

Thea Adams

Interpreting: *Fields of Flowers in Bloom, near Caen*

Gallery: 359

Years of participation: 20

Ikebana International - Sogetsu Ikebana

From the PFA:

Think Spring! Deep pink boronia, green trachelium, and lavender scabiosa complement the spring hues and textures of Metzinger's pointillist painting.

Paula A Allan

Interpreting: *Lazy Susan*

Gallery: 301

Years of participation: 18

Co-artist: Abbi A Allan, 6 years

From the PFA:

Relish the thought . . . flowers, fun, family, friends,

fun. — Art In Bloom

Tatiana (Borg) Allen

Interpreting: *The Death of Germanicus*

Gallery: 313

Years of participation: 4

Iris Society of Minnesota

From the PFA:

I'm inspired by my grandmother, Virginia Borg, who was an Ikebana master. She always said she loved the art of fresh flower arranging because of its transient beauty. I thought this enduring deathbed painting poetically apt to use for interpretation in such an ephemeral medium as live flowers. It reminds me though all life is fleeting, nonetheless each life has a permanence within whom and what we leave behind.

Phyllis Andrews

Interpreting: *Indian Roller on Sandalwood Branch*

Gallery: 211

Years of participation: 40

Co-artist: Nancy Rand, 6 years

Federated Garden Clubs of Minnesota

From the PFA:

The emergence of the 18th C. Anglo-Indian Company paintings brought us this lovely piece of art merging the Native Indian artist's techniques and British ideas and sensibilities.

This piece was chosen because of the beauty of the bird and the compelling strength and simplicity of the branch which makes the composition intriguing to the viewer. The amount of open space throughout the ink and opaque colors draw the mind and eye into the efforts of this lovely creature working to make himself more beautiful. (perhaps the artist's silent protest about the oppression of colonization?)

The simple branch with flowers emerging from from an Asian style piece of partially glazed Raku pottery accent this thoughtful picture of the Indian Roller in all its glory.

The plant material Italian ruscus, salal and alstroemeria with found wood , accents the colors and lines seen in this interesting piece of art.

Ally Anthony

Interpreting: *The Smoker*

Gallery: 351

Years of participation: 2

From the PFA:

There is obvious contrast in the dark and light shades used, but the subtle contrast between The Smoker's rugged appearance yet softened expression was what intrigued me the most about this portrait. When you look at the subject's eyes, there is a sense of intimacy as he stares directly out towards you. Given that he was a fellow painter and neighbor of Manet, one can easily understand why this type of connection could be so well captured. The sensitivity in Joseph Gall's expression is contrasted with the masculinity of his smoking and outerwear. Additionally, his face and hands are well highlighted from the dark background and clothing. The background lacks details that could inform the viewer about where Gall is and allows for the focus to fall on the individualistic features of the subject's face and hands.

Heidi Aslesen

Interpreting: *Azul*

Gallery: 359

Years of participation: 6

Co-artist: Wendy Omland, 6 years

From the PFA:

Azul evokes a sense of quiet - what we imagine sitting on a park bench in the evening glow would feel like. We are inspired by the muted peaches and blues as well as the intersections where these colors blend. The verticality of the windows feels especially strong and we wanted to highlight that geometry. Look closely to find a specific window we chose to interpret into the vase sculpture. A rich, rusty stoneware clay mimics the iron framing, while the gloss of the glaze smooths out the edges.

We are a mother-daughter duo: mom is the floral guru, daughter is the clay artist, and this year we are especially grateful and excited to share Art in Bloom with a third generation, granddaughter.

Yoshie Babcock

Interpreting: *Roadway in Shade No.2*

Gallery: 226

Years of participation: 28

Ikebana International - Sogetsu Ikebana

From the PFA:

I used a limited palette of flowers and branches, to create the feeling of tranquility of rural Japanese landscape.

Sue Bagge

Interpreting: *Monk of Ananda*

Gallery: 200

Years of participation: 40

Ikebana International # 121

From the PFA:

Using floral materials to represent the peaceful, serene composure of the monk sculpted with the flowing lines of his robe.

Lisa Berg

Interpreting: *Reduction I*

Gallery: 200

Years of participation: 18

Co-artist: Brynne Macosko Paguyo

From the PFA:

This is the third year I've collaborated with the talented ceramicist, Brynne Macosko Paguyo, who has crafted a beautiful vessel for this piece. She developed a special glaze to emphasize tranquility much as Kondō Takahiro developed the transcendent glaze on this stunning work. I plan to develop an arrangement that honors this seemingly simple complexity with its own natural simplicity.

Barbara Belknap

Interpreting: *Flower 15*

Gallery: 224

Years of participation: 5

Barbara Belknap Design, Pario Max Gallery, Cottagewood Garden Club

From the PFA:

Flowers imitate art as my interpretation celebrates the nature patterns stylized in this beautiful, modern glass and stoneware sculpture. I was inspired by the simplicity and graphic nature of the piece, *Flower 15's* cool, limited color palette, and the joy of getting to put pieces of living plants and flowers next to a timeless art piece that was made to look like plants and a specific flower.

I love everything about Art in Bloom at Mia and am excited to get to participate again. I am an artist myself, and I work in cut paper. My recent work explores patterns found in nature, especially water and sky themes. My next exhibit will be at Pario Max Gallery at 2748 Hennepin Ave in Minneapolis, opening May 2nd and running through June 28th. Please come by! Contact barbarabelknapdesign.com, barbarabelknap@comcast.net, text me at 612.875.0156, or follow me at [barbara.belknap](https://www.instagram.com/barbara.belknap) on Instagram.

Lisa Berg

Interpreting: Reduction I

Gallery: 200

Years of participation: 18

Co-artist: Brynne Macosko Paguyo, 3 years

From the PFA:

This is the third year I've collaborated with the talented ceramicist, Brynne Macosko Paguyo, who has crafted a beautiful vessel for this piece. She developed a special glaze to emphasize tranquility much as Kondō Takahiro developed the transcendent glaze on this stunning work. I plan to develop an arrangement that honors this seemingly simple complexity with its own natural simplicity.

Therese Blaine

Interpreting: *Updraft*

Gallery: 223

Years of participation: 13

From the PFA:

Elegant and formidable, Fujikasa's sculpture captures the invisible and dynamic energy of wind, life, spirit, healing . . .

Through a laborious hand-building process, artist Fujikasa Satoko coils and presses clay into walls and ribbons that effortlessly shift and turn. While a solid and formidable work, *Updraft*, captures a sense of movement and dynamic rotating energy. To me, it is magical how Fujikasa's sculpture can evoke a visceral experience of the life force.

As part of my floral design process, I sat on the bench here at Mia, reflecting on this artwork. During that time, I asked a few people how *Updraft* spoke to them. One person said it reminded her of the sand dunes along Lake Michigan. Another said it looked like hip bones and a woman's pelvis. One boy said it looked like whipped cream and also a snake, and the boy's brother shared how it seemed like how wind would look if we could see it. For me, this sculpture spoke to the spiral of healing energy I experienced following two serious falls. In it, I also see the wrap around embrace of family and friends during my healing process.

My creative goal for this floral arrangement was to reflect the movement and elegance of Fujikasa's *Updraft*. I've incorporated color because it was the best way I could think of to communicate a sense of dynamic, life-giving energy.

Keiko Borer

Interpreting: *Drum*

Gallery: 250

Years of participation: 12

Ikebana International - Sogetsu Ikebana

From the PFA:

The Drum brings to people joy, dancing and happiness.

Paige Bosler

Interpreting: *Hat*

Gallery: 210

Years of participation: 2

Co-artist: Wendy Lutter, 6 years

From the PFA:

Since no metallic flowers exist, we allowed shape and form to guide us. Calla lily ears are our favorite part!

Robin Brown

Interpreting: *Moon Gate*

Gallery: 216

Years of participation: 4

Co-artists: Patty Flowers, 3 years and David Brown, 2 years

From the PFA:

Will be coming soon!

Monica Buller Cabral

Interpreting: *Akiba Gongen, Manifestation of Mount Akiba*

Gallery: 220

Years of participation: 7

From the PFA:

The Misses Psittacorum, Freesia, Treefern, Aspidistra and Lilygrass invite you to join them in celebration with the Mt. Akiba Gongen.

Christy Campbell

Interpreting: *Psyche Abandoned*

Gallery: 306

Years of participation: 4

Co-artist: Madeline Campbell, 4 years

From the PFA:

Psyche was a "mortal who had to persevere through hardships and trials in order to be granted immortality" in her quest for Eros/Cupid's love. Her story is also the inspiration for many fairytales and you can learn more about those connections at <https://www.thecollector.com/eros-and-psyche/>

In art, she often appears nude. Scholars have noted in the story of her abandonment there is a lack of sexuality and more of an expression and pose that conveys her desperation and loss. Our vase has an ancient Greco-Roman look. We wish to mimic the curve of her emotionally wounded body. The sculpture has many hidden details that you may see in our arrangement as well. Psyche is often represented by a butterfly (for the transformation of the soul), a lotus flower, and the color white. Our own souls or psyche, however, crave more vibrant color after MN winter!

Jamie Carl

Interpreting: *Place Saint-Augustin*

Gallery: 355

Years of participation: 5

Co-artist: Bonnie Stropes, 1 year

From the PFA:

Mother Daughter duo, first year participating together. We were initially drawn to the size and subject matter of this painting! We felt transported to sitting at a sidewalk cafe in Paris during springtime and how lovely the fresh flowers would look popping up from a flower cart. Bonnie used to own a (faux) flower design business and gifted Jamie this flower carrier as an Easter basket, almost 20 years ago, when she bought her first home. It's been used for dining room centerpieces, outdoors on the front porch and even to elegantly camouflage an old fireplace!

We thought it'd be the perfect vase for re-creating a flower stand display for AIB!

Lisa Hirst Carnes

Interpreting: *Mississippi at Dubuque, Iowa*

Gallery: 323

Years of participation: 3

From the PFA:

A study of contrast: storms vs. sunshine, calm vs. turbulence, native vs. refined flowers, and nature vs. industrialization.

Melissa Venne Rottach Cote

Interpreting: *"Waterwitch" outboard motor*

Gallery: 379

Years of participation: 1

Co-artist: Joy Cotter, 1 year

University of Minnesota -Twin Cities

From the PFA:

Awaken the Waterwitch

Curves forced by hand

Waves break to whispered breeze

Petals dance their resilient song

Namrata Damle

Interpreting: *Single-flower Oribe Vase*

Gallery: 251

Years of participation: 4

Co-artist: Radhika Damle, 4 years

From the PFA:

This piece of Oribe pottery uniquely captures beauty in imperfection and a viewer can easily imagine the process of the vase being formed. The vase almost appears still pliable with its shape, and the rich green glaze lends an inherently natural look to the vase.

Amy DeCook

Interpreting: *Temple Lion Censer*

Gallery: 214

Years of participation: 1

From the PFA:

Though I have been visiting and enjoying Art in Bloom for many years, this is my first year participating as a floral artist, and I am so honored! I have always been drawn to Asian art, and so I was absolutely thrilled to choose this Temple Lion Censer to inspire my floral design. The minute I saw him, I was enthralled with the intricate shape of his tail, which I've reflected in my design with a large monstera leaf from my own large house plant. Though he is crafted of a gorgeous bronze that is typical of the 17th century, I wanted the color palette of the design to also reflect the beautiful colors that can be found throughout the Asia wing of the museum surrounding the censer. I reflected the splashes of gold on the bronze with a lovely vintage Chinese brass bowl as the vessel for the arrangement. The circular roses on the sides are reimagined as dark pink ranunculus and the back is shown as a rounded collection of carnations. I've placed a delicate pink anthurium to show off the tongue emerging from fierce teeth that are represented as spiky flame-colored proteas. The horn on top of the head is shown as a bold, tropical bird-of-paradise and the ears are represented with delicate veronica and calla lilies.

Wendy Dehkes

Interpreting: *Portrait of Richard John Cock*

Gallery: 322

Years of participation: 5

From the PFA:

Welcome to “Portrait of Richard John Cock” by Joshua Johnson.

My name is Wendy Dehkes and I am an amateur gardener with a love of Flowers and Art.

My selection this year was actually one I picked back in 2020, the year the event was canceled due to Covid. I was excited to select it again for the 2024 show.

The artist, Joshua Johnson was the first documented black artist and was self taught. It’s noted that he loved nature and was commissioned to do several pieces of children that had died.

Richard John Cock was 9 when he died in 1817 the year this painting was completed. The young boy is surrounded by lush gardens and pointing to a moth.

The notes state the Moth is a symbol of “hope for rebirth, regeneration, transformation, and change”.

My hope is to be able to capture the mood and beauty in my interpretation of this painting.

Thank you, Wendy

Letti Delk

Interpreting: *The Birthplace of Herbert Hoover, West Branch, Iowa*

Gallery: 323

Years of participation: 14

From the PFA:

Green trees surrounding whitewashed homes are depicted in the Americana and primitive styles I love, and in my flowers.

Jane Doyle

Interpreting: *Portrait of José Mojica*

Gallery: 322

Years of participation: 2

Co-artist: Kimm Schneider, 2 years

From the PFA:

Our design was inspired by the transformation of the real-life José Mojica from Hollywood tenor to an impoverished Franciscan friar.

Mary Dratz

Interpreting: *Day Three, from "Creation of the World"*

Gallery: 316

Years of participation: 1

Bachman's

From the PFA:

I was inspired by the depictions of nature and the intricate detail used in the artwork.

Diane Enge

Interpreting: *Winter Landscape*

Gallery: 359

Years of participation: 23

Bachman's

From the PFA:

Nordic botanicals, pussy willows & birch support a floral waterfall featuring white orchids, carnations, and dusty miller foliage with silver accents.

Denese Erickson

Interpreting: *Mount Kumgang (Kongōzan) in Korea*

Gallery: 239

Years of participation: 18

Minnesota Peony Society

From the PFA:

This June will be an exciting time for the Minnesota Peony Society.

We are hosting the 2024 American Peony Society's Convention!

"Minnesota's Peony Pioneers"

Hosted by the Minnesota Peony Society and the American Peony Society

The event will be held at:

The Hilton Hotel
3900 American Boulevard West
Bloomington, MN

Show floor is free and open to the public at noon on June 8 & June 9, 2024

The largest display of peonies entered in competition by the best peony growers around the U.S. will be open to the public on Saturday, June 8th.

Minnesota has a long history with the peony. Of the current 7342 registered peonies, almost 450 were registered by 16 Minnesota hybridizers. The 2024 APS Convention is showcasing the work of Minnesota peony pioneers. O.F. and A.M. Brand started registering peonies in 1907 and today there are still a few active peony hybridizers. Many of the varieties introduced by peony pioneers are still in commercial production along with new introductions.

The 2024 APS Convention will be a premier peony event to see these wonderful plants and flowers in person. The best peony growers in the country will be available to answer your peony gardening questions and share their love of their favorite flower: The Peony!

Join other passionate peony people for this year's grandest peony event! The American Peony Society convention is organized to bring together peony growers and admirers. We invite you to attend and view thousands of live peony blooms and experience the camaraderie of fellow peony enthusiasts.

For more information and convention schedule visit:

The American Peony Society: <https://americanpeonysociety.org>

The Minnesota Peony Society: <https://mnpeony.org>

We look forward to seeing you there!

Rachael Finglovksy

Interpreting: *Untitled, 1992*

Gallery: 369

Years of participation: 4

From the PFA:

By using cool grays reminiscent of aged wood, I hoped to echo the weathered textures found in Morrison's work. The addition of warmer, luscious garden roses provides contrast, mirroring the interplay of light and shadow in the sea. The hints of blue, the flowers' orientation, and the mixed textures evoke the water's horizon, which is dynamic and forever changing.

Barbara Foss

Interpreting: *Weed Holder*

Gallery: 300

Years of participation: 12

Co-artist: Timothy Foss, Ceramic Artist, 12 years

Ikebana International, Ichiyo School

From the PFA:

I have visited many Frank Lloyd Wright architectural wonders around the country, including the Frederick C. Robie House in Chicago regarded as Wright's most innovative and forward-thinking Prairie House.

I've also visited many prairies, having lived in 3 mid-western states. I am intrigued by the survival skills of the unpretentious prairie plants. "Weed Holder" was designed by Wright to feature these stalwart "weeds."

I've used my son, Tim Foss' pottery all 12 years of participation in Art in Bloom. Each year pottery has surfaced from Tim's collection to bring rich dimension to my interpretations. This year, the earthy stoneware vase and coy little rabbit help honor the prairie's elegant simplicity.

Elizabeth Franklin

Interpreting: *Portrait of Olive Craster*

Gallery: 307

Years of participation: 13

Co-artists: Celeste and Mara Schumacher, 11 years each

Edina Garden Council/Kelodale Garden Club

From the PFA:

The squirrel, once a popular pet, inspires our design. Our family, especially Mara, has always been enchanted by them.

Lilia Fremling

Interpreting: *Portrait of Catherine Coustard*

Gallery: 308

Years of participation: 1

From the PFA:

As a floral artist, I am honored to have the opportunity to create a piece and connect with the Art community. I loved the depth of color and texture that the painter achieves with their craft; I wanted to reflect the same concepts in the floral medium. Color, depth, richness and texture.

Flowers are for everyone! Enjoy!

@trashflorals

Kristi Gauvin

Interpreting: *Pair of lions with columns and capitals*

Gallery: 340

Years of participation: 2

Co-artist: Merodie Peterson, 2 years

From the PFA:

The quote by Alexander the Great says: "I am not afraid of an army of lions led by a sheep: I am afraid of an army of sheep led by a lion." It is this sentiment throughout history that has led people to use lions to guard that which is important to them. These lions guarded something precious in the 13th century; it might have been a chapel, church or home. We are not sure the original placement but these lions are there to protect. Another example that shares this sentiment is the poem by Jason Callender, "A Lion will Guard its Master": "It is better to have one lion than 100 sheep, who will fall asleep...". We honor the art and its subject in our interpretation. Guard on- Lions of Anselmo da Campione.

Jeremy Gavard

Interpreting: *Ear Spool*

Gallery: 260

Years of participation: 3

From the PFA:

Uniting the past and the present. And having fun.

Becky Haaf

Interpreting: *Horse and Rider*

Gallery: 215

Years of participation: 5

From the PFA:

My inspiration started with the container. This container was made using a rustic wooden dough bowl with legs added.

The Rider and top half of the Horse are the floral interpretation. The use of neutral, cream color flowers represent the Horse. I've used flat curly willow for the Horse's head - the horse seems to have a toothy grin. The only spots of color are what the Rider is wearing and the Horse blanket. Those are the only colors in the arrangement.

Kathleen "Kat" Hanson

Interpreting: *Stormy Sea*

Gallery: 377

Years of participation: 18

Federated Garden Clubs of Minnesota/Richfield Garden Club

From the PFA:

The colors used for the churning seas reminded me of Dutch Hydrangea and the white caps of Rice Flowers. I didn't want to "copy" the painting, but I had an idea to manipulate Mother-in-Law Tongue to represent the dock.

Joan Hawk

Interpreting: *Center Table*

Gallery: 312

Years of participation: 11

From the PFA:

Hans Daniel Sommer came from a family of German cabinetmakers. This family dynasty expanded to continue their coveted craftsmanship in France. However, Hans Sommer established his own workshop in western Germany in the 1660s. Sommer specialized in marquetry: thin, decorative veneers made from various materials with an array of intricate portrayals. It is difficult to fathom and further grasp his specialty of complex marquetry. The thin veneers were made from wood, tortoiseshell, brass, pewter, hard-stone, ebony, and horn. This baroque furniture style flourished in Europe in the 17th century. He created the arabesques, or scrolling patterns, at the center of this tabletop from pewter and tortoiseshell. The elaborate figurines are made from mother-of-pearl.

As an Art in Bloom contributor, I wish to draw your attention to Sommer's art. I hope to recognize and complement the works of Hans Daniel Sommer.

Leah Hedman

Interpreting: *Nanabozhoo and Toad Woman*

Gallery: 261

Years of participation: 5

Co-artist: Pamela Marie, 10 years

From the PFA:

This extraordinary piece of art felt like an invitation to take a deep dive into the stories and culture grounded by the people whose land we inhabit. Along the way we learned more of this unique artist.

Years of study in European's ancient mythology, structured, methodical practice in classical techniques of painting, were the foundation of Rabbett's work; and a mystical dream of twirling blue hair floating in watery currents were the inspiration.

One day he came to the realization that it all led to the visual expression of his own Ojibwe stories — stories brimming with primordial knowledge.

Viewing these stories touch our hearts and awaken us to a life in balance that fills our souls with beauty, grace and peace.

Nanabozhoo, with his goat ears and legs in the spirit of centaurs and satyrs, is an emissary of ancient wisdom. Toad woman holds great power activated in ceremony. Thirteen turtles always encircle Nanabozhoo as a reminder of the creation of our planet and its orbiting rhythms of 13 moons each year. Kingfisher is similarly a constant companion imparting knowledge and counsel. The backdrop of the lake and sky remind us of the flow of life.

Color psychology tells us that orange is the combination of red (emotion) and yellow (joy) mixing into orange (positive change). The blue hues of sky, water and hair represent unconscious primal feelings and the natural flow in life. There are so many elements and so much meaning in this art that we had to prioritize.

Kiwi branches express the wind that is ever blowing and changing as everything evolves. Nanabozhoo's bird of paradise flowers are active, strong, directive and bright. Toad woman's flowers exhibit feminine energy and ceremony. She sits on galax leaves that look like the dark lily pads, and Nanabozhoo stands in adonis grass. The circle of turtles is represented in orchids.

Anna Hegland

Interpreting: *Sample Cast for Elevator Bank Decoration*

Gallery: 300

Years of participation: 1

From the PFA:

There are so many small details that Elmslie included and for a while I wondered what they represented. Before looking at information on the piece, it was fun to think of the possibilities of what the leaves and shapes represent. I wanted to try to convey some of the fun and whimsy of the spirals and shapes in my floral design.

Lois Ann Helgeson

Interpreting: *Manchu Woman's Unofficial Informal Court Robe*

Gallery: 218

Years of participation: 22

From the PFA:

Interpretation inspired by this beautiful blue robe featuring gold shou "longevity" medallions and multicolored daffodils that announce the coming of spring. Vase by floral artist.

Lori Helmen

Interpreting: *Side Table*

Gallery: 310

Years of participation: 1

From the PFA:

Focusing on the swirls and shapes found on the tabletop and base, I created a miniature Italian garden.

Kris Lundgren Henriksen

Interpreting: *Birch Bark Leaves*

Gallery: 302

Years of participation: 1

Co-artist: Laura Berg, 1 year

From the PFA:

Birch Bark Leaves is simple, fragile, and beautifully displayed, a moment frozen in time. As we interpreted this piece, we chose to create a respectful tribute to the artist's Anishinaabe (Ojibwe) heritage by incorporating symbols we believe are important to the Ojibwe culture – a circle, traditional colors and, of course, the use of birch. Growing up in northern Minnesota, Kris was surrounded by birch trees and other native plants and animals, which led her to choose this piece to interpret.

Mary Kay Herman

Interpreting: *Bal Kontredans*

Gallery: 255

Years of participation: 5

From the PFA:

Inspired by the mystical Haitian tropical flowers, I hope my arrangement captures the spirit and regional beauty of Haiti.

Meg Hillary

Interpreting: *Battledore*

Gallery: 357

Years of participation: 2

From the PFA:

A "battledore" is a small racket used to hit the shuttlecock (birdie) over the net in the game of badminton.

Tran Huynh

Interpreting: *Buddhist Votive Stele with Buddha and Two Bodhisattvas*

Gallery: 200

Years of participation: 2

Ikebana International # 121

From the PFA:

With deep gratitude

I bow to the Triple Gem

Walk the Eightfold Path

Lynn Indihar

Interpreting: *Untitled - By Beauford Delaney*

Gallery: 376

Years of participation: 6

From the PFA:

In 1929 the aspirations and the energy of the Harlem Renaissance drew Beauford Delaney from Knoxville, Tennessee to New York City. Spanning the 1920s and 1930s, the Harlem Renaissance was an intellectual and cultural revival of African American music, dance, art, fashion, literature, theater, politics and scholarship centered in Harlem.

During this period, Delaney developed a lyrically expressive style that drew upon his love of musical rhythms and his improvisational use of color. He achieved this effect through the use of sharp pure colors, thickly applied paints, and abstract patterning.

I will use highly saturated complementary colored flowers (blue/orange and yellow/purple), and asymmetrical flower placements to also create that sense of energy and jazz music which I see represented in this painting.

Lauren Inserra

Interpreting: *Old Fashioned Window/2*

Gallery: 261

Years of participation: 4

Bachman's

From the PFA:

I was intrigued by the contradictoriness of this piece. An opaque tapestry was made to resemble a window, which is transparent. Which in my mind is similar to creating something with organic shapes, in this case, the medium being flowers, to convey an art piece that is filled with geometric shapes, and bold symmetrical lines.

I am also a fan of Wright's work and the style of the era in that time period, so working on making a floral piece from an artwork that was also used by Wright for inspiration, was something I liked.

I also thought that vases would be a perfect way to play with the concept of a stained glass window.

Noriko Ishida

Interpreting: *Attendant to a King of Hell*

Gallery: 206

Years of participation: 24

Ikebana International - Sogetsu Ikebana

From the PFA:

I liked this attendant's facial expression.

Cristina James

Interpreting: *Crucifixion with the Virgin, St John the Evangelist and a Clerical Donor*

Gallery: 343

Years of participation: 1

Co-artist: Kathleen Saporito, 1 year

From the PFA:

We were inspired by the colors and the shapes in this painting.

Carla Jefferson

Interpreting: *Corinthian Helmet*

Gallery: 241

Years of participation: 13

Co-artists: Bonnie Hector (13 yrs), Deb Carpenter (2 yrs), Deb Nedden (2 yrs), Kelley Satoski (1 yr)

Minnesota Herb Society

From the PFA:

Members of the Minnesota Herb Society have been participating in Art in Bloom since 1985. Our interpretation features Yarrow, 2024 Herb of the Year. Latin name *Achillea millefolium* so named for the Greek hero Achilles who was said to have used yarrow medicinally to stop bleeding and to heal the wounds of his soldiers.

The elegant lines and craftsmanship of the helmet contrasts with its use in battle. Our interpretation echoes these elements using flowers in blood red and bone white with our favorite herbs including yarrow, interspersed.

Georgia Heisserer

Interpreting: *Still Life*

Gallery: 311

Years of participation: 3

Co-artist: Carol Kuschke, 2 years

University of Minnesota Women's Club

From the PFA:

At the heart of our design are the textured orange flowers and the use of tarnished silver pieces.

Sally Howell Johnson

Interpreting: *Prajnaparamita Book Cover*

Gallery: 212

Years of participation: 5

Co-artist: Carol Michalicek, 5 years

From the PFA:

Sitting at the center of this book cover is Prajnaparamita, known as the Mother of all Buddhas and a Source of Wisdom to the readers and hearers of the text within. Two of her four hands hold a vajra, a symbol signifying awakening and the avalokiteshvara the symbol of the enlightened deities who forgo paradise to guide earthly beings.

In creating our floral representation of this ancient art we honor the women throughout time who have stood at the center offering wisdom and strength. We also give witness to the ways in which beauty, in this case flowers, and the wisdom found in books lift up and guide earthly beings. In a time when books are being challenged and banned, we celebrate the words that live between the covers of the texts we hold dear and their transcendent ability urging us toward a time of enlightenment and greater compassion for all beings and all Creation.

Debra Kammerer

Interpreting: *Front Apron and Hat*

Gallery: 210

Years of participation: 12

From the PFA:

The Miao culture calls itself Hmong and represents ethnic groups in Southeast Asia, where red represents good luck and happiness.

Barbara Kennedy

Interpreting: *Crane-necked Vase with Engraved Chrysanthemum Shape*

Gallery: 251

Years of participation: 25

Ikebana International - Sogetsu Ikebana

From the PFA:

The vase's color and form inspired me. Plant materials add artistic movement. Flowers enhance the porcelain's elegant transparent glaze.

Angie Koebler

Interpreting: *Fantasy Coffin*

Gallery: 250

Years of participation: 8

Co-artist: Sara Ellstrom, 1 year

Phoam Labs, DeerScare

From the PFA:

“We need to see ourselves simply as servants and ambassadors of nature. A mission that is bigger than ourselves.”

Yes, thank you!

Google Doc link, (live):

https://docs.google.com/document/d/1H_-mJiHWfON743DO2gFYz6aLp4HwW7p5dP13xdMFZ48/edit?usp=sharing

Barbara Kramer

Interpreting: *Garden in Provence*

Gallery: 354

Years of participation: 17

From the PFA:

In this arrangement I have used pin cushion proteas, buplerum, trachelium, hydrangeas, delphinium, ruscus, baby's breath, lacy statice, lavender, golden aster, curly willow, and other flowers in combination to represent a lush, multilayered landscape as the artist portrayed.

Amy Kubas

Interpreting: *Funerary Mask of a Young Woman*

Gallery: 208

Years of participation: 7

From the PFA:

This year I wanted to honor the artwork with reverent and symbolic choices of blooms found in traditional mourning ceremonies.

Leah Kutcher

Interpreting: *Bale Variant No. 0024 (Everything)*

Gallery: 374

Years of participation: 3

From the PFA:

For centuries dyes were made from local plant resources like these flowers, making color a major component of traditional design.

Barbarajo Kuzelka

Interpreting: *Supha*

Gallery: 242

Years of participation: 7

Co-artist: Kate Sobraske, 6 years

Botanical Brilliance

From the PFA:

Color and texture were necessary considerations in the floral depiction of this striking piece of art. The name of this sculpture is Supha; this name is derived in part from “safa”, the Arabic word for “clarity”. To honor this concept, white was the appropriate color for florals.

To reflect the contemplative expression seen on the sculpture, a smooth orchid stands out against frilly blooms: state of peace amidst buzzy chaos.

Ronald Kvaas

Interpreting: *Clock*

Gallery: 314

Years of participation: 5

Co-artist: Beth Oelke, 5 years

Lake Owasso Garden Club

From the PFA:

The clock represents a challenge to interpret in gold and white with minimal pink and blue accents.

Jennifer Latuff

Interpreting: *Firescreen*

Gallery: 379

Years of participation: 3

Co-artists: White Bear Lake Area High School Ceramics Artists

From the PFA:

Looking at the design in the firescreen we pulled inspiration from the fountain designing as well as the idea of fire with the arrangement.

Angela Lee

Interpreting: *The Comtesse d'Egmont Pignatelli in Spanish Costume*

Gallery: 307

Years of participation: 1

Co-artists: Louise Stevens, 1 year and Maria King, 1 year

From the PFA:

The blue sky, exquisite gown and beautiful surroundings of the Comtesse inspire our grand vase and elegant bouquet.

Stefanie Levi

Interpreting: *The Poet With the Birds*

Gallery: 377

Years of participation: 6

Co-artists: Atzin Dávila Luinenburg, 6 years and Izel Dávila Luinenburg, 6 years

From the PFA:

Poetry from the palette!

Love and hope for our world!

We found a woman, a pentagon, a star!

Did you?

Lori Lippert

Interpreting: *Winged Genius*

Gallery: 240

Years of participation: 2

From the PFA:

Once brightly colored, this panel proclaimed the presence of royalty and power. "Gods protect the king!
Respect him and he'll provide stability and abundance!"

Myrna Little

Interpreting: *A Scholar Contemplating a Waterfall*

Gallery: 203

Years of participation: 6

Ikebana International, Ichiyo School

From the PFA:

Pine, wood, and florals are extracted from this scene of nature and solitude to inspire thoughtful contemplation.

Carol Lui

Interpreting: *Early Spring Landscape*

Gallery: 203

Years of participation: 19

Ikebana International, Ichiyo and Ohara Schools

From the PFA:

Rimpa style arrangement of the Ohara Ikebana School, inspired by the Rimpa Painting School of the Edo Period (1615-1868).

Amanda Luke

Interpreting: *Large Seated Nude*

Gallery: 377

Years of participation: 2

From the PFA:

Reclining in a bed of florals, cool bronze contrasts the warmth of spring.

Anne Luther

Interpreting: *Richmond Race Cup*

Gallery: 350

Years of participation: 3

From the PFA:

My desire was to create feelings of balanced beauty using flowers and greens with textured patterns found in the trophy.

Yasuko MacNabb

Interpreting: *Chōken with Pattern of Drifting Mist*

Gallery: 223

Years of participation: 17

Ikebana International - Sogetsu Ikebana

From the PFA:

At the break of dawn, long streaks of mist are gradually appearing, slowly drifting above the wooded mountain side. The mass of various blue delphinium represents the dawn and white baby breath is the drifting mist.

Kathryn Malody

Interpreting: *All the Wars in the World (Fire): Come and Get Me*

Gallery: 373

Years of participation: 33

Co-artist: Jessica Malody, 4 years

North Star Lily Society Sponsorship

From the PFA:

We are a mother-daughter team that are carrying on a 3-generation family tradition of floral design and participation as Pedestal Floral Artists at the MIA Art In Bloom. Alice Aycock's *All the Wars in the World (Fire): Come and Get Me* was chosen because of its vibrant colors, strong sense of motion and prominent gallery placement. Alice Aycock is most known for her large sculptural installations, both outdoors and indoors. She delights in the mixing of technology and nature. Throughout her artwork she strives to blend the realms of nature, dreams, and the structures and repercussions of technology. Our floral interpretation attempts to capture this interaction of the forces of nature and the edginess of a technological world. We are grateful for the support and sponsorship of the MN North Star Lily Society.

Jamie Manning

Interpreting: *Tomb Guardian Figures*

Gallery: 206

Years of participation: 3

From the PFA:

Tomb Guardian figures were placed around burial sites of high ranking government officials or members of the royal family in and around Seoul, Korea. The Guardians were charged with watching over the soul of the dead and to ward off evil spirits. The MIA Tomb Guardians are child attendants wrapped in "heavenly robes" and holding a Lotus flower which symbolizes purity. The pouch that hangs around the waist of the Guardians may be a symbol of protection and longevity.

The vase has a similar color and texture as the granite figures. Flowering branches, pussy willows and tulips are used to imagine the Tomb Guardians in a spring time setting. White flowers depict the Guardians' "heavenly robes". The Lotus flower held by the Guardians is represented by a single, large, focal flower. The leather strap tied around the vase holds a small posy of colorful flowers portraying the pouch tied around the waist of the Tomb Guardians.

Laurel Manoles

Interpreting: *Turban Snail Shell Cup*

Gallery: 310

Years of participation: 3

Co-artists: Caryl Manoles, 3 years and Erin Manoles, 3 years

From the PFA:

This beautiful shell, harvested by a fisherman from the Indo-Pacific, was embellished by a local craftsman and a European goldsmith. As they held this object in their hands, were they awed and inspired by the Creator? We don't consider ourselves craftsmen, but we do love God's creation and arranging flowers!

The inscription on the cup is also meaningful to us. It quotes a humble fisherman whose surrendered life became a trophy of God's grace. His words to Jesus in Matthew 26:35: "Though I should die with Thee, yet will I not deny Thee!" set up the story of Peter's failure and redemption.

We would like to thank Marie Raley, who taught us about arranging flowers!

Karen Marinovich

Interpreting: *Saint Benedict of Palermo*

Gallery: 341

Years of participation: 5

Co-artist: Merrie Marinovich, 5 years

From the PFA:

We are all capable of saintly deeds; nature...flowers, can bring us closer to our ideal self.

Max May

Interpreting: *Boy with Butterfly Net*

Gallery: 371

Years of participation: 3

Co-artists: Sadie Whiteis, 3 years and Gabriele May, 2 years

From the PFA:

Boy with Beautiful Flowers

Tara McCarthy

Interpreting: *Our Homes, Ourselves*

Gallery: 303

Years of participation: 12

From the PFA:

Please view the videos about the Artist, Nora Naranjo Morse. I love the way she speaks about her art. She is amazing!

<https://www.youtube.com/watch?v=OxDnLw44gBI&list=PLEAF79944F6B13C8D>

Perry McGowan

Interpreting: *Portrait of a Girl*

Gallery: 342

Years of participation: 6

Co-artist: Zuzana Menzlová, 2 years

Friends of Life

From the PFA:

PFA Artists Perry McGowan and Zuzana Menzlová celebrate Herschel V. Jones (1861-1928), whose daughter Tessie Jones donated this painting in his honor. For two decades, Mr. Jones was publisher of the Minneapolis Journal newspaper, the leading Minnesota daily of his time. He was a great promoter of business, and societal interests, as well as a discerning collector. He served as an early Trustee of Mia and his donations dramatically influenced the stature of the new Institute, and of the whole city. Over 5,000 works from his prints collection were donated to Mia shortly after the present museum building was completed. It remains the largest quantity of donated artworks Mia has ever received. Much of Jones' collection remains with Mia today, and it represents one of the finest print archives anywhere. It is a resource we can all enjoy! I came to know Jones through the autobiography of Minnesota artist Wanda Gág who, as a young girl, regularly submitted contributions of her drawings, jokes, and stories to the newspaper's Sunday children's section, called the "Junior Journal." She did this in the hopes of receiving the token award offered to children for submissions accepted for publication. She submitted her art so frequently that, although she was not aware, a reputation developed among the editors at the newspaper. Jones became impressed by her dedication to the arts and, from 1914 to 1917, he supported her through art school at the Minneapolis School of Art (now, MCAD, the Minneapolis College of Art and Design, and now located across the south plaza from Mia). This training propelled Gág to success in both printmaking and publishing. Years after reading Gág's book, I happened to purchase some of Jones' century-old correspondence files. From these old paper records, it became evident that Jones had an eye-poppingly powerful social network. As a newspaper editor, he needed contacts with the leading newsmakers of the time. Jones corresponded daily with leading business icons, politicians, royalty, scientists, performing artists, collectors and vendors of rare objects, and institutional leaders nationally and abroad. And they, in turn, replied. My small file of White House correspondence tells a story of ongoing relationships that one might not suspect in an era of horse and buggy far from the centers of power. Jones was a brilliant connoisseur, described by a fellow bibliophile as "the greatest collector of his generation, the quickest I have ever known to appreciate the best in literature and art." Jones has inspired us, and his values of integrity, artistry, philanthropy, and community have influenced not just our PFA floral arrangement, but the whole of our long and cherished relationship.

Kristen McWilliams

Interpreting: *Snuff Bottle*

Gallery: 216

Years of participation: 7

Co-artist: Phillip McWilliams, 7 years

From the PFA:

If you have a nasty habit, be sure to hide it in a delightfully beautiful wrapping!

Gail Mengelkoch

Interpreting: *Baboon and Young*

Gallery: 376

Years of participation: 4

Petals to Pines at 101 Market

From the PFA:

Capturing the chaos of motherhood, this eclectic combination of flowers echoes the compiled nature of this whimsical sculpture.

Lisa Meyer

Interpreting: *The Painter in His Studio*

Gallery: 351

Years of participation: 3

From the PFA:

I'm intrigued with the artist's gaze and stance, and the chaotic and brilliant colors in the art behind him.

Kathleen Moccio

Interpreting: *Ganymede and the Eagle*

Gallery: 307

Years of participation: 2

From the PFA:

Ancient Greek sculptures were vividly painted. I chose flowers in colors associated with Zeus - purple, blue, gold, red, and white.

Mary Ann Morgan

Interpreting: *Soleil Rouge Maritime*

Gallery: 377

Years of participation: 8

Co-artist: Stacey Morgan Robertson, 1 year

Mary Ann Morgan Studio

From the PFA:

First of all, I feel very fortunate to have been able to participate in Art and Bloom for eight years. I am a multimedia artist doing work with acrylic, watercolor, alcohol ink, fused glass, and painted furniture. I have done part-time floral work years ago at a local florist and a bridal center in Woodbury where I live.

My first year with AIB, as I was reading guidelines, said the vessel can be very important. So I have always made a fused glass vessel that replicates the color and design of the art in the MIA collection. I then choose the flowers that do the same thing. I try and select flowers that are long lasting in a container for display in the very dry air at MIA. I chose black Calla lilies for the base, button mums and thistle for the wavy lines, white gypsophilia for a light softer skyline with blue carnations for the top.

After the show I trade the fresh out for artificial flowers and display them at my co-op space, Gallery 'Imagine', in the Northrup King Building in Northeast Minneapolis. I recently had 5 pieces on display for a year at MSP Terminal 2 that included two award winning pieces from 2017 and 2018.

This year I have an assistant, my daughter Stacey. Back in February during selection time for the art, I had fallen and shattered my right wrist and had to have surgery. I am right handed, and was not able to hold the glass cutter and apply enough pressure to score the glass line to break it. Stacey became my right hand. Thank you Stacey!

I select the glass that will replicate the color and texture of *Soleil Rouge Maritime* by Max Ernst and determine the 14 hour firing schedule for the glass in my kiln. I deliberately chose a painting this year that had fairly simple lines compared to some of my previous pieces that you can see on my website at maryannmorgan.com.

Thank you for your interest in my piece and my art. If you see me by the AIB display or over at Gallery 'Imagine' be sure to say hello.

Beverly Munson

Interpreting: *Pilgrims Climbing Mount Fuji*

Gallery: 237

Years of participation: 18

Richfield Garden Club

From the PFA:

The zigzag road the pilgrims travel inspire me to attempt weaving & leaf manipulation in my interpretation of mighty Mt Fuji.

Jenae Murphy

Interpreting: *Diana the Huntress*

Gallery: 330

Years of participation: 2

From the PFA:

In my second year participating in Art in Bloom I am privileged to get my first pick, Diana the Huntress. I was so thrilled for the opportunity and challenge of interpreting such a breathtaking piece.

I took inspiration from the beautiful composition of the art, Diana the goddess herself, as well as the beauty in nature. I have great admiration of life in all of its stages as I find each beautiful in its own way and should be respected. From a very young age I have always had a deep connection with the wilderness. I spent most of my time out catching fish, hiking in our beautiful state parks, camping, sitting out all night learning constellations and different parts of the night sky. When I am out in nature I feel the most at peace. I feel the energy of everything around me and know that my energy will always be apart of the wilderness. Diana has a complex persona similar to the sharpness and softness found in life and the wilderness that I hope to have reflected in my arrangement.

Dixie Nelson

Interpreting: *Slow Motion*

Gallery: 376

Years of participation: 8

Co-artist: Nancy McNee, 8 years

Lillies de Fleur

From the PFA:

What do you see looking at *Slow Motion*? A thumb? A pink nosed mouse? Mini tornadoes? Here's what we see.

Karla Newman

Interpreting: *Untitled (Patti Smith)*

Gallery: 373

Years of participation: 19

From the PFA:

For this artwork Big Bear repurposed discarded invitations to a 2007 exhibition at Bockley Gallery in Minneapolis, which featured photographs by Frank Stefanko of rocker/poet Patti Smith.

Along with the flowers used in my piece I have added items that are used for creating floral arrangements that eventually end up in the trash, as well as the parts of the plants headed for the compost bin. I've repurposed these castoffs with the flowers to create a layered collage inspired by Big Bear's work.

Mab Nulty

Interpreting: *Shino Tea Bowl*

Gallery: 252

Years of participation: 9

Co-artist: Ceallaigh Smart, 3 years

From the PFA:

Our arrangement was inspired by this bowl's form, function, color and decoration.

This tea bowl has a lovely organic shape which suits its purpose perfectly. The tea ceremony in Japan is very significant and therefore so is the tea bowl as humble as it may seem. The tea ceremony is considered one of the 3 classical arts of Japanese refinement alongside incense appreciation and flower arrangement

(and here we are at AIB!) The purpose of the tea ceremony is to create a bond between host and guest and gain inner peace. Toyozo's bowl and our arrangement is meant to reach out to the observer or guest and offer peacefulness.

The potter used a perfect sky blue glaze, the best background for the cranes. We thought it is a very uplifting and graceful vessel for restorative tea. Cranes are also very significant in Japan and designated a national treasure. They are depicted in art, literature and mythology as a symbol of good fortune, longevity and loyalty. Origami cranes are a popular symbol of healing and hope. These symbols weave beautifully with the meaning of the tea ceremony.

Cranes mate for life so of course having 2 on the bowl is very fitting. The meaning of the cranes might have also been very personal to Toyozo. Toyozo and his wife were married for 56 years. After she died Toyozo made a monument to her which he set up on their property. On the monument he wrote of all the hardships she had to endure (there were many years of poverty) without ever complaining, always being supportive. He goes on to say that without her he could have done nothing and the only thing that he can do now is make this Ki-Seto urn for her.

Cranes are also known for nesting in wetlands and marshes making nests on small islands of mud or dead vegetation. Chicks leave the nest and become strong enough to fly for long periods without tiring when migrating. Cranes are seen as coming from humble beginnings and rise to great heights in life and myth. Similarly, humble clay, formed near where water once existed and made of compressed minerals, vegetation and animals, can become essential functional items or lovely art, both with significant meaning, in the hands of the inspired potter.

Open mindedness is another positive aspect of the character granted to cranes because they eat a wide variety of foods and travel far and wide when migrating. Cranes are known for caring for the vulnerable in their flocks.

Like the cranes, Toyozo was also designated a Living National Treasure in 1955 for reviving Shino and Setoguro ceramics.

We hope our arrangement shows our response to all the positive and meaningful themes we found in this wonderful piece of art.

Ayan Orshe

Interpreting: *Through Birds, Through Fire but Not Through Glass*

Gallery: 376

Years of participation: 1

From the PFA:

The Valley of Unrest by Edgar Allan Poe

Once it smiled a silent dell
Where the people did not dwell;
They had gone unto the wars,
Trusting to the mild-eyed stars,
Nightly, from their azure towers,
To keep watch above the flowers,
In the midst of which all day
The red sun-light lazily lay.
Now each visitor shall confess
The sad valley's restlessness.
Nothing there is motionless—
Nothing save the airs that brood
Over the magic solitude.
Ah, by no wind are stirred those trees
That palpitate like the chill seas
Around the misty Hebrides!
Ah, by no wind those clouds are driven
That rustle through the unquiet Heaven
Uneasily, from morn till even,
Over the violets there that lie
In myriad types of the human eye—
Over the lilies there that wave
And weep above a nameless grave!
They wave:—from out their fragrant tops
External dews come down in drops.
They weep:—from off their delicate stems
Perennial tears descend in gems.

Karen Ortiz

Interpreting: *Saint-Séverin No. 2*

Gallery: 367

Years of participation: 15

From the PFA:

Blue delphinium, green bells of Ireland and thin palm leaves make the arch that interprets the chapel in the painting.

Jen Pacyga

Interpreting: *Pancake Day*

Gallery: 310

Years of participation: 5

Bachman's

From the PFA:

Such anticipation for that pancake! Dark colors in the artwork emphasize the poverty, hunger, and quiet desperation of the poor family.

Debra Page

Interpreting: *A Gathering of Lohans*

Gallery: 210

Years of participation: 2

From the PFA:

I respect the monochromatic design of this carving, while honoring the many individuals and natural features depicted in this artwork.

Shayla Petersen

Interpreting: *Billboard*

Gallery: 375

Years of participation: 4

The Vintage Bowl

From the PFA:

Like the artwork, an alternation between abstraction and figuration within a collage. But with a twist...What's unreal, but realistic?

Diana Pierce

Interpreting: *Natural Ash Sculpture with Handle*

Gallery: 253

Years of participation: 1

Co-artists:

From the PFA:

A Haiku(style) poem in celebration of Art in Bloom

咲き誇る芸術を祝う俳句風詩

Artist shapes the clay,

Flowers mimic form, reborn-

Bamboo cradles dreams.

芸術家が 粘土を 形作る

花を 写し 新たに生まれる

竹が 夢を 育む (はぐくむ)

土 (つち) こねて

Tuchi konete

(や) 花 写してや

Hana utsushiteya

Take musou

I am grateful to Art in Bloom and Friends of the Institute for allowing me to participate in showcasing the art of the Minneapolis Institute of Art through floral interpretations. My inspiration for this floral design comes from the artist Michikawa Shozo and Japan, where the Chrysanthemum is a national flower and the Imperial Seal. I chose beige Chrysanthemum blooms to mimic the artwork's color, with a handle made from red twig dogwood or willow branches. The bamboo mat symbolizes prosperity, strength, and simplicity.

I'm thankful for the opportunity to learn from top floral designers in Minnesota like Diane Enge from Koehler and Dramm, an instructor and lead floral designer at Bachman's, and Denese Erickson, a 17-year veteran of Art in Bloom and former colleague at KARE-TV. I'm also grateful to friends Steve and Kayoka Hoffman for translating the poem and this description into Japanese.

I am an amateur flower artist, encouraged to apply this year due to my floral arrangements for photography, which is my passion after retiring from KARE-TV. You can view my photography at www.dianapiercephotography.com

Arigato gozaimasu (ありがとうございます)

花の解釈を通じてミネアポリス美術館の芸術を紹介することに参加することを許可

してくださった、アート・イン・ブルームとその友人たちに感謝しています。

この花のデザインに対するインスピレーションは、芸術家 道川省三と、菊が国花で

あり、皇室の御璽（みしるし）でもある日本からきています。

道川の作品の色を真似るためにベージュの菊の花を選び、赤い小枝のハナミズキや

柳の枝で取手を作りました。竹の敷物は、繁栄、強さ、簡素さを象徴しています。

ケーラー&ドラム社のダイアン・エンゲ氏は、バックマン社の講師兼主任フラワーデザイ

ナーですが、アート・イン・ブルームの17年のベテランでKARE-TV社の元同僚

であるデニス・エリクソン氏など、ミネソタ州のトップフラワーデザイナーから学ぶ機会に

感謝しています。また、俳句風詩とこの説明を日本語に翻訳してくれた友人の

スティーブ・ホフマンとカヨコ・ホフマンにも感謝しています。

私はアマチュアフラワーアーティストで、KARE-TV退職後に情熱を燃やしている

写真撮影のためのフラワーアレンジメントに今年応募しました。

私の写真は www.dianapiercephotography.com で 御覧いただけます。

ありがとうございました。

Janeen Rae

Interpreting: *Scholar's Rock*

Gallery: 218

Years of participation: 16

Ceramics by Keith J Williams, Concordia University, St. Paul Professor of Art and Art History

From the PFA:

Scholar's rocks are natural formations sought for their unique colors and shapes. For poets and artists, they evoked a landscape in a miniature representation of the natural world. Usually found in riverbeds, mountains, or remote locations, the stones would sometimes be enhanced by carving and shaping. These "spirit stones" were used as objects of contemplation and inspiration as microcosms of the universe and were believed to contain "qi", the universal energy. In contrast to permanence of rock, the transience of flowers is a meditation of the impermanence of all living things.

Richard Raiche

Interpreting: *Humility Brings Prosperity Gate*

Gallery: 200

Years of participation: 17

From the PFA:

Anyone who sees this art is overwhelmed by its beauty and stature. I'm always amazed at how structures like this could be imagined and constructed hundreds of years ago. Wouldn't it be great to have creative architecture, again!

Mayumi Redin

Interpreting: *Blue and Blue*

Gallery: 375

Years of participation: 22

Bachman's

From the PFA:

This painting has a simplicity, but also a sophisticated rhythm, leaving a colorful impression that can be different to each viewer.

Mayumi Redin

Interpreting: *It's a Delicate Balance*

Gallery: 301

Years of participation: 22

Bachman's

From the PFA:

I'm inspired by her dedication to the natural world in her work. Her use of color and motion create harmony.

Brianne Reeves

Interpreting: *Anne, Countess of Strafford*

Gallery: 324

Years of participation: 1

Co-artist: Autumn Bockman, 1 year

From the PFA:

This painting of the Countess features a variety of textures and a contemplative and moody air. The arrangement attempts to echo that variety, in particular the smoothness of her silk dress and skin, the richness of her stole, and the pearls in her jewelry. The floral piece also attempts to mimic the asymmetrical silhouette of the deep blues and the light twinkle of pinks and blushes in her jewelry and skin.

Dawn J Renner

Interpreting: *Ikat Wall Hanging*

Gallery: 240

Years of participation: 12

From the PFA:

Using Orchids, Pincushion Protea, Craspedia, Dusty Miller, Alstroemeria and accent flowers, I have tried to highlight the beautiful color combinations in the Uzbeki Ikat print. The triangular shape of the vase in the aloe green color represents the strong triangular rhythms in the form. The dotted highlights in the fabric are matched with the color marking in the orchids, the protea spines, and the Craspedia balls. The whites provide a respite for your eyes so the highlighted colors can take center stage.

Terri Ristow

Interpreting: *The Element of Water*

Gallery: 340

Years of participation: 11

From the PFA:

I was drawn to "The Element of Water" by Jacopo Bassano's use of Chiaroscuro; rendering bold color, light, and shadow/darkness to create a dramatic portrayal of a common fish market.

Deborah Rodgers

Interpreting: *Monumental Vase*

Gallery: 379

Years of participation: 4

Richfield Garden Club Council, Inc.

From the PFA:

I like the majesty and colors and design of this glazed earthenware vase.

Myra Rusten

Interpreting: *High-back Side Chair*

Gallery: 378

Years of participation: 6

Flowers by Myra.com

From the PFA:

I love "Modern" art nouveau. Thinking of using black roses and stems for the tall back, anthurium for the bird like cutout at the top and gold/peach Cremona chrysanthemums as a pavé pattern for the seat cushion.

This chair was made in 1898 for the famous tea rooms of Miss Cranston's Tea Room in Glasgow Scotland. Miss Cranston was a vocal fan of Charles Rennie Mackintosh. "At the turn of the century tea rooms were first established to combat Glasgow's problem with drunks... Ladies of leisure flocked to the Willow Tearooms, delighted at the opportunity to socialize without male company." Google Quote from: Glasgow's famous tea rooms - the history from Kate Cranston and beyond - Glasgow Live <https://www.glasgowlive.co.uk/news/history/glasgow-tea-rooms-mackintosh-history-20961754>

Sharon Sampon

Interpreting: *Funerary Storage Jar*

Gallery: 204

Years of participation: 4

Co-artist: Heather Wulfsberg, 4 years

From the PFA:

With our selection of these living blooms, we express what lies beyond the boundaries of the living, into the mysterious realms of death.

Mimi Schirber

Interpreting: *Still Life of Dead Birds*

Gallery: 309

Years of participation: 1

From the PFA:

Even death has beauty; acknowledging a life well lived, expressing gratitude for nourishment in living, and incalculable enduring memories.

Elizabeth Sloan

Interpreting: *Armchair (fauteuil)*

Gallery: 314

Years of participation: 1

From the PFA:

I love the golds in the chair but am inspired to pull out the blue and white of the design. The chair is far from simple, I felt the flowers should be less rather than more.

Cindy Snowberg

Interpreting: *Palette*

Gallery: 354

Years of participation: 16

Bachman's

From the PFA:

I remember enjoying her painting "The Horse Fair" in an art book while I was in school. Later, I had the chance to visit a famous museum in New York City. I was stunned when I walked into one of its rooms and that painting filled an entire wall. She created the action of excited, trotting horses and their grooms straining to control their chargers. Buffalo Bill met her when his Wild West show toured France and she painted one of his portraits. If it was rearing horses or a deer laying in a quiet glen, her creativity and talent brought many animals to life.

Cindy Soule

Interpreting: *Lian (cosmetic container)*

Gallery: 215

Years of participation: 13

Iris Society of Minnesota

From the PFA:

My primary inspiration is that I own a complementary container. Also, I thought it would work well featuring iris.

Mary Spear

Interpreting: *Portrait of Catharina van Voorst*

Gallery: 312

Years of participation: 1

Party Full of Posies, PFD (Professional Floral Designer)

From the PFA:

The jeweler's daughter's white collar, lace details, and fan are the striking accents to her elegant black and gold dress.

Patrick Stahl

Interpreting: *The Buddhist Layman Vimalakirti*

Gallery: 221

Years of participation: 12

Minnesota Zen Center, Ikebana International #121

From the PFA:

He is neither here, nor there, nor anywhere else

Sharon E. Steichen

Interpreting: *"Housetop" Quilt*

Gallery: 303

Years of participation: 1

From the PFA:

My Mom was a quilter, unfortunately, I was not. I am, however, an avid reader and learner and it was through the written word that I encountered the women quilters from Gee's Bend, Alabama. I was first drawn in by their quilt's geometric shapes, their use of color and materials and their improvisational approach to the way the fabrics were assembled. The quilters didn't hold to the straight patterns and stitching that I was used to seeing in other quilts, their stitching formed wayward lines and each piece had its own shape. It was as though the thread and the fabric were choosing their own unique rhythm. Each stitch a dance of its own. Who were these women who created such distinctive, abstract artworks?

The women of Gee's Bend (Boykin, Alabama) trace their ancestral roots in slavery from this isolated peninsula surrounded by the Alabama river, to the present. Quilts were sewn out of necessity, providing protection and warmth for their families. Each generation shared their skills and techniques with the next generation, placing a special emphasis on individuality and innovation. Using scraps of material from their homes, such as recycled work clothes, dresses, even feed sacks, they wove legacies of resilience marked with deep religious conviction.

Each quilt tells a story as the quilters took inspiration from the world around them. The fields and colors they could see surrounding their homes and the rhythm of daily life, provides us with a glimpse of how they lived; recognizing their strength, determination and their love of both God and family.

When I was presented with the artworks available for this Art in Bloom event, I discovered Nellie Mae Abrams' "Housetop" quilt. I was immediately drawn to her art. Knowing some details of the Gee's Bend quilters, I was impressed with the God given skills of these women, including Nellie Mae. Amidst limitations, and untouched by worldly influences, they created masterpieces. They weren't shaped by abstract expressionism or modern art or color field or artists like Pollak, Rothko, Still or Pacasso. Their work is a testament to their heart and intellect. Using what was available to them, they created art which filled their homes and lives with vivid beauty and color.

Nellie Mae Abrams, as a young teenager, learned to quilt from her mother, Annie Mae Young. She used whatever fabrics she could find, such as dress tails and pants legs, although she preferred anything made of cotton. Whatever shape the pieces came to her, she worked with that shape. She would study them, move them around as though it was a puzzle. When she was ready, she began to piece the quilt together. As I mentioned before, inspiration came from their surroundings and the "Housetop" quilt patterns were formed by the rafters they viewed in their own homes.

My floral design is a tribute to the beauty and legacy of Nelle Mae's art. I chose some flowers reminiscent of "wild flowers" and others to highlight the specific fabrics and color schemes Nellie wove into her quilt. Take a look at the fabrics she chose, these are pieces from her life. A dress pattern, used and stained denim overalls, even a feed sack is displayed. Each piece has a precious memory and a story. This quilt is reminiscent of Nellie Mae's life. What an honor it has been to design my floral piece to showcase her artwork.

Credits given to: <https://www.soulsgrounddeep.org/artist/nellie-mae-abrams>

<https://www.youtube.com/watch?v=vQHTLn4mA7s>

Elizabeth Brill Stephan

Interpreting: *Grainstack, Sun in the Mist*

Gallery: 355

Years of participation: 1

Co-artist: Eric Stephan, 1 year

From the PFA:

Harvest is a celebration; inspiration is the field and how the farmer could set flowers for their dinner table in gratitude of the harvest. This fantastic piece speaks to us as Elizabeth works in agriculture and Eric's from a farming family, as well as Monet being a favorite artist. We love how the sun shimmers through the field, with the hopefulness of all the day will bring.

Paul Sternberg

Interpreting: *Meisen Kimono*

Gallery: 239

Years of participation: 6

Bachman's

From the PFA:

This geometric and colorful kimono is a great subject for Art in Bloom. The colors are easily duplicated in flowers using mini carnations and blue thistle. My interpretation will try to capture the color and overall shape of the garment rather than the individual diamond and triangular shapes. Carnations are some of the longest lasting flowers you can use in an arrangement.

Heather I. Succio

Interpreting: *The Annunciation*

Gallery: 308

Years of participation: 1

Bachman's

From the PFA:

The Annunciation (1742) was commissioned to guide installation of a panel mosaic at the Church of Saint Roch in Lisbon, Portugal.

The mosaic, completed ten years after Agostino Masucci's preparatory piece, was assembled with 3mm tiles of lapis lazuli, agate, and other precious stones.

I chose roses, orchids, magnolia leaves, and a glazed blue vessel to reflect the colors and textures I see present in Masucci's painting and I imagine are present in the mosaic.

Brenda Sussna

Interpreting: *Sake Cask in the Shape of a Drum*

Gallery: 219

Years of participation: 7

Ikebana International, Ichiyo School

From the PFA:

Imagine a festive wedding or cherry-blossom-viewing party. Amid the laughter and conversation, sake is poured from these petit casks and a toast is offered. In my interpretation, the circular container and round black basket echo the simple shapes of this pair of casks. A profusion of flowers tumbles out of the container, in much the same way that sake would be poured and shared. Shades of red reflect reflect the charming, decorative floral motifs on the casks. The baby's breath is a nod to grains of rice, a staple in Japanese culture from which sake, fermented rice wine, is made. "Kanpai" is the Japanese word for "cheers," meaning "dry sake cup."

Janice Swanson

Interpreting: *Screen*

Gallery: 217

Years of participation: 13

From the PFA:

I start with the container, then move to florals using carnations, stems and leaves to create motion and emotion the art gives me.

Marylou Theisen

Interpreting: *Portrait of Dorothy Beridge*

Gallery: 306

Years of participation: 8

From the PFA:

Enjoy this wonderful floral event!

Gene Thill

Interpreting: *Madonna and Child with Grapes*

Gallery: 342

Years of participation: 1

Minnesota State Fair Flower Show

From the PFA:

I was once the youngest of six boys for two years, and had to give up the spot when another brother, and finally a sister, took over the position of the youngest sibling. Nurtured by loving parents, and grandparents, who provided a stable home environment, and a solid quality educational upbringing at St. Mark's Catholic church and school in St. Paul's Midway neighborhood, I developed a love for the Holy Family at an early age. Inspired by my mother MaryAnn, and grandma Anna O'Connor, that love grew even deeper while attending Cretin High School. It served me well when I was away from the family during a tour in the U.S. Marine Corps, and all of the days following to present. It is to all of those who participated in this journey of life that I dedicate this flower arrangement! Especially to the Holy Family that graciously wishes to include us all. Viva Christo Rey! I was selected and chose the Holy Family in 2020, but was unable to present due to the Covid shut down, so this is my first presentation.

Ruth Thompson-Klabunde

Interpreting: *Angels with Attributes of the Passion: Angel Holding the Vessel and Towel for Washing the Hands of Pontius Pilate*

Gallery: 313

Years of participation: 5

From the PFA:

I was drawn to the deep rich sumptuous colors in the angel's robes and her feathered wings.

Krista Thorburn

Interpreting: *Triptych of the Virgin and Child with Saints Andrew, John, Catherine, and Eustace*

Gallery: 340

Years of participation: 2

Co-artists: Aubrey Thorburn, 2 years and Paige Thorburn Matheson, 2 years

From the PFA:

Christian symbolism is abundant in the flowers we chose. We also found inspiration from the halo-like glow in each panel.

Faith Tibbits

Interpreting: *Kiss of Victory*

Gallery: 310

Years of participation: 1

Co-artist: Zachary Tibbits, 1 year

From the PFA:

I am hoping myself as well as the many other first year floral artist serve as an inspiration to anyone else who is hesitant or intimidated to go after the big thing. It's always going to be a "no" until you ask. So apply for the big job, ask for the opportunity, take the chance. The worst they'll say is "no." So whatever it is, just ask. I think you'll be surprised.

Yoko Toda

Interpreting: *Woman's robe (munisak)*

Gallery: 243

Years of participation: 11

Ikebana International - Sogetsu Ikebana

From the PFA:

The first impression of this robe was beautiful, happy, and celebratory and the robe must be for a bride. So, I wanted to express those kind of happy feeling using the same red, yellow, and white color flowers. Two tall black vases express that the bride would live strong her life with her two legs on the ground steadily.

Amber Tritabaugh

Interpreting: *Five-piece Wedding Kimono Set*

Gallery: 219

Years of participation: 5

Petals to Pines at 101 Market

From the PFA:

Orange-blush marriage wish

Childhood dreams flying with cranes

Fireworks of life

Sonia Tuduri

Interpreting: *The Venerable Miguel Gerónimo Carmelo*

Gallery: 341

Years of participation: 2

Bachman's

From the PFA:

A moment of prayer dressed in white.

Fallon Vannelli

Interpreting: *Pair of Quadrifoil Boxes*

Gallery: 210

Years of participation: 1

Co-artists: Kimberly Orchard, 1 year and Mary Orchard, 1 year

From the PFA:

Select monochromatic floral, patterned woven base and quatrefoil shape represent the richness of the carved lacquer and Buddhist emblems.

Jerry Voci

Interpreting: *Local Cannibal*

Gallery: 373

Years of participation: 14

Co-artists: Jim Voci, 3 years

From the PFA:

We are a mother-son team. Jerry is a gardener, a member of Dakota County Master Gardeners where she is working to establish a program for those with early-stage dementia modeled after the Hennepin County Master Gardeners Growing Connections program. Jim has loved cars since he was a baby.

We had originally been given a different artwork but discovered it would not be on display during Art in Bloom. Diane and the museum staff graciously gave us the opportunity to switch to this sculpture. We jumped at the chance!

At first, the title of the artwork stumped me - Jerry - (duh! I didn't read the plaque). After some thought and research on the artist, I understood that he "CANNABALIZED" LOCAL junk yards to get the discarded auto parts he used in creating this sculpture.

We debated using a typical vase to create our floral display, but the AUTO PARTS drove us in a different direction. The sculpture screams twisted metal. We looked for a model car that would be suitable to hold flowers. The model we selected is a 1:18 scale 1960 Chevrolet Impala reflecting the general time period when Chamberlain created his auto part art works. We threw in a used dishwasher part we had laying around - the closest we could come to a discarded auto part.

To mimic the colors of the sculpture, we used mostly white flowers and speckled them with the colors Chamberlain used. To color speckle, we will use food dye, a toothbrush and a fine mesh strainer. Hope this works!

Fitting floral foam to the small model car interior will be challenging. We need enough room for flower stems. Going with a non-typical vessel presents these unusual technical issues! So, Jim removed the seats, steering wheel and the convertible top to open up the car's interior. The steering wheel will be stuck in amongst the flowers along with our dishwasher spare part - just because.... why not?

We added a tray for the car to sit in mostly to avoid water leakage and that opened up the opportunity to add more foam around the base of the car and, of course, to hold more flowers.

Using predominately white flowers with speckles and dripped paint represents the DISCARDED pieces in the sculpture. We will also include one red rose like the red metal piece in the artwork - roses are Jim's favorite flower. Some of the other flowers we are considering using are mini-carnations, calla lilies, pussy willows and statice.

After Art in Bloom concludes, this model car (sans flowers) will be added to Jim's model car collection which numbers in the low thousands. Jerry will be hosting and teaching the Dakota County Master Gardener's Growing Connections-Nature Soothes program (4/17/24 thru 5/29/24).

We hope you enjoy our floral design!

Jim and Jerry Voci

Judy Wattman

Interpreting: *Fontainebleau Oaks*

Gallery: 321

Years of participation: 2

Co-artist: Kay McCarthy, 2 years

From the PFA:

We, like the cows, are calmed and put at peace by the majesty of the natural world. We are inspired by the everchanging, towering fullness and beauty of the clouds, represented by the swirling chorus of white flowers. The tonal Tillandsia air plants mimic the movement and sway of the grasses in the wind. The bark of an oak and the kangaroo paws with the alstroemeria captures the color, steadfastness, stability and endurance of place. Fontainebleau was a haven for centuries of French royalty (represented by the vase) as well as artisans trying to capture its grandeur and wonder.

Aimee Weber

Interpreting: *The Girl from Älvdalen*

Gallery: 351

Years of participation: 2

Co-artist: Sue Doyscher, 1 year

From the PFA:

The Girl from Alvdalen feels like a reflection of my childhood self; a girl wading in the water on a summer day, lost in a daydream. Anders Zorn captures the feeling of a magical sunny day which creates shimmering water to play in. Alvdalen means The River Valley, and is in a subarctic region of Sweden. The stream the Girl is wading in is brisk, making her cheeks and lips flushed from the cold.

My co-artist, Sue and I both felt that it would be amazing to bring the Girl to life in a 3-D format. Our armature is floral wire, foam, and pipe, fixed to a wooden base made by my dad, Paul Beaurline, Sr. (thanks Dad!). The vases at the base represent the water, and I had luckily had these in my studio when I received the art match from the Friends of Art in Bloom. It was amazing that both the color and the texture were a perfect match to the painting, so kismet was at play when I was matched to this painting! It has been great fun bringing her to life.

I really connected to this painting, as my great-grandparents immigrated from Sweden. I learned so much about Anders Zorn while researching this piece- specifically that he used a very limited color palette of Vermillion, flake white, ivory black, and yellow ochre. The subtle changes of tones, and the mixing of warm and cool tones in his paintings are really inspiring. There has been much effort put towards honoring and celebrating the Zorn palette using flowers, the florals were carefully selected to highlight the color palette used in The Girl from Alvdalen. Enjoy the piece!

Anne-Lise Whitescarver

Interpreting: *Money Tree*

Gallery: 201

Years of participation: 5

Ikebana International - Sogetsu Ikebana

From the PFA:

This Chinese Han dynasty money tree is decorated with coin designs and lively scenes to sustain its owner in the afterlife. It was a challenge to interpret this stunning piece of art because it is in a glass case and seen from four angles.

Rebecca Wilson

Interpreting: *The Intrigue*

Gallery: 371

Years of participation: 4

Co-artist: Heidi Ott, 4 years

From the PFA:

The masks the participants are wearing drew us to this piece. What's out in the open oftentimes remains hidden.

Christopher Yaeger

Interpreting: *On the Thames, A Heron*

Gallery: 357

Years of participation: 1

From the PFA:

Delighted by the Beauty of Nature. Inspired by Color and Shape. Carefree and Loving Life

Karen W. Yngve

Interpreting: *Figure*

Gallery: 255

Years of participation: 33

Ikebana International # 121

From the PFA:

Tropical flowers, leaves and fantail willow stems highlight the anatomical features of this Ecuadorian owl sculpture.