

Art Along The Rivers

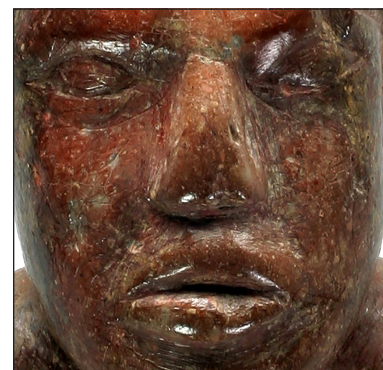
A BICENTENNIAL CELEBRATION

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?

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

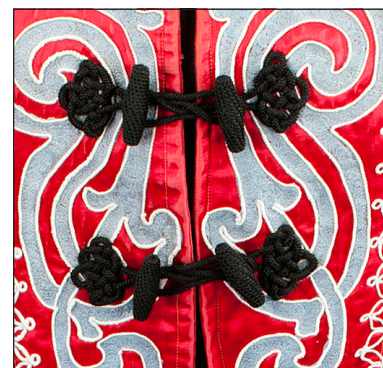
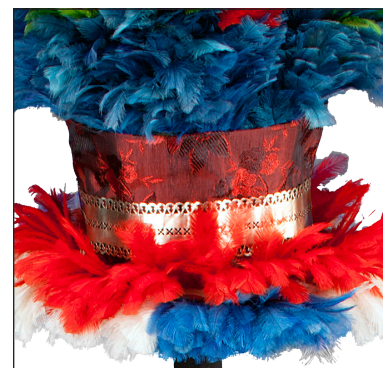
A BICENTENNIAL CELEBRATION

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

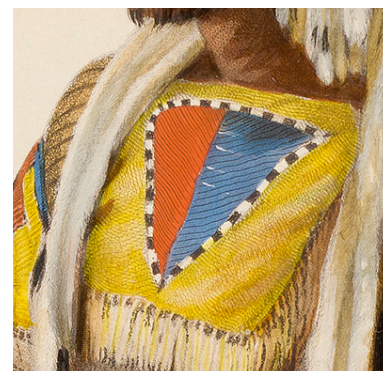
Art Along The Rivers

A BICENTENNIAL CELEBRATION

ART AT THE CONFLUENCE



CLOSE LOOKING

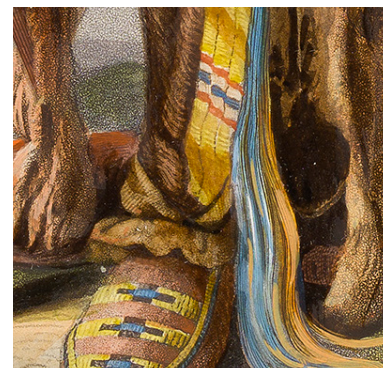


Karl Bodmer, Swiss, 1809–1893; after Johann Hürlimann, Swiss, 1793–1850; *Mató-Tópe, a Mandan Chief*, 1843; hand-colored engraving and aquatint; 23 1/2 x 17 1/4 inches; Crystal Bridges Museum of American Art, Bentonville, Arkansas 2021.157;

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

LOOKING PROMPTS

Compare with
Mató-Tópe's *Robe*



SAINT LOUIS ART MUSEUM

LOOKING GUIDE
ART ALONG THE RIVERS
SLAM.ORG