

Art in Bloom

A CELEBRATION OF ART AND FLOWERS

Floral Arrangement
Materials and Florist Inspirations

SAINT LOUIS ART MUSEUM

1 | *Boss, 161:1928* (Gallery 237)

Therese Pircon

Root & Relic

Materials

French lavender

Hypericum berries

Roses

Spray roses

Lilies

Waxflower

Stock

Tuberose grass

Lily grass

Aspidistra leaves

Dusty miller

Steel grass

Palm buds

Variegated bear grass

Kale

Silver brunia

Florist Interpretation

In this floral interpretation, I wanted to echo the boss' beauty, meaning, and origin, paying special attention to its symmetry, Caen stone coloring, and numerical symbolism. Roses, lilies, lavender, and stock were intentionally selected as an homage to the boss' French origins, symbolic patronage of the "fleur-de-lis" (French coat of arms) and traditional floral offerings to the Virgin Mary. Numerical symbolism can be found within the boss' 12 spokes giving a nod to the 12 apostles of Christ. The ribbed vaults that would have expanded out of the keystone's four edges are replicated by sprawling palms, various grasses, and aspidistra leaves.

2 | *Portrait of a Young Man (perhaps an artist)*, 90:1950 (Gallery 238)

Karen Suedkamp

Alex Waldbart Florist

Materials

Agonis

Roses

Ti leaves

Calla lilies

Amaranthus

Cymbidium orchids

Copper beech

Ranunculus

Painted craspedia

Curly willow

Florist Interpretation

For my design I wanted to go with a striking, moving shape, that was also classic and elegant. The colors in the painting really warm me up, and are dreamy, and I really wanted to portray that to the viewer as well. I wanted to incorporate the beautiful mix of tints, shades, and tones of brown, that just sort of melt together into a beautiful masterpiece. Using a detailed container with rustic touches, I wanted to display that the painting itself is also beautifully detailed.

3 | *Portrait of a Florentine Nobleman*, 415:1943 (Gallery 236)

Elisabeth Roeleveld

Les Bouquets

Materials

Amaranthus

Bells of Ireland

Garden roses

Lisianthus

Ranunculus

Sweet peas

Florist Interpretation

This painting offered endless inspiration, especially within the dynamic color relationships, dramatic background, and exaggerated details. Hanging green amaranthus is used in the floral design to reference the cascading, electric green fabric hanging behind the figure in the painting, while delicate ranunculus and sweet peas mimic the soft sky, pale skin tones, and elegant hands. To stay true to the theatrical sophistication seen in the Mannerist period, the florals emphasize vibrant colors and classical composition.

4 | *Dish with Design of Eight-Petaled Flower*, 3:1927 (Gallery 230)

Ratissia (Tee) Johnson

Dirty Blossom

Materials

N/A

Florist Interpretation

N/A

5 | *Ornament in the Form of a Coiled Snake*, 124:1951 (Gallery 233)

Sophia Larsen

39th Street Floral

Materials

Amaranth

Ammi

Aster

Chrysanthemum

Eucalyptus

Hydrangea

Moss

Pussywillow tips

Snapdragon

Statice

Veronica

Florist Interpretation

I wish to acknowledge and celebrate the bronze snake's inherent dialogue between nature and art by contrasting organic elements with structured design. The shape, texture, and symbolism of the ornament echo in the materials chosen for this arrangement: playful, coiling shapes of moss wind throughout, imitating a snake's movement and form, manipulated through the lens of human understanding and interpretation; snapdragon, chrysanthemum, and amaranth honor the snake's cultural significance as a symbol of protection, prosperity, and immortality; lush, abundant greens serve as a homage to nature, a fundamental and recurring theme throughout Chinese art, while mimicking the ornament's colorful, textured patina.

6 | *Carnival Mask, Green, Violet, and Pink (Columbine)*, 867:1983 (Gallery 216)

Teresa Layton and Ashley Putnam

Sisters Floral Design Studio

Materials

Hydrangea
Stock flower
Carnations
Garden roses
Scabiosa
Mums
Tulips
Anemones
Forsythia
Standard roses
Bells of Ireland
Protea

Florist Interpretation

This floral interpretation accentuates Max Beckmann's use of interwoven colors. Blue florals atop a black vase create the framework for feminine yet intense florals. Purples play off the violet walls. The softness of the blush pulls from her skin, hair, cape, and hat. Her sexuality emanates in the reds of her lips, hat, and cards. Touches of yellow glimmer from her necklace and bodice. The harmonious greens flow throughout. The standout beauty and strength of the protea nestled in the center of this sprawling arrangement, all unite to represent Columbine herself.

7 | *Eiffel Tower*, 536:1956 (Gallery 213)

Erin Higgins-Wilson

Belli Fiori Wedding and Event Design

Materials

Israeli ruscus

Salal

Ocean song rose

Orange ranunculus

Yellow spray rose

Craspedia

Blue butterfly scabiosa

Mini red carnation

Mini green hydrangea

Moss (professionally sterilized)

Florist Interpretation

Inspired by Robert Delaunay's orphic cubism, I emulate his use of color blocking and geometric shapes to transform a dark, industrial subject into a vibrant composition. Several mass flowers in diverse colors and values embody Delaunay's style, using contrasting planes to define form. Through this representation, I explore the dynamic interplay of color and shape, echoing Delaunay's innovative approach to depicting the world around us.

8 | *Untitled*, 108:2022 (Gallery 256)

Erika Jackson

River Valley Flower Farm

Materials

Tree fern

Curly willow

Roses

Football mum

Rice Flower

Moss

Florist Interpretation

My floral piece was inspired by the way the sculpture contrasted with the sky and the ground. How the lines are very simple and yet the piece is so grand and powerful. I used a color palette for my floral items that I thought gave a little more life to an otherwise cold piece. I wanted to keep with similar straight lines like the sculpture, which is why I chose woody stems to create that. And then to help contrast with the hard ground, I chose soft florals.

9 | *Untitled (Quiet Strength VI)*, 25:2020 (Gallery 249)

Dean Riebeling

Botanicals Design Studio

Materials

Strips of birchbark

Porcupine quills

Blue delphinium

Native grasses

Pink larkspur

Butterfly ranunculus

Indigenous mosses and lichens

Florist Interpretation

Dyani White Hawk used thousands of intricate vertical brush strokes to create *Untitled (Quiet Strength VI)*. She is paying homage to her Native American heritage and its sacred art of quillwork. Women of the villages would weave porcupine quills into birchbark, rawhide, or other textiles, fashioning detailed patterns.

Dean Riebling has evoked that “quite strength” with the vertical thrust of blue delphinium, native grasses, pink larkspur, and pink butterfly ranunculus, woven with birchbark, porcupine quills, and indigenous mosses and lichens.

10 | *Betty*, 23:1992 (Gallery 251)

The Garden Club of St. Louis

Materials

Magical cinnamon butterfly ranunculus

Ariadne butterfly ranunculus

Japanese Charlotte ranunculus

Pink mink protea

New Zealand hydrangeas

Aurelia rose

Florist Interpretation

We wanted to convey the boldness of Gerhard Richter's *Betty* with the vibrant red cube container while allowing the flowers to dictate the painting's romantic, ethereal mood. We chose this multitude of flowers to emphasize Richter's characteristic theme of "blurriness." As he states, "to make everything equally important and equally unimportant."

11 | *Ölberg*, 107:1987 (Gallery 251)

Rich West

RW Designs

Materials

Heliconia

Oncidiums

Hanging Ameranthus

Delphinium

Florist Interpretation

Gerhard Richter has lived and worked in Germany his entire life. He was inspired by Jackson Pollock and Lucio Fontana. Pollock's uninhibited splashes of color on canvas had a major impact on Richter, provoking him to reflect on his own artistic ideology. He was also very interested in Andy Warhol and Roy Lichtenstein. His abstract paintings evolved as he absorbed, reinterpreted, and synthesized various aspects of Abstract Expressionism and Pop Art.

Ölberg has a personal meaning; it is the name of the street his former wife's grandparents resided. *Ölberg* is also the name of the highest hill in the Siemens Mountains, southeast of Bonn. As the title suggests, the viewer can find elements of a landscape in the abstract vision of *Ölberg*.

12 | *Irawo II*, 45:2023 (Gallery 248)

Ken Mahne

Petal Pushers STL

Materials

Ti leaves
African mask leaves
Birds-of-paradise
White anthurium
Blue hydrangea
Shampoo ginger
Carnations
Oncidium orchids
Poppies
Freesia
Kangaroo paw
Blue delphinium
Agonis

Florist Interpretation

When looking at the painting, I am struck by the power and dominance of the face and the prominent crown of this king. I am also intrigued by the playfulness of the background.

My design attempts to draw a line between the background and the character of *Irawo II* by using blooms to tie the two together. The dark ti leaves symbolize blessings and the creator. Note the small crucifix in the painting. Purple carnations capture the color of the king's lips. The bird-of-paradise at the forefront of the painting mimics the birds that adorn the crown. African mask leaves also evoke strength and power.

Blue delphinium creates the artist's contrasting line between power and whimsy. Meanwhile, flowers like orchids, kangaroo paw, poppies, freesia, anthurium, and ginger make for a colorful, fun design!

13 | *Clerestory Window, from the Madison State Bank, Madison, Minnesota, 23:2009 (Concourse)*

Darien Burress

Black Girl in Bloom

Materials

Anthurium
Bear grass
Birds-of-paradise
Blooming acacia
Cornflower
Cymbidium orchids
Fatsia
Ginger shampoo
Horsetail
Kangaroo paw
Lily grass
Mokara
Moss
Oncidium
Orlaya
Solidago
Ti leaves

Florist Interpretation

George Grant Elmslie's *Clerestory Window from the Madison State Bank, Madison, Minnesota*, marks the start of a new path in his artistic career, where he transitioned from organic curvilinear form to rectilinear geometric forms. This emphasis on form and transition are the points of interest for my design this year. Additionally, I will be referencing Elmslie's use of color within the stained glass and hopefully conveying the unique depth of colors within the pane. Designing with florals, which are typically organic in structure to create something that is geometric and centers form so differently, is an exciting challenge that I look forward to.

14 | *Vessel with Painted Motifs in the Form of a Gourd*, 418:1978 (Gallery 113)

Joseph Thomasson, AIFD, CFD

Stems Florist

Materials

Red/orange mini calla lily

Red/orange ranunculus

Red hypericum berry

Lily grass

Umbrella fern

Black midollino

Florist Interpretation

I wanted to use a minimal variety of near monochromatic blooms; to me this piece speaks of the simplicity and beauty of the inspiration source material: gourds. I chose to use the greens and midollino to reflect on the interdependence (the crossings) that early cultures had with each other. While it is unclear from which region of Central Mexico these motifs may have originated, it is evident, from an archeological perspective, that these motifs were found throughout the area. Would this have been used in a currency exchange, as currency itself, or decoration? The lives it has seen and been a part of in its almost 3,000 years, boggle the mind.

15 | *Deer Pendant*, 1317:1983 (Gallery 114)

Diana Zimmermann

Walter Knoll Florist

Materials

Hydrangea

White spray roses

White rice flower

White roses

Tinted roses

Bleached ruscus

Antherium

White stock

White genestra

Bleached amaranthus

Moss

Curly willow tips (painted)

Dried eryngium

Florist Interpretation

The *Deer Pendant* carved by a Maya artist is a simple, yet elegant pendant. The artist captured an intriguing shape that shows how graceful the animal is in motion. Void of color, the piece speaks with its flow. The minimal tones of the shell add simplicity to the piece. With taller wildflowers, willow, and ruscus representing the deer in its stride, ivory and white flowers define the animal's and the shell's gentle beauty. The bed of moss and extensions of amaranthus bring an earthy, natural feel of the deer's environment. This small piece is full of movement and simple detail.

16 | *Breastplate (civavonovono)*, 1557:1983 (Gallery 108)

**Kira Mulvany, Cynthia Ryan, Carly Bohmer, Kelsey Caldwell, Lydia Wegener,
Sheri Burke, and Lois Cassimatis**

Roses & Mint Florals

Materials

Heliconia

Bleeding heart

Lunaria

Ti leaves

Palms

White pearl muscari

Black pearl lisianthus

Orchids

Florist Interpretation

Inspired by the *civavonovono*'s presence in both ceremony *and* combat, we have used bold floral choices like heliconia against a delicate white pearl muscari. From the sheen of the polished pearl, we gained jewel-toned inspiration, which the tropical flora from the Fijian landscape establishes. Knotted and woven details thank the Tongan artists who created this piece. Triangular shapes are repeated in the natural shape of the blooms and the created shape of the cut palm while vertical lines echo a chiefly presence. Depicting the refined, understated nature of the piece alongside a chiefly (and supposed supernatural) power was a welcomed challenge.

17 | *Mountain Devil Lizard Dreaming*, 318:2022 (Gallery 103)

Ann Rabbitt, AIFD, CFD

Thorn Studio

Materials

Red dogwood branches

Craspedia

Prado mint carnations

Double tulips (cilesta and kiteman varieties)

Roses (coffee break variety)

Tango pincushion protea

Coco hypericum berries

Florist Interpretation

My interpretive design of this Aboriginal car door painting highlights the patterns, lines, and curves of the story told by artist Gloria Tamerr Petyarr. The Dreamtime story is about the Mountain Devil Lizard and is a family theme that is told in many of their works. I have given my design life with the colors chosen and their placement in the armature of red dogwood, which holds my design together as the car door holds the painting for Gloria.

18 | *Crest Mask (ci-wara kun)*, 68:1998 (Gallery 102)

Lucy Willis

Lucy Willis Interiors

Materials

Amaranthus

Protea

Banksia

Eryngium

Tweedia

Alocasia

Preserved grasses

Fantail willow

Orchid

Florist Interpretation

Crest Mask (ci-wara kun) is a headpiece made by a Bamana artist from Mali, Africa, and is worn for ceremonial dances signifying successful farming. Alocasia and willow mimic the mask's brown wood. Protea and banksia are African natives and represent the strength and resilience needed for prosperous farming in an arid climate. The mask's blue-tinted top is emulated with eryngium. Amaranthus replicates decorative fringe worn during a ritual dance. Orchids symbolize success and fertility, which is the hope of a Bamana farmer. The raffia basket resembles the mask's attachment worn on the dancer's head.

19 | *Man's Robe (agbada or riga)*, 12:2017 (Gallery 117)

Heath Daniel

39th Street Floral

Materials

Sunflowers

Anthurium (stamens removed)

Hanging amaranthus

Florist Interpretation

This floral tribute honors the timeless tradition of masculinity, craftsmanship, and the unspoken elegance of cultural attire—inviting viewers to revel in the beauty of simplicity and the spirit of festivity. Manipulating the blooms to mirror the craftsmanship found in this traditional garment while remaining true to the effortlessness of the style was very important to me. Reflecting the intricate embroidery traditionally created by men for men on their wedding day, each bloom symbolizes celebration, joy, and uncomplicated natural beauty.

20 | *Pair of Vases from the Swan Service, 36-37:1945* (Gallery 122)

Ben Zielinski

Fields and Fern

Materials

Anthurium

King protea

Garden roses

Double blooming tulips

French tulips

Fritillaria

Scabiosa pods

Bleached leather leaf

Bleached amaranthus

Bleached leatherfern

Ostrich feathers

Florist Interpretation

The striking contrast of white and gold of the Swan vases is what immediately inspired me. The white brings a sense of purity while the gold brings opulence, luxury, and modernity. These vases are a part of a 2,000-piece dinner set commissioned in 1737 by German royalty, who would host lavish services with these vases on full display. My interpretation is a centerpiece at a modern dinner party that would be used alongside these vases.

21 | *Chest*, 346:1958 (Gallery 124)

Zachary Bair

Grimm & Gorly Florist

Materials

Jeffrey cones
Sugar cones
Reindeer moss
Fantail willow
Pussy willow
Red dogwood
Apricot branch
Boston fern
White calla lily
Strawflower
Wild thistle
Bunny tail grass

Florist Interpretation

Chest represents the foundation of primitive framework enveloped with the Corinthian core design philosophy: gracefully elaborate and luxurious. Embracing the wood as the foundation of this structure, this artist created meticulously ornate finishes and dimensions of said gilded wood with silver and bronze. Finishing the design with rock crystal windows into a world of wild birds, fruits, and flowers engraved into the very foundation of the chest. Following similar techniques, embracing all-natural forms and mediums, manifesting a fantastical, abstract subject.

22 | *Priming Flask*, 121:1924 (Gallery 138)

Sandra Fulton

Petals Galore Floral Art

Materials

Roses

Queen Anne's lace

Dried okra (professional sterilized dried florist product)

Dried bunny tails (professional sterilized dried florist product)

Curly willow

Moss (professional sterilized florist product)

Florist Interpretation

Hunting *par force* (by force) was considered the noblest form of hunting. In this process, the prey, stag, or wild boar was run down and exhausted by dogs before the kill was made. The hunt was a theatrical event to demonstrate power. My floral interpretation showcases the beauty of the dense forest where the hunt takes place. Once a sanctuary of serenity for the boar, it ultimately becomes its entrapment. As the hounds surround the boar, the hunt descends into a frenzied chaos amplified by gnashing teeth as the boar draws its last breath. The forest, moss, and woodland flowers remain unwavering.

23 | *Space VI*, 45:2006 (Gallery 130W)

Joshua Davis

Botanicals Design Studio

Materials

Delphinium

Sweet huck

Green trick

Silver brunia

Tillandsia

Moss

Florist Interpretation

N/A

24 | *Wirering Wall Lamp*, 30:2019 (Gallery 131)

Carly Meyer

Jessica Douglass

Flowers and Weeds

Materials

Palm

Narcissus

Other florals

Florist Interpretation

We were initially drawn to two things about the piece: the minimalist design and the shadows it creates. The structure seems to disappear when observed from the front. Our interpretation is minimalist at first glance; the palm acts as the curtain that reveals a more intricate fresh floral composition when seen laterally.

25 | *Sailboats*, 10:1986 (Auditorium Lobby)

David Bovier

Ken Miesner's Flower Shoppe

Materials

Manzanita branches

Pink anthurium

Hybrid delphinium

Tropical foliage

Billy balls

Blue and white hydrangea

Florist Interpretation

An energetic design inspired by the dynamic subject matter of the painting, David Bovier has emulated the feeling of the art by using contrasting hues and dynamic placements of his chosen floral materials. Blue delphinium and assorted foliage are placed among brown Manzanita branches, all representing the left side of the artwork. Pink anthuriums, with their rippling texture, mimic the brushstrokes of the artist's work, along with pale blue and white hydrangea representing the shades and textures of the waves along the coastline representing the right side of the artwork. Both sides are combined to create a singular arrangement joining the contrasting elements of the painting.

26 | *Levigator Abstraction*, 28:2019 (Gallery 333)

David Doom

Walter Knoll Florist

Materials

Clematis amazing kibo

Protea

Oriental lilies

Hydrangea

Anemone

Eryngium

Bear grass

Aspidistra

Bells of Ireland

Dried amaranthus

Dusty miller

Dried plumosum

Philodendron fun bun

Florist Interpretation

Arrangement is all about intention, and I feel that from Esphyr Slobodkina's work. These different forms are layered over each other, creating this recognizable image. I wanted to lean into this type of abstraction and do my best to show flowers in unique ways. Getting a sense of movement and construction were the most important things for me while working with the unique color scheme.

27 | *The Country School*, 123:1946 (Gallery 335)

Rebecca Bodicky

Alice Blue Collective

Materials

Spring flowers

Forsythia

Moss

Florist Interpretation

Winslow Homer's scene focuses on the work (white paper), spring (windows), and the children (one looks at the viewer). Spring flowers share equal space on the pedestal between the outdoors and the classroom. The children are indicated by groupings of small flowers, their figures with larger flowers. Gestural, the piece reflects the room's activity, as well as the outside, extended through the windows (mirrors) where the children would overlook the spring scene. The whites and range of colors in this piece speak to the light in the painting, and the individual flowers indicate the atmosphere as much as the figures.

28 | *The Land of Evangeline*, 163:1946 (Gallery 336)

Sara Ward

Wildflowers

Materials

Grapevine roots

Manzanita branches

Solidago

Sarracenia

Jasmine vine

Various ferns

Spanish moss

Green sheet moss

Reindeer moss

Bird's nest fern

Painted fern

Fishtail fern

Frosted fern

Florist Interpretation

With a quick glance at the painting, it is clear that Joseph Rusling Meeker was enamored by the natural beauty in an often-overlooked area of the United States—the swamps of the Mississippi river.

At the heart of Sara Ward's arrangement lie grapevine roots, bringing to life the trees and roots depicted in the painting. She pulls together moss and twisted vines to mimic the intriguing textures within *The Land of Evangeline*. Soft greens, earthy browns, and hints of yellow and coral create a sense of cohesion that ties all the elements together.

29 | *Zenobia in Chains*, 19:2008 (Gallery 336)

Morgan Hopkins

Flowers to the People

Materials

Delphinium

Mini calla lilies

Rose lilies

Dianthus

Other florals

Florist Interpretation

The first thing that strikes me about this piece, *Zenobia in Chains*, is the level of intricate details and variety of textures that bring depth, and somehow, movement, to this all-white marble statue. Even though there is no additional color, the statue is anything but boring. I sought to do the same with my floral piece, using only varied white flowers to capture a variety of texture and detail. I also wanted to mimic the same sense of strength and quiet power that I feel from this statue.

30 | *Daniel Interpreting to Belshazzar the Writing on the Wall*, 485:2018 (Gallery 338)

Frankie Peltier, AIFD, CFD, and Josh Brower

Festive Couture Floral

Materials

Red cymbidium orchids

White protea or white calla lily

Yellow spider protea

Blue eryngium

Gunny eucalyptus

Curly willow branches

Florist Interpretation

As in the painting, your eye is drawn to the lightest subject or area, becoming the art's focal point. In the floral interpretation, the Prophet Daniel is represented with white protea or white calla lilies. The secondary object is the King Belshazzar who reclines below Daniel. Yellow spider protea and blue eryngium represent the royal gown and robes of the king. Red cymbidium orchids frame the floral arrangement just as the other viewers and drapes do in the painting. Silvery green gunny eucalyptus blends and grounds the other colors exactly like the grayish-green walls of the palace in the painting.