



Audio Descriptions

Selected Artwork

Engage

About VSA Vermont

VSA Vermont is a statewide **nonprofit devoted to making the world of the arts accessible to Vermonters of all abilities.**

About Engage

Engage has importance to artists, audiences and venues across Vermont. **It introduces accessibility features** in museum and gallery settings to visitors and gallery staff. **It offers professional development to artists.**

Best of all, **it brings people with and without disabilities together** to the experience of art.

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Artist: Amanda Baggs

Described by:

Elizabeth Wilcox

Title:

Wiggling Toes at Night

Medium: Acrylic on paper

Baggs, Wiggling Toes at Night

Description: The **background** of this 28-inches tall by 18 inches wide painting **has a midnight blue, starry night sky** painted in dark and rich colors, deep blues, black, greens and purple. The acrylic **paint is generously applied with bold wisp like strokes** of the brush.

On the right side of the picture, about a third of the way down from the upper corner of the frame **is a small, bright, round, white moon.**

Continued on next page

Wiggling Toes at Night, **continued**

A band of baby blue encircles this white moon and gives it a soft but bright glow. **It gives** the moon an essence of **an iridescent orb of misty light.**

Intermittent specks of white peek through the painting's dark blue sky, **giving a sense of stars or distant planets** and being in space.

In this celestial setting, a human form, **a woman's body is seen floating** within the painting at the bottom left half of the work.

Her figure is shapely and comprised of the same palette of color as the sky. **She is sitting with her back to the moon and her legs fully outstretched.**

Her torso twists slightly to the right, and is supported by her left arm and hand, which are firmly planted behind her. **Her right arm is raised** in a dance like pose, **as it reaches up, it curves slightly.**

Continued on next page

Wiggling Toes at Night, **continued**

Her form is made up of large swirling brush strokes, similar in style with the night sky. Yet within this body, and its splashes of color, blues, greens, reds and purples, there is yellow.

Yellow wisps outline the side of the face and the figure's body. The yellow is painted closest to the moon's exposure, giving the appearance that **maybe it's the moon's light which reveals the woman's internal golden yellow glow.**

Artist: Belle Baker

Described by:

Michele Bailey

Title: Deep Blue

Medium: rock, glass, wood

Belle Baker, **Deep Blue**

Description: This work, titled “Deep Blue,” is 18 ½ inches wide by 14 inches high and is 2 inches deep. **It is made of wood, mirror, painted rock, lights, miscellaneous plastic fish and plant form items.**

The work is a rectangular shaped box representing a tropical fish environment, **similar to a fish tank.** **The interior edges of the box have been painted in ocean blues and blacks, and are bordered with tiny blue lights** that shine a watery blue light onto the scene.

The viewer's primary focus is drawn to the largest fish near the center of the box.

This pastel colored fish is painted on rock and is facing right. **Its belly, sides, and fins are a bright yellow and its sides are orange and blue.**

Suspended above the large fish from clear fishing lines **are two other smaller fish** also made from painted rock. **One is a yellow-orange color** with thick black vertical stripes extending from its head to tail. **The other is much smaller, and has a green belly and top,** with a white and yellow dotted side.

Continued on the next page

Deep Blue, **continued**

On the bottom right side of the box
are two tiny orange plastic fish
with black tiger-like angled stripes extending
from the top of their prominent fins down their
sides.

These fish are about the size of a quarter,
and are swimming in the opposite direction of
the central fish.

On the bottom of the box one can
see a scattering of white, brown
and purple sea shells of varying
sizes, shapes and varieties.

There is a small yellow and orange plastic turtle in the bottom left corner too, **and a gray plastic stingray fish** in the right corner.

The fish are swimming among various plastic coral plants including lace-like coral and long leafy green plants.

Artist: Beth Barndt

Described by:

Janet Van Fleet

Title: Blue Pods

Medium: collage

Beth Barndt, **Blue Pods**

Description: This small collage by Beth Barndt is 7 inches tall by 5 and a half inches wide.

In the bottom two-thirds of the image, against a dark background, the **mottled grey, light blue and tan stems of about twenty plants wriggle upward**, with half of the stems terminating in fan-shaped fronds.

Continued on next page

Blue Pods, **continued**

Directly above, **the upper third of the collage is divided by dark lines**, of about the same thickness as the plant stems, into a grid of squares, with two horizontal lines and three upright lines that stop half an inch from the top.

The mottled colors in the top area are continuous with those on the bottom, with the addition of a band of grey-green across the top, above the uppermost horizontal band.

The surface appearance of the entire piece **has a crinkly quality**, as might occur from balling up a piece of paper and then smoothing it out flat again.

Well-camouflaged near the edge of the right side, **a black and white caterpillar clings to one of the undulating stems.**

Artist: Joel Bertelson

Described by:

Janet Van Fleet

Title: Untitled

Medium: Marker on paper

Joel Bertelson, **Untitled**

Description: The colors in this piece, which is 15 inches tall and 22 inches wide, are intensely pigmented in clear, jewel-like colors that include turquoise, three different shades of green, a subtle lichen shade, lime green and a deep forest green, along with rust, golden yellow, orange, purple, and violet.

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Untitled, **continued**

The entire surface is covered with small, precise areas of color in loose, abstract, geometric shapes. The effect is **similar to a pieced quilt**, with rectangular and square blocks, each containing smaller areas of geometric shapes.

For example, **in the upper right-hand quadrant** we find **a tall, rectangular block** that is **subdivided into 8 squares**, each of which **has a circle in the center.**

The squares are gold, rust, turquoise or brown, and **the circles inside are turquoise or dark green.**

Continued on the next page

Untitled, **continued**

One of the happy opportunities created by such an arrangement of geometric spaces **is to produce an optical effect of looking down on, say, a city** from an angle, **with the circles representing the tops of smokestacks** or water towers, and the **small parallelograms** running underneath some of the larger rectangular blocks **appearing as the sides of buildings,** in perspective from above, as they descend down to a street.

Artist: Edward Burke

Described by:

Michele Bailey

Title: Let's Get Back

Medium: photograph

Edward Burke, **Let's Get Back**

Description: This photograph by Edward Burke is framed at 10 ½ inches tall and 8 ½ inches wide.

The work is titled “Let’s Get Back,” and **is a picture of a forest green, horizontal wooden sign boldly cutting through the center of the image. The post** holding the sign **is at the far left** of the photo.

On the sign is printed the word **NATURE** in bold white all-capital letters.

Continued on the next page

Let's Get Back, **continued**

The sign takes up nearly half of the page, cutting across a forest of trees and underbrush behind it.

The tree branches above the sign are mostly bare with lots of yellowish, red buds beginning to emerge out of the bare branches. Below the sign, the underbrush of thinner, younger trees is thicker with leaves of yellows and light greens.

The sky behind the trees is a light blue filtered with a layer of high thin white clouds.

Artist: Ted Chafee

Described by:

Elizabeth Wilcox

Title: Emerald of Ocean

Medium: watercolor

Ted Chafee, **Emerald of Ocean**

Description: This is a **seaside watercolor scene**, 18 inches tall by 24 inches wide, entitled “Emerald of the Ocean.”

The focal point of this work is a side view of a Puffin bird with wings extended up and behind its body.

The wings are formed by shapes of different **hues of gray and black** assembled in such a way **to give the texture and form of ruffled feathers.**

The Puffin is standing on a light sandy-like beach at the edge of the ocean atop what seems to be a raised mound of sand.

Thin lines of blue with variation of shape **give an impression of rocks** and gravel **mixed in with the soft, light colored sand.**

Light watercolors in blue, green, grey, and black **define the bird's head, neck and body,** and **distinct orange and black hues color its beak and feet.**

Continued on next page

Emerald of Ocean, **continued**

Brushstrokes outlined in **light hues** on the bird's white breast **imply feathers**.

This setting of ocean, sky, and bird is more of a wash with see thru colors and **the atmosphere is bright and sunny**. There is **no detection of shadows**.

A slight layering of variation of **blues and greens** give the background a **wave like, beach feeling** that extends beyond the bird's figure.

Artist: Steve Chase

Described by:

Janet Van Fleet

Title: Dr. John

Medium: oil pastel

Steve Chase, **Dr. John**

Description: “Dr. John,” by Steve Chase is an oil pastel, 24 inches tall by 18 inches wide.

This portrait is executed in the style called Cubism, in which the surfaces of objects are depicted as geometrical planes. The artist has applied the oil pastel vigorously and thickly, layering one color over another in many places.

The portrait is of a man, seen from the chest up, wearing a suit jacket and tie. Dr. John’s head and shoulders are shown with many small triangular and rectilinear patches, colored in intense shades of red, green, yellow, and blue.

His almond-shaped eyes are light blue and his right eye looks off to the right, while his left eye looks down. His mouth is a thin, straight line curved slightly downwards, and his chin has small, irregular patches of pink and black.

There are two areas in which a bright yellow predominate. One is the right lapel of Dr. John's jacket, where stripes of yellow are mixed with green lines, and the other is his prominent forehead, where the application of pigment is a bit looser and less hard-edged.

Continued on the next page

Dr. John, **continued**

The bright yellow over his eyebrows
is joined above **by a patch of blue**
and green over his right eye.

Over Dr. John's left eye the artist
has drawn a green downward-pointing
triangle outlined in pink on an irregular red
patch, **perhaps drawing attention**
to the downward-cast eye below.

Artist: Gwendolyn Evans

Described by:

Michelle Bailey

Title: Solitary Communion

Gwendolyn Evans,
Solitary Communion

Description: This piece is by artist Gwendolyn Evans. It is a 14” high x 11” wide. **It is a mixed media piece** titled “Solitary Communion”.

At the bottom of the picture **a figure sits, seen from the back. Both arms are raised** with open palms up **to the sky. Above is a white crescent shaped moon in a black, star speckled sky.**

Continued on next page

Solitary Communion, **continued**

The figure and the moon are bright white and are the most prominent features of the scene – seeming to almost float in the picture. **The moon is in stark contrast to the dark black sky** behind it which is also **speckled with grayish/blue dots** of varying shapes and sizes.

Between the figure and the sky, is an almost cloudlike, midnight purple haze in the sky.

Continued on the next page

Solitary Communion, **continued**

While the painting is relatively flat, **it has a rough** but shallow bumpy **texture, like an orange peel.**

The figure and the moon are slightly raised and protrude out of the scene by about a $\frac{1}{4}$ inch.

The moon is relatively smooth, while **the figure's long hair is represented by shallow inset dashes and holes** that extend halfway down its back. **The work is very tactile** and is bordered by a very thin, flat all-black border.

Artist: Betty Hampel

Described by:

Elizabeth Wilcox

Title: Morgan Horse Barn

Medium: watercolor

Betty Hampel, **Morgan Horse Barn**

Description: This water color rendering is of the **University of Vermont's** historic **Victorian era breeding barn and stable**, titled "Morgan Horse Barn."

The piece is 13 inches tall and 10 inches wide and **depicts a white Morgan Horse Barn**, a big structure that dominates the picture.

Looking more like a Victorian mansion than a barn, **the scene is taken from an earlier time, probably** close to the date of when it was built; **1878-1900**.

The barn has an ornate tower above one of the two stable doors that grace the left and right sides of the building. **On top of that tower is a weather vane** with a horse's body.

Gingerbread like **scrolling decorates the barn's arches and the large windows** of the building.

Inside one of the open stable doors, a man with a cap grooms a horse.
Inside the other stable door, a man is pushing the paneled stable door so it will be completely **open.**

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Morgan Horse Barn, **continued**

On the right side of the Morgan Horse barn is a regal statue of a horse. Two tall, leafy green trees are also on either side of the barn and light green, closely shorn grass surrounds the barn.

In the foreground of the barn, two children are riding past in a horse drawn open wagon wheel carriage. A boy in a yellow straw hat with a red scarf around his neck holds the reins. A younger girl, holding a small dog, sits next to him.

They are following a road that is lined by a wooden post fence and garnished with bushes in muted colors of orange, purple, and light pink.

Artist: Joshua Kobe

Described by:

Kerrie Workman

Title: Blue

Medium: acrylic on paper

Joshua Kobe, **Blue**

Description: “Blue” is a **watercolor composition** with the dimensions of 28 inches tall and 13 inches wide.

The work has four equal quadrants that are formed by the intersection **of many fine blue and green lines that run horizontally and vertically** throughout the whole work.

These lines create little squares and a background texture that looks like mesh. **Most of these lines are painted in the watery tones of greens and blues.**

A faint yellow-gold color runs through the work, which **allows lightness and depth to peer through** the tightly woven intricacy of **the underlying mesh**. **Atop** this mesh **there are four O's, or circles**.

These O's leave strong and near perfect imprints and **look like the artist has traced some circular object**. However, **none** of them **can be seen in their entirety**.

Continued on the next page

Blue, continued

Of the four blue O's in this watercolor, **two are larger** than the other two.

One of the larger O's is outlined in turquoise, and it descends down from top center **like a dipping sun** or an emerging moon.

The bottom right ring of this O **comes into contact with** the top left arc of **another large O which is outlined with navy blue** and **bobs up from the bottom center**.

A natural, proportional relationship exists between these two O's and the contact between them brings a sense of gravity, proportion, and focus to the work's watery environment.

At the far left is a smaller, vertical half-moon shaped O outlined in dark blue. Its upper right side almost, but not quite, touches the far left of the predominant O situated at the top.

At the top right corner, the smallest blue O floats off the paper in a pool of sea green.

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Blue, continued

Less than half of this O is visible,
which makes it **feel more ethereal**
than the others **and provides a**
gentle, harmonic sense of push
and pull **to the overall**
water-colored composition.

Artist: Alexis Kyriak

Described by:

Janet Van Fleet

Title: Matron

Medium: acrylic on canvas

Alexis Kyriak, **Matron**

Description: This acrylic on canvas painting, titled “Matron,” by Alexis Kyriak is 36 inches tall and 24 inches wide.

If you **imagine a diagonal line** going **from the lower left to the upper right** of the canvas, **the area under the diagonal is dominated by a kneeling female nude** in Caucasian skin tones, **turned away from us to her right** in what is called a three-quarter view.

Her knees are nestled into the lower left-hand corner, **and a bright light illuminates the top half of her body**, from her groin to her neck, with a strong highlight on her left shoulder.

The figure's arms are held close to the sides of her body, and while the **breast nearest to us has a nipple** depicted, **her right breast appears almost flat** or featureless.

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Matron, **continued**

Also missing is the figure's head. It looks as though **the artist has painted out the head above the neck with the warm black that forms the background** of the painting.

This warm black fills the spaces that are not defined by the lit figure, and **softly spilling out from where the upper half of the face might go,** is a **soft-edged, descending cloud of a purple-black color.**

The piece's use of contrast, Caucasian flesh-tones with deep black-purple, provides and **creates a solid but also soft relationship between the figure and the space it occupies.**

Artist: Alexis Kyriak

Described by:

Janet Van Fleet

Title: Rainforest Nude

Medium: acrylic on canvas

Alexis Kyriak, **Rainforest Nude**

Description: Alexis Kyriak's acrylic on canvas painting, "Rainforest Nude," is **36 inches tall and 24 inches wide.**

There is a soft-edged quality to the paint in this piece, **combined with a clarity and intensity of pigment** that is reminiscent of pastel.

In the upper half of the painting is a female figure, shown from the waist up in Caucasian flesh tones.

Her face, looking left, is rounded but featureless, except for an ear and a mass of frizzy brown hair falling over, and obscuring, her right shoulder and breast.

Above, and perhaps **intertwined with the hair, hangs a branch** with leaves illuminated from behind.

On the right, **her shoulder and arm suddenly terminate** in a rounded black shape.

Continued on the next page

Rainforest Nude, **continued**

The breast next to the truncated arm has a red nipple covered by a dark shadow that continues on the underside of the breast.

Sweeping up from a forest-green triangle in the lower left half of the painting **is a series of lines**, each larger at the bottom and narrower at the top, **that suggests the trailing edge of a bird's wing or the pleats or gatherings of a skirt**, with the smaller ends **stopping in a dark space** between the shadowed breast and the stump of the figure's left arm.

Artist: Brad Mckirryher III

Described by:

Kerrie Workman

Title:

For Strength and Vision

Medium: ball point pen

Mckirryher, **For Strength and Vision**

Description: Brad Mckirryher's drawing is 10 inches tall and 8 inches wide.

This ballpoint ink drawing is a stark, black-and-white depiction of a Native American man, a lone figure that stands firmly on prairie land wearing a breech cloth made from hide. The land around him has dark patches of grass and rough protrusions of brush sticking up.

This lone figure stands with his back to us. On his back, a circular shield has feathers radiating out from all sides.

There is also a feather in his hair.

He faces a tall, thin pole that is on the right of drawing.

The very slight tilting of the man's torso to the right reveals he is connected to the pole by two long ropes. Two ropes emanate from the center of the man's chest and come together in front of him to form a single rope. This rope connects to the pole.

Continued on the next page

For Strength and Vision, **continued**

The solitary figure standing firmly on the prairie in connection to a tree **conveys the sacredness of an individual's willingness to search for deeper relationship to nature.**

This drawing is an interpretation of a photograph by Edward Curtis and is named "For Strength and Vision."

Artist: William G. Morgan

Described by:

Michele Bailey

Title:

Middle Road to Plainfield

Medium: photograph

Morgan, **Middle Road to Plainfield**

Description: The image is a color photograph, **16 ¼ inches wide and 13 ¼ inches tall**. It is by the artist Bill Morgan and is entitled “Middle Road to Plainfield”.

The scene is of a Vermont country road in winter. The photograph is taken from the perspective of a viewer who might be standing on the right side of the road, looking at a tiny oncoming truck in the far distance.

The dirty brown and white snow covered road emerges from the bottom left of the photograph and moves up toward the right but then it gently curves back again toward the lower middle of the left half of the image, making the road seem long.

Just before the road disappears from sight a tiny truck is seen traveling on the road. There is a light layer of snow on the ground, like frosting on a cupcake, and the road is bordered by trees of various heights.

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Middle Road to Plainfield, **continued**

With the exception of a few needled pine trees, **the trees do not have leaves. The exposed branches have a light layer of snow** on their tops.

In the far distance **farm fields and rolling hills are scattered with red barns**, rooftops, and houses. **On the left**, about $\frac{1}{4}$ of the way up the image **are two long red barns with silver roofs.**

The barns run parallel to one another and **parallel to the edge of the road.**

They sit **at the edge of a field** where **there is still some signs of brown winter grass and shrubs** poking through the snow.

Most prominent in the image, **taking up about half of the top of the photo,** is the bright **yellow sunlit sky rising off the horizon.** **The horizon is a dark brown, white and green mesh of a mountain range of trees and snow capped peaks.**

The yellow, red and orange **colors in the sky are brightest as they outline a layer of light gray clouds.**

The long thin **layers of clouds appear to rest on the rolling mountain tops.**

The **intense yellow light begins to soften in tone as it fills the top of the photo.**

Artist:

Lyna Lou Nordstrum

Described by:

Janet Van Fleet

Title: Fragile Earth Theory

Medium: collagraph

Nordstrum, **Fragile Earth Theory**

Description: “Fragile Earth Theory” is the title of Lyna Lou Nordstrum’s **12.25 by 29.25 inch** collagraph.

To create a collagraph print, an artist begins by gluing paper, cardboard, string, or other kinds of collage materials to a rigid surface.

Later, **ink or paint is applied** to the collaged elements, **and the whole piece is printed by pressing paper onto the surface** by hand, with a roller, or by putting it through a press.

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Fragile Earth Theory, **continued**

Fragile Earth Theory is divided into three main sections. **At the top, we see a series of diagonal black parallel lines sloping down** on the right that **might have been made with the corrugations of cardboard.**

Beneath this section **is a larger, flat-bottomed section** in subtle shades of brown, tan, and grey **that suggests the grain of wood or stone.**

The eye is drawn to the lower right hand corner of this section, where the arc of an oval shaped space has been cut out, with part of a textured egg-shaped object nestling in the space created. This egg-shaped piece may be intruding into the space, frozen in place, or exiting.

Just as the title, “Fragile Earth Theory,” may refer to plate tectonics and geology, it could also, through the flexible possibilities for interpretation that art offers, describe the shifting layers of our own interior geology.

Artist: Dawn O'Connell

Described by:

Elizabeth Wilcox

Title:

Life Beyond Fences

Medium: photograph

Dawn O'Connell, **Life Beyond Fences**

Description: This is a black and white landscape photograph titled "Life Beyond Fences." The work is **15 ½ inches tall and 19 ½ inches wide.**

Horizontally slicing through the photo are five lines of barbed wire which are situated in the foreground of the work. Below the bottom line of wire, a grassy ground lies, shaggy and uncut with tall, woody weeds poking up from here and there.

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Life Beyond Fences, **continued**

A skeleton-like remnant of a **Queen Anne's lace flower is in the bottom left** hand corner of the frame.

Looming behind the barbed wire **is a tall leafless tree. This bare tree is straight, with a matched set of branches on either side.** The outline of **the tree's shape is somewhat blurred**, as though you are at some distance from it.

The background is a solid grey plane and **nothing but grey is seen behind the tree.**

Artist: Heidi Pfau

Described by: Heidi Pfau

Title:

The Morning's Kindness

Medium: Photograph

Heidi Pfau, **The Morning's Kindness**

Description: A thin band of white snow forms the bottom edge of this photograph, titled "The Morning's Kindness," which is **16 ½ inches tall and 20 ½ inches wide.**

This band of **white snow curves along the ground almost undetectably**, and gives the photograph a soft but very bright ground covering.

A darker layer of shadows rests like a mist on top of this band of snow, and through the play of light and shadow, a forest appears.

As the light's shadows rise toward the top of the photograph, a pale orange and pink sky becomes visible.

Trees are standing in varying heights. **Several thin trunks reach** beyond the top of the shadows **all the way past the top edge of the photograph.**

At the bottom left of the photograph, **there is a small, dark-green colored shed with a snow-covered roof and a double-paned window. A line of small, blurred prayer flags hangs from the roof's edge.**

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The Morning's Kindness, **continued**

This is the only structure visible in this winter landscape. **Its small, square-shape brings a slight form or focus into the scene, which is heavily defined by blends and blurs** of light and the imprecise edges of the forest.

Toward the top of the photograph, **the light fades** into a textured white cap at the top edge, and **it is as if the light on the top almost balances the curved layer of snow on the ground.**

Without distinct boundaries, the natural images in this photograph, trees, sky, ground, shed, seem as if they were somehow smudged into the fading sunrise colors of the morning sky, as if they were all emerging from the photograph's faint light.

Artist: Sarah Robinson

Described by:

Elizabeth Wilcox

Title: Portal

Medium: Photograph

Sarah Robinson, **Portal**

Description: This is a close up, color photograph titled “Portal.” It is 8 inches tall and 10 inches wide. The photograph is one of an ornate door knob on a thickly painted rustic door.

The rustic door is painted with a glossy black paint that has sheen as the sunlight directly hits it, exposing the heavy grain of the wood underneath. The door knob is made of a textured brass or copper and has orange-golden overtones.

Continued on the next page

Portal, **continued**

The intricate design of **the knob is molded into the shape of a hexagon**, divided equally into six lines that meet at the center where there is a smaller hexagon. **In the middle of this hexagon is a molded raised star.**

The whole of the knob pattern is a fanciful ornamentation etched with patina, a green like film that follows along the grooves and lines. **The back plate of the knob has a filigree pattern**, whimsical and feather like, **similar to the ears of a horned owl.**

Three-fourths of **the “Portal” door from left to right is comprised of a horizontal grained piece of wood.**

The right one- fourth of the door is a vertical piece of wood, with a hollow keyhole, and **below the keyhole, an old nail head has been painted over.**

The vertical piece appears shaded from the sun. Below the knob, a small shadow is formed from the sun shining down on the knob.

Artist: Gidon Staff

Described by:

Janet Van Fleet

Title: Blockhead

Medium:

colored pencil and ink

Gidon Staff, **Blockhead**

Description: A man stares out from this 10 inch tall and 13 inch wide ink and colored pencil drawing entitled “Blockhead,” by Gidon Staff.

His thin face is articulated by fine lines that sculpt high cheekbones, a drooping mustache, and a straight, unsmiling mouth.

In the center of the drawing are two large, intense eyes. The iris and pupils, colored a pale blue, float above the whites of his eyes.

Continued on the next page

Blockhead, **continued**

Over those eyes, **his head is filled with many small, sketchy rectangles**, some shaded with parallel lines, and others colored delicately with blue, pink, or purple.

The area behind the rectangles is green, filled in with vertical strokes, **like blades of grass**, and creates **a roughly oval outline of the top of his head**.

On either side of the head, suggesting **possibly large pieces of jewelry**, or the earpieces of a helmet, are shapes created **with angular edges and curved claw-like shapes** that **terminate in sharp points**.

On the left, this structure extends from his mouth almost to the top of his head, following the contours of his head. By contrast, the structure on the right emerges from just above his eye, where the top of his ear would be.

Continued on the next page

Blockhead, **continued**

From a downward-facing purple hook, **two clumps of** loosely attached **geometric shapes** **dangle** down **to his sloping shoulder**, next to a **pink collar** and two **buttons**.

Artist: Gidon Staff

Described by:

Janet Van Fleet

Label Information: Angel

Medium:

Colored pencil and ink

Gidon Staff, **Angel**

Description: “**Angel,**” a pen and colored pencil drawing by Gidon Staff is **8 inches wide and 12 inches tall.**

It shows a figure rising up diagonally toward the upper left hand corner of the paper. Its undulating arms, or perhaps wings, extend out on both sides, and terminate in delicate points, like foxtails.

The rest of the body and head, arrayed along the diagonal, **are all of about the same thickness, starting** at top left **with a pink pom-pom** attached to upswept hair, or a tall hat, **followed by a long, angular face** with upward-cast blue eyes and prominent cheekbones.

Continuing down the body, **a pink bodice** with three large buttons, **followed by a flapping pink skirt** that **wafts** away into the lower right hand corner.

There is a delicacy and subtlety in the **light, sweeping lines and airy coloring** of this piece that is **in sympathy with the ethereal subject** of a figure rising up.

Artist: Mark Utter

Described by:

Kerrie Workman

Title: Untitled

Medium:

mixed media on paper

Mark Utter, **Untitled**

Description: Three panes of contrasting colors are set in motion by Mark Utter's lively, repetitive brushwork in this untitled work that is 18 inches tall and 24 inches wide.

In this abstract, mixed media work, **a bright column of lilac paint bursts up energetically from the bottom center.**

The intensity of **the lilac gets thinner** as it moves toward the top, **where it begins to lean slightly to the right, conjuring up the sense of a strong wind** that eventually dissipates.

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Untitled, **continued**

The pane of color to the left of the lilac patch **starts out thick** and rich at the bottom, and **is filled with dark blues, black, and deep purples. Brushstrokes of green and turquoise** are interspersed at the top of this pane of colors.

A few of these **turquoise brushstrokes whip across** the central column of lilac and **then enter into the third pane** of color at the right, in which fiery **red-orange** and dark **blue** predominate. **There is a momentum across each vibrantly colorful third of this work.**

Utter's brushwork has **patterned the whole work with a repeating overlay of one or two-inch squares**, shapes which create a consistent, subtle surface texture. As a final layer of the painting, **these squares are like a net** that has been grafted onto the overall composition.

Artist: Emma Walker

Described by:

Elizabeth Wilcox

Title: 12/27/2002

Medium:

Pen and ink on mat board

Emma Walker, **12/27/2002**

Description: This is a pen and ink work on a mat board, which **takes its name from a date**, “12/27/2002.” This work is 11 inches tall and 8 inches across.

It is black and white with various shades of lightness and darkness. At first, **giving overall structure to the piece**, you recognize **the general shape of a rectangle** that instead of being traditionally shaped, **is cinched in the middle, similar to an hour glass shaped torso.**

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12/27/2002 **continued**

There are no straight lines in this work.
The cinched shape is filled with and formed from countless small, medium, and large **spirals** that are **created from the dark and light dots.**

These **spiral swirls define and fill the entire cinched-rectangular shape.**
Each swirl is similar to the shape of a rounded snail or conch-shape.

The black and white swirls that form the shape **give the effect similar to mirror imaging**; the top half perfectly reflecting the bottom half.

Some of the swirls have a wider space between them, which gives this spiral-filled piece a sense of aliveness, like the swarming of a hive.

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