

change course, contributes to a narrative of the passing of time and the evolution of this site as a microcosm of the same effect happening along every American river.

6. James Godwin Scott (1931–2015), *Autumn Landscape*, n.d., oil on canvas  
This subtle landscape in muted shades of tan and beige is an early work while Scott was still working in oils. Probably painted in Texas or California, the painting is a study of a particular site on a particular date, and thus documentary while still expressing the subtle beauty of the land.

7. Carl Shreve (1901–1988), *Abandoned Industrial Site*, c. 1950s, oil on canvas, Bruce & Barbara Feldacker Labor Art Collection  
Shreve is best known as an illustrator, and his works have a natural narrative quality. In this work the two figures draw us into the scene; we experience the distress and decay of the abandoned site through them. In sharp contrast to Bierstadt’s glowing depiction of Westward Expansion (#1), Shreve depicts a harsh reality of the American experience.

8. Joe Jones (1909–1963), *Abstract Landscape*, n.d., oil on board  
Like many artists, Jones worked in a variety of styles during his long career. In this work he is inspired by the physical landscape before him, but uses bold, expressive colors to animate the scene. Rather than documenting the landscape, Jones projects his narrative into a dynamic future that can, at this point, only be imagined.



9. Alonzo T. Winchell (1854 – 1936), *Gasconade Bluffs, Morning Mist*, 1924, oil on canvas

Winchell’s soft-focused, tonal scene is animated by the distinct movement of light across the landscape. While the left side is more brightly lit, the right side seems bathed in a cloud shadow. The movement of light and shadow across the landscape mimics the passing of time for this scene and for us all.

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# UMSL



# On the Land:

## Landscapes as Americana for 175 Years at the St. Louis Mercantile Library



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St. Louis Mercantile Library  
at the University of Missouri—St. Louis  
March 2021—March 2022  
Level 2