

Object: _____The Monk Ananda (Chinese, 9th C.)

Gallery #__200 Accession #__98.166__ PFA: __Sue Bagge (40 yrs)___

Ikebana International # 121

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

Object:___Humility Brings Prosperity Gate (China, 1858)

Gallery #__200 Accession #__2017.98 PFA__Dick Raiche (17 yrs)

Notes___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!

Object: __Reduction I__ Artist: Kondo Takahiro, 2013

Gallery # __200 Accession # _2014.64 PFA: __Lisa Berg 18 yrs); Brynne Macosko Paguyo

Notes: 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.

Object: __Buddhist votive stele with Buddha and two Bodhisattvas (China, 678)

Gallery # __200 Accession # __2021.34 PFA __Tran Huynh (2 yrs)
Ikebana International # 121

With deep gratitude
I bow to the Triple Gem
Walk the Eightfold Path

Object: ___ Money Tree (China, 1st-2nd C.)

Gallery # __201 Accession # __2002.47A-RRR PFA: ___Anne-Lise Whitescarver (5 yrs)

Notes _____

Object: ___A Scholar Contemplating a Waterfall__ Artist: Zhang Lu

Gallery # __203 Accession # __62.70.9 PFA: ___Myrna Little (6 yrs)
Ikebana International, Ichiyo School

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

Object: __Early Spring Landscape Artist: Cai Jia

Gallery #_203 Accession #__ 2001.70.3 PFA: __Carol Lui (19 yrs)
Ikebana International, Ichiyo and Ohara Schools

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

Object: __Funerary Storage Jar (Majiayao, c. 2300 BCE)

Gallery #_204 Accession #_86.43 PFA_Sharon Sampon & Heather Wulfberg (4 yrs ea)

Notes_____

Object:___Figurine of a Female (Japanese, 1000-800 BCE)

Gallery #_205 Accession #_2016.46 PFA:___Katherine Enge

Notes_____

Object:___Tomb guardian figures (Korean, 16th-18th C.)

Gallery #_206 Accession #_2015.79.553.1-.2 PFA:___Jamie Manning(3 yrs)

Notes___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.

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Object:___Attendant to a King of Hell (Korean, 19th C)

Gallery #__206 Accession #__97.122.2 PFA:___Noriko Ishida (24 yrs)
Ikebana International - Sogetsu Ikebana

Notes_____

Object:___Funerary Mask of a Young Woman (China, 10th C.)

Gallery #__208 Accession #__2002.220.1 PFA:___Amy Kubas (7 yrs)

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

Object:___Cider Jug (China, c. 1800)

Gallery #__209 Accession #__2004.261.33A,B PFA:___Christine Tschida

Notes_____

Object:___Pair of Quadrifoil Boxes (Chinese, 1662-1722)

Gallery #__210 Accession #__79.3.1.1-2 PFA:___Fallon Vannelli, Kimberly Orchard, Mary Orchard (1 yr ea)

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

Object:___Hat (Miao, date unknown)

Gallery #__210 Accession #__2007.17.207 PFA:___Paige Bosler (2); Wendy Lutter (6 yrs)

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

Object:___A Gathering of Lohans (Chinese, 17th-18th C.)

Gallery #__210 Accession #__92.103.3 PFA:___Debra Page (2 yrs)

Notes_____

Object:___Front apron and hat (Miao, 20th C)

Gallery #__210 Accession #__95.43.28.4-.29.4 PFA:___Debra Kammerer (12 yrs)

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

Object:___Indian Roller on Sandalwood Branch Artist: Sheikh Zain al-Din

Gallery #__211 Accession #__2018.53.9 PFA:___Phyllis Andrews (40 yrs); Nancy Rand (6 yrs)
Federated Garden Clubs of Minnesota

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.

Object: __Prajnaparamita Book Cover Artist: unknown, Tibet

Gallery #__212 Accession #__97.47 PFA: __Sally Howell Johnson; Carol Michalick (5 yrs ea)

Notes: Sitting at the center of this book cover is Prajnaparamita, known as the Mother of all Buddahs 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.

Object: __Ceremonial vessel in the form of a Water Buffalo (Thailand, 1000-300 BCE)

Gallery #__213 Accession #__2000.204.1 PFA: __Joan Kraft

Notes

Object:___Guardian Lion (Khmer, 12th-13th C.)

Gallery #_213 Accession #_RB2017.7.2 PFA:___Annette Korolchuk

Notes_____

Object:___Temple Lion Censer (Chinese, 17th C)

Gallery #_214 Accession #_99.24.1.1-2A,B PFA:___Amy DeCook (1 yr)

Notes_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.

Object:___Horse and Rider (Chinese, c. 180 BCE)

Gallery #_215 Accession #_215 PFA:___Becky Haaf (5 yrs)

Notes___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.

Object:___Lian (Cosmetic Container) (Chinese, 1st C)

Gallery #_215 Accession #_89.43.1A,B PFA:___Cindy Soule (13 yrs
)Iris Society of Minnesota

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

Object: ___ Moon Gate (Chinese, 1728)

Gallery # __216 Accession # _98.70.1A-E PFA: ___ Robin Brown (4 yrs); Patty Flowers (3yrs); David Brown (2 yrs)

Notes _____

Object: ___ Snuff Bottle (Chinese, 1850-1925)

Gallery # __216 Accession # _27.1.180A,B PFA: __Kristen & Phillip McWilliams (7 yrs)

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

Object:___Manchu Woman's Unofficial Informal Court Robe (Chinese, 1875-1908)

Gallery #_218 Accession #_ 41.74.7 PFA:___Lois Ann Helgeson (22 yrs)

Notes_____ 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.

Object:___Scholar's Rock (Chinese, early 19th C.)

Gallery #_ 218 Accession #_98.81.2 PFA:___Janeen Rae (16 yrs)
Ceramics by Keith J Williams, Concordia University, St. Paul Professor of Art and Art History

Notes___ 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.

Object:___Sake Cask in the Shape of a Drum (Japanese, early 17th C.)

Gallery #_219 Accession #_2015.79.416.1-.2 PFA:___ Brenda Sussna (7 yrs)
Ikebana International, Ichiyo School

Notes___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."

Object:___Five-piece Wedding Kimono Set (Japanese, 1934)

Gallery #_219 Accession #_2022.70.1-.5 PFA:___Amber Tritabaugh (5 yrs)

Orange-blush marriage wish

Childhood dreams flying with cranes

Fireworks of life

Object:___Akiba Gongen, Manifestation of Mount Akiba (Japanese, early 17th C.)

Gallery #__220 Accession #_2013.29.112A-C PFA:___Monica Buller Cabral (7 yrs)

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

Object:___The Buddhist Layman Vimalakirti Artist: __Hakuin Ekaku

Gallery #__221 Accession #_2002.226.2 PFA:___Patrick Stahl (12 Yrs)
Minnesota Zen Center, Ikebana International #121

Notes___He is neither here, nor there, nor anywhere else

Object:___Choken with Pattern of Drifting Mist (Japanese, 19th C.)

Gallery #__ 223 Accession #_2002.159.2 PFA:___ Yasuko MacNabb (17 YRS)
kebana International - Sogetsu Ikebana

Notes___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.

Object:___Updraft Artist: __Fujikasa Satoko

Gallery #__ 223 Accession #_2023.60.1 PFA:___Therese Blaine (13 yrs)
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.

Object:___Flower 15 Artist: __Tashima Etsuk

Gallery #__224 Accession #_2023.64.10 PFA:___ Barbara Belknap (5)
Barbara Belknap Design, Pario Max Gallery, Cottagewood Garden Club

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.

Object:___Roadway in Shade No. 2 Artist: __Tanaka Ryohe

Gallery #__226 Accession #_ 2010.35 PFA:___Yoshie Babcock (28 yrs)

Notes: Ikebana International - Sogetsu Ikebana _____

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

Object: ___ Plum Drawn from the Mind Artist: Baichi Dojin

Gallery # ___237 Accession # _2014.109.2 PFA: ___Jessica Rooney

Notes

Object: ___ Pilgrims Climbing Mount Fuji Artist: Kameisai

Gallery # ___237 Accession # _2021.127 PFA: ___Beverly Munson (18 yrs)
Richfield Garden Club

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

Object:___Meisen kimono (Japanese, first half of 20th C.)

Gallery #_239 Accession #_2013.29.701 PFA:___ Paul Sternberg (6 yrs)

Notes___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.

Object:___Mount Kumgang (Kongozan) in Korea Artist: Tsuji Kako

Gallery #_ 239 Accession #_2015.114.30 PFA:___Denese Erickson (18 yrs)
Minnesota Peony Society

Notes_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.

2024 American Peony Society’s Convention; Show floor is free and open to the public at noon on June 8 & June 9, 2024; The Minnesota Peony Society: <https://mnpeony.org>

Object: __Panel (Uzbekistan, c. 1850-1875)

Gallery # __ 240 Accession # _2005.137.6 PFA: __ Mary Ellen Elliott

Notes _____

Object: __Ikat wall hanging (Uzbekistan, c. 1850-1876)

Gallery # __240 Accession # _2005.137.4 PFA: _Dawn Renner (12 yrs)

Notes __ Using Orchids, Pincushion Protea, Craspedia, Dusty Miller, Alstroemeria and accent flowers, I have tried to highlight the beautiful color combinations in the Uzebeki 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.

Object:___Winged Genius (Assyrian, c. 883-859)

Gallery #__ 240 Accession #_41.9 PFA:___ Lori Lippert (2 yrs)

Notes___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!"

Object:___Standing Deity Holding Horn and Bucket (Roman, 1st C.)

Gallery #__241 Accession #_79.21 PFA:_Claire Roberts

Notes_____

Object:___Woman's robe (munisak) (Uzbekistan, c. 1850-1875)

Gallery #__243 Accession #__2005.137.7 PFA:___Yoko Toda (11 yrs)
Ikebana International - Sogetsu Ikebana

Notes___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.

Object:___Carpet (Amazigh (Berber), c. 1990)

Gallery #__250 Accession #__2012.28.2 PFA:___Christine Hottinger

Notes_____

Object: __Fantasy coffin Artist: __Sowah Kwei

Gallery # __250 Accession # __2010.72 PFA: __Angie Koebler(8 yrs); Sara Ellstrom (1 yr)

Notes _____

Object: __Drum (Baga, early 20th C.)

Gallery # __250 Accession # __2011.8 PFA: __Keiko Borer (12 yrs)

NotesIkebana International - Sogetsu Ikebana _____

Object: __Crane-necked vase with engraved chrysanthemum shape

Artist: __Inoue Manji

Gallery #__ 251 Accession #__2012.73 PFA: __Barbara Kennedy (25 yrs)
Ikebana International - Sogetsu Ikebana

Notes _____

Object: __Single-flower Oribe vase Artist: __Okabe Mineo

Gallery #__251 Accession #_ L2023.30.100 PFA: Namrata Damle (4 yrs); Radhika Damle (4 yrs)

Notes: 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.

Object:___Shino tea bowl (blue with white cranes) Artist:___Arakawa Toyozo

Gallery #__252 Accession #___L2023.30.3 PFA:___Mab Nulty (9 yrs); Ceallaigh Smart (3 yrs)

Notes__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

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.

Object:___Natural ash sculpture with handle

Gallery #__ 253 Accession #_2023.75A,B PFA:___Diana Pierce (1 yr)

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

Artist shapes the clay,
Flowers mimic form, reborn

Bamboo cradles dreams.

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

Object: ___ Bal Kontredans Artist: ___ Myrlande Constant

Gallery # ___ 255 Accession # ___ 2022.23.2 PFA: ___ Mary K Herman (5 yrs)

Notes _____

Object: ___ Figure (Valdivia, 4000-3000 BCE)

Gallery # ___ 255 Accession # ___ 2004.104.2 PFA: _ Karen Yngve (33 yrs)

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

Object: ___ Gage and Jagg Artist: ___ Virgil Ortiz

Gallery # _259_ Accession # ___2021.32.1-.2 PFA: ___ Sarah Wall-Hauri

Notes _____

Object: ___ Unfinished Dancer Artist: ___ Fritz Scholder

Gallery # _259 Accession # ___2022.68.5 PFA: ___ Heather Feather

Notes _____

Object: ___ Ear Spool (Chimu, c. 1150-1450)

Gallery # ___260 Accession # ___43.4.1-.2 PFA: ___ Jeremy Gavard (3 yrs)

Notes _____

Object: ___ Nanbozhoo and Toad Woman Artist: ___Rabbett Strickland

Gallery # ___261 Accession # ___2023.14 PFA: ___Leah Hedman (5 yrs); Pamela Marie (10 yrs)

Notes ___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 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.

Object:___Old Fashioned Window/2 Artist:___Ramona Sakiestewa

Gallery #__261 Accession #__2021.82 PFA:___Lauren Inserra (4 yrs)
Bachman's

Notes___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 Frank Lloyd 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.

Object:___Sample cast for elevator bank decoration Artist:___ George Grant Elmslie

Gallery #__300 Accession #__2002.211 PFA:___Anna Hegland (1 yr)

Notes_____

Object: ___ Weed holder Artist: ___ Frank Lloyd Wright

Gallery # __300 Accession # __98.276.2 PFA: ___ Barbara Foss (12 yrs): Timothy Foss, Ceramic Artist, 12 yrs

Ikebana International, Ichiyo School

Notes ___ 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.

Object: ___ Lazy Susan Artist: ___ Eva Zeiel

Gallery # __301 Accession # _2000.233.4.1A,B PFA: _Paula Allan (18 yrs), Abbi Allan (18 yrs)

Notes _____

Object:___It's a Delicate Balance Artist:___Christi Belcourt

Gallery #__ 301 Accession #__ 2021.3 PFA:___Mayumi Redin (22 yrs)

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

Object:___Birch Bark Leaves Artist:___Mrs. Paul Cyrette

Gallery #__302 Accession #_2008.99.15-81 PFA:_Kris Henriksen & Laura Berg (1 yr each)

Notes__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.

(5 yrs

Object:___Our Homes Ourselves Artist:___Nora Narano Morse

Gallery #__ 303 Accession #__2000.76A-I PFA:___Tara McCarthy (12 yrs)

Notes_____

Object:___Housetop Quilt Artist:___Nellie Mae Abrams

Gallery #__303 Accession #_2019.16.3 PFA: _Sharon Steichen (1 yr)

Notes___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?

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.

Object:___ WHAT WE WANT IS FREE Artist:___ Jeffrey Gibson

Gallery #__304 Accession #__2021.28 PFA:___Megan Stickney

Notes_____

Object:___View of the Colosseum from the Orti Farnesiani

Artist:_Antoine Felix Boisselier

Gallery #__305 Accession #_92.15 PFA:_Lauryn Magwaro

Notes_____

Object:___Psyche Abandoned Artist:___ Augustin Pajou

Gallery #_306 Accession #_74.24A,B PFA:___Christy Campbel (4 yrs); Madeline Campbell (4 yrs)

NotesPsyche 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!

Object:___Portrait of Dorothy Beridge Artist:___Joseph Wright of Derby

Gallery #_306 Accession #_35.7.82 PFA:_Marylou Theisen (8 yrs)

Notes_____

Object:___Ganymede and the Eagle Artist:___ Bertel Thorvaldsen

Gallery #__307 Accession #__ 66.9 PFA:___Kathleen Moccio (2 yrs)

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

Object:___The Comtesse Degmont Pignatelli in Spanish Costume
Artist:___Alexander Roslin

Gallery #__307 Accession #_ 2006,33 PFA: _Angela Lee, Louise Stevens, Maria King (1 yr ea)

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

Object:___Portrait of Olive Craster Artist:___Sir Nathaniel Dance-Holland

Gallery #__307 Accession #__2015.81 PFA:___Elizabeth Franklin (13 yrs); Celeste & Mara Schumacher (11 yrs each)
Edina Garden Council/Kelodale Garden Club

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

Object:___Portrait of Catherine Coustard, Marquise of Castelnau, Wife of Charles- Léonor Aubry with Her Son Léonor
Artist:___Nicolas de Largillière

Gallery #__308 Accession #_ 77.26 PFA:_Lilia Fremling (1 yr)

Notes_____

Object:___The Annunciation Artist:___ Agostino Masucci

Gallery #__308 Accession #__62.47 PFA:___Heather Succio (1 yr)

Notes___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.

Object:___Still Life of Dead Birds Artist:___Jan Vonck

Gallery #__309 Accession #_92.85.1 PFA:_Mimi Schirber (1 yr)

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

Object:___ Side Table Artist:___Paolo Schor

Gallery #_310 Accession #_64.71 PFA:___Lori Helmen (1 yr)

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

Object:___Turban Snail Shell Cup Artist:___Sir Alfred Gilbert

Gallery #_310 Accession #_76.32 PFA:_Faith Tibbits; Caryl Manoles, Erin Manoles (3 yrs ea)

Notes___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.

Object: ___ Pancake Day Artist: ___ Jozef Israels

Gallery # __ 310 Accession # __ 2003.57.12 PFA: ___ Jen Pacyga (5 yrs)
Bachman's

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

Object: ___ Kiss of Victory Artist: ___ Sir Alfred Gilbert

Gallery # __ 310 Accession # __ 76.32 PFA: ___ Faith Tibbits (1 yr)

Notes ___ 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.

Object:___ Still Life Artist:___Pieter Claesz

Gallery #__311 Accession #__45.10 PFA:___Georgia Heisserer (3 yrs); Carol Kuschke (2 yrs)

University of Minnesota Women's Club

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

Object:___Portrait of Catharina Van Voorst Artist:___Paulus Moreelse

Gallery #__312 Accession #_88.64.2 PFA:___Mary Spear (1 yr)

Notes___The jeweler's daughter's white collar, lace details, and fan are the striking accents to her elegant black and gold dress. Party Full of Posies, PFD (Professional Floral Designer)

Object:___Center Table Artist:___ Hans Daniel Sommer

Gallery #_312_ Accession #_80.55 PFA:___Joan Hawk (11 yrs)

Notes___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.

Object:___The Death of Germanicus Artist:___Nicolas Poussin

Gallery #_313 Accession #_58.28 PFA:_Tatiana (Borg) Allen (4 yrs)

Iris Society of Minnesota

Notes 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.

Object:___Angels with Attributes of the Passion: Angel Holding the Vessel and Towel for Washing the Hands of Pontius Pilate

Artist:___Simon Vouet

Gallery #__313 Accession #__69.36.1 PFA:___Ruth Thompson-Klabunde (5 yrs)

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

Object:___Clock Artist:___Jean Antoine Lepine

Gallery #__314 Accession #_88.88.1A-G PFA:_Ronald Kvaas & Beth Oelke (5 yrs eaLake Owasso Garden Club

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

Object:___Armchair Artist:___Jean Baptiste Claude Sene

Gallery #_314 Accession #_83.146.1 PFA:___Elizabeth Sloan (1 yr)

Notes___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.

Object:___ Day Three, from "Creation of the World"

Artist:___Jan Muller (after Hendrick Goltzius)

Gallery #_316 Accession #_2013.44.2.4 PFA:_Mary Dratz (1 yr)

Bachman's

Notes_____

Object:___Caretakers Cottage in the Forest of Compiegne Artist:___Paul Huet

Gallery #__321 Accession #__2001,233 PFA:___Claire Winter

Notes_____

Object:___Fontainebleau Oaks Artist:___Jules Dupré

Gallery #__321 Accession #_ 19.5 PFA: _Judy Wattman & Kay McCarthy (2 yrs ea)

Notes___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.

Object:___The Pond Artist:___ Jules Dupré

Gallery #__ 321 Accession #__2015.84 PFA:___Micky Paine

Notes_____

Object:___Portrait of Jose Mojica Artist:___Macena Barton

Gallery #__322 Accession #_2018.69.1 PFA:_Jane Doyle 2 yrs); Kimm Schneider (2 yrs)

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

Object:___Portrait of Richard John Cock Artist:___Joshua Johnson

Gallery #_322 Accession #_2018.113 PFA:___Wendy Dehkes (5 yrs)

Notes: 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".

Object:___Mississippi at Dubuque, Iowa 1870 Artist:___Alfred Thompson Bricher

Gallery #_323 Accession #_2023.19 PFA:_ Lisa Hirst Carnes (3 yrs)

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

Object:___The Birthplace of Herbert Hoover, West Branch, Iowa, 1931

Artist:___Grant Wood

Gallery #__323 Accession #__81.105 PFA:___Loretta Delk (14 yrs)

Notes_____

Object:___Anne, Countess of Strafford Artist:___Sir Joshua Reynolds

Gallery #__324 Accession #_99.63 PFA:_Brienne Reeves & Autumn Bockman (1 yr ea)

Notes___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.

Object:___Diana the Huntress Artist:___Giovanni Battista Gaulli (Baciccio)

Gallery #__330 Accession #__69.37 PFA:___Jenae Murphy (2 yrs)

Notes___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.

Object:___Venus and Adonis Artist:___Nicolas Mignard (Mignard d'Avignon)

Gallery #__330 Accession #_87.5 PFA:_Dennis Kelner

Notes_____

Object: ___ Pair of lions with columns and capitals
Artist: ___ Workshop of Anselmo da Campione

Gallery # ___ 340 Accession # ___ 2021.113.1A-C PFA: ___ Kristi Gauvin & Merodie Peterson
(2 yrs each)

Notes ___ 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.

Object: ___ Triptych of the Virgin and Child with Saints Andrew, John, Catherine, and Eustace
Artist: ___ Fernando Gallego

Gallery # ___ 340 Accession # ___ 2022.37 PFA: ___ Krista Thorburn, Aubrey Thorburn, Paige Thorburn Matheson (2 yrs ea)

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

Object:___Elements of Water Artist:___Francesco da Ponte (Francesco Bassano); Artist:
Jacopo da Ponte (Jacopo Bassano)

Gallery #__340 Accession #__94.45 PFA:_____Terri Ristow (11 yrs)

Notes___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.

Object:___The Venerable Miguel Geronimo Carmelo Artist:___Francisco de Zurbaran

Gallery #__341 Accession #__2023.3 PFA:___Sonia Tuduri (2 yrs)
Bachman's

Notes_____A moment of prayer dressed in white.

Object:___ Saint Benedict of Palermo Artist:___Attributed to Jose Montes de Oca

Gallery #__341 Accession #__2010.27.2 PFA:___ Karen & Merrie Marinovich (5 yrs)

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

Object:___Madonna and Child with Grapes Artist:___Lucas Cranach the Elder

Gallery #__ 342 Accession #__68.41.4 PFA:___Gene Thill (1 yr)

Notes___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.

Object: ___Portrait of a Girl Artist: ___Georg Pencz

Gallery # __342 Accession # __68.41.5 PFA: ___Perry McGowan (6 yrs); Zuzana Mebzlova (2 Yrs)

Notes ___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.

Object: ___Crucifixion with the Virgin, Saint John the Evangelist and a Clerical Donor
Artist: ___Lippo Vanni

Gallery # __ 343 Accession # __79.19 PFA: ___Cristina James & Kathleen Saporito (1 yr ea)

Notes _____

Object:___The Painter in His Studio Artist:___Albert Launay

Gallery #__351 Accession #__2016.33.24 PFA:___Lisa Meyer (3 yrs)

Notes_____

Object:___The Girl from Alvdalen Artist:___Anders Zorn

Gallery #__351 Accession #__54.17 PFA:___Aimee Weber (2 yrs); Sue Doyscher (1Yr)

Notes___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!

Object:___The Smoker Artist:___Edouard Manet

Gallery #__ 351 Accession #__68.79 PFA:___Ally Anthony (2 yrs)

Notes: 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.

Object:___Garden in Provence Artist:___ Armand Guillaumin

Gallery #__ 354 Accession #__2016.33.9 PFA:___Barbara Kramer (17 yrs)

Notes_____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.

Object:___Palette Artist:___Rosa Bonheur

Gallery #__354 Accession #__98.74 PFA:___Cindy Snowberg (16 yrs)

Notes___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 it's 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.

Object:___Grainstack, Sun in the Mist Artist:___Claude Mnet

Gallery #__355 Accession #__93.20 PFA:___ Elizabeth & Eric Stephan (1 yr ea)

Notes___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.

Object:___Place Saint-Augustin Artist:___Edouard Vuillard

Gallery #__355 Accession #__61.36.18 PFA:___ Jamie Carl 5 yrs); Bonnie Stropes (1 yr)

Notes_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!

Object:___Place du Theatre Francais, Paris Rain Artist:___ Camille Pissarro

Gallery #__355 Accession #__18.19 PFA:___ Shelley Schmokel

Notes_____

Object:___On the Thames, A Heron Artist:___James Tissot

Gallery #__ 357 Accession #__75.7 PFA:___Christopher Yaeger (1 yr)

Notes_____

Object:___Battledore Artist:___Albert Joseph Moore _

Gallery #__357 Accession #__2003.145 PFA:___ Meg Hillary (2 yrs)

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

Object:___Winter Landscape Artist:___David Johannes Niemela

Gallery #__359 Accession #__2023.28 PFA:___Diane Enge (23 yrs)
Bachman's

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

Object:___Azul Artist:___Dario de Regoyos

Gallery #__359 Accession #__2012.113 PFA:___Heidi Aslesen (6 yrs); Wendy Omland (6 yrs)

Notes: 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.

Object:___ Saint-Severin No. 2 Artist:___ Robert Delaunay

Gallery #__ 367 Accession #__ 47.7 PFA:___ Karen Ortiz (15 yrs)

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

Object:___ Married Life Artist:___ Roger de la Fresnaye

Gallery #__ 367 Accession #__ 52.1 PFA:___ Catherine Hawk

Notes_____

Object:___Field of Flowers in Bloom, near Caen Artist:___Jean Metzinger

Gallery #__367 Accession #__2012.83 PFA:___Thea Adams (20yrs)

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

Ikebana International - Sogetsu Ikebana

Object:___Female Figure Artist:___Sir Jacob Epstein

Gallery #__367 Accession #__67.29 PFA:___JoAnn Hall

Notes_____

Object: ___Untitled, 1992 Artist: ___George Morrison

Gallery # ___369 Accession # ___2022.87 PFA: ___Rachael Finglovsky (4 yrs)

Notes_ 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.

Object: ___Mountain with Cattle Artist: ___Ernst Ludwig Kirchner

Gallery # ___371 Accession # ___2023.31.2 PFA: ___Kristin Langerud

Notes _____

Object:___The Intrigue Artist:___James Ensor

Gallery #__371 Accession #__70.38 PFA:___ Rebecca Wilson & Heidi Ott (4 yrs ea)

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

Object:___Boy with Butterfly Net Artist:___Henri Matisse _

Gallery #__371 Accession #__51.18 PFA:___Max May 3 yrs; Sadie Whiteis 3 yrs; Gabriele May 2 yrs

Notes_____

Object:___All the Wars in the World (Fire): Come and Get Me Artist:___Alice Aycock

Gallery #__373 Accession #__2023.77 PFA: Kathryn Malody (33 yrs); Jessica Malody (4 yrs)
North Star Lily Society Sponsorship

Notes____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.

Object:___Untitled (Patti Smith) Artist:___ Frank Big Bear

Gallery #__373 Accession #__2012.57.1-153 PFA:___Karla Newman (19 yrs)

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.

Object:___Local Cannibal Artist:___John Chamberlain

Gallery #__373 Accession #__2022.64.17 PFA:___ Jerry Voci (14 yrs); Jim Voci (3 yrs)

Notes__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.

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 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.

Object:___Queen of the night Artist:___Kevin Beasley

Gallery #__374 Accession #__2019.71 PFA:___Jennifer Hindbjorgen

Notes_____

Object:___Bale Variant No. 0024 (Everything) Artist:___Shinique Smith

Gallery #__374 Accession #__2017.105 PFA:___Leah Kutcher (3 yrs)

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

Object:___Blue and Blue Artist:___Shirley Goldfarb

Gallery #__375 Accession #__67.19 PFA:___Mayumi Redin (22 yrs)

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

Object: __ Billboard Artist: __ Grace Hartigan

Gallery # __ 375 Accession # __ 57.35 PFA: __ Shayla Peterson (4 yrs)

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

Object: ____ Through Birds, Through Fire but Not Through Glass Artist: ____ Yves Tanguy

Gallery # __ 376 Accession # __ 76.72.2 PFA: __ Ayan Orshe (1 yr)

Notes ____ 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 dewes come down in drops.

They weep:—from off their delicate stems Perennial tears descend in gems.

Object: __Untitled Artist: __ Beauford Delaney

Gallery # __ 376 Accession # __2017.138.7 PFA: __Lynn Indihar

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.

Object: __Slow Motion Artist: __Kurt Seligmann

Gallery # __376_ Accession # __2000.47 PFA: __Dixie Nelson & Nancy McNee (8 yrs ea)

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

Object:___ Baboon and Young Artist:___ Pablo Picasso

Gallery #__376 Accession #__55.45 PFA:___Gail Mengelkoch (4 yrs)

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

Object:___ Soleil rouge maritime Artist:___ Max Ernst

Gallery #__377 Accession #__2002.104 PFA:___ Mary Ann Morgan (8 yrs); Stacy Morgan Robertson (1 yr)

Notes___ 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.

Object: __ Large Seated Nude Artist: __ Henri Matisse

Gallery # __377 Accession # __71.9.3 PFA: __Amanda Luke (2 yrs)

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

Object: __ The Poet with the Birds Artist: __ Marc Chagall

Gallery # __377 Accession # __61.36.7 PFA: __Atzin Dávila Luinenburg, Izel Dávila Luinenburg, (6 yrs ea)

Poetry from the palette!
Love and hope for our world!
We found a woman, a pentagon, a star! Did you?

Object: __ Stormy Sea Artist: __ Max Pechstein

Gallery # __ 377 Accession # __ 2023.58.1 PFA: __ Kat Hanson (18 yrs)
Federated Garden Clubs of Minnesota/Richfield Garden Club

Notes __ 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

Object: __ High-back side chair Artist: __ Charles Rennie Mackintosh

Gallery # __ 378 Accession # __ 2005.44 PFA: __ Myra Rusten (6 yrs)

Notes __ 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."

Object: __ Hanging Lantern Artist: __ W.A.S. Benson

Gallery # __ 378 Accession # __ 98.276.252 PFA: __ Heather Hauta

Notes _____

Object: __ "Waterwitch" outboard motor Artist: __ John R. Morgan; Manufacturer: Sears, Roebuck and Co

Gallery # __ 379 Accession # __ 2006.1 PFA: __ Melissa Venne Rottach (1 yr); Joy Cotter (1 yr)
University of Minnesota -Twin Cities

Awaken the Waterwitch
Curves forced by hand
Waves break to whispered breeze

Petals dance their resilient song

Object: __ Firescreen Artist: __ Edgar Brandt

Gallery # __ 379 Accession # __ 98.276.20a-c PFA: __ Jen Latuff & White Bear Lake Area High School Ceramics Artists (3 yrs)

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

Object: __ Monumental Vase Artist: __ Jacques Sicard; Maker: Weller Pottery

Gallery # __ 379 Accession # __ 98.276.54 PFA: __ Debbie Rodgers (4 yrs)
Richfield Garden Club Council, Inc.

Notes _____
