

Art in Bloom

A CELEBRATION OF ART AND FLOWERS

Floral Arrangement
Materials and Florist Inspirations

SAINT LOUIS ART MUSEUM

1 | *Insignia (gui) in the Form of an Adze with Incised Images*, 20:1985 (Gallery 233)

Lucy Willis

Lucy Willis Interiors

Materials

Preserved Asparagus Fern

Peony

Tulip

Orchid

Queen Anne's Lace

Pink Magnolia

Florist Interpretation

Insignia (gui) in the Form of an Adze with Incised Images is an ancient jade piece that most likely held dual significance as a ritual and utilitarian object in China during the 3rd millennium BC. Peonies and tulips symbolize prosperity and immortality, qualities that jade also possesses within Chinese culture. Queen Anne's Lace, pink magnolia branches, orchids and preserved asparagus fern bring depth of color and structure as well as imitating the spotting and veining throughout the jade. The vase was selected for its color, shape and irregular indentations, which mimic the incised images. The arrangement is in keeping with the art of Chinese floral design, which emphasizes structure, beauty, and the use of symbolic flowers.

2 | *Headrest in the Form of a Reclining Boy,* 56:2014 (Gallery 230)

Kelsey Herschel

Grow Your Own Way Florals

Materials

Peach blossom

Bamboo

Peonies

Orchids

Daffodils

Clematis

Gloriosa lily

Stones

Florist Interpretation

Providing users both health benefits and means of meditation between the conscious and unconscious, porcelain headrests or "pillows" were highly regarded in ancient Chinese culture. They believed pillows had the power to influence and guide dreams. While many interpretations can be made of this piece, the inspiration for my design is drawn from just that, a "dream", the overall movement of the piece itself, while also leaning into symbolic colors and flowers specific to ancient Chinese culture.

3 | *The Ecstasy of Mary Magdalene,* 512:2018 (Gallery 230)

Morgan Hopkins

Flowers to the People

Materials

Anthurium

Cotton

Delphinium

and others

Florist Interpretation

In this painting, Mary Magdalene is shown rising into heaven carried by angels. I wanted to capture that feeling of ascension in my piece.

4 | *On the Ice Near Dordrecht, 223:1916* (Gallery 238)

Lindsey Rawlings

Walter Knoll Florist

Materials

Hydrangeas

Ranunculus (buttercups)

Gomphrena

Preserved cotton

Gypsophyllia (baby's breath)

Heather / calysina

Roses

Tulips

Dried wheat

Dried Lotus pods & coconut Husks

Florist Interpretation

I have chosen to transform my arrangement with mounds of hydrangeas, baby's breath, white gomphrena, and cotton to emulate the vast skyline. The focus of the subjects is done with a variety of ranunculus, wheat, and folded Galax leaves, along with pops of roses and petals work for the people and horses. The flowers native to the Dutch include the ranunculus also known as buttercups, tulips, and heather which are scattered through the design in the characters.

5 | *Standing Visnu*, 2:1964 (Gallery 224)

Brett Turner

Bunches Squared Florist

Materials

Button chrysanthemums

Blue colored roses petals

Pink lily petals

Hypericum

Red rose petals

Craspedia

Ti leaves

Cremona

Bleached hanging Amaranthus

Brown husk

Yellow spider mum petals

Snapdragons

Mink Protea

Conch shell

Florist Interpretation

My floral inspiration for the *Standing Visnu* male god is that when people experience the statue in the museum it is a bronze statue. Normally people will not go and research more about it so therefore, I have decided to create the *Standing Visnu* god in the colors of the avatar, as the Visnu god is the protector and preserver of life. He is portrayed as a blue-skinned god with four arms. The flowers and colors I'm using are very vibrant as in the Hindu culture, the colors stand out.

6 | *Pair of Doors*, 81:1937 (Sculpture Hall)

**Joe Shaffer, Michelle Wolters, Shannon Horstmann,
Robert Jackson, III**
Independence Center

Materials

Bromeliad
Protea
Roses
Eryngium blue lagoon
Lily
Birch branch
Floral wrap
Greening pins
Floral scissors
Wire cutter
Waterproof tape
Floral foam
Water tubes
Liner

Florist Interpretation

The pink king protea is our center point. Expanding outward, the lily starfighter represents purity and peace between the Spanish and Christian cultures, exhibiting a wedding band. This lazo of bromeliads is comprised of interlocking ten-pointed stars. This motif derived from the Islamic world, remaining popular in Spain after the defeat of Muslim rulers. Ornamental elements, incorporating birch, showcase Muslim craftsmanship, highlighting the Mudejar style of geometric shapes. The outline of blue thistle is rebirth while the orange roses depict her heart. The artistic style on these 15th century, *Pair of Doors*, originated from Santa Isabel convent in Toledo, Spain.

7 | *Valentine Tessier*, 844:1983 (Gallery 216)

Julie Brinker

Hoffmann Hillermann Nursery & Florist

Materials

Blue Eryngium

Blue Delphinium

Blue Anemones

Blue Hydrangeas

Florist Interpretation

Using a wooden container to hold the bold blooms of this bouquet symbolizes the wooden chair that Max Beckmann added to this painting, as he did with many of his other paintings. Inspired by the nude and transparent dress that this actress was wearing while Beckmann painted this artwork, I used the same color palette that Beckmann envisioned for her. The bold and varied blue colors in my arrangement reflect the bold, bright brushstrokes he painted into the dress. To finish this arrangement, there is an accent of her fur stole using ribbon.

8 | *Acrobats*, 851:1983a-c (Gallery 216)

Sydney Rogers

Bloomin' Buckets

Materials

White Orchid, Yellow Orchid, Light blue delphinium, Salmon/Watermelon Poppies, Orange Poppies, Sweet Peas (red, lavender, chocolate dyed, purple/white), Lavender Sweet Peas, Allium, Dahlias (hot pink, white, apricot, amber queen, Crossfield ebony, Carma choc. and burgundy), Blue Tweedia, Double black Helleborus, Queen Anne's Lace, Orange Double Parrot Tulip, Chocolate Cosmos, Fritillaria (Brown and Yellow), Blue Larkspur, Ranunculus (Gold and variegated), Bearded Iris Indian Chef, Peony (Yellow and white), Anthurium, Viburnum Ball, Snake Ball Allium, Pieris Japonica, Yellow Oncidium Orchid, Daffodil (Yellow & white), Rose Rosa, Purple/blue antique hydrangea, Lavender Rose

Florist Interpretation

The painting of circus performers depicts congestion and chaos between the triptychs. As Beckmann conveyed his harsh reality of the world through beautiful colors and shapes, I will convey this by using various flowers and textures to create beautiful chaos that compliments the art. For example, the entangled lovers on the tightrope will be represented by entangled allium. The half-naked woman is represented by the white and yellow orchids, smiling at the snake handler of blue delphinium. The original oak wood frame represents the compote displayed. Both pieces of art represent beauty, but confusion to understand their emotions and purpose.

9 | *Two Girls in Front of Birch Trees*, 914:1983 (Gallery 214)

Cecilia Barnett, NGC Judge, Professor of Ikenobo
Boone Country Garden Club / Ikenobo Ikebana Society

Materials

Birch sticks
Limonium
Orchid Oncidium
Carnation Purple , Blush , & Orange
Calla mini Schwartz
Hypericum Berries Green
Chrysanthemum Salmon
Protea pincushion Orange
Rose. Shimmer, & Quicksand
Roblellini Palm

Florist Interpretation

My first impression of the art work is that it has a beautiful soft color palette and must include birch sticks. The faces are shades of soft pinks with yellow hair. The clothing is juxtaposed with darker colors and oranges in the lower area. Strong lines of the birch trees contrast with the blue skyline.

I imagined the back of the girls in the woods as a showcase for the back of the flower arrangement. A touch of gold represents the antique framing.

10 | *Watts 1963, 190:1995* (Gallery 248)

Rebecca Bodicky
Alice Blue Collective

Materials

Probable:

Bells of Ireland

Stock

Tulips

Anemone

Carnations

Roses

Larkspur

Anthurium

Palm

Sheet Moss

Mixed foliage and additional flowers TBD

Florist Interpretation

Kerry James Marshall's painting opens a crucial discussion. One wonders whether the children are playing happily- their expressions land you in a state of confusion. The only structures in the painting are: a sign for Nickerson Gardens, a dilapidated housing authority development, painted-over signage, and a large banner over everything, which reads: "There's... d more of everyth...". We might be able to fill in the blanks, but the gesture reminds us that something is utterly wrong, the contrasts are stark between the black and white, and the colors of the life around them are the warming hope for the future.

11 | *Titan*, 11:2003 (Gallery 252)

Karen Suedkamp

Alex Waldbart Florist

Materials

Sunflowers with petals removed

Spayed, dried curly willow

Scabiosa

Oncidium Orchids

Dried Natra J

Agonis

Lacquered Birch Branches

Dried Birds of Paradise leaves

Reindeer Moss

Dark Aspidistra leaves

Grevillea

Florist Interpretation

I was really fascinated with the rough texture of the sculpture, so I wanted to incorporate a variety of textures mixed in to my design. I also wanted to bring in some golden yellow amongst the dark colors to symbolize lightning since Zeus, who the sculpture was based on, is the god of the sky and thunder. I had to make my structure fairly tall since the sculpture is also rather tall, and powerful.

12 | *December*, 29:1990a,b (Gallery 251)

Darien Burress

Walter Knoll Florist

Materials

Dyed Roses (black)

Dyed Asparagus fern

Bleached Amaranthus

Birds of Paradise

Anthurium

Iris

Craspedia

Hypericum

Ranunculus

Cement pillars

Florist Interpretation

Gerhard Richter's painting, *December*, is an outpour of emotion during a time of great political and social uncertainty within Berlin, Germany. Richter's expansive canvas encompasses dark and brooding tones, accented by pops of color, signaling the artist's tumultuous experience with the division taking place at that time. The United States has thrived on inequality, institutional racism, and oppression for centuries, leading to a genocide of their own. In my interpretation of Richter's work, I explore the intersections of fear, uncertainty, and even hope and how that relates to the experience of Black Americans, myself included.

13 | *Ornament from the Saint Nicholas Hotel, Saint Louis, Missouri, 134:1973.1-4 (Concourse)*

Susan Marie Reed

Forsythia Garden Club

Materials

Roses

Mini Calla Lilies

Queen Ann's Lace

Carnations

Alstromeria

Crocasmia

Florist Interpretation

My Inspiration to the Ornamental Snowflake

Louis Sullivan was an architect who used organic forms to exhibit natural structures in his building designs. He was known as the father of the modern skyscraper, and for the phrase, “form follows function”, a mantra to indicate that structural designs should be derived from their function. Organic architecture utilizes the natural characteristics of nature to create beauty. His use of natural building materials and natural plant structures in the designs created beautiful new buildings.

If you look closely, you will see vines, thorns, leaves, berries, and flowers. I took these elements as inspiration and gave it life in color, form, and function.

14 | *Stone Sea*, 30:2012 (Concourse)

Carly Meyer and Jessica Douglass
Flowers & Weeds

Materials

Missouri limestone

Bear grass

Hyacinth

Grape vine

Florist Interpretation

We love the way Goldsworthy creates a delicate balance between nature and man's manipulation; the result is striking, impermanent, and often amusing. The *Stone Sea* is a reminder that nothing is stagnant. We created waves of dried grasses on a grape vine form, balanced delicately between Missouri limestone. The threaded hyacinth represent the sparkle in stone and the impermanence of the artist's work, whereas the limestone and dried grasses represent the fact that man's impact on nature is often long lasting.

15 | *Vessel with Painted Motifs*, 1083:1983 (Gallery 113)

Sara Ward

Wildflowers

Materials

Reindeer Moss

Bleached and Black Ruscus

Naturally Dried Amaranthus

Died Pampas Grass

Pheasant Feathers

Florist Interpretation

The inspiration of this design was from the beautiful, earthy colors and modern lines of the vessel. Imagine the people of the Chihuahua state making paint colors from the natural elements from their surroundings. I made my design more modern because I feel like we can incorporate designs and patterns from the past into our modern motifs.

16 | *Mask*, 5:1948 (Gallery 114)

Carolyn Cosgrove Payne

Wild Ginger Weddings

Materials

Primarily:

Tulips

Ranunculus

Hyacinth

Freesia

Scabiosa

Fritillaria

Florist Interpretation

If ancient artifacts could speak to us, what might they reveal? The stone lips of this Teotihuacan mask have long been sealed, leaving us to only guess at its secrets.

To know its stories, we must use our imaginations.

This austere, monochromatic mask was once vibrant, adorned with jewelry and inlaid with shells. It was once surrounded by murals, part of a great, colorful civilization. Now only weathered stone remains.

But the mask recalls the bright reds, blues, greens, and yellows of its home as clearly as if it were yesterday. Teotihuacan may have faded away through millennia, but the mask lives on to tell us all the tale.

17 | *Untitled*, 34:1994 (Gallery 103)

Brittany Ahola

Walter Knoll Florist

Materials

Using mainly Native Australian greenery and florals including:

Banksia

Protea

Eucalyptus

Craspedia

Orchids

Kangaroo Paw

Acacia

Aussie Pine

Calathea Leaves

Forsythia

Dried Copper Beech

Florist Interpretation

The Australian Aboriginal peoples are the oldest living culture in the world, with a history of more than 60,000 years. The intricacies and deep meaning in every image, dot, and line in Aboriginal art is truly fascinating. Indigenous art is used as a storytelling tool for future generations, depicting ancient traditions, ways of surviving the arid Australian climate, dreams, and ancestral stories. These stories are not traditionally meant for outsiders' interpretation, so out of respect for this rich and intimate culture as a non-Aboriginal, I've chosen to draw my inspiration from the artist's use of color and stay true to the native greenery and florals of the Outback.

18 | *Man's Wrapper (kente)*, 204:1987 (Gallery 117)

Gretchen Bennett

Tipsy Tulip

Materials

N/A

Florist Interpretation

N/A

19 | *Beaded Crown (adenla)*, 19:2020 (Gallery 117)

Christine Anson

S. Finch Florist

Materials

Lisianthus

Anemones

Waxflower

Eryngium

Florist Interpretation

The vibrant colors and textures in the crown inspired my design. I was also inspired by the two faces on the piece.

20 | *Tureen and Stand, from the service for the Marquis Ensenada, 163:2011a-c (Gallery 122)*

David Bovier

Garden Club of St. Louis

Materials

Dried Shelf Mushrooms

Hydrangeas

Roses

Chrysanthemums

Preserved Reindeer Moss

Dried Staghorn Pussy Willow

Assorted Asters

Florist Interpretation

This interpretation takes a naturalistic approach. White flowers provide the basis for much of the work, including hydrangeas, chrysanthemums, and roses. European-styled wire baskets provide a nod to the tureen's origin and provide the armature. The raised motifs on the tureen are exaggerated, and the background is filled with the pattern from the mushrooms. Accents of color are represented by their living counterparts, with greater emphasis given to certain key elements. Finally, the gold trim of the tureen provides inspiration for the billowing golden threads.

21 | *Sallet Helmet*, 58:1939 (Gallery 125)

Ann Rabbitt, AIFD, CFD
Thorn Studio

Materials

See below

Florist Interpretation

Introducing my floral design interpreting *Sallet Helmet*, the protector of the knight of the 15th Century. For my interpretation, I have created an armature of natural ingredients such as silver bear grass, and pussy willow –strong and woven, but capable of letting the viewer to see the floral knight that the helmet is protecting from armed warriors. I have used a glorious mass of spring flowers such as hyacinth, ranunculus, scabiosa, and dianthus to depict the core of the knight. The arrangement will be held within the boundaries of a silver goblet container similar to one that may have flourished at this period in time.

22 | *Hang-It-All*, 41:1994 (Gallery 130)

Nick Decker

Ken Miesner's Flower Shoppe

Materials

Spray Rose

Button Chrysanthemum

Hypericum Berry

Sinuata Statice

Dendrobium Orchid

Eryngium

Ranunculus

River Cane

Kiwi Vine

Reindeer and Sheet Moss

Craspedia

Florist Interpretation

When I visited *Hang-It-All* I was inspired by its playful spirit. The colorful knobs appeared as floating Orbs. I envisioned it being used in a child's room. With this in mind, I designed an asymmetrical, whimsical arrangement; emphasizing the Orb shape. It will be anchored with a horizontal grouping of brightly colored Floral Orbs in various sizes. Springing up from the Orbs will be vertical and diagonal River Cane Reeds topped with more Floral Orbs.

23 | *Wine Chandelier*, 139:1996 (The Farrell Auditorium Lobby)

Elisheva Heit

Flamenco Exquisite Flower Design

Materials

Phalaenopsis orchids

Jasmine vine

Succulents

Delphinium

Fantail willow

Roses

Gladiolus

Custom-made frame

Florist Interpretation

"We are involved in the glass and the light being transmitted through colored glass. The designs are to bring out the light and the quality of the glass..."

Dave Chihuly

Flamenco's Flowers perceives Chihuly's glass chandelier in the context of the space it utilizes, the light, and harmony of its form, as well as the original intentions of the artist.

24 | *Charioteer*, 190:1986 (South Auditorium
Entrance)

Cathy Kohenskey

A Moment of Grace Florist

Materials

N/A

Florist Interpretation

N/A

25 | *Seated Woman*, 75:2019 (Gallery 334)

Zachary Bair

Grimm & Gorly Florist

Materials

Reindeer Moss

Sponge Mushroom

Agonis

Coffee Break Rose

Cymbidium Orchid

Mango Calla

Magnolia

Badam Nut

Florist Interpretation

Seated Woman represents the foundation of the feminine, intangible and tangible, strength, confidence, stability, and beauty. Embracing the mahogany wood as the foundation of this sculpture, this artist created the core strength, grounding the feminine identity while embracing the soft and flowing edges of the female form. This arrangement follows the same techniques, embracing all natural forms and mediums, manifesting an abstract subject.

26 | *Table, 74:2019* (Gallery 335)

Ken Mahne

Petal Pushers STL

Materials

Magnolia

Ivy

Willow

Roses

Daisies

Fern

Other garden flowers

Florist Interpretation

This parlor table, carved by Julia Hall Rice in 1876, provides an interesting opportunity to interpret a piece of furniture using floral materials. The lovely brown patina top, the intricate carved circles, and the detailed flower and plant carvings stand out the most to me.

I envision the artist working on this piece in her Cincinnati home with windows open and overlooking a lush garden filled with roses, ivy, daisies, ferns, and other beautiful flowers. This was her inspiration, so I made that my inspiration.

My floral interpretation reflects the talents of an amazing woman, artist, and woodcarver.

In 1876 the women's suffrage movement, headed by the likes of Susan B Anthony, presented a "Declaration of Rights for Women" to the Vice President of the United States at the Centennial Convention in Philadelphia. At that same convention, this table was proudly included in the Influential Exhibition of Decorative Arts by Cincinnati women.

27 | *Jolly Flatboatmen in Port*, 123:1944 (Gallery 336)

Joe Thomasson, AIFD, CFD

Stems Florist

Materials

Red Anthurium

Green, White and Brown Cymbidium Orchids

Burgundy Hypericum

White Ranunculus

Delphinium

Green Carnation

Purple Button Poms

Green Button Poms

Aspidistra leaves

Square copper colored ceramic containers

Floral Foam

Florist Interpretation

I wanted to highlight the bright flash of red that dominates the focus of this piece. For me, this painting is a study in color, texture, and emphasis. All around the dancer are other laborers enjoying the music, the river air, and the feeling of freedom at being in port, rather than floating the Big Muddy for work. At the center of the foreground are two bright shocks of red, pulling the eye away from the expansive skies of the Midwest and drawing the viewer into the scene. Do you get up and dance? Do you watch and enjoy? Neither are wrong answers.

Kira Mulvany, Cynthia Ryan, and Carly Bohmer
Roses & Mint Florals

Materials

Kiwi Vine
Natraj Branch
Sponge Mushroom
Ornamental Grass
Leucadendron
Ginger
Jasmine Vine
Sweet Pea
Tulip
Allium
Fern Shoots

Florist Interpretation

Through careful curation of an earthy and neutral floral palette, we hope to honor this incredible work and its artist. As fresh and dried ingredients work together, you'll notice the bulbous linework and hollow center. Allium is used as a nod to Drake's signature; Leucadendron reminds you of his fingerprints; and the grasses and branches bring the glaze of the pottery to mind. David Drake's work has made a life-long impact on our hearts. The beauty of his work prevails, and we are forever grateful for the opportunity to be inspired by him.

29 | *Still Life with a Basket of Fruit, 2:1970* (Gallery 337)

Rich West

RW Designs

Materials

Grapevine

Swedish Ivy

Ranunculus

Peonies

Roses

Hypericum

Scabosia

Florist Interpretation

My interpretation will feature flowing grapevine with foliage to create movement throughout the arrangement. Then the floral elements will bring the fruit to life, with this mostly monochromatic still life. The different florals will add texture and depth with the various textures and shapes of florals used. This will be based in a rolled basket, placed on a cutting board to create the different levels of the still life.

30 | *Parfleche*, 175 :2011 (Gallery 322)

Marcie Sherman, BFA Fine Art

Revel & Hearten

Materials

Ranunculus

Delphinium

Florist Interpretation

The Nimi'ipuu (Nez Perce) *Parfleche* calls for flowers with bold colors from around the color wheel, but in a somewhat warm and earthy tone. As the piece was created from natural and animal materials, it seemed fitting to use flowers that mimic the natural pigments such as ochre or rust. Though widely differing in color, the flowers are mostly ranunculus, for a consistent texture in keeping with the surface of the hide and the relatively uniform fields of color.