This painting is monochromatic- consisting of blacks, whites, and greys. Despite having a lack of variation in color, the blacks and whites portray many different textures, shades, and materials. Overall, the painting is precise and real. It almost resembles a photograph. Details such as stray hairs, reflection in the glasses, freckles, eyelashes etc. contribute to the painting’s sense of reality. Frank looks stoic and composed, yet he also looks pensive. As I look into his almost black eyes, I can images he has a story to tell. *–Lisa Shmulyan describing “Frank” by Chuck Close, no date*

Pretty young man (dark curly hair)– dark features – rosy lips & cheeks standing outside stable paddock near trellising ivy stucco wall. Reflective gaze Blousey shirt & breeches dull green *-Connie Brewer describing “Savoyard Boy” by Eastman Johnson, no date*

This work is hauntingly emotional. The face of complete & utter despair. It is primarily browns & blacks & tans & white: This palette highlights the fact that Lucretia’s Night gown is blood stained from her suicidal stabbing. You can fairly see the life’s blood draining from her in her final moments. It is extremely powerful emotionally *–Sandra describing “Lucretia” by Rembrandt, 1/17/13*

The hands of a baby, the blue, shiny garb of a well-dressed woman, the face of a dude complete with a bonnet on his frighteningly transgendered head. 10/10 would bang. *–Ethan Lauer describing “Portrait of Sarah Allen née Sargent” by John Singleton Copely, 1/17/13*

3’ x 5’ This painting has burnt umber over 50% of the painting. It has a blue sky in the top left corner in the shape of a rough edged rectangle. the bottom edges are trimmed with white fluffy clouds The burnt umber starts in the top of the right corner and sweeps down to the base of the picture. Half way down on left in a arched opening on the right appears like the inside of a skull. The bottom third of the painting has bright fleshy humans; named they are. There is a pole in the middle with a light fixture hanging (candle power). Serious monks that do not look happy *-Bill O’Neill describing “Monks Praying in a Grotto” by Alessandro Magnasco, 1/17/13*

A brownish, yellowish haystack, grass that is yellow, green, and brown and there is a yellow sun. The sky is yellow, tan, with pink along the background. It has dabs of paint. I see a little grey in the background. The haystack is in the middle of the picture. I don’t see anything else in the picture. The colors are like sunset. *–Krin Blegen (age 5) describing “Grainstack, Sun in the Mist” by Claude Monet, 3/16/13*

There is no more beautiful display of pastles on earth. I want to feast my eyes on it every day. From far away it appears rather dull, but if you get close you will not be able to take you eyes off of it. Orange blue pink yellow seems to be one color. Love, love, love it. *–Connie Karls describing “Grainstack, Sun in the Mist” by Claude Monet, 3/13/13*

This rectangle painting is horizontally place with only 7 objects on a white background. Just under the center line all the way to the left is half of a slanted box (slanted the top to the right) about an inch to the right is an identical, full sized box. Above the half box is ¼ box filled in black. On the right of the work is a full black box, on the same visual line as the other black filled box. Under is a circle and a slanted outlined box, on the same line as the first described box. Just to the left of the center line is an oval which drips from the top of the work by a thin black outline. The piece is framed with a thin silver frame and black lattice. *–Katie Van Zante describing “Linear Still Life” by William Scot, 1/17/13*

In a large oil painting, two women are portrayed. The artist used muted reds and browns. The first woman is in the foreground, sitting & leaning to the left of the frame, with her head resting in the crook of her fist and thumb. She is looking sort of sadly at something to the right. The woman directly behind her is also looking at the mysterious thing to the right. The second woman appears directly to the left of the first. The whole painting is sort of obscured, like you’re looking at them through a dusty window. It’s contemplative & sort of sad. *–Beth Ireland describing “Two Women” by Eugene Carrière, 1/17/13*

Young accountant-looking man in chino-type pants + oxford shirt. Rust + orange + brown/ red w/ gold hints is color scheme. He is sitting on a small sofa type chair, hands up @ shoulder level His eyes look a bit dazed + wild. The texture of the brush strokes is a little frenetic energy. His body + clothes are all outlined in black adding a crisp pronounced young energy. His ocean blue tie matches the chaotic energy that seems to border on the edges of passion, frustration, youthful vigor, and anger. *– Cheryl Dornfeld describing “Portrait of Paris von Gütersloh” by Egon Schiele, 1/17/13*

White frame, painting, small enough to fit in a large purse Left lower quadrant: red rectangle olive colored wall w/ open doorway in the middle, door is slightly (maybe ¾ of the way) open Lower right: essence of a chair An abstraction of a “woman” wearing a gray dress/ house coat Woman is holding door open, neck crooked to see who’s there. Room behind the open door is bright green – background behind woman No details- color blocking. *–Annie Dressen describing “The Artist’s Mother Opening a Door” by Jean Edouard Vuillard, 2/21/13*

The painting is about two feet by two and a half feet. This oild painting is impressionistically rendered. The brush strokes appear loose and fast. The work is set in a room that features walls which are painted a deep red. It is night, as indicated by two twin windows seen in the left part of the painting. The central figure is a fair-skinned and corpulent mother clad in a fine red dress. She is seated at a white clothed dining table that is filled with glassware. The dining table is off-center and continues outside the picture plane on the right. The mother is cutting a cake for her androgynous child who is seated on her left (appearing in the right corner of the composition). The child’s face is lit up by birthday candles on the cake. The child stares intently into the flames of the candles. Directly behind the mother stands a ominous man who is wearing all black. Perhaps he is the father. He is dark skinned, bald, and has a beard and moustache. He lacks all facial features. Light seems to be emanating from behind him, perhaps he is blocking a wall sconce. There is a lamp in the upper right hand corner, which is cut off by picture plane. It is quite large in scale to the figures, which makes it seem close to the viewer. The Lamp features an Asian inspired lampshade that portrays a carp on side, and a bamboo tree on another. The overwhelming use of red, the off centered elements of the composition, and the mysterious male figure leaves the viewer with an uneasy feeling. This is not the most joyous of birthday parties. *–Michael Beech describing “The Birthday Party” by John Singer Sargent, 1/30/13*

A life-sized human form- a sculpture- is completely covered in patchwork crocheted pieces. All colors present, the pieces sizes of doilies or square oven mitts, lacey in detail and full of flower patterns. Only the hands and heels of the black plastic-mold human form are visible under the crocheted work, which fits like a claustrophobia – inducing, homemade grandmotherly sock. Starting at mid-torso on the body, metal poles (1/4 in diameter) poke out from the body. At the end of the curving poles are 40 or so colorful, antique toys- jack-in-the-boxes, bells, drums – all small scary garish children’s instruments. it feels like a circus and a grandma’s living room. *–Alyssa Lund describing “Soundsuit” by Nick Cave, 1/17/13*

Big turquoise squiggle in foreground. Flanked by gaudy splotches of fuscia. Central image: phallic towers tower over little house shapes with candy-colored window squares. Background: skinny green triangles recede to gauzy lavender swirls. *–Charisse Gendron describing “Guardian Castle” by Thomas Kinkade, 3/21/13*

Glowing view thru door + window as if out onto the yard + porch or entry. Amazing yummy glow-y colors – red + yellows, greens, set off by paler softer colors. Enticing. As if wonderful people + food are about to gather + chat. And have wine + (real) lemonade. K good luck *–Kristin Draba describing “Dining Room in the Country” by Pierre Bonnard, 2/24/13*

The coral cutlery set consists of a single knife and fork. They are made delicately out of gold and silver, with a great deal of fancy 16th century decoration and embellishments. However, all this decoration is outshone- to the point of looking insignificant – by the luminous red branch of coral crowning each utensil. The coral is in its natural form- like miniature red trees- but polished until they shine with white highlights. The care and expense that went into making them is obvious, they are treasures. Yet despite everything, they still manage to seem like an everyday object, recognizable and familiar despite being old and extremely ornate. *–Gemma Zahradka describing “Coral Cutlery Set” artist unknown, 3/21/13*

Oil on canvas. This painting is about 3’tall x 5’wide. A black frame with intricate ridges. In the background on the far side of the pond sits a little cottage with a watermill. The roof is orange and the wall behind the wheel is white. A reflection of the mill glimmers on the pond. White and grey clouds pile up in the blue sky above the mill. On either side of the mill stand green trees a little taller than the mill, also casting their reflection in the pond. In the foreground a hunter in a red coat bears a rifle. He is aiming his rigle across the pond in the direction of the wood on the left of the mill. To the right of the hunter the trees tower to the top of the frame and to the right edge of the frame. A wooden rail fence borders the bottom edge of the painting. The canopies of the trees stretch as wide as the trees are tall. The tree trunks in the foreground are white from the forest floor to midway below the first branches. The reflection of the canopies reaches from the foremost tree, to the fence. The hunter stands on the shore in the middle of the reflection of the canopy of the foremost tree on his right. *–Penny Arcos describing “Wooded Landscape with Watermill” by Meindert Hobbema, 3/10/13*

High heeled shoes: Vivid colors of blue like the sky, red like fire, black + white like a checkerboard. Made of glistening, tiny little, blue gold, +white beads, red feathers, tan leather, and gold sequins on a 6” high heeled shoes with 3”platform und the toes. Very sparkly. The feel like fun. *–Anonymous describing “Adaptation II” by Jamie Okum, designed by Christian Louboutin, 2/24/13*

One of my favorite painting is a horizontal image of a bunch of people- like 12, they take up most of the bottom half of the images. Like looking at a snapshot at the state fair. But these people are wearing masks. My memory of this work is fuzzy. The people look cartoony with outlines. The work is painterly and brushy. Done in oils. The masks are animal masks of just weird faces. But you can tell the face is a mask, cuz it looks like an oval put over where the real face would be. I think there are clouds floating in the sky above them. a couple blobby clouds. The people look circusy-y. One of them has a big clown nose for sure. They are wearing suits like Europeans in 1940 would. One of the people might be smoking or holding a smoke. *–Kelly Newcomer describing ?? 3/19/13*