



THE JOHNS HOPKINS HOSPITAL

The Charlotte R. Bloomberg  
Children's Center

Sheikh Zayed bin Sultan Al Nahyan  
Tower

The Johns Hopkins Hospital  
**ART + ARCHITECTURE**

The Charlotte R. Bloomberg Children's Center

Sheikh Zayed bin Sultan Al Nahyan Tower

ART + ARCHITECTURE



The background of the entire page is a light gray with scattered, hand-painted brushstrokes in two colors: a muted blue and a sage green. These strokes are of various lengths and curves, creating a textured, artistic feel.

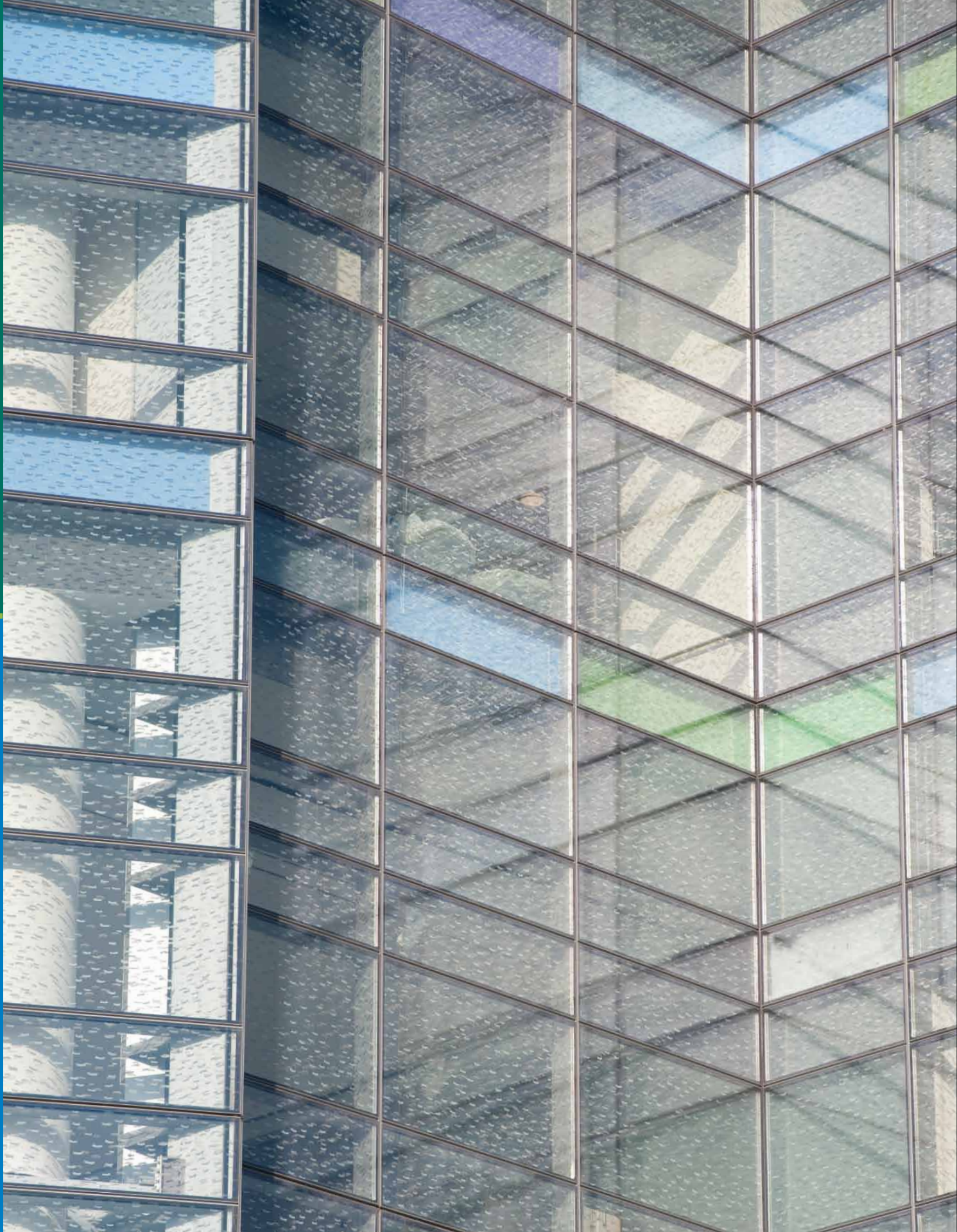
The Johns Hopkins Hospital

# ART + ARCHITECTURE

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## THE JOHNS HOPKINS HOSPITAL



### The Charlotte R. Bloomberg Children's Center

### Sheikh Zayed bin Sultan Al Nahyan Tower

For more than a century Johns Hopkins has set new standards in the science of medicine and patient care. The most recent addition to The Johns Hopkins Hospital represents a milestone in this venerable history. Encompassing 1.6 million square feet on a five-acre site, the new hospital building features two connected 12-story towers with 560 private patient rooms. **The Charlotte R. Bloomberg Children's Center** and the **Sheikh Zayed Tower** rise from an eight-story base, outfitted with 33 spacious operating rooms, sophisticated diagnostic imaging and interventional radiology suites, and two separate, fully-serviced emergency centers for children and adults. In addition to its cutting-edge medical profile, the building houses numerous amenities for patients, families, visitors and staff. These include a conference center and auditorium, a resource library, a special children's library, and a garden bistro with an outdoor terrace. The hospital complex establishes a new benchmark for patient care and treatment, enhancing the comfort of patients and their families and ensuring the most supportive and advanced delivery of medical services.

Integral to this achievement are the building's design and art program. This *Art + Architecture* initiative aims to foster an open, light and welcoming environment, and encourage patients, families and visitors to discover and enjoy the special works of art installed throughout the public spaces.





**THE CHARLOTTE R. BLOOMBERG CHILDREN'S CENTER** is a state-of-the-art

medical facility that greatly expands on the pediatric resources and services of The Johns Hopkins Hospital. It has been designed as a healing environment to help alleviate stress on sick infants and children, as well as their families. The 205 private inpatient rooms and numerous waiting, respite, kitchen, and consultation areas will help families support their children throughout hospitalization. Serving patients from birth to age 21, the Bloomberg Children's Center includes dedicated facilities for radiology, burn services, and acute care. It also functions as the only state-designated trauma center for children in Maryland. The building features a two-story indoor play

area and a special unit that brings the latest in pediatric research directly to the bedside.

The Bloomberg Children's Center is named after **Charlotte R. Bloomberg**, who passed away in 2011 at the age of 102. Born in Jersey City, New Jersey, she graduated from high school at age 16 and earned a bachelor's degree from New York University at age 20. In 1934 she married William H. Bloomberg. The couple settled in Medford, Massachusetts, where they raised two children, Michael and Marjorie. Throughout her life, Mrs. Bloomberg remained engaged in the civic and cultural life of her community. Her integrity, work ethic, and commitment to helping others strongly influenced her children and those who knew her.

Her son, Michael R. Bloomberg, is an entrepreneur, philanthropist, and current Mayor of New York City. He is a Johns Hopkins graduate, former Chairman of the Board of Trustees, and longtime supporter of the University, including the Bloomberg School of Public Health. Marjorie Tiven, her daughter, serves as Commissioner of the New York City Commission for the United Nations. She is a founding board member of NYC Global Partners and is the Mayor's representative on the New York Public Library Board of Trustees. Mrs. Bloomberg's memory continues to live on through her children, her grandchildren, the many lives she touched, and the unsurpassed care and comfort provided by the Bloomberg Children's Center.

The **SHEIKH ZAYED TOWER** is dedicated to the treatment of acute and critical care adult patients. Its cutting-edge facilities encompass a range of medical disciplines and departments including cardiology, cardiac and vascular surgery, neurology, neurosurgery, urology, labor and delivery, transplant, orthopedic and trauma surgery. A helistop is located on the rooftop of the Tower for emergency patients who arrive by helicopter.

The Tower has been named in honor of **Sheikh Zayed bin Sultan Al Nahyan**, the late founder and first President of the United Arab Emirates (UAE). Sheikh Zayed led his country for more than three decades and was widely respected as a statesman, visionary and benefactor. An advocate for public access to education and healthcare, Sheikh Zayed built the UAE's first hospitals and established its very first schools for boys and girls.

He is responsible for the UAE's development into the modern and progressive nation it is today. His son, Sheikh Khalifa bin Zayed Al Nahyan, current President of the UAE, provided this generous gift to Johns Hopkins Medicine in honor of his father's legacy.



BUILDING DESIGN—  
REFLECTING ON NATURE

As a leader in research and patient-centered medicine, Johns Hopkins recognizes that the character of the hospital environment can have a positive impact on the healing process for patients and their families. The building’s medical profile is matched by the thought and innovation of its design and the creative contributions of numerous artists. The integration of art into the experience of the building began with artist Spencer Finch.



COLOR AND LIGHT

The vibrant colors and patterned glass that envelope the building are the work of contemporary artist Spencer Finch. Closely observing the shimmering lily ponds and landscapes of Claude Monet (1840–1926), Finch distilled 26 shades of blue, green, purple, yellow and gray from the palette of the French Impressionist painter. Finch’s interest in optics, light and color had previously drawn him to the work of Monet, and inspired multiple visits to his studio and gardens near Paris, in Giverny.

Finch’s alphabet of colors, predominately blues for the Children’s Center and greens for the Zayed Tower, are painted on aluminum panels and encased in a shadowbox construction. Recalling Monet’s brushstrokes and the rippling of water, Finch devised a ‘frit’ pattern for the building’s glass windows and walls. A two-layer composition, his hand-drawn strokes are fused onto the building’s glass-and-steel curtain wall, reflecting and refracting color and light. Finch’s collaboration with the building’s architect, Perkins + Will, brings a sense of life and light to the building’s formidable mass, making the entire complex less intimidating and more welcoming.

All of Finch’s 26 colors are on view at eye-level along the Wolfe Street side of the building, arranged in alphabetical order.



For both Finch and Monet, the gardens at Giverny have served as a laboratory. In the summer of 2011, Finch positioned 26 painted panels, one at a time, on Monet’s iconic Japanese footbridge, to observe and record each color as seen in the landscape and reflected in the lily pond. Illustrated here are three of the 26 records Finch made of this process. The entire suite of his color studies hangs on the Main Level of the Hospital building.

DESCRIPTIVE NAMES  
OF FINCH’S 26 COLORS

- |                 |                 |
|-----------------|-----------------|
| Antique Green   | Imperial Purple |
| Antique Moss    | Jester Green    |
| Asparagus       | Leap Frog       |
| Bell Pepper     | Lemon Grass     |
| Bermuda Grass   | Lime Green      |
| Berry Jam       | Mallard Green   |
| Blue Dart       | Pacific Pine    |
| Blue Promise    | Rubber Ducky    |
| Brunswick Green | Ships Harbor    |
| Cannon Grey     | Starry Night    |
| Crowning Glory  | Victoria Blue   |
| Dutch Iris      | Windsor Way     |
| Grassy Green    | Yellow Sunshine |



Above: Spencer Finch  
From *Giverny (26 Colors)* 2011  
Twenty-six photographic prints  
with paint and pencil notations

Left, top: Claude Monet  
*The Japanese Footbridge* 1899  
Oil on canvas  
The National Gallery of Art, Washington, D.C.  
Gift of Victoria Nebeker Coberly,  
in memory of her son John W. Mudd, and  
Walter H. and Leonore Annenberg



**LANDSCAPE DESIGN**

The gardens designed for the new building serve as places of orientation, respite and rejuvenation. The verdant, brick-paved entry drive and succession of outdoor spaces offer visitors places to find shade and opportunities to enjoy the seasonal changes of the leaves, blossoms and fruits. Many of the plantings, including varieties of lavender, rosemary, barberry, roses and magnolia, were chosen for their ancient associations with healing. The landscape architect, OLIN, developed the design so that patients, families and visitors looking down from the building can enjoy the patterns, colors and pleasures of the courtyard gardens.

At the northernmost end of the entrance area, adjacent to the glass-enclosed lobby of the Zayed Tower, is the Meditation Garden. Intended as a place of calm and quiet, this outdoor room is graced with gentle water features, sculptural trees and patterned stonework.

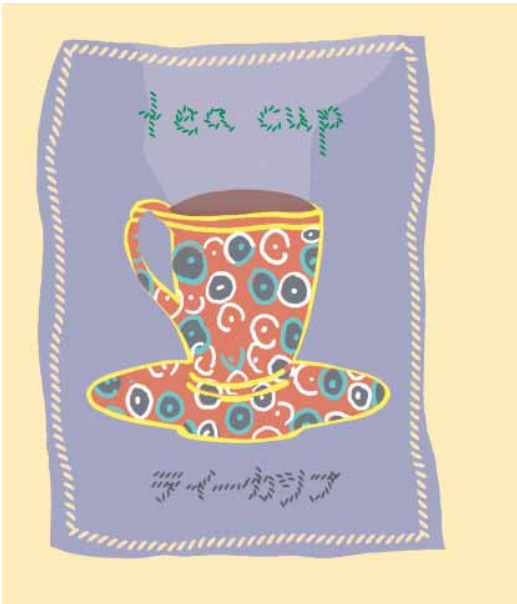




## PATIENT EXPERIENCE

Together, the two patient-care towers house 560 private patient rooms, each complete with bathroom and shower as well as a space for a family member to spend the night.

Expanding on the Baltimore folk tradition of painting scenery on the screen doors and windows of local row houses, artist Jim Boyd created seven pictorial window shade designs for the patient rooms. Many of the shade motifs reference local parks, historic and popular landmarks and map-making traditions. In several of the shade designs, Boyd has incorporated the familiar and beloved Johns Hopkins Hospital Dome Building.

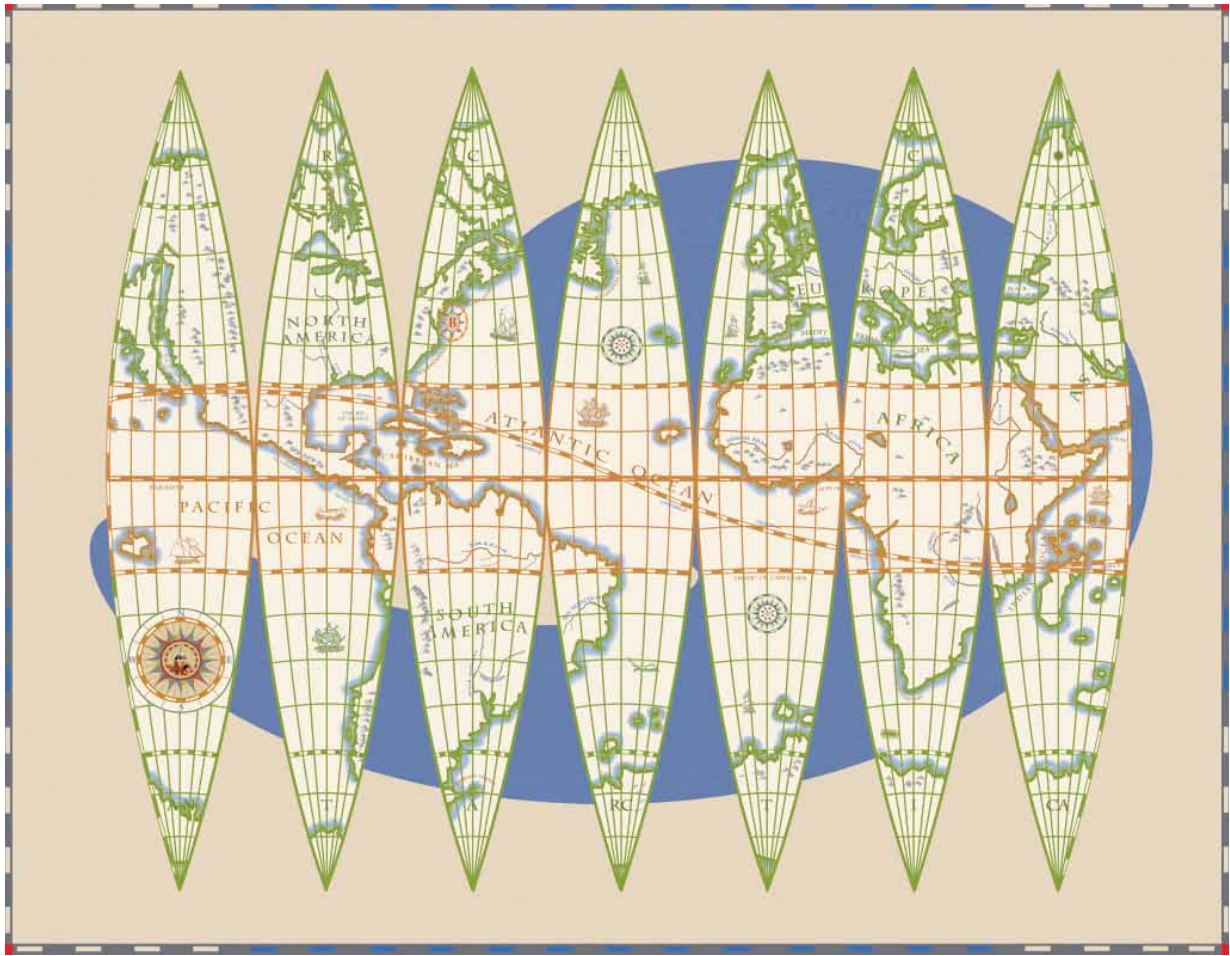


Jim Boyd shade designs  
Sampler (left)  
Children's Quilt (above)

For patients and families who might enjoy a closer look at the shades, there is a lot of information to discover. The geometrically flattened *World Map* identifies the continents, major rivers, oceans and seas, along with other topographical features. Eagle-eyed viewers may even be able to locate Baltimore. The *Tree Map* identifies and illustrates 16 trees that are native to Maryland. As if sewn like a quilt, the decorative *Map of Baltimore Squares* outlines nine of the city's public spaces.

The *Chesapeake Bay Map* is filled with evidence of native flora and fauna, as well as famous local and regional landmarks. A number of the pediatric patient rooms are furnished with shades that incorporate toys and objects familiar to children. *Flashcards* and the *Children's Quilt* identify these details in more than 30 languages including Chinese, Italian, Danish, Spanish, Russian and Korean.

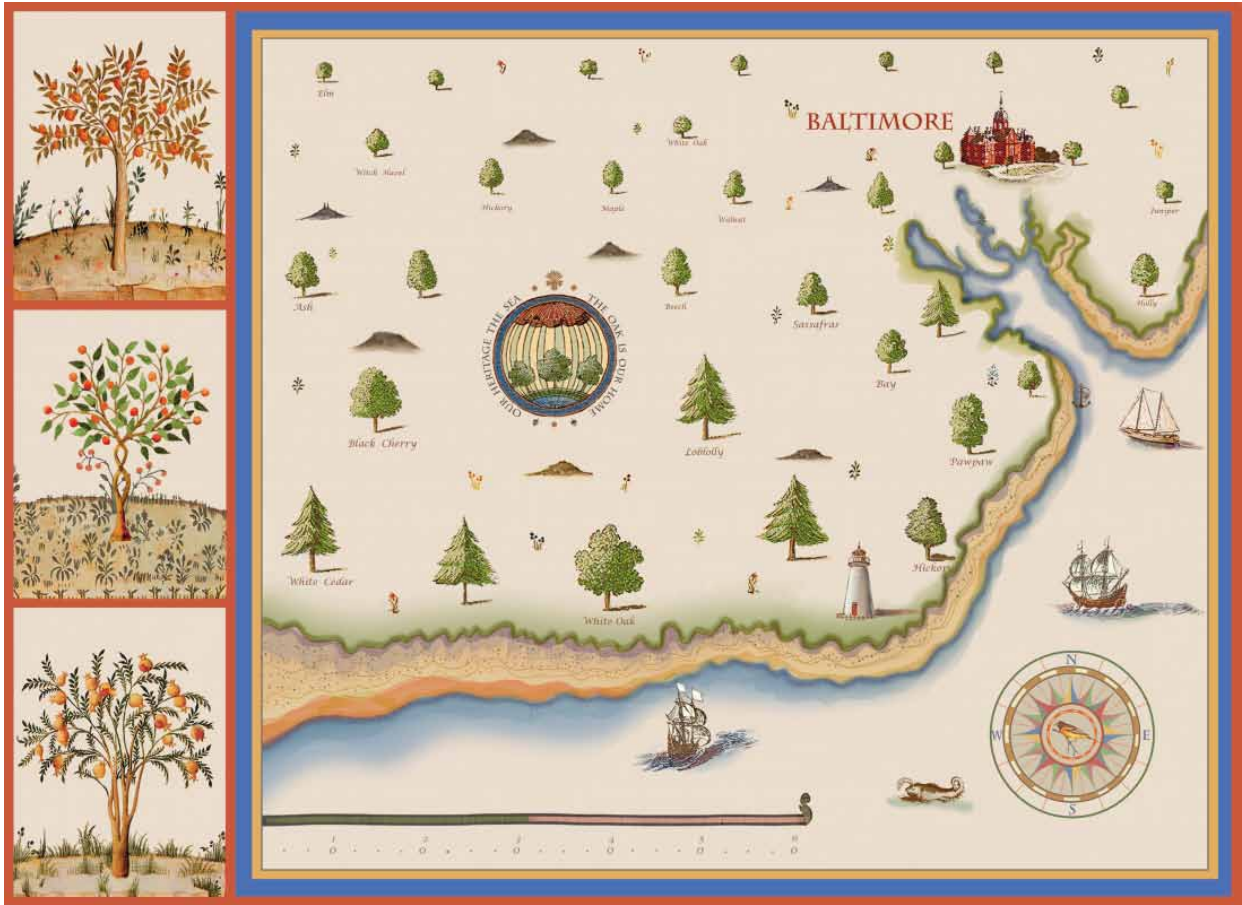




Jim Boyd shade designs  
 1. World Map  
 2. Flashcards  
 3. Chesapeake Bay Map







1

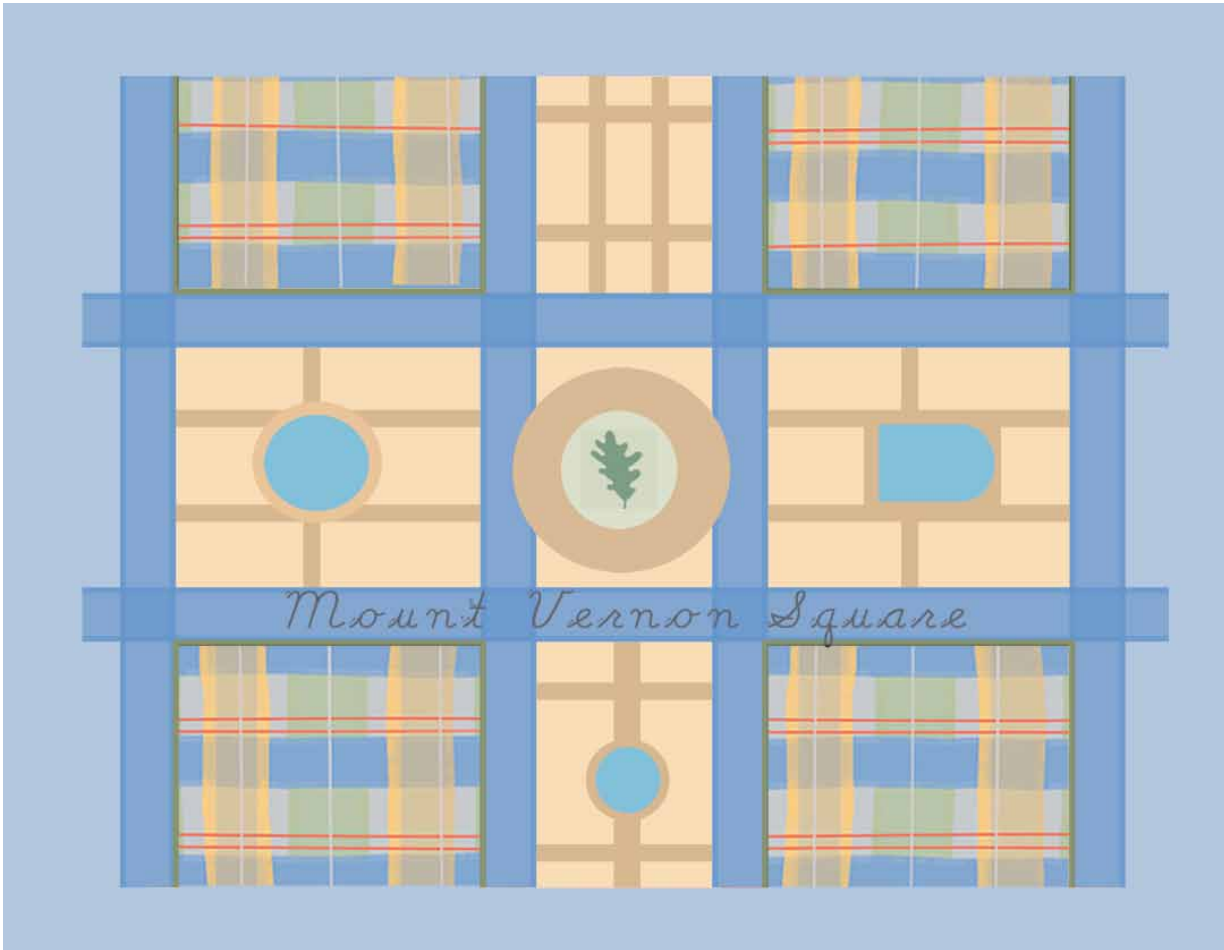
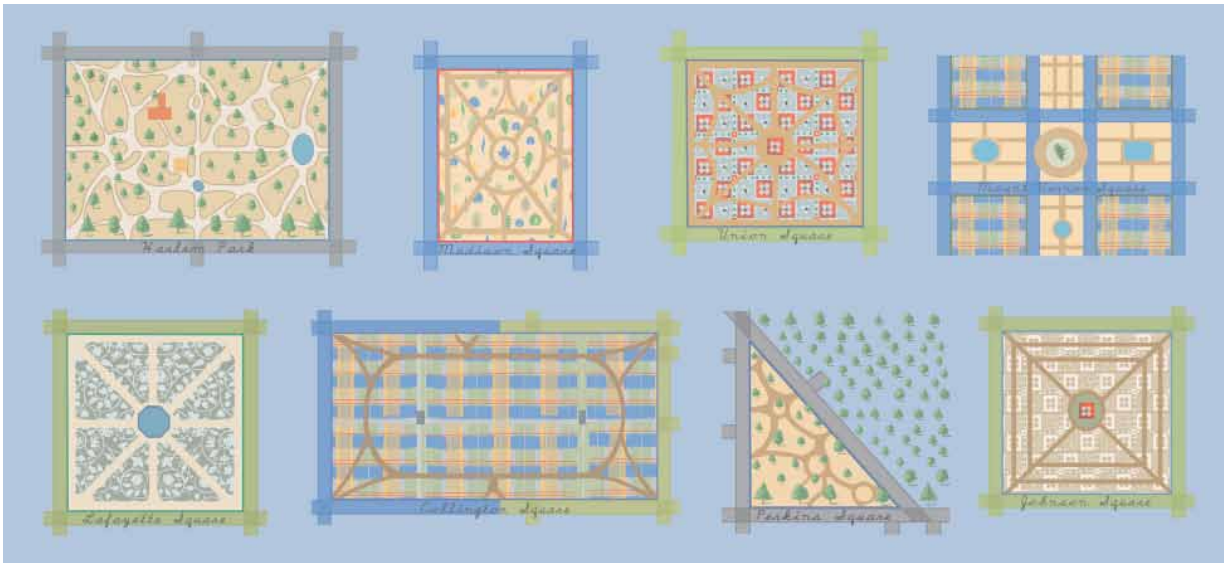


Jim Boyd shade designs

1. Tree Map and details

2. Map of Baltimore Squares and detail

2











# WELCOME TO THE CHARLOTTE R. BLOOMBERG CHILDREN’S CENTER

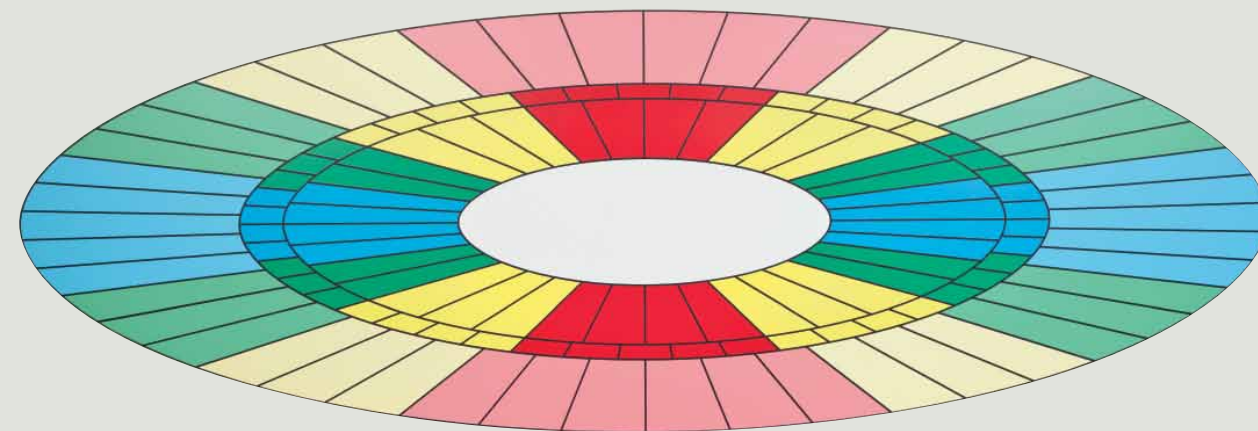
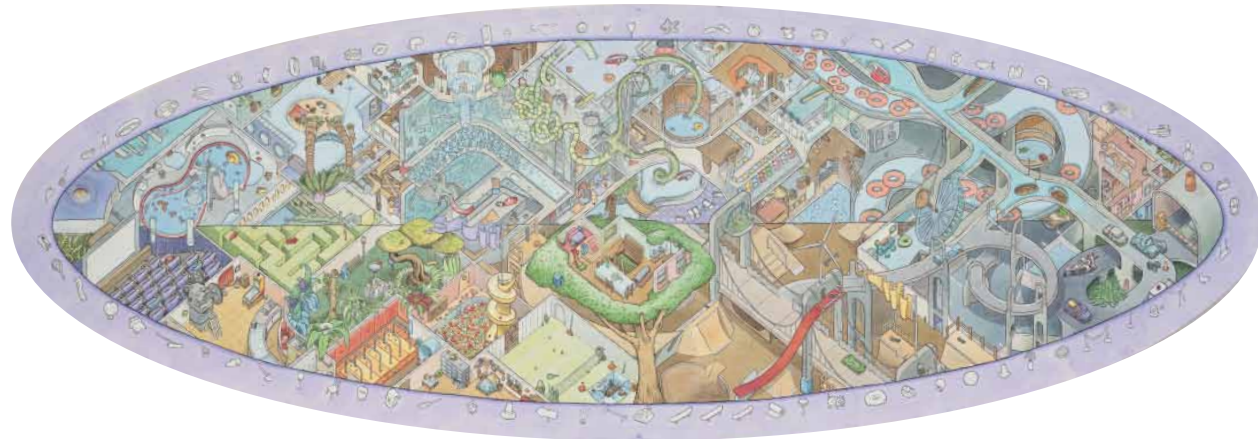
The entrances and soaring spaces of The Charlotte R. Bloomberg Children’s Center are populated by 11 playful sculptures designed by Robert Israel. Best known as a set and costume designer for opera and theater, Israel’s concepts for these colorful sculptures began with the idea of children’s blocks and the fun of combining simple geometric volumes.

Just beyond the Children’s Entrance under the building’s canopy is a gigantic *Rhino*, with a *Baby Rhino* standing on its back. Floating above the main entry stair of the lobby is a *School of Puffer Fish*. A purple winged *Cow*, heading towards a ring of the *28 Phases of the Moon*, flies above the visitor’s Information Desk at the Main Level entry. The giant blue *Ostrich Egg* atop the Information Desk on the Ground Level belongs to the jaunty, 22-foot *Ostrich*, suspended in the lobby’s four-story atrium.



Clockwise: Robert Israel  
*Cow Jumping Over the 28 Phases of the Moon* 2008–2012  
 Painted fiberglass and steel  
*Ostrich* 2008–2012  
 Painted fiberglass and aluminum  
*Ostrich Egg* 2008–2012  
 Painted aluminum  
 Page 18: *School of Puffer Fish* 2008–2012  
 Painted fiberglass  
 Pages 16–17: *Pair of Rhinos* 2008–2012  
 Painted steel





Top to bottom: Scott Teplin  
*Hot & Cold* 2011  
Pen, ink and watercolor on paper

Sylvan Lionni  
*Untitled* 2011  
Acrylic paint on board

## WELCOME DESKS

Patients and visitors arrive at the Bloomberg Children's Center either from the Ground Level entry court or by crossing the pedestrian bridge that leads from the Orleans Street garage directly into the building's Main Level. Both entrances are furnished with a bright white Welcome Desk, elliptical in shape and embellished with a work of art.

The shaped-painting created by artist Sylvan Lionni for the Main Level Welcome Desk may remind

patients and visitors of a colorful game board or the seating plan at a stadium.

Set under the glass top of the Desk near the Ground Floor entry is an ink and watercolor drawing of an intricate network of rooms, the invention of artist Scott Teplin. Tiny, familiar objects encircle the border of his enormous watercolor. Curious visitors might try to spy Teplin's objects hidden within his imaginary spaces.



## EXPLORING THE MAIN LEVEL

As visitors travel through the Main Loop they discover more artworks created especially for the building. Leading from the Children's Center lobby to the Garden Bistro, five round paintings by Thomas Burke (below) appear to float and bounce along an expansive marble wall.

For the elevator lobby of every patient-care floor, artists created special works related to a favorite

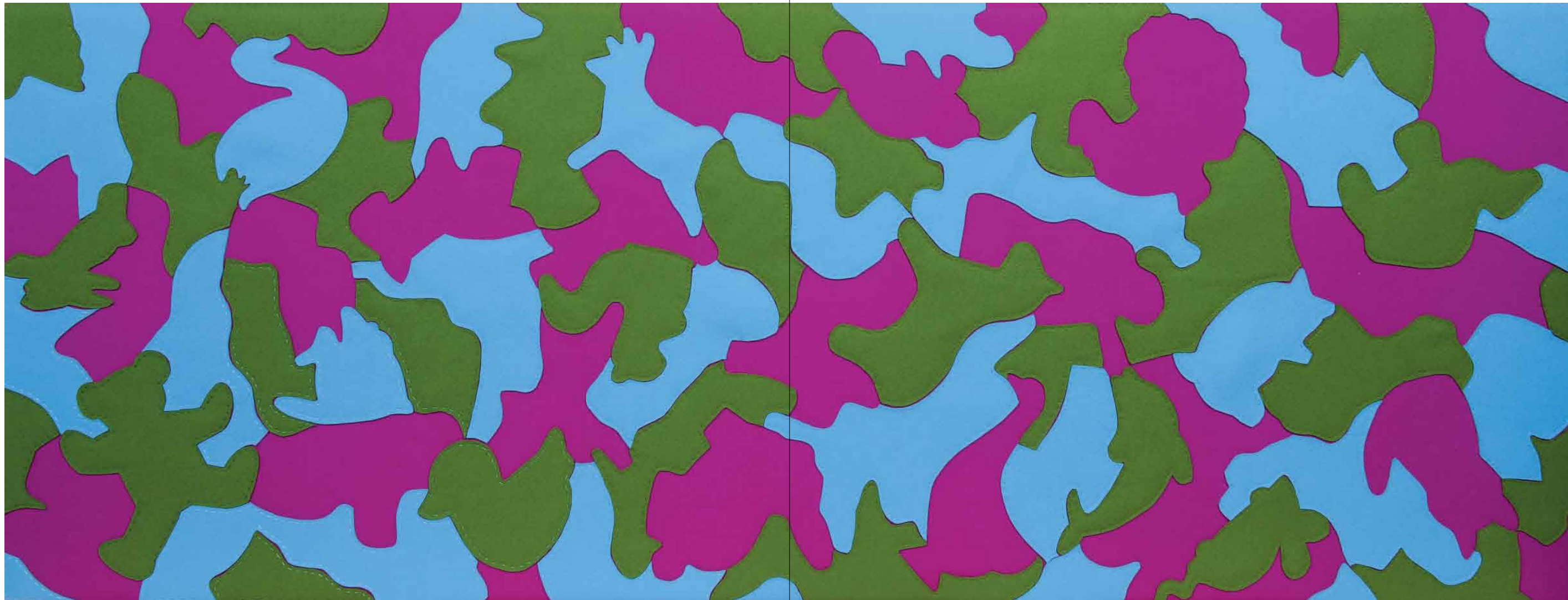
children's book. Sylvan Lionni's abstract grid of colors (above) was inspired by the story of *Pezzettino*, Italian for "little piece." The book's main character is so small that he is convinced that he must be a piece of someone else. With the help of a wise man, he discovers the truth. First published in 1975, the book was written by Lionni's grandfather, Leo Lionni.

Above: Sylvan Lionni  
*Pezzettino* 2011  
Acrylic paint on canvas  
Inspired by *Pezzettino*  
by Leo Lionni (1961)

Right: Thomas Burke  
*Parallax Knots* 2012  
Acrylic paint on canvas







Above: Susie Brandt  
*Seen Scene* 2011  
Collage with hand-stitched felt





Page 24: Jennifer Strunge  
Kitties 2011  
Fabric, stuffing and wire

Page 25, left to right:  
Jennifer Strunge  
Flowers 2011  
Fabric, stuffing and wire

Eva Wylie  
Five Layers Under the Ferns 2011  
Silkscreen and colored  
pencil on paper  
Inspired by *A Hole is to Dig*  
by Ruth Krauss (1952)



## DISCOVERING CHILDREN'S BOOKS

The correlation between Books + Healing has shaped much of the art program for the Bloomberg Children's Center. Books, alphabets and the benefits of reading are celebrated in the artworks throughout the building. A colorful display case found at the elevator lobby of the patient-care floors introduces this idea.

These seven displays, which start on Level 3, are the work of Jennifer Strunge. Born and raised in Baltimore, Strunge studied at the Maryland Institute College of Art (MICA) where she first began to devise whacky creatures crafted out of cloth. For the Bloomberg Children's Center Strunge created vignettes featuring animals, fish, flowers, bugs and butterflies—all reading and being read to. As many of the floors are organized by the developmental age of the patient, the books featured in each of the display cases were selected as appropriate for those age groups.

For the youngest patients the selection includes *The Country Bunny and the Little Gold Shoes* by Du Bose Heyward (1939), *I Like You* by Sandol Stoddard Woodward (1965) and *Goodnight Moon* by Margaret Wise Brown (1947). For slightly older and more mature children titles include *The Phantom Tollbooth* by Norton Juster (1961), *The Secret Garden* by Frances Hodgson Burnett (1910) and *The Swiss Family Robinson* by Johann David Wyss (1812). These particular books, along with many others, also served as inspiration for works of art that patients and their families can discover on every floor.





Page 26: Jennifer Strunge  
Monkeys and Butterflies  
& Ladybug 2011  
Fabric, stuffing and wire

Page 27: Jennifer Strunge  
Bunnies and Sea Creatures  
2011  
Fabric, stuffing and wire



# MEDICINE FOR THE SOUL

— Inscription over the door of the library in the ancient city of Thebes

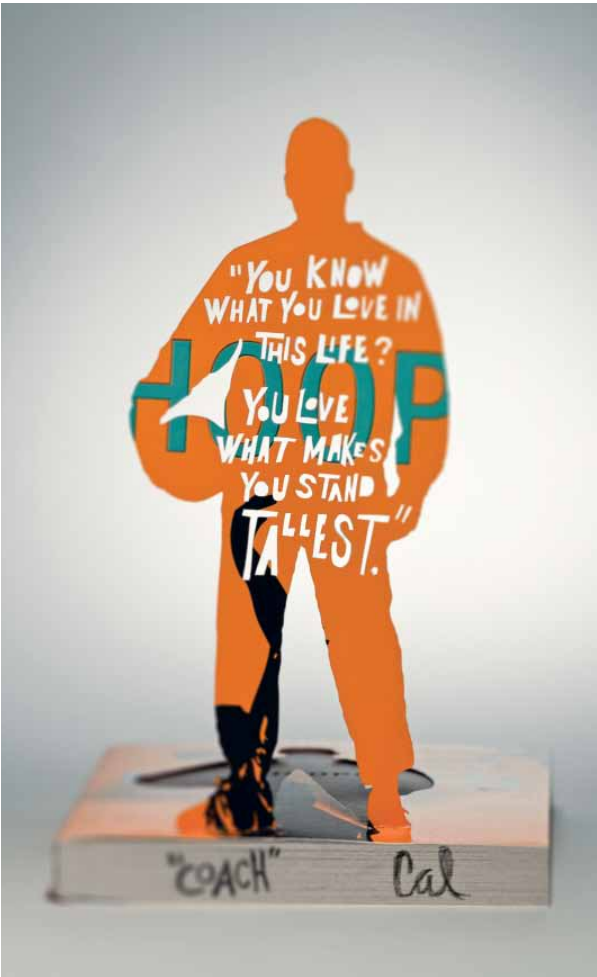


Thomas Burckhardt  
*Ex Libris* 2011  
Acrylic paint and watercolor on paper



# JOYS OF READING

Intended to stimulate the imagination and curiosity of pediatric patients, the Books + Healing art initiative supports and expands on the well-documented benefits of reading from an early age. More than 140 of the works of art created for the Bloomberg Children's Center have been inspired by children's books, complementing Hopkins' participation in the national program, *Reach Out and Read*.

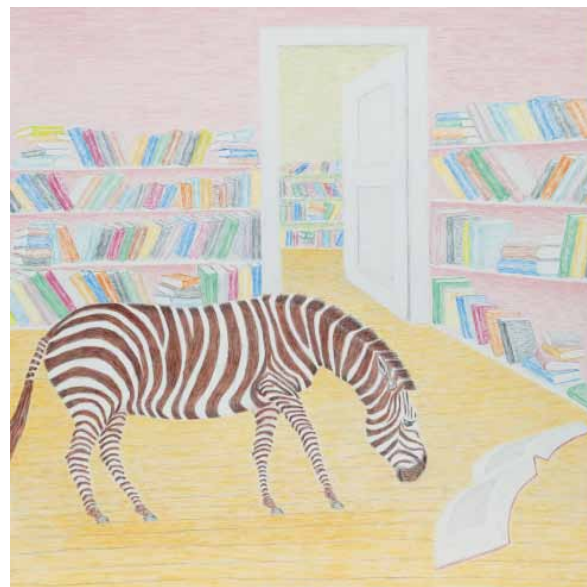
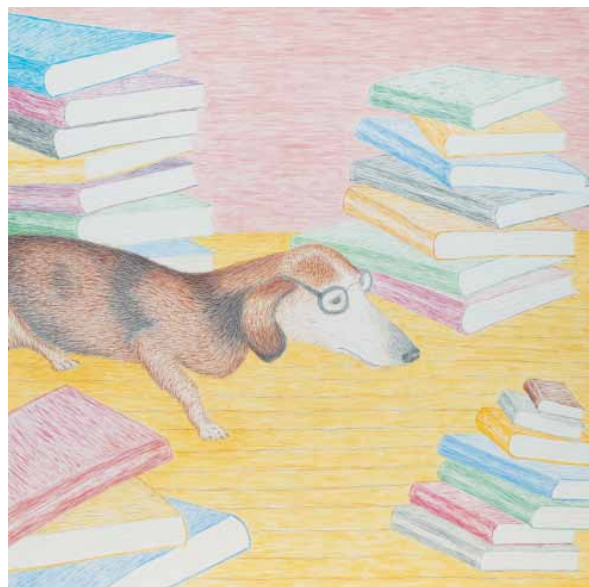


Above: Thomas Allen  
*Sweet Man Johnson*  
and *Cal* 2011  
From a series of six works  
Chromogenic color prints  
Inspired by *Hoops* by  
Walter Dean Myers (1983)

Page 30: Rolla Herman  
*Alien Hat Ship*, *Toadstool*, *Flower Hat*, and *Viking Tea Party* 2011  
From a series of seven works  
Linocuts  
Inspired by *The 500 Hats of Bartholomew Cubbins* by Dr. Seuss (1938)

Artists were asked to re-read favorite children's books and then to create a work or series of works inspired by this experience. Forty-five books, primarily classics, form the core of this initiative. The artworks that came out of this exercise are expansive and imaginative, inviting patients and their families to discover books by looking closely and making personal connections to the art they encounter in the building.





Above: Eva Wylie  
*Five Layers Under the Ferns* 2011  
 Silkscreen and colored pencil  
 on paper  
 Inspired by *A Hole is to Dig* by  
 Ruth Krauss (1952)

Page 32, top to bottom:  
 Walter Martin and Paloma Muñoz  
*Pink Polar* 2011  
 Chromogenic color print  
 Inspired by *The Golden Compass*  
 by Philip Pullman (1995)

Nick Ghiz  
*Dog, Zebra, Giraffe* 2011  
 From a series of four works  
 Acrylic paint on wood





Page 34: Amy Chan  
*Up and Under* 2011  
Gouache and acrylic paint  
on paper  
Inspired by *Falling Up*  
by Shel Silverstein (1996)

Top: Terri Friedman  
From a series of five works  
2011  
Acrylic paint and glitter  
on plexiglass  
Inspired by *The Last of the  
Really Great Whangdoodles*  
by Julie Andrews Edwards  
(1974)

Above: Rachel Selekman  
*The Five Sisters* 2011  
Inspired by *The Little Mermaid*  
by Hans Christian Andersen  
(1836)



Right: Joy Feasley  
*T.S.H.* 2011  
 Vinyl paint on wood  
 Inspired by *King Stork*  
 by Howard Pyle (1986)

Below: Tom Nussbaum  
*Stars* 2011  
 Acrylic paint, paper and wood  
 Inspired by *Stars: A New Way to*  
*See Them* by H.A. Rey (1952)

Page 37: Casey Ruble  
*The Dance* 2011  
 Gouache, gold leaf and silver  
 leaf on cut-out paper  
 Inspired by *The Nightingale*  
 by Hans Christian Andersen  
 (1844)



“Growing up on a ranch in Montana, my best friend lived a mile away. Her parents had two peacocks with emerald-green feathers and very loud voices that I could hear all the way from my own house. The peacocks’ calls seemed magical because when I heard them, I felt close to my friend, even when I wasn’t with her.”

— Casey Ruble



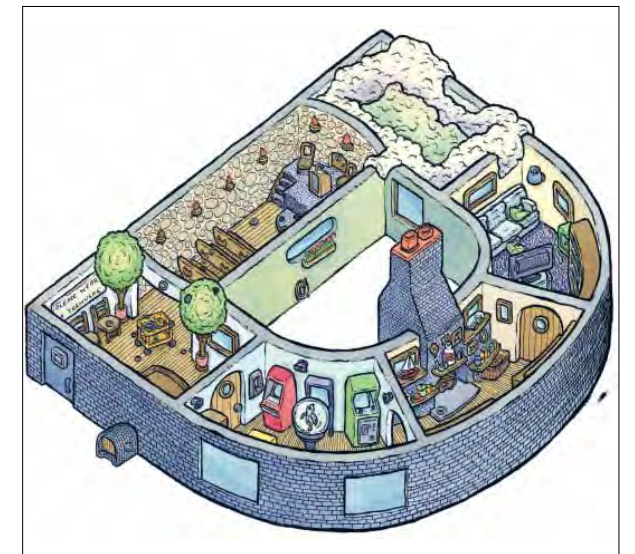
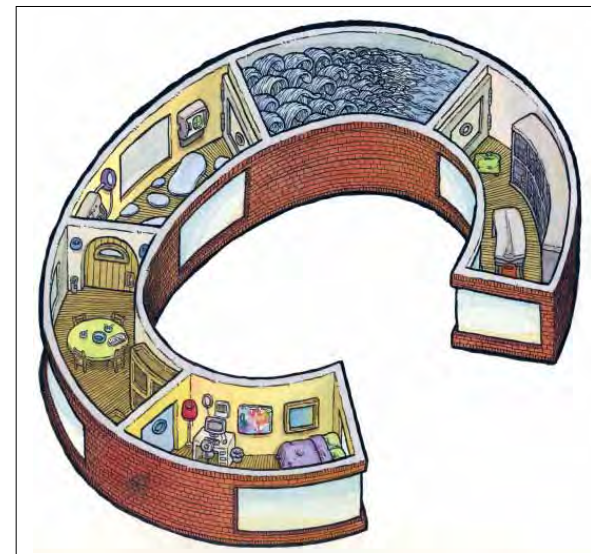
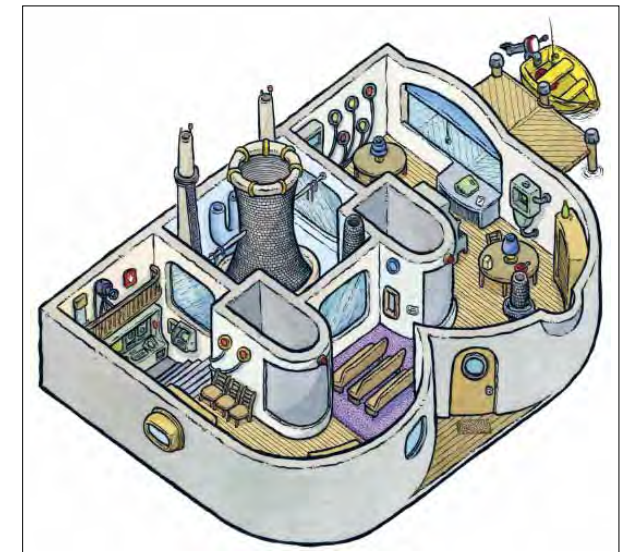


Page 38: Jeffry Mitchell  
From *A B C D E F G H I ♥ U*  
2008  
A series of 12 works  
Biscuit porcelain

Page 39: Scott Teplin  
From *Alphabet for Alphaville*  
2008  
Pen, ink and watercolor  
on paper

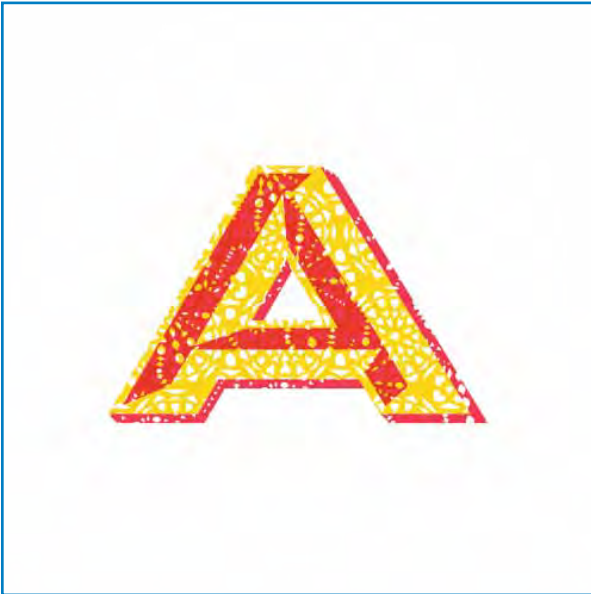
## FUN WITH ALPHABETS

In conjunction with the broader celebration of books and the pleasures of reading and being read to, several playful alphabets can also be discovered in the Bloomberg Children's Center.





Lauren P. Adams with Ronald Lawrence, age 4



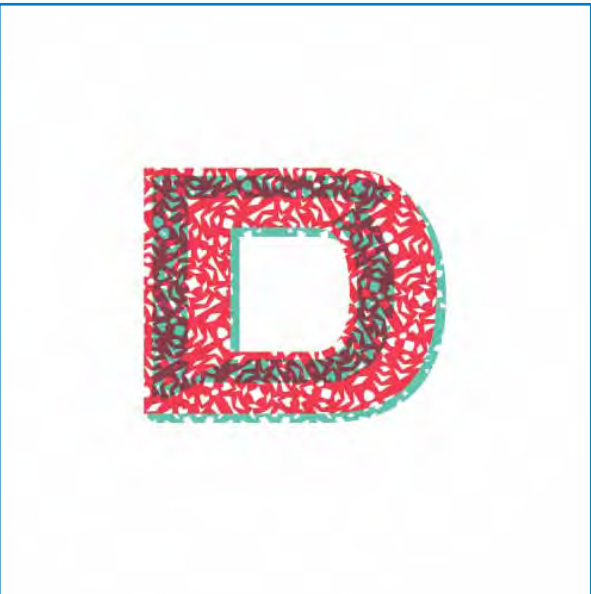
Above: Caitlyn Zabko, age 4  
Left: Alaiah Doggett, age 3



Kaila McNeill, age 11



Seamus Coleman, age 6



Lauren P. Adams  
*Papel Picado*  
From a series of 26 works  
Color silkscreens on  
paper  
Printed by the Baltimore  
Print Studios

**PATIENTS HELP TO CRAFT  
AN ALPHABET**

Baltimore artist and MICA graduate Lauren P. Adams collaborated with pediatric patients at Hopkins to create a special alphabet for the new building. Over the course of several workshops, Adams taught the young patients how to make patterned cut-outs using a process called *papel picado*. This technique of folding and cutting paper comes from a folk

art tradition, popular especially in Mexico and other Latin American countries. To craft the final alphabet, Adams brought together many of the patients' unique cut-outs to create 26 uppercase letters. The final designs were then printed as color silkscreens, under Adams' supervision, by Baltimore Print Studios.





## CELEBRATING NATURE AND THE GARDEN: WELCOME TO THE SHEIKH ZAYED TOWER

Nature and the Garden are the predominant themes for the works of art throughout the Zayed Tower. Starting in the spacious lobby on the Ground Level, many of the artworks on view engage with the gardens that envelope the building's entrance.



The spiraling **Information Desks** in the lobby of the Ground Level and at the entry to the Main Level serve as pedestals for sculptures created especially for the building. Expanding on the idea of nature, these works are created out of one of the most basic elements found in the natural world: clay.

London-based artist Kate Malone made *The Bouquet* to rise from the curving top of the Desk. Her bud-like form is covered with hundreds of petals and florets glazed with more than 20 colors, suggesting a lilac or a hydrangea. Rather than attempting to replicate a specific plant, Malone's *Bouquet* celebrates a sense of life and growth, welcoming patients and visitors into the building.

Kate Malone  
*The Bouquet* 2011–2012  
Crystalline-glazed stoneware





Above: Hermine Ford  
*Untitled* 2011  
 Ink, graphite and gouache  
 on paper

Hermine Ford, an *emerita* faculty member at The Maryland Institute College of Art (MICA), created the lively watercolor for the **Welcome Desk**. Using ink, graphite and gouache, Ford has woven together timeless forms and motifs. Her references include plants, trees, mountains, stone patterns and the rippling surfaces of water.



The **Information Desk** on the Main Level is graced by a ceramic sculpture by Kathy Butterly, who was inspired by the tradition of Chinese scholars' rocks. Scholars' rocks are geological wonders, collected and treasured for their naturalistic shapes which often resemble mountains, cliffs and rock formations. Butterly interpreted this tradition with a contemporary perspective, endowing her sculpture with flowing forms and vibrant colors that are intricate and uplifting.



Using forms derived from the branches of dogwood trees, artist Polly Apfelbaum composed a unique work for the **Welcome Desk** on the pedestrian bridge of the Zayed Tower. Each disk-shaped block assembled under the glass desktop is a cross-section from a fallen branch. Applying colored inks, Apfelbaum uses similar dogwood blocks to create her distinctive woodblock prints, a number of which can be found in the building.



Above: Polly Apfelbaum  
*Color Field Notes* 2009  
 Eight color woodblock prints  
 and one silkscreen

Page 46, top: Kathy Butterly  
*Springs* 2011  
 Clay, glaze and paint





## EVOKING THE NATURAL WORLD

Over 50 artists, working in many mediums, have shared their personal perspectives on Nature and the Garden. Some have focused on the delicate details of petals and rocks; others have adopted a more panoramic view. In elevator lobbies, reception spaces, waiting areas and public corridors, the works of art on permanent view throughout the building are intended to provide patients and their families with moments of comfort and beauty.

Left: Maria Park  
From *Counter Nature* series  
2011  
Acrylic paint on plexiglass

Below: Christine Neill  
From *Balance* series  
2009–2011  
Watercolor on paper







Byron Kim  
*What I See (Tulips, Flying Beetle, My Backyard, Park Slope, Brooklyn)* 2005  
 Pigmented composite print

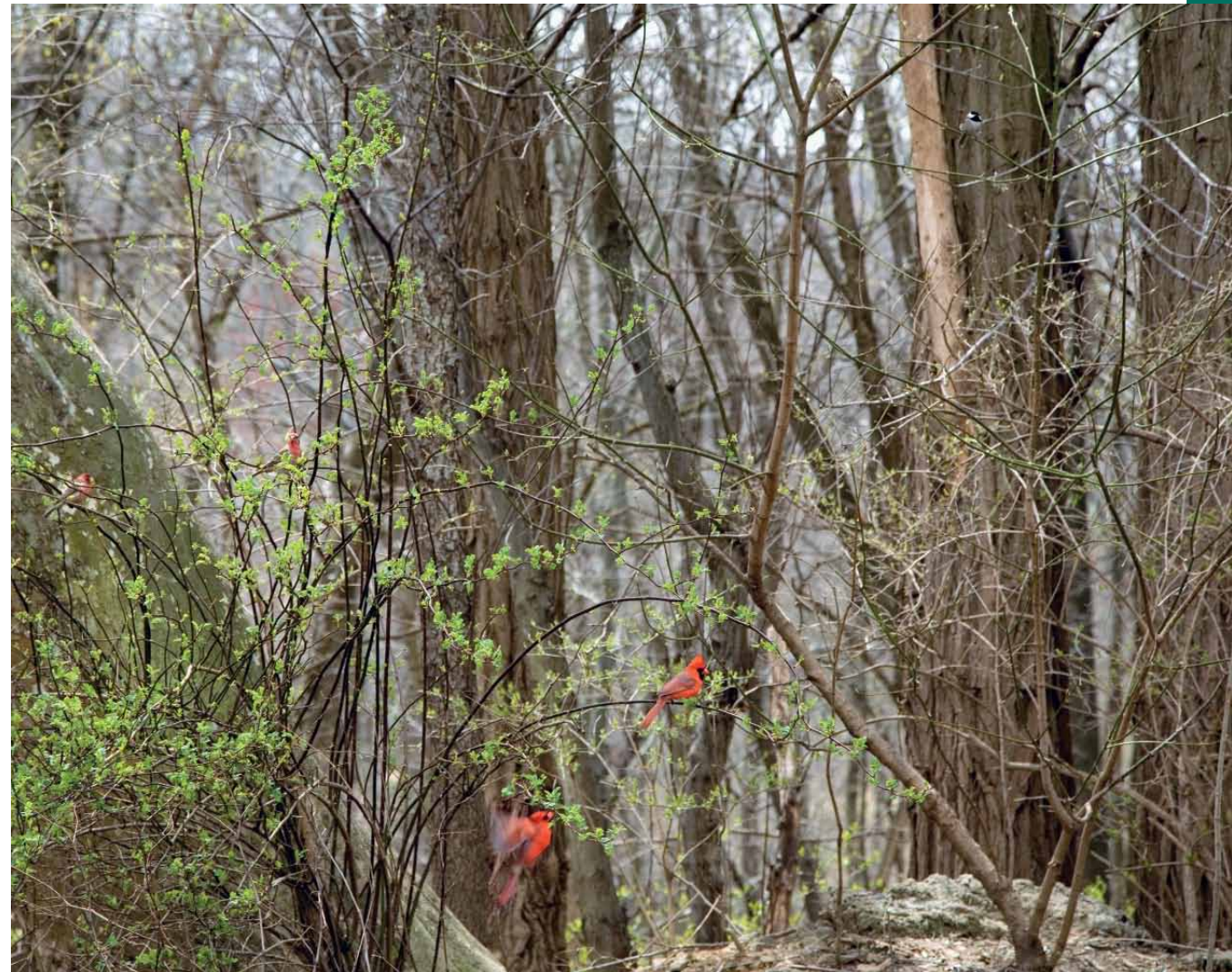




Above: Susan Graham  
Detail from *Toile Garden* 2011  
Glazed porcelain, wood  
and paint

Left: Susie Brandt  
*Dendrochronoblast* 2011  
Fabric appliqué on canvas

Page 53: Eileen Neff  
*The Birds I* 2007  
Chromogenic color print





# ARTISTS

**Lauren P. Adams**  
Baltimore, MD

**Peter Adams**  
Gloucestershire, England

**Julianne Ahn**  
Philadelphia, PA

**Thomas Allen**  
Coloma, MI

**Polly Apfelbaum**  
New York, NY

**Donald Baechler**  
New York, NY

**Heidi Bassett Blair**  
Santa Barbara, CA

**Kim Beck**  
Pittsburgh, PA

**Jim Boyd**  
New York, NY

**Susie Brandt**  
Baltimore, MD

**Tom Burckhardt**  
New York, NY

**Thomas Burke**  
Brooklyn, NY

**Diane Burko**  
Philadelphia, PA

**Kathy Butterly**  
New York, NY

**Amy Chan**  
Richmond, VA

**Macduff Everton**  
Santa Barbara, CA

**Joy Feasley**  
Philadelphia, PA

**Spencer Finch**  
Brooklyn, NY

**Terri Friedman**  
El Cerrito, CA

**Oliver Föllmi**  
Annecy, France

**Hermine Ford**  
New York, NY

**Erwan Frotin**  
Paris, France

**Nick Ghiz**  
New York, NY

**Susan Graham**  
New York, NY

**Rolla Herman**  
Montclair, NJ

**Alexander Heilner**  
Baltimore, MD

**Helmut Hirler**  
Bad Saulgau, Germany

**Josef Hoflehner**  
Wels, Austria

**Robert Israel**  
Los Angeles, CA

**Peter C. Jones**  
New York, NY

**Ellen Kahn**  
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*Cat with Earrings* 2011  
Mixed media on paper  
Inspired by the book  
*From the Mixed-up Files of*  
*Mrs. Basil E. Frankweiler*  
by E. L. Konigsburg (1968)



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Claude Monet, *The Japanese Footbridge*, 1899. Reproduced courtesy of The National Gallery of Art, Washington, D.C.

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