

The picture shows a Flemish or Dutch flower still life from the 16th and 17th centuries. Your task is to describe the image as accurately as possible.

The description may be objective, subjective or both.

1. Objective: Iconographic and iconological description:

What is depicted?

Which flowers and plants are depicted (possibly with a Latin name)?

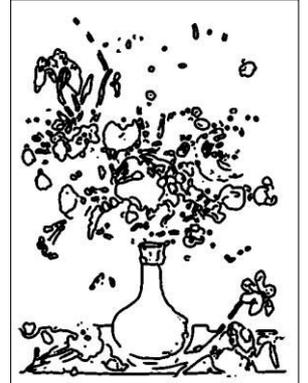
What is there in the middle, above, below, left and right?

Are there any remarkable compositional characteristics?

What colours can you perceive?

2. Objective: What impression does the painting make on you?

Here, personal impressions and emotions may balance the objective characteristics. Finally, you can add things that seem remarkable to you, your opinion about the painting, a poem, a memory, a creative story...



So, in short, depicting a work in words. If you don't know how to start, you can find some examples below.

Example 1:

This flower still life is painted in little detail. The painter has paid little attention to fine lines. At the top right a dragonfly lands on the most striking flower, but this dragonfly is barely visible because of the dark background. The flowers are depicted in a vase, which also depicts flowers. At the front of the image are three drops of water that seem to have just fallen from the bouquet. The painter probably tried to express his knowledge of the reflection of light in particular. Instead of depicting water in the vase, he places it here subtly next to the vase.



Example 2:

Small to medium sized luxuriant and natural bouquet in a metal vase on a cupboard against the wall. Predominantly white and blue colours, but not cold, thank you for the sumptuous forms of the flowers involved, which are the main players. The white flowers (peony species) are large and round, with many leaves. The blue comes from the large irises that stand out above them with their curly petals. There are only 2 of them, where 3 are expected for balance, and yet it works and therefore gives it the unarticulated atmosphere. The details are all elaborated and reproduced in great detail, reinforcing the luxuriance and making it even more refined (that one beautiful frittelaria on the left is also doing its work here). Furthermore, nicely filled with red and yellowish accents and also the fine green is clearly present and gives everything a very natural touch. (This green is at the place where I would have expected a 3rd iris). The butterfly in the bouquet and the grasshopper and moth (?) on the cupboard reinforce all this. The red flower at the top (lily?) seems to float a bit and stick to it. Is probably to counterbalance the other red accents, and as an extra warm accent for the white and blue at the top but was not necessary.

Example 3:

There is a full bouquet in a pewter or stone jug on a table. At the front there is a dent in the jug. The flowers at the bottom of the bouquet seem more colourful and lively than the higher you look at the top of the bouquet. Next to the vase are three shells on the table with a busy pattern and also some fallen pink leaves. There is also a large grasshopper or cricket. The flowers have a spider at the bottom and a butterfly at the top. To the right of the bouquet there is also a spider that seems to float in space, but is probably on its web. The light in the room comes from behind the spectator, so that the vase, flowers, shells... cast a shadow on the table. No two bows in the work look the same. There are blue, white, yellow, purple, red, orange, pink, brown tones. Not much chlorophyll was added to the bouquet. Everything, except the ground on which the vase stands and the shells lie, falls entirely within the frame of the painting. As a whole, a green-blue-grey haze hangs in the room where the vase stands. The whole is drawn down to the smallest detail.

Example 4:

once started, nothing takes away
these flowers
their urge
over here
indulge oneself
collapse

Insects, pricked, watered

your eye angles

fly out and cross to life unseen
entomophobic nods the lizard
to his dismay

the room light
busted
splashed out, but as a wreath.

so the tulip burns out its skirts and the rose rusts itself

recur
dead through the ages
stained and falsified
dare an eyelid
butterfly stroke

a haemorrhage, yet another, put
with that brush, long as boredom.
and so on: cruel

