

Art in Bloom 2026

Interpretations of floral arrangements with the art that inspired them at the Montclair Art Museum. Most were created by members of the Garden Club of Montclair, but all are shown with their affiliated organizations.

Photographs © [Andy Foster](#)

The exhibits are organized according to their location in the MAM galleries (see map on first page). You can also search the document by pressing CTRL+F (Windows) or CMD+F (Mac) and entering the name of the designer you want to see in the box that appears.

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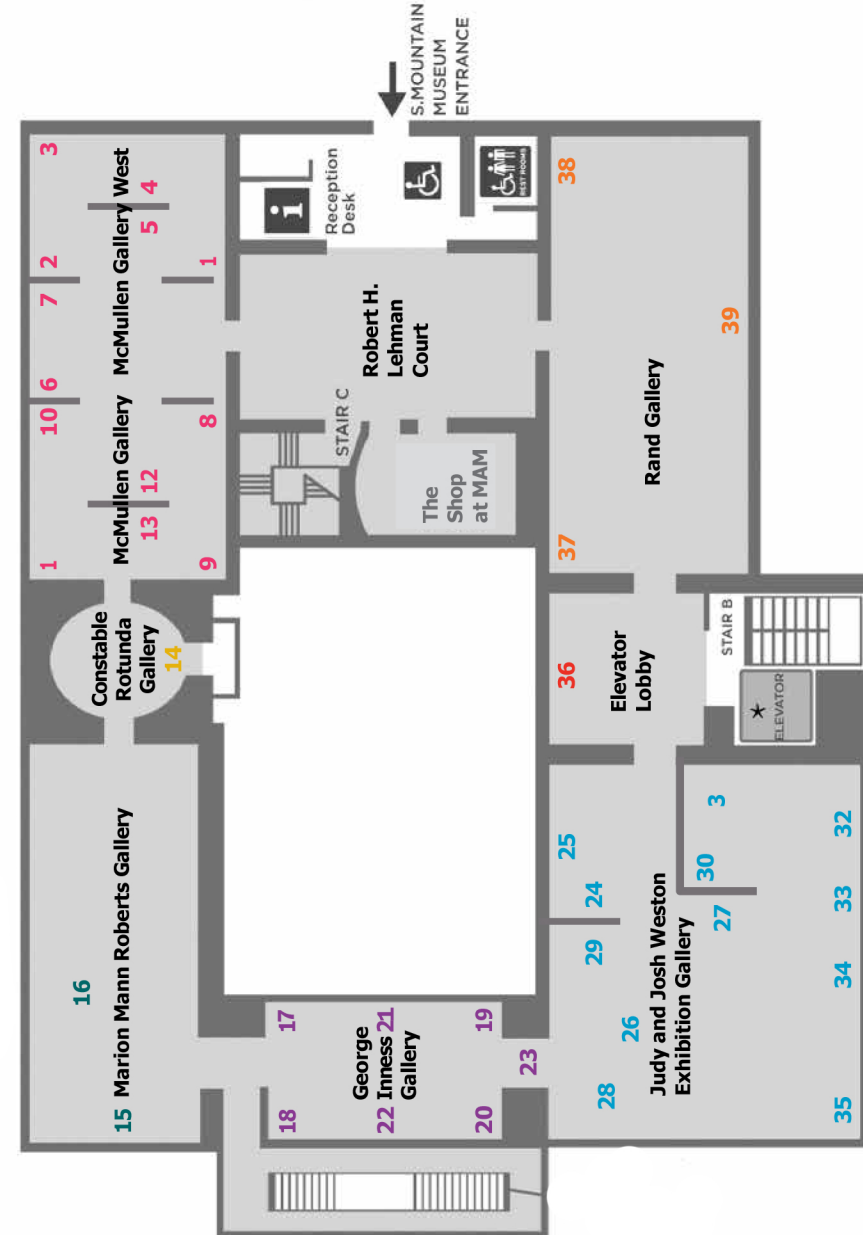
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GALLERY MAP





1 Barbara Baletti

Garden Club of Montclair

inspired by RP Terlizzi (b. 1962)

European Bee Eater with Grapes and Blueberries Nesting, 2025

A most enigmatic artist is JP Terlizzi. Are his works watercolors, oils, acrylics?? That they are photographs made me realize that they are not ordinary. They are mysterious orchestrated pieces that have narratives, histories. In the case of this European Bee Eater, one of Terlizzi's *Sanctuary of the Winged* series, we see and understand how this bird proudly expresses its colorful identity with stunning feathers of blues and yellows to lure a mate, to build a nest, while at the same time ensuring its safety in its protected sanctuary. In my design interpretation of this artwork, I attempt to extract the essential elements of the Bee Eater's world and create a similar one that is more abstract in nature, and perhaps equally mysterious.



2 Laura Kiesewetter

Ikenobo Ikebana Society of NJ
Inspired by JP Terlizzi (b. 1962)
Pin Cushion, 2021

JP Terlizzi's contemporary still life photo, *Pin Cushion*, cries out for the use of dramatic pincushion proteas, in name, texture, and color. Having studied Ikenobo Ikebana, I design with the Japanese aesthetic of simplicity and minimalism and chose a burgundy container from Japan as my foundation for this work. The focal proteas and supporting flowers are secured by Harry Lauder's walking stick branches, giving the arrangement structure and stability, similar to Terlizzi's totem-like construction. A playful integration of colorful wire and orange billy balls emulates the uncertainty and the whimsy of the unexpected tomatoes and the precariously balanced spools of thread.



3 Bloombox Flowers— Angelica Garcia

Independent Floral Designer
Inspired by JP Terlizzi (b. 1962)
Common Thread, 2020

A little wild, a little intentional. We took the idea of thread-wrapped apples and reimagined it with flowers—layered, gathered, and tied together with color and movement. Thread winds its way through each bloom, holding everything in place, until, at the very top, it's finally cut. Because sometimes the most beautiful part of creating something...is knowing when to let it go.



4 Daica Skrobala

Summit Garden Club
Inspired by JP Terlizzi (b.
1962)

*Empress Royal Hague Blue
Floral with Orange, 2019*

There is a calmness to the blue patterned background that is awakened by the vibrant spiral of the orange peel. I am inspired to create a chaotic, vibrant background that invites you to look into it to find the calm. I will use fabric with bold color print and florals made of paper, fabric, or fresh stems to camouflage the pattern of the fabric.



5 Fran Ackerly

Garden Club of Montclair

Inspired by JP Terlizzi (b. 1962)

Hooded Oriole with Citrus Nesting,
2025

This contemporary still life photograph explores the space between comfort and uncertainty; a change from vulnerability to protection. The open spacing of the curly branches and the red flowers depict uncertainty, possibly danger. The softer shades of the closely grouped flowers and foliage, some cascading over the container's edge, depict comfort, a sanctuary, possibly protection.



6 Michele Tomasik

Garden Club of Montclair
Inspired by Martin Johnson
Heade (1819–1904)
*Gathering Hay in the Salt
Marshes*, ca. 1876–82

My design was inspired by the painting's horizontal composition and intense, fiery palette. Plant material was chosen to echo the artwork's dramatic colors including crimson, burgundy, maroon, charcoal, and a hint of yellow to signal dawn's imminent arrival. The mottled, black texture of the container evokes the barely illuminated stream in the painting's foreground.





7 Cynthia Corhan-Aitken

Floral Design Chair, Garden Club of Montclair

Inspired by Asher B. Durand (1796–1886)

Early Morning at Cold Spring, 1850

Early Morning at Cold

Spring by Asher B. Durand

is one of my favorite pieces in the Montclair Art

Museum's collection. The

peaceful quality of the

scene comes through so

strongly and I wanted to

translate that into my

design. For that reason, I

decided to work toward a

literal interpretation. I use



branches cut from my garden which I enhanced with live greens. The use of moss and pea gravel on the base anchors the design and should add to the illusion of the riverbank. My flower selections will carry the theme through.



8 Karen Kratina

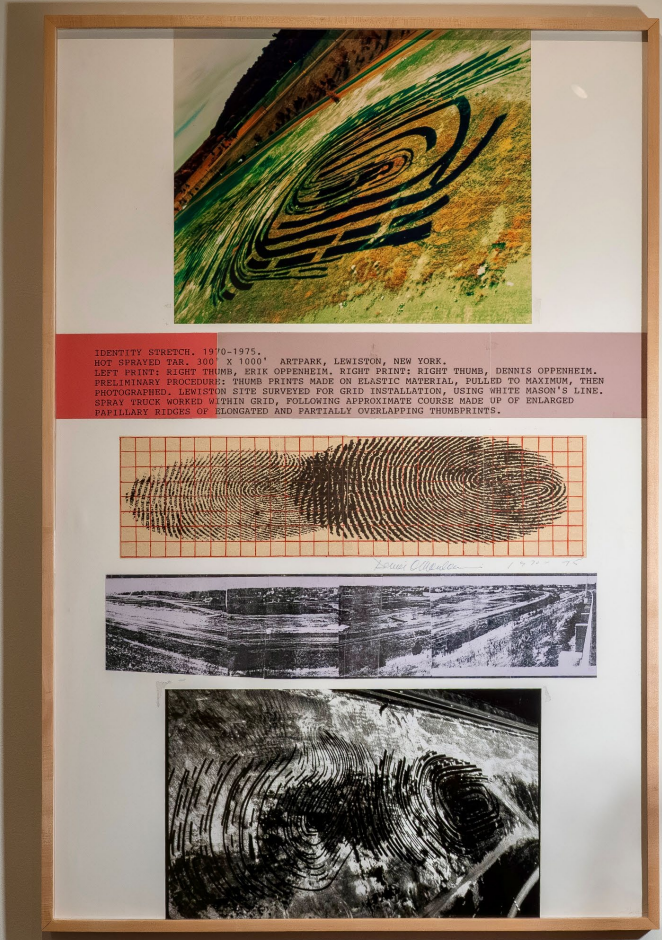
Ikenobo Ikebana Society of NJ
Inspired by Jacob Lawrence (1917–2000)

No. 8 John Brown's first thought of the place where he would make his attack came to him while surveying land for Oberlin College in West Virginia, 1977

“When the subject’s strong, simplicity is the only way to treat it.”

-Jacob Lawrence

In Ikebana, a leaf or branch can represent mountains. Jacob Lawrence created mountains in this work using overlapping, angular shapes in bold, flat color. The strength of simple forms and minimal elements echo the design emphasis of both this Ikebana freestyle arrangement and the narrative landscape print.



Debbie Moran, *Identity Stretch*, 1970-1975. Hot sprayed tar, 300' x 1000'. Artpark, Lewiston, New York. Left print: right thumb, Erik Oppenheim. Right print: right thumb, Dennis Oppenheim. Preliminary procedures: thumb prints made on elastic material, pulled to maximum, then photographed. Lewiston site surveyed for grid installation, using white mason's line. Spray truck worked within grid, following approximate course made up of enlarged papillary ridges of elongated and partially overlapping thumbprints.



9 Debbie Moran

Garden Club of Montclair

Inspired by Dennis Oppenheim (b.1938)

Identity Stretch, 1970-75

I'm usually first drawn to the colors in an artwork when I'm trying to interpret it in a flower design, then secondarily to possible patterns or textures that I can incorporate. Here, the black fingerprints and other striation patterns are an important aspect of the overall piece, as well as the artist's selection of colors which influence my choices of relevant plant material.



10 Sarah Stransky

Garden Club of Montclair

Inspired by George Inness (1825–1894)

Winter Morning, Montclair, 1882

Winter Morning, Montclair represents a painting style called Tonalism, originally popular from 1880–1915. This art movement is characterized by moody, poetic landscapes dominated by soft lighting, muted colors, and atmospheric haze. Upon first glance, I was overwhelmed by the abundance of claylike color throughout the piece. Then, I noticed how my eyes wandered through the landscape. The downed tree trunk initiated an interdirectional movement that zigzags through the painting, finishing finally with the gorgeous blue/purple sky. My design, dominated by the clay-colored backs of magnolia leaves and driftwood, focuses on the use of unusually subtle colors that created Inness's naturalistic scene.



11 Deborah Hirsch

Garden Club of Montclair
Inspired by Man Ray (1890-
1976)
Ridgefield Landscape, 1913

From 1913–1915, Ridgefield, New Jersey became a kind of personal Walden Pond for Man Ray—a retreat where he could escape the pressures of New York and experiment freely with his artistic vision. Influenced by the ground-breaking 1913 Armory Show, he began moving away from traditional pastoral realism toward imaginative, avant-garde scenes. As

Montclair Art Museum curator Gail Stavitsky noted during the Man Ray retrospective, “[his] desire during these years to work from the imagination helped shape the increasingly conceptual approach that would define his art from 1917 onward.” Inspired by *Ridgefield Landscape* (1913), my design seeks to celebrate the natural beauty Man Ray experienced during his brief time there—lush, verdant, serene, and layered, much like the artist himself.

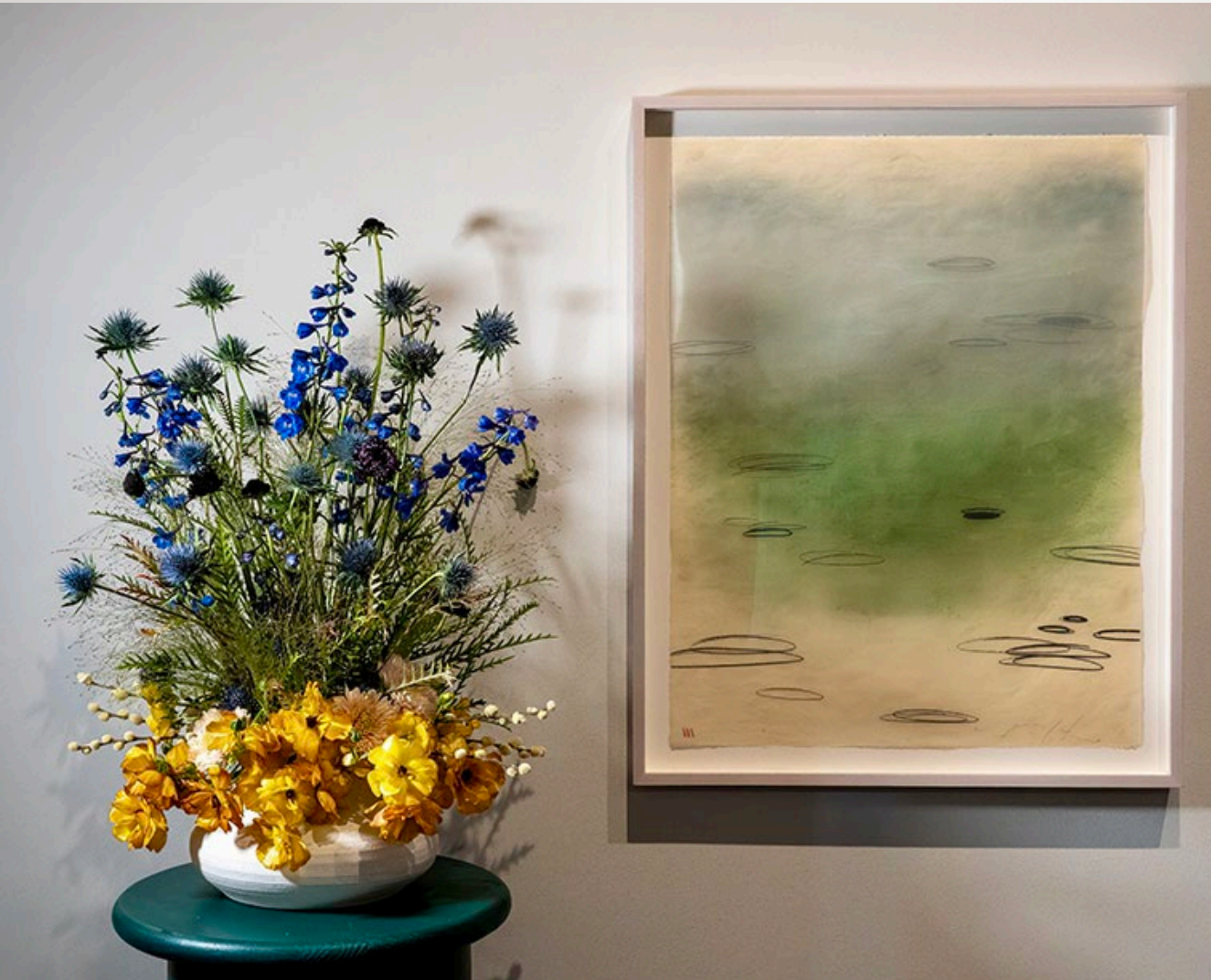
12 Gail Bassolino

Pines Lake Garden Club
Inspired by Harry Fonseca
(Nisanan, 1946–2006)
Maidu Creation Story,
1998

Harry Fonseca is of Nisenan Maidu, Hawaiian, and Portuguese heritage. This piece draws from his Maidu heritage telling a story of the creation myth of his people. He was also impressed with petroglyphic symbols, particularly from the Coso Range in California, using a form of these rock carvings in his painting.

I am incorporating the colors and shapes he paints into my floral design. Red for fire, gold/yellow for the California foothills, and blues for the California Delta waterways.





13 Sarah Olson

Garden Club of Montclair
Inspired by Emmi Whitehorse
(Navajo, b. 1957)
Untitled, 2001

The artist's work reflects the natural surroundings of vegetation and sky, and is infused with random, thin-lined ovals which could represent any number of things. They seem to be placed haphazardly but are balanced and invite closer inspection. My interpretation hopes to reflect the horizon dissolving with dusk. With this in mind, I have chosen a variety of textures within a color family to convey this idea.



14 Lauren Zodel

Garden Club of Montclair

Inspired by Holly Wilson (Delaware Nation, b.1968) and William Couper (1880–1885)

What Was, What Is, What Will Be, 2024
and Crown for the Victor; Beauty's Wreath for Valor's Brow, 1896

Holly Wilson's installation is a contemporary addition that surrounds William Couper's 19th-century sculpture in the Museum's rotunda. The work is part of her site-specific installation commissioned for the exhibition *Interwoven Power: Native Knowledge / Native Art* and the celebration of the recently renovated Roberts Gallery, designed to showcase the Museum's collection of the Native Art of North America. Much as the Wilson and Couper artworks are in conversation, color and texture, and movement and structure, are in dialogue in this floral interpretation.



15 Heidi Woo

*Independent Floral Designer and
Ceramicist*

Inspired by Holly Wilson (b.1968, Delaware
Nation)

What Was, What Is, What Will Be, 2024

Holly Wilson asks us to stand in three
tenses at once—to remember, to witness,
to imagine forward. My offering begins with
Gaia: the one who was, who is, and who
will be. Her sky has held every prayer. Her
soil has received every grief. Her light
returns each morning without being asked.
A living pot of fired clay, seeded with grass
holds inside: wheat, wildflowers, the
colors of bone and late afternoon light.



16 Laurie Kroll

Ikenobo Ikebana Society of NJ and Garden Club of Montclair

Inspired by Eric-Paul Riege (Dine, b. 1994)
jaattoh4Ye'iitsoh [17–18] + [][][], 2024

Eric-Paul Riege (Diné) introduces us to generations of family weavers by presenting *jaattoh4Ye'iitsoh*, a sanctuary space of two “earrings of the big gods.” They are animate and mobile and were featured in Riege’s “weaving dance” at the Museum last year. He honors beauty, goodness, and balance in the physical and spiritual. The floral interpretation is accomplished with clear glass vases inside hand-welded steel cages of different heights to reference the asymmetry that is always a part of the Japanese Ikenobo Ikebana practice. Floral materials hang down, as a permutation of the earrings that take new shape and meaning over time.



17 Sue Young

Garden Club of Montclair

Inspired by George Inness (1825–1894)

Untitled (Mountain Storm), ca. 1848–50

This early work by George Inness reflects the romantic qualities of the Hudson River School while hinting at Inness's growing spiritual connection with nature. My design interprets the scene by using near black blooms to evoke the ominous darkness of the storm, while softer mosses suggest the sense of calm emerging from chaos. Thistles and ferns portray the rocky landscape, while delicate tiny white flowers suggest the rushing water. A vivid orange ranunculus represents the still, solitary woman at the heart of the painting.



18 Betty Jagoda Murphy

Garden Club of Montclair

Inspired by George Inness (1825–1894)
Sunset, 1888 and Sundown in the Lane, 1892

Instead of selecting just one of these beautiful paintings, I decided that I wanted to incorporate elements of both into my floral interpretation. The interplay of sunset hues and shadows on these rich rural landscapes evokes a feeling of serenity and the promise that life is as it should be. I chose plant materials that reflect the naturalness of bucolic lands and worked with colors that would symbolize the figures and forms in the paintings.





19 Roberto Pagan

Ikenobo Ikebana Society of NJ

Inspired by George Inness (1825–1894)

Pool in the Woods, ca. 1886

George Inness, one of America's most noted landscape painters, was known for his ability to depict ambiance, mood, and emotion through his paintings. *His Pool in the Woods* shows an overall soft-toned atmosphere in dark hues. He believed in the "reality of the unseen," perhaps stemming from his spiritual journey. His own paintings convey an emotional and spiritual sensibility towards nature. The vase and materials were chosen to capture the subtle light and overall mood of this painting. My design motivation came from the trees in the landscape, the subtle color palette, and the balanced composition. I offer the viewer a suggestion of the 'unseen' in a modern freestyle Ikenobo Ikebana arrangement.



20 Tim Mannion

Flower Guild of St. Luke's Episcopal Church

Inspired by George Inness (1825–1894)
Delaware Water Gap, 1857

George Inness, arguably one of Montclair's most famous artists, painted this landscape early in his career. Depicting a bend in the river, surrounded by spreading fields and sweeping mountains, a steam train puffs and chugs inconspicuously in the background, symbolizing the coming industrial age that would transform America from an agricultural society into an industrialized economy. I don't believe Inness had any inkling how impactful this transition would become to society. Is this a backward glance toward a disappearing life, or a

forward-looking warning? My interpretation uses a short pedestal made of birch logs, with a wooden box, surmounted by a gilded frame, and floral materials that duplicate the fields and the colors of the sky, with cotton balls emulating engine steam.



21 Georgia Aitken

Independent Floral Designer

Inspired by George Inness (1825–1894)

Montclair Sunset, ca. 1891–94

For my design, I wanted to capture the serenity and depth that George Inness is able to portray in *Montclair Sunset*. The glow of the orange sunset in the horizon really caught my eye which inspired the use of the bright orange flowers in my design. The depths of the different greens in the forest are also something I wanted to incorporate by staggering different plant materials. As a potter, I was inspired to make my own ceramic tree trunks to use as containers for my design.





22 Terri Binder

Independent Floral Designer

Inspired by George Inness (1825–1894)

Old Aqueduct, Campagna, Rome, ca.

1871

Inness's painting of Roman ruins in the Campagna suggests a sunset scene in late summer, when the fields have dried under the season's heat. Grazing sheep are being tended by two shepherds. I have selected a rough rectangular wooden container and dried materials to echo the rustic countryside. Withered grass is represented by various types and shades of moss. Lotus pods and wheat suggest the smaller aqueduct pieces and tower, while a bronze-colored vessel containing wheat and grass plumes reflects the tallest wall. Natural cotton bolls and lavender sprigs complete the arrangement set against an evening sky I painted in watercolor.



23 Celia Radek

Garden Club of Montclair
Inspired by Susan Point (b.
1952)

The River (from the Coast
Salish Tapestry Series), 2006

Carving and weaving are two
forms of Coast Salish art.

These artforms are referenced
by the cast glass process and
in the series title of this work
by artist Susan Point. *The River*
reinterprets these traditions,
just as it abstracts the
landscape elements that
structure the composition. My
approach is to employ similar
strategies by manipulating and
abstracting the plant material
in a design that nods to the
linework, pattern, and play of
light in the artwork.



24 Florence Leysse and Floss O'Sullivan

Garden Club of Montclair

Inspired by Nick Cave (b. 1959)

Hustle Coat, 2017

Nick Cave's *Hustle Coat* inspires a deeper look at our consumer culture, what we value or discard; what we choose to represent. Cave's work takes innocuous materials and elevates them through assemblage, creating art greater than the sum of its parts. Honoring Cave's ancestral maker culture, we chose prosaic materials: leaves, often discarded in preference for flowers, dried plant material rather than fresh, and innocuous buttons and zippers. Through folding and cutting, foliage reveals texture and versatility, altered dried plants transform buttons into gems, and zippers, (a nod to Cave's *Soundsuits* series), create imagined sound and rhythm. Using costume as a revelation of character and style as an expression of spirit, art invites us to be SEEN and more importantly...HEARD.



25 Sharon Ronk

Independent Floral Designer

Inspired by Nick Cave (b.1959)

Untitled, 2018

When viewing Nick Cave's *Untitled*, the strongest facet that stood out to me and became my main focus was the juxtaposition of the two elements: a heavy emotional weight in the expression of the dismembered head contrasted to the unemotional, restrained order and repeating patterns of the stack of folded shirts upon which it rests. Anguish paired with an exacting manufactured structure is the inspiration for the initial concept, creating direction for my choice of materials and floral selections, molding the overall unsettled feeling of visceral distress pressed against a fabricated containment.



26 Jhane Mahoney

Independent Floral Designer

Inspired by Nick Cave (b. 1959)

Soundsuit, 2011

Nick Cave, a genre-defying artist who works across sculpture, dance, fashion, performance, and mixed media, is best known for his ongoing *Soundsuit* series, a collection of wearable, life-sized sculptures compiled of draped fabrics, found objects, and multicolored textiles. This dynamic artwork provides inspiration on many levels—in the forms of color, texture, sound, and movement.



27 Olga Bequillard

Garden Club of Montclair
Inspired by Njideka
Akunyili Crosby (b. 1983)
“The Beautiful Ones” May
Have Arrived, 2023

This arrangement draws from the collage-like composition of the 2023 screen print by Njideka Akunyili, translating memory, layered identity, and stillness into floral form. Inspired by a quiet domestic scene, this arrangement is set on a low tray (replacing the traditional vase), grounding the composition in a lived-in

experience. Asymmetry mirrors the sitter’s posture: intimate, introspective, relaxed, and unposed. It also creates a sense of movement and rhythm, much like the fabric wrapping around the figure.



28 Susan Brady Abadan

Garden Club of Montclair

Inspired by Yinka Shonibare (b. 1962)

Girl Scooter, 2009

Yinka Shonibare's work explores colonialism alongside race and class, examining identity and the complex relationships between Africa and Europe. He is known for headless, life-size sculptural figures, carefully posed and dressed in vibrant wax cloth, making history and racial identity layered and difficult to read. He uses Dutch wax fabric for its global origins and questions of authenticity, as it is associated with West Africa but derived from Indonesian batik and produced in Europe. In this arrangement, bright yellow sunflowers echo the Dutch wax fabric, contrasted with long-stem red roses suggesting butterflies. The container's multiport shape references the hunched "girl on scooter," while black metal chicken wire, mirroring the fabric's pattern, forms an exoskeleton that reinforces the dress shape and symbolizes the impact of colonialism.



29 Marie Donnelly and Nancy Stroud

Garden Club of Montclair
Inspired by Marilyn Minter (b. 1948)
Chewing Pink, 2008

Chewing Pink elicited a strong emotional response. We imagined being in the ocean where beauty and danger are always present and images are distorted by water. The pink candy reminded us of an octopus which we represented with hot

pink flowers and sparklers to depict the wildness of a sea creature. The conch shell symbolizes the distinction between beauty and revulsion, we used light and dark colors and various textures.



30 Susan Benner

Garden Club of Montclair

Inspired by Cindy Sherman (b. 1954)

Untitled (Self-Portrait with Sun Tan), 2003

Her striking expression, pose, and vivid colors immediately drew me in. She captured my attention. I hope she grabs yours. To convey her strength, I use bold colored flowers for her figure and bright hues for the sunset backdrop. Blue hydrangeas suggest her dress; rust, orange, and golden calla lilies shape her body. Blue irises depict her eyes, a rust-colored allium forms her hat, and billy balls form her necklace. Teal grevillea wraps her body while eucalyptus and gerber daisies complete the sunset scene. Let's join her as she enjoys an evening relaxing after a day in the sun.

31 Erin Redd and Danielle Ricciardi

Independent Floral Designers

Inspired by Cindy Sherman (b. 1954)

Untitled #408, 2002

This arrangement is our loving tribute to high society glamour—the kind that’s applied generously, maintained obsessively, and maybe cracking just a little at the edges. Inspired by the performance of wealth, status, and youth, the piece leans into the illusion: polished, elevated, and just a touch too much. At the top, an exaggerated, gravity-defying “coiffure” rises—bleached, brittle, and unapologetically artificial, like a bad perm that refused to die with the decade. Beneath it, the structure holds itself together with determination (and possibly denial), while reused dried twigs anchor the piece in something more honest: time, decay, and reality creeping in.





32 Susan Straten

Garden Club of Montclair

Inspired by Cindy Sherman (b. 1954)

Untitled #402, 2000

Cindy Sherman is always interested in experimenting with different identities. Sherman has continued to transform herself, displaying the diversity of human types and stereotypes in her photographs using herself as the subject. Her portraits walk the fine line between the glamorous and the grotesque, drawing attention to the artificial roles that define us and our role as unreliable narrators. This floral design embraces this duality and echoes the symbolism on display in Sherman's work.

33 Clare Kuch and Marilyn Zaret

Garden Club of Montclair

Inspired by Hassan Hajjaj (b. 1961)

Hank Willis Thomas, 2018

Known as the “Andy Warhol of Marrakesh,” Moroccan artist Hassan Hajja uses vivid colors, clashing patterns, and repetitive images of pop culture in his portrait series called Rock Stars. A simple wine crate serves as the outer shadow box while snips of deer fencing form the inner grid symbolic of film strips. Heliopolis pods replace the border of olive cans and burgundy mohair fabric under silvery leaves in contrast with our cobalt blue vase. Pink feathery carnations form the shirt, green ribbon stands in for the scarf, and dried lavender rosebuds embellish each corner. All the materials were purposely chosen to represent Hajjaj’s background in fashion, photography, and film.





34 Karen Fricke

Garden Club of Montclair

Inspired by Derek Fordjour (b. 1974)

Number 33, 2016

This painting is part of a series of portraits of men, titled *Players*. Number 33, the portrait of a jockey, recalls the late 19th century history of freed enslaved men who became successful jockeys, until Jim Crow and segregation relegated them to stable work. The texture in Fordjour's painting is made from bits of paper, richly colored with acrylic, oils, and pastels, evoking a scattering of fallen confetti. In my floral design, I tried to honor Fordjour's soft palette and enticing texture, while bringing focus to the strong, resilient form of the jockey himself.



35 Marisabel Raymond

Garden Club of Montclair

Inspired by Amoako Bofofo (b. 1984)

Thelma Golden, 2018

This painting presents a profile portrait of a figure with a solid, dark silhouette against a pale background, emphasizing serenity, presence, and dignity. Her garment's bold, graphic patterns create rhythmic movement and contrast. My interpretation echoes the crisp silhouette with a strong, upright form, using dark material for the figure while clusters of brightly colored flowers and variegated leaves mimic the playful, patterned jacket and its dynamic energy. A rustic container solidly grounds the figure.

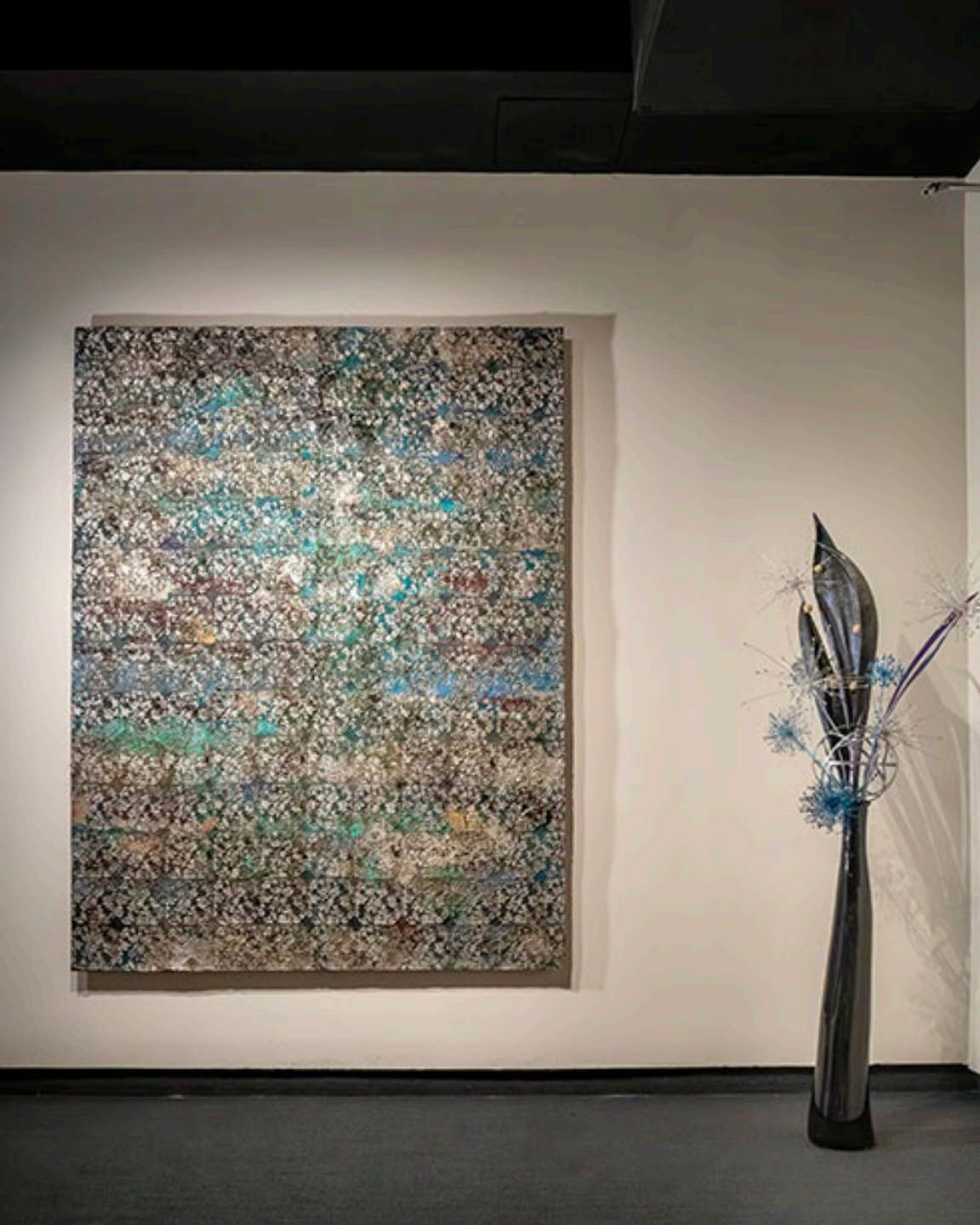
36 Cheryl Slutzky

Garden Club of Montclair

Inspired by Mickalene Thomas (b. 1971)
Something You Can Feel, 2024

Mickalene Thomas's portraits of strong, powerful, Black women, who have impacted her life are truly works in "living color" with faces of honesty and determination staring back at us! There are geometric elements at play, vertical lines, interplay of patterns and lots of Mickalene's signature "glitz"—rhinestones, rhinestones, rhinestones. Color and bold, large statement flowers in some places are major elements of my floral interpretation, as well as a strong feeling of playfulness. Including elements of texture is key and the container will evoke some of that 'knock 'em dead' quilt of red and black circular poppies on a white background. It supports her body and those tiger-soled shoes so elegantly.





37 Theodora (Teddie)

Falcone

Garden Club of Long Valley and

Garden Club of New Jersey

Inspired by Hugo McCloud (b. 1980)

to whom it may concern, 2014

The textural intricacies and subtle colors of this work are what inspired me. A contrast of dried materials, components, textures, and colors are used to create an abstract design which captures the subtle patterns and creativity of the work. Interpreting a flat piece of art was a challenge, so I chose to use strong rhythm and contrasting components to represent this art as a floral design.



38 Tova Narrett

Garden Club of Montclair
Inspired by John Chamberlain
(1927–2011)
#69 Mare Atlantic 42/23/34,
1987

John Chamberlain's sculpture is a grand, glowing, magnificent monument, created from absolute garbage—crushed car parts, topped off with big slaps of color. Inspired by this junkyard energy, I dive into yard debris: discarded shrub prunings, lopped-off branches from my mulch pile, the stuff people leave on their sidewalks. On a trip to Miami, great tropical stuff just falls from the trees, it's all over the place. I scavenge everything, mash it all together, and mix it up.



39 Wanda Croudy and Adunni Slackman Anderson

Independent Floral Designers

Inspired by Vik Muniz (b. 1961)

New York Movie (after Edward Hopper),
2001

Taking inspiration from Vik Muniz, the Brazilian artist and photographer, as well as Edward Hopper, American realist painter and printmaker, *New York Movie* stirs up a multitude of feelings and emotions. There is solitude along with contentment, but also drama, while at the same time tranquility. Muniz through Hopper captures the person in the theater who seems remote and quiet, but it is this person who is the dark and beautiful link between the visiting theater guests and all that the New York theater has to offer. This arrangement interprets *New York Movie* through rich tones and vibrant pops of color along with subtle, quiet touches.