

Kwanzaa

SCAVENGER HUNT



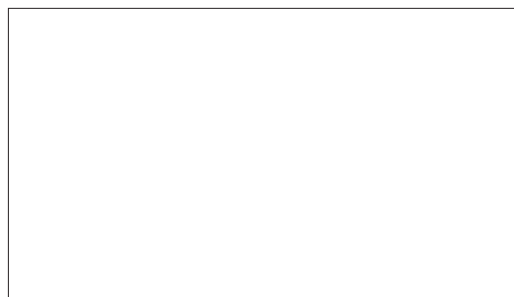
Kwanzaa is an African-American holiday inspired by “first fruits” celebrations that take place in parts of Africa. First fruits celebrations are times of harvest, gathering of family and community, reverence for creation, commemoration of the past, recommitment to cultural ideals, and celebration of the good. At the heart of the celebration are Kwanzaa’s Seven Principles, which in Swahili is *Nguzo Saba*. These principles are the basis of a value system, intended as a year-round guide to help organize and enrich our relations with each other. Learn more about the Seven Principles of Kwanzaa during this journey through art.

Kwanzaa Principle: Umoja (Unity: To strive for and maintain unity in self, family, community, neighborhood, nation, race, and world.)

Gallery 333 FIND *Douglass Square*, Allan Rohan Crite, 1936

Allan Rohan Crite illustrated his love for humanity and honored that multiple life paths may lead to success, well-being, and happiness. He described himself as “an artist reporter,” painting this scene from his neighborhood in Boston of people doing ordinary activities. Crite wanted to tell the everyday stories of African American people living in the United States, who were often portrayed in oversimplified and negative ways during his time period.

DRAW your neighborhood’s buildings, people, and the world you live in.



Kwanzaa Principle: Kujichagulia (Self-Determination: To define, name, create for, and speak for ourselves, instead of allowing others to define, name, create for, and speak for us.)

Gallery 336 FIND *Jar*, David Drake, June 6, 1857

Near the rim of this jar, while the clay was still damp, David Drake, an enslaved potter, wrote the date June 6, 1857 and his name. His handprint is visible where his fingers gripped the base of the jar as he worked. Drake was literate during a time when laws prohibiting enslaved people from

being able to read and write were common. His inscription declares his literacy, authorship, and creativity, leaving a bold impression of resistance that has survived the test of time.

SHARE with the people who you’re with a time when you worked to accomplish something. How did it feel when you were finished?

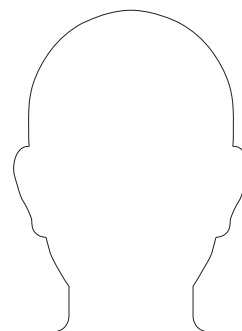
Kwanzaa Principle: Ujima (Collective Work and Responsibility: To build and maintain our community and solve our problems together.)

Gallery 117 FIND *Helmet Mask (ndoli jowe)*, Mende artist, first half 20th century

A broad forehead, elaborate hairstyle, downcast eyes, and small nose and mouth illustrate Mende ideals of feminine beauty and behavior. Mende Sande Society masks are associated with coming of age ceremonies, when girls receive instruction for their roles and responsibilities as women in the community. Sande masquerades, performed by women, reinforce the Society’s role as a principal go-between connecting the community and the spirit world.

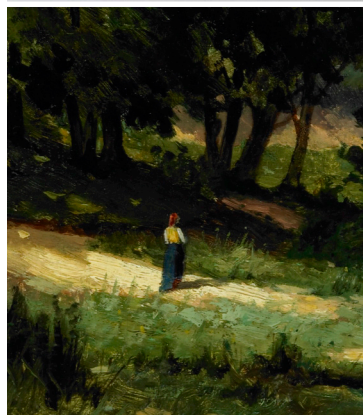
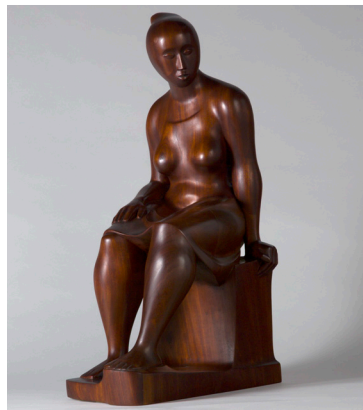
DESIGN your own unique hairstyle.

CREATE a hairstyle that reflects who you are.



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Kwanzaa Principle: Ujamaa (Cooperative Economics: To build and maintain our businesses and profit from them together.)

Gallery 117 FIND *Helmet Mask (mukenga)*, Kuba artist, 20th century

This mask from the Kuba people emphasizes the wealth and power of the “nyeem” (king). Cowrie shells, seen all over this mask, were used as a *currency*. Additionally, the strength and majesty of an elephant represents ideal characteristics for a king.

Currency:
something
that is used
as money

LOOK closely at the details of the mask. Do you see a part that reminds you of an elephant's trunk?

Kwanzaa Principle: Nia (Purpose: To make our collective work the building of our community.)

Gallery 334 FIND *Seated Woman*, Elizabeth Catlett, 1962

Elizabeth Catlett, an African American artist who lived her adult life in Mexico, greatly respected the artistic traditions of African masks and Mexican sculpture. To support social change, Catlett presented positive images of people who were often not shown, such as women and people of color. Elizabeth Catlett carved this sculpture out of mahogany, a strong and resilient tree that can grow as tall as nearly 200 feet and live for hundreds of years.

SHARE why you think the artist may have used this material to carve this figure of a woman. What does this sculpture mean to you?

Kwanzaa Principle: Kuumba
(Creativity: Leaving the world better than we found it.)

Gallery 336 FIND *Woman Standing near a Pond*, Edward Mitchell Bannister, 1880

Edward Mitchell Bannister, an African American, stated that the discrimination he experienced because of his heritage multiplied his artistic struggles. Despite such challenges, Bannister became one of the premier landscape painters of his time, depicting the serene natural landscapes around him.

IMAGINE you are the woman near the pond. What do you see, hear, and smell?

Kwanzaa Principle: Imani (Faith: To believe in our people, parents, teachers, and leaders, and the righteousness and victory of our struggle.)

Gallery 117 FIND *Power Figure (nkishi)*, Songye artist, early 20th century

“Nkishi” or power figures such as this served as containers for *potent* ingredients used in judicial and healing contexts. This figure must be activated by the ritual specialist—the expert who owns it, sources and assembles the powerful ingredients and embellishments, and activates it. To the Songye people, its importance lies in its ability to protect the community from evil forces and disease.

Potent:
very effective
or strong

WRITE a short story about a time when you felt powerful and you helped others around you feel powerful.

Allan Rohan Crite, American, 1910–2007; associated with Federal Works Agency, Work Projects Administration; *Douglass Square* (detail), 1936; oil on canvas-covered artist's board; 23 1/2 x 27 inches; Saint Louis Art Museum, Gift of the Federal Works Agency, Work Projects Administration 354:1943

David Drake, American, c.1801–after 1870; made at Stony Bluff Manufactory, Edgefield District, South Carolina; *Jar* (detail), June 6, 1857; alkaline-glazed stoneware; 17 x 15 3/8 x 15 3/8 inches; Saint Louis Art Museum, Richard Brumbaugh Trust in memory of Richard Irving Brumbaugh and Grace Lischer Brumbaugh, Friends Fund, Marjorie Wyman Endowment Fund, The Lopata Endowment Fund, Mary Elizabeth Rosborough Decorative Arts Fund, and the Margarita M. and Roland E. Jester Endowment Fund for the Decorative Arts 326:2020

Mende artist, Sierra Leone; *Helmet Mask (ndoli jowe)* (detail), first half 20th century; wood, metal; 15 1/2 x 8 3/4 x 12 inches; Saint Louis Art Museum, Friends Fund 206:1992

Kuba artist, Democratic Republic of the Congo; *Helmet Mask (mukenga)* (detail), 20th century; cloth, wood, cowrie shells, glass beads, iron, feathers, palm fiber, cane; 19 11/16 x 11 13/16 inches; Saint Louis Art Museum, Gift of Morton D. May 289:1982

Elizabeth Catlett, American (active Mexico), 1915–2012; *Seated Woman*, 1962; mahogany; 22 1/2 x 13 1/2 x 7 inches; Saint Louis Art Museum, Friends Fund Endowment; Gift of Edward J. Costigan in memory of his wife, Sara Guth Costigan, by exchange; The James D. Burke Art Acquisition Fund, Eliza McMillan Trust, Funds given by the Alturas Foundation, and Museum Purchase 75:2019; © 2021 Mora-Catlett Family / Licensed by VAGA at Artists Rights Society (ARS), NY

Edward Mitchell Bannister, American (born Canada), 1828–1901; *Woman Standing near a Pond* (detail), 1880; oil on canvas; 16 1/4 x 22 1/4 inches; Saint Louis Art Museum, Museum Minority Artists Purchase Fund 21:2007

Songye artist, Democratic Republic of the Congo; *Power Figure (nkishi)* (detail), early 20th century; wood, horn, reptile skin, copper, glass beads, iron nails, fiber; 28 3/4 x 7 1/4 x 10 5/8 inches; Saint Louis Art Museum, Gift of Morton D. May 408:1955

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