**Long Form Verbal Descriptions**

**MASKED Exhibition**

**Inclusive Arts Vermont**

**Aurora Berger**

***Fibrosis (Covered in Tulle)***

**Digital Photograph**

**20” x 30”**

**2018**

**Described By:**  Katie Miller

*Fibrosis (Covered in Tulle)* is a 20” by 30” horizontal, black and white, digital photograph. It is framed by a wooden, black 2” frame. It features the seated, nude body of a woman wrapped in tulle against a black background. The fabric wraps and crinkles around the torso and legs, which are folded into a butterfly pose.

The figure is slightly off center to the mid-line of the frame, favoring the left side of the image. The head is not visible, and the very top of the frame cuts across where the neck meets the shoulders. Long, wavy, loose hair cascades down the woman’s left shoulder and chest (the viewer’s right). Below this, the model’s left hand clasps the tulle against the sternum with a flat palm and outstretched fingers.

The tulle covers most of the body, with only the shoulders, upper arms, and left leg outside of the draping. In some places the many layers of fabric become opaque. The feet, groin, and hips are not visible to the viewer. Hints of soft shapes and curved lines suggest knees, breasts, and the stomach. On the model’s lower left leg, a small, golf ball sized bruise and a birthmark are revealed beneath a single layer of the fabric. The birthmark is longer than it is wide and shaped like an oval with pointed ends.

The fabric gathers on the floor, and the closer it gets to the lens and the bottom of the frame, the more out of focus it becomes.

The background that the model sits on and against is the color of ink. No suggestion of light, shadows, or shape are present.

**Bob Gold**

***New York City***

**Digital Art on Paper**

**8.5 x 11 inches**

**2021**

**Described by:** Abby Paige

 *New York City* is a horizontal, digital image of a Times Square streetscape rendered in vibrant colors that resemble the neon signs that dominate this iconic intersection. The photo, taken from street level, is crowded with signage, storefronts, scaffolding, vehicles, and pedestrians, but the artist has heavily edited and altered the image to make its colors louder-than-life, while softening its focus to blur the details into a clutter of shapes and lines, approaching abstraction. It is presented in a red, metallic frame with a black matboard insert.

Artist Bob Gold manipulates digital photographs on a computer before printing them on heavy, museum etching paper and embellishing them with acrylic paints and inks. The result here is a smooth, somewhat grainy, soft texture, like chalk, that, together with the buzzingly bright primary color palette, creates a sense of vibration.

The piece moves the viewer’s focus from the foreground at the right and recedes to the left, where the street leads away from us, into the distance. In the foreground on the right, scaffolding takes up most of the visual field, creating a grid pattern of bright pink lines that resemble neon tubing. These perspectival lines pull us into the image and draw us down the street, along the busy sidewalk, toward the piece’s left side.

Along the sidewalk, at street level, human figures move within and around the scaffolding and storefronts. Their features are indistinct, and they almost blend in with the colors and shapes around them, but soft black shadows make them distinct enough to recognize. They are dwarfed by the buildings that tower over them.

Well above them, the marquee of a movie theater glows through and beyond the scaffolding, taking up a significant portion of the image’s center before giving way to the smaller shapes of lighted signs and street clutter. A bicycle, a bus shelter, and a parking sign are discernable, but more as gestures than facts. Near the center of the image is a perfect circle, perhaps a clock face; it creates something of a focal point because of its shape and position. Among the neon jumble, some fragments of brand names and logos are legible: “AMC” on the movie theater, a round sign with the letters D-ampersand-B, a blurred Lee’s jeans logo, and the letters S-A-U descend toward the street on the mostly obscured vertical sign for Madam Tussaud’s wax museum. But in most places, letters or numbers have melted into mere shapes, blocks of color that grow smaller and more cluttered as the they recede into the distance toward the left of the image. There, a large lavender rectangle overlaps with the image’s left edge. The small circles of its taillights tell us it is the back of a city bus, headed away from us, toward a blank space at the upper left, where the sky would be. This space is so blank, however, that it resembles erasure more than sky, its emptiness in sharp contrast with the busy-ness of the rest of the image.

**Burdena Hopps**

***My Head***

**Papier Mache, yarn, paint**

**12” x 8”**

**2020**

**Described By:** Katie Miller

This sculptural work is of a person’s head and neck. It is constructed out of paper mache and foam, and features decorative elements of paint, yarn, and glitter. The skin is a pale beige, the eyes large and brown, and the hair is teal and black.

The face of the sculpture is highly textured. The seams between the strips of paper mache are visible, and the dripped paint cracks and nubbles on the surface. The most prominent seams are horizontal, running across the face from ear to ear, along the bridge of the nose, below the nostrils, and along the brow line.

The facial features are painted in such a way that there are virtually clean lines, but not in a random fashion. Two eyes approximately the size of half dollar coins gaze back at the viewer with two round, brown irises, and thick black outlines. Above them are two thick, dark brown eyebrows.

In some places the peachy-beige skin tone is painted over black marks that hint at eyelashes or the bottom edge of an eye. The paint in these places is not entirely opaque, and a bit of the black is still visible.

The mouth of the figure is shut. Two lips are painted between thick, black outlines in a bubblegum pink. The outermost edges of the mouth curve slightly upwards.

The hair of the person is down, except for two buns at the back and top of the head, one on each side. The hair is made up of teal and black yarn, with sections of each interweaving and overlapping. The hair is brushed away from the face, with only one black strand on the left side draping along the outermost edge of the eye. The top of the hair is dusted with many flecks of triangular shaped blue glitter.

**Callie Coffman**

***Me and My Dog***

**Drawing/Marker on Paper**

**4.5” x 5.5”**

**2021**

**Described By:**  Kat Redniss

*Me and My Dog* is a vertical line drawing, using black marker on white paper. It is in a black frame with white and black matboard.

A black marker rectangle frames the primary image at center. Inside the rectangle frame, at top, in all capital letters, handwritten, it says, “ME AND MY DOG.”

The main image takes up most of the frame. It is of a person standing next to a dog, with their hand on the dog’s head. The person wears a long sleeve shirt and long pants with shoes.

The person stands with their feet slightly apart with their right hand at their side. The dog is a shaggy dog, suggested by marker lines that indicate thick fur. The dog and person both face forward and have similar expressions, slight upturned mouths in gentle smiles. Their feet are both in line and match each other. Both dog and human have shaggy bangs that cover their eyes. The hair is drawn in u-shaped curves, both having five u-shapes indicating long bangs. The dog has long ears that hang down the side of its face. Below the person’s foot are the artist’s initials, “CC.”

**Carol Langstaff**

***cover up***

**Digital photographs on ribbon**

**4” x 28”**

**2021**

**Described By:**  Katie Miller

This is a collection of five square, color photographs, each 4 inches square, mounted in a ladder formation on gray ribbon. Each image is of a different manhole cover viewed from above.

The ribbon binding all the images together is double the length of the piece and folded over to form a long u-shape at the top of the ladder, with two four-inch tails of ribbon coming out from the bottom. The ribbon is a middle-gray, nearly silver in color. It is 3/8” inch wide and ridged.

The five photographs are described as follows, from the topmost image to the bottom.

1. A dark gray manhole cover set into a light gray, possibly concrete ground. The cover is covered in a geometric pattern of hexagons and dots that form two concentric circles along the outside edge. In the center is a light gray circle with the shape of a bell sculpted into it. Circling the bell, in carved letters it reads: “BELL – SYSTEM –“
2. A copper brown and purple manhole cover sits against a light gray paved background. Its surface is patterned with a series of diamonds, radiating from a circle in the center. The diamonds grow in shape as they get closer to the outside edge. At the center of the cover is a circle that has the word “SEWER” written twice, so that the two words make a cross shape, intersecting at the W.
3. A copper, red brown manhole cover is inset into pavement that is speckled with gray, silver, white, and gold rocks. The cover has three concentric circles of design. The outermost circle features a geometric pattern. Its raised edges are a light beige and the pattern features lines that weave in and out of each other like waves. The middle circle has letters on the top and bottom which read “W S C – R U I S C e”. The innermost circle features three spirals in a triangular shape, with the point of the triangle at the top.
4. A light gray cover inset into a white and robin’s egg blue speckled background. The areas where this cover meets its background is more worn than in the other images, and cracks have widened and formed to reveal stone and brick work underneath. The cover itself features 5 concentric circles of patterns. The outermost is horizontal diamonds, followed by squares, followed by a half circle of rectangles and the letters “CLAVEGUERAM”, followed by another circle of squares. The inner area of the cover reads “1992” with a diamond on either side of the numbers.
5. The bottom image is of a dark gray cover inset in gray cobblestone. The edge of the cobblestone closest to the cover forms a circle around it, and beyond that is in a more traditional brick pattern. The cover itself features a design of concentric circles. The outermost edge combines u-shaped notches with various words, that cannot be made out in the photograph. The same is true for the next concentric circle. Inside of those is a circle of carved rectangles, within each is five dots and a black circle, presumably a hole to below. The innermost area of the cover has the following words in a circle “LANDESHAUPTSTADT MUNCHEN” on the top, and a longer word on the bottom that is not readable. Inside these is the silhouetted image of a figure, standing with arms extended and wearing a cloak. The figure looks to the left, the point of the hood of its cloak extending backwards. The sleeves of the cloak drape from the extended arms, nearly reaching the two feet peeking from the bottom. On the front of the robe is the shape of a cross. The top point of the cross meets a u-shape across the figure’s chest.

**Cowface**

***Children Who Look Like Left Handed Cigarettes***

**Oil on canvas**

**16” x 20”**

**2021**

**Described By:**  Katie Miller

This artwork is 16 inches wide by 20 inches tall. It is a painting using oil on canvas. It features an abstracted face and hands against a light aqua background. An orange pill bottle, with one pill inside, enters the face through an empty eye socket and is viewed again through an open mouth. It is unframed.

The texture of the painting is highly evident. Brushstrokes are clearly seen in most areas, with none of the colors blending seamlessly into one another. All the colors are vivid, save for the grays and whites used in the eye, bottle cap, and some areas of the forehead of the face.

The face, made up of dusty yellow and cool gray tones, takes up the largest portion of the painting. It is centered on the canvas and surrounded by a thick, black outline. The pill bottle enters the face’s right eye (viewer’s left) and is also visible through the mouth. Below the face, two cobalt blue hands reach up from the bottom of the piece. Surrounding the face are four blue circles, shaded to resemble spheres. The hands, face, pill bottle, and spheres are all framed by thick, black outlines.

Bright red streaks of paint weave around the blue circles, in some places so thin that the background is visible through the strokes. In other places, the red streaks are thick and rise off the canvas.

The overall shape of the face is gaunt and spindly. The yellow and blue tones combined with gray shading suggests emaciated features. Cheekbones, nostrils, and forehead creases are emphasized by charcoal gray lines.

The left eye (viewer’s right) has no iris. It is a spherical mass of white and gray with a black pupil in the center. On the bottom left of the eye is a single, diagonal dark gray line, that looks as if the eye has been scarred. The eyeball sits against a large, gaping socket. The socket itself is maroon and red, and shaped like an inverted triangle with rounded corners.

The right (viewer’s left) eye is an empty socket. The mouth also appears empty, save for one, brown, rectangular tooth on its bottom. Through the eye and into the mouth is a large orange-red pill bottle. A white label is seen in the eye portion that reads “EAT 1.” A gray cap is on the top of the bottle. At the bottom, in the mouth, a single pill floats, not quite resting on the bottom of the bottle.

The hands at the bottom of the frame extend upwards. Fingers extend around the face. The thumb of the left hand is lowered, so that the hand frames the chin and cheek. The right hand’s thumb is up, nearly touching the cheek. Both palms face the viewer. Pointed nubs extend from the top of each finger, suggesting fingernails. Both the hands and nails are a bright, cobalt blue with white shading on the fingers and palms. The right hand has no wrist, and the left hand’s wrist extends beyond the frame.

**Cristina Clarimon**

***Life upside down #1***

**Mixed Media Collage**

**16” x 20”**

**2020**

**Described By:**  Katie Miller

This is a mixed media *collage* that is 20 inches tall and 16 inches wide. The piece features cut outs from *Life* magazine on an electric blue background. None of the collaged items go to the edge of the frame, leaving a thick border of blue paint around the edge. The work’s most prominent images are various flowers, including daisies and roses, and the face of a man and a woman. It is framed in a white, rectangular wooden frame.

The various elements of the piece all have cut edges, meaning none appear to be ripped or torn, but rather precisely cut and trimmed into rectangles, circles, and squares.

In the top right quadrant of the piece, an illustration of white daisies is in the background. The flowers are white, with blue rings around a black circle at their center. The flowers are small and scattered on a sky-blue background. On top of this rectangular cut out is a two-toned circle, bisected horizontally, just above the midpoint. The top of the circle is white, and the bottom portion is blue. To the left of this circle is a circular cut out of a black and white photograph of a woman’s face. She has pale skin, dark brows and lashes, and wears dark lipstick. The camera is angled in a way that the viewer looks up at her, and she looks up and to the right, a single catchlight viewable in her left eye.

Below this section, at the right-center portion of the piece is a rectangular cutout of a geometric pattern of blue and white squares. It is six squares wide and twelve and a half squares tall. Behind this, a color photograph takes up the bottom-right quadrant of the piece. The photograph is of a lamppost in front of a brick wall and a window. The post is green and metallic, with a glass lantern at its top. The brick wall behind the lamppost is only partially viewable, with a barn-red shutter affixed to it. The window behind the post is trimmed in wood, painted the same shade of red as the shutter. The inside of the building is not visible, as the window is blocked by a white curtain.

Below the photograph of the lamppost are three circular cutouts of flowers. At left is a close up of the petals of a flower. The petals are oval with ombre colors, fading from yellow to red as the eye goes to the center. The center cutout is of a pink peony, viewed from the side, against a black background. The right cutout is of another pink flower, possibly a carnation, viewed from the front, also against a black background.

On the lefthand side of the collaged portion of the piece, a *Life* Magazine cutout runs the entire the height. It has been adhered so that it is viewed upside down. Much of the text is covered by other imagery and cutouts, but what is visible says:

 “LIFE” in all capital, red letters.

 “is all sunshine to”

 “Company”

 “350 East Twenty-second Street, Chicago, Eastern”

At the very top of the piece, the magazine’s mailing label is partially legible. It reads, “Chester M Pa, 1172 Park Ave, New York, New, 1-136-0-2379”

On top of this strip there is a circular cutout of the brick pattern from the photograph in the lower-right. At the bottom left is a larger circular cutout of a bouquet of pink flowers against a black backdrop. In the bouquet, one yellow flower is viewable with some greenery in the lower-left portion of the photograph.

Behind the circular cutout of the bouquet, but on top of the *Life* magazine strip, is the cutout of a photograph of a man’s face. The only viewable portion is a cross-section of the face, from the bridge of the nose to the hairline. The man has pale skin, dark brows, and brown eyes. He looks away from the camera to the right of the frame.

At the center of the piece are two rectangular cutouts of color photographs. The one on the left features medical drapery, slightly crinkled and wrinkled. At the bottom of the image a hand in a blue vinyl glove holds a blue piece of fabric that reads “3M.” The cutout on the right, also of a color photograph, runs almost the entire length of the piece. It is a color photograph of a person wearing blue medical scrubs. A pale hand reaches up to grab a blue surgical mask. The person’s face is not visible. The cutout is trimmed so that we see the right shoulder, ear, and portion of the face up until the eye.

**David Roy**

***Wandering Eyes***

**Collage**

**7”x 9 1/2”**

**2020**

**Described By:** Alyssa Luongo

This is a vertical grey-toned collage measuring 7 inches wide and 9 and a half inches tall. The collage has a nature scene as the background, consisting of a leafy pathway which leads the viewer through the collage. The path is framed by tall, leafless trees. There is a good amount of contrast between the leaves on the ground and the trees on both sides, which draws the viewer’s focus to the path. In the foreground on this path and in the center of the collage, there are three female presenting people with shoulder-length dark hair standing close together. They are all wearing ballet shoes and are dressed in old-fashioned long black dresses with white bibs and bonnet-like white cloths tied around their heads. Each person is in the middle of a ballet pose.

The person furthest to the left of the group is looking off to the left and has both of their hands holding the front of their dress, their back leg in the air. The person in the middle, has both of their arms on the first person’s back leg, looking off to the left as well. The third person, who is on the right of the image, is standing upright holding the front of their dress with one hand and is looking up and off to the right.

Above them, in the sky, there are an array of individually cut out faces that have been cut out and pasted on the collage. The faces are of different genders, all making different expressions, and all have a sketch-like quality to them as if they were drawn. The faces are all different sizes, and they are arranged in an arch-like formation above the dancers on the ground. Some of the faces seem to be looking at each other, and some seem to be looking down at the people dancing on the forest floor. It seems that the only person who notices them, is the one dancer who is standing to the right of the rest of the group, looking up at the faces in the sky.

**Dominik John Gabrielsen**

***Masks and Brushstrokes***

**Oil, acrylic, papier mache**

**48” x 48”**

**2021**

This piece is painted papier mache masks mounted on a large square of black foam core mounted to wood. The masks are all similar in shape, either child or adult size, with open almond-shaped eye holes, an angular, pointed nose, and a closed mouth in a neutral expression. Some masks are slightly smaller and rounder, where others have a broader forehead and longer chin and cheeks. On the sides, each mask has holes that could be used to affix a tie if the masks were going to be worn.

There are 25 masks in total, and each has been painted. The masks are arranged and fill up most of the space. There are five rows, or arcs of masks.

The top row is made of four masks. The mask on the left is painted a pale orange with some sheen, with bold, cobalt blue brushstrokes. Looking at the masks, the left side cheek is covered, with a swipe over the mouth, and then two thick strokes across the forehead, with one moving over the eye on the right and down the cheek. The mask second from the left is painted all pale shiny orange. The mask third from the left is painted a muted metallic-looking deep blue. There may be a very subtle overlay of a chrome paint, slightly seen on the cheeks and forehead.

The final mask in this row, most to the right, has an underlying sage green tone, with the metallic chrome layered on top. The chrome is heaviest around the eyes, with highlights on the chin and cheeks. On the forehead, there are thin diagonal lines of cobalt blue moving from right to left.

The second row has two masks at left and right that are slightly separated from the middle three masks. The left most mask has a sage green base shiny orange across the forehead and down the right temple and cheek. There is also the chrome/gold paint across the bridge of the nose and the lower left portion of the face. The second mask to the left appears to have a white base, with a light, almost denim blue brushed lightly over most of the mask.

On top of that, a darker greyish blue is more heavily applied to the forehead, above both eyes, around the mask’s perimeter, and covering most of the right side of the mask. The center mask in this row has a white base and then has a thick stroke of metallic gold painted vertically from the top of the head to the chin. There is a smaller line painted in the same color across the eyes.

The mask right of center has the white base with the light blue painted over the forehead and cheeks. Overtop of that, a pale grey has been applied in thin strokes coming down the center of the forehead, moving down from the top of the head around the left side of the mask and around the chin and cheeks. The mask to the far right has a base of the shiny orange. There is a splotchy cobalt on the bridge and corners of the eyes. Right above the temples on both sides is a darker orange swipe of paint, moving from the edge of the mask to right above the eyes.

The third row is a subtle semi-circle of five masks, with the two end masks slightly above the other three, but all masks are close to equidistant from each other. The mask to the left is painted in the chrome color. The mask second to the right is painted in metallic gold. The center mask is painted in cobalt blue. A vertical stroke of gold moves from the top of the forehead to the bridge of the nose. Scattered gold paint surrounds the eyes. The mask right of center has a base of sage green with gold over most of the face, covering the left eye, cheek, side of nose, the entire mouth, and chin. Over the eye on the right, there is a swath of gold paint, lightly applied. The mask all the way to the right has a base of white or light grey. Layered on top of that, thick strokes of a darker grey and chrome. The forehead is mostly covered in chrome paint as are both cheeks. The dark grey dominates the side of the face and the nose.

The fourth row is also a subtle semi-circle, this time with six masks. The mask to the left is painted with blue, grey, orange, and gold. The base is a washed out blue. Across the forehead and top of the head there are strokes of grey. The bridge of the nose and the chin are painted in a shiny orange. The cheeks have faint traces of gold or chrome.

The paint on this mask is less saturated, brush strokes are more visible and there are peeks of white that come through. The next mask to the left has a shiny orange base coat. From the forehead to chin and across both eyes, there are cobalt strokes. This creates a cross or t-shape dividing the face into quadrants. Above the eyebrow on the left side, and further up the forehead on the right, there are subtle horizontal strokes of darker orange paint.

The center mask has a white base, and then moving diagonally across the face from top right to bottom left, watery strokes of blue and gold cover two-thirds of the face. The upper left section remains white. The center right mask has a sage base with gold overlaid. The gold is most intense around the eyes, and then dissipates as it moves towards the cheeks and forehead. The mask second from the right has a gold aura around the edges and around the eyes. Moving to the center of the face, grey or sage peeks through, with a subtle layer of the gold overtop. The mask at the right has an orange base, with bold, thick cobalt covering the cheek to the left, moving across the nose, chin, up to the forehead, and covering half of the mouth. Across the forehead, a subtle daker orange moves from the cobalt across the eyebrows.

The fifth and bottom row has five masks. The two on the sides are smaller and the three at center are larger. The left mask is painted a mix of greyish blue and chrome. Peeks of white emerge around the eyes and chin. The chrome is most visible on the forehead and cheeks. The second mask is painted solid gold. The third mask is painted solid orange. The fourth mask has a base of white with strokes of light blue, a deeper greyer blue, and grey. From the forehead, moving over the nose, and going to the chin, is a long stroke of light blue. The cheek to the left has a thick stroke of deeper blue, that moves from the eye to the mouth. On the right side, grey strokes paint the temple, the cheek, and the chin. The forehead is painted in all three colors, with grey as the top layer. The strokes here are less solid and show colors or white below. The mask to the right has a sage background but is covered mostly in gold. The sage is visible most at the edges and top of the head. Around the eyes, on the nose, and on the left side jawline, the gold is more saturated.

**Elijah Jenson**

***Fall is Coming!***

**Paint Sticks on Watercolor Paper**

**Unframed 6”x8”**

**2020**

**Described By:** Deana Mallory

This abstract painting includes three colors: purple, orange, and yellow. The background is purple, the next layer is orange, and the topmost layer is yellow. The colors remain distinct from one another, without blending.

The entire background is covered by purple, except for the unpainted border of the paper. The border remains white and frames the entire painting with neat, straight edges. The work is displayed in a light wooden frame with a black mat.

The purple is applied thinly with wide strokes going up and down and side to side. The white of the paper shows through the purple in varying degrees throughout, with the densest area of purple in the center and thinner applications toward the left and right edges.

The orange paint looks as though it was applied using a screen in some areas, creating a grid of orange lines and purple squares. This is particularly noticeable in the upper left portion of the paper and from top to bottom on the right side.

Elsewhere, the orange looks as though it was applied using a sponge. This is especially true in the bottom left corner and in the upper section to the left of center. In the latter section, however, the purple layer shows through in a series of waves, as if some of the orange paint has been scraped away. The waves are repeated in orange in the bottom center and right of center, almost as if the removed orange paint from above has been reapplied below.

The final layer is yellow. Yellow splatters speckle the bottom left corner, the bottom just right of center, and, more lightly, at the top, left of center.

There are three areas where the yellow paint has been applied more deliberately. Left of center is a set of yellow teardrop shapes - three small separated by two larger, all of which land about on the horizontal center of the page. The large yellow dabs are rounder on the bottom and less teardrop-shaped, having more parallel outer edges and fading upward.

Another set of yellow dabs is near the top center. The set consists of a solid circle of yellow at the center, a larger, more rectangular vertical streak to its right, and a final smaller, almost triangular dab, again to the right. These three dabs are positioned diagonally from top left to bottom right.

The third area is at the top right of the purple area, but not all the way to the right edge. It consists of four pairs of parallel horizontal lines that decrease in size from the largest pair at the top to the smallest pair right above the horizontal center of the page.

**Eva Seyller**

***Is It Safe to Come Out?***

**Prismacolor pencil on paper**

**2021**

**11” x 14”**

**Described By:** Ava Warren

This portrait-oriented piece is separated into two pointed arches, filling the entire page with shades of gray and black. Starting at the top is the dark gray background, leading down to a light gray arch, which is over top of the black arch. It is set into a black frame with white matboard.

The pencil texture is most obvious in the smallest, inner black arch. Lines fill the entire inside in a tile-like fashion. Inside the arch are four sets of eyes. Closest to the top of the black arch is a set of yellow eyes pointed in an ominously upward slant. Directly underneath this set is a nearly identical set of eyes. Next to each other underneath both sets of pointed eyes are two sets of circular eyes looking upward towards the eyes above.

There is an eerie sense about the way these eyes interact with each other. The pointed eyes look angry and the circular eyes on the bottom have a sense of fear.

**Jill Harvey**

***Portrait of a Horse***

**11” x 14”**

**2020**

**Markers on Bristol Paper**

**Described By:** Ava Warren

This landscape piece presents layered abstract animal-like shapes fill the entire paper with vibrant colors. The texture of the markers on this paper are evidenced through hard lines. Each shape in this piece is outlined in black markers making each creature pop. Starting in the upper left quadrant with a bright orange circular shape over a dark blue background and a teal snake with a blue eye. On top of the snake is a dark blue and teal bean-shaped creature with a darker blue eye. Under the snake is a golden yellow shape with a blue circle on the far-right side. In the lower-left quadrant is a pink circular creature with a blue eye.

It is framed with a black frame and black and gold matboard.

Leading into that taking up the most space on the page is a brown horse with an orange tail, hooves, and inner ear. Visible is one of the horse’s black eyes. On the horse’s backside two dark blue hook shapes connect the horse to the abstract shapes around them. In the upper right quadrant is a bright pink foundation underneath a black shape with a blue circular eye, a teal fish-shaped animal with a darker blue eye, and an orange and brown butterfly with four brown spots on its wings. Moving to the lower right quadrant an orange plant-like shape underlays dark blue and black creatures.

**Karen J. Lloyd**

***Promise of Tomorrow***

**Photograph**

**8” x 10”**

**2020**

**Described By:**  Marianne Barthel

This photograph is 8 inches high by 10 inches wide.  It features a leafless tree in the center of a field with some taller grasses and brush surrounding the tree, and a blue, partly cloudy sky above. A break in the clouds forms a V-shape, with the bottom of the V lining up with the tree. In the distance along the entire horizon line are more leafless trees. It is framed with a black frame and white matboard.

At the forefront of this photo is a mix of shorter green grasses and taller golden-brown grasses. In the very center of the photo is a lone, leafless tree, illuminated by sunlight and stretching up into the bright blue sky. The tree is about 5 inches tall in the photo. Beginning in the upper corners, thin white and grey clouds form a V-shape, with the bottom of the V lining up with the center of the trunk of the tree.  In the far background is a line of leafless trees paralleling the V-shape of the clouds above. The sunlight is coming from the left side, creating a contrast between the line of trees on the left side of the background, which are dark from being in the shade, and the line of trees on the right side of the background, which are warmly lit with “Golden Hour” sunlight.  The clouds on the left side of the main tree are darker with greyer while the clouds on the right side have a noticeably brighter mix of white with grey. At the very top of the blue sky, located above the lone tree, is a small, white, heart-shaped cloud.

**Kate Adams**

***Hidden Grandmother***

**photographic collage**

**17" x 25"**

**2021**

**Described By:**  Marianne Barthel

A wooden circle painted black features 4 rectangular black framed photos. This photographic collage is 17 inches wide by 25 inches tall. In the center of the 4 rectangular framed photos is a small photo in a circular frame. Open spaces within the circular frame are empty. Hanging from the bottom of the circular frame is a white leather string attached to 4 black deer hooves that makes an ankle bracelet for a dancer.

The horizontal rectangular photo in the upper left is of a red cloth with an animal skin laid out at center, a black and brown silhouette with outstretched arms and legs. The silhouette appears to be in the shape of a bear. Around the edge of the animal, there is orange textured material outlining the animal’s shape. To the left of the cloth is a small, framed image of an orange ribbon in a loop like those that represent breast cancer. In the lower left corner of the photo, there is the edge of a table. The table is covered with a bright blue tablecloth and there is brightly colored fabric placed on the edge of the table.

The vertical rectangular photo in the upper right is of a man, an Abenaki chief, wearing a traditional small red hat with a wide-white and black checkered trim with two feathers hanging from the left side of the person’s hat. The person also wears a black shirt and black jacket with embroidery on the lapels. On the lapel edges, there is red and white embroidery. On the right lapel, there is a design with white thread. Below that, a green stem with five pink flowers and four green leaves is embroidered. On the left lapel, there are two visible orange leaves, one partially hidden by the feathers from the hat. The person is wearing green shade sunglasses without a rim and a necklace with animal teeth and is standing in front of a green tree.

The vertical rectangular photo in the bottom left section of the large circular frame is of a young man standing next to a black horse. The young man is holding a black riding helmet and braided reins in his left hand. He wears a black hooded long sleeve jacket and dark jeans. He is standing in a green field with green trees behind him.

The horizontal rectangular photo in the bottom right section of the large circular frame is of the back of a child with long, dark brown hair wearing a red shirt and red shorts. The child is standing in tall green grass at the end of a small pond looking at 7 half-grown ducklings swimming in formation behind their mother away across the pond. The long green grass surrounding the water is reflected in the water.

There is a small circular frame in the center of the four rectangular framed photos. The image is of a woman walking in a well-mowed field. She has dark hair in a ponytail hanging down her left shoulder. She is wearing a white, billowy shirt and a dark, calf-length skirt. A blanket shawl is folded over her right forearm. She is carrying 6 woven baskets by their looped handles, 4 hanging from her right arm and 2 smaller ones in her left hand. She wears leather moccasins. Around her neck, she wears beaded necklaces and a Celtic cross pendant.

**Liam Malone**

***End Paige***

**Mixed media digital collage**

**16” x 20”**

**2021**

**Described By:**  Kat Redniss

A horizontal mixed media collage. At left, a pale-skinned hand pulls back a deep red theatrical curtain. The top of the curtain starts at the top center of the piece and is being pulled back showing us an image of a person walking away, back turned towards the viewer. Below the hand and laid over top of the curtain is a magazine clipping in Times New Roman, black background with white writing, that says, “The Best We Could.” The edges of the magazine clipping are torn, as if it was ripped not cut out. The pulled back curtain exposes a person walking. A black, wooden frame surrounds the work.

The background of the scene is a faint image of pink, yellow, purple roses with conical white flowers, all gathered in a bouquet. This image has been painted over with the scene of the person walking. The setting of the piece is a reflection pool at a historic church in downtown Boston. The person is carrying a bag and walking on a sidewalk next to water, which flows to their left. To their right, brick patterns are painted lightly, with buildings in the distance and at the horizon. The person has short, tousled hair, and wears a t-shirt, pants that are cuffed at the ankles, and sneakers. Coming out directly behind them, their shadow floats out of frame at the bottom of the image. The shadow of their legs and the bag and one hand are visible. At left, directly behind the curtain, soft painted waves indicate the texture of water.

Overlaid over the person’s painted body are four pieces of text, all black writing against a white background in Times New Roman. Across the person’s head and neck it says, “But this doesn’t tell the full story,” and then across their shoulder blades, “because” and across their lower back and left arm, “they’ve bloomed,” and then across their right buttocks, “to survive.”

The artist’s intention with the text is for it to be read, “But this doesn’t tell the full story, because they’ve bloomed to survive the best we could.”

**Lissa Nilsson**

***inVisible illness: Behind the Smile***

**Title of Work**

**Mixed media on papers**

**20” x 20”**

**2021**

**Described By:**  Katie Miller

This work is a 20-inch square of mixed media including acrylic, colored pencil, embroidery thread, and computer graphics on multiple papers. In the center is a gray silhouette of the profile of a head and face. Aligned over it, a cut-out of a painted face profile is raised up on foam board. Underneath, the back half of the head is missing to reveal a pink brain filled with words. The brainstem is connected by threads to a black panel with two rows of red and orange symbols on the bottom. The background has four swaths of pastel colors, each with its own seasonal symbol. The piece is framed in a square black frame with white matting.

The bust, from the top of the shoulders up, looks to the leftmost edge of the piece. The face has pale skin, dusty blue eyes, an angular nose, and brown eyebrows. Patches of color in shades of pink, coral, and beige make up the skin tone. Darker shades suggest shadow, while lighter suggest highlights. The lips of the person are thin and curve up just at the corners of the mouth. Below this, is a round chin. At the top is a head of short gray and white hair.

The illustration of the face stops just before where the ears would be. It is raised from the surface of the piece to reveal a slight shadow, revealing a look at what is beneath.

Behind the face is the outline of the rest of the head, filled in with a solid tone of middle gray. The edges of the silhouette suggest hair along the top and back of the head.

Within the gray silhouette, but beneath the mask-like shape of the face, is an illustration of a human brain viewed from the side. The various folds, canals, and wrinkles are painted in shades of deep pink, dusty pink, white, and coral. The brain has many words written onto its surface. Those visible, from top left and going clockwise are:

Top of the Brain: Inflammation, dehydration, night sweats, deep bone pain, GARBLED!, changes in vision, body aches, TOO HOT!, heightened sense of smell, difficulty word finding, TOO LOUD!, TOO JANGLEY!, Exhaustion, Unrefreshing sleep, Spine on Fire

Back of the Brain: TOO COLD!, Memory Loss, Too LOUD!, TOO BRIGHT!, TOO DARK!, Night sweats, TOO HOT!, Chronic Inflammation

Bottom of the Brain: Atrophy, Tachycardia, Gut Dysbiosis, Shortness of Breath, Poor Circulation

Left-Center of Brain: Food Intolerances, Difficulty Making Decisions, Ocular Migraines, Inflammation, Unrefreshing Sleep, Brain Atrophy, Hyper-focus, TOO BRIGHT!, Weakened Immune System, Cognitive Dysfunction, Inflammation, Difficulty Concentrating, Post-Exertional Malaise, Exhaustion, Body Aches, Night Sweats, Bone Pain

From the very bottom of the hot-pink brainstem, six strands of embroidery thread in varying shades of ombre pink interweave, connect to a black silhouette of a human figure lying on their back. The figure lies on top of a computer graphic, shaped like a thin rectangle with rounded edges. The background of the trapezoid is black, and its outer edges are outlined in electric blue.

Inside the black shape are 8 graphics, much like those you would find on the instrument panel of a car, in two rows of four. The graphics are in red and light orange, and the text is electric blue.

The first row includes, from left:

1. The image of a rounded triangle, next to which three horizontal lines are bisected by a single, vertical, wavy line. To the right it reads: Brain Fog.
2. A red circle with a red exclamation point inside. Outside of the circle it is outline by two curved lines. To the right it reads: Sensory Overload.
3. The red outline of a car battery, with a negative and positive symbol inside. To the right it reads: Low Battery.
4. The orange illustration of a gas pump. To the right it reads: Nutrient Depletion

The second row, from left:

1. Two red concentric hearts. To the right it reads: Abnormal Heart Rate.
2. A red, simple illustration of a thermometer, on top of two wavy lines. To the right it reads: Temperature Dysregulation.
3. An orange line making two loops. To the right it reads: Hormone Disruption.
4. The red outline of a car engine. To the right it reads: Metabolic Breakdown.

Behind the head and black graphics is a multicolored background with four swaths of color: the top-most of which is light blue, followed by mint green, butter yellow, and peach. The stripes are not perfectly rectangular, and either the top or bottom edge of each is slanted so that it forms large geometric shapes that appear to radiate from the right-most edge of the work.

On the far right of the piece are four circular symbols, each in one of the previously mentioned stripes. At the top is a blue snowflake, followed by two green leaves, a yellow sun, and a red-orange maple leaf.

The artist’s signature is in the bottom left corner of the piece. It reads “Lissa Nilsson.”

**Michael Leavitt**

***Berry Bandit***

**Photograph**

**8” x 10”**

**2021**

**Described By:**  Becky Hatfield

This is an 8” x 10” wildlife photograph. In the foreground of this nature scene is one cedar waxwing bird sitting on a branch.  The bird is surrounded by entwined leaves, branches and berries with sky light peeking through the greenery.

The work is surrounded by a black frame and white matboard.

The bird is the predominant image within the frame.  It is seated in the foreground slightly to the left side with its’ profile looking off to the right*.*  The pale brown head starts with a short tuft slicked back at the crest.  A black mask of feathers outlined with a thin white highlight wraps around the head and black eyes, ending at a black beak.  The pale brown plumage fades between taupe and pale yellow along the chest and down to a V shape at the tail.  The fan shaped tail feathers are waxy black with a bright yellow strip across the bottom.

This Cedar Waxwing’s two black feet perch on a thin branch extending from the left side of the frame.  Next to the bird’s right foot is a large green leaf with pale yellowish-green veining.

The background of the photograph shows a twist of intersecting thin brown branches, green leaves and red round berries. Five crisply focused leaves and a small berry cluster extend into the foreground on the left side of the bird, while the foliage fades out of focus behind and to the right of the bird.  The illuminating sky light is visible in patches throughout the thicket.

**Paul Betz**

***Mossy Crevice***

**Digital Photograph**

**8” x 10”**

**2021**

**Described by:** Abby Paige

*Mossy Crevice* is a horizontal digital photograph of a lush, forested landscape whose focal point is the narrow vertical seam between two rocks, perhaps the entrance to a cave. Our attention is immediately drawn to the crevice, at the bottom-left quadrant of the image, by the contrast between the smooth darkness of the opening there and the warm, rough texture of the stone on either side of it.

The work is framed by a thin, medium brown, wooden frame and a white matboard.

The crevice is tall and thin and extends off the bottom of the image, so we cannot tell where it meets the ground. Indeed, neither ground nor sky are visible here. Rather, the background, which occupies the top third of the image, is a steep, forested hillside of tree trunks, saplings, and underbrush that extends upward and off the page. The dark shadows on this hillside are the only places that match the darkness of the crevice, deepening our sense that the opening leads into the earth itself.

The sunlight that hits the rock, giving it dimension and streaking it with white near the center of the image, comes from high above. The light gives the foliage a shaggy, textured quality, making every tiny leaf has its own shadow. A heavy mass of foliage occupies the majority of the image’s midsection, and its weight balances that of the stone. Moss and vines tumble over the crevice like a verdant waterfall. Here and there, small leaves, lit by sunlight, dot the thick curtain of greenery like stars. On the top right side of the image, a few leaves and branches reach toward the camera’s lens, giving the image greater depth, pushing its background further away.

**Persephone Ringgenberg**

***Panic***

**Acrylic on Canvas Board**

**8” x 10”**

**2020**

**Described By:** Alyssa Luongo

This acrylic painting done on canvas board is 8 inches wide and 10 inches tall. The painting is vertical and consists of thick, layered, abstract brush strokes in many colors which fill the entirety of the canvas board. These colors include bright red, deep yellows, dark and light greens, deep red-brown, black, purple, light blue, and teal.

The work is surrounded by a black frame.

Beginning at the top right corner of the board, are three red strokes of paint in a horizontal line. These strokes are seemingly “on top of” darker tones of brown and black with hints of yellow and teal as well. In the top left corner, there is a stroke of paint that begins a light yellow/green leading into a darker green stroke. In the farthest of the left corner, there is a yellow stroke of paint.

The mid-section of the painting consists mostly of browns and purples with a thick stroke of brown containing stripes of purple taking up most of the mid-section of the painting. On both sides, around the edges of the board there are brighter colors, green and blue strokes of paint on the left and a bright red on the right framing the darker shades in the center.

The bottom section of this painting has a bright left corner consisting of a bright teal layered by a deep burgundy red. The bottom right side of the painting includes a dark brown stroke blending into a grey-blue tone.

**Sarah Senese**

***Wish Poems***

**Printed book, drawings and poems, marker and colored pencils on paper**

**8” x 10”, 76 pages**

**2021**

**Described By: Kat Redniss**

**Cover:**

The cover image is a vertical rectangle, with violet purple marker filling the background all the way to the edges of the rectangle. At center, a magenta pink, abstract, cloud-like shape surrounds a drawing of a person. The person at center has their arms extended out to their sides, with large hands open wide. The person wears a shamrock green dress, with the same green coloring the legs and shoes. The person’s hair is curly, thick and black, drawn with colored pencils or crayons. It lays tightly against their head. They have small blue marks for eyes, a triangle shaped nose, and a pink very upturned smile. In an eggplant purple, below the image, the title and author are typed and say, “Wish Poems by Sarah Senese.”

**Page Spread 1:**

The left page is blank white.

The right page is a dedication page. In a violet purple, a typed dedication reads, “I dedicate ‘Wish Poems’ to my family and the staff at East Terrace. I created this book so I could fully imagine and give voice to all the different things I imagine I would like to be. I enjoyed making poems of my wishes. Sarah Senese April 2021.” Below the type is a drawing of another abstract cloud shape, this one colored in with three different pinkish/purplish tones. One is a light magenta, one is a light grape, and one is a muted mauve. At the very edges of the cloud shape, there are tiny marks of blue and orange. At the center, a drawing of a person, like the cover page, arms and hands outstretched. This person wears a yellow dress and has bare legs and brown hair and red shoes.

**Page Spread 2:**

The left page is a drawing of a grape purple cloud at center in a deep, bright blue sky. The blue covers the entire background of the drawing. At the top right corner of the page, there is a small segment of a darker blue. The marker marks are visible and when drawing sections meet, there are some small areas where the color deepens because it is more layered. Above the purple cloud to the right is an orange orb, like a sun. The color is a tangerine shade.

The right page has patches of light blue and cobalt blue as the background. Light blue is the dominant color. There are three cobalt blue squares, one at the top left, one center right, and a smaller one bottom left. At center, a large bright yellow sun. The sun has eleven rays emerging from a central circle. In the top right corner, there is a poem typed in black font, titled “up and down.” The text of the poem reads:

“in the morning I am with blue sky

people outside enjoy me -

best if they wear sunglasses.”

**Page Spread 3:**

The left page is a drawing of two deep purplish-blue clouds. The vertical center of the page is a light ocean blue. From either side, a darker cobalt blue edge in and meets the ocean blue center. The clouds are in the foreground with the blue sections behind them. The edges of the blue vertical sections are asymmetrical, and the right side edges in towards the center between the clouds, almost reaching the center of the page.

The right page is an image of a colorful sky filled with pink, dark purple, and magenta segments above green grass. The green grass emerges from the bottom of the page and stretches from the left to right of the page. It takes up the bottom inch to inch and a half of the page. The sky fills the entire rest of the page. The top two-thirds features color blocks in a more vertical structure. The bottom third features more horizontal blocks. The dark purple and pink are more prominent than the magenta, with about half as many magenta blocks as pink and purple. In a dark purple block towards the lower right of the page is a poem typed in white font, titled, “sun goes down.” The text of the poem reads:

“people walking on the beach

see me light up the sky

purple, pink, orange and green

please take a picture of me!”

**Page Spread 4:**

The left page is colored entirely black, however marker lines are visible and in a few spots towards the bottom of the page, white peeks through the black marks. At the top left, where the marker is most saturated, is a poem, in white font, titled, “black black black.” The text of the poem reads:

“further and further I go

I touch the moon and stars

and beyond

when I am dark enough

stars and planets

brightly shine”

The right page has a black background and eight brown clouds and a blue house. The clouds are drawn four on either side of the house, stacked on top of each other. On the left, the bottom and top cloud are camel colored. The two center clouds are more of a walnut brown. The right stacked clouds are all camel. The house is in the bottom half of the image and is drawn in cobalt blue. The house has two windows with panes drawn on them. In the left window, one person is looking out. The right window has two people looking out. In front of the house, slightly to the right, is a horizontal rectangle in magenta.

**Page Spread 5:**

The left page is a drawing of two large blue clouds at center. The top half of the page has a pale blue background. On the top center and on the top right edges, there are a few lines where a few different shades blend with the blue. There are moments of pale red and yellow and purple in the light blue sky. The bottom left corner has a deep almost hunter green section. Next to that is an ocean blue segment, then a small cobalt section, then another ocean blue section, and then a large cobalt section that fills the bottom right corner of the page, surrounding the right side of the bottom cloud.

The right page is colored entirely ocean blue. There are moments where there are overlapping marks that create a more saturated color. On this page, in white text, is a poem titled, “blue sky.” The text of the poem reads, “so blue am I/ I feel like a painting/ just hanging around.”

**Page Spread 6:**

The left page is entirely white with black text. The poem is titled, “high above cloud.” The poem text reads:

“come kids get on my soft and puffy cloud.

play with your dolls

do your homework

have a slumber party

so high above/ pregnant mothers!

go ahead and give birth on my

soft and gentle self

Mona, Abi, Mia

please imagine sleeping on

my high above pillows.”

The right page has a violet background, more saturated in the bottom three-fourths, and less saturated in the top fourth. A large eggplant purple cloud shape takes up most of the page. Inside the cloud is a person. The person has their arms and hands outstretched. They wear an orange dress that has almost a mermaid tail detail at the bottom, jutting out to the viewer’s left. The person wears lime green shoes. Their hair is brown and tight to their face. They have a pink upturned smile.

**Page Spread 7:**

The left page is predominantly a black sky. At the top center, there is a pale bronze moon that is slightly oval, stretched out horizontally. Across the moon, a thin black cloud bisects the oval, as if moving across the sky. Below the moon is a bright red house. The house has two windows in white with drawn panes. Each window has a single person in it. There is a door slightly to the right of center of the house. Below the house, also slightly right of center, in a brown horizontal rectangle.

The right page is all white with a poem in black text. The poem is titled, “cloud meets moon.” The poem reads:

“floating around the beautiful black sky

sometimes I come up unexpectedly

and

the moon will say

‘I want some privacy.’

I say

‘you will get it when I fade away.’”

**Page Spread 8:**

The left page is white and there is a large cobalt blue vertical rectangle. There are two large clouds, one bright sunshine yellow on top and below, a bright orange cloud.

The right page has a chocolate brown background, with small patches of different brown shades. There is a grey cloud at center, raining gold-beige raindrops. At the left top of the cloud, there is a camel patch. To the right of the cloud, there is a tawnier brown patch, another camel patch, and a larger deeper reddish-brown patch. That same reddish deep brown is below the left side of the cloud underneath the raindrops. In the bottom right corner, in white text, is a poem titled, “rain cloud rain.” The poem reads:

“swoosh swoosh

inside my gray

my excitement grows

for raining on parades!”

**Page Spread 9:**

The left page is white with two poems in black font. The first poem is titled, “thunder,” and reads:

“Noisy

KABOOM

boom boom boom

I make a racket

scaring some people

oh the joys of being noisy”

The second poem is titled “lightning,” and it reads:

“get out of the water!

don’t stand under the tree!

go inside I’m with this storm”

The right page is filled with mostly brown, but brown mixed with some black and lighter brown. At the top, there are patches of all black, deep redder brown, and golden brown. At center, there is a large cobalt blue cloud with magenta lightning shooting down towards a house below. The lightning juts out at various angles. The house below is small and red, with two white windows and a very pale blue door.

**Page Spread 10:**

The left page is white with a poem in black font. The poem is titled, “lucky rainbow.” The poem reads:

“what color should I be?

purple, red, yellow, orange,

pink, green, or blue?

no need to choose

I am all the colors

hoping kids will slide down my gentle bow”

The right page is brightly colored with a rainbow as the central image. The background colors are blue, red, and pink. The left side has a red rectangle at the top, then a large vertical pink section that covers about three fourths of the left edge of the page. The right side is colored blue, with a darker blue at the right edge of the paper, and a slightly lighter blue moving towards the center. The rainbow takes up the lower center two thirds of the page. The colors of the rainbow from top to bottom are yellow, green, light blue, dark blue, magenta, orangish red. At the bottom of the rainbow on both sides are pale blue clouds. Below the rainbow, the background is red.

**Page Spread 11:**

The left page is white with a poem in black font. The poem is titled, “star bright.” The poem reads:

“in the darkness

you lay down on the beach,

walk in the woods,

look up

with or without your binoculars

and

see us

all dancing in the night sky

watch

as one of us fades and dies

another is born and glows

brightly for you”

The right page is a multicolored sky with multicolored stars. The sky has patches in somewhat abstract shapes. From top to bottom, left to right, the colors are: (top row) red, green, peach, red; (second row) green, dark green; (third row) dark blue, black; (fourth row) pink, violet, blue. The stars are all four-pointed and scattered throughout the sky. The stars are from top to bottom, left to right, the colors are: (top row) green, yellow, pink; (second row) light blue, light pink; (third row) dark green, red, green; (fourth row) green, light pink, purple, light orange; (fifth row) dark blue, lime green; (bottom row) dark blue, light blue, dark teal.

**Page Spread 12:**

The left page has a background colored entirely magenta.

At center, there are two bold red clouds.

The right page has a square image taking up the top two-thirds of the page. The bottom third is white with a poem on it written in black font. The image is of a house slightly left of center. The house is pink with a red door and a blue roof and two white windows. The sky behind the house is colored in large blocks of blue, mauve, and bright pink. There is an orange sun at the top right corner. The sky at the top of the image is bright pink and the sky surrounding the house is blue and mauve. Below the house is bright green grass.

The poem is titled, “house for sale.” The text of the poem reads:

“I am good looking

peaceful and quiet

my stairs, bedrooms, and bathrooms are

clean and free from fingerprints and age

so empty

I feel the door bell

I listen - thankfully, I don’t hear

‘I want to buy this house.’”

**Page Spread 13:**

The left page is a drawing of a blue sky above grass with five blue flowers shooting upwards. The sky is made up of multiple blues: cobalt, ocean, a slightly greyish blue, and a light blue. These colors are drawn in patches of squares and rectangles. The top quadrant is mostly cobalt with a small section of greyish blue. The bottom section of the sky moves from greyish blue on the left to ocean blue to light blue. The grass is a light green. The five flowers start close to the left edge of the page. They are drawn in a line and go across three quarters of the grass. The flowers have a thin darker green stem, two small dark green petals, one on either side of the stem, and then a large, rounded, almost cloudlike flower shape in cobalt blue.

In the top left of the picture, there is a poem written in white font. The poem is titled, “in the month of may.” The poem texts reads:

“come

smell me a while

relax a moment

pick some of me

for your vase

take a picture before my

beauty fades”

The right page has a vertical rectangular image that takes up three-fourths of the page, with white around the outside. The background is cobalt blue, possibly colored over a violet layer, as it appears as if violet is peeking out behind some of the less saturated cobalt areas. At center, a large violet cloud. Below are two very small violet clouds in the bottom left and right corners.

**Page Spread 14:**

The left page is a landscape scene in more pastel tones than previous images. A person stands in grass, surrounded by four animals. The sky behind is bisected by a mauve horizontal section. Above the mauve section, the sky is a patchwork with two suns at center. The sun to the left is a golden yellow and the sun to the right is a paler, more pastel yellow. The patchwork sky consists of patches of sage green, light blue, a muted medium blue, mauve, and the pastel yellow. Below the mauve section, the sky is violet except for a small section underneath the person’s left arm, which is a seafoam bluish green. The grass section is pale sage green on the right and the left, and at center, below the person, it’s a truer grass green. The person stands in the grass, slightly left of center. The person wears a purple dress, brick red pants or tights, and pink shoes. Their arms are outstretched. Their hair is brown and short, and there are two small pencil dots for eyes and an upturned pencil smile. There are four animals surrounding the person. Three are brown and one is black. They might be sheep or dogs. They all face towards the left side of the piece.

The right page is white with a poem written in black font. The poem is titled, “me as a nighttime dream.” The text of the poem reads:

“I am rainbow light

playing Frisbee with all

your animal friends

that follow you home

you keep playing and playing

awake you say:

‘What an amazing, wonderful dream I had!’

thinking about coffee one evening

I show up in your brain

and you drink pretend coffee

jumping around in circles from this one to that one

you go roller skating with your friends

they pick you up at 8:30

the place is closed

so you go to another place that is open

and roller skate

what good dreams I am”

**Page Spread 15:**

The left page is a drawing of a bird. The background behind the bird, a sky of deep colors fills three quarters of the page. At left, the sky is pink and brick red. At top, another patch of brick red. The center and right side of the sky are a deep yet muted blue. There are four clouds in the sky, two mauve, one a goldenrod yellow, and one the deep muted blue. Three are above the bird, and one is below the bird’s chest. The bird takes up above half the image. The bird’s head, neck, chest, and upper torso are orange. On the head, two small black eyes look out and a small yellow beak is on the end of the face. The lower body and tail are primarily a dark brown. The tail is in two sections. The upper section is the dark brown with a small camel section. The lower tail section is black. The bird has two thin yellow legs with three little claws on each foot. The bird stands above a brown rectangle, possibly a stick or log. Below the log is grass, which is mostly a muted green, with a section of more pure grass green center left.

In the bottom left corner of the image, there is a poem written in black font. The poem is titled, “flying seagull.” The text of the poem reads:

“on the beach walking

watching people come and go; my friends,

I greet them with a ‘squawk’, then I fly

maybe all the way to Bermuda”

The right page is a darker sky, moving from pink to a deep purplish navy from top to bottom. At center, there is a bright yellow sun, round, but with textured edges. The pink surrounds the sun to the right and above. There is a vertical rectangle of pink that goes to the top of the page. The shape extends out to the left in a slightly darker pink. The right edge of the page is colored with the purplish navy color. A column of this color goes from top to bottom. Below the sun, the color spreads across the page, filling the entire lower half. On the left side of the sun, the color curves up and around the sun then extends towards the top left corner, but not all the way. At the top of this section, the marker marks change direction and jut up creating a textured edge with navy meets pink.

**Page Spread 16:**

The left page has blank white for the top quarter of the page, with black font and a poem. Below, is a drawing of a Christmas tree against a red and pink background. The bold red takes up most of the image, with an inch or so of pink all the way across the top edge. The tree stand center, with a long sturdy brown trunk. The green of the tree is disconnected from the trunk, hovering above it slightly. The tree is green and the outer edges zig zag creating a Christmas tree shape. There are small colored dots on the tree, indicating ornaments. At the base of the tree, there are two presents, one to the left of the trunk is a green box with a blue bow. To the right of the trunk is a dark orange box with a pink bow.

The poem is titled, “Christmas Tree.” The poem reads:

“smell me, decorate me

with lights and ornaments

and please put presents under me”

The right page has the opposite layout, with the image taking up the top three-fourths of the page, and the poem at the bottom. The image is of two trees, one with apples on it and beneath it, and one with flowers on it and beneath it. The sky in this picture is a grey blue, and takes up a little less than half the image. On the left side of the sky, there is a small orange sun. There is also a patch of color that is a pale blue, between the sun and the grass below. The grass is a vibrant light green. The horizon of the grass is curved, as if to indicate slight elevation or a hill. Scattered in the grass are thirteen round red apples and twelve flowers. They lay below their respective trees. The tree on the left is an apple tree, with a brown, thick trunk and hunter green top, filled with eight apples. The tree on the right also has a thick brown trunk. Its top is a paler green, filled with seven flowers.

Below, the poem is titled, “apple tree.” The text of the poem reads:

“look at me I just started to grow flowers

soon the bees will to come to pollinate me

then when my apples are ripe

I expect you back to pick them off me”

**Page Spread 17:**

The left page has a vertical rectangle image at center of two dark mauve clouds against a deep blue background sky.

The right page has an image of a sky above an asphalt runway. The sky is made of patches of brown, chestnut brown, black, and light grey and takes up about two-thirds of the page. The left side of the sky is more predominantly brown, the bottom center is grey, and the right side is more predominantly black. Several black clouds float in the sky. Below the sky, a horizontal runway crosses the page. Black asphalt is bisected by a broken yellow line. Below the runway is deep green grass.

In the black area of the sky and crossing over into the runway is a poem in white font. The poem is titled, “Runway.” The poem text reads:

“harsh and loud

engine

wheels move

quickly

to my edge

then the

push

for lift off”

**Page Spread 18:**

The left page is a sky with patchwork blocks of color. At center, a brown plane flies across. Surrounding the plane are nice clouds, four directly below the plane, two under the front and back of the plane, one right above the front of the plane on the left, and two hovering on either side of the top wing. The clouds are blue. At the top left corner, there is a block of deep green, with a smaller, thinner patch of light green below. At top center, there is a blue block and a light blue block. At the right top corner, there is a large vertical block of orange, darker at the top. Below the plane, from left to right, the sky is salmon, pale blue, light blue, and then blue, pink, and pale blue stacked on top of each other.

The right page is white with text in black font. The poem is titled, “plane.” The text of the poem reads:

taking excited people;

on vacation

visiting family

on special work projects

the runway

lift off

soon

my flight attendants

serve you drinks

while you look out at clouds

and then

on landing

my sounds

make me giggle

**Page Spread 19:**

The left page has a vertical rectangle image slightly smaller than the whole page, so there is a white border around the outside of the image. The image is of a bright blue sky, with two clouds and a sun. The sky is a mix of different blue shades. At top left, a deep blue fills a small rectangle. Below that is a small rectangle of sky blue. Below that and going to the bottom left of the page is a light pale blue. At top center, there is an ocean blue section that ends at the first cloud. And then from top to bottom right, there is a sky-blue section that also fills in the space between the clouds. The clouds are bright yellow, with the top cloud being larger than the bottom. In the top right corner, there is a round deep orange sun with six rays coming out of it.

The right page is a sky with a large bird in the middle. The sky is a dark blue. The bird is a light blue, with its back arched, a large wing pointing downward. Its head points to the left and there are two black dots for eyes and a small slightly darker blue indicating a beak. The rear of the bird has two blue appendages, that are either legs or feathers.

In white text against the blue sky, there is a poem titled, “free as a bird.” The text of the poem reads:

“I imagine myself as a bird

and imagine Amelia Earhart

wishing she was the bird that I am

flying all over the world

without a plane ticket”

**Page Spread 20:**

The left page is a drawing of a large pink cloud in a blue sky. The sky is a darker blue over most of the image. In the bottom right corner and the bottom left corner, there are two color blocks of a lighter blue. The cloud is a salmon color. Inside the cloud are different pieces of jewelry, all with colored beads. There is from left, counterclockwise, a purple piece with five beads, a blue piece with eleven beads and a larger dangling bead, a yellow piece with nine beads, an orange piece with six beads, another orange piece with six beads, and a pale blue piece with seven beads.

The right page is white with text in black font. There are three poems on this page. The first poem is titled, “bracelet.” The text of the poem reads:

“if I were a bracelet

I would be diamonds

sparkly and shiny

strung around

Amelia Earhart’s

beautiful wrist

I would say to her

‘wear me every day and

only take me off at night

and put me in the jewelry box.’”

The second poem is titled, “the blue stone necklace.” The text of the poem reads:

“she plays with me

as I hang long and low, but

please leave me alone”

The third poem is titled, “earrings.” The text of the poem reads:

“so long and purple

many beads

put me in your ears every day

I swing

back and forth

while you talk

I don’t like it when I get tangled in your hair

you might take me off!

I like it when I am there dangling away”

**Page Spread 21:**

The left page has a square drawing taking up the bottom half of the page. Above that, there are two poems. The poems are in a black font. The title of the first poem is, “designer hat.” The text of the poem reads:

“pick me to buy

I am fancier than the others

my big purple silk rose

atop my lilac sash

I am the perfect party hat”

The second poem is titled, “purple leather dress.” The text of the poem reads:

“Marilyn (Monroe) looks good in me

I am glad she picked me

we are going to have fun tonight!”

The image below the poems has a background of color blocks in camel and brick red. At center, there is a drawing of an outfit. The top has a brick red torso, three cobalt buttons, and pale grey blue sleeves. The bottom is a long cobalt skirt.

The right page has a person dressed up. The person wears a cobalt dress to their knees. They wear a light blue hat with a brick red flower attached. They have on brick red gloves. They are wearing a blue beaded necklace and bracelets. They have on pink high heels. The person’s hair is light brown and curly to their shoulders. Their eyes are brown, and they have a deep red smile.

**Page Spread 22:**

The left page’s top two-thirds are colored cobalt blue. At center, there is a light orange circle. The bottom left corner is a pink square with a small rectangle jutting out across the bottom edge. Below the circle is a light blue square. To the right of that is a hunter green rectangle. In the bottom right corner is a thin light green rectangle.

The right page has a two-toned sky, with the upper half in light blue and the lower in a deeper blue. At bottom, there is a section of grass in kelly green. At the left of the image, on the grass is a purple structure with a two-toned blue door, in the same shades as the sky. Standing to the right of the structure is a drawing of a mouse. The mouse is dark brown. Three legs are drawn, as well as whiskers and a thick tail.

In the deep blue section of the sky, there is a poem in white font. The title of the poem is “sarah the mouse.” The text of the poem reads:

“I am going to run in that room

and scare whoever I can

come and catch me if you can”

**Page Spread 23:**

The left page has a large sky in light blue with a patch of darker blue in the top left corner and a small patch of green in the top right corner. At the bottom, there is light green grass. On the grass is a drawing of a dog. The dog is brown with a thick tail. In the sky, there is a poem written in black font. The poem is titled, “Sarah and the tracker down German Shepard.” The text of the poem reads:

“I smell the drugs

so the police woman

or officer can track down

the criminals”

The right page is a red and pink background, the majority being colored different shades of red, with a pink bottom right corner. At center, there is a light blue vertical cloud shape. Floating in the center is a Pepsi. The Pepsi is a blue container, with the red and white Pepsi symbol and with a top that is brown and white, with a straw sticking out. Below, in black font, is a poem. The poem is titled, “Pepsi.” The poem reads:

“drink me

have another sip

ignore that I am unhealthy

for you

then say ahhhh!”

**Page Spread 24:**

The left page is a dark brick red background with two blue grey clouds at center.

The right page has a poem in the top half and a drawing in the bottom half of the page. The drawing is a square with a multi-colored background. The background is different stripes of green, pink, orange, light yellow, grey, purple, light brown, and navy. At center is a chocolate chip cookie, a brown cookie with eight dark brown chips.

The poem is titled, “chocolate chip cookie.” The text of the poem reads:

“I have been eaten

I was a delicious

big, round and

ever so tasty.

now you are full

and

so I have done my job!”

**Page Spread 25:**

The left page has a green background. The top, left and center, are a lighter green. The right side and bottom are a more grass green, with a more yellow undertone. At center, are six hunter green clouds.

The right page has a pink background with a green cloud shape at center. Where the pink and green meet, the colors overlap and create a purplish brown outline. In the green cloud there is a cup with a handle. The cup is navy with a white label with red writing. The writing says, “Blizzard.” Coming out of the top of the cup are brown pieces and a red spoon.

Below the green cloud is a poem in black font. The poem is titled, “tasty ice cream blizzard.” The text of the poem reads:

“don’t stop eating me

I am so delicious

don’t wish you could eat me every day?

next week when the shop opens,

I will see you again!”

**Page Spread 26:**

The left page is a colorful scene with a blue sky and grass and palm trees. The sky has six clouds, two light blue, two cobalt blue, one red, and one orange. The sky is a mix of the light blue and the cobalt blue. Below, there is a patch of grass, half is light green, half is hunter green. Across the grass are six palm trees. The trees have thick brown trunks and then light green leaves sprouting from the tops of the trunks.

The right page is white with a poem in black font. The poem is titled, “Florida.” The text of the poem reads:

“lots of sunshine

I am warm

palm trees grow well on me

in the wind they

blow back and forth

their leaves sound like the ocean

no snow

no winter hats, gloves or jackets

enjoy my lots of sunshine

Florida weather”

**Page Spread 27:**

The left page has a patchwork background of orange and different shades of purple. The upper left corner is light orange. The rest of the background is a mix of varying purples, with the bottom right corner having the lightest purple, a pale violet shade. At center, there are two clouds. One is a brick red, and one is a deep orange.

The right page has a mauve upper third with an orange circle surrounded by a yellow outline. Below the mauve, the bottom two thirds of the page are different shades of blue.

Written in white font over the mauve is a poem titled, “beautiful view.” The poem reads:

“I am the sun

the sky

blue

I am here

out your window.”

**Page Spread 28:**

The left page has a patchwork background with a person at center. The background has large blocks of brick red, violet, purple, cobalt, hunter green, blue, and orange. There are four small amorphous shapes in grass green. The person at center has their arms and hands outstretched. The person is wearing a pale orange shirt, with blue collar and possibly gloves. The person wears a cobalt skirt. The person has short brown hair, pale brown eyes, and a red upturned smile. In a brick red section, there is a poem in black font, titled, “skirt.” The poem text reads:

“blue twirls around

beautiful leather circles

for special time with friends”

The left page has a vertical rectangle with a pink and mauve background. At center there are two bright yellow cloud shapes.

**Page Spread 29:**

The left page is all different shades of green. The background is a mix of a pure green, a hunter green, and a grass green. About three-fourths of the background is the pure green. There are two green clouds at center, the top much larger than the bottom. The top is grass green, and the bottom is a light green.

The right page is all greys and black. The image is of a grey cloud with grey snow coming down. The sky behind is a mixture of charcoal grey and black, the marks going in different directions. Inside the grey cloud is a poem written in white font. The poem is titled, “snow cloud.” The text of the poem reads:

“gray pretty cloud

watch out you are going to get snowed in

then when I am done you can go outside

play with me

shovel me

you’ll have fun!”

**Page Spread 30:**

The left page is filled with yellows and oranges. The background is blocks of mustard yellow, deep orange, and salmon. In two vertical columns, there are eight salmon clouds, four on each side.

The right page has a salmon background and a vertical red cloud in the center. Inside the cloud is a person, arms and hands outstretched. The person wears an orange shirt, purple skirt, and blue shoes or pants. They have dark thick hair, blue eyes, and a red upturned smile. Below and to the left of the person is a poem in black font. The poem is titled, “big black curly hair.” The text of the poem reads:

“your hands run

through me

we’re pretty

in a hat,

but please

twirl your fingers in me!”

**Page Spread 31:**

The page on the left has a patchwork of colors with three black gloves dispersed throughout the image. The blocks are orange, brick orange, light blue, grey, lavender, grass green, hunter green, khaki, and cobalt. The gloves have the fingers pointing downward. In the top left corner in an orange block of color, there is a poem in black font. The poem is titled, “leather gloves.” The text of the poem reads:

“put me on

fancy

lets go dancing!”

The right page has two images and two poems. The top of the page has a horizontal rectangle drawing on the left. The background is two shades of pink, a baby pink and a bubblegum pink. At center, there is a blue cloud shape. Inside the cloud, there is a ring drawn in grey with lots of round shapes making up the band. The poem is titled, “diamond ring.” The text of the poem reads:

“uncomfortable

squeeze

finger tight with me,

anxious

to be off resting”

The bottom has an image on the right, a vertical rectangle drawing. The background is brick red. At center, there is a bright yellow vertical cloud. Inside the cloud are two dark high-heeled shoes. To the left, there is a poem titled, “black stiletto heels.” The text of the poem reads:

“on our way to a bar

to show me off

nobody looks as fashionable as me

I like it when you cross your legs,

it’s so feminine

and now I am ready to dance!”

**Page Spread 32:**

The left page has four designs that are made up of different curving lines overlapping and intersecting. The artist has then colored in the shapes created by these lines. The top left shape is in all shades of blues. The top right shape is mostly light blue, cobalt, and a light mauve. There are a few segments that are colored green, brick red, orange, hunter green, and a darker mauve. The bottom left has large orange segments, and then smaller segments colored in pale green, hunter green, brick red, cobalt, blue, pink, and brown. The bottom right shape is colored with a mix of cobalt, light blue, sky blue, light raspberry, mauve, and pink.

The right side is white with a poem in black font. The poem is titled, “mandala.” The poem reads:

“different shapes all the time

little not circle shapes

making circles

you can color

you can design

me

any way you want

and

maybe I can relax you”

**Page Spread 33:**

The left page has a note written in a dark purple font. The notes reads:

“The following drawings are a group I

did showing the kind of storm cloud

I want to be.

I like the way they turned out and I

had a lot of fun drawing them!”

The right page has a drawing of a house against a dark sky of browns and black. The sky has three clouds. The clouds are black, dark brown, and khaki. The sky behind the clouds is a mix of dark brown, chocolate brown, mahogany brown, medium brown, and black. The house is in the bottom center. It’s a brick red color. There are two windows with people in each window. There is a door slightly right of center. Below the house is a patch of white with lines, possibly a path. It goes from the door at a gentle diagonal to the right.

**Page Spread 34:**

The left page is a greenhouse against a dark sky. The sky has several clouds in brown and black. The sky is a mix of mahogany, camel, and brown. The house is mostly green with a grass green house and Kelly-green roof. On the left side, there is a sliver of cobalt right under the roof. The door is also cobalt blue. There are two white windows with panes drawn on them.

The right page has a smaller green house and a mostly brown sky with black clouds. The house is at center with two windows and a door. There are people peeking out of each window. Below the house, there is a section of black, that looks almost like the house’s shadow.

**Page Spread 35:**

The left page has a hunter green house at bottom center with a background of a brown and black sky. The sky is a mix of camel, chocolate brown, black, mahogany, with four clouds in a medium caramel brown. The house is hunter green with a door and two windows. Each window has a person drawn inside them. Below the house is a mahogany rectangle, possibly a path. Below that, there is a patch of grass drawn in hunter green.

The right page has a pale orange house with a background of a brown and black sky. Most of the sky is black and mahogany. There are several black and brown clouds. The orange house is slightly right of center with a door and two windows. Each window has a person drawn inside it. Below the house there is a patch of grass that covers the bottom edge of the image. The grass is Kelly green and olive green.

**Page Spread 36:**

The left page has a brown sky with clouds and a large patch of grass with trees. The sky is a mix of different shades of brown. There are six medium caramel brown clouds and one black cloud. The grass is a bright, pale green. There are five trees with thick brown trunks. At their tops, they have deep green leaves.

The right page has a small purple house against a background of a brown and black sky. The sky is made up of blocks of chocolate brown, caramel, mahogany, medium brown, and black. There are several clouds in the same colors. The house is in the bottom center of the page. It’s a plum purple house. There are two white windows with people inside of them.

**Page Spread 37:**

The left page is a brown house against a brown sky. The sky has three clouds, stretched horizontally, longer than they are wide. The clouds are a medium brown, a chocolate brown, and a reddish brown. The sky is mostly the medium brown with a couple blocks of chocolate brown. The house sits in bright green grass. The house is chocolate brown with two white windows and a brown door. There are two trees to the left of the house with thick brown trunks and bright green leaves. There are two more trees above these trees.

The right page is white with text written in purple font. The note reads:

“Sarah and I worked on this book, during the COVID pandemic, and it was very fun to make. We met over Zoom meetings each week to discuss all the various things she wanted to be. We would talk about each subject - listing its attributes and her reasons for liking the said object. When we had exhausted the questions to fully explore the subject, Sarah would close her eyes. I would remind her to imagine being the thing and use that voice. I would prompt her to use her poetry language and then Sarah’s poem would flow!

Between meetings, Sarah worked on the drawings on her own and, well she made SO many that we could not put them all in this book. However, she is on to the next book and hopefully we can use some of the extra drawings in the her next creation!

Susan Smereka

April 2021”

**Back Cover:**

The back cover has a deep mahogany background. At center, there is a chocolate brown cloud shape. At the bottom of this shape, there is a tiny bit of a caramel color emerging.

**Sherridan Rose**

***Grandsons Visit***

**Watercolor**

**18” x 22”**

**2020**

**Described By:**  Katie Miller

This watercolor painting depicts a room whose floor is covered with various toys. In the middle of the floor is the image of a child, laying down against a green pillow. The entire frame is filled with layers of children’s movie and game characters and toys of varying sizes. At left, a potted plant sits on a stool.

The work is surrounded by white matboard and a white, wooden, beveled frame.

Upon first approaching the work, it appears cluttered with imagery and causes the gaze to bounce around, attempting to take in all that there is. The style is semi-realistic, with great attention to detail given to each individual character.

The floor takes up ¾ of the image, and where it meets the pale-yellow wall in the back the room is lined with various play structures. From left they are A white castle with a red roof and green windows and a brown castle with yellow windows and a gray torrent in front. On top of the brown castle are a variety of figure, including a brown horse, yellow star with two eyes, and a figure with a red and white mushroom head. In the front most door of the castle, small animal heads peek out. Along its front are small green bushes and a tiny, bushy, green tree.

The potted plant in the top-left corner of the screen takes up about 1/8th of the piece. Its vines reach up and cover the sides of the pot, with individual leaves in varying shades of green. The pot is beige, with a strip of pink, blue, and black dots along its bottom edge. The pot sits on a black, four-legged stool. Beneath the stool is a red and orange acoustic guitar.

The child at the center of the room lays belly down, resting their chest and head on a green pillow. They have short, blonde hair, blue eyes, and pale skin. They wear an electric blue shirt and sky-blue pants with white and purple polka-dots. A dark blue pocket is seen on the back of the pants, and a dark-blue line runs down the length of the outside of each leg. One leg lay against the floor and the other is kicked up so that we see the sole of the foot, which is covered in a white sock. Resting on the child’s back is a grown teddy wear with a tan nose, black eyes, and tan paws. The child looks down at a book or a pamphlet, the contents of which is not visible to the viewer.

Below the child, in the bottom third of the frame, two car tracks, one blue and one orange, cut across the piece horizontally, each making a loop on the right-hand side.

The characters and toys in the piece will be described below, by section.

Top right:

 Sully from Monster’s Inc, a brown cane, a red chair, a blue slipper, a yellow toolbox with various, small, unidentifiable toys, a pink monster with a cone around its neck and unicorn horn, Forky from Toy Story, a green truck, a railroad crossing sign, Patrick Starfish, Sonic the Hedgehog, and a brown truck.

Bottom right:

 McQueen, Mickey Mouse, a white goose, Batman, Luigi, Donkey Kong, Curious George, Buzz Lightyear, a blue bunny with a green belly, a yellow car, another white goose, a pink pig with gray spots, Jessie from Toy Story, Mike from Monsters Inc.

Bottom Left:

 A black car, a red tractor, Princess Peach from Mario, a zebra, two green fish, a drum, Mario, a blue and white yeti, Boo from Monsters Inc, an orange box, a white sheep, a brown car holding a polka dotted rocket, a red barn, five small chicks, a pink pig.

Top left:

 The potted plant on the stool and guitar, a teddy bear with a bow, Yoshi, Spongebob Squarepants, a blue car, a red car.

**Tenebraria Akele**

***See Out***

**Encaustic mixed media**

**12”x12”**

**Summer/Fall 2020**

**Described By:**  Deana Mallory

In this encaustic painting mixed media work, a woman’s eyes peer out at the viewer through abstract surroundings of red, blue, green, brown, black, and yellow splotches.

Only a section of the woman’s face is visible in a strip that includes her ears, eyes, and eyebrows. This section of her face occupies most of the horizontal center of the work. Her skin is colored a bright yellow, and her darkly lined eyes and eyebrows contrast starkly against it.

Around the woman’s face, colors blend in mottled splotches. Above, the yellow of her skin shows through the dark blue, olive green, and red. To the left of and below her face, red becomes the dominant color, along with dark blue, brown, and black.

A repeating pattern of milky-colored eye shapes around a square give texture to the entire painting and are most visible across the face. The arrangement of the eye shapes creates the impression of a circle.

The way the face is framed by the more abstract colors makes it look as though the woman is partially hidden behind something, perhaps a veil, or as if she is peering out from behind foliage.