

| PFA Names | Years of involvement with Art in Bloom | Gallery # | Assigned Artwork | Optional: Please submit a 20 word description of what inspired your artwork selection or floral design. These descriptions will appear on the plaque placed on your pedestal as there will not be a printed Art in Bloom program this year. | New this year! Optional: You have the opportunity to provide a longer description of your artwork and inspiration to be used by Mia guides to inform their tours during Art in Bloom. |
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| Chrystal A Odin | 3 | 373 | 2PC Floral Suit | My interpretation was inspired by the art and stories of the Diaspora here in the US and abroad. | <p>Amoako Boafo. One of Amoako's stated influences is Egon Schiele, whose work was prominently displayed in my childhood home. Another of his influences is Khinde Wilde, an artist who I interpreted at AIB in 2019. He has stated about his work "the primary idea of my practice is representation, documenting, celebrating and showing new ways to approach Blackness." His rendering of Diasporic subjects as complex and present is displayed in the looming size of his works; his subjects are wholly themselves, comfortable and commanding in presence, taking up space that is rightfully theirs.</p> <p>As a black female in agriculture, I often find myself at the apex of authenticity and apology. In this floral design I aim to display the historical context of ADOS peoples to our deep and rich cultural heritage as seed keeper's and inspired farmers; forgiving myself of diminished self-perception, and committing to stepping into embodied inner beauty, self-integration, and complexity.</p> <p>Plants were chosen to reflect not only the shades in the painting (the soil or skin of which we are born from and die into), but also the tones of the earth that paint the landscape of nature in spring, with depth and nuance. Shapes reflect our movement as a people across all continents, bringing our heritage with us wherever we have landed. No matter the situation, blackness has brought with it intense and ever-present cultural creation and change that has touched all parts of social life, artistic, creative, or otherwise. Through reconnection with our ancestry and our history on the land, I believe all peoples are able to move through the grief of colonial harms and find a place of deep relationship with one another and the interconnectedness of ourselves with our precious Mother Earth. The subject of the painting, while remaining comfortable in their own authenticity and inner</p> |
| Diane Enge | 21 | 301 | A "Bear" Chance | On an early spring hike we encounter a more hungry looking than friendly looking bear. Yikes! Do we run or stand? | |

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| Linda Leraas Ray | 16 | 305 | A Fishing Party Off Long Island | Trips to the Boundary Waters and the love of canoeing with my husband in our yellow We-no-nah inspired my selection. | Delphinium/larkspur and hydrangea mirror the soft hues of the serene water, while the vibrant clusters of Roses and other blossoms represent the friends that drop their lines in amazement ready to help land the shark. A touch of spray Allium suggests the white shirts and the sailboats in the distance. The Dusty Miller and Curly Willow emphasizes the color and movement of the shark on the line. I'm using my favorite basket to represent one of the boats in the piece. And we can't overlook the the all important Red Twig Dogwood that echos the slim pole. I have used this same container for two other AIB designs. Can you guess which they might be? ("On the Thames, a Heron" in 2002 and "River Landscape with a Ferry" in 2018.) |
| Jane Gleeson | First year | 312 | A Landscape with a Herd of Pigs | Light and shadow and asymmetry in height inspired my design where ultimately your eye lands on the "speckled swine". | The use of light and shadow as well as the asymmetry of height from left to right inspired my use of materials and florals. Like the artist's painting, I want my floral interpretation to emphasize the design elements of the Dutch painters in the 1600's. And ultimately, yes, your eye is drawn to the "speckled swine" and then back again in search of the swineherd and his companion (present though not apparent) to complete the title with the work of art. |
| Nancy Rand | 4 | 203 | Album of Ten Leaves | The elegance of Shengmo's paintings make me wish I could wander the mountains of China in springtime. | What a sensitive eye and talented hand Mr, Shengmo had so long ago to depict the beauty he found in the mountains and villages of China. I have added bittersweet to represent the 'chop' stamping distinctive to each Chinese artist. |

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| Lisa Hirst Carnes | 1 - This is my first Art in Bloom | 220 | Amida Buddha | <p>Transcendent and ephemeral, flowers are a symbol of impermanence, central to the Buddha's teaching. Everything changes and nothing lasts forever.</p> | <p>I am delighted and grateful to be matched with my first choice, Amida, the Buddha of Infinite Light in gallery 220 for Art in Bloom.</p> <p>I'm a Mia member and frequent visitor to the museum. My regular routine usually starts with Gallery 220. I like the serene, introspective mood it evokes.</p> <p>For my selection, I decided to explore Ikebana (Japanese flower arranging) for my Art in Bloom arrangement. I wanted to display something that not only aligned with Amida, the Buddha of Infinite Light, but also complemented the rock garden directly outside of the museum's window to the north.</p> <p>I like the simple elegance and asymmetry of Ikebana and how the laws of nature are a consideration of this creative expression. Beautiful and fleeting flowers illustrate the dichotomy between radiance and impermanence that is part of all life and is fundamental to the Buddha's teaching.</p> <p>Ikebana embraces silence, line, color, angles, and negative space.</p> <p>My arrangement features flowers, branches, and colors that symbolize happiness, beauty, grace, balance, and harmony. When possible, I used foraged plants from my backyard and neighbor's yards.</p> <p>Thank you for visiting.</p> |
| Georgia Heisserer, Sandy Swanson | First year participant. | 313 | Angels with Attributes of the Passion | <p>Simon Vouet used dramatic lighting, perspective, color, and mannerisms to depict timeless themes of passion, forgiveness, and renewal.</p> | <p>Simon Vouet used dramatic lighting, perspective, color, and mannerisms to depict passion, forgiveness, and renewal, dire attributes even now.</p> <p>A longer version for Docents:</p> <p>Simon Vouet began his career at the age of fourteen and was said to become a natural academic. Paolo Veronese led in the art of color with di Sotto popularizing foreshortened perspective. The art of Carracci, Guercino, Lanfranco and Guido Reni saw Vouet's immense success in Rome and elected Vouet as President of the Accademia di San Luca in 1624.. To date, five hundred pieces of his work are still being seen. Baroque style was becoming dominant domain during Vouet's period. This painting, Angels with Attributes of the Passion, Angel holding the Vessel and Towel for washing the Hands of Pontius Pilate, is one of a pair of paintings of angels with symbols of passion.</p> |

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| Amy Strodl + Jamie Carl | 1.5 (our second year would've been 2020) | 243 | Arose | Spinning days to years Flower bombs away with war Wing man, worries, plays | Arose, 2020 by Artist, Shahzia Sikander is an explosion of colorful movement and femininity. We were drawn in by her arresting beauty and the way that the fractured glass pieces throw around the light. We hope to honor this important piece of art by infusing our AIB arrangement with same sense of "the enormous possibility of the feminine spirit." We were inspired by the art as much as this statement from the Artist. As she concludes, "But above all think of creativity as a code to live, as a means to problem-solve and connect heart and mind and people." |
| Cindy Soule | 10 | 375 | Astronaut Targets | Featuring iris blooms, my floral design represents the space men in colorful glory exploring the vast universe. | The floral design features iris, mums, and other colorful blooms to interpret the astronauts in space while they are exploring the colorful universes they have found outside of earth's orbit. The globular form of the containers represent planets and moons they have visited. The floral medium interprets the astronauts and other beings they encounter. |
| Carol Lui | 17 | 252 | Bamboo and Chinese Poems | Black ink bamboo and kanji calligraphy inspired me to use black bamboo and tools of the Sumi-e poet/artist. | A rough translation of the poems follows: Panel 1 bamboo - is about winter. Panel 2 poem - As I face west toward the emerald mountain wondering about the meaning of life, I feel happy and free. Panel 3 bamboo - When honor and integrity are at the center of a person's character, it's like the spring breeze blowing right up through the door. Panel 4 poem - As the sun slants its head to the west (setting), it's light sparkles on the river as a cloud disappears slowly over the mountain. Panel 5 bamboo - Listening to the spring flowing in the garden, the wind howling, and the crickets chirping in the evening Panel 6 poem - Seeing the spring light and hearing the sounds of nature, the wolf finds its way to the cliff. |
| Beth Dietz and Kris Gendreau | 3 | 254 | Basket | A Floral Haiku. This beaded basket A hopeful wedding symbol That their life may bloom. | |
| Thea Adams | 18 | 375 | Blue and Blue | Bold tropical flowers, protea, giant red ginger, heliconia lobster claw, bird-of-paradise, spotlight the shimmering, contrasting colors within the painting. | |
| Myrna Little | 5 | 200 | Buddha | White flowers symbolize spiritual enlightenment, a natural complement to the buddha figure. Bamboo adds an element of strength and resilience. | White flowers often symbolize spiritual enlightenment, a natural choice to complement the historic buddha figure. The bamboo adds an element of strength and resilience. |
| Barbara Belknap | 3 | 215 | Celestial Horse | I am inspired by the gorgeous bronze patina and heartened by the magical whimsy of Celestial Horse. | To me, Celestial Horse is forever one of the signature pieces of Mia. My children loved it as much as me, with its whimsical expression and beautiful dimensional colors. I feel honored to get to interpret this piece for Art in Bloom. |
| Ruth Thompson-Klabunde | 3 | 221 | Cranes Under Pine Trees | This piece inspired me with the simple beauty of nature. I feel present with the magnificent birds and whispering pines. | This piece makes me feel like I am able to step into the quiet peaceful world of these two magnificent birds. The beauty of nature and the simple color palette create an amazing sense of awe and serenity, that fills my soul. |

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| Jeremy Gavard | 1 | 220 | Daiitoku Myōō, the Wisdom King of Awe-Inspiring Power | Inspired by the threatening intensity of Daiitoku Myōō, I used ephemeral plants to reflect submission to this deathless deity. | |
| Karen Ortiz | 12 years | 321 | Deer in the Forest | A quiet stroll in the woods to see lush trees and to catch a glimpse of nature. | To interpret the deer was challenging, I shaped the deer form out of floral oasis and fill it in with natural material including pieces of pine cones, petals from the leucadendron flower, hypericum berries, other filler flowers. Some of the tree trunks are made of paper mache and the tree tops a fresh variety of greenery including italian ruscus, light green buplerum, ming fern, round puffy green trick dianthus. Thin layers of birch bark interpretes the floor of the forest. |
| Melvin North | 1 | 213 | Deified King | Influenced by Asian aesthetics, I used King Protea and lotus pods to showcase the Buddha and reflect a meditative spirit. | I am a potter in Minneapolis, Minnesota, where I have a studio. As an artist, I depend on the natural environment for both materials and inspiration. I attempt to instill a sense of the passage of time, changing seasons, and erosion and decay in my work, all of which give texture and character to the pieces. My floral design is based on a linear style, austere in composition. My inspiration came from a potters perspective of a floral design, using stems, leaves, and flowers and arranging them in various ways, based on Moribana (arrangements that are in a shallow dish) and loosely on Shoka (Oriental floral design that is a more casual style). Melvin North |
| Kathryn Malody (primary) and Jim Malody (secondary) | 31 yrs | 242 | Door Panel | Our floral design captures the door's geometric design. Three King Protea represent the stars; Flax continue defining the three zones. | Functional art enriches the lives of people on a different level than a painting. For example a door serves a very specific job. However, when embellishments create a piece of art out of the door, it then becomes a metaphor for access to a changed state of being such as enlightenment. The floral design attempts to capture the logic and order of the Door Panel's geometric design. Three King Protea represent the three stars that divide the door into three zones. Long narrow leaves continue the diagonal angles. |
| Rita Gindt-Marvig | 4 | 323 | Dream Castle in the Sky | In 1908 Art Nouveau style flourished, so this floral design features rhythmic flowing lines and curves found in nature. | |
| Beverly Munson | 14 years | 261 | Dress (Lakota) | I love textile designs. They tell us about the history and culture of every group of people. | |
| Jodie Rodne | 5 years | 378 | Egg rocking chair | If I was a chair, I would perhaps be named Blair, and would sit o'er there. | Will probably use some roses with the idea of "stopping to smell the roses" and take a break. Rocking chairs are good for relaxing and everyone could use a pause right now. If possible, I could send a discription at a later date when I know more! |
| Janice Swanson | 11 | 252 | Emptiness | I have a grandson in Mandarin Kindergarten. I understand characters are shared between Japanese and Mandarin. | |

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| Jeannina Adams | 1st Year | 309 | Flower vase (De Witte Ster (The White Star Factory) | I was inspired by the colors and multitiered shape of Flower Vase. The shape reminded me of a floral topiary. | |
| Jamie Manning | This is my first year as a Pedestal Floral Artist | 300 | Frank Lloyd Wright Hallway | Wright's architecture inspired this floral design and Haiku: Open the Windows Come out and sit amongst ferns Smell Spring's arrival | Frank Lloyd Wright's "organic architecture" brings nature into our living spaces and draws us out to see and smell creation. The front of my floral design reflects the inside space and built in bench utilizing colors of yellow, gold and brown. The backside of my floral design reflects the trees, lake and sky in which this home was set overlooking Lake Minnetonka. I utilized floral greenery along with a variety of white and blue flowers to reflect the view from inside the hallway. The "windows" divide the inside and outside, yet the flowers "inside" and greenery and flowers "outside" co-mingle together to create the essence of Wright's work, that is to bring our internal living environments closer to nature. |
| Yasuko MacNabb | 14 | 237 | From Gauge (Return) | Green and red are in vivid conflict yet compliment each other. Movement of leaves curling after the flowers. | |
| Terri Ristow | 9 | 310 | Funeral Torch | Life and death exist harmoniously beneath an eternal flame. As one ends, there is the promise of hope and beginnings. | The Funeral Torch is a symbol of life, in a ritual commemorating death. Fire can symbolize death and destruction, but can also represent resurrection and renewal. A phoenix (mythological bird) is reborn of fire, rising from the ashes to begin again. A Jack Pine, although easily killed by fire, depends upon high heat to open its pine cones and release the seeds. Without fire Jack Pines would be replaced by another species. Fire also represents eternity and forever. The "eternal flame" is a symbolic flame that protects life. It is believed that as long as the flame continues to burn, life will remain forever in the world. In my AiB interpretation, the flame is represented by a mix of both living and dead flora. Flowers include Anthurium, Torch Ginger, Heliconia, and other tropical flora (subject to availability). On the candlestick shaft, fresh flowers representing life entwine with a skeletal angel of death in a dance of coexistence. Life and death exist harmoniously together. As one ends, there is the promise of hope and new beginnings. |
| Yoko Toda | 9 years | 222 | God of Thunder | What a funny scene it must be if you can see the God of Thunder fall and roll. | |
| Cindy Snowberg | 14 years | 379 | Grand Vase | The iridescent glaze provides an interesting play of light and color that highlights the floral decoration from the vase shape. | |

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| Letti Delk | 12th year | 378 | Hang-it-All | Eames' design and colors drew me to this piece. Simple in design and use of materials. Funky and Fun! | This piece is a wide divergence from my earlier long time interest in Italian Renaissance furniture. Now I love simple design with a purpose and lots of color. Eames' designs provide this. This is a device for hanging things. It is simple in design and use of materials. Colorfully painted wood balls are attached to angled pieces of rubber-coated wire. |
| Shelley Schmokel | 24 | 219 | Helmet in Dragonfly Shape | This dragonfly helmet always makes me smile. I knew that an airy fern would perfectly evoke lacy insect wings. | |
| Brenda Sussna | 5 years | 219 | Helmet with ornament bearing seed syllable for Fudō Myōō | Fantail willow and Peruvian lily reflect the elegant and sculptural quality of this helmet. | I was attracted to the design of this helmet, and as a Buddhist myself, I found the Sanskrit seed syllable very compelling. This is a warrior helmet, and the seed syllable represents a Buddhist deity called Fudo My-O or, "immovable King of Brightness." Although the helmet is designed for battle, the deity represents the power to transform chaos into clarity, and destruction into creativity. It is this kind of positive and creative energy that is so needed in the world today. To me, Ikebana, Japanese flower arranging, is the perfect vehicle for interpreting this very unusual artifact as it also encourages beauty, contemplation, positivity and creativity. I hope you enjoy both the helmet and the arrangement. |
| Sue Bagge, Chad Bagge | 38 | 200 | Humility Brings Prosperity Gate | Natural tones of the contorted hazelnut branch in the vase, plus dahlias, add feng shui to the Chinese Gate. | The patina of age on the wooden gate with carvings are represented by the contorted hazelnut branch in a neutral colored vase that support the brighter flowers including dahlias to provide harmony at the entrance gate to the Chinese collection, |
| Sherri L. Ackerson | Nine | 259 | Indians with Umbrellas | I was attracted by the strength, simplicity, and color palette of the piece. Enjoy the show! | My first year of AIB participation was interpreting sculpture "Rendevouz" in 2006....my 7th year of participation in 2018, I interpreted the beautiful feather "Cape". If not for covid causing the cancelation of the in-person event in 2020, which would have been my 9th year of participation, my selection was the colorful child's "Shirt". I have an affinity for "The Americas" galleries!!! |
| Jill Risse | 7 | 237 | Inside and Outside (Combination Stress) | Bold, bright colors bring in a symphony of changing seasons. It is time to explode with color. | |
| Mary Ann Morgan | 6 | 367 | Italian Town by the Sea | I made my fused glass vase and chose flowers to represent the texture and colors of hillside cities in Italy | I made this vase by fusing the glass together in my kiln in a 14 hour process getting the kiln up to 1425 degrees and letting it slowly cool back down. The flowers were chosen to represent the textures and colors of cities I hiked near in Cinque Terre Italy. |
| Barbarajo Kuzelka and Kate Sobraske | 4 | 210 | Jade Mountain | With exuberant flowers and authentic jade wine cups, we celebrate the drinking game depicted in Jade Mountain. Cheers! | Jade Mountain is both a tremendous and whimsical piece of art. It tells the story of a gathering of scholars who played a drinking game. The rules were simple: a wine cup was floated down the creek and whoever is closest to the cup when it bumped to the shore was required to drink and write a poem. This floral representation shows classic Chinese flowers as the flowing creek with authentic jade wine glasses floating down it. Cheers! |

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| Mary Kay Herman | 3 | 354 | Le Jardin Provincial | <p>I was inspired by Guillaum's "furious colorist" approach of contrasting color, gestural brush strokes, and transcendentalist view of nature.</p> | <p>I tried to capture this thrilling painter by creating what a garden in Provence might have looked like and what our painter might have seen ...only in a miniature version. Studying Jean Baptiste Armand Guillaum's painting was fascinating. He lived and worked in Paris and Provence painting beautiful landscapes. He was an Impressionist which was considered revolutionary at the time.</p> <p>His works in the late 1890's were to be a considerable influence on the Post impressionist artists. One critic stated that "his brushwork suggests a transcendental view of nature refracted into vibrant harmonies." Transcendentalism was said to believe that everything is connected, everything is one, and that nature can help us improve spiritually and help connect us to the rest of the world. It is a testimony to this artist and the other Impressionists that this beauty lives on. It is my hope that I can share a little bit of beauty and nature to connect us all.</p> |
| Audrey Busch | 2 | 357 | Journey of the Magi | <p>Born near the Mojave Desert, I am inspired by secrets of desert life and the mysteries of their spiritual journey.</p> | <p>I aim to present a floral piece that captures: a. the depth of the Magis' importance of the journey to offer gifts to the spiritual king - the baby they seek to worship, and b. the sense of the journey in length - meaning how many animals and how long the line is in this painting. It took a lot of animals, people and logistics to make that journey happen. The three in front are prominent- how does that relate to their mission? The others are as important in unique ways and it reminds me of negative space. To dramatize the major focal point(s) means there must be some minor focus and empty space to dramatize, amplify and communicate the whole meaning. The small details create more interest and curiosity. It is amazing to contemplate all the different aspects of the painting and what any person or component offers. I wonder so much about these people, their positions and how they relate to each other and to the animals ...horses, camels....</p> <p>I believe that your environment, wherever one is born into and lives in formative years creates a natural connection and yearning for that particular sense of place. I remember traveling through Death Valley as a young child and thinking what a wonderful, wide open place it was and how full of beauty. Even now, having lived in Minnesota my entire adult life, I love it when it is HOT! I love the secrets that a desert holds. Sometimes they are revealed in small spaces, short timeframes, or in just waiting and looking patiently, without looking to find something...but just looking.</p> <p>These Magi, they were looking, and following. They were on a trek many didn't understand. They were not "wandering" the desert, they were on a specific journey.</p> |

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| Megan Stickney | 1 | 310 | Lady at Her Toilet | Efflorescent canvas. | I was initially drawn to the beautiful golden color of the subject's dress, and all of its ruffles and folds. Its perfect for a flower with lots of petals. I must admit though, its the title of the artwork that really sold me on this one. A lady at her toilet? In the 1600's? Painted! Was it commissioned, or an artist with a sense of humor? Will we ever know? The artist is unknow, but could someone delve into the history and find out? Its a really gorgeous painting and you can sit and stare at it for some time without ever really noticing the chamberpot or open door in the background. You read the title and it sparks so many questions! I love a piece of art that can inspire so many thoughts. I'm excited to offer my floral adaptation. |
| Katie Erickson | 1 | 303 | Lake Superior Landscape | I was inspired by the bright colors and lines in this piece and by the beauty of Lake Superior. | |
| Yoshie Babcock | 27 | 223 | Landscape in the Manner of Dong Yuan | My vertical arrangement suggests the scholar is walking to the high mountain hut to contemplate and enjoy the scenery. | |
| Nadine Ronning, Mary Bona & Kirsten Ingerson | 5 | 210 | Two lidded bowls | Translucent jade bowls inspired the spring greenery and white flowers in our ode to a dear friend. | <p>We chose the two jade lidded bowls (G210) as the semitransparent green and white speaks of spring and peace. Jade is a symbol of serenity and purity. It signifies wisdom gathered in tranquility – doesn't that describe a garden? Jade attracts good luck and friendship, representing our friend who initially involved us in Art in Bloom. This is our fifth year and our first without her.</p> <p>At this planning phase, we anticipate incorporating white hydrangeas and chrysanthemums with green Fuji spider mums and green button pompons to represent spring greenery. There is the possibility of solidago, snapdragons or stock, and a few pussywillows. As you know, flowers are fickle so look for variations on our plans.</p> <p>Similarly, our plan is to edge a glass bowl (or 2) with green leaves submerged in water to capture the sense of jade's translucence. We've just started experimenting so wish us luck and check-in to see our final result.</p> |
| Beena Brown | 9 years | 340 | Pair of lion columns | These pillars and lions represent support and strength. They inspire me to follow these guiding principles in my own life. | Although these Red Verona and white marble lions would have adorned a small chapel in northern Italy over 800 years ago, India's Hindu Temple architecture shares many similar themes of strength and support just like this piece. Please enjoy my floral expression of these timeless ideas. |

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| Denese Erickson | 16 | 218 | Manchu Woman's Unofficial Robe | She adored her peonies so much she wished to wear them. The bounty of her garden supplied her garment's inspiration. | I am being sponsored by one of Minnesota's favorite horticultural groups: The Minnesota Peony Society. I selected this work of art because the people who created this beautiful garment loved peonies as much as we do. The Asian culture revered peonies and you'll see them represented in many works of Chinese and Japanese works of art. But, did you know that Minnesota was a hotbed of peony hybridization? From the early 1900s we have had many growers whose focus was the creation of beautiful new peonies for both the cut flower trade and garden loveliness. Many of the really old varieties that you remember from grandma's garden have the habit of flopping over in the rain. These were probably hybridized in the 1800s by the French whose main interest concerned flowers for bouquets and arrangements. They had little use for the plant itself. But, American hybridizers have worked to add stronger stems and to create a garden plant that looks good not only in bloom, but also during the rest of the growing season. They also work to expand the color palette. Where traditional red, white and pink peonies dominated the market, we suddenly started seeing coral, peach and yellow, much to gardener's delight. The most recent development is the crossing of the woody-branched tree peony with our traditional garden herbaceous peonies. This is adding an even broader color palette and larger, fluffier blooms to our peony beds. Look for plants called "Itoh" (ee-toe) peonies. One world-famous "Itoh" hybridizer lives in Wisconsin: Roger Anderson. Roger is creating many new peonies and also introduced the gorgeous yellow "Itoh" peony you may see in garden centers called "Bartzella" named for his pastor, Reverend Bartz. Peony season is rapidly approaching - our favorite time of year! For more information about the Minnesota Peony Society, visit www.mnpeony.org . |
| Paul Sternberg | 4 | 212 | Mandala V | This colorful Mandala lends itself to many different flower possibilities. The repeating circles are soothing and hypnotic. | |
| Leah Hedman | 3 | 250 | Mask (2014.7) | Look closely at the mask and see if you can tell what color-changing animal inspired it. | |
| Julie | I believe this is my 4th entry | 201 | Money Tree | This art gives me peace about my eventual death, promising riches and playful times on the other side. Julie "Tilly" Tilley (i go by Tilly, could you please print my name like this?) | I was inspired by two things about this art - by the Phoenix rising which assures that once our body is deceased our spirit shall rise, and by the "Queen of the West" who is depicted on the top center of each branch, surrounded by playful spirits. This art gives me peace about the eventual death of my body, promising riches of many sorts and playful times on the other side. |
| Amy Chapman | 9 | 210 | Nine Dragon Box | The intricate carving and varying depths inspired me to layer my arrangement. There's depth beyond what initially meets the eye. | The specific flowers were chosen to replicate the colors at different depths of carving. Initially we see the color red however when looking closely at Nine Dragon Box one sees different colors. My inspiration is both the colors and the various lines and forms, individual blooms are intended to mimic both. |

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| Mary Bejblik | 6 | 355 | Nude on a Couch | I choose this piece to challenge myself to honor the beauty, form, gentleness, strength and endurance of the human form. | This painting took on a new focus for me after suffering an injury requiring surgery, therapy, rehab, and healing. The human body is an awesome creation that compares to nothing else in our world. The floral design tries to incorporate the gentleness, the strength, the endurance and beauty of, not only this piece of art, but also our natural physical being. |
| Julie Holland | 13 years | 204 | Pillow | Haiku: Sun moon, bittersweet/ Laugh cry, live die and sow reap/ Hard pillow, soft dream. | I was inspired by the yin yang qualities of this ceramic headrest: hard soft, cool warm, black white, negative positive and night day. I was also challenged by the black and white color scheme. |
| Monica Buller Cabral | 6 | 355 | Place Saint Augustin | Captivated by Vuillard's shift from painting psychologically charged interiors to large "social portraits," Critics coined them "cosy and dull." Thoughts? | and artist Edouard Vuillard, allowed me to become more sensitive and aware of French Modernism's first steps. The "social portrait" we are viewing is an exceptional example of the artist's successful attempts at introducing, to a then reluctant art community, a new language of artistic expression. This is one of Vuillard's last commissioned pieces produced before WWI. The artist was still incorporating the aesthetic components of the Nabis. The Nabis painters eliminated subject matter and initiated the importance of the whole work, contributed greatly to the development of non-representational art as we know it today. French modern art was invented and inspired by the late 19th and early 20th century societies. It's art was shaped by these societies and existed to entertain, decorate and often shock their worlds. Vuillard embraced every aspect of the era in which he lived and worked, until his death in June 1940. Selection Of Flowers Decorative delphinium (colors upon availability) Anemones: red & purple Wrapped appropriately in brown craft paper, a riot of color peeking their faces through. Held in place by a traditional market vessel, where a mystery presents itself. Where or to whom will these blossoms be presented! Instructions For Viewing (optional) To view this work in its entirety: Hands held behind your back, dip forward to explore the world that is Place St Augustin |
| Amy Kubas | 5 | 254 | Plank Mask | My arrangement reflects the initiation values of youth and ancestry, ignorance and knowledge, humility and wisdom, and strength and sacrifice. | |
| Patrick Stahl | 8 | 203 | Plum Blossoms | Plum Blossom-symbol of hope, resilience, and courage. Beauty in harsh times. Winter to spring. Bring Peace to our days. | |

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| Paula A. Allan and Abigail A. Allan | Over 10 years | 343 | Portrait of a Girl | We try to capture through flowers and form the painter's many layered and alluring self portrait. | Myself, in an endless succession of roles, the things that are part of my daily life, are the best vehicles I can use to express what I feel about myself, my experience. I work from both the conscious and unconscious states, hoping for a balance of both, which I suspect rarely happens. The images, ideas and techniques in my pictures only serve to reflect my thoughts, feelings, attitudes, belief, relationships with other people and my daily perception of the environment I exist in. -Joan Brown |
| Rebecca Wilson | Three. | 342 | Portrait of a Noblewoman | I was drawn to this piece because of this woman's jewelry and clothing... Who was she? Also, her red hair! | |
| Sally Howell Johnson & Carol Michalicek | 2 | 343 | Portrait of a Young Woman | Immortalized by the artist, this unnamed woman exudes a quiet dignity, allowing us to imagine her story in our flowers. | |
| Elizabeth Franklin | 11 years | 308 | Portrait of Charles-Léonor Aubry | To spend 300 years in a garden! The red-gold tones describe a favorite summer flower—and favorite winter memory. | The vivid red-gold tones against the cerulean blue of the sky are what initially drew me to this piece. Also, the depiction of a rose near his elbow suggesting a favorite plant, and the place of scent—and memory--in the garden. |
| Kari Jaksha and Barbara Proeschel | Eight years | 322 | Portrait of Jose Mojica | The bright colors, jewel tones and warmth of Jose's portrait brought us cheer after a couple of drab years. | |
| Lynn Indihar | 5 | 304 | Portrait of Richard John Cock | I was attracted to the strong lines of the collar and arms, drawing your eye up to the face. | I was attracted to the strong lines of the collar and the arms drawing your eye up to the face. I was also drawn to the brass buttons and butterfly as fun elements to try to incorporate into my design. The overall softness, color palette, and romantic quality of the painting is very different from the previous art pieces I have interpreted. I like the challenge of trying a new style each year. |
| Merrie Marinovich & Karen Marinovich | 3 | 215 | Pottery Lamp | The elements of our design represent the life and light in this piece, from the candlestick to the bird's nests. | My sister and I started our involvement with AIB the year our mother died. She was a creative soul and avid gardener who loved attending AIB. We often approach our arrangement from the view of WWMD (what would mom do). We began with a candlestick to represent the lamp. We were struck by the artist's choice of birds 'giving light' and chose air plants to represent 'giving life', while orchids, the flame, require little to sustain that life. |
| Amber Tritabaugh | 3 | 211 | Processional Image of a Large Swan | The massive form, compositional gesture, and color palette of this striking piece captured my attention from the hallway. | |

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| Mary Ellen Elliott | 7 | 375 | Rio Grande | <p>A desert landscape turned on its face, twisted and then flipped upside down before coming to rest on the canvas.</p> | <p>I hadn't originally thought of using this artwork for Art In Bloom, but the more I looked at it, the more I liked it. Frankenthaler was known for her "color field" painting where colors are the forces which drive the composition. "There are no rules" she said. "Let the picture lead you where it must go." In Rio Grande, I see a landscape turned on its face, twisted, and then turned upside down before coming to rest on the canvas. I love the American Southwest, the brilliant dry blue sky, the red and gold and gray cliffs descending at impossibly steep angles to the rivers, the fringe of green next to the water. My floral design reflects these brilliant colors.</p> <p>I also like to research the artist, and found 2 excellent sources, a CBS Sunday Morning piece "Portrait of an Artist" and a marvelous podcast "The Great Women Artists: Elizabeth Smith on Helen Frankenthaler" by Katy Hessel.</p> |
| Pamela Marie | 6 | 205 | Ritual Bell | <p>"The temple bell stops but I still hear the sound coming out of the flowers." Basho. Awakening resounds endlessly.</p> | <p>the flowers" Basho. Awakening resounds endlessly throughout the universe.</p> <p>Have you ever had a situation that you thought was a horror turn out to be the best thing that ever happened? Yes? Have you ever had the experience where all your planning to be free of demons and disaster turned on you and ended in defeat even after all you did? Oh yeah, I have - most of us have, sigh.</p> <p>The Temple Bell calls us to awaken. Because well... the truth is we don't know the end of our stories. As much as we try to gain control, set goals, write lists, think positively, surround ourselves with images and words that inspire us... it's equally helpful to let go of all that for a moment. Suspend "planning for tomorrow" and "learning from the past", to be present to the balance of all the beauty and ugliness that is right here, right now.</p> <p>Meditation bells call us to higher ground - to see from a wider and deeper perspective with more clarity. The reality of life's joys and struggles seeps in. Meditation bells resound endlessly throughout the universe, because this practice of seeing things more beautifully and clearly *does* resound throughout the universe. We can't unthink good thoughts. The practice of seeing things clearly as they are, brings a sense of joy and peace that runs deep.</p> <p>Great Seon Master Seongcheol said: "The sound of the bell tells us that even ferocious tigers and gentle dogs dance together at the sound of this bell. Poisonous snakes and playful toads, cats and mice all jump merrily together at the sound of</p> |
| deborah rodgers | 2 years | 304 | Rooster Weathervane (J.W. Fiske) | <p>This artwork reminds me of my grandparent's farm and chickens.</p> | |

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| Kristen & Phillip McWilliams | 4 | 221 | Sake Bottle with paulownia | We loved the delicate colors and smooth curves and lines of the Sake Bottle. Don't you want to touch it? | We have always been drawn to textures and shapes that make you want to touch them. Cool marble, satiny smooth wood, polished glass, glistening metal. Fuzzy, furry, slippery. Round, sloping, spiral, swaying. Touch can be sensuous, comforting, delighting and informing. When you see something that makes you want to touch it- but you can't - it's also frustrating! You will have to use your imagination with the Sake Bottle- including imagining what it contains! |
| Kathleen "Kat" Hanson | 14 | 218 | Scholar's Rock (98.81.2) | I used driftwood, orchids, and curly willow to emphasize the texture and spatial aspects of Scholar's Rock. | I used driftwood because of its knotted, gnarly, twisted appearance with distinctly visible pathways. This piece of driftwood symbolizes the journey it has taken; immersed in water, shaped by the waves, and morphed into something new. Confucius admired the orchid and compared himself to "an orchid flourishing alone in a field" and wrote many poems referring to the exotic flower and comparing them to "the character of noble scholars". Yellow symbolizes wisdom in the Chinese culture, so I combined the 'Dancing Lady' orchid and the 'James Storie' orchid to emphasize the texture of the rock. 'Curly Willow' is easily manipulated to emphasize the spatial aspects of the Scholars Rock. |
| Anne | Luther | 379 | Skippy-Racer scooter | SKIPPY RACER SCOOTER. The name makes us smile. Do you smile too? Nostalgia, Happy, Childhood memories, Movement, Playful, Red! | This is our third year as participants of AIB. 2020~canceled; 2021~ virtual; We feel like it's our first year! This piece was our first choice. The playful anticipated movement and the name inspired the child within. We chose flowers that helped bring this feeling to you! We were very intentional in our choices and wanted to use all variations of the color red! White and black accents were added details. |
| Mary Yee | 4 | 217 | Screen | In honor of the Chinese Heritage Foundation. | |
| Micky Paine | This is my 5th year | 371 | Seated Girl | My inspiration was the color and simplicity of the painting. With color and texture I will capture the painting. | |
| Phyllis Andrews and Members of the NORTH STAR LILY SOCIETY | 38 years | 367 | Seated Harlequin | The colors and forms of the plant materials and containers repeat and compliment lines and forms found in this composition. | The colors, placement and forms of plant materials and containers were chosen to complement and draw the viewers into the composition. The containers suggest the abstracted seat for the Harlequin. The lily petals and flower forms suggest shapes found in the painting. Supplemental plant materials repeat and enhance lines and spaces which make this painting so compelling. |
| Jen Pacyga | 3 | 303 | Self Portrait - Frances Cranmer Greenman | I love the very focused colors in this painting! | |
| Ronald Kvaas, Beth Oelke, Vatsala Menon | Five | 357 | Settle | The Settle presents us with the opportunity to interpret, with yellow, jade and red, while also using woodworking skills. | The jade velvet flows around the vases to unify the presentation. The undulating lines are enlarged to have more gold in the wood molding. |
| Kimm Schneider and Jane Doyle | 1 | 341 | Six Tuscan Poets | The combination of the lines, forms and colors of this painting inspired my selection. | |

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| Barbara Foss | Ten | 280 | Skyscraper | <p>Machine-age American Culture: Stylized landscape. Nocturnal cityscape. Urban isolation. Environmental impact. Weather supremacy. Pottery: cityscape. Crows - metaphor for homelessness.</p> | <p>making movement called Chicago Imagism.</p> <p>Timothy Foss created this ceramic piece at about the same age with focus on urban living and homelessness.</p> <p>As an Ikebana floral artist, I had the challenge of using uncluttered Ikebana design, a rich and simple color palette, and Tim's stunning complementary pottery to interpret Skyscraper while highlighting the integration of unique art forms.</p> <p>This painter uses paint, precision and canvas. He is influenced by functional objects, comics, theater facades and interiors, and stylized landscapes and cityscapes as stark backdrops for aspects of contemporary life. He also uses weather as a grand, allegorical backdrop for the larger physical and metaphysical forces that award the human endeavor.</p> <p>This potter uses earthenware clay and sgraffito in slip and glaze. He is influenced by social themes: city architecture contributing to human isolation, environmental concerns, homelessness. The drawings on the pottery repeat the cityscape and weave in the ubiquitous black crows as a metaphor for the inevitable and ever-present homelessness.</p> <p>This Ikebanist uses living, ephemeral plant materials to echo the aesthetic of the visual and bring warmth and life to the concrete and steel. I saw isolation in this painting. Alienation can occur in the vertical silos of urban structure. The silhouettes are mysterious and a little sad. There's intrigue: what's going on behind those windows? What's in the sacks on the bottom floor? Is the pool real and usable? Who are the characters?</p> |
| Robin Brown AND Patty Flowers | 2 | 362 | Sleepers | <p>A literal interpretation with accent curly willow tangle that we might imagine darkness, fear and loss the brothers undoubtedly endured.</p> | <p>These 2 brothers and their witness to horrors and unspoken cruelties makes this piece a transgenerational sculpture that is as relevant today as it was during WWII and the Holocaust of the Jewish people. Here, tangled curly willow represents the uncertain direction of life as persecuted and displaced victims of war. By surrounding the figures in this entanglement one can imagine what is unseen: pervasive fear, hostility and terror from taking refuge in the forests of France.</p> |

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| Georgia Edgington and Wade Krinke | Georgia -4th year, Wade 1st year! | 330 | St Paul the Hermit | This statue gives us the challenge and opportunity to bring living dimension to a peaceful lifestyle of humility and prayer. | <p>Through studying the background of this statue, St. Paul the Hermit, we found out that this man was a saint from Luxor Egypt who chose the life of hermits. He is not to be confused with the Apostle Paul of Rome. This statue was also, positioned incorrectly for many years, making it look like he was diving off of his base perhaps going for a swim, rather than submitting in humility by prayer to God.</p> <p>Many of us had to choose the life-styles of hermits the last two years. Living secluded lives for our protection or others around us. Through this many of have learned how to live our lives in a more humble, natural way and with more simplicity. Just like St. Paul, the Hermit. We are now mostly out of our seclusions and what a joyous time it is. this spring AIB is back to visitors walking the halls of the Minneapolis Institute of Arts and it is with great anticipation that we are able to depict this piece of art and bring St. Paul out of his hermit lifestyle and into the world of freshness and life through the form of floral art. We hope you enjoy our presentation of St Paul the Hermit through flowers.</p> |
| mareth sullivan | 4 years | 200 | Standing Bodhisattva | The path to enlightenment requires kindness, compassion, wisdom, and joy. The path to Nirvana blossoms with flowers! | <p>The world has been a tough place the last few years, and I like the idea of these well intentioned beings, that are constantly trying to help others, asking nothing in return. Their presence points to guiding principles for a more compassionate world. We can all be part of a better world, it is within our own reach.</p> |
| Myra Rusten | 4 | 322 | Still Life with Fruit, Cakes and Wine | A nice afternoon repast paired with wine or tea. | <p>Still Life with Fruit, Cakes and Wine by Raphaelle Peale (1774-1825). Raphaelle concentrated on still-life painting starting around 1810/1815. He painted this in 1821 (at the age of 47). Raphaelle is one of four major still-life painters of the nineteenth century in the United States.</p> <p>I like the combination in this composition; A nice afternoon paired with wine or with tea. Maybe yellow orange roses and white Cremona Ball Chrysanthemums for the icing, Upright or Hanging Burgundy Amaranthus for the dates and hazel nuts. As Art in Bloom gets closer, I will see what is available for this floral interpretation.</p> <p>Myra Myra Rusten Flowers by Myra Instagram: flowers_by_myra www.flowersbymyra.com</p> |
| Gail | 2 | 311 | Still Life with Fruits, Foliage and Insects | I like this painting's balance of color. It seems like a secret dinner presented for all the woodland creatures. | |

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| Dawn J Renner | 11 | 204 | Storage Bottle | This bottle with a spiral motif was a source for the water giving life to these Chinese flowers. | I tried to capture the movement as represented in the clay's texture to highlight a potential floral arrangement using representative Chinese flowers that may have been watered by this Chinese vessel. |
| Anne-Lise Whitescarver | 3 | 222 | Tenjin on His Way to China | Priests ... Morning glories ... how many have died and been reborn beneath this pine tree? Basho (1644-1694) | |
| Dennis Kelner | 4 years | 330 | The Archangel Michael | I was drawn to the bold, bright colors of this piece and to the time period of its creation. | |
| Lauren Inserra | 2 | 306 | The Attributes of the Arts... | I was attracted to the elements of the painting: the chiaroscuro, composition, texture and the contrasting colors. | |
| Heidi Rieck & Wendy Omland | 4 | 307 | The Comtesse d'Egmont Pignatelli in Spanish Costume | The shades of white in the Comtesse's gown inspired our florals and sculptural clay work. We are a mother-daughter duo. | |
| Mary Mulvehill Nancy Knollenberg | Mary Mulvehill 6 years Nancy Knollenberg 2 years | 301 | The Destroyer | The vast landscape of the Grand Canyon offers an array of dimension, color and beauty. | |
| Lauri Hanson | Two | 323 | The Mill Stream | Despite the rich, moody and earthy colors, this painting glows from the inside out! What a beautiful homage to creation. | |
| Stefani Tygar Barnes | 3rd year | 376 | The Tea Party | Inspired by the artist's table for those absent and our own COVID isolation, I honor our need for face-to-face interaction. | |
| Jo Ann Hall | First year | 241 | The Tiber Muse | The fluid drape of her garment contrasts with the rugged stone at her foot. | |
| Ann E Moe | 2 | 362 | Torah scroll case | My arrangement represents the scroll inside; the parchment, its words, the hands and eyes that would have sought its wisdom. | The scroll that this beautiful case might have contained would have been read by people for millennia seeking inspiration and hope. This TIK, or case was made in early 20th century in Baghdad by an unknown artist. It is sturdy and solid to protect the sacred text it may have held. |
| Barbara Kramer | Twelve years | 250 | Tiywara Headcrest | The strong lines of this sculpture create a sense of movement upward to the sky and downward to the earth. | I chose floral material for bold lines and earthy presence to depict the stylized creatures in this headcrest and to represent the movement that this sculpture evokes. |

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| Richard Raiche | 15 | 376 | Untitled (Beauford Delaney) | University of Notre Dame stadium, Golden Dome, Touchdown Jesus. Dedicated to the passing Leo Collins, star athlete, friend and mentor. | The University of Notre Dame asked me to do an art work that could be auctioned off to support the Alan Page scholarship fund program for incoming freshman students. I thought , that creating a piece depicting the Football stadium at Notre Dame would create some enthusiasm for the bidders. When you hear the name Notre Dame, you think football. The STADIUM, surrounding buildings, the famous GOLDEN DOME and TOUCHDOWN JESUS, had to be included, of course. I commissioned world renowned glass artist. Alan Honn, to create the blown glass artwork. It was beyond my expectation. Since starting the project, my friend and mentor, Leo Collins, passed away. He was on the 1966 National Championship football team for Notre Dame, and started the hockey program at the University. I was drawn to this beautiful painting when I saw the DOVE. I know that Leo is soaring in heaven. I have dedicated this piece to my friend, LEO. |
| Lois Ann Helgeson | 15+ | 310 | Vase (Chelsea Porcelain Factory) | In the 1750s the Chelsea porcelain manufactory created brightly decorated gilded pieces. The flowers imitate the movement of the birds. | |
| Janeen Rae | 15 | 321 | View of Tangier from the Seashore | Delacroix's innovative use of color and expressive brushstrokes inspired my interpretation of this exotic landscape painted from memories of Tangier. | <p>Eugene Delacroix (1798-1863) is one of the foremost artists of the French Romantic Movement, emerging from the austere aesthetics of Neoclassical art toward revolutionary innovation. Delacroix's great contribution to the revolutionary movement in the arts lies in his colorism, his technique in the creation of color as well as in its use and application on the canvas.</p> <p>COLOR was at the heart of Delacroix's painting style. He studied color theory to create palettes that enhanced the subject matter of his paintings. He employed color harmony (a combination of two or more colors) and contrasting colors (colors that are at opposite ends of the color wheel) to enrich his compositions. Delacroix's mastery of expressive color, and in particular his specific use of red, would inspire the earliest modern artists such as Manet and Cézanne.</p> <p>Delacroix employed fluid open brushwork texture rather than relying on line and a carefully polished painting surface in order to express mood and create a sense of movement.</p> <p>In 1832, Eugène Delacroix accompanied a French diplomatic mission to Morocco that left an indelible impression. He filled sketchbooks with observations of Arab life and gathered a store of ideas that served him for the rest of his life. He painted "View of Tangier from the Seashore" many years after his trip to Tangier. The passing of time allowed his memories and impressions to influence the painting more than the exact reproduction of his observations.</p> <p>The evocative qualities of his paintings, which were unprecedented for the time, had a lasting impact on future artists, most notably, the French Impressionists.</p> <p>I selected floral materials* that interpret the color and texture of the focal point, Tangier. [King Protea] The two tall ceramic vases (by Gary Erickson) represent the</p> |

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| Tatiana Allen | 1 | 342 | Virgin and Child in Landscape | <p>"If God is in everything, then perhaps nothing is ordinary." -from Mia website</p> <p>An avid gardener and iris lover, initially I was inspired by the irises in this painting, which I learned symbolize Mary's sorrows. As I studied the painting further, I realized how steeped in symbols it is. There are so many "ordinary" elements, especially the plants in this painting. Plants that a lot of us gardeners call weeds, but the painter has found beauty in the ordinary. It's as if these weeds are made regal by the presence of the Madonna and Child. From the daisies in the lower right corner of the painting to the nodding violets on the left, as well as the garden-variety bearded iris, Ivy on the walls, tiny wildflower bluets, and the wild strawberry plants at her knee. The Virgin figure dominates the whole scene, with the child glowing at the very center of it all. Her flowing auburn hair, burgundy cloak, and bejeweled coral gown with its many folds all project that she is regal and larger than life. We may be in an ordinary weedy garden, but its occupants are far from ordinary. This is evident not only in Mary's attire, but her feet rest upon an ornate gold embroidered tasseled pillow, as befits royalty.</p> <p>Thus, to interpret this painting, I decided to use a combination of ordinary garden-variety plants to surround extraordinary ones. The hoped for result is they beautify each other.</p> |
| Maria Brosofske | Visitor to in person Art in Bloom event for prior 5 years before Covid | 314 | Wall Clock with Bracket | <p>I was inspired by the ornate, natural and intricately flowing details of this clock's unique portrayal of time.</p> <p>This 18th century Rococo clock intrigues with its ornate, natural motifs and intricate design. The organic movement in the blooms, fern like foliage scrolls, and celestial details motivate the shape and elements incorporated into this fresh floral arrangement. The gilt bronze, brass marquetry materials, and jewel toned accent colors of navy blue & mahogany compliment the gallery's green wall and furnishings.</p> |
| Becky Haaf | 3 | 304 | Wall Hanging with Embroidered Samplers | <p>I love sewing, fabric, quilting and flowers. I love the idea of using beautiful flowers to express other art forms.</p> <p>I learned to embroider at 8 years old. I made samplers, dish towels and troll doll clothes. I am inspired fabric, textures and colors. I also love the idea to use the beauty of flowers to express other art form like we do with Art in Bloom. The creativity of everyone is exciting.</p> |

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| Tara McCarthy and Mary Lou Theisen | 10 | 261 | Wedding Coat and hat | <p>The traditional hat was made of horse plumes and chicken feathers, ribbons and metal ornaments. The Osage weddings were complex events. These were commonly arranged marriages, where over 100 family members might be involved with the decision but the Bride and Groom wouldn't meet until the wedding day.</p> <p>Look at the beautiful details on the coat and the images on the inside acknowledging the rich history of this Osage Nation. There is so much to look at in this piece.</p> <p>These are wonderful colors to work with in flowers. Bright and happy shades of pink, blue and purple. The images I could find on the internet showed the wedding coats and hats in red, black, white, green and blue.</p> <p>We love the brilliant colors and learning about the traditional Osage wedding garments that inspired this beautiful piece of art.</p> |
| Stefanie Levi, Izel Dávila Luinenburg, Atzin Dávila Luinenburg | 4 (four) | 260 | Wind (listed as Black/White with Red Base online) | <p>Happy to be inspired by Franklin's wind and water pot! He shares the teachings of his family and community elders using minerals from Mother Earth. This pot shows the artist's love for all creation and we love all the geometry and the simple colors he chose for his design. All our senses respond to its beauty and our imaginations take us to cartoon landscapes and wonderlands as we try to follow and count all the spirals and swirls!</p> <p>This prayer for wind and water lifts us way up in the air to dance and play with the clouds</p> |
| Jerry Voci | 8 | 240 | Winged Genius | <p>The feathers, the wings, the basket: flowers symbolizing fertility.</p> <p>Like a bird making a nest in the Winged Genius's wings and feathers line the basket cradling the new hatchlings begging for food.</p> |
| Karla Newman | 17 | 351 | Woman in a Bathtub | <p>Degas used mattress ticking when canvas was unavailable. His artistic tenacity inspires me!</p> |
| Mayumi Redin | 18 | 322 | Woman in Belgravia Hotel | <p>The artist's use of rectangular geometry and profound depth, combined with bold color, impressed me and sparked my imagination.</p> |
| Dixie Nelson and Nancy McNee | 6 | 243 | Woman's Coat (listed as Gentlemen's coat online) | <p>We chose The Gentlemen's Coat because of its joyful colors: brilliant yellow, bright red, spicy orange, a splash of blue tempered with ebony. Vibrant colors and a variety of flowers in a unique container bring this artwork to life.</p> <p>A coat of many joyful colors—lemon yellow, crimson, ebony, spicy orange—interpreted through a profusion of flowers.</p> |
| Lisa Berg | 14? | 377 | Young Woman in Undergarments | <p>We are focusing on the figure of this painting rather than the work as a whole. Brynne Macosko Paguyo made this lovely graceful porcelain vessel inspired by the woman's undergarments specifically for our interpretation just this month. The flowers and plants have been chosen to emphasize the tension between the model's somewhat awkward pose contrasted with the delicate beauty of her features and undergarments, as well as the stark, solid black stockings interaction with the delicacy and brightness of her clothing, face, and flesh.</p> <p>Our flowers and plants emphasize the tension between the model's pose and the delicate beauty of her features and undergarments.</p> |
| Max May & Sadie Whiteis | First Year | | | |