

**Inclusive Arts Vermont
CYCLES Exhibition
Long Verbal Descriptions**

Ashley Strobridge

The Depth of Seasons, 2000

Acrylic paint on particle board

16 x 24" framed

Description by Megan Bent

A vertical painting with a multi-colored semi-abstract composition. Diagonally from the top left to the bottom right are dark green wavy vines that move through the center of the painting. Around the vines are shapes reminiscent of leaves and birds in blue, red, green, yellow, and orange. The shapes vary in size from large, to medium, and small. The background is a wash of blues with some copper red in the top right corner. In the middle left of the background is a round pale yellow orb reminiscent of a moon.

The green wavy vines bell out and shrink back in. This happens 3 times across the middle of the painting, diagonally. The line bells out in a large curve and then shrinks back in, bells out and shrinks back in, etc. To the left of the lines by the large yellow orb is a gold, yellow, and green ombre bird shape. In the bottom right, there are 4 bird-like shapes in small and medium sizes. They are bright orange, deep orange, red and blue ombre, and blue. In the middle by the green vines are medium and small leaf-like shapes in hues of green. In the top right and left, moving across the width of the composition, are many leaf-like shapes in medium and small sizes and hues of red, deep orange, orange and green ombre, and blue.

Aurora Berger
Black Hole II, 2023
Acrylic Painting on Canvas
11 x 14" framed

Description by Emily Tironi

Black Hole II is a 12" x 16" horizontal abstract

acrylic painting in a wooden gold frame with a black circle in the center, about the size of a golf ball. Around the black circle are textured outlines of circles inside one another. They extend from the center to the outer edges of the piece.

The textured circle outlines slowly transition from yellow to orange to red to pink to purple to darker purple as they extend toward the frame. The brushstrokes of the outlines are heavily textured, visible, and thick with the black background peeking out in between the colored brushstrokes that form the uneven circles.

Callie Coffman

Two cyclists, 2023

Paper and pen

5 x 7" framed

Description by Emily Tironi

Two Cyclists is a 5" x 8" vertical black and white line drawing of a woman and her dog. The person stands on the left side of the drawing. The dog is on the right. They wear matching bike helmets.

The woman has black hair peeking out from the helmet below her ears. She is wearing a white bike shirt with black bars down the sides of the shirt and sleeves. Her white pants show black stitching around the waist. She wears black shoes.

A smiling dog with a white body and black ears and tail sits next to her. The dog's legs are in front, the tail visible behind, pointed to the sky. The dog wears a black collar with a white tag around the neck.

Conor Cleveland

The Wave of Sadness, 2023

Acrylic on Canvas

20" x 16" framed

Description by Megan Bent

An abstract painting made up of teal, red, blue, white, light blue, and light gray. At the very top of the composition is a line of bright blue paint. Below and coming down the middle left is a dark teal

triangle. The middle and right of the composition are a deep red. Moving across the top right toward the teal triangle are brushstrokes of light blue, white, teal, and gray.

The blue at the top goes across the whole canvas almost like a horizon line. Right below is a light blue textured brush stroke moving across to the teal triangle. Some of the red background is visible through the brush marks.

Below that are the brushstrokes of white, gray, and white. They are brush marks that move across the canvas horizontally but with dips, arcs, and overlap in places. At the right middle edge, next to the white and gray brush marks is a form of teal paint in a shape that is reminiscent of a bird. In the bottom right corner, there is an arcing line of white paint. It moved from the right side, across the corner of the canvas, and up into the deep red middle of the composition.

David Roy

Our Path of Destruction (Triptych), 2023

Mixed media digital prints

8.5 x 11" framed

Description by Emily Tironi

Our Path of Destruction is a mixed media triptych including *Calm Before the Storm*, *the Invasion*, and *Restart*. Each piece of the triptych is 8.5" x 11" and features mountains with green trees on the bottom. Each image features a different sky and background behind the mountains and a reflection of their background in the water in the bottom right. The mountains appear to be digitally taken from a photograph and traced in a black outline. There is a light gray rocky mountain in the bottom left corner that is in front of darker pointy mountains that go to the right side of the page. These mountains are lined with green trees at the bottom. Behind those pointy mountains is a white cropping of mountains that go from the center of the page to the left. A water source is present in the bottom middle to right corner reflecting the sky behind the mountains.

Calm Before the Storm is the first piece in the triptych. It has a red sky with a yellow moon. The

moon peeks out of the center left of the piece behind the two back mountains. The moon is outlined in black and has an orange haze overlaid on the left side of it. This orange haze goes from the moon to the left edge of the page over the red sky. Part of the yellow sun and red background is reflected in the water at the bottom right of the piece.

The Invasion is the second piece in the triptych. It has a very dark background with a cityscape of buildings outlined in black. Behind the buildings are gray circular objects with red circles on them. These are reminiscent of toxins or germ molecules. The orange moon is in the top left with a black hazy background behind it and the cityscape. This moon is farther away compared to the first piece and has oranges and reds in it. The cityscape is reflected in water on the bottom right.

Restart is the third piece in the triptych. It has a red and white background with a large white moon outlined in red in the center of the piece, behind the mountains. Behind the moon are red and white textures. A black mark like a bird can be seen in

the left part of the sky that comes out from behind the mountains. The thick red line of the moon is reflected in the water in the bottom right of the picture. The entire image, including the mountains, is much brighter than the other two pieces.

Dominik Gabrielsen

Monarch, 2023

Photograph

16 x 20"

Description by Megan Bent

A monarch butterfly is perched on top of light coral-colored, bell-shaped flowers. The butterfly's wings slowly open and close. The grass behind the butterfly and flowers is in soft focus. The butterfly's antennae are cropped out of the image.

The butterfly's wings have a black outline with white dots along its edges. Inside the wing, the black outlines create tear-drop shapes that are filled in with orange. The image is framed to be looking down on the butterfly. Its wings, thorax,

and head are prominent, but its legs are not visible.

Eva Seyller

Bleeding Heart Plant, 2023

Watercolor on paper

9 x 12", framed and matted

Description by Megan Bent

A vertical watercolor of a bleeding heart plant against an orange sky. At the top of the orange sky is one large fluffy pink cloud.

The bleeding heart plant has 8 brown stalks. The stalks are symmetrical. 4 stalks curve to the right and 4 curve to the left. The stalks in the middle are the tallest and the rest of the stalks nestle under each other. Coming off each stalk are pink heart-shaped flowers. Visible in the orange sky are brushstrokes. There are areas where the orange paint is more vibrant and areas where the paint is more diluted and a pale yellow. The same ebb and flow of paint vibrancy or dilution is in the large pink cloud.

Eva Seyller
North Dakota Bison, 2023
Watercolor on paper
18 x 12" framed

Description by Megan Bent

A horizontal watercolor of 6 bison together in front of a stream. Behind the bison and stream are two large green pine trees. The background has alternating horizontal swaths of color, three gray geysers and a blue sky.

The composition is very symmetrical. In the foreground, there are three bison on the right in a row, they are all facing left. On the left, three bison are facing right in a row. They are dark brown against a light brown background. A dark brown line goes across the foreground in front of the bison.

In the background, the two large pine trees are symmetrical, one in the middle right and one placed in the middle left. The trees are depicted

with very zig-zag lines representing the layers of the pine trees. Behind the pine trees are three geysers against the sky in alternating horizontal swaths of blue and gray.

Gillian Rae Svensson

Who Is Mitochondrial DNA?, 2023

**Fiber art photo collage print with
accompanying fabric sash**

24 x 36" framed

Description by the artist

A large rectangular photographic print of a patchwork quilt, sewn from the leftover fabrics of the artist's handmade dresses. The silk and cotton quilt is created by combining small irregular triangles into overlapping and repeating patterns of mostly blue hues in various floral, corduroy and gingham prints.

All of the fabric patterned triangles repeat themselves in different irregular sizes; including a bright red strawberry on a cobalt blue background,

small pink and red flowers on blue calico, light blue checkered gingham, delicate metallic blue flowers and gold butterflies, dark blue and light gray corduroy, white flowers on a teal background, tiny white hearts, and big white daisies with orange centers, also on bright blue backgrounds.

Throughout the piece, there are zig zags of blue and turquoise ric rac ribbons connecting some of the triangles together.

The artist felt that the textures of the different fabrics combined were a crucial way of understanding the artwork. A fabric sash made from the same fabrics as the original quilt was added, encircling the lower portion of the frame. This gives the piece added three-dimensional qualities.

Isabella Frantz
One Tree, 2022
Photograph
8 x 10" framed

Description by Sean Yarolin

One Tree is a horizontal 8x10 inch digital photograph in a black frame. A single, round, leafless tree is centered on snow covered ground. It stands in front of a restless lake and distant mountains on a cloudy winter day.

The tree encompasses most of the middle third of the photograph. It is large, round and wide, with countless branches and twigs. The bark of the tree is a warm, dark, reddish brown that contrasts with the cooler colors of the background. The ground beneath the tree has a thin layer of bright white snow. The tree branches are without snow, leaving all the bark exposed. Below the tree, several small red flags are scattered in the snow.

Behind the tree, the lake is dark gray with choppy waters that visually suggest heavy winds. On the far edge of the lake, the shape of a distant dark blue and gray mountain range can be seen. The tips of the faraway mountains appear to be lightly dusted with snow. Above the mountains, the sky is vast and stormy, with large, puffy gray clouds. The photograph has a wide depth of field, so the tree, lake and mountains are all in focus.

Jodi Whalen

Queen Anne's Lace, 2023

Serigraph

16 x 20" framed

Description by Megan Bent

A brightly colored semi-abstract print of three Queen Anne's Lace Flowers against a mountain range and expansive sky. The three flowers are in the middle with dark purple stalks. The middle flower has all its lacy leaves curled up in a dark purple ball which lines up with the orange setting sun against a light purple mountain range in the distance. The flowers to the right and left have white lace emphasized by orange orbs surrounding the petal's details. The sky has a wavy pattern of small blue star shapes. The foreground is light purple with orange crosshatch marks and small orange flowers.

A row of small purple squares frames the image along the left, top, and right sides. At the bottom, among the purple stalks of the Queen Anne's Lace

are three small clusters of orange vegetation against a light purple field with tall wisps. Behind the purple field are bright orange crosshatch lines against a light pink hill. The two orange orbs framing the right and left Queen Anne's Lace are layered on top of the pink hill. Swooping and looping lines made out of small blue squares weave around the pink hill and the flowers.

Behind the pink hill is a purple mountain range with an orange setting sun nestled in the middle. The middle and tallest Queen Anne's Lace flower is layered on top of the setting sun. Above the mountain range and flowers is an expansive sky made of wavy patterns. The pattern is small white star shapes against the white paper background. This pattern stripes across the sky. The top left has a diagonal wavy line of this pattern, then there is a space with just the negative space of the paper. Then there is another diagonal wavy line created by the star pattern, and then another break. This repeats across the whole sky creating a patterned impression of diagonal stripes.

In the top right corner, 3 orange circles are floating up in the air from the middle Queen Anne's Lace flower. Moving through the circles and pattern of the sky are faint pink looping lines.

Julien Majonen

Queer Metamorphosis, 2023

Ceramic and string

12 x 30"

Description by the artist

A ceramic piece with two sections. The main top section is a 3D hollow circle with a painted and carved image of a fat naked person who has had top surgery and has scars across their chest. Instead of a human head, they have an opossum skull, and sprouting from their back are monarch butterfly wings. The person and the wings are outlined in gold. Around the person, covering the rest of the front of the piece, are black words on a lighter, yet purposely "dirty" background, that are themed around the queer experiences of death and rebirth. Around the sides of the top section there

are light tan nature-themed images carved into a black background.

The second section has ceramic pieces hanging at varying lengths from the bottom of the main section. These include four small skulls, five tiny butterflies, and nine slightly larger butterflies (all ceramic) of various colors. Most have gold accents.

The words on the front are as follows:

“The queer experience is an endless cycle of death and rebirth. As we transition and transform into who we truly are and the false husks that we inhabited die and fall away, our light burning away their once desperate purpose. Again and again we find ourselves, find LANGUAGE and COMMUNITY and self EMPOWERMENT. Standing up for ourselves, setting boundaries, letting go of people we love who will never accept us, dying a little inside and then being REBORN stripped naked but STRONG. We fight every day just to survive. The world is changing around us, becoming increasingly hostile, and some of us have to plaster those old, dead husks to our sparkling selves and

wear them as rotting, stinking masks so we stay safe. We fight for rebirth in any way we can, for ourselves, for our queer siblings, we fight for hope and safety. We will one day emerge from our cocoons as the most beautiful butterflies without fear of someone pulling off our wings.”

The images around the sides of the circular section are: a tree with a skull in the roots, a mountain range with the phases of the moon overtop, coneflowers, a worm, a beetle, a spider, and three toadstools. There are gold accents throughout.

Karen Lloyd

Phoenix Rising, 2022

Fine art print on metal

16 x 20”

Description by Megan Bent

A vertical painting with a background of detailed brushstrokes in various blue tones. In the middle of the painting is a Phoenix with its wings spread and head in side profile, one eye gazing at the

viewer. Wings have red, orange, and purple feathers. The phoenix's tail flows down into the right corner of the painting. Some of its tail feathers are shedding.

The body and head of the phoenix are red. Around its eye are two bands of white similar to face markings found on peacocks. On top of the head are three small orange feathers, reminiscent of candles with flames. The wing feathers are highly detailed with many small brushstrokes. The outer feathers of the wings are orange and gold. In the middle of each expanded wing is a row of detailed purple feathers. The tail feathers also have some purple markings amongst the red feathers. The end of the long tail is orange and golden yellow. Three large feathers, in the style of peacock eye feathers, are falling from the tail. These have yellow feather wisps around the edge. Near the tip of each eye feather is a colorful oval with nestled blue, turquoise, and orange oval shapes inside.

Kate Adams

When Morning Gilds the Skies, 2023

Photo print on canvas 18 x 24"

Description by Sydney Daniels

When Morning Gilds the Skies is an 18" by 24" horizontal, color, landscape photograph on canvas. It features a sunrise over a body of water, with mountains and a foggy forest in the background. The focus of the piece is the water, which is a rich blue in the foreground, transitioning to a paler blue toward the center of the image. It then reflects an orange sunrise, purple mountains, and brown trees toward the back.

A small patch of what appears to be cattails is at the bottom left corner of the foreground. Some are standing upright, and some are folded over, all of them a mixture of tan and dark brown.

The background begins with the shoreline of muted brown mounds of wispy foliage. Beyond that, there is a thick forest of dark shadowy evergreen trees, with the texture of individual branches visible. The trees on the right side of the photograph are

slightly closer to the foreground, making them appear almost double the height of those on the left, stretching up toward the top of the canvas. A layer of white fog stretches horizontally across the left side of the forest, dividing the trees into two distinct sections.

Even further in the background, the forest continues, fading out of focus. The left side is occluded by a dense cloud of fog and the middle of the background cast in an orange hue.

A pale purple mountain range is visible at the furthest point in the photograph, it spans the length in smooth humps. The sky above the mountain range is light gray shadows blending upward into a hazy gray blue.

Kathryn Peterson

Singing to an Ocean, 2023

Watercolor and ink on paper

14 x 10" matted and framed

Description by Sean Yarolin

Singing to an Ocean is a vertical, 11 inch by 14 inch watercolor and ink art piece. A humpback whale swims underwater as it approaches the sunlit surface above.

The whale's length is about one-quarter of the height of the piece. It is positioned slightly below and left of center. It twists inward and upward toward the surface with fins extended, suggesting vertical movement. The body is an oblong oval, while the fins are pointed and delicate, with the ends appearing flexible. The whale's skin is a warm, textured dark gray, with lighter gray speckles of sunlit skin on the head and upper back as light hits the water above. The lower side of the whale's body and fins are cast in a shadow of a much darker brown, creating a sense of depth.

The water surrounding the whale has many shades. They range from deep indigo to the lightest sky blue. Below the whale, splotches and swirls of indigo and royal blue suggest the outline of a reef, partially obscured by water and darkness. Above the whale, the water becomes

much lighter, with streaks of white, yellow and indigo, creating the appearance of light shining through waves. These streaks become sharper, smaller and denser in the upper right corner of the painting, where they form the shape of a wave. In the center of the painting, the background is calmer, with fewer and wider streaks of white placed vertically over medium blue. A few small, darker blue shapes appear on the right side of the center of the painting, which could be the obscured form of other sea life or debris.

Kit Arlo

***Facade*, 2010**

**Encaustic mixed media with embellishments
12 x 12"**

Description by Megan Bent

A square abstract composition. It is created through built-up layers of the encaustic wax. The middle has overlapping layers of purple, yellow, red, blue, and turquoise. The left and right edges and bottom are mostly a cream color of wax. At

the very top, the layers of wax are more built up creating an overhang, which gold paint drips down.

The right side of the piece is the beige color of the wax but has a speckled pattern of very small dark maroon dots going vertically. Coming up from the bottom left into the middle is a purple triangle. The bottom of the triangle is not as transparent because it has layers of wax over it.

In the very middle is a large brick-red triangle shape with many layers of colors and shapes built over it. Going across the middle of the triangle is a semi-transparent yellow rectangle. Going down the middle is a turquoise stripe, and the right side of the triangle has a deep blue oval on top of it. The very top of the triangle is covered in the gold paint that is dripping down from the top of the composition.

Kristina Gosh

ice shards on puddles ~ duo with three parts,
2015-2023

**de/reconstructed sculptural paintings:
upcycled painting remnants, acrylic, gesso,
sharpie, metal chain/hardware on canvas and
wood
13 x 18"**

Description by the artist

From Kristina's *ice shards & puddles* series, this artwork titled *duo in three parts* is a sculptural painting created in three pieces – a rectangle and two squares. It is 13 x 18 inches. The piece on the left is a rectangular stretched canvas that is hung diagonally to resemble an oblong diamond. The piece on the right is made of two small, square stretched canvases that are stacked one on top of the other and connected by a few inches of silver chain in the middle. The canvas material in the center of the rectangular piece has been cut away leaving an opening that exposes the wall. The bottom square also has an opening where the canvas has been cut away in the center.

The surfaces are covered in very thick base coatings of white gesso with a twisting technique

that raises the texture from the surface with a slight three-dimensionality. This texture extends onto the sides of the pieces. The texture on the rectangular piece suggests granular snow. The visual rhythm created by the lines of the texture on the squares suggests sweeping snow drifts.

Canvas patches cut into various shapes are affixed to the pieces, adding to the texture and three-dimensionality. The patches have been constructed from the remnants of canvas that were cut away from centers of the rectangle and bottom square. There are patches on every corner of the rectangle, some folding over the sides of the canvas, two big patches on the upper left corner of the top square, and one on the lower right corner of the bottom square. The patches also have a very thick texture suggesting granular snow and are coated with a glossy white paint. The patches on the bottom square are outlined in thick lines of black Sharpie marker.

Pointy, three dimensional "ice shard clusters" hang from small, metal hooks on the rectangular piece, resembling abstract, multi-pointed stars. They are

made of upcycled scraps from other sculptural paintings that also have lots of texture. Some are dark gray, colored with graphite, and others are formed from the same white glossy material as the patches. The gray shards have their own unique ridges, creating a texture of their own. Three clusters hang on the rectangular piece – a small one on the top corner, a slightly larger one off the bottom left side, and an even larger one rests on the bottom left side of the opening, connected by a bit of silver chain. A small cluster hangs from the chain that connects the two squares, resting in the bottom square's opening.

The surfaces that mimic granular snow and snowdrifts are coated with interference acrylic paint that “flips” from blue to its complementary color orange, creating an opalescent effect when viewed from different angles.

Leah Schulz
Cyclical Choices, 2023
Acrylic on Canvas
30 x 40" framed

Description by the artist

Acrylic on canvas 30x40 inch painting of a sky of blue, pink, and white clouds. It resembles a cotton candy sky. The sky meets an ocean of a contrasting deep blue and rolls into a large wave. On top of this backdrop is a depiction of a woman with a bun on top of her head repeated over and over across the painting in various positions. Each figure is about 3 inches in size and painted in hot pink. She is depicted standing on top of a ladder, then diving off, then changing position to a tucked position, and then releasing as if in a free fall before diving again. When she is underwater, she is shown moving in three directions: to the bottom and sitting cross-legged, to the right, where she swims up and looks around at the surface and then turns to ride the wave, and then the figure toward the left is depicted grabbing the ladder and climbing back up to get ready for diving again.

Lissa Nilsson

The Healing Tree - Heirs of Ancestral Trauma,
2023

Mixed media on paper

16 x 22" matted and framed

Description by Megan Bent

A mixed media drawing of a large tree with some bare limbs, green leaves, and a detailed root system exposed in the dirt. There are many words in the root system, trunk and branches of the tree that relate to familial history, personal experiences, and feelings. Wrapping around the tree is a star-flecked, purple road with a wheelbarrow holding a bag labeled "Seeds of Change". There is a light blue sky with a pale sun to the left of the tree.

The purple road wraps around the tree and disappears out of the right side of the frame. The top of the tree is not visible in the composition, the tree branches extend to the top of the page and extend over most of the width except for where the sun is visible on the left. The intricate root system appears as if a cross-section of the earth is

exposed showing what is happening beneath the surface. The roots are wavy and weave in and out of each other. Words listed in the tree are as follows:

Roots: (From top left to far right)

MGGm (Maternal Great Grandmother)

>SERVANT – Unwed – Illegitimate Child – Stigma
– Grief – Infinite Loss – SPINSTER

1914 – Gave Up Baby for Adoption -

MGf (Maternal Grandfather)

>3 Generations of Abandonment Issues

Helplessness – Guilt – Secrets

>Commitment Issues – Unhealthy Relationships –
Dysfunctional Family Dynamics

Tenacity – Stoicism – Resourcefulness –
Integrity

PGGm (Paternal Great Grandmother)

>YOUNG WIDOW – Poverty – Lumber Camp Cook
– Gave Up 3 Children – Infinite Loss

Illegitimate Child – 1912- Kept Baby -
PGm (Paternal Grandmother)

Stigma – Grief – Secrets - Relocations –
Reinvention of Self – SURVIVOR

-
4th Generation EPIPHANY

>Traumatic Events – PTSD – Chronic Illness – Loss
of Health, Career, Income, Home, Identity...

>Reliving Infinite Losses of Ancestors

Wheelbarrow:

THERAPY; Seeds of Change; THANK YOU
PROVIDENCE

Tree trunk: (From bottom left to top)

FEAR, NEVER GOOD ENOUGH, INSECURITY,
FIERCE INDEPENDENCE, STRENGTH, COURAGE,
RESILIENCE, TRANSCENDENCE

Branches:

Left side of tree/bare branches: Denial, Isolation,
Disassociation, SILENCE, Suppressed Emotions,
Dissonance

Right side of tree/healthy branches: Introspection, Awareness, Grounding, Adaptation, Self-Care, Abundance, Reframing, Integration, VOICE

Michael Poss

Barn Wheel Fence, 2022

Photographic print

6 x 9" in 11 x 14" frame

Description By: Megan Bent

A photograph of a fence in front of a white barn house with a silo. The fence is in the foreground at a diagonal angle. The fence moves from the very right of the image back into the distance slightly and out the left side of the frame. On the bottom left, there is a little bit of dirt road. The fence is created out of many rusted wheels.

The wheels are of different sizes and are a mosaic. On the very right is one large wheel spanning the height of the fence, the rest of the fence is many different-sized wheels stacked on top of each other. Shadows from the wheels are cast onto the

visible patch of dirt road. Due to the vantage point, some of the wheels cover the barn house in the background. Behind the barn and the fence is a row of tall green pine trees and a blue sky.

Michael Poss

Fire Dancer, 2023

Photographic print

6 x 9" in 11 x 14" frame

Description by Megan Bent

A photograph taken at night. There are swirls of orange light in the middle of the image. They are created by fire. The flames spinning form perfect circles of bright light and then orange-red waves of embers spiral outwards. Where the embers meet the ground illuminates the sandy landscape.

The waves and arcs of embers are very condensed near the center and they spiral out in every direction. There are numerous lines from embers going from the circles out to the left side of the image. Some embers go up the top of the frame and then arc downwards into the foreground.

There are many small ember spirals to the right of the circles, they do not have large arcs and fall to the ground near the circles. There are a few longer arcs of embers that fly out of the right side of the frame.

In the foreground where the embers touch the ground, there are sparks from that contact. In the area where the embers are landing, the sandy ground is illuminated in red.

Paul Betz

***Majestic Blue*, 2023**

Photographic print

8 x 10" matted in 11 x 14" frame

Description by Emily Tironi

Majestic Blue is an 8" x 10" horizontal color photograph in a silver frame. It features two sailboats on a body of water. The bottom third of the image is water shrouded by cloud cover with many tiny ripples on the surface. One sailboat is in the middle of the composition and one to the right.

Above the boats is an expansive sky with large gray and white clouds. Some sunlight streams through the clouds. Over the boats, there are gray streaks of *virga*, precipitation that has fallen from the clouds but doesn't touch the ground.

The virga is most prominent over the boat and the middle and extends to the boat on the right of the image. There are lighter gray streaks of virga over the right side of the image. On the left side, the clouds break and there is sunshine. In the background, a distant mountain range is visible, most prominently on the left and somewhat hidden behind the virga in the rest of the composition. Both sailboats are in shadow and neither have their sails up. The rolling clouds lead back into the image. At the top, they are very gray and stormy, in the middle there is a break and sunlight illuminates the clouds where the virga is falling, and beyond that is gray and hazy.

Persephone Ringgenberg

Hair Suspension, 2023

**4 5 x 7" photos, bicycle tire, purple twinkle lights
20" in diameter**

Description by Megan Bent

The mixed-media photo collage has a large silver bicycle wheel as a background. The wheel has no tire tube. It is a silver metal wheel with crisscrossing spokes and purple twinkle lights. Affixed to the wheel are 4 small photographs in black frames. Each image is of an acrobat hanging by their hair in a bun. The acrobat sways through the air and each photo captures them in a different part of their pendulum path.

The frames are placed at 12, 3, 6, and 9 if the wheel is a clock face. Each frame is slightly askew enhancing the movement in the images. The acrobat is wearing a red leotard with a short flowy skirt. Behind them is a clear blue sky, some red and white triangle banners, and the tops of circus tents below on the ground. Moving from 12 around

the clock, the acrobat is in the sky at a 45-degree angle arms resting in front of their chest, next image they are close to the left side of the frame, back to the camera arms out at their side, then they are out in the air at a 45-degree angle again, arms out at their side and one leg raised in a high knee. In the last image, the acrobat is closer to the left side of the image, their legs are tucked up and arms crossed so their body is more rounded. The banner of red and white triangles runs parallel to them on the left side.

Sarah Metcalf

Cycles of Circles in Nature, 2023

Mixed media acrylic and oil pastels

17 x 14" framed

Description by Megan Bent

A horizontal mixed-media piece with a red/orange background. In the middle and right side, there are swaths of turquoise. In the abstract composition, there are large circles outlined in white and filled in with white or pink. Detailed throughout the composition are tiny dots of purple, gold, maroon,

and turquoise. These clusters of tiny dots are reminiscent of honeycomb structures.

The right side of the composition is more orange with accents of turquoise. It is absent of tiny dots and has larger circles of white and pink floating through the composition. Some circles are filled in completely, others have scribbled lines filling them in revealing parts of the background.

In the top middle, the background is red with a few medium-sized white and pink circles. The bottom middle has small dots purple in circular clusters and numerous sprawling tiny blue circles. The blue circles only have an outline, the middle is the red/orange background. An arc of medium pink and white circles moves through the turquoise dots.

The left side has one large circle outlined in white and pink with a red/orange middle. Around it are clusters of circles outlined in turquoise. The very bottom left has maroon clusters of small dots. The top right corner has gold/copper and purple dot

clusters. The left side also has three medium black dots in an arc to the right of the large circle.

Scott Brodie

War, the Battle with Autism, 2023

Acrylic on canvas

11 x 14" framed

Description by Sydney Daniels

The Battle with Autism is an 11" by 14" horizontal mixed media piece combining elements of acrylic painting and print of typed poetry. The work is set on a background of various hues of warm red with a varying gradient. The left and right sides of the piece each feature a tree, painted in a muted pink color.

The center of the piece is a white rectangle, inside this rectangle is a smaller white rectangle as can be visible from its brighter hue and raised edges. The smaller white rectangle features black text in a typed font, a poem titled War. The poem reads:

“Battles for freedom require great effort.
Lives torn and ripped apart,
by the force of the struggle.
Victories accomplished,
and celebration of success.
Autism struggle prevents normalcy,
and demands massive energy just to be.
Family, friends, and supporters,
pulled, shoved aside at times,
unfortunate bystanders of my life.
Intelligence glowing through my typing,
bright light of the dawn of communication.”

The background of the piece is painted in a monochromatic fashion with no clear pattern or gradient in the shades. The brushstrokes are visible throughout the background. The darkest shades are a deep, vibrant red and are located in the left side, upper left-hand corner, and lower right-hand corner of the piece. The lighter shades are closer to a pale pink color and can be seen in the upper middle and upper right-hand corner.

There are two trees painted in this piece, they are located to the left and right of the white rectangle

in the center, extending from the bottom of the piece to just above the top of the white rectangle. They are painted in one shade of a muted pink color. They each have a long skinny trunk that blends into a circular top of round bushy leaves. The middle of the trunks feature a thin, vertical, oval hole revealing the red background color.

Taylor Galgay

Yellow Jacket Enjoying an Apple, 2012

Photographic print

16 x 20" matted in 20 x 24" frame

Description by Emily Tironi

Yellow Jacket Enjoying an Apple is a close-up landscape color photograph of an apple in a tree. The background contains green leaves and branches in soft focus with interplays of light and shadow. In the foreground, the red apple is right of center. A large, misshapen chunk is taken out of it. A wasp with distinct black and yellow stripes and other features like legs, wings and antennae is found in the missing chunk.

In the background, a soft-focus branch arcs from the left side of the image coming more in focus where the branches connect to the apple. The inside of the apple is browning while the skin outlining the hole of the missing chunk is wilted. The wasp sits toward the bottom right of the apple hole. It faces downward toward the bottom right of the image. At the top right, blue sky is visible beyond the greenery.

Willow Bascom

Lupus Wolves, 2019

Sharpie and sticky jewels on paper

20 x 20" framed

Description by Megan Bent

A mandala-style drawing made with Sharpie markers and adorned with sticky jewels. The background is a large greenish/gold circle with rippling edges. In the center is a black hole with small green and blue flower petals coming out of it. The black is adorned with sticker jewels.

Radiating around the blue and green flower petals in a circle, are 6 large wolf heads with gray, tan, red, and brown fur. Small depictions of birds, butterflies, mushrooms, and insects are interspersed in the green/gold background.

Some wolves are howling, some are baring their teeth, and one is calm. If the mandala was a clockface, the wolves are positioned at 12, 2, 4, 6, 8, and 10. Many of the butterflies have red and black accent colors. Among the insects are moths in earth tones, yellow jackets, wasps, mosquitoes, ladybugs, and dragonflies. In the top right is a small green and white hummingbird.