

**Inclusive Arts Vermont
ANEW Exhibition
Verbal Descriptions
Long Form**

Marguerite Adelman
Seeking Peace
Acrylic paint, beads, felt, and origami
16" x 20"
2018

Described By: Katie Miller

This mixed media painting is 16 inches wide and 20 inches tall. It features a bright yellow sun, from which bright strokes of color radiate, and a series of paper cranes.

The background of the image is made up of straight strokes of color in red, pink, orange, and varying shades of blue and violet, much like those found in a sunrise or sunset. The lines are not harsh lines and blend together in places. The lines move from cool to more warm tones as they progress outward from the sun to the edges of the painting. The strokes all radiate from a bright yellow circle surrounded by red beads, found at the bottom right corner of the painting.

Attached to the canvas, progressing in a line from the sun to the middle of the left edge, is a series of 16 paper cranes. The cranes are made of various patterned papers,

with no more than two being identical. They appear similar in size, no more than an inch or two in height.

Willow Bascom

Off the Couch!

Yarn, beads, multimedia

24"x39"

2019

Described By: Scott Robbins

This is a large two-dimensional scene created out primarily of woven and appliqued yarns. The scene first appears to be in an indoor setting similar to a living room, although includes elements that are typically found in the natural world.

The background is fashioned from a single woven piece of light grey-brown yarn. The strands of yarn are oriented vertically. No ceiling or corners are represented in the piece, although a diamond-shaped parallelogram fashioned from thin strips of wood depicts a window in the wall to the viewer's right. One pair of the window's sides are oriented vertically, while the other descends sharply from left to right at roughly 45-degree angle, a perspective that suggests that the window is on a wall that does not immediately face the viewer. A third angled piece of wood

crosses the window, parallel to the top and bottom of the window frame. Through the window, there is a photo of tall evergreen trees. The view looks upward toward the tops of the trees, but neither the top nor the bottoms of the trees are visible. A light blue sky is visible behind the trees and a small bird-shaped bead is adhered to the surface of the photo in the bottom panel of the window. The head, body, and tail of the bird are a light blue color. Dark green wings extend to either side.

At the center of the work is a couch that spans horizontally across at least 50% of the scene. The three back pillows and three seat cushions, two arms, and a single long seat facing are defined as separate pieces of the couch through the pattern of the appliqued yarn. Each of these sections is comprised of largely rectangular spirals of yarn, alternating in color between indigo and white. Small wooden accents are used to define the feet of the couch as well as the panels at the end of each arm.

A tan piece of fleecy material is attached such that it appears to rest across the right two seat cushions. It folds messily over itself from top to bottom, giving it a rumpled appearance. To the left, a small cat created from small pieces of felt is seated on the couch facing the viewer with tail upraised. The cat's face, body, paws, and tip of the tail are white, while its ears, haunches, and tail are an orangey-brown.

On the left side of the image is a tree. The dark brown trunk rises to the immediate left of the couch, splitting into several thinner branches toward the top of the frame, extending to the top and left edges of the work. From the branches are suspended long dark brown pieces of yarn on which are threaded dozens of translucent green glass beads shaped like long thin leaves. The hanging foliage gives the impression that the tree is a type of willow.

Below the couch, extended all the way across the bottom of the image is a variegated white and light aqua section containing spirals of dark teal, giving the impression of water. Though the yarns that comprise this area of the work are applied similarly to the method used in the creation of the couch, they are not in straight lines, but rather loop and swirl to further suggest movement and fluidity. Eight small fish-shaped beads are affixed in the water: Three round fish, blue in color, are grouped toward the left of the image, beneath the left end of the couch; a school of four triangular fish with vertical light blue and white stripes swims from right to left, under the right end of the couch; and a fourth round fish is toward the right edge of the image.

Aurora Berger
Knotted
Digital Photograph
20' x 30''
2018

Described By: Katie Miller

This is a frame digital photograph, in color. It is 20 inches tall and 30 inches wide. The photograph is of a nature scene, in which a tree's twisted roots meet a body of water at its edge. In the center of the image, a banner presenting a black and white image of a person's back hangs from the roots.

The image on the banner is greyscale and has a white border around its edge. It does not appear to be held up by an adhesive but rather is draped by the corners on the most horizontal root. The image on the banner is a portrait of a woman from behind. Their hair is swept up off the neck, and out of the frame entirely. The frame cuts off the top of the woman's head, just above the ears. The right ear has a small hoop earring, not in the lobe but about halfway up the edge. Her shoulder blades are pronounced by the contrast of the image as if they are being squeezed together.

The banner's image is reflected in the body of water. It is unclear what the source is, but given the forest location could be a pond, stream, or river. The water is dark and has ripples that suggest it is moving. Above the water, the tree's roots cut across the center of the image, moving in twisted moss-covered and knotted lines of grey, brown, and green. In the far background of the image small green plants emerge from the leaf-covered ground.

Joel Bertelson

Cityscape

Marker on paper

9" x 12"

2019

Described By: Debbie Krug

Joel Bertelson's "Cityscape" is a 9 inch by 12 inch work of marker on paper. This drawing features patterns and shapes inside of squares that cover the whole work in uneven 8 by 7 rows and columns, creating 56 distinct squares arranged like a patchwork quilt. There are many colors including reds, pinks, blues, purples, pinks, white, and black. Some of the squares feature the use of metallic markers. There are a few repeating patterns with different colors.

Several of the squares have a pinwheel pattern which is sometimes within a window, others have vertical and horizontal stripes meeting in an L shape. There are also dot patterns similar to windows in a distant tall building. One of the squares has pink and metallic gold pinwheel with 3 metallic blue dots on the gold or yellow portions of the pinwheel, and one purple dot.

Paul Betz

The Old Library Window

Photograph

12"x15"

2018

Described By: Scott Robbins

This is a photograph of a stained-glass window taken from a point somewhat below and to the left of the window. The photo is taken from inside, allowing the viewer to clearly see the illuminated window. The surrounding room is very dark, with only a few suggestions of other architectural elements in the room. Silhouettes of three shapes cross in front of the left side of the stained-glass window. The top two do not extend far into the stained glass and appear to be a form of ledge or trim; beneath, near to the bottom of

the photograph, a long thin rectangle obscures the bottom-left of the stained glass.

The assembly of window panels is rectangular in shape topped with a semi-circle, though the perspective from which the photo was taken creates a visual diminishment of the window to the right side of the image, as it is farther from the vantage point of the photographer. The visible portion of the window itself is comprised of a central pane of rectangular stained glass surmounted by a semi-circle, approximately three times taller than it is wide, bordered by two vertical panes of stained glass on either side whose border pattern continues through five panels that arch above the central panel in a semi-circle. The vertical panels on either side are similarly tall to the central panel, and the tops of their frames align with the bottom of the semi-circle that surmounts the central panel.

The central panel features at its top a circular pane depicting a heavily windowed two-story building with a gently sloping roofline surmounted with a flat-roofed cupola. In a semi-circle above this pane is a thin border of yellow glass with nine red circles evenly spaced through the 180-degree arc. Below the image of the building is a variegated yellow-gold banner bordered with green that spans the width of the central pane, reading "1873 - Fletcher Free Library – 1904". To either side of the pane, two vertical lines of three downward-facing trumpet flower

shapes (for a total of four), each with three petals, hang from the bottom of the banner in a background field of mauve glass. Between the centermost two garlands, an arc in varying hues of fuchsia, light pink, and a faint mint green hangs in a manner reminiscent of bunting. Beneath these, three additional yellow-gold banners that span approximately half of the pane are evenly spaced, separated by two additional flower shapes, one on either end of the banner. The top two banners read "Saxe" and "Robinson." The final name is largely obscured by the silhouette of an object between the photographer and the window. The bottom third of most letters are visible, as are the final two letters O and N.

The border panels are comprised of ten thin strips that follow the windowpanes as they vertically border the central panel on either side, and arcing over the top in a semi-circle. From the innermost edge to the outside of the window:

- One strip of orange brown glass interspersed periodically with small green circles.
- Three strips of mauve, with diamond shaped mauve accents spaced evenly to every other green circle in the abutting color.
- One strip of long gold ovals framed in brown, the frames spaced equally to the green circles. Two strips of a light mint green without accents.

- One strip of variegated orange-brown, bordered externally and internally by a very thin line of light green.
- A wide strip of reddish-orange, accented with X shaped hashes, bordered to the outside by another thin line of light green.
- A yellow-gold strip with red circle accents completes the edge of the stained window.

Cindy Blakeslee

#172

Wood, metal, mesh, paint

19" x 13"

2019

Described By: Katie Miller

“#172” is a wall-hanging sculpture made of reclaimed wood, metal, mesh, and paint. It is 19” tall and 13” wide.

This sculpture takes the shape of a vertical rectangle. The main elements are a wooden frame, empty inside, with a large teal rectangle and metal mesh attached to it.

The wood used to create the frame is not all the same. The pieces vary in length, thickness, color, and texture. There are two layers. The back layer of the frame is

entirely light-colored and unfinished wood. It is almost white. The front layer is more complex: the piece on the right side of the frame is slightly at an angle and not perfectly straight, and the wood is a medium brown. It is unfinished and has three round notches cut into the inside-most edge. The left piece of the frame is largely hidden, but what is visible is dark wood. The bottom-most piece has been painted a bright red.

At the bottom of the frame, between the inner and outer layers, a rectangular piece of black mesh has been attached. It sits on the left-hand side of the piece, and is approximately 2" x 3"

The front-most layer to the piece is a rectangular piece of wood, painted in a vibrant teal color. The paint is thin, almost like a stain, and the grain of the wood is still visible. The rectangle is approximately 12" x 8". The right-most side has a concave edge and is not perfectly straight.

Jean Cherouny
Whisp
Acrylic on Board
12" x 12"
2018

Described By: Debbie Krug

This square 12 by 12 acrylic painting is entitled “Whisp”. The entire surface is covered in textured diagonal weave pattern in bright barn red, canary yellow and slate blue colors that are in places blended together to form oranges and dark purples.

The painting is an abstract array of these colors. The base color seems to be the barn red throughout the painting. The yellow is painted on top in paths or ridges that are sometimes blended into an orange-ish streak, and sometimes are bursts of distinct yellow and red. The blue is the top layer, and appears in larger horizontal strokes throughout the painting, but also in smaller cross-hatched ridges with thin raised lines, and smaller yet vertical stripes that are barely visible.

Cristina Clarimon

Bloom

Mixed Media Collage

16” x 16”

2019

Described By: Katie Miller

“Bloom” by Cristina Clarimon is a 16” square mixed media collage on wood. It is made up of largely neutral-toned

images that overlap, and in some places orange and teal have been added.

The elements of the collage are described in a clockwise order, beginning at the top left corner of the piece.

Images possibly ink drawings, of flowers. The image is black and white and the flowers overlap, much like in a bouquet.

A teal cloud shape rests atop, made of tissue paper. It is not entirely opaque, and the images below show through.

A cut of out text, that has been glued upside down. The text is small and looks as if it was written on a typewriter.

A photograph of an insect on a solid black background, possibly praying mantis, looking straight at the camera with its top-most limbs outstretched. Part of the image has been scratched with a sharp object, create white marks.

A black and white photograph of a flower

An image of a black beetle on greenish-brown paper.

Orange tissue paper.

A black crow.

The head of a bird, possibly a turkey.

Another beetle on tan paper.

At the center of the piece is a circular image of a man and woman. Their foreheads are touching. The woman's hair is pulled back and she wears a large earring. The man's hair is also slicked back. Both of their eyes are closed.

Kent Corduan

Kiva

Wood

16" x 30"

2019

Described By: Katie Miller

This piece is a wooden sculpture, measuring 16 inches wide and 30 inches tall.

The sculpture is made up of stripped pieces of wood, resembling branches or driftwood. While the species of wood is unclear, it is light in color, almost white, and smooth. The pieces of wood are held together by nails.

The sculpture is structured similarly to a ladder, with two vertical pieces framing horizontal ones up to the top. The bottom-most rung of the ladder is straight, the next is straight then forks into a V, making the shape of a tuning fork, followed by two more straight pieces. Slightly before the top-most rung, the vertical pieces fork in two, creating an "X" shape in the top center of the piece.

Gwendolyn Evans

Summoning

Polymer clay & acrylic paint on canvas

16" x 12"

2018

Described By: Ashley McCullough

This is a painting on a 16 inch by 12 inch canvas, created with polymer clay and acrylic to create varying textures within the piece. The background is made up of varying shades of dark blue to create a dark scene. On the bottom quadrant of the piece there is additional texture that appears to be raised on top of the canvas. A person without clothing is seen kneeling on top the texture just right of the center in the bottom quadrant. The person is beige in color and 3D, created with polymer clay. The person has hair past their shoulders, with their hands in an outright position. Yellow and orange zig zag lines, suggesting lightning, seem to originate from the person's hands and fill the top three quarters of the piece. The yellow and orange zig zag lines are smaller near the

person and larger further away. Some of the zig zags are painted, while others appear to be pasted on, like a collage.

Colin Fulchino

Painting Sculpture

Watercolor

11" x 14"

2018

Described By: Katie Miller

“Painting Sculpture” by Colin Fulchino is a watercolor painting on paper, measuring 11 inches tall and 14 inches wide. It is a geometric piece, and could be considered abstract as it is not of a discernible person or object.

The artist has drawn a grid in pencil to outline the shapes in rough triangles and quadrilaterals. No two shapes are exactly the same size or color. Within the pencil outlines the artist has painted varying shades of watercolor paint, including pink, purple, teal, green, brown, yellow, blue, and orange.

The grid of shapes is organized into three rows. The top row is made of of three triangles in pink and purple, followed by two four-sided shapes in teal and brown. The middle row alternates between quadrilaterals and

triangles, and the shapes are yellow, red-orange, mustard, purple, teal, and navy blue. The bottom row's shapes are all quadrilaterals and maroon, orange, teal, brown, and navy blue in color.

All of the shapes are almost entirely filled with color, with the exception of one large block in the bottom row, in the middle. Its tan and brown swirls about the the edge of the shape, leaving the top and middle revealing the white paper beneath.

The strokes are uneven in both thickness and the opacity of the paint used. The paint also goes beyond the drawn pencil lines, and often bleeds and blends into the next shape.

Robert Gold

Passageway at Lake George Museum

Mixed Media on Museum Etching Paper

11" x 8.5"

2016

Described By: Scott Robbins

This piece is a photorealistic presentation of the interior of a building, in vivid, saturated hues. On the right side a bright red-orange wall extends across the entire vertical

distance of the image, covering approximately 25% of the horizontal distance. A small black circle is on the wall, a few inches above the bottom. A tall orange door with a push bar is open somewhat more than 90 degrees, allowing the viewer to see the opposite face of the door, though it is nearly parallel to the viewer's line of sight. The door extends the full height of the image and appears glossy, reflecting the lights mounted in the ceiling of the room beyond.

In the middle distance, just beyond the door, a stairway rises toward the image's right. The stairs are also portrayed in an orange color, deepening to red in the shadows where the vertical risers meet the horizontal treads of the steps. The nosing at the top of each tread is in black. A transparent bannister topped with a lavender handrail rises above the far side of the stairs.

Through the right-hand side of the bannister, one can see a built-in bookcase, the top three shelves of which are visible. The interior of the top-most shelf is a shamrock green color and contains two items that are not easily identifiable. The first is a red rectangle with a yellowish border, featuring a prominent sky blue rectangle covering most of the bottom half. The other is a white rectangle with a light blue square in the lower left corner which is topped with a deep blue vertical line that wavers slightly as it rises to a point at the top of the white space. The second shelf

is scarlet red, containing at the center of the shelf a navy blue rectangular object with a golden yellow rectangle centered on its face. To the right of this object is a slightly smaller golden yellow rectangular object. Only a small portion of the third shelf is visible behind the rise of the stairs. This shelf is orange and contains books of different reds and blues. Within the space outlined by the far side of the stairs and the lavender wall, four red-orange stools are arranged.

The wall in which the bookcase is housed is largely lavender in color, changing to a sky blue where it intersects with a lavender ceiling to the image's left. At the upper left corner of the image, four recessed lights are mounted in a line in the ceiling, each glowing bright white outlined in a reddish orange. To the right, the wall lightens to white, suggesting a window is in the stairwell above. At the very top of the wall, a small vertical rectangle seems to be a window that look out upon branches depicted in navy blue on a light blue background. Beyond the wall at the left-hand side of the image is a further hallway that leads immediately around the corner and out of sight. The far wall of the hallway is a rich marigold orange.

Jessica Greenwald
New Beginnings
Photograph
8" x 8"
2019

Described By: Ashley McCullough

This piece is an 8 inch by 8 inch self-portrait photograph featuring a woman in a wheelchair in nature. Beginning from the bottom left corner of the photo is a natural stone staircase that ascends vertically through two-thirds of the photo and curves to the left, disappearing from view. The stone stairs are positioned among a grassy hill, with trees seen at the top. Only the trunks are visible for most of the trees, but some tree tops are visible further in the background. At the top of the photo, the sky is seen through the tree trunks. There are various rays of sun that are visible on the stone stairs and grass hill. In the bottom right corner of the photo, next to the stone stairs, sits a white woman in a black wheelchair. The image captures her from the waist up, including her arms and hands which are resting on her body. This woman is seen with a light-colored t-shirt on and brown wavy shoulder length hair and is smiling.

Jeffrey J. Hill
Northern Sky
Encaustic Painting
8" x 8"
2018

Described By: Katie Miller

This encaustic painting is an abstract landscape, measuring 8 by 8 inches. It is largely shades of blue, with black and white also featured.

The encaustic process gives the piece both movement and texture. The process also creates layers and depth in the piece. The top two-thirds of the piece is consumed by blue swirls of varying shades, most of which are rich and deep in tone. The swirls give the effect of shadows and the impression that it is dark, possibly nighttime.

At the bottom of the painting are black strokes, suggesting a fence or brush. Some of the black strokes fade into the blue and look like shadows. At right, behind one of these such shadows, splatters of white burst from behind.

Anthony Vito Jacinto
Red Surrounded by Silver
Reclaimed wood and silver leaf
11” x 14”
2018

Described By: Katie Miller

“Red Surrounded by Silver” by Anthony Vito Jacinto is a framed sculpture made of reclaimed wood, paint, and silver leaf. It measures 14” tall and 11” wide.

The main elements of the piece are a yellow vertical rectangle, with a hole in the middle. In the hole is silver leaf, with a wooden circle painted red in the center. These elements sit atop a board painted a vibrant shade of blue and is framed with a traditional wooden frame in a light finish.

The yellow rectangle has a notch cut out of either side, exactly in the middle. The notches are approximately one inch in length and form semi-circles. The notches line up directly with the horizontal axis of the entire piece, and red circle.

The hole in the center is also rectangular, measuring approximately three inches wide and 5 inches tall. The

hole is rectangular and resembles a windowpane to the silver leaf and red circle within it. Above and below the center hole are two smaller, horizontal rectangles measuring approximately one inch tall and two and a half inches wide.

The blue background to which the yellow sculpture is affixed is painted, with visible brushstrokes. The strokes appear to be done in a random order, meaning that they are both horizontal and vertical. In some places the paint is thinner, which makes the blue appear transparent or lighter in color.

Margaret Kannenstine
Through the Window, Nightfall
Acrylic Collage
15" x 22"
2012

Described By: Scott Robbins

This piece is a collage of pieces of heavy paper painted in layered colors with acrylics using heavy, visible brushstrokes. The pieces are cut and arranged to form a depiction of a view through a window. The collaged pieces are mounted on a white sheet of paper, the rough torn

edges of which are occasionally visible peeking from behind the primary image.

The scene is an abstract landscape, divided into three horizontal bands. Overlaying the entire image is a grid of long brown strips akin to the wooden frames surrounding window panes. Two vertical frames divide the landscape into three roughly equal sections while a third horizontal frame crosses in front of the central band.

The top third of the painting depicts the sky. To the left, the colors are lighter and greener, with some hints of yellows having been used as a base layer of paint. To the right, the colors deepen in their intensity of blue into shades of azure and indigo. While the brushstrokes in most of the collaged pieces in the sky section are largely horizontal, those in the upper right section are oriented at a diagonal from upper left to lower right, perhaps suggesting a cloud in the sky.

The center third consists of multiple layers of paper painted in dark tones of burgundy and deep eggplant purple. While brushstrokes are visible here, there is also a rippled pattern to some areas of the paint, evidencing a technique in which the painted paper was overlaid with another surface, which was then removed. While the bottom edge of this section is largely straight, if rolling slightly, the top edges of the overlapped layers are rolling

up and down, suggesting the outlines of hills or mountains. To the right, a series of acute notches have been cut into the top edge of the land formation, allowing the blues of the sky to show through. Immediately below the bottom right of the primary formation, a second, much thinner layer enters from the right side of the image, extending across one-third of the image. As above, this piece modulates only slightly along its bottom edge, curving downward at its left-most point, while the upper edge is more sinusoidal.

As with the sky, the bottom third again features lateral brushstrokes, this time using primarily violet shades, but for the bottom border of a grayish slate blue. The collaged pieces in this section span the entire width of the work but have been cut and overlapped to indicate the unevenness of the terrain. To the left, three vertical strips suggestive of leafless tree trunks are painted with greys, browns, and black. Each of these strips arise from the bottom-most section, extending upward to overlap the section above. The leftmost strip extends even further, reaching nearly the top of the image where deep notches have been cut to form three slender branches pointing upward. Slightly below these notches, a small triangle, much shorter than it is wide, has been cut from the center of the strip, and a semicircle and vertical triangle have been cut from the side. Through each of these cut-outs, the background sky and landscape are visible.

John Killacky
Necessary Action
Digital Print
18”Hx24”
2012

Described By: Ashley McCullough

This 18 inch by 24 inch digital print piece is a word cloud on a blue background. The words are printed in black and have no real order but are positioned in the middle of the blue background, forming a rectangle shape that appears slightly wider at the top.

The words are oriented in every direction. Some of the words are large while others are smaller and more challenging to read. The following words are included within this piece, from largest to smallest. “Never, sit, body, movie, get, legs, side, home, left, Larry, lost, remains, surgery, back, sensation, toward, getting, gets, rehab, toes, public, stride, inside, constant, tumor, way, room, abandon, months, around, wheelchair, life, awake, Jack, Judy, know, limbs, hand, across, twisted, now, neuropath, swollen, hospital, Mark, weeks, light, stare, breath, gone, Night, give, another, afraid, just, night, still, move, go, fingers, fear, makes, burning, ask, years, heroic, behind, one, locate, world, today, pain, stop, falls, glimpsing, Two, DREAMING, judgment, comfort, future, leave, AWAKE, Stephanie, frames, Stephanie’s, twitch, flawless, Morning, fuels, lived, holding, MRIs, right, ponies, sleep, enough,

chemistry, day's, free, shows, rehearse, sagging, Alarmed, revolves, action, modality, morning, smiles, six, compensating, despondent, elegant, servant, Grasping, touch, pirouette, locked-in, enfeebled, libido, dissipates, reassured, took, self-loathing, safe, told, sensations, iodine, crashes, Gestures, physical, death, screaming, apart, ones, time, medical, Necessary, Unfettered, forgive, new, dulling, pity, living”.

Carol Langstaff
Delicate Feathers
Photography
16” x 17”
2019

Described By: Debbie Krug

This 16 by 17 inch photograph is titled “Delicate Feathers”. Thin lines of white frost fan from the bottom left toward the upper right of the art, across a golden yellow background. The left side and bottom are frosted solidly white, and the frost here is made up of tinier lines closer together. The lines of frost that so strongly resemble downy white feathers stretch off the solid white frost in lines at different angles, occasionally splitting and branching.

The background has shorter strokes of golden yellow frost evenly covering the space between the white feathered frost tendrils. On the left alongside the solid white frost this

yellow appears to be glowing. Further to the right, in the middle of the photograph, the light behind the frost fades into a darker background and the lines of the yellow frost are more distinct.

Michael Leavitt
Dad and Fledglings
Digital Photography
5" x 7"
2017

Described By: Scott Robbins

Primary subjects of this photograph are three Eastern Bluebirds: two juveniles and an adult. The background of the image is a very dark forest green, nearly black. Since the focus is placed on the bluebirds, the background is highly unfocused, and no specific forms or details are visible.

In the center and center-left of the image, the juveniles are standing on a dark brown wooden railing that spans the bottom of the photo. Behind them, a small dull grey can, shorter than it is wide, also rests on the railing to the left of the photo. Standing shoulder to shoulder facing the adult to the right side of the image, the beaks of the juveniles are opened wide as if in expectation of the mealworms

held in the female's closed beak. The juveniles are mostly a dusky dark grey, with light spots on the feathers that cover their backs, shoulders, and chests. The dark grey of their chests gives way to a light-colored belly, mottled with grey, from which dark legs are extended. The end of the wing visible to the camera is held to the juvenile bird's side and shows evidence of the deep blue for which the species is known on the longest wing, though the long flight feathers are also edged with black and russet orange. The tail of this individual is held downward, nearly touching the railing upon which the juveniles are standing and is a solid sapphire blue. Their open beaks reveal deep butterscotch yellow skin inside their mouths.

The adult is standing with its legs in a second small can, placed on the railing to the right side of the image. The bird is in profile to the camera, facing the two juveniles holding three or four small coral colored mealworms in her closed beak. Several more mealworms are scattered upon the railing around the can in which it is perched. Unlike the juveniles, this bird does not display any of the white spots that are a prominent feature of the young ones. Its head and belly are a dark dusky grey color, though its chest, flanks, and shoulders are tinged with chestnut orange. The wings and tail are a solid deep blue, somewhat darker at the tips of the long flight feathers. Though most of the birds' feathers appear smooth and streamlined, the

feathers on the nape of the adult's neck and upper back are lifted slightly, giving the appearance of a ruff.

Karen Lloyd
After the Storm
Photograph
8" x 10"
2019

Described By: Debbie Krug

A flower stem of a hosta plant, with blossoms covered in rain droplets, extends out of the bottom right of this grayscale photograph. The unfocused background is vertical streaks of black and gray. There are 6 larger hosta flower blossoms with smaller blossoms on the tip of the stalk, and the bottom most blossoms is the largest and the only one that is open. All blossoms are angled downward and are the lightest color on the photograph, appearing to be almost white. The stem of the hosta is black seems to grow toward the viewer. The droplets of water on the topmost blossoms are especially prominent with light refracting through them.

Randall Neal
Before and After
Watercolor
3.5" x 7.75"
2015

Described By: Scott Robbins

This is a small abstract watercolor painting composed of two square fields of color arranged horizontally, separated by a vertical field of white within which a thin strip of light tan appears.

The squares of color roughly mirror each other in color and composition. The edges of the squares are straight and well defined. Each square is filled with vertical brushstrokes of color. There is no separation between the colors, resulting in a pattern of color that blends organically between shades and hues. The vertical edges of the squares at the outside left and right sides of the work are a deep sky blue. These edges are quite thin, less than ½ inch in width, though they span the entire 3.5" height of the squares. The remainder of the squares are roughly equally divided into three areas of similar colors. From the blue edges at the very outside, the next region is of a yellowish tan with hints of green and sky blue. Moving inward toward the center of the piece, the yellow-tan gives way to dark brown shades, finally transitioning to a lighter

orange-brown at the inside edges of each square before cleanly moving into the white field that separates the two squares.

This central strip of tan that appears in the white field separating the larger blocks of color is squared off at the ends, aligned with the top and bottom of the blocks to either side. The vertical sides are not straight, but rather undulate slightly without a noticeable pattern. Through the center of this strip, a darker brown line passes from the top to bottom, extending all the way to each end and waving somewhat as it passes through the field of tan. Like the sides of the strip, the line is also not perfectly straight, but wavers slightly, even touching the left edge of the strip somewhat close to the bottom edge of the of the painted strip.

Lissa Nilsson

Untold Depths to Heights Unknown

Mixed media on paper

24" x 15.5"

2019

Described By: Scott Robbins

This piece appears to be a representation of different views of a single location, depicted using a variety of

different media including collage, graphite and colored pencil, and watercolor. The top third of the image is a view of a mountainside crossed back and forth with a road that switchbacks upon itself five times as it climbs in elevation. A vertical cliff is visible behind and to the viewer's right of the road. Beyond the cliff, a steep mountainside is covered in a dark forest green. The road itself is colored with a light grey wash, while the exposed earth is a yellowish tan of varying shades. Alongside the road in several locations, a light yellow green suggests strips of grass or low lying vegetation. In between many of the switchbacks, forested areas of evergreen trees are depicted.

Immediately below the view of the switchbacks and extending to roughly the last $\frac{1}{4}$ of the piece, a section of a topographical map has been adhered to the surface of the artwork. Horizontally, the map begins at the left edge of the image, extending just over halfway across the image. The edges of the map are not straight, but curve in rather wide arcs. Across the bottom of the map, a red line labeled as US Route 40 crosses from right to left, then zig zags as it traces a path toward the top of the map. In roughly the center of the map, the red US 40 line crosses a yellow line that bisects the map laterally; this line labeled as the division between Grand County and Clear Creek County. The intersection of these lines is labeled as Berthoud Pass. The area depicted in the topographical map is an area approximately $2 \frac{1}{2}$ miles square, located in

the Rocky Mountains to the west of Denver, Colorado, including a section of the Continental Divide.

To the right and below the topographical map is a scene of a road that runs along the side of a sheer cliff to the viewer's right. The scene is principally depicted in hues of grey, with some areas of subtle coloration including the yellow of the median line of the road, browns in the cliff face, and tufts of grass along the roadside in a light yellow-green. To the left of the road, we see a hillside across a valley from the road, covered in an evergreen forest. On the road itself, boulders cover both lanes of traffic; cracks and holes in the pavement suggest a recent rockfall that has caused severe damage to the road.

Returning to the right side of the piece, a single mature evergreen tree appears in front of the cliffside, rising from the very bottom of the image and extending nearly to the top of the scene, just over halfway up the entire work. The deep brown and green coloration of the tree makes this stand out from the rest of the landscape that is mostly in shades of grey. Immediately above the top of the tree, separating the road scene from the landscape that features the switchbacks, is a band of swirling, cloudy white, grey, and sky blue. Wisps of blue paint cross from the clouds into the top right corner of the topographical map.

Liana Pederzani
To a New World
Digital
12" x 17"
2019

Described By: Debbie Krug

A human in a space suit rides a red hovering vehicle over a field of magenta grasses and flowers, with floating purple shapes in a hazy yellow-green sky in this 12 by 17 digital artwork.

The ship appears in the middle of the right half of the frame, facing towards the left. It hovers low where the magenta field meets the hazy green sky. The ship is made of triangular panels which are sharply shaded and outlined in contrast to the rest of the image. It has cylindrical black engines on the back and a sharply angled front like the front of a plane.

The sky behind the ship fades from yellow to green to blue-green from the top left corner down to the horizon. There is a bright sunburst below white shooting lines sharply outlined in an electric green burst. Around the sunburst are hexagonal sun flares in a line from the top left corner of the sky to the field below. Closer to the

magenta field horizon is a spray of wispy clouds reflecting the white and blue-green of the sky.

The ship and person are surrounded by large purple irregular pollen-like floating shapes with cylindrical protrusions coming off of them. Clustered around each shape are green streaks that look like thin leaves or grass clippings. Three shapes are out-of-focus right in front of the viewer at the bottom of the frame.

The human form is sitting on top of the craft wearing a greyish backpack and helmet. The whole astronaut-like suit is reflecting the greenish tinge of the sky. You can see the person's face lightly through a heavily tinted grey visor.

In the distance above the astronaut's head is another ship hovering much higher in the sky. The rounded bulbous form is shining a clear yellow light at one of the purple objects floating in front of it.

James Prim
Family
Pen and colored pencil on paper
12” x 16.5”
2019

Described By: Scott Robbins

This piece is a household scene. Shapes of the objects and people represented are outlined in black pen and filled with bright colored pencil. The floor of the pictured room is a chocolate brown that fills the bottom $\frac{3}{4}$ of the image; the wall that extends above is a vibrant hot pink, ending with a thin red line along the top edge of the image. Writing along the top edge of the pink wall reads “45 Red Clover way house.”

Five human figures with light skin and exaggeratedly long arms and undefined joints appear in the picture: a single figure is placed at the left-most edge of the piece and has shoulder-length yellow hair wearing a green shirt and blue pants with their left arm extended toward the center. The other four are arrayed to the right of the image in two pairs, one pair higher and closer to the center of the image than the other, located in the bottom right corner of the image. The centermost figure in the top pair has dark hair encircling their face and wears a long sleeve light blue shirt and blue pants. To this figure’s left, closer to the right

edge of the image, is a slightly shorter figure with long black hair and blue eyes wearing an orange shirt and lime green pants. One arm is held downward and slightly toward the figure next to them, while the other is extended laterally to the right side of the picture. Above this outstretched arm the word "Grandma" is written. While this figure's torso is held vertically, it differs from the others in that their legs extend at an angle from the hips leftward, toward the center of the image.

The lower figures are both dressed in blue shirts and pants, although the leftmost figure has shoulder length dark hair and is significantly shorter than the figure to the right. The figure on the right has shorter dark hair and exceptionally long arms. The arms extend downward from the shoulders then bend upwards and extend so that the hands pass behind and appear to be holding an orange-brown line that extends from the right edge of the picture. Above the figure's right arm, the name "James" is faintly visible.

The orange-brown line enters slightly below to the intersection of the brown carpet and pink wall. From a nearly 45 degree angle where it meets the edge of the picture, it passes across the image, curving gently upward until it is nearly horizontal, where it terminates with a silver band followed by a blue rectangle containing two vertically-oriented yellow ovals placed side by side. The

design suggests that this represents the hose and brush head of a vacuum cleaner.

Faintly visible writing appears in large letters on either side of the vacuum hose. Above it reads: sponge roller brush handle, living room, use hands

Below, the text reads: Lots of the, shampoo into the carpet

A series of items are pictured to the top left corner of the brown floor, from left to right: a light blue rectangle with rounded corners, a taller green rectangle with pen accents containing a small yellow rectangle that has the word "carpet" written within, followed by four nearly identical tall white rectangles. Each of these is pictured with a lid and orange handle. On the face of the rectangle is a yellow circle whose diameter is roughly $\frac{1}{2}$ of the width of the box, containing roughly 20 smaller circles within. The words "No Wet" are wrapped above the circles, and "Wonder" wraps below. Under these words, each rectangle had the words "Foam Carpets Shampoo Rug Sponge Cleaner Floor" written in black ink and overwritten in orange.

In the background, placed in the field of pink, are an array of items one might find in a living room. From left to right: a light blue couch, a brown side table with a grey lamp and orange lampshade, a television set with video player on top, an orange chair, a yellow wardrobe with orange

paneled doors and four drawers beneath, a yellow love seat, a green chair, and a black floor lamp. Black power cords extend from each of the electrical appliances to small brown rectangles on the wall.

Katarina Inés Pringles

State House

Acrylic on Canvas

12" x 12"

2019

Described By: Katie Miller

“State House” is an acrylic painting on canvas, measuring 12 inches square. It is a painting of the Vermont State House set against a bright green and blue background.

The painting is made of both bright colors and bold black lines. The statehouse itself takes up the majority of the image. Its many windows line the front, with the trademark golden dome resting at the top. Two trees frame either side of the steps leading up to the large, wooden, double doors.

Behind the statehouse are two large horizontal sections, one green, and one blue. The green section is topped with a series of small rounded lines, suggesting trees. The brushstrokes within this portion of the painting vary in thickness are more visible than other areas.

Persephone Ringgenberg

Acrobat Flight at Sunset

Photograph

11" x 14"

2019

Described By: Scott Robbins

This photograph features a flying trapeze set up outdoors at dawn or dusk. The sky is mostly clear of clouds and is a gradient from a dark azure in the upper left of the photo, lightening as it passes through the center of the image toward the lower right corner. The final quarter of the sky approaching the bottom right is almost white, transitioning quickly to a rich golden glow in the corner, suggesting that the sun is very low in the sky or even just below the horizon. In the background is a carnival tent colored in a repeating pattern of wide stripes of blue, red, and yellow.

The trapeze rig is comprised of several sets of tall metal trapezoids and rectangles stabilized by guy wires

connecting the top corners of the assemblies to points on the ground. The guy wires are decorated with triangular pennants along their lengths, alternating in color between red and white. Due to the quality of the light at the time of day, the white pennants often appear to be gray or blue. The points of the pennants tend to point toward the left side of the photograph, indicating that a breeze is blowing.

The trapeze mount closest to the photographer is oriented toward the camera, perpendicular to the others. A trapeze bar is suspended from two points on the top crossbar. The remaining four mounts are oriented in line with each other, diminishing into the middle distance from right to left.

About halfway up the rightmost mount is a small platform on which a trapeze artist is standing while facing the others currently on the trapeze. Behind this artist, a safety net rises from the shadows that obscure the very bottom of the photograph.

From the next mount, an aerialist is holding the trapeze bar and swinging toward her partner to the left of the image. The trapeze is about 25 degrees off of the vertical to the right of the mount, still approaching the lowest point in the swing. Her body is in silhouette with arms and legs extended straight up and down from her body, back arched creating a curved shape rather than a straight line.

On the third mount from the right, the aerialist “catcher” is suspended from the top crossbar by his knees which are bent over the bar. His body is nearly parallel to the ground, suggesting that his torso is swinging below the bar as he watches his partner aerialist as she swings. The safety net rises from the shadows below the catcher to the top corners of the final mount at the left of the image.

Gyllian Rae Svensson
Who-Winter Window
Photo collage print
24” x 36”
2019

This is a 24”H x 36” photo collage printed on paper. It is in a black frame with a white border surrounding the image.

The background of the piece is made up of a mix of deep shades of royal and navy blue. On top of the background are images cut out and pasted to the piece. From the upper-right, clockwise, they are:

- A round, abalone shell broach. The broach is circular, its outer most ring framing a center of swirls of green, yellow, brown, and tan of the shell. It hangs above the scene below like a full moon in the night sky.
- A black and white image of a shed hand built by the artist’s grandfather in Maine. It has a white door and a single window. It appears to be one story.
- A skeleton key.

- A string of pearls, looping around the shed.
- A cable-knit piece of fabric, behind the shed. The fabric is cobalt blue in color.
- The artist states that the pearls and the cobalt blue fabric surrounding the shed represent the Atlantic Ocean and their immigrant ancestors.
- A silver-color metal sculpture of an owl with sparkingly diamond eyes. The owl is perched on a branch.
- A curved white line, which is a vintage sewing tool, speaking to the artist's and her grandmother's history as seamstresses.

Kristen Wiley
Thunderstorm #1, Panel A
Acrylic on Canvas
16" x 20"
2016

Described By: Katie Miller

This acrylic painting on canvas measures 16 inches wide and 20 inches tall. It is an abstract piece, with no discernable shapes or figures.

The painting is made up of splotches of color, in black, purple, white, yellow, red, and gray. In some places, the splotches blend together to create new tones through a

blended effect. It is not clear how the paint was applied, as it is smooth and does not have visible brushstrokes. There are no white spaces of the blank canvas showing and all of the colored areas move seamlessly into the next. The left two-thirds of the painting is largely black, with the majority of the other colors taking up the right side.

The surface of the painting appears ridged as if another surface was put on it and then peeled off when the paint was still wet. This gives the painting a crackles or vein-like effect over its entirety.

Susan Williams
When It Rains
Acrylic on Paper
15" x 22"
2019

Described By: Scott Robbins

This piece is an abstract painting, composed of regions of singular colors. The tones used in this piece tend toward tans and greys around the perimeter, with deep reds and oranges and pastel blues and greens in the center of the image.

The areas created by the colors are non-geometric shapes, having irregular contours and angles. The edges of the shapes are not precise lines, and brushstrokes often feather one color into another. The areas of color display the brushstrokes prominently, giving each color a varying depth of hue and even a sense of translucence where the color is the least heavily applied.