

# Art Along The Rivers

## A BICENTENNIAL CELEBRATION

## ART AT THE CONFLUENCE



Mississippian artist; *Kneeling Female Figure with a Shell, or Exchange Avenue Figurine*, c.1100–1200; Missouri flint clay; 3 7/16 x 1 3/4 x 1 15/16 inches; Courtesy of the Illinois State Archaeological Survey 2021.10

## CLOSE LOOKING



## LOOKING PROMPTS

Describe this object. Point out as many details as you can.

This figure is made of flint clay. What do you notice about the color and the surface of this object?

Closely observe the posture and pose of this figure. What words would you use to describe the figure's pose? What do you observe about the posture or pose that helps you to imagine what this figure might be doing?

This work of art was created 800-900 years ago. What are some of the pros and cons of having it available in a museum today?

SAINT LOUIS ART MUSEUM

LOOKING GUIDE  
ART ALONG THE RIVERS  
SLAM.ORG

# Art Along The Rivers

## A BICENTENNIAL CELEBRATION

## ART AT THE CONFLUENCE



(top) Seth Eastman, American, 1808–1875; *View 100 Miles Above St. Louis, c.1847–49*; watercolor; 4 5/16 x 7 inches; Saint Louis Art Museum, Funds given by Jane and Warren Shapleigh, Mr. and Mrs. G. Gordon Hertslet, Mr. William Pagenstecher and the Garden Club of St. Louis 101:1970

(bottom) Seth Eastman, American, 1808–1875; *16 Miles Above the Mouth of the Ohio, 1847/48/49*; watercolor; 4 1/2 x 7 1/8 inches; Saint Louis Art Museum, Funds given by Western Electric Co. 114:1971

## CLOSE LOOKING



## LOOKING PROMPTS

*(These questions can be used when discussing either painting.)*

If you could step inside this painting, what might you hear?

What wildlife do you imagine you would see?

What time of day does it appear to be?

What time of year?

What do you see that makes you say that?

### Additional questions for looking

What would you bring with you on an adventure in this place?

What activities would you do if you were in this place?

Where do you imagine the artist was positioned when creating this painting?

What do you see that makes you say that?

What are some reasons why Seth Eastman might have chosen to paint this place?

Artists make choices about what to include or leave out. What might be left out of this scene?

# SAINT LOUIS ART MUSEUM

LOOKING GUIDE  
ART ALONG THE RIVERS  
SLAM.ORG



# Art Along The Rivers

## A BICENTENNIAL CELEBRATION

## ART AT THE CONFLUENCE



Norman Akers, citizen Osage Nation, born 1958; *Dripping World*, 2020; oil on canvas; 78 x 68 inches; Collection Nerman Museum of Contemporary Art, Johnson County Community College, Overland Park, Kansas, Gift of the Jedel Family Foundation 2021.102; © Norman Akers, Courtesy Sherry Leedy Contemporary Art, Kansas City, Missouri, photo: EG Schempf

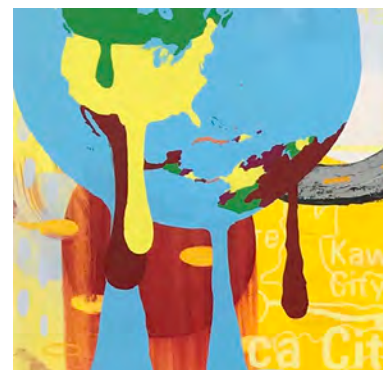
## LOOKING PROMPTS

What stands out to you at first glance?

Set a timer for 60 seconds. Look at the painting for the whole 60 seconds. Let your eyes wander over the entire picture. What do you discover as you look at the painting for a longer period of time?

What are you curious about as you look at this painting? What questions would you like to ask the artist about it?

## CLOSE LOOKING



SAINT LOUIS ART MUSEUM

LOOKING GUIDE  
ART ALONG THE RIVERS  
SLAM.ORG

# Art Along The Rivers

## A BICENTENNIAL CELEBRATION

## ART AT THE CONFLUENCE

### LOOKING PROMPTS

#### Compare and Contrast:

What similarities do you notice in these two watercolor paintings?

What differences do you observe?

What is something you wonder about as you look at these images?

Why do you imagine the artist chose to paint these figures without a background?

What might change about these images if the figures were shown in specific settings?

What details do you notice in the garments? In the other items the figures have on?

What stands out to you most?

What more can you find?

### CLOSE LOOKING



Anna Maria von Phul, American, 1786–1823; *Creole Woman in St. Louis*, 1818; watercolor on paper; 9 7/8 x 7 3/4 inches; Courtesy of the Missouri Historical Society, St. Louis 2021.47

Anna Maria von Phul, American, 1786–1823; *Native American Woman in St. Louis*, 1818; watercolor on paper; 9 7/8 x 7 1/2 inches; Courtesy of the Missouri Historical Society, St. Louis 2021.48

SAINT LOUIS ART MUSEUM

LOOKING GUIDE  
ART ALONG THE RIVERS  
SLAM.ORG



# Art Along The Rivers

## A BICENTENNIAL CELEBRATION

## ART AT THE CONFLUENCE



Wazhazhe (Osage) artist; *Wedding Coat*, *Plume Hat*, 1900s; *Epaulet Pair*, c.1830; coat: cloth and metal, hat: feathers and cloth, epaulets: velvet, thread and gold; overall: 77 x 42 inches; Denver Art Museum: Native Arts Acquisition Fund, Gift of Mrs. Harry English 2021.80-82a,b; Photography courtesy Denver Art Museum

## CLOSE LOOKING



## LOOKING PROMPTS

What do you notice about this garment?

What stands out to you about the colors? Patterns? Materials?

Have you seen a garment similar to this before? In what ways was it similar?

In what ways did it differ?

SAINT LOUIS ART MUSEUM

LOOKING GUIDE  
ART ALONG THE RIVERS  
SLAM.ORG

# Art Along The Rivers

## A BICENTENNIAL CELEBRATION

## ART AT THE CONFLUENCE



Mató-Tópe, Mandan, c.1784–1837; *Robe*, c.1835; hide, pigment, hair, and quills; 78 3/4 x 90 15/16 inches; Bernisches Historisches Museum, Bern 2021.95

## CLOSE LOOKING



## LOOKING PROMPTS

What is going on in this picture?

What do you see that makes you say that?

What more can you find?

This is a work of art that documents and records history. What events would you choose to include in a work of art about your own life?

SAINT LOUIS ART MUSEUM

LOOKING GUIDE  
ART ALONG THE RIVERS  
SLAM.ORG



# Art Along The Rivers

## A BICENTENNIAL CELEBRATION

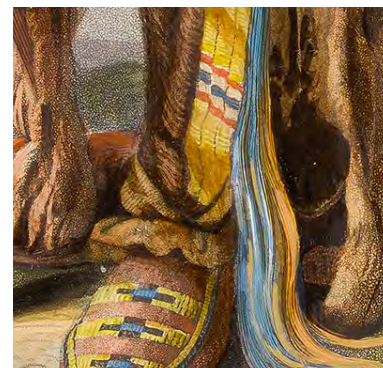
## ART AT THE CONFLUENCE



Karl Bodmer, Swiss, 1809–1893; after Johann Hürlimann, Swiss, 1793–1850; *Mató-Tópe, a Mandan Chief*, 1843; hand-colored engraving and aquatint; 23 1/2 x 17 1/4 inches; Crystal Bridges Museum of American Art, Bentonville, Arkansas 2021.157;

Mató-Tópe, Mandan, c.1784–1837; *Robe*, c.1835; hide, pigment, hair, and quills; 78 3/4 x 90 15/16 inches; Bernisches Historisches Museum, Bern 2021.95

## CLOSE LOOKING



## LOOKING PROMPTS

Compare with  
Mató-Tópe's *Robe*



SAINT LOUIS ART MUSEUM

LOOKING GUIDE  
ART ALONG THE RIVERS  
SLAM.ORG

# Art Along The Rivers

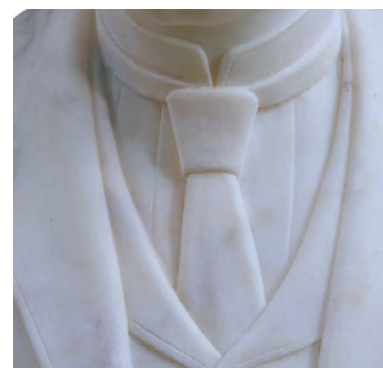
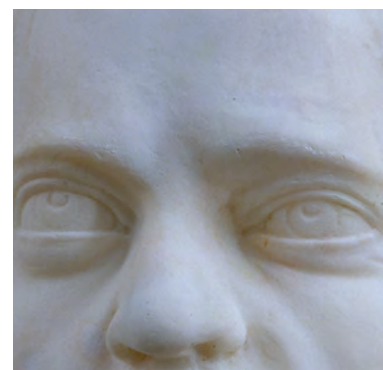
## A BICENTENNIAL CELEBRATION

ART ON  
DISPLAY



Edmonia Lewis, American, 1844–1907; *Bust of James Peck Thomas*, 1874; marble; 22 x 18 x 10 inches; Allen Memorial Art Museum, Oberlin College, Oberlin, OH. R. T. Miller Jr. Fund 2021.155

## CLOSE LOOKING



## LOOKING PROMPTS

Look closely at this work of art.

What do you wonder about?

What might you learn about the person who is the subject of this sculpture by looking closely?

If you were able to travel back in time and watch this sculptor at work, what questions would you ask her?

Imagine if the figure's arms and hands were visible. Strike a pose that reveals ways the arms and hands could enhance the figure's pose. Why did you choose this particular movement?

Imagine the artist had sculpted the entire body of James Peck Thomas. If you're comfortable, demonstrate how the figure would stand, walk, or dance. What do you see that informs your ideas?

*Looking extension:*

If you were to sculpt a bust of someone you knew, who would it be? Where would you display it and why would you display it in this way? Sketch an image of your sculpture on display.

SAINT LOUIS ART MUSEUM

LOOKING GUIDE  
ART ALONG THE RIVERS  
SLAM.ORG



# Art Along The Rivers

## A BICENTENNIAL CELEBRATION

ART ON  
DISPLAY



Joseph Rusling Meeker, American, 1827–1887; *The Land of Evangeline*, 1874; oil on canvas; 33 1/8 x 45 1/8 inches; Saint Louis Art Museum, Gift of Mrs. Wright Prescott Edgerton in memory of Dr. and Mrs. W. T. Helmuth by exchange 163:1946

## LOOKING PROMPTS

If this image were the inspiration for a story, what type of story would it be?

What do you see that makes you say that?

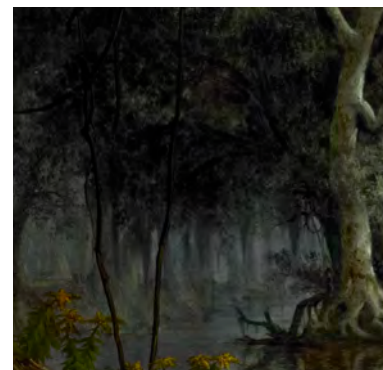
How does this space make you feel? What emotions arise while you are looking closely? What do you see that makes you say that?

Imagine drifting in a boat through this scene.

How would you describe your surroundings?

Write a letter home and describe what you see, hear, and smell around you in this scene.

## CLOSE LOOKING



SAINT LOUIS ART MUSEUM

LOOKING GUIDE  
ART ALONG THE RIVERS  
SLAM.ORG

# Art Along The Rivers

## A BICENTENNIAL CELEBRATION

ART ON  
DISPLAY



Winslow Homer, American, 1836–1910; *Early Morning After a Storm at Sea*, 1900–1903; oil on canvas; 30 1/4 x 50 inches; The Cleveland Museum of Art, Gift J. H. Wade 2021.182

## LOOKING PROMPTS

Imagine sitting in the location of this painting.

What would the air feel like?

What sounds would you hear?

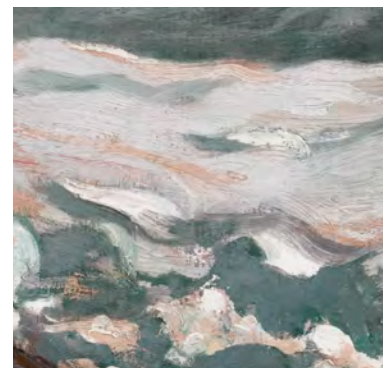
What would you smell?

What activities would you engage in if you were in this place?

If you could insert one thing into this landscape, what would it be and why?

Sketch an image of your addition to this landscape.

## CLOSE LOOKING



SAINT LOUIS ART MUSEUM

LOOKING GUIDE  
ART ALONG THE RIVERS  
SLAM.ORG



# Art Along The Rivers

## A BICENTENNIAL CELEBRATION

ART ON  
DISPLAY



Komuro Suiun, Japanese, 1874–1945; *Summer Scene with Solitary Duck amidst Rose Mallow and River Reeds*, 1903 or 1904; hanging scroll; ink, color, and oyster-shell-white pigment (gofun) on silk; image: 44 1/2 x 27 1/2 inches, scroll: 81 x 34 inches; Saint Louis Art Museum, The Langenberg Endowment Fund 101:2017

### LOOKING PROMPTS

Look closely at this work of art.  
Let your eyes wander up and down  
and side to side.

Select one of the words below that  
you feel connects to the artwork.  
Or choose your own word.

shiny joyful dreamy complex

detailed textured stiff soft

whimsical fun heavy loud

wild peaceful solemn story

bold gentle imaginary musical

rhythmic quiet lonely

warm cold mellow lively

vivid colorful abstract

realistic slick rough

mysterious care labor curious

memory fuzzy home course

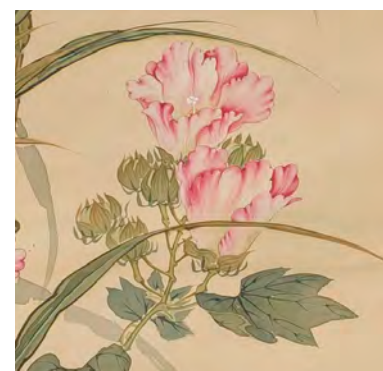
smooth patterns happy

What do you see that inspired your word?

Write a poem inspired by the painting  
and the word you chose.

As you look at this painting, what do you  
imagine will happen next? Write a very  
short story or draw a picture to describe  
what will happen next.

### CLOSE LOOKING



SAINT LOUIS ART MUSEUM

LOOKING GUIDE  
ART ALONG THE RIVERS  
SLAM.ORG

# Art Along The Rivers

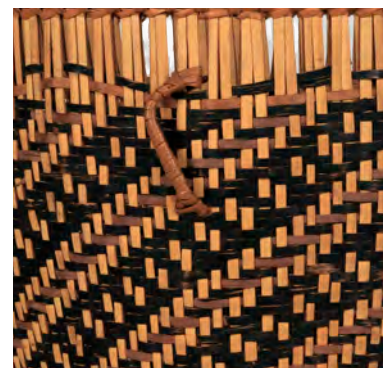
## A BICENTENNIAL CELEBRATION

ART ON  
DISPLAY



Pala'wan artist, Philippines; *Baskets*, before 1904; rattan and nito; top basket: 9 x 10 5/8 x 8 7/8 inches, bottom basket: 9 11/16 x 11 1/8 x 11 inches; Loaned by the University of Pennsylvania Museum of Archaeology and Anthropology, Philadelphia, PA, Gift of the Philadelphia Commercial Museum (also known as the Philadelphia Civic Center Museum), 2003 2021.179-.180

### CLOSE LOOKING



### LOOKING PROMPTS

When looking at these objects, what stands out to you the most?

Compare and contrast these two baskets. Describe what is similar about them. Then, describe what is different.

What would you like to learn about these baskets?

SAINT LOUIS ART MUSEUM

LOOKING GUIDE  
ART ALONG THE RIVERS  
SLAM.ORG



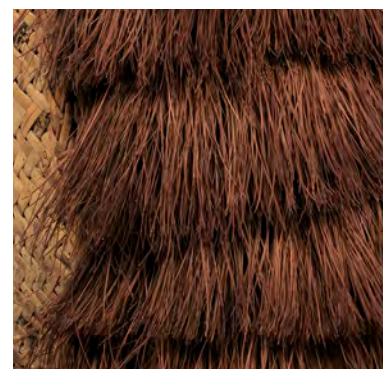
# Art Along The Rivers

## A BICENTENNIAL CELEBRATION

ART ON  
DISPLAY



## CLOSE LOOKING



(top) Visayan artist, Philippines; *Cloth*, late 19th century; pineapple fiber, silk, and cotton; 14 3/4 x 74 7/16 inches; Loaned by the University of Pennsylvania Museum of Archaeology and Anthropology, Philadelphia, PA, Gift of Philadelphia University, 2016-2021.176

(bottom) Filipino artist, Philippines; *Man's Backpack*, before 1904; rattan and peel; 20 5/8 x 12 x 9 5/8 inches; Loaned by the University of Pennsylvania Museum of Archaeology and Anthropology, Philadelphia, PA, Gift of the Philadelphia Commercial Museum (also known as the Philadelphia Civic Center Museum), 2003-2021.181

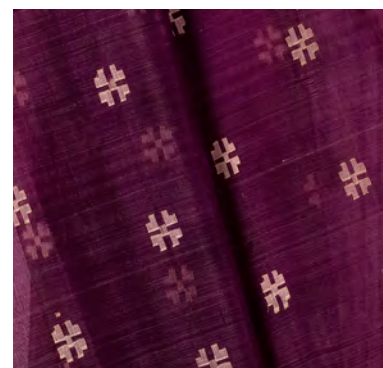
## LOOKING PROMPTS

Set a timer for 60 seconds. Look closely at these two images for one minute.  
What do you notice?

What do you wonder about the materials or the process for making these objects?

The artists who created these artworks incorporated intricate patterns and weaving techniques. Think about fabric or cloth that you have or wear. What types of patterns do they have?

If you could create your own pattern for a cloth, what would you include?  
Draw your pattern.



SAINT LOUIS ART MUSEUM

LOOKING GUIDE  
ART ALONG THE RIVERS  
SLAM.ORG



# Art Along The Rivers

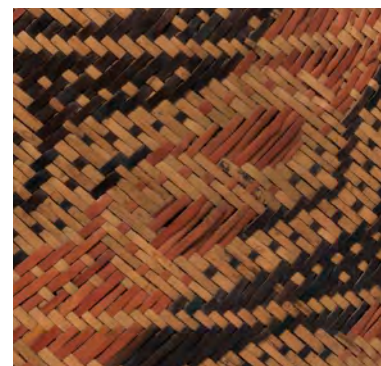
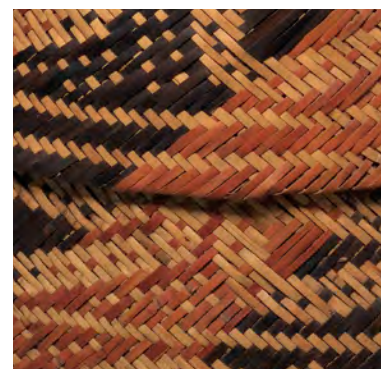
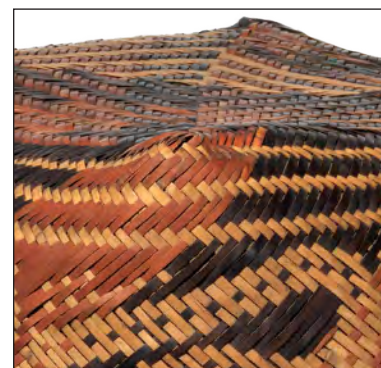
## A BICENTENNIAL CELEBRATION

ART ON  
DISPLAY



Chitimacha artist, Louisiana; *Basket with Lid*, c.1900; river cane and dye; 14 3/8 x 14 3/16 x 14 3/16 inches; Loaned by the University of Pennsylvania Museum of Archaeology and Anthropology, Philadelphia, PA. Purchased from Miss McIlhenny, 1906–2021.175

### CLOSE LOOKING



### LOOKING PROMPTS

After looking closely at this basket, what questions would you ask of the artist who made it?

Imagine you were an ant eagerly exploring this object. What would the materials feel like under your feet? What sounds would you hear as you explore? What else would you discover?

Imagine being able to peek inside the basket. What do you imagine it would look like on the inside?

This basket is about the size of a school backpack. If it were your basket, what is something you would put inside? Write a list of items you might keep in this basket or sketch the items you would include.

SAINT LOUIS ART MUSEUM

LOOKING GUIDE  
ART ALONG THE RIVERS  
SLAM.ORG



# Art Along The Rivers

## A BICENTENNIAL CELEBRATION

ART ON  
DISPLAY



Stephanie Syjuco, American (born Philippines), born 1974; *Block Out the Sun*, 2019; pigment prints, mounted on aluminum; approximate case dimensions: 36 x 84 x 48 inches, image (individual prints): 8 x 10 inches; Courtesy of the artist, Catharine Clark Gallery, San Francisco and RYAN LEE Gallery, New York 2021.185.1-30; © Stephanie Syjuco

## LOOKING PROMPTS

Select either the full view of the artwork or the detail image to explore in depth.  
Write a caption for the image you chose to view that describes what is going on  
and what message you find in this work of art.

What do you see that supports your caption?

## CLOSE LOOKING



SAINT LOUIS ART MUSEUM

LOOKING GUIDE  
ART ALONG THE RIVERS  
SLAM.ORG

# Art Along The Rivers

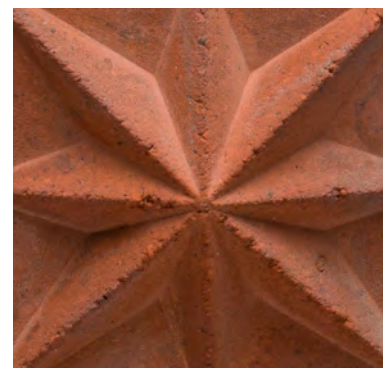
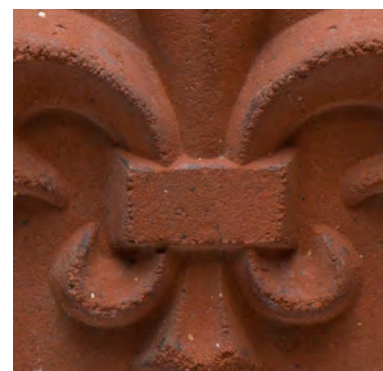
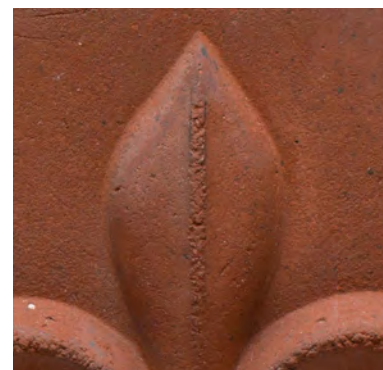
## A BICENTENNIAL CELEBRATION

ART IN  
PRODUCTION



(left) made by Hydraulic Press Brick Company, St. Louis, Missouri, 1868–1972; *Brick with Fleur-de-Lis Motif*, c.1890; dry pressed brick clay; 7 x 7 1/2 x 2 1/2 inches; (right) made by Hydraulic Press Brick Company, St. Louis, Missouri, 1868–1972; *Brick with Star Motif*, c.1890; dry pressed brick clay; 5 x 5 x 2 1/4 inches; National Building Arts Center 2021.13,.15

### CLOSE LOOKING



### LOOKING PROMPTS

Look closely at these objects. Pay special attention to visual details that might provide clues into the materials from which they were made and the process for creating them. What did you discover?

Drawing is a great way to discover more as you look at a work of art. Create a contour line drawing of one of these bricks. A contour line drawing is a continuous line where your pencil is touching the paper at all times. Let your hand and eyes follow the shapes, lines, and details of the brick. For an extra challenge, try to draw while only looking at the brick and not at your piece of paper. See if you can keep from peeking at your page. What more did you discover as you drew?

#### *Drawing Extension:*

These bricks incorporated symbols of value for residents in the city of St. Louis, such as the fleur-de-lis, which illustrates St. Louis's historical ties with France. Imagine you are a brick designer. What is a symbol that you would include in your brick to illustrate something meaningful for you? Draw a design of your brick. You might even want to draw a few different designs to create a collection of bricks.

SAINT LOUIS ART MUSEUM

LOOKING GUIDE  
ART ALONG THE RIVERS  
SLAM.ORG



# Art Along The Rivers

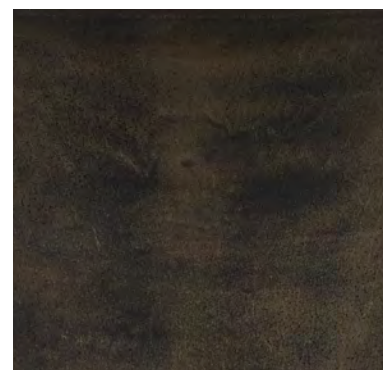
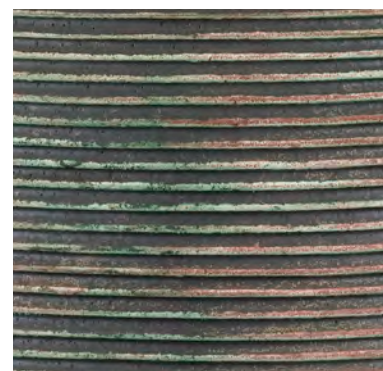
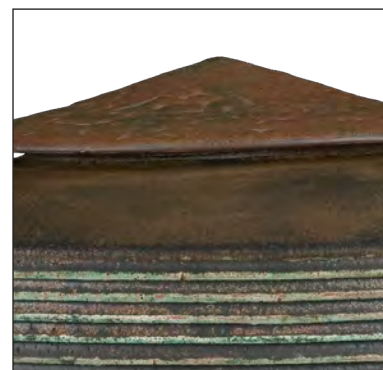
## A BICENTENNIAL CELEBRATION

ART IN  
PRODUCTION



Dan Anderson, American, born 1945; *European Water Tank*, 1996; stoneware; 28 x 18 1/2 inches; Saint Louis Art Museum, Gift of Thomas Alexander and Laura Rogers 1121:2010a,b; © Dan Anderson

### CLOSE LOOKING



### LOOKING PROMPTS

List as many adjectives as you can think of to describe this artwork.

Choose 6-8 adjectives from your list and compose a poem.

Imagine a setting for this work of art. Draw a picture of it in this environment.

Consider the scale of this stoneware vessel. How big do you imagine it is? What do you see that makes you say that? In what ways might your experience of the vessel change if it were a different size? Imagine if you could hold it in your hand. Imagine if it were as tall as you. (See image caption for actual size.)

SAINT LOUIS ART MUSEUM

LOOKING GUIDE  
ART ALONG THE RIVERS  
SLAM.ORG

# Art Along The Rivers

## A BICENTENNIAL CELEBRATION

ART IN  
PRODUCTION



(top left) made by Missouri Meerschaum Company, Washington, Missouri, founded 1907; *Corn Cob Pipe*, c.1940; corn cob and plastic; 3 x 6 x 1 1/2 inches; (top right) designed by Henry Tibbe, American (born Netherlands), 1819–1896; made by H. Tibbe & Son Co., Washington, Missouri, 1869–1907; *Original Corn Cob Pipe*, designed 1878; corn cob, bamboo, and metal; 8 x 4 x 1 1/2 inches; (bottom) designed by General Douglas MacArthur, American, 1880–1964; made by Missouri Meerschaum Company, Washington, Missouri, founded 1907; *MacArthur 5-Star Corn Cob Pipe*, designed 1951; corn cob, wood, and plastic; 4 1/2 x 9 1/2 x 2 inches; Washington Historical Society, Washington, MO 2021.62.1-3

## LOOKING PROMPTS

Choose one of these three objects. Imagine you are an art detective who has found this object and would like to discover more about it. Draw a detailed sketch of your object.

What do you notice about the materials that the object is made with?

Write notes around your page to describe what you have discovered.

What do you wonder about this object?

## CLOSE LOOKING



SAINT LOUIS ART MUSEUM

LOOKING GUIDE  
ART ALONG THE RIVERS  
SLAM.ORG



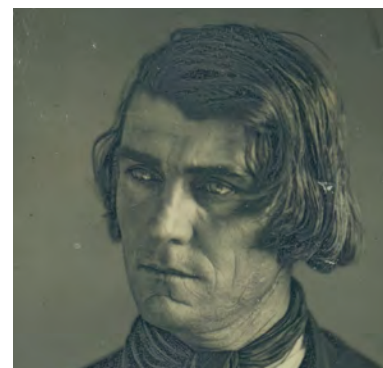
# Art Along The Rivers

## A BICENTENNIAL CELEBRATION

ART IN  
PRODUCTION



## CLOSE LOOKING



## LOOKING PROMPTS

Spend time looking at each of these photographs.

What do you notice about the facial expressions in each of the photographs?

What do you notice about the poses of the people in the photographs?

What else do you notice as you compare these photographs?

What clues do you see in the photographs that might help you discover a bit more about these people?

Imagine two or more of the people photographed in these images were to meet. What do you imagine they might talk about? What do you imagine they might do next, after they met?

Write a short story about their meeting.

(top left) Thomas M. Easterly, American, 1809-1882; *Thomas Forsyth, Mountain Spy and Guide*, 1847; daguerreotype; 5 x 4 inches; Courtesy of the Missouri Historical Society, St. Louis 2021.55

(top right) Thomas M. Easterly, American, 1809-1882; *Keokuk, or the Watchful Fox*, 1847; hand-colored daguerreotype; 5 x 4 inches; Courtesy of the Missouri Historical Society, St. Louis 2021.54

(bottom left) Thomas M. Easterly, American, 1809-1882; *Robert J. Wilkinson, Barber of the Southern Hotel*, c.1860; daguerreotype; 4 x 3 1/2 inches; Courtesy of the Missouri Historical Society, St. Louis 2021.56

(bottom right) Thomas M. Easterly, American, 1809-1882; Unidentified Mother and Small Son, c.1850; hand-colored daguerreotype; 4 x 3 1/2 inches; Courtesy of the Missouri Historical Society, St. Louis 2021.57

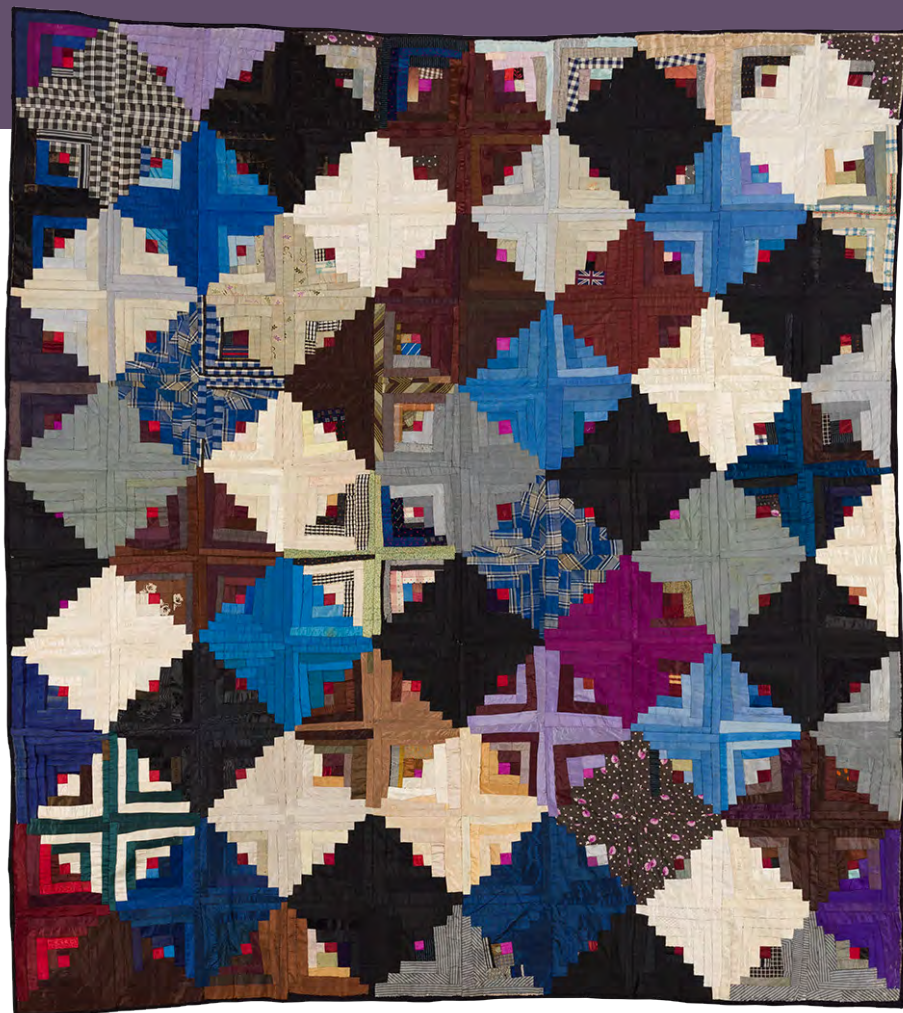
SAINT LOUIS ART MUSEUM

LOOKING GUIDE  
ART ALONG THE RIVERS  
SLAM.ORG

# Art Along The Rivers

## A BICENTENNIAL CELEBRATION

ART IN  
PRODUCTION



attributed to Anna Jane Parker, American, c.1841–1918 ; *Quilt Top, Pieced Log Cabin*, 1875-1900; silk and cotton, with some earlier textiles; 78 1/2 x 73 inches; The Colonial Williamsburg Foundation, Gift of Jean and Jerry Jackson and Bob and Helen Jackson Brewster 2021.194

## CLOSE LOOKING



## LOOKING PROMPTS

Begin by looking at one section of this quilt for at least 10 seconds. Then slowly scan different areas of the quilt. What do you notice? What aspects of the quilt command your attention or excite your eyes?

If this quilt were a dance, how do you imagine it would move? Would the movements be quick or slow? Free-form or choreographed? If you feel comfortable, create this dance with your body.

Select one color patch on the quilt. Trace the path of similar patches by looking all around the quilt design. If each patch were a card for a matching game, would you be able to find matches?

Imagine each square on the quilt functioning as a window. What might you find when looking through them? If you could climb through one of the windows, where would you land?

SAINT LOUIS ART MUSEUM

LOOKING GUIDE  
ART ALONG THE RIVERS  
SLAM.ORG



# Art Along The Rivers

## A BICENTENNIAL CELEBRATION

ART IN  
PRODUCTION



Susan Bushey, American, 1827–1905; *Embroidered Sampler*, 1838; linen embroidered with silk; 16 3/8 x 16 5/8 inches; Lent by The Metropolitan Museum of Art, Bequest of Mabel Herbert Harper, 1957–2021.192

## LOOKING PROMPTS

If you were asked to describe this textile to a friend, what aspects would you focus on?

What do you imagine the inside of this building might look like? Draw a picture of the inside of the building. Or write a story to describe your adventures exploring inside this building and what you found or who you met.

This embroidery square was stitched by eleven-year-old Susan Bushey, who created scenes she remembered from her hometown of St. Louis while she was away at boarding school. If you were to create your own embroidery square, what would you include? Draw a design for your square.

## CLOSE LOOKING



SAINT LOUIS ART MUSEUM

LOOKING GUIDE  
ART ALONG THE RIVERS  
SLAM.ORG

# Art Along The Rivers

## A BICENTENNIAL CELEBRATION

ART IN  
PRODUCTION



made by Excelsior Stove Works, St. Louis, Missouri, 1849–1943; *Parlor Cook Stove, No. 7*, c.1860-69; cast iron; 39 x 28 x 22 inches; Courtesy of the Missouri Historical Society, St. Louis 2021.189

## LOOKING PROMPTS

If you could choose only one word to describe this object, what would it be?  
What do you see that inspired your word?

What more can you discover?

Parlor cook stoves like this were used to cook food and to heat homes. What clues can you find that help you to understand how it functioned? What comparisons can you make between this stove and contemporary stoves or heating devices? If you were able to use this stove to cook or bake, what would you want to make?

## CLOSE LOOKING



SAINT LOUIS ART MUSEUM

LOOKING GUIDE  
ART ALONG THE RIVERS  
SLAM.ORG



# Art Along The Rivers

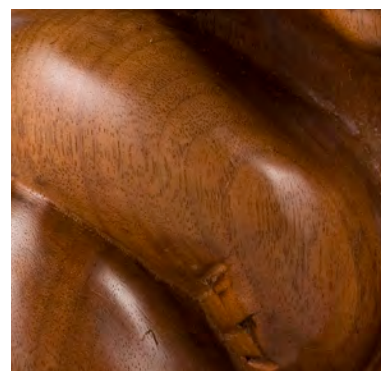
## A BICENTENNIAL CELEBRATION

## ART COMMUNITIES



Houston Chandler, American, 1914–2015; *Gorilla*, c.1946; wood; 8 5/8 x 7 3/4 x 5 1/8 inches; Saint Louis Art Museum, Museum Purchase 1124:2010; © Houston Chandler

## CLOSE LOOKING



## LOOKING PROMPTS

Using the name of the sculpture, *Gorilla*, create an acrostic poem about this artwork as you look at it. An acrostic poem uses each letter of a word as the beginning for a line in the poem. For example, here is an acrostic poem using the word cat:

Careful

Agile

Timid

What word would you use to describe the pose of this gorilla? What are some other possible poses the artist could have chosen? Create these poses with your body if you are comfortable. Or draw them.

Why do you imagine the artist might have chosen to carve the gorilla in this pose?

Houston Chandler carved *Gorilla* out of wood. Imagine if this gorilla were made from a different material.

What would happen if it were made from stone? How about if it were made from metal? Or if it were made from fabric and stuffed like a stuffed animal?

What material would you use if you were to make your own gorilla?

### Drawing extension:

Imagine if you could create an environment or background for *Gorilla*.

Draw a picture of your background. Why did you choose the background you did?

# SAINT LOUIS ART MUSEUM

LOOKING GUIDE  
ART ALONG THE RIVERS  
SLAM.ORG

# Art Along The Rivers

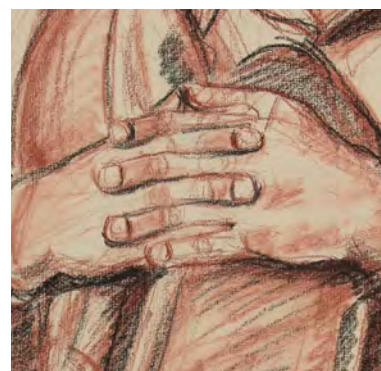
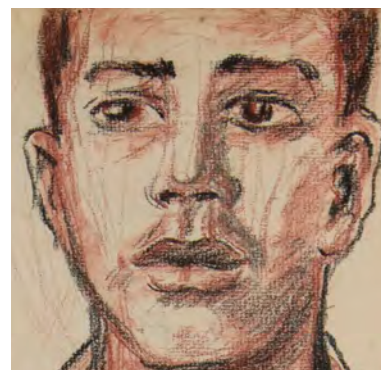
## A BICENTENNIAL CELEBRATION

## ART COMMUNITIES



Spencer Thornton Banks, American, 1912–1983; *Drawing from Adult Sketch Class, People's Art Center, 1947*; red and black chalk on paper; sheet: 25 3/8 x 19 1/8 inches; Saint Louis Art Museum, George B. Vashon Museum 2021.4; © Estate of Spencer Thornton Banks

## CLOSE LOOKING



## LOOKING PROMPTS

What is a feeling that comes to you as you look at this picture?

What do you see that makes you say that?

Write a list of adjectives to describe what you see in this work of art.

Imagine the space where this person in this drawing may be sitting.

Consider what they may be seeing or hearing.

Draft a story from the point of view of the figure. What's the setting?

What happened just before this moment? Predict what might happen next in this story.

Assign a title to your story and add characters if necessary.

SAINT LOUIS ART MUSEUM

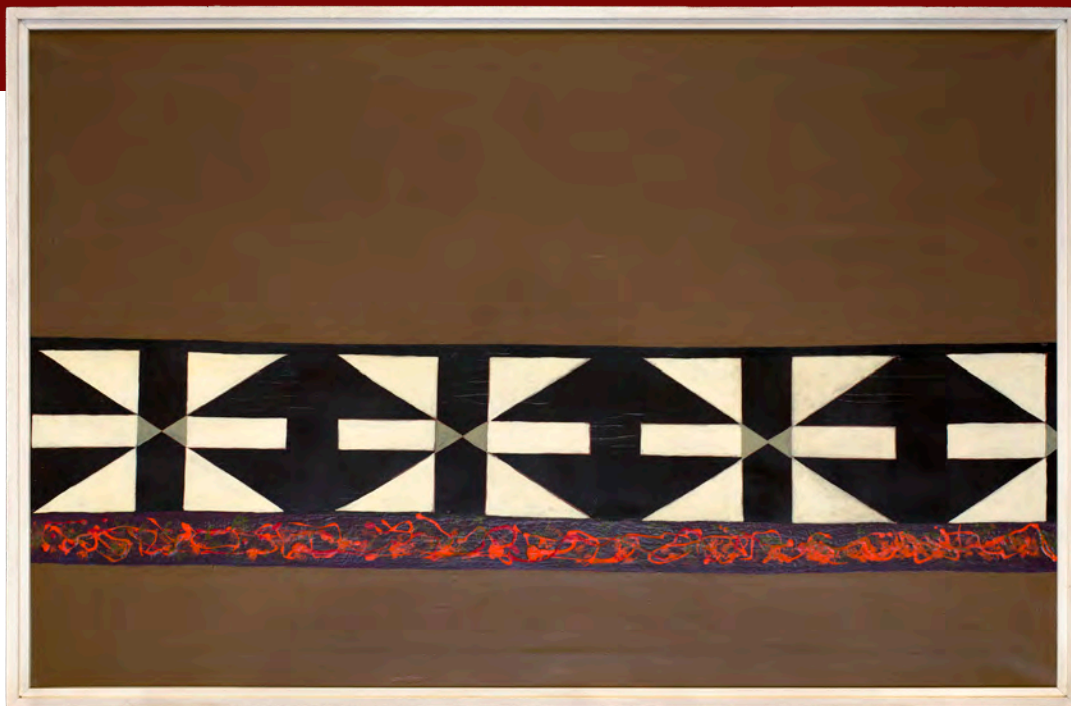
LOOKING GUIDE  
ART ALONG THE RIVERS  
SLAM.ORG



# Art Along The Rivers

## A BICENTENNIAL CELEBRATION

## ART COMMUNITIES



Emilio Cruz, American, 1938–2004; *Untitled*, 1972; acrylic on canvas; 40 x 62 inches; The John & Susan Horseman Collection 2021.7; © Patricia Cruz / Estate of Emilio Cruz

## LOOKING PROMPTS

Explore the shapes of this painting. On a paper, draw different shapes that you find in the painting.

Notice simple shapes.

Notice complex shapes.

What happens when you combine shapes?

Explore positive space by finding the objects that appear in the front or feel the most dominant in the composition.

Explore negative space, what shapes appear to be in the background, or are created in the space around those in the front?

Take the shapes that you have found and drawn on your paper. Cut them out.

Trace them to create more of these shapes and then cut out these additional shapes.

Arrange them in different patterns to create your own designs inspired by this painting.

Add color to your image if you would like.

Claps, pats, foot taps, and other sounds can be created with our bodies and can be organized in a way that creates music. Look at this painting for 30 seconds.

Then translate the rhythms and patterns of the artist's design into your own sounds.

What shapes inspired your choices?

## CLOSE LOOKING



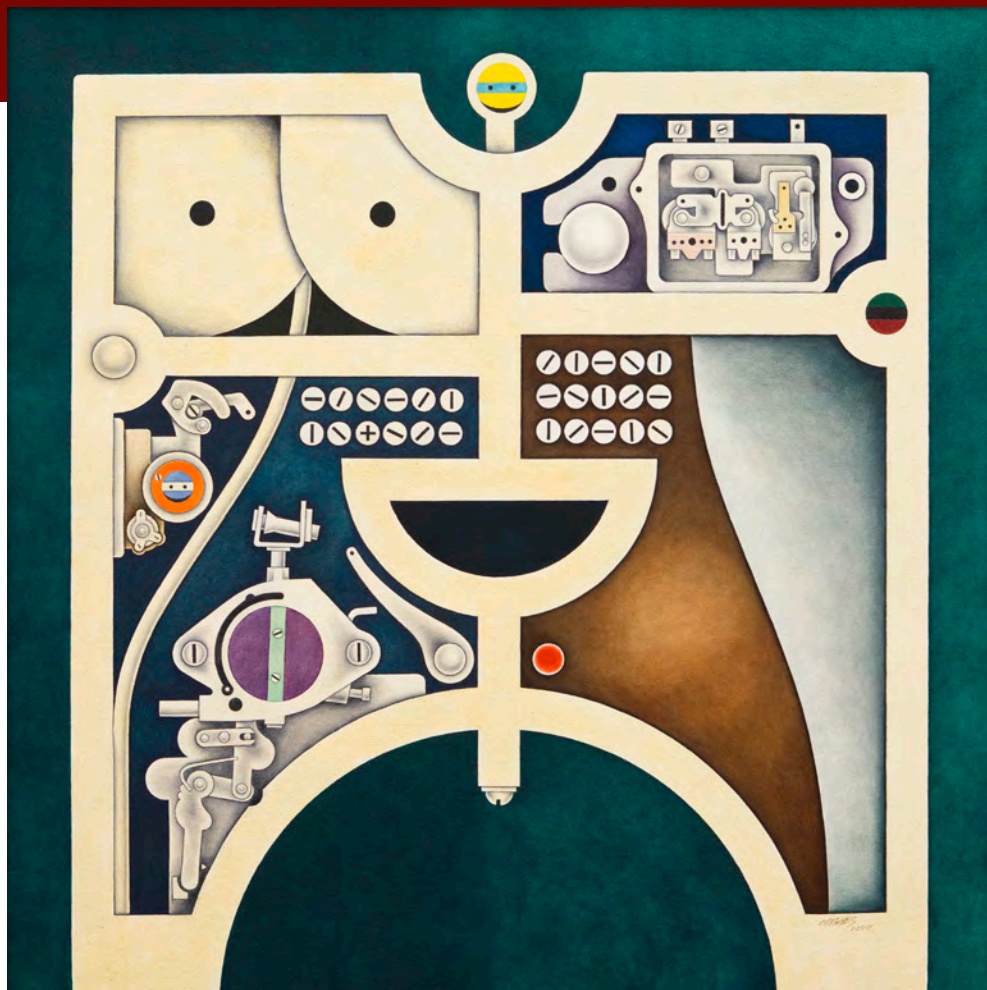
SAINT LOUIS ART MUSEUM

LOOKING GUIDE  
ART ALONG THE RIVERS  
SLAM.ORG

# Art Along The Rivers

## A BICENTENNIAL CELEBRATION

## ART COMMUNITIES



Manuel Hughes, American, born 1938; *Untitled*, 1971; oil on canvas; 36 x 36 x 1 inches; Saint Louis Art Museum, Gift in memory of Saul A. and Dorothy Pearlstein Dubinsky from their children 616:1998; © Manuel Hughes

## LOOKING PROMPTS

What do you notice about the colors in this painting?

How do you imagine the painting would feel to you if the artist used warm colors, such as reds and yellows?

What do you imagine the painting would feel like if the artist used only black and white?

If the painting were hung upside down, how would your observations change?

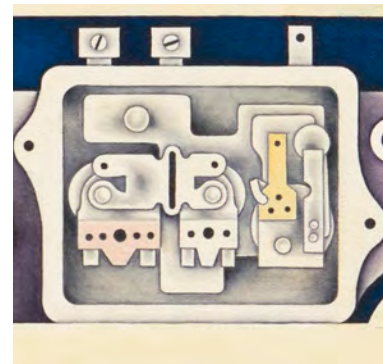
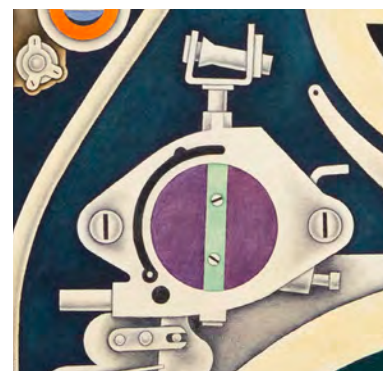
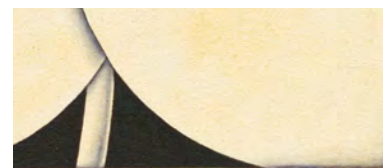
What associations come to mind when you look at this painting?

What sounds do you imagine this painting would make?

What movements might you see if this painting were to come to life?

If only one element had the ability to move in this painting, what part would move? Why?

## CLOSE LOOKING



SAINT LOUIS ART MUSEUM

LOOKING GUIDE  
ART ALONG THE RIVERS  
SLAM.ORG



# Art Along The Rivers

## A BICENTENNIAL CELEBRATION

## ART COMMUNITIES



Frederick "Fritz" Baurichter, American (born Germany), 1850–1937; *Rooster*, c.1904-10; painted wood; 13 x 11 1/2 x 4 1/2 inches; Courtesy of the Missouri Historical Society, St. Louis 2021.50

Frederick "Fritz" Baurichter, American (born Germany), 1850–1937; *Hummingbird*, c.1904-10; painted wood; bird only: 3 3/4 x 5 1/4 x 6 inches; Courtesy of the Missouri Historical Society, St. Louis 2021.51

## CLOSE LOOKING



## LOOKING PROMPTS

When looking at these two sculptures, what do you notice first?

If you could create a home for these two birds, where would it be and why?

If you were able to observe the birds in the same location, would they interact with one another or remain separate? Describe their movements within the location you have imagined. What can you find in the artwork to support your answers?

If you could spend a day with one of these birds, what might you learn? Imagine it was able to fly. Where would it travel? Draw a map of its travels.

What clues can you discover to possibly help identify what type of bird this might be? Compare the clues you discovered with images and information about birds that you can research in resources such as books or websites.

How do these artistic representations of birds compare to the characteristics of real birds that you discovered in your research?

# Art Along The Rivers

## A BICENTENNIAL CELEBRATION

## ART COMMUNITIES



Oliver Lee Jackson, American, born 1935; *Painting II*, 1969, 1969; oil-based pigments and mixed media on canvas; 66 1/2 x 66 1/2 inches; Courtesy of the artist 2021.12; © Oliver Lee Jackson

## LOOKING PROMPTS

Use Visual Thinking Strategies (VTS) to explore this painting

What's going on in this picture?

What do you see that makes you say that?

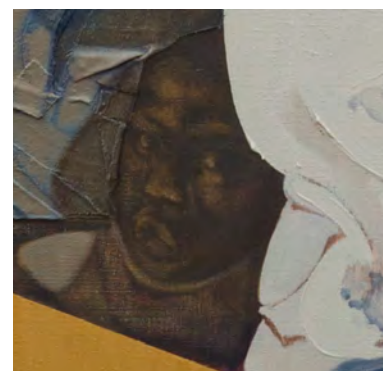
What more can you find?

### Additional Prompts:

What aspects of the painting help us understand its mood?

As a class, build a list of things that you find in this image, such as colors, shapes, and imagery. Using the list created collaboratively as a class, build a narrative (individually or as a group) inspired by the elements discovered from the painting.

## CLOSE LOOKING



SAINT LOUIS ART MUSEUM

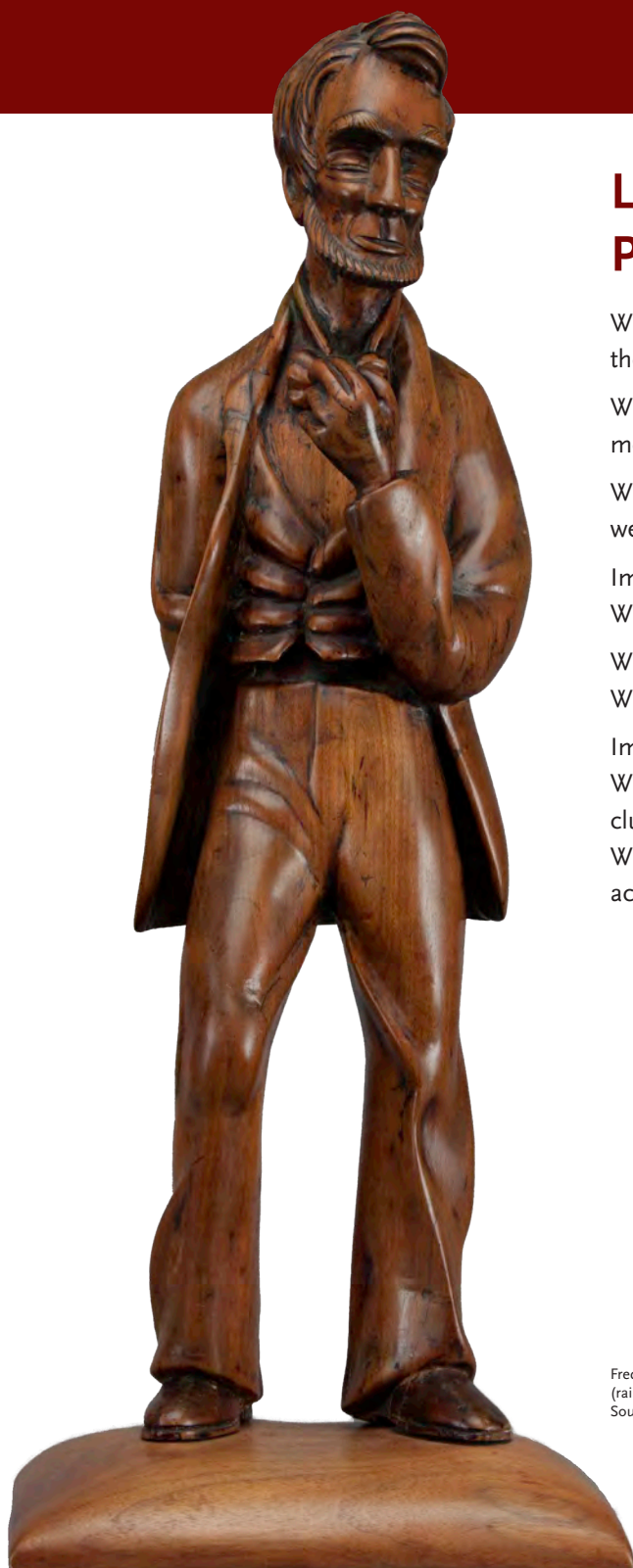
LOOKING GUIDE  
ART ALONG THE RIVERS  
SLAM.ORG



# Art Along The Rivers

## A BICENTENNIAL CELEBRATION

## ART COMMUNITIES



### LOOKING PROMPTS

What might the pose suggest about the figure's mood?

What might be the figure's next movement?

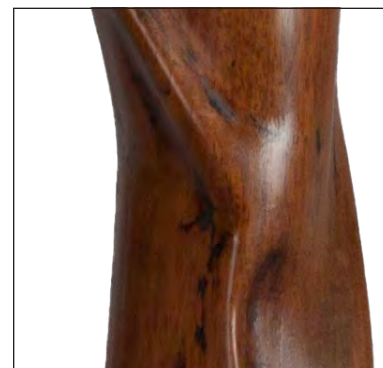
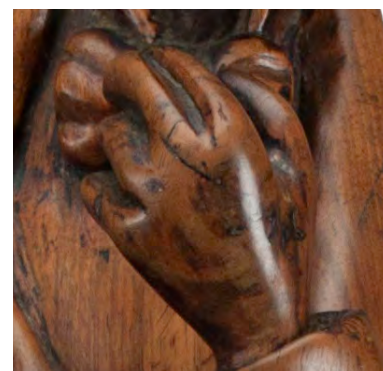
What visual clues help identify this well-known figure in U.S. history?

Imagine the figure begins to speak. What might his first words be?

What would you want to ask him? Write a list of questions.

Imagine how he might respond. What in the work of art gives you clues to how he might respond? With a partner or small group, act out or write the conversation.

### CLOSE LOOKING



Fred E. Myers, American, 1910–1950; *Lincoln*, 1929; wood (railroad tie); 26 1/2 x 10 1/4 x 9 inches; University Museum, Southern Illinois University Carbondale. 2021.39

SAINT LOUIS ART MUSEUM

LOOKING GUIDE  
ART ALONG THE RIVERS  
SLAM.ORG

# Art Along The Rivers

## A BICENTENNIAL CELEBRATION

ART AS  
ADVOCATE



George Caleb Bingham, American, 1811–1879; *Raftsmen Playing Cards*, 1847; oil on canvas; 28 1/16 x 38 1/16 inches; Saint Louis Art Museum, Bequest of Ezra H. Linley by exchange 50:1934

## LOOKING PROMPTS

Imagine you are sitting or standing on the raft with the people pictured. Where would you like to be on the raft? What might you see if you were to look in different directions? What do you imagine it would feel like to be on the raft?

Now, imagine you are on the end of the raft facing the people we see in the painting. Explore with your senses.

What do you see?

What can you hear?

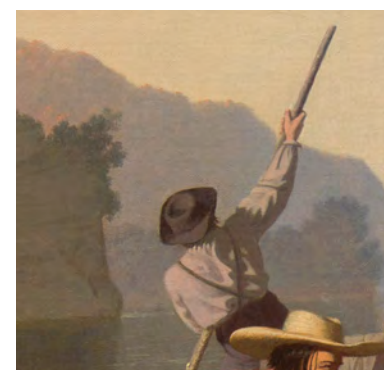
What do you smell?

What does the weather feel like on your skin?

As you gaze across the flat surface of the water, what do you notice?

If you could ask any of the people in this scene a question, who would you ask and what would you like to ask them?

## CLOSE LOOKING



SAINT LOUIS ART MUSEUM

LOOKING GUIDE  
ART ALONG THE RIVERS  
SLAM.ORG



# Art Along The Rivers

## A BICENTENNIAL CELEBRATION

ART AS  
ADVOCATE



John Rogers, American, 1829–1904; *The Slave Auction*, 1859; painted plaster; 13 1/4 x 9 inches; Albany Institute of History & Art, gift of Mrs. Ledyard Cogswell, Jr., from the Benjamin Walworth Arnold Collection 2021.205

## LOOKING PROMPTS

What's going on in this sculpture?

What do you see that makes you say that?

What more can you find?

Consider each figure in the sculpture:

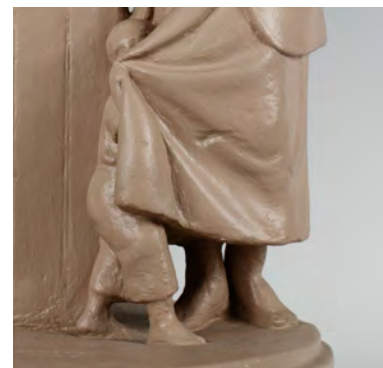
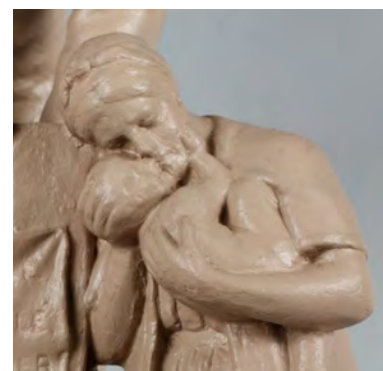
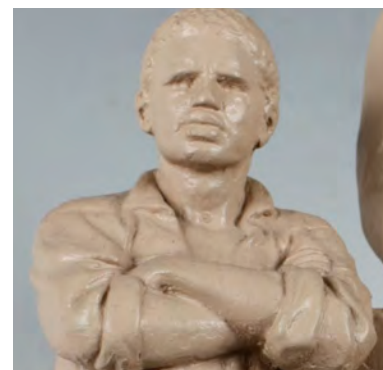
What do you notice about their pose?

How would you describe their facial expression?

What is one word you would use to describe their mood or emotion?

What do you wonder about as you look at this sculpture?

## CLOSE LOOKING



SAINT LOUIS ART MUSEUM

LOOKING GUIDE  
ART ALONG THE RIVERS  
SLAM.ORG

# Art Along The Rivers

## A BICENTENNIAL CELEBRATION

ART AS  
ADVOCATE



Ken Light, American, born 1951; *Race Wall, St. Louis, Missouri*, 1971, printed 1999; gelatin silver print; image: 12 1/2 x 18 3/4 inches, sheet: 16 x 20 inches; Saint Louis Art Museum, Gift of August A. Busch Jr., by exchange 39:2021; © Ken Light

## LOOKING PROMPTS

What do you see as you look at this photograph?

What do you think about that?

What does it make you wonder about?

## CLOSE LOOKING



SAINT LOUIS ART MUSEUM

LOOKING GUIDE  
ART ALONG THE RIVERS  
SLAM.ORG



# Art Along The Rivers

## A BICENTENNIAL CELEBRATION

ART AS  
ADVOCATE



Damon Davis, American, born 1985; published by Wildwood Press, Saint Louis, Missouri; *All Hands On Deck #5*, 2015; lithograph; sheet (irregular): 32 x 50 13/16 inches; Saint Louis Art Museum, The Sidney S. and Sadie Cohen Print Purchase Fund. 9:2016.5; © Damon Davis

## LOOKING PROMPTS

Look closely at this work of art. What do you discover as you look?

Write a list of 10 nouns or adjectives that describe what you see.

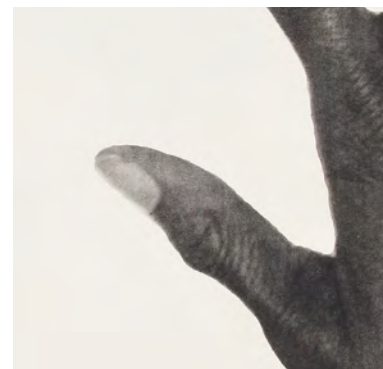
What details emerge as you continue to look?

How would the impact of this image change if it were very small? If it were very large?

What if you were to change the background?

What else do you notice about the composition of this image?

## CLOSE LOOKING



SAINT LOUIS ART MUSEUM

LOOKING GUIDE  
ART ALONG THE RIVERS  
SLAM.ORG

# Art Along The Rivers

## A BICENTENNIAL CELEBRATION

ART AS  
ADVOCATE



Emmet Gowin, American, born 1941; *The Abandoned and Condemned Village of Times Beach, Missouri*, 1989; gelatin silver print; image: 9 5/8 x 9 3/4 inches, sheet: 11 x 14 inches; Saint Louis Art Museum, Gift of Emmet and Edith Gowin in honor of Eric Lutz 26:2021; © Emmet Gowin

## CLOSE LOOKING



## LOOKING PROMPTS

Before reading any information about this artwork, look closely at the image.

If you were the artist, what title would you give it? What about it makes you choose that title?

If you were asked to choose a song to go along with this image, what song would you choose?

What more can you find as you look at this image?

SAINT LOUIS ART MUSEUM

LOOKING GUIDE  
ART ALONG THE RIVERS  
SLAM.ORG



# Art Along The Rivers

## A BICENTENNIAL CELEBRATION

## ART AS ADVOCATE



(top) Jennifer Colten, American, born 1962; *Mound 7040*, from the project *Significant and Insignificant Mounds*, 2017; archival pigment print; 26 1/2 x 40 inches; sheet: 30 1/2 x 44 inches; Saint Louis Art Museum, Courtesy of the artist 2021.99; © Jennifer Colten

(middle) Jennifer Colten, American, born 1962; *Mound 2484*, from the project *Significant and Insignificant Mounds*, 2017; archival pigment print; 26 1/2 x 40 inches; sheet: 30 1/2 x 44 inches; Saint Louis Art Museum, Courtesy of the artist 2021.101; © Jennifer Colten

(bottom) Jennifer Colten, American, born 1962; *Mound 7158*, from the project *Significant and Insignificant Mounds*, 2017; archival pigment print; 26 1/2 x 40 inches; sheet: 30 1/2 x 44 inches; Saint Louis Art Museum, Courtesy of the artist 2021.100; © Jennifer Colten

## LOOKING PROMPTS

Compare and contrast these three images. What is similar about each of the landscapes? What is different?

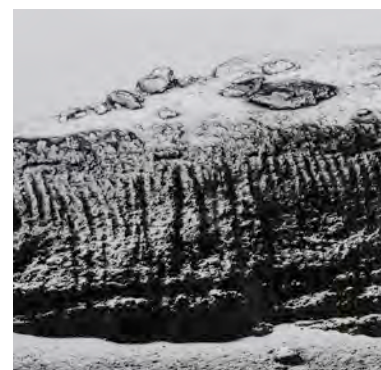
If you could choose one of these images to teleport into, which one would you choose?

What caused you to choose that one?

Where would you want to land in the image?

What would you want to have with you if you were in this landscape?

## CLOSE LOOKING



SAINT LOUIS ART MUSEUM

LOOKING GUIDE  
ART ALONG THE RIVERS  
SLAM.ORG