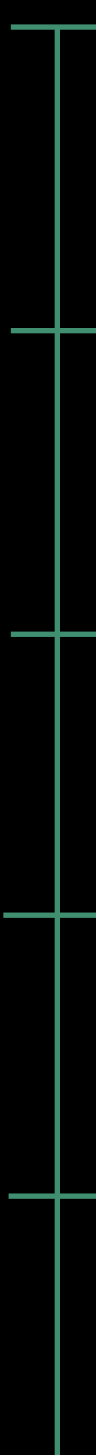


MANIFEST DESTINY AND IMAGES OF RACE

DEPICTIONS OF NATIVE AMERICANS IN 19TH CENTURY AMERICAN ART

TIMELINE OF THE WESTWARD EXPANSION

- 
- A vertical timeline with a green line and horizontal tick marks connecting the years to the events.
- 1803** — **Louisiana Purchase**– President Jefferson bought the Louisiana Territory from France. United States doubled in size.
 - 1830** — **Indian Removal Act** passes in Congress. Thousands of Native Americans are moved from eastern US to reserves in present day Nebraska and Kansas.
 - 1845** — The term '**Manifest Destiny**' is used for the first time to describe the westward expansion.
 - 1848** — **Gold** is discovered in California, opening the flood gates for massive migration there.
 - 1862** — **Homestead Act** passes in Congress, giving free land to settlers who farm and make improvements, sparking a new wave of westward migration.
 - 1869** — Transcontinental Railroad is completed, linking eastern US with California and the West.

Manifest destiny

- ▶ A term coined in 1845- the idea that the United States is defined by God to expand its dominion and spread democracy and capitalism across the North American continent.
- ▶ The philosophy drove 19th century territorial expansion and was used to justify the forced relocation and genocide of Native Americans and other groups from their homes.
- ▶ In the art historical context- need to think about how artworks were used to spread this message, not just depict it



The First Thanksgiving by Jean Leon Gerome Ferris

Allegory: when the subject of the artwork, or the various elements that form the composition, is used to symbolize a deeper moral or spiritual meaning such as life, death, love, virtue, justice etc.



John Gast
American Progress
c. 1873



ACROSS THE CONTINENT.

"WESTWARD THE COURSE OF EMPIRE TAKES ITS WAY."

NEW YORK. PUBLISHED BY CURRIER & IVES, 125 NASSAU STREET.

Frances Flora Bond Palmer. Published by Currier & Ives

Across the Continent. Westward the Course of Empire Takes Its Way

1868

The Hudson River School

A 19th century group of landscape painters based in New York City, known for their aesthetic renderings of the American landscapes

- ▶ Thomas Cole- teacher of many in the group, regarded as the Father or Founder
- ▶ Most attended the National Academy and worked together (first shared artist space in NYC)
- ▶ Eventually moved to the Hudson River (where the name comes from)



Frederic Edwin Church, *Heart of the Andes*, 1859

Themes and Characteristics of the Hudson River School

While at first glance these images might only depict beautiful naturalistic scenes of the landscape, when analysed further for its symbolism, you can understand the historical and social context that they are hinting at.

- ▶ Three main themes: discovery, exploration and settlement
- ▶ American landscape as both pastoral and rural: humans and nature could co-exist
- ▶ Agricultural land in contrast to wilderness (land that needs to be explored and tamed)
- ▶ Nationalistic tones: proud celebration of the American landscape
- ▶ Style: realistic, dramatic, idealised depiction of nature



Thomas Cole

View from Mount Holyoke, Northampton, Massachusetts, after a Thunderstorm—The Oxbow

1836



View from Mount Holyoke, Northampton,
Massachusetts, after a Thunderstorm–The Oxbow
(details)

Representations of Native Americans

- ▶ The noble savage
- ▶ The barbarian or brutal warrior/aggressor
- ▶ The doomed or vanishing race

1. THE NOBLE SAVAGE

"It gives me pleasure to announce to Congress that the **benevolent policy** of the Government, steadily pursued for nearly thirty years, in relation to the removal of the Indians beyond the white settlements is approaching to a **happy consummation.**"

"[Indian Removal] will separate the Indians from immediate contact with settlements of whites; free them from the power of the States; **enable them to pursue happiness in their own way** and under their own rude institutions; will retard the progress of decay, which is lessening their numbers."

"Rightly considered, the policy of the General Government toward the red man is **not only liberal**, but **generous**. He is unwilling to submit to the laws of the States and mingle with their population. To save him from this alternative, or perhaps utter annihilation, the General Government kindly offers him a new home, and proposes to pay the whole expense of his removal and settlement."

-President Andrew Jackson's message to Congress 'On Indian Removal' (1830)



George Catlin

Bird's-eye View of the Mandan Village, 1800 Miles above St. Louis

1837-1839

oil on canvas (Smithsonian American Art Museum)



Charles Bird King

Young Omahaw, War Eagle, Little Missouri, and Pawnees

1821

oil on canvas (Smithsonian American Art Museum)

2. THE BARBARIAN

“Indian removal was a singularly brutal and dramatic moment in the history of the United States, yet no hint of it ever appeared on canvas. Instead artists turned to conflict scenes in which Indians were cast as villains who prevented a peaceful appropriation of western lands.

Conflict iconography (in both painting and literature) was a manufactured response to Indian hating.”

–Julie Schimmel, “Inventing the ‘Indian’”



Thomas Hill

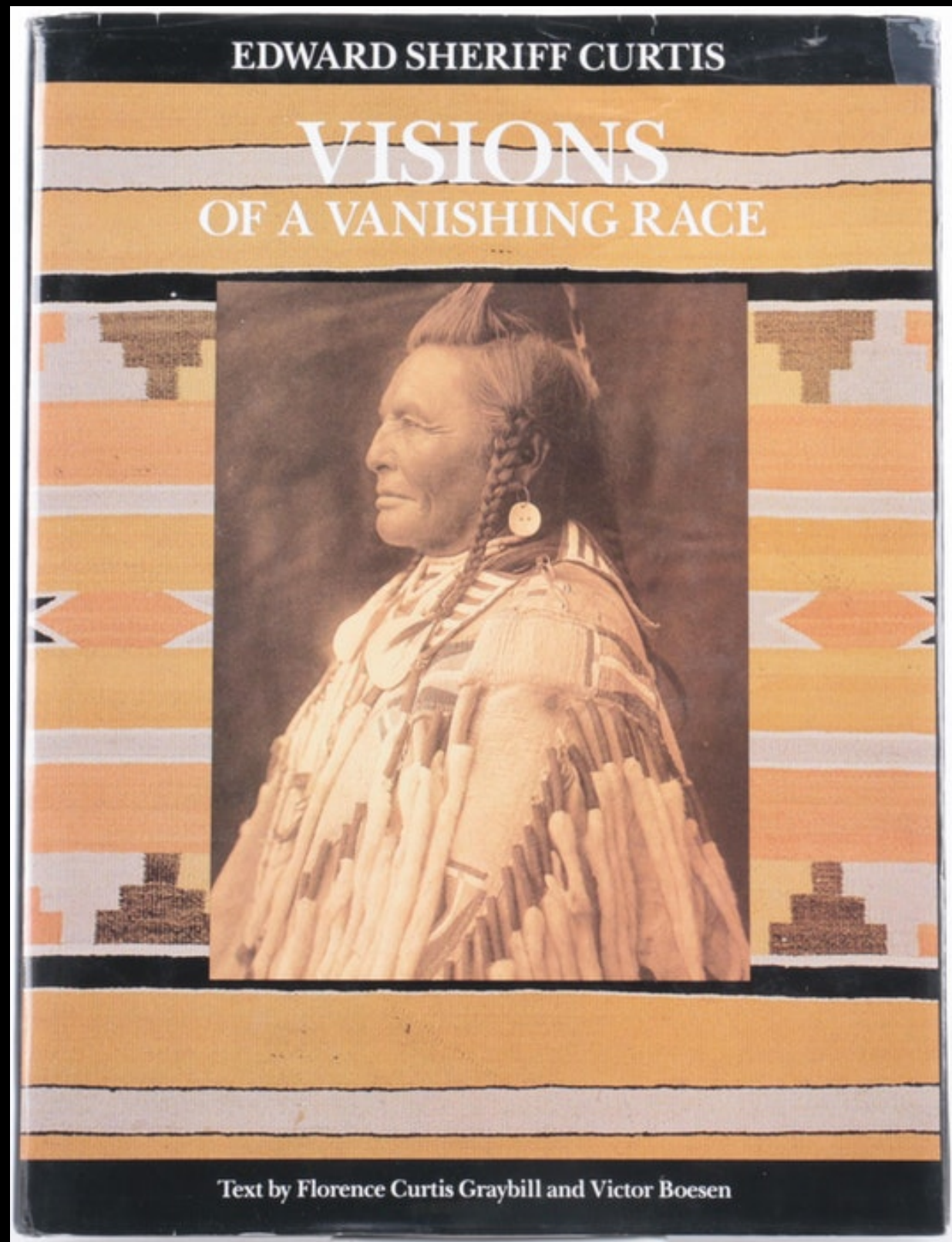
Attack on an Emigrant Train

c. 1850



John Mix Stanley
Osage Scalp Dance
1845

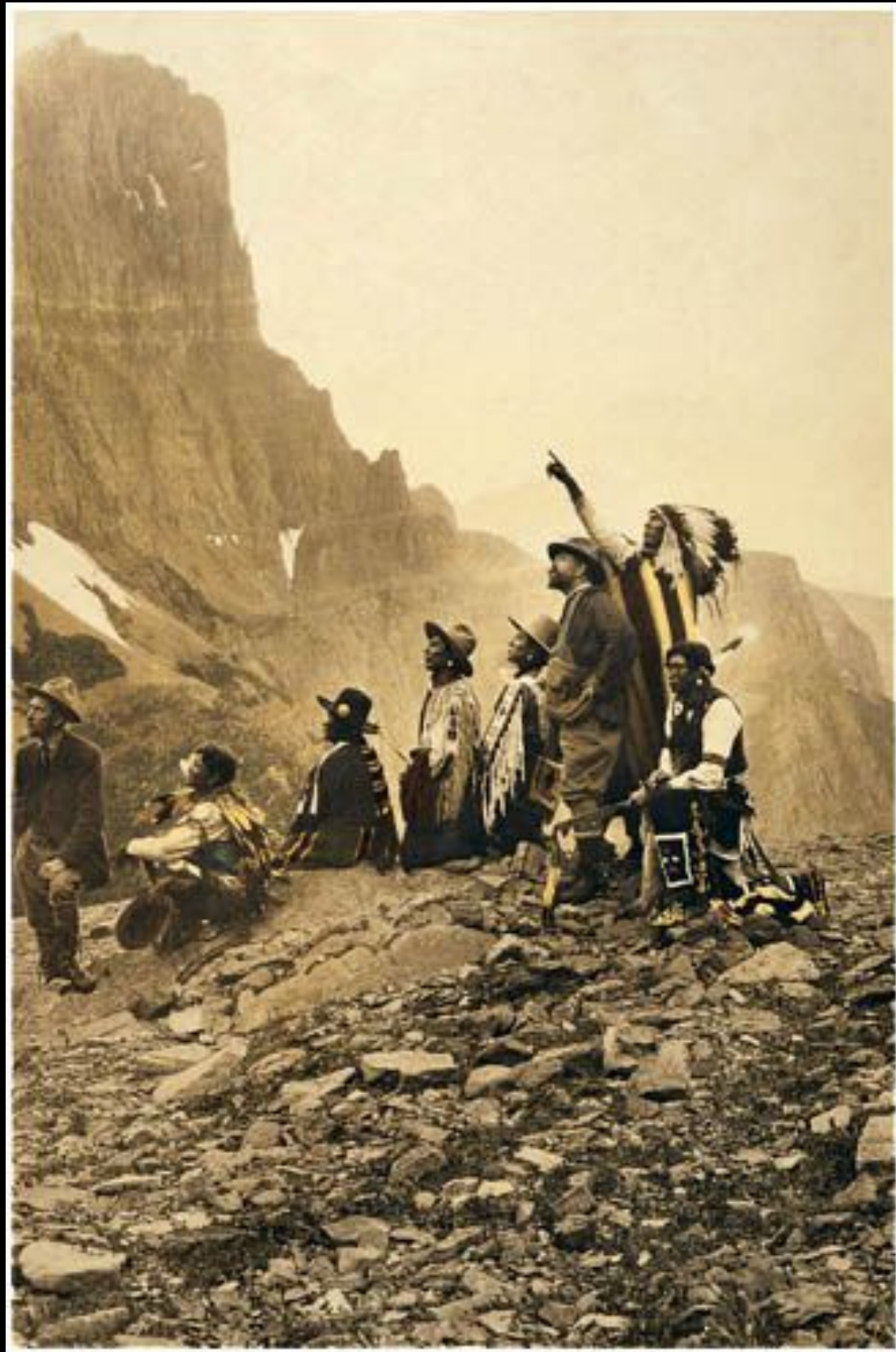
3. THE VANISHING RACE



"... the Indians as a race, already shorn in their tribal strength and stripped of their primitive dress, are passing into the darkness of an unknown future."

-Edward Curtis

EDWARD CURTIS



Edward Curtis on the field



Curtis' camp on the Spokane Reservation, Washington, 1909



From Copyright Photograph 1910 by E. J. Curtis

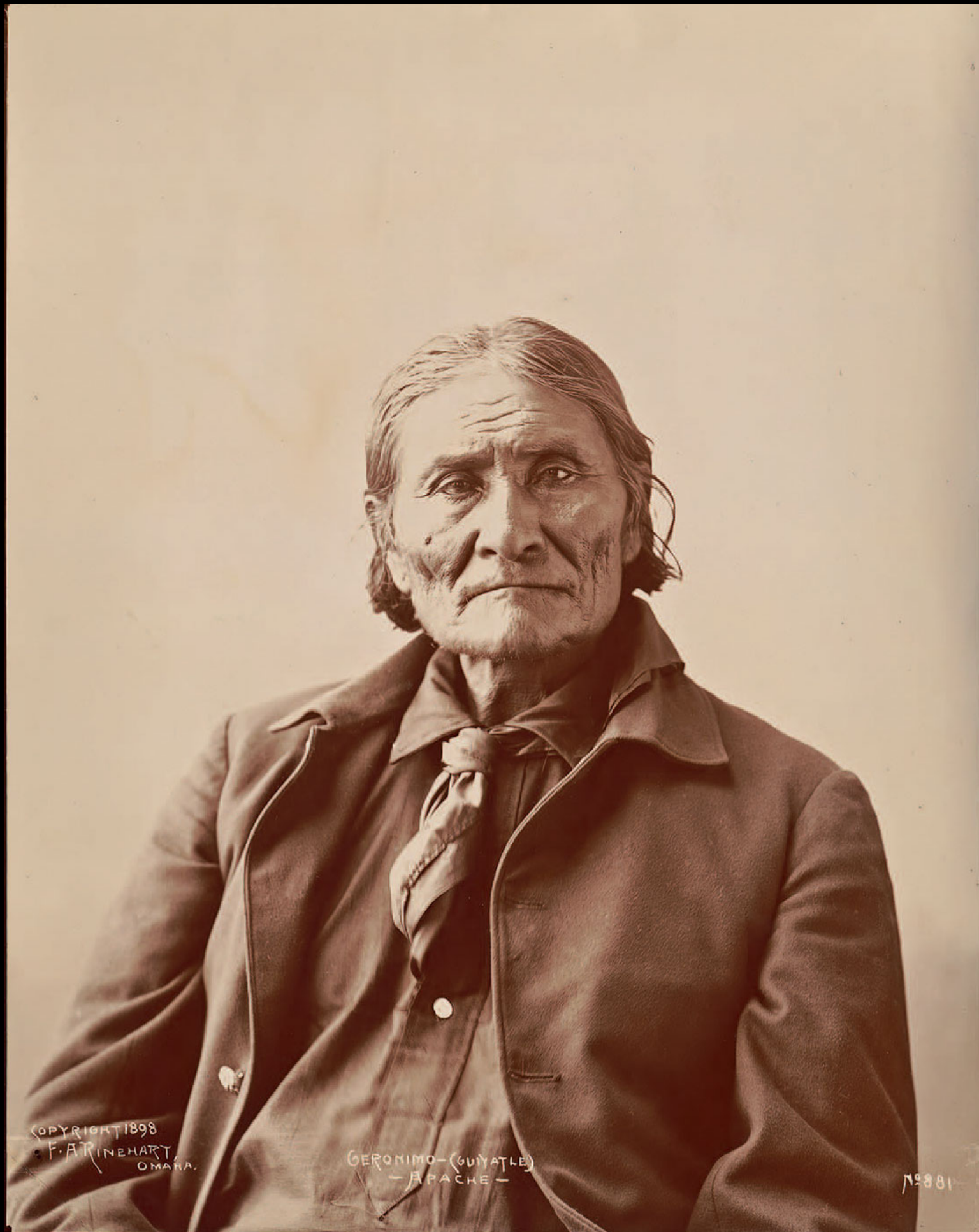
Photography by John Andrew & Son

IN A PIEGAN LODGE

Edward Curtis
In a Pegan Lodge
1910



The original image of *In a Pegan Lodge* with the modern clock in the centre of the image that was digitally removed



Frank Rinehart
Geronimo, (Guiyatle) Apache.
1989

Orotone print: a gold toned photographic print that can be created using a negative
Sepia toned gives a sense timelessness, absence of history



Edward Sheriff Curtis

Storm - Apache, 1906

plate 9 from the portfolio *The North American Indian*, volume 1



James Earle Fraser

End of the Trail

1918

Bronze

Collection of the Metropolitan Museum



James Earle Fraser in His Studio with a Clay Maquette of the "End of the Trail" Sculpture, ca. 1910



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metmuseum.org



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Trails End Native American I...
irockdecals.com · In stock



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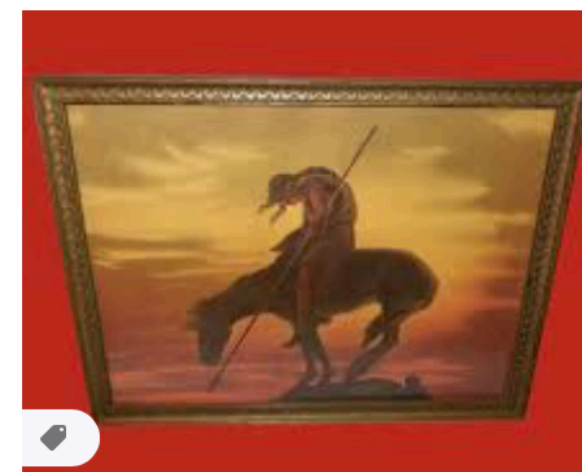
End of The Trail Native A...
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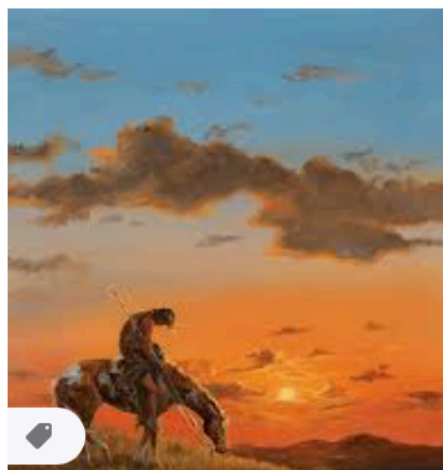
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Caroselli, Marianne (b. 194

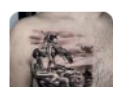
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art end of the trail



end of the trail silhouette



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CONTEMPORARY NATIVE AMERICAN ARTISTS



Tom Jones, *Choka watching Oprah*, 1998



Edward Curtis
Grinding Meal
 1907



Marchus Amerman
A Day at the Beach
 2002



Edward Curtis
In a Pegan Lodge
1910



Marcus Amerman
A Moment in Time
2002

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R-DSKIN WEB SKIN

Change the Mascot

Change the Mascot is a national campaign to end the use of the racial slur “r*dskins” as the mascot and name of the NFL team in Washington, D.C. Launched by the Oneida Indian Nation, the campaign calls upon the NFL and Commissioner Roger Goodell to do the right thing and bring an end the use of the racial epithet. [View Our Fact Sheet](#)

- **Read:** [Native Americans Unite to Speak Out Against Racially Offensive Mascot Name](#)
- **View:** [Ten facts omitted by the Washington D.C. team's new PR website](#)
- **Read:** Letters to [Twitter](#), [Google](#) and [Facebook](#) from the Change the Mascot Campaign
- **Editorial:** [“A Change Will Come”](#) by Oneida Nation Representative Ray Halbritter

EMPIRICAL STUDIES

[Laurel R. Davis-Delano, Joseph P. Gone & Stephanie A. Fryberg \(2020\) The psycho-social effects of Native American mascots: a comprehensive review of empirical research findings, Race Ethnicity and Education](#)

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Agree & Proceed

Jul 23, 2020

✕

<https://www.changethemascot.org>