but upon a closer look the shapes are various

insects, flowers, and other plants. A bright red and yellow flower stretches across its throat, tiny bees dot its tail, and flowers and plants of assorted colors spread across its back and wings.

The sunflower on the right stretches from the bottom-most edge all the way to the top of the painting. Its thin green stem has three flowers reaching to the left, filled with a pattern of green vines and small red flowers, each with a yellow center. The flower itself has a large black and yellow center, crowned with a ring of yellow and golden petals.

The second flower in the bottom-left faces the opposite direction, towards the right side of the frame. It has one leaf with the same vine pattern as the taller flower. Two bees surround it, one of which is sucking nectar from the center, much like the hummingbird above. Its counterpart faces the viewer, as if flying towards them. The bees are not filled with a pattern of other objects like the sunflowers or hummingbird. They are both made up of yellow and black stripes.

Bissonnette, Larry

Untitled (2014)

Acrylic and polaroid

17" x 47"

Described By: Katie Miller

This long, rectangular painting is 17 inches high and 47 inches long. It is made of up gray, red, and white thick and sweeping strokes of acrylic paint. A polaroid photograph of a woman is taped in the center. The entire piece is framed by a rustic and lightly colored bare wood, which appears to be unstained. The wood is speckled with a few darker-colored knots.

The artist has used scotch tape to adhere the photograph to the painting. The scotch tape is slightly opaque and covers the entire photograph in horizontal stripes. The woman in the photograph is smiling widely, looking directly at the camera. She is of medium build, with deep brown hair, and wears a plaid shirt. She is situated in the left-hand side of the image. She is framed to include the upper arm, shoulders, chest, neck, and head. The background of the image is dark and unable to be made out clearly.

The paint making up the background of this work is made up of varying swirls and rounded rectangles of gray, white, and red paint. The paint is applied thickly, in some places having long indents and crevasses marked into its surface.

The upper right-hand corner is largely red, with white strokes on top looking like letters. The letters are not entirely visible, with capital D, O, R, I, being discernable before the final letter, possibly capital E or S.

The middle-third of the painting, which contains the photograph, is composed of three stripes of color. The top and bottom are swirled gray and white. The brush strokes are evident and have created a sweeping and marbled effect to the colors. The paint in the center most part, which surrounds the photograph of the woman, radiates out from the image from gray to red.

Bluto, Lindsay

Rise Up (2017)

Acrylic paint, paper ephemera, India ink, colored pencil, marker
18" x 24"

Described By: Katie Miller

This is a mixed-media piece depicting a collage of different flowers. Moving diagonally across the image, from upper-left to lower-right, we see yellow butterflies, followed by groupings of orange, purple, and blue flowers, followed by one red rose, and a series of black and white flowers filling the lower two-thirds of the piece.

The butterflies, located in the most upper-left area of the piece, are shown as a simple black outline and filled with golden yellow. The color does not entirely fill the space, leaving the tips of wings white. Behind the butterflies is some text, which is covered in another layer and unable to be read.

The orange flowers are on vines, surrounding the corner of butterflies in a semi-circle. Each flower has four petals. The purple flowers are large and made up of many tiny petals. The blue flowers each have two dark green leaves peeking out, and their petals surround a pale-yellow center. Two large dark-purple and gray roses cover the stem of the single red rose, which emerges slightly above them.

The grayscale flowers making up the rest of the image are in various shapes and sizes. With two that stand out from the rest of the piece from the bottom right corner with many thin, pointed petals. A large black vine with small purple flowers makes up the right-hand side of the piece, climbing towards the top and curling left towards the butterflies.

Cota, Makayla

Painting (2017)

Layered watercolor and acrylic
12" x 18"

Described By: Colleen Fabian

Makayla Cota's Painting is a 12 inches tall by 18 inches wide painting with broad, active brush strokes and many layers of color in wide swatches.

The base or background of the work is a peach gradient wash, darker in the top right corner and almost white in the bottom left.

Pink, deep purple, blue, and green watercolor spreads from left to center where red and later yellow and a deeper blue join the piece as the color works across to the right. The colors bleed into one another, at times blending cleanly and other times keeping the edges of one color or another.

The top-most layer of acrylic paint shows the brushstrokes most clearly, creating different color textures. A maroon section just left of the center of the piece is layered on top and above a light green. A mustard yellow-green series as if the brush were tapped on its bristle tips moves from the left and around the light green.

On the right is a brick red and rust-colored oval-ish shape, not quite as long as the picture, its brushstrokes curving round within itself and reaching out. One thick line of the same brick red and rust color jumped from the oval to land at the bottom center of the piece.

Evans, Gwendolyn

Wildest Flowers (2015)

Layered watercolor and acrylic
12" x 18"

Described By: Katie Miller

The piece features simple flower and leaf shapes, abstracted against a bold orange background. One large, tan flower, whose leaves are outlined in maroon, draws attention to itself, taking up about one third of the painting and the entire top-right portion.

Three green shapes, resembling leaves, along with three smaller tan flowers, three blue shapes, and three small green ones, fill the rest of the space. The three smaller tan flowers are presented in a diagonal line, from the lower left corner to the middle of the right side of the frame. Two brown shapes suggesting stems branch out from the

middle of the painting's bottom edge, topped with a small blue and large green shape.

The orange background of the piece is not smooth. Brush strokes are visible and the paint is unevenly applied, providing texture and depth.

Fisher, Dan

Night Vision (2018)

Oil on board

14" x 14"

A geometric storyboard of six images.

Gold, Robert Allan

Middlebury Neighbors (2017)

Digital giclée on Japanese Kozo paper

40" x 60"

Described By: Katie Miller

In this vertical print, the colors are vibrant and bold. Through an orange window pane, we look down the length

of a porch, two figures in the distance. The walls of the house and window look orange, while the porch is speckled with shades of blue, purple, pink, and white. The appearance of the overall piece is that of a slightly out of focus photograph or an impressionistic painting.

One of the figures is seated, another standing. The seated figure appears to be a woman, wearing blue pants and shirt. Her back is to us, and her long hair has been tied up into a messy bun. The standing figure appears to be a man of medium build, looking down at the woman's lap, though he has no facial features. His shirt is white and pants are dark.

The window that the porch can be seen through has four panes. The sills are a bright orange. On the left, a stained-glass piece hangs from the window, showcasing a red five-pointed star, surrounded by yellow and a border of red and green. Above this, on the ledge where the four panes meet, are three plants in glass jars.

The porch is long and narrow. Close to the window and facing the viewer is a wooden chair, surrounded by a plant with large green leaves. About half way down its length there is door on the right-hand side. Green plants take up the entire left-hand side of the frame.

Hagen, Katrina

Country Swing (2015)

Watercolor and marker

Described By: Colleen Fabian

The background draws one's attention—the entire landscape is a colorful watercolor quilt created by broad, connected brushstrokes of purples, blues, yellows, and greens. Layered on top of this watercolor quilt and drawn in black marker are a tree and a small cabin.

The tree lives on the left side of the scene. Its solid trunk divides into multiple branches whose leaves reach all the way to the left-most edge and up to the top of the picture. A swing hangs from the right-most branch waiting to be swung. Flowers and grass grow along the base of the tree.

The small cabin is on the right side of the scene, just below the horizon line. The cabin is wider than it is high, with its roof as big as the first and only floor of the house. It has a low profile compared to the tree to its left and takes up only one fifth of the space on this side of the scene. The cabin has two windows, one on each its door. The cabin's door also has a window, so that even though the door is closed, one can see the watercolor quilt behind the cabin.

A low chimney juts up from the roof, just right of the center of the cabin. The profiles of two birds in flight grace the space above the left end of the roof. Two small bushes live to the left of the cabin; one is small, round, and low to the ground, and the other a taller triangle. A few tall grasses mixed with flowers grow along the front of the cabin and to either side, and a black patch just below the cabin door suggests a stoop or welcome mat.

Hill, Jef

Spots (2016)

Encaustic

8" x 8"

Described By: Katie Miller

In this 8x8 inch encaustic work, spots of blue and black are scattered on an off-white background.

The spots are spaced largely evenly placed, but not in an even grid. They are approximately the same size, but none are a perfect circle. Among these larger dots are

smaller ones, which splatter between their larger counterparts..

One of the larger dots, in the upper right quadrant, lacks the solid edges of the rest and has been slightly smeared.

The background of the piece is made of various shades of white, with ever-so-thin spots and streaks of the dark blue color, giving the appearance of aged stone.

Jackson, Annie

House by the River

Wool

23 ½" x 18"

Described By: Colleen Fabian

House by the River, by Annie Jackson, is a 23 and a half inches wide by 18 inches tall felted wool composition. The fibrous wool creates wonderful textures and suggests movement. The main components of the scene are a farmhouse, a river, fields and woods, and the sky.

A brown farmhouse seen from the back sits in the right side of the scene, centered above and below the horizon line, with an attached barn on its right and a smaller unit

below the main house. All parts of the farmhouse have white roofs.

The farmhouse has two blue 4-pane windows on the second floor. The first-floor addition below has two blue 4-pane windows and a blue entrance on the right or barn side of the addition. Sunlight catches the brown siding above the addition's entrance, with wisps of yellow wool. The farmhouse's third floor window sits above the barn roof and captures the orange and yellow of the sun in the sky. The barn has one red 2-pane window towards the apex of its right wall and a red entrance at ground level on the same side.

A light brown path leads from the horizon line on the far right, past the barn and down to the river's edge. The bright blue river flows below the light brown path heading west. Near the farmhouse addition, the river creates a small pool, and then goes underground, surfacing briefly in the fields in the left half of the scene. When the water gathers below the farmhouse it reflects the colorful sky, with a red, orange, and yellow patch, and tendrils of red and yellow-white drawing away from that patch.

Fields and meadows in greens, yellows, and whites with accents of red and orange fill the left side of the scene up to the horizon. The yellows and whites suggest sunlight painting the meadow in a band from the center of the scene towards the left corner. A small strip of meadow and wildflowers in yellows, purples, whites, and reds runs

across from the left edge of the scene below the river all the way to the right edge.

A curving, wavy horizon line of brush and trees in light and dark greens create the boundary between the field and farmhouse and the sky. The brush and low trees are on the meadow side to the left with hints of oranges, reds, and browns layered on top of the greens. The tallest tree of all is behind and to the left of the main farmhouse and reaches above the farmhouse roof. The middle-sized trees are nestled behind the barn to the right.

The sky holds swirls of blues and whites throughout, with vibrant yellow and orange from above the farmhouse up to the top of the frame. The yellow and orange repeat closer to the horizon, above the low-level trees, with patches and wisps of red-pink stretching throughout the sky.

Julius, Todd

Rain Flowers (2017)

Watercolor and ink

13" x 16"

Described By: Colleen Fabian

Todd Julius' Rain Flowers is a 13 inches tall by 16 inches wide watercolor and ink exploration of how water dilutes, diffuses, and focuses color.

The white mat board and white frame help focus your attention even more on the bright colors of the picture's flowers. The flowers tend to highlight the color over details like petals or other parts, and are outlined in thin, black ink against a white background.

One yellow flower left of center and one red flower right of center are supported by tall thin stems and reach to the top of the picture, with a range of watery shades.

The smaller flowers live along the bottom of the picture: one red with a touch of green at its base in the left corner, one yellow just left of center, and another yellow and green just right of center whose outline suggests three rose-like petals.

Three, tall, blue flowers grow in the space in the middle half of the picture between the top and bottom borders of the red and yellow flowers: one to the left, one in the center, and one to the right. These blue flowers are longer, with the same range of shades depending on how much water was applied to the paint, though with less outlining. The left and center blue flowers share the same thin stems as the tall yellow and red flowers. The right blue flower has a red-brown Y-shaped stem, thicker and shorter than the others.

King, Anna

Road (2017)

Watercolor and graphite pencils

Described by: Toby MacNutt

This bright watercolor shows a person walking away from the viewer down a road, with buildings and crowds to either side.

All the elements have a slightly blurry watercolor feel to them, with indistinct or wavy edges. The white of the paper shows through between colors, and we can see brushstrokes and diffusion in the colored areas.

The walking figure has their back to us; they have pale brown short hair, white skin, a red long-sleeve shirt, and blue jeans on. Their left hand is open with all fingers extended.

The road they stand on is dark gray, and goes straight away to the front until it reaches the horizon at the very top edge of the image. Paler gray sidewalks run to either side of the road, with grass verges.

To the left-hand side is a yellow single-story building labeled “Monastery” in red. It has a brown sloping roof and dark blue windows. A group of people with various skin tones stand outside it, raising their hands or arms,

perhaps to wave at the walking person. They have simplified features, without faces or hair, and plain pastel clothes.

To the right-hand side of the road is a very large gray building labeled "HOSPITAL," all caps, in red. It has several levels of flat roof. It is several stories high and each story has dark blue rectangular windows. From some windows, people are waving. There is a group of people outside the Hospital also, standing on its driveway and on the verge. They have the same raised hands and simplified features as the Monastery group. At the distant edge of the Hospital, two people are sitting in wheelchairs, the spokes of the wheels visible as pencil lines.

At the horizon, the grass is darker green and there are some dark pine trees, as well as two blue houses and one yellow building. The perspective of road, houses, and buildings are from about eye level behind the walking person, but at a somewhat squashed angle, almost like a fisheye lens. The hospital, distant houses, and road all have curves or slopes in their structural lines.

Kyriak, Alexis

Caramel (2014)

Acrylic

42" x 36"

Described by: Toby MacNutt

This is a large (42 inches wide by 36 inches high) oil painting in warm brown colors. The left-hand side of the painting has an abstracted nude figure in pale cream seated with her back turned, leaning on an area of warm medium brown to her left, her legs disappearing into a beige fog on the right-hand side. She seems to look out into the dark, nearly-black background.

The area of medium brown shows layers of brush strokes, giving it a mottled, burnished feeling, like burl wood or hammered copper. A small oval of it is also present by the figure's right arm at the elbow, and her arm disappears behind it.

The beige cloud that fills the bottom-right of the painting obscures the figure's legs. It is a more solid color than the rest of the painting, looking almost flat in comparison. It has a clear border against the figure, and seems to be shadowed or reflected on her skin in the form of a lighter, less defined goldish cloud higher up her leg.

The upper half of the painting is nearly black, at its darkest where the figure's head should be. We see the nape of her neck taper to a point, as if her hair parts to either side, but there is no clear hair or head shape, only the darkness. The upper-right area of the canvas is mottled with slightly lighter, greenish browns, blending gradually into the tones of the darkness around the figure's head, and with a sharp border against the beige of the cloud below.

The figure herself is a bone or antique white, like ivory. The curviness of her shape suggests she is female. She is broad-shouldered and wide-hipped, with thick arms. While her upper back is turned almost squarely away from the viewer, her lower body is in profile, with her right hip toward the viewer. The twist in her spine is visible, as the length of her spine, crease at her waist, and groove between her buttocks are picked out in clear, thin dark lines.

There is a slight shadow over her right hip, side, and upper arm, paler but similar to the shadow of the cloud-shaped beige area, and with diffused edges. Brush strokes are especially visible in the shadowed areas of the figure, and where her body leans against the medium brown the curve of her body is echoed in the brushstrokes along the brown. Her skin looks mottled from layering. It is at its most clear, bright white on her right shoulder, along the edge of the darkness.

Langstaff, Carol

Ice Feathers (2016)

Photograph

14" x 11"

Described By: Toby MacNutt

This is a close-up photograph of a frosted windowpane, with the frost designs in clear focus. On the other side of the window is a blurry beige background.

The area in focus is likely only a few inches wide. It has been magnified here to 14 by 11 inches. Along the left edge there is a nearly solid border of dense white ice, and there are similar solid patches along the bottom edge. Coming out from those patches and in a few scattered clumps in the middle of the photo are feathery shapes made of ice. Each cluster has four or more individual curly "feathers".

The feathers are curved. Some are barely off from straight, and some curl around to make a full circle or a spiral curlicue shape. Many tiny branches stick out from the central line of each feather. On the larger feathers, these branches then have their own tinier branches. Each feather and each branch tapers to a fine point.

The clusters are largest and densest along the left and bottom edges. To the top and right, there is more empty

glass space. The clusters that are in place are much smaller, some only a few crystals in size.

The light shines on the frost from somewhere above. The reflection of the light in the ice gives the illusion that the curls of the feathers stick out into space and could be touched.

Leavitt, Michael

Perspective (2017) Photograph

Described By: Toby MacNutt

This photograph is a view down a road from inside a tunnel, with dramatic contrast between light and shadow.

The upper and left edges are entirely black, and the right and bottom edges are dark shadowy concrete. The arched opening of the tunnel takes up the bottom right two-thirds, not quite touching the edges of the photo. The exterior seen from the tunnel is brightly lit, with a bumpy paved road, the bend of a river, and many leafless trees in view.

The road is paved, and so brightly lit the asphalt seems silvery. The yellow double line is clear and bright. There are several sets of tire tracks in the area entering the

tunnel, mostly straight but one in an aggressive C-shaped swerve. The road goes straight out for some distance, then disappears curving to the left along the bend of the barely-visible riverbank. There is also a pull-off or divide in the road to our left, largely blocked by the tunnel wall. A small island between the main road and the pull-off has a dense cluster of dark, leafless trees. There are a few indistinct road signs.

The plant life outside the tunnel is mostly brownish or bare, with some green grass and evergreen trees. It might be very early spring, with such bright sun and green just returning. The mountainside that fills most of the arched view is shadowed, with some pale bare trees visible as lighter lines.

The archway we are looking through is asymmetrical and rough-edged. Though the inside is smooth, molded concrete, the exterior facing seems to have been left as rough blasted stone. It gives a jagged edge to the brightly lit view, and that roughness is echoed more gently in its shadow across the road along the bottom edge of the photograph.

Lloyd, Karen

Soul Therapy (2014)

Photograph

9" x 11.5"

Described By: Colleen Fabian

Karen Lloyd's grayscale photograph is a close-up portrait of a horse's face. It's an intimate photo, as if you were standing close enough to almost rest your forehead on the horse's head or to stroke its muzzle as the horse bends its head a little towards you.

The photograph shows only part of the horse's face. Its closed right eye is in the center of the frame, with its brow above and part of its cheek below, and along the right edge of the frame is the whiteness of its forehead. A light source illuminates the top right corner and left side of the frame. The soft furriness of the horse's hair, the delicateness of its eyelashes, and a few long, sweeping hairs from its mane hanging down from top to bottom of frame. Peeking out through the furriness are some of the longer, lighter hairs that arc out of the horse's cheek, and less so, its brow.

Looby, Winnie

Medicine (2014)

Wooden box, glass tincture bottles, string, sage
12" x 14" x 2"

Described By: Katie Miller

Winnie Looby's wooden sculpture with medicine bottles is 12 inches high and 14 inches long. The piece is made of multiple objects contained in an open wooden box, divided into four sections.

The left-most and largest section of the box takes up three quarters of the space. Inside it are two small packages wrapped in brown paper and white string. A tall, thin package rests against the left-most side of the wooden box, and is just as high as the frame. The smaller box to its right is also rectangular, but wider. On top of this package are four bulky rolls of white string, loosely gathered.

To the right, still within the left-most frame in the box are four glass tincture bottles. Three of the four bottles are decorated in brown tape, similar in color to the boxes. From left to right the tape on each of the bottles varies in pattern: plaid, stripes, bare with no tape, and a series of triangles and diagonal lines. Each bottle has white string inside. The bottle second to the left has a piece of string tied around the outside, in a simple double knot. The bottle

next to it (second from the right) has the tail of the string inside hanging out from the top of the bottle.

The remaining three frames are even squares of about 4", running vertically along the right edge of the sculpture. The bottom-most square is filled with nine balls of loosely wrapped white string, the middle is filled with strips of gray fabric packed tightly within the box. The top-most square contains another brown box, this one small, wrapped many times with white string in a cross shape. The string is wrapped so many times on this box that it gives the appearance of gauze or woven fabric.

Manson, Lennon

Alphabet Drapes (2016)

Acrylic and gel pen

Described By: Katie Miller

This piece is wider than it is tall. It is made up of white markings of various shapes, sizes, and patterns, on a black background.

From left to right, various shapes are included in the piece: vertical lines made up of swirled shapes, resembling a cursive letter "i," large capital and lowercase letters (J, O,

S, b, G, E, L, and P), and on the far right are vertical lines (though not perfectly straight) made up of circles.

The shapes are layered, with the swirls and circles appearing to be behind the letters. The letters are not completely opaque, and other elements can be seen through them.

The shapes, whether the vertical lines of swirls and circles, or the letters, give an impression of quickness or messiness in their creation. None of the strokes are even nor are they perfectly aligned.

The letters do not form discernable words. Some are painted backwards from their normal orientation. Others have been drawn multiple times. They appear in four lines across the piece, taking up the middle two thirds of the work. Some of the shapes in this section are not specific letters, though they resemble them. There are four tall rectangular shapes representing a capital letter E with a top, bottom, and left line, but while an e has three lines, these have many horizontal lines filling the space.

McQuiston, Justin

Turtle Seed Jar (2015)

Ceramic

6" x 6" x 9"

Described By: Toby MacNutt

This is a heavy-looking, medium-sized ceramic jar with a lid, patterned in black and white. The lid has a turtle handle.

The jar is cylindrical at the bottom third, and swells out to a larger, rounder top. The lid looks like it was cut out, and is notched to make it easy to put in place, like a jack o'lantern. It is mostly black, with white design work on the upper rounded part and lid. It looks like it was coated with black slip, and then cut away to reveal white clay beneath. The resulting shapes have rough edges and are textured from the carving tool that exposed the clay, and in some places, streaks or speckles of black slip still remain.

The white pattern areas use bold geometric shapes, notably diamonds and Xs, which often overlap. The pattern is asymmetrical and nonrepeating. The black and white are both covered in a clear glaze.

A white turtle sits on top of the jar's lid. It has a raised head with carved eyes and mouth. Its feet appear webbed, with small pointed toes. The front legs reach forward and the back legs reach backward. The turtle's shell is one piece with its body and is carved.

Monroe, Michelle

Fall Trees

Described By: Toby MacNutt

This is a small canvas, coated in bright lemon yellow. Five magenta and gold trees nearly fill the area.

The trees are abstracted, simplified shapes, all overlapping to some degree. They are all about the same height, not quite as tall as the canvas. The trunks are thin single brush strokes of brown. The leaves are magenta paint with a sponge like texture, through which the trunks are visible. Some trees are brighter or darker, thinner or wider. The leftmost tree has the widest, lowest-starting leaves. The lower leaves of each tree are dabs of metallic gold, fully opaque. They show the woven texture of the underlying canvas.

Nilsson, Lissa

PLANET ME/CFS (2015)

Acrylic on canvas board

Described By: Katie Miller

This piece is rectangular, and features from the foreground to background a gray ground, rounding over the horizon, scattered with shards and headstones, on the left of this a cage with a human figure inside, topped with a weight holding down a hot air balloon. The mid-ground has a large yellow semi-circle framing earth (as viewed from space) in the background. The earth sits against a solid black backdrop and crests over the yellow horizon at midline. Across the yellow portion reads the word “life” in thin, red script.

The shards on the ground seem to have come from the earth itself, having left a dark hole in their place. Each one is a triangular or polygon shape, reading the following: voice, career, independence, visibility, identity, health, future, dreams, friends, social life, and finances. The tombstones in the back, on the right-hand side of the piece, also have text, though it is not quite discernable in the image of the work.

The cage on the left side is made of a wood top and bottom, the bars are white and each have text running from top to bottom. Examples of the text are: immune dysfunction, tachycardia, sensory overload, and muscle pain.

The figure inside the cage is genderless and gray in color. It has no discernable facial features and we view them from the side. They sit on the floor, legs curled to one side,

with one foot emerging from the bars. The hands touch the ground, with the back hunched over.

There is a black weight on top of the cage holding down a balloon, which reads “ME/CFS” in all caps. Five flags in solid colors of yellow, green, red, white, and blue are attached to the rope holding down the hot air balloon.

The hot air balloon floating above has a basket, and the balloon itself is red with white stripes. The stripes also have text, some of which is not discernable. That which is discernable reads, from top to bottom, left to right: \$, Education, \$, Public Awareness, \$, Research, \$, Treatment, Govt. Funding, CURE, Visibility, \$, Insurance Coverage, \$, \$, Support, \$, \$.

Prim, James

People Cleaning (2016)

Drawing
36” x 24”

Described By: Toby MacNutt

This is a colorful drawing of an interior scene, flattened into a 2D perspective. The whole space is used, and is full of furniture, people, windows, and cleaning equipment in rich dark colors.

The bottom edge of the picture is the floor, colored brown. A broom or mop head is at the far left, with its beige handle running two thirds of the length of the image and then curving up to the hands of a person in blue. The person is standing over a pink object labeled “SHAMPOO CARPET,” in all caps.

In the center of the picture are two people in red. One has short dark hair and is short in stature. The other person has longer hair and is taller. Both have their arms raised. To the right is an even taller person in blue, with light brown hair, waving one hand. A fifth person stands at the very left edge of the painting, in green and orange, arms outstretched. All five people have large solid green eyes, pink fingertips, large pink lips, colorful noses, and circles of color on their cheeks.

The background above the floor and behind the people is a teal blue with visible pen or marker strokes. The top edge is red, perhaps a ceiling, and beneath the red ceiling are five simple two-pane windows in green, orange, and pink. They are outlined heavily in black.

All around the people, the blue space is full of housecleaning objects. There are pieces of furniture – cupboards, chairs, tables – and cleaning apparatus, including tower-like white canisters of foam shampoo, snaky vacuum cleaners, and many black electrical cord lines. All these items are stacked and nested together,

taking up vertical wall space but oriented as if seen from in front. Several of the cleaning objects have text on them in small, dense capital letters that are difficult to read because they are so small and the background is often dark, blurring the letters.

The overall look of this picture is very busy and industrious, but happy. The stretched broom and exaggerated features of the people, the varied bright colors, and as the flattened perspective give a slightly surreal tone. It feels very imaginative.

Ross Becker, Sasha Maglen

Brain Tumor Emotion (2016)

Digital Print

Described By: Toby MacNutt

This is an abstracted digital illustration with clear, simple shapes, crisp edges, and few colors. A needle and thread are sewing up a split and perforated face.

The lower half is beige skin tone, against an upper background of plain white. The beige area is contained by a black border that almost splits it in half; it curves down from the left-hand side into the middle to a fine point between the eyes, then before it reaches the bottom it

goes back up and right in a nearly right-angle curve. Along this black edge are unevenly spaced black dots, like holes made for sewing leather. The area between the eyes is stitched with black thread; the upper curved areas are unstitched. The needle hovers above the stitches against the white background, thread trailing away.

The only facial features are eyes and eyebrows. The eyes are blue-green, with dim gray whites, and have full upper and lower eyelids and lashes. The eye to our left is in a horizontal orientation, and the eye to the right is tilted diagonally, its outer edge toward the lower right corner. The eyebrows follow the orientation of the eyes, and are depicted with many short wispy hairs.

Seyller, Eva

Sheep on the Road – Scotland (2013)

Pencil on paper

8 ½" x 11"

Described By: Colleen Fabian

Sheep on the Road, by Eva Seller, is an 8 and a half inches wide and 11 inches tall colored pencil composition. The color pencil medium shows the up and down, and sometimes sideways strokes that created the work.

A smooth gray road winds through the center of the frame starting just left of center at the top of the picture, and then growing wider to fill the center all the way to the bottom of the frame, wider than the green grass that grows on either side of the road.

The grass is a muted, green-yellow, almost olive color and fills the paper to its edges. On both sides of the road there is a thin, bright green border where the grass meets the road, outlined in dark gray.

The four white sheep that give the picture its title stand two-by-two on the road, just below the center of the picture with their backs to the audience. Pointy white ears stick up above their fluffy backs, and their fleeces overlap with their neighbor's. The sheep's tails hang down from the center of their backs, and their long black, back legs end in double-pointed hooves.

In the top right corner, the artist has written the title of the work in dark gray, and signed the piece in dark gray in the lower right corner. In both cases, the words almost blend with the grass.

Shannon, Kaelyn

Kaelyn Layer (2017)

Tempera on canvas

29" x 17 ½"

Described By: Katie Miller

“Kaelyn Layer” is a 29 x 17 ½ inch tempera on canvas painting. The work is made of up of thick stripes going in almost every direction, layered on top of one another and reaching every edge. The stripes vary in brightness and color by layer, the top-most being white, followed by yellow and orange, then purple, and finally dark blue. There are also sections of teal in the background.

The areas of color give a tie-dye effect, with the colors splotching and blending, with no clear borders or distinct shapes, except for the many lines. The lines give the effect of many sticks or pencils piled on top of one another, creating a basket weave of texture and color within the piece. The edges of the lines are not clean, and paint from the layer underneath spills in on occasion.

Sprout, Jonah

For L.W. (2015)

Pen and ink on glass

9" x 12"

Described By: Toby MacNutt

This is a sculptural object – a flat circular disk in a dark rectangular frame, with clear glass and no mat. It looks like it may be metallic, and is mostly surfaced with a gray-white color. The bottom half is bordered with messy dark brushstrokes.

The center of the disk has a cut-out figure, lying on their back. They are perfectly centered and cut across the circle like an equator. The figure is abstracted, and composed of several irregular cut-out shapes. There is a long, bent rectangle at the lower leg, a collection of trapezoids at the thigh and hip, a bumpy oval torso, one long shape for the lower arm on the figure's right, and several parallel bumpy lines for their left. Small squiggly cut-outs are their hands. The figure's head is mostly one open space, with a jutting

line that enters it suggesting a mouth. Small thin openings surround the head, perhaps like hair.

All around the border of the figure, the surface of the disk is darker, a smudgy gray. The gray radiates out from the figure's head like beams of light or a halo.

Above the figure, in the top half, the gray-white surface is speckled with many tiny dots or specks of darker gray, concentrated toward the middle and sparser near the edges.

Below the figure, in the bottom half, the surface is covered in very fine lines instead of speckles. They are very thin lines, densely packed in most areas. The shapes they make almost suggest objects or figures, but don't resolve into any clearly familiar shape. There is a doodling feel to them, as if someone wanted to fill a piece of paper without picking up their pencil. It is visually busy with many angles and curves, and the eye is not drawn to any particular point but wanders through the tangle.

These lines also are fewer near the edge of the disk, like the upper speckles are. They do approach the black brush-stroke border at the very bottom of the disk, and

seem to overlap it. In some places, spatters from that brush stroke have landed on the lines.

In the photograph from which this description was made, the disk is backlit with a yellow light. The light shines brightly through the cut-out figure.

Squires, Melody Ann

Flowers and Trees (2017)

Oil

17" x 22"

Described By: Colleen Fabian

Melody Squires' *Flowers and Trees* is a 17 inches wide and 22 inches tall oil painting with strong, solid shapes and vibrant colors.

A deep blue sky holds two white clouds across the top quarter of the painting, one cloud to each side. A wide-trunked tree at center-right of the picture reaches from the grassy hill at the bottom of the painting up into that deep blue sky. Its trunk is a warm blend of red, orange, and brown. The tree's rounded foliage is not much wider than its trunk, painted in shades of green, with a little yellow mixed in along the left and a little white at its top reflecting the clouds.

The grassy hill filling the bottom quarter of the painting is mostly a medium green with hints of deeper green, and along the crest of the hill is yellow-green. Two thick-stemmed, broad flowers live on the in the center and left of the painting. The flowers' green stems anchor in the grassy hill and the tops of the flowers are level with the bottom edge of the tree's foliage. The center-most flower is a vibrant orange, blended at the top with white, suggesting a tulip. The left-most flower is red with a cream-red center, and its edges outline four petals.

Between the grassy hill and the deep blue sky, and providing the background for the flowers and tree, is a soft blue sky overlaid with thick vertical strokes of white paint.

Velon, Kathy

Paper Art 002 (2017)

Mixed Media (papers, wax, dye, beads)

20" x 16"

Described By: Colleen Fabian

Kathy Velon's #002 is 20 inches tall by 16 inches wide multi-layered fabric collage in shades of yellows, greens, and red-browns. The background for the collage is a

cream-colored hand-pressed paper whose edges are unfinished or rough.

The fabric collage is centered on the cream paper with symmetry, creating mirror images on the left and right sides. The bottom-most layer of the collage has deep greens and tie-dyed swirls of yellows, whites, reds, and dots in shades of green. It's about half the size of the background paper, so when it's centered there's a cream-colored border on all sides.

Glued and centered on top of the deep green tie-dye fabric, and slightly smaller, is a patterned fabric with green circles on a white background, stamped or pressed with small yellow circles of paint.

Centered in the top half of the pattern fabric and about half its size is a thick white hand-made paper stamped with green leaves and covered with the small yellow circles of paint.

A dark green rectangle connects the white leaf paper and the patterned fabric below, and it, too is stamped with the circles of paint, though here those circles appear a dark green-brown.

Running like a spine down the center of the fabric collage are two thin strips of fabric: a piece of the green tie-dyed like in the bottom layer extends up beyond the top of the collage and onto the cream paper, and on top of that an

even thinner strip of yellow paper or the same white paper stamped or painted yellow runs almost the length of the collage.

At about the level of ears if the collage was a face, are two pieces of turquoise hand-made paper, one on each side, with rust colored circles stamped on top and the hint of something metallic shining in the center of many of those circles.

Wagner, Pamela Spiro

Not Waving But Drowning (2013)

Colored pencil

14" x 17"

Described By: Toby Mac Nutt

This is a densely packed color drawing in the style of a collage, with many shapes and images overlapping and fitted together. Some appear to run off the side of the page. They are all done in colored pencil, with faint pencil outlines. The overall impression is layered and somewhat chaotic.

At the center of the piece is the largest, clearest element, a pale-skinned person's head in profile, with a cutaway view showing a blue brain. The head is outlined in lilac.

Along the curve of the skull in block capital letter text reads “I WAS NOT WAVING BUT DROWNING NOT WAVING BUT DROWNING.” A bald, open-mouthed head and two hands protrude from the blue brain matter, like a drowning person. The large head in profile has a neck made of fish and shells ending with a gray locked box, and from just above their glasses there hangs a tag reading “Not For Sale.”

Clockwise from the lower left, moving around the central head to the upper right, are many other objects, as follows:

A skull and crossbones; a satellite dish; an Erlenmeyer flask with yellow liquid and a funnel in the top; a red double-helix DNA strand; two hands holding pistols pointed at the central head; an orange plastic pill bottle; a bell labeled “leper”; a red blood drop with the biohazard symbol inside, dripping toward the flask and funnel; a golden snake wrapped around a white seal’s head; a white and orange building; a purple martini glass; a bloodshot green eye in pallid eyelid; a crumbling blue tower building; a fanged red mouth.

At the upper right corner, a white-skinned hand reaches diagonally down to cup the back of the central lilac head. There is barbed wire wrapped around the wrist of the hand, dotted with blood. Below the hand, there is a prominent wood-grained cross, also looped with barbed wire, which terminates in a red biohazard flask reminiscent

of the blood and flask from the left side. Those three objects – hand, cross, and flask – are the largest of the background objects and stretch from the top right to the lower right.

Additional objects and images surround the cross and flask, smaller and more overlapped in the style of the left half. From the top down, they are:

A wide-eyed, stripe-faced primate like a bushbaby or aye-aye, inside or atop a cardboard box with holes marked “PERIS” in all capital letters (as if for “perishable,” cut off by the cross); a tumbler of clear blue water; a box marked “Cat Alive or Dead, Property of Schrodinger” [sic]; a swirl of rainbow color; and a yellow and black angelfish.

Between the angelfish and the locked base of the central head there are two small hands with squished fingers, passing one another a long silver key.

Wheeler, Gail

Sun Dance II (2015)

Mixed media

7.25” x 19”

Described By: Colleen Fabian

Sun Dance II by Gail Wheeler is a 7 and a quarter inches wide and 19 inches tall composition capturing the curving, turning, swirling movement of light and color.

The piece is set against a white background. Arcs and swoops of red, yellow, and black lines of paint (or ink?) dance up, down, and across the space, becoming thinner and thicker and overlapping with each other. The movement is contained within the space, keeping a border of white on either side and twice as much on the top and bottom.

Some of the curves and spaces created by those dancing interconnecting lines are filled with creamy-peach or mustard yellow or mint green watercolor, sometimes more watered and sometimes less.

The creamy-peach patches are scattered throughout the dance. The mint green patches are less numerous, 1 each in the top right, center, below center, and bottom left of the piece. The mustard yellow patches wend their way from the top left, down the center and end with one on each side of the bottom.

Sometimes the dancing lines spread beyond an arc, like the mustard-yellow reminiscent of a dandelion gone to seed in the top left corner, or the black bounce and scatter at the bottom of the piece.