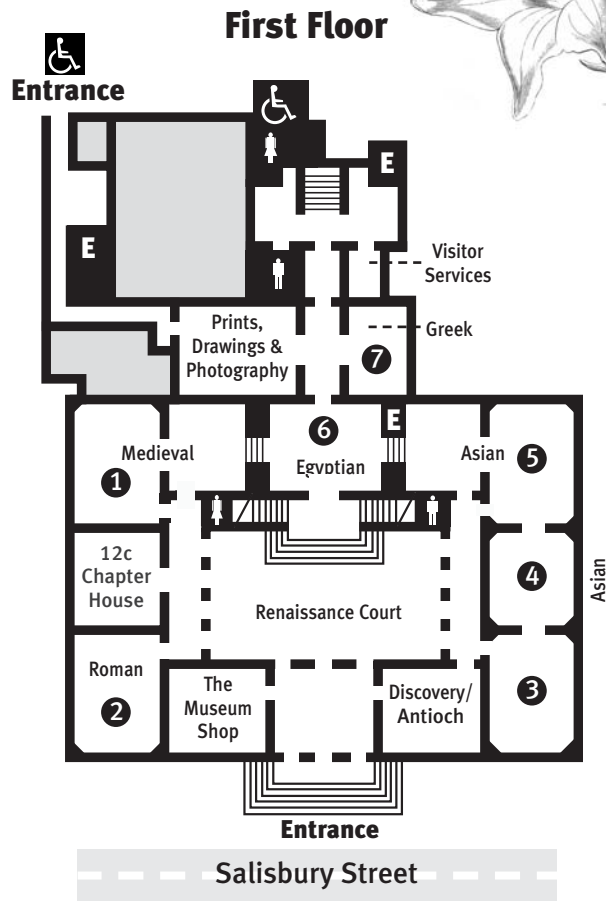


# Flora IN WINTER

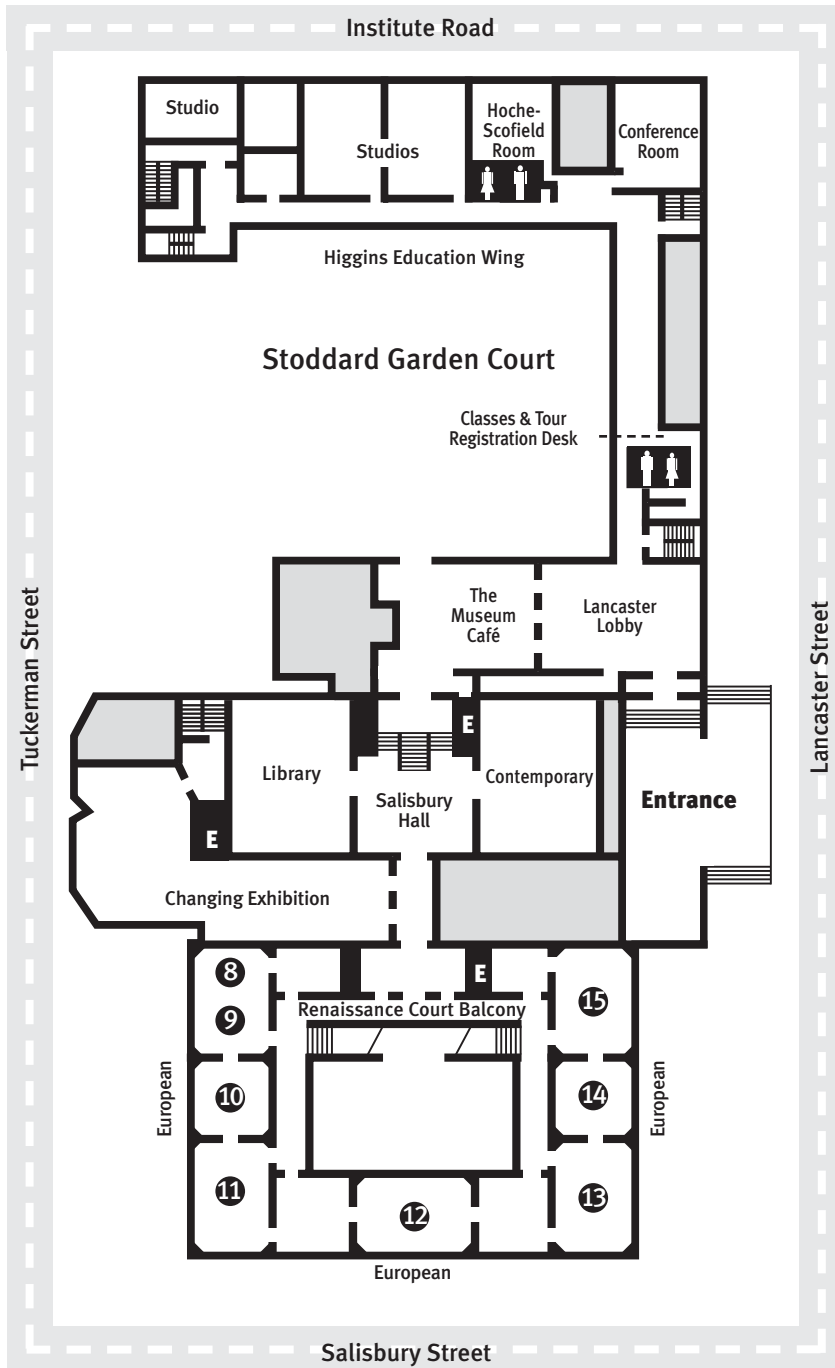
February 3-6, 2005



## FLORAL DESIGNS IN THE GALLERIES

- 1** *Crucifixion with the Virgin and St. John*, Spanish, **Kim Cutler**, Worcester Garden Club  
*This arrangement relies on color, form, and Christian symbolism to interpret the artwork. The red flowers symbolize the blood Christ shed, and the curly willow the crown of thorns and the bitterness of Christ's suffering. The pomegranates are a traditional symbol of eternal life. The three white lilies indicate the trinity, purity of spirit, and new life through resurrection. The cruciform design mirrors the form of the sculpture and becomes a second cross.*
- 2** *Cinerary Urn*, Etruscan, **Thelma H. Shoneman**, Acton Garden Club  
*I selected the Cinerary Urn because of my fascination for symbolism in the figures and designs found in ancient sculpture. The challenge of telling the story of the sculpture through the meanings of the flowers, as well as the shape, texture and color, enables me to study the art object while creating an interpretive floral design.*
- 3** *Sardula, architectural fragment*, Indian, **Ulrike Lies/Arlene Sjosten**, Worcester Garden Club  
*The design, texture, color and subject matter are both appealing and challenging to us.*
- 4** *Ancient Shores and Distant Peaks*, Ike Taiga, Japanese, **Ruth C. Crocker**, Cambridge Plant and Garden Club and North Shore Garden Club  
*This seemingly free yet highly structured ink painting epitomizes the Japanese understanding and appreciation of space. Varying points of view—peering down at the lower portion of the painting, perceiving the middle section more or less at eye level, but then peering up at the top—create a sense of perspective. The delicate restraint exercised by the artist is inspirational.*
- 5** *Head of Buddha*, Chinese, **Betty Call**, Stow Garden Club  
*The expression of serene happiness on this Buddha from the Northern Wei Dynasty, which was the longest most powerful dynasty in Chinese history, expresses his satisfaction and enlightenment. The Wei dynasty unified Northern China and the emperor was seen as a living incarnation of the ruling Buddha. The arts were encouraged during this period. My floral design will interpret not only the strength of the dynasty but the strength that comes from achieving internal happiness.*
- 6** *The Royal Descendant, Hetepheres*, Egyptian, **Jacqueline P. Hauser**, Sudbury Garden Club  
*The statue of Hetepheres was the choice I made because of the story it told to me. She must have been a beautiful woman who loved her family. In my mind's eye, I visualize a lovely face and have attempted to portray this in my floral design.*
- 7** *Storage Jar, Amphora*, Greek, **Mary Lord**, Weston Garden Club and Garden Club of Dublin, NH  
*One thinks of the dynamic symmetry underlying Greek art. The power and restrained beauty of the amphora's form is contrasted with the dynamic energy of the spirited story and procession of Olympian figures (Hermes, Leto, Apollo, Artemis, Dionysos) that swirl round to animate the surface. Complex rhythms of the figurative painting are juxtaposed with the solid symmetry of the potter's form and the decorative bands of natural motifs. The figures seem to come to life as you imagine their imbibing the contents of the amphora, whether refreshing water or wine.*

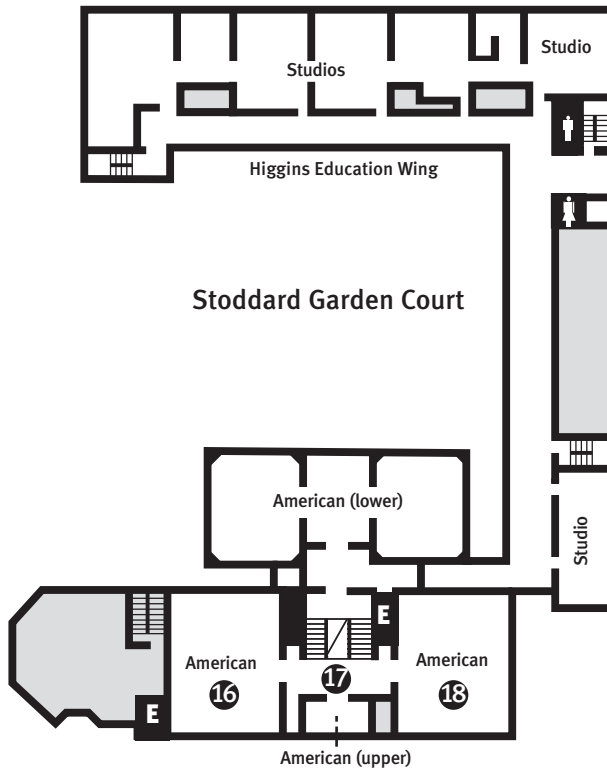
## Second Floor



## FLORAL DESIGNS IN THE GALLERIES

- 8 **Peasant Girl (Floda Kullan)**, Anders Zorn, Swedish, **Mary F. Fletcher**, Worcester Garden Club  
*Being of Scandinavian descent, I thought it would be fun to interpret a painting by a Swedish artist. The curve of the peasant girl's arm caught my attention immediately and gave me a sense of the form my arrangement would take. The lively, bright colors are appealing especially as juxtaposed to the tranquil countenance of the girl, giving one a feeling of calmness and peace as well.*
- 9 **The Brooding Woman**, Paul Gauguin, French, **Katharine Michie**, Worcester Garden Club  
*Paul Gauguin's primitive, innocent beauties, like flowers, are both sources and receptacles of light. His simple forms and telling stories attract my creative side. Are the woman's thoughts about the man on the horse outside? His role is so important to both the mood and the design of this fabulous painting. It seems to naturally translate into flowers.*
- 10 **The Dance**, Jean-Baptiste Pater, French, **Sally E. Jablonski**  
*What inspired me most about this painting is the moment in time. Everyone seems to be involved in life, chatting, conversing, flirting and observing. The colors are bright, the people are lively and seem totally involved in "The Dance". I wanted to capture the exuberance of the day.*
- 11 **The Shipwreck**, Hubert Robert, French, **Susan B. Dewey/Frani Dewey**, Worcester Garden Club  
*The sheer scale of "Shipwreck" called for a dramatic floral design. We hoped to capture Robert's grand painting by using materials and plants that convey man's sometimes fragile connection to the power and beauty of unpredictable nature.*
- 12 **The Toper/Smiling Young Man Squeezing Grapes**, Gerrit van Honthorst, Dutch, **Lois Frampton/Deborah MacKenzie**, The Garden Club of Harvard  
*This arrangement is intended to capture the rich deep colors and the sensuous mood of the portrait—a tipsy young Dionysos caressing grapes, the source of his ecstasy.*
- 13 **Antonio Montalvo's Wife, and One of His Sons**, Follower of Bronzino, Italian, **Penelope Decker**, Sudbury Garden Club  
*There is a quiet power that exudes from this painting. I have chosen palm spathes to echo the strength of the mother. Her arms encircle the child protectively, just as the palm spathes envelope the cymbidium orchid, which represents her son.*
- 14 **Saint John the Baptist**, Andrea del Sarto, Italian, **Ginna Thoma**, Worcester Garden Club  
*Color and purity drew me to this work of art with its elegant frame and undisturbed lines; all soft and rounded, even the cross.*
- 15 **The Virgin and Child with Angels, in a Garden with a Rose Hedge**, Ascribed to Stefano da Verona, Italian, **Joan Moreschi**, Shrewsbury Garden Club  
*I was immediately drawn to the fantasy of colors and motion surrounding the purity of the Virgin Mother. The contrast of color and movement with her quiet peacefulness were challenging. This Mother and Child is an extraordinary example of one of my favorite periods of art.*

## Third Floor

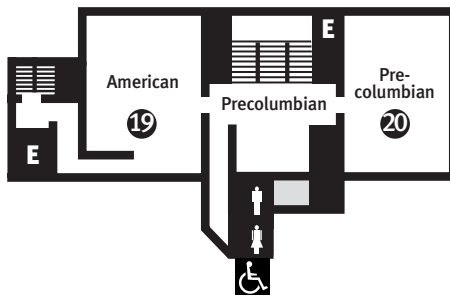


## FLORAL DESIGNS IN THE GALLERIES

- 16 **Equine series II**, Jackson Pollock, American, **Kathryn Costello**, Wellesley Gardener's Guild  
*I was drawn to the bold use of lines in the painting and the way Pollock uses them to express both the power and grace of the horse.*
- 17 **The Cement Mixer**, Niles Spencer, American, **Harriet Pattison/Carol Anderson**, Sherborn Garden Club  
*The whimsical subject of Niles Spencer's Cement Mixer appealed to us. We have tried to express the variety of shapes, shadows and textures he suggested in this painting.*
- 18 **Still Life**, Severin Roesen, American, **Minal Akkad**, Framingham Garden Club  
*The container and plant materials are selected to repeat and complement the color and textures and are arranged in response to the interplay of forms in "The Still Life".*
- 19 **Sleep Lies Perfect In Them**, Arthur B. Davies, American, **Cathy Walsh**  
*The feminine and sensuous curves of woman and earth melded into one, inspire a landscape style arrangement in myriad shades of green.*
- 20 **Seated Male Figure**, Pre-Columbian, **Kae Collins**  
*The lines of this sculpture are what caught my eye. I intend to capture the weight and mass in the erect posture and regal bearing of the figure using flowers and foliage that lend a sense of strength and substance, and an aura of the primitive.*

Special thanks to Susan B. Dewey, Co-chair, Flora in Winter, Worcester Art Museum.

## Fourth Floor



# Flora IN WINTER

February 3-6, 2005

## PROFESSIONAL FLORAL DESIGNERS, PUBLIC SPACES

*Bloomer's*, Worcester: John Singer Sargent's *Lizzy Dewey*, Stephen Salisbury Hall

*Central Massachusetts Flower Show*: Lancaster Lobby

*Danielson Flowers*, Shrewsbury: Stephen Salisbury Hall, Renaissance Court and Balcony

*Floral Elegance*, North Grafton: Museum Café Tables

*Florist of the Valley*, Douglas: Earle Hall

*Herbert E. Berg Florist, Inc.*, Worcester: *Sculpture of Flora* on Balcony of Renaissance Court and Lancaster Visitor's Desk

*Holmes-Shusas Florist*, Worcester: Newell Posts in Renaissance Court

*Lilacs of Sterling*, Sterling: Museum Shop

*The Perfect Package*, Worcester: Chapter House and Entrance

*Perro's Flower Shop*, Worcester: Balcony of Renaissance Court

*The Petal Patch*, Sutton: Renaissance Court

*The Plant Bazaar Florist*, Westborough: Renaissance Court

*Shrewsbury Garden Club*, Shrewsbury: Entrance to Museum Gift Shop

*Skaff Floral Creations*, Shrewsbury: McDonough Court

*Sprout*, Worcester: Restrooms

*Sweet Briar Florist & Perennials*, Grafton: Museum Library

The Worcester Art Museum wishes to recognize the generosity of the designers, garden clubs and professional designers for their talents, resources and support of Flora in Winter.

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Special thanks to Stop & Shop on West Boylston Street, Worcester.



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