

EXHIBITIONS AT THE SAINT LOUIS ART MUSEUM (SLAM)

Grounded in Clay: The Spirit of Pueblo Pottery

Made literally from land, Pueblo pottery is one of America's most enduring art forms. The innovative exhibition *Grounded in Clay: The Spirit of Pueblo Pottery* connects a remarkable group of Pueblo ceramics to contemporary Indigenous knowledge. The exhibition features more than 100 clay works with a range of forms, surface treatments, and materials. Dating from pre-contact to the present day, vessels and sculptures represent communities spanning from New Mexico's Río Grande Pueblos to Ysleta del Sur in West Texas to the Hopi tribe of Arizona.



Unknown artist; Tesuque jar, circa 1875; clay and paint; Courtesy of Vilcek Foundation

The Work of Art: The Federal Art Project, 1935-1943

This exhibit presents a remarkable group of artworks that reflect the creative efforts of artists working in the largest and most ambitious aid program, the Federal Art Project (FAP). It draws from the particular makeup of the FAP collection at SLAM to examine how art works to bridge communities near and far. Works made by African American, Asian American, and female-identifying artists, this exhibition celebrates the fundamental idea of art being made by and for everyone.



Allan Rohan Crite, American, 1910–2007; Douglass Square, 1936; oil on canvas-covered artist's board; Saint Louis Art Museum

Bolts of Color: Printed Textiles After World War II

With a focus on Britain, Italy, and the United States, *Bolts of Color* highlights the Museum's recent acquisitions of post-WWII textiles, all made during the height of the experimental screen printing era of the 1950s, 1960s, and 1970s. Featuring works by well-known artists like Rockwell Kent and trailblazing designers like Althea McNish, this exhibition considers the surprising role of the textile industry in whetting the public's appetite for contemporary art.



A. Joel Robinson, American, 1915-2012; Roman Candles Textile [detail], 1951–52; printed linen; Saint Louis Art Museum

Manuel Mathieu: Pendulum

Manuel Mathieu is a Haitian-Canadian artist working with painting, ceramic, film, and installation. His multi-disciplinary practice investigates themes of historical violence, erasure, and spiritual legacy. His varied output moves between abstraction and naturalistic, but spiritually inflected, visual imagery. The short film utilizes nonlinear storytelling and symbolic representations of freedom to demonstrate the collective, generational, and ongoing pursuit for liberation. It depicts the search for an equilibrium between the past and an uncertain future. A woman knowledge keeper carries the liberation of her soul—her most precious legacy—on her shoulders.



Manuel Mathieu, Haitian, born 1986; *Pendulum*, 2023; single channel video with sound; duration: 11 minutes 16 seconds; Courtesy of the artist

Jaune Quick-to-See Smith

Jaune Quick-to-See Smith is one of the most celebrated contemporary artists of Indigenous heritage. This exhibition highlights her work in the Museum’s collection, and debuts *State Names Map: Cahokia* and *Trade Canoe: Cahokia*, a painting and sculpture Smith created in 2023 for the Counterpublic triennial in St. Louis.

